POTTERY FROM THE NORTH SLOPE OF THE ACROPOLIS,
1937-1938

INTRODUCTION

The pottery presented in this catalogue consists of the fragments found in 1937 and 1938 in the late accumulation on the Slope and of the contents of the five wells of the archaic period (designated A, B, C, D, E) which were dug in 1938. The wells are situated on the Slope directly behind the Church of the Saviour, Wells A and C along the upper level near the Acropolis cliff and Wells B, D, and E on a shelf part way down the Slope.

Well A was ca. 27.50 m. in depth and had a diameter of 1.10 m. The top of the shaft had been destroyed by the cutting of a modern pit to a depth of ca. 1.80 m., and its contents were found mixed with later and modern sherds in a funnel-shaped area within a radius of 2.00-3.00 m. from the shaft. The side of the well shaft at ca. 24.75 m. had collapsed in antiquity shortly after the well was dug or cleaned, for only one sherd (No. 302) was found between that point and the bottom. In the upper part of the shaft, however, the sides were firm and neatly cut, and provided with the small steps usually found in wells of the late sixth century. From the top of the well to a depth of ca. 18.45 m. the fill contained fragments of vases, terracottas, and lamps from the Acropolis, which had all been thrown in at one time. They were not distributed evenly down through the well, but were in masses separated by layers of varying thickness of yellow clay, similar to the surrounding stereo of the Slope. These layers of clay contained a few fragments also, and fragments from different levels joined. It is possible that some levelling operation was being carried out on the Slope at the same time that the débris was thrown into the well. The depths 18.45-21.30 m. were filled with this yellow clay, into which a few figured fragments had made their way from the mass of material above. The deposit of household

1 I should like to thank Dr. Oscar Broneer for generously affording me the opportunity of excavating and studying the pieces and for his constantly useful criticism; the authorities of the National Museum in Athens, particularly Mrs. Semni Karouso, for allowing me to examine the fragments from the Acropolis and to photograph those vases to which new pieces were added; Miss Lucy Talcott, who read the manuscript; and Mr. Eugene Vanderpool for continuous advice in the preparation of the catalogue. Mr. J. D. Beazley examined many of the fragments in Athens in the summer of 1938, and his observations are acknowledged specifically in the text. The photographs were taken by Mr. H. Wagner of the German Archaeological Institute in Athens.

2 The contents of two wells and a cutting dug in 1937 are published by Broneer, Hesperia, VII, 1938, pp. 170-252.


4 The pieces from this area are inventoried as Well A, 0-1.80 m., although a few may not have come from the well.

5 No. 2, a fragment from an onos found at ca. 8.00 m. and so well below the point contaminated by modern intrusions (1.80 m.), joins a piece found on the Acropolis.

6 Cf. Nos. 8 and 45, fragments of which were found at varying depths from 0 to 18.45 m.

7 About eight hundred pieces of pottery were inventoried from Well A alone.
ware, which represented the period of use of Well A, was found at the depths of 21.30-24.75 m. It consisted of a rather small number of vases, and with it were some figured pieces,\(^8\) evidently from the Acropolis pottery above.

Well E was filled with this débris from the Acropolis,\(^9\) apparently at the same time as Well A, for in Well E was discovered a fragment of a plate (No. 217) two other pieces of which were found in Well A. Well E measured ca. 13.00 m. in depth and 0.95 m. in diameter. The sides of its shaft were carelessly cut. Its deposit of household pottery at the bottom consisted of only three or four pieces.

Well D, like Wells A and E, contained pottery and terracottas from the Acropolis. None of the pieces from Well D could be connected with pieces found on the Acropolis, but one fragment, No. 187, connects with a piece found in Well A, which, as we have seen, contained pottery from the Acropolis.\(^10\) The depth of Well D was ca. 16.30 m., and its diameter was 1.00 m. The top of Well D was destroyed by a later cutting to a depth of ca. 1.00 m., and its sides were poorly dressed. The deposit of household ware at the bottom, like those of Wells A and E, was small.

Thus Wells A, D, and E were filled with débris from the Acropolis at the same time and probably from the same place on the Acropolis, since there are so many joining fragments in the pottery. In fixing the date for the filling only those sherds are important which were found in the closed well shaft of Well A below 1.80 m., in Well D below 1.00 m., and in Well E (the top of Well E was undisturbed). With few exceptions the pottery was black-figured, and a large portion belonged to the rather amorphous period of the late sixth and early fifth centuries. No. 84 is from a skyphos by the Theseus Painter, whose period of greatest activity lies in the decade 490-480 B.C.\(^11\) Seven red-figured pieces are available for dating, two from Well A (Nos. 260 and 261) and five from Well E (Nos. 266-269 and 278). No. 260 belongs to the early red-figure period and seems to be related in style to the work of Oltos, and No. 261 has been attributed to Epiktetos by Beazley. Both, then, probably date from before 500 B.C. The fragments from Well E are mere scraps, Nos. 266 and 278 apparently from the early red-figure period before 500, whereas Nos. 267, 268, and 269 seem to belong to the early fifth century. Thus the wells were apparently filled up in the early fifth century, when this mass of sherds and terracottas was thrown over the cliff of the Acropolis. The period of reorganization and clearing up after the Persian destruction in 480 B.C. suggests itself as the most natural time for such an operation.\(^12\)

\(^8\) No. 238, a pinax fragment, was found at ca. 24.25-24.75 m.

\(^9\) The head of Herakles (cf. Broneer, *Hesperia*, VIII, 1939, pp. 91-100) and a fragment of a white-ground pinax (No. 13) belonging to a pinax from the Acropolis were found in this well.

\(^10\) Fragments from No. 57 were found near the top and near the bottom, indicating that well D was filled at one time.

\(^11\) Cf. Miss C. H. E. Haspels, *Attic Black-Figured Lekythoi*, p. 163. Most of the Theseus Painter’s skyphoi date ca. 500 B.C.

\(^12\) The provenance of one of the fragments of No. 8 found on the Acropolis is given as “in
The pottery, thoroughly mixed up when dumped into the wells, contains representative pieces from almost every period from Mycenaean to early red-figure, so that no stratification or top date can be established; thus the dating of the pieces is based on purely stylistic considerations.

The type of fill in Well B was very different from that of the other wells. Very few figured fragments were found, and practically no terracottas. Its sherds, although from the same period, seemed to have no connection either with fragments found on the Acropolis or with those from Wells A, D, and E. No. 165, however, belongs to a lid another fragment of which was found in late fill above the cutting Y-Z dug in 1937. Possibly Well B was filled in the late sixth century at the same time as the cutting. Its depth was ca. 16.60 m. and its diameter 1.10 m. The sides were well cut.

Well C, on the same level as Well A near the top of the Slope, was only ca. 2.15 m. in depth and 0.90 m. in diameter. The shaft had been destroyed at the top to a depth of ca. 1.00 m. by a modern cutting. Below that point a few late black-figured sherds were found, an archaic terracotta mask, and a surprisingly large amount of household pottery. The correspondence in date between the figured sherds from Wells C and A and the proximity of Well C to Well A—it is only ca. 5.00 m. east of A—suggest that both wells were filled at the same time.

Fourteen additions to vases from the Acropolis were made. Most important are eleven new fragments of a calyx-krater (No. 8), closely related to Exekias in style, and a fragment of a very early black-figured dinos (No. 1) representing the Funeral Games of Pelias. A rim fragment of a column-krater (No. 7) is almost a duplicate of the New York krater by Lydos, and two important pinax fragments (Nos. 11 and 13) belong respectively to a black-figured pinax attributed to the Amasis Painter and to a white-ground piece assigned to the Cerberus Painter. The Acropolis pottery is supplemented by important additions in almost every period. From the seventh century are two pinax fragments (Nos. 26-27) in an unusual technique, in which the outlines and details are raised, showing that they were made on a shallow mold. An immense lekanis lid of the Vourva period (No. 45) belongs to the Gorgon Group, and from the early black-figure period are some interesting fragments from Siana Cups, one of which (No. 107) Beazley has attributed to Lydos. Fragments of a very large band-cup (No. 134), dating a little before the middle of the sixth century, add another gigantomachy to the already large Acropolis list. To the same period belong the new names of a potter, Sotes, and a painter, Paideros, whose signatures appear on a plate (No. 217) with a representation of Athena der Schüttung am Parthenonfundament” (cf. Graef-Langlotz, Die antiken Vasen von der Akropolis zu Athen, I, p. 73, no. 615). This is scarcely the place, however, to speculate on the place of origin of the pottery on the Acropolis.


14 Pieces of No. 94 were found at depths between 2.20 and 6.90 m., which suggests that the well was filled at one time.
striding to right in full panoply. The name of Amasis is written on the bottom of a beaker-like vessel (No. 294), which was found in the late fill on the Slope and is the only other piece preserving the name of its maker or painter. Another name, rather more famous, is that of Alkibiades the Elder, one of whose ostraka (No. 296) was found in the late fill. Some excellent late black-figured pieces came from Well A, including a white-ground pinax (No. 253), attributed by Beazley to the Cerberus Painter. It is one of the most exquisite pieces of this master and adds one more to the rather small list of vases by painters who worked in both techniques. There is also an early cylinder-shaped lekythos (No. 194) with decoration on the back, and on the front a representation of Hermes leading the three goddesses to the Judgment of Paris. Very little red-figure was found, a significant fact if the wells were filled up in the early fifth century. Nos. 260 and 261 are from good early cups, one of which (No. 261) has been attributed to Epiktetos by Beazley. An important addition to the coarse pottery of the late sixth and early fifth centuries is a huge pithos (No. 324), which stands 1.37 m. in height and is similar to those depicted in use as well curbs on figured vases of that period.

Since the figured pottery is from the Acropolis, it has been classified according to the system of the Acropolis publication by Graef and Langlotz, and the method of presentation is essentially that chosen by Miss Pease. The catalogue is divided into three main parts: the first part contains contiguous fragments and the second part non-contiguous fragments belonging to vases from the Acropolis, while the third part contains fragments of hitherto unknown vases. The household pottery, of which there is very little, is added for the sake of completeness, as are two prehistoric pieces found in the pockets of prehistoric fill which lie in the crannies of the rocks. In the first two sections the Acropolis and North Slope inventory numbers are given side by side, the former in brackets, the latter in parentheses. In the third section and in the supplement devoted to household pottery the North Slope inventory number follows directly upon the catalogue number. In the case of the fragments picked up in the late fill on the Slope no provenance is indicated, but in the case of the well pottery the well from which the fragment came is designated after the inventory number. The depth at which each fragment was found can be ascertained by consulting the chart recording the day by day progress of the excavation of the well in question.

A similar observation has been made in late sixth-century deposits in the Agora (cf. Vanderpool, Hesperia, VII, 1938, p. 366, note 2); consider also the vases from the Marathon tumulus.


In the charts the catalogue number of the vase is listed opposite the date and the depths at which the vase was found. If separate fragments of a vase were found at varying levels, the catalogue number is repeated opposite each depth from which a fragment came.
<table>
<thead>
<tr>
<th>Date</th>
<th>Well A Depth</th>
<th>Well A Pottery Cat. No.</th>
<th>Well A Date</th>
<th>Well A Depth</th>
<th>Well A Pottery Cat. No.</th>
<th>Well A Date</th>
<th>Well A Depth</th>
<th>Well A Pottery Cat. No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Apr. 22</td>
<td>0.1.80</td>
<td>8, 33, 45, 75, 91, 130, 136, 142, 186, 190, 201, 206, 209, 211, 212, 242, 264, 285, 322, 332.</td>
<td>Apr. 30</td>
<td>0-1.80</td>
<td>119, 123, 134, 163, 172, 178, 221, 226, 252, 288, 290, 291.</td>
<td>May 27</td>
<td>9.35-10.35</td>
<td>331.</td>
</tr>
<tr>
<td>Apr. 30</td>
<td>1.80-2.20</td>
<td>87.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>May 20</td>
<td>1.80-2.20</td>
<td>42, 97, 131, 152, 244.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>May 2</td>
<td>2.90-3.80</td>
<td>87.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>May 3</td>
<td>3.80-4.50</td>
<td>21, 45, 93, 99, 152, 153, 247.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>May 5</td>
<td>5.20-5.45</td>
<td>87, 174, 258, 261.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>May 6</td>
<td>5.45-5.90</td>
<td>12, 30, 120, 145, 146, 162, 241, 295.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>May 8</td>
<td>6.85-7.80</td>
<td>74, 99, 125, 168.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>May 9</td>
<td>7.80-8.50</td>
<td>2, 44, 45, 64, 91, 99, 114, 132, 134, 135, 159, 224, 298.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>May 11</td>
<td>8.50-9.10</td>
<td>8, 40, 62, 87, 93, 107, 113, 155, 217, 341.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>May 12</td>
<td>9.10-9.40</td>
<td>8, 45, 46, 47, 66, 93, 106,</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

19 *Hesperia*, VIII, 1939, pp. 91-100.
FRAGMENTS JOINING VASES FROM THE ACROPOLIS

BLACK-FIGURED

1. [Acropolis, I, 590 a-e] (A-P 906) Dinos. (Fig. 1)


New fragment: greatest dimension, 0.076 m.

Fig. 1. Black-figured Dinos

The fragment is from the upper zone of the side and joins both a fragment found previously on the North Slope (Broneer, loc. cit.) and Acropolis, I, 590 c. It is unglazed on the interior. The surface is worn and some of the glaze and paint has disappeared entirely. Purple: the faces and necks of the male figures, cloaks, hair fillets, and the triangular object hanging between the legs of Atalanta. White: the female flesh surfaces and traces on the inner garments of the figures.

The Funeral Games of Pelias. On the fragments illustrated here, Atalanta and Peleus are wrestling on the left, watched by groups of spectators on the right. The wrestling match and the identification of the figures have been discussed in the previous publications. The new fragment adds part of the legs of Atalanta and most of the body of the foremost spectator, Damas. Between the legs of Atalanta is a purple triangular object hanging by one point from her chiton. The name of
the figure on the right of Damas is supplied as KELAAΣ, Kelaas, not Kelainos as formerly proposed (Broneer, loc. cit.). The group of three standing male spectators, who were partly preserved on Acropolis, I, 590 c, is filled out, and a new group of three seated male figures to the left is added in front of them. All hold spears over their shoulders. Graef had previously suggested (Graef-Langlotz, I, p. 65) that there were seated judges; but since the seated figures hold spears like the standing figures, they are probably to be regarded as spectators also.

The name Kelaas can scarcely be a different form of Kelainos, hence a different person must be represented. The charioteer of Pelops was called Killas (Pausanias, V, 10, 7) or Killos (Strabo, XIII, 63), which is not greatly different from the form Kelaas, considering the “hodge-podge” of the inscriptions on the vase (Pease, loc. cit., p. 228). A form of the name with upsilon as its first vowel has some manuscript authority (schol. Eurip. Or., 990, ed. Schwartz). The use of a single for a double consonant is frequently found on vase inscriptions (Kretschmer, Griechische Vaseninschriften, p. 173, no. 151), and the double vowel at the end may represent an uncontracted transitional form. The presence of the charioteer of Pelops at the games is natural, for like Iphitos on Acropolis, I, 590 a he was associated with Olympian tradition (for a discussion of the Killas legend cf. Leaf, Strabo on the Troad, p. 312).

The style and the date of the fragments have been discussed by Miss Pease, who notices the strong Corinthian influence, but rightly considers them Attic.

2. [Acropolis, I, 2617 e 26 and 2622 e 30] (A-P 1837, Well A) Onos. (Fig. 2)

New fragment: greatest dimension, 0.075 m.

The fragment was found at the depth ca. 8.00 m. in Well A, and thus is confirmatory evidence that the pottery in that well came from the Acropolis. It is from near the end of the onos, joins Acropolis, I, 2617, and by the lotus-palmette pattern on its side identifies Acropolis, I, 2622 as from the same vase. Shiny black glaze. Purple: a stripe along the edge of the onos.

At the end is a lotus-bud pattern, and on the side a lotus-palmette band. Both are marked off from the central part by two black lines. In the center is an incised scale pattern with dots.
3. (A-P 1216 and 1705, Well A) Kylix. (Fig. 3)


New fragment: greatest dimension, 0.069 m.

Fragment from the side with the base of the stem on the lower surface. Dull glaze. Purple: the mane of the horse, hair fillets, and stripes on the drapery. White: dots on the drapery.

Fig. 3. Black-Figured Kylix

The kylix is an unusual type with a central gorgoneion and zone decoration on the interior. The new fragment preserves parts of both zones and a piece of the central gorgoneion. The head of the male figure seated to left on the inner zone is joined to his body. Next to him is a nude male figure standing behind a horse, both facing right, and farther along a draped figure facing left. Of the outer zone two male heads to left are preserved and of the gorgoneion more of the fringe of its whiskers is recovered. For a discussion of the type of kylix compare Pease, loc. cit., p. 271.

RED-FigURED

4. [Acropolis, II, 356] (A-P 1258) Kylix. (Figs. 5 and 11)


New fragment: greatest dimension, 0.042 m.
Fragment from the side. Glaze worn. Relief contour. The anatomical markings are in dilute glaze.

On the interior (Fig. 5) is a male figure seated to right; before him stands a female figure (Graef-Langlotz, II, pl. 27). On the exterior (Fig. 11) is an assemblage of deities. The new fragment completes the chair leg and the feet and staff of the seated figure on the interior and adds a little more of the meander frame and the exergue. On the exterior it completes the feet of Artemis (who is not shown on the Acropolis reproduction) and preserves the lower drapery of the figure on her left, as well as the toes of a third figure. School of Makron (cf. J. D. Beazley, Attische Vasenmaler des rotfigurigen Stils, p. 223, no. 25; hereafter cited as Beazley, Att. V.).

![Fig. 4. Vourva Fragments](image)

OTHER FRAGMENTS FROM ACROPOLIS VASES

VOURVA STYLE

5. [Acropolis, I, 500] (A-P 1234) Bowl-like vessel. (Fig. 4)

- Acropolis fragments: Graef-Langlotz, I, p. 54.
- New fragment: greatest dimension, 0.098 m.
- Fragment from the side. Brownish glaze. Purple: the face and shoulder of the sphinx on the right, the neck of the creature on the left, and the neck (?) of the animal in the lower zone. The outlines are incised. On the interior is a wide band of glaze.
- Animal-frieze decoration. There is little doubt that the fragments are from the same vase, as is indicated by the similarity of glaze, paint, thickness, and style of drawing. It is probable that both are from the same zone, for the thickness and the position of the band of glaze on the interior are identical. There were at least three zones of figured decoration, for on the Acropolis piece there are feet in the upper zone, and on the new fragment there is the neck (?) of an animal in the lower zone. Of the central zone our fragment preserves the foreparts, a hind paw, and part of the tail of a sphinx facing left and the neck and breast of some long-necked creature facing it.
DEVELOPED BLACK-Figure STYLE

6. [Acropolis, I, 648] (A-P 881) Krater. (Fig. 5)

Acropolis fragments: Graef-Langlotz, I, pp. 78-79, pl. 43.
New fragment: greatest dimension, 0.082 m.
Fragment from the side. Both the inner and the outer surfaces are worn. Dull, thick glaze.
Purple: central stripe of the drapery. White: arm of the female figure.

![Fig. 5. Fragments from Acropolis Vases](image)

On the left are the breast and arm of a female figure, who is apparently resting her arm on the shoulder of a nude male figure with arm akimbo. The piece does not aid in the clarification of the Acropolis fragments, which may be from one or from two kraters; for the new fragment’s place in the composition can scarcely be determined, although it should belong to those pieces which form a “friedliche Szene” (Graef-Langlotz, I, p. 79).

7. [Acropolis, I, 649 and 650] (A-P 1224) Column-Krater. (Figs. 6, 7, and 8)

Acropolis fragments: Graef-Langlotz, I, p. 79.
New fragment: diameter at inner edge estimated ca. 0.55 m.; width of rim, 0.058 m.; width of handle (Acropolis, I, 649), 0.16 m.
Fragment from the rim of a large column-krater. Its dimensions and the style of the drawing are identical with the rim fragment Acropolis, I, 650 a, which Graef had connected with no. 649 c-d
Fig. 6. Rim Fragments of a Column-Krater

Fig. 7. Rim and Handle Fragments of a Column-Krater
CARL ROEBUCK

(Graef-Langlotz, I, p. 79). It seems unlikely that Acropolis 649-650 belong to Acropolis 648, as Graef suggests; for the color of the glaze on no. 648 is entirely different from the color on nos. 649-650, and the glaze on no. 648 is much thicker than that on nos. 649-650. The outer edges of the rim and of the handles are slightly bevelled. Purple: the edges of the rim and of the handles, a band along the top on the inside, the necks of the animals and stripes on their haunches, stripes on the shoulders of the lions and their tongues, circles around the nipples of the Triton, the hearts of the palmettes and of the lotus flowers. White: a stripe down the belly of the Triton and the teeth of the lion on the handle, fragment c. The glaze is excellent on the interior, but thin on the animals.

![Fig. 8. Handle Fragments of a Column-Krater](image)

There are two fragments from the rim (a-b) and two partially preserved handles (c-d). The rim is decorated with a row of animals on the top and a lotus-palmette chain on the side. On a are a lion and a bull to right, a lion to left, and the head of a boar partly preserved on the right edge of the fragment; on b a bull to left. Each handle has on top a representation of Herakles wrestling with the Triton, and on the side a lion facing a bull. On c are preserved part of one of the arms for attachment to the side of the krater and a great part of the decoration; d is more fragmentary, preserving considerably less of the groups.

In size and scheme of decoration the fragments are close to the Lydos krater in New York (Richter, "Lydos," Met. Mus. Studies, IV, 1932-1933, p. 172, fig. 3; Lydos [Sakonides], Rumpf, Sakonides (Bilder griechischer Vasen, XI [edited by J. D. Beazley and Paul Jacobsthal], pp. 9-10). The drawing of the animals, too, is very similar. It is not at all improbable that such a successful krater as that in New York should have a counterpart.
8. [Acropolis, I, 615 a-p] (A-P 2173 and 2487 [==A], 1580 [==B], 1847 [==C], 2089 [==D], 1636 [==E], 2170 and 1642 [==F], 1759 [==G], 2175 [==H], 1519 [==I], 2090 [==J], 1863 [==K]; Well A) 20 Calyx-Krater. (Figs. 9 and 10)

Acropolis fragments: Graef-Langlotz, I, p. 73.

New fragments: The ascertainable dimensions are given in tabular form with those of the krater by Exekias (Broneer, "A Calyx-Krater by Exekias," Hesperia, VI, 1937, p. 469, note 2).

<table>
<thead>
<tr>
<th>Acropolis, I, 615, etc.</th>
<th>Exekias Krater.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Outer diameter (top)</td>
<td>ca. 0.55 m. (estimated)</td>
</tr>
<tr>
<td>Height of rim</td>
<td>0.08 m.</td>
</tr>
<tr>
<td>Height of main zone</td>
<td>ca. 0.20 m. (estimated)</td>
</tr>
<tr>
<td>Thickness of fabric</td>
<td>0.015 m. (top)</td>
</tr>
<tr>
<td>Thickness</td>
<td>0.003 m. (thinnest point)</td>
</tr>
<tr>
<td>Thickness</td>
<td>0.019 m. (bottom)</td>
</tr>
</tbody>
</table>

The height of the main zone was calculated by doubling the height of the preserved half of the body of Dionysos.

Eleven new fragments of a calyx-krater, one of which preserves the scar of the missing handle on the lower zone and thus makes it possible to identify the shape beyond question, were found in Well A at various depths from 0 to 18.45 m. They are from the Acropolis krater no. 615, of which fifteen (?) fragments are preserved. From the twenty-six fragments thus obtained the composition can be determined in part and a comparison of the shape may be made with the somewhat later calyx-krater by Exekias found in a well on the North Slope in 1937 (Broneer, loc. cit., pp. 469-486). It is evident that the two sets of fragments and the pieces within each set are from the same vase, as the physical features of clay, glaze, paint, and thickness of fragments from the same height on the wall are identical. The scheme of decoration is the same in every respect, and the pieces interlock to make an intelligible composition. The large number and small size of the fragments, particularly those from the heavy rim, indicate how completely the krater was shattered; thus it is not surprising that there are no joins.

The preservation of the surface, of the colors, and of the glaze is fair. The purple is a light shade, and both it and the white are thinly applied. The glaze is also thin in places on the exterior, but on the interior it is a smooth lustrous black, except on the bottom, where to a height of ca. 0.035 m. there are signs of wear as if a liquid had stood in the vase for a long time. The clay is a light pinkish red, fine in texture, and very hard. Purple: on the rim, hair of the charioteers, manes and tails of the horses, their collars, and the cars of the chariots; in the main zone, diagonal stripes in the cloaks and the interior of the squares on the garments of the female figures, either all squares as on a or alternate squares as on D, dot centers of the rosettes on the drapery, hair fillets, leaves of the garland on the head of Dionysos, the flower on g, pupils of the female eyes; in the lower zone, the tongue of the panther, the manes of the horses, the fillet between the foot and the body, and the line at the top of the ray zone. White: on the rim, chitons of the drivers and the cap of the goal post; in the main zone, female flesh surfaces, dot petals of the rosettes on the drapery, joints of both chairs, the edge of the seat on C, and the foot of the seat on B; in the lower zone, the teeth of the panther and the harness hanges on the horses' brows.

The shape, although similar to that of the Exekias krater, is less developed. The body is separated from the foot by a heavy fillet. The large fragment A from the lower zone is strongly curved and suggests a wide-bottomed, spreading vessel. But the curve of fragment a from the rim

---

20 I have retained the small letters to designate the Acropolis fragments and have used capitals for the fragments from Well A. Although the Acropolis series is given as a-p, the text says there are fifteen pieces. Of the fifteen I was able to find thirteen only. Two, m and p, appear to be missing.
and the main zone is slight, so that the wall must have been almost as straight as that of the Exekias krater. There is little hint of the inward curve of the sides and the bulge of the lower part that are found on the late black-figured kraters (Broneer, _loc. cit._, p. 484; for a list of the late black-figured and early red-figured calyx-kraters cf. Jacobsthall, “The Nekyia Krater in New York,” _Met. Mus. Studies_, V, 1934-1936, pp. 133-134; our own fragments are from the eleventh black-figured calyx-krater known). The offset between the lower and the main zones is slight. The wall is very thick at the bottom, but thins rapidly to the center of the main zone, then thickens again to the top. The sides are crowned by a high, thick rim slightly offset from the main zone. The rim itself is decorated with a frieze between two bands of tongue ornament with slight offsets between each. The rounded black lip is of the same type as on the Exekias krater. This heavy rim and extremely thin wall doubtless resulted in an improperly balanced shape, in which the sides had to bear a disproportionate share of the weight. In the Exekias krater the fabric has been thickened in the center, thinned at the top and bottom. The high rim has been cut to half its height and has been given a conventional lotus-palmette ornament. The result is a more balanced, harmonious, and structurally better vessel than our No. 8.

The rim has the importance of a separate element on this krater, for it is offset and decorated with a figured frieze. In the Exekias krater it is only half as high and is decorated with a floral ornament, while on the late black-figured kraters it has shrunk still more and has only a conventional border pattern of ivy leaves. Apparently, then, when the krater was made, its rim was felt to have the importance of the rim on a volute-krater. This fact and the complete lack of a stem are significant in the light of the proposed derivation of the shape from the Naukrateite chalice and its Vourva imitation (Jacobsthall, _loc. cit._, p. 117), for they have a stem but no rim, whereas on our calyx-krater the rim is important, and its progressive subordination can be traced on the later examples of the shape.

The decoration on the rim consists of a frieze with a chariot-race to right framed on either side with narrower offset bands of tongue ornament. No connection can be established between the nine fragments which are preserved (only six fragments are illustrated, since the others are scraps). Parts of eleven teams remain and the upper part of the goal post. The motive was a common one for narrow friezes, and the artist has treated it somewhat carelessly.

Only two fragments from the lower zone are preserved. On _A_ are preserved the beginning of the foot, separated from the body by a thick fillet, and, in the upper left corner, the scar left by the handle. The lower part is decorated with a band of rays marked off by a purple line. Under the handle is a panther to right with its head reverted. On _B_ are the heads of three horses which apparently belonged to a quadriga facing. Above the offset separating the lower and main zones is a patch of white paint which is probably the foot of one of the chairs in the main zone, possibly that on _D_. If so, it serves to fix the position of _D_, for the quadriga would be placed midway between the handles. Thus the lower zone has been treated in the same manner as on the Exekias krater, a single figure under the handles and a larger group in the center between them. The motives are not as well chosen, for the straight back of the panther would not fit into the space under the handle as well as a capering satyr, and a quadriga is rather large to be compressed into the narrow field of the predella.

