

ATTIC RED FIGURE FROM THE FORUM IN ANCIENT CORINTH

(PLATES 47–62)

THIS ARTICLE continues the publication of the Attic red-figured pottery from the American excavations in Corinth.¹ The many fragments of red figure that are presented here were brought to light for the most part in the years 1971–1979 during the investigation of the pre-Roman levels in the southwestern area of the Forum, the area that in the Classical period was principally occupied by the Underground Shrine, Buildings I–V, the Stele Shrine, the Centaur Bath, the Punic Amphora Building, and the Pentagonal Building, all situated to the south and west of the Classical racecourse.² Save for a few scraps,³ all the inventoried red figure from these excavations has been included in the catalogue below. The findspot of each sherd is briefly recorded, but I have not attempted any general discussion of the stratigraphical significance of the red figure.

The catalogue consists of some 92 items which are organized firstly by shape and then by date insofar as this is possible. **1–4** come from pelikai; **5–14**, from column-kraters or in some cases perhaps stamnoi; **15–17** are from calyx-kraters; **18–44**, from bell-kraters, although **20** might be a skyphos; **45–55**, from bell-kraters or calyx-kraters; **56** is a fragment of a hydria; **57–59** belong to choes or squat lekythoi; **60–63**, to squat lekythoi; **64** and **65** come from lekythoi of small dimensions; **66**, from a lekythos or perhaps an alabastron; **67**, from a pyxis; **68** and **69**, from lekane lids; **70** is part of a janiform head vase and **71** part of an animal-head rhyton; **72–81** come from skyphoi or kotylai; **82–86**, from cups; and **87–92**, from stemless cups.

A glance at the above list will show that among these Attic red-figured fragments thick-walled vessels predominate,⁴ and that the most common thick-walled shape is the krater,

¹ I am most grateful to C. K. Williams, II, Director of the Corinth Excavations, for generously allowing me to publish this pottery. He and Dr. Nancy Bookidis, Secretary of the Corinth Excavations, have given me every assistance and made most pleasant the brief sojourns in Ancient Corinth of this wandering scholar. The photographs are the contribution of I. Ioannidou and L. Bartzioti.

For earlier publications of the Attic red figure from Corinth, see in particular the following: S. B. Luce, "Attic Red-Figured Vases and Fragments at Corinth," *AJA* 34, 1930, pp. 334–343; M. Z. Pease, "A Well of the Late Fifth Century at Corinth," *Hesperia* 6, 1937, pp. 257–316; J. D. Beazley, "Hydria-Fragments in Corinth," *Hesperia* 24, 1955, pp. 305–319; H. Palmer in *Corinth*, XIII, *The North Cemetery*, Princeton 1964; C. G. Boulter, "The Berlin Painter at Corinth," *Hesperia* 35, 1966, pp. 310–319; I. McPhee, "Attic Red Figure of the Late 5th and 4th Centuries from Corinth," *Hesperia* 45, 1976, pp. 380–396; *idem*, "Red-figured Pottery from Corinth: Sacred Spring and Elsewhere," *Hesperia* 50, 1981, pp. 264–284; C. G. Boulter and J. L. Bentz, "Fifth-century Attic Red Figure at Corinth," *Hesperia* 49, 1980, pp. 295–308.

² Preliminary reports by C. K. Williams, II have appeared in *Hesperia* 41, 1972, pp. 143–184; 42, 1973, pp. 1–44; 43, 1974, pp. 1–76; 44, 1975, pp. 1–50; 45, 1976, pp. 99–162; 46, 1977, pp. 40–81; 47, 1978, pp. 1–39; 48, 1979, pp. 105–144; 49, 1980, pp. 107–134.

³ The following inventoried sherds have been omitted: C-72-4, C-72-295, C-75-60, C-1976-154, C-1977-124, and C-1978-237.

⁴ See the remarks by Cedric Boulter in *Hesperia* 49, 1980, p. 295 and note 4.

especially the bell-krater. The next most frequent shapes seem to be the skyphos, the cup, and the stemless cup. Of course, we are dealing with numbers of sherds and not the exact number of each particular shape, so that the figures may be somewhat misleading, but even so it is surely significant that bowls for mixing wine and water and vessels for drinking make up about three-quarters of the total number of fragments. This preponderance of shapes used in dining or cult may well be connected with the functions of the Classical buildings in the southwestern region of the Forum, but at present this is unclear, especially as some fragments were found in dumped fills brought in from elsewhere.⁵ In any case, when the red-figured pottery previously published from other areas of the Forum is considered,⁶ a general trend in favor of kraters, skyphoi, cups, and stemless cups is very much apparent. On present evidence these were the most common red-figured vases, excluding the lekythoi from the North Cemetery, exported from Athens to Corinth at least from about 500 B.C. to about 350 B.C.

The fragments from the Forum Southwest cover almost the entire chronological range of Attic red figure, but there are no examples of the work of the earliest painters of red-figured vases, such as the Andokides Painter or Psiax, or of the artists like Euphronios or Euthymides who pioneered the new technique on large vases especially. Nor are there any pieces that may be said to be representative of the final phase of Attic red figure after 340 B.C.: no developed “Kerch” style and no fragments of calyx-kraters from the Late Calyx-krater Group.⁷ Early red figure is represented by three sherds, **82–84**, from cups of the late 6th century. The drawing on **82**, which shows an archer dressed in Oriental costume, and on **83**, with part of a quadruped in the tondo, is quite fine and the shattered condition of these cups especially regrettable. Both cups are also important in that they employ the relatively rare technique of intentional red glaze. Another cup fragment, **84**, is equally early but the drawing coarser. There are 7 fragments of red figure that may be assigned to the Late Archaic period: **5–9** come from column-kraters or stamnoi, **67** belongs to a pyxis, and **85**, to a cup. With the Early Classical period the number of fragments increases considerably: some 21 seem to fall within this phase, **10–12, 15, 16, 18, 20, 21, 45, 46, 49, 56, 64–66, 72–76**, and **86**, for the most part kraters, skyphoi, and lekythoi, but **56** is a hydria and **86** a cup. Another 8 sherds, **14, 19, 23, 50, 51, 70, 71**, and **77**, are probably to be dated in the second or third quarter of the 5th century. It is noticeable that the column-krater and stamnos go out of favor about 450 B.C. and are replaced by the bell-krater. The last half of the 5th century is represented by some 18 fragments, **13, 17, 22, 24–33, 47, 48, 52, 78**, and **87**, but most of these seem to belong to the third quarter, and only the bell-kraters by the Academy Painter, **27–33**, can be placed with any confidence in the last quarter. Even if we include in this period some of the fragments, **34–36, 57–60, 62**, and **80**,

⁵ See the remarks on the possible function of Building I by C. K. Williams, II in *Hesperia* 41, 1972, pp. 164–165.

⁶ See *Hesperia* 45, 1976, pp. 380–396 (48 fragments); *Hesperia* 49, 1980, pp. 295–306 (36 fragments); *Hesperia* 50, 1981, pp. 264–284 (67 fragments, excluding nos. 49–52 which may not be Attic). Kraters comprise about 67% of the material, skyphoi and cups of various types about 19%.

⁷ Hardly to be expected in the case of the L.C. Group: *ARV*², pp. 1456–1461, 1708; *Paralipomena*, pp. 493–494, where the findspot, when known, is normally Boiotia.

which are dated to the late 5th or early 4th century (and most probably belong to the early 4th century), there still appears to be a decline in imports of Attic red figure after about 430 B.C. A similar decline in Attic pottery, after the mid-5th century, was noted by Hazel Palmer in her study of the graves from the North Cemetery, although her chronology may require some modification.⁸ Certainly, from the beginning of the 4th century the number of fragments again increases: at least 21 may be placed in the period down to *ca.* 350 B.C., **37–44**, **53**, **54**, **61**, **63**, **68**, **69**, **79**, **81**, **88–92**, mainly bell-kraters and stemless cups but also skyphoi, squat lekythoi, lekanis lids, and perhaps calyx-kraters.

So small are many of the fragments in the catalogue that I have suggested definite attributions for only a very few. **12**, from a column-krater, recalls the Boreas-Florence Group, especially the Florence Painter. **46**, perhaps part of a calyx-krater (to which **16** and **49** may belong), reminds me of the Villa Giulia Painter. Two skyphoi, **72** and **73**, come from the workshop of the Lewis Painter; and **78**, also from a skyphos, is perhaps by the Penelope Painter. The bell-kraters **27–33** may be assigned to that quaint Late Mannerist, the Academy Painter, whose work is curiously well represented at Corinth. Another fragment of a bell-krater, **36**, is clearly in the manner of the Dinos Painter, although probably by a follower rather than the master himself, and is of some importance because the style of the Dinos Painter and his pupils such as the Pronomos Painter and the Suessula Painter exerted a strong influence on the local red-figure fabric of Corinth. Among the examples of Attic red figure of the 4th century, **38** is attributable to the Painter of London F1, while **40** and **53** also seem to belong to the Plainer Group, the former close to the Nostell Painter. The small fragment **1**, which comes from a large pelike of about 390 B.C., is, in my opinion, by the Painter of Athens 12255. **4**, part of a pelike, betrays the hand of the Black Thyrsus Painter, and **54**, from a bell-krater or calyx-krater, is at least in the manner of the Painter of Ferrara T.463. The delicate linework so characteristic of the Jena Painter and the Diomed Painter will be found on the stemless cups of thin, shallow construction, **88–91**, and even **92** looks like the coarser work often employed by the same painters for the outside of their vases. **68** and **69** may be added to the series of Nuptial Lekanides listed by Beazley. Among

⁸ See H. Palmer (footnote 1 above), pp. 121 and 152. The matter has been discussed recently by B. R. MacDonald, "The Import of Attic Pottery to Corinth and the Question of Trade during the Peloponnesian War," *JHS* 102, 1982, pp. 113–123. In contrast to Palmer, MacDonald believes that the Peloponnesian War had little, if any, effect on the trade in pottery between Athens and Corinth. He may be right, but he places too much reliance on our dating of Attic pottery, whether red figure, white ground, or black glaze: we cannot yet be so precise as to be certain that a vase was produced in 425 B.C. rather than 435 B.C. or in 405 B.C. rather than 395 B.C. Nor do we know whether pottery was exported as soon as it was made or after a period of time or whether even in peaceful conditions the pottery trade between the two cities was continuous rather than, as seems to me more likely, at irregular intervals. Furthermore, the amount of Attic red figure from settlement or cemetery in Corinth that can be assigned with any certainty to the period *ca.* 430–400 B.C. seems to me relatively small and cannot be used as evidence for continuous trade in pottery between Athens and Corinth during these years. One also wonders whether the production of a local red figure in Corinth after *ca.* 440 B.C. had any effect on the import of red figure from Athens. See also S. Herbert, *Corinth*, VII, iv, *The Red-figure Pottery*, Princeton 1977, pp. 3–4, J. B. Salmon, *Wealthy Corinth*, Oxford 1984, p. 176 and note 3, and, for the revision of Palmer's chronology, A. Steiner, "A Restudy of Corinthian White Lekythoi" (paper presented at the General Meetings of the AIA, 1983), abstract, *AJA* 88, 1984, p. 261.

the latest pieces of red figure in the catalogue below is the little skyphos **81**, a typical example of the mass-production within the Fat Boy Group.

Given that these fragments of Attic red figure from the southwestern area of the Forum in Corinth are so shattered, little can be retrieved of the subjects represented. An archer in Oriental garb, possibly an Amazon, appears on **82**; a young warrior on **6**; naked women (about to bathe?) on **5**; a contest between boxers or pankratiasts on **7**; komasts on **8**, **9**, and **18**. **43**, where the female figure was probably a flute girl, may have shown a symposion, and symposia were certainly depicted on **29** and **57**. The scene on **31** must have included a lyre player and a judge. Many of the vases were Dionysiac: satyrs, maenads, or Dionysos can be identified on **1**, **4**, **13**, **16**, **41**, **42(?)**, **51**, **52**, **53**, **54(?)**, **71(?)**, **72**, **75**, **86**, **87**, and **91**. The male figure holding a scepter on **47** must be a king or a god, which is also true for the seated figure with scepter on **40**. The picture on **44** seems to have shown Nike driving a chariot over the sea. On **2** Eros appears as a horse rider, and he recurs in other contexts on **63**, **68**, and **78**. The small squat lekythos **60** was no doubt decorated with a modest head of Hermes. No specific scenes of myth can be recognized.

CATALOGUE

All fragments, unless otherwise noted, fall within the normal range for the fabric of Attic red figure. Measurements are in meters. Grid coordinates of the findspots refer to the plan of the central area of Corinth *ca.* 400 B.C., *Hesperia* 49, 1980, p. 112, fig. 2.

1. Fragment of a pelike Pl. 47

C-1978-73. Max. dim. 0.041; Th. 0.007 (bottom)–0.009 (top). Single fragment from junction of shoulder and neck. Lustrous black glaze on inside except towards the lower break where it begins to thin out. Forum Southwest, 59:C.

The fragment preserves the head, tilted forwards slightly to right, of a bearded satyr. He wears a wreath (white berries) of ivy and laurel(?), as well as a white headband (the white has faded). At the right, ivy leaves with white berries from the head of a thyrsos which the satyr was perhaps holding. Relief contour for the face of the satyr.

The wheelmarks and the glaze on the inside suggest that this fragment comes from the same pelike as C-38-653, which was published by C. Boulter in *Hesperia* 49, 1980, p. 306, pl. 89. The two fragments were found in the same general area. It is not, however, clear whether the two pieces are from the same side of the vase. So far as the style is concerned, the satyr's head may be compared with heads on vases by, or associated with, the Painter of Athens 12255 (*ARV*², p. 1435). The facial profile, with a

curiously petite nose, the form of the eye, and the individual strokes for the beard and hair all find parallels: look especially at the satyrs on the obverse of the Havana calyx-krater (*ARV*², p. 1435). A second, and far more monumental, vase, the fragmentary bell-krater from Baksy, recently discussed at length by B. Shefton ("The Krater from Baksy," in *The Eye of Greece*, D. Kurtz and B. Sparkes, ed., Cambridge 1982, pp. 149–181, pls. 41–45:a), may also be brought into connection with vases by the Painter of Athens 12255 and with **1**. Indeed, the satyr's head on the Corinth sherd seems to be by the same hand as the single satyr's head preserved on the Baksy vase (Shefton, *op. cit.*, pl. 45:a). The three-quarter head on C-38-653 is comparable to the heads of Zeus and Hera on the Baksy krater (Shefton, *op. cit.*, pl. 42:a). In this context, the extremely elaborate wreath worn by Zeus shows that the male on C-38-653 is not "being transformed into a tree" as Boulter tentatively suggested (*Hesperia* 49, 1980, p. 306): this particular artist likes very ornate wreaths, whether of laurel, of olive, or of ivy.

About 390 B.C.

2. Fragmentary pelike Fig. 1, Pl. 47

C-1976-100. H. 0.197; diam. rim 0.15. Numerous joining fragments preserve about half the rim, one handle, and parts of both sides. Inside of neck glazed black; shoulder and body on inside covered with a thin wash of glaze. The handle is slightly ridged (W. 0.029) and glazed on both sides. On the lip, a pattern of egg and dot. Forum Southwest, 73:A-ZZ, Centaur Bath.

On the obverse, Eros (head except the face; torso, upper right arm, bit of right thigh and calf, wings) rides a horse (hindquarters) to right. Eros wears a white, dotted fillet. Above and below the picture, egg pattern. Preliminary sketch on the body of Eros and on the horse. Strokes of diluted glaze on Eros' wings. All that remains of the scene on the reverse of the vase is part of a youth who stands in profile to left, draped in a himation, white fillet about his head. Above, a bit of the pattern band. The youth was obviously the right-hand figure in the picture which probably consisted of two or three draped youths.

Eros begins to ride on horseback in Attic red figure around 400 B.C. See J. D. Beazley in L. D. Caskey and J. D. Beazley, *Attic Vase-paintings in the Museum of Fine Arts, Boston III*, Boston 1963, p. 89, no. 174 and the attributed vases listed by Beazley, *ARV²*, p. 1725. The motif seems to be employed first in the tondi of cups, later on pelikai (especially those belonging to Group G), and once or twice on hydriai. On the pelikai and hydriai Eros is usually preceded by a woman, and so it may have been on 2. The Corinth pelike does not, however, belong to Group G. It is earlier in date. The draped youth on the reverse is not far from the himation-clad youths on reverses by the Pasithea Painter (*ARV²*, p. 1472) and especially the youths on Geneva 4793 (*CVA*, Geneva 1 [Switzerland 1], 20 [20]:5, 6) and London, B.M. E 429.

About 370 B.C.

3. Fragment of a pelike(?) Pl. 47

C-1977-67. Max. dim. 0.045; Th. 0.003 (bottom)–0.005 (top). A single fragment, mended from three, from the junction of the shoulder and neck. Inside reserved, except for a few drops of glaze near the upper break. Forum Southwest, 63:A-ZZ, Hero Shrine.

Head, to the right and inclined downward, of a male figure, with reserved headband; to the right,

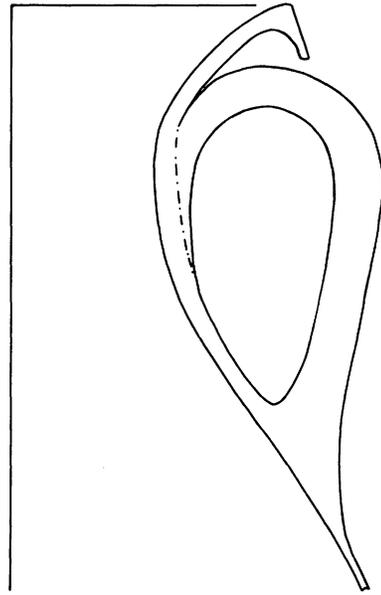


FIG. 1. Pelike 2. Scale 1:2

the top of a forked stick which may have been held by the male; in that case, he must have been a trainer or umpire. Above the scene, part of the horizontal band of egg pattern. Relief contour for the stick.

About 420–380 B.C.

4. Fragment of a pelike Pl. 47

C-1976-149. Max. diam. 0.050; Th. 0.002–0.003. Single fragment, mended from two, of the upper wall and shoulder. Inside reserved. Forum Southwest, 71:B, Centaur Bath.

Female figure (torso, both arms), probably a maenad, standing or moving to right, holding a bunch of grapes in her outstretched right hand and a tray(?) in her left. She is dressed in a belted peplos which has a black stripe down the middle. White for the woman's flesh. Many preliminary sketch lines.

By the Black Thyrsus Painter: compare, for example, the maenad on the bell-krater in the Cuadrado Collection (G. Trias de Arribas, *Ceramicas griegas de la Peninsula Iberica*, Valencia 1968, pl. 183; *ARV²*, p. 1432, no. 23). The Black Thyrsus Painter is primarily a decorator of bell-kraters, but two pelikai are listed by Beazley (*ARV²*, p. 1433, nos. 40, 41). The Bucarest pelike is illustrated in E. Condurachi, *Histria II*, Bucarest 1966, pl. 75, middle,

and in P. Alexandrescu, *Histria IV*, Bucarest 1978, pl. 51, no. 441. A fourth pelike, to judge especially from the reverse youths, is very close to the painter: Lisbon, from Alcácer do Sal (Trias de Arribas, *op. cit.*, pl. 255).

About 370 B.C.

5. Two fragments of a column-krater or Pl. 47
stamnos

A: C-1978-133. Max. dim. 0.090; Th. 0.005–0.006. Single fragment, mended from three, of the upper wall and beginning of the shoulder. Streaky brown to black glaze on inside. Forum Southwest, 65:C, Punic Amphora Building.

B: C-1978-134. Max. dim. 0.053; Th. 0.005. Wall fragment. Brownish black glaze on inside applied thinly. Forum Southwest, 67:C, Punic Amphora Building.

A preserves the lower half of the head (bent forward to right), both arms, and the left breast of a naked woman holding up a garment. The reserved area at the upper right-hand break may be part of a second figure. The wing of the woman's nose is drawn as an arc in dilute glaze. The added red dot on the woman's cheek at the upper break is no doubt part of an earring. Preliminary sketch lines along the contour. Relief contour throughout.

