

THE POTTERY FROM THE NORTH SLOPE OF THE ACROPOLIS

The pottery in question is the harvest of four seasons of excavation on the North Slope of the Acropolis.¹ Most of it is black-figured and red-figured ware. As the prehistoric pottery has already been described in some detail by Mr. Broneer,² nothing of earlier period than Geometric will be included here. At the end of the series the Hellenistic ware really closes the occupation of the site as far as anything of ceramic interest is concerned; the Roman is too scanty and too unimportant to merit inclusion.³

The custom of dropping τὰ παλαιά over the convenient edge of the Acropolis has been well established by centuries of precedent, to mention no other instances than the clearing of the citadel by the Athenians after the departure of the Persians⁴ and the further clearing of the hill by modern excavators.⁵ What wonder, then, that the newly-found pottery fragments are related to pieces discovered on the Acropolis during the last hundred years? Ten North Slope fragments join vases from the Acropolis and

¹ 1931–1934. Reports: Broneer, *Hesperia*, I, 1932, pp. 31 ff.; II, 1933, pp. 329 ff.

First and foremost of all I must thank Dr. Broneer for the opportunity of describing the fragments, for his generous and helpful attitude throughout the course of this catalogue, and for several useful criticisms of the text; the authorities of the National Museum at Athens, and in especial Mrs. Semni Karousou and Mr. Theophanides, for their hospitality and kindness during the process of matching the sherds with the fragments from the Acropolis, and for their permission to photograph certain hitherto unphotographed Acropolis pieces; the American School of Classical Studies for providing the photographs for the article; Mr. R. Stillwell, the Director of the School, for reading the proofs; and Mr. H. Wagner of the German Archaeological Institute for taking great pains with the arrangement and photography of the fragments. I am especially grateful to Mr. J. D. Beazley for reading the text and saving me from several bad mistakes.

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Finally I should like to express my indebtedness in general to those who by their kindness in offering facilities for library work have made easier the task of writing the paper and in particular to Dr. M. I. Rostovtzeff of Yale University and Dr. L. D. Caskey of the Museum of Fine Arts at Boston.

² *Hesperia*, I, 1932, pp. 35 f. and p. 41; II, 1933, pp. 356–372.

³ Of course it has not been possible or desirable to publish all the fragments. The published pieces and other inventoried but inferior fragments are now housed in the National Museum at Athens, near the pottery from the Acropolis. Most of the complete pots are with other finds from the North Slope in a storeroom on the edge of the American excavations of the Athenian Agora.

⁴ Here and there, especially at the eastern end of the excavation, one comes on pockets of what might be considered unadulterated "Perserschutt." In general, however, the layers lie in diagonal formation as weather, the steepness of the slope, and modern pits have disposed them.

⁵ Accounts of the excavations on the Acropolis in Graef-Langlotz, I, pp. XIX ff. (Wolters) and *ibid.*, II, pp. V ff. (Langlotz). A more recent summary is found in Dinsmoor, *A.J.A.*, XXXVIII, 1934, pp. 416 ff.

nineteen other fragments, although not actually contiguous, quite certainly come from Acropolis pots. The first two parts of the paper are therefore in the form of a direct supplement to the great publication of the Acropolis pottery by Graef and Langlotz,¹ but since there is no real reason to deny the greater part of the remaining fragments from the North Slope equal claim to an Acropolis origin, the last part also follows Graef's general arrangement.

In a paper of this sort there can be no "conclusions." Numerically, the black-figured ware preponderates, the Geometric is almost non-existent. This was also the case on the Acropolis, but to draw inferences other than of the most general kind from such statistics would be most rash. Several of the pieces are grey from smoke, but not all from smoke of the same fire² and the burning cannot be laid entirely to the Persian destruction.

If details on matters such as glaze, fabric, colour, or technique seem wearisome and pedantic, they still have their proper and useful place. The aim naturally has been to subordinate them as much as possible. The Acropolis numbers are given in square brackets (the whole number in the titles of the first two sections; elsewhere when they are not accompanied by the word "Acropolis"); the inventory numbers from the North Slope are given in normal parentheses. Earlier bibliography of the Acropolis pieces may be sought in the Acropolis publication under the page indicated here; only new references to these vases will be mentioned in our account of the new fragments.

FRAGMENTS JOINING VASES FROM THE ACROPOLIS

BLACK-FIGURED

1. [Acropolis I 610 *a-h*] (A-P 323) Fragment of dinos. First zone, marriage procession; second komos; third, animals. (Fig. 1)

Acropolis fragments: Graef-Langlotz, I, p. 71. (*a-e*: Fig. 1)

New fragment: Th., 0.005 m.

Fragment from the side. The clay is quite red; good black glaze on the interior. Incised outlines: the reins, the mane and the back of the second horse, part of the mane of the first, the upper end of the pole (a double incision). The manes are red; the line of dots along the harness white.

The arrangement in the photograph does not represent the original design of the vase, but is intended merely to suggest the composition of the three zones. With the new fragment we now have part of two of the heads of the horses, the end of the chariot pole, the lines of the reins, and a bit of the backs of the horses of the quadriga of fragment *a* in the top zone. For the drawing of the horses' heads and the incision of the reins and pole, compare them with those on a krater from the Acropolis, 627 (*a* and *e*,

¹ Graef and Langlotz, *Die antiken Vasen von der Akropolis zu Athen* (2 vols. text and 2 vols. plates), 1909-1933. Graef wrote the text of vol. I through no. 2166. Langlotz completed vol. I and wrote vol. II.

² i. e., of earlier and later ones. Miniature black glazed vases are found with traces of fire.

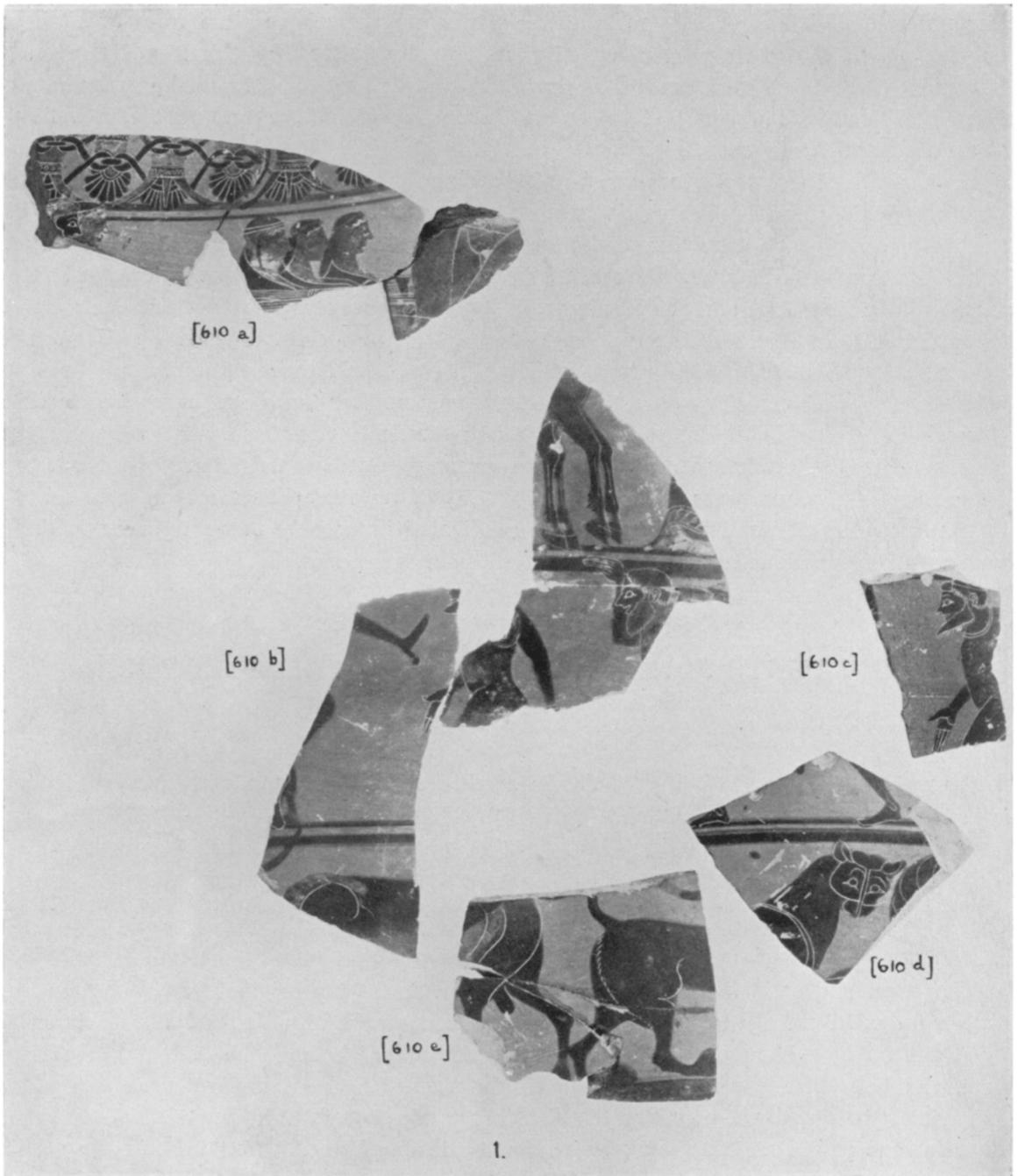


Fig. 1

Graef, I, pl. 39). Compare also the legs of the horses on Acropolis 610 *b* with those of fragment *a* of [627] (*ibid.*, pl. 39). The feet of the figure on the upper zone of [610 *d*] have the same lower outline as those on the upper zone of fragment *e* of [627], where the incision follows the line of the turned up toe, although on the latter fragment the foot is red and the incision partly covered by the paint. Note here the great resemblance between the legs of the solid battle-chargers of [627] and those of [628], fragment *d* (*ibid.*, pl. 39): the similar shape, the incision of the fetlocks, the clumsy shape of the hoofs. The riders too are very similar, especially their hands.¹

Fortunately yet another link exists between the three pots: **55** (Fig. 17), not from Acropolis 610, although at first sight it is exactly similar in fabric and colouring. The clay is browner, the thickness slightly greater, the heads on a smaller scale than those of either zone of [610]. The head of the horse is closely related to that on fragment *e* of [627]: shape, ear, eye and brow, the drawing of the mouth, the triangular buckle of the bit are the same. Compare also the heads of the figures behind the horses with the heads of the fragments of [610]: the straight, slightly oblique line of the mouth, the incised profile of the face, the lines of the fringe of the close-cut hair, the position of the ear, the outline of the head against the horizontal band dividing the zones. The eye is not so well done, but on the heads of the riders on fragment *a* of [627] and on *f* and *d* of [628], where the eye also is poorly drawn, and the profile is not incised and the hair is different, the same curious, straight-mouthed but pouting lips and the same jutting chin may be observed. For the drawing of the right shoulder, see **55** and fragment *d* of [628].

To sum up the vases by the painter of Acropolis 627, the best vase of the lot, there are four by his hand:

1. Acropolis 627 (*a* and *e*: Graef, I, pl. 39) Krater. A and B, first zone, quadrigae; second, riders.
2. Acropolis 628 (*d* and *f*: *ibid.*, pl. 39) Krater. A and B, as above.
3. Acropolis 610 (*a-e*: Fig. 1) Dinos. Cf. above, p. 215.
4. **55** (Fig. 17) Dinos? Cf. below, p. 248.

For the stock group of ladies attendant on weddings and other functions of importance, see the François vase,² Acropolis 597,³ Acropolis 630, etc.

Ca. 560 B.C. Contemporary with late comast cups for which see Payne, *Necrocorinthia*, p. 344.

2. [Acropolis I 759 *a-c*] (C-4-1) Fragment of "amphora." Quadriga in front view. (Fig. 2)

Acropolis fragments: Graef-Langlotz, I, p. 94. Phot. at Germ. Arch. Inst. 247. *a*, pl. 48.

New fragment: Th., 0.009 m.

Fragment from the side. Reddish clay, unglazed on the interior. Traces of burning. The careless strokes of the incision on the tail run over on to the ground.

¹ Acropolis [628 *d*] and [627 *e*].

² F. R., pls. 1-2.

³ Graef-Langlotz, I, pl. 24.

The new fragment shows the tail, the middle of the legs of the second horse from the left, and part of the axle on fragment *b*. Graef has already¹ noticed the likeness of the drawing of this quadriga to that on a vase from the Acropolis (474: Graef-Langlotz, pl. 17) by the painter of the Gorgon dinos in the Louvre,² but at the same time he puts [759] in the "developed black-figured style." The incisions, especially those of legs, tail and mane, are of course far coarser and more slipshod, but with the Gorgon dinos at the beginning of the sixth century it is hard to believe [759] later than the end of the first quarter. It is a not too lowly echo of that fine vase [474] and as such may not be put too far from it in time.

First quarter of the sixth century B.C.

3. [Acropolis I 812 *a-c*] (*a*: A-P 12; *b*: E-8-3) Two fragments of hydria. On the shoulder, a warrior; on the side, a race? (Fig. 2)

Acropolis fragments: Graef-Langlotz, I, pl. 49 and pp. 98-99.

Two new fragments: *a* joins fragments *a* and *c* of [812], *b* joins fragment *b* of the Acropolis fragments. Th. of shoulder, 0.005 m. Th. of side, 0.004 m.

Red clay; excellent glaze. The outlines incised, except for those of the legs of the warrior on the shoulder. Brilliant red is used on the shoulder of the vase for the heart of the palmette, the calyx of the lotus, the greaves of the warrior; on the side for the rings and one leg of the tripod, on the wreaths around the rings, and for the stripe on the wing of the bird. The outer horse of the group at the left is red with the hoofs unpainted (as on the signed dinos of Lydos in Athens: Acropolis 607, Graef, I, pl. 34). White: the dots round the wreaths on the tripod.

a adds part of the shoulder with a vertical band of lotus and palmette punctuating the shoulder picture (of which only the lower part of a warrior remains; the lower end of his spear is visible in the corner) at the left. Below, the top of the tripod and the upper wing of the bird (an eagle?). *b* gives the hindquarters of one of the horses and the forelegs of two more. Thus one or two points in the scene, though not all, may now be cleared up. The parallel lines running vertically downwards from the chain of lotus and palmette on the shoulder divide the scene into two panels. (Cf. the metope composition on a black-figured hydria in the Louvre (F 51), *C.V.*, III H e, pl. 67, 3-6). At the left, under the side handle, of which traces may be seen beside the cauldron of the tripod, is a group of rearing horses, probably part of a quadriga. Between this scene and the one at the right a boy holds up a prize tripod, wreathed. (Another wreathed tripod on a neck amphora in Munich (1471): Gerhard, *A.V.*, pls. CCLVI-CCLVII, 3-4; Jacobsthal, *Ornamente*, pl. 15 a). At the right is the crupper of a horse going to the right. Behind the horse a warrior armed with scaly cuirass, lance and Boeotian shield proceeds in the same direction. Presumably the panel under the left handle is duplicated by a similar one on the opposite side of the vase, and the horse and warrior thus belong to a central metope.³

¹ *Op. cit.*, p. 94.

² A list of his works in Payne, *Necrocorinthia*, p. 192. [I 474] called a nuptial lebes by Beazley and Payne in *J. H. S.*, XLIX, 1929, p. 262.

³ Beazley, *B. S. A.*, XXXII, p. 12, no. 2 (painter of Louvre F 51).

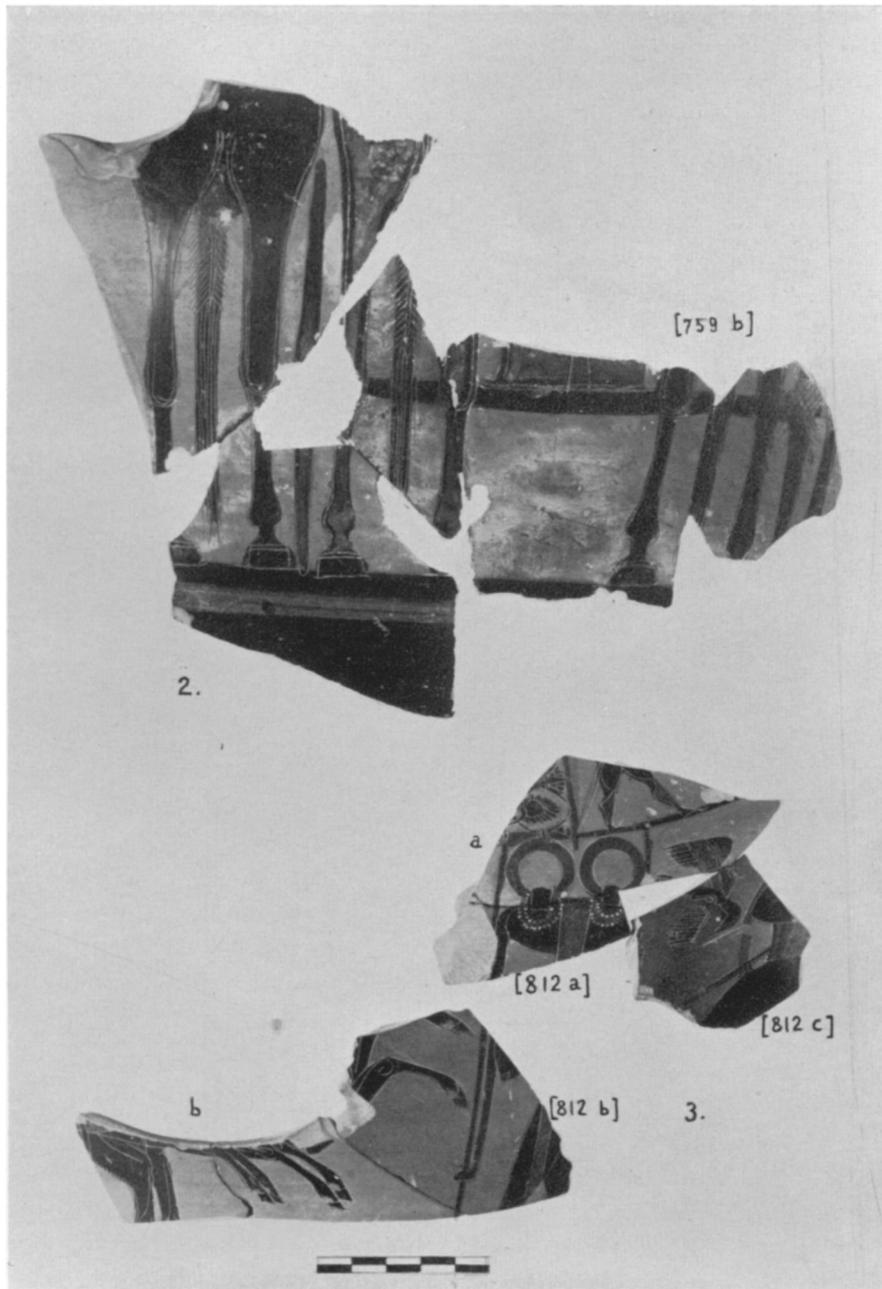


Fig. 2

For the palmette and lotus, cf. Jacobsthal, pl. 19, a-b, an amphora in Providence (13.1479: C. V., pl. 9, 1; *B.S.A.*, XXXII, p. 11, no. 1, by the painter of Louvre F 51).

Ca. 560-550 B.C. Of the time of Lydos (see the general type of the bird, the shoulder pattern, the legs of the horses). The gay red paint is like his. The spiral at the joint of the legs is, however, better paralleled on the hind legs of the horses of the kantharos Acropolis 2134, the later *ἀντὸς ποιήσας* fragments (Graef, I, pl. 94).

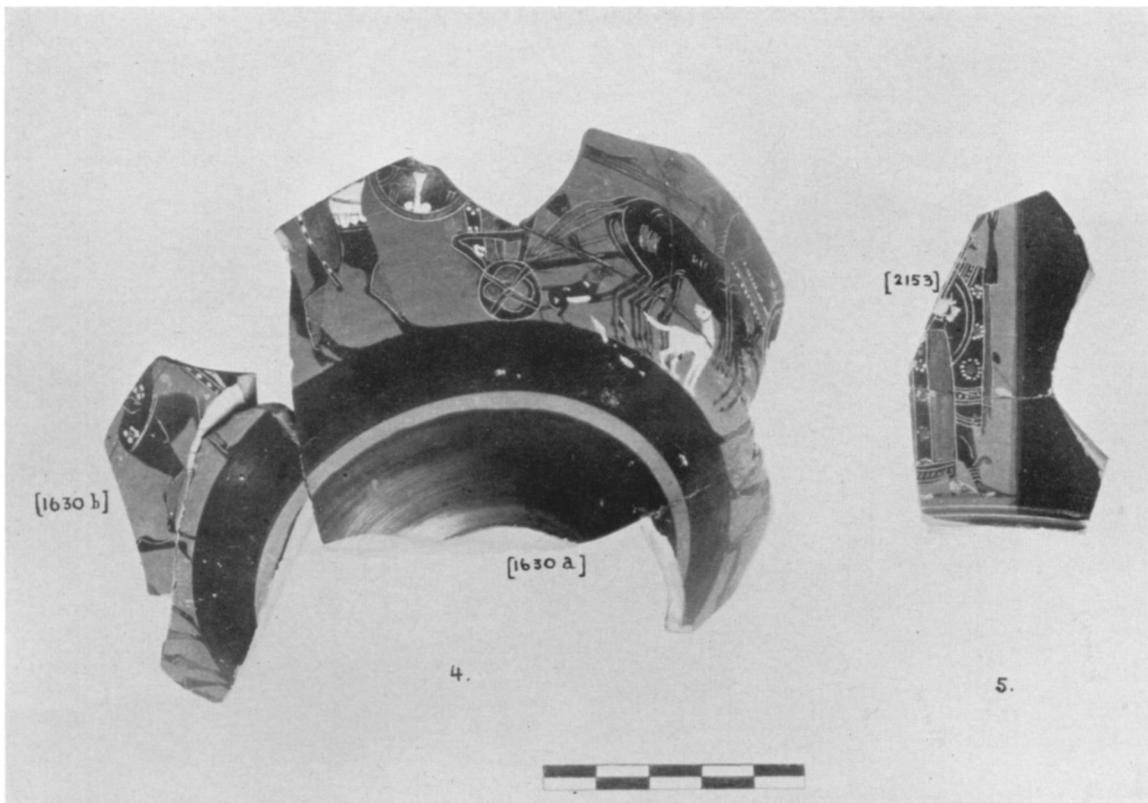


Fig. 3

4. [Acropolis I 1630 *a-c*] (UG-4-58) Fragment of little master band cup.¹ Combat. (Fig. 3)

Acropolis fragments: Graef-Langlotz, I, pl. 83 and pp. 172-173.

New fragment: Th. at level of reserved band, 0.006 m.; Th. of side, 0.0035 m.

Fragment from the handle zone, with the reserved band below the scene. Excellent glaze.

Red: the greaves of the warrior, the hair and the beard of the first figure.

The new piece fits on at the left of fragment *a* of [1630], giving the feet of four warriors and the head of a fallen fifth (at the extreme left). It has thus been possible

¹ Definition in Buschor, F. R., iii, p. 219; Beazley and Payne, *J. H. S.*, 1932, p. 168 and pp. 187 ff.

to ascertain the position of fragment *b* of the Acropolis cup: it forms the upper part of two of our warriors and thus will go at the left of *a* rather than at the right. Fragment *c* of [1630] now has a choice: it can belong either where Graef put it or over the left end of the new fragment. For the use of one red and one black greave, see the second warrior from the right on fragment *a*.

5. [Acropolis 2153] (A-P 261) Fragment of kantharos. Athena and Hermes: the judgment of Paris. (Fig. 3)

Acropolis fragment: Graef-Langlotz, I, p. 217. Phot. Germ. Inst. 57.697.

New piece: Th., 0.004 m.

Part of the slightly concave side and the offset edge of the cul. Excellent glaze. Face, arms and legs not incised. Red: panels of skirt, the centres of the rosettes on Athena's peplos; the lining of Hermes' cloak and the wings of his sandals; the frame at the side of the panel; the ground line; two lines on the interior (one on the side, another at the angle of side and cul). White: the feet of Athena, dots around the rosettes of her gown.

The North Slope fragment forms the lower part of the figures and makes certain the shape of the vase. Graef called it a "becherförmiges Gefäß." The "männliche Figur" now has winged sandals and a staff (caduceus?) and thus is Hermes. For references to kantharoi, early and late, see Beazley and Payne, *J.H.S.*, XLIX, 1929, pp. 258 and 263.

Third quarter of the sixth century B.C.

6. [Acropolis I 2410 *a-b*] (D-5-14) Fragment of plate. Herakles and Kyknos? (Fig. 4)

Acropolis fragments: Graef-Langlotz, I, pl. 97-98, and p. 235; Beazley, *B. S. A.*, 1932, p. 18.

New fragment: Th., 0.015 m.

Mended from two pieces; on the reverse, wide bands flanked by narrow lines. The glaze on the interior has turned red in the firing; outside, it is dark, almost black. White: the dots on the lower edge of the hem and those flanking the spiral design of the skirt. Painted very faintly on the wide ground line: A]NEΘE[KEN.

We now have the tip of the left foot of the first warrior striding to the left and the toes of the left foot of the second warrior behind. The new piece makes it unlikely that there ever were other figures besides the ones now visible in the scene. More of the signature has come to light, but not, alas, the name of the dedicator.

Only three things militate against the attribution of this plate to Lydos. First is the fact that two of the border patterns (the spiral on the chiton and the cross-square design on the chiton of the warrior at the left) are not found in his known work.¹ Second, the double line at the bottom of the greave is without parallel. Third, the incision is at the same time less delicate and surer than that of the signed fragments in Athens or of Acropolis 631 (Graef, I, pl. 39). It has not been possible to compare the plate with other of his work in that respect. Compare, however, the group of Athena and

¹ Richter, *Metrop. Mus. Studies*, IV, p. 175 and fig. 6.

Herakles of [2410] with the same group on the Kolchos oinochoe recently attributed to Lydos by Miss Richter,¹ the drawing of the feet and the knee cap² with that on the Athens dinos, the head of Athena with her head on the Kolchos oinochoe. The decorative dress patterns, besides those mentioned above, are common to any of the works of Lydos. The muscle of the right leg of Herakles on fragment *a* is not so common but finds a parallel on the Kolchos jug.³

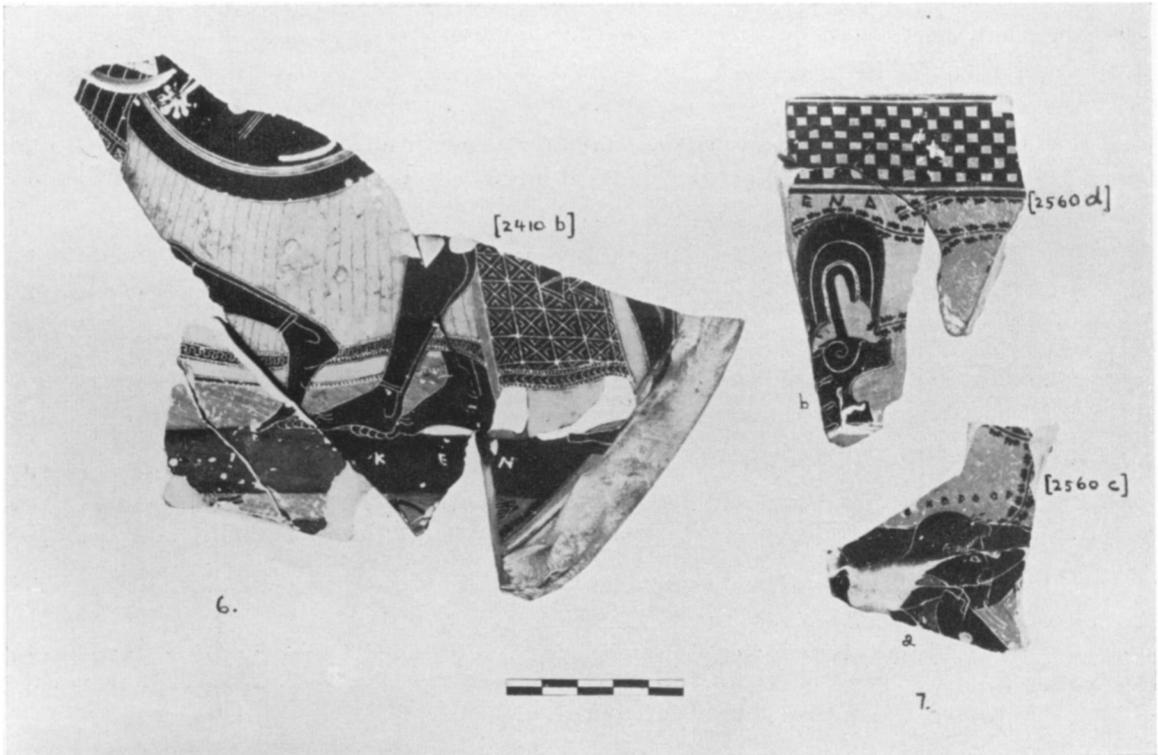


Fig. 4

Mr. Beazley has already assigned the plate: "very near Lydos" (*B.S.A.*, XXXII, 1931-32, p. 18).

Ca. 560-550 B.C.

7. [Acropolis I 2560 *a-d*] (A-P 165) Two fragments of plaque. The vintage. (Fig. 4)

Acropolis fragments: Graef-Langlotz, I, pl. 107 and pp. 249-250; Dinsmoor, *A. J. A.*, XXXVIII, 1934, pp. 422, 429, 437.

New pieces: Th., 0.013-0.014 m.

¹ *Ibid.*, p. 169 and pp. 172 ff. See already, however, in Beazley, *Attic Black-Figure*, p. 36, and *J.H.S.*, LI, p. 284.

² *Ibid.*, p. 170.

³ Gerhard, *A.V.*, pls. CXXII-CXXIII.

Rough and unglazed on the back. Good glaze. Incised outlines: on *a*, the top, the eye cavity, the neckguard, and two sides of the cheek-piece of the helmet; on *b*, the skaphai, the lower line of the arm of the boy. Red: *a*, the outline of the crest, that of the frontal and eye cavity of the helmet; *b*, the hair of the man to left. White: *a*, the hand of Athena, the dots on the crest of the helmet. Relief line: *a*, the chequers and the top border, the stem of the vine.

Two additional fragments of the plaque Acropolis 2560. The artist has newly been identified: the Ryecroft painter, after an amphora formerly in the Ryecroft, now in the Spencer-Churchill collection (a list of his works Beazley, *J.H.S.*, LIV, 1934, p. 91). The first fragment gives a small part of the chequered border of fragment *d* and the outstretched hand of Athena holding her helmet. Her identity is certain: at the left are the snakes of her aegis; above is the end of her name: **ENA**. She must be standing or else seated very high up watching the making of the wine. The snakes of her aegis overlap the back of the helmet, which is of the Attic type usual in the work of this painter. The second fragment adds the face of the youth on fragment *c* with its titled nose and amusing chin, the lower part of the youth's basket and most of his left arm, and the ear and the back of the head of another man facing left with a skaphe on his left shoulder.

For the type of shallow basket, cf. Beazley, in a forthcoming number of the *A.J.A.*, where he also gives new readings of the conversational inscriptions. Since the discovery of the North Slope fragment *a*, the "shield" at the left of the fragment of plaque in the Museum of Prehistory in Berlin may indeed be claimed as a shield, not a grape basket. In fact, were the difference in the thicknesses of the two plaques not so great (0.009 m. as against 0.013–0.014 m.), the temptation to connect them with each other would be extreme.

