

THE ATHENIAN AGORA

RESULTS OF EXCAVATIONS

CONDUCTED BY

THE AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS

VOLUME VIII

LATE GEOMETRIC AND PROTOATTIC POTTERY

MID 8TH TO LATE 7TH CENTURY B.C.

BY

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PREFACE

This volume contains a selection of the Late Geometric and Protoattic pottery, including all the figured pottery, found in the Excavations of the Athenian Agora before 1960, as well as a sampling of contemporary imported pottery. The Submycenaean, Protogeometric, Early and Middle Geometric pottery which precedes it will be published separately by Evelyn L. Smithson. Conventionally, all the Geometric material should have been treated together, but the pottery itself seemed to speak in favor of taking the Late Geometric phase with the Protoattic. The argument is as follows. The mass of the pottery of the 11th through the 7th centuries was made within a fundamentally conservative craft tradition against which all innovations, revivals and survivals must be viewed to be appreciated. The more these products of mere craftsmanship are studied in all their detail, the more they appear to evolve slowly and imperceptibly, like generations of natural creatures; that is to say, the period styles and techniques cannot be sharply marked off one from another. One event alone provides a clear-cut inception of a period: the appearance of a painter of sufficient personal distinction to enliven the whole craft. Such a painter did appear in the middle of the 8th century. This was the Dipylon Painter who brought to the fore that full figure style which was developed in Protoattic to become the distinguishing feature of classical vase painting. Once he had come on the scene, a lively crowd of easily distinguishable Late Geometric painters immediately followed. Hence his floruit, the earlier phase of Late Geometric, seemed the proper prelude to the Protoattic period, while the careful, conservatively anonymous Middle Geometric pottery that immediately preceded the products of his activity appeared as the last of a purely geometric tradition. The Agora deposits mirror this division in their relative volumes; the amount of Middle Geometric is small and groups illustrating the transition to Late Geometric are rare, while there is a sudden plethora of Late Geometric groups.

The lower terminus for this volume, the third quarter of the 7th century when the Protoattic semi black-figure technique turns into full black-figure style, was fixed in accord with current practice; the division is supported by the appearance of classical black wares toward the end of the 7th century. The precise divisions were settled in discussion with Mary Zelia Philippides, Lucy Talcott and Brian A. Sparkes who are working on this later Agora material.

Most of this study was written in 1958–1959, while I was a member of the Institute for Advanced Study, on leave from St. John's College in Annapolis. I am most grateful to Professor Homer A. Thompson, Director of the Athenian Agora Excavations, for the opportunity to do this work, and for his patient and interested support of it, and to Lucy Talcott for all kinds of invaluable help. All of the photography for this volume was done by Alison Frantz; the watercolors and the ink drawings of Nos. 339, 401, 426 and 577 are by Piet de Jong and the topographical drawings are by John Travlos. Warm thanks for years of fruitful collaboration go to my colleagues in the field, Evelyn L. Smithson and Jean M. Davison.

ATHENS

EVA T. H. BRANN

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INTRODUCTION

The Agora pottery of the later 8th and 7th centuries provides a stylistic sequence which is complete but not full. There is something, and often something of special interest, for every quarter century, but one would not wish to write a general history of the pottery from it alone. Indeed, that is not the purpose of a volume devoted to excavation material, and the following sketch is therefore not about the Late Geometric and Protoattic Periods, but about such pieces of pottery of these periods as happen to have been found in the Athenian Agora Excavations.¹ It will seem that this pottery in part fits into the generally known corpus of pottery of those periods, in part has its own special character; just enough background material to make this clear will be introduced.

The familiar arrangement of the discussion of pottery under the aspects of shape and painting is retained here. Shape is usually taken first, for it is, in fact, first, both because no pot can be painted before it has been made, and also because the painting must accommodate itself to the shape; yet there is much more to be said about the painting; hence the very unequal lengths of these sections.

SHAPES

The condition in which the Agora pottery was found has allowed a convenient division of the presentation into Plates 1 to 13, on which are illustrated whole pots with minor decoration, and Plates 14 to 41, which show fragments decorated with ornaments or figures. This condition of the Agora pottery is easily accounted for; most of the whole pottery comes from house wells into which the simple utility pottery had dropped during use or had been thrown when and where it broke, while the fragments of fine pottery which stood in sanctuaries or cemeteries had to travel farther before they came to rest in a deposit and are therefore much more scattered.

Plates 1 to 13² have been set up to tell their own story as clearly as possible. The pots have all been selected from published and dated groups, except that a few unpublished parallels have been added. Variants have been avoided with a good conscience, for these appear in the detailed group publication. As far as possible each quarter century is represented by one pot. In the Catalogue a summary of the development of each shape precedes the descriptions of the individual pieces, so that only general remarks appear here.

Not all shapes make equally good series. Some shapes show no development at all, namely those which are foreign to the Athenian potter and which are simply copied from some non-Attic or non-pottery prototype. Such are the Subgeometric aryballoi (Pl. 4, 65–71) and the cup with the angular shoulder (Pl. 10, 188). Furthermore very insignificant shapes, like the Subgeometric oinochoai (Pl. 4, 57–64) and the banded jugs (Pl. 5, 87–90), show no development.

Other shapes are produced only in variants, as it were. These are for the most part pots not in daily use but made for special purposes, such as funerals and other rituals. Among them are the pyxides (Pl. 15),³ egg-shaped kraters (Pl. 5) and kantharoi (Pls. 10, 30).

¹ For previously published material of these periods see Brann, Burr and Young in Abbreviations and Bibliography. References to Agora material to be published in other volumes of the Agora series are made by inventory numbers which may be found in the concordance of each volume.

² The arrangement of shapes is the conventional one: first closed shapes, then open shapes; within these major divisions vessels of standard size and with two handles are put first, i. e. amphorae, hydriai, oinochoai, bowls, plates, skyphoi, cups; last of all come the coarse ware and imports.

³ For these there is the additional explanation of their basketry origin, see p. 14.

The shapes most profitable for illustrating a development or formulating its principles are those which were serviceable and much in use, such as storage jars (Pl. 2), spouted bowls (Pl. 6), skyphoi (Pl. 8), cups (Pl. 10) and cooking ware (Pls. 11, 12) which change slowly but steadily, further, those which are made in rivalry with a lively and distinctive foreign series, like the kotylai (Pl. 9).

Cups (Pl. 10) give a singularly good picture of a smoothly changing series of proportions; first their height grows progressively greater in relation to their diameter, and then the trend is reversed. Other shapes, like the spouted bowls (Pl. 6), have a similar history, but because of the difference in the absolute sizes of the bowls the development is less obvious.

A clear evolution in general proportions through the late 8th and early 7th century emerges from a survey of these series. In the mid-8th century, the period of the Dipylon Master, pots were produced in proportions which appeal immediately as standard and well balanced. For instance, the Sub-Dipylon amphora 2 (Pl. 1), the cup 177 (Pl. 10), the amphoriskos 250 (Pl. 15), the skyphos 135 (Pl. 8), the kotyle 153 (Pl. 9), all have a relation of height to greatest diameter or, in the case of the open shapes, of greatest diameter to height, of 1:1.4–1.8. (This is in the vicinity of the “golden section” i. e., the proportion in which a smaller dimension has to a greater the ratio which the greater has to their sum, which is, in numbers, approximately 1:1.6.) In the latter part of the century the diversity characteristic of Late Geometric decoration is echoed in the shapes. Suddenly all is variety; examples are the amphorae (Pl. 1) and the oinochoai (Pl. 4) which come with bases of many different sizes, the skyphoi (Pl. 8), and the cups, particularly those of Phaleron style (Pl. 10). Soon a trend toward depth and slimness appears, which prevails completely over these experiments at the turn of the century and lasts well into the 7th century. In the amphorae this elongation had begun before the middle of the 8th century (6, 7, Pl. 1, represent it in the third quarter), but it now reaches an extreme in amphorae like 12 (Pl. 1) in which the neck to body relation is almost 1:1 and which is more than twice as high as it is wide; these are consequently often referred to as loutrophoroi. In addition, kotylai (Pl. 9, 155–156), spouted bowls (Pl. 6, 98), Subgeometric skyphoi and cups (Pls. 8, 137–138; 10, 181–183) clearly show this attenuation which is in keeping with the taste for the strained and mannered observable in the figure painting of the time. It is characteristic of the 7th century that the shape and painting style are strikingly related, not that the painting is particularly designed for the shape, but rather the spirit is the same, for instance in the case of the Pair Painter and the Kynosarges Painter.⁴ Perhaps some craftsmen learned both to throw pots and also to paint them. Whether this trend is inspired by the Protocorinthian kotyle series on whose similar development from broad and low to steep and thin rest whole chronologies,⁵ or whether it is a purely Attic phenomenon, is not clear. One would suspect the latter, as a proper complement to the precious quality of contemporary painting.

As the 7th century passes its midpoint, a return to more standard proportions may be observed; the best examples are the amphora 19 (Pl. 2), the spouted bowl 100 (Pl. 6) and the cup 184 (Pl. 10). This balance coincides with the highpoint of 7th century painting in Middle Protoattic, but it is only a passing phase on the way to new excesses, namely those of the low-slung broad pots of the later 7th century B.C. Again spouted bowls, skyphoi and cups (Pls. 6, 101; 8, 134, 140–142; 10, 186–188) best display the change. All these pots have a diameter which is close to double their height. Particularly the metallic-looking cups like 186 (Pl. 10) have a remarkable similarity in size, enough to show that while the potters of the period did not work with a measuring stick or a template, they nevertheless had certain sizes and proportions clearly in mind as desirable. Analogous excesses in painting can be seen in the Attic magnification of Protocorinthian style.

⁴ See pp. 24–26.

⁵ See p. 5.

It is worth noting that the two extremes of steep and squat fall into the beginning and end respectively of Protoattic; so also do the two periods when the potters were especially susceptible to the influence of metalwork; see the metallic skyphoi and Phaleron cups of the late 8th century (Pls. 8, 143–146; 9, 150–152; 10, 189–193) and their later 7th century counterparts (Pls. 8, 134, 147–148; 10, 186–188). The difference between the two series is that the late 8th century examples are merely copied from metal shapes, while those of the late 7th century suggest metal by their fabric as well as their shapes.

To go from proportions to contours: the Agora has no whole large pots of the best Geometric period; the reconstruction of the Dipylon amphora 1 on Plate 1 is taken from the amphora Athens N.M. 804 and demonstrates once again the difference between the taut contours of the mid-8th and the more lax and more varied lines of the later 8th century B.C. Kahane pointed out that the contours of the parts of earlier Geometric pots complement each other so that the concave curve of the neck is repeated in the convexity of the body.⁶ In the Late Geometric and earliest Protoattic periods the neck curve is usually much weaker than that of the body and sometimes the neck is actually slightly conical with a broad base and a narrow top so that the neck and the body are equalized at the joint; this can best be seen in the oinochoai (Pl. 4, 52–54). On the amphora 10 (Pl. 1) the cone shape of the neck is emphasized by the concentric triangles in the neck panel. Plates (Pl. 7, 115–116) show a similar loss of articulation. This liking for flaccid contours results, appropriately, in the invention of the neckless olpe shape (Pl. 5, 82–86).

In the 7th century two opposite lines of development appear. One shows itself in the drying out and shriveling up of the Subgeometric trailers of the Geometric shape repertoire. Thus the Subgeometric skyphoi (Pl. 8) are actually smaller than Geometric skyphoi, besides losing all counter curves. Just when the Subgeometric shapes have reached a low point the new black-glaze technique saves them; their dryness is turned into metallic crispness, and their plain-painted schemes profit from the use of the fine new glaze. This can again be seen in the skyphoi as well as in the cups and the little oinochoai (Pls. 8, 142; 10, 186; 4, 63, 70).

The other line is the Protoattic trend proper. It appears most clearly in the fine ware amphorae and storage jars (Pl. 2) and in the spouted bowls (Pl. 6). It moves away from the Geometric, that is, away from regularly curved and “constructed” shapes to plant-like and “organic” shapes. Typical Protoattic pots look, in fact, like beets; see especially the amphora 24 (Pl. 2), the stander krater 95 (Pl. 5), the spouted bowl 100 (Pl. 6). It is in this unrefined earthiness that they differ from their Mycenaean predecessors, while they resemble them in their plant-like contours and high centers of gravity.

A 7th century invention in this spirit is the neckless or one-piece amphora (Pl. 2, 21–22). Both this amphora and its counterpart, the olpe, are the very shapes which become the bearers of that Protoattic invention which is most important to black-figure composition, namely the picture panel (578, Pl. 37; 544, Pl. 33).⁷ It is not hard to see why the need for so forcible a way of delimiting the decoration as the picture panel would first be felt in painting a shape of one curve, especially since Protoattic painters, in clear distinction from their Mycenaean predecessors, generally prefer to follow Geometric principles in putting decoration on a pot, i. e., the zones of decoration have a clear relation to the parts of the pot, and their main direction (apart from the natural lines of plants and figures used in them) is that of the two axes of the pot.

Last of all, a word about the handmade, unpainted cooking ware and water pots (Pls. 11, 12).⁸ Here the effect of technique on taste is plain to see; before the 8th century the cooking jugs and jars are heavy and ungainly, but sometime during that century the potters acquired the trick of building pots which were thin-walled, yet sizable. The pottery immediately assumed

⁶ *A.J.A.*, XLIV, 1940, p. 471.

⁷ See p. 26.

⁸ See p. 29 for the fabric.

more capacious, even contours, crisply finished rims and feet, and tauter rolled handles instead of band handles. These larger pots were suitable for use as well-dippers, and so bails and pourers—kadoi, hydriai, oinochoai—were now made of this fabric. Their simple, full, unbroken lines were, of course, more the result of a favorable combination of fabric and function than of deliberate craft; still, no pots more properly pots were ever made, and an argument for some endemic Attic sense of form might well begin by referring to this ubiquitous early coarse ware which owes nothing to either wheel or brush. The potters who made fine ware seem to have appreciated this, for they patterned some of their leading shapes on the water pots. For instance, the one-piece amphora which first occurs with Subgeometric decoration and later becomes *the* characteristic black-figure amphora has the kados (Pl. 11, 195–202) as a likely prototype. In the 6th century, with the increasing refinement of the cooking ware, there are several more obvious borrowings of this kind.

A fairly detailed description of shape development naturally produces questions of a fundamental kind. In particular, how do “trends,” “developments,” “series” of objects which are neither biologically nor mechanically nor logically related come about at all? These phenomena can of course be explained in part as the result of habit and inertia on the part of the potters and their apprentices: a master set a norm, then varied it a little in the interests of elegance or piquancy; the apprentices attempted to preserve the trick and overdid it. When the variation became excessive the trend was reversed if the shape was indispensable, or the shape was abandoned. Still, neither the norms, nor the graph-like regularity of some shape developments, nor the genesis of a successful line is explained in this way; even a hypothetical explanation is lacking.⁹ A similar question concerns the relative speeds of development of the different aspects of style; it is, for instance, a curious fact that black-figure painting begins earlier than the plain black ware, that the painting style is fully established before the shape repertoire has become fixed; in this volume the plain ware lines run regularly through the last quarter of the 7th century while the figured pottery stops at *ca.* 620 B.C. A good illustration of this discrepancy is the spouted bowl 101 (Pl. 6) which, though itself still belonging to the pre-black ware series, has a parallel which bears full black-figure decoration.¹⁰ Perhaps the Agora series will prove useful when the problem of the morphology of artifacts is studied.

PAINTING

DATING

The following framework for the absolute chronology of the painting styles is used in this study:

DIPYLON PERIOD Middle and third quarter of 8th century B.C.

Amphora Athens 804, Dipylon Master *ca.* 750 B.C.

(*CV*A Athens 1, pl. 8)

Amphora fragment 246, Pl. 14, Dipylon Master *ca.* 750 B.C.

LATE GEOMETRIC Third and last quarter of 8th century B.C.

Amphora Athens 894, Painter of Athens 894 *ca.* 725 B.C.

(*B.S.A.*, XLII, 1947, pl. 22, b)

Prothesis amphora 336, Pl. 19, Workshop of Athens 894 *ca.* 720 B.C.

EARLY PROTOATTIC Late 8th and first quarter of 7th century B.C.

Analatos Hydria, Analatos Master *ca.* 710 B.C.

(*Jahrb.*, II, 1887, pl. 3)

Lid 396, Pl. 23, Analatos Master *ca.* 700 B.C.

⁹ See R. M. Cook, *Greek Painted Pottery*, London, 1960, pp. 217ff.

¹⁰ See *CV*A Berlin 1, pl. 46, Nessos Painter.

EARLY PROTOATTIC—MIDDLE PROTOATTIC Later first and early second quarter of 7th century B.C.

Amphora neck 412 , Pl. 24, Wild Style	ca. 680 B.C.
Kerameikos Group, Late Analatos Work (Kübler, <i>Alt. Mal.</i> , pls. 31–34)	ca. 675 B.C.
Fragment 398 , Pl. 23, Late Analatos Work	ca. 675 B.C.

MIDDLE PROTOATTIC Mid 7th century B.C.

Fragment 558 , Pl. 35, Early Polyphemos Painter	ca. 670 B.C.
Eleusis Amphora, Polyphemos Painter (Mylonas, <i>Eleusis Amphora</i> , pl. 1 ff.)	ca. 660 B.C.
Ram Jug, Ram Jug Painter (Kraiker, <i>Aigina</i> , pls. 44–45)	ca. 650 B.C.
Sphinx Oinochoe 543 , Pl. 33	ca. 650 B.C.

MIDDLE PROTOATTIC—LATE PROTOATTIC Third quarter of 7th century B.C.

Kynosarges Amphora, Kynosarges Painter (CVA Athens 2, pls. 3–4)	ca. 640 B.C.
Amphora 572 , Pl. 36, Pair Painter	ca. 635 B.C.

LATE PROTOATTIC Late third and early last quarter of 7th century B.C.

Woman Amphora 578 , Pl. 37	ca. 630 B.C.
Krater Berlin A 34, Woman Painter (CVA Berlin 1, pls. 22–23)	ca. 625 B.C.
Protome Amphora 588 , Pl. 37	ca. 620 B.C.

EARLIEST BLACK-FIGURE Last quarter of 7th century B.C.

Bearded Siren Neck 590 , Pl. 38	ca. 620 B.C.
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This chronology is, with minor adjustments, that set out by J. M. Cook in his two fundamental articles.¹¹

As Cook's delineations of periods and painters can be filled in with new detail, his sequences and time allotments are again and again confirmed. A list of dates so confidently set forth in such detail requires, however, some explanation of the method by which it was built up. Our dates are, as it were, strung along the path of time on a very few primary supports, which occur where, in some usually far from straightforward way, certain pots in a series can be connected with dated historical events. Luckily such a support exists in one of the most crucial periods, namely in the transition from Late Geometric to Early Protoattic. Pottery of these styles is found in conjunction with Protocorinthian and this, in turn, is found in western Greek colonies for which Thucydides gives founding dates. In the complicated associations by which actual dates for actual pots are derived, one fact must be taken on faith—that in each case the imported pottery found on a dated western site includes some of the earliest. Dunbabin has reviewed all the evidence and has shown that pottery dates so derived are fairly fixed, give or take a quarter century, and that they can in principle never come closer unless new and more direct evidence is found.¹²

The Protocorinthian shape most relevant for dating Agora groups is, in the unlucky absence of aryballoi from 8th century deposits, the kotyle. Kotylai have been found at Cumae and Syracuse which have fairly well fixed foundation dates, and similar kotylai or their Attic copies occur in Agora groups (Pl. 9). The kotylai have a clear and consistent development. A Late Geometric low, round-walled skyphos of the kind copied by **153**, and dated at ca. 740 B.C. by its context, is the predecessor. The Protocorinthian kotyle series proper begins in this spirit with fairly rounded walls and becomes progressively more straight-sided; a kotyle from Cumae

¹¹ Protoattic: *B.S.A.*, XXXV, 1934–35, pp. 165–219. Late Geometric: *B.S.A.*, XLII, 1947, pp. 139–155. More details and more bibliography are given in the introductions to Brann E–H and I–R.

¹² T. J. Dunbabin, "The Chronology of Protocorinthian Vases," *Ἀρχ. Ἐφ.*, 1953–1954, part B, pp. 247–262. For a full bibliography see *Kerameikos*, VI, 1, pp. 105 ff. Help may also come from Asia Minor, especially Gordion.

is among the earliest of the series and is dated *ca.* 725 in accordance with a foundation date of *ca.* 750 B.C. Others more advanced in the same direction may be dated into the last quarter of the 8th century;¹³ the Protocorinthian 155 corresponds in stage to these latter and is dated accordingly. (In these reckonings no provision need be made for a lag between Attic copy and Corinthian prototype, for the Agora groups in which both are found together show that they keep even pace.)

None of the chronological systems in use¹⁴ diverge more from each other than Dunbabin's latitude of a quarter century either way. This means that a more detailed dating rests entirely on opinions concerning the speed of development of Attic pottery, according to which smaller stages between the dated *points d'appui* can be paced out. When early pottery was only known by period styles, this was a highly subjective procedure and tended to give the longest time to the liveliest periods, since the different competing styles were all strung out in sequence. Now that different painter personalities and workshop ways can be distinguished, a much more accurate estimate of the pace of development is possible. The numbers in the date chart are shorthand expressions for just such feeling about pace. Especially in the 8th century they should all be prefaced by "within a quarter century either way." From the 7th century on the penumbra of uncertainty shrinks. This is because the next main support in our chronology is much more direct and much less unsteady; it is the dating of the earliest Panathenaic amphorae to the reorganization of the Panathenaia in 566 B.C.

In the pacing of development external evidence sometimes corroborates the impressions gained from style. So, for instance, R. S. Young's opinion that the Late Geometric development was very quick and that the pottery from the Late Geometric cemetery could not cover more than two generations was confirmed by the anthropological analysis of the skeletons.¹⁵ So also a later dating of Middle Geometric which resulted in putting the Dipylon style around 750 B.C. and which seemed advisable for stylistic reasons is supported by a later dating of Proto-geometric which is based on quite different considerations.¹⁶ The best guarantee for the chart is, however, that it yields a plausible painter sequence which corresponds with the development of the concurrent local plain ware and the contemporary imported pottery.

It is, oddly enough, in Late Protoattic that the stylistic history of the 7th century is most vague,¹⁷ while in the middle quarters of the century the case is clearer. The masters at work in the mid 7th century are distinct and few and their products are not so subtle or so various as to obscure the clear line. Furthermore, securely dated Corinthian imports are found together with pieces by known Middle Protoattic masters. To select a few cases of central importance: 1) an aryballos dated to the middle of the second quarter of the 7th century was found with the Kerameikos Mug Group.¹⁸ 2) a running dog aryballos (Brann S 19) of the kind dated by Payne to a little before 650¹⁹ was found with work of the Ram Jug Painter (540–541, Pl. 33), middle period. Since it is here held that the Kerameikos Mug Group may be by the Early Ram Jug Painter, this association is particularly welcome for it serves to confirm the closer dating of the Protoattic middle period where considerations of Attic style alone had already placed it. 3) Protocorinthian pottery which points, all in all, to *ca.* 640 B.C.²⁰ was found with Kynosarges work.

¹³ See *Corinth*, VII, i, nos. 107, 123, which respectively precede and follow Johansen, *V.S.*, pls. IX, 7 from Cumae.

¹⁴ References in the introduction to Brann E–H, also *Kerameikos*, V, 1, pp. 141 ff.

¹⁵ J. L. Angel, *Hesperia*, Supplement II, p. 237.

¹⁶ See the introduction to Brann I–R and Davison, "Geometric Workshops," p. 130, for the Middle Geometric; Desborough, *Proto-geometric Pottery*, p. 294, for the Proto-geometric dates.

¹⁷ See especially Dunbabin, *B.S.A.*, XLV, 1950, p. 196, notes 9–12, and Diepolder, under 578.

¹⁸ See *Kerameikos*, VI, 1, p. 132.

¹⁹ *CVA Oxford III c*, pl. 1, 18.

²⁰ *Arch. Anz.*, LVIII, 1943, col. 418, figs. 44 ff.

But sometime in the late third quarter of the 7th century Attic painters ended the even development of their outline style by outright adoption of Protocorinthian types of figure and ornament. These Late Protoattic works can not, nevertheless, be exactly matched with their Protocorinthian sources, for the Attic renditions have the spirit of new conceptions. Furthermore, early Attic sculpture complicates the picture by providing alluring comparisons, so that the pottery falls heir to all the difficulties attending the dating of the sculpture.²¹ These circumstances explain why no single piece of Late Protoattic can be neatly fitted into a framework. On the chart the Woman Amphora (578, Pl. 37) has been put *ca.* 630 as against Diepolder's 620 B.C. to express its nearness to the outline painting of the mid-century. The fragment by the Woman Painter (581, Pl. 37), who is Beazley's first black-figure painter, has been dated to 625 B.C. as being by one of the earliest Attic successors to the techniques of the Protocorinthian period. 625 B.C. would therefore seem to be the most reasonable terminal date for Protoattic.

The dates of the sparingly decorated or undecorated pottery which contributes the clearest shape sequences come from the closed deposits in which the individual pots were found. These deposits are published separately in detail with an explanation of their dating.²² A brief further note on the use made of such deposits seems necessary.

Agora deposits which are useful for dating because they were at some particular time sealed off from contamination are of two sorts: first, groups of offerings placed in graves, and second, accumulations of pottery in well-shafts. In the Agora hardly any of these groups had any stratigraphical relation to each other.²³

The difference between the two kinds of groups is this: the pots in a grave were purposely assembled in antiquity and are thus likely to be all of the same date, often even from the same workshop, from the shelves of which they had been bought especially for the funeral. A well filling, on the other hand, would be likely to be collected from local trash heaps, and so would, at the very time of dumping, consist of a gradual and random accumulation of great variety, including both household pots and scraps of fine ware.

The major work which dealt with amazing success with the definition of styles of the Geometric period, namely Kahane's,²⁴ was based on grave groups only, for no wells were available at the time. There is, however, a double danger in characterizing the whole pottery product of a time by the single-stranded sequence of small groups. First, since in theory at least the firm linking of successive groups depends on each group having some earliest and some latest pots, which must be paralleled by the respective latest and earliest pots of the group before and the group after, there is a natural tendency to make small and rather similar groups cover a good deal of time. But the facts of manufacture suggest a different picture; for the sake of economy large lots of pots, painted by different hands, were fired together. These were then put on the potter's stock shelves and the mourning family selected its offerings just before the funeral, only occasionally adding an heirloom.²⁵ Secondly, speculation on the basis of small groups or single pots is apt to result in emphasis on Periods or Tendencies which are thought to be expressed by isolated items, but which when seen against a background of bulk appear as some workshop's specialty or as a potter's private knack. Here the well groups provide the necessary

²¹ See E. B. Harrison, *Hesperia*, XXIV, 1955, p. 303. Many of the above-mentioned difficulties will disappear with the publication of the Vari pottery by S. Karouzou.

²² See in the Bibliography under Brann, Burr and Young.

The provenience of those pieces in the Catalogue of this book which come from closed deposits is noted after the inventory number, so that the reader may consult the description and date of its context in the Deposit Summary. pp. 125-131.

²³ A general description of the graves and wells themselves, i. e., how they were made and filled, is included in the Topographical Indications, pp. 107-108, 111-113.

²⁴ *A.J.A.*, XLIV, 1940, pp. 464-482.

²⁵ See Hampe, *Grabfund*, pp. 46, 72.

balance. They are large and variegated, yet the contents can usually be shown to be contemporary, that is to say of the same conventional quarter century; some of the pots can be linked with dated series, so that the rest of the plain pottery in the same group can be safely dated by association. Furthermore, some early and late stragglers are usually distinguishable, so that a particular well can be put in a series with earlier and later groups. And since the span of time covered by such groups is likely to be a long one, it becomes much harder to mistake and reverse the time sequence.

In addition cross references from shape to sequences of painting style can often be made; they prove the sequences to run parallel and to corroborate each other. Here are a few examples of cross references which are not so involved as most:

1) The Phaleron jug 52 (Pl. 4) can be dated to *ca.* 700 by comparison with similar examples from Phaleron graves containing Protocorinthian; also it is from the Oxford Workshop, dated to *ca.* 700 on stylistic grounds. 2) The spouted bowl 101 (Pl. 6) can be dated to the last quarter of the 7th century by its context; also it duplicates the shape of the Nessos painter's Harpies bowl which is dated similarly on stylistic grounds. 3) The Attic kotyle 512 (Pl. 31) has the shape and ray-height of kotylai from contexts of the third quarter of the 7th century, and it also comes from a workshop thought on stylistic grounds to be functioning at that time. 4) At various points the Attic kotylai which, as illustrated on Plate 9, keep even pace both in decoration and shape with their Corinthian prototypes (Pl. 9, 155–158) supply excellent check-points with the non-Attic series. Thus the well groups give at the same time both a broad and a detailed basis for dating.

LIST OF ATTRIBUTIONS

The following Agora pottery can be attributed to painters or workshops²⁶:

DIPYLON GEOMETRIC

The Dipylon Master. Mid 8th century B.C.

(Davison, "Geometric Workshops," pp. 22–28, figs. 1–9.)

1 = 245 Pl. 14

246 Pl. 14

247 Pl. 14

249 Pl. 14, workshop

The Dipylon Period. Middle and third quarter of the 8th century B.C.

Grave group Pl. 15

277 Pl. 16

A tangent-circle and flutes group. Second and third quarter of the 8th century B.C.

*325–333 Pl. 19

LATE GEOMETRIC

The Sub-Dipylon Hand. Third quarter of the 8th century B.C.

(Davison, "Geometric Workshops," pp. 32, 65–73, figs. 93–102.)

287 Pl. 17, by the painter himself 291 Pl. 17, workshop

288 Pl. 17, workshop 294 Pl. 17, workshop

289 Pl. 17, workshop 303 Pl. 17, workshop

292 Pl. 17, workshop 44 = 304 Pls. 17, and 4, workshop

290 Pl. 17, workshop 2 Pl. 1, workshop

²⁶ Those entries are starred under which additional attributions or connections of pottery other than that from the Agora are suggested or explained.

The Knickerbocker Workshop. Third quarter of the 8th century B.C.
(Davison, "Geometric Workshops," pp. 63–65, figs. 87–92.)

332 Pl. 19

334 Pl. 19

335 Pl. 19

307 Pl. 18, reminiscent

The Hirschfeld Workshop. Third quarter of the 8th century B.C.
(Davison, "Geometric Workshops," pp. 36–40, fig. 25–29.)

321 Pl. 18, in the manner

The Late Geometric Lion Painter. Third quarter of the 8th century B.C.
(Davison, "Geometric Workshops," p. 41, figs. 30–32.)

316 Pl. 18

The Benaki Painter. ca. 725 B.C.

(Davison, "Geometric Workshops," pp. 48–49, figs. 50–53.)

324 Pl. 43

322 Pl. 18, workshop

The Workshop of Amphora Athens 894. ca. 725 B.C.

(Cook, *B.S.A.*, XLII, 1947, pp. 146; Davison, "Geometric Workshops," pp. 41–45, figs. 33–39.)

315 Pl. 18

336 Pls. 19 and 1, with its group, Young XII

337 Pl. 19

338 Pl. 19

385 Pl. 23

The Stathatou Hand:

(Davison, "Geometric Workshops," pp. 79–82, figs. 115–122)

51 Pl. 4

341 Pl. 21

343 Pl. 21

***360** Pl. 21

P 22427 Brann R 5

The Painter of Amphora Athens 897. ca. 725 B.C.

(Davison, "Geometric Workshops," pp. 45–46, figs. 40–43)

11 Pl. 1

83 Pl. 7

84 = **359** Pls. 21 and 7, workshop

P 24844, Brann Q 3, workshop

A group of small pots and terracotta objects. Third quarter of the 8th century B.C.

271 Pl. 16

***367** Pl. 21

368 Pl. 21

The Philadelphia Painter. ca. 725 B.C.

(Davison, "Geometric Workshops," p. 48, figs. 48–49)

376 Pl. 22

The Hydria Hand. ca. 725 B.C.

(Davison, "Geometric Workshops," pp. 82–83, figs. 123–126.)

310 Pl. 18

EARLY PROTOATTIC

The Analatos Painter. Last quarter of 8th century and first quarter of 7th century, B.C.
(Cook, *B.S.A.*, XXXV, 1934–1935, pp. 172–176; Davison, “Geometric Workshops,” pp. 51–52, figs. 59–63;
Hampe, *Grabfund*, pp. 77 ff.)

Early work

386 Pl. 23 **387** Pl. 23

Developed

***390** Pl. 23 **397** Pl. 23

391 Pl. 23 **396** Pl. 23

393 Pl. 23 **389** Pl. 23

394 Pl. 23 **388** Pl. 23

395 Pl. 23 Burr 162

Late Works

***399** Pl. 23 **401** Pl. 23

398 Pl. 23 **535** Pl. 33

400 Pl. 23 **550** Pl. 34

Close in style

***382** Pl. 22 **403** Pl. 23

405 Pl. 23 **404** Pl. 23

Follower, crude style

414 Pl. 24 **415** Pl. 24

Follower, fine style

Brann F 10 **442** Pl. 27

384 Pl. 22

The Mesogeia Painter. Last quarter of the 8th and first quarter of the 7th century B.C.
(Cook, *B.S.A.*, XXXV, 1934–1935, pp. 176–178)

***418** Pl. 26 **424** Pl. 26

419 Pl. 26 **474** Pl. 29, close

420 Pl. 26

Late work, perhaps his workshop

***422** Pl. 26

421 Pl. 26

423 Pl. 26

Oxford Workshop = N. Painter. Late 8th and first quarter of 7th century B.C.

(Davison, “Geometric Workshops,” pp. 49–51, figs. 54–58;

Hampe, *Grabfund*, p. 79, Passas Painter, p. 80)

427 Pl. 26 ***428** Pl. 26

Connection with the Vulture Painter

***435** Pl. 26 **437** Pl. 26

436 Pl. 26 **438** Pl. 26

Passas Painter

432 Pl. 26

Small related works

***431** Pl. 26

TRANSITIONAL TO MIDDLE PROTOATTIC

The Checkerboard Painter (Wild Style). First quarter of the 7th century B.C.
(Eilmann and Gebauer, *CVA* Berlin 1, p. 7)

***410** Pl. 24 **412** Pl. 24

411 Pl. 24 **470** Pl. 28

The New York Nessos Amphora. Second quarter of the 7th century B.C.

(*J.H.S.*, XXXII, 1912, pp. 370–384)

458 Pl. 28

465 Pl. 28

***463** Pl. 28

466 Pl. 28

MIDDLE PROTOATTIC

The Painter of the Kerameikos Mug Group (perhaps the early Ram Jug Painter). Second quarter of the 7th century B.C.

(Cook, *B.S.A.*, XXXV, 1934–1935, p. 193; Brann, *Hesperia*, XXX 1961, p. 308, note 9)

439 Pl. 26

***537** Pl. 33

440 Pl. 26, close

569 Pl. 35, close

The Ram Jug Painter. Mid 7th century B.C.

(Karouzou, 'Αρχ. 'Εφ., 1952, pp. 149–166)

Early—see above

538 Pl. 33

539 Pl. 33

Middle

542a Pl. 33

***541** Pl. 33

542b Pl. 33

543 Pl. 33

540 Pl. 33

***553** Pl. 34

Late

544 Pl. 33

***506** Pl. 31, workshop

The Polyphemos Painter. Second quarter and mid 7th century B.C.

(Mylonas, *Eleusis Amphora*, pp. 102ff.)

***558** Pl. 35

560 Pl. 35

559 Pl. 35

561 Pl. 35

A group of minor polychrome works. Middle and third quarter of the 7th century B.C.

***510** Pl. 31

529 Pl. 32

512 Pl. 31

Brann F 12

The Kynosarges Painter. Third quarter of the 7th century B.C.

(Cook, *B.S.A.*, XXXV, 1934–1935, pp. 196–198)

564 Pl. 35

***567** Pl. 35

565 Pl. 35

570 Pl. 35, workshop

566 Pl. 35

568 Pl. 35, workshop

The Pair Painter. Third quarter of the 7th century B.C.

(Brann, *Hesperia*, XXX, 1961, pp. 310–311)

572 Pl. 36

573 Pl. 36

574 Pl. 36

575 Pl. 36, close

LATE PROTOATTIC

The Woman Painter. ca. 625 B.C.

(J. D. Beazley, *Attic Black-Figure Vase-Painters*, Oxford, 1956, Berlin A 34, p. 1)

581 Pl. 37

579 Pl. 37, close

582 Pl. 37, close

The special appeal to the modern eye of the pottery of this period and the increasing bulk of the finds have brought us to a point where it is possible to head a discussion of a collection of Geometric and Protoattic pottery with the above list.

A hundred and fifty years ago Geometric pottery appeared so outlandish as to be thought Phoenician;²⁷ seventy years later it was brought closer to home by being recognized as the expression *par excellence* of European folk art;²⁸ now some of its painters have the familiarity, as it were, of friends. This is due to the work J. M. Cook, Hampe, Kahane, Kunze, Nottbohm and lately J. M. Davison, to mention only those who were interested specifically in discovering workshops and masters.²⁹ This kind of effort is successful in doing the pottery justice because it is based on the simple but important proposition that people and not periods produce pots and that even in pre-archaic times there were individual craftsmen, a fact to which Hesiod's *κεραμεὺς κεραμεῖ κοτέει* bears witness.³⁰

The references in the Geometric part of the list of attributions are mostly to Davison, "Geometric Workshops," because that study contains both pictures and a full bibliography. N. Coldstream commented on such lists that the best test would be to try them on a collection of excavation pottery—if they were made up mainly according to the facts, much of the pottery should be assignable, and conversely many of the painters and shops should be represented. When tried on the Agora pottery, the lists have proved to be mainly right.

The Protoattic part of the lists needs no such apology, for although it took nearly fifty years from the time when Boehlau first recognized the period until Cook, Eilmann and Gebauer almost simultaneously distinguished several generations of painters,³¹ the main *oeuvres* are now generally accepted.

It was really to be expected that the Agora pottery would fit well into the general picture, for it comes, after all, from the center of production. As a matter of fact, several of the painters we know must have had their shops, or at least an outlet, in the Agora area itself; for instance the Workshops of Athens 894 and Athens 897 supplied the neighborhood with sets of funeral pottery and well-dippers, and the Sub-Dipylon shop sold its large but somewhat low-grade grave markers in this area. For the 7th century we even know the exact location of the fabricants of a group of knickknack pottery decorated with a great deal of applied red.³² The Pair Painter (Pl. 36) as well was probably a local man, for none of his pots have been found outside the Agora.

LATE GEOMETRIC POTTERY

Attic Late Geometric pottery bears the first full-fledged Hellenic figure decoration, and it is probably not wrong to say that the Dipylon Master was responsible for it. Some of the figured pottery called Middle Geometric is indeed earlier than his work, though there is much reason to think it nearly contemporary,³³ but even if he does not introduce figure decoration he first constructs truly "Geometric," that is to say canonical, figures and tableaux. The main painters that follow are all his heirs.

The Agora has scraps from this master's hand (= 245, Pls. 1, 14) which are part of the *disiecta membra* of a grave amphora like Athens 803 and 804.³⁴ Only tiny bits of the prothesis and of the chariot procession are preserved, but even so the ornaments which he has perfected,

²⁷ Fauvel on seeing Dipylon pots in 1813, quoted in F. Poulsen, *Die Dipylongräber und die Dipylonvasen*, Leipzig, 1905, p. 10.

²⁸ A. Conze, in his perceptive study *Zur Geschichte der Anfänge griechischer Kunst*, Vienna, 1873, p. 19: pelasgisch, indogermanisch, alteuropäisch.

²⁹ That Payne and Beazley lead this enterprise goes without saying.

³⁰ Studies based on patterns of development derived by abstracting from the spirit and detail of single vases present somewhat different sequences and characterizations; see F. Willeson, "Das Datum der sogenannten Steinerschen Bronze," *Ath. Mitt.*, LXIX, 1954, pp. 12–32; F. Villard, "Une amphore géométrique attique au Musée du Louvre," *Mon. Piot*, XLIX, 1957, pp. 17ff.

³¹ *Jahrb.*, II, 1887, pp. 33–66; *B.S.A.*, XXXV, 1934–35, pp. 165–219 and *CVA* Berlin 1, 1938, p. 7.

³² See p. 27.

³³ Davison, "Geometric Workshops," p. 130. See *Ath. Mitt.*, LXIX–LXX, 1954–1955, pp. 27–28 for a list of earlier figures. On the beginnings of figure painting see *Kerameikos*, V, 1, p. 175, note 160.

³⁴ *Jahrb.*, LVIII, 1943, p. 13, fig. 7.

especially the dotted lozenge and the sunburst, as well as the absolutely sure brush which is his chief distinction as a craftsman are recognizable. Furthermore there is the fragment of the neck of a similar Dipylon amphora (246, Pl. 14) which comes from a more elaborate amphora than the two whole pots, Athens 803 and 804, neither of which has panel decoration on the neck.

The panel motif, a wheel flanked by rearing serpents, begs for interpretation, but in vain. There are many such wheels on Geometric pots (at the Agora 128, 246, 269, 287, 320) mostly on pottery of the Dipylon period. Earlier, in Middle Geometric, concentric circles with central crosses were standard panel-filler (296, 297), while afterwards the Late Geometric followers make a more cursory ornament of the meticulous Dipylon wheel (Pl. 17). It seems to be generally agreed that the wheel represents the sun disk.³⁵ It is often attended by birds as the inhabitants of the heavens, but rarely by snakes who are guardians of the underworld. Whether the Dipylon Painter intended the complementary forces of life and death with this motif, and what efficacy he expected it to have when painted on the pot, is not, of course, revealed when the general origin of the motif is determined. It is true that Dipylon ornament has an air of being more readily interpretable than the work of earlier or later painters, but whether this is because the painters of the Dipylon period were better versed in such lore or simply because they painted more carefully is not to be determined. In the Protoattic period, on account of the painter's predilection for sports and improvisations, the distinction between ornament and symbol becomes even more vague. Thus the type of the double animal which is derived from the two animals flanking the sun³⁶ seems to occur on an Early Protoattic neck of the delicate style, (426, Pl. 26). Yet this charming double doe has the air of a *jeu d'esprit*, a push me-pull you. The facing ducks on 549 (Pl. 34) have also been interpreted as solar birds, though again they do not look in the least hieratic. Perhaps the case of some very accomplished modern Geometric painters, the Pueblo Indians, is applicable: some of their painters do not know what they are painting though they are quite sure how they must do it, while others can give the meaning of every part of their design, even though it turn out to be a fine fictional account made up for the inquiring archaeologist.³⁷

The fragmentary condition of 246 draws one's attention to the detail in a way seldom possible with whole pieces and allows one to admire a craftsmanship equally flawless over five feet or five inches; it is, of course, characteristic of this painter that his art is his craft. It takes just one century before another man wields a brush like that, the Middle Protoattic Ram Jug Painter who inherits this tradition which can be traced back to the Dipylon Master via the Early Protoattic Analatos Painter, the Late Geometric painter of Athens 894 and the Sub-Dipylon Hand.

The Dipylon Master is the first painter to give evidence of the orientalizing influence that touched Athens in the 8th century.³⁸ One imagines that he took his kneeling goats from such easily brought and easily lost curios as oriental sealstones.³⁹

A small work, an oinochoe with a doe in the neck panel (249, Pl. 14), shows Dipylon conventions and therefore probably comes from his workshop. A number of similar pieces are known.⁴⁰

The group of grave offerings from the Late Geometric cemetery, shown on Plate 15, is the richest one of the Dipylon period known to date. It is from a woman's grave, and since it was among the oldest in the burial plot, it may well belong to the wife of the patriarch of the

³⁵ See *A.J.A.*, XLIV, 1940, pp. 443-456. On the circle ornament see H. Marwitz, "Kreis und Figur," *Jahrb.*, LXXIV, 1959, pp. 52-53.

³⁶ A. Roes, *Greek Geometric Art, its Symbolism and its Origin*, Oxford, 1933, pp. 16, 93ff.

³⁷ C. E. Guthe, *Pueblo Pottery Making*, New Haven, 1925, pp. 85ff.

³⁸ See Dunbabin, *Greeks and Eastern Neighbours*, p. 22.

³⁹ See H. Frankfort, *Cylinder Seals*, London, 1939, plates, *passim*.

⁴⁰ Davison, "Geometric Workshops," pp. 73-75, figs. 8, 103-106.

family that buried here. Some of the pots in it, e. g. the miniature grave marker (250, Pl. 15) copied from black amphorae of severer style,⁴¹ look earlier than those of the Dipylon master, while other pots again look later, like the skyphoi which are close to the Late Geometric; the grave is certainly well advanced over the Middle Geometric graves,⁴² and is at most a shade earlier than 750 B.C. Its furniture may well be imagined to come largely from one workshop, though this figureless pottery made to be sold in sets represents the still anonymous element in Geometric.

On Plate 16 are represented some of the craft features of Geometric pottery. The oinochoe neck and the krater fragments (270, 285) show incision in the Late Geometric period. The circles on the neck may well have been made by such a tool as was used in bronze or ivory working.⁴³ The incised lines on the krater were made to separate the banding which a careless painter had run together. It is likely that just such little tricks, the use of some handy tool from a craft like ivory or metal working where incision was traditional to make an ornament or to correct careless painting, prepared potters to accept incision in figure painting; ⁴⁴ the purely decorative use of incision on coarse ware was, of course, in full swing in 8th century Athens (Pl. 40).

The small pot 271, made by pressing clay into a finely woven basket, illustrates the connection of pottery of the Geometric period with basketry.⁴⁵ The knob 272 comes from a Middle Geometric pyxis lid. It is illustrated together with a knob of turned wood to show how closely it simulates the appearance of the latter and how much it looks like the kind of knob a basket might have. H. A. Thompson has shown that the pyxis shape itself and also its Geometric decoration originate in basket work;⁴⁶ he points out especially the many Geometric designs which arise naturally in plektonic technique: running friezes of zigzags and maeanders,⁴⁷ checkerboards,⁴⁸ and radial designs on the bottoms of the vessel.⁴⁹

A proof of basket prototypes for some of the most important Geometric shapes and motifs is more important than it might at first seem to the appreciation and the history of the pottery.⁵⁰ To begin with, it explains an uneasiness felt by many writers about the relation of the decoration to the pot itself. For it has been noted that the Geometric pot has, as it were, two envelopes to its volume, its clay wall and its ornamental cover, but this is, of course, exactly what is one and the same thing in a basket; the problem of adjusting these two elements to each other was not so much presented to the potters and painters by their potter's craft as imported to it by them from basketry.

The Middle Geometric pyxides most clearly of all shapes show basketry origin in both their shape and their decoration,⁵¹ and it is possible that at the time they were made baskets were on

⁴¹ Like *A.J.A.*, XLIV, 1940, p. 476, pl. XXIII, 3; Kahane indeed puts the Agora grave before the Dipylon period, *ibid.*, p. 482.

⁴² Cf. Grave I 18:1, *Hesperia*, XVII, 1948, pl. 41, 1.

⁴³ E. g. *B.S.A.*, XLIII, 1948, pl. 47 bottom half. R. Hampe, *Frühe griechische Sagenbilder in Böotien*, Athens, 1936, pl. 30, top right.

⁴⁴ Note, too, that the earliest full-fledged incision in both Corinth and Athens is outline incision, intended to sharpen the outline of painted silhouettes (e. g. Payne, *PK Vasen*, pls. 9-11, Kübler, *Alt. Mal.*, pls. 41-43).

⁴⁵ Baskets are also copied at this time without being actually used to make the pot, (e. g. *CVA* Munich 3, pl. 121, 2-4).

⁴⁶ In a study summarized in *A.J.A.*, L, 1946, p. 286, and on file at the Institute for Advanced Study, Princeton, New Jersey. The analysis is given validity by the fact that the basketry products of various peoples are considered. A similar study is L. W. Kosmopoulos, "Birch-bark Technique: A Possible Prototype for Some Greek Prehistoric Wares?", *Studies Presented to David M. Robinson*, St. Louis, 1953, Vol. II, pp. 1ff.

⁴⁷ Because the design must be worked all round at once.

⁴⁸ Formed from the crossing of warp and woof of different colors.

⁴⁹ This effect arises from the crossing at the bottom of the warps around which the woof is planted and which are then turned up for the sides, see 268 (Pl. 15).

⁵⁰ The importance of the technique in forming style was first thoroughly treated by G. Semper, *Der Stil*, Munich, 1878; see especially Vol. II, 1879, pp. 33ff.

⁵¹ Signs of it are evident from Late Protogeometric on, e. g. *Hesperia*, XXI, 1952, pl. 77, a, and Late Geometric has absorbed the elements into a pure pottery style.

the whole preferred to pottery, except for a demand for imperishable terracotta facsimiles for graves. This might partly account for the comparative rarity of Middle Geometric pottery.

The rest of Plate 16 shows fragments of Geometric kraters. The progression 273, 282, 286 leads from late Middle through Late Geometric. 273 is one of the most delicately varied bits of the period extant, an example of Middle Geometric miniature style used on a large pot. 282 has the same decoration as the kantharos 173 (Pl. 10); both are of the third quarter of the 8th century and illustrate the occasional reappearance of Mycenaean decoration on Late Geometric pottery which begins contemporaneously with the first orientalizzing signs. 286 has a typical Late Geometric circle motif but also decoration reminiscent of Protogeometric;⁵² Protogeometric archaizing is quite frequent at this time, see 37, 72, and 152.

The Sub-Dipylon Workshop is represented on Plate 17. This workshop was so named because, while its chief hand is very close to the Dipylon master, the workshop uses his types and his mannerisms with all the slackness of Late Geometric painters. 287 is by the Sub-Dipylon Hand himself; its prototype is a master amphora like 246. 289 and some similar sherds show the degeneration of circle-in-panel amphorae in this shop. The neck 303 is a more creditable example of the shop's work on which the typological similarity of the Sub-Dipylon stallions with those of the Dipylon master⁵³ can be seen—note especially the strongly arched chest—and also the falling off in quality.

The oinochoe 304 is the piece of Agora Geometric most often illustrated, not indeed for its beauty—it is from the Sub-Dipylon Workshop—but on account of its intriguing construction and its narrative frieze. The curious crossed hollow tubes which were passed through the body (Fig. 2) remain unexplained; the frieze has been plausibly interpreted as a rendition of an episode from *Iliad* XI, namely Nestor's triple combat with the Actorione-Molione who were Siamese twins.⁵⁴ They appear united behind a square shield (detail, Pl. 17) fighting off a single warrior, Hector.

What Sub-Dipylon painting loses in discipline, it gains in narrative power. Even if the interpretation of 304 and of the workshop's Theban krater as illustrating the Rape of Helen⁵⁵ remains mere conjecture, in short, even if these scenes are not *identifiable*, they are still distinctly *particular* as against the wholly *undifferentiated* funeral scenes and chariot parades of the Dipylon Painter.⁵⁶

Only two other Late Geometric picture scenes come from the Agora. One is a near-Protoattic sherd (311, Pl. 18) showing a man who lifts a little boy with long locks by his calf while a peplos figure raises her arms and another man comes running; this may well be the moment described in the *Little Iliad* when Neoptolemos seized Astyanax "from the bosom of the fair-haired nurse, and taking him by the foot, cast him from the tower." The other is a somewhat doubtful cattle-rustling scene on an oinochoe panel (340, Pl. 20): a helmeted warrior appears to be running off with a cow while another throws a stone at him.

A crowd of Late Geometric hands, each with its own mannerisms, is represented among the Agora finds. The Knickerbocker Workshop (332, 334–335, Pl. 19) produces thick, close tapestry-

⁵² Desborough, *Protogeometric Pottery*, pl. 3, bottom right.

⁵³ E. g. CVA Louvre II, III H b, pl. 1.

⁵⁴ See R. Hampe, *Frühe griechische Sagenbilder*, pp. 87–88. The interpretation of Geometric pictures from literature remains, of course, conjectural no matter how much circumstantial evidence is adduced; that lies in the very nature of Geometric genre painting; see Hanfmann, *A.J.A.*, LXI, 1957, pp. 71–72; also Webster, *B.S.A.*, L, 1955, pp. 38–50; Kirk, *B.S.A.*, XLIV, 1949, p. 149.

⁵⁵ See Davison, "Geometric Workshops," p. 67, fig. 98, for the attribution to the Sub-Dipylon Workshop; Hampe, *op. cit.*, pp. 78–79 for the interpretation.

⁵⁶ Two rather different ways of *describing* this crucial change: Beazley, *Dev.*, p. 4; Kübler, *Alt. Mal.*, p. 8. What weight must, in *accounting* for it, be given to internal stylistic development, outside influence and new ways of seeing, and how, indeed, these terms are to be precisely understood remains quite open. This is where the truly interesting art-historical problem begins.

like decoration; the painter makes one fairly feel the nap of the tapestry on the surface of the pot; "... a surface which was all design and no field, one might perhaps say a texture, was his objective."⁵⁷ An earlier group (325–331, 333) of the mid-8th century gives more the impression of engraving and is indeed fluted in imitation of metal work.

Other painters are recognizable by the funny little animals they make their trademarks (Pl. 18):⁵⁸ a hybrid goat (321) standing on pudgy hind legs and crouching on stick-like forelegs is in the Hirschfeld manner; some long-necked does (307) are reminiscent of the Knickerbocker Workshop; two shark-mouthed lions with loop ears (316) are by the Lion Painter. A goggle-eyed horse (324, Pl. 43) belongs to the Benaki Painter while another (322) is closely related; the heads of a rearing horse team (315) are from the Workshop of Athens 894. The Vulture Painter is conspicuously absent; a frog (369) is *adespoton*.

One Late Geometric Workshop predominates, that of Amphora Athens 894.⁵⁹ Amphora 336 (Pls. 1, 12 and 19) from a funeral pyre is a good example of the products of this shop. The painting is even laxer and the figures even livelier than on 304. This workshop makes smaller pots, frieze for frieze, than its predecessor, and succeeds in compressing the looseness characteristic of all Late Geometric drawing into a mobile dumpiness. Its liveliness expresses itself in a pleasure in variety; though the vase is small there are two figure zones of different content and scale on each side of the neck (detail, Pl. 19) beside the chariot frieze of yet another scale (detail, Pl. 19) on the body; each zone is separated by several bands of different ornament, and plastic snakes are draped over the neck, the handles and the shoulder. The neck panels have highly circumstantial vignettes of a prothesis. The three-man procession on the back is discussed below.⁶⁰ The other neck panel, probably thought of as the front, contains the prothesis. At the left a large woman tears her hair, another on a smaller scale stands on a stool at the head of the bier, tearing her hair with one hand while touching the corpse with the other, and a third woman writhes below the bier. The bier has big bolsters, and a checkered pall is draped "over" it, almost like yet another ornamental zone; at its ends and over the dead man hang wreaths. Checkerboard, crisscrossing or zigzagging cover the figures and little worm lines crawl over the field. This whole scene is 8 cm. wide.

The other pots from the pyre⁶¹ were made in the same shop and show a variety of shape equal to that seen in the painting. A stander saucer (337) marks the introduction of the runner-tondo into Greek painting. A pair of miniature stander cauldrons (338 is one of these) which are copied from metal prototypes and which have plastic birds and snakes on their rims, when considered together with the many other plastic objects from the group, give rise to some speculation concerning the influence of the coroplast on the painter.

Geometric painting always lags in naturalism behind the contemporary plastic art, such as impressed gold bands, ivories and bronzes.⁶² This is true also of terracottas, for plastic horses appear regularly on pyxis lids before they are common in painting, while some animals, such as stags, bull heads and even frogs,⁶³ occur in plastic form before they are painted at all. Furthermore, a remarkable kind of terracotta sculpture made in the earlier Geometric period

⁵⁷ From the English typescript of Payne, *PK Vase*, quoted in Frankfort, *Cylinder Seals*, p. 313.

⁵⁸ See Davison, "Geometric Workshops," *passim*, for these.

⁵⁹ *Ibid.*, pp. 41–45, figs. 33–39.

⁶⁰ P. 112.

⁶¹ Young XII.

⁶² For the lag in gold bands see Ohly, *Goldbleche*, p. 105; for the Dipylon ivories Hampe, *Frühe griechische Sagenbilder*, pp. 36–38, pls. 31–32 (i. e. though found with Late Geometric pottery they must be compared to Early Protoattic painting); for the bronzes, Willemssen, *Ath. Mitt.*, LXIX–LXX, 1954–1955, pp. 15–32, Beil. 1–18 (the bronzes he discusses are schematically close enough to Geometric vase figures to be proved Geometric, yet they had hitherto been dated much later because of their modelling).

⁶³ Stag vase: Matz, *Gesch. Gr. Kunst*, pl. 23; bull head on pyxis lid: CVA Athens 1, p. 1, 9, the prototypes are bull protomes on bronze cauldrons; frogs, also on pyxis lids: Kerameikos, unpublished; 369 has a painted frog some half century later.

survives in three pairs of plastic boots and two leg-shaped handles of bowls.⁶⁴ These boots are close to nature, but they are not mere copies of leather originals, nor mere clay shoes. They are, rather, subtle renditions of shod feet showing the beginnings of that counterplay of body and cover which is admired later in Greek sculpture. The legs with full calves and hose-like decoration show a similar quality. These potters were fairly advanced coroplasts who could, where they were not bound by tradition, see quite ungeometrically. The lag of painting behind plastic art is not, after all, very surprising. Painters were more tradition-bound not only because they *had* a craft tradition probably lacking for clay modelling, but also because their medium is in fact further removed from life since it lacks the third dimension. The potters in their second capacity as coroplasts were therefore likely to have had an encouraging effect on the painters, who, in working for them, became used to renditions in the round and to new subjects. The main painters are, in fact, known to have worked for potters who copied bronze vessels and decorated them with plastic figures;⁶⁵ 338 is a sample of this cooperation.

The Painter of Amphora Athens 897 ran an industrious but unimaginative shop contemporary with that of Athens 894. He is represented by an amphora (11, Pl. 1) which is all zone-dividing ornament and by an olpe (83, Pl. 7). There are also some workshop products like 84 = 359 (Pls. 7, 21) which has a rabbit chase (Pl. 43); some of these seem to be distinguishable as by one hand, which is called the Stathatou Hand (341, 343, 360, Pl. 21).⁶⁶

This shop was very prolific; in fact its output comes near to mass production. It specialized in water bailers (neckless banded pitchers which it sent as far as Italy⁶⁷) with coursing hounds and grazing does, all dashed on by practiced hands.

Plate 21 also shows various other coursing hounds, a motif well suited to the cursory Late Geometric style. On 346 a wave band has been converted into a hound, thus merging the two favorite Subgeometric motifs.

Plates 18 and 21 together demonstrate the decline of an old Geometric motif into its degenerate Subgeometric state, namely the bird-in-panel ornament, especially as it occurs on oinochoai necks (362–366). Like many other Geometric ornaments and decorative schemes, it is carried into the 7th century in this low form.

A group of little pots and terracottas (367–368, Pl. 21; 271, Pl. 16) were probably made on the side in some potter's shop and adorned with the same apprentice's scribble. Curiously, 368 was a grave offering in the same child's burial as the flawless Dipylon work 319, thus showing that the latter can be contemporary with Subgeometric.

The shoulders of spouted bowls (see Pl. 6 for complete bowls) make fine fields for animals and especially for ships; presumably the thought of the liquid within called them to mind. The largest one is 339 (Pl. 20) which has a vignette of a herd of long-horned bulls on the back, a display of this form of wealth which had become unusual since the Mycenaean period. The horns, unlike the crescent-shaped frontal views of the few other Late Geometric representations, are shown in true side view.⁶⁸ The horses and the coursing hound under the spout are close to those of the Workshop of Athens 897. 370 is a fragment from a bowl of similar style. The ship kraters (Pl. 22) are all Early Protoattic. One shows an empty ship with its oarlocks; the other ships have marines on board who sit sheltered behind their shields leaving the oars unmanned (383), or double as rowers (382); these latter figures are shown in awkward but obvious three-quarter

⁶⁴ Boots: *Hesperia*, XVIII, 1949, p. 287, pl. 70, 22–23; legs: Burr 6.

⁶⁵ See Hampe, *Grabfund*, pp. 45 ff. for the Workshops of Athens 894 and the Analatos Painter; for the 7th century see the Kerameikos polychrome group, *Arch. Anz.*, XLVIII, 1933, col. 271, figs. 6 ff.; the impression made on the Polyphemos Painter by bronze work is obvious in his cauldron-like gorgons; for the Ram Jug Painter's metal models see under 541.

⁶⁶ See Davison, "Geometric Workshops," pp. 79–82.

⁶⁷ Å. Åkerström, *Der geometrische Stil in Italien*, Upsala, 1943, p. 41, fig. 12, 2.

⁶⁸ See Kunze, *Bronzereiefs*, pp. 161–162 for early Greek bulls.

view with their shields at their backs (?). In the 7th century ships disappear almost entirely from Attic pottery.⁶⁹ Early Protoattic too is the warrior-and-chariot bowl 301 (Pls. 17, 43); it belongs to the slapdash school of reaction against Geometric sobriety.⁷⁰

EARLY PROTOATTIC PAINTING

The Workshop of Athens 894 is the main Late Geometric workshop; the Analatos Painter (Pl. 23) is the first and the main Early Protoattic painter, and he was trained in the workshop of Athens 894.⁷¹

This is perhaps the place to inquire how and in what form Attic painters came to take up the "orientalizing" style. Payne wrote: "The new style did not come to Greece as an idea: it was a lesson learnt from imported works."⁷² This is true in a special way for the Athenians, to whom the style came not indeed as an idea, but not quite as an object lesson either, since they probably received a very modest share of the imported treasures.⁷³ The new motifs must have come to them largely at second hand, through Corinth, for fairly accurate, that is direct, renditions of oriental prototypes in painting are rare.⁷⁴ All this makes it very unlikely that the Athenian painter could have had any clear intention of orientalizing, that is of conjuring up either oriental shapes or meanings. The Protoattic spirit probably owes very little to the Orient; one indication of this is the curious fact that in the 8th century, when Athens was more in touch with the East than any other mainland city,⁷⁵ her painters did their most consummate geometric work, while their breakaway to natural forms came at a time of incipient provincialism, late in that century. The imported oriental motifs did not so much shape as meet the new taste for patterned growth and stylized violence; there would have been some sort of Protoattic style even without them. In fact, even those few creatures which were not, like men, horses and birds, plainly indigenous both to Attic nature and to Attic art already appear in the Attic repertoire well within Geometric times, and they have but weak orientalizing antecedents at the very outset.⁷⁶ This is true, for instance, of lions; once they appear, they have a connected Attic history.

The Geometric lions (316, Pl. 18) are simply a number of lion-indices collected in a silhouette—teeth and tongue, claws, tail-curl. Later lions usually raise one front paw; this convention has its origin in early lion-and-prey groups (385, Pl. 23, perhaps 401, Pl. 43),⁷⁷ which show the lion swiping at his victim. In the course of Late Geometric the lions' contours fill out (374–375, Pl. 22), and in Early Protoattic they are recognizably feline (400–401, Pl. 23; 550, Pl. 34). In this period their heads are usually reserved, which allows the painter to add some stylized natural features such as dots for the roots of whiskers and feline ears, though every painter varies these a little for each pot.⁷⁸ What these lions looked like in the round is

⁶⁹ See Kirk, *B.S.A.*, XLIV, 1949, p. 120. The inference that the Attic navy had come to grief is not altogether far-fetched, for, unlike creatures, artifacts are painted only if they play a part in daily life.

⁷⁰ Cf. the Hymettos amphora, *CVA* Berlin 1, pls. 43–44, where even the shape is affected.

⁷¹ See Davison, "Geometric Workshops," p. 45.

⁷² English typescript of *PK Vasen*, in Frankfort, *Cylinder Seals*, p. 313.

⁷³ Nothing oriental of the late 8th or 7th centuries has been found at the Agora, and little anywhere else in Attica, though the Early Protoattic cauldrons in Mainz may have been partly copied from imports; see Hampe, *Grabfund*, p. 48. One quails at the thought of tombs full of metal imports like those in Etruria or Gordion to choke off the Attic development.

⁷⁴ For instance, trace the tendril ornament back through the Protocorinthian to the oriental original in Kunze *Bronzereliefs*, p. 136, figs. 17, a–c; cf. also the rosette-guilloche ornament on the Analatan Louvre amphora (Kübler, *Alt. Mal.*, p. 49, fig. 30) with its eastern prototype, Kunze, *op. cit.*, p. 96, fig. 5; furthermore an Analatan ornament with its oriental source, Jacobsthal, *Greek Pins*, p. 48, figs. 219–220.

⁷⁵ See Dunbabin, *Greeks and Eastern Neighbours*, p. 22.

⁷⁶ See Ohly, *Goldbleche*, p. 108ff.

⁷⁷ Earlier: *Kerameikos*, V, 1, pl. 77 and on gold bands, Ohly, *Goldbleche*, *passim*.

⁷⁸ See Kübler, *Alt. Mal.*, p. 38ff., figs. 8, 11 (Mesogean types); figs. 10, 12, 13 (Analatan types). Cf. live lions' features with their representations in *J.H.S.*, LXXI, 1951, pls. XXXI–XXXII.

illustrated by a plastic head (402, Pl. 23) which may come from a pot painted by the Analatos Painter; they are, in fact, converted dogs. At the turn to Middle Protoattic, the so-called panther type, a frontal-faced lion, is taken over from Protocorinthian (461, Pl. 28). The Middle Protoattic lions (Pls. 33–34) are close to Cycladic types which are best suited to Attic outline painting; toward the end of the period Protocorinthian types come in (565, Pl. 35; 576, Pl. 37) together with the black-figure technique.

Mythical creatures are not so common nor so various on Attic as on Corinthian vases. Centaurs appear in Late Geometric and are in point of style indigenous (487–488, Pl. 29); the Agora may possess a fragment of an Early Protoattic battle of centaurs (433, Pl. 26). Early Protoattic painters otherwise confine themselves mainly to sphinxes (Pl. 26), presenting various and garbled versions of the oriental prototypes⁷⁹ which they use and abuse so as to merge them into the Attic background. Winged horses are more rarely seen; 489 (Pl. 29) is among the earliest.

The importance of Mycenaean revivals may, on the other hand, have to be re-emphasized.⁸⁰ The Athenians certainly often came across Mycenaean antiquities,⁸¹ so there would have been no lack of models. Certain common Late Geometric shapes like the spouted bowls and low cups (98 ff., Pl. 6; 186 ff., Pl. 10) are distinctly reminiscent of Mycenaean shapes; besides, Mycenaean motifs sometimes show themselves strikingly in details of vase painting,⁸² and even in the overall decoration as on 173 and 282 which have vertical as opposed to Geometric horizontal banding.

The Analatos Painter (Pl. 23) must then be thought of as a Geometric painter with advantages, namely, sufficient but not overwhelming outside stimulation and a tradition which had begun to move. He has adapted the two distinguishing features of Protoattic style, orientalizing plant ornament (396) and partial outline painting (390, 398–400), but he also retains the old filling ornament and full silhouette figures, often on the same pot. For his animals too he has both a Geometric and an advanced type, especially for his horses (Geometric: 387–389; advanced: 396–397). In spite of this bilingual vocabulary, his personal style is unmistakable. His figures are no longer the oddly powerful little puppets set in an atmosphere thick with fill ornament found on Athens 894, but trim, smoothly moving creatures from whose contours the fill ornament is carefully kept away. While he takes the first steps toward a more natural rendition of the bodies by glossing Geometric over-articulation,⁸³ he brings faces closer to nature by more differentiations; whereas the profiles on amphora 336 (Pl. 19) consist of a bulbous forehead and a lantern-jaw, the charioteer on his 390 has a little nose and a mouth in addition, and each horse opens its mouth just to show that it has one. At the same time he has something fine-drawn and spidery, especially in his horses (396), which marks him as a Geometric mannerist in part; furthermore he often still uses the firm and even Geometric paint rather than the weak but colorful Protoattic.⁸⁴

A late phase can be distinguished in the work of the Analatos Painter.⁸⁵ It is represented in the Agora by some near-miniature fragments (398–399), rather repetitive lions (400–401, 550,

⁷⁹ See Kunze, *Bronzereliefs*, pp. 248 ff. for Attic adaptations of oriental types.

⁸⁰ J. L. Benson is working on a study of the renaissance problem. For Rhodes Mycenaean connections have been proved by W. Schiering, *Werkstätten orientalisierender Keramik auf Rhodos*, Berlin, 1957, p. 90.

⁸¹ For instance Brann L 66, six Mycenaean goblet stems trimmed in the late 8th century to be used as bobbins.

⁸² Cf. the rendition of the fleece of the rams on the Ram Jug (*B.S.A.*, XXXV, 1934–1935, pl. 53) with Mycenaean hides, *A.J.A.*, LX, 1956, pl. 54; the panel frame of the Schliemann krater (*CVA Athens* 2, III H e, pl. 1) with a sherd, *Hesperia*, VIII, 1939, p. 358, fig. 34. Aside from details of execution there are, of course, subjects and techniques in common: birds, antithetical lions, hound chases, octopuses (392–393), the Light on Dark technique. T. B. L. Webster observed of two Geometric painters, one of them the Vulture Painter, that they may have seen Mycenaean ivories, *B.S.A.*, L, 1955, p. 49.

⁸³ See especially his hydria, *B.S.A.*, XXXV, 1934–1935, pl. 39.

⁸⁴ Nevertheless the difference in tone between his and true Geometric pots is striking; see the color illustrations in M. Robertson, *Greek Painting*, Geneva, 1959, pp. 38–39.

⁸⁵ See *A.J.A.*, LXIV, 1960, pp. 71–72.

Pl. 34) and some other fragments (403 ff.) showing signs of laxness. A sphinx fragment (535, Pl. 33) shows that he painted into the earliest phase of the Black and White style.

Some very delicate painting (hydria 384, Pl. 22; egg-shaped kraters 498–499, Pl. 31) must be the work of someone very close to the Analatos Painter; the hydria has a neck frieze close to that of the Analatos hydria and an Analatan horse in the panel beneath the vertical handle, though the human profiles and details of ornament differ. More will be said below of this delicate style. There are also crude followers (414–415, Pl. 24; 448, Pl. 27). Of these the charging rider type on the oinochoe goes back to the Analatos Painter's teacher;⁸⁶ the amphora simply abuses Analatan types while the sherd blows up its natural size.

Another contemporary work in contrast with the delicate hydria is a heavy, boldly colored hydria neck 416 (Pl. 25). It is one of those artless works in which it is hard to tell whether the effect is intended, but it looks as if the women were raising their faces in song. The neck is close to the Mesogeia Painter's work.

The Mesogeia Painter (Pl. 26, top) is a lesser contemporary of the Analatos Painter. They have some things in common; for instance both paint on an early form of bell-krater (391–393, Pl. 23; 420–421, Pl. 26), both use a fine brush, and both like knitted ornament, the Analatos Painter lattices (393–395) and the Mesogeia Painter netting. But the Mesogeia Painter is at once more wooden and more *outré* with his fool's cap helmets (418), round sphinxes' heads (422) and Pinocchio faces (321).

The transition from Early to Middle Protoattic is characterized by extremes; among these are extremes of size and what seem almost intentional disparities of style. Striking contrasts of contemporary delicate and crude works have been noted above for Early Protoattic but now there is actually a forking of the main styles in this sense. The painters of the delicate style study outline painting on a petite scale (Pl. 26, lower half), while the painters of the Wild Style (411–413, Pl. 24; 470, Pl. 28; 490, Pl. 29), show a slapdash exuberance and mobility that comes from being rid of Geometric discipline without having to wrestle with a delicate new technique; instead they splash on copious white and sometimes red paint (410).

The Black and White style expresses this same mood. It too appears already in Early Protoattic (416, 421) and it is used mostly to heighten the effect of outline painting. This reaction to the Geometric silhouette is peculiarly Attic, for in Corinth and Crete white is used for line drawing or for detail. It is perhaps not pure accident that the style is represented in the Agora only by small scraps (450, Pl. 27; 468, Pl. 28), for its products may have been made mostly in a branch workshop on Aegina.⁸⁷ The only larger piece found in the Agora must be one of the last of the plastic snake hydriai with choruses (417, Pl. 25). Its ornament is borrowed from Proto-corinthian;⁸⁸ the incision comes to a few misplaced scratches, and the figures are drawn bumpkin-faced, with an awkward attempt to render the bosoms in side view. And yet the clear composition of three women between two tendril bushes, uncluttered by fill ornament, and the bold countercoloring save the piece; it is young rather than crude.

On Plate 28 are fragments from very large pots representing the transition from Early to Middle Protoattic. Several of these sherds show the soft, chalky fabric and the light, almost pastel-colored paint which distinguishes Protoattic from Geometric finds. Most of them have parts of the weird apparitions which result when painters are no longer content with essentials and not yet adept at details; e. g. 456 has a fierce open-mouthed head with a helmet of which even the nose-guard is drawn; 458 shows great warriors with wispy beards and decorated shields, and 460 has the hairy leg of a huge beast. The Painter of the New York Nessos Amphora is typical of this weird phase and scraps in his style are easily recognizable (461, 463, 465–466).

⁸⁶ Cauldron, Athens 810, Hampe, *Grabfund*, p. 53, fig. 36, workshop of Athens 894.

⁸⁷ Kübler, *Alt. Mal.*, p. 12.

⁸⁸ E. g. *Kerameikos*, VI, 1, pp. 126 ff., pl. 57, dated ca. 700 B.C.

To return to small-scale works of the delicate style (Pl. 26), the Early Protoattic antecedents are works of the N Painter (427–428, 435–438) and his younger colleague the Passas Painter (432). Both are the heirs of the Late Geometric Vulture Painter⁸⁹ who is himself strongly under the influence of the Cycladic Linear Group. Their older colleague is the Analatos Painter, with whom they occasionally worked and who influenced their styles. The N Painter loves cocks. His appear to be the earliest in Athens and though he may have got the idea of using them from Early Protocorinthian, the type is his own. Both the cocks and his little ibexes are delicately drawn in partial outline. He, like the other Early Protoattic painters, uses in his later work the color alternations which develop into the Black and White style (437). The Passas Painter's work is close to his, but more scraggly.

For the Painter of the Kerameikos Mug Group (439–440, Pl. 26; 537, Pl. 33) the delicate style has become a near-miniature style. Both his ornament and his figures have clearly Analatan antecedents; he even paints an Analatan mourning woman on the ceremonial gown of one of his own mourners.⁹⁰ Since he links the Analatos to the Ram Jug Painter, he will be mentioned again with the latter.

MIDDLE AND LATE PROTOATTIC PAINTING

Plates 29–32 illustrate Protoattic *varia*, mostly of the middle period. There are Protoattic birds (Pl. 29): swans (478, 480), a pelican (479), ducks (549, Pl. 34), and various others, long-necked and crested, of huge and tiny size. Nothing brings home better the painters' new eye for nature than a comparison of this aviary with the dreary, schematic birds of Late Geometric (Pl. 21). The swan fragment 478 comes from the cylindrical stand of a large lustral basin which was perhaps supported by plastic women of whom only one pair of feet remains. A splendid marble basin of this date found at Isthmia has such an arrangement.⁹¹

The olpe 492 (Pl. 30) is a delightful oddity of the beginning Middle Protoattic style. The band on the body is a very primer of Protoattic improvisation, for it contains not one composition, but a collection of ornaments capriciously conceived but lovingly drawn: two labyrinthine maeanders, one with an entrance and the other closed off, a bush of drooping rosette flowers, a "tree of life" composed of tiers of lotus buds with a finial, and a pair of prancing, neighing horses. The whole is an Attic improvisation on Island style, particularly Cretan, but the eminently Protoattic shape of the olpe (which was in fact used as a well-dipper) shows that it is not an import; it merely reiterates the close connection of the delicate style with the Islands.

"Island influence" will be alluded to here and there and needs to be explained. The classification and dating of Island wares has not been completed;⁹² as a result noticeable similarities with Attic products might indicate influence in either direction. At two junctures, however, there is in Protoattic something which looks new and of which the Islands have more; in those cases one must be permitted to speak of Island influence. The first such period occurs in Early Protoattic in its "delicate" aspect with its small-scale outline technique and high-rumped horses with twisted outline manes; these features recall the Linear Island group. The priority for a very distinctive way of rendering horses' heads spread out like a hand of cards as on 492, which is found both in Athens and on the Islands (Pl. 30), is unclear.⁹³

The other impetus comes into evidence in high and late Middle Protoattic. The most obvious borrowings at that time are the outline protomes, and it is natural to connect these with the

⁸⁹ See Davison, "Geometric Workshops," p. 53, figs. 65–68. Hampe, *Grabfund*, p. 46.

⁹⁰ Kübler, *Alt. Mal.*, p. 51, fig. 35, second woman from left.

⁹¹ See *Hesperia*, XXVII, 1958, p. 26, pls. 10–11.

⁹² See Cook, *Greek Painted Pottery*, pp. 104ff., 344–345 for a conspectus of stylistic groups and opinions.

⁹³ See Matz, *Gesch. Gr. Kunst.*, pls. 171ff. (Islands), pl. 212 (Athens); *A.J.A.*, LIX, 1955, pl. 32.

Cycladic Protome group. The Ram Jug Painter, for instance, paints such outline protomes (544, Pl. 33); his floral units too (543) have a Cycladic flavor. The Polyphemos Painter likes Cycladic ornaments such as tongues (Pl. 35). The Kynosarges Painter affects a high-legged winged horse of Cycladic breed⁹⁴ on his name-amphora and “stuffs” the petals of his floral ornament in Cycladic fashion. An analogous Cycladic feature is the outlining of silhouettes to achieve an illusion of depth, as on the Analatan lion 400 (Pl. 23) and the dog 563 (Pl. 35). The Pair Painter, finally, copies his spirals (Pl. 36) from that very “Melian” school which is held in such low esteem by archaeologists.⁹⁵ After him, Corinth prevails.

Plate 30, bottom, illustrates a selection from a votive deposit discarded from some shrine on the north slope of the Areopagus. Besides the goddess plaque (493) there are three main kinds of objects: emblazoned hoplite shields complete on the inside with a central hand-grip for the arm and another at the edge for the fingers,⁹⁶ terracottas, mostly of horses and groups of horses with white piping and colored paint, and kantharoi (494–497). These last have crude standard Middle Protoattic ornament, though the shape seems to have been devoted to ceremonial use, for the large volume of drinking vessels from wells includes few kantharoi.⁹⁷ The terracottas are mentioned here only to point out that their white piping and polychrome technique is used on a special kind of contemporary grave pottery found in the Kerameikos⁹⁸ but hardly at all at the Agora where there were no grand burials at this time; the griffin-head comes from such a pot. The plaque (493) is a very conspectus of newly learned features—applied plastic work, fine figure painting on white ground and three-color polychromy. The reason for the mixture of painting and plastic technique must lie in the nature of the icon. A goddess, especially one flanked by beasts, must make her epiphany⁹⁹ frontally, but a frontal view is natural only to the coroplast; the painter prefers profiles.¹⁰⁰ The combination of techniques solves the problem of painting such a goddess.

Plates 31 and 32 show a variety of little bowls, stands and panels, typical Protoattic small works. From these a group done in a distinct small-work manner can be picked out (510, 512, 529); other examples of the style are known. The pots have many red bands painted directly on the clay ground, zones of scribbled ornament, and occasionally little animals. Of these the kotyle 512, a little comedy of errors, illustrates the prankish, lesser Protoattic mood with an improvised floral ornament, some dogs doing leapfrog and a hare with ears like a panache jumping the hindmost hound. This gay pottery covered with paint of polychrome tones probably sold well and at popular prices; the workshop may have been in the Agora.¹⁰¹ The skyphos (511) which announces that it belongs to . . . ylos and which must have been commissioned by him shows similar spirit; the customary rays at the bottom have been turned into frothing waves through which some fish swim. Later, when open cups are used for drinking, the fish are painted inside, into the wine-dark sea. In the same spirit, only so much the more droll for being so big, are the round-eyed ducks with their spiral *doppel-gaengers* on the krater 549 (Pl. 34).

⁹⁴ Matz, *Gesch. Gr. Kunst.*, pls. 171, 174.

⁹⁵ So Cook, *op. cit.*, pp. 113–114, but see now the fine Bellerophon plate from Thasos, *B.C.H.*, LXXXIV, 1960–1961, pp. 347–386. This “Melian” influence seems to have been the last to reach Athens. Kardara, *A.J.A.*, LIX, 1955, p. 53, supposes the influence to have gone from rather than to Athens, and that both schools together influenced later Rhodian pottery.

⁹⁶ See Lorimer in *B.S.A.*, XLII, 1947, pp. 91–92 on the evidence these Agora shields provide on the newly introduced hoplite organization.

⁹⁷ The number, variety and size of drinking cups in Greek well deposits make one wonder.

⁹⁸ See Hampe, *Grabfund*, pp. 49–50, figs. 30, 31.

⁹⁹ See in the Catalogue, under 493.

¹⁰⁰ A Cretan Goddess of Birds on an urn is done in the same composite technique, *Hesperia*, XIV, 1945, pl. XII. See the Catalogue for Attic profiles and plastic heads contemporary with 493.

¹⁰¹ See below, p. 27.

513, with a tripod on the shoulder, may be from a prize jug like **85** (Pl. 5) which has a proto-Panathenaic amphora on its body to show whence it was filled. **522** is the decorated counterpart of the spouted bowl **100** (Pl. 6). **524–527** are panels from large stands, little samplers of Protoattic ornament probably belonging to egg-shaped kraters; the arc-and-dot decoration of **527** is adapted from a standard Cycladic panel motif.¹⁰² **528–529** are small censers; **531** and **532** from a very large bowl with elegantly flaring foot. **498–499**, **501** are petite egg-shaped kraters, the first two Early and the last Middle Protoattic. **500** is a miniature wash bowl like **124** (Pl. 7), and **504**, **510**, **519** are Attic pyxides and covered bowls; the polychrome bowl **521** has the finely tooled profile (Pl. 42) typical of incipient black ware. The bold, clean ornament of bowl **506** stands out as Ram Jug work.

The acme of Protoattic style falls in the middle of the 7th century. Attic outline painting, which is then at its height, is more than an interlude between the two silhouette techniques of the 8th and 6th century style; it might rather be said that outline painting is to Geometric what red-figure is to black-figure, a change of lighting from behind to full front which puts the figures in the spotlight and gives them body. Consequently Middle Protoattic sometimes comes closer to flesh and blood than the more sophisticated black-figure.

The Painter of the Kerameikos Mug Group (**439–440**, Pl. 26; **537**, Pl. 33) is among the earliest painters in this style. His work has been taken for that of the Ram Jug Painter,¹⁰³ and he may be that man in his youth. He works in miniature (**439**, Pl. 26) and in detail; his faces are fussy and complicated because he is struggling with true renditions (**537**, Pl. 33); his ornament is inherited from Early Protoattic, but with the tendency toward budding and proliferating which comes to a head with the Kynosarges Painter (**567**, Pl. 35). It is not unthinkable that this finicky worker who devotedly draws little things while his contemporaries are spreading themselves later becomes the surest of them.

Two leading Middle Protoattic Painters are known to us, the Ram Jug Painter and the Polyphemos Painter. Fragments by both (Pls. 33 and 35) and nearly complete works by the former (**543–544**) have been found at the Agora. To choose between them is a matter of merest preference. The Polyphemos Painter has an easy familiarity with the awesome abetted by a very graphic imagination, but the more sedate Ram Jug Painter acquires in his later years the ability to paint faces such as one might not mind seeing in life. They have, in fact, the beginnings of loveliness (**543**); the painter knows it and sometimes puts a flower fillet on the forehead as a sign. Neither painter has ever heard that pot-painting is a minor art. Especially the Polyphemos Painter, who uses the whole pot as a picture area and paints with much white color, would have come into his own in wall-painting;¹⁰⁴ his pot-painting is sometimes more amazing than appropriate.

The Ram Jug Painter is very restrained in his use of white, preferring the natural clay ground to appear in his outline designs. By way of contrast he matches outline designs with correspondingly incised silhouettes, as in the case of the sphinxes' wings of the oinochoe **543**, thus showing himself master of both techniques. These standing, lean creatures with their long, thoroughbred faces, light shirt fronts and stiff, pointed wings belong as much to Athens as to the Ram Jug Painter; their Corinthianizing counterpart is a sitting silhouette with sicklewing (**557**, Pl. 34). (He himself has done a more old-fashioned sphinx on the fragment **539**, Pl. 33.) Self-contained florals are rarely painted in Protoattic, and so the unit between the sphinxes of **543** is freshly composed from the painter's most tried and true ornaments. The oinochoe is in all respects among his most distinguished works. On a smaller scale he does perfect silhouettes (**541**); the big sturdy lotus flower appears also with variations on his Chiron Amphora; it is

¹⁰² E. g. *Délos*, XVII, pl. 25.

¹⁰³ By Cook, *B.S.A.*, XXXV, 1934–1935, p. 189.

¹⁰⁴ In fact, however, he was probably unaffected by murals, see M. Robertson, *Greek Painting*, Geneva, 1959, pp. 44ff.

taken from the Analatos Painter, who first copies it from the attachments of metal bowls.¹⁰⁵ The Ram Jug Painter shows whose heir he is with several other Analatan motifs and usages, such as dotting, "stuffed" rosettes and the guilloche-and-rosette motif.¹⁰⁶

Like all Protoattic painters the Ram Jug Painter likes confrontations, but he also paints single figures, one figure, or, better yet, one half-figure to a pot; here is the final defeat of the Geometric frieze. In line with this he perfects the picture panel with the lion protome (544) and incidentally creates a long-lived black-figure type,¹⁰⁷ the panel olpe with a great apotropaic eye in the back, of which 544 is the earliest. The protome within the panel is perhaps too little lion and too much line scheme, and it must be a late work; the tiny lions 542 are earlier and livelier. The Analatos Painter shows a similar decline in his old age (e. g. 550, Pl. 34); perhaps it takes youth to paint Protoattic.

The Ram Jug Painter shows some signs of having learned abroad about such things as Cycladic outline protomes and the use of brown paint,¹⁰⁸ but one likes to think of him as an Athenian, albeit a traveler. The Polyphemos Painter (Pl. 35, top), on the other hand, was an Aeginetan, or at least he worked in Aegina.¹⁰⁹ There is a suspicion that his antecedents are not to be sought among the finer exponents of Attic painting but rather in the neighborhood of the Mesogeia Painter (a very striking example of borrowing is the pomegranate ornament on the neck of the Eleusis Amphora¹¹⁰ which has its model in 422, a, Pl. 26) by way of the Aeginetan Black and White school.¹¹¹ The Polyphemos Painter's people have the sloping foreheads, long noses and receding chins of Islanders,¹¹² and from the Islands he seems to have borrowed his hanging tongue ornament (558, 561) and perhaps others of the wealth of little ornaments with which he embroiders the field. Like his rival, he can work in both the outline and the incision technique (e. g. 560 and 562). The Agora possesses only animals by him. They are large and aggressive; the mule (562) and the horse (559) show their teeth, and the white cock (560) pecks away viciously; of all the Agora fragments this last is closest to the Eleusis Amphora which seems to belong to a later and freer phase of his work. (Work of his earlier phase, to which the other Agora fragments belong, went under the name of "Horse Painter,"¹¹³ before the Eleusis Amphora was found.) Almost all his creatures open their mouths and show their teeth. It is the expression of his delight in the amazing and the fierce.

The Kynosarges Painter (Pl. 35 bottom) works just after the best period. He stretches and strains the Middle Protoattic tradition so that it is clear that not much of the same kind can come afterwards. This is most evident in his fill ornament, which is all elaboration and ex-crescence. Timid buds sometimes sprout from Ram Jug ornament (553), and there is something of a first spring about them, but the Kynosarges growths look merely over-stimulated. The shapes of the pottery made in his shop are similarly over-strained.¹¹⁴ In the same vein he insists on painting large pots with a tiny brush. 564 comes from the neck of such a pot; the white foot toeing the ground is so similar to that of the wrestlers on the Kynosarges amphora,¹¹⁵ that 564 may have been its double. In contrast, the earlier Protoargive wrestlers (649, Pl. 41) are,

¹⁰⁵ Jacobsthal, *Greek Pins*, illustr. 218ff. This motif is also favored by the Polyphemos Painter, but not as a large-scale panel picture.

¹⁰⁶ See for the Analatos painter's motifs, Kübler, *Alt. Mal.*, p. 49, fig. 30; for the Ram Jug Painter, *CVA Berlin 1*, pl. 5, 1952, pl. 9.

¹⁰⁷ See 'Αρχ. 'Εφ., 1952, pl. 8, 2. A history of the metope beginning with this painter is given in S. Karouzou, *The Amasis Painter*, Oxford, 1956, p. 42.

¹⁰⁸ For the Jug see *B.S.A.*, XXXV, 1935-1936, p. 189; for the brown paint see the Argive fragment 649.

¹⁰⁹ See *J.H.S.*, LXIX, 1949, p. 26, no. 3, fig. 3; the dipinto *Menelas* on his stand is Aeginetan.

¹¹⁰ See Mylonas, *Eleusis Amphora*, p. 35ff., figs. 17, 18, pl. 6.

¹¹¹ See *CVA Berlin 1*, p. 7, especially the Painter of the Floral Ornaments.

¹¹² Cf. generally, Matz, *Gesch. Gr. Kunst*, pls. 166ff.

¹¹³ *CVA Berlin 1*, p. 7.

¹¹⁴ See Kübler, *Alt. Mal.*, p. 21, fig. 13.

¹¹⁵ *CVA Athens 2*, III H e, p. 4, pl. 3.

as is more appropriate for athletes, painted brown. Argive painters are in other ways more adept at scenes of struggle since they know how to paint overlapping of limbs.¹¹⁶

The Kynosarges Painter prefers sharp faces (566) with high-bridged beaked noses, almost as if in reaction to the rounded profiles of his predecessors. (His younger contemporary, the Woman Painter, has a similar turn for the dour.) The miniature kantharos (567) has just the right format for the painter's finicky ornament with its little branching scrolls and tongues strung up in a row; the Black and White palmettes on 569 are the prototype on which these elaborate. A sketchy work from his shop (568) illustrates the incipient "stuffing" of all petals which puts an end to Black and White alternation.