B preserves the left side, the left breast, the left arm (except the hand), and the fingers of the right hand of a naked woman, to right. The ends of two locks of her hair appear at the upper, left-hand break. The reserved area at the lower break may represent the rim of a louterion; that at the right-hand break below the woman's left wrist may be part of a garment. Diluted glaze for the arc which defines the nipple. Some preliminary sketch lines. Relief contour throughout. Below the woman's left biceps are two letters in added white, EN, perhaps the final letters of the signature of a potter or painter.

The picture must have represented a group of women folding clothes and bathing. For an example of the scene compare Myson's column-krater in the Hirschmann collection, *Greek Vases from the Hirschmann Collection*, H. Bloesch, ed., Zürich 1982, no. 35; *Paralipomena*, p. 349, no. 29bis.

About 500 B.C.

6. Fragment of a column-krater or Pl. 48
stamnos

C-75-126. H. 0.043; W. 0.109; Th. 0.005 (lower

break). Single fragment, mended from two, from the junction of the body and the shoulder. Inside reserved except for some streaks of glaze towards the lower break. Forum Southwest, 71–72:D, Amphora Pit Deposit.

Head, to left, and shoulder of a young warrior. He was perhaps moving to right, looking around. He wears a helmet of Chalcidian type, with low crest and a spiral ornament on the bowl. He holds a hoplite shield charged with a black donkey or mule. A letter or imitation letter has been painted on either side of the animal's ears: I to the left, Σ to the right. The two concentric circles which mark the rim of the shield were drawn with a compass. The spear which passes horizontally behind the warrior's head is probably his own. To the right of the warrior's head are preserved two letters in white: KA, probably KA[ΛΟΣ]. Above the picture, bits of the tongue pattern on the shoulder. Some preliminary sketch: the lines suggest that the painter originally toyed with the idea of drawing the long tail of the helmet crest and omitting or at least lowering the shield. Relief contour generally.

Published by C. K. Williams, II, *Hesperia* 45, 1976, p. 106, no. 26, pl. 19. For the device of a donkey or mule with a nonsense inscription around it, compare the shield of the right-hand warrior on the obverse of the Goettingen Painter's column-krater at Harvard (*CVA*, Hoppin Collection [U.S.A. 1], 7[7]; *ARV*², p. 234, no. 11).

About 490 B.C.

7. Fragment of a column-krater Pl. 48

C-70-387. H. 0.14; W. 0.17; Th. 0.004–0.007. Single fragment, mended from 11, preserving a large section of the wall and the shoulder. Inside washed with a dull black glaze thinning to brown. The glaze on the outside is a grayish black with a slight sheen but has fired reddish in one or two spots. Forum West, well 1970-1.

Contest between two boxers or pankratiasts. Of the winning male, only the left arm and shoulder and the left leg remain. He moves in from the left, his left arm passing behind his opponent's back. The losing youth falls backwards. His right leg (part of the thigh remains) may have been outstretched; his left leg (the heel and a section of the thigh are preserved) was strongly bent. He bleeds (added white) from the nose and from the left breast. As he collapses, the youth thrusts out his right arm toward his

adversary's stomach. A youthful referee stands at the right. He wears a himation, which leaves much of his chest bare, and a white fillet around his head. He raises his right hand in a distinctive gesture with the thumb, first, and second fingers outstretched. He closes the picture on the right, overlapping the vertical ivy frame. At the upper break, above the head of the falling youth, the letter E in white. Two drops of added white in the field between the boxers perhaps represent blood rather than beads of sweat. Many preliminary sketch lines: the left arm of the attacking figure was to have been placed a little lower. Relief contour for the right arm (except biceps), the face, and the neck of the falling youth, as well as for the upper line of the right forearm of the umpire.

There is no sign of boxing thongs, and so the contestants may be either boxers or pankratiasts. A list of boxers represented on red-figured vases is given by T. B. L. Webster, *Potter and Patron in Classical Athens*, London 1972, pp. 203–205. Further bibliography will be found in T. F. Scranton, *Greek and Roman Athletics, A Bibliography*, Chicago 1984, and N. B. Crowther, "Studies in Greek Athletics II," *Classical World* 79, 1985/1986, pp. 73–135, esp. pp. 88–111.

About 480 B.C.

8. Fragment of a column-krater or stamnos Pl. 49

C-73-270. Max. dim. 0.052; Th. 0.006–0.008.

The sherd comes from the upper wall just below the shoulder. Thin wash of dull black glaze on inside. Forum West, 69:H, southwest of Temple F.

The fragment preserves the chin, lower lip, left breast, and left arm of a youth, probably a komast. His head was seen in profile to right and bent down, but he may have been moving to left. A chlamys passes over his left shoulder and hangs down at the back. Some preliminary sketch lines. Relief contour throughout.

The style suggests the Early Mannerist Group. For the youth's attitude, one might compare the right-hand komast on the obverse of Bologna 181 (*CVA*, Bologna 1 [Italy 5], III I c, 26 [223]:3; *ARV*², p. 567, no. 17), although there the youths wear a wrap rather than a chlamys. The Early Mannerists are well represented at Corinth: in addition to **8** and perhaps **9**, C-69-98 (*Hesperia* 50, 1981, p. 267, no. 1, pl. 63) and C-70-100 (*Hesperia* 50, 1981, p. 268, no. 6, pl. 63) belong to the group, as do the following:

C-32-72 (*ARV*², p. 568, no. 34, Leningrad Painter; *Hesperia* 49, 1980, p. 299, no. 12); C-32-161 (*ARV*², p. 568, no. 34; *Hesperia* 49, 1980, p. 299, no. 13); T 1144 (*ARV*², p. 571, no. 74, Leningrad Painter; *Hesperia* 24, 1955, pp. 305–319); C-35-530 (*Paralipomena*, p. 391, no. 93, Leningrad Painter; *Hesperia* 49, 1980, p. 299, no. 11); CP-998 (*ARV*², p. 573, no. 14, Manner of the Leningrad Painter; *Hesperia* 49, 1980, p. 300, no. 14); CP-2635 (*ARV*², p. 584, 19ter; *Hesperia* 49, 1980, p. 300, no. 15); T 620 (*ARV*², p. 587, no. 68). The pelike, Athens, N.M. 1427, by the Pig Painter (*ARV*², p. 564, no. 29) is said to have come from Corinth; and London, B.M. E 351 (*ARV*², p. 570, no. 56) and Harrow 51 (*ARV*², p. 586, no. 50) are both supposed to have been found at Solygeia near Corinth.

About 480 B.C.

9. Fragment of a column-krater Pl. 49

C-72-139. H. 0.066; W. 0.093; Th. 0.005. Two joining fragments of the wall. Brownish black glaze on inside, applied thinly; the glaze on the outside has fired a grayish black. Forum Southwest, 61:D, destruction debris between Buildings III and IV.

Male figure (torso, right arm, buttocks) standing or, more likely, moving to right: perhaps a komast. Given the position of the lines delimiting the pectoral muscles, he must have been looking back to left. He wears a himation off his left shoulder and holds a knurled stick in his right hand. Further to the left, a section of the vertical ivy frame. Many preliminary sketch lines.

What remains recalls the work of the Early Mannerists: compare, for example, the youth on the reverse of Lecce 572 (*ARV*², p. 564, no. 21, Pig Painter).

About 480 B.C.

10. Fragment of a column-krater Pl. 49

C-1979-55. Max. dim. 0.145; Th. (lower break) 0.005. Single fragment, mended from three, of the upper wall and shoulder. Shoulder underneath reserved, wall on inside covered with a thin, brown wash; base of neck also glazed. The glaze on the outside is dull and has fired reddish in places. Forum Southwest, 63:B, mixed debris west of South Stoa.

Head and part of the upper body of a youth who stands in profile to right, wrapped in a himation

which covers the back of his head and his right arm except for the hand with which he is pointing. The thumb preserved at the lower break must be part of the youth's left hand which was extended forward, palm upward. Preliminary sketch lines. Added white for the fillet around the youth's head.

Perhaps from a column-krater with a single figure on each side. For the attitude, compare the left-hand youth on the obverse of Lecce 601 (*ARV*², p. 523, no. 14, Orchard Painter).

About 470 B.C.

11. Fragment of an open vase (column-krater or stamnos?) Pl. 49

C-1976-99. Max. dim. 0.045; Th. 0.006. Single fragment from the wall of an open vase. Dull black glaze on inside. Forum Southwest, 70:A, Early Roman Cellar Building.

What remains is part of the torso and the left hand of a female figure dressed in chiton and himation (the vertical pleat lines along her left side) and holding a lyre. She seems to have been standing in a chariot: from her left wrist hangs a strap through which passes what I take to be the reins (rather than spare strings for the lyre). Some preliminary sketch. Relief contour generally except for the woman's left hand.

About 470 B.C.

12. Fragment of a column-krater Pl. 49

C-1977-103. Max. dim. 0.050; Th. 0.005. Single fragment of the upper wall. Upper half on the inside reserved, lower covered with a brown wash of glaze. Forum Southwest, 65:A, roadway.

Head, to right, and shoulders of a youth (kormast?). To judge from the line of the shoulder, his right arm was extended forward. The relief line descending from the nape of the youth's neck must represent the line of his back; the reserved area to the left is part of the himation which passed over the youth's left shoulder. To the left, a part of the vertical frame: the youth was the left-hand figure in the picture. Diluted glaze for the down along the jawline, for the neck muscle, and for the pupil of the eye (the relief lines forming the eye have been "shaded" with dilute glaze).

The style recalls the Boreas-Florence Group, especially the Florence Painter. For the form of the youth's ear, compare that of the man on Oxford

1966.505 (*ARV*², p. 542, no. 31; *Select Exhibition of Sir John and Lady Beazley's Gifts*, Oxford 1967, pl. 30:217).

About 460 B.C.

13. Fragment of a column-krater or stamnos Pl. 49

C-75-120. Max. dim. 0.055; Th. 0.005. Single fragment of upper wall. Thin wash of brownish black glaze on inside. Forum Southwest, 71:A.

Head, to left, and one shoulder of a male figure with long locks and beard, probably Dionysos. He may have been seated or even reclining. Too little of the torso remains to tell whether it was drawn in three-quarter view to right or to left. The god's hair is adorned with ivy leaves (white berries) and bound with a sash and white fillet. At the left, one handle and part of the bowl of a kantharos which the god holds. Traces of preliminary sketch. Relief contour for the face, nape of neck, and shoulder of Dionysos, and for the kantharos. Diluted glaze for some locks of hair and the beard, as well as scumbling on the kantharos and the sash.

About 450 B.C.

14. Fragment of a closed vase (column-krater?) Pl. 50

C-1977-65. Max. dim. 0.041; Th. 0.005-0.006. Single sherd from the junction of upper wall and shoulder. Reserved on inside; the glaze on the outside is a dull grayish black. Forum Southwest, 68:E, Punic Amphora Building.

One leg, a portion of the bowl, and one handle of a tripod-cauldron. Preliminary sketch. Relief contour throughout.

5th century B.C., probably second or third quarter.

15. Fragment of a calyx-krater Pl. 50

C-75-38. Max. dim. 0.098; Th. 0.007-0.009. Two joining sherds from the lower wall. Slightly shiny black glaze on outside, duller on inside. Forum Southwest, 74:D, Pentagonal Building.

The fragment preserves the legs of a male figure moving to right. Judging from the brushmarks in the glaze to the left, the male was the left-hand figure in the picture. Preliminary sketch for both legs. Dilute glaze for the line outlining the calf muscle and for the contour of the patella, of the right leg.

Second quarter of the 5th century B.C.

16. Fragment of a calyx-krater Pl. 50

C-1978-131. H. 0.185; W. 0.19; Th. 0.006. Single fragment, mended from seven, of the slightly concave wall of a calyx-krater. Lustrous black glaze on inside (as well as outside) except for a reserved band (H. 0.004) at the top. Forum Southwest, 67:C, Punic Amphora Building.

Bearded satyr moving to left. His lower legs and right forearm are missing. His right arm was outstretched but bent up slightly at the elbow; his left arm extends downwards. Infibulated penis. The satyr was the first figure on the right of the picture. Preliminary sketch lines. Dilute glaze for the abdominal muscles and the serratus anterior. Added white washed with milto for the ivy(?) wreath about the satyr's head.

Published by C. K. Williams, II in *Hesperia* 48, 1979, p. 118, no. 1, pl. 41, and in $\Delta\epsilon\lambda\tau$ 33, 1978, B' 1 (1985), pl. 21:a. Williams attributes the fragment to the Boreas-Florence Group, comparing Palermo V793 (*ARV*², p. 538, no. 35). It is possible that **46** and **49**, which were also found in the Punic Amphora Building, may come from the same vase, the former from the same side as **16**, the latter from the other side.

About 460 B.C.

17. Fragment of a calyx-krater Pl. 51

C-1976-313. Max. dim. 0.090; Th. (upper break) 0.010–0.011. Single fragment from the junction of the body and the cul. Black glaze on inside. Red milto on the reserved areas. Forum Southwest, 69:D.

A lyre (six strings) leans against a construction (altar? tomb?) which had at least two steps. At the right-hand break, adjacent to the bottom step, there is a reserved area crossed by relief lines and a stroke of dilute glaze, perhaps the edge of a garment. The cul was decorated with a floral design: the tip of a sepal of an open lotus remains. Many preliminary sketch lines. Relief contour for the right edge of the construction and the sepal of the lotus.

Second half of the 5th century B.C.

18. Fragment of a bell-krater Pl. 50

C-71-264. H. 0.144; D. 0.084; Th. 0.008–0.009. Single fragment, mended from four, of the wall. Lustrous black glaze inside and out. Forum Southwest, 52:F, well 1971-6.

Komos: a bearded man leans forward to right against a stick, a cup in his left hand. A himation is draped over his left shoulder and upper arm, hanging down along his left side. A woolen fillet and a white band encircle his head. At the lower right-hand break, the tail of a himation and a bit of the leg of a second figure are preserved. Considerable preliminary sketch; the left forearm was to have come a little lower. Relief contour generally except for the remains of the second figure. Dilute glaze for the markings on the fillet, for the neck muscle of the man, for horizontal strokes on his chest (presumably ribs on either side of the sternum), for the abdominal area (contour of flank, semilunar line at level of navel), and the fringes of hair and beard.

See **19**.

About 460–450 B.C.

19. Fragment of a bell-krater (?)

C-71-263 (not illustrated). Max. dim. 0.030; Th. 0.007. Single fragment of upper wall. Lustrous black glaze inside with a reserved band at the bottom. Forum Southwest, 52:F, well 1971-6.

On the outside are two letters painted in added white: $\Lambda\Lambda$, perhaps $K\text{J}\Lambda\text{A}\text{I}\text{O}\Sigma$ written retrograde.

This may come from the same vase as **18** to judge from findspot and glaze.

5th century B.C.

20. Fragment of a bell-krater or skyphos Pl. 50

C-74-117. H. 0.047; W. 0.044; Th. 0.005. Four joining sherds from the upper wall, with two slight, horizontal grooves at the top below the glaze. Shiny black glaze on inside. Forum West, 74:D.

Head, to left, and upper body, in three-quarter view, of a woman. She wears a peplos. The area of the lower lip and chin has been damaged. Traces of preliminary sketch. Relief contour for the woman's neck.

About 460–450 B.C.

21. Fragment of a bell-krater Pl. 51

C-1977-93. H. 0.062; W. 0.066; Th. 0.005–0.007. Single fragment, mended from three, of the lower wall. Lustrous black glaze on inside. Forum Southwest, 67–68:D, Punic Amphora Building.

The fragment preserves the lower legs of a woman standing to right, left foot slightly advanced. She is

dressed in chiton and himation. Below, a pattern band of stopped meanders, to left, and a cross-square attached to the lower border. Preliminary sketch lines.

About 450 B.C.

22. Fragment of a bell-krater Pl. 51

C-1976-237. H. 0.095; W. 0.070; Th. 0.007. Single fragment of lower wall. Lustrous black glaze on inside. Forum Southwest, 74:A, Centaur Bath.

The fragment preserves a male figure (hip level to feet) in a himation, his right foot frontal, his left foot in profile to right. Below, part of the horizontal pattern band: four stopped meanders to right. Preliminary sketch.

About 450–440 B.C.

23. Fragment of a bell-krater Pl. 51

C-75-44. Max. dim. 0.083; Th. 0.007. Single fragment, mended from three, of the lower wall. Very lustrous black glaze on inside. Forum Southwest, 74:D, west of Pentagonal Building.

Palmette floral below one handle: single leaf of lower palmette, three leaves of upper palmette, left-hand tendril with two spirals.

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

24. Fragment of a small bell-krater Pl. 51

C-1979-61. Max. dim. 0.070; Th. 0.004 (lower break)–0.006 (upper break). Two joining sherds from the upper wall, broken off just below junction with lip. Shiny black glaze on inside except for a horizontal reserved band at the upper break; glaze on outside dull. Forum Southwest, 64:B, 64:C, fill over drain.

A figure (neck to thigh preserved), probably male, stands in profile to right, draped in a himation.

About 450–430 B.C.

25. Fragment of a bell-krater Pl. 51

C-1979-67. Max. dim. 0.116; Th. 0.005–0.006. Single fragment, mended from four, of the wall, preserving the beginning of a handle stump at the upper right-hand break. Lustrous black glaze on the inside. Forum Southwest, 60:A, 61:A, 62:B; dumped fill under South Stoa, Shop XXXII.

Part (shoulder to calf) of a figure, probably male, standing in profile to left, wrapped in a himation: perhaps the right-hand draped male from a two- or

three-figure reverse. To judge from the draping of the himation the figure's right hand may have been free, perhaps holding some object.

Last half of the 5th century, perhaps 440–420 B.C.

26. Fragment of a bell-krater Pl. 52

C-1976-98. Max. dim. 0.060; Th. 0.006 (lower break). Single fragment from upper wall curving out at the top and broken at junction with lip. Brownish black glaze on inside except for a narrow (H. 0.002), reserved band near the upper break. Forum Southwest, 71:C.

A bearded man (head, neck, left shoulder, right breast, and upper arm) faces to right, his head bent forward slightly, his right arm drawn back, a himation over his left shoulder. A white wreath encircles his head. Preliminary sketch on the right arm and shoulder. Thick relief contour for the face and throat.

About 430 B.C.

27. Fragmentary bell-krater Fig. 2, Pl. 52

A: C-71-258 a + C-37-526 a. 30 joining sherds. H. 0.259; diam. lip 0.29; diam. base 0.13.

B: C-71-258 b (*ex* C-37-526 b). Single fragment with part of the wall and one handle stump. Max. dim. 0.076.

The clay has not been so well levigated as is usual in Attic: there are some lime inclusions and voids; the fabric is hard, but the color varies from a pale red to gray (Munsell 2.5YR 6/8, 7.5YR 6/2, and 7.5 YR 7/6). The complete profile of the vase is preserved and parts of one handle, but most of the bowl, including almost all the obverse, is lost. Underside of base and resting surface reserved. Side of foot glazed except for a reserved groove at the top; upper surface also black. Inside of vase black save for a reserved band at the rim and another below junction of lip and wall. The lip on the outside is offset by reserved grooves and decorated with laurel running to left. Below the pictures, a band of continuous meander rightward. Each handle stump is set off by a reserved band rather than the normal egg pattern. Below each handle, a double palmette with side tendrils. C-71-258 a: Forum Southwest, 58:K; C-37-526a, C-71-258b: Forum South-central, 50:L, well 1937-1 (well at b–c:18–19).

