

RED-FIGURED POTTERY FROM CORINTH

SACRED SPRING AND ELSEWHERE

(PLATES 63–74)

THE PRESENT ARTICLE publishes the inventoried pieces of Attic red-figured pottery discovered during the excavations of the Sacred Spring. Four fragments, 49–52, belong to an unidentified fabric which does not appear to be Attic. The article also includes fragments from the Peribolos of Apollo and the Lechaion Road East, and ends with two miscellaneous sherds and an important stemless cup. This is, in fact, the first of two articles which will cover most of the Attic red figure that has been found at Corinth since 1957.¹ The second article will deal with the pottery from the recent excavations in the central and southwestern area of the Forum.

Some 71 pieces, mainly fragments, are presented here: 52 (1–52) come from the Sacred Spring, 6 (53–58) from the Peribolos of Apollo, 10 (59–68) from excavations below Roman Shop V, east of the Lechaion Road, 3 (69–71) from various findspots. The catalogue is arranged by shape and, within each shape, by date so far as possible.

A. SACRED SPRING (Pls. 63–69)

The early excavations in the Sacred Spring were published by B. H. Hill. The area was re-examined from 1968 to 1970 and again in 1972, during which eight architectural phases were distinguished, the earliest beginning in the later 8th century, the latest ending with the destruction of Corinth in 146 B.C.² All the inventoried Attic red figure from the new excavations is listed in the following catalogue, but other fragments, of less significance, are kept in the relevant Corinth pottery lots. Most of the Corinthian red figure from the Sacred Spring has recently been discussed by Sharon Herbert.³

¹For the Attic red figure found before 1957 see Ian D. McPhee, "Attic Red Figure of the Late 5th and 4th Centuries from Corinth," *Hesperia* 45, 1976, pp. 380–396, and Cedric G. Boulter and Julie L. Bentz, "Fifth-century Attic Red Figure at Corinth," *Hesperia* 49, 1980, pp. 295–308. See also M. Pease, "A Well of the Late 5th Century at Corinth," *Hesperia* 6, 1937, pp. 257–316; J. D. Beazley, "Hydria-Fragments in Corinth," *Hesperia* 24, 1955, pp. 305–319; Cedric G. Boulter, "The Berlin Painter at Corinth," *Hesperia* 35, 1966, pp. 310–319; Hazel Palmer in *Corinth, XIII, The North Cemetery*, Princeton 1964.

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E. Langlotz, *Griechische Vasen in Würzburg*, Munich 1932 is cited as Langlotz, *GVW*.

²B. H. Hill, *Corinth, I, vi, The Springs*, Princeton 1964, pp. 116–199. C. K. Williams, II, *Hesperia* 38, 1969, pp. 36–63; 39, 1970, pp. 21–31; 40, 1971, pp. 1–51; 42, 1973, pp. 27–32.

³S. Herbert, *Corinth, VII, iv, The Red-figure Pottery*, Princeton 1977, pp. 21–22 (Deposit 6).



Attic red figure first appears in the stratified levels of the Sacred Spring at the very beginning of Phase 3 in connection with the alterations to the area at that time. The poros steps that had been used during Phase 2 along the southern side of the temenos were covered, with the exception of the top step, and a new set constructed slightly to the north. The fill behind these new steps, which was brought in from outside the sanctuary, yielded fragments 10, 11, 13, and 29, all of which belong to the second quarter or, at latest, middle of the 5th century. This suggests that the construction of the new set of steps, and the beginning of Phase 3, which was originally placed in the second quarter of the 5th century,⁴ should perhaps be dated in the third quarter, if we allow a certain interval for the use of the red-figured vases before they were broken and the fragments dumped in the Sacred Spring.

The only fragment of Attic red figure from a level within the first period of Phase 3 is 22, of the second or third quarter of the 5th century. The end of this first period is now placed at the beginning of the 4th century, and the following short period, Phase 3 Intermediate, which is connected with the earliest mud-brick altars, is dated about 390 B.C. The date originally given was the end of the 5th century on the basis of the associated pottery, but the discovery of Corinthian Pegasos/trident coins has suggested that this date should be lowered into the first quarter of the 4th.⁵

No Attic red figure was found on the floor of Phase 3 Intermediate, but a few fragments were recovered from the gravelly fill that was spread over much of the temenos towards the end of Phase 3 and which covered the steps of Phase 3 but not the last of the mud-brick altars.⁶ These include 9 (second quarter of the 5th century), 15 (first quarter of the 4th century), and 24 (*ca.* 440–420 B.C.). There are also the three non-Attic fragments, 50–52 (probably late 5th or early 4th century). The same gravelly fill produced the Corinthian red-figured fragments C-68-97, C-68-98, C-70-47, C-70-105, C-72-75, C-72-129 (*Corinth VII*, iv, nos. 140, 141, 4, 152, 23, 122, respectively), all of the late 5th or early 4th century.

Fragment 32, part of a squat lekythos of the late 5th century, came to light in a level associated with the end of Phase 3. The bell-krater fragment 12 (second quarter or middle of the 5th century) was found in the fill laid over the final floor of Phase 3 but under the floor of Phase 5. It was associated with C-69-120 (*Corinth VII*, iv, no. 134), a fragment of a Corinthian red-figured squat lekythos to be dated towards the end of the 5th century. The same fill yielded 44, the fragment of a stemless cup of *ca.* 400–390 B.C. Fragment 45, part of an exquisite little stemless cup of the early 4th century, came

⁴ *Hesperia* 40, 1971, pp. 13, 31–32.

⁵ For the original date see *Hesperia* 38, 1969, p. 56. A lower date is suggested in *Hesperia* 40, 1971, p. 20. The pottery from the floor in question included four fragments of Corinthian red figure: C-68-113 (*Corinth VII*, iv, no. 173) and C-68-114 (*Corinth VII*, iv, no. 174) may still be late 5th century, but C-68-123 (*Corinth VII*, iv, no. 72) and C-68-125 (*Corinth VII*, iv, no. 157) look to be early 4th. The two shallow stemless cups (C-68-113 and C-68-114) may have been used for libations, as Sharon Herbert (*Corinth VII*, iv, p. 70) points out; so too their Attic counterparts, e.g. nos. 40, 41, 43–45.

⁶ *Hesperia* 40, 1971, pp. 15–16.

from use levels within Phase 4. Fragments **16** (second quarter of the 4th century) and **26** (about 440–420 B.C.) were recovered from fill with the removal of the floor of Phase 7 in an area where Phases 5 and 6 were not distinguishable. The sherds that make up the palmette lekythos **34** (second quarter or middle of the 4th century) were scattered amidst packing for the retaining wall of Phase 7, but the vase had probably been used in an earlier phase.⁷ Of the two small squat lekythoi **31** and **33**, the second (perhaps second quarter of the 4th century) comes from fill associated with the beginning of Phase 5, the first (last quarter of the 5th century) is from an intrusion within that phase.

A large amount of fill was brought into the temenos of the Sacred Spring at the beginning of Phase 8 in order to raise the level along the southern side. This was done so that the Hellenistic dromos of the racecourse could pass over level ground where before there had been a depression. The filling operation is dated in the 270's or slightly later by a coin of the Achaian League from immediately below the fill.⁸ A majority of the Attic red-figured fragments catalogued below was found in this fill; they are of little chronological importance. The sherds cover a long period: **28**, **37–39** and **46** belong to the end of the 6th century; **1–4**, **8**, **18–21**, **23**, **25**, **30**, **35**, **36**, **40**, **41**, **47–49** to the 5th century; **27**, **42**, and **43** to the early 4th century. Since all these fragments, and indeed most of the Attic red figure from the Sacred Spring, came from fill that seems to have been brought into the temenos from elsewhere, they cannot provide information about the cult practice within the sanctuary.

Of the other fragments listed in the following catalogue, **6** came from an area where the levels were not well defined, but should probably be placed within Phase 3; **5**, **7**, **14**, and **17** were found in modern fills.

The Sacred Spring has not as yet provided any recognizable fragments by the artists who pioneered the technique of Attic red figure. The earliest pieces come from the last years of the 6th and beginning of the 5th century: **37** gives part of the tondo of a type C cup, coarse work by the Pithos Painter, and **38** is of the same date, if not the same hand; **39** is contemporary and also seems to belong to a type C cup. **28**, from the shoulder of a hydria of black-figure type, is also early, as is **46**. The fine satyr on **17** looks to be contemporary with early work by the Kleophrades Painter. Of the fragments from the 5th century, **1** brings to mind figures by Myson, **6** is by the Pig Painter, **10** by the Painter of London E 489, **5** may perhaps be compared with the work of the Deepdene Painter, **20** comes from the school of the Niobid Painter, **29** is in the manner of the Villa Giulia Painter and **35** from the hand of the Lewis Painter. The three fragments of stemless cups **43–45** recall the delicate style of the Jena and Diomed Painters in the early years of the 4th century. Apart from the stemless cups the 4th century is represented only by the palmette lekythoi **33** and **34** and the fragments of kraters **15**, **16**, and **27** (perhaps also the non-Attic sherds **50–52**). The so-called Kerch style is not repre-

⁷C. K. Williams, II, *Hesperia* 38, 1969, pp. 58–60, no. 12. There are two inventoried palmette lekythoi (**33**, **34**) from the Sacred Spring and two other small squat lekythoi (**31**, **32**). See the comments of Williams, *op. cit.*, p. 61.

⁸*Hesperia* 40, 1971, pp. 22 and 43, coin no. 139.

sented; indeed, with the exception of 27, no fragments of large vases of the second and third quarters of the 4th century have as yet been found in the levels of the Sacred Spring. Similarly, none of the fragments of Corinthian red figure from these levels is later than *ca.* 380.

Of the 48 fragments of Attic red figure listed below, 27 come from kraters, especially column-kraters and bell-kraters. The number of stemless cups from the years around 400 and of squat lekythoi from the late 5th and first half of the 4th century may also be noted. There are a few fragments from other shapes: hydria, pelike, skyphos, cup, epinetron(?). The range of shapes is similar for the Corinthian red figure from the Sacred Spring, and here too the krater, squat lekythos, and shallow stemless cup are important.

The subject matter of these red-figured fragments is hardly exciting. 10 has a pursuit scene, perhaps Theseus and Aithra; the Thracians on 29 may come from a scene involving Orpheus; the picture on 23 included Persephone. 17, 25, and 36 come from Dionysiac scenes. 51 shows a torch racer; 4 and 19, warriors; 6 and 39, komasts; 3, 14, 16, 27, 37, and 49, symposiasts; 2, komast or symposiast.

ATTIC⁹

All fragments are of typical Attic fabric. Unless otherwise stated, there is no relief contour.

COLUMN-KRATERS

1. Fragment of a column-krater. Pl. 63

C-69-98. W. 0.110, Th. (at lower break) 0.005, est. Diam. 0.36. Two joining fragments from the shoulder and wall. There is a groove on the outside at the junction of shoulder and neck. The shoulder is unglazed on the inside; the wall below has a wash of dull black glaze.

One arm, bent up and back, of a male. Traces of preliminary sketch on the arm.

About 500–490 B.C. The picture was not framed. There may have only been one figure, a naked male, in a similar attitude to the youth on the reverse of a contemporary column-krater in Bochum, S 490, *Antiken der Sammlung Julius C. und Margot Funcke*, Bochum 1972, p. 97. The Bochum vase is by Myson, *ARV*², p. 241, 55ter, but hardly enough remains on the Corinth fragment to make an attribution.

2. Fragment of a column-krater. Pl. 63

C-69-89. H. 0.033, W. 0.052, Th. 0.005–0.006. Dull black glaze on inside.

The head of a bearded man, to left. A white fillet is bound about his head: he should be a symposiast or a komast.

About 490 B.C. This fragment may come from the same vase as the next (3).

3. Fragment of a column-krater. Pl. 63

C-69-92. H. 0.050, W. 0.069, Th. 0.006–0.007. Single fragment, slightly convex, from the wall. Dull black glaze on inside, applied thinly.

The fragment gives a section of the himation covering the legs of a symposiast and, below, part of the horizontal beam of the couch. Considerable preliminary sketch.

About 490–470 B.C. This fragment may come from the same vase as the preceding (2).

4. Fragment of a column-krater. Pl. 63

C-70-35. H. 0.051, W. 0.057, Th. 0.005–0.007. Single fragment, curving in sharply at the top, from the junction of body and shoulder. It is unglazed inside except at the very bottom where there is a thin wash of glaze.

⁹All measurements are in meters.

The fragment preserves the head and right shoulder of a bearded warrior moving to right but looking back over his shoulder. He wears a helmet, the cauld of which is painted black and ornamented with a white spiral, now much faded, and he carries a shield that was ornamented with a blazon, a bit of which remains at the break. Relief contour for the shoulder of the warrior and the crest of his helmet. Diluted glaze for the warrior's moustache, for the fringe of his beard, and his long locks.

About 480 B.C.

5. Shoulder fragment of a column-krater. Pl. 63

C-68-117. H. 0.032, W. 0.060, Th. 0.006. The lower part of the sherd on the inside has a wash of glaze.

Head and shoulder of a youth looking to right; at the right edge, a reserved area, perhaps part of the youth's left hand; at the upper edge, a bit of the tongue pattern on the shoulder: framed picture. Dilute glaze for the youth's hair and the pupil of his eye. Preliminary sketch on the youth's neck and shoulder.

About 470 B.C. Very little remains, but one may compare the work of the Deepdene Painter, for example New York M.M.A. 17.230.37 and 18.74.1, *ARV²*, p. 498, nos. 1-2, G. M. A. Richter and L. Hall, *Red-figured Athenian Vases in the Metropolitan Museum of Art*, New Haven 1936, pls. 85-87.

6. Fragment of a column-krater. Pl. 63.

C-70-100. H. 0.036, W. 0.073, Th. 0.007. Fragment comes from junction of body and shoulder. Reserved on inside except for some streaks of glaze at the bottom.

What remains is the head, in profile to right, and one shoulder of a bearded man, no doubt a reveler, as he wears a woolen fillet about his head. At the left-hand break, part of the man's forearm and the cup he holds. Above, part of the tongue pattern. Preliminary sketch on the man's neck. Relief contour on the cup, the shoulder of the man, and the nape of his neck. Dilute glaze for the dotted wavy line on the fillet, for the pupil of the eye, and the fringe of hair across the neck. Added red for the wreath that crosses the fillet.

About 470 B.C. The drawing suggests the Pig Painter, for example Cleveland 26.549, *ARV²*, p. 563, no. 9: note especially the form of the ear. For the form of the cup and the fillet compare Paris, Musée Rodin, 993, *ARV²*, p. 564, no. 17, *CVA*, Musée Rodin [France 16], 22 [710]:1-3.

7. Fragment of a column-krater. Pl. 64

C-70-11. H. 0.028, W. 0.026, Th. 0.005. The fragment comes from the junction of shoulder and body. The lower half of the fragment on the inside is covered with a thin wash of glaze. The glaze on the outside is highly lustrous.

Part of the head and shoulders of a bearded man standing to left, wearing a himation. Some preliminary sketch. Fine relief lines.

About 480-460 B.C.

8. Fragment of a column-krater. Pl. 64

C-72-73. H. 0.037, W. 0.053, Th. 0.005-0.006. Fragment from junction of body and shoulder. The inside is reserved except for a thin wash of glaze at the lower break.

On the shoulder, tongue pattern. What remains is the right ear and the sakkos covering the hair of a woman, or perhaps a male (Anacreontic) reveler. A wreath in added red passes across the sakkos. Traces of preliminary sketches for the sakkos. Relief contour throughout.

About 490-470 B.C.

9. Fragment of a column-krater. Pl. 64

C-72-143. H. 0.038, W. 0.050, Th. (at lower break) 0.004. Fragment from junction of body and shoulder. The shoulder is reserved on the inside, the body glazed.

A bearded man bends forward to right, no doubt leaning against a stick. His hair is bound up in a krobylos. A himation passes over his left shoulder and arm (which was probably akimbo), leaving his right shoulder bare. Above, a section of the tongue pattern on the shoulder. Much preliminary sketch. Red cord binding hair.