The Pair Painter's work (Pl. 36) has been put together from Agora finds. His technique is on the brink of black-figure, his motifs Cycladic, the discipline of his composition almost Geometric, but his spirit is Protoattic; he might be called the last of the Middle Protoattic painters. He likes friendly pairs of protomes: horses crossing forelegs, facing men,¹¹⁷ or single foreparts; there are fourteen to be counted on his three amphorae. The pots cannot stand close inspection; the paint is blotchy on pale ground and the incised lines lack sureness, but his overall composition is a model of clarity. On amphorae of Geometric balance of shape he paints a collar of petals at the shoulder, a ray-calyx at the bottom and a strong spiral belt or protomes over the widest part; the neck has a panel window. Shape and painting are so similar in feeling that one can easily imagine that potter and painter were one. The fill ornament is discreet. The silhouette protomes have a wide-eyed and jolly look. For the men (574) the painter reverts to outline technique. His sense of order is a symptom that Protoattic is now ready to receive the impact of the precise Protocorinthian style.

Since "Protoattic" is the name of a style while "black-figure" describes a technique (though one characteristic of 6th century style), either name might be given to much of 7th century painting, literally speaking even from Early Protoattic on. Which term one prefers depends on what one is looking for, whether the end of orientalizing or the beginning of archaic vase painting. Here Late Protoattic is used of the "Earliest Black-figure" pottery which falls in style between the Kynosarges and the Nessos Painter (Pl. 37). The latter is excluded because he is "in possession of a settled technique and a settled style,"¹¹⁸ that is, he is past Protoattic.

The Woman Painter is the first of Beazley's black-figure painters.¹¹⁹ A fragment with a swan from the Agora (581) is by him; the rosette, the polychrome technique using both the ordinary purplish red and a second cherry red, and the neatly determined incision are taken from Late Protocorinthian pottery. He is among the first to Corinthianize carefully and consciously with that turn to the grand that marks earliest black-figure. The squarish jagged profile of the thallophoros (579) is close to those of his women.¹²⁰ Some polychrome lotus fragments (583) also show ornament of this period. One wonders whether the Attic painters would have accepted the return of the silhouette if it had not been for the gay new palette that came with it.

The Cycladic protomes in neck panels are received into Protoattic painting at the time of the Protome¹²¹ and the Pair Painter (Pl. 36). Two valued goods appear in the picture windows; horses and women. Whereas in Middle Protoattic outline and silhouette were mixed on the same pot and in the same figure, their use is now specialized—the horses are black-figured, the women in outline technique; in this way the beast's hide is distinguished from the lady's white skin. The facing protomes of 588 show how much more boldly painters have learned to use

¹¹⁶ See Robertson, *Greek Painting*, pp. 43 ff.

¹¹⁷ They are rubbing noses or kissing. This may be the earliest erotic scene in Attic painting.

¹¹⁸ Beazley, *Dev.*, p. 12.

¹¹⁹ J. D. Beazley, *Attic Black-Figure Vase-Painters*, p. 1.

¹²⁰ These faces have in their harsh way a more canonical look than the idiosyncratic faces of other potters. A doodler of the 3rd century after Christ (*Hesperia*, XIX, 1950, p. 313, pl. 100, b) found just the same profile.

¹²¹ CVA Berlin 1, p. 7.

incision in the decades after the Pair Painter. One characteristic of early incision (554, 557, Pl. 34) remains, namely the redundant outlining of the silhouettes which is the counterpart of brush outlining.¹²² The women (589) have the high busts and long bobs of their Cycladic prototypes.

The picture panel on the shoulder of an amphora comes into its own after the neck panel. Earlier Subgeometric belly amphorae had simple ornaments in their shoulder panels (21, Pl. 2; 514, Pl. 32), while large scale metope decoration goes back to Late Geometric oinochoai (340, Pl. 20); but the coalescence of these into one of the principal black-figure genres, viz. the picture window on the shoulder of a large black belly-amphora, begins with 578 (Pl. 37). As for the protomes, they come into Protoattic painting at first merely as little diversions,¹²³ but these new large women protomes carry an implication which arises from the protome form itself, i. e., the urbane notion that the head matters most. The face of 578 has been compared to early Attic marble sculpture; the painter indeed seems to refer to another, frontal view if the little line at the corner of the mouth may be taken as the crease of an archaic smile.¹²⁴ But the stronger connection is with the best time of Middle Protoattic outline painting; the broad sure brush and the florid profile with its fleshy nose and almond eye recall the Ram Jug Painter, who might have been this man's master. The facial lines of the woman amphora next in time are peaked in comparison.

The last figured piece in this volume is the ugly but complete siren neck (590, Pl. 38). Its actual date is probably not much earlier than Early Black-figure, but its animal types and its technique are so uncertain that it may be safely called Late Protoattic. The rim moulding (Pl. 42) is undeveloped, the paint blotchy and weak, and the incision unpractised. The way the sphinx's wings are buckled on is paralleled on Middle Protoattic birds; the inner markings of the horse, which is rammed squarely into its panel prison, are imperfectly learned from Protocorinthian; the ornament is Late Protoattic, that is, a mixture of new Protocorinthian motifs such as bud rosettes with familiar Protoattic fillers like spiral hooks and swastikas. Compared with a product of the perfected outline style (578) the work seems gauche; but in other hands this is the style of the future.

SPECIAL TECHNIQUES, INNOVATIONS AND IMPORTS

Several minor decorative techniques, all very old, are represented among the Agora finds.

There is a Light on Dark technique (Pl. 39) which is used as an alternate to the dreary Subgeometric scheme of reserved bands (591). Anything more ambitious than yellowish white linear decoration is rare, though squirming octopuses occur on the neck of early one-piece amphorae (592–593). Two large all-glazed pots (95, Pl. 5; 100, Pl. 6) of the third quarter of the 7th century, decorated with white linear patterns and of distinctively Protoattic shape, were clearly made by the same potter; these might be thought of as semi-black ware, i. e., the first beginnings of classical black ware. The Light on Dark technique is commonly thought of as Cretan,¹²⁵ but if it was not a revival from the Mycenaean, it came to Athens through Corinth, for the earliest signs of it appear on oinochoai made in imitation of Corinthian Light on Dark oinochoai.¹²⁷

¹²² It is normal in Protocorinthian black-figure.

¹²³ See *Jahrb.*, II, 1887, p. 46, fig. 7. Cauldron attachments must have suggested half-figures to the painters in the first place.

¹²⁴ This line is however a convention on Cycladic protomes. A more precise comparison with the early kouroi seems futile, if only because they are themselves not easily serialized; see E. B. Harrison, *Hesperia*, XXIV, 1955, pp. 302–304.

¹²⁵ See Diepolder in *Festschrift für Carl Weickert*, Berlin, 1955, p. 119, figs. 5–8.

¹²⁶ See *Hesperia*, XIV, 1945, p. 6.

¹²⁷ Brann N 8, N 9. Light on Dark technique is plentiful on Attic Mycenaean.

Incision is the most primitive sort of decoration;¹²⁸ in fact, when used on unpainted clay ground, it must be very easy to do. It is used in Athens on the coarse household ware (198–199, Pl. 11; Pl. 40). The simple patterns are always the same, wavy zigzag and dash lines which are usually made with a forked straw so as to give the breadth of a painted line. These patterns are always put on the same parts of the pot, namely on rim, shoulder and handle. If there is a nipple, a swastika is sometimes centered on it. As the cooking ware shapes grow more refined this decoration is omitted; this happens in the 7th century, and marks the civilizing of “Bauernkeramik” in Greek times. It is perhaps not mere coincidence that black-figure incision technique begins when coarse ware incision ceases, though one would hardly claim that putting zigzags on cooking pots is training for engraving sphinxes’ wings.

Finally, there are the various stamped and impressed techniques used to decorate pithoi (Pl. 40). Fine, full-scale, decorated pithoi were probably not made in Athens much before the 6th century B.C. The two scraps 605–606 must be imports. The Attic pithos decoration is rather simple-minded; it is often no more than an imitation of the ropes which were and still are often tied around the neck of pithoi to help in handling them. It is sometimes made by pressing a real rope into the clay (608) but more often by applying rolls of clay. In addition circular punches and incision are used.

There is evidence that in the Protoattic period, as in the Protogeometric period, there was a special interest in improving paints. The evidence for both periods is alike, namely trial pieces (633–635, Pl. 40).¹²⁹ Such trial pieces were, of course, used at every firing in any period, but it is perhaps not wholly accidental that the large lots from the Agora are of these key periods; a certain standard was evidently desired—we know the results in the firm black or brown paints of later Protogeometric and earlier Geometric pottery and in the sheen of Classical black ware. The trial pieces themselves are scraps of pottery, usually bottoms of cups, with holes cut into them before firing and covered with splashes of paint. They were put into the kiln and withdrawn with hooks at intervals to test the progress of firing.¹³⁰ These trial pieces must come from the dump of a potter’s workshop; some unfinished rejects (628–632, Pl. 40) come from the same deposit. There is a suspicion that this very shop was the first to indulge in the use of applied red paint, which is the main survival of Protoattic polychromy into black-figure; a number of small works with a lavish application of red (510, 512, 529, Pls. 31–32) and a lump of yellow ochre (MC 1056, Well R 17:5) of the sort used in making colored paints were found in deposits associated with the shop. The date of the establishment is the second quarter of the 7th century, just the time when red paint begins to be used regularly.

There are traces of a renewed interest in the amenities of ordinary life in the 7th century (Pls. 39–40). Among the new conveniences are babies’ commodes (600–603), well heads (604), cooking stands, cooking plates, braziers (623–627) and lamps.¹³¹ Even if these seem mean tokens by which to gauge a renaissance, it is at least a fact that no one seems to have thought of them in the Dark Ages.

The pottery imports too bear witness to a more diverse new life. Roughly speaking, in the 8th century the Athenians exported pottery,¹³² in the 7th they imported it. Consequently they were conservative teachers in the former, innovating learners in the latter period. Pottery of the following fabrics has been found in Agora deposits beginning in the last quarter of the 8th century (Pls. 13 and 41): Corinthian (155–158, Pl. 9; 238, 240–243, 636–648), Argive (231–235, 649–651), Chian (225–227, 230, 244, 653–656), Rhodian (657), East Greek (228–229),

¹²⁸ See *Kerameikos*, V, 1, p. 139.

¹²⁹ The Protogeometric trial pieces come from Well L 11:1. On trial pieces see A. Winter, “Die Technik des griechischen Töpfers in ihren Grundlagen,” *Technische Beiträge zur Archäologie*, Mainz, 1959, p. 33.

¹³⁰ For a short account of Greek pottery making, see Cook, *Greek Painted Pottery*, pp. 242–252.

¹³¹ Brann F 57–58.

¹³² See *Kerameikos*, V, 1, pp. 283 ff.

Etruscan (659), Egyptian (236–237, doubtful). There is more Corinthian pottery than all the other imported fabrics combined. A first herald of this flood of imports is the coarse ware storage jar (242, Pl. 13) of the second quarter of the 8th century; from the last quarter on almost every well group contains fairly large amounts of Protocorinthian and Early Corinthian pottery, usually about one-tenth of the whole lot. The proportion falls off sharply in the 6th century.¹³³ The imported pottery comes largely in open shapes such as kotylai (Pl. 9) which are unsuitable as containers and cannot have been bought for the sake of their contents; the heavy mortars and kraters (240, 243) must also have been brought in as pottery products. The aryballoi, both those of fine Corinthian ware (238) and those of so-called Argive monochrome fabric (231, 233), may have contained Corinthian unguents.

The rest of the imports—Chian chalices, Rhodian bird bowls, Etruscan kantharoi, Chian wine jars—are no more proof of direct trade with the places where they were made than the Attic Geometric exports prove organized Attic trade in the 8th century.¹³⁴ Probably Corinth, Athens' main source of imports, and Aegina, Athens' only major 7th century market,¹³⁵ served as convenient emporia for these Eastern rarities. If there had been, for instance, direct trade routes to the east, why was no Cycladic or Cretan pottery to speak of ever picked up on the way? The absence of this neighboring pottery (only 658 and perhaps the stamped pithos fragments 605, 606 from the Agora) is the more surprising in view of the strong Cycladic influence on Protoattic; the explanation must be that the potters and not the pottery traveled.¹³⁶ The evidence that Athens became temporarily parochial in the 7th century¹³⁷ also implies that she carried on no direct trade. Her oil, the only extensive export item of the period, which was sent abroad in jars which are the forerunners of the Panathenaic amphorae (Pl. 2),¹³⁸ must then have been carried by Corinthian merchantmen. A final argument against much commercial enterprise in 7th century Athens arises from the very nature of the Attic pottery. It was made by a few painters with very personal styles in fairly small amounts. Its development is comfortably capricious and shows no signs of the routine which follows commercial intentions¹³⁹—it is unjaded.

¹³³ See J. L. Benson, *Die Geschichte der korinthischen Vasen*, Basel, 1953, pp. 100ff. for the shift of the pottery export market from Corinth to Athens.

¹³⁴ Dunbabin, *Greeks and Eastern Neighbours*, pp. 21–22 observes that Geometric exports were probably not trade-ware but the personal belongings of private travellers. See also C. Roebuck, *Ionian Trade and Colonization*, New York, 1959, pp. 79–80.

¹³⁵ This leaves out of account the towns within the Attic synoecism such as Eleusis. For Attic and other imports in Aegina see Kraiker, *Aegina*, *passim*.

¹³⁶ Schweitzer, *Röm. Mitt.*, LXII, 1955, p. 105, has found evidence of a travelling Attic painter, the painter of the Aristonothos krater. He, however, went west.

¹³⁷ Dunbabin, *op. cit.*, p. 22, also in *B.S.A.*, XXXVII, 1936–1937, pp. 88ff.

¹³⁸ See E. Dohan, *Italic Tomb Groups in the University Museum*, Philadelphia, 1942, p. 101 and Brann F 40 for distribution lists.

¹³⁹ Contrast the standardized mass product of Corinth, *Hesperia*, XXV, 1956, pp. 350–374.

CATALOGUE

GLOSSARY AND ABBREVIATIONS OF DESCRIPTIVE TERMS

- band handle — made from a flat ribbon of clay.
collar rim — rim with a heavy squared-off band on outside.
complete — all there, though mended.
deep — body is long in proportion to the diameter.
diam. — diameter, generally taken where it is widest.
disk foot — an offset foot of which the whole underside is standing surface.
est. — estimated. Fragmentary diameters are measured on a chart of concentric circles.
flaring — spreading in diameter.
gadrooning — fluting on the body of the pot, i. e. vertical channels and ridges.
glaze — the slightly glossy paint of varying shades of red, brown and black with which Attic pottery is principally decorated. The term is technically incorrect since this clay paint is not vitreous.
H. — height.
intact — unbroken.
L. — length.
max. dim. — maximum dimension.
pared — scraped with a knife.
red, applied — red clay paint of ochre, put over the ordinary glaze to emphasize areas such as wings and manes; common from the second quarter of the 7th century on.
ring foot — having a circular, slightly moulded standing ring;
false ring foot — ring not really articulated on underside.
rolled — made of a roll of clay.
slip — a thin layer of fine clay on the surface of a rougher fabric.
St. Andrew's cross — design as on the Union Jack.
surfacing — a very thin finish on the clay surface made by wetting and smoothing.
Th. — thickness
trefoil mouth — rim pinched into spout in front, giving mouth the shape of a three-leaved clover.
W. — width.
wheelmade — pots show parallel grooves such as hands or tools leave when the pot is turned quickly on the wheel. All pottery published here is wheelmade unless described otherwise.

APPEARANCE OF FABRICS

ATTIC FINE WARE (wheelmade): Most of the pottery here published is made of Attic clay. This clay is conventionally described as pinkish buff in color; actually it varies from a pale whitish buff to a deep orange and red. It contains a few specks of silvery mica, but not much. The fabric of the Dipylon period is commonly firm and sturdy-walled. From Late Geometric through the mid 7th century there is a noticeable softening so that the pottery is often chalky with no firm surface. In the third quarter of the 7th century much thin-walled, hard pottery, which is noticeably deeper in color, is made, clearly with the intention of imitating the feel of metal. At the end of the century much of the pottery approximates the firm orange color seen on Attic black-figure vases.

ATTIC COOKING WARE (handmade): Another variety of Attic fabric is little levigated, highly micaceous and leather brown to red in color. It is used primarily for cooking ware and often shows signs of burning, but many other kitchen and courtyard shapes are also made of it, particularly water dippers. Its special qualities are its lightness, a much-reduced porosity and resistance to heat. It is not easily distinguishable from the cooking fabrics of other sites. This pottery is shaped by hand without the aid of the wheel.

ATTIC PITHOS FABRIC: Pithoi and very large basins are made of a fabric which is in the main like that of the cooking ware except that it is much thicker and heavier and has a gray core. Sometimes it originally contained a binder of straw; almost always there are very large impurities. It is often brick red to scarlet in color. This pottery also is built by hand.

CORINTHIAN FINE WARE: The Protocorinthian wheelmade pottery is made of very fine, firm, yellowish buff clay which is almost without mica. During the 7th century the fabric becomes softer and paler.

CORINTHIAN COARSE WARE: Corinthian coarse ware is distinguishable from Attic pithos fabric and is used for a much greater variety of shapes. It is pale buff to tan in color, with large, dark sometimes reddish grits. Often it has a gray core and a fine light slip. Some Attic tubs copy this fabric, but they contain the remains of a great deal of straw binder.

ARGIVE MONOCHROME: This fabric is extremely fine and well levigated, buff colored, and sometimes polished or pared. Some of it is more gritty and colorless; this was probably produced in Attica.

EAST GREEK, PARTICULARLY CHIAN: East Greek fabric is most easily recognizable from the decoration and the glaze which is often grayish blue and weak. Chian coarse ware, however, has a scarlet tinge with a gray core, and much golden mica; there is usually a surfacing of white clay.

POTTERY BY SHAPE

AMPHORAE: DECORATED (Pls. 1-2).

Though there are many amphorae of the later 8th and 7th centuries from the Agora, they do not fall into a consistent series. An inspection of the rim profiles (Pl. 42) shows that all the types of the 6th century are already incipient but that there is no uniformity of scale. The following facts, however, do emerge: The Late Geometric rim is usually merely thickened and rounded outside (Brann I 1, 289); a real torus is achieved only by the Dipylon amphorae (246); the later of these are weaker (289). In Latest Geometric and Early Protoattic some sort of profiling is the rule, though it consists of nothing more than putting a slant on the thickened rim (4, 344, 384) or of undercutting (454). In Middle Protoattic this same profiling is made crisper (19) and experimentally elaborated (557). In Late Protoattic this develops into a pseudo-collar (586) and finally into a real collar (578) of the kind standard in 6th century amphorae (P 23476). But the scheme is by no means set; some Late Protoattic rims have a simple flare with thickening (18).

As for the shape of the body, the general trend is as follows: the belly-handled amphorae end with the Dipylon series (1). The small neck amphorae of the second and third quarters of the 8th century are sometimes curiously slender and elongated (6, 7), but the large ones (2) have that perfect egg-shape with the well-proportioned cylindrical neck which defines Geometric balance. Late in the second quarter (8, 3) and in the last quarter of the century (9 ff.) all sorts of variations and proportions obtain, as is to be expected in a period of innovation. The hyper-slender amphora (12) survives since it is congenial to the tendency toward the finely drawn of the Early Protoattic painters, even where the painter himself works crudely (13). There are few amphorae of the first half of the 7th century in the Agora; the scraps (454, Pls. 28, 42) show a counter tendency to huge format which is also consonant with a counter school in

painting (e. g. *J.H.S.*, XXXII, 1912, pl. XI, the New York Nessos amphora). These amphorae preserve the Geometric egg-and-cylinder scheme, but have narrower bases and a higher center of gravity. In the middle quarters of the 7th century this shape has developed into the characteristic Protoattic form: a beet-like body and a neck with a corresponding concavity (20). At the same time the Geometric unbotanical shape survives (19).

The 7th century is the time of innovations, which are, however, not all immediately exploited, e. g. the all-glazed black ware amphora (16), and most important, the one-piece belly amphora, which is first made with Subgeometric decor (21, 22) but which later on becomes the chief black-figure amphora (e. g. *Hesperia*, VII, 1938, p. 367, figs. 1 ff., by the Nessos Painter).

1 (= 245) Amphora fragments, Dipylon. Pls. 1 (Restoration), 14.

P 10664. Well, B 14:5. The shape has been restored according to the sister vase Athens 804 (Matz, *Gesch. Gr. Kunst.*, pl. 1).

Belly-handled amphorae die out after the Dipylon period.

Mid 8th century B.C.

2 Amphora, Late Geometric. Pl. 1.

P 16990. Grave, B 20:5. *Hesperia*, XX, 1951, p. 83, A, pl. 35, e. H. 0.74 m.; diam. 0.475 m.

On neck at center, between panels, one side has solid center strip, the other stacked M-ornament. In panels as fill-ornament, concentric circles, dotted running diamond. Rim, shoulder, foot, and zone above it glazed; bands on body. Reserved band on foot.

From an amphora similar in shape must come a neck with three wheels in circles, *CVA* Musée Rodin, pl. 9, 3.

Sub-Dipylon, see 289.

Third quarter of the 8th century B.C.

3 Neck amphora, Late Geometric. Pl. 1.

P 13767. Well, V 24:2. P.H. 0.475 m.; diam. 0.35 m.

Top of neck and one band handle missing. Flaring ring foot. On handle, crisscrossing wavy lines. On neck vertical decoration, same on both sides; in center hatched diamond string; three straight and one wavy line at each side; framing line near handles. Body glazed black, much pitted.

Similar, from Kynosarges, *B.S.A.*, XII, 1905–1906, p. 87, fig. 8; *ibid.*, fig. 7 with a similar central vertical diamond row. For the vertical wavy lines cf. Young VI, 1.

Ca. 725 B.C.

4 Neck-fragment of amphora, Late Geometric. Pl. 42.

P 8216. Well, D 12:3. Brann I 3. Diam. 0.232 m.

For such amphorae with reserved neck and single ornament see *Jahrb.*, XIV, 1899, p. 86, figs. 46–47; Young VIII, 1.

5 Neck fragment of amphora, Late Geometric. Pl. 42.

P 21707. Well, P 7:3. Brann K 1. Est. diam. 0.23 m. See 4.

6 Amphora, Geometric. Pl. 1.

P 7492. Well, D 11:5. Young C 139. Rest. H. 0.44 m.

Similar complete amphora from Vari: *B.C.H.*, LXXXII, 1958, p. 673, fig. 7, right; also Young C 138; H. Schaal, *Griechische Vasen und figürliche Tonplastik in Bremen*, Bremen, 1933, pl. 2.

On a level with the elongated amphorae of *Kerameikos*, V, 1, pls. 33, 34; earlier, also with leaves: *CVA* Leipzig I, pl. 13. Cf. also a similarly elongated oinochoe from a Middle Geometric well, P 6401.

Early third quarter of the 8th century B.C.

7 Amphora, Late Geometric. Pls. 1, 42.

P 25630 and P 25644. Well, J 14:5. P. H. of body 0.26 m.; est. diam. of rim 0.18 m.

Shoulder and handles restored. Remains of rolled rim, painted outside; a little below, two bands. Vertical wavy lines on both sides of band handle attachment. Neck and shoulder joint preserved (P 25644). On neck, hatched triangle standing on two lines; base of neck and shoulder glazed. On body, above widest part, zone with hourglass ornaments and vertical lines; reserved bands with two lines in each spaced evenly over lower body. Glazed down onto disk foot. Brown glaze.

Belongs to the series of elongated amphorae like 6, with an interesting late neck ornament. The handle ornament is just like that of 6. For the hourglass ornament on an amphora which is a little earlier see *CVA* Musée Rodin, pl. 9, 6. Concentric triangles at the base of the neck are a standard Late Geometric

ornament (see Brann L 2) but the concave sides and hatching is unusual.

Third quarter of the 8th century B.C.

8 Amphora, Late Geometric. Pl. 1.

P 5423. Grave, F 12:2. Young XI 1. *I.L.N.*, Oct. 13, 1939, p. 648, fig. 5. H. 0.373 m.; diam. 0.222 m.

Similar decoration on the pitcher, *Kerameikos*, V, 1, pl. 116, inv. 821. Cf. *CVA* Mannheim 1, pl. 2, 4 for a Sub-Dipylon amphora of same shape and date, also *CVA* Musée Scheurleer 1, III H b, pl. 1, 1.

Third quarter of the 8th century B.C.

9 Neck amphora, Late Geometric. Pl. 1.

P 12105. Well, S 18:1. Brann L 1. H. 0.335 m.; diam. 0.23 m.

On either side of neck, three short horizontal zigzag lines, vertical wavy lines on the sides. On handles, wavy lines forming loops.

Cf. *Kerameikos*, V, 1, pl. 38, inv. 337.

Last quarter of the 8th century B.C.

10 Amphora, Late Geometric. Pl. 1.

P. 23888. Well, N 11:6. Brann R 1. P.H. 0.32 m.; diam. 0.24 m.

The freehand concentric triangles are a late version of the neat little triangles on the neck of storage-type amphorae such as *Hesperia*, XX, 1951, pl. 35, b.

11 Amphora and lid, Late Geometric. Pl. 1.

P 5422. Grave, G 12:24. Young XI 2. H. 0.33 m.

Cf. *CVA* Mannheim 1, pl. 3, 2, of the same date and probably also of the same workshop, i. e. that of amphora Athens 897, see *B.S.A.*, XLII, 1947, p. 144, pl. 20.

Ca. 725 B.C.

12 (= 336) Amphora with snakes, Late Geometric. Pls. 1, 19.

P 4990. Grave, G 12:19. Young XII, 1. Cf. 336 for decoration. H. 0.327 m.; diam. 0.151 m.

Cf. *Kerameikos*, V, 1, pls. 39, 40, from a similar amphora. This is a late form of the elongated amphorae (6) in which neck and body are almost of the same height.

Similar proportions obtain in Early Protoattic, see the amphorae in Oxford, *B.S.A.*, XXXV, 1934–1935, pl. 38, a and in the Louvre, *Mon. Piot*, XXXVI, 1938, pl. 2, the one an early and the other a later work of the Analatos Painter, who learned in the workshop of Athens 894, where 12 was also made.

Ca. 725 B.C.

13 (= 415) Amphora, Early Protoattic. Pls. 1, 24.

P 24032. Well, J 15:1. Brann E 1. H. 0.32 m.; diam. 0.165 m.

In the absence of a complete Early Protoattic amphora from the Agora this one best represents the slender profiles of the period.

Ca. 700 B.C.

14 Neck of Amphora, Late Geometric. Pl. 2.

P 26461. Well, R 17:5. P.H. 0.274 m.; diam. at base of neck 0.105 m.

Slender neck, flaring at rim, which is thickened and rounded outside. Groups of verticals on outer rim; triple wavy line on handle with bars at top and bottom. In neck-panel one turn of a hatched maeander, vertical squiggle zone above and below. On shoulder, leaf zone. Wide and narrow banding below. Brownish black glaze.

Cf. Young C 140, *Kerameikos*, V, 1, pl. 34. inv. 346. Must have come from an amphora like 6.

15 Neck of amphora, banded. Pl. 2.

P 12434. Well, L 18:2. P.H. 0.18 m.; diam. 0.155 m.

Two bands at base of neck. On handle, two bands crossing at top, wavy line between. Cross in center of one side. Black glaze.

From a banded amphora like the Middle Geometric P 6423 which also has a cross on the neck. The handle scheme with the wavy line occurs also on painted amphorae (see *Kerameikos*, V, 1, pls. 153, 38, inv. 816) and appears to be late. Presumably then this is among the last of the fine, large, banded amphorae to which it belongs by reason of its size and marking.

Third quarter of the 8th century B.C.

16 Neck amphora. Pl. 2.

P 26463. Well, R 17:5. Brann S 10. P.H. 0.12 m. diam. at rim 0.12 m.

Thin flaring rim glazed part way down inside. Rolled handle.

This seems to be the earliest all-glazed amphora known. It prefigures the black ware type II (Richter and Milne, *Shapes and Names*, p. 4, figs. 12ff.) of the 6th century. The thin, un moulded rim is characteristic of the 7th century.

Second quarter of the 7th century B.C.

17 Neck fragment of amphora, Middle Protoattic. Pl. 2.

P 10620. Well, T 19:3. P.H. 0.13 m.; bottom diam. 0.15 m.

Nothing of rim or handles. Bit of shoulder, glazed. On neck, hanging and standing rays, three lines above and below. Empty panels under handles framed by three lines at sides. Rusty black glaze, worn.

From an amphora like 20.

Third quarter of the 7th century B.C.

18 (= 590) Neck of amphora, Late Protoattic. Pls. 2, 38, 42.

P 25392. Well, O 12:2. H. 0.235 m.; diam. at rim 0.26 m.

The neck has been included to show that even with a semi black-figure technique the usual Protoattic un moulded rim is still used. This profile as also the still uncanonical forms of the figures of this

amphora tend to date the neck rather earlier than the black-figure technique alone would allow.

Ca. 625 B.C.

19 (= 572) Amphora, Middle to Late Protoattic. Pls. 2, 36, 42.

P 22299. Well, O 12:1. Brann F 4. H. 0.50 m.

The shape illustrates a conservative element in Protoattic pot-throwing; in its balanced combination of cylindrical neck and ovoid body it recalls Geometric amphorae (e. g. *Kerameikos*, V, 1, pl. 36) more than contemporary shapes like 20.

20 Amphora, Middle Protoattic. Pl. 2.

P 22687. Well, O 12:1. Brann F 5. H. 0.54 m.; diam. 0.34 m.

One of the first occurrences of the collar rim which becomes standard for the black-figure belly amphora. The bulbous shape contrasts with the egg-shape of the contemporary 19.

Third quarter of the 7th century B.C.

21 Belly amphora fragment. Pl. 2.

P 6463. F-G 12:1. Young B 70. P.H. 0.31 m.

This amphora is among the earliest belly amphorae and in addition exhibits one of the first genuine picture panels, i. e. a large-scale window reserved out of a glazed background and filled with ornament. On the development of such panels see E. Homann-Wedeking, "Die Entstehung der abendländischen Bildform," *Studies Presented to David M. Robinson*, Vol. II, pp. 33-34.

First half of the 7th century B.C.

22 Belly amphora, Subgeometric. Pl. 2.

P 22714. Well, O 12:1. Brann F 6. P.H. 0.32 m.; diam. 0.155 m.

Among the earliest.

Third quarter of the 7th century B.C.

STORAGE JARS (Pls. 2, 42).

This amphora type with a glazed body, an ΣΟΣ marking on the neck, and an echinus-shaped rim has been found throughout the Mediterranean, but is shown to be Attic by the frequency with which it appears in groups found in Attica, by the occurrence of Attic miniatures and by the representation of such an amphora on the Attic François Vase. In it Attic oil, and probably wine as well, was stored and also exported. The series begins in the later 8th century B.C. (23, 25), when the body is long, the foot and the neck are cylindrical, and the rim is set off by a well-marked ridge. After that the trend is toward a more bulb-shaped body (24) with a high shoulder, a more flaring foot, and a thinner and more flaring rim with a less clearly marked ridge (28). Except for a few later stragglers (P 14691) this series ceases at the end

of the 7th century, after which there appears an amphora type without neck markings and with a torus rim (Young II 1).

Main references: Young C 127, Brann F 40–41, Brann R 3. For the graffiti often found on these jars see Brann F 41. The following unpublished ΣΟΣ jars, all but the last of the 7th century, have graffiti which are illustrated in Figure 1:

25 Neck of storage jar. Pls. 2, 42.

P 21430. Well, R 9:2. Brann P 3. P.H. 0.137 m.; diam. ca. 0.18 m.

Late 8th century B.C.

26 Neck of storage jar. Pls. 2, 42.

P 10619. Well, T 19:3. P.H. 0.14 m.; diam. at rim 0.185 m.

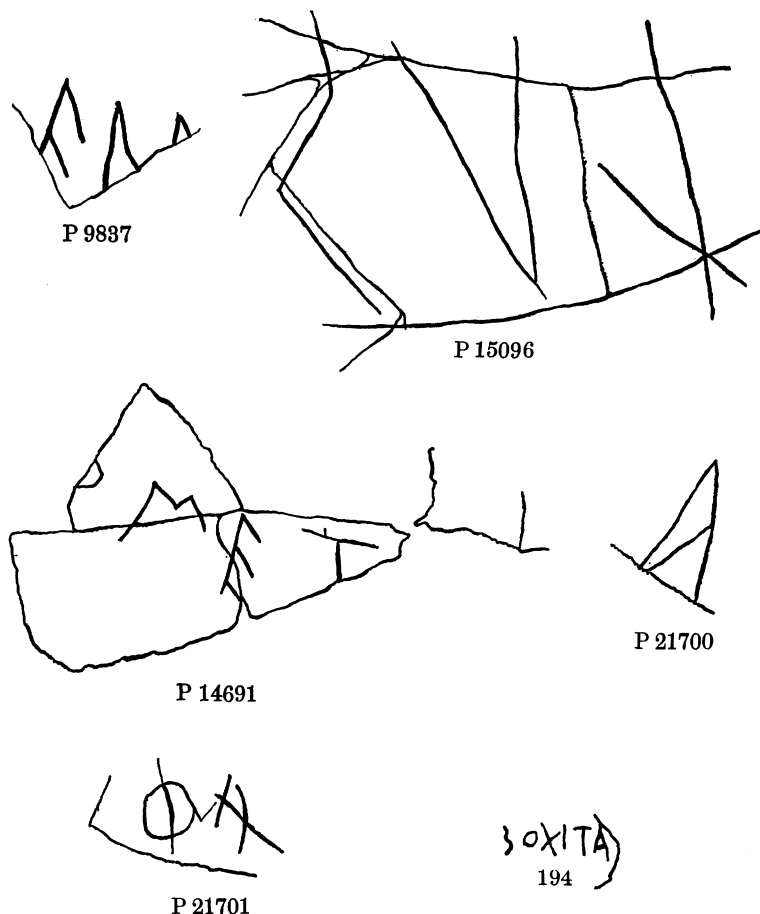


Fig. 1. Graffiti. Scale 1:2

P 9837, a sherd from the shoulder: ... ερα ...

P 15096, on the shoulder the complete graffiti: *Λυο* retrograde, an abbreviation of the owner's name.

P 21700, on the neck over the sigma decoration: A, the complete graffiti.

P 14691, on the shoulder ... ομετ ..., for which E. Vanderpool suggests, *Ἀτρόμετος*, the owner's name.

23 Storage jar. Pl. 2.

P 23883. Well, N 11:6. Brann R 3. H. 0.72 m.; diam. 0.46 m.

Late 8th century B.C.

24 Storage jar. Pl. 2.

P 22733. Well, O 12:1. Brann F 40. H. 0.655 m.; diam. 0.50 m.

Third quarter of the 7th century B.C.

Ridge below echinus. Double concentric circle between double sigmas. Red to black glaze.

First half of the 7th century B.C.

27 Fragment of storage jar. Pls. 2, 42.

P 12598. Well, P 7:2. P.H. 0.135 m.; diam. at rim 0.24 m.

Ridge below echinus. Double concentric circles. Brown to black glaze.

A jar of about this same stage of development comes from Syracuse, *A.J.A.*, LXII, 1958, pl. 66, fig. 24, tomb 267.

Middle of 7th century B.C.

28 Neck fragment of storage jar. Pls. 2, 42.

P 666. Well, F 15:4. H. 0.14 m.

Thin, flaring rim not offset from neck which in turn makes almost a smooth curve with the shoulder.

The usual ΣΟΣ marking is beginning to show the degenerate form in which it survives on black-figure amphorae, e. g. *J.H.S.*, LXXI, 1951, pl. 39, a.

Latest 7th century B.C.

BANDED WARE (Pls. 3 and 5).

After a long life among the fine ware shapes the banded amphorae become utility ware and by the second half of the 8th century B.C. they are no longer used for burial but exclusively in wells as water pots or in storage and hauling (see the miniature cart with six such amphorae from Euboea, *B.S.A.*, LII, 1957, pl. 3). Besides the normal neck amphorae (15, 29, 34), variants, evidently all contemporary, occur: a rim-handled neckless pot (30, 31), a neckless pot with the handles attached below the rim (32). In the 7th century banded jugs are substituted for banded amphorae for use at the well, and the latter are rarer. Two examples of the second half of the 7th century (35, 34) show that both the neck amphora and the pot without offset neck are at that time still made, though they cease in the 6th century. These later pots follow the general trend in having fuller bodies and more flaring feet.

Some time early in the 7th century a banded round-mouthed jug comes into favor in place of the banded amphorae. A late Geometric close-banded jug (87) seems to be the more dignified forerunner. In the 7th century the decoration of the jugs appears fairly uniform, with widely spaced banding and a wavy line on the shoulder (88). The shape is also much the same throughout the century except that the later examples are a little more squat (90). Late in the 7th century these jugs are replaced by a jug with cylindrical neck based on a metal model (Brann H 50).

Main references: amphorae, Brann L 6; jugs, Brann F 43.

29 Banded amphora. Pl. 3.

P 21578. Well, P 7:3. Brann K 2. H. 0.402 m.; diam. 0.26 m.

Intact except for two small holes in body. Two bands on body, one at base of neck. Crossing wavy lines on handles. Rust stains.

Second half of the 8th century B.C.

30 Banded amphora. Pl. 3.

P 12119. Well, S 18:1. Brann L 6. H. 0.32 m.; diam. 0.23 m.

A detail showing the stains made by the carefully looped well rope is illustrated.

Late 8th century B.C.

31 Banded amphora. Pl. 3.

P 12444. Well, L 18:2. H. 0.29 m.; diam. 0.215 m.

Bottom missing. Crossing wavy lines on handle. Purplish glaze, worn.

Late 8th century B.C.

32 Banded amphora. Pl. 3.

P 12445. Well, L 18:2. H. 0.295 m.; diam. 0.20 m.

Like 31, but handles are attached below thickened, rounded rim. Black glaze.

Late 8th century B.C.

33 Banded trefoil amphoriskos. Pl. 3.

P 20731. Well, R 10:5. H. 0.11 m.; diam 0.093 m.

Plain base. On handles, ladder. Three bands on neck, two under handle attachment, two further down, broad band at base. Red to black glaze, worn.

This is an odd variant of the banded amphora series, very close in shape to the succeeding jug series. A similar trefoiled shape exists in the cooking ware, cf. 199.

Late 8th century B.C.

34 Banded amphora. Pl. 3.

P 26242. Q 8:9. H. 0.39 m.; diam. 0.275 m.

Rounded collar rim, band handles, ring foot. Rim and foot with lowest part of body glazed. On lower neck and body, sets of three bands. Bands down handles. Brownish rope marks passing through handle and over parts of lower body; compare 30. To judge from the wider body and more flaring foot this pot is later than 29. Light surfacing, red glaze.

Latest 8th century B.C.

35 Banded amphora. Pl. 3.

P 23465. Well, R 8:2. Brann G 38. H. 0.32 m.; diam. 0.225 m.

A 7th century version of 32; note the more rounded bottom, more flaring foot, and more pronounced handle loops.

Third quarter of the 7th century.

36 Banded amphora. Pl. 3.

P 8469. Well, I 14:1. H. 0.35 m.; diam. 0.25 m.

Intact. Very wide, thick rim, thick band handles, flaring ring foot. Rim, handles, foot painted. Bands on body. Water discoloration. Brown to black glaze.

The 7th century version of 34, with much more articulation and blacker glaze. Young C 146, also of the 7th century, is earlier.

Last quarter of the 7th century B.C.

BANDED AND CEREMONIAL HYDRIAI (Pl. 3).

It is not clear whether the banded hydriai are survivals or revivals of their Protogeometric prototype. Two from the Kerameikos (*Kerameikos*, V, 1, pl. 50) are of the first half of the 8th century, two from the Agora (Brann I 4 and 37) are of the middle or third quarter; 39 is probably late 8th century.

On **37** details of Protogeometric decoration are intentionally copied, as if to indicate that these are old-fashioned pots. Banded hydriai apparently disappear in the 7th century, probably being supplanted by the newly invented cooking ware hydriai like **218**. In the Islands such ware continues to be made and imported into Athens (see under **226**).

Very different looking are the ceremonial hydriai which are one of the main shapes of Late Geometric (Young XI 7) and Early Protoattic (**384**, **416**, **417**). Whereas the banded kind is clearly of the size to be a water pot (**39**, Brann I 4, N 6 come from wells; the others were used as burial pots), these figured hydriai are far too small and frail to have been used for hauling water. They are almost always decorated with plastic snakes around the rim, and follow in shape the elongated amphorae of the Late Geometric (**12**) and Early Protoattic (**13**) period.

37 Banded hydria. Pl. 3.

P 4980. Grave, G 12:16. Young X 1. H. 0.495 m.; diam. 0.334 m.

The groups of hanging lines at the neck are Protogeometric archaisms; the hanging arrow in the center of the front of the shoulder is a free addition.

The hydriai *Delos*, XV, pls. VI, VII, nos. 21–26 have similar Protogeometric detail, but in the form of concentric semicircles. See also Brann N 6.

Mid 8th century B.C.

38 Hydriskos. Pl. 3.

P 5882. F–G: 9–10, explorations in Bouleuterion, level chiefly 7th and 6th centuries B.C. P.H. 0.073 m.; diam. 0.048 m.

Neck missing. Belly handles pressed close to body, vertical handle broken off. Long body, plain base. Body banded, line on handles. Circle on underside of base. Purplish glaze.

Miniature of pots like **39**, banded like a water jug.

39 Banded hydria. Pl. 3.

P 12124. Well, S 18:1. Brann L 8. H. 0.39 m.; diam. 0.27 m.

Orange-brown glaze, pitted.

See also Brann L 9. Contemporary from Samos: *Ath. Mitt.*, LXII, 1957, p. 42, Beil. 55.

Late 8th century B.C.

LARGE OINOCHOAI

40 Slender-necked oinochoe, Late Geometric. Pl. 4.

P 532. H 17:4. Burr 37. H. 0.245 m.; diam. 0.244 m. Neck missing.

The finest example of the long-necked oinochoe is *CVA* Athens 1, pl. 7, 2, which is earlier, by the Dipylon Master; others: *Jahrb.*, XIV, 1899, pp. 210–211, figs. 86–87; *CVA* Copenhagen, 2, III H, pl. 71, 5.

Closer to **40**, but a little later, *ibid.*, pl. 72, 2. The oinochoe **40** is, in fact, just post-Dipylon. The decoration is on the level of, for instance, *Kerameikos*, V, 1, pl. 97, inv. 327ff., pl. 120, top row; cf. also pl. 111, inv. 363, a little later. The dotted lozenge is borrowed by Late Geometric painters from the Dipylon Master; it occurs also on **298**.

Third quarter of the 8th century B.C.

41 Large oinochoe, Dipylon. Pl. 4.

P 7320. Well, D 12:3. Brann I 8. P.H. 0.29 m.; diam. 0.28 m.

In the little panel on the shoulder, double circles. On the handle, bars, double circles; all circles are compass made.

This oinochoe has assumed giant proportions under the influence of such Dipylon shapes as the giant pitchers.

Cf. *Kerameikos*, V, 1, pl. 77 for an oinochoe with little circles; ours must be slightly earlier, cf. *ibid.*, pl. 98, inv. 2158 of about the same date as **41**.

Mid 8th century B.C.

42 Large oinochoe, Late Geometric. Pl. 4.

P 25631. Well, J 14:5. P.H. 0.31 m.; diam. 0.27 m.

Rim and base missing. Wavy verticals on neck. Shoulder and bottom solidly glazed, banding between. Bars on handle. Dull black glaze.

A similar oinochoe which is slightly later: Brann Q 3. **42** is a large-scale copy of such Corinthian Geometric jugs as Payne, *PK Vasen*, pl. 4,1; *Hesperia*, XVIII, 1949, p. 153, pl. 19, 27.

Third quarter of the 8th century B.C.

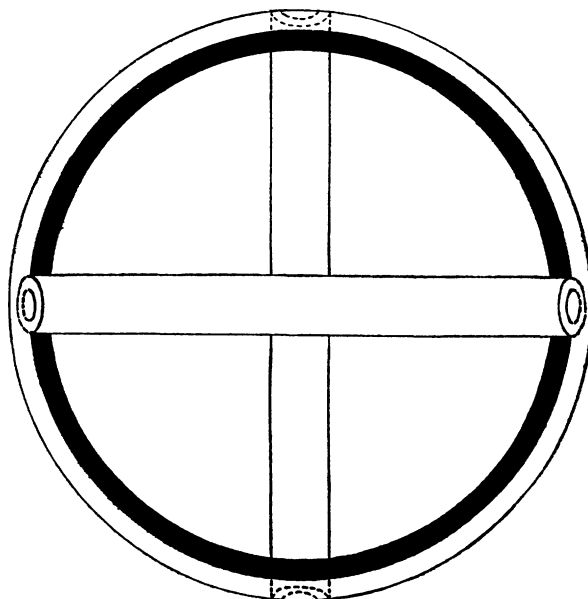


Fig. 2. No. 44. Scale 1:2

43 Circle oinochoe, Late Geometric. Pl. 4.

P 12104. Well, S 18:1. *Hesperia*, VIII, 1939, p. 219, fig. 21. Brann L 10. H. 0.28 m.; diam. 0.19 m.

Front of mouth restored. The circle decoration is originally derived from Cyprus (Schweitzer, *Ath. Mitt.*, XLIII, 1918, p. 145) but may very well have come through Crete, e. g. Brock, *Fortetsa*, no. 453, p. 47, pl. 34.

A contemporary Attic circle oinochoe, *Kerameikos*, V, 1, pl. 76, inv. 1327; for others see Brann L 10.

Third quarter of the 8th century B.C.

44 (= **304**) Oinochoe with crossed tubes, Late Geometric. Fig. 2, Pls. 4, 17.

P 4885. Grave 12:12. Young XIII 1. Cf. **304** for decoration, crossed tubes references and discussion of style. H. 0.228 m.; diam. 0.154 m.

For the shape, cf. *Kerameikos*, V, 1, pl. 78, inv. 369; **44** is a little wider, perhaps more under the influence of the squat oinochoai.

Third quarter of the 8th century B.C.

NECK OINOCHOAI (Pl. 4).

Late Geometric neck oinochoai show a great deal of variety in the shape of the body; roughly three kinds can be distinguished: first, oinochoai of what might be called the standard shape (since it has the longest continuous history) with deep egg-shaped body (**45**). These are rarer in the Late Geometric period than before but reappear in the 7th century; see below. Secondly, a rather squat shape, probably under the influence of Middle Geometric squat oinochoai like *Hesperia*, V, 1936, p. 32, fig. 31. These appear in all gradations of squatness at the same time; they are the most numerous Late Geometric shape (**46–50**). Thirdly, well-dippers, also with deep body but a wider neck than the foregoing (**80, 87**); these are modelled on Corinthian Geometric banded oinochoai. Late in the 8th and in the first part of the 7th century a deep oinochoe type of small format with conical neck is popular; the type is called "Phaleron" since many were found there (**52**). From this time on, the olpe is much preferred and very few large oinochoai are made; an example of the mid 7th century (**53**) has a narrower base and a more conical neck than the Geometric deep oinochoai. Another, of the third quarter, is ill-articulated and careless (**54**). From then on neck oinochoai are made only in small sizes (e. g. **71**); the shape dies out in the late 7th century B.C.

45 Oinochoe, Late Geometric. Pl. 4.

P 4772. Grave, G 12:8. Young XX 7. H. 0.225 m.

The deep body is rarer in Late Geometric than the squat bottom (**46**); for a later example see *Kerameikos*, V, 1, pl. 79, from the Workshop of Athens 894. For the all-glazed scheme with a neck panel and one reserved shoulder-band, see **249**.

Third quarter of the 8th century B.C.

46 Oinochoe, Late Geometric. Pl. 4.

P 4977. Grave, G 12:14. Young IX 12. H. 0.152 m.

Cf. *Kerameikos*, V, 1, pl. 78, inv. 814; *CVA* Munich 3, pl. 112, 1 and 2; *Jahrb.*, XIV, 1899, p. 212, fig. 89. The dotted lozenge is a mark of the Dipylon group (see Davison, "Geometric Workshops," p. 23).

Third quarter of the 8th century B.C.

47 Oinochoe, Late Geometric. Pl. 4.

P 12432. Well, L 18:2. Est. H. 0.18 m.; diam. 0.13 m.

Mouth and handle restored. Low disk foot. On neck, vertical line ornament, two lines at bottom. Body glazed, reserved zone halfway down with four lines. Black glaze, worn.

The beginning of the Subgeometric scheme of one reserved zone with bands.

Third to last quarter of the 8th century B.C.

48 Oinochoe, Late Geometric. Pl. 4.

P 12431. Well, L 18:2. H. 0.18 m.; diam. 0.13 m.

Rolled handle, plain foot. Neck glazed at bottom, dotted circles connected by tangents framed by a line at top and bottom. On shoulder, three widely spaced lines; in center front, a very narrow panel with chevrons. Dull black glaze, worn.

Cf. *Kerameikos*, V, 1, pl. 76, inv. 274, a little earlier; *Jahrb.*, XIV, 1899, p. 211, fig. 88, same date.

Third quarter of the 8th century B.C.

49 Oinochoe, Late Geometric. Pl. 4.

P 12433. Well, L 18:2. H. 0.20 m.; diam. 0.145 m.

Rolled handle and disk foot. Glazed all over except for handle which has wavy line, and shoulder which has two lines near neck, one in center of reserved zone, three near lower edge. Black glaze, worn.

Cf. *Hesperia*, XXIX, 1960, pp. 404–405, no. 2, pl. 89 from Agora grave E 19:3.

Third quarter of the 8th century B.C.

50 Oinochoe, Late Geometric. Pl. 4.

P 25629. Well, J 14:5. H. 0.265 m.; diam. 0.185 m.

Rolled handle, very slight disk base. Glazed except for reserved band at bottom of neck and shoulder, which is unglazed and has one horizontal band and vertical edging at handle. Below, four lines. Brownish black glaze, worn.

Cf. Brann L 11.

Third to last quarter of the 8th century B.C.

51 Oinochoe, Late Geometric. Pl. 4.

P 21428. Well, R 9:2. Brann P 6. H. 0.215 m.; diam. 0.14 m. Cf. Brann P 7, N 7.

Same hand as **360**.

Last quarter of the 8th century B.C.

52 (= **427**) Oinochoe, Phaleron type. Fig. 5, Pl. 4.

P 22436. Well, N 11:4. Brann Q 7. H. 0.118 m.; diam. 0.063 m.

A numerous group of little oinochoai of the late 8th and first half of the 7th century has awkwardly profiled bodies and conical necks: *Jahrb.*, II, 1887, pp. 45–48, figs. 3–8; *A.J.A.*, XLVI, 1942, pp. 26 ff., figs. 4, 16, 19, 20, 21, from Phaleron. The shape and size mark the decline of the neck oinochoe.

Ca. 700 B.C.

53 (= 543) Oinochoe, Middle Protoattic. Pls. 33, 44.

P 4611. F–G 12:1. Rest. H. 0.32 m.; diam. 0.18 m.

A very few finely decorated oinochoai are still made in the mid 7th century, e. g. Kübler, *Alt. Mal.*, p. 61, fig. 53 with plastic decoration; but the olpe (e. g. 85) is much preferred.

The bodies of these show-pieces are, like the amphorae of the period (19), egg-shaped.

Mid 7th century B.C.

54 Oinochoe. Pl. 4.

P 12595. Well, P 7:2. H. 0.23 m.; diam. 0.14 m.

Conical neck, rolled handle, disk foot. All-glazed. Red to black ware, misfired, worn.

This must be among the last of the full-scale neck oinochoai. In keeping with the trend of the latter part of the 7th century it has acquired a foot, but otherwise it is dumpy and ungainly. The neck oinochoe goes out of use in the latter part of the 7th century except for some small pieces (see 71).

Third to last quarter of the 7th century B.C.

CORINTHIANIZING OINOCHOAI (Pl. 4).

These two oinochoai (55, 56) are shown together to exemplify Attic copying of larger vases a hundred years apart.

55 Trefoil oinochoe, Corinthianizing Late Geometric. Pl. 4.

P 10224. Well, T 19:3. Rest. H. 0.33 m.

Foot restored. Band handle and handle panel glazed. In front, a panel with hatched maeander, three lines at top and bottom. On handle, ladder ornament with cross panel just below band. On shoulder, three widely spaced bands; below, close banding. Solid glaze at foot. Brown to black glaze, worn.

For Late Geometric oinochoai with Corinthian influence see Brann N 8, P 6. The triple zone on the shoulder is Attic, see Brann K 3, L 11.

This oinochoe is closer to the Corinthian prototypes than most Attic examples, both in its tall shape and in its complete banding system; it stands between Payne, *PK Vase*n, pl. 2, and pl. 1.1, called by him Geometric and Late Geometric respectively.

Third quarter of the 8th century B.C.

56 Oinochoe, imitation of Transitional Corinthian. Pl. 4.

P 22683. Well, O 12:1. Brann F 12. H. to lip 0.205 m.; diam. 0.192 m.

Body bulges above middle. Tapering curved neck. High handle with flanges along the sides. Ring foot. On body, broad bands of applied purple, edged with white; between the top two purple bands, three narrow purple lines. On shoulder, a collar of incised double verticals, fields of applied purple, plain glaze and a double row of dots in alternation. Base of neck and trefoil lip set off by incision. On lip, two concentric incised circles, the inner one purple.

A copy of the Corinthian black-polychrome style; see Payne, *NC*, p. 33, C for shape, p. 19 for black-polychromy.

Third quarter of the 7th century B.C.

SUBGEOMETRIC OINOCHOAI (Pl. 4).

Like all Subgeometric pottery series the small neckless oinochoe, really a small-sized olpe, begins within the Late Geometric period (57) and acquires the usual Subgeometric scheme late in the 8th century B.C. (58). It lasts through the 7th century but with no very clear trend in the shape (note, for instance, the great difference between 59 and 60, from the same deposit) except that it tends to become slimmer, and a single reserved band is used instead of a banded zone. Some time around the middle of the century, probably under East Greek influence, a round-mouthed jug, also with a Subgeometric scheme, is introduced (63). This passes into the black ware repertoire (69) to become very popular in the 6th century B.C.

57 Small neckless oinochoe, Late Geometric. Pl. 4.

P 4970. Grave, G 12:14. Young IX, 17. H. 0.09 m.; diam. 0.076 m.

This is simply a small version of a Late Geometric olpe (82), shown here as a prelude to the Subgeometric oinochoe series.

Last quarter of the 8th century B.C.

58 Oinochoe, Subgeometric. Pl. 4.

P 25790. Grave, Q 17:6. *Hesperia*, XXIX, 1960, p. 416, no. 3, pl. 92. H. 0.098 m.; diam. 0.075 m.

Late 8th or early 7th century B.C.

59 Trefoil oinochoe. Pl. 4.

P 26471. Well, R 17:5. Brann S 15. H. 0.10 m.; diam. 0.08 m.

Band handle missing. Plain foot.

Second quarter of the 7th century B.C.

60 Oinochoe, Subgeometric. Pl. 4.

P 26474. Well, R 17:5. H. 0.08 m.

Neck and low body hardly differentiated; band handle missing, plain base. Glazed all over except for bands on upper body. Glaze very worn.

Second quarter of the 7th century B.C.

61 Oinochoe, Subgeometric. Pl. 4.

P 10230. Well, T 19:3. H. to rim 0.10 m.; diam. 0.081 m.

Band handle and parts of mouth restored. Plain base all glazed except for reserved band at largest diameter. Brown glaze.

First half of the 7th century B.C.

62 Oinochoe, Subgeometric. Pl. 4.

P 12613. Well, P 7:2. Rest. H. 0.105 m.; diam. 0.074 m.

Trefoil mouth and band handle restored. Plain base. Glazed except for reserved zone around middle. Glaze all worn off.

Third quarter of the 7th century B.C.

63 Round-mouthed oinochoe, Subgeometric. Pl. 4.

P 12611. Well, P 7:2. H. 0.095 m.; diam. 0.075 m.

Band handle restored. Neck continuous with shoulder. Slight disk foot. Line inside mouth. Glazed all over except for reserved line at greatest diameter of body. Streaky black glaze.

See also **629**, from a potter's workshop, of the same date. **228** is an East Greek, perhaps Samian, import of the preceding quarter of the 7th century of the kind that must have suggested this shape in Athens.

Third quarter of the 7th century B.C.

64 Olpe, semi-black ware. Pl. 4.

P 25655. Well, O 12:2. P. H. 0.094 m.; diam. 0.075 m.

Disk foot, concave beneath; round mouth; band handle. Glaze on outside very much worn. Inside of mouth glazed. Underside reserved. Added red band, edged with white mainly worn off, at greatest circumference.

The change-over from Subgeometric (**63**) to semi-black ware technique is marked by the presence of a foot and the substitution of a red band for a reserved one. After this the small round-mouthed olpe becomes a most popular black ware shape.

Late 7th century B.C.

SUBGEOMETRIC ARYBALLOI (Pl. 4).

Round-bodied, round-mouthed, flat-bottomed aryballoi appear from the late 8th (**65**) through the late 7th (**68**) century and show no regular development. They are interesting because they are a Subgeometric either adaptation of a Cretan type or holdover of the earliest Protocorinthian round ary-

ballos which disappeared in favor of the ovoid shape in the late 8th century B.C. (Payne, *NC*, pp. 5-7, pl. 1, 1-3); either is possible.

65 Aryballos, Subgeometric. Pl. 4.

P 25791. Grave, Q 17:6. *Hesperia*, XXIX, 1960, p. 416, no. 4, pl. 92. H. 0.09 m.

Cf. *A.J.A.*, XLVI, 1942, pp. 26ff., *passim*, from Phaleron; also *Kerameikos*, V, 1, pl. 139 top row. A decorated one from Kynosarges, *B.S.A.*, XII, 1905-1906, p. 89, fig. 11; see *Kerameikos*, V, 1, pp. 153ff. for others. Payne (*NC*, p. 6) points out that the round aryballos here copied is originally a Cretan shape (e. g. *Hesperia*, XIV, 1945, pls. XVII-XIX), that it is remarkably static in Crete, and that it changes only after its introduction to Corinth in the later 8th century B.C. The Attic Subgeometric copies are also without development and may therefore be more directly dependent on Crete than on Corinth, especially since Cretan contemporary examples exist, e. g. Brock, *Fortetsa*, pl. 98, *Délos*, XV, pl. LII, A 12, perhaps rather Attic (?). The shape behaves in the same way, however, also at Ithaca, *B.S.A.*, XLVIII, 1953, pl. 59, no. 1047.

Ca. 700 B.C.

66 Ovoid aryballos, Subgeometric. Pl. 4.

P 7481. Well, D 11:5. Young C 125. H. 0.064 m.; diam. 0.046 m.

Approximates early ovoid aryballoi like Payne, *PK Vase*, pl. 9, 1.

Early 7th century B.C.

67 Aryballos, Subgeometric. Pl. 4.

P 12333. Well, P 7:2. H. 0.07 m.; diam. 0.075 m.

Intact. Band handle attached to flat round rim. Slight disk foot. Three bars on handle. Line on inner and outer edge of mouth. Glazed all over except for reserved zone with three lines at base of handle. Dull brownish black glaze.

Mid 7th century B.C.

68 Aryballos, Subgeometric. Pl. 4.

P 10197. Well, B 14:5. H. 0.088 m.; diam. 0.078 m.

Parts of mouth restored, otherwise intact. Spherical body, spreading, flat, round mouth with handle attached to rim; short neck. Low disk foot. Two bands on rim, one down handle; glazed to foot, except for banded reserved zone below shoulder. Brownish black glaze.

Later 7th century B.C.

SMALL OINOCHOAI (Pl. 4).

69 Small trefoil oinochoe, Subgeometric. Pl. 4.

P 299. Area F 15. H. 0.063 m.; diam. 0.046 m.

Small version of the Subgeometric oinochoai (**58**).

70 Small trefoil oinochoe. Pl. 4.

P 12331. Well, P 7:2. H. to rim 0.059 m.; diam. 0.062 m.

Like **71**, but with plain base. Streaky black glaze.

71 Small trefoil oinochoe, Semi-black ware. Pl. 4.

P 12330. Well, P 7:2. H. 0.073 m.; diam. 0.072 m.

Disk foot, rolled handle. Reddish brown glaze.

Cf. Brann H 11, later. Small pieces such as this and **70** multiply at this time, just when the full-size neck oinochoe is about to vanish.

Third quarter of the 7th century B.C.

ODD-SHAPED OINOCHOAI (Pl. 5).

72 Oinochoe, Protogeometricizing. Pl. 5.

P 4971. Grave, G 12:14. Young IX 13. H. 0.08 m.; diam. 0.08 m.

Cf. *Kerameikos*, V, 1, pl. 83, inv. 864, from a somewhat earlier grave. The earlier jug *ibid.*, inv. 1141 with similar triangles shows that the decoration is a survival rather than revival. For a Protogeometric example see *Hesperia*, XVIII, 1949, pl. 69, no. 11. Note that even the dots on the shoulder are copied.

Last quarter of the 8th century B.C.

73 Squat aryballos, Late Geometric. Pl. 5.

P 20080. Grave D 16:3. Publication references as for **319**. H. 0.06 m.; max. diam. 0.073 m.

Squat body with bevel above plain base. Band handle attached at plain flaring rim. St. Andrew's cross. Row of dots and bands on neck. Three dot rosettes on shoulder. Below, bands and solid glaze. Brownish black glaze.

A cross between the Protogeometricizing squat oinochoe (**72**) and a round-mouthed aryballos.

Third quarter of the 8th century B.C.

74 Round-mouthed jug, Late Geometric. Pl. 5.

P 20698. Well, R 12:2. H. 0.105 m.; diam. 0.076 m.

Flaring plain rim, rolled handle attached at mid-neck, plain base. Banding at rim; zone with hourglass ornament at handle attachment, zigzags at base of neck. Ladder on handle. On shoulder, hatched standing triangles; below, zone of vertical strokes. Banding to base. Red to black glaze.

Same workshop as Young VI 4, *Kerameikos*, V, 1, most of those on pl. 80.

Ca. 725 B.C.

75 Round-mouthed jug, Late Geometric. Pl. 5.

P 22442. Well, N 11:6. Brann R 7. H. 0.11 m.; diam. 0.081 m.

Various long-necked, round-mouthed jugs appear in Late Geometric (see **74**); they are either late variants of the Geometric long-necked squat oinochoe (*Hesperia*, XVII, 1948, pl. 41, 1) or influenced perhaps by Cretan jugs like *Hesperia*, XIV, 1945, pl. XVII, 4.

Cf. *CVA* Munich 3, pl. 117, 13, 14, a similar jug by the Vulture Painter.

Late 8th century B.C.

76 Small oinochoe, Late Geometric. Pl. 5.

P 8211. Well, D 12:3. Brann I 10. H. 0.10 m.; diam. 0.094 m.

Squat oinochoai with bevelled bases occur sporadically throughout the later 8th and 7th centuries. Cf. Young IX, 14, **77**.

Last quarter of the 8th century B.C.

77 Oinochoe, Protoattic. Pl. 5.

P 12601. Well, P 7:2. P.H. 0.066 m.; diam. 0.71 m.

Rolled handle and upper neck missing. Conical body, bevelled above flat base. Banding on neck, hanging rays on shoulder, banding below, two broader bands above base. Heavy pitted fabric; worn brownish glaze.

Cf. Brann F 13 with references. It is interesting that this jug type with bevelled base becomes popular in Boeotia, e. g. *CVA* Cambridge 1, III G, pl. 2, 4.

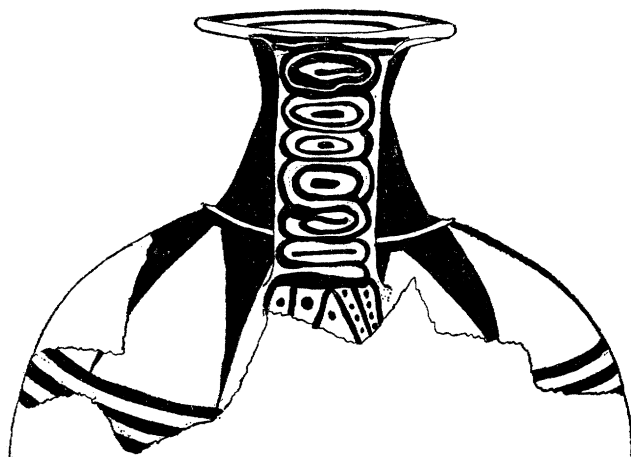


Fig. 3. No. 78. Scale 1:2

78 Jug-aryballos. Fig. 3.

P 26576. Pit, S 17:2. P.H. 0.125 m.; diam. 0.165 m.

Round mouth with band handle attached. Spreading banded rim; neck glazed, set on shoulder with a slightly raised edge. Nothing of lower part remains; the jug may have had either a broad or a narrow base. Hanging rays on shoulder, bands below. Tightly curled spiral ornament on handle; at root of handle dotted hanging rays (?). Glaze worn.

A similar jug-aryballos of the late 7th century or early 6th century B.C. is Brann H 14 (with references) which was evidently copied from the Corinthian revival of the Protocorinthian round aryballos. **78**, on the other hand, seems to have had a Protocorinthian model; note bands, hanging rays and dotted ornament, all present on the originals (Payne, *PK Vasen*, pls. 5, 9). It is, however, a greatly blown-up version, as Attic copies often are. Brann S 13 is a Subgeo-

metric jug-aryballos of the second quarter of the 7th century. Cf. also Young B 75, and B 73, the latter showing typical Corinthianizing decoration (cf. *Corinth*, VII, i, pl. 23, no. 166). A jug-aryballos from Ithaca, *B.S.A.*, XLVIII, 1953, pl. 57, no. 1050.

First half of the 7th century B.C.

79 Jug, Late Geometric. Pl. 5.

P 19842. Well, B 18:6. P.H. 0.16 m.; diam. 0.135 m.

Intact except for missing mouth, hole in base. Rolled handle attached below rim, plain base. On neck, horizontal wavy line, two lines near bottom, wavy line on handle. Shoulder glazed. Mid body banded, alternately one broad band and two lines. Lower body glazed solid. Black glaze, worn.

Very similar, from an Agora pithos burial, *Hesperia*, XIX, 1950, pl. 104, b. A little later. *Ath. Mitt.*, XVIII, 1893, pl. VIII, 2, no. 6, from a Late Geometric Dipylon burial; also *CVA* Copenhagen 2, III H, pl. 70, 6; still later, 74, *CVA* Munich 3, pl. 117, 8.

More slender-necked jugs similar to 79 and 74: *CVA* Athens 1, pl. 2, 9; *CVA* Munich 3, pl. 117, 11; *CVA* Cambridge 1, III H, pl. 1.4. These seem to be copied from such Cretan (or Cypriote) jugs as Brock, *Fortetsa*, pl. 95, nos. 1362, 1499.

Whether our round-mouthed jug is connected with these, or is reminiscent of the Protogeometric lekythos, or merely a variant of the Late Geometric oinochoe, is, as often, not clear.

Third to last quarter of the 8th century B.C.

80 Wide-necked oinochoe, Late Geometric. Pl. 5.

P 21579. Well, P 7:3. Brann K 3. H. 0.145 m.; diam. 0.133 m.

In front panel on shoulder, a bird to right with dot rosettes.

For the silhouette birds, cf. the jug, *Ath. Mitt.*, XLIII, 1918, pl. II, 3, also the Agora skyphos, *Hesperia*, XXIX, 1960, p. 408, no. 1, pl. 90. For a slender-necked oinochoe with similar tripartite shoulder, a scheme characteristic of Late Geometric, see *Kerameikos*, V, 1, pl. 76, inv. 274. Another wide-necked oinochoe, earlier, in Baltimore, *A.J.A.*, LX, 1956, pl. 30.

Third quarter of the 8th century B.C.

81 Wide-necked oinochoe, Semi-black ware. Pl. 5.

P 23457. Well, R 8:2. Brann G 8. H. 0.167 m.; diam. 0.16 m.

Over a hundred years separate this wide-necked trefoil jug from its Geometric counterpart 80 (401 is a link between them). It is another hundred years before this shape, sometimes called *chous*, becomes a standard part of the black ware repertoire, though it does occur somewhat earlier as a black-figure shape (e. g. Karouzou, *The Amasis Painter*, p. 33, no. 39, shape III). This later type has a narrower neck than 81.

Late 7th century B.C.

OLPAI (Pls. 5, 7).

The olpe, the least articulated of all shapes made for pouring, was invented at Athens in the late 8th century B.C., apparently by the workshop of the amphora Athens 897 and was used at first primarily as a well-dipper (82, 83, 84).

During the 7th century olpai are still found in wells but bear some of the most advanced and interesting decoration of an Protoattic shape (85, 492, 544). The Protoattic examples differ in having a somewhat wider trefoil rim and in having acquired a disk foot. Late in the century the foot has a sharp flare and the shape is altogether more sinuous and slim. Olpai are a major fine ware shape in black-figure with a standard decor of a panel in front and an eye in back; the earliest of these is our 544, of the third quarter of the 7th century B.C.

A small round-mouthed olpe which gains great currency in the 6th century is first represented by 629, of the third quarter of the 7th century.

Main references, Brann M 4, N 11, G 5.

82 Neckless trefoil oinochoe. Pl. 5.

P 20729. Well, R 10:5. H. 0.24 m.; diam. 0.18 m.

Double rolled handle, plain base. Mouth and zone under handle glazed. Banded below, broad band at foot. At level of lower handle attachment, zone of stretches of zigzags. Dull brown glaze, much worn.

Most of these jugs have running dogs or grazing deer in the shoulder bands, see 83, 84.

Late 8th century B.C.

83 Running dog olpe, Late Geometric. Pl. 7.

P 20730. Well, R 10:5. H. 0.24 m.; diam. 0.175 m.

High-swung, double rolled handle, plain base. Mouth glazed down to shoulder panel. Glaze on and under handle. Panel framed by three lines. Three coursing hounds to right; zigzags and hourglass ornament. Just under lower handle attachment, zone with stretches of zigzags. Banding below, broad band at base. Red to black glaze.

Attributed to the painter of Athens 897, by Davison, "Geometric Workshops," p. 45, fig. 43.

Ca. 725 B.C.

84 (= 359) Running dog olpe, Late Geometric. Pls. 7, 21, 43.

P 23655. Well, Q 8:9. H. 0.24 m.; diam. 0.175 m.

85 Olpe with representation of amphora. Pl. 5.

P 8996. Well, J 18:8. Young D 17. *Arch. Anz.*, LII, 1937, p. 102, fig. 5; *I.L.N.*, Sept. 11, 1937, p. 432, fig. 18; *A.J.A.*, XLI, 1937, p. 179, fig. 3; Beazley, *Dev.*, p. 116, note 4. H. 0.23 m.; diam. 0.17 m.

This olpe has been interpreted as a container of prize oil, the amphora on it, which has the shape of the ΣΟΣ storage jar, the predecessor of the Pan-

athenic amphora, being an indication of the contents. **513** may come from a similar pot. For a Late Geometric prize jug see Davison, "Geometric Workshops," fig. 104.

An example of a prize pot carrying pictures of prizes more valuable than the pot itself is the black-figure lebes, *CVA* Louvre 2, III H d, pl. 18, 2.

Third quarter of the 7th century B.C.

Some 8th and 7th century representations of pots on pots exclusive of tripods (for which see *B.S.A.*, XXXV, 1934-1935, pp. 74-130):

<i>Pot with picture</i>	<i>Pot illustrated</i>	<i>Reference</i>
1) Theran amphora	aryballos	<i>Ath. Mitt.</i> , XXVIII, 1903, Beil. V, 2.
2) Late Geometric Attic kantharos	oil jug (?)	<i>CVA</i> Copenhagen 2, III H, pl. 74, 6.
3) Attic Late Geometric amphora 336	incense burner (?)	Young XII, 1.
4) Attic Late Geometric jug	louterion (?)	<i>CVA</i> Athens 2, pl. 12.
5) Attic Late Geometric pitcher	kantharoi	<i>Olympische Forschungen</i> , III, pl. 95, left.
6) Attic Late Geometric stood bowl	aryballos (cf. a metal one, very similar, <i>B.S.A.</i> , XLVIII, 1953, pl. 66, no. 1050).	<i>Ath. Mitt.</i> , XVII, 1892, pl. 10.
7) Protocorinthian aryballos	cauldron and stand	Payne, <i>PK Vasen</i> , pl. 9, 4.
8) Protoattic Polyphemos amphora	cup	Mylonas, <i>Eleusis Amphora</i> , pl. 8.
9) Cypro-archaic I krater	rows of plates and aryballoi	<i>Sw. Cypr. Exp.</i> , IV, 2, pl. XXXII, 7.
10) Cypriote Iron Age amphora	table ware	<i>B.S.A.</i> , XXXVII, 1936-1937, pl. 8, a.
11) Corinthian Eurytias krater	cups	Payne, <i>NC</i> , pl. 27.
12) François Vase (6th century)	ΣΟΣ amphora	Pfuhl, <i>MuZ</i> , III, p. 52, fig. 217.

86 Olpe. Pl. 5.

P 3607. Well, I 14:1. H. 0.245 m.; diam. 0.175 m.

Ring foot, slightly trefoiled rim, double rolled handle. Applied red bands just below rim inside, and outside below handle. Glaze all worn off.

The trend is toward the slim elegance of such 6th century pieces as the Amasis Painter's olpai, S. Karouzou, *The Amasis Painter*, pls. 15, 16. Ours can be dated from context.

Although the olpe has by now ceased to be used as a well pitcher, the shape itself continues to be popular; in fact this most natural way to make a pitcher recurs time and again, e. g. in the Turkish period, *Hesperia*, XI, 1942, p. 6, fig. 5.

Late 7th century B.C.

87 Banded pitcher. Pl. 5.

P 4959. Grave, G 12:15. Young XIV, 1. H. to lip 0.255 m.

Third quarter of the 8th century B.C.

88 Banded jug. Pl. 5.

P 14213. Well, S 19:7. H. to rim 0.20 m.; diam. 0.16 m.

Band handle and most of foot restored. Plain, flaring rim; neck makes continuous line with body; steep disk foot. Neck glazed, with line below. On shoulder, wavy band with arrowhead at end; shoulder set off from handle panel by vertical lines. Below, banding by threes, foot glazed. Black glaze, worn.

First half of the 7th century B.C.

89 Banded jug. Pl. 5.

P 26451. Well, R 17:5, use fill. H. 0.19 m.; diam. 0.15 m.

Outside of rim glazed, with line below. Widely spaced double bands on body. Slight indications of disk foot, glazed. Careless wavy line on handle; wavy line on shoulder, handle area set off by vertical lines. Dull brown to black glaze.

Later 7th century B.C.

90 Banded jug. Pl. 5.

P 10655. B 14:5. H. 0.16 m.; diam. 0.142 m.

Handle restored. Flaring low disk foot with suggestion of ring. Widely spaced lines on body. Line inside rim. Brown glaze, faded.

Last quarter of the 7th century B.C.

STANDED KRATERS (Pl. 5).

The series of kraters is very incomplete in the Agora. Of the great Dipylon kraters only *disiecta membra* appear (Pl. 16). There is one complete Late Geometric krater (92) of small size, and the remains of the ribbed foot of a rather larger one (93); these merely show the decline of this monumental form. In the 7th century fenestration is substituted for ribbing (95); however, a fragment of an unusually heavy stood bowl of unknown shape shows just a plain cylinder (96). The most distinctive shape of the 7th century, the egg-shaped krater (95, 549), though it

looks as characteristically Protoattic as **92** looks Geometric, is nevertheless directly evolved out of the latter type by deepening the body in favor of the stand; it is possible that the Cretan pithos (Brock, *Fortetsa*, pls. 79 ff.) suggested this development.

This egg-shaped krater is a precursor in shape of the classical lebes gamikos (Richter and Milne, *Shapes and Names*, p. 11, fig. 72), but the krater itself disappears in the last quarter of the 7th century B.C.

BOWLS AND KRATERS WITHOUT STANDS (Pl. 6).

A number of cauldron-shaped bowls, mostly showing Corinthian influence, were found (**97**, **103**, **104**). Of these **103** shows particularly the influence of Corinthian metal working. **104** is interesting as a first example, not indeed of the true column krater which occurs some 75 years earlier (**487**), but of a subsidiary form without handles, evidently at home in Corinth and recurring for hundreds of years in Athens. Of the skyphos-kraters which are so popular in Later Protoattic only scraps survive (**459**).

91 Bowl with composite handle, Late Geometric. Pl. 5.

P 632. Area H 16. H. 0.084 m.; diam. 0.102 m.

Stand-up rim, flat on top; slight ring foot, horizontal ribbon handle attached at shoulder, vertical ribbon attached to rim and top of other handle. On top and outside of rim, dots; on shoulder, long central panel with hatched maeander, narrow ones at sides with zigzag column and concentric triangles, dots in panel corner. Zone of dots below. Verticals on ring of foot. Underneath foot, gear pattern and tondo with reserved cross and concentric triangles in corner. The same tondo inside, rest glazed. On horizontal handle, verticals with stacked zigzag panel in center; on vertical handle, ladder ornament and two columns of diagonals sloping outward. Brownish black glaze.

Cf. for the bottom decoration *Kerameikos*, V, 1, pl. 61, 5716c; for the shape *ibid.*, V, 1, pl. 93, inv. 888ff., all earlier. This bowl must be among the latest of the shape. The curious stacked triangle ornament is used in profusion on the New York krater, *Jahrb.*, LVIII, 1943, p. 29, fig. 15, also on a jug, *Jahrb.*, XIV, 1899, p. 208, fig. 76. It is an Early Geometric survival, e. g. *Kerameikos*, V, 1, pl. 46.

Third quarter of the 8th century B.C.

92 Krater on ribbed stand, Late Geometric. Pl. 5.

P 21706. Well, P 7:3. Brann K 5. *Hesperia*, XXI, 1952, p. 110, pl. 29, a, b. H. 0.29 m.; diam. at rim 0.235 m.

A similar small-sized krater of the second quarter of the 8th century: Brann I 19. The better known of these kraters are full-scale Dipylon grave kraters like *Kerameikos*, V, 1, pl. 23. **92** is a meager late version

of these, which becomes, in turn, the ancestor of the egg-shaped kraters of the 7th century such as **95**. Intermediate stages, very Late Geometric: *Kerameikos*, V, 1, pl. 24, inv. 1143; Beazley, *Dev.*, pl. 2.

A very similar Cycladic krater: *Délos*, XV, pl. XLIV, but **92** is only half as big.

Third quarter of the 8th century B.C.

93 Fragments of krater with ribbed stand, Late Geometric. Pl. 5.

P 25633. Well, J 14:5. P.H. of stand fragment 0.175 m.

Broad flaring foot with bevelled edge. Cylindrical hollow stem ribbed by drawing a stylus around it. Fragment of wide bowl, glazed inside; outside, broad bands with solid glaze near bottom. Stand glazed with banding on foot near rim. Brownish black glaze, worn.

From a krater like **92** but of more generous proportions.

Late 8th century B.C.

94 Ring-handled bowl on stand, Late Geometric. Pl. 5.

P 20732. Well, R 10:5. H. 0.175 m.; est. diam. 0.14 m.

More than half of bowl and stand missing. Kotyle-shaped bowl with vertical ring attached near rim. Fenestrated stand with grooves at top and bottom of panels. At handle, vertical lines. Banding half way down, then solid glaze to just above stand, and more banding on joint of bowl and stand. Zigzags in panels, banding on flaring foot. Glazed inside. Dull brownish black glaze, worn.

Small stand bowls are the specialty of the Late Geometric Workshop of the amphora Athens 894 (Cook, *B.S.A.*, XLII, 1947, p. 146). They are usually cauldron-shaped (Young XII 2 = **338** and 3; *Kerameikos*, V, 1, pls. 134-136) though ribbon-handled stand bowls and stand cups are also made. Many of the cauldrons have ring handles, in clear imitation of metal cauldrons. **94** has a more open, plain rim, and a shape very similar to the contemporary kotyle **155**; however, it is clearly from the same workshop as **338**.

Ca. 725 B.C.

95 Egg-shaped krater, Middle Protoattic. Pl. 5.

P 22693. Well, O 12:1. Brann F 14. H. to rim 0.455 m.; diam. 0.304 m.

Double rolled handles, one inside the other. Solid glaze except for zones inside handles which have solid loops standing on the glaze line with leaves at their base. Bands on handles. Decoration in yellowish white: vertical spiral chains on the sides of the handles, meeting two lines below the handle zone.

For the other egg-shaped krater from the Agora see **549**. The largest collection of this shape is in *CVA*

Berlin 1. No particular shape development is observable and individual pieces are dated by the decoration. The Cretan pithoi which often carry Light on Dark decoration may have been a contributing influence in the evolution of the shape (Brock, *Fortetsa, passim*, especially pl. 86 with double handles similar to ours).

7th century B.C.

96 Fragment of standed bowl. Pl. 5.

P 24806. Well, T 19:3. P.H. 0.13 m.; diam. of stand 0.16 m.

Large hollow cylindrical stand broken off below joint with bowl which is glazed inside. Broad bands outside bowl and stand. White surfacing and black glaze, worn.

Most Protoattic stands are fenestrated; for a plain one, see Young C 100. There is no clue as to whether the bowl was banded or decorated.

It is possible that the stand is not Attic, for besides the white surfacing it shows specks of golden mica. In that case it must be East Greek and must come from a big krater of the type represented by the krateriskoi, *Ath. Mitt.*, LXXII, 1957, p. 45, Beil. 65, from Samos.

First half of the 7th century B.C.

97 Bowl with birds, Late Geometric. Pl. 6.

P 25632. Well, J 14:5. H. 0.155 m.; diam. at rim 0.23 m.

Rim drawn in at top, slopes sharply toward inside. Plain base. Groups of verticals on top of rim. Outside on shoulder, bands; in handle zone, bird frieze to left, sometimes mere squiggles, vertical lines at handle which is glazed. Banded two-thirds down, then solid glaze with one reserved line. Reddish glaze.

Cf. Brann L 23, with references. The conversion of birds into squiggles takes place also on Proto-corinthian kotylai from which the decoration is borrowed. Shape like Young C 96.

Late 8th century B.C.

SPOUTED BOWLS (Pl. 6).

This shape is a revival of a Mycenaean type (*B.S.A.*, XLII, 1947, p. 39, fig. 16 B). Those of the third quarter of the 8th century are rather low and broad (Hampe, *Sagenbilder*, pl. 22, 33). Thereafter the trend is reversed. The earliest whole example is **98**, a very deep bowl of the last quarter of the 8th century. After that date the shape develops straightforwardly: it becomes lower and broader with a higher shoulder; the handles rise up over the rim; the foot increases in flare. The latest examples (**101**, **103**) are accordingly the lowest ones, echinus-shaped with long-arched handles.

The drawn-in rim and the spouts of these bowls are more appropriate to wine mixing and pouring than to washing. Standed bowls with spouts like

those found at Menidi may sometimes have served as containers of wash water, i. e. louteria (H. Kenner, "Das Luterion im Kult," *Jahresh.*, XXIX, 1935, pp. 125ff.) but there is no evidence at all that the ordinary spouted bowl was a louterion; on the contrary, Amyx (*Hesperia*, XXVII, 1958, pp. 222-228) has shown that the shape of that name was a broad, open-standed bowl. Our bowls were probably usually used as kraters, though function and shape are fluid enough in the 7th century to allow for their occasional use as more elegant wash basins.

Main reference: Brann F 20.

98 Spouted bowl, Late Geometric. Pl. 6.

P 25634. Well, J 14:5. H. 0.24 m.; diam. at rim 0.245 m.

One handle restored. Short stand-up rim, flat on top with groups of verticals. Rolled handles, deep pointed body, ring foot. Spout attached at rim, hole cut through body just below rim. Ancient mending holes on lower body. Glazed inside and outside with mottled red to black glaze.

Last quarter of the 8th century B.C.

99 Spouted bowl, Late Geometric. Pl. 6.

P 22715. Well, O 12:1. Brann F 19. H. 0.25 m.; diam. at rim 0.33 m.

In shoulder zone below spout, small standing loops; larger ones, dotted, to either side. Fragment of the panel beside the handle: ends of arcs in the handle space; at left, thin verticals with a zigzag in between. Fragment from figured panel: running dogs (there were at least three) to the left.

For the running dogs see the spouted bowl **339** of the same date. Cf. also *A.J.A.*, XLVI, 1942, p. 30, fig. 11, from Phaleron, a little later.

Latest 8th century B.C.

100 Spouted bowl, Middle Protoattic. Pl. 6.

P 22716. Well, O 12:1. Brann F 20. H. 0.19 m.; diam. at shoulder 0.39 m. Linear decoration in yellowish white.

Third quarter of the 7th century B.C.

101 Spouted bowl, black-polychrome. Pl. 6.

P 17401. Well, M 11:3. H. to rim as restored 0.205 m.; diam. at shoulder 0.48 m.

Beside the handle vertical parallel incised lines; space between filled with purple. On shoulder in back, part of an incised rosette made of circle segments within a circle, covered with purple. At level of handles, a white line around body. Below handles, a banded zone of thin white and purple lines.

Cf. the Nessos bowl, *CVA* Berlin 1, pl. 46.

Last quarter of the 7th century B.C.

102 Fragment of spouted bowl. Pls. 6, 42.

P 26300. Well, O 12:2. Est. diam. at rim 0.32 m.

Part of very much drawn-in rim with a moulding rectangular in section. Rolled handle standing on shoulder. Brownish glaze inside, reddish glaze outside.

The moulding obviously inspired by metalwork as well as the high shoulder and long handle point to a late date, about level with or a little later than that of the Nessos bowl (*CVA* Berlin 1, pl. 46). Cf. also the Kerameikos fragment, *Arch. Anz.*, LVIII, 1943, p. 425, figs. 52, 54.

Late 7th century B.C.

103 Polychrome lebes, lug handles. Pl. 6.

P 26724. Pit, S 17:2. P.H. 0.15 m.; diam. at rim 0.25 m.

A flat metallic-looking rim, set off from the shoulder by a deep groove. Slightly concave lug handles, decorated with two deeply impressed channels and a double incised line at the center. Triangles on the rim; on the shoulders incised hanging rays; this zone is marked off by incised lines. Below, applied red bands with white edging, very worn. Solid glaze with two reserved lines below. Lower part missing; it is not clear whether there was a foot, or simply a rounded bottom. Brownish black streaky glaze.

A careful and accurate copy of a bronze dinos like, for example, one from Syracuse, *A.J.A.*, LXII, 1958, pl. 58, fig. 10, a, pp. 260, 267 with references. Probably made from a Corinthian import since the decoration is Corinthianizing. Very close, from Ithaca, *B.S.A.*, XLVIII, 1953, pl. 48, no. 806. The unusual amount of incision would be appropriate in a technique simulating metalwork. A similar Cretan clay cauldron, *Hesperia*, XIV, 1945, pl. XI, 1.

Third quarter of the 7th century B.C.

104 Krater, Polychrome, Corinthianizing. Pl. 6.

P 26565. Pit, S 17:1. P.H. 0.08 m.; diam. 0.25 m.

Short neck, not set off from shoulder, with spreading flat rim. Vertical rolled handle attachment preserved on shoulder. The handle was bent up to meet the rim, probably without handle plates. Glazed all over. Added red bands on rim with white zigzag on top; more red bands on base of neck and below handles edged by white lines. Red band on inside just below rim. Worn brownish glaze.

This unusual fragment appears to be a copy of a weakly articulated version of the Corinthian column krater, see *Corinth*, VII, i, pl. 32, no. 233.

The Corinthian prototypes are much imported later on, see G. R. Edwards' volume on the Hellenistic pottery from the Agora.

Second half of the 7th century B.C., probably third quarter.

BOWLS WITH RETURN HANDLES (Pls. 6, 7).

The large Geometric plate with return handles attached at the rim (**105**) gives rise to a bowl shape

with flaring sides and flat rim, with either two handles (**110**) or one (**112**). The examples of the second half of the 7th century often have Corinthianizing polychrome decoration and the contours are crisper, almost metallic looking (**111**); in particular a moulding which the better Late Geometric plates have at the handle zone (**114**) now reappears. The shape, therefore, originates in Attica, but becomes standardized as the "lidless lekanis" under Early Corinthian influence in the later 7th century B.C. (**111**).

105 Plate of bowl size, Late Geometric. Pl. 6.

P 17186. Well, M 11:1. Brann O 33. H. 0.075 m.; diam. 0.322 m.

This plate, a contemporary of **113**, is here shown as initiating the series of bowls with return handles.

Third quarter of the 8th century B.C.

106 Bowl with return handle, Middle Protoattic. Pl. 6.

P 10215. Well, T 19:3. H. 0.093 m.; est. diam. 0.27 m.

One return handle preserved; this is perhaps to be placed at a quarter turn from a small depression on the rim which served as spout, or perhaps opposite it to make a one-handler (as here done). Groups of verticals on rim. On handle, bands. In handle zone, long diagonal lines; below bands, simple maeander, bands, and rays. Foot glazed; small concentric circles on underside. Glazed inside. Red to brown glaze.

See Brann P 15 for a Late Geometric Bowl of this type. See **112** for one-handlers.

Second quarter of the 8th century B.C.

107 Bowl, Middle Protoattic. Pl. 6.

P 13270. H 12:9, level of 7th to early 6th centuries. H. 0.117 m.; diam. 0.267 m.

Well set off disk foot; flat, broadened rim. No handles preserved. At rim, wavy line; then broad band edged by lines; below, large standing spirals. Groups of verticals on top of rim. Glazed inside except for large ring at bottom. Brownish black, worn glaze.

There was at most one handle and the bowl may have been a one-handler similar to **112**.

Dated from height of spirals and glaze zone.

Mid 7th century B.C.

108 Fragment of bowl, Protoattic. Pl. 6.

P 12605. Well, P 7:2. H. 0.11 m.; est. diam. 0.24 m.

Fragment preserves whole profile. Like **107**, but no verticals on rim, and spirals have broad bases, drawn in outlines. Glaze very worn.

Mid 7th century B.C.

