THE VRYSOULA CLASSICAL DEPOSIT FROM ANCIENT CORINTH

(Plates 66–75)

INTRODUCTION

The pottery comprising the Vrysoula Classical Deposit was excavated in Ancient Corinth by Mrs. Gladys Weinberg from April 12 to April 30, 1964.¹ The name of the deposit is taken from a spring at the site, located in a ravine descending from the slopes of Acrocorinth. Vrysoula lies below Anaploga and above the crossroads west of Kokkinovrysi and east of the Potters’ Quarter Hill (plan, Fig. 1). The pottery “... so thickly packed that there is little earth between the sherds ...”² came from a natural rock-cut channel and the surrounding area on the steeply sloping bank of the ravine. In the cliff backing the pottery dump was a limekiln of the Turkish period; its contents were not kept. An investigation of the top of the cliff failed to reveal any architectural remains contemporary with the pottery. On May 25, 1964, further exploration of the site failed to uncover any more fragments of the pottery, so the excavation was terminated. In June, the site was filled in.

Although the excavation was short, the amount of pottery is astonishing.³ Yet,


² I wish to thank Henry S. Robinson, former Director of the American School of Classical Studies at Athens, for suggesting that I study the deposit. Charles K. Williams, Director of the Corinth Excavations, and his staff, especially Judith Perlzweig Binder, have given me invaluable assistance at every stage. I am grateful to Ronald S. Stroud and Jack Benson for their helpful discussions and generosity in allowing me to study the finds from the Sanctuary of Demeter and Kore and from the Potters’ Quarter respectively. Among the many scholars who discussed the deposit with me, I am indebted to Edith Porada, the late Lucy Talcott, Otto J. Brendel, and above all to Evelyn B. Harrison and G. Roger Edwards for their criticisms and assistance when the study was submitted as a dissertation to Columbia University in 1968. Travel grants from the Department of Art History and Archaeology, Columbia University, enabled me to study the pottery in Corinth during the summers of 1965 and 1967.

³ Most of the photographs are by James Heyle, the plan of Ancient Corinth, Figure 1, is by John Travlos.

² From Mrs. Weinberg’s notebook, Corinth NB 273, p. 69. The uninventoried pottery is stored as Corinth Lot 2568.

³ There are well over seven hundred vases on a minimal count. In a breakdown by shape, the statistics for the fifth century Corinthian material are: ninety-eight oinochoai, one hundred sixty lekythoi, two decanters, one amphora, two aryballoi, fifteen pyxides and pyxis lids, seventy-two lekanides and lekanis lids, four exaleiptra, one kanoun, three plates, ten kantharoi, forty-one
FIG. 1. Plan of Ancient Corinth.
few whole vases could be made up from the extant material. There are two possible explanations. The pottery originally may have been buried at the top of the cliff and through erosion or other causes become dislodged and thrown down on the slope. Some was caught in and around the channel, but much must be lost. G. Roger Edwards suggested that the heavy concentration of material may have resulted from a deliberate packing of the channel for some undetermined reason. Subsequent surface investigations have been unsuccessful; the ravine is planted with fig and olive trees and the field above is unplowed.

The technical quality and the variety of shapes and decoration necessitated study of the deposit. It confirms by its bulk of fine pottery what had only been suggested in the publications of the fragments from Perachora and the Corinthian Agora well, that figure decoration and floral and geometric patterns did not cease in the sixth century but thrived also in the fifth. Moreover, the Corinthian potters continued to pay attention to shape, deriving new forms from old types, or adapting non-Corinthian shapes to local usage. The material from the Agora well showed the importance of Attic wares to which the Corinthian fabric seemed to take second place. The Vryoula deposit reasserts the capabilities of Corinthian potters and painters in the fifth century.

Since the pottery was not found in a closed deposit, it was necessary to examine other Corinthian deposits to ascertain the date of the dump. These deposits, with the material cited from them, are listed in the Appendix; few are published, but references to any mention of them are given. The dates of the deposits as listed are at times in conflict with the preliminary reports, but are based on and for the most part in agreement with the work of G. Roger Edwards who has established a provisional chronology for many of the Corinthian deposits of the classical and Hellenistic eras. Some of the Vryoula shapes, especially the large ovoid lekythoi (5-15, 42-46), kantharoi (16-17, 72-76) and goblets (18, 78-87) are unique or not well represented in other deposits; they are dated by association with the better documented shapes.

The specific arguments for the dating of the material appear in the catalogue. Criteria for dating are shape development by comparanda from closed contexts, deco-

goblets, ninety-six skyphoi, seventy-three cups, two phialai, thirty-four thymiateria bases and lids, one hundred twenty-five miniature vases of all shapes, fifteen test pieces, four cooking vessels, eight lamps, ten terracottas, and two fragments of unidentified shapes. There are many uninventoryed fragments of coarse and cooking ware vessels, not in the above total. There are also a few fragments of non-fifth century material: small Transitional and Late Corinthian wall fragments from two large vessels, a sixth century cup (110), a fourth century cup-kantharos (106) and uninventoryed fragments of Roman and Byzantine fabric. Two fragments of Attic fabric appear in the catalogue, 152-153.

4 M. Z. Pease, Hesperia, VI, 1937, pp. 257-316 (hereafter cited as Pease, D. L. 10). The deposits used for comparanda in studying the Vryoula material are listed in the Appendix, pp. 304-307, and referred to in the study as D. L.

ration, particularly floral designs (palmette, p. 283; ivy leaf, p. 283) and the lion (p. 271), and outside influence (p. 271). The majority of the Vrysoula vases belong to the third and early fourth quarters of the fifth century. The closest published parallels come from the Agora well (D. L. 10), dated 460-420. The Vrysoula pottery begins about mid-century and ends at 415 or 410. Upper limits are established by parallels for some shapes in the Agora well and by the presence of certain datable shapes in that well but not in the Vrysoula deposit, such as the early stage of the blisterware aryballos (140-141, p. 301). The lower limit depends on comparanda from the S. C. well (D. L. 13), particularly decanters (93-94, p. 294) and blister-ware vessels (139-141, pp. 300-301). This dating is strengthened by the stages of the small ovoid and angular lekythoi (88-91, pp. 292-293) in the Vrysoula deposit, and by certain details of decoration, especially the slight exaggeration of the ivy leaf tip of 33, 34 (p. 285) and the incipient linearity of palmette designs, 33, 39 (pp. 285-286). The evidence from outside influence especially from Boeotia (kantharoi, 16-17, 72-76, pp. 276-277, 290-291) and possibly from East Greece (p. 271) also supports the dating of 450 to 415-410. It may well be that such parallels are accidental and that the disaster which caused the Agora and South Basilica wells (D. L. 10, 11, 12) to be filled in around 420 (see p. 293, note 51) was also the cause for the discarding of the Vrysoula pottery. An absolute chronology must await the publication of the Potters' Quarter deposits.

The deposits of the Appendix were the main source for the dating of the Vry-soula pottery. Other important material comes from graves in the North Cemetery. These offerings, however, were not as useful as other deposits in Corinth, since the funerary vases were for the most part undecorated and many of the shapes do not appear in the Vrysoula material (and vice-versa). Perachora supplies fine comparanda for decoration though not for chronology, since the site was apparently lacking clear stratification.

There are also many non-Corinthian deposits which have been useful. The most important are the fifth century graves at Argos, the Athenian Agora Well south of

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6 C. W. Blegen, H. Palmer, R. S. Young, *Corinth, XIII, The North Cemetery*, Princeton, 1964. Some of the shapes which appear in the graves, such as the blisterware aryballoi and the small ovoid and angular lekythoi, are important for the chronology of the Vrysoula vases. The discovery of closed deposits in Corinth after the North Cemetery excavations has made clear the limited popularity of the above shapes as funerary offerings. All the stages of the shapes do not appear in the graves and thus could not be accurately studied in series. Some of the absolute dating of the graves should thus be revised. Moreover, Miss Palmer points out (*Corinth, XIII*, p. 122) that there is no one type of vase in the graves providing clear and absolute criteria for the chronology of the funerary offerings.


the Stoa of Attalos,9 the well on the Kolonos Agoraios,10 and the fifth century graves from Rhitsona.11

The presence of test pieces (146-150) and three moulds out of the ten terracottas suggests that the deposit was probably created by the discards of a potter's shop in a potters' quarter. Popular shapes are poorly represented, in particular the pyxis, which hitherto seemed to have the most interesting fifth century decoration. Conversely, the broad-bottomed oinochoai, large ovoid lekythoi, and white figured and patterned kantharoi and goblets well represented in the Vrysoula deposit are either totally or significantly unrepresented in the deposits from the Potters' Quarter. There are, in fact, many differences between the material from the two sites. One very productive Vrysoula workshop, that of the Merlin Painter and his colleagues (p. 273), is unrepresented in the Potters' Quarter. The white-on-black technique appears in the Potters' Quarter on goblets, perhaps brought in from Vrysoula, and on only a few other pieces, according to Jack Benson. Floral motifs are common on vases from both sites, but the variety of animals is characteristic of Vrysoula decoration. It is likely that both the Vrysoula and Potters' Quarter establishments made fine wares of popular Corinthian usage (banded skyphoi, one-handled cups, lekanides) but that the Vrysoula potters also specialized in certain types of vases. It is entirely possible that much of the western city was given over to the pottery industry.11a

The kantharoi, goblets, oinochoai, and lekythoi are also absent from sanctuaries and the innumerable wells and graves containing domestic pottery. Thus the use and popularity of these shapes must have been very limited. They may have been intended for sanctuaries as yet undiscovered, for the small size of the kantharoi and goblets suggests votive, not drinking functions. The elaborate size of many of the lekythoi and oinochoai and the fine decoration on all the above four shapes may have resulted in prohibitive prices for most people in need of pottery offerings.

The term "conventionalizing" is often used to describe Corinthian pottery after 550. But the evidence of the Vrysoula deposit speaks against the aptness of the term. Its implication is one of unimaginative stereotyped patterns; yet here we find lively carousing animals, floral motifs painted with care and imagination, vases with both clarity of profile and practicality of shape. With the publication of the Potters' Quarter, it will become evident that large individual workshops thrived in the fifth century, apparently specializing in certain shapes and types of decoration.

11a Further evidence for the existence of separate pottery establishments in western Corinth comes from Anaplopa. A well containing fine Corinthian period material, excavated in 1962, will soon be published by Patricia Lawrence in a volume of the Corinth series.
Some of this decoration is stereotyped, handed down from the fashions of previous periods, as on 1. But in general, the shapes and decorative motifs are well planned and executed. Moreover, on many of the vases there is an innate sense of proportion, with the proper and discreet relationship between the decoration itself, the area it enhances, and the shape of the vessel. This was a characteristic of Corinthian pottery in its finest days and reappears on many Vryssoula vases.

In the detailed study of the vases which follows, the pottery is arranged by fabric; the largest division, fine wares, is arranged by the techniques of decoration, subdivided by shape. This arrangement seems to emphasize the unique vases and places the most interesting examples at the beginning of the catalogue. The order of presentation of shapes in general follows ARV. Naturally, not every shape is represented in each decorative technique. Where strict division by technique would have broken up a natural grouping, as with the banded lekanis bowls and undecorated lekanis lids, all are included in the technique that appears first. All miniatures, regardless of technique, are grouped together, at the end of the fine wares.

At least one example of each shape of the fine wares represented in the deposit appears in the catalogue below. I have noted the statistics of each shape; if no figures are given, the catalogued entry is the only occurrence of the type in the deposit. If the shape has been well documented in a previous publication, I cite that publication with no discussion. If no date for a vase is given, it belongs to the dates outlined in the general introduction, but wherever possible I have suggested the relative chronology of the vase within the deposit.

**CORINTHIAN VASES: FINE WARES**

**Black Figure Decoration**

The term “black figure” is used, despite the lack of incision and added colors of the true black figure style. Incision appears only on 5 and 14, and instead of it reservation (5, 6, 7) or full silhouette (1, 9) is used. When added colors are employed, they do not enhance defined areas as in true black figure; often they are applied in patches (6, 8) or in short strokes to indicate an animal’s coat (2).

Fifth century black figure in the Vryssoula deposit is an animal style; the only other figure is a gorgoneion (6, 7). Most of the oinochoai retain the Corinthian frieze tradition in the placement of the animals, but the designs on the lekythoi are less aligned in this manner. Moreover, some of the animals have no immediate ancestors in the Corinthian drawing tradition; the goats of 5 and the dogs (?) of 15 seem to be new.

By our present chronology, there seems to be a lessening of figure decoration in the late sixth and early fifth century workshops of Ancient Corinth. The reinvigo-

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12 See the Agora S.C. well, D.L. 2.
ration of the decorators' repertory in the second quarter of the fifth century may have included new themes and motifs from non-Corinthian areas. The lions of 2, possibly of 17 and of a vase in the British Museum are very similar to East Greek felines. The lions bristle; that is, on the outer contours of mane and hindquarters appear little separate strokes. As far as I know, this motif does not occur previously on Corinthian felines. The movement also is non-Corinthian. The playful cavorting position seems to be a relaxation of the pouncing movement of the Rhodian Klazomenian lions. Corinthian lions of the true black figure period only prepare to spring. The large heads and pinched bellies of the beasts from both areas are also very similar.

The use of white paint or incision for indicating details on the animals of some Vrysoula vases and the British Museum vase differs greatly from earlier Corinthian work. The body of the animal is no longer articulated into separate areas by incision and/or added colors, but is drawn as a whole, with incision or paint delineating coat and features.

It is not impossible that in the early fifth century, perhaps in the second quarter, Corinthian painters were influenced by designs and techniques in vogue at other ceramic centers. Late Corinthian vases have been found on Rhodes.

1 (C-64-176) Concave broad-bottomed oinochoe. Fig. 2; Pl. 66.
Top of handle restored. H. 0.132, D. 0.16, D. shoulder 0.112 m.

Peeling glaze on upper neck and mouth.
The concave profile is unarticulated and heavy (Fig. 2). On the upper shoulder are maeanders: broken, Z, triple broken. Below the

13 Outside borrowings of shapes is well attested: see the kantharoi, 16-17, 72-76, p. 276). The white-on-black technique of the goblets and kantharoi is not typically Corinthian. See also H. Payne, Necrocorinthia, Oxford, 1931 (hereafter cited as Payne, NC), no. 1493, p. 332, where he suggests that the decoration of speckled birds on a convex pyxis is similar to Rhodian work. The pyxis is one of several vases Payne cites as close in style to the British Museum vase (below, note 14, and Pl. 66).

14 A 1538. Payne, NC, no. 1553, fig. 195, p. 337. The photograph, Plate 66, was taken by Jack Benson and is included with the permission of the British Museum.


The bristles on the Vrysoula oinochoe, 2, are rendered in white paint and incision is used on the British Museum lion. In late black figure sarcophagi from Klazomenai, white paint often took the place of incision. See also the incised white owl from Perachora: Perachora, II, no. 2654, p. 275, pl. 113.

16 See Corinth, XIII, p. 273, grave 423-6, for the reference to the ovoid lekythos in Copenhagen (cited again below, p. 274); and Payne, NC, no. 1548, p. 336, found with the Aphrodite cup by the Pistoxenos Painter.