Although parts of the composition from both sides of the main zone are preserved, it is possible to reconstruct only one with any certainty, and the manner of the transition cannot be ascertained. Most of the fragments come from one side and represent a group of gods and goddesses. The scene (Fig. 9), from the analogy of its preserved parts to other representations, is probably to be interpreted as the introduction of Herakles to Olympos (cf. the amphora Orvieto no. 187, attributed to Exekias; Technau, _Exekias_ (Bilder griechischer Vasen, IX [edited by J. D. Beazley and Paul Jacobsthall], pl. 9 a, and p. 21, no. 3). The fragments fall into two main groups. The first of these is composed of parts of three figures, a goddess who cannot be identified, Dionysos, and Athena. On _a_ are the head, the upper part of the body, and the arm of a goddess to right. Above her head is the name Dionysos. The god himself stands next to her on the right. On _a_ part of his garlanded head and some drapery are preserved and on _k_ the lower part of his beard and part of
the drinking horn with one finger crooked around it. The back of the aegis of Athena and part of her neck are on the right edge of \( k \). Nothing of the chariot is preserved or of the figure of Herakles, who would probably be placed here if the scene depicted is hist Introduction to Olympos. The second group of fragments preserves parts of the horses and the figures placed around them. On \( F \) the rumps and tails of two horses to right are partly preserved; behind them from left to right are the upper part of the body of a goddess facing right, the shoulder of a god to right, and the lower part of the skirt of a goddess facing left. The god is probably Apollo, as his long hair and position behind the rumps of the horses indicate. In that case it is likely that one of the goddesses is Artemis. On \( g \) is the head of a goddess smelling a flower. It may very well belong to the figure facing left behind the horses (cf. the calyx-
krater Louvre F 316; Corpus Vasorum Antiquorum, Louvre, 5, III H e, pl. 7, 4; hereafter cited C.V.A.). On \( G \) are a little more of the horses’ haunches and possibly part of the arm of the goddess facing left on \( F \). On \( H \) parts of their shoulders, necks, and manes are seen, and the reins which stretch over their backs on \( G \) and across the figures on \( F \). The single line in the center of \( F \) is the upper trace of the harness yoke and the two lines below are the lower traces (for a similar arrangement cf. the Orvieto amphora no. 187; Technau, Exekias, pl. 9 a). On \( n \) parts of the horses’ heads and the nude arm of a male figure are preserved. To judge from other representations of the scene it is probably the arm of Hermes, to whom the end of the kerykeion on \( l \) belongs.

Some of the deities on the other side of the main zone (Fig. 10), if they are deities, are seated, and some are standing. On \( C \) are the backs of two draped figures seated on stools facing away from each other. Fragment \( D \) preserves the legs and part of the staff of the figure on the right and the foot with the edge of the skirt of a female figure advancing to left. On \( E \) is the back of a male head which, to judge from its angle, belongs to the figure seated to right. Fragment \( l \) with the upper part of a female figure is placed arbitrarily above the figure seated to left. The edge of a staff (?) is preserved on the lower right corner of \( o \). It apparently does not belong to the figure seated to left on \( C \), for the staff would show on that fragment. An edge of drapery is placed opposite the seated figure on \( o \); above this the drapery from the upper part of a male figure on \( i \) has been placed arbitrarily. It is tempting to see in this group a seated Zeus and Hera, to whom Herakles is being conducted. The standing figures suggest that an easy transition could be made from the standing figures which flank the chariot group on the other side. The knobby staff is of a type more frequently used by humans than gods, but on an amphora in the British Museum Zeus holds a knobby sceptre (Br. Mus. B 166; C.V.A., Br. Mus., 3, pl. 30, 3 a). If such a reconstruction is correct, however, the continuity of the scene was not felt strongly, for the chariot is the center of one side, and the seated group presumably of the other.

The unusual shape of the vase, a calyx-
krater which belongs to the period of Exekias, and the fact that the only known contemporary example of the shape was painted by Exekias furnish strong presumptions for connecting the fragments with that master. The arrangement of the decorative units also, with the exception of the frieze on the rim and the rays at the foot, perhaps indicative of an earlier date, are similar to that on his krater. A frieze, too, is not unknown to Exekias, for there is one on the dinos in the Castellani Collection signed by Exekias as potter (Mingazzini, Vasi della Collezione Castellani, p. 212, no. 446; hereafter cited Mingazzini, Collezione Castellani).

The theme of the Introduction of Herakles to Olympos is used on the Orvieto amphora no. 187 (Technau, Exekias, pl. 9 a), and on the calyx-
krater also (Broneer, Hesperia, VI, 1937, p. 475, fig. 4, and p. 480). If our reconstruction of the chariot scene (Fig. 9) is correct, parts of seven figures are preserved. Poseidon does not seem to have been among them, although he is found on both the Orvieto amphora and the krater. It is possible that he was among the deities on the other side of the vase. Herakles can be restored as on the other representations, between Athena and the goddess standing next to Apollo behind the tails of the horses. As on the Exekias krater Apollo and another deity face each other in the middle of the scene. The arrangement of the other deities seems to have been much the same, with Dionysos and Athena at one end and Hermes at the horses’ heads. In addition to the arrangement of the figures there is an interesting parallel between these fragments and the Orvieto amphora, no. 187, which recalls the parallel between the
krater painted by Exekias and the New York hydria (*Bull. Met. Mus.*, X, 1915, pp. 122 f., fig. 2; Broneer, *loc. cit.*, p. 477, note 1). The reins cross the arm of Apollo in the same place on our fragment and on the amphora, and the traces are in the same relative position. Thus the scheme of the composition, too, is Exekian.

The richly embroidered garments of the deities, the purple striped cloaks, the elaborate treatment of the manes and tails of the horses, and their incised collar ornament are all in the general Exekian manner. In the male head, in particular, on E the painter has aimed at the effect made by the fine, surely incised lines of hair and beard on the heads of Ajax and Achilles on the Vatican amphora (Technau, *Exekias*, p. 21, no. 8, and pl. 21), but the lines jostle one another, and the execution is less sure. Other details, too, suggest another hand than that of Exekias: filling the squares of the female drapery with purple, incising the tails of the horses with diagonal rather than vertical lines, and the clumsy drawing of the female heads. The general effect is not that given by the vases painted by Exekias. The drawing is more clumsy, the purple not as rich, and the incision more careless. It is striking, however, that it is worst where he is most careless (in the female drapery) and best where he takes the most pains (in the male heads and the horses). It is as if some one deliberately set out to imitate his style with a less sure hand. Accordingly, although the conception of both the shape and the composition indicates the work of Exekias rather than his school, the differences in execution and quality suggest that the painting of the krater was done by a member of the workshop rather than by Exekias himself, as he is known at the present time.

9. [Acropolis, I, 619] (A-P 886) Krater. (Fig. 5)

Acropolis fragment: Graef-Langlotz, I, p. 74.
New fragment: greatest dimension, 0.04 m.
Fragment from the side. The clay is fired or burnt to a dark gray color. The glaze is a thick, shiny black on the outside, but dull on the interior. Purple: a stripe on the leg of the animal skin.

On the Acropolis fragment the back of a garlanded head, presumably that of Dionysos, and part of his side are preserved. On our fragment are preserved a nude male arm and what appears to be the leg of an animal skin. The color of the clay, the glaze, and the style of the drawing are the same on each of the fragments.

10. [Acropolis, I, 2187] (A-P 1254 b and 2347 c, Well E) Pyxis. (Fig. 11)

Acropolis fragment: Graef-Langlotz, I, p. 220, pl. 95.
New fragments: greatest dimensions, b, 0.05 m., and c, 0.034 m.
Two fragments, b from the side and c from the lid of the pyxis, Acropolis, I, 2187 a. The curve, technique, and thickness of b and of the Acropolis fragment, which is from the wall of the vessel, are the same. A comparison of the drawing of the heads on a and c indicates that they too are from the same vase. The glaze on the inside of all the fragments is streaked with brown. Purple: b, stripes in the drapery and the centers of the dot rosettes; c, alternate tongues of the tongue band, hair fillets, pupil of the eye, and the centers of the rosettes. White: dots of the rosettes, the dots at the ends of the lines separating the tongues of the tongue band, and the female flesh surfaces.

Two women in one cloak. On b part of the large cloak which contained two figures is preserved. It may belong to the pair one of whom is preserved on the left of a. At the top of c there is a tongue band, and below on the left is the head of a female figure with her cloak drawn around her head and stretched out in front. On the right is the top of the head of another female figure. The position of the cloak of the figure on the left seems to indicate that there was another figure inside it. There is a large group of vases decorated in such a manner, with two women in one cloak. Some are attributed to the Pharos Painter, who takes his name from such representations (cf. Haspels, *Attic Black-FIGured Lekythoi*, p. 25, note 1; hereafter cited Haspels). They are related
stylistically to Beazley's "E" Group (cf. Beazley, "Groups of Mid-Sixth-Century Black-Figure," B.S.A., XXXII, 1931-1932, pp. 3-8), on vases of which representations of two women in one cloak sometimes occur (cf. the amphora B 163 in C.V.A., Br. Mus., 3, III H e, pl. 29, 1 d). In style the British Museum amphora and our fragments are very close. On each the cloak of the women is drawn around the head well above the nose so that a rosette can be set there, an incised line marks the edge of the cloak on the back of the head, and a rosette is placed beside it. Severalpyxides are included in the group of the Pharos Painter (Guarducci, "Due o più Donne sotto un solo Manto," Ath. Mitt., LIII, 1928, pp. 52-53); a pyxis of the group in the Bibliothèque Nationale (C.V.A., Bib. Nat., 1, III H e, pl. 46, 10-12) seems to be of the same type as our fragment a.

Fig. 11. Fragments from Acropolis Vases

11. [Acropolis, I, 2510] (A-P 1702, Well A) Pinax. (Fig. 5)

Acropolis fragments: Graef-Langlotz, I, p. 244, pl. 104.
New fragment: thickness, 0.01 m.; greatest dimension, 0.074 m.
Fragment from the upper part of the pinax. The glaze is a little thin under the elbow of Athena. Purple: the fastenings at the end and the central loop of the shield strap. White: the arm of Athena. The incision is very careful.

Athena. The Acropolis fragments preserve most of the lower part of her skirt, and the new fragment adds her arm, passed through the shield strap, the inside of the shield, the border of the upper part of her garment, and four snakes of her aegis. The border of the upper part of her garment is a diamond pattern which terminates at her belt; the belt is decorated with a scale pattern, and below it begins the chequer pattern found on the edge of the skirt. The thickness, the rather rough finish of the back, the snakes, and the general technique are identical on both the Acropolis fragment and the new fragment. The Acropolis fragment has been attributed to the Amasis Painter by Beazley (B.S.A., XXXII, 1931-1932, p. 19). With its rich contrast of black, purple, and white against the orange of the clay it is one of the most striking representations of Athena on the pinakes from the Acropolis.
12. [Acropolis, I, 2517] (A-P 1810, Well A) Pinax. (Fig. 5)

Acropolis fragments: Graef-Langlotz, I, p. 245, pl. 103.
New fragment: thickness, 0.008 m.; greatest dimension, 0.041 m.

Fig. 12. White-Ground Pinax

Fragment from the outer part of the pinax. Dull glaze. White: the outer edge of the aegis. Athena. Our fragment preserves part of the outer row of snakes from the aegis. It shows that they were drawn in profile with open mouths in contrast to the snakes of the inner row with heads in facing view.
13. [Acropolis, I, 2584 a-c] (A-P 2360, Well E) Pinax. (Fig. 12)

New fragment: thickness, 0.007 m.; greatest dimension, 0.039 m.
Fragment from a white-ground pinax. The ground is visible at the broken edges. The back is rough, almost to corrugation, like the other fragments of no. 2584; this roughness is peculiar to no. 2584 alone of the white-ground pinakes. Purple: a line near the edge of the drapery.
Athena. The fragment preserves part of her drapery and is to be placed above and to the right of 2584 c and below 2584 b. Athena is represented as striding to right, possibly in a gigantomachy (as Langlotz suggests), but the subject of the scene can scarcely be determined with certainty. The Acropolis fragments have been tentatively attributed to the Cerberus Painter by Beazley (Caskey and Beazley, Attic Vase Paintings in the Museum of Fine Arts, Boston, p. 2). For the Cerberus Painter see No. 253, and for a discussion of his white-ground pinakes compare Roebuck, “The White-Ground Plaques by the Cerberus Painter,” in A.J.A., XLIII, 1939, pp. 467-473.

SIX’S TECHNIQUE

14. [Acropolis, II, 1230] (A-P 2314, Well E) Phiale. (Fig. 5)

Acropolis fragments: Graef-Langlotz, II, p. 110, pl. 88.
New fragment: greatest dimension, 0.03 m.
Fragment from the rim with part of the side. Purple: stripes to represent the folds of the cloak. The paint is buff.
Symposium. The Acropolis fragments preserve parts of two reclining figures and the new fragment adds part of a third. The paint, glaze, thickness, and subject are identical, so that all fragments are apparently from the same plate. The decoration consisted of a row of banqueters set along the rim in the manner in which banqueters are set along the side of certain archaic red-figured kylikes (cf. Jacobsthal, Göttinger Vasen, pl. IX, 34).

FRAGMENTS FROM OTHER VASES

Early Helladic

15. (A-P 1151) Bowl. (Fig. 13)

Estimated diameter at rim, ca. 0.18 m.
Fragment from the rim with a horizontal lug-handle pierced by two holes. The clay is dark red and coarse in texture. It is covered with a hard, highly polished red slip.
A fragment with a similar handle was found previously on the North Slope (Hansen, “The Prehistoric Pottery on the North Slope of the Acropolis, 1937,” Hesperia, VI, 1937, p. 543, fig. 31, and p. 544). Red Monochrome Ware.

MINYAN

16. (A-P 2248) Bowl. (Fig. 13)

Estimated diameter at rim, ca. 0.14 m.
Fragment from the side with a strap handle. The rim and the body are sharply offset, and the shoulder is ribbed. The clay is dark gray.
For the type compare Hansen, loc. cit., p. 550 and p. 551, fig. 8 d.
Fig. 13. Fragments of Various Early Fabrics
17. (A-P 2222, Well B) Amphora. (Fig. 13)

Greatest dimension, 0.098 m.
Fragment from the side. The clay is buff and the glaze brownish.
The zones of decoration are divided by three black lines. At the top are hatched triangles, in the middle a diamond chain with dots, and at the lower edge the top of a hatched maεander.

18. (A-P 2499, Well A) Closed vase. (Fig. 13)

Greatest dimension, 0.028 m.
Fragment from the shoulder. The clay is buff with a cream-colored slip on the outside. Reddish brown glaze.
The zones of decoration are divided by three horizontal lines. The preserved decoration consists of chequers and a diamond chain with dots.

19. (A-P 2497, Well A) Pinax. (Fig. 13)

Thickness, 0.008 m.; greatest dimension, 0.051 m.
Fragment from the upper left corner. The surfaces of both back and front are unevenly finished. The clay is buff and the glaze reddish brown.
The pinax is decorated on the back, front, and sides. On the side are diagonal lines. The design on both back and front is bordered by two parallel lines. On the front are the head and shoulders of a figure to right whose hair is indicated by individual strands. The filling-ornament consists of hatched triangles and zigzags. On the back (not illustrated) is the top of a hatched maεander.

20. (A-P 2409, Well D) Shoulder of a closed vase. (Fig. 13)

Greatest dimension, 0.036 m.
Fragment from the shoulder. The clay is buff, the glaze brownish.
Warriors. At the top is a row of Z’s, and below is a file of warriors facing left. The warriors carry large round shields and two spears which project out to the rear. The warriors wear a single crest, and their faces and shields are in outline. For a discussion of the motive compare Cook, “Protoattic Pottery,” B.S.A., XXXV, 1934-1935, pp. 167-168.

Seventh Century

21. (A-P 1769, Well A) Handle. (Fig. 13)

Width, 0.026 m.
Fragment of a flat handle. The clay is pale buff, the glaze brownish.
On each side of the handle there are two deeply incised lines. In the center is a diamond chain and on the right side are short horizontal lines apparently painted before the incision was made, as there is no glaze in the cut. For the pattern compare pinax No. 25.

22. (A-P 1081) Skyphos. (Fig. 13)

Estimated diameter at rim, ca. 0.12 m.
Fragment from the rim. The clay is buff with a light slip and reddish glaze.
The decoration consists of a panel within which is a deer grazing to left. Wavy lines, V’s, and between the legs of the deer a diamond with a dot in the center are used as filling-ornament. For the motive compare a fragment in Eleusis (B.S.A., XXXV, 1934-1935, pl. 40, a).

23. (A-P 1680, Well A) Skyphos. (Fig. 13)

Estimated diameter at rim, ca. 0.16 m.
Fragment from the side. The clay is buff, the glaze reddish brown. Near the top on the inside is a reserved line.
On the outside at the top are pendent dotted triangles, and below is a long-legged bird to the right bending down. On the left is the head of another; thus there was probably a row of them. Their heads are drawn in outline. For the motive compare Burr, “A Geometric House and a Proto-Attic Votive Deposit,” Hesperia, II, 1933, p. 579, no. 158.

24. (A-P 2206, Well A) Closed vase. (Fig. 13)

Greatest dimension, 0.046 m.
Fragment from the side. There is a thickening on the right side as if for a handle attachment. The clay is buff and the glaze brownish.
The lower part of the legs and the skirt of a figure drawn in outline facing right. The filling-ornament consists of inverted V’s and loops.

PINAKES

25. (A-P 1682, Well A) Fig. 14

Thickness, 0.009 m.; greatest dimension, 0.06 m.
Fragment from the central part of the plaque. The clay is buff and coarse in texture and the glaze thin and brownish. The front is finished smoothly, but the back is irregular.
Both front and back are decorated. On the front are two bands of diamond-chain pattern, and in the lower right corner is the edge of a third (cf. No. 21). On the back (not illustrated) are large hooked spirals with projecting points.

26. (A-P 1664, Well A) Fig. 14

Thickness, 0.01 m.; greatest dimension, 0.074 m.
Fragment, broken on all edges, from the central part of the plaque. The clay is pinkish buff, very hard, and shows traces of burning on the back. Both front and back are unevenly finished. All the outlines, the locks of the horse’s mane, the reins, and details such as the belly stripe of the horse and the muscles of the rider are indicated by slightly raised lines. Their edges are straight and sharp, which indicates that they were made from a shallow mold. Further, the surface on the buttock of the rider is scraped a little, as if it had adhered to the surface of the mold when it was being removed. The scraped surface is painted over, and so the fault occurred before the paint was applied. The colors used are matt white, purple, and tawny yellow. The background visible above the back of the horse is painted white, the body of the horse a tawny yellow, and the reins, the mane, and the rider are painted purple. The purple has spread on to the horse’s body from the leg of the rider. The paint is applied directly to the surface of the clay.
Horseman. The legs and hands of the rider and part of the horse’s body and neck with a few locks of the mane are preserved. The rider is seated well up on the shoulders and has clamped his legs back on the sides of the horse. The reins are held high above the horse’s neck with their

ends dangling down. The position is similar to that of Protocorinthian riders (cf. Payne, *Necro-corinthia*, p. 71, fig. 17). The parallel lines at the lower edge of the fragment are evidently intended to represent the belly stripe of the horse. The rider's leg is well rendered with the details of thigh, knee, and calf muscles partly indicated.

There is a group of Proto-Attic pinakes from the Agora (Burr, *Hesperia*, II, 1933, pp. 604-609, nos. 277-280, and p. 628) on which are used the same type of matt paint and the same technique of painting. They are dated in the first half of the seventh century, which seems too early for our piece, as the form of the leg and the details of its musculature are so well grasped by the painter. For a discussion of the technique of the manufacture of the pinax see the next item.

![Fig. 14. Proto-Attic Pinakes](image)

27. (A-P 2524) Fig. 14

Thickness, 0.007 m.; greatest dimension, 0.047 m.

Fragment from the right edge of the pinax. The clay is buff and rather soft, its surface worn. The back is unevenly finished. The outlines and the details of the design are molded as in the previous item. Purple, applied over black, is used for the frame of the cithara and the cross-bow. Brown is used for its strings.

Of the design is preserved only part of the side of a cithara. The cross-bow projects on the right, and on the left are three strings. The cross-bow ends in a projecting knob, and below it on the frame is a spiral. The use of brown for the strings is similar to the color scheme used for the lyre on a pinax fragment found on the North Slope in 1937 (Broneer, *Hesperia*, VII, 1938, pp. 224-228).

The process employed to obtain the outlines and the raised detail on Nos. 26-27 is to the best of my knowledge unparalleled. It seems to have been done in some such manner as follows. The
outline of the required design was traced on a flat piece of soft clay with a blunt, straight, flat-sided instrument. A piece of wood or metal, properly finished, might serve the purpose. A slab of clay of the desired thickness was applied to this as to a mold; thus the resulting outlines and details would appear as raised lines similar to those on our fragment. The result is analogous to that obtained by applying strips of clay to the surface of plastic vases and pinakes, but the method is entirely different.

**Imported Wares**

**FIKELLURA**

28. (A-P 2469, Well A) Fig. 13

Greatest dimension, 0.047 m.

Fragment from the side of a closed vase. The clay is pinkish and coarse; it has a cream-colored slip on the outside.

Of the design is preserved a row of crescents, above which is a dot pattern.

**LAKONIAN**

29. (A-P 1539 a, 1540 b, and 2126 c; Well A) Kylix. (Fig. 13)

Greatest dimensions: a, 0.03 m.; b, 0.025 m.; c, 0.035 m.

Three fragments from the side of a kylix decorated both on the interior and on the exterior. The clay is pinkish and covered with a cream-colored slip. Purple: the design on the exterior, on a the stripe on the animal's neck, on b the hair ribbon and the neck band of the sphinx, and on c the tips of the feathers; the design on the interior, purple stripes on the drapery are preserved on all the fragments.

Of the outer design remain: on a the paws of an animal, a rosette, and some feathers; on b part of the head and the loop of the tail of a sphinx to right; on c a wing and the tail and legs of a cock to left. Of the inner design only some scraps of drapery are preserved (not illustrated). The style of the drawing is Lakonian; compare the cock on c with one from Sparta (Artemis Orthia, p. 97, fig. 68) and with another on a Lakonian hydria found on Rhodes (Clara Rhodos, VIII, p. 89, fig. 73); compare, also, the drawing of ear and hair of the head on b with that of ear and hair of the komast on the same Lakonian hydria from Rhodes (loc. cit., p. 93, fig. 78).

**CORINTHIAN**

30. (A-P 1811, Well A) Aryballos. (Fig. 13)

Estimated diameter of foot, ca. 0.04 m.

Fragment from the foot and the lower part of the body. The clay is yellowish. Purple: dots in the center of the scales on alternate rows.

The body is decorated with an imbricated pattern. For the type of aryballos, Early Corinthian, compare Rhitsona 13.10 (J.H.S., XXX, 1910, p. 349, fig. 12; Payne, Necrocorinthia, p. 291, no. 643).

31. (A-P 900 a-b) Skyphos. (Fig. 13)

Estimated diameter at rim, ca. 0.18 m.

Two fragments from the side. The clay is buff. Purple: stripes on the interior, around the body at the top and bottom of the design zone, the centers of the palmettes, stripes on the shoulder, the belly, and the neck of the panther, and stripes on the haunch of the sphinx on a and on the animal on b.
Around the top of the skyphos there is a band of double palmettes. The main zone is decorated with an animal frieze and incised rosette and dot filling-ornament. On a are preserved most of a standing panther to right and the hind-part of a sitting sphinx also facing right; on b are the hindquarters of some animal. There is a fragment of a similarly decorated skyphos from the Acropolis (Graef-Langlotz, I, 416, pl. 15).

**ATTIC BLACK-Figure**

**VOURVA AND RELATED FABRICS**

32. (A-P 2396, Well D) Amphora. (Fig. 15)

Greatest dimension, 0.09 m.
Fragment from the side. The clay is buff, and the glaze dull black. Purple: the upper part of the wings of the geese.
A row of geese to left feeding. Preserved are parts of two geese and the ends of the ray pattern at the foot of the vase. The geese resemble those on Acropolis no. 499 (Graef-Langlotz, I, pl. 20).

33. (A-P 1601, Well A) Small closed vase. (Fig. 17)

Greatest dimension, 0.025 m.
Fragment from the side with the beginning of the neck (?) of the vase. Dull glaze. Purple: the face, hair fillet, edge of the wing, and alternate petals of the rosette.
The head and part of the wing of a sphinx or siren to left. The rosette filling-ornament is drawn very close to the back of the head.

34. (A-P 1886, Well A) Bowl. (Fig. 15)

Greatest dimension, 0.038 m.
Fragment from the side near the top. Dull glaze. Purple: alternate tongues of the band at the top, the hair fillet, and the cloak of the figure.
The head and shoulders of a female figure facing left with her arms outstretched. The drawing of the head is similar to Acropolis no. 501 (Graef-Langlotz, I, pl. 20).

35. (A-P 2339, Well E) Large open vase. (Fig. 15)

Greatest dimension, 0.042 m.
Fragment from the side. Brownish glaze.
The head, parts of neck and body, and a segment of the outstretched wings of a swan to left, preening itself.

36. (A-P 2282, Well E) Neck of a vase. (Fig. 15)

Greatest dimension, 0.025 m.
Fragment from a neck. The glaze is chocolate brown. Purple: a dab on the wing.
The head of a sphinx to left wearing a polos, with filling-ornament in the background. The workmanship is careless as on other members of the Polos Group (cf. Payne, *Necrocorinthia*, pp. 190-191). There are several typical specimens in Brussels (C.V.A., Brussels, 1, III H d, pl. 1).

37. (A-P 2071, Well A) Skyphos. (Fig. 17)

Estimated diameter at rim, ca. 0.10 m.
Fig. 15. Fragments in Vourva and Related Styles
Two fragments from the side (only the larger piece is illustrated). Purple: alternate leaves and hearts of the palmettes. White: dots in the links joining the palmettes.

The fragments are from a squat-shaped skyphos of the early Corinthian type (cf. C.V.A., Oxford, 2, III H, pl. XIII, 4-5, for the shape, and the text, p. 102, for a discussion). The main zone is decorated with a chain of double palmettes separated by single leaves. The lower zone contains rays and the upper a double row of lotus buds. The ornament is of a late sixth- or early fifth-century type (cf. Haspels, pp. 185-186) and seems out of place on this early shape.

38. (A-P 1210) Skyphos. (Fig. 17)

Greatest dimension, 0.067 m.
Fragment from the side. Dull glaze. Purple: the neck, brow, and stripes on the belly and haunch of the panther.
The fragment is from the same type of early skyphos as the preceding item. Two panthers facing, with rosette filling-ornament.

39. (A-P 1198 a-b) Lekanis. (Fig. 15)

Estimated diameter at rim, ca. 0.16 m.
Two fragments from the side with the projecting rim preserved on a. Dull glaze. Purple: on a the edge of the wing and the body of the sphinx; on b the neck, breast, and edge of the wing of the sphinx and the center of the lotus. There are two purple lines on the interior at the top, and on the top of the rim a double row of dots.
The decoration apparently consisted of a row of sphinxes and rosette and double-lotus filling-ornament. On a is preserved the wing and body of one sphinx; on b are preserved the head and breast of another sphinx and part of a lotus on the right. Polos Group (cf. No. 36). For the shape compare C.V.A., Copenhagen, 3, III H d, pl. 100, 5.

40. (A-P 1852 and 2135, Well A) Lekanis. (Fig. 15)

Greatest dimension, 0.058 m.
Fragment from the side with part of the rim preserved. Brownish glaze. Purple: the necks and breasts of the sphinxes. On top of the rim are diagonal bars of glaze.

On the main zone are parts of two sphinxes facing each other and filling-ornament of dots and rosettes. A band of dots encircles the lower part of the lekanis. Polos Group. The shape is similar to that of the preceding item.

41. (A-P 1200) Lekanis. (Fig. 15)

Greatest dimension, 0.06 m.
Fragment from the side with part of the rim preserved. Dull glaze. Purple: the neck, chest, and the lips and tongue of the lion and the tail feathers of the cock. A dilute streaky glaze is used to represent the lighter hair around the lion's mouth and eye.
The head of a lion to right and the tail feathers of a cock. The head of the lion is like that of a lion on a plate from Naukratis assigned to the Gorgon Group (Payne, Necrocorinthia, pl. 53, 4, and p. 192, no. 3). Compare in particular the rounded ear and the square mouth.

42. (A-P 1752, Well A) Lekanis. (Fig. 15)

Greatest dimension, 0.055 m.
Fragment from the side with part of the projecting rim preserved. Dull glaze. Purple: the back and alternate wing feathers of the duck and the diagonal bars on top of the rim.
The body and neck of a duck to right behind which is a dot rosette. The fragment is from a lekanis with a frieze below the rim like Acropolis no. 526 (Graef-Langlotz, I, pl. 21).

