PROTOATTIC WELL GROUPS FROM
THE ATHENIAN AGORA

(PLOTES 65-90)

THIS is a study of the catalogued contents of four wells which were found in the Agora Excavations at Athens and yielded Protoattic, subgeometric, and imported, largely Protocorinthian, pottery, dating from the late 8th to the early 6th century B.C.¹

The wells offer a sampling of the furnishings of the life of that time: grave-markers and nursery furniture, wash basins and libation bowls, votives and tools, containers of foreign delicacies, imported coarse ware, cooking pots, barrels, dippers, and, most numerous, drinking cups. Aside from fine additions to the Protoattic repertory, the material gives the details of the transition from Protoattic to black-figure, and especially from the subgeometric plain ware of the 7th century to the black-glaze ware of the 6th. The 7th century was a time of invention, and notable among the Protoattic innovations were the techniques which came to characterize classical Attic pottery.

LOCATION AND DATE

The wells with which we are here concerned have been designated E through H. Well S, of the second quarter of the 7th century, was found after this manuscript had been completed and is therefore published in the Appendix, pp. 374-379. None was

¹ I studied these groups in Athens in 1953-1954 while holding the Mary Isabel Sibley Fellowship of the Phi Beta Kappa Foundation. I thank Professor Homer A. Thompson, Field Director of the Agora Excavations, for the opportunity of working with the material. The photography was done by Miss M. Alison Frantz.

Published Agora material is referred to by author and catalogue number only, e.g. Burr 277; Young XIII 1. Young lettered four 7th century groups A through D. In the present study Wells E through H continue Young’s system. They run in chronological order but do not form a sequence with Young’s groups.

The three pertinent publications of Agora material with the groups they discuss are listed at the head of abbreviations commonly cited, below, p. 320. Two important contemporary masses of material from outside the Agora have not yet been definitively published: the Protoattic from the Athenian Kerameikos and from Vari; they are on exhibit, the former in the Kerameikos Museum, the latter in the National Museum at Athens.

This study forms part of a dissertation submitted to the Faculty of the Graduate School of Yale University in 1955 in candidacy for the degree of doctor of philosophy.

Hesperia, XXX, 4
found in significant association with architectural remains. The bulk of each well filling belonged to a short period in the 7th century: Well E, early in the century; Well F, third quarter; Well G, third and into last quarter; Well H, last quarter. However, only the small Well E was very compact, the other groups had enough surviving earlier sherds to fill out the sequence in the first half of the century. In the last two of the groups some later stragglers provided the lower terminus. Much of the fine decorated pottery may be dated independently by style; the more modest wares which constituted the major part of the fillings are amenable to dating by context and association.

**Composition**

Aside from the intact water jugs, which must have dropped into the wells while they were in use, the fillings were probably obtained from rubbish heaps, and these, in turn, had served homes, graves, and sanctuaries alike. The ordinary table and kitchen ware which forms the greater part of the pottery, as well as the tools, was contributed by the private houses and workshops which in the 7th century still covered the area of the public square and to which the wells must have belonged. No well later in date than Well H which was filled early in the 6th century has so far been found in the central area of the Agora, which accords well with the supposition that at about this time the area was cleared of private establishments to be used as an open public square.

The presence of grave refuse is attested by fragments of decorated pots, some very large. In the 7th century, as in the preceding period, there was still a wide rift between ceremonial and use pottery, and almost all elaborate pottery of known provenience comes from graves. However, three works by a painter who has made no appearance outside the Agora have found their way, two in good condition, into Agora wells (F 4, G 4, P 18525 under F 4, Pls. 69, 70). If he supplied the local homes rather than the nobles’ graves, this new demand is in itself remarkable.

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2 Circumstances of finding and exact locations head the catalogue of each well. The grid numbers refer to the Actual State Plan of the Agora, *Hesperia*, XXII, 1953, pl. 12 and in each volume of the series *Athenian Agora*. In terms of well known later buildings Well E may be thought of as within the later Heliaia; F is just east of and H within the Odeion; G is behind Shop XVIII of the Stoa of Attalos.

3 E. g., Well G, G 52, Pl. 85, last quarter of the 7th; Well H, H 13, Pl. 75, early 6th.

4 *Hesperia*, XIX, 1950, p. 37. The group there referred to is Well H.

5 This is, of course, the reason why the Athenian Kerameikos has yielded so much more well preserved Protoattic pottery than the Agora which was at this date no longer a burial but a habitation area. For 8th century graves and 7th century evidence of habitation see *Hesperia*, XXII, 1953, p. 39. Grave plots near the Agora: *Hesperia*, Suppl. II, pp. 6 ff.; *Hesperia*, XX, 1951, pp. 69 ff. Several pairs of pots (F 36 and 37, G 5 and 6, G 54 and 55) may come from graves, where pairs are frequent; see *Kerameikos*, V, 1, p. 31, note 74.
The sanctuaries are represented by some miniature pots, plaques and figurines which are throw-away votives.

**Figured Pottery**

The dates given in the catalogue are, with small adjustments, in accordance with a scheme proposed by J. M. Cook in the article in *B.S.A.*, XXXV, 1935, p. 205, which first traced a connected Protoattic development. He worked out an initial date of about 710 B.C. for the Protoattic period and put the Analatos hydria, the name piece and an early work of a painter in whom he recognized the main master of the period, a little before 700.

Confirmation of this dating is offered by Well E. The Protocorinthian kotyle (*E 5, Pl. 85*), because of its narrow shape and somewhat weak workmanship, cannot be earlier than the latest 8th century and is probably later. All the pots of this compact group must be closely contemporaneous, so that the figured amphora (*E 1, Pl. 65*) also dates about 700 B.C. This amphora is a sloppy abuse of the stock forms of the Analatos workshop: the stroke mane, three-stranded tail, facing spiral ornament; such a thing would be painted while the workshop was producing and well after its products had become current, that is at the turn of the century. The Analatos master was the most prolific painter of Early Protoattic and a large proportion of the sherds of that period in the Agora are by him or in his style; of these the finest piece is a lid with grazing horses (P 13264, under *E 1, Pl. 65*), easily recognizable from the spidery mannerism of his figures.

Another neck and shoulder fragment (*F 10, Pl. 71*) of the same date falls late in the series of snake-draped slim-necked amphorae and hydriai of which the Analatos painter’s Louvre amphora is the masterpiece. The figures on the neck, ample-bosomed

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* Cook, pp. 172-176, pls. 38a-42.

* The Louvre amphora: M. J. Audiat, “Grande amphore protoattique du Musée du Louvre,” *Mon. Piot*, XXXVI, 1938, pp. 27 ff. M. Audiat’s doubts of Cook’s attribution can, I think, be allayed by allowing for advance on the earlier stage of the painter’s work. The earlier ways are visible on the amphora itself; compare in Kübler, pl. 30, the outline face of the left charioteer and the lapse into Geometric silhouette style on the right-hand driver.
and brightly gowned ladies stepping delicately to the music of the flute, might be the older sisters of the mourning women on a mug in a Kerameikos group. There is the same thin arm held out before the breast, here in a mincing gesture of dance, there in a movement of mourning; like ornamental dress, the same decorous pace, and still no incision.

I think the hand of F 10 is not that of the Analatos painter, since he himself turns out lesser things toward the end, but that of someone working in his tradition. The Kerameikos mug group which is well into the “Black and White” style of Middle Protoattic is closely linked up with this post-Analatan phase. The Kerameikos mug group preserves and elaborates the delicate knitted ornament which the Analatos workshop had inherited from the Late Geometric “close style,” sprinkles a similar filling stock in the field, preserves the characteristic Analatan palmette, and retains the old-fashioned shapes.

A reminiscence of the older master is embroidered on a mourning woman’s gown on one of the Kerameikos mugs, a mourning Analatan with wire hair, triangular bust and dotted cross.

Only a few tantalizing scraps of the exuberant painting of large pots which goes along with this conservative near-miniature tradition come from the wells (Pl. 66). The grazing horse (G 2, Pl. 66) and the lion’s legs (F 7, Pl. 66) represent the slap-dash painting which either does not use incision or abuses it; the mule (F 8, Pl. 66) shows the fresh briskness of the “Horse painter,” whose work is now claimed for the “Polyphemos painter,” the creator of the most astounding Protoattic piece known, the Eleusis Amphora. Its discoverer has attributed two Agora fragments to him; an amphora fragment from an archaic cemetery on the outskirts of the Agora together with a krater in Munich should be added. The fragmentary amphora (H 1, Pl. 67), whose figures are more carefully painted than its ornament, has details which lead up to the Polyphemos painter; compare the incision on the horses’ tails and hooves, also

9 Kübler, p. 17, fig. 9, pls. 35-40. The correction of the dating of “Opferrinne 2,” whence they come, is given by Cook, p. 209. Kraiker attributes his no. 554 and compares no. 585. By the same hand, Agora P 5915; C.V.A., Berlin 1, A 44, pl. 36, no. 1. A recently published early krater by the Ram Jug painter (Aρξ. Eph., 1952, pl. 5) makes Cook’s attribution of the Kerameikos group to that painter less likely, since the group, which might have passed as early work, looks quite different from the krater. Note particularly the faces, which are sharp and scraggly on the Kerameikos group, but smooth and rounded on the krater.

11 Kübler, pl. 35.
12 Two associated painters of the “exuberant” style, the “Checkerboard” painter and the painter of the “Wild Amphoras,” have been named by Gebauer, CVA, Berlin 1, p. 7.
13 Mylonas, Eleusis Amphora, pp. 111 ff., figs. a (P 1726) and b (P 4950).
14 Hesperia, XX, 1951, pl. 37, c, frag. J; CVA, Munich 3, pl. 132. There seems to me to remain a possibility that the “Horse painter” is really the early Ram Jug painter.
the arched shoulder lines. On these fragments and the Schliemann krater (Pl. 66) there are the crude beginnings of the monumental style in Attic vase painting. The Polyphemos painter is considered to be the elder master of the Ram Jug painter 15 who worked in the mid century and did all that is most elegant and finished in Protoattic. An Agora oinochoe (Young B 1, Pl. 66, detail) has sphinxes with faces most like those of the Ram Jug heroes themselves; this oinochoe is surely by him in his middle years.16 A little lion’s head near the rim of a bowl (P 7984, Pl. 86) has been attributed to him; 17 a similar fragment (F 21, Pl. 86) seems very close.

Later lions are the creatures of an increasingly bland, sure line produced by a blunt brush. A lion protome in an olpe panel (G 5, Pl. 69) has such brush work. The head differs in many details from those on the Burgon lebes and the Athens lion jug; 18 these have long contours, pointed ears, stubby noses, lolling tongues, while the Agora protome has a squarish head, rounded ear, the tip of the tongue dripping from the fang, and noseless muzzle. The former are similar to Cycladic lions, the latter has Protocorinthian features, especially the ornamental spiral-line under the eye.19 It is certainly the latest of them, and not only because of the olpe shape on which it is painted and because of its use of added red on a large surface, but also because it concludes the process of turning into a cold design the bright-faced beast which has stalked through Protoattic for half a century. In addition the date of its context group, which is largely of the third quarter of the century, might be invoked. It is possible that one man is responsible for all these lion pots.20 In that case the olpe is late Ram Jug painter; his youth is gone and only his line is left, and it takes youth to paint Protoattic.21 The lions of the following period are newly invigorated by the black-figure technique.22 The decorative scheme of the pot is most interesting, for this

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15 Attributions: Cook, pp. 192-193; CVA, Berlin 1, p. 7; J.H.S., LIX, 1939, pp. 151-152; Beazley, Development, pp. 8-10; Kraiker, under nos. 582, 584; B.S.A., XLV, 1950, p. 201; J.H.S., LXXII, 1952, p. 93, pl. VI 4b. I would add, besides the jug Young B 1, a wing fragment Практіка, 1935, p. 182, fig. 16 and perhaps Burr 133 which employs the “brown flesh” technique of the Ram Jug. The latest collection of his work is by Semni Karouzou in Αρχειον. Εκθ., 1952, pp. 149-166, figs. 12-25.

16 Cf. the earlier sphinxes on the Athens krater, Αρχειον. Εκθ., 1952, pl. 5.

17 CVA, Berlin 1, p. 7.

18 Pfuhl, pl. 17, nos. 82 and 83.

19 Payne, J.H.S., XLVI, 1926, p. 207 and P.II., pl. 18.

20 The two little lions P 7984 and F 21 show exactly the difference in type that obtains between the Burgon lebes and the Athens oinochoe on the one hand and the olpe G 5 on the other, i.e., pointed ear and dotted gum for the former, rounded ear and dotted muzzle for the latter. Mrs. Karouzou has attributed our olpe to the Ram Jug painter as his earliest work (Αρχειον. Εκθ., 1952, p. 165). For the reasons set out above, I would rather imagine it as his latest.

21 These characteristics are of course sometimes elusive. To Buschor (p. 45) the Burgon lions are “terrifyingly alive”; to Kübler (p. 11) “lifeless,” “rhythmic decoration”; with this latter description in mind we might think of this pot too as late.

22 E.g. the Lion painter’s work, B.S.A., XLV, 1950, p. 195, pl. 18.
innovation becomes a black-figure type: a panel picture and an eye set on either side of a neckless oinochoe (Pl. 75). The side panel demands the profile view which is most advantageous to the baggy new shape; if one turned the pot, a great round eye stared from under the glaze, a little uncanny, but protective. This is a hundreds years before Exekias first put eyes on cups in Athens.  

From the third quarter of the 7th century there are also a few trailers of the Phaleron style (F 5, F 15, F 27, Pls. 70, 73, 74), in which impishness and incompetence are hard to distinguish, and two meticulous reproductions of Corinthian black-polychrome (F 12, F 28, Pls. 75, 74) which in their technical and typological dependence on Corinth serve to underscore the freedom of the Protoattic figure style.

Of the last quarter of the century, besides scraps of the imposing floral units (H 8, H 9, Pl. 70) which decorate the “grand” style of Latest Protoattic, there is an early black-figure work which clearly owes much to the Ram Jug style, the lovely lady in the panel of the earliest known woman amphora (H 6, Pl. 72). Everything has been prepared in the Middle Protoattic development discussed above: the seamless shape, the picture panel, the brush work; but now a living woman is substituted for fanciful lions. And she appears more in the round; the transverse line at the inner corner of her mouth is made by lips drawn up in an archaic smile and the downward curve of the inner tip of the almond-shaped eye indicates that it slants in the frontal view. The facial type is near that of a Vari krater stand of the late 7th century.

There remains to be discussed a new amphora painter whom the Agora wells have given us (F 4, G 4, P 18525, under F 4, Pls. 68, 69). A late contemporary of the Kynosarges painter, he precedes by a little the painter of the Protome Amphorae, and is therefore to be dated in the thirties of the 7th century. His technique is more completely black-figure than that of the Kynosarges painter, but his florals and loose filling ornament are at the Kynosarges stage. The Protome Amphorae belong to the next period which likes the maeander cross in the field; furthermore the horse on one of them has the wisp mane used in early black-figure; it recurs on another amphora

23 H. Bloesch, Formen attischen Schalen, Bern, 1940, p. 2.
24 Cf. the Ionian head vases CVA, Oxford, II d, pl. 7. The Agora profile is, of course, completely Attic, but proper female parallels in the round are lacking. There are Corinthian counterparts of the Agora face on the Eurytios krater, Payne, NC, pl. 27.
25 Kübler, pl. 68. Close dating is impossible till the Vari finds are published. For the full discussion of the Agora vase, see Diepolder, Festschrift Weickert, pp. 111-120, especially p. 119, figs. 5-7 for the Ram Jug painter connection.
26 See Cook, pp. 196-198, pls. 57-58; Arch. Anz., 1943, pp. 418-420, figs. 42-44. Kübler, p. 26, dates the Kynosarges amphora to the mid-century as against Cook’s dating a decade later. The Agora amphorae serve to confirm the tie of the Kynosarges amphora with the black-figure technique and make the later date preferable. Since Kübler’s dating depends on that of the polychrome vases (Kübler, pls. 53-55) with which some Kynosarges works were found, and their dating, again, awaits the publication of the magnificent Vari polychrome which is hinted at in Arch. Anz., 1937, p. 123, one cannot yet be sure.
27 CVA, Berlin 1, p. 7.
of the period (Young B 68; here Pl. 70). Although this painter’s stock-in-trade, single and facing protomes, soon after became very popular, it is hard to think of this bluff and simple fellow as an influence. Rather he was caught up in a trend; Cycladic inspiration has been remarked in early Attic painting mainly at two periods, in Early Protoattic, of which F 3 (Pl. 66) is representative, and at the Kynosarges period, but it has also been pointed out that the trend may have been the other way. Protoattic pottery of Island provenience is almost unknown. One fragment from Thera (Pl. 67) closely comparable to a Kerameikos krater and of just the period of the Agora amphorae shows that Attic exemplars did travel. On the other hand a neck ornament on one of the Protome Amphorae which looks like two eyes placed against the edges of the neck panel occurs, to my knowledge, only this once in Protoattic but often in Cycladic ware, and that indicates Athenian borrowing. However, until the Cycladic datings are more secure, priorities will be hard to fix. The amphorae (F 4, G 4 and P 18525 = Agora, VIII, 574) have two points of similarity with Cycladic: strong and regular spiral ornament running around the body in a broad zone and the use of protomes on necks and bodies. The latter captured the painter’s imagination completely. On the three pots, fourteen protomes can be reckoned up, including four pairs. The borrowing is, however, confined to motifs; his tamed ornament and his jocund figures illustrate one mood of Protoattic on its way to black-figure. We might call him the “Pair” painter since he loves these friendly juxtapositions.

28 The restoration of such a mane on the Kynosarges amphora, J.H.S., XXII, 1902, pl. III, is probably incorrect.
29 Especially in Corinthian, e.g., Buschor, p. 66, figs. 66-67. From the Agora, P 12208, stage of the Protome Amphorae.
31 Matz, p. 320.
33 I am allowed to show Mr. John Boardman’s photograph by the kindness of the Ephor of the Cyclades, Mr. Kontoleon. The fragment is in the local museum in Thera. The Kerameikos krater: Arch. Anz., 1943, p. 421, fig. 47.
34 Délos, XVII, pl. 25 and passim for the suggested similarities.
35 The pair on P 18525 (Pl. 69) may be erotic; cf. a red-figure hydria in Chicago, J. D. Beazley, Attic Red-Figure Vase-Painters, Oxford, 1942, p. 399, no. 82 with a youth and a girl rubbing noses; also Pfuhl, pl. 136, no. 417.
36 Because “Protoattic” denotes a style and “black-figure” a technique and because the black-figure technique is employed as early as Middle Protoattic, it happens that the later period of Protoattic is deprived of pots in favor of the earliest stages of black-figure (Cook, p. 166; Beazley, Development, p. 12). L. Quarles van Ufford (Bulletin van de Vereniging tot Bewordering der Kennis van de Antieke Beschaving, XVII, 1942, pp. 40 ff.) carries the matter to its logical conclusion by using the terms Early Protoattic and Ripe Protoattic and ending the style after the Kynosarges vase, a usage canonized by the appearance of ABV which includes the post-Kynosarges phase characterized by the Women painter (CVA, Berlin 1, p. 7), i.e., “semi-black-figure.” But Late Protoattic continues to serve for this stage as seen from within the 7th century.
PLAIN PAINTED POTTERY

Undecorated or very simply decorated pottery is best represented in the well groups. A large part of it is subgeometric, that is to say, it repeats, for everyday use, the now degenerate forms and decorative schemes of Geometric pottery (amphorae, F 6, H 5, H 7; oinochoe, E 3; plate, F 6; skyphoi, F 33-34, G 23-24, H 31; cups, F 35-38, H 38-39, Pls. 77, 79). The subgeometric pottery series of the Agora down to the third quarter of the 7th century has been fully described and closely dated by R. S. Young. The present mass of material covers an additional fifty years and offers evidence of new shapes and new techniques which allows one, in effect, to watch the introduction of the black-glaze pottery which captured the world market in the next century.

Before considering the plain black-glaze, a sparsely decorated but distinctive group of pottery which occurs throughout the 7th century deserves mention. Many fragments of a ware employing a slight linear decoration of white or yellow on the glaze background have been found in the Agora. It was pointed out that this “Light on Dark” linear technique is at home in Crete. Of the larger shapes only oinochoai had previously been found complete; it is gratifying now to be able to add a full-scale egg-shaped krater (F 14, Pl. 73) and two spouted bowls (F 20, H 17, Pls. 73, 76). Ancient customers, as modern scholars, must have deplored subgeometric quality. It seems likely that this ware, which employs the forms of the Protoattic masters without their expensive figure decoration, using only fine lines to set off the parts of the pot, was one shop’s modest answer. Though the technique of the earlier pots is faulty (both F 14 and F 20 are warped and misfired), capaciousness combined with nicely finished details makes a pleasant contrast with the shrunken subgeometric ware.

New skill is first apparent in the one-handed cups (with round shoulder, G 25-29, H 32-35, Pl. 79; with angled shoulder, G 30-32, H 36-37, Pls. 76, 79, and numerous uncatalogued fragments). These develop out of the subgeometric cups (see above), but in the second half of the 7th century they are made to meet new standards, to look and feel as much like metal as possible. To make marvelously large pots had been a special Attic skill in the Geometric period. What was lacking was the ability to provide fine small vases to be used at home, and under the discipline of the metal model this skill is now acquired. The fabric is thin and hard and rings like metal. The glaze becomes smooth and firm by design, and in the most successful examples has a high sheen. The shapes, low slung and sharply articulated, can be shown to have

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87 See bibliography, p. 320.
88 Burr, p. 629.
89 As in the case of the amphorae F 4, G 4, and P 18525 there is something so alike about both the potting and the painting of F 14 and F 20 that one man would seem to have made and decorated both. It is possible that in the 7th century there was as yet little specialization in the potter’s workshop.
metal counterparts which may be fairly assumed to be their prototypes. At least, in a period when all the independent series develop quickly the cups remain the same over a quarter century at least, retaining their neat proportions; they are about half as high as they are broad at the rim, and the cups with angled shoulder have the break at half height. Such conservatism is usually an indication that imitation is at work. A small feature shows that these cups were indeed in the vanguard of black-glaze pottery; on two of them the under side of the foot is intentionally reddened (H 33, H 37, Pl. 79), a practice unknown before this but common on black-glaze cups.

As early as the last quarter of the century shapes which will become the mainstays of the black-glaze repertory of the 6th century appear in number (belly amphora, H 7, Pl. 73; oinochoai, G 8, H 10-12, Pl. 75; jug, H 50, Pl. 81; bowls, H 20-21, Pl. 77; skyphoi with offset rims, G 11-12, H 25, Pl. 78; kotylai, G 19-21, H 26-30, Pl. 78; kalathoi, G 34-36, Pl. 81). They give a general impression of precision and care. Some shapes gain feet and rims, and in these every feature is clearly set off while the jointless shapes like belly amphora and olpe are well rounded. The glaze begins to be black and shiny rather than streaky and dull as heretofore, though not always successfully. The Corinthian fashion of black polychrome banding, broad purple and fine white lines over the glaze is substituted for subgeometric banding. Two little oinochoai (H 11-12, Pl. 75) show the transition; they have a purple band on a reserved zone around the body. Some typical subgeometric shapes also continue; but they are stiffened and spruced up; thus preserved they survive into the 5th century and later.

Corinthian influence is patent. The kotylai (G19-21, H 26-30, Pl. 78), covered with glaze except for a short collar of rays around the base, are faithful reproductions of the standard Early Corinthian form. The skyphoi with offset rims (G 11, H 25, Pl. 78), the earliest known from Athens, are inspired by the Corinthian “cup with offset rim.” These are the ancestors, via the komast cups, of the standard Attic kylix which is to 6th century Athens what the kotyle was to Corinth in the 7th. The two-handed cups (G 13-18, Pl. 78) are from a type current in the Early Corinthian period.

It has been shown that a Corinthian potter worked in Athens a generation before

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40 See catalogue, under G 25 and G 30. Of metal cups in Attica, which undoubtedly existed, nothing is left; see Young, pp. 223-224. An indication that metal drinking vessels were in vogue at this time appears on the Eleusis amphora (Mylonas, Eleusis Amphora, pl. 5). The cup which Polyphemos, on the neck panel, drunkenly extends before him is clearly a composite of such bronze cups as Payne, Perachora, pl. 58, nos. 1 and 2. Miss D. K. Hill cautions against inventing metal prototypes (A.J.A., LI, 1947, pp. 249 ff.); perhaps one should think that the potter tried to achieve a metallic effect, rather than that he tried to copy a metal vase.

41 Hesperia, IX, 1940, pp. 248 ff. for 6th century black-glaze.

42 Corinth, VII, pl. 72.

43 Hesperia, XXII, 1953, p. 74, under no. 31 for the subgeometric skyphos; also Hesperia, XX, 1951, pls. 50-51.

44 Beazley, Development, p. 20.
Solon’s invitation to skilled foreign craftsmen. The accuracy and facility of the reproductions could be due to immigrant potters who had, after all, long known the techniques described above. Several other bits of evidence point to the migration of potters. For instance, use of many small metallic features would be natural to potters from one of the metal working centers of Greece. Again, at an earlier date the native Attic potter had shown aversion to accurate copying; close imitations like the oinochoe, F 12 and the lid, F 28, Pls. 75, 74, are rare (these are even late enough to be, possibly, immigrants’ work); rather Attic copies of Protocorinthian are almost deliberately careless, sometimes to the point of burlesquing the model.

The last and strongest point is the strange falling off in the quantity of imported pottery in this last quarter of the 7th century when Corinth was reaching its commercial acme. Perhaps, then, toward the end of the 7th century potters were coming to Athens as pots had come earlier in the 7th century.

The revitalizing of the plain class of pottery made for mass consumption rather than on order is of interest for Athens’ economic history. The decline of Athens from the late 8th century on, of which the poor quality of subgeometric pottery is a symptom, and the economic distress of the lower classes which mounted throughout the 7th century were perhaps aggravated by external factors (a naval defeat at the hand of Aigina, Corinth’s crushing superiority in colonies and naval technique, and so on), but the real fault lay at home in the land-owning nobles’ refusal to become entrepreneurs in a commercial age, for the Agora finds show that as early as two generations before Solon there was readiness and enterprise among the craftsmen; the new finds also support Dunbabin’s suggestion that “the distress that Solon had to relieve was due not solely to poverty, but to economic growing pains.”

Pottery Used in Cult

An early terracotta libation bowl (F 24, Pl. 75) may have been used in the service of some courtyard cult like that of Zeus Herkeios (for libations were poured to Olympians); a public sanctuary could presumably have afforded a metal phiale. A fragment of a kernos (H 41, Pl. 81), covered with the characteristic white slip, is among the earliest examples known from Athens of a vessel that was commonly used

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46 Payne, NC, pp. 210 ff.
47 Young, pp. 146 ff.
48 See p. 319.
49 See Dunbabin, B.S.A., XXXVII, 1936, p. 89, for a discussion of Athens’ commercial backwardness in the early 7th century; W. J. Woodhouse, Solon the Liberator, Oxford, 1938, pp. 117 ff. for social conditions in Attica during this century.
in later times in the cult of Demeter. This solitary fragment, however, can scarcely be regarded as secure evidence for the history of the cult.\textsuperscript{52}

The spouted bowls (F 19-20, H 17, Pl. 76) have been identified as the prototypes of certain cult vessels, called “louteria” by archaeologists, which stood on graves and held a bath offered to the dead. The basis of this identification rests on their similarity to the spouted kraters of the late 7th century from Menidi which have been shown to have served such a function in an ancient hero cult. It has been pointed out that there is only slim evidence for this identification, and that these bowls were probably merely receptacles for the libations poured over graves.\textsuperscript{53} No doubt these pots were used either in a religious or a secular capacity, as they happened to be needed, in the earlier 7th century; special shapes were worked out in the later 7th and 6th centuries. Thus the Menidi kraters which set the form for the later “louteria”\textsuperscript{54} were probably inspired by the spouted bowl; the loutrophoros is the descendant of a 7th century amphora shape, and the lebes gamikos has the main features of the egg-shaped krater.

Young suggested that the open basins with handles set on broad rims (F 22, H 18-19, Pl. 76) which are found in quantity in the Agora from the second half of the 7th century may sometimes have functioned as cult vessels. Later on they actually occur as grave markers in South Italian vase painting where they are also shown in everyday use, while their expensive metal prototypes as well as elaborate clay copies were offered as votives in sanctuaries.\textsuperscript{55} Those from the Agora, considering their quantity and their utility glazing, were usually, no doubt, the wash basins of the living in a period which liked good reproductions.

A krater of Corinthian or Argive fabric (F 74, Pl. 86) on a narrow fenestrated foot was clearly not made for household use; other examples have indeed been found at sanctuaries. It resembles the Menidi kraters in several features, in its cauldron shape, its stand and its arched band handles, though there is no evidence of a spout. It may have had a similar use; note that it comes from the manufacturing center from which Athens later imported its terracotta \textit{perirrhanteria}, stood open basins used at

\textsuperscript{52} The earliest certainly identifiable structural remains in the Athenian Eleusinion are of the early 5th century B.C. (\textit{Hesperia}, XXIX, 1960, pp. 334-338). A votive deposit of the 7th century found at the north foot of the Areopagus for which an association with the Eleusinion had been tentatively considered (\textit{Hesperia}, II, 1933, p. 637) has more recently been connected with a cult of the dead (\textit{Hesperia}, XXVII, 1958, p. 153).


\textsuperscript{54} The use of this term for the spouted bowl should now be discontinued, since the ancients seem to have used it rather for a standed open wash basin; the spouted bowls of the 7th century were more often without stand and had probably no specialized function. See D. A. Amyx, “The Attic Stelai, Part III,” \textit{Hesperia}, XXVII, 1958, pp. 221-228.