17 Since only the concave profile has figure decoration, discussion of the shape appears with the black pattern examples, pp. 278, 281.
FIG. 2. Profiles (1:2). 1-26 Oinochoai; 50-70 Lids.
ridge of the lower shoulder is a Z maeander. On the wall are elongated panthers with frontal heads turned back, drawn in unrelieved silhouette. They walk left amid scrappy filling ornament covering most of the field. The ornament is limited to swastikas, dotted crosses and X's, and branches with leaves usually unattached. The tail of one panther points upward. The lower wall and foot are black-glazed.

2 (C-64-177) Concave broad-bottomed oinochoe. Figs. 2, 6; Pl. 66.
Profile complete. H. 0.099, D. 0.118, D. shoulder 0.082 m.
Previously published in B.C.H., LXXIX, 1965, p. 692, figs. 6, 7; Archaeological Reports for 1964-65, p. 8, fig. 6.
On this and a number of other oinochoai, the system of banding is identical. At the shoulder below the handle is a black glaze band between two added red-brown lines. At the lower termination of the wall is a band of red-brown between two brown lines above and below it. The outer edge of the flaring wall is black-glazed and the glaze continues to the bottom of the vase. See 3, 4, 19, 20, 26, 28, 33. No. 27 has the same shoulder scheme but fewer added lines on the lower wall; 2, 27, 28, and possibly 3 had white dots on the black band at the shoulder. There are additional similarities, discussed below.

On 2, the upper shoulder bears a broken maeander, the ends of which are often clubbed; Z maeander; and triple broken maeander punctuated by saltire squares (Fig. 6). On the wall are a boar (Pl. 66), a deer, and a lion (Pl. 66) running left amid foliage. The filling ornament is extremely similar to that on 1 (dotted X's and crosses, swastikas, leafy branches); although both show great linearity in the drawing the ornament of 2 is neater than on 1. White paint indicates the animals' eyes, the heavy coats of the boar and lion, and the dappled on the deer. The latter has long horizontal antlers, not too well distinguished anatomically from the branches in the field around them. The formation of the boar's bristles of the spine by a horizontal line of white paint is well within Corinthian tradition. He has, however, a tremendous hump in his shoulder unlike any previous boar, Corinthian or otherwise.

The animals are quite similar to those on a vase in the British Museum, Plate 66, where, however, the details of the animals are incised. The nine Vrysoula oinochoai cited above all have designs similar to motifs on the London vase. Jack Benson has named the master of that vase the Merlin Painter.

3 (C-64-254) Concave broad-bottomed oinochoe. Fig. 5; Pl. 66.
Wall and shoulder fragment. P. H. 0.055 m.
Peeling glaze. See 2. The vase was originally decorated on the shoulder with maeanders as on 2, but without saltire squares. On the wall are two water birds (Fig. 5). The field has the same filling ornaments as 2, but is less cluttered.

4 (C-64-253) Concave broad-bottomed oinochoe. Pl. 66.

18 A 1538. Payne, NC, no. 1553, p. 337, called an "amphora" without handles.
19 Payne, NC, p. 337 cites other vases resembling the London vase. For similar animals, see the fragments from Mycenae in J. M. Cook, B.S.A., XLVIII, 1953, pl. 21, D. 23, p. 53; for incised birds, Payne, NC, no. 1493.

There are similarities also in the drawing of the palmette and lotus with a chevron and/or dot under the volute and in the alternating placement of the leaf and berry cluster of the ivy chain. Some elements, however, suggest that the British Museum vase is earlier than the Vrysoula vases of the same workshop, especially the pointed lotus leaf in the bottom register (see also Pease, D.L. 10, no. 111, fig. 21) and the more compact quality of the palmette on the London vase. The swastika design in the next to last register of the London vase does not appear on any Vrysoula vases. Note also that in Payne's drawing of the boar, the shoulder is marked off from the rest of its body, unlike its Vrysoula counterpart.
Handle, part of upper shoulder and wall preserved. P. H. 0.063, D. shoulder 0.072 m.

See 2. The glaze is a muddy brown and has dripped and run in places. The artist intended to draw birds on the shoulder similar to those of 3, and attempted a triple broken maeander on the wall, but had little success. A school piece?

5 (C-64-162) Ovoid lekythos. Pl. 66.

P. H. as restored 0.21, D. 0.154 m.

Previously published in B.C.H., LXXXIX, 1965, p. 691, fig. 5. More than half the total vase is preserved. At the lower neck is an enclosed design of dotted loops. On the shoulder are two confronting animals, horned, long-eared, and long-tailed, probably intended to be goats. The left beast has a reserved belly with diluted glaze lines indicating the ribs. His opponent is drawn in silhouette with a reserved eye. Incision indicates the teeth and hair of both. The strokes of diluted glaze between them perhaps represent grass. The painter removed a layer of clay from the area of the open mouths, allowing the eyes and muzzles of the beasts to stand out more clearly.

Nos. 5-15 and 42-46 document a shape known hitherto only in a few examples and in the very small editions, 88-91. The Vrysooula deposit contained over sixty examples of this large form, known as ovoid lekythoi, of which sixteen with figure and pattern decoration on the shoulder have been catalogued. They are large vases: 42, the only complete one, stands 0.245 m.; 5, if complete, would be taller. The ovoid walls are decorated with wide and narrow bands of glaze and added colors, usually carefully applied. The designs appears only on the sloping shoulder.

The profile (Fig. 4, No. 42) shows a single reversing curve from the small foot, often unarticulated on the resting surface, to the flaring rim. The point of greatest diameter appears approximately midway between neck and foot. There is no drip ring at the base of the neck and no thickening or offsetting of the lip. The small handle is attached at mid or lower neck and far enough down on the outward curve to create a shoulder for special designs. On 9, 10, and 45 the neck was made separately.

The ovoid wall profile of both catalogued and uncatalogued examples remains constant. The only change appears in the foot: from low ring foot, to examples with the foot unarticulated on the lightly concave bottom, to one example with a totally flat resting surface.

This is a very rare form. Only two other examples are documented from Corinth. One from the S.C. well, D.L. 13 (C-37-462) has only the foot and lower wall preserved. The bottom is flat and the banding careless. A more tantalizing fragment was found in the Terracotta Factory. 20

The lip, neck and upper body are preserved and show an offset lip and area of maximum diameter creating a more globular profile. The ovoid lekythos would therefore seem to be a descendant of the sub-Deaneirea form. 21

6 (C-64-163) Ovoid lekythos. Pls. 67, 68.

P. H. 0.168 m.

Previously published in B.C.H., LXXXIX, 1965, p. 691, fig. 4. More than half the total vase is preserved (Pl. 67). On the lower neck

KP 2550, from an unspecified area of the Terracotta Factory.

A similar vase from Rhodes, now in Copenhagen (C.V.A., Denmark, 2, Copenhagen, 2, pl. 79, no. 2, p. 58; H. 0.236 m.) is decorated only with zigzags and dots on the neck. The belly is swollen and the lip is offset.


H. Palmer, Corinth, XIII, p. 140, suggested that the small ovoid and angular lekythoi (88-91 herein) replaced the black-glazed lekythoi of mid-sixth to early fifth century, on the latest examples of which the drip ring disappeared.
is an enclosed wavy line. Below, to the left, are two confronting cocks (Pl. 68, bottom) in black silhouette with splotches of added red and white; at the right a gorgoneion (Pl. 68, top), preserved above the mouth. The black nose and brows are continuous, and a line of added white runs across the brow and around the contour of the nose. A bit of the upper lip appears at the lower break. On her right cheek is a spot of added red, either the upturned corner of the mouth or a highlight on her cheek.

A miniature plate from the Circular South Shrine (D.L. 8) has a gorgoneion. Although the glaze on the plate has badly peeled, the rendering of the hair and the continuity of brows and nose appear to be similar. For an even sketchier and much uglier example, see Payne, NC, no. 1515, illustrated in R. Pettazoni, Ausonia, IV, 1909, p. 217, fig. 51.

7 (C-64-164) Ovoid lekythos shoulder fragment. Pl. 66.
P. H. 0.069 m.
A single fragment preserves the upper face of a gorgoneion, more carefully drawn than her sister on 6. The hair is neatly scalloped; the nose is not filled in with glaze but is formed by a single glaze line continuous with the brows. The eyes are open at the inner corners. By analogy with 6, the lines of glaze at the left might be the tail feathers of a cock.

8 (C-64-165) Ovoid lekythos shoulder and wall fragment. Pl. 67.
P. H. 0.092 m.
At left, a duck with outlined head and long beak; at right, a cock. Splotches of added red and white on both birds resemble the technique used on the birds of 6; the cocks on both vases are very similar.

9 (C-64-166) Ovoid lekythos shoulder and wall fragment. Fig. 5; Pl. 67.
P. H. 0.157 m. Peeled glaze.
The original figures were at left a bird, at right a lizard seen from above (Fig. 5).

10 (C-64-167) Ovoid lekythos. Fig. 6; Pl. 67.
P. H. 0.136 m.
At the base of the neck is an enclosed wavy line. A double volute palmette is joined by tendrils with two diagonally placed single palmettes on either side (Fig. 6). The floral motif separates two does; the thin silhouette bodies and outline ears resemble the details of a rabbit on a plate from Perachora. The drawing on this lekythos is exceedingly fine and neat. For the palmette motif, see 21.

11 (C-64-168) Ovoid lekythos shoulder fragment. Pl. 67.
Max. dim. 0.025 x 0.032 m.
The single fragment preserves a doe identical to those of 10; it cannot be from the same vase.

12 (C-64-169) Ovoid lekythos shoulder fragment. Pl. 67.
Max. dim. 0.071 x 0.065 m. Thin glaze, misfired to red.
At left a leafy branch; at right a deer ramant whose legs are not preserved. The ani-

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23 Perachora, II, no. 2702, pl. 23. The plate is attributed to the Wide workshop by Callipolitis (p. 164, no. 64). This workshop is responsible for the group of vases, primarily plates and cups, once believed to be Boeotian (S. Wide, Ath. Mitt., XXVI, 1901, pp. 143-156) and now proven to be Corinthian (A. D. Ure, J.H.S., LXXXVIII, 1968, pp. 140-141, with previous bibliography). Callipolitis, p. 142, states that the works of this shop cannot be "... antérieure au troisième quart du ve siècle, si on la compare à celle des ateliers attiques ...." Good examples have recently been published by R. S. Stroud, Hesperia, XXXVII, 1968, pp. 302-303, pl. 87, b-d, from the Sanctuary of Demeter and Kore. Others have come from deposits in the Potters' Quarter (Callipolitis, p. 163, nos. 61-63; no. 61, KP 2786, came from the Road Deposit, hitherto given a terminal date well before ca. 450. See D. L. 4).
mal's elongated body and frontal head turned back resemble the panthers of 1.

13 (C-64-276) Ovoid lekythos neck and shoulder. Pl. 67.
P. H. 0.115 m. Thin reddish glaze.
At left and right are branches with unattached leaves, framing a bushy-tailed fox with head turned up and back; beneath his tail is a dotted cross. For the drawing cf. Perachora, II, no. 2710, pl. 113, although a late sixth century date is suggested for the latter.

14 (C-64-329) Ovoid lekythos shoulder fragment. Pl. 67.

WHITE FIGURE DECORATION

White figure indicates a white-on-black technique; details are indicated by reservation (the eye of the animal on 17) or by diluted glaze strokes (the cocks of 18). The two shapes employing this technique are kantharoi and goblets, both of which appear here for the first time in the published repertory of Corinthian shapes. The technique is well known in other fifth century ceramic centers, as in Boeotia, but it has never been so well documented as a significant Corinthian form of decoration. Only a few fragments from Corinth and Perachora showed its use hitherto.

The quality of the black glaze and added white on these vessels is extremely high, as is also the throwing and firing. As in many of the black-figured examples, the types and renderings of both the figure and pattern motifs in the white-on-black technique often depart from older Corinthian work.

16 (C-64-106) Vrysoula kantharos. Fig. 5; Pl. 67.
Part of wall and one handle remain. H. as restored 0.056, D. 0.069 m.
The obverse has a long-necked bird and foliage; the reverse a rearing animal and foliage. The species are indeterminable.

The kantharoi, 16-17 and 72-76 represent a shape new in the Corinthian repertory, but based on a well documented type. Since they have been found nowhere else in Corinth the name Vrysoula kantharos has been adopted for them. The profiles (Fig. 3) of these entirely black-glazed vessels show handles springing above the rim and attached at mid-wall (except in 17 where the handles terminate at the lower wall), a tall concave wall flaring out at the rim, and a conical foot with a slight stem. Bands of white set off the concave wall, and another appears on the upper foot or stem. Added red enhances the lower foot and often the inside of the wall below the rim.

The Vrysoula kantharos seems to depend on a specific type of Boeotian kantharos, but with marked differences. The handles terminate in the middle of the wall, not at its base (except on 17, clearly more satisfactory functionally and aesthetically). The vessel does not

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24 Ure, Sixth and Fifth, Type C, pp. 36-37, especially grave 123-21 and 22, pl. X. Sparkes in his appendix, p. 130, gives the date of grave 123 as 430-420.
have so deep a bowl as the Boeotian prototype, nor are the wall and bowl so clearly demarcated by ridges.

Rhitsona Type C has a limited range of about 440-420. The initial date would be appropriate for the suggested time span of the Vrysoula deposit. If the shape was borrowed quite soon after the Boeotian model was introduced, we can give the Corinthian version some range of time within the limits defined for the deposit by the better documented vessels. Some range is necessary as the flat foot of 76 suggests the change within a shape visible in the deposit from sharp articulation to increasing carelessness.

White figure and white pattern decoration are not so characteristic of Rhitsona Type C, but the scheme of red and white bands does closely resemble the decoration of the goblets, 18, 78-87. The two have so much in common (probably use only as votives, small size of most, conical foot and slight stem, thin fabric, quality of glaze, white-on-black technique) that one would expect the invention of the goblet and the adaptation of the Boeotian kantharos to be contemporary. The goblet, however, appears in earlier fifth century deposits (see p. 292) and thus, according to the Rhitsona chronology, appears too early for the two shapes to have been introduced together.

17 (C-64-107) Vrysoula kantharos. Figs. 3, 5; Pl. 67. Foot restored. H. as restored 0.072, D. 0.067 m.
The handles terminate at the lower wall. The obverse has a rearing animal and buds beneath it; the reverse a long-tailed animal walking left, probably a lion (see above, p. 271).

18 (C-64-112) Goblet. Pl. 67. Part of upper wall and one handle preserved. P. H. 0.061 m.
Two confronting cocks have eyes and feathers drawn in diluted glaze on the white paint. For other cocks see 6 and 8. For the shape, see below, 78, p. 291.

Black Pattern Decoration

Nos. 19-69 are vases with patterns in black glaze on the light clay of the vase. The patterns range from complicated floral motifs of palmettes and ivy chains and maeanders of all types to vases with bands of red and black encircling the whole vase. The latter are included in this section, not under banded wares (88-99), because the dark patterned look of 25, 40, 50, 51 differs greatly from the light open appearance of the banded examples.

