

HP 2310: A LAKONIAN KYLIX FROM HALIEIS *

(PLATE 59)

DURING excavations in the Nekropolis of Halieis (Porto Cheli) in the southern Argolid in the summer of 1974, a Lakonian kylix came to light, associated with the grave of a child of approximately five to ten years of age.¹ The kylix is finely executed and relatively well preserved.² In its present state only minor splinters are missing from the outside as well as some chips from the inside, the largest one from the body of the dolphin. The clay is well levigated and of fine, medium hard structure. Vitreous spots on the surface of the evenly applied black glaze result from the chemical action of the surrounding soil on the grave deposit.

The widely flaring stem of the kylix rests on a solid disk, that tapers slightly towards the edges which curl off the ground a bit (Fig. 1). The interior of the stem is deeply hollowed; glaze has been applied up to shortly below the top. The unglazed resting surface of the disk is bordered by a fine line both at the outer edge and around the interior cavity. A carinated cordon between the trumpet-shaped foot and the bottom of the basin lets the former appear shorter, mediating between the sharp rise of the foot and the horizontal spread of the basin. The medium-deep kylix bowl is closed in a sharp bend at the upper edge, meeting the flaring rim, which is almost straight in itself, at an acute angle. The lip is slightly thickened and rounded at the top. The somewhat irregularly glazed handles, round in section, point almost horizontally outwards, strongly accentuating the distinct extension of the kylix basin.

The unglazed parts of the vessel, except for the underside of the foot, the cordon between foot and basin, and the fine line in the basin's lower half, have been covered with an ivory-cream colored slip. The overlap between this slip and the regular black glaze leaves one fine, filmy line at the top of the bowl. A second such line formed on the right side of the interior tondo, a third, broader band occurs below the lip, while the band between the rim and the basin is completely covered by the slip.

* To my father: 16. October 1976.

¹ The full context of the graves will be published separately. Information concerning the skeletons we owe to A. Wesolowsky. The photographs are by R. Heron and Michael Moore, drawings by I. Keller. For funding of the project during 1974 we are grateful to the National Endowment for the Humanities, the Indiana University Foundation and the E. A. Schrader Fund for Classical Archaeology. For the careful cleaning of the initially heavily encrusted kylix and for the subsequent restoration we want to thank S. Koob.

² HP 2310, July 1974; Nauplion Museum inv. no. 20300. H. 0.09; D. without handles 0.158 m. Munsell color: 10 YR 6/4, light yellowish brown (*Munsell Soil Color Charts*, Baltimore, 1971). Fine, closely structured clay, very few pores, medium hardness. (Readings and observations made under artificial light.)