The reverse had three figures, all wearing himatia. Of the left-hand figure, only the feet, to right,

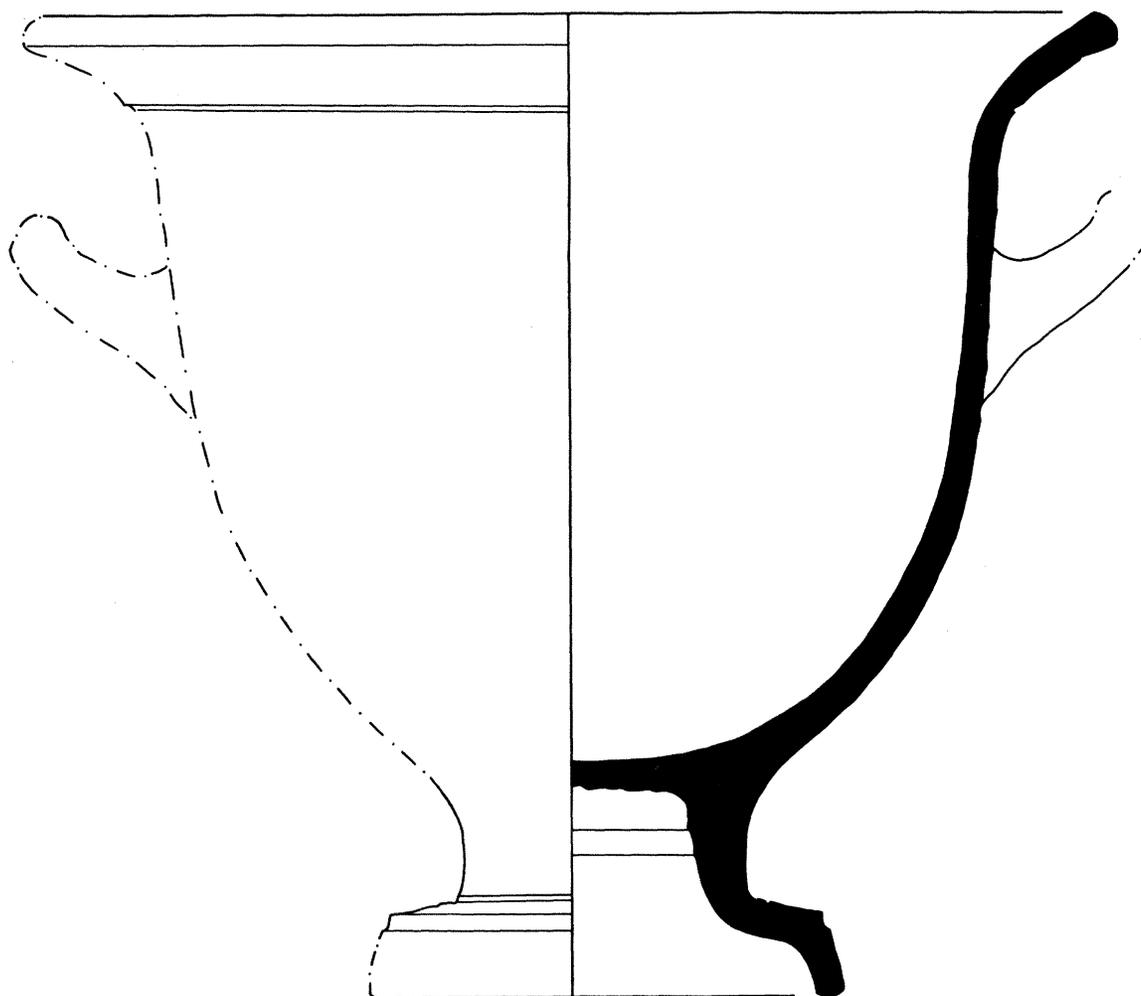


FIG. 2. Bell-krater 27. Scale 1:2

and hem of the himation remain. The central figure, a youth, stood with right leg in frontal view, left leg and head in profile to right. The third figure, a youth, stands in profile to left. **B** gives a bit of the drapery of the right-hand figure on the obverse.

By the Academy Painter. Compare Bonn 1614 (*CVA*, Bonn 1 [Germany 1], 21 [21]:2; *ARV*², p. 1125, no. 14) and Ferrara, T.200 (S. Aurigemma, *La necropoli di Spina in Valle Trebba II*, Rome 1965, pls. 55–57; *ARV*², p. 1124, no. 6). The fragment from Ampurias listed as *ARV*², p. 1125, no. 15, must be Trias de Arribas (under 4), pl. 95:4 and is now in Barcelona. The Academy Painter (*ARV*², pp. 1124–1125, 1684; *Paralipomena*,

p. 453; L. Burn and R. Glynn, *Beazley Addenda*, Oxford 1982, p. 163) seems to have worked from about 420 to 400–390 B.C. Beazley remarks of the fragment from Al Mina (“Excavations at Al Mina, Sueidia III. The Red-figured Vases,” *JHS* 59, 1939 [pp. 1–44], p. 26): “Daft style of the beginning of the fourth century.” While his earlier work includes column-kraters, bell-kraters, pelikai, and a hydria, his later work seems to have been done on bell-kraters only. The fragment 32 might come from the same vase as 27; see also 28. An unpublished sherd, C-38-330 (max. dim. 0.073; Th. 0.006; South Stoa West), while not, I think, from the same vase, ought to belong to a bell-krater by the Academy Painter: it

gives the legs of the central draped male in a three-figure scene with a section of the meander pattern below. Another fragment of a bell-krater, C-29-206, published by Herbert (footnote 8 above, p. 55, no. 111, pl. 17) seems to me to be Attic and at least in the manner of the Academy Painter. Apart from the fragments in Corinth, I can add one other vase to the works by the Academy Painter: a small bell-krater in Chalkis, no. 2719, with two draped males on each side.

About 420–400 B.C.

28. Fragment of a bell-krater Pl. 52

C-71-638. Max. dim. 0.060; Th. 0.008. Wall fragment. Black glaze on inside. The fired clay is close to Munsell 7.5YR 6/4–6, gray to light brown; hard, with some lime inclusions. Forum Southwest, 58:K.

Arm, outstretched, of a male(?) figure standing to right. The curving relief lines at the lower left-hand break represent the folds of a himation worn by the figure.

About 420–400 B.C. This may come from the same vase as **27A** which was found in the same deposit.

29. Two fragments of a bell-krater Pl. 53

A: C-1978-113 a + CP-1668. H. 0.145; W. 0.208; Th. 0.007–0.008. Wall fragment, mended from five sherds. Fabric: Munsell 5YR 6/6, reddish yellow. Shiny black glaze on inside except for a reserved band (H. 0.005) at the top. Red milts over reserved areas. Forum Southwest, 61:B, 61:C, 62:B, Building IV.

B: C-1978-113 b. H. 0.088; W. 0.087; Th. 0.007. Wall fragment, mended from two sherds. Black glaze on inside. Forum Southwest, 61:B, 61:C, 62:B; Building IV, destruction debris, and South Stoa Colonnade foundation trench for pier 33.

Symposion: **A** preserves parts of two male figures reclining on a couch. The left-hand figure was looking back to right (there is a clear difference between the curling locks of hair and the straggly beard), his right arm raised (a bit of upper arm remains next to the right breast). He rests the elbow of this bent left arm against a cushion decorated with rows of dots alternating with triple stripes. To the right a second symposiast raises his right arm (the upper arm remains) and supports himself, like his companion, with his left arm (the point of the elbow is preserved)

against a cushion. Each figure has a himation about his legs. In the field, above, a looped fillet. At the left-hand break, part of a third cushion. Relief contour for the torso of the first male and for the couch leg. **B** gives the torso and bent left arm of a male reclining against an ornately decorated cushion. Behind him, the right side and right arm, raised and bent up, of a second male. No preliminary sketch. Relief contour for the right side and left arm of the left-hand figure on **A**.

Published by C. K. Williams, II (*Hesperia* 48, 1979, p. 132, no. 41, pl. 49) and rightly attributed to the Academy Painter. The style is especially close to that of the Al Mina fragment published by Beazley (*JHS* 59, 1939 [under **27**], p. 26, no. 62; *ARV*², p. 1125, no. 13, which also shows a symposion). **A** must go to the right of **B**, giving a symposion of at least four reclining figures. I take the poorly preserved male at the right of **B** to have occupied the cushion which is preserved on the left of **A**. It is possible that **30** belongs to the reverse of this vase.

About 420–400 B.C.

30. Fragment of a bell-krater Fig. 3, Pl. 53

C-1978-99. W. 0.128; est. diam. rim 0.31–0.32. Two joining sherds with part of the lip and upper wall. Fabric: Munsell 5YR 6/6, reddish yellow; hard, some lime inclusions. Dull, greenish black glaze on inside except for two narrow bands at the rim (H. 0.002) and below junction of lip and wall (0.005). On the lip, laurel running to left. Forum Southwest, 61:C, 62:C, Building IV.

Head and shoulders of a youth, no doubt standing in profile to left, and dressed in a himation.

By the Academy Painter. This fragment may well come from the reverse of the bell-krater to which **29** belongs.

About 420–400 B.C.

31. Fragment of a bell-krater Pl. 53

C-1977-70. Max. dim. 0.077; Th. 0.005–0.006. Single fragment of upper wall. Fabric: Munsell 5YR 6/4, light reddish brown; hard, some lime inclusions and voids. Shiny, grayish black glaze on inside except for a reserved band (H. 0.002) about halfway down. Forum Southwest, 65:B, roadway.

A bearded man stands in profile to left holding a staff with his right hand. He is dressed in a himation and has a wreath, represented by reserved leaves,

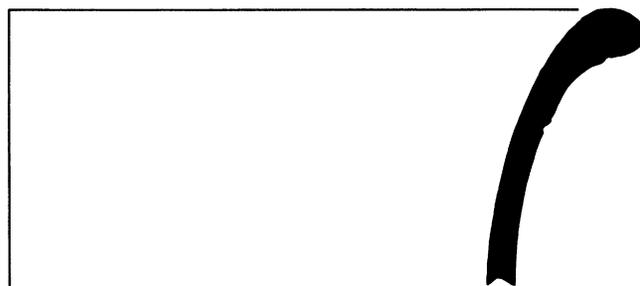


FIG. 3. Bell-krater 30. Scale 1:2

about his head. In front of him is part of the cross-piece and one arm of a lyre.

By the Academy Painter: compare especially the right-hand figure on the obverse of Bonn 1614 (*CVA*, Bonn 1 [Germany 1], 21 [21]:2; *ARV²*, p. 1125, no. 14). The picture must have shown a concert with lyre player and judge, and perhaps others (Nike or spectators, or both), a subject which occurs here for the first time in the work of a painter, although something similar is found elsewhere among the last Mannerists, e.g. Athens, N.M. 1183 (*ARV²*, p. 1123, no. 1).

About 420–400 B.C.

32. Fragment of a bell-krater Pl. 53

C-74-29. Max. dim. 0.042; Th. 0.005–0.006. Single fragment of the upper wall. Fabric: Munsell 7.5YR 5–6/6, brown; hard. Shiny black glaze on inside with a reserved band (H. 0.004) at the top. Forum Southwest, 67:E, Metalworkers' Building.

Part of the head, and the upper body, of a youth standing in profile to right, draped in a himation.

By the Academy Painter: the drawing of the hair, of the folds of the himation, and of the wavy contour to the drapery is characteristic. This might come from the same vase as **27**.

About 420–400 B.C.

33. Fragment of a bell-krater Pl. 53

C-72-91. Max. dim. 0.072; Th. 0.005–0.006. Single fragment broken above at junction of lip and wall. Grayish black glaze on inside except for a reserved band (H. 0.004) at the top. Forum Southwest, 61:D, South Stoa, fill for foundation trench of north stylobate.

The head, to left, and the right shoulder of a youth.

This fragment also may be said to be in the manner of the Academy Painter. The youth may have been a reverse figure, standing in himation, his right arm extended.

About 420–400 B.C.

34. Fragment of a bell-krater Pl. 53

C-72-165. Max. dim. 0.088; Th. 0.006. Single fragment, mended from two, of the lower wall. Dull, grayish black glaze on inside. Forum Southwest, 61:D, between Buildings III and IV.

The fragment preserves the hem of a peplos, open down one side, worn by a woman who seems to have been moving to right (part of one foot remains at the right-hand break). Below, two stopped meanders, to left, from the pattern band. Some preliminary sketch.

Last quarter of the 5th or early 4th century B.C.

35. Fragment of a bell-krater Fig. 4

C-1976-244. Max. dim. 0.256; est. diam. rim 0.36. Single fragment, mended from three, of the lip and upper wall, with the base of a handle stump at the right. Dull black glaze on inside except for two reserved bands at the top (H. 0.001) and bottom (H. 0.002) of the lip. On the lip, laurel to left. Forum Southwest, 73:A, Roman Cellar Building.

Nothing remains of the figures except the crown of a head, to left, of a male(?), the right-hand figure in the scene. White fillet around the head.

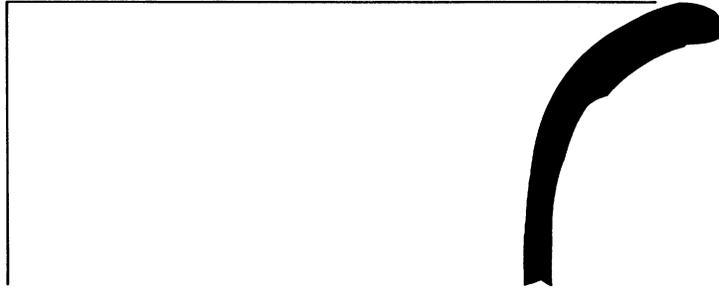


FIG. 4. Bell-crater 35. Scale 1:2

Last quarter of the 5th or first quarter of the 4th century B.C.

36. Two fragments of a bell-crater Pl. 54

A: C-1977-95 a. Max. dim. 0.069; Th. 0.006. Three joining fragments of the wall.

B: C-1977-95 b. Max. dim. 0.059. Two joining fragments of the wall.

Lustrous, brownish black glaze on inside of both **A** and **B**. Forum Southwest, 67:D, area of Punic Amphora Building.

A preserves the legs of a male figure seated to left. He wears high-laced sandals and a chlamys decorated with rays and dot-row along the border. I cannot identify the object with curving contour at the left-hand break. **B** preserves the torso, in three-quarter view, of a seated male, no doubt the same figure as on **A**. Sections of the chlamys and the circular brooch by which it is fastened are visible. There is also a bit of an unidentified object at the upper right-hand break. Considerable preliminary sketch on both fragments. Relief contour throughout except for the unidentified object on **A**. Dilute glaze is used along the relief lines delineating the abdomen and the linea alba, for the pubic hair, a line on the left thigh, and a short section of the contour of the calf muscle.

The drawing is in the manner of the Dinos Painter. For the linework of chest and abdomen compare especially the Palermo fragment (*ARV*², p. 1152, no. 6; E. Buschor, *Griechische Vasen*, Munich 1940, p. 232). For the sandals, see now the discussion by K. D. Morrow, *Greek Footwear and the Dating of Sculpture*, Madison, Wisconsin 1985.

About 410–390 B.C.

37. Fragment of a bell-crater Pl. 54

C-1976-101. H. 0.043; W. 0.047; Th. 0.006–0.007. Single fragment of upper wall broken

above at junction of wall and lip (reserved groove). On inside, dull black glaze except for a reserved band (H. 0.003) about halfway down. Forum Southwest, 73:ZZ-A, Roman Cellar Building.

Head, to right, and left shoulder of a woman. Her hair is bound with a cord. Her flesh is painted in added white; her necklace, earring, and hair are in dilute glaze. At the right-hand break, an ivy leaf and white berry from the head of a thyrsos which was perhaps held by the woman, in which case she would be a maenad or Ariadne. Relief contour for her face, throat, and shoulder.

About 400–370 B.C.

38. Fragment of a small bell-crater Pl. 54

C-72-132. H. 0.103; W. 0.068; Th. (lower break) 0.004–0.005. Six joining fragments of the upper wall, broken above at junction of lip and wall (the reserved groove at the base of the lip remains). On inside, shiny, brownish black glaze with a single reserved band (H. 0.001) at the top. Forum Southwest, 60:D, 60:C, 61:D.

Parts of the two figures remain, the right-hand a youth, both figures standing in profile to left and both enveloped in himatia: probably the middle and right-hand draped males from a three-figure reverse. The right-hand figure wears a white fillet.

By the Painter of London F1: compare in particular the reverse of Heidelberg 29.1 (*ARV*², p. 1421, no. 4). Beazley attributed four bell-craters to this painter (*ARV*², pp. 1421–1422). To this number I can add not only the Corinth fragment but also a bell-crater in Benevento, from Montesarchio, with a symposion (flute girl and two wine boys) on the obverse, three athletes on the reverse, and a calyx-crater in Baltimore, Walters Art Gallery 48.261, with Nike driving a quadriga, preceded by Hermes,

on the obverse, and three draped youths on the reverse.

About 390–380 B.C.

39. Fragment of a bell-krater Pl. 54

C-1976-13. Max. dim. 0.071; Th. 0.005–0.006.

Two joining fragments of the lower wall. Shiny black glaze on inside. Forum Southwest, 71:A, 74:A, area of Centaur Bath.

At the right, a male figure (abdomen, thighs) stands in three-quarter view to right, naked save for a himation which hangs down along his left side. I take the short horizontal stroke between his left hip and the break to be the underside of his left forearm. Beside him is a woman (buttocks, thighs, calf, right hand) who moves to right. Her flesh is painted in white, as is her garment but with fold lines in diluted glaze. The reserved area to the left, scumbled with diluted glaze and covered with rows of dots, may be an animal skin, perhaps the coverlet for a couch. At the lower, right-hand break are a white dot and a reserved line. Preliminary sketch on the male figure. Dilute-glaze shading in the folds of his himation.

Perhaps from the same vase as **40**.

About 390–370 B.C.

40. Fragment of a bell-krater Pl. 54

C-1977-203. Max. dim. 0.083; Th. 0.004–0.005.

Single fragment of the wall with the base of a handle stump at the right-hand break and a bit of the pattern around the stump. Lustrous black glaze on the inside. Forum Southwest, post-Roman fill.

The sherd preserves a male figure (nape of neck, left arm, torso, left thigh) who is seated in three-quarter view to right: the right-hand figure in the picture. The relief line along the figure's neck and the spiraling lock of hair show that he was looking back to left. The two relief lines along the left thigh must represent the folds of the himation upon which the figure was sitting. The male holds a scepter, and so he must be a god or a king. Some preliminary sketch. Relief contour generally. There are two relief lines for the upper contour of the biceps, the painter having decided to reduce slightly the thickness of the upper arm. Dilute glaze for the horizontal division of the abdomen at the navel, for the navel-pubes line, and the lock of hair on the left shoulder.

It is a pity that so little of the vase remains. The fine relief line and the drawing of the anatomy are

very much in the manner of the Nostell Painter: compare the drawing of clavicles, sternum, and abdomen of the symposiasts on the bell-krater formerly at Nostell Priory (*ARV*², p. 1422, no. 3; Christie's, *Sale Catalogue*, 30 April 1975, pl. 21, no. 57). The quality of the relief line and the condition of the glaze suggest that **40** may come from the same vase as **39**.

About 390–370 B.C.

41. Fragment of a bell-krater Pl. 55

C-1978-115. Max. dim. 0.073; Th. 0.006. Single fragment of upper wall. Dull, brownish black glaze on inside except for a reserved band (H. 0.002) towards the top. Southwest of Temple E Peribolos, surface find.

Head, upper body, and arms of a bearded satyr who leans forward to left, his right arm outstretched, his left parallel to the body and bent forward at the elbow. Relief contour for the head (except the hair) of the satyr and his left forearm. Some preliminary sketch.

About 390–360 B.C.

42. Fragment of a bell-krater Pl. 55

C-74-8. Max. dim. 0.052; Th. 0.006–0.007. Single fragment of wall. Lustrous, off-black glaze on inside, fired rather browner on outside. Forum Southwest, 67:F, Metalworkers' Building.

The fragment preserves the left arm and part of the left side of a woman standing in frontal or three-quarter view. She wears a belted peplos. Nothing remains of the object that she was holding. Her double bracelet is indicated in white washed with dilute glaze. Dilute glaze is used for the stripe along the hem of the overfall and for the bit of girdle preserved.

About 380–360 B.C.