The individual designs are discussed in the catalogue. In general the work is carefully executed. All the designs but those of the ovoid lekythoi encircle the vases, thoughtfully placed to set off shoulder and wall. On the ovoid lekythoi, designs appear only on the shoulder and are usually static, not running, patterns (see however, 44). As on the black-figured examples, the bodies of the lekythoi are simply banded. The profile demands such simplicity. In this harmonious combination of shape and decoration the Vrysoula potters and painters created one of the most attractive vessels not only in the deposit but also in the whole Corinthian repertory.

Black glaze is used exclusively for the floral motifs except on 46. The only variation of the decoration in some examples is in the strength of the glaze: full

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25 Or later? See A. D. Ure, Hesperia, XXXI, 1962, no. 9, pp. 372-373, dated to the last decade of the fifth century. The lower limit of the shape need not concern us, for there is no reason for the Corinthian potters to have paralleled exactly the Boeotian prototype.
strength for the tips of palmette leaves and volutes and for the ivy leaf and berry clusters; diluted glaze for the tips of ivy leaves, for stems, and for the lower parts of palmette leaves. Most other designs are rendered in black exclusively; the tongue pattern is often executed in black and added red or in glaze of alternating strength. No. 29 is 'bilingual'; the shoulder design is in black glaze and the wall design in white.

Fig. 3. Profiles (1:2). 17, 73 Kantharoi; 83, 84 Goblets; 59, 60 Plates; 65-69 Thymiateria; 92 Lekythos; 106 Cup-kantharos.

19 (C-64-179) Concave broad-bottomed oinochoe. Pl. 67.
Part of shoulder, wall, and handle preserved. P. H. 0.050, D. 0.099 m.
Nos. 19-40 and 1-4 belong to the broad-bottomed form of oinochoe with trefoil mouth, until now a relatively undocumented Corinthian shape of the fifth century. There are three different profiles of the vertical wall: concave (1-4, 19-25), convex (26-32) and straight (33-40); 41 is a neck fragment. All three varieties have a handle attached at the lower shoulder, rising vertically above the mouth and returning to a point of attachment at the back of the mouth which characteristically has a trefoil form (but see 28). There is a vestigial drip ring at the base of the neck, and many of the vessels also have a shoulder ridge below the lower attachment of the handle. I note where that ridge is not present. Some of the oinochoai have a
FIG. 4. Profiles (1:1 except 42, 1:2). Lekythoi.
Fig. 5. Decoration. 3 Oinochoe; 9 Lekythos; 16, 17 Kantharoi.
foot of the flat ring form not sharply articulated from the bottom of the vase (2, 19, 20, 22, 23, 24, 26, 31). The straight-sided variant has a thickening at the lower termination of the wall in place of a foot. See the profiles, Figure 2.

The concave type in the most articulated examples has a sharp flare at the lower wall which is also the point of maximum diameter. Nos. 1, 23, 24 have a less defined concave profile; the area of greatest diameter bulges out and in 1 is lifted much higher than on the other vases, giving the vessel a dumpy appearance.

Potters of the convex-sided variant often omitted the shoulder ridge, and in general the type shows a more continuous transition between shoulder and wall, similar to a globular pyxis; 27 has a dumpy appearance with the area of maximum diameter near the termination of the wall; 26 has a more gradual curve to the area of greatest diameter.

The straight-sided variant is the most consistent of the three in all the examples, with cylindrical profile, lack of foot, and sloping shoulder. The sizes of all the examples differ considerably.

The shape originates in the sixth century form with trefoil mouth,26 but the fifth century forms vary in the sharper articulation of the shoulder and in the development of three distinct profiles. The straight-sided type, the nearest relative to the sixth century form, appears in continuous series throughout the fifth and early fourth centuries in Corinthian deposits. It is as yet unclear when the other two forms were introduced. Small examples with concave and convex sides also appear in fifth century deposits, but nothing comparable to the sizes of 1 or 26 is well preserved.27

The concave profile is the least documented. No examples were found in the Agora well (D.L. 10), although convex-sided oinochoai were present. There are two small and late examples from the Rectangular South oinochoai (KP 900; D.L. 9) and the S.C. well (C-37-527; D.L. 13). The latter is very sharply articulated but is decorated only with tongues and bands. The concave profile seems to become elongated in the early fourth century, and is superseded perhaps by the very svelte and ribbed oinochoe characteristic of the fourth century.28

One oinochoe with the heavy profile of 1 was found in a grave on Ithaca,29 there given an early fifth century date on the basis of the few published examples from the Corinthian Potters' Quarter; but everything else in the grave appears to be late fifth century. The process of pottery chronology observable in the deposit (from sharp precise articulation of profile to elongation and blurring of the articulation) would require a date for 1, 23, 24 later than for 2 and similar examples.30 The presence of a very small foot and often total absence of a foot also suggests that we do not have in the deposit examples from the very beginning of the series. It may be that the larger broad-bottomed oinochoai had a limited and special usage as offerings; that would explain their absence in quantity from other Corinthian deposits.31

26 Payne, NC, pp. 315, 325.
27 There is one large fragment from the Road Deposit, D.L. 4, KP 2416, with a shoulder ridge and decorated with a myrtle chain. The profile seems to indicate that it came from the shoulder of a large concave oinochoe.
28 There is a fine example of this increasing elongation from the Potters' Quarter, KP 203, but without good context. See also the vases found at Kirrha: P. Lemerle, B.C.H., LXII, 1938, p. 470, pl. LIV, b.
29 H. Waterhouse, B.S.A., XLVII, 1952, p. 234, grave 9, no. 1, fig. 6, b.
30 Yet, despite the different profiles and dissimilar black figure style, the times of manufacture of 1 and 2 ought not to be too far apart, for the linear filling ornament on both vases is exceedingly similar.
31 Perachora is the only site to my knowledge in which a good number of broad-bottomed oinochoai have been found. See Perachora, II, nos. 2602-2654.
Uncatalogued fragments of broad-bottomed oinochoai number eight concave, seventeen convex, and twenty-four straight-sided vases. Two undecorated oinochoai lids were also found.

No. 19 shows the scheme of banding typical of the Merlin Painter’s workshop (see 2). There is no shoulder ridge. On the shoulder running right is an ivy and berry cluster chain. The leaves are plump; the cluster is composed of seven dots around a central eighth one. On the wall is a triple broken maeander.

The painter of this vase was very meticulous. The maeander has few elbows at the turns, and the two elements of the floral chain are carefully arranged one above the other. The decoration was executed before the banding, for in one place the artist had to omit the top two lines under the maeander to prevent drawing over the geometric pattern.

For the chronology of the ivy chain, see Talcott, pp. 500-501. The gradual loosening of the motif as outlined by her for Attic ivy designs has a parallel development in Corinth. The Vrysoula chains are for the most part similar to the one illustrated in her article. A slightly later stage, however, in which exaggeration of the tip of the leaf is beginning, appears in 33 and 34. Similar exaggeration appears in the design on lids from the Rectangular South Pit (KP 2487; D.L. 9) and Circle Deposit (KP 722; D.L. 15) of the Potters’ Quarter; and is well illustrated by a fragment in Perachora, II, no. 2648, pl. 113. Plump ivy leaves similar to those of 19 decorate a skyphos fragment from the Road Deposit (KP 2431; D.L. 4). All these chains have loose wavy stems.

20 (C-64-251) Concave broad-bottomed oinochoe. Pl. 69.

P. H. 0.055, D. 0.125 m.

See 2. The wall preserves the lower half of an ivy chain running left but with the leaves turned back. The characteristics of the drawing are the same as in 19 but the artist was less precise.

21 (C-64-178) Concave broad-bottomed oinochoe. Pl. 67.

Handle restored. H. 0.08, D. 0.083, D. shoulder 0.063 m.

Slight shoulder ridge. On the shoulder are tongues of alternating black and purple between diluted glaze lines. On the wall is a vertical volute palmette and lotus chain.

The majority of the palmettes on the Vrysoula vases have similar characteristics. The central leaf is independent of the calyx and around the leaf are smaller separate petals, some of which may be clubbed. The tips of the petals are usually rendered in full strength glaze, the blades in diluted glaze.

Material from deposits in Corinth suggests a tentative chronology for the palmette design. The earliest examples, probably of the late sixth century (Road Deposit, D.L. 4) show petals rising from a calyx that bridges the volutes. It is executed in black silhouette without incision. In early examples of the palmette and lotus chain, the lotus appears in added brown or orange, but by the second quarter of the fifth century the entire design is executed in black glaze, the only variation being in the strength of the glaze. Also by the early fifth century the bridge-calyx disappears and a large dot of glaze replaces it.32 Gradually the petals become free of the calyx and by mid-century appear to be clubbed; the central petal is emphasized at the expense of the others. Encrusted and diagonal palmettes appear before mid-century; lyre palmettes seem to be introduced later.33 By the fourth century the petals are thin and

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32 As illustrated by the decoration on a plaque, A. N. Stillwell, Corinth, XV, ii, The Potters’ Quarter, The Terracottas, Princeton, 1952, p. 242, no. 67, pl. 52, “... probably not to be dated earlier than the fifth century.”

33 Enscrolled palmette: 27. Diagonal palmette: 33. Lyre palmette: 27. See Pease, no. 111, fig. 21 (D.L. 10) for the diagonal palmette; Payne, NC, no. 1514 for the diagonal and encrusted.
linear. This would seem to parallel the development in Attic drawing of the design, except that in the latter the symmetry and relationship of petals to calyx is more precise throughout the development.

The artist of 21 liked very thick glaze, standing out strongly against the highly polished yellow surface of the vase. He also often misjudged the spacing between palmette and lotus. There are fragments of a concave oinochoe (KP 2552) decorated by the same hand from the Potter's Quarter, but unfortunately not from a defined context.  

22 (C-64-331) Concave broad-bottomed oinochoe. Pl. 67.

Handle, mouth, neck missing. P. H. 0.062, D. 0.08, D. shoulder 0.059 m. Glaze misfired to red-black.

No shoulder ridge. The lotus and palmette chain on the wall shows the same peculiarities of design as that of 21; the two oinochoai are by the same hand.

23 (C-64-364) Concave broad-bottomed oinochoe. Fig. 2; Pl. 69.

Mouth, neck, handle, most of shoulder missing. P. H. 0.063, D. 0.13 m.

Slight shoulder ridge; the wall is not sharply concave (profile, Fig. 2). In most areas the glaze is a thick red-brown and peeling; the clay is reddish. Although colors may result largely from kiln conditions, Dr. Marie Farnsworth informed me that there are two types of Corinthian clay, the usual light colored fabric from the lower areas of Ancient Corinth and a red-dish clay from Acrocorinth. The brown-red glaze of 23 and 24 cannot be classified as intentional red glaze.

On the shoulder are radiating tongues of glaze and added red-brown. On the wall a closely set chain of ovoid leaves and berries runs to the right. The stems are vertically oriented. For similar patterns but less rigidly drawn, see 29, 47, 72.

24 (C-64-365) Concave broad-bottomed oinochoe. Fig. 6; Pl. 69.

Mouth, neck, handle missing. P. H. 0.059, D. 0.122 m. Red-brown glaze.

The vessel has a very heavy appearance. The shoulder bears badly placed tongues of glaze and added red-brown. On the upper wall are exceedingly sloppy chevrons and buds (Fig. 6). For other chevron motifs of later fifth century Corinthian vases see Pease, no. 97, fig. 20 (D.L. 10) and Karouzou, fig. 3, grave 2.

25 (C-64-268) Concave broad-bottomed oinochoe. Pl. 69.

Complete profile except handle. H. 0.062, D. 0.058 m. Thin gray-brown glaze.

Slight shoulder ridge. No. 25 represents the small, more usual type of broad-bottomed oinochoe with very simple decoration, limited to tongues on the shoulder and large bands on the wall.

26 (C-64-249) Convex broad-bottomed oinochoe. Figs. 2, 6; Pl. 69.

P. H. 0.12, D. 0.160 m. Glaze partially peeled.

34 A good example of such linear work appears on a pyxis shoulder from the Baths of Aphrodite (D.L. 19; C-60-253) of probably the second quarter of the fourth century; another fragment possibly by the same hand was found in the Terracotta Factory, KP 2250. See also one of the Kirrha oinochoai, B.C.H., LXII, 1938, pl. LIV, b, upper left.

35 The Potters' Quarter vase was brought to my attention by Jack Benson.

36 As described by M. Farnsworth and H. Wisely, A.J.A., LXII, 1958, pp. 165-173. But see Pease, no. 111, fig. 21 (D.L. 10); the palmettes on the lid are painted in a very hard and uniform red "glaze."

37 A similar pattern appears on a Boeotian vase from the Athenian Agora which Mrs. Ure calls myrtle (Ure, Hesperia, XXXI, 1952, no. 5, p. 371). Sparkes, p. 122, discussing the Teisian skyphos calls this pattern laurel. Lucy Talcott pointed out the Boeotian connection in the use of the pattern on the Vrysoula vases.
Fig. 6. Decoration. 10, 42 Palmettes; 26 Palmette and Lotus; 33 Diagonal Palmette; 27 Lyre Palmette; 27 Enscrolled Palmette; 2, 28 Maeander with Saltire Squares; 24 Chevron and Bud.
See 2. The convex profile (Fig. 2) has a fine bell-shaped curve. On the shoulder are maeanders: Z, and both single and triple broken types. On the wall is a vertical palmette and lotus chain with a dot or chevron under the volute of the palmette and a chevron under the lotus. This is also characteristic of the same motif on British Museum vase A 1538 (Pl. 66). The leaves of the palmettes are symmetrically arranged and the central vertical petal is not as stressed as those of 21 and 22. The design is restored in Figure 6.

27 (C-64-332) Convex broad-bottomed oinochoe. Fig. 6; Pl. 69.

P. H. 0.062, est. D. 0.13 m. Two non-joining fragments from the same vase. Peeled glaze.

Slight shoulder ridge. See 2. On the shoulder are encrooled palmettes; on the wall horizontal lyre palmettes running right. Designs are restored in Figure 6.

A fragment in Perachora, II, no. 2646, pl. 113, is decorated with a similar encrooled palmette; the chevron under the volute links it to the Merlin Painter's group. See also the pyxis in Bonn, Payne, NC, no. 1492, illustrated in G. Weicker, Der Seelenvogel, Leipzig, 1902, figs. 66, 67, p. 142.

28 (C-64-324) Convex broad-bottomed oinochoe. Fig. 6; Pl. 69.

Parts of neck, shoulder, upper wall preserved. P. H. 0.043 m.

See 2. The mouth does not have the canonical trefoil form, but was originally spouted with projecting cones at juncture of spout and neck. On the shoulder is an ivy chain running right. The wall bears the upper part of a triple broken maeander punctuated by saltire squares (Fig. 6). The careful drawing closely resembles the work on 19, but the ivy chain is more loosely organized.

29 (C-64-356) Convex broad-bottomed oinochoe. Pl. 69.

Fragment of lower shoulder and upper wall. Max. dim. 0.033 x 0.047 m.