\textsuperscript{55} See catalogue, under H 18.
sanctuaries for lustral water. The fragment G 39 (Pl. 84) may come from an early homemade perirrhantion.

**Furniture**

Two babies' commodes (F 18, H 16, Pls. 74, 90) made to a baby's scale, to my knowledge the earliest examples of a type of nursery furniture still in use, are monuments to 7th century ingenuity.

**Semi-Glazed Ware**

Broadly spaced banding with a wavy line below the rim or in the handle zone is the hallmark of the cheapest utility ware. The shapes are mostly simple and seamless (all on Pl. 81): amphorae (G 38), water dippers (F 43-45, H 47-49), wash basins (H 52), and bowls (H 53-54). The pottery is termed semi-glazed because for economy's sake the glaze is sparsely applied. The decoration recurs in the simple pottery of most sites. In Athens, though it continued to be used later, the wavy line is most in evidence in the 7th century. In the 6th century the device of glazing the entire interior of pots designed to hold liquids, which is first seen in a bowl (F 23, Pl. 76) and in basins (F 19, H 18-19, Pl. 76), becomes current.

**Coarse Ware**

A type of pottery which the Athenian woman used for cooking and water drawing, called "household ware" in the catalogue, is made of a highly micaceous, gritty clay which varies in color from brick-red to grayish buff and sometimes contains white impurities. Its chief characteristic is that it is never thrown on the wheel nor, by the 7th century, formed by hand, but that a different process, possibly slip casting in a sand mould, is employed in the manufacture. As a result of its special make it has several invaluable qualities: it heats quickly, it is not unduly porous, and it is surprisingly light. Coarse cooking pottery is found on most habitation sites from the earliest times, but it has never been given special study.

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56 See, for example, the very similar "Gebrauchskeramik" from Samos, *Ath. Mitt.*, LIV, 1929, pp. 29 ff. A similar decorative system occurs on Mycenaean pottery, e.g. *Hesperia*, VIII, 1939, p. 354, fig. 28a, but the solution to the general question of revival from the Mycenaean period versus re-introduction from the Orient awaits J. L. Benson's forthcoming study; some parallels like *ibid.*, fig. 34, the and the framing of the Schliemann krater panel, Pl. 66, are strikingly immediate. On the wavy line see Burr, p. 572; *Ath. Mitt.*, XLIII, 1918, p. 145; *Kerameikos*, V, 1, index, p. 306, q.v. "Wellenband."

57 A preliminary study of the technical aspects of the ware, in particular how the special clay and the casting process bear on its usefulness, has been made by Mary Eliot.

58 We experimented with water over a primus stove.

In Athens the ware, represented mostly by cooking jugs, is crude, heavy and clearly handmade until the late 8th century. Then the fabric begins to become thinner and more even.\textsuperscript{60} New shapes appear which form the select and standard inventory of this ware (Pls. 82, 83): amphorae (F 46, G 40-41, H 55-57), hydriai (F 47, G 42, H 58), deep basins (F 53, H 61) and round-bottomed cooking pot (F 52). The forms, at first slim, round out throughout the 7th century.\textsuperscript{61} The rims are spread and crisply finished off, and the handles are shaped with the contours of the bodies. These pots must have been constantly in evidence in the daily life of the 7th and 6th centuries, and one must imagine a girl raising one to her head in a live counterpart of the fountain scenes which are so frequent in 6th century vase painting.\textsuperscript{62} I think it quite possible that these simple, seamless shapes, clearly the result of their special manufacture, played a part in the invention of similar wheelmade types like the belly amphora in the 7th and the belly hydria in the 6th century.\textsuperscript{63} The household ware basin (H 61, Pl. 83), at any rate, seems to have been the model of the semi-glazed basin current in the 6th and 5th centuries.\textsuperscript{64}

The cooking jugs (F 50-51, H 59, Pl. 83), which are the raison d’être of the ware, may be identified as the pots called χύτραι in ancient literature. They are made for the cooking of soft and liquid foods which evidently were the staple diet of the lowly; an occasional piece of meat would be roasted on the spit.\textsuperscript{65} The jugs are regularly scorched down the front, away from the handle, which shows that they stood against the open hearth which was in the middle of the house, probably against its curb. The semi-cyclindrical support, Young C 165, is a 7th century invention which allows safer and quicker cooking. The open side faces into the fire, and the jug, which is securely placed on the flange at the top, is heated by a flame which can lick its base as well as its side. In the round-bottomed pot (F 52) which comes into general use only in the following century cooking on a support is perfected, for the pot must be used with a support and is entirely heated from below. Frying was a later invention.\textsuperscript{66}

\textsuperscript{60} Kerameikos, V, 1, p. 139.
\textsuperscript{61} The trend of the shapes of this new ware can be summarized: from slim to rounded body, from band to rolled handles, from plain to flattened and profiled rim, from lower to higher foot. This trend continues in succeeding centuries.
\textsuperscript{62} E. Folzer, Die Hydria, Leipzig, 1906, pp. 4-10 for these scenes.
\textsuperscript{63} Richter and Milne, Shapes and Names, figs. 1, 76.
\textsuperscript{64} Hesperia, IX, 1940, p. 254, no. 326, fig. 57.
\textsuperscript{65} H. Dragendorff, Thera, Berlin, 1903. Vol. II, p. 231. The panspermia which was offered to Hermes on the feast of the Chytrai seems to have been a kind of primeval fruit porridge, and Aristophanes, Ecclesiazusae 845 speaks of χύτραι ἐχνοῦς, pots of pea soup. These must be the foods that were most often cooked in the chytrai.
\textsuperscript{66} Hesperia, IV, 1935, p. 495.
RELATIONS WITH THE OUTSIDE

The well groups show what is for the 7th century an impressive variety of foreign pottery (Pl. 86): a wine amphora from Chios (F 79) and another perhaps from Lesbos (F 80), goblets from Chios (G 54-55), East Greek lamps (G 56, H 81), an Etruscan kantharos fragment (G 57), a krater possibly of Argive origin (F 74), and, of course, a large amount of Corinthian pottery.

It is unlikely that there was direct communication with all these places. There is no evidence of Attic sea-going in the 7th century, and foreign ships carried what Attic trade there was. Until the very end of the 7th century the export of Protoattic pottery was limited both in volume and in distance, to Boeotia on the mainland, to the Argolid in the Peloponnese, to Thera in the Cyclades.67 One item, however, is found from at least the last third of the century on, from Etruria to Al Mina—the balloon amphora with the ΣΟΣ marking on the neck which contained oil, the one Attic surplus product and medium of exchange.68 There is now no longer any doubt that these are Attic. Six, whole and fragmentary, are catalogued here (F 40-42, G 37, H 45-46, Pl. 80), but fragments of several more were found in the wells. They follow the Protoattic shape development. Like spouted bowls, basins, and cooking pots, they grow low-slung, squat, and bulbous in the second half of the century. These, found at home at Athens, no doubt served as storage jars;69 the modern Attic household also lays in a year’s supply of oil in pithoi.

The imports from the east side of the Aegean (F 79, F 80, G 54-56, H 81, Pl. 86) may very well have passed through the emporium of Aigina where Chian and other East Greek wares have been found in significant amounts. On the other hand, strong Protoattic influence on Rhodian ware shortly before 600 B.C. has been observed; this speaks for a direct connection with East Greece.70 The piece from Italy (G 57, Pl. 86) must have reached Athens through Corinth, for Etruscan bucchero of the late 7th century, rare in the rest of Greece, has been found at Corinth.

67 Cook, p. 204; Bailey, “The Export of Attic Black Figure Ware,” J.H.S., LX, 1940, pp. 60 ff. with historical remarks.

68 Burr, pp. 570-571 and Young, pp. 210-211, who identified these amphorae as oil jars; see under F 40. Both in the west and in the east this export indicates a reopening of relations which had lapsed at the end of the 8th century. A study of the distribution of these jars would be of basic importance to the early economic history of Athens. Much unrecognized material may well be lying in excavation storage around the Mediterranean.

69 The fact that these amphorae are glazed and therefore relatively non-porous makes them suitable export containers as well, hence, from Attica, oil jars. The oinochoe Young D 17, which has a somewhat similar amphora painted on its body, suggests however that wine may also have been kept in them. Like other large jars, they were also occasionally used for infant burial.

and Perachora, while Attic oil jars in Etruria are found in association with Corinthian pottery.\(^71\)

From all these quarters Athens learned something, either from the imported objects themselves or from an occasional visitor who had taken passage on one of the carrier ships. There are cups which may have Italian prototypes (see under G 30), and a skyphos which looks like the Ionian cups (G 12, Pl. 78); Cycladic influences have been remarked above. The Corinthian contribution (all of Pl. 85) both in actual pottery and in inspiration is paramount. Of more interest than the often observed fact of 7th century import is the decline in the imports of the latter part of the century which has been noted above and for which a tentative explanation has been offered.\(^72\) It is striking because it comes at a time when Corinthian export to other parts is being stepped up.\(^73\) The groups are large and representative enough to afford some rough statistics. Well F of the third quarter of the century contained what is a normal proportion of Corinthian imports in Attic groups between 725 and 625 B.C., about one-tenth. The later wells, G and H, contained two pots each; considering that in both cases one of these was a container probably not bought for its own sake, this is a negligible percentage.

**Summary of Main Trends suggested by the Agora Groups**

From the late 8th century B.C. through the first quarter of the 7th century one Attic workshop preserved geometric excellence in its orientalizing products. Side by side with this conservative atelier thrrove others who painted with almost dissolute abandon. During the second quarter of the 7th century the best of both schools combined to produce the Protoattic acme of the mid-century.

The minor vases of these years were of poor quality. Protocorinthian subgeometric ware was preferred to the homemade kind by those who could afford it.

In the third quarter of the 7th century new techniques from Corinth began to be at home in Attica.\(^74\) The chief new acquisition in figure painting was black-figure; in plain pottery, improved craftsmanship.

By the end of the last quarter of the seventh century Athens had finished her


\(^72\) See p. 314.

\(^73\) See Benson, p. 101 for Corinthian export statistics. These were compiled for figured pottery only. A look through the publications convinces that there is no reason why this should not hold true of subgeometric and other plain pottery also, a full line of which was always made alongside the more elaborate products.

\(^74\) "In the creation of *types*, or say of *standard forms*, Athens did not take the lead; a greater part was played by seventh century Corinth." Beazley, *Development*, p. 13.
apprenticeship. The minor products of the Corinthian and the Attic potter's quarter look very much alike now; the Attic pots are, in fact, about to win the day.

CATALOGUE

ABBREVIATIONS AND SELECTED BIBLIOGRAPHY:

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Restorations are noted only where they affect the profile. The Attic pottery, unless otherwise noted, is made of the ordinary slightly micaceous Attic clay the color of which is conventionally described as pinkish buff, though it actually ranges from yellowish buff to brownish red, with occasional impurities. In the seventh century it is lighter in color and coarser in texture than that familiar from later black-glazed pottery.

The Corinthian pottery is made of a well levigated clay almost free of mica which varies in color from light buff to green, and in the 7th century is thin and hard.

The coarse wares are described in the introduction, pp. 316-317.

Material cited from the following Agora publications is listed by author and catalogue number only:

R. S. Young, Late Geometric Graves and a Seventh Century Well in the Agora, Hesperia, Supplement II, 1939 (Graves I-XXV, Groups A-C).

For other references frequently cited, the following abbreviations are used:

ABV: J. D. Beazley, Attic Black-Figure Vase-Painters, Oxford, 1956.
Beazley, Development: J. D. Beazley, The Development of Attic Black-Figure, University of California Press, 1951.
Buschor: E. Buschor, Griechische Vasen, Munich, 1940.
Corinth: Corinth, Results of the Excavations conducted by the American School of Classical Studies at Athens. Cited by volume number:
CVA: Corpus Vasorum Antiquorum (CVA, Berlin 1, Munich, 1938, is entirely devoted to Protoattic material).
Délos: Exploration archéologique de Délos faite par l'Ecole française d'Athènes. Cited by volume number:
Pfuhl: E. Pfuhl, Malerei und Zeichnung der Griechen, Munich, 1923.

WELL E

The well (J 15:1) was 6.50 m. deep, with a diameter of 1.10 m. to 1.20 m. The shaft was roughly cut. The filling was of greenish mud, containing very little pottery.

E 1 Amphora, Protoattic. Pl. 65.

P 24032. Agora, VIII, 13 = 415. P. H. 0.32 m.; greatest diam. 0.165 m. Neck and one handle missing.

Long, oval body, band handles looping out. Very slightly flaring ring foot.

On neck, a panel enclosed by three lines on each side. Panel A: two marching warriors with round shields and two spears each. Shield devices: a circle with whirling hooks, a line circle inside a dotted circle. Parts of helmet crests and raised arms. Heads missing. Panel B: three marching warriors, each carrying two spears; the one on the left has a small round shield with dot circle device, the others wear short chitons with zigzag ornaments and a fringe of oblique strokes. Ends of helmet crests preserved. Heads missing.

Handle zone reserved. Under missing handle the start of a lattice ornament. On handle, horizontal bands and St. Andrew's cross. Under handle, hanging rays flanked by bands. In the rest of this handle zone, standing spirals.

Below, a zigzag band enclosed by three lines. In figure zone, grazing horses with stroke manes, below horse large diamond and facing spiral patterns. In neck panel and on body, vertical and horizontal zigzags. Banded below, with one zigzag zone. Solid glaze on and above foot. Dull brownish black glaze.

The tall slim “upright” shape is Early Protoattic (see Cook, p. 213). The customary plastic snakes have been omitted, at least on the neck joint and handles.

The file of marching warriors with blazoned shields and the grazing row of horses come down from Geometric (cf. the Benaki amphora, B.S.A., XLII, 1947, p. 87, pl. 19), so also the handle decoration (cf. Kerameikos, V, 1, pl. 151). The rendering of the men's limbs, the horses' manes, and the ornamental repertory is however entirely Protoattic. For the whirligig,
Antiken in deutschem Privatbesitz, ed. K. A. Neugebauer, Berlin, 1938, pl. 59, 141.

It would be hard to assign so poor a piece to a workshop, but a comparison of the horses with those of the Analatos lid (P 13264, Pl. 65) will at least show what this apprentice had seen.

Early 7th century.

**E 2** Kotyle, imitation of Protocorinthian. Pl. 77.

P 24085. H. 0.056 m. Handles missing.


A careless imitation of an Early Protocorinthian kotyle like **E 5**. Other Attic copies: Εἰκ. Ἀφ. 1898, p. 93, no. 12, pl. 2, from Eleusis; Young C 19-22; A.J.A., XLVI, 1942, grave 56, no. 3, p. 28, fig. 5; Kerameikos, V, 1, grave 99, pl. 132, found with a Protocorinthian kotyle like **E 5**.

**E 3** Oinochoe, subgeometric. Pl. 75.

P 24084. H. 0.09 m. Handle missing.

Unbroken profile from neck to trefoil mouth. Band handle. Flat base. Dull streaky glaze.

A small example of the neckless Attic oinochoe; see Young IX 15; Kerameikos, V, 1, pl. 81 and under **G 5**.

**E 4** Cover. Pl. 74.

P 24086. Diam. 0.076 m.

Saucer shape with a conical knob inside. The upper side is banded. Dull black glaze.

These usually go with the Geometric jug shape, e.g. A. Lane, Greek Pottery, London, 1943, pl. 8; Young XXV 2.

Late 8th century.

**E 5** Kotyle, Protocorinthian. Pls. 85, 89.

P 24083. Agora, VIII, 155. H. 0.098 m.; diam. at rim 0.11 m. Continuous profile preserved.

Deep pointed body; disk foot. In handle zone, vertical squiggles; below, banding and solid glaze at bottom in equal parts. Reserved line in solid part.

For this linear subgeometric type see CVA, Munich 3, pl. 142, no. 6, p. 38 (with references), dated in the early 7th century. Cf. also A.J.A., XLVI, 1942, grave 47, no. 1, p. 25, fig. 1, dated about 700; Hesperia, XVII, 1948, p. 211, C 12, pl. 75, dated late 8th century; Kerameikos, V, 1, grave 99, pl. 132, dated in the early last quarter of the 8th.

Turn of the 8th to the 7th century.

**WELL F**

The well (O 12:1) was 6.70 m. deep with a top diameter of 1.10 m. It was carefully dug, with a series of eleven steps, 0.50 m. apart, on one side of the shaft and ending 1.00 m. above the bottom. The inflow of water during excavation was rapid. The bulk of the pottery came from the top two and a half meters; there was no stratification.

Noted in Hesperia, XXII, 1953, p. 39.

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1 P 13264. Agora, VIII, 396. No relevant context. Max. dim. 0.197 m.; est. diam. 0.23 m. Knob and large parts of body missing.

From a high domed lid with flattened rim.

In main zone, grazing horses to right; the horses with stroke manes and stringy tails in dilute glaze. Under one pair of forelegs a crook-necked pecking bird, under another a long-necked bird. Under the horses' bellies various facing spiral ornaments with hanging beaks, upright triangles, drooping palmettes. Over the horses a zigzag line. Figure zone enclosed by three fine lines. Above, parts of a tongue zone. Below, hanging hooks and reserved zone. Double line at bottom. Black glaze with thinned lines for manes and tail.

By the Analatos painter. Cf. the earlier lid by him in the British Museum (Cook, p. 174, pl. 42).
F 1 Amphora neck, Geometric. Pls. 66, 90.

P 23795. P. H. 0.13 m.

Gently tapering neck without rim; small part of shoulder.

Two bands at base of neck, the rest unglazed. In center of neck, on one side a small deer, and head and neck of a grazing doe; on other side body and legs of a stallion (?) with his neck curving back. Under rim a long-legged bird in outline. Black glaze, very worn.

Probably from a banded amphora like the neck of Young VIII 1. Two other unpublished neck fragments have similar features: Agora P 12434, a reserved neck with two bands at the base and a remnant of some random embellishment hanging in the center of the field; Agora P 21707, a fan-tailed bird with lattice pattern over the body. Birds under horses’ bellies and grazing does are Late Geometric stock-in-trade (many cited in A. Roes, Greek Geometric Art, Haarlem-London, 1933, passim). Note the deliberate frontality of the horse’s forelegs. Deer are usually represented grazing (on a gold band, Kerameikos, V, 1, pl. 158; D. Ohly, Griechische Goldbleche, Berlin, 1953, passim; on fibulae and a situla, Hampe, pls. 7, 21), but compare one sniffing the air on a pyxis panel (CVA, Cambridge I, III H, pl. I, no. 20, better in A. Roes, op. cit., p. 101, fig. 82). The deer on the neck is later, and, being without frame or filler, has something of the charm of the bronze deer of the period. For early deer see also E. Kunze, Kretische Bronzereliefs, Stuttgart, 1931, pp. 156-157.

Third quarter of the 8th century.

F 2 Handle of large amphora, Geometric.

Pl. 66.

P 22689. P. H. 0.30 m.; W. at base 0.105 m.

Broad band handle broken at top just above curve. Lower attachment preserved. Rib down length inside.

On top of bend, beginning of cross. Three lines below. Down center of handle, three lines, wavy line to each side of these. Sides of handle, bottom attachment glazed. Brownish black glaze.

Several fragments of such handles have been found in the Agora (Burr, p. 131, and Agora P 18271, inscribed on inside). These belong with such large “Dipylon” style amphorae as Wide, Jahrb., XIV, 1899, p. 194, fig. 57 and Hesperia, XXII, 1953, p. 39, pl. 18,a. The motif occurs also on the shoulder zone of a krater from Eleusis, Wide, Jahrb., XIV, 1899, p. 213, fig. 93.

On the wavy line cf. Schweitzer, Ath. Mitt., XLIII, 1918, p. 140; Burr, p. 572; Young, p. 215; Kerameikos, V, 1, pp. 132, 167, 169 note 148 and passim. Whether surviving from Mycenaean times or newly acquired from the Orient, it becomes frequent both on bodies and handles in the second half of the 8th century. On the latter it is added to or replaces straight line ornament (Young C 136, C 138, C 139; Kerameikos, V, 1, pls. 152-153). It is the favorite ornament of the lesser wares of the 7th century.

These girder-like handles are almost indestructible and seem on occasion to have served as scratch pads.

Second half of the 8th century.

F 3 Fragment of amphora neck, Protoattic.

Pls. 66, 90.

P 22690. P. H. 0.18 m.; Th. 0.012 m.

Thick rounded flaring rim; broad handle attachment.

Vertical glaze bands on rim. Handle zone glazed below handle; above, double St. Andrew’s cross with dot in each field. Three bands to each side of the handle zone. Hourglass motif in panel at left. Horse’s rump and tail to right. The horse took up about one-third of the field; filling ornament of beaked spirals and set of diamonds. Black glaze.

mane, elevated rump and angular tail matches those on the Boston amphora. Strong Cycladic influence is visible on both pieces, on the fragment especially in the dotted St. Andrew's cross above the handle which occurs regularly on Cycladic pots.

End of the 8th century.

F 4 Amphora, Protoattic. Pls. 68, 69.

P 22299. *Agora*, VIII, 19 = 572. H. 0.50 m.; H. of neck 0.15 m.; diam. at rim 0.20 m.; greatest diam. of body 0.29 m.; diam. of foot 0.125 m. Large parts of lower wall restored in plaster.

*A.J.A.*, LVII, 1953, p. 25, pl. 26, fig. 1; *Archaeology*, V, 1952, p. 149, fig. 4; *Hesperia*, XXII, 1953, p. 39, pl. 18, b.

Egg-shaped neck amphora on flaring ring foot, bevelled at bottom. Broad flaring rim; slightly curved neck; lip tilted in. Rolled handles, slightly flattened.

On foot, two row checker pattern. Tall double tiered rays from base, meeting a zone of simple open step-maeander, bounded by three narrow lines above and below. A zone of floral ornament ending below handles: reverse spirals joined to each other by solid link with a palmette with light petals above and below; this ornament extended under the handles where the palmette heart is reserved and has a dot in it. Each spiral head joined to its stem by a palmette. Above a band of glaze.

On shoulder, tongues alternately light and solid; divided from neck panels by three narrow lines. In the panels, identical on both sides, bull protomes to right with a foreleg on base line and filling ornament of swastikas, sets of horizontal zigzag lines, sets of diamonds, triangles standing on the base line, hanging hooks. On lip, solid standing triangles. Handles and section under them glazed. Two glaze bands inside rim.

Applied purple, fugitive, on bulls' necks, band below tongues, hearts and palmettes.

Incised: shoulder, jaw line, eyebrow, muzzle of bull; two lines above neck panel. Red glaze, worn.

The shape is shared by several amphorae of the middle and early third quarters of the 7th century: *CVA*, Berlin 1, A 8-10, pls. 4-6, no. 2; H 4 and Young B 68, here Pl. 70; unfortunately no lower bodies preserved.

The type with cylindrical neck, egg-shaped body and high straight handles derives from the classical Geometric amphora. It is superseded in the third quarter by the burgeoning shapes of the belly amphora and of F 5.

The amphorae P 18525 a (human protomes, *From well (A 17:1) largely of the early 6th century b.c., but there is pottery from Late Geometric on.*

P 18525. *Agora*, VIII, 574. Max. dim. a) 0.178 m.; b) 0.099 m.; c) 0.185 m. Nine other non-joining fragments.

a) Shoulder fragment. Back part of the head of a bearded man to right, including part of eye and eyebrow, wavy hair at temples, volute ear, scalloped hair in back. On the left, part of a spiral and palmette ornament, palmette with light petals. On top a double band and ends of tongues.

b) Back part of a head of a man to left. Scalloped hair. Same spiral and palmette ornament on right. Below, faint narrow lines.

c) The lower part of two facing bearded faces with noses touching each other. Between the beards, a set of four dots.

d) Lower wall fragment, showing tips of two rays meeting banded zone, part of step maeander above.

e) From neck attachment with part of shoulder. On shoulder, upper parts of light and solid tongues. To right a handle attachment and glazed zone. Three glaze lines at joint. In neck panel, small forward part of protome, triangular ornament, hoof to right.

Various fragments: part of nose, mouth and beard and dot set. Neck fragment: back outline
Pls. 69, 71) and **G 4** (horse protomes, Pl. 68) have exactly the same proportions as **F 4**. They were probably turned by the same potter who may very well have been their common painter, to judge from an equal neat simplicity of shape and painting. On like bodies, this painter placed his design in a similar way. The bottom is enclosed in a basket of double tiered rays, finished off with a maeander zone; on the shoulder there is a collar of tongues; in between a broad ornamental zone; on the neck a picture panel. The protomes on the body are posed in friendly heraldry; neck panels have a single protome. Everything is repeated on the other side. Furthermore the same ornamental stock served all three. Strong circles and spirals with bold links, “stuffed” palmettes with slender, reserved petals, tiny swastikas, dot sets, zigzag sets. It is interesting to note that in his love for bull protomes he had a Mycenaean predecessor; see S. A. Immerwahr, “The Protome Painter and some Contemporaries,” *A.J.A.*, LX, 1956, pp. 137-141, pls. 52-55. For the painter’s style and date see pp. 310-311.

**F 5** Amphora, Protoattic. Pls. 70, 90.

P 22687. *Agora*, VIII, 20. Rest. H. 0.54 m.; diam. at shoulder 0.34 m. The foot is entirely, the body largely, restored.


Only three large amphorae, all Early Protoattic, are covered on both sides with ornament; *CVA*, Berlin 1, Inv. 31007, pl. 41, nos. 3 and 4; *A.J.A.*, XLVI, 1942, p. 34, fig. 18, from Phaleron; *ΔρΧ. Εφ.*, 1912, p. 33, fig. 14 (Cook, p. 186). In Middle as in Late Protoattic, amphorae are often figured only on one side; the other is covered with ornament, mostly loops and tendrils, but such decoration is strictly secondary.

The ornament of this amphora comes from Phaleron stock (for Phaleron ware, Böhlau, pp. 44 ff. and Young, “Graves from the Phaleron Cemetery,” *A.J.A.*, XLVI, 1942, pp. 23 ff.). Cf. the jug *Arch. Anz.*, 1935, p. 417, fig. 5, for a number of elements: rays on the neck, banded zone on body, spiral hooks standing from base; the mug, Böhlau, p. 51, fig. 11, for alternately hanging and standing spiral hooks; for alteration of a horse to right; at left, palmette flower, above vertical zigzags. Top outline of a figure; palmette flower at left. Lower wall fragment showing part of two large rays with a line between them on which stands a small ray. Lower wall fragments. (Not illustrated.)

Applied purple on beards, banded zone above figures, back part of neck figure. An incised line for the mane of the animal’s eye incised. Black glaze, much pitted.

By the same hand as **F 4** (*q.v.* for shape; this amphora was somewhat smaller than **F 4**) and **G 4**. Cf. a neck fragment by the contemporary Protome painter, *CVA*, Berlin 1, pl. 6, no. 1, A 10 and p. 7 for the human protome. J. M. Cook remarks its rarity on Protoattic pots (*J.H.S.*, LIX, 1939, p. 151, a review of *CVA*, Berlin 1) and suspects Cycladic inspiration. Certainly proper protomes are at home earlier on Cycladic pots (e.g. *Δίλος*, XVII, pl. IV b, pl. XIX 6a) while in earlier Protoattic there are only a few absurd severed heads (two together on the neck of a Phaleron type jug, *Jahrb.*, II, 1887, p. 46, figs. 6-7; the third on the unpublished Eleusis fragment mentioned by Cook, Inst. phot. El. 361).

The disposition of the hair, with reserved lines separating beard, scalp and bob is paralleled on the Kynosargos amphora (Kübler, pl. 57), but the profile is closer to the siren amphora (Cook, pl. 60). The short, cheekpiece-like beards and the large nose recall faces seen in Proto-Cypriote sculpture. This bold-nosed facial type has a plastic illustration in the plaques from Olympos (*Bull. Met. Mus.*, I, 1942-1943, pp. 81-84, figs. 4-6, dated 630-620 B.C., i.e. about a decade later than the amphora fragments).
nate rays and hooks cf. Young C 31. Two neck fragments covered with hanging and standing rays were found at the Agora, one in a well of the early 7th century (Agora P 10620), the other in the same well as the amphora under discussion. The net-pattern on the shoulder alone performs the proper duty of cover-all ornament, to emphasize the shape of the vase. So far as I know, it is the painter’s invention, painted almost before planned.

In decoration, then, this is a minor pot writ large. The shape, however, is quite advanced. Amphorae around the mid-7th century still owe a certain upright simplicity to their Geometric ancestry (cf. the New York amphora; F 4). Our amphora, with its flaring neck and short turnip body, has a new energy. This is one of the shapes which the masters of the “grand” style of Late Protoattic used: the Bellerophon painter, Arch. Anz., 1950, p. 134, fig. 8; the Lion painter, B.S.A., XLV, 1950, p. 195, note 7, pl. 18, a; Arch. Anz., 1939, p. 230, fig. 2. The “ornamental” amphora is still somewhat more upright than these; the collar of the rim is more meager, the handles higher and thinner, the neck longer. The foot has been restored flaring on the model of the Lion painter’s amphora, but it was, perhaps, in this earlier piece somewhat steeper.

Third quarter of the 7th century.

F 6 One-piece amphora, subgeometric. Pls. 73, 89.

P 22714. Agora, VIII, 22. P. H. 0.32 m.; greatest diam. 0.155 m. Neck missing.

Short handles; body swelling in the middle; high flaring ring foot.

Covered with glaze except for small neck panel, banded zone below handles and a single band at greatest diameter. Glaze inside neck. In the panel, an ornament composed of triangles leading from the tips of a “stuffed” diamond. Streaky glaze, much worn.

Glaze on the inside of the neck is usually a sign that the rim was moulded; a collar rim is probably to be restored.