43. Fragment of a bell-krater Pl. 55

C-1976-293. Max. dim. 0.052; Th. 0.004–0.005. Single fragment of wall. Lustrous black glaze on inside. Forum Southwest, 70:C, Building V.

Torso and arms of a female figure standing or moving in profile to right. Her hands were raised in front of her, perhaps to hold flutes. White for her exposed flesh. She wears a diaphanous chiton, the lines of which are painted in dilute glaze (hardly visible in the photograph), and, off her left shoulder, a himation with decorated border (stylized sea

serpent) in dilute glaze. The reserved area at the left may be the left elbow of a second figure (perhaps reclining to left). Some preliminary sketch. Relief contour for the elbow and along the left side of the woman's himation.

The woman is probably a flute player, in which case the scene may have been a symposion. For the way in which the himation is draped leaving the torso and part of the buttocks exposed, compare the flute girl on the namepiece of the Nostell Painter (*ARV*², p. 1422, no. 3; Christie's, *Sale Catalogue*, 30 April 1975, pl. 21, no. 57) and the similar figure on the unattributed bell-krater, Vienna 948 (*CVA*, Vienna 3 [Austria 3], 134 [134]:3–6).

About 390–360 B.C.

44. Fragment of a bell-krater Pl. 55

C-1978-86. Max. dim. 0.114; Th. 0.006–0.007. Six joining sherds of the wall, with the base of a handle stump at the right-hand break; egg pattern around the stump. Slightly shiny black glaze on inside, more lustrous on outside. Forum Southwest, 61:B, 62:B, 62:C, 63:B, Building IV.

The picture showed a chariot speeding to left over the sea. Of the chariot, the near wheel, part of the axle (the lynch pin is rendered by a white dot), and the left side of the cab remain. The tail of the rear trace horse, in added white with dilute glaze for the individual hairs, has also been preserved; it is outlined with relief lines. The sea below the chariot was represented by swirls in added white and by at least one dolphin(?), the tail of which remains. The driver of the chariot seems to be Nike: there is a section of her billowing garment preserved and also, at the upper right edge next to the egg pattern, three quills of a wing. To the left of these quills there are a few white lines (ground lines?) and perhaps the tip of a second wing. Below the egg pattern, a spiral tendril of the handle floral. At the lower break, a bit of the horizontal pattern band.

Published by C. K. Williams, II (*Hesperia* 48, 1979, p. 132, no. 42, pl. 49). The chariot was probably pulled by four horses. Nike was alone in the cab: enough remains to show that the picture was not an apotheosis of Herakles. Nike drives a quadriga or biga on Attic red-figured bell-kraters or calyx-kraters from the early 4th century. In *ARV*², p. 1729, seven attributed vases are listed for the period ca. 390 to 320 B.C., and there are unattributed examples: Baltimore, Walters Art Gallery 48.261, Lovec (from

Latar Stanevo), New York, M.M.A. 07.128.2, the first a calyx-krater and other two bell-kraters. Sometimes Hermes guides the chariot, at other times the chariot heads towards a column, an altar, a tripod, or a stela. On the fragmentary bell-krater Ferrara T.368B, there are two bigae and two Nikai. The chariots always proceed to left, except on a fragment in Oxford, Ashmolean 1956.343, where the direction is reversed. Only on the Corinth fragment does the chariot fly over the sea, although this is naturally common in scenes of the apotheosis of Herakles (e.g. Bologna 318, *ARV*², p. 1437, no. 4). See also Corinth C-37-275, *Hesperia* 45, 1976, p. 387, no. 18, pl. 87.

About 380–360 B.C.

45. Fragment of a krater Pl. 55

C-75-124. Max. dim. 0.087; Th. 0.006–0.007. Single fragment from the wall, perhaps of a bell-krater. Very lustrous black glaze on the inside. The surface of the reserved area on the outside has been largely abraded, and the black glaze has also blistered. Forum Southwest, 72:D, Amphora Pit Deposit.

The fragment preserves a male figure, from chest to thigh, moving to right, his body in three-quarter view. He wears a himation over his left shoulder and around his waist, leaving much of his right side bare. In his right hand he holds a tortoise-shell lyre. Relief contour for the right hand and the lyre. Dilute glaze for the markings on the tortoise shell.

A male with a lyre may be an ordinary mortal or perhaps Apollo. I do not think that this fragment can come from the same vase as **16**, **46**, or **49**.

About 470–450 B.C.

46. Fragment of a krater Pl. 56

C-1978-219. Max. dim. 0.062; Th. 0.006–0.007. Two joining fragments from the upper wall of a calyx-krater or, less likely, a bell-krater. Highly lustrous black glaze; on inside, there is a reserved band (H. 0.004) near the upper break. Forum Southwest, 67:C, Punic Amphora Building.

The fragment preserves the head, to right and slightly inclined, and the left shoulder of a woman who may have been standing in frontal or three-quarter view. The woman wears a himation over her left shoulder, and around her head is a diadem decorated with four leaves(?) in white covered with red milts. Preliminary sketch lines.

Perhaps from the same vase as **16** and **49**. The diadem is of the type worn by Helen on a later bell-krater in Toledo (inv. no. 67.154, *CVA*, Toledo 1 [USA 17], 43 [823]). The drawing of the woman's head recalls the work of the Villa Giulia Painter: compare the head of the left-hand woman on the Watkins Hydria (*ARV²*, p. 623, no. 62; D. Buitron, *Attic Vase Paintings in New England Collections*, Cambridge, Mass. 1972, p. 121). C-32-74 (*ARV²*, p. 619, no. 14; *Hesperia* 49, 1980, p. 301, no. 20) is a bell-krater by the Villa Giulia Painter from Corinth.

About 470–450 B.C.

47. Two fragments of a krater (calyx-krater or bell-krater) Pl. 56

A: C-1979-95 a. H. 0.078; W. 0.113; Th. (lower break) 0.009. Single fragment of the upper wall with, at the top, a raised fillet decorated with egg pattern and a bit of the lip. Black glaze on inside with a reserved band (H. 0.003) halfway down.

B: C-1979-95 b (not illustrated). L. 0.077. Rim fragment with a section of the lip decorated with laurel (leaves with spines), to left. On the inside, at the rim, a reserved band (H. 0.006).

Forum Southwest, 50:C, 51:C; South Stoa, service area of Shop XXI; foundation trench for east wall of Shop XXII.

A preserves the head, to left, of a bearded male, a king or god, probably standing in profile, holding a scepter. Added white for his fillet. Preliminary sketch on the head. Relief contour for the brow-nose line.

About 450–440 B.C.

48. Fragment of a krater Pl. 56

C-1976-177. H. 0.083; W. 0.13; Th. 0.007–0.009. Six joining fragments from the upper wall of a krater, perhaps a calyx-krater rather than a bell-krater. Shiny, grayish black glaze on interior with a reserved band (H. 0.005) at the upper break; the glaze on the outside is duller and brownish black. Forum Southwest, 71:B, Centaur Bath; 74:A, west of Centaur Bath.

In the center, a youth (head to thigh) stands with head to right, body almost in frontal view, right arm akimbo. He wears a himation off his left shoulder. To left, the hand of a male figure holding a stick. To right, part of a third male figure, standing to left and holding a strigil in his left hand. His right arm seems to have been bent up and enveloped in his himation.

White for the fillet of the youth. The fragment may come from a three-figure reverse.

About 450–440 B.C.

49. Fragment of a krater Pl. 56

C-1978-336. Max. dim. 0.076; Th. 0.006–0.007. Three joining sherds from the wall of a calyx-krater or, less likely, bell-krater. Very lustrous black glaze on both sides. Forum Southwest, 66–68:C, Punic Amphora Building.

The fragment preserves the outstretched right forearm and hand of a male figure holding the curved top of a walking stick. Preliminary sketch lines along the arm and stick.

This may come from the same vase as **16** and **46**. 5th century B.C., perhaps second quarter.

50. Fragment of a krater Pl. 57

C-73-151. Max. dim. 0.065; Th. 0.005–0.006. Single fragment from the wall of a bell-krater, rather than a calyx-krater. Lustrous black glaze on both sides. Forum West, 69:H.

What remains is part of the left side, left breast, and left arm of a female figure, probably standing with her body in three-quarter view to right. She is dressed in a peplos. Some preliminary sketch.

5th century B.C., second or third quarter.

51. Fragment of a krater Pl. 57

C-1977-100. Max. dim. 0.042; Th. 0.006. Single fragment from the upper wall of a bell-krater or calyx-krater. At the top, the reserved groove marking the junction of wall and lip. Shiny, grayish black glaze on inside, with a reserved band (H. 0.004) halfway down; on the outside the glaze is more lustrous. Forum Southwest, 67–68:D, Punic Amphora Building.

Part of the bearded head, in frontal view and inclined to left, of a satyr. Relief contour for the pate and the ear. Dilute glaze for the beard and iris.

5th century B.C., perhaps second or third quarter.

52. Fragment of a small krater Pl. 57

C-1979-64. H. 0.039; W. 0.070; Th. 0.006–0.007. Three joining sherds from the upper wall perhaps of a bell-krater rather than a calyx-krater. At the upper break, a horizontal groove marks the junction of wall and lip. Shiny, brownish black glaze on inside with a reserved band (H. 0.007) near the top. Forum Southwest, 69:G.

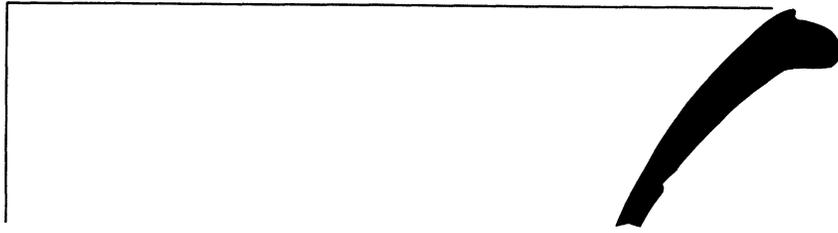


FIG. 5. Krater 55. Scale 1:2

The fragment preserves the bearded head, to the left, of a satyr. Added white for the satyr's fillet. Judging from the brush strokes in the glaze behind the satyr, I think that he must have been the right-hand figure in the picture.

About 430–420 B.C.

53. Fragment of a krater Pl. 57

C-1976-312. Max. dim. 0.047; Th. 0.005. Single fragment from the wall of a bell-krater or calyx-krater. Lustrous, greenish black glaze on both sides. Forum Southwest, 73:A, Roman Cellar Building.

Head, to right, and chest, in three-quarter view, of a bearded satyr. He wears a leopard skin knotted on his breast. His right arm was outstretched. Preliminary sketch lines. Dilute glaze for the hair along the contour of the right breast.

The satyr may be compared with satyrs on vases of Beazley's Plainer Group, especially vases by the Painter of London F64 (*ARV*², pp. 1419–1421) and his companion the Painter of London F1 (*ARV*², pp. 1421–1422). For the satyr's attitude, compare the left-hand satyr on the obverse of Würzburg 634 (*ARV*², p. 1440, no. 1; E. Langlotz, *Griechische Vasen in Würzburg*, Munich 1932, pl. 214).

About 390–370 B.C.

54. Fragment of a krater Pl. 57

C-71-227. Max. dim. 0.063; Th. 0.004–0.005. Single fragment from the upper wall of a bell-krater or calyx-krater. Dull, brownish black glaze on both sides. Forum Southwest, 57:J.

What remains is part of the head, to right, and the body (the torso in three-quarter view to left) of a woman, probably a maenad, who seems to have been dancing. She wears a peplos decorated with two vertical stripes. The woman's flesh is painted in white. Her left arm was extended downwards. A small area

of white at the break shows that her upper right arm extended out horizontally, but the arm may have been bent downwards at the elbow so that the woman would have held the white kantharos of which the handles and rim are preserved. Preliminary sketch lines. Diluted glaze for the woman's necklace of beads.

White kantharoi appear in the hand of Dionysos and others from the early 4th century: among the earliest examples is Athens, N.M. 12598 (*ARV*², p. 1418, no. 2, Erbach Painter). The Corinth fragment is in the manner of the Painter of Ferrara T.463 (*ARV*², pp. 1447, 1693–1694). The rather spidery linework is characteristic, as is the double black stripe down the middle of the peplos: compare, for example, the obverse of Ferrara 25269 (T.765: *ARV*², p. 1447, no. 2; N. Alfieri, *Spina museo archeologico*, Bologna 1979, figs. 278, 279). I can add three other vases to the works of this painter: Larnaca 4119 and 4122 (V. Karageorghis *et al.*, *Excavations at Kition*, IV, *The Non-Cypriote Pottery*, Nikosia 1981, p. 58, no. 46, pl. 42); Oxford 1956.326, from Al Mina; a bell-krater with Pino Bianchi in Lugano showing Dionysos seated with Eros and two satyrs on the obverse, and three draped youths on the reverse.

About 360–340 B.C.

55. Fragment of the lip of a krater Fig. 5, Pl. 57

C-1979-38. Max. dim. 0.28; est. diam. rim 0.42. Eight joining fragments from the lip and upper wall of a bell-krater or calyx-krater. Inverted echinus rim, with offset ridge; the rim is decorated with a wave pattern (a dot after every second wave) running to right. The flaring lip has a pattern of laurel leaves and berries, to left. The inside is covered with lustrous black glaze except for a reserved band (H. 0.004) at the top. Forum Southwest, 63:B, dumped fill over foundation

trench of small monument and dumped fill over Building IV.

Nothing remains of the picture except a small patch of added white laid over the reserved area at the right-hand break.

A contemporary krater fragment from Corinth, CP-533 (*Hesperia* 45, 1976, p. 389, no. 25, pl. 89), has a similar rim. The use of a pattern, whether egg or wave, on the rim of a krater begins about 400 B.C. The earliest instances are perhaps the bell-kraters New York, M.M.A. 56.171.49 (*ARV²*, p. 1347, no. 3, Kekrops Painter) and Bonn 540 (*ARV²*, p. 1411, no. 29, Meleager Painter). The Erbach Painter takes up the practice for an occasional bell-krater (*ARV²*, p. 1418, no. 7*bis* and a new vase in a Naples private collection with wave on the rim) and calyx-krater (*ARV²*, p. 1418, nos. 1 and 2). The custom becomes more frequent in the second and third quarters of the century, especially on calyx-kraters.

First half of the 4th century B.C.

56. Fragment of a hydria Pl. 57

C-75-125. H. 0.047; W. 0.137; Th. 0.005. Three joining sherds from the body of a hydria. Reserved on inside. Forum Southwest, 71-72:D, Amphora Pit Deposit.

The fragment preserves the feet of a female(?) figure standing to right and the hem of the figure's chiton with pleats in dilute glaze. The horizontal relief line at the upper break is no doubt the lower edge of a himation worn over the chiton. Below, a band of stopped meanders to right punctuated by saltire-squares. Some preliminary sketch lines.

About 450 B.C.

57. Fragment of an oinochoe Pl. 58

C-74-118. Max. dim. 0.041; Th. 0.003. Body fragment from an oinochoe (shape 3, chous). Reserved on inside. Forum West, 73:D, Pentagonal Building.

The fragment gives the left end of a couch, with sections of the himation over the legs of the symposiast, and the left end of a table in front of the couch. A reserved strip, bordered in part by relief lines (an object in the field?), runs along the upper left break. At the lower break, a bit of a horizontal pattern band (eggs). Some preliminary sketch lines.

Last quarter of the 5th or early 4th century B.C.

58. Fragment of an oinochoe or squat lekythos Pl. 58

C-1976-201. Max. dim. 0.029; Th. 0.002-0.003. Single fragment from the wall of an oinochoe (shape 3, chous) or possibly a squat lekythos. Reserved on inside. Forum Southwest, 71:C.

Part of a male(?) figure standing to left, right arm extended slightly out and down, holding a thin stick (added clay). The three relief lines across the body must represent the contours of the chest and the sternum. Preliminary sketch lines. Relief contour for the underside of the forearm.

Possibly from the same vase as **59**.

About 410-380 B.C.

59. Fragment of an oinochoe or squat lekythos

C-1976-202 (not illustrated). Max. dim. 0.025; Th. 0.002-0.003. Single fragment from the wall of an oinochoe (shape 3, chous) or a squat lekythos. Reserved on inside; lustrous black glaze on outside. Forum Southwest, 71:C.

Horizontal band of egg pattern; above this, a reserved area, perhaps parts of the two feet of a figure to left.

Possibly from the same vase as **58**.

About 410-380 B.C.



FIG. 6. Squat lekythos **60**. Scale 1:2

60. Fragment of a squat lekythos Fig. 6, Pl. 58

C-71-29. H. 0.037; outer diam. base 0.035. Single fragment with a section of the ring foot and part of the body. Resting surface of foot and underside of base reserved; edge of foot glazed, body of vase reserved on inside. Shiny black glaze. Forum Southwest, 57:K, north end of Building II.

The fragment preserves the head of a youth, to right, and a spiraling plant. The reserved area at the break in front of the youth's brow is probably part of

a petasos, and the relief line curving up at the junction of chin and throat may be intended for the cord of the hat. The head may be that of Hermes. Below, a short reserved strip. Note that the line marking the upper eyelid is blotted out by glare in the photograph.

For the type of squat lekythos of which 60 is an example, see those from Al Mina illustrated in C. L. Woolley, "Excavations at Al Mina, Suedia I. The Archaeological Report," *JHS* 58, 1938 (pp. 1–30), p. 23.

About 410–390 B.C.

61. Miniature squat lekythos Pl. 58

C-71-147. H. 0.057; outer diam. base 0.025. Resting surface of ring foot and underside of base reserved. Edge of foot, the neck, mouth, and strap handle are glazed. Slight ridge at junction of neck and shoulder. Forum Southwest, 55:L–M.

Single enclosed palmette, with nine leaves and a dot-and-arc heart. For palmette lekythoi in Corinth, see C-68-72, *Hesperia* 50, 1981, p. 274, no. 33, and discussion there.

First half of the 4th century B.C.

62. Fragment of a squat lekythos Pl. 58

C-71-249. Max. dim. 0.049; Th. 0.003–0.004. Three joining fragments from the body of a squat lekythos. Inside reserved save for a blob of glaze at the upper break. Forum Southwest, 58–59:K.

At the right, the legs of a woman seated to left, wearing a chiton. In front of her, a sapling framed by plants, the berries of which are rendered in added clay originally gilded (a bit of gilt survives on the left-hand berry). An incised ground line ran below the legs of the woman. At the lower break, a horizontal band of egg pattern. Some preliminary sketch on the legs. Relief contour along the stems of the plants.

For the type of plant, see Bonn 345 (*ARV*², p. 1423, no. 3; *CVA*, Bonn 1 [Germany 1], 26[26]:1). About 410–380 B.C.

63. Fragment of a squat lekythos Pl. 58

C-1976-143. Max. dim. 0.035; Th. 0.002–0.003. Single fragment of wall. Reserved on inside. Forum Southwest, 71:B, large drain associated with Centaur Bath.

Head, to left, and shoulders of Eros, his wings spread upwards. White for Eros' body. Added clay

for Eros' fillet and the coverts of his right wing. Added color for the quills of the right wing and for all of the left wing. The added clay coverts of the right wing were gilded (a spot is preserved below Eros' chin). The object to the left is a box (slightly obscured by incrustation) which may have been held by Eros.

About 400–370 B.C.

64. Fragment of a small lekythos Pl. 58

C-67-8. Max. dim. 0.048; Th. 0.004–0.006. Single fragment of wall. Reserved on inside, with horizontal ridging. Forum Central, 55:ZY.

The fragment preserves the right side, legs, and outstretched right arm of a woman dressed in a chiton and himation. Her right foot was seen in frontal view, her left was probably in profile to right, her head turned back to left. At the lower left-hand break, a dot of added white. Many preliminary sketch lines.

Compare a lekythos attributed to the Carlsruhe Painter, in a Swiss collection, *Art Antique, Collections privées de Suisse Romande*, J. Dörig, ed., Geneva 1975, no. 218.

About 470–450 B.C.