Athena belongs in such bibulous connection only as *Athena Ergane*. Another fragment from the North Slope, **156**, seems to show her in the company of maenads but her head overlaps the handle and, as Mr. Beazley points out, she probably forms part of the scene on the opposite side of the vase. *L'honneur est sauf*.

Ca. 510 B.C.

RED-FIGURED

8. [Acropolis II 769 *a-b*] (A–P 407) Fragment of closed vase. Men and horses. (Fig. 5)

Acropolis fragments: Graef-Langlotz, II, p. 72.

New fragment: Th., 0.007 m.

Fragment of the side; wheel marks on the inside; the interior unglazed. Relief contour: the right side of the horse's leg; his hoof.

The new piece contributes the rest of the foot of the horse on fragment *b* and adds the foot and the lower edge of the cloak of a man proceeding to the right, also the toes of the man at the left. The North Slope fragment is very like fragment *a* of [769] and shows the characteristic brisk folds of the drapery of the Pan painter.

Ca. 470 B.C. Attributed to the Pan painter by Beazley (*Att. Vasenm.*, p. 105, no. 65 and *Pan-Maler*, p. 26, no. 82).

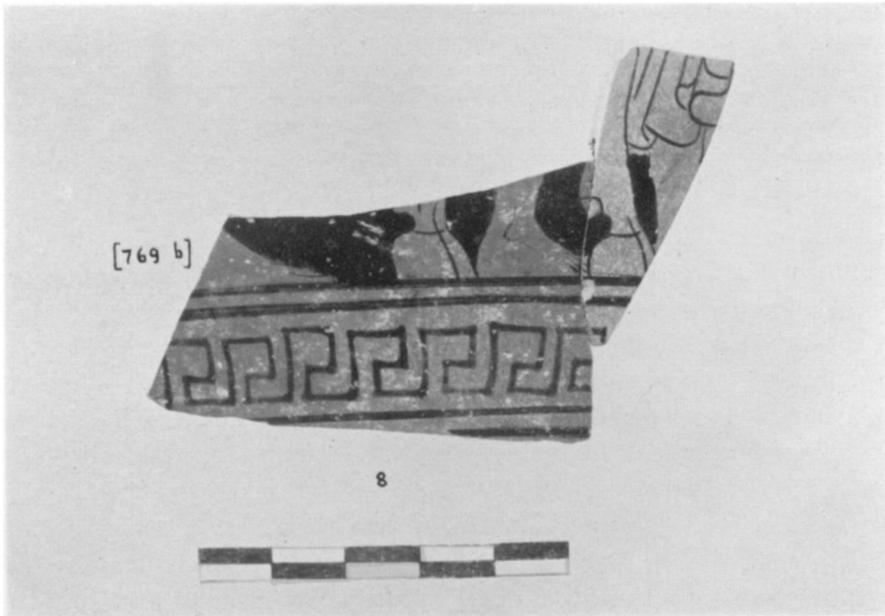


Fig. 5

OTHER FRAGMENTS FROM ACROPOLIS VASES

PROTO-ATTIC

9. [Acropolis I 369 *a-b*] (B-7-3) Fragment of lebes. Animals. (Fig. 6)

Acropolis fragments: Graef-Langlotz, I, pl. 13 and p. 38.

New fragment: Th., 0.016 m.

Fragment of the rim, convex on the exterior with a triangular projection on the inner edge. Buff clay; dull black to brown glaze. A reddish brown stripe runs around the interior under the moulding. The top of the rim has the same glaze; otherwise the inside is reserved.

The tail and the rump of a feline right; above, three hanging spirals. The rim of the bowl is unusual, especially the combination of the outer, convex curve with the inner projection of the lip. The hindquarters of the animal belong to neither of the animals preserved.

Orientalizing style (675-640 B.C.). Cf. Burr, *Hesperia*, II, 1933, p. 627.

VOURVA AND RELATED FABRICS

10. [Acropolis I 467 and I 538] (A-P 22 and A-P 31) Fragment of lid. Above, women; below, animals; on the rim, geese feeding. (Fig. 6)

Acropolis fragments: [467]: Graef-Langlotz, I, pl. 16 and p. 50; [538]: *ibid.*, p. 58. Phot. Germ. Inst. 95.

New fragment: Th. of side, 0.007 m.

Part of the side and rim; mended from two pieces. Bright reddish clay; dark glaze. The outlines and the dots of the women's cloaks incised, also the foreline of the breasts of the animals. Red used for the cloaks, the fillets, and for alternate stripes of the skirts; for the foreheads, necks, and shoulder markings of the animals; for the breasts and for alternate feathers on the wings of the geese; for the hearts and alternate petals of the palmettes; for alternate petals of the rosettes. The lines dividing the zones are red. The inside of the vase is very smooth.

A fragment of the side and two other fragments of the offset rim were published separately by Graef, [467] as a piece of the shoulder of a vase (an amphora?) of unknown fabric and [538] as a fragment from a lid associated with Vourva fragments. Now, with the new fragment joining parts of both "vases," it becomes evident what [467] is. It also must be Attic and Vourva. Attic clay is often micaceous. The type of the palmette originally derives from Corinth, but so do many other elements of early Attic art. There are other fragments of similar palmettes: one is mentioned by Graef: Acropolis 564 (Graef-Langlotz, pl. 18, and p. 61; "unattisch," "the filling ornament to be paralleled in Corinthian ware"). Acropolis 521 (*ibid.*, p. 57, Phot. Germ. Inst. 92) is not unlike, and the lotuses of this piece were likened to "Tyrrhenian" lotuses by Graef. Graef himself has given the closest parallel: Athens 915 (C.C. 654, p. 192 f.).

For the geese and cloaks, compare a loutrophoros fragment, Acropolis 1156, I, pl. 68 and for a similar lid in the Acropolis collection but with a different moulding, cf. [537] (Graef-Langlotz, I, p. 58, Phot. Germ. Inst. 95; "late Vourva").

Early second quarter of the sixth century B.C.

11. [Acropolis I 485 *a-f*] (A-P 533) Fragment of the large conical foot of a vase. Lions, snake. (Fig. 6)

Acropolis fragments: Graef-Langlotz, I, p. 53, Phot. Germ. Inst. 267.

New fragment: Th., 0.013 m.

Grey clay, burnt. Unglazed on the inside. Black glaze.

Too little of the new piece is left to make it possible to say definitely where in the vase this sherd belonged. It is not marked with scales; otherwise the shape and the incisions would very well agree with the drawing of the snake.

Early sixth century B.C.

12. [Acropolis I 519 *a-e*] (H-4-40) Fragment of plate decorated and ridged on both sides. Animals. (Fig. 6)

Acropolis fragments: *a-c*, Graef-Langlotz, I, pl. 19; *a*, *ibid.*, pl. 20; Payne, *Necroc.*, p. 344.

New fragment: Width of ridges, 0.015 m.

Fragment from the ridged bottom; the upper part broken away. Very light buff clay; brown to black glaze. Red: the haunch markings of the second animal; the ridges; alternate dots of the rosettes.

The piece comes from the outer zone of the under side of the plate, which has double ridges, narrow and wide, on the bottom, and a single ridge at the outer edge of the inside. The ridges on the North Slope fragments are double and narrow; besides, the animals are above them. Almost nothing of the decoration of the outer zone is preserved (a siren to left, the wing of another siren again to left, and a lion); our fragment shows the hind legs of two felines marching in opposite directions. The peculiar combination of rings and of rosettes of connected dots is characteristic of this painter.

Other plates of similar type, Acropolis fragments 520-525 (Graef-Langlotz, I, p. 57, also two unnumbered sherds).

Early sixth century B.C. (Payne, *op. cit.*, p. 344).

GROUP OF THE FRANÇOIS VASE

13. [Acropolis I 590 *a-e*] Museum number: 15466. Fragment of dinos. Funeral games of Pelias.

Acropolis fragments: Graef-Langlotz, I, pl. 27, and p. 64 f.; Payne, *op. cit.*, p. 344.

New fragment: Broneer, *Hesperia*, II, 1933, pp. 340-341, fig. 12.

Th. above, 0.008 m.; Th. below, 0.011 m.

Fragment from the side, unglazed on the interior. Red: face and neck of the man at the left, face of the man at the right; alternate tongues above. White: face and flesh of woman (now disappeared).

Mr. Broneer has already suggested that the man and woman at the left side of the new fragment are wrestling and therefore are Peleus and Atalanta, who are known to have had a contest at the games held in honour of Pelias. The more normal position may be seen on a Chalkidian amphora in Munich (Furtwängler-Reichhold, pl. 31), where Peleus and Atalanta face each other and each grasps the other by the wrist. But the hold of the contestants on the new fragment, although less well-known, is a recognized one, known as the "hold for the cross-buttock" (cf. N. Gardiner, *Athletics of the Ancient World*, pp. 189-190 and fig. to no. 161, an Attic red-figured kylix of ca. 420 B.C. in the Villa Giulia). Peleus' right hand grasps her left, while presumably her right is engaged in pushing against his bent right elbow. Although legend says that Atalanta won, at the moment Peleus distinctly has the advantage.

Since Atalanta, therefore, is already present, the woman between the two men on fragment *c* of [590] must find some other name (Alcestis?). As regards the two men at the right of the new fragment, Kelainos may perhaps be preferred to Kelaineus; the name of an eponymous hero to the epithet of a god; Damas and Kelainos as far as we know have but one thing in common: their place in legend as eponymous heroes. Although our sources are late (Broneer, *op. cit.*, p. 341)¹ they still may echo earlier tradition.

Mr. Broneer has also remarked on the close connection of the style of the North Slope fragment with that of a Corinthian fragment from the trench of Athena Chalinitis at

¹ Strabo, XII, 579 cas.

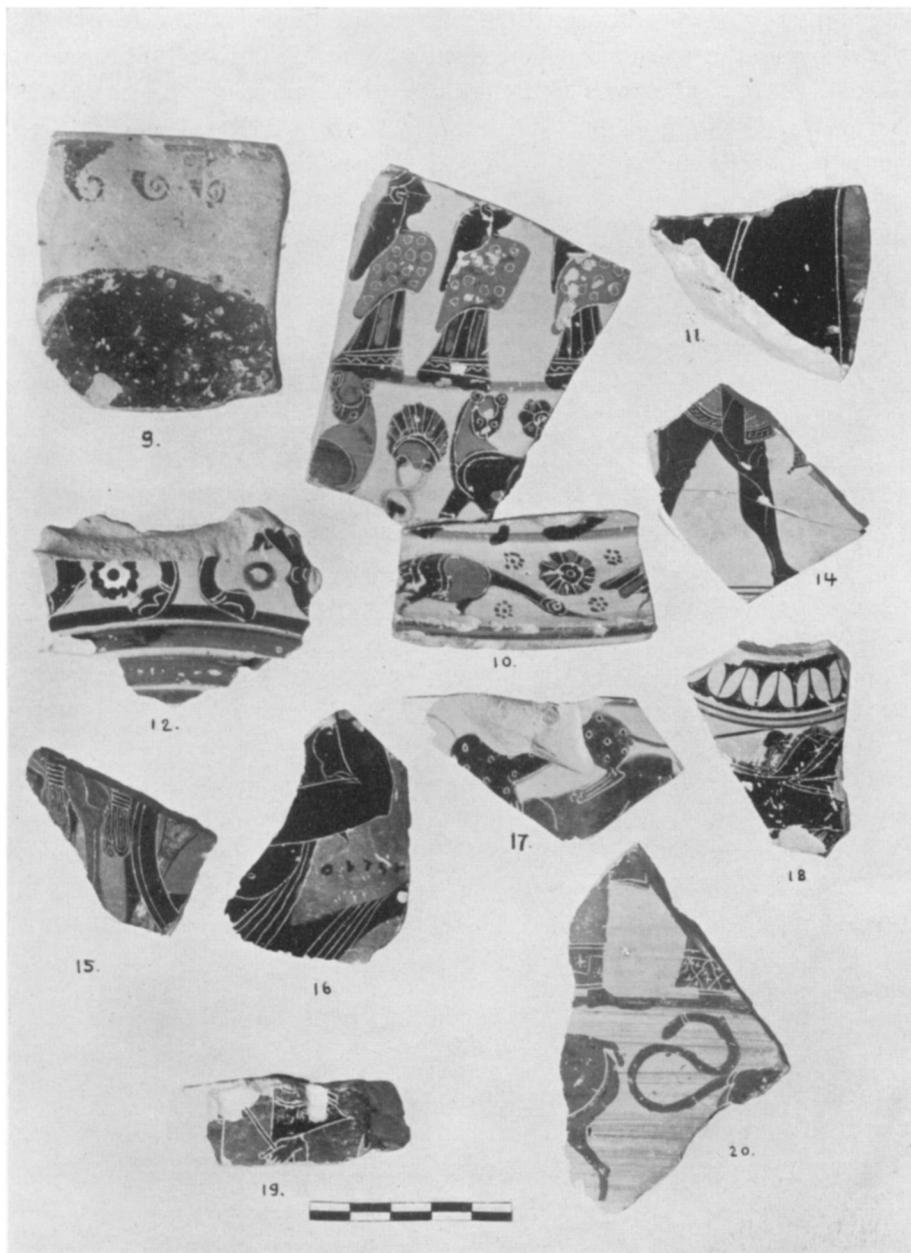


Fig. 6

Corinth.¹ Perhaps an even better parallel is a Corinthian krater in the Vatican (Albizzati, II, n. 126, pls. 10–11; Guarducci, *Ath. Mitt.*, 1928, p. 57, no. 6, Beil. XX, 4, 5). The women's heads are different, but the "diademed" forelocks of the men, the faces, the knots of the hair at the back, the spirals on the chests, bear a really extraordinary likeness to those of [590]. The funeral games of Pelias are represented on the chest of Kypselos² and on the reverse of the Amphiaros krater in Berlin (F. R., pl. 121), this last to be dated in about the same time as [590] or a little later. Both parallels are of course from Corinth.

As in many vases of the first third of the sixth century the Corinthian inspiration of [590] is therefore obvious, but the vase is strictly Attic. The clay and glaze, as well as certain peculiarities of the style, could be nothing else. The alphabet of the inscriptions shows the curious hodge-podge of an Attic artist's mind at this time of Corinthian prestige. Instead of the usual three barred sigma the four barred sigma is used in a form rather like the Corinthian iota, except in the name of Amphiaros, where the letter resembles the Corinthian form.³ The koppa in PHOK- is strange to the Attic alphabet, the beta is very angular for an ordinary Attic form,—more like the Corinthian epsilon. The inscriptions on "Tyrrhenian" vases bear witness to similar confusions in the second quarter of the century. However, see the four barred sigma on the Nessos amphora.

The confusion resembles nothing so much as that which holds complete sway in the inscriptions of a dinos in the Louvre (E 875: *C.V.A.*, III H d, pls. 18, 2–3, 19 and 20, and Kretschmer, p. 101) where $\text{IV}\varphi\text{O}\varsigma$ and $\varphi\text{OPAX}\varsigma$ accompany $\text{ANTEPEA}\xi$ and $\text{TO}\xi\text{XO}\phi\text{VE}$.

Ca. 575–570 B.C. Time of Sophilos (Payne, p. 344).

14. [Acropolis I 597 a–e] (A–P 257) Fragment of kotyle. A, Birth of Athena; B, Greeks and Amazons. (Fig. 6)

Acropolis fragments: Graef-Langlotz, I, pl. 24, and p. 66 f.; Beazley, *Attic Black Figure*, p. 16, no. 2; Dinsmoor, *A. J. A.*, XXXVIII, 1934, p. 426 (Acropolis 597 c and e).

New piece: Th., 0.007 m.

Part of the nearly straight side. Three lines below the scene. The glaze on the interior is red from stacking in the firing; on the outside it has turned a greenish brown. Red: the cloak.

The fragment represents the lower part of a male figure naked but for a chlamys and walking or dancing toward the right. At the top appear the lower points of his cloak; at the right the end of the fold over his arm. From the fabric and from the drawing of the cloak and legs, the piece must come from [597], a skyphos surely by

¹ Shear, *A. J. A.*, 1926, p. 448, fig. 3.

² von Massow, *Ath. Mitt.*, XLI, 1916, pp. 1–117.

³ But see $\text{TO}\xi\text{XO}\phi\text{VE}$ on a dinos in the Louvre (E 875: *C.V.*, III H d, pls. 18, 2–3, 19 and 20, and Kretschmer, p. 101). According to Mr. Beazley others of the inscriptions of this vase are modern, but not this one. He reminds me at the same time of the four barred sigma on the Nessos vase.

Klitias (cf. Beazley, *op. cit.*, p. 16, no. 2, where he gives a list of his other works). The figure belongs to the side with the birth of Athena.¹

Ca. 560 B.C.

DEVELOPED BLACK FIGURE STYLE

15. [Acropolis I 611 *a-f*] (A-P 67) Fragment of kantharos. A, Harnessing of the horses of Achilles. (Fig. 6)

Acropolis fragments: Graef-Langlotz, I, pl. 36, and p. 71 f. Recent references to Nearchos: Richter, *A. J. A.*, 1932, pp. 272-275; Beazley, *J. H. S.*, 52, 1932, p. 201 and p. 176; *B. S. A.*, 1932, appendix on p. 21; Payne, *NC.*, pp. 344 and 346.

New fragment: Th., 0.009-0.01 m.

Part of the side. The clay has been burnt so that the glaze on the interior is dull black and on the exterior a grey brown. The red is a dull purple in hue. One of the horses red, another white.

The piece evidently once formed part of a quadriga scene. At the right is part of a chariot wheel; behind, the leg of a white horse; also behind, three other legs to the left. In the left foreground is still another leg, a red one, on either side of which hang three looped and bound tails. Looped and ornamental tails are found on the signed dinos of Lydos in Athens, and both Nearchos and Lydos use a similar arrangement as a hair dress: on one of the two signed kantharoi of Nearchos in Athens (Acropolis I 612: Graef-Langlotz, I, pl. 36) Hermes has bound his hair in this way.

From its condition, its fabric, and its general dimensions the North Slope fragment must belong to the Achilles vase of Nearchos. But for the fact that two of the horses on A are black and two white, the new piece should form part of the chariot of Achilles. The white leg is behind the others as the white horse is being led up last. The car of the chariot would have been at the right. As it is, the fragment must provisionally be placed in a similar place in a similar scene on the other side of the kantharos.

Ca. 560-550 B.C.

16. [Acropolis I 674 *a-d*] (A-P 296) Fragment of krater? Sacrifice. (Fig. 6)

Acropolis fragments: Graef-Langlotz, I, pl. 43 and p. 83.

New piece: Th., 0.009 m.

Fragment from near the shoulder of the vase. The piece has been burnt; the glaze is a little thin on the interior. Incised outlines: the right arm, the beard, the lower side of the left arm. The man's beard is red; the dotted pattern on his himation white.

The upper forepart of the man is preserved, showing that he was naked except for a cloak which left his right shoulder free. The lower part of his bearded face appears behind the raised right arm with which he is holding something (a wineskin? an amphora?)

¹ For the subject, Schneider, *Geburt der Athena*, Wien, 1880; Pauly-Wissowa, II, p. 2011. Cf. Philostr., *Imagines*, 2, 27, where all the divinities are bidden to be present.

a skaphe?) on his left shoulder. Traces of a vertical object, a staff or the stem of an olive branch, in his left hand. In the field at the right, in letters of the same size as those of the inscription on fragment *b* of the Acropolis vase: $\text{O}\nu\tau\chi\text{Y}$.

With the addition of this new fragment the scene on [674] may be somewhat changed. The five folds of the cloak of the bearded man agree rather better with the five of fragment *a* than the four of fragment *b*. In any case, at least four figures are in procession to the right.

Last quarter of the sixth century B.C.

- 17.** [Acropolis I 711] (A-P 409) Fragment of volute krater. On the rim, animals fighting. (Fig. 6)

Acropolis fragment: Graef-Langlotz, I, pl. 44 and p. 87.

New piece: Th., 0.011 m.; Width of rim, 0.014 m.

Fragment of the nearly straight rim with the outer edge curving slightly outwards (not offset) at the top. Rays on the upper surface; a reserved line around the inner edge of the rim. Reddish clay; good black glaze inside, browner outside. Save for those of the tail of the panther, all the outlines are incised. Red for the stripe on the haunch of the bull.

This fragment shows a panther attacking a bull (the head and most of the tail of the panther are gone; only the back of the bull is preserved). At the left, the tail of a second feline. The Acropolis fragment gives the lower edge of the band. There are several similar pieces among the sherds from the Acropolis, rims of vases of the type of the François vase (Beazley).

Ca. 560–550 B.C.

- 18.** [Acropolis I 733] (A-P 78) Fragment of hydria. On the shoulder, a chariot race. (Fig. 6)

Acropolis fragment: Graef-Langlotz, I, pl. 48 and p. 91.

New piece: Th., *ca.* 0.007–0.008 m.

Fragment of the shoulder and of the raised ring between shoulder and neck. The neck is decorated with "R. F. ribbon" pattern edged with relief line. The glaze is good. Red for the manes of the horses and for the fleur-de-lys on the breast straps. White for the chiton of the charioteer.

On the fragment from the North Slope may be seen part of the horses of one of the quadrigae. Of the charioteer nothing remains but the tip of his goad. Behind the horses are the head and shoulders of a man in a chiton to right. The fragment comes from the shoulder at the right of the Acropolis fragment. The goad of the piece from the North Slope belongs to the charioteer at the right of the turning-post and the figure behind the horses is the charioteer of the team leading on the right. In this way there are two teams on either side of the pillar.

The ornament on the ring above the shoulder has a long history in the sixth and fifth centuries. It seems to have occurred in its Attic form for the first time in the sixties of the sixth century and to have continued well down toward the end of the

fifth. The "early Boeotian" aryballos in Boston (13.106: Fairbanks, no. 357, p. 184, pl. LI)¹ is Attic and hardly older than 550 B.C. Popular with Nikosthenes, and on the "Droop" cups, the pattern yet is essentially a red-figured one and usually edged with relief line (although not before the middle of the sixth century). For an early example of the pattern, see 116 (Fig. 19). It may have a predecessor in Corinth, *C.V. Oxford*, III c, pl. 3, 11, "early sixth century."

Last quarter of the sixth century B.C.

19. [Acropolis I 2201 *a-b*] (A-P 560) Fragment of tripod kothon. Farewell scenes. (Fig. 6)

Acropolis fragments: Graef-Langlotz, I, pl. 95 and p. 221.

New piece: Th. of foot, 0.015 m.; Th. of bottom of vase, 0.01 m.

Part of the foot and centre. Black glaze on the under side; a reserved band on the interior near the edge; black centre. The glaze on the interior is very thin. Buff clay; red wash. Red: the cloak of the figure at the left, the band at the top of the chiton, and the cloak of the figure at the right; the finished right edge of the foot of the vase, also the moulding round its inner side. White: chiton.

At the right edge of the foot is a cloaked man facing left with a staff or spear in his left hand. The space at the left of the man's arm is occupied by his chiton: it was formerly white and is incised with the cross-pattern so familiar on the François vase. For the arrangement of the top border and the armhole, see [2201 b]. The straight panel at the left must be the mantle of a woman raised to veil her face.

The third foot of the tripod should then have the same scene as the other two: warriors and women taking their farewells. From the position of the figures at the edge of the picture there must still have been room for two more figures at the left.

Ca. 550 B.C.

20. [Acropolis I 2391 *a-c*] (A-P 128) Fragment of a large pyxis with rim inset to support a lid. First zone, procession of men and women; second, animals. (Fig. 6)

Acropolis fragments: Graef-Langlotz, I, pl. 97 and p. 234, *b, ibid.*, II, p. vii; Dinsmoor, *A.J.A.*, XXXIX, 1934, p. 432.

New fragment: Th. above, 0.01 m.; Th. below, 0.008 m.

Fragment from the side; the interior unglazed and very smooth. The clay is reddish and micaceous with a yellow brown wash; the glaze has turned red in the firing. Red: a panel of the peplos of the first woman and a dotted rosette on her cloak; a stripe following the incised line of the haunch of the deer in the zone below; a double row of dots on his rump. White: the feet of the woman.

The two figures in the upper zone of the new piece are from the upper zone of [2391] and form a group similar to that on fragment *c*. Only the lower edges of the women's skirts are preserved, together with the lower edge of the mantle of the woman

¹ *B.S.A.*, XXIX, pp. 200-201; "seems Attic" (Beazley).

on the left. Below, a stag or a deer to left and a feline to right. The same incised borders appear on another, unnumbered fragment from the Acropolis, perhaps from a similar type of vase but on a smaller scale.

Ca. 560 B.C. Of the same time as **74** (Fig. 21).

RED-FIGURED

21. [Acropolis II 208] (A-P 24) Fragment of kylix. I, Athena and Herakles; A, Three youths on quadrigae; B, Assembly of gods at a sacrifice. (Fig. 7)

Acropolis fragments: Graef-Langlotz, II, pl. 11 and p. 16; Haspels, *B. C. H.*, 1930, p. 444.

New fragment: Th., 0.0035 m.

Part of the side. Good glaze. Clear traces of preliminary sketch. Relief contour.

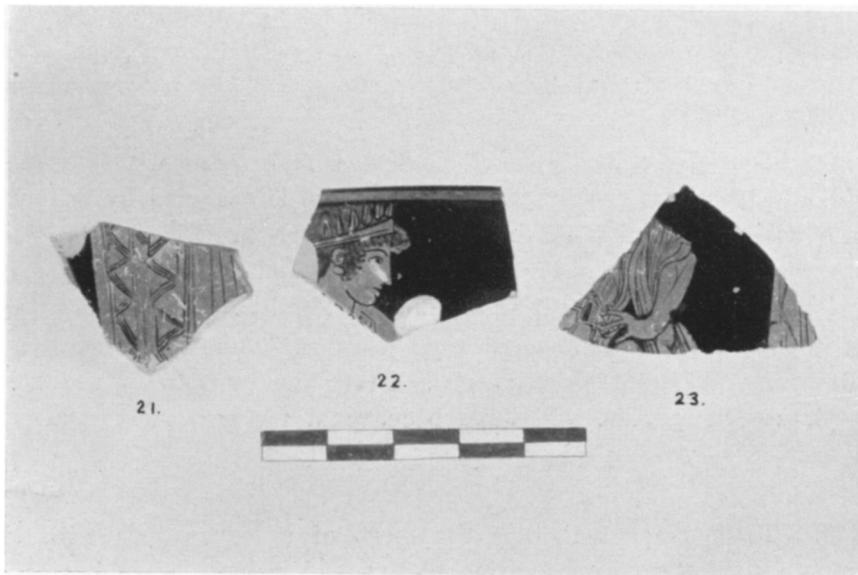


Fig. 7

Too little of the upper side of the cup has been preserved to allow one to say with any certainty where this fragment belongs, but that it must belong is very evident on comparison of the drapery folds with those of several of the figures on the cup.

Part of an elaborately draped figure facing to the left on B is preserved, with traces of a second figure at the left edge of the fragment. The piece may show parts of the second and third goddesses at the right of the altar and palm tree, although the two fragments do not join.

This cup has extremely thin walls and yet a diameter of *ca.* 0.36 m., a fact which is of interest in connection with **25**.

On parade cups in general, cf. Haspels, *B.C.H.*, 1930, pp. 444–456. Beazley (*ibid.*, p. 444) assigns this cup to the Pythokles painter, to whom he attributes other works (*ibid.*, pp. 444, 448, and 449).

Ca. 500 B.C.

22. [Acropolis II 325] (A–P 270) Fragment of kylix. I, Herakles and the Hydra; A and B, Sacrifice in honor of the child Dionysos. (Figs. 7 and 8)

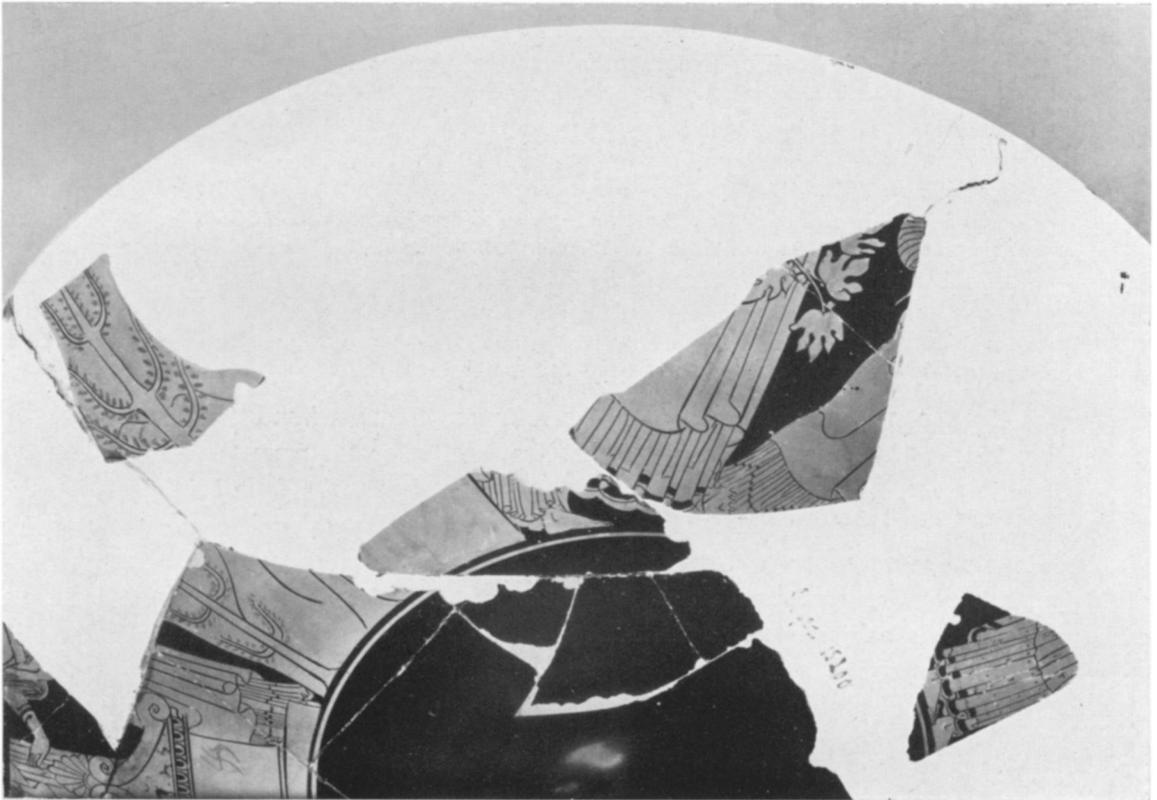


Fig. 8

Acropolis fragments: Graef-Langlotz, II, pls. 20–22 and p. 29; here (Fig. 8); Dinsmoor, *A. J. A.*, XXXVIII, 1934, pp. 422, 423, and 433.

New fragment: Th. below, 0.003 m.; Th. at edge, 0.002 m.

Fragment from the rim. Excellent glaze and technique; red wash. The hair is in dilute glaze. Relief contour except for the hair.

The head of a diademed woman to right. One has but to compare the new head with the head of the goddess behind the altar (Graef-Langlotz, II, pl. 20) and with that of Amphitrite (*ibid.*, pl. 21) for the hair and profile, to realize that the piece from the North Slope is by the same hand. The width of the reserved lines on the inside and

outside of the rim also tallies. Only the drawing of the eye is slightly different, perhaps by a slip of the brush.