43. (A-P 1199 a-d) Lekanis. (Fig. 15)

Estimated diameter at rim, ca. 0.226 m.

Two fragments (a-b) from the lid and two (c-d) from the bowl of a lekanis. The surface is unevenly finished, the glaze thin and brownish. Purple: two stripes around the inside of the bowl; on a the wing of the sphinx and the heart of the lotus; on d the wing and dabs on the rosette. The bowl fragments are from opposite sides of the vase, and on c a handle is preserved.

On the lid there was a band of rays around the missing handle and presumably two zones of decoration. On b are preserved the ends of the rays and parts of two panthers (?) with rosette filling-ornament; this apparently formed the inner zone of decoration. On a, from the outer part of the lid, parts of two confronting sphinxes separated by part of a lotus (?) ornament are all that remain of the outer zone of decoration. The bowl was decorated with a row of sphinxes or sirens and rosette filling-ornament of which part of a rosette is preserved on c and part of a wing on d. The style of the fragments is degenerate (cf. a lekanis in Scheurleer, C.V.A., Scheurleer, 2, III H, pl. 4, 8).

44. (A-P 1558 a-b, Well A) Lekanis. (Fig. 15)

Greatest dimensions: a, 0.122 m.; b, 0.049 m.

Two fragments from the side with parts of two zones preserved on each. Dull glaze. Purple: the necks and stripes on the bellies and haunches of the animals, the mouth of the lion, wings and tails of the birds, and the centers and alternate petals of the rosettes. There are two purple stripes around the interior. On the surface of the exterior is a deep orange wash.

The lekanis was decorated with friezes of animals. In the upper zone of a on the left is what appears to be the bottom of a black-glazed panel; but if so, it is difficult to understand why the front quarters of the feline to the right were placed so close. On the right is part of a siren with a rosette under its tail. In the lower zone a lion and a stag confront each other. On b the paws of a feline are preserved in the upper zone, and in the lower zone is part of the body of another feline to left with a rosette above its back. The style of the drawing is later than on the previous items, and it is probably to be placed in the second quarter of the sixth century.

45. (A-P 1734 and 1729, Well A)\(^{22}\) Lid. (Fig. 16)

Restored diameter, 0.536 m.; thickness at bottom, 0.017 m.; at thinnest point, 0.006 m.; at top edge, 0.011 m.

The large lid of a lekanis or bowl-like vessel. About half of it is preserved. Its fragments were found scattered through the levels between 0 and 18.45 m., a fact which indicates that the well was filled at one time. The clay is buff. The interior is reserved and finished smoothly except for several places where the surface is scraped, apparently before it had hardened. The outer surface is worn, so that the glaze has disappeared in places. Of the colors the purple has remained fast, but the white has left only traces. Purple: the faces, breasts, and outer edge of the sirens’ wings; the necks, stripes on the bellies, haunches, and sides of the animals; around the mouths of the lions and the lions’ manes; the brows of the panthers; a stripe across the nose of the bull; the pupils of the eyes; alternate petals of the rosettes; and a stripe across the wings of the geese. White: traces of dots on the short feathers along the inside of the wing of the siren on the lower zone and traces on the teeth of the lions. (White thus was used very sparingly.)

The surface of the lid (only the better preserved side is illustrated) was divided into three zones, of which the two lower and wider were decorated with animal friezes, and the upper with a

row of geese. Two rows of rays were set around the missing handle. The first and second zones were divided by two lines of glaze, the third and the ray zone by three lines. Most of one side of the lid is preserved, and a large section near the top on the other side, so that with a number of small fragments preserving identifiable parts of the animals almost the whole composition can be worked out. On the lower zone their order is, starting at the lion and going clockwise around the zone, a sitting lion to right, a standing panther to left, a boar to left, a siren to right, another boar to left, a standing lion to right, a standing panther to left, and a siren to right. In the second zone, starting with the bull and going clockwise around the zone, a bull to right, a lion to right, a deer to left, a siren to right, a panther to right, a goat to left, an unidentifiable animal to left, and a lion to left. Parts of eight geese of the upper zone are preserved, and there is room for three more.

The style of the drawing is that of the Gorgon group (cf. Payne, *Necrocorinthia*, p. 192 for a discussion and a list of the component vases). The sharp, clear-cut profile of the siren is close to that of the sirens on the amphora Louvre E 817 (*C.V.A.*, Louvre, 4, III H d, pl. 1, 10) or on Acropolis no. 472 (Graef-Langlotz, I, pl. 18), where the profile is incised as on our lid. The animals, too, are close, particularly the big grinning lions with round ears and slightly curling manes and the wistful panthers (cf. the animals on the Gorgon dinos in the Louvre; *C.V.A.*, Louvre, 4, III H d, pls. 14-17). The use of white is similar. It is found on the wings of the sirens in an identical position on our lid and on Acropolis no. 515 (Graef-Langlotz, I, pl. 23). The drawing on the lid falls short of that on most of the pieces in the Gorgon Group, but the painter's attempt to vivify the conventional animal-frieze style of decoration by deliberate groupings makes it one of his more interesting pieces.
46. (A-P 2509, Well A) Lid. (Fig. 15)

Greatest dimension, 0.097 m.
Fragment from a large lid of a similar type to that of the preceding item. The clay is pinkish buff. Brownish glaze.
In the center is the lower part of a lotus flower, on the right the breast of some creature, and on the lower left a badly drawn rosette.

47. (A-P 2510, Well A) Lid. (Fig. 15)

Greatest dimension, 0.059 m.
Fragment, possibly from the same lid as the preceding, since the clay and the glaze are similar. Purple: traces on the neck of the animal on the left, and on the hindquarters of the sphinx on the right.
On the left is the forepart of some creature, on the right a loop of the tail and part of the haunch of a seated sphinx facing right.

48. (A-P 2337, Well E) Lid. (Fig. 15)

Greatest dimension, 0.04 m.
Fragment from a small lid. The clay is red and coarse, and the glaze is reddish brown. Purple: the neck of the boar.
At the top is a band of dots of which two rows are preserved. Of the animal-frieze decoration only the top of the head and the neck of a boar facing left are preserved.

SWAN GROUP

Nos. 49-53 belong to a group of miniature vases of the first half of the sixth century. They are distinguished by their decoration, swans and filling-ornament of short vertical lines. The most usual shapes are small pyxides, little omphalos plates, and skyphoi of the Corinthian type. Recently, however, in the Agora was found an amphora decorated in this manner (Vanderpool, “The Rectangular Rock-Cut Shaft,” Hesperia, VII, 1938, p. 372, no. 4); thus the style is now associated with more important vases. On the group compare Beazley, C.V.A., Oxford, 2, text, p. 103, no. 6; and for the Acropolis examples, Graef-Langlotz, I, pp. 61-63.

49. (A-P 2100, Well A) Lid. (Fig. 17)

Diameter, 0.036 m.
A small pyxis lid with part of the edge and the handle missing. The edge is flanged to fit on the rim of the pyxis. Purple: the wings of the swans and two stripes, one around the handle, the other around the outer edge of the lid.
A row of six swans at rest facing right; groups of short vertical lines as filling-ornament.

50. (A-P 2101 a-b, Well A) Lid. (Fig. 17)

Estimated diameter, ca. 0.011 m.
Two fragments of a lid with a rounded edge.
Around the edge are two lines of glaze, one broad, the other narrow; inside the lines is a row of badly drawn swans facing left. Around the missing handle is a zone of rays. The filling-ornament consists of short vertical lines.
51. (A-P 1894, Well A) Pyxis foot. (Fig. 17)

Height, 0.015 m.
One foot of a tripod pyxis. Purple: the wing of the swan.
A panel within which is a swan to right; short vertical lines as filling-ornament.

Nos. 52-53 are from skyphoi. For the shape cf. Robinson, Harcum, and Iliffe, *Greek Vases at Toronto*, I, p. 93, no. 274: II, pl. XXV, no. 274.

52. (A-P 1693, Well A) Fig. 17

Diameter of foot, 0.048 m.
The foot and part of the side of a small skyphos. Purple: the wings of the swans, and a line around the lower part of the vase. In the center of the bottom of the vase is a circle and dot.
Swans upside down facing left; short vertical lines as filling-ornament.

53. (A-P 1703, Well A) Fig. 17

Greatest dimension, 0.033 m.
Fragment from the side. Purple: a stripe on the wing of the swan, and a line around the lower part of the vase.
Parts of two swans upside down facing left; short vertical lines as filling-ornament.
GROUP OF THE FRANÇOIS VASE

54. (A-P 1279) Large closed vase. (Fig. 18)

Greatest dimension, 0.071 m.
Fragment from the side. The surface is worn. Purple: traces on the drapery, the beards, and the hair of the figures.
Two warriors, the second on a lower level than the first, are advancing to left with raised spears. They appear to be driving a boar before them, of which only the rump and the tail curling over its back are preserved. Below the extended left arm of the warrior on the left is a shield (?). Possibly a scene from the Calydonian Boar Hunt is represented. The fragments appear to date from the period of Sophilos.

55. (A-P 1497, Well A) Large open vase. (Fig. 18)

Greatest dimension, 0.05 m.
Fragment from the side. The glaze on the interior is discolored to a greenish shade. Purple: stripes on the drapery of the figure by Zeus' knee and on that of the figure behind the throne, the heart and alternate leaves of the lotus on the arm of the throne.
Zeus, a thunderbolt in one hand, is seated to right on a throne. The arm of the throne ends in a lotus. On the right edge of the fragment is the drapery of a figure standing by Zeus' knee, and on the left the drapery of another figure behind the throne. The scene probably represented
the Birth of Athena. For the composition and a similar drapery treatment compare Acropolis, I, 601 c (Graef-Langlotz, I, pl. 28). The general style of the fragment is Kleitian, but the execution is careless.

**Developed Black-Figure**

LARGE VASES GLAZED ON THE INTERIOR

56. (A-P 1993, Well A) Fig. 18

Greatest dimension, 0.031 m.

Fragment from the side. The glaze on the exterior is reddish brown, but on the interior black and coarse.

The head and neck of a horse to right. For the treatment of the mane compare the cup Louvre F 65 (*Met. Mus. Studies*, V, 1934-1936, p. 104, fig. 13).

57. (A-P 2387, 2390, and 2411; Well D) Fig. 18

Greatest dimension, 0.083 m.

Fragment from the side. Two of the pieces were found near the top and one near the bottom of Well D, thus indicating that the well was filled at one time. The glaze is dull black on the exterior, but reddish on the interior. Purple: the car of the chariot. White: traces on the chiton of the charioteer.

Chariot scene. Preserved are the lower part of the charioteer, most of the chariot, and the tails and hind legs of the horses; all are facing right. Third quarter of the sixth century.

58. (A-P 1221) Fig. 18

Greatest dimension, 0.039 m.

Fragment from the side. The letters of the inscription are written in thick, dull black. The glaze on the interior is thin.

Three letters of an inscription written vertically: ΕΝΕ. Probably the fragment is from the side of a Panathenaic amphora.

59. (A-P 2273) Handle of a Column-Krater. (Fig. 18)

Width, 0.097 m.

The handle-plate of a column-krater. The fragment was found on the East Slope of the Acropolis. The surface is very worn. Purple: the beard of the inner figure and a line along the upper edge of the fragment. The faces are now brownish red, although originally the female face was probably white.

Two overlapping heads facing left. The inner head is that of a bearded male figure, and the outer female. For the motive compare Acropolis, I, 699 (Graef-Langlotz, I, pl. 45). The motive of two overlapping heads seems to have been used during the second quarter of the sixth century along with the motive of a single head.

**Hydria**

60. (A-P 1620, Well A) Fig. 18

Greatest dimension, 0.042 m.

Fragment from the side with the beginning of the rounded shoulder. Purple: the chiton of the fallen warrior, the tail of drapery of the second warrior, and a line at the edge of the base of the handle. Beside the handle are two rows of vine leaves.
On the shoulder is a fallen warrior lying on his back, his head to right, his face turned downward. On the right is the leg of a second warrior. For the composition compare a fragment from Naukratis (*J.H.S.*, XLIX, 1929, p. 269, no. 53, and pl. XV, 30). The warrior is tucked away at the edge of the shoulder design, whereas usually on the shoulders of hydriai fallen warriors are made the center of combat scenes. About the middle of the sixth century.

Fig. 19. Fragments of Amphorae

**AMPHORAE**

**61.** (A-P 1555, Well A) Tyrrhenian Amphora. (Fig. 19)

Greatest dimension, 0.061 m.

Fragment from the side. Purple: the helmet and crest of the falling Amazon, the crest on the left edge of the fragment, and the helmet of the Amazon facing left. White: the flesh surfaces. Amazonomachy. Preserved are an Amazon in the foreground facing left, her left arm raised to thrust her spear, which is held awkwardly (compare the manner in which the Amazon on Acropolis, I, 597 f [Graef-Langlotz, I, pl. 24] holds her spear); on the right the head and shoulders of an Amazon falling backwards, her eyes closed. She is wounded in the breast by a spear the shaft of which is visible between her arms. On the extreme left is the crest of another helmet. The subject is frequent on Tyrrhenian amphorae, but the representation of a figure falling in this manner appears to be unusual (cf. Thiersch, *Tyrhenische Amphoren*, p. 21 for a discussion of the types). Second quarter of the sixth century.
62. (A-P 1855, 2021, 2500, 2072, 2110, 2048, 2054, 1526, and 2070 \([= a]\); and 1899 \([= b]\); Well A) Neck-Amphora. (Fig. 19)

Diameter at shoulder, 0.098 m.

The shoulder and the beginning of the neck of a small neck-amphora. Shiny black glaze. Purple: stripes on the hats and dots on the drapery of the Amazons, manes of the first and third horses, tail of the first horse, and a stripe at the base of its neck. White: the female flesh surfaces, dots on the drapery, and rosettes on the horses' collars. The details of harness and bridle are carefully incised.

Amazons in a quadriga. Fragment \(a\) preserves most of the upper part of one side of the vase; it shows a plunging quadriga in three-quarter view to right. Two Amazons are in the chariot. The Amazon in the foreground holds the reins and a whip, and her companion carries two spears. On the shoulder of the vase is a band of tongue ornament, and on each side of the handle is a palmette, from which a long tendril runs down to open in a lotus bud. On \(b\), which is from the other side of the vase, are part of the handle palmette and three letters of an inscription written vertically: \(\text{H\ E\ P}\). The motive of a plunging quadriga is very popular toward the end of the sixth century, either with the chariot and its drivers alone or in more complex compositions with a figure on the ground in front of the horses. There is a good example in Würzburg (Langlotz, Griechische Vasen in Würzburg, pl. 53, no. 192). Near the Edinburgh Painter (Beazley). For the Edinburgh Painter compare Haspels, pp. 86-89.

63. (A-P 2018 \(a-b\) and 2022 \(c\), Well A) Neck-Amphora. (Fig. 19)

Diameter of neck, 0.05 m.

Three fragments of a small, ovoid neck-amphora; \(a\) is from the neck with part of the shoulder; \(b\) and \(c\) are from the side. On the interior there is a very thin brownish glaze. Purple: a stripe at the base of the neck of the vase. White: traces on the leg of the figure on \(c\).

A small imitation Panathenaic amphora. On the neck is the lower part of a rearing horse to right and the base of the handle. On each side of the body was an Athena striding to right. Parts of the columns which flanked the scene, and parts of Athena's helmet, shield, and leg are preserved. There are several small imitation Panathenaic amphorae in the British Museum (\(C.V.A.,\) Br. Mus., 3, III H e, pl. 6, 3 a), but the horse on the neck is rather unusual (compare a small neck-amphora in Brussels; \(C.V.A.,\) Brussels, 2, III H e, pl. 20, 9).

64. (A-P 1835, Well A) Amphora. (Fig. 19)

Greatest dimension, 0.062 m.

Fragment from the neck with the scar left by the handle. Purple: the hair of the figure and the center of the lotus buds.

Along the top under the lip is a chain of upright lotus buds with every other bud linked by tendrils at the base. The buds are open and closed alternately. Of the design is preserved the upper part of the body of a horseman and the mane of his horse facing right. The ornament is similarly placed just below the lip on an amphora from Rhodes (cf. Clara Rhodos, VIII, p. 198, fig. 194). About the middle of the sixth century.

65. (A-P 1983 and 2028, Well A) Amphora. (Fig. 19)

Greatest dimension, 0.054 m.

Fragment from the side. Purple: the hair of the spectator. White: traces on the teeth of the lion and the sword belt of Herakles.
Herakles and the lion. They are wrestling in the standing position. On the left is a nude male figure with his hand outstretched toward the scene. It is probably a spectator rather than Iolaos, for the latter usually holds Herakles' club. His pose is similar to that of the spectator on the amphora Louvre F 1 (cf. C.V.A., Louvre, 5, III He, pl. 10, 5). For a list of the types used in the wrestling matches between Herakles and the lion compare Luce, "The Nolan Amphora," Appendix I, A.J.A., XX, 1916, pp. 460 f.

Fig. 20. Black-Figured Amphora

66. (A-P 1868 and 1870, Well A) Amphora. (Fig. 19)

Greatest dimension, 0.057 m.

Fragment from the side. Purple: the drapery and the hair fillet of the maenad, the hair and beard of the satyr. White: traces on the flesh of the maenad.
Maenad and satyr. The tips of four of the lotus buds of the shoulder pattern are preserved on the upper edge of the fragment. Both the maenad and satyr are standing turned slightly to the right with their heads turned back over their right shoulders. The satyr holds his right arm akimbo. For the type of amphora and the design compare Würzburg no. 252 (Langlotz, *Griechische Vasen in Würzburg*, pl. 69, no. 252). Third quarter of the sixth century.

67. (A-P 2068, Well A) Amphora. (Fig. 19)

Greatest dimension, 0.038 m.
Fragment from the side. Purple: the central stripe of the drapery of the figure on the right, the hair and beard of the satyr.
Maenad and satyr. The fragment seems to be from the same type of amphora as the preceding item. Along the upper edge are the tips of two lotus buds of the shoulder pattern. Of the design itself parts of two figures are preserved, on the left a satyr and on the right a maenad.

68. (A-P 2242, Well B) Amphora. (Fig. 20)

Height, 0.255 m.; diameter of mouth, 0.108 m.; of shoulder, 0.15 m.
A small amphora, complete except for the foot and small fragments from the side. The surface is worn, so that both glaze and paint are partly obliterated. Purple: lines around the vase at the top of the ray zone, at the bottom of the panels containing the designs, and on the outer edge of the lip; the hair of the figures, and stripes and dots in their drapery. White: a strap across the chest of the central figure on A and dots on the drapery.
The body is slender with a rather flat shoulder which dips on one side. The ornamental decoration is simple, consisting of a zone of rays at the bottom of the vase and a row of upward-pointing vine leaves at the top of each panel.
On each side (only A is illustrated) are three figures. On A a nude youth strides to right, a cloak over his arm, his gaze directed backward over his shoulder; he is flanked by two draped male figures. All carry staffs. The scene on B is a duplicate of that on A except that the youth carries no cloak. The scene seems to be devoid of all real significance. An amphora of similar type and decoration was found on the North Slope in 1937 (A-P 948; cf. Broneer, *Hesperia*, VII, 1938, p. 176, no. 4, and p. 175, fig. 12). These amphorae, in shape, decoration, and type of representation resemble the amphora no. 467 in the Collezione Castellani (cf. Mingazzini, *Collezione Castellani*, pl. LXIII, 2-3). It is one of a large group of similarly decorated amphorae. They all have the same type of meaningless scene and poorly drawn ivy leaves at the top of the panels containing the design. Our own amphora seems to be a little later than the example cited from the Collezione Castellani, which Mingazzini dates 540-530 B.C.

**PANATHENAIC AMPHORAE**

69. (A-P 1247) Fig. 19

Greatest dimension, 0.063 m.
Fragment from the side. Purple: the hair fillet.
The tops of the heads of two male figures facing each other; the one on the left is bald.

70. (A-P 2309, Well E) Fig. 19

Greatest dimension, 0.061 m.
Fragment from the side. Purple: a stripe across the tail of the cock.
A cock facing right on a column.
LOUTROPHOROI

71. (A-P 1988 and 2052, Well A) Fig. 21

Estimated diameter at rim, _ca._ 0.14 m.

Five fragments from the rim and neck (only the largest fragment is illustrated). The lip is offset and has a band of black around its base. The interior of the neck is glazed and has three purple lines near the top.

The outside of the lip is decorated with rosettes separated by dots at top and bottom. The rosettes have purple centers and a purple dot at the tip of each petal (cf. Acropolis, I, 472 a; Graef-Langlotz, I, pl. 18). On the neck is a row of women facing right and wearing alternately purple and black cloaks. There are purple dots and white flowers on the black cloaks, whereas the purple cloaks are left plain. The women wear purple hair fillets. In all, parts of twelve women are preserved. The fragments, to judge from their size, are probably from a tall-necked loutrophoros with two zones of decoration (cf. an example in Eleusis, _Jahrbuch_, XVIII, 1903, p. 147, fig. 13). The rosettes on the lip and the drawing of the women suggest a date in the second quarter of the sixth century.

72. (A-P 1722 _A_ [=a], 1722 _B_ [=b], 1722 _D_ [=c]; 1723 _A-D_ [=d-g]; 1724 _B_ [=h]; Well A) Fig. 21

Estimated diameter at rim, _ca._ 0.13 m.

Four fragments from the neck and four from the body (only three of the neck fragments _b, c, h_ are illustrated). The rim is offset and slightly grooved underneath. The interior of the neck is reserved except for two lines of glaze near the top.
The exterior of the lip is decorated with a white maeander and a purple line at the top edge. On the neck is a row of cloaked women facing right, alternate figures wearing black cloaks, with rows of white dots, over purple chitons and purple cloaks over black chitons. Both black and purple cloaks are edged with white. The figures are separated by vertical rows of dots at the bottom and two vertical dashes of glaze at the top. Parts of five women are preserved, probably all that were placed on the neck. Of the design on the body, parts of draped figures, presumably male, wearing purple and white striped cloaks are preserved. They are also separated by rows of dots. On $g$ is the stub of one of the small handles with part of a figure below it.

There is no incision used anywhere, and those details which would normally be incised are shown by white paint. The vase closely resembles a loutrophoros hydria from the Agora (cf. Vanderpool, "The Rectangular Rock-Cut Shaft," Hesperia, VII, 1938, p. 398, no. 32, and p. 397, fig. 34). Identical on both vases are the filling-ornament of dots and short lines and the contrasting colors of the drapery. The only difference lies in the quality; for where the Agora piece uses incision, our fragments use paint, which results in an extremely untidy appearance. The Agora example is dated in the third quarter of the sixth century (cf. Vanderpool, loc. cit., pp. 365-366).

73. (A-P 1553, Well A) Fig. 21

Greatest dimension, 0.055 m.

Fragment from the neck. It is divided into two zones, in each of which is a procession of women to the right.

In the upper zone the lower part of a woman is preserved wearing a black cloak with purple dots. Underneath her in the lower zone are the head and part of the body of a woman wearing a purple cloak and hair fillet. The flesh is white.

THYMIATERIA

74. (A-P 2477, Well A) Fig. 21

Height, 0.086 m.; estimated diameter of bowl, ca. 0.084 m.; depth of bowl, 0.028 m.

Fragment of the bowl and stem. The stem, a heavy tube with a very small channel through the center, is decorated with two narrow reserved bands and separated from the bowl by a thick fillet. The outer edge of the lip is slightly raised to keep the lid in place.

The type of thymiaterion in use in the late black-figure period consisted of a high, slender stem divided into two parts by a projecting flange, and terminating at the bottom in a broad foot. At the top is a small bowl covered with a pierced, conical lid (cf. Kourouniotes, Ὀμαντήρα ἐν Ἐλευσίν, Classical Studies Presented to Edward Capps, p. 212). The shape of the bowl on our fragment is not far from that on the black-glaze example found at Eleusis (Kourouniotes, loc. cit., fig. 22), with the difference that the Eleusis bowl is a little larger and its lip is bevelled. The Acropolis fragments, Acropolis, I, 1217-1234 (Graef-Langlotz, I, pp. 135-137), described as "röhenförmigen fusses," are probably from thymiateria stems and feet (compare Acropolis, I, 1222 [Graef-Langlotz, I, pl. 70] with either Eleusis 1238 or 1239, both published by Kourouniotes, loc. cit., pp. 205 f.).

75. (A-P 1585, Well A) Fig. 21

Height, 0.063 m.; diameter of stem, 0.037 m.

Fragment of a stem apparently from a thymiaterion. It is tabular and has thin walls which are roughly finished on the inside. At the lower end there is some glaze on the interior, possibly indicating that the undersurface of the foot was glazed. Above, the thymiaterion is broken at the flange which divided the stem. Purple: the palmette and lotus hearts.
The exterior is decorated with a chain consisting of two lotus buds and a palmette in alternating groups, with the outer ends of the lotus buds linked together above the palmettes. Third quarter of the sixth century.

76. (A-P 1963, Well A) Fig. 21

Diameter of stem, 0.04 m.
Fragment of a hollow, thick-walled stem. Purple: the hair and beards of the figures and the borders of their cloaks. White: the brim of the petasos and the chiton of the figure on the right.
Two bearded male figures facing each other. The figure on the left wears a petasos. Good workmanship of the late third quarter of the sixth century.

LARGE VASES UNGLazed ON THE INTERIOR

77. (A-P 899) Fig. 19

Greatest dimension, 0.058 m.
Fragment from the side of a thick-walled vase. The surface is very worn.
In the upper part of the fragment are the heads of two warriors to left; below them is a shield with a satyr's head emblem. The rim of the shield is decorated with alternate double circles and "asterisks." Three spear shafts appear in the scene, one behind the head of the figure on the left (apparently belonging to the figure on the right), one on the right edge (this belongs to a warrior not preserved), and a third slanting diagonally across the helmet of the warrior on the left. About the middle of the sixth century.

78. (A-P 2379, Well E) Fig. 19

Greatest dimension, 0.043 m.
Fragment from the side. Purple: traces on the chiton of the warrior (but the surface is too worn to determine how largely it was used).
The torso of a warrior to right wearing a cuirass and a short chiton with an embroidered edge. His sword sheath projects behind the cuirass. The position of his body and sword sheath and the drawing of the folds of his chiton are the same as on a hydria in the Louvre (F 6; C.V.A., Louvre, 5, III H e, pl. 59, 1). About the middle of the sixth century.

79. (A-P 2205, Well A) Fig. 19

Greatest dimension, 0.034 m.
Fragment from the side. The surface of the vase is covered with a light slip. Purple: the hair of the negro. His flesh is brownish red.
The head of a male figure to left. It is apparently that of a negro, as the lips are thick and projecting. The slip suggests that the piece is of non-Attic origin.

SKYPHOI

80. (A-P 2197, 2117, 2190, 2106, and 2043 [= a]; 1908 and 1710 A [= b]; 2494 [= c]; and 1710 B [= d]; Well A) Fig. 22

Greatest dimensions: a, 0.08 m.; b, 0.05 m.; c, 0.015 m.; d, 0.023 m.
Four fragments from the side, with the beginning of the handle and the lip preserved on b. Purple: hair and beards, alternate bands on the stems of the flutes, stripes on the drapery, and the leaves. White: berries on the garlands, alternate bands on the flutes, and dot rosettes on the drapery. The incision is heavy.

A sacrificial procession. On a a male figure is leading a pig to right and carrying under his arm a bag with three sacrificial knives (cf. C.V./A., Oxford, 1, pl. II, 9; the parallel was suggested by Beazley). Behind him come two figures playing double-flutes. The object on the right of b is obscure. It is scarcely possible to determine what religious procession is represented, if any particular one. Both flautists and wreathed figures might appear in almost any procession. The pig was preferred by Demeter (cf. Stengel, Die griechischen Kultusaltertümer, p. 122) and branches were carried in the Mysteries (cf. Deubner, Attische Feste, p. 74 and pl. 5, 1), but there are no torches such as usually identify their celebrants. Like the procession on the Lydos dinos from the Acropolis (Graef-Langlotz, I, 607, pl. 33), it is probably a theme which the artist adapted from such processions as he knew, without having any specific one in mind. Third quarter of the sixth century.

81. (A-P 2016 and 2177 [= a]; 2015 [= b]; 2020 [= c]; Well A) Fig. 23

Greatest dimensions: a, 0.072 m.; b, 0.059 m.; c, 0.043 m.

Three fragments from the side. Purple: on a, the mane of the white horse, and a stripe on the drapery of the figure behind the horses; all the shield rims. White: on a, one of the horses and a stripe on the drapery; on b, the chiton of the charioteer; all the shield emblems.

A warrior’s departure. On a are the horses of the quadriga and on b is the charioteer; c appears to be from the opposite side of the vase. The object at the top of b is probably a bird.

82. (A-P 2168 a and 1571 b, Well A) Fig. 23

Greatest dimensions: a, 0.04 m.; b, 0.022 m.