Second quarter of the 5th century B.C.

10. Seven fragments from one, or two, column-kraters. Pl. 64

C-70-86 a-h.

a) Max. W. 0.14. Ten joining fragments from the shoulder and neck. Lustrous black glaze on inside of the neck; wash of glaze on inside at lower break. On the shoulder, a tongue pattern.

Bearded man standing in profile to right, his outstretched right arm holding something, perhaps the curved top of a stick. He wears a red fillet about his head and may have worn a himation off his left shoulder. The reserved vertical at the left break is probably the beginning of the side frame, in which case the man was the first figure on the left of the scene. Before this figure stood a woman (part of one arm and of the chiton sleeve remains), her arm raised. Preliminary sketch lines on both figures. Dilute glaze for the folds of the chiton sleeve.

b) H. 0.083, W. 0.10. Six joining fragments of the body. Thin wash of glaze inside.

A hand of a male holding two spears; then, a woman, running to right, wearing chiton and himation; at the right-hand break, the knee of a second male. Relief contour along the hand, as well as the chiton sleeve and knee of the woman.

c) H. 0.015, W. 0.030. Fragment, reserved inside, from junction of body and shoulder.

Eyes and forehead of a male shown in three-quarter view to left. A broad fillet is bound about his head. Relief contour along the fillet.

d) H. 0.047, W. 0.106. Five joining fragments from the body. Reserved on inside.

The fragment gives the shoulders of a woman(?) in profile to right, dressed in sleeveless chiton and a himation which passes over her left shoulder. She plays the two-reeded flute. At the right-hand break, a vertical fall of drapery, perhaps from a wrap. Fine relief contour throughout.

e-f) W. 0.117. Five joining fragments from the shoulder. Reserved on inside except for wash of glaze towards lower break. Tongue pattern on shoulder.

Head and raised right arm of a bearded man standing in profile to left. Just beyond the hand at the left break is a small reserved area. Relief contour on the nose, the nape of his neck, and reserved area. Added red for the man's fillet.

g) W. 0.091. Eight joining fragments from the shoulder. Reserved on inside except for streaks of glaze towards lower break.

Head, to left, and shoulders of a bearded man, wearing a himation. His torso may have been frontal. The top of his staff also remains. Relief contour for his nose, the nape of his neck, his right shoulder, the staff. Added red for his fillet.

h) H. 0.046, W. 0.102. Five joining fragments from the body. Thin wash of glaze on inside.

Part of a male moving to right. He wears a himation shawlwise, and held two javelins in his right hand. There is a reserved area at the left-hand break. Relief contour throughout except for the right side of the male. Dilute glaze for markings of abdomen.

About 460 B.C. Fragment h must go to left of b, giving more of the male pursuing the woman. Fragments e, f might be placed to the right of b, giving the head and right arm of the second male; fragment g perhaps to the right again of e, f, giving at least five figures in the picture. Fragments c and d belong together, no doubt from a komos, and fragment a may come from the same scene. In this reconstruction the vase would have had a pursuit on one side, a komos on the other. Fragments a and g have already been illustrated: both in *Hesperia* 40, 1971, pls. 8:32a and 9:32f; a alone in *BCH* 95, 1971, p. 857, fig. 116. The style of the Corinth fragments suggests the Painter of London E 489: for example, Vienna 642, *ARV*², p. 546, no. 2, *CVA*, Vienna 2 [Austria 2], 88 [88]:1, or Ferrara, T. 386, *Paralipomena*, p. 386, no. 21bis, S. Aurigemma, *La necropoli di Spina in Valle Trebbia II*, Rome 1965, pl. 66. Naples H 2423 (inv. no. 81304), *ARV*², p. 546, no. 1, is a column-krater by the Painter of London E 489, with pursuit scene on the obverse, and komos on the reverse. Hard to say for certain who the male in the pursuit scene may be: Beazley suggests that in many instances the hero is Theseus and the heroine, Aithra.

BELL-KRATERS

11. Five fragments of a bell-krater.

Pl. 65

C-72-64 a-e.

a) Rim fragment. H. 0.066, W. 0.055, Th. (at lower break) 0.006. Two reserved bands on inside, one near rim, the other (broader) below base of lip. Very lustrous black glaze.

On the lip, a band of ivy leaves bounded by a reserved groove above and a raised fillet below decorated with egg pattern.

b) Fragment (four joining sherds) from upper wall with one handle stump. H. 0.064, W. 0.112, Th. 0.006. Lustrous black glaze on inside save for a reserved band near top. Tongue pattern around the handle stump.

To left, part of the side tendril of a handle floral, extending to the lip. At the edge, the back of a head.

c) Fragment from upper wall. H. 0.082, W. 0.064, Th. 0.005. Lustrous black glaze inside except for narrow reserved band near the top.

What remains of the picture is a right arm holding a staff and, at the lower left edge, a rock(?).

d) Not illustrated. Fragment from lower wall. H. 0.043, W. 0.032. Stem and leaves of the side tendril, with a bit of the handle stump.

e) Fragment (seven joining sherds) of lower wall. Max. dim. 0.23.

Below, a section of the pattern band: egg pattern upside down. Above, the bottom of a staff, thyrsos, or sapling and, at the left, a reserved area.

Traces of preliminary sketch on c. Relief contour for the elements of the picture and the handle floral.

About 470–460 B.C. The first complete bell-kraters are not earlier than *ca.* 500 (*ARV*², pp. 205–206, nos. 123–126 and p. 1632, A. Greifenhagen, *Neue Fragmente des Kleophradesmalers* [Sitzungsberichte der Heidelberger Akademie der Wissenschaften, Philosophisch-historische Klasse], Heidelberg 1972, p. 45 and pls. 28, 29]), but there are fragments as early as 530–520 that may come from bell-kraters (*ARV*², p. 31, no. 5 and p. 162, no. 5, J. D. Beazley and L. D. Caskey, *Attic Vase Paintings in the Museum of Fine Arts, Boston II*, Oxford 1954, p. 50). The earliest examples have lugs but the type with round handles appears by 480–470. The Corinth fragments must come from

an early instance of the latter type. It is unusual in several respects: the tendril of the handle floral; the inverted egg pattern below the picture. For elaborate handle florals on early bell-kraters compare Ferrara 2738 (T. 311 VT), N. Alfieri, P. Arias, M. Hirmer, *Spina*, Munich 1958, pl. 11, *ARV*², p. 593, no. 41 (Altamura Painter); Ferrara 20294 (T. 44C VP), N. Alfieri, *Musei d'Italia: Spina, Museo archeologico*, Bologna 1979, p. 46; Syracuse 22886, *CVA*, Syracuse [Italy 17], III I, 17[831]:1, *ARV*², p. 1073, no. 3 (Eupolis Painter). For the lip, compare Bologna 312, *CVA*, Bologna 4 [Italy 27], 89 [1243]:1–2, *ARV*², p. 592, no. 34 (Altamura Painter), though in this case there is no ivy.

12. Fragment of a bell-krater.

Pl. 65

C-69-123. H. 0.060, W. 0.119. The fragment comes from the lower wall. Black glaze on inside, slightly mottled.

At the left, part of the himation of a male figure; to the right, part of a second male also dressed in a himation: probably two draped figures from a reverse. The staff will have been held by the right-hand figure who faced to left. The other male may have been seen partly in frontal view. Traces of red miltos.

Second quarter or middle of the 5th century B.C.

13. Fragment of a bell-krater.

Pl. 65

C-70-144. H. 0.098, W. 0.084, Th. 0.007. Body fragment. Lustrous black glaze on inside.

The body, from armpit to knee, of a male standing in profile to right, wearing a himation. Probably a reverse figure. Some preliminary sketch.

About 460–440 B.C.

14. Fragment of a bell-krater.

Pl. 65

C-70-19. H. 0.054, W. 0.062, Th. 0.006. Fragment from the lower wall. Greenish black glaze on inside.

Part of a symposion. What remains is one leg of a table at the left; the leg of a couch; the feet and part of the garment of a woman (flute girl?) standing to right. Below, a section of the pattern band: checker and stopt meanders to right. Some preliminary sketch for the table and couch leg.

Relief contour along the legs of both couch and table.

Middle or third quarter of the 5th century B.C. For the general scheme see the stamnos, Rome, Villa Giulia 3584, *CVA*, Villa Giulia 1 [Italy 1], III I c, 11[27], *ARV*², p. 1028, no. 15 (Polygnotos).

15. Fragment of a bell-krater. Pl. 65

C-72-74. H. 0.055, W. 0.050, Th. 0.005. Wall fragment with beginning of lip. Shiny black glaze on inside except for a reserved band below the lip. Dull black glaze on outside except around the contour of the figure where it has fired red.

Head, to right, and hand of a youth. The mouth and some of the chin have flaked away. At the right edge, a bit of a second figure. Part of a leaf is preserved on the lip.

First quarter of the 4th century B.C. Probably one of the draped youths from a reverse.

16. Fragment of a bell-krater. Pl. 65

C-69-128. H. 0.049, W. 0.055, Th. 0.006–0.007. The sherd begins to curve out slightly at the top. Black glaze on inside.

At the left, a youth, either seated or, perhaps more likely, reclining to left. He looks back to the right at a girl who stands in profile to right playing the flute. Probably a symposion. Thick preliminary sketch lines.

Second quarter of the 4th century B.C.

KRATERS

17. Two fragments from the neck of a volute-krater(?). Pl. 66

C-70-140 a, b. a) H. 0.040, W. 0.059, Th. 0.009–0.010. b) H. 0.024, W. 0.039. Slightly concave profile. Dull black glaze inside.

Fragment a preserves the head, body, and upper arms of a bearded figure moving to right, but looking back. The figure is perhaps a centaur rather than a satyr.

Fragment b gives the toes, calf, and right thigh of a male running to right; at the right, the calf of a left leg.

Traces of preliminary sketch. Relief contour throughout except for the bald pate and hair.

About 510–500 B.C.

18. Fragment of a large krater, probably a bell-krater. Pl. 66

C-69-91. H. 0.059, W. 0.065, Th. 0.006–0.007. Wall fragment; slightly convex profile. Lustrous black glaze on both sides.

The fragment preserves some pleats of a chiton decorated with a brown stripe in dilute glaze; then, the tail of a himation: chiton and himation of a female figure moving to right. Many thin lines of preliminary sketch.

About 490–470 B.C.

19. Fragment of a krater. Pl. 66

C-72-60. H. 0.045, W. 0.052, Th. 0.006. Slightly convex profile. Dull black glaze on inside.

The fragment gives a leg, from mid-thigh to calf, of a warrior moving to left. A small portion of the other thigh also remains, and part of the warrior's chlamys. The forward leg is greaved. Relief contour throughout. Two dilute glaze lines define the thigh muscles.

About 480–470 B.C.

20. Fragment of a large krater (bell-krater?). Pl. 66

C-69-93. H. 0.046, W. 0.072, Th. 0.007–0.009. The sherd is slightly convex and thickens towards the bottom. Lustrous black glaze on inside.

What remains are the feet and part of the chiton of a figure standing in frontal view; below, part of the pattern band: a saltire square attached below, and stopt meanders to right. Preliminary sketch.

About 460–450 B.C. The drawing is comparable with that of figures by the Niobid Painter and his fellows: compare the figure of Apollo and the pattern band on Würzburg 503, Langlotz, *GVW*, pl. 170, *ARV*², p. 611, no. 32 (manner of the Niobid Painter).

21. Fragment of a column-krater or stamnos. Pl. 66

C-69-86. H. 0.057, W. 0.075, Th. 0.006–0.008. Wall fragment; convex profile. Dull blackish glaze on inside.

In the background, the shaft of a stele or column. In the foreground, the right arm of a man holding a large cup-skyphos and, to right, part of a

female figure with a section of her peplos. Relief contour throughout. Preliminary sketch. Dilute glaze for the folds of the peplos.

Second quarter of the 5th century B.C. For the cup-skyphos on red-figured vases, see most recently H. Gericke, *Gefäßdarstellungen auf griechischen Vasen*, Berlin 1970, pp. 17–18. A good example, apparently not included by Gericke, is to be seen in the hands of a komast on Munich 2422, *CVA*, Munich 5 [Germany 20], 220 [933]:3, *ARV*², p. 24, no. 8 (Phintias).

22. Fragment of a column-krater (or stamnos). Pl. 66

C-69-82. H. 0.034, W. 0.035, Th. 0.006–0.007. Wall fragment; slightly convex. Streaky brownish glaze on inside.

What remains is a left hand gripping a torch. Dilute glaze lines indicate the individual sticks. Preliminary sketch for the hand. Relief contour along the lower line of the wrist.

Second or third quarter of the 5th century B.C.

23. Fragment of a bell-krater or calyx-krater. Pl. 66

C-72-180. H. 0.060, W. 0.098, Th. (at lower break) 0.006. Lustrous black glaze inside. On the inside, near the lower break, a reserved band. On the outside, at the top, a raised fillet decorated with egg pattern.

What remains is the top of a blazing torch and, to the left, in added white now faded, four letters: ATTA, perhaps ΦΕΡΕΦ]ATTA. As the sherd has broken at the bottom right edge just before the springing of the handle, the torch must have belonged to the right-hand figure in the picture. Dilute glaze for the sticks of the torch, and white for the flame.

Second or third quarter of the 5th century B.C.

24. Three fragments of a calyx-krater. Pl. 67

C-70-45 a-c. a) W. 0.22, est. Diam. of rim 0.44. b) W. 0.062. c) W. 0.043. The glaze has fired greenish to reddish brown both inside and outside. There are two reserved bands inside, at the rim and at the bottom of the lip.

a) A section of the rim and part of the body. On the lip, laurel to right (the leaves with spines).

Below the lip, on a raised fillet, egg pattern. Of the picture, the head and right arm of a woman (queen? goddess?) remain. She stands in profile to left, holding a staff(?) and wearing chiton and sakkos. To the right, the wings of Eros(?). Dilute glaze on the wings.

b) Not illustrated. Part of the lip with a section of the laurel wreath.

c) Not illustrated. A small section of the lip, again with a section of the laurel.

About 440–420 B.C. The bell- or calyx-krater with fillet between the lip and the body begins in the second quarter of the 5th century, is most common in the third quarter, and lasts into the early 4th century: see the examples in *CVA*, Syracuse 1 [Italy 17], III I, 14–21 [828–835].

25. Fragment of a krater (neck of a volute-krater?). Pl. 67

C-69-95. H. 0.029, W. 0.031, Th. 0.007. Slightly concave profile. The wall thickens very slightly toward the top. Lustrous greenish black glaze on inside.

Body, from neck to waist, of a bearded satyr seen in three-quarter view to right. The area of dilute glaze at the right-hand break below the satyr's left arm probably represents the shading on the inside of a skin draped over his left arm. Relief contour throughout.

About 420–400 B.C.

26. Fragment of a bell- or calyx-krater. Pl. 67

C-70-172. Max. dim. 0.101. Two reserved bands on inside. On lip, laurel to left.

Part of the head, and a hand, of a figure in profile to right, right arm outstretched. White washed with red miltos for the leaves of the figure's wreath.

About 440–420 B.C.

27. Fragment of a bell- or calyx-krater. Pl. 67

C-69-58. H. 0.046, W. 0.057, Th. 0.006. Greenish black glaze on inside.

Symposion: parts of one reclining male and a female flute player remain. The woman's flesh is white, with diluted glaze for anatomy, jewelry, and the lines of her diaphanous garment. Traces of preliminary sketch. Relief contour along the stomach of the male.

About 390–370 B.C. The composition probably showed the standing flute player between two couches with three, four or five symposiasts, the characteristic 4th-century scheme: see Louvre G 522 and G 525, *CVA*, Louvre 5 [France 8], III I e, 5 [381]:4 and 6 [382]:2, *ARV²*, p. 1426, no. 25 (G 522). On the symposion see most recently B. Fehr, *Orientalische und griechische Gelage*, Bonn 1971.