The fragment belongs in one of three places on the cup, all immediately to the right of the handle decoration (Fig. 8). The figures of the other goddesses either face the wrong way for this head or else they are already provided with heads of their own.

Ca. 480 B.C. or shortly after. The cup attributed to Makron by Beazley (*Att. Vasenm.*, p. 212, no. 10). The new piece first assigned to Makron by Mrs. Karousou.

- 23.** [Acropolis II 412] (L-5-11) Fragment of stemless cup with rim inset on the inside. The sons of Pandion. (Fig. 7)

Acropolis fragment: Graef-Langlotz, II, pl. 30 and p. 37.

New fragment: Th. below, 0.004 m.

Part of the side and inset rim. Excellent glaze. Very fine relief contour. On the inside, in white, part of the main stem of the ivy, with the stem of the leaf. The ivy leaf is reserved.

At the left is a man in a chiton and a chlamys. He holds his scabbard lightly with his left hand which is resting on his hip (a bit of the sword strap is visible at the left). At the right, part of a draped figure facing to left.

On the Acropolis fragment Lykos (on the left) has laid his hand on the shoulder of his brother Pallas. At the right stands Athena. On a calyx krater from the Acropolis [735] (Graef-Langlotz, II, pl. 61) assigned to the Syriskos painter, the four brothers, Orneus, Nisos, Lykos, and Pallas are quietly together, spectators of the struggle with the Minotaur on the other side of the vase (Orneus substituted for Aigeus, to avoid the incongruity of his presence in Crete at the time?). Cf. Bruckner, *Ath. Mitt.*, XVI, 1891, pp. 200 ff. for a discussion of the subject. Some such scene may be taking place on [412].

Ca. 440-430 B.C.

- 24.** [Acropolis II 429 and II 431] (A-P 638) Fragment of white ground kylix, on the exterior, quadriga. (Fig. 9)

Acropolis fragments: Graef-Langlotz, II, pl. 32 and p. 38.

New fragment: Th., 0.0045 m.

Fragment from the rim, convex on the exterior, inset on the interior. Fine black glaze inside; faintly yellowish white slip on the outside. Dilute glaze: inner details such as the eye and brow of the warrior.

On the outside of the new piece is the helmeted head of a warrior to the left, with part of the spear or goad in his hand. In dimensions and technique this fragment is the counterpart of Acropolis 429 and has the same black glaze on the inside of the inset rim, coupled with the same unusual convex curve on the white outside. [429] gives one of the handles and the palmette under it.

The fragment associated with Acropolis 431 by Langlotz belongs rather with [429] and the new piece. Its wall is too thin for [431] and the scale of its quadriga too small for that of the woman on the exterior of [431 a], while its size is quite suitable for that of the warrior of the fragment from the North Slope. The scene on the outside of the cup would therefore be a quadriga going to the left with a warrior either driving the car or hastening along on foot nearby. The interpretation of the subject of the interior is as yet impossible (for further discussion of the possibilities of [429], see under **25**).

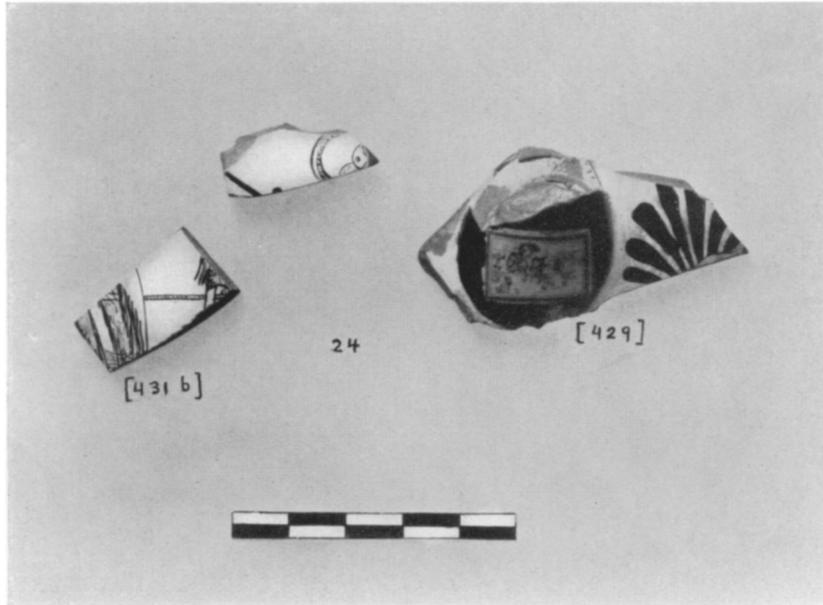


Fig. 9

- 25.** [Acropolis II 431 a] (A-P 285) Fragment of kylix, white ground both on interior and exterior. I, Seated figure (Warrior? Athena?); on the exterior: upper zone, Woman hastening to left; lower zone, Komos. (Figs. 10 and 11)

Acropolis fragment: Graef-Langlotz, II, pl. 32 and p. 38.

New fragment: Th. near centre, 0.006 m.; Th. near edge, 0.0035 m.

Part of the side; the start of the foot is preserved. Faintly yellowish slip; reddish buff clay. The fur of the lion skin is indicated by black markings on a *dull grey* ground of thinned black. Ordinary dilute glaze: on I, for the running maeander of the lower hem, the broken maeander of the upper border of the dress, for streaks down the centre of the folds; on the exterior, for the anatomical markings of the legs of the youths. A careless maeander running to left under the ground line on the exterior.

The new fragment shows a draped figure seated to the left on a camp-stool covered by a lion skin. Preserved: the thighs of the figure in an elaborate himation the folds of which lie in patterned formation along the seat of the chair. At the right are other

folds hanging free, probably falling over the figure's left arm as do those of the cloak of Amphitrite on the Panaitios painter's cup in the Louvre (F. R., pl. 5). The head and right paw of the lion miss being on the fragment, but behind the upper part of the leg may be seen the cross-support of the folding stool (as on the Sosias cup in Berlin, F. R., pl. 123). On the lap of the figure are folds lying in such a way as to suggest that the cloak was fastened on the left shoulder or that the right end crossed the figure's lap and draped its left arm.

The rather complicated decoration of the drapery would seem to indicate that the figure was a woman but, as Mrs. Wade-Gery was kind enough to point out, warriors

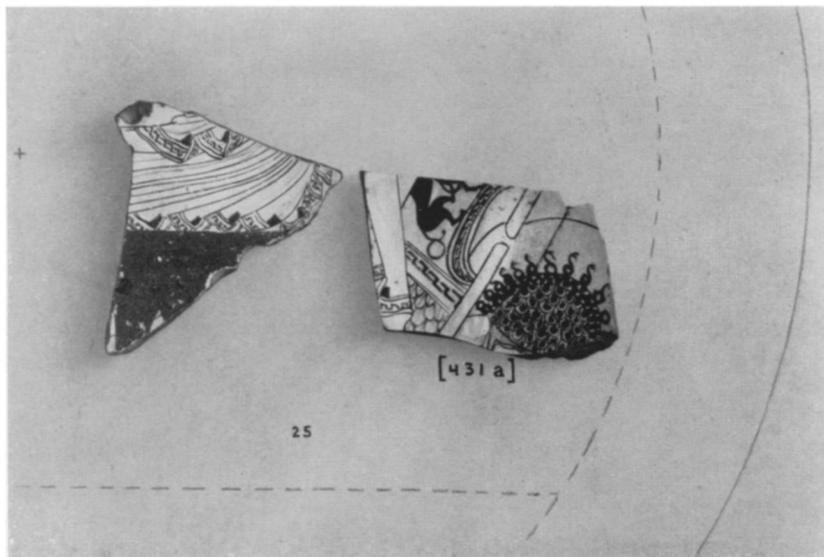


Fig. 10

also can wear elaborate clothes (see the interior of the Brygos cup in the Louvre, F. R., pl. 25).

On the outside of the cup are the figures of two youths running in opposite directions, the lad on the right with an oinochoe in his hand.

The position of the new fragment in the cup is controlled by its relation to the centre of the vase through the arc of the double circle at the top of the foot on the exterior (above the maeander). In turn, the position of the new fragment controls the design on I by its necessarily horizontal relation to the ground line of the interior. Taken alone, the North Slope fragment presents difficulties when one endeavours to reconstruct the cup to which it belonged, even were the walls of the fragment more prone to curve canonically upwards at the outer edge than they are. Presumably the height of the zone on the exterior should determine the diameter (and thus the radius) of the interior. In this case, given any such radius, the arc of the circle must cut off the head of the seated figure on the inside of the cup. Thus the new fragment cannot stand alone.

From the arc of the ground line on the exterior of the fragment [431 a] the fragment must in any case have been at its present distance from the foot of the cup. It may be well to repeat here an opinion of the impossibility of combining [431 b] with [431 a]. The thickness of fragment *b* is less than that of *a* (0.0025 m. as opposed to 0.0035 m.) and the curve at the outer edge is greater, so that *b* would have to be further out on the cup than *a*, a solution very unsatisfactory for the resulting composition on the exterior.

If one places the fragment from the North Slope and [431 a] end to end in their relative distances from the foot (clay, slip, thickness and curve of the walls of the fragments all offer no obstacle) one will observe the interesting fact that there is room for the zone of komasts between the maeander at the foot and the simple ground line below the taller zone. An even more interesting fact is that while the fragments are in this relation to each other, the drapery on the interior of fragment [431 a] falls vertically and in line with the folds of the himation of the seated figure of the new fragment. The interior now forms a recognizable picture: a figure seated to the left with a fold of the drapery falling down the back of the stool and with the Boeotian shield and the Corinthian helmet at the right as the figure's stacked arms.

Three immediate objections to this arrangement offer themselves. First, the relatively great size of the cup in proportion to the thinness of its walls, if the two zones are superimposed upon each other. This objection may be answered by the reminder that the cup of the Pythokles painter, **21**, had very much the same proportions. Even were the two fragments not combined, the cup of [431 a] would have the same diameter.

Second, the great size of the exergue on the interior. The reply to this is implicit in the relation of stool to ground line and of fragment to the centre of the foot of the vase. In any cup, no matter how large or small, the exergue would be proportionately as large.

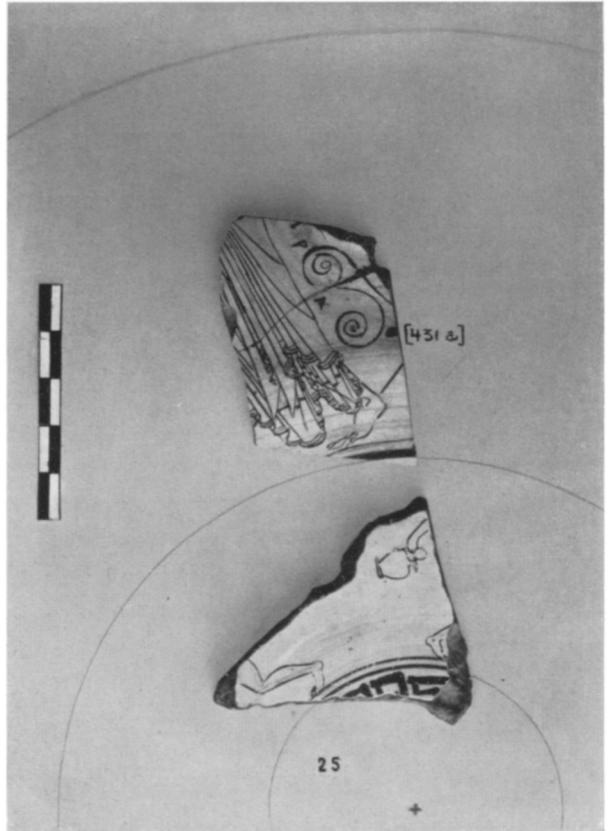


Fig. 11

Third, no white cup with two zones is known. In the first place, however, Athena is the receiver of many unique presents. In the second, although the designer of a cup normally leaves blank the space between scene and foot, if the fancy takes him to decorate the entire available area of his cup walls without changing its fundamental arrangement, need the wonder be so great?

I have purposely adhered to the "structural" principle in determining the composition of the cup but I think that no one who compares the drawing of the folds of the drapery of the figure on the interior will entertain great doubt that the two fragments are by the same hand.

The temptation to put [429] at the opposite handle of the cup is strong. The swan's head on the interior of the fragment could very well top off the back of a chair at the left facing the seated figure at the right. The handle palmette on the outside would combine with a design of spirals similar to those below the handle on [431 a] to produce an effect not at all unlike that of the white kylix in Gotha (F. R., iii, p. 19). On the other hand, we know for certain that [429] and **24** have the same form of rim and that the thickness of the walls of [431 b] and [429] agree, so it seems preferable at the moment to leave it in close association with those two fragments.

Ca. 510-500 B.C. Langlotz tentatively suggests the Sosias painter as the author of [431]. The artist has much in common with the Sosias painter but the cup can hardly be by the maker of the Berlin kylix.

26. [Acropolis II 742] (A-P 615) Fragment of calyx krater. A, Apollo Citharoedus; B, Athena mounting a quadriga. (Fig. 12)

Acropolis and London fragments: Graef-Langlotz, II, pls. 59-60 and p. 69; Dinsmoor, *A. J. A.*, XXXVIII, 1934, p. 434; *Berliner-Maler*, p. 18, no. 4, pl. 32, detail.

New fragment: Th., 0.013 m.

Fragment from the rim. Traces of burning; the glaze dulled. Reserved line inside the rim and above the band of design. Relief contour.

Part of the upper border of lotus and palmette.

Before 480 B.C. Assigned to the Berlin painter by Beazley (*Der Berliner Maler*, p. 18, no. 4, pl. 32, detail). The traces of fire need not prove the vase early, but when the apparent difference in date is one of five years or so, it is more logical to suppose that here again is a vase earlier than it looks at first (Talcott, *Hesperia*, II, 1933, p. 230).

27. [Acropolis II 1042 a-e] (S-5-1) Fragment of plaque. The Judgment of Paris. (Fig. 12)

Acropolis fragments: Graef-Langlotz, II, pl. 82 and p. 94.

New fragment: Th. below, 0.013 m.; Th. above, 0.012 m.

The back of the fragment is not very smooth. Good glaze. Fine dilute lines for the folds of the chiton. Pinkish red for the inscription.

The right arm of Eros (at his left, the letters EP]Oϝ running upwards) and the shoulder of Aphrodite are preserved, so that the new fragment must go in the upper right corner of the plaque, under the wings.

Ca. 500 B.C. Langlotz traces the influence of Euthymides in the drapery, but the type of the head and wreath of Alexandros, the drawing of the hand and biceps of Hermes, of the sleeve of Athena, and of the knee of Hermes seem to me to point rather to Phintias. Compare, F. R., pls. 71, 91, and 112, and *C. V. Louvre*, III I c, pl. 28, 2-3, 5-8.

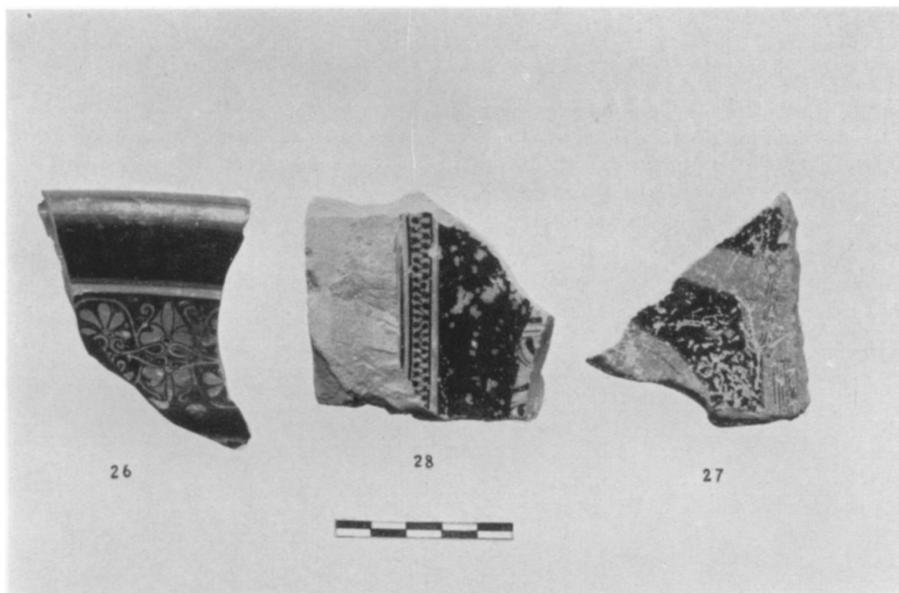


Fig. 12

28. [Acropolis II 1047 *a-d*] (A-P 194) Fragment of plaque. Apollo Citharoedus, Artemis stringing her bow, Hermes. (Fig. 12)

Acropolis fragments: Graef-Langlotz, II, pl. 82, and p. 95.

New fragment: Th., 0.015 m.

Part of the left edge of the plaque, with the raised rim now broken away. The back of the plaque is rough; the left edge slants in below. Partly burned.

This fragment adds the net design at the left side of the panel and a small part of the dark bordered drapery of the figure nearest the edge.

Ca. 500 B.C.

FRAGMENTS OF OTHER VASES

GEOMETRIC

29. (A-P 432) Fragment of closed vase. (Fig. 14)

Th., 0.008 m.

Fragment from the side of an amphora or an oinochoe. Buff clay; brownish black glaze. Zigzags and bands of checker-board pattern separated by horizontal lines.

The association of these patterns is not an uncommon one: for instance, a large amphora from the Kerameikos has the same patterns although not the same arrangement. Athens 174, a jug from the Kerameikos, has the exact combination but in a panel on the neck. Athens 178, also a jug, has zigzags on the neck, checkers on the shoulder.

Ripe Geometric. The period after the Dipylon vases.

30. (A-P 39) Fragment of krater. (Figs. 13 and 14)

Th., 0.007 m.; estimated diam., *ca.* 0.35 m.

Fragment from the side and offset rim. On the top of the rim, sets of parallel lines. On the outside, a chain of diamonds with central dots. On the side, a vertical panel of diamonds flanked by three vertical lines. This constitutes the border of the panel proper in which, together with hanging diamonds, a vertical row of angles and other filling ornament, are the tail and rump of an animal facing to the right.

Buff clay, much-damaged dark glaze. The glaze on the inside is reddish from stacking.

This fragment must come from a two-handled krater such as Athens 2912, a large bowl with twisted handles, with animals facing each other on a panel on the side. Athens 190 is perhaps a better parallel for the figure and has the vertical row of angles as well. This vase, however, is a large spouted bowl with quite a different rim.

Late Geometric.



Fig. 13

31. (V-9-7) Fragment of oinochoe. (Fig. 14)

Th. above, 0.005 m.; Th. below, 0.007 m.

Fragment from the neck; the start of the side shows at the bottom. Light reddish buff, micaceous clay. Red glaze; the interior glazed only on the upper part. At the top, a row of dots. The maeander is interrupted at the left by an influx of red glaze.

Late Geometric.

32. (F-2-3) Fragment of large open bowl. (Fig. 14)

Th., 0.01 m.

Part of the slightly curved side. Buff clay; reddish glaze within and without. On the ground line stand two figures to right (part of their legs preserved). Between them, parallel rows of vertical zigzags.

Late Geometric.

33. (E-2-7) Fragment of cup. (Fig. 14)

Th., 0.005 m.

Fragment from the side and offset rim. Light reddish buff clay; the glaze mottled on the interior, for the most part red on the outside.

On the rim and side are horizontal zigzags; on the inside of the rim, vertical strokes.

Late Geometric; transitional to Proto-Attic.

SEVENTH CENTURY

The following fragments are not arranged strictly according to the classification in Graef-Langlotz, because of subsequent changes in the dating of certain types of the pottery, but they all belong to the seventh century. **34** and **35** are Phaleron ware, **36** incised household ware, **37–38** Proto-Attic, **39–40** Attic but without exact classification, **41** Corinthian, and **42** transitional to Attic black-figured ware. (Figs. 14 and 15)

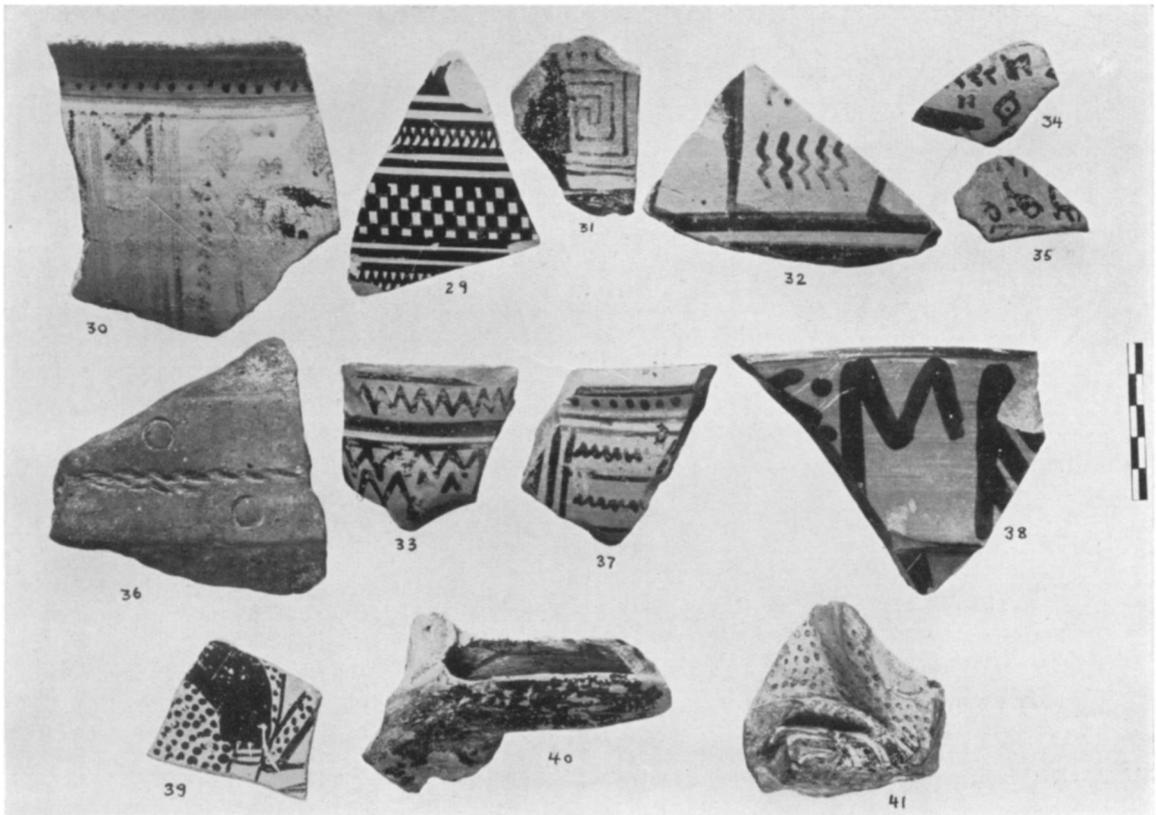


Fig. 14

34. (S-5-4) Fragment of cup? (Fig. 14)

Th., 0.007 m.

A small piece of the convex side. Buff clay; brown glaze on the inside and outside. At the left is the end of some object. At the right, a diamond or a lozenge with a central dot (an eye?). Above, three chevrons and a double axe or butterfly pattern (all late Geometric filling ornament).

35. (S-9-2) Fragment of closed vase. (Fig. 14)

Th., 0.006 m.

Part of the side. Buff clay; dark brown glaze. The interior reserved. Three paws of an animal to right. Above, traces of filling ornament. For the feet, see Langlotz, *Würzburg*, pl. 5, no. 58. See also Acropolis 304, Graef-Langlotz, I, pl. 10, "Geometric."

36. (S-9-1) Fragment of large vase (pithos?) with incised ornament. (Fig. 14)

Th., 0.017 m.

Part of the decorated band on the side. Reddish buff, micaceous clay; unglazed. On either side of an impressed "rope" design is a line of incised circles.

Acropolis 327 (Graef-Langlotz, I, pl. 11) much resembles this; it is more cleanly cut. The publication classifies it as Geometric. Household ware with similar incised decoration has since been found in seventh century context, however, both at the Kerameikos and at the Athenian Agora (Burr, *Hesperia*, II, 1933, pp. 597-598).

37. (V-10-3) Fragment of cup. (Fig. 14)

Th., 0.005 m.

Fragment from the side and thickened rim. Reddish buff clay; red glaze on the inside and outside of the vase, also on the rim. On the rim, dots; on the side, dots between vertical and horizontal lines.

38. (A-P 177) Fragment of amphora. (Fig. 14)

Th., 0.011 m.; Th. at the top of the rim, 0.016 m.; estimated diam. of lip, 0.24 m.

Fragment from the straight walled rim. Reddish buff clay; brown glaze. The top and the inside of the rim are reserved. A narrow band of glaze runs around the outside bevelled edge of the rim and at the bottom of the offset band on the outside.

Inscribed in large letters on the rim: <:ME. The lower vertical dots are cut away. For other early painted inscriptions from the Acropolis, see [309] (Graef-Langlotz, pl. 11: "Dipylon"); [368 a] and [380] (*ibid.*, pl. 13: early Attic).

39. (A-P 132) Fragment of open bowl. (Fig. 14)

Th., 0.008 m.

Fragment of the convex side of a fairly small vase glazed on the interior. Buff clay. The black glaze has for the most part turned reddish brown in the firing.

The scene represented is very uncertain and perhaps shows a feline facing to right with its left paw up. In that case the solid glaze would represent a band on the shoulder or even the start of a wing, while the spotted area would indicate the hide of the animal. The paws and possibly part of the neck would be reserved. But the explanation is hardly a satisfactory one.

The clay and the glaze of the North Slope fragment are unmistakably Attic, but parallels may be found outside of Attica. On the famous Rhodian oinochoe in the Louvre (CA. 350: *C.V.*, III D c, pls. 6 and 7) the gryphon on the upper zone has a solid body and neck, dotted shoulder and forepart of the wing, and a "reserved" face. The body and face of a sphinx on a Rhodian plate in the Louvre (S. 586, from Camiros: *C.V.*, pl. 4, 7) are drawn in the three techniques, with a double bar dividing solid body from "reserved" legs (the bar also on the oinochoe). Cf. also *C.V. Scheurleer*, III C, pl. 8, 6, from Rhodes, kelebe handle with a gorgoneion: "Corinthian, first half of the sixth century B.C." But cf. [364] (Graef-Langlotz, pl. 13) and [411 a-b] (a: *ibid.*, pl. 13).

Late seventh century B.C. The glaze is more like that of black-figured pottery.

40. (V-14-5) Fragment of oinochoe. (Fig. 14)

Length of spout, 0.072 m.

The fragment must come from a jug with long, narrow spout, convex side and narrow mouth with concave rim. Light reddish buff clay. Red, flaky glaze on the exterior; the channel of the spout is unpainted.

The shape of course is very odd, perhaps to be compared for the spout with the series from Gordion: G. and A. Körte, *Gordion: Ergebnisse der Ausgrabungen im Jahre 1900*, pp. 55-59, 62-64, 83 f. The spouts are not exactly the same, and the Athens fragment is without the sieve at the base ("ca. 700 B.C.").

41. (A-P 364) Fragment of Corinthian plastic vase. Feline. (Fig. 14)

Present height, 0.065 m.; present length, 0.063 m.; th., 0.006 m.

Greenish, Corinthian clay; dull glaze, much worn.

The left hind leg and paw of a lion or panther. The tail is wrapped around the paw. Dots on the body of the animal, lines of glaze along the toes and across the leg, chevrons on the tail.

42. (A-P 334) Fragment of amphora. (Fig. 15)

Th., 0.009 m.

Fragment from the rim and moulded neck. Buff clay; brown glaze; dots on the top of the rim; two bands inside. Red: marking on the animal.

Part of an animal, a siren or a sphinx (the crown of the head and the top of the wing?) to left? Above, a hanging spiral. On the moulding of the neck, a broken maeander. The glaze is becoming very shiny to be Proto-Attic.



Fig. 15

ATTIC BLACK FIGURE

I. VOURVA AND RELATED FABRICS

43. (A-P 558) Fragment of lid of lekane. (Fig. 16)

Th., 0.007-0.005 m.

Part of the top. Yellow buff clay; brownish glaze. Red for the belly stripe, the neck, the stripes between the markings of the back; two bands on the interior.

The forepart of a lion walking to the right (most of his head, and his paws missing); above, the remains of a rosette. The yellow colour of the clay of the fragment need not preclude its being Attic.

First quarter of the sixth century B.C.

44. (A-P 178) Fragment of lid of lekaneis. (Fig. 16)

Th., 0.005—0.003 m.

Part of the top of the vase and the start of the rim; mended from five pieces. Buff clay; red wash. Fairly good glaze on the inside; on the interior it shows a tendency to dilution at the edges of the figures. Red: the dot on the wing of the first sphinx, the rib-markings of the lion, the forepart of the wing and the rib-marking of the second sphinx; two pairs of circles on the interior. White: dots at the start of each wing feather of the sphinxes; the mane and the belly stripe of the lion.

The wing, a small part of the haunch and tail of a sphinx facing left, most of the wing, haunch, and tail of another sphinx to right, with a lion between to left, looking back. A lid in the Musée du Cinquanteaire in Brussels (*C.V.*, III H d, pl. 2 a and b) is by the same hand. Another lid of the same type but not from the same vase nor by the same hand is Acropolis 540 (Graef-Langlotz, I, p. 58 and Phot. Germ. Inst. 95). The incisions are cruder, the red more purple in hue, the fabric thicker, the white dots applied *on* the stripe dividing the feathers from the main part of the wing. Also the haunch markings are different.

First quarter of the sixth century B.C.

45. (A-P 368) Fragment of small bowl or cup. (Fig. 16)

Th., 0.003 m.

Fragment from the rim. Reddish buff clay; glazed inside, with the glaze turned red in the stacking. Dots on the rim. Red: the lower part of the hair (the neck?) and the body of the animal.

The head and shoulder of a siren or sphinx facing left. The blobs are rosettes. There are several small cups of the same general type in the Acropolis collection: for example, [557] (Graef-Langlotz, I, p. 60, Phot. Germ. Inst. 164). The North Slope fragment does not come from [557] but must have belonged to a cup very much like it, of the Polos style with dots around the top of the rim, brownish glaze inside and, on the exterior, sphinxes wearing poloi. The rosettes are blobs with cross incisions like those on the fragment from the North Slope.

A head much resembling that of the figure on the new fragment is found in the centre of a small cup with ring foot from the Acropolis (unnumbered).

The cups are of course Attic,¹ of the first quarter of the sixth century B.C.

46. (A-P 41) Fragment of cup (kotyle?). (Fig. 16)

Th. below, 0.004 m.; th. above, 0.006 m.

Part of the side. Light reddish buff clay; greenish brown glaze inside, red outside. The outlines of the drapery and the foot incised. Crossing lines on the peplos.

¹ Payne, *NC.*, p. 190 f.

The lower part of a draped figure to right. The fragment may have come from a kotyle of the type of the Polos cup in Brussels (*C.V.*, III H d, pl. 1, 4 a-c), although the drawing of the skirt is different from that found on vases of the Polos style.

First quarter of the sixth century B.C.

47. (A-P 271) Fragment of cup. (Fig. 16)

Th., 0.005 m.