Two fragments from the lower part of the side. Purple: stripes on the drapery and lines on the neck of the animal. White: on b the foot of the figure.

A procession. On a are the lower parts of two male figures walking to right with an animal; on b a foot and draped lower leg of a female figure facing left. At the lower edge of each fragment a band of lotus buds. Possibly a Bacchic procession is represented.

83. (A-P 1922, Well A) Fig. 23

Greatest dimension, 0.044 m.

Fragment from the side of a skyphos-like vessel. Purple: the centers of the dot rosettes on the drapery, and a stripe on the drapery. White: the petals of the rosettes on the drapery.

Two zones (?) of decoration. In the lower are the heads and shoulders of two male figures to right. Third quarter of the sixth century.
Fig. 23. Black-figured Skyphoi
84. (A-P 1549 a and 2069 b, Well A) Fig. 23

Greatest dimensions, $a$, 0.052 m.; $b$, 0.033 m.


Dionysos. On $a$ are his head and shoulders to right with a drinking horn and on $b$ his head and part of the horn. The similarity of glaze and thickness seems to indicate that the two fragments are from the same or identical skyphoi. They have been attributed to the Theseus Painter by Beazley. For the drawing of the heads compare Acropolis, I, 1281 (Graef-Langlotz, I, pl. 74 = no. 29 in Haspels' list of the vases by the Theseus Painter; cf. Haspels, p. 250). They probably date from the early fifth century (cf. Haspels, p. 163).

85. (A-P 1890 [$a$-$b$], 1999 and 2091 [$c$]; Well A) Fig. 23

Estimated diameter at rim, $ca$. 0.20 m.

Three fragments from the side with the rim preserved on $b$. Dull glaze. Purple: hair fillets, stripes on the drapery and the beard on the right edge of $a$. White: female flesh surfaces, berries in the satyr's hair, chair joints, and dots on the drapery.

Dionysos. On $a$ the god is seated to right holding a drinking horn, the top of which is visible under the vine tendril on the right. A satyr bends forward over his back, and on the right edge of the fragment is the fringe of a beard. On $c$, from the other side of the vase, are a group of seated female figures. The head type seems related to the Theseus Painter. Compare the continuous line used for the incision of the ear with the similar method of indicating the ear employed in No. 84.
86.  (A-P 1912, Well A)  Fig. 23

Greatest dimension, 0.04 m.
Fragment from the side. Purple: the beard and stripes on the drapery. White: the petasos and the central stripe on the drapery.
The head and the upper part of the body of a bearded male figure with his head turned to right. The treatment of the drapery is similar to that in the preceding item.

87.  (A-P 1871 a, 1849 b, 1806 c, 2202 d, 1742 e, and 2201 f; Well A)  Fig. 24

Greatest dimensions: a, 0.037 m.; b, 0.027 m.; c, 0.029 m.; d, 0.023 m.; e, 0.022 m.; f, 0.027 m.
Six small fragments from the side. Purple: on a, the helmet crest; on c, the helmet; on d, the greave. White: thick blobs laid on the shields, breastplates, chitons, and the helmets of the warriors.
Combat scene. All the fragments preserve parts of the armor or of the warriors themselves.

88.  (A-P 1552 a and 2148 b, Well A)  Fig. 23

Estimated diameter at rim, ca. 0.22 m.
Two fragments from the side with the rim preserved on a. On the interior of the wall are incised lines at regular intervals. Purple: on a, the mane of the horse, the edge of the hat and a band on the top of the quiver; on b, stripes on the drapery. White: the flesh surfaces and the feathers at the ends of the arrows.
On a is a mounted Amazon facing right. Fragment b preserves the upper part of a female figure with her arms outstretched to right toward a mounted figure.

89.  (A-P 1932 a-d and 1927 e, Well A)  Fig. 24

Greatest dimensions: a, 0.042 m.; b, 0.065 m.; c, 0.04 m.; d, 0.031 m.; e, 0.092 m.
Five fragments from the side. Purple: traces on the outer stripe on the drapery on b. White: traces on the foot of the draped figure on the right edge of e.
Parts of nude male and draped female figures are preserved, so that the scene was probably some type of Bacchic revel.

90.  (A-P 2066, Well A)  Fig. 23

Greatest dimension, 0.065 m.
Fragment from the side with part of the rim. Purple: hair of the figures.
On the left is the upper part of a nude male spectator with his arm outstretched toward the horseman on the right. For the motive compare a similar scene on a lekythos in the Villa Giulia (C.V.A., Villa Giulia, 2, III H e, pl. 50, 12).

91.  (A-P 1579 a, 1629 b, and 1828 c; Well A)  Fig. 25

Greatest dimensions: a, 0.034 m.; b, 0.043 m.; c, 0.029 m.
Two fragments (a and c) from the rim, and one (b) from the lower part of the side. Metallic glaze. Purple: drapery stripes and the hair fillet of the figure on a. White: traces on the female flesh surfaces and rows of dots on the drapery on b.
On a is the head and arm of a female figure facing left before the ring of a tripod. Fragment b preserves the leg of the tripod and the lower part of the same figure. On c is the head of another figure facing left.
Fig. 25. Black-Figured Skyphoi
92. (A-P 1895, Well A) Fig. 23

Greatest dimension, 0.037 m.

Fragment from the side. Chocolate brown glaze. Purple: the greave.

The greaved leg of a warrior to the left with the leg of another figure partly preserved on the lower right.

93. (A-P 1786 a-d, Well A) Fig. 25

Estimated diameter at rim, ca. 0.18 m.

Four fragments from the rim (only the largest is illustrated). No incision is used.

The rim is reserved on the inside and is decorated with a row of dolphins. The decoration is unusual on a skyphos rim, but finds a parallel on the Louvre amphora signed by Nikosthenes (Louvre F 102; C.V.A., Louvre, 5, III H e, pl. 33, 1).

94. (A-P 2232 and 2430, Well B) Fig. 25

Estimated diameter at rim, ca. 0.17 m.

Fragment from the rim and side. The pieces were found at varying depths in Well B, indicating that the well was filled at one time. The inside of the rim is covered with a white slip. Purple: a stripe around the inside of the lip at the bottom, the hair fillet, stripes on the turban of the maenads, the pupils of their eyes. White: the flesh surfaces. The details of the dolphins are incised unlike those of the preceding item.

On the inside of the lip is a row of dolphins placed head downward. On the outside of the vase two maenads, one wearing a turban-like headdress, are dancing to left.

Nos. 95-98 are from small skyphoi decorated with sphinxes which are used either as handle ornament or as the main design. In the latter case there is a palmette at the handle. Many skyphoi of this type were found at Rhitsona in the B graves, and thus date from the last quarter of the sixth century or the early fifth century (cf. Haspels, pp. 108-110, for a redating of some of the B graves).

95. (A-P 2184, Well A) Fig. 25

Greatest dimension, 0.044 m.

Fragment from the side. Purple: shoulder and stripes on the haunch of the sphinx.

Part of the body and legs of a sphinx seated to right.

96. (A-P 1992, Well A) Fig. 25

Greatest dimension, 0.037 m.

Fragment from the side.

The body, legs, and part of the wing of a sphinx to left, with a male leg crossing its rump.

97. (A-P 1755, Well A) Fig. 25

Greatest dimension, 0.054 m.

Fragment from the side with the beginning of the handle on the right. Purple: a stripe on the shoulder of the sphinx. White: the edge of the breast of the sphinx.

Part of a sphinx seated to right, and on the left some white paint which may be part of another sphinx.
98. (A-P 1570, Well A) Fig. 25

Greatest dimension, 0.031 m.
Fragment from the side. Purple: a stripe on the inside of the wing. White: a stripe on the edge of the breast of the sphinx.
A sphinx to left with wings outstretched.

99. (A-P 1892 a-d, Well A) Fig. 26

Height, 0.085 m.
Four fragments of a white-ground skyphos. The glaze is dull on the figured decoration, but is good on the interior. The ground is buff. Purple: stripes on the drapery.
Dionysos (?). On a is a draped male figure to right, apparently alone; in the background are tendrils with leaves. On b are the beginning of a handle and a small spikey palmette.

100. (A-P 1898, Well A) Fig. 25

Greatest dimension, 0.025 m.
Fragment from the rim. Scratched on the outside of the lip are two letters of an inscription: Hl. On the right is a long scratch running from the edge of the lip to the broken edge of the sherd. Possibly the vase was a dedication, as the neatness of the lettering suggests (cf. Graef-Langlotz, II, nos 1368 f., p. 119).

101. (A-P 2368, Well E) Fig. 25

Greatest dimension, 0.026 m.
Fragment from the rim. Purple: part of the object in the lower left corner of the fragment.
Four letters of an inscription are written vertically in glaze: ΑΕΙΔ.

102. (A-P 1544 a and 1531 b, Well A) Fig. 25

Estimated diameter at rim, ca. 0.14 m.
Two fragments, a from the rim and b from the side. White: dots on the band at the bottom.
Parts of the floral decoration are preserved; on b are a large central palmette and a smaller one on the right; at the bottom, encircling the vase is a band of net pattern, consisting of alternate black and white dots with the black dots interconnected by a line. The large central palmette was probably placed under a handle and flanked by small palmettes. The type of palmette, the spirals, and the “targets” inside the volutes are found on early red-figured ornament. There are “targets” on a late black-figured stamnos in the Bibliothèque Nationale (cf. Jacobsthal, Ornamente griechischer Vasen, pl. 88, c).

Komast Cup. Graef: Group I

103. (A-P 1521, Well A) Fig. 27

Greatest dimension, 0.031 m.
Fragment from the side with part of the sharply offset lip. The glaze is thin on the profile of the head. Purple: hair, beard, and the object on the left side of the fragment.
A bearded male head to left with the end of some object (drinking horn?) on the left. On the lip is a net pattern. The piece appears to be from a Komast Cup belonging to Payne’s Group III, which is characterized by a net pattern on the lip (cf. Payne, *Necrocorinthia*, p. 194). The heads are close to the heads on the cup Munich no. 2120 (Payne, *op. cit.*, p. 194, no. 17, and pl. 51, 2). Acropolis, I, 1423 belongs to this group, but is not from the same cup as our fragment. For a bibliography of the Komast Group compare Beazley, “The Troilos Cup,” *Met. Mus. Studies*, V, 1934-1936, p. 93, note 3.

Fig. 27. Fragments from Komast and Siana Cups

**Siana Cups.** Graef: Group II

**104.** (A-P 1060) Fig. 27

Estimated diameter at rim, *ca.* 0.20 m.

Fragment from the lip. There is a narrow reserved line just below the lip on the interior. Purple: hair fillet and circles round the nipples.

The head and shoulders of a dancing male figure to right with his arms outstretched. The pose and the style of the drawing are similar to a dancer on a cup fragment from Naukratis (cf. Beazley and Payne, *J.H.S.*, XLIX, 1929, p. 260, no. 25, pl. XVI, 2). The Naukratis fragment belongs to a small group of early Siana Cups which continues the Komast style. For a discussion of the Siana type of cup, most of which date from the second quarter of the sixth century, compare Beazley, *Met. Mus. Studies*, V, 1934-1936, p. 93.
105. (A-P 2203, Well A) Fig. 27

Greatest dimension, 0.042 m.

Fragment from the shoulder with the beginning of the handle on the right. Purple: the central stripe of the drapery and the small piece of drapery in the left corner. White: the female flesh surfaces.

A female figure is standing to right and grasping with both hands some objects in front of her. Possibly it is Aphrodite holding on her shoulders the child Eros (this interpretation was suggested by Beazley).

106. (A-P 1865, Well A) Fig. 27

Estimated diameter at rim, ca. 0.18 m.

Fragment from the lip. Purple: the central stripe of the drapery.

The head and shoulders of a bearded male figure to right. The piece has been attributed to the “C” Painter by Beazley. The use of a single line to include both hair and beard is characteristic. The drawing is somewhat perfunctory, and the head resembles the heads of the mounted figures by the “C” Painter rather than his better work (cf. Louvre F 65; Beazley, Met. Mus. Studies, V, 1934-1936, p. 104, fig. 13). The work of the “C” Painter and the pieces connected with him form a large group of Siana Cups (cf. Beazley, loc. cit., p. 99).

107. (A-P 1846, Well A) Fig. 27

Estimated diameter at rim, ca. 0.24 m.

Fragment from the lip. The glaze is thin on the profile of the head. Purple: the hair, beard, and a spot on the drapery.

The head and shoulders of a bearded male figure facing left and wearing a short-sleeved garment. On the upper left edge of the fragment are his thumb and forefinger. His throat is clutched by the hand of a male figure standing in front of him. In the posture of the figures there is some resemblance to wrestlers beginning a match, when each places his hand on the neck of his opponent; but a clutching hold would scarcely be fair, and wrestlers as a rule are nude. The fragment has been attributed to Lydos by Beazley. The head is of the same type as that on the Lydos Dinos from the Acropolis (Graef-Langlotz, I, 607 e, pl. 33). For Lydos compare Richter, “Lydos,” Met. Mus. Studies, IV, 1932-1933, p. 169; [Sakonides] Rumpf, Sakonides, pp. 9-10.

108. (A-P 866) Fig. 27

Greatest dimension, 0.05 m.

Fragment from the lip and shoulder. Shiny black glaze. There is a reserved line just below the lip on the interior. Purple: the helmets, crest-holders, shield rim, and a stripe on the drapery. White: dots on the shields and the female flesh surfaces. The pupils of the eyes are indicated by scraping through the white paint to the glaze beneath.

A procession of Amazons to left. The figure on the extreme left is at a lower level than the others. The long-nosed, sharp-chinned women resemble those on the amphora London B 163 (C.V.A., Br. Mus., 3, III H e, pl. 29, 1 d), which is a member of Beazley’s “E” Group (cf. Beazley, B.S.A., XXXII, 1931-1932, p. 6, no. 23); see also our No. 10, supra.

109. (A-P 1948, Well A) Fig. 27

Greatest dimension, 0.033 m.

Fragment from the lip. There is a reserved line just below the lip on the interior.

The head and shoulders of a male figure to the right and the arm of another male figure. Behind the head is a bow (?).
GRAEF: Group III.

110. (A-P 2084, Well A) Fig. 27

Greatest dimension, 0.034 m.
Fragment from the shoulder. Purple: the chiton of the mounted figure. White: the horse.
The legs of a figure mounted on a horse to left. The subject suggests a connection with the
"C" Group, but too little is preserved to be certain. For the "C" Group see No. 106.

111. (A-P 1974, Well A) Fig. 27

Greatest dimension, 0.026 m.
Fragment from the shoulder. Purple: the cheek piece of the helmet, the garment of the
warrior, and the centers of the rosettes on the drapery. White: petals of the rosettes and the sword
belt of the warrior, traces on the arm of the female figure.
A warrior to left holding his spear in front of him. His right arm is bent to grasp the arm
of the female figure on the left who is holding up her cloak by the corner. Under the arm of the
warrior are three letters of an inscription written in dilute glaze: JOL.

KYLIKES. Graef: Group V (with a design on the interior only)

112. (A-P 1903 and 1888, Well A) Fig. 28

Greatest dimension, 0.072 m.
Fragment from the floor of a kylix the design of which covered the whole interior. The
normally brownish glaze is a purplish red in areas where there was white paint. Purple: on the
aegis, drapery, and shield rim. White: the color has disappeared except in the lines incised to
indicate the details of the face and neck.
The head and part of the aegis of Athena to right, behind her arm part of her shield. The
drawing resembles that of an Athena on a hydria in the Villa Giulia (cf. C.V.A., Villa Giulia,
2, III H e, pl. 53, 4).

113. (A-P 1845 and 1864, Well A) Fig. 28

Greatest dimension, 0.088 m.
Fragment from the floor of a kylix similar in type to the preceding item. Purple: the tail
of the satyr and the central stripe of the drapery. White: the foot of the maenad.
On the left are the foot and the lower part of the skirt of a female figure to right. She is
probably a maenad, to judge from her company, for on the right are the legs and tail of a satyr.
In the background are a tendril and dots. Below in the exergue are the top of a lion's head to right
and a loop of its tail. The subject is another variation of the satyr-maenad theme found on several
kylikes of this type (cf. Pease, Hesperia, IV, 1935, p. 261, no. 87).

GRAEF: Group VII (with a design on the exterior)

114. (A-P 1951 a, 1889 b, and 1831 c; Well A) Fig. 28

Greatest dimensions: a, 0.029 m.; b, 0.046 m.; c, 0.037 m.
Three fragments from the side. Purple: a stripe along the bottom of the pictorial zone;
on a the greave and a stripe on the drapery; on b the beard. White: on c dots on the border
of the drapery and traces on the foot.
Fig. 28. Black-FIGured Kylíkes
On a the greaved leg of a figure striding to right; on the left is an edge of drapery and part of a staff. On b is the nose and beard of a fallen warrior, his arm outstretched in front of him; on the left are the toes of a foot. On c are the foot and the edge of the skirt of a female figure to left, behind her some unidentifiable object. Careful workmanship of the middle of the sixth century.

115. (A-P 1556, Well A) Fig. 28

Estimated diameter at rim, ca. 0.24 m.

Fragment from the side. On left and right are the scars left by the handle. Purple: alternate stripes on the drapery. White: dot rosettes on the drapery.

The upper part of a male figure to the left holding his left arm across his body. There are lines of dilute glaze running up behind his shoulder. The figure, its height equal to the width of the zone of design, occupied the space under the handle of the kylix.

116. (A-P 1547 a and 1793 b, Well A) Fig. 28

Estimated diameter at rim, ca. 0.18 m.

Two fragments from the side. Shiny black glaze. Purple: a stripe across the helmets. White: on a the helmet crest; on b dots on the helmet and on the rim and emblem of the shield.

Combat scene. On a parts of the hindquarters and of the tail of a horse to left, and a warrior, his shield held close against the left side of his body. On b a warrior advances to left fighting, his shield on his left arm, his right arm upraised to thrust his spear; in the lower right corner of the fragment parts of a shield and of a spear shaft.

117. (A-P 1667, Well A) Fig. 28

Estimated diameter at rim, ca. 0.20 m.

Fragment from the side of a white-ground kylix. The ground is buff. Purple: the manes, forelocks, and collars of the horses. White: the female flesh surfaces, dots on the drapery, the brim of the petasos worn by the male figure, and the ornament on the collars and bridles.

A quadriga to right with a male figure standing at the heads of the horses. Behind them to the left is a female figure. The figure at the horses’ heads is probably Hermes, since he wears a petasos and occupies this position in so many chariot scenes. Good workmanship of the late sixth or early fifth centuries.

118. (A-P 1618, Well A) Fig. 28

Estimated diameter at rim, ca. 0.22 m.

Fragment from the side of white-ground kylix. The ground is pale buff. Purple: stripes on the drapery, dots on the shield, and the heart of the palmette. White: the letters on the shield.

Athena striding to right with her shield before her and her spear couched in her right hand. On her shield the unwarlike greeting ΧΑ[Π]Ε is written. On the left is a palmette. Late sixth or early fifth century.

119. (A-P 1566, Well A) Fig. 28

Greatest dimension, 0.044 m.

Fragment from the side. Purple: the neck of the ram and stripes on the drapery of the figure on the right. White: the horns of the ram.

The head of a ram being led to right by a nude male figure, whose torso and arms are partly preserved; on the right of the sherd is the back of a draped figure. For the subject compare Acropolis, I, 1582 (Graef-Langlotz, I, pl. 82).
120. (A-P 2475, Well A) Fig. 28

Greatest dimension, 0.044 m.
 Fragment from the side. The flames are represented by dilute glaze. White: the sleeve of the figure on the right.
 A flaming altar. On the left is the bearded head of a goat being led to sacrifice, and on the right the arm of a figure holding a staff.

121. (A-P 1984, Well A) Fig. 29

Greatest dimension, 0.15 m.
 Fragment from the side. Purple: dots on the lower stripe of the drapery of the figure on the left.
 Three points of a lotus bud flanked by small vertical and large horizontal palmettes. On either side are the lower parts of figures. The lotus bud was doubtless under the handle, and the palmettes on either side of it. Compare a similar kylix from Rhodes (Clara Rhodos, III, p. 245, fig. 242).

122. (A-P 1728 and 1991, Well A) Fig. 28

Estimated diameter at rim, ca. 0.24 m.
 Fragment from the side. Purple: the beard and hair of the satyr and the fillet of the female figure. White: the female flesh surfaces.
 Satyr and maenad. The head of a satyr to left with the face of a maenad opposite him. There are tendrils and leaves in the background. The workmanship is careful and fine. Leagros Group (cf. Beazley, Attic Black-Figure, A Sketch, pp. 26-28; hereafter cited Beazley, Attic Black-Figure).

Graef: Group VIII (Eye-Kylites)

123. (A-P 1808 A [= a], 1787 and 1626 [= b], 1808 B [= c], and 1644 [= d]; Well A) Fig. 29

Estimated diameter at rim, ca. 0.20 m.
 Four fragments from the side. Shiny black glaze. Purple: stripes in the drapery, the satyr's beard and hair, and the pupils of the decorative eyes. White: the female flesh surfaces, dots on the drapery, the second circle in the eyes, and a taenia carried by the satyrs on b, c, and d (cf. Graef-Langlotz, I, 1900, pl. 89).
 Bacchic scene. Fragments a and b are from one side, c and d from the other. A satyr stood at each handle, and Dionysos and a maenad were placed in the center of one side between the eyes. Of the tondo in the interior (not illustrated) only the dot border is preserved on a. For a similar scheme of decoration except that a satyr takes the place of Dionysos, compare a kylix from Rhodes (Clara Rhodos, IV, p. 246, fig. 266).

124. (A-P 2310, Well E) Fig. 29

Estimated diameter at rim, ca. 0.18 m.
 Fragment from the side. Purple: the hair, the beard, and the central stripe of the drapery. White: drapery and traces on a line around the edge of the eye.
 A bearded male figure to right driving. The ends of the reins are in the lower right corner In the background are a tendril and dots, and on the left is part of an eye.
LITTLE-MASTER CUPS. Graef: Group IX (Lip-Cups)

125. (A-P 1820, Well A) Fig. 30

Greatest dimension, 0.022 m.

Fragment from the lip. There is a reserved line at the top of the lip on the inside. Purple: the hair fillet. The pupil and the iris of the eye are incised, whereas the other details are in dilute glaze.

Fig. 29. Black-Figured Kylikes

A female head in outline to the left. The fragment belongs to a class of lip-cups decorated with the head and shoulders of a female figure in outline (cf. Beazley, "Little-Master Cups," *J.H.S.*, LII, 1932, pp. 174-175, and, for lip-cups in general, pp. 167-184).

126. (A-P 2017, Well A) Fig. 30

Estimated diameter at rim, *ca.* 0.16 m.

Fragment from the lip. There is a reserved line at the top of the lip on the inside. Purple: the mane of the horse and a stripe on its haunch. White: the hat of the figure.

A nude male figure standing behind a horse, both facing right. The purpose of the horizontal line of glaze running out from the horse’s haunch is obscure.
Fig. 30. Fragments from Little-Master Cups
127. (A-P 2075, Well A) Fig. 30

Estimated diameter at rim, ca. 0.12 m.
Fragment from the lip. The spear points are in dilute glaze. Purple: the helmet, shield, and greaves of the warrior on the right; dots on the shield and the cuirass of the other warrior.
Two warriors fighting with spears. For the subject compare a cup fragment in the Collezione Castellani (Mingazzini, Collezione Castellani, no. 607, pl. XCV, 6).

128. (A-P 2056, Well A) Fig. 30

Estimated diameter at rim, ca. 0.14 m.
Fragment from the lip. Purple: the hair and beard of the figure. White: his club and the stone (?) in his hand.
A bearded figure striding to left, brandishing a club in his right hand, a stone (?) in his left. Possibly it is a huntsman with a "lagobolon" as on the cup London B 386 (C.V.A., Br. Mus., 3, III H e, pl. 16, 2).

129. (A-P 2418, Well D) Fig. 30

Estimated diameter at rim, ca. 13 m.
Fragment from the lip. White: traces on the face of the horse and the drapery of the rider.
A nude male figure is running to right holding out his draped arm toward a mounted figure whose horse rears at the sight.

130. (A-P 1612, Well A) Fig. 30

Greatest dimension, 0.023 m.
Fragment from the lip. Purple: a stripe on the shoulder of the horse. White: the bridle reins.
The neck, shoulder, and part of the forelegs of a horse to left. On the right edge of the fragment is the rider's knee.

131. (A-P 1749, Well A) Fig. 30

Greatest dimension, 0.046 m.
Fragment from the lip and the handle zone.
The tail, haunches, and part of the wing of a sphinx sitting to right.

BAND CUPS. Graef: Group XIV (lip sharply offset)

132. (A-P 1836 a, 1760 b, and 2154 c; Well A) Fig. 30

Estimated diameter at rim, ca. 0.18 m.
Three fragments from the side, one of which, a, preserves the rim. There is a reserved line at the base of the lip on the inside. Purple: on a the helmet and shield; on b the tail of the horse, the helmet, the belt, and dots on the shield; on c stripes on the chiton. White: on a and b the chitons; on c the shield.
Combat scene. On a is a warrior to right holding his shield before him, his spear at a slight angle. In the lower right corner is the mane of a horse and behind the warrior the topknot of a second horse. On b a warrior is running to right. At the right edge of the fragment is a horse's tail. On c is preserved the torso and shield rim of a warrior. The reserved line part way down on the inside of the lip is a characteristic feature of Droop Cups (cf. Ure, "Droop Cups," J.H.S., LII, 1932, p. 55); thus it is possible that these fragments are from a Droop Cup.
133. (A-P 1981, Well A) Fig. 30

Greatest dimension, 0.044 m.
Fragment from the handle zone. White: traces on the haunch and shoulder of the horse. Near the bottom of the handle zone is a black line.
A mounted nude horseman facing right.

Fig. 31. Fragments from Large Band-Cup

Graef: Group XV (lip less sharply offset)

134. (A-P 1953 a, 2040 b, 2033 c, 1643 d, 1635 e, 2192 f, 1891 g, 2119 h; Well A) Fig. 31

Thickness at top of design zone, 0.005 m.; at bottom, 0.007 m.
Eight fragments from a large band-cup found at various depths in Well A. On the exterior the glaze is thin and brownish, and on the interior greenish black. The clay has been fired gray on the lower part of e, but elsewhere is pinkish. Color is liberally used, and even yellow is found. The preservation is good, although the white has partly disappeared from the face and arms of Artemis and from the garment of Dionysos on a. Purple: on a the leaves of Dionysos’ garland, Artemis’ quiver and belt, and the quiver of the warrior to right; on b the greaves of the warriors, the shield rims, and the belt of the female figure in the background; on c the helmets of the male figure to left and of the female figure in the center, the lower member of the crest-holder of her helmet, and the crest of the male figure to right; on d the sleeve of the female figure on the left
and a stripe on the wing of the bird; on e a stripe across the lower border of the garment and dots in alternate rows of the garment's scales; and on g the crest-holder of the helmet in the center. White: the female flesh surfaces, small dot borders on the edges of the garments, shields, helmets, and greaves; on a dots in the incised circles of Dionysos' panther skin; on b a strap on the inside of the shield and the ray pattern on the shield on the right; on c the crest-holder of the female figure in the center, the sleeve of the male figure to right, and the stones in the outstretched arms of the figures on the left; on d dots on the wings of the bird; on g the crest-holder of the helmet on the right and a blur over the right end of the fragment, apparently dislodged from the crest-holder. Yellow: the inset in the neck of Dionysos' panther skin.

The subject appears to be a gigantomachy. None of the fragments can be connected, although all preserve a little of the scene. Only two of the figures can be definitely identified: Dionysos and Artemis on a. Dionysos, clad in a panther skin and wearing a garland, is fighting with a spear to left. Next to him, but facing to right is Artemis clad in a lion skin and drawing her bow as on the Lydos dinos from the Acropolis (Graef-Langlotz, I, 607, pl. 35, t). The male figure to right is probably Apollo, as his long hair and proximity to Artemis suggest. This representation of Dionysos fighting along with the Olympian gods appears to be one of the earliest examples of his full association with them (cf. Kraiker, "Eine Lekythos des Amasis im Kerameikos," Ath., Mitt., LIX, 1934, pp. 23-24). On b is more of the battle, with a warrior striding to right against a foe whose shield with a petal design appears on the right edge of the fragment. In the background is part of the skirt of a female figure, and on the left part of a skirt with a scale pattern; across the second skirt are the greaves of a warrior to right. A shield in profile with an incised bird as emblem is on the left edge, and behind that another shield with its interior turned outward. The press of battle is too thick to determine to whom the shields belong. The other fragments preserve even briefer snatches of the scene. On c are parts of four combatants, one of whom (the female figure in the center) appears to be falling. The warriors on the left holding stones in their extended arms are probably giants. On d in the foreground is a bird, and on the right edge the head of a small snake which may indicate the proximity of Athena. On e is the lower part of a figure to left, and the end of the bellows of Herakles (such is the interpretation of the similarly incised object on Acropolis, I, 2134 b [Graef-Langlotz, I, pl. 94]; cf. Rhomaios, ὁ Ἴβλαμος ἐπὶ τῆς Γιγαντομαχίας τοῦ Θηράριον τῶν Κνιδίων, Ἑφ. Ἀρχ., 1908, pp. 247 f.). On f are the thighs of a male figure striding to right, beneath him a shield; on g are parts of two helmet-crests, and on the left a male hand grasping a spear shaft; on h are a part of a shield and, on the left, a male arm.