109 Bowl, polychrome. Pl. 6.

P 26594. Pit, S 17:2. P.H. 0.08 m.; est. diam. 0.18 m.

Rolled handle attached at plain rim. Inside glazed with broad band of added red; outside banded alternately with glaze and red. At rim a zigzag band. Orange glaze.

Red is often put right on the clay ground in the first half of the 7th century, in the early stages of its use (e. g. 410); later in the century it is used in this way mostly where it takes the place of the Sub-geometric banding on glazed pottery.

Second half of the 7th century B.C., probably third quarter.

110 Bowl with return handles, Corinthianizing. Pl. 7. P 12588. Well, P 7:2. H. 0.08 m.; diam. 0.27 m.

Low flaring ring foot; flat broad rim set off from low open body. Rolled handles attached at rim; glazed inside and out. Low rays at foot. Two broad red bands edged with white inside. Rim covered with red and one white line. Below rim, outside, a wavy white line and three widely spaced red bands edged with white. Traces of applied red on underside of foot. Red to black glaze, worn.

Cf. Brann H 20, with references. Early Corinthian prototypes, Payne, *NC*, p. 297. The decoration is on the level of the Early Corinthian kotyle 157. A Corinthianizing figured bowl of the second quarter of the 7th century, Kübler, *Alt. Mal.*, p. 55, fig. 43.

Third quarter of the 7th century B.C.

111 Lidless lekanis. Pl. 7.

P 19799. H. 0.10 m.; diam. 0.33 m.

Like 110, but larger, more flaring ring foot, higher, more collar-like rim with wide top surface and raised band below. Rim reserved outside; only one white-edged red band on outside which is glazed. Top of rim has white-edged red band, the same inside. Line just above rays. Underside of foot has concentric bands and lines. At bottom inside, reserved circle and dot. Brown glaze.

Cf. the Corinthianizing bowl, *B.S.A.*, XLV, 1950, pp. 193ff., pl. 17.

The very low rays, the semi-black glaze, the flare of the foot show this bowl to be very late in the 7th century B.C. It is an early full-fledged lidless lekanis, a type current in Athens in the 6th century (P 22396, also *Hesperia*, XIII, 1944, p. 39).

112 One-handed bowl, Late Protoattic. Pl. 7.

P 5414. Well, F 12:5. H. 0.093 m.; diam. 0.253 m.

Very broad rim and flaring ring foot. Rolled handle with return ends. Broad blobs on rim. Outside, wavy line below rim, banding, then solid glaze; lines on foot. Glaze rings on underside of foot. Glazed inside. Uneven red to black glaze.

The lack of polychromy and the flaring foot show the bowl to be late. One-handlers are not unusual in Attica (though they are by no means as popular as in Cyprus): Mycenaean, *Hesperia*, VIII, 1939, p. 378, fig. 59, a; Geometric, *A.J.A.*, XLIV, 1940, pl. XXI, 6; 7th century, Brann F 54; Young C 86, 106 (?). The shape becomes standard in black ware. The earlier

one-handlers are merely pots of a usual shape with one handle omitted.

Late 7th century B.C.

PLATES (Pl. 7).

Concerning plates in general, their rarity in the 7th century is especially to be noted.

113 (third quarter of the 8th century B.C.), **115** (late 8th century B.C.), **116** (late 7th century B.C.) are intended to show the trend of the shape, which consists simply in its progressive impoverishment, going from moulded and articulated contours with return handles to straight stiff sides with small looped handles.

The series **117**, **118** (last quarter of the 8th century B.C.), **119** (mid 7th century B.C.), P 12687 (late 7th century B.C.) shows the corresponding decline in the decoration from the full scale Late Geometric to the meager banding with a wavy line at the rim characteristic of the semi-black ware plates of the late 7th century.

113 Plate, Late Geometric. Pl. 7.

P 7203. Well, D 12:3. Brann I 56. H. 0.055 m.; diam. 0.20 m.

Inside, two reserved bands, dot at center. Underside of foot has concentric quatrefoils.

Cf. *Kerameikos*, V, 1, pls. 102, 103.

Third quarter of the 8th century B.C.

114 Plate, Late Geometric. Pl. 42.

P 7083. Well, D 12:3. Brann I 55. H. 0.036 m.; diam. 0.205 m.

Shows profile of plates of the third quarter of the 8th century B.C. Others: *CVA* Musée Scheurleer 1, III H b, pl. 2, nos. 4, 5; *CVA* Karlsruhe 1, pl. 3, 6; *B.S.A.*, XII, 1905-1906, p. 88, fig. 9.

Third quarter of the 8th century B.C.

115 Plate, Late Geometric. Pl. 7.

P 13289. 7th century house, H 12:8. H. 0.035 m.; diam. 0.175 m.

Handles largely restored. Flaring sides with disk foot; flat rim; rolled return handles attached at rim. Groups of verticals on rim and at rim outside. Banding and solid glaze at foot. Circles on underside. Inside glazed with reserved ring. Brownish glaze, worn.

Companion piece to 118. Cf. Young C 81ff. Note loss both of profiling and of ring foot.

Late 8th century B.C.

116 Plate, Latest Protoattic (?). Pl. 7.

P 5413. Well, F 12:5. H. 0.03 m.; diam. 0.143 m.

Small lug-like rolled handles restored. Plain base set off by groove. Glazed inside. Red to black streaky glaze.

End 7th century B.C.

117 Plate, Late Geometric. Pl. 7.

P 4650. Fill N 10:1. H. 0.052 m.; est. diam. 0.22 m.

Half preserved. Like **105**, but between leaves under handle a "divider" with leafy ends. Disk foot, decorated underneath with leaf rosette with stars between foils. Leaves have hatching. Red glaze.

Cf. *Kerameikos*, V, 1, pl. 104, inv. 1144, also inv. 365; Young VI, 3.

Ca. 725 B.C.

118 Plate, Late Geometric. Pl. 7.

P. 19291. 7th century house, H 12:8. H. 0.04 m.; diam. 0.165 m.

Both handles restored; plain base. Part way down, banding, zone of alternating groups of verticals and zigzags. Broad band at base. On underside, wheel with dots between spaces. Reddish brown glaze, worn.

Shape of Young C 81 ff. For wheels on pots see **128**, **320**. The underside of *Kerameikos*, V, 1, pl. 104, inv. 1144 has a wheel.

Later 8th century B.C.

119 Plate, Protoattic. Pl. 7.

P 10628. Well, T 19:3. H. 0.041 m.; diam. 0.172 m.

Handles restored. Like **116**, but rim more rounded, with verticals and only three bands outside. Ring on underside of foot. Brown glaze.

Neater and perhaps a little earlier than **116**.

Later 7th century B.C.

WASH BOWLS (Pl. 7).

Aside from various large bowls like **224** and **100** which may have been used for washing, two types of standard utility banded bowl exist.

The first goes back to the late 8th century B.C. (Brann O 11). It has a characteristically rounded rim, in the earlier ones simply convex on the outside (**121**, **120**, first half of the 7th century B.C.); later on the rim is bent out, rounded on top and convex beneath (**122**, second quarter of the 7th century B.C.). The handles are rolled and horizontal (P 13336 continues the type in the 6th century).

The second kind does not appear until the third quarter of the 7th century B.C. (**123**). It is a low broad bowl with a wide flat overhanging rim and heavy rolled handles set vertically on the rim in a flat arc. **124** is of the same deposit as **123** and cannot be much later, but it shows the only consistent trend of change observable in these bowls: the foot flares much more. Of the 6th century: P 13119. This bowl type appears to be derived from a popular metal type and occurs both earlier and later in many fabrics, Mycenaean, Corinthian, Chian, Etruscan; see under Brann H 18. For Mycenaean metal bowls of this kind see Karo, *Schachtgräber von Mykenai*, Munich, 1930, pl. CLIX.

120 Fragment of basin, Protoattic. Pl. 7.

P 14211. Well, S 19:7. P.H. 0.22 m.; est. diam. at rim 0.45 m.

Nothing of base. Thick concave rim, little offset from body. Rim and handles glazed. Very broad wavy band in shoulder zone. Below, group of four bands and further down more bands. Two very broad bands inside. Groups of verticals on rim. Red to black streaky glaze.

First half of 7th century B.C.

121 Fragments of basin, Protoattic. Pl. 7.

P 13288. 7th century house, H 12:8. P.H. ca. 0.11 m.; est. diam. at rim 0.32 m.

Rim turned out more than on **120**. Wavy line on rim and at shoulder. Broadly spaced banding inside and out. Impure clay; brown glaze.

Later, with similar decoration, Young B 7, which is not really a full-scale wash bowl, but it has all the characteristics of one.

Early 7th century B.C.

122 Fragmentary wash basin. Pl. 7.

P 26478. Well, R 17:5. H. 0.30 m.; est. diam. 0.50 m.

Overhanging curved rim, rolled horizontal handles. On rim, wavy band; broad bands on inside, solid glaze disk at center (?). Underside of rim and top of body glazed; in handle zone, wavy line, broad bands below, two narrow lines above glazed ring foot. Black and red glaze.

The very strongly overhanging curved rim is very close to the 6th century continuation of the type (P 13336), strangely enough much closer than that of later 7th century pieces (e. g. Brann H 52).

Second quarter of the 7th century B.C.

123 Wash basin. Pl. 7.

P 12599. Well, P 7:2. H. to rim 0.135 m.; diam. 0.345 m.

Ring foot, rolled handles with slight return ends applied on top of flattened rim which has flange on outside. Arch of handles flattened on top. Glazed all over except for bottom half of outside body. Black glaze.

Cf. Brann F 22. Glazing part way down the outside is more usual than this all-over scheme.

Third quarter of the 7th century B.C.

124 Wash basin. Pl. 7.

P 12617. Well, P 7:2. H. 0.185 m.; diam. 0.45 m.

Like **123**, but glazed only part way down outside; more flaring ring foot; no return ends on handles.

Cf. Brann H 18. A little later than **123**.

SKYPHOI (Pl. 8).

In the middle of the 8th century the Geometric skyphos still has a well-marked disk foot, a rounded

body and a straight, offset rim (125). The tendency in the third quarter (126, 127, also those from Young, Grave XVII, pl. 2) is toward a looser and sometimes deeper shape; the foot begins to wither away. The maeander disappears as the standard shoulder decoration; besides the popular panel decoration a broad reserved zone with little or no ornament is often used. For the last quarter of the 8th century (129, 130, 131) our evidence is particularly plentiful because of the closing at this time of so many wells, all of which were filled with rubbish containing many skyphoi (see Brann, I-R, pl. 7). At this time skyphoi no longer have feet, and the rim is hardly set off from the body. Furthermore, the contours and especially the decoration show great variety, including all the earlier schemes in a degenerate form, with bird metopes (130), false fluting (Brann O 19) and solid glaze (129) among the most popular.

For the first half of the 7th century we have evidence only of Subgeometric skyphoi (*q. v.*). The fish skyphos (132) of the middle of the century proves that the full-sized Late Geometric type has survived. It has now re-acquired a full body, an offset rim and a ring foot. The shape can be traced in the third quarter with Subgeometric decor (133); the foot is narrower and the rim more flaring. In the last quarter of the century (134) the shape is well on the way to the black ware cups of komast shape (P 17837), thus showing that this foremost 6th century Attic cup has an Attic ancestry.

Main references Young, pp. 201-203, Brann I-R, p. 101.

125 Skyphos, Late Geometric. Pl. 8.

P 15510. Sacrificial Pit, B 21:23. *Hesperia*, XX, 1951, p. 84, pl. 36, B. H. 0.07 m.; diam. 0.12 m.

Cf. *Kerameikos*, V, 1, pl. 92, inv. 261 ff., pl. 93, inv. 863.

Middle of the 8th century B.C.

126 Skyphos, Late Geometric. Pl. 8.

P 21807. Well, P 14:2. H. 0.098 m.; est. diam. 0.15 m.

Two sets of chevrons on shoulder and vertical lines on rim inside. Reserved dot on bottom. Black glaze worn.

Cf. Brann I 33.

Third quarter of the 8th century B.C.

127 Skyphos, Late Geometric. Pl. 8.

P 21799. Well, P 14:2. H. 0.065 m.; diam. at rim 0.115 m.

Upright rim not offset from shoulder. Disk foot. Glazed inside with reserved band near rim. Line on rim. Outside, broad band under rim, shoulder reserved, handles and lower body glazed.

Cf. *Kerameikos*, V, 1, pl. 100, inv. 366, a little lat. r.

Third quarter of the 8th century B.C.

128 Two-handled cup, Late Geometric. Pl. 8.

P 19843. Well, B 18:6. H. 0.089 m.; diam. 0.104 m.

Rolled handles attached at rim; curved flaring rim and spherical body; plain base. Covered with glaze outside. On both sides of shoulder one larger reserved circle with wheel in center, two smaller dotted ones on outside. Framed dots on handles. Neck band inside, rest unpainted. Red to black glaze.

In shape, a little kantharos-like oddity. For wheel in reserved circle see Young, C 136. For a wheel on a kantharos, see *CVA* Reading 1, pl. 8, 9; also N.M. 18422 (which has dots inside wheel).

Ca. 725 B.C.

129 Skyphos, Late Geometric. Pl. 8.

P 12437. Well, L 18:2. Rest. H. 0.094 m.; diam. 0.146 m.

Plain base restored according to close parallels. Brownish black glaze.

Cf. Brann O 24. The cup 179 appears to be by the same workshop.

Last quarter of the 8th century B.C.

130 Skyphos, Late Geometric. Pl. 8.

P 15126. Grave, E 19:3. *Hesperia*, IX, 1940, p. 271, fig. 7. *Hesperia*, XXIX, 1960, p. 405, no. 4, pl. 89. H. 0.067 m.

A typical bird skyphos, cf. *Kerameikos*, V, 1, pl. 97; perhaps a little later, Brann O 21.

Ca. 725 B.C.

131 Skyphos, Late Geometric. Pl. 8.

P 25640. Well, J 14:5. Rest. H. 0.09 m.

Central panel has hatching. Birds have solid bodies, zigzags and dots in field. Brownish black glaze.

Type of 130, further simplified; cf. Brann L 26.

Last quarter of the 8th century B.C.

132 (= 511) Skyphos, Middle Protoattic. Pls. 8, 31.

P 7014. Well, D 11:5. H. 0.085 m.; diam. at rim, 0.15 m.

Same date: Young B 55, Tharios' cup. The earlier 7th century stages of this continuation of the Geometric Attic skyphos are lost.

Middle of the 7th century B.C.

133 Skyphos. Pl. 8.

P 12587. Well, P 7:2. H. 0.072 m.; diam. 0.123 m.

Disk foot, glazed inside.

Tharios' cup (Young B 55) which is earlier in shape, being contemporary with 132, has similar Subgeometric decoration.

Third quarter of the 7th century B.C.

134 Skyphos, pre-komast cup. Pl. 8.

P 23431. Well, R 8:2. Brann G 12. H. 0.082 m.; diam. at rim 0.158 m.

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

Similar cups are in use throughout the Greek world at this time, e. g. Corinth, *Hesperia*, XVII, 1948, pl. 80, D 34-35; Samos, *Ath. Mitt.*, LXXII, 1957, Beil. 72. The Attic one seems however to have enough of an ancestry at home to be called indigenous.

Last quarter of the 7th century B.C.

SUBGEOMETRIC SKYPHOI (Pl. 8).

The Subgeometric skyphoi develop straightforwardly. They have their origin in a deep variant (135) of the ordinary late Geometric skyphos of the third quarter of the 8th century B.C. Later in the century they are usually painted all over (136, 137) with a well offset, flaring rim. Afterwards the tendency is toward a deeper body with a wider, more flaring rim but one less clearly offset. Some time in the late 8th or early 7th century the Subgeometric characteristic of a reserved handle zone is introduced (138, 139); this scheme is retained into the 6th century. Again sometime about the middle of the 7th century a reverse in the shape-trend takes place: the body becomes broader and the rim and handles shrink (140-142). The latest 7th century examples show a shiny black glaze and simplified contours, handles with next to no loop and hardly any rim. The shape continues in the 6th century (P 3621).

Main references: Young pp. 201-203.

135 Skyphos, Late Geometric. Pl. 8.

P 20083. Pithos burial, D 16:3. Publication references as for 319. H. 0.075 m.; diam. 0.115 m.

Intact. Low disk foot, glazed. Deep body with flaring rim which has band. Dots on rolled handles. On each side, three zigzag lines just below rim; below, dot rosettes on either side of raised glazed knob, ringed by dots. Below handle attachments, three lines. Inside glazed except for dot at center and line halfway up. Rim banded inside. Black glaze.

Cf. three skyphoi from Young Grave, XX, 1-3. For the light-ground scheme cf. the kantharos 174.

Third quarter of the 8th century B.C.

136 Skyphos, Subgeometric. Pl. 8.

P 12107. Well, S 18:1. H. 0.067 m.; diam. 0.107 m.

Reserved band on top of rim and halfway down inside, reserved dot in center. Dull black glaze.

Cf. *Kerameikos*, V, 1, pl. 100, inv. 820; Brann L 28. Ca. 725 B.C.

137 Skyphos, Subgeometric. Pl. 8.

P 20677. Well, R 10:5. H. 0.067 m.; diam. 0.096 m.

Flaring rim with banding on top and dots at edge. Reserved line at edge outside and above base. Streaky red to black glaze.

Cf. *Kerameikos*, V, 1, pl. 100, inv. 305; Brann M 8. Last quarter of the 8th century B.C.

138 Skyphos, Subgeometric. Pl. 8.

P 7162. Well, D 11:5. Young C 46. H. 0.065 m.; diam. 0.095 m.

First half of the 7th century B.C.

139 Skyphos, Subgeometric. Pl. 8.

P 10223. Well, T 19:3. H. 0.06 m.; diam. at lip 0.093 m.

Outturned rim, rolled handles, plain base. Glazed inside. Bands on top of rim, dots along edge. Outside glazed to base, except under handles and reserved panel in handle zone. Red glaze.

First half of the 7th century B.C.

140 Skyphos, Subgeometric. Pl. 8.

P 9005. Well, J 18:8. Young D 4. H. 0.048 m.; diam. 0.088 m.

A skyphos rim fragment of similar date, P 21701 (O 7:12) bears the complete graffito $\phi\alpha$ over the reserved zone near the handle (Fig. 1). This recalls the name Phason, found on the cup Brann H 25, also of about this date. Cf. Brann F 34.

First quarter of the 7th century B.C.

141 Skyphos, Subgeometric. Pl. 8.

P 23434. Well, R 8:2. Brann G 24. H. 0.045 m.; diam. 0.091 m.

Ca. 625 B.C.

142 Small skyphos, Subgeometric. Pl. 8.

P 13662. Well, I 14:1. H. 0.041 m.; diam. at rim 0.076 m.

Black semi-lustrous glaze.

Last quarter of the 7th century B.C.

CUPS WITH METAL PROTOTYPE (Pls. 8, 9).

The discussion of each particular copy will be found under each entry. Two observations: those pots which have a metallic appearance often show affinities to Mycenaean and Corinthian types. This is as one would expect, since metal pots have the best chance of survival and for travel.

143 Skyphos, Late Geometric. Pl. 8.

P 3645. Grave, E 13-14:1. Young XXV 1; *Hesperia*, IV, 1935, p. 365, fig. 21; *I.L.N.*, June 2, 1934, p. 863, fig. 5. H. 0.62 m.; diam. at rim 0.154 m.

This skyphos may be a little earlier than its group and than most of these low open metallic imitations, for it is more crisply made than the others.

Third quarter of the 8th century B.C.

144 Skyphos, Late Geometric. Pl. 8.

P 12110. Well, S 18:1. Brann L 27. H. 0.06 m.; diam. 0.113 m.

An ordinary Late Geometric skyphos with degenerate decoration following 143. Included to show that 143 is not Latest Geometric, and also the

merging of types at this time. A similar skyphos from Kynosarges, *B.S.A.*, XII, 1905–1906, p. 85, fig. 6.

145 Skyphos, metallic imitation. Pl. 8.

P 20699. Well, R 12:2. H. 0.048 m.; est. diam. 0.13 m.

Half preserved. Wide open, with flaring rim. Inside, alternately three narrow and one broad band. Outside, two bands on rim, glazed below. Light brown glaze worn.

Cf. *Kerameikos*, V, 1, pl. 128, inv. 822, 857, pl. 129, inv. 787. See also the similar Brann L 33.

It is interesting that Ionian cups of the 6th century have similar interior decoration, e. g. *CVA* Oxford 1, II D, pl. X, 29.

Last quarter of the 8th century B.C.

146 Skyphos, metallic imitation. Pl. 8.

P 7464. Well, D 11:5. Young C 40. H. 0.045 m.; diam. 0.13 m.

These Late Geometric cups and their origin in metal vases are discussed in Kunze, *Bronzereiefs*, p. 76, note 6. They carry in their interiors some of the liveliest and most advanced Late Geometric figure representation known, see also Brann L 28 for bibliography. Those without figures usually have banding, as does this one.

Late 8th century B.C.

147 Cup with offset rim. Pl. 8.

P 25374. Well, I 14:1. H. 0.06 m.; diam. 0.13 m.

Inside glazed. Like 148, but foot unglazed and no added red.

148 Cup with offset rim. Pl. 8.

P 13665. Well, I 14:1. H. 0.045 m.; est. diam. 0.105 m.

Less than half preserved. One handle restored. Glazed to handles, one band on body; foot glazed. Inside all glazed except for reserved line at rim. Added red: three concentric circles at bottom of cup, bands halfway up and on rim. Black glaze.

Just like K. F. Kinch, *Vroulia*, Berlin, 1914, pl. 34, no. 1, 7. A metal prototype of the right shape and date comes from a Syracusan grave, *A.J.A.*, LXII, 1958, pl. 63, fig. 17. Cf. also, from Corinth, *Hesperia*, XVII, 1948, pl. 80, D 39.

Our cup has contours in between the very Late Protocorinthian cup, Payne, *NC*, p. 23, fig. 9 B and the Middle Corinthian cup with offset rim, *ibid.*, p. 310, fig. 152. It is not a native Attic skyphos type and must count as a copy from the Corinthian type. See also under Brann G 11.

Late 7th century B.C.

149 Two-handled cup, Corinthianizing. Pl. 8.

P 13298. G–H 11–12, context of the first half of the 7th century B.C. H. 0.06 m.; diam. 0.115 m.

Both handles restored. Low wide rounded body; ring foot. Handle zone glazed; below fine lines; then

long rays. Circles on underside of foot. Metallic black glaze.

The Corinthian prototypes are to be found under *Hesperia*, XVII, 1948, p. 224, D 56. These, as the broader, lower shape and the shorter rays show, are later; but they are as clearly native to Corinth as our cup is Corinthianizing. The height of the rays dates it.

Second quarter of the 7th century B.C.

150 Cup, Phaleron. Pl. 9.

P 22441. Well, N 11:6. Brann R 15. H. 0.05 m.; diam. 0.09 m.

This bell-shaped Phaleron type is reminiscent enough of a Mycenaean shape (*B.S.A.*, XLII, 1947, pp. 34–35, fig. 14 A) to have a metal prototype similar to those suggested for the Mycenaean type (*ibid.*, p. 63), though we have no actual examples.

Latest 8th or early 7th century B.C.

151 Cup with offset rim, unpainted. Pl. 9.

P 9006. Well, J 18:8. Young D 11. H. 0.086 m.

A bronze prototype for this, Payne, *Perachora*, pl. 58, 2.

Third quarter of the 7th century B.C.

152 Two-handled cup, unpainted. Pl. 9.

P 7196. Well, D 11:5. Young C 69. Desborough, *Protogeometric Pottery*, pp. 103, 105. H. 0.08 m.

This cup is interesting on two counts, first because it is a survival from a Protogeometric shape (Desborough, *Protogeometric Pottery*, pp. 102ff., pl. 12). More such cups were found in a Middle Geometric context (P 3681–P 3682), so it is safe to think of this cup as a direct survival. Secondly, it is likely that the shape survived because metal cups of this general shape were current; Polyphemos on the neck of the Eleusis amphora (Mylonas, *Eleusis Amphora*, pl. 7) is holding one clearly marked as metal by the return handles. It is hard to say whether these handles are intended to be vertical or horizontal; however bronze cups of both types exist. See Payne, *Perachora*, pl. 58, 1 and 2. The predecessor shape in Mycenaean times also exists in metal; see the gold cups, *Arch. Anz.*, LV, 1940, p. 218, fig. 52, also *B.S.A.*, XXXIX, 1938–1939, pl. 26, where a gold cup and its clay counterpart are shown. The connecting features are the conical foot and the offset rim.

7th century B.C.

KOTYLAI, CORINTHIAN AND CORINTHIANIZING (Pl. 9).

The kotyle is the most characteristic of Proto-corinthian shapes and it may be taken for granted that when it occurs in the Attic fabric it is copied. Fortunately a nearly complete series of Corinthian imports of the type which served as models has been found at the Agora to illustrate this fact; only for the two earlier stages (153–154) are the Corinthian proto-

types absent. The development of the kotyle is fairly consistent, and since both the Corinthian originals and their imitations are found in deposits of the same date, it is certain that the lag between the original and the copy is minimal.

The broad shapes with rounded walls (**153**, **154**) are the earliest. They just precede in shape a kotyle from the oldest known grave at Cumae (*Mon. Ant.*, XIII, 1903, p. 274, fig. 58) which has become pivotal in dating of 8th and 7th century pottery since it has been given the absolute date of 725 B.C. by a very reasonable combination of literary and archaeological evidence (Byvanck, *Mnemosyne*, IV, 1936–1937, p. 223). Next in the series come our Corinthian **155** and Attic **159** which are deep and have fairly straight sides and are glazed at the bottom with bands above; these are of the late 8th century B.C. Long rays are substituted for the glaze in the first half of the 7th century B.C. (Corinthian **156**; Attic, **160**). Toward the middle and in the third quarter of the 7th century solid glaze is in turn substituted for the bands (Corinthian, **157**; Attic, **161**); the shape-trend continues to be toward a deeper body with a narrow base and straight flaring sides. At some time in the third quarter this trend is reversed; the Early Corinthian kotylai grow lower and broader with rounded sides and the rays become correspondingly shorter (Corinthian, **158**; Attic, **162**). For most of these stages there is a regular and also a double sized type (**163**–**168**).

Besides the canonical series of copies the Attic potter invents variations to suit his more mobile temperament, such as **165**. On the whole, the exact copies are not as nicely done as genuine Protoattic ware, showing that, for the most part, copying was perfunctory work for the Attic craftsmen, although especially in the later examples a salutary Corinthian influence on his technique, especially in the appearance of true black glaze, is visible. In the 6th century kotylai become a fully Attic possession (P 5366).

Bibliography in *Kerameikos*, V, 1, p. 72 and note 104.

153 Kotyle, Attic copy of Earliest Protocorinthian. Pl. 9.

P 15029. Grave, E 19:1. *Hesperia*, XXIX, 1960, pp. 408–409, no. 2, pl. 90. H. 0.062 m.; diam. 0.115 m.

This is the earliest Corinthianizing kotyle found at the Agora, on the level of and copied from the early kotylai, *Kerameikos*, V, 1, p. 72, pl. 132, inv. 1355, Sacrificial Channel 1, and *A.J.A.*, XLIV, 1940, p. 479, pl. 28, 1; an all-painted kotyle with a Light on Dark bird from Anavyssos, *Πρακτικά*, 1911, p. 120, fig. 15. Since **153** is lower and broader than these, it may be a little earlier, which would make it the earliest in Athens; this is, however, by no means sure. For a number of such kotylai from Ithaca, see *B.S.A.*, XLVIII, 1953, pls. 41–43; for their chrono-

logical priority over the straight-walled shape such as **155**, see *B.S.A.*, LXIII, 1948, p. 55, note 2.

A very similar though somewhat earlier Attic all-black glaze kotyle with a foot was exported to Aegina (perhaps because it might substitute for Corinthian?), Kraiker, *Aigina*, pl. 2, 30. For the Corinthian Geometric prototype of the kotyle see *Corinth*, VII, i, pl. 13, 80.

Third quarter of the 8th century B.C.

154 Kotyle, imitation of Early Protocorinthian. Pl. 9.

P 3569. Grave, E 14:4. Young XXIII, 1. H. 0.07 m.; diam. 0.106 m.

A little earlier than *Kerameikos*, V, 1, pl. 132, inv. 651, grave 64.

Ca. 725 B.C.

155 Kotyle, Early Protocorinthian. Pl. 9.

P 24083. Well, J 15:1. Brann E 5. H. 0.098 m.; diam. at rim 0.11 m.

Cf. *Kerameikos*, V, 1, pl. 132, inv. 5498, grave 98 and *Hesperia*, XVII, 1948, pl. 75, C 12, from Corinth.

Late 8th century B.C.

156 Skyphos, Protocorinthian. Pl. 9.

P 7148. Well, D 11:5. Young C 12. H. 0.086 m.; diam. 0.097 m.

Cf. *A.J.A.*, XLVI, 1942, p. 36, fig. 19, grave 48, 5; this Middle Protocorinthian stage with high rays and bands on the upper body comes before **157** and after **155**. It is to be dated with the other pots in the grave.

First quarter of the 7th century B.C.

157 Kotyle, Late Protocorinthian. Pl. 9.

P 10644. Well, B 14:5. H. 0.07 m.; diam. 0.094 m.

Ring foot with inner standing surface sloping up, banded. Outside, rays and solid glaze above; glazed inside. Fine white bands on solid glaze near bottom of glaze zone, under handles and inside at rim. Shiny brownish black glaze outside, dull inside.

Cf. *A.J.A.*, XLVI, 1942, p. 39, fig. 21, grave 32, 2; Brann F 71.

Third quarter of the 7th century B.C.

158 Kotyle, Early Corinthian. Pl. 9.

P 23424. Well, R 8:2. Brann G 53. H. 0.075 m.; diam. 0.105 m.

Cf. *Hesperia*, XVII, 1948, p. 222, D 46ff., pl. 81.

Last quarter of the 7th century B.C.

159 Fragments of kotyle, imitation of Early Protocorinthian. Pl. 9.

P 10153. Well, T 19:3. H. 0.08 m.; diam. 0.10 m. Brown glaze.

The Corinthian model is represented by **155**.

Early 7th century B.C.

160 Kotyle, imitation of Middle Protocorinthian. Pl. 9.

P 7154. Well, D 11:5. Young C 23. H. 0.093 m.; diam. 0.104 m.

The type of **156** is the model.

Early 7th century B.C.

161 Kotyle, imitation of Late Protocorinthian. Pl. 9.
P 22702. Well, 0.12:1. Brann F 31. H. 0.11 m.; diam. 0.13 m.

Copied from the type of **157**.

Third quarter of the 7th century B.C.

162 Kotyle, imitation of Early Corinthian. Pl. 9.
P 3613. Well, I 14:1. H. 0.067 m.; diam. 0.102 m.
Glaze circles on underside of foot. Two applied red bands below handles. Brownish black shiny glaze.
Copied from the type of **158**.
Last quarter of the 7th century B.C.

163 Kotyle, Corinthianizing. Pl. 9.
P 10428. Well, T 19:3. H. 0.125 m.; diam. 0.156 m.
Handles restored. Ring foot. In handle zone long panel with summary birds facing left; fine vertical lines at sides. Fine banding below with a broad band a little below panel. Long rays at base, hanging spirals between them. Lines on foot. Double reserved line at rim inside. Brownish black glaze.

This kotyle as well as **164** are interesting as Attic links in the kotyle line, standing, as they do, between the Middle Protocorinthian banded and the Late Protocorinthian solid glaze ray-kotylai. For the Protocorinthian prototype see *A.J.A.*, XLV, 1941, p. 41, fig. 25.

First half of the 7th century B.C.

164 Kotyle, Corinthianizing. Pl. 9.
P 13329. Floor packing of kiln in 7th century house, H 12:17. H 0.13 m.; diam. 0.145 m.
Like **163** but with disk foot. Panel wider, with squiggles. Below, broad painted zone edged by fine bands; no spirals between rays. Red glaze.

See **163**. The wider glaze zone is closer to the Late Protocorinthian type, and **164** may be a little later than **163**.

First half of the 7th century B.C.

165 Kotyle, Middle Protoattic. Pl. 9.
P 7023. Well, D 11:5. H. 0.12 m. *I.L.N.*, July 18, 1936, p. 1208, fig. 8; Young C 31. *B.S.A.*, XXXV, 1934-1935, p. 216, "Middle Protoattic." H. 0.12 m.; diam. 0.14 m.

A typical Protoattic handling of Protocorinthian linear decoration; the bands are replaced by wild squiggles and the rays end in spirals.

Middle of the 7th century B.C.

166 Kotyle, Attic imitation of Late Protocorinthian. Pl. 9.

P 22283. Well K 9:1. Rest. H. 0.11 m.

Base and handles restored. Glazed two-thirds down; then one line and widely spaced rays; white

line below handles, halfway down and above bottom of glaze zone. Firm fabric and fine black glaze.

An example of the Corinthian prototype was found in a grave at Syracuse, *A.J.A.*, LXII, 1958, pl. 65, fig. 23a, 1. See **161**.

Third quarter of the 7th century B.C.

167 Kotyle, Attic imitation of Early Corinthian. Pl. 9.
P 10646. Well, B 14:5. H. 0.098 m.; diam. 0.12 m.
Handles partly restored. Outside, rays; above them, where solid glaze starts, red band and white lines; below handles, red band edged by white lines, same inside at rim with only one white line above red band. False ring foot inside broken away, outside edge glazed underneath. Streaky brownish black glaze.

Between **166** and **168** in the length of the rays.

Last quarter of the 7th century B.C.

168 Kotyle, imitation of Early Corinthian. Pl. 9.
P 23426. Well, R 8:2. Brann G 20. Rest. H. 0.115 m.; diam. 0.16 m.
Large version of **162**.
Last quarter of the 7th century B.C.

KANTHAROI (Pls. 10, 30).

The kantharos with high-swung handle comes into the Geometric repertoire in the second quarter of the 8th century B.C. (**169**). Finds of Minyan goblets made in Athens at the time (Young B 22-24) may be possible sources of this type; it is also reminiscent of Mycenaean goblet types with high-swung handles (e. g. *Hesperia*, XXIV, 1955, pl. 74, 14 or H. Bossert, *The Art of Ancient Crete*, London, 1937, fig. 150). A Mycenaean source seems more likely and the reasons for this are explained under **169**, the earliest kantharos from the Agora, where the late dating of the other early kantharoi such as *Kerameikos*, V, 1, pl. 85, inv. 258 is discussed.

All the earlier kantharoi have a short upright rim not strongly marked off from the body. They are rather wide and full-shouldered compared to the later ones. In the third and beginning of the last quarter some kantharoi have higher rims than the early examples (**170**), which are, however, not much set off from the shoulder except by means of decoration; others have no rims at all, but have a drawn-in effect (**174**, **173**) much like a tulip flower.

The shape tends toward a deeper, less articulated bowl with the handle loop less upright and more flaring away from the body. The very Latest Geometric kantharoi (**175**) conserve much of the shape and decoration of the earliest ones in spite of the changes noted. This gives the impression that the kantharos is at once a static and an irregular shape, i. e. an erratic by-line.

This impression is confirmed by the Protoattic 7th century kantharoi. They do not occur much in household deposits, but seem to have been used mostly as votives (494–497). They are all deeper than the Geometric examples, but aside from that, they have all conceivable shapes: convex, concave, tulip-shaped and high-rimmed. Little, unpainted votives are numerous (176).

Main references: Burr, pp. 585 ff.; Young p. 204; *Kerameikos*, V, 1, pp. 29, 123; Courbin, *B.C.H.*, LXXVII, 1953, pp. 322 ff. on the origins of the shape.

For the Protoattic kantharoi see 494–497.

169 Kantharos, Middle to Late Geometric. Pl. 10.

P 6402. Well, L 6:2. P.H. without handle 0.095 m. To be published with its group in E. L. Smithson's volume on Agora Protogeometric and Geometric Pottery.

Nothing of base preserved. Inside glazed to just below rim, then bands.

Shown here as the earliest of the Late Geometric kantharos type from the Agora. Cf. for the dot decoration the pyxis, *CVA* Munich 3, pl. 127, 2 and 4, there called Late Geometric.

Ca. 750 B.C.

170 Kantharos. Pl. 10.

P 4887. Grave, G 12:13. Young XV 2. H. to rim 0.117 m.

This piece was probably made in the same workshop as its companion 334, the Knickerbocker Workshop, see Davison, "Geometric Workshops", pp. 63–65. It has a fairly high rim in comparison to the kantharoi of the second quarter (cf. 169), and this seems to be characteristic of those Late Geometric kantharoi which have rims at all, cf. 171. Cf. also *CVA* Mannheim 1, pl. 5, 1. At the same period (i. e. the third quarter of the 8th century) a variant with an even higher rim exists (*CVA* Munich 3, pl. 120, 1), which is interesting because it is far closer to a kantharos shape belonging to Lausitz pottery which Milojević suggests influenced the Attic pottery of this date (*Arch. Anz.*, LXIII–LXIV, 1948–49, pl. 31, fig. 4, 1); at the same time it must be pointed out that this form is strictly secondary in Attica.

Ca. 725 B.C.

171 Kantharos, Late Geometric. Pl. 10.

P 4775. Grave, G 12:8. Young XX 4. H. to rim 0.144 m. Cf. *Kerameikos*, V, 1, pl. 86, inv. 373 which is also very close in decoration to the pyxis Young XX 5.

Third quarter of the 8th century B.C.

172 Kantharos, Subgeometric. Pl. 10.

P 4961. Grave, G 12:14. Young IX 9. H. 0.083 m.

Dotted rims are preferred for the best kantharoi. This is a Subgeometric version of 171.

Late 8th century B.C.

173 Kantharos. Pl. 10.

P 5421. Grave, G 12:24. Young XI 5. *B.C.H.*, LXXVII, 1953, p. 335, fig. 17. H. to lip 0.104 m.

Young notes Mycenaean influence in the tulip flower effect of both shape and decoration. 282 has the same decoration, also the kantharos, *Kerameikos*, V, 1, pl. 87, inv. 817.

Ca. 725 B.C.

174 Kantharos. Pl. 10.

P 8243. Well, D 12:3. Brann I 49. H. 0.11 m.; diam. 0.143 m.

Glazed inside; outside covered with smooth ivory colored surfacing.

For light-ground kantharoi see under I 49. In shape this is the exact counterpart of 173 and looks just as naturalistic. The earliest of these light-ground kantharoi is *Met. Mus. Bull.*, XXXI, 1936, p. 43 with fig.

Third quarter of the 8th century B.C.

175 Kantharos, Subgeometric. Pl. 10.

P 7080. Well, D 12:3. Brann I 50 where the other side, which has a bird between the horses, is illustrated. H. 0.072 m.; diam. 0.09 m.

Whether the squarish object between the horses is a tripod or a manger is not clear; horses and tripods do occur often on Subgeometric kantharoi, e. g. *CVA* Munich 3, pl. 120, 2 and 3 with references. Another Subgeometric kantharos which bears a representation of a prize (a shield), *Kerameikos*, V, 1, pl. 88, inv. 324.

176 Miniature kantharos. Pl. 10.

P 5397. Well, F 12:5. H. 0.037 m.; diam. 0.057 m.

Such little votives occur in great quantities (see Young C 69 ff.) throughout the late 8th and 7th centuries. Brann M 10 is one of the earliest; 176 is one of the latest.

Late 7th century B.C.

ONE-HANDLED CUPS (Pl. 10).

Geometric and Subgeometric, semi-black ware.

The cup series has a plain line of development. The Geometric cups of the middle of the 8th century are fairly wide, with a full shoulder and a short rim (177). Thereafter they become deeper, have less of a shoulder, and the rim begins to turn out (178). In the first half of the 7th century the cups have Subgeometric decor, are very deep in relation to their diameter and have a wide and very flaring rim (181). This trend culminates in the second quarter of the 7th century (183); thereafter it is reversed. In the third quarter of the 7th century cups are again lower and wider, the rim is shorter and well set off from the shoulder, and there is now a disk foot (184). The cups look increasingly as if copied from metal models, the fabric being thin and firm and the glaze firm, glossy and approaching classical black glaze (186). The last sur-

vivals of the series (which does not continue into the 6th century as a line) are as low and broad as Mycenaean metal cups (187). Contemporary with this last metallic phase is a cup with angled shoulder (188), evidently a *bona fide* copy from a metal prototype made exclusively in the second half of the 7th century B.C. Main references: Geometric, Young, p. 203, *Kerameikos*, V, 1, p. 62; Subgeometric, Brann, F 35 ff.

PHALERON CUPS (Pl. 10).

This group of small, usually decorated, cups is named after the Phaleron Cemetery where they were found in large number (*A.J.A.*, XLVI, 1942, p. 46). The preferred shape is a flaring calyx (193) though cups with offset rim or rounded sides (191, 190) are also made. The commonest decoration is a wavy line around the body; sometimes the painting is more elaborate (192, 193), sometimes it is entirely lacking (189). It is almost always Late Geometric or Early Protoattic, thus showing that the bulk of these cups belong to the late 8th and early 7th century B.C.

177 Cup, Late Geometric. Pl. 10.

P 4982. Grave, G 12:16. Young X 2. H. 0.063 m.; diam. 0.104 m.

Bars on handle. Found with 37 and dated accordingly.

Mid 8th century B.C.

178 Cup, Late Geometric. Pl. 10.

P 12438. Well, L 18:2. H. 0.064 m.; diam. 0.10 m.

Rim turned out and flattened on top. All glazed except disk on floor; top of rim and standing-surface reserved. On handle, horizontal lines, vertical lines at bend. Brown to black lustrous glaze.

Early last quarter of the 8th century B.C.

179 Cup, Late Geometric. Pl. 10.

P 12447. Well, L 18:2. H. 0.074 m.

Half restored. On top of handle, ladder, below two lines crossing at bend. Dull black glaze.

Found in the same well as 178. The upright rim seems to be a variation concurrent with the normal short rim.

180 Cup, Late Geometric. Pl. 10.

P 22422. Well, N 11:5. Brann M 11. H. 0.065 m.; diam. 0.098 m.

Late 8th century B.C.

181 Cup, Late Geometric. Pl. 10.

P 23672. Well, Q 8:9. Brann N 16. H. 0.073 m.; diam. 0.093 m.

Bars on handle.

Latest 8th century B.C.

182 Cup, Subgeometric. Pl. 10.

P 10626. Well, T 19:3. H. 0.082 m.; diam. at rim 0.105 m.

Wide flaring rim, deep body. Handle attached at rim with slight ridge to mark off its edge. Banding on top of rim, vertical lines on top of handle, horizontal below. Otherwise glazed to just above base. Black glaze.

Early 7th century B.C.

183 Cup, Subgeometric. Pl. 10.

P 26485. Well, R 17:5. H. 0.08 m.; diam. at rim 0.093 m.

Plain base. Flaring rim. Reserved bands inside rim and on outside, below handle; crossing wavy lines on handle. Uneven brownish glaze.

Second quarter of the 7th century B.C.

184 Cup, Subgeometric. Pl. 10.

P 22709. Well, O 12:1. Brann F 38. H. 0.067 m.

For graffito ΑΙΑΤΑΙΩΣ retrograde, see under Brann F 38. The graffito will be discussed by M. Guarducci in *Annuario della Scuola Archeologica di Atene*, XXXVII-XXXVIII, 1959-1960.

Third quarter of the 8th century B.C.

185 Cup. Pl. 10.

P 12592. Well, P 7:2. H. 0.05 m.; diam. 0.094 m.

Disk foot, band handle. Glazed inside except for reserved circle at bottom. Glazed part way down outside, then band and rays. On underside of foot two fine concentric circles and dot. Uneven brown glaze.

Corinthian decor, cf. kotyle 168.

Third quarter of the 7th century B.C.

186 Cup, semi-black ware. Pl. 10.

P 23439. Well, R 8:2. Brann G 25. H. 0.048 m.; diam. at rim, 0.107 m.

A low Cretan cup of this sort, clearly of metallic origin, *Hesperia*, XIV, 1945, pl. XXI, 5, 6. 186 is very close to Mycenaean metal cups like Karo, *Schachtgräber von Mykenai*, pl. CLXIV.

Late third or early fourth quarter of the 7th century B.C.

187 Cup, semi-black ware. Pl. 10.

P 22536. Well, Q 17:2. H. 0.043 m.; diam. 0.10 m.

Disk foot. Dark red glaze, almost all worn off on outside. The latest of these cups approach more and more the Mycenaean forerunners; see Karo, *Schachtgräber von Mykenai*, pl. CXXVII.

188 Cup, angled shoulder. Pl. 10.

P 5390. Well, F 12:5. H. 0.048 m.; diam. 0.101 m.

Disk foot, band handle. Mottled brown glaze all over.

Carinated bodies are characteristic of metal vases and those copied from metal, e. g. such Mycenaean cups as Bossert, *The Art of Ancient Crete*, figs. 150, 157; Karo, *Schachtgräber von Mykenai*, goblet, pl. CXII or cauldrons, pl. CLXI.

Third quarter of the 7th century B.C.

189 Phaleron cup. Pl. 10.

P 22425. Well, N 11:6. Brann R 17. H. 0.029 m.; diam. 0.051 m.

Unglazed.

Early 7th century B.C.

190 Phaleron cup. Pl. 10.

P 4963. Grave, G 12:14. Young IX 3. H. 0.052 m.

Wavy line on handle.

Late 8th century B.C.

191 Phaleron cup. Pl. 10.

P 4964. Grave, G 12:14. Young IX 6. H. 0.05 m.

Bands and St. Andrew's crosses on handle.

Date same as **190**; probably they were made at the same time.

192 Phaleron cup, Early Protoattic. Pl. 10.

P 25789. Burial, Q 17:6. *Hesperia*, XXIX, 1960, p. 416, no. 6, pl. 92. H. 0.045 m.; diam. 0.062 m.

Intact. On handle, ladder; panel framed by three vertical lines.

Early 7th century B.C.

193 Phaleron cup, Late Geometric. Pl. 10.

P 4607. Grave, G 12:2. Young VII 5. H. 0.05 m.

Bird friezes go back to earliest times, and one can produce strange parallels: H. Frankfort, *The Art and Architecture of the Ancient Orient*, Baltimore, 1955, p. 203, fig. 99, left, a prehistoric Iranian cup with very similar matchstick birds.

194 One-handled mug (?). Fig. 1, Pl. 10.

P 10151. Well, T 19:3. H. 0.08 m.; diam. at rim 0.105 m.

Half, including handle, restored. High flaring walls, flat base. Glazed all over except for top of rim, standing surface.

Graffito [— —] ατιχος retrograde, the owner's name.

It is not certain that a handle need be restored though there seem to be no other Attic handleless 7th century kalathoi. The mug shape is reminiscent of a Mycenaean shape, e.g. *B.S.A.*, XLII, 1947, p. 35, pl. 8, 13. A Cretan orientalizzing example, *Hesperia*, XIV, 1945, pl. XX, 1.

COOKING WARE

AMPHORAE (KADOI) (Pl. 11).

See p. 29 for the fabric.

Though they have a long early history, in the second half of the 8th century the amphorae became both more shapely and more common. It was probably at this time that they ceased to be used for cooking and began to be used for drawing water; for this latter purpose they were called *kadoi* in antiquity (*Hesperia*, XXVII, 1958, pp. 186–190).

The examples of the later 8th century (**195**) have thin walls, a long body and band handles with a rather flat loop. All *kadoi* have the neck and the shoulder in one curve. Some variants in use in the late 8th or earlier 7th century are spouted (**198, 199**); these sometimes have incised decoration like cooking jugs. In the 7th century (**200–202**) the trend is toward a more visibly articulated ring foot, rolled handles arching out from the body contour, a more rounded body and a more flaring and more crisply finished rim. The same trend continues in the 6th century (P 18347).

Main references: Brann, E–H, pp. 316–317, also Brann N 17.

195 Kados. Pl. 11.

P 23659. Well, Q 8:9. Brann N 17. H. 0.305 m.; diam. 0.215 m.

Band handles.

Late 8th century B.C.

196 Kados. Pl. 11.

P 12177. Well, S 19:7. H. 0.372 m.; diam. 0.265 m.

Like **195**, but with rolled handles.

Latest 8th or early 7th century B.C.

197 Kados. Pl. 11.

P 21433. Well, R 9:2. Brann P 25. H. 0.258 m.; diam. 0.175 m.

Band handles.

Last quarter of the 8th century B.C.

198 Spouted kados, incised. Pl. 11.

P 12174. Well, S 19:7. H. 0.20 m.; diam. 0.144 m.

Intact. Steep ring foot. Band handles with thumb mark at base, attached at rim which is flattened on top. Rim drawn out to form spout. Incised ornament. Cursory wavy double line on upper part of handles, double stippled line on rim where handles join. In back, double wavy line below rim; on neck, right angles edged with stippling; below, maeander-like stippled ornament; below, zigzag and double line with stippling. In front, stippled double zigzag; below, panels with step ornament.

In the same well were two other *kadoi* one of which was **196**. Another from Anavyssos, Πρακτικά, 1911, p. 124, fig. 28.

Late 8th or early 7th century B.C.

199 Spouted kados, incised. Pl. 11.

P 10631. Well, T 19:3. H. 0.19 m. diam. 0.145 m.

Shape like **198** but less crisply done. On handles, stippling; below rim, double wavy line. Under spout, stippled battlement maeander; below, wavy line, stippled band, wavy double line. In back, on neck, four vertical bands, alternately empty and with crosses; below, two wavy double lines.

Dated as **198**.

200 Kados. Pl. 11.

P 26492. Well, R 17:5. H. 0.23 m.; diam. 0.175 m.
Ring foot, rolled handles.
Second quarter of the 7th century B.C.

201 Kados. Pl. 11.

P 12626. Well, P 7:2. H. 0.31 m.; diam. 0.26 m.
Third quarter of the 7th century B.C.

202 Kados. Pl. 11.

P 17394. Well, M 11:3. Brann H 56. H. 0.285 m;
diam. 0.252 m.
Early last quarter of the 7th century B.C.

COOKING JUGS (Pl. 11).

The deep jug, burnt down the front where it has stood on the edge of the hearth, is the principal shape made of cooking ware fabric. In the second half of the 8th century the jugs lose their former heaviness of fabric and their baggy shape to assume a more definite neck-shoulder curve and a fairly pointed body with small standing surface (203). At the same time large-sized jugs of similar shape are made; these usually have incised ornament and nipples on the shoulder (204). The jugs retain a band handle till after the middle of the 7th century (206). Towards the end of the century the rolled handle is used (208). Also toward the end of the century a round-bottomed shape is introduced (210) which prevails in the 6th century (P 18532).

Main references: Brann E-H, p. 317, Brann F 49 ff., L 45. For incision see *Kerameikos*, V, 1, p. 139.

203 Cooking jug. Pl. 11.

P 10585. Well, L 18:2. H. 0.204 m.; diam. 0.167 m.
Intact. Band handle, slightly burnt down front.
Third quarter of the 8th century B.C.

204 Cooking jug, incised. Pl. 11.

P 12116. Well, S 18:1. Brann L 47. H. 0.352 m.;
diam. 0.257 m.
Last quarter of the 8th century B.C.

205 Cooking jug. Pl. 11.

P 25637. Well, J 14:5. H. 0.265 m.; diam. 0.20 m.
Plain. Band handles.
Last quarter of the 8th century B.C.

206 Cooking jug, incised. Pl. 11.

P 22731. Well, O 12:1. Brann F 49. H. 0.315 m.;
diam. 0.235 m.
Nipples.
Third quarter of the 7th century B.C.

207 Cooking jug. Pl. 11.

P 12608. Well, P 7:2. H. 0.15 m.; diam. 0.13 m.
Thick band handle with depression at base, narrow
flat base. Burnt in front.
Mid 7th century B.C.

208 Cooking jug. Pl. 11.

P 17371. Well, M 11:3. Brann H 59. H. 0.145 m.;
diam. 0.127 m.
Late third quarter of the 7th century B.C.

209 Cooking jug. Pl. 11.

P 10669. B 14:5. H. 0.142 m.; diam. 0.138 m.
Flaring rim, flattened on top, band handle, small
standing base. Burnt down front.
Last quarter of the 7th century B.C.

210 Cooking jug, round-bottomed. Pl. 11.

P 10668. Storage pit, B 14:5. H. 0.285 m.; diam.
0.285 m.
Round body, pared on outside. Wide band handle,
burnt outside.

This pot was found in the same deposit as the deep jug 209, and so must represent the time when the round bottomed pots were first introduced and used alongside the deeper jugs. The cause for their appearance is very likely the increased use of cooking rings and braziers like 211 on which a round bottomed pot could be set securely, whereas before the jugs had to be propped against the curbing of the hearth.

The round-bottomed shape existed in Corinthian Geometric (*A.J.A.*, XXXV, 1931, p. 414, fig. 8), but there is no evidence for it in Athens during the 8th and 7th centuries B.C. (*Kerameikos*, V, 1, pl. 155, inv. 355 may also be Corinthian).

Last quarter of the 7th century B.C.

VARIOUS SHAPES (Pl. 11).

For bowls see under 618-622.

For brazier see under 623-627.

211 Brazier. Pl. 11.

P 8396. Well, D 11:5. Young C 165. H. 0.135 m.
See 626.
Second half of the 7th century B.C.

212 Spouted cooking bowl. Pl. 11.

P 5416. Well, F 12:5. H. 0.09 m.; diam. 0.20 m.
Handles set slightly below rim; slightly flattened
standing surface. Rim drawn out to form a spout on
one side.

The spherical shape is reminiscent of modern bowls made of half gourds with leather strap handles. Similar, of the 6th century, *Hesperia*, IX, 1940, p. 256, no. 332, fig. 59.

Second half of the 7th century B.C.

OINOCHOAI (Pl. 12).

Like the hydria, the cooking ware oinochoe is an invention of the later 8th century B.C. The earliest examples (213) have band handles; in the 7th century

these change to rolled handles. As in the other shapes, the body becomes steadily rounder, the rim more flaring, and toward the end of the century the foot begins to flare as well (216). This trend continues in the 6th century (P 12528).

213 Oinochoe. Pl. 12.

P 20718. Well, R 10:5. H. 0.345 m.; diam. 0.24 m.

Broken at mouth, otherwise intact. Band handle with finger impression at base, slight ring foot. Deep oval body.

Late 8th century B.C.

214 Oinochoe. Pl. 12.

P 26416. Well, R 17:5. Brann S 29. H. 0.245 m.; diam. 0.18 m.

Second quarter of the 7th century B.C.

215 Oinochoe. Pl. 12.

P 22727. Well, O 12:1. Brann F 48. H. 0.245 m.; diam. 0.198 m.

Third quarter of the 7th century B.C.

216 Oinochoe. Pl. 12.

P 3450. Well, I 14:1. H. 0.23 m.; diam. 0.195 m.

Rounded body, rolled handle, slightly flaring narrow ring foot.

Late 7th or early 6th century B.C.

217 Trefoil-mouthed jug. Pl. 12.

P 12604. Well, P 7:2. H. to rim 0.13 m.; diam. 0.125 m.

Round-bodied jug with well-marked ring foot, and low neck with trefoil rim. Double rolled handle with high loop.

This odd jug, though much discolored, is probably made of cooking fabric. It is not unlike the banded water jugs (cf. 88) in use at this time.

HYDRIAI (Pl. 12).

There is no evidence that cooking ware hydriai were made before the late 8th century B.C., the earliest being *Kerameikos*, V, 1, pl. 155, grave 98.

218 is somewhat later, probably of the first half of the 7th century B.C., indicating the usual trend from long pots with shallow outlines to rounder more articulated ones with more arched handles. This trend is illustrated by 219 in the late 7th century B.C.: it continues in the 6th century (P 20558).

Main references, Brann, E-H, p. 317.

218 Hydria. Pl. 12.

P 12176. Well, S 19:7. Rest. H. 0.34 m.; diam. 0.24 m.

All of rim and both horizontal rolled handles restored; otherwise intact. Very low ring foot, verti-

cal band handle with finger depression at base. Deep oval body.

A coarse ware hydria from Corinth, earlier, *Corinth*, VII, i, pl. 13, no. 82.

Late 8th century B.C.

219 Hydria. Pl. 12.

P 23461. Well, R 8:2. Brann G 42 H. 0.39 m.; max. diam. 0.34 m.

Later 7th century B.C.

ΠΙΘΟΙ (Pl. 12).

Numerous Late Geometric pithoi are known: 220, of the third quarter of the 8th century, has a slightly flaring rim, a neck which makes one curve with the shoulder and a sack-like body contracting to a narrow base. Young IX 1 is of the last quarter and shows little change. A pithos found near the Archaic Cemetery (*Hesperia*, XX, 1951, pp. 109-110, Grave 51, pl. 48, d) not certainly dated but probably of the 7th century, shows no change, neither does the fragment Brann F 55. Not until the 6th century do the pithoi change, acquiring a wide spreading rim and an offset neck (*Hesperia*, IX, 1940, p. 253, no. 324, fig. 56).

220 Pithos. Pl. 12.

P 20088. Burial, D 16:3. *Hesperia*, XIX, 1950, pp. 330-331, pl. 104, a. H. 0.80 m.; max. diam. 0.52 m.; diam. at rim 0.33 m.

Intact, except for cracks. Flat, spread rim, flaring neck passing into body bulging toward bottom and contracting to small stump base. Pinkish buff clay with impurities; fired red in areas.

Pithoi of this sort are said by Milošević to be evidence of an 8th century invasion, because they seem to him reminiscent of Lausitz pottery, see *Arch. Anz.*, LXIII-LXIV, 1948-1949, p. 34, fig. 4,6; this must be coincidence, for they are quite in line with earlier Attic pithoi.

Third quarter of the 8th century B.C.

COARSE WARE AMPHORAE AND BASINS (Pl. 12).

221 Coarse ware amphora. Pl. 12.

P 26465. Well, R 17:5. H. 0.65 m.; diam. 0.48 m.

Flaring rim, flattened on top, broad and long band handles attached below rim; neck and shoulder make one curve. Heavy, flaring, narrow ring foot. Body pared all over.

The shape of the body is not unlike that of the ΣΟΣ amphorae, though neck and rim are more like those of kadoi; the fabric is pithos fabric. Unglazed Attic storage amphorae are unknown as a type in the 7th century, but Brann I 67 is an out-sized kados,

and P 25660 is an early 6th century cooking ware amphora with spiral-stamped handles.

222 Fragment of pithos with handles. Pls. 12, 42.

P 25551. Well, L 18:2. Est. diam. of rim 0.50 m.; P.H. of rim fragment 0.08 m.; W. of handle 0.085 m.

Broad turned-out rim, flat on top with flat vertical edge. Many non-joining shoulder and body fragments show that neck must have been short, in one curve with shoulder. Flat short-arched band handle with two long finger impressions at base. Where handle was attached to body deep slashes were made in the clay to strengthen the attachment. Red coarse clay with lighter surfacing.

Handled pithoi are a rarity. The very broad rim is a forerunner of the 6th century pithos rims, for which see *Hesperia*, XVIII, 1949, pl. 6. Though the fabric looks local, the shape is probably copied from Corinthian amphorae of this date such as *Hesperia*, XVII, 1948, p. 212, C 18, pl. 76.

Late 8th century B.C.

223 Large coarse ware basin. Pls. 12, 42.

P 20717. Well, R 10:5. P.H. 0.40 m.; diam. 0.75 m.

Nothing of base. Hemispherical shape, rim thickened and flattened on top. Below rim one broad (0.105 m.) lug handle sloping a little downward. Part way down wall, a great pitted area. Coarse red clay.

Though found 4.10 m. down in the well, the basin, which was wedged upright in the well shaft, may have been used as a makeshift well head. The weathering and pitting probably mark the height to which the basin was above ground in this use.

A similar large basin was found in a Geometric well at Knossos just above the use level, *B.S.A.*, LV, 1960, p. 159. Also in Well R 17:5 the well head **604** was found low in the well just above the use level; the presumption is therefore that well heads were broken up and thrown in as soon as wells went out of use.

Late 8th century B.C.

224 Cooking ware basin. Pl. 12.

P 22725. Well, O 12:1. Brann F 53. H. 0.267 m.; diam. at rim 0.42 m.

Third quarter of the 8th century B.C.

IMPORTS: CHIAN, EAST GREEK, ARGIVE MONOCHROME, EGYPTIAN (?), CORINTHIAN (Pl. 13).

For their significance, see p. 28. The various imported wares are only sporadically represented, so that a summary of shapes need be given only for Argive monochrome ware, which occurs regularly in Agora groups.

The fabric of Argive monochrome ware is beige to buff in color, smooth to the touch and light. Great

quantities of the ware are found in the Argolis and at Corinth, and these places were undoubtedly the centers of production, though similar ware seems to have been made locally at Athens. It is hard to distinguish actual imports from the local product; presumably the coarser and less yellow the fabric, the greater the likelihood of Attic origin.

The predominant shape in Attica is the oinochoe which comes in three variants: trefoil-mouthed, wide-necked with a spherical body (**235**); round-mouthed, narrow-necked, same body (**231**, **233**); squat-bottomed (**232**). All of these can be contemporary (as for instance those in *Kerameikos*, V, 1, pl. 156, bottom row) nor do the shapes change much with time (cf. **231** and **233**, a hundred years apart).

Main references: *Hesperia*, XXI, 1952, pp. 202-207 (from the Argive Heraion); Brann F 78.

225 Fragments of amphora, Chian. Pls. 13, 42.

P 13668. Well, I 14:1. P.H. of handle fragment 0.25 m.

Preserved: a long vertical band handle attached just below rounded rim, a neck-and-shoulder fragment with continuous curve, fragments from lower body. Some body fragments not illustrated. Rim glazed, line down handle. Band on lower neck, double spiral on shoulder. Covered all over with streaky white slip. Darkish pink clay with impurities and some mica. Dull gray to red glaze. Typically Chian fabric, see *B.S.A.*, XLIX, 1954, p. 176, pl. 7, a for examples found in Chios.

See under Brann F 79, where a number of examples of these bobbin-shaped Chian jars, found both in the Agora and in other sites, are listed. See *Hesperia*, XXVII, 1958, pp. 175-178 for Chian wine imports to Athens.

Late 7th century B.C.

226 Handle of hydria, Chian. Pl. 13.

P 25322 b. Well, F 15:4. P.W. 0.13 m.

Rolled horizontal handle, slipped white, with worn red glaze band across it. Fabric like **225**.

See **227**.

227 Fragments of hydria, Chian. Pl. 13.

P 25322 a. Well, F 15:4. P.H. of largest fragment 0.13 m.

Preserved: vertical handle attachment with band of glaze encircling handle root, and two bands just below; attachment of horizontal handle, also with glaze. Fragments from body and area just above foot, with glaze band at bottom. White slip, very worn. Fabric like **225** but smoother.

Several such hydriai occur in Agora deposits of the late 6th and early 5th centuries B.C., e.g. P 24128, a whole pot; these have spherical bodies with bulging middles. Not enough is preserved of the present hydria to give the shape but it must have been close

to those from Delos, *Délos*, XV, pl. X, 37–39. The fabric is so much like that of the Chian jar **225** as to assure Chios as a provenience.

Late 7th or early 6th century B.C.

228 Jug, East Greek. Pl. 13.

P 26476. Well, R 17:5. H. 0.13 m.; diam. 0.085 m.

Handle missing. Round mouth, plain base. Red micaceous clay. Gray streaky glaze, very worn, with reserved line around middle.

Both glaze and shape show this pot to be un-Attic. Exact parallels are the jugs from Samos, *Ath. Mitt.* LXXII, 1957, pl. 63, 2 and 3; dated to the first half of the 7th century B.C.

First half of the 7th century B.C.

229 Amphora, East Greek gray ware. Pl. 13.

P 22739. Well, O 12:1. Brann F 80. H. of neck 0.119 m.; diam. at restored bottom of fragment 0.36 m.

Ridge at base of neck. Short rolled handle shows the beginning of a "rat's tail."

Similar amphorae were found at Smyrna (see Brann F 80), also at Chios, *B.S.A.*, XLIX, 1954, p. 139, fig. 8.

Third quarter of the 7th century B.C.

230 Chalice, Chian. Pl. 13.

P 23458. Well, R 8:2. Brann G 54. H. as restored 0.13 m.; diam. as restored 0.178 m.

Fragments of this type from Chios, *B.S.A.*, XLIX, 1954, p. 134, pl. 6. For a whole example see *Délos*, XVII, pl. LII, 2; other references under Brann G 54.

Last quarter of the 7th century B.C.

231 Aryballos, Argive monochrome. Pl. 13.

P 3644. Grave, E 14:13. Young XXV 4. H. 0.081 m.

This is the most frequent shape in monochrome fabric (e.g. from Delos, *Délos*, XVII, pl. LXIV, nos. 1–10).

Late 8th century B.C.

232 Squat trefoil oinochoe, Argive monochrome. Pl. 13.

P 24728. R 11:4. Diam. 0.054 m.

Disk-like body with short cylindrical neck. Band handle missing. On shoulder oblique tooth-rouletting.

An unusually small and squat example of the flat-based oinochoe type; cf. 'Εφ. 'Αρχ., 1898, p. 92, fig. 21. For rouletting nicely visible on a squat oinochoe, found with the Polyphemos amphora, see Mylonas, *Eleusis Amphora*, p. 5, fig. 4.

Late 8th century B.C.

233 Aryballos, Argive monochrome. Pl. 13.

P 5405. Well, F 12:5. H. 0.116 m.; diam. 0.111 m.

Flat-bottomed, band handle. Paring marks. This piece is enough like **231** to demonstrate the conservatism of the monochrome shapes.

Late 7th or early 6th century B.C.

234 Flat bottomed oinochoe, Argive monochrome. Pl. 13.

P 26469. Well, R 17:5. H. 0.05 m.; diam. 0.047 m. Very pitted.

Quite standard, e.g. from Phaleron, *A.J.A.*, XLVI, 1942, pp. 25 ff., from graves 47, 11.

235 Trefoil oinochoe, Argive monochrome. Pl. 13.

P 12334. Well, P 7:2. H. to handle 0.10 m.

Intact, with spherical body, cylindrical neck, double rolled but flattened handle swung above rim.

This wide-necked shape is frequent, e.g. Athens, *Kerameikos*, V, 1, pl. 156, inv. 297, late 8th century; Phaleron, *A.J.A.*, XLVI, 1942, pp. 28 ff., in graves 27, 70, last half of 7th century; Mycenae, *B.S.A.*, XLIX, 1954, pl. 46; Thera, *Ath. Mitt.*, XXVIII, 1903, pp. 28, 211, Beil. XXXVIII, 1 late 8th century. The present example should be dated by its context, cf. also Brann F 78.

Mid 7th century B.C.

236 Unguent pot. Pl. 13.

P 12332. Well, P 7:2. H. 0.055 m.; diam. 0.08 m.; Th. at bottom 0.02 m.

Heavy, soft, buff clay, some mica. Badly cracked, probably during firing. Paring marks.

A similar unglazed pot was found in a grave at Syracuse, of the third quarter of the 7th century, *A.J.A.*, LXII, 1958, p. 261, pl. 59, fig. 12,4.

237 Unguent pot, Egyptian (?). Pl. 13.

P 4793. Well, F 12:5. H. 0.05 m.; diam. 0.067 m.; Th. of base 0.015 m.

Short neck with collar-rim; broad flat shoulder; body sharply drawn in at bottom. Small plain base, concave underneath. Glazed half way down body. Handmade of heavy gray to red micaceous clay. Grayish brown to red glaze.

The best parallels appear to be squat little Egyptian pots of the kind of *CV4* Copenhagen 1, I B, pl. 13. There is certainly nothing surprising in 7th century imports from Egypt; presumably perfume would be sent in them; C. H. E. Haspels, *Attic Black-figured Lekythoi*, Paris, 1936, p. 126, refers to jugs bearing names of perfumes; one of these, also a handleless aryballos, bears the name of the Egyptian perfume *Kypros*. An Egyptian metal vase, another possible import, seems to be depicted on the neck of a Thera amphora, *Ath. Mitt.*, XXVIII, 1903, Beil. V, 2; cf. W. S. Smith, *Ancient Egypt*, Boston, 1952, p. 151, fig. 92, made between 751–656 B.C.

It should be noted, however, that the Agora pots resemble lydions, except that they are footless; cf. *Hesperia*, XX, 1951, pp. 88–89, pls. 39, a, 1, 41, a, 5–7. There are, then, several possible proveniences.

238 (= **641**) Ovoid aryballos, Protocorinthian. Pls. 13, 44.

P 13273. Area H 12:9. P.H. 0.04 m.

239 Handmade amphora fragment. Pl. 13.

P 7181. Well, D 11:5. Young C 147. P.H. 0.128 m.

Sizable pots of monochrome fabric are rare in Athens. An amphora with similar rim was found at Mycenae with Late Geometric pottery, *B.S.A.*, XLIX, 1954, p. 262, no. 14, pl. 46.

240 Mortar, Corinthian coarse ware. Pl. 13.

P 22723. Well, O 12:1. Brann F 76. H. 0.07 m.; diam. at rim 0.238 m.

Inside surface rounded and sprinkled with granite chips. Much worn in center.

Example from Corinth, *Hesperia*, XVII, 1948, p. 228, D 78-79, pl. 84.

7th century B.C.

241 Foot of amphora, Corinthian. Pl. 13.

P 26464. Well, R 17:5. P.H. 0.125 m.; diam. 0.105 m.

Plain standing surface with slightly offset bevelled collar. Coarse tan clay.

Probably from a storage jar like **242**. The offset base is not usual, though other shapes in this fabric do have such flat mouldings, e. g. *Hesperia*, XVII, 1948, pl. 77, C 28.

242 Handmade coarse ware amphora, Corinthian. Pl. 13.

P 6434. Well, L 6:2. H. 0.28 m.; diam. 0.235 m.

Bottom restored. Heavy broad projecting rim. Edge of handles squared. Undecorated except for straight line of impressed dots down one handle; on the other, slightly curved line returning to form loop with dot at center. Thumb mark at base of handles. Soft pinkish buff, gritty clay with big intrusions. Buff slip, much worn.

Compare the Corinthian coarse ware amphorae from a well of the second and third quarters of the

8th century at Corinth, *Hesperia*, XVII, 1948, p. 212, C 16, C 18, pl. 76.

This amphora is interesting as being the earliest known Corinthian import in the post-Mycenaean Agora groups. Similar early 7th century imported amphora at Phaleron, *A.J.A.*, XLVI, 1942, p. 79, fig. 7. For a list of such amphorae at Corinth see *Hesperia*, XXV, 1956, p. 365, under no. 59.

First half of the 8th century B.C.

243 Standed krater, Corinthian or Argive. Pl. 13.

P 22737. Well, O 12:1. Brann F 74. H. of bowl 0.39 m.; max. diam. of bowl 0.40 m.

Stand and large part of body restored according to an exactly similar krater found in Perachora (Payne, *Perachora*, pp. 65-66, pl. 12, no. 5). Such stands are also found among Corinthian ware (*Hesperia*, XVII, 1948, p. 213, C 25, pl. 77) and our krater is probably Corinthian rather than Argive. The form was apparently never copied in Athens.

Second or third quarter of the 7th century B.C.

244 Krater, Chian (?). Pl. 13.

P 3604. Well, I 14:1. H. 0.265 m.; diam. at rim 0.225 m.

Tulip-shaped body, flaring ring foot, collar-rim with deep groove around outer edge making two rings. Above widest part of body a wide raised band and applied concave band handles with return ends. Rim, handles and foot glazed. Two broad bands above and two below handles. Broad wavy line on raised band. Inside very pitted, but probably all glazed. Red to black worn glaze.

Close in shape is a krater from Olbia, *Arch. Anz.*, XXIX, 1914, p. 231, figs. 45, 46. This reference comes from John Boardman who thinks the krater found in Olbia might be Chian. A much smaller situla of not dissimilar shape (*Délos*, XV, pl. L, 6) is said to be Cretan.

Perhaps late 7th century B.C.

POTTERY BY PAINTING STYLES

245 (= **1**) Fragmentary belly-handled amphora, Dipylon. Pls. 1 (Restoration), 14.

P 10664. (also P 10660, P 10662, P 10666) Storage Pit, B 14:5.

Few joins but association of fragments highly probable because of uniformity of technique and same provenience. All ornamental zones framed by three lines.

a. From neck and shoulder: P.H. of upper fragment 0.15 m.; est. diam. of lowest fragment 0.32 m.

b. From the upper body.

One fragment (P.H. 0.035 m.) is from a prothesis and shows the upper torso of the dead lying on a bier with the arms of a mourning woman squatting below.

Other fragments are from a chariot frieze lower on the body whose est. H. is 0.12 m.; forepart of a horse, to right; the forefeet, the back of a chariot and charioteer at right; front of a horse at left; the front rail of a chariot. Chariot zones framed by running dotted diamonds. Chocolate brown, lustrous glaze.

By the Dipylon Master, for whom see Nottbohm, *Jahrb.*, LVIII, 1943, pp. 2 ff. and Davison, "Geometric Workshops," pp. 22-28, figs. 1-9. These scanty remains from a grave marker like Athens 804 (*CVA Athens* 1, pl. 8) are surely not from a near-by grave but must have travelled as dump, perhaps from the Kerameikos area.

Mid 8th century B.C.

246 Geometric amphora fragment. Pls. 14, 42.

P 7024. Well, D 11:5. Young C 134. P.H. 0.305 m.

Mentioned by Byvanck, *Mnemosyne*, XIII, 1947, p. 249, with a late dating ("about 700").

Attributed to the Dipylon Master by G. Nottbohm, *Jahrb.*, LVIII, 1943, p. 2, M 1, fig. 1; see also Davison, "Geometric Workshops," p. 22 and pp. 6-7 where Chamoux' article in *Rev. Arch.*, XXIII, 1945, pp. 54 ff., questioning the unity of the Dipylon style, is reviewed.

Mid 8th century B.C.

247 Neck fragment of amphora, Dipylon. Pl. 14.

P 8344 a, b. Filling, C 14:5. P.H. of b) 0.145 m.; Th. at bottom 0.022 m.; P.H. of a) 0.215 m.

The upper fragment (b) is near to rim and flares at top. From top down, running dotted diamonds, maeander, running dotted diamond, upper part of large maeander. A non-joining piece.

The lower fragment (a) flares at bottom near joint with shoulder. From top down, running Σ , running dotted diamond, maeander, running dotted triangles, solid glaze at base of neck. Red to dark brown glaze.

From a large grave marker like Athens 804 (*CVA* Athens 1, pl. 8).

Mid 8th century B.C.

248 Fragments of belly-handled amphora, Dipylon. Pl. 14.

P 25451. Deposit, N 18:8. H. of upper fragment 0.17 m.

Both fragments are from the handle zone. The lower fragment preserves an attachment of the horizontal handle. There was vertical decoration of ladders, maeanders and stacked M-ornaments, and panels with checkerboard and foil ornaments. A few fragments which add nothing are not illustrated. Reddish to dull black glaze.

From a pot decorated like the great Dipylon jugs, *CVA* Athens 1, pl. 7, 1.

Mid 8th century B.C.

249 Trefoil oinochoe, Dipylon. Pl. 14.

P 15122. Grave, E 19:3. *Hesperia*, IX, 1940, p. 271, fig. 7; *Hesperia*, XXIX, 1960, p. 404, no. 1, pl. 89. H. 0.215 m.; diam. 0.155 m.

Rolled handle, plain base. Glazed all over except for neck-panel and a reserved zone with three lines on shoulder. Thin fabric, chocolate-brown glaze.

Cf. *CVA* Munich 3, pl. 112, 1 and 2, and Davison, "Geometric Workshops," pp. 33, 73-75, figs. 8, 103-106, who lists a group of such oinochoai as "under the aegis of the Dipylon Workshop." Ohly, *Goldbleche*, p. 116 points out the similarity between such Dipylon does and those on the goldbands as a proof that the latter were indigenous to Attica.

Just after 750 B.C.

GRAVE GROUP (Pl. 15).

Nos. 250-269 are from a woman's grave in the Geometric Cemetery (G 12:17 Young XVII); this is the richest grave found in the Agora area and is among the earliest in the cemetery. The contents were made at the time when the Dipylon Master painted. Most of them clearly come from one workshop. They should be dated about or shortly after 750 B.C. The metal objects including bronze and iron fibulae are not shown here, but can be seen in Young, fig. 73.

No contemporary graves of quite this richness and uniform level of workmanship from the Kerameikos exist, but comparable single items are cited in addition to Young's references.

The grave illustrates the remarkable variety of shape, size and decoration of the pyxides of this period. The pyxis shape is not one with a very clear development. Actually only two stages can be clearly distinguished; that of Middle Geometric Grave I 18:1 (*Hesperia* XVII, 1948, p. 158, pl. 41, 1) where they are small, with zigzags, maeander, and dots running around the body, and usually have their bottoms unpainted, and that of this grave, where they have all dimensions from miniature to out-size, where panel decoration prevails and where the bottoms are often decorated. Note, however, that pyxides like 253, 254 are scarcely distinguishable from their earlier counterparts.

Third quarter of the 8th century B.C.

250 Amphoriskos. Pl. 15.

P 5052. Grave, G 12:17. Young XVII 19. H. 0.185 m.

Cf. *Kerameikos*, V, 1, pl. 110, from grave 27; also *CVA* Cambridge 1, III H, pl. 1, no. 22, a little later. Other amphoriskoi, rather shapeless, from the Isis grave, *CVA* Athens 1, pl. 4; still others, *A.J.A.*, XLIV, 1940, pl. 22, 2 and 3; these are all earlier than ours. 250 copies amphorae like *ibid.*, pl. 23, 3, and is by far the best made of all.

251 Jug. Pl. 15.

P 5053. Grave, G 12:17. Young XVII, 18. H. to lip 0.134 m.

Of the same date, *CVA* Mannheim 1, pl. 5, 4.

252 Pyxis and lid. Pl. 15.

P 5061. Grave, G 12:17. Young XVII 17. H. 0.061 m.; H. with lid 0.16 m.

Cf. *Kerameikos*, V, 1, pl. 59, single find, very similar; also *Arch. Anz.*, LXX, 1955, pp. 95-98, figs. 1-4.

253 Pyxis and lid. Pl. 15.

P 5063. Grave, G 12:17. Young XVII 7. H. 0.11 m.; H. with lid 0.185 m.

254 Pyxis. Pl. 15.

P 5074. Grave, G 12:17. Young XVII 8. H. 0.05 m.

This pyxis is in no way distinguishable from those of the Middle Geometric graves. Either it is earlier than the rest of the group or Middle Geometric workshops continued into the mid 8th century B.C.

255 Pyxis and lid. Pl. 15.

P 5067. Grave, G 12:17. Young XVII 11. H. 0.068 m.; H. with lid 0.115 m.

A similar but smaller pyxis, Young XVII 10, is not illustrated here. Pyxides of this kind have on their bodies decoration which was used only on lids in the preceding period. Cf. *Kerameikos*, V, 1, pl. 55, from graves 25, 37. A whole oinochoe decorated with dots and bands, *CVA* Brussels, Musées Royaux 2, III H b, pl. 1,4.

256 Pyxis and lid. Pl. 15.

P 5054. Grave, G 12:17. Young XVII 12. H. 0.066 m.; H. with lid 0.11 m.

Dotting of this kind is much used in Middle Geometric, cf. the kantharos 169.

257 Kalathos. Pl. 15.

P 5058. Grave, G 12:17. Young XVII 6. H. 0.068 m.

For other kalathoi, mostly a little later, see *Kerameikos*, V, 1, pl. 108, lower half.

258 Pair of handmade pots; Argive monochrome. Pl. 15.

P 5056. Grave, G 12:17. Young XVII 20-21. H. of each 0.093 m.

The second is not illustrated here. Probably an ointment jar. For the fabric see p. 30. One with handles, 'Εφ. 'Αρχ., 1898, p. 94, fig. 22.

259 Handmade aryballos, Argive monochrome. Pl. 15.

P 5069. Grave, G 12:17. Young XVII 22. H. 0.042 m.

For the fabric and shape see 231.

260 Skyphos. Pl. 15.

P 5073. Grave, G 12:17. Young XVII 2. H. 0.07 m.

Cf. *Kerameikos*, V, 1, pl. 92, from grave 31, pl. 93, from grave 29.

261 Skyphos. Pl. 15.

P 5070. Grave, G 12:17. Young XVII 3. H. 0.058 m.

Cf. *Kerameikos*, V, 1, pl. 91, from grave 15.

262 Skyphos. Pl. 15.

P 5071. Grave, G 12:17. Young XVII 1. H. 0.05 m.

Cf. *Kerameikos*, V, 1, pl. 91, from grave 22, somewhat earlier to judge by the more rounded shoulder.

263 Skyphos. Pl. 15.

P 5072. Grave, G 12:17. Young XVII 4. H. 0.057 m.

Cf. *Hesperia*, XXIX, 1960, p. 410, no. 1, pl. 90 from grave E 19:2 which is only a little later.

264 Kalathos. Pl. 15.

P 5065. Grave, G 12:17. Young XVII 5. H. 0.088 m.

265 Pyxis and lid. Pl. 15.

P 5062. Grave, G 12:17. Young XVII 14. H. 0.107 m.; H. with lid 0.315 m.

For the bottom, cf. *A.J.A.*, XLII, 1956, pl. 29, in Baltimore; *Kerameikos*, V, 1, pl. 64. For the mixture of swastika and maeander-stretch see *Hesperia*, XXIX, 1960, p. 412, no. 2, pls. 91, 92, grave, N 21:6, apparently from the same workshop; also *Arch. Anz.*, LXX, 1955, p. 99, fig. 5. Ours is one of the largest and most impressive pyxides ever found.

266 Pyxis and lid. Pl. 15.

P 5064. Grave, G 12:17. Young XVII 13. H. 0.125 m.; H. with lid 0.235 m.

Cf. *Kerameikos*, V, 1, from grave 32, a little later.

267 Pyxis and lid. Pl. 15.

P 5066. Grave, G 12:17. Young XVII 16. H. 0.105 m.; H. with lid 0.155 m.

The little animals in the panels have, if only by reason of their miniature size, some of the humorous pudginess of the Knickerbocker Workshop, see Davison, "Geometric Workshops," pp. 63-65, figs. 87-92, e. g. *Kerameikos*, V, 1, pl. 130; *CVA* University of California 1, pl. 1, 2, a; but they are actually more on a level with the goats on the oinochoe, Matz, *Gesch. Gr. Kunst.*, pl. 7.

Panels placed one above the other are very rare, cf. a Cycladic krater, *CVA* Musée de Sèvres, II 3, pl. 12, 2.

268 Pyxis. Pl. 15.

P 5057. Grave, G 12:17. Young XVII 9. H. 0.032 m.

Kerameikos, V, 1, pl. 61, inv. 257 has a similar radial pattern on the bottom, but with hatching.

269 Pyxis and lid. Pl. 15.

P 5060. Grave, G 12:17. Young XVII 15. H. 0.089 m.; H. with lid 0.20 m.

For the bottom, cf. C. Watzinger, *Griechische Vasen in Tübingen*, Tübingen, 1936, p. 11, fig. 3, B 8.

270 Trefoil oinochoe, Late Geometric. Pl. 16.

P 17194. Pit, M 11:1. Brann O 7. H. 0.22 m.; diam. 0.145 m.

Rolled handle, plain base. Neck, shoulder, handle glazed. On lower neck, reserved zone with vertical strokes connected by diagonals, framed by two lines top and bottom. Above this zone, pattern of little circles incised with deep centers, five in front, two at sides. Banded down body to base. Red to black glaze.

The tools used on this otherwise quite ordinary oinochoe appear to be ivory-working tools (cf. *B.S.A.*, XLVIII, 1953, pl. 63 for a sample of Ithacan ivories with such tool marks). Ivory was, of course, worked in Athens; see Kunze, *Ath. Mitt.*, LV, 1930, pp. 147 ff., pls. V ff. This must be one of the earliest bits of incision found on Attic pottery; it was probably intended to look like white circle decoration.

Third quarter of the 8th century B.C.

271 Basket bowl. Pl. 16.

P 17189. Well, M 11:1. *Hesperia*, XVI, 1947, p. 210, pl. 46, 4, Brann O 12. H. 0.069 m.; diam. at rim 0.111 m.

Flat-bottomed, with nearly straight sides, plain rim, flat on top. Made by pressing clay into finely woven basket. Inside smooth with three bands of thin red glaze, crossing at center of floor.

Cf. Πρακτικά, 1911, p. 126, figs. 30–31, and *CVA* Munich 3, pl. 129, 8. A basket of the sort which might be used to make such bowls is here shown. It is much coarser than that used for the Geometric bowl; such fine baskets are not made in modern Greece, but are imported from Japan.

This bowl is glazed inside like the small bowls made by the workshop in which **367** was made.

272 Handle of pyxis lid, Middle Geometric. Pl. 16.

P 4796. Well, F 12:6. H. 0.053 m.

The little wooden knob illustrated here was turned on a lathe, and shows how close to woodworking certain features of Middle Geometric are.

That pyxis knobs may have originated in turned woodwork was observed by Jacobsthal, *Greek Pins*, p. 40. Observations complementary to this are contained in H. A. Thompson's unpublished article on the origin of Geometric pottery in basketry (Summary in *A.J.A.*, L, 1946, p. 286; on file at the Institute for Advanced Study, Princeton, New Jersey). There it is shown that the pyxis shape is at home in basketwork (and, it might be pointed out, the fact that in pottery it has had no regular shape development nor a recognizable function shows it to be alien to that medium). Attention is drawn particularly to the radial design on the bottom of pyxides (e. g. **268**) as being a rendering of the radiating staves which are used in plaiting the basket bottom. Other Geometric ornament is also particularly reminiscent of basketry, such as checkerboard pattern, maeanders, and all sorts of running Geometric friezes. These ornaments in basketry and its pottery counterparts are beautifully illustrated in W. von Wersin and W. Müller-Graf, *Das elementare Ornament und seine Gesetzlichkeit*, Ravensburg, 1940, pls. 64 ff.; (for Attic baskets see *Hesperia*, XXVII, 1958, pp. 264–275, pl. 51).

It should be noted that H. A. Thompson's observations hold best in regard to Middle Geometric;

by Late Geometric times the Geometric manner had become a school of ceramic thought.

To return to the knob, if the pyxides were originally baskets, their handles were probably made of wood, hence the similarity to woodwork.

First half of the 8th century B.C.

273 Fragmentary krater, Middle to Late Geometric. Pl. 16.

P 25263. H 8–10, investigations in the Hellenistic Metroon, level of the 8th century B.C. P.W. 0.38 m.; est. diam. of rim 0.52 m.

(a) High stand-up rim, flat and slightly thickened on top. Glazed inside to below rim with streaky glaze. Groups of vertical strokes (?) on top of rim. Outside, on rim two lines, hatched maeander, two lines, broad band at shoulder-rim joint. On shoulder, panels with swastikas, many dotted circles. Below, long panels, vertical decoration. At right, nearly empty panel, probably near handle, with chevrons. (b) A fragment of rolled handle, vertical decoration as above. (Not illustrated: fragments from lower body with, in order, stacked zigzag rows, zigzags, battlement maeander, zigzags, leaf ornament, zigzags, rows of circles). (c) Fragment from near bottom has hatched running diamonds, triangles, solid band, lines at bottom. Red to chocolate-brown glaze.

Cf. the amphora fragments *Kerameikos*, V, 1, pl. 49 with similar careful dot circles.

Though there are several kraters with plain stand-up rims without mouldings from the Agora (**275–276**), the rim type appears not to occur in Attica otherwise. Kraters with moulded rim, *CVA* Louvre 11, pls. 1–14.

Just before 750 B.C.

274 Fragment of krater, Middle Geometric. Pl. 16.

P 26318. Storage pit, B 14:5. P.H. 0.075 m.; est. diam. 0.49 m.

Broad stand-up rim, flat on top with verticals. Attachment of horizontal handle with return. Outside, on rim, bands, triangles. Below, panels with stacked M-ornament at left, zigzag in center, block of glaze at right. Glazed inside. Shiny brown to black glaze.

Cf. Brann I 16; *Kerameikos*, V, 1, pl. 23.

First half of 8th century B.C.

275 Rim fragment of krater, Geometric. Pl. 16.

P 25341. G–H 11–12, context of 7th century B.C. P.H. 0.065 m.

Like **276** but lower, with top somewhat rounded toward inside. Beginning of shoulder reserved. Groups of verticals on top, broad band of glaze below rim inside. Maeander between bands inside. Brown glaze.

Cf. **273**.

276 Rim fragment of krater, Middle to Late Geometric. Pl. 16.

P 25340. G-H 11-12, context of 8th-7th centuries B.C. P.H. 0.07 m.

From a very large krater with flat, glazed top and hatched high maeander. Brown glaze.

Cf. 273.

277 Fragment of krater (?), Dipylon. Pls. 16, 43.

P 8885. Well, T 19:1. P.H. 0.07 m.; Th. 0.012 m.

At left, attachment for a belly-handle. Below arc of handle, the prow of a ship, to left.

Some kraters are not glazed inside, (e. g. Kunze, "Disiecta membra attischer Grabkratere," *Ἀρχ. Ἐφ.*, 1953-1954, Part A, p. 167) so that it seems possible that this sherd comes from a krater, like those shown by Kirk (*B.S.A.*, XLIV, 1949, pp. 104-105, nos. 18, 19, pl. 38, 2. The type of ship, smaller than most Dipylon ships, is that of *ibid.*, p. 96, fig. 1). The verticals are deck-supporting struts; there is a platform up at the stem.

Ca. 750 B.C.

278 Fragment of spouted krater, Late Geometric. Pl. 16.

P 21335. Area L 6. P.H. 0.075 m.; est. diam. at rim 0.30 m.

Short straight rim, flat on top. Part of bridged spout. Inside glazed. On top of rim short strokes, on side three bands and a broad band. Nozzle glazed. On shoulder, a panel, set off from spout by two bands with stretches of zigzags, three bands, vertical wavy lines, more banding. Brown to black glaze.

Cf. *Jahrb.*, XIV, 1899, p. 111, fig. 18, also *Kerameikos*, V, 1, pl. 24, top row; *CVA* Copenhagen 2, III H, pl. 72, 4, a, b. This must be among the earliest of the Late Geometric spouted bowls.

