

# C O R I N T H

RESULTS OF EXCAVATIONS

CONDUCTED BY

THE AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS

VOLUME VII PART II

## ARCHAIC CORINTHIAN POTTERY AND THE ANAPLOGA WELL

BY

D. A. AMYX AND PATRICIA LAWRENCE



THE AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS

PRINCETON NEW JERSEY

1975

ALL RIGHTS RESERVED

Library of Congress Cataloging in Publication Data

Amyx, Darrell Arlynn, 1911–  
Archaic Corinthian pottery and the Anaploga well.

(Corinth, results of excavations conducted by the  
American School of Classical Studies at Athens ; v. 7,  
pt. 2)

Includes bibliographical references and indexes.

1. Vases, Greek—Corinth, Greece. 2. Vases—  
Corinth, Greece. 3. Corinth, Greece—Antiquities.  
I. Lawrence, Patricia, 1934– joint author.  
II. Title. III. Series: American School of Classical  
Studies at Athens. Corinth ; v. 7, pt. 2.

DF261.C65A6 vol. 7, pt. 2 [NK4647] 938'. 7s

ISBN 0-87661-072-6 [738.3'82'09387] 75-4551

PRINTED IN GERMANY AT J.J. AUGUSTIN, GLÜCKSTADT

TO

LUCY SHOE MERITT

AND

HENRY SCHRODER ROBINSON

THIS VOLUME IS GRATEFULLY DEDICATED

## PREFACE

The thought that we might undertake to publish a complementary sequel to *Corinth*, Volume VII, Part I, *The Geometric and Orientalizing Pottery*, by Saul S. Weinberg, came to us only by gradual stages. The germ of it may be traced to our initial attempts to locate the unpublished items listed in Payne's *Necrocorinthia* which were said to be at Corinth. These efforts had brought to our notice so large a body of unpublished pottery from old excavations as to make the publication of an article on the subject, as we had at first planned, seem inadequate. Therefore, in 1963 we sought the advice of the then Director of the American School of Classical Studies, Professor Henry S. Robinson, who relayed our question to the Publications Committee. The outcome was the proposal, which we gladly accepted, to combine in one volume, in the *Corinth* series, selected examples of still unpublished Archaic Corinthian pottery, with a special section devoted to the rich hoard of material found in 1962 in the well at Anaploga. This division of the volume into two distinct parts is logical and practical. The Anaploga material naturally follows upon the rest, since there is very little in the first Section that does not come from excavations prior to 1962; there is a further distinction in that much of the older material was inventoried without context and is here published primarily in its own right as pottery, whereas the Anaploga Well, being a closed, significantly stratified deposit, derives much of its importance from context. Hence, there is considerable diversity of sources in the former Section, complete unity in the latter. (It follows that the catalogues are differently organized, the former in roughly chronological, the latter in basically stratigraphic order; the catalogue numbers for the Anaploga Well are distinguished by the prefix "An".)

Both authors have personally examined, several times over, all of the material treated in this volume. As a practical means of organizing the work, Amyx has been principally engaged in writing and editing the text of the first Section, Lawrence that of the second. But we have, at all stages, consulted constantly and acted jointly in the study of all the vases, and we take joint responsibility for our conclusions.

In the course of preparing this volume, we have incurred many obligations. First of all, the magnificent cooperation and encouragement of the American School of Classical Studies has been an inspiration to us. We wish to thank most particularly, for their unfailing help and counsel over the years during which we have been engaged in this investigation, the successive officers of the School: Directors John L. Caskey, Henry S. Robinson, and James McCredie; Corinth Excavations Director Charles K. Williams II; School Secretaries Colin N. Edmonson, Ronald Stroud, William Biers, John Lavezzi, and Robert Pounder; and Corinth Secretaries Judith Perlzweig Binder, Helen von Raits Geagan, and Kathryn Butt. For their many generous acts of aid and courtesy, we owe a special debt also to Corinth Museum officials George Kachros, Evangelis Pappasomas, and Spyros Marinos and to the pot-mender Nikos Didaskalou. We have received valued help and advice from numerous scholars, among whom we would mention especially Professor J. L. Benson, Dr. Dietrich von Bothmer, and Professor Oscar Broneer. Most of the photographs, except for those of our own making, are the work of successive School photographers James Heyl, Ino Ioannidou and Lenio Bartzioti. Besides the drawings by Lawrence, we have made use of some which we owe to the skillful hands of the late George Peschke and of Helen Besi and D. G. Peck. The quality of our text has been much improved by the firm but kindly supervision of Marian McAllister, Editor of Publications. Finally, we are glad to acknowledge the receipt of financial assistance, from various institutions, without which our research would have been impossible: the Fulbright Foundation, the John Simon Guggenheim Foundation, the American Philosophical Society, the American

Council of Learned Societies, the American Association of University Women, the University of California at Berkeley, and the University of Oregon—sources, at one time or another, of indispensable Fellowships and Research grants, to one or both of us.

D.A.A.  
P.L.

June, 1972

# TABLE OF CONTENTS

PREFACE . . . . .	vii
ABBREVIATIONS AND BIBLIOGRAPHY . . . . .	xi
LIST OF ILLUSTRATIONS . . . . .	xiii
SECTION A: ARCHAIC CORINTHIAN POTTERY . . . . .	1
INTRODUCTION . . . . .	3
CATALOGUE . . . . .	12
SECTION B: THE ANAPLOGA WELL . . . . .	61
THE WELL . . . . .	63
THE POTTERS' DUMP . . . . .	69
THE DEVELOPMENT OF VASE SHAPES . . . . .	70
TREFOIL OINOCHOAI . . . . .	70
KOTYLAI . . . . .	73
CORINTH OINOCHOAI . . . . .	78
CUPS AND KRATERS . . . . .	80
VASES OF OTHER SHAPES . . . . .	82
VASE-PAINTERS AND POTTERS . . . . .	82
THE PENICHROS PAINTER . . . . .	83
THE OAO GROUP . . . . .	83
THE LOWIE PAINTER . . . . .	84
THE MATI PAINTER . . . . .	86
THE SYNETHEIA PAINTER . . . . .	86
THE PIGHADHI PAINTER. . . . .	87
THE ANAPLOGA PAINTER . . . . .	87
OTHER CORINTH OINOCHOAI . . . . .	88
VASE-PAINTERS IN THE EARLIER LC I STRATUM. . . . .	88
BLACK-GLAZED OINOCHOAI . . . . .	89
THE COARSE WARE . . . . .	91
THE STRATIFICATION OF COARSE WARE . . . . .	92
THE MANUFACTURE OF ARCHAIC COARSE WARE . . . . .	94
THE DEVELOPMENT OF VASE SHAPES . . . . .	95

TABLE OF CONTENTS

THE FRAGMENTARY FINE WARE (INCLUDING LAMPS, FIGURINES, AND MISCELLANEOUS OBJECTS) . . . . . 96

LAMPS . . . . . 98

TERRACOTTA FIGURINES . . . . . 98

PAINTERS OF UNSPOILED VASES . . . . . 99

CATALOGUE . . . . . 100

CONCORDANCE . . . . . 168

INDEX . . . . . 171

PLATES

© American School of Classical Studies at Athens  
 For personal use only. License: CC-BY-NC-ND.

# ABBREVIATIONS AND BIBLIOGRAPHY

a.f.	animal frieze
b.f.	black figure
D.	diameter
Dim.	Dimension(s)
EC	Early Corinthian
EPC	Early Protocorinthian
est.	estimated
f.o.	filling ornament
H.	Height
h.	hand
l.	left
L.	Length
LC	Late Corinthian
LPC	Late Protocorinthian
m.	maximum
MC	Middle Corinthian
min.	minimum
MPC	Middle Protocorinthian
P. (D.H.L.W.)	Preserved (Diameter, Height, Length, Width)
r.	right, red (in descriptions of color schemes)
Th.	Thickness
w.	white
W.	Width

All dimensions are in meters unless otherwise indicated.

\* \* \*

<i>A.J.A.</i>	<i>American Journal of Archaeology</i>
<i>Acta A.</i>	<i>Acta Archaeologica</i> (Copenhagen)
Amyx, <i>Cor. V.</i>	D. A. Amyx, <i>Corinthian Vases in the Hearst Collection at San Simeon (University of California Publications in Classical Archaeology, I:9)</i> , Berkeley and Los Angeles, 1943.
<i>Annuario</i>	<i>Annuario della [R.] Scuola archeologica di Atene e delle Missioni italiane in Oriente</i>
<i>Arch. Anz.</i>	<i>Archäologischer Anzeiger</i>
Ἀρχ. Ἐφ.	Ἀρχαιολογικὴ Ἐφημερίς
<i>Argive Heraeum</i>	G. Waldstein and others, <i>The Argive Heraeum</i> , 2 vols., Boston and New York, 1905.
<i>Art and Arch.</i>	<i>Art and Archaeology</i>
<i>Ath. Mitt.</i>	<i>Mitteilungen des deutschen archäologischen Instituts: Athenische Abteilung</i>
<i>B.A. Beschaving</i>	<i>Bulletin van de Vereeniging tot Bevordering der Kennis van de antieke Beschaving te 's-Gravenhage</i>
<i>B.C.H.</i>	<i>Bulletin de correspondance hellénique</i>
B.M.	British Museum
<i>B.S.A.</i>	<i>Annual of the British School at Athens</i>
Beazley, <i>A.B.V.</i>	J. D. Beazley, <i>Attic Black-Figure Vase-Painters</i> , Oxford, 1956.
Beazley, <i>Paralipomena</i>	J. D. Beazley, <i>Paralipomena: Additions to Attic Black-Figure Vase-Painters and to Attic Red-Figure Vase-Painters</i> , Oxford, 1971.
Benson, <i>G.k.V.</i>	J. L. Benson, <i>Die Geschichte der korinthischen Vasen</i> , Basel, 1953.
<i>Boll. d'Arte</i>	<i>Bollettino d'Arte</i>

- C.C. M. Collignon and L. Couve, *Catalogue des vases peints du Musée National d'Athènes*, Paris, 1902–1904 (numbers in Catalogue).
- C.S.C.A. *California Studies in Classical Antiquity*, Berkeley and Los Angeles, 1968—.
- C.V.A. *Corpus Vasorum Antiquorum*
- Callipolitis-Feytmans Denise Callipolitis-Feytmans, “Évolution du plat corinthien,” *B.C.H.*, LXXXVI, 1962, pp. 117–164.
- Corinth *Corinth, Results of the Excavations Conducted by the American School of Classical Studies at Athens*.  
IV, ii, Oscar Broneer, *Terracotta Lamps*, Cambridge, Mass., 1930.  
VII, i, Saul S. Weinberg, *The Geometric and Orientalizing Pottery*, Cambridge, Mass., 1943.  
XII, Gladys Davidson, *The Minor Objects*, Princeton, 1952.  
XV, ii, Agnes Stillwell, *The Potters' Quarter, The Terracottas*, Princeton, 1952.  
XIII, Carl W. Blegen, Hazel Palmer, and Rodney S. Young, *The North Cemetery*, Princeton, 1964.
- Délos *Exploration archéologique de Délos faite par l'École Française d'Athènes*, Paris, 1909–1959.
- Δελτίον Ἀρχαιολογικὸν Δελτίον
- D-R T. J. Dunbabin and M. Robertson, “Some Protocorinthian Vase-Painters,” *B.S.A.*, XLVIII, 1953, pp. 172–181 (numbers in catalogue).
- Dunbabin, J.H.S. T. J. Dunbabin, “Humfry Payne’s Drawings of Corinthian Vases,” *J.H.S.*, LXXI, 1951, pp. 63–69.
- Dunbabin-Robertson T. J. Dunbabin and M. Robertson, “Some Protocorinthian Vase-Painters,” *B.S.A.*, XLVIII, 1953, pp. 172–181 (text).
- E.A.A. *Enciclopedia dell’ arte antica classica e orientale*, vols. I–VII, Rome, 1958–1966.
- Hesperia *Hesperia, Journal of the American School of Classical Studies at Athens*
- Hopper, Addenda R. J. Hopper, “Addenda to Necrocorinthia,” *B.S.A.*, XLIV, 1949, pp. 162–257.
- J.d.I. *Jahrbuch des deutschen archäologischen Instituts*
- Jb. Mainz *Jahrbuch des römisch-germanisches Zentralmuseums Mainz*
- J.H.S. *Journal of Hellenistic Studies*
- Johansen, V.S. K. Friis Johansen, *Les vases sicyoniens*, Paris, 1923.
- Klearchos *Klearchos: Bollettino dell’ associazione Amici del Museo Nazionale di Reggio Calabria*
- Kraiker, Aigina W. Kraiker, *Aigina: Die Vasen des 10. bis 7. Jahrhunderts*, Berlin, 1951.
- M.F.A. Museum of Fine Arts
- M.M.A. Metropolitan Museum of Art
- Mon. Ant. *Monumenti Antichi pubblicati per cura della [Reale] Accademia dei Lincei*
- NC H. Payne, *Necrocorinthia*, Oxford, 1931 (numbers in catalogue).
- N.M. National Museum
- Not. Scav. *Atti della [Reale] Accademia nazionale dei Lincei, Notizie degli Scavi di antichità*
- Payne H. Payne, *Necrocorinthia*, Oxford, 1931 (text, figures, and plates).
- Payne, P.V. H. Payne, *Protokorinthische Vasenmalerei (Bilder griechischer Vasen)*, Berlin, 1933.
- Perachora H. Payne, T. J. Dunbabin and others, *Perachora: The Sanctuaries of Hera Akraia and Limenia*, vols. I and II, Oxford, 1940 and 1962.
- S.-H. (Munich) J. Sieveking and R. Hackl, *Die königliche Vasensammlung zu München*, I, Munich, 1912.
- Seeberg, Cor. K.V. Axel Seeberg, *Corinthian Komos Vases*, University of London; Institute of Classical Studies, Bulletin Supplement No. 27, London, 1971.
- Weinberg S. S. Weinberg, *Corinth*, VII, i, *The Geometric and Orientalizing Pottery*, Cambridge, Mass., 1943 (numbers in catalogue).