The motive of a gigantomachy was used on another large band-cup from the Acropolis (Graef-Langlotz, I, 1632, pl. 84), but its style is different from that of this piece, which finds a close parallel in a fragmentary neck-ampora with the same theme (Graef-Langlotz, I, 2211, pl. 94). The stance of Dionysos is the same on each, with the spear shaft cutting across the face at the same point (this is not shown in the reproduction in Graef-Langlotz). Their costumes are identical, a panther skin with a V-shaped opening filled with yellow. Its spots are indicated by incised circles filled with white. The same form is used on each to indicate the elbow and knee joints (compare the elbows on a with that on 2211 g, and the knee on b with those on 2211 d). These forms are also used by Phrynos (cf. the figure of Herakles on the cup London B 424 [J.H.S., LII, 1932, pl. V]). The details of armor and drapery are rendered with a painstaking attention that recalls the François vase, although No. 134 falls far short of that vase in neatness of execution. The date, as Graef suggests for no. 2211, is shortly before the middle of the sixth century. Thus the painter appears to be an imitator of the Kleitian style.

135. (A-P 2293 a, 1869 b, and 1834 c; a from Well E and b-c from Well A) Fig. 32

Greatest dimensions: a, 0.075 m.; b, 0.046 m.; c, 0.044 m.
Three fragments of a very large band-cup similar in size to the preceding item. Fragment \(a\) preserves the stub of the handle. The streaky glaze on the interior of the fragments and their uniform style indicate that they are from the same cup. Purple: on \(b\) the border of the garment on the thigh of the figure wearing the animal skin; on \(c\) the drapery. White: on \(b\) the rim and emblem of the shield, dots on the border of the garment of the figure on the right, and traces on the skin worn by the other figure.

![Fig. 32. Fragments from Little-Master Cups](image)

On \(a\) are the upper parts of the legs and the lower torso of a nude male figure apparently striding to right. Written between the figure and the handle is a name in the genitive case: ΚΕΔΑΛΙΩΝΟΣ. Fragment \(b\) preserves parts of two figures: on the right a warrior with helmet and shield; on the left a thigh, the torso, and parts of the upraised arms of a figure wearing an animal's skin. Written between the figures is the name [Η]ΠΟΛΥΤΟ. On \(c\) is the lower part of a figure climbing into a winged chariot. Kedalion is known as the name of the teacher of Hephaistos (cf. Roscher, Griechische und Römische Mythologie, s. v. Kedalion); Hephaistos directed him to help the blinded Orion when Orion applied for aid.

136. (A-P 1605 and 1967 \([-=a\)], 2158 \([-=b\]), and 1925 \([-=c\]): Well A) Fig. 30

Greatest dimensions: \(a\), 0.041 m.; \(b\), 0.019 m.; \(c\), 0.021 m.

Three fragments from the handle zone of a small band-cup. Purple: on \(a\) the hair, beard, and circles around the nipples of the bearded figure and the hair of the other figure; on \(b\) the hair of the figure on the left and stripes on the drapery; on \(c\) a patch at the lower edge of the drapery.
Wrestling scene (?). On a are the head and shoulders of a bearded figure to right with his arms outstretched toward a youth on the right. On b are the upper parts of two spectators to left, each of whom holds a staff. Fragment c apparently completes the body of the spectator on the left and preserves the legs of a youth in front. Careful workmanship of the early third quarter of the sixth century.

137. (A-P 2178, Well A) Fig. 30

Greatest dimension, 0.025 m.

Fig. 33. Fragments from Band-Cups

Fragment from the handle zone. Purple: the hair, beard, and the center of Hermes’ cloak, as well as the skirt and dots on the upper garment of the seated figure. White: traces of a dot border on Hermes’ cloak.

Hermes, holding a kerykeion in his right hand is approaching a seated figure, probably Zeus. The object above the left shoulder of Hermes appears to be a blot. For the subject compare Lond ν B 379 (C.V.A., Br. Mus., 3, III H e, pl. 8, 2 b).

138. (A-P 2108 and 2165 [= a], 1700 [= b], 2112 [= c], and 1668 [= d]; Well A) Fig. 33

Greatest dimensions: a, 0.057 m.; b, 0.031 m.; c, 0.033 m.; d, 0.032 m.

Four fragments from the handle zone. The glaze on the exterior is greenish. Purple: on a the tail and mane of the outer horse; on b a stripe on the drapery and the hair fillet; on c the car
of the chariot; on $d$ the belt of the charioteer. White: on $b$ the dot rosettes on the drapery; on $c$ the chiton of the charioteer. Dilute glaze is used for the accessories of the chariots and the tails of the horses.

Chariot procession. On $a$ are the heads and the haunches of the horses facing right and on $b$ is a charioteer holding the reins. On the left are the nose and eye of a second figure and on the right the rim of the chariot. On $c$ are the car of a chariot, the horses’ tails, and the lower part of the charioteer. On $d$ is the upper part of a charioteer, possibly of that on $c$. The workmanship is careless and the piece is later than the preceding examples.

139. (A-P 880) Fig. 30

Estimated diameter at rim, ca. 0.18 m.
Fragment from the side. Purple: the neck and a stripe on the haunch of the panther.
A panther to right. Animals are a common motive on band-cups, usually arranged in groups of three with panthers on the outside.

140. (A-P 2130 and 2152, Well A) Fig. 30

Greatest dimension, 0.044 m.
Fragment from the handle zone. Purple: the hair fillet, beard, and drapery. White: the female flesh surface.
The head of a male figure to right, holding a staff or spear, and facing him on the right, a female figure with one arm held upward.

141. (A-P 2373, Well E) Fig. 30

Greatest dimension, 0.03 m.
Fragment from the handle zone. Purple: the beard and hair of the satyr.
The head, torso, and arms of a satyr to left.

Graef: Group XVII

142. (A-P 1611, Well A) Fig. 30

Greatest dimension, 0.031 m.
Fragment from the handle zone. Purple: the mane, collar, and the chest muscles of the horses.
A quadriga in facing view. Only the chests of two horses and part of the drapery of a figure behind them are preserved. The object between the horses is obscure. The drawing is similar to a cup in the Louvre (F 81; C.V.A., Louvre, 9, III H e, pl. 83, 6).

143. (A-P 2181, Well A) Fig. 30

Greatest dimension, 0.03 m.
Fragment from the handle zone. Purple: the tail of one horse. White: the chiton of the charioteer.
A quadriga to right. Only the edge of the charioteer’s chiton, part of the car, and the hind-quarters of the horses are preserved. The style is similar to that of the last example, but, since the fabric is thinner, this fragment is from a different cup.

144. (A-P 2270) Fig. 30

Greatest dimension, 0.036 m.
Fragment from the side. Shiny black glaze. Purple: the hair, beard, and dots on the drapery. Theft of the tripod. Herakles, his head turned to left, grasps the tripod by one leg and wields his club in his left hand. In the background are tendrils and dots.

Graef: Group XVIII

145. (A-P 1812, Well A) Fig. 33

Greatest dimension, 0.054 m.
Fragment from the handle zone. Purple: the neck of the deer and the tail of the bird. A deer and bird to right. Preserved are the wing, tail, and legs of the bird and the forepart of the deer. Careful workmanship.

146. (A-P 1926, Well A) Fig. 32

Greatest dimension, 0.032 m.
Fragment from the side under the handle of a band-cup. The signature, of which $\text{[EN]}\text{OIE}\text{S}\text{EN}$ alone remains, is written at the handle as is that on the Glaukytes cup in London (C.V.A., Br. Mus., 2, III H e, pl. 18, 1). The parallel was suggested by Beazley.

147. (A-P 2204, Well A) Fig. 32

Greatest dimension, 0.034 m.
Fragment from the lip of a lip-cup. Two letters of the dedicatory inscription, perhaps from the word $\text{[A]}\text{E}\text{[NAI]}\text{AI}$, are scratched carelessly on the lip (cf. Acropolis, I, 1756; Graef-Langlotz, I, text, p. 182).

148. (A-P 1956, Well A) Fig. 32

Greatest dimension, 0.03 m.
Fragment from the handle zone of a band-cup. The letters of the inscription $\text{[HI]}\text{EPON}$ are badly written in glaze on the handle zone (cf. Acropolis, I, 1742; Graef-Langlotz, I, pl. 86).

149. (A-P 2035, Well A) Fig. 32

Estimated diameter at rim, ca. 0.20 m.
Fragment from the rim with the stub of the handle in the lower left corner. On the lip three letters of an inscription, $\text{MA}\text{O}$, are written in white paint.

150. (A-P 2127, Well A) Fig. 32

Greatest dimension, 0.015 m.
Fragment from the handle zone. Two letters of an inscription, $\text{NY}$, are written in dilute glaze.

Graef: Group XXIII (cups with an inner design)

151. (A-P 2414, Well D) Fig. 30

Greatest dimension, 0.034 m.
Fragment from the side. Purple: alternate tongues of the tongue band, and the feathers in the tail of the cock. White: the feathers of the tail across that of the cock.
In the center is the tail of a cock with the tail of a hen across it. The central design is surrounded by a double row of dots and a tongue band.

Graef: Group XXVI ("floral Band-Cups")

152. (A-P 1771, Well A) Fig. 33
Estimated diameter at rim, ca. 0.16 m.

Fig. 34. Fragments from Droop Cups

Fragment from the side. Purple: alternate petals and the hearts of the palmettes. White: dots between the O's of the chain.
A chain of double palmettes linked by dotted O's; between each pair of palmettes a leaf. The fragment belongs to a large group of band-cups decorated on the handle zone with some type of palmette chain (cf. Beazley, J.H.S., LII, 1932, p. 189).

Graef: Group XXVII (Droop Cups)

153. (A-P 1773, Well A) Fig. 34
Greatest dimension, 0.146 m.
Fragment from the side with the beginning of the stem. White: dots on the dot band and the tips of the lotus buds.

At the bottom are rays and a double row of black and white dots. Black lines mark off the dot band. The main zone of the cup was decorated with an alternating lotus and palmette ornament. This fragment and Nos. 154-155 are from Droop Cups (cf. Ure, “Droop Cups,” J.H.S., LII, 1932, pp. 55-71). The conventional ornament around the lower part of the body, dot bands and ivy leaves, puts them all in the “C” class (Ure, loc. cit., p. 56). For the pattern on the main zone of No. 153 compare Rhitsona 31. 191 (‘AρX, ‘Εφ., 1915, p. 124, fig. 16; Ure, loc. cit., p. 62, no. 70; and Haspels, p. 108, who has redated grave 31 to about 500 B.C. or later).

154. (A-P 1560, Well A) Fig. 34
Greatest dimension, 0.077 m.
Fragment from the lower part of the side. Purple: a band around the lower part of the body.
At the bottom are rays and a double row of ivy leaves. Between the rays and the leaves are lines of glaze, and enclosing the whole design is a purple band. Part of a palmette is preserved in the main zone. For the pattern on the lower part of the body compare Brussels A 1580 bis (J.H.S., XXX, 1910, p. 26, fig. 12 a; Ure, J.H.S., LII, 1932, p. 60, no. 28).

Graef: Group XXIX (Droop Cup with figured ornament)

155. (A-P 1881 A-G, Well A) Fig. 34
Greatest dimensions: a, 0.075 m.; b, 0.051 m.
Seven fragments from the lower part of the side (only the two largest fragments are illustrated). Purple: a band around the lower part of the body.
At the bottom are rays and a double row of dots enclosed by a purple band and lines of glaze. On b are preserved the front legs of a sphinx from the figured ornament of the main zone. For the type of cup see No. 153.

KYLIKES. Graef: Group XXXI (with a tondo on the interior)

156. (A-P 1876, Well A) Fig. 35
Greatest dimension, 0.057 m.
Fragment from the bottom of a stemless kylix with part of the foot preserved. Purple: the gorgon’s tongue. White: its teeth. The hair curls are incised.
A gorgoneion. The motive is very frequently used as a tondo ornament on late black-figured kylikes (cf. Pease, Hesperia, IV, 1935, p. 270, no. 112).

157. (A-P 1860, Well A) Fig. 35
Greatest dimension, 0.052 m.
Fragment from the bottom of a kylix with a short, broad stem. At the juncture of body and stem there is a fillet with a reserved line on either side. Purple: the tongue, a dot on the nose, pupils of the eye, and alternate locks of hair. White: the teeth. The hair is treated in rolls rather than curls.
A gorgoneion (compare the preceding item).
Fig. 35. Fragments from Kylikes
158. (A-P 1782, Well A) Fig. 35

Greatest dimension, 0.044 m.

Fragment from the bottom with the beginning of the stem. There is a reserved line at the juncture of the stem and body. Purple: dots on the border of the drapery, the central part of the wing feathers, and stripes on the drapery over the breast. On the exterior of the cup are the points of an open ray pattern.

A “phallic demon” with wings. Its head and feet are missing. The motive is used on two other pieces from the Acropolis (cf. Graef-Langlotz, I, pl. 90, nos. 1905-1906).

Graef: Group XXXIII (late kylikes with tendrils and dots)

159. (A-P 1784, Well A) Fig. 35

Estimated diameter at rim, ca. 0.22 m.

Fragment from the side with one handle and the beginning of the stem preserved. White: a stripe on the dolphin’s belly, dots on the club, rosettes on the drapery over Iolaos’ arm, and his sword belt.

Herakles and the lion. Iolaos stands to right holding Herakles’ club in his right hand and a cloak wrapped over his left arm. On the lower right is the leg of Herakles. A club and quiver are hanging above the combatants and in the background are tendrils and dots. Under the handle is a dolphin, and to the left of the handle a foot, probably of the figure the butt of whose spear shaft rests against the dolphin’s head. Of the interior design (not illustrated) only the forelegs of a horse enclosed by concentric purple lines and a double row of dots are preserved.

160. (A-P 1893, Well A) Fig. 35

Greatest dimension, 0.025 m.

Fragment from the side. Purple: the hair.

A male head to left. There are tendrils and dots in the background. The drawing of the head is similar to that on No. 195.

161. (A-P 2187 a-b, Well A) Fig. 35

Greatest dimensions, a, 0.037 m.; b, 0.029 m.

Two fragments from the side of a white-ground kylix. The ground is discolored. Purple: the beard, stripes on the drapery of the mounted figure, and the mane of the mule.

On a is a mounted figure to right and on b the hind legs of the animal. There are tendrils and dots in the background. Possibly it is Dionysos on his mule, a common scene on late black-figured vases.

162. (A-P 1809, Well A) Fig. 35

Greatest dimension, 0.086 m.

Fragment from the side.

The legs and hindquarters of a mule to right; in front of the animal are the legs and the drapery of a figure. In the background are tendrils and dots, and on the left a bunch of grapes. It is probably some type of Bacchic scene.

UNCLASSIFIED CUPS

163. (A-P 1622, Well A) Fig. 35

Greatest dimension, 0.05 m.
Fragment from the lower part of the side. Purple: the mane of the horse, the hair fillet of the rider and a stripe on his drapery. White: the objects to right and left of the rider.

The head and shoulders of a mounted figure facing right and the whisker fringe of a gorgon enclosed by three lines. The fragment is from an unusual type of kylix with zone decoration on the interior (see No. 3, supra, and Pease, Hesperia, IV, 1935, pp. 270-271, no. 115).

164. (A-P 2118, Well A) Fig. 35

Greatest dimension, 0.049 m.

Fragment from the side. White: the centers of the lotus buds on the interior.

On the exterior (not illustrated) is a palmette band, the palmettes of which are separated by single leaves. On the interior are lotus buds radiating from the center and linked by lines as on Group III of the Acropolis omphalos cups in Six's technique (cf. Graef-Langlotz, II, pp. 104 f.).

LIDS

165. (A-P 1189 a and 2224 b, the latter from Well B) Fig. 36

Greatest dimensions: a, 0.049 m.; b, 0.052 m.

Two fragments of a lekanis lid. Fragment a was found in 1937 in modern fill above the cutting Y-Z (for the cutting cf. Broneer, Hesperia, VII, 1938, pp. 170-171), from which it may have come, thus indicating that Y-Z and Well B were filled at about the same time. Purple: the hair fillet and the pupil of the eye on a. White: the stripes on the brow and nose of the panther on b. The interior is glazed and decorated with two purple lines.

On a are part of a female head probably of a sphinx to right and the loop of a tail (?). On b are a panther's head facing and part of a tail (?). The decoration apparently consisted of an animal frieze like that on a lid found in the Agora (Inv. No. P 1238; Vanderpool, Hesperia, VII, 1938, pp. 398-399, no. 33, fig. 35).

166. (A-P 2041, Well A) Fig. 36

Greatest dimension, 0.068 m.

Fragment from a lekanis lid. Purple: alternate tongues on the tongue band (except on the left where the painter seems to have miscalculated, as there are two black tongues together), alternate petals of the rosettes, and traces on the wing. White: brow, stripe on the nose and spots on the neck of the panther. The interior is glazed and decorated with two purple lines.

At the top is a band of rays and in the main zone an animal frieze. They are separated by a band of tongue ornament. Preserved are the head, neck, and part of the tail of a panther, two rosette fillers, and, on the left, the top of a wing. A similarly drawn panther is found on another lid fragment which comes from the Acropolis and is attributed to Sakonides (Prov. no. 508; fragment b is reproduced in Rumpf, Sakonides, pl. 17 c; for the attribution, Rumpf, op. cit., p. 25, no. 40). The rosettes on our fragment are much more carelessly drawn. The head of the panther is preserved on fragment a of the Acropolis piece.

167. (A-P 2231, Well B) Fig. 36

Estimated diameter at rim, ca. 0.22 m.

Fragment from the edge of a lekanis lid. Purple: a line on the inner and outer edge of the rim and stripes on the haunch of the sphinx. The interior is glazed and decorated with two purple lines at the curve of the shoulder.

The hindquarters and one front leg of a sphinx sitting to right. Between its legs are three dots as filling-ornament. The treatment of hind legs and tail is similar to that of the sphinxes on the neck-amphora Munich 1446 (Rumpf, Sakonides, p. 26, no. 58 and pl. 5, h).
Fig. 36. Fragments from Lids
168. (A-P 1821, Well A) Fig. 36

Estimated diameter, ca. 0.11 m.
Fragment from the edge of a lekanis lid. Purple: a stripe along the wing and one across the tail of the bird. The interior of the lid is reserved.
The lid was decorated with an animal frieze. Preserved are part of a bird with outstretched wings and the haunches and tail of a feline. Between them is a spot of glaze which might be interpreted as a badly drawn bird (see No. 194, infra).

169. (A-P 1559, Well A) Fig. 36

Greatest dimension, 0.053 m.
Fragment from the side. Purple: the hair and beards of the figures.
Around the center are rays divided from the figured decoration of the main zone by a band of tongue ornament. Of the figured decoration only two male heads facing in opposite directions remain. Careful workmanship of the middle of the sixth century.

170. (A-P 2065, Well A) Fig. 36

Estimated diameter of rim, ca. 0.12 m.
Fragment from the edge of a lekanis lid. Purple: the border and the central stripe of the skirt. White: traces on the foot and a rosette of the drapery.
Along the shoulder is a broad stripe of glaze between two lines. The foot and the edge of the skirt of a female figure to left. Careful workmanship of the third quarter of the sixth century.

171. (A-P 1550, Well A) Fig. 36

Greatest dimension, 0.05 m.
Fragment from the side of a lid (?). Purple: the chiton of the second figure from the left and dots on the fold over the arm of the third figure from the left. White: the flesh of the second figure on the left, the foot on the right edge of the fragment, and dots on the borders of the drapery. The interior is glazed and decorated with two purple lines.
A procession of male and female figures to the left and, below them, the tips of lotus buds. The decoration is unusual for a lid; it is possible that the piece comes from a cup, although it is unusually thick.

172. (A-P 1645, Well A) Fig. 36

Estimated diameter at rim, ca. 0.09 m.
Fragment from the side. There is a line of black glaze around the outer edge of the lid, and near the edge are two triangular holes. The interior is reserved.
A combat scene. A mounted warrior and a hoplite in rapid motion to right. The hoplite holds his shield out behind him for protection and a sword sheath projects beneath his leg. The composition probably ran continuously around the lid as on some band-cups (cf. C.V.A., Louvre, 9, III H e, pl. 81, 7-8).

173. (A-P 2415, Well D) Fig. 36

Diameter, 0.113 m.
A plemochoe lid with the handle and part of the side missing. The lower surface is reserved and smoothly finished. The upper surface is neatly decorated around the handle with a band of tongue ornament, composed of alternately black and purple tongues, enclosed by three dilute glaze
lines. The edge of the lid is bordered with a dot maecander which is also enclosed by three lines of dilute glaze. The ridge at the base of the handle and the lines around the central and outer bands of ornament are purple. A lid in Providence (C.V.A., Providence, 1, III H d, pl. 26, 2) is similar except that it uses no purple lines. For a discussion of the shape and the name plemochoe compare Richter and Milne, Shapes and Names of Athenian Vases, pp. 21-22.

174. (A-P 1799, Well A) Fig. 36
   Estimated diameter at rim, ca. 0.10 m.
   Fragment of a high conical lid with a projecting shoulder. The interior is reserved.
   The side of the lid is decorated with a chain of lotus buds; above this and separated from it by three lines of glaze is a net pattern. The projecting shoulder has a row of palmettes placed on a chain of O's and divided by single upright purple leaves. The black spots on the palmettes and on the net pattern are blots of glaze.

175. (A-P 2031, Well A) Fig. 36
   Estimated diameter ca. 0.13 m.
   Fragment from the edge of a flat lid. The outer edge is designed to fit over a projecting flange. The lower surface is glazed.
   The upper surface is decorated with concentric bands of glaze and on the edge is a maecander.

176. (A-P 1946, Well A) Fig. 36
   Greatest dimension, 0.077 m.
   Fragment from the side. The clay is red and hard, and is apparently Attic. At the top the arch of the lid is flattened. The interior is reserved and roughly finished.
   The upper surface is decorated with broad, alternate purple and white bands; at each edge of the white band is a narrow purple line.

SMALL VASES GLAZED ON THE INTERIOR

177. (A-P 2080, Well A) Fig. 39
   Greatest dimension, 0.056 m.
   Fragment from the side of a thin-walled, beaker-like vase. The glaze on the interior is greenish. The interior is decorated with two purple lines.
   Two very badly drawn horses in facing view. Their chests are elongated and their legs crowded together. The drawing on Acropolis 2580 is somewhat similar (Graef-Langlotz, I, p. 252, pl. 109; its Attic origin is questioned by Langlotz).

178. (A-P 1656 a-b, Well A) Fig. 39
   Estimated diameter at rim, ca. 0.12 m.
   Two fragments from the rim of a kyathos. The glaze is excellent. Purple: the outlines of the inner squares of the maecander pattern. Both fragments have traces of the handle attachment. The rim pattern is on a white ground.
   On the rim is a maecander pattern. In alternating keys of the maecander are a star and a square.

179. (A-P 1513 a-b and 2501 c, Well A) Fig. 39
   Greatest dimensions: a, 0.024 m.; b, 0.013 m.; c, 0.021 m.
Three fragments from the side of a kyathos (only a is illustrated). The glaze is excellent. The rim pattern is on a white ground.
On the rim is a double row of ivy leaves set along a single line.

180. (A-P 2098 a-b, Well A) Fig. 39
Width, 0.017 m.
Two fragments of a kyathos handle (only one is illustrated). The glaze is excellent.
The upper surface of the handle is slightly concave and is decorated with a plastic palmette. There are a number of kyathoi reproduced in Langlotz, *Griechische Vasen in Würzburg*, pl. 118.

SMALL VASES UNGLAZED ON THE INTERIOR

181. (A-P 1980, Well A) Fig. 37
Greatest dimension, 0.045 m.
Fragment from the side of a thick-walled vase. The curve of the side is pronounced and enough of the bottom is preserved to indicate that it was rounded like that of a Corinthian aryballos. The glaze is discolored. Purple: alternate petals of the rosettes; a stripe along the belly, neck, and chest of the horse. Around the bottom is a band of dot ornament marked off by two lines.
A man is leading a very stocky horse to right. Only his leg and a small part of his body are preserved. The shape resembles that of a round-bodied Corinthian aryballos. Attic potters imitated both the shape of Early Corinthian “C” aryballoi (cf. Payne, *Necrocorinthia*, p. 201; and *Arch. Anz.*, 1934, p. 204 and p. 207, fig. 7) and the rounded shape of Corinthian ware of the middle of the sixth century (cf. Beazley, “Aryballos,” *B.S.A.*, XXIX, 1927-1928, pp. 200-204; and Richter, *A.J.A.*, XXXVI, 1932, pp. 272 f.). Accordingly it is not unlikely that both this fragment and No. 182 are from Attic imitations of the Corinthian shape from the intervening period, as their style suggests.

182. (A-P 2099, Well A) Fig. 37
Greatest dimension, 0.041 m.
Fragment from the side of the same type of vase as the preceding item. Purple: a stripe on the wings of the birds. White: the edge of the wings.
A bird flying to right; on the left is the wing of another bird.

183. (A-P 1958, Well A) Fig. 37
Greatest dimension, 0.051 m.
Fragment from the side of a curving, thick-walled vase which is larger than the two preceding examples. The glaze is dull black. Purple: the border of the cloak of the central figure.
Three elongated draped figures in a row to left. This fragment and Nos. 184-185 appear to belong to vessels of the type of Acropolis nos. 2266-2268 (cf. Graef-Langlotz, I, p. 226 and pl. 96). The Acropolis type has a small offset foot, which is the only essential difference between it and the shape of Nos. 181-182.

184. (A-P 2289, Well E) Fig. 37
Greatest dimension, 0.05 m.
Fragment from the side of a vase of the same type as the preceding item.
The legs of a nude male figure with a staff, and behind him the neck and legs of a horse,
both to right. Between the horse and the man is the name, ΤΕΛΕΤΟΣ, written vertically, the edges of the letters incised. It is apparently the genitive case of the name Teles, which is known both as a personal name and, in mythology, as the name of a son of Herakles by Lysidike (cf. Roscher, *Griechische und Römische Mythologie*, s. v. Teles). It seems unlikely that an obscure personage from mythology would be represented on such a trifling vase; it might possibly be the name of the owner of the vessel.

Fig. 37. Fragments of Small Black-Figured Vases
185. (A-P 897) Fig. 37

Greatest dimension, 0.044 m.
Fragment from the side of a vase of the same type as the preceding item. Purple: a stripe on the haunch of the deer.
The body of a deer to right and on the shoulder, the glaze around the beginning of the handle.

186. (A-P 2034 and 1905 [=a], 2034 B [=b], 2484 and 1582 [=c], and 2034 C [=d]; Well A) Fig. 38

Estimated diameter of neck, ca. 0.07 m.
Three fragments from the shoulder and one from the side of a thin-walled, globular vase. At the base of the neck there is a reserved ridge. Purple: on a hair, beard, alternate leaves of the garland, and the hair fillet; on b alternate stripes of the turban-like headdress and on the drapery; on c stripes on the drapery; and on d hair and beard. White: on c traces on the feet and arms of the figure at the foot of the couch, the palmette on the leg of the couch, and the bread at the end of the table. The four fragments are from different parts of the vase and together are equal to more than half its circumference. Accordingly, the design must have run almost or completely around the whole body. Possibly it is an oinochoe with a very round body such as that figured by Guarducci (Ath. Mitt., LIII, 1928, p. 54, fig. 2).

Symposium. On the shoulder of the vase are two black bands. On a is the upper part of a male figure reclining on one elbow, his knees drawn up. On the right is an edge of drapery. On b are the head, knee, and hand of a male figure reclining to the left and wearing a turban-like headdress. His hand is outstretched, as if in expostulation, toward a male figure opposite him. Of this figure only the knee covered by a clenched hand is preserved. On c are the draped legs of a figure reclining to left on a couch, beneath which is a table bearing bread and meat. At the foot of the couch stands a female figure holding out a wreath, and at the left edge of the fragment is the draped leg of a male figure facing left. On d are the head and shoulders of a male figure facing left. In the background on all the fragments are tendrils and dots.