The amphora shares its subgeometric banded system as well as unbroken contours with an oinochoe of the third quarter of the 7th century from Phaleron (AJA., XLVI, 1942, grave 78, no. 1, p. 40, fig. 24). In shape it is much like the first figured one-piece amphora, the siren amphora (Cook, pl. 60), but slimmer. A still simpler earlier version of the modest ornament in the panel (Pl. 89) on a neck-amphora, 'ArX. Εψ., 1911, p. 247, fig. 4.

Third quarter of the 7th century.

F 7 Fragment of closed vase, Protoattic.

Pl. 66.

P 22688. Max. diam. 0.106 m.; Th. of wall 0.015 m.

Wall fragment of large pot. Forelegs of lion, one raised at right angle to other. Filling ornament of sets of diamond, zigzag lines and chevrons. Vegetable ornament in front of lion. Signs of burning. Reddish glaze.

The wheel marks on the inside indicate that the leg of the animal is extended horizontally. This position is a favorite one with Protoattic lions, indicating a parade-step (Hymettos amphora, Jahrb., II, 1887, pl. 5), a paw reaching for its prey (CVA, Berlin 1, A 22, pls. 12-13) or a friendly shake (Burgon lebes, Buschor, p. 140, fig. 47). The bag-like extremities of our example show it to be early (Cook, p. 190) in the Middle Protoattic period. Cf. the Hymettos amphora for the careless, breezy brush-stroke ornament and the krater in the Fitzwilliam Museum (CVA, Cambridge 1, pl. 2, no. 7).

Second quarter of the 7th century.

F 8 Fragment of a closed vase, Protoattic.

Pls. 66, 90.

P 22691. Agora, VIII, 562. Max. dim. 0.15 m.; P. H. 0.13 m.

Body fragment, slightly convex.

Front part of mule to right. Jaw line, nostril and teeth incised. Filling ornament of hanging spiral, open guilloche with dots and set of zigzag lines. Black glaze, worn.
The animal is known to be a mule by its long ears and short mane, the only patent Protoattic example.

The slight curve and great thickness of the fragment show it to have come from a very large vase, probably an amphora. Large animals on large pots, given a new pungency by incision, come in the later Early Protoattic period (Graef, pls. 11, 12, no. 345; H 1). This mule, with bolder and more natural forms, is ahead of those. A good counterpart: the doe on a krater in Munich (CVA, Munich 3, pl. 131, no. 2, pl. 132, nos. 1-2, pl. 133, no. 2, text pp. 30-31) which must be added to the works of the Polyphemos painter (Mylonas, Eleusis Amphora, pp. 102 ff.). Note the similarity in filling ornament, the selective incision used for inner details, the almond-shaped eye. For the mane of semicircles, cf. Young C 145.

Second quarter of the 7th century, by the Polyphemos painter.


P 22686. Max. dim. a) 0.088 m.; b) 0.05 m.; c) 0.054 m.

Wall fragments of medium-sized vase. Slightly oblique rays, alternately solidly glazed and outlined and filled with white. Three glaze lines over tips. b) shows a solid ray on the other side of the lines.

Brownish black glaze. The white where it covers the glaze gives a bluish effect.

Together with the guilloche of a white and black strand and the palmette with black and white petals, the alternating rays are the staple ornament of the style. A krater covered with “Black and White” patterns: Berlin A 30 (CVA, Berlin 1, pl. 16, no. 3).

Second quarter of the 7th century.

F 10 Fragments of hydria, Protoattic. Pl. 71.

P 22685. a) P. H. 0.21 m.; Th. 0.007 m.; b) max. dim. 0.058 m.

Fragment a) preserves the high narrow neck with applied snake band at the bottom and a part of the slim shoulder with the beginning of a rolled horizontal handle; b) preserves the upper attachment or middle support of the vertical handle; c) is from shoulder and neck.

On neck a procession of women facing center with a flautist in the middle; garments with panelled skirts, white applied to one panel. The other panel of the skirt of the woman at the right preserves distinct traces of added purple; purple on clay ground on the shoulder of fragment c). The flautist wears a solid chiton, painted white. Filling ornament of guilloche, S-lines, dot rosettes, diamond set and sets of zigzag lines. Below, a band of hatched lozenges. At base of neck traces of a Z-line and some purple ornament. The vertical handle zone glazed solid. On shoulder vertical banded decoration of spiral chain, zigzag line, concentric half circles, concentric triangles. Blob-and-circle ornament on handle. Very worn.

In ornament, shape and plastic decoration the hydria goes with the Early Protoattic Analatos group (Cook, pp. 172-176, pls. 38-42; the name piece, Jahrb., II, 1887, pl. 4; the Louvre amphora, Mon. Piot, XXXVI, 1938, p. 28, fig. 1; p. 29, fig. 2; pl. 11) and its affinities (see pp. 307-308). For the spiral-band note the Phaleron jug in Munich (CVA, Munich 3, pl. 134, nos. 1, 2, 3).

Our piece differs from those cited in the use of a two-color scheme. White alone sometimes occurs in Early Protoattic, e.g., from the Agora (P 10229, P 13269). It becomes increasingly frequent in the transition to Middle Protoattic, e.g. Cook, pl. 51. Purple does not occur generally in Early Protoattic though the varnish of the period tends to weather so as to suggest purple (Cook, p. 168, note 2 and Mon. Piot, XXXVI, 1938, p. 32; apparently true of the purple noted on the Late Geometric amphora Kerameikos, V, 1, p. 247, pl. 40, though I was not able to examine this vase at close hand). This is the earliest use of purple on a large surface known to me, but cf. Young C 145, purple also applied in part on the clay ground.
The faces of the women, with their large oval eyes set into the forehead, are still near the Louvre amphora. The eye soon grows more human; on the krater in Berlin (CVA, Berlin 1, A 21, pl. 11) Nessos still has the Cyclopean look; Herakles has a man’s features. For the volute ear cf. the Menelaos stand (CVA, Berlin 1, A 41, pl. 32).

The painter encloses the women’s bosoms in a single line leading from the front of the skirt, his own device for making them βαθύκολλοι, the extreme in elegance. The panelling of the skirt is in some early representations clearly a purely ornamental device (cf. Burr, pp. 607-608). At other times, however, a real garment seems indicated, and one worn only by women. One side of it appears as a stole, hanging from the shoulder (Ath. Mitt., XXXII, 1907, p. 561, c; Levi, “Early Hellenic Pottery of Crete,” Hesperia, XIV, 1945, p. 24, pl. XVI; Burr 277); the other looks like a sort of overskirt, open in the front (Cook, pl. 55 d and the present piece). The whole is probably a mantle (φάρος) thrown over one shoulder and tucked in at the belt on the other side, in the manner of the Hera of Samos (Buschor, Altsamische Standbilder, Berlin, 1935, pls. 86-89). The underdress is apparently a peplos, H. L. Lorimer, Homer and the Monuments, London, 1950, pp. 394 ff.

The δίαυλος occurs first on a Late Geometric sherd (Graef, pl. 11, no. 303), then, together with the phorminx, on an amphora in Berlin (A 1, CVA, Berlin 1, pl. 1, nos. 1-2), next on the Louvre amphora (Mon. Piot, XXXVI, 1938, p. 48), fourth on the present hydria. These early representations must closely follow the introduction of the instrument from Phrygia (cf. Wegner, Das Musikleben der Griechen, pp. 138 ff.). As on the Louvre amphora the tubes have a glaze blob at the end which must represent a sort of bell (cf. Darenberg-Saglio, s.v. “Tibia,” figs. 6943, 5948, 6981).

The flautist wears an unbelted chiton, the regular apparel for flautists on later vases (Wegner, pls. 5 b, 6 b, 27 b). Just such a gown is worn by a Cretan goddess (Levi, op. cit., pl. IX, 1); she may be an αὐλετρις (Wrede, Ath. Mitt., XLI, 1916, p. 256, refers to the flautist on the Acropolis sherd cited above as a woman; she has long hair). On F 10, as on the Louvre amphora, she is placed in the center of her chorus, both couples facing her.

Early in the second quarter of the 7th century.

F 11 Rim fragment, Protoattic. Pl. 74.

P 23793. P. H. 0.076 m.; est. diam. 0.26 m.

The fragment comes from an amphora or a hydria.

Hanging hooks in rim zone. Below, head and shoulders of a figure to right, carrying a branch. Another branch behind him. Star in field.

The huge round eye and Pinocchio nose are paralleled almost exactly by the sphinx on an amphora or hydria in a private collection (Cook, pl. 49 c). Notice also the star filling ornament.

The row of hooks is a common motif on amphorae and hydriai of the early period (cf. the newly published hydria from the Empe- docles collection, now in the National Museum in Athens, B.C.H., LXXVII, 1953, pl. XXXIII, b and XXXIV; the hydria in Berlin, CVA, Berlin 1, A 1, pl. 1, nos. 1 and 2; a sherd in Δελτ., I, 1915, p. 38, fig. 8). Curiously, the hooks are drawn differently on either side of the vertical lines. Perhaps the pot was turned over to an apprentice to be worked on.

First quarter of the 7th century.

F 12 Oinochoe, imitation of Transitional Corinthian. Pl. 75.

P 22683. Agora, VIII, 56. H. to lip 0.205 m.; diam. 0.192 m.

Body bulges above middle. Tapering curved neck. High handle with flanges along the sides. Ring foot.

At base, widely spaced rays. Body glazed above, three broad bands of applied purple edged with white; between the top two, three
narrow purple lines. On shoulder a collar of double verticals, fields have applied purple, plain glaze and a double row of dots in succession. Base of neck and trefoil lip set off by incision. On lip, two concentric incised circles, the inner one purple. Attic clay, worn black glaze.

Payne (NC, p. 298) remarks on the curious absence of this shape in Athens in the latter part of the 7th century. This full blown copy of the Corinthian black polychrome trefoil oinochoe of the day is the exception which proves Payne’s point. The shape is like that of a Würzburg oinochoe (Langlotz, pl. 9, no. 113) called by Payne Early Corinthian (NC, p. 299), or perhaps a little earlier (cf. Payne, NC, p. 33, fig. 10 c, Transitional; Corinth, VII, no. 181). The concentric circles on the lip probably represent an amulet, the apotropaic eye. The circular shape is accounted for by Wrede’s observation (Ath. Mitt., XLI, 1916, p. 244) that certain disk and circle ornaments occur on pots in places where eyes later appear; see the respective handle designs of the Eleusis and the Kynosarges amphorae (Mylonas, Eleusis Amphora, pl. 6; J.H.S., XXII, 1902, pl. II). For the apotropaic eye on the lips of Corinthian vases see Kraiker, under no. 378. It occurs on a couple of earlier Protoattic oinochoai (Jahr. II, 1887, p. 46, fig. 6 and p. 52, fig. 13), and is almost the rule on Cycladic.

This narrow-footed type, a favorite of the Corinthian repertory, was of course imported (cf. Arch. Anz., 1943, p. 424, fig. 50, a Proto-corinthian piece) so that a potter might stay at home and copy accurately. There are several strongly corinthianizing oinochoai in the second half of the 7th century (A.E.A., XLIV, 1942, grave 50, no. 4, p. 42, fig. 23; grave 33, no. 6, p. 45, fig. 24; Young B 42). Actual imitation is, however, usually reserved for kotylai. One slip: the potter does not understand the ways of “white dot” style, that the dots should follow the incision as in metal work (Payne, NC, p. 284).

Third quarter of the 7th century.

**F 13** Jug, Protoattic. Pl. 75.

P 22305. P. H. 0.062 m.; diam. 0.065 m. Mouth and handle missing.

Tall tapering neck. Conical bottom, bevelled at base. Base flat. A band handle attached at shoulder.


Small oinochoai with long necks are common in Late Geometric. A number with conical bodies have bevelled bases: Ἁφ. Ἀρχ., 1898, pl. 4, no. 7; Δλλ., VI, 1920-22, p. 134, fig. 8; Young IX 14; Kerameikos, V, 1, Inv. 855, pl. 83; Agora P 8211 (Agora, VIII, 76). A trefoil mouth is to be restored.

The decoration is as on Phaleron jugs (Δλλ., II, 1916, p. 39, fig. 38) but running S lines and bands are prominent also in Corinthian subgeometric (Johansen, J.S., pl. XVIII). There is a connection with the Protocorinthian squat conical oinochoe, but clearly the “Platschkanne” effect was not to Attic taste, therefore the bevelling. Another such jug from the first half of the 7th century, Agora, VIII, 77 (P 12601).

Such jugs were copied in Boeotia (Böhlau thinks from Corinth) already in the 7th century (Jahr. III, 1888, p. 353, fig. 32). In the 6th century they have a foot under the bevelled base and become a standard type in Boeotian pottery, cf. Ure, Boeotian Pottery of the Geometric and Archaic Styles, Macao Frères, 1927, pp. 7-8; and, close to ours in decoration, CVA, Cambridge I, pl. II, no. 4.

First half of the 7th century.

**F 14** Egg-shaped krater. Pl. 73.

P 22693. Agora, VIII, 95. H. at rim 0.455 m.; diam. 0.304 m.

Deep oviform body. Broad groove on rim to receive lid. Double rolled handles (one inside the other) standing upright on shoulder and overlooking rim. High, flaring base perforated
by two staggered rows of elongated triangles with points downwards and meeting a groove.

Solid glaze except for zones inside handles which have solid loops standing on the glaze line with leaves at their base. Bands on handles. Decoration in yellowish white: on the sides of the handles, vertical spiral chains, meeting two lines below the handle zone. Black glaze. One side of body misfired to red, much flaked.

The egg-shaped krater is the chief vase of the "Black and White" style. For the earlier history of the shape see Young, under B 64; for the Middle Protoattic examples, Cook, p. 170, note 4, written before the publication of $CVA$, Berlin 1, which contains the fullest series of the shape including its masterpiece, the Aegistheus krater (cf. Beazley, Development, p. 8).

The krater with the fenestrated foot and upright handles does not show much development in form during Middle Protoattic, and our krater is not really much nearer in shape to the latest ($CVA$, Berlin 1, A 22, pl. 12) than to the earliest ($CVA$, Cambridge 1, pl. 2, no. 7) of the figured pieces, but its body is a more attenuated oval; it looks later.

The "Dark on Light" technique in Athens in the 7th century was first remarked by Burr, p. 629. The use of yellowish white paint goes back to Late Geometric ($Kerameikos$, V, 1, pp. 174-175). The linear use, which is plentiful in the Agora (Burr 32, 159, 172-173, 211-212; Young B 19, C 123 and F 20), was undoubtedly encouraged by Protocorinthian examples (Young, p. 197 and C 32 which is an Attic copy of an Early Protocorinthian kotyle type). Cretan influence is not to be discounted; see J. K. Brock, Fortetsa, Cambridge, 1957, pp. 218-219. The Late Protocorinthian "black polychrome" style (Payne, NC, p. 19) had its effect on the Attic painter; red was introduced (Burr 159; F 20) and finally incision with the red (G 17). Nevertheless, this slight but satisfactory decoration system, used on larger vases with fully glazed bodies merely to define the shoulder and handle zone, is quite different from copied Corinthian "black polychrome" (cf. F 12). It is probably the specialty of a workshop (cf. under F 20).

Early in the third quarter of the 7th century.

F 15 Fragmentary openwork stand, Protoattic. Pls. 73, 90.

P 22692. P. H. 0.145 m.; diam. at bottom 0.105 m.

Three tiers of panels, the panels separated by slits and the tiers separated by grooves. Flaring base offset by groove. The tapering wall thickens at the top.

In panels are water birds, tendrils, facing spiral ornaments, horse and rider, rows of dots and dot rosettes. Much red, added on the horse's mane but painted on the clay ground in the bird, on the dots and around base. Red glaze, in some places completely worn off.

The stand very likely bore an open bowl of subgeometric type with high rim and ribbon handles (cf. Young XI 8 for early ones; the later types have, as ours, higher stands). It corresponds closely in form and ornament to a pair of stands bowls from the Kerameikos ($Arch. Anz.$, 1934, p. 217, fig. 14, the larger; $J.H.S.$, LIV, 1934, p. 187, fig. 2 shows both): the same high tapering, slotted stand, panels filled with like facing spiral and standing spiral ornament, joined dot rosettes and demure geese.

The cup found together with these ($Arch. Anz.$, 1934, p. 218, fig. 15), which has the facing spiral ornament, also adds red and the streamers of dots.

A rider similar to the one in the panel occurs on the stand of a bowl from a small Kerameikos group dated by Kühler "towards 680" (Kühler, p. 14, pls. 31-34). The group shows much white and added red. I would put it not earlier than the second quarter on grounds of technique which in Protoattic marches more steadily than style; our late little rider shows how long subgeometric drawing survived. The single leg that dangles under the horse's belly is explained by Cook (p. 172) as a Protoattic repudiation of the Geometric "multiplication of forms by a
repetition of the outline,” but the earliest Protoattic representation, the apocalyptic horseman of the krater in the National Museum (Ath. Mitt., XVII, 1892, pl. X) rides with two legs while the Menelaos stand riders (CVA, Berlin 1, pls. 31 ff.) show none. (Cf. also the Proto-corinthish kotyle, Kraiker, no. 191 for various styles of riding on one vase.) The cause seems rather sheer puzzlement at the still new art of putting a horse between one’s legs (on the earliest horsemen on vases cf. Kerameikos, V, 1, p. 176, note 168). Our rider’s legs are attached to the waist out of pure carelessness. On his head he appears to wear a helmet with “tooth-brush” crest, cf. Lorimer, Homer and the Monuments, pp. 230 ff.

Kübler associates the Kerameikos bowls, to whose workshop our stand undoubtedly belongs, with the gangling lot of post-Kynosarges date (Arch. Anz., 1943, p. 419; cf. F 27). The use of much red particularly points to this date. On the stand it falls, in places, beside the glaze area it may be meant to cover, with the effect of a bad photogravure, but red directly applied to the clay ground occurs a great deal at this time. The technique is later much employed in Boeotian ware, cf. especially the stand, Graef, no. 395, pl. 15.

Middle of the third quarter of the 7th century.

F 16 Fragments of stand, Protoattic. Pl. 74.

P 22694. P. H. a) 0.11 m.; b) 0.09 m.; c) 0.065 m.; est. diam. at base 0.22 m. Three non-joining fragments.

a) Panel and part of rolled, glazed, standing base, flaring panel separated on top and bottom by grooves, at the sides by long slits rounded at the ends. Beaked spiral in field, surrounded by line. b) Bottom panel about twice the breadth of a). Double St. Andrew’s cross with the angles enclosed by double corners. c) Panel from upper zone. Decoration as in b). Thickening at the top. Red glaze, worn.

This stand was two-tiered with staggered slits and had on the bottom two narrow and two wide panels. It ended above the second tier perhaps in an open bowl like CVA, Berlin 1, A 35, pls. 25-26, perhaps in an egg-shaped krater. Fragments from stanced vessels are found in number in all 7th century collections (e.g. Burr 142 ff.; CVA, Berlin 1, many whole vases and fragments on pl. 39, lower left; and many fragments in the present well). The St. Andrew’s cross with some sort of connective filler in the angles is a preferred panel ornament. The most conspicuous use of the beaked spiral occurs on the duck krater, Young B 64, where it caricatures the birds, as it well may on ours, for birds are common in panels (cf. F 17).

Second quarter of the 7th century.

F 17 Fragments of stand, Protoattic. Pl. 74.

P 22695. P. H. a) 0.07 m.; b) 0.10 m.; diam. est. at base 0.195 m. Two non-joining pieces.

a) Thickened standing base, glazed. Above, a ray zone downwards, points of rays meeting a line. Remains of a panel separated at bottom by a groove, at sides by slits. In panel, which is edged by a double line, a floating swan. Small plumage incised on neck and breast, larger feathers for wings. Tail cut off by panel. b) Somewhat broader panel, thickening on top. St. Andrew’s cross with diamond over it. In each angle field a small diamond with a dot. Part of ray preserved at bottom. Black glaze, no traces of color.

The one-tiered open work stand of a bowl or krater. Birds and St. Andrew’s crosses are favorite fillers for panel fields (cf. F 16); the birds are usually walking ducks or geese. Standing rays at the base are common ornament on stands.

Outline incision, though known much earlier (Graef, pl. 12), becomes popular in the period between the Kynosarges and the Nessos amphorae (Cook, p. 199, pl. 57 b for plumage of the former), to which period belong the swimming swans and the krater rim in Athens (Cook, pl. 54, no. f; Kübler, pl. 62, cf. also the krater fragment Arch. Anz., 1943, p. 421, fig. 47). In the fullness of its plumage the swan in
F 18  Fragmentary standed bowl, babies' com-
mode.  Pl. 74.

P 22738.  a)  P.  H.  0.16 m.;  b)  max.  dim.
0.19 m.;  c)  max.  dim.  0.08 m.  Three non-
joining pieces.
a)  Body fragment of a bowl.  Thickened,
plain rim.  Finished edge on one side preserved
to 0.02 m. from the top.  Small part of floor on
the inside, outside flaring attachment of a stand.
Slightly convex, of very uneven thickness.  b)  Two
joining parts of bowl including the rim.
c)  Almost flat piece of stand with part of a
handle attachment curving upward.
The clay is very soft and chalky so that the
breakage joins are worn smooth as if finished;
but the finished edge on a)  is assured by traces
of glaze on it and edging it on the outside.
There is also a broad band inside the rim and
a narrow one on the outside 0.025 m. below
the rim.
Brown glaze; soft grayish buff clay with a
white surfacing on the outside.
The fragments suggest an unevenly thrown
and badly fired bowl on a stand with handles.
The bowl had an opening which began ca.
0.025 m. below the rim and continued to the
floor.  An identification and reconstruction of
the object are discussed under H 16.

F 19  Spouted bowl, Late Geometric.  Pls. 66,
76.

P 22715.  Agora, VIII, 99.  Rest.  H.  0.25 m.;
rest. diam.  at rim 0.33 m.  Handles and most
of body restored.
Narrow vertical ring foot, flaring deep body
drawn in to short, upright rim.  Sloping spout,
separately attached at rim.  Outlet bored below
rim.
Lower wall and outer face of foot glazed
solid; glazed disk at center of underside.  In
shoulder zone below spout, small standing loops,
larger ones, dotted, to either side.  Fragment of
the panel beside the handle: the ends of arcs
of the handle space to left, thin verticals with
a zigzag in between.  Fragment from figured
panel: running dogs (at least three) with ver-
ticals to the left.  Considerations of space make
it certain that this panel was on the back of
the bowl.  Bird's neck and beak at top left; rows
of vertical squiggles and hanging hooks near
spout.  Line below rim running over spout.  Top
of rim in part glazed (?), but with cross-band-
ing near spout.  Glazed inside.  Worn black
glaze.

On the shape of the deep spouted bowl see H.
Kenner, Jahresh., XXIX, 1935, p. 126; Young
C 99; A.J.A., XLIV, grave 29, no. 5, p. 32,
fig. 11; Kerameikos, V, 1, pl. 24, Inv. 1329;
and F 20.  Besides those referred to in these
publications and in the following discussion,
add, from the Agora, Hesperia, XXI, 1952,
pl. 29 c, and Agora, VIII, 339 (P 22440), a
large Late Geometric piece similar to the fore-
going figuring long-horned oxen; from Aigina,
Kraiker, pl. 3, no. 53.

Coursing hounds are a favorite motif for the
long shoulder panels of these bowls.  This par-
ticular type of coursing hound with long con-
tours and a boar-like snout has been classified
by Cook as belonging to the style of the am-
phora Athens 897 (see J. M. Cook, "Athenian
Workshops Around 700," B.S.A., XLII, 1947,
pl. 20 b, and ibid., p. 146, note 1 for a list
of examples of this type.  Cf. particularly pl. 20 a,
a krater fragment in Ibid on which birds also
occur).  Kübler dates a spouted bowl fragment
with coursing hounds to the "first half of the
thirties" of the 8th century, too early.  The
amphora Athens 897, as well as the coursing
hound fragments Young C 30, C 99, C 143,
B 16, are dated by Young (p. 170) around 700
B.C., a somewhat late dating as compared with
480).  Cook (op. cit., p. 145, no. 1) seems to
prefer the last which allows for continuity of
development from Late Geometric to Early
Protoattic (Cook, p. 167).  The Athens am-
phora would then be dated about 725 B.C.  Our
fragment shows the typological advance in the
dogs, the one-piece look, remarked by Cook,
*op. cit.*, p. 146. Furthermore, the hanging hooks
are a sign of lateness in the series.

The coursing hounds of our bowl are now
confined to the back. The front, around the
spout, shows the Protoattic loops which appear
in the Early Protoattic bowl from Phaleron,
dated in the first quarter of the 7th century
(*A.J.A.*, XLVI, 1942, p. 31, fig. 11). Our
bowl is therefore transitional from Late Geo-
metric to Early Protoattic and its date is the
late 8th century.

**F 20** Spouted bowl. Pls. 73, 90.

P 22716. *Agora*, VIII, 100. H. 0.19 m.;
diam. at shoulder 0.39 m.

Straight pointed body with high shoulder,
flaring ring foot; the body comes to a point
inside it. Rolled upright handles attached at
shoulder. Rim gently rounded on inside. On
outside, groove, but pot was probably lidless
(see *Arch. Ans.*, 1940, p. 127). Bridged spout
attached at rim and rising above it.

Glazed inside and outside except for zone in-
side handles which has wavy line above straight
line.

Linear decoration in yellowish white, fired
bright red in places. Widely spaced single
lines; the one just under the handle is double
and encloses an added purple band. The han-
dles set off by straight vertical lines. Back
handle zone divided in two by vertical line;
in each panel a double spiral, the spirals con-
nected to the stem by loops. In corresponding
front zones, double M ornament. Streaky
brown-black glaze fired solid red inside and on
parts outside.

For the early examples of the shape, see
**F 19**. Early Protoattic bowls: *A.J.A.*, XLVI,
1942, grave 29, no. 5, p. 32, fig. 11; somewhat
later, the Thebes krater, *Jahrh.*, II, 1887, pl.
IV. Middle Protoattic: figured fragments not
preserving the profile in *CVA*, Berlin 1, A 44-
45, pl. 36; fragments from unfigured bowls like
ours, Burr, pp. 172-173; Young D 15, from a
well of the third quarter of the 7th century (the
Menidi bowls there cited are stooded vessels
with vertical band handles and upright rims.
Payne dates *Jahrh.*, XIV, 1899, p. 111, fig. 17,
to just before 620 but not so the vase in fig. 28
which is earlier. Contemporary with the later
Menidi bowl, *CVA*, Berlin 1, A 45, a true
spouted bowl). Late Protoattic: the Nessos
bowl, *CVA*, Berlin 1, pls. 46-47, and its "Light
on Dark" counterpart **H 17**. The development
of the shape can be easily followed. At first
the bowl is deep, the handles set far down on
it, the spout level with the rim, the foot vertical.
Then the body becomes lower and more pointed,
the handles move up and they and the spout
rise over the rim; the foot flares. The Nessos
bowl and **H 17** show a high inflated shoulder
with the rims drawn in. The present bowl
stands past the middle of the development with
a body still high but pointed, the handles and
spout well over the rim and a mildly flaring
foot.

For the type of decoration see **F 14**. A
plaque with a boar from Eleusis (Inst. phot.
Eleusis 361) late in Middle Protoattic shows
the same spiral ornament in the field. It is a
favorite on Cycladic vases. The "Light on
Dark" ware is slow to admit red; Burr 159
has it and **H 17** has both red and incision.

**F 21** Fragment of bowl, Protoattic. Pls. 86,
90.

0.07 m.; est. diam. 0.32 m.

Short, upright rim with broad glaze bands at
intervals. Lion's head to right. Filling orna-
ment of hanging hooks, dot rosette, zigzag lines.
Tail and rump of another lion at right. Black
glaze.

The shape is that of the Thebes krater
(*Jahrh.*, II, 1887, pl. 4); there was probably a
similar procession of lions around the shoulder
of this bowl. This lion is, however, more de-
developed. It resembles very much another bowl
fragment from the Agora (Pls. 86, 90) which has been attributed to the Ram Jug painter. Middle of the 7th century.

F 22 Two-handled basin. Pl. 76.

P 22718. Restored H. 0.173 m.; diam. 0.40 m. Foot restored.
Wide, low body with flat rim projecting and grooved underneath; straight rolled handle with ends bent down and set vertically on top of rim. High ring foot restored after Young D 16.
Inside, rim and handles, and half of outside covered with black-red to black glaze.
A like basin, but shallower, also of the third quarter of the 7th century is Young D 16. These two are the earliest known.
Further remarks under H 18.
Third quarter of the 7th century.

F 23 Bowl. Pl. 76.

P 22717. H. 0.185 m.; diam. at rim 0.23 m.
Deep, rounded body drawn in at rim which slopes inward. Plain flat base.
Rim and inside glazed. On outside three bands at rim. Streaky brown-black glaze, worn.
I know of no other Attic handleless bowls with cauldron contours in the 7th century. Though it included no lid, the shape recalls the deep Geometric pyxides and the spouted bowls.
Attic pottery lebetes must have existed in the 7th century since supports have survived (CVA, Berlin 1, A 40-42, pls. 28-32). This semi-glazed piece with its own base may be a cheap, though, as the careful mending shows, cherished example. Certainly it was used as a mixing bowl before it broke, for the stirring has worn away the glaze on the bottom. Cf. also Délos, XVII, pl. LXIV, D 2, of undetermined origin. 7th century.

F 24 Phiale mesomphalos. Pls. 75, 89.