# LIST OF ILLUSTRATIONS

## FIGURES IN TEXT

1	Profiles of kotyle bottoms, Kotyle Types I, a–IV, a. . . . .	76
2	Profiles of kotyle bottoms, Kotyle Types IV, b–IX. . . . .	77
3	Restored drawing, An 328 (CL-4332). . . . .	162

## PLATES

1	Middle and Late Protocorinthian <b>1–4</b>
2	Late Protocorinthian and Transitional <b>5–11</b>
3	Transitional <b>12–15</b>
4	Transitional and Early Corinthian <b>16–19</b>
5	Early Corinthian <b>20–34</b>
6	Early Corinthian <b>35–45</b>
7	Early Corinthian <b>46–49</b>
8	Early Corinthian <b>50–53</b>
9	Early Corinthian <b>54–59</b>
10	Early Corinthian <b>60–62</b>
11	Early Corinthian <b>63–69</b>
12	Early Corinthian <b>70–75</b>
13	Early Corinthian <b>76–81</b>
14	Middle Corinthian <b>82–86</b>
15	Middle Corinthian <b>87–95</b>
16	Middle Corinthian <b>96–102</b>
17	Middle Corinthian <b>103–110</b>
18	Middle Corinthian <b>111–117</b>
19	Middle Corinthian <b>118–123, 127</b>
20	Middle to Late Corinthian <b>124–126</b>
21	Middle Corinthian <b>128–130</b>
22	Middle Corinthian <b>131, 139</b>
23	Middle Corinthian <b>132–138, 140, 141</b>

- 24 Middle Corinthian **142–145**
- 25 Middle Corinthian **146, 147**
- 26 Middle Corinthian **148–151**
- 27 Middle Corinthian **152, 153**
- 28 Middle Corinthian **154–162**
- 29 Middle Corinthian **163–166**
- 30 Middle Corinthian **166–171**
- 31 Middle Corinthian **172**
- 32 Middle Corinthian **172**
- 33 Middle Corinthian **173–177**
- 34 Middle Corinthian **178, 179**
- 35 Middle Corinthian **180–185**
- 36 Middle Corinthian **186–190**
- 37 Middle Corinthian **191–198**
- 38 Middle Corinthian **199–205**
- 39 Late Corinthian I **206–213**
- 40 Late Corinthian I **214**
- 41 Late Corinthian I **215–219**
- 42 Late Corinthian I and early Sixth Century B.C. **220, 221**
- 43 Drawings by George V. Peschke **19, 92, 132, 163, 164**
- 44 Drawings by Patricia Lawrence **62**
- 45 Anaploga
- 46 Trefoil Oinochoai
- 47 Trefoil Oinochoai
- 48 Trefoil Oinochoai
- 49 Trefoil Oinochoai
- 50 Trefoil Oinochoai
- 51 Trefoil Oinochoai
- 52 Trefoil Oinochoai
- 53 Trefoil Oinochoai
- 54 Trefoil Oinochoai
- 55 Trefoil Oinochoai
- 56 Trefoil Oinochoai
- 57 Trefoil Oinochoe, Olpai, Neck-Amphoras
- 58 Trefoil Oinochoe by the Schistos Painter
- 59 Corinth Oinochoai
- 60 Corinth Oinochoai

- 61 Corinth Oinochoai
- 62 Corinth, Narrow-necked, Broad-bottomed and Variant Oinochoai
- 63 Conical and Geometric Oinochoai, Silhouette-style and Miniature Kotylai; Graffito
- 64 Kotylai
- 65 Kotylai
- 66 Kotylai
- 67 Kotylai and Cup
- 68 Cups
- 69 Cups and Bowls
- 70 Kraters
- 71 Kraters, Fragments, Round Aryballos
- 72 Tall Pyxis, Hydria, Miscellaneous Shapes
- 73 Paint Pots, Lids, Powder Pyxides, Aryballos
- 74 Aryballoi, Plates
- 75 Plates
- 76 Plates
- 77 Plates, Coarse Pitchers
- 78 Coarse Pitchers; details of marks on handles
- 79 Coarse Pitchers, Amphoras
- 80 Coarse Hydrias and Amphoras, Mortar Basins
- 81 Coarse Amphoras and Lid, Mortar Basins, Deep Basins, Bowl with spurred handles
- 82 Cooking Pots, Coarse Pedestal-Basins, and other Coarse Ware
- 83 Lamps, Spearhead, Stone Object
- 84 Figurines, Miscellaneous Objects
- 85 Figurines, Miscellaneous Objects  
The Pighadhi Painter; Early Corinth Oinochoe
- 86 The Penichros Painter and related work
- 87 Work related to the Penichros Painter
- 88 The OAO Group
- 89 The OAO Group; detail of **An 215**
- 90 The Lowie Painter
- 91 The Companions of the Lowie Painter
- 92 The Mati Painter
- 93 The Synetheia Painter: Goats and Felines
- 94 The Synetheia Painter: Bulls and Birds, and related work
- 95 Work related to the Mati and Synetheia Painters
- 96 The Geladakis Painter and Painter of Athens 931; other Corinth Oinochoai

- 97 The Schistos Painter: **An 22 (C-62-388)**
- 98 Work in unattributed styles
- 99 Work in unattributed styles
- 100 Work in unattributed styles
- 101 Middle Protocorinthian Oinochoe; work by the Penichros Painter  
Early Corinthian Corinth Oinochoai
- 102 Early Corinthian Olpai
- 103 The Pighadhi Painter; unattributed work in the group of the Lowie Painter
- 104 The Anaploga Painter; Early Corinthian Corinth Oinochoe; Middle Corinthian Trefoil Oinochoe
- 105 Work by the Painter of Athens 931, near the Geladakis Painter, and by the Otterlo Painter
- 106 Unattributed Early Corinthian styles; Goats by Companions A and B of the Lowie Painter
- 107 Animals by and related to the Synetheia Painter; unattributed Middle Corinthian Kotyle
- 108 Work in unattributed styles
- 109 Profiles: Corinth Oinochoai
- 110 Profiles: Coarse Pitchers, Amphoras, Hydrias, Mortar Basins and Deep Basins
- 111 Profiles: Coarse Basins with Lugs, Pitchers and Cooking Pots
- 112 Profiles: Kotylai, Protocorinthian Plates, Fine-ware Lamps

## A. ARCHAIC CORINTHIAN POTTERY

## INTRODUCTION

The Catalogue of vases in Payne's *Necrocorinthia*<sup>1</sup> contains strangely few entries listing examples in Corinth itself, and those few pieces are, after forty-three years, still almost entirely unpublished. The two main reasons for this curious situation are that, when Payne was writing his book, much of the great wealth of material found in the excavations at Corinth was yet to be discovered, and that what was accessible to Payne consisted mainly of fragments stored away uninventoried. Remedies for a part of the critical gap in our knowledge of the Corinthian vases which remained at home have been provided from subsequent excavations, the results of which are already published or will soon be forthcoming. Numerous articles on individual campaigns of excavation have been reported in *Hesperia*, the *American Journal of Archaeology*, and elsewhere.<sup>2</sup> Other material, including much of that from the early excavations, was gathered and published by Saul S. Weinberg in *Corinth*, VII, i, *The Geometric and Orientalizing Pottery*, Cambridge, Mass., 1943. Full publication of the rich finds from the North Cemetery, long delayed, was finally realized in *Corinth*, XIII, *The North Cemetery*, Princeton, 1964, by Carl W. Blegen, Hazel Palmer, and Rodney S. Young. Publication of the pottery from the Corinthian Kerameikos, projected as *Corinth*, XV, iii, *The Potters' Quarter, The Pottery*, and begun by the late Agnes Stillwell, is now near completion in the hands of Professor J. L. Benson. Still, the original pocket of ignorance, in which Payne's catalogue entries are buried, was not much affected by these later developments. Even Weinberg's Catalogue, which was completed away from the scene and published during the second World War, includes only a few of the pieces to which Payne referred. Until now, most of the remainder has lurked in obscurity.

The researcher who embarks upon any serious study of Corinthian pottery must still use *Necrocorinthia* as his point of departure and principal reference tool, for most of its content is still totally indispensable. In particular, it is necessary to try, wherever possible, to verify the relevant entries in the *Necrocorinthia* Catalogue and then to examine afresh the material in question. In our attempts to solidify and expand our knowledge of the Catalogue, both of us have frequently found ourselves retracing Payne's footsteps, using our homemade "Index of Collections" for the purpose. Over the past several years, in repeated sojourns at Ancient Corinth, we have concerned ourselves with the attempt to track down as many as possible of the unpublished entries in Payne's Catalogue and to make use of them in our studies of Corinthian ware. A first exploration, by Amyx, in 1957-58, brought to light a considerable mass of uninventoried fragments which formed the basis for our investigations. Since then further hidden treasures have been rediscovered and added to the store.

Some of the vases and fragments listed in the *Necrocorinthia* Catalogue were found to be on exhibition in the (new) Museum; some few others were readily located, already duly inventoried and arranged in order, on the storage shelves in the basement of that Museum. The search for the missing majority of items led to the old Museum, which has long been used as an apotheker, and which yielded a large number of uninventoried fragments, stacked away in trays and all but forgotten. Among these were found most

<sup>1</sup> Payne, Humfry, *Necrocorinthia*, Oxford, 1931.

<sup>2</sup> References to these reports are cited, where relevant, in the text of the Catalogue. Three particularly important articles, for Corinthian pottery, are: *Hesperia*, XVI, 1947, pp. 233-247 (O. Broneer); XVII, 1948, pp. 197-241 and XVIII, 1949, pp. 197-241 (S. S. Weinberg). But there are also numerous articles dealing with special pieces or groups of vases and with excavations which yielded only slight amounts of Corinthian pottery.

of the missing *Necrocorinthia* pieces, and much more besides. So much was found, in fact, of still un-inventoried material from the old excavations that, when the more significant pieces were numbered, more than 300 new entries (CP-2295 to CP-2633, and some others beyond) were added to the Museum's inventory of pottery.<sup>3</sup> And this was only a selection from a selection, including basically only the fragments with figured decoration out of a first general selection from the still larger mass of Corinthian and other fragments of all kinds. In spite of our conscientious effort to find and record everything important, it is certain that much valuable material still remains uninventoried, in addition to the newly inventoried pieces not chosen for inclusion in the present Catalogue. That residue should be kept in mind for possible future reference.