There is a difference in quality between the heads and the drapery. It is so great that it almost appears as if a different hand drew the drapery. The quality and the drawing of the heads are like those on the oinochoe by Kleisophos in Athens (cf. C.V.A., Athens, 1, III H g, pl. 2, 1-3). The use of the turban-like headdress by men on both vases also points to such a connection, and the subject, a symposium, is used frequently on the group of stamnoi associated with Kleisophos (Furtwängler, Arch. Anz., 1893, p. 85, no. 17; but cf. also Langlotz, Griechische Vasen in Würzburg, p. 63, no. 326).

187. (A-P 2149 and 2473 [=a] and 2445 [=b]; a from Well A and b from Well D) Fig. 37

Greatest dimensions: a, 0.047 m.; b, 0.027 m.
Two fragments from the side of a thin-walled vase, possibly an oinochoe. Purple: stripe on the drapery. White: traces on the arm.

A female figure stands before a loom. On a an arm stretched up to the edge of the cloth on the loom; on b part of the waist of the weaving figure and a canon of the loom. The weaving is being done from top to bottom, as on other representations of the process. For a discussion of weaving compare A Guide to Greek and Roman Life, British Museum, 1929, pp. 135-136.

Fig. 39. Fragments of Black-Figured Vases
188. (A-P 1798 and 2164 [=a], 1913 [=b]; Well A) Fig. 37

Greatest dimensions, \( a \), 0.075 m.; \( b \), 0.03 m.

Two fragments from an oinochoe. The glaze is discolored and the paint worn. Purple: on \( b \) stripes on the drapery, the hair, and the beard of the figure. White: traces on the face of Athena.

Athena and Dionysos. On \( a \) Dionysos sits on the left wearing a wreath and holding a drinking horn, while Athena sits opposite holding a shield and spear. On \( b \) is the upper part of a satyr who probably stood behind Athena. There is a similar scene on an oinochoe found on the North Slope in 1937 (cf. Bronner, *Hesperia*, VII, 1938, p. 174, fig. 11, A. P. 1047, and p. 175, no. 3).

189. (A-P 2053, Well A) Fig. 37

Greatest dimension, 0.041 m.

Fragment from the side of a thin-walled vase. Purple: chiton of Herakles and stripes on the drapery of the other figure.

The lower part of Herakles seated to right with one paw of his lion skin hanging over his leg. Opposite him is an edge of drapery.

190. (A-P 1593, Well A) Fig. 37

Greatest dimension, 0.026 m.

Fragment from the side of a small vase. Purple: a stripe on the belly of the animal.

The hand of a figure grasping the leg of an animal (?). Possibly it is Herakles throwing the boar into the well.

191. (A-P 1257) Fig. 37

Greatest dimension, 0.037 m.

Fragment from the shoulder. The scar left by the handle is visible on the top edge.

The upper arm of a male figure on the right and part of an inscription on the left. The preserved letters are: \( \Lambda O L T \).

ALABASTRA

192. (A-P 1897, Well A) Fig. 40

Diameter at bottom, 0.048 m.

The lower part of a white-ground alabastron. The entire upper part is restored. The surface is very worn.

The body is decorated with a net pattern of which every other vertical row is filled with glaze. Near the bottom are a zone of rays and a wavy line, both zones bounded by three horizontal lines. The bottom is reserved and around the edge the inscription \( \text{he} \ \tauαις \ \chiαu[\rhoετ] \) is written. The feminine is used less frequently than the masculine in greetings of this type (cf. Robinson and Fluck, *Greek Love Names*, p. v; for the third person cf. Beazley, "Some Inscriptions on Vases—
II,” *A.J.A.*, XXXIII, 1929, pp. 363 f.). The net pattern is common on white-ground alabastra of the Emporion Painter (cf. Haspels, p. 263, nos. 18-20), but the patterns are drawn more carelessly on his pieces, which may be indicative of a later date.

193. (A-P 2193, Well A) Fig. 39

Diameter at shoulder, 0.039 m.

Fragment from the shoulder. The ground is buff. The shoulder is offset, and the neck, so far as it is preserved, is glazed.

The top of the body (at least) was decorated with a chequer pattern. The shape of the shoulder is paralleled by Acropolis, I, 2277 (Graef-Langlotz, I, pl. 96).

Fig. 41. Black-figured Lekythos

LEKYTHOI

In this section the approximately chronological arrangement has been abandoned to give precedence to the more important pieces and to those which have connections with the groups established by Miss Haspels in her *Attic Black-figured Lekythoi*.

194. (A-P 1665, Well A) Fig. 41

Height, 0.142 m.; diameter at shoulder, 0.08 m.; at foot, 0.057 m.

The mouth, much of the upper and lower portions of the body, and small fragments of the shoulder and foot are missing. The surface is worn and discolored, so that the purple has faded
POTTERY FROM THE NORTH SLOPE OF THE ACROPOLIS, 1937-1938  219
to a dull, flat hue and the white has partly disappeared. The glaze is thin and in places brownish and chipped. Dilute glaze is used for the inscriptions, the snakes of Athena's aegis, and the ground-line below the design. Purple: the central stripe of Hera's cloak, dots in Athena's skirt, alternate stripes of Aphrodite's cloak, and a narrow band at the top of the lower glazed part of the vase. White: the flesh surfaces of the goddesses and dots in Aphrodite's cloak. The neck and edge of the foot are unglazed. At the top along the shoulder is a line of black glaze.

The body of the lekythos is a short, broad cylinder with a sharp shoulder and sides that fall almost straight to the point where they begin to curve in gently toward the fillet, which separates the body from the torus foot. The slope from neck to shoulder edge is very slight. In shape the lekythos is very close to Delos no. 547 (Dèlos, X², Les Vases de l'Héraion, pl. 39; hereafter cited Dèlos, X²), which is placed by Hespel in the early Leagros period (Haspels, p. 43). Our vase is probably to be dated a little later, for its neck is inset and its sides are less straight.

The shoulder decoration consists of five palmettes radially arranged and framed by tendrils running from their volutes. The frames touch each other, but are not joined. In the space between the first and second palmettes from the right there is a badly drawn bird (cf. the alabastron Tübingen E 48 in Watzinger, Griechische Vasen in Tübingen, pl. 21; and Haspels, p. 118, note 1). A similar one probably appeared between the other palmettes, as indicated by a wing preserved between the second and third. This system of shoulder palmettes is unlike those noticed by Haspel (Haspels, p. 80) and indicates, as does the shape, a date before definite groups of lekythos were formed.

Palmettes were also used to decorate the back of the body. Two are placed horizontally, base to base, with long tendrils running from the volutes up to the shoulder and down to the ground-line of the design. The volutes on the right of the handle are larger than those on the left. Of the central part of the design, directly under the handle, only the tips of four leaves of an upright palmette are preserved. Ornament on the back of a lekythos is rare (Haspels, pp. 18-19), and the resemblance of the preserved parts to the ornament on the back of a lekythos formerly in the Fauvel collection (cf. Stackelberg, Graeber der Hellenen, pl. X, 2) suggests that the central part be restored as on that vase.

The picture represents Hermes conducting the three goddesses to the Judgment of Paris. On the front of the lekythos Hermes is leading Hera, Athena, and Aphrodite, presumably to the Judgment of Paris, although Paris does not appear in the scene. It is probable from the preserved edge of his cloak and other representations of the scene (cf. the lekythos, C.V.A., Copenhagen, 3, III H g, pl. 110, 1) that Hermes' head was turned back toward the goddesses. Hermes wears a chlamys and carries a kerykeion. The wings on his ankles are turned upward toward his shins, not, as usual, downward. They are treated in the same manner on an amphora in Copenhagen (cf. C.V.A., Copenhagen, 3, III H g, pl. 103, 2 a). The three goddesses follow him in a row to right. First is Hera wearing a chiton and himation. Like Athena and Aphrodite she probably carried an attribute of some kind. Next is Athena, wearing helmet and aegis and carrying her spear point down in her right hand. Last of all comes Aphrodite wearing a cloak and holding a sparkling necklace in her hand.

The deities are identified by their names, written in the genitive case very neatly behind each figure (cf. the hydria, C.V.A., Louvre, 5, III H e, pl. 69, 4) [H]ΕΡΜΟ, ΗΕΠΑΣ, ΑΟΕΝΑΣ, [ΑΦΡΟΔΙ]ΤΕΣ. The greeting [Π]ΑΙΣ ΧΑΙΠΕ is written vertically in front of Hermes, and the [ΧΑ]ΙΠΕ is repeated between the heads of Athena and Aphrodite. For the nominative with ΧΑΙΠΕ compare Kretschmer, Griechische Vaseninschriften, p. 85, note 4.

The painter has presented his theme in the simple archaic manner, the four deities arranged in a row with only a touch of animation achieved by representing Hermes with his head turned back. Yet the ostentatious display of attributes and the addition of names and greetings lend interest and some degree of animation to the scene.

The lekythos by its shape and style is placed before the formation of standardized types, ca. 500 B.C., and it seems to have little connection with even the small groups of that period. The ornament at the back is a strong tie with the nearly contemporary lekythos once in the Fauvel
collection (Stackelberg, *Graeber der Hellenen*, pl. X, 2; cf. Haspels, p. 43); but neither the subject of this lekythos (an arming scene) nor the reproduction published by Stackelberg enables a detailed comparison to be made with No. 194. The unusual features described above and the early shape suggest that the painter is perhaps to be sought outside the circle of usual painters of lekythoi.

195. (A-P 1791, Well A) Fig. 39

Diameter at shoulder, 0.054 m.
The fragmentary neck, shoulder, and part of the side of a small lekythos. Purple: the hair fillet and a stripe on the drapery.
The shoulder decoration consists of a five-palmette system with the three palmettes at the front linked by tendrils. The central palmette faces inward toward the neck, and the handle palmettes face away from the handle. The position of the palmettes by the handle is normal, but the position of the central palmette of the group at the front appears to be unusual (cf. Haspels, p. 80).
The head, shoulders, and the upper arms of a male figure to right are preserved; he leans forward as if driving a chariot. Three letters of an inscription are written in dilute glaze near the figure: at his back A, above which is a trace of a broken letter, and before his face a second A. For the drawing of the head see No. 160.

196. (A-P 2440, Well B) Fig. 39

Height, 0.068 m.; diameter of foot, 0.04 m.
The lower part of the body and the foot of a small lekythos. Purple: the border of the drapery of the figure on the right and a line around the lower glazed part of the vase.

“Fat Runner.” Preserved are parts of the nude legs of a man running to right and the lower part of a draped spectator who stands facing left. There are two figures in a similar position on a lekythos in the Villa Giulia (*C.V.A., Villa Giulia*, 2, III H, pl. 50, 9). This class of vases, which is named from the nude running figure between spectators, persists for several decades in the latter sixth century (cf. Haspels, pp. 16-17).

197. (A-P 2114, Well A) Fig. 42

Greatest dimension, 0.038 m.
Fragment from the side. Purple: the border of the drapery and the centers of the rosettes on the drapery. White: the dot petals of the rosettes.

“Fat Runner.” Part of a spectator facing left and the foot of a runner. For the type see the preceding item.

198. (A-P 2045 a, 1911 b, 2019 c, and 1535 d; Well A) Fig. 42

Estimated diameter at shoulder, ca. 0.09 m.
Four fragments, of which a preserves part of the handle and of the shoulder. Purple: traces on the helmets and the crests.
Combat scene. The shoulder is sloping and slightly rounded at the edge. It was decorated with lotus buds connected by tendrils. On b is part of the crest and the eye of a warrior facing left with upraised spear; on c parts of the crests, upraised arms, torsos of two warriors back to back, each holding a spear. Possibly the eye on the right edge of b belongs to the figure whose head is on the left of c. On d are the helmet and upraised arm of a warrior facing left, and the shaft of another warrior’s spear. The composition appears to have been divided into rigid groups. The shoulder decoration, the slope of the shoulder, and the type of hoplite are the same as on the lekythos Rhitsona 80. 235 (Ure, *Sixth and Fifth Century Pottery from Rhitsona*, pl. XIV), which is placed by Haspels in the “Arming Group” of lekythoi, a division of the Phanyllis Group (Haspels, pp. 64-65 and p. 201, no. 9).
199. (A-P 2346, Well E) Fig. 39

Height to shoulder, 0.044 m.

The lower part of the body of a small lekythos. Purple: the pupils of the eyes, the central stripe of the drapery and two lines around the top of the lower glazed part of the vase. White: the iris of the eyes.

The decoration consists of a draped male figure standing between two eyes. The motive is found on “cock-lekythoi—-, in imitation of the Phanyllis Painter” (Haspels, p. 68), although on that latter class the central figure is seated.

200. (A-P 1694, Well A) Fig. 42

Estimated diameter at shoulder, ca. 0.054 m.

Fragment from the shoulder. Purple: stripes on the body of the dog and on the neck of the hare. White: a stripe on the belly of the dog.

On the shoulder is the body of one animal, presumably a dog, and the head of another, apparently a hare (for the motive cf. Haspels, pp. 118 and 230).

201. (A-P 1589 A, Well A) Fig. 42

Estimated diameter at shoulder, ca. 0.05 m.

Fragment from the side. Purple: the beard of the satyr, the border of the drapery, and dots on the drapery. White: garland on the head of the satyr and dots on the drapery. There is no trace of white on the flesh of the maenad.

Bacchic scene. The upper part of a satyr pursuing a maenad who flees to right. There are tendrils and dots in the background. The practice of leaving the female flesh black is found in the early fifth century, to which period the piece seems to belong (cf. Haspels, pp. 91 and 149).

202. (A-P 1861, Well A) Fig. 39

Diameter at shoulder, 0.043 m.

The foot, neck, mouth, handle, and parts of the body are restored. Purple: the hair and tails of the satyrs, the hair fillet of the maenad and a stripe on her drapery, and three lines around the lower glazed part of the body of the vase. White: the flesh of the maenad.

Bacchic scene. A maenad is dancing between two capering satyrs. In the background are tendrils, dots, and a bunch of grapes. The maenad holds a krotalon in her hand. This and the type of scene suggest that the lekythos is connected with the “krotal group” (cf. Haspels, pp. 119 and 231).

203. (A-P 1719, Well A) Fig. 42

Greatest dimension, 0.041 m.

Fragment from the shoulder with the beginning of the neck. Purple: the hair and drapery of the pygmy, a stripe on the wing of the crane, and a line around the base of the neck of the vase.

Pygmy-Crane battle. In the center stands a crane with its head slightly cocked to right. On the left are the head and the outstretched arm of a pygmy to right, gingerly approaching the crane, and on the right edge of the fragment the hand of another pygmy. The attitudes of the pygmies, with one hand outstretched and the other presumably holding a club, are reminiscent of those on the New York aryballos signed by Nearchos (cf. Richter, “An Aryballos by Nearchos,” A.J.A., XXXVI, 1932, p. 272, pl. XI a).

204. (A-P 1931, Well A) Fig. 42

Greatest dimension, 0.056 m.
Fig. 42. Black-FIGURED Lekythoi
Fragment from the side of an ovoid lekythos. Purple: the helmet and shield of the warrior on the left and the greave and dots on the inside of the shield of the other warrior.

Combat scene. A warrior, wearing a short chiton, is running to left and holding out his shield, which bears the head of a he-goat in relief, to protect his back. Of the pursuing warrior only one leg and part of the shield remain. The shape is approximately that of the vase illustrated by Haspels, pl. 9, 3. Shield emblems in high relief are not uncommon, but the favorite motives appear to be snakes or satyr's heads (cf. Chase, "The Shield Devices of the Greeks," Harvard Studies in Classical Philology, XIII, 1902, p. 120, CCXXVI, and p. 121, CCXXXIV).

205. (A-P 2308, Well E) Fig. 42

Greatest dimension, 0.05 m.
Fragment from the side of an ovoid lekythos similar to the preceding. Purple: stripes on the drapery. White: traces on the arm of the figure on the left. The top of the body of the lekythos is decorated with black and purple lines.

The upper part of a draped male figure to left and, on the left edge of the fragment, an arm and the side of a female figure.

206. (A-P 1596, Well A) Fig. 42

Greatest dimension, 0.029 m.
Fragment from the side. Purple: the neck feathers of the cock. White: dots on a band across the wing and on the object above the tail. The tendril (?) above the tail is in dilute glaze.

Part of a cock to right with a tendril-like object above his tail.

207. (A-P 2105, Well A) Fig. 42

Greatest dimension, 0.025 m.
Fragment from the shoulder. Purple: hair fillet.
A nude male figure squatting to left.

208. (A-P 2324, Well E) Fig. 42

Greatest dimension, 0.039 m.
The legs of three figures facing right; those of the central figure are nude. Mannered style of the third quarter of the sixth century.

209. (A-P 1588 a-b, Well A) Fig. 42

Greatest dimensions: a, 0.039 m.; b, 0.035 m.
Two fragments from the side. Purple: stripes on the drapery and the tail of the near horse. On a are the haunches of two horses to right; behind them is part of a draped standing figure, his arm stretched out over their haunches. On b is a piece of drapery. There are tendrils and dots in the background.

210. (A-P 1242) Fig. 42

Greatest dimension, 0.058 m.
Fragment from the side. Purple: dots on the drapery. White: smeared traces on the drapery, probably from rosettes.
The legs of three horses facing right and behind them the lower part of a draped figure.
211. (A-P 1929 a and 1592 b, Well A) Fig. 42

Estimated diameter at shoulder, ca. 0.06 m.

Two fragments from the upper part of the side. Purple: the manes of the horses, the hair, and the stripes on the drapery of the figures, and the lower part of the wine skin on a.

On a is the upper part of a mounted youth to left with a wine skin behind him. On b are the head of a mounted youth to right and, on the right edge of the fragment, an arm. The composition probably represented two mounted figures riding up to Dionysos in the center, as on the lekythos Würzburg 374 (Langlotz, Griechische Vasen in Würzburg, pl. 107).

212. (A-P 1940 and 1587, Well A) Fig. 42

Greatest dimension, 0.052 m.

Fragment from the upper part of the side. Purple: hair fillet, and the pupil of the eye of the female figure and the hair, beard, and stripes on the drapery of the male figure.

A male and female head to right. There are tendrils and dots in the background; at the top of the body of the vase are dots in a double row.

213. (A-P 1906, Well A) Fig. 42

Greatest dimension, 0.049 m.

Fragment from the side. Purple: the inside of the shield on the left. White: the shield emblem on the right shield and the straps on the other shield.

Parts of two shields and the arm of a figure. The shield on the right bears a meticulously drawn lion as emblem. The angle of the arm holding the other shield seems to indicate that its owner is falling forward and dragging his shield down on top of him.

214. (A-P 2064, Well A) Fig. 42

Greatest dimension, 0.036 m.

Fragment from the side. Purple: the ridge at the end of the tail. The scales are rendered by small curving incisions.

The tail of a triton.

215. (A-P 861) Fig. 42

Greatest dimension, 0.035 m.

Fragment from the side of a white-ground lekythos. The clay is fired gray. Purple: dots on the drapery and a line around the lower glazed part of the vase.

The lower part of a draped figure standing to right behind a mule one leg of which is preserved. Near the figure are three letters of an inscription in black glaze: TΩP.

BOWL

216. (A-P 1921, Well A) Fig. 39

Estimated diameter at rim, ca. 0.20 m.

Fragment from the side of a deep, wide bowl. The rim is flat and projecting. On the interior, which is glazed, there are purple and white lines. Purple: the edge of the rim.

The exterior of the bowl is decorated with a row of lotus buds and on the top of the rim, a row of Z's. There was probably a band of tongue ornament around the body, as on other bowls of this type (cf. Graef-Langlotz, I, 2362-2384, pp. 232-233; and for a complete bowl, C.V.A., Bologna, 2, III H e, pl. 44, 2).
PLATES

217. (A-P 1859 a-b and 2325 c; a-b from Well A and c from Well E)\textsuperscript{23} Fig. 43

Estimated diameter at lower edge, ca. 0.20 m.

Three fragments of a plate. On the reverse are two raised moldings close to the outer edge, the outer one heavier than the inner one. The glaze is brownish and thinly applied. It has disappeared from part of the column shaft on a. The top of the plate is covered with a reddish wash applied streakily near the outer edge. The bottom is reserved except for lines, black on the inside, purple on the outside of the larger molding; and a purple line on the smaller molding. The purple paint has remained intact, but the white has disappeared. Purple: on a the neck of the bird, the edge of its wing, and dots on the surface of its wing; on c the inner side of the shield. White: on a traces on Athena's foot and the legs of the animal; on b the tail of the animal; on c the arm of Athena. The outline of the column is incised.

Athena. On a are the foot and the lower part of the skirt of an Athena striding to right;

behind her on the left are the shaft and part of the capital of a Doric column and across the shaft a horizontal bar or plank on which, beginning at the left, are placed a bird and a quadruiped facing right. Between Athena’s legs below the edge of her skirt the signature of both potter and painter is written boustrophedon. It is almost completely preserved and reads:

$$\Sigma\delta\varepsilon\mu \varepsilon\tau[\omega\varepsilon] \rightarrow$$

$$[\epsilon]\sigma\varepsilon\varphi, \Pi\alpha\delta\varepsilon\rho\varepsilon\omega \leftarrow$$

$$\varepsilon\gamma\rho\alpha\phi\varepsilon[\nu]. \rightarrow$$

That line 1 ended with the iota of \(\varepsilon\tau[\omega\varepsilon]\sigma\varepsilon\) seems probable. Fragment \(b\) is apparently from the other side of the plate and is to be placed above the cross-bar, for it preserves the tail of some animal and the head of a snake from the aegis. On \(c\) is part of the inside of Athena’s shield with her arm passed through the strap. The strap is elaborately decorated and two small tassels hang down on either side of it.

The representation, then, is Athena striding to right in full panoply before a building represented by a single column on the \textit{pars pro toto} principle. Possibly the painter had a fountain house in mind, for animals are frequently found on top of them (cf. Louvre E 876; \textit{C.V.A.}, Louvre, 4, III H d, pl. 22, 1).

The signatures are those of the potter Sotes and the painter Paideros, both previously unknown. Sotes is a sober and normal Athenian name, known also from a fourth-century catalogue from Eleusis (‘Εφ. Αρχ., 1896, pp. 26-27, no. 6); but Paideros is remarkable in its formation as a name in the sixth century before Christ. It occurs in literature, however, only about a hundred years later in a fragment of the comedian Telekleides (cf. Kock, \textit{Comicorum Atticorum Fragmenta}, I, p. 222, no. 49) as an epithet of Zeus apparently equivalent in meaning to \textit{paiderastes}. But as a personal name it does not seem to be found until the third century after Christ, and then in Lydia (cf. \textit{C.I.G.}, II, no. 3440). It is possible that it was a name adopted by the painter himself, or a nickname bestowed upon him which would be somewhat analogous to the case of Paidikos (cf. Haspels, p. 102). Its use by a comic poet, although about a century later, when the more usual \textit{paiderastes} (Liddell and Scott give instances from Aristophanes and Plato) might be expected, hints at a slangy use of the word rather than a seriously bestowed name.

It is possible to get from the fragments some notion of the workmanship both of Sotes and of Paideros, but necessarily a very incomplete one. The plate itself is well and carefully made. The clay is fine textured and hard, and the moldings on the lower surface are cleanly finished. Paideros, on the other hand, is not so careful. Careless workmanship on such secondary objects as the animal at the side, or even Athena’s skirt, is found on the work of painters like Exekias, but the interior of the shield, which would occupy a prominent place in the composition, is just as carelessly treated. Yet the rather unusual representation of Athena before a building in front of which walk birds and animals and the pertness of the bird hint at a painter who was cleverer in the conception than in the execution of his motives. The unusual completeness of the signature, similar in that respect to those of Kleitias and Ergotimos (cf. Hoppin, \textit{A Handbook of Greek Black-Figured Vases}, p. 148), indicates that the artists were of some importance. The style of the fragments is that of the mid-sixth century. The elaborate patterns of the skirt and the detail of the shield are found in the period of Nearchos and Lydos on whose vases the inscriptions are sometimes written retrograde.

218. (A-P 2087, Well A) Fig. 44

Estimated diameter at lower outside edge, \textit{ca.} 0.18 m.

Fragment from the floor. Around the outside on the bottom is a heavy, flat molding. The glaze is dull black and has flaked off in part. Purple: the chiton of the leaping warrior. The bottom of the plate was decorated with concentric black bands.

The design is enclosed by a line of glaze. On the left are the knee and the edge of the chiton of a fallen warrior and on the right the legs of a leaping warrior who wears a short chiton and a
cuirass the flap edge of which is preserved. The plate is by the same hand as Acropolis 2424 (Graef-Langlotz, I, pl. 98). Both plates have a black border, almost identical anatomical markings on the knee and foot, and the same heavy, precise incision. The Acropolis piece is attributed to Sakonides by Rumpf (cf. Rumpf, *Sakonides*, p. 25, no. 30).

219. (A-P 1901, Well A) Fig. 44

Estimated diameter at lower outside edge, *ca.* 0.22 m.

Fragment from the floor, the rim partly preserved. At the outer edge on the bottom is a heavy molding of three rounded members. The glaze is thin and brownish. Purple: lines around the edge of the molding on the bottom and the axle-box of the chariot.

The rim was decorated with two bands of pattern, a lotus-bud chain at the top and a reserved ribbon pattern below; the latter is partly obscured by the tail of the horse (cf. Pease, *Hesperia*, IV, 1935, p. 230, no. 18). A fragmentary plate in Bonn also has a double-pattern band on the rim (cf. *Arch. Anz.*, L, 1935, p. 482, fig. 56). The central design was probably a quadriga to right. Only part of the horses' haunches and a wheel of the chariot are preserved. The tails of the horses are carried over on to the rim. Fairly careful work of the mid-sixth century.

220. (A-P 1919, Well A) Fig. 44

Estimated diameter at lower edge, *ca.* 0.20 m.

Fragment from the floor. At the outer edge on the bottom is a heavy rounded molding. Purple: the two stripes of the drapery. White: rows of small dots along the narrow embroidered stripes and dot petals on the broad stripes of the drapery. On the bottom are concentric bands of glaze.

The design on the top was enclosed by two lines. Part of the drapery of a standing figure and at the top right edge of the fragment the knuckles of a hand. Fairly careful work of the mid-sixth century.

221. (A-P 1902 a, 2055 b, and 1474 c; Well A) Fig. 44

Estimated diameter at rim, *ca.* 0.18 m.

Three fragments with the rim preserved on a. The rim is steep and has three incised lines around the outer edge. On the bottom is a heavy, flat base rim. Purple: hair fillets and stripes on the drapery. White: dots on the drapery and traces on the faces. The surface on fragment c only is well preserved. The bottom is entirely glazed.

On the rim are two rows of ivy leaves separated by rows of dots. The plate was decorated with a row of figures set with their heads along the rim. On a are the upper parts of two female figures facing right, the first of whom is resting her arms on the back of a third figure preserved on the edge of the fragment. Fragments b and c, from the other side of the plate, preserve the head and shoulders of figures facing left. Two short lines of glaze separate the figures as on loutrophoroi, (see No. 72). The fragments give little clue to the significance of the scene. Possibly, like the rows of women on loutrophoroi, the scene is an echo of some religious ceremony. The decoration of the plate and the drawing are similar to Delos 636 (*Délos*, X², pl. LII). Both have large ivy leaves on the rim and carelessly drawn, draped figures forming a scene of little or no significance. Careless workmanship of the third quarter of the sixth century.

222. (A-P 1725, Well A) Fig. 44

Estimated diameter at lower outside edge, *ca.* 0.16 m.

Fragment from the floor. Purple: the heart of the palmette and the dots on the border of the
drapery of the figure on the left. White: traces on the feet and dots on the drapery. There is
no molding at the outer edge on the bottom. The bottom is glazed.

The decoration consisted of rows of female figures set above an exergue and enclosed by a
border of ivy leaves separated by dots. In the exergue is a spreading palmette. Only the lower
parts of two figures facing left are preserved. The decoration is similar to Delos 634 (Délos, X³,
pl. LI). The scene like that of the preceding item has little significance.

223. (A-P 1986, Well A) Fig. 44

Greatest dimension, 0.059 m.
Fragment from the floor. Purple: the shoulder plate and alternate stripes on the edge of the
flap of the cuirass. The bottom of the plate has a black band.
Part of the helmet and torso of a warrior to right holding a sword (?).

224. (A-P 1695 a and 1715 b, Well A) Fig. 44

Estimated diameter at upper edge, ca. 0.11 m.
Two fragments from the floor. Purple: on a dots on the drapery; on b the hair of the figure
and the border of the drapery. White: dot petals on the drapery of both figures. On the bottom
is a black circle in the center and two incised lines around the outer edge.

The central design of the plate is enclosed by two snakes, one twisting upward on each
side. Between the coils of each snake are dots. On both a and b are the upper parts of two standing
male figures. Enough of the design is preserved to indicate that the scene was probably similar to
that on two plates in the Musée Scheurleer (C.V.A., Scheurleer, 2, III H e, pl. 5, nos. 5, 7; in
the center of the design is a female figure). The Scheurleer plates are said (op. cit., text, p. 9) to
be non-Attic, but the suggestion seems doubtful.