HYDRIAI

28. Fragment from the shoulder of a hydria (of black-figured type). Pl. 67

C-69-88. Max. dim. 0.091, Th. 0.007. A stump of one of the horizontal handles remains. The fragment is reserved on inside.

The picture seems to have been a symposion: what remains is part of the chest, stomach, and left(?) arm of a male reclining to left against a cushion. His hand is hidden behind the cushion which is edged with two dotted bands. The picture was framed at the right, and no doubt the left, by a reserved vertical. Traces also remain of a pattern band between the handles. Preliminary sketch. Relief contour throughout, except for the vertical at the right.

About 520–500 B.C. For examples of symposia on the shoulders of hydriai of black-figure type see London E 159, *CVA*, British Museum 5 [Great Britain 7], 72 [322]:1, *ARV²*, p. 24, no. 9 (Phintias); Munich 2421, *CVA*, Munich 5 [Germany 20], 225 [940]:2, *ARV²*, pp. 23–24, no. 7 (Phintias). An early kalpis, Bonn 70, has a symposion on the shoulder: *CVA*, Bonn [Germany 1], 16:1–2, *ARV²*, p. 28, no. 12 (Euthymides).

29. Fragment of a hydria (kalpis). Pl. 67

C-72-65. Max. dim. 0.082, Th. (at lower break) 0.006. Shoulder fragment thickening toward the top and reserved on inside.

The picture was on the shoulder. At the left, a bearded Thracian leaning to right upon his javelins; then, a second Thracian standing to right, right arm perhaps akimbo. Both wear alopekes (plain so far as preserved), sleeveless chiton with overfall, and a heavy, decorated cloak. Preliminary sketch on both figures. Relief contour for the

spear, as well as for the outside of the upper arm and the forearm of the second Thracian. Diluted glaze for the short beard, moustache, and sideburn of the first Thracian as well as for the decoration on the cloaks.

About 470–460 B.C. The dress of the men is particularly close to that worn by the single Thracian on a pelike formerly in Tartu, no. 107, by the Villa Giulia Painter: V. Malmberg and E. Felsberg, *Antichniya vazi i terrakotti*, Jurjew 1910, pl. 2:4, *ARV²*, p. 622, no. 52. I was told in Leningrad in 1975 that the vases from Tartu were then in Voronezh. The Corinth fragment may come from a scene of Thracians listening to Orpheus. For the subject see Beazley in Caskey-Beazley, *op. cit.* (under 11 above), pp. 73–76, and more recently H. Hoffmann, *Jahrbuch der hamburgischen Kunstsammlungen* 14–15, 1970, pp. 31–44. 29 would not be the only instance of the subject at Corinth: *Hesperia* 6, 1937, p. 263, fig. 4, no. 6 (unattributed bell-krater); *ibid.*, p. 264, fig. 5, no. 7 (fragment of a bell-krater, also unattributed).

PELIKE

30. Fragment of a pelike.

Pl. 67

C-69-94. Max. dim. 0.086, Th. 0.004. The inside is partly covered with broad strokes of a streaky black glaze.

Part of a figure, male or female, standing to left, wearing a himation. The vertical brush marks in the glaze to the right of the figure suggest that it was the right-hand figure in the picture, perhaps from the reverse of the vase.

About 440–420 B.C.

SQUAT LEKYTHOI

31. Fragment of a small squat lekythos. Pl. 68

C-68-71. H. 0.024, W. 0.032, Th. 0.004. Reserved inside.

Eros moving to left, his left arm forward (perhaps once holding something: box or fillet maybe). Preliminary sketch on the thighs.

Last quarter of the 5th century B.C. Small squat lekythoi were produced in considerable numbers during the later 5th and early 4th centuries. They fall, in the main, between 5 and 10 cms. in height:

the size hardly allows more than a single human figure, an animal, or a head. For Eros compare Barcelona 8.188, G. Trias de Arribas, *Ceramicas griegas de la peninsula iberica*, Valencia 1967, pl. 149:2; Karlsruhe B 151, *CVA*, Karlsruhe 1 [Germany 7], 27 [325]:7.

32. Fragment of a small squat lekythos. Pl. 68

C-68-179. Max. dim. 0.030, Th. 0.004. The inside is reserved.

Part of the head, breast, and right wing of a sphinx, to right. Her left paw was raised.

Late 5th century B.C. Squat lekythoi decorated with a sphinx are not uncommon in the later 5th century and early 4th: Würzburg 577, Langlotz, *GVW*, pl. 209, no. 577 (Langlotz's date, 450, is too early); Athens, Agora P 7565, *ARV*², p. 1362, no. 14. The Corinth sphinx is close to vases by the Straggly Painter: cf. *CVA*, Chojnowski [Poland 3], 1 [106]:17, *ARV*², p. 1368, no. 26; compare also *AthMitt* 81, 1966, Beil. 35:1 and pp. 44–45, and *CVA*, Palermo, Mormino Collection 1 [Italy 50], III I, 8 [2251]:3. On the sphinx in general see now H. Demisch, *Die Sphinx*, Stuttgart 1977, esp. pp. 76–100.

33. Fragmentary small squat lekythos. Pl. 68

C-68-72. Pres. H. 0.051, max. Diam. of body 0.031. The upper part of neck, mouth, and parts of base are missing. The ring foot was glazed on the outside and on the resting surface; the base of the vase, as far as it remains, is reserved. The glaze has fired a dark brown.

On the body, an enclosed palmette.

Perhaps second quarter of the 4th century B.C. This is not the only palmette lekythos from Corinth: North Cemetery, T 422–13, *Corinth* XIII, pls. 70, 97; T 433–4, *Corinth* XIII, pl. 73; D 28–f, *Corinth* XIII, p. 307; *AJA* 34, 1930, p. 338, fig. 3, right; C-68-195 (34 in this catalogue). Palmette lekythoi, like net lekythoi, were exported widely from Athens. They range in height from about 5 to 15 cms. They seem to begin in the last quarter of the 5th century and to last into the second half of the 4th: see the examples from the Kerameikos published by Barbara Schlörb-Vierneisel, *AthMitt* 81, 1966, pls. 46, 47 and especially her remarks on the vases pl. 47:137,1 and pl. 53:139,1. See also D.

M. Robinson, *Excavations at Olynthus*, XIII, *Vases Found in 1934 and 1938*, Baltimore 1950, pp. 146–150. Imitations occur in South Italian and Corinthian red figure. There are also small palmette hydriai, e.g. Cracow, University, 639, *CVA*, Cracow 1 [Poland 2], 10 [83]:9.

34. Fragmentary small squat lekythos.

C-68-195. Not illustrated. H. 0.057, max. Diam. of body 0.054. About half the base, a section of the body, and a small part of the neck remain. The neck is slightly offset from the shoulder. The edge of the foot is glazed. The underside was reserved except for a broad brush stroke of glaze.

On the body, a palmette with 12 leaves. Surface abraded.

Second quarter or middle of the 4th century. Illustrated by C. K. Williams, II, *Hesperia* 38, 1969, p. 60, pl. 18:e, comparing *Olynthus* XIII (under 33 above), pls. 104, 106.

SKYPHOI

35. Fragment of a skyphos. Pl. 68

C-72-61. H. 0.030, W. 0.023, Th. (at lower break) 0.005. Slightly outturned rim. Black glaze on inside.

Head, to left, and right shoulder of a woman. She is dressed in chiton and himation and has a band about her head. Preliminary sketch. Red wash over reserved areas. Relief contour throughout including the contour of the hair.

About 460 B.C. The drawing, particularly of the facial profile, the eye, and the ear, is characteristic of the Lewis Painter (*ARV*², pp. 972–975, 1676; *Paralipomena*, pp. 435–436): see H. R. W. Smith, *Der Lewismaler*, Leipzig 1939, esp. pls. 15–18, and *AntK* 11, 1968, pl. 17:3, 4. The woman on the Corinth fragment was no doubt standing frontally, head to left. There may have been a second figure to the left.

36. Fragment of a skyphos. Pl. 68

C-70-25. H. 0.028, W. 0.030, Th. 0.005. Lustrous black glaze on inside.

Head and shoulders of a bearded satyr to left, playing the flute. The reserved area at the break

above the flutes ought to be the fingertips of a second figure. Fine relief contour for the face and back of the satyr, the flutes, and the fingertips.

About 450–440 B.C. One might perhaps compare satyrs by the Penelope Painter, for example the right-hand satyr on the obverse of Leningrad 834, A. Furtwängler, K. Reichold, *Griechische Vasenmalerei III*, Munich 1932, p. 299, *ARV*², p. 1301, no. 8.

CUPS OR STEMLESS CUPS

37. Fragment from the tondo of a cup Pl. 68
(probably type C).

C-70-34. Max. dim. 0.078, Diam. of stem (at top) 0.025. A small section of the stem remains with a tooled groove near the top. The stem is hollow, reserved on the inside. Lustrous black glaze on bowl and stem.

In the tondo, the back and left leg of a male, naked, reclining on a cushion. The flaps of the *kidaris* which he wears are also preserved. Traces of red wash on the reserved areas. Relief contour throughout.

About 500 B.C. Pithos Painter (*ARV*², pp. 139–141, 1628; *Paralipomena*, p. 334). There are five other cups or fragments of cups by this painter in Corinth: CP-778 (North Cemetery, Grave 49), CP-800 (North Cemetery, Grave 53), CP-2829, C-32-152, C-33-228 (*ARV*², p. 1628, *Hesperia* 49, 1980, pl. 78:4). Of these five, the first two are completely preserved, the others fragmentary. See also C-72-280 (38 below). Boulter (*Hesperia* 49, 1980, p. 298) also points out that Athens N.M. 12268 (*ARV*², p. 140, no. 36) is said to have come from Corinth. The present fragment belongs with those by the painter in which there is no black drinking horn in the picture. On the symposiast wearing a *kidaris* see J. D. Beazley, "Excavations at El Mina, Sueidia, III. The Red-figured Vases," *JHS* 59, 1939, pp. 3–4 and P. Jacobsthal, *Göttinger Vasen*, Berlin 1912, pp. 61–62.

38. Fragment of a cup (probably type C).

C-72-280. Not illustrated. Max. dim. 0.050, H. 0.022, Diam. of stem (at break) 0.029. Lustrous black glaze underneath and on stem with tooled groove at break. What remains of the interior of the stem is unglazed.

The remains of the picture in the tondo are not easy to interpret but might come from a figure similar to that on 37.

About 500 B.C.

39. Fragment from the tondo of a cup Pl. 68
(probably type C).

C-70-9. Max. dim. 0.085, Diam. of stem 0.026. A short section of the stem remains with two parallel tooled grooves at the bottom. The stem has been glazed black inside. Shiny black glaze on bowl and stem.

In the tondo, a komast: he runs to right with a himation over his outstretched left arm and a stick in his right. Relief contour throughout. The preliminary sketch shows that the lower right leg was to have been bent up rather higher. Added red for the stick and for the imitation letters(?) in the field above the right ankle, below the right knee, between the legs, and below the end of the stick. Diluted glaze for the nipples, ribs, abdomen, and the pleat lines on the himation.

About 510–500 B.C.

40. Fragment of a shallow stemless cup. Pl. 68

C-72-144. Max. dim. 0.057, Th. 0.003–0.005. Part of the ring foot remains, glazed along the resting surface; the sides of the foot are reserved. The preserved area inside the foot is reserved except for a circle in dilute glaze at the center. The bowl is glazed.

In the tondo, an Eros, to left. In front of him, part of the stem and one disk of a kottabos stand(?). Eros probably took up the right half of the tondo; there would have been room for a second figure. Some preliminary sketch. Fine relief contour throughout.

About 440–420 B.C.

41. Fragment from the tondo of a stemless cup. Pl. 68

C-69-67. H. 0.047, W. 0.041, Th. 0.007–0.008. Thick, shallow make. The outside, as far as preserved, and the ring foot, except for the resting surface, are glazed. The area within the foot was reserved and given a red wash: at the center, a black circle and dot.

Legs of a naked male (athlete?), to right. The fingers of the right hand, akimbo, are also preserved. Some preliminary sketch.

About 440–420 B.C.

42. Fragment from the tondo of a shallow cup. Pl. 69

C-69-87. Max. dim. 0.042, Th. 0.004–0.005. The beginning of a stump of one handle remains. The sherd thickens towards the stem. Black glaze underneath, somewhat abraded.

The tondo is bordered by a band of stopt meanders. Within this, part of a woman who seems to have been standing in three-quarter view to right, perhaps looking back to left to judge from the position of the hair. The woman wears a peplos decorated on the yoke with a reversed wave pattern. Her right hand, of which the fingers remain, was raised. Preliminary sketch. Fine relief contour for the left arm of the woman and the contour of the peplos. Dilute glaze for the ends of the woman's hair.

About 400 B.C.

43. Fragment from the tondo of a thin, shallow stemless cup. Pl. 69

C-69-97. Max. dim. 0.027, Th. 0.003–0.004. Underneath, a black dot within two concentric circles, the outer in dilute glaze.

A left hand holding(?) a white cord(?), and the drapery of a seated(?) figure. The action is not clear to me. Fine relief lines.

About 400 B.C., or a little later. What remains recalls the Jena and Diomed Painters, *ARV*², pp. 1510–1518.

44. Fragment from the tondo of a stemless cup. Pl. 69

C-69-124. Max. dim. 0.036, Th. 0.003–0.004. The fragment thickens towards the base which is not, however, preserved. Black glaze on what remains of the exterior.

Part of the head and upper body of a youth probably shown seated in three-quarter view to left. He seems to have been looking back to right, with his face in three-quarter view, to judge from the line of his jaw. A himation hangs from his left shoulder, down his back. At the right, a right hand holding a phiale. Extremely fine relief lines.

Relief contour along the arm of the youth, the jaw, the hand, and the phiale.

About 400–390 B.C. What remains recalls the Jena Painter. Compare, for example, the satyr on the interior of Würzburg H 4633, Langlotz, *GWV*, pls. 162–163, *ARV*², p. 1512, no. 18.

45. Fragment of a stemless cup (very thin, shallow, saucer foot). Pl. 69

C-68-135. Max. dim. 0.030, Th. 0.0015. On the underside, two concentric circles with a dot at the center. Extremely delicate make.

Part of the body, from shoulder to thigh, of a woman, seen in three-quarter view to left. A piece of drapery falls from her shoulders, is brought around behind her back and caught between her thighs. Some fine preliminary sketch. A dilute glaze stripe (shading) runs along the garment parallel with the right thigh. The reserved surface is covered with a red wash. Very fine relief lines.

About 400–390 B.C. What remains is comparable to naked female figures by the Jena Painter, e.g. Jena 388, *ARV*², p. 1515, no. 79; Jena 390, *ARV*², p. 1511, no. 1; Würzburg H 4633, *ARV*², p. 1512, no. 18; Paris, Cab. Méd. 818, *ARV*², p. 1512, no. 23. The Attic shallow stemless cup with saucer foot was quite popular at Corinth at the end of the 5th and in the early years of the 4th centuries: see especially CP-885, *Hesperia* 45, 1976, pl. 92, no. 48. It was imitated in Corinthian red figure: see S. Herbert, *Corinth* VII, iv, pls. 28, 29, nos. 171–180 and the author's remarks on p. 70. As Herbert points out, the shape is especially suited to the pouring of libations, and it is only natural that so many fragments should be found in the levels of the Sacred Spring. A number of rather earlier stemless cups were recently recovered from a votive deposit within the small Classical sanctuary (Leokoreion) in the Athenian Agora: Agora P 29372, *Hesperia* 42, 1973, pl. 27:a; Agora P 29666, *Hesperia* 42, 1973, pl. 67:b; Agora P 29591, *Hesperia* 42, 1973, pl. 67:c.

FRAGMENTS

46. Fragment of a large closed vase (amphora?). Pl. 69

C-72-124. H. 0.056, W. 0.064, Th. 0.006–0.007. Body fragment. Streaks of brownish black glaze on inside.