No shoulder ridge. The black band at the edge of the shoulder bears white dots. On the shoulder an ivy chain runs left; the design of the upper wall is a white pattern leaf and bud chain, similar to 23. The Vrysoaula deposit contained few oinochoai sherds with the white pattern technique. There are, however, a number from Perachora (Perachora, II, nos. 2647-2654, p. 275, pl. 113).

30 (C-64-350) Convex broad-bottomed oinochoe. Pl. 69.

Wall and shoulder fragment. P. H. 0.071 m.

No shoulder ridge. With maximum diameter near the top of the wall, 30 resembles a globular pyxis in profile. On the shoulder a Pi pattern, triple broken and Z maeanders; on the wall broken maeanders double and triple. The ends are often enlarged or clubbed. The drawing is very uneven.

31 (C-64-270) Convex broad-bottomed oinochoe. Pl. 69.

P. H. 0.039, D. 0.058 m.

No shoulder ridge; squat profile. White dots appear on the shoulder band. On the shoulder are dots and broken and Z maeanders; on the wall a double broken maeander.

32 (C-64-272) Convex broad-bottomed oinochoe. Pl. 69.

Half of shoulder and upper wall preserved. P. H. 0.05 m.

No shoulder ridge. The decoration is limited to thin lines and a zone of complementary T's below the handle.

33 (C-64-252) Straight broad-bottomed oinochoe. Fig. 6; Pl. 69.

Lower break at mid wall. P. H. 0.075, D. 0.085 m.

See 2. Slight shoulder ridge. On the shoulder are diagonal volute palmettes (Fig. 6), with some thin and linear petals. The wall has an ivy and berry cluster chain running left. The leaves are broad and short, the diluted glaze tips very distinctly set off from the rest of the leaf.

34 (C-64-352) Straight broad-bottomed oinochoe. Pl. 69.
Part of shoulder and upper wall remain. P. H. 0.043, est. D. 0.064 m. Orange clay, mud-brown glaze.

The shoulder tongues are sloppily planned and drawn. On the wall is the upper half of an ivy and berry cluster chain running right. The design is too large for the size of the vase. Lack of careful planning and drawing excludes 34 from the Merlin Painter’s group listed under 2. As in 33, the drawing of the ivy leaf shows a slightly later state than the other renderings of the motif in the deposit.

35 (C-64-250) Straight broad-bottomed oinochoe. Pl. 69.

Mouth, neck, floor missing. P. H. 0.095, D. 0.104 m.

On the shoulder are tongues in black and red-purple. The interlinking floral chain on the wall is a palmette and lotus design, drawn in unarticulated silhouette (aptly described as Christmas tree or Rorschach palmette).

This variety of palmette chain provides a clear link with the careful work of the Corinthian period. The incised and colored design becomes less precise until it reaches a stage (represented on Plate 69) of an early fifth century oinochoe (C-31-170; D. L. 3). Incision is then often omitted entirely. On a few examples of mid and later fifth century vases, the design is tightened up and the Rorschach pattern of 35-38 results. See Pease, no. 99, fig. 20 (D. L. 10); Corinth, XIII, grave 336-e, pl. 90; Perachora, II, no. 2622, pl. 112. There is a fragmentary oinochoe from the Rectangular South Pit (KP 2484; D. L. 9), with a similar design, closer to the drawing of 38 than 35-37. A similar palmette appears also on a very late Klazomenian sarcophagus by the Hopkinson Painter. The evolution of the silhouette palmettes can be traced in purely Corinthian work, but the similarity between the designs from the two different areas is striking; to my knowledge such silhouette palmettes appear nowhere else in the fifth century.

36 (C-64-353) Straight broad-bottomed oinochoe. Pl. 69.

Shoulder and wall fragment. Max. dim. 0.051 x 0.074 m. Red-black glaze.

See 35 for the design. Nos. 35-37 appear to be by the same hand.

37 (C-64-354) Straight broad-bottomed oinochoe. Pl. 69.

Shoulder and wall fragment. Max. dim. 0.042 x 0.073 m. Red-black glaze.

No shoulder ridge. See 35.

38 (C-64-391) Straight broad-bottomed oinochoe. Pl. 69.

Wall fragment. P. H. 0.059 m. Peeling glaze.

The palmette and lotus chain differs from that of 35-37, for the lotus does not have a large bulb at the base nor are the motifs set on high stems. The lotus is rendered with greater simplicity, resembling the same motif of the more usual variety on the Vrysoula vases.

39 (C-64-390) Straight broad-bottomed oinochoe. Pl. 69.

Upper wall fragment. Max. dim. 0.036 x 0.066 m. Orange clay, red-brown glaze.

The palmette leaves are very clubbed, showing the latest stage of drawing the palmette in the deposit.

40 (C-64-180) Straight broad-bottomed oinochoe. Pl. 69.

Intact except for part of mouth and handle. H. 0.068, D. 0.053 m. Streaky thin glaze.

No shoulder ridge. This small example is the best known of the fifth century broad-bot-

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28 See Payne, NC, fig. 62, vis-a-vis the drawing of the Rorschach type, fig. 65c of a vase in Athens which I have not seen. It is dated by Payne, p. 332, no. 1502, to the end of the sixth century.

29 As illustrated in Perachora, II, no. 2607, pl. 112, and no. 2754, pl. 114; C. Dugas, Délos, X, Les Vases de l’Héraion, Paris, 1928, no. 483, pl. 35, A.

30 R. M. Cook, J.H.S., LVI, 1936, pp. 58-59, pl. 1. In C.V.A., Great Britain, 13, British Museum, 8, p. 47, Cook dates the sarcophagi by this artist to approximately 470-460.
tomed oinochoai, found in a variety of sites. The decoration is simple, limited to bands and tongues. Among numerous examples see Payne, NC, nos. 1542-1548, fig. 190; Pease, nos. 86-88, fig. 20 (D. L. 10); Perachora, II, nos. 2606-2608, pl. 112; Délos, X, nos. 485, pl. 35 A, 484, 486-487, pl. 35, D; A. Newhall, A.J.A., XXXV, 1931, p. 19, fig. 17.

41 (C-64-269) Oinochoe neck and handle. Pl. 70.

P. H. with handle 0.093 m. Peeling glaze.

The neck is not clear, but has a strainer with three holes near the upper end (for controlling pouring, for keeping out flies?). Below the lower attachment of the handle is a running maeander. A similar oinochoe neck came from the Agora Well, D. L. 10 (C-34-1182), not illustrated in Pease.

42 (C-64-170) Ovoid lekythos. Figs. 4, 6; Pl. 70.

Profile complete. H. 0.245, D. 0.13 m.

Published in B.C.H., LXXXIX, 1965, p. 690, fig. 3.

Profile rendered in Figure 4. On the shoulder are single and double volute palmettes (Fig. 6). For the palmette design, see 21; for the shape see 5.

43 (C-64-257) Ovoid lekythos shoulder. Pl. 70.

P. H. 0.11 m. Dark brown-black glaze.

On axis with the handle is a budded stalk between swastikas. Running towards the center on either side of the handle are ivy and berry cluster chains, with very plump heart-shaped leaves. For the design, see 19.

44 (C-64-366) Ovoid lekythos neck and shoulder. Pl. 70.

P. H. 0.123 m.

The black decoration consists of a chain running right of ovoid leaves.

45 (C-64-349) Ovoid lekythos neck and shoulder. Pl. 70.

P. H. 0.092 m. Glaze fired partly red.

At left a vertical stalk with leaves; at right part of an open asymmetrical scroll and leaf or palmette. The drawing is very careless.

46 (C-64-323) Ovoid lekythos shoulder fragment. Pl. 70.

P. H. 0.095 m.

Preserved ends of ivy leaves converge on a pinwheel rosette pattern. The rosette petals are drawn in red directly on the clay.

47 (C-64-277) Cylinder lekythos wall fragment. Pl. 70.

P. H. 0.102 m.

The evenness of the upper break suggests that it occurred at the shoulder. It may have originally had a white ground, but no trace of the slip remains. A narrow band of ovoid pointed leaves and berries running right is the only decoration. For the design, see 23, 29, 72. One of the best pieces in the deposit.

48 (C-64-392) Cylinder lekythos. Pl. 70.

P. H. 0.105, est. D. 0.052 m.

The cylindrical wall and low disc foot are typical of the Corinthian white-ground form imitating an Attic model (Corinth, XIII, pp. 141-143), but there is no trace of slip or decoration, typical of the shape. One additional fragment was found in the deposit.

49 (C-64-325) Pyxis lid knob and upper lid. Pl. 70.

P. H. 0.054 m. Glossy glaze fired orangy-brown.

Flat knob, concave stem with a ridge at the base. On the knob a Z maeander and dots; at the lower break the beginning of a maeander. The bell-shaped lid resembles the lid of a cylindrical pyxis from grave 333-4, North Cemetery, Corinth, XIII, pl. 50.

50 (C-64-125) Pyxis lid. Fig. 2; Pl. 70.

Intact but chipped. H. 0.042, D. 0.071 m.

The profile, Figure 2, shows a flat knob with moulded stem, lid with a straight gradual descent, and recessed flange. The decoration is confined to alternating bands of color.
51 (C-64-126) Pyxis lid. Fig. 2; Pl. 70.
Completed by restoration. H. 0.072, D. 0.103 m.
The profile, Figure 2, shows a high stemmed knob with slight conical projection at the top; the rim turns inward. Bands of black and red are the only decoration. A similar pyxis lid covered a pyxis in grave 7, Argos: Karozou, p. 46, fig. 28, bottom center. The deposit contains fragments of four more pyxis lids.

52 (C-64-290) Convex pyxis with flat mouth.
Pl. 70.
Rim fragment. Est. D. mouth 0.08 m.
On the raised flat rim a neat broken maenander; on the shoulder are tips of a horizontal scroll palmette. For the shape, see Perachora, II, pp. 278-279, pyxis shape 1.

53 (C-64-330) Convex pyxis with flat mouth.
Pl. 70.
Rim fragment. Est. D. mouth 0.06 m.
Shape as in 52. On the rim a cone pattern between "lamdas"; on the shoulder debased tongues in black glaze and added brown. Cf. Perachora, II, no. 2707, pl. 113, for a similar pyxis with well-drawn tongue design.

54 (C-64-315) Collar mouth pyxis. Pl. 70.
Shoulder fragment. Max. dim. 0.03 x 0.041 m.
Disintegrating glaze, originally forming a tongue pattern. For the shape, see Perachora, II, pp. 278-279, pyxis shape 2. There are three additional uncatalogued fragments.

55 (C-64-314) Exaleiptron shoulder fragment. Pl. 70.
Max. dim. 0.036 x 0.045 m.
Bands and complementing T's on the shoulder. Similar examples in Pease, nos. 82-85 (D. L. 10). The Vrysoula deposit contained fragments of three other exaleiptra. For miniatures see 125. For the name and description of shape and function, see I. Scheibler, Jahrh., LXXIX, 1964, especially p. 80 and fig. 32 (Late Corinthian example).

56 (C-64-316) Kanoun. Pl. 70.
Upper wall, part of horizontal handle remain. Max. dim. 0.037 x 0.031 m.
Fragment from a straight-sided container with rolled rim and horizontal handles pressed to the rim. The interior is glazed, the exterior decorated with a zone of pendant elongated buds. Cf. Pease, nos. 101-103, fig. 20 (D. L. 10). For the term and the relationship between plate and kanoun, see Callipolitis, pp. 118-119.

57 (C-64-124) Lekanis lid fragment. Pl. 70.
P. H. 0.022, est. D. 0.11 m.
No. 70 (Fig. 2) illustrates the shape. Most of the preserved lid of 57 has a reserved band of clay with a black ivy chain. Deposit 17-b, pl. 90, Corinth, XIII, illustrates a similar lid. Another example, but with more closely set leaves, appears in Pease, no. 110, fig. 21 (D. L. 10); it is probably earlier than 57.

58 (C-64-355) Lekanis lid fragment. Pl. 70.
Max. dim. 0.082 x 0.042 m. Glaze fired red-black.
Shape as in 57. On the reserved clay a loosely arranged design of diagonal palmettes. There are six more examples of lekanis lids with black pattern decoration from the deposit.

59 (C-64-148) Plate. Fig. 3; Pl. 70.
Complete vertical profile. H. 0.012, est. D. 0.12 m. Thick red "glaze."
For the shape see Figure 3. In the center of the floor, now only partially preserved, are the tips of a large flower or rosette. On the wall are bands of glaze and added red, carelessly applied. The outer rim has blobs.
The once popular Corinthian plate is badly represented in fifth century deposits, particularly Vrysoula. Parallels for the profiles can be found (Callipolitis, fig. 22, no. 35 for 60), but there seems to be less interest in the shape in the fifth century. The parallel in Callipolitis comes from a time earlier than the bulk of the deposit, but the decoration of 59 and 60 is surely fifth century. The deposit contains scraps of five additional plates.
60 (C-64-149) Plate. Fig. 3; Pl. 70.
Complete vertical profile. H. 0.031, est. D. 0.155 m.
For the shape see Figure 3. On the outer rim and base of the wall, bands of diluted glaze. The convex upper surface of the wall has tongues, alternately black and brown. Lower wall and floor are glazed.

61 (C-64-317) Thin-walled skyphos rim fragment. Pl. 71.
Max. dim. 0.049 x 0.035 m. Worn glaze.
Rim zone with vertically placed wavy lines set off by black and added red lines. Traces of an encroiled palmette are still visible. The more usual decoration for black-patterned skyphoi is a chain of linked buds, as in Pease, no. 76, fig. 21 (D. L. 10); the use of the palmette on 61 is in keeping with the preference for this pattern in the deposit.

62 (C-64-274) Skyphos wall fragment. Pl. 71.
Max. dim. 0.066 x 0.084 m.
Tips of three rays in hairline-thin glaze extend to the upper band of black. Two red lines at the lower edge of the black band, one on the glazed interior. See Corinth, XIII, grave 265-1, pl. 37, early fifth century; 62 may therefore be slightly earlier than the bulk of the deposit. It is also one of its finest pieces.

63 (C-64-101) Thymiaterion lid. Pl. 71.
Complete profile. H. 0.072, D. 0.066 m.
Nos. 63-69 are black patterned thymiaterion lids and bases. The lid profile, Figure 3, 65, is set off from the flat flaring knob by a moulded ring and has little convexity. In the middle of the lid are triangular smoke holes, below which is usually a band of simple decoration, most commonly maeanders. The greater part of lid and knob is banded in red and black. The profile of the bases, Figure 3, 66, 69, shows the rim of the bowl rising vertically from a horizontal ledge to create a secure resting surface for the lid, a high ringed stem, and a conical flaring foot. The bases are banded in black and red. There are twelve uncatalogued bases and fifteen lids. For an unglazed miniature base see 131.