Third quarter of the 8th century B.C.

279 Fragment of krater, Late Geometric. Pl. 16.

P 21336. Area L 6. P.H. 0.05 m.; est. diam. at rim 0.30 m.

Like 278, but rim concave with slight ridge at its base. Inside glazed, strokes on top of rim; outside of rim glazed, line below. At left, vertical banding; at right, low panel with zigzags, band below. Red glaze outside, red to brown inside.

Cf. 278.

280 Krater fragment, Middle Geometric. Pl. 16.

P 8357. Well, D 11:5. Young C 109. P.H. 0.175 m. Glazed inside.

From a krater of the period of the New York krater, *Met. Mus. Bull.*, XXIX, 1934, pp. 169ff., figs. 1-3.

Before 750 B.C.

281 Fragment of closed pot, Middle Geometric. Pl. 16.

P 25306. Well, F 12:6. P.H. 0.15 m.

Unglazed inside. Red glaze outside. Must come from the same shape as 280.

From an amphora like *Kerameikos*, V, 1, pls. 47-48. Before 750 B.C.

282 Fragment of krater, Late Geometric. Pl. 16.

P 7494. Well, D 11:5. Young C 103. Est. diam. 0.39 m.

Cf. the decoration of the kantharos 173.

Third quarter of the 8th century B.C.

283 Fragments of a krater, Late Geometric. Pl. 16.

P 21801. Well, P 14:2. Est. diam. at rim 0.26 m.

Short straight rim; horizontal band handle (b) set against the wall with a raised end. Glazed inside, groups of strokes on rim. Battlement maeander on shoulder (a), lines at left. Brownish black glaze.

Third quarter of the 8th century B.C.

284 Fragment of tripod leg, Middle to Late Geometric. Pl. 16.

P 25568. P.H. 0.07 m.

Broken top and bottom. Outlined maeander and dots.

From a tripod like *Kerameikos*, V 1, pls. 68-69. For the dots in the turns of the maeander cf. 256.

285 Fragments of egg-shaped krater, Late Geometric. Pl. 16.

P 25638. Well, J 14:5. P.H. of fragment a (with handle) 0.19 m.

(Not illustrated: small fragment of high stand-up rim, with broad band inside, reserved line on top, dots inside). Largest fragment (a) preserves rolled "ram's head" handle with dots on loops of handles and zigzag on "ram's head." Under handles, standing hatched triangles. Attachments edged by curved lines. At left, panel with circle ornament edged by dots, stars in corner. Frame of vertical hatching and dots. Below, three lines, dots, three lines, and broad uneven bands. Lines are separated by vigorous incision where they run together. Red glaze outside only.

From a small krater like *Kerameikos*, V, 1, pl. 24, inv. 1143, but a little earlier. For the circle ornament see 286; for the standing hatched triangles see the amphora 7.

Note that where the banding has run together it is separated by incision. This is certainly one of the earliest appearances of the technique in Athens, though it occurs often enough in this period to show that the technique, used at least in this ancillary way, was already familiar.

Late 8th century B.C.

286 Geometric krater fragment. Pl. 16.

P 7495. Well, D 11:5. Young C 104. P.H. 0.10 m.

The circle ornament is particularly popular on jugs and kraters, e. g. G. M. A. Richter, *Handbook of the Metropolitan Museum Greek Collection*, Cambridge, Mass., 1953, pl. 15, b; E. Pottier, *Vases antiques du*

Louvre, Paris, 1897, pl. 20, A 511; *Olympische Forschungen*, III, pl. 95, middle. For the vertical diamonds see *Hesperia*, IV, 1935, p. 241, fig. 14, 30. About the date of the skyphos bowl, *A.J.A.*, XLIV, 1940, pl. XXVI, 3.

Third quarter of the 8th century B.C.

287 Neck fragment of amphora, Dipylon. Pl. 17.

P 667. Well, F 15:4. P.H. 0.15 m.

At left, black-glazed zone from under handle. Panel framed above by three bands, at sides by diagonal strokes between lines, at bottom by dotted running diamond. In panel, four-spoked wheel with dots around rim. M-ornaments at sides. To the right a vertical maeander. Worn black glaze.

Cf. the very similar amphora in J. Brants, *Beschrijving van de klassieke Verzameling in het Rijksmuseum van Oudheden te Leiden*, The Hague, 1930, pl. VII.

The Leiden amphora is ascribed to the Sub-Dipylon Hand by Davison, "Geometric Workshops," p. 66, fig. 94. 287 is also by that hand.

Third quarter of the 8th century B.C.

288 Fragment of large closed pot, Late Geometric. Pl. 17.

P 10663. Well, B 14:5. P.H. 0.06 m.

Non-joining fragments. On fragment *a*, concentric circles ringed by dots, in middle hanging and standing hatched and outlined triangles, their apices connected by wavy line in weak glaze. On fragment *b*, vertical columns of diagonals, wavy line, hatched diamond and triangle. Shiny brown and black glaze.

The ornament is the same as on the bottom frieze of the Athens amphora, *B.S.A.*, XLVII, 1952, pl. 3, A which is from the Sub-Dipylon workshop, attributed by Davison, "Geometric Workshops," p. 67, fig. 101. Similar, *CVA Musée Rodin*, pl. 9, 3.

Third quarter of the 8th century B.C.

289 Neck fragment of amphora, Late Geometric. Pls. 17, 42.

P 6472. F-G 12:1. Young B 59. *a*) diam. at rim 0.32 m.; *b*) P.H. 0.105 m.

Added: a small part of rim and panel with horse's head to right. Glaze worn.

Very similar is an amphora in Athens, N.M. 18461. Cf. 303 especially for the circles and the horse's head. Sub-Dipylon workshop, see 303.

Third quarter of the 8th century B.C.

290 Neck fragment of amphora, Late Geometric. Pl. 17.

P 1668. H 17:4. Burr 78. H. 0.111 m.

From an amphora like 303, same workshop.

291 Fragment of amphora, Late Geometric. Pl. 17.

P 1627. H 17:4. Burr 34. P.H. 0.081 m.

From an amphora like 303, same workshop.

292 Neck fragment of amphora, Late Geometric. Pl. 17.

P 8383. Well, D 11:5. Young C 135. Max. dim. 0.14 m.

Cf. 289.

293 Fragment of amphora, Late Geometric. Pl. 17.

P 21337. Max. dim. 0.092 m.

Cf. the New York krater, *Mon. Piot.*, XLIX, 1957, p. 28, fig. 13.

Third quarter of the 8th century B.C.

294 Neck fragment, Late Geometric. Pl. 17.

P 11. Area I 9-10, context of 6th century B.C. P.H. 0.075 m.

From large pot. Panel at left has concentric circles with dots on outside, cross in center. Brownish black glaze.

From an amphora like 303, same workshop.

295 Neck fragment of amphora, Late Geometric. Pl. 17.

P 26458. S 17:1 and S 17:3. P.H. 0.22 m.

Bit of rolled rim preserved. Fragment from center of neck has two panels of hanging and standing hatched triangles at each side of vertical diamond ornament. Worn glaze.

Similar, *B.S.A.*, XII, 1905-1906, p. 87, fig. 7, from Kynosarges. A minor piece of the scheme of 303.

Third quarter of the 8th century B.C.

296 Fragment of belly-handled amphora, Middle Geometric, Pl. 17.

P 24842. Well, N 12:2. L. 0.24 m.

(Not illustrated: a fragment of the handle-panel with attachment of horizontal handle. Bars on handle, attachment outlined with triple band. At left, part of concentric circle panel). Glaze worn.

Cf. *CVA Athens* 1, pl. 7, 3; Graef, *Akropolis Vasen*, pl. 10, 272.

Early 8th century B.C.

297 Fragment of amphora (?), Middle Geometric. Pl. 17.

P 4924. Deposit, N 10:1. P.H. 0.13 m.

From upper body; panels divided by vertical maeander edged by three lines. In panels at right, concentric circles with reserved cross in center, stars in the corner. Worn blackish brown glaze.

From an amphora like 296.

298 Fragment of closed pot; Late Geometric. Pl. 17.

P 5025. Area F 13, disturbed levels to south of Geometric cemetery. Young B 21. P.H. of large piece 0.17 m. Brown glaze.

Similarly debased Dipylon prothesis, Matz, *Gesch. Gr. Kunst*, pl. 15, b in Athens (N.M. 812). For the period of the Sub-Dipylon workshop, see 303.

299 Neck fragment of amphora, Late Geometric. Pl. 17.

P 12281. Well, S 18:1. Brann L 2. P.H. 0.14 m.

From a storage amphora with minor decoration; standing triangles and circles are the most popular motifs on the necks. For references see Brann L 2; several illustrated in *Jahrb.*, XIV, 1899, p. 191, figs. 48–51.

Late 8th century B.C.

300 Neck fragment of closed pot, Late Geometric. Pl. 17.

P 26283. P.H. 0.065 m.

From base of neck. Concentric triangles with crosses in center. Part of circle at upper left. Brown glaze.

Cf. 299.

301 Fragmentary krater, Early Protoattic. Pls. 17, 43.

P 10227. Well, T 19:3. P.H. 0.19 m.; est diam. at rim 0.19 m.

Short stand-up rim with groups of verticals on top, bands outside. On shoulder, chariot procession to left. At least three horses (i. e. six legs). Back part of scene shows string manes and spider-like feet of horses. Chariot has wheel with four spokes, high-swung railing. Behind the chariot, a walking warrior (on larger scale than the charioteer) with outline legs and two spears. Bottom of his shield preserved. In field, double spiral, squiggles. Illustrated only in a drawing (Pl. 43): a fragment with parts of horses with loop manes; another with lower part of warrior to left, part of chariot railing (?) in front, head of horse with reins behind him. Shield has irregular netting; in meshes, outline diamonds. Below, frieze bands, standing triangles and narrower banding. Black glaze.

The direction of the procession to the left is remarkable, since Geometric friezes almost always move right, except in subsidiary positions. A similar observation was made by Bielefeld writing on a skyphos with a rim frieze, *Studies Presented to D. M. Robinson*, II, p. 44.

The style is similar to that of the workshop of Athens 894 (see **302**) but more advanced, as the reserved technique of the legs shows. It points toward the Hymettos amphora, *CV A Berlin 1*, pls. 43–44.

Late 8th century B.C.

302 Fragment of krater, Late Geometric. Pl. 17.

P 7184. Well, D 11:5. Young C 108. P.H. 0.165 m.

From the workshop of Athens 894, cf. especially the Toronto amphora, Davison, "Geometric Workshops," p. 79, fig. 119.

Ca. 725 B.C.

303 Neck of amphora, Sub-Dipylon Pl. 17.

P 22435. Well, N 11:5. Brann M 1; *Hesperia*,

XXII, 1953, p. 39, pl. 18, a) P.H. of neck from its base 0.39 m.; diam. at rim 0.50 m. b) diam. of base 0.25 m. Est. H. of whole pot 1.20 m.

Nothing at all preserved of body. The same decoration on both sides of neck. On handles, panels (probably three) with crosses edged by three lines. On shoulder, standing hatched triangles, dotted running diamond framed by three lines, hanging hatched triangles. (Not illustrated: glazed ring foot, bevelled at base. Bottom knocked out, perhaps in antiquity). Brownish black glaze, worn.

It is possible that the neck was used as a well-lining.

Cf. an almost identical amphora in Eleusis, *Jahrb.*, XIV, 1899, p. 194, fig. 57. Ascribed to the Workshop of the Sub-Dipylon Painter by Davison, "Geometric Workshops," p. 67, fig. 99. Benton, *J.H.S.*, LXX, 1950, p. 21, pl. VI a, b, c, compares Late Geometric bronze horses with those on a Sub-Dipylon amphora.

Third quarter of the 8th century B.C.

304 (= 44) Oinochoe with crossed tubes. Fig. 2, Pls. 4, 17.

P 4885. Grave, G 12:12. H.O. 228 m. *Hesperia*, V, 1936, p. 26, figs. 23–24; *A.J.A.*, XXXIX, 1935, p. 178, fig. 5; *Arch. Anz.*, L, 1935, p. 167, fig. 3; *J.H.S.*, LV, 1935, p. 149, fig. 2; *I.L.N.*, Oct. 19, 1935, p. 648, fig. 3; R. Hampe, *Frühe griechische Sagenbilder in Böotien*, Athens, 1936, pp. 87–88, fig. 31; Young XIII 1; A. D. Frazer, "The Geometric Oinochoe with Crossed Tubes from the Athenian Agora," *A.J.A.*, XLIV, 1940, pp. 457–463, figs. 1–4; H. L. Lorimer, *Homer and the Monuments*, London, 1950, p. 320, pl. XXVI, 3; T. B. L. Webster, "Homer and Attic Geometric Vases," *B.S.A.*, L, 1955, p. 40, fig. 1; T. J. Dunbabin, *Greeks and Eastern Neighbours*, p. 21, pl. III, 1; T. B. L. Webster, *From Mycenae to Homer*, pl. 25 a, b; *The American Abroad*, July, 1959, p. 41, illustrated. Mentioned by Byvanck, *Mnemosyne*, XIII, 1947, p. 249, "before 700." Mentioned by Willemsen, *Ath. Mitt.*, LXIX, 1954, p. 26, Beil. 13, compared with the bronze warrior Athens N.M. 6178. H. 0.228 m.

Flat-bottomed oinochoe with trefoil mouth and double rolled handle. Through the body are passed two tubes at right angles as shown in the section in Figure 2. On the neck three warriors with spears and hourglass shields to right. On the body, just under handle (Pl. 17) two warriors behind one shield mounting a chariot while fending off a sword-wielding warrior on foot. Behind him another foot soldier and an unarmed charioteer. Ahead of the twin-figure's chariot, an armed warrior in a wagon-like chariot to right.

Interpreted as Nestor battling the Aktorione-Molione, Siamese twins, a scene described in *Iliad* XI, 707ff. (Hampe).

Suggestions for the use of the tubes, none quite convincing, have included: for a slow-trickling, long-term dispensing of libations, the tubes being more

porous than the oinochoe itself (Young); as an apotropaic object, crossbars being thought to prevent the birth of Siamese twins (Frazer); as a means for allowing the contents of the oinochoe to cool more quickly when set into a basin filled with cold water. An equally puzzling Etruscan cup with crossing tubes; *CVA* Brussels, Musées Royaux 2, IV B, pl. 3, 12 a, b. Attributed to the Workshop of the Sub-Dipylon Painter, Davison, "Geometric Workshops," p. 67, fig. 97.

Third quarter of the 8th century B.C.

305 Fragments of oinochoe (?), Late Geometric. Pl. 18.

P 18496, P 15616. Well, C 18:2. P.H. of larger fragment (a) (P 18496) 0.06 m.

Running diamonds, each framed by three lines on top and bottom. Round-handled tripods with a bird standing on each. On top, two horses' forelegs (?) to right. Rusty glaze.

For tripods painted on pots of this date, see Benton, *B.S.A.*, XXXV, 1934-1935, pp. 102ff., figs. 11-13, pls. 25-26; with birds standing on them, *ibid.*, pl. 25, 1. The triple line of the legs indicates the fluting commonly found on metal tripod legs. It is found also on the tripods on *CVA* Athens 2, pl. 10, 1; Graef, *Akropolis Vasen*, pl. 10, 298; *CVA* Musée Rodin, pl. 9, 2.

Third quarter of the 8th century B.C.

306 Fragment of closed pot, Late Geometric. Pl. 18.

P 5732. Well, E 16:1. P.H. 0.049 m.

From a large pot. Lower parts of warriors to right.

The one at left has hatched shield, the one at right two spears. In field, swastika, dot circles. Bands below. Brown glaze.

For the fine, small figures and the dot rosette cf. the kantharos, *CVA* Copenhagen 2, pl. 74, 2-6.

307 Shoulder fragment of closed pot, Late Geometric. Pls. 18, 43.

P 12267. Well, S 18:1. Brann L 16. P.H. 0.082 m.

Long-eared does to right, birds in field. Bands and dotted diamond strings below.

For the animals with linear neck cf. *CVA* Munich 3, pl. 125, 2, a skyphos. The animals have something in common with those of the Knickerbocker Workshop. Davison, "Geometric Workshops," pp. 63-65, figs. 87-92.

308 Fragment of kantharos, Late Geometric. Pl. 18.

P 6082. H 8-10. *Hesperia*, VI, 1937, p. 123, fig. 66, e. Max. dim. 0.049 m.

Glazed inside. Light-ground ware is a conspicuous feature of Late Geometric, see under Brann I 49.

For similar kantharoi cf. *CVA* Munich 3, pl. 120, 2 and 3; *Kerameikos*, V, 1, pl. 87, inv. 268; 'Εφ. 'Αρχ., 1898, p. 92, fig. 20; cf. also the oinochoe, *CVA* Athens 2, pl. 14, 1.

Third quarter of the 8th century B.C.

309 Neck fragment, Late Geometric. Pls. 18, 43.

P 12499. Well, Q 18:1. *Hesperia*, VIII, 1939, p. 260, fig. 16, no. 21. P.H. 0.075 m.

Part of flare near rim with bands preserved. Below, running diamond. Man to left, with arms extended, snapping his fingers (?). At left, man falling (?). Worn brownish black glaze.

Ca. 725 B.C.

310 Fragment of jug, Late Geometric. Pls. 18, 43.

P 10621. Well, T 19:3. P.H. of large fragment 0.13 m.; est. diam. at rim 0.215 m.

Only the largest of the following is illustrated. Several non-joining fragments from very high straight sides of neck with thickened rim sloping inwards with groups of verticals on top. Panel bounded with triple band at handle zone. Traces of vertical handle attachment preserved. Hanging and standing rays under it (?). Decoration from top down, separated by three lines; hatched maeander, gear pattern, women with hatched skirts holding branches. Black glaze, worn.

Cf. for the women with crosshatched skirts, *CVA* Berlin 1, pl. 1, A 1; E. Langlotz, *Würzburg*, Munich, 1932, pl. 7, 80; R. Hampe and E. Simon, *Griechisches Leben im Spiegel der Kunst*, Mainz, 1959, opp. p. 3. For a jug of this style see *CVA* Providence 1, pl. 8, 2.

Ca. 725 B.C.

311 Fragment of closed pot, Late Geometric. Pl. 18.

P 10201 a. Storage pit, B 14:5. *Antike Kunst*, II, 1959, pp. 35ff., pl. 17, 1. P.W. 0.19 m.

From near shoulder. Two large figures on either side; the one at left grasps the leg of a child who has curly hair and outline face, and is wringing his hands. In the middle, a woman with raised arm, wearing peplos with overhang, decorated with gear pattern. Glossy brown glaze.

In *Antike Kunst*, the scene is interpreted as the Death of Astyanax, i. e. the moment when Neoptolemos seizes him from his nurse to hurl him over the battlements. The Athens prothesis fragment N.M. 802 is similar in style but earlier (*Beiträge zur klassischen Altertumswissenschaft, Festschrift Bernhard Schweitzer*, Stuttgart, 1954, pls. 5-6).

Ca. 720 B.C., or a little earlier.

312 Fragment of kotyle, imitation of Early Proto-corinthian. Pl. 18.

P 21442. Well, R 9:2. Brann P 19. P.H. 0.047 m.

Glazed inside.

313 Fragment of cup, Late Geometric. Pl. 18.

P 13300. G-H 11-12, explorations in Tholos, level of late 8th century with earlier pottery including Middle Helladic. P.H. 0.028 m.

Curved. Inside, lower part of lion, zigzags, chevrons, bands below. Outside, at top zigzags (?), three

lines, zigzags (evidently the cup was turned upside down by the painter), banding. Brown glaze.

Probably there was a standing lion, cf. *Mon. Piot*, XLIX, 1957, p. 25, fig. 12, from the Louvre amphora. The shape is that of the metallic cups, see 146. The half light, half dark zigzag on the outside is typical of the Late Geometric "Flimmerstil."

Ca. 725 B.C.

314 Fragment of oinochoe (?), Late Geometric. Pl. 18.

P 1667. H 17:4. Burr 77. L. 0.061 m.

Panel with lion (?). Star-and-dot rosette.

315 Fragment of open pot, Late Geometric. Pl. 18.

P 4252. Great Drain, in area E-F, context Hellenistic to Early Roman. P.H. 0.045 m.

Glazed inside. Bands; below, two horses' heads and stroke manes, reins. Hanging triangles. Grayish black glaze.

From the workshop of Athens 894. See 336.

316 Fragment of cup, Late Geometric. Pl. 18.

P 13331. G-H 11-12, exploration in Tholos area, level of 7th century B.C. H. 0.025 m.; est. diam. at rim 0.11 m.

Reserved line inside at rim, otherwise glazed. Outside, dots, line, then lions with loop ears and open mouth with tongues and teeth. Black glaze.

By the Lion Painter, see *B.S.A.*, XLII, 1947, pp. 143ff., fig. 4 a, b; Davison, "Geometric Workshops," p. 41, figs. 30-32. This is the earliest lion at the Agora; an earlier one, soon after 750 B.C., *Kerameikos*, V, 1, pl. 77, on an amphora shoulder, biting a man.

317 Fragment of closed pot, Early Protoattic. Pl. 43.

P 26315. Storage pit, B 14:5. P.H. 0.035 m.

Head of horse with reins to right. Eye reserved. Black glaze, worn.

318 Fragment of closed pot, Early Protoattic. Pl. 43.

P 26320. Storage pit, B 14:5. P.H. 0.045 m.

Mid-part of stallion with reins to right. Black glaze, worn.

Cf. *CVA* Karlsruhe 1, p. 12, fig. 3.

319 High-rimmed skyphos bowl, Dipylon period. Pl. 18.

P 20085. Grave, D 16:3. *Hesperia*, XIX, 1950, pp. 330-331, pl. 104, b; *Archaeology*, II, 1949, p. 184, illustrated; *The Classical Journal*, XLV, 1950, p. 360, illustrated. H. 0.084 m.; diam. at rim 0.095 m.

Like a skyphos with rolled horizontal handles and neat disk foot, but with very high cylindrical rim. On either side two panels separated by stacked chevrons and filled with long-necked birds with neatly hatched bodies. Side panels over handles divided into three zones horizontally with dots on top and bottom, gear pattern in middle. In corners

of handle panels, dot rosettes; stripes over handles. Inside glazed with firm red glaze except for reserved line with groups of verticals at rim. Brown glaze outside.

For shape see *Kerameikos*, V, 1, pl. 98; for lower decoration, *B.C.H.*, LXXVII, 1953, pl. XXXIII, c. Big full birds (but with wickerwork hatching) occur on the krater Athens 805, *A.J.A.*, XLIV, 1940, pl. XXIV. A similar combination of ornaments occurs on Dipylon ship krater, 'Εφ. 'Αρχ., 1953-1954, Part A, pl. III, 1 opp. p. 168.

Third quarter of the 8th century B.C.

320 Amphora fragment, Dipylon period. Pl. 18.

P 7280. Well, D 11:5. *A.J.A.*, XL, 1936, p. 193, fig. 8; Young C 136. P.H. 0.415 m.

Rolled rim, cylindrical neck, band handles with St. Andrew's crosses. Bird-and-wheel panels on both sides. Shoulder solidly glazed with reserved circle filled by wheel like those on neck. Nothing of bottom half.

A Late Geometric krater with a whole row of wheels, *Kerameikos*, V, 1, pl. 24, inv. 789. D. K. Hill notes that wheels of this sort have actual votive metal prototypes, *A.J.A.*, LX, 1956, p. 41, pl. 28, fig. 12. For the style cf. *CVA* Mannheim 1, pl. 3, 1 and 3, an amphora which may be a little, but not much, earlier.

Just after 750 B.C.

321 Jug, Late Geometric. Pl. 18.

P 17196. Well, M 11:1. Brann O 9. P.H. 0.104 m.

From a high-rimmed jug with band handle with a strut halfway up neck; in panel a goat looking backward and kneeling with forefeet, zigzags in field. Brownish black glaze.

For shape cf. Brann L 20. The goat is reminiscent of those of the Hirschfeld Workshop, see Davison, "Geometric Workshops," pp. 36-40, figs. 25-29.

Third quarter of the 8th century B.C.

322 Neck of amphora, Late Geometric. Pl. 18.

P 22439. Well, N 11:5. Brann M 2. P.H. 0.135 m.; diam. at rim 0.17 m.

Part of shoulder preserved. Rounded rim, band handles. Rim glazed; two crude lines below. Handle zones framed by three lines. In panels, on both sides, grazing horses to right, ornament. Shoulder glazed. On handles, horizontal lines; verticals in panel over bend. Streaky reddish brown glaze.

Close to the horses of the Benaki Workshop, see Davison, "Geometric Workshops," pp. 48-49, figs. 50-53 and 324.

Last quarter of the 8th century B.C.

323 Spouted krater, Late Geometric to Early Protoattic. Pl. 18.

P 21233. Well, R 9:2. Brann P 12, *Hesperia*, XXI, 1952, p. 85, pl. 29, c. H. 0.235 m.; diam. 0.32 m.

Deep bowl with steep ring foot. In panel left of spout, one horse and crested bird (just visible on Pl. 18). Banded to a little above foot, solid glaze below.

Not far from the Early Analatos Painter, cf. *Kerameikos*, V, 1, pl. 126, his earliest works.

Ca. 720 B.C.

324 Fragmentary oinochoe, Late Geometric. Pl. 43.

P 24847. Well, N 11:4. Brann Q 4. P.H. 0.14 m.

Banded up to shoulder which has solid glaze. Drawing of panel with horse is shown here.

Ascribed to the Benaki Painter by Davison, "Geometric Workshops," p. 48, fig. 52.

Ca. 725 B.C.

325 Fragments of gadrooned krater, Middle to Late Geometric. Pl. 19.

P 7317. Well, D 12:3. Brann I 22. P.H. 0.195 m.; est. diam. of rim 0.40 m.

Background, including flutes, glazed; on ribs, reserved ovals framed with line and filled alternately with stacked zigzags and connected double concentric circles; these occur also on neck between framing lines. On outer rim, groups of verticals. (Two small fragments preserving bottom of flutes and ribs and a large gear pattern, also part of the rolled vertical handle, attached at shoulder, not illustrated). Brownish black glaze.

A very fine large fluted kantharos is in Boston, A. Fairbanks, *Catalogue of Greek and Etruscan Vases, Museum of Fine Arts, Boston*, Cambridge, 1928, pl. 22, 271, but no krater as large as ours seems to have survived.

325–331 appear to be from the same workshop, one distinguished by extremely even and sleek drawing and a preference for dotted circles. Some other works in the same manner: *Kerameikos*, V, 1, pl. 49, amphorae, pl. 59, inv. 775, pyxis, pl. 69, inv. 418, tripod, pl. 85, inv. 258, kantharos, pl. 104, inv. 802, plate; *CVA* Copenhagen 2, III H, pl. 71, 6, krater. A pyxis, *CVA* Munich 3, pl. 126, 1–2, has the same pattern as **331**. The Tapestry Hand, Davison, "Geometric Workshops," pp. 75–77, figs. 108–111, is the counterpart of this group in style.

Ca. 750 B.C.

326 Fragments of krater, Middle to Late Geometric. Pl. 19.

P 8358. Well, D 11:5. Young C 105. L. of fragment b 0.17 m.

See **325**.

327 Fragment of krater, Late Geometric. Pl. 19.

P 21523. Well, M 7:1. P.H. 0.055 m.; est. diam. at rim 0.28 m.

Short upright rim, rounded at shoulder inside, flat on top with stretches of strokes. Glazed inside, two

bands outside. In shoulder panel, part of hatched quatrefoil with concentric triangles in spaces between. Reddish brown glaze. Very similar in all respects to **326**.

328 Lid, Middle to Late Geometric. Pl. 19.

P 7318. Well, D 12:3. Brann I 61. Diam. 0.20 m.

In center, large, raised disk with arched band handle. At rim, connected concentric circles and broad band. On disk, head of fish in outline, rest missing. Brownish black glaze.

For a fish lid see *CVA* Brussels, Musées Royaux 3, III H b, pl. 2, 10, b.

329 Fragment of lid, Middle to Late Geometric. Pl. 19.

P 8206. Well, D 12:3. Brann I 62. L. 0.084 m.

Cf. **328**.

330 Fragmentary gadrooned skyphos, Middle to Late Geometric. Pl. 19.

P 7316. Well, D 12:3. Brann I 46. H. 0.06 m.

Reserved bands on inside of rim, group of strokes on top of rim.

Gadrooned skyphoi with unpainted flutes: *Kerameikos*, V, 1, pl. 99, top half, with painted flutes; Athens N.M. 159, which has rim decoration similar to the high-rimmed skyphos, *Kerameikos*, V, 1, pl. 98 bottom, same date; with pseudo-flutes, *Met. Mus. Bull.*, VI, 1911, p. 35, fig. 13.

331 Fragment of painted chariot, Middle to Late Geometric. Pl. 19.

P 21806. Well, P 14:2. P.W. 0.065 m.

Flat plaque thickening toward a straight edge. Stump of one leg preserved. A hole made before firing by folding the clay around a rod runs inside and parallel to the edge. On edge, running diamond, each with a cross-division and dots in the parts. Lines at top and bottom. On top, at edge, a line, then dotted circles connected by tangents, two lines and area around stump painted. Black glaze.

From a plastic chariot group on a platform. For the superstructure of such a group and references see Young XII 24, which is later, probably by a quarter century, than **331**. The hole in this fragment was intended for the axle to which wheels were attached; the piece is therefore from either the front or the back of the group.

332 Fragment of krater, Late Geometric. Pl. 19.

P 10665. Storage pit, B 14:5. P.H. 0.055 m.; est. diam. 0.28 m.

Slightly concave flange for lid, with two bands. Outside zigzags; below hatching and vertical lines at right; at left, complicated diamond-star with checker-board center. Red glaze.

See **335**.

333 Gadrooned jug, Geometric. Pl. 19.

P 25628. Well, J 14:5. H. 0.235 m.; max. diam. 0.192 m.

Round mouth; band handle missing. Tapering neck with flaring, slightly thickened rim. Plain base. Finger-thick flutes from shoulder to above base. Wide bands at rim; on neck, hatched maeander, end panels near handle filled with hatched quatrefoils and hanging hatched triangles between foils. On body, zigzag columns in flutes but two flutes have crosshatching; on ribs, long ovals filled with connected dotted circles. Below bands and solid glaze. Red to black glaze, worn.

Other ribbed jugs: *CVA* Karlsruhe 1, pl. 3, 4, which has the same pattern on the flutes as **331** has on the side; *CVA* Munich 3, pl. 111, 1 and 2; Ohly, *Goldbleche*, pl. 24. A late miniature gadrooned jug, *CVA* Leipzig 1, pl. 15, 1–3.

Third quarter of the 8th century B.C.

334 Neck of amphora, Late Geometric. Pls. 19, 42.

P 4886. Grave, G 12:13. Young XV 1. P.H. 0.217 m.

By the Knickerbocker Painter, Davison, "Geometric Workshops," pp. 63–64, figs. 87–90. Cf. especially *Kerameikos*, V, 1, pl. 115 for the battlement maeander and checkerboard pattern.

335 Neck fragment of amphora, Late Geometric. Pl. 19.

P 6546. F–G 12:2. Young B 18. P.H. 0.199 m.

Cf. *Kerameikos*, V, 1, pl. 115, pl. 116, inv. 819, pitchers; *ibid.*, pl. 119, high-rimmed bowls. All these, as also **332** and **335**, seem to belong to the Knickerbocker workshop, to whose master the neck **334** is attributed. The main characteristic of this shop is the use of thick, soft, brushes and a close, tapestry-like covering of the surface.

336 (= 12) Prothesis amphora, Late Geometric. Pls. 1, 19.

P 4990. Grave, G 12:19. Young XII 1. *I.L.N.*, October 19, 1935, p. 648, fig. 1; *Hesperia*, V, 1936, p. 28, fig. 26; T. B. L. Webster, *From Mycenae to Homer*, pl. 23; *B.S.A.*, XXXV, 1934–1935, p. 168, note 5, p. 212; *B.S.A.*, XLII, 1947, p. 146, attributed to the workshop of Athens 894, by Cook. H. 0.327 m.

Plastic snakes on rim, down handles, and over shoulder. In neck panel, on one side, three men carrying a wreath, a knife, a pot; on the other side a prothesis scene, a checkered pall decorated with wreaths hangs over the dead. Mourning women tearing their hair stand at either end of the bier (the one on the right stands on a stool), one woman sits beside it. In the body zone, five three-horse chariots to right; three charioteers are nude, two wear long chitons.

On funeral rituals, see Cook, *B.C.H.*, LXX, 1946, pp. 97ff.; Hahland, *Corolla Curtius*, Stuttgart, 1937,

pp. 123ff.; Webster, *B.S.A.*, L, 1955, pp. 43ff.; Hampe, *Grabfund*, pp. 71ff. This amphora not only has a funeral scene on the neck and a funeral procession on the body but was actually burnt in the funeral pyre, see p. 112.

For the style cf. especially the following from the workshop of Athens 894; *Mon. Piot.*, XLIX, 1957, p. 34, fig. 17, snake amphora; *Kerameikos*, V, 1, pl. 39, amphora fragments. Our amphora is from the same shop, see Davison, "Geometric Workshops," pp. 41–45, 79–83, figs. 33–39, 115–126. Other contemporary protheses, *B.S.A.*, XLII, 1947, pl. 19 (Benaki amphora), and, close, Graef, *Akropolis Vasen*, pl. 10, 295.

Ca. 725 B.C.

337 Fragmentary saucer and stand. Pl. 19.

P 5282. Grave, G 12:19. Young XII 4. P.H. 0.017 m.

Stand broken off.

This is apparently the earliest tondo in Greek vase-painting, cf. for a runner tondo ca. 150 years later, the black-figure Siana cup, *Hesperia*, XX, 1951, pp. 61–63, pl. 31. The persistence of tondo schemes is illustrated by R. Hampe, *Die Gleichnisse Homers und die Bildkunst seiner Zeit*, Tübingen, 1952, by a juxtaposition of a 7th century votive shield from Tiryns and a red-figure cup, both with the death of Penthesileia. See also T. B. L. Webster, "Tondo Composition in Archaic and Classical Greek Art," *J.H.S.*, LIX, 1939, pp. 103ff.; D. B. Thompson, "The Charmed Circle," *Archaeology*, I, 1948, pp. 158ff., figs. 6, 14. By the Workshop of Athens 894; see **336**.

Ca. 725 B.C.

338 Miniature stood cauldron, Late Geometric. Pl. 19.

P 4989. Grave, G 12:19. Young XII 2. Hampe, *Grabfund*, p. 51, fig. 32. H. to rim 0.137 m.

A miniature of a cauldron like Athens 810, *Ath. Mitt.*, XVII, 1892, p. 226, fig. 10. Since the whole group to which **338** belongs is attributed to Athens 894, the similarity of shape of **338** and Athens 810 shows once more that the latter comes from the same shop. References to clay cauldrons are given in *Olympische Forschungen*, III, p. 166, where see also pls. 40 and 61 for plastic birds on cauldrons. See **336**.

Ca. 725 B.C.

339 Fragmentary spouted krater, Late Geometric. Pl. 20.

P 22440. Well, N 11:5. Brann M 7. Diam. at rim 0.38 m.

Rolled loop handles broken off; nothing of bottom half.

Another long-spouted bowl, somewhat earlier, is the Thebes krater, Hampe, *Sagenbilder*, pl. 22, which is from the Sub-Dipylon Workshop, for which

see **303**. Bowl **339** is from the period of the Late Geometric Workshops (i. e., *B.S.A.*, XLII, 1947, pp. 144–149, Workshops of Athens 894 and 897).

Ca. 725 B.C.

340 Fragmentary oinochoe, Late Geometric. Pl. 20.

P 21440. Well, R 9:2. Brann P 10. P.H. 0.145 m.

Perhaps illustrates a cattle-rustling scene such as the one which occurs in *Iliad* XI, 677 ff., i. e. a warrior seems to be driving off the bull while another opposes him. A list of other Geometric figure scenes including our **304** is given by Dunbabin, *Greeks and Eastern Neighbours*, pp. 83–84. Style and date as **339**.

341 Fragment of bowl, Late Geometric. Pl. 21.

P 13287. H 12:8. P.H. 0.14 m.; est. diam. at rim 0.30 m.

Short stand-up rim, hardly set off from shoulder. Glazed inside. Group of verticals on top of rim, bands outside. On shoulder, grazing deer to right with stuffed, crossed diamonds under bellies and sprigs between forelegs. Zigzags, squiggles in field. Brownish red glaze.

This is apparently an Attic version, much enlarged in the typically Attic way, of the earliest kotylai; for others, more regular in size, see **343**, also *A.J.A.*, XLIV, 1940, pl. XXVIII, 2 from Spata, with hares. By the same hand as **360**.

Ca. 725 B.C.

342 Fragment of bowl, Late Geometric. Pl. 21.

P 13286. H 12:8. P.H. 0.17 m.; diam. at rim 0.32 m.

Rim broken off. Glazed red inside. Outside, on shoulder, panel with grazing does to left. In field, under doe's belly, crossed diamond, stacked chevrons, zigzags. Panel framed by groups of vertical lines; at left careless, squeezed diamond rows. Broadly spaced banding below. Brownish red glaze.

From a bowl-kotyle like **341**, but even more advanced into Subgeometric carelessness, cf. *CVA* Munich 3, pl. 125, 4 for the animals; also *Kerameikos*, V, 1, pl. 24, inv. 1336 for the diamond strings in the left panel which are very like those on the Eretria amphora by the Sub-Dipylon Workshop, Davison, "Geometric Workshops," p. 67, fig. 101.

Late 8th century B.C.

343 Fragment of kotyle, Late Geometric. Pl. 21.

P 5286. F–G 12:1. Young B 85. *Hesperia*, IX, 1940, p. 162, fig. 13, 22. P.H. 0.086 m.

An Attic copy of Late Geometric Protocorinthian kotyle type with the typical Attic grazing does substituted for a Corinthian subject. Cf. a panel fragment from the North Slope of the Acropolis, *Hesperia*, IX, 1940, p. 163, fig. 13, 22; from the Empedocles Collection, N.M. 18495. All three appear to be from the same school, which must be that of **360**, namely a

hand within the Workshop of Athens 894. This shows that the Attic kotyle with rounded walls (see **153**) lasts well into Late Geometric in Attica, and cannot be used to support early datings.

Late 8th century B.C.

344 Neck fragments of an amphora. Pls. 21, 42.

P 4612. Grave, G 12:4. and F–G 12. Young IV 2, B 67. P.H. 0.128 m.

Not far from the Athens 894 manner, see **341**.

Late 8th century B.C.

345 Fragment of kotyle, imitation of Protocorinthian. Pl. 21.

P 7156. Well, D 11:5. Young C 30. P.H. 0.076 m.

Dog chasing fox.

An Attic running dog kotyle, *CVA* Brussels, Musées Royaux 3, III G, pl. 3, 1. No fox chases on kotylai survive, but they do occur on other shapes: on the Oxford amphora, *B.S.A.*, XXXV, 1943–1935, p. 182, fig. 5; on the oinochoe, *CVA* Athens 2, pl. 14, 1 and 3. Cf. also the fox used as shield-device on the Hymettos amphora, *CVA* Berlin 1, pl. 43, which is like a bushy-tailed running dog.

Late 8th century B.C.

346 Fragment of krater, Early Protoattic. Pl. 21.

P 10228. Well, T 19:3. P.H. 0.075 m.; est. diam. at rim *ca.* 0.30 m.

Long panel with wavy band in shape of running dog to right. In field, vertical squiggle lines, opposing loops, squiggle against side. Amongst vertical lines, a section of long vertical squiggles. Reddish glaze.

An amusing imitation of the typical Early Protoattic wavy band.

Latest 8th century B.C.

347 Fragment of krater, Late Geometric. Pl. 21.

P 6579. F–G 12:2. Young B 16. Est. diam. 0.25 m.

Running dog to right. Glazed inside.

Rather more graceful than the dogs either of Workshop of Athens 894 or 897 (*B.S.A.*, XLII, 1947, pls. 20, 21). For a spouted bowl with running dogs see Brann F 19.

Late 8th century B.C.

348 Fragments of a lid, Late Geometric. Pl. 21.

P 13330. H 9–10. Exploration in Hellenistic Metroon, level of early 7th century B.C. Max dim. of large fragment (a) 0.10 m.

From a large domed lid with flaring, thickened rim, flattened standing surface. Strokes on rim, four bands, zone of hounds coursing to right with squiggles in field, more banding toward inside, then zigzag zone. Red to black glaze.

Cf. the Bonn fragment, *B.S.A.*, XLII, 1947, pl. 20, a. Ours are even more slender-spouted, like Kraiker, *Aigina*, pl. 3, 53.

Late 8th century B.C.

349 Neck fragment, Dipylon period. Pl. 21.

P 25339. G-H 11-12. Explorations in Tholos, level of 7th and early 6th centuries B.C. P.W. 0.08 m.

From a large pot, panel lines at top and left. Facing long-necked birds with reserved eye. Ovals surrounded by dots in field. Brown glaze.

See *Kerameikos*, V, 1, pl. 59, left bottom for facing birds.

350 Fragment of neck, Dipylon period. Pl. 21.

P 25267. Well, A 17:1. P.H. 0.09 m.

From the base of a neck of a large pot. Banding at bottom, row of dots, two bands. Two vertical lines dividing neck into panels. At left, a bird with hatching on body to right; at right, hindpart of a horse to right. Brown glaze.

Birds and dotted lozenges come from the Dipylon circle, cf. *CVA* Louvre 11, pl. 1, 7.

Third quarter of the 8th century B.C.

351 Fragment of krater, Late Geometric. Pl. 21.

P 25642. Well, J 14:5. P.W. 0.095 m.; est. diam. 0.34 m.

Short stand-up rim with flat top which has groups of verticals; dots on outside. On high rounded shoulder, bands and two panels; in left one, bird with hatched body to left, hanging hatched triangle, M-ornament; at right checkerboard. Bands below, separated by verticals. Glazed inside. Brownish red glaze.

Similar bird in a panel, *Kerameikos*, V, 1, pl. 76, inv. 1327, on an oinochoe. For other kraters see Pls. 22ff.

352 Fragment of krater, Late Geometric. Pl. 21.

P 25639. Well, J 14:5. P.H. 0.20 m.; est. diam. 0.23 m.

Nothing of foot preserved. High rim and flat shoulder with rolled handle; glazed inside and solid glaze on lower body. In shoulder-panels, circle surrounded by dots with dotted circles inside; bird with hatched body to left, dotted circle in field. Streaky reddish glaze.

For the circle ornament see under **286**, also *CVA* Munich 3, pl. 116, 2, a pitcher. Bird and circle: *Kerameikos*, V, 1, pl. 97, inv. 376; pl. 116, inv. 1305, a pitcher.

Late 8th century B.C.

353 Fragment of krater, Late Geometric. Pl. 21.

P 20700. Well, R 12:2. P.W. 0.165 m.; est. diam. 0.33 m.

Rim has slight ridge at bottom. Birds to right; zigzags and hatched hanging triangles in field. Vertical wavy line amongst vertical bands. Broad bands below. Reddish brown glaze.

Cf. Brann R 9 for a similar Subgeometric bird krater.

Late 8th century B.C.

354 Fragment of skyphos (?), Late Geometric. Pl. 21.

P 5081. F-G 12:2. P.H. 0.083 m.

High rim, deep convex body. Inside glazed with reserved band at rim. Bird and birdseed. Black glaze.

These misshapen fat birds are just a stage later than those of the Birdseed Workshop of Davison, "Geometric Workshops," pp. 55-62, figs. 72-84; cf. especially *Kerameikos*, V, 1, pl. 129, right, *CVA* Munich 3, pl. 124, left; also Brann L 26, Subgeometric skyphos.

Latest 8th century B.C.

355 Handle fragment, Late Geometric. Pl. 21.

P 14038. Area N-Q 17-19. P.H. 0.08 m.

Arched band handle. Hatched bird to right; hatched triangle on left side; dot rosette and short strokes in field. Ladder ornament across bottom, banding above. Black glaze.

Somewhat later than the Swan Workshop, Davison, "Geometric Workshops," pp. 78-79, figs. 112-114.

The fragment is the horizontal part of a composite handle. Its breadth and the fact that it is decorated show it to be an early stage of a real handle plate like **487**.

Late 8th century B.C.

356 Fragment of pitcher, Late Geometric. Pl. 21.

P 25297. G 12:19. P.H. 0.105 m.; est. diam. at rim 0.23 m.

Curved, flaring wall with spreading flat-topped rim on which groups of verticals. Row of dots, standing crosshatched and hanging hatched triangles, dotted diamonds with long spurs, and part of hatched maeander. Inside unglazed. Blackish glaze, worn.

From a pitcher of the stage of *Kerameikos*, V, 1, pl. 121, first four high-rimmed bowls.

Late 8th century B.C.

357 Fragment of oinochoe, Late Geometric. Pl. 21.

P 6626. Area M-O 9-10. P.W. 0.078 m.

Part of neck and shoulder. On neck, dotted circles, connected by tangents; two lines. On shoulder, an empty center panel, side panels divided horizontally by line. Brown glaze. Cf. **48**.

Late 8th century B.C.

358 Fragments of a jug, Late Geometric. Pl. 21.

P 4254. Great Drain in area E-F, context Helenistic to Early Roman. P.W. 0.073 m.; diam. 0.085 m.

Nothing of neck, which was narrow, or of handle. (Not illustrated: non-joining part of flat base). Body was spherical. Concentric circles on both sides, set toward back. In front, at base of neck, lines, standing hatched triangles with swastikas, zone with circles connected by tangents with zigzags at top and bottom; below, vertical wavy lines. Some glaze on base. Red to black glaze.

This seems to be the smallest of the freely drawn circle oinochoai, e. g. *Jahrb.*, XIV, 1899, p. 212, figs. 90–91; *CVA* Brussels, Musées Royaux 3, III H b, pl. 2, 11. For a full sized one see **43**.

359 (= **84**) Running dog olpe, Late Geometric. Pls. 7, 21, 43.

P 23655. Well, Q 8:9. Brann N 12. H. 0.24 m.; diam. 0.175 m. Running dogs chasing hare to right.

For the shape and use as well-dippers of the olpai **359–361** see p. 40.

Ascribed to the Workshop of Athens 897 by Davison, "Geometric Workshops," p. 47, fig. 46.

360 Grazing doe olpe, Late Geometric. Pl. 21.

P 23654. Well, Q 8:9. Brann N 11. H. 0.24 m.; diam. 0.175 m.

Body decoration like **83**. Does have short tails pointing up. Stacked chevrons at rear ends of does.

Ascribed to the Stathatou Hand of the Workshop of Athens 894 by Davison, "Geometric Workshops," p. 79, fig. 117. Two amphorae by the same hand, *CVA* Mannheim 1, pl. 3, 1; *Algemeene Gids*, Allard Pierson Museum, Amsterdam, 1956, pl. XVIII, 1221.

Ca. 725 B.C.

361 Running dog olpe, Late Geometric. Pl. 21.

P 22430. Well, N 11:5. Brann M 4. H. 0.26 m.; diam. 0.175 m.

Five running dogs to right. Body like **83**.

362 Neck of oinochoe, Dipylon period. Pl. 21.

P 4641. F–G 12:1. Young B 3. P.H. 0.115 m.

Facing birds on either side of swastika. Glazed in back.

See **319** for birds of the same date. The krater Athens 805 there cited has similar chevron columns in front of the bird. The neck belongs to a group of Dipylon period oinochoai collected by Davison, "Geometric Workshops," pp. 73–75, figs. 8, 103–106, cf. especially the similar panel framing of *CVA* Munich 3, pl. 112, 1–2.

Third quarter of the 8th century B.C.

363 Neck of oinochoe, Late Geometric. Pl. 21.

P 4923. Deposit, N 10:1. P.H. 0.09 m.; diam. near rim, 0.05 m.

Top of fragment shows beginning of trefoil mouth; bottom shows attachment of neck and shoulder. Near rim, solid glaze, then bands. On neck two panels with facing birds. In field, hatched diamonds and hanging hatched triangle, birdseed. At sides, diagonal stroke ornament. Handle panel and shoulder glazed. Worn black glaze.

A degenerate version of the type of **362**.

Last quarter of the 8th century B.C.

364 Neck of oinochoe, Late Geometric. Pl. 21.

P 8212. Well, D 12:3. Brann I 11. P.H. 0.010 m.

On shoulder reserved zone with two lines. Neck back of feeding bird panel glazed.

A degenerate version of the feeding birds of the Dipylon group, cf. *CVA* Munich 3, pl. 107, 2, a Dipylon Master amphora.

365 Neck of trefoil oinochoe, Middle Geometric. Pl. 21.

P 2402. H 8–10, context of 8th–7th centuries B.C. H. 0.095 m.; diam. 0.052 m.

Handle and much of rim missing. Mouth glazed; on neck, a panel framed by diagonals at sides, zigzags at top and bottom. In panel, hatched triangles with lines from apices to framing line of panel. Shoulder glazed. Brownish black glaze.

Belongs to the group of **362**; probably somewhat earlier.

Ca. 750 B.C.

366 Neck fragment of oinochoe, Subgeometric. Pl. 21.

P 25645. Well, J 14:5. P.H. 0.065 m.

Panel, line at top, two at bottom, side framing of vertical running diamonds and three lines on each side (?). Bird with hatched body on one leg to right. Diamonds, zigzags, dot in field. Brown glaze.

Follows the line **362**, **363** into still further degeneration.

367 Hut model, Late Geometric. Pl. 21.

P 7292. Well, D 11:5. Young C 149. Rest H. 0.073 m.

Birds all around. Multiple cross on base.

Another hut besides those mentioned by Young, *CVA* Karlsruhe 1, pl. 4, 5–8, with horses as on **323**. Small handmade bowls and small wheel-thrown pots were painted in the same workshop: *CVA* Munich 3, pl. 129, 9, bowl; *CVA* Reading 1, pl. 8, 7, a, b; **368**.

Similar daubing is found on a large number of handmade pots from the Piraeus Street graves; for a sample see M. Collignon and L. Couve, *Catalogue des vases peints du Musée National d'Athènes*, Paris, 1904, pl. XVI, 372. Evidently then, a lower style was considered good enough for handmade pots; furthermore it would seem that handmade pots and plastic products like huts were made in shops that also made wheel-thrown pottery.

Late 8th century B.C.

368 Miniature skyphos, Late Geometric. Pl. 21.

P 20081. Grave D 16:3. Publications references as for **319**. H. 0.041 m.; diam. 0.067 m.

Plain base, flaring rounded rim. Bands on rim. On shoulder, two panels with birds with hatched bodies to right and dots. Vertical lines at sides. Glazed below and inside. Black glaze.

Painted in the same shop as **367**. In the same deposit with **319**, it shows that the finest and the worst painting was done at the same time.

369 Neck fragment of oinochoe, Late Geometric. Pl. 21.

P 8240. Well, D 12:3. Brann I 12. P.H. 0.62 m.

In front, a frog; zigzag hanging from top framing line at right.

Other Geometric frogs occur on plastic decoration on two unpublished pyxis lids from the Kerameikos.

370 Fragment of krater, Late Geometric. Pls. 22, 43.

P 4957. F-G 12:1. Young B 66. P.H. 0.054 m.

Cf. **339** for the horses. The fragments **370-383** (except the neck **376**) all come from Late Geometric kraters, probably all spouted like **339**.

Ca. 725 B.C.

371 Fragments of krater, Late Geometric. Pl. 22.

P 10863. Area N 17. Est. diam. at rim 0.28 m.

Non-joining fragments. Rim like **279**. At left of fragment with horse, beginning of spout. On rim outside, row of dots and bands. On shoulder, head and long neck of horse with fine spike mane to left, dot rosette at right. On other fragment (not illustrated) a low panel enclosed by bands with star and dot rosette. Black glaze, worn.

For the horse with fine mane and crescent-shaped head cf. *Kerameikos*, V, 1, pl. 87, inv. 265; also *Olympische Forschungen*, III, pl. 90, amphora from Mycenae, which, though Argive, has a horse very much like that on **371**.

Third quarter of the 8th century B.C.

372 Fragment of bowl (?), Late Geometric. Pls. 22, 43.

P 6875. Area D 11. P.H. 0.05 m.

Small part of stand-up rim and shoulder. On rim, dots. On shoulder, man with whip in chariot to right. Head of horse at left. Diamonds, crosses, in field. Brown glaze, worn.

Subgeometric, cf. **377**.

Late 8th century B.C.

373 Fragment of bowl, Late Geometric. Pl. 22.

P 6087. H 9, Exploration in the Hellenistic Metroon, level chiefly of the 8th century B.C. and earlier. *Hesperia*, VI, 1937, p. 122, fig. 66, c. Est. diam. 0.39 m.

The shield seems to have had a hatched rim. Glazed inside.

Cf. the Eretria amphora from the Sub-Dipylon Workshop, Davison, "Geometric Workshops," p. 67, fig. 101.

Third quarter of the 8th century B.C.

374 Fragment of bowl, Early Protoattic. Pl. 22.

P 21438. Well, R 9:2. Brann P 13. Est. diam. 0.37 m.

Glazed inside.

Cf. the Protoattic lions on the Louvre amphora, *Mon. Piot.*, XLIX, 1957, p. 25, fig. 12.

Ca. 700 B.C.

375 Fragment of bowl, Late Geometric. Pl. 22.

P 12153. Area P 18. P.H. 0.045 m.; est. diam. at rim 0.26 m.

Straight rim, flat on top, somewhat rounded inside. Glazed inside. Two bands on outside. High shoulder with lion which has reserved ears and eye, to right. Zigzags in field. Brown glaze.

Very similar to **374**.

376 Fragments of a stand, Late Geometric. Pls. 22, 43.

P 9838. Well, F 12:6. Young B 32. P.H. of larger fragment (a) giving the crest of the warrior with the shield with spokes 0.096 m.

By the Philadelphia Painter, for which see Davison, "Geometric Workshops," p. 48, figs. 48-49.

377 Fragment of bowl (?), Late Geometric. Pl. 22.

P 6083. H 10, Exploration in the Hellenistic Metroon, level of late 8th century B.C. *Hesperia*, VI, 1937, p. 122, fig. 66, d. P.H. 0.033 m.

Charioteer. Glazed inside.

378 Fragment of bowl, Early Protoattic. Pl. 22.

P 19290. Area B 18. P.H. 0.04 m.

Short upright rim, with flat top slanting sharply inward. Glazed inside, groups of strokes on top of rim, rim glazed outside onto shoulder, with incised line just below joint. Band below. Head with tendril-like crest in outline to right. Red to black glaze.

A warrior with a double tendril for a helmet plume is on the cauldron Athens 810, *Ath. Mitt.*, XVII, 1892, pl. 10. Ours, however, may be a sphinx rather than a warrior. Other early Attic sphinxes have this feature, see *B.S.A.*, XXXV, 1934-1935, p. 185, note 2; Hampe, *Grabfund*, pl. 20; Kraiker, *Aigina*, pl. 43, no. 582. For a fine Protocorinthian example see Payne, *PK Vasen*, pl. 17, 2. The face is like *B.S.A.*, XXXV, 1934-1935, pl. 52, f.

First quarter of the 7th century B.C.

379 Fragment of ship krater, Late Geometric. Pl. 22.

P 6094, P 2400. H 9-10, Exploration in the Hellenistic Metroon level of 8th to 7th centuries B.C. *Hesperia*, VI, 1937, p. 122, fig. 66, a. Est. diam. 0.32 m.

Part of handle attachment at left. Short straight rim, rounded on top and thickened toward inside. Glazed inside. Joined with this: P 2400, H 17:4, *Hesperia*, II, 1933, p. 623, fig. 90, no. 334 (given as P 3400). This fragment gives mid-part of ship with oarbanks and oarlocks (?), broad bands below. Brown glaze.

379, 381-383 are ship kraters showing Early Protoattic ships with all manner of complement: empty, warriors behind shields and warriors holding shields and spears (since no one rows, presumably the ship is under sail), warriors rowing. These are the latest ship

scenes before the 6th century. During the 7th century ships were rarely depicted (examples: *B.S.A.*, XXXV, 1934–1935, p. 192, pl. 55, c, early; the Aristonothos krater, see 381). For articles explaining the features of early ships (i. e., the apotropaic eye on the bow of 379, the four ship-spears in the stern of 380, thole pins of 382) see G. S. Kirk, "Ships on Geometric Vases," *B.S.A.*, XLIV, 1949, pp. 93ff., other references under Brann P 14. The shields were hung along the railing, evidently with the double purpose of stowing each warrior's gear and of providing an armored balustrade around the boat. All but 379, 380, which are of the last quarter of the 8th century, are of ca. 700 B.C.

380 Fragments of ship krater, Late Geometric. Pl. 22.

P 25329. G–H 11–12, level of 7th century B.C. H. of ship fragment (a) 0.058 m.; est. diam. of rim 0.32 m.

Short stand-up rim, flat on top with group of verticals, dots on outside. On rounded shoulder, stern of ship with four ship-spears. Another fragment (b) has attachment of applied rolled handle with hatching between bands. Under handle, lower part of man. Glazed inside. Reddish brown glaze.

A single figure under the handle is regular Dipylon usage, e. g. *CVA* Brussels, Musées Royaux 2, III H b, pl. 1, 1 b. See 379.

381 Fragment of ship krater, Early Protoattic. Pl. 22.

P 3776. Area G 12. P.H. 0.05 m.

Very short upright rim; bars on flat top. Glazed inside. On outside of rim, line. Gear maeander on shoulder, two lines, warriors with helmets and round shields to left in boat. Alternate shields and faces in outline. Red glaze.

The ship must have been a crescent-shaped bark like that on the Aristonothos krater, *Röm. Mitt.*, LXII, 1955, pl. 35, 2. The figures approach those of the Black and White style, e. g. Kübler, *Alt. Mal.*, p. 52, fig. 37.

382 Fragment of ship krater, Early Protoattic. Pls. 22, 43.

P 21232. Well, R 9:2. Brann P 14. P.H. 0.076 m.; est. diam. at rim 0.30 m.

On shoulder, two rowers to right with egg-shaped, outline bodies (shields?), outline faces. Ship's railing and oarlocks visible. In field, dotted circles and squiggle lines.

The oars are loosely fitted over thole pins, not into oarlocks on these ships, see L. Casson, *The Ancient Mariners*, New York, 1959, p. 85. Cf. the Analatos ship plaque, *B.S.A.*, XXXV, 1934–1935, pl. 40, b; another one, *B.S.A.*, XLIX, 1954, p. 196, pl. 16, 2. See 379.

383 Fragment of ship krater, Early Protoattic. Pl. 22.

P 13277. H 12:9, level of 7th century to second half. P.H. 0.045 m.; est. diam. at rim 0.32 m.

Short straight rim, flat on top. Broad groove sets it off from high shoulder. Glazed inside. Stretches of strokes on top. Line on rim and in groove. On shoulder, warriors with outline faces, with helmets and two spears seated in a ship to left. Tops of oars and oar bank. Brown to black glaze.

Perhaps from a similar ship scene, *Hesperia*, IX, 1940, p. 163, fig. 13, 20. See 379.

384 Hydria, Early Protoattic. Pls. 22, 42.

P 10154. Well, T 19:3. *Hesperia*, VII, 1938, p. 341, fig. 23; *B.C.H.*, LXI, 1937, pl. XXXV, B. P.H. 0.28 m.

Both horizontal handles, except for one attachment, missing. Bottom missing. Flaring, thickened rim with applied clay snakes. The same on band handle and shoulder. Two lines inside rim. Outside, zone of standing spirals between three lines. In neck panel, a dance. At left two women led by a man (a new fragment gives the sex of the middle figure, left out in the drawing) with branches. In front of them, a lyre player facing the other half of the dance over a palmette ornament. On the right side, three figures, the first and last women, the middle missing. Fill ornament of N's, diamonds, zigzag lines. Bands on handle. On shoulder, hanging spirals. Below, vertical ornament, zigzags, braids, hooks. In panel under handle, grazing horse; the same in front. Below, running chevrons, then standing rays, more chevrons in opposite direction; below that squiggles; all ornamental zones divided by three lines. Black glaze, very worn.

This very delicate style which represents a tendency in Early Protoattic (e. g. 498–499) is found on the hydria fragments Brann F 10 which are a little later than 384. This miniature manner brings 384 closer to the Vulture Painter's Workshop (see Davison, "Geometric Workshops," pp. 53–54, figs. 69–71) than to any other school, cf. especially the New York amphora, *B.S.A.*, XXXV, 1934–1935, pl. 47.

First quarter of the 7th century B.C.

385 Fragment of fenestrated stand, Late Geometric. Pl. 23.

P 13771. Well, U 24:1. P.H. 0.06 m.

Panel preserved, cut edge at right. An arm or paw reaching across to right; below, a head with reserved eye and helmet with high plume holder and parted plume. Zigzags and hourglasses in field. Two lines edge panel. Black glaze.

From the workshop of Athens 894 (for which see 336); in particular, by the hand of cauldron Athens 810, Hampe, *Grabfund*, figs. 33–39.

The very high plume holder represents a Geometric type actually extant in bronze, *B.C.H.*, LXXXI, 1957, pl. IV; cf. also the Analatos Painter's plaque, Hampe, *Grabfund*, p. 35, fig. 18.

Ca. 725 B.C.

386 Fragment of large closed pot, Early Protoattic. Pl. 23.

P 10659. Well, B 14:5. P.H. 0.06 m.

Upper part of charioteer with whip and four reins, to right; eye reserved. Above, bands and ornament. Brown glaze.

By the Analatos painter, cf. the charioteers on the Louvre amphora, Kübler, *Alt. Mal.*, p. 49, fig. 30 and the Olympieion sherd, *Hesperia*, XXVIII, 1959, pl. 44, 1.

387 Fragment of standed bowl, Early Protoattic. Pl. 23.

P 7793. Area L 8. P.H. 0.085 m.

One of the panels of a fenestrated stand and part of the bottom of the bowl which is painted inside and out are preserved. Below bowl and above cuttings and panels, a strip with vertical squiggles. Groove sets off panel from this. Panel edged by vertical zigzags between lines. Horse with spike mane to right, zigzags in field; under horse, diamond pattern. Brown to black glaze.

Cf. the little horse on the standed bowl, an early Analatos work, *Kerameikos*, V, 1, pl. 126, center bottom; also the Oxford amphora, Kübler, *Alt. Mal.*, p. 49, fig. 29.

Late 8th century B.C.

388 Fragment of closed pot, Early Protoattic. Pl. 23.

P 10661. Well, B 14:5. P.H. 0.045 m.

Chip of neck has part of horse with stroke mane to right; underneath, diamond; above zigzag lines, and short zigzags. May be from same pot as **386**. Brownish black glaze.

See **387**.

389 Fragment of stand, Early Protoattic. Pl. 23.

P 7188. Well, D 11:5. Young C 150. P.H. 0.105 m.

See **387**.

390 Fragment of bowl, Early Protoattic. Pl. 23.

P 5690. Area M 10. Max. dim. 0.065 m.

Part of rim and wall; upright rim, smoothed into shoulder outside, rounded inside. Charioteer in dotted chiton holding reins and switch. Front and side rail of chariot; horse's tail. Filling ornament of S-lines and running dotted spiral. Strokes on rim, two lines below. Glazed inside. Red and black glaze.

By the Analatos Painter; cf. especially the Louvre amphora, Kübler, *Alt. Mal.*, p. 49, fig. 30; earlier: the fragment, *Hesperia*, XXVIII, 1959, pl. 44, 1, also Kraiker, *Aigina*, pls. 3 and B, 50, all by the same painter.

Ca. 700 B.C.

391 Fragments of krater, Early Protoattic. Pl. 23.

P 3148. Area F 15. Max. dim. of larger fragment (a) 0.09 m.; est. diam. 0.45 m.

Two non-joining fragments. Heavy straight walls

from pot of large diameter. Rim slopes in. Panels and vertical decoration of lines, zigzags, knitted ornament. In panel of fragment *a*, back of horse, set of zigzag lines; on fragment *b*, head of horse, including forelock, ear, looped mane and reserved eye. Reserved band below rim. Line at rim and groups of strokes on rim. Banded inside. Brown and red glaze.

From the Analatos workshop. Cf. especially *B.S.A.*, XXXV, 1934-1935, pl. 40, a, a similar krater.

392 Fragment of krater, Early Protoattic. Pl. 23.

P 26281. Well, F 12:5. P.W. 0.065 m.; est. diam. 0.38 m.

Flat rim, drawn inward. Inside unglazed. Outside tops of spirals. Red glaze.

391-395 are fragments showing Analatos decoration with the firm brush and glaze typical of the painter.

393 Fragment of krater, Early Protoattic. Pl. 23.

P 8363. Well, D 11:5. Young C 90. P.H. 0.046 m.

394 Fragment of open pot, Early Protoattic. Pl. 23.

P 21236. Cistern, N 20:2. P.H. 0.037 m.

Curved. Glazed inside. Outside at top, banding; below, diamond net with hooks at top. Dotted diamonds in each mesh. At left, three lines, and fine vertical diagonals. Blackish brown glaze outside, reddish inside.

By the Analatos Painter, cf. the Analatos hydria, *B.S.A.*, XXXV, 1934-1935, pl. 38, b; near rim.

395 Fragment of rim, Early Protoattic. Pl. 23.

P 1738. H 17:4. Burr 170. P.W. 0.057 m.

Not glazed inside.

Cf. also Burr 162 for the hook-lattice ornament, tentatively attributed to the Analatos Painter by Cook, *B.S.A.*, XXXV, 1934-1935, p. 175.

396 Fragmentary lid, Early Protoattic. Pl. 23.

P 13264. Road filling, H 12:9, context of 9th-7th centuries B.C. Max. dim. 0.197 m.; est. diam. 0.23 m.

Knob missing. From a high-domed lid with flattened rim. Grazing horses to right.

By the Analatos Painter; cf. the earlier lid by him in the British Museum, *B.S.A.*, XXXV, 1934-1935, p. 174, pl. 42, a.

397 Fragment of lid, Early Protoattic. Pl. 23.

P 13299. G-H 11-12, level of first half of 7th century B.C. Max. dim. 0.10 m.

Curved, with edge preserved. Vertical squiggles in outside zone. Horse's head and another horse's hind legs, to right. Vertical knitted ornament. Blackish glaze.

By the Analatos Painter, cf. **396**.

398 Fragment of closed pot, Early Protoattic. Pls. 23, 43.

P 13327. Kiln, H 12:17. P.H. 0.025 m.

From body of small pot. Charioteer with long hair and dotted torso to right. White line (?) on outline skirt. Behind, horse with reins and reserved eye. Rusty to black glaze.

Late Analatos Painter, cf. Kübler, *Alt. Mal.*, p. 50, figs. 32–34, also 399.

399 Fragment of lid, Early Protoattic. Pl. 23.

P 20598. G–H 11–12. Max. dim. 0.04 m.

Curved with edge of flange on top. Horse's head with reins. Running spirals. Red glaze.

Cf. Kübler, *Alt. Mal.*, p. 50, figs. 31–34; *CVA* Munich 3, pl. 130. From the late Analatos Workshop, nearing the Black and White style of Middle Protoattic. The Kerameikos group is easily recognizable as Analatos work if one considers the whole pyxis belonging to fig. 31 (*Arch. Anz.*, LIII, 1938, p. 596, fig. 10); note especially the ladder mane of the horses, the grazing does. For a collection of other "late Analatos" works see *A.J.A.*, LXIV, 1960, p. 71.

First quarter of the 7th century B.C.

400 Fragment of bowl, Early to Middle Protoattic. Pls. 23, 43.

P 13516. Well, N 18:8. P.W. 0.095 m.

From shoulder. Glazed inside. Outside, jumping lion to right. Farther hind leg and head in outline. Dotted muzzle. In field at top, dotted, running hooks; below, standing dotted hooked triangles, zigzags. Bands below. Red glaze outside, dark brown inside.

Late Analatos work, cf. the Munich and Thebes kraters, *B.S.A.*, XXXV, 1934–1935, pls. 41, 42, b.

First quarter of the 7th century B.C.

401 Oinochoe, Early to Middle Protoattic. Pls. 23, 43.

P 4956 and P 5284. F–G 12:1. Young B 71. P.H. to rim 0.175 m.; diam. 0.14 m.

Fragment of body only illustrated on Pl. 23. Trefoil mouth, double rolled handle and foot reserved. P 5284, from back, added later. Mouth and part of neck was probably glazed solid, banding to base of neck; neck fragment shows a hanging triangle. On body, two walking lions with high rumps and front paw outstretched, facing each other in front of pot. Faces in outline, muzzles dotted. Between them there may have been an animal, their prey. In back, a spiral tendril. In field, dotted triangle, palmette, scriggles, palmette. Below figured zone, three lines, spiral hooks near base. Brownish black glaze.

Lions with prey dangling in their mouths: 427, Kübler, *Alt. Mal.*, p. 46, fig. 23. Style as 400.

First quarter of the 7th century B.C.

402 Lion's head from bowl (?), Early Protoattic. Pl. 23.

P 20756. Well, R 12:1. P.H. 0.033 m.

Broken off at neck, ears missing. Eyes are raised knobs; mouth wide open with four knobs for teeth; thick tongue, inlaid, tip broken off. Back of head and

neck painted. Circles around eyes. A straight line down forehead meeting a bow line at nose. Mouth, teeth, lips and tongue glazed. Black glaze.

The lion's head must be a protome from a terracotta copy of bronze cauldrons, for which see V. Jantzen, *Griechische Greifenkessel*, Berlin, 1955, pp. 85–86. Such copies were evidently made more in Crete than in Athens, e.g. *Hesperia*, XIV, 1945, pl. XI, 2; *Annuario*, XXXIII–XXXIV, 1955–1956, p. 235, fig. 28, both with griffins; also the terracotta shield-bosses, Kunze, *Bronzereiefs*, pl. 52, a, b, lions. See also under the griffin protome Burr 330; *Arch. Anz.*, XLVIII, 1933, p. 274, fig. 9. The lions are undoubtedly Attic, exact plastic versions of those on the Analatos krater, *CVA* Munich 3, pl. 130. Though no Attic lion cauldrons are known, the cauldron-headed gorgons of the Polyphemos Amphora (Mylonas, *Eleusis Amphora*, pl. B) give a good idea of what these looked like.

First quarter of the 7th century B.C.

403 Fragments of closed pot, Early Protoattic. Pl. 23.

P 26292. Well, T 19:3. P.H. of large fragment 0.06 m.

From wall at top, large outline palmette, "stuffed." At left, tendrils. Banding below. On small fragment (not illustrated), part of tendril, bands, checkerboard pattern below. Glaze worn.

Cf. the Thebes krater ornament, *Jahrb.*, II, 1887, pl. 4.

404 Fragment of krater, Early Protoattic. Pl. 23.

P 2487. Area I 18. P.H. 0.055 m.

Short straight rim, flat on top. Inside glazed. Groups of bars on flat top of rim. Stair pattern on outside of rim, two thin bands. On shoulder hind part of animal to right, zigzags, diamond with hooks underneath. Brown glaze.

Cf. *B.S.A.*, XXXV, 1934–1935, pl. 42, b, Thebes krater.

First quarter of the 7th century B.C.

405 Fragment of lid, Early Protoattic. Pl. 23.

P 13522. Area P 18. P.H. 0.11 m.

From a high-domed lid. Edge bevelled inside. Simple step maeander and bands at edge, horses with spike manes walking to right. Under forefoot, standing trefoil; under belly, diamond ornament. Zigzags in field; above, bands. Brown glaze, worn.

Has features of the Analatos Workshop, e.g. the trefoil, also the compact horse for which cf. Kübler, *Alt. Mal.*, p. 49, fig. 29, an early work.

406 Fragment of lid, Early Protoattic. Pl. 23.

P 840. H 17:4. Burr 158. P.W. 0.05 m.

At inner edge of rim, a band.

Cf. the ostriches on 396; the Analatos hydria, *B.S.A.*, XXXV, 1934–1935, pl. 38, b; a late Analatos krater, *CVA* Karlsruhe 1, pl. 5, 1; also the Eleusis

ostrich amphora, 'Εφ. 'Αρχ., 1898, pl. 3, 2, and *CVA* Berlin 1, pl. 9, 4.

407 Fragment of openwork stand bowl, Early or Middle Protoattic. Pl. 23.

P 4352. Area L 11-12. P.H. 0.07 m.

One panel from stand, broken at bottom; groove at top of fenestration and again at beginning of bowl. Glazed inside where part of bottom of bowl is preserved. Outside, banding; panel framed by bands. In panel, bird with long neck bent downwards, zigzags cling to framing. Brown glaze.

See **406**; *CVA* Heidelberg 1, pl. 31, 2.

408 Fragmentary amphora, Early Protoattic. Pl. 24.

P 7443. Area C 14, early fill to 6th century B.C. P.W. of large piece (b) 0.255 m.

Three non-joining fragments of large, irregularly shaped pot. At right, fragment *c* with attachment of double rolled handle, sets of vertical squiggles in field; converging lines on handle, bands below. The large fragment (b) preserves the bottom of a handle panel. At left, vertical decoration: a hatched maeander between diagonals, all framed by bands. Below, running diamonds with bands above and below. Zone with animals to right; diamonds, sets of zigzags, plain strokes, M-ornament in field. A third fragment (*a*) is from this zone and preserves forelegs of one animal (a bull?), and a bird, M-ornament, hourglass. Below, bands, zigzags, bands, tops of more zigzags (?). A small fragment gives vertical squiggles and bands. Uneven, careless glazing, brown to black.

Cf. a large Early Protoattic amphora in Graef, *Akropolis Vasen*, pls. 11, no. 345 and 12. This amphora has been associated by Cook with the Eleusis ostrich amphora (*B.S.A.*, XXXV, 1934-1935, p. 185); ours must belong with these, cf. the fill-ornament, the archaizing use of the maeander, the ungainly animals. The Eleusis amphora was found with a Protocorinthian kotyle and an Attic copy ('Εφ. 'Αρχ., 1898, p. 91) like those found with **415** in Well, J 15:1 (Brann E 2).

Ca. 700 B.C.

409 Fragments of stand bowl (?), Early Protoattic. Pl. 24.

P 26319. Well, B 14:5. P.H. of fragment *b* at upper right (bands and chariot pole) 0.105 m.

Heavy fabric. Two fragments (*a* and *b*, with a mid-part of horse, reins, chariot pole, spike mane to right, banding above) come from upper part of pot which turns in. Other fragments (*c-e*) come from lower part, perhaps from a stand; these have banding and squiggle rows, at bottom a groove, and upper part of animal (perhaps a cock) and fill ornament. (Other fragments, not illustrated, have panel filled with zigzags, groove at bottom of panels, broad bands below). Alternate panels may have been filled with

zigzags, the others with an animal. Brown to black glaze.

Similar in style to **408**, but perhaps earlier and closer to the time of Athens 894 (*B.S.A.*, XLII, 1947, pls. 21-22). The N-ornament and its likeness to **408**, however, show it to be Protoattic rather than Late Geometric.

Ca. 700 B.C.

410 Fragmentary lid, Early Protoattic. Pl. 24.

P 7183. Well, D 11:5. Young C 145. P.H. of largest fragment ca. 0.15 m.

The wheel-grooves show the line of the fragments to have been almost horizontal, therefore not from an amphora. Felines in top register walking in opposite directions; below, horses to right. Applied red on manes.

Belongs to the circle of the Checkerboard Painter, *CVA* Berlin 1, p. 7, pls. 3, 4, 11-15; add the Schliemann krater, *CVA* Athens 2, III H e, pls. 1-2 (connection also noted by Cook, *J.H.S.*, LIX, 1939, p. 151), also the krater, *CVA* Cambridge 1, III H pl. II, 7. Cf. the wild stringy ornament, the galloping horse, the pudgy felines. This group is said to come from a provincial workshop, see Cook's review of Kübler, *Alt. Mal.*, in *Gnomon*, XXIII, 1951, p. 213.

411 Fragments of stand bowl and lid, Early Protoattic. Pls. 24, 44.

P 10654 (stand) and P 10200 (lid). Well, B 14:5. P.H. of stand 0.135 m.; diam. of foot 0.125 m.; P.H. of lid 0.14 m.; est. diam. 0.43 m.

Nothing of bowl except the very bottom. Stand has flaring foot with bevel and a band moulding at base of high, hollow stem. Two bands of glaze on underside of foot, two bands on outside, including moulding; then bands, simple maeander, broad zone ornament not preserved. Near top, small panels with thick squiggles divided by two vertical lines. Domed lid with slightly drawn in plain rim. On lid, from outside in: broad bands, narrow bands, running dogs to right, birds to right, rays. Tendrils, swastika spirals, blobs, zigzags in field. Weak brownish gray glaze worn.

See **410** for style.

412 Fragmentary amphora, Early Protoattic. Pl. 24.

P 12603. Well, P 7:2. Diam. of neck 0.125 m.

Nothing of rim, band handles. Part of shoulder; odd fragments of body. In both neck panels, cocks to right. Spirals and straight strokes as fill-ornament. Zones under handles bounded by three lines. Two lines at base of neck. On shoulder thick tendrils and plant ornaments; zone ended part way down body by three lines. At bottom, standing rays with dots between them. Black glaze, worn.

Cf. *CVA* Berlin 1, pls. 3, 5, and 4, 1, amphorae in the "Wild Style," *ibid.*, p. 7.

First quarter of the 7th century B.C.

413 Fragment of stand, Early Protoattic. Pl. 24.

P 2435. H 8-10, context Geometric to early 6th century B.C. Burr 333. Est. diam. 0.32 m.

414 Fragment of an oinochoe, Early Protoattic. Pl. 24.

P 754. H 17:4. Burr 210. Cook, *B.S.A.*, XXXV, 1934-1935, p. 215, "Early or Middle Protoattic." Est. W. of panel 0.19 m.

Rider with whip or club on the horse with stroke mane, at his side a by-horse with loop mane also with reins but charging forward or grazing.

Cf. the egg-shaped kraters, *CVA* Berlin 1, pl. 7, 2. This piece bears about the same relation to the Analatos Painter as **415**, a slovenly but lively use of his typology.

First quarter of the 7th century B.C.

415 (= **13**) Amphora, Early Protoattic. Pls. 1, 24.

P 24032. Well, J 15:1. Brann E 1. P.H. 0.032 m.

A very poor product of some follower of the Analatos Painter.

Ca. 700 B.C.

416 Neck of hydria, Early Protoattic. Pl. 25.

P 10229. Well, T 19:3. *Hesperia*, VII, 1938, p. 343. P.H. 0.125 m.; diam. at base 0.095 m.

Small part of sharply flaring rim, set off from neck, with flat vertical surface at outside, glaze near top inside. Lower part of vertical band handle was connected with neck by perforated, glazed wall, which is preserved part way up; top has finished surface, see restoration on Pl. 25. Lower edge of neck preserves shallow groove which sets it off from shoulder. In panel, ten dancing women, some on tiptoe; reserved faces, hair in nets, white on outline skirts. They hold hands and carry branches. Between them, squiggles. Under handle, careless bars. Red misfiring on one side, otherwise brownish black glaze.

Cf. *CVA* Berlin 1, pl. 1, 1-2 for a hydria neck of the same period with a chorus of women; also **424**. Ours wear hairnets like that of the terracotta charioteer, Young XII 24. Davison "Geometric Workshops," pp. 82-83, figs. 123-126, has collected a group of the hydriai. Because of the reserved faces and the copious use of white paint (the earliest of large extent) our piece must be among the latest of these hydria necks.

Early 7th century B.C.

417 Neck of hydria, Early to Middle Protoattic. Pls. 24, 25.

P 26411. Well, R 17:5. Brann S 3. H. 0.12 m.; top diam. 0.15 m.

Flaring rim, bands inside. Three women in half-glazed chitons, to right. Incision for hair, eyes, noses. Applied white over glaze of gowns (?). The handle bears the beginning of a plastic snake. Cf. Burr 136.

For earlier hydriai of this sort see **416**. Cf. the

Kerameikos oinochoe, Matz, *Gesch. Gr. Kunst.*, pls. 198-199 for style.

Ca. 675 B.C.

418 Fragment of closed pot, Early Protoattic. Pl. 26.

P 13280. H 12:9, Explorations in Tholos, level of 8th and early 7th centuries B.C. P.W. 0.085 m.

From lower part. At top, part of a rectangular ornament (?) in outline standing on two lines. Below, warriors to right with peaked helmets, spoke plumes, reserved eyes. Round shields with devices; in shields, left to right: spoked ornament, blank, scale ornament. Squiggles and diamonds in field. Black glaze.

By the Mesogeia Painter, time of his hydria, *B.S.A.*, XXXV, 1934-1935, pl. 44. The spike chins are characteristic of him; the amphora neck, *Kerameikos*, V, 1, pl. 40, inv. 1370 must be by him; its men have these chins and the beak-spiral used by him (*B.S.A.*, *op. cit.*, pl. 43).

Late 8th century B.C.

419 Fragment of neck, Early Protoattic. Pl. 26.

P 21288. Area N-O 7. Max. dim. 0.07 m.

From a large pot. Neck fragment: walking sphinx with pointed scaly wing. Diamond ornament, sets of zigzag lines, sets of diamonds in field. Brown to black glaze.

By the Mesogeia Painter, cf. his hydria, *B.S.A.*, XXXV, 1934-1935, pl. 45, for a similar scaly-winged sphinx.

Ca. 700 B.C.

420 Fragment of krater, Early Protoattic. Pl. 26.

P 16831. Area G 14. P.H. 0.06 m.; est. diam. 0.40 m.

Nearly straight, thick wall with flat, thickened rim. Broad band inside, line on outer edge of rim; one line below it outside. Sphinx with pointed hatched wing, to left. Hanging hook, chevrons, stacked W-ornament in field. Brown to black glaze.

By the Mesogeia Painter. No other straight pointed wings by him exist, but he uses a variety of wing shapes on his known pots. For such a pointed wing with hatching of which ours is a variation, see the griffin on the Cretan clay cauldron, *Hesperia*, XIV, 1945, pl. XI, 2. The fill-ornament is a Protoattic version of the older lozenge chain and occurs also on a stand panel, *J.H.S.*, LIV, 1934, p. 187, fig. 2; a sherd, *CVA* Berlin 1, pl. 39, no. 71; a Phaleron jug, *A.J.A.*, XLVI, 1942, p. 37, fig. 21.

Ca. 700 B.C.

421 Fragments of krater, Early Protoattic. Pl. 26.

P 873. H 17:4. Burr 144. Cook, *B.S.A.*, XXXV, 1934-1935, pp. 192, 216. H. of large fragment (a) 0.10 m.

Fragment *a* is from the high rim; fragment *b* has part of the low curved bowl of the krater. White on guilloche. Thin glaze inside.

By the Mesogeia Painter, one of two high-rimmed kraters (420), shaped like those of the Analatos Painter (391). Cf. the open-mouthed sphinx on the Mesogeia hydria, *B.S.A.*, XXXV, 1934–1935, pl. 46, b.

422 Fragments of neck amphora, Early Protoattic. Pl. 26.

P 3617. Well, I 14:1. P.H. of fragment c 0.07 m.

Large pot. Upper fragments (a and b) from neck; the left one has glaze at top inside. Outside, heads to right; fill ornament of zigzags and scale pattern. Branch at left. Above hatched crescent ornaments. Fragment c is from lower body, has lower parts of people in chitons and tasselled mantles marching right. At left, vertical spiral ornament. Dull brown glaze.

By the Mesogeia Workshop, cf. the Vlastos krater fragment, *B.S.A.*, XXXV, 1934–1935, pl. 51, c, which has the same fill zigzags, scale ornament, diamonds and a similar way of drawing the eye as the Mesogeia Painter himself and is either by him or his workshop. The ornament in the top zone is a component of one used by the Polyphemos Painter, Mylonas, *Eleusis Amphora*, p. 35, fig. 17, no. 5, p. 36 (interpreted as a pomegranate). This is a nice detail to confirm a Mesogeia-Polyphemos Painter line of development to parallel the Analatos-Ram Jug Painter connection. In addition, the Vlastos fragment cited above is associated by Cook (*J.H.S.*, LIX, 1939, p. 151) with the stand, Berlin A 40 (*CVA Berlin 1*, pl. 28), and the sphinx frieze on that stand is in turn strikingly close to a similar frieze on the Polyphemos Painter's Menelaos stand, *ibid.*, pl. 32.

Second quarter of the 7th century B.C.

423 Fragment of krater, Early Protoattic. Pl. 26.

P 26311. Well, Q 13:5. P.H. 0.035 m.

Hatched cross with diamonds pattern at center, corners filled with diamond ornament. Black glaze inside.

Mesogeia ornament.

424 Neck fragment of amphora, Early Protoattic. Pl. 26.

P 20873. Well, D 17:10. P.H. 0.066 m.

From a large pot. Three, long, crosshatched gowns, close zigzags between them. Brownish black glaze.

From an amphora or a hydria like 416, cf. especially the Mesogeia Painter's hydria, *B.S.A.*, XXXV, 1934–1935, pl. 43.

425 Neck fragment, Early Protoattic. Pl. 26.

P 12172. Area S 18. P.H. 0.07 m.

On inside, band at top of fragment. Outside, sickle-wing in outline, part of body with incised line. At top, two bands; star-like ornament at right, horizontal zigzags. Brown glaze.

Not far from the Mesogeia Workshop.

Early 7th century B.C.

426 Protoattic oinochoe fragment, Early Protoattic. Fig. 4, Pl. 26.



Fig. 4. No. 426. Scale 1:1

P 7175. Well, D 11:5. Young C 119. P.H. 0.10 m.

This is the 7th century continuation of the 8th century oinochoe group to which 249 belongs.

Miniature style double animals occur in many parts of the world, see A. Roes, *Greek Geometric Art*, Haarlem, 1933, pp. 107 ff., for oriental ones; G. Perrot-C. Chipiez, *Histoire de l'art dans l'antiquité*, Paris, 1882, Vol. IV, p. 82, figs. 76–79, for Sardinian votive swords with double animals.

First quarter of the 7th century B.C.

427 (= 52) Trefoil oinochoe, Early Protoattic. Fig. 5, Pl. 4.



Fig. 5. No. 427. Scale 1:1

P 22436. Well, N 11:4. Brann Q 7. H. 0.117 m.; diam. 0.063 m.

Mouth, back of neck, shoulder glazed. On handle, ladder ornament; on body banding. In neck panel, lion with prey; standing hatched triangles, squiggles, hourglass, diamond in field.

By the Painter of the Oxford amphora, see Davison, "Geometric Workshops," pp. 49–51, figs. 54–56. Cf. also the Vlastos kantharos, *B.S.A.*, XXXV, 1934–1935, p. 184, fig. 8, at least from the painter's shop.

Ca. 700 B.C.

428 Fragments of amphora (?), Early Protoattic. Pl. 26.

P 10201 b and c. Well, B 14:5. P.H. of b 0.053 m.

Fragment a (p 10201 c) seems to be from neck: man with spike beard and huge sword hilt. Bands above, N and dotted circle ornament. Fragment from body (b) has tripod leg in outline with part of bowl of tripod. Dotted circles. Fine finish, brown glaze.

Close to the amphorae, *B.S.A.*, XXXV, 1934–1935, pls. 47–50. The man must be wearing his sword hung over his shoulder by a baldric, cf. Payne, *PK Vase*, pl. 11.

Ca. 700 B.C.

429 Fragment of closed pot, Early Protoattic. Pl. 26.

P 26297. A 17:1. P.W. 0.075 m.

Grazing horse to right. Bird between forelegs. N-ornament, diamonds in field. Bands below, verticals on top band. Brownish black glaze.

Close to **408**.

Ca. 700 B.C.

430 Fragment of closed pot, Early Protoattic. Pl. 26.

P 25330. G–H 11–12, explorations in Tholos, level mostly of 6th century B.C. P.H. 0.085 m.

From a large pot. Running dotted diamond, three widely spaced lines. Cock in outline to right, diamonds, N-ornament, squiggles in field. Brown glaze.

Same hand as **429**.

431 Pyxis bowl, Early Protoattic. Pl. 26.

P 7465. Well, D 11:5. Young C 42. P.H. 0.034 m.

Glazed inside.

From a group of small-and-scraggly style including *Jahrb.*, II, 1887, pp. 45–46, figs. 3, 4, oinochoai, also Athens N.M. 307. These seem to belong to the small group listed under **435**.

432 Neck of trefoil oinochoe, Early Protoattic. Pl. 26.

P 16993. Disturbed burials from archaic cemetery in B 21. *Hesperia*, XX, 1951, p. 86, l, pl. 37, e. P.H. 0.072 m.

Solid glaze on rim, at bottom of neck, squiggles. Panel framed by ladders of oblique strokes at side; in panel, sphinx with face and beard (?) in outline; hatched wing, one wing curved up, the other appears below and behind body. Two additional arms, stretched out in front. High rump and tail. Brown glaze.

Cf. the sphinx, with a hand raised on the oinochoe, *CVA* Munich 3, pl. 134, 1–3. For the wing below the belly, see the amphora, E. Langlotz, *Würzburg*, pl. 4, no. 79; Cook, *B.S.A.*, XXXV, 1934–1935, p. 177, note 2, explains this lower wing as a misunderstanding of the Egyptian sphinxes' apron between the forelegs; see Kunze, *Bronzereliefs*, pl. 55 and the ivory prototype, *ibid.*, Beil. 3, c. A Greek plastic work

realizing these two-dimensional conceptions is the Eteocretan sphinx published by Langlotz, *Corolla Curtius*, I, pp. 60ff., II, pls. 5–6. Our sphinx with its Egyptianizing wig is unusually close to the oriental prototypes though by no means a copy. Little winged horses and sphinxes are ubiquitous on Cycladic pottery, e.g. *Délos*, XVII, pls. I–IX *passim*. By the Passas Painter.

First quarter of the 7th century B.C.

433 Fragment of kotyle, Early Protoattic. Pls. 26, 43.

P 12184. G–H 11–12, explorations in Tholos, level chiefly of 5th century B.C. P.H. 0.052 m.

Curved. Glazed inside. Front of centaur (?) with face in outline looking backward and pulling an arrow out of his flank. Hind part of other centaur at right. White over head, arms. Black glaze, worn.