This Section contains both more and less than a re-exhumation of the items listed by Payne, likewise both more and less than a publication of the newly inventoried fragments. Some of Payne's listings are still unidentified; and, in the present publication, only a part of the newly inventoried material not listed by Payne is treated. On the other hand, since the intention is to form an effective Supplement to Volume VII, Part I, the authors were encouraged to select, from all of the Archaic pottery at Corinth, any unpublished or inadequately published specimens that seemed worthy of notice, and to include them in the present Catalogue.<sup>4</sup>

The results of our attempts to identify specifically the vases listed in the *Necrocorinthia* Catalogue may be summarized briefly as follows:

NC Cat. No.	Corinth Inv. No.	Remarks
78	CP-478	Painter of Palermo 489; here, <b>19</b> .
81	(?) CP-2317	Near Painter of Palermo 489; here, <b>20</b> .
133	CP-2296	Fragmentary oinochoe (we have more of it than Payne described); here, <b>16</b> .
139	NOT FOUND	Broad-bottomed oinochoe.
190	CP-2647	Perachora Painter; here, <b>9</b> .
196	CP-873	Kotyle; Weinberg, no. 183, pl. 25.
216	NOT FOUND	Alabastron fragment; Dolphin Painter.
243	Cf. CP-2321(?)	"Several fragments" of alabastra with "lions heraldically grouped around a central motive" were noted at Corinth by Payne under NC 243; we have not surely identified any of these.
485A (sub)	CP-2355	Multiple entry (aryballoi); here, <b>85</b> .
503C	(?) CP-2338	Warrior Group aryballos; here, <b>27</b> .
585 (sub)	CP-485	Multiple entry (aryballoi); here, <b>36</b> .
665 (sub)	NOT FOUND	Multiple entry: "several fragments" of concave-sided pyxis.
699A (sub)	CP-2391	Kotyle fragment; here, <b>47</b> .
715 (sub)	Cf. CP-2434 and CP-2435	Black-polychrome bowl fragments; cf. <b>150</b> and <b>151</b> .
738	CP-52	Oinochoe by Lowie Painter; here, <b>62</b> .
744 (sub)	CP-2478, CP-2484	Multiple entry (fragments of oinochoai): <b>68</b> , <b>65</b> (for example).
751	NOT FOUND	Neck fragment of conical oinochoe.
959	NOT FOUND	Kotyle fragment (cf. Weinberg on his no. 321, which is CP-988).

<sup>3</sup> These items, up to CP-2649, were given "CP" numbers because they had been found in excavations prior to 1947; or, if after that date, found in the Corinthia but outside of Corinth proper (see Weinberg, *Corinth*, VII, i, Preface, pp. v-vi). However, it has meanwhile been decided that perpetuation of inventory additions under "CP" might be more confusing than otherwise; hence, the most recently inventoried pieces from the old excavations have been numbered in the sequence of the year in which they were added to the Inventory (e.g. C-67-3, **77** in our Catalogue). Yet, even now, it appears that the practice is not wholly consistent, one way or the other (for instance, CP-2649, our Catalogue **1**, was recovered from limbo only in 1970).

<sup>4</sup> In the summaries which follow, we have used quotation marks to indicate a direct quotation, e.g., of Payne, pp. 4-5. In the case of Painters, groupings or the like, we have used quotation marks to indicate either a *whole grouping* for which we do not vouch, or a *specific attribution* (to an accepted Painter or group) for which we do not vouch or which we cannot control.

<i>NC Cat. No.</i>	<i>Corinth Inv. No.</i>	<i>Remarks</i>
964	CP-2457	“Kotyle fragment”; but we think Payne’s entry must refer to fragments which are actually parts of a kylix; here, <b>129</b> .
1010	CP-516; cf. CP-2439 to CP-2442	Chimaera Painter, Iekanoid bowl (Weinberg, no. 327, pp. 76–77, without illustration). Note that the reapportioned fragments belong to more than one vase; here, <b>146</b> and <b>147</b> .
1013	(?) CP-2437	“Bowl fragment”; here, <b>149</b> (?).
1096	CP-140	Oinochoe; Weinberg, no. 331, p. 77, pl. 41.
1166 (sub)	CP-2506; cf. CP-2501 to CP-2570, CP-2628 to CP-2634, CP-2638 to CP-2642	Handle-plate of krater; the “many similar fragments” mentioned by Payne are in the series CP-2501 to CP-2570, etc.; here, <b>198</b> , and cf. <b>194–205</b> .
1177	CP-172	Column-krater; Weinberg, no. 334, pp. 77–78, pl. 42.
1451	T 132 (N. Cem.)	Fragment of red-ground krater; not published in <i>Corinth</i> , XIII.
1470A (sub)	CP-2573, CP-2574, and others?	“Fragments of red-ground kraters”; cf. here, <b>220</b> and <b>218</b> .

Other Corinthian vases at Corinth, from the North Cemetery, are mentioned by Payne in Appendix I, pp. 341–343, Lists VI and XVIII. These are now fully published by Dr. Hazel Palmer in *Corinth*, XIII.

We concerned ourselves also with the lists of attributions in the article by Dunbabin and Robertson, “Some Protocorinthian Vase-Painters,” *B.S.A.*, XLVIII, 1953, pp. 172–181, and tried to find at Corinth the vases located there in their lists. In the present context, we reserve our opinions as to the correctness of their attributions. Most of the pieces were easily found, but there are a few puzzles. The following table summarizes our findings:

<i>D–R Lists</i>	<i>Corinth Inv. No.</i>	<i>Remarks</i>
174:9	C-36-565	“Cumae Group”; inv. no. given in D–R; Weinberg, no. 129, p. 40, pl. 17.
174:10	C-40-362	“Cumae Group”; inv. and pub. ref. given by D–R; <i>Hesperia</i> , XVII, 1948, pp. 209 f., pls. 72–74, C-3.
174: below	C-48-156	“Related to Cumae Group”; pub. ref. given by D–R; <i>Hesperia</i> , XVIII, 1949, p. 154, pl. 20, no. 30.
174: below, bis	NOT FOUND (?)	“Related to Cumae Group”; mentioned by Weinberg, <i>Hesperia</i> , XVIII, 1949, p. 154.
176:3, below middle	CP-2295	“Related to Aetos Painter”; wrongly said to be in Aigina; here, <b>2</b> .
177, bottom	KN 15	Mention of pinax, attributed by Payne to Aigina Bellerophon Painter; to be published in <i>Corinth</i> , XV, iii.
178:19	(?) KP 1186	Head-in-Air Painter; “whereabouts unknown, known to us from Payne’s notes and photographs”. We believe that Corinth KP 1186 is probably the piece intended by Payne. Potters’ Quarter: to be published in <i>Corinth</i> , XV, iii.
178:20	C-31-316	“Head-in-Air Painter”; inv. no. and pub. ref. given by D–R; Weinberg, no. 142, pp. 43–44, pls. 20–21.
178, below: 3	C-32-139	“Painter of the Corinth Hare-Hunt”; inv. no. and pub. refs. given by D–R; Weinberg, no. 218, pp. 60–61, pl. 30 and Boulter, <i>A.J.A.</i> , XLI, 1937, pp. 218–219, fig. 1:1.
179:6	KP 1147	Sacrifice Painter; Potters’ Quarter; to be published in <i>Corinth</i> , XV, iii.
179, below: 3	CP-2649	“Macmillan Painter” (Payne’s drawing, <i>J.H.S.</i> , LXXI, 1951, pl. 29, a); here, <b>1</b> .
180, middle: 1	NOT FOUND	“Succession to Macmillan Painter”, with ref. to Payne, p. 97: “thighs of man in Chigi technique; rosette on trunks; buff flesh”; but we do not find these words in Payne, <i>loc. cit.</i>

<i>D-R Lists</i>	<i>Corinth Inv. No.</i>	<i>Remarks</i>
181, below middle	AT 248	Note under Torr Painter: aryballos frags. attr. by Payne; here, 4.

We should also mention the following:

<i>B.S.A.</i> , XLIII, 1948, p. 45, no. 7	NOT FOUND	“Aryballos B 80, from Corinth”; said by Robertson, <i>loc. cit.</i> , to have been attributed by Payne to the Head-in-Air Painter, and so listed by Benson, <i>G.k.V.</i> , List 17, no. 7 (“Maler des geschmeidigen Ebers”); it does <i>not</i> appear in the D-R List (p. 178) for the Head-in-Air Painter.
---	-----------	---

In Benson’s *G.k.V.* there are cited several vases at Corinth which appear neither in the *Necrocorinthia* Catalogue nor in the Dunbabin-Robertson lists, surveyed above. All of these are easily located and identified, but we mention them here for completeness. As in the case of the D-R lists, we reserve in this context our opinions as to the correctness of the quoted attributions and groupings. As was noted above, the fragments from the Potters’ Quarter (“KP” numbers) will be published in *Corinth*, XV, iii.

<i>G.k.V. List and No.</i>	<i>Corinth Inv. No.</i>	<i>Remarks</i>
8:2	C-31-317	“Hare Painter”; Weinberg, no. 141, p. 43, pl. 19; also published by L. Banti in <i>E.A.A.</i> , II, 1959, p. 844, fig. 1107.
18:2a	CP-879	“Manner of the Painter of the Shambling Bull”; Weinberg, no. 186, p. 51, pl. 25.
28:26	C-32-233	Sphinx Painter; Weinberg, no. 225, p. 62, pl. 31.
37:1-2	C-40-260 C-40-259	Red-Dot Painter; <i>Hesperia</i> , XVII, 1948, pp. 218–219, pl. 79, D-14 and D-15.
38:13a	C-39-346	“Manner of the Heraldic Lions Painter”; Weinberg, no. 193, p. 57, pl. 28.
49:3a	C-31-03	“Manner of the Vulci Painter”; Weinberg, no. 190, p. 56, pl. 27; Amyx, <i>Jb. Mainz</i> , VI, 1959, p. 102, pl. 31: 2 (Royal Library Painter).
54:4	(?)KP 193	“Achradina Painter” (cf. Amyx and Lawrence, <i>A.J.A.</i> , LXVIII, 1964, p. 389).
57:1	KP 13	“Polychrome Skyphos Group”; <i>A.J.A.</i> , XXXV, 1931, p. 12, fig. 7.
57:4	C-32-110	“Polychrome Skyphos Group”; Weinberg, no. 258, p. 66, pl. 35.
57:5	C-32-111	“Polychrome Skyphos Group”; Weinberg, no. 259, p. 66, pl. 35.
99:4a	T 1720	“Manner of the Bird-Frieze Painter”; Palmer, <i>Corinth</i> , XIII, no. 156–5, pp. 180–181, pl. 84.
108:8	KP 1131	“Tydeus Painter”; <i>A.J.A.</i> , XXXV, 1931, p. 10, fig. 5; to be fully published in <i>Corinth</i> , XV, iii.

The foregoing lists, which cover the principal stylistic studies of Corinthian pottery over the past few decades, locate and identify most of the pieces known or believed to be at Corinth that have been honored by inclusion in those works. Vases which have been dealt with in separate articles (e.g., by Benson, Amyx, Lawrence) are satisfactorily identified in those publications. The few “missing” or unidentified items, indicated above by “NOT FOUND”, should be located and brought to light. Meanwhile, the present publication is designed to do its bit, particularly toward the recovery of “lost” pieces that are listed in the *Necrocorinthia* Catalogue.

#### CORINTHIAN VASE-PAINTERS

The foregoing survey reflects our desire to identify and bring to light any “lost” or “missing” vases at Corinth. We have also wished, of course, through the present volume to enrich significantly the published corpus of figured Corinthian pottery. It has further been our desire to find, and include in this Catalogue, specimens that would increase our knowledge of Corinthian vase-painters whose work is represented at Corinth. It struck us as odd, and misleading, not only that there were so few vases at

Corinth which had found their way into the *Necrocorinthia* Catalogue, but also that the great majority of Corinthian vase-painters whose hands have been recognized were known only from works exported in antiquity. The present occasion offers a good opportunity to redress that imbalance.

Making use of the lists reviewed above, and with the inclusion of the examples newly reported in the present study, the Corinthian vases at Corinth which have been attributed or otherwise significantly placed exemplify or are related to the work of around 75 different painters and groups. These products range from Early Protocorinthian to Late Corinthian I, and every stage of development is represented. There are still some notable gaps (though some of these may well be fortuitous), but in broad outline the harvest is impressively rich. In the following résumé, we are again not concerned with the acceptability to us of the individual attributions or groupings proposed by other scholars; our purpose is rather to show the range of stylistically significant materials available at Corinth.