65. Fragment of a small lekythos Pl. 58

C-1977-112. Max. dim. 0.049; Th. 0.004–0.005. Single fragment of wall. Reserved on inside and ridged. The reserved surface of the seated figure has been rubbed away in places. Forum Southwest, 67–68:C.

Lower body and legs of a woman seated to right on a klismos, dressed in chiton and himation. The woman extends her right forearm and hand. Some preliminary sketch lines. Relief contour for the right forearm. Dilute glaze for the cords across the seat of the klismos.

About 470–450 B.C.

66. Fragment of a closed vase Pl. 58

C-74-26. Max. dim. 0.025; Th. 0.004. Single fragment from the wall of a small lekythos or perhaps alabastron. Reserved on inside. Forum Southwest, 67:E, Metalworkers' Building.

Left side of a figure (woman or old man) seated to left. The figure wears a chiton, with a himation wrapped about the waist. The pleats of the chiton are rendered in dilute glaze. The object set diagonally behind the figure ought to be the back of a chair,

but the form and position are rather curious. There is also a vertical reserved strip along the right edge. Some preliminary sketch lines. Relief contour generally.

About 480–460 B.C.



FIG. 7. Pyxis 67. Scale 1:2

67. Fragment of a pyxis Fig. 7, Pl. 59

C-75-45. H. 0.018; W. 0.021; Th. 0.005–0.006; est. outer diam. rim 0.08. Single fragment of the wall (slightly concave) and the stepped rim of a pyxis. Rim reserved; wall glazed on inside. Lustrous black glaze. Forum Southwest, 74:D, fill between road (or court) surfaces west of Pentagonal Building.

What remains is the head, in profile, and the right breast, in three-quarter view, of a bearded man (athlete?) standing or moving to right. Relief contour is used throughout, even to reinforce the reserved contour around the crown of the man's head. Dilute glaze for a line in the neck marking the sternomastoid and for the hair along the lower boundary of the chest.

About 500–480 B.C.

68. Fragment of a lekanis lid Pl. 59

C-71-112. Max. dim. 0.069; Th. 0.005–0.006. Two joining fragments. Dull black glaze on the underside. Forum Southwest, 55:G, South side of Building II.

The legs and left arm are preserved of a male figure who runs to right holding a sash. Between his legs, a stylized plant. A tiny reserved area at the upper left-hand break may be part of the figure's right arm or a part of a wing in which case the figure would be Eros, as is likely enough. Thick preliminary sketch lines.

This fragment belongs among the nuptial lekhanides listed by Beazley in *ARV²*, pp. 1498–1499, which have “a certain community of style” but do not form a group. It cannot be said to belong to the Otchët Group (*ARV²*, pp. 1496–1498).

About 390–370 B.C.

69. Fragment of a lekanis lid Pl. 59

C-1976-125. Max. dim. 0.092; Th. 0.005. Two joining fragments, preserving parts of the junction of lid and knob handle which was bordered by a zone of black blobs framed by dilute-glaze lines. Shiny black glaze on underside. Forum Southwest, 72:B, Centaur Bath.

The fragment preserves the head, to left, torso, and right arm of a woman who was seated to right, leaning back and supporting herself with her right arm. She wears a sakkos and a peplos decorated above the girdle with stylized grape bunches. Behind her is one hand of a second figure holding an alabastron(?) and a sash. In the field, the leaf of a plant. To the right of the seated woman is the right(?) hand of a third figure holding a box and, perhaps, a sash. Preliminary sketch on the seated woman.

All three figures may have been female but the left-hand figure could also have been an Eros: for the general scheme see *CVA*, Gotha 2 [Germany 29], 69 [1400] and 71 [1402]:1 (correctly attributed, I think, to the Otchët Group by E. Rohde). The Corinth fragment belongs, like 68, in the list of nuptial lekhanides given in *ARV²*, pp. 1498–1499.

About 390–370 B.C.

70. Fragment of a head vase Pl. 59

C-1978-48. H. 0.042; diam. base 0.06. Forum Southwest, 66:D, Punic Amphora Building.

The flat base and the throat remain. The head has been broken away at junction of neck and chin. Underside of base reserved; edge glazed. Area of throat reserved; at the left side is a vertical black line. Rough interior of vase (both neck and base) glazed.

The vertical line at the side suggests that our fragment comes from a head vase of janiform type. Corinth has produced other fragmentary head vases: C-38-648, C-36-2406, C-62-945, C-64-91, C-65-548, and C-65-549.

5th century B.C.

71. Fragment of an animal-head rhyton Pl. 59

C-1977-32. Max. dim. 0.069; Th. (upper edge) 0.006. Forum Southwest, 66:ZZ.

Only small sections of the moldmade animal head and the attached bowl are preserved. The head may have been that of a deer, perhaps a young stag with incipient antlers. Head itself reserved on inside; inside of the neck glazed. Shiny, brownish black glaze.

Little remains of the picture on the bowl: at the right, the lower legs (?) of a male figure standing to left; to the left, above, the foot and part of a bowl of a kantharos. A reserved strip emphasizes the junction of plastic head and wheelmade bowl and serves as a ground line. Preliminary sketch lines on the feet.

5th century B.C., probably second or third quarter.

72. Two non-joining fragments of a skyphos (probably type A) Pl. 60

A and C: C-1977-164 a, c. Single fragment, mended from nine, of the lower wall, broken at the bottom at the junction with the base. H. 0.09; W. 0.097.

B: C-1977-164 b. Single fragment, mended from three, of the wall. Max. dim. 0.065; Th. 0.003–0.005. Forum Southwest, 68:E, fill in drain north of Punic Amphora Building.

A and C: At the left, the rod of a thyrsos(?); then, a rock; next, the legs, in frontal view, and left hand of a woman (maenad?) who is dressed in chiton and himation, holding a tray. Below the picture, two horizontal reserved bands. Relief contour for the hand and feet of the woman on **A** and the tray.

B: This fragment comes from the other side of the vase and preserves, at the right, a bit of the chiton and himation of a woman (maenad?) moving to right and, to the left, a thyrsos, perhaps dropped by the woman. Considerable preliminary sketch.

The scene which is partly preserved on **A** must have been similar to that on the obverse of a skyphos in a private collection in Paris (*ARV*², p. 1676, no. 18*bis*; and *Paralipomena*, p. 436; *Münzen und Medaillen, Auktion 26, Oct. 5, 1963*, Basel, pl. 52, no. 141), but the positions of the thyrsos and rock are interchanged. The skyphos in Paris is attributed to the Group of Ferrara T.981, which is near the Lewis Painter, and the drawing is just as in the Corinth fragments. Notice the distinctive type of thyrsos head on **B**, which may be seen on another skyphos belonging to the same group, Athens, N.M. 13936 (*ARV*², p. 979, no. 11; H. R. W. Smith, *Der Lewismaler*, Leipzig 1939, pl. 36:e).

About 470–460 B.C.

73. Two non-joining wall fragments of a skyphos Pl. 59

A: C-1977-79 a. Max. dim. 0.024; Th. 0.005.

B: C-1977-79 b. Max. dim. 0.021. Very lustrous black glaze on inside of both fragments. Forum Southwest, 65:A, surface of roadway.

A: Two feet. The left foot, flat on the ground and in profile to right, of a male; in front, the right foot, raised with only the toes touching the ground, of a second male who was moving to right. A reserved band forms the ground line. At the lower break there are traces of a second reserved band. Relief contour except for the instep of the first foot and the heel of the second.

B: The calves of two legs are preserved, probably from a single male figure standing to right; at the upper break immediately to the left of the back leg is the weighted tail of a chlamys worn by the male. Considerable preliminary sketch. Relief contour throughout.

What little remains is very like the work of the Lewis Painter. Compare especially the legs of the komasts on the obverse of Brussels A 2276 (*ARV*², p. 974, no. 20; Smith [under **72**], pl. 12:a, b) or the fragments in Tübingen, E 117 (*ARV*², p. 974, no. 29; Smith, pl. 24:a–c, e, and g).

About 470–460 B.C.

74. Fragment of a skyphos Pl. 60

C-1977-94. Max. dim. 0.048; Th. 0.004. Single fragment of wall. Shiny black glaze on inside. Forum Southwest, 67–68:D, Punic Amphora Building.

The fragment preserves the abdomen, seen in three-quarter view to right, of a male figure and one end of his chlamys. I cannot identify the reserved area along the right-hand break: perhaps the hip of a second male figure? Preliminary sketch lines. Relief contour throughout. The musculature of the abdomen is rendered by dilute-glaze lines.

About 480–460 B.C.

75. Fragment of a skyphos Pl. 60

C-1977-80. Max. dim. 0.042; Th. 0.004–0.005. Single fragment of the wall. Lustrous black glaze on inside. Forum Southwest, 64:ZZ.

An old satyr (shoulder to thigh) bends forward to left. His arms seem to have been outstretched. White for the tufts of hair over his body. Some traces of preliminary sketch.

About 470–450 B.C.

76. Fragment of a kotyle (skyphos, Fig. 8, Pl. 60 type C)

C-1976-264. H. 0.050; W. 0.094; est. diam. lip 0.16; Th. (lower break) 0.003. Three joining sherds from the rim and upper wall; at the upper

right-hand break, the beginning of a handle stump. Shiny black glaze on inside, applied thinly in places. Forum Southwest, 70:C-D, southwest of well 1975-1, Building V.

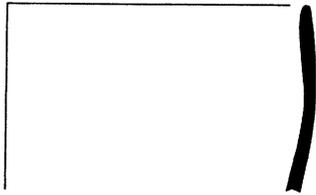


FIG. 8. Kotyle (skyphos, Type C) 76. Scale 1:2

Frontal head of an owl and the top of the right-hand sprig of olive.

For owl skyphoi such as 76 and 77, see *ARV*², pp. 982-984 and the bibliography given there, especially F. P. Johnson, "An Owl Skyphos," in *Studies Presented to David Moore Robinson II*, G. E. Mylonas, ed., St. Louis 1953, pp. 96-105 and *idem*, "A Note on Owl Skyphoi," *AJA* 59, 1955, pp. 119-124. On Attic owl skyphoi from Corinth, see *Hesperia* 50, 1981, pp. 281-282, no. 66. Attic owl skyphoi of type C are uncommon, although there are many South Italian examples.

About 480-450 B.C.

77. Fragment of a skyphos Pl. 60

C-1978-132. H. 0.040; W. 0.071; Th. (upper break) 0.003. Five joining sherds from the lower wall of a skyphos. Lustrous black glaze on inside. Forum Southwest, 67:C, Punic Amphora Building.

Legs and lower body of an owl, to right. At the left-hand break, part of one leaf of an olive sprig. To right of the owl, part of the right-hand sprig of olive. Preliminary sketch lines on the owl. Dilute-glaze markings on the wings.

See 76.

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

78. Fragment of a skyphos Fig. 9, Pl. 61

C-71-229. H. 0.052; est. diam. lip 0.16; Th. 0.003-0.005. Four joining fragments of the lip and upper wall. The lip curves out slightly; the rim is preserved in two places (above the spiral and just to left of Eros' head). The rim was glazed, with narrow, reserved bands on either side.

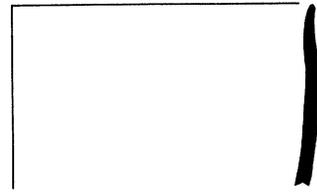


FIG. 9. Skyphos 78. Scale 1:2

Lustrous black glaze on inside, applied thinly in places. Forum Southwest, 57-58:L-K, fill beneath roadway north of Building II.

An Eros flies to left. His head, torso, right arm, his left thumb, and a section of his wings remain. He holds in his right hand one end of a fillet painted in white. To the left, a spiral tendril, no doubt part of the floral under one handle. Above and to left of Eros' head, two letters, in white, widely spaced: KA, probably KA[ΛΟΣ]. Diluted glaze for the musculature of Eros' right arm and neck, the linea alba, contour of the abdomen, ribs, right nipple, and wing coverts.

For a similarly positioned Eros on a somewhat earlier skyphos, see Brussels A72 (*ARV*², p. 976, no. 1; Smith [under 72] pl. 26:a). The drawing of the Corinth fragment recalls the work of the Penelope Painter: compare especially Copenhagen, inv. no. 597 (*ARV*², p. 1301, no. 5; P. Jacobsthal, *Die melischen Reliefs*, Berlin 1931, pp. 181-182).

About 440-430 B.C.

79. Fragment of a kotyle (skyphos, Pl. 61
type C)

C-1976-124. H. 0.037; W. 0.046; Th. 0.003-0.004. Two joining fragments from the lower wall of a small kotyle. Shiny black glaze on inside. Forum Southwest, 71-72:B, Centaur Bath.

What remains is part of the palmette under one handle of the kotyle and, to the right, the lower leg, to right, of a male figure; the reserved area at the right-hand break may be the heel of the other foot. Below, the tips of the reserved rays (drawn with relief line) around the lower body of the vase. Preliminary sketch on the leg.

On red-figured kotylai, see S. Karouzou, "Scènes de palestres," *BCH* 86, 1962, pp. 430-466, esp. pp. 458-466; *eadem*, "Two Statues on a Vase," *Essays in Memory of Karl Lehmann*, New York 1964, pp. 153-159. A list of red-figured kotylai of the second half of the 5th century is given by A. Lezzi-

Hafters, *Der Schuwalow-Maler*, Mainz 1975, pp. 35–36, note 141, with additions by D. von Bothmer in his review of Lezzi-Hafter, *AJA* 82, 1978 (pp. 124–128), p. 127, and by J. Oakley in *The Phiale Painter*, diss. Rutgers University, 1980, pp. 89–90, 102, note 107. Among the Attic red-figured examples of the 4th century are Athens, N.M. 13909, N.M. 12464, N.M. 1429 (which has the same general type of handle palmette), and N.M. 16300. Athens, N.M. 15302, from Paros (ἸΑΡΧῚ ΕΦ, 1925–1926, p. 120) and the Arta kotyle (Δελετ 33, 1978, B' 1 [1985], pl. 65:f) may both be non-Attic.

Perhaps first quarter of the 4th century B.C.



FIG. 10. Skyphos 80. Scale 1:2

80. Fragment of a large skyphos Fig. 10, Pl. 61

C-71-113. H. 0.035; W. 0.040; Th. (lower break) 0.010. Single fragment of the rim and upper wall. Inside glazed. The glaze has fired grayish on the inside of the sherd and brownish on the outside. Forum Southwest, 55:J.

Below the rim on the outside is a horizontal band of egg pattern (the heart and double contour of each egg are emphasized with relief line). Below this, the head, to right, of a female figure. Her hair is adorned with three leaves in white scumbled with dilute glaze. Relief contour for the brow line. Dilute-glaze ground for the hair of the woman.

80 might come from the same vase as C-37-523 (*Hesperia* 45, 1976, p. 395, no. 43, pl. 92). Other fragments of large skyphoi of the later 5th or early 4th century have been found in Corinth: C-37-521 (*Hesperia* 45, 1976, p. 394, no. 42, pl. 91), C-65-412, C-68-279, C-72-269. For Attic red-figured skyphoi of large size, see *CVA*, Toledo 2 [USA 20], p. 13 on Toledo 82.88 and E. Simon, "Kratos und Bia," *Würzburger Jahrbücher für die Altertumswissenschaft* 1, 1975, pp. 177–186, esp. pp. 177–178.

About 410–380 B.C.

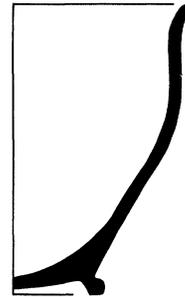


FIG. 11. Skyphos (type A) 81. Scale 1:2

81. Fragmentary skyphos Fig. 11, Pl. 61
(type A)

C-1976-104. H. 0.080; diam. rim 0.095; outer diam. foot 0.045. Mended from 14 sherds. Small sections of the rim and body as well as both handles are missing. Sides of ring foot glazed, resting surface reserved, underside of base reserved: at the center, two concentric circles. Shiny black glaze, applied thinly in spots, on inside. Forum Southwest, 73:ZZ-A, fill in underground chamber.

On both sides, a youth stands to left, wrapped in a himation. Single fan palmette with two side tendrils under each handle.

Fat Boy Group. Compare, for example, a skyphos in Jaén (*ARV*², p. 1492, no. 207; Trias de Arribas [under 4], pl. 242:2). The Corinth skyphos goes with the skyphoi put together by Beazley in *ARV*², p. 1490, under no. 174, and p. 1696: many more in Beazley's list are by the same hand.

About 370–350 B.C.

82. Fragment of a cup Pl. 61

C-72-22. Max. dim. 0.061; Th. (outer break) 0.004–0.005. Single fragment from the bowl and stem of a cup (type B?). Highly lustrous black glaze. Forum Southwest, 65:H.

Tondo: lower part of the face, the throat, and both arms (except the left hand) of a young archer, to right, wearing a sleeved, Oriental garment, elaborately decorated, and holding two arrows in his right hand and a bow in his left (by one end of the bow rather than by the bowstring). The bow seems to have been of compound type. The bowstring was incised through the glaze. I do not know whether the

link pattern bordered by pairs of lines that passes over the archer's left shoulder is decoration on the sleeved garment or whether it indicates a separate strap. At the lower break between the arrows and bowstring is part of the glaze stripe along the contour of some object, perhaps the bent knee of the archer who would then have been shown in a crouching position. In the field near the upper break is a letter, K, painted in purple red. Thin preliminary sketch lines for the face and arms; the left arm was originally intended to be higher and straighter. Relief contour throughout except for the lips. Dilute glaze for the neck muscle.

Outside: all that remains are the toes of one foot (right) of a figure, to right, and part of the foot (left), raised with only the toes touching the ground, of a second figure, to left. Below, a reserved band between two narrow bands of glaze. The remainder of the bowl, and the stem as far as preserved, are coated with intentional red glaze. Relief contour for the foot.

It is unclear to me whether the archer in the tondo is a youth in Oriental costume or an Amazon. On the technique of intentional red, see A. Winter, *Die antike Glanztonkeramik*, Mainz 1978, pp. 44–50; for its use, see B. Cohen, "Observations on Coral-Red," *Marsyas* 15, 1970/1971, pp. 1–12 and B. A. Sparkes and L. Talcott, *The Athenian Agora, XII, Black and Plain Pottery*, Princeton 1970, pp. 19–20. Apart from the present fragment and 83, Corinth has produced one other sherd with intentional red, C-37-97, a fragment of a cup or stemless cup with offset lip, where coral red is used for what remains of the bowl on the inside as well as for the lip on the outside.

About 510 B.C.

- 83.** Fragment of a cup Pl. 61
C-75-148. Max. dim. 0.044; Th. 0.005. Single fragment of the bowl. Lustrous black glaze. Forum Southwest, 69:B.

Tondo: parts of the forelegs of a quadruped (deer?), perhaps collapsing, as the left foreleg is tucked under. The two small reserved areas (parts of the animal's breast?) above the right leg are washed with diluted glaze. What remains of the bowl outside the tondo is covered with coral-red glaze.

Outside: the fragment preserves the raised left foot (toes, bit of instep) of a figure running(?) to left and,

cutting across the foot, the calf and the ankle from the leg of a second figure also moving to left. This figure wears what may be a greave-pad in purple red. A line in dilute glaze runs down the calf. Below the picture, a narrow (H. 0.001) reserved band, then a zone of black glaze; the remaining area is covered with intentional red glaze. Some preliminary sketch lines. Relief contour throughout.

See 82.

About 510 B.C.

- 84.** Fragment of a cup Pl. 62
C-1977-58. Max. dim. 0.063; Th. 0.004 (outer edge)–0.006 (inner edge). Single fragment of the bowl. The underside is glazed; lustrous, grayish black glaze. Forum Southwest, 68:E.

The tondo is defined by a narrow reserved band. Within, part (back of head, right side and shoulder) of a male figure is preserved. The figure was seen in profile to right. Relief line along the back of the male and for the contour of his hair. White washed with milto for the wreath around the figure's head and for the three letters in the field, perhaps Κ]ΑΛΟ[Σ.

About 510 B.C.

- 85.** Fragment of a cup Pl. 62
C-1979-49. Max. dim. 0.030; Th. 0.003–0.004. Single fragment from the bowl. Underside glazed; lustrous black glaze. Forum Southwest, 65–66:E.