Miniature style. If the figure at left, which is pulling an arrow from its side, is restored with a horse's body, we have here the earliest known Attic example of a battle of centaurs like Payne, *PK Vase*, pl. 21.

Early 7th century B.C.

434 Fragments of kotyle, Early to Middle Protoattic. Pl. 26.

P 6495. F–G 12:1. Young B 79. Est. diam. 0.14 m.

Miniature style.

435 Fragment of bowl, Early to Middle Protoattic. Pls. 26, 44.

P 4949. F–G 12:1. Young B 65. P.W. 0.13 m.

New fragment added at left. Glazed inside. Ibexes to right. **435–438** are by the same hand, that of the Painter of the Oxford Amphora, for which see Davison, "Geometric Workshops," pp. 49–50, figs. 54–56. He is already close to the Middle Protoattic in using a light-and-dark technique, but he has the Vulture Painter's N-ornament and his interest in goats. A small group by some other, careless followers of the Vulture Painter: *CVA* Vienna 1, pl. 3, 3–4, a standed bowl; *CVA* Cambridge 2, III H, pl. XV, 9, a jug; Kübler, *Alt. Mal.*, p. 7, fig. 2, a kotyle, close; see also under **431**.

These Attic ibexes have apparently no direct relation to the popular Rhodian wild goats which are not only a different species but appear later (W. Schiering, *Werkstätte der orientalisierenden Keramik auf Rhodos*, Berlin, 1957, p. 43); furthermore the Attic animals are ibexes, the Rhodian are goats (see E. D. Van Buren, *The Fauna of Ancient Mesopotamia as Represented in Art*, Rome, 1939, pp. 49ff., figs. 51–52). It is hard to decide whether these 7th century walking ibexes are directly descended in Attica from the Geometric "ramassé" goat so popular with the Dipylon Master and the Hirschfeld Painter or are the result of the orientalizing movement; the latter seems more likely since there are no Geometric walking

goats. They may then have come via Corinth (cf. the Chigi frieze, Payne, *PK Vasen*, pl. 28, 2) or from oriental imports (for which see Kunze, *Bronzereiefs*, pp. 163 ff.).

A pretty little bronze ibex of the third quarter of the 7th century looks much like ours, *B.S.A.*, XLVIII, 1953, pl. 64, pp. 348–349.

Ca. 675 B.C.

436 Fragment of lid (?). Pl. 26.

P 26316. Well, B 14:5. P.H. 0.065 m.

At bottom guilloche. Above, strands of mane (?), part of claw (?) to right. Brownish black glaze.

May be the lid of **437**; probably also had a cock frieze.

437 Fragments of stand bowl, Early to Middle Protoattic Pls. 26, 44.

P 10656 (bowl), P 10196 (stand). Well, B 14:5. P.H. of stand fragment (a) 0.14 m.; P.H. of bowl fragment (b) 0.065 m.

One panel from fenestrated stand which had two tiers; grooves on top and bottom of panel. At bottom, part of lower panel, ring between tiers has vertical squiggles and bands. In upper panel, cock with outline wattle and wing to right, large hanging palmette, black and outline petals with added white, N-ornament in field. Narrower ring with squiggles and small part of lower side of bowl. Bowl fragment has parts of two cocks with outline wings and wattle; hanging spiral, N-ornament in field. Above, bands and vertical ornament on part of straight rim. Dull brown glaze inside, black outside.

These are among the earliest Attic cocks, and quite different from the Protocorinthian, cf. Payne, *PK Vasen*, pl. 6, nos. 5–8. Contemporary: **412**; later: **560**. The closest parallel is a cock frieze on a mug in Manchester, *B.S.A.*, XXXV, 1934–1935, p. 183, fig. 7; with this mug goes an oinochoe, *CVA* Munich 3, pl. 134, 1–3, an oinochoe in Athens, *Jahrb.*, II, 1887, p. 48, fig. 8, and a mug in Athens N.M. 18509. The large ugly amphora from Pikrodaphne, *CVA* Athens 2, III H e, pl. 5, gives the impression of being an enlargement of the style of this group.

A large group of this style has just been published in Hampe, *Grabfund*, *passim*. He calls its painter the N-Painter.

438 Fragment of a closed pot, Early to Middle Protoattic. Pl. 26.

P 7589. C 14:7. P.H. 0.033 m.

Forepart of cock to right, tip of wing in outline in front of him. Hanging hooks, dotted circles (?), N-ornament in field. Rusty brown glaze.

Cf. **437**.

439 Stem of lid, Early to Middle Protoattic. Pl. 26.

P 1423. K 13:1. Burr 332. *B.S.A.*, XXXV.

1934–1935, pp. 193, 217 “Middle Protoattic.” P.H. 0.064 m.

From top down in zones, heraldic pairs, alternately of horses and sphinxes. The full size prototypes seem to be sphinxes like those of the Mesogeia Painter, *B.S.A.*, XXXV, 1934–1935, pls. 45, 46. For the horses, cf. the little oinochoe, *CVA* Berlin 1, pl. 45, 2–4. From a lid like **440**.

Ca. 675 B.C.

440 Lid Fragment, Early to Middle Protoattic. Pl. 26.

P 4658. F–G 12:1. Young B 80. P.H. 0.037 m.

Warrior gentling chariot horses, charioteer and horses at right.

Close to and perhaps by the Painter of the Kera-meikos Mug Group, see **537**. For the horses that look like Siamese twins cf. **492**, also the New York Nessos Amphora, *J.H.S.*, XXXII, 1912, pl. XII. For a similar miniature lid see *Jahrb.*, II, 1887, p. 55, fig. 20.

Ca. 675 B.C.

441 Neck fragment of amphora (?), Early Protoattic. Pls. 27, 44.

P 13772. Well, U 24:1. P.H. 0.11 m.

Slight flare on top, two bands. Below, branch, probably carried by person at left; grazing (?) horse with spike mane to left, swastika and N-ornament in field. Black glaze, worn.

See under **445**.

442 Neck fragment of amphora (?), Early Protoattic. Pls. 27, 44.

P 13285. G–H 11–12, explorations in area of Tholos, level of 7th century B.C. P.H. 0.07 m.; diam. at rim 0.18 m.

Flaring with flattened top. Inside, band at top. Outside, two lines, dotted guilloche, three lines, two bearded faces in outline to left, branches between them. In field, circles, sigmas, diamonds. Incision on bust of man at left. Black glaze, worn off.

Must be among the latest choruses, time of Kera-meikos Mug Group, Kübler, *Alt. Mal.*, pp. 52–53, figs. 35–36 and also **533–534**. Cf. especially the hydria **384**.

443 Fragment of closed pot, Early Protoattic. Pl. 27.

P 13325. Exploring early walls at northeast corner (G 12) of Geometric Cemetery, cf. F–G 12:1, context to middle of 7th century B.C., disturbed. P.H. 0.05 m.

From wall. Women with skirts in outline, holding branches between them, to right. Double spirals. White over skirts (?) all worn off. Black glaze, worn.

Cf. *CVA* Berlin 1, pl. 39, no. 3, neck fragment. Such choruses are more usual on necks.

444 Fragment of closed pot, Early Protoattic. Pls. 27, 44.

P 9268. Well, M 17:4. P.W. 0.11 m.; Th. 0.013 m.

Chariot with wheel with diagonal lines, to right. Charioteer's robe in outline with two vertical rows of dots. At left, dotted palmette; above zigzag. Black glaze, worn.

See under **445**.

445 Fragments of large closed pot, Early Protoattic. Pls. 27, 44.

P 5408. Well, F 12:5. P.W. of fragment *b* 0.14 m.; of fragment *a* 0.055 m.

Small fragment (*a*) from top half of vase has cock with scaly neck to right, diamonds, swastika, N-ornament. Large fragment (*b*) from near bottom has standing hatched triangles, running dotted diamond, long vertical squiggles. Neatly glazed, black, almost all worn off.

Among the earliest Attic cocks. These fragments and **441**, **443-444**, **446** come from very large Protoattic pots painted with a broad and neat brush. *CVA* Berlin 1, pl. 38, 2 seems to be in the same technique. Cf. *B.S.A.*, XXXV, 1934-1935, pl. 49, c.

Early 7th century B.C.

446 Fragment of closed pot, Early Protoattic. Pl. 27.

P 1232. Shaft, G 6:3. P.H. 0.11 m.

From the wall of a large pot. Leg with hoof to right. Leg is drawn with three vertical lines and there are three lines for fetlocks; hoof is solid. Perhaps three legs are represented. In field, chevrons, swastikas (?). Red glaze, worn.

See under **445**.

447 Fragment of closed pot, Protoattic. Pl. 27.

P 25698. Area N 17. P.H. 0.07 m.

From body of large pot. At right, two front legs and slanting line of belly of animal (?). Swastika and dotted diamonds. Black glaze, worn.

The same ornament appears on the ostrich amphora from Eleusis, 'Εφ. Ἀρχ., 1898, pl. 3, 2.

448 Fragment of large closed pot, Early Protoattic. Pl. 27.

P 23455. Well, R 8:2. Brann G 2. P.W. 0.22 m.

Horse with ladder mane grazing. In front of it, loop ornament; under the neck, standing spirals. Worn glaze.

See **415** for style, though this piece is on a much larger scale.

Early 7th century B.C.

449 Fragment of krater, Middle Protoattic. Pls. 27, 44.

P 25337. G-H 11-12. P.H. 0.07 m.

Broken all round. Glazed inside. Horse's head to right, reserved eye and outline incision on muzzle. Rope ornament or twisted tail in center. More incision at right. Brown glaze, very worn.

On Protocorinthian pots, bulls have twisted tails, so perhaps this is a fragment of a bovine procession.

450 Fragment of krater, Middle Protoattic. Pl. 27.

P 3773. Area I 18-20. P.H. 0.065 m.

Glazed inside; vertical guilloche outside, one strand in outline with applied white (?). Brownish black glaze.

Black and White style, see **468**.

451 Neck fragments of amphora, Middle Protoattic. Pl. 27.

P 26317. Storage cellar, B 14:5. Est. diam. of rim 0.24 m.

Rim (*a*) rounded outside, verticals on moulding. Glazed zone below, then bands. (Not illustrated: part of panel with horse's back and with a zigzag). Diamonds in field. Fragment *b*, of neck-shoulder joint, has two hooves with reserved centers. On shoulder, upper parts of dark and light rays (?). Reddish brown glaze.

From a pot like the New York Nessos Amphora, cf. *J.H.S.*, XXXII, 1912, pl. XI, but smaller, in the Black and White style.

452 Fragment of bowl, Early to Middle Protoattic. Pl. 27.

P 13278. H 12:9, level of 7th century B.C. P.H. 0.12 m.

From the wall. Glazed inside. Outside, at top, palmette circumscribed by tendril ending in spirals joined to each other by double lines and triangles in the wedges. Three lines, then simple step meander, three lines, standing hooks. Brownish black glaze.

Cf. Kraiker, *Aigina*, pl. 41, no. 572 and especially *B.S.A.*, XXXV, 1934-1935, pl. 51, a, p. 188. Of the same period also, Kübler, *Alt. Mal.*, p. 45, fig. 22; *CVA* Berlin 1, pl. 48, 1. Crude style of very late Early Protoattic.

453 Fragment of closed pot, Protoattic. Pl. 27.

P 25359. Cistern, Q 13:2. P.H. 0.10 m.

From shoulder. Neck attachment preserved. Hanging vegetable ornament, with three leaves, disks in between. Brownish black glaze.

A rare ornament, but cf. Kübler, *Alt. Mal.*, pl. 11, fig. 5, the lower left of the krater.

454 Neck fragments of amphora, Middle Protoattic. Pls. 28, 42.

P 26298. Well, O 12:2. P.W. of large fragment 0.17 m.; est. diam. of neck 0.41 m.

Thick neck with rounded collar-rim. Inside, part way down, band of glaze. On rim, step meander, glaze below with two reserved lines. Upper corner of a panel with part of hanging spiral. Red glaze, soft fabric.

From a very large pot the size and period of the New York Nessos Amphora, *J.H.S.*, XXXII, 1912, pl. XI.

Second quarter of the 7th century B.C.

455 Fragments of amphora, Early to Middle Protoattic. Pl. 28.

P 6573. Filling of early north-south road, F 13; context 6th century B.C. and earlier. P.W. of fragment *a* with head 0.06 m.

Both fragments preserve part of neck and shoulder of large pot. On neck, a complicated dotted maeander (*b*); below, three bands. On shoulder, head to left (*a*) with large reserved eye and cheek; hanging dotted triangle. Red glaze.

455–457 are from very large pots made of soft chalky clay. They look very similar and may come from the same shop. The period is that of the New York Nessos Amphora.

Second quarter of the 7th century B.C.

456 Neck fragment of amphora, Early to Middle Protoattic. Pl. 28.

P 20755. Well, R 12:1. P.H. 0.04 m.

Head of helmeted warrior to right. Part of outlined shield and two spears. Face in outline, mouth open. Helmet has high crest on crest holder, outlined plume in front. Running hooks in field. Reddish brown glaze.

Cf. the eyes of the people on the New York Nessos Amphora, *J.H.S.*, XXXII, 1912, pls. Xff.; the open mouth of the sphinx, *B.S.A.*, XXXV, 1934–1935, pl. 51, c.

Second quarter of the 7th century B.C.

457 Fragment of amphora, Middle Protoattic. Pl. 28.

P 26285. P.W. 0.09 m.

From neck-shoulder point. Bands at base of neck; “stuffed” palmette (?) below. Red glaze.

Fill-ornament like the New York Nessos amphora.

458 Fragment of large closed pot, Early to Middle Protoattic. Pl. 28.

P 19990 a. Well, D 17:12. P.W. 0.10 m.

From wall; helmeted head and upper parts of shields of two warriors to left. Warrior at left has eye surrounded by dotted zone; outline face, broad band for helmet crest with a little tail; rim of shield has checkerboard decoration. Warrior behind has throat and top of tunic (?) in outline, thin wispy line for end of beard (?); shield has reserved triangles around rim, incised hatching across part of shield. Rusty red to black glaze.

Interpretation of this fragment would have been hard were it not for the Argive Heraion stand, *B.S.A.*, XXXV, 1934–1935, pl. 52, especially a, g, which have just such warriors with overlapping shields with decorated rims and helmets with wispy plume-ends. The Heraion stand, however, is on a much smaller scale. Note how on the helmet of **458** the painter had indicated the raised dots which often frame edges of metal work.

Second quarter of the 7th century B.C.

459 Fragment of kotyle krater, Middle Protoattic. Pl. 28.

P 26477. Well, R 17:5. Brann S 4. P.W. 0.115 m.

From a kotyle krater. Rim turns in; has step maeander. Band handle with return ends has incised circles. At left, a triangle with solid center, standing on bands. Below, end of tail (?) with incision. Glazed inside. Not illustrated: a non-joining rim fragment P 26713, with connected dot rosette and head with tendril growing from top; incision.

Kotyle kraters become popular in the second half of the 7th century B.C. Period of the Woman Painter.

Third quarter of the 7th century B.C.

460 Neck fragment of amphora, Middle Protoattic. Pl. 28.

P 19292. Area B 19. P.W. 0.122 m.

From a large pot. At left, a hairy leg (?); behind, a vertical line and another to right, applied white (?) on this zone. At right bottom, a dotted guilloche, above a dotted loop with thickened ends. Red to black glaze.

From a large neck with a beast not identified. Bristles are used in the time of the Polyphemos and the Ram Jug Painters to indicate wild beasts: Mylonas, *Eleusis Amphora*, p. 53, fig. 22; Graef, *Akropolis Vasen*, pl. 13, 357, a.

461 Fragment of large lid (?), Early to Middle Protoattic. Pl. 28.

P 19990 b. Well, F 17:3. P.H. 0.11 m.

Broken all around, head of panther to right; triangular solid ear, head in outline, covered with small circles, scales on mane. Running hooks in field. Above, three bands and frieze of feeding birds with long necks, incision on bodies. Red and black glaze.

May go with **462**. For style compare **455**.

Cf. the panther and the circle ornament on the neck of the New York Nessos Amphora; also the framed running dog and the lump-bodied, crook-necked bird. Our fragment must be at least from the workshop.

Second quarter of the 7th century B.C.

462 Fragment of closed pot, Early to Middle Protoattic. Pl. 28.

P 6397. Area E 14. P.H. 0.045 m.

From the wall of a large pot. Part of lion's head to right, eye in outline, triangular projection under eye. Each dotted. Brown glaze.

463 Fragment of closed pot, Middle Protoattic. Pl. 28.

P 26021. Area N 18. P.W. 0.09 m.

Forelegs of horse (?) to right; part of outline head at right edge. Stuffed quatrefoil rosette and standing dotted trefoil with buds. Incision on horse's thigh. Red glaze.

Fragments **463–467** have decoration characteristic of the New York Nessos amphora. For the stuffed

rosette see especially *J.H.S.*, XXXII, 1912, pl. XII; for the incision, Brann H 1, from the same workshop. Krater fragments very close in style, *CVA* Berlin 1, pl. 16, 1.

Second quarter of the 7th century B.C.

464 Fragment of closed pot, Middle Protoattic. Pl. 28.
P 25725. Area C-G 13-16. P.H. 0.07 m.

Wall fragment. At top, paw with claws in outline to right, on three bands. Below, dotted palmette, circumscribed by tendril with standing leaf on top. Black glaze.

See **463**; cf. especially the panther's claws on the neck of the Nessos amphora.

465 Fragment of closed pot, Middle Protoattic. Pl. 28.
P 25323. H-I 10:1, explorations between the porch of the Hellenistic Metroon and the Great Drain, level of the 7th and early 6th centuries B.C. P.H. 0.09 m.

Wall fragment from a large pot. Leg of feline to right, walking on three lines, hanging hooks below. Upper right, part of dotted palmette. Incision on leg and foot. Black glaze.

May be from the same pot as **464**.

466 Neck fragment, Middle Protoattic. Pl. 28.
P 459. H 17:4. Burr 132; *B.S.A.*, XXXV, 1934-1935, pp. 193, 218, "Middle Protoattic." P.H. 0.106 m.

Feline with arrow-shaped tail to right. Incision on legs. Thick fabric.

See **463**; cf. especially the rosette on the neck of the Nessos amphora.

Second quarter of the 7th century B.C.

467 Fragment of bowl, Middle Protoattic. Pl. 28.
P 25327. G-H 11-12, exploration in area of Tholos, disturbed fill. P.H. 0.055 m.

Curved parts of two dotted palmettes, circumscribed by tendrils; between them a trefoil standing on lines. Black glaze.

468 Neck fragment, Middle Protoattic. Pl. 28.
P 23449. Well, R 8:2. Brann G 3. P.H. 0.075 m.
Interlocking tendrils with bud ends, one pair black, one with applied white and glaze dots. The white ones are linked by glaze lines.

Typical ornament of the Black and White style.

Second quarter of the 7th century B.C.

469 Fragment of bowl, Middle Protoattic. Pl. 28.
P 26288. Pit, H 12:21. P.H. 0.06 m.
Chariot wheel; top of chariot appears between spokes. Horse's hoof and end of strand mane at right. Black glaze inside. Brownish black glaze.

Second quarter of the 7th century B.C.

470 Fragment of fenestrated stand, Protoattic. Pls. 28, 44.
P 26296. Well, A 17:1. W. of panel 0.11 m.

Part of one panel, whole width preserved. Lower part of horse, to right. Vegetable ornament between legs. Groove and steps below. Brownish black glaze.

Painted in the Wild Style, see **412** and particularly *CVA* Athens 2, pl. 2, 1, the Schliemann krater.

Second quarter of the 7th century B.C.

471 Fragment of closed pot, Middle Protoattic. Pl. 28.
P 23774. Area H 14. P.W. 0.11 m.

From the wall of a large pot. Back and neck of animal (?). Above, hand grasping smaller animal (?). In field circumscribed cross, swastika. Brownish black glaze.

Perhaps to be interpreted as a centaur grasping an animal (?), as on *CVA* Berlin 1, pl. 11. Wild Style.

Second quarter of the 7th century B.C.

472 Fragment of closed pot, Early to Middle Protoattic. Pl. 28.

P 4642. F-G 12:1. Young B 45. P.H. 0.074 m.

Woman (?) in dress with scale pattern leading another by the wrist. Incision on arm. Applied red on belts and painted part of dress.

Probably from a chorus moving in almost true side view. In style between the Kerameikos Mug Group, Kübler, *Alt. Mal.*, p. 51, fig. 35, and the Aigisthos krater, *CVA* Berlin 1, pl. 18.

Second quarter of the 7th century B.C.

473 Fragment of closed pot, Middle Protoattic. Pl. 28.
P 25714. O-Q 16-17, level of 6th century B.C. and earlier. P.H. 0.75 m.

Wall of large pot. Large hoof standing on three lines. Zigzags above and below; at right bottom, a hanging ornament. Brown to black glaze.

474 Fragment of closed pot, Early Protoattic. Pl. 29.
P 221. Area F 16. Burr 224. P.W. 0.315 m.

Horse with long tail (at right) walking to left. Ear and part of spoke mane of grazing horse at right.

Time of the Analatos and Mesogeia Painters, close to the latter.

Ca. 700 B.C.

475 Fragment of closed pot, Middle Protoattic. Pl. 29.
P 1731. H 17:4. Burr 163. P.W. 0.125 m.

Bird to right, over body arcs of applied white. Front of another bird at left. Step ornament. Black glaze.

476 Fragment of open pot, Late Geometric. Pl. 29.
P 12268. Well, S 18:1. Brann L 21. Max. dim. 0.085 m.

One-legged man in chariot to right. One-legged bird at left.

477 Fragment of closed pot, Protoattic. Pl. 29.
P 3790. Area F 13-14. P.W. 0.105 m.

From shoulder of a very large pot. At left, vegetable ornament (?); at right, hind part of a bird

walking to right on three bands. Incision on ornament, wing and legs of bird. Black glaze, worn.

478 Fragment of a stand with plastic figures, Middle Protoattic. Pl. 29.

P 7015. D 11:5. Young C 151. P.H. 0.105 m.

Cylindrical stand with glazed hawksbeak moulding with piecrust edge. Below, swans to right. Above at left, a panel, broken off; at right part of fenestration. Outside, above moulding, a raised, glazed taenia to height where opening begins. In opening, front part of a plastic foot with incised toes, another foot in low relief standing on band against the panel. Red glaze.

Other Protoattic pots with plastic decoration, *Arch. Anz.*, XLVIII, 1933, pp. 271–274, figs. 6–10. For the birds, cf. *CVA* Karlsruhe 1, pl. 5, 1, a late Analatos krater.

479 Fragment of openwork stand, Protoattic. Pl. 29.

P 16989. Archaic cemetery in B 21, from disturbed burials. *Hesperia*, XX, 1951, p. 86, pl. 37, d, K. P.H. 0.09 m.

Groove at top of panel. Pelican with long, curved beak and wattle. Reserved eye. Body has hatching with reserved strip along upper edge. Brown glaze, worn.

Comparative pictures of pelicans in nature and art are shown in P. Jacobsthal, *Greek Pins*, p. 62, ills. 258–263. Birds with such a body are prevalent in Boeotia, Hampe, *Sagenbilder*, pls. 20ff.

480 Fragment of very large closed pot, Early Protoattic. Pl. 29.

P 13666. Well, I 14:1. P.W. 0.12 m.; Th. ca. 0.02 m.

From shoulder. Bird with large body and long neck, running or flying to right; dots outline its back. At left a branch (?). Much chipped. Soft clay, dull black glaze.

481 Fragment of bowl, Protoattic. Pl. 29.

P 16326. Well, N 18:8. P.H. 0.07 m.

Short, upright rim, flattened on top, set off from shoulder by concavity, much drawn in and thickened inside. Glazed inside; outside, line at rim, two birds(?) with round heads in outline and long crests, facing, with one head below the other. Above, rosette in outline, double spiral. Black glaze, worn.

Cf. *CVA* Berlin 1, pl. 9, 4, and pl. 17, 1, for similar round-headed birds. Protoattic birds are rarely crested; usually ducks, geese and swans are shown rather than the Geometric herons.

482 Fragment of lid, Protoattic. Pl. 29.

P 7488. Well, D 11:5. Young C 153. P.H. 0.15 m.

From inside out: broad bands, narrow bands, hanging ray, bird with outline head to right, tightly curled spiral and diamond-set with solid and outline diamonds. (Not illustrated: the conical knob). Red

glaze. Wheel marks show fragment to be almost horizontal.

Long-necked birds as on **481**.

483 Leg of a tripod, Protoattic. Pl. 29.

P 843. H 17:4. Burr 155. H. 0.15 m.

Small part of bowl preserved on top.

Though the shape of the tripod was a reduced version of the metal vessels, the flamingo-like bird with his neck doubled back is the potter's own; a metal leg would have had panel decoration, see *Olympische Forschungen*, III, Berlin, 1957, pl. 63.

A clay tripod leg of similar shape from Sparta, *B.S.A.*, XXXV, 1934–1935, p. 129, fig. 17, a. Most of the Protoattic long-necked birds have an ostrich attitude; see *B.S.A.*, XXXV, 1934–1935, pl. 38, b; Graef, *Akropolis Vasen*, pl. 12, a; 'Εφ. 'Αρχ., 1898, pl. 3, 2.

484 Fragment of amphora (?), Early Protoattic. Pls. 29, 44.

P 13765. Well, V 24:2. P.W. 0.205 m.

From a large pot. Big bird to right; tail of a second bird at right. Worn black glaze.

Cf. especially *CVA* Berlin 1, pl. 9, 3. The Wild Style loves large, puffed-up birds, see *ibid.*, pls. 3–17 *passim*; *CVA* Athens 2, pl. 2, 2; also E. Langlotz, *Würzburg*, pl. 4, 77. Of these **484** is the largest.

485 Fragment of lid, Protoattic. Pl. 29.

P 10630. Well, T 19:3. Est. diam. 0.18 m.

Rim turned down, bands on top at edge, walking bird to right, spread tail, incised. Black glaze.

Fan-tailed birds are used by the Mesogeia and later by the Ram Jug Painter: *B.S.A.*, XXXV, 1934–1935, pl. 45; *ibid.*, p. 194, fig. 9; *CVA* Berlin 1, pl. 20. The lid must be from an Attic pyxis.

486 Fragment of lid, Protoattic. Pl. 29.

P 1764. H 17:4. Burr 199. P.W. 0.053 m.

(Not illustrated: two small fragments). From a small work like **406**.

487 Handle plate of column krater, Late Geometric. Pl. 29.

P 7006. Well, D 11:5. Young C 111. P.W. 0.06 m.

This handle plate is remarkable in showing the existence of Attic column kraters nearly a hundred years before the first Corinthian ones which were thought once to be the earliest. For a fragment which shows the transition between the Geometric krater with composite handle and the column krater see **355**.

A list of Late Geometric-Early Protoattic centaurs on pots:

Gold band, Ohly, *Goldbleche*, p. 35, fig. 20.

Amphora, *CVA* Copenhagen 2, III H, pl. 73, 3.

Krater, Beazley, *Dev.*, pl. 2.

Krater, *Jahrb.*, II, 1887, pl. 4 (Analatos group).

Hydria, Baghdad IM 52041, Davison, "Geometric

Workshops," fig. 116, a-b (Stathatou Workshop). Amphora, R. Lullies, *Eine Sammlung griechischer Kleinkunst*, Munich, 1955, pl. 10, 30 (Anatalos group).

Amphora, Athens N.M. 19332, *A.J.A.*, LXIV, 1960, p. 71, pl. 15 (Anatalos group).

Amphora, *CVA* Berlin 1, pl. 41, 1 (Anatalos group).

Hydria, centaurs in horizontal handle zone in back, unpublished, Cook, *B.S.A.*, XXXV, 1934-1935, p. 177 (Mesogeia Painter).

487.

488.

433.

Ca. 700 B.C.

488 Neck fragment of hydria (?), Late Geometric. Pl. 29.

P 26022. Area N 18. P.H. 0.06 m.

Part of thin, rounded, slightly concave rim with applied clay snake on top, glazed. On neck, centaur holding branches, to right. At left side, hind part of another centaur; two lines on lower part of rim, zigzags standing on these. Two lines inside of rim. Black glaze, worn.

See 487 for early centaurs. From a hydria (?) like those in Davison, "Geometric Workshops," pp. 82-83.

Late 8th century B.C.

489 Fragment of bowl, Protoattic. Pl. 29.

P 3702. Area F 14. P.H. 0.07 m.; est. diam. 0.36 m.

Flat spreading rim. Glazed inside. One broad stroke on top of rim. Outside, line below rim with a hanging triangle. Parts of two horses with sickle-wings to right; eye, mane and inner edge of wing incised. Black glaze.

For a winged horse of the same period see Graef, *Akropolis Vasen*, pl. 12, A-C. The horse on the right looks rather as if it did not have a proper horse's rump; in that case it may be a hippocamp. This would be the earliest Attic example.

490 Fragment of lid (?), Protoattic. Pl. 29.

P 1732. H 17:4. Burr 164. P.H. 0.10 m.

Kneeling bull to right, bands, dotted diamond row. Black glaze.

Period of the Wild Style, cf. especially *CVA* Berlin 1, pl. 11.

491 Fragments of large closed pot, Early Protoattic. Pl. 44.

P 8387. D 11:5. P.W. of larger fragment 0.09 m.

From body. On right of larger fragment, neck of grazing horse with incision, to left; on other side hind part (?) of animal; between them outline guilloche. On smaller fragment, legs, with belly line incised. Black glaze, worn.

492 Olpe, Early to Middle Protoattic. Pl. 30.

P 12178. Well, S 19:7. *Hesperia*, VIII, 1939,

p. 228, figs. 22, 23; *I.L.N.*, July 9, 1938, p. 59, 12-13. H. to rim 0.23 m.; diam. 0.165 m.

Most of mouth and parts of body restored. Double rolled handle, slight disk base. Mouth glazed down to shoulder. Lines on handle. On shoulder, wavy band; four narrow lines below. On body, left to right, three pairs of motifs: two labyrinth-like maeander patterns, dotted; a rosette tree with black and white petals and a tree of life in outline with black lotus finial; a pair of prancing horses with open mouths, manes and tails in outline. Four lines and broad band on base. Black glaze, very worn.

For the olpe shape, see p. 40. The horses are in gallop, cf. 410, *Hesperia*, XIV, 1945, pl. V, 1, Cretan hydria. Heads spread out, as it were, on the neck occur on the New York Nessos Amphora, *J.H.S.*, XXXII, 1912, pl. XII and 440 (horses of this type, both Cycladic and Attic, are illustrated in *A.J.A.*, LIX, 1955, pl. 32). The long locks of the mane are prevalent early in Cycladic (e.g. *Délos*, XVII, *passim* and the delicate little horses *B.S.A.*, XLIV, 1949, pp. 19-21, pl. 8, 4-5), and probably come from there. The breast strap becomes usual in Middle Protoattic. The "tree of life" occurs in similar versions on Proto-corinthian and Cretan pots, e.g. Kunze, *Bronzereliefs*, p. 149, Beil. 3, e; Brock, *Fortetsa*, pl. 64, 1. The bud ends and the finial are apparently irises, see M. Möbius on Minoan plant life, *Jahrb.*, XLVIII, 1933, p. 11, fig. 5, F. As for the palmette tree, such trees with long shoots are found on Phoenician ivories, see C. Decamps de Mertzenfeld, *Ivoires phéniciens*, Paris, 1954, pl. CXIX, no. 1059, from Assur. Ours is very much Atticized. The step maeander: high maeanders are used in Attic Geometric, e.g. *CVA* University of California 1, III H, pl. II. Ours is a late and variant version, actually a high maeander sequence up-ended. Such maeander systems are especially popular on the islands, see *Ath. Mitt.*, LXIII, 1933, p. 99, fig. 41, from Samos. The dotted strands occur on Corinthian and Island pottery; they have their origin in a metal fillet ornament, see Ohly, *Goldbleche*, pl. 17.

The labyrinth ornament is a *trompe d'oeil*, consisting of one strand going up on the left and coming down on the right and overlapping in the center so as to form swastikas (similar swastikas occur in Etruscan work, see A. Åkerström, *Der geometrische Stil in Italien*, Lund, 1943, p. 142, figs. 50-51, no really obvious connection with Attic ornament). The system is not quite a labyrinth (for a real contemporary labyrinth see K. Kerenyi, *Labyrinth-Studien*, Zurich, 1950, pp. 34-35, 46, fig. 11) but merely a labyrinthine ornament, for which see R. Eilmann, *Labyrinthos*, Athens, 1931, pp. 38ff. (early maeander systems). It is amazing that so fine a piece should be so hard to assign to a workshop. In general there is Island influence, and what amounts to the same thing, a connection with the delicate style of Early

Protoattic and the miniature style for which see p. 21.
Second quarter of the 7th century B.C.

KEY TO PL. 30. Deposit H 17:4 as displayed in the
Agora Museum.

Goddess Plaque **493**.

Kantharoi **494–497**.

Other pottery Burr 76, 97, 119, 155.

Shields, selected from Burr 281 ff.

Terracottas selected from Burr 295 ff. (the griffin is
Burr 330).

Stone objects Burr 275–276.

Lamp published by Howland, *Greek Lamps*, no. 2,
p. 8, pls. 1, 29.

493 Votive plaque, Polychrome. Pl. 30.

T 175. H 17:4. Burr 277. H. 0.248 m.; W. 0.133 m.;
Th. 0.011 m.

Figure with raised arms between rearing snakes.
Head in relief. For full description, especially of the
polychromy, see under Burr 277. The following refer-
ences (except the first) appeared after the Burr
article: *I.L.N.*, Sept. 3, 1932, p. 345 in color, the blue
appears a little too green. E. Kunze, "Zeusbilder in
Olympia," *Antike und Abendland*, II, 1946, p. 99,
considers it certain that the figure on the plaque is a
goddess rather than an adorant, the gesture one of
epiphany, i.e. how the revealed god appears to men.
H. L. Lorimer, *Homer and the Monuments*, London,
1950, p. 398. E. Bielefeld, "Götterstatuen auf
attischen Vasenbildern," *Wissenschaftliche Zeitschrift
der Ernst Moritz Arndt-Universität Greifswald*, IV,
1954–1955, p. 387, note 48, b; provenience citation
should read "Agora Museum, from the Areopagus
region."

A strikingly close parallel to the profile view of the
Goddess is the Ram Jug sherd, *B.S.A.*, XXXV,
1934–1935, pl. 55, b. A head jug from Kameiros,
J.H.S., LXVIII, 1948, p. 17, pl. XII, a, b, of the
same date as the plaque illustrates the close con-
nection of the Middle Protoattic high style with the
East Greek manner. The head vase in Payne, *NC*,
pl. 47, 4–5, on the other hand, shows the fundamental
difference between the Attic and contemporary
Corinthian faces; to contrast the front view, cf. the
detail of the Chigi Vase in *Ath. Mitt.*, XLIV, 1919,
pl. V, 21. Typologically the plaque head belongs
to the Middle Daedalic style in which the hair is
divided vertically, see R. J. H., Jenkins, *Dedolica*,
Cambridge, 1936. The style of the whole plaque
would be that of the Ram Jug Painter at his acme,
and before the more developed plastic Kerameikos
pots, *Arch. Anz.*, XLVIII, 1933, pp. 271–274,
figs. 6–10.

The name of the goddess remains unknown. The
fact that shields were evidently offered to her gives
no clue to her identity; for similar votives come from,

to give only some mainland examples, Eleusis and
the dromos of the tomb at Menidi (*Jahrb.*, XIV, 1899,
pp. 118 ff.); in and from the temple of Hera at Tiryns
(Lorimer, *Homer and the Monuments*, p. 170, pls.
IX, X). The snakes do not help, for these may ac-
company a *potnia theron* as on the Boeotian pinax
(*Jahrb.*, III, 1888, illustrated on p. 357), or Athena
(M. Nilsson, *The Minoan-Mycenaean Religion and
its Survival in Greek Religion*, Lund, 1950, pp. 496 ff.)
or some old chthonic goddess. Nor do other con-
temporary representations help, for the only well
attested goddess in 7th century Attic vase painting is
the Athena with a spear on the Eleusis amphora, who
may be a representation of a 7th century statue
(E. B. Harrison, *A.J.A.*, LXI, 1957, p. 208).

Mid 7th century B.C.

494 Kantharos, Middle Protoattic. Pl. 30.

P 531. H 17:4. Burr 201. H. 0.06 m.; diam.
0.083 m.

Matt red bands, also on inside.

The red on clay ground technique is frequently
used for small works.

495 Kantharos, Middle Protoattic. Pl. 30.

P 832. H 17:4. Burr 203. H. 0.103 m.; diam.
0.143 m.

Ring foot; glazed inside.

See **497**.

496 Kantharos, Middle Protoattic. Pls. 30, 34.

P 214 and P 215. H 17:4. Burr 202; *B.S.A.*,
XXXV, 1934–1935, p. 216, "Middle Protoattic";
BCH, LXXVII, 1953, p. 335, fig. 18. H. 0.074 m.

Glazed inside. Birds in panels on one side, hanging
rays on the other.

This little piece may be from the Ram Jug work-
shop; see **541** for similar birds.

497 Kantharos, Middle Protoattic. Pl. 30.

P 530. H 17:4. Burr 200. *B.C.H.*, LXXVII, 1953,
p. 331, fig. 11. H. 0.089 m.

Glazed inside.

The shape with an exaggeratedly high rim is de-
scended from a Geometric variant of the ordinary
low-rimmed kantharos; see *CVA* Munich 3, pl. 120, 1,
also under **170**. The decoration on this, as on **495**, is
of the simple linear kind used on stand panels,
e. g. **527**, *CVA* Berlin 1, pl. 16, 3.

498 Fragment of egg-shaped krater, Early Protoattic.
Pl. 31.

P 13263. H 12:9. P.H. 0.07 m.; est. diam. of rim
0.09 m.

Flange rim. Rim glazed with triangles pendent
from shoulder, on which running spirals with fine
hatched triangles in corner. Banding below. Red
glaze.

Same fine style as the hydria 384.

First quarter of the 7th century B.C.

499 Fragments of egg-shaped krater, Early Protoattic. Pl. 31.

P 13258. H 12:9. P.H. 0.10 m.; est. diam. at rim 0.14 m.

Part of inturned concave rim (made to receive lid) and upright loop handle. Shape was long and fabric thin. Groove glazed. On handles, verticals; between handle attachments, three squiggles. In handle zone, central panel with tendril ornament and fine verticals at sides. Fine banding below with a zone of tiny chevrons. (Not illustrated: fragment from lower body with long rays.) Reddish glaze, very worn.

A similar krater is Athens, N.M. 18551. Corinthian Subgeometric deep pyxides from Ithaka, *B.S.A.*, XLIII, 1948, pl. 5, nos. 70–71, pl. 6, nos. 77, 80, are similar.

First quarter of the 7th century B.C.

500 Fragment of miniature wash bowl. Pl. 31.

P 25292. Well, R 17:3. P.W. 0.059 m.

Broad flanged rim with ribbon handle set on it. Glazed inside and on handle. Brownish glaze.

For the full-sized shape see p. 46; the existence of a little votive bowl of this shape indicates that it was used in cult, perhaps as a louterion, see p. 43.

501 Fragments of egg-shaped stander krater, Middle Protoattic. Pl. 31.

P 22285 and P 22286. Well, K 9:1. P.H. of krater fragment (a) 0.061 m.; est. diam. of rim 0.20 m.

Concave rim (a) sharply set off from shoulder. On rim, large dots in panels. On shoulder, palmettes linked by spirals; banding below. Two fragments of stand (b, c) show fenestration with grooves at bottom, torus base. In panels, diamond (?) and floral; below, running hooks; diagonal blobs on base. Brown to red glaze.

The floral motifs have a distinct Cycladic flavor, e. g. *Délos*, XVII, pls. XVI, a, neck panels, XVIII, 8. Early to Middle Protoattic stander bowls are parallels, see *CVA* Berlin 1, pls. 10–16.

Second quarter of the 7th century B.C.

502 Fragment of bowl, Early Protoattic. Pl. 31.

P 25291. Well, R 17:3. P.H. 0.054 m.

Flaring, with flattened rim, spreading especially toward inside. Inside glazed, groups of lines on rim. Line outside below rim; at left checkerboard panel, the dark squares hatched; at right octopus (?), between second and third leg another leg in outline with white (?). Close zigzags in field. Reddish brown glaze.

Octopuses are rare in Protoattic; see 592.

503 Fragment of handle, Protoattic. Pls. 31, 44.

P 25309. Area F 14. P.H. 0.05 m.

Part of an arched band handle attached to a trefoil (?) rim. Edge of rim and underside glazed. Two framing lines on handle. Cuttlefish. Dot rosettes in field. Eyes and legs incised, purple on two legs. Brown to black glaze, worn.

This is probably a cuttlefish, for it has only two long legs and some short ones; cf. a Cypriote bowl, *CVA* Louvre 2, II c, a, pl. 3, 7. Others in Imhoof-Blumer, *Tier- und Pflanzenbilder auf Münzen und Gemmen des klassischen Altertums*, Leipzig, 1889, e. g. pls. XXIII, 37, XXIV, 32, 47.

504 Fragment of bowl-pyxis, Early Protoattic. Pl. 31.

P 25450. Well, N 18:8. P.W. 0.15 m.; est. diam. 0.14 m.

Upright rim, sloping slightly in and flat on top. Rounded shoulders; part of rolled (?) handle attachment. Nothing of base preserved. Unglazed inside, on rim alternately strokes and solid stretches. Outside of rim glazed, worn from lid (?). On shoulder, three lines; below panels. At left trefoil circumscribed by tendrils, vertical lines with a zigzag line in the middle. Glaze around handle. Brownish black glaze.

Copied from the strong-tendril style on Early Protocorinthian, cf. Payne, *PK Vasen*, pl. 7, oinochoe from Cumae; Kraiker, *Aigina*, pl. D, kotyle.

Early 7th century B.C.

505 Fragment of closed pot, Middle Protoattic. Pl. 31.

P 24313. Well, Q 12:2. P.H. 0.085 m.

From wall. Petal on thin lines between tendrils. Above, three lines and step pattern. Brown to black glaze.

Cf. the Kerameikos krater, Kübler, *Alt. Mal.*, pl. 11, fig. 5.

506 Bowl fragment, Early Protoattic. Pl. 31.

P 7174. Well, D 11:5. Young C 98. P.H. 0.14 m.

The palmette ornament is just like that on a jug in Athens, A. Lane, *Greek Pottery*, pl. 13, c, except that there the petals are glazed; also a fragment, *B.S.A.*, XXXV, 1934–1935, pl. 51, b and p. 193. A similar palmette on the Ram Jug Painter's bowl, *CVA* Berlin 1, pl. 35.

507 Fragment of closed pot, Middle Protoattic. Pl. 31.

P 26304. P.W. 0.045 m.

From lower wall. Oblique maeander pattern, tips of rays below. Brownish black glaze.

A fairly similar oblique pattern occurs on a slightly earlier Protocorinthian kotyle, Payne, *PK Vasen*, pl. 17.

508 Neck fragment, Protoattic. Pl. 31.

P 25334. G–H 11–12, exploration in Tholos, level of 7th and early 6th centuries B.C. P.H. 0.05 m.

Fragment flares toward bottom. Head of tracking dog to right. At right a circle; inside, wreath of

connected diamonds; applied red at circumference. Below, glaze line, and band of applied red over glaze (?). Brownish black paint.

For Protoattic dogs see under 563.

509 Fragment of stand bowl, Protoattic. Pl. 31.

P 3624. Well, I 14:1. P.H. 0.045 m.

Small part of open bowl with flaring top part and fenestrated stand with groove at top. On bowl, wavy line with vertical squiggles in bands, two lines, short rays at bottom. Glazed inside with reserved band. Brownish black glaze.

For the shape compare the black-figure thymiatra, P 18852 and *CVA* Oxford III H, pl. 13, 9. This design recurs on a stand bowl of the date of 509, Kübler, *Alt. Mal.*, p. 21, fig. 13.

Third quarter of the 7th century B.C.

510 Fragment of pyxis-bowl, Middle Protoattic. Pl. 31.

P 26561. Pit, S 17:1. P.H. 0.113 m.; est. diam. 0.20 m.

Concave flange-rim, return handles. Broad bands inside. On top of rim, zigzag, handle painted. In handle zone, dog to left; below, broad band of red directly on clay with glaze edging, three bands of ornament and another such red band, rays below. Brown matt glaze.

A number of small works seem to come from the same shop: 510; 529; the pyxis R. Lullies, *Eine Sammlung griechischer Kleinkunst*, Munich, 1955, pl. 12, 31; and several small bowls in the Athens National Museum. Other small works of the period look similar: 512; the lids Brann F 27, 28 (with references); the stand F 15; and the cup, *Arch. Anz.*, XLIX, 1934, p. 220., fig. 15; an oinochoe and a stand *B.S.A.*, LII, 1957, p. 16, pl. 6, c. d. Certainly the first three and perhaps some of the others come from a shop working under the influence of the Corinthian Polychrome technique, in the third quarter of the 7th century B.C.

511 (= 132) Fish skyphos, Middle Protoattic, Pls. 8, 31.

P 7014. Well, D 11:5. *A.J.A.*, XL, 1936, p. 194, fig. 10; *Hesperia*, VI, 1937, p. 370, fig. 34; Young C 39. H. 0.085 m.

On rim, dipinto: ... ὕλο εἰμι ... "I belong to ... ylos." On body, fish swimming over spiral waves. Whirligig on bottom inside. Much applied red.

A short list of Mediterranean orientalizing fish might be useful:

Ithaca, *B.S.A.*, XLIII, 1948, pl. 13, 171.

Crete, *Annuario*, XXXIV, 1956, p. 223, fig. 16, c.

Rhodes, *Algemeene Gids*, Allard Pierson Museum, Amsterdam, 1956, pl. L, 1234.

Samos, *Ath. Mitt.*, LVIII, 1933, pp. 98-99, figs. 40-41.

Sparta, Lane, *Greek Pottery*, pl. 30 A.

The fish have standard markings: gills, backbone, a few little fins.

Protoattic dipinti are rare: Warrior Plaque, *B.S.A.*, XLIX, 1954, p. 183, fig. 1 (dedicator's name); Menelaos stand, *CVA* Berlin 1, pl. 33 (*Menelas*); Ἀρχ. Ἐφ., 1952, p. 162, fig. 25 (*Antenor*); Kübler, *Alt. Mal.*, p. 67, fig. 62 (*Agamemnon* ?); 577 (not read); Athens N.M. 852.

511 belongs to the small-works style close to the Kynosarges amphora (*CVA* Athens 1, pls. 3-4).

Third quarter of the 7th century B.C.

512 Kotyle, Middle Protoattic. Pl. 31.

P 26556. Pit, S 17:2. H. 0.108 m.; diam. 0.135 m.

Ring foot, with circles on underside. Handles missing, were glazed. Inside glazed except for reserved line just below rim; two red lines, widely spaced, on glaze. Outside, in handle zone, hanging maeander hooks and cross ornament; thin red band. Main zone framed by triple lines, divided by a lotus ornament, with three dogs at right, pursuing a hare who jumps a fourth dog in front. Zigzags and Maltese cross ornament in field. Red on lotus bud, dogs' bodies, dots on hare. Red band below. Rays. Black glaze.

There is no Attic parallel for the kotyle. It shows strong outside influence; it is in fact a pastiche and a travesty of the Protocorinthian and East Greek typology. The rim ornament is that used on Protocorinthian kotylai (see under 525) where hare and hound chases are frequent enough. The dogs, however, approximate the boar-shaped East Greek type, e. g. Payne, *PK Vases*, pl. 32, nos. 6, 10, *q.v.* also for the cross ornament.

Third quarter of the 7th century B.C.

513 Fragments of olpe, Protoattic. Pl. 32.

P 12623. Well, P 7:2. P.H. 0.07 m.

Part of trefoil mouth and shoulder preserved. Rim glazed, panel with line on top, vertical lines at right. In panel, upper part of tripod (?) with dotted ring handle. (Not illustrated: small fragment from lower down with four vertical bands). Dull black glaze, worn.

This is perhaps another prize olpe like 85, only with a tripod instead of an oil jar painted on the body.

7th century B.C.

514 Shoulder fragment of amphora (?), Protoattic. Pl. 32.

P 12582. Well, P 7:2. P.H. 0.07 m.

Neck and shoulder make one curve. Small framed panel with front of swan to right. Worn black glaze.

The fragment appears too large to come from an oinochoe; it is perhaps from an amphora, in which case it would be one of the earliest one-piece amphorae with a picture panel. See under 578, the earliest of the women amphorae.

515 Fragment of closed pot, Early to Middle Protoattic. Pl. 32.

P 3991. G-H 11-12, exploration in area of Tholos, level of 6th century B.C. P.H. 0.07 m.

Curved. At top, solid glaze, then four bands; at left, glaze, at right a panel. In panel, part of "stuffed" palmette circumscribed by tendril. Black glaze.

516 Fragment of kantharos (?). Pl. 32.

P 13259. Early north to south road, H 12:9. P.H. 0.085 m.; est. diam. 0.12 m.

Wall curves in toward top. Plain rim, sloping inward. Inside and top of rim glazed. Outside has broad bands alternately plain and glazed. The glazed bands have been sunk below the level of the plain ones and slightly rounded. Dull brown glaze, thinner inside.

One would think of this as a metal imitation except that the fluting is convex rather than concave; it is probably simply an experiment with the paring knife. For such grooving technique on clay and metal see Jacobsthal, *Greek Pins*, p. 45, ill. 195ff.

517 Fragment of kantharos, Protoattic. Pl. 32.

P 10221. Probably from Well, T 19:3. P.H. 0.068 m.

Preserved: high-swung band handle attached at rim which is offset from rounded shoulder. On handle, wavy band covered with applied red; dots in turns. Applied red bands on side of handle. At base of rim, zigzag between lines, applied red on bottom line. On shoulder, loops (?) with applied red. Inside glazed part way down, red band on rim. Red to black glaze.

For Protoattic kantharoi see **494-497**; for contemporary works see under **510**.

518 Fragment of stood bowl, Early Protoattic. Pl. 32.

P 26280. F-G 12:1. P.H. 0.075 m.; est. diam. 0.20 m.

Part of the bowl with high, flaring rim; band handle with return ends attached at a very slight shoulder bulge below rim. Inside glazed except for reserved band at level of shoulder, reserved line at rim, groups of verticals on top of rim. Outside, dotted leaves, bands below. Verticals on handle, diamond row on shoulder. Below, fine banding and the beginning of a solid glaze zone. Brownish black glaze.

Cf. the stood bowls by the Analatos Painter, *Kerameikos*, V, 1, pl. 126, somewhat earlier; also *Ath. Mitt.*, XVIII, 1893, pl. VIII, 1 no. 5, from the Dipylon cemetery.

Ca. 700 B.C.

519 Fragment of kotyle krater, Protoattic. Pl. 32.

P 10213. Area H 12. P.H. 0.09 m.; est. diam. at rim 0.20 m.

Nothing of base; one return of handle at rim preserved. Flange-rim to receive lid, slightly turned up

inside. Broad bands inside; glaze on rim. In handle zone, wavy line with dot rosettes in turns; vertical lines near banded handle. Broad bands below, narrow line met by tops of rays. Brownish glaze.

Closer to the Corinthian prototype than the usual Attic kotyle krater which has band handles, see *Arch. Anz.*, XLVIII, 1933, p. 269, fig. 5. For this shape see Payne, *NC*, p. 296, no. 700, also **459**.

First half of the 7th century B.C.

520 Fragment of bowl, Protoattic. Pl. 32.

P 26291. Well, T 19:3. P.H. 0.065 m.; est. diam. 0.38 m.

Part of flat, drawn-out rim. Unglazed inside; outside, panels with ornaments, bands below. Brownish glaze.

First half of the 7th century B.C.

521 Foot fragment of bowl. Pls. 32, 42.

P 6471. F-G 12:1. Young B 62. P.H. 0.028 m.; est. diam. of foot 0.125 m.

Red on alternate inner bands, rays outside. A finely tooled polychrome bowl.

Third quarter of the 7th century B.C.

522 Fragment of spouted bowl, Middle Protoattic. Pl. 32.

P 26307. O 7:12. P.W. of rim piece 0.078 m.; est. diam. at rim 0.28 m.

Non-joining fragments preserve part of rim and shoulder with groove just below rim and part of handle attachment. Upper corner of panel with hanging spiral, other ornament. (Not illustrated: parts of lower body with glazed zone with one reserved line; rays below. Dull red to black glaze.

For a complete example see **100**, also Middle Protoattic and painted all over.

523 Fragment of stand, Middle Protoattic. Pl. 32.

P 26293. Well, R 13:3. P.H. 0.08 m.; est. diam. 0.13 m.

Flaring standing base, rounded on inside, heavy torus-ridge part way up. Two bands inside; on outside, triangles, single steps, ladders. Dull brown glaze.

For another moulded stand see *B.S.A.*, LII, 1957, pl. 6, d; also *CVA* Berlin 1, pls. 30, 37, 1-2.

524 Fragment of openwork stand, Middle Protoattic. Pl. 32.

P 25310. Pit, E 14:8. P.H. 0.065 m.

One panel preserved, top and bottom broken. Two framing lines at sides, the outer running over into cut surface. Two spirals connected by triangles with stars in them, petals attached to upper spiral; running S-pattern in field. Brown glaze.

525 Panel of stand, Protoattic. Pl. 32.

P 12586. Well, P 7:2. P.H. 0.076 m.

Slight groove preserved on top and bottom. Quatrefoil with "stuffed" triangles between leaves.

Triangles hanging from double line frame. Bands at bottom. Red to black glaze.

A form of this pattern on an earlier stood bowl, *B.S.A.*, XLII, 1947, p. 140, fig. 2; also *CVA* Berlin 1, pl. 48, 1. The pattern is originally a Corinthian octofoil, e. g. Kraiker, *Aigina*, pl. B, pls. 12, 17.

526 Fragment of openwork stand, Middle Protoattic. Pls. 32, 44.

P 16297. G-H 11-12, explorations in area of Tholos, level of 7th century B.C. P.H. 0.06 m.

Broken top and bottom, sides intact. Panel framed by lines. Trunk with two palmette branches, petals in outline. At branching, three triangles. Black glaze, worn.

527 Fragments of stand, Protoattic. Pl. 32.

P 10657. Well, B 14:5. W. of large panels near bottom 0.075 m.

Panels (*a*, *b*, *c*) of different sizes, probably from three tiers, with flaring base, thickened and rounded at bottom. On base, panels with thick sigma in each; above, bands. Opposing concentric arcs against side of panel, dots in corners. Not all illustrated. Brown glaze, worn.

From a stood krater like those in *CVA* Berlin 1, pl. 25 and *passim*. This motif appears to be a variant of a common Cycladic one, e. g. *Délos*, XVII, pl. XXV.

528 Fragmentary stood bowl, Middle Protoattic. Pl. 32.

P 17221. Area Q 13. P.H. 0.13 m.; diam. at base 0.086 m.

Top of bowl missing. Glazed inside. Outside, panels with vertical squiggles and florals (?). Fenestrated two-tiered stand. On top tier, alternately flying birds and St. Andrew's cross ornament. On lower tier, walking swans or ducks, one without legs. On spreading foot, dots and broad band at edge. Blackish brown glaze.

Cf. Graef, *Akropolis Vasen*, pl. 15, no. 395. Geese or swans are standard on Protoattic stand panels, see *CVA* Berlin 1, *passim*. For a list of Protoattic flying birds see C. Krüger, *Der Fliegende Vogel in der antiken Kunst bis zur klassischen Zeit*, Quakenbrück, 1940, p. 49. The most conspicuous Attic flying birds are those on Mylonas, *Eleusis Amphora*, pl. 10 and on unpublished amphora fragments in New York, Met. Mus. 49, 101, 17.

529 Small stood bowl, Middle Protoattic. Pl. 32.

P 26551. Pit, S 17:2. H. 0.10 m.; diam. at base 0.07 m.

Flaring, hollow stand, low bowl with broad flaring rim. Rolled handles attached at shoulder. In bowl, inside at rim, dots, broad bands of glaze covered with red; outside, from rim down: diagonals, zigzags, wavy line, dots, all separated by bands with red. On stand, linked rings and dotted lattice, separated by broad bands with red. Orange glaze.

From the same workshop as **510**. A thymiaterion like **509**.

530 Fragments of stand, Protoattic. Pl. 32.

P 5418. Well, F 12:5. P.H. 0.07 m.

Hollow with concave wall and spreading base, edge broken away. Nothing of bowl. "Stuffed" leaves, linked by vertical lines with oval blobs. Band with applied red at base, solid glaze below. Brownish black glaze.

531 Fragment of stand. Pl. 32.

P 25662. Well, 0.12:2. P.H. 0.125 m.; diam. at foot 0.085 m.

Hollow inside with broad standing surface. Wide flaring foot. Inside of bottom of bowl preserved. Glazed band on stem and at junction of stand and bowl. Bowl glazed inside, with thin reserved rays pointing toward center. Black glaze.

Pots with short, flaring stands are more in use almost anywhere than in Attica, e. g. Euboean, *B.S.A.*, LII, 1957, pls. 2ff.; Samian, *Ath. Mitt.*, LXXII, 1957, Beil. 65; Rhodian, *Délos*, XVII, pl. XLIV. This Attic base may come from a Protoattic bowl descended from Late Geometric bowls like *Jahrb.*, XIV, 1899, p. 213, fig. 92.

By the context, probably of the 2nd half of the 7th century B.C.

532 Knob of lid, Protoattic. Pl. 32.

P 25650. Well, O 12:2. P.H. of knob 0.09 m.

Parts of lid also preserved, but nothing of rim. Hollow, conical knob on short, glazed stem. On knob, at top and bottom, dots framed by fine lines; in middle, checkerboard pattern. (Not illustrated: lid, turned down outside, but flat toward center with large-scale checkerboard pattern.) Knob and lid probably belonged to the stand **531**. Brownish black glaze, worn.

533 Fragment of bowl, Early to Middle Protoattic. Pl. 33.

P 12183. G-H 11-12, exploration in area of Tholos, level of 5th century B.C. P.W. 0.04 m.

Slightly concave, upright rim, flattened top of rim slopes out. Glazed inside; outside, line at top of rim and at rim-and-shoulder joint. On shoulder, bearded head in outline, to right. Black glaze.

Just before high Middle Protoattic; cf. the faces on the stands, *CVA* Berlin 1, pls. 28-32, and especially the Kerameikos Mug Group, Kübler, *Alt. Mal.*, p. 52, fig. 36.

Second quarter of the 7th century B.C.

534 Fragment of bowl, Early Protoattic. Pl. 33.

P 3855. Deposit, G 11:5. P.W. 0.055 m.

Glazed inside. Two heads in outline to right, shoulder of one preserved. At top, dotted circle (?), at right top part of a lyre (?). Black glaze. Like **533**.

535 Fragment of neck, Middle Protoattic. Pl. 33.

P 19269. G-H 11-12, end of 7th-early 6th century B.C. Max. dim. 0.08 m.

From a slim, curved neck. A panel with forepart of sphinx with pointed wing and raised rump. Bounded at top by three lines, above which step maeander. Filling ornament of zigzag lines, running S-pattern, dotted trefoil and hourglass. Face and wing of sphinx covered with tannish white. Brown glaze.

Contemporary with the sphinxes cited under **422**. The dotted trefoil is typical of late Analatos works and the fragment probably comes from that workshop, see the Munich krater *B.S.A.*, XXXV, 1934-1935, pl. 41; Hampe, *Grabfund*, p. 31, pl. 10, nos. 2-4, pl. 11.

First quarter of the 7th century B.C.

536 Fragment of mug (?), Early Protoattic. Pl. 33.

P 25664. Area A-F 9-15. P.H. 0.051 m.; est. diam. 0.12 m.

Plain rim, bent out, slightly curved, vertical wall. Unglazed inside. At rim, two lines, standing rays, four lines, diamond star with hatched diamonds inside, tendril. Black glaze, worn.

Cf. the mugs from the Kerameikos, references under **537**.

537 Fragment of spouted bowl, Middle Protoattic. Pl. 33.

P 5915. F-G 9-10. Max. dim. 0.10 m.; est. diam. 0.45 m.

Rim smoothed into shoulder outside, rounded off inside. Sloping spout attached at rim with outlet bored below. Head of man in outline, facing right; another head under spout; set of zigzag lines. On sides of spout, scales with circles inside; on top, strokes; spout set off by two lines. Groups of strokes on rim, hanging triangles below, then three lines with hooks hanging from the lowest. Glazed inside, thick red glaze.

By the hand of the Kerameikos Mug Group, Kübler, *Alt. Mal.*, pp. 52-53, figs. 37-39, shapes in *Arch. Anz.*, XLIX, 1934, pp. 211-214, figs. 9-11. By the same hand: *CVA* Berlin 1, p. 7, "Maler der Widderkanne," no. 4 (now in Kraiker, *Aigina*, pl. 42, nos. 584-585, 577, 578, 554) and no. 11, pl. 17, 2; *CVA* Musée Scheurleer 2, III H b, pl. 4, 4; 'Αρχ. 'Εφ., 1952, pl. 9, 4; all bowl fragments.

Second quarter of the 7th century B.C.

538 Fragment of closed pot, Middle Protoattic. Pl. 33.

P 25547. Area M 9. P.H. 0.115 m.

From body of very large pot. Bottom of rectangular skirt and one foot to right, three bands, running spirals, three bands, hanging, dotted triangles. At bottom a head (?). White on skirt, on clay ground. Black glaze, worn.

By the Ram Jug Painter, cf. 'Αρχ. 'Εφ., 1952, p. 151, figs. 13, 15 for the dotted triangles and the

Aigisthos krater *CVA* Berlin 1, pl. 18, pl. 19, 2 for gown and feet.

Mid 7th century B.C.

539 Neck fragment of amphora (?), Early Protoattic. Pl. 33.

P 20233. Area D 16, level late 6th-early 5th century B.C. P.H. 0.065 m.

Flaring and thickened at bottom. Part of sphinx with waved hair and dotted wing, crouching to left. Parts of fill ornament in outline. Black glaze.

Probably by the Ram Jug Painter, cf. the krater 'Αρχ. 'Εφ., 1952, pp. 150 ff., especially pl. 6. The dotted wing goes back to the Analatos Painter, *Kerameikos*, V, 1, pl. 126, top center.

Before 650 B.C.

540 Fragmentary amphora, Middle Protoattic. Pl. 33.

P 26415. Well, R 17:5. Brann S 1. P.H. 0.085 m.

From neck; a long-legged bird. (Parts not illustrated, but see Brann S 21: rounded rim; on shoulder, black and light rays; below, zone of line maeander, then black and light leaves; below, step maeander. Step ring foot.) Brownish black glaze, no added white.

By the Ram Jug Painter, see **541**.

541 Fragments of stand, Middle Protoattic. Pl. 33.

P 26413. Well, R 17:5. Brann S 2. Est. diam. at bottom 0.26 m.; H. of panels 0.08 m.

Rounded moulding at bottom; in panels, a floral ornament (b) and a swan (a).

By the Ram Jug Painter.

Similar lotus ornament occurs again on the Nessos amphora, *CVA* Berlin 1, pl. 5, 1-2, and even closer, on the neck of **543** (= **53**). The Polyphemos Painter uses ornament typologically close, but much more slender. It is apparently copied from the plastic decoration on orientalizing metal bowls, see Jacobs-thal, *Greek Pins*, p. 47, ills. 209-218. The dotted triangles are typical of the Ram Jug Painter's ornament; the smooth emphatic figure of the bird shows his hand. Birds do not appear much on his recognized works; only 'Αρχ. 'Εφ., 1952, pp. 150-151, figs. 12, 14. With **541** go a number of little works perhaps by his shop: **546**; the stand bowl, *Arch. Anz.*, XLIX, 1934, p. 219, fig. 14; a fragment, *CVA* Heidelberg 1, pl. 31, 5; from a cup, *Hesperia*, IX, 1940, p. 163, fig. 13, 23; on a jug, *Jahrb.*, II, 1887, p. 52, fig. 13. The finest work and the best parallel to ours is the krater, Kübler, *Alt. Mal.*, pp. 43-44, figs. 19-20, which is, it seems, actually by the painter himself.

Mid 7th century B.C.

542 A Fragment of bowl, Middle Protoattic. Pl. 33.

P 7984. Area E 6. Brann, under F 21. Max. dim. 0.06 m.; est. diam. 0.32 m. Glazed inside.

Attributed to Ram Jug Painter in *CVA* Berlin 1,

p. 7, no. 7. Cf. especially *ibid.*, pl. 5, 2, Chiron's quarry.

Mid 7th century B.C.

542 B Fragment of bowl, Protoattic. Pl. 33.

P 23794. Well, O 12:1. Brann F 21. Max. dim. 0.07 m.; est. diam. 0.32 m.

Short, upright rim with broad bands of glaze at intervals. Lion's head to right, tail and rump of another lion at right. Black glaze.

Cf. **542 A**.

543 (= 53) Sphinx oinochoe, Middle Protoattic. Pls. 4, 33, 44.

P 4611. F-G 12:1. Young B 1. Rest. H. 0.32 m.

Sphinxes facing over floral ornament, sphinx at right has a pointed wing with feathers in outline drawing, sphinx at left has a similar wing with incision. New neck fragment with trefoil, Pl. 44.

By the Ram Jug Painter (for whose work see 'Αρχ. 'Εφ., 1952, p. 166) and one of his finest works. Cf. especially the faces of the Ram Jug in Kraiker, *Aigina*, pls. 44-45. The floral ornament, one of the few self-contained ones in Protoattic, is composed of favorite elements among the Ram Jug Painter's ornaments: the sword-shaped multi-foil, the stuffed palmette (*CVA* Berlin 1, pl. 17, 1; Kraiker, *Aigina*, pl. 41, 586), the tongue-spandrel. As is to be expected in this painter, the floral motif is closer to Cycladic (e. g. *Délos*, XVII, pl. XII, b) than to Protocorinthian systems which are, at least until the Corinthian period, rather meagre since the preferred ornament runs to delicate friezes on the one hand and bold loop-and-tendril growths on the other (see Johansen, *V.S.*, pp. 115ff.). The sphinxes' wings are of the Attic and Island rather than the Corinthian variety, i. e., pointed and with striations rather than sickle shaped and with tongue-shaped feathers. The left one is in black-figure, the right one in outline technique, and this illustrates the Ram Jug Painter's position at the acme of Protoattic with both the Corinthian and the Island techniques at his command. The long, strong-chinned faces are comparable to those of the Kera-meikos terracotta sphinxes, *Arch. Anz.*, XLVIII, 1933, p. 271, figs. 6, 7. Other Ram Jug sphinxes, earlier: **539**; 'Αρχ. 'Εφ., 1952, pl. 6, krater; Kraiker, *Aigina*, pl. 43, 582, fragment.

One of the Ram Jug Painter's latest works, third quarter of the 7th century B.C.

544 Olpe, Protoattic. Pl. 33.

P 22550. Well, R 8:2. Brann G 5. *Archaeology*, V, 1952, p. 149, fig. 5; *Hesperia*, XXII, 1953, p. 48, pl. 18, c. H. to lip 0.255 m.; diam. 0.173 m.

Front: panel with lion in outline technique to right. Dotted muzzle. Mane and tongue glazed and covered with added red. Incised line divides tongue from lower tooth. Back: two reserved triangles opposing each

other so as to make a great round eye. Reserved band near bottom. Flaky black glaze. A forerunner of a group of black-figure olpai compiled by Payne and Beazley, *J.H.S.*, XLIX, 1929, pp. 253, 254, all with a great apotropaic eye on the back, see under Brann G 5.

Attributed to the Ram Jug Painter by S. Karouzou, 'Αρχ. 'Εφ., 1952, p. 165, as an early work. Reasons why it should perhaps be considered late are the purely ornamental, rather dry character of the protome, the use of added red, and its context, which can help to date the piece: the third quarter of the 7th century B.C.

545 Fragment of closed pot, Protoattic. Pls. 33, 44.

P 26314. Well, B 14:5. P.W. 0.035 m.

Lion's head in outline to right. Ear of prey which he has in his mouth (?). Black glaze, worn.

A lion with strand mane and similar ear, H. Dragendorff, *Theräische Graeber, Thera*, II, Berlin, 1903, p. 203, fig. 408. For lion with tiny prey, cf. **427**.

Mid 7th century B.C.

546 Fragment of pyxis or miniature egg-shaped krater, Middle Protoattic. Pl. 33.

P 9980. Votive Deposit (?) T 20:2. P.H. 0.025 m.; est. diam. 0.15 m.

Narrow rising flange rim. Glazed inside, two lines on rim. Outside, parts of two facing swans, blob, swastika, hanging dotted triangle. Brown glaze.

See under **541**. May go with stand fragment **547**.

547 Fragment of openwork stand, Middle Protoattic Pl. 33.

P 13254. Deposit, H 12:6. P.H. 0.05 m.

One panel with cut sides. Three framing lines at left, one at right, groove and lines at bottom, solid glaze below. Bird to left, spiral hooks springing from frame lines, blobs. Brown glaze.

See under **541** and **546**.

548 Neck of jug, Protoattic. Pl. 34.

P 26585. Pit, S 17:2. P.H. 0.09 m.

Rim missing, band inside. Band handle. On neck, panels separated by double lines with one-legged, long-necked bird. On shoulder, panels, ornament not preserved. Black glaze, light surfacing.

Little long-necked birds occur often on small Protoattic oinochoai; see *CVA* Berlin 1, pl. 45, 1, also Athens, N.M. 315.

549 Egg-shaped krater, Middle Protoattic. Pl. 34.

P 4948. F-G 12:1. Young B 64. (Noted in *Rev. Arch.*, XXXVI, 1950, p. 143, fig. 11 as inspired by a Proto-Iranian belief that the sun is accompanied by two birds.) Rest. H. 0.375 m.

Facing ducks on both sides of body. At base, rays; above, sigma zone. Under handles, beaked spirals.

The duck-billed spirals occur earlier, on 410. Birds with ragged rears are made at the same time in the Ram Jug Painter's workshop (see under 541), but they are all of smaller scale.

Like 492, this extraordinary piece has no real parallels.

Mid 7th century B.C.

550 Bowl, Early Protoattic. Pl. 34.

P 7168. Well, D 11:5. *Hesperia*, VI, 1937, p. 371. fig. 35; Young C 87. H. 0.097 m.

For similar S-ornament cf. *CVA* Berlin 1, pl. 7, 3, a krater. The lions, the vegetation and the fill-ornament are as on the latest Analatos lion kraters: *B.S.A.*, XXXV, 1934–1935, p. 174, pls. 41, 42, b. The bowl is therefore at least from the workshop of the Analatos Painter.

First quarter of the 7th century B.C.

551 Fragmentary oinochoe, Middle Protoattic. Pl. 34.

P 912. H 17:14. (Noted by Cook, *B.S.A.*, XXXV, 1934–1935, p. 194, as being "end of the Black and White style.") Burr 214. H. of lion panel 0.11 m.

There probably were two similar facing lion protomes with extended paws. Part of the left one is preserved. Long rays below.

Cf. the Island lions *Délos*, XVII, pl. XX, 9, a and *J.H.S.*, XLVI, 1926, pls. IX–X; contrast the native Attic types, Kübler, *Alt. Mal.*, p. 39, figs. 10ff.

Late second quarter of the 7th century B.C.

552 Trefoil oinochoe, Protoattic. Pl. 34.

P 12612. Well, P 7:2. *Hesperia*, VIII, 1939, p. 228, fig. 24. Rest. H. 0.245 m.; diam. 0.135 m.

Double rolled handle; long, conical neck, base restored. In front, framed panels: on neck, opposing spiral ornament; on body, hind part of lion (complete picture), hanging spirals, square double spirals, diamonds. Below banding, going all around body, then solid glaze. Black glaze.

This is, in a manner of speaking, the complement of protome oinochoai like 544. The hemi-lion is un-attributed, but cf. the Ram Jug Painter's oinochoe, 'Αρχ. 'Εφ., 1952, pl. 8, 2.

Mid 7th century B.C.

553 Fragments of oinochoe, Middle Protoattic. Pl. 34.

P 835. H 17:4. Burr 215. P.H. of larger fragment (b) 0.087 m.

Walking lion in panel. Some fragments not illustrated.

Cook, *B.S.A.*, XXXV, 1934–1935, p. 194, "Perhaps by the Ram Jug Painter." Little bud-growths are characteristic of him, cf. the flower fillet on Peleus' forehead, *CVA* Berlin 1, pl. 5, 1. For other lions by the Ram Jug Painter see Kübler, *Alt. Mal.*, p. 42; Cook connects the white lion, *ibid.*, pl. 41, fig. 15 with him in *B.S.A.*, XXXV, 1934–1935, p. 193.

Shortly before 650 B.C.

554 Fragment of closed pot, Middle Protoattic. Pls. 34, 44.

P 13326. Kiln, H 12:17. P.W. 0.12 m.

Wall fragment. Open muzzle of lion to right, teeth in outline, incision at edge and interior of muzzle. Tendrils at right. Black glaze, worn.

Whereas 551 with its outline painting resembles Cycladic lions, the more advanced silhouette and incision technique of this piece makes it closer to the Protocorinthian, e. g. Payne, *PK Vasen*, pl. 17, 1. The teeth of 554 however are still in outline, and this mixed type continues in Attica, see Graef, *Akropolis Vasen*, pl. 15, 387, d, and later the Lion Painter's lions, see *B.S.A.*, XLV, 1950, p. 195, pl. 18.

Third quarter of the 7th century B.C.

555 Fragment of closed pot, Protoattic. Pl. 34.

P 3856. Deposit G 11:5. P.H. 0.045 m.

From a small pot. Part of head of lion in outline, to right. Mouth open with triangular teeth and long fangs. Above, part of round eye. Below, part of body. Brown glaze.

556 Fragment of krater, Middle Protoattic. Pl. 34.

P 3013. Well, R 13:3. P.H. 0.13 m.

Curved fragment. At lower edge it has been cut on the round and bevelled. Inside, broad, widely spaced bands. Outside, at left, hind leg of feline with claws, to left. At right, pseudo-maeander between triple lines on each side. Below, banding. Red glaze.

Probably used as lid in antiquity.

557 Fragmentary neck amphora, Middle Protoattic. Pls. 34, 42.

P 6481. F–G 12:1. Young B 68; Brann, under H 4. P.H. 0.235 m.

On neck, crouching sphinx to right; on shoulder, horse and a rider with face in outline.

A contemporary terracotta sphinx from the Kera-meikos: *Arch. Anz.*, XLVIII, 1933, p. 271, fig. 6; later: Graef, *Akropolis Vasen*, pl. 15, 387, a. Though the typology is Corinthian, this Attic sphinx is much more solidly built than the Protocorinthian sphinxes. The slim rider on the huge horse (see drawing under Brann H 14) is particularly close to Protocorinthian figures such as Kraiker, *Aigina*, pl. 12, though these are at least a quarter century earlier.

Third quarter of the 7th century B.C.

558 Fragment of closed pot, Protoattic. Pl. 35.

P 16991. Area B 20, disturbed fill over burials in the Archaic Cemetery. *Hesperia*, XX, 1951, p. 86, pl. 37, c, J with a fragment added. P.H. 0.315 m.

On top, alternate solid and outline rays with maeander cross between them. Below, step maeander and hanging dark and light tongues. At left, ladder mane of grazing horse with glazed shoulder; at right, horse with incision on legs. Between the horses a dot

rosette with lines to the center; under horse, tendril ornament. Cf. the krater, *CVA* Berlin 1, especially the lid pl. 26, 1, by the "Horse Painter." Cf. ladder mane, fill-ornament, rays. For the tongues, cf. **561**. **558** is undoubtedly by this hand, probably that of the early Polyphemos Painter. Its assignment assures also the attribution of Kraiker, *Aigina*, pl. 43, no. 583 to this painter.

Second quarter of the 7th century B.C.

559 Fragment of large closed pot, Middle Protoattic. Pl. 35.

P 10622. Well, T 19:3. H. 0.12 m.

Parts of grazing horses to right; at left, outline head and mane; at right, hoof and string tail. Under horse, stacked zigzag. Below, hanging and standing rays (?). Brown to black glaze.

Cf. **558** for references. This horse, like the mule **562**, shows its teeth, an expression the Polyphemos Painter likes, see Mylonas, *Eleusis Amphora*, pls. 8–10, 12, where Polyphemos, boar, lion, gorgons all show their teeth.

Second quarter of the 7th century B.C.

560 Neck fragment of amphora, Middle Protoattic. Pl. 35.

P 4950. F–G 12:2. Young B 69. Mylonas, *Eleusis Amphora*, p. 111, fig. 39, right. E. Buschor, *Bilderwelt griechischer Töpfer*, Munich, 1954, p. 11. P.H. 0.13 m.

White on cock, on alternate bases of rays on shoulder.

Attributed to the Polyphemos Painter by Mylonas, *Eleusis Amphora*, p. 111. This painter likes large birds, e. g. those on the Eleusis amphora; cf. also the flying birds on earlier amphora fragments in New York, Metr. Mus., 49.101.17, close to him in style and fill ornament.

Mid 7th century B.C.

561 Fragment of lid, Middle Protoattic. Pl. 35.

P 1726. H 17:4. Burr 157; Mylonas, *Eleusis Amphora*, p. 111, fig. 39, left. P.H. 0.145 m.

Horse to right, part of ladder mane appears at right edge.

Cook in *B.S.A.*, XXXV, 1934–1935, p. 217 "Middle Protoattic." Attributed to the Polyphemos Painter by Mylonas, *Eleusis Amphora*, p. 110. The hanging tongue ornament which is characteristic of the painter is popular in East Greek Pottery, see W. Schiering, *Werkstätte der orientalisierenden Keramik auf Rhodos*, Berlin, 1957, Beil. 1. Both this lid and a fragment of a stand perhaps belonging with it (Burr 147), were first assigned to the "Horse Painter," i. e. the early Polyphemos Painter, by Eilmann, *CVA* Berlin 1, p. 7.

Second quarter of the 7th century B.C.

562 Fragment of a closed vase, Middle Protoattic. Pl. 35.

P 22691. Well, O 12:1. Brann F 8. Max. dim. 0.15 m.; P.H. 0.13 m.

Front part of mule to right. Jaw line, nostril and teeth incised.

Cf. the krater by the "Horse Painter," *CVA* Munich 3, pls. 131,2, 132, 133,3 who is said by Mylonas to be the early Polyphemos Painter, *Eleusis Amphora*, p. 110.

Mid 7th century B.C.

563 Fragmentary kantharos, Middle Protoattic. Pl. 35.

P 1936. H 17:4. Burr 331. Cook, *B.S.A.*, XXXV, 1934–1935, pp. 181, 216, "Middle Protoattic." P.H. 0.105 m.

Zones of chariots, running dog covered with worn white (at right, hind leg of another dog or hare without white), black and white rays.

Cf. 'Αρχ. 'Εφ., 1952, pl. 9, 1 and 2, a similar but more elegant running dog zone (with rosette and vertical ornament, a motive found already on the Louvre Analatos amphora, Kübler, *Alt. Mal.*, p. 49, fig. 30, and perhaps derived from Cypriote, e.g. *CVA* British Museum 2, II Cc, pls. 7ff., and ultimately Assyrian sources), by the Ram Jug Painter. Other Middle Protoattic dogs: **508**, **512**. See also Payne, *PK Vasen*, pl. 32 for Protocorinthian and East Greek types. The fragment is of the period of the Ram Jug and Polyphemos Painters, having fill-ornament found on both.

Mid 7th century B.C.

564 Fragment of amphora, Middle Protoattic. Pl. 35.

P 25891. Fill, M 17:7. P.H. 0.115 m.; Th. ca. 0.018 m.

Fragment preserves neck-and-shoulder joint of very large pot. On neck, foot with heel off the ground stepping to right; behind it, toes of another foot (?). At right, cinquefoil with "stuffing" in center leaf. At bottom of neck, step maeander enclosed by three lines. On shoulder, hanging and standing lotus plants (?). Off-white on feet. Dull brown glaze.

Companion piece to the Kynosarges amphora, cf. *CVA* Athens 2, pl. 4, 3; for the painter see Cook, *B.S.A.*, XXXV, 1934–1935, pp. 196–198.

Third quarter of the 7th century B.C.

565 Neck fragment, Middle Protoattic. Pl. 35.

P 13279. H 12:9, explorations in area of Tholos, level of 7th century B.C. P.H. 0.06 m.

Forelegs of a lion to right, bands below, concentric diamond ornament under belly, zigzags between legs, tendril at right. Incision on legs and paws. Red to black glaze, fabric blackened.

By the Kynosarges Painter, cf. his amphora *CVA* Athens 2, pl. 4, 2 for fill-ornament and "Knickerbocker" legs.

Third quarter of the 7th century B.C.

566 Neck fragment, Protoattic. Pl. 35.

P 14483, Area G 19. P.H. 0.05 m.

Figure with face in outline, to right. Left side of dress in outline, right side glazed with added purple. At left and right, parts of branches. In field, hanging hooks, diamonds, squiggles. Buff surfacing, reddish brown paint. Probably from a chorus.

By the Kynosarges Painter, cf. his amphora *CVA* Athens 2, pl. 3, 4.

Third quarter of the 7th century B.C.

567 Kantharos, Middle Protoattic, Pl. 35.

P 7016. Well, D 11:5. *A.J.A.*, XL, 1936, p. 194, fig. 9; *Arch. Anz.*, LI, 1936, p. 118, fig. 8; *J.H.S.*, LVI, 1936, p. 137, fig. 1; *Hesperia*, VI, 1937, p. 370, fig. 33; Young C 65. H. to rim 0.049 m.

An elaborate growth of typical Kynosarges volute-and-palmette ornament, cf. the amphora, *CVA* Athens 2, pls. 3—4, also Schiering on Protoattic ornament, *Neue Beiträge zur klassischen Altertumswissenschaft*, Stuttgart, 1954, p. 60, fig. 1. By the Kynosarges Painter. A krater decorated all over with Kynosarges-type ornament in *CVA* Berlin 1, pl. 38,1.

Third quarter of the 7th century B.C.

568 Fragments of lid, Middle Protoattic. Pl. 35.

P 1759. H 17:4. Burr 194; Cook, *B.S.A.*, XXXV, 1934–1935, p. 198, "The Kynosarges painter was perhaps the painter," and p. 217 "Middle Protoattic." P.H. of fragment *a* with front of animal 0.09 m.

(a) Boar (?) to right; (b) and (c) non-joining fragments preserve part of rear of similar animal and hind (?) legs; (d) and (e) fragments with ornament.

Cf. Kübler, *Alt. Mal.*, pl. 20, fig. 12, p. 65, fig. 58. Probably Kynosarges Workshop rather than Painter.

Third quarter of the 7th century B.C.

569 Handle fragment, Middle Protoattic. Pls. 35, 44.

P 5916. Construction fillings, F–G 9–10, as late as last quarter of 5th century B.C., but containing much earlier material. P.H. 0.045 m.

Curved band handle, broken at both ends. Two palmettes circumscribed by tendrils, the upper connecting with the lower at the volutes. Volutas cross-connected by zigzags between lines, dot in center of palmette. Alternate petals in outline with applied white; framing lines at edges, triangles in corners. Black glaze, worn.

Cf. the Kynosarges Painter's stand, Kübler, *Alt. Mal.*, p. 65, fig. 58.

Third quarter of the 7th century B.C.

570 Fragment of stand bowl, Protoattic. Pl. 35.

P 25333. Area H–I 11. P.H. 0.08 m.

Top of stand fragment preserves bottom of bowl. Outside, running hooks with triangles in corner.

Single steps enclosed by three lines top and bottom. Below, lotuses connected by outlined leaves which may have had white paint, tendril at left. Lotuses have alternate petals in outline, added red on calyces. Dull brown glaze.

The alternating black and white petals and the little zigzags in the bar below them are very close to Kynosarges ornament. A plastic version occurs on a bowl by that painter *Arch. Anz.*, XLVIII, 1933, p. 274, fig. 10.

Third quarter of the 7th century B.C.

571 Disk, Middle Protoattic. Pl. 35.

P 539. H 17:4. Burr 268. Diam. 0.053 m.

Cut from a plaque, finished edge at bottom. Part of chariot wheel and pole, horse to right. Red on chariot wheel.

Time of the Kynosarges Painter when connected dot rosettes first come to Athens from Late Proto-corinthian.

Third quarter of the 7th century B.C.

572 (= 19) Amphora, Middle to Late Protoattic. Pls. 2, 36, 42.

P 22299. Well, O 12:1. Brann F 4. *A.J.A.*, LVII, 1953, p. 25, pl. 26, fig. 1; *Archaeology*, V, 1952, p. 149, fig. 4; *Hesperia*, XXII, 1953, p. 39, pl. 18, b. H. 0.50 m.; diam. 0.29 m.

Decoration the same on both sides. Red on bulls' necks, on hearts of palmettes, tongues and bands below tongues.

The amphorae **572–574** and perhaps the lid **575** are all by one hand, a painter known so far only from his Agora works and called the Pair Painter because of his liking for facing protomes. All three amphorae have even, egg-shaped bodies, a calyx of rays at the bottom and at the widest part of the body a belt of strong-linked spiral ornament; at the neck is a collar of petals. The Cycladic influence, both in the use of protomes and in the powerful spirals, is unmistakable (see *Délos*, X, pls. 1 ff., *Délos*, XVII, pls. XV ff.). The other ornament, the state of development of the incision, as well as the use of red mark the vase as contemporary with the Kynosarges amphora.

Third quarter of the 7th century B.C.

573 Amphora, Middle to Late Protoattic. Pl. 36.

P 22551. Well, R 8:2. Brann G 4. *A.J.A.*, LVII, 1953, p. 25, pl. 29, fig. 9; *Arch. Anz.*, LXVII, 1952, p. 184, fig. 4; *Archaeology*, V, 1952, p. 149, fig. 6; *B.C.H.*, LXXVII, 1953, p. 199, fig. 6; *Hesperia*, XXII, 1953, p. 48, pl. 18, d; *J.H.S.*, LXXIII, 1953, p. 111, fig. 3. P.H. 0.283 m.; diam. 0.22 m.

Preserved to spring of neck. Decoration same on both sides. Red on horses' forelocks and throat, on hearts of palmettes, on band below tongues. Egg-shaped body. Flaring ring foot. Rolled and slightly flattened handle. On foot, glaze squares. Double

tiered rays. Above, open step maeander bounded by three narrow lines above or below. Above that, the figure zone, alike on front and back, but back fragmentary and very worn. In center, facing horse protomes, reined in, crossing forelegs. To each side, joining concentric circles with a palmette with outline petals in the wedge. These floral motifs meet under the handle around a diamond.

Earlier Attic horse protomes: Kübler, *Alt. Mal.*, p. 55, fig. 42, before 650 B.C. Facing horse protomes are earlier in the Cyclades, *Délos*, XV, pl. XXIV, 11, c. Early black-figure Attic examples, *B.S.A.*, XLV, 1950, pl. 18, a. These and ours as well are probably simply an amusing decoration; they may, however, have had their origin in some ritual arrangement like that of the facing horses interred in the dromos of the Mycenaean tomb at Marathon, *A.J.A.*, LXIII, 1959, pl. 74, 6.

See 572 for style and date.

574 Fragments of amphora, Middle to Late Protoattic. Pl. 36.

P 18525. Well, A 17:1. Brann under F 4 where reconstructed drawing is given. P.H. of fragment at right 0.16 m. A number of fragments not illustrated.

From an amphora like **572**, **573**. Fragment at left has bearded man to right with waved bob separated from main hair by reserved line. At left spirals and palmettes as on **573**. Fragment at right has back part of similar man facing the other, step maeander below. Middle fragment has big noses with curved nostrils touching and bearded chins below. Upper fragment preserves part of tongue collar. Among omitted fragments are parts of a horse protome from neck, rays above foot.

The men are probably kissing, see Pfuhl, *MuZ*, pl. 136, no. 417.

For style and date see **572**.

575 Fragment of large lid, Middle to Late Protoattic. Pl. 36.

P 4955. F-G 12:1. Young B 81. Est. diam. 0.51 m. No red.

Cf. the very heavy links of the spirals, their strongly wound curl and the step maeander with these features in the Pair Painter's preceding amphorae. The lid is at least very close.

Third quarter of the 7th century B.C.

576 Fragment of krater, Late Protoattic. Pl. 37.

P 3704. H-I 10:1. P.W. 0.085 m.

Part of short stand-up rim with slight, broad channel for lid. Rim glazed; below, band of steps. On shoulder, at left, frontal head of panther to right with much incision on face, incised stippling on body, added red on mane at top of head. At right an animal with incised eye and muzzle to left. Between, a rosette with alternately painted and reserved petals.

Below, a swan with incised wing and neck. In field, zigzags and circle. Broad glaze band inside. Brown glaze, very worn.

Earlier panthers, i. e., felines with frontal face: Kübler, *Alt. Mal.*, p. 46, figs. 23-24, p. 55, fig. 43; *B.S.A.*, XXXV, 1934-1935, pl. 55, a. Later: Kübler, *op. cit.*, p. 76, fig. 77; Graef, *Akropolis Vasen*, pl. 14, 385; *Collection Latomus*, XXVIII, Brussels, 1957, pl. XLVII, 1-2, Eleusis amphora by the Chimaira Painter. The latter are typologically close though later. For an earlier black and white rosette, see Mylonas, *Eleusis Amphora*, pl. 6. Time of the Woman Painter.

Third quarter of the 7th century B.C.

577 Neck fragment of amphora, Late Protoattic. Pls. 37, 44.

P 13323. F-G 12:2, northeast corner of Geometric Cemetery. P.H. 0.091 m.

Flares at top; two bands and ornament. Below, upper part of man with round bust to right. Face in outline, incision on ear and beard, on coils of hair which hang down his back, and on shoulder. At right a diamond (?) ornament. Along left a retrograde dipinto $\nu\upsilon\chi\iota\sigma\tau\alpha\iota\delta\iota\alpha\varsigma$. Black glaze, worn.