P 22297. H. 0.06 m.; diam. at rim 0.154 m.
Rounded wall drawn in to plain rim. Concave base with narrow ring foot. Inside, blunt boss with broad groove around it.
Glazed all over except for reserved band in groove, on rim, above foot and underneath it. Added purple on knob and bands, widely spaced, inside and out. Solid red glaze.
Luschev (Die Phiale, Bleicherode, 1939, p. 31) believed the omphalos bowl to have been introduced into Greece from the East about 700 B.C. Since his writing several earlier bronze bowls with central conical projections have appeared, including an Attic Early Geometric example (Blegen, Hesperia, XXI, 1952, pp. 287-288, p. 293, A, pl. 77, b) and one of the mid-8th century from Corinth (Corinth, XII, pp. 68-70, fig. 1); Mrs. Weinberg (ibid., p. 70) has suggested that these were predecessors of the mesomphalos phiale. For bronze bowls without omphaloi cf. Kerameikos, V, 1, p. 205. Both the plain and the mesomphalos bowls were occasionally used as lids on ash urns.
The true phiale is shaped to the hand pouring a libation and usually has a rounded hollow for the supporting finger beneath (Dunbabin, Perachora, p. 149, speaks of libations to the Olympians as the phiale’s special purpose; in B.S.A., XLVI, 1951, he adds another function, divination). Luschev, op. cit., p. 7, includes absence of a foot in his definition of a phiale. Our example, with its hollow boss and slight ring foot, indicates the potter’s uncertainty, and indeed,

8 P 7984. Agora, VIII, 542A. No significant context. Max. dim. 0.06 m.; est. diam. 0.32 m.
Cf. F 21. On rim, widely spaced groups of three lines. Below, dots and two bands from which hangs a part of a hook. Upper part of lion’s head in outline to right; dotted nozzle and pointed ear. Brownish black glaze.
Middle of the 7th century.
this is the first clay phiale in Athens (another footed example from Italy, Dohan, p. 36, no. 6, is also very early).

Luschey gives a list of 7th century bronze and clay phialai in Greece (op. cit., p. 38, note 246). Depth and simple line are characteristic of these as of ours. The moat around the boss suggests a metal prototype; eastern mesomphalos bronze bowls had long been known in Athens (Kerameikos, V, 1, pp. 201 ff., pl. 162).

For later clay phialai see Luschey, op. cit., p. 148, and Hesperia, VII, 1938, pp. 569-570; also two bronze phialai from the Acropolis (Hesperia, VII, 1938, p. 247, figs. 76-77). For the preliminary report on the Gordion phialai, see A.J.A., LXII, 1958, p. 150, pls. 25, 27.

Our mesomphalic phiale cannot be later than the third quarter of the 7th century. Note that the earliest Corinthian ones are of the following quarter (Hesperia, XVII, 1948, p. 226, D 62). A 7th century clay phiale from Samos, Ath. Mitt., LXXII, 1957, Beil. 74, nos. 1, 2.

F 25  Banded bowl. Pl. 75.

P 22705. H. 0.05 m.; diam. 0.12 m.

Open shape, slightly warped. Disk foot, concave beneath with a disk in center. Inside a conical projection.

Alternate glaze and purple banding inside and out.

A footed pseudo-phiale; see under F 24. Banding in glaze and purple is used on Proto-corinthian small bowls (Waldstein, A.H., II, p. 125). Small phialae with conical projections were found in Tiryns and other places (Mycenae, B.S.A., XLVIII, 1953, p. 49, C 13-14, pl. 20). Those from Tiryns date about 700 B.C. (Luschey, op. cit., p. 35, fig. 8). They are said to be a short-lived early form which disappears from the Greek mainland soon in the 7th century (ibid., pp. 36-37). There are, however, very much later spiked phialae from Perachora (Payne, Perachora, p. 155, pl. 55, no. 1). The form seems to be not so much early as a perennial aberration. This one is probably to be dated with the larger phiale F 24.

F 26  Banded Bowl. Pl. 75.

P 22706. H. 0.056 m.; diam. 0.122 m.

Rough hemisphere; a hollow beneath and a thickening on bottom inside. Careless banding inside and outside in pairs. Bottom has glaze dot, above and beneath. Thick fabric, handmade. Brown to red glaze.

A crude production on the model of F 25, with rudimentary phiale features.

F 27  Lid fragment, Protoattic. Pl. 74.

P 22684. Est. diam. 0.19 m.; P. H. 0.065 m. Two non-joining fragments including knob and rim.

Pear-shaped knob constricted at bottom with flat disk on top. Lid was slightly domed.

On knob, palmettes drooping from stems; one stem has only one petal. Alternate petals have added purple. Glaze lines above and below including a zone of step-pattern above and of glaze rectangles below. Glaze band, zone of slightly oblique rays at base of knob. Three zones separated by glaze lines, from inside out: running S zone, broken by a panel of purple on the clay ground enclosed by glaze lines; broad band of glaze covered by added purple; glaze rectangles. Black glaze.

Lid of a bowl probably like the Kerameikos group of stanced ones in Kübler, p. 20, fig. 13; the center one of these with plastic lotuses and evidently not made to receive a lid is most like ours in decoration; cf. the drooping palmettes with side hooks (standing ones, on inside, not visible in picture) and broad bands of applied red. This group of “watered-down form” (cf. this knob with the crisp lines of the knob of F 28) and conventional decoration belongs to the time after the Kynosarges amphora (Arch. Anz., 1943, p. 419).

Third quarter of the 7th century.

F 28  Lid, black polychrome decoration.

Pl. 74.

P 22303. Diam. 0.18 m.; H. with knob 0.095 m. Knob does not join.
Flat domed with flattened edge. Conical knob constricted at base and flattened on top.

Rays at base of knob, otherwise covered with glaze except for underside of knob and edge which has glaze dots. On lid, on both edges of glaze zone, broad added purple bands edged with white; white dot rosettes on the purple. Between, a white gear pattern. On knob, near base, broad added purple band edged by multiple lines of white. Near top, white tongue pattern also edged by white lines. Black glaze.

For a pyxis with rounded sides, cf. Kübler, pl. 40.

The lid is a very careful Attic product in imitation of a Late Protocorinthian design. “Black polychrome” decoration is found on larger vases (Payne, NC, p. 19 and F 14) but has the characteristic form of “red and black bands, alternating with rows of double dots” (Payne, NC, p. 273 under B, for examples; the Δελτίον reference is to Δελτ., II, 1916, p. 34, not 1926). Cf. a Late Protocorinthian lid, Payne, Perachora, p. 93, pl. 23, no. 3; also CVA, Musée Scheurleer 2, IIIc, pl. 7, no. 2.

White dot rosettes begin to enter Attic decoration at this period (cf. Kübler, p. 21, fig. 13 center, pls. 60, 62), also through Corinth (Payne, NC, p. 19) but the large use of white for linear decoration is a typical Attic feature, cf. F 14. The gear pattern found alike in Protoattic and Protocorinthian is here an Attic improvement of the usual “double dot” band; the tongue pattern on the knob is also characteristic of Late Protocorinthian (Corinth, VII, no. 145).

An amusing feature is the knob which resembles in shape the piriform aryballos, the dating piece of the period.

A similar Attic imitation, but without white paint, Langlotz, I, pl. 9, no. 122; very close, B.C.H., LXXXII, 1958, p. 683, fig. 23, from Draphi.

Third quarter of the 7th century, probably 640-630 B.C.

F 29 Plate, subgeometric. Pl. 77.

P 22704. Diam. 0.155 m. One handle missing.

Shallow, with slightly rounded sides. Plain rounded rim with rolled handles applied to it. Plain flat base.

Glazed inside, with reserved circle near bottom. Groups of verticals on rim; glaze line over handle. Outside freely banded, with wavy line below rim. Broad glaze band near base, two concentric circles on base. Red to black glaze.

The history of such plates is discussed by Young, pp. 205-206, q.v. for the whole series from a deep 8th century example (XX 6) to shallower mid-7th century ones (C 81-82). A plate from the third quarter most resembles ours (Young D 12, where an unpublished plate of the late 7th century is also mentioned). The series extends into the 6th century (Agora P 17809).

These plates were made to be hung against the wall. Young, p. 206, remarks that Protocorinthian influence appears in the line banding.

Third quarter of the 7th century.

F 30 Kotyle, imitation of Protocorinthian subgeometric. Pl. 77.

P 22703. H. 0.08 m. Half missing. False ring foot.


Potter’s refuse. A similar imitation, Young C 25. Such Corinthian kotylai in Athens: Young C 8-12. For the type of the first half of the 7th century see Johansen, p. 77, pl. XVII, nos. 1, 2.

F 31 Kotyle, imitation of Protocorinthian. Pl. 77.

P 22702. Agora, VIII, 161. H. 0.106 m.; diam. 0.118 m.

A detailed, coarsened copy of F 71, with concave disk foot.
F 32 Kotyle. Pl. 89.

P 22701. Unrestored. Est. diam. 0.11 m.

Narrow ring foot, with slanting surface. In handle zone wavy band with two verticals in each wave. Below, narrow lines enclosing broad band with applied purple running dogs upside down. Narrow lines enclosing zone and broad band with applied purple. Short rays at base. Concentric circles on underside of foot. Brown glaze, worn.

An Attic adaptation of the Corinthian “running dog” kotyle (for which B.S.A., XLIV, 1949, p. 185). For motifs cf. the group in Küber, p. 21, fig. 13.

For kotylai with friezes drawn upside down see A.H., II, pp. 151-152, figs. 90-91; they were probably meant as covers.

Third quarter of the 7th century.

F 33 Skyphos, subgeometric. Pl. 77.

P 22708. H. 0.05 m.; diam. at rim 0.087 m.

Very slightly rounded shoulder. Flat rim flaring out slightly. Rolled handles. Plain standing base. Glazed inside and out. Rim and handle zone reserved; glaze line on handle. Reddish glaze, very worn.

Young, pp. 201-202 (again in A.J.A., XLVI, 1942, pp. 47-48) sketched the development and distribution of this Geometric skyphos type from the good-sized, deep late 8th century examples to the shallow, meager subgeometric ones after the middle of the 7th century. He observed that the shape becomes more pointed throughout the first half of the century after which a reverse trend toward shallowness sets in.

Two skyphoi from the third quarter of the 7th century are much like this one: Young D 4-5. Late 7th and early 6th century examples do not differ much: A.J.A., XLVI, 1942, grave 16, no. 1, p. 43; grave 59, no. 2 and grave 17, no. 2, p. 45. The type continues well into the 6th century (Hesperia, IX, 1940, p. 251, no. 314, fig. 55).

All five examples here presented (F 33 and 34; G 23 and 24; H 31) are nearly shoulderless, have shrunken handles and a narrow flat rim and bear dull streaky glaze. All are of the second half of the 7th century.

F 34 Skyphos, subgeometric. Pl. 77.

P 22707. H. 0.051 m.; diam. at rim 0.088 m. Like F 33. Broad reserved circle on inside. Dull black glaze.

F 35 One-handed cup, subgeometric. Pl. 79.

P 22711. H. 0.07 m.; diam. 0.085 m. Band handle missing.

Deep pointed body, flaring rim. Glazed inside and out. Streaky red to black glaze.

The subgeometric cup series has been discussed by Young, p. 203; A.J.A., XLVI, 1942, pp. 46-47. This example corresponds to Young C 49-50 and Young D 6 of the mid-7th century.

F 36 One-handed cup, subgeometric. Pl. 79.

P 22712. H. 0.069 m.

Lower body than F 35, high flaring rim, offset from shoulder. Band handle has glaze line down center. Black glaze.

Somewhat earlier than F 35. Cf. the cup from Hymettos, A.J.A., XXXVIII, 1934, pl. I.

F 37 One-handed cup, subgeometric. Pl. 79.

P 22713. H. 0.074 m.

Companion to F 36, but in bottom a reserved circle.

F 38 One-handed cup, graffito. Pls. 79, 81, 89.

P 22709. Agora, VIII, 184. H. 0.067 m.

Pointed body with short flaring rim, offset from shoulder with a groove. Disk foot.

Glazed all over except beneath foot. Mis-fired above stacking line.

Below the shoulder to the left of the handle, a graffito: Arataias retrograde, scratched on after firing in fine even letters.

Cf. Young D 7, of the third quarter of the 7th century, transitional between deep-bodied subgeometric cups like F 35 and “metallic”
cups with feet and short offset rims (cf. G 25). Cf. the cups from Phaleron, A.J.A., XLVI, 1942, graves 74 and 18, p. 41, figs. 23, 27, of the third and last quarters of the century respectively; ours stands between these and is thus accurately datable to the late third quarter of the 7th century.


F 39 One-handled cup. Pl. 79.

P 22710. H. 0.047 m.; diam. 0.96 m. Band handle missing.

Low wide cup with short, offset rim. Disk foot.

Glazed inside and out, reserved circle at bottom inside. Mottled dull glaze.

An early inferior example of the “metallic” cup; see G 25.

F 40 Storage amphora. Pl. 80.

P 22733. Agora, VIII, 24. H. 0.655 m.; max. diam. 0.497 m.

Deep bulging body with high shoulder. Short slightly curved neck, flaring echinus rim with neck band. Short angular handles. Narrow flaring rounded foot. Glazed all over except for zone under handles which has four glaze bands and neck which has two sets of compass drawn concentric circles on each side of neck. Streaky brown-black glaze.

A bibliography of the much-discussed Attic oil jar is given in Dohan, p. 101. To the distribution list add Al Mina (J.H.S., LX, 1940, p. 19, fig. 8e) and Corinth (Hesperia, XXV, 1956, p. 372, no. 88). B. L. Bailey, J.H.S., LX, 1940, p. 70, refers to these jars as “plain Pana thenaic amphorae.”

Young (A.J.A., XVI, 1942, pp. 50-51; C 127 and p. 211; Hesperia, VII, 1938, p. 418) traces the development of the shape during the course of the 7th century. I restate with modifications: the early examples are upright, with deep bodies, cylindrical necks with rings and high vertical feet. In the second half of the century the amphora grows hunched with a high shoulder, curved neck and splayed foot. Toward the end of the century the neck ring is lost and the torus rim predominates, foreshadowing the banded amphora series of the 6th century (Hesperia, VII, 1938, p. 378, no. 9, fig. 14). There is evidence that the older series straggled well into the 6th century (Agora P 15941, an outsize piece from a well of the late 6th and early 5th centuries); in the late examples, the echinus lip is attenuated.

All examples from this well are close to Young D 22, of the third quarter of the 7th century.

F 41 Storage amphora, graffito. Pls. 80, 89.

P 22735. P. H. 0.341 m.; diam. 0.51 m. Preserved to greatest diameter.

Like F 40, but larger. Three concentric circles on each side of the neck. On center of shoulder, on one side a μ in back, a compass incised circle with a dot; under the left handle an epsilon, retrograde. Black glaze.

The direction and spacing of the letters speaks against a connected reading. It is ques-
tonable whether the dotted circle is a letter; similar dipinti occur in the Chian series with as yet no satisfactory interpretation (Hesperia, XXII, 1953, p. 105), also at Samothrace where the inscription stands for θεϊς, Hesperia, XIX, 1950, p. 16, pl. 11, fig. 29. The epsilon might stand for ελαυν, oil, were it not that later undoubted wine amphorae also bear it. Graffiti on storage amphorae: Dohan, p. 101, fig. 66, from Vulci; Archaeologia Classica, IV, 1952, pl. 57, from Caere; Δειλόρ., II, 1916, pp. 28-29, from Phaleron and Thera; there are others from Gela, the Athenian Kerameikos and unpublished from the Agora (Agora P 21700, 14691, 15096, 9837). I owe a number of these references to E. Vanderpool.

I have not discovered any significance in the neck decoration, be it the ΣΟΣ pattern (which occurs often on other vases as running pattern, e.g., A. Maiuri and G. Jacopi, Clara Rhodos, Rhodes, 1928-1941, Vol. IV, p. 313, fig. 347), or two, or three circles. A similar purely decorative pattern, consisting of a dot-rosette between double sigmas, often occurs on Proto-corinthian pots, cf. Payne, P.V., pl. 19, nos. 4, 6.

F 42 Storage amphora. Pl. 80.

P 22734. P. H. 0.405 m.; diam. 0.490 m. Preserved well below greatest diameter.

Like F 40, but with a thinner, more flaring neck. Brown to black glaze.

F 43 Round-mouthed jug. Pl. 81.

P 22719. H. to rim 0.18 m.; greatest diam. 0.155 m.

Round, slightly flaring mouth, plain rim. Rounded body, disk foot. Rolled handle attached to rim and rising above it.

Broad glaze line on outside of mouth, thin line below. Wavy line in handle zone. Widely spaced glaze bands on body. Broad glaze band above foot. Glaze line on outside of handle and a vertical at rim attachment. Line inside mouth. Red to black glaze, carelessly applied.

These simple semi-glazed jugs, made not so much for pouring as for dipping, are numerous in Agora wells. Shape and decoration with small variations are the same throughout. The shape is of the 7th century. 8th century fore-runners, without foot, deeper and with band handle, Kerameikos, V, 1, pl. 116, Inv. 329; Agora P 21580, Young XIV 1. For the succeeding 6th century type, cf. H 50; for the decoration, p. 316.

F 44 Round-mouthed jug. Pl. 81.

P 22720. H. to rim 0.17 m.; greatest diam. 0.15 m.

Like F 43.

F 45 Round-mouthed jug. Pl. 81.

P 22721. H. to rim 0.16 m.; greatest diam. 0.15 m. Like F 43. Double band around mid-body.

F 46 Amphora, household ware. Pl. 82.

P 22732. P. H. 0.275 m.; greatest diam. 0.26 m. Bottom missing.

Belly amphora shape, curved neck with wide flaring rim flattened on top. Rolled arched handles attached at neck and shoulder. Thumb marks at base of handles. Signs of burning.

Earlier, though of the 7th century, is Burr 229, slimmer than this one. The shape appears to originate early in the century. Early examples (Agora P 23659, P 21433) have band handles; this feature connects them with the broad banded amphorae with curved necks whose band handles, attached at the rim, as in Kerameikos, V, 1, pl. 41, move down to the neck in the beginning of the 7th century.

F 47 Hydria, household ware. Pl. 82.

P 22306. H. 0.335 m.; greatest diam. 0.265 m.

Full body, curved neck and flaring rim flattened on top. Vertical handle as on amphora F 46, horizontal handles halfway up on body. Ring base. Gray discoloring on neck and rim inside. Traces of iron deposit.
A late 8th century hydria, slimmer, Kerameikos, V, 1, from grave 98, pl. 155. The fuller shape begins in the 7th century with this pot.

F 48 Oinochoe, household ware. Pl. 83.
  P 22727. Agora, VIII, 215. H. 0.245 m.; diam. 0.198 m.
  See G 43. Body less rounded.

F 49 Cooking pitcher, household ware.
  Pl. 83.
  P 22731. Agora, VIII, 206. Rest. H. 0.315 m.; rest. diam. 0.235 m. No continuous profile.
  Deep pitcher. Strap handle attached to flaring rim, flattened on top. Thumb mark at base of handle, narrow plain base. Two knobs on shoulder front. Decoration incised with a sharp point: wavy line under rim, at lower handle attachment (level of knobs). A short wavy line hanging from one knob and standing on the other. A wavy right angle above. Wavy line down center of handle; row of semicircles along top. Signs of burning.
  Cf. an 8th century jug with knobs and incision, Kerameikos, V, 1, Inv. 1330, pl. 154; also Burr 225, later.
  For the long use of the knobs and of incision, and for the development of the shape, see Kerameikos, V, 1, p. 139. Young, p. 199, note 1, gives references. The ornament of this jug retains nothing Geometric.
  First half of the 7th century.

F 50 Cooking jug, household ware. Pl. 83.
  P 22729. Rest. H. 0.18 m.; greatest diam. 0.143 m. No continuous profile. Curved neck with flaring, flattened rim. Band handle attached at rim, thumb mark at foot. Narrow plain base. Signs of burning.
  This is the standard cooking shape of the 7th, and in a heavier fabric, of the preceding century; see Kerameikos, V, 1, Inv. 790, p. 139, pl. 155; Young, from graves VI-X; C 156.

F 51 Cooking jug, household ware. Pl. 83.
  P 22728. Rest. H. 0.175 m.; diam. 0.145 m. Like F 50. Rolled handle.

F 52 Round-bottomed cooking pot, household ware. Pl. 83.
  P 22730. H. 0.145 m.; greatest diam. 0.15 m. Curved neck; rim restored. Strap handle. Pared and burnt at bottom.
  At Corinth such pots were found with Geometric pottery, A.J.A., XXXIV, 1930, pp. 414-415, fig. 8. In Athens the shape occurs in the 8th century with tripod feet (Kerameikos, V, 1, Inv. 782, pl. 156); evidently this one-piece arrangement precedes the pot and brazier sets of the 7th century (Young C 165). 7th century examples, besides the present pot: Kerameikos, V, 1, Inv. 355, p. 139, pl. 155; Agora, VIII, 210 (P 10668). There is a crude, unpared one from an Early Geometric well group, Agora P 6427, but flat-bottomed cooking jugs like F 49 are still the main shape. In the 6th century the round-bottomed pot comes into general use (Hesperia, XXII, 1953, p. 95 under no. 117).

F 53 Basin, household ware. Pl. 83.
  P 22725. Agora, VIII, 224. H. 0.267 m.; diam. at rim 0.42 m.
  Deep open shape with rounded sides. Low ring foot, vertical rolled handles attached well below rim. Thickened flat rim with slight ridges outside and inside. Many mending holes. Large parts of rim missing. A spout is probably to be restored.
  As observed under Young III, 1, the type is 7th century. A development can be seen. Young III, 1, of the second quarter of the 7th century, has flaring, rather straight sides. This basin, of the third quarter, is more rounded. H 61 of the end of the century has almost elegantly swung krater contours. The shape does, in fact, after acquiring foot and moulded rim, pass into the class of semi-glazed kraters (the class generally: Hesperia, IV, 1935, pp. 511-512, nos. 69-
71; spouted examples from the Agora: P 13806, P 13016, P 20797).

As in the case of the bowl F 23, the basin had first a wet, and after mending, a dry use.

**F 54** One-handed bowl, household ware. Pl. 83.

P 22726. H. 0.07 m.; diam. 0.17 m.

Parts of body and nozzle restored.

Straight flaring sides; pseudo ring foot. One horizontal handle attached at rim which is flattened. Rim opposite handle begins to turn out for a nozzle.

Other one-handed bowls of the 7th century: Young C 85, p. 206 with a spout; *A.J.A.*, XLVI, 1942, grave 74, no. 1 A, p. 40, fig. 23, and *Agora*, VIII, 112 (P 5414), both without spouts. The first of these is early, the second in the third quarter, the last in the last quarter of the 7th century; all have simple band (and the latter two, wavy line) decoration. The one-handler thus starts as a household utensil and remains that into the 5th century when it acquires new stature, cf. L. Talcott, "Pottery from a Fifth Century Well," *Hesperia*, IV, 1935, p. 507 under 37-42. For a similar bowl shape, *Arch. Anz.*, XXVIII, 1934, p. 15, fig. 5.

One-handlers are common in the Late Bronze Age (cf. *Hesperia*, VIII, 1939, pp. 377-378, no. 8 with references) but in Athens seem to go out of use until the 7th century.

7th century.

**F 55** Pithos top, well head (?). Pl. 83.

P 22741. P. H. 0.40 m.; est. diam. at rim 0.62 m. Part of neck merging into shoulder preserved.

Concave neck, thickened rim, slightly rounded on top and flattened on outside. Near base of neck two heavy ridges on which diagonals have been cut, the lower reversing the direction of the upper. Micaceous reddish clay, very heavy.

The bottom break looks as if it had been deliberately chipped. This together with a total lack of lower fragments makes it likely that the piece was used as a well head (see *Hesperia*, XVII, 1949, p. 114), but there is no evidence that it was used on Well F.

Other 7th century pithoi: *A.J.A.*, XLVI, 1942, from graves 11 and 29, p. 31, fig. 12, the former with a "cord." Examples of the 8th century (*Kerameikos*, V, 1, pl. 156, Inv. 4959; Young IX 1) have plain rims and continuous shoulder-neck profile. Simulated roping around the neck occurs on pithoi from the Bronze Age to Byzantine times (*Hesperia*, VIII, 1939, p. 353; *Kerameikos*, V, 1, pl. 156, Inv. 1234; *Hesperia*, VII, 1938, p. 441, fig. 3), and I have seen it on the modern products of the Greek potter.

**F 56** Tub. Pl. 83.

P 22740. H. 0.105 m.; max. dim. 0.10 m.

Part of gently curved flaring side wall and flat base. Coarse pinkish buff clay, shot through with marks of straw binder. Unglazed.

See **G 44**.

**F 57** Lamp, type 1. Pls. 84, 89.

L 4980. H. 0.035 m.; diam. at base 0.051 m.

Part of rim and whole base preserved.

Open saucer with flat base, plain rim pinched in for spout. Micaceous red clay. Handmade.

The common lamp of the 7th century (*Hesperia*, VII, 1938, p. 420; Howland, nos. 1, 2), pp. 7-8, pl. 29.

First half of the 7th century, perhaps as late as third quarter.

**F 58** Lamp, type 9. Pls. 84, 89.

L 4979. Diam. est. at rim 0.060 m. Two non-joining rim fragments; one preserves handle attachment. Traces of black glaze inside and out. Handmade. Howland, no. 61, p. 21.

One would restore a vertical rolled handle and a bridged nozzle. From the context the lamp cannot be much later than the third quarter of the 7th century. Glazing a lamp outside is new at this time. The contemporary lamps of type 3 are glazed only inside (Young D 28, D 29; on D 28 there are, however, visible daubs of glaze on the outside). Type 9 is generally
imported, but these fragments may be Attic. See under G 56.

Third quarter of the 7th century.

**F 59** Terracotta horse. Pl. 84.

P 22304. P. H. 0.073 m.; P. L. 0.08 m.

Head and legs missing.

Crude sausage body; pinched mane; the chest squared off.

Covered with streaks and patches of glaze; no pattern recognizable. Dull black glaze.

Other crude glazed horses from the Agora: Burr 311-315, Young C 181, D 33. The technique is subgeometric (Young, p. 225).

7th century.

**F 60** Loomweight. Pl. 84.

MC 912. H. 0.045 m.

An oblong with broad and narrow sides and with one rounded end, in which the hole. Bottom edges rounded off.

This seems to be a variety of the pyramidal shape (cf. G 49). The bevelling of the base of the Corinthian conical loomweight was probably suggested by the wear of weights knocking together (Corinth, VII, p. 150). The same must have happened to the pyramidal weight, only here the top would naturally be knocked about more.

**F 61** Lentoid spindle whorl. Pl. 84.

MC 913. Diam. 0.04 m. Piece chipped away.


**F 62** Disk. Pl. 84.

P 22742. Diam. 0.085 m.

Cut from the body of a large coarse pithos with plastic herringbone decoration.

Numerous disks of various sizes and fabrics have been found at the Agora and elsewhere, not only from this period (Burr 257-276; Young XVII 23 and C 163-173). What they were used for, whether for counters, pucks, covers or plugs, is uncertain. Those with holes, like H 74, may have had a string to serve as the handle of a lid. Remains of plugs have actually been found in Mycenaean stirrup jars (Arch. Anz., 1935, pp. 73 ff., figs. 6-9) but the 7th century has no common round-mouthed, narrow-necked shape. Some, most likely, were game-counters. Several games requiring sherd disks were played in the streets and public places of Athens (cf. Pauly-Wissowa, R.E., "Spiele") and the Agora even possesses a die of the period (Agora MC 84). For game disks see also Corinth, XII, pp. 217 ff.

**F 63** Fragment of quern. Pl. 84.

ST 557. W. 0.115 m.; H. 0.052 m. Broken on both ends.

From a loaf-shaped grinder, flat on the bottom. Tool marks on rounded surface, top worn smooth. Light volcanic stone with black intrusions.

From the grinder of a saddle quern. These primitive mills are usually found in prehistoric sites (Delos, XVIII, pp. 123-124), but they occur at Athens in many contexts (Mycenaean: Hesperia, VIII, 1939, p. 411, fig. 95; later: Hesperia, Suppl. IV, pp. 143-144, fig. 104).

Terracotta plaques like Hesperia, XXV, 1956, p. 369, no. 74, pl. 59, illustrate their use.

**F 64** Marble pebble, weight ? Pls. 84, 89.

ST 553. Max. dim. 0.10 m.; weight 390 gr. Part chipped away.

Loaf-shaped pebble with flat bottom. An irregular square scratched on top and bottom. Low grade white marble. Since the piece was marked on both sides it cannot be a polishing tool. It may be a marker or a primitive weight with the square indicating a unit.

**F 65** Stone polisher. Pl. 84.

ST 556. Diam. 0.068 m.

Roughly round. A fine light conglomerate, gritty.

Works admirably as a sander on soft poros. In later times emery was used for stone polishing (Hesperia, XX, 1951, p. 270, pl. 84, c).


**F 66** Stone grinder. Pl. 84.

ST 555. Diam. 0.066 m. Chip missing.

Roughly square with rounded corners. Worn smooth and flat on top and bottom, sides bev-elled from wear. Hard, greenish gray stone. Basalt?

In shape and stone exactly like those yielded by the Mycenaean fountain on the Acropolis, *Hesperia*, VIII, 1939, p. 413, fig. 96 l, m, n, and found in various contexts at the Agora.

**F 67** Stone grinder. Pl. 84.

ST 554. Diam. 0.07 m.

Roughly round with poles and facets flattened from use. Hard gray stone.

**F 68** Aryballos, Protocorinthian. Pl. 85.

P 22307. P. H. 0.069 m. Mouth and handle missing.