The Agora well (D. L. 10) contained identical thymiaterion lids (Pease, nos. 115-117, fig. 20); the bases are similar but the one preserved stem has no central ring (Pease, no. 118). There is a notable lack of thymiateria in Corinthian deposits.43 There are a few from the Potters’ Quarter and other deposits but too scarce and too badly preserved to ascertain with any accuracy the chronology of the shape. The few complete examples come from deposits earlier than Vrysoula and show the same lekanis type bowl, but a ringless stem, and a more bell-shaped lid with small peaked knob,42 similar to early fifth century Attic thymiaterion lids.43 The Attic thymiaterion bases do not have flanged bowls.44 See also the bases from Olynthus;45 even the banding of two of the examples seems to be identical with the Corinthian examples from Vrysoula.

No. 63 has a broken maeander below the smoke holes. The lid is slightly warped and blackened from successfully burning incense in it and 67 in September, 1964.

41 “Fifth century Corinthian thymiateria . . . do not readily come to mind.” A. D. Ure, J.H.S., LXXXVIII, 1968, p. 140. Although the example painted on the Corinthian cup illustrated therein has a longer stem than the Vrysoula examples, it appears to be similar.

42 There is one fragmentary base from an early fifth century context in the Potters’ Quarter (KP 1556; Road Deposit, D.L. 4), with a beautifully cut stem and two sharp stem rings. For the bell-shaped lid, see the Corinthian example in Délos, X, no. 679, pl. 35 c.

43 As illustrated in E. Vanderpool, Hesperia, XV, 1946, nos. 300 and P 484, pp. 326-327, pl. 66; and K. Kourouniotes in Classical Studies presented to Edward Capps, Princeton, 1936, fig. 23.

44 But see Délos, X, no. 648, pl. 56, possibly Attic?

45 D. M. Robinson, Olynthus, XIII, Vases Found in 1934 and 1938, Baltimore, 1950, no. 1016, pl. 244, nos. 1018-1019, pl. 245.
64 (C-64-102) Thymiaterion lid. Pl. 71.
Complete profile. H. 0.067, D. 0.056 m.
Hook maeander below the smoke holes.

65 (C-64-103) Thymiaterion lid. Fig. 3; Pl. 71.
Complete profile. H. 0.063, D. as restored 0.067 m.
Disintegrating glaze, but traces of a hook maeander are still visible.

66 (C-64-95) Thymiaterion base. Fig. 3; Pl. 71.
Complete profile. H. 0.112, D. 0.087 m.
Orange-brown glaze.

67 (C-64-97) Thymiaterion base. Pl. 71.
Complete profile. H. 0.075, D. 0.067 m.
Stem ring less articulated than that of 66. Warped due to burning incense; see 63.

68 (C-64-98) Thymiaterion base. Pl. 71.
Foot missing. P. H. 0.07, D. 0.065 m. Peeling red-black glaze.
Bowl is less convex than in other examples.

69 (C-64-100) Thymiaterion base. Fig. 3; Pl. 71.
Outer edge of flange broken away. H. 0.08, est. D. 0.063 m. Very small stem ring.

White Pattern Decoration

White pattern decoration is chiefly characteristic of the kantharoi and goblets, as with white figure decoration. Two lekanis lids also employ the technique. The range of designs is not as great as in black pattern decoration. Ivy chains, volute palmette and lotus chains, and several leaf patterns appear, but the favorite motif is the maeander. The technique does not easily allow variation in the strength of the added white, as does black glaze; but the artist of 79 attempted to vary the appearance of the palmette petals through the use of full strength and diluted white. The effect is not very attractive. In general, the work is careful, with the white paint applied thickly on the black glaze.

70 (C-64-123) Lekanis lid. Fig. 2; Pl. 71.
Complete profile. H. 0.059, est. D. 0.165 m.
Profile rendered in Figure 2. Bands of glaze and added red encircle lid and knob, and on one black band are white ivy leaves. The design originally was an ivy and berry cluster chain, but the paint of berries and stems has disappeared. For the motif see 19. A lid in the Louvre is probably earlier.46

71 (C-64-127) Lekanis lid. Pl. 71.
Knob missing. P. H. 0.042, est. D. 0.14 m.
For the shape see 70. Bands of black and added red ring the lid; linked buds in white paint appear on one of the bands. For the pattern cf. Perachora, II, no. 2604, pl. 112; Pease, no. 76, fig. 21 (D. L. 10). Although it is one of the more popular fifth century motifs, this is the only example of it in the Vrysoula deposit.

72 (C-64-104) Vrysoula kantharos. Pl. 71.
Complete profile. H. 0.069, D. 0.071 m.
For the shape see 16. Ovoid pointed leaves and single berries alternating above and below a wavy stem run to the right. Similar designs but with straight stems appear on 23, 29, 47, and a pyxis from Argos.47

46 C.V.A., Louvre 8, France 12, pl. 23, nos. 11 and 13, from Rhodes. The leaves show exaggeration in the shape and the tendrils intertwine.

47 A Corinthian import for an Argive burial: O. Alexandri, Δλυτ., XVIII, 1963, Χρονικά, pp. 62-63, grave 14, pl. 76. The grave has a wide range of pottery: a white ground lekythos of the Beldam Painter's workshop and skyphoi of the last quarter of the fifth century. The Corinthian convex pyxis was a popular shape in Argive graves and elsewhere.
73 (C-64-105) Vrysoula kantharos. Fig. 3; Pl. 71.
Complete profile. H. 0.064, est. D. 0.062 m.
Profile rendered in Figure 3. On the wall an elaborate palmette design placed vertically, and tapering leaves next to the handle.

74 (C-64-108) Vrysoula kantharos. Pl. 71.
Complete profile except for handle. H. 0.071, est. D. 0.064 m.
On the wall vine (?) leaves, running right on a wavy stem.

75 (C-64-358) Vrysoula kantharos. Pl. 71.
Half of wall preserved. P. H. 0.043 m.
The lower half of an ivy and berry cluster chain remains. No. 75 is the smallest example of the type, but all the Vrysoula kantharoi lack respectable Corinthian drinking capacity. It is quite likely that their use was votive.

76 (C-64-357) Vrysoula kantharos. Pl. 71.
Two-thirds of the wall preserved. P. H. 0.055 m.
Flat, not conical foot. The wall bears an unevenly drawn double running maeander.

77 (C-64-319) Kantharos wall and bowl fragment. Pl. 71.
Max. dim. 0.033 x 0.065 m.
The fragment preserves the juncture of an offset lip and convex bowl. Traces of three heart-shaped ivy leaves appear at the upper break. The fragment probably comes from a stemless kantharos with ring handles level with the rim, better illustrated by 104. The shape is discussed under 105.

78 (C-64-113) Goblet. Pl. 72.
Foot and one handle restored. H. as restored 0.157, D. 0.107 m.
Previously published in B.C.H., LXXXIX, 1965, p. 690, fig. 3.
In the handle zone a volute palmette and lotus chain. For the motif see 21.

Nos. 78-87 and 18 are goblets, hitherto unpublished, but examples were found in the Potters’ Quarter. The profiles, Figure 3, 83, 84, show a tall bowl with a continuous convex curve, stem and spreading foot, small cup handles rising vertically and pressed to the rim as on a krateriskos. The foot is conical except in 83 and 85 which have flat resting surfaces. The heights vary from over fifteen centimeters (78) to less than six (85).

The typical decorative scheme consists of horizontal lines of white on the rim, below the handle zone, and on the lower wall. Both added red and white appear on the foot. Lines of added red may be painted on the inside of the bowl (red: 18, 80; white: 79, 82), and red appears in addition to the white lines below the handles on 18, 80, 86. The uncatalogued fragments of this shape can be sorted by decoration into thirty additional vases.

Deposit from the Potters’ Quarter supply contexts for the chronology of the shape. A single example was found in both Stelai Shrine A (D. L. 5) and in the Aphrodite Deposit (D. L. 6) and two each came from the Rectangular South Pit (D. L. 9) and deposits 8 and 9, Trench XXII, Terracotta Factory (D. L. 14). Of the fairly complete examples from the above deposits and Vrysoula, the goblet from the Aphrodite Deposit (KP 1958, Pl. 72) would seem to be the earliest. There is a fine ridge at the base of the bowl, the foot is thin and spreading, and the undersurface deeply conical. The handles are carefully fashioned and are joined to the rim by well articulated handle plates. The decoration has disappeared, but the added colors were carefully applied and the fabric is very fine. The end of the series seems to be the goblet from Trench XXII (KP 2519) with a flat foot unfinished on the undersurface, no visible traces of bands or decoration, and totally unarticulated handles.

Many of the Vrysoula examples still have fine decoration and carefully finished surfaces, but the handles have lost the precise articulation of the Aphrodite Deposit example suggesting that they are early, but not the earliest in the series. The treatment of foot and handles, the use of added red, the quality of the decoration seem to be the criteria for dating. Size is not a criterion, for the Aphrodite Deposit gob-
let measures only seven and a third centimeters, and yet has perfectly articulated handles and handle plates.

If the examples from the Potters' Quarter contexts show the range of the shape, the Vrysoula goblets ought to be dated from mid-century to the later years of the fourth quarter of the fifth century. But with so few examples from deposits as yet securely established, it is risky to construct an exact series.

The shape seems to be purely votive in purpose, as no examples have as yet come from domestic contexts. Most of the goblets are small (six and a half to eight centimeters) and like the Vrysoula kantharoi far below the typical capacity of a Corinthian drinking vessel. 18 and 78 have a more practical size, but they may have been made as very expensive dedications.

The krateriskos is the most apparent source for the shape, 48 but the goblet was most likely an invention of the later first or early second quarter of the fifth century, a time when Corinthian potters seem to have expanded their repertoire of shapes and decorative motifs.

79 (C-64-345) Goblet rim fragment. Pl. 72.
Max. dim. 0.042 x 0.051 m.
Right, a volute palmette; left, the beginning of a diagonally placed palmette.

80 (C-64-348) Goblet wall fragment. Pl. 72.
Max. dim. 0.066 x 0.071 m.
Above white and red lines the tips of diagonal palmettes.

81 (C-64-346) Goblet bowl. Pl. 72.
P. H. 0.091, D. 0.081 m. Worn glaze, fired red-brown.
A chain of laurel leaves, running right.

82 (C-64-347) Goblet wall fragment. Pl. 72.
Max. dim. 0.043 x 0.039 m.
Lower half of ivy and berry cluster chain running right.

83 (C-64-109) Goblet. Fig. 3; Pl. 72.
Complete profile except handle. H. 0.066, D. 0.058 m.
Flat not conical foot. Hook maeander.

84 (C-64-110) Goblet. Fig. 3; Pl. 72.
Complete profile except handle. H. 0.079, D. 0.063 m.
Double broken maeander.

85 (C-64-111) Goblet. Pl. 72.
Complete profile. H. 0.058, D. 0.053 m.
Flat foot. Glaze and added white disintegrating, making the decoration unclear: either a curvilinear maeander or wavy line.

86 (C-64-336) Goblet rim fragment. Pl. 72.
Max. dim. 0.042 x 0.061 m.
Double running maeander, sloppily drawn.

87 (C-64-338) Goblet rim fragment. Pl. 72.
Max. dim. 0.044 x 0.036 m. Worn white paint.
Above: double broken maeander; below: curvilinear broken maeander.

88 (C-64-171) Small ovoid lekythos. Pl. 72.
P. H. 0.138, D. 0.076 m.

Banded Decoration

Nos. 88-99 are banded wares, vases with a limited decoration in bands or lines of glaze and/or added red, retaining a light open appearance. For the skyphos, 98, the term is equivalent to "semi-glazed" used in Corinth, XIII, p. 124 and p. 120, footnote 97. Some of these vessels are the most handsome in the deposit. Although there are relatively few catalogued examples, two of the shapes, the small ovoid and angular lekythos and the banded skyphos are the most popular in the deposit.

48 Suggested to me by Jack Benson. See the cult krateriskoi from Attic sites of Artemis worship, L. G. Kahil, Antike Kunst, VIII, 1965, pp. 20-32; the latter often have an everted lip and a bowl shorter and wider in relative proportions than the Vrysoula goblets.
89 (C-64-172) Small ovoid lekythos. Pl. 72. Complete profile. H. 0.086, D. 0.045 m.

90 (C-64-173) Small angular lekythos. Fig. 4; Pl. 72. Complete profile. H. 0.07, D. 0.037 m.

91 (C-64-174) Small angular lekythos. Pl. 72. P. H. 0.059, D. 0.036 m.

The banded ovoid lekythos is a small edition of the large ovoid lekythos with figure or pattern decoration (5-15, 42-46). The smallest examples have an angular appearance, due to the difficulty of obtaining a true ovoid curve in such small dimensions. The Vrysoula deposit contains over ninety additional lekythoi of ovoid or angular shape.

The development of the small banded lekythos can be followed in deposits from Corinth. The earliest form of the angular profile (90-91) appears in the second quarter of the fifth century, in deposits under the floor of South Stoa Shop XXXIII (Fig. 4, C-33-131) and the Museum West Well (D. L. 7). The shape shows a sloping shoulder, low and broad foot, and well articulated handles. These earliest examples are completely finished, with all string marks removed from the undersurface of the foot. They tend to be taller than later examples, although relative height is by no means the chief criterion of dating. Most of the examples with angular profiles are under eight centimeters.

Examples from deposits of the late second and third quarters of the fifth century (Agora and South Basilica Wells, D. L. 10-12)\footnote{M. Z. Pease postulated that the two South Basilica wells were filled in at the same time as the Agora well, ca. 420, possibly due to a single disaster (Pease, p. 257, note 3). I think that the small lekythos from the Agora well must stand at the lowest limit of that deposit (no. 173, fig. 27), for it is considerably later in shape than the lekythoi from the South Basilica deposits. A fourth deposit, also suggested as contemporary, the Rectangular South Pit of the Potters’ Quarter, D.L. 9 (Corinth, XV, i, p. 31, XV, ii, p. 23), also contained this type of small lekythos. But in sequence, I believe that the lower date of the South Pit deposit ought to be extended closer to the end of century. The small lekythos is even more stemmed and elongated in body and neck than the latest examples from the three deposits mentioned above. The blisterware aryballos (KP 2501) from the South Pit also appears to be very late. For the aryballoi, see 140-141.} show the beginning of elongation in the greater contraction for the foot, slight stemming between foot and body, less sharply offset and sloping shoulder, and attenuated neck. The vases may still be well finished.

In the late fifth and fourth centuries, this disintegration of shape continues. Examples from the S. C. well (D. L. 13; Fig. 4, C-37-472) are more contracted than the lekythoi of the third quarter. The fourth century examples from the S. C. drain (D. L. 17) and S. C. pit (D. L. 18) show extreme elongation and loss of clean lines (Fig. 4, C-37-2650). The latter especially are miserably made with little finish or care in banding.