The fragment preserves what appears to be the shoulder and neck of an animal standing in profile to left. A section of the neck is spotted. The body of the animal is cut off by the vertical frame, which is decorated, so far as preserved, in black figure with circumscribed palmettes (pointing down). Traces of preliminary sketch. Relief line along the contours of the animal.

Late 6th century B.C. Compare, for the palmette frame, Louvre G 44 (side B), *ARV*², p. 27, no. 3 (Euthymides), *CVA*, Louvre 5 [France 8], III I c, 28 [366]:7, 8. Given the form of the neck, the animal ought to be a deer, despite the slightly odd proportions. For a feline in a similar position on a later column-krater see Naples H 2410 (inv. no. 81399), *ARV*², p. 239, no. 18 (Myson), H. Stella, *Mitologia greca*, Turin 1956, p. 377, above.

47. Fragment from the shoulder of a closed vessel (hydria?). Pl. 69

C-68-124. H. 0.045, W. 0.045, Th. 0.005. Reserved inside.

Part of the head, and upper body, of a male, standing to right, his right arm extended. He wears a himation. Considerable preliminary sketch.

About 440–420 B.C.

48. Fragment of an epinetron(?).

Pl. 69

C-69-90. H. 0.036, W. 0.023, Th. 0.003. Convex profile; thin wall. The wheel marks inside run parallel with the vertical axis of the woman's head. Reserved on inside.

Head of a woman, to right. Her hair is covered with a sakkos. Her head is tilted slightly forward, but it is not clear whether she is seated or standing. In the field above and to the left, part of a sash. Fine relief contour throughout. Dilute glaze for the woman's necklace and the lock of hair in front of her ear.

About 430 B.C.

UNDETERMINED FABRIC

BELL-KRATERS

49. Fragment of a bell-krater. Pl. 69

C-69-96. H. 0.078, W. 0.077, Th. (at lower break) 0.008. Dull blackish glaze on inside except for a reserved band at the top. The reserved band at the beginning of the lip is preserved on the outside.

Symposion: head and body of a youth reclining to left, but looking back to right, and stretching out his right hand to his companion behind him. Of the latter, only the right arm and part of the himation remain. The first youth wears a wreath (trailed slip, I think, rather than added red). Preliminary sketch. Relief contour for upper right arm.

About 420–400 B.C. By the same hand as C-37-525, *Hesperia* 45, 1976, pl. 88. The clay is not Corinthian but is not obviously Attic: it is hard, with some inclusions and surface mica, and in the break varies in color from a light reddish brown (Munsell 2.5YR 6/4) to a pale red (2.5YR 6/8) with a grayish tinge in places. The glaze is black with a slight sheen.

50. Fragment of a bell-krater.

C-72-66. Not illustrated. Max. dim. 0.120, Th. 0.010–0.014. The fragment comes from the lower wall. The dull black glaze has fired red in places.

What remains is part of the floral (double palmette) under one handle, and a section of the pattern band (meanders) below.

Last quarter of the 5th or early 4th century B.C. Perhaps from the same vase as 51. The sherd has been published as Corinthian by S. Herbert, *Corinth* VII, iv, p. 56, no. 120 and pl. 18. The fabric is not Corinthian and is not definitely Attic. The fabric is gritty, with voids and some mica. The color is mainly a reddish yellow (7.5YR 6/6) shading to light red (2.5YR 6/8).

51. Fragment of a bell-krater.

Pl. 69

C-72-69. H. 0.054, W. 0.067, Th. (at lower break) 0.006. Wall fragment with beginning of lip. Dull greenish black glaze on inside, with a single reserved band towards the top. Traces of miltos.

The fragment gives the left arm of a male holding a torch: a torch racer. Relief contour on the forearm and the bowl of the torch.

Late 5th century or early 4th B.C. The fabric is mainly light reddish brown (5YR 6/4) in the break, hard, with some voids. It is quite similar to the fabric of 50. Representations of the torch race in Attic red figure have been collected most recently by H. Metzger, *Les représentations dans la céramique attique du IV^e siècle*, Paris 1951, pp. 351–357, with earlier bibliography on p. 355, note 1; *idem*, *Recherches sur l'imagerie athénienne*, Paris 1965, pp. 70–71, 74–75 and 112–113. Torch racers also occur, not uncommonly, in Corinthian red figure: see S. Herbert, *Corinth VII*, iv, nos. 21, 35, 59, 161. It is not clear whether the picture on the Corinth fragment represented a torch race or a victorious torch racer.

52. Fragment of a bell-krater.

Pl. 69

C-72-181. H. 0.041, W. 0.057, Th. 0.008. The fragment preserves the beginning of the lip with the reserved band below washed with red miltos. The inside is glazed except for a narrow reserved band towards the bottom.

Top of a blazing torch with the flame indicated in trailed slip washed with red miltos. This seems to have been the right-hand end of the scene as the sherd has broken at the lower right edge just before the beginning of the handle.

Later 5th century or early 4th B.C. The fabric is similar to that of 49–51, light reddish brown (5YR 6/4) in color, hard, slightly micaceous, with voids. The glaze is reasonably black, with a slight sheen.

B. PERIBOLOS OF APOLLO (Pl. 70)

The original excavations in this area are discussed by R. Stillwell and H. Ess Askew in *Corinth I*, ii, pp. 1–54, with plan on plate I. New excavations within the Peribolos, and in particular within the northeast and northwest quarters, were undertaken in 1966 and 1967. Short notices have appeared in *BCH* 91, 1967, p. 634 with figure 2, and *BCH* 92, 1968, pp. 787–788, as well as in *JHS-AR*, 1966–67, p. 7 and p. 8, fig. 9, *JHS-AR*, 1967–68, pp. 7–8 and *Δελτ* 23, 1968, B' 1, [1969], pp. 134–135. Excavation below Roman levels brought to light a dyeworks with drying floors to the west. The dyeworks itself consisted of two rooms: a reservoir to the east, and an adjoining room with washbasin to the west. There is evidence that dyeing was carried on in this area from at least the mid-6th century, but the pottery suggests that the reservoir was only constructed at the end of the third quarter of the 5th. The complex continued in use until 146 B.C.

All six fragments of Attic red figure come from kraters. 53, 54, and 56 were found in the fill between the east wall of the reservoir and the bedrock, and belong to the period of construction of the reservoir: the latest sherd, 56, belongs to the third quarter of the 5th century. 57 came from the area immediately south of the washbasin: the date is about 440–420 B.C. 55 and 58 were found in the area to the west of the dyeworks proper: 55 is perhaps first quarter of the 5th century, 58 first quarter of the 4th.

53. Fragment of a column-krater(?).

Pl. 70

C-66-79. H. 0.067, W. 0.094, Th. 0.005. Fragment from shoulder and upper wall of a closed vessel. Streaky brown glaze on inside except under shoulder.

At the right, the scaly coil of a sea monster. To the left, a right hand and, at the break, a reserved

area. Some preliminary sketch. Relief contour throughout.

Late 6th century B.C. The sea monster ought to be Triton. Herakles wrestling Triton is a popular subject in black figure but is rare in red figure (Athens Acr. 147, fr., *ARV*² p. 89, no. 19). A Triton occasionally appears alone (Harvard 1227.150, *ARV*² p. 200, no. 49) or in connection with the

story of Peleus and Thetis (London, B.M. E 73, *ARV*², p. 192, no. 106). The early bilingual column-krater Orvieto, Faina Collection 61 (*ARV*², p. 11, no. 5) has Herakles wrestling Triton (in black figure) on the reverse.

54. Fragment of a bell- or calyx-krater. Pl. 70

C-66-83. H. 0.036, W. 0.061, Th. 0.007. Brownish black glaze on inside, with a reserved band near the top.

Part of the neck, mane and head of a horse, to right. The eye of the horse is formed by a dot within a circle to which is attached, below, a hooked line. The dot is in diluted glaze. Some preliminary sketch. Relief contour for the mane of the horse.

First half of the 5th century B.C. One might compare for the general scheme the horses on the obverse of a column-krater by an Early Mannerist, the Agrigento Painter: Ruvo, Jatta, H. Sichtermann, *Griechische Vasen in Unteritalien*, Tübingen 1966, pl. 8, *ARV*², p. 574, no. 2.

55. Fragment of a bell- or calyx-krater. Pl. 70

C-67-87. H. 0.039, W. 0.025, Th. 0.006. Lustrous greenish black glaze on inside.

Part of the stomach, the genitals (infibulated penis), and the left thigh, of a male, to right. The part of the sherd to the right of the thigh is scumbled with dilute glaze except for a small reserved area at the break: perhaps the inside of a shield with arm grip. Traces of preliminary sketch.

First half of the 5th century, perhaps about 490–480 B.C.

56. Fragment of a small bell-krater. Pl. 70

C-67-31. H. 0.067, W. 0.095, Th. 0.005–0.006. At the right, the base of one handle stump. Shiny black glaze on inside except for a reserved band near the top.

Head to waist of a woman standing to left, her right arm extended. She wears chiton and himation. Some preliminary sketch.

Third quarter of the 5th century B.C.

57. Fragment of a bell-krater. Pl. 70

C-67-78. H. 0.084, W. 0.110, Th. 0.005–0.007. Black glaze on inside.

Lower part of a male, in a himation, leaning to left on a stick. At the right, the legs and part of the garment of a woman(?). Below, pattern band of continuous meanders to right.

About 430–420 B.C.

58. Fragment of a bell- or calyx-krater. Pl. 70

C-67-108. H. 0.049, W. 0.054, Th. (at lower break) 0.008. On outside, the beginning of the lip with the reserved groove below. On inside, black glaze except for a reserved band towards the lower edge.

Part of the wings, and head (wreathed), of Eros or Nike, to right. Then, the roof of a building (shrine?), in white, with details in diluted glaze. Relief contour for the off wing of Eros.

First quarter of the 4th century B.C.

C. LECHAION ROAD EAST, SHOP 5 (Pls. 71–73)

Excavation was undertaken in 1973 below the Roman levels in Roman Shops 3, 4 and 5 to the north of the Peribolos of Apollo.¹⁰ In Shop 5, a thick deposit of the Classical period extended over the east and west rooms above a clay floor, as well as to the west of the west room around a monument base of poros. The deposit contained a large quantity of pottery, in particular both coarse cooking ware and fine Attic black glaze. Among the inventoried pieces of Attic black glaze are skyphoi (type A: C-73-223, C-73-310; type C: C-73-226, C-73-230), mugs (C-73-287, C-73-295, C-73-309; with straight

¹⁰C. K. Williams, II, *Hesperia* 43, 1974, pp. 25–33, esp. p. 33 for Shop 5, and p. 25, note 24 for references to the earlier excavations in this area. For a plan see R. L. Scranton, *Corinth*, XVI, *Mediaeval Architecture*, Princeton 1957, plan IV.

walls: C-73-286, cf. *Agora XII*, no. 196 and *Hesperia* 6, 1937, p. 377, fig. 17, no. 64), cups (type C: C-73-229, C-73-263, C-73-311; Rheneia cup: C-73-221), and saltcellars (C-73-86, C-73-231). The deposit seems to represent dining equipment and to cover the whole 5th and perhaps early 4th centuries. There was a little Attic red figure: three fragments of skyphoi, 64–66, five fragments of kraters, 59–63. Also found¹¹ were three fragments of Corinthian red figure: C-73-195, C-73-196, C-73-203. The Attic red figure seems to belong to the first half of the 5th century, the Corinthian to the end of the 5th or beginning of the 4th.

67, a skyphos fragment, is included here, but came from the disturbed area north of the Classical floor. 68 comes from the Forum West, Grid squares 63–64 H, but finds a place here because it may be from the same vase as 67.

KRATERS

- 59.** Three fragments of a column-krater. Pl. 71

C-73-202 a-c. Fragments a and b are both mended from two sherds.

a) Max. dim. 0.162, Diam. of neck 0.15. Neck glazed on inside; shoulder reserved on inside except for some streaks of glaze below. The neck was decorated with a pattern of linked buds. The picture was not framed. The stumps of one handle remain at the left (not visible in the photograph).

The fragment gives the head (helmeted and bent forward to right), the right shoulder, breast and right arm of a young warrior. The helmet proper is black, except for the neck guard, and decorated with three red dots. A row of black dots ornaments the crest holder. The crest with its long tail is reserved. The relief lines which pass across the right arm of the youth near the break perhaps represent the folds of a chlamys, worn shawlwise. A small section of the warrior's left shoulder also remains. Relief contour for the front of the neck, the chin, the lower lip, base of the nose, and the left shoulder. The upper lip is rendered by two dots of glaze. Diluted glaze for the four wavy locks. Considerable preliminary sketch.

b) Max. dim. 0.070. Shoulder fragment, reserved on inside. Not clear whether this fragment comes from the same side as fragment a or from the reverse, in which case the subjects may have been similar.

What remains is the cauldron of a helmet (black, with the impression of one dot in added red), with crest similar to that of the helmet on a, except that here the row of dots on the crest holder is bordered by relief lines. To the right, part of a circular shield. The head of the warrior was in profile to left; the shield was probably his. Relief contour along the rim of the shield. Some preliminary sketch.

c) Not illustrated. Max. dim. 0.053. Shoulder fragment with beginning of neck. Glazed black.

About 480 B.C.

- 60.** Fragment of a krater (calyx-krater?).

Pl. 71

C-73-199. Max. dim. 0.039, Th. (at lower break) 0.005. The horizontal break above the head may come at the beginning of the lip. Lustrous brown glaze on inside.

Head of a youth, inclined to right. A dilute glaze line passes across the head. Some preliminary sketch.

About 480–470 B.C. Perhaps from the same vase as 61 and 62.

- 61.** Fragment of a krater (calyx-krater?).

Pl. 71

C-73-200. H. 0.060, W. 0.062, Th. 0.005. Wall fragment. Shiny brownish black glaze on the inside.

The fragment gives part of a figure, from neck to knee, standing in profile to right, wearing a

¹¹Too recent for inclusion in *Corinth VII*, iv.

himation. The right hand seems to have been extended. Traces of preliminary sketch.

About 480–470 B.C. Perhaps from the same vase as 60.

62. Three fragments of a calyx-krater. Pl. 71

C-73-205 a-c.

a) Not illustrated. H. 0.082, W. 0.090, Th. (at lower break) 0.005–0.006. Mended from six fragments. What remains is part of the body and the lip which was glazed. Lustrous brown glaze on inside except for a narrow reserved band near the rim.

All that remains of the picture is a section of drapery, with traces of preliminary sketch.

b) Not illustrated. H. 0.068, W. 0.074. Rim fragment, with a small part of the body. Lustrous blackish brown glaze on inside with reserved band near top.

At the bottom left-hand break, a triangular reserved area crossed by two relief lines and a wavy line in dilute glaze.

c) H. 0.016, est. Diam. 0.26, Th. (at lower break) 0.006. Large fragment of lip and wall. Lustrous brown glaze inside except for a single reserved band at lip. Glaze on outside has fired mainly deep red.

First half of the 5th century, perhaps 490–470 B.C. Quite possible that 60 and 61 come from the same vase. Other calyx-kraters with black lips: Leningrad B 637, A. Peredolskaya, *Krasnogurnye attischeskie vazy*, Leningrad 1967, pl. 30, *ARV*², p. 360, no. 1, Triptolemos Painter; Ferrara inv. no. 898 (T. 323), N. Alfieri, P. Arias, *Spina*, Munich 1958, pl. 4, *ARV*², p. 271, no. 1, Painter of Goluchow 37; Agrigento, P. Griffi and G. Zirretta, *Il museo civico di Agrigento*, Palermo 1964, p. 95, *ARV*², p. 496, no. 7, Oreithyia Painter; London, B.M. E 458, J. Boardman, *Athenian Red Figure Vases, the Archaic Period*, London 1975, fig. 172:2, *ARV*², p. 239, no. 16, Myson; Bochum S 508, *Antiken der Sammlung Julius C. und Margot Funcke*, Bochum 1972, p. 105, Tithonos Painter.

63. Fragment of a column-krater. Pl. 71

C-73-201. H. 0.030, W. 0.068, Th. 0.005. The fragment comes from the junction of body and

shoulder, and preserves, at the left-hand break, the beginning of one handle stump. Streaky black glaze on inside.