Part of the nearly straight side. The ground is yellow brown; greenish glaze on the interior. Red: the neck of the animal, two bands on the interior.

A stag grazing to left. The nose, the lower forelegs, the tip of the antlers, and the body behind the shoulders are missing.

End of the first quarter of the sixth century B.C.?

48. (A-P 498) Fragment of kotyle? (Fig. 16)

Th., 0.006 m.

Fragment of the nearly straight side. Light buff clay; the glaze very dark brown on the interior, black on the outside. In dilute glaze, the "staves." Red: a panel of the dress, the fold hanging over the arm, alternate petals of the rosette.

At the right is the lower part of a woman in a narrow-waisted peplos; the blob at the level of her waist is the overfold. The parallel lines in the upper left corner of the fragment may represent two womens arms done in outline, with the hand of the figure on the right on the wrist of the arm of a second on the left (Beazley). Between them, a rosette.

The "skyphos" Acropolis 466 (Graef-Langlotz, I, pl. 22) is not unlike this fragment. The broken macander of the hem bordered by double incisions, the vertical red panel of the dress on the upper zone of fragment *f*, the overfold of the dress of one of the other figures on fragment *l* are on the same general order. The vases must be contemporary although the North Slope fragment is more carefully drawn, and it is likely that the new piece comes from a similar pot.

[466] is called "Milesian" in the publication, but what then of the "flame" manes of the lions of fragment *h*? 10 may have some connection here. The skirts of the drapery resemble each other, and although the palmettes and rosettes are not the same, the shallow crowns of the heads and the loose hair of the women of [466] are not very different from those of the Vourva lid (Fig. 6).

Early second quarter of the sixth century B.C.

The next fragments are from vases of various sorts, all closed.

49. (A-P 312) Fragment of amphora. (Fig. 16)

Th. at outer edge of side, 0.01 m.

Fragment from the shoulder, with the start of the vertical neck. The clay has turned grey from burning. Red: the solid part of the wing; the petals of the rosette.

A siren or sphinx to right. The back of the crown of her head and the tip of her wing remain, with a rosette in the field above. On the neck of the vase, the paw of a

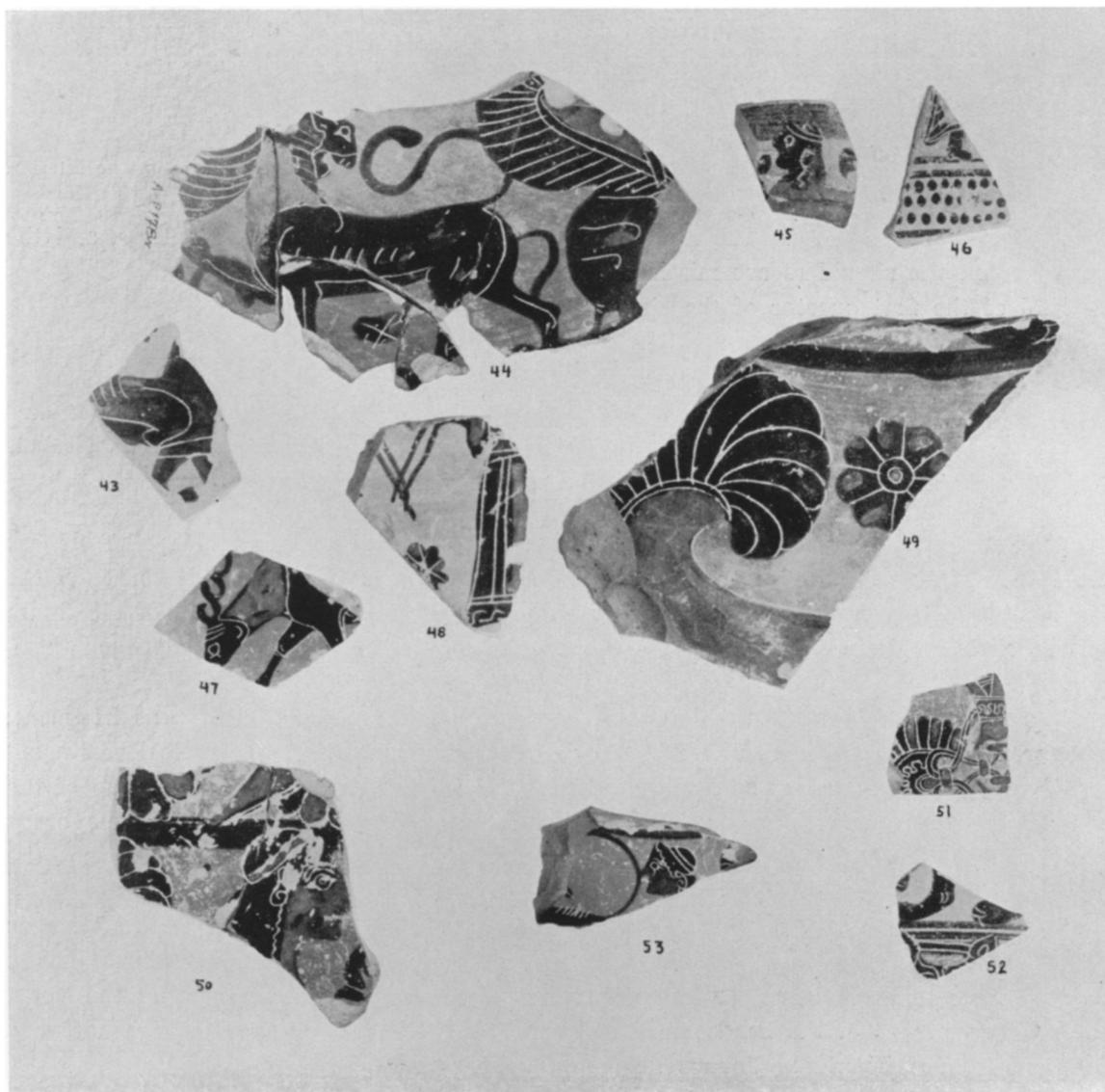


Fig. 16

feline to right. This fragment must once have formed part of a very fine vase, perhaps with two sirens or sphinxes facing on the upper part of the side.

Early sixth century B.C. Time of the Gorgon painter. Cf. the amphora in the Louvre (E 817: *C.V.*, III H d, pl. 1, 4 and 10); Payne, *Necrocorinthia*, p. 192, no. 6, fig. 87.

50. (A-P 34) Fragment of amphora. (Fig. 16)

Th., 0.009 m.

Fragment from the side. The clay burnt very grey. The outlines, except those of face and neck, incised. Red: the fillet and the face of the creature at the left, a splotch on the wing of the second figure; alternate petals of the palmette and lotus.

Two zones are preserved: the upper, a band of palmette and lotus facing downwards; the lower, a band of sirens or sphinxes to right (the tip of the sickle wing and the head and neck of the first animal; part of the wing of the second). The lotus apparently is two-pointed.

Early sixth century B.C. Gorgon group.

51. (A-P 508) Fragment of thin walled, closed vase. (Fig. 16)

Th., 0.004 m.

Fragment of the slightly curved side. Faintly reddish clay; reserved on the interior. Red: the heart and alternate petals of the palmette; the bands binding the stems; the undecorated part of the lotus.

Part of an interwoven quadrangular pattern of lotus and palmette with the palmettes extending horizontally and the lotus vertically. Compare a somewhat similar design on the Gorgon deinos in the Louvre (*C.V.*, III H d, pls. 14-16). Two fragments of a thinwalled closed vase from the Acropolis, [2210 *a-b*] (Graef-Langlotz, I, p. 222, Phot. Germ. Inst. 56. 708. 721), have nearly the same pattern but with the position of the connecting stems reversed. See also [2707] (*ibid.*, pl. 113). This fragment and **52** may be from the same vase, although **52** is glazed at the top.

Early sixth century B.C. Gorgon group.

52. (A-P 292) Fragment of similar vase. (Fig. 16)

Th., 0.004 m.

The fabric of this fragment is very like that of the preceding. The upper part of the interior glazed with dark glaze. The head of the panther incised. Red: the forehead of the panther.

Parts of two zones preserved: on the upper, the hind feet of a feline facing left; on the lower, the ears and forehead of a panther.

Early sixth century B.C. Gorgon group.

53. (A-P 297) Fragment of small, closed vase. (Fig. 16)

Th., 0.006 m.

Fragment from near the top of the convex side. Buff clay; good glaze. The crown of the head of the feline incised. Red: the face; the line of the zone above.

At the left are the tail and the top of the rump of a feline to left. At the right, the head of a sphinx or siren, also to left (the tip of the sickle wing visible at the right).

First quarter of the sixth century B.C.

II. GROUP OF THE FRANÇOIS VASE

54. (A-P 315) Fragment of small cup with offset edge. (Fig. 25)

Th., 0.004 m.

Part of the convex side and offset lip; the start of the handle is preserved. Light reddish buff clay; excellent glaze. Careful incision on the handle zone. Red: the calices, and alternate petals of the lotuses; the hearts and alternate petals of the palmettes; alternate tongues, and two lines on the band above the tongues. On the interior, four pairs of red lines. Very fine fabric.

The design on the handle zone consists of a chain of reversing lotus and palmette. On the lip and below the main zone are three rows of alternating dots; tongue at the base.

Ca. 560 B.C. The pattern on the handle zone is Klitian in type (cf. the zone of the Kalydonian boar hunt on the François vase: F. R., pl. 3, 10 and pl. 13).

III. DEVELOPED BLACK FIGURE

DINOI

55. (A-P 304) Fig. 17

Th. above, 0.008 m.; th. below, 0.011 m.

Buff clay; black glaze considerably chipped on the inside, mottled on the outside. The outlines of the faces incised. Red: the manes of the horses. White: the horse on the right.

Men on horses. The heads of two men face right, that of a third man faces them. In front of them, the heads of two horses and part of the mane and neck of a third.

Ca. 560 B.C. By the painter of Acropolis 627 (cf. 1, on p. 217).

56. (H-4-44) Fig. 17

Th., 0.006 m.

Small fragment of the side. Reddish buff clay; red wash. Excellent glaze, somewhat brownish on the interior. Thin glaze inside.

Quadriga running to right. All that remain are three hoofs and part of a fourth, the outlines of all of which are incised.

Ca. 560 B.C. From a vase of the type of Acropolis 606 (Graef-Langlotz, I, pls. 30-32)?

57. (A-P 326) Fig. 19

Th., 0.008 m.

Fragment of the slightly convex side. Although the interior is unglazed (compare [590], Graef-Langlotz, I, pl. 27), the fragment probably comes from a dinos. The glaze of the exterior is mottled in places. Incised outlines: the riders, the lower part of the forehead and the breast of the second horse. Red: the hair of the first man, the marking of the haunch of his horse; the neck of the second horse, and the chiton of his rider.

Parts of two horses and their riders. At the top is the line dividing the zone from the next one above. The rider at the right is clad in a short chiton and holds a spear in his right hand.

Ca. 560-550 B.C.

KRATERS AND OTHER LARGE STRAIGHT WALLED VASES

58. (A-P 524) Fig. 17

Th., 0.006 m.

Fragment from near the shoulder of a column krater? Reddish clay; lustrous glaze on the exterior; thinner inside and thinnest at the top. Red for the spiral markings on the animal's hide and for the alternate tongues of the tongue border.

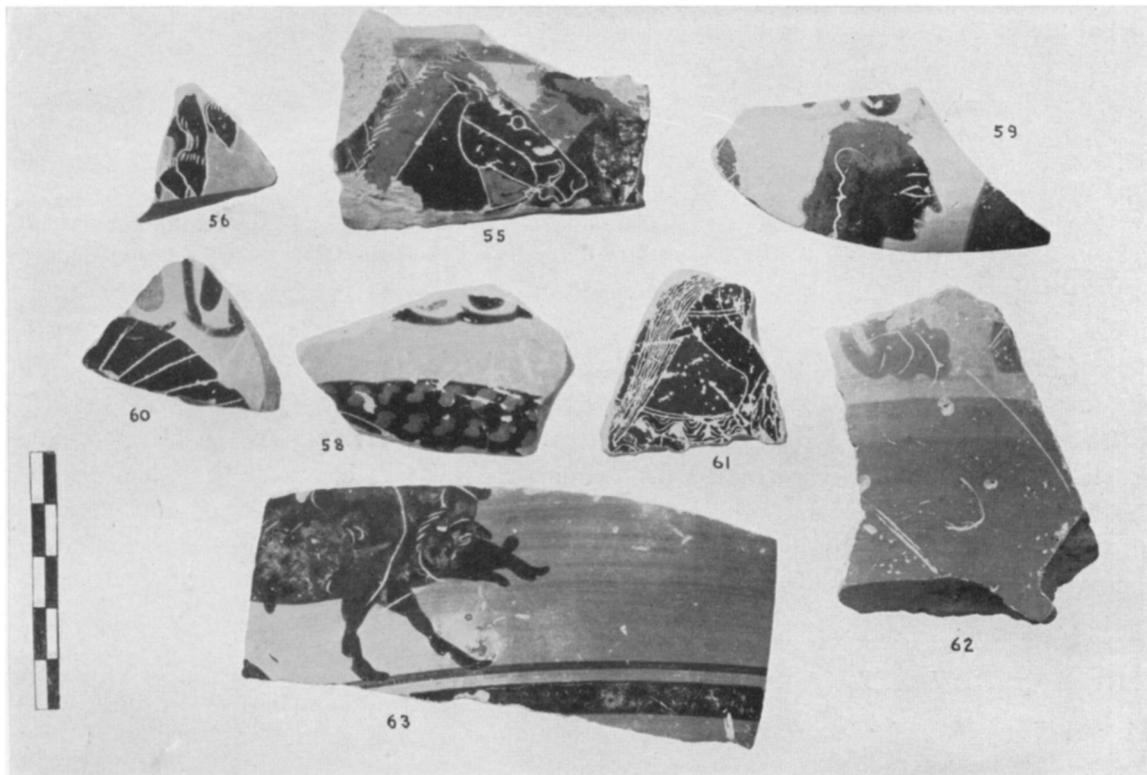


Fig. 17

Part of the tongue border showing at the top of the fragment. Below, the back of a feline.

Second quarter of the sixth century B.C. Group of Lydos?

59. (N-2-3) Fig. 17

Th., 0.004 m.

Fragment of a similar vase? Buff clay; thin glaze on the interior. Red: the left wing and the fillet of the siren; alternate petals of the rosette. The white once used for the face has now largely disappeared.

A bit of the tongue pattern at the top, the head of the siren turned to the right, and parts of both her wings.

Second quarter of the sixth century B.C.

60. (O-6-19) Fig. 17

Th., 0.005 m.

Fragment of similar vase. The clay is redder than in the preceding. The glaze on the interior is very thin. Red for alternate petals of the tongue.

As in the preceding vase, part of the tongue border at the top is preserved. Below, the upper edge of a sickle wing with the feathers carelessly incised. The animal faced toward the right.

Second quarter of the sixth century B.C.

61. (E-5-6) Fig. 17

Th., 0.007 m.

Fragment of the straight wall of a large vase (a kantharos?). Good glaze on the interior; the entire fragment has been much damaged and chipped. Red: the main part of the peplos.

The rear end of a quadriga: the objects at the right are the hind legs of the two horses at the right of the chariot pole (seen passing through the tails of the horses). Behind, the lower part of the drapery of a woman (Athena?) striding to the right. In the lower left corner, the head of a man fallen below the horses' feet.

Athena is commonly represented in a gigantomachy as striding to the attack behind the horses of the quadriga. One of the giants (Enkelados?) has usually fallen beneath the horses' feet. Cf., for example, a black-figured neck amphora in Naples (*El. Cér.*, IV, pl. C). Other fallen figures besides that of the giant lying under the forefeet of the horses are not uncommon in such scenes.

Ca. 550 B.C.

LARGE OPEN VASES

62. (H-7-2) Fig. 17

Th. at bottom, 0.009 m.; th. at top, 0.007 m.

Fragment from the side. Clay rather coarse, with a reddish core. The glaze has fired red on the exterior and is thin on the inside. The incisions are careless.

One paw and part of another of a feline to right; below, the ground line.

Ca. 550 B.C.?

63. (A-P 265) Fig. 17

Th., 0.007 m.

Fragment from the side. The clay grey from burning. Good glaze on the interior. The incisions very hastily done.

Most of the forepart of a boar to right. There apparently was a second zone below. *Memoirs of the American Academy in Rome*, X, pl. 27, 2.

Late.

HANDLE OF KRATER

64. (A-P 311) Fig. 18

Th. including moulding at the side, 0.02 m.

Fragment from the upper part of the handle of a volute krater. The piece is broken at the top and bottom and shows traces of two circular struts at the back. Flaky glaze on the inside of the handle. Light reddish buff clay. Dark brown to black glaze, thin at the edges of the figures and on the ground lines. Incised: the front line and the hem of the dress of the second figure in the upper zone; the tail of the second panther in the lower. Red: the hanging fold of the garment of the second figure; the necks of the panthers; the right edge of the handle itself. White: the belly stripes of the animals.

In the upper zone, two draped and facing figures. In the lower, two panthers heraldically opposed. A double row of rays on the edges of the handle.

Ca. 550 B.C.? The vase is hard to date as the drawing is so poor.

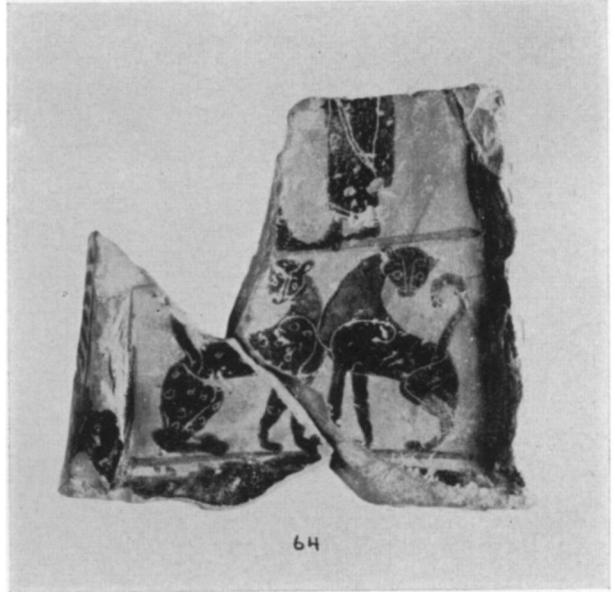


Fig. 18

HYDRIAE

65. (A-P 399, A-P 712) Fig. 19

Th. of side, 0.004 m.; th. of shoulder, 0.007 m.

Fragment of the shoulder and side. Reddish buff clay; red brown wash on the ground. Fairly good glaze; the red applied after the incision. Red: the manes and tails of all the horses, the breast plate of the second horse, dots on the strap of the third. White: the chiton of the charioteer, the hem of the garment of the figure on the shoulder, the splotch on the drapery hanging in the field.

Quadriga in front view. The charioteer's cloak hangs in the field at the right and the reins radiate out from his hand; at the side, ivy; on the shoulder the legs of a man running to the right. The heads of the horses are in an unusually confiding position (but cf. *C. V. British Museum*, III H e, pl. 71, 2 a; *C. V. Cambridge*, III H, pl. XIII, 1 b; Langlotz, *Würzburg*, pl. 83, no. 256).

Last quarter of the sixth century B.C.

66. (A-P 306, A-P 309) Fig. 19

Th. of side, 0.003 m.; th. of shoulder, 0.005 m.

Three fragments of the shoulder and side. Good glaze. The slip on the shoulder is yellowish white, the ground on the side reserved. Red: on the shoulder, the horizontal spoke of the wheel, the lower line of the car (?), the manes and the breast plates of the horses; on the side, the cross-bar of the cithara, the stripes following the folds of the drapery. White: the collar or fillet around the neck of the musician, the top of the cithara, dots on the drapery.

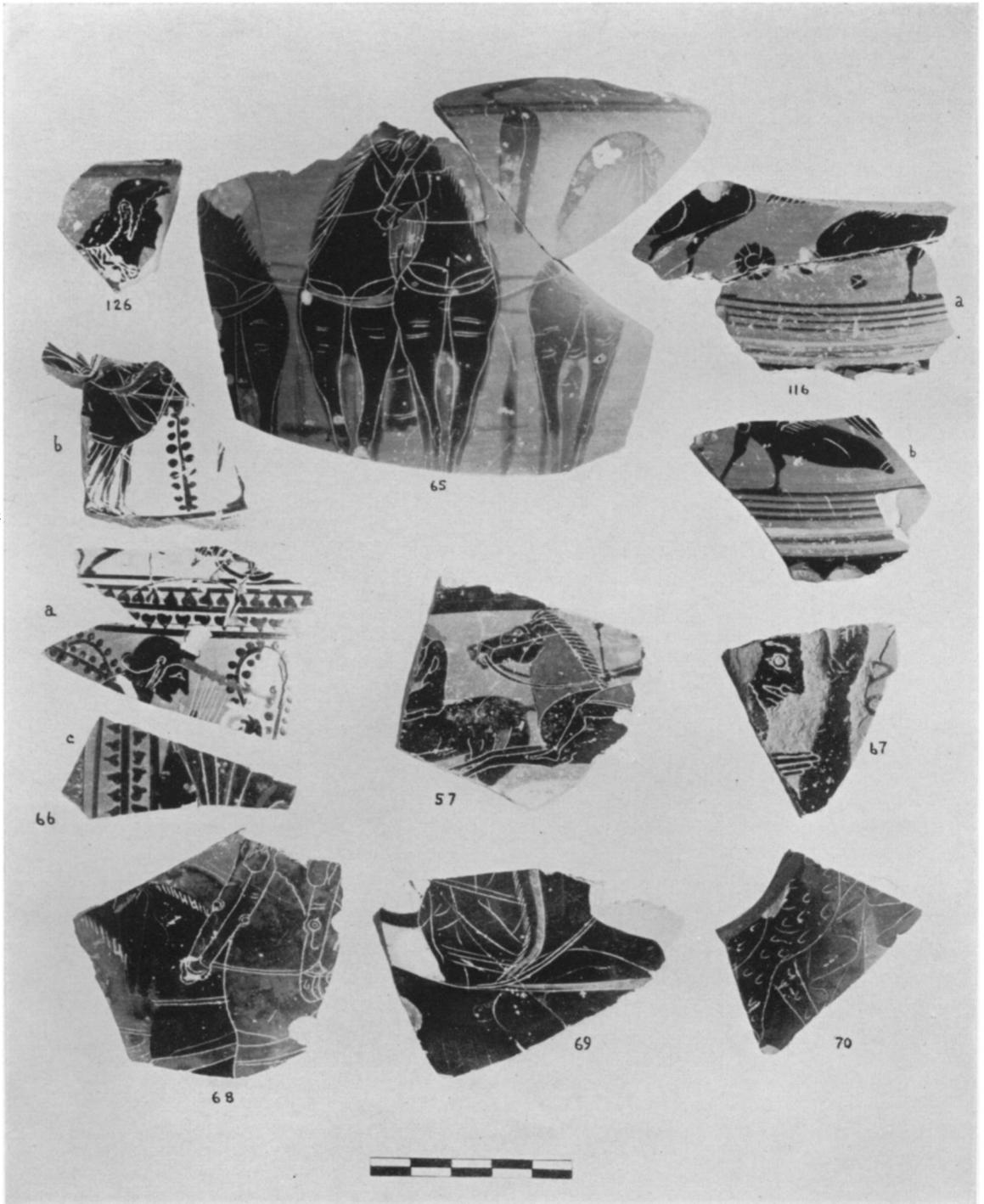


Fig. 19

The panel on the side is topped and flanked with ivy-border. The horses on the shoulder belong at the right of the chariot wheel and together they form a quadriga. The bit of drapery on fragment *c* belongs at the left of the panel on the side, to a figure taking only a silent part in the music. The citharoedus probably stood in the middle. Vines in the field, both on shoulder and side.

Last quarter of the sixth century B.C.

AMPHORAE

67. (A-P 374) Fig. 19

Th., 0.009 m.

Fragment from the side. The clay not very red; the surface of the ground much eaten away. The outline of the right hand is incised: the beard red.

The face and most of the raised left arm of a bearded man to right. Below are the stiff fingers of an extended right hand. At the right, running downwards, the letters ΔO .¹

Ca. 560-550 B.C.

68. (A-P 163) Fig. 19

Th., 0.007 m.

Fragment from the side. The glaze is in very poor condition, mottled in the firing. Parts of the outlines were incised: the back of the head of the second horse, part of the side of the head of the third. Red: the manes of all the horses but the third; the breast plates?

Parts of the heads of all four horses of the quadriga are preserved. The third head (and probably the first) were in front view. Usually two, if any, of the horses turn their heads.

Last quarter of the sixth century B.C.

69. (A-P 91) Fig. 19

Th., 0.007 m.

Fragment from the side. Good glaze. Red: the line of the mane of the near horse; his breast plate.

Part of the scene is not hard to understand: a fragment of the neck and body of the near horse, with the torso of a man bending forwards. Three other systems of lines must be accounted for, however: the three parallel lines at the level of the horses, the two parallels over the man's elbow, and the lines passing under his right arm and over his breast. The first set can be explained as reins drawn taut, the second as a goad held in the man's left hand or as the separate rein of one of the horses behind; the third perhaps as a shield strap. The man may possibly be interpreted as the charioteer standing in the car while the horses are being led up for the harnessing, or he may be driving another quadriga in the lead of the first team. The white space behind the man represents the chiton of a second figure in the same car.

Last quarter of the sixth century B.C.

¹ Beazley suggests that this fragment is from a panathenaic amphora like the amphora in Toronto (*Vases in Toronto*, pl. LIII, no. 349) with a foot-race on the reverse. The lower hand would then belong to a figure behind. "I should like to read $\delta\sigma[\lambda\chi\acute{o}\varsigma]$, but it seems to be a sprint."

70. (A-P 93) Fig. 19

Th., 0.007 m.

Fragment from the side. Good glaze. Red: the border of the himation; the beard of the goat(?).

The lower part of the figure remains, with part of the folds of himation hanging free over a tight chiton. At the left are the breast and upper forelegs of an animal seemingly feathered like a bird but more possibly to be interpreted as a goat, and thus the figure as Dionysos.

Last quarter of the sixth century B.C.

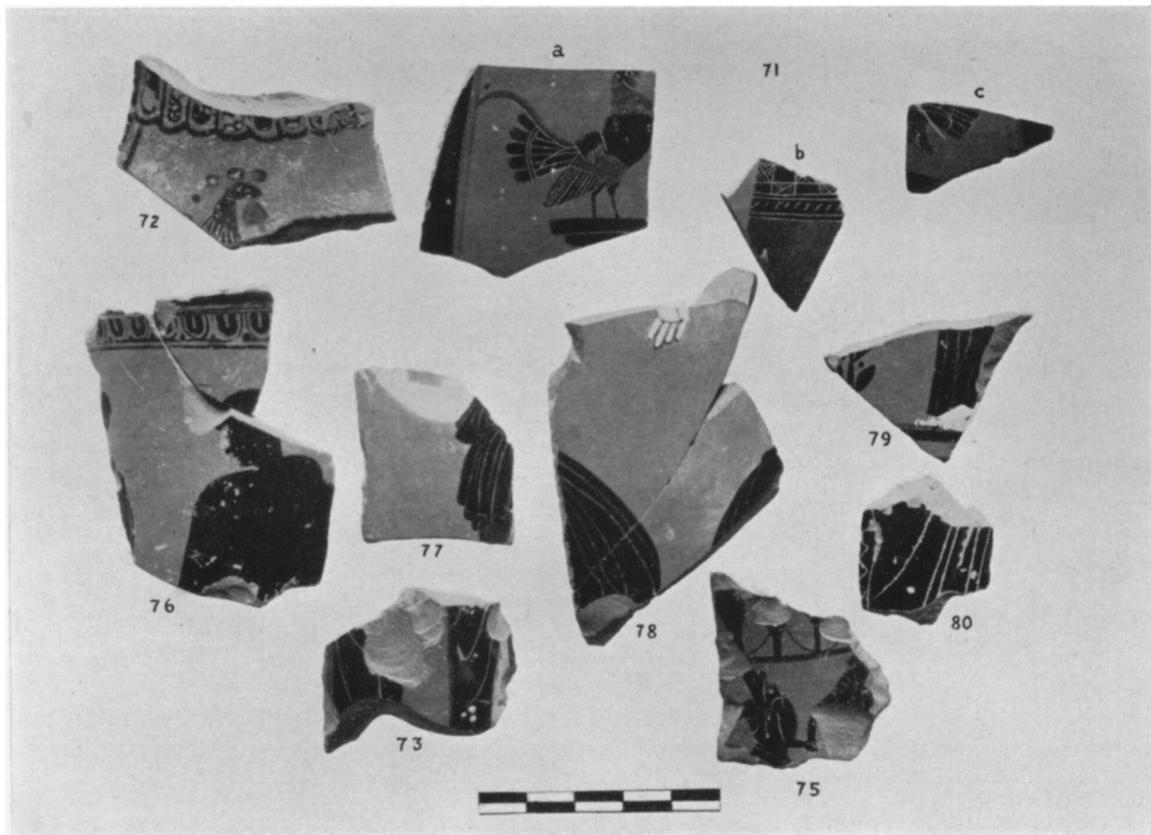


Fig. 20

PANATHENAIC AMPHORAE

71. (A-P 417, A-P 437, A-P 672) Fig. 20

Th., 0.004 m.

Three fragments of the obverse. Very red ground; excellent glaze. Red of two kinds used: a thin wash on *a* for alternate feathers of the cock's tail, for the line of the long plume, for part of the middle band of the body, for the line along the edge of the panel; on *c* for the middle of the body. Bright red on *a* for the neck and wattles and for the spot immediately above the right leg; on *b* for the chiton.

a shows the cock and the column of the left side; *b* the lower part of the drapery of Athena; *c* the cock on the right and part of the edge of the panel. This piece must belong to the same vase, although the column capital is crooked in relation to the side of the panel and the incisions are more careless.

72. (A-P 620) Fig. 20

Th. above, 0.009 m.; th. below, 0.005 m.

Fragment of the obverse. Poor glaze. Red for the comb and wattles.

The head and neck of the cock at the left of Athena. At the top, part of the tongue border; at the left, the edge of the panel.

Fourth century B.C.

LOUTROPHOROI AND SIMILAR VASES

Loutrophoros

73. (L-5-6) Fig. 20

Th., *ca.* 0.009 m.

Part of the neck. Reddish clay; red wash. Good glaze. Red: spots on the himation. White: the chiton of the second figure and the dot pattern on the himation of the same figure; a stripe down the front of the first. The white is yellowish.

At the left is the lower middle part of a cloaked figure facing left. At the right, the middle of a second draped figure facing the other way.

Late sixth century B.C.

“Lebetes gamikoi”

74. (A-P 74 a-i, A-P 15, A-P 104, A-P 398, A-P 680, K-4-5) Fig. 21

Estimated diam. of top zone, 0.27 m.; of second zone, 0.29 m.; of third, 0.325 m. Th. of top zone, *ca.* 0.015 m.; of second, 0.015 m. (one piece, 0.009 m.); of third, 0.008 m.

Fifteen fragments of the foot of a large vase. Reddish buff clay; yellow brown wash. The glaze is mottled in places; the inside of the vase is reserved. Most of the outlines are incised, especially on the main zone. Red: top zone: the solid part of the wings and the long plume of the tail of the cock on the left, the belly stripe of one of the deer, the mane of the lion. Second zone: bands on the hair of the sphinxes, the solid part of the wings, the markings on the haunches. Third zone: the necks, the rib and haunch markings of the deer, spots on the foreheads and necks of the panthers. White: the faces and breasts of the sphinxes.