The two angular examples from the Vrysoula deposit show some elongation and should accordingly be placed between the examples from the South Basilica wells and the illustrated lekythos from the S. C. well (D. L. 13). Elongation and stemming are noticeable, but not to the degree illustrated in the S. C. well vase. This range of dates, third and early fourth quarters of the fifth century, is true of all the uncatalogued examples also. The development

\footnote{In Corinth, XIII, p. 140, the small lekythoi are termed miniature. Since these vases did apparently function as perfume bottles, I have not included them among the miniatures. Miniatures are vases which reproduce a shape in reduced size without the original function, to serve as votive or funerary offerings.}

\footnote{The deposits were unclear from this area, and the stratification lost. In building up the ground level of this part of the Stoa, there is no reason why the builders would not have used refuse from the previous century. The Shop deposit is not included in the deposit list.}

\footnote{In the second quarter of the fifth century, in deposits under the floor of South Stoa Shop XXXIII (Fig. 4, C-33-131) and the Museum West Well (D. L. 7). The shape shows a sloping shoulder, low and broad foot, and well articulated handles. These earliest examples are completely finished, with all string marks removed from the undersurface of the foot. They tend to be taller than later examples, although relative height is by no means the chief criterion of dating. Most of the examples with angular profiles are under eight centimeters.}

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\footnote{The deposits were unclear from this area, and the stratification lost. In building up the ground level of this part of the Stoa, there is no reason why the builders would not have used refuse from the previous century. The Shop deposit is not included in the deposit list.}
of the angular lekythos is also nicely illustrated in Perachora, II, nos. 3346-3349, pl. 124.

Since there are fewer examples of the size of 89, the sequence of development is less clear. They have been found in the three Agora S. C. deposits (D. L. 13, 17-18) and the Rectangular South Pit (D. L. 9). In the examples from the S. C. well, the maximum diameter is located high on the body, the foot is low and broad, the handle well formed; these are also characteristics of the Vrysoula examples. The lekythoi from the South Pit (D. L. 9) and S. C. drain (D. L. 17) are less articulated; in the former the maximum diameter is low on the wall, creating a sagging appearance. The lekythos from the S. C. pit (D. L. 18) as with its smaller brothers shows total degeneration of the shape.

The only published example from Corinth of the size of 88 comes from the North Cemetery (Corinth, XIII, grave 423-6, pl. 67), probably later than the Vrysoula lekythos; the neck is very long and the diameter small; the maximum diameter is less than one-half the height from neck to foot. In general the North Cemetery examples of both ovoid and angular profiles exhibit a range from the early third quarter of the fifth century well into the fourth century with the very attenuated angular example from grave 426-5. The earliest stage of the angular lekythos does not appear among the grave offerings.

The Vrysoula deposit contains lekythoi of the size of 88-89 that show changes in the profile. On a few the clean ovoid shape has become unbalanced due to greater contraction for the foot. But all have fine surface finish, and there is none with the sagging belly of the South Pit and North Cemetery grave 379-6 profiles.

92 (C-64-322) Squat lekythos. Fig. 3; Pl. 72.
Mouth and handle missing. P. H. 0.063, D. 0.055 m.
Neck broken at beginning of outward flare. Slight drip ring. Body and foot banded in black and added red-brown. The profile is rendered in Figure 3.
Although resembling sixth century examples (D. L. 1; E. Brann, Hesperia, XXV, 1956, p. 357, no. 15, pl. 53), 92 is probably imitative of Attic squat lekythoi of the fifth century. There are no similar fragments in the deposit.

93 (C-64-161) Decanter. Pl. 72.
Mouth, portions of neck, shoulder, handles preserved. P. H. 0.067 m.

94 (C-64-273) Decanter. Pl. 72.
Part of wall preserved. P. H. 0.096, est. D. 0.16 m.
Nos. 93 and 94 are decanters, jugs with two handles off-axis and with the decoration limited to bands of glaze. They have been found in later fifth and early fourth century Corinthian contexts in the Agora well (D. L. 10), Votive Deposit V of the Asklepieion (D. L. 16), and Perachora. Another example came from a well on the Kolonos Agoraios in Athens.

52 For a similar published example, see Corinth, XIII, grave 379-6, pl. 62.
53 See also the ovoid lekythos from an Argive grave (Karouzou, p. 18, fig. 3, grave 2), the date of which is given as the last decade of the fifth century on the basis of an Attic red-figure lekythos (Karouzou, fig. 4). The Corinthian lekythos still has a maximum diameter high on the wall, as in the example from the S.C. well. The grave is difficult to date since so much of the pottery is imported. The date of the Attic vase provides a terminus post quem for the grave, but not necessarily for the Corinthian lekythos.
54 Another example was found in Rhitsona (Ure, Sixth and Fifth, grave 139-1, pl. XVI; 0.12 m. high) with true ovoid profile and careful banding. Similar examples were reported from the Thespian polyandron of 424 (Ure, Sixth and Fifth, p. 101, note 1); I have not seen them.
56 Corbett, no. 165, pl. 96, not from the same well as the bulk of the pottery published therein. The term myke is used for the shape in D. Amyx, Hesperia, XXVII, 1958, pp. 208-211. A comprehensive discussion appears in Athenian Agora, XII, Black and Plain Pottery of the 6th, 5th, and 4th Centuries B.C., Princeton, 1970, nos. 161-174.
The jugs appear in two forms. Type I, illustrated by the example from the Agora well (Pease, no. 151, fig. 25), has a flaring lip, neck merging with a high sloping shoulder in a continuous line, deep belly with maximum diameter in the upper area, and an unarticulated foot. In the same well, but unpublished, were two fragmentary examples of Type II (C-34-1194, 1196), the type to which the other examples cited above and also the Vrysoula decanters belong. The neck is clearly distinguished from the shoulder, the lip is flared and everted, the maximum diameter is greater in relation to the height and appears at mid-wall. The belly of the vase is smaller in proportion to the height, giving the decanter a heavy, bulging appearance.

The late fifth-early fourth century S. C. well (D. L. 13) contained the closest parallels for the Vrysoula decanters; the handles are still located well down on the shoulder, and the profile of the lip is identical to that of 93 (Pl. 73, C-37-451).

95 (C-64-118) Lekanis bowl. Pl. 73.
Complete vertical profile. H. 0.046, D. 0.136 m.

Two well-formed reflex handles only partially preserved. Irregular bands of glaze fired red-black on the bowl inside and out. Blob buds decorate the exterior. For the shape see Corinth, XIII, pp. 144, 146-148. The type disintegrates toward the end of the century; the handles of the bowls become misshapen, the foot straighter. The relative chronology is as yet unclear; both the Vrysoula deposit and the Agora well (D. L. 10) contain examples of the different stages as outlined in the discussion in Corinth, XIII. They can be among the most attractive of the fifth century vessels. The deposit contains at least thirty-seven additional bowls. For a miniature, see 126.

96 (C-64-393) Lekanis lid. Pl. 73.
Complete lid profile; handle partially preserved. H. 0.076, est. D. 0.19 m.
In place of the usual knob, a twisted "rope" handle. On the convex lid, a raised ring and three well-formed steps. For the handle compare Corinth, XIII, grave 327-3, pl. 47.

97 (C-64-296) Lekanis lid. Pl. 73.
Lower edge not preserved. P. H. 0.032 m.
Flat knob with low stem; shallow, well-cut steps of equal dimensions. By the end of the century, the steps are less carefully made and often replaced by shallow grooves. The deposit contains twenty-two additional lekanis lids.

98 (C-64-260) Skyphos wall and foot fragment. Pl. 73.
P. H. 0.049, D. foot 0.075 m.
There are over eighty separate banded skyphoi feet in the deposit, varying between eight and five centimeters in diameter. No. 98 has a low flaring foot; others have ring feet. The vessels are glazed on the interior, banded on the upper and lower wall, and on the foot. The undersurface of the larger examples has concentric circles of glaze. For the shape, Corinth, XIII, pp. 124-126. The banded skyphos must have been one of the most typical household vessels in Corinthian homes of the classical period. Despite the number of them in the Vrysoula deposit, they were all too poorly preserved to study in series.

99 (C-64-115) Phiale. Pl. 73.
Completed by restoration. H. 0.025, D. 0.114 m.
Typical phiale with low curving sides, thickened everted rim, low button-like omphalos, banded in red and black with blob buds on the rim. There are seven uncatalogued examples. For a miniature see 132.

Black-Glazed

Nos. 100-110 are black-glazed wares, oinochoai and drinking vessels. The glaze may be applied evenly and thickly, creating handsome vessels (104-108) or unevenly

57 The types were established by G. Roger Edwards.
58 Pease, nos. 176-177, fig. 29. Not all the examples from the well are illustrated therein.
by dipping (100, 109-110). Most of these vases have a pale neutral clay color and have excellent retention of the glaze, unusual in Corinthian work of this period.

100 (C-64-181) Tall oinochoe with trefoil mouth. Pl. 73.
Complete profile. H. 0.155, D. 0.084 m. Peeling glaze applied by dipping. Wheel marks.
For the type, see Pease, no. 124, fig. 23 (D. L. 10) and Corinth, XIII, p. 133. Twenty additional examples were found in the deposit, displaying some changes in profile. All have in varying degree the "Aphrodite rings" characteristic of the fifth and early fourth century profile, but in some the mouth is lower in height and the shoulder smaller, indicative of changes toward the fourth century shape.

101 (C-64-326) Tall oinochoe with offset shoulder. Pl. 73.
Complete profile, restored handle (it is too high). H. 0.114, D. 0.063 m.
Round mouth, not trefoil; shoulder sharply set off from body and gently contracting toward the mouth. Black-glazed overall, superior to the glazing of 100. Cf. the mid-fifth century Attic example in Talcott, no. 59, p. 510, fig. 1, with a more projecting rim.

102 (C-64-283) Wall fragment of a mug. Pl. 73.
P. H. 0.026 m.
Footless open vessel with two grooves at the termination of the wall.

103 (C-64-284) Wall fragment of a mug. Pl. 73.
P. H. 0.021 m.
Similar to 102, but with only one horizontal groove on the lower wall and shallow irregular vertical grooves simulating ribbing.
Nos. 102 and 103 seem to be fragments of the Corinthian version of a popular Attic type, the one-handed mug (oinochoe shape 8).\(^5^9\) The Corinthian versions are not numerous and they vary considerably in shape, making it difficult to date them in series. The ribbing in later fifth century examples can be either well-executed (Corinth, XIII, grave 407-9, pl. 66) or, as in 103, reduced to incision.\(^6^0\) 103 is most likely a typical mug of this shape; 102 may be similar to Pease, no. 229, fig. 37 (D. L. 10), an unribbed example. In place of the thickening of the wall for a false foot, 102 has only grooves. There is not enough preserved in either fragment to determine the exact shapes with any accuracy. For miniatures, see 113-115. For the Attic mug, see Corbett, nos. 78-81, pp. 332-333, pls. 85, 93.

104 (C-64-279) Stemless kantharos. Pl. 73.
Foot missing; one handle restored. P. H. 0.066, D. 0.082 m.

105 (C-64-282) Stemless kantharos fragment. Pl. 73.
A fragment from the juncture of lip and bowl. Max. dim. 0.045 x 0.061 m.
Nos. 104 and 105 are probably stemless kantharoi with low concave lip, small convex bowl, and ring handles level with the rim. There is a well-defined ridge at the juncture of lip and bowl. The execution of shape and application of glaze are excellent. No. 77 with white pattern decoration probably comes from a similar vessel.

Evidence for the foot would simplify dating, but the proportions of lip to bowl in 104 suggest parallels with some Boeotian kantharoi of Type D from Rhitsona.\(^6^1\) The Vrysoula

\(^{5^9}\) Oinochoe shape 8 in Beazley, ARV\(^2\), p. 1, or mug. The shape seems suitable for either drinking or pouring. In Corinth, XIII, p. 130, the shape is called a wide-mouthed oinochoe.

\(^{6^0}\) There is an example with such incised work from the sanctuary of Demeter and Kore at Corinth (C-62-874), found with fragments of a blisterware aryballos later in shape than the Vrysoula aryballoi, and probably from the very end of the fifth century or beginning of the fourth.

\(^{6^1}\) Ure, Sixth and Fifth, p. 37, pl. X, grave 114a-12. Sparkes, p. 130, dates the grave to 430-420.
examples would therefore date to the lower limit of the deposit.

106 (C-64-264) Stamped cup-kantharos foot. Fig. 3; Pl. 73.
   P. H. 0.023, D. 0.044 m.
   For the profile, see Figure 3. The inside of the foot is glazed, the undersurface of the floor reserved except for a central black dot. The lower exterior convex area is black-glazed; the upper concave portion has a pink wash. The floor of the cup is glazed and stamped with four linked palmettes in a diamond pattern (only two preserved) around a central circle.

   The pink wash indicates Attic imitation. For parallels, cf. Corinth, XIII, grave 450-2, pl. 75 and dep. 30-a, pl. 73 of the second quarter of the fourth century; 106 is therefore later than the bulk of the deposit. For the stamped pattern see Corbett, no. 33, pl. 87 among many examples therein. For the technique, P. Corbett, Hesperia, XXIV, 1955, pp. 172-186.

107 (C-64-261) Corinthian type skyphos foot and wall fragment. Pl. 73.
   P. H. 0.028, D. foot 0.046 m.
   Corinthian form with rounded profile and splayed foot. Lower wall and undersurface red-washed; concentric glaze circles also on undersurface. Upper wall and edge of foot black-glazed. There are six additional fragments.

   Although there is no complete example, the profiles of the fragments appear to be contemporary with examples from the Agora well (D. L. 10; Pease, nos. 218-221, figs. 37, 38). In the very late fifth and early fourth centuries, the Corinthian skyphos develops a greater in-curve to the rim and the maximum diameter becomes greater in proportion to the other dimensions. See the Asklepieion example, Corinth, XIV, no. 30, p. 18, pl. 3. For examples of Attic fabric: C. Boulter, Hesperia, XXII, 1953, nos. 23-26, pp. 72, 74, with previous bibliography.

108 (C-64-259) Attic type skyphos foot and wall fragment. Pl. 73.
   P. H. 0.071, est. D. foot 0.086 m.
   Attic skyphos shape with nearly vertical wall and heavy ring foot. Black-glazed overall except for pink wash and concentric black circles of the undersurface. There are four uncatalogued examples.

   The Attic shape is not as popular in Corinth as the Corinthian shape of 107. See Pease, nos. 222-223 (D. L. 10). For Attic examples of this shape compare Talcott, no. 21, fig. 1.

109 (C-64-333) One-handed cup. Pl. 73.
   Complete vertical profile; horizontal handle missing. H. 0.037, D. 0.085 m.
   Typical one-handler with incurving rim, low vertical foot. Glaze applied by dipping, now disappeared. The Vrysoula deposit contains seventy-two examples of this very popular Corinthian drinking cup. See Corinth, XIII, p. 129.

110 (C-64-121) Cup with wishbone handles. Pl. 73.
   One handle, floor and foot missing. P. H. 0.042, est. D. 0.115 m.
   Deep cup with slightly thickened rim and horizontal handles in wishbone shape. Badly worn glaze, applied by dipping. For the closest parallel, see E. Brann, Hesperia, XXV, 1956, nos. 35-36, pl. 56 (D. L. 1). 110 is therefore much earlier than the bulk of the deposit.