HP 2310

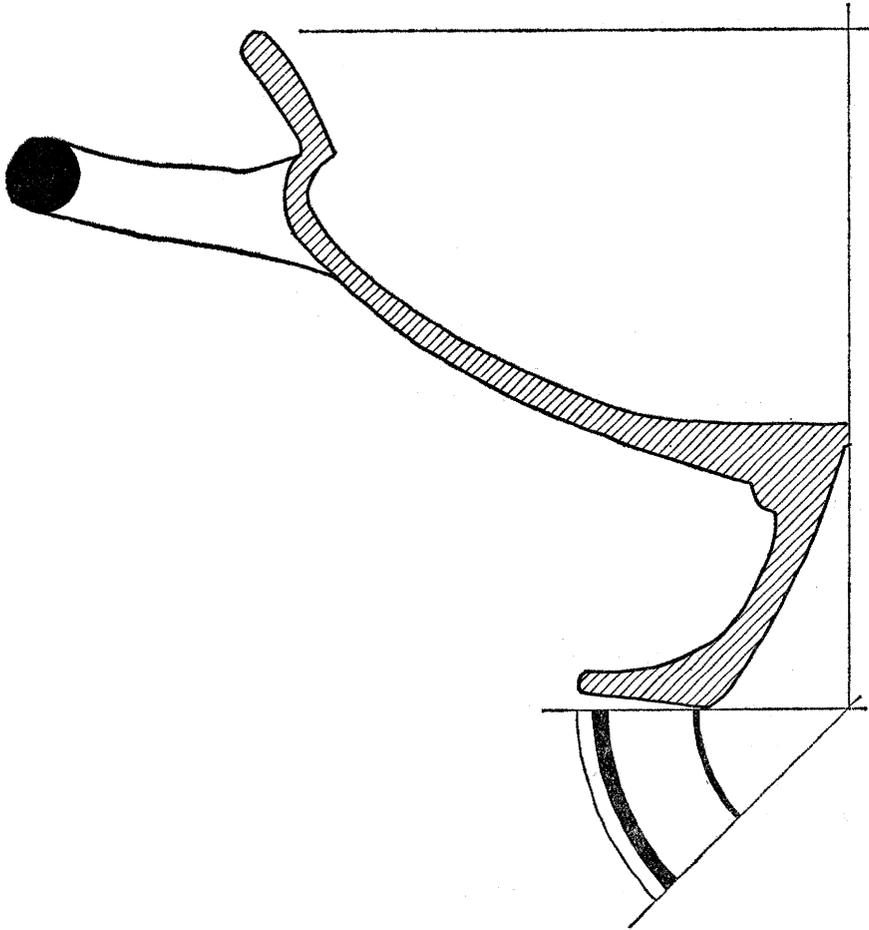


FIG. 1

Added purple has been applied to the middle circle around the tondo, the stripe below the handles and to the interior core of the palmettes.

The exterior decoration is concentrated in the handle zone. A first small accent is set, however, by the reserved cordon at the basin's bottom, followed by the fine reserved line above, but a decorative horizontal becomes fully established only with the sequence of double black lines, a narrow purple band and another black double line below the handles. The handle zone is set off above by a broader black line which corresponds to the even wider one capping rim and lip.

A frieze of ten (side A, Pl. 59) and twelve (side B) running spiral hooks, turned counterclockwise, runs between a horizontal "ankh"-palmette on either side of the handle attachments.³ The palmettes' slightly concave triangular bases as well as their racket-shaped upper ends are filled with added purple, leaving, however, a reserved border between the purple core and the outer glaze line. In addition, the top is bordered by long fringes. The volutes on the sides consist of circles attached to the small, trapezoidal middle member of the palmettes. The running spiral hooks between these palmettes have been drawn in a curious fashion: each individual hook was drawn initially as far as the beginning of the scroll's inner curl, which was added later on. It is a guess whether this reveals a change in design or whether it is just a display of a rather cumbersome technique. The latter may be more likely, since there are similarly drawn hooks elsewhere (see Table below, I.C.1). Of the two sides of HP 2310, the hooks on side B display a somewhat greater tightness and overall accuracy but are certainly by the same hand.

The interior tondo is framed by a border of three concentric circles the second of which is also complemented by a broader purple band. The tondo is decorated with five fish swimming to the right; the focal point of the scene is a large dolphin which curves elegantly through the lower half. Both snout and tailfins overlap or at least touch the innermost circle, thus seemingly transforming the lower section into an almond-shaped exergue. In proper Lakonian fashion, this exergue is filled by one of the four fish of the accompanying school.

The other three fish, all somewhat different in size, swim above and behind the big dolphin, the forward slant of their bodies graded in such a manner as to parallel the tondo's upper curve and to fill the background evenly. All four fish have been rendered in a similar fashion: a short horizontal line for the mouth and a small circle for the eye are separated from the rest of the body by a curved line outlining the gills as well as confining the head. Along the middle of the body runs a straight, horizontal line which ends at a group of three short, vertical lines that divide the tailfins from the body. The tailfins all are rather plump and heavily drawn, somewhat

³ This difference in the number of spiral hooks is apparently caused by the off-center position of the handles. Side A's arc is considerably shorter than that of side B.

amorphous and without interior details. A lightly curved, triangular fin, its point upwards, sits behind each fish's head at the side of the body.

The dolphin's snout projects like a short, rounded molding, the mouth represented by a short horizontal line; the large circular eye above is topped by a wave-shaped eyebrow, giving the face a curiously thoughtful, pouting expression. From the top of the nose a long line runs backwards to the double line which separates the dolphin's body from its tail. This line, incised like all the others in the tondo, sets off the belly from the thick, bulky body; furthermore, it underscores the widely stretched, curving movement as the animal ploughs through the waves. The four large fins, two along the back, one beside the body behind the head and one just before the middle underneath the belly, curve back in a triangular shape. The dolphin's tail (much more precisely executed than that of the other fish) looks like a short, broad V whose ends are adorned with short incised lines.

The tondo's overall composition shows the fish aligned as if they were moving towards a point lying to the right outside the circle and, in fact, beyond the confines of the kylix bowl. This seemingly far-away destination lends the small school of fish an air of fleeting movement, typical of a group of them rushing by. Within this scheme the characteristic, heavy bulk of the dolphin as it massively plunges through the sea, gliding up and down, to and from the surface, is nicely differentiated from the leaner, fast fish around it. Coherence within the composition is established by simple means: three overlaps—between the lowest fish in the “exergue” and the dolphin, the dolphin and the fish above his tail, and between this fish and the next one above him—create a limited system of correlations. Any conception of space and depth within the tondo seems to originate from these overlaps; no other attempt to stress the three-dimensionality of the animals has been made.