The aryballos belongs to Johansen’s sub-geometric class (*V.S.*, p. 75, pl. XV), of which vertical squiggles, dot rosettes, and the “chasse au lièvre” are typical. Later examples show the influence of the polychrome technique of Late Protocorinthian and have broad glaze bands with added purple (*op. cit.*, pl. XV, no. 8, for a good parallel in decoration; and generally, Payne, *NC*, p. 269).

Most of this class is ovoid in form but the shape grows progressively more pointed. This one must be among the latest.

Third quarter of the 7th century.

**F 69** Fragmentary conical oinochoe, Early Corinthian. Pl. 85.

P 22697. Diam. at base 0.07 m. Neck and handle missing.

On shoulder, incised tongues. Traces of white bands on body. Brown to black glaze, worn.

Payne (*NC*, p. 299) lists the Early and Middle Corinthian group of black polychrome conical oinochoai. Cf. also D 7 from an Early Corinthian well at Corinth (*Hesperia*, XVII, 1948, p. 217, pl. 78). Kraiker (*Aigina*, p. 76, no. 480, pl. 76) classes an example with white bird decoration as Transitional. Our oinochoe with its careful collar of tongues (later ones have plain verticals) is probably early; nevertheless, it must be among the latest pots in the group.

**F 70** Pyxis, Protocorinthian. Pl. 85.

P 22298. H. 0.055 m.; diam. at rim 0.098 m. Sides and plain bottom slightly concave. Plain rim. Applied rolled handles.

Four zones of decoration separated by pairs of glaze lines. Around the bottom, rays; above, a checkerboard band; a solid glaze zone with narrow bands of applied red; around rim, groups of vertical wavy bands. Band of glaze over handles. Pale pink and buff Corinthian clay; orange to black glaze.

The linear decoration of these pyxides remains standard from Protocorinthian into Early Corinthian and the vase is dated by its shape, the form tending to become higher in proportion to its breadth and the sides more concave (Payne, *NC*, p. 292); ours is low and wide and has slight concavity. It is Late Protocorinthian.


Early in the third quarter of the 7th century.

**F 71** Kotyle, Protocorinthian. Pl. 85.

P 22700. H. 0.09 m.; diam. 0.134 m.
Pointed body with vertical ring foot. Inside glazed; white line at rim. Outside glazed half way down. Rays at base, meeting a glaze line below solid zone. White line below handles and probably near bottom of solid zone. Foot edged with glaze bands. Two neat concentric circles on under side of foot, beneath. Vertical face of ring glazed. Buff Corinthian clay. Solid greenish black glaze.

Cf. *Corinth*, VII, nos. 140 and 176, from Late Protocorinthian groups, with references. General remarks in Payne, *NC*, p. 279, under 201.

Third quarter of the 7th century.

**F 72** Kotyle, Protocorinthian. Pl. 85.

P 22698. H. 0.083 m.; diam. 0.12 m. Handles restored.

Broader foot than **F 71**. Similar decoration but no line below solidly glazed part.

This marks the final disappearance of the banded system on the upper part of the kotyle.

Another, *Corinth*, VII, no. 179, from the third quarter of the 7th century.

**F 73** Kotyle, Protocorinthian. Not illustrated.

P 22699. H. 0.082 m.; diam. 0.117 m.

Glaze almost all worn off. Marks of a stiff brush.

Like **F 71** with a narrower foot. Weinberg (*Corinth*, VII, p. 86) remarks that the Early Corinthian kotylai are more narrow based than those preceding. This one does not yet employ the polychrome system characteristic of Early Corinthian.

Probably late in the third quarter of the 7th century.

**F 74** Standed krater, Corinthian or Argive. Pl. 86.

P 22737. *Agora*, VIII, 243. H. of bowl 0.39 m.; greatest diam. of bowl 0.40 m. Stand and large part of body restored.

Spherical shape; arched convex handles. Upright rim, rounded inside, folded out to slope away. Underneath, the broken ring of a thin stand, preserving edge of open work.

Coarse, tan clay with many impurities.

A krater of Argive fabric found in Perachora (Payne, *Perachora*, pp. 65-66, pl. 12, no. 5, others mentioned) with a like round bowl and two short arched handles has a high fenestrated base, and provides the restoration for ours, which is, however, of the same fabric as the other Corinthian coarse ware (on the character of Argive clay, *ibid.*, pp. 35, 42). Standed kraters are a Late Geometric invention (*Corinth*, VII, under no. 73) and the Argive piece belongs to this period, but the shape remains current in the orientalizing period. An upper bowl fragment found in a late 7th century context at Corinth (*Hesperia*, XVII, 1948, p. 228, D 76, pl. 84) may have come from such a krater. For later coarse ware of this type see *Hesperia*, XXV, 1956, pp. 352-353.

**F 75** Handle fragments of pithos, Corinthian coarse ware. Pls. 85, 89.

P 22736. H. of handles 0.14 m.; W. of handle attachments 0.106 m.; thickness of handles 0.023 m. Complete handles with their wall parts including rim section. Also several slightly concave wall fragments.

Coarse pinkish buff clay with gray core and fine surfacing.

The vertical handles are short and arched, their sides carefully squared off. Down the center is a deep cutting in which lies a pair of rolled strips of clay with oblique grooves to indicate twisting on each. Clay is pressed in over their tops and bottoms. At the base of the attachments, a raised strip. The rim was drawn in and had a moulding, now lost, which has left an irregular depression.

Other handles with inlaid simulated ropes: Waldstein, *A.H.*, pl. 50, no. 12; *A.J.A.*, XLVI, 1942, grave 70, no. 3, p. 30, fig. 7, a Corinthian amphora of the first quarter of the 7th century; *Corinth*, VII, no. 134, pl. 18, and no. 172 and *Hesperia*, XVII, 1948, p. 212, C 16, pl. 76 from amphorae, Protocorinthian; there is also a notice of similar handles from pithoi.
For the shape of this pot cf. a 5th century pithos, *Hesperia*, VI, 1937, p. 303, no. 198, fig. 33. This pithos had four handles, as is likely of ours. The later handles have no rolled clay strips in their cuttings which supports the supposition that actual ropes were passed over the handles either to affix or to strengthen them.

7th century.

**F 76** Mortar, Corinthian coarse ware. Pl. 85.

*P 22723. Agora*, VIII, 240. H. 0.07 m.; diam. at rim 0.238 m.

Plain base, thickened, rounded rim set off from side walls. Inside surface rounded and sprinkled with granite chips. Much worn in center.

Coarse, gritty clay.


7th century.

**F 77** Fragment of mortar, Corinthian coarse ware. Pl. 85.

*P 22724. P. H. 0.15 m.; est. diam. of rim 0.28 m.*

Plain flattened rim. Rounded profile with wall much thickened near bottom. Part of handle attachment preserved. Lower area sprinkled with granite chips.

Cf. **F 76** for discussion. The shape was probably a bowl with plain, flat base and thick horizontal handles. Cf. *Hesperia*, XVII, 1948, p. 228, D 77, pl. 84.

7th century.

**F 78** Trefoil oinochoe, Argive Monochrome. Pl. 86.

*P 22722. P. H. 0.059 m.; diam. est. at greatest preserved width 0.08 m.*

There was a band handle. Cylindrical neck separately attached, seam shows inside. Paring knife marks on neck. Orange buff clay. Handmade.


It seems likely that these were principally made in Argos. For Argive Monochrome ware at the Agora see Young, p. 199; for the incised variety, Burr, p. 565, fig. 24.

The Heraion pots are dated by context to the late 7th century (*op. cit.*, p. 203). The third quarter is not excluded for our piece.

**F 79** Fragment of a wine amphora, Chian. Pl. 86.

*P 22696. Max. dim. 0.32 m.*


For a discussion of the Chian series and later Agora examples cf. Cedric Boulter, “Pottery from the Mid-fifth Century,” *Hesperia*, XXII, 1953, pp. 104-105, nos. 150-152, the discussion by Virginia Grace. The series begins in the 7th century. For whole examples of the early 6th century, see *Swed. Cyp. Exp.*, II, pl. 140; the date given in the text, *ibid.*, p. 400, now modified by Mr. J. M. Cook; also H. Dragendorff, *Thera*, II, p. 63, fig. 218, p. 218, fig. 425c. These amphorae are “bobbin-shaped,” with a torus lip; white slipped with widely spaced glaze bands on the body and a large open spiral lying on its side on the shoulder.

There are a number of fragments of this ware of the turn of the 7th century at the Agora
(Agora P 13668, P 665, P 13361, P 13362); ours is earlier. It is distinguished from the later examples by the greater broadness of its glaze bands (Mr. Cook tells me that the 7th century examples from the excavations at Old Smyrna show the same development) and by a slightly more rounded shoulder line. A whole amphora in the Louvre (Pottier, D 40, pl. 40), found in Italy and called Italian in the catalogue, looks like a 7th century example of the Chian fabric.

**F 80** Amphora, gray ware. Pls. 86, 89.

P 22739. *Agora*, VIII, 229. H. of neck 0.119 m.; diam. restored bottom of fragment 0.36 m.

Flaring rim, flattened on top. Rim zone offset from neck at level of handle joint. Ridge at base of neck. Short rolled handle showing the beginning of a “rat’s tail.”

A fragment from the lower body either of this or another amphora (the handle and body fragments of which were found in the same well) shows the profile to have been straight and pointed. Gray clay with mica. The white patch which appears in the picture is a hard lime deposit and not original with the amphora.

This is the earliest evidence of the fabric in the Agora. For late 6th and 5th century examples and the later development of the series cf. *Hesperia*, XXII, 1953, pp. 102-104, nos. 148, 149, the discussion by Virginia Grace. Examples of the earlier stages of the fabric, beginning in 8th century, were found in the excavations in Old Smyrna (*J.H.S.*, LXXIII, 1953, p. 124). Mr. J. M. Cook has been kind enough to show me profile drawings of the pieces of the 7th century. The height of the rim collar of ours is intermediate between that of specimens of the second and the last quarter of the 7th century. Ours differs from the examples from Smyrna in having less outward thickening of the rim. The characteristic tail at the base of the handle (cf. Grace, *op. cit.*, p. 104), though broken away, can be confidently restored. The amphorae from Smyrna have ring feet in the first half of the 7th century, later on generally pointed feet, as probably did ours. The neck is wider and the shoulder higher than in later examples.

The place of origin of this ware is uncertain. Mr. Cook suggests (tentatively, since the Gray Ware center, Lesvos, has not produced examples of this type of jar; cf. Lamb, “Grey Wares from Lesvos,” *J.H.S.*, LII, 1932, pp. 1 ff.) that Lesbian wine may have been exported in these amphorae. See also V. Grace, *Amphoras and the Ancient Wine Trade*, Princeton, 1961, figs. 52, 53.

Third quarter of the 7th century.

**WELL G**

The well (R 8:2) was 10.80 m. deep with a bottom diameter of 0.88 m. Eight pairs of foot holds were preserved. The inflow of water during excavation was moderate. The fill of the upper four meters consisted of soft tumbled bedrock; there was no stratification.


**G 1** Neck fragment, Geometric. Pl. 66.

P 23420. Max. dim. 0.15 m.; Th. 0.022 m.

Lower part of one panel of a Dipylon-type amphora neck broken off at shoulder joint. On left, three bands; on bottom, four. Chevrons in left upper field; tail and hind legs of a horse moving right. Crested heron between legs, traces of ornament under belly.

To judge from the dimensions this fragment belonged to a Dipylon amphora, much like Wide, *Jahrb.*, XIV, 1899, p. 193, fig. 54, and Young B 59, which (as an unpublished fragment shows) also had a horse in the neck panel.


8th century.
**G 2** Fragment of a closed pot, Protoattic. Pls. 66, 90.

P 23455. *Agora*, VIII, 448. Max. dim. a) 0.22 m.; b) 0.09 m.

a) Neck of horse grazing. Hooks ending in spirals stand under neck, front leg visible. Bands above and below. Loop series to right.

b) Loop on left, double cross to right, bands at bottom. Uneven brown to black glaze.

The fragments came from a large, unevenly thrown pot. The horse whose neck is all strands of mane is popular in both Early and Middle Protoattic (e.g. Early: Cook, pl. 42 a; Middle: bowl from the Kerameikos, *Arch Anz.*, 1938, p. 596, fig. 10; shoulder of the Nessos amphora in New York, *J.H.S.*, XXXII, 1912, pl. 11; krater in Berlin, *CVA*, Berlin 1, pls. 18-21). For the disposition of the animal between zones of bands above and below and loops to the side, cf. the lion oinochoe in the Kerameikos (Kübler, pl. 23, back view, *Arch. Anz.*, 1943, p. 391, fig. 1) and the amphora from Pikrodaphne (*B.C.H.*, XVII, 1893, pls. 2, 3) transitional to Middle Protoattic (Cook, p. 192). The careless potting and offhanded brush work place our fragment in the same period.

Late first quarter of the 7th century.

**G 3** Neck fragment, Protoattic. Pl. 74.

P 23449. *Agora*, VIII, 468. Max. dim. 0.08 m.

Curved fragment of a medium sized amphora neck; shoulder joint preserved.

Loops in the shape of an inverted lyre, ending in blossoms connected by glaze bands. Outlines in glaze and filled in with white; on the white, thinned glaze circles and lines. Standing on three glaze bands upright solid glaze loops, probably also lyre ornaments. Sets of diamonds.

For a similar motif cf. *CVA*, Berlin 1, p. 18, pl. 16, no. 1 ("Leiervoluten"), a fragment thought to belong to a krater of the early "Black and White" style.

Note the addition of circles of thin glaze on the white to add complexity to the ornament.

It has a counterpart in the addition of thin white lines on glazed surfaces, e.g. the white circles on the deer of the New York amphora (Kübler, pl. 24).

Second quarter of the 7th century.

**G 4** Amphora, Protoattic. Pls. 68, 69.

P 22551. *Agora*, VIII, 573. P. H. 0.283 m.; max. diam. 0.22 m.; diam. of base 0.10 m. Preserved to spring of neck. Handles and parts of wall missing.

*A.J.A.*, LVII, 1953, p. 25, pl. 29, fig. 9; *Arch. Anz.*, LXVII, 1952, p. 184, fig. 4; *Archaeology*, V, 1952, p. 149, fig. 6; *B.C.H.*, LXXII, 1953, p. 199, fig. 6; *Hesperia*, XXII, 1953, p. 48, pl. 18 d; *J.H.S.*, LXXIII, 1953, p. 111, fig. 3.

Egg-shaped body. Flaring ring foot. Rolled and slightly flattened handle.

On foot, glaze squares. Double tiered rays. Above, open step maeander bounded by three narrow lines above or below. Above, the figure zone, alike on front and back, but back fragmentary and very worn. In center, facing horse protomes, reined in, crossing forelegs. To each side, joining concentric circles with a palmette with outline petals in the wedge. These florals meet under the handle around a diamond. In the field, filling ornament of swastikas, sets of horizontal zigzag lines, crosshatched diamonds and a set of four dots. Panel bounded on top by glaze band. On shoulder, outline and solid tongue pattern meeting three narrow lines. Small part of neck panel shows bottom of an animal protome. Handle and zone under it glazed.

Fugitive purple paint on horses’ throats and forelocks, on the hearts of the palmettes, on the band above the figures. Incision for horses’ manes, shoulders, forelocks, ears, jaw bones and muzzles, head harness. Uneven black glaze.

By the same hand as F 4 (q.v. for shape) and *Agora*, VIII, 574 (P 18525) under F 4.

Cook (p. 199, note 9) notes a few slightly later horse protomes in Protoattic: on an am-
pheroraphora neck, CVA, Berlin 1, pl. 4, no. 4, A 11 (disassociated by Cook from the Protome painter J.H.S., LIX, 1939, pl. 51); on a fragmentary amphora seen by Cook (p. 211) in the market, with sphinxes and horse protomes. Mr. Cook has kindly shown me his tracings. The fragment shares the characteristic "Zinnenmäander-Kreuz" with the Berlin neck, the solid mane with the Agora amphora; an Agora neck fragment Agora, VIII, 588 (P 12208) with facing horse protomes with incised outlines is close to both. Added purple is used on all.

Heraldic horse protomes with crossed forelegs do not occur before this in Protoattic art. They next appear on the neck of an amphora by the Lion painter (B.S.A., XLV, 1950, pl. 18 a). J. Papadimitriou found a pair of heraldically opposed horse skeletons with crossed forelegs buried as sacrifices in the dromos of the Mycenaean tholos at Marathon (A.J.A., LXIII, 1959, pl. 74, 6). Thus may have originated a motif which on our amphora is surely mere decoration.

G 5 Olpe, Protoattic. Pls. 69, 75.

P 22550. Agora, VIII, 544. H. to lip 0.255 m.; H. with handle 0.295 m.; max. diam. 0.173 m.; diam. of base 0.115 m. Part of lip restored.

Archaeology, V, 1952, p. 149, fig. 5; Hesperia, XXII, 1953, p. 48, pl. 18, c.

High, double-rolled handle attached at trefoil rim. Wide ring foot with a broad standing surface, rounded off on the under side. Greatest diameter midway on the body.

Front: panel with lion in outline technique to right. Dotted muzzle. Mane and tongue glazed and covered with added red. Incised line dividing tongue from lower incisor. Filling ornament of tooth maeder, hanging spirals, set of zigzag lines, set of diamonds, chevrons, S-shaped lines and a standing trefoil. Panel framed by glaze line on all sides except bottom. Square ornaments at base corners.

Back: two reserved triangles opposing each other so as to suggest a great round eye. Reserved band near bottom. Flaky black glaze.


Shape: a trefoil oinochoe with short neck or no neck and bulging body comes into use in Attica in the latter part of the 8th century (Young, p. 208; Πρακτικά, 1939-1940, p. 33, fig. 6; Kerameikos, V, 1, pl. 81). A number of decorated ones belong to the first half of the 7th century (Burr 211-214; Young C 123; Hesperia, VIII, 1939, p. 227, figs. 22-23). One is of the third quarter (Young D 22). This olpe for all its sophisticated features, i.e. the fully formed foot, the trefoil of the mouth lightly stroked on rather than pinched in, the overhanging handle, is clearly of a family with these. Payne, NC, p. 326, surmised that the trefoil olpe might be an Attic invention since the earliest example known to him, of the late 7th century, was Attic, and this is now corroborated. This olpe is sack-shaped, like its Protocorinthian round-mouthed counterpart (Payne, NC, pl. 27). The later pieces in the series grow slimmer until they look like swelling tubes set on a spreading base (see the ultimate in the shape by Amasis, S. Karouzou, The Amasis Painter, Oxford, 1956, pl. 16).

Decoration: see the references above. Characteristic are the framed picture panel on one side and the two opposing reserved triangles on the other. The latter were first recognized by Jacobsthal (P. Jacobsthal, Ornamente griechischer Vasen, Berlin, 1927, p. 16; he corrects Pfuhl's "ornamental" interpretation) to be the white of an eye—it literally stares at one. Eyes bound into the decoration of the vase do not occur before this (eyes on rim, cf. F 12) but do several times soon after: on the neck of the Protome amphora (CVA, Berlin 1, pl. 6, no. 2, A 10, eye placed vertically); on the handles of
the Kynosarges amphora (J.H.S., XII, 1902, pl. II); and on a bowl from Menidi (Jahrb., XIV, 1899, p. 110, fig. 16). They are, of course, common on Cycladic and East Greek pottery and so are probably borrowed features in Attica. On the Berlin amphora they occur with characteristically Cycladic protomes; on the Menidi bowl they are edged with triangle staves; a certified “Ionianism,” see Jacobsthal, op. cit., p. 59, note 58.

The lion in the panel, except for the short incised line separating the tip of the tongue from the teeth, is in pure brush work. An earlier oinochoe with lions, Young B 71. The style of G 5 connects it with the lion jug in Athens (Pfuhl, pl. 17, no. 83) and the Burgon krater (Buschor, p. 45, fig. 47), thence with the circle of the Ram Jug painter (attributions in CVA, Berlin 1, p. 7). The lion’s rounded contours and the soberly scattered filling ornament mark this lion panel as the latest in the group (see Cook, p. 190, for these features); the use of added purple over a large area confirms this.

Early third quarter of the 7th century.

G 6 Fragments of olpe, Protoattic. Pl. 75.

P 23468. Max. dim. a) 0.087 m.; b) 0.05 m. Two non-joining fragments.

a) Lower left side of panel. Glaze line inside panel at left; rectangular ornament as in G 5. Standing on base of panel a trefoil flower ornament. In field, a simple tooth maeander. Above, the tail of a bird with incised plumage. Reserved line in the glaze below.

b) The right angle of the white of the eye, the curve of the iris showing at the left. Black glaze.

The similarity of the panel arrangement and filling ornament make it certain that these fragments come from an olpe like G 5, probably from its companion piece. To what sort of creature the tail belonged is suggested by the siren amphora in Athens (B.C.H., XXII, 1898, pp. 282 ff.). The panel field of this one-piece amphora corresponds, of course, to that of an olpe. The filling ornament of the amphora is remarkably similar to that of the olpe; hanging hooks, simple maeander, like framing of the panel in glaze lines and the same square ornament at their base. The amphora has admitted the dot ring rosette, a sign of later date (ca. 630 B.C., cf. Cook, p. 199). The more frequently illustrated panel (Cook, pl. 60; Kübler, pl. 26, fig. 17) has a siren with opened wings; their tips would crowd the smaller olpe field. On the reverse stands a siren to the right shrugging her wing; she has incised tail feathers (B.C.H., XXII, 1898, p. 283, fig. 4).

Since this second siren remains the approved panel piece of the later olpe series (cf. under G 5. A siren olpe, Hesperia, XV, 1946, p. 126, no. 9, pl. 19), it is safe to think of these tail feathers as a siren’s.

Full incision of plumage begins at this time, cf. F 17. It is illustrative of the freedom of technique of the period that in the same circumstances either brush work or incision might be used, probably by the same painter.

Third quarter of the 7th century.

G 7 Fragments of a closed vase, early black-figure. Pl. 70.

P 23451. Max. dim. a) 0.057 m.; b) 0.05 m.

a) Booted leg and arm of a rider holding reins. Lowest strand of horse’s mane has applied red, also flap of boot and corselet. Incised: edge of corselet, edge of tunic, both with double lines; strand of horse’s mane, arm and hand, leg, boot.

b) Hind quarters of the horse. Red ovals on leg and near top of fragment. Incised: line of hind leg, ribs.

Cf. the fragments of a krater in Athens, Beazley, Development, p. 6, pl. 6, no. 2, also Kübler, pl. 88. Back-swept wisps of mane and ham-like hands characterize horses and riders of early black-figure.

Late 7th century.
G 8  Trefoil oinochoe, black polychrome.  
Pl. 75.

P 23457.  *Agora*, VIII, 81.  H. to rim 0.17 m.; diam. 0.155 m.

Trefoil mouth; rolled handle attached at rim and rising above it; curved neck offset by slight groove from rounded body.  Ring foot.  Outside all glazed; around middle of body a band of applied purple edged with white lines.

The solidly glazed round-bodied trefoil oinochoe is current in the 6th century; frequently it has added purple bands around the body (*Hesperia*, VII, 1938, p. 215, no. 16, fig. 48; p. 386, no. 17, fig. 23; *Hesperia*, IX, 1940, p. 251, no. 311, fig. 53).  It differs from the standard type III (Richter and Milne, *Shapes and Names*, figs. 118-121) in its high handle.  This example with its still lack-luster glaze and its low foot without a flare heads the series.

In the late 8th century a similar but footless oinochoe shape exists (*Kerameikos*, V, 1, pl. 82, Invs. 811, 874; Πρακτικά, 1951, p. 122, fig. 44; also *Agora*, VIII, 80 [P 21579] and Brann L 14 [P 12108]) but seems not to pass into the 7th century.

The subgeometric oinochoai of the 7th century are more sack-shaped with narrower necks and have reserved bands rather than purple around the body (Young D 19).  The revived Geometric shape was decorated in the Corinthian system.

Late 7th century.

G 9  Stand fragment, Protoattic.  Pls. 75, 89.

P 23450.  P. H. 0.095 m.

Curved with spreading rim which had a moulding.  Above rim an angular bulge, with a glaze band bordered by a line on either side of the ridge.  Vertical lines and zigzags.  Above rim, glaze blobs.  reddish brown glaze, firm and shiny.

Decoration in the Phaleron style, but the technique is of the late 7th century.

G 10  Banded bowl.  Pl. 75.

P 23444.  H. 0.047 m.; diam. 0.101 m.

Rounded sides, slightly drawn in at rim.  Plain flat base.  Wide banding in reddish glaze inside and out.

Small banded bowls are a Protocorinthian type:  Johansen, *V.S.*, p. 68, fig. 44.  Cf. also Young C. 84.

G 11  Cup, offset rim.  Pls. 78, 89.

P 23435.  H. 0.047 m.; diam. 0.105 m.

Low ring foot; shallow body with sharp shoulder.  Flaring rim.  Glazed inside except for zone under rim; two concentric circles of added purple at bottom.  Rim and handles glazed outside; two thin bands on lower body.  Concentric circles on foot beneath.  Thin metallic fabric.  Thin streaky brown glaze.

A copy of the "cup with offset rim" current in Corinth in the 7th century, the predecessor of the Komast cup.  See Johansen, *V.S.*, p. 80, pl. XIX, no. 2; Payne, *NC*, p. 310; Hopper, *B.S.A.*, XLIV, 1949, pp. 225-226, under "Cups."  Another, *Agora*, VIII, 148 (P 13665), found with the corinthianizing cock lekythos (*Hesperia*, IV, 1935, p. 365, fig. 22), is farther along toward the Komast cup shape.

G 12  Stemless cup.  Pls. 78, 89.

P 23431.  *Agora*, VIII, 134.  H. 0.082 m.; diam. at rim 0.158 m.

Offset rim; deep body; flaring ring foot.  Rim and foot are set off by a narrow groove.

Glazed all over.  Reserved: handle zone and underside of foot, which has band on vertical surface of rim and concentric circles inside.

This is clearly the Attic ancestor of the so-called Ionian cup.  Cf. *CV A*, Oxford, II d, p. 76, pl. 1, no. 17, there dated to the late 7th century.  There is no Athenian predecessor for this shape so decorated, nor do the deeper, more pointed Corinthian skyphoi (*Hesperia*, XVII, 1948, pl. LXXX, D 31-D 36) offer proper parallels.

G 13  Cup.  Pl. 78.

P 23446.  H. 0.05 m.; rest. diam. 0.112 m.

Both handles restored.

Bowl-like cups with narrow feet are numerous at Corinth where they appear in the Early Corinthian series (Corinth, VII, under no. 211; Payne, NC, p. 297 B). The shape clearly derives from Rhodian bird and band bowls which have also been found at Corinth and belong to a date just preceding the introduction of this cup shape (Hesperia, XVII, 1948, pp. 223-224, D 53-54). Although bird bowls have been found in Athens (cf. Burr 125) they are rare, and I believe that this Attic piece is a secondhand imitation through Corinth. A Rhodian parallel for the broad banding of our cup: K. F. Kinch, Vroulia, Berlin, 1914, pl. 21, no. 7.

About the middle of the 7th century.

G 14 Cup. Pls. 78, 89.

P 23445. H. 0.052 m.; diam. 0.11 m. Handles restored.

Shape like G 13 with broader foot. Glaze inside. Outside has narrow bands at rim, below handles, at and above foot. Concentric circles on foot beneath. Black glaze, worn.

See G 13. The Attic examples are more broad based than the East Greek and Corinthian ones. The banding has been reduced to a few lines.

G 15 Cup. Pl. 78.

P 23430. H. 0.05 m.; diam. 0.105 m.

Like G 13, but the foot is lower and broader, the concentric circles on the underside of the foot and the line above the foot are missing. Inside, polychrome banding, now much worn. Red glaze.

G 16 Cup. Pl. 78.

P 23447. H. 0.05 m.; diam. 0.115 m. Handles restored.

Shape like G 15. Ring foot with standing surface slanted up. Glazed inside and out. Reserved handle zone and circle on bottom inside. Concentric circles on foot, beneath. Three narrow white lines below handle zone. Worn above stacking line at handles. Weak black glaze.


G 17 Cup-kotyle. Pl. 76.

P 23432. H. 0.053 m.; diam. 0.11 m.

Low shape, handles set just below rim; low disk foot, concave beneath. Glazed all over; two broad concentric circles on foot beneath. Broad band of applied purple edged with white outside below handles, inside at rim, halfway down and on bottom. Flaky black glaze. Glaze worn at rim above stacking line.

For discussion of the shape, see under G 13. The decoration is in the Corinthian black polychrome system. This and the following cup have even broader bases than G 15, and are, in effect, cup-kotylai. I cannot trace the shape through the 6th century except in an inferior cup series from Corinth (Hesperia, VII, 1938, p. 586, under no. 76). The “bols” represents a sudden revival in the 5th century (Hesperia, XVIII, 1949, p. 331, under no. 77).

Late 7th century.

G 18 Cup-kotyle. Pls. 78, 89.

P 23433. H. 0.051 m.; diam. 0.11 m.

Of a pair with G 17.

G 19 Kotyle, imitation of Early Corinthian. Pl. 78.

P 23427. Restored H. 0.12 m.; diam. 0.143 m. Foot restored.

Slightly curved sides; broad base. Glazed inside and out except for short ray zone. White line at rim. Below handle zone two broad bands edged by white, another above rays. Partly thin brown, partly shiny black glaze.

The larger format of this typically Early Corinthian type served as model, Hesperia, XVII, 1948, pp. 222-223, D 46-47, pl. 81. One found in the Kerameikos, Arch. Anz., 1943, p. 420, fig. 56.
**G 20** Kotyle, imitation of Early Corinthian. Pl. 78.


**G 21** Kotyle, imitation of Early Corinthian. Pl. 78.

P 23428. H. 0.109 m.; diam. 0.15 m. Like G 19. Flaring ring foot. The rays stand on a line. Foot glazed outside. Two concentric circles beneath. Vertical face of ring glazed. Misfired red and black.