Unglazed

111 (C-64-394) Cylindrical flanged pyxis. Pl. 73.
   P. H. 0.053, D. 0.178 m.
   Flanged open container with straight wall and three loop handles. The evenness of the lower break suggests that the wall flared out suddenly at the point. The vessel is very well made and finished. A similar vase from the Museum West well (D. L. 7; C-39-274) suggests that this pyxis comes from the upper limit of the deposit. For other pyxides see 52-54 and miniatures 122-123.
MINIATURE VASES

All the miniatures, 112-133, are grouped together by shapes regardless of decorative technique, in order to preserve their essential kinship as votive offerings. Over one hundred miniatures of all shapes were found in the deposit. Such a large number strengthens the argument of the votive nature of much of the pottery made in the ceramic center at Vrysoula.

112 (C-64-131) Miniature trefoil mouth oinochoe. Pl. 73.
Complete except for handle. H. 0.039, D. 0.04 m. Glaze fired red-black. Flat-bottomed bulging shape, glazed by dipping.

113 (C-64-128) Miniature mug. Pl. 74.
Complete except for handle. H. 0.044, D. 0.05 m.

114 (C-64-129) Miniature mug. Pl. 74.
Complete profile except for handle. H. 0.045, D. 0.045 m.

115 (C-64-130) Miniature mug. Pl. 74.
Handle and rim missing. P. H. 0.042, D. 0.045 m. Pink wash on undersurface.

Nos. 113-115 are black-glazed ribbed oinochoai or mugs (see 102-103). Similar examples have been found in deposits of the Potters' Quarter. In the beginning of the series, the ribs are vertically oriented and well-modeled (114), but by the late fifth century, the ribs are more diagonally placed (115) and less articulated (113). The earliest stage of highly defined, well-spaced ribs is not represented in the deposit.

116 (C-64-145) Miniature hydria. Pl. 74.
Lower wall and foot missing. P. H. 0.059, D. 0.054 m.
Flat rim, wide neck, offset shoulder, and convex body. On shoulder: tongues; on handle zone: blob buds. Bands of glaze on mouth, neck, and between zones of patterns. Cf. Payne, NC, no. 1533, p. 336, decorated like NC, no. 1534, fig. 188. There are fragments of six other hydriai in the deposit with identical shape and decoration.

117 (C-64-146) Miniature hydria. Pl. 74.
Side handles, part of rim missing. H. 0.063, D. 0.052 m.
An unglazed miniature, less bulging in profile than 116. For the shape see Perachora, II, no. 3254, pl. 123.

118 (C-64-147) Miniature hydria. Pl. 74.
Rim and part of neck missing. P. H. 0.039, D. 0.03 m.
High neck, almost horizontal shoulder, body contracting into high flat base, unarticulated side handles. Originally black-glazed. One other similar fragment was found in the deposit. Cf. Perachora, II, no. 3260, pl. 123.

Intact except for handles. H. 0.039, D. 0.028 m.
Rim and flat bottom with same diameter; wall bulges out to point of maximum diameter. Glazed overall.

120 (C-64-133) Miniature krater. Pl. 74.
Intact. H. 0.018, D. 0.036 m.
Four handles pressed against upper wall and rim; glazed overall. Uncatalogued examples number sixteen. Cf. Perachora, II, nos. 3225-3228, pl. 119.

121 (C-64-137) Miniature jar. Pl. 74.
Intact. H. 0.022, D. 0.037 m. Peeling glaze.
The profile shows no handles, slightly everted rim, sagging bulging wall, flat bottom. Close parallels are in Perachora, II, nos. 3174-3177, pl. 122.

122 (C-64-286) Miniature cylindrical flanged pyxis. Pl. 74.
Wall fragment. P. H. 0.037 m.
A straight-sided container, with thickened lower wall in place of a foot. Outer wall banded in red and black. There is a similar but normal size pyxis from the Rectangular South
Pit, KP 2490 (D. L. 9).

123 (C-64-122) Miniature powder pyxis. Pl. 74.
Chipped but intact. H. 0.022, D. 0.048 m. Unglazed.
Cf. Payne, NC, nos. 1510-1512, p. 333.

124 (C-64-278) Kalathiskos. Pl. 74.
P. H. 0.04 m.
Typical kalathiskos with concave wall, vestigial lug handle, bevelled contour from wall to resting surface. Nine others were found in the deposit. See Perachora, II, no. 2726, pl. 122, p. 280 (pyxis-kalathos), and R. S. Stroud, Hesperia, XXXIV, 1965, pl. 2, c, pl. 4, f.

125 (C-64-141) Miniature exaleiptron. Pl. 74.
Intact. H. 0.015, D. 0.034 m. Peeling glaze bands.
See 55 for name and function.

126 (C-64-140) Miniature lekanis bowl. Pl. 74.
Complete profile. H. 0.025 m.
Undecorated miniature lekanis with high conical foot, two reflex handles attached to rim, small flange. Similar examples are illustrated in Corinth, XIII, fig. 17; and Perachora, II, no. 3286, pl. 120 (upside down). Others have been found in fifth century deposits from the Potters' Quarter. The Vrysooula deposit contains thirteen others.

127 (C-64-144) Miniature bowl. Pl. 74.
Complete profile. H. 0.026 m.
Flat-bottomed open bowl, slight inward curve at rim. The deposit contains thirty-seven additional examples, all glazed by dipping. See Corinth, XIII, p. 148, fig. 18.

128 (C-64-139) Miniature bowl. Pl. 74.
Intact. H. 0.022, D. 0.043 m. Peeling glaze, misfired to red.
Wide shallow dish with one reflex handle, set on a high flat stand.

129 (C-64-318) Miniature skyphos. Pl. 74.
Two non-joining rim fragments. P. H. 0.047 m.
On the rim: blob buds set off by a purple-brown band; below: a band of diluted glaze fired orange. Glazed interior. There are at least ten more miniature skyphoi in the deposit with similar decoration.

130 (C-64-136) Miniature skyphos. Pl. 74.
Complete except for one handle. H. 0.032, D. 0.042 m.
Flat-bottomed, glazed overall. There are nine additional uncatalogued examples.

131 (C-64-96) Miniature thymiaterion base. Pl. 74.
Complete profile. H. 0.054, D. 0.043 m.
An unglazed miniature version of 66-69, in which the stem ring has been reduced to a slight thickening and the outer profile of the foot is very flat.

132 (C-64-116) Miniature phiale. Pl. 74.
Completed by restoration. H. 0.014, D. 0.046 m.
A miniature edition of 99, banded in red and black.

133 (C-64-143) Miniature offering tray. Pl. 74.
Complete profile. H. 0.011, D. 0.044 m.
On the floor of the unglazed shallow bowl are three cups. See R. S. Stroud, Hesperia, XXXIV, 1965, pl. 11, c.

CORINTHIAN VASES: COARSE WARES

The few catalogued vessels of coarse fabric do not represent the true number of such wares in the deposit; there are fragments of numerous lekanai and other common household types. Only those of particular interest have been catalogued, for the importance of the Vrysooula material rests on the fine wares.
134 (C-64-301) Hydria neck and handle. Pl. 74.
  P. H. 0.104, D. rim 0.173 m.
  Large household hydria of pinkish clay covered with buff green wash.

135 (C-64-155) Lekane rim fragment. Pl. 74.
  P. W. 0.038, est. D. rim 0.34 m.
  Flat rim, decorated with joining triangles in black. Outer edge of rim and top of preserved inner bowl banded in red.
  This is a very common Corinthian vessel. Examples with similar rim decoration were found in the Agora well (D. L. 10; Pease, nos. 144-145, fig. 24), S. C. deposits (D. L. 13: C-37-363, 380; D. L. 17: C-37-318), and Museum West wells (D. L. 7: C-39-268; D. L. 20: C-38-562). The range of dates is therefore great.

136 (C-64-157) Mortar rim and wall fragment. Pl. 74.
  P. H. 0.078 m.
  The lug handle has come away from the rim (scar at left in photograph). Surface covered with cracking buff wash; lip heavily moulded with vertical profile. See Pease, nos. 190-192, fig. 32 (D. L. 10). The Vrysooula example is most similar to Pease, no. 192, but with sharper moulding.

137 (C-64-158) Strainer wall and floor fragment. Pl. 74.
  P. H. 0.042 m.
  Flat resting surface, straight diagonal wall. On the floor are eleven holes, punched through the clay before firing.

138 (C-64-299) Perirrhanterion rim. Pl. 74.
  H. rim 0.038, P. W. 0.12 m. Buff clay, buff slip.
  Vertical profile of rim complete. Symmetrically moulded rim with ridges painted alternately black and red. A similar but finer example came from one of the South Basilica wells (D. L. 12; C-36-285 A-E). The Vrysooula deposit has one additional perirrhanterion fragment, less carefully moulded and painted.

CORINTHIAN VASES: BLISTERWARE FABRIC (true and imitation)

Blisterware fabric is apparently unique to Corinth. The vessels are usually handmade of impure clay and fired so that blisters appear in the core of the clay, often separating core from surface by air pockets. Colors of the fabric range from orange to blue-gray. The vases have a coarse look, but when well made and fired, they are very attractive. The firing process was apparently difficult to control, so imitations in fine fabric were also made to satisfy the demand for the wares. The most characteristic blisterware shapes are the oinochoe and the aryballos.

139 (C-64-367) Blisterware oinochoe. Pl. 75.
  Part of neck, shoulder, upper wall, and handle preserved. P. H. 0.08 m. Orange-gray clay, streaky gray glaze.
  Originally a large rounded vase with well-formed ribs on the lower shoulder, and at the area of maximum diameter a ring of evenly spaced depressions separated from the ribs by a horizontal groove. The type is footless with broad strap handle and flaring mouth. Fragments of eight additional examples were found.62
  The series begins in mid-century or slightly earlier with very large examples from one of the South Basilica wells (D. L. 11; C-36-1052) showing no ribs at all, and from the Agora well (D. L. 10; Pease, no. 141, fig. 23) with well

62 In the North Cemetery, these oinochoai and their imitations are termed Round-mouthed Type C: *Corinth*, XIII, pp. 137-138. The blisterware fabric has some popularity in grave offerings, but the examples do not exhibit all stages in the series.
defined ribs. A later example from the same Agora well shows growing linearity in the ribs (Pease, no. 139, fig. 23). In the fourth century, the profile becomes squatter, the ribs are replaced by incisions or unevenly placed blisters; and a late example (D. L. 18; C-37-2505) has relief decoration of an incised ivy chain with deeply heart-shaped leaves.

140 (C-64-371) Blisterware squat aryballos. 
   Pl. 75.
   Mouth, neck, part of body preserved. P. H. 0.066 m.

141 (C-64-370) Blisterware squat aryballos.
   Pl. 75.
   Upper wall fragment. P. H. 0.031 m.

The footless squat aryballos is one of the best types for determining chronology in Corinthian deposits of the fifth and fourth centuries. It begins in mid-century with a magnificent pumpkin-ribbed example from one of the South Basilica wells (D. L. 11; C-36-1057). The example from the Agora well (D. L. 10; Pease, no. 138, fig. 23) already has smaller but still extremely defined ribs. The two Vrysooula aryballoi with less modeled but still widely spaced ribs stand between the Agora well example and the examples from the S. C. well (D. L. 13; C-37-415, 416), indicating a date early in the fourth quarter of the fifth century. By the fourth century, the ribs are replaced by closely set incisions and finally by mere sur-

face scratches. The fourth century profile also becomes much higher.

142 (C-64-266) Imitation blisterware oinochoe. Pl. 75.
   P. H. 0.066 m. Misfired glaze, now disintegrated.

In general, the imitation blisterware oinochoe resembles the blisterware model, except in the addition of a drip ring at the base of the neck and the addition of a low foot. But the characteristics of high round profile, flaring mouth, right-angled handle rising level with the mouth, and the chronology of ribbing from well-modeled to incised are all very similar. Fragments of eleven others are uncatalogued. The convexity of the mouth of 142 and the well-modeled ribs visible below the handle suggest a date in the late third or early fourth quarter of the fifth century.

143 (C-64-281) Imitation blisterware amphora. Pl. 74.
   One handle, part of neck, shoulder, upper wall remain. P. H. 0.111, est. D. mouth 0.12 m. Black-glazed exterior.

The profile shows an everted rim clearing the handle, wide neck, and slightly sloping shoulder. Below the handle are ribs formed by depressions of the potter’s fingers. Identical vessels were found in the late fifth-early fourth century S. C. well (D. L. 13; C-37-467, 468, 469).

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63 See the fourth century oinochoe of apparently blisterware fabric in C. Kardara, A.J.A., LXV, 1961, p. 265, pl. 81, fig. 7, where the oinochoe and other similar vessels are listed as “Narrow-necked jugs and juglets. Some of them are of non-Corinthian manufacture. They may have contained certain imported dyes.” With the establishment of blisterware as made only in Corinth, Miss Kardara’s difficulty is eliminated. I am indebted to Lucy Talcott for this reference.

64 G. Roger Edwards’ description.

65 But see Pease, no. 128, fig. 23 (D.L. 10). This is a footless example and is well-glazed. The fabric is thinner and finer than most in the series, and in general this oinochoe stands apart from the other examples.

66 There are also imitation squat aryballoi, as in the North Cemetery (Corinth, XIII, graves 363-4, 383-3, 385-2). The Vrysooula deposit contains fragments of this type with ribbing similar to the ribbing of blisterware aryballoi, but the fragments are all too tiny for cataloguing.
CORINTHIAN VASES: COOKING FABRIC

144 (C-64-308) Brazier rim. Pl. 74.
W. rim 0.047, est. D. 0.38 m.
Deep red fabric, blackened on the rim. See Pease, no. 212, fig. 36 (D. L. 10).

145 (C-64-159) Casserole. Pl. 74.
Flange, part of upper wall with handle attachment preserved. P. H. 0.043 m.
Deep red fabric, blackened on the inside. See Pease, nos. 205-209, fig. 36 (D. L. 10).

CORINTHIAN VASES: PIECES OF TECHNICAL INTEREST

Nos. 146-150 are test pieces; 146 is a complete example, since glaze covers the broken lower edge; 147-150 are probably only fragments. The small ovoid lekythos was the most popular shape for testing kiln conditions at Vrysoula for there are at least ten more lekythos test pieces not catalogued.

According to Marie Farnsworth, 67 there are two stages of the reducing atmosphere tested: the first in order to see if the reducing atmosphere had been achieved; the second in order to ascertain if the temperature of that atmosphere was high enough to sinter the glaze and to inhibit oxidation in the final oxygen atmosphere. Most of the fragments in the deposit tested the second stage, the temperature itself. The fragments would have been drawn out into the fresh air—an oxidizing atmosphere—to see if the glaze had sintered. The conditions tested by 146 and 147 were good, since the glaze is mostly black; 148 and 149 show less favorable conditions. No. 150 with a mottled gray color of the fabric apparently tested the first stage, for the clay did not oxidize nor the glaze sinter.

Similar examples were found in the Potters’ Quarter. See A. Newhall, A.J.A., XXXV, 1931, fig. 3, p. 8.

146 (C-64-175) Test piece: small ovoid lekythos. Pl. 75.
P. H. with handle 0.051 m. Buff clay, good black glaze.
Glaze strokes, inside and out, some of which cover the lower edge.

147 (C-64-359) Test piece: bottom of convex broad-bottomed oinochoe. Pl. 75.
P. L. 0.051 m. Buff clay, black-brown glaze.
Glaze strokes on bottom and outer wall.