The hair hangs down the back as on the Olympos plaque, *Met. Mus. Bull.*, 1942-1943, pp. 81 ff., figs. 4-5, which is contemporary. Since the curve of the fragment indicates that it is from the bottom of the neck, the interpretation of the figure becomes an interesting matter. It could be merely a protome, but much speaks for it being a bearded siren, the earliest in Athens before **590**: the squatness of the figure, the rounded chest, the long hair. The black-figure bearded sirens, *CV4 Athens 2*, III H g, pl. 15, 2-3, show how all these features apply. Unfortunately the earliest sirens elsewhere are not good parallels (E. Kunze, "Sirenen," *Ath., Mitt.*, LVII, 1932, p. 126). For early bearded sirens see E. Buschor, *Musen des Jenseits*, 1944, pls. 21 ff., figs. 7-11. The dipinto remains unexplained.

For style cf. the Kynosarges men, *CV4 Athens 2*, III H e, pl. 3, 4 and the Olympos plaque cited above.

Third quarter of the 7th century B.C.

578 Fragments of amphora, Late Protoattic. Pls. 37, 42.

P 17393. Well, M 11:3. Brann H 6. *Hesperia*, XVI, 1947, p. 210, pl. XLVI, no. 3. *Festschrift für Carl Weickert*, Berlin, 1955, pp. 111 ff. P.H. 0.14 m.

(Not illustrated: fragment of collar rim, fragment with woman's curled bob.)

Diepolder, who publishes the piece in the *Weickert Festschrift*, thinks it may well be a very early work of the Nessos Painter and that it belongs to the school of outline painting represented in the preceding generation by the Ram Jug Painter (*ibid.*, p. 118, figs. 5-7). He considers it to be contemporary with

the Kerameikos rider amphora (*ibid.*, p. 115, fig. 3) and the New York Kouros, and dates it *ca.* 620 B.C., but the ascription is not easy to support, and the date seems a little too late. The next succeeding woman amphora is that in *CVA* Munich 1, pls. 1, 2. The achievement represented by the fragment is the introduction of the picture panel on a monumental scale; S. Karouzou, *The Amasis Painter*, Oxford, 1956, Appendix 1, p. 42, points out that it was probably the Ram Jug Painter who introduced this device into Athens and the Nessos Painter who first applied it to the one-piece amphora; ornament panels, however, occur on such amphorae before him, see 514, 21.

Later 7th century B.C.

579 Fragment of stand, Late Protoattic. Pl. 37.

P 17155. K-N 9-12, level of the 7th to early 6th century B.C. Est. diam. on top of fragment 0.14 m.

Woman carrying poppy or pomegranate, to right.

Cf. the flower-bearing women interpreted as *thallophoroi* (*Rev. Arch.*, XVII, 1941, p. 90) on the Vari krater stands, Kübler, *Alt. Mal.*, p. 70, fig. 68. It is difficult to say whether our women are carrying poppies or pomegranates since they are not easily distinguishable in representation; see Jacobsthal, *Greek Pins*, p. 38, ills. 160-162 for poppies, ills. 605-615 for pomegranates; the latter are carried by men as gifts on an Assyrian frieze, H. Frankfort, *The Art and Architecture of the Ancient Orient*, pl. 97. The rather harshly drawn profile is close to those of the Woman Painter, *CVA* Berlin 1, pls. 22-23, p. 7.

Third to last quarter of the 7th century B.C.

580 Fragment of closed pot, Late Protoattic. Pl. 37.

P 2040. H 8-10, explorations in the porch of the Hellenistic Metroon, level of the 8th through the 6th centuries B.C. P.H. 0.025 m.

From the upper part of a small pot. Head in outline to right; incised fillet on solidly glazed hair. At top a purple and a glaze line. Brown glaze.

Cf. the Athena on the Harpies Bowl by the Nessos Painter, *CVA* Berlin 1, pl. 47 (better seen in Perrot-Chipiez, *Histoire de l'art dans l'antiquité*, X, p. 77, fig. 68) and the Boston prothesis plaque, *Ath. Mitt.*, LIII, 1928, Beil. X, 28.

Late 7th or early 6th century B.C.

581 Fragment of polychrome pot, Late Geometric. Pl. 37.

P 4993. E-F 12-14. Max. dim. 0.062 m.

Swan to right. Head and wing incised. Alternate feathers have added purple; middle diagonal has added cherry red. Dotted wheels in field. Unglazed inside.

By the Woman Painter, cf. Kübler, *Alt. Mal.*, p. 67, fig. 63, p. 69; for his work see Beazley, *Attic Black-Figure Vase-Painters*, Oxford, 1956, p. 1.

582 Fragment of bowl, Late Protoattic. Pl. 37.

P 21712. Est. diam. 0.17 m.

Glazed inside; concave rising flange-rim, painted red; hanging hooks and head of swan to right, with incision. Black glaze.

Like 581.

583 Neck fragments of polychrome amphora, Late Protoattic. Pl. 37.

P 6486. E-F 12-14. P.H. of large fragment (a) 0.15 m.

Part of shoulder but nothing of rim preserved. On neck, frieze of lotus, with incised petals; triangles between lotuses have added red, bases of flowers white. Band and hanging leaves (?) on lower part of neck have added purple different from red. In field, wheel rosettes; on shoulder, hanging hook with squared root.

See Kübler, *Alt. Mal.*, p. 69, fig. 66, by the Woman Painter, cf. rosette. Earlier lotus chains, *Jahrb.*, II, 1887, p. 46, fig. 5; *Arch. Anz.*, XLVIII, 1933, p. 270, fig. 5; **570**. Perhaps from the Woman Painter's workshop.

Third quarter of the 7th century B.C.

584 Neck fragments of amphora, Late Protoattic. Pl. 37.

P 26286. H 8-10, level of 6th century B.C. Est. diam. at rim 0.24 m.

Flaring rim, thickened and rounded off outside. Broad glazed stripe part way down inside. On rim (a), step maeander; on lower rim and neck, broad glaze band; below, bands and top of lotus with incised leaves. Fragment of wall (b) preserves part of large paw (?), zone of steps, tops of rays. Red glaze.

From an amphora of the time of **570**; see **583** for lotuses.

585 Fragment of lid, Late Protoattic. Pl. 37.

P 25654. Well, O 12:2. P.H. 0.11 m.

From large lid. Large animal with incised braided mane to right, grazing (?). Incision on legs and belly. Applied purple on mane, perhaps on alternate strands. Cross under belly. Black glaze.

Though full incision is used on this fragment, it is quite anomalous and must be earlier than the complete acceptance of the Corinthian typology; this is true also of **590**. Little crosses are used in the field at the time of the Woman Painter; see *CVA*, Berlin 1, pl. 22.

Late 7th century B.C.

586 Rim fragment of amphora, Late Protoattic. Pls. 37, 42.

P 26284. P.W. 0.075 m.; est. diam. 0.26 m.

Collar-rim outside, flare inside so that top of rim is mere edge. Two broad bands inside. Outside, steps on rim. Below part of panel with hanging spiral (?). Brownish black glaze, worn.

From an amphora with a neck panel, in date between 572 and 578, i. e. the rim is closer to being a full collar-rim than that of the bull amphora but is not quite one, see Pl. 42.

587 Neck fragment of amphora, Late Protoattic. Pl. 37.

P 25653. Well, O 12:2. P.H. 0.17 m.

Attachment of double rolled handle and small part of shoulder preserved. Handle and zone beneath it glazed. Panels framed with one line at sides, two at bottom. Right panel shows back of mane of horse to right, double spiral behind it. Only part of spiral preserved in other panel. Outline and strands of mane incised. Applied red over mane. Dull streaky black glaze.

From a neck amphora with horse protomes, like 588.

588 Neck fragment of amphora, Late Protoattic. Pl. 37.

P 12208. G-H 11-12, exploration of Tholos area, level of 7th through 5th centuries. P.H. 0.11 m.

Part of shoulder but nothing of rim preserved. Facing horses. Between them square spiral ornament. At right, glazed handle zone. At base of neck, two lines. On shoulder, hanging rays (?). Horses' heads have incised outlines, ears, eyes, deeply and bluntly done. Applied purple on mane. Dull brown to black glaze.

Cf. the protome neck, *CVA* Berlin 1, pl. 4, 4, which also has outline incision. Very close, especially in its incised mane, is a fragment traced by J. M. Cook, noted in *J.H.S.*, LIX, 1939, p. 151.

Like those on 573, the horses wear reins or at least a halter; for early reins of this sort see Yalouris, *Museum Helveticum*, VII, 1950, pp. 37 ff., fig. 4.

Third to last quarter of the 7th century B.C.

589 Neck fragments of amphora, Middle to Late Protoattic. Pl. 37.

P 25336. G-H 11-12, exploration in Tholos area, level of 7th and 6th centuries. Est. H. of neck 0.13 m.; est. diam. 0.14 m.

Painted zone under handle (*c*) and parts of both neck panels (*a*, *b*). Panels framed by one line at sides, several at top and bottom. In each, head and bust of woman. Long bob solidly painted, some incision at top of head. Bust in outline (see especially lower fragment). Hanging and standing spirals. Very soft clay; dull brown to black glaze.

From a neck amphora with woman protomes like *CVA* Berlin 1, pl. 6, 1-2. Women and horse protomes are much more frequent in the Cyclades (see *Délos*, X, pl. 1, *Délos*, XVII, pl. XIV, *b*, for protomes with busts like ours) whence they seem to have come to Athens. In Athens they appear on necks of amphorae

a quarter century before they are put on the shoulders of one-piece amphorae such as 578.

Third quarter of the 7th century B.C.

590 (= 18) Neck of amphora, Late Protoattic. Pls. 2, 38, 42.

P 25392. Well, O 12:2. P.H. 0.235 m.; diam. at rim 0.26 m.

Torus rim. One thick band handle attachment preserved. Two widely spaced bands inside neck. Step pattern on rim, wide band and three lines below. Panels marked off on each side from area below handle by three lines, connected by two broad bands on one side and three on the other. Two lines at base of neck, glazed below. Panel A: male siren (bearded) with outspread wings. Fill-ornament of rosettes, hooks, zigzags. Incision freely used. Applied red on fillet, upper wings and alternate (?) feathers. Panel B: grazing horse, incised mane runs over framing lines of panel. Much incision. Red probably on mane. Under belly, square ornament; spiral hooks, swastika, triangle pattern. Black glaze, very worn.

Although this neck exhibits a full incision technique, it shows enough early features to be presented here as the last Protoattic piece. Its rolled rim is early; black-figure amphorae have collar rims (Kübler, *Alt. Mal.*, p. 80, figs. 84-85). Its figures do not show any standardized typology. The bearded sphinx (for an earlier one see 577) does not have the standard scheme, i. e. one wing in front, one behind for which see *B.S.A.*, XXXV, 1934-1935, pl. 60, but has both wings buckled on in front. This is an earlier scheme to be seen on Middle Protoattic flying birds; see Mylonas, *Eleusis Amphora*, pl. 10. The horse's belly incision is not quite intelligible; its lumbering gait is reminiscent of Early Protoattic horses. The "Knickerbocker" leg as well as a hook-and-blob ornament occur on the Kynosarges amphora, *CVA* Athens 2, pls. 3-4. The fragment, *CVA* Berlin 1, pl. 48, 2, is of the same awkward style. The head seems close to those of the Woman Painter (for which see under 579), but the piece is perhaps a little later, nearer to the Piraeus amphora, 'Εφ. 'Αρχ., 1897, pls. 5-6.

Third to last quarter of the 7th century B.C.

591 Fragment of cup, Light on Dark. Pl. 39.

P 1760. H 17:4. P.H. 0.07 m. Burr 195.

Shape of late 8th to early 7th century B.C.; dotted swastika occurs on an amphora fragment by the Passas Painter, Hampe, *Grabfund*, p. 44, fig. 29.

592 Fragment of octopus amphora, Light on Dark. Pl. 39.

P 641. H 17:4 and F-G 12:1 and 2. *Hesperia*, II, 1933, p. 576, no. 137, figs. 33, 34; Young B 58. P.H. 0.12 m.

Rolled rim, neck and shoulder in one curve. Band inside neck.

Octopuses are not frequent on Protoattic pottery (see 502). The motif is, of course, a revival from the Mycenaean, see A. Furumark, *The Mycenaean Pottery*, Stockholm, 1941, figs. 48–49, pp. 303ff. The use of yellow-white paint on a dark background is popular in Geometric Corinth (*Hesperia*, XVII, 1948, pls. LXXIII–LXXIV), and in Crete (Brock, *Fortetsa, passim*). The Attic potters probably picked up the technique from Corinth, for the earliest examples of it are on Corinthianizing works: an oinochoe neck, Brann N 9; a kotyle, Πρακτικά, 1911, p. 120, fig. 15. 7th century B.C.

593 Fragment of closed pot, Light on Dark. Pl. 39.
P 1736. H 17:4. Burr 168. P.W. 0.09 m.
Cf. 592. Octopus.

594 Neck fragment, Light on Dark. Pl. 39.
P 5199 Construction filling, E–F 12–14. P.H. 0.088 m.

Groove at bottom near shoulder joint. Slightly lustrous brown glaze on which are painted in dilute white two tightly rolled double spirals with a dotted circle between them. White line below.

Middle Protoattic ornament, cf. the krater, Kübler, *Alt. Mal.*, p. 11, fig. 5.

595 Fragments of closed pot, Light on Dark. Pl. 39.
P 6580. F–G 12:2. Young B 19. Max. dim. 0.09 m.
Horizontal running hooks, bands.

596 Fragment of open pot, Light on Dark. Pl. 39.
P 25646. Well, J 14:5. Max. dim. 0.075 m.

Curved. Glazed inside and out. On outside, in yellow-buff paint, a four-spoked wheel. Little hole cut after firing at top right. Mottled rusty to black glaze.

597 Fragments of a pot stand (?), Geometric. Pl. 39.
P 1657 and P 1660. H 17:4. Burr 66 and 69. Est. diam. of foot 0.26 m.

Heavy ring with panels on lower finished edge, broken away. Nothing of top surface.

Young C 152 is from a similar lebes support. See also *CVA* University of California 1, pl. 1, 2; *CVA* Athens 2, pl. 14, 2.

8th century B.C.

598 Fragment of pot stand, Protoattic. Pls. 39, 42.
P 26294. Cistern, Q 13–14: 1. P.W. of outside 0.085 m.; Th. 0.025 m.

Heavy floor with sloping bottom; coming to edge at outside. Lower stand broken away, but parts of fenestration preserved; outside, decoration of hanging spirals with an incised line through stem. Finished underneath. Top glazed. Dull brownish glaze.

Other Protoattic supports for pots with round bottoms, *CVA* Berlin 1, pls. 30–31.

7th century B.C.

599 Fragment of throne (?), Protoattic. Fig. 6, Pl. 39.

P 8136. Area B–C 9–10:1. P.W. 0.09 m.; P.H. 0.04 m.

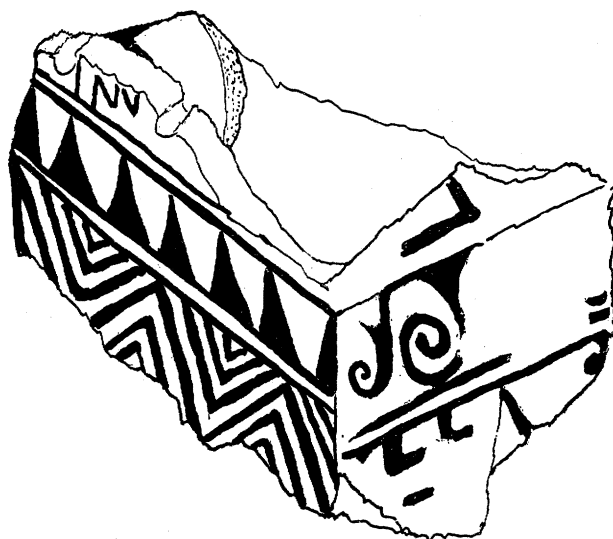


Fig. 6. No. 599. Scale 1:1

Side and corner of a throne-like object. Floor at level of triangles on long side. Long wall rising above floor had fenestration, one short wall below floor also had triangular fenestration. The other short side seems to have been open. Floor thickened toward center. On long wall above floor, zigzags (?), two lines, standing triangles, two lines, concentric hanging triangles. At short side, hanging hooks; below, step maeander (?). At open end, a triangle and glaze on floor, dripping over opening at left. Handmade; brown glaze.

Similar decoration occurs on a terracotta leg, *Jahrb.*, II, 1887, p. 57, fig. 23. 599 has no convincing place among boxes (*Jahrb.*, III, 1888, p. 357 with ill.) or altars (*Hesperia*, XIX, 1950, pp. 370ff.). The open end and the vestiges of something broken in the center are explained if it is a Protoattic counterpart of a Geometric throne like Young XII 23.

Mid 7th century B.C.

600 Fragment of babies' commode. Pl. 39, with Reconstruction.

P 5417. Well, F 12:5. P.H. 0.135 m.; est. diam. at seat 0.28 m.

Heavy wall fragment flaring toward bottom; at left, part of large hole with glazed sides cut near top of side wall. Top of stand finished; at left the wall of the side bowl begins but is broken off. Stand has broad band on top edge, loop and connecting bands on body. Brownish black glaze.

600–603 are fragments of children's commodes; a composite reconstruction is given on Pl. 39. A 6th century example (*Hesperia*, XVII, 1948, pl. 65, 2–3) was first identified by Peter Corbett on the basis of

red-figure representations, thereafter the identification of fragments was easy (see A. E. Klein, *Child Life in Greek Art*, New York, 1932, frontispiece). The objects are basically stand bowls, with a hole cut into the side of the bowl for the baby's legs. In the bottom of the bowl is another large round hole. In the side of the stand are smaller holes, no doubt to facilitate lifting. Others: Brann F 18, H 16.

All those shown here are of the second half of the 7th century B.C.

601 Fragment of babies' commode. Pl. 39.

P 25398. Well, B 14:5. P.H. 0.065 m.; est. diam. 0.28 m.

Thickened rim, glazed. Upper wall drawn in slightly. At left, part of arched finished edge, surrounded by glaze which is dull brownish black.

602 Fragment of babies' commode (?). Pl. 39.

P 26301. Well, O 12:2. Est. diam. of top surface 0.39 m.; P.W. 0.115 m.

Finished flat top surface bending into flaring side wall. Glazed underneath and on top onto side wall. Below, zone of zigzags between bands, then solid glaze. Brownish glaze.

603 Fragments of babies' commode. Pl. 39.

P 25651. Well, O 12:2. P.W. of stand fragment (a) 0.16 m.; est. diam. of rim of bowl (b) 0.29 m.

Preserved: part upper stand with bottom of bowl (a), with large hole neatly cut into center before firing. On junction of stand and bowl, a raised concave moulding glazed to just above hole which is framed by glaze running onto cut surface. Small fragments (b) of top of bowl and thickened rounded rim with concave moulding below. Glazed part way down body outside. Light surfacing; black glaze worn.

See under Brann H 16.

604 Well head. Pl. 39.

A 2753. Well, R 17:5. Brann S 30. H. 0.45 m.; diam. at bottom 0.62 m.

Cylindrical, getting narrower toward top. At sides, thick lugs, each pierced twice and glazed. In front, a hole. Broad flat overhanging rim, glazed. Broad glaze band at top and bottom of cylinder; three glazed bands just below hole.

Before the late 7th century B.C. tops of pithoi or basins are used as well heads (e. g. 223). Drum-shaped well heads are invented about the third quarter of the century; 604 is among the earliest; Brann H 78 is also early. They are distinguishable from 6th century examples (*Hesperia*, XVIII, 1949, pls. 7-8) by not having mouldings.

Latter half of the 7th century B.C.

605 Fragment of a stamped fenestrated stand. Pl. 40.

P 4795. Well, F 12:5. P.H. 0.18 m.

Cylindrical shape; a sunk band with guilloche with circle centers, each small strand well rounded; below, horizontal fluting on slightly raised band; then maeander with diagonal hatching, the interspaces hatched in the opposite direction. On left of undecorated zone, finished edge belonging to window. Coarse darkish red clay slightly micaceous with white grit and gray core.

Cf. the Rhodian relief amphora, Ohly, *Goldbleche*, pp. 89-90, pl. 20, there dated as possibly still 8th century B.C. Probably imported.

606 Fragment of pithos. Pl. 40.

P 15886. Area E 18, filling over bedrock, context mixed to second half of 6th century B.C. P.H. 0.085 m.

On relief band, two forefeet (?) of a horse, one slightly behind the other, in relief. Brick-red clay with mica, lighter and smoother surfacing outside.

Cf. the Geometric Tenian relief pithos, *J.H.S.*, LXXIV, 1954, p. 164, pl. VIII, 2. Probably imported. 7th century B.C.

607 Fragment of incised pithos (?). Pl. 40.

P 25647. Well, J 14:5. Max. dim. 0.15 m.

From shoulder of small pithos or large pot; hatched square. Micaceous red gritty clay.

A large pot, really of cooking ware fabric like 612 ff., with a Geometric ornament, as on painted vases.

Late 8th century B.C.

608 Fragment of decorated pithos. Pl. 40.

P 25449. N 18:8. P.H. 0.10 m.

Wall fragment. Raised band with slight ridges at edge; in center deep channel made by pressing in a rope; above and below stamped circles. Brick-red micaceous clay.

Cf. *Hesperia*, IV, 1935, p. 241, fig. 14, 36; Graef, *Akropolis Vasen*, pl. 11, no. 327.

Before the 6th century B.C.

609 Fragment of decorated pithos. Pl. 40.

P 25328. G-H 11-12, context of 7th to 6th centuries B.C. P.W. 0.16 m.

From wall. Very slightly raised band, made by running knife along edge, with broad and narrow panels divided by four vertical incised lines. In narrow panel, three stamped circles; in wide panels, incised double St. Andrew's cross with stamped circles in fields. Purplish red micaceous clay with slight surfacing.

Cf. P 11959, *Hesperia*, VII, 1938, p. 402, fig. 38.

Cf. *Ath. Mitt.*, XVIII, 1893, p. 134, fig. 30, a complete pithos with broad flat rim from the Dipylon cemetery (no other finds); *B.S.A.*, XLIV, 1949, p. 55, pl. 20, 3 Siphnian fragment. The motif is certainly used mostly on 6th century pithoi, e. g. *Hesperia*, IX, 1940, p. 253, fig. 56, a whole example. Some fragments however are found in contexts containing much

7th century material; it seems that the pattern was already in use in the 7th century B.C. Could be Attic.

610 Fragment of pithos. Pl. 40.

P 15104. Area R 20. P.H. 0.057 m.

Broken all around. Raised band on which is deeply incised decoration. At bottom two horizontal lines; on top, concentric spirals with the angle filled in with concentric right angles. Brown clay with gray center, impurities and mica.

Like much pithos decoration this scheme is very old, e. g. an Early Helladic fragment (Blegen, *Zygouries*, Cambridge, Mass., 1928, p. 121, fig. 114, no. 6). A similar but more refined interlocking spiral scheme of the 7th century, from Crete: J. Schäfer, *Studien zu den griechischen Reliefpithoi des 8–6 Jahrhunderts v. Chr. aus Kreta, Rhodos, Tenos und Boiotien*, Kallmünz, 1935, pl. 1, 1.

611 Fragment of pithos. Pl. 40.

P 15103. Area R 20, context of 5th century B.C. (?). P.H. 0.065 m.; Th. 0.02 m.

Raised band with shallow grooved loops; in turn, rough incised circles. Red clay with brown surface, signs of burning.

More careful examples in Schäfer, *op. cit.*, p. 67, pl. XI, from Tenos, 8th century B.C. Again there is an early prototype for the decoration, *Jahrb.*, LVIII, 1943, pp. 185 ff., figs. 1–4, on a Submycenaean plastic bull.

612–617 are samples of incision on Attic cooking ware, late 8–7th centuries B.C.

See p. 27.

612 Rim fragment, cooking ware. Pl. 40.

P 3057. Area J 12. W. 0.082 m.

Flaring rim, incised zigzag and double wavy band.

613 Neck fragment, cooking ware. Pl. 40.

P 13741. Well, V 23:1. P.H. 0.063 m.

Incised horizontal wreath pattern.

614 Neck fragment, cooking ware. Pl. 40.

P 13658. Well, T 19:3. P.H. 0.069 m.

Double dot row, double zigzags, hatched zone with dot band below, top of dot and line zigzag.

615 Shoulder fragment, cooking ware. Pl. 40.

P 22284. Well, K 9:1. P.H. 0.14 m.

At right a panel with a nipple. Incision of double zigzags, double stroke lines, double wavy lines etc.

Nipples occur on early anthropomorphic Etruscan burial urns, D. Randall-MacIver, *Villanovans and Early Etruscans*, Oxford, 1924, pl. 43; cf. also, from Troy, H. Bossert, *Altanatolien*, Berlin, 1942, pl. 11, 54.

616 Fragment of bowl, cooking ware. Pl. 40.

P 10225. Well, T 19:3. P.H. 0.08 m.; est. diam. 0.19 m.

Flaring side with plain rim flattened on top with slightest ridge on inside. Near rim, zone of crude hatching; then double wavy line, double zigzag and more hatching.

617 Handle fragment, cooking ware. Pl. 40.

P 6493. F–G 12:1. P.L. 0.122 m. Young B 82.

Band handle, attached at rim. Down each side and center double wavy lines.

618–622 illustrate the variety of bowl shapes made in cooking ware from the late 8th and 7th centuries B.C.

618 Fragment of wash bowl, cooking ware. Pl. 40.

P 14268. Well, F 12:5. P.H. with handle 0.14 m.; est. diam. 0.40 m.

Rolled handle standing on flat rim projecting in and outward. Top of handle flattened. Part of second handle preserved.

620 has similar flattening on handle.

619 Fragment of bowl, cooking ware. Pl. 40.

P 12273. Well, S 18:1. Est. diam. 0.40 m.

Flattened thickened rim, rolled handle.

620 Fragment of spouted bowl (?), cooking ware. Pl. 40.

P 12615. Well, P 7:2. P.H. 0.077 m.

Deep, curving wall, rolled horizontal handle. The rim is a broad flange projecting inward. No spout preserved, but bowls with this sort of rim commonly have one. For a spout of cooking ware see **621**.

621 Fragment of louterion, cooking ware. Pl. 40.

P 26308. Area O 7. P.H. 0.087 m.; est. diam. 0.23 m.

Spout and part of rim with flange toward inside.

622 Fragment of miniature bowl, cooking ware. Pl. 40.

P 12584. Well, P 7:2. H. 0.05 m.

Ring foot; horizontal rolled handle; plain rim, flattened on top.

623–627 illustrate new conveniences in cooking invented in the late 8th and 7th centuries B.C.

These fragments are from a shape combining a cooking stand like **211** and a portable brazier like **625**; hot coals could be put on the bottom and a pot set on the flanged rim; the whole could be carried about.

623 Fragmentary brazier, cooking ware. Pl. 40.

P 13656. Well, T 19:3. diam. at base 0.28 m.

Flat floor with standing ring which has a slightly concave outside edge. At one top-edge, the beginning of a vertical wall. Fragment of upper wall preserves flat plain rim and part of hole. Blackened on top and underside of floor.

624 Fragment of cooking stand, cooking ware. Pl. 40.

P 10667. Storage Pit, B 14:5. P.H. 0.064 m.; est. diam. 0.14 m.

Part of cylindrical body preserved; vertical rolled handle; at top, wide flange toward inside.

Cooking stands are old and ubiquitous appliances, e. g. *Archaeology*, VIII, 1955, p. 165, fig. 4, Yugoslavian Bronze Age; E. Gjerstad, *Early Rome*, I, Lund, 1953, p. 47, figs. 26–28, p. 94; both of these have a perforated standing surface rather than a flanged supporting rim. They do not, however, seem to have been used in Athens before the 7th century. A whole 7th century example: **211**; 6th century, *Hesperia*, XXV, 1956, pl. 17, b, stand and round-bottomed pot. See under the cooking pot **210**.

625 Fragment of cooking plate, cooking ware. Pl. 40.

P 21805. Well, P 14:2. P.W. 0.087 m.; est. diam. at base 0.32 m.

Flat bottom with heavy raised edge, concave on outside. On left, the beginning of handles or a raised support (for spits?). Inside bottom surface heavily burnt.

From a cooking plate like *Hesperia*, XXII, 1953, p. 96, pl. 36, no. 119. This is the earliest so far found in the Agora.

8th century B.C.

626 Fragment of brazier, cooking ware. Pl. 40.

P 14269. Well, F 12:5. P.W. 0.13 m.; diam. at top 0.26 m.

From upper wall, preserving thickened and finished vertical edge, and flange for pot to stand on, sloping inwards. A vent hole bored below.

See **624** for references.

627 Leg of tripod cooking pot, cooking ware. Pl. 40.

P 26174. Pit, L 17:2. P.H. 0.062 m.

Bent on top; slightly concave on inside surface which has incised facing zigzags; zigzag line on sides. Burnt at tip.

Three-legged cooking pots occur in Mycenaean pottery (*B.S.A.*, XLII, 1947, p. 54, fig. 23, B) and again from the 8th century on (*Kerameikos*, V, 1, pl. 156, inv. 782). This leg must come from such a pot.

Probably 7th century B.C.

628–632 come from the same group, probably the dump of a potter's workshop of the third quarter of the 7th century B.C.

628 Unglazed jug, unfinished. Pl. 40.

P 26591. Pit, S 17:2. H. 0.13 m.; diam. 0.095 m.

Wide neck; plain, slightly flaring rim. Band handle seems to have been cut off before firing. Disk foot.

Potter's refuse, not a recognizable Attic shape and probably unfinished.

629 Olpe. Pl. 40.

P 26592. Pit, S 17:2. H. 0.095 m.; diam. 0.073 m.

Spherical with short flaring neck, plain rim. Disk

foot; band handle missing. Band inside rim. Outside all glazed. except for reserved band near middle. Weak red glaze, worn.

These small olpai are really an East Greek type, see **228**. This one, found with a group from a potter's shop (see **628**), looks perfectly Attic and is, to judge from the context, just a little later than its imported prototype.

Third quarter of the 7th century B.C.

630 Cup. Pl. 40.

P 26569. Pit, S 17:2. H. 0.05 m.; diam. 0.095 m.

Band handle; flaring, offset rim. Disk foot not set off from body, covered inside and out with dark brick-red glaze.

A cup like **186**, of the third quarter of the 7th century B.C.; glaze is misfired (though rather pretty) and it is probably a potter's reject.

631 Skyphos, Subgeometric. Pl. 40.

P 26568. Pit, S 17:2. H. 0.045 m.; diam. 0.084 m.

Reserved handle zone. Otherwise covered with brown glaze with one red spot outside, brick-red glaze inside.

Cf. **140**. Glaze misfired.

632 Bowl, misfired. Pl. 40.

P 26583. Pit, S 17:2. H. 0.06 m.; diam. 0.145 m.

Plain rounded bowl without foot. Unglazed and burnt gray.

Bowls with round bottoms are not usually made in the 7th century (though see Brann F 26), and this one is probably an experiment. Misfired.

633–635 are trial pieces from the same group as the potter's refuse **628–632**. Such pieces were prepared from unfired defective pots. A hole was cut in the side and a sampling of glaze was put on the fragment. A batch was then put in the kiln and single trial pieces were withdrawn with a hook at different times from a special opening. Thus the progress of the firing could be tested without opening the kiln. A similar but larger collection was found in the Proto-geometric Well L 11:1, *q. v.* for a discussion.

Third quarter of the 7th century B.C.

633 Trial piece. Pl. 40.

P 26571. Pit, S 17:2. Diam. of foot 0.06 m.

Base of a pot with disk foot. Hole cut in bottom before firing. Underside of foot carelessly glazed, also inside of pot and over breaks. Dull black glaze thinned to brown in spots, with a metallic sheen in others.

634 Trial piece. Pl. 40.

P 26579. Pit, S 17:2. H. 0.055 m.

Side of a Subgeometric skyphos. Hole cut in side after glazing and perhaps after firing. Dull brownish gray to black glaze, highly micaceous clay.

635 Trial piece. Pl. 40.

P 26580. Pit, S 17:2. Diam. of foot 0.06 m.

From base of pot with disk foot. Hole cut in foot before firing. Careless glazing over part of inside and part of outside and underside. Reddish glaze, highly micaceous clay.

636 Fragment of kotyle, Earliest Protocorinthian. Pl. 41.

P 25902. Modern fill. Est. diam. 0.15 m.

In handle panel heron to left, sigmas and zigzags above and below. Glazed red inside, black outside.

See Kraiker, *Aigina*, pl. 10, 157 ff. Time of 153.

Third quarter of the 8th century B.C.

637 Fragment of pyxis bowl, Protocorinthian. Pl. 41.

P 455. H 17:4. Burr 80. Est. diam. 0.21 m.

Glazed red inside, black outside.

Cf. *Corinth*, VII, i, pl. 22, no. 153.

Early 7th century B.C.

638 Fragment of lid, Late Protocorinthian. Pl. 41.

P 8952. Filling, G 14:6. P.W. 0.05 m.; est. diam. 0.26 m.

Very slight curve, outer edge turned down and flattened. Leg of feline to right, dot rosette in field. At outside, checkerboard enclosed by lines. Three lines on outer edge. Incision on foot. Brown glaze.

Cf. Kraiker, *Aigina*, pl. 25, 326–327.

639 Fragments of lid, Middle Protocorinthian. Pl. 41.

P 831 and P 1694. H 17:4. Est. diam. 0.20 m. Burr 117 and 116.

Almost flat, with slight rise near center. Edge turned down. At center, rays, zone of dot rosettes, broad band with two applied red bands, fine bands, dots, checkerboard zone to edge. On outside of rim, dot rosettes and band. Bright red to brown glaze.

From a large fine lid like Payne, *PK Vasen*, pl. 15, but without figures.

Second quarter of the 7th century B.C.

640 Fragment of pyxis lid, Protocorinthian. Pl. 41.

P 19207. P.W. 0.055 m.; est. diam. 0.28 m.

Flat lid, turned-down rim with straight vertical edge with two bands. Band on upper edge, lower part of walking goat (?) to right, breast of bird behind him. Fine incision; applied purple for bird's and animal's breast. Smooth surface, black glaze.

Late Protocorinthian or transitional, cf. Kraiker, *Aigina*, pls. 25, 33.

Third quarter of the 7th century B.C.

641 (= 238) Fragment of ovoid aryballos, Protocorinthian. Pls. 13, 44.

P 19273. H 12:9, level of 7th century B.C. with some 6th century intrusions. P.H. 0.04 m.; diam. 0.039 m.

Ring foot. Running dogs and hare, fine and broad bands below. Specks of black glaze preserved, but most of the surface is honey-colored with a matt surface where there was glaze and a glossy one in the reserved areas.

Cf. *CVA* Oxford 1, III c, pl. 1, 19.

Second quarter of the 7th century B.C.

642 Fragment of aryballos, Late Protocorinthian. Pl. 41.

P 21931. Area J 7. P.W. 0.046 m.

Small part of neck and part of shoulder preserved. On shoulder, tongues; each alternate one has applied purple. Line below, then dot rosettes. Top part of a mane (?) with fine incision. Red to black glaze.

From an aryballos like those on Payne, *NC*, pl. 9.

Third quarter of the 7th century B.C.

643 Fragment of open vase, Transitional Corinthian. Pl. 41.

P 23474. Well, J 14:3. P.H. 0.023 m.

Flares toward top. Glazed inside. Outside, tongue and below, dotted scale pattern, incised. Added purple on alternate tongues and scales. Black glaze.

Cf. *CVA* Altenburg 1, pl. 1, 4 for an olpe with the same decoration.

644 Fragment of pyxis, Late Protocorinthian. Pl. 41.

P 80. Area H 5. P.H. 0.042 m.

Concave wall with part of flat base. Glazed inside, banded outside with groups of thin lines alternating with broad bands which have applied purple. Pinkish clay, brownish black glaze.

Similar pyxis from Phaleron, *A.J.A.*, XLVI, 1942, p. 36, fig. 22, Grave 71.

7th century B.C.

645 Fragmentary pyxis, Protocorinthian. Pl. 41.

P 13276. H 12:9, context of the 7th century to 2nd half. P.H. 0.048 m.; diam. at bottom 0.09 m.

Wall almost straight, slopes slightly inwards with a flare toward top; part of horizontal handle preserved. Glazed inside, line on rim, checkerboard zone below handle. Below, band with top part glazed, lower part purple, then rays on line at base. Underneath two concentric circles. Weak brown glaze.

Cf. *A.J.A.*, XLVI, 1942, p. 34, fig. 17, Grave 18, from Phaleron.

First half of 7th century B.C.

646 Neck fragment of oinochoe, Protocorinthian (?). Pls. 41, 44.

P 13284. G–H 11–12, explorations in Tholos, level of late 7th to early 6th centuries B.C. P.H. 0.07 m.

Beginning of trefoil rim slightly offset from cylindrical neck. Rim glazed; below, three bands. Griffin (?), seated, to left, double spiral at right. Incision on head, legs, sickle wing. Black glaze, worn.

The fragment appears to come from a Proto-corinthian oinochoe like Payne, *NC*, pl. 7, and to bear a griffin like the Middle Corinthian one, Payne, *NC*, pl. 3, 3 but crouching like the sphinx, *ibid.*, pl. 3, 1. The clay is lighter than Attic usually is, but not unmistakably Corinthian.

Second half of the 7th century B.C.

647 Neck fragment of an olpe, Late Protocorinthian or Early Corinthian. Pl. 41.

P 3611. Well, I 14:1. P.H. 0.12 m.

Cylindrical neck flaring on top, with raised roll at base. Double rolled handle attached at rim; sloping shoulder. On shoulder, carefully incised tongues with traces of applied red. Glaze all over, worn off.

See Payne, *NC*, p. 272, especially no. 46.

Second half of the 7th century B.C.

648 Imitation rope handle, Corinthian. Pl. 41.

P 13260. H 12:9. P.H. 0.09 m.

Short arched handle, square in section, with smaller parallel rolled part, decorated with incised chevrons at side. Coarse ware with impurities, red and gray at core with smooth buff surfacing.

From a coarse ware amphora or krater like *Hesperia*, XVII, 1948, pls. LXXVI, C 17, LXXXIV, D 76. For a similar simulated rope handle see Brann F 75. Rope patterns occur also on tripod handles, *Olympische Forschungen*, III, p. 40, *passim*.

7th century B.C.

649 Fragments of a large closed pot, Protoargive. Pl. 41.

P 576. H 17:4. A new fragment (b) with a chest and an arm linked (?) with another arm comes from H 9-10, ca. 150 m. north of the others. Burr 133. *B.C.H.*, LXXIX, 1955, p. 12, figs. 10-11. P.H. of large fragment 0.115 m.

(a) Legs with heavy black outline and thick brown paint, belonging to men moving in opposite directions. (b, c) Small fragments preserve arms and part of a chest in same technique. Very similar in clay, brown paint, glaze and painting technique to the Argive Polyphemos krater (*B.C.H.*, LXXIX, 1955, pp. 1 ff.).

See *ibid.*, p. 12, where Courbin accepts the fragments as Argive and p. 35 where he calls them a little later than the Argive Polyphemos krater. The proper Attic analogy is the work of the Ram Jug Painter (see Pl. 33). The figures are interpreted with reference to the Kynosarges amphora (*CVA Athens 2*, III H e, pl. 4, 3) as wrestlers. For a list of early wrestling groups, which occur already in Argive Geometric, see *Kerameikos*, V, 1, p. 133.

Mid 7th century B.C.

650 Fragment of closed pot, Protoargive (?). Pl. 41.

P 2396. H 8-10. Burr 338. Noted *B.C.H.*, LXXIX, 1955, p. 14, note 2 as Protocorinthian, but more

similar in technique to Argive than to Corinthian. P.W. 0.08 m.

Firm yellowish buff surfacing. Tendril at right with bud end is covered with brown paint, outlined with reddish glaze. Guilloche at left has a reserved and a glazed strand. Ray below. Brownish red glaze.

The yellowish finish of the clay and the use of brown paint warrant considering this piece Argive, cf. **649**. Similar budding tendrils are on the Attic **468** and Burr 136. Contemporary with the Black and White style.

Third quarter of the 7th century B.C.

651 Neck fragment of amphora, Protoargive (?). Pl. 41.

P 6396. Area E 15. P.H. 0.11 m.

Curved fragment of top of a large neck. At top, part of a wavy line (?); below, three bands. In the middle a large rosette with reserved ring at center. At left a creature with solid glazed hair and a strap (?) over the flesh which is in outline, filled in with brown paint, perhaps a human head or a horse. At right corner of an object in same technique. Pinkish buff clay with a little mica; rusty to black glaze.

Brown paint as on **649-650**. Figures not interpreted.

652 Neck fragment of amphora, Cycladic (?) Pl. 41.

P 25321. Well, F 15:4. P.H. 0.15 m.

Part of one band handle, nothing of rim. Solid glaze at top of fragment, four vertical bands on either side of handle, St. Andrew's cross under it and traces of one on top of it. Panels on both sides have three lines at top. Vertical row of free drawn concentric circles; at edges of fragment, parts of larger circles with spokes or maltese cross. At bottom of panel, lines, worn. Brownish glaze on flaky grayish white slip. Pinkish purple clay with some mica.

Circles are much used on the Island wares, Crete, Cyprus and in Boeotia, but no good parallels to this fragment are obvious. The best suggestion is perhaps a reference to the Late Geometric Naxian neck amphorae which have a white slip (*Délos*, XV, pls. XXXIV-XXXVI).

Probably late 8th century B.C.

653 Fragments of chalice, Chian. Pl. 41.

P 3801. H 8-10, exploration in the porch of the Hellenistic Metroon. disturbed area. P.H. of a) 0.035 m.

Two non-joining fragments. Inside glazed with two white bands. Outside, over white slip, sphinx' head in outline (a), shoulder contour reserved. On smaller fragment (b) lion (?) with zigzag mane, shoulder contour reserved. Both to left. Grayish pink clay, brown glaze.

Lion and sphinx as on a fragment and a bowl, E. A. Gardner, *Naukratis*, II, London, 1888, pl. V,

7, pl. VI; see also *CVA* Oxford II D, pl. V, 9–15, Class A. For a whole chalice of this type see E. Langlotz, *Würzburg*, Munich, 1932, pls. 12–13.

Late 7th century B.C.

654 Fragments of chalice, Chian. Pl. 41.

P 3667. Pit, H 10: 2. P.H. of *a*) 0.045 m.

Two non-joining fragments. Inside covered with brown glaze, over it two white lines on which a lotus blossom in white outline with purple centers. A smaller fragment preserves tip of large outer leaf of lotus. Outside, on white slip, part of a "stuffed" rosette ornament (*a*); on smaller fragment (*b*) simple maeander, below which two lines and broad vertical strokes. Grayish pink clay, brown to black glaze.

For the inside cf. *CVA* Cambridge 2, II D, pl. XVII, 1–15; outside, *J.H.S.*, XLIV, 1924, pl. IX, row 1, 5, row 5, 6, Class A.

See **653**, same style.

655 Handle fragment. Pl. 41.

P 23209. Area N 16. P.W. 0.08 m.

Short arched rolled handle set horizontally on shoulder which is so high that handle stands upright. Part of inner surface of stand-up rim preserved. Banding below handle, short lines across it. Heavy purplish buff fabric with red and white impurities, buff surfacing, dull red paint.

Perhaps Chian, see **656**.

656 Fragment of bowl, Chian (?). Pl. 41.

P 25397. Well, D 11:5. P.W. 0.085 m.; est. diam. 0.35 m.

Band handle attached at drawn-out rim of open pot. Covered with white slip and glazed on top of handle and on rim, with band inside. Grayish buff clay with mica, red glaze.

For a selection of Chian bowl fragments see *B.S.A.*, XLIX, 1954, pp. 136–7, pl. 7, *a*; none are exactly

like this fragment, but its fabric looks just like that of the Chian amphora **225**.

657 Fragment of bird bowl, Rhodian. Pl. 41.

P 1702. H 17:4. Burr 125. Est. diam. 0.18 m.

Glazed black inside, polished pinkish tan surface outside.

For another bird bowl from the Agora see Brann S 20. See *Délos*, XV, pl. XLVIII for bird bowls, also Kraiker, *Aigina*, pl. 7, 103ff. It is remarkable how many more of these are found in neighboring Aegina than in Athens.

7th century B.C.

658 Fragment of closed pot, Island Greek. Pl. 41.

P 3619. Well, I 14:1. P.H. 0.077 m.

Tendrils and "stuffed" palmette, left petal in red. Black glaze.

Curiously close in decoration is a Protoattic krater, Matz, *Gesch. Gr. Kunst.*, pl. 225, but our piece, with white slip, is perhaps Chian (*J.H.S.*, XLIV, 1924, p. 193, fig. 21), or Cycladic (*Délos*, XVII, pl. XXIII).

Dated from context to late 7th century B.C.

659 Fragment of kantharos, Etruscan bucchero. Pl. 41.

P 23454. Well, R 8:2. Brann G 57. Max. dim. 0.075 m.

Fragment preserves part of bowl with scalloping at base of rim. Soft gray core between polished black surfaces.

Etruscan bucchero from Athens is extremely rare (only one other fragment is reported), but it came more often to Corinth, see *Hesperia*, XVII, 1948, pl. LXXXIII, D 68. A list of Etruscan imports to Greece is forthcoming in *Perachora*, II; see also under Brann G 57.

Late 7th century B.C.

TOPOGRAPHICAL INDICATIONS

The following is a brief summary of the topographical features of the Agora Area as it was from *ca.* 750 to 600 B.C. The evidence consists for the most part of the pottery published in this volume. For the general topography of early Athens see I. Travlos, *Πολεοδομική Ἐξέλιξις τῶν Ἀθηνῶν* Athens, 1960, pp. 19 ff.

WELLS

The numerous wells and their copious fillings are a unique contribution of the Agora area to pre-archaic archaeology. The schematic cross section, Figure 7, shows their usual appearance. Particular details may be found in the Index of Deposits, pp. 125–131. At the top a typical well

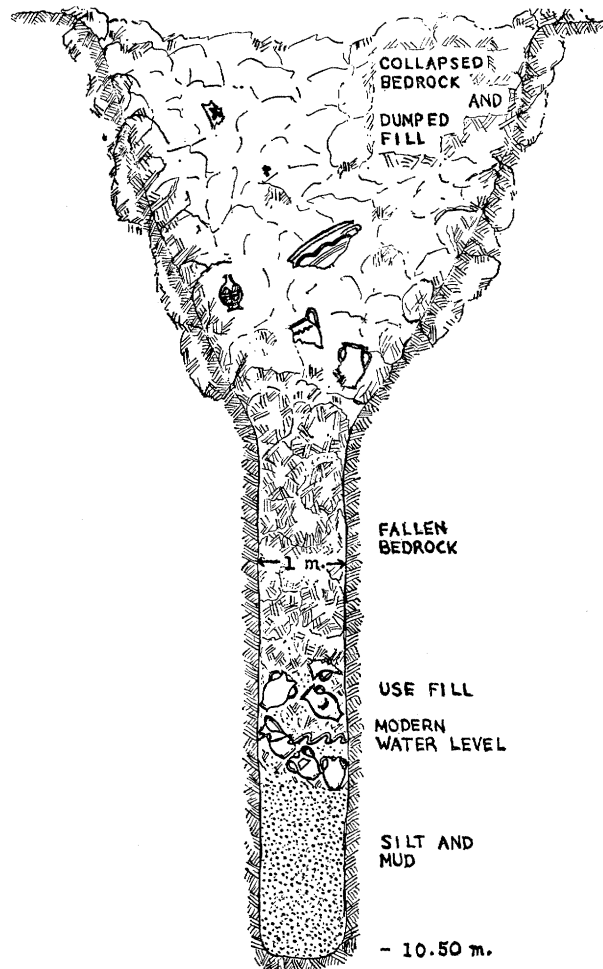


Fig. 7. Section through a typical Well

appears as a roughly round pit or funnel containing a fill of crumbled bedrock and field stones. The stones may in some cases come from a rough curbing around the top of the shaft; more commonly they were thrown in to reduce or to correct settling. Real curbing does not occur

in the early wells. The pottery at the top is accordingly sparse. Lower down, the shaft is usually well preserved. It has a diameter of 1 m.–1.50 m., which is just enough to allow a man to move. Sometimes there are footholds on the sides. The depth ranges from 3 m. to 21 m. (the latter depth occurs on the Kolonos Agoraios), but it is usually between 4 m. and 7 m. Through most of its depth the shaft is normally filled with uniform, that is to say unstratified, fill which evidently had been dumped all at the same time when the well was abandoned, obviously to prevent people from falling in. Much of the most interesting pottery, especially the sherds of fine figured pottery, comes from this dumped fill. It was very probably carted from near-by rubbish heaps or swept together from local debris. It contains, therefore, the *disiecta membra* of the furnishings of the neighborhood pantries, kitchens, courtyards, burial plots and sanctuaries, but from the latter two there are only the most fragmentary remains. In particular, pyxides, the grave pottery *par excellence*, are almost totally absent.

Below this dumped fill, at the bottom of the well, lies the use fill. If the well was a good one, with plentiful water and firm shaft walls, it was used for a long time. This, then, is evident from the copious accumulation of mud and often complete water jars which had fallen in, perhaps because they had been knocked over the curbing or shattered against the side of the shaft when let down, or because the well rope had broken. This well ware is usually simply banded, see pp. 34–35.

Sometimes the well head is found on top of this use filling; evidently it had been knocked apart and dropped into the shaft as the first step in putting the well out of commission. The well head consisted of the top of a pithos or the upper part of a basin (e. g. 223) until the third quarter of the 7th century; at that date drum-shaped well heads were invented (604).

Both the location and the date of the closing of the Late Geometric and Protoattic wells are of interest. They are indicated on the Deposit Map, Plate 45. The wells are scattered over the whole area with a special concentration beneath the center of the later Agora. The existence of a well presumably indicates the existence of a house which it served, so it is reasonable to assume that the Agora area was rather thickly populated in the late 8th and 7th centuries B.C. An unusually large number of wells were closed in the late 8th century (Brann, Wells I–R). The reason for this is unknown. A natural explanation would be that the level of the water table dropped in a time of drought and that the wells failed. A more hazardous one would be to connect the closing with some war or invasion such as was responsible for the filling of wells during the Persian wars (*Hesperia*, XXIII, 1954, p. 52; XXIV, 1955, p. 62). This is not entirely out of the question, for it is clear that Athens suffered some setback at the time which resulted in the loss of her navy and in a temporary provincialization of her trade and industry. Dunbabin (*B.S.A.*, XXXVII, 1936–1937, pp. 83 ff.) ascribes this 7th century decline to a war with Aegina.

The evidence from the wells indicates that poor people lived in the Agora area in the 8th and 7th century, for as the close spacing of the wells shows that plots were small, so their contents show that the houses were not splendidly furnished; especially the pots of Subgeometric style (see p. 17) are clearly poor man's goods. The evidence of the local cemetery plots (see below) supports this; the area south of the Eridanos could not compete in magnificence with the nobles' burial plots such as are known at the Kerameikos and Anargyros (see *Arch. Anz.*, LV, 1940, pp. 175f.) and Anavyssos.

The latest of all the wells in what was later the central open Agora area proper (M 11:3, Brann Well H) was closed *ca.* 600 B.C.; thereafter no new wells were sunk here and the area was cleared of private dwellings to serve as the official market place of Athens. The descent of the Agora from the Areopagus-Acropolis saddle (Travlos, *op. cit.*, pl. 1) to the more easily accessible level land marked the spreading of the city area and the commercial recovery of Athens which can be seen also in the appearance of the newly perfected black-figure ware all over the Mediterranean (Bailey, *J.H.S.*, LX, 1940, pp. 60ff.).

HOUSES

While sealed wells are fairly indestructible, the houses they served have not survived. In fact, the only structural remains earlier than 600 B.C. are vestiges of two houses, one of the 8th, the other of the 7th century B.C.

The Geometric house was published in detail by D. Burr in *Hesperia*, II, 1933, pp. 542–640. It lies in H 17 at the north foot of the Areopagus. Some stretches of the curved wall built of small untrimmed stones could be restored to form the asymmetrically elliptical house plan (11 m. \times 5 m.), oriented east and west, shown in Figure 8. The northern stretch, on the side

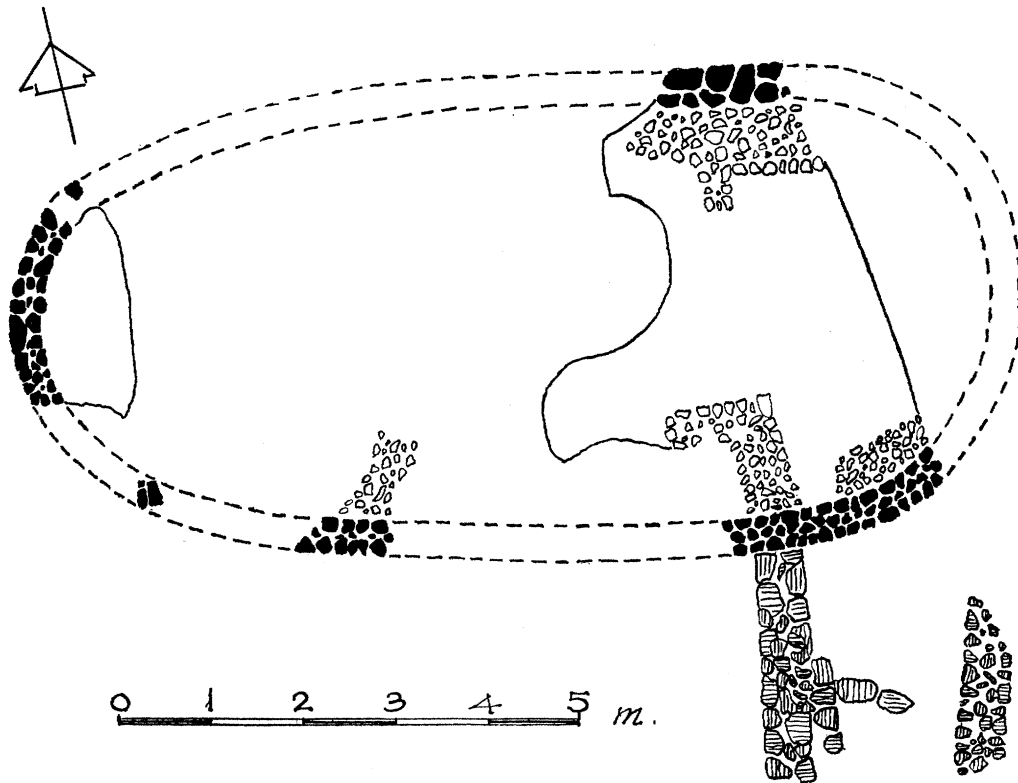


Fig. 8. Geometric House at North Foot of Areopagus

away from the hill, was more solidly built. Parts of the floor of hard-packed earth and remains of stone erections, probably benches, against the walls were preserved. A burnt area near the center indicated the position of a hearth.¹ The house must have been part of a complex, for another house wall, in use contemporaneously with the oval house, ran up to it at the southeastern end (Wall AA on p. 544, fig. 2). Against its western side, as it had been left when the house was abandoned, stood 40 (Burr 37), datable to the early third quarter of the 8th century B.C. The most characteristic pieces from the fill over the floors and the fallen house walls (Burr 28–96, for a selection of these see 290–291, 314, 637) are of the late third quarter of the 8th century B.C., though there are many earlier scraps (see Deposit Summary, H 17:4).²

¹ Add to the references in Burr: Geometric house models, Payne, *Perachora*, pp. 34–51 (with a note on the construction of primitive houses); Cretan Geometric house model, *B.S.A.*, XLIX, 1954, p. 221, fig. 5; Geometric houses in Siphnos, *B.S.A.*, XLIV, 1949, pp. 6ff.; Geometric hut model, 367. None of these are elliptical, but the Perachora models are apsidal, and the hut models are round in plan.

² The excavational evidence and our Geometric dating corroborate each other nicely. D. Burr, dating 40 according to the early chronology then current to the early 8th century, observed that this left a gap of almost a hundred years between the desertion of the house and its destruction. She thought this unlikely and suspected the pottery chronology of being faulty. The chronology has since been corrected on independent stylistic grounds.

The house was therefore abandoned in the third quarter of the 8th century and was shortly thereafter in ruins.³

The house of the 7th century is published in *Hesperia* Supplement IV, p. 3, Building A. It was a long narrow structure running roughly east-west and fronting a street on the south, as shown in Figure 9. It shared its west wall as a party wall with the Late Geometric Cemetery

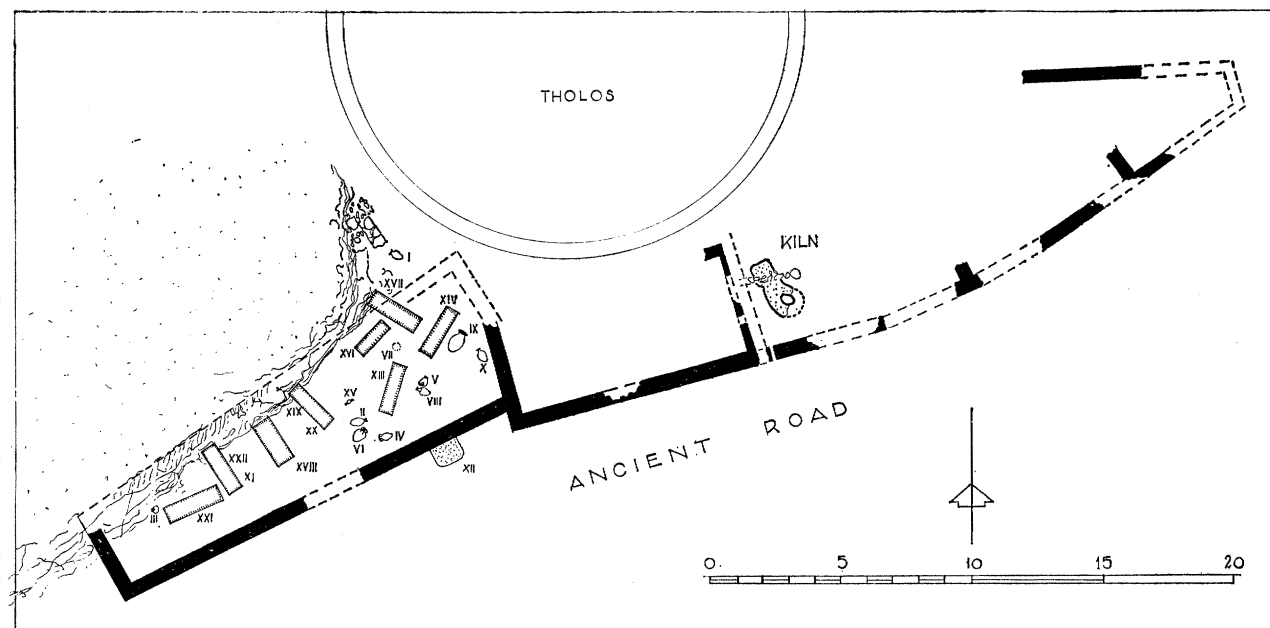


Fig. 9. 7th Century House and Tholos Cemetery (Geometric)

(see below). It consisted of a complex of closed rooms and court yards, lightly built of field stones bedded in clay, though the best preserved room, the rectangular one at the southwest, had a rather more massive front wall which served as retaining wall against the street as well as roof support; this room had a packed earth floor. The foundations of the house were set in an accumulation which yielded pottery of *ca.* 700 B.C. (H 12:8, here 341–342), and this must be when the house was built. In the house was a kiln (see below) which was abandoned along with the house; sherds from its destruction filling (H 12:17, here 164, 398, 554) are datable to the second and third quarters of the 7th century B.C.

Houses shown by the pottery from below their floors to have been built in the late 7th or early 6th century B.C. were found beneath the South Road which runs along the lower slopes of the Areopagus up to this day (*Hesperia*, XXV, 1956, p. 48, pl. 12 b, c). These were destroyed in the enlargement of the Agora which took place in the second half of the 6th century B.C.

WORKSHOPS

The existence of workshops which were attached to the humble dwellings in the Agora area can be inferred from the composition of some of the deposits and is corroborated by the finding of an actual kiln in the 7th century house; a plan of the kiln is given in *Hesperia*, Supplement IV, p. 6, fig. 5.

A potter's workshop deposit (S 17:2) and a well (R 17:5, Brann Well S) probably belonging to that shop were found on the opposite side of the Agora area in S – R 17. The deposit con-

³ Its date of erection is more difficult to fix, except that it is probably before 800 B.C. An Early Geometric child's grave was found under the floor level of the house (H 17:2). Unfortunately the pottery from within the floor of the house (*ibid.* A, p. 555, fig. 12) is not distinguishable in date from that of the grave, and though it is likely that the grave was there before the house it is not certain that it was not sunk through the house floor, which was disturbed in this area.

tained trial pieces (633–635) and pottery refuse (628–632) and numerous little terracottas; the well had in it a great many tools such as pounders and scrapers, and lumps of red ochre such as was used in making the added red on Attic pottery.

Scrapers, grinders, mortars, basins, loomweights, etc. are of course found in most of the wells but are probably merely signs of home industry.

SANCTUARIES

The existence of sanctuaries may likewise be inferred from the deposits. In particular the Votive Deposit found close to the Geometric house (Burr 97 ff., Pl. 30) is evidence of a local shrine of which it is the refuse. Although an icon of its deity has survived (493)⁴ and although it is clear that she was a chthonic goddess, we know neither her name nor the precise location of her shrine. A similar votive deposit was found on the slopes below the Eleusinion (T 19:3, T 20:2), and another beneath the north central part of the Agora (*Hesperia*, XXVII, 1958, pp. 148–153). Some, perhaps all, of these deposits may derive from cults of the dead established in connection with the early tombs in the area.

CEMETERIES

Numerous grave plots, perhaps amounting to a continuous cemetery, lined the upper east to west road which traversed the northern slopes of the Areopagus (see Deposit Map, Pl. 45). Most of these were earlier than 750 B.C. and will be discussed by E. L. Smithson. Much of the early admixture of pottery in the fill over the Geometric house must have come from these plots.

The richest Geometric complex found in the Agora area is the Late Geometric grave precinct to the south of the classical Tholos. Since it is presented in detail in *Hesperia*, Supplement II, only the briefest summary will be given here. The burial ground was a terrace at the south-eastern side of Kolonos Agoraios (Fig. 9) supported by a retaining wall of the Geometric period built of untrimmed blocks of limestone. The Geometric date of the wall is assured by the fact that the burnt remains of a funeral pyre made in the precinct about 725 B.C. (G 12:19, Young Grave XII, represented here by 336–338) had been thrown over the wall on to the street below; since this material lay against the wall, the wall must be earlier. Twenty burials were found in this terrace (G 12:1–5, 7–19, 24–25; F 12:1; F–G 12:3) ranging in date from *ca.* 750 to *ca.* 700; the earliest grave, which was also the richest, is G 12:17 (Young, Grave XVII, here Pl. 15); the latest is G 12:4 (Young, Grave IV, represented by 344). These dates will be found to be earlier by a quarter century than those proposed by Young; this is consonant with the chronology followed throughout this book and explained on pp. 4–8.

Though the area of the cemetery seems to have been respected throughout the 7th century, it fell into disuse early, while the adjoining house was still flourishing. Two child burials were made in the precinct in the early 6th century (G 12:18, 1, Young Graves I, II), but there is no sign of any other use after 700 B.C.

The graves in the cemetery were laid out more with a view to economy of space than in accordance with any fixed rule of orientation. One row of graves radiated out from Kolonos Agoraios; another was laid across the ends of the first. The fact that adult and child burials were mixed and that the precinct was tightly filled up suggested that it was a family burial plot. This was corroborated by J. L. Angel's analysis of the skeletal remains which revealed a striking uniformity of physical type which could best be explained by blood relationship (*Hesperia*, Supplement II, pp. 236–246).

⁴ E. Kunze, "Zeusbilder in Olympia," *Antike und Abendland*, II, 1946, p. 99, is certain that the figure on the plaque is a goddess making a gesture of epiphany rather than an adorant.

The plot yielded much evidence for funeral and burial customs which is discussed in *Hesperia*, Supplement II, pp. 13–20 and in the Deposit Summary. Briefly, there were two kinds of burials: children's urn burials and adult inhumations. Small children were buried in pithoi, amphorae and hydriai. If the neck was too narrow for insertion of the body, part of the wall of the pot was cut out for the purpose and later replaced. The children were laid in a bent position on their sides with knees drawn up; and the urn was placed in a pit without any particular orientation. Offerings of pots and sometimes food were placed in the urn which was then closed with a stone or a small suitable pot. Sometimes more offerings of pots were placed outside; there were a number of pits in which coarse ware jugs, which may have contained liquid offerings of milk and honey, stood upright outside the urns. After the urn and all offerings had been deposited the pit was filled with earth.

The adult inhumations were shaft burials, similar to those found at the Dipylon. Rectangular shafts *ca.* 2.00 × 0.50 m. were sunk into the terrace. The body was laid out on the floor, generally on its back with arms at the sides and legs straight; then the offerings were put in place—in the women's graves wherever there was room, in the men's graves over the feet; drinking vessels and weapons were characteristic for the men, pyxides and jewelry for women. It is noteworthy that the two richest graves, G 12:17 and G 12:9 (Young Graves XVII, XVIII) were women's burials. After the offerings had been put in, the graves were filled with earth and covered with slabs of green shale laid across the width of the shafts. These covers rested on ledges about 0.50 m. below the surface of the terrace; the shaft floor was again 0.50 m. below them. Unless there were wooden markers, there seem to have been no grave monuments at all, in contrast to the great pots put over graves in the Kerameikos.⁵

There was evidence also of the funerary rites practised in this cemetery. Some of the graves contained thick layers of ash with bits of animal bones, also burnt pots which sometimes joined fragments of pots found in similar burnt deposits outside the grave. Evidently a funeral banquet was prepared and eaten close by the grave while it was yet open. Two pyre deposits (G 12:24 and G 12:19; Young Graves XI, XII) contained what was clearly ritual pottery, particularly an amphora on the neck of which the funeral ritual is depicted (336): men carrying objects for use at the funeral, namely a wreath for the dead, a knife for the sacrifice or a sword for the dead man⁶ and a thymiaterion for burning incense. Other vases from the pyres may have contained oil, wine and perfume as is reported in *Iliad* XXIII, 166ff. to have been used in Patroklos' funeral.

A second burial area is the Archaic Cemetery on the west slope of the Areopagus published in *Hesperia*, XX, 1951, pp. 69–134. Its peribolos wall dates from the 6th century B.C., but there were earlier burials in the plot, of which a very few were preserved *in situ* (*ibid.*, pp. 77–78, B 21:10, 23, 2).

There were also many little plots and single graves scattered throughout the Agora area. Their publication is completed in *Hesperia*, XXIX, 1960, pp. 402–416; see also the Deposit Map, Plate 45. Some of these were set down among the wells that attest habitation, and were quickly forgotten. Such must have been the case with the Late Geometric grave N 11:1 which had been sunk into the mouth of a Late Geometric well (N 11:5) which in turn contained the remains of a Late Geometric grave.

⁵ For a lucid summary of the Kerameikos cemeteries see G. Karo, *An Attic Cemetery*, Philadelphia, 1943, pp. 9–12. He points out that the graves found in the German excavations are actually those of the poorer people; the great pots came from the Greek excavations near the Dipylon Gate.

⁶ The latter is perhaps the more likely explanation, for swords were offered along with wreaths, see the Benaki amphora, *B.S.A.*, XLII, 1947, pl. 19, and the very similar fragment, Graef, *Akropolis Vasen*, pl. 10, 295. For bibliography on prothesis scenes see H. Marwitz, "Ein attisch-geometrischer Krater in New York," *Antike Kunst*, IV, 1961, pp. 39–47.

This same grave N 11:1 is also the latest found in the central Agora area. After the late 8th century burials were evidently no longer made here, not it would seem on account of any interdict against *sepulturae intra urbem*, for burials were made in the Archaic Cemetery throughout the 6th century, but because this quarter had become too crowded to afford room for the dead (*Hesperia*, XX, 1951, pp. 131 ff.). The cemetery of the rich at this time was in the Kera-meikos; see Karo, *An Attic Cemetery*, pp. 13–16, pls. 13, 14a, and *Kerameikos*, VI, 1, pp. 95 ff.

The sequence of grave plots bears witness to the expansion of the city. The process seems to have been in the nature of a linkage of different early settlements rather than a fanning out from the hub of the Acropolis. The Areopagus plots are mostly earlier than 750 B.C. After 750 one family at least had chosen a burial plot farther to the north, namely, the proprietors of the Late Geometric Cemetery. At the same time the families who had buried in the Kera-meikos and presumably lived near the Eridanos expanded their burial space to the south and east and one may suppose that their living quarters expanded in the same direction (*Kerameikos*, V, 1, pp. 4–5). Other outlying settlements like those at Nea Ionia or on Tourkovouni, in Kynosarges and on the south slope of the Acropolis must have moved in a similar way. By the 7th century the central Agora area was a solid dwelling quarter and the main burial plots preserved to us lie in the north, in the Outer Kerameikos (*Kerameikos*, VI, 1, *passim*).

ROADS

The roads of the Geometric period can be traced by the graves that presumably lined the roadside in this period as in later times (see Deposit Map, Pl. 45) and by patches of road metal that are preserved. The mapping of the roads is aided by the fact that traffic is very conservative, and a good path, once established, continues in use, often into modern times. Such road lines are marked out by graves especially on the slopes of the Areopagus and near the crossroads at the southwest entrance into the Agora (Graves E 19:1, 2, 3; *Hesperia*, XVIII, 1949, pp. 275–280). Road metal containing early sherds has been found in these places: on the South Road along the lower slopes of the Areopagus (*Hesperia*, XXV, 1956, p. 47); along the terrace wall of the Geometric Cemetery and the 7th century house (F–G 12:1, *Hesperia*, Supplement II, pp. 8 ff., fig. 2; H 12:9, I 9:1, *Hesperia*, VI, 1937, p. 5; *Hesperia*, Supplement IV, p. 106). These deposits come from the road which ran along the base of Kolonos Agoraios, see Plate 45; from streets in the pass between the Pnyx and the Areopagus (*Hesperia*, XX, 1951, pp. 69, 145, 150, 161; also *Hesperia*, XVIII, 1949, pp. 275–276); from a path ascending the north slope of the Areopagus over the ruins of the Geometric house (*Hesperia*, II, 1933, p. 550).

CONCORDANCE

The published pottery of the late 8th and 7th centuries is listed here by inventory number; the main publication reference follows. The single numbers without prefix are the numbers of the catalogue in this volume; for the other references see pp. xiii–xiv above. All other Agora pottery referred to in this volume is also included. Various published objects other than pottery, except those included in Young and Burr, are listed at the end.

<i>Inv.</i>	<i>Publ.</i>	<i>Inv.</i>	<i>Publ.</i>	<i>Inv.</i>	<i>Publ.</i>
P 11	294	P 856	Burr 172	P 1703	Burr 126
P 80	644	P 857	„ 185	P 1704	„ 127
P 214	496	P 871	„ 101	P 1705	„ 128
P 215	496	P 873	421	P 1706	„ 129
P 221	474	P 890	Burr 225	P 1707	„ 130
P 299	69	P 891	„ 229	P 1708	„ 131
P 442	Burr 147	P 894	„ 213	P 1709	„ 134
P 455	637	P 912	551	P 1710	„ 135
P 459	466	P 1222	Burr 82	P 1711	„ 136
P 460	Burr 145	P 1232	446	P 1712	„ 138
P 471	„ 261	P 1423	439	P 1713	„ 139
P 474	„ 143	P 1627	291	P 1714	„ 140
P 530	497	P 1657	597	P 1715	„ 141
P 531	494	P 1660	597	P 1716	„ 142
P 532	40	P 1665	Burr 75	P 1717	„ 146
P 533	Burr 533	P 1666	„ 76	P 1718	„ 148
P 534	„ 231	P 1667	314	P 1719	„ 149
P 536	„ 81	P 1668	290	P 1720	„ 150
P 537	„ 266	P 1679	Burr 99	P 1721	„ 151
P 538	„ 257	P 1680	„ 102	P 1722	„ 152
P 539	571	P 1681	„ 103	P 1723	„ 153
P 576	649	P 1682	„ 104	P 1724	„ 154
P 577	Burr 98	P 1683	„ 105	P 1725	„ 156
P 578	„ 97	P 1685	„ 107	P 1726	561
P 579	„ 204	P 1686	„ 108	P 1727	Burr 159
P 632	91	P 1687	„ 109	P 1728	„ 160
P 641	592	P 1688	„ 110	P 1729	„ 161
P 666	28	P 1689	„ 111	P 1730	„ 162
P 667	287	P 1690	„ 112	P 1731	475
P 754	414	P 1691	„ 113	P 1732	490
P 831	639	P 1692	„ 114	P 1733	Burr 165
P 832	495	P 1693	„ 115	P 1734	„ 166
P 835	553	P 1694	639	P 1735	„ 167
P 836	Burr 191	P 1695	639	P 1736	593
P 837	„ 211	P 1696	Burr 119	P 1737	Burr 169
P 838	„ 74	P 1697	„ 120	P 1738	395
P 839	„ 79	P 1698	„ 121	P 1739	Burr 171
P 840	406	P 1699	„ 122	P 1740	„ 140
P 841	Burr 100	P 1700	„ 123	P 1741	„ 174
P 842	„ 106	P 1701	„ 124	P 1742	„ 175
P 843	483	P 1702	657	P 1743	„ 176

<i>Inv.</i>	<i>Publ.</i>	<i>Inv.</i>	<i>Publ.</i>	<i>Inv.</i>	<i>Publ.</i>
P 1744	Burr 177	P 1800	Burr 267	P 4605	Young VII 4
P 1745	„ 178	P 1801	„ 269	P 4606	„ VII 3
P 1746	„ 179	P 1802	„ 270	P 4607	193
P 1747	„ 180	P 1803	„ 271	P 4608	Young VII 7
P 1748	„ 181	P 1804	„ 272	P 4609	„ VIII 1
P 1749	„ 182	P 1805	„ 273	P 4610	„ VIII 4
P 1750	„ 183	P 1806	„ 274	P 4611	53 = 543
P 1751	„ 184	P 1936	563	P 4612	344
P 1752	„ 186	P 2040	580	P 4613	Young IV 1
P 1753	„ 187	P 2396	650	P 4614	„ V 1
P 1755	„ 189	P 2400	379	P 4615	„ V 3
P 1756	„ 190	P 2401	Burr 336	P 4616	„ V 2
P 1757	„ 192	P 2402	365	P 4626	„ B 34
P 1758	„ 193	P 2403	Burr 335	P 4640	„ B 42
P 1759	„ 568	P 2435	413	P 4641	362
P 1760	„ 591	P 2487	404	P 4642	472
P 1761	„ 196	P 3013	556	P 4650	117
P 1762	„ 197	P 3057	612	P 4658	440
P 1763	„ 198	P 3148	391	P 4659	Young B 53
P 1764	„ 486	P 3450	216	P 4663	„ B 55
P 1765	„ 205	P 3469	36	P 4664	„ B 56
P 1766	„ 206	P 3569	154	P 4756	„ B 8
P 1767	„ 207	P 3604	244	P 4763	„ VII 8
P 1768	„ 208	P 3607	86	P 4767	„ VI 3
P 1769	„ 209	P 3611	647	P 4769	„ VI 5
P 1770	„ 212	P 3613	162	P 4770	„ VII 9
P 1771	„ 216	P 3617	422	P 4772	45
P 1772	„ 217	P 3619	658	P 4773	Young XX 1
P 1773	„ 218	P 3621	p. 48	P 4774	„ XX 2
P 1774	„ 219	P 3624	509	P 4775	171
P 1775	„ 220	P 3644	231	P 4776	Young XX 3
P 1776	„ 221	P 3645	143	P 4777	„ XX 6
P 1777	„ 222	P 3646	Young XXV 3	P 4778	„ XVIII 3
P 1778	„ 226	P 3647	„ XXV 2	P 4779	„ XVIII 5
P 1779	„ 227	P 3667	654	P 4780	„ XVIII 4
P 1780	„ 228	P 3681	under 152	P 4781	„ XVIII 7
P 1781	„ 232	P 3682	under 152	P 4782	„ XVIII 1
P 1782	„ 233	P 3702	489	P 4783	„ XVIII 2
P 1783	„ 234	P 3704	576	P 4784	„ XVIII 6
P 1784	„ 235	P 3773	450	P 4785	„ VI 4
P 1785	„ 236	P 3776	381	P 4786	„ VI 2
P 1786	„ 237	P 3790	477	P 4793	237
P 1787	„ 238	P 3801	653	P 4795	605
P 1788	„ 239	P 3847	Young B 26	P 4796	272
P 1789	„ 240	P 3848	„ B 27	P 4883	Young XVII 2
P 1790	„ 241	P 3849	„ B 28	P 4884	„ XVI 1
P 1791	„ 242	P 3850	„ B 29	P 4885	304 = 44
P 1792	„ 243	P 3855	534	P 4886	334
P 1793	„ 258	P 3856	555	P 4887	170
P 1794	„ 259	P 3991	515	P 4923	363
P 1795	„ 260	P 4252	315	P 4924	297
P 1796	„ 262	P 4254	358	P 4948	549
P 1797	„ 263	P 4352	407	P 4949	435
P 1798	„ 264	P 4603	Young VII 1	P 4950	560
P 1799	„ 265	P 4604	„ VII 2	P 4955	575

<i>Inv.</i>	<i>Publ.</i>	<i>Inv.</i>	<i>Publ.</i>	<i>Inv.</i>	<i>Publ.</i>
P 4956	} 401	P 5068	Young XVII 23	P 6087	373
P 5284		P 5069	259	P 6088	<i>Hesperia</i> , VI, p. 123
P 4957	370	P 5070	261	P 6093	„ VI, p. 123
P 4958	Young XIV 2	P 5071	262	P 6094	379
P 4959	87	P 5072	263	P 6095	<i>Hesperia</i> , VI, p. 123
P 4960	Young IX 1	P 5073	260	P 6096	„ VI, p. 123
P 4961	172	P 5074	254	P 6396	651
P 4962	Young IX 18	P 5075	Young B 22	P 6397	462
P 4963	190	P 5080	„ I 1	P 6401	under 6
P 4964	191	P 5081	354	P 6402	169
P 4965	Young IX 5	P 5082	Young B 23	P 6423	under 15
P 4966	„ IX 4	P 5083	„ B 24	P 6434	242
P 4967	„ IX 7	P 5199	594	P 6456	Young B 44
P 4968	„ IX 2	P 5281	Young XII 8	P 6457	„ B 40
P 4969	„ IX 16	P 5282	337	P 6458	„ B 46
P 4970	57	P 5283	Young XII 12	P 6459	„ B 74
P 4971	72	P 5284	} 401	P 6460	„ B 76
P 4972	Young IX 15	P 4956		P 6461	„ B 78
P 4973	„ IX 8	P 5285	Young B 86	P 6462	„ B 77
P 4974	„ IX 11	P 5286	343	P 6463	21
P 4975	„ IX 14	P 5298	Young B 20	P 6464	Young B 57
P 4976	„ IX 10	P 5347	„ III 2	P 6466	„ B 54
P 4977	46	P 5366	p. 50	P 6467	„ B 52
P 4978	Young B 6	P 5390	188	P 6468	„ B 4
P 4979	„ B 7	P 5397	176	P 6469	„ B 2
P 4980	37	P 5405	233	P 6470	„ VII 6
P 4981	Young X 3	P 5408	445	P 6471	521
P 4982	177	P 5413	116	P 6472	289
P 4983	Young XII 11	P 5414	112	P 6473	Young B 15
P 4984	„ XII 9	P 5416	212	P 6474	„ B 14
P 4985	„ XII 10	P 5417	600	P 6475	„ B 9
P 4986	„ XII 6	P 5418	530	P 6476	„ B 10
P 4987	„ XII 5	P 5419	Young XI 4	P 6477	„ B 13
P 4988	„ XII 7	P 5420	„ XI 3	P 6479	„ B 11
P 4989	338	P 5421	173	P 6481	557
P 4990	336 = 12	P 5422	11	P 6482	Young III 1
P 4991	Young XII 3	P 5423	8	P 6483	„ XI 12
P 4993	581	P 5497	Young XI 8	P 6484	„ XI 14
P 5025	298	P 5498	„ XI 9	P 6485	„ XI 17
P 5052	250	P 5499	„ X 17	P 6486	583
P 5053	251	P 5500	„ XI 16	P 6490	Young B 61
P 5054	256	P 5501	„ XI 10	P 6491	„ B 60
P 5055	Young XVIII 10	P 5502	„ XI 11	P 6493	617
P 5056	258	P 5503	„ XI 13	P 6494	Young B 75
P 5057	268	P 5504	„ XI 15	P 6495	434
P 5058	257	P 5690	390	P 6496	Young B 72
P 5059	Young XVII 20	P 5732	306	P 6497	„ B 73
P 5060	269	P 5882	38	P 6498	„ XII 13
P 5061	252	P 5915	537	P 6546	335
P 5062	265	P 5916	569	P 6547	Young B 17
P 5063	253	P 6082	308	P 6573	455
P 5064	266	P 6083	377	P 6579	347
P 5065	264	P 6084	<i>Hesperia</i> , VI, p. 123	P 6580	595
P 5066	267	P 6085	„ VI, p. 123	P 6585	Young B 31
P 5067	255	P 6086	„ VI, p. 123	P 6626	357

<i>Inv.</i>	<i>Publ.</i>	<i>Inv.</i>	<i>Publ.</i>	<i>Inv.</i>	<i>Publ.</i>
P 6875	372	P 7175	426	P 7471	Young C 37
P 6998	Young C 70	P 7176	Young C 122	P 7472	„ C 41
P 7005	„ C 53	P 7177	„ C 118	P 7473	„ C 62
P 7006	487	P 7178	„ C 121	P 7474	„ C 63
P 7012	Young C 3	P 7179	„ C 83	P 7475	„ C 66
P 7013	„ C 123	P 7180	„ C 156	P 7476	„ C 64
P 7014	132 = 511	P 7181	239	P 7477	„ C 60
P 7015	478	P 7182	Young C 100	P 7478	„ C 115
P 7016	567	P 7183	410	P 7479	„ C 117
P 7018	Young C 34	P 7184	302	P 7480	„ C 120
P 7019	„ C 76	P 7185	Young C 127	P 7481	+66
P 7022	„ C 67	P 7186	„ C 71	P 8388	
P 7023	165	P 7187	„ C 155	P 7482	Young C 113
P 7024	246	P 7188	389	P 7483	„ C 114
P 7066	Young C 74	P 7196	152	P 7484	„ C 96
P 7067	„ C 73	P 7203	113	P 7485	„ C 88
P 7068	„ C 72	P 7204	Brann I 24	P 7486	„ C 92
P 7080	175	P 7280	320	P 7487	„ C 79
P 7081	Brann I 41	P 7290	Young C 80	P 7488	482
P 7083	114	P 7291	„ C 38	P 7489	Young C 101
P 7084	Brann I 59	P 7292	367	P 7490	„ C 146
P 7141	„ I 1	P 7311	Brann I 42	P 7491	„ C 138
P 7142	Young C 9	P 7312	„ I 58	P 7492	6
P 7143	„ C 8	P 7313	„ I 37	P 7493	Young C 137
P 7144	„ C 14	P 7314	„ I 6	P 7494	282
P 7145	„ C 10	P 7315	„ I 34	P 7495	286
P 7146	„ C 11	P 7316	330	P 7496	Young C 107
P 7147	„ C 15	P 7317	325	P 7497	„ C 152
P 7148	156	P 7318	328	P 7498	„ C 110
P 7149	Young C 24	P 7319	Brann I 47	P 7499	„ C 148
P 7150	„ C 25	P 7320	41	P 7589	488
P 7151	„ C 21	P 7443	408	P 7793	387
P 7152	„ C 20	P 7448	Young C 168	P 7984	542a
P 7153	„ C 19	P 7449	„ C 171	P 8136	599
P 7154	160	P 7450	„ C 173	P 8205	Brann I 65
P 7155	Young C 26	P 7451	„ C 172	P 8206	329
P 7156	345	P 7452	„ C 164	P 8207	Brann I 60
P 7157	Young C 38	P 7453	„ C 4	P 8208	„ I 54
P 7158	„ C 32	P 7454	„ C 1	P 8209	„ I 57
P 7159	„ C 16	P 7455	„ C 5	P 8210	„ I 64
P 7160	„ C 47	P 7456	„ C 33	P 8211	76
P 7161	„ C 45	P 7457	„ C 22	P 8212	364
P 7162	138	P 7458	„ C 27	P 8213	Brann I 7
P 7163	Young C 44	P 7459	„ C 13	P 8214	„ I 5
P 7164	„ C 50	P 7460	„ C 29	P 8215	„ I 4
P 7165	„ C 48	P 7461	„ C 17	P 8216	4
P 7166	„ C 84	P 7462	„ C 35	P 8217	Brann I 18
P 7167	„ C 75	P 7463	„ C 43	P 8218	„ I 17
P 7168	550	P 7464	146	P 8219	„ I 25
P 7169	Young C 86	P 7465	431	P 8220	„ I 26
P 7170	„ C 85	P 7466	Young C 61	P 8221	„ I 36
P 7171	Young C 81	P 7467	„ C 6	P 8222	„ I 33
P 7172	„ C 82	P 7468	„ C 49	P 8223	„ I 35
P 7173	„ C 97	P 7469	„ C 52	P 8224	„ I 40
P 7174	506	P 7470	„ C 51	P 8225	„ I 29

<i>Inv.</i>	<i>Publ.</i>	<i>Inv.</i>	<i>Publ.</i>	<i>Inv.</i>	<i>Publ.</i>
P 8226	Brann I 39	P 8377	Young C 132	P 9838	376
P 8227	„ I 28	P 8378	„ C 128	P 9980	546
P 8228	„ I 27	P 8379	„ C 133	P 10151	194
P 8229	„ I 30	P 8381	„ C 141	P 10153	159
P 8230	„ I 31	P 8382	„ C 140	P 10154	384
P 8231	„ I 38	P 8383	292	P 10196	437
P 8232	„ I 43	P 8384	Young C 144	P 10197	68
P 8233	„ I 32	P 8385	„ C 142	P 10200	411
P 8234	„ I 48	P 8386	„ C 143	P 10201a	311
P 8235	„ I 53	P 8387	491	P 10201b, c	428
P 8236	„ I 51	P 8388	} 66	P 10213	519
P 8237	„ I 44	P 7481		P 10215	106
P 8238	„ I 52	P 8389	Young C 154	P 10221	517
P 8239	„ I 66	P 8390	„ C 157	P 10223	139
P 8240	369	P 8391	„ C 159	P 10224	55
P 8241	Brann I 13	P 8392	„ C 162	P 10225	616
P 8242	„ I 9	P 8393	„ C 161	P 10227	301
P 8243	174	P 8394	„ C 163	P 10228	346
P 8244	Brann I 19	P 8395	„ C 160	P 10229	416
P 8245	„ I 20	P 8396	211	P 10230	61
P 8246	„ I 21	P 8397	Young C 158	P 10428	163
P 8247	„ I 23	P 8398	„ C 166	P 10585	203
P 8248	„ I 2	P 8399	„ C 167	P 10619	26
P 8344	247	P 8400	„ C 170	P 10620	17
P 8345	Young C 2	P 8401	„ C 169	P 10621	310
P 8346	„ C 7	P 8885	277	P 10622	559
P 8347	„ C 10	P 8952	638	P 10626	182
P 8348	„ C 36	P 8996	85	P 10628	119
P 8350	„ C 68	P 8997	Young D 18	P 10630	485
P 8351	„ C 56	P 8998	„ D 19	P 10631	199
P 8352	„ C 54	P 8999	„ D 20	P 10644	157
P 8353	„ C 55	P 9000	„ D 21	P 10646	167
P 8354	„ C 57	P 9001	„ D 2	P 10654	411
P 8355	„ C 58	P 9002	„ D 1	P 10655	90
P 8356	„ C 59	P 9003	„ D 3	P 10656	437
P 8357	280	P 9004	„ D 4	P 10657	527
P 8358	326	P 9005	140	P 10659	386
P 8359	Young C 102	P 9006	151	P 10660	1
P 8360	„ C 99	P 9007	Young D 6	P 10661	388
P 8361	„ C 112	P 9008	„ D 7	P 10662	1
P 8362	„ C 106	P 9009	„ D 8	P 10663	288
P 8363	393	P 9010	„ D 10	P 10664	245 = 1
P 8364	Young C 89	P 9011	„ D 12	P 10665	332
P 8365	„ C 91	P 9012	„ D 13	P 10666	1
P 8366	„ C 77	P 9013	„ D 9	P 10667	624
P 8367	„ C 78	P 9014	„ D 16	P 10668	210
P 8368	„ C 95	P 9015	„ D 15	P 10669	209
P 8369	„ C 94	P 9016	„ D 14	P 10863	371
P 8370	„ C 93	P 9017	„ D 23	P 11959	under 609
P 8371	„ C 124	P 9018	„ D 22	P 12076	Brann L 23
P 8372	„ C 116	P 9019	„ D 24	P 12104	43
P 8373	„ C 126	P 9020	„ D 26	P 12105	9
P 8374	„ C 129	P 9021	„ D 25	P 12106	Brann L 45
P 8375	„ C 131	P 9268	444	P 12107	136
P 8376	„ C 130	P 9837	p. 33	P 12108	Brann L 14