#### (a) PROTCORINTHIAN

Relatively little of the Protocorinthian ware found at Corinth has as yet been published, since most of it comes from the Potters' Quarter. However, publication (in *Corinth*, XV, iii) of these finds is imminent, and we can soon expect much new published material that will serve to correct any impression of weakness in this period. For the present, we content ourselves with citing previously published notices, and the examples presented in this volume.

CUMAE GROUP: oinochoai C-36-565, C-40-362; related, oinochoe C-48-156 (above, p. 5).

"AETOS PAINTER": aryballos CP-2096 (Benson, *A.J.A.*, LX, 1956, p. 220; C. W. J. and Mary Eliot, "The Lechaion Cemetery near Corinth", *Hesperia*, XXXVII, 1968, pp. 348-350, pl. 103, no. 2; and cf. L. Banti in *E.A.A.*, I, 1958, p. 99).

"HARE PAINTER": broad-bottomed oinochoe C-31-317 (above, p. 6; also L. Banti in *E.A.A.*, II, 1959, p. 844, fig. 1107).

"PAINTER OF THE HOPPING BIRDS": "bell-oinochoe" KP 2136 (Benson, *A.J.A.*, LX, 1956, p. 220; and cf. L. Banti in *E.A.A.*, VII, 1966, p. 1045).

AEGINA BELLEROPHON PAINTER: pinax KN 15 (above, p. 5; and cf. L. Banti in *E.A.A.*, II, 1959, pp. 45-46).

PAINTER OF AEGINA F-48: lid fragment CP-2295 (2).

HEAD-IN-AIR PAINTER: olpe C-31-316 and conical oinochoe fragment (?) KP 1186 (above, p. 5; also L. Banti in *E.A.A.*, VII, 1966, p. 775); we did not locate the aryballos fragment "B 80", reportedly attributed by Payne.

PAINTER OF THE CORINTH HARE-HUNT: olpe C-32-139 (above, p. 5; also L. Banti in *E.A.A.*, II, 1959, pp. 246-247).

SACRIFICE PAINTER: conical oinochoe fragment KP 1147 (above, p. 5; also L. Banti in *E.A.A.*, VI, 1965, p. 1061).

"MACMILLAN PAINTER": alabastron fragment CP-2649 (1). [We did not find the olpe (?) fragment said to be in "the succession" to the Painter's style (above, p. 5).]

TORR PAINTER: fragmentary pointed aryballos AT-248 (4).

#### (b) TRANSITIONAL

Vases and fragments of the Transitional Period are numerous at Corinth, including pieces by some of the ablest and most influential painters.

PAINTER OF PALERMO 489: alabastron CP-478; related, alabastron CP-2317 (19 and 20).

[DOLPHIN PAINTER: we did not find the alabastron attributed by Payne (NC 216; above, p. 4).]

PAINTER OF VATICAN 73: related, oinochoe fragment CP-2296 (16).

SPHINX PAINTER: oinochoe C-32-233 (above, p. 6); related, the kotyle (?) fragment CP-2303 (45).

PAINTER OF BERLIN 1136: related, oinochoe or olpe fragment CP-2304 (18).

POLYTELEIA PAINTER: oinochoe or olpe fragment C-40-140 (17).

PAINTER OF AEGINA 364: Lid, KP 193 (below, p. 18, under 17).

PAINTER OF THE SHAMBLING BULL: "manner," oinochoe CP-879 (above, p. 6).

PERACHORA PAINTER: kotyle fragments CP-2647, C-40-289; C-40-291 (9, 10, and 11).

### (c) EARLY CORINTHIAN

Some of the vase-painters whose careers bridge over from Transitional into Early Corinthian have been mentioned above. Among the artists whose activity seems to begin in EC, several also are represented at Corinth.

BIRD-MONSTER GROUP: alabastron CP-2327 (24).

DUEL PAINTER: aryballos fragment CP-2340, and cf. conical oinochoe fragment CP-2309 (26 and 69).

WARRIOR GROUP: aryballos fragments CP-2338, CP-2350, CP-2351, and CP-2360 (27, 28, 29, and 30); and of course the Duel Painter (above).

PAINTER OF CANDIA 7789: fragmentary alabastron CP-2321 (22).

ROYAL LIBRARY PAINTER: kotyle-pyxis lid C-31-03 (above, p. 6), fragmentary kotyle KP 1296, and lidded pyxis T 1587 + T 1596 (cf. Amyx, *C.S.C.A.*, II, 1969, pp. 19–22, nos. 4, 9, and 17).

LA TROBE PAINTER: aryballoi C-30-50 and (?) CP-2627 (31 and 32).

RED-DOT PAINTER: alabastra C-40-259 and C-40-260 (above, p. 6).

PAINTER OF CORINTH CP-2391: fragmentary kotyle, CP-2391 (47).

"POLYCHROME SKYPHOS GROUP": kotylai KP 13, C-32-110, C-32-111 (above, p. 6; and cf. Boulter, *A.J.A.*, XLI, 1937, p. 224, nos. 16–17).

PAINTER OF CORINTH C-32-112: kotylai C-32-112, C-32-105, C-32-106, C-32-109 (Boulter, *A.J.A.*, XLI, 1937, pp. 222–224, nos. 11–14).

PAINTERS OF (KOTYLAI) C-40-159, C-40-162, C-47-576, C-47-586, C-47-603, C-47-612 (see under these, their "name-pieces", 53, 50, 56, 57, 58, and 59).

HAVANA PAINTER: kotyle fragments CP-2390 (46).

MUNICH PYXIDES PAINTER: pyxis fragment C-40-221 (42).

MACRI LANGONI PAINTER: oinochoe fragment CP-2490 (64).

PAINTER OF LONDON, B.M. A 1355: oinochoe fragment C-40-303 (63).

LOWIE PAINTER: oinochoe CP-52 (62; and see below, in Section B).

The Early Corinthian Painters and Groups represented in the pottery from the Anaploga Well, as noted below in Section B, are separately listed here:

PENICHRIS PAINTER: oinochoai C-62-573, C-62-566 (An 226 and An 220).

"OAO" GROUP: olpai C-62-446, C-62-498, C-62-519, oinochoai C-62-495, C-62-525, C-62-571 (An 143, An 145, An 172, and An 140, An 181, and An 193, respectively).

LOWIE PAINTER (see also above): oinochoai C-62-562, C-62-493 (An 216, An 138) and kotyle C-62-429 (An 66); a companion artist: oinochoai C-62-521, C-62-534 (An 174, An 186); another companion: oinochoe C-62-540 (An 194); related: olpe (?) C-62-499 (An 146).

MATI PAINTER: oinochoai C-62-445, C-62-483, C-62-510 (An 85, An 127, An 163); related ("ancestral"): oinochoe C-62-548 (An 201).

SYNETHEIA PAINTER: oinochoai C-62-450, C-62-489, C-62-520, C-62-557 (An 87, An 134, An 173, and An 211), also oinochoe C-40-97 (cf. Sec. B, pp. 86f.); related hands: oinochoai C-62-451, C-62-486, C-62-502 (An 142, An 130, and An 154); also related: oinochoai C-62-441, C-62-480 (An 75 and An 122); late descendant of the style: oinochoe C-62-424 (An 60).

PIGHADHI PAINTER: oinochoai C-62-494, C-62-517 (An 139 and An 148).

### (d) MIDDLE CORINTHIAN

All of the principal shapes, and works attributed to many of the known painters, of this period are present at Corinth. There is some continuation of hands from EC (see above), but the artists reported below worked primarily in the MC period.

ERLENMEYER PAINTER: related, alabastron fragment CP-2331 (82).

POPULONIA PAINTER: alabastron fragment KP 2609 (Benson, *A.J.A.*, LXVIII, 1964, p. 172, no. 4).

- SCALE-PATTERN GROUP: pyxis T 1599 (Palmer, *Corinth*, XIII, p. 184, pl. 88, no. 157-o; cf. Amyx, *Klearchos*, III, 1961, p. 14, no. 2).
- LIEBIGHAUS GROUP: aryballos (fragmentary) CP-2355 (85).
- “GROUP OF THE SOLDIER-DANCERS”: fragmentary aryballos CP-2345 (91).
- CHIMAERA PAINTER: bowls CP-516 and CP-2441 (146 and 147); Chimaera Group: fragmentary bowl CP-2438 (148); and see below, in Section B.
- MEDALLION PAINTER: kotyle KP 2324 and plate KP 241 (cf. Benson, *A.J.A.*, LXXIII, 1969, p. 122, nos. 8 and 9).
- PATRAS PAINTER: kotyle fragments CP-2394 to CP-2399 (117, 118, 119, 120, 122, and 121); kotyle MP-15 (*Hesperia*, I, 1932, p. 7, fig. 15); kotyle T 2624 (Palmer, *Corinth*, XIII, p. 187, pl. 83, no. 162-3); and others, unpublished. See list of attributions, below, under 122.
- C-47 PAINTER: kotylai CP-2400, C-47-647, C-47-649 (124, 125, and 126).
- SAMOS GROUP: cf. kotyle CP-2433 (114).
- PAINTER OF BRUSSELS A 2182: cup fragment CP-2464 and cup T 3224 (under 135).
- TARANTO PAINTER: fragmentary cup CP-2446 (128); “very close,” lekane CP-2447, kylix CP-2458 (145, and 130).
- LAUSANNE PAINTER: cup T 1489 (Palmer, *Corinth*, XIII, pp. 176-177, p. 83, no. 148-1).
- PAINTER OF CORINTH MP-6: cups MP-6 and T 3225 (cf. below, under 139).
- “BIRD-FRIEZE PAINTER” (cf. Amyx, *A.J.A.*, LXV, 1961, p. 12 and note 40); “manner”: cup T 1720 (Palmer, *Corinth*, XIII, p. 180, pl. 84, no. 156-5; there correctly given to same hand as cup T 1589, *op. cit.*, p. 187, pl. 84, no. 157-c).
- DODWELL PAINTER: broad-bottomed oinochoe C-38-276 (166).
- PAINTER OF ATHENS 931: broad-bottomed oinochoe C-53-178 (cf. *Hesperia*, XXV, 1956, pp. 354-355, no. 2, fig. 1, pl. 52: 2); and see below, in Section B.
- GELADAKIS PAINTER: amphora C-50-101 (Amyx, *Hesperia*, XXV, 1956, pp. 73-74); broad-bottomed oinochoe T 1516 (Palmer, *Corinth*, XIII, pp. 179-180, pls. A, 85, no. 155-a); see also below, in Section B; and others, unpublished.
- AMPERSAND PAINTER: pyxis fragment C-50-92 (cf. Benson, *A.J.A.*, LXIV, 1960, pl. 283, no. 9, p. 83: 14).
- HONOLULU PAINTER: amphora T 3171 (Amyx, *Antike Kunst*, V, 1962, p. 4; cf. Palmer, *Corinth*, XIII, pp. 173-174, pl. 85, no. 141-5).
- MEMNON PAINTER: krater CP-2034 (172).
- DETROIT PAINTER: related, krater fragment CP-2559 (187).

Although some of the attributed vases found in the Anaploga Well were made in the LC I period, the Painters of these vases began their careers in the MC period, hence all of the remaining “Painters in the Well” are mentioned here.

- ANAPLOGA PAINTER: Corinth oinochoai C-62-425, C-62-430 (An 61 and An 62); earlier, but related, broad-bottomed oinochoe C-62-529 (An 175).
- CHIMAERA PAINTER (see also above): plate fragment C-62-605 (An 95).
- PAINTER OF ATHENS 931 (see also above): Corinth oinochoe C-62-416 (An 50).
- GELADAKIS PAINTER (see also above): oinochoe C-62-400 (An 36).
- OTTERLO PAINTER (PAINTER OF ATHENS 282): flat-bottomed aryballoi C-62-393, C-62-401 (An 29 and An 30).
- SCHISTOS PAINTER: oinochoe C-62-388 (An 22).

#### (e) LATE CORINTHIAN I

If we omit the MC artists whose careers extended into the LC I period, little remains at Corinth for the LC I period itself. Furthermore, Corinth generally is weak even proportionately in vases belonging to the full LC I period, whether by chance or for historically significant reasons it is still impossible to say. In any event, there is at present little to report.