148 (C-64-360) Test piece: lower wall fragment of footless vessel. Pl. 75.
P. H. 0.022 m. Buff clay, glaze fired red in places.
Glaze strokes on outer wall.

149 (C-64-362) Test piece: skyphos floor. Pl. 75.
P. H. 0.021 m. Buff clay, thin red-black glaze.
Glaze strokes on floor and exterior wall.

150 (C-64-363) Test piece: ovoid lekythos fragment. Pl. 75.
Max. dim. 0.032 x 0.029 m. Mottled gray fabric; red-brown peeling glaze.
Glaze strokes inside and out.

151 (C-64-369) Blisterware (?) fehlbrand. Pl. 75.
P. H. 0.078 m.
Part of the bottom and lower wall of a deep-bellied jug (probably an oinochoe) of perhaps blisterware fabric, warped and cratered. See Pease, no. 236, fig. 42 (D. L. 10).

67 M. Farnsworth, A.J.A., LXIV, 1960, pp. 72-75. Dr. Farnsworth’s explanation of this and other technical problems was invaluable.
ATTIC VASES

152 (C-64-288) Fragment from an open vessel, possibly a krater. Pl. 75.
Max. dim. 0.022 x 0.027 m.
Glazed inside and out. On the exterior, the torso of a woman moving right, dressed in peplos with overfall. Folds rendered in fine relief lines; horizontal border of overfall accented by diluted glaze strokes. Attic work of the mid-fifth century.

153 (C-64-334) Stamped wall fragment from a mug. Pl. 75.
Max. dim. 0.015 x 0.016 m.
Glazed inside and out. Exterior with zone of impressed palmettes below a rope molding.
There is only one other Attic fragment in the entire deposit, a very small portion of a foot from a large vessel. The scarcity of Attic fabric in the Vrysoula deposit contrasts sharply with the amount of imported vases in the Agora well (D. L. 10). This difference reflects not trade conditions, but the nature of the Vrysoula material: the Vrysoula deposit comes from a ceramic center, whereas the Agora well material does not.

CORINTHIAN LAMPS AND TERRACOTTAS

154 (L 4352) Lamp. Pl. 75.
Complete. L. 0.092, with handle 0.107, D. 0.075 m. Glaze fired red and peeling.
There are seven additional lamps in the deposit, all of the same type. Corinth Type IV: O. Broneer, Corinth, IV, ii, Lamps, Cambridge, 1930, pp. 134-136; see also Agora Type 21 b: R. Howland, Athenian Agora, IV, Lamps, Princeton, 1958, pp. 46-47.

155 (MF 11790) Terracotta mould. Pl. 75.
Proper left side of face broken away. Max. dim. 0.041 x 0.033 m.
Fired very hard and beautifully finished, as are all the terracottas except 159. The cast shows a female face with oval contour, heavy waving hair, almond-shaped eyes, and small mouth.

156 (MF 11791) Terracotta mould. Pl. 75.
Intact. Max. dim. 0.036 x 0.035 m.

157 (MF 11792) Terracotta mould. Pl. 75.
Neck and lower face of profile head. Max. dim. 0.042 x 0.046 m.
The cast shows a profile face with delicate mouth, long slender neck.

158 (MF 11795) Female figurine. Pl. 75.
Broken at neck and just below knees. P. H. 0.10 m.
The central area of the finished back is gently hollowed out. The figure, dressed in an unbelted chiton, holds a bird in her right hand and probably a dish in her left (the object seems too big to be a fruit). The overfold shows no indications of folds. The skirt has a central panel of four folds and additional framing folds on both sides. The mould was very worn.
A very common Corinthian type, fully described in Corinth, XV, ii, class X, pp. 84-94.

159 (MF 11796) “Orator” figure. Pl. 75.
Head, lower legs, arms missing. P. H. 0.062 m. Orange clay; handmade.
The figure originally had a prop in the back. Traces of red paint are still visible. See Corinth, XV, ii, class XIX-3, p. 142, pl. 30. The type is here reversed. The right hand may have originally been on his breast, but there is no trace of its position. The genitals have broken off.

160 (MF 11797) Horse and rider. Pl. 75.
P. H. of man 0.028, P. L. of horse 0.025 m.
Torso and head of man, neck and ears of horse remain. Handmade, of well-fired light
clay; traces of black paint on man's face for his features and across the horse's neck for reins.

See *Corinth*, XV, ii, class XXIII, pp. 163-176. The two fragments may not belong together, for there are no traces of the rider's hands on the neck of the horse; there are a few examples of this class, however, which do not have the rider holding on (KT-28-122, not illustrated in *Corinth*, XV, ii). The quality of firing, type of mane, and encircling polos all indicate a fifth century date.

161 (MF 11798) Disc. Pl. 75.

P. H. 0.039, P. W. 0.049 m.

Flat smooth back; toothed edge, common in Corinth (*Corinth*, XV, ii, class XXXV). Decorated with a winged figure, running left; all that remains is the left arm over the wing and the left foot. A gorgon would be more common, but gorgons usually run with arms drawn in at the waist. There is also no indication of clothing on the preserved area of the breast. Perhaps Eros? Cf. Perachora, I, no. 196, pl. 98.

162 (MF 11799) Model yoke. Pl. 75.

P. L. 0.044 m.

The top projection marks the middle of the yoke and shows the attachment for the wagon pole. The yoke originally had four projections on the other side of the bar; these were pierced and allowed reins to pass through them in order to attach the oxen. These projections have broken off. See *Corinth*, XV, ii, class XXXVII, nos. 4-6, pl. 52.

APPENDIX: DEPOSIT LIST

The deposits are arranged by date. The Corinth pottery number appears first, followed by the page number above in the Vrysoula catalogue where the vase is cited, and finally by any publication of the vase.

**EARLY TO MID-SIXTH CENTURY:**

1. Agora S. W. Well at TU:2
   C-53-154 (cup) 297 Brann, no. 36
   C-53-157 (cup) 297 no. 35
   C-53-198 (lekythos) 294 no. 15

**LATER SIXTH TO EARLY FIFTH CENTURY:**

2. Agora S. C. Well at I-J: 24-25

3. Pit II west of the Shear House
   C-31-170 (oinochoe) 286

4. Potters' Quarter: Road Deposit (to mid-fifth?)
   A. N. Stillwell, *Corinth*, XV, ii, p. 22.
   KP 1556 (thymiaterion) 289
   KP 2416 (oinochoe) 281
   KP 2431 (skyphos) 282
   KP 2786 (plate) 275 Callipolitis, no. 61

**EARLY TO MID-FIFTH CENTURY:**

5. Potters' Quarter: Stelai Shrine A
   *Corinth*, XV, ii, p. 22
   KP 1959 (goblet) 291
   *Corinth*, XV, ii, p. 22.
   KP 1958 (goblet) 291

7. Museum West, Well at K:23
   C-39-268 (lekanē) 300
   C-39-274 (pyxis) 297
   C-39-307 (lekythos) 293

**Mid to Late Fifth Century:**

8. Potters’ Quarter: Circular South Shrine
   *Corinth*, XV, ii, p. 23.
   KV 1264 (plate) 275
   Callipolitis, no. 59

9. Potters’ Quarter: Rectangular South Pit (to end of fifth?)
   *Corinth*, XV, ii, p. 23
   KP 900 (oinochoe) 281
   KP 1076 (goblet) 291
   KP 2484 (oinochoe) 286
   KP 2487 (lid) 282
   KP 2490 (pyxis) 291
   KP 2491 (goblet) 291
   KP 2501 (aryballos) 293
   KV 737 (lekythos)
   KV 989 (lekythos)

10. Agora Well at E-K: 30-37
    C-34-339 (lekythos) 297
    C-34-390 (skyphos) 297
    C-34-926 (mortar) 300
    C-34-939 (casserole) 302
    C-34-941 (brazier) 302
    C-34-942 (casserole) 302
    C-34-943 (casserole) 302
    C-34-944 (casserole) 302
    C-34-945 (casserole) 302
    C-34-946 (decanter) 295
    C-34-955 (lekanē) 300
    C-34-956 (lekanē) 300
    C-34-991 (exaleiptron) 288
    C-34-992 (exaleiptron) 288
    C-34-993 (exaleiptron) 288
    C-34-994 (exaleiptron) 288
    C-34-995 (oinochoe) 287
    C-34-996 (oinochoe) 287
    C-34-997 (oinochoe) 287
    C-34-1003 (lid) 288
    C-34-1005 (lid) 273, 282, 283
11. South Basilica Well at S:11  
Pease, p. 257, note 3.
C-36-1052 (oinochoe)  
C-36-1057 (aryballos)  
C-36-1057 (lekythos)  
C-36-1110 (lekythos)  
C-36-1111 (lekythos)  
C-36-1112 (lekythos)  
C-36-1113 (lekythos)  
C-36-1114 (lekythos)  

12. South Basilica Well at K:14  
Pease, p. 257, note 3.
C-36-285A-E (perirrhanterion)  
C-36-286 (lekythos)  
C-36-287 (lekythos)  
C-36-288 (lekythos)  

Late Fifth to Early Fourth Century:

13. Agora S. C. Well at B-C: 18-19  
C-37-363 (lekane)  
C-37-380 (lekane)
C-37-415 (aryballos) 301
C-37-416 (aryballos) 301
C-37-451 (decanter) 295
C-37-462 (lekythos) 274
C-37-467 (amphora) 301
C-37-468 (amphora) 301
C-37-469 (amphora) 301
C-37-471 (lekythos) 293
C-37-472 (lekythos) 293
C-37-473 (lekythos) 293
C-37-474 (lekythos) 293
C-37-475 (lekythos) 293
C-37-476 (lekythos) 293
C-37-477 (lekythos) 293
C-37-478 (lekythos) 293
C-37-479 (lekythos) 293
C-37-527 (oinochoe) 281

14. Potters' Quarter: Deposits 8 and 9, Trench XXII, Terracotta Factory
Corinth, XV, ii, p. 24.
KP 2518 (goblet) 291
KP 2519 (goblet) 291

15. Potters' Quarter: Circle Deposit
Corinth, XV, ii, p. 23.
KP 722 (lid) 282

16. Asklepieion, Votive Deposit V
C. A. Roebuck, Corinth, XIV, p. 113.
C-31-3217 (decanter) 294 Corinth, XIV, no. 60

Early Fourth Century on:

17. Agora S.C. Drain at b-f: 19-20 (first to early second quarter)
C-37-203 (lekythos) 293
C-37-204 (lekythos) 293
C-37-205 (lekythos) 293
C-37-318 (lekane) 300

18. Agora S.C. Pit at N-O:21-23 (second to early third quarter)
C-37-2505 (oinochoe) 301
C-37-2649 (lekythos) 293
C-37-2650 (lekythos) 293
C-37-2651 (lekythos) 293
C-37-2652 (lekythos) 293

19. Baths of Aphrodite, North Cistern of Room L
C-60-253 (pyxis) 283

20. Museum West, Well or Cistern at G:2
C-38-562 (lekane) 300

ElizABETH GumMeY Pemberton

University of Maryland
College Park
PLATE 66

Broad-bottomed Oinochoai (1:3)

British Museum A 1538

Detail, Lion (3:4)

Detail, Boar (3:4)

(1:1)

(1:2)

Ovoid Lekythoi

ELIZABETH GUMMEEY PEMBERTON: THE VRYSOULA DEPOSIT FROM ANCIENT CORINTH
Ovoid Lekythoi

Vrysoula Kantharoi (1:3)

Goblet

Broad-bottomed Oinochoai (1:3)

ELIZABETH GUMMEY PEMBERTON: THE VRYSOULA DEPOSIT FROM ANCIENT CORINTH
6 Ovoid Lekythos, Details

ELIZABETH GUMMERY PEMBERTON: THE VRYSOULA DEPOSIT FROM ANCIENT CORINTH
Broad-bottomed Oinochoai
(1:3 except as indicated)

Elizabeth Gummey Pemberton: The Vrysoula Deposit from Ancient Corinth
Ovoid Lekythoi

Oinochoe Neck

Cylinder Lekythoi

Convex Pyxides

Collar Mouth Pyxis

Exaleiptron

Kanoun

Lekanis Lids

Plates

(1:3 except as indicated)

ELIZABETH GUMMEY PEMBERTON: THE VRYSOULA DEPOSIT FROM ANCIENT CORINTH
ELIZABETH GUMMEY PEMBERTON: THE VRYSOULA DEPOSIT FROM ANCIENT CORINTH
78-87 Goblets

Small Angular Lekythoi

Squat Lekythos

Decanters

ELIZABETH GUMMHEY PEMBERTON: THE VRYSOULA DEPOSIT FROM ANCIENT CORINTH
C-37-451 Decanter (D.L. 13)

Lekanis Bowl

Oinochoai

Cup-kantharos

Skyphos (Corinthian type)

Skyphos (Attic type)

Wishbone-handled cup

Pyxis

Miniature Oinochoe

96

97 (1:2)

Lekanis Lids

99

Phiale

98

Skyphos

102

103 (1:2)

Mugs

104

105 (1:2)

Stemless Kantharoi

106 (1:2)

106

107

108

109

110

111 (1:4)

112 (1:2)

(1:3 except as indicated)

ELIZABETH GUMMERY PEMBERTON: THE VRYSOULA DEPOSIT FROM ANCIENT CORINTH
PLATE 74

113 (1:3) Mugs
114 (1:2)
115 (1:3)
116
117 Hydriae
118 (2:5)
119 Amphora
120 Krater
121 Jar
122 Pyxides
123
124 Kalathiskos
125 (1:1) Exaleiptron
126 Lekanis Bowl
127 Bowls
128 (2:5)
129 Skyphoi
130 113-133 Miniatures (1:2 except as indicated)
131 (1:3) Thymiaterion Base
132 Phiale
133 Offering Tray
134 (1:4) Hydria
135 (1:3) Lekane
136 (1:4) Mortar
137 (1:4) Strainer
138 (1:3) Perirrhaterion
139
140
141
142
143 (1:4) Imitation Blisterware Amphora
144 (1:5) Brazier

Elizabeth Gummey Pemberton: The Vrysoula Deposit from Ancient Corinth
139 (1:3)  
Blisterware Oinochoe

140 (1:2)  
Blisterware Aryballoi

141 (1:2)  
Imitation Blisterware Oinochoe

142 (1:3)  
Imitation Blisterware Oinochoe

146 (1:2)  
Test Pieces

147 (1:1)  
Test Pieces

148 (1:1)  
Test Pieces

149 (1:1)  
Test Piece

150 (1:1)  
Test Piece

151 (1:5)  
Fehlbrand

152 (2:3)  
Attic Fragments

153 (1:1)  
Attic Fragments

154 (1:3)  
Fehlbrand

146 (1:2)  
Test Pieces

155  
Terracotta Moulds (1:2)

156  
Terracotta Moulds (1:2)

157  
Terracotta Moulds (1:2)

158  
Female

159  
"Orator"

160  
Horse and Rider

161  
Disc

162  
Model Yoke

Figurines (1:2)

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