**G 22** Kotyle. Pl. 77.

P 23429. H. 0.071 m.; diam. 0.11 m. Medium broad ring foot with slanting standing surface and disk in center.

In handle zone, thick vertical squiggles. On body ring rosettes, made like merged dot rosettes bounded by broad bands with applied purple. Short rays at base. Foot glazed. Disk reserved with two concentric circles.

An Attic improvisation on Transitional or Early Corinthian forms.

**G 23** Skyphos, subgeometric. Pl. 77.

P 23448. H. 0.046 m.; diam. at rim 0.087 m. Like F 33; even less shoulder curve. Dull brownish black glaze.

**G 24** Skyphos, subgeometric. Pl. 77.

P 23434. *Agora*, VIII, 141. H. 0.045 m.; diam. at rim 0.086 m. Like F 33; the shallowest example. Dull black glaze.

**G 25** One-handed cup. Pls. 79, 89.

P 23439. *Agora*, VIII, 186. H. 0.046 m.; diam. 0.10 m.

Low full shape; short flaring rim offset from shoulder. Low disk foot, slightly flaring and slightly concave beneath. Broad, looping band handle, attached at rim and rising a little above it. Glazed all over, except on underside of foot. Reserved circle inside; reserved triangle on top of handle. Mottled rust and black glaze. Thin firm Attic clay.

Young included these footed cups with offset rim in the subgeometric series (*A.J.A.*, XLVI, 1942, pp. 46-47) but the deep cups of subgeometric fabric continue to the end of the 7th century (cf. G 38, G 39). They look very different from these low open cups of thin hard fabric and close glaze which immediately suggest a metallic origin.

There is nothing pertinent from Athens (for early metal vessels see Young, p. 223, note 2). Such bronze cups have, however, been found in Italy (Dohan, Narce 23 F, no. 13, pp. 21, 24). The Narce cup comes from a grave dated between 680 and 650 B.C. (Dohan, p. 108). Similar shapes in Mycenaean pottery also have metal counterparts, presumably their prototypes (for the pottery shape, F. H. Stubbings, "The Mycenaean Pottery of Attica," *B.S.A.*, XLII, 1947, p. 34, fig. 14, E 2; for the metal cup, from Marathon, *Arch. Anz.*, 1935, p. 179, figs. 10-11).

These cups are found in Agora wells of the second half of the 7th century, often in association with the "angled shoulder" cups (see G 30).

**G 26** One-handed cup. Pl. 79.

P 23441. H. 0.04 m.; diam. 0.094 m. Handle restored. Like G 25. Very low foot. Streaky orange to black glaze.

**G 27** One-handed cup. Pl. 79.

P 23436. H. 0.046 m.; diam. 0.095 m. Handle restored. Like G 25. Broader foot, more vertical rim. Brown to black glaze.

**G 28** One-handed cup. Pl. 79.

P 23443. H. 0.048 m.; diam. 0.10 m. Handle restored. Like G 25. Dull brown to black glaze.
G 29 One-handed cup. Pl. 79.

P 23442. H. 0.05 m.; diam. 0.101 m.
Brownish black glaze.

G 30 One-handed cup, angled shoulder. Pls. 79, 89.

P 23437. H. 0.047 m.; diam. 0.104 m.

Cups of this shape occur in Agora groups of the last third of the 7th and the beginning of the 6th century (besides the examples from Well H, Agora P 3822 with the corinthianizing cock lekythos, Hesperia, IV, 1935, p. 365, fig. 22; Agora P 5390-5392 found with the “Daedalus” neck, Hesperia, XV, 1946, p. 125, pl. 17; Agora P 23479 from an exclusively 6th century context) but nowhere else to my knowledge. They seem therefore to be the special product of one local pottery.

One would expect the potter to have had some model for so unusual a shape, perhaps from far abroad. There is a type of Italic impasto cup and bowl with a similar angular shoulder (Dohan, chiefly from Narce, 27 M, nos. 1-10, pp. 27-29, pl. XIII; the feature carries through into the bucchero fabric, cf. Beazley e Magi, La Raccolta Benedetto Guglielmi nel Museo Gregoriano Etrusco, Rome, 1939, p. 131, fig. 15); the loop handle is much higher and there is no foot, but the similarity is nevertheless noteworthy.

As in cups with offset rim (cf. G 25) the metallic character is striking (metal vessels with like carination, G. M. A. Richter, Greek, Etruscan and Roman Bronzes, New York, 1915, p. 190, fig. 493, p. 225, figs. 625-626), and, indeed, a bronze example was found with the impasto bowls (Dohan, Narce, 4 F, p. 26, no. 28, pl. XII).

G 31 One-handed cup, angled shoulder.

P 23440. H. 0.05 m.; diam. 0.104 m. Handle restored.
Like G 30. Higher foot and straighter body. Mottled red and black glaze.

G 32 One-handed cup, angled shoulder.

P 23438. H. 0.048 m.; diam. at rim 0.104 m.
Like G 30. Three concentric circles on underside of foot. Shiny, metallic black glaze.

G 33 Fragment of a cup, graffito. Pls. 81, 89.

P 23452. Max. dim. 0.064 m.
From lower body. Firm glaze, red to black, inside and out. Metallic thin clay.
– – λεος α – –, retrograde. The genitive of the owner’s name in ἕ or καθέ probably with εὐλι. Cf. from the Agora, Young B 55, Tharios’ poterion of the mid 7th century; Thamneus’ vases (Hesperia, XVII, 1948, p. 160, pl. 43, no. 3, b) of the mid 6th century.
The fabric indicates the last quarter of the 7th century.

G 34 Kalathos. Pl. 81.

P 23421. H. 0.032 m.; diam. 0.081 m.
Convex body with wide, sharply flaring rim and flat base. Glazed inside and on rim with weak reddish glaze.
The earlier Attic kalathos is a plain, rimless bowl shape (Young XVII 5-6, C 84). The present shape is merely a handleless subgeometric cup, e. g. A.J.A., XLVI, 1942, grave 37, no. 2, p. 33, fig. 14. In the 6th century the rim has been turned down and the body has become concave (numerous examples from 6th century contexts in the Agora; Δελτ., I, 1915, Parartema, p. 40, fig. 17, nos. 1-4; Hesperia, IX, 1940, p. 252, no. 319, fig. 55). This shape is intermediate. Cf. also, of the last quarter of the 7th century, A.J.A., XLVI, 1942, grave 16, no. 2, p. 43, fig. 28.
G 35 Fragmentary kalathos. Pl. 81.
  P 23422. H. 0.04 m.
  Like G 34 but body straightens at bottom. On rim purple on clay ground. Black glaze.

G 36 Fragmentary kalathos. Pl. 81.
  P 23423. H. 0.035 m.
  Like G 34.
  Fragments of several other such kalathoi were not inventoried.

G 37 Neck of storage amphora. Pl. 80.
  P 23464. P. H. 0.13 m. Handles missing.
  Differs little from F 42. Reddish glaze.
  Fragments of several other storage amphorae were found in this well.

G 38 Banded amphora. Pl. 81.
  P 23465. Agora, VIII, 35. H. 0.32 m.; diam. at body 0.225 m.
  Wide neck not offset from body. Rolled rim; band handles with lines scratched over the shoulder attachment. Four bands on body; broad band on foot. Wavy line on handles. White surfacing; brown, worn glaze.

  Amphorae with thick necks and widely spaced bands occur first in Late Geometric contexts, but a slimmer necked banded type exists throughout the Geometric period (cf. Young VII 1 for the latter). Late Geometric: Young IV 1; Kerameikos, V, 1, pl. 41, Inv. 1335, grave 46 and Inv. 1315, grave 51, as well as numerous unpublished examples at the Agora. The type continues throughout the 7th century: Young C 146, D 23 and Agora, VIII, 36 (P 3469) from end of the century.
  The shapes show little change other than that the neck widens a little and the foot begins to flare (Young, Hesperia, VII, 1938, p. 419). There is, however, another type, represented by Kerameikos, V, 1, pl. 41, Inv. 894, 1250, 296, 289, and unpublished Agora examples, all from 8th century contexts, with handles joined at or just below the lip and an unbroken neck shoulder line. Our amphora may derive from these, in keeping with the general trend to one-piece pots.
  Almost all examples have a light surfacing which sometimes becomes a slip (Young VI 1, D 23).
  Second half of the 7th century.

G 39 Bowl fragments, stamped. Pl. 84.
  P 23456. Max. dim. a) 0.10 m.; b) 0.08 m.; W. of rim 0.015 m. Non-joining.
  Well smoothed slightly concave body fragments, including rim, flattened with a bevel outside. Attachment at rim level. Rim stamped with a two strand guilloche with a circle and dot in each eye. Handmade with smooth surfacing.
  The fragments indicate a shallow shape of large diameter (exceeding 0.60 m.). This suggests a large basin, perhaps on a stand, a periathetion. At Corinth, the earliest of these are found in the third quarter of the 7th century (S. Weinberg, "Corinthian Relief Ware," Hesperia, XXIII, 1954, pp. 118-119; Corinth, VII, p. 50, no. 162, pl. 25).
  Stamped Attic plain ware is neither so elaborate nor so early as the Corinthian (Corinth, VII, loc. cit.). Attic examples: three coarse, micaceous fragments of pithoi (Agora P 5351, 8714, 20434) from non-committal contexts but early in appearance, with rolled-on plaits, Hesperia, VII, 1938, p. 221 under no. 43; Graef, pl. 11, no. 343a; Hesperia, XV, 1946, pp. 135-136, nos. 31-33, pl. XXIV, nos. 1-5. Hesperia, VII, 1938, p. 403, no. 43, fig. 42 shows an amphora handle stamped with a guilloche like ours; the latter was, however, rolled on. In shape and technique, then, this piece shows Corinthian influence.

G 40 Amphora, household ware. Pl. 82.
  P 23460. H. 0.315 m.; greatest diam. 0.27 m.
  Like F 46. Ring base preserved. Scratched cross on underside.
  For the shape after the 7th century, Hesperia, XXII, 1953, pp. 97-98 under no. 125;
also *Hesperia*, VII, 1938, p. 220, nos. 36-37, fig. 53.

**G 41** Amphora, household ware. Pl. 82.

P 23462. H. 0.255 m.; greatest diam. 0.23 m.
Like **F 46**.

**G 42** Hydria, household ware. Pl. 82.

P 23461. *Agora*, VIII, 219. H. 0.39 m.;
greatest diam. 0.34 m.
Like **F 47**, but even fuller, almost spherical.
The horizontal handles turn up at an angle.
The flattened surface on the rim is broader.
This is near the 6th century shape, *Hesperia*, VII, 1938, p. 219, no. 35, fig. 53; *Hesperia*, VIII, 1939, p. 257, no. 5, fig. 13.

**G 43** Trefoil oinochoe, household ware.
Pl. 83.

P 23463. H. 0.23 m.; greatest diam. 0.182 m.
Rounded body; curved neck; rolled handle
attached at rim. Vertical ring base.

Somewhat later, of the 6th century: *Hesperia*, VII, 1938, p. 220, no. 40, fig. 54; *Hesperia*, VIII, 1939, p. 225, no. 6, fig. 13; *Hesperia*, XVII, 1948, pl. 41, no. 3 b.

**G 44** Tub. Pl. 83.

P 23466. H. 0.165 m.; est. width 0.28 m.
One end remains.
The whole was an oblong with rounded, blunt ends; the sides bulging slightly, the rim thickened and unevenly rounded, the base flat and projecting on the outside. At one corner a drain hole with a short channel downward. Glazed inside and on rim and around hole outside.
Rough, pinkish buff fabric with traces of chaff used as binder. Handmade.

Cf. the similar tubs from Corinth (*Hesperia*, XXV, 1956, p. 366, no. 61, pl. 58) which have, however, no drain holes. These tubs might be used in many ways, for soaking, washing, draining. They are too small for bath tubs (for which see *Hesperia*, XXII, 1953, p. 98, under no. 130). The drain hole and the usage of the time speak against their use as larnakes, children's coffins (their frequent use in later times, cf. *Arch. Anz.*, 1932, p. 199, fig. 10). A place in the kitchen has been suggested for them in *Hesperia*, V, 1936, p. 346, note 1, where a 5th century tub is published (ibid., p. 345, fig. 13). There is evidence that such tubs existed earlier; from Eleusis, from a Late Geometric grave comes a miniature "trough-shaped" vase, perhaps a bath tub (*Εφ. ΑΡΧ.*, 1898, p. 94, pl. 2, no. 13; F. Poulsen, *Die Dipylongräber und die Dipylonvasen*, Leipzig, 1905, p. 29). Cf. **F 56**, unglazed.

Second half of the 7th century.

**G 45** Tub. Pl. 83.

P 23467. H. 0.19 m. From one end.
Like **G 44**. There is a slight spout outside the drain. The rim is flattened and unglazed.

**G 46** Terracotta figurine, rider. Pl. 84.

T 3327. H. 0.073 m. Top of head, arms broken off.
Torso of rolled clay. Stump of left arm crooked upward, right arm horizontal, pinched ridge on back of head; nose or chin pinched out in front. Bottom spreading and concave underneath. Face, shoulders, the right arm and lower body covered with red paint, the rest with white.

A legless rider of primitive style. Others from the *Agora*: Burr 302-303. A few of the many 7th century terracotta horses from the *Agora* show traces of having borne a rider (Young D 34, scale smaller than ours. *Agora* T 2406 from a well largely of the 6th but reaching back into the 7th century, a steed of the right size). The legless seat is not only good Protoattic form (cf. the Menelaos stand, *CVA*, Berlin 1, pl. 33 and under **F 15**), but occurs in the rider figurines of other fabrics (Payne, *Perachora*, p. 228, under no. 166).

This rider with his raised spear arm, his shield arm horizontally extended (an *Agora* figurine, Burr 297, gesturing in the same way actually preserves the shield), with his pinched and painted helmet crest is a cavalry man, a

The red decoration does not seem to be so merely “ornamental” as is usual in the terra-cotta technique. A similar rider from the Agora (Agora T 573) is also painted about the shoulder and the lower body (though glaze is used) so that this arrangement may represent a cavalry uniform, perhaps cloak and kilt.

Second half of the 7th century.

G 47 Terra-cotta figurine, horse. Pl. 84.

T 3326. P. H. 0.072 m. Head and hind legs missing.

Short body sloping away in back. Legs made of two clay rolls stuck together. Covered with white slip, much worn. Traces of red paint.

Other such simple single horses: Burr 314-324; of these 319 is, as ours, giraffe-like.

G 48 Cart wheel. Pl. 84.

MC 958. Diam. 0.052 m.

Uneven flat disk with a flattened edge; unpainted. Hole in center. Four wheels, stuck on the ends of wooden axles, would support the body of a cart or a chariot. See Young, under XII 24.

G 49 Pyramidal loomweight. Pl. 84.

MC 957. H. 0.056 m.

This is the characteristic and long lasting shape of the Attic loomweight. For general discussion see Hesperia, Suppl. VII, pp. 73 ff. A number occur in the 7th century: Burr 246-253; Young C 174-175. They are all unevenly and capriciously worked (cf., for instance, four loomweights with the same stamp, Burr 246-249), so that a series is not apparent. It seems, however, that the weights grow larger during the century, and that the heaviest (G 68) is the latest. Cf. also Hesperia, XV, 1946, pl. 69, nos. 357-367, 6th century.

G 50 Lentoid spindle whorl. Pl. 84.

MC 959. Diam. 0.044 m.

Burnt.

Cf. F 61.

G 51 Disk. Pl. 84.

P 23453. Diam. 0.042 m.

Chipped from the body of a closed, glazed pot.

G 52 Alabastron, Early Corinthian. Pl. 85.

P 23425. H. 0.081 m.

Tongues on top of rim, dots on side; handle glazed. Panther bird with one sickle-shaped wing. Blob rosettes in field and back. Black glaze, worn. Added purple on plumage.

A thumb sized hole, cut through the bottom, converted the vase into a funnel.

Payne (NC, p. 282) lists a few Early Corinthian alabastra with panther birds. Also CVA, Oxford I, III c, pl. II, nos. 11 and 13 (called EC-MC by Hopper, B.S.A., XLIV, 1949, p. 193); Corinth, VII, no. 235; a Middle Corinthian group in Benson, p. 51, note 2.

Most of the cited creatures have two open wings (the pose of Dēlos, X, no. 404, is not discernible), none a siren’s sickle wing as is proper for a composite beast (Payne, NC, p. 51, note 2). This characteristic and the small height of the vase assure a date in the last quarter of the 7th century.

G 53 Kotyle, Protocorinthian. Pl. 85.

P 23424. Agora, VIII, 158. H. 0.074 m.; diam. 0.105 m.

In a line with F 73, with narrower foot and more rounded sides. The solid glaze has further encroached on the ray zone. Decoration all worn off, but there seems to have been no polychromy.
G 54 Chalice, Chian. Pl. 86.

P 23458. Agora, VIII, 230. H. as restored 0.13 m.; diam. as restored 0.178 m. Foot, one handle and large part of rim and shoulder restored. Slightly warped.

Covered with creamy white slip inside and out. Handles glazed. Shoulder zone enclosed in thin glaze lines; groups of verticals on shoulder. Inside glazed.

The shape is that of the two chalices at Würzburg (Langlotz, K 128 and 129, pls. 13-14).

It belongs to Price's type 1 (E. R. Price, East Greek Pottery, Classification des Céramiques antiques, Union Académique International, no. 13, p. 16, characterized by a pronounced shoulder at the base of the rim) and because of its broad squat form and clearly articulated bowl, to an early stage (cf. R. M. Cook, "Distribution of Chiot Pottery," B.S.A., XLIV, 1949, pp. 155-156 for the dating of the Würzburg chalices).


The chalice fabric is extremely rare on the Greek mainland, cf. R. M. Cook, op. cit., p. 160, for a list of finds in the west; additions to this list in B.S.A., XLII, 1952, p. 159, note 5. From the Agora, fragments from four vases, probably chalices, two of the late "Wild Goat" style, one perhaps later: Agora, VIII, 654 (P 3667) and 653 (P 3801); Hesperia, XV, 1946, pl. 24, no. 6; from Well H two uncatalogued plain fragments, Agora P 24077 a and b. It is now generally agreed to be Chian in origin (R. M. Cook, op. cit., p. 145). For a treatment of the fabric generally, see E. R. Price, "Pottery of Naucratis," J.H.S., XLIV, 1924, pp. 205 ff.

Last quarter of the 7th century.

G 55 Chalice. Chian. Pl. 86.

P 23459. H. as restored 0.13 m.; diam. as restored 0.17 m. Foot, part of one handle and section of rim restored.

Shape and decoration same as G 54, except that there is a "two-edged saw pattern" on the shoulder instead of verticals.

For full discussion cf. G 54, above.

The "two-edged saw pattern" is typical of the style. See P. Dikaios, "Two Naucratite Chalices from Marium," J.H.S., LXVI, 1946, pp. 7 ff., pl. 1, a and b, for chalices of somewhat more developed shape combining this pattern and vertical line groups.

Last quarter of the 7th century.

G 56 Lamp, type 9, East Greek. Pls. 86, 89.

L 5101. H. 0.022 m.; diam. at rim 0.082 m. Nozzle missing. Grooved rim, open socket, bevelled base, concave sides.


The clay does not look Attic. Mr. J. M. Cook informs me that this type of lamp is found in the excavations at Old Smyrna and belongs to the second half of the 7th century. He has kindly shown me photographs of his finds. The profile and rim are the same as in these. The lamps have a bridged nozzle and a circle on the side of the nozzle (cf. H 81). Similar, from Samos, Ath. Mitt., LXXII, 1957, pp. 50-51, Beil. 76, 1-3, dated mid-7th to first half of 6th century.

Type 9, the first bridged series, also with a grooved rim (Howland, nos. 60-62, pp. 20-22, not including G 56) begins in Athens in the last quarter of the 7th century. It is most likely that such imports as this lamp were responsible for it, as well as for the appearance of sockets in type 11. Agora L 1468 provides still another example from the Agora. I have noticed a lamp of exactly this shape and similar fabric in Corinth (Inv. Lamp 1704). Protocorinthian and Corinthian pottery is mentioned in connection with it in the excavation report.
G 57 Fragment of kantharos, Etruscan bucchero. Pl. 86.

P 23454. Agora, VIII, 659. Max. dim. 0.075 m.

Fragment preserves part of bowl with scalloped rim, offset. Soft gray core separated by a thin red layer from each of the polished black surfaces.

From an Etruscan kantharos such as CVA, British Museum 7, pl. 23, nos. 26-28. Last discussed by Courbin, “Origines du Canthare Attique,” B.C.H., LXXVII, 1953, pp. 341 ff., where it is said to be a prototype for the developed Attic kantharos. Imports to Greece are rare; only one certain sherd is reported from Athens (Préhistoire II, 1933, p. 45, from the Acropolis). Datable ones go back to the last quarter of the 7th century (for lists, op. cit., p. 342; E. Kunze, “Etruskische Bronzen in Griechenland,” Studies presented to David M. Robinson, Vol. I, Saint Louis, Missouri, 1951, p. 744). Our piece is the only one from the Agora. Mr. Brian Shefton informs me that the Etruscan bucchero fragments from Perachora are also of the last quarter of the 7th century; his complete list of Etruscan bucchero in Greece will appear in Perachora, II.

WELL H

The well (M 11:3) was 6.00 m. deep with a diameter of 1.10 m. It was cut into green bedrock to one meter above bottom where the formation changed to a soft black stone which usually yields no water; during excavation only seepage water collected. Steps were cut on opposite sides of the shaft, 0.40 m. apart. The bedrock around the mouth of the well had collapsed, forming a crater with a fill of field stones which was about two meters thick, lying both above and below the level of the bedrock. In it was found the large mass of pottery, unstratified. Use filling was negligible.


H 1 Fragmentary amphora, Protoattic.

P 17403. a) P. H. 0.31 m.; diam. of foot 0.23 m.; b) max. dim. 0.30 m.; c) max. dim. 0.15 m.

a) High steep ring foot with straight-sided lower body. On foot, running S design bounded above and below by two bands. Transition of foot to body solidly glazed; banding above. Then simple step-maeander zone, bounded by three bands, on which stand the ends of loops. Design very careless with dabs of glaze. Where the banding has merged it is separated by incised lines.

b) Body fragment. Two figures facing over a dotted upright guilloche. Left figure in outline; right figure is the forepart of a horse with an incised guilloche for breast band and incised leg joint. End of the muzzle in center top. Below horse’s belly, diamond ornament.

c) From lower body. Legs and part of stroke mane of a grazing horse. Lines on hoofs incised. Filling ornament; dot, star, diamond set, vertical line set. Below three lines, beneath which vertical line ornament.

There are also fragments of a chariot wheel with part of the horse’s hind leg, of a helmet crest with a crest holder, of a helmetted head with incised vertical lines, of an arm holding reins.

There are fragments of large loop and floral ornaments. One fragment from beside the handle shows three vertical lines meeting three horizontal ones; to left, a ray; below, step maeander. To right, by handle attachment, the ends of arcs. Glaze red on one side, black on other.

The foot is like that of the New York Nessos amphora in decoration and in the use of incision to correct careless banding (J.H.S., XXXII, 1912, pp. 270 ff., pls. X-XII). The Agora fragment must come from an amphora of similar dimensions (H. of Nessos amphora 1.085 m.).
The Schliemann krater (Pl. 66; CVA, Athens 2, III He, pl. 1) gave a clue to the reconstruction of the figure scene. It is a departure scene. A woman faces a horse which is harnessed to a chariot. In the chariot is an armed warrior. The woman wears a long, light stole (α κρησδεμον ?) which sweeps forward.

The Agora fragments offer the facing figures, the one on the left with lines of a cloak across the body, the chariot wheel and a helmet (for the similar helmets on the Hymettos amphora see B.S.A., XLII, 1947, p. 86, fig. 4), also rein and tail fragments. All fall into place to yield the Schliemann panel in reverse. The horse on fragment c) is on a smaller scale and comes from a lower zone. The fragments with looped ornaments all have red glaze and come from the back of the pot.

The fragments are only a little earlier than the Middle Protoattic New York amphora (J.H.S., XXXII, 1912, pls. 10-12). Dark figures confront light ones over a guilloche in Early Protoattic; dotting, too, is characteristic of Early Protoattic (Jahrb., II, 1887, pl. 3), but H 1 with its incision and in view of its similarity to the Aegistheus krater (CVA, Berlin 1, pl. 21) must be Middle Protoattic though early in the phase when pots of the “Black and White” style were made side by side with some using no white, e.g. the Schliemann krater, without white, which was I think made in the workshop of the Checkerboard Painter (CVA, Berlin 1, p. 7; Cook, J.H.S., LIX, 1939, p. 151) who was lavish with white.

Mrs. Karouzou suggests that an epic scene is depicted on the Schliemann krater, the departure of Hector (there are traces of a child’s head under the woman’s chin), or of Amphiaros. Except for the outsized nodding plume of the warrior, the Agora fragments give no clue to the particular character of the scene. They provide, however, one of the earliest, perhaps the first, of a genre figuring a departure scene, a type discussed by W. Wrede, “Kriegers Ausfahrt in der archaisch-griechischen Kunst,” Ath. Mitt., XLI, 1916, pp. 222-374. He lists a doubtful earlier one, the Phaleron amphora, "Αφξ. Εφ., 1911, p. 249, fig. 11, now better illustrated in Cook, pl. 48. For Mycenaean departure scenes, A.J.A., LXII, 1958, pl. 99, figs. 5, 6; on Homeric genre scenes see J. Notopoulos, 'Αθηνα, LXI, 1957, pp. 65 f.

About 670 B.C.

H 2 Foot of amphora, Protoattic. Pl. 67.

P 17359. P. H. 0.10 m.; diam. est. at base 0.16 m.

High, narrow, slightly flaring ring foot, bevelled at base. Inside, a hole with an estimated diameter of 0.06 m., the bottom edge rounded.

On foot, glaze squares enclosed by two lines above and below. Bottom of body glazed; banded zone begins above. Streaky brownish glaze.

High feet with this decorative system are typical of early Protoattic amphorae, cf. CVA, Berlin 1, pl. 41, nos. 1 and 2, like this one but smaller. This amphora must have had dimensions much like those of the “ornamental” amphora from Phaleron (A.J.A., XLVI, 1942, p. 34, fig. 18).

To judge from the neat rounding of the edges, the hole in the bottom was intentionally cut. Such holes do not to my knowledge otherwise occur in Protoattic, but are found in Geometric funerary amphorae, where they serve to channel libations into the grave (cf. Kerameikos, V, 1, pp. 33-34 and note 77).

H 3 Fragment of amphora, Protoattic. Pl. 66.

P 17361. Max. dim. 0.26 m.

Unevenly curved body fragment. Thick vertical zigzags with a bounding line to right; chevrons and part of a large incised plant. Below, three bands, a wavy line and more bands. Red to black glaze.

From a very large closed pot. Cf. the back of the New York Nessos amphora for the decoration (J.H.S., XXXII, 1912, pl. X). The fragment must come from a similar vase.

Second quarter of the 7th century.
**H 4** Fragments of amphora, Protoattic.

Pl. 70.

P 24076. Max. dim. a) 0.17 m.; b) 0.06 m.; c) 0.07 m.

a) Double rolled handle preserving bottom attachment. Each roll has oblique wide glaze bands facing upward toward the center and bounded by a line outside. The pattern is finished off by a double loop below. Traces of bands to the sides and below the attachment.

b) Body fragment. Above part of a loop, then three glaze lines; below, merging with the bottom line, the arched part of a figure; the outline incised, the incision branches near the bottom and the wedge has added purple.

c) Body fragment, from bottom of wall. Tips of rays meeting three lines below a simple open step maeander; three lines above and, treading on these, a paw with the claws incised.

Characteristic red intrusions in the clay associate these fragments. Unevenly shiny brown glaze.

From a neck amphora. b) preserves what seems to be the upper arch of a horse’s neck with a mane of strands alternately black and brilliant red (cf. Young B 68). c) does not certainly belong, but amphorae of this type do have a maeander zone above the foot rays (cf. F 4). The incised paw above may, ιδανέχων λέοντα, belong to a lion.

The handle fragment design, the glaze quality, the jagged incision of the body fragments are very much like the amphora fragment Young B 68, and both amphorae must be from the same shop. B 68 was, as Young says, a very handsome and most elaborate vase. Additional fragments have appeared since its publication, and the neck with part of the shoulder is again illustrated on Plates 70 and 90. On the neck is a crouched sphinx with sickle wing; on the shoulder a horse and rider, holding reins, presumably one of a cavalcade. Filling ornaments are dotted running hooks and sets of zigzag lines. The rider’s face is in outline. Incision is used on the sphinx’s plumage and haunches, on the rider’s arm, the reins over the horse’s mane, the strands of the mane, the jaw bone and throat latch. Neck separated from body by three lines. On the body fragment with the floral ornament, a hoof and tail to the right are visible. Young dates this amphora to the mid 7th century (pp. 132, 233). But the sphinx and the riders look forward to the grander ways of post-Kynosarges Protoattic (Cook, pp. 198-200; Kübler, pp. 67 ff.). The technique is almost full fledged black-figure, and the absence of red is felt as an omission which is made good by the present fragments. I would therefore date both sets of fragments more than a decade later.

**H 5** Fragment of amphora, subgeometric.

Pl. 73.

P 17354. P. H. 0.188 m.; P. W. 0.193 m. From shoulder and neck; unbroken profile.

Outside glazed. Part of panel framed with glaze line. In panel were four pairs of concentric circles. Compass mark in center of each set. Black glaze.