<i>Inv.</i>	<i>Publ.</i>	<i>Inv.</i>	<i>Publ.</i>	<i>Inv.</i>	<i>Publ.</i>
P 12109	Brann L 26	P 12290	under 198	P 13285	442
P 12110	144	P 12330	71	P 13286	342
P 12111	Brann L 30	P 12331	70	P 13287	341
P 12112	„ L 28	P 12332	236	P 13288	121
P 12113	„ L 7	P 12333	67	P 13289	115
P 12114	„ L 17	P 12334	235	P 13291	118
P 12115	„ L 13	P 12431	48	P 13298	149
P 12116	204	P 12432	47	P 13299	397
P 12117	Brann L 24	P 12433	49	P 13300	313
P 12118	„ L 36	P 12434	15	P 13323	577
P 12119	30	P 12437	129	P 13325	443
P 12120	Brann L 12	P 12438	178	P 13326	554
P 12121	„ L 50	P 12444	31	P 13327	398
P 12122	„ L 20	P 12445	32	P 13329	164
P 12123	„ L 22	P 12447	179	P 13330	348
P 12124	39	P 12499	309	P 13331	316
P 12125	Brann L 46	P 12528	p. 56	P 13336	p. 46
P 12126	„ L 48	P 12582	514	P 13516	400
P 12127	„ L 3	P 12584	622	P 13522	405
P 12128	„ L 15	P 12586	525	P 13656	623
P 12153	375	P 12587	133	P 13658	614
P 12172	425	P 12588	110	P 13662	142
P 12174	198	P 12592	185	P 13665	148
P 12176	218	P 12595	54	P 13666	480
P 12177	196	P 12598	27	P 13668	225
P 12178	492	P 12599	123	P 13741	613
P 12183	533	P 12601	77	P 13765	484
P 12184	433	P 12603	412	P 13767	3
P 12208	588	P 12604	217	P 13771	385
P 12264	Brann L 31	P 12605	108	P 13772	441
P 12265	„ L 38	P 12608	207	P 14038	355
P 12266	„ L 11	P 12611	63	P 14211	120
P 12267	307	P 12612	552	P 14213	88
P 12268	476	P 12613	62	P 14268	618
P 12269	Brann L 37	P 12615	620	P 14269	626
P 12270	„ L 25	P 12617	124	P 14284	<i>Hesperia</i> , VIII, p. 263
P 12271	„ L 55	P 12623	513	P 14483	566
P 12272	„ L 54	P 12626	201	P 14691	pp. 32, 33
P 12273	619	P 12687	p. 45	P 14816	<i>Hesperia</i> , XXIX, N 21:6, 1
P 12274	Brann L 43	P 13119	p. 46	P 14817	<i>Hesperia</i> , XXIX, N 21:6, 2
P 12275	„ L 42	P 13254	547	P 14818	<i>Hesperia</i> , XXIX, N 21:6, 3
P 12276	„ L 35	P 13258	499	P 15029	153
P 12277	„ L 34	P 13259	516	P 15030	<i>Hesperia</i> , XXIX, E 19:1, 1
P 12278	„ L 32	P 13260	648	P 15096	p. 33
P 12279	„ L 39	P 13263	498	P 15103	611
P 12280	„ L 40	P 13264	396	P 15104	610
P 12281	299	P 13269	535	P 15106	<i>Hesperia</i> , XXIX, E 19:2, 5
P 12282	Brann L 4	P 13270	107	P 15115	<i>Hesperia</i> , XXIX, E 19:2, 1
P 12283	„ L 5	P 13273	641 = 238		
P 12284	„ L 9	P 13276	645		
P 12285	„ L 18	P 13277	383		
P 12286	Brann L 19	P 13278	452		
P 12287	„ L 51	P 13279	565		
P 12288	„ L 49	P 13280	418		
P 12289	„ L 53	P 13284	646		

<i>Inv.</i>	<i>Publ.</i>	<i>Inv.</i>	<i>Publ.</i>	<i>Inv.</i>	<i>Publ.</i>
P 15122	249	P 17175	Brann O 26	P 17354	Brann H 5
P 15123	<i>Hesperia</i> , XXIX, E 19:3, 5	P 17176	„ O 27	P 17355	„ H 42
P 15124	<i>Hesperia</i> , XXIX	P 17177	„ O 23	P 17356	„ H 46
P 15124	<i>Hesperia</i> , XXIX, E 19:3, 6	P 17178	„ O 24	P 17357	„ H 44
P 15125	<i>Hesperia</i> , XXIX, E 19:3, 3	P 17179	„ O 17	P 17358	„ H 10
P 15126	130	P 17180	„ O 19	P 17359	„ H 2
P 15127	<i>Hesperia</i> , XXIX, E 19:3, 2	P 17181	„ O 20	P 17360	„ H 16
P 15187	<i>Hesperia</i> , XX, pl. 37, a	P 17182	„ O 22	P 17361	„ H 3
P 15188	<i>Hesperia</i> , XX, pl. 37, a	P 17183	„ O 21	P 17362	„ H 54
P 15189	<i>Hesperia</i> , XX, pl. 37, a	P 17184	„ O 18	P 17363	„ H 53
P 15253	under 237	P 17185	„ O 11	P 17364	„ H 21
P 15265	under 237	P 17186	105	P 17365	„ H 52
P 15266	under 237	P 17187	Brann O 34	P 17367	„ H 19
P 15267	under 237	P 17188	„ O 35	P 17368	„ H 40
P 15445	<i>Hesperia</i> , XX, pl. 46, a	P 17189	271	P 17369	„ H 14
P 15510	125	P 17190	Brann O 13	P 17370	„ H 47
P 15511	<i>Hesperia</i> , XX, pl. 36, C	P 17191	„ O 14	P 17371	208
P 15512	<i>Hesperia</i> , XX, pl. 36, D	P 17192	„ O 28	P 17372	Brann H 38
P 15513	<i>Hesperia</i> , XX, pl. 36, E	P 17193	„ O 8	P 17373	„ H 39
P 15514	<i>Hesperia</i> , XX, pl. 36, F	P 17194	270	P 17374	„ H 34
P 15515	<i>Hesperia</i> , XX, pl. 36, H	P 17195	Brann O 36	P 17375	„ H 35
P 15516	<i>Hesperia</i> , XX, pl. 36, G	P 17196	321	P 17376	„ H 33
P 15517	<i>Hesperia</i> , XX, pl. 36, I	P 17197	Brann O 3	P 17377	„ H 32
P 15616	305	P 17198	„ O 4	P 17378	„ H 28
P 15838	<i>Hesperia</i> , XX, pl. 35, C	P 17199	„ O 5	P 17379	„ H 31
P 15886	606	P 17200	„ O 38	P 17380	„ H 25
P 16297	526	P 17201	„ O 40	P 17381	„ H 55
P 16326	481	P 17202	„ O 39	P 17382	„ H 57
P 16831	420	P 17203	„ O 16	P 17383	„ H 61
P 16989	479	P 17204	„ O 37	P 17384	„ H 11
P 16990	2	P 17205	„ O 15	P 17385	„ H 79
P 16991	558	P 17206	„ O 10	P 17386	„ H 20
P 16993	432	P 17207 a	„ O 1	P 17387	„ H 36
P 17155	579	P 17207 b, c	„ O 2	P 17388	„ H 37
P 17170	Brann O 30	P 17208	„ O 6	P 17389	„ H 29
P 17171	„ O 31	P 17221	528	P 17390	„ H 30
P 17172	„ O 29	P 17331	Brann H 74	P 17391	„ H 26
P 17173	„ O 32	P 17332	„ H 73	P 17392	„ H 27
P 17174	„ O 25	P 17333	„ H 75	P 17393	578
		P 17334	„ H 76	P 17394	202
		P 17335	„ H 41	P 17395	Brann H 58
		P 17336	„ H 43	P 17397	„ H 50
		P 17337	„ H 23	P 17398	„ H 18
		P 17338	„ H 8	P 17399	„ H 12
		P 17339	„ H 8	P 17400	„ H 45
		P 17340	„ H 9	P 17401	101
		P 17341	„ H 24	P 17402	Brann H 7
		P 17342	„ H 13	P 17403	„ H 1
		P 17345	„ H 51	P 17480	under 75
		P 17347	„ H 15	P 17837	p. 47
		P 17348	„ H 48	P 18010	under 600
		P 17349	„ H 49	P 18347	p. 54
		P 17350	„ H 22	P 18412	under 10
		P 17351	„ H 60	P 18496	305
		P 17352	„ H 80	P 18525	574

<i>Inv.</i>	<i>Publ.</i>	<i>Inv.</i>	<i>Publ.</i>	<i>Inv.</i>	<i>Publ.</i>
P 18532	p. 55	P 21426	Brann P 22	P 22414	<i>Hesperia</i> , XXIX, N 11:1, 3
P 19207	640	P 21427	„ P 21	P 22415	<i>Hesperia</i> , XXIX, N 11:1, 4
P 19233	under 72	P 21428	51	P 22422	180
P 19290	378	P 21429	Brann P 18	P 22423	Brann M 8
P 19292	460	P 21430	25	P 22424	„ M 10
P 19799	111	P 21431	Brann P 26	P 22425	189
P 19842	79	P 21432	„ P 2	P 22426	Brann R 16
P 19843	128	P 21433	197	P 22427	„ R 5, p. 3
P 19990	458 = 461	P 21434	Brann P 8	P 22428	„ R 11
P 20079	<i>Hesperia</i> , XIX, pl. 104, b	P 21435	„ P 36	P 22429	„ R 20
P 20080	73	P 21436	„ P 7	P 22430	361
P 20081	368	P 21437	„ P 4	P 22431	Brann M 9
P 20082	<i>Hesperia</i> , XIX, pl. 104, b	P 21438	374	P 22433	„ J 2
P 20083	135	P 21439	Brann P 16	P 22434	„ J 5
P 20084	<i>Hesperia</i> , XIX, pl. 104, b	P 21440	340	P 22435	303
P 20085	319	P 21441	Brann P 19	P 22436	52 = 427
P 20086	under 79	P 21442	312	P 22437	Brann M 6
P 20087	<i>Hesperia</i> , XIX, pl. 104, a	P 21443	Brann P 20	P 22438	„ M 5
P 20088	220	P 21523	327	P 22439	322
P 20233	539	P 21578	29	P 22440	339
P 20558	p. 56	P 21579	80	P 22441	150
P 20598	399	P 21580	Brann K 4	P 22442	75
P 20677	137	P 21585	„ K 6	P 22443	Brann M 3
P 20698	74	P 21586	„ K 7	P 22444	„ R 18
P 20699	145	P 21700	p. 33	P 22445	„ R 14
P 20700	353	P 21701	under 140	P 22446	„ R 10
P 20716	under 337	P 21706	92	P 22447	„ R 13
P 20717	223	P 21707	5	P 22448	„ Q 1
P 20718	213	P 21712	582	P 22449	„ R 8
P 20729	82	P 21799	127	P 22450	„ R 12
P 20730	83	P 21801	283	P 2 2451	„ R 2
P 20731	33	P 21805	625	P 22452	„ R 4
P 20732	94	P 21806	331	P 22453	„ J 3
P 20755	456	P 21807	126	P 22536	187
P 20756	402	P 21945	under 625	P 22550	544
P 20873	424	P 22282	Brann F 19	P 22551	573
P 21136	394	P 22283	166	P 22683	56
P 21232	382	P 22284	615	P 22684	Brann F 27
P 21233	323	P 22285	501	P 22685	„ F 10
P 21288	419	P 22286	501	P 22686	„ F 9
P 21331	642	P 22297	Brann F 24	P 22687	20
P 21335	278	P 22298	„ F 70	P 22688	Brann F 7
P 21336	279	P 22299	19 = 572	P 22689	„ F 2
P 21337	293	P 22302	Brann F 19	P 22690	„ F 3
P 21419	Brann P 15	P 22303	„ F 28	P 22691	562
P 21420	„ P 35	P 22304	„ F 59	P 22692	Brann F 15
P 21421	„ P 11	P 22305	„ F 13	P 22693	95
P 21422	„ P 5	P 22306	Brann F 47	P 22694	Brann F 16
P 21423	„ P 9	P 22307	„ F 68	P 22695	„ F 17
P 21424	„ P 1	P 22396	under 111	P 22696	„ F 79
P 21425	„ P 23	P 22412	<i>Hesperia</i> , XXIX, N 11:1, 1	P 22697	„ F 69
		P 22413	<i>Hesperia</i> , XXIX, N 11:1, 2	P 22698	„ F 72
				P 22699	„ F 73

<i>Inv.</i>	<i>Publ.</i>	<i>Inv.</i>	<i>Publ.</i>	<i>Inv.</i>	<i>Publ.</i>
P 22700	Brann F 71	P 23431	134	P 23672	181
P 22701	„ F 32	P 23432	Brann G 17	P 23673	Brann N 8
P 22702	161	P 23433	„ G 18	P 23674	„ N 6
P 22703	Brann F 30	P 23434	141	P 23675	„ N 10
P 22704	„ F 29	P 23435	Brann G 11	P 23774	471
P 22705	„ F 25	P 23436	„ G 27	P 23793	Brann F 11
P 22706	„ F 26	P 23437	„ G 30	P 23794	542, b
P 22707	„ F 24	P 23438	„ G 32	P 23795	Brann F 1
P 22708	„ F 33	P 23439	186	P 23883	23
P 22709	184	P 23440	Brann G 31	P 23884	Brann R 6
P 22710	Brann F 39	P 23441	„ G 26	P 23885	„ R 26
P 22711	„ F 35	P 23442	„ G 29	P 23886	„ R 9
P 22712	„ F 36	P 23443	„ G 28	P 23887	„ R 19
P 22713	„ F 37	P 23444	„ G 10	P 23888	10
P 22714	22	P 23445	„ G 14	P 23889	Brann R 21
P 22715	99	P 23446	„ G 13	P 24032	13 = 415
P 22716	100	P 23447	„ G 16	P 24076	Brann H 4
P 22717	Brann F 23	P 23448	„ G 23	P 24083	155
P 22718	„ F 22	P 23449	468	P 24084	Brann E 3
P 22719	„ F 43	P 23450	Brann G 9	P 24085	„ E 2
P 22720	„ F 44	P 23451	„ G 7	P 24086	„ E 4
P 22721	„ F 45	P 23452	„ G 33	P 24128	under 227
P 22722	„ F 78	P 23453	„ G 51	P 24313	505
P 22723	240	P 23454	659	P 24728	232
P 22724	Brann F 77	P 23455	448	P 24806	96
P 22725	224	P 23456	Brann G 39	P 24840	Brann J 1
P 22726	Brann F 54	P 23457	81	P 24841	„ J 4
P 22727	215	P 23458	230	P 24842	296
P 22728	Brann F 51	P 23459	Brann G 55	P 24843	Brann Q 5
P 22729	„ F 50	P 23460	„ G 40	P 24844	„ Q 3
P 22730	„ F 52	P 23461	219	P 24845	„ Q 8
P 22731	206	P 23462	Brann G 41	P 24846	„ Q 2
P 22732	Brann F 46	P 23463	„ G 43	P 24847	324
P 22733	24	P 23464	„ G 37	P 24848	Brann Q 9
P 22734	Brann F 42	P 23465	35	P 24849	„ Q 6
P 22735	„ F 41	P 23466	Brann G 44	P 24850	„ Q 11
P 22736	„ F 75	P 23467	„ G 45	P 25007	under 624
P 22737	243	P 23468	„ G 6	P 25008	under 624
P 22738	Brann F 18	P 23474	643	P 25263	273
P 22739	229	P 23476	p. 30	P 25287	350
P 22740	Brann F 56	P 23649	Brann N 7	P 25288	Brann L 66
P 22741	„ F 55	P 23650	„ N 4	P 25289	„ L 41
P 22742	„ F 62	P 23651	„ N 15	P 25290	„ L 33
P 23279	655	P 23652	„ N 14	P 25291	502
P 23420	Brann G 1	P 23653	„ N 18	P 25292	500
P 23421	„ G 34	P 23654	360	P 25297	356
P 23422	„ G 35	P 23655	84 = 359	P 25306	281
P 23423	„ G 36	P 23656	Brann N 1	P 25309	503
P 23424	158	P 23657	Brann N 13	P 25310	524
P 23425	Brann G 52	P 23658	„ N 2	P 25321	652
P 23426	168	P 23659	195	P 25322	226 + 227
P 23427	Brann G 19	P 23660	Brann N 5	P 25323	465
P 23428	„ G 21	P 23669	„ N 3	P 25327	467
P 23429	„ G 22	P 23670	„ N 19	P 25328	609
P 23430	„ G 15	P 23671	„ N 9	P 25329	380

GLASS

- G 197 *Hesperia*, XXIX,
E 19:2
G 198 *Hesperia*, XXIX,
E 19:3

IRON

- IL *Hesperia*, XXIX,
E 19:3
IL 745 *Hesperia*, XXIX,
E 19:2
IL 1257 Brann K 10

LAMPS

- L 1468 Howland 68
L 4139 „ 69
L 4140 „ 7
L 4979 Brann F 58
L 4980 „ F 57
L 5101 „ G 56

MISCELLANEOUS (Loom-
weights and Spindle whorls)

- MC 252 Brann I 69
MC 272 „ I 70
MC 303 „ I 71
MC 304 „ I 72
MC 305 „ I 73

- MC 451 Brann L 58
MC 452 „ L 59
MC 453 „ L 57
MC 454 „ L 61
MC 455 „ L 44
MC 462 „ L 60
MC 463 „ L 59
MC 681 „ H 68
MC 682 „ H 67
MC 683 „ H 69
MC 684 „ H 70
MC 685 „ H 71
MC 686 „ H 72
MC 874 „ P 31
MC 875 „ P 29
MC 876 „ P 28
MC 877 „ P 30
MC 878 „ P 24
MC 906 „ R 25
MC 907 „ R 22
MC 912 „ F 60
MC 913 „ F 61
MC 957 „ G 49
MC 958 „ G 48
MC 959 „ G 50
MC 975 „ R 24
MC 976 „ R 23
MC 1040 „ S 27
MC 1043 „ S 22
MC 1047 „ S 24
MC 1055 „ S 23
MC 1059 „ S 26
MC 1060 „ S 25

STONE (Grinders, etc.)

- ST 150 Brann I 75
ST 151 „ I 74
ST 229 „ L 64
ST 230 „ L 62
ST 231 „ L 63
ST 235 „ L 65
ST 507 „ P 32
ST 508 „ P 33
ST 509 „ P 34
ST 547 „ J 6
ST 553 „ F 64
ST 554 „ F 67
ST 555 „ F 66
ST 556 „ F 65
ST 557 „ F 63
ST 627 „ H 77

TERRACOTTAS

- T 175 493
T 2312 Brann O 41
T 2313 „ O 43
T 2314 „ O 43
T 2317 „ O 44
T 2318 „ H 65
T 2319 „ H 66
T 2320 „ H 64
T 2321 „ H 63
T 3073 „ P 27
T 3326 „ G 47
T 3327 „ G 46

INDEX OF DEPOSITS

Below are given short descriptions of those deposits (i. e. physical units from which were recovered finds chronologically homogeneous) which contained pottery of the late 8th and 7th century. Most of these are marked on the Deposit Map, Plate 45; the others may be located there by means of their grid reference. Under each entry are listed the catalogue numbers of objects from that deposit which have been included in this study.

A 17:1 Well; *Hesperia*, XVII, 1948, p. 184, pl. 65, 2-3; Howland, *Greek Lamps*, p. 234. 6th century B.C.
350, 429, 470, 574

B 14:5 Storage pit; Howland, *Greek Lamps*, p. 234. Original mouth probably cut away. Flask-shaped shaft, slightly oval in shape, 2.95 m. E-W by 2.70 m. N-S. Floor rather uneven. Well-cut in hard bedrock; no traces of plaster. Uniform fill of small stones; no stratification. Compare Thamneus' cellar (J 18:4), *Hesperia*, XVII, 1948, p. 159 and note 15 for another 6th century flask-shaped pit. Filled late in first quarter of 6th century B.C.

1, 68, 90, 157, 167, 209, 210, 245, 274, 288, 311, 317, 318, 332, 386, 388, 409, 411, 428, 436, 437, 451, 527, 545, 601, 624

B 15:1 Well; *Hesperia*, XVIII, 1949, pp. 298-351. Last quarter of 5th century B.C.

B 18:6 Well; *Hesperia*, XX, 1951, pp. 144-145, 218; plan, p. 189, fig. 7. Roughly cut into soft bedrock. Depth 5.50 m.; diam. ca. 1.20. No use filling. Third quarter of 8th century B.C.
79, 128.

B 20:5 Disturbed burial; *Hesperia*, XX, 1951, p. 83, upper filling of Grave 4. Third quarter of 8th century B.C.
2.

B 21:2 Inhumation burial in Cemetery on West Slope of Areopagus; *Hesperia*, XX, 1951, pp. 85-86, Grave 2, fig. 5, pl. 37, b. Outline of grave disturbed by later cutting. Outstretched skeleton, probably of adult female. Late 8th century B.C.

B 21:10 Urn burial in Cemetery on West Slope of Areopagus; *Hesperia*, XX, 1951, pp. 82-83, Grave 1, pl. 35, d. Disturbed in part. Part of burial jar (P 15838) with bones of eighteen months old child remained *in situ*; position of body not determinable. Foot of jar had been broken to insert body of child and then stopped with stones. Second half of 8th century B.C.

B 21:23 Disturbed burial in Cemetery on West Slope of Areopagus; *Hesperia*, XX, 1951, pp. 83-85, pls. 35, e, 36. Pottery found in the upper filling of a 6th century cremation pit, which had perhaps cut through a Geometric inhumation to which the disturbed human bones close by may have belonged. Third quarter of 8th century B.C.

125.

B-C 9-10 Cleaning over bedrock along west side of Kolonos Agoraios. Early fill with later intrusions down to 2nd century B.C.

C 12:2 Well of the 4th century B.C.

C 14:5 Patch of disturbed fill, mostly late 6th to early 5th centuries B.C.
247.

D 11:5 Pit and well at eastern edge of Kolonos Agoraios; *Hesperia* Supplement II, pp. 139ff., Group C. Depth 16.95 m.; diam. 1.90 m. Straight round shaft. Little water. Uniform fill. Mostly late 8th and first half of 7th century B.C.

6, 66, 132, 138, 146, 152, 156, 160, 165, 211, 239, 246, 280, 282, 286, 292, 302, 320, 326, 345, 367, 389, 393, 410, 426, 431, 478, 482, 487, 491, 506, 511, 550, 567, 656.

D 12:3 Well at edge of east slope of Kolonos Agoraios; Brann Well I, *Hesperia*, XXX, 1961, pp. 103-114. Depth, 21.15 m.; uniform fill. Second half of 8th century, some earlier.

4, 41, 76, 113, 114, 174, 175, 325, 328, 329, 330, 364, 369.

D 16:3 Pithos burial; *Hesperia*, XIX, 1950, pp. 330-331, pl. 104, a-c. Child of about two months, body placed in plain pithos 220 which rested on its side at the bottom of a pit, the mouth closed with a stone slab. Cooking jar (P 20087) outside, the decorated pots inside the pithos. Forms a group with two other graves (D 16:2, D 16:4) set in an angle formed by intersecting roads. Third quarter of 8th century B.C.

73, 135, 220, 319, 368.

E 14:4 Disturbed cist grave southwest of Tholos Cemetery; *Hesperia*, Supplement II, p. 99, Grave XXIII. L. 1.62 m.; W. 0.52 m.; Depth 0.15–0.20 m.; rectangular shaft cut in rock with northeast-southwest orientation. Upper part of grave cut into fill over bedrock, this fill later swept away. Paving of small stones. Few human teeth and ribs. Last quarter of 8th century B.C.

154.

E 14:8 Pit; cut in bedrock, mixed fill of 7th to early 6th centuries B.C.

524.

E 14:12 Inhumation southwest of Tholos Cemetery; *Hesperia*, Supplement II, p. 100, figs. 70–71, Grave XXIV. Overlay E 14:13. Skeleton lay on smoothed bedrock, head southward, arms folded on chest, hands below chin. Legs, cut off by later disturbance, probably bent, with raised knees. For analysis of skeletal material, see *Hesperia*, XIV, 1945, p. 306, no. 85. No objects.

E 14:13 Inhumation southwest of Tholos Cemetery; *Hesperia*, Supplement II, Grave XXV, figs. 70–71; *Hesperia*, IV, 1935, pp. 364–365, figs. 20–21. L. 2.00 m.; W. 0.68 m. Shaft in bedrock dug to 0.30 m., oriented northeast to southwest. Upper part was disturbed by Grave XXVI (*Hesperia*, Supplement II, p. 100). Skeleton of youth. L. as it lay 1.34 m. Pots laid across grave at feet of youth. Third quarter of the 8th century B.C.

231.

E 18:1 Inhumation; *Hesperia*, XXIX, 1960, pp. 411–412. L. 1.30 m.; W. 0.43 m. (at bottom); Depth *ca.* 0.80 m. Shaft oriented north to south. Fill shot through with cinders and wood ash. Skeleton of a male about 50 years old in shallow cutting in bedrock; the only pot, a lid, was about halfway down the grave, at the skeleton's knee-level. Second half of 8th century B.C.

E 19:1 Inhumation; *Hesperia*, XXIX, 1960, pp. 408–409. L. 2 m.; W. 0.58 m. Grave cut into bedrock, head toward east. Offerings at south end. Skeleton of a male about 40 years old, laid out with knees slightly bent. Third quarter of 8th century B.C.

153.

E 19:2 Inhumation; *Hesperia*, XXIX, 1960, pp. 409–411. P.L. 0.50 m.; W. 0.57 m. Cut in bedrock. Head at east, looking west; skull stood upright when found, with cup (no. 1) near it. Lower part of skeleton missing. Child of six. A bead (G 197) lay as if it had hung around the child's neck; at the elbow of either arm was a bronze bracelet (B 689). An iron object (IL 745) lay near the skull. Third quarter of 8th century B.C.

E 19:3 Inhumation; *Hesperia*, XXIX, 1960, pp. 403–407. L. 1.70 m.; W. 0.55 m.; Depth 0.38 m. Shallow cutting in bedrock, oriented north and south, head at south. Skeleton stretched out, with head on left side. Southern top edge of grave projected to form protective niche for head. For position of offerings, see pl. 88. Male of about twenty-four years. Third quarter of 8th century B.C.

130, 249.

E–F 12–14 Construction filling to mid 5th century B.C.

581, 583, 594.

F 12:1 Disturbed urn burial in Tholos Cemetery; *Hesperia*, Supplement II, pp. 23–24, Grave III, fig. 10. Shallow round pit scraped out of bedrock. Body was probably in coarse ware bowl (III 1). III 2 was beside it. Young girl; see *Hesperia*, XIV, 1945, p. 304, no. 77, for skeletal analysis. First half of 7th century B.C.

F 12:5 Well; cf. *Hesperia*, XV, 1946, p. 125, no. 6; p. 136, no. 34; Howland, *Greek Lamps*, p. 238. Depth 5.20 m. Hard bedrock, water not reached. Probably well-diggers stopped and transferred their efforts elsewhere, perhaps to Well F 12:6. Dumped fill running into second quarter of 6th century B.C., with much that is earlier.

112, 116, 176, 188, 212, 233, 237, 392, 445, 530, 600, 605, 618, 626.

F 12:6 Well (C on the plan in *Hesperia*, Supplement II, p. 7, fig. 1). Cuts into Grave XXII of the Tholos Cemetery. Into second quarter of the 6th century B.C.

272, 281, 376.

F 15:4 Well; Howland, *Greek Lamps*, p. 238. Depth 6.75 m. Uniform fill, but more Geometric toward bottom. Into first quarter of 6th century B.C. with some material much earlier.

28, 226, 227, 287, 652.

F–G 12:1 Accumulated road metal of early north-south road along west side of market square in the area of the Tholos Cemetery; cf. *Hesperia*, Supplement II, p. 8, fig. 2 and Supplement IV, p. 106. Levels of the 7th and 6th centuries B.C., some with later disturbance; for the stratification see Supplement II, pp. 105–138, where most of the objects found there are published.

21, 53, 289, 343, 362, 370, 401, 434, 435, 440, 443, 472, 518, 521, 543, 549, 557, 575, 592, 617.

F–G 12:2 Area of early road and Tholos Cemetery; late, disturbed or uncertain levels over and in area. Early objects: *Hesperia*, Supplement II, B 9–21, B 26–29.

8, 335, 347, 354, 560, 577, 592.

F–G 12:3 Inhumation in Tholos Cemetery; *Hesperia*, Supplement II, p. 98, Grave XXI. L. 2.15 m.;

W. 0.63 m.; Depth 0.52 m. Woman's skeleton with head at north. Cover slabs piled at foot of grave, probably by the diggers of Well J 18:8, who rifled grave. No offerings. For skeletal analysis, see *Hesperia*, XIV, 1945, p. 305, no. 82.

G 11:8 Well beneath the Tholos, earlier well in Building F, *Hesperia*, Supplement IV, pp. 25, 28-30. D. 10.20 m.; rock-cut. Use filling, third to last quarter of 6th century B.C. Dumped filling, to ca. 480 B.C.

G 12:1 Infant urn burial in Tholos Cemetery; *Hesperia*, Supplement II, pp. 21-23, Grave II. Latest 7th or early 6th century B.C.

G 12:2 Urn burial in Tholos Cemetery; *Hesperia*, Supplement II, pp. 31-34, Grave VII. Disturbed. Child had been placed in amphora together with small pots; pitchers VII 8 and 9 stood outside. Late 8th century B.C.

193.

G 12:3 Urn burial in Tholos Cemetery; *Hesperia*, Supplement II, pp. 34-36, Grave VIII, overlaid by Grave V. Partly destroyed lower half of burial amphora, skeleton and small offerings missing. Amphora was on its side, its mouth stopped by bases of VIII 2 and 3. Pitcher VIII 4 stood by its neck. Third quarter of 8th century B.C.

G 12:4 Urn burial in Tholos Cemetery; *Hesperia*, Supplement II, pp. 24-26, Grave IV. Upper part of amphora had been broken away for insertion of small child. No other pots, but carbonized remains of food offerings. Over urn, two stone slabs, one with finger holes. On top, mass of small stones containing Late Geometric sherd IV 2. Last quarter of 8th century B.C.

344.

G 12:5 Urn burial in Tholos Cemetery; *Hesperia*, Supplement II, pp. 26-28, Grave V, overlay Grave VIII. Child lay on its side with legs drawn up inside hydria VI, which also lay on its side. Neck of hydria missing. Two pots in hydria. Late 8th to early 7th century B.C.

G 12:7. Inhumation in Tholos Cemetery; *Hesperia*, Supplement II, p. 93, Grave XIX, fig. 64; *Hesperia*, V, 1936, p. 29, fig. 27. W. 0.59 m. Disturbed; only northwest end of shaft preserved. Overlay Grave G 12:8 (Grave XX) and rested on a thin layer of sand sprinkled over the earlier burial. Skeleton of a man with head at northeast. Knife (XIX 1) under left arm, probably *in situ* as he wore it. Analysis of skeletal material, *Hesperia*, XV, 1946, p. 306, no. 86. Second half of 8th century B.C.

G 12:8 Inhumation in Tholos Cemetery; *Hesperia*, Supplement II, pp. 94-97, Grave XX. Skeleton, probably of a woman, lay in line with that of the man

in Grave XIX directly above, but with direction reversed, i. e., head at southeast end. Most grave offerings at lower end. Body covered with earth 0.25m. thick, then ca. 0.10 m. ashes and cinders. Probably covered, but slabs removed for Grave XIX. Third quarter of 8th century B.C.

45, 171.

G 12:9 Inhumation in Tholos Cemetery; *Hesperia*, Supplement II, pp. 87-93, Grave XVIII. L. of shaft 1.75 m.; W. at upper end 0.95 m.; Depth from cover 0.70 m. One end cut into sloping rock. Skeleton of a woman, with head southeast. Most offerings near upper body. Over body, earth fill; above, fill of ashes and cinders of ca. 0.10 m.; on top fine earth which had sifted through slabs. Just under slabs ca. 0.20 m. of empty space. Third quarter of 8th century B.C.

G 12:10 Urn burial in Tholos Cemetery; *Hesperia*, Supplement II, pp. 28-31, Grave VI. Amphora with small child lay on its side, covered by plate VI 3. Little pots had been put under its neck. The pitcher VI 5 stood outside by the neck. Latest 8th or early 7th century B.C.

G 12:11 Disturbed inhumation in Tholos Cemetery; *Hesperia*, Supplement II, pp. 75-76, Grave XVI. Preserved end of grave shaft was 0.48 m. wide. Orientation northeast to southwest, at right angles to other graves in vicinity. Two pyxides at preserved end. Third quarter of 8th century B.C.

G 12:12 Disturbed inhumation in Tholos Cemetery; *Hesperia*, Supplement II, pp. 67-71, Grave XIII. Only skull and left arm of man's skeleton remained in position, head toward northeast. Cover slabs were piled near head. An oinochoe was found in a place which must have been beneath feet of body. Only oinochoe 44 preserved in grave. Last quarter of 8th century B.C.

44=304.

G12:13 Disturbed burial (?) in Tholos Cemetery; *Hesperia*, Supplement II, pp. 73-75, fig. 47, Grave XV. Neck of amphora XVI with kantharos XV 2 wedged in its mouth was found west of Grave XIII. Probably from a man's burial. Last quarter of 8th century B.C.

170, 334.

G 12:14 Urn burial in Tholos Cemetery; *Hesperia*, Supplement II, pp. 36-41, fig. 22, Grave IX. Two skeletons of small children lay in a pithos which had been put on its side; its mouth was stopped by a stone slab. Most offerings were inside the pithos, but two kantharoi and two oinochoai were placed outside. An animal bone was found under a coarse pitcher left outside the pithos at its mouth; carbonized matter, perhaps from a food offering, was found in one of the kantharoi. No evidence of re-opening, hence this was

probably a double funeral. Last quarter of 8th century B.C.

46, 57, 72, 172, 190, 191.

G 12:15 Inhumation in Tholos Cemetery; *Hesperia*, Supplement II, pp. 71–73, Grave XIV. L. of shaft 2.12 m.; W.O. 46 m.; Depth from cover 0.60 m. Man's skeleton stretched northeast to southwest with head at northeast. Offerings at foot of shaft, with the skyphos XIV 2 in the mouth of the pitcher. No signs of burning. On the northeast edge of the cover slabs was a small flat stone, perhaps to support a grave marker. Third quarter of 8th century B.C.

87.

G 12:16 Urn burial in Tholos Cemetery; *Hesperia*, Supplement II, pp. 42–44, fig. 26, Grave X. Skeleton of infant inside a hydria which lay on its side, its mouth stopped by cup X 2; pitcher X 3 stood by the neck of the hydria. Third quarter of 8th century B.C. (?)

37, 177.

G 12:17 (Pl. 15) Inhumation in Tholos Cemetery; *Hesperia*, Supplement II, pp. 76–87, fig. 51, Grave XVII; *Hesperia*, V, 1936, pp. 30–31, figs. 28–30; *A.J.A.*, XLIV, 1940, p. 474 (noted). L. of shaft 1.81 m.; W. 0.64 m.; Depth from cover 0.54 m. Skeleton of a woman, head at northwest end. Most of pots piled over feet and legs of skeleton at southeast end. Amphoriskos 250 and jug 251 had been put near head after some earth had been thrown on the body. An iron fibula and a bronze pin lay to the right of the skull, other metal jewelry was among the pots at the feet. A bit of human bone and some fragments of Minyan ware (B 22–24) found in random positions suggest that Grave XVII cut through an earlier burial. Richest Agora grave. Mid 8th century B.C.

250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269.

G 12:18 Urn burial in Tholos Cemetery; *Hesperia*, Supplement II, p. 21, Grave I. Amphora containing skeleton of small child was laid on its side in pit. Early 6th century B.C. (?)

G 12:19 Sacrificial pyre in Tholos Cemetery; *Hesperia*, Supplement II, pp. 55–67, Grave XII. Thick deposit of ash, cinders and pottery fragments extending ca. 1.50 m. alongside wall of cemetery and ca. 1 m. out into the fill of the road which ran alongside; thicker against the wall than further out, thus probably swept over cemetery terrace wall. Character of pottery like that of the pyre in G 12:24 (Grave XI). Last quarter of 8th century B.C.

12, 336, 337, 338, 356.

G 12:24 Inhumation and sacrificial pyre in Tholos Cemetery; *Hesperia*, Supplement II, pp. 44–55, Grave

XI, figs. 29–31. Male, with head toward northeast. Offerings placed at feet. Grave filled with ashes and cinders, including fragments of pottery. Sealed with slabs; above, more burned matter and fragments of pots joining those inside grave. A pyre had probably been burned beside the grave, and some of the remains were thrown in. For analysis of skeletal material, see *Hesperia* XIV, 1945, p. 306, no. 83. Last quarter of 8th century B.C.

11, 173.

G 12:25 Inhumation in Tholos Cemetery; *Hesperia*, Supplement II, p. 98, Grave XXII, fig. 1. W. 0.30 m. Only the thigh bones of a male skeleton survived. Both Well J 18:8 and Grave 12:24 (Grave XI) had cut through this grave. Head at east. Cover slabs probably removed when grave terrace was levelled. No offerings found.

G 14:6 Deposit of the 5th century B.C.

638.

H 10:2 Pit; *Hesperia*, Supplement IV, p. 12, "just north of the midpart of Building D." Second and third quarter of the 6th century B.C.

654.

H 12:6 Well; *Hesperia*, Supplement IV, pp. 95–96. Latest 5th century B.C.

547.

H 12:8 Foundation of 7th century house; *Hesperia*, Supplement IV, p. 7, Building A. A ground level, into which were set the foundation of a house of the 7th century, close to the Tholos Cemetery. Turn of the 8th to the 7th century B.C.

115, 118, 121, 341, 342.

H 12:9 Early road fill; *Hesperia*, Supplement IV, p. 106. From the lowest levels of the early road along the east and southeast foot of Kolonos Agoraios. See *ibid.*, pls. I and II, at left end of cross sections. Goes with F–G 12:1, I 9:1. Turn of the 8th to the 7th century B.C.

107, 238, 383, 396, 418, 452, 498, 499, 516, 565, 641, 645, 648.

H 12:17 Filling of kiln in 7th century house; *Hesperia*, Supplement IV, pp. 6–7. The kiln is in Building A and was abandoned along with the house. Second and third quarters of 7th century B.C.

164, 398, 554.

H 17:4 Votive deposit; *Hesperia*, II, 1933, p. 550, fig. 9, p. 544, fig. 2 (where it lies along the west side of the wall D–D). A dumped fill of the first half of the 7th century B.C. containing many votives, overlying the fallen clay walls of the houses of Geometric times (*ibid.*, figs. 1, 3), and to the south. Various small groups of Geometric date are given below, with specific locations in or around the house.

Ibid., p. 555: A, within or under house floor, Burr 8-20, mostly 9th and certainly before the mid 8th century B.C.

Ibid., p. 555: B, top of floor at west end of house, Burr 21-27, before the mid 8th century B.C.

Ibid., pp. 556-557: C, top of floor at east end of house, Burr 28-36, mid 8th through third quarter of 8th century B.C.

Ibid., pp. 557-566: D, outside the house, Burr 37-96, through third quarter of the 8th century B.C. with much of the mid 8th century (Burr 66-72) and earlier (Burr 38-62).

The actual votive deposit is Burr 97 ff.

40, 290, 291, 314, 395, 406, 414, 421, 466, 475, 483, 486, 490, 493, 494, 495, 496, 497, 553, 561, 563, 568, 571, 591, 592, 593, 597, 637, 639, 649, 657.

H-I-J 12-13 Construction filling of the Middle Stoa; lower limit about the middle of the 2nd century B.C.

I 9:1 Early road fill; *Hesperia*, Supplement IV, p. 106. Found in exploratory cuttings between the east wall of the Hellenistic Metroon and the Great Drain. Goes with H 12:9, F-G 12:1.

I 14:1 Well; cf. *Hesperia*, IV, 1935, p. 365, fig. 22; Howland, *Greek Lamps*, p. 242. Depth 10.45 m.; diam. over 1.00 m. Lined in some places with limestone. Uniform fill. Mostly last quarter of 7th to about 600 B.C., or somewhat later.

36, 86, 142, 147, 148, 162, 216, 225, 244, 422, 480, 509, 647, 658.

J 14:3 Well; into second quarter of the 6th century B.C.

643.

J 14:5 Well. Depth 5.00 m.; diam. 1.25 m. Upper part collapsed. Uniform fill with water jars. Third, mostly last quarter of 8th century B.C.

7, 42, 50, 93, 97, 98, 131, 205, 285, 333, 351, 352, 366, 596, 607,

J 15:1 Well; Brann Well E, *Hesperia*, XXX, 1961, pp. 321-322. Depth 6.50 m.; diam. ca. 1.10-1.20 m. Roughly cut. Turn of the 8th to 7th century B.C.

13, 155, 415.

J 18:8 Well on the north slope of the Areopagus; *Hesperia*, VII, 1938, pp. 412-428, Group D; Howland, *Greek Lamps*, p. 242. Depth 3.10 m.; diam. 1.15 m. Footholds on opposite sides. Unfinished, probably because of hardness of rock, and refilled at once, perhaps with sanctuary dump and with collapsed rock from the shaft itself. Third quarter of 7th century B.C.

85, 140, 151.

K 9:1 Well. Depth 3.60 m.; diam. 1.20 m. Probably abandoned without use. Uniform fill of collapsed bedrock. Third quarter of 7th century B.C.

166, 501, 615.

K 20:2 Pit grave. Roughly circular pit with scraps of bone and traces of carbonized material. Four similar empty pits near by with a little Geometric pottery. Early Geometric Deposit.

L 17:2 Pit of the 6th century B.C.

627.

L 18:2 Well on the lower slopes of the Areopagus. Depth 4.55 m.; diam. ca. 1.50 m. Very irregularly cut. Fill mostly Geometric, but containing bits of later (even Roman) pottery. Perhaps cleaned out and refilled with its own contents at time of building of Roman house over it. Third to last quarter of 8th century B.C.

15, 31, 32, 47, 48, 49, 129, 178, 179, 203, 222.

M 7:1 Well cutting. Depth 0.87 m., in bottom of late pit. Stony fill with Late Geometric sherds. Later 8th century B.C.

327.

M 11:1 Well or pit; Brann Well or Pit O, *Hesperia*, XXX, 1961, pp. 131-136. Depth 0.90 m.; unstratified. Later 8th into early 7th century B.C.

105, 270, 271, 321.

M 11:3 Well below east part of Odeion cavea, *Hesperia*, XVI, 1947, p. 210; Brann Well H, *Hesperia*, XXX, 1961, pp. 358-374. Depth 6.00 m.; diam. 1.10 m. Cut into bedrock. During excavation seepage water collected. Steps cut on opposite sides of the shaft, 0.40 m. apart. The bedrock around the mouth of the well had collapsed, forming a crater with a fill of field stones about two meters thick. Uniform fill, the use filling negligible. Second half of 7th century B.C.

101, 202, 208, 578.

N 10:1 Collector's dump (?). Debris found in modern cellar, probably once the house of F. S. Fauvel, from 1803 French Consul at Athens.

117, 297, 363.

N 11:1 Girl's grave; *Hesperia*, XXIX, 1960, pp. 413-414. Noted in *Hesperia*, XXII, 1953, p. 39. W. 0.50 m. Grave to the east of the southeast corner of the great court of the Gymnasium. Shallow, and superimposed on Well N 11:5. It is a simple cist oriented north and south, with the head on the north side. A number of small field stones along the east may have come from a lining; the pots were found among these. Two other skulls were found in the area of the grave, but above it, and since there were other grave-like but empty cuttings in the vicinity it is likely there was a small group of graves here. Third quarter of 8th century B.C.

- N 11:3 Well; Brann Well J, *Hesperia*, XXX, 1961, pp. 114–115. Depth 5.05 m.; diam. 1 m. Late 8th century B.C.
- N 11:4 Well; Brann Well Q, *Hesperia*, XXX, 1961, pp. 141–143. Depth 7.95 m.; all but Q 7 from use filling. Later 8th into early 7th century B.C.
52, 324, 427.
- N 11:5 Well; Brann Well M, *Hesperia*, XXX, 1961, pp. 125–127. Depth 4.50 m., uniform fill. Later 8th century B.C.
180, 303, 322, 339, 361.
- N 11:6 Well; Brann Well R, *Hesperia*, XXX, 1961, pp. 143–146. Depth 6.95 m., uniform fill. Later 8th into 7th century B.C.
10, 23, 75, 150, 189.
- N 18:8 Deposit; mixed to 5th century B.C., and with some later intrusions, in large hole formed by collapsed bedrock in area of early wells. Some of the objects may have come from these neighboring wells.
248, 400, 481, 504, 608.
- N 21:6 Inhumation; *Hesperia*, XXIX, 1960, pp. 412–413. Burial lies over dromos of Mycenaean chamber tomb.
- N 21–22:1 See *Hesperia*, IX, 1940, p. 292, fig. 15 where N 21:6 is marked. The roots of a tree had upturned the bones, but the head probably lay at the northeast. Third quarter of 8th century B.C.
- O 7:9 Pit. End of first into beginning of second quarter of 6th century B.C.
- O 7:12 Hollow over Mycenaean chamber tomb (O 7:5). Silted-up hollow made by collapse of bedrock roof of chamber. 7th to early 6th centuries, some 5th century sherds.
522.
- O 12:1 Well, *Hesperia*, XXII, 1953, p. 39; Brann Well F, *Hesperia*, XXX, 1961, pp. 322–346; Howland, *Greek Lamps*, p. 243. Depth 6.70 m.; diam. at top 1.10 m. Carefully dug, with a series of eleven steps 0.50 m. apart on one side of the shaft, ending 1.00 m. above the bottom. The inflow of water during excavation was rapid. The bulk of the pottery came from the top 2.50 m. There was no stratification. Mostly third quarter of the 7th century B.C.
19, 20, 22, 24, 56, 95, 99, 100, 161, 184, 206, 215, 224, 229, 240, 243, 542b, 562, 572.
- O 12:2 Well. Depth 4.50 m. Cleanly cut, with foot-holds at northeast and southwest sides. The contents are from the lower shaft, except for **532, 603**, P 25652, from top. Late 7th and first quarter of 6th century B.C.
18, 64, 102, 454, 531, 532, 585, 587, 590, 602, 603.
- P 7:2 Well; *Hesperia*, VIII, 1939, p. 212; Howland, *Greek Lamps*, p. 243. Depth 7.20 m.; diam. 1.15 m. Dump with uniform filling, no period of use. Second, mostly third quarter of 7th century B.C.
27, 54, 62, 63, 67, 70, 71, 77, 108, 110, 123, 124, 133, 185, 201, 207, 217, 235, 236, 412, 513, 514, 525, 552, 620, 622.
- P 7:3 Well; Brann Well K, *Hesperia*, XXX, 1961, pp. 115–117. Depth 11.65 m. Largely use fill. Later 8th century B.C.
5, 29, 80, 92.
- P 14:2 Well. Depth 4.90 m.; diam. 1.40–1.50 m. Shaft worked with chisel, tapers toward bottom. Plentiful water. Uniform fill with field stones, perhaps including period of use. Second and third quarters of 8th century B.C.
126, 127, 283, 331, 625.
- Q 8:9 Well, Brann Well N, *Hesperia*, XXX, 1961, pp. 128–131. Depth 11.75 m. Compact fill. Late 8th century B.C.
34, 84, 181, 195, 359, 360.
- Q 12:2 Well. Depth 5.65 m.; diam. 1.10 m. Well cut, with steps on both sides. No water. Was probably not much used, although part of a well head was found at 4.50 m. Into first quarter of 6th century B.C.
505.
- Q 13:5 Well; *Hesperia*, XXV, 1956, pp. 57–61. Second quarter of 6th century B.C. into beginning of third quarter.
423.
- Q 13–14:1 Cistern with disturbed upper fill of 6th century B.C., lower fill, 4th century B.C.
453, 598.
- Q 17:2 Well; middle of 6th century B.C.
187.
- Q 17:6 Child's grave; *Hesperia*, XXIX, 1960, pp. 414–416. The bones of a child about one month old had been placed in no. 1 which was lying on its side. The upper side of the pot was cut away in later times. The mouth was closed with the base no. 2. The four small pots were placed outside to one side. Late 8th century B.C.
58, 65, 192.
- R 8:2 Well behind Stoa of Attalos, Shop XVIII; Brann Well G, *Hesperia*, XXX, 1961, pp. 346–358; Howland, *Greek Lamps*, p. 244. Depth 10.80 m.; diam. at bottom 0.88 m. Eight pairs of footholds preserved. The influx of water during excavation was moderate. No stratification. Mostly third quarter of 7th century B.C., with a little material of the last quarter.
35, 81, 134, 141, 158, 168, 186, 219, 230, 448, 468, 544, 573, 659.

R 9:2 Well; Brann Well P, *Hesperia* XXX, 1961, pp. 136–141. Depth 6 m. Use filling: P 4, 7, 8, 10, 13, 16, 17, 19, 20, 25, 33, 34, 36. Dumped filling above. Second half of 8th into early 7th century B.C.
25, 51, 197, 312, 323, 340, 374, 382.

R 10:5 Well. Depth 5.40 m.; at 4.10 m. basin (223) probably used as well head or lining. No change of fill noted. Last quarter of 8th century B.C.
33, 82, 83, 94, 137, 213, 223.

R 11:4 Pocket in bedrock; apparently a household deposit. Second half of 8th century B.C.
232.

R 12:1 Well; *Hesperia*, XX, 1951, pp. 50–51. Filled up ca. 480–479 B.C. with earlier material.
402, 456.

R 12:2 Well. Depth, 2.50 m.; diam. 1.10 m. Narrows at bottom. Roughly cut, with irregular footholds at northsouth and eastwest sides. Little water; no use fill. Last quarter of 8th century B.C.
74, 145, 353.

R 13:3 Well; largely of the first half of the 6th century B.C.
523, 556.

R 17:3 Well. Depth 7.20 m.; diam. 1.05 m. Use fill below 5.80 m.: P 12528. Dumped fill above: P 12526–7, P 13113–20, T 1834–35. First quarter into second quarter of 6th century B.C.
500, 502.

R 17:5 Well; Brann Well S, *Hesperia* XXX, 1961, pp. 374–379. Depth 7.55 m. Mostly uniform dumped fill. Use level, probably somewhat later: well head 604. The well head had evidently been broken up and thrown in as soon as the well went out of use. Dumped filling (S 1–29): second quarter of 7th century B.C. (the only Agora group of this date). Use filling (S 31–32), latter part of 7th century B.C.
14, 16, 59, 60, 89, 122, 183, 200, 214, 221, 228, 234, 241, 417, 459, 540, 541, 604.

S 17:1 Deposit scattered over bedrock, probably from a household. 6th century with some earlier material.
104, 295, 510.

S 17:2 Circular pit and irregular cutting north of it. Diam. of pit: ca. 0.80 m. Dimension of irregular cutting: ca. 1.00 × 1.20 m. The pit was dug into bedrock and filled with red earth which was packed with undisturbed pottery. On top were small sherds and broken figurines; below were stacked skyphoi, mostly on the east side. At the bottom was a filling of earth and small stones. The pit was well-cut, perhaps as a bedding for a pithos. The irregular cutting contained a similar filling but the pots were stacked,

not dumped. The presence of ochre, of trial pieces (633–635) and of lumps of burnt clay suggest that both cuttings contained refuse from a near-by workshop. This was probably the same establishment to which the well R 17:5 belonged. Second half of 7th century B.C.

78, 103, 109, 512, 529, 548, 628, 629, 630, 631, 632, 633, 634, 635.

S 18:1 Well; Brann Well L, *Hesperia*, XXX, 1961, pp. 117–125. Depth 8.90 m. Use fill distinguishable but not pure. Later 8th century B.C.
9, 30, 39, 43, 136, 144, 204, 299, 307, 476, 619.

S 19:7 Well. Depth 10.50 m. (shaft preserved from 4 m.); diam. 0.97 m.; at 8.50 m. sand and mud; water level 8 m.; use filling at 7 m.: 196, 198, 218, 492, P 12290, P 14210, late 8th to second quarter 7th century B.C. Upper part of shaft filled with pure collapsed bedrock; the collapse of the well formed a pit which was filled with uniform dumped material, including a Submycenaean lekythos nearly complete (P 14212) and P 12173, P 14211–4, T 1915, first half of 7th century B.C.
88, 120, 196, 198, 218, 492.

S 21:2 Well; first quarter into second quarter of the 6th century B.C.

T 19:1 Well; second half of 6th century B.C.
277.

T 19:3 Pit or well; Howland, *Greek Lamps*, p. 245. Pocket in the side of a Turkish pit in the area of the Eleusinion. No stratification. No water. To judge by the votive terracottas (T 1499–1503) this was a votive deposit, perhaps to be associated with another disturbed one farther south (T 20:2). 55 is earlier than the rest of the deposit. Later 8th to mid 7th centuries B.C.; mostly early Protoattic.

17, 26, 55, 61, 96, 106, 119, 139, 159, 163, 182, 194, 199, 301, 310, 346, 384, 403, 416, 485, 517, 520, 559, 614, 616, 623.

T 20:2 Circular cuttings in bedrock. Mixed fill (Gray Minyan to Byzantine) but dominance of terracotta figurines (T 1459–1461) makes it likely that this was a votive deposit. See T 19:3.
546.

U 24:1 Well; use fillings, last quarter of 6th century B.C.; dumped filling, same date.
385, 441.

V 23:1 Well; use filling, late 6th century B.C.; dumped filling ca. 500–490 B.C.
613.

V 24:2 Well; last quarter of the 6th century B.C.
3, 484.

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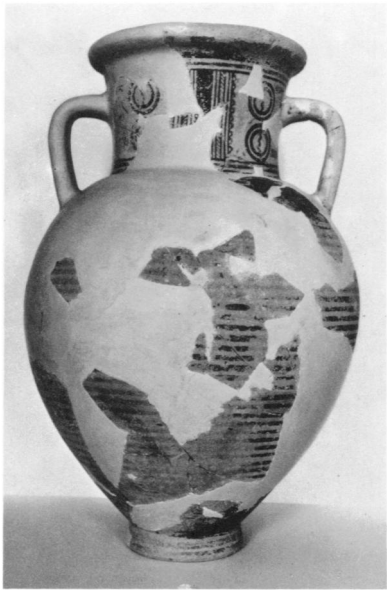
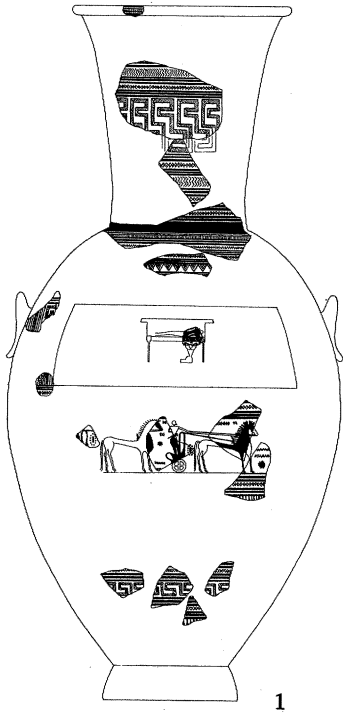
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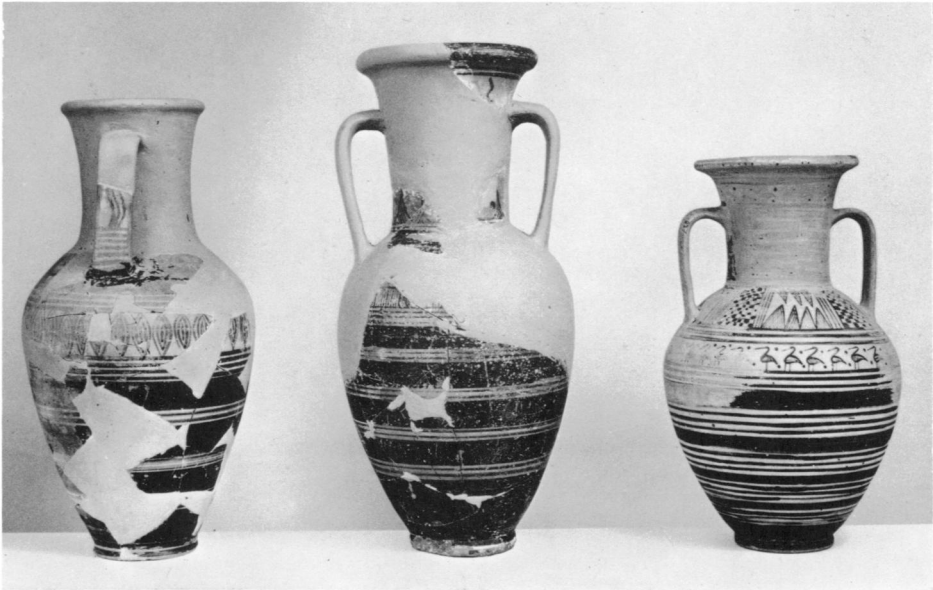
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PLATES



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Amphorae, later 8th century B.C.

Scale 1:7 (except where indicated)

PLATE 2



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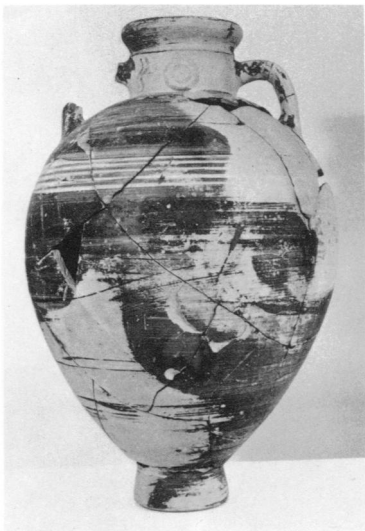


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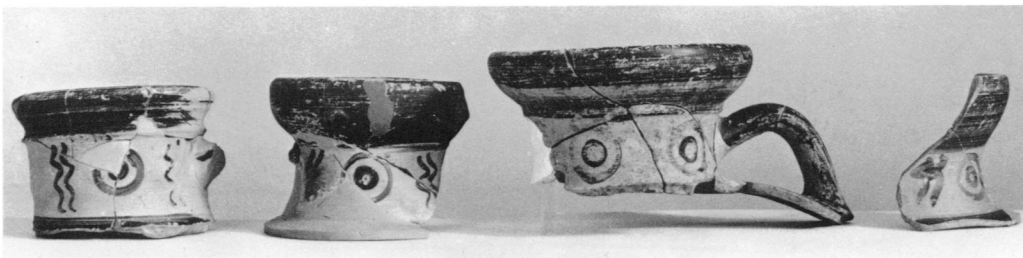


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Amphorae, 8th century (14, 15), 7th century B.C. (16-20).
Storage Jars, late 8th through 7th century B.C. (21-28).

Scale 1 : 7 (except where indicated)



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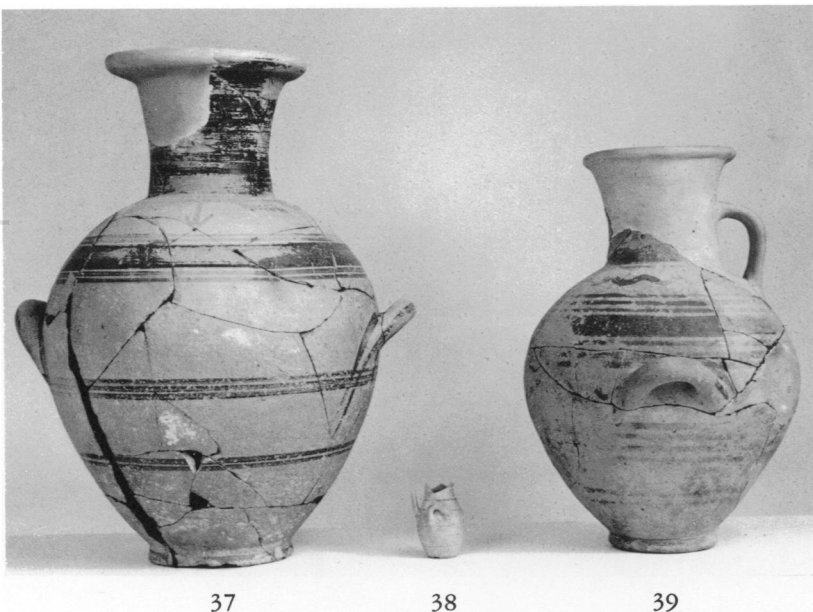
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Banded Amphorae, late 8th through 7th century B.C.



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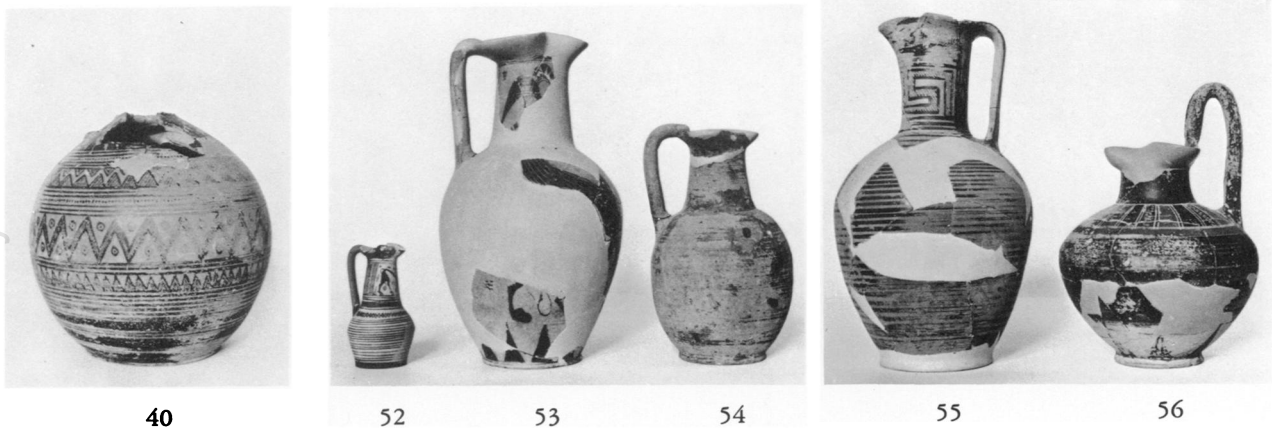
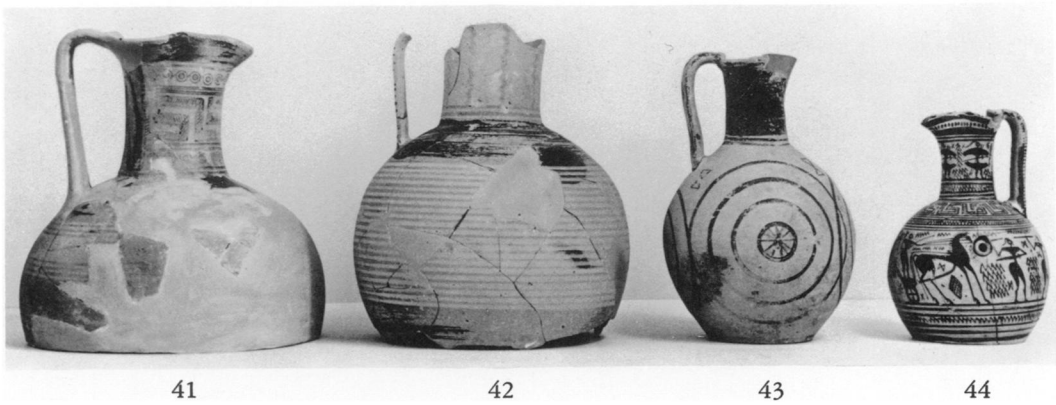
Banded Hydriai, second half of the 8th century B.C.



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(1:4)

Scale 1:7 (except where indicated)



Oinochoai, 8th and 7th centuries B.C. Scale 1:7



Subgeometric Oinochoai, late 8th through 7th century B.C. Scale 1:4



Subgeometric Aryballoi. Scale 1:4



72 73 74 75 (1:4) 76 77 78



79 80 81 (1:7)
Odd-shaped Oinochoai (72-81).



82 85 86
Olpai, late 8th through 7th century B.C. Scale 1 : 7

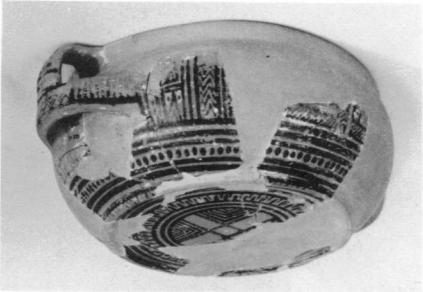


87 88 89 90
Banded Jugs, 8th and 7th centuries B.C. Scale 1 : 7

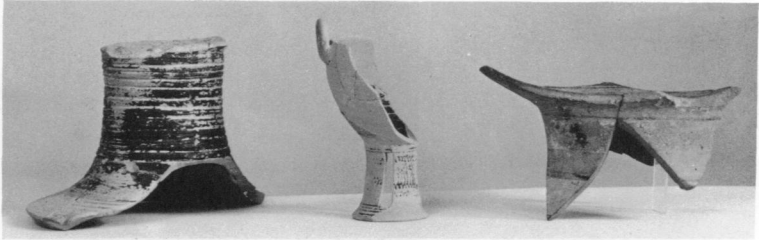


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93 94 96
Standed Kraters, 8th and 7th centuries B.C. Scale 1 : 7

PLATE 6



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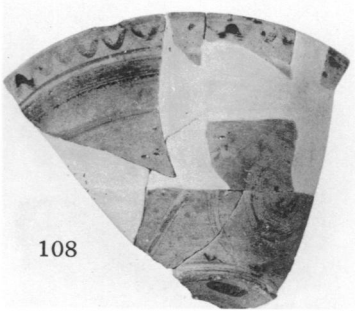
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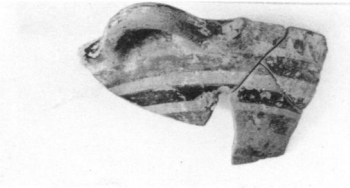


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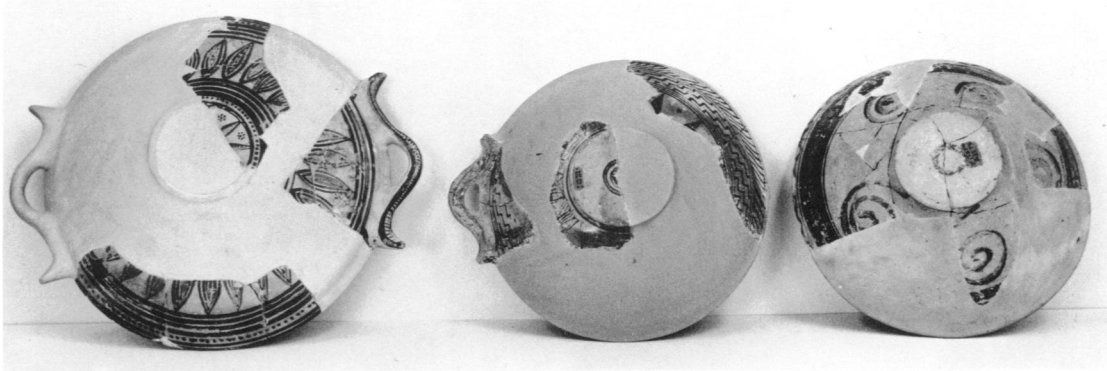


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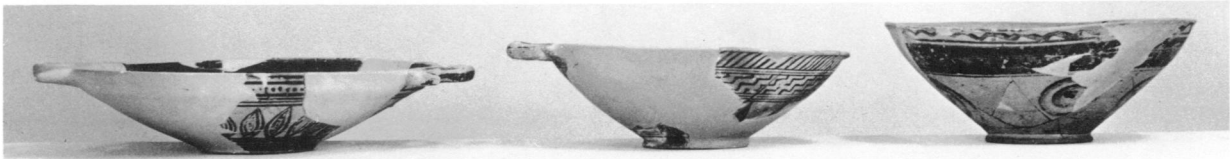
Spouted Bowls, late 8th through 7th century B.C.



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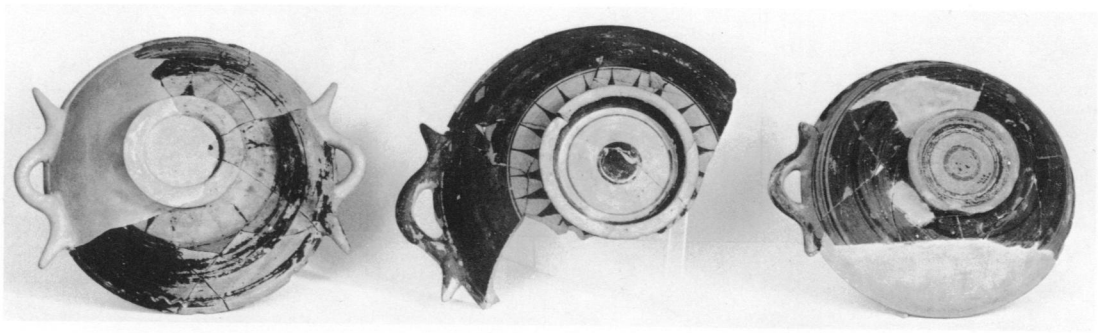
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Bowls, late 8th into 7th century B.C.

Scale 1:7 (except where indicated)



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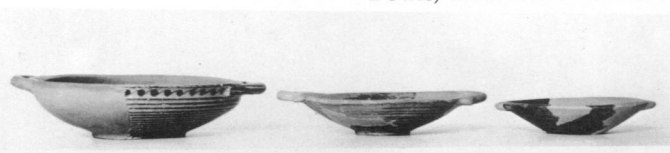


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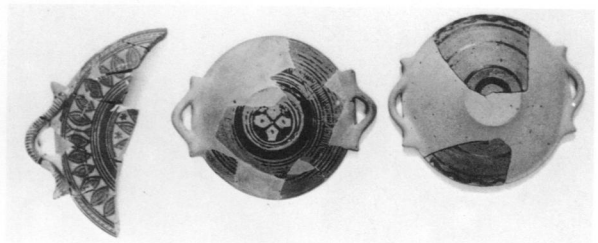
Bowls, second half of 7th century B.C. Scale 1:7



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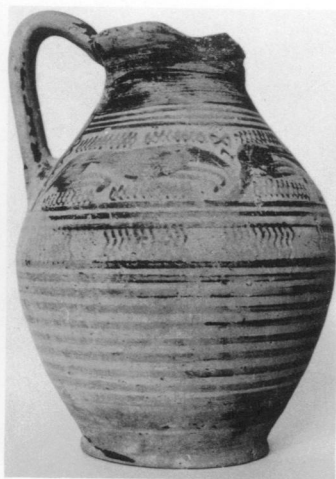
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Plates, second half of 8th through 7th century B.C. Scale 1:7



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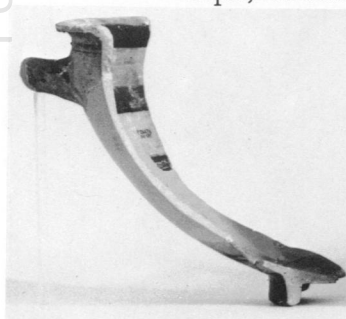
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Olpai, 8th century B.C. Scale 1:4

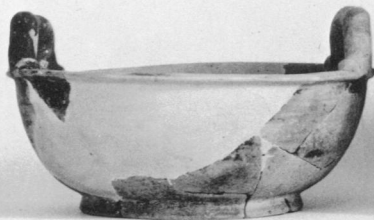


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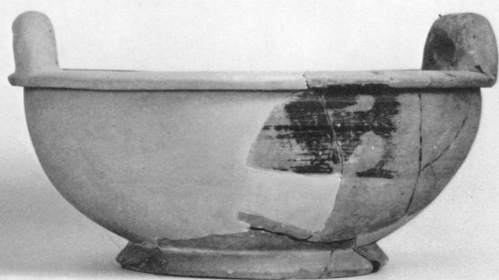
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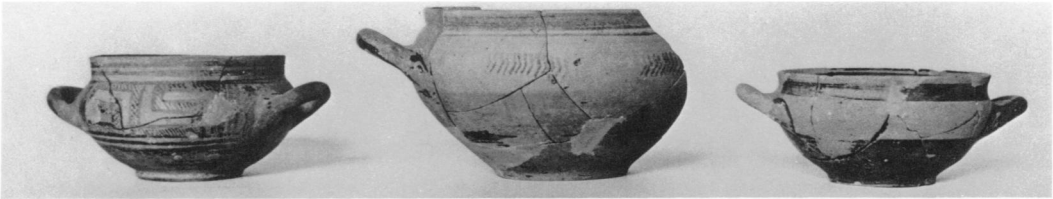
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124

Wash Basins (120-124). Scale 1:7

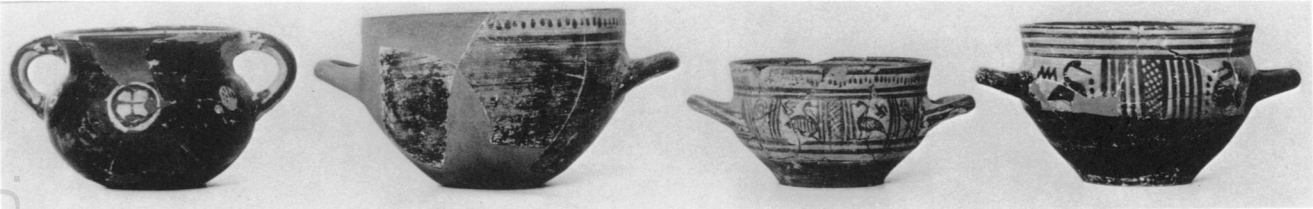
PLATE 8



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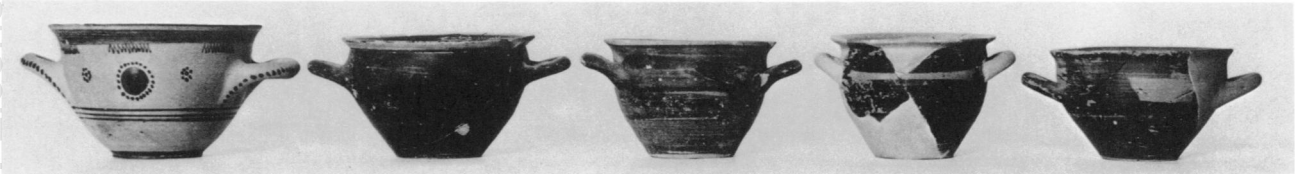
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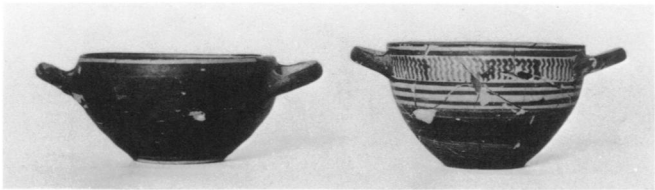
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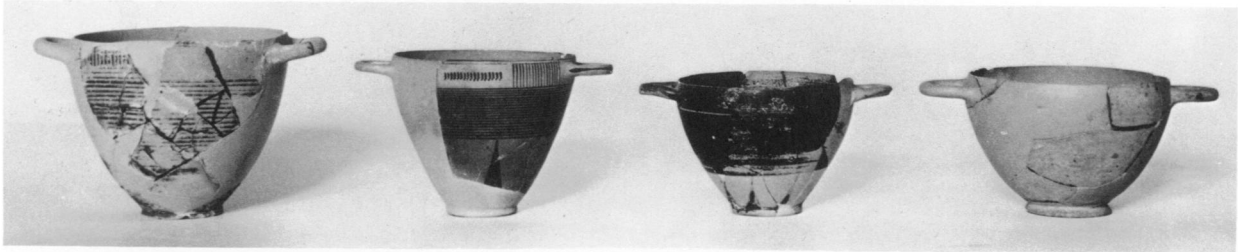
Skyphoi, late 8th through 7th century B.C.

Scale 1:4



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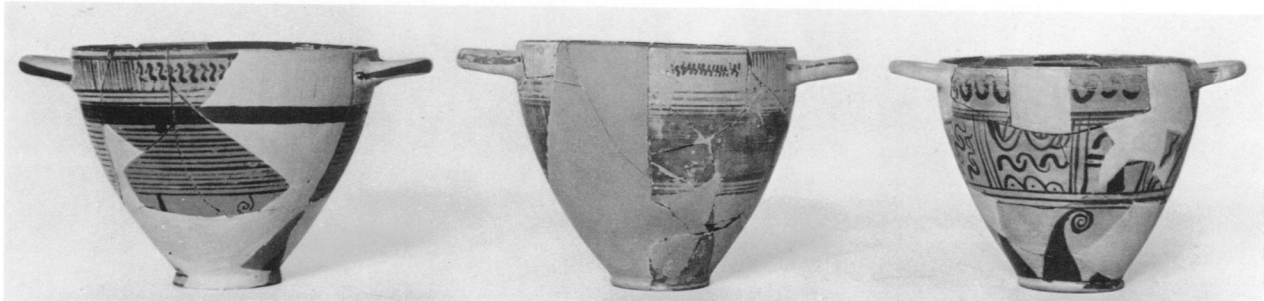


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Kotylai, Corinthian (155-158) and Attic, 8th through 7th century B.C.



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Cups with Metal Prototypes

Scale 1:4



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173 174 175 176

Kantharoi, second half of 8th century B.C.



177 178 179 180 181



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187 188 189



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Cups, late 8th through 7th century B.C.



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Cooking Ware Kadoi, later 8th through 7th century B.C.



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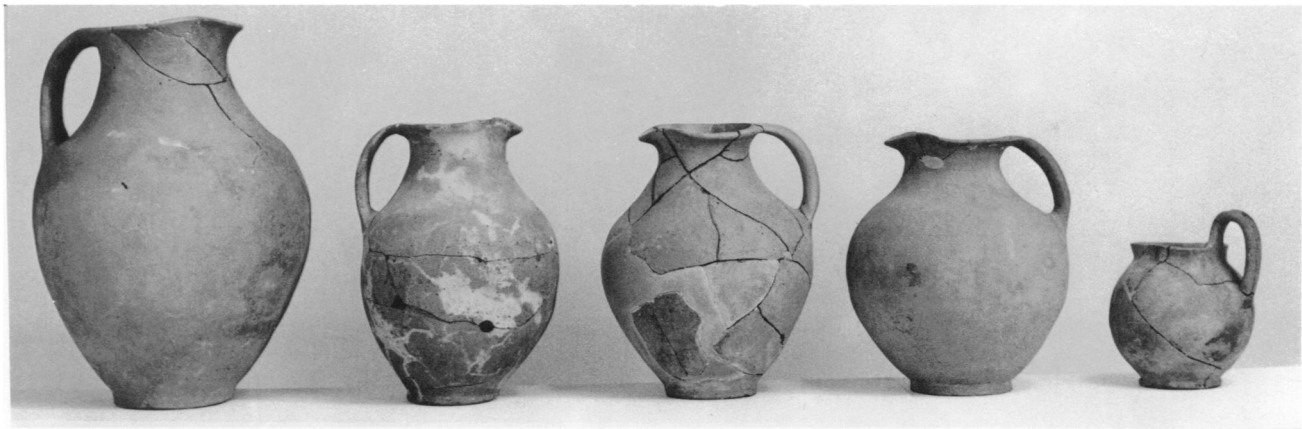
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Cooking Jugs, later 8th through 7th century B.C.