The simplicity and the plainness of the fish's design are to be taken as marks of the painter's style. In a poster-like manner, the silhouettes are clearly set against the background, each individual animal comprehensible as an entity. Sparse use of detail other than the limited number of incised lines serves to enhance this impression, as well as to lend the scene a certain remoteness and air of tranquility.

The shape of the kylix connects closely with samples in Tocra,⁴ Tarentum⁵ and New York.⁶ With these it shares the relation of a rather low foot to a taller basin, approximately 1:2, the wide-spreading foot, the cordon at the top of the foot and

⁴ J. Boardman and J. Hayes, *Excavations at Tocra, 1963-1965, The Archaic Deposits, I* (B.S.A., Supplementary Papers no. 4) London, 1966 (= *Tocra I*), nos. 950, 1307, pp. 125, 127, fig. 60, pl. 88.

⁵ P. Pelagatti, *La Ceramica Laconica del Museo Taranto, Annuario*, N. S. 17/18, 1955-56, pp. 7-44 (= Pelagatti), p. 23, fig. 18. Profile drawing: C. Stibbe, *Lakonischer Vasenmaler des 6. Jahrhunderts vor Christus* (*Studies in Ancient Civilization*, N. S. 1), Amsterdam, 1972 (= Stibbe), p. 21, fig. 4.

⁶ New York, Metropolitan Museum of Art 22.139.77; Stibbe, no. 117, pl. 35: 2.

the plain glaze decoration of the lower part of the basin. With Taranto 52196 and New York 22.139.77, HP 2310 furthermore has in common the nearly horizontal position of the handles which are round in section if preserved. However, due to the proportionally greater length of the handles on our example, as well as to a more distinctly marked outside edge of the foot disk and a sharper carination of the lip, there is an impression of greater weight. These particular formal features of the Lakonian kylix from Halieis still show the influence from East Greek cup types,

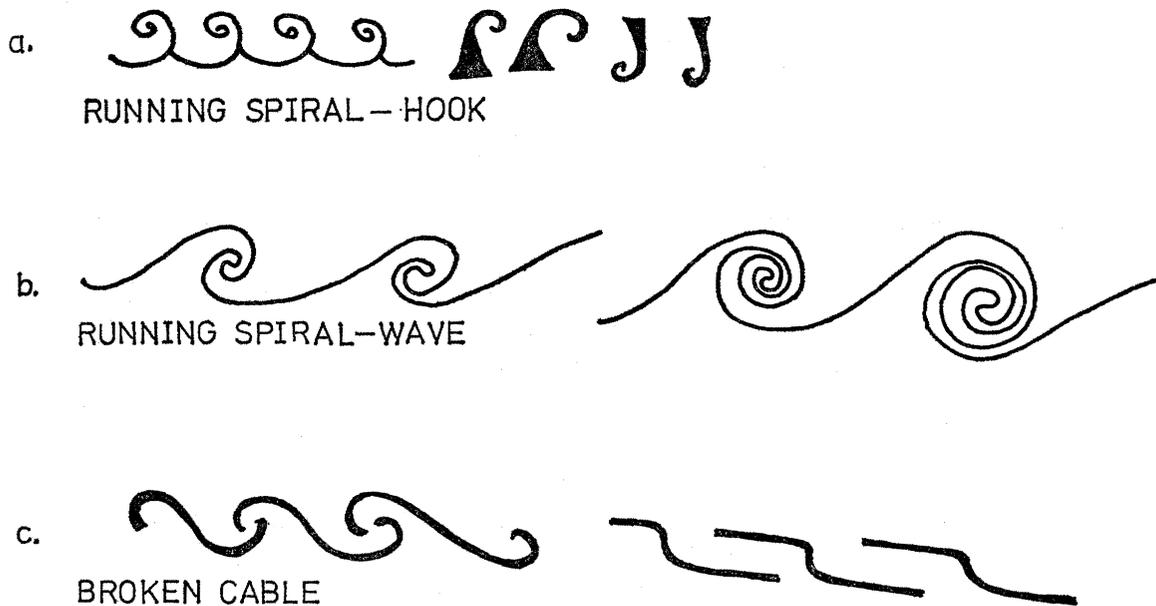


FIG. 2

presumably Rhodian, with which earlier Lakonian kylikes display a sometimes close likeness.⁷ HP 2310 appears close to *Tocra*, Lakonian type II⁸ and stands between Stibbe's classes (Formgruppe) III and IV.⁹