The tondo was defined by a narrow reserved band. What remains of the picture is the border of a cloak and, on the left, part of a decorated garment. Between the cloak and the border of the tondo is a letter, Σ, in purple red. Relief contour for the cloak.

About 500–490 B.C.

- 86.** Fragment of a cup Pl. 62
C-71-245. Max. dim. 0.049; Th. 0.003–0.004. Single fragment of the bowl. Lustrous black glaze on outside. Forum Southwest, well 1971-3.

The fragment preserves the forehead and eye of a satyr(?), in profile to right; in the field is part of a vine with four leaves and a large bunch of grapes (the latter rendered in added clay and scumbled with black glaze). The tondo was bordered by a band of stopped meanders running to right (only two remain). Relief contour along the forehead of the satyr and the stem of the vine.

Second quarter of the 5th century B.C.

87. Fragment of a stemless cup Pl. 62
C-71-248. Max. dim. 0.034; Th. 0.002–0.003. Single fragment from the bowl of a stemless cup of thin, shallow make; on the glazed underside there are three concentric grooves, the inner reserved, which must have come immediately outside the ring foot. Dull, grayish black glaze. Forum Southwest, 58:J, Building II.

The fragment preserves most of the head, the naked torso, and the upper left arm of a young satyr who moves to left. His left arm was drawn back and bent down at the elbow. White covered with red miltos for the satyr's wreath. Relief contour throughout (except the hair).

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

88. Fragment of a stemless cup Pl. 62
C-71-247. Max. dim. 0.025; Th. 0.004. Single fragment from the bowl of a stemless cup (thin, shallow). Underside glazed. Dull, grayish black glaze. Forum Southwest, 58–59:K.

Parts of the head and chest, the upper right arm, and left hand of a woman are preserved. She must have been seated to right, her body in three-quarter view. Her head was slightly inclined and seems to have been resting against her raised left hand. The woman wears a peplos with patterned yoke, a necklace of beads in white, an earring, and a wreath (two ivy leaves remain). Some preliminary sketch lines. Relief contour for the nape of the woman's neck and for her right arm. Dilute glaze for the decoration of the peplos and for some locks of hair.

88 and **89** may belong to the same stemless cup. What remains of the female figure on **88** recalls the work of the Jena Painter and the Diomed Painter (perhaps the same as the Jena Painter, see *Paralipomena*, p. 500). Compare Jena 388 (*ARV*², p. 1515, no. 79; W. Hahland, *Vasen um Meidias*, Berlin 1930, pl. 22:a) and the seated woman on side B of Oxford, Ashmolean 1931.39 (*ARV*², p. 1516, no. 1). **88–91** are not the only examples of stemless cups of thin shallow make from the workshop of the Jena Painter to have been found in Corinth: see C-69-124 and C-68-135 (*Hesperia* 50, 1981, p. 276, nos. 44 and 45, pl. 69, and the remarks on p. 276, under no. 45). I can add one other, complete stemless cup to the work of the Jena Painter or Diomed Painter: Avellino 2376, decorated on the inside only with

Aphrodite on her swan (G. Colucci Pescatori, *Il Museo Irpino*, Naples 1975, pl. XXXI).
About 400–380 B.C.

89. Fragment of a stemless cup Pl. 62
C-71-246. Max. dim. 0.032; Th. 0.003–0.004. Single fragment from the bowl of a stemless cup (thin, shallow). Underside glazed. Dull, grayish black glaze. Forum Southwest, 58–59:K.

What remains is a tympanon, seen in three-quarter view, and the stem of a vine(?). The tympanon is decorated with a wreath of wheat(?) and had tassels along the edge. Relief contour for the tympanon and the vine. Dilute glaze for the wheat and the circular attachment for each tassel.

This might come from the same vase as **88**.

Early 4th century B.C.

90. Fragment of a stemless cup Pl. 62
C-74-119. Max. dim. 0.063; Th. 0.002–0.004. Single fragment from the bowl of a stemless cup (thin, shallow). Underside glazed. Shiny black glaze. Forum West, 73:E, Pentagonal Building.

The fragment preserves the lower leg, in profile to right, and part of the swirling peplos of a female figure. Below, sections of two meanders from the pattern border of the tondo. Some preliminary sketch. Relief contour for the heel.

Jena Painter or Diomed Painter: the very thin relief lines, the drawing of drapery, leg, and border are all characteristic. Compare, for example, Jena 386 (*ARV*², p. 1512, no. 21; Hahland, [under **88**], pl. 23:c), Würzburg H 5011 (*Führer durch die Antikenabteilung des Martin von Wagner Museums der Universität Würzburg*, E. Simon, ed., Mainz 1975, pl. 46; *Paralipomena*, p. 500), Würzburg L 492 (*ARV*², p. 1512, no. 18; Langlotz [under **53**], pl. 162).

About 400–380 B.C.

91. Fragment of a stemless cup Pl. 62
C-74-1. Max. dim. 0.024; Th. 0.003. Single fragment from the bowl of a stemless cup (thin, shallow). Underside glazed. Shiny black glaze. Forum Southwest, 65:D, Metalworkers' Building.

What is preserved is part of the head, in profile to right, of a balding satyr and part of a wine amphora which the satyr is carrying on his left shoulder. The

stopper for the amphora is perhaps of clay. The satyr wore a wreath (two leaves in added white remain). Some preliminary sketch. Relief contour generally except for the stopper. Dilute-glaze wash over the stopper, as well as for the hair and sideburn of the satyr.

The drawing can be said at least to recall the work of the Jena Painter. For a satyr holding an amphora on his shoulder, see the much earlier fragment of a pelike in Bryn Mawr, P-197 (*CVA*, Bryn Mawr 1 [USA 13], 31[611]:3; *ARV*², p. 586, no. 37) and, a little later than the Corinth sherd, the unattributed skyphos Budapest T. 779 (J. G. Szilagyi, "Un skyphos attique de l'époque classique tardive," *Bulletin du Musée Hongrois des Beaux-Arts* 23, 1963, pp. 7-12). On stoppers for amphorae, see R. J. Forbes, *Studies in Ancient Technology*, Leiden 1955, III, p. 119, and C. Koehler, "Handling of Greek Transport Amphoras," in *Recherches sur les amphores grecques*, J.-Y. Empereur and Y. Garlan, ed., *BCH*, Suppl. 13, Paris 1986, pp. 49-67.

About 400-380 B.C.

92. Fragment of a stemless cup Pl. 62

C-75-39. Max. dim. 0.076; Th. 0.003-0.004. Single fragment, mended from three, of the bowl of a deep stemless cup. At the lower break a reserved

groove separates the bowl from the beginning of the ring foot. Inside covered with shiny black glaze. Forum Southwest, 74:D, Pentagonal Building.

At the left, part of the body and left arm placed akimbo of a female figure who wears a girdled peplos and who was perhaps seated rather than standing. The remains at the lower left-hand break seem to be pleats of the woman's garment and the base of a rock. Behind the woman stands a youth, body in three-quarter view to left, left leg seen frontally, head and right leg in profile to left. He holds out his right arm towards the woman. His left arm (not preserved) must have been covered by the himation which hangs down along his left side and leg. Dilute glaze for the wavy stripe on the himation and the right nipple of the youth. Relief contour for the youth's right shoulder.

The attitude of the youth and the position of the himation recall the figure Dionysos on side A of the Jena Painter's cup in Würzburg, H 5011 (*Paralipomena*, p. 500). The Corinth fragment no doubt comes from a deep stemless cup of the type decorated by the Jena Painter and the Q Painter. I cannot, however, find a precise parallel for the style of drawing in any work of these two painters.

Early 4th century B.C.

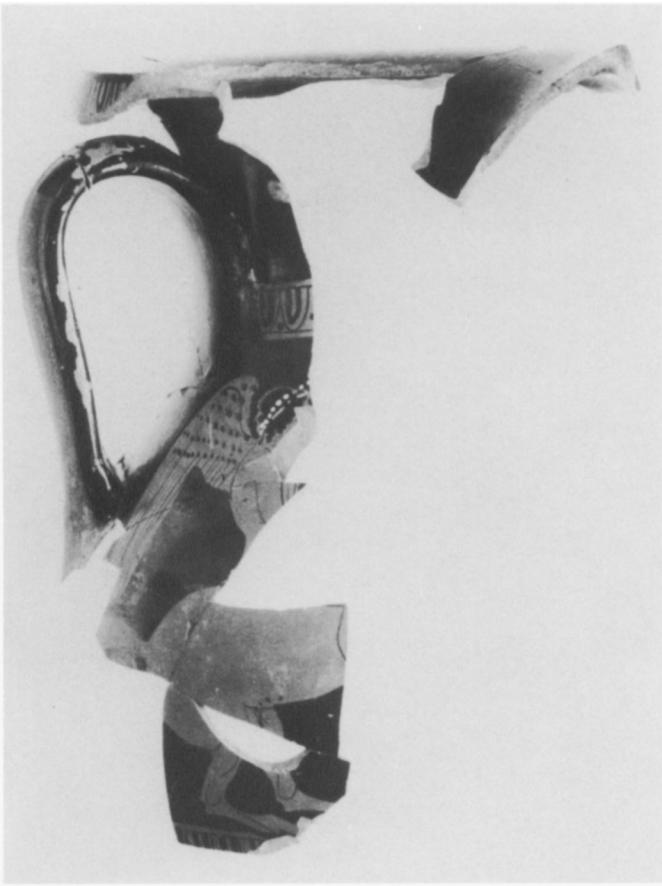
CONCORDANCE

<i>Inv. No.</i>	<i>Cat. No.</i>	<i>Inv. No.</i>	<i>Cat. No.</i>	<i>Inv. No.</i>	<i>Cat. No.</i>
C-37-526	27	C-71-263	19	C-74-118	57
C-67-8	64	C-71-264	18	C-74-119	90
C-70-387	7	C-71-638	28	C-75-38	15
C-71-29	60	C-72-22	82	C-75-39	92
C-71-112	68	C-72-91	33	C-75-44	23
C-71-113	80	C-72-132	38	C-75-45	67
C-71-147	61	C-72-139	9	C-75-120	13
C-71-227	54	C-72-165	34	C-75-124	45
C-71-229	78	C-73-151	50	C-75-125	56
C-71-245	86	C-73-270	8	C-75-126	6
C-71-246	89	C-74-1	91	C-75-148	83
C-71-247	88	C-74-8	42	C-1976-13	39
C-71-248	87	C-74-26	66	C-1976-98	26
C-71-249	62	C-74-29	32	C-1976-99	11
C-71-258	27	C-74-117	20	C-1976-100	2

<i>Inv. No.</i>	<i>Cat. No.</i>	<i>Inv. No.</i>	<i>Cat. No.</i>	<i>Inv. No.</i>	<i>Cat. No.</i>
C-1976-101	37	C-1977-65	14	C-1978-113	29
C-1976-104	81	C-1977-67	3	C-1978-115	41
C-1976-124	79	C-1977-70	31	C-1978-131	16
C-1976-125	69	C-1977-79	73	C-1978-132	77
C-1976-143	63	C-1977-80	75	C-1978-133	5
C-1976-149	4	C-1977-93	21	C-1978-134	5
C-1976-177	48	C-1977-94	74	C-1978-219	46
C-1976-201	58	C-1977-95	36	C-1978-336	49
C-1976-202	59	C-1977-100	51	C-1979-38	55
C-1976-237	22	C-1977-103	12	C-1979-49	85
C-1976-244	35	C-1977-112	65	C-1979-55	10
C-1976-264	76	C-1977-164	72	C-1979-61	24
C-1976-293	43	C-1977-203	40	C-1979-64	52
C-1976-312	53	C-1978-48	70	C-1979-67	25
C-1976-313	17	C-1978-73	1	C-1979-95	47
C-1977-32	71	C-1978-86	44	CP-1668	29
C-1977-58	84	C-1978-99	30		

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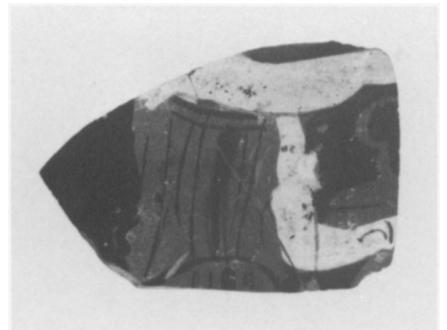
2, obverse (1:2)



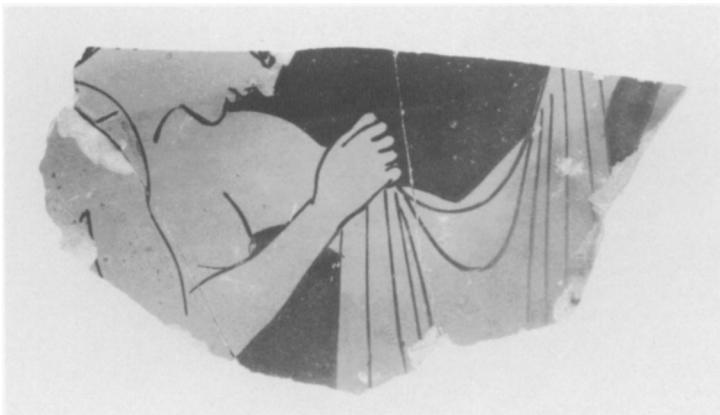
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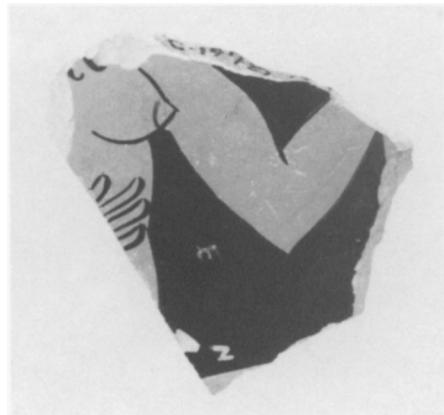
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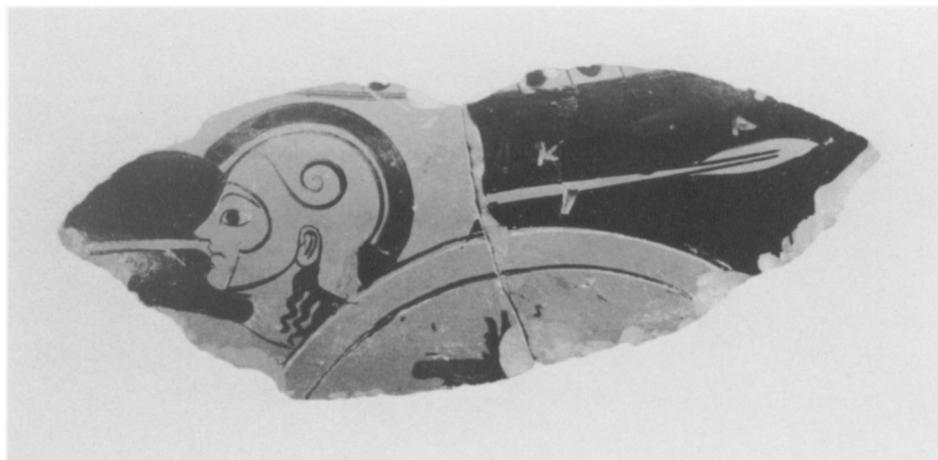
4 (1:1)



5 A (1:1)



5 B (1:1)

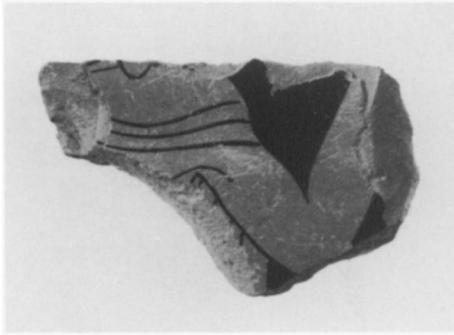


6



7

Scale 1:1

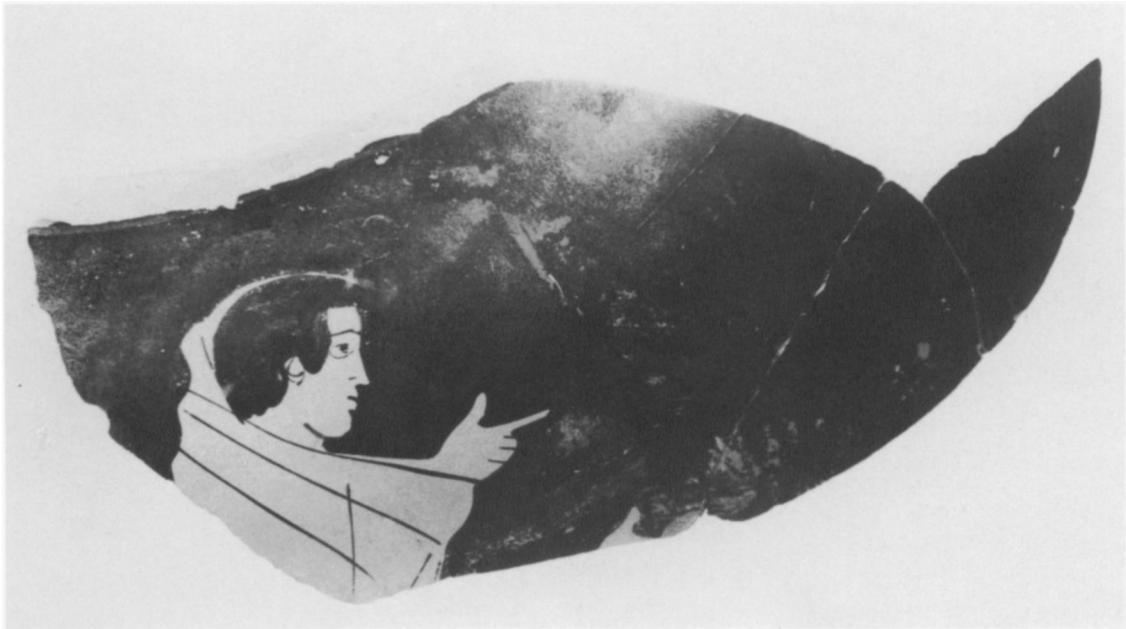


8

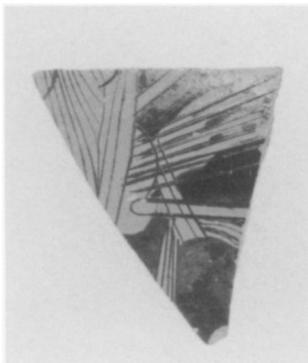


9

Scale 1:1



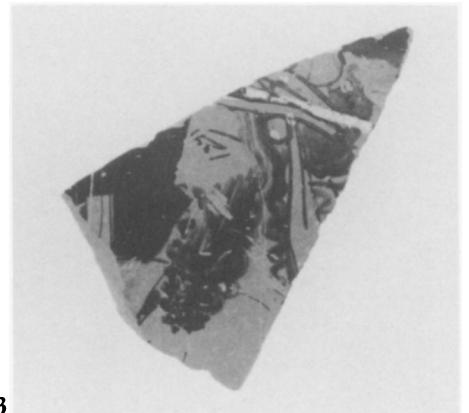
10



11



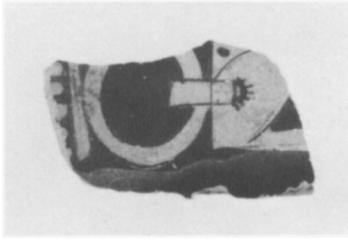
12



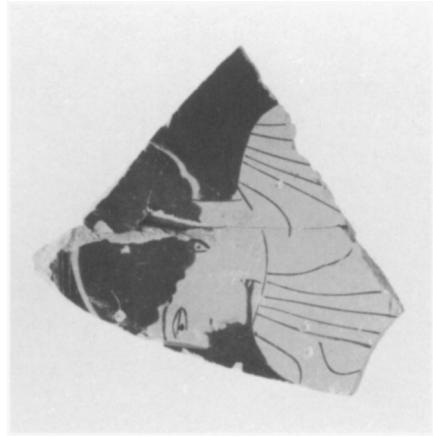
13



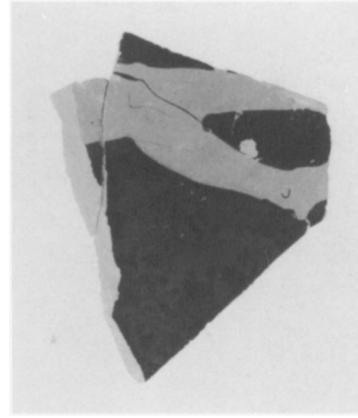
16 (1:2)