The vase is made up of three zones of animals. Its diameter can only be estimated: it increases in width toward the bottom, and the walls are thicker toward the top and thinner below, with even a slight convex curve in the lower zone. On the upper zone (crowned by a band of open and closed lotus buds) are: cocks heraldically flanking a central plant, two deer or stags facing away from each other, a lion facing a stag (perhaps one of the two just mentioned). Below, with a similar band of lotus between, is a row of ten or more tall sphinxes. The third zone consisted of alternate deer or

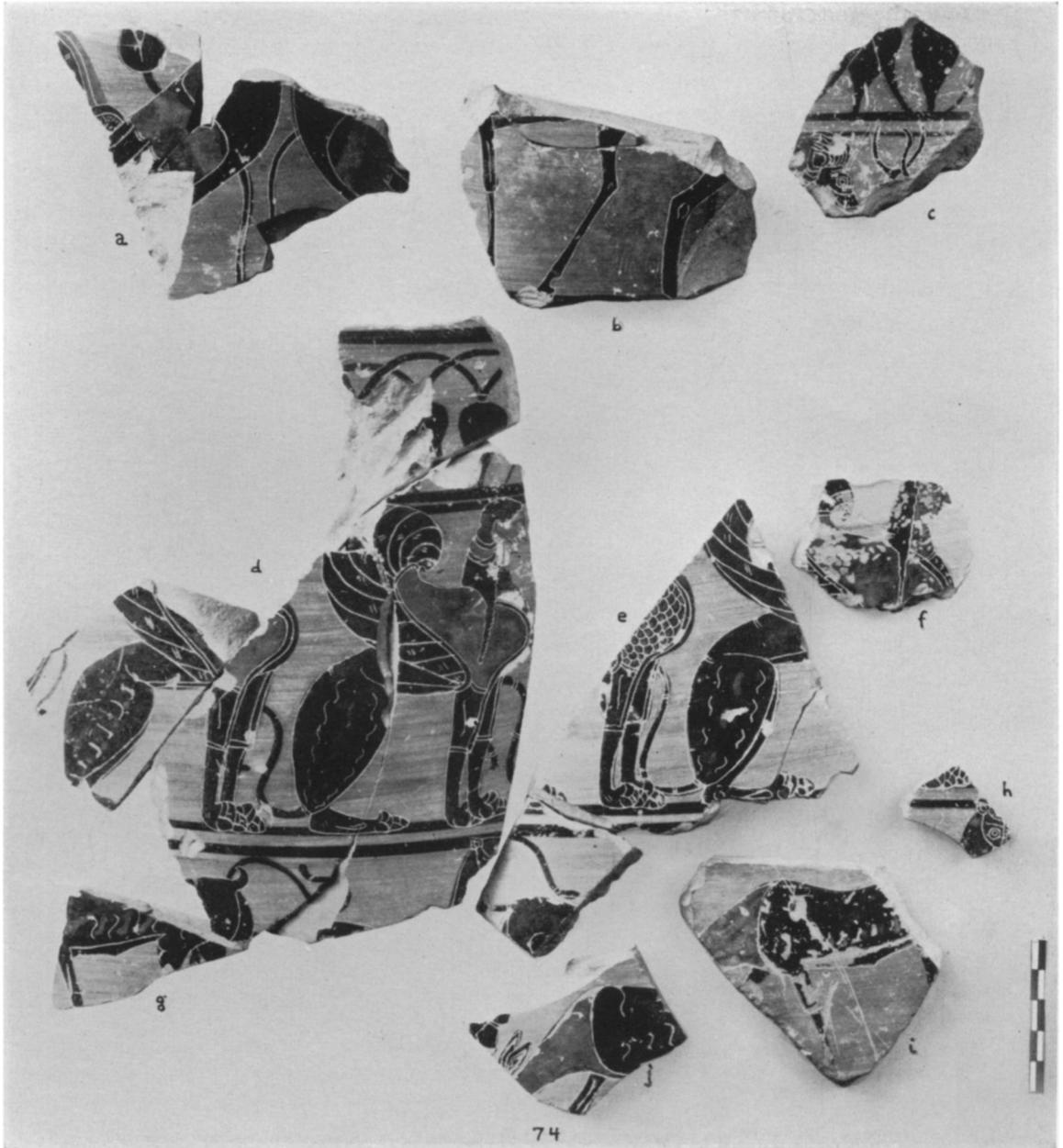


Fig. 21

stags and panthers, with the stags facing left, the panthers right. The design shows an almost archaistic love of decoration in the variation of the breast patterns, the elaboration of the haunch markings and the feet.

A fragment from the Acropolis, [1199] (Graef-Langlotz, I, p. 132, Phot. Germ. Inst. 266), so resembles **74** at first glance as to seem part of the same vase. It is not from the same: the band of buds is narrower, the zones slightly shorter (especially the upper ones), the sphinxes more closely spaced. The whole is on a smaller scale.¹

The fat buds, although they look early, can continue at least as late as the middle of the century (cf. *C. V. Villa Giulia*, III F g, pl. 1, 4–6, a Clazomenian dinos, to be dated to the middle of the sixth century). In their chain form they cannot be earlier than the beginning of the second quarter.

Ca. 560 B.C. Compare the faces of the women on [2391] (Graef-Langlotz, I, pl. 97) with those of the sphinxes.

75. (A–P 106) Fig. 20

Th., 0.009 m. (thicker at the top).

Fragment of a stand. Reddish clay; fairly good glaze. The horizontal line is in dilute glaze. No incised outlines. Red: fillets, a panel on the dress of the first woman. White (now practically disappeared) for the flesh.

The upper part of two female figures holding hands: the one on the right faces right but looks back; the second figure faces entirely to the right. The top border consists of a chain of lotus buds.

Late sixth–early fifth centuries B.C.

76. (A–P 782) Fig. 20

Th. at bottom, 0.009 m.; th. at top, 0.004 m.

Fragment from near the top of a stand. Shiny black glaze inside. Relief line on the ovules. The drawing of the inner details is done with very fine incision.

The upper part of a draped youth looking left. Traces of a woman with her back to him at the left. This vase is related to late black-figured stands from the Acropolis [I 1186] (Graef-Langlotz, pl. 66) and [I 1185] (*ibid.*, pl. 69).

Ca. 470–460 B.C. Time of the Achilles painter.

77. (T–1–41) Fig. 20

Th., 0.004 m.

Fragment from the side of a lebes; the interior unglazed. Incised inner details as on 76. The white of the flesh applied on the ground of the clay. The markings on the white in dilute glaze.

The right arm and part of the girt peplos of a woman.

Late.

78. (A–P 296) Fig. 20

Th., 0.005 m.

Similar fragment; the same technique.

¹ Herr Wedekind points out that the fragment is slightly later: the legs of the panthers slimmer, the execution more careless.

The right hand and part of the billowing chiton of a woman hurrying to the right. At the left, the lower drapery of another woman going in the opposite direction.

Very like 77.

79. (L-5-22) Fig. 20

Th., 0.005 m.

Fragment from the neck? also unglazed inside.

The lower part of the drapery and the foot of a woman to the left; a plant at the left edge.

Ca. 470-460 B.C.?

80. (B-10-10) Fig. 20

Th., 0.005 m.

Fragment of a narrow stand. Good glaze. Coarse incisions. Red: the stripe along the lines of the folds. White: spots on the himation.

The lower middle part of the drapery is preserved, with the folds of the himation drawn tightly around the body.

Late sixth century B.C.

KOTYLAI

81. (A-P 783) Fig. 22

Diam. of lip as restored, 0.149 m.

Mended from many pieces. The foot, half of one handle, over half of the rim, and many small fragments of the side are restored in plaster. A black offset lip with a reserved line around the



Fig. 22

inside. Tongues below the scene. Black on the inside of the ring foot, which is reserved except for two black circles. Red: on A, for the chiton and the rim of the shield of the first man, and the breast strap of his horse; for the rim of the shield of the second figure; on B, for the mane of the horse, for a panel on the chiton, and for the rim of the shield of the second figure. White: on A, the tail of the crest and the device on the shield of the first figure, the shield device of the second; on B, the crest of the second warrior, the balls on the shield of the second.

Combat. On either side are three warriors. One leads a horse (in this illustration the upper part of his body is missing). Flanking him to right and left are other warriors with helmet, shield, spear, and greaves. Under either handle, a dolphin.

Late sixth century B.C.

82. (A—P 75) Fig. 23

Th. below, 0.005 m.; th. above, 0.003 m.

Fragments from both A and B; the start of both handles preserved. Restored in plaster. Glaze in good condition. A reserved line around the inner edge of the offset lip. Careless incisions. Red: splotches on the cloaks; the shields, beards, and fillets.

On either side, Ajax and Achilles playing (backgammon?). Behind them are their shields and helmets. Vines in the field; palmettes at the handles. Each of the figures has two spears over his shoulder.

Early fifth century B.C.

83. (R—212) Fig. 30

Th., 0.003 m.

Part of the nearly straight side. Red: tongue of the lion (applied directly on the clay). White: the teeth (also directly on the ground).

The gaping jaws, the eye and the raised left paw of a lion crouching to left.

End of the sixth century B.C.

84. (A—P 406) Fig. 30

Th., 0.002 m.

Similar fragment. Red: dots on the lion skin; band on the helmet. White: the face of Athena, the teeth of Herakles' lion skin.

Athena and Herakles, standing in a chariot? Their heads are in parallel formation to the right. Above, the end of her crest.

Ca. the end of the sixth century B.C.?

KYLIKES

Cups with straight rim (not offset)

85. (A—P 173) Fig. 24

Th. near edge, 0.02 m.

Fragments of kylix with inner picture reaching to the edge of the interior. Nine pieces from the centre of the vase mended and restored in plaster. The ring foot is almost completely gone (underside reserved; a concentric circle below). Good glaze on the interior. Red: the manes and tails of the horses; the fillet of the bearded man. No incised outlines.

Three men proceeding to right with the horses they are leading; traces of a fourth horse. One of the men wears a helmet and a close chiton; the others are naked.

Late sixth century B.C. Graef-Langlotz, I, Group V, p. 160 f.

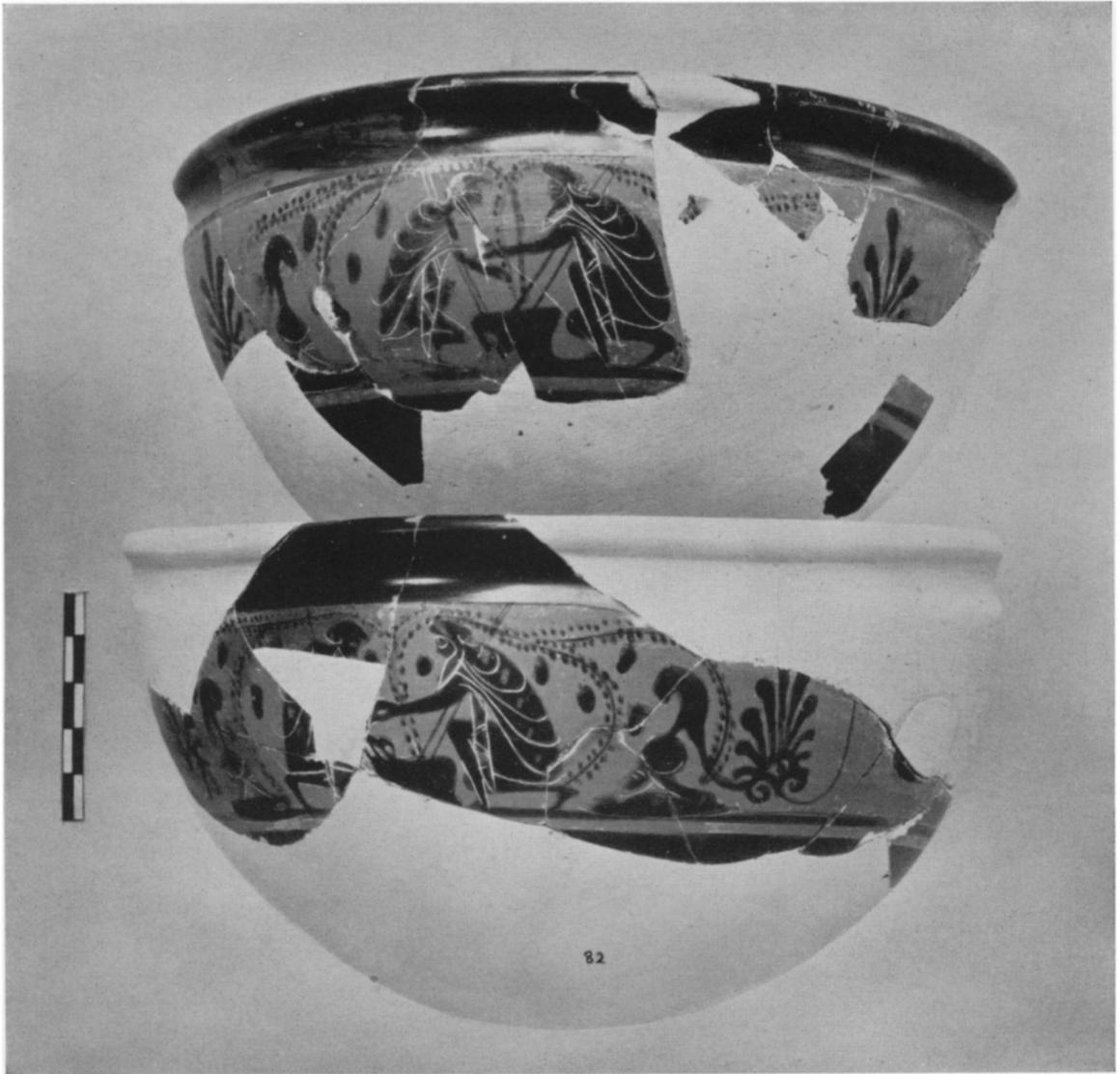


Fig. 23

86. (A-P 108, F-4-4) Fig. 24

Th. near foot, 0.005 m.; th. of side, 0.002 m.

Fragment of similar cup; on the reverse, the start of the foot. The outlines of arm and thigh incised. Red: cloak and chiton.

At the right edge is part of the horses neck; at the left the top of his tail. The main part of the picture is occupied by the torso of the rider himself, his shoulders covered by a cloak which makes him look rather like a bird.

Late sixth century B.C. As above, Group V.

87. (A—P 784) Fig. 24

Diam. as restored, 0.178 m.; th., 0.0025 m.

Fragments of a kylix of like type, mended from many pieces and restored in plaster. Buff clay. Good glaze within and without. Careless work; no incised outlines except those of the beards. Red: beard. White: straps around the shoulders of the silens.

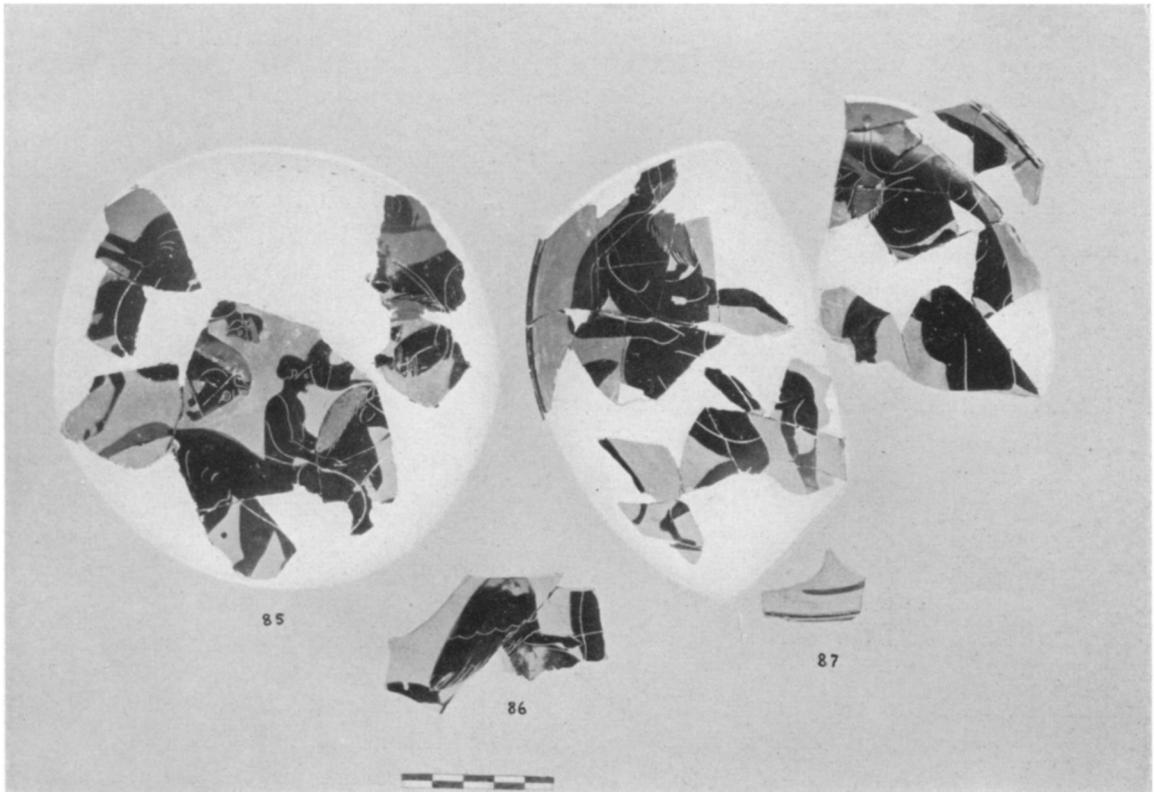
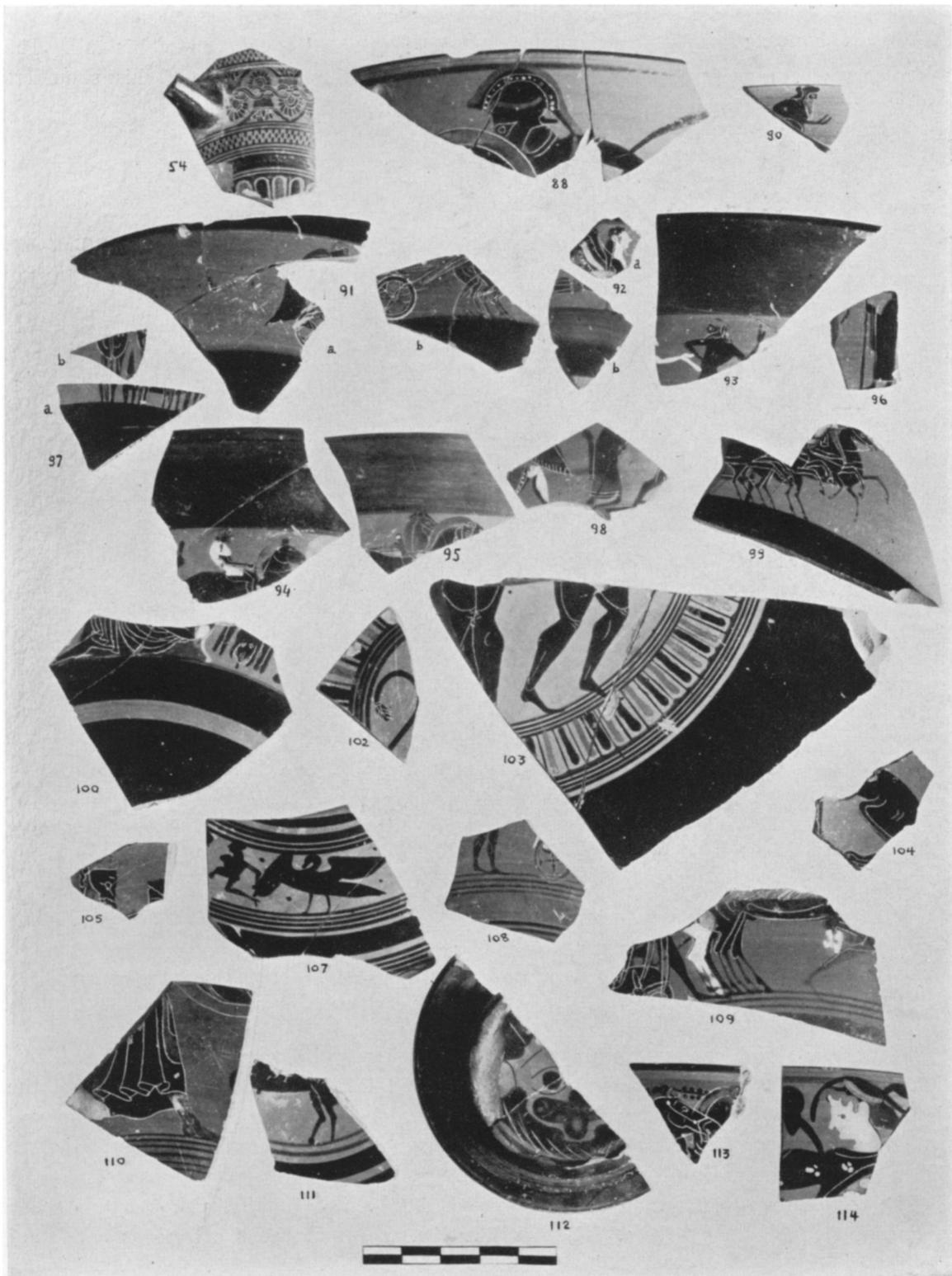


Fig. 24

Two silens stand on the exergue, traces of which may be seen under the first silen's right foot. The silen on the left with outstretched left hand faces the figure on the right. The second starts away (dancing?) to the right with his right arm akimbo and his left raised over his left shoulder. The fragment in the exergue has no relation to the rest of the picture and is falsely restored.

The cup belongs in a group of similar vases from the Acropolis, although this scene is not duplicated among them. Kylikes like the one from the North Slope are found



in the Agora at Athens and in Rome (*Memoirs of the American Academy at Rome*, X, 1932, pl. 27, 2). Mr. Beazley adds two references: *Clara Rhodos*, 4, pp. 221 and 266; and Jacobsthal, *Gött. gel. Anz.*, 1933, p. 7.

Beginning of the fifth century B.C.? As above, Group V. The vases of this class are decorated only on the interior, but cf. Group IV.

Eye-kylikes

88. (UG—4—48) Fig. 25

Th., 0.004 m.

Fragment from the rim; mended from three pieces. Good glaze; no incised outlines except those of the shield. Red: the line of the crest of the helmet, the ornamental band on the casque, the rim of the shield, the sword strap. White: the line of dots around the crown. A reserved line around the rim of the interior; the upper edge of the rim is glazed.

The upper part of a warrior seen in back view, together with the upper part of his shield. The brow of the eye of the cup appears at the right.

Ca. 530—520 B.C. As above, Group VIII, pp. 165 ff.

89. (A—P 418, A—P 402) Fig. 26

Th., 0.003 m.

Six fragments of the rim and side of a white ground kylix. One handle and the start of the other preserved. Excellent glaze on the inside; fine white slip outside. A reserved ground for the lines under the scene, and a reserved line inside the rim. Red: alternate petals of the wreaths, panels and stripes and dots on the garments, the inner ring on the irises of the eyes of the cup, also the pupils. White: dots at the neck and on the belts of the women; the outer ring of the irises of the eyes.

a shows the head of a chitonized youth, quite possibly that of a figure between the eyes of the cup. *b*, a woman running left of the eye toward the handle, with traces of a central figure in the place between the eyes. To this figure may belong the head on *a*. The start of the handle is visible at the left. *c*: the upper part of a woman in similar position; the right eye and the start of the handle. *d*: the head of a youth on a much smaller scale, to right. He may belong at the right of this same handle. *e* gives the handle at the opposite side, with a goose below. *f* is a small fragment from the left eye of either side of the cup.

Thus the composition on either side consisted of a figure between the eyes and one on either side, between eyes and handle, with a bird below one handle and presumably another on the opposite side. The smaller figure is puzzling and does not fit normally into the scheme of decoration.

Ca. 520—510 B.C. As above, Group VIII? For the general type of cup, cf. *C.V.*

CUPS OF LITTLE MASTER AND OTHER TYPES

90. (O—6—49) Fig. 25

Th., 0.003 m.

Fragment from the rim of a lip cup, decorated on the upper zone. The inner edge of the lip reserved. Red: the beard.

The upper part of a centaur with outstretched left arm. The top of the thigh of the horse part is visible. See Acropolis [1578] (Graef-Langlotz, I, p. 169, Phot. Germ. Inst. 640) for the restoration of the whole figure. Compare a lip cup in London (B 408: *C.V. British Museum*, III H e, pl. 12, 9, pl. 2, 3 and 13) for the scene (also in Beazley, *J.H.S.*, LII, 1932, fig. 13). See especially his discussion of lip cups, *ibid.*, pp. 168 ff.

Ca. 540 B.C. Cf. as above, Group IX, pp. 168 f.

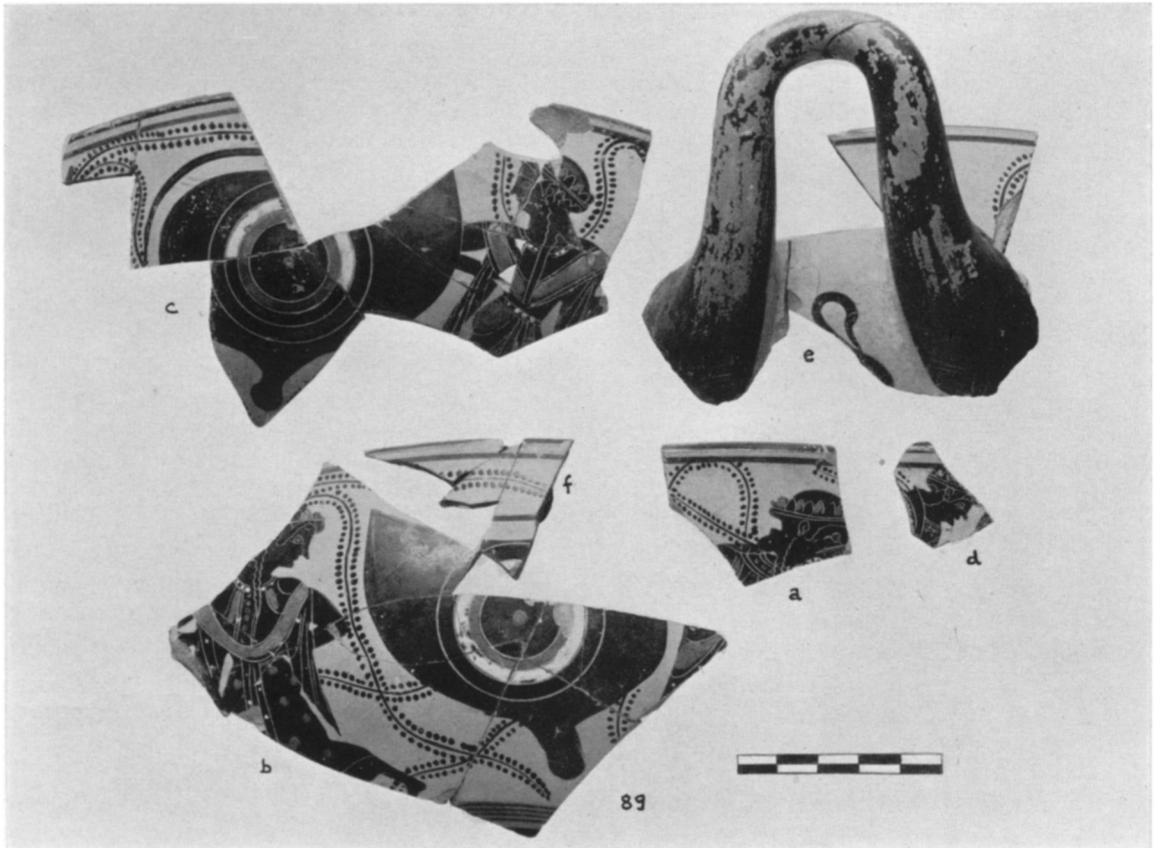


Fig. 26

91. (H-4-22, H-7-40) Fig. 25

Th., 0.004 m.

Two fragments from the handle zone of a band cup with offset lip; *a* mended from three pieces. Good glaze within and without. Red: the walls of the car on both A and B; the hair of the charioteer on A; the tails of the horses on B. The wheels are incised with compasses.

A and B, quadriga. On *a* are preserved parts of the charioteer and a small part of the wheel of the car; at the left, a nonsense inscription. *b* consists of most of the wheel of the car on the other side of the cup, also the hind legs of the horses.

For remarks on a brief picture and the use of the inscription, cf. Beazley, *op. cit.*, p. 187. One thinks of Hermogenes in connection with chariots, but this cup is not by him. For Hermogenes, see Beazley, *ibid.*, pp. 196–197.

Ca. 550–540 B.C. As above, Group XIV, pp. 171 f.

92. (A–P 501, A–P 558) Fig. 25

Th., 0.003 m.

Two fragments of handle zone of a similar cup. Good glaze. Red: fillet, bands on wing and tail. White: flesh, band on wing, dots at the base of the feathers, a row of dots flanking the red band on the tail.

On either side, a siren. The sirens on this cup are in the tradition of Tleson (the cup in the Cabinet des Médailles, *C.V. Bibliothèque Nationale*, III H e, pl. 47, 5–8), but also not by him. For Tleson, cf. Beazley, *op. cit.*, pp. 195–196. Compare the lip cup in Würzburg (409: Langlotz, pl. 13) with a siren on either side.

Ca. 550–540 B.C. As above, Group XIV.

93. (A–P 171) Fig. 25

Th. at rim, 0.004 m.; th. below, 0.0025 m.

Fragment of the rim of a band cup (rim not offset). The glaze is good on the outside, thinner on the interior. A reserved band around the inside of the lip. Red: the hair of the man. White: the flesh of the woman.

Silens and maenads dancing. The upper part of a naked silen and the left arm and the nose of a woman looking toward him. For the scene, see *J.H.S.*, 1932, p. 204, fig. 20, a band cup in New York.

Ca. 540 B.C.? As above, Group XV.

94. (H–7–41) Fig. 25

Th. at rim, 0.005 m.; th. of side, 0.003 m.

Fragment from the rim of a similar cup; mended from two pieces. Good glaze within and without. Red: the mane of the horse, the hair of the youth.

A procession to the right? A rider and the upper part of one of the horses remain. At the left, a man's hand holding something?

Ca. 540 B.C. Group XV.

95. (A–P 707) Fig. 25

Th., 0.003 m.

Fragment of a similar cup; the glaze on the band very green and worn. The outlines of the figures are incised. Red: the manes of the horses. White: the end of the bar of the chariot pole.

Quadriga to right. The heads of three of the horses are preserved, with a small part of the chariot pole and the reins.

Ca. 540 B.C. Group XV.

96. (D-5-41) Fig. 25

Th., 0.003 m.

Fragment of handle zone of band cup. Red: folds of cloak over wrist; dots on dress of the second figure.

Two figures facing. Only the raised left hand of the first is preserved; most of the second, draped figure remains (head and feet are missing) standing to left.

Third quarter of the sixth century B.C. Group XVII, pp. 177 ff.

97. (A-P 141, A-P 570) Fig. 25

Th., 0.003 m.

Two fragments of band cup. Good glaze.