The two palmettes on either side, a common Lakonian feature, are a cross of Lane's types 1 and 2, with some affinities also to type 4.¹⁰ Features from type 1 are the rounded upper end and the shorter fringes; paralleled in type 2 are the more evenly triangular base and the simple frame between the added red and the glaze outline; the link to type 4 is established by means of the slightly trapezoidal intermittent member, and the short rounded side volutes which on HP 2310 are simple circles. A feature apparently not found elsewhere, however, is the omission of the fringes on

⁷ Cf. *Tocra* I, nos. 1219 (Rhodian type IX), 1267 (Rhodian, variant of type IX), p. 122, fig. 56.

⁸ *Tocra* I, p. 117.

⁹ Stibbe, p. 20.

¹⁰ E. A. Lane, "Lakonian Vase-Painting," *B.S.A.* 34, 1933-34 (= Lane), pp. 99-189, pls. 20-49; palmettes, p. 175, fig. 24.

the upper side for lack of space, another detail illustrating the painter's freshness and slight naiveté. The closest match for the general characteristics of the palmettes is to be found within the oeuvre of the Boreas Painter.¹¹

While the palmette in this particular version is doubtless a typical Lakonian motif, the running spiral hook in any form appears very rarely in the grammar of decoration of Lakonian pottery. A short survey of the occurrence of this and two related motives, the running spiral and the broken cable (or Interlocked-S) is given in the following Table (see also Fig. 2). This survey is not complete; the primary intent was to give a general idea of the topographical distribution and to establish some points of correlation between the Lakonian ware and others in Greece which might have provided some influence for the development of Lakonian black figure.

TABLE

I. RUNNING SPIRAL HOOK

Fig. 2, a

This table includes continuous, interlocking patterns as well as series of closely aligned, individual elements as they are common in Protoattic. Left or right movement is not indicated; completeness is not attempted.

Continuous

A. Protoattic

1. Kübler, <i>Kerameikos</i> , VI, ii ¹²	p. 115, fig. 5, bottom, r.	horizontal
2. " "	p. 117, fig. 6, bottom, second from 1.	vertical
3. " "	p. 349, fig. 32, bottom, l.	vertical
4. " "	pl. 78	skyphos exterior of handle

B. Cretan Orientalizing

1. Alexiou, <i>Heraklion Guide</i> ¹³	pl. 27	relief pithos	belly zone
2. <i>Dädalische Kunst</i> ¹⁴	pl. 29	" "	below shoulder, hanging
3. " "	pl. 33	" "	belly, hanging
4. " "	pl. 46, d	relief plaque	on skirt, vertical
5. Coldstream, <i>B.S.A.</i> ¹⁵	p. 49, pl. 18, L5	wine strainer	top of lip

¹¹ Stibbe, p. 92, figs. 12-18.

¹² K. Kübler, *Kerameikos, Die Ergebnisse der Ausgrabungen*, VII, ii, *Die Nekropole des späten 8. bis frühen 6. Jahrhunderts*, Teil 2 (= Kübler, *Kerameikos* VI, ii), Berlin, 1970.

¹³ S. Alexiou, *Guide to the Archaeological Museum of Herakleion*, Athens, 1968.

¹⁴ *Dädalische Kunst auf Kreta im 7. Jahrhundert v. Chr.*, Mainz, 1970.

¹⁵ J. N. Coldstream, "Knossos 1951-61: Orientalizing and Archaic Pottery from the Town," *B.S.A.* 68, 1973, pp. 33-63.

C. Island Orientalizing

- | | | | |
|-----------------------------|----------|--------|----------------|
| 1. Délos XVII ¹⁶ | pl. 18:8 | hydria | below shoulder |
|-----------------------------|----------|--------|----------------|

Single elements in continuous frieze

D. Protoattic

- | | | | |
|---------------------------------------|---------------------|----------------------|------------------------------|
| 1. Kübler, <i>Kerameikos</i> , VI, ii | pls. 4, 5 | lekane lids | edge of top |
| 2. " " | pl. 7, cat. no. 7 | amphora/jug? | below frieze zone |
| 3. " " | pl. 8, cat. no. 15 | lid | around central knob, hanging |
| 4. " " | pl. 12, cat. no. 23 | mug with high handle | below frieze, hanging |