- CHAIRONEIA PAINTER: related, kotyle C-47-648 (209).
- “TYDEUS PAINTER”: krater fragment T 132 (NC 1451; above, p. 5) and fragmentary globular oinochoe KP 1131 (also above, p. 6); related, handle-plate of krater (cf. Broneer, *Hesperia*, XX, 1951, p. 295, pl. 91, f).
- WHITE HORSES GROUP: fragmentary krater CP-2573 (220).

There is yet to come the splendid lot of vases and fragments from the Potters' Quarter. The publication of this material will bring to light at Corinth the work of still further Corinthian vase-painters, both those whose hands are already recognized and newly identified artists. Still another source of new additions is the Sanctuary of Demeter and Kore on Acrocorinth, where a number of fine attributed or attributable pieces have already been found. Yet, even without those increments, the attributed vases in the Corinth Museum form an impressive array.

### VASES FROM CORINTH

The visitor to Corinth, as the foregoing recapitulation shows, can find there a large number of vases attributed to specific Corinthian artists and groups of all periods. This exposition should help to emphasize the rightful place of the Corinth Museum as a leading center for the stylistic study of Corinthian vase-painting. A further use for the survey is suggested, however, by the indication of the range and quality of the works which remained at home *in antiquity* as compared with those which were exported. On this latter question, the tabulation of available knowledge is incomplete unless we include the vases which, though now residing elsewhere, are reported to have left Corinth in modern times. The material is far too rich and too widely scattered for full consideration here (a highly condensed statement is given by Payne, pp. 184–185, for Corinth and its environs, and Corinth is given as the provenience of a fair number of vases listed in the NC Catalogue; Benson's table of proveniences, *G.k.V.*, pp. 110–140, though useful for other purposes, is not well adapted to our present need). The information given here is drawn almost wholly from the NC Catalogue. For many of the painters of vases said to be *from* Corinth, the information duplicates essentially the findings in our survey of painters actually represented at Corinth, as for the Chimaera Painter (NC 1041), the Medallion Painter (NC 998), the Dodwell Painter (NC 861-862, 905, 1121, and Louvre CA 2, Payne, p. 341) and the Tydeus Painter (NC 1359-? and 1399), to name only a few conspicuous examples. Additional Painters are listed below.

- AJAX PAINTER: pointed aryballos Boston, M.F.A. 95.12 (D–R, p. 176, no. 6).  
 BOSTON PAINTER: pointed aryballos Boston, M.F.A. 95.11 (D–R, p. 178, no. 5, and Benson, *G.k.V.*, List 12, no. 2).  
 "EPHEBES PAINTER": round aryballos NC 510 (Benson, *G.k.V.*, List 47, no. 2).  
 HERDSMAN PAINTER: amphora NC 771 (Benson, *G.k.V.*, List 55, no. 2, "Maler des dünnbeinigen Rehs").  
 "BOAR PAINTER": krater NC 776 (Benson, *G.k.V.*, List 43, no. 1).  
 PAINTER OF BERLIN 4507: head-pyxis NC 882 (Benson, *G.k.V.*, List 76, no. 1).  
 STOBART PAINTER: head-pyxis NC 889 (Amyx, *Antike Kunst*, V, 1962, pp. 6–7; cf. *idem*, *C.S.C.A.*, II, 1969, p. 22, note 42).  
 PAINTER OF HEARST SSW 9500: pyxis Boston, M.F.A. 92.2602 (?) (cf. Benson, *G.k.V.*, List 86, no. 3, "Maler der eckigen Sphingen").  
 PHOLOE PAINTER: kotyle NC 941 (Payne, p. 309).  
 SAMOS GROUP: kotyle NC 953 (Payne, p. 309).  
 GORGONEION GROUP: cups NC 989, 995–998 (Payne, pp. 311–312).  
 PAINTER OF THE COPENHAGEN SPHINXES: plates NC 1054, 1055 (cf. Lawrence, *A.J.A.*, LXIII, 1959, pp. 355–356).  
 TIMONIDAS: bottle NC 1072 (from Kleionai) and pinax Berlin, N.M. F 846 (both signed).  
 WINGED LION PAINTER: alabastron NC 1224A (Benson, *Antike Kunst*, IX, 1966, p. 11, no. 1).  
 EURYMACHOS PAINTER: kotyle NC 1304A (Payne, p. 323, tentative attr.).  
 "SAD SIRENS GROUP": tripod pyxis Bologna, Museo Civico, 79 (Benson, *G.k.V.*, List 93, no. 2).  
 LOTUS-CROSS PAINTER: oinochoe NC 1394 (Benson, *G.k.V.*, List 89, no. 4).  
 DAMON PAINTER: "manner", olpe NC 1410 (Benson, *G.k.V.*, List 103, no. 3a).  
 HIPPOLYTOS PAINTER: krater NC 1455 (Benson, *G.k.V.*, List 100, no. 2).

A more thorough search for attributed vases of Corinthian provenience would undoubtedly yield further examples. Taking only those cited above, the number of different artists and significant groupings

represented by vases now at Corinth or said to have come from there provides an impressive witness to the range and quality of Corinthian pottery that remained at home in antiquity. Among these examples there is much that is conspicuously fine. Detailed analyses would no doubt reveal lacunae suggesting that in the various periods (most notably in LC I) certain types of vases were produced primarily for export. By and large, however, it can be seen that the Corinthians themselves were consumers of their own best (as well as their own worst) ceramic products throughout the whole time during which fine-ware vases were made for export at Corinth.

Our study, then, should in its modest way help to show that the Corinth Museum is a leading repository for decorated Corinthian vases of worthwhile stylistic quality. At the same time, it should help to establish the fact that the ancient Corinthians, far from being starved for the better products of their own craftsmen, could afford to buy and keep at home the finest examples of their work. This fact, which may be of some interest to economic historians and others outside the sphere of strictly archaeological studies, is well established by the evidence now available. Much of it should also serve to counteract the too-popular belief that the quality of Corinthian pottery abruptly suffered a ruinous decline around the end of the seventh century B.C. The fashionable practice of praising Protocorinthian, tolerating Early Corinthian, and denigrating Middle and Late Corinthian vases is objectionable not merely on aesthetic grounds, but even more because it can lead to false historical inferences. The two main forces which led to the eventual downfall of Archaic Corinthian pottery, the rush to mass production and the rising competition of Attic black figure (which is also technically superior), were effective only in certain types of pottery over the various stages of its history down to the middle of the sixth century, and their full impact was felt only toward 550 B.C. Before that time, in the decades before the total collapse at mid-century, there were indeed warning signs of degeneration. During this same period, however, there were painted at Corinth vases which are truly works of art, fit to stand beside the best contemporary pieces from other centers. To assume an earlier debacle is to misunderstand the true quality of Middle and Late Corinthian I vases.

# CATALOGUE

## 1 ALABASTRON (FRAGMENTARY). Pl. 1.

CP-2649. Preserved are parts of about half of the figures around the body wall, but not part of mouth, neck, handle, or bottom. The shape is clearly indicated by the vertical curvature of the fragment. P.H. ca. 0.028, P.W. 0.031 (the dimensions given ignore curvature).

Light buff clay; the glaze (mostly lost) is black and glossy where preserved; no added colors preserved.

Decoration (from l. to r.): ... the heel only of a warrior moving to l.; warrior moving to l., wearing a short chiton and bearing a shield (device: lion's head to l., with tulip-shaped ear, and eye having incised pupil) on his l. arm, his r. arm raised and bent as if to wield a spear; overlapping the warrior's r. leg, a crouching archer to r., bearded, carrying a quiver on his back, and clothed in a spotted (incision-stippled) animal skin of which the terminations (head and forepaws?) fall around and between his legs, holding his bow in l. hand and drawing an arrow with his r. hand (the arrowhead and the recurving bow are rendered with incision); warrior to l., bearing shield (device: blunt-beaked bird to l., wings folded), wearing greave(s)—part of only one leg is preserved—and raising his arm, which is bent as if to wield a spear. The figures do not stand upon a common ground line, but are placed at different levels (cf. Payne, p. 95, note 1). In the field, two carefully rendered pinwheel rosettes.

Bibliography: Payne, pp. 94–95, 269; Dunbabin, *J.H.S.*, pp. 65–66, pl. 29, a (Payne's drawing; inaccurate in some details); Dunbabin-Robertson, p. 179, below middle, no. 3.

Very fine work; remarkably lively rendering, spirited and vigorous. It is a pity that so much of the paint is lost, but even in its present sad condition this fragment (only in 1970 recovered from limbo) is an important addition to the repertory of Protocorinthian figured vases. The very fact of its association—rightly or wrongly—with the Macmillan Painter is indicative of its merit. Payne saw fit to mention it twice in *Necrocorinthia*; Dunbabin was sufficiently captivated by it to devote nearly a whole page to his discussion of it; and Dunbabin and Robertson together plumped solidly for an attribution to the Macmillan Painter. Furthermore, it is one of the earliest extant examples of its shape (see Payne, p. 269).

Like a tale that grows with retelling, the association of this piece with the Macmillan Painter has become increasingly insistent. Payne (p. 269) says only that it is "in the style of the Macmillan aryballos" (on Payne's use of the word "style", see Amyx, *Antike Kunst*, V, 1962, pp. 7–8). Dunbabin (*loc. cit.*) adds that "it may well be *by* the Macmillan Painter" (italics ours). Finally, in their formal list of attributions, Dunbabin and Robertson (*loc. cit.*) give a direct attribution, for which (*ibid.*, p. 180) they assign credit to Payne.

We would have no quarrel with an assertion that this vase is comparable in quality to the work of the Macmillan Painter, or even that it shows generic likenesses with his battle-pieces. As to the style, however, we find this attribution unconvincing (so also apparently does Benson, *G.k.V.*, pp. 18–19 and *A.J.A.*, LX, 1956, p. 220, referring indirectly to this vase, among others). Instead of that Painter's characteristically taut, crisp, carefully considered renderings, we are confronted here with a different sort of treatment: more exuberant, springier, somehow less sharply confined—masterly in its own way, but different.

The truth is that connoisseurship in this whole region is in need of further refinement, and the inclusion of Corinth CP-2649 (1) in any list of attributions could only lead to further confusion. Typologically, one is reminded (especially by the archer) just as much of works associated with the Aetos Painter, such as the pointed aryballos London, B.M. WT 199 (A 1052) (Johansen, *V.S.*, pl. 29, 2; Dunbabin-Robertson, p. 176, no. 6; Benson, *G.k.V.*, p. 16, List 7, "Jägermaler," no. 2), and the remarkable aryballos Corinth CP-2096 (attributed by Benson, *A.J.A.*, LX, 1956, p. 220). This latter vase is now fully published by C. W. J. and Mary Eliot (*Hesperia*, XXXVII, 1968, pp. 348–350, pl. 102, no. 2), with a discussion of the problems of attribution. It is hard for us to see, incidentally, why the Eliots apparently wish to make CP-2096 "Early Protocorinthian", unless they intend by that term something other than its generally accepted meaning.

Dunbabin (*loc. cit.*) correctly discounts the thought that the archer on 1 might be Herakles; but he remarks, also correctly, that "there is an epic flavour about the picture."

Payne (p. 269) dates the alabastron "probably a little earlier than the middle of the seventh century," and we agree with his dating.

Middle Protocorinthian (well advanced).

2 PYXIS LID (?) (FRAGMENT). Pl. 1.

CP-2295. P.L. 0.079.

Fairly thick-walled fabric (ca. 0.005). Yellow-ivory clay, brownish glaze; very fine technique.

Part of a frieze, bordered by rim: lion to r., seated sphinx to r.; no f.o.

Bibliography: Dunbabin, *J.H.S.*, p. 65, pl. 28, g; Dunbabin-Robertson, p. 176; Benson, *G.k.V.*, List 14, no. 2; L. Banti, "Pittore di Egina F 48," *E.A.A.*, III, 1961, p. 247.

Through some unexplained error (in Payne's notes?), this fragment has been wrongly identified as "Aegina F 113" (Dunbabin, *J.H.S.*, Dunbabin-Robertson, Benson, *loc. cit.*). But the illustration from Payne's drawing (Dunbabin, *J.H.S.*, *loc. cit.*) shows a fragment which coincides so exactly with our specimen, even to the contours of the sherd, that the two must be identical.