225. (A-P 2220, Well B) Fig. 44

Greatest dimension, 0.072 m.
Fragment from the floor. Purple: the hair and beard. The berries along the tendril are buff.
The bottom is glazed.
The upper part of a satyr to right holding a lyre. A tendril with dots curls up along his back.
Late sixth or early fifth century.

226. (A-P 1652, Well A) Fig. 44

Greatest dimension, 0.06 m.
Fragment from the floor. Purple: stripes along the back of the greaves and the tail of the
drapery. The bottom is glazed.
Two greaved legs to left with a long and a short tail of drapery hanging down behind them.
The dots at the edge apparently belonged to a border pattern.

227. (A-P 1662, Well A) Fig. 44

Estimated diameter at rim, ca. 0.17 m.
Fragment from the floor with the rim preserved. The bottom is decorated with black bands.
The rim is glazed. The central design consists of four rows of lotus buds arranged con-
centrically. At the base of each bud in the three interior rows is a dot. Around the edge of the
plate are a wide and a narrow line of glaze.
228. (A-P 2378, Well E) Fig. 44

Estimated diameter at rim, _ca._ 0.32 m.
Fragment from the rim. Along the top edge are two shallow grooves. Purple: the top of the rim and the hearts both of the lotus flowers and of the palmettes. The rim is decorated with a double chain composed of alternating lotus flowers and palmettes.

229. (A-P 1712 a and 2498 b, Well A) Fig. 44

Greatest dimensions: _a_, 0.021 m.; _b_, 0.022 m.
Two fragments from a miniature plate. On the bottom at the outside is a small molding.
The central design is a star with rays painted red, black, and white. It is enclosed by a row of white dots between two incised lines.

230. (A-P 1973, Well A) Fig. 44

Greatest dimension, 0.033 m.
Fragment from a miniature plate. There is a small rounded molding around the outside on the bottom. A similar molding on the top serves as a rim.
A capering satyr. Only the arm, side, and part of the leg are preserved. The space apparently was filled by this single figure.

PINAKES (with Representations on Two Sides)

231. (A-P 2389, Well D) Fig. 45

Thickness, 0.011 m.; greatest dimension, 0.037 m.
Fragment from the edge. Both front and back are covered with a light brownish wash. Purple: the drapery and the edge of the pinax.
On one side a section of drapery. The fragment is broken at the edge of a stripe. On the other side (not illustrated) is an animal's tail.

232. (A-P 2382, Well E) Fig. 45

Thickness, 0.003 m.; greatest dimension, 0.031 m.
Fragment from the lower part. Purple: a stripe on the haunch of the horse, petals and hearts of the lotus, and alternate petals of the palmette.
The design is figured on one side, ornamental on the other. The legs of a horse to left, its rider's leg, and the end of a spear shaft or whip are preserved on one side. On the other (not illustrated) are fragments of a palmette and a lotus which seem to have formed part of a quadrangular design.

PINAKES (with Representations on One Side Only)

233. (A-P 2086, Well A) Fig. 45

Thickness at edge, 0.004 m.; at center, 0.008 m.; width, 0.08-0.084 m.
The lower part of a roughly made pinax. The back is flat and the front convex, so that the center is twice as thick as the edges. Purple: the heart of the palmette on the shield and dots near the edge of the shield. White: petals on the palmette of the shield, two long stripes on the skirt, and dots on its lower border. There are traces of white on the feet.
Athena stands to right holding her shield on her left arm. Only the lower part of the body and about half of the shield remain. The shield strap terminates in a clumsily drawn palmette. The drawing of the skirt is in the Amasian style, and the roughly incised "asterisks" recall the Heidelberg group (cf. Beazley, "Amasea," _J.H.S._, LI, 1931, pp. 275-282).
234. (A-P 1783, Well A) Fig. 45

Thickness, 0.007 m.; greatest dimension, 0.055 m.
Fragment from the top with the hole for suspension near the edge. The clay is fired to a dark gray. Both back and front are finished smoothly. Purple: the edge of the pinax, traces on the helmet and the rim of the shield.
Athena. Only part of her head facing left and the rim of her shield are preserved.

235. (A-P 2171, Well A) Fig. 45

Thickness, 0.003 m.; greatest dimension, 0.058 m.
Fragment of a thin pinax. Purple: traces on the shield rim.
Athena. Part of the skirt and the shield rim of an Athena who, as the swirl of drapery at the back shows, is facing left. The pinax is similar in technique to Acropolis 2503 (Graef-Langlotz, I, pl. 103). Both are very thin, and the skirts are elaborately but carelessly treated.

236. (A-P 2186, Well A) Fig. 45

Thickness, 0.009 m.; greatest dimension, 0.056 m.
Fragment from the center. Purple: the shield rim and dots on the aegis between the snakes. White: the base of Athena’s neck and the tentacle of the polyp design on the shield.
Athena. The base of her neck and the end of one lock of hair are preserved at the upper edge of the fragment. The drawing of the aegis, particularly the way in which the snakes curl out from it, is similar to Acropolis 2517 (Graef-Langlotz, I, pl. 103).

237. (A-P 1277) Fig. 45

Thickness, 0.008 m.; greatest dimension, 0.045 m.
Fragment from the center. The back is smoothly finished. Purple: the belt and stripes on the drapery of Artemis, the belt and dots on the drapery of Apollo, and the maeander pattern on the mouth of the quiver. White: the flesh of Artemis.
Apollo and Artemis. Apollo stands to left wearing a short chiton and carrying a quiver. The ends of four arrows are sticking out of the quiver. Behind him Artemis stands to left holding a bow. For the scene compare Acropolis 2133 (Graef-Langlotz, I, pl. 93). In the profuse use of purple dots No. 237 is like Acropolis 2494 (Graef-Langlotz, I, pl. 101).

238. (A-P 2217, Well A) Fig. 45

Thickness, 0.003 m.; greatest dimension, 0.035 m.
Fragment from the center. The back is finished smoothly. Purple: the axe head.
Birth of Athena. Hephaistos, holding an axe, stands in attendance on Zeus. Of Hephaistos the back of the head and the torso are preserved, but of Zeus only the upper part of one arm and the hand of the other arm. Zeus apparently was seated as on the representation on the cup of Phryinos in London (cf. Beazley, Attic Black-Figure, pl. I, 2).

239. (A-P 2095, Well A) Fig. 45

Thickness, 0.006 m.; greatest dimension, 0.053 m.
Fragment from the lower left corner. Both back and front are smoothly finished. The glaze is worn and there do not seem to be any traces of color.
On the bottom edge is a maeander pattern, and on the side a row of ivy leaves. In the lower left corner is the lower part of a female figure to right on tiptoe; facing her was another figure, one foot of which is preserved. The action may represent Athena rising on tiptoe to give the coup de grâce to a giant.
240. (A-P 2074 a and 1523 b, Well A) Fig. 45

Thickness, 0.003 m.; greatest dimensions: a, 0.05 m.; b, 0.026 m.
Two fragments from the center. Across the front are narrow shallow grooves. The pinax is slightly curved. Purple: stripes on the drapery. White: the flesh surfaces.
On a are the head and shoulders of a female figure to left wearing her cloak pulled up over the back of her head. On the left edge of the fragment the back of a similarly clad figure is preserved. On b is a scrap of drapery. The decoration may have consisted simply of a row of women.

241. (A-P 1814, Well A) Fig. 45

Thickness, 0.007 m.; greatest dimension, 0.044 m.
Fragment from the lower right corner. The edges are slightly raised on the front to form a rim. Purple: the helmet.
The upper part of a warrior advancing to left. He holds a shield on his left arm. His legs must have been very short in proportion to the length of his torso.

242. (A-P 1616, Well A) Fig. 45

Thickness, 0.004 m.; width, 0.028 m.
The top of a small pinax with the hole for suspension pierced in the center at the top. The glaze is thin.
The upper part of a sphinx sitting to right.

243. (A-P 1904 a and 1997 b, Well A) Fig. 45

Thickness, 0.006-0.008 m.; greatest dimensions: a, 0.034 m.; b, 0.033 m.
Two fragments from the lower edge. Both front and back are covered with a brownish wash (see No. 231). The surface is worn.
On a are the wheel and part of the car of a chariot, and on b the hooves of the horses.

244. (A-P 1746, Well A) Fig. 45

Thickness, 0.008 m.; greatest dimension, 0.048 m.
Fragment from the upper part with a hole for suspension pierced near the left edge. Purple: the comb, wattles, and neck of the cock. White: traces on the tail-feather.
A band of glaze borders the top edge. The head of a cock to left with one tail feather preserved on the right edge of the fragment.

245. (A-P 1985, Well A) Fig. 45

Thickness, 0.007 m.; greatest dimension, 0.061 m.
Fragment from the lower left corner. The front is covered with a brownish wash (see No. 243), and the glaze is dull black.
A single band of glaze serves as border. There is a nude male foot and calf to right with the heel of the other foot slightly in advance on the right.

246. (A-P 1952, Well A) Fig. 45

Thickness, 0.005 m.; greatest dimension, 0.038 m.
Fragment from the lower right corner. The back surface is very rough. There is a small hole from which a chip has broken on the lower edge. The chipping occurred before the painting
was completed, as the foot is painted over the break. Purple: drapery and sandal. White: traces on the foot.

The foot and the edge of the skirt of a figure striding to right. There is an elaborate spiral pattern on the border of the skirt.

247. (A-P 1766, Well A) Fig. 45

Thickness, 0.011 m.; greatest dimension, 0.025 m.
Fragment from the center. The glaze is dull. White: the spots.
The shoulder of an animal to left with rows of white spots.

248. (A-P 2050, Well A) Fig. 45

Thickness, 0.008 m.; greatest dimension, 0.053 m.
Fragment from the center. Both back and front are covered with a brown wash (see No. 243). Purple: traces on the borders of the drapery. White: traces of dots on the drapery.

Parts of two draped figures to right, one of whom holds a staff.

249. (A-P 2037, Well A) Fig. 45

Thickness, 0.005 m.; greatest dimension, 0.04 m.
Fragment from the edge. White: the drapery.

Part of a skirt with an incised curving line as decoration. A black-glaze band is used as border.

250. (A-P 2367, Well E) Fig. 45

Thickness, 0.005 m.; greatest dimension, 0.049 m.
Fragment from the left edge. Purple: stripes on the drapery and the edge of the pinax.

Part of a skirt. A black-glaze band is used as border.

251. (A-P 2188, Well A) Fig. 45

Thickness, 0.008 m.; greatest dimension, 0.045 m.
Fragment from the edge. Purple: the edge of the pinax. Two letters of an inscription (NI) in black glaze and, in the lower right corner, a snake’s head.

252. (A-P 1653, Well A) Fig. 45

Thickness, 0.009 m.; greatest dimension, 0.021 m.
Fragment from the upper edge. On the left is the edge of the hole for suspension. Purple: the hair. The back of the pinax is destroyed.

The border consisted of two black lines. The back of a head is preserved. Above it, written horizontally near the hole, as on a pinax signed by Skythes (Acropolis 2556; Graef-Langlotz, I, pl. 106), are three letters of the word [ΑΘΕ]ΝΑΙ[ΑΙ].

WHITE-GROUND PINAX

253. (A-P 2073 a-c and 1774 d, Well A) Fig. 46

Thickness, 0.004-0.005 m.; greatest dimensions: a, 0.058 m.; b, 0.043 m.; c, 0.04 m.; d, 0.019 m.
Four fragments of a white-ground pinax. Both back and front are finished smoothly, and the front is covered with a pale buff ground-color, which is hard and smooth. Its surface is marred
by charred spots on \( a \), and on \( c \) by an incrustation of black dots, which may be the glaze which has flaked off the edge of the drapery. The colors and the glaze are, however, fairly well preserved for the most part. Purple: on \( a \) a stripe along the edge of the owl’s wing; on \( b \) the sprig and the ribbon on the hair of the attendant and her earring; on \( c \) the central stripe on the drapery, the

sandals, and the bars at the ends of the drapery folds; on \( d \) the girdle, the central stripe of the drapery, and the crosses on its folds. White: on \( a \) the flesh of Athena and traces around the line of glaze on the left edge of the fragment. Buff is also used on \( a \) for the raised dots of the curls along Athena’s brow and for the beak, for the irises of the eyes, and for the dots on the feathers of the owl. The edge of the pinax is glazed, and the central design is framed by two black lines.

Fig. 46. White-Ground Pinax
Athena and an attendant. Athena, the owl, and the palmette are in black-figure technique, but the attendant’s head and feet are drawn in outline. Both techniques are found together on other black-figured vases. The Amasis Painter used them both on the Berlin amphora (cf. Beazley, *Attic Black-Figure*, p. 22, note 2, pl. 9, 1, and pl. 10, 1). The rendering of the eye of Athena, however, is unusual. Its outline is drawn on the white of her face with two fine black lines, and the paint between them incised to the ground. The pupil is treated in the same manner. The eye of Athena on another white-ground pinax from the Acropolis is treated in much the same manner, except that the white paint between the black lines is not removed (Acropolis, I, 2591; Graef-Langlotz, I, pl. 110). The eye lashes, which are thick, are indicated with fine reddish brown lines as on two other pinakes from the Acropolis (Graef-Langlotz, I, 2584-2585, pl. 109).24 The lower edge of Athena’s nose is defined by a black line.

The preliminary design for a tendril and palmette, differing in conception from the one finally drawn, appears as a very light line made on the ground while it was still soft. It called for at least three volutes, one above the present palmette, another at the base of the palmette, and a third under the tail of the owl. A similar line appears around the owl.

Fragment a is from the top, b from the right edge, c from the lower right corner, and d from the center of the pinax. On a are the nose and eye of Athena to right. She grasps in one hand a palmette tendril, on a volute of which sits a small owl. Balancing the owl on the other stalk of the tendril is a palmette. On the left edge of the pinax between the head and the hand of Athena is a short glaze line surrounded by remains of white paint; the line may have represented her spear point. On b are the upper part of the head and the shoulder of a female figure to left. The broken left edge is probably a continuation of the diagonal break across a; if this is true, the stature of the attendant is diminutive in comparison with that of the Athena towering above her. The attendant’s hair is very neatly dressed in a krobylos with the ends of the ribbon sticking out (cf. Haspels, p. 72, note 2). On c the lower part of the attendant is preserved. She wears a very neatly tied pair of sandals and stands with one foot slightly in advance of the other. On d is a scrap of drapery from the figure of Athena. Its folds are rendered by long, carefully incised lines next to a central pleat as on the attendant’s drapery, but it is on a larger scale. It is possible, but unlikely, that there was another figure on the left of Athena.

The composition was simple: Athena and an attendant, accompanied by the owl frequently found in the company of Athena, but usually perched more securely on her arm or the rim of her shield. (Owls are found perched on palmettes on the somewhat later lekythoi of the Athena Painter [cf. Haspels, p. 149].) There is an interesting contemporary parallel of an owl sitting on a tendril on some Athenian coins dated by Seltman to the period of Cleisthenes (Seltman, *Athen*, p. 199, and pl. XXII T; Svoronos, *Les Monnaies d’Athènes*, pl. VII, 16-19, and pl. III, 48).

The fragments have been attributed to the Cерberus Painter by Beazley (for the Cерberus Painter cf. Beazley, *Att. V.*, pp. 29-30; Caskey and Beazley, *Attic Vase Paintings in the Museum of Fine Arts, Boston*, pp. 1-3; Beazley, *Campana Fragments in Florence*, p. 7, nos. 8-9, etc.). Athena’s eye is characteristic for the white-ground work of the Cерberus Painter (cf. Acropolis 2584; Caskey and Beazley, *op. cit.*, p. 2), and the drapery of the attendant’s skirt is closely paralleled on Acropolis 2591 (see note 24). The composition is like that on a plate in Yale (Yale 170; Baur, *The Stoddard Collection*, pl. XV; Beazley, *Att. V.*, p. 30, no. 3), where Dionysos towers over a tiny capering satyr as Athena towers over her attendant. The exquisite precision of the workmanship and the delightful conception of the little owl make this piece one of the painter’s best works.

---

MISCELLANEOUS

254. (A-P 1962, Well A) Fig. 47

Greatest dimension, 0.096 m.

Fig. 47. Miscellaneous Fragments

Fragment from a large foot in three degrees. The lower side is concave. The upper member of the foot is decorated, the middle one reserved, and the lower glazed. The glaze is good. Purple: the wing and alternate tail feathers of the cock. White: the short tail feathers of the cock and the body of the hen.

Probably the decoration consisted of a row of birds with dot-rosette filling-ornament.
255. (A-P 1790, Well A) Fig. 47
   Height, 0.03 m.
   A miniature pitcher decorated with stripes of glaze. It was probably used as a handle, for the lower surface is broken.

256. (A-P 1538, Well A) Fig. 47
   Height, 0.032 m.
   Fragment from the side of a miniature closed vase. There are two lines of glaze around the lower part of the vase. On the shoulder are the leg of some animal and a band of tongue ornament. On the side are a warrior to right and, on the right edge of the fragment, the rump and wing of a sphinx seated to right. Between the warrior and the sphinx is what seems to be a standing figure to right.

257. (A-P 1777, Well A) Fig. 47
   Height, 0.029 m.; estimated diameter at rim, ca. 0.05 m.
   Fragment from the side of a miniature cup with the beginning of the handle preserved. Purple: the neck of the cock on the left and a band across the body of the cock on the right. White: a stripe at the base of the long tail feathers and another on the wings of the cocks.
   Of the decoration only two cocks placed back to back remain.

258. (A-P 1843, Well A) Fig. 47
   Estimated diameter at bottom, ca. 0.06 m.
   The handle and part of the body of a small dish. The clay is covered with a white slip over which red bands are painted. Both the red and the white are matt colors of the type used on terracottas.

259. (A-P 2402, Well D) Fig. 47
   Estimated diameter at shoulder, ca. 0.054 m.
   Fragment from the shoulder of a large jar with a stamped design. The clay is light green and very gritty, apparently Corinthian. The outer surface is finished very smoothly with a slip of the same color as the clay. The design is clearly and sharply stamped with no blurring at the edges.
   On the side at the edge of the shoulder is a row of inset triangles placed point downward. On the top of the shoulder around the outside are three raised bands. The central one is plain, but the outer and inner have transverse grooves cut across them like the strands of a rope. Their edges are fretted with incised lines. A similar pattern appears on the shoulder of a relief pithos found in Sparta (cf. Artemis Orthia, pl. XV). Within the three relief bands is a band of tongue ornament, and above this comes a row of palmettes, parts of three of which are preserved. The tongue motive and the fineness of the work are reminiscent of metal work.

**Attic Red-Figure**

**Kylikes**

260. (A-P 1687 A [= a], 1882 [= b], 1689 [= c], 1796 [= d], 1924 [= e], 1687 B [= f], 2104 [= g]; Well A) Fig. 48
   Greatest dimensions: a, 0.077 m.; b, 0.046 m.; c, 0.04 m.; d, 0.03 m.; e, 0.037 m.; f, 0.043 m.; g, 0.03 m.
Seven fragments from the side, a and b preserving handle stubs (b is not illustrated). The glaze is a lustrous black. Relief contour. The upper edge of the leaf on g is incised.

On a is a handle stub and to the right tendrils and a leaf. There are scraps of ornament on c, f, and g. On d is the torso of a warrior to left; he wears helmet and cuirass, and on his left arm, partially extended behind him, carries a shield, a section of which is visible on his left shoulder. Below his left arm is what appears to be the segment of a second shield. Fragment e preserves the helmeted head of an Athena facing left. The style of the fragments and their handle ornament indicate that they belong to the early red-figure period. The head of Athena is somewhat like that of the helmeted figure on the cup Munich 2618 attributed to Oltos (Furtwängler-Reichhold, pl. 83; Beazley, Att. V., p. 14, no. 40).

261. (A-P 1800 a and 1920 b, Well A) Fig. 48
   Greatest dimensions: a, 0.038 m.; b, 0.017 m.
   Two fragments from the side of a kylix with a tondo design. The glaze is lustrous. Relief contour everywhere except the notch of the arrow on a and the sole of the shoe on b. The lock of hair on the forehead is incised.
   On a the head of an archer to right testing an arrow (cf. Hartwig, Meisterschalen, p. 121, note 2, for the motive). On b are an ankle and foot to right. The foot is clad in a soft shoe turned down at the top. Fragment a has been attributed to Epiktetes by Beazley. A related cup in the British Museum uses the same motive (London E 33; Murray, Greek Vases in the British Museum, no. 19; Beazley, Att. V., p. 29, no. 6).

262. (A-P 1255) Fig. 48
   Greatest dimension, 0.034 m.
   Fragment from the center. Relief contour everywhere except on the outside of the shield. The inscription is in dilute glaze.
   A shield on which a helmet rests and the shaft of a spear. Over the edge of the shield is a greaved leg to right; on the outer edge of the greave the thumb of a hand is preserved. Possibly an arming scene is represented. On the shield is written [K]ALOS. For the inscription on a shield compare Acropolis, II, 218 (Graef-Langlotz, II, pl. 12).

263. (A-P 879) Fig. 48
   Greatest dimension, 0.042 m.
   Fragment from the center. Relief contour everywhere.
   The legs of a male figure to right. The wide, heavy relief contour is paralleled on Acropolis 227 (Graef-Langlotz, II, pl. 12).

264. (A-P 1603, Well A) Fig. 48
   Greatest dimension, 0.024 m.
   Fragment from the center. Relief contour everywhere except on top of the wine skin and on the knuckles.
   A hand holding the top of a wine skin to left. For the motive compare London E 24 (Pfuhl, Malerei und Zeichnung der Griechen, III, fig. 327; hereafter cited, Pfuhl, Malerei und Zeichnung).

265. (A-P 1260) Fig. 48
   Greatest dimension, 0.022 m.
   Fragment from the side. Relief contour everywhere.
   The thigh of a nude male figure to right, probably a satyr.
Fig. 48. Red-Figured Fragments
266. (A-P 2276, Well E) Fig. 48

Greatest dimension, 0.023 m.
Fragment from the side below the handle. Relief contour.
Two spiral tendrils rolled up from the top. The design served as the base of the palmette under the handle (cf. Delos 652, Délos, X², pl. LIII).

267. (A-P 2312, Well E) Fig. 48

Greatest dimension, 0.03 m.
Fragment from the center with the beginning of the stem. Relief contour.
Feathers, possibly from an owl, as on the cups Acropolis 415-417 (cf. Graef-Langlotz, II, p. 37, pl. 31). Langlotz dates the Acropolis examples around 500 B.C.

268. (A-P 2286, Well E) Fig. 48

Greatest dimension, 0.025 m.
Fragment from the side. Relief contour. The dots are brown.
Such dots are used to indicate feathers, so that the object may be the top of a wing (cf. Von Lücken, Greek Vase-Paintings, pl. 8).

269. (A-P 2446, Well E) Fig. 48

Greatest dimension, 0.025 m.
Fragment from the side.
The drapery or the mattress of a reclining banqueter (for the type of scene compare Jacobsthal, Göttinger Vasen, pl. IX, 34). The motive appears to have been common in the ripe archaic period.

270. (A-P 2262) Fig. 48

Greatest dimension, 0.022 m.
Fragment from the rim. Relief contour. White: the flowers on the garland.
The upper part of the head of a female figure facing left, the folds of her cloak rising above her head.

271. (A-P 1686 B, Well A) Fig. 48

Greatest dimension, 0.057 m.
Fragment from the side. Relief contour. Dilute glaze is used for the markings of the arm.
The arms of a youth stretched out to the right toward a draped figure who has one arm partly extended to him.

272. (A-P 1551 a-b, Well A) Fig. 48

Greatest dimensions: a, 0.054 m.; b, 0.039 m.
Two fragments from the side. Relief contour except on the drapery of b. The fragments are doubtfully attributed to the same cup.
On a are the back of the helmeted head and the shoulder of an Athena bending to left. On the left edge of the fragment is the edge of her aegis and on the right is part of the reserved space of the handle. On b is part of the body of an Athena facing left; she wears the aegis over her chiton and carries her spear in her left hand. The drapery is in the style of Makron.
273. (A-P 1687 C ["a"], and 1687 D ["b"], Well A) Fig. 48

Greatest dimensions: \(a\), 0.06 m.; \(b\), 0.036 m.

Two fragments from the side. No relief contour.
In the center of fragment \(a\) is a palmette; to the left of the palmette is a foot, above which is a section of drapery. On the lower right edge of the fragment there seems to be a section of drapery. Fragment \(b\) shows part of a palmette and the spiral of a tendril and in the lower right corner some drapery. On the interior (not illustrated) is a maeander with alternate crosses and dots.

274. (A-P 893) Fig. 49

Greatest dimension, 0.098 m.

![Fig. 49. Red-Figured Fragment](image)

Fragment from the side. The glaze is discolored. Relief contour: on the figure on the left, the lower side of the upper arm, on the thigh of the left leg, and the inner side of the thigh of the right leg; on the figure on the right, the lower side of the forearm, the torso, and the left leg. Dilute glaze is used for most of the anatomical markings.

Athletes. Two nude male figures facing each other. The one on the left holds a staff and rests his right arm on his hip. The one on the right holds a pair of halteres in his left hand and extends his right arm toward his companion. On the extreme left is the knee of another figure to right. The fragment has been attributed to the Euaion Painter by Miss Talcott.

275. (A-P 875 and 1241) Fig. 48

Greatest dimension, 0.087 m.

Fragment from the side. Relief contour. Dilute glaze is used to emphasize the zigzag folds. A draped figure standing to right and holding a staff in the extended left hand.
276. (A-P 1686 A, Well A) Fig. 48
Greatest dimension, 0.034 m.
Fragment from the side. Shiny glaze. No relief contour. The rib markings of the figure on the right are in black glaze, and the hip markings in dilute glaze.
On the left, part of a male figure with arm akimbo; on the right, the nude back of a second male figure, a piece of drapery hanging from his shoulder. The fragment has been attributed to the Fauvel Painter by Beazley, but the figures can scarcely form part of a farewell scene as on the cup from the Fauvel Collection (cf. Stackelberg, Graeber der Hellenen, pl. XXXVII, 1, 3). Possibly the figures were conversing, as on Brussels A 74 (cf. C.V.A., Brussels, 2, III 1 d, pl. 6, 3).

277. (A-P 867) Fig. 48
Greatest dimension, 0.029 m.
Fragment from the center. No relief contour.
A head to left and on the lower edge of the fragment a piece of drapery.

SKYPHOS

278. (A-P 2348, Well E) Fig. 48
Greatest dimension, 0.05 m.
Fragment from the side. Relief contour except at the end of the palmette leaves.
The fragment is from the palmette zone on the lower part of a skyphos. The palmettes are set horizontally and enclosed by tendrils with a single leaf growing from their fork. The close-set leaves indicate a date in the early red-figure period.

CLOSED VASE

279. (A-P 1262) Fig. 48
Greatest dimension, 0.054 m.
Fragment from the shoulder. The clay has fired to a gray color. No relief contour. Purple is used for the inscription.
The shoulder of a draped figure to right holding a staff. Below the left arm is one letter of an inscription: Ο.

OPEN VASES

280. (A-P 2260) Fig. 48
Greatest dimension, 0.038 m.
Fragment from the side. The glaze is dull.
A draped figure to left holding a staff. For the drapery compare Schaal, Griechische Vasen, pl. 44.

281. (A-P 2269) Fig. 48
Greatest dimension, 0.031 m.
Fragment from the side. Excellent glaze. No relief contour.
Preserved are part of the right arm (bent at the elbow) and the torso of a figure to right wearing a chiton and a cloak; the folds of the cloak hang down over the shoulder and are almost

282. (A-P 2249) Fig. 48

Greatest dimension, 0.058 m.
Fragment from the side. No relief contour.
A forearm extended to left grasping a staff.

PYXIDES

283. (A-P 2517) Lid. (Fig. 48)

Estimated diameter, ca. 0.055 m.
Fragment of a lid. The surface is worn. Relief contour. There is a rounded molding on the outer edge at the top.
The upper part of the body of a satyr to right, head reverted and arm akimbo (cf. Graef-Langlotz, II, 1073, pl. 83).

284. (A-P 2272) Fig. 48

Height, 0.061 m.
Fragment from the side. The glaze on the outside is dull, and on the inside cracked. No relief contour.
A female figure seated to right, her arm resting on the back of her chair. Another female figure is moving off to left. Both shape and style indicate the date 430-420 B.C. for the piece. The development of pyxis shapes is discussed by Curtius, “Pentheus,” 88 *Winckelmansprogramm*, 1929, p. 5. The motive of seated and walking women is common.