At the left, a section of the vertical frame decorated with two rows of dots (debased ivy); then, a right hand and forearm, raised. Preliminary sketch on the arm. Relief contour along the arm and hand.

Second quarter of the 5th century B.C.

SKYPHOI

64. Fragment of a skyphos. Pl. 73

C-73-204. H. 0.08, est. Diam. (at rim) 0.12, Th. 0.003. Six joining fragments. Lustrous black glaze on inside.

Part of a youth walking to right, wrapped in a himation. Relief contour generally except for the advanced foot. Considerable preliminary sketch.

First quarter of the 5th century B.C. Probably from the same vase as 65. The drawing of the face of the youth somewhat recalls that of Nike on the pelike Vienna 905, *CVA*, Vienna 2 [Austria 2], 73 [73]:5, *ARV*², p. 286, no. 12, by the Geras Painter.

65. Fragment of a skyphos (type A). Pl. 72

C-73-206. H. to top of handle 0.093, est. Diam. (at rim) 0.12. One handle remains and a large part of one side.

Satyr walking to right, left arm outstretched, the other bent up toward his head. Most of the satyr's body and head are missing. Below, a reserved ground line. Relief contour except for the feet. Traces of preliminary sketch.

First quarter of the 5th century B.C. Probably from the same vase as 64.

66. Skyphos (type B – Glaux). Pl. 72

C-73-197. H. 0.082, Diam. of foot 0.062, Diam. of rim 0.115. Some parts of A and B missing including the horizontal handle. Ring foot glazed black except for resting surface which is reserved and worn in places. Base reserved (washed with miltos) with two concentric circles at the center.

A, B, owl to right, flanked by olive sprays. The base line is marked by a reserved groove. Dilute

glaze for the dashes representing the circle of feathers about the eyes, and on the legs.

Second quarter of the 5th century B.C. On owl skyphoi see J. D. Beazley, *La Raccolta Benedetto Guglielmi nel Museo Gregoriano Etrusco*, Vatican 1939, I, p. 87; *ARV*², pp. 982–984; F. P. Johnson, *Studies Presented to David Moore Robinson*, St. Louis 1953, II, pp. 96–105; *idem*, “A Note on Owl Skyphoi,” *AJA* 59, 1955, pp. 119–124. There are other whole or fragmentary owl skyphoi in Corinth: MP 45, CP-2700, CP-1701, C-40-68, C-1976-264, and C-1978-132. There are even Corinthian red-figured imitations: see S. Herbert, *Corinth VII*, iv, pp. 69–70, nos. 167–170. The present skyphos is slightly more elaborate than most Attic glaukes in showing with dashes the disk of feathers about the owl’s eyes. Not far from C-73-197 is an owl skyphos in Melbourne, National Gallery of Victoria, 80 R. Also close is C-40-68 (*AJA* 59, 1955, pl. 37, fig. 28): here the eyes are set rather differently in the head, eyebrows are added, the beak is curved, and the owl is taller in relation to the area available, but the remaining elements are quite similar. The glaux in Mykonos, connected by Johnson (*AJA* 59, 1955, p. 120) with C-40-68, is further away.

D. MISCELLANEOUS (Pls. 73, 74)

69. Fragment of a bell-krater. Pl. 73

C-66-40. H. 0.060, W. 0.073, Th. 0.007. “Roman Bath, South Section, West of Room 2.” Lustrous black glaze on inside.

Youthful warrior moving to right, his left arm outstretched, his right arm down (presumably holding his sword). He wears a short-sleeved chiton with dotted borders, and a scabbard slung from a baldric which passes over his right shoulder. White tassels decorate the scabbard. Relief contour along the inside of the right arm and along the left side. Some preliminary sketch.

About 470 B.C. Hermonax. Compare especially the figure of Theseus on the painter’s bell-krater in Argos, N. Weill, “Un cratère d’Hermonax,” *BCH* 86, 1962, pp. 64–94, *ARV*², p. 485, no. 23, and p. 1655. For the garment and the scabbard compare also Würzburg 504, Langlotz, *GVW*, pl. 171, *ARV*², p. 487, no. 55. The Corinth fragment

67. Fragment (8 joining sherds) of a skyphos (type C). Pl. 73

C-73-334. H. 0.055, Th. 0.003–0.004. Fragment comes from lower wall. There are other non-joining fragments, all glazed, that have not been inventoried. The skyphos must have been of Corinthian type as the tips of the characteristic base rays remain at the lower edge and a small section of the reserved area around the lower body. Lustrous black glaze on inside.

Lower part of a female figure dressed in chiton and himation. Her left foot is drawn in frontal view. To the right, the shaft of a thyrsos or scepter which the woman was holding. Below, a reserved ground line. Traces of preliminary sketch. Relief contour generally.

Mid-5th century B.C. Perhaps part of the same vase as 68.

68. Fragment of a skyphos. Pl. 73

C-73-9. H. 0.020, W. 0.040, Th. 0.004.

Left arm, and part of the body, of a male(?), standing to right. The figure wears a himation and holds a stick. Traces of preliminary sketch.

Mid-5th century B.C. Perhaps from the same vase as 67.

may have come from a scene of Theseus and the Minotaur, or of a youth pursuing a woman.

70. Fragment of a calyx-krater. Pl. 73

C-66-12. H. 0.057, W. 0.045, Th. 0.005–0.006. “Bakoulis Lot, foundation 9, north of Roman Market.” Shiny greenish black glaze on inside.

The fragment preserves part of the short chiton of an Arimasp with a decorated stripe down the center, a dotted stripe at the hem, and stacked squiggles on the trouser leg. The Arimasp must have been fighting a griffin of which a part of the rump and the tail, in white, remain. Diluted glaze for the ornamentation on the chiton.

Mid-4th century B.C. Painter of London Griffin-Calyx. Compare in particular the reverse of his calyx-krater Athens 14899, *ARV*², p. 1455, no. 1 and the reverse of a new calyx-krater in a Naples private collection (no. 58: A, combat between

griffin and Arimasps on horse and foot; B, Arimasps and two griffins).

71. Fragmentary stemless cup (thin, shallow, lip offset on inside).
Fig. 1, Pls. 73, 74.

C-71-337. H. (to lip) 0.057, rest. Diam. 0.167, rest. W. (with handles) 0.235, Diam. (base) 0.080. "Forum SC, fill behind walls 5, 7, 3, 6, south of Central Shops." Parts of the base, large sections of bowl, and most of right handle missing and restored in plaster. The outside of the bowl is black. There is a reserved groove just before the ring foot. The foot itself is black inside and out. On the lip inside, ivy, the petals in added clay scumbled, the vine and flowers in white.

Within the tondo, which is bordered by stopt meanders with checker squares at intervals, are two figures: a bearded satyr starting back, and a

woman (maenad? Ariadne?) seated to left. The latter wears a white necklace (two white dots are visible), white bracelet on her left wrist, and holds a white fillet with both hands. A himation is draped about her legs, straps cross between her breasts, a tiara adorns her hair. A white ground line runs below both figures. Traces of preliminary sketch. Relief contour throughout. Dilute glaze for the navel-pubes line and the pubes of the satyr.

About 400 B.C. or a little later. The drawing recalls the early work of the Meleager Painter: look especially at the anatomy of the satyr. In fact the style is quite close to that of two cups in the manner of the painter from Ensérune, *CVA*, Mouret [France 6], 8 [237]:2, 14 and 5 [234]:1, 3, 4, *ARV*², p. 1416, nos. 6, 7. The attitude of the satyr on 71 is not unlike that of the Vatican Marsyas, reversed. For the shape of the Corinth stemless compare *ARV*², p. 1414, no. 86; p. 1416, nos. 1, 2; p. 1417, no. 12.

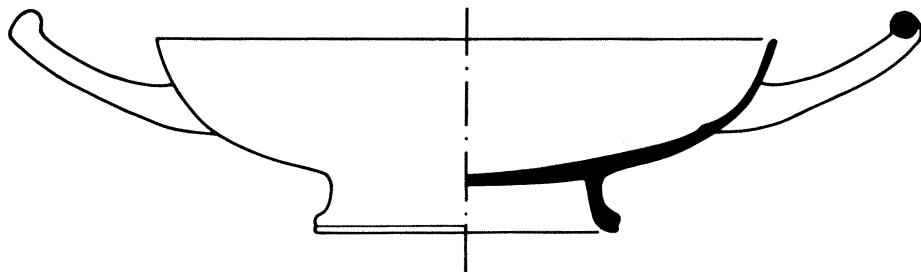


FIG. 1. 71. Fragmentary stemless cup (C-71-337). Scale 1:2

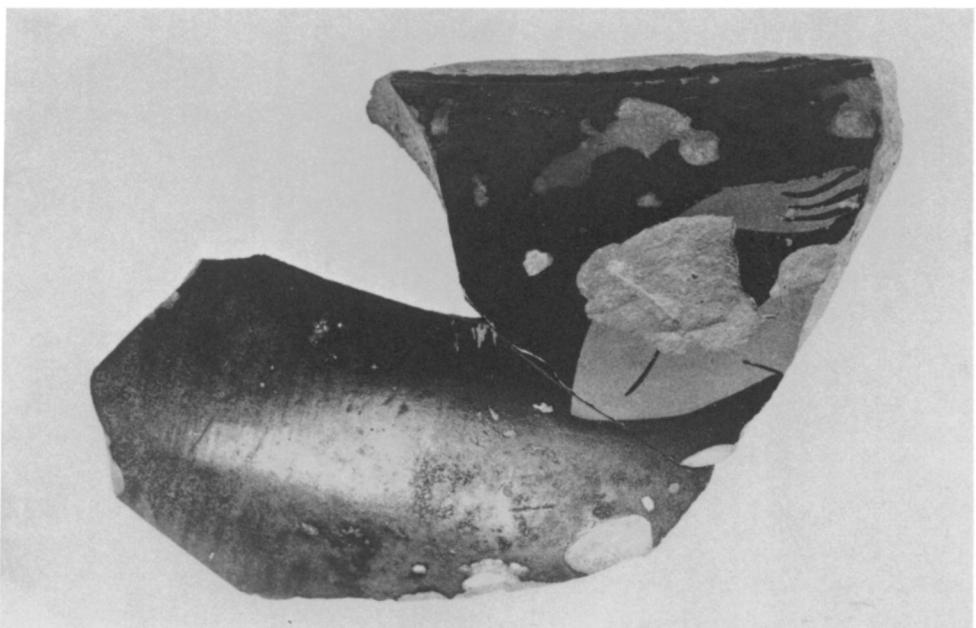
CONCORDANCE

| Inv. No. | Cat. No. |
|----------|----------|----------|----------|----------|----------|----------|----------|
| C-66-12 | 70 | C-68-117 | 5 | C-69-88 | 28 | C-69-98 | 1 |
| C-66-40 | 69 | C-68-124 | 47 | C-69-89 | 2 | C-69-123 | 12 |
| C-66-79 | 53 | C-68-135 | 45 | C-69-90 | 48 | C-69-124 | 44 |
| C-66-83 | 54 | C-68-179 | 32 | C-69-91 | 18 | C-69-128 | 16 |
| C-67-31 | 56 | C-68-195 | 34 | C-69-92 | 3 | C-70-9 | 39 |
| C-67-78 | 57 | C-69-58 | 27 | C-69-93 | 20 | C-70-11 | 7 |
| C-67-87 | 55 | C-69-67 | 41 | C-69-94 | 30 | C-70-19 | 14 |
| C-67-108 | 58 | C-69-82 | 22 | C-69-95 | 25 | C-70-25 | 36 |
| C-68-71 | 31 | C-69-86 | 21 | C-69-96 | 49 | C-70-34 | 37 |
| C-68-72 | 33 | C-69-87 | 42 | C-69-97 | 43 | C-70-35 | 4 |

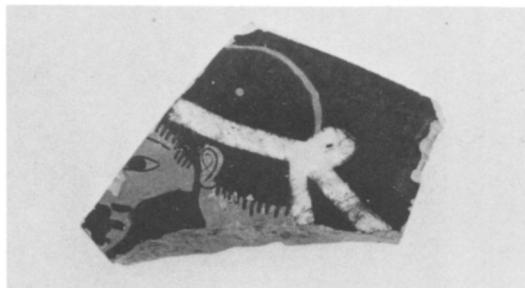
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| C-70-45 | 24 | C-72-61 | 35 | C-72-143 | 9 | C-73-200 | 61 |
| C-70-86 | 10 | C-72-64 | 11 | C-72-144 | 40 | C-73-201 | 63 |
| C-70-100 | 6 | C-72-65 | 29 | C-72-180 | 23 | C-73-202 | 59 |
| C-70-140 | 17 | C-72-66 | 50 | C-72-181 | 52 | C-73-204 | 64 |
| C-70-144 | 13 | C-72-69 | 51 | C-72-280 | 38 | C-73-205 | 62 |
| C-70-172 | 26 | C-72-73 | 8 | C-73-9 | 68 | C-73-206 | 65 |
| C-71-337 | 71 | C-72-74 | 15 | C-73-197 | 66 | C-73-334 | 67 |
| C-72-60 | 19 | C-72-124 | 46 | C-73-199 | 60 | | |

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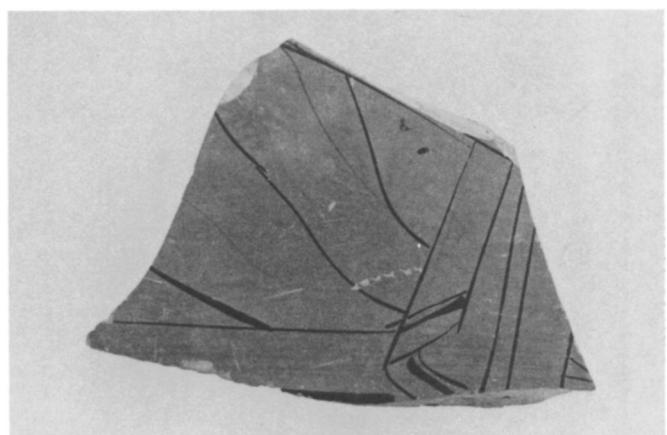
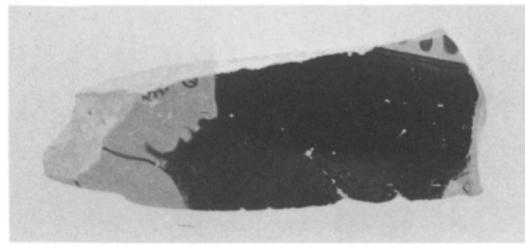
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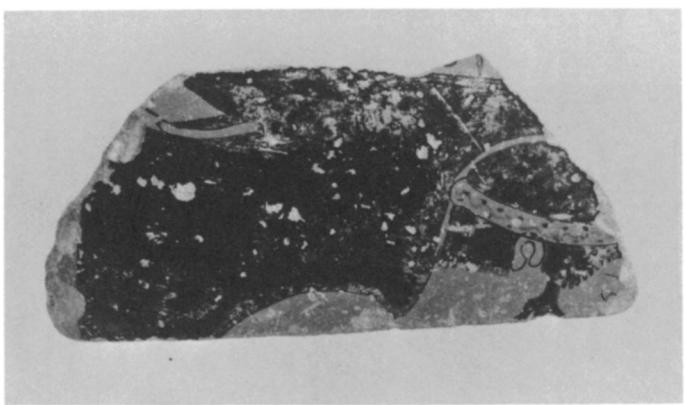
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4 (C-70-35)



3 (C-69-92)



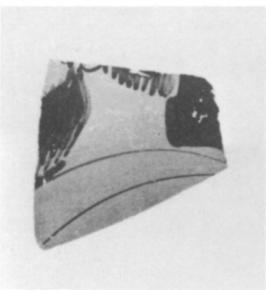
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Sacred Spring: Column-kraters