E. Protocorinthian

- | | | | |
|--|---------------|-----------|--------------------------|
| 1. Coldstream, <i>G.G.P.</i> ¹⁷ | pl. 21, k | krater | metope on shoulder |
| 2. Payne, <i>NC</i> ¹⁸ | pl. 1:4 | aryballos | below frieze zone |
| 3. Payne, <i>P.V.</i> ¹⁹ | pl. 9:5 | " | on top of lip |
| 4. " " | pl. 20:4 | " | " " " " |
| 5. " " | pl. 20:5 | " | " " " " |
| 6. " " | pl. 28:1 | oinochoe | interior edge of shields |
| 7. <i>Perachora</i> , II ²⁰ | pl. 22:428, b | skyphos | below frieze zone |

F. Lakonian black figure

- | | | | |
|--|---------------|-------|-----------------|
| 7. <i>Artemis Orthia</i> ²¹ | pl. 17, below | plate | border of tondo |
|--|---------------|-------|-----------------|

II. RUNNING SPIRAL

A. Protoattic

Fig. 2, b

- | | | | |
|---------------------------------------|---|----------|----------|
| 1. Kübler, <i>Kerameikos</i> , VI, ii | p. 333, fig. 25, bottom | | |
| 2. " " | p. 359, fig. 36, and text, pp. 114, 348 | | |
| 3. " " | pl. 2 | oinochoe | shoulder |

¹⁶ C. Dugas, *Exploration archéologique de Délos, XVII, Les vases orientalisants de style non mélien*, Paris, 1935.

¹⁷ J. N. Coldstream, *Greek Geometric Pottery*, London, 1968.

¹⁸ H. Payne, *Necrocorinthia*, Oxford, 1931.

¹⁹ H. G. G. Payne, *Protokorinthische Vasenmalerei (Bilder Griechischer Vasen VII)*, Berlin, 1933.

²⁰ J. Dunbabin (ed.), *Perachora II*, Oxford, 1962.

²¹ R. M. Dawkins (ed.), *Artemis Orthia* (Society for the Promotion of Hellenic Studies, Supplementary Paper no. 5), London, 1929.

4.	“	“	pl. 12, cat. no. 22	mug	rim
5.	“	“	pl. 19	lid	middle zone
6.	“	“	pl. 28, cat. no. 32	oinochoe	middle of neck
7.	“	“	pl. 81	krater	below figure frieze
8.	Cook, <i>G.P.P.</i> ²²		pl. 16	amphora	“ “ “
9.	“	“	pl. 17	“	below rim
B. Cretan Geometric/Orientalizing					
1.	Brock, <i>Fortetsa</i> ²³		pl. 25:342	hydria	neck, shoulder, belly
2.	“	“	pl. 25:349	“	handle zone (belly)
3.	“	“	pl. 44:656	cup	shoulder frieze
4.	<i>Dädalische Kunst</i>		pls. 24, 25	relief pithos	} horizontal and vertical
5.	“	“	pl. 26, a, e, f	“ “	
6.	“	“	pl. 27, a	“ “	dividers
7.	“	“	p. 45, K 24, pl. 17	relief pithos	belly
8.	“	“	p. 49, L 5, pl. 18	strainer	top of lip
C. Corinthian Late Geometric/Protocorinthian					
1.	Coldstream, <i>G.G.P.</i>		pl. 20, a	krater	exterior rim
2.	“	“	pl. 20, b	kantharos	“ “
3.	“	“	pl. 20, c	skyphos	metope in handle zone
4.	Payne, <i>NC</i>		p. 3, fig. 1, E	oinochoe	below rim; ver- tical frame of neck metope
D. Argive Late Geometric/Protoargive					
1.	Courbin, <i>C.G.A.</i> ²⁴		pl. 41, C 210, A	krater	frieze on lower belly
2.	“	“	pl. 43, C 201, A, B	“	“ “ “ “
E. Lakonian black figure					
1.	<i>Artemis Orthia</i>		p. 84, fig. 57	dinos stand	top zone of foot
2.	“	“	pl. 14, A, B	relief pithos	handle border
F. Cycladic Subgeometric/Orientalizing					
1.	Coldstream, <i>G.G.P.</i>		pl. 40, e	amphora	on shoulder
2.	<i>Délos XVII</i>		pl. 14	hydria	below main zone

²² R. M. Cook, *Greek Painted Pottery*, 2nd ed., London, 1972.

²³ J. K. Brock, *Fortetsa: Early Greek Tombs near Knossos (B.S.A., Supplementary Papers no. 2)*, Cambridge, 1957.