Scale 1:7



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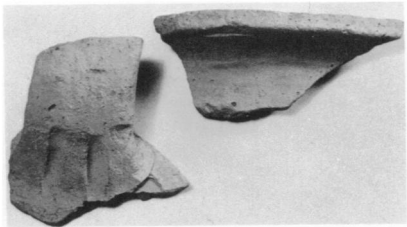
Cooking Ware Oinochoai and Jug



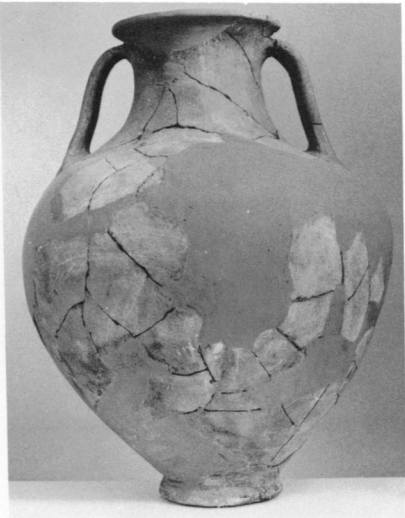
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Hydriai

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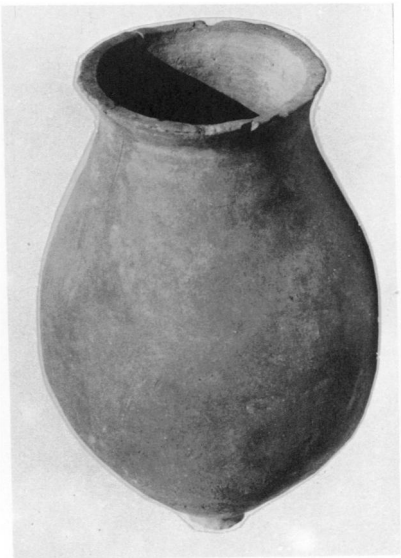
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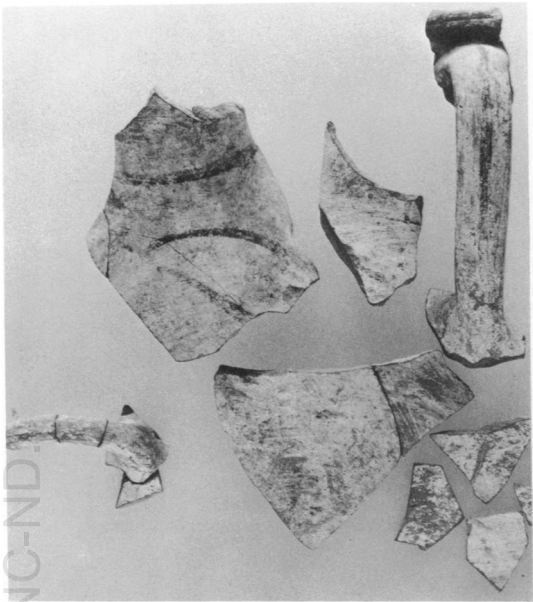
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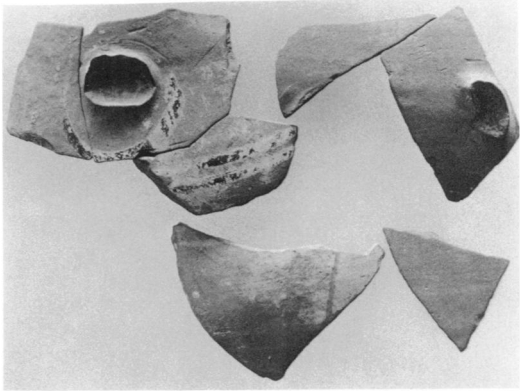
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Other Coarse Ware Shapes

Later 8th through 7th century B.C.
Scale 1:7 (except where indicated)



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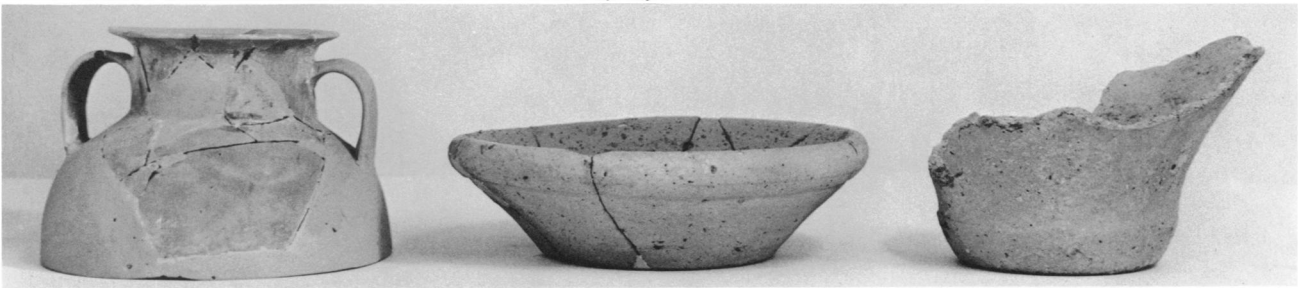
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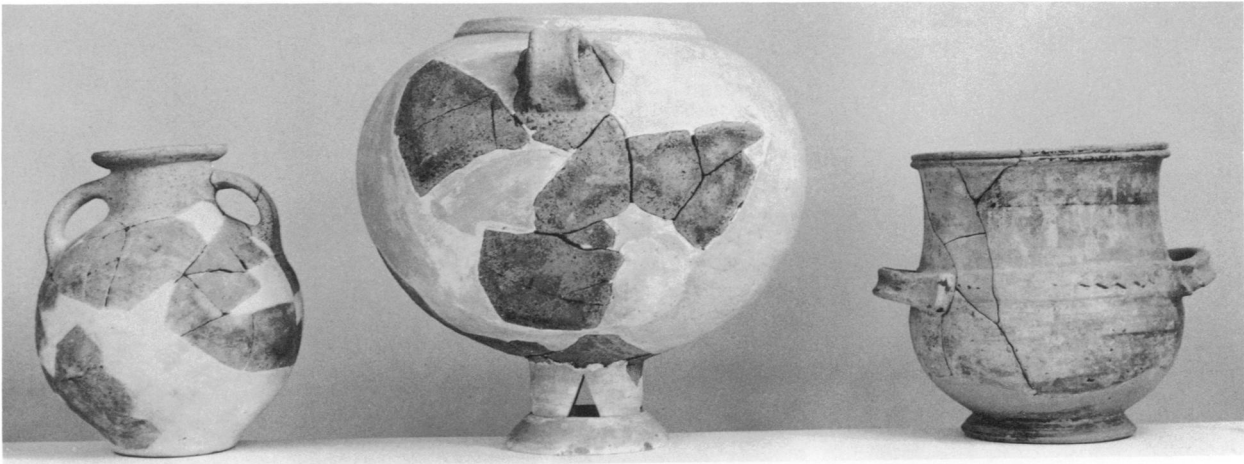
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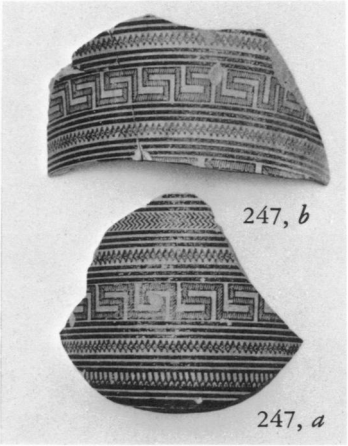


242 243 244

Imports, Various Plain Wares
Scale 1:7 (except where indicated)

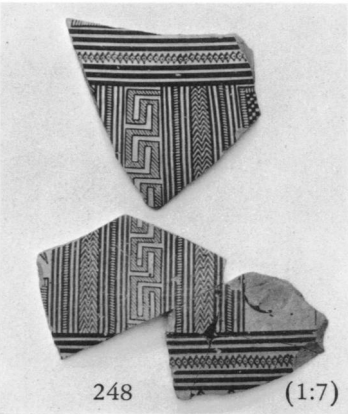


245, *a*



247, *b*

247, *a*



248

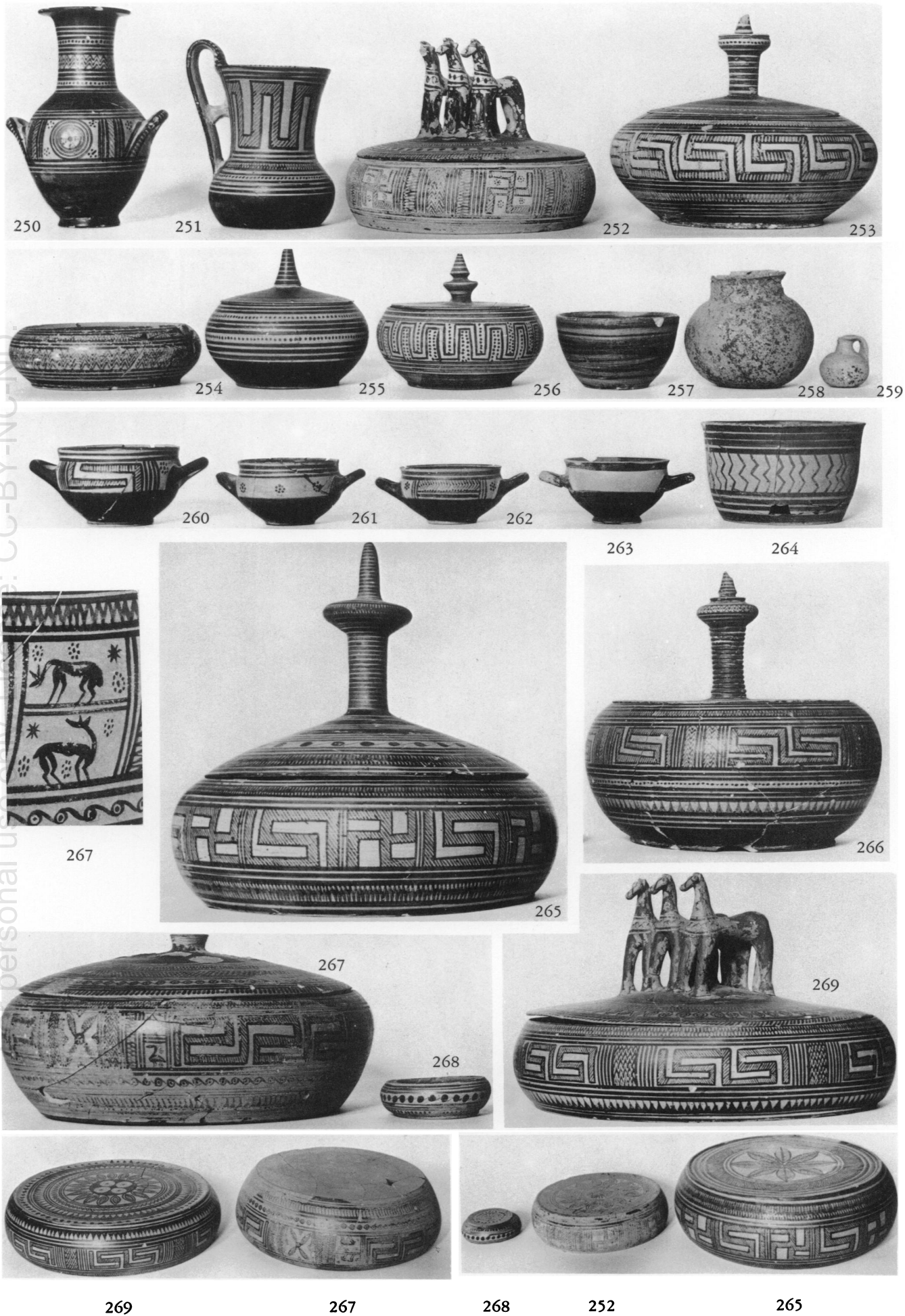
(1:7)



249 (1:1)

246 (1:4)

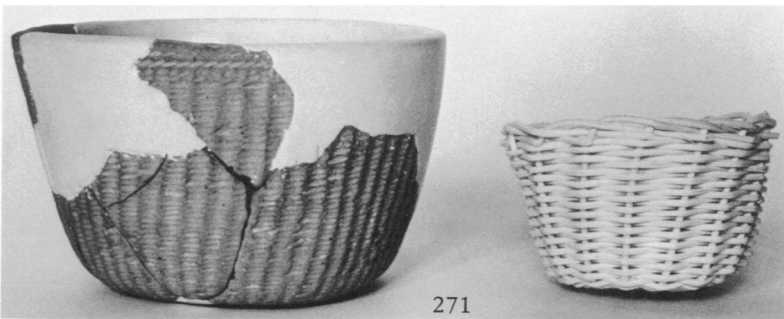
Dipylon Painter and Workshop
Scale 1:7 (except where indicated)



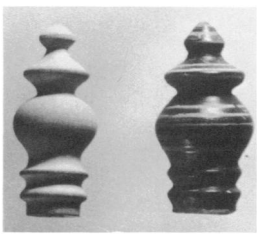
Dipylon Period, Grave G 12:17
Scale 1:4, except bottom row 1:8



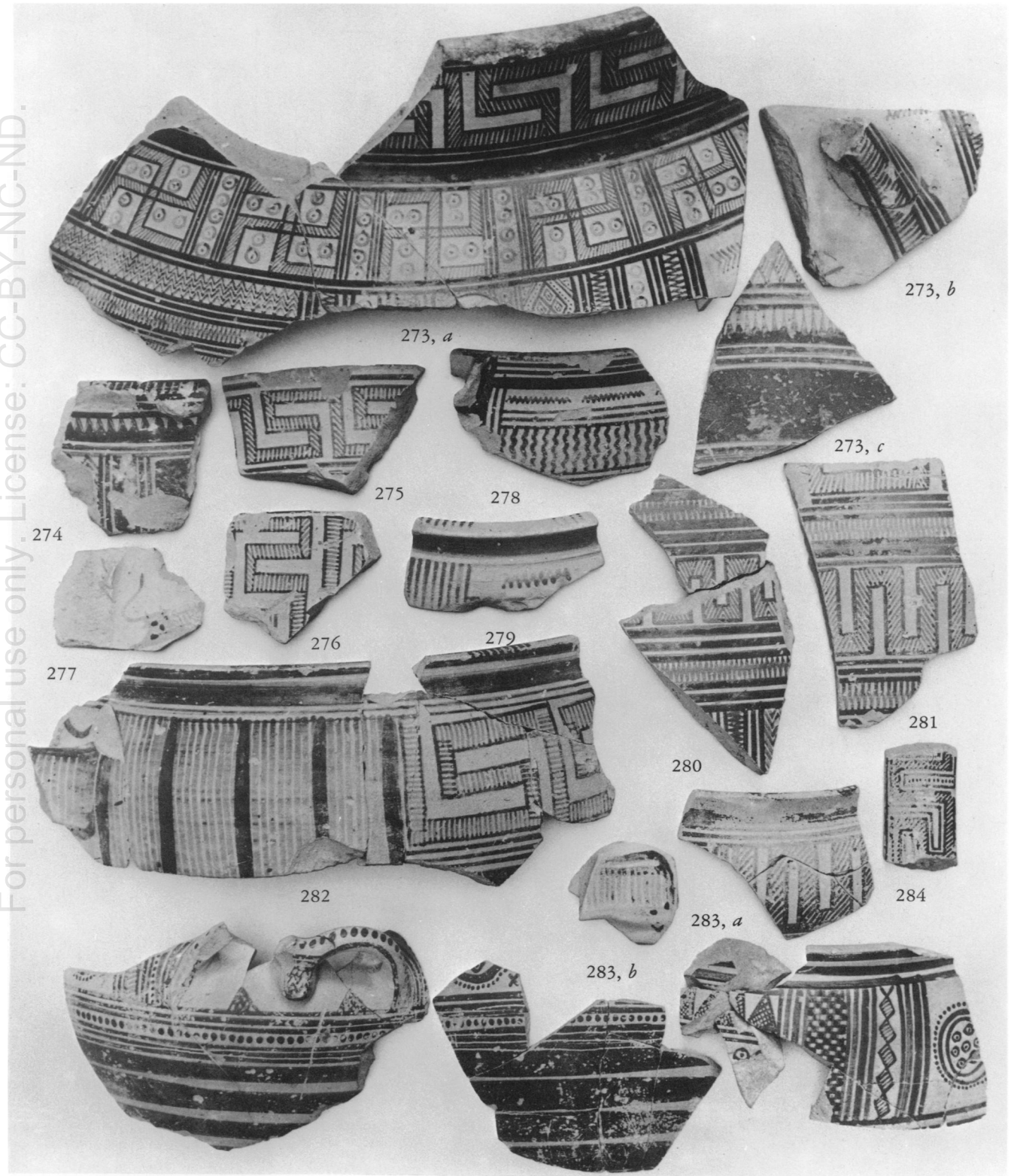
270



271



272



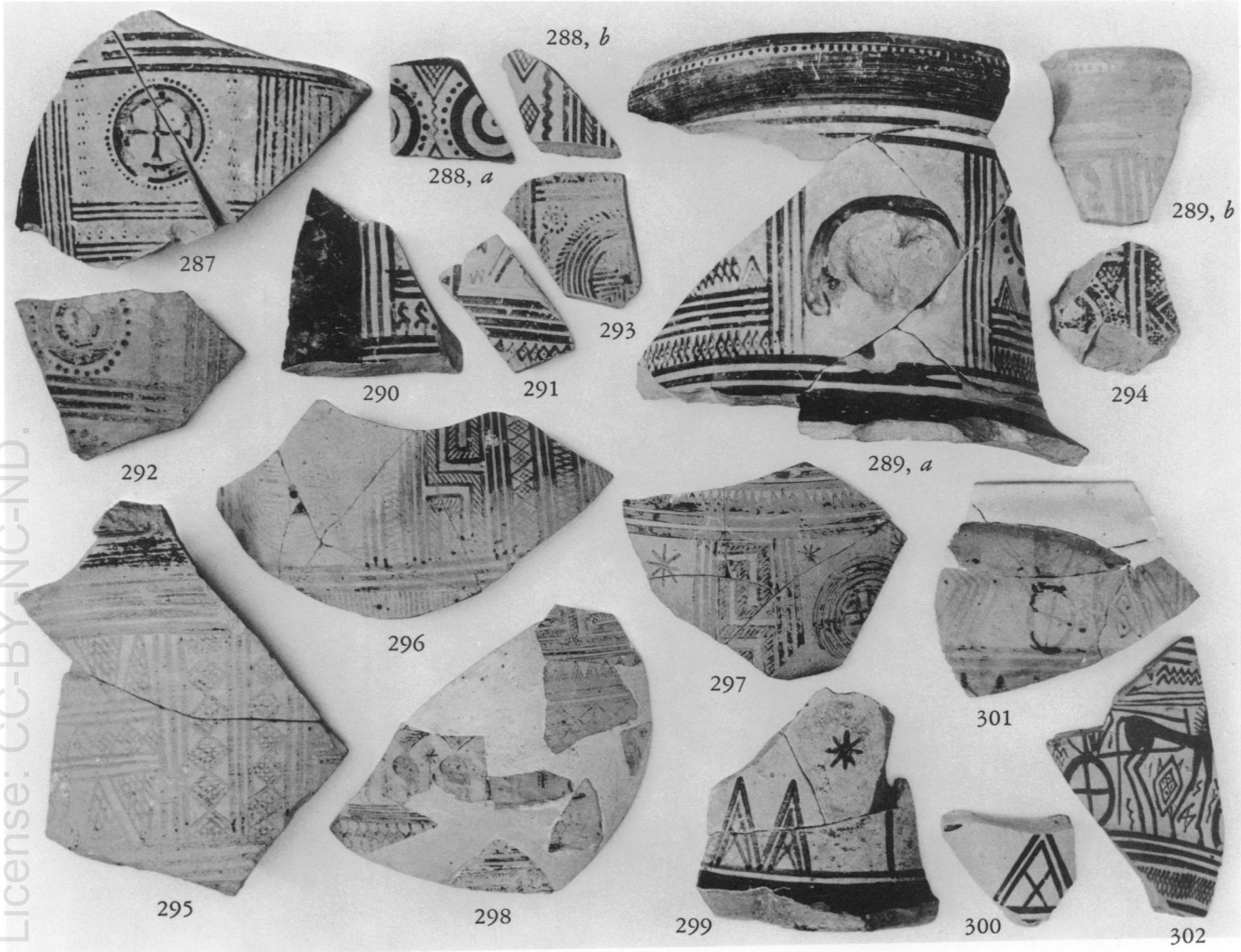
285, a

285, b

286

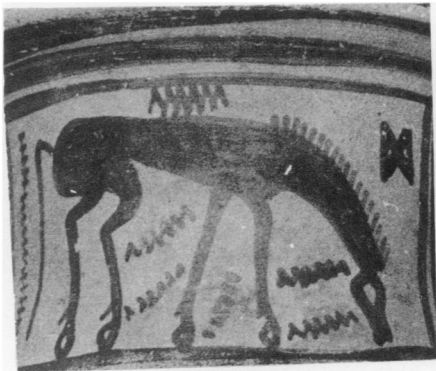
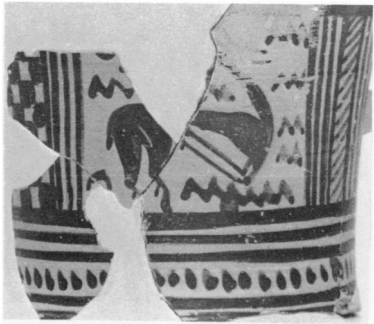
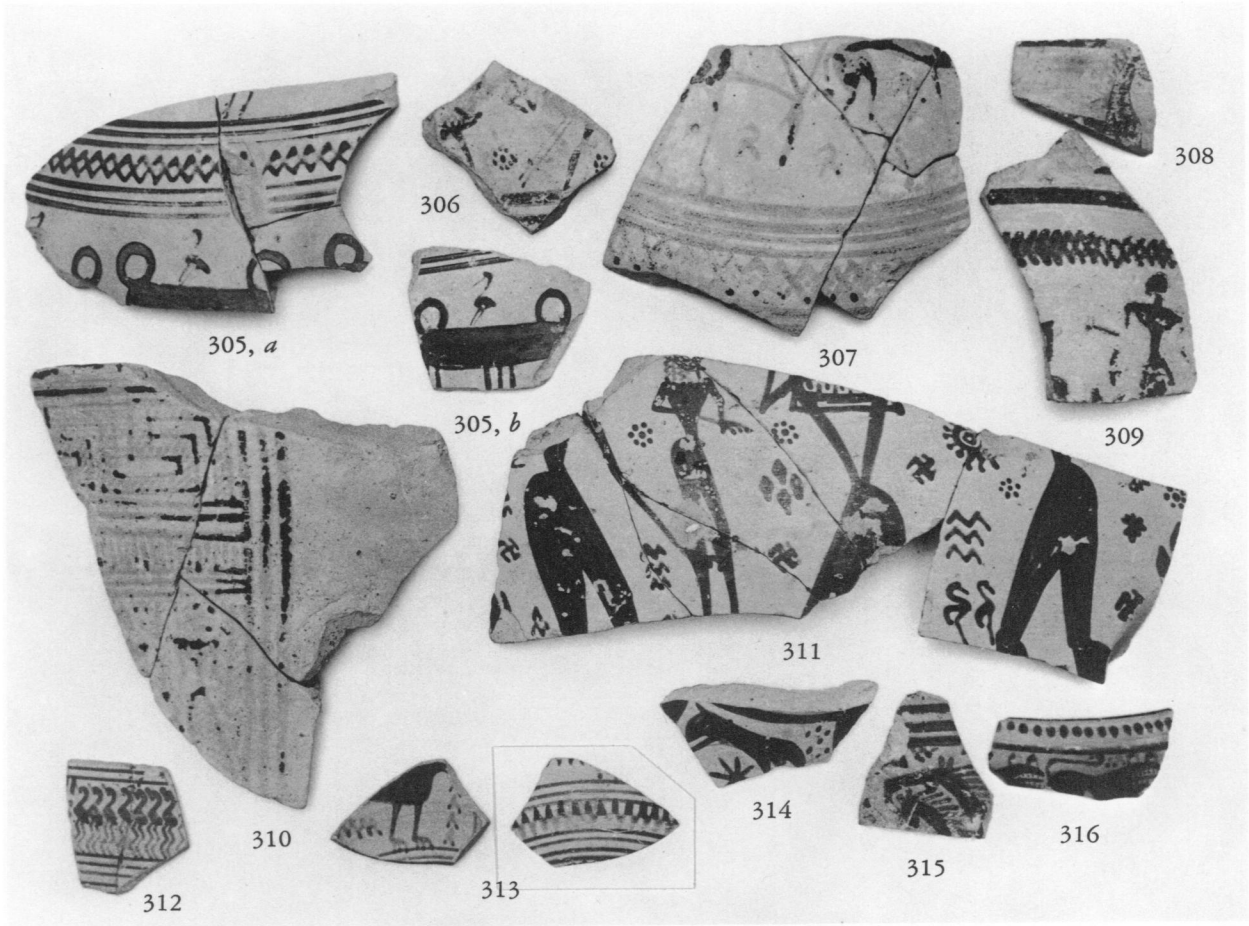
Geometric Kraters

Scale 1:4, except top row 1:2

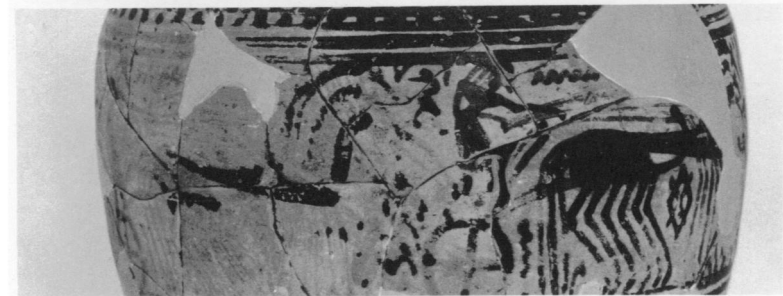
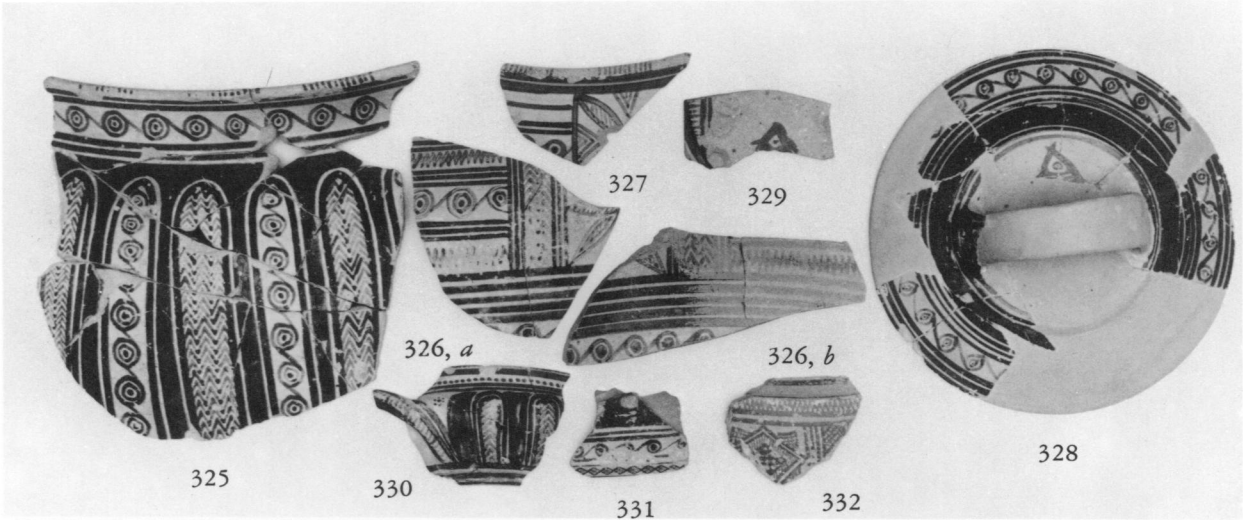


Sub-Dipylon Group

Scale. 1:5, except lower right 7:10



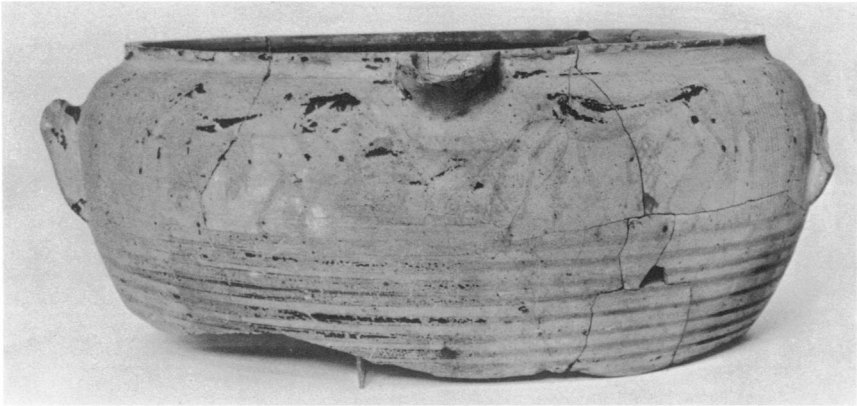
Late Geometric, Various
Scale 1 : 2



336
(1:2)

338

Late Geometric Workshops
Knickerbocker Workshop (332, 334, 335), Workshop of Athens 894 (336-338)
Scale 1 : 4 (except where indicated)

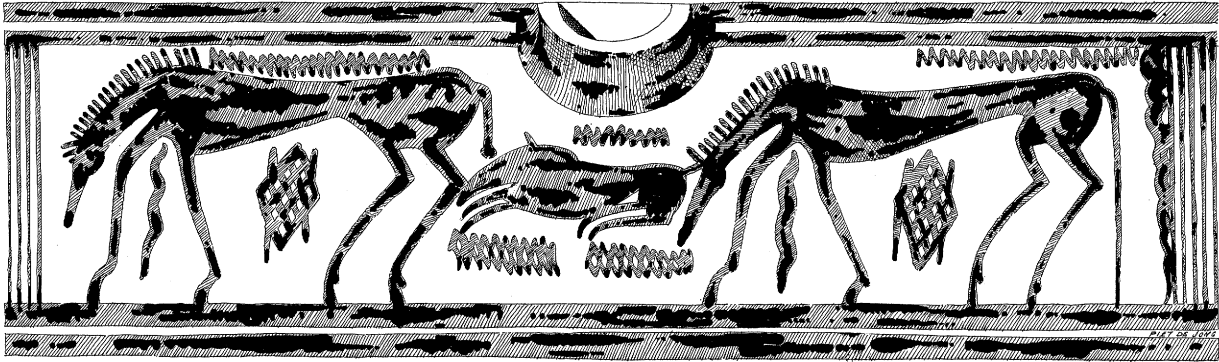


339

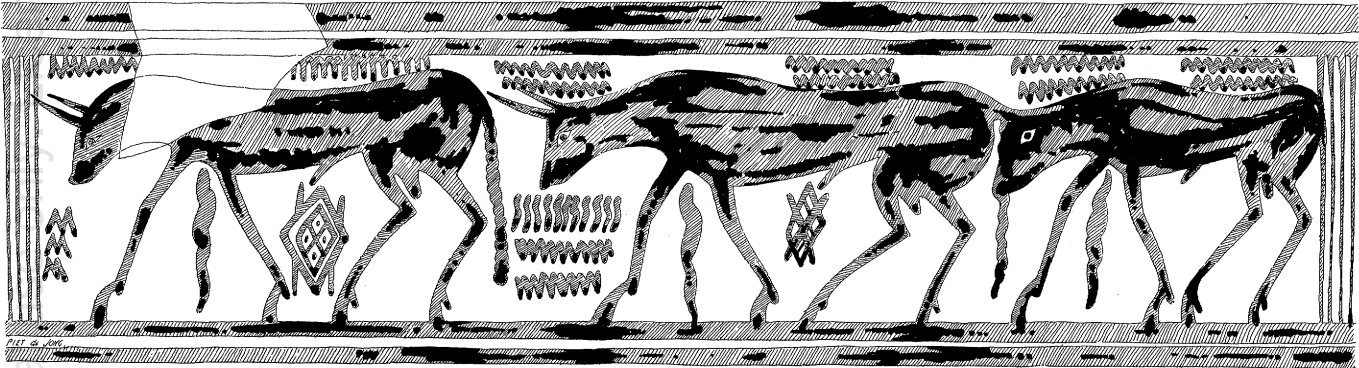


(1:4)

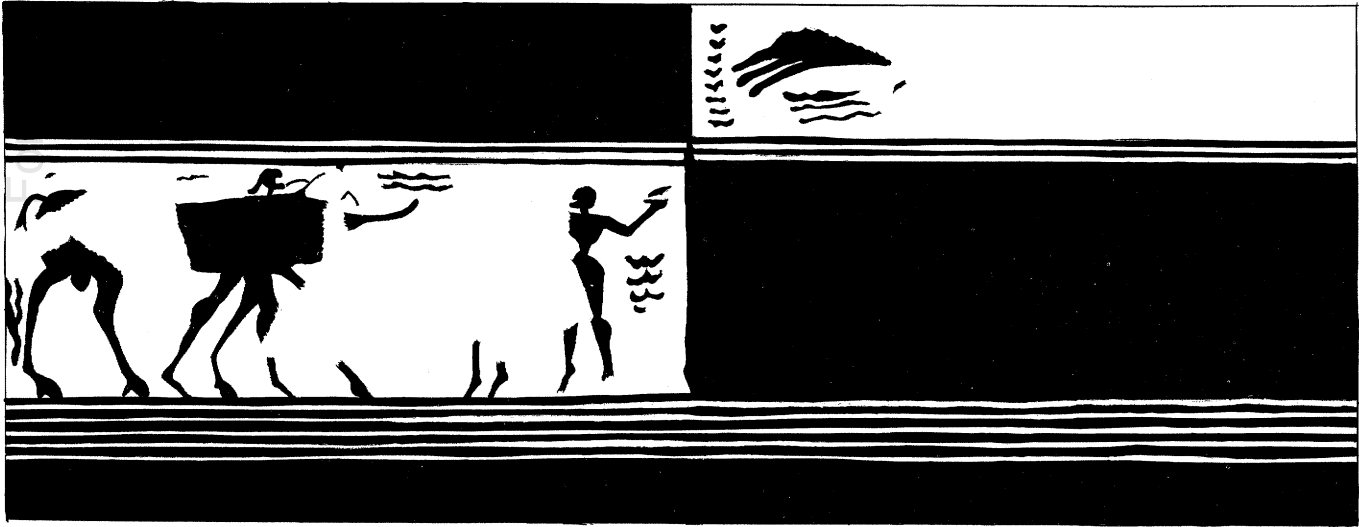
340



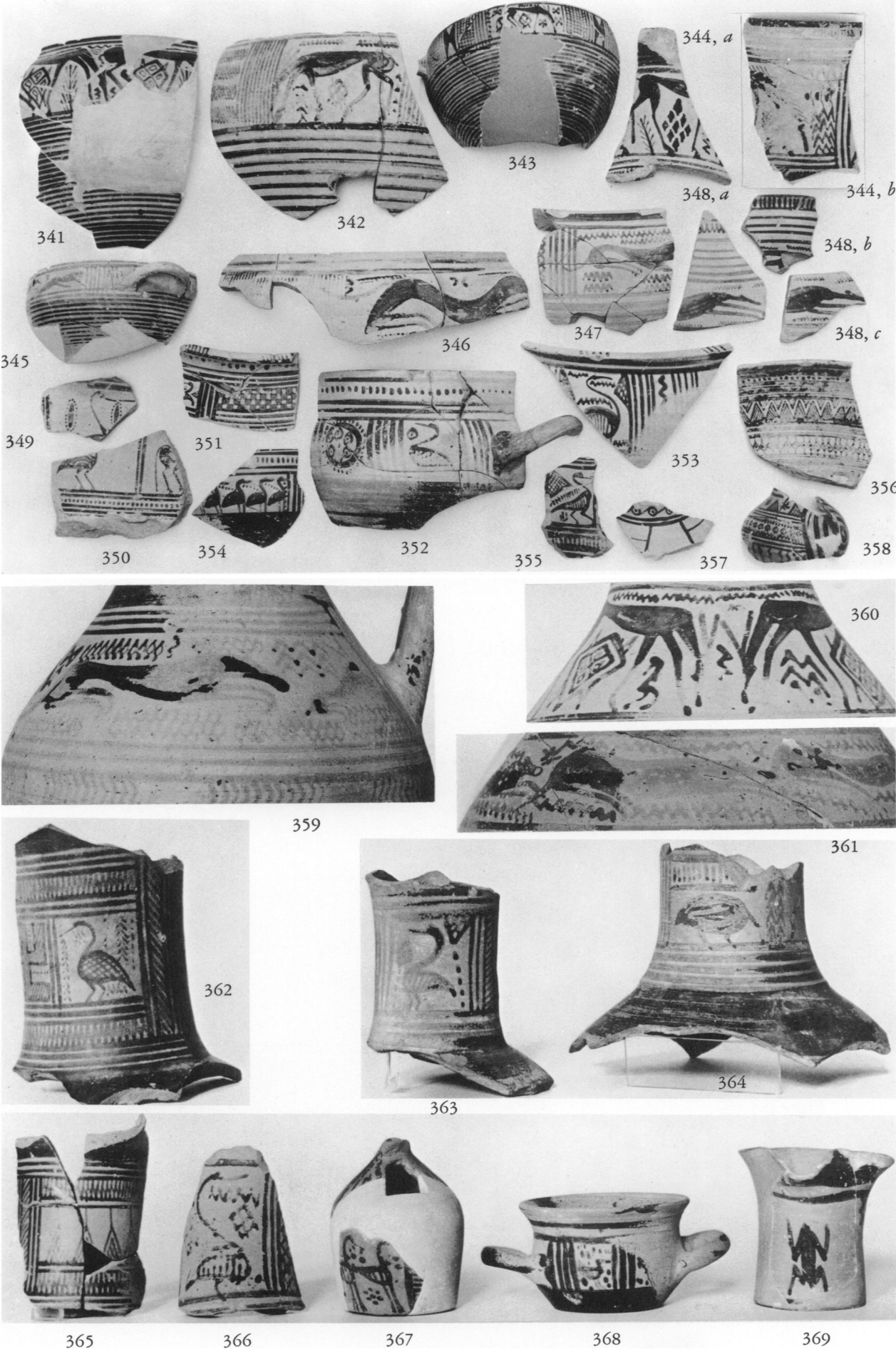
339, a



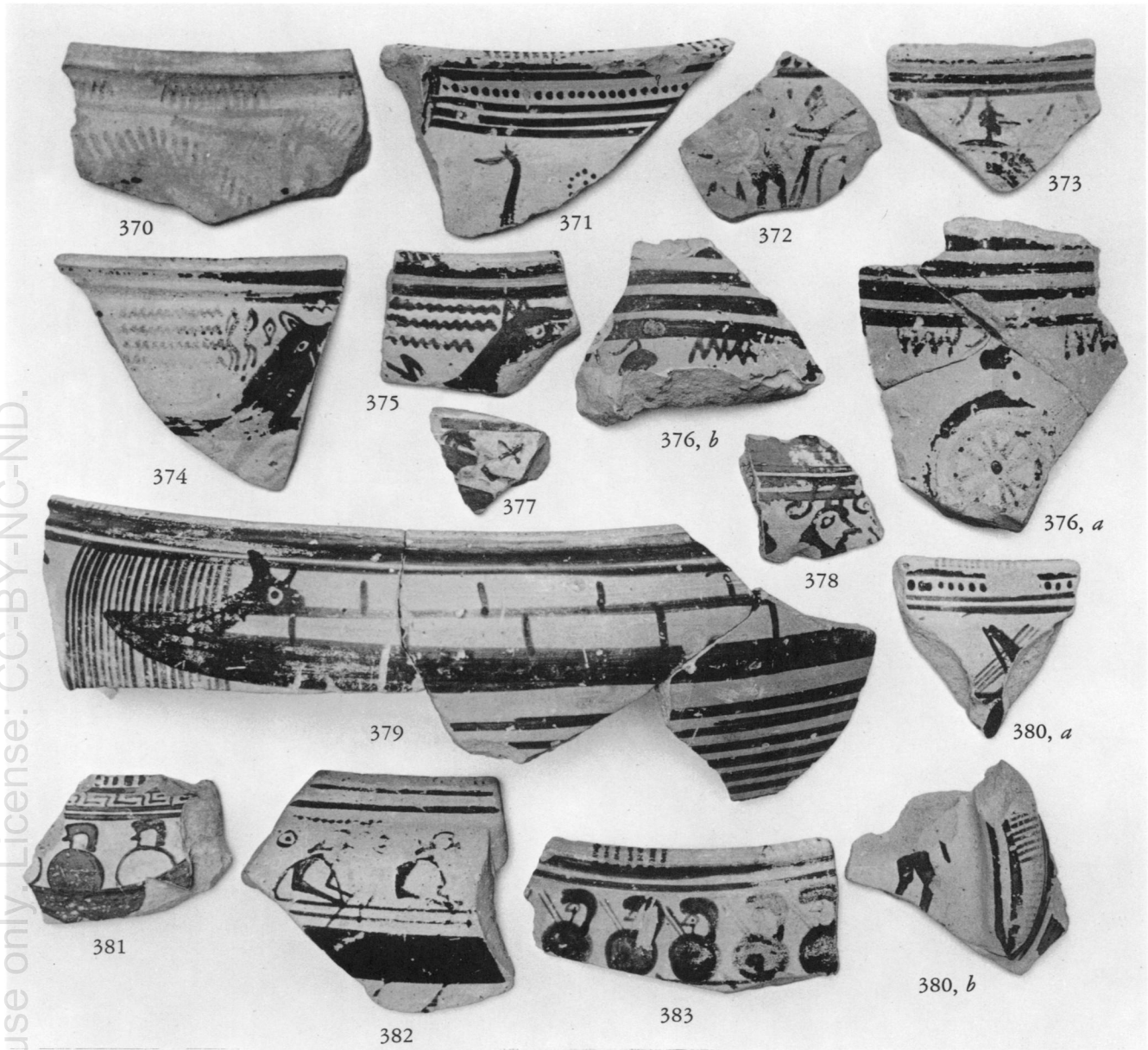
339, b



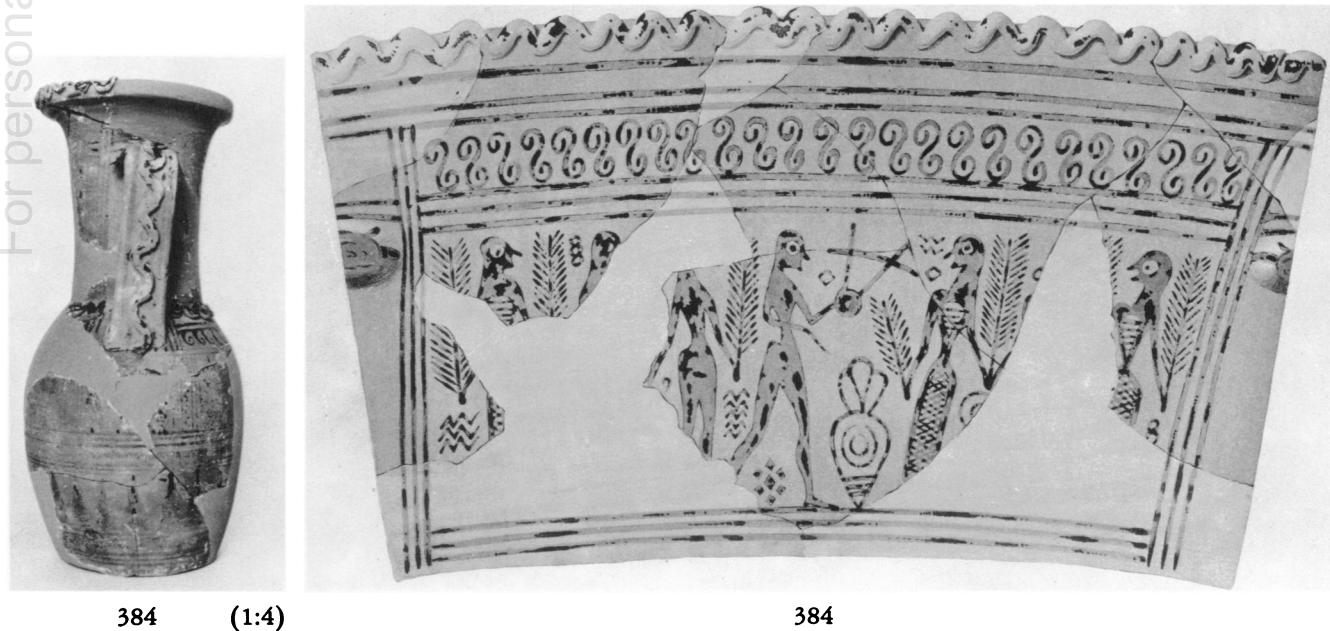
340



Typical Late Geometric Work
Stathatou Hand (341, 343, 360), Workshop of Athens 897 (359), Various
Scale 1:4 (top) and 1:2 (bottom)



Late Geometric Ship and Animal Kraters. Scale 1 : 2

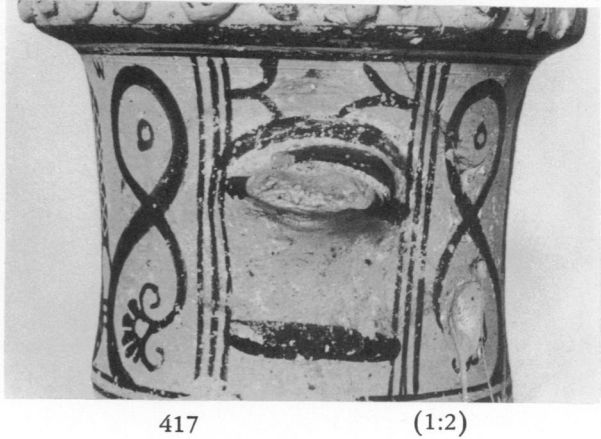
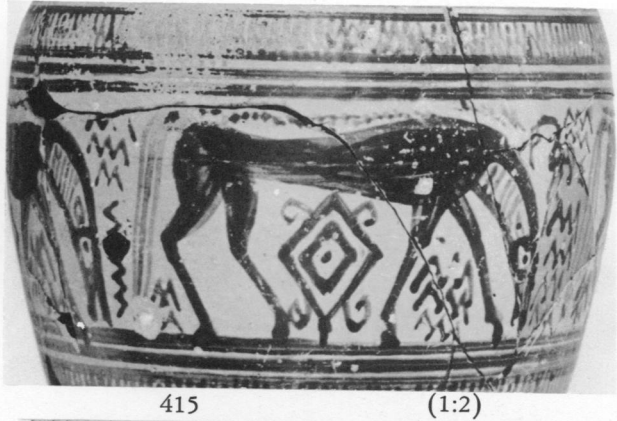
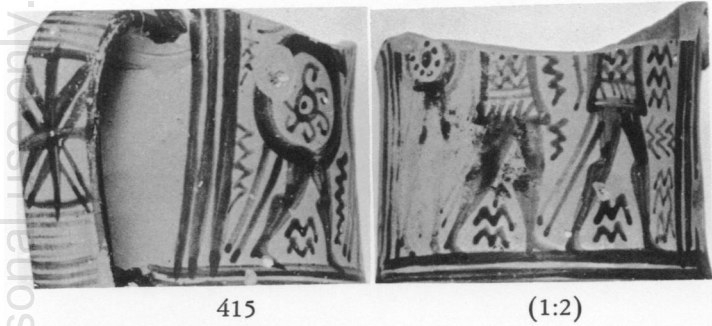
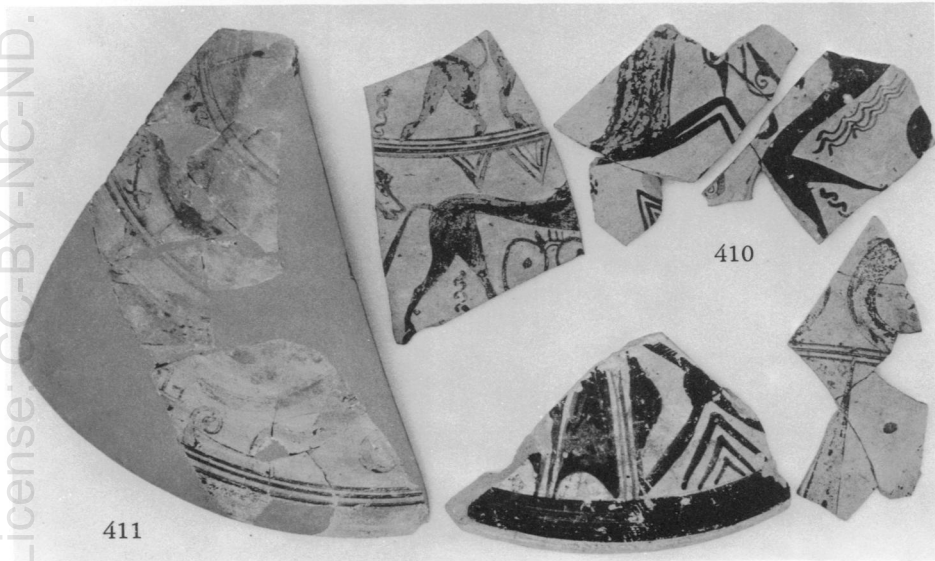
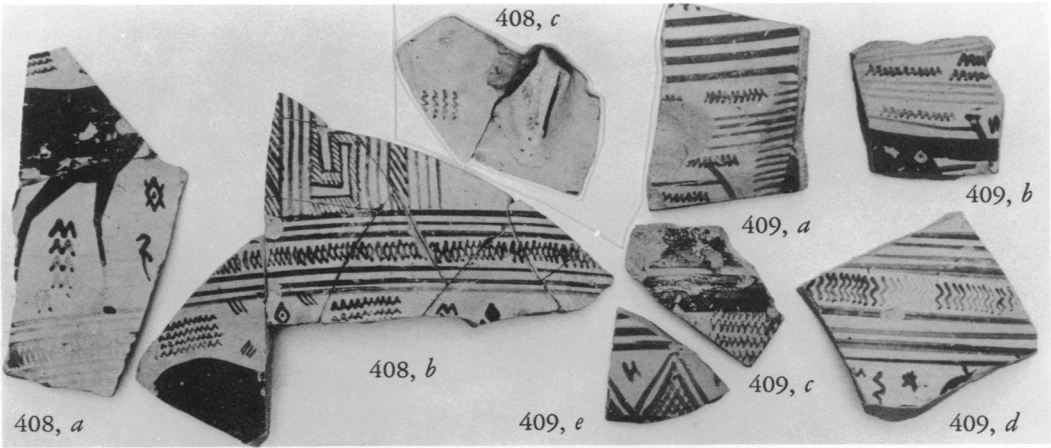


Hydria by Analatos Follower



Early Protoattic, Analatos Painter

Scale 1:2

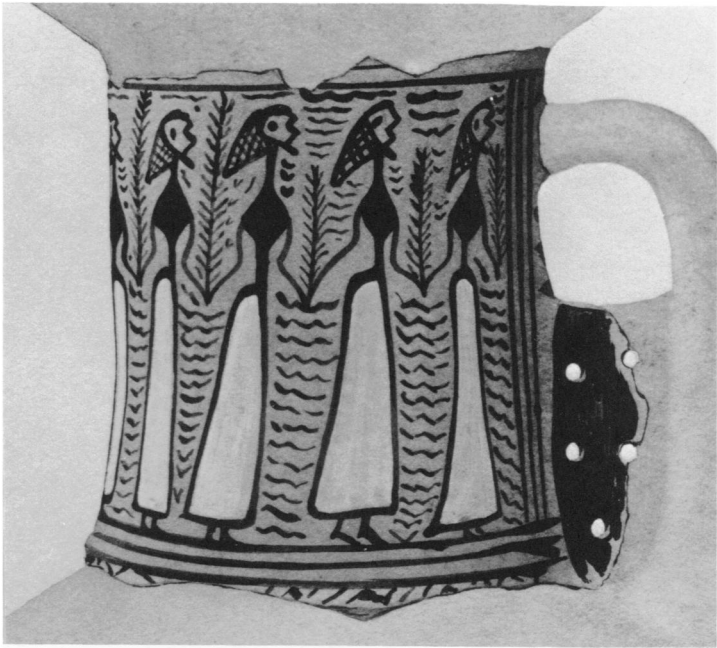


Early Protoattic Minor Work, Wild Style (410-412), Various

Scale 1 :4 (except where indicated)



416
(1:2)



416

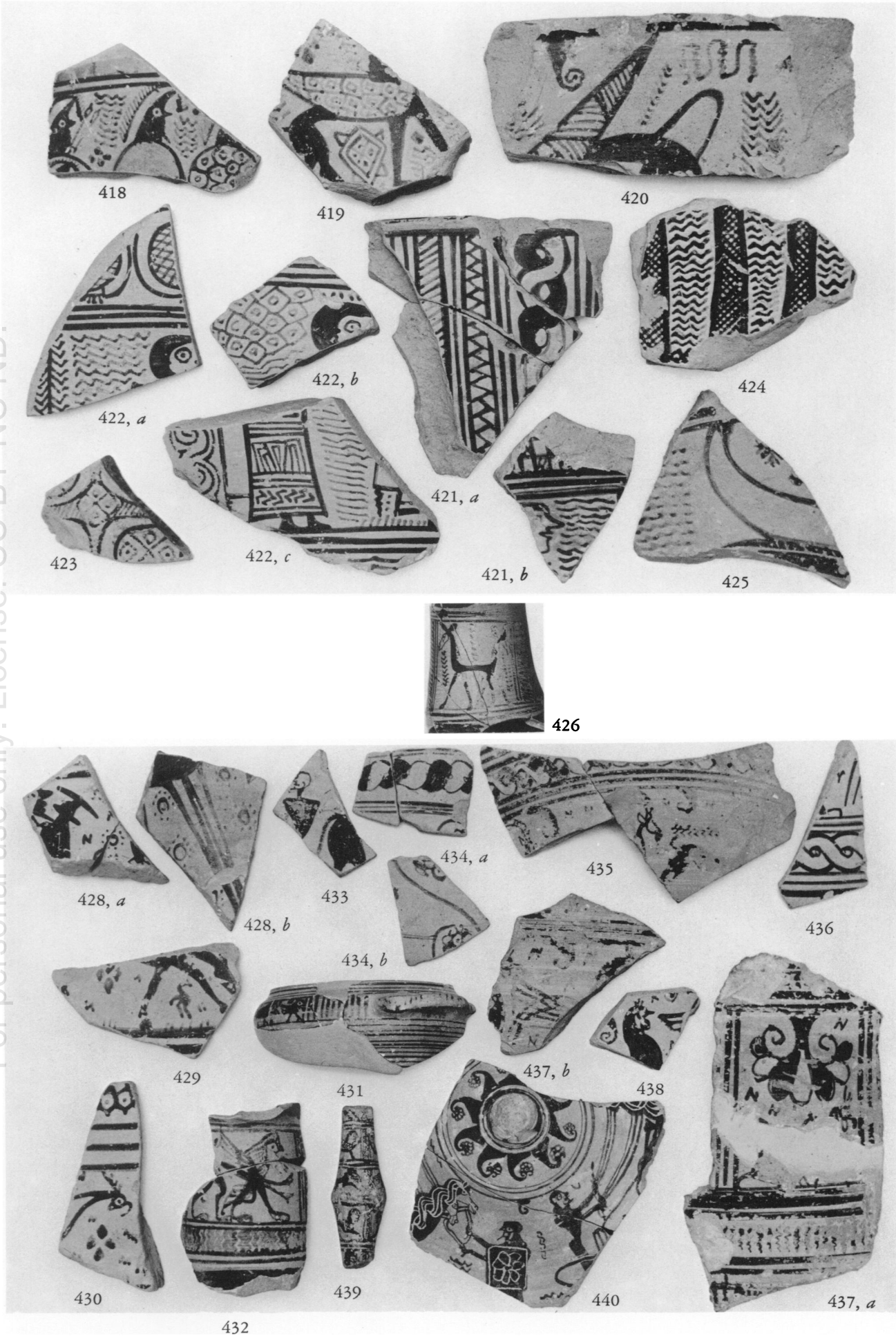


417
(1:2)



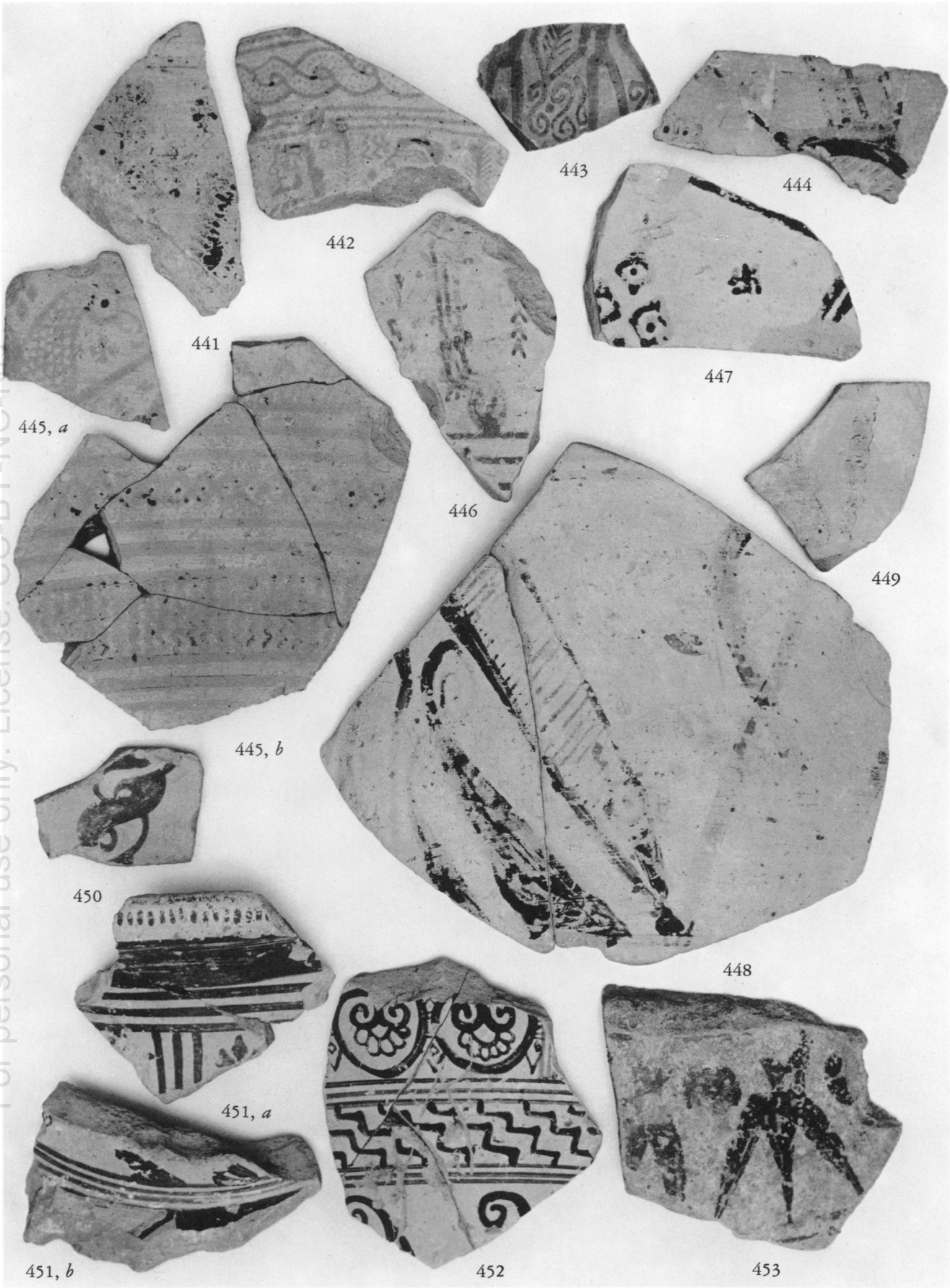
417

Early Protoattic Hydria Necks



Early Protoattic, Little N Group

Scale 1 : 2



Early and Middle Protoattic, Large Pots

Scale 1:2



Early and Middle Protoattic
Painter of the New York Nessos Amphora (458, 463, 465, 466), Various

Scale 1:2

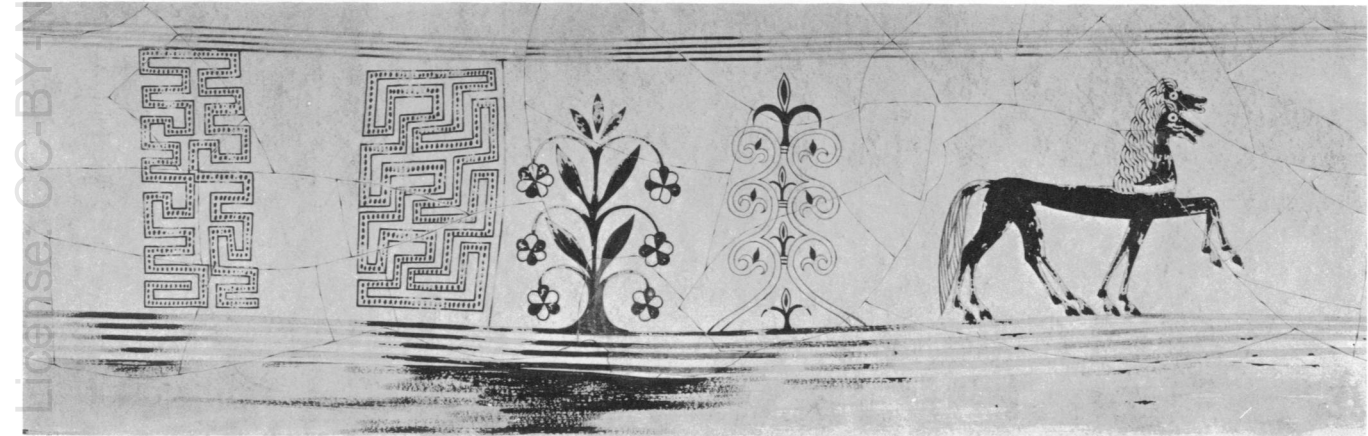


Protoattic Birds and Centaurs

Scale 1:2

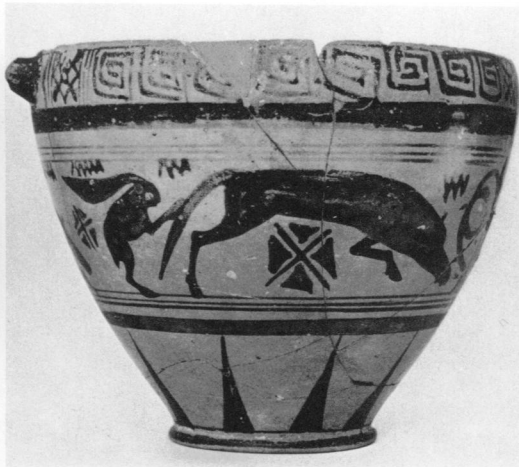


Middle Protoattic Oinochoe, 492. Scale 1 : 4



495

Votive Deposit H 17:4, as displayed in the Agora Museum



512

Middle Protoattic Bowls and Minor Work

Scale 1:2

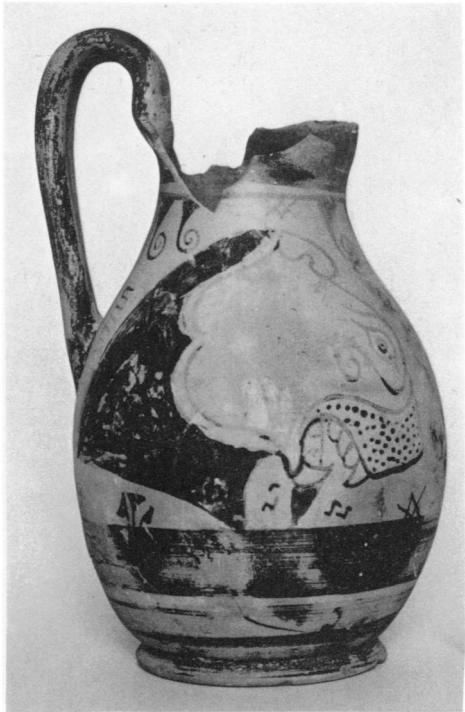


Protoattic Bowls and Stands

Scale 1:2



543



544

Middle Protoattic, Ram Jug Painter
Scale 1 :2, except lower right 3 :10



548



496



549



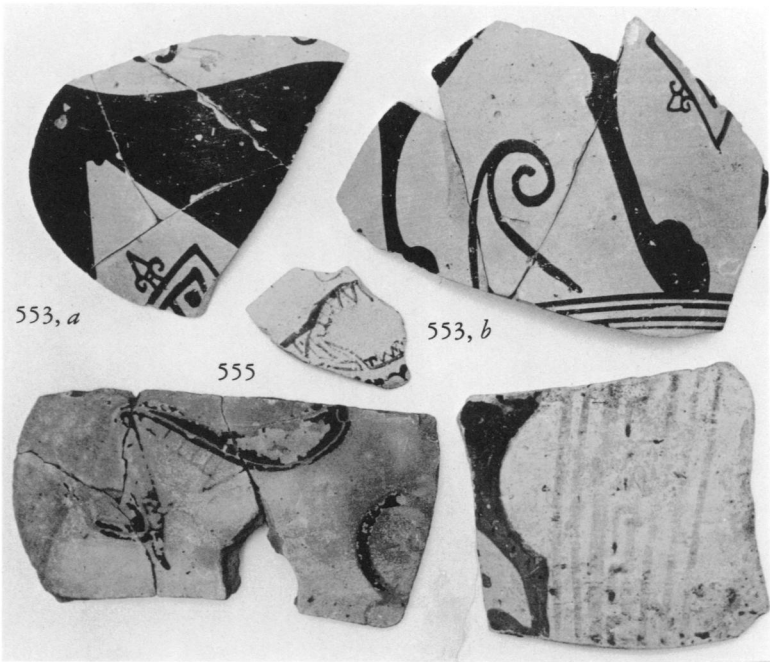
550



550



552
(2:5)



553, a

555

553, b

554

(1:2)

556

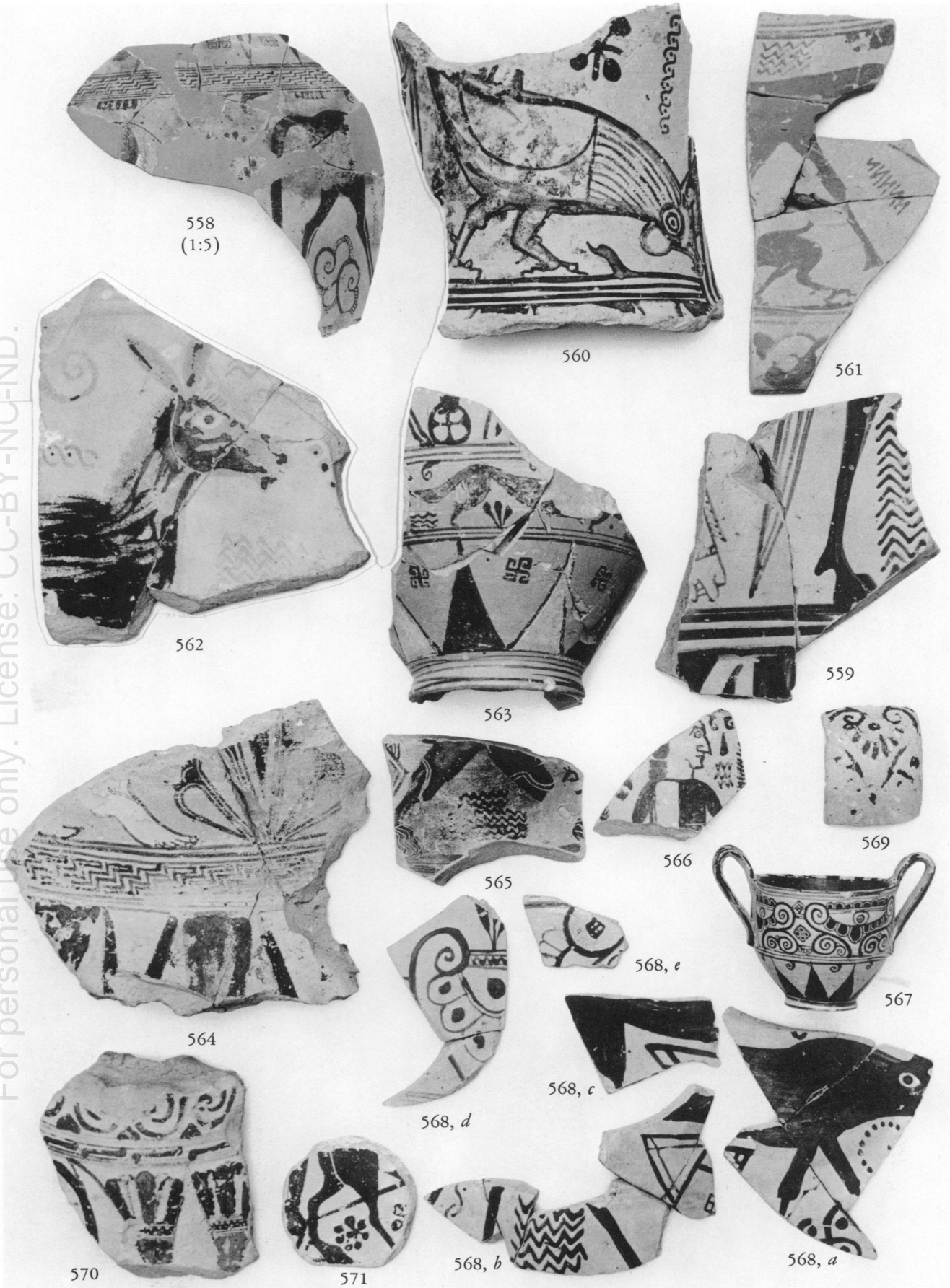


551
(1:2)



557

Middle Protoattic Birds and Lions
Scale 1:4 (except where indicated)



Middle Protoattic, Polyphemos Painter (558-561), Kynosarges Painter (564-567)

Scale 1:2 (except where indicated)



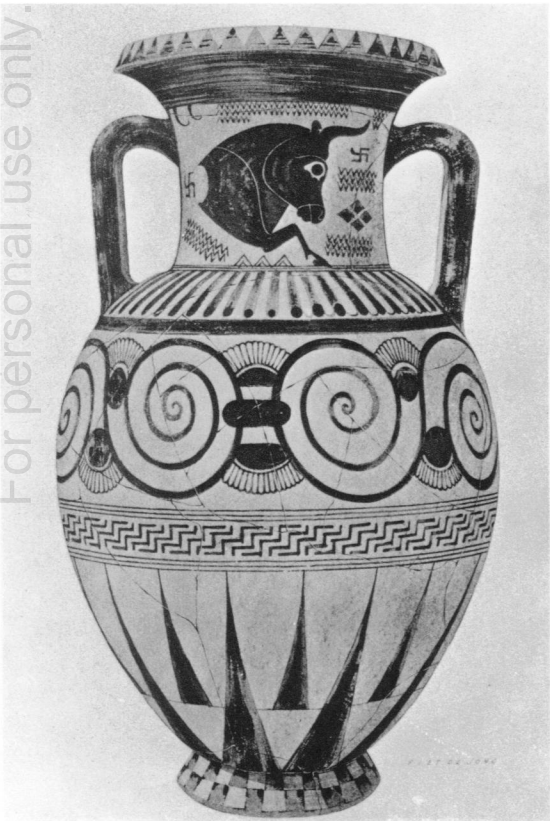
572



573



573

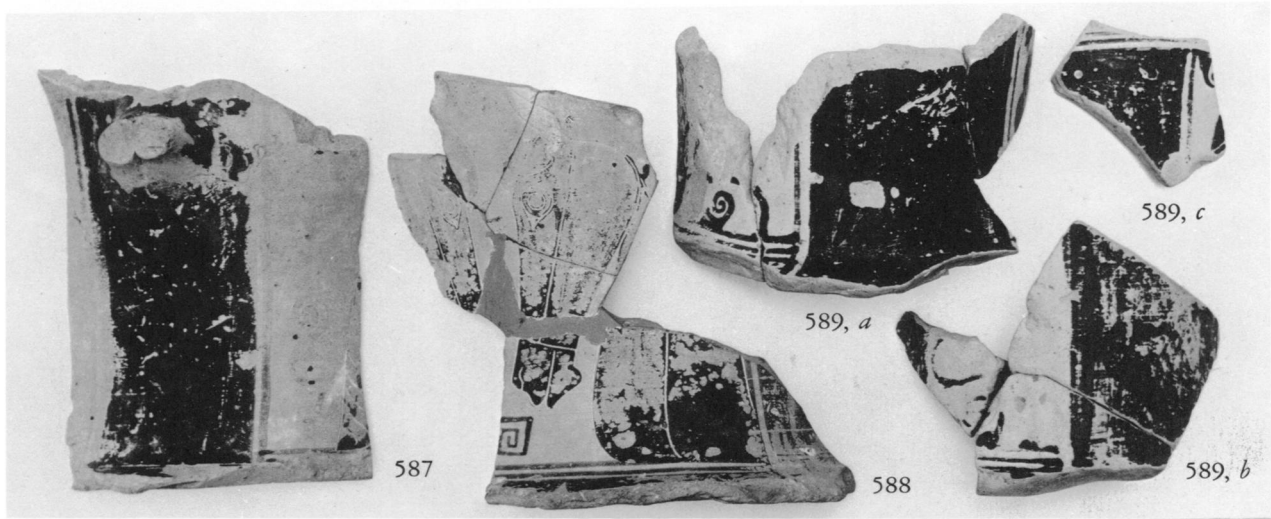
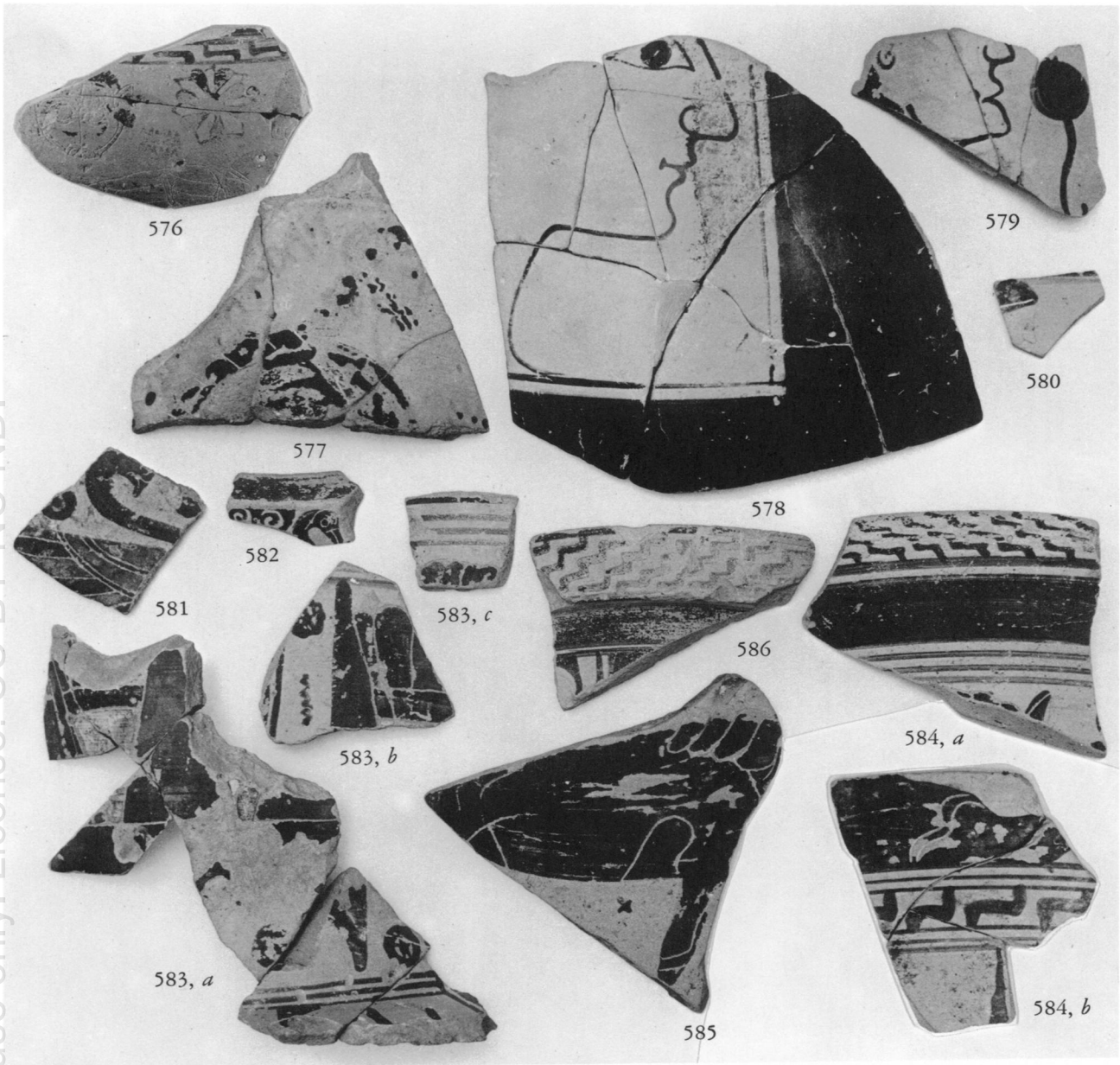


572



575

Middle Protoattic, Pair Painter
Scale 1:4

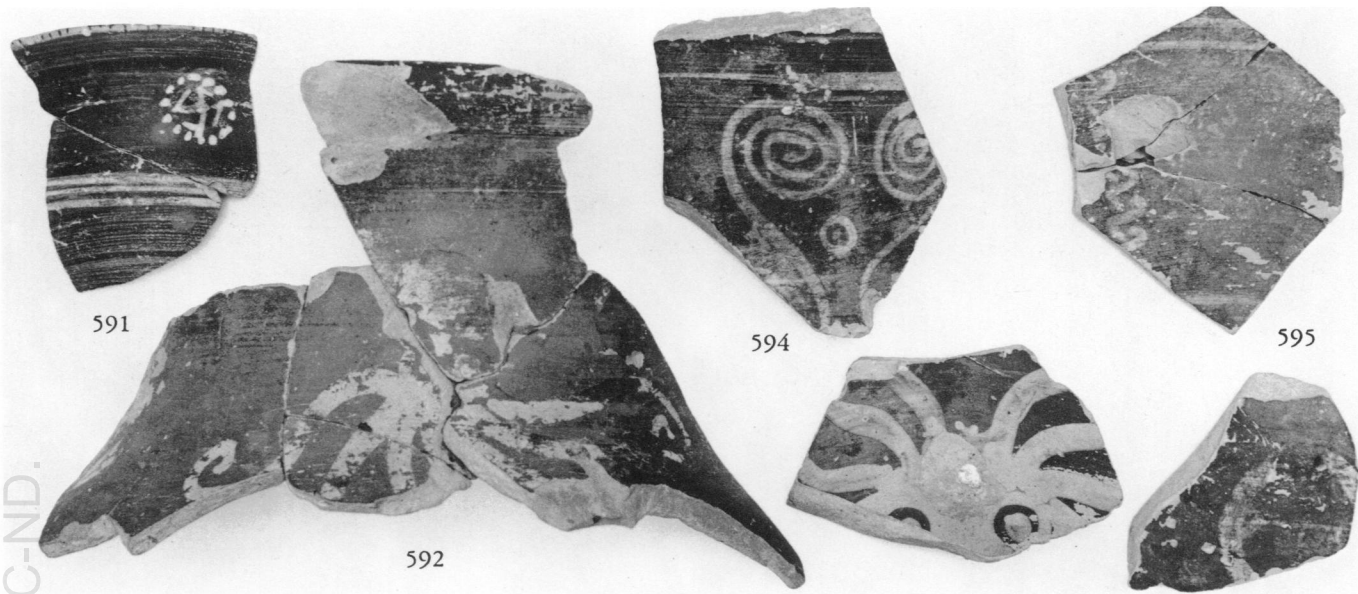


Late Protoattic, Protome Amphorae (578, 587-589), Woman Painter (581), Various
Scale 1:2 (top) and 1:3 (bottom)



Semi black-figure, Amphora Neck with Bearded Siren, 590

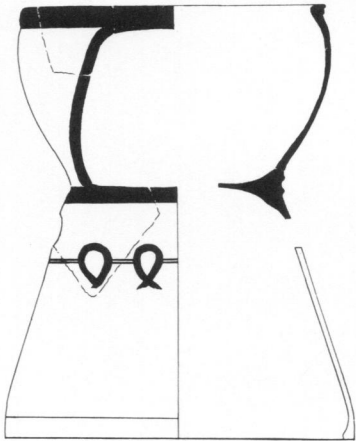
Scale 1 : 3



Light on Dark Technique. Scale 1:2



Stands. Scale 2:5



Babies Commodes (600-603). Scale 1:4

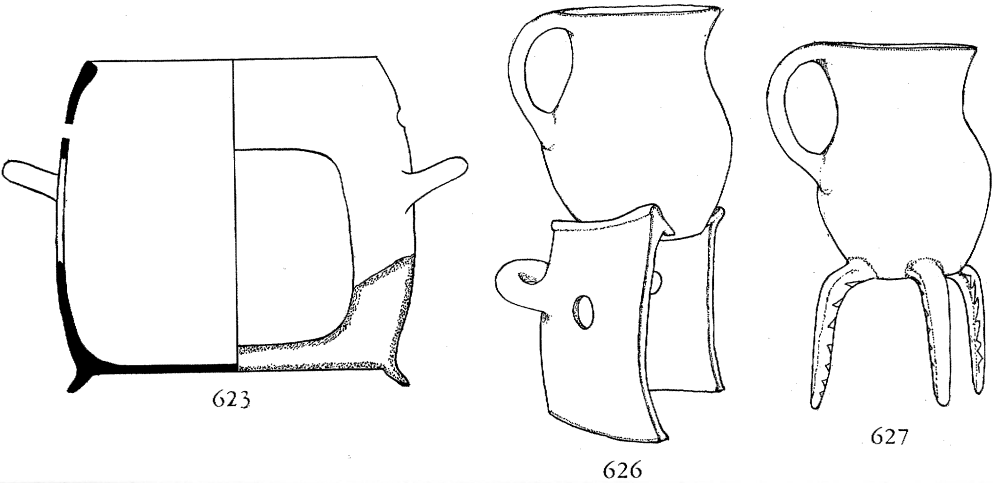


Well Head. Scale 1:10

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Stamped and Incised Ware. Scale 2:5 (top) and 1:4 (bottom)

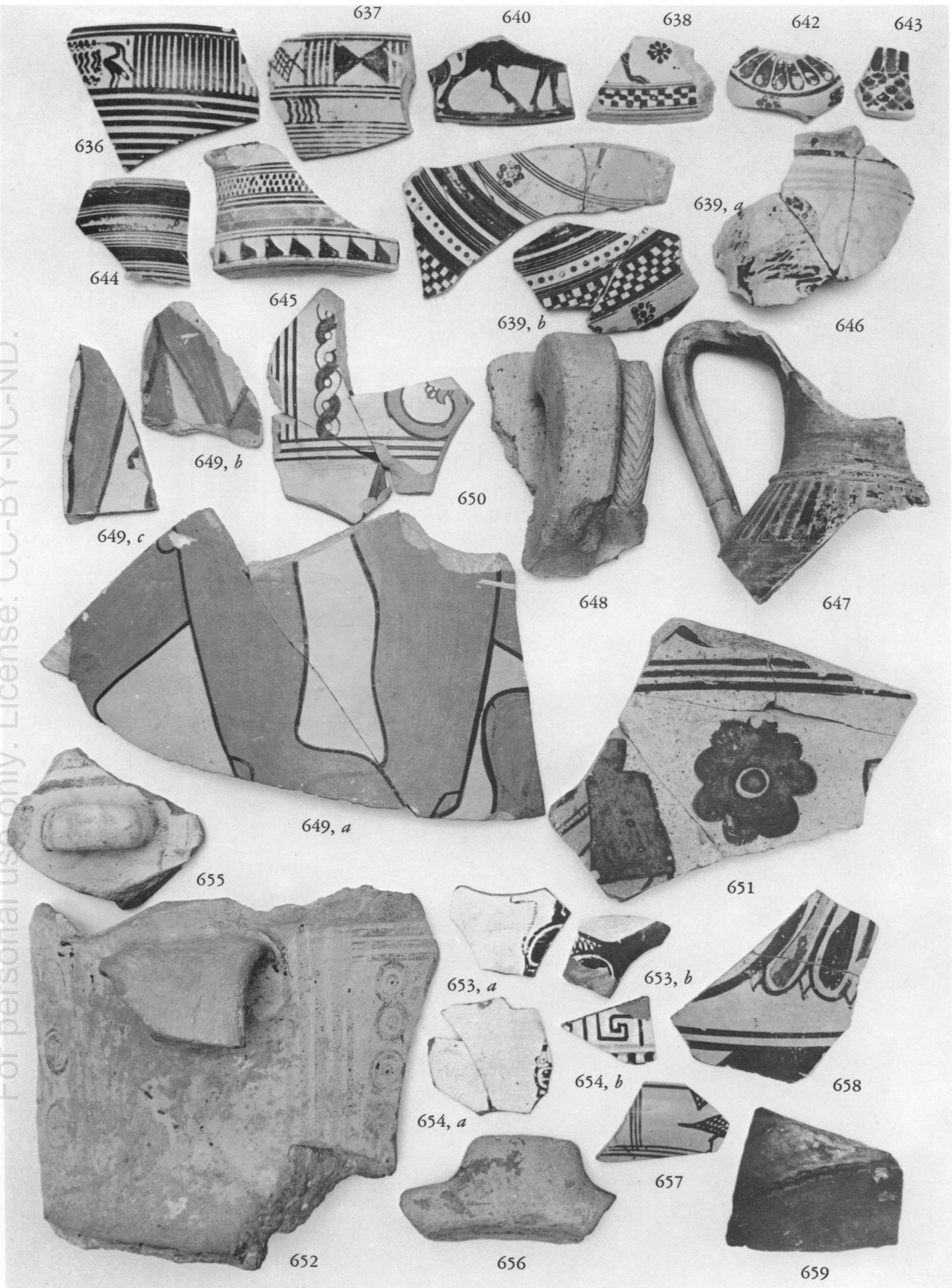


Various Kitchen Shapes

Pottery from a Potter's Workshop. Scale 1:4

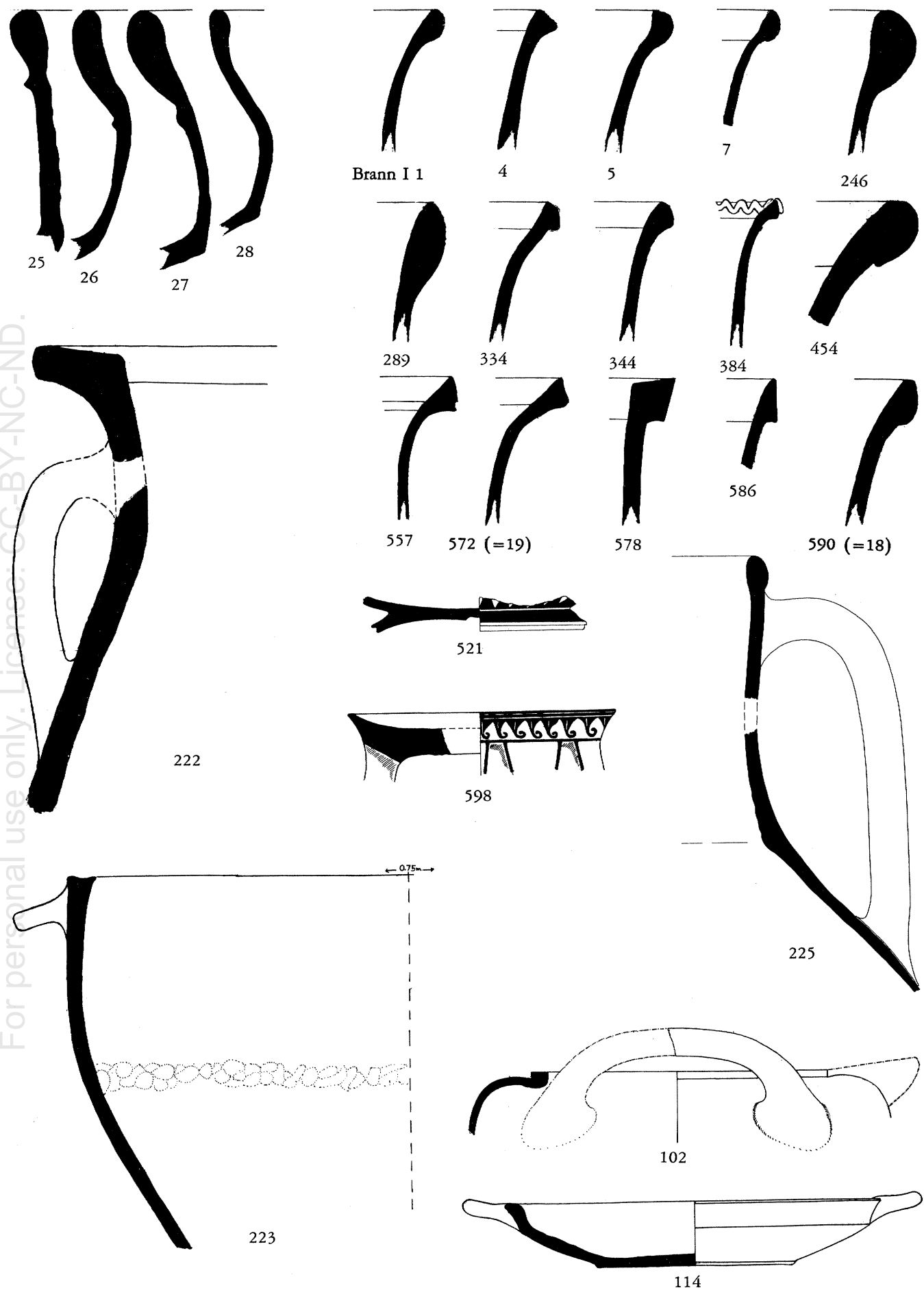


635

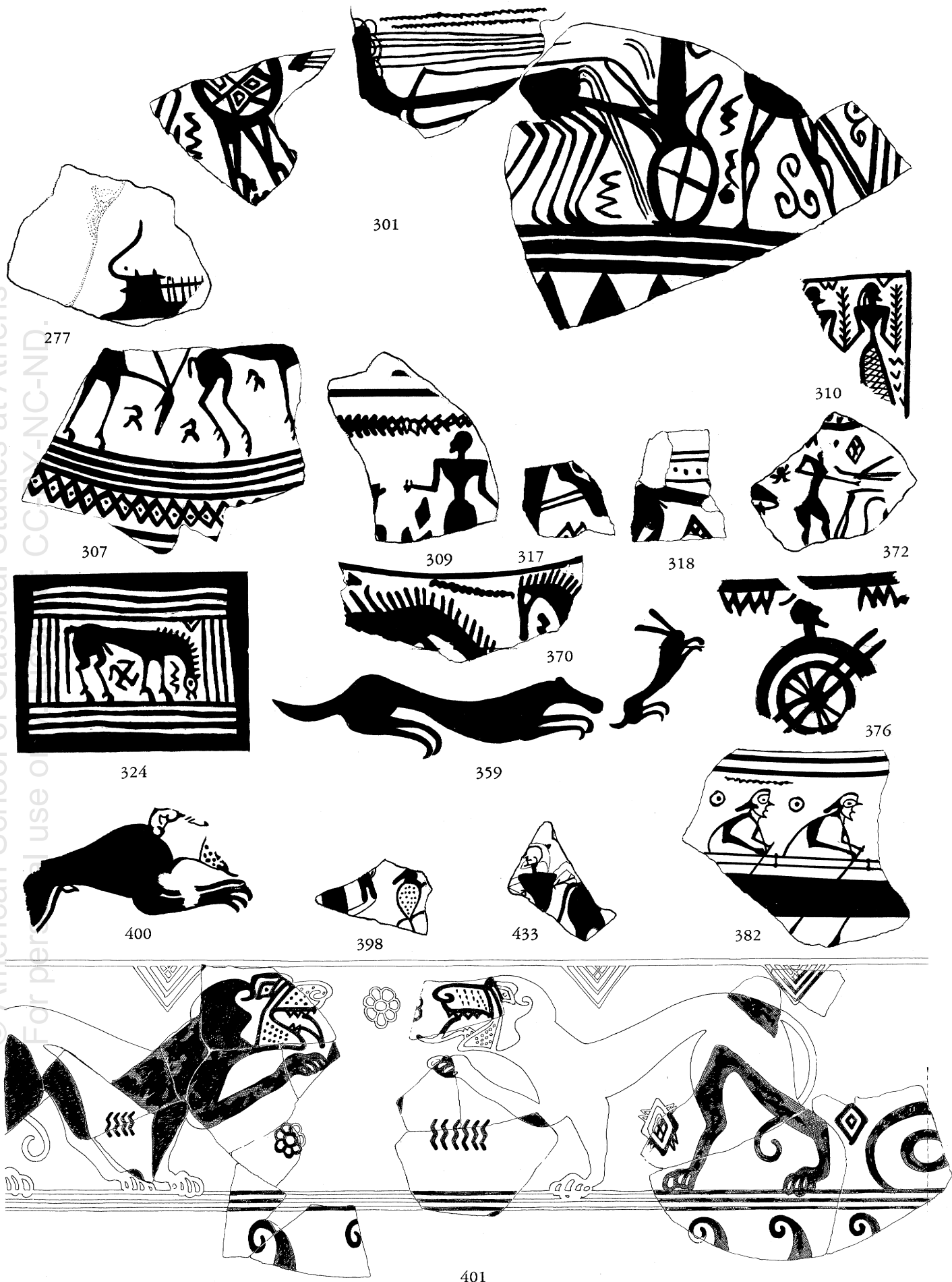


Imports, Decorated Ware

Scale 1:2

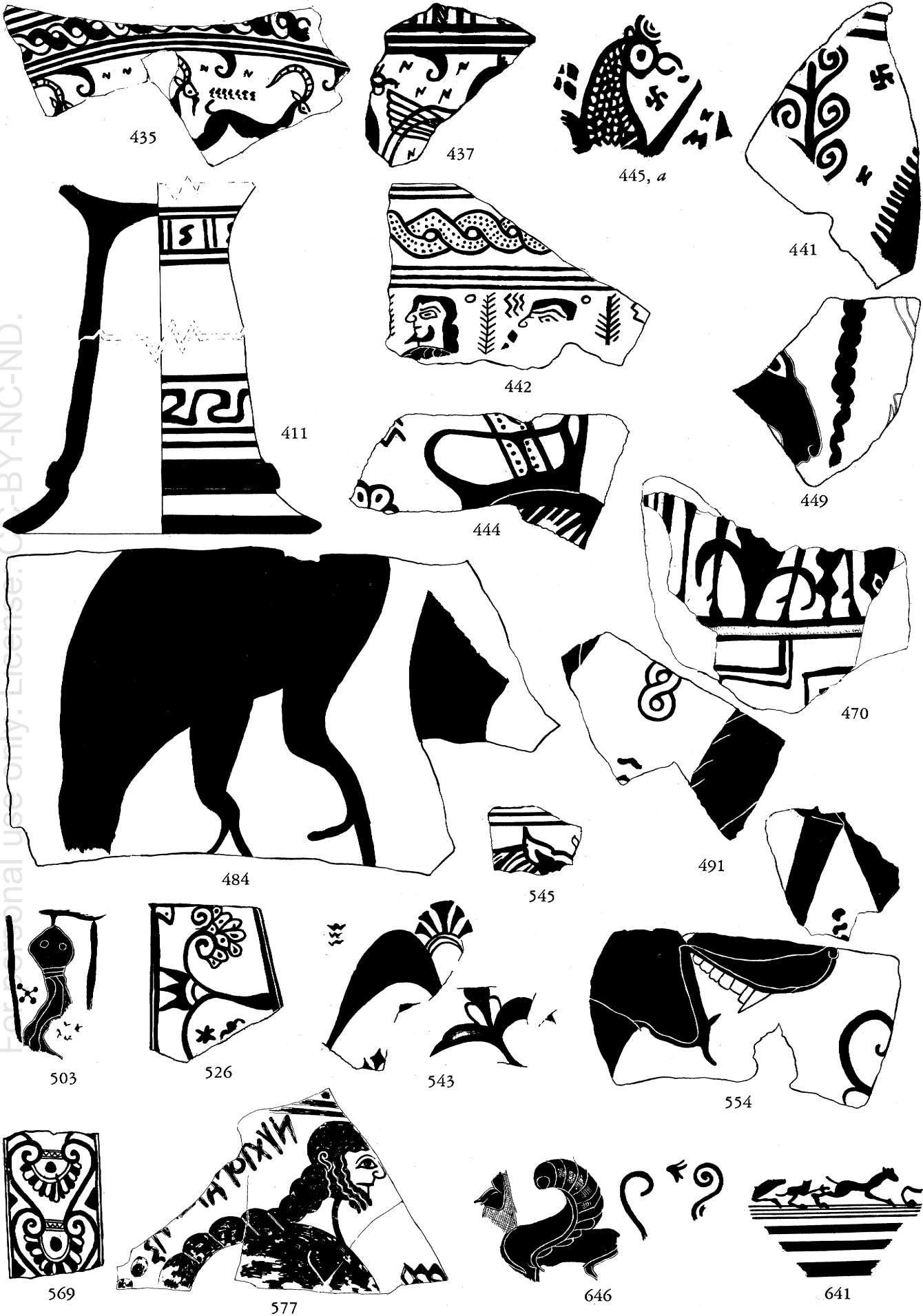


Profiles
Scale 1:3

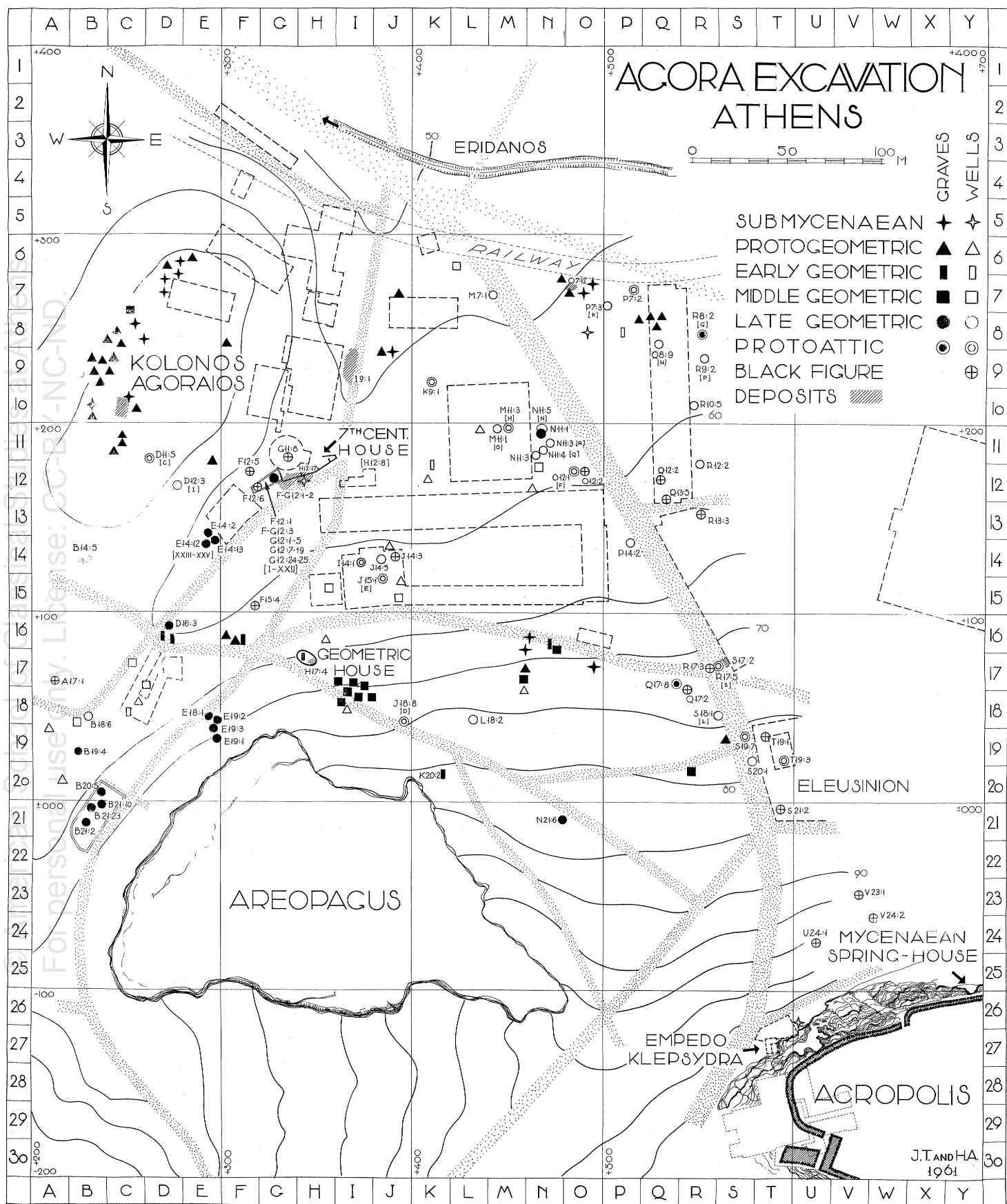


Late Geometric and Protoattic

Scale 1:2



Protoattic
Scale 1 : 2



Map of Deposits from the 11th through the 7th centuries B.C.



Actual State Plan of the Athenian Agora