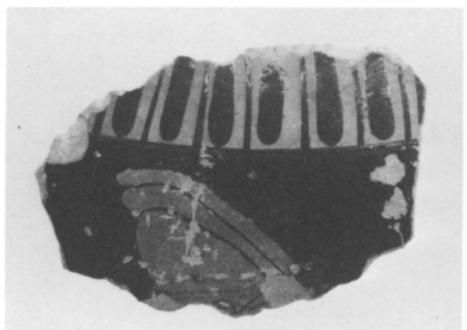
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Scale 1:1

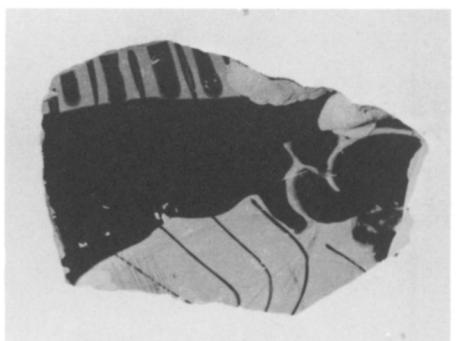
PLATE 64



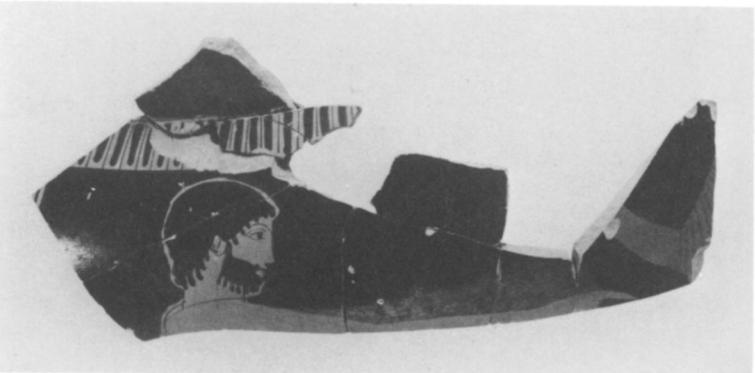
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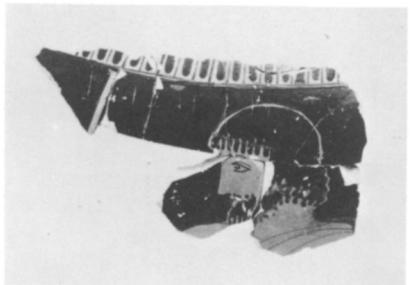
8 (C-72-73)



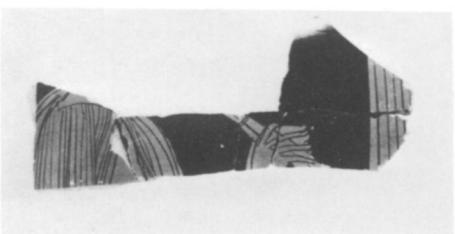
9 (C-72-143)



10 a (C-70-86 a)



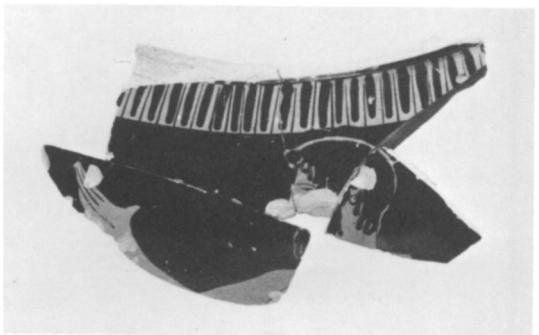
10 g (C-70-86 g)



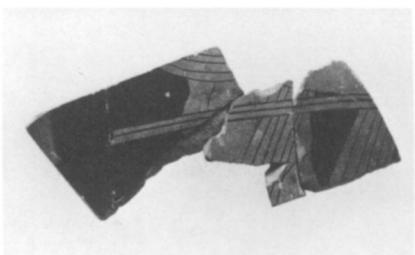
10 d (C-70-86 d)



10 c (C-70-86 c)



10 e-f (C-70-86 e, f)



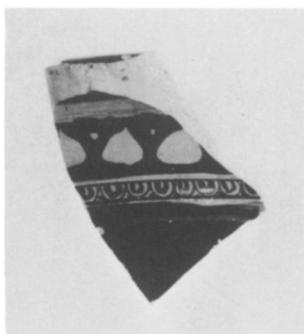
10 h (C-70-86 h)



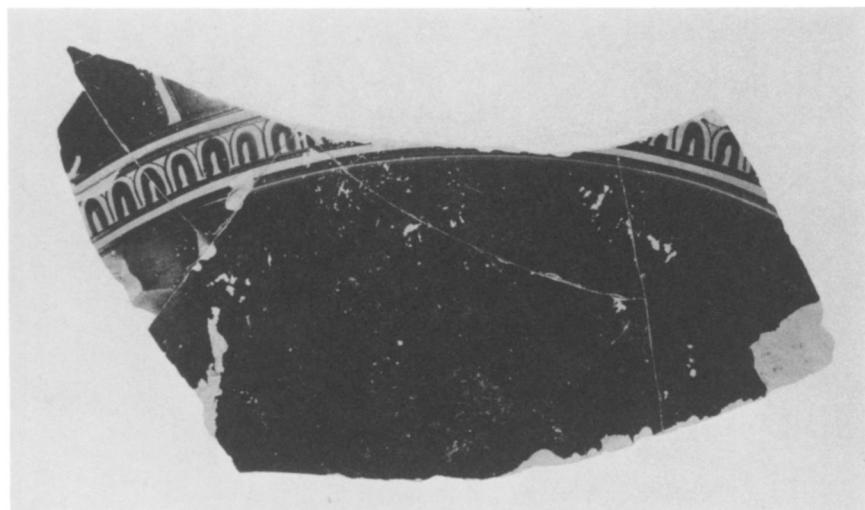
10 b (C-70-86 b)

Sacred Spring: Column-kraters

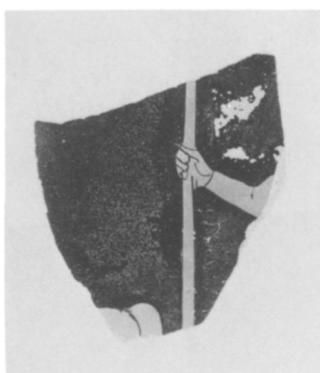
Scale (7-9) 1:1
Scale (10) 1:2



11 a (C-72-64 a)

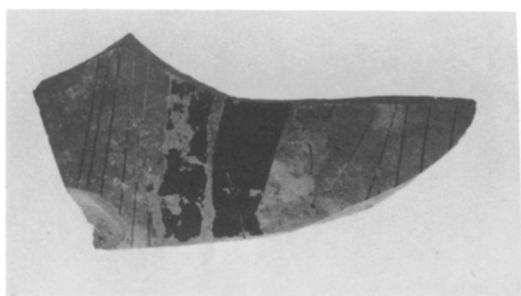
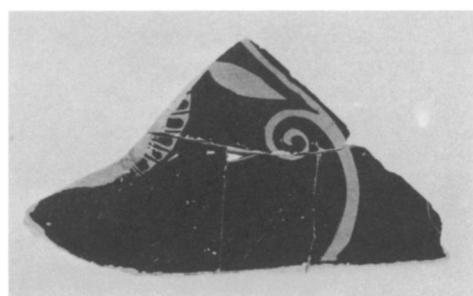


11 e (C-72-64 e)

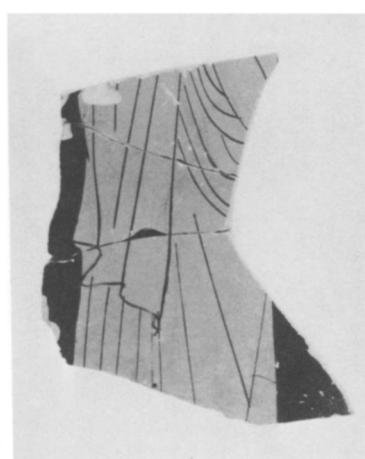


11 c (C-72-64 c)

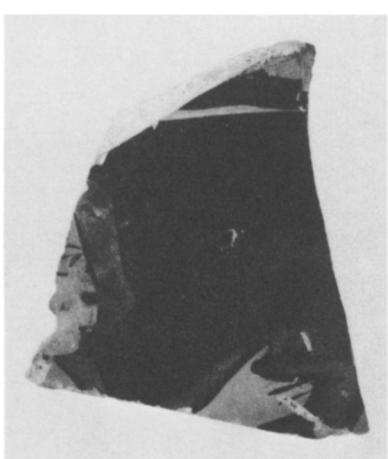
11 b (C-72-64 b)



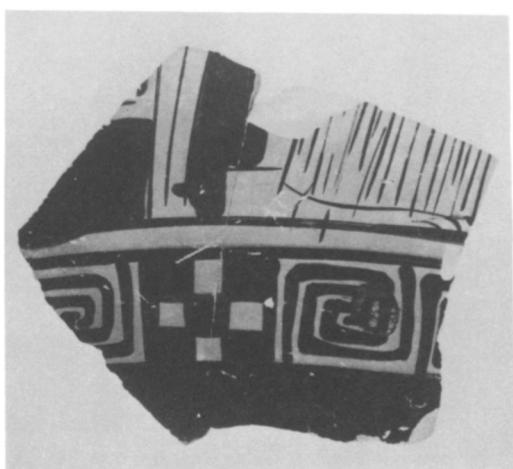
12 (C-69-123)



13 (C-70-144)



15 (C-72-74)



14 (C-70-19)

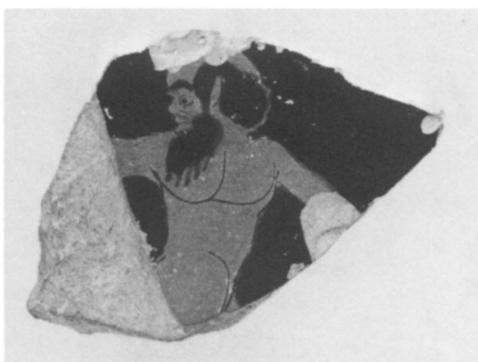


16 (C-69-128)

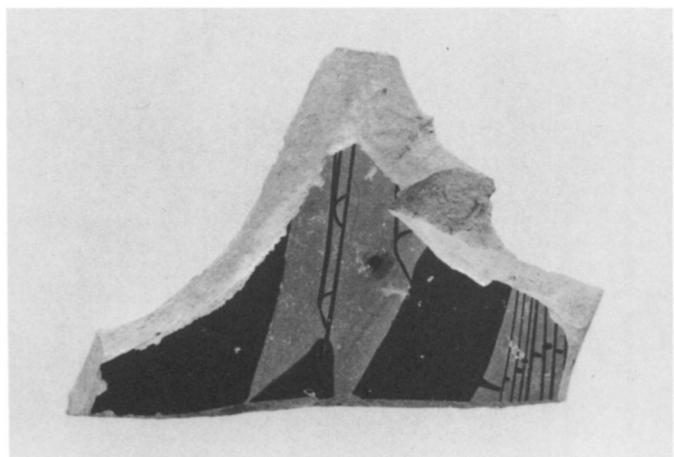
Sacred Spring
Bell-kraters

Scale (11) 1:2
Scale (12-16) 1:1

PLATE 66



17 a (C-70-140 a)



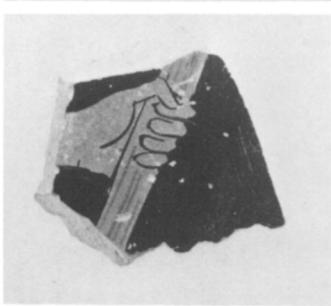
18 (C-69-91)



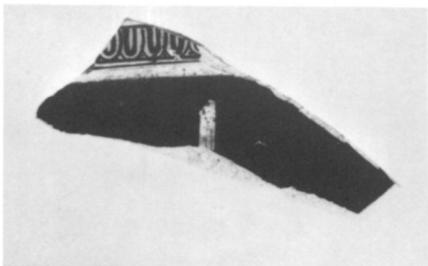
17 b (C-70-140 b)



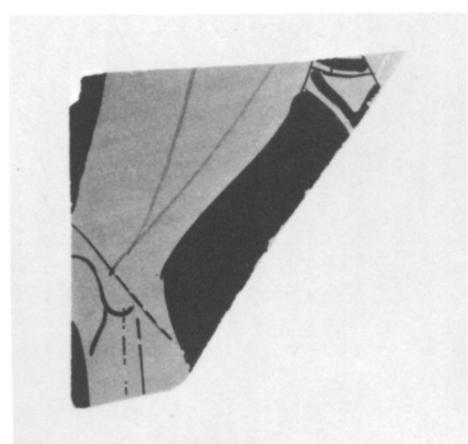
20 (C-69-93)



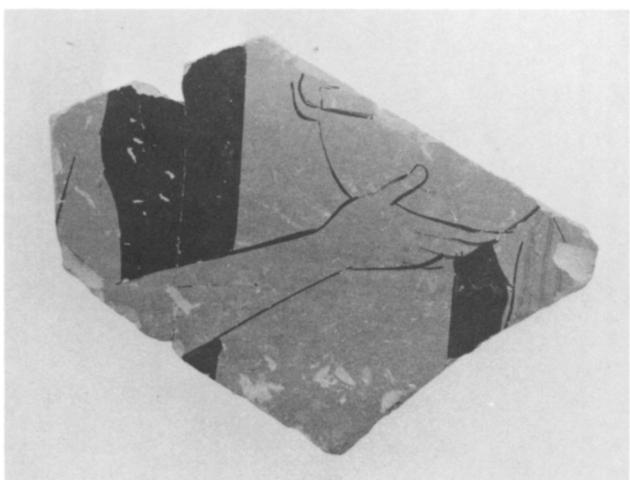
22 (C-69-82)



23 (C-72-180)



19 (C-72-60)

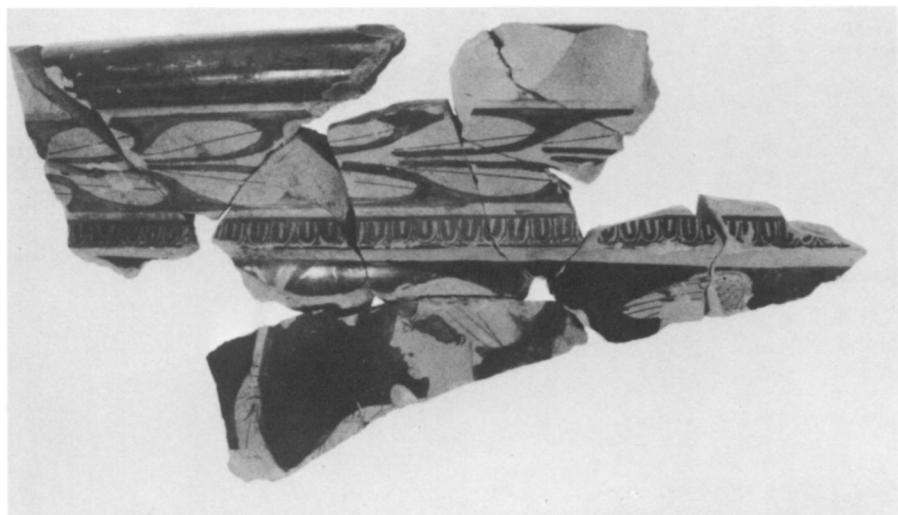


21 (C-69-86)