²⁴ P. Courbin, *La céramique géométrique de l'Argolide*, Paris, 1966.

III. BROKEN CABLE PATTERN

A. Protoattic

- | | | |
|---------------------------------------|----------------------------------|------------|
| 1. Kübler, <i>Kerameikos</i> , VI, ii | p. 333, fig. 25
bottom r. | horizontal |
| 2. " " | p. 351, fig. 33
bottom l. | vertical |
| 3. " " | p. 376, fig. 44
bottom center | horizontal |

For the multiple uses of this ornament see *Kerameikos*, VI, ii, pls. 1-134 and text.

B. Cretan Geometric/Archaic

- | | | | |
|------------------------------|-----------------------------------|---------|-------------------------|
| 1. Brock, <i>Fortetsa</i> | Analysis of patterns,
11p; 11q | | |
| 2. " " | pl. 31:423 | lid | frieze in lower
half |
| 3. " " | pl. 47:764 | pithos | frieze below
handle |
| 4. Coldstream, <i>B.S.A.</i> | p. 42, J 7, pl. 15 | amphora | frieze around
middle |
| 5. " " | p. 45, K 15,
pl. 17 | krater | zone below rim |

C. Corinthian Late Geometric/Protocorinthian

- | | | | |
|--------------------------|------------|-----------|--------------------------|
| 1. <i>Perachora</i> , II | pl. 4:124 | oinochoe | below shoulder
frieze |
| 2. " " | pl. 4:1294 | hydriskos | " " " |
| 3. " " | pl. 29:706 | cup | shoulder |

D. Argive Late Geometric/Protoargive

- | | | | |
|---|--------------------|----------|-----------------------------------|
| 1. <i>Perachora</i> , II | pl. 154:4010 | oinochoe | below shoulder
frieze |
| 2. J.-F. Bommelaer, <i>B.C.H.</i> ²⁵ | p. 231, figs. 3, 4 | krater | either side of
scene, vertical |

E. Lakonian Late Geometric/black figure

- | | | | |
|-----------------------|-----------------------------|-------------|----------------------------|
| 1. Lane ¹⁰ | p. 102, fig. 1 | pyxis | vertical, in
belly zone |
| 2. " " | p. 106, fig. 3
bottom r. | | |
| 3. " " | p. 109, fig. 5, R | krateriskos | outside lip |
| 4. " " | pl. 26, f | oinochoe | outside neck |

²⁵J.-F. Bommelaer, "Nouveaux documents de céramique protoargienne," *B.C.H.* 96, 1972, pp. 229-251.

The three ornaments surveyed briefly above may all be used in a two-fold manner: (a) as infinite and independent bands in friezes, usually within secondary decoration schemes and (b) as filler ornaments, where they may occur as single elements or as a short frieze section, vertically as well as horizontally. All three decorative elements also consist of a basically similar combination of a usually short, secondary, up-and-down movement over a longer, primary, horizontal one. Neither of the three played a very important part in the decorative schemes of the Late Geometric and Orientalizing periods, at least in Lakonia.²⁶ In Attica, where various forms of the spiral are known, some of them of a very dynamic character, these ornaments never achieve great prominence; rather they remain an intricate part of exuberantly growing forests of Protoattic ornamentation. Considering possible influences for the use of the spiral hook in Lakonian pottery, including relief-decorated wares as well, one might first think of Cretan or Attic works of the 7th century B.C. Corinthian pottery as well as the wares of the islands has to be taken into consideration, since at least in Corinthian pottery the use of ornaments related in form to those discussed here occurs during the earlier part of the 7th century. And the closest parallel to the running spiral hook of HP 2310 is to be found on a hydria from the Cyclades (see Table, I.C.1). Without further proof one cannot postulate any immediate influence from any of these areas, though to assume a closer link between Sparta and the Greek Islands is tempting. One has furthermore to take into account that such motives belong to a common stock of ornaments which can easily be used and re-used in different periods on different materials.²⁷

Fish,²⁸ if a subject at all, like the spiral ornaments occur much more commonly

²⁶ E. Walter-Karydi, *Samos*, VI, i, *Samische Gefässe des 6. Jahrhunderts v. Chr.*, Bonn, 1973, p. 32: ". . . auch das Spiralband ist ein vor allem lakonisches Motiv." I cannot follow the author in this statement which contradicts Droop's statement in *Artemis Orthia* (note 21 above), p. 94: "The spiral . . . is very rare as a ceramic ornament at Sparta." Relief pithoi, to which Droop is referring, are a notable exception, but even in this category not too many with spiral design are known.