Six’s Technique

The fragments in Six’s Technique (cf. Six, *Gaz. Arch.*, XIII, 1888, pp. 193 f.; Pfuhl, *Malerei und Zeichnung*, I, pp. 333-335; Dragendorff, *Jahrbuch*, XLIII, 1928, pp. 337 f.) are mostly from omphalos cups. They fit into the classification made by Langlotz for the Acropolis examples (Graef-Langlotz, II, pp. 101 f.), but with the exception of No. 291 are from smaller and less important pieces. No. 291 appears to date from the ripe archaic period, and its dancing maenads belong to a motive much better exemplified by a cup of Makron (Pfuhl, *op. cit.*, III, fig. 438).

OMPHALOS CUPS. Langlotz: Group II (ivy-leaf decoration)

285. (A-P 2463, Well A) Fig. 50

Greatest dimension, 0.033 m.
Fragment from the side. On the interior are a white tongue band marked off by purple lines, and in the main zone two rows of alternately red and white ivy leaves set along a purple line. For the type compare Graef-Langlotz, II, 1136, p. 103.
Langlotz: Group III (lotus buds radiating from the omphalos)

286. (A-P 1709, Well A) Fig. 50

Estimated diameter at rim, ca. 0.08 m.

Fragment from the side. The top of the rim, a line around the missing omphalos, and another line half way up the side are purple. The decoration consists of a row of large lotus buds which radiate from the center and have small buds set between them. The outline of the buds is white, their hearts red, and the dots between them buff.

---

Langlotz: Group VI (animal decoration)

287. (A-P 2439 a-b and 2233 c-d, Well B) Fig. 50

Estimated diameter at rim, ca. 0.20 m.

Two fragments from the rim (only one illustrated), and two from the side. On the rim was a herring-bone pattern in white which has almost disappeared. In the main zone are two rows of white dolphins which are divided by purple dots. The motive was common (cf. Delos 641, Delos, X², pl. LII). The fragment belongs to class C of Group VI, distinguished by its decoration of sea animals.

288. (A-P 1659 [≡ a-b], 2139 A and B [≡ c-d], 2139 C and 2527 [≡ e]: Well A) Fig. 50

Estimated diameter at rim, ca. 0.18 m.
Two fragments from the rim (only one illustrated), and three from the side (only two illustrated). On the rim is a row of white ivy leaves. The main zone is divided into two parts by a double row of O's with white centers. Above them are palmettes encircled by tendrils, and below are dolphins. White is the only color used. Class C (see the preceding item).

289. (A-P 2291, Well E) Fig. 50

Greatest dimension, 0.025 m.
Fragment from the side. The hindquarters of a dog to left painted with white over red (for the technique of painting compare Six, Gaz. Arch., XIII, 1888, p. 282, note 2).

Langlotz: Group VII (decoration consisting of human and semi-human figures)

290. (A-P 1658 G-H, Well A) Fig. 50

Greatest dimension, 0.042 m.
Fragment from the side. Two sphinxes opposite each other. They are painted buff. The piece belongs to class B of Group VII characterized by its decoration of sphinxes.

291. (A-P 1658 A, Well A) Fig. 50

Greatest dimension, ca. 0.095 m.
Fragment from the side with the omphalos preserved. Around the omphalos are two purple lines. There is no tongue band. The flesh, drapery, and hair of the figures are buff; across the front of their garments are four vertical reddish lines and they wear hair fillets of the same color. The eyes of the maenads are indicated by a red dot. The stalks of the vines are red and the leaves buff.

Maenads dancing. Five are partly preserved and there is space for three more. The fragment belongs to class D of Group VII decorated with Bacchic scenes.

KYLIX

292. (A-P 1977 B, Well A) Fig. 50

Greatest dimension, 0.053 m.
Fragment from the side of a kylix with a design on the interior. The exterior is decorated with black-glazed bands. The tondo of the interior is marked off by an incised line. There is a purple dot on the side.

A tripod painted buff with incised details. The use of incision suggests a date earlier than that of the preceding examples (cf. Pfuhl, Malerei und Zeichnung, I, p. 335).

CLOSED VASE

293. (A-P 2470, Well A) Fig. 50

Greatest dimension, 0.021 m.
Fragment from the side of a small closed vase. The feathers of the tail are indicated by incision.

The rump of a bird to left. It is painted pink with scattered red dots. For a somewhat similar variegation on a bird compare Graef-Langlotz, II, 1087, p. 100 and pl. 84.
PAINTED INSCRIPTIONS

294. (A-P 2247) Fig. 51

Estimated diameter at bottom, *ca.* 0.07 m.

Fragment from the bottom of an open beaker-like vessel. The glaze is excellent. The bottom is reserved and slightly concave. The signature is written around its edge in dilute glaze.

The vase is signed *'Amasis.* The name is complete except for the initial alpha which is only partly preserved. Eight other signatures of Amasis are known (cf. Hoppin, A Handbook of Greek Black-Figured Vases, p. 27; and Beazley, Attic Black-Figure, p. 21). He signs the other vases as potter. The fragment No. 294 does not seem to be the bottom of the "unusual bowl-like vessel" from the Acropolis attributed to Amasis by Beazley (B.S.A., XXXII, 1931-1932, p. 19).

295. (A-P 1815, Well A) Fig. 51

Greatest dimension, 0.023 m.

Fragment from the center of a cup. The object at the top is purple. Four letters of an inscription written in dilute glaze: 'TVK.

GRAFFITI

296. (A-O 194) Ostrakon. Fig. 51

Diameter of foot, 0.06 m.
Foot of a kylix. The outer edge is reserved and grooved. The letters of the inscription are scratched around the edge on the bottom.

The ballot seems to have been cast for the expulsion of Alkibiades the Elder, as it uses a three-bar sigma. The inscription reads: [ΑΛΚΙΒΙΑΔ]ς ΚΛΩΝΙΟ Ψ[ΚΩΜΠΟΝΔΙΑΣ]. The only other known ostrakon of Alkibiades the Elder was found recently in the Agora (cf. Shear, *Hesperia*, VII, 1938, p. 361, and p. 359, fig. 50). Like our fragment it uses the three-bar sigma.

297. (A-P 2481, Well A) Fig. 51

Estimated diameter, ca. 0.14 m.
Fragment of a cup rim. The letters are neatly incised around the swelling lip of the rim [ἀνέθηκ]έν τάθ[εναίαν].

298. (A-P 1839 a and 1947 b, Well A) Fig. 51

Greatest dimensions: a, 0.039 m.; b, 0.05 m.
Two fragments of a widely flaring lip. The letters are carelessly scratched around the edge of the upper side of the lip. The inscription is probably to be restored thus:

\[ a \quad \Delta \quad \varepsilon \quad b \]

\[ \text{--- } \Delta \text{E} \quad \text{--- } [\text{ἀνέθη}]\pi\varepsilon \text{v} \]

299. (A-P 2478, Well A) Fig. 51

Estimated diameter of foot, ca. 0.12 m.
A fragmentary foot in two degrees. There are two purple lines around the upper member. A dedicatory inscription is roughly scratched on the reserved resting surface of the foot: --- ΕΝΑΙΑΙ Ε ---.

300. (A-P 1554, Well A) Fig. 51

Greatest dimension, 0.059 m.
Fragment from the side of a black-glazed cup. The extant letters are either \( \text{!ΕΠΑ} \) or \( \text{ΕΠΑ} \).\(^{25}\)

301. (A-P 1942, Well A) Fig. 51

Greatest dimension, 0.022 m.
Fragment from the center of a cup with purple lines around the central design. Outside the purple lines are incised two letters, \( \text{PA} \). Perhaps they conclude the word \( \text{!ΗΕΡPA} \).

302. (A-P 2215, Well A) Fig. 51

Greatest dimension, 0.053 m.
Fragment from the shoulder of a large closed vessel with the start of the neck in the upper left corner. Two letters of a dedicatory inscription remain: \( \text{[ἀνέθηκ]Ε.V} \).

303. (A-P 1896, Well A) Fig. 51

Diameter, 0.022 m.
Fragment of a black-glazed amphora handle. Probably the ownership of the vase was recorded by the inscription --- \( \text{θονος } \varepsilon[\text{i}] \) (cf. Graef-Langlotz, II, 1505-1516, pp. 126-127).

\(^{25}\) Possible restorations in Nos. 299 and 300 are \([\text{Αθ }]\text{ναιαυ } \text{Ε}[\text{ργανω}] \) (299) and \([\text{Αθ }\text{ναιαι }] \text{Εργ}[\text{αν}] \) (300); equally possible in No. 300 is \([\text{Αθ }\text{ναιαι } \text{η}]\pi\varepsilon \text{pα} \).
304. (A-P 1504, Well A) Fig. 51

Estimated diameter, ca. 0.05 m.
Fragment of a small foot with two letters EI roughly scratched on the upper surface.

305. (A-P 1970, Well A) Fig. 51

Greatest dimension, 0.052 m.
Fragmentary cup handle. On the inside of the cup are some incised lines resembling letters, but they may be part of the decoration.

306. (A-P 1673, Well A) Fig. 51

Estimated diameter, ca. 0.12 m.
Fragment of a lid. There are two purple lines around the outside. In the space between them two letters (retrograde?) from râ[θevai].

307. (A-P 896) Fig. 51

Estimated diameter, ca. 0.07 m.
Fragment of a kylix foot. The monogram scratched on the lower surface of the foot may be read either Φι or Φ. It can be interpreted as a merchant’s mark, as initials scratched in an idle moment, or as initials indicating ownership (cf. Talcott, Hesperia, V, 1936, pp. 352-354).

308. (A-P 2221, Well B) Fig. 52

Greatest dimension, 0.11 m.
Fragment from a very large unglazed vase. The clay is dark gray, ribbed on the interior, but smooth on the outer face. Eight letters are fully preserved and an incomplete one at each end. The letters are lightly and crudely scratched: N (or H)EIΩP (or Δ)AI < O. The letter forms are ambiguous and the meaning is not apparent.

Black-Glazed and Unglazed Ware

The household pottery was found, with a few exceptions noticed as they occur, in the well deposits at the bottom of the five wells dug during the 1938 campaign. Since the pottery is homogeneous in type, it is here classified by shapes rather than by well-groups. The pottery dates from the period when the wells were in use; and this we may take to be the late sixth and early fifth centuries, inasmuch as four of the wells seem to have been filled during the period of reorganization which followed the destruction of the Acropolis shrines in 480 B.C., while the fifth, Well B, though it can hardly be later than these, may have been filled as early as the end of the sixth century. Much of the pottery is similar to that obtained in the wells dug on the North Slope in 1937; these wells went into disuse in the late sixth century 26 (cf.

26 Well M may have gone into disuse slightly later (cf. Broneer, loc. cit., p. 212).

![Fig. 53. Black-Glazed Ware](image)

**BLACK-GLAZED POTTERY**

309. (A-P 2213, Well A) Pelike. (Fig. 53)

Height, 0.289 m.; diameter of foot, 0.142 m.; greatest diameter, 0.226 m.

Complete except for small pieces from the side. The body is broad with a short neck and a heavy rounded lip; it is entirely glazed except for the edge of the foot. The foot is low and in shape resembles an inverted echinus. There is a somewhat similarly shaped black-glazed pelike from Rhodes (cf. *Clara Rhodos*, IV, p. 280, fig. 309).

A pelike, A-P 2244, from Well B is of the same shape, but its body is reserved and decorated with black bands both under the handles and on the lower part.

310. (A-P 2423, Well A) Jug. (Fig. 54)

Height, 0.278 m.; diameter of foot, 0.145 m.; greatest diameter, 0.244 m.

Complete except for pieces from the side. Buff, crumbly clay. The shape is bulging with a short neck and a cup-like mouth, the rim of which is slightly offset. The glaze with which the whole vase once was covered has now flaked off almost completely. Its shape is not unlike that of No. 330, and possibly it is akin to the round-bodied lekythos from the Agora, Inv. No. P 1252, (cf. Vanderpool, *Hesperia*, VII, 1938, p. 392, fig. 29, and p. 400, no. 35).

---

27 Duplicate examples of household pottery are mentioned by their inventory numbers and are not catalogued.
311. (A-P 2238, Well B) Oinoche. (Fig. 53)

Height, 0.172 m.; diameter of foot, 0.09 m.; greatest diameter, 0.15 m.
Oinoche with a trefoil mouth. Complete except for pieces from the side. There are two lines of purple around the widest part of the body. A similar oinoche was found on the North Slope in 1937 (cf. Broneer, Hesperia, VII, 1938, p. 215, no. 16, fig. 48, A. P. 1132).

312. (A-P 2207, Well A) Olpe. (Fig. 53)

Height, 0.119 m.; diameter of foot, 0.042 m.; greatest diameter, 0.075 m.
Small olpe with a flat foot. Complete except for pieces from the side. There are two purple lines around the widest part of the body, and one around the mouth. It is a very common type (cf. Vanderpool, Hesperia, VII, 1938, p. 388, no. 19, and p. 392, fig. 29).

313. (A-P 2243, Well B) Skyphos. (Fig. 53)

Height, 0.118 m.; diameter of foot, 0.093 m.; greatest diameter, 0.158 m.
A Corinthian-type skyphos, complete except for pieces from the side. The point of greatest width is near the rim, which is slightly incurving. The decoration consists of a band of single-line rays at the bottom and two purple lines around the body at the point of greatest width. The underside of the foot is reserved, and two lines of glaze are drawn around it. For the type compare Talcott, Hesperia, V, 1936, p. 340, fig. 8, P 5141.

314. (A-P 2212, Well A) Skyphos. (Fig. 55)

Height, 0.058 m.; diameter of foot, 0.04 m.; greatest diameter, 0.097 m.
A skyphos with a flat foot and slightly projecting, flat rim. Complete except for pieces from the side and one handle. The glaze is reddish and there is a reserved band at the level of the handle. Skyphoi of a similar shape were found on the North Slope in 1937 (cf. Broneer, Hesperia, VII, 1938, p. 181, no. 27, fig. 18, A. P. 968). A skyphos, A-P 1487, from Well C is identical.
315. (A-P 2209, Well A) Stemmed Bowl. (Fig. 55)

Restored diameter at rim, 0.18 m.
The stem, foot, and pieces from the side are missing. The bowl is deep with a slightly incurving lip separated from the wall by a shallow groove. An example from the Agora, dated in the second quarter of the fifth century, is shallower, has a more incurving lip, and lacks the groove (cf. Talcott, Hesperia, V, 1936, p. 341, fig. 9, P 5134).

Fig. 55. Black-Glazed and Semi-Glazed Ware

316. (A-P 1543, Well A) Salt Cellar. (Fig. 55)

Height, 0.037 m.; diameter at bottom, 0.062 m.; diameter at top, 0.058 m.
Part of the side is restored. The profile is slightly concave with a projecting bottom and thickened top. There are some fifth-century examples from the Agora (cf. Talcott, Hesperia, V, 1936, p. 341, fig. 9, P 5148-5149).

317. (A-P 1542, Well A) Plate. (Fig. 55)

Estimated diameter at rim, ca. 0.125 m.
Fragment from a shallow plate with a widely flaring rim which has two grooves along its upper edge. There is a narrow molding along the bottom, and in the center a reserved circle.

318. (A-P 2032, Well A) Miniature Amphora. (Fig. 55)

Diameter at shoulder, 0.057 m.
The neck, mouth, and shoulder of a small amphora. The scars left by the handles are on the neck. The neck is short and the shoulder rounded. There is a reserved band around the base of the neck. A similar band on the shoulder is filled with two purple lines. The vase belongs to a series of small amphorae whose development covers the last half of the sixth century (Beazley).
319. (A-P 1481, Well C) Handleless Cup. (Fig. 55)

Height, 0.04 m.; diameter at top, 0.07 m.; diameter at bottom, 0.047 m.
A small cup with a wide, offset, glazed rim. The body is reserved and covered with a brownish wash. The sides taper inward. A second cup, A-P 1482, from the same well is very similar.

320. (A-P 891) Votive Cup. (Fig. 55)

Height, 0.039 m.; diameter of rim, 0.049 m.
A small glazed skyphos-like cup with a high foot and incurring sides. The handles are merely strips of clay pinched onto the side. This cup and five similar, but unglazed, examples were found in undisturbed pockets of classical fill. The others are inventoried as A-P 890, 892, 898, 1166, 1167. Fourth century.

321. (A-P 2417, Well D) Miniature Cup. (Fig. 55)

Height, 0.025 m.; diameter, 0.04 m.
A complete miniature cup of unglazed gray clay. It has vertical handles crudely pinched on by hand, and a slightly offset foot.

322. (A-P 1573, Well A) Miniature Cup. (Fig. 55)

Height, 0.036 m.; diameter, 0.053 m.
A complete cup with horizontal, uptilted handles and an offset foot. There is a small palmette by the handle. The handles and the foot are glazed. Similar cups were found in a sanctuary deposit on the North Slope (Broneer, Hesperia, II, 1933, pp. 345 f., fig. 17).

323. (A-P 895) Corinthian Votive Cup. (Fig. 55)

Height, 0.028 m.; diameter, 0.04 m.
A skyphos-like cup with handles and part of the side missing. There is a purple stripe around the side (cf. Broneer, Hesperia, VII, 1938, p. 212, no. 3, and p. 213, fig. 47, A.P. 1098).

UNGLAZED AND SEMIGLAZED HOUSEHOLD WARE

324. (A-P 2536, Well A) Pithos (Fig. 56)

Height, 1.37 m.; diameter of foot, 0.24 m.; diameter of mouth, 0.43 m.; greatest diameter, 0.94 m.
Complete except for a few pieces from the side and neck. The clay is reddish buff, soft, and gritty. The body tapers from its point of
greatest width, set fairly high, to a small solid foot. The shoulder curves in to the base of the neck, which is very high and has a flat, projecting rim. There are two small ridges, one at the base of the neck, and the other at the top of the foot. There are three bands of pattern on the body, averaging 0.045 m. in width, decorated with stamped designs: on the topmost band just below the ridge at the base of the neck a lotus ornament; on the second, high on the shoulder, stamped circles and incised lines; and on the third, just below the point of greatest diameter, a pattern similar to that of the second band. The decoration was made on the pithos while the clay was leather-hard. A large pithos from the Kerameikos, now in the National Museum, is very similar to No. 324 in shape (Ath. Mitt., XVIII, 1893, p. 134). It had been regarded as Geometric until 1937, when a smaller pithos with identical decoration was discovered in a late sixth-century well on the North Slope (cf. Broneer, Hesperia, VII, 1938, p. 221, no. 43, fig. 56, A. P. 1127). The neck and shoulder of another pithos, A-P 2532, similar to No. 324 were also found in Well A.

Great pithoi of this type are frequently represented on late black-figured vases. When they were no longer useful as storage-jars, they were not infrequently employed as well curbs (cf. Pfuhl, Malerei und Zeichnung, III, fig. 276).

325. (A-P 2424, Well A) Krater. (Fig. 54)

Height, 0.198 m.; diameter of foot, 0.283 m.; diameter of rim, 0.388 m.
Complete except for pieces from the side and foot. Buff clay. The vessel is wide and low with a flat, projecting rim against which its horizontal handles are bent. The foot is glazed; there is a black band around the body under the handles, and a dab of glaze at the top of each handle. For the type compare Broneer, Hesperia, VII, 1938, p. 181, no. 30, fig. 19, A. P. 993.

326. (A-P 2239, Well B) Krater. (Fig. 57)

Height, 0.175 m.; diameter of foot, 0.123 m.; greatest diameter, 0.247 m.
Complete except for pieces from the side. Buff clay. The body tapers inward to the foot and has a rounded, projecting rim and horizontal, uptilted handles. The upper surfaces of rim and foot are glazed, and there is a black band around the body under the handles. Three other kraters of a similar type were found, A-P 1492 and 1493 in Well C and A-P 2386 in Well E. On A-P 1492 is an incised line around the body at the level of the handles as on No. 331. Possibly the line served as a guide to attach the handles. For the type compare Talcott, Hesperia, IV, 1935, p. 493, and p. 512, fig. 25, no. 93 (with description on p. 517).

327. (A-P 2240, Well B) Oinochoe. (Fig. 57)

Height, 0.18 m.; diameter of foot, 0.116 m.; greatest diameter, 0.20 m.

328. (A-P 1486, Well C) Oinochoe. (Fig. 57)

Height, 0.162 m.; diameter of foot, 0.08 m.; greatest diameter, 0.17 m.
The two items are similar in type, but No. 327 has a small offset foot and is broader in the shoulder. Four similar oinochoai were found: A-P 1484 and 1488 in Well C, 2533 in Well A, and 2538 in a small deposit of classical fill on the slope. The clay is buff or pink. The bodies are rounded with a collar-like neck and a projecting lip. The neck is glazed, and there is a band of glaze around the body under the handles. For the type compare Broneer, Hesperia, VII, 1938, p. 219, no. 30, and p. 218, fig. 51, A. P. 1128. Both the type with a foot and without a foot have been found together in the Agora (cf. Vanderpool, Hesperia, VII, 1938, p. 386, no. 18).

329. (A-P 1489, Well C) Jar. (Fig. 58)

Height, 0.12 m.; diameter of foot, 0.086 m.; greatest diameter, 0.21 m.
A squat, wide-shouldered jar with no handles. The foot is flat and the neck short. The clay is buff with a pocked surface which shows the vertical strokes of the paring knife.
Fig. 57. Semiglazed Ware

Fig. 58. Unglazed Ware

Fig. 59. Household Ware
330. (A-P 1485, Well C) Jug. (Fig. 59)

Restored height, 0.16 m.; greatest diameter, 0.14 m.
The lower part of the body is restored. It is globular with a narrow, short neck opening into a cup-like mouth. The handle and the mouth are glazed. There are bands of glaze around the lower part of the body and under the handle. On the shoulder is a wavy line. For the type compare No. 310.

331. (A-P 2241, Well B) Hydria. (Fig. 60)

Height, 0.43 m.; diameter of foot, 0.12 m.; greatest diameter, 0.27 m.
Part of the vertical handle and pieces from the side are missing. The body is tall with a high, rounded shoulder. The clay is buff and the glaze brown. The lip and foot are glazed, and around the body are bands of glaze, one at the base of the neck, two on the shoulder above the handles, and two well below the handles. In the space between the two latter and on the neck are wavy lines. For the type of decoration compare Broneer, Hesperia, VII, 1938, pp. 181-183, no. 31, and p. 182, fig. 20, A. P. 947 (see also the preceding item). For the incised line around the body at the level of the handles see No. 326.

332. (A-P 1574, Well A) Casserole. (Fig. 59)

Restored diameter, 0.208 m.
One handle and part of the side are restored. The vessel is deep and bowl-like with a rounded bottom and a rim grooved to hold a lid. Two holes, one partially broken, pierce the rim near the preserved handle; their presence may imply the practice of suspending the casserole over the fire. The clay is grayish brown and micaceous. The outer surface is blackened by fire.

333. (A-P 2245, Well B) Cooking Pot. (Fig. 58)

Height, 0.20 m.; greatest diameter, 0.21 m.
Complete except for pieces from the side. The body is globular with a rather high neck and a flat, slightly projecting lip. The clay is grayish brown and micaceous. The exterior is blackened by fire. For the type compare Broneer, Hesperia, VII, 1938, p. 220, no. 39, fig. 54, A. P. 1130.

334. (A-P 2537, Well A) Amphora. (Fig. 58)

Height, 0.266 m.; diameter of foot, 0.094 m.; greatest diameter, 0.234 m.
Complete except for a hole in the side and small chips from the foot. The amphora is globular with a high neck and low foot. The clay is buff and micaceous. For the type compare Broneer, Hesperia, VII, 1938, p. 220, no. 36, fig. 53 (on p. 219), A. P. 1136.
335. (A-P 1491, Well C) Wine Amphora. (Fig. 61)

Height, 0.446 m.; greatest diameter, 0.31 m.
Parts of the side are restored. The clay is reddish and soft. The body is plump. At the lower end, which lacks the usual ring foot, is a small hole. An amphora, A-P 1494, found in Well C is of a similar shape, but has a ring foot and lacks the hole.

336. (A-P 2422, Well A) Wine Amphora. (Fig. 61)

Height, 0.073 m.; greatest diameter, 0.36 m.
Complete except for fragments from the side. The body is tall, but has a plump shoulder. The lip is glazed, and there is a line down the middle of each handle. Around the shoulder and the lower part of the body are two lines of glaze. On one side of the neck is a dipinto gamma, and on the other an incised monogram Π. For the type compare Campbell, Hesperia, VII, 1938, p. 608, no. 214 (illustrated in fig. 29 on p. 607), which was found in a well at Corinth.

337. (A-P 2420, Well D) Amphora. (Fig. 61)

Height, 0.58 m.; greatest diameter, 0.36 m.
Complete except for pieces from the side. The body is very wide in the shoulder and tapers to a small ring-foot. The clay is buff and crumbly and the glaze brownish red. The body is decorated with horizontal lines. Two other amphorae of a similar type were found: A-P 2419 (from Well D) and A-P 2274 (from Well B). Similar amphorae have been found on the North Slope, in the Agora, and in Corinth (cf. Broneer, Hesperia, VII, 1938, p. 184, no. 32, and p. 183, fig. 21, A. P. 1048; Vanderpool, Hesperia, VII, 1938, p. 378, no. 9, with fig. 14 on p. 379; Campbell, Hesperia, VII, 1938, p. 606, nos. 207-209, fig. 29 on p. 607).

338. (A-P 2535, Well A) Amphora. (Fig. 61)

Height, 0.577 m.; greatest diameter, 0.39 m.
Complete except for a few pieces from the side. The body is wide in the shoulder and tapers to a small offset foot. An amphora, A-P 2534, from Well A is identical. The clay is gray and micaceous. The amphora is completely unglazed.

339. (A-P 1495, Well C) Rim. (Fig. 62)

Estimated diameter, ca. 0.62 m.
Fragment from the rim of a very wide-mouthed vessel with a strongly curving shoulder. The rim projects and is grooved on the side and on the top. The clay is pink and micaceous.

INCISED WARE

Nos. 340-343 are from small vases uniform both in style of decoration and in fabric. They are crudely made by hand from micaceous clay which is gray at the core and varying shades of purplish red on the surface. The decoration consists of roughly incised designs: triangles, short lines, and (most frequently) pairs of wavy lines. The designs are scratched on the leather-hard clay. The fragments are all from small vases. Nos. 340-342 are from a type of cup with a stand-foot and loop-handle, and No. 343 is from a small shallow plate. A number of lamp fragments of similar
Fig. 61. Amphorae
fabric, and in some cases of similar decoration also, were found in the wells with the potsherds. They are from lamps of early type with a bridgeless nozzle. Vases with similar decoration have been found at Anavasso (cf. Πρακτικά, 1911, p. 124, fig. 28) and in the Agora. They probably date from the seventh century.²⁸

340. (A-P 2493, Well A) Cup. (Fig. 63)

Estimated diameter at top of foot, ca. 0.08 m.
Fragment from the foot with the edge of the bottom preserved. The bottom shows traces of burning. At the top of the foot is a wavy line, and at the bottom are triangles. The side is decorated with a pair of horizontal wavy lines and a single vertical wavy line.

341. (A-P 1853, Well A) Cup. (Fig. 63)

Greatest dimension, 0.045 m.
The fragment appears to be from the foot of a cup, as the original edge is preserved on each side. At the top and bottom are short lines, and on the side triangles. It may be one leg of a cup with a tripod foot like a cup from Rhitsona (cf. J.H.S., XXX, 1910, p. 347, fig. 9).

342. (A-P 2438, Well B) Cup. (Fig. 63)

Greatest dimension, 0.05 m.
Fragment from a foot of the same type as the preceding item. At the bottom are X’s and above is a diamond pattern.

343. (A-P 1711, Well A) Plate. (Fig. 63)

Diameter, 0.072 m.
Fragment from the bottom with the beginning of the side. The side of a hole is preserved, pierced in the rim, possibly for suspending the vessel. The bottom is decorated with pairs of wavy lines, and between them are irregularly placed dots.

²⁸I am indebted to Mr. Rodney Young for this information and for the identification of the shape of Nos. 340-342 and No. 345.
344. (A-P 2371, Well E) Lid. (Fig. 63)

Estimated diameter, ca. 0.12 m.

Fragment from the side of a conical lid. The edge projects. The top is decorated with concentric bands of herring-bones and of short diagonal lines. The fabric is similar to that of the preceding item.

Fig. 63. Coarse Incised Ware

345. (A-P 2483, Well A) Cup. (Fig. 63)

Estimated diameter at rim, ca. 0.08 m.

Fragment from the side of a cup with a bulging body, short neck, and flaring mouth. The rim is thickened, and there is a scar left by the handle. The vessel is hand made with no decoration. The fabric is similar to that of the preceding item.

346. (A-P 2436, Well B) Large Vase. (Fig. 63)

Greatest dimension, 0.053 m.

Fragment from the shoulder. The decoration consists of wavy lines and rough marks which somewhat resemble letters. The fabric is similar to that of the preceding item.