On either side, a quadriga in front view. *a* shows the lower part of the car and the horses' legs. *b* is not from the same side: the spacing of legs and wheels differs slightly, but from its measurements it doubtless comes from the same cup.

Ca. 540 B.C. Group XVII.

98. (H-1-60) Fig. 25

Th., 0.003 m.

Part of the handle zone of a band cup. Fairly good glaze. The outline of the wing incised.

Red: the chiton, the bar on the wing of the Nike; the panel on the lower part of the drapery of the first man. White: the flesh of the Nike; the dots on the hem of the chiton of the first man.

Part of the left leg and wing of a Nike hastening to right; the draped figure of a man to left, and the left leg of a second man striding to right. Compare a band cup in Würzburg (398: Langlotz, pl. 11).

Ca. 540 B.C. Group XVII.

99. (A-P 10) Fig. 25

Th., 0.003 m.

Similar fragment; mended from three pieces. Good glaze. Red for the car and for the manes of the horses.

Quadriga to right. The forepart of the quadriga is preserved, with its prancing horses and its wheels seen in three-quarter view. A vertical line of dots punctuates the scene at the right.

Last quarter of the sixth century B.C. Group XVII?

100. (A-P 107) Fig. 25

Th., 0.004 m.

Fragment of the handle zone of a cup, with the reserved stripe below. Good glaze. White: the cushion and the pattern of dots on the cloak.

Herakles feasting. The draped man lying on a cushion with his lion skin hanging on the wall at the right must be Herakles. The lower end of his club (?) may be seen at the extreme right.

Ca. 510 B.C. Group XVIII, pp. 179 f.

101. (A—P 785) Fig. 27

Th. below, 0.004 m.; th. near edge, 0.0025 m.

Two fragments of a kylix with straight rim; eyes at the handles. Both fragments mended from many pieces. Buff clay; good glaze within and without. Red: the fillets of the youths and stripes on their cloaks, the irises of the eyes of the cup. White: the circles around the central dots of the eyes.

On either side, between eyes, a reclining youth wrapped in a cloak. From his hands spring the stalks of a vine.

Late sixth century B.C. Group XIX, pp. 180 f.

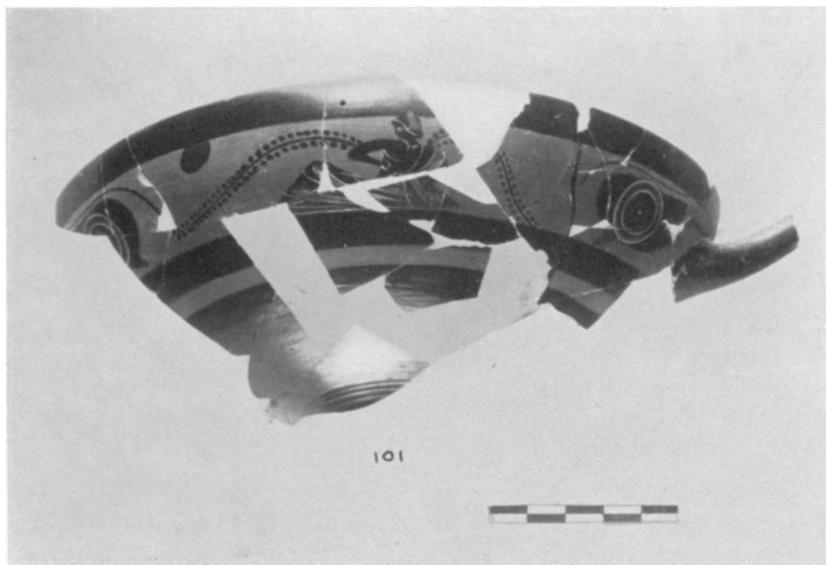


Fig. 27

102. (A—P 509) Fig. 25

Th., 0.003 m.

Fragment of a cup decorated on the interior; the start of the foot visible on the outside. Good glaze. The tongues alternately red and black, with no relief line between.

A feline to right. Only the tail of the animal is left. Compare Louvre F 65 (*C.V.*, III H e, pl. 77, 7, 9, 11). Probably from a lip cup (as for instance, Beazley, *J.H.S.*, LII, 1932, p. 175, fig. 8).

Ca. 550 B.C. Group XXII, pp. 182 f.

103. (A—P 733) Fig. 25

Th. near centre, 0.007 m.; th. of side, 0.005 m.

Fragment of cup decorated on the interior. Mended from two pieces; the start of the foot on the reverse. Good glaze. Red: alternate tongues of the border (relief lines between). Two reserved bands on the exterior.

Courting scene. Remain the lower legs of man and boy at the left and those of a third man dancing to the right. For the same motive, see Acropolis 1761 (Graef-Langlotz, I, pl. 86, explained by Beazley in *C. V. Oxford* text to III H, pl. 3, 23, 24 and 26). Although the cup from the Acropolis is much less careful, the glaze less good, the scale smaller, the cups may very well be from the same workshop. They have the same flat bowl and the reserved band around the tongues with the red applied directly on the ground. The third figure on the Acropolis vase carries a wreath.

For courting scenes, see Beazley, *J.H.S.*, XLIX, 1929, pp. 260 f.

End of the sixth century B.C. Group XXII.

104. (A-P 328) Fig. 25

Th., 0.003 m.

Fragment of the interior. Good glaze. The outline of the leg incised. Red: a stripe outlining the hind leg.

The haunch, and part of the hind paws and the forelegs of a feline to left. From a lip cup?

Ca. 550 B.C. Group XXIV, pp. 184 f.

105. (A-P 386) Fig. 25

Th., 0.005 m.

Fragment from the interior. Good glaze. The outline of the boy's face incised. Red: the hair and the beard of the man; the fillet of the boy.

Courting scene. Part of the heads of a man and a boy facing each other. One of the man's hands is touching the chin of the lad. Belongs to **103?** (Beazley).

End of the sixth century B.C.

106. (A-P 786) Fig. 28

Diam. of lip, 0.144 m.; diam. of foot, 0.062 m.; height, 0.068 m.

Stemless kylix. Mended from many pieces; restored in plaster. Fairly good glaze. Red: petals of palmettes. White: dots at the base of the petals and in the loops of the connecting chain. A reserved line under the handle zone.

On the handle zone, a chain of vertical palmettes.

Late sixth-early fifth centuries B.C. Group XXVI, pp. 186 f.

107. (A-P 100) Fig. 25

Th., 0.004 m.

Fragment of "Droop" cup. Mended from two pieces. The interior is black, the glaze good. The lines tend to become diluted.

Pygmy and cranes? On the main figure zone (upside down) are a swan or crane, a small running figure (a pygmy?) and the tip of the wing of another bird. On the handle zone, traces of the loops of the chain of buds.

None of the several fragments of "Droop" cups among the Acropolis fragments match this piece. Acropolis 1842 comes nearest (illustration missing in the publication). No human figures appear in Ure's classification (*J.H.S.*, LII, 1932, pp. 55-71). Beazley (*ibid.*, p. 167, note 3) also gives the literature of the subject.

Ca. 540 B.C.? Group XXVIII, p. 188.



Fig. 28

108. (A-P 756) Fig. 25

Th. at top, 0.003 m.; th. below, 0.004 m.

Fragment from the handle zone of a "Droop" cup. Good glaze, faintly speckled and metallic on the inside. Red: the band under the scene. White: the end of the chiton of the charioteer.

A man following a chariot. The wheel of the car and the hem of the charioteer's chiton are preserved, with the legs of the man behind the chariot. The wheel is hand drawn. Cf. Ure, *op. cit.*, pl. III, no. 86.

Ca. 540-530 B.C. Group XXIX, pp. 188 f.

109. (A-P 660) Fig. 25

Th., 0.005 m.

Fragment from the handle zone of a cup. Good glaze. A reserved line inside? Red: the tail of one of the horses; a line under the scene. White: the third horse.

Quadriga to right. Part of the wheel and car show at the left, then the hind legs of the horses and the line of their bellies. Behind the chariot, the leg of a man; at the right, the greaved leg of a warrior walking beside the horses.

Cf. Ure, *op. cit.*, pl. III, no. 96. Group XXIX?

110. (A-P 109) Fig. 25

Th., 0.0055 m.

Fragment of the side of a cup. The fragment has been burnt and the glaze dulled. Red: a stripe on the chiton of the woman; the edge of the shield(?). White: the woman's foot.

Athena? The lower drapery of a woman hastening to the right, apparently with a shield on her arm; the tip of a ray shows below the horizontal lines under the scene.

Ca. 520-510 B.C. Group XXIX? or more likely VIII?

111. (A-P 682) Fig. 25

Th., 0.004 m.

Fragment of a small stemless cup decorated on the interior only, except for a zone of rays, alternately solid and in outline, over the foot. The start of the foot preserved. On the interior, two concentric circles in dilute glaze and a reserved band around the central design. The outline of the rays in relief line.

A horse to left: the hind legs and part of the body of the animal remain.

End of the sixth century B.C.? Group, XXXI, pp. 190 ff.

112. (T-1-35) Fig. 25

Present height, 0.023 m.

Part of the foot and centre of a small cup. The glaze only fairly good. Red: the teeth, the tongue and tusks, and a stripe around the beard of the gorgoneion. Relief line for the ears, eye, and brow. Incised beard and hair.

In the centre of the cup, a gorgoneion. There are a great many cups with gorgoneia from the Acropolis. See also, for example, *C.V. Compiègne*, III H e, pl. 11, 1-18.

Last quarter of the sixth century B.C.? Group XXXI.

113. (A-P 693) Fig. 25

Th., 0.003 m.

Fragment of rim of kylix. Good glaze. Red: the manes of the horses and the breast plate of the foremost horse. White: the "joints" of the harness.

Quadriga to right. The heads of two of the horses are left, with a vine in the field. This cup is like many other examples from the Acropolis, but rather better than the average.

End of the sixth century B.C., beginning of the fifth. Group XXXIII, pp. 194 ff.

114. (A-P 253) Fig. 25

Th., 0.004 m.

Fragment of the rim of a kylix. Brilliant, thin glaze. Red: a stripe on the cloak, the eye, the outline of the forepart of the hair, the fillet. White: the flesh, the dot pattern on the chiton.

Woman (maenad?). The upper part of her body to left with right arm outstretched. Vines, bare of leaves, in the field.

Late sixth century B.C.? Group XXXIV, pp. 200 ff.

115. (A-P 111) Fig. 29

Diam. as restored, 0.20 m.

Kylix with offset lip, decorated on the interior. The start of the foot on the reverse. Mended from many separate fragments and restored in plaster. Buff clay; red wash. The glaze on the outside has worn green at one handle and is splotched all around the lip. The glaze at the edges

of the figures is often very thin. Red: the fillets, stripes of the cloaks, over folds over the arms, manes of the horses. White: the fillets of the figures opposite the handles, the chitons of the seated figures, the tail of one of the horses, the tongue of the gorgoneion.

In the centre, a gorgoneion (the cup is upside down in the picture); around, two zones of seated and standing figures and riders. The tongue and part of the beard of

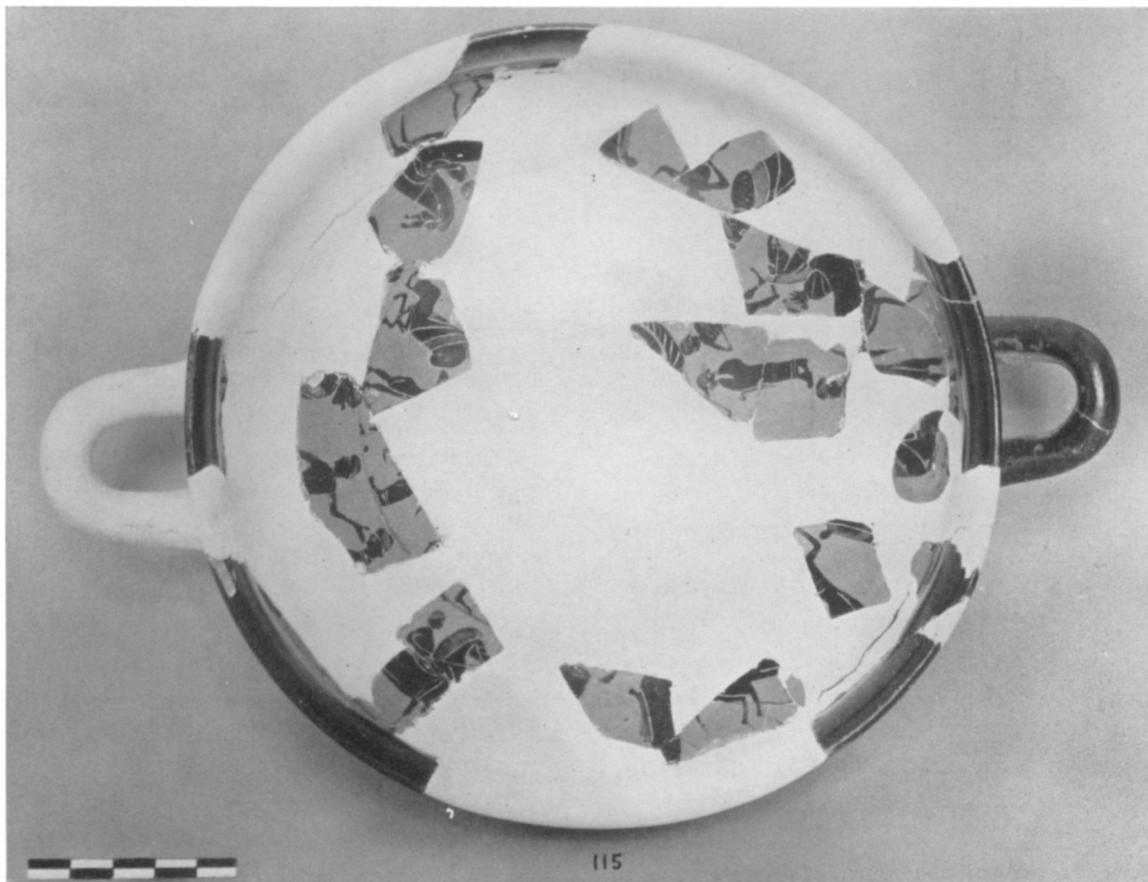


Fig. 29

the gorgoneion are preserved. The fragment at the bottom of the cup as photographed should have been "restored" nearer to the horse at the left, so that the figure with uplifted left arm would have been closer to the horse, and the horse at the right of the fragment thus have had more room for its head and its forelegs.

Cups with similar "zone" decoration on the interior are not common. The Nikosthenes workshop produced one, but in quite a different style, the cup of a different shape, the zones undivided (see Hoppin, *B. F. Vases*, pp. 182-183, no. 5).

Third quarter of the sixth century B.C.

LIDS

116. (A-P 425, O-6-7, N-4-9) Fig. 19

Th. of shoulder, 0.008 m.; th. of side, 0.004 m.

Two fragments of the top and the start of the side of the lid. Two grooves on the outer angle. The clay is quite red, the glaze good. The interior is unglazed. No relief line on the "ribbon" pattern. Red: the wing of the first bird on *a*; a ring around the outer angle of the lid, between the grooves.

On the top: *a*, parts of two swans (?) to right. The bird on the right has spread its wings; filling ornament in the field. On *b*, a swan (?) to left. "Ribbon" pattern around the side of the lid. For the pattern, see **18** (Fig. 6).

Ca. 560 B.C.

117. (A-P 385) Fig. 30

Th., 0.007 m.

Fragment of the upper surface and the ridged outer edge of the lid of a lekaneis? (two narrow grooves). Buff clay, unglazed on the inside. Red: the neck and antlers of the stag (that of the antlers applied on the ground of the clay), the breast of the cock, the wing of the goose, the line on the moulded edge between the chain of buds and the concentric grooves.

Animals: stag, cock, and goose. The fragment must have formed part of a cover with ridged edge. Another example of this kind of vase occurs on the Acropolis, although I have not been able to find its number.

Ca. 560 B.C.

118. (A-P 250) Fig. 30

Th., 0.004 m.

Fragment of the lid of a lekaneis. Buff clay; excellent glaze inside as well as on the exterior. Red: the tail of the second horse; a circle on the inside of the vase.

A race? The hindquarters of the first horse and the forepart of the second.
Late sixth century B.C.?

SMALL VASES GLAZED ON THE INTERIOR

119. (A-P 330 *a-b*) Fig. 30

Th., 0.0035 m.

Two fragments of the slightly concave side of a small vase with excellent glaze on the interior: a kantharos? Red: *a*, the eye of Athena; *b*, the cloak; lines on the inside of the vase. White: *a*, the flesh of Athena; *b*, the foot of the woman.

a: Athena to right. Her eye, nose and mouth, her left arm, a snake of her aegis and part of the spear in her right hand remain. Traces of another figure at the right of the fragment. *b* shows the feet and the lower part of the drapery of a woman to right. Mock inscriptions in the field on both fragments. *b* may form the lower of *a*.

Third quarter of the sixth century B.C.

120. (A-P 40) Fig. 30

Th. above, 0.004 m; th. below, 0.005 m.

Fragment from the straight wall of an open vase with rather pronounced curve. Good black glaze inside. The inscription, as on 119, is in dilute glaze. Red: the tail of the horse. White: the dotted rosettes on the cloak.

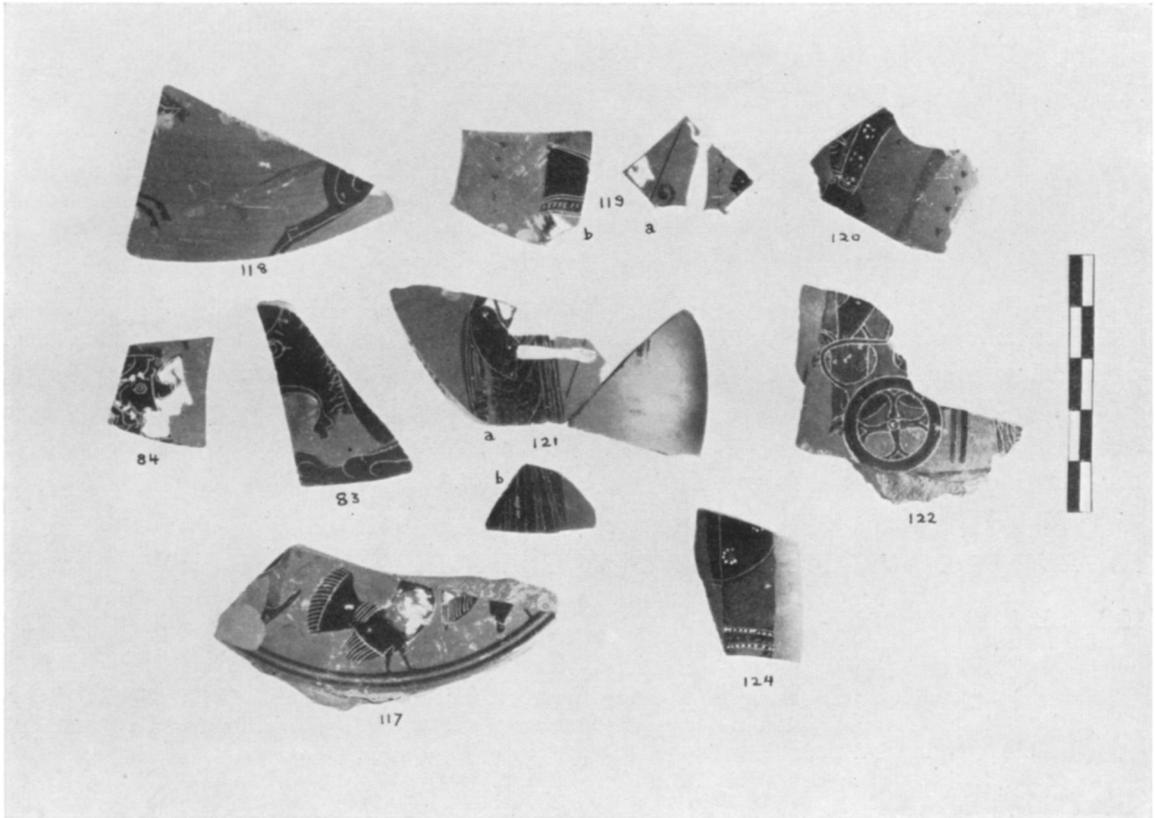


Fig. 30

Man and horse. The tail of the horse remains at the right. At the left is a male figure naked except for a dotted cloak over his raised left arm. Two meaningless inscriptions run obliquely across the field.

Third quarter of the sixth century B.C.

121. (A-P 388 *a-b*) Fig. 30

Th., 0.003 m.

Two fragments of the convex side of a small vase excellently glazed on the interior. *a* is mended from two pieces: the "join" is not absolutely certain. Red: a few of the folds of the drapery on both *a* and *b*. White: *a*, the flesh, the dotted pattern on the dress.

a shows the middle part of a draped woman to right holding a staff in her right hand. In her raised left may be an object (a basket or box?) from which hangs a fillet (the lower end of which is visible at the right). A loose lock of hair hangs over her shoulder. *b* gives a fragment of drapery with similar crinkly folds.

Ca. 520–510 B.C.

TRIPOD VASES ONLY PARTLY GLAZED ON THE INTERIOR

122. (A–P 692) Fig. 30

Th., ca. 0.009 m.

Fragment from the upper side of a tripod kothon, with the start of the foot on the reverse; the outer edge is broken away. Greyish buff clay (burnt so that the ground has turned greenish brown). Red: the car (not the railing), panels of the cloak, the tail of one of the horses, and one of the horses entire. White: the chiton of the driver, another of the horses.

Quadriga to right: most of the car and the lower part of the charioteer in a long white chiton, holding a wreath in his right hand. There seems to be a second person in the car at the right. Below, the tails and hind feet of the horses.

Ca. 560–550 B.C. Attributed to the "C" group by Beazley. For the group, see Beazley, *Metrop. Mus. Studies*, V, 1934, pp. 93 ff.; another tripod pyxis, *op. cit.*, p. 114. The drawing of the wheel is especially characteristic.

FRAGMENTS OF VASES UNGLAZED ON THE INTERIOR

123. (A–P 14) Fig. 31

Th. at neck, 0.008 m.; th. below, 0.003 m.

Fragment from the thickest part of the side where it joins with the neck (from a jug?). Burnt. Good glaze; relief lines between the tongues at the top, and for the handles of the spear, the caduceus, and the staff. Red: fillets, alternate tongues of the upper border. White: the faces of the women, decorative panels on the crest of Athena's helmet.

Athena, a woman, and Hermes: the judgment of Paris. The upper part of the heads of Athena (helmet, spear) and the woman (bud-tipped staff), and the top of the caduceus of Hermes remain. Above, the tongues of the upper border.

Third quarter of the sixth century B.C.

124. (A–P 595) Fig. 30

Th., 0.002 m.

Fragment of the convex side of a lekythos or oinochoe. Good glaze. Red: the chiton, except for the pattern of the lower border; spots on the cloak. White: the small dots around the rosettes on the cloak; the lines of dots flanking the pattern of the lower hem.

A draped male faces left. His head and the upper part of his body have gone; a fold of his cloak lies over his left arm.

Third quarter of the sixth century B.C.

125. (A-P 478) Fig. 31

Th., 0.003 m.

Fragment of a thin walled vase with very pronounced curve at the point immediately below the ground line of the scene. Good glaze. Lower edge of the peplos incised. Red: a stripe on the dress. White: lines of dots on either side of the spiral border of the hem.

A woman striding to right. Part of the lower hem of her peplos; the tip of one foot appears at the left.

Two fragments of a vase in the Acropolis collection [2234] (Graef-Langlotz, I, pl. 95, p. 224) with a very similar curve are called *psykter* fragments by Langlotz, and the North Slope fragment may be from another vase of the same shape, but hardly from one of those unusual vases.

Ca. 550-540 B.C.

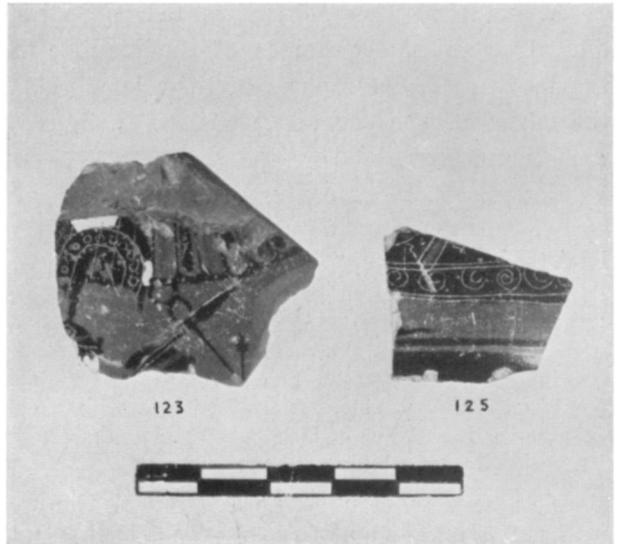


Fig. 31

LEKYTHOI

126. (A-P 587) Fig. 19

Th., 0.005 m.

Fragment from the shoulder and side. The clay is quite red; the glaze good. Red: the fillet and the chiton of the youth; the horizontal line at the angle of the shoulder.

On the side, a youth; on the shoulder, a feline. The head of the youth is preserved, and the upper zigzag border of his chiton. Above, on the shoulder, is part of the paw of a feline to right.

Ca. 550 B.C.

127. (A-P 423 *a-b*) Fig. 32

Th. above, 0.002 m.; th. below, 0.005 m.

Two fragments of lekythos of red figured shape; *a* mended from two fragments. Reddish clay; the white slip slightly yellowish; the glaze cracked. The edges of the figures look diluted. Red: manes, tails, and breast plates of the horses of the first quadriga, the line below the ground line and two lines below the reserved band. As top border, a maeander running to right.

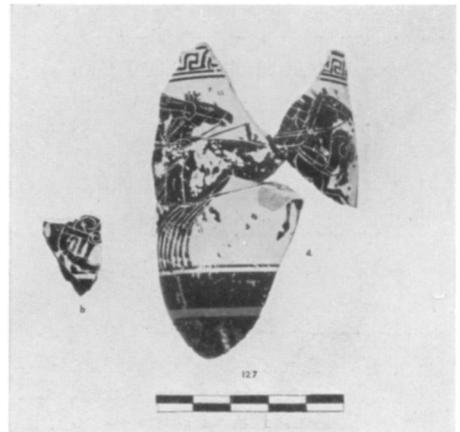


Fig. 32

A quadriga race. *a* shows the foreparts of the first two horses of the hindmost quadriga, all of the horses of the leading team except for the backs of the heads of the last two and for parts of their legs. Meaningless inscriptions in the field. *b* shows the wheel of the second (?) chariot, with a small part of the car and the hind feet of the second team.

End of the sixth century B.C.

PLATES

128. (A-P 295) Fig. 33

Present height, *ca.* 0.021 m.

Fragment of the foot and centre and the start of the rim, with a ridge at the point of junction, on the upper side. The glaze is brownish except where preserved black by the white paint applied over it. Traces of burning. Red: the hair and beard of the first figure; the chiton of the second. White: the chiton of the man; the face of the woman.

Man and woman. The head and the upper part of the breast of a draped and bearded man to right; the long hair, the right shoulder and the neck of a woman also to right. Traces of an exergue at the top of the picture.

Ca. 550 B.C. or early middle of the sixth century.

129. (A-P 696, A-P 729) Fig. 33

Th. on inner edge, 0.007 m.; th. on outer edge, 0.005 m.

Three fragments of the centre. Red clay; good glaze. On the reserved under surface, wide black bands. Ivy pattern below the ground line.

A quadriga to right. *a*: the middle of the charioteer bending forward; part of his elbow shows at the right; on his back, a Boeotian shield. *b*: the wheel of the car and part of the ivy of the ground line. *c*: the forefeet of the horses and the feet of a man accompanying the quadriga; more of the ivy.

Late sixth century B.C.?

130. (A-P 11, B-4-3) Fig. 33

Present height, 0.012 m.

Two fragments of the foot and centre. The under side and half of the outer edge of the foot are glazed. White: the berries on the vine; an object at the lower side of *b*; the pattern on the hanging fold on *a*.

A man to right. *a* shows his lower leg, with two ends of drapery hanging behind. *b* shows two stalks of the vine in the field, with traces of some unidentifiable object below.

Early fifth century B.C.?

131. (A-P 322) Fig. 33

Present height, 0.012 m.

Fragment of the centre and ridged foot. The form and the dimensions of the foot resemble those of 132. Brown glaze, black in places. Red wash within and without. White applied over the border of dots. The under side of the plate is reserved except for a thin line at the outer edge of one of the ridges.

An archer? The upper part of the head of a man to right. Behind him a quiver(?). A vine spray in the field; as border, two rows of alternating dots.

Late sixth–early fifth centuries B.C.

132. (A–P 259) Fig. 33

Width of outer ridge, 0.015 m.; of narrower ridge, 0.006 m.

Fragment of the centre and the ridged foot which consists of a wide concave ridge (nearest the centre) set off by a groove from a narrower ridge, also concave; after another groove, a concave

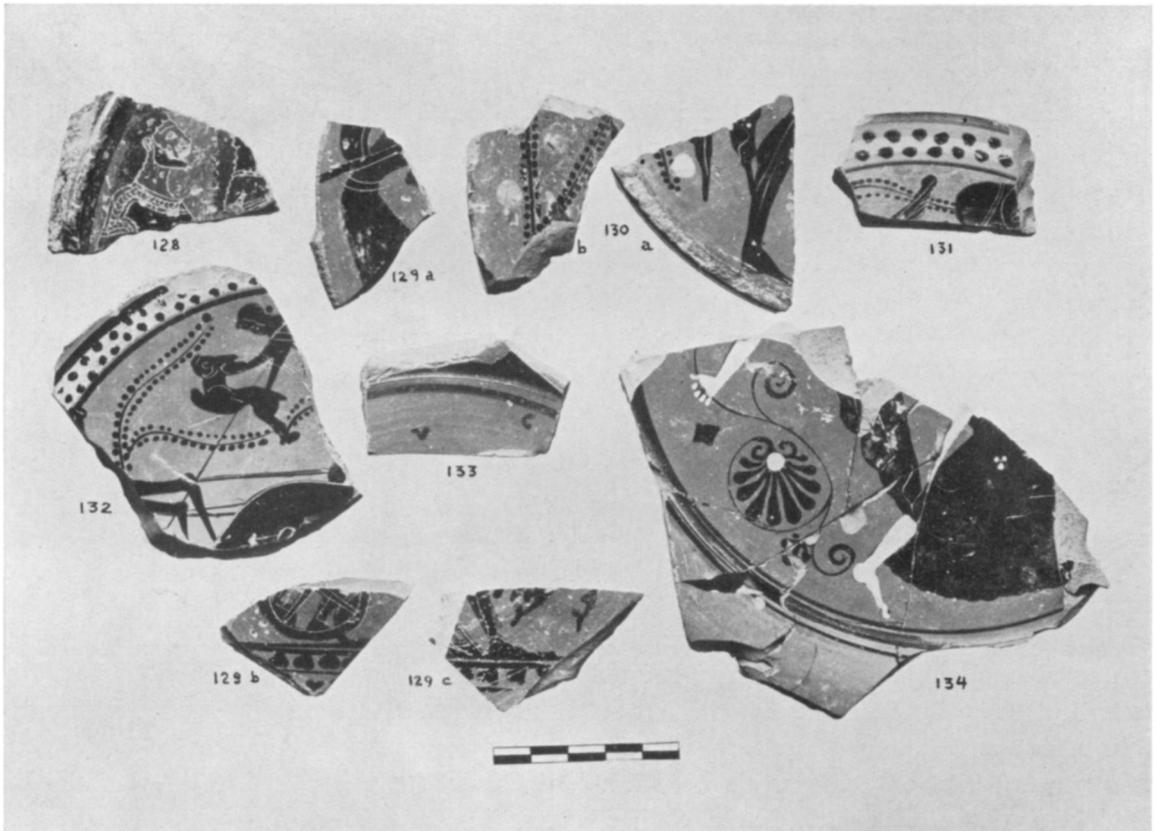


Fig. 33

moulding. The plate is thicker near the centre. Glaze brown to black on the inside, a lustrous black on the outside. The narrow concave ridge and the central part of the under side are black; a reserved circle at the centre. Traces of burning below. White: the ground of the outer border.