²⁷ Media other than pottery could also have served as transmitters. Cf. the running spiral on earrings from the Elgin collection: R. Higgins, "Early Greek Jewellery," *B.S.A.* 64, 1969, pp. 143 ff., pl. 41, a, b.

²⁸ Fish:

Lakonian: Stibbe, pl. 4:1, Naukratis Painter; pl. 78:1, 2, Hunt Painter; pl. 93:1, Hunt Painter (cf. Pelagatti, p. 14, fig. 7, Hunt Painter, manner of); pl. 94:1, Rider Painter; pl. 126:1, Allard Pierson Painter; pl. 127:1, Allard Pierson Painter, probably. Pelagatti, p. 13, fig. 5, p. 14, fig. 6, Painter of the Tarent Fishes. Lane, pl. 25, e. A remarkable fragment from the Amyklaion: *Ath. Mitt.* 52, 1927, pl. IV, 1 (Late Geometric). The fragment *Artemis Orthia* (note 21 above), p. 78, fig. 49 represents an intermediate stage between the latter and HP 2310.

East Greek and Islands: H. Walter, *Samos*, V. *Frühe samische Gefässe*, pl. 78:428 (also p. 56, fig. 35); *Samos* VI, i (note 26 above), pl. 34:256; pl. 40:335, a; pl. 52:447, a; pl. 53:476, a; pl. 56:484, a; pl. 133:1070; pl. 139:1094. For fishes from Rhodes: W. Schiering, *Werkstätten orientalisierender Keramik auf Rhodos*, Berlin, 1957, p. 69 (Delphine).

during the earlier part of the 7th century B.C. The most notable exception to this rule is the relatively high number of representations of fish in Lakonian black figure. Dolphins and tunafish seem to be the most often represented species; the variety accompanying the dolphin on HP 2310 is of a kind which seems to escape specific identification.

When comparing the breed depicted in the tondo of HP 2310 with other representations on Lakonian black figure of the 7th and 6th centuries B.C., the individual nature of our piece becomes readily apparent. The solid, quiet massiveness of the dolphin as well as that of the other fish lends the scene a plain grace which we have not found among other pieces. Relatively close in depicting the determined, fast, forward swim, combined with a certain bulkiness of the body, comes the fish in the exergue of a kylix in Basel, probably by the Allard Pierson Painter.²⁹ Fish by the same painter also occur in another kylix in Amsterdam;³⁰ the fish there have full, drop-shaped bodies. They wander around aimlessly in the decorative circle of the tondo and appear a far cry from the somewhat naive liveliness of the school of fish on HP 2310. Adding in part to the latter's particular quality is the nature of the scene which has captured the passing of a school of fish in an instantaneous manner, not binding the creatures into a preconceived ornamental scheme. It is this "naturalistic" element which makes HP 2310 unusual and outstanding in the context of earlier 6th century Lakonian vase painting. Some samples of Lakonian I and II pottery display a similar massiveness and simplicity in their figured decoration.³¹ It may well be that the fish of HP 2310 follow a certain tradition, established also in the Lakonian way of rendering ornaments and scenes. A survey of Lane's plates on Late Geometric through Lakonian II³² easily shows that throughout the 7th century the Lakonian craftsmen preferred solid, weighty designs which often have in part a pasty quality, perhaps due to the white slip. Some of these traits can still be traced in the rendition of the running spiral hooks as well as palmettes.³³

Thus it appears that the new Lakonian kylix from Halieis exemplifies an early

Protoattic: a short list of fish representations in E. Brann, *The Athenian Agora*, VIII, *Late Geometric and Protoattic Pottery*, Princeton, 1962, p. 89, no. 511; Kübler, *Kerameikos*, VI, ii, p. 31, note 18.

Protocorinthian: *Perachora*, II (note 20 above), nos. 60, 208 (with cross references), 1048, 1071.

Argive Late Geometric: Courbin, *C.G.A.* (note 24 above), pls. 7, 8 (transitional: Late Geometric/earliest Protoargive); pl. 36, C 645 (late Late Geometric).

²⁹ Basel, Coll. Moretti: Stibbe, pl. 127: 1.

³⁰ Amsterdam 3765: Stibbe, pl. 126: 1.

³¹ Lane, p. 121, pls. 23, g, 25, a; "very Melian appearance" (Lakonian I); p. 127, pl. 25, f-1 (Lakonian II).

³² Lane, pls. 20-28.