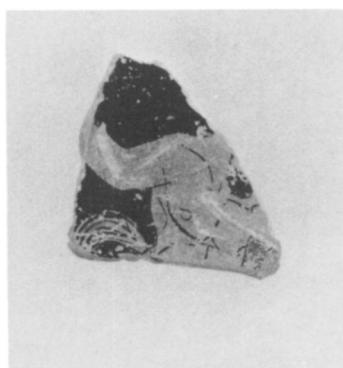
Sacred Spring: Kraters

Scale (17-22) 1:1

Scale (23) 1:2



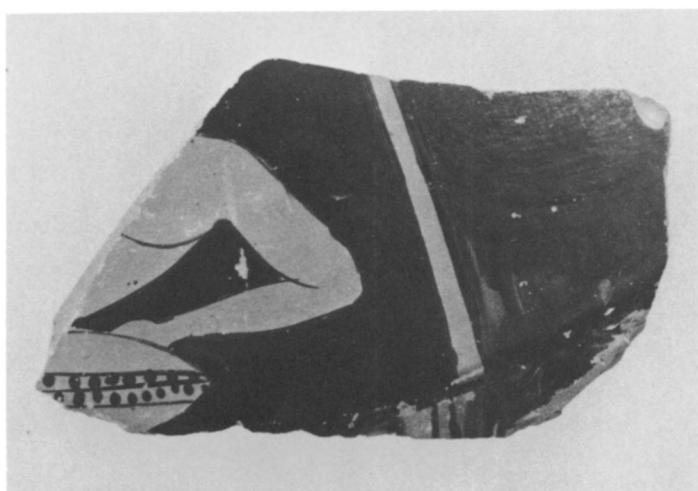
24 a (C-70-45 a) Scale 1:2



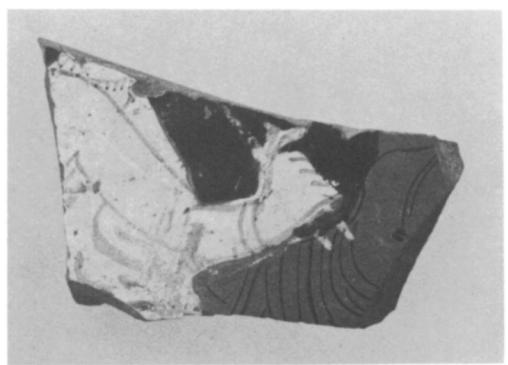
25 (C-69-95)



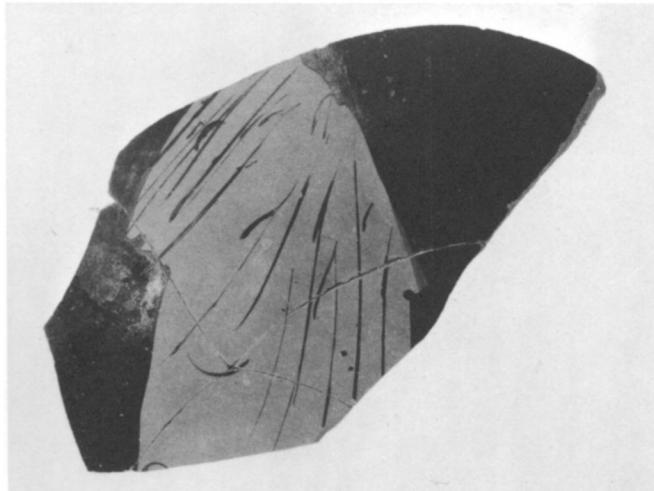
26 (C-70-172) Scale 1:2



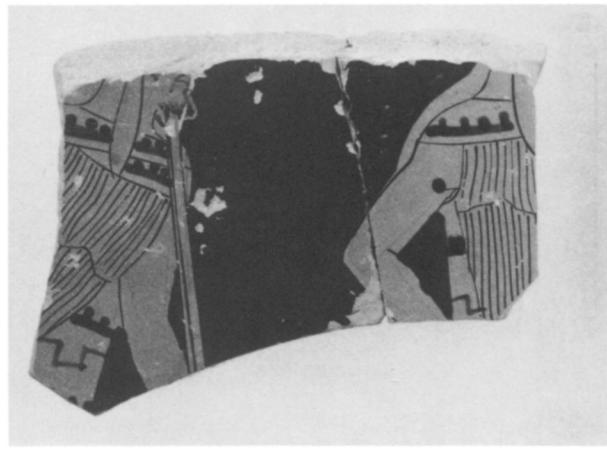
28 (C-69-88)



27 (C-69-58)



30 (C-69-94)

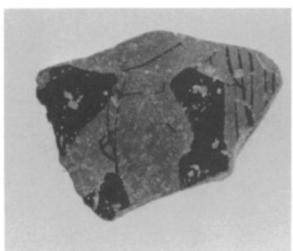


29 (C-72-65)

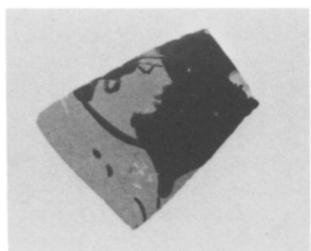
Sacred Spring: Kraters, Hydriai, and Pelike

Scale 1:1 or as noted

PLATE 68



31 (C-68-71)



32 (C-68-179)



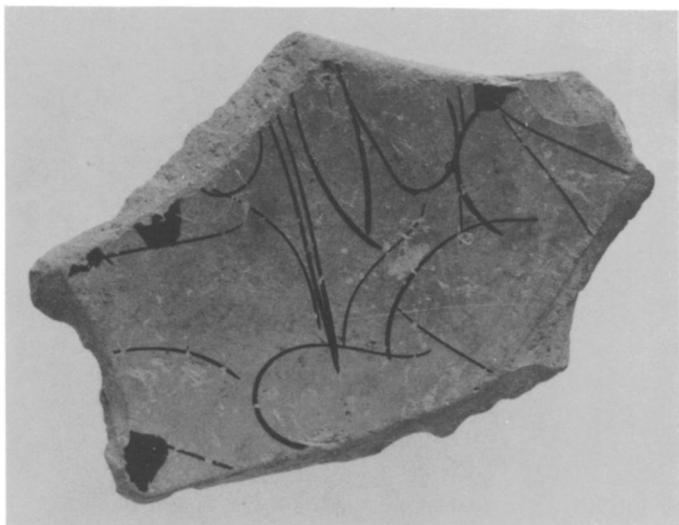
33 (C-68-72)



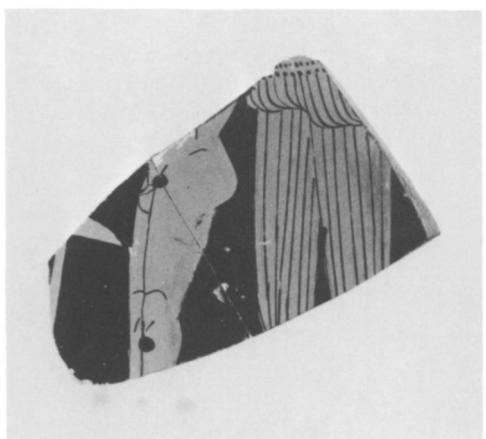
35 (C-72-61)



36 (C-70-25)



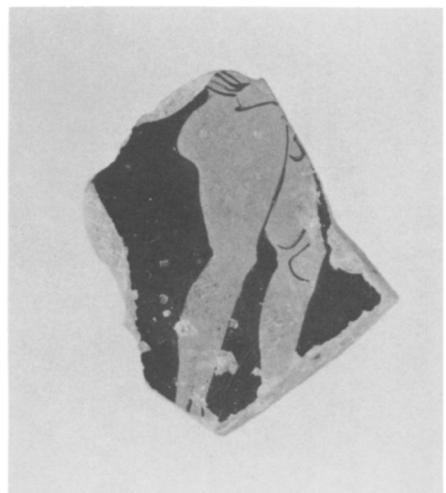
37 (C-70-34)



40 (C-72-144)



39 (C-70-9)



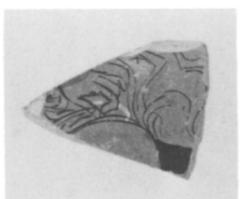
41 (C-69-67)

Sacred Spring
Squat lekythoi, skyphoi, and cups

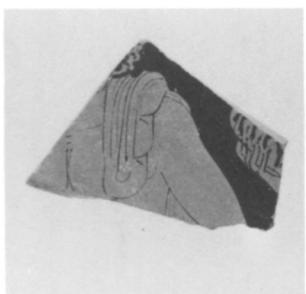
Scale 1:1



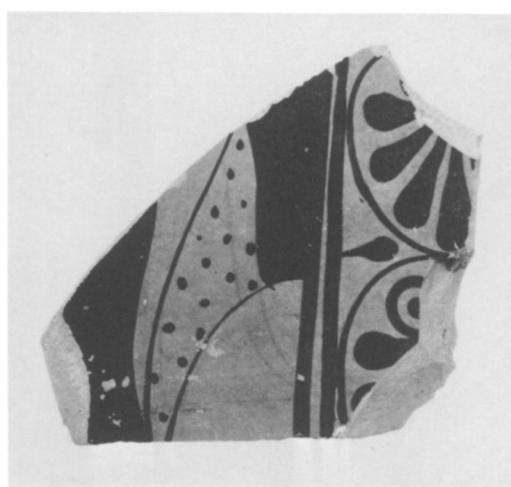
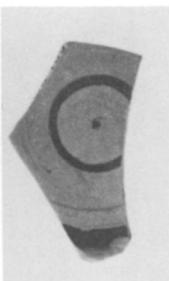
42 (C-69-87)



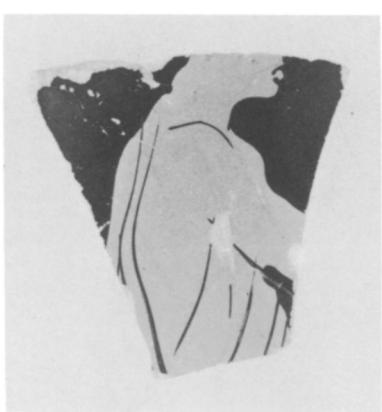
43 (C-69-97)



44 (C-69-124)

interior
45 (C-68-135)

46 (C-72-124)



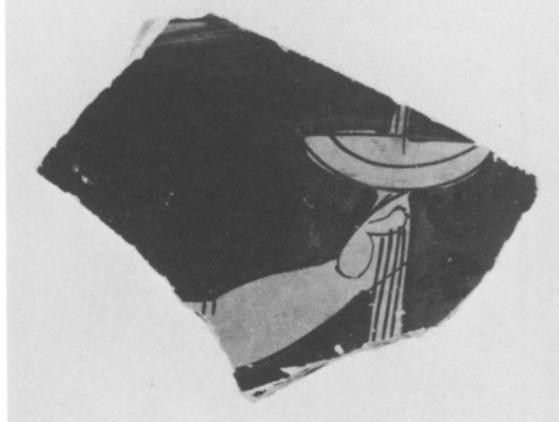
47 (C-68-124)



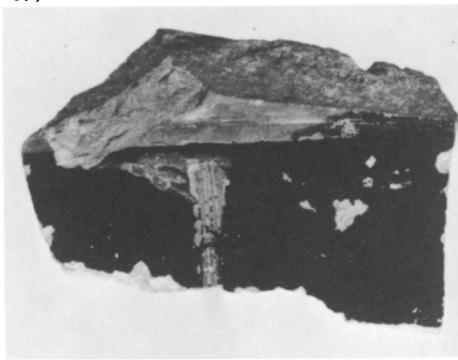
48 (C-69-90)



49 (C-69-96)



51 (C-72-69)

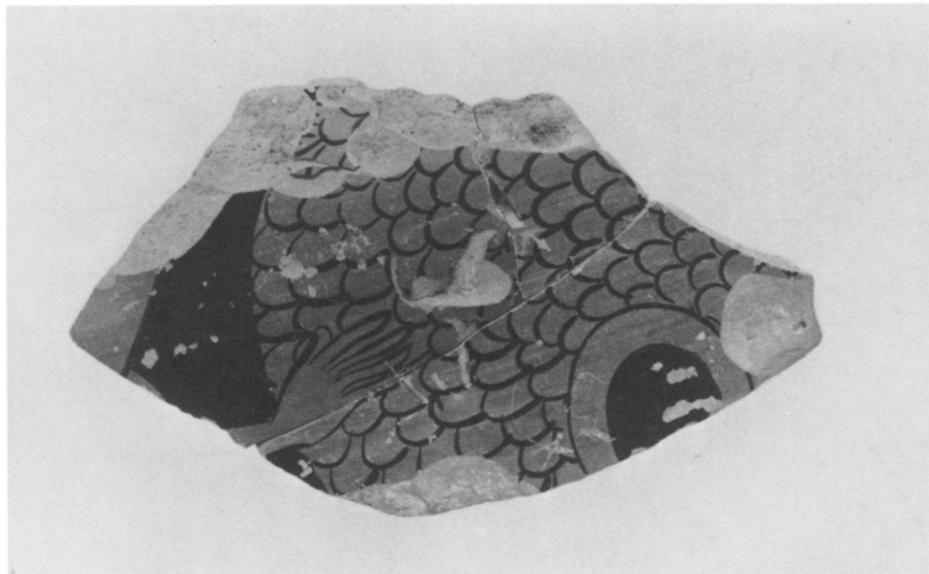


52 (C-72-181)

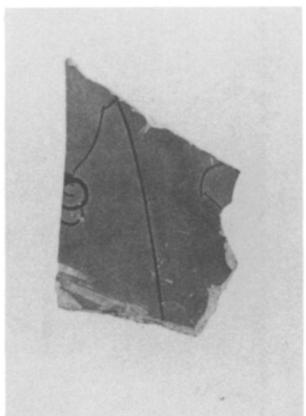
Sacred Spring: Cups. Fragments. Undetermined fabric

Scale 1:1

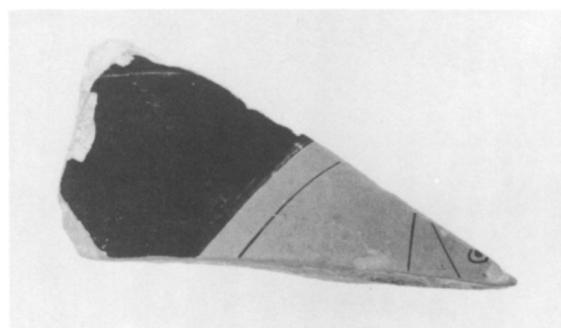
PLATE 70



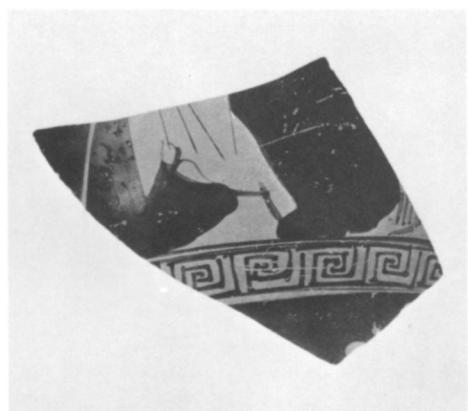
53 (C-66-79)



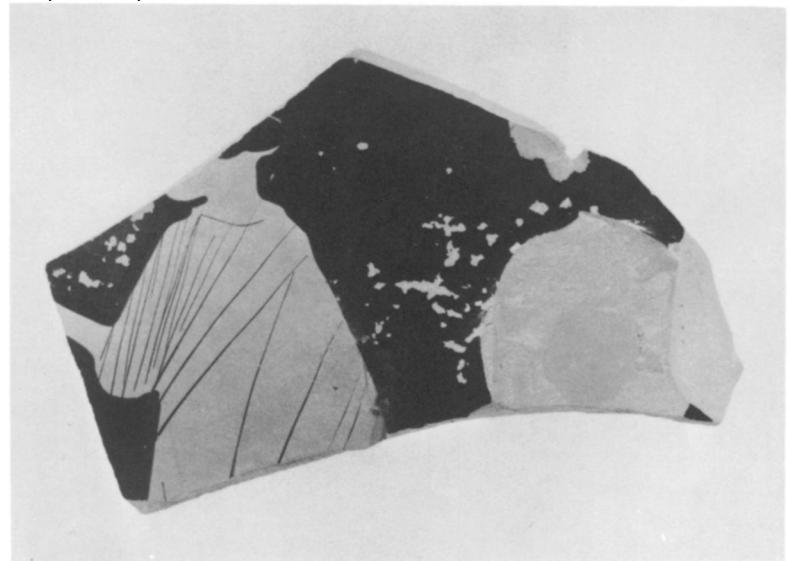
55 (C-67-87)



54 (C-66-83)