A similar amphora, Young B 70. The circle decoration is taken from the necks of amphorae like Hesperia, XX, 1951, burial A, p. 83, pl. 35, c, and is, of course, familiar on the Attic oil jars.

The inside of the neck shows the marks of a vigorous paring knife, as if the potter had had trouble producing a jointless neck.

Young B 70 and ours are very near the true one-piece amphora invented in the third quarter of the 7th century, but do not have the typical collared rim. Young dates B 70 to the mid century or after; both bases must be the immediate predecessors of the neckless amphorae.

**H 6** Fragments of amphora, Latest Protoattic.

Pls. 72, 90.

P 17393. Agora, VIII, 578. Max. dim. a) 0.195 m.; b) 0.185 m.; c) 0.08 m.; est. diam. at rim 0.26 m. Three non-joining pieces.

Hesperia, XVI, 1947, p. 210, pl. XLVI, no. 3.

a) Part of rim and neck. Heavy collar rim
with a flare outside. Short, wide neck curving into shoulder.

b) and c) Curved shoulder fragments from above greatest diameter. Also a plain glazed fragment.

Glazed outside and inside. Panel framed with glaze lines, on shoulder. In panel, a woman's head to right. Preserved: a) small piece of crown of head, top and right edge of panel; b) lower part of profile including part of eye, front line of neck; c) forward part of wavy bob against neck. Shiny black glaze, thinned inside and for framing lines of panels. c) Misfired brown.

The plaster in which the pieces had been incorrectly set has been removed.

The diameter of the rim is 0.06 m. greater than that of the Agora amphora by the Nessos painter (Hesperia, VII, 1938, pp. 367 ff., figs. 1-4). Accordingly, the amphora was probably higher, between 0.50 and 0.60 m.

The wheel-marks of b) indicate that the lower edge of the panel fell well above the largest diameter of the body. The approximately reconstructed panel (Pl. 90) was 0.17 m. high, 0.185 m. wide at the bottom. Fragment c) by reason of its very much discolored glaze probably does not belong with b) but with the panel of the other side. The panel of this, the first of the woman amphorae, is both smaller and placed higher up on the pot than on the succeeding ones. Small panels placed high on the shoulder occur on the subgeometric amphorae F 6 and H 5, and it is likely that the series of monumental panelled one-piece amphorae which begins with these fragments derives its design from the subgeometric ones.

The fragments are fully discussed by Diepolder, Festschrift Weickert, pp. 111 ff.; CVA, Munich 1, p. 7, gives full literature. See also p. 310. The earliest horse-head amphora looks somewhat later, Graef, pl. 14, no. 394.

H 7 Amphora, Protoattic. Pl. 73.

P 17402. P. H. 0.257 m.; diam. 0.30 m.
Neck and foot missing.

Rounded body; rolled handles. The beginnings of a neck curving into the shoulder preserved.

Streaky red and black glaze. An undecorated one-piece amphora with a much fuller body and wider neck than F 6. Cf. the siren amphora for shape (Cook, pl. 60) dated 620 B.C. by Payne, NC, p. 344, earlier by Cook.

H 8 Fragment of closed pot, Protoattic.
Pl. 70.

P 17339. Max. dim. 0.105 m.
Palmette supported by volute tendrils. Lowest petals of palmette and petals on a branch connecting the volute to the main stem in outline. Part of a lotus bud with an outline leaf in right top. Central petal of palmette marked by incision, also link which holds tendrils together; added purple on both of these and on a blossom which grows from each volute. Black glaze, worn.

A large floral complex of the "lotus and palmette" type. The combination of outline and black-figure technique is Late Protoattic. Two features are Ionian: the downturned tendril scrolls and the bud lotus (Payne, NC, p. 148). Earlier, a krater from the Kerameikos, Matz, pl. 225. Cf. Kübler, pl. 70.

For remarks on the difference between such early florals and running ornaments like H 23 see E. Homann-Wedeking, Archaische Vasenornamentik, Athens, 1938, p. 38.

Last quarter of the 7th century B.C.

H 9 Fragment of neck, Protoattic. Pl. 70.

P 17340. P. H. 0.075 m.
Curved, with neck attachment. At bottom three lines, above part of volute and palmette with body ending in triangle above which narrow lines enclosing zigzag. Volute separated from palmette and petals from each other by incision. Applied purple on a petal and palmette heart. Red glaze.

Probably from a large amphora a little earlier than the Peiraeus amphora (Kühler, pl. 69), i.e. ca. 625 B.C.
H 10 Round-mouthed olpe, graffito. Pls. 75, 89.

P 17358. P. H. to rim 0.08 m.; restored diam. 0.095 m.

Round mouth, unbroken shoulder neck profile. High rolled handle, glazed all over outside and inside neck. Dull black glaze.

Cf. *A.J.A.*, XLVI, 1942, grave 18 A, no. 3, p. 42, fig. 27 of the last quarter of the 7th century. Earlier: *Hesperia*, XX, 1951, grave 2, no. 1, p. 86, pl. 37, a; Graef, pl. 11, no. 308. In Corinth this shape occurs in the third quarter (Corinth, VII, no. 167) but is said to be unusual; most such olpe have neck rings.

In Athens, however, there is a full 6th century series, more slender in form than ours and often with added red stripes (*Hesperia*, VII, 1938, p. 388, no. 19, fig. 29). The olpe becomes essentially an Attic interest which is illustrated by an Agora well (F 12:5) which offers all varieties: round mouth, round mouth with neck ring, trefoil lip.

The graffito seems to read A with another letter before it.

Last quarter of the 7th century.

H 11 Oinochoe. Pl. 75.

P 17384. H. to rim 0.085 m. Handle restored.

Broad disk foot, squat body. Around the middle, a band of purple applied in a reserved zone. Shiny black glaze, much worn.

The trefoil oinochoe with a short neck is a standard 7th century shape (Young, p. 208; *A.J.A.*, XLVI, 1942, p. 20) particularly in a reduced format. Most of the later examples have narrow feet; this piece probably owes its broad base to the Corinthian squat oinochoe. A similar small Early Corinthian vase, *Corinth*, VII, no. 224. Other examples of the late 7th century show Corinthian influence, e.g. Young II 4. An Agora fragment of an identical vase, Agora P 3615.

This vase is of the same thin metallic fabric as the cup series (cf. G 25).

Last quarter of the 7th century.

H 12 Oinochoe. Pl. 75.

P 17399. P. H. 0.43 m. Handle and neck missing.

Ring foot, rolled handle. Spring of neck slightly offset. Glazed above foot. In middle of body, reserved line with a purple band. Brown to black glaze.

A short neck and trefoil mouth should be restored. Except for the ring foot and a coarser make the oinochoe is like G 11.

H 13 Fragment of oinochoe. Pl. 75.

P 17342. P. H. 0.05 m.

Part of neck and high shoulder. Thick neck ring at base of neck. From it rises a band handle. All the inside and outside of the neck glazed. The neck ring has purple on clay ground. Dull black glaze.

The fragment comes from an Attic imitation of a Late Corinthian “globular” oinochoe (Payne, *NC*, p. 325, pl. 39, no. 3). This type is made of heavy fabric in Corinth and the Attic copy has caught this. But the potter has attached the handle at the neck band, as he would in making an Attic “globular” lekythos. This oinochoe, both plain and figured, becomes popular in Athens in the 6th century. From the Agora: *Hesperia*, VII, 1938, p. 384, no. 15, fig. 23; *Hesperia*, VIII, 1939, p. 258, no. 2, fig. 12.

Payne knows only the Middle Corinthian example, but dull glaze and directly applied purple save the piece for the first quarter of the 6th century. Nevertheless, it must be the latest in the well group.

H 14 Aryballos. Pl. 75.

P 17369. P. H. 0.115 m. The bottom diameter is restored. The profile should curve in.

Flat, wide mouth, band handle attached to it. Concave neck with neck ring at base. Round body.

A plain imitation of the Corinthian flat bottomed aryballos (Payne, NC, pp. 291, 321). In Corinth this round-bodied shape, standing from 12 to 15 cm. high, is a revival from the Early Protocorinthian period and most popular in the 6th century (Young B 75 seems to be an Attic copy of the earlier period). The Attic globular lekythos series (cf. Hesperia, XXII, 1953, p. 80, no. 47 for shape history) may be derived from it (C. H. E. Haspels, Attic Black-Figured Lekythoi, Paris, 1936, p. 3).

There is a group of Attic copies of the Corinthian aryballos noted by Payne, NC, p. 201, augmented by Haspels, op. cit., p. 3, note 2 (two of these figured by Beazley, Hesperia, XIII, 1944, pl. 18, nos. 2-3). Benson, p. 96, note 51, pl. 4 adds another. Note that many of these have neck rings, a feature regularly found on the Attic lekythoi and absent on the Corinthian aryballos. This plain fragment then joins what is probably the transition group to the Attic globular lekythos.

First quarter of the 6th century.

**H 15**  Fragments of stand, Protoattic. Pl. 74.

P 17347. Max. dim. a) 0.09 m.

a) Curved fragment, finished at both edges. Top shows base of a slit. Opposed loops and triangles connected with three bands from which solid triangles to top and bottom. Bands above and below. Solid glaze at bottom.

b) Fragment perhaps from bottom of bowl with a ray and an outline ornament.

c) Small panel fragment with two diagonals. Dull glaze, worn.

From a multi-tiered openwork stand with bowl, cf. **F 15** for discussion. CV A, Berlin 1, pl. 24, nos. 2 and 3 has similar panel decoration.

**H 16**  Fragmentary babies’ commode. Pls. 74, 90.

P 17360. P. H. 0.173 m.; est. diam. at joint of bowl and stand 0.19 m.; est. diam. of hole 0.062 m.

The upper part of stand with straight, tapering sides and the lower part of a convex bowl, the floor of which shows the neatly finished round rim. Underneath, the joint between bowl and stand is rounded off. The wall of the bowl stops halfway on the fragment and there is a finished edge between bowl floor and stand.

On the bowl, remains of vertical lines and loops. The floor and finished edge are glazed. On the stand, a zone of running S curve enclosed by bands; below, vertical ziggzags, alternating with lines. Brown-red glaze.

In 1947 a black-figured stand was found in the Agora (Hesperia, XVII, 1948, pp. 184 ff., pl. 65, nos. 2-3). Mr. Peter Corbett of the British Museum later pointed out the object’s purpose as illustrated on red-figured vases (Klein, Child Life in Greek Art, New York, 1932, frontispiece, p. 4; better B. Van Hoorn, De Vita atque Cultu Puerorum Monumentis Antiquis Explanato, Amsterdam, 1909, p. 30, figs. 1, 9, 10). It is a child’s high chair. This convenient “sella cacatoria infantilis, ad sedendum summa utilitate infantii” (Van Hoorn, op. cit., p. 30) is much admired by modern parents who visit the Agora Museum.

The present fragment resembles the stand enough in construction to make it certain that it is from such a chair. The infant was placed in the bowl on a glazed sitting surface. Its legs were passed out the opening over the finished edge which shows the wear.

In Well F fragments from the upper and lower parts of another such stand were found (F 18) which help in the reconstruction of the whole 7th century object. The overall dimensions were a little smaller than those of the black-figure stand, but to judge from the edge of F 18, a, the opening for the child’s legs was larger and the bridge that kept it from falling out higher, and it is so restored. The earlier stands seem also to have been less drawn in at the rim, in short, the child was less constricted. Neither fragment shows any moulding at rim or bowl-stand joint. There is no evidence for the height of the stand. It is here restored rather low, judging from the flare of its sides and the analogy of the later stand. The decoration on
the base is conjectural. The handle fragment F 18, c shows by its flatness that it sat low on the stand, but whether the handle stood off or was attached to the wall is not clear. Very likely H 16 had such handles rather than the lugs of the later stand.

The decoration consists of the simplest orientalizing “Phaleron” motifs (for the repertory, A.J.A., XLVI, 1942, pp. 53 ff.) which last into the second half of the 7th century.

H 17  Spouted bowl, black polychrome.
Pl. 76.

P 17401. Agora, VIII, 101. H. to rim as restored 0.205 m.; diam. at shoulder 0.48 m. Complete profile and part of handle preserved; spout and most of body restored.

Sharply curved shoulder. Plain drawn-in rim with groove on top. Rolled handles set on shoulder and rising above rim. Flaring ring foot.

Covered inside and outside with glaze except for ray zone at foot. Beside the handle vertical parallel incised lines, space between filled with purple. On shoulder in back, part of a compass made rosette incised within a circle and covered with purple. At level of handles, a white line around body. Below handles, a banded zone of thin white and purple lines. Black glaze.

For the development of the shape see F 20, for the type of decoration F 14. This bowl has the shape of the slightly larger Harpies bowl (CVA, Berlin 1, pls. 46-47), well described by H. Kenner, “Das Louterion im Kult,” Jahresh., XXIX, 1935, p. 126, as a hollow echinus with a base moulding. This vase confirms the contention (Arch. Anz., 1940, p. 127) that the Harpies bowl never held a lid.

It also reproduces some features of the decoration of the figured vase: rays at the base, the vertical stripe by the handle, the banded zone below the handles. The solid rosette, often incised in outline, is a stock filler of this period, although it does not appear on the Nessos bowl. Here it is stylized to accord with the scheme of decoration. The use of added purple and incision are concessions to the new black-figure technique.

The bowl is then contemporary with the Nessos bowl which is divergently dated (Cook, p. 201: 625 B.C.; Payne, NC, p. 344: ca. 610 B.C.; Kübler, p. 27 and H. Kenner, op. cit., p. 126: early 6th century). The shape of the bowls urges against the late dating, for it is in direct line with the 7th century examples while in the early 6th century there was degeneration of the form into dumpiness (Arch. Anz., 1950, p. 122, fig. 7; Hesperia, XX, 1951, pl. 39, c, no. 1, a miniature).

Last quarter of the 7th century.

H 18  Two-handled basin. Pl. 76.

P 17398. Restored H. 0.155 m.; diam. 0.485 m. Foot restored after Young D 16.


Young, under D 16, mentions another fragment with upturned ends (Agora P 5415) of the end of the 7th century. The shape continues at Athens in a plain ware: Agora P 13119 of the 6th century, Agora P 21694 of the 5th. From Corinth, two late 5th century examples, Hesperia, VI, 1937, p. 301, no. 195, fig. 33, whence references to several other small plain basins of the type, mostly South Italian. The development is toward a more projecting rim and straighter sides with a smaller base.

The shape is clearly derived from metal. This is demonstrated on an elaborate South Italian basin in Pernice, Die Hellenistische Kunst in Pompeji, Berlin and Leipzig, 1925, Vol. IV, p. 10, fig. 10, in a chapter on the metal prototypes of ceramic bowls.

The basin with upright handles on a flat rim, convenient as it is for lifting or suspension, occurs in earlier fabrics: from the Athenian Agora a late Helladic lily bowl (Hesperia, XXI, 1952, p. 108, pl. 26, c); in Aigina, a
coarse ware type (A. Furtwängler, Aigina, das Heiligtum der Aphaia, Munich, 1906, p. 444, no. 97, pl. 120, no. 37) of the Geometric period. The early Agora examples (cf. F 22) seem, however, to head the classical series; a fine "Naukratite" basin (Gardner, Naukratis, London, 1888, II, p. 40, pl. VI) with plastic human heads on the rim along with the handles is later than the earlier of our pieces. In other fabrics: Italian bucchero, A. Fairbanks, Catalogue, I, Cambridge, Mass., 1928, pl. LXXIX; Rhodian, Kinch, Vroulia, pl. 23, no. 9.

Last quarter of the 7th century.

**H 19** Fragmentary two-handed basin. Pl. 76.

P 17367. P. H. 0.122 m. Handle, rim and part of body.

Like H 18, but the rim projects much farther out so that the handles are set outside the basin.

**H 20** Bowl. Pl. 77.

P 17386. H. 0.092 m.; diam. at rim 0.23 m. Preserved, fragments of body and rim. Handles, foot and larger part of rim and body restored.

Deep shape; flat plain rim. Inside glazed; below rim and halfway down, broad applied purple bands edged with white lines. Rim and outside halfway down glazed. Similar applied purple band outside. From base, rays meeting a glaze line.

Reddish brown glaze. Other bowls from the Agora, Agora, VIII, 110 (P 12588) and 111 (P 19799), with similar decoration preserve the return handles and flaring foot. This bowl shape is Attic and current in the late 7th and early 6th centuries, cf. T. J. Dunbabin, "An Attic Bowl," B.S.A., XLV, 1950, p. 193, and note 2, who points out the differences from the contemporary Corinthian bowl. The shallower, more metallic "lidless lekanis" (Beazley, Hesperia, XIII, 1944, pp. 39 ff. passim, gives examples) is a 6th century continuation of this shape. The 7th century offers two predecessor shapes, the subgeometric plate and the Proto-Attic bowl (Burr, pp. 582-585; Young, pp. 162-168). The plates have return handles, but become shallow toward the end of the century (cf. F 29); the bowls have depth and a similar profile; H 53 and the Protoattic one-handler from the Agora, Agora, VIII, 112 (P 5414), combine return handle and bowl shape.

The decoration is in the Corinthian polychrome system.

**Late 7th century.**

**H 21** Bowl fragment. Pl. 77.

P 17364. P. H. 0.11 m.; est. diam. at rim 0.23 m. Part of rim and body.

Plain rounded rim drawn slightly in. Wall thickens near bottom for foot joint. Glazed inside and out. Reserved band at rim on outside. Black glaze, somewhat shiny.

The profile suggests that the fragment may come from an early example of a stemmed bowl like Hesperia, IX, 1940, p. 252, no. 315, fig. 55. The glaze on the fragment is very nearly "black glaze," which the shape would demand.

**Late 7th century.**

**H 22** Lid, Protoattic. Pl. 74.

P 17350. H. 0.035 m.; diam. 0.096 m. Radius preserved to edge.

Slightly concave; plain rim, turned down. Inverted conical knob.

On knob, three concentric glaze rings; sides glazed with added purple. At base, ray zone with a squiggle in between. Then a dotted zone, a broad glaze band, a reserved zone and glaze at rim. Glaze bands have added purple. Brown-black glaze.

The lid belongs to a kotyle pyxis with turned in rim (Payne, NC, p. 295). A number of these have been found at Phaleron (Δήλτ., II, 1916, pp. 36-37, figs. 30 no. 2, 29 no. 2, 31 no. 1; A.J.A., XLVI, 1942, grave 62, no. 2, p. 37, fig. 20. Also, from Vari, CVA, Munich 3, pl. 134, nos. 4-7. The knob of the lid is always an inverted cone and its edge is turned down to fit the turned in rim.

The kotyle pyxis is preferred over the
straight-sided Protocorinthian type in Attica (A.J.A., XLVI, 1942, p. 48) though the latter type with flat lid was also made during the 7th century, cf. Jahrb., 1887, II, p. 55, fig. 19.

The decoration of the lid is debased polychrome of the type current toward the end of the 7th century (cf. Young II 2-4). Squiggles sometimes occur between the rays of Corinthian kotylai.

H 23 Fragment of pyxis lid, early black-figure. Pl. 74.

P 17337. Max. dim. 0.055 m.; est. diam. 0.22 m.

Flat lid with downturned rim. Open lotus flower with intertwining tendrils from stem. Incision for petals, where tendrils cross, at knot at base of tendrils. Glaze line just inside rim. On outer edge of rim, applied purple, also on center petal, outer leaves and on the link below the leaves of the lotus. Brown glaze. Upper surface of clay slightly redder.

Near the Nessos painter, cf. CVA, Berlin 1, pl. 46, no. 2, ABV, p. 6, no. 2.

H 24 Fragment of lid, early black-figure.

Pl. 74.

P 17341. Max. dim. 0.05 m.


From a small domed lid of the animal style. Early 6th century.

H 25 Skyphos, graffito. Pls. 78, 89.

P 17380. H. 0.05 m.; diam. 0.114 m.

Low flaring ring foot; full, rounded body, flaring rim curving into shoulder. Glazed all over except for reserved zone between handles and bottom of foot. Fine metallic fabric. Thin streaky brown glaze.

On lower body, upside down, a graffito: Φαύρων; left to right. For owners' names in the nominative, P. Kretschmer, Die griechischen Vaseninschriften, Gütersloh, 1894, p. 4; for the name, Kirchner, Prosopographia Attica, Berlin, 1901, s.v. Hippocrates.

Similar full bodied cups occur in Corinth in the last quarter of the 7th century (Hesperia, XVII, 1948, p. 221, D 34-39, pl. 80) but are rare there. Such cups in Italy, with imitation Middle Corinthian decoration, are said to be derived from the early local deep skyphos modified under Corinthian influence. This is also the case in Athens where local skyphoi with offset rims of the 7th century (Young B 55, C 39) take on features of the Corinthian cup with the "offset rim" (Payne, NC, p. 23, fig. 96).

This full, curved profile in a black glaze cup, Hesperia, XVII, 1948, p. 159, pl. 41, no. 3.

Last quarter of the 7th century.

H 26 Kotyle, imitation of Early Corinthian.

Pl. 78.

P 17391. Restored H. 0.076 m.; diam. 0.11 m. Foot and handles restored.

Apparently a wide shape with short ray zone. Thin rays. Below handles and again above rays, two bands of purple edged with white. Brown to black glaze, worn above handles.

Cf. the kotylai D 46-52 from an Early Corinthian well group, Hesperia, XVIII, 1948, pp. 222-223, pl. LXXXI.

H 27 Kotyle, imitation of Early Corinthian.

Not illustrated.

P 17392. Restored H. 0.072 m.; diam. 0.09 m. Foot and handles restored. Red glaze. Worn above handles.

Like H 26, smaller.

H 28 Kotyle. Pl. 78.

P 17378. H. 0.075 m.; diam. 0.105 m.

Broad ring foot with slanting standing surface; slightly curving sides. Glazed with short zone of tongues at base, tongues here and there marked off from each other and from main glaze by incision. Broad band of thick brilliant purple edged by white above tongues. White line
below handles, inside at rim. On underside of foot, broad band on slanting surface, concentric circles inside. Red to black glaze.

This and the following two form a small group. Tongues are sometimes substituted for rays on the Corinthian kotylai of the period, e.g. CVA, Brussels 1, pl. I, no. 18.

H 29 Kotyle. Pl. 78.

P 17389. H. 0.077 m.; diam. 0.115 m.

Like H 28. Ring foot with rounded profile, vertical surface of ring underneath glazed. Two concentric circles on underside. The purple band below handle. Dull black glaze.

H 30 Kotyle. Pl. 78.

P 17390. Rest. H. 0.073 m.; rest. diam. 0.112 m.

Base, both handles, most of body restored.


H 31 Skyphos, subgeometric. Pl. 77.

P 17379. H. 0.047 m.; diam. at rim 0.091 m.

Like F 33; slightly more crisp. Dull black glaze.

H 32 One-handed cup. Pl. 79.

P 17377. H. 0.042 m.; diam. 0.096 m. Broad band handle restored.

Shallow wide body; short slightly flaring rim. Disk foot, slightly concave beneath.

Covered completely with a firm chocolate-brown glaze. On the foot, beneath, a red glaze wash. Thin firm Attic clay.

For the discussion of these "metallic" cups, see under G 25. This piece is the most satisfactory of the lot.

H 33 One-handed cup. Pl. 79.

P 17376. H. 0.046 m.; diam. 0.13 m. Handle restored.

Like H 32, more sharply curved shoulder. Black glaze. Clay of underside of foot reddened.

H 34 One-handed cup. Pl. 76.

P 17374. H. 0.046 m.; diam. 0.10 m. Handle restored.

Like H 32, also with a glaze wash on the underside of the foot. Under the lower handle attachment is scratched a long spur, clearly taken from the central rib and spur-like attachment of a metal handle. Red and black glaze.

H 35 One-handed cup. Pl. 79.

P 17375. H. 0.043 m.; diam. 0.091 m.

Like H 32, but body more pointed.

Inside a circle of applied purple glaze, much worn.

Buff clay, perhaps Corinthian. Another cup, Agora P 3614, is possibly Corinthian. A certain Corinthian example, figured, CVA, Copenhagen 2, pl. 91, no. 1.

H 36 One-handed cup, angled shoulder. Pl. 79.

P 17387. H. 0.074 m.; diam. 0.104 m. Handle restored.

Like G 30. Foot like the kotyle, Hesperia, XXV, 1956, p. 359, no. 24, pl. 55, figs. 2, 3, with concentric circles beneath. Firm brown glaze.

H 37 One-handed cup, angled shoulder. Pl. 79.

P 17388. H. 0.05 m.; diam. 0.107 m. Handle restored.


H 38 One-handed cup, subgeometric. Pl. 79.

P 17372. H. 0.044 m.; diam. 0.073 m. Handle restored.

Flat bottom, rounded body curving into flaring rim. Dull black glaze inside and out.

A small late example, see F 35. Similar cups, imports from Athens, were found in Corinth, in Well D of the last quarter of the 7th century (Hesperia, XVII, 1948, p. 225, D 58-59, pl. 82) with Attic references.
H 39  One-handed cup, subgeometric.  Pl. 76.

P 17373.  H. 0.068 m.; diam. 0.093 m.

Like F 35; slightly more pointed body with offset rim.

Thin bands below rim inside and outside and one on body outside, white or purple, worn off. A long angular scratch, mostly broken away.

An Attic cup with offset lip was also found in Well D at Corinth (see H 38). A subgeometric cup with white lines, Burr 65.

H 40  Kalathos.  Pl. 75.

P 17368.  H. 0.062 m.; diam. at rim 0.078 m.

Body deep and flaring.  Flat rim with flange. Disk foot.


The banded type has a long and copious history in the Corinthian fabric (Johansen, V.S., pp. 66-67, fig. 43; Payne, Perachora, p. 99, pl. 30; Corinth, VII, nos. 148-150), only there the bands are often grouped and the shape is footless.  It was imitated in Athens as early as the 8th century (Kerameikos, V, 1, pl. 108, Inv. 853).

This Attic example is larger than the average Corinthian piece and has added a foot.  The Perachora deposit in which some five dozen such unbroken kalathoi were found is mainly Early Corinthian.

Last quarter of the 7th century.

H 41  Fragment of kernos.  Pl. 81.

P 17335.  P. H. 0.057 m. One jug from a multiple vase.


The little jug stood on a base to which it was attached with clay pressed against its bottom. Cross bars connected it to its fellows. The place of the bar attachments shows that the jug stood diagonally on the ring. Kerameikos, V, 1, Inv. 1145, p. 38, note 85 (bibliography), pl. 157 is a complete example of uncertain context. The jugs have two handles. For other one-handed multiple vases cf. Ath. Mitt., XXIII, 1898, p. 304; LVI, 1929, p. 15, fig. 6, "subgeometric." In the last two examples the jugs communicate with the hollow ring beneath them. Chr. Blinkenberg, Lindos, Fouilles de l'Acropole, I, les petits objets, Berlin, 1931, p. 331, remarked that such vessels cannot fulfill the function of kernoi as described by Polemon, fr. 88, namely to hold separate small quantities of various offerings of natural products. For a different kind of ring vase with open kotyliskoi from the Agora cf. Hesperia, XVIII, 1949, p. 316, no. 18, pl. 84, with bibliography, also B.S.A., XXXIII, 1949, p. 242. In the sanctuary of Demeter on Chios numerous fragments of ring vases have recently been found with little hydriai attached to and communicating with the ring (B.S.A., XLIX, 1954, p. 146, nos. 129-130, pl. 7 c). Since these are undoubtedly cult vases, one must suppose that there was a wet menu as well as the dry one. The Agora fragment, however, was closed off at the bottom. It and the Kerameikos vessel are, then, rudimentary kernoi. Rubensohn (Ath. Mitt., XXIII, 1898, pp. 304-305) suggested that the full-blown later examples developed from such rings set on bowls. Protogeometric examples are rare, see Kerameikos, I, pp. 90-91, pl. 62; the 7th century ones represent perhaps a revival from the Mycenaean "ring vases." The white slip on our example is common on later kernoi (H. A. Thompson, "Two Centuries of Hellenistic Pottery," Hesperia, III, 1934, p. 449 and passim, for later kernoi from the Agora). It is an invention of the 7th century (Young, p. 225).

From its context the present fragment may be dated in the second half of the 7th century.

H 42  Miniature kantharos.  Pl. 81.

P 17355.  H. 0.029 m. Handles restored.

Flat rim, sloping in. Handle attachments show that handles rose above rim. Flat base showing string mark.
A rough reduction of the miniature kantharos, Young C 65, exaggerating the calyx-like form and the insloping rim. That a kantharos is indicated: B.C.H., LXXVII, 1953, p. 33. For similar miniatures, Young C 70-76. 7th century.

H 43 Fragment of oinochoe, imitation “Argive Monochrome.” Pl. 84.

P 17336. Max. dim. 0.048 m.
Curved fragment with traces of a neck attachment. Parts of vertical and horizontal bands of rouletted decoration stamped on with a square-toothed wheel.
Handmade.
For this type of stamped “Argive Monochrome” ware generally, Pfuhl, p. 83. From the Agora, a stamped piece, Young C 155; an imitation, Young D 21.
This fragment belongs by disposition and technique of ornament to the shoulder of a long-necked, squat-bottomed oinochoe like the one in Munich (CVA, Munich 3, pl. 145, nos. 3 and 4, p. 42, where other pieces are cited). Though it has a buff surfacing, it is made of the pinkish, slightly micaceous Attic clay. It is a local imitation of the “Argive” buff ware (Young, p. 199; Hesperia, XXI, 1952, pp. 203-204).
7th century.

H 44 Amphoriskos. Pl. 81.