The fragment has been attributed to the PAINTER OF AEGINA F 48 (Dunbabin-Robertson, p. 176, below middle, "one hand"; Benson, *loc. cit.*; L. Banti, *loc. cit.* with illustration of name-piece, fig. 305). Of the three pieces which have been given to this hand, D-R nos. 2, 3 (Aegina "F 48", NC 53, now Kraiker, pl. 25, no. 322; and "Aegina F 113", now Corinth CP-2295 [2]) are obviously works of one hand. D-R no. 1 (the fragmentary kotyle-pyxis, *Perachora*, II, pl. 38, no. 923) is closely similar, but we do not feel quite sure that it is by the same hand as their nos. 2, 3.

In *Perachora*, II (pp. 101 f., on no. 923), Dunbabin proposes to identify the Painter of Aegina F 48 with the Agamemnoneion Painter (Dunbabin-Robertson, p. 178; L. Banti, "Pittore dell' Agamemnoneion," *E.A.A.*, I, 1958, p. 129) but this proposal only aggravates an already confused situation. We cannot take the space here to analyze in detail all of the attributed pieces, but we believe that the "Agamemnoneion" list is in the first place a composite of works by more than one hand; and, secondly, that none of the vases in that list is by the same hand as any of the three mentioned above (cf. Benson, *Gnomon*, XXXVI, 1964, p. 404, who is also skeptical).

Middle Protocorinthian.

3 PYXIS (FRAGMENT OF LID). Pl. 1.

C-39-381. Pie-slice piece, about one-sixth of lid. P.H. 0.049, P.W. 0.057, H. 0.010 (when laid flat), est. D. at rim 0.140 (flat, with bent-down rim at outer edge).

Clear yellow-buff clay, polished on upper surface. Glaze varies from black to brown to orange-red (most of the animal is of this latter color).

Underside reserved. Exterior: part of animal frieze, feet toward rim: ruminant (bull?) to left; two bands; row of slightly slanting ovals; two bands; on face of lip, three bands.

Bold, heavy incision, including nearly all of contours; no filling ornament as far as preserved.

The stage of development (although the style is different) roughly approximates that of the Sacrifice Painter's oinochoe, Kraiker, *Aigina*, p. 53, pl. 23, no. 282.

Middle Protocorinthian.

4 POINTED ARYBALLOS (FRAGMENTARY).

Pl. 1.

AT 248 a, b. (a) Larger fragment, H. 0.045, D. 0.036; (b) smaller fragment, m.P. Dim. 0.029.

Fine yellow-buff clay; firm, lustrous glaze; added red.

(a) Around mouth, petal rosette, rays, band; edge of lip not preserved; on handle, reserved guilloche, on edge of handle, dots; on shoulder, tongues (alternately black and red) above single band. In a.f.: I, below handle, complex ornament, with incision, then feline to r., bull to r., lion to l., all only partly preserved. (b) In a.f.: I, forelegs of feline, lower part of bull; II, head of coursing hound to r., then hindquarters of fleeing hare (?); hanging spiral in field. In upper frieze, elaborate "pinwheel" rosettes, some of which are bichrome. Fragments (a) and (b) obviously are from one vase, but they do not quite join.

Bibliography: Payne, *C.V.A.*, Oxford 2 [9], p. 71; Dunbabin-Robertson, p. 181, below list.

Mentioned by Dunbabin-Robertson, *loc. cit.* as a work of the TORR PAINTER, attributed by Payne, *loc. cit.*, but not seen by them. (Cf. also L. Banti, "Pittore di Torr," *E.A.A.*, VII, 1966, p. 953.) In the Dunbabin-Robertson list, six pieces are cited as works of the Torr Painter, and another is said to be in his manner. The name-piece, their no. 1, is Oxford, Ashmolean Museum 1929.362 (NC 9; Payne, pl. 9: 2, 3, and *C.V.A.*, Oxford 2 [9], III C, pl. 6 [389], 7, 8, 12). Its style agrees well with that of our vase, and we can accept Payne's attribution as correct. About the remainder of the Dunbabin-Robertson list we are less confident. It is not at all clear to us that the *Perachora* fragments, nos. 2-4 (*Perachora*, II, pl. 1, nos. 92, 100, and 101) are by this hand (for example, the hounds are differently represented). See also Benson's objection, *Gnomon*, XXXVI, 1964, p. 404. We do not know the London alabastron, no. 5, but the alabastron in Eleusis, no. 6 (NC 30, Payne, pl. 9:7; compared by Payne with no. 5) is surely by a different artist. The aryballos in Berlin which is listed as being in the Painter's manner (NC 12, Payne, pl. 8:9; *P.V.*, pl. 30: 1), is certainly in a different style, apparently closer to that of the Delphi Group (Dunbabin-Robertson, *op. cit.*,

p. 180; Benson, *G.k.V.*, List 24, "Ithakagruppe", no. 9), to which the Torr Painter is of course related.

The foregoing analysis of previous attributions leaves a surviving nucleus of two pointed aryballois (NC 9 and 4); to these, two new pieces may be added which help to define more sharply the Painter's style. The first is a pointed aryballos once in the Basel market (Cahn, 1963), with two figured friezes: above, bull to r. between lions; below, hounds chasing hare. The other is the alabastron, Adolphseck, Schloss Fasanerie, no. 102 (F. Brommer, *Antike Kleinkunst*, fig. 9, a-b, and *C.V.A.*, Schloss Fasanerie 2 [16], pl. 58 [747], 3-6; described by Brommer, *ad loc.*, as "stylistically related" to NC 9). There are minor variations of details in the decoration of these four vases, but there are also convincing likenesses in characteristic features. They bear the imprint of the style of a single painter—not the greatest artist of his time, but distinctively decorative and energetic.

Late Protocorinthian.

#### 5 KOTYLE (FRAGMENTARY). Pl. 2.

CP-2648 a-c. Three clusters of fragments, preserving one handle and much of body wall from rim to near foot. (a) P.H. 0.050, P.W. 0.103; (b) P.H. 0.059, P.W. 0.048; (c) P.H. 0.020, P.W. 0.031.

Pale buff to pinkish buff clay, brown to orange-red glaze. Inside glazed.

(a) In handle zone, framed by two bands above and three below, chain of cross-hatched lozenges; flanking either handle, star rosettes bordered by vertical bars. Below, three-row dicing, fine-line banding. (b) Fine-line banding and part of a large ray (the empty space shows that the rays were set far apart). (c) Part of handle zone, with star rosette as on (a).

For the syntax of decoration, cf. especially the kotyle fragments *Perachora*, II, pp. 247f., pl. 26, nos. 2402, 2407, 2408, 2410-14, illustrated in the Protocorinthian section of the plates but catalogued into the Transitional part of the text. Dunbabin and Brock jointly settled on "Transitional" as the correct placement, but with a strong inclination to put at least some of the pieces earlier (see discussion, *op. cit.*, pp. 247-248, under no. 2414), citing as evidence no. 2290 (pl. 90) for the "flower" (i.e., rosette)—and cf. nos. 2291-2295 (*ibid.*), for other elements of the decoration—attributed to the (Transitional) *Perachora* Painter; and one might compare also the *Perachora* Painter's completely preserved kotyle, Boston, M.F.A. 49.403. However, this evidence would not justify placing our kotyle as late as the Transitional period, for its decorative elements are cleaner, especially in the rendering of the dicing, and it seems altogether more refined, in these respects, than any known work of the *Perachora* Painter.

Late Protocorinthian.

#### 6 PYXIS (?) (FRAGMENT). Pl. 2.

CP-2392. P.H. 0.045, P.W. 0.048.

Warm yellow clay; dull glaze, brown where thin. Inside unglazed.

Exterior: at top, zone of careful (at least three-row) dicing; then a deep zone of black-polychrome tongues (alternately red and black), carefully incised. Below, three bands, then ray(s). Fine technique.

The shape is apparently that of a cylindrical pyxis of Protocorinthian type (cf. Payne, p. 292). Dicing is frequently present in the decoration of such vases (e.g. *Perachora*, II, pl. 40, no. 947), and incised black-polychrome tongues occur at least once (*ibid.*, no. 957). Thus we can suppose for our vase a syntax more or less as follows: a decorative strip in the handle zone, then bands; dicing; bands; tongues; bands; rays; (band[s]?) on the analogy of those illustrated in *Perachora*, II, pl. 40. The dicing is very clean and careful, as is the incision for the tongues. For work of comparable quality, cf. *Perachora*, II, pl. 41, no. 943 (dicing above a.f.), and pl. 53, no. 1161 (tongues on lid). Good dicing still is produced as late as the EC period (as on vases by the Heraldic Lions Painter, such as NC 746, Payne, pl. 24) but the precision with which ours is drawn suggests an earlier period. Black-polychrome tongues also tend to deteriorate, especially after the Transitional period (cf. a Transitional example, still good, NC 138, Payne, pl. 13:1), but note that ours is more refined.

Possibly Late Protocorinthian.

#### 7 OLPE (?) (FRAGMENT). Pl. 2.

C-37-599. From a closed vase. M.P. Dim. 0.044.

Pale buff clay, pinkish at core; dull black glaze; added red and white.

Polychrome scale pattern, with alternately single and double rows of scales, in both cases drawn with double lines. Red scales (every second row) are single; double scales (alternate rows) are white inside inner arc, black in outer part.

For scale pattern with scales doubled in alternate rows, cf. the olpe Herakleion 10786 (NC 42, Payne, pl. 8:106; Benson, *G.k.V.*, List 23, "Gruppe der Sphingen mit mehrfach umbundenem Haar", no. 4; Dunbabin-Robertson, p. 178, no. 9, "Boston Painter"), LPC. For scales doubled in every row, cf. *Perachora*, II, p. 184, pl. 52, no. 1885, also LPC?

Late Protocorinthian?

#### 8 OINOCHOE (?) (FRAGMENT). Pl. 2.

C-69-127. Two joined sherds, with parts of two friezes. P.H. 0.045, P.W. 0.037.

Clay buff toward outer surface, pinkish buff toward inner surface; black glaze; added red.

Interior unglazed; apparently the vase was a closed ovoid shape with maximum diameter above

median height, i.e., an oinochoe with narrow foot would best suit the form.

Exterior: parts of two figured zones preserved. I, on black-glazed ground line, nude man advancing to r., grasping tail of feline with extended l. hand. Left leg, torso, advanced l. arm, and chin of man preserved. F.o., paired chevrons. Incision for interior details and part of contours: face, arm, and chest (but not belly) of man; front outlines of feline's leg; glaze often does not quite reach to incised contour. II, upper part of dog moving to r.; preserved from tail (including a bit of its tip, isolated by break) to approximately the shoulder of foreleg. F.o., pair of chevrons and pendent spiral. Added red on dog's neck.

From Sacred Spring South, west of Roman altar in pit.

The lower frieze was probably the lowest figured zone on the vase; coursing hounds, or hounds chasing hares, as often on LPC and Transitional oinochoai and olpai, would have been its subject. The subject in the upper frieze is remarkable, but not unique. A man (hunter?) grasps a feline (lion?) by the tail on a fragmentary MPC kotyle, Isthmia IP 3316, from Isthmia; and, on a "Pontic" lydion in Tübingen (to be published by Denise Kaspar, of Bern University, who kindly furnished photographs and her drawing of the vase), a hunter who carries a curved throwing-stick in his raised r. hand seizes a feline (lion?) by the hind leg with his l. hand. Compare also a PC kotyle fragment in Megara Hyblaia (unpublished?) with two friezes: in upper frieze, a hunter grasps a boar by the hind leg; facing them, a stag with leg bent. On the capture and "taming" of lions on leash, cf. Dunbabin in *Perachora*, II, p. 81 and note 1, under no. 716.

The "domination" of a lion by holding its tail is of course a familiar Asiatic motif which found its way into Greek art early in the seventh century B.C., in association with the Potnia Theron. One thinks also of the female supporting figures of perirrhanteria: cf. G. M. A. Richter, *Korai, Archaic Greek Maidens*, London and New York, 1968, pp. 28–30, nos. 5–8 and 10. On a fragmentary "Melian" (?) vase in Berlin, a winged *potnia* grasps a lion by the tail with her right hand, and by one ear with her left hand (J. Boardman, *Preclassical: From Crete to Archaic Greece*, Harmondsworth and Baltimore, 1967, p. 92, fig. 52).