57 (C-67-78)



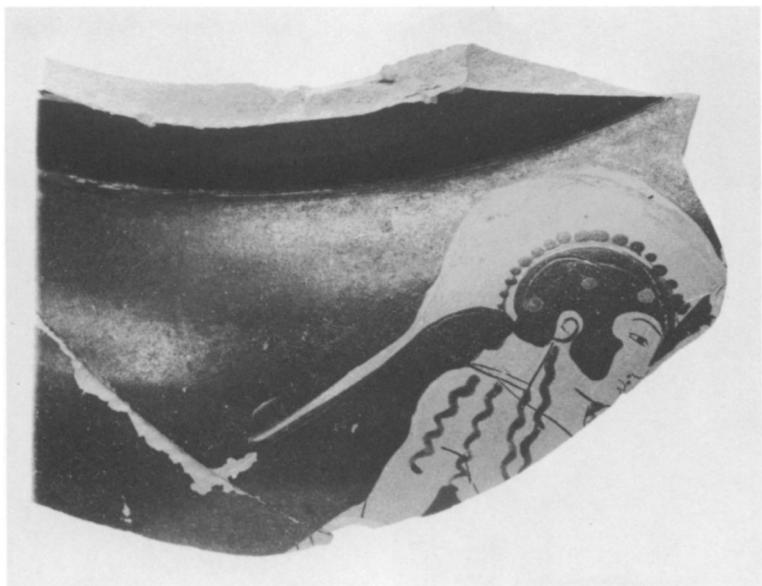
56 (C-67-31)



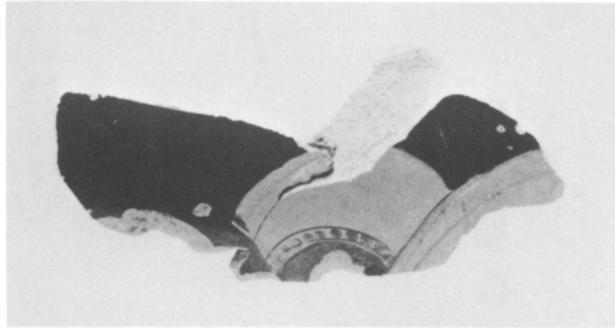
58 (C-67-108)

Peribolos of Apollo

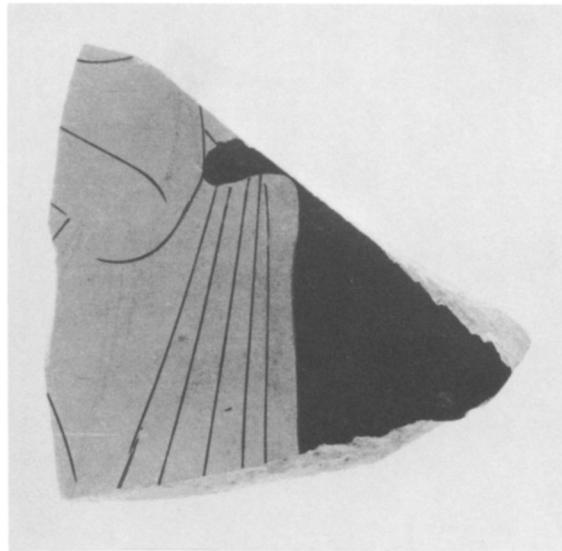
Scale 1:1



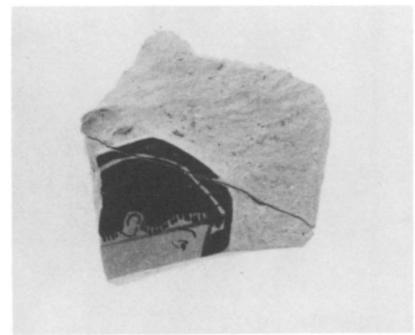
59 a (C-73-202 a)



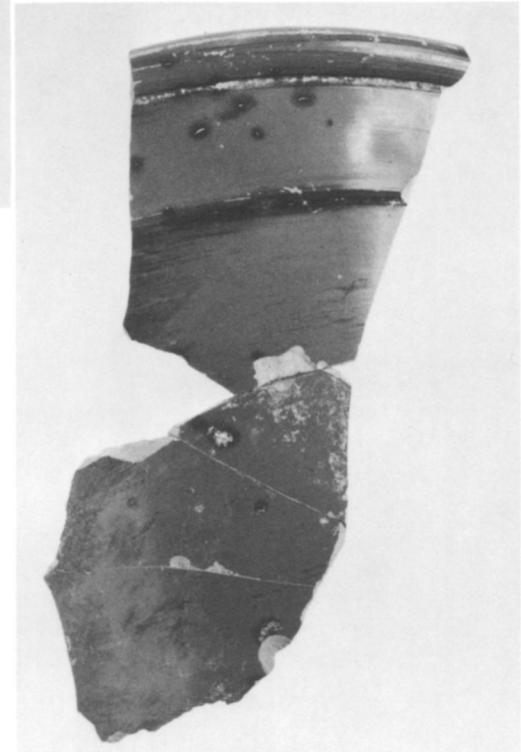
59 b (C-73-202 b)



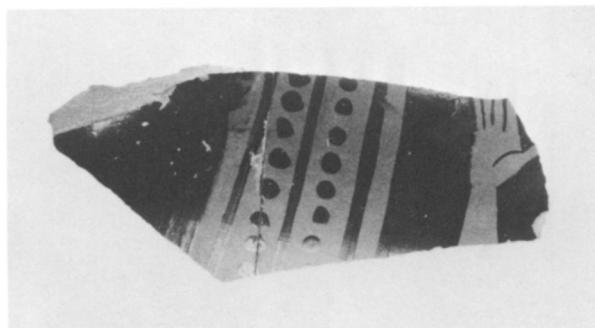
61 (C-73-200)



60 (C-73-199)



62 c (C-73-205 c) Scale 1:2

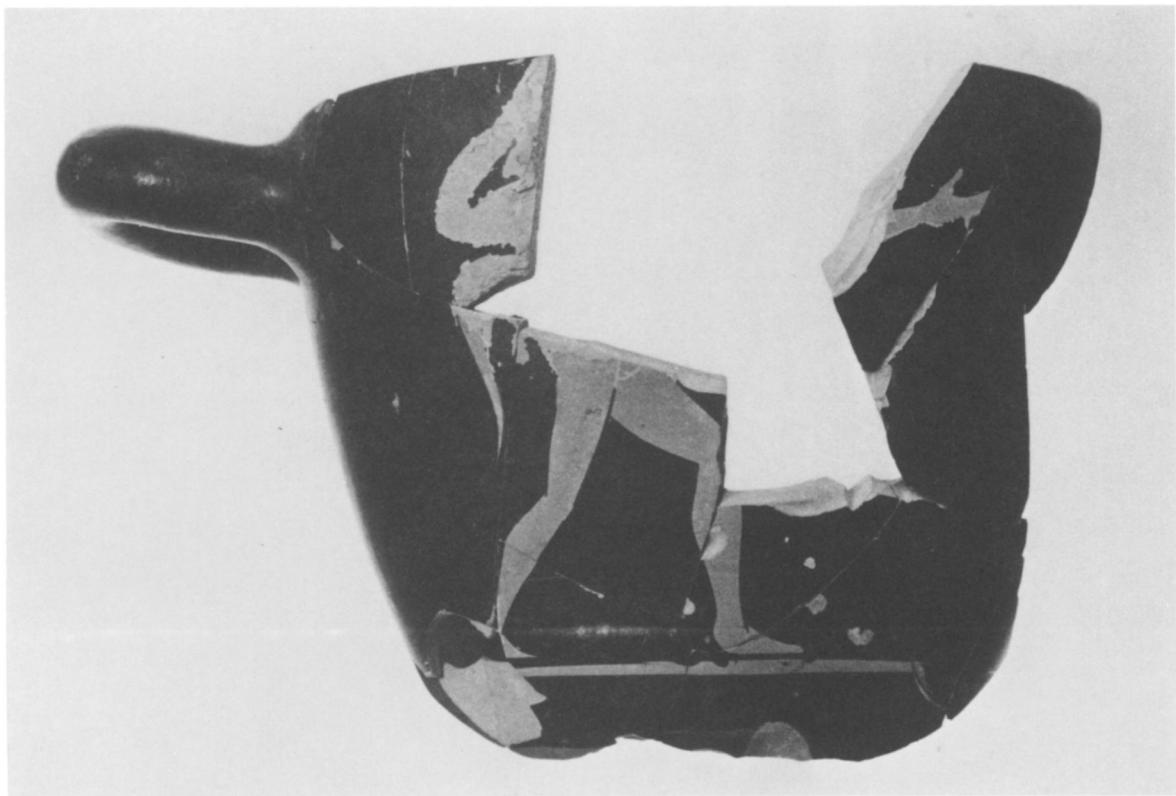


63 (C-73-201)

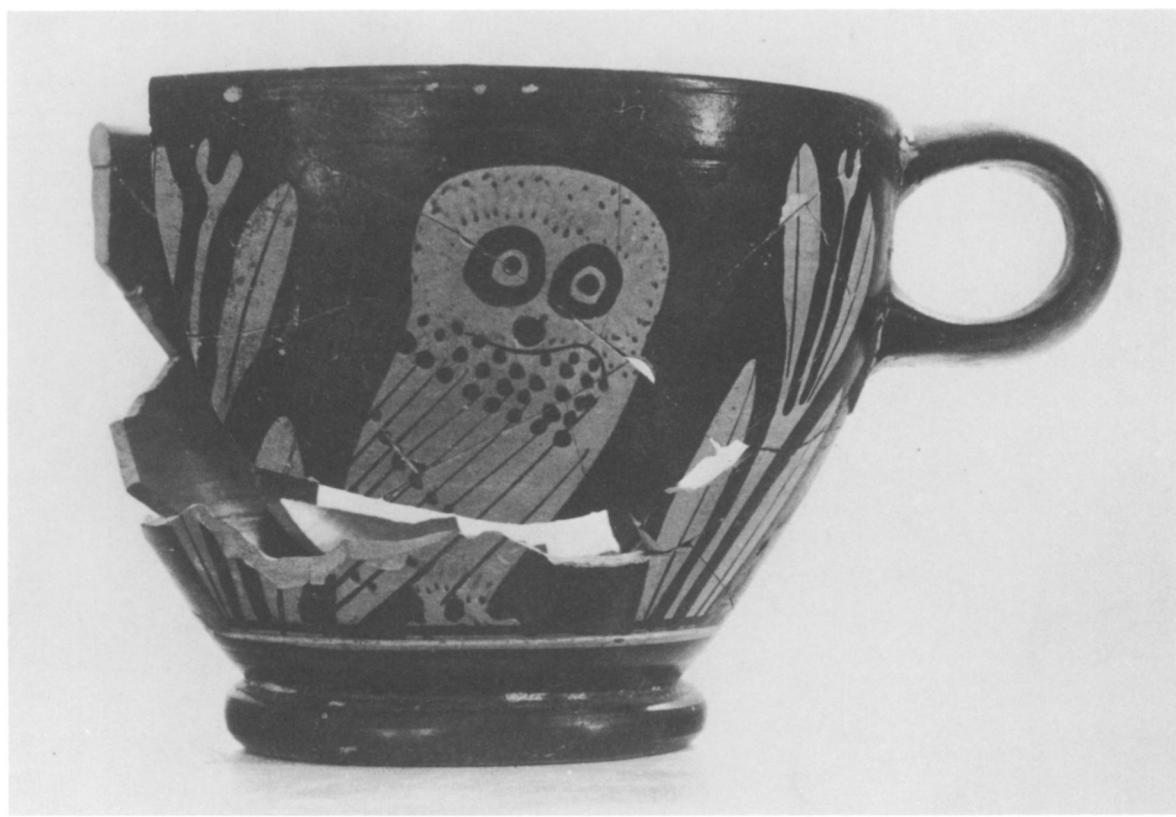
Lechaion Road East, Shop 5

Scale 1:1 or as noted

PLATE 72



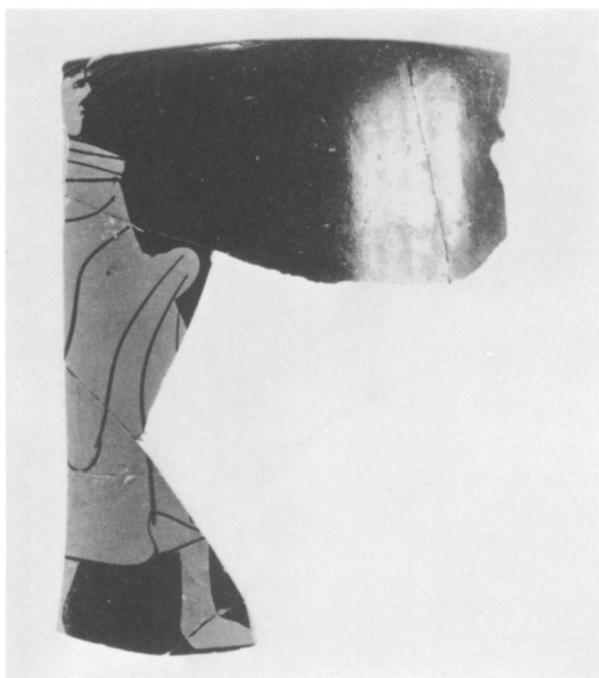
65 (C-73-206)



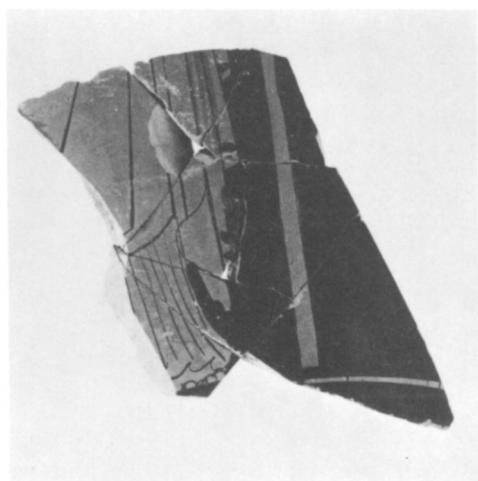
66 (C-73-197)

Lechaion Road East, Shop 5

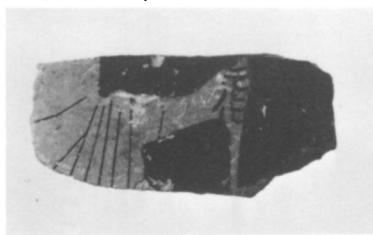
Scale 1:1



64 (C-73-204)



67 (C-73-334)



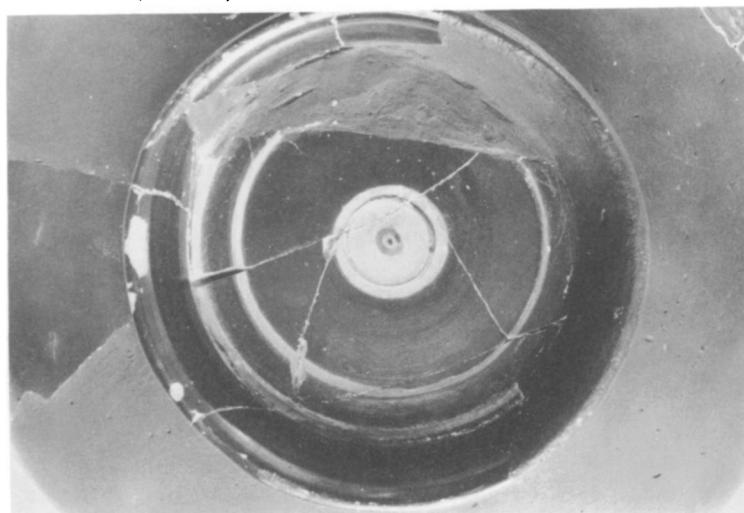
68 (C-73-9)



69 (C-66-40)



70 (C-66-12)



71 (C-71-337)

Miscellaneous

Scale 1:1



a. Scale 1:2



b. Scale 1:1

71 (C-71-337)