14 (1:1)



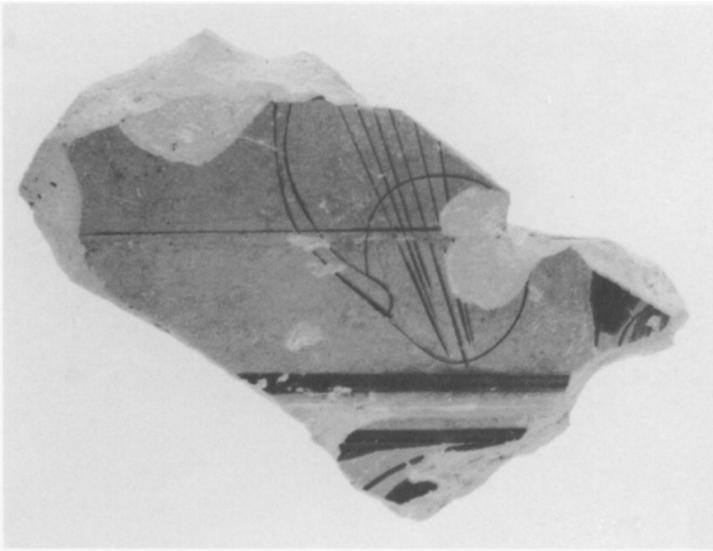
20 (1:1)



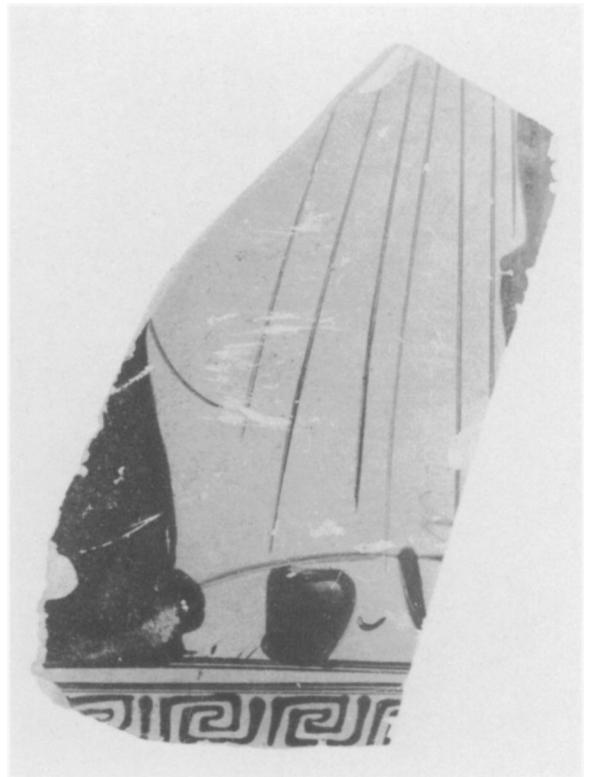
15 (1:2)



18 (1:1)



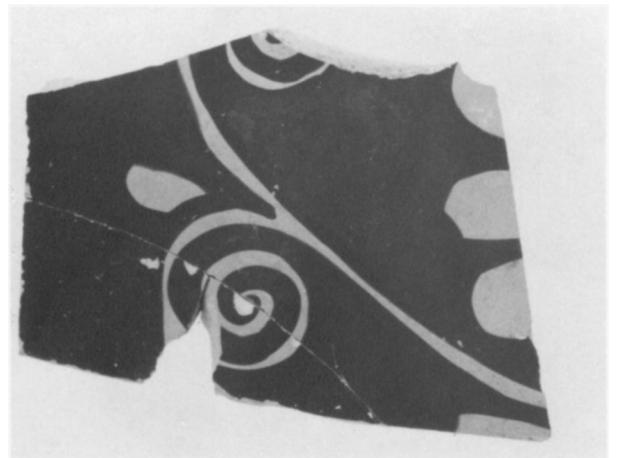
17 (1:1)



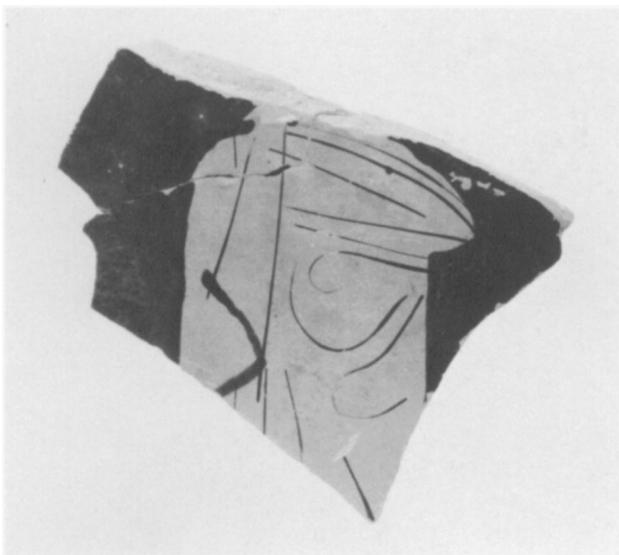
22 (1:1)



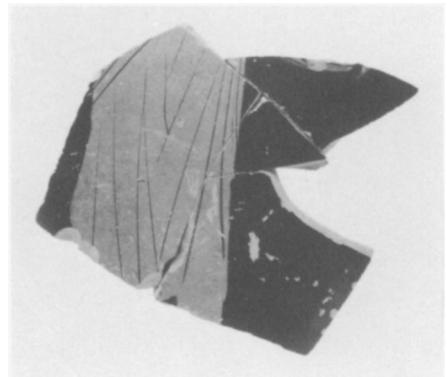
21 (1:1)



23 (1:1)



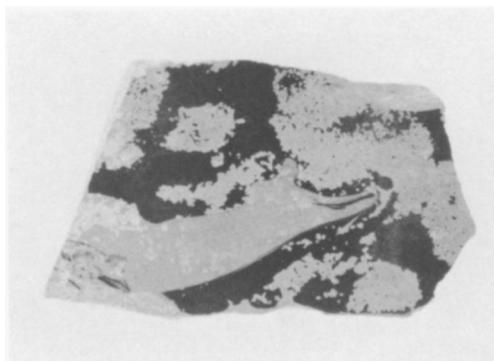
24 (1:1)



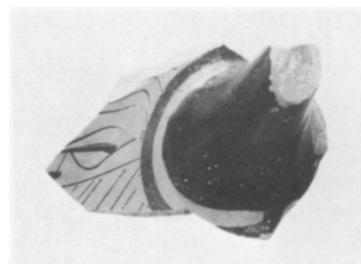
25 (1:2)



26 (1:1)



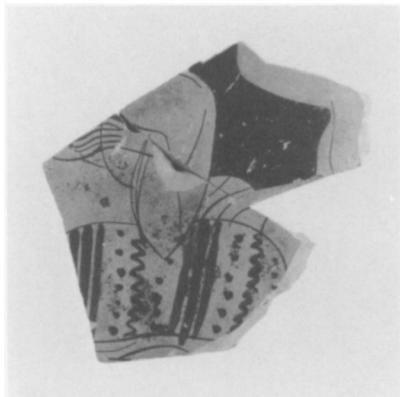
28 (1:1)



27 B (1:2)



27 A (1:2)



29 B (1:2)



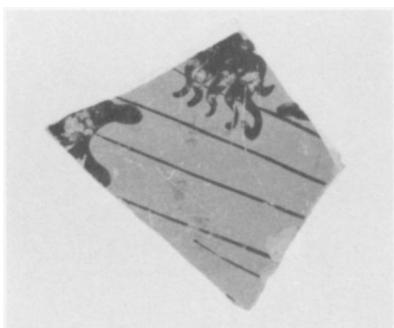
29 A (1:2)



30 (1:2)



31 (1:1)



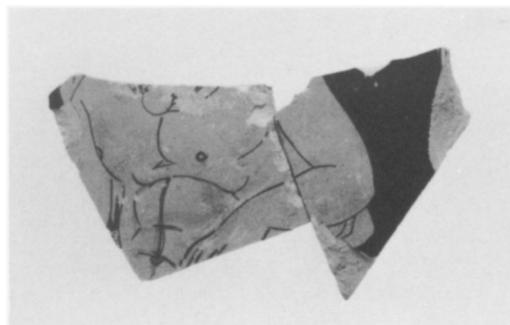
32 (1:1)



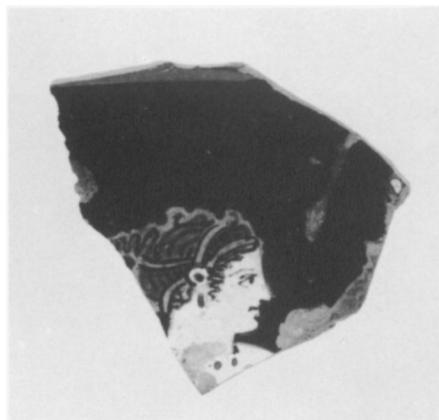
33 (1:1)



34 (1:1)



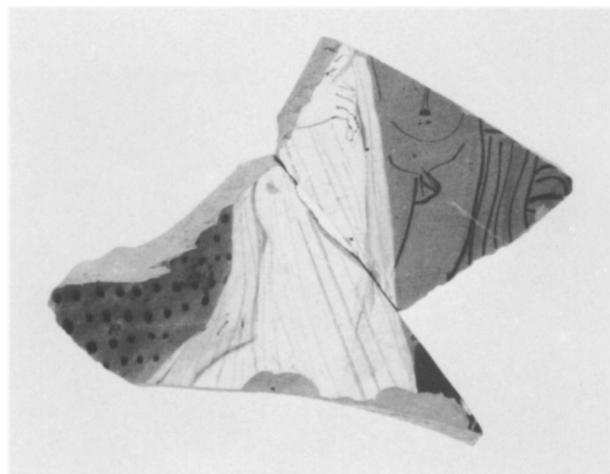
36 B



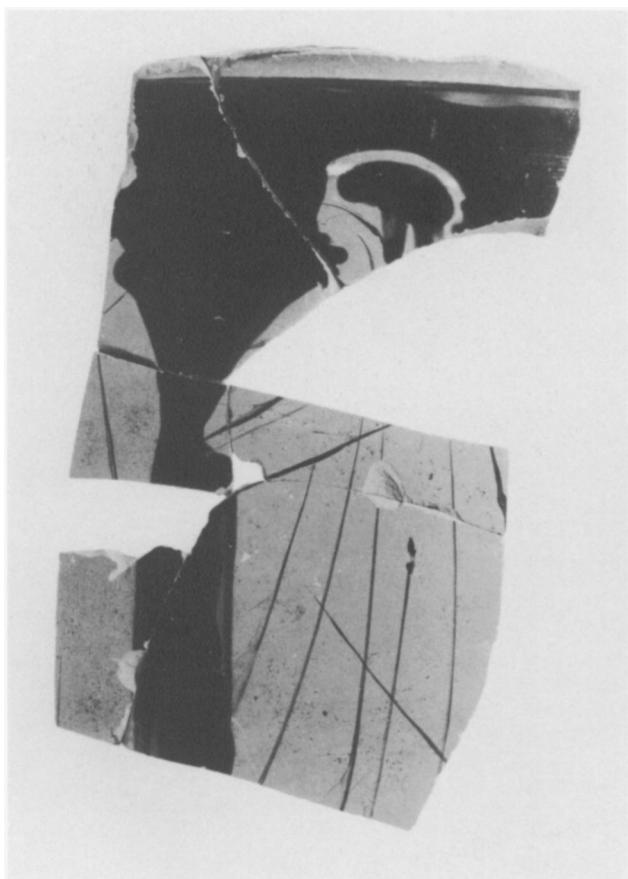
37



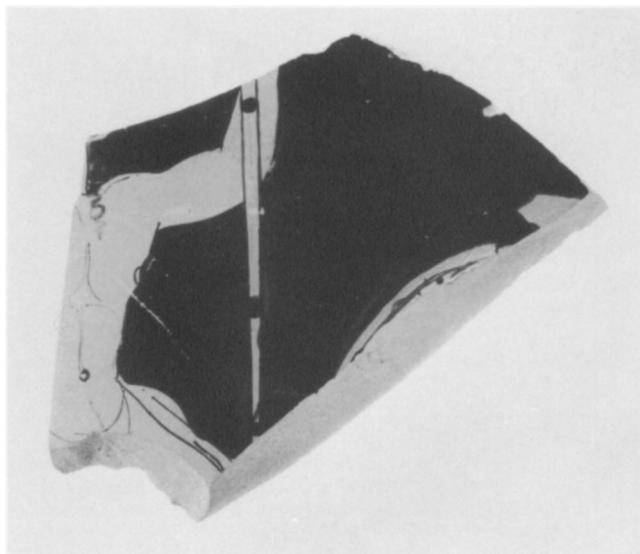
36 A



39



38

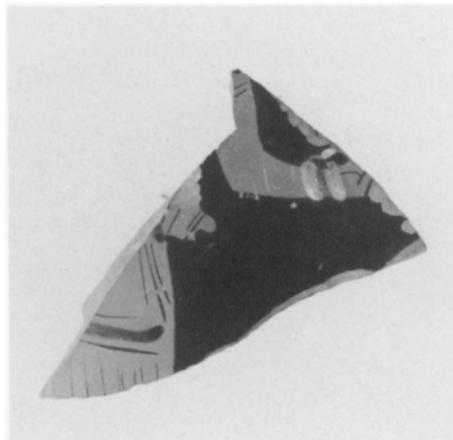


40

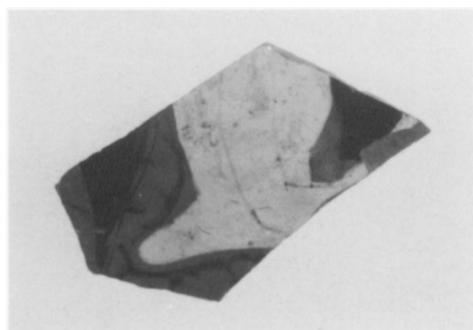
Scale 1:1



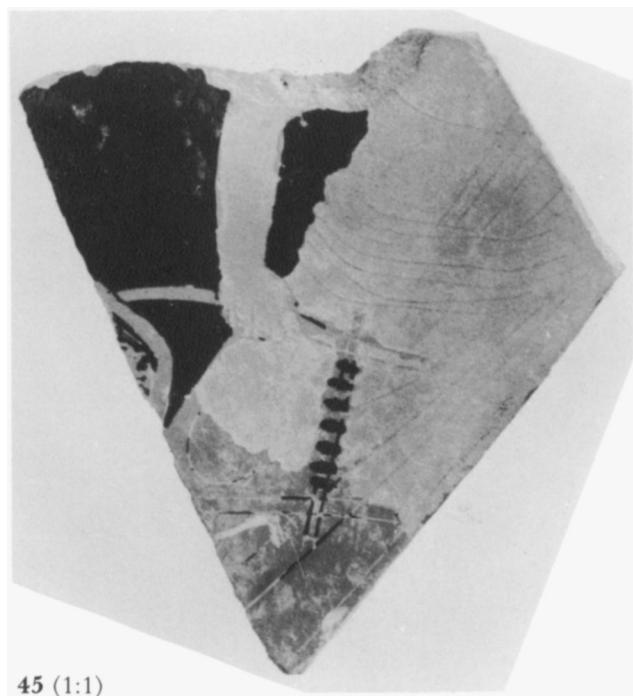
41 (3:4)



42 (1:1)



43 (1:1)

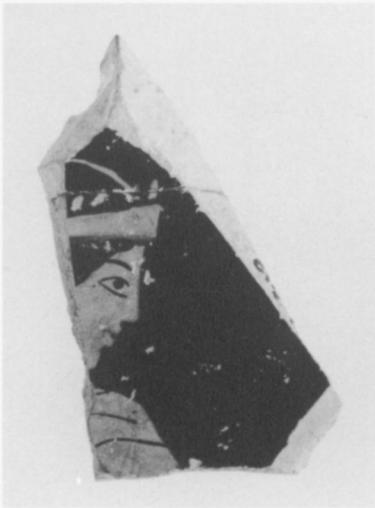


45 (1:1)

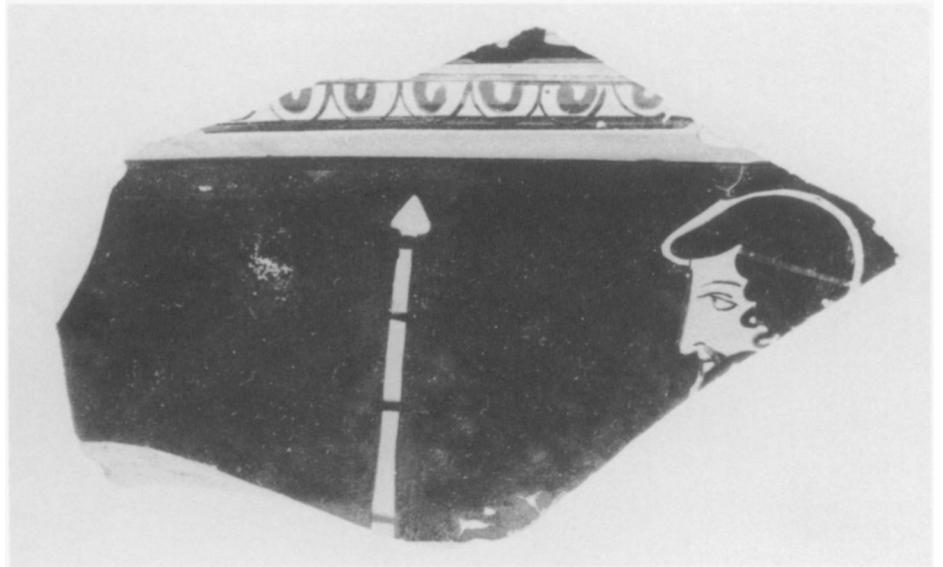


44 (1:1)