³³ Later use of running spiral or closely related patterns: Amasis Painter, J. Boardman, *Athenian Black Figure Vases*, New York, 1974, pl. 86.

stage in the development of Lakonian black figure, when the initially stronger influences from the islands in terms of both shape and decoration weaken, and when Lakonian potters define their own style which emerges as a precarious—and at times also curious—balance of Corinthian and Attic with a blend of a typically Lakonian, rustic vivaciousness.

From the latter point of view it is interesting to compare the Lakonian to the much too little known and documented school of Protoargive pottery. In the Argolid as well as in Lakonia the Geometric style lasted longer, giving Corinth with the Protocorinthian style a head start. Argive potters seem to have experimented earlier than their Lakonian counterparts, trying imitations of Corinthian as well as their own particular brand of style, oriented towards a massive monumental representation of the figure. The Lakonian school, however, even though it started with much the same conditions, proved to be stronger, producing its own characteristic and appealing type of pottery, thus surviving longer than that of the Argive ceramists. The non-realization of the Argive potential, or rather its inability to follow new trends and to incorporate them, can be gleaned from the black-figure fragments and pots which have been found in Kourtaki in the Argive plain.³⁴ These finds, ranging apparently throughout the 6th century B.C., show an Argive adaptation of Attic black figure; whether they are the work of one workshop or of several remains to be seen. But more important, these fragments show that there still lingers the same quality of heaviness, now hidden under a careless and sometimes amoebic execution of the figures. This is a heritage which is a mark of the 7th century for both Argos and Sparta, at least in terms of pottery production, a phenomenon that one might call a common Peloponnesian heritage, which, however, seems not to be fully shared by Corinthian art. A comparison of the Argive fragments and pots with HP 2310 and other Lakonian vases of the same period lets the achievements of the latter become more apparent and also helps to outline more clearly the position which HP 2310 occupies within this wider development.

All the characteristics of the kylix under discussion are most closely matched by the works of the Boreas Painter, including the reserved band around the lower, exterior part of the kylix basin, which, according to Stibbe, indicates Ionian influences.³⁵ Taking into account the clear, strongly rhythmic composition of the exterior's ornamental frieze as well as the contrast between large glazed areas and the finely incised detail zone, HP 2310 should be assigned to the hand of the Boreas Painter

³⁴ The scarcity of Protoargive material demands the greatest caution until full publication of the results of the French excavations in Argos (see note 24 above). Kourtaki: *'Αρχ. Δελτ.* 21, 1967, *Χρον.*, pl. 129; *'Αρχ. Δελτ.* 25, 1970, *Χρον.*, pl. 121. I am grateful to Mrs. E. Deilaki, Ephoros of the Fourth Ephoria, for showing me this material.

³⁵ Stibbe, pp. 95, 100, citing Pelagatti's observation: typical for the Boreas Painter is the contrast between large areas of black glaze and small areas with fine incision.

himself.³⁶ Within the painter's oeuvre the kylix stands at about the same stage as the previously mentioned cup in New York; a certain heaviness may indicate a slightly earlier date. Since HP 2310 was found together with a Corinthian aryballos with a spout in the form of a woman's head, the date of *ca.* 575 B.C. suggested for the New York kylix by Stibbe can be accepted. HP 2310 then would be dated around 580/575 B.C. The actual date of interment may have been as much as a decade later.³⁷

The new Lakonian kylix from Halieis stands not only as an early sample of the work of the Boreas Painter, but it also marks a point of change from older traditions to more advanced modes of artistic expressions which affect all of Lakonian pottery. It furthermore reminds us of the question of what relationship might have existed between the non-Corinthian fabrics of the Peloponnesos, especially the Argive and Lakonian, during the 7th century B.C.³⁸

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³⁶ I retain some reservations, since I have not been able to see much of the material for comparison myself.

³⁷ The date of the New York kylix: Stibbe, p. 90. Until full publication of the grave context and all finds, cf. Payne, *NC* (note 18 above), pl. 47:14 (no. 884) for a similar hair style and *ibid.*, pl. 48: 1-4 for general stylistic comparison.

³⁸ The problem of a possible representational relationship between the running hook spirals on the exterior and fish inside has been left to a further study. The meaning of spirals has been discussed by G. Kaschnitz von Weinberg: *Zur Herkunft der Spirale in der Aegaeis*, in *Prähistorische Zeitschrift* 34/35, 1949/50, pp. 193 ff. For a later example, with the ready identification of running spiral pattern = waves (i. e. water): plastic vase in shape of a dolphin, *Auktion XXXIV, Münzen und Medaillen*, 6. Mai 1967, *Kunstwerke der Antike*, Basel, no. 118, pl. 29.



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