For the style (and for the paired chevrons as f.o.), cf. especially the fine oinochoe with narrow foot, Vatican 69 (NC 31; Payne, pl. 11:3; Albizzati, *Vasi antichi del Vaticano*, Rome, 1925–1939, pl. 4; Johansen, *V.S.*, pl. 44: 3a, 3b), which—as Payne says—is "close in style" to the olpe Syracuse, N.M. 13580, from Fusco Grave 184 (NC 47; *Not. Scav.*, 1895, p. 129, fig. 8; Johansen, *V.S.*, pl. 45:1; drawings of details, Payne, pl. 10:3, 4; Photo Anderson 29314; T. von Scheffer, *Die Kultur der Griechen*, Vienna,

1935, pl. 104; Benson, *G.k.V.*, p. 22, List 20, no. 4, "Group of Vatican 69"). Very fine work.

Late Protocorinthian.

## 9 KOTYLE (FRAGMENT).

Pl. 2.

CP-2647. Wall fragment, preserving the height from near the rim to near the base and about one-fourth of the circumference. P.H. 0.047, P.W. 0.058.

Fairly light, slightly pinkish buff clay; black to dark-brown glaze; added red.

At the rim, lozenge pattern, three vertical bars, trace of something else. In the a.f., lion or panther (head lacking) to r. and bull (part of head and forelegs) to l. Very fine incision, with added red on the neck and chest of the feline and below the eye of the bull. In the field, f.o. of thickly strewn "plus" rosettes. Below (double) ground line, narrow, closely spaced rays. Interior: black glazed.

Bibliography: Payne, NC 190; Dunbabin, *J.H.S.*, p. 67; L. Banti, "Pittore di Perchora, I<sup>a</sup>," *E.A.A.*, VI, 1965, p. 32.

This fragment, recently rediscovered after much futile searching, is listed by Payne as NC 190. Payne's drawing of it is published by Dunbabin, *loc. cit.*, pl. 30, c, where it is attributed to the PERACHORA PAINTER, who also decorated the next two entries, 10 and 11. This exceptionally refined artist is credited with numerous fragments of kotylai and other vases from Perachora (Brock and Hopper in *Perachora*, II, the attributions collected on p. 241, under no. 2290). See also Benson, *Gnomon*, XXXVI, 1964, p. 405, and L. Banti, *loc. cit.* We believe that nos. 2290–2295 (not "2190–2193, 2195", as in Banti) are all by this hand, but we share Miss Banti's doubts about the rest of the attributions cited by Brock and Hopper (*Perachora*, II, *loc. cit.*; still it should be noted that not all of these are firmly claimed by them); however, we recognize the close proximity of some of the pieces (e.g., nos. 1686 and 1756, pl. 68). There is also a complete kotyle by this excellent artist, Boston, M.F.A. no. 49.403 (stag between lions, stag to l., panther to l.). On Benson's "Perachoramaler" (*G.k.V.*, List 45; but cf. *Gnomon*, *loc. cit.*), see under 26 (Duel Painter).

Transitional (late).

## 10 KOTYLE (FRAGMENT).

Pl. 2.

C-40-289. From body wall. P.H. 0.039, P.W. 0.025. Ivory-yellow clay, firm black glaze, added red. Thin, fine fabric.

Swelling (from root of handle) at top edge of fragment. Part of animal frieze, frieze of ZZZ between bands, thin-pointed rays. In a.f.: hind leg of feline to l., hind legs and tip of tail of ruminant to r., between them filling ornament of two carefully drawn and incised single-centered rosettes (alternate petals red) and three "plus" rosettes. Very refined style.

From Archaic Well D, east of Museum, excavations of 1940. This exceptionally rich well is described and part of its contents (81 items) are published by S. S. Weinberg in *Hesperia*, XVII, 1948, pp. 214–229. We include in our Catalogue sixteen pieces from this well: **10**, **11**, **14**, **15**, **17**, **42**, **51–55**, **64**, **72**, **84**, and **128**, of which three (**51**, **52** and **55**) are republications of items treated by Weinberg. The pieces selected by us for consideration, or reconsideration, have (like the present example) special stylistic features which attracted us to them. For the full content and significance of the well, one must of course refer to Weinberg's discussion of it.

By the PERACHORA PAINTER, who also decorated the preceding entry, **9**, *q.v.*, and the next entry, **11**. Transitional (late).

**11 KOTYLE (THREE FRAGMENTS).** Pl. 2.  
C-40-291 a–c. M. Dims.: (a) 0.029; (b) 0.022; (c) 0.027.

Pale buff clay with creamy surface, pinkish core; brown glaze; no added red.

(a) Feline leg(s), incised "plus" rosette; below a.f., row of dots, between bands, then tips of rays. (b) Legs of ruminant, part of rosette; below a.f., row of dots, between bands, then tips of rays. (c) Double rays. Neat style, fine technique.

From Archaic Well D, east of Museum, excavations of 1940. On the context, see under **10**.

By the PERACHORA PAINTER, who also decorated the two preceding entries, **9**, *q.v.*, and **10**. Transitional (late).

**12 KOTYLE (FRAGMENTARY).** Pl. 3.  
CP-2389 a, b. Est. D. at lip 0.100, est. H. 0.090.

Two clusters of joining fragments, around either handle.

Pale, creamy yellow clay; dull glaze, crazed. Fine fabric.

Inside black, mostly worn off (polychrome bands near top). Exterior: in handle zone, alternating dot-cluster rosettes and "S"; on body, silhouetted a.f., between broad black-polychrome bands: panther, goat, lions; f.o., dot-cluster rosettes.

Except for its lack of incision, the style of the animal frieze is strong and clear. Altogether finer work than that on the kotyle CP-873 (Weinberg, no. 183, pl. 25; NC 196), which has in its handle zone silhouetted "dogs" (but at least one of them looks like a bird), crudely drawn, between groups of vertical wavy lines; bands (no rays) at base. The style of our kotyle is more like that of certain Transitional alabastra decorated with friezes of animals in silhouette technique, such as NC 75 E and NC 75 F (the latter, Payne, p. 275, fig. 118 C); and cf. the examples cited by Hopper, *B.S.A.*, XLIV, 1949, p. 187.

Transitional.

**13 ALABASTRON (FRAGMENT).** Pl. 3.  
CP-2319. P.H. 0.052, P.W. 0.033.

Ivory-yellow clay, pink inside. Dull glaze, somewhat fugitive.

Sphinx to r., tip of sickle wing preserved, behind swan to r. (originally sphinxes flanking swan?). Incised rosettes of early type. Much red for details. Angular, rather heavy incisions.

The fragment represents a common type of composition on Transitional and EC alabastra, with sphinxes or griffins flanking a bird, snake, or floral ornament. **13** is typical of the less pretentious alabastra bearing such motives. Though our sphinx is much inferior to those of Payne's Griffin Group (NC 84ff.; cf., also, Benson, *G.k.V.*, p. 23, List 25, and *A.J.A.*, LX, 1956, pp. 223, pl. 70, figs. 14–15, but we find his far-reaching identifications of painters [*ibid.*, p. 225] impossible to accept: see Amyx and Lawrence, *A.J.A.*, LXVIII, 1964, p. 390; also L. Banti, "Pittore di Serpenti," *E.A.A.*, VII, 1966, pp. 213–214), it is representative, at a lower level, of the same trend and, in view of the early character of its filling ornament, should not be much later than NC 90. The closest stylistic comparanda, however, are already EC: NC 324 (Berlin, Staatliche Museen F 1021) and an odd-mouthed alabastron once in the Basel Market (*Korinthische Vasen*, Sonderliste D, Münzen und Medaillen A.G., Basel, October 1960, p. 6, no. 11 [ill.]), although neither of these appears to be from the same hand as **13**. Cf. also the round aryballos Corinth CP-1890, Weinberg, pl. 28, 192.

Transitional–Early Corinthian.

**14 LID OF PYXIS (?) (FRAGMENT).** Pl. 3.  
C-40-284. From a domed lid, including part of rim. M.P. Dim. 0.082.

Pale, warm buff clay (pink in core and on interior surface); glaze fired rust-colored; added red and white.

Part of an a.f.: lower part of feline to l. (red in chest and belly), two dot-cluster rosettes. Ground line is a band (W. 0.012) with polychrome WRW lines; then reserved to offset rim, which is black.

From Archaic Well D, east of Museum, excavations of 1940. On the context, see under **10**.

For the stage of development, compare, e.g., Aegina 443 (Kraiker, pl. 33).

Transitional.

**15 OINOCHOE (FRAGMENTARY).** Pl. 3.

C-40-302 a–d. Four clusters of joined fragments, giving parts of at least two a.f. and of a black-polychrome zone below. M. P. Dims.: (a) 0.090; (b) 0.049; (c) 0.059; (d) 0.051.

Pale buff clay, slightly greenish surface; glaze black, dull and fugitive.

(a) Four joined fragments, with parts of two a.f.: I, part of ruminant to l., above black-polychrome band; II, tail of feline and part of goat, above black-polychrome band; under goat's body, dot-in-circle rosette.

(b) Apparently from shoulder of vase, hence possibly there were three a.f.: horizontal band near top; below this, a.f. with part of ruminant to l., tail of feline to r.; between them, part of a dot-in-circle rosette (?).

(c) Two joined fragments: part of bird ("swan") standing to l.

(d) Two joined fragments: lower part of a ruminant (bull, or goat?) to l., under its belly a dot-in-circle rosette; below, black-polychrome zone.

From Archaic Well D, east of Museum, excavations of 1940. On the context, see under **10**.

Poorly preserved, and not very fine, but it gives us something from its period, which is not strongly represented at Corinth.

Transitional.

**16 OINOCHOE WITH NARROW FOOT (FRAGMENTARY).** Pl. 4.

CP-2296 a, b. Of main part, P.H. 0.055, P.W. 0.117; of isolated fragment, m. Dim. 0.021.

Four joining fragments, and one non-joining, from body wall.

Fine fabric, yellowish tan clay, thin-walled; glaze good, but somewhat flaked off.

Body black, with polychrome bands, except for reserved strip containing a.f.: part of a feline to l., goat to r., feline to l.; pinwheel rosettes. On non-joining fragment b: shoulder of quadruped, pinwheel rosette.

Bibliography: Payne, p. 277, NC 133.

This is surely the vase referred to by Payne as NC 133: "Frag., with part of goat and foot of feline. Fine technique." The two leftmost joining fragments, and the tiny non-joining fragment, are in that case supplementary to what Payne describes.

Highly refined style, generally resembling the early work of the Painter of Vatican 73. On this artist, to whom more than 40 vases have now been attributed, see Amyx, *A.J.A.*, LXX, 1966, p. 296.

Transitional.

**17 OINOCHOE (OR OLPE) (FRAGMENT).** Pl. 4.  
C-40-140. M.P. Dim. 0.060.

Pale buff clay; dull but firm glaze, slightly brownish; added red.

Part of a.f.: head and forward hoof of goat to r. (red on neck), hind heel and tail of feline to r.; in curve of feline's tail, a dot-cluster rosette. Below a.f.: black band (W. 0.013) with two red bands applied over it; below that, a bit (reserved area) of a second frieze.

From Archaic Well D, east of Museum, excavations of 1940. On the context, see under **10**.

This modest fragment helps in the recognition of an important new vase-painter. It is by the same hand as the fragmentary olpe NC 168 (Payne, pl. 14; *C.V.A.*, Heidelberg 1 [10], pl. 8 [442], 5). The artist, as Payne (p. 278) observed, is closely related to the Sphinx Painter, on whom see Amyx and Lawrence, *A.J.A.*, LXVIII, 1964, pp. 387f.; Amyx, *A.J.A.*, LXX, 1966, p. 296; H. Hoffmann, *Ten Centuries that Shaped the West (Greek and Roman Art in Texas Collections)*, Houston, 1971, pp. 324–326, no. 156, with illustrations (EC olpe, two a.f.); and Francesca P. Porten Palange, *C.V.A.*, Como, 1 [47], III C, pl. 1 [2081], and text thereto (EC alabastron, floral between sirens). However, this new artist is fully the Sphinx Painter's equal in ability, and he surpasses him in elegance; not a "follower", but a full-fledged colleague, and a stylistic leader. A new aspect of our Painter's nature has been revealed by a splendid, newly published Transitional tall-necked oinochoe now in a Swiss private collection, *Auction 40, 13. Dezember 1969, Kunstwerke der Antike, Münzen und Medaillen A.G.*, Basel, no. 32, pp. 17–18, pls. 6–7, correctly attributed by H. Cahn, *loc. cit.*, to the same hand as the Heidelberg olpe; hence, by corollary, to the painter of the Corinth fragment. (We see the resemblance, but we cannot quite accept Dr. Cahn's attribution, *loc. cit.*, to this hand of the fragment Aegina 463, Kraiker pl. 34, NC 134). Because of his studied elegance and his taste for luxurious ornamentation (as shown particularly on the Basel oinochoe, a worthy field for his finest efforts), we name this artist the POLYTELEIA PAINTER. We believe that he should also be the painter of the fragmentary oinochoe Corinth KP 345, to be published in *Corinth*, XV, iii.