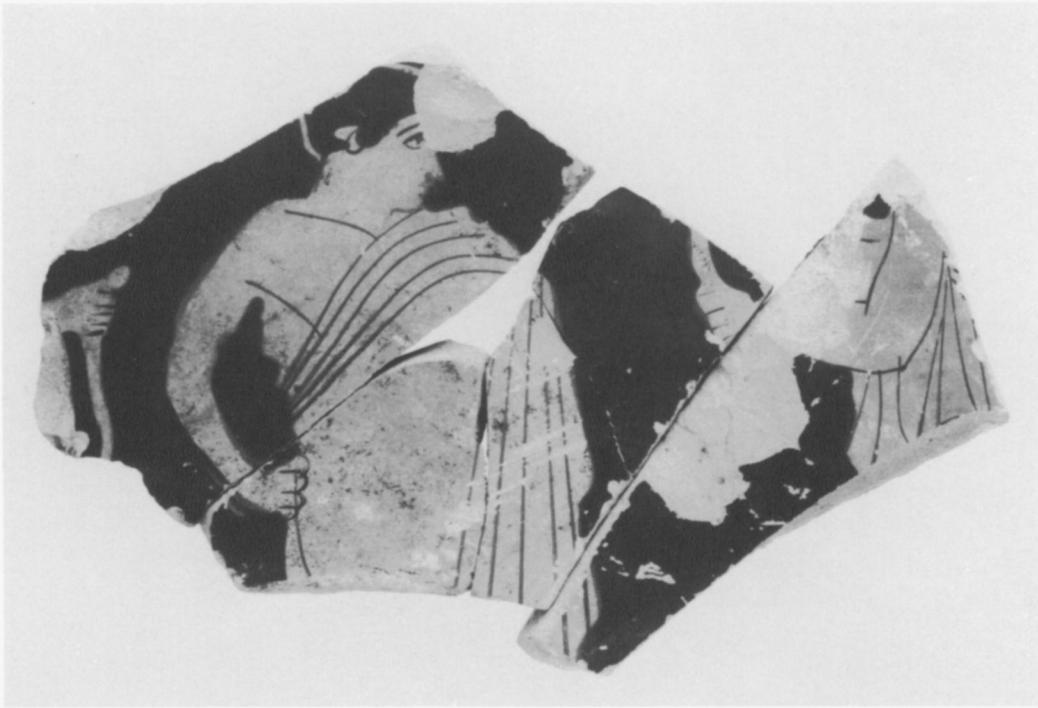
PLATE 56



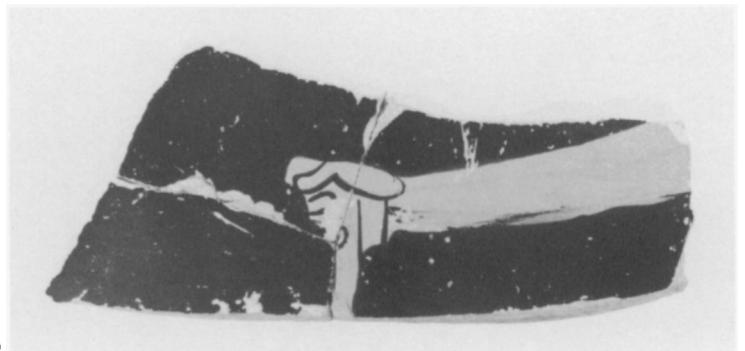
46 (1:1)



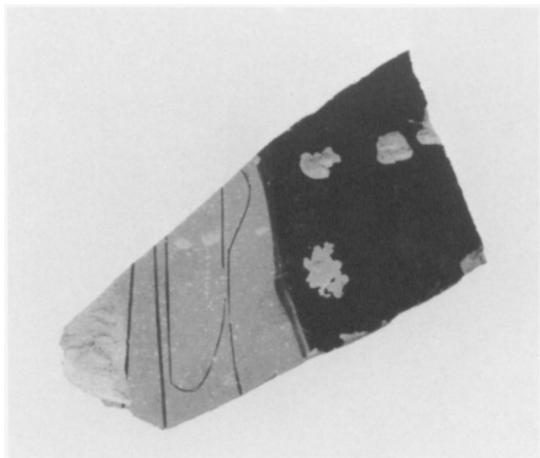
47 A (1:1)



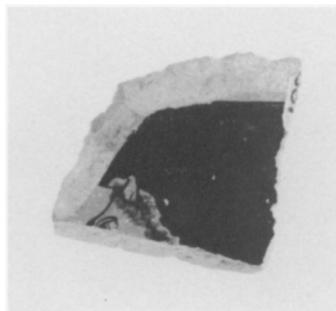
48 (1:1)



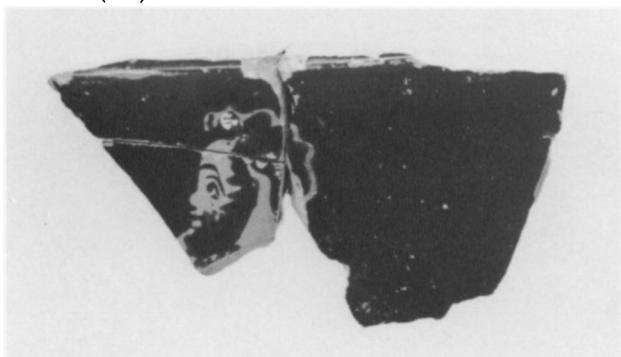
49 (ca. 1:1)



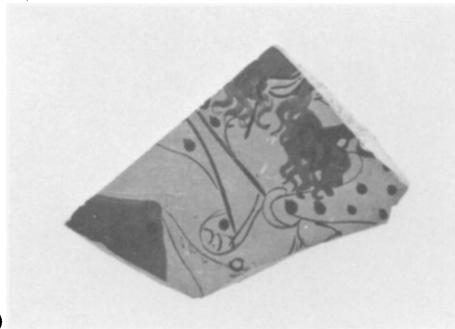
50 (1:1)



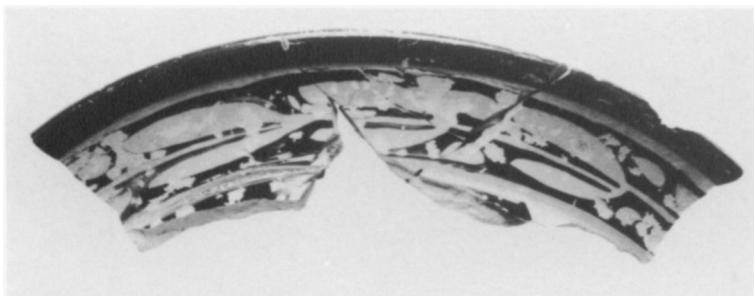
51 (1:1)



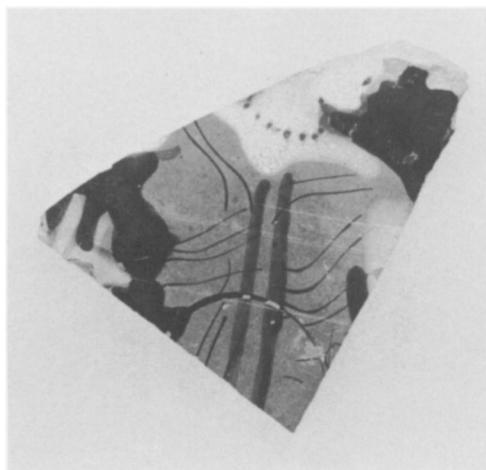
52 (1:1)



53 (1:1)



55 (1:3)

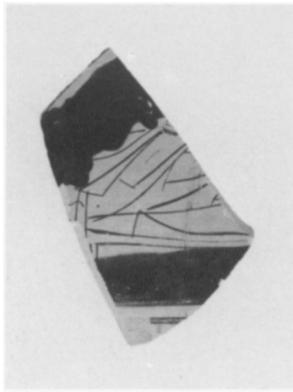


54 (1:1)

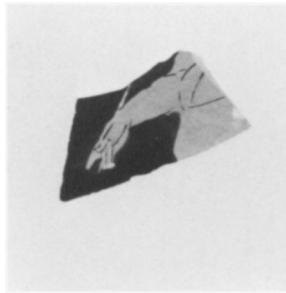


56 (1:1)

PLATE 58



57



58



60



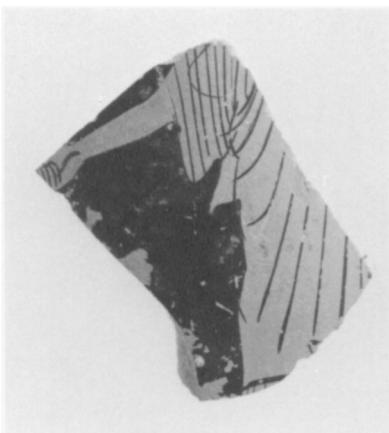
61



62



63



64

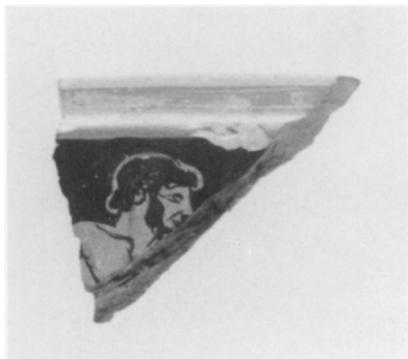


65



66

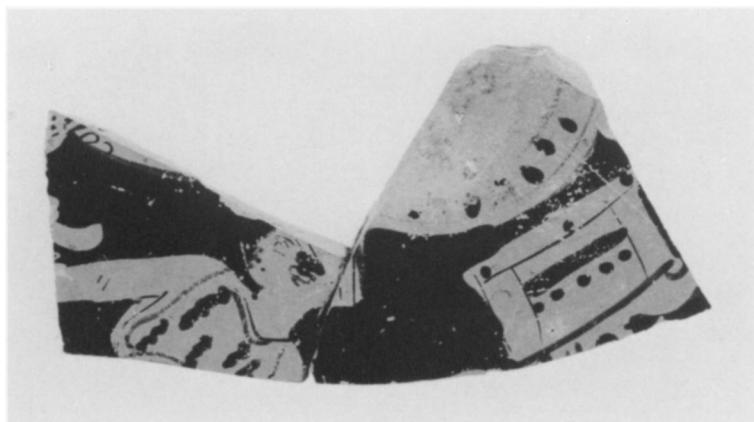
Scale 1:1



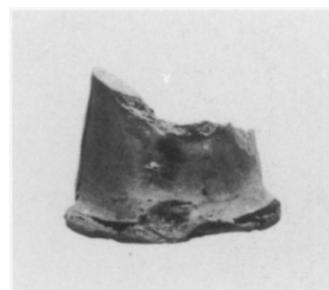
67 (2:1)



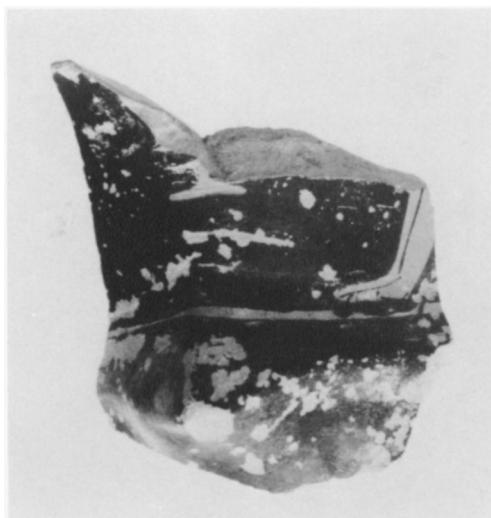
68 (1:1)



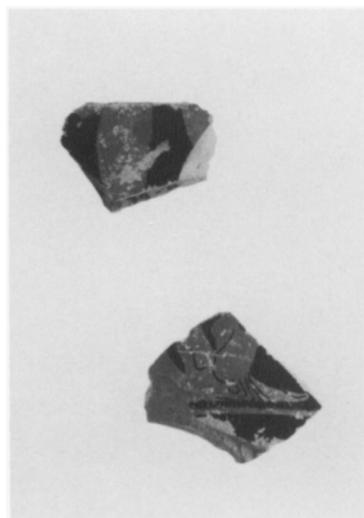
69 (1:1)



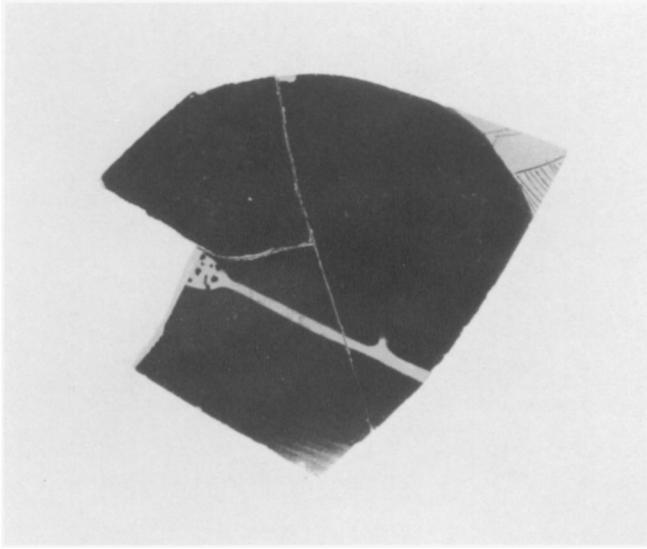
70 (1:2)



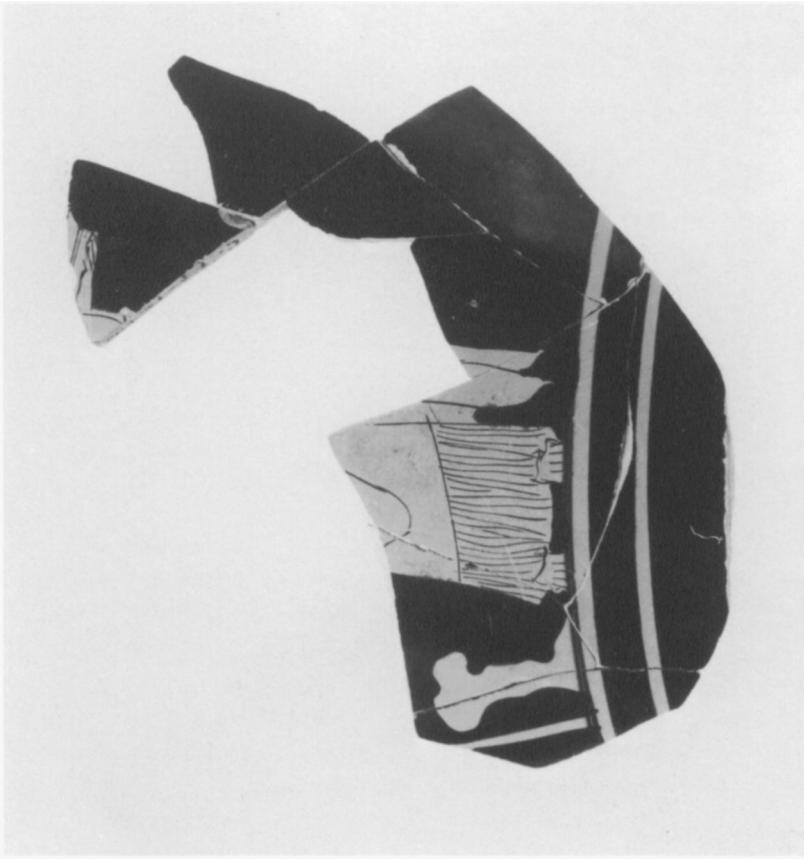
71 (1:1)



73 (1:1)



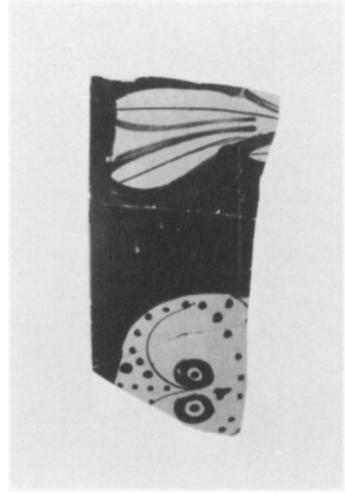
72 B (1:1)



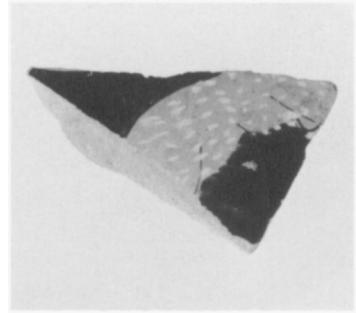
72 A (1:1)



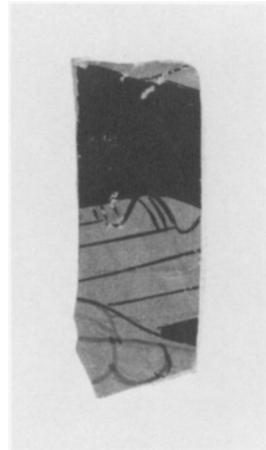
77 (1:2)



76 (1:2)



75 (1:1)



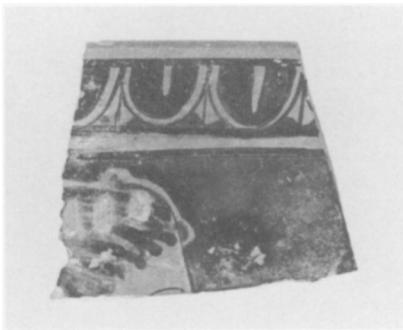
74 (1:1)



78 (1:1)



79 (1:1)



80 (1:1)



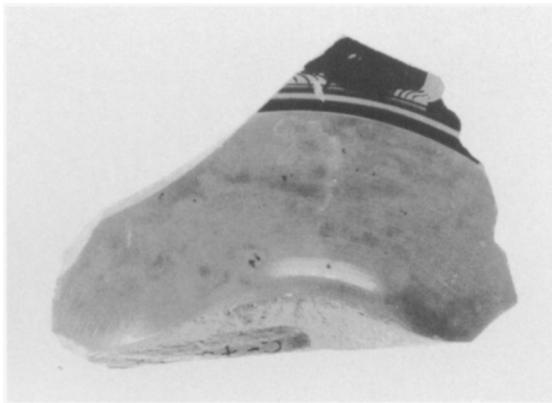
81 (1:2) Side A



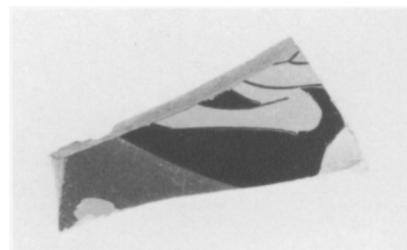
Side B



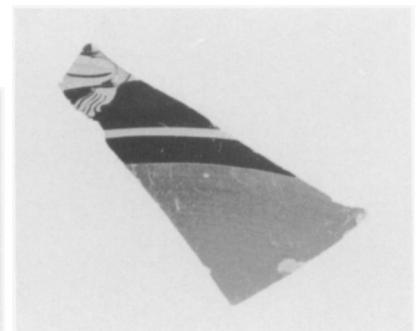
82 (1:1) interior



82 (1:1) exterior

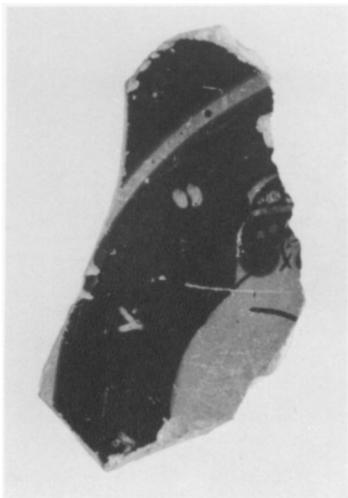


83 (1:1) interior

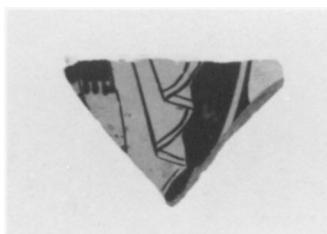


83 (1:1) exterior

PLATE 62



84 (1:1)



85 (1:1)



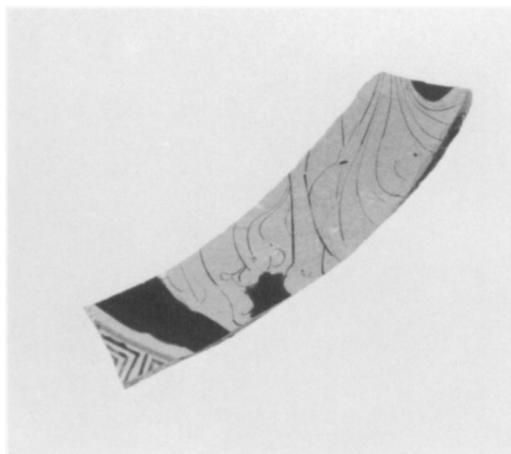
86 (1:1)



87 (1:1)



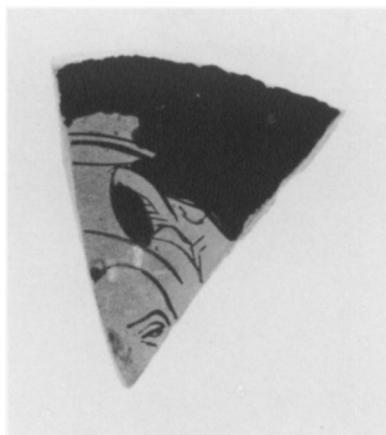
88 (1:1)



90 (1:1)



89 (1:1)



91 (2:1)



92 (1:1)