The odd looking scene becomes intelligible if one looks at Acropolis 2446 (Graef-Langlotz, I, p. 238, Phot. Germ. Inst. 50), where the draped figure of the charioteer and more of the tails of the horses are preserved, with part of the railing of the car, and the chariot pole. The picture, then, represents a quadriga to right with Eros(?) flying above

to left with a hare in his hands. The dark object above the backs of the horses is the trunk of the vine.

Although the foot is quite different, the two plates must be from the same workshop. There is an extraordinary variety of combinations and permutations in the mouldings of plates.

Late sixth-early fifth centuries B.C.

133. (A-P 578) Fig. 33

Th. of centre, *ca.* 0.005 m.

Fragment of the rim and centre; the rim has a rounded lower edge and a convex upper profile. Brown-black glaze; red wash on the interior. The inscription is painted; the exterior unglazed.

On the reserved ground of the interior is the inscription: **VC**; traces of a chain of buds on the rim. Cursive sigmas occur later in the fifth century (on the white ground lekythoi of the Glaukon period, for instance see a Nolan amphora in London (E 324: *El. Cér.*, II, pl. LXXX) by the Sabouroff painter, where both kinds of sigma are used. On a cup of *ca.* 480 B.C. (*El. Cér.*, III, pl. XXXXIV) both three bar and four barred forms of the letters appear. As further evidence of the fluctuating state of the alphabet of the time, see the Ω on Acropolis 1042 (Graef-Langlotz, II, pl. 82 and p. 94: *ca.* 500 B.C.).

First quarter of the fifth century B.C.?

134. (A-P 428) Fig. 33

Present height, *ca.* 0.028 m.

Fragment of centre, foot and rim; mended from ten pieces. The rim is convex on both inner and outer surfaces; low ring foot. Reddish clay; dark brown glaze. Relief line used for the stems of the spirals. The foot of the vase is reserved, the rest of the underside glazed. White: the flesh, the dot pattern on the chiton; the heart of the palmette.

The lower part of a woman running to the right. Although her position is a very contorted one, she undoubtedly has twisted herself around so that her hand grasps the tendril of the palmette design at the left side. Thus the ambiguous object hanging down from above and ending below at the level of her right knee must be a fold of her cloak. The "near" hem of her skirt is only faintly incised; the upper line of the leg marks the place where it begins. For a similar convention in the drawing of the leg see a Panathenaic amphora in Würzburg (171: Langlotz, pl. 31. The part above the leg is modern) of the beginning of the fifth century.

Beginning of the fifth century B.C.

PLAQUES

135. (T-1-21, L-3-28) Fig. 34

Th., 0.007 m.

Two fragments of a small plaque, one mended from two pieces; the other fragment nearly connects with the first. The right end of the plaque is largely intact; the edges have been bevelled

off and the corners rounded. The underside is reserved and very smooth. Reddish clay; red wash. Red: the wreath and the belt of the woman; the panels in the upper part of the peplos. White: flesh. Relief line on the loops of the chain of the border. Outlines of dress and hair incised.

A woman to left. The upper front part of the woman is missing, but part of her face and large ear is yet visible. She wears a wreath on her straying locks.

As far as I have been able to find out, no parallel for the border exists.

Ca. 535 B.C. Time of the later Amasis (Herr Wedekind).

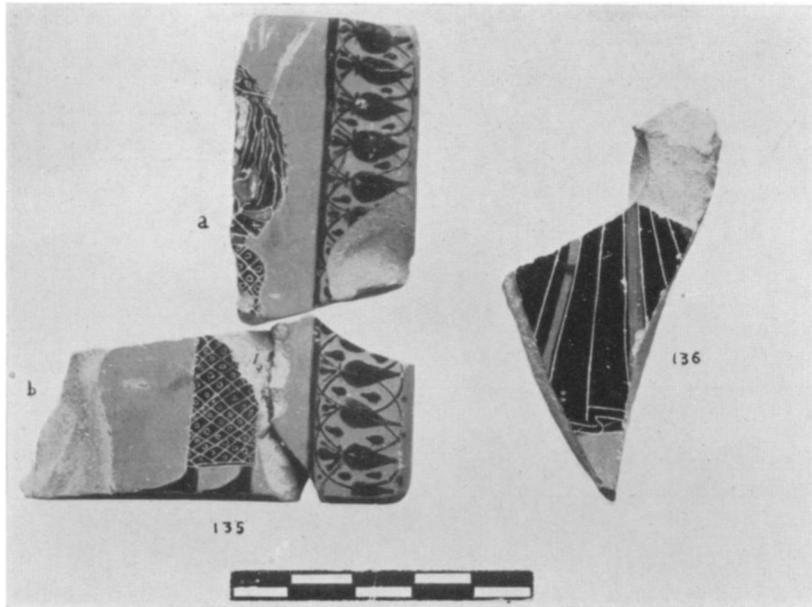


Fig. 34

136. (A-P 661) Fig. 34

Th., 0.008 m.

Fragment. Flat, fairly smooth back, unglazed. Red lines on three of the folds. White: dot pattern.

A woman striding to right. A few folds of her pleated chiton remain.

Ca. 520-510 B.C.

ATTIC RED FIGURE

KYLIKES

The three following rim fragments, **137-139**, add to the already amazing store of Euergides fragments found on the Acropolis. The North Slope fragments come from none of the known cups. For **139**, Mr. Beazley suggests the reading $\Phi\iota\lambda\omicron\chi\omicron\mu\alpha[\varsigma]$, as being a name used by Euergides.

137. (A-P 140) Fig. 35

Th. near centre, 0.005 m.; th. near edge, 0.002 m.

Fragment from the rim. Excellent glaze. Relief line: the inside and outside of the reserved space around the head, including the forehead, the profile; a line above the forehead and one at the base of the neck; the fringe of the hair. Red: wreath.

The head and shoulders of a draped youth to right. The line of his chin is chipped away.
Ca. 520-510 B.C. By Euergides.

138. (A-P 256) Fig. 35

Th., 0.004 m.

Fragment from the rim. Fine glaze; red wash. Relief contour.

Two warriors advancing to left side by side. The upper part of the helmeted head of the first warrior is visible, with the lower half of his face hidden by his shield. At the right edge, the end of the crest of the second warrior.

Ca. 520-510 B.C. By Euergides.

139. (A-P 23) Fig. 35

Th. near centre, 0.004 m.; th. near edge, 0.003 m.

Fragment from the rim. The glaze is quite good, a trifle thin near the shoulder. Rather coarse relief contour for everything including the reserved head line. Red for the wreath and the inscription.

A diskobolos? An athlete stooping, perhaps to pick up the diskos. The left shoulder and upper arm and the back of the wreathed head of the athlete remain.

Ca. 520-510 B.C. By Euergides.

140. (A-P 313) Fig. 35

Th., 0.007 m.

Fragment of the centre, with the start of the foot on the reverse. Buff clay, fairly good glaze. Relief contour: the nose, the forehead, and the crown of the head. The fringe of the beard in relief. The outline of the back of the head reserved.

A silen is crouching to right, with the line of his hunched shoulder visible. At the top is the framing circle and perhaps part of a hand or cornucopia(?).

Ca. 520-510 B.C. Circle of Epiktetos.

141. (A-P 649) Fig. 35

Th. of rim at its widest part, 0.004 m.; th. of side, 0.0035 m.

Fragment from the side and offset rim, with a ridge projecting into the interior. The start of the handle is preserved at the extreme left of the fragment. Excellent glaze. Sealing wax red, now much flaked, used for the outside of the rim and for the centre of the interior. Apparent traces of red in the incised outline of the head. Relief contour for the arms. Red: the inscription and the fillet.

A pursuit? The scene is not clear: two figures seem to be involved, one fleeing to the right with long locks streaming down his shoulders and with right arm extended behind him.

Acropolis 211 (Graef-Langlotz, II, pl. 10), a cup with the sealing wax red of this fragment, has much the same profile, but the drawing is not the same. Mr. Beazley first saw the traces of the handle; I had thought them the relief contour of the face of the pursuing figure. Under the circumstances the letters ΕΓ immediately to the right must be part of a name: ΕΓ[ΙΚΤΕΤΟΣ or ΕΓ[ΙΛΥΚΟΣ and not part of ΕΓ[ΟΙΕΞΕΝ.

Ca. 510 B.C. By Epiktetos?

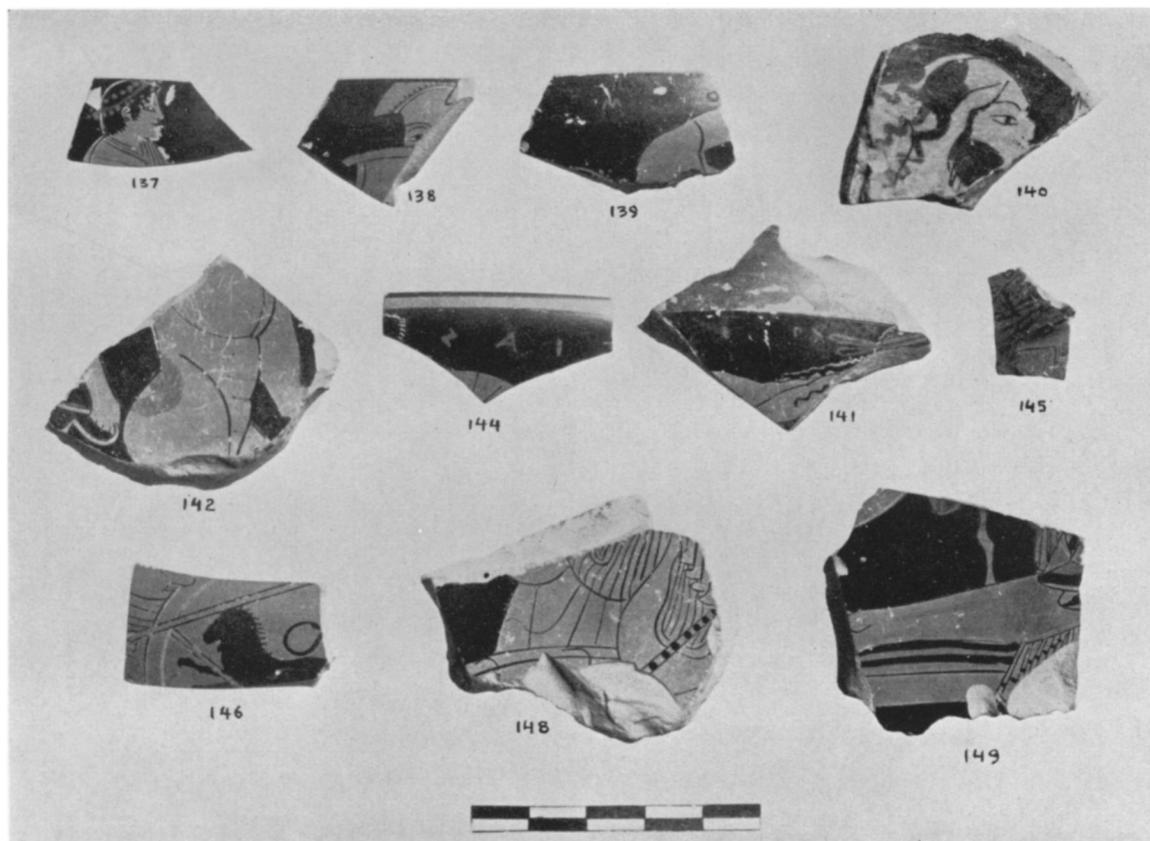


Fig. 35

142. (A-P 88) Fig. 35

Th., 0.005 m.

Fragment of the interior; the start of the foot on the reverse. Buff clay. Relief contour around everything but the knuckles of the right hand. Dilute glaze for the markings of the thighs and abdomen.

The torso and part of the arms of a silen to right. In his right hand is the handle of a kantharos. For the abdominal markings see Acropolis 228 (Graef-Langlotz, II, pl. 12).

Ca. 510 B.C. Time of Panaitios.

143. (A-P 286) Fig. 36

Th., 0.004 m.

Fragment from the centre. The clay is more buff in colour than usual; the glaze is good but has partly fired red on the outside of the fragment. Relief contour for the face, the beard, and the bow. Dilute glaze markings on the lion skin. Red: the inscription, the string of the bow.

Herakles stringing his bow. The front part of his face is preserved, showing the upper jaws of the lion skin over his forehead. At the top, a bit of the circle; at the right, the top of the bow. Between: bow and Herakles: Θ . The photograph should be tilted to the right.

Ca. 500–490 B.C. Attributed to the Panaitios painter by Beazley.

144. (A-P 215) Fig. 35

Th., 0.0025 m.

Fragment from the rim. Good glaze; very fine relief line. The edge of the hair incised. The reserved line on the interior is narrower than that on the exterior. Red: the inscription.

A draped figure bending to the left. The left shoulder and the flying ends of the *krobylos* remain.

The inscription may be reconstructed as: $\text{AN}\eta\text{TIA}\varsigma \text{KAI}\text{O}\varsigma$ (retrograde). $\Phi\text{IN}\eta\text{TIA}\varsigma$ is not as likely, although too little of the scene is left for legitimate attempt at attribution.

Ca. 510–500 B.C.

145. (A-P 592) Fig. 35

Th., 0.002 m.

Fragment of the design on the exterior. Excellent glaze and technique on the outside; the glaze thinnish on the interior. The texture of the skin is indicated by dilute glaze.

A maenad? Part of the spotted skin of an animal, worn over an elaborate chiton (the folds of which may be seen in the lower right corner of the fragment).

Ca. 500 B.C. Compare, for the skin, the pointed amphora of Kleophrades in Munich (2344: F. R., pls. 44–45).

146. (A-P 260) Fig. 35

Th., 0.0025 m.

Fragment of the design on the exterior. Good glaze. The muscles of the torso of the youth are in very faint dilute glaze; also in dilute, traces of the youth's first-beard. Relief line used for the fringe of the lion's mane (his teeth are represented, but not in relief). Part of the relief drawing is gone, especially on the inner rim of the shield and the thumb of the hand.

A warrior. At the upper left corner of the fragment is his chin looking to the right. At the right are part of his shield (lion device) and his spear, with three fingers of the hand grasping the lance. A bit of his cloak shows below, at the neck.

147. (UG-4-35) Fig. 36

Th., 0.003 m.

Fragment from the rim. Fairly good glaze; red wash. Relief contour around everything but the forelock; relief dots edging the hair. Dilute glaze: the scales on the casque of the helmet and the snake on the cheek-piece.

The head of Athena to left. Possibly a gigantomachy. At the lower left side of the fragment are parts of her shield and her aegis. Above, her spear.

Ca. 500-490 B.C. "An early work of Makron's" (Beazley).

148. (A-P 499) Fig. 35

Th. near edge, 0.005 m.

Fragment of the design on the interior; part of the stem of the cup preserved. Excellent glaze; red wash. Relief contour.

Two figures facing left, one seated in the foreground with right arm raised on a full chiton sleeve, the other standing behind. The parallel curved lines at the bottom of the fragment represent the knees of the first figure. The lines crossing both knees are not unusual. The bulge in the lower right corner is the loose fold of the himation and the small folds above are those of the overfold of the chiton. The more widely spaced lines immediately above the knees represent the folds of the himation of the standing figure. The spotted object at the lower right must be the staff of the seated figure.

Ca. 490 B.C. "By Makron" (Beazley).

149. (A-P 9) Fig. 35

Th. of side, 0.006 m.

Fragment of the design on the interior. Excellent glaze; red wash. Especially visible on the leg. Relief contour. Dilute glaze: a line down the upper folds of the chiton. The dark band on the cloak, and the two stripes of the covering of the bed are in thinned glaze. Relief dots on the lower part of the chiton.

A symposion? A man apparently is sitting on a couch with the left leg of a reclining figure across his knees. The drapery at the right of the picture cannot belong to the owner of the leg: the folds of the cloak with their dark border and the fine folds of the chiton below the leg must go with the second figure seated bolt upright in front view on the bed. Hanging on the wall at the left is a shield; behind the bed, a staff; on the bed itself, a striped mattress. Between the stick and the shield is another object hanging in the field, probably a scabbard.

Ca. 490 B.C.

150. (A-P 264) Fig. 36

Th., *ca.* 0.0035 m.

Fragment of the stem and centre of the cup. The glaze is worn, especially in the lower left corner of the inside and on the exterior. Relief contour is general, with occasional gaps: below the club and on the outline of the tail of the lion skin. Dilute glaze for inner markings such as the muscles of the legs and torso, and for the flecked fur of the lion. Red: the straps of the quiver.

Herakles advancing to right. Preserved: his legs from thigh to knee, and the lower part of his torso. He wears a lion skin over his left shoulder and arm (one of the paws shows above, knotted around his neck), buckler-wise, in the manner of Athena's aegis. Behind his right leg is the tail of the lion; on either side the paws seen from the inside.

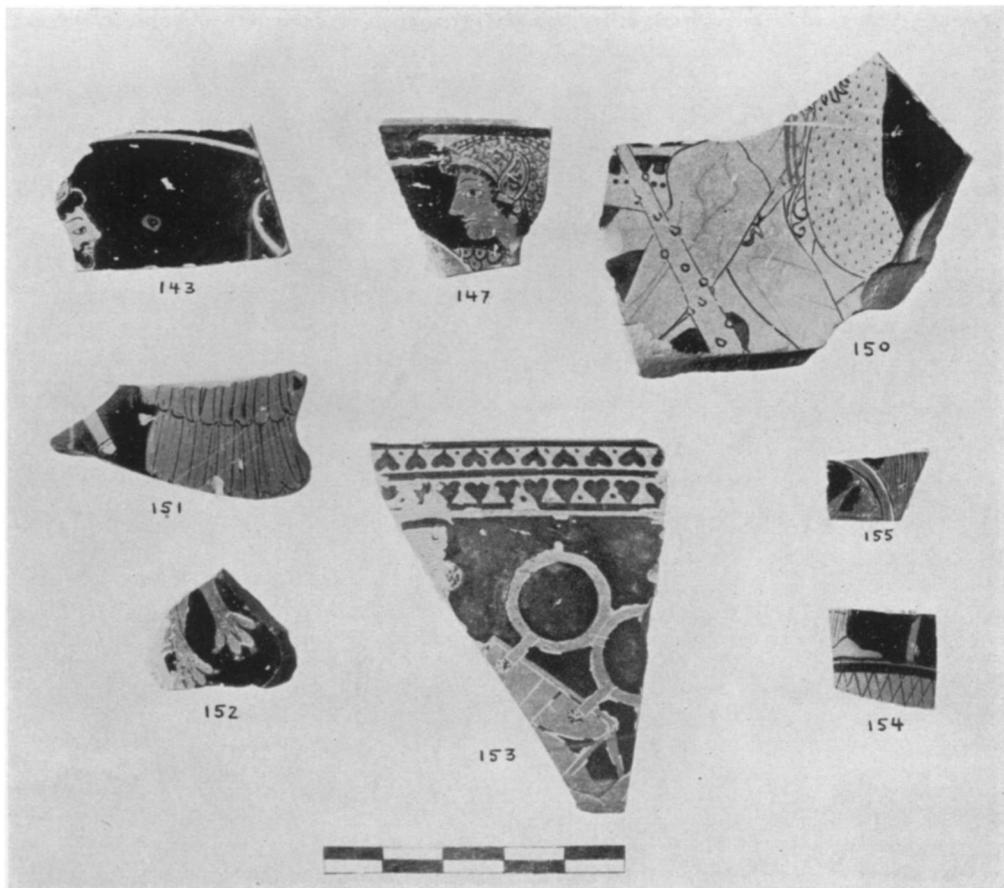


Fig. 36

Behind, at thigh height, his quiver: the spirals at the right are the decorations of its top. The object on the first plane at the left is of course his club.

Ca. 480 B.C. Compare for general outline and markings, Würzburg 319 (F. R., pl. 134, 2; Beazley, *Berliner Maler*, no. 6, pl. 9, 2) and London E 267 (Beazley, no. 27, pl. 17, 2). For the quiver, see the Herakles and Antaios krater of Euphronios in the Louvre (*C.V.*, III I c, pls. 4 and 5; F. R., pls. 92–93), the volute krater of Euphronios in Arezzo (F. R., pl. 62), and the bell krater by the Berlin painter in the Louvre (E 174: *C.V.*, pl. 6, 8). The photograph should be tilted a little to the left.

151. (A—P 2) Fig. 36

Th. above, 0.003 m.; th. below, 0.0035 m.

Fragment of the exterior design. Excellent glaze, slightly green on the outside. Relief contour; relief dots on the apoxygma. Dilute glaze: vertical stripes down the centre of the folds. Red: sword strap.

Arming scene. The middle part of a draped woman holding a scabbard in her right hand (the strap dangles from the hilt). The drapery is twice girded. Traces of another figure at the extreme right, at the level of the first girdle.

Ca. 480 B.C.

152. (A—P 537) Fig. 36

Th., 0.006 m.

Fragment from the centre; the start of the foot on the reverse. Good glaze on the inside and outside. Relief contour. Dilute glaze: the glaze on one paw of the lion skin, the tiny dots on the other.

A silen? Herakles? Part of the leg of a naked figure; two paws of a lion skin.

KOTYLAI

153. (A—P 430) Fig. 36

Th. at bottom, 0.004 m.; at centre, 0.005 m.; at edge, 0.002 m.

Fragment of the rim. The glaze is much battered, and much of the relief line gone. Relief contour around everything but the forelock of Herakles, which is done in relief dots. The reserved line under the top border is also edged with relief line. The top of the rim reserved. Red: the string of the bow.

Contest for the tripod. Traces of the hair and the lion skin of Herakles remain at the left; at the right, the upper part of the tripod, parts of the bow of Apollo and of the left arms both of Apollo and of Herakles. Between the tripod and the hollow of Apollo's elbow is the shaft of an arrow.

This fragment makes the third of three similar kotylai from the Acropolis together with Acropolis 449 (Graef-Langlotz, II, pl. 39: also a contest for the tripod) and Acropolis 450 (*ibid.*, pl. 38: ivy pattern and dots at the rim as on the North Slope fragment). They are very like each other in style and the fragment from the North Slope must be Oltan as well as the others.

Ca. 520 B.C. By Oltos.

154. (A—P 436) Fig. 36

Th., 0.002 m.

Fragment of the side. Good glaze. Dilute glaze: a band across the folds of the chiton; a stripe on the staff.

A draped figure with a staff, to right. A foot and part of the lower drapery are preserved. At the right is the lower end of a staff; below, a zone of crossing lines.

Third quarter of the fifth century B.C.? See Beazley, *C.V. Oxford*, text to III I c, pl. 65, 24. The Attic form of this type of kotyle, once derived from Corinth, is imitated in turn at Corinth.

155. (A-P 435) Fig. 36

Th. above, 0.003 m.; th. below, 0.004 m.

Fragment of a small cup, possibly a kotyle. (The fragment is upside down in the photograph.) Excellent glaze, especially on the inside; red wash. Relief contour.

A figure mounting a chariot. Part of the lower drapery of the figure and a bit of the chariot wheel and the floor of the car.

Ca. 440-430 B.C.?

AMPHORAE

156. (A-P 401, A-P 600) Fig. 37

Th. above, 0.004 m.; th. below, 0.008 m.

Two fragments of a pointed(?) amphora, with the start of the handle at the right. Good glaze; red wash. Very solid relief contour. Red: inscriptions on both fragments.

A, Athena; B, maenads. *a*: at the left is a maenad going to right, looking back. She wears a sleeved chiton with a himation looped over her right shoulder; in her right is a thyrsos. The head of the other figure extends up on the handle. From her aegis (at the upper corner of the fragment) and her spear (the end of the haft shows below at the left) she must be Athena. Between them, running upwards, is the inscription: ,ΕΡΑΙΣ: (ἡ παῖς). *b* gives the folds of the himation of a third figure facing to right. At the left are traces of a letter slightly larger than the letters on *a*: **A**.

Ca. 500 B.C. The style compared by Beazley to that of the plastic vase, London E 875 (*C.V.*, pl. 37, 1).

157. (UG-4-49) Fig. 37

Th., 0.007 m.

Fragment of a closed vase, perhaps an amphora. The glaze is only fairly good. Dilute glaze for the hair; all the glaze lines are very thin. Red wash. Relief contour for the face, the pipes, part of the back line of the neck.

The shoulders and the lower part of the head of a flute-player facing to right, with part of his hands, holding the pipes. The fingers of the left hand are not drawn.

Late.

LOUTROPHOROS

158. (UG-4-49) Fig. 37

Th. above, 0.004 m.; th. below, 0.006 m.

Fragment of the neck and the beginning of the handle of a loutrophoros. Good glaze within and without; two reserved bands on the interior, with dark red wash on the lower of the two. Relief contour.

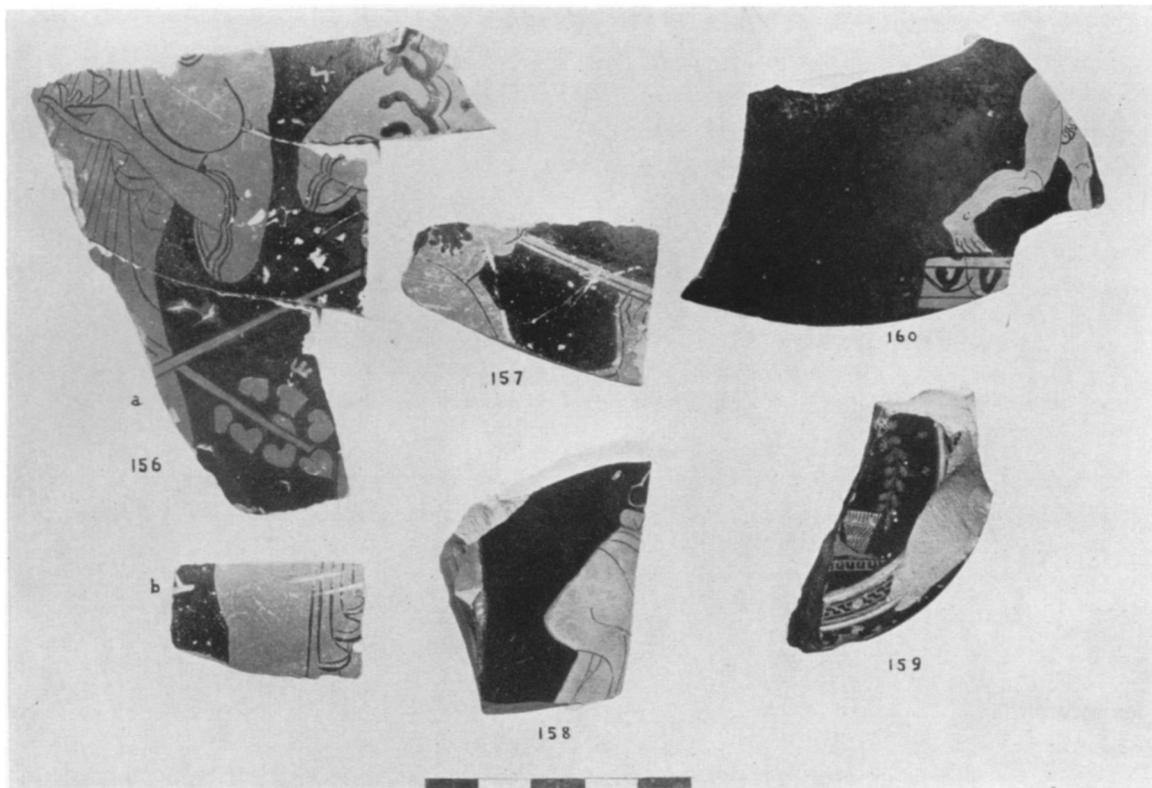


Fig. 37

A draped woman standing to right: the back of her head and the line of her right shoulder and arm wrapped in an himation.

Ca. 440 B.C.?

STAND

159. (A-P 281) Fig. 37

Th., 0.008 m.; present height, 0.013 m.

Fragment of stand of 'Sosian' type with double grooves on the outer edge and the start of the foot on the underside. Beautiful work and glaze. Reserved below on the lower, concave surface.

Relief contour. Dilute glaze for the U-shaped pattern on the ground line, and for the broken maender around the outside of the design. Red for the vine and the inscription, and for the line around the outer groove.

A figure to right holding a vine-wreath, with a basket on the ground nearby. Nothing is left of the figure except its left foot, the lower tip of the skirt of the chiton and two fingers of the hand holding the stem of the vine. On the ground, beside the foot, is the kalathos.

The work is of unbelievable fineness and delicacy, and the vase once was signed: the two letters of the inscription are the end of the signature, EN, whether of potter or of painter is of course impossible to say.

Ca. 510 B.C. Cf. Acropolis 461 (Graef-Langlotz, II, pl. 38), Eros flying with a wreath to an altar, for work of the same spirit.

JUG

160. (A-P 35) Fig. 37

Th., 0.004 m.

Fragment of oinochoe type VIII? Fairly good glaze inside and outside; the start of the handle in the upper left corner. Dilute glaze used for anatomical markings and for the ovule design below. Preliminary sketch.

A lad going to the right. The scene is reminiscent of those on the miniature oinochoai with trefoil lip associated with the Anthesteria and with presents to children at the festival. (Bibliography in Lamb, *C. V. Cambridge*, p. 38: Miss A. Klein, *Child Life in Greek Art*, p. 26, disagrees as to this certain identification of purpose).

Ca. 430 B.C.?

KRATERS

161. (L-5-6) Fig. 38

Th., 0.008 m.

Fragment of kalyx krater. Burnt: the ground has turned a grey brown and the glaze is somewhat damaged. The interior has as good a glaze as the outside. Dilute glaze for inner markings. Very solid relief line. Preliminary sketch.

Pursuit? Two figures are striding to the right. Part of the booted leg of the first and two hanging ends of his chlamys are preserved. At the right is the lower leg of a man similarly dressed in a chlamys, hastening away from the first figure.

Ca. 500 B.C. By Kleophrades.

162. (R-1-8) Fig. 38

Th., 0.009 m.

Fragment of bell krater. The glaze on the interior is a good black. The inner markings and the folds of the drapery in dilute glaze. Preliminary sketch.

A symposion. A naked male figure is reclining on the ground (head and shoulder and lower legs are missing). Below the ground line, ovules. At the extreme right of the fragment is the rim of a phiale. The figure leans on its right elbow.

End of the fifth century B.C. or early fourth.