We are looking closely, too, at a group of EC vases, evidently all by one hand, which may be the continuation of the Polyteleia Painter's career into a later period. This group consists of the aryballos (1) Dugas, *Délos*, X, pl. 26, no. 330, NC 600 (Payne, pls. 18: 1, 2, 5; 19: 2, and figs. 14 B, 24 C) and the alabastra (2) Dugas, *Délos*, X, pl. 30, no. 448, NC 404; (3) Syracuse, N.M. 52133, fragmentary (*Not. Scav.*, 1951, p. 301, fig. 35, left); and (4) formerly Basel Market, *Auction Sale XVI, June 30, 1956, Classical Antiquities, Monnaies et Médailles S.A.*, Basel, no. 71, p. 21, pl. 14 (*A.J.A.*, LX, 1956, pp. 225f. and pl. 72, figs. 24–25). Compare also the alabastron Würzburg 233, Langlotz p. 12, pl. 10, no. 99, NC 399, associated by Payne, p. 285 with NC 600, the aryballos (1) above. All of these vases may be as much as two decades later than the Transitional works of the Polyteleia Painter, and therefore they differ from these in many ways; yet, even without intermediate pieces to bridge the gap, we can see a very striking resemblance between these two groups of vases.

From here the trail leads tantalizingly in various directions, partly because of the Polyteleia Painter's

own liking for variation of details—even on the same vase—and partly because of the general tendency of Transitional painters to borrow renderings freely from one another. It would not be proper to pursue the matter much further in a Catalogue such as this, but we do wish to refer to a third group of vases, not by the Polyteleia Painter, but strongly influenced by him. All should be by one hand, the PAINTER OF AEGINA 364: (1) Aegina 364, Kraiker, pl. 29, fragment of broad-bottomed oinochoe; (2) Aegina, unpublished (?) Photo Germ. Inst. Aigina no. 35 (group picture), fragment of broad-bottomed oinochoe with part of two a.f. separated by clean four-row dicing: I, feline to l., . . . ; II, stag facing panther, . . . ; dot-cluster rosettes; (3) Corinth KP 193, fragmentary lid (of kotyle-pyxis?) with one a.f., to be published in *Corinth*, XV, iii. Closely related to these three examples, and perhaps by the same hand: Aegina 358 and 478, Kraiker, pls. 29 and 36 (the latter is NC 143).

Transitional.

**18 OINOCHOE OR OLPE (FRAGMENT).** Pl. 4. CP-2304. P.H. 0.065.

Warm yellow-buff clay; firm glaze, red-brown in parts; added red and white.

Part of an a.f.: goat to right (no f.o.), standing on broad black-polychrome ground line; below, black-polychrome scales.

Stylistically related to the olpe Berlin, Staatliche Museen 1136 (NC 158; Payne, pl. 11:2), the name-piece of Benson's Painter of Berlin 1136 (*G.k.V.*, List 27; and cf. L. Banti, "Pittore di Berlino 1136," *E.A.A.*, II, 1959, p. 102). Benson, following Mingazzini, gives to this painter the olpai Rome, Villa Giulia, Castellani Coll. no. 341 (P. Mingazzini, *Vasi della Collezione Castellani*, Rome, 1930, pl. 21:4-6; possibly NC 153?) and Aigina, Kraiker no. 441, pl. 33 (NC 155), fragmentary (an oinochoe or amphora, according to Kraiker, *ad. loc.*) and adds the olpe Berlin, Staatliche Museen 1135 (NC 154; Payne, pl. 16: 9-12, p. 75, fig. 20, b). All of these attributions seem convincing to us. On the other hand, we do not believe that this Painter could have been the teacher of the Painter of Vatican 73 (i.e., the Sphinx Painter according to Benson; cf. *G.k.V.*, p. 24, at head of List 27). Payne says—and we agree—that NC 153-155 are "of coarser style, but very close to" the Painter of Vatican 73, whose elegant, highly disciplined style could scarcely owe anything to the Painter of Berlin 1136. The style of our fragment is even less refined. It might be compared also with such fragments as Aegina 430 and 445 (Kraiker, pl. 33), for the degree of coarseness which it exemplifies. For the absence of filling ornament, cf. Weinberg, p. 51, on no. 186 (CP-879); but the phenomenon is not quite so rare as Weinberg supposes.

Transitional.

**19 ALABASTRON (FRAGMENTARY).** Pls. 4, 43. CP-478. Restored H. 0.089, D. 0.041.

Fine yellow-buff clay, lustrous glaze; added red. The shape is restored in plaster.

Hare to l., with head turned, between lions; incised rosettes.

Bibliography: (Presumably) Payne, p. 275, NC 78; Benson, *G.k.V.*, p. 27, List 29, no. 6.

This vase must be NC 78, even though Payne does not mention the hare in his description. By the PAINTER OF PALERMO 489 (Payne); Benson, *loc. cit.* This powerful and highly accomplished Painter, whose inspiration lies behind much of the best Early Corinthian work, is represented by too few vases attributable to his hand. Payne's attributions consist only of the five alabastro NC 76-80. Among the five vases added by Benson (*loc. cit.*, nos. 5, 7-10), we find none that we can accept as the Painter's own work. We cannot comment here in detail on the many vases which show the influence of the Painter in varying degrees, and for which scholars have proposed varying degrees of association, not always in agreement with our own opinion. We did not find, at Corinth, the alabastron NC 81 ("fragment with two lions facing right"), said by Payne to be "closely related" to the Painter of Palermo 489, unless it is our next entry, **20**, inaccurately described.

There are two fine new pieces by the Painter. One is in Havana, Conde de Lagunillas, no. 16 (swan to l., between lions; dot-cluster rosettes, but the lions already have cross-hatched manes, hence the style is intermediate between the Painter's earlier and later stages). The other is published by R. Lullies in *Griechische Kunstwerk: Sammlung Ludwig, Aachen (Aachener Kunstblätter des Museumvereins, Band XXXVII, 1968), no. 12, pp. 28, 30 (eagle between lions; late, like the Brussels alabastron, NC 80), there attributed to the Columbus Painter, but the hand is surely that of the Painter of Palermo 489. The Corinth vase, 19, is of course late, and it must be EC rather than Transitional.*

On the style and chronology of the Painter, see Payne, p. 275; Amyx, *Ath. Mitt.*, LXXVI, 1961, p. 12, note 2, and p. 14; I. Strøm, *Acta A.*, XXXII, 1961, pp. 180-184, with some curiously unorthodox ideas about temporal relationships; L. Banti, "Pittore di Palermo 489," *E.A.A.*, V, 1963, p. 873; Amyx and Lawrence, *A.J.A.*, LXVIII, 1964, p. 389; Benson, *Gnomon*, XXXVI, 1964, p. 405 and *Antike Kunst*, VII, 1964, pp. 77-79.

Early Corinthian.

**20 ALABASTRON (FRAGMENTARY).** Pl. 5. CP-2317. P.H. 0.042, P.W. 0.033.

Two joining fragments (old glue shows that another is missing at top).

Clear yellow-buff clay, firm glaze.

Panther to r., incised rosettes. Fine style.

Payne, after listing the alabastra by the Painter of Palermo 489 (NC 76–80), next lists as “closely related” to that artist “Corinth, frag. with two lions facing right.” We know of no EC alabastron with felines nose-to-tail, instead of facing, and the composition described by Payne is especially unlikely in the following of the Painter of Palermo 489 (on whom see 19). The style of this artist is not only extraordinarily masterly but highly distinctive, and 20 is the only fragment we found at Corinth which can be described as “closely related”; it is conceivably by the Painter himself. A fragment at the top is missing; the head may have been leonine, but the plain red neck suggests a panther. There is no trace now of another feline. In view of the possibility that Payne saw the fragments before they were joined, and considering the unusual character of his description, we believe that 20 may well be the fragment intended by Payne as NC 81.

Early Corinthian.

**21 ALABASTRON (FRAGMENT).** Pl. 5.

CP-2324. From middle of body. M.P. Dim. 0.035. Warm yellow clay, pink inside; bright black glaze.

Part of a snake; two finely incised rosettes. Added red on eyes and head of snake; white dots and incised flecks in body of snake.

From a very early EC alabastron with snake as central motive, between (e.g.) cocks or sphinxes, as often on Transitional and EC alabastra, such as NC 58 (Payne, pl. 15:2–3), NC 84 (Payne, pl. 16:2), NC 88, 89 (Payne, pl. 12:6, 5)—the last three by the Griffin Painter—and NC 277–279 (snake between cocks). There is an affinity among all these vases (on which see our remarks, *A.J.A.*, LXVIII, 1964, p. 390, Item 6, “The Griffin Painter”). 21 is different in style from all of these examples, but in quality it is comparable with the best of them.

Early Corinthian.

**22 ALABASTRON (FRAGMENT).** Pl. 5.

CP-2321. Base and lower part of body preserved. P.H. 0.027, P.W. 0.047.

Warm yellow-buff clay, lustrous black glaze.

Feet of feline (panther?), and feet of a bird, standing on feline’s paws. One incised, and one unincised rosette. Tongue rosette at base.

Bibliography: Amyx, “Observations on the Warrior Group,” *C.S.C.A.*, II, 1969, pp. 18–19.

With so little remaining, it may seem rash to claim an attribution, but we are convinced that the hand is that of several EC alabastra which are attributable to one artist, the PAINTER OF CANDIA 7789. This Painter is dependent on the chief decorator of aryballoi of the Warrior Group, the Duel Painter (on

whom see under 26). For a list of works by the Painter of Candia 7789, see Amyx, *loc. cit.*, where our fragment is listed as no. 9.

Early Corinthian.

**23 ALABASTRON (FRAGMENT).** Pl. 5.

C-36-300. From body wall of a small vase. M.P. Dim. *ca.* 0.050.

Clean, pale buff clay; lustrous black glaze; added red.

Cock to l.; behind it at r., small hopping duckling; part of an incised rosette. Red in wing bow of cock.

Remarkable for its curiously aberrant style; although it has manifestly early traits (such as the up-tilted tail of the cock), it may not be quite so early as it looks. Compare, for the general effect, the alabastron Corinth C-30-108 (Weinberg, p. 57, pl. 28, no. 196), which has similarly emphatic incision.

Early Corinthian (but not very advanced).

**24 ALABASTRON (FRAGMENT).** Pl. 5.

CP-2327. From upper part of body. M.P. Dim. 0.039.

Pale, soft buff clay, pink inside; glaze badly flaked.

Frontal head of a winged, double-bodied (?) monster; added red.

One is reminded of NC 338-341, alabastra decorated with siren-like creatures having frontal faces of a monstrous nature. Cf. Benson, *G.k.V.*, List 56, “Gruppe der Vogelungeheuer”, which consists of NC 340, 341. This “group” is, however, not truly stylistic but thematic, and NC 338, 339 should be included. Add to these an alabastron at Olympia (neck, mouth and handle missing, surface in poor condition), on which is a spread-winged creature with frontal, bearded, panther-like head; and the round aryballos *Perachora*, II, pl. 63, no. 1622. There is no obvious stylistic connection between 24 and any of the examples cited above.

Early Corinthian.

**25 ALABASTRON (FRAGMENT).** Pl. 5.

CP-2329. From body wall of a large alabastron (or olpe?). P.H. 0.053, P.W. 0.042.

Yellow clay, lustrous but flaking glaze.

Male figure to r.; rosettes and blobs. Much added red.

Fine, bold EC style; the filling ornament suggests a date not past the middle of EC, and the drawing of the profile head is much earlier than even the earliest members of the Delos Group. Contemporary with heads such as those on the olpe Munich, S.-H. 247, pl. 8 (NC 760, Payne, pls. 21:1–2; 25:2) by the Sphinx Painter.

The red face and pectoral area suggest that the man is a nude, probably unpadded komast.

Comparanda abound (besides the Sphinx Painter's siren cited above, cf. the