P 17357. H. as restored 0.085 m.; diam. at shoulder 0.063 m. Lower body and foot restored.
Flaring torus rim with slightly raised ring below it. Short handles set on high, rounded shoulder.
A miniature of the Attic oil jar (cf. F 40). The rim preserves the familiar echinus shape and the drip band; the neck has the ΘΟΘ marking. Under the short handles there is a banded zone, as usual. The foot is restored after the large jars of the same stage. The thinness and flare of the rim show it to be a late one.
An amphora stamp (4th century, Pl. 81. Thasos A. B. 1541, A.-M. and A. Bon, Les timbres amphoriques de Thasos, p. 151, under no. 443) which Miss Virginia Grace has kindly brought to my attention shows a strigil and a tiny amphora on a strap. Our miniature oil jar may have been such a portable cake of soap. Dedications of such miniature vases are numerous. Ten amphoriskoi from the Delian Heraion are clearly derived from the oil jars, but glaze, form and loss of the neck marking show them to be of the 6th century. They are thought to have held perfume (Délos, X, p. 162, nos. 572-582, pl. 43).
The piece has other interest than merely as a midget vase. A group of early “ Panathenaic” amphoriskoi (Arch. Anz., 1933, pp. 20 ff., figs. 16-17; Hesperia, XIII, 1944, p. 41, pl. 2, no. 1) have not only like shape, but recognizable vestiges of the marking. The origin of the group, whether Boeotian or Attic, was considered somewhat doubtful (Arch. Anz., 1933, p. 20) but the connection with the Attic oil jar (noticed by Pfuhl, p. 127) might speak for an Attic origin, especially in view of this early Attic miniature. How the little vases came to Boeotia might then be explained by the later true Panathenaic series (on the connection of the early oil jar and the Panathenaic amphora, cf. Beazley, Development, p. 39). This had a counter series of miniatures in which a scented oil was bottled and sold (Beazley, “Miniature Panathenaeics,” B.S.A., XLI, 1945, p. 10).
For an earlier amphoriskos whose derivation from the oil jar is doubtful, A.J.A., XLVI, 1942, grave 32, no. 4, p. 39, fig. 21. An 8th century beast of burden carrying four miniature ancestors of the oil jar, Kerameikos, V, 1, Inv. 1311, pl. 144.

H 45 Storage amphora. Pl. 80.

P 17400. Restored H. 0.660 m.; restored diam. 0.50 m. No continuous profile preserved. See under F 40. The neck is higher and the
body more pointed. On each side of neck, pair of double sigmas facing two concentric circles. A little later than F 40.

**H 46** Storage amphora. Pl. 80.

P 17356. P. H. 0.181 m. Neck and shoulder fragment.

*Hesperia*, XXV, 1956, p. 3, no. 1, pl. 1.

From an amphora like F 40. The rim is changing from echinus to torus shape; the neck ring merely indicated. On both sides of the curved neck, double sigmas on each side of the compass drawn concentric circles. On one side, right of the circles, three vertical scratched lines; a break on the left may have removed others. Glaze worn.

All features of the shape are late (cf. *A.J.A.*, XLVI, 1942, p. 51). The graffito is interpreted as an indication of capacity (M. Lang, "Numerical Notation on Greek Vases," *Hesperia*, XXV, 1956, pp. 2-3).

Late 7th century.

**H 47** Jug, trefoil mouth. Pl. 81.

P 17370. H. 0.118 m.; diam. at bottom 0.059 m. Handle largely restored.

Plain rim, pinched in slightly. Vertical band handle. Deep curved body bulging near bottom. Plain base with a slight standing ridge.

Lower body glazed; bands above, more closely spaced at bottom than above. Wavy line near top. Rim glazed inside and out. Dull brown glaze.

In shape, this pot is a modified trailer of the Geometric jug. For the last Protoattic examples of this shape about the mid-century, the Kerameikos jugs: *Arch. Anz.*, 1940, p. 310, fig. 1; plainer pieces: *A.J.A.*, XLVI, 1942, grave 48, no. 1 A-C and 16, pp. 36, 49.

The decoration is as on round-mouthed jugs. Second half of the 7th century.

**H 48** Round-mouthed jug. Pl. 81.

P 17348. H. to rim 0.165 m.; diam. 0.155 m. The same plain round mouth, rounded body and disk foot as F 43. Similar banded decoration. This pot and H 49 have a slightly concave foot and the handle is set off by vertical glaze bands. By the context these two are somewhat later than F 43 ff.

**H 49** Round-mouthed jug. Pl. 81.

P 17349. H. to rim 0.17 m.; diam. 0.16 m. Like H 48.

**H 50** Round-mouthed jug. Pl. 81.

P 17397. H. to rim 0.175 m.; greatest diam. 0.185 m. Cylindrical neck with flattened, spreading rim. High band handle with edges rolled back to form flanges. Body a flattened sphere. Torus ring foot.

Neck glazed inside and outside; rim reserved. Handle and foot glazed. Black glaze.

This type of metallic jug was introduced from Corinth very early in the 6th century to replace the plain series of banded household jugs with a wavy line on the shoulder (see F 43), which ceases in the 6th century. The new type continued long without much alteration; cf. examples from the mid-5th century (*Hesperia*, XXII, 1953, p. 89, nos. 92-93, pl. 32; under no. 93, references to other examples). Our pot is there mentioned as the earliest in the Agora; also early, Agora P 3606.

In Corinth this series shows a development beginning at the end of the 7th century (*Corinth*, VII, no. 231; *Hesperia*, XVII, 1948, p. 217, D 7, pl. 78). Our jug resembles the 6th century examples (listed under *Corinth*, VII, no. 231).

**H 51** Jug handle. Pl. 81.

P 17345. P. H. 0.16 m.

High handle with edges turned up so as to make it almost a tube. Glazed all over except for a strip in the hollow.

The potter has tried to outdo his metallic examples and the clay has cracked down the center.
**H 52** Fragment of basin. Pl. 81.

P 17365. P. H. 0.13 m.; est. diam. 0.48 m. Rim fragment including one handle.

Flat rim extending out with a slight flange below. Rolled horizontal handles. Handle, underside of rim glazed. Widely spaced glaze bands inside and out. On rim and in handle zone, wavy line. Brownish black glaze.

A similar 7th century bowl, but with plain rim: Young B 7. The broad flat rim is like those of the wash basins (cf. **H 18**).

Second half of the 7th century.

**H 53** Fragment of bowl. Pl. 81.

P 17363. P. H. 0.085 m.; diam. est. at rim 0.20 m. Fragment includes parts of rim, handle and body.

Flattened rim slightly drawn out. Vertical handle with returning spurs applied at rim.

Banded outside, wavy line in handle zone. Glazed inside. Reddish glaze.

These bowls resemble deepened subgeometric plates (cf. **F 29**, and Young, pp. 206, 162 ff.). The wide banding is a sign of lateness.

Second half of the 7th century.

**H 54** Fragment of bowl. Pl. 81.

P 17362. P. H. 0.16 m.; diam. est. at rim 0.30 m. Part of rim and body.

Deep curved body; flattened rim drawn toward the outside. Outside banded; wavy line below rim. Inside glazed, much pitted near bottom. Brown to black glaze.

Similar to **H 53** but bigger. Like **H 53** it probably had return handles.

**H 55** Amphora, household ware. Pl. 82.

P 17381. H. 0.315 m.; greatest diam. 0.26 m. See **F 46** and **G 40**.

**H 56** Amphora, household ware. Pl. 82.

P 17394. *Agora*, VIII, 202. H. 0.285 m.; greatest diam. 0.252 m.

Like **H 55**.

**H 57** Amphora, household ware. Pl. 82.

P 17382. H. 0.25 m.; greatest diam. 0.215 m. Like **H 55**.

**H 58** Hydria, household ware. Pl. 82.

P 17395. Restored H. 0.24 m.; greatest diam. 0.225 m. Base restored.

**G 42** in small size. A fragmentary hydria of the larger format was also found in the well (*Agora* P 17396).

**H 59** Cooking jug, household ware. Pl. 83.

P 17371. *Agora*, VIII, 208. Restored H. 0.145 m.; greatest diam. 0.127 m. Base restored.

See **F 50**.

**H 60** Incised fragment, household ware. Pl. 84.

P 17351. Max. dim. 0.065 m. From a shoulder. Double wavy line over the tips of double zigzags.

See Young, p. 199, and *Kerameikos*, V, 1, pp. 139-140.

**H 61** Basin, household ware. Pl. 83.

P 17383. Restored H. 0.185 m.; diam. 0.345 m. Foot missing.

Pointed body; rolled handles attached well below rim. Flat rim, extending out with a ridge inside and outside on the top surface and with a bevelled edge on the inside. A spout made by pressing some clay of the rim outwards. Bottom burnt.

See under **F 53** for history. Bath water may have been heated in this.

**H 62** Lamp, type 2 A. Pls. 84, 89.

L 4140. H. 0.018 m.; max. dim. 0.054 m. Fragment of circumference.


The lamp is to be restored with unbridged nozzle (*Hesperia*, Suppl. IV, p. 11, fig. 9, b)
and, on the model of other such lamps, without a handle. See Howland, p. 8.

Late 7th to early 6th century.

**H 63** Fragment of terracotta horse. Pl. 84.

T 2321. P. H. 0.05 m.

Fragment preserves parts of rump, neck and both front legs. Pinched mane.

Body covered with glaze except for mane and underside of belly. On chest, a reserved panel with four dots. Dull black glaze.

Geometric horses, both attached to pyxis lids and free-standing, usually have reserved breast straps filled with circles connected by oblique lines. The panels filled with dots on this horse’s breast are the subgeometric dregs of this decoration. The wide spread of the leg stumps indicates that the horse was free-standing (cf. Young XII 18).

7th century.

**H 64** Fragment of terracotta chair (?). Pl. 84.

T 2320. Max. dim. 0.05 m.

One face chipped away. On the other, a pair of stumps with an edge, the other pair broken away. Two other attachments on the surface. Glaze lines connect stumps. Traces also around attachments. Brownish glaze.

Evidently from a chair like Young XII 23, but of subgeometric workmanship. One attachment seems to be for an upright of a chair back, the other that of the figure seated on the chair.

**H 65** Fragments of terracotta shield. Pl. 84.

T 2318. Max. dim. 0.06 m.; est. diam. 0.14 m.

Fragment preserves part of deeply concave shield bowl, sharply offset from flat, slightly keeled rim.

Outside covered with white slip. Added red decoration of rectangles on rim, traces of a circle on bowl. Wheelmade.

Whole pieces and fragments amounting to thirty-three such shields were found in the Protoattic votive deposit from the Agora (Burr, pp. 609 ff.). Some of the better preserved of these show two handles, one in the center to pass the arm through, the other near the rim, to grip with the figures, the πόρταξ and ἀντιλαβή of the hoplite shield. The bulk of the shields can be dated fairly accurately in the second quarter of the century and later, not only from the general context, but from the use of the new terracotta technique, i.e. refined clay and polychrome decoration on a white slip. The significance of the Agora group is discussed by Lorimer (“The Hoplite Phalanx,” *B.S.A.*, XLII, 1947, pp. 91 ff.). It helps to fix the date of the introduction of the hoplite equipment somewhat before 675 B.C.

The profile is as in Burr 287, p. 612, fig. 79.

**H 66** Fragment of terracotta plaque. Pl. 84.

T 2319. W. 0.06 m.; L. 0.07 m.

A rectangle with three finished edges. In the two finished corners, punched holes which have not gone through to the back. The underside striated as if plaque had dried on a wicker mat, a κιλαμος.

Right surface and finished edges covered with white slip. On this, very blurred, red decoration, two horizontal lines across the width of the plaque, one near the short edge, one near the break, and short verticals from it to the edge. Between them, a circle with a dot inside (?) and traces of smaller circles around it. Traces of gray decoration.

A number of similar plaques have been found in the Agora (Burr, pp. 604 ff.; Young B 49). The design, though much smeared, seems to have been a simple geometric one. The color which now looks gray was originally a bluish green as reported on several other Agora plaques (Burr 277-279). It seems to occur only in the Agora polychromy of this period (Knoblauch, *Studien zur archaisch-griechischen Tonbildnerei in Kreta, Rhodos, Athen und Böotien*, Halle, 1937, p. 82).

These plaques were probably suspended as votives. The suspension holes of this fragment were never quite punched through, and it must have remained an undedicated discard.
General bibliography of Protoattic plaques, Kübler, p. 31.

**H 67** Pyramidal loomweight. Pl. 84.
MC 682. H. 0.057 m.
The apex worn round. See under **F 60**.

**H 68** Pyramidal loomweight. Pl. 84.
MC 681. H. 0.058 m.
The pyramid much broader and heavier than in **H 67**. See under **F 60**.

**H 69** Pyramidal loomweight. Pl. 84.
MC 683. H. 0.062 m.
Higher and steeper than **H 67**. Burnt.

**H 70** Pyramidal loomweight. Pl. 84.
MC 684. H. 0.057 m.
A hole in the flattened apex, to prevent cracking. Burnt. The clay is whitish, coarse and friable with gray intrusions and resembles the white earth from Tatoi now mixed with red clay in Attic potteries. Another pyramidal weight of this fabric has scratched on it an abortive abecedarium (Agora MC 907, from a late Geometric well).

**H 71** Loomweight. Pl. 84.
MC 685. P. H. 0.039 m. Base broken away.
Shape like **F 60**.
One broad and the narrow surface glazed. Young C 175 has an experimental dab of paint; later glazing became the rule (*Hesperia*, Suppl. VII, p. 74). Black, flaky glaze.

**H 72** Lentoid spindle whorl. Pl. 84.
MC 686. Diam. 0.05 m. Half broken away.
Cf. **F 61**.

**H 73** Disk. Pl. 84.
P 17332. Diam. 0.036 m.
Chipped from the body of a closed banded pot. See **F 62**.

**H 74** Disk. Pl. 84.
P 17331. Diam. 0.053 m.
Chipped out of the body of a large closed glazed pot, probably a wine jar. Hole chipped through, off center, see **F 62**.

**H 75** Disk. Pl. 84.
P 17333. Diam. 0.045 m.
Cut out of the body of a household pot.

**H 76** Disk. Pl. 84.
P 17334. Diam. 0.056 m.
Cut from a coarse pithos and smoothed.

**H 77** Small stone ball. Pl. 84.
ST 627. Diam. 0.03 m.
A handy little crayon of a gritty white stone which leaves marks on stone, terracotta and wood.

**H 78** Fragment of well head. Pl. 89.
A 2473. P. H. 0.225 m.; est. diam. at base 0.56 m. Bottom rim and small part of wall preserved.

Broad, flat standing surface spreading inside and outside to a ridge. Wall tapers quickly near bottom and curves in; begins to straighten up near top of fragment. Broad glaze band at bottom.

Cf. Appendix S 28.

For the thorough discussion of the drum-shaped well heads, the type to which the fragment belongs, M. Lang, "Ισθμια Φρείτων, *Hesperia*, XVIII, 1949, pp. 114 ff., fig. 6, a sketch of a manner of setting the head of the well. Since then, a well found in Corinth with the base rim still in place has shown that it actually stood in a rabbet in the top course of the curbing. Plate 89 gives the corrected view with the profile of our fragment and the dimension of Well H. The mouth of the shaft was probably narrowed to the diameter of the well head.
by means of a corbelled curbing of rough picked stones.

The identification of the present fragment rests on the diameter, on the profile of the base rim and on the broad band of glaze, all of which match other drum-shaped well heads found in the Agora.

The ordinary well coping of the 7th century must have been the pithos top (F 55). The earliest examples previously known of well heads made for the purpose belong to the first half of the 6th century (Lang, op. cit., pp. 119, 125-126, nos. 7-8); these do not preserve the base rim. They do, however, have mouldings around the wall. The later examples have a base collar. It is possible that our fragment lacked mouldings. Its context allows a dating in the 7th century, since the well head would be among the earliest pieces of a well group.

**H 79** Alabastron, Corinthian. Pl. 85.

P 17385. Restored H. 0.10 m. Lug handle and fragments of upper body preserved. The body restored to accord with the average height of such alabastra (Payne, NC, p. 281).

Part of head, neck and tail feathers of a cock. Between the neck and tail, an elongated lotus. Solid, incised rosettes; tongues at neck.

An Early Corinthian alabastron of Group A (Payne, NC, p. 281) in which cocks are frequent (NC, Catalogue, 267-290). Better pieces have facing cocks (Benson, pp. 32-33, no. 41); inferior pieces with only one are numerous, e.g. Délos, XVIII, pl. LVI, no. 46.

Last quarter of the 7th century.

**H 80** Kotyle, Middle Corinthian. Pl. 85.

P 17352. P. H. 0.091 m. From the lower wall.

Rays meet a double line, on which a bird, and facing it, paws of a feline. Incised blob rosettes. Glaze all peeled off.


Not illustrated is an insignificant fragment of a kotyle in the silhouette style (Agora P 17353).

**H 81** Lamp, type 9, import. Pl. 86.

L 4139. H. 0.03 m.; diam. at rim as restored 0.085 m. Part of body, one side of nozzle and part of bridge preserved. The body should have been restored with a socket. Howland, no. 62, p. 22, pls. 3, 22, 31.

Shape and fabric as in G 56. The grooved rim continues over the nozzle. On the side of the nozzle there is a deeply incised circle open on top.

See G 56 for full discussion. The lamps from Smyrna have a characteristic marking of two small or one large circle on the side of the nozzle, so that the provenience of this lamp seems assured. A Smyrnaean lamp showing these circles was found in Nisyros (Clara Rhodes VI-VII, grave XIV, p. 494, fig. 21). I owe the reference to Mr. J. M. Cook. A similar lamp with circles on each side of the nozzle from the Samian Heraeum (Ath. Mitt., LIV, 1929, p. 53, fig. 44, no. 2) is said to be "certainly indigenous" and of "Attic" type.

The impressed circles appear also as amphora stamps, Hesperia, XXII, 1953, pp. 104-105, under no. 152.

**APPENDIX: WELL S (Pls. 87, 88)**

In April 1959, after the completion of the articles dealing with the Late Geometric (I-R) and Protoattic (E-H) well groups from the Athenian Agora, a new Protoattic group of unusual interest came to light in the course of the current excavations near the southeast corner of the market square. A selection consisting of somewhat less than half of its inventoried contents is here briefly presented.

Most of the material belonged to a dumped fill of remarkably compact date, namely the second quarter of the 7th century B.C. The deposit thus fills in a gap in the presentation since it falls
between the Late Geometric well groups which run into the first quarter and the Protoattic groups which are of the third and last quarter of the 7th century.

A meager use fill, here represented by S 32 and S 33, ran into the later 7th century. Evidently the dumped fill was obtained from some uncontaminated early deposit. The later date of the use period of the well is corroborated by a near-by deposit containing pottery of the second half of the 7th century which very probably belonged to the house which was served by the well (S 17:2).

The well contained extremely interesting varia which are not published here: a worked tortoise shell which may have been part of a musical instrument (BI 776), a lump of yellow ochre of the kind used to make the applied red which comes into full use just at this time (MC 1056) and an unusually large number of grinders and polishing stones. There were also some bits of mud brick. It is possible that the well belonged to a potter's establishment where both ochre and grinders would have been used. The unusually great number and variety of loomweights and spindle whorls both in the well (S 21-S 36 are about one-third of those inventoried) and in the house deposit (which also contained many terracottas, more ochre, and trial pieces) may then be thought of as part of the stock or product of this workshop.

The well (R 17:5) was 7.55 m. deep, bottom diam. 1.00 m. Twelve steps on each side, ca. 0.40 m. apart. Little water.

Dumped filling (S 1-S 30), second quarter of the 7th century B.C. Use filling (S 32-S 33), latter part of the 7th century B.C.

**FIGURED POTTERY**

**S 1** Fragmentary amphora. Pl. 87.

P 26415. *Agora*, VIII, 540. P. H. of neck fragment 0.085 m.; est. diam. at rim 0.20 m.

Flaring rim rounded outside with band inside, step-maeander outside. On neck, a long-legged bird. Under handle (missing), a panel with opposing arches. On shoulder, black and light rays; below, zone of line-maeander, then black and light leaves; below, step-maeander. Steep ring foot. Brownish black glaze, no added white.


Before mid 7th century.

**S 2** Fragmentary fenestrated stand. Pl. 87.

P 26413. *Agora*, VIII, 541. Est. diam. at bottom 0.26 m.; H. of panels 0.08 m.

Rounded moulding at bottom; grooves set off panel zones. Two bottom panels, one with a floral, the other with a swan preserved. Below, hanging hook band, above a collar of beaked spirals, then a fragment of the second storey panel. A fragment with hanging hooks, unglazed inside, may be from the bowl.

By the Ram Jug Painter. Cf. S 1.

**S 3** Neck of Hydria. Pl. 87.

P 26411. *Agora*, VIII, 417. H. 0.12 m.; top diam. 0.15 m.

Flaring rim, bands inside; applied plastic painted snake, painted outside. On neck, three women in chitons half light and half dark, holding branches, to right. Incision for hair, eyes, noses. Applied white over glaze of gowns (?). At right a standing outline guilloche. On either side of handle panel, a loop ornament with petal ends; the central leaf on the left is crisscrossed by white lines, on the right by incised lines. The handle bears the beginning of a plastic snake. Brownish glaze.

Cf. Burr 136. Very close to the oinochoe, Kühler, pl. 23 (the other side appears in Matz, pl. 199). A good case could be made for its being by the same hand: the ornament, otherwise rare (I know of it only on the foot of the krater CV A Berlin 1, A 24, pl. 15 and, without blossoms, on the shoulder of the unpublished Early Protoattic amphora N. M. 19332) is almost identical. On the oinochoe as well as on S 3 the painter plays with the juxtaposition of light and dark. The (unpublished) face of the sphinx on the oinochoe has the same beet nose and bumpkin profile as have the faces on
S 3. The style and ornament is that of the very beginning of Middle Protoattic, i.e. of ca. 675 B.C.; it is closely connected to the work of the Mesogeia painter (Cook, pp. 176-178) which immediately precedes it.

Pottery with Ornamental Decoration


P 26477. Agora, VIII, 459. P. W. 0.115 m.
Rim turns in, has step-maceander. Band handle with return ends has incised circles. At left, a triangle with solid center, standing on bands. Below end of tail (?) with incision. Glazed inside.
Very early.


P 26475. P. H. 0.095 m.
Mouth and handle missing. Plain foot. Hanging hooks, bands below.
Phaleron ware. An amorphiskos from Olympia, Jahrb., LII, 1937, Bericht über die Ausgrabungen in Olympia, pl. 4, looks similar though it is not Attic.


P 26479. P. H. 0.06 m.; est. diam. 0.08 m.


P 26482. H. 0.10 m.; est. diam. 0.15 m.
A careless spiral has been substituted for the rays usual in the Protocorinthian type, for which see Young C 8.


P 26484. H. 0.09 m.
In handle zone, vertical lines, below connected dots and rays.
Cf. Young C 31.


P 26499. P. W. 0.055 m.

S 10. Cup fragment. Pl. 87.

P 26506. Est. diam. 0.14 m.
Stand-up rim, not offset from shoulder, half glazed. On shoulder, zone with short verticals in center, vertical lines at sides. Below, banding and rays.
Cf. for the Protocorinthian subgeometric prototype, CVA, Oxford 1, III c, pl. 1, 50.

Plain Painted Pottery


P 26463. Agora, VIII, 16. Diam. at rim 0.12 m.
Thin flaring rim glazed part way down inside. Rolled handle.
A rarity in this period, an all black-glazed amphora, perhaps the earliest known.


P 26414. H. 0.23 m.; diam. 0.135 m.
Double rolled handle. Disk foot. Pairs of thin white bands at wide intervals on neck and body. Hole made before firing on rim between rolls of handle.
Represents a plentiful ware which is the proper forerunner of 6th century black-glaze; painted a streaky brown all over and decorated with applied white bands (cf. F 20).


P 26468. P. H. ca. 0.17 m.; diam. 0.145 m.
Band handle with bars. On round mouth dots and bands. On shoulder, banded reserved zones. Another reserved zone a little below.
Giant subgeometric copy of Protocorinthian round aryballos.
S 14  Aryballos. Pl. 87.
P 26472. H. to neck 0.065 m.; diam. 0.08 m.

S 15  Trefoil oinochoe. Pl. 87.
P 26471. Agora, VIII, 59. H. 0.10 m.; diam. 0.08 m.
Subgeometric.

S 16  Kotyle. Pl. 87.
P 26486. H. 0.07 m.
Disk foot. Handle zone reserved, otherwise glazed.
Copy of Protocorinthian shape with Attic subgeometric glaze scheme.

S 17  One-handled cup. Fig. 1, Pl. 87.
P 26420. H. 0.07 m.; diam. 0.095 m.
Band handle missing. Flaring rim, banded inside. Graffito near handle.

S 18  Cup fragment with graffito. Fig. 1.
P 26452. P. L. 0.06 m.
From a cup like S 17, with the hate graffito ματτοσ ho τ[αίς] (restoration suggested by E. Vanderpool). The first word means hateful or lewd, according to whether it is oxotone or proparoxytone.

Fig. 1. S 18 and S 17 (1:1).

A typical subgeometric cup of the second quarter of the 7th century (cf. F 35) which bears a graffito, the name of its owner Φίλον in the genitive.

S 19  Protocorinthian aryballos. Pl. 87.
P 26419. P. H. 0.075 m.
On shoulder two running dogs, on body four. Ring foot.
Subgeometric aryballos of the type of F 68 but earlier, i.e. second quarter of the 7th century, see Délos, XV, pls. 53-54 passim.

S 20  Fragmentary East Greek bird-bowl. Pl. 87.
P 26491. Est. Diam. 0.14 m.
Foot missing. Lower part glazed. On shoulder panel, concentric diamonds (?) at left, two triangles hanging from line at rim, tail of bird (?) to right, two lines above glaze zone. Handles marked off by glaze lines. Soft clay with gray core and light slip. Gray to black streaky glaze.
Cf. Délos, XV, pl. 48, A.

S 21  Amphora fragment. Fig. 2, Pl. 88.
P 26466. P. H. 0.36 m.; diam. 0.28 m.
Cylindrical neck with torus rim; below, a ridge; rolled handles attached at ridge and on shoulder, with finger depression at base. The whole was originally covered with creamy slip almost all worn. Faint traces of dark glaze lines, three on each side of handles, a wave bracket (?) on shoulder, two bands below; on neck, vertical lines (?)
East Greek fabric of unknown origin. The
moustache-like wave bracket is also East Greek,
see the Samian hydria *Ath. Mitt.*, LXXII, 1957,
Beil. 55, 2.

FIG. 2. S 21 (1:4).

LOOMWEIGHTS AND SPINDLE WHORLS

S 22 Muffin-shaped loomweight. Pl. 88.
MC 1043. W. 0.062 m.; Th. 0.029 m.

S 23 Pyramidal loomweight. Pl. 88.
MC 1055. H. 0.06 m. Square base. One
side has punched star rosette.
Most frequent 7th century shape.

S 24 Conical loomweight. Pl. 88.
MC 1047. H. 0.07 m.; diam. at base 0.047 m.
Clay has red intrusions such as may be
Corinthian.
Type probably borrowed from Corinth (*Corinth*, XII, pp. 147 ff.).

S 25 Spindle whorl. Pl. 88.
MC 1060. Diam. 0.055 m.; Th. 0.043 m.
Incised strokes around hole.

S 26 Spindle whorl. Pl. 88.
MC 1059. H. 0.04 m.; diam. at ridge be-
tween high upper and shallow lower cone
0.05 m. Traces of glaze decoration on shallow
cone.

S 25-27 show the development from the
standard Geometric double cone toward the
classical single cone which must have taken
place about this time. S 26 provides the per-
fect transitional piece.

S 27 Spindle whorl. Pl. 88.
MC 1040. H. 0.023 m.; diam. at base
0.025 m. Slightly hollowed beneath. On sides
hanging hooks between bands; on bottom, out-
side, dots, circles, again dots and more circles
toward hole. Brownish glaze.

MICACEOUS HOUSEHOLD WARE; WELL HEAD

S 28 Kados. Pl. 88.
P 26417. H. 0.255 m.; diam. 0.21 m. Rolled
handles, ring foot.
An amphora of a type called kados, of little-
articulated early shape (see G 41 for a later
stage).

S 29 Cooking jug. Pl. 88.
P 26494. H. 0.09 m.
Burnt down the front by the hearth fire.

S 30 Trefoil oinochoe. Pl. 88.
P 26416. *Agora*, VIII, 214. H. 0.25 m.;
diam. 0.17 m.
Slender shape characteristic of the first half
of 7th century.

S 31 Trefoil oinochoe. Pl. 88.
P 26502. H. 0.245 m.; diam. 0.18 m. Band
handle, ring foot. Two holes in lower body.
Round body characteristic of late 7th century; this is from the use fill. F 48 and G 43 illustrate the development between S 30 and S 31.

S 32 Well head. Fig. 3, Pl. 88.

A 2753. H. 0.45 m.; diam. at bottom 0.595 m.

Drum-shaped, getting narrower toward top. At sides, thick lugs, each pierced twice and glazed. In the preserved part of the wall is a round hole, doubtless one of a pair such as normally appear in terracotta puteals for holding a cross bar to support a container of food or drink suspended in the well for coolness' sake. Broad flat overhanging rim, glazed. Broad glaze bands at top and bottom and in middle of cylinder.

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Fig. 3. S 32 (1:10).

This separated the use fill from the dumped fill. It is probably the earliest drum-shaped well head in Athens (see under H 78).

Eva Brann
EVA BRANN: PROTOATTIC WELL GROUPS FROM THE ATHENIAN AGORA
Eva Brann: Protoattic Well Groups from the Athenian Agora
Eva Brann: Protoattic Well Groups from the Athenian Agora
Young B 68 (under H 4)

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PLATE 80

Eva Brann: Protoattic Well Groups from the Athenian Agora
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