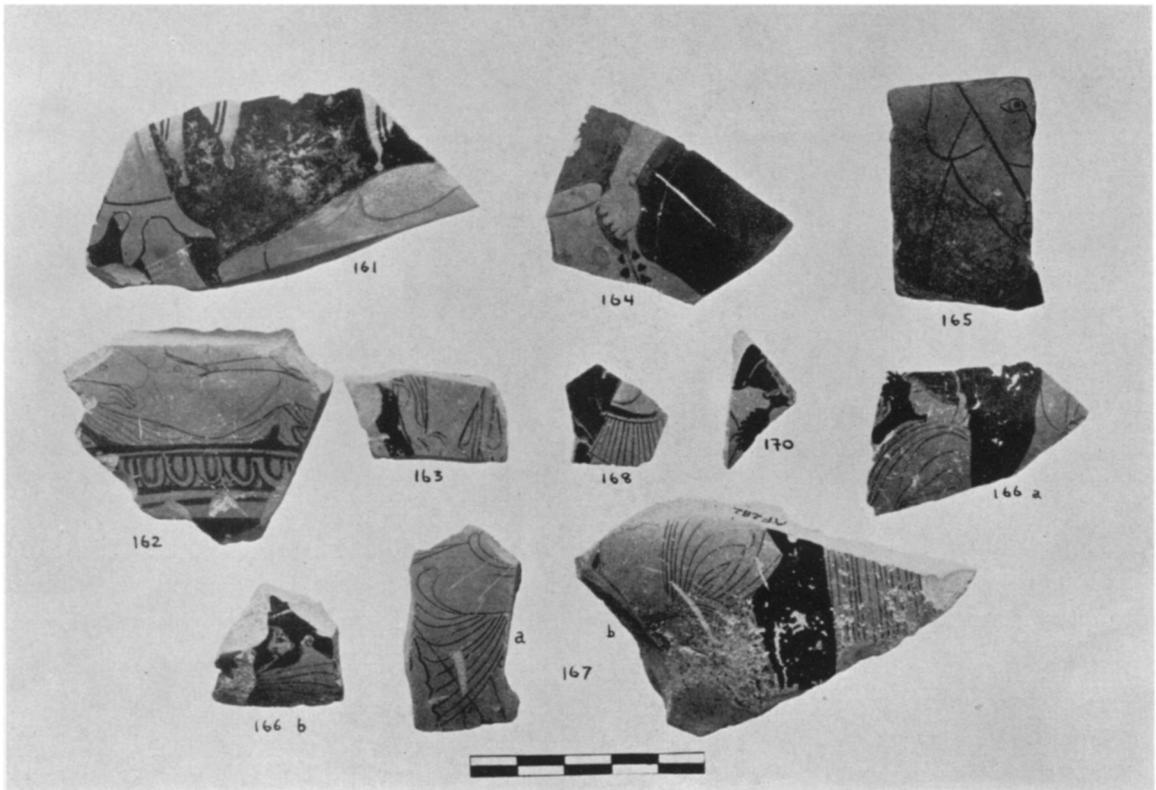


Fig. 38 .

163. (R-6-10) Fig. 38

Th., 0.008 m.

Fragment of similar type. The glaze on the interior is slightly thinner than that of 162, otherwise the fabrics are much alike. The glaze on the outside is brownish, the folds of the garments drawn in dilute glaze. Relief contour.

A man standing to left. The draped figure of a man (knees and a small part of the upper legs remain, with traces of another figure at the left of the fragment).

End of the fifth century B.C. or early fourth.

164. (A-P 262) Fig. 38

Th., 0.005 m.

Fragment of a krater (column?); mended from two pieces. Burnt: thin, brownish glaze on the inside. Relief contour except on the lower right side of the amphora.

A komos? The right arm and wrist of a man holding a pointed amphora by one of the handles (the neck and part of the wreathed shoulder preserved). For the same motive, see for example Louvre G 58 (*C. V.*, III I c, pl. 58, 2, 5, 8) by Euthymides (Beazley, *Att. Vasesm.*, p. 64, no. 8).

Ca. 500 B.C.

165. (T-6-32) Fig. 38

Th., 0.007 m.

Fragment of column krater? Burnt: the thin glaze on the interior is black but not so shiny as that of 161. Solid relief contour.

A quadriga to right: part of the head and neck of one horse; behind, the neck of a second.

Ca. 500-490 B.C.

166. (A-P 283, A-P 400) Fig. 38

Th., 0.006 m.

Two fragments of a krater, one of the side, the other of the side but near the shoulder. Good glaze on the interior, thinner toward the top; slightly thin on the background on the outside. Dilute glaze for the fringes of the hair of the figures on both *a* and *b*, and for the eyebrow and the moustache of the bearded man on *b*. The outlines of head and beard reserved.

Man and boy. *a*: the upper part of a boy draped in a large himation. His right hand is raised, his left rests on his hip below his cloak. At the right is part of a draped figure also facing to the left. *b*: the head and shoulders of a bearded man draped in an himation, which may form the upper part of the second figure on fragment *a* (traces of a handle at the top on *a* and at the left on *b*). In that case the boy would be under the handle.

Ca. 470 B.C. By the Pan painter (Beazley). Mrs. Beazley made the first decided attribution of fragment *a*.

167. (A-P 408, A-P 282) Fig. 38

Th. below, 0.007 m.; th. above, 0.085 m.

Two fragments of a krater, the second from near the shoulder. Good glaze on the interior; glaze and drawing much damaged on *b*, especially in the lower left corner, and the glaze on the inside of *b* is thinner at the top of the fragment. The markings of the torso on *b* in dilute glaze. Very thin relief lines and contour.

Two figures to left. *a* shows the lower part of a draped figure seated to left (thighs to feet). The cloak is gathered tightly around the legs, which show through the material. At the left, traces of some object or of a second figure. The background apparently has not been filled in. *b* gives the torso of a man with cloak drawn over his left shoulder and wrapped around his waist to fall over his left wrist. At the right, a standing figure. The left figure on *b* may form the upper part of the figure on *a*.

Ca. 480-470 B.C.?

LEKYTHOI

168. (A-P 674) Fig. 38

Th., ca. 0.004 m.

Fragment of the side. Shiny glaze; the band of the cloak in thinner glaze. Relief contour.

A male figure going to right? Part of the skirt of the short chiton and the lower hem of the dark bordered chlamys?

Ca. 470 B.C. or after.

169. (A-P 422 a-d) Fig. 39

Th. of shoulder, 0.003 m.; width of shoulder, 0.022 m.

Two fragments of the sharply angled shoulder (with a moulded ring around the top) and two more fragments of the side of a white ground lekythos. Fine glaze and hard, firm white slip. Dilute glaze is used for the small folds of the chiton of the woman and for the borders of the cloaks, as well as for the inner anatomical markings.

A running maeander at the top of the side. At the start of the neck, a checker-board pattern and a band of tongue. Under this, a wide band of black glaze on which is incised the signature: ΠΑΣΙΑΔ[ΕΣ]ΕΛΡΑΦ[ΣΕΝ].

A domestic scene? At the right is a seated female figure facing left, with the handle palmette behind her. Her head, the lower part of the legs of her chair, and the lower part of her body are missing. In her extended hands she held some object which has now disappeared. Before her is a youth in a himation, leaning on his stick, right arm akimbo. There must have been yet another figure. The letters in the field are not legible.

This is the first vase signed by Pasiades as painter (the spacing of the letters on the shoulder leaves no room for even a *καί* to show that Pasiades both made and painted the lekythos, much less for the name of another potter or painter). Comparison with the other vases signed by him as potter¹ cannot prove definitely that the same hand is

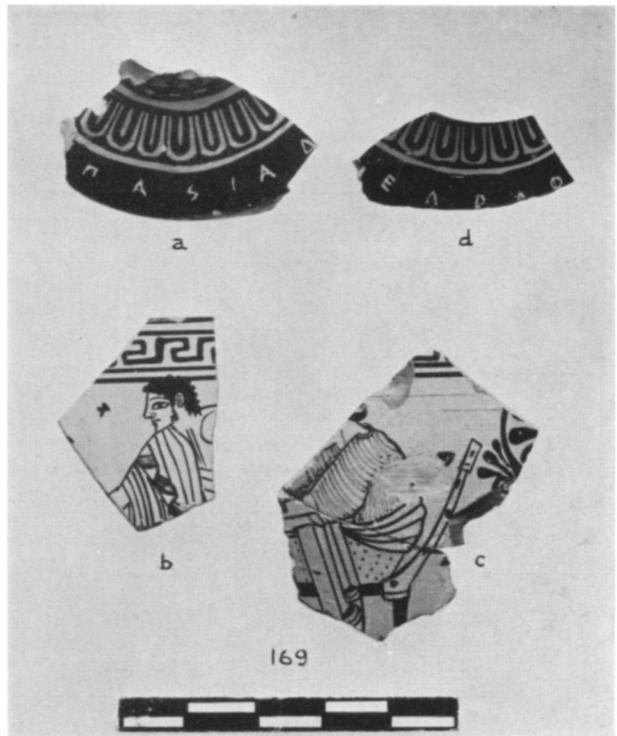


Fig. 39

¹ See Demangel, *Mon. Piot*, 26, 1923-1924, pp. 67 ff. (1) London B 668, a white ground alabastron: purification of a house (*J. H. S.*, VIII, pl. 82; Pfuhl, fig. 355, *Att. Vasenm.*, p. 36, no. 2; Demangel, fig. 9). (2) Athens 15.002; from Delphi, a white ground alabastron: A, Amazon and B, maenad (*B. C. H.*, 1921, p. 519; Hoppin, *B. F. Vases*, p. 472, *Att. Vasenm.*, p. 36, no. 2; Demangel, figs. 1-5). (3) Louvre CA. 1921: palmettes,

at work here: the drawing on the fragments from the North Slope is much surer and more careful than on the other three and the subjects too unlike. To connect the kylix in Gotha (F. R., iii, p. 19) with the work of Pasiades is now, however, quite impossible.

Pasiades' usual penchant for oddities appears in the incised signature on the uncommon shoulder.

Ca. 510 B.C. By Pasiades.

FRAGMENTS OF UNKNOWN SHAPE

170. (T-8-5) Fig. 38

Th., 0.0025 m.

Part of the straight wall of the side, with a projecting moulding on the upper part of the interior. Very thin glaze on the inside; red wash. Relief line: the ear, the fringe of the beard, the back line of the neck, the outline of the head.

Part of the head of a man in a pointed cap, looking down.

“Six's technique”¹

171. (A-P 403) Fig. 40

Th., 0.01 m.

Fragment of plaque. Mended from two pieces; the back is fairly rough. Reddish clay; excellent glaze. Thick yellowish paint; occasional red spots. The markings of the tail are incised.

Two loops of the tail of a Triton or a large snake.

172. (P-2-1) Fig. 40

Th., 0.01–0.013 m.

Fragment of plaque. The back fairly smooth. Traces of burning; the ground has turned brown. Red: the bracelet, the edge of the drapery, the object at the right of Athena. Yellowish white for the arm.

Athena Promachos to left: her raised right arm (a snake bracelet) and one of the snakes of her aegis. Cf. the several black-figured plaques from the Acropolis with the same subject [2502–2520], especially [2509] (Graef-Langlotz, I, pl. 103).

Ca. 540 B.C.

173. (A-P 695) Fig. 40

Th., 0.0035 m.

Fragment of a small lekythos. Fairly good glaze, much worn on the left side of the fragment. The figures are painted in natural flesh colour. The cloak of the first figure and the object in the hands of the second are white. The ground line is reserved in the colour of the clay.

Att. Vasenm., p. 36 (“near the other two”); (Demangel, figs. 10–12). M. Demangel attributes a white ground alabastron in Athens (2207: Demangel, figs. 13–15) with palmettes to Pasiades and considers a white alabastron in the Museum of Fine Arts at Boston (00.358, Forman collection: *Att. Vasenm.*, p. 35, no. 3; Demangel, fig. 8) as “near his hand.”

¹ Six, *Gaz. Arch.*, 13, 1888, pp. 193 ff.; Pfuhl, I, 333; *Jahrb.*, 43, 1928, p. 337.

Two figures dancing: only the lower parts remain. Over the left leg of the first figure may be seen the cloak hanging on his left arm. The second naked figure faces the first with some indistinguishable object in its hands.

Ca. 510 B.C.?

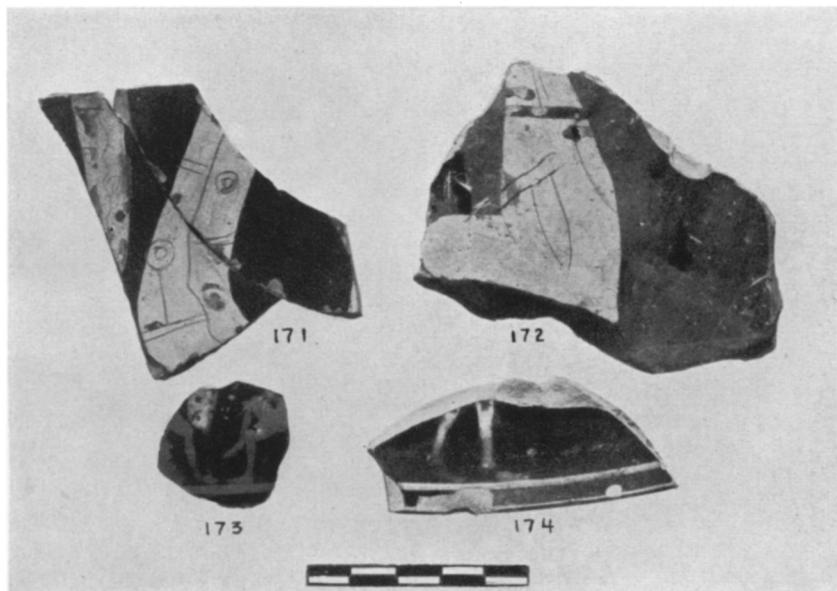


Fig. 40

OMPHALOS CUPS ¹

174. (A-P 601) Fig. 40

Th., *ca.* 0.003 m.

Fragment of the rim of a phiale mesomphalos. The poor glaze on the interior extends over only the upper part of the exterior. The design is applied in white: a white circle around the inside and the outside of the rim.

The legs of a siren to right? Cf. Acropolis 1212 (Graef-Langlotz, II, pl. 87. "*Ca.* 490 B.C.").

RELIEF VASES

175. (A-P 272) Fig. 41

Height, 0.088 m.; diameter, 0.145 m.

"Megarian" bowl. About three quarters of the vase preserved; restored in plaster. Light reddish buff, Attic clay. Good black glaze within and without, mottled in places. A slightly projecting rim with a reserved groove on the outside of the lip.

Goats facing across kraters; Erotes flying with masks the left one of which has a long beard and the other is beardless; under the masks, a bird carrying a fillet. On the bottom of the vase, a rosette as central medallion, surrounded by a double row of acanthus

¹ Bibliography in Graef-Langlotz, II, p. 101.



Fig. 41

leaves. At the top, rows of egg and dart, double spiral, and palmette and dolphin pattern. Cf., for the subject (a common one), Acropolis 1261 (Graef-Langlotz, II, pl. 90).

Ca. the middle of the third century B.C. (cf. Thompson, *Hesperia*, 1934, p. 457).

176. (A-P 655 *a-b*) Fig. 41

Th., 0.025 m.

Two fragments of "Megarian" bowl, the largest mended from many fragments, the other from four pieces. The glaze is not quite so good as that of **175**.

The scene is like that of **175**. At the top the row of connected circles is missing; below, the row of acanthus leaves is single.

Early third century B.C. Fragments of four other bowls of like type were found on the North Slope.

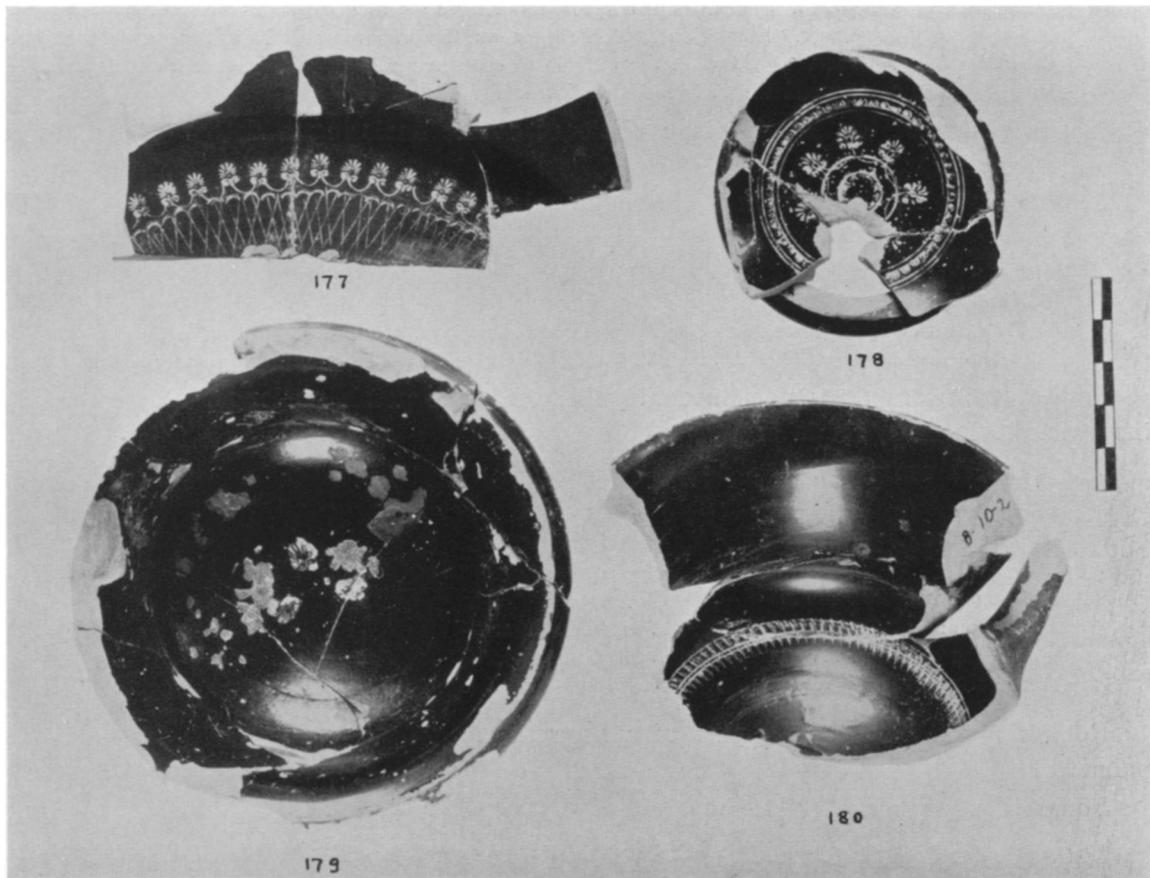


Fig. 42

VASES WITH STAMPED ORNAMENT

177. (A-P 325) Fig. 42

Th., 0.005 m.; th. at ridge, 0.007 m.

Fragment from the side of a black glazed kylix with convex outer surface and an inner projecting rim. Mended from five pieces; excellent glaze.

On the interior, a circular chain of impressed palmettes; nearer the centre, a circular zone of diagonally crossing lines. The impression is very clear, the palmettes plump and with all their petals distinct.

From the red-figured decoration on the outside of some of these vases, this ware cannot be dated earlier than 440 B.C.¹

Ca. 440 B.C.

178. (A-P 633) Fig. 42

Th., 0.003 m.; present height, 0.017 m.; diam. of foot, 0.066 m.

Fragment of a black glazed cup kotyle: the ring foot and most of the centre preserved; mended from four pieces. Fine glaze. The ridges on the under side of the foot are black, the rest of the foot reserved. A ridge on the outside where side and foot join, one on the under surface inside the foot, one around the concentric circles at the centre.

In the centre of the interior is a circle of ovules enclosing a design of palmettes connected by loops.

Ca. 425 B.C.? The impression is clear, the palmettes more elongated than those of **177**.

179. (A-P 606) Fig. 42

Diameter of lip, 0.115 m.

Fragment of black glazed cup kotyle. Mended from many pieces; the foot, handles, and fragments of the side are missing; the rim much chipped. Light reddish buff clay; the glaze good.

In the centre are three unconnected palmettes. The petals no longer are separated; the palmette forms a single entity.

Early fourth century B.C.

180. (B-10-2) Fig. 42

Present height, 0.008 m.

Fragment of similar vase. Part of one handle and part of the side and centre; mended from three pieces. Glaze quite good.

Rouletting on the interior, part of a degenerate palmette?

Fourth century B.C.

181. (A-P 11) Fig. 43

Height, 0.028 m.; diam. of foot, 0.063 m.; diam. of lip, 0.09 m.

A low black glazed bowl or "dishie," partly restored in plaster, with a ring foot and an incurving rim. Thin glaze within and without, red on the under side from the firing. The resting surface reserved.

Four palmettes on the interior.

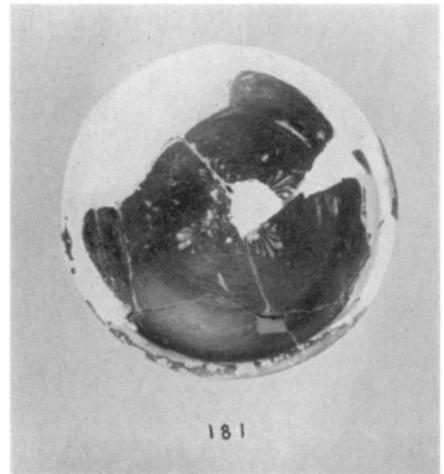


Fig. 43

¹ Miss L. Talcott's dating. The shape of **177** must have been much that of Athens 1070.

INSCRIPTIONS

Painted

182. (A-P 632) Fig. 44

Th., *ca.* 0.004 m.

Fragment of ribbon handle; the inner surface unglazed. Shiny glaze.

On the outer surface, painted in white: KA]LO[ξ

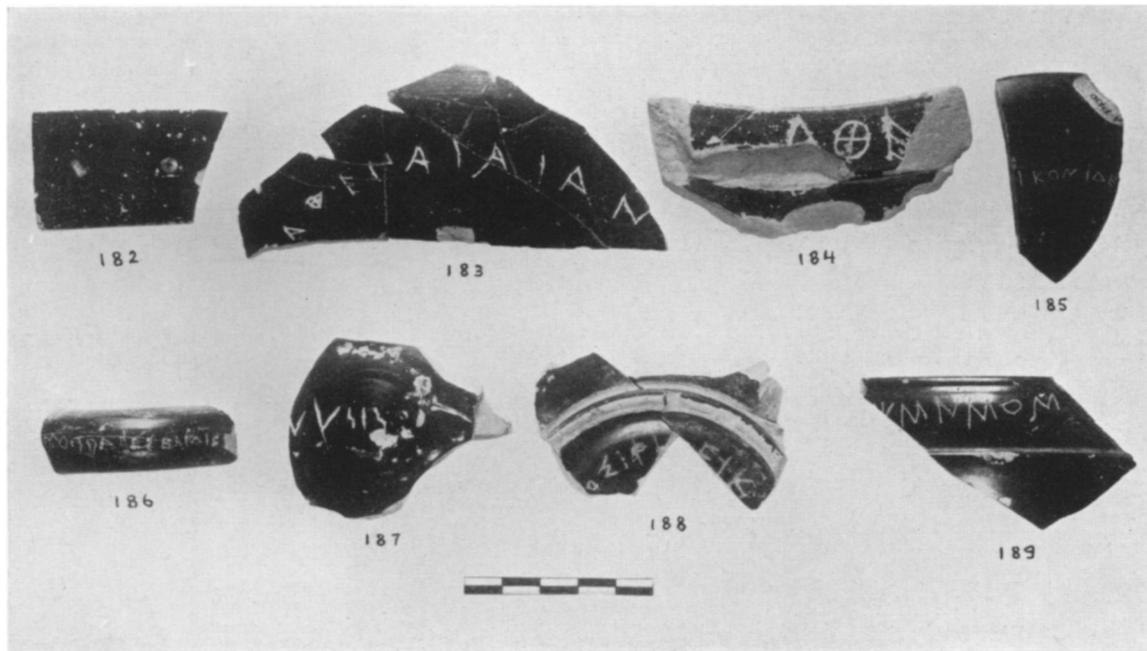


Fig. 44

Graffiti

183. (A-P 170) Fig. 44

Th. below inscription, *ca.* 0.005 m.; th. near centre, 0.002 m.

Fragment of black glazed kylix put together from several pieces. Excellent glaze.

Scratched on the outside: ΑΘΕΝΑΙΑΙΑΝ

184. (A-P 346) Fig. 44

Th. of side, 0.007 m.

Fragment of the rim of a lebes. Thin black glaze on inside and outside.

Around the rim, scratched on the upper surface: ΑΘΕ

185. (A-P 130) Fig. 44

Th. near centre, 0.006 m.; th. near rim, 0.003 m.

Fragment of the side of a kylix with offset rim. Burnt: the glaze very good but now gone grey.

Incised on the exterior: $\text{IKONI}\Delta\text{E}[\chi]$. The N was first inscribed as M and the faulty stroke then painted out.

186. (A-P 131) Fig. 44

Diameter, 0.017 m.

Fragment of handle, round in section. The glaze was originally good, although thin in places; now very chipped.

On the outside edge: $\text{MO}^{\text{L}}\text{TPATE}\chi\text{EIMIC}$

187. (A-P 752) Fig. 44

Th., 0.005 m.

Fragment from the centre of an open vase. Burnt? The glaze is quite grey.

On the interior is a white circle in very thin paint. On the underside, carelessly scratched: $\text{LV}\chi\text{I}\chi$

188. (A-P 487) Fig. 44

Present height, 0.016 m.

Fragment of stemless cup; part of the sides and ring base. Rouletting on the interior, with part of two palmettes?

On the underside: $\text{O}\chi : \Phi\text{I}[\]\text{EIK}$ Mr. Beazley's reading is: --- $\text{O}\chi : \Phi\text{I}[\Lambda]\text{EIK}$ (cf. *A.J.A.*, 1927, pp. 352-353).

189. (A-P 13) Fig. 44

Th. of rim, 0.004 m.; th. of side, 0.0035 m.

Fragment of the side and offset rim of a cup. Metallic glaze.

On the outside of the rim: YMNMOM

ADDENDA

The following vases are of types not found on the Acropolis, or at least not included in the publication. **190-195** are black glazed Attic ware, **190** a krateriskos, **191** a stemless cup, **192**, a miniature cup-kotyle (Fig. 45);¹ and **193-195** kitchen plates, household ware (Fig. 46). **196**, **197**, and **198** are more unusual.

¹ Six other cups of similar shape were found on the north slope. Mr. W. B. Dinsmoor has been kind enough to let me go through the photographs and the catalogue of the figured fragments from his excavations on the west slope of the Acropolis below the Propylaea. Although his pottery resembles the ware from the North Slope in kind and in proportion of type, I could see no fragments that joined North Slope vases.

196. (A-P 788) Fig. 47

Height, 0.225 m.; length, 0.225 m.; diam. of foot, 0.108 m.

Unglazed askos mended from many pieces, partly restored. Buff clay. A false ring foot, a concave handle, angled shoulder, a mouth with a spreading lip.

A similar askos has been found in the Agora at Athens.

Second half of the fifth century B.C.?

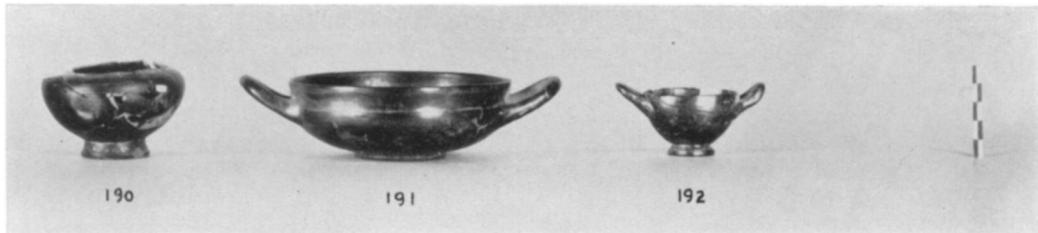


Fig. 45

197. (A-P 789) Fig. 48

Th. of foot, 0.015 m.

Fragment of the foot of a black glazed kylix. Excellent glaze: the resting surface and the outer edge of the foot are reserved.

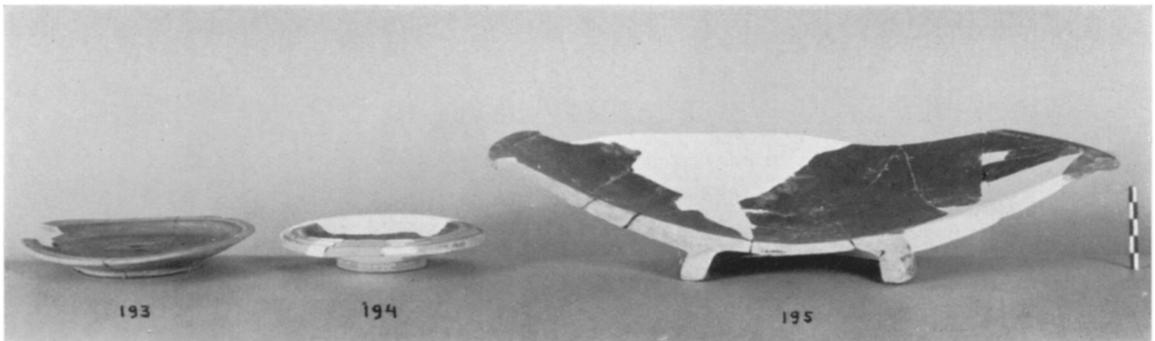


Fig. 46

During the making of the pot, the potter has stamped the impression of an owl many times around the reserved edge of the foot. The birds are upside down in relation to the vase. The fragment must have formed part of the foot of a kylix: the opening is too narrow to have served as the neck of a hydria such as Oxford 1925.137 (*C.V.*, III I, pl. LVIII, 3). To explain such decoration on a neck would be easier. From the oval shape of the impression a gem seems a more likely die than a coin. See, however, the clay measure in Athens (Walters, i, p. 135), with a coin-stamp on one side; and a similar vase in the Agora.

Fifth century B.C.

198. (A-P 28) Fig. 49

Present height, 0.144 m.; height of satyr, 0.085 m.

A plastic oinochoe. The handle and neck are broken away, and the vase has been put together from many pieces; most of the foot is gone. Partial restoration in plaster. Buff clay; patchy black glaze on the back. White is used on the high ring foot and on the front-of the vase. Any colour formerly used has now disappeared. The markings of the satyr's body applied after the casting, with a pointed instrument.



Fig. 47

A small, hairy bearded satyr with a large wreath is supporting almost the entire weight of an extremely effete and helpless young man. The cloak of the youth trails over his left arm in very disorderly fashion.

From a parallel generously given me by Mr. Homer Thompson the subject of the oinochoe becomes clear: Dionysos going home after the drinking contest of the Anthesteria



Fig. 48



Fig. 49

supported by one of his followers. A red-figured oinochoe of the type associated with the Anthesteria has the same scene (Deubner, *Attische Feste*, p. 97, pl. VIII, 3), and the satyr reoccurs on a plastic vase from the Pnyx. "Compare also the statues Brunn-Bruckmann 620 and the text by Arndt" (Beazley). Although the Pnyx oinochoe and the vase from the North Slope are remarkably alike as far as they can be compared (only the satyr and a very small part of the Dionysos are preserved on the Pnyx fragment) they are not from the same mould: the North Slope vase is on a slightly larger scale.

Fourth century B.C.

MARY ZELIA PEASE