

RING ARYBALLOI

(PLATES IX-XI)

I. CORINTHIAN

THE University of Reading has for some time possessed two fragmentary ring aryballoi. More recently it has acquired two complete specimens. All four are of normal Corinthian fabric. Corinthian ring aryballoi have not come down to us in any great numbers. Only about fifty examples are known to me. But even so, as a class they have been somewhat neglected. In Payne's masterly *Necrocorinthia* they receive only one short paragraph, and if treated as material for the history of Corinthian art perhaps this is as much as they deserve, for nearly all the fifty or so specimens fall into a few rather stereotyped groups. But from another point of view this very tendency to standardisation increases their interest. Vases are the product of the one industry of ancient Greece which can be studied from an examination of the actual output and the distribution of that output. From this industrial viewpoint the standardised article has a special importance; and of all the products of the great Corinthian pottery industry the aryballos is the most standardised and the most abundant. Its commonest form is the little ball aryballos, of which Rhitsona by itself has yielded more specimens than the total number of Corinthian vases of all shapes that are listed in Payne's *Necrocorinthia*. No ring aryballos at all has so far been unearthed there to set against the 1,600 or so ball aryballoi that the site has yielded. But the ring vases are a sort of freak variant on the immensely more popular ball aryballos, and a survey of them may help to round off the study of the commoner type that I attempted in my *Aryballoi and Figurines from Rhitsona*. But leaving for the time being these wider questions let us simply collect and classify these odd little vases for their own unpretentious sakes.

Most of the fifty or so Corinthian examples known to me fall into three main groups, A, B and D, of which A and B are closely connected and decorated with a zone of animals, while in D the decoration consists exclusively of linear bands and dots. Group C consists of one vase in which dolphins replace the quadrupeds of A and B. Groups E (one vase) and F (three vases) are not certainly Corinthian.

On the A and B vases the top of the mouth and the shoulder show a daisy pattern, that on the top of the mouth sometimes covering the whole top, sometimes being framed with concentric circles. The handle generally has horizontal bands between two uprights. The inner part of the circular tube that forms the body is painted black. Concentric with this inner circle, on either side of the body, are several painted rings, usually black, of which the midmost and thickest is cut across by numerous incised lines. On the handle zone the A vases have goats or ibexes and lions or panthers with

an occasional bull or wild horse, the B vases horses sometimes mounted, sometimes led, sometimes neither. In both groups the field of this zone tends to be filled with amorphous "rosettes," often remarkably elongated, as are also often the animals themselves. One other fairly common feature, especially in the B vases, is an outline head facing left just under the handle. The animals, when in procession, which is most commonly the case on A vases and always so on those of Group B, face in this same direction.

In the lists that follow I have noted these various peculiarities where they can be verified. Unfortunately both the descriptions and illustrations of published examples often leave some of these points uncertain, and my own notes of unpublished examples are often equally defective. They were made before I was specially interested in this type of vase, in days when I did not foresee how impossible it was to become to supplement them.¹ There is the further difficulty that a number of these vases are exceptionally badly worn. The material and information available does however seem, with this reservation, sufficiently full to make the lists which follow worth while.

GROUP A (goats, lions etc.)

1. Reading University, Inv. 44. i. 1, Plate IX, No. 1 *a-c*: height, 0.068 m.; details in red; the framing dots above the ibex are not often found on these vases. Lion and ibex facing a central rock. From the fore part of the lion to the handle decoration almost all gone. From the Evmorfopoulos Collection.

2. Delos, *Exploration Archéologique*, Vol. X (Dugas, *Vases de l'Héraion*), pl. XXXV, 464 a and b: height, 0.073 m.; two grazing ibexes to left; daisy pattern on top of mouth framed by concentric circles; other details as on 1.

3. Delos, *ibid.*, pl. XXXV, 463 a and b: height, 0.083 m.; lion to l. followed by grazing bull; subordinate details as on 2.

4. Syracuse Museum, from Megara Hyblaea sep. CCXVI: two panthers and two wild goats.

5. Oxford, *C.V.A.*, fasc. 2, p. 64, no. 22 and pl. 2 (G.B. 385), 22, 40, pl. 3 (G.B. 386), 14:

height, 0.076 m.; three lions to l.; incised on main black band on one side crab, on other a lion's paw. From Schliemann Collection.

6. Louvre, *C.V.A.*, fasc. 8 (France 12), pl. 21, 20, 24, 25: height, 0.07 m.; three panthers to l., subordinate details as on 2 except that side of mouth has angular S-pattern. From Rhodes.

7. *C.V.A. Rodi*, fasc. 2, pl. III, C, 5 (Italia pl. 489) no. 5; *Clara Rhodos*, IV (Camirus), p. 312, fig. 346, and p. 314, no. 10: height, 0.06 m.; top of mouth as 1; goat to l. followed by another animal. The main black band on either side appears to lack the usual incisions.

The vase has been twice published and illustrated by the same writer. The above description is what may be extracted from the *C.V.A.* illustration. The *C.V.A.* text describes the animals as "felino affrontato ad un ovino," that in *Clara Rhodos* as "cervi pascenti." In justice to the writer who could give two descriptions of the same vase which entirely contradict one another and concur only in both being contra-

¹ I should like to thank my old pupil Capt. E. S. Haydon for trying to get me further information about the examples in the Syracuse Museum. He tells me that they are safe but inaccessible and likely to remain so for some time. The curator of the Boulogne Museum, Mr. Jules Paublan, has most kindly informed me that the same is the case with the vases at Boulogne (see below, No. 19).

dicted by the illustration it should be observed that both publications were issued in the fascist era (years IX and XII) and that both are propaganda efforts intended to advertise Italian activities in the Greek Dodecanese.

8. *C.V.A.* Rodi, fasc. 2, pl. III, C, 6 (Italia pl. 490) no. 5; *Clara Rhodos*, IV (Camirus), p. 276 and (p. 278) fig. 307: diameter, 0.06 m.; top of mouth as 2; grazing goat to l. and another animal behind it. The *C.V.A.* text says "felino ed ovino incedente," *Clara Rhodos* "cervi pascenti."

The following (Nos. 9-12) have a head in outline facing l. at the handle end of the animal zone.

9. Bibliothèque Nationale, *C.V.A.*, fasc. 1 (France 7), pl. 14, 4, 14, 15: height, 0.09 m.; goat followed by lion walking to l.; top of mouth as 2. Plate IX, No. 9.

10. Louvre *C.V.A.*, fasc. 8 (France 12), pl. 21, 5, 10, 11, 16: height, 0.08 m.; goat followed by lion walking to l.; mouth as 9. From Rhodes. Plate IX, No. 10.

11. Berlin, Furtwängler, 1094: height, 0.085 m.; goat followed by panther to l.; from Camirus.

12. Louvre, *C.V.A.*, fasc. 8 (France 12), pl. 21, 3, 4, 9, 14: height, 0.095 m.; mouth as 9; horse followed by goat to l. From Rhodes. Plate IX, No. 12.

GROUP A OR GROUP B

The state of the vase or the inadequacy of the published record or of my own notes makes it impossible to determine to which group Nos. 13-21 belong.

13. Vienna, Oest. Mus., Masner, p. 7, no. 73: height, 0.06 m., "unkennliche Tiere," (Coll. Castellani 4657).

14. *Mon. Ant.*, XXXIV, 1931, p. 313 and pl.

XIV, 20: height, 0.09 m., "animali pascenti e gradienti." From Populonia.

15, 16, 17, 18, Syracuse Mus.: 15-17, *Notizie*, 1895, pp. 126, 176 (where they are called "bombylioi a ciambella" or "anelliformi") from Syracuse Sepp. 175, 451-452; 18, from Megara Hyblaea Sep. 708.²

19. Boulogne: mouth as 2, back of handle hatching of vertical and horizontal lines; figured decoration includes a bird.

20. Bonn, Akad. Kunstmuseum, Inv. 592: mouth and handle as 1; animals elongated.

21. Coll. Scheurleer, *C.V.A.*, fasc. 1, pl. III, C, 6 (Pays Bas, pl. 18), no. 5: height, 0.076 m., "décor très effacé." Scheurleer describes the remains of decoration on the main zone as "motifs floraux." I should suspect these "motifs floraux" of being the remains of field ornaments. If they are not, this vase is unique. From Greece, Coll. Wolters.

GROUP B (horses and horsemen)

Where, as is normally the case, the figures are in procession, the descriptions below start from the front.

22. Collection Scheurleer, *C.V.A.*, fasc. 1, pl. III, C, 6 (Pays Bas, pl. 18), no. 4: height, 0.068 m.; mouth as 2; two horsemen on elongated horses to l., goose, handle. From Greece, Coll. Arndt.

23. Louvre, *C.V.A.*, fasc. 8 (France 12), pl. 20, 31, pl. 21, 6, 7, 12: height, 0.095 m.; mouth as 2; horse with rider to l., lion to l., outline head to l., handle. From Rhodes (fonds Salzmann). Plate IX, No. 23.

24. Louvre, *C.V.A.*, fasc. 8, pl. 20, 28, pl. 21, 1, 2, 8: height, 0.095 m.; mouth as 9; two horses to l., handle. From Rhodes.

25. *Mon. Ant.*, XVII, p. 638, fig. 453: two elongated horses with riders to l., drawing

² A very worn example from Megara Hyblaea, Sep. 407, may also perhaps belong here.

sketchy; mouth as 2. From Bitalemi Sanctuary at Gela.

26. Bibliothèque Nationale, *C.V.A.*, fasc. 1 (France 7), pl. 14, 1, 3, 9: height, 0.098 m.; mouth as 2, two elongated horses, bridled, to 1.; outline head to 1.; handle. From Camirus. Plate IX, No. 26.

27. Bibliothèque Nationale, *C.V.A.*, fasc. 1 (France 7), pl. 14, 2, 10, 16: height, 0.09 m.; mouth as 2; two elongated horses with riders to 1.; outline head to 1., handle with hatching of vertical and horizontal lines. From Camirus. Plate IX, No. 27.

28. Yale, Stoddard Coll., *Catalogue* (Baur), no. 91, p. 64, fig. 14, p. 57, and pl. I: height, 0.093 m.; top of mouth unusual, between concentric circles as on 2 in place of daisy petals radiating lines alternating with single dots; two elongated horses to 1.; outline head to 1.; handle with dependent petals below dots continued round from the side of the mouth.

29. Oxford, *C.V.A.*, fasc. 2, pp. 64-65, no. 24, pl. III, C, 2 (G.B. 385), 24, 38, III, C, 3 (G.B. 386), 17: height, 0.0835 m.; two horses to 1.; outline head to 1.; handle with horizontal bars.

30. Oxford, Coll. Beazley,³ Plates IX-X: height, 0.06 m.; mouth and handle as 2; two elongated horses with riders to 1.; outline head to 1. Colours all gone.

31. Berlin, *Jahrb.*, I, 1886, p. 146, Inv. 3054; diameter, 0.065 m.; two elongated horses with riders to 1., drawing sketchy. From Siana.

32. Berlin, Furtwängler, no. 1095: height, 0.06 m.; two elongated horses with riders to 1. From Thebes.

33. *Ibid.*, no. 1096: height, 0.055 m.; the same. From Smyrna.

34. *Ibid.*, no. 1097: height, 0.06 m.; the same, still more sketchy, colours mostly gone. Gerhard bequest.

35. *Ibid.*, no. 1098: diameter, 0.06 m.; mouth and parts near it missing, three of same horse-men to 1. Gerhard bequest.

36. *Ibid.*, no. 1099: height, 0.065 m.; elongated horse with rider to 1. followed by footman leading a horse. From Camirus.

37. Sarajevo, *Katalog gr. Vasen im Landesmuseum* (E. Bulanda), no. 74: height, 0.065 m.; mouth daisy; two horsemen each leading two horses. From Camirus.

38. Samos, Heraeum, *Ath. Mitt.*, LIV, 1929, p. 27, fig. 1, mouth very small daisy pattern between circles, procession of riders to 1.

39. Reading University, Inv. 26. ii. 3, Plate X, No. 39: height, ca. 0.06 m.; much of body and all mouth and handle missing, colours all gone; tail, rump and hind leg of horse to 1., fore part of second horse to 1. with rider. From Egypt Exploration Fund.

40. Reading University, Inv. 26. ii. 4, Plate X, No. 40: height, ca. 0.055 m.; only mouth, handle and adjacent parts of body preserved; traces of front part of horse with reins to 1., traces of outline head to 1., handle with horizontal lines between vertical. From Egypt Exploration Fund.

GROUP C

Like A and B, but the quadrupeds are replaced by dolphins.

41. Louvre, *C.V.A.*, fasc. 8 (France 12), pl. III, C, a 20, 25, 27, pl. 21, 15: height, 0.09 m., mouth as 2; handle, vertical lines; two dolphins swimming to 1., field rosettes and other motives with incisions. From Rhodes.

GROUP D

In place of the animal zone of Groups A, B and C the Group D vases show a zone of dots treated generally much as on the bombylioi and ball aryballoi figured at the top of my *Aryballoi and Figurines*, pl. V. On either side of this

³ I have to thank Professor Beazley for permission, most readily given, to publish this vase.

outer zone of dots (sometimes as many as six deep), between it and the central hollow, the decoration consists of plain concentric bands, occasionally diversified by a single band of dots. The incisions characteristic of the main side band in the animal groups are wanting.

42. *Clara Rhodos*, III, pl. VI, v 18 and p. 37: height, 0.072 m.; normal handle; the dots round the side of the mouth are close to the top. From Ialysus.

43. *Clara Rhodos*, IV, fig. 346 and (presumably) p. 319 bottom. Only the body can be seen in the illustration; there is no description in the text. From Camirus.

44. Copenhagen, *C.V.A.*, fasc. 2, pl. 85 (Denmark 86), 9: height, 0.065 m.; on top of mouth radiating bars; side of mouth, dots; decoration of handle (normal shape and position) not indicated. Said to be from the Athenian Acropolis.

45. Ἄρχ. Ἐφ., 1910, p. 290, fig. 9 A: height, 0.065 m., normal handle. "Decoration of body completely faded, but appears to have consisted of concentric bands." From this description it would appear that further bands replaced the normal zone of dots. From Bassae.

46. Coll. Scheurleer, *C.V.A.*, fasc. 1, pl. III, C, 6 (Pays Bas 18), no. 9; Scheurleer, *Catalogus*, no. 355: height, 0.085 m.; top of mouth black tongues, side of mouth plain band; no handle. From Livadia. Scheurleer says "probably Boeotian," but this seems only an inference from the place of finding.

47. Delos, *Exploration Archéologique*, XVII (Dugas), pl. LVI, no. 70, and pp. 87, 101, from the "fosse de purification" on Rheneia: height, 0.088 m.; top of mouth daisy pattern, side of mouth apparently plain; the thicker of the plain concentric bands on either side are purple;

there is a single band of dots on either side in addition to the usual band of dots many deep on what would be the animal zone in Groups A and B. No handle. The ring which forms the body of the vase is almost rectangular in section. I do not remember seeing the vase, but neither the rather rectangular section of the body (*pace* Payne, p. 313) nor the colour of the clay, which Dugas describes as "brun clair," seems to me to invalidate Dugas' assignation of the vase to Corinth.

48. Schimatari Museum, diameter, 0.07 m., top of mouth square-topped daisy petals. No handle. Presumably from Tanagra.

49. Reading University, Inv. 45. i. 1,⁴ Plate X, No. 49 *a* and *b*: height, 0.082 m., top of mouth wedges based on outer rim (cf. No. 48), side of mouth dots right at top (cf. No. 42), handle (with horizontal bars) is set on one of the broad sides of the body.

50. Leiden, J. P. J. Brants, *Description Greek Vases*, no. 67, pl. xiii and p. 13 (where the Copenhagen reference should be as under No. 44 above and not as in Brants' text): height, 0.10 m., like 42-44 above. From Italy.

51. Harvard, Fogg Museum, *C.V.A.*, U. S. A., fasc. 8, pl. IV, 18: height, 0.067 m., like 42-44 above.

52. *Ibid.*, pl. IV, 17: height, 0.094 m., like 49 above.

GROUP E

(perhaps Boeotian, see immediately below)

Main decoration on either side of the body a star-like leaf pattern recalling the quatrefoil, cinquefoil, sixfoil, etc., ornament on the commonest of all types of Corinthian ball aryballois

⁴ This vase was formerly in the private collection of Professor A. B. Cook at Cambridge and is no. 602 of the *Catalogue of an Exhibition of Greek Art*, Fitzwilliam Museum, Cambridge, 1944. When I wrote asking for permission to publish it in this study, Professor Cook, with characteristic generosity, presented the vase to Reading, where it now is in the University Museum.

(Ure, *Aryballoi and Figurines*, pp. 43 f. and pl. X; 'Αρχ. 'Εφ., 1912, pp. 113-114, figs. 10-13). The sides of the vase are flatter than is normally the case in the groups preceding. This class appears to be represented by only a single vase.

53. Athens, Collignon-Couve, pl. XXIII, no. 583; 'Αρχ. 'Εφ., 1900, p. 105: height, 0.082 m., diameter, 0.07 m. On one side (figured C.-C. and 'Αρχ. 'Εφ.) septfoil of framed lanceolate petals with, between each pair of petals, four framed palmette petals resting on a laddered arc and under each arc a fifth similar petal but unframed; on the other side a star or rosette of long pointed petals black and purple alternately. On the handle zone groups of lines and (on either side of the mouth) a strip of crosshatching. Bought in Thebes.

The ring aryballoi listed above are all, except perhaps Groups E and F, normal Corinthian, of the same characteristic clay, decorated in the same style with the same distinctive motives that are found on the much commoner bombylioi and ball aryballoi as enumerated for example in my *Aryballoi and Figurines from Rhitsona*, pp. 22-46.

The animals and "rosettes" of Groups A-C of the ring aryballoi would be equally at home on ball aryballoi or bombylioi of my class iv, *op. cit.*, pp. 29 f.; the bands and dots of Group D above are also the distinguishing feature of my class ii, *ibid.*, pp. 25 f. The septfoil decoration of our solitary Group E ring vase is a variant on the quatre-, cinque- and sixfoil motive of my class viii, *ibid.*, pp. 43 f. For my class iii (silhouette animals, sub-geometric), *ibid.*, pp. 28-29, I suggest that we might find a counterpart in Group F above. The round-shielded foot soldiers of my class vi, *ibid.*, pp. 38 f., so common on ball aryballoi and bombylioi, are entirely absent from these ring vases, and the "other human figures" of my class v, *ibid.*, pp. 37-38, are represented on the ring vases only by the walking figures that occasionally lead the horses on our Group B vases and by the often sub-human jockies that frequently mount them. But human beings in their normal upright posture do not lend themselves readily to the process of lateral elongation that the ring aryballos painters found so congenial, and the same difficulty of fitting the picture into the frame explains the absence from our ring vases of the floral complexes of class vii of my *Aryballoi and Figurines*, pp. 41 f. It is hard on the other hand to see why the experiment of the solitary septfoil vase of Group E was not pursued further. We can only say that apparently it did not catch on. Reverting to Groups A-C we may note that the incisions on the central broad band on the sides of our vases, though they may have the practical

GROUP F

(perhaps East Greek, see immediately below)

54. *Jahrb. Arch. Inst.*, I, 1886, p. 148, no. 3039, fig. *ibid.*: diameter, 0.085 m.; handle zone water birds to r. in silhouette; rest of body thin concentric bands; top of mouth lines radiating outwards in groups of four; round the neck a horizontal wavy band; clay pale reddish. From grave K. 10 at Siana (Rhodes).

55. *Ibid.*, no. 3038, replica of 54, but glaze burnt red. From Siana, grave K. 10.

56. Copenhagen, *C.V.A.*, fasc. 2, pl. 80 (Denmark 81), 10: height, 0.081 m.; main zone row of water birds not visible in illustration; mouth and neck as 54 and 55; glaze lustrous red-brown, clay chamois colour. From the island of Rhodes.

motive of making these little vases less slippery, at once recall similar incisions on similar bands on three-handled "cothons," e. g., *J.H.S.*, XXXI, 1911, p. 73, fig. 2, where also they are often associated with goats and lions, and on bombylioi such as Louvre A 435, Pottier, *Album*, I, pl. 14, and Athens, Collignon-Couve, pl. XXII, 512, where, as often, they are associated with rows of round-shielded warriors.

This brings us to the question of the dating of our vases. Payne lists the ten examples that he refers to in *Necrocorinthia* (1057-1066, p. 313) under Middle Corinthian, and dates them late seventh century or early sixth. The ascription of these vases to the Middle Corinthian period is probably right in the main, though the beginning of Group D is perhaps to be placed earlier and the most careless examples of B may be indefinitely later. The evidence to be got from associated finds is rather meagre, but points in that direction. For example in the Camirus grave CLXXVIII, *Clara Rhodos*, IV, fig. 346 our Nos. 7 (Group A) and 43 (Group D) were found with some twenty ball aryballoi of which three or four are of types found in the earliest group of Corinthian graves at Rhitsona (group a, *Aryballoi and Figurines*, p. 22), but the great majority are of types that first appear in group b graves (*ibid.*). There is, I think, nothing in the treatment of either figures or subordinate details of decoration in any of our Corinthian ring aryballoi that cannot be paralleled from vases from middle-Corinthian graves (group b above). Some distinctive characteristics, e. g., the amorphous rosettes and the framing dots, point indeed rather to a date in the third Corinthian period, but elongated amorphous rosettes go with elongated animals and bands of dots above them, and may well have been first suggested by the elongated frame that the pictures on our ring vases have to fill. Our vases may have led the way in this direction, but they certainly herald the third period and may well have run on into it.

As regards chronological sequence within the limits just indicated, we may notice that the Group D vases are the least standardised and that they tend to have the older unflanged form of mouth (see Plate X, No. I 49) whereas the A-C vases generally have it flanged (see Plate IX, No. I 1)⁵ and that bands of dots go back to the early Corinthian period though they persist later. D may therefore be rather the earliest of our three main groups. Of the other two, A and B, the B-group vases are a particularly stylised and standardised variation from Group A and their vogue at any rate may be rather later. The fact that outline heads of identical style occur sometimes on A vases, more often on B, harmonises with such a chronological sequence though it does not prove it. Outline heads go back to the Protocorinthian period (see Payne, *op. cit.*, p. 287 on no. 480, p. 303 on nos. 803-805), and down to the middle-Corinthian period were sometimes used to decorate the handles of ball aryballoi (Payne, pl. 31, 6 and 7). Our examples are cruder and more careless and may be later. The argument from careless-

⁵ By the unflanged type of mouth I mean that in which the mouth consists of a simple disc narrowing if anything towards the outer perimeter, by the flanged that in which the disc broadens sharply downwards round the outer perimeter producing a flanged effect on the under side.

ness must be used with caution, for carelessness is not of an age but of all time. Our vases are certainly earlier than the Attic little-master cups of the third quarter of the sixth century where the same problem of figure decoration in a narrow band inspired some charming little outline heads of infinitely better workmanship than ours. But the little masters were working when Attic black-figure painting was still in its prime. Our ring-vase heads are best explained as a take-over for mass production of a motive on which Corinthian vase painters had already done their best work.

Whether the E and F vases are Corinthian is uncertain. The E vase is regarded by Kourouniotes (*Ἀρχ. Ἐφ.*, 1900, p. 106) as Boeotian. It was bought in Thebes; the clay, though finer than normal Boeotian, shows grit and bubbles; the tubular body is rather squarer in section than is normal in Groups A-D, and the main decoration may be paralleled, though not very closely, on Boeotian figurines, e. g., Grace, *Archaic Sculpture in Boeotia*, figs. 29, 33 and (figurine vase) 44. But none of these points is decisive. They can all be paralleled equally well from undoubtedly Corinthian vases. The three F vases all come from Rhodes and have been regarded as East Greek. A Rhodian connection is further suggested by the distinctive treatment of the mouth, which is found also on the ring vase from Vroulia, Kinch, pp. 45-47 and pl. 31, 3a, 3b, cf. Johanssen, *Vases Sicyoniens*, pp. 27-28. But we may note that it comes from a grave which contained some unquestionably Protocorinthian and Corinthian vases. e. g., bombylioi like Kinch, *Vroulia*, pl. 33, p. 2. This latter, decorated with horizontal zones of bands and dots, is closely related to other similar vases which differ only in having one zone of silhouette animals (e. g., my *Aryballoi and Figurines*, pl. V, 86, 1). Is it possible that these so-called East-Greek ring aryballoi are in fact Corinthian and form in the ring-vase series the counterpart to the silhouette (or, as Payne calls it, sub-geometric) series amongst the bombylioi and ball aryballoi? Rhodes has yielded large numbers of the unquestionably Corinthian A-C series. It is perhaps worth noting that the misfiring which has produced the colour effect of two of the three F vases (55 and 56) occurs also on a ball aryballos of the silhouette-animal class at Reading, Inv. 26, vii, 6, listed *Aryballoi and Figurines*, p. 93.

II. BOEOTIAN

The ring is generally rectangular in section (not round as in normal Corinthian examples). The handle zone is mainly plain, but on typical specimens below the mouth, on the side away from the handle, there is a laddered horseshoe or loop (like those on Plate XI 3e), often framing a single tongue. The decoration on the two sides of the ring (see Plate XI 3, which gives sectors from various vases⁶) is arranged in three

⁶ These rough sketches are not to scale and are intended only to indicate the types and general disposition of the decoration, and to make the verbal descriptions comprehensible.

concentric zones of which the inner and outer are formed of plain bands, sometimes with white dot rosettes superimposed (Plate XI 3*d*); the middle zone shows various motives: plain chevrons set herring-bone fashion (*a*), check pattern (*b*), larger chevrons arranged in a star pattern round the plain inner zone and formed either of double laddered lines (*c*) or of plain single lines (*d*) and sometimes interpunctuated with dots (so in both *c* and *d*; the laddered arc in *c* is an intrusion on this formula), loops or horseshoes laddered like the *c*-type chevrons (*e*), laddered horseshoes alternating with laddered chevrons (*f*), radiating wavy lines (*g*), straight lines grouped in twos separated by a dot (*h*), petals set diagonally (*i*), stiff branches or ferns (*l*), two zones of small dots with a plain band between them (*j*), or a zone of larger dots (*k*). The clay is pale brown, the decoration in black and purple.

There can be no doubt that this group is Boeotian. Two examples are signed by the potter Mnasalkes, who writes his name in the Boeotian form with the Boeotian alphabet. Boeotia is the region where most of the vases have been found. The motives illustrated in Plate XI 3 can nearly all be paralleled on vases of the most exclusively Boeotian of all wares, that namely of the four-handled bird kylix style (*VI and V Cent. Pott. from Rhitsona*, pp. 17 f.) or the corresponding figurines.

1. Athens, Nicole 841, *Cat. Vases d' Athènes*, p. 148 and pl. IV; 'Αρχ. Έφ., 1900, pp. 101-3; Hoppin, *Black-Figured Vases*, p. 23; diameter, 0.075 m.; dark red on light red; top of mouth, daisy pattern; side, plain band; handle, vertical lines; Mnasalkes' signature runs along the handle zone which is otherwise plain except for a band of pot-hooks beginning above the end of the signature and a laddered horseshoe in usual place; on sides ring of chevrons arranged herring-bone wise between usual plain bands (Plate XI 3*a*). Bought in Thebes.

2. Athens, Inv. 14895, like 1 but no signature, no pot-hooks, on back of handle horizontal bands between vertical, and on one side of body in place of chevrons a narrow band of check pattern (Plate XI 3*b*). Place of finding not known.

3. Boston, Fairbanks, p. 184 and pl. LI, no. 538; Hoppin, *B.-F. Vases*, p. 24; diameter, 0.084 m.; neck, mouth and handle missing; ring almost round in section; signed by Mnasalkes on handle zone; main zone on one side of body laddered horseshoes alternating with laddered chevrons (Plate XI 3*f*), on other side band of small squares with a dot in each. From Boeotia.

4. Athens, Nicole 832 (Inv. 2767): height, 0.08 m.; usual horseshoe on handle zone; main zone on either side laddered chevrons interpunctuated with large dots (Plate XI 3*c*).

5. Athens, Nicole 840 (Inv. 2250): height, 0.08 m.; decoration on both sides something like that of No. 4 (see 'Αρχ. Έφ., 1900, p. 104, where Kourouniotes compares that of the reverse side of the gourd- or disc-shaped vase by the Boeotian potter Phithadas, Hoppin, *B.-F. Vases*, p. 21, left). Nicole compares Dragen-dorff, *Thera*, p. 313, fig. 501. The points of similarity elude me.

6. Athens, Nicole 842 (Inv. 2252): height, 0.082 m.; on either side of body concentric bands, black and red alternately; handle zone has not the usual horseshoe but only the inner petal or tongue that it sometimes frames (e. g., on No. 1) with attachments: see 'Αρχ. Έφ., 1900, pp. 104-105.

7. Cassel, *Arch. Anz.*, 1898, p. 191, no. 5, fig. 8: height, 0.095 m. (Langlotz, *Vasen in Würzburg*, p. 16, refers to this vase as in Gotha); on handle zone usual horseshoe in usual place; main zone on either side star pattern of plain

chevrons inter-punctuated with dots, the inner and outer zones have superimposed white dot rosettes (Plate XI 3 *d*).

8. Munich, Sieveking and Hackl, pl. 12, no. 324a: height, 0.085 m.; on handle zone usual ladder-horseshoe (S. and H. "Tragschlange"); main zone on one side ladder-horseshoes as Plate XI 3 *c* but without the dots, on the other "herring-bone pattern" (chevrons as Plate XI 3 *a*?); white dot rosettes on the plain bands as on Plate XI *d*.

9. Bonn, *Arch. Anz.*, 1936, pp. 399-400, no. 48, p. 397, fig. 54: height, 0.082 m.; main zone on one side ladder-horseshoes (Plate XI 3 *e*), on the other radiating zigzag lines (Plate XI 3 *g*); on handle zone ladder-horseshoe in usual position; on back of handle vertical bars; on top of mouth purple petals alternating with black lines. From a Cairo dealer.

10. Boston, Fairbanks, p. 155, and pl. XLIII, no. 420: height, 0.09 m.; main zone on one side radial zigzag lines (cf. No. 9), on the other fern(?) pattern (cf. Plate XI 3 *l*?); on handle zone usual horseshoe in usual place. Listed by Fairbanks as Corinthian.

11. Würzburg, Langlotz, p. 16 and pl. 9, no. 121: diameter, 0.063 m.; handle missing; main zone on either side of body check pattern as Plate XI 3 *b* but with black rectangles thinner; white dot rosettes on the broad plain bands. No mention of horseshoe on handle zone.

12. Heidelberg, I 49, *Arch. Anz.*, 1936, p. 399, note 1, and pp. 397-398, fig. 55 left: diameter, 0.069 m.; main zone on one side ladder-horseshoes as on Plate XI 3 *c* but not inter-punctuated with dots, on the other side "Reihe von Pfeilstrichen"; section of ring squarish but with no sharp corners. Said to be from Andros (*Arch. Anz.*, *loc. cit.*), but there are other vases in Heidelberg alleged to have come

from the northern Cyclades that are undoubtedly Boeotian and were almost certainly found in Boeotia.

13. Heidelberg, III 14, *ibid.*, fig. 55 right: diameter, 0.08 m.; on either side of body radiating branches (Plate XI 3 *l*) between plain concentric bands of brownish black, which latter have superimposed a thinner band of white. Section of ring like last.

14. Athens, Nicole 834 (Inv. 12670): height, 0.08 m.; main zone on one side of vase pair of straight radiating lines alternating with one large dot (Plate XI 3 *h*), on the other, thin lanceolate leaves set diagonally (Plate XI 3 *i*); on handle zone usual ladder-horseshoe; on back of handle horizontal lines; on top of mouth daisy pattern. The section of the ring is not sharply angular but rounded at all four corners. Nicole lists this vase as (Proto) Corinthian, but the colours are much as those of the Mnasalkes vase No. 1, though the ground is yellower.

15. Athens, Nicole 843 (Inv. 2251): height, 0.09 m.; on one side of the body, between the inner and outer plain bands, a single ring of large dots (Plate XI 3 *k*), on the other two rings of smaller dots with a plain band between them (Plate XI 3 *j*); mouth all black; handle exceptionally square; clay reddish buff; handle zone flat, but the inner part of the body is rounded in section.

16. Thebes, old collection: diameter, 0.07 m.; Plate X, No. 16; ring round in section, black with superimposed thin concentric bands of purple; top of mouth, black on ferruginous brown, daisy pattern with drum-stick petals; back of handle vertical lines, black on ferruginous brown, above horizontal band of black with superimposed horizontal purple line. Clay reddish brown varying to grey.

There seems to be every probability that this last vase is Boeotian. Cups, especially kantharoi, black-glazed or black-figured with lines of red or purple above the black.

are amongst the commonest products of sixth-century Boeotian workshops. The round section of the ring is no argument against the attribution; we have seen that what may be called the Mnasalkes series shows deviations from the rectangular-sectioned ring towards rotundity, and the black-glazed form of decoration is found on the mouth of No. 15 of our series. Vases in Thebes Museum are by no means necessarily Boeotian; but where there are other reasons, as here, for assigning a vase to Boeotia, the fact that it was presumably found in Boeotia points in the same direction.

For the dating of Boeotian ring aryballoi there is no decisive evidence. Our No. 11 is dated by Langlotz about 600 B.C. This is not impossible, but neither is a date anywhere in the sixth century. What does seem unlikely is that the whole series should cover more than a few decades at the most. The safest dating would probably be somewhere towards the middle of the century. We have noticed that nearly all the motives of the middle zones on the sides of the body can be paralleled from vases and figurines of the Boeotian bird-kylix style (*Sixth and Fifth Century Pottery*, pp. 12 f.; *Boeotian Pottery of Geom. and Arch. Styles* [Union Acad. Internat., Classification des Céramiques Antiques], pp. 6 f.). In fabric our aryballoi show the closest affinity with Class III of the vases and figurines of the bird-kylix style, which is distinguished by the clay and ground colour being of a similar brown. The Rhitsona vases of this class are a miscellaneous lot which were buried at intervals throughout the second half of the sixth century. But the closest parallels to the decoration of our aryballoi are to be found on vases from one outstanding group within this class, formed of a series of long and thin necked oenochoae: see especially Louvre C. A. 826, *Bull. Corr. Hell.*, XXI, 1897, p. 446, fig. 2, here Plate XI 1, which shows zones of wavy lines, of laddered loops alternating with laddered chevrons, plain chevrons placed herring-bone fashion, and plain bands with white dot rosettes, just as on the ring vases. Laddered loop, check pattern and wavy lines as on our aryballoi are found on the "pappas" figurine of Grace, *Arch. Sculp. in Boeotia*, fig. 31 (here Plate XI 2). This figurine is dated on good grounds by Grace (*ibid.*, pp. 34-35) in the first half of the sixth century. The oenochoe is less easy to date, but it is better and hence perhaps earlier than any of the Class III objects found at Rhitsona, which would suggest a date roughly the same as that assigned by Grace to his figurine.

The connexion of our aryballoi with the oenochoe series to which Louvre C. A. 826 belongs suggests another equation, for this group is generally associated with the oenochoe signed by the Boeotian potter Gamedes (Hoppin, *B.-F. Vases*, pp. 18-19). Unfortunately the Gamedes oenochoe is in many ways unique. The plentiful use of fine white dots points to a Corinthian prototype of the middle-Corinthian period, but how much later this vase is than its prototype is hard to say with a fabric that borrowed so indiscriminately and was excessively prone to archaisms. Gamedes has left us another vase, a ball aryballos that is a variation on the orange quartering type that

died out in the middle-Corinthian period. This aryballos (Hoppin, *op. cit.*, p. 17) deviates from the strict orange pattern and on one of these deviations has a zone of chevrons as on the Mnasalkes vase No. 1 above. But once again it is hard to say how much the imitation is later than its prototype. There remains the question where the Boeotian series stands in relation to ring aryballoi of other fabrics. Of our Corinthian series only D shows any affinities with it, but these are sufficiently close for D vases to have been mistaken for Boeotian⁷ and for vases of our Boeotian series to have been listed as Protocorinthian or Corinthian.⁸ Whether we regard the Boeotian series as imitations of the Corinthian or as using a common stock in trade, the similarities are an argument for not dating the Boeotian vases much later than those of Group D, and these latter, we have already seen, form probably the earliest of our main Corinthian groups.

The square-sectioned ring of the typical Boeotian vase takes us back earlier still; it is the distinguishing feature of the Protocorinthian series; see Johanssen, *Vases Sicyoniens*, pp. 26-28, pls. VII, 4, VIII, 4; Zervos, *Rhodes*, figs. 27, 28, 30. These Protocorinthian vases are very different from any of those listed in this paper: the central hollow is much larger so that the general effect is much more like a hoop; the mouth may take the form of a moulded head, the vase may have a foot (as has also the solitary Proto-Attic example, *Jahrb.*, II, 1887, p. 56, no. 14, figs. 21, 22, dated by J. M. Cook, *B.S.A.*, XXXV, p. 194 about 650 B.C.). The Protocorinthian series begins early in the Protocorinthian period, but there is a single Boeotian imitation of the Protocorinthian type with hoop-like ring and mouth in form of a head, figured by Grace, *op. cit.*, fig. 28, which he dates, *ibid.*, p. 33, about the middle of the second quarter of the sixth century. It may in fact be somewhat earlier, but it is in a technique, with the colours laid on a chalky white background, that appears at Rhitsona only after the beginning of the sixth century (*Sixth and Fifth Century Pottery from Rhitsona*, p. 12; cf. *Aryballoi and Figurines*, pp. 53, 55-56, 63, pl. XIII 86.293, 145.99, pl. XVI 125d. 3, 86.277). The vases of our Boeotian series have plainly a different pedigree, but one would hesitate to date them as early as this archaic-looking vase of Grace's, and this again suggests for them a date towards the middle of the century.

The signed vases support the same conclusion. Not only are signatures of potters and vase painters extremely uncommon before the second quarter of the century, but among the mourners at Boeotian funerals the use of writing (in the form of incised words or abbreviations of words scratched on the vases they put in the graves) comes in only about the middle of the century, and this fact is an argument for not putting the Boeotian potters' signatures much earlier. The fact that at Rhitsona the Class III

⁷ Greifenhagen, *Arch. Anz.*, 1936, p. 399, regards our D vases 46 and 47 as Boeotian and groups them with vases of the Mnasalkes series. He seems unaware of the existence of our well-marked Group D.

⁸ Nicole so lists our Nos. 4, 14, Fairbanks our No. 10.

type of Boeotian bird-kylix ware lingered on till the end of the century may serve as a reminder that our ring aryballoi may also have to be dated later ⁹ than is here suggested, if ever excavation should provide us with the only firm basis for dating such eclectic and archaising ware, in which the decoration makes so little demand on the skill of the painter.

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⁹ As is done by Greifenhagen, *loc. cit.*, who assigns them to the period 550-500 B.C.



No. 11a



No. 11b



No. 11c



No. 19



No. 110



No. 112



No. 123



No. 126



No. 127

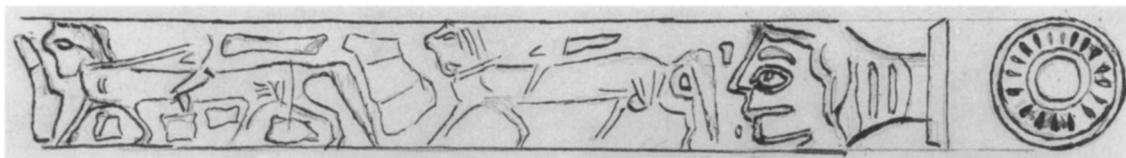


No. 130a

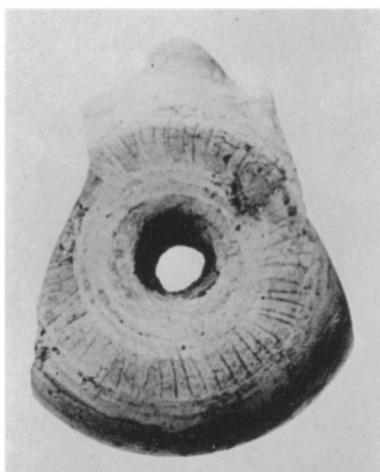


No. 130b

PLATE X



No. 130



No. 139



No. 140



No. 116



No. 149a



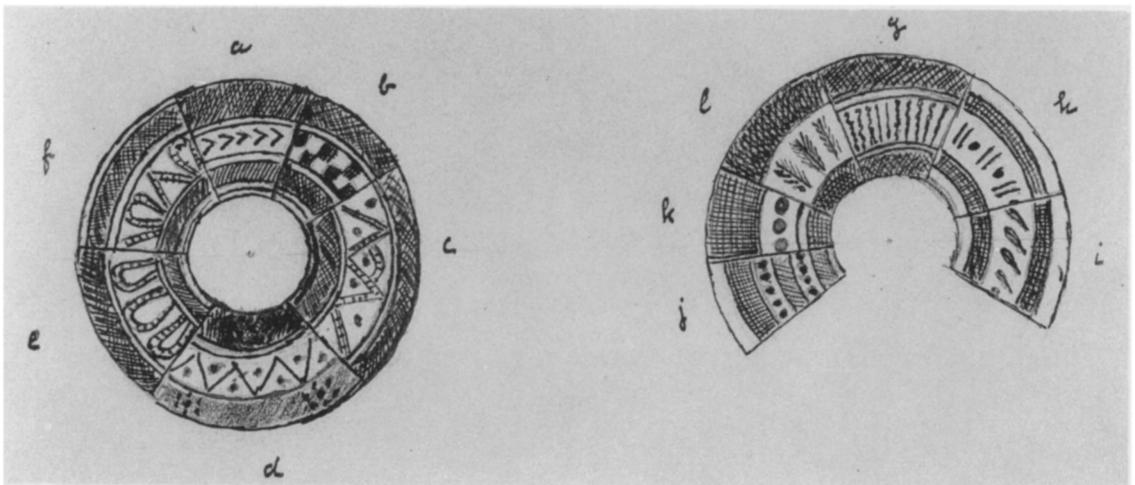
No. 149b



1. *B.C.H.*, xxi, 1897, p. 446



2. Grace, *Archaic Sculpture in Boeotia*, fig. 31



3. Schemes of Decoration of Boeotian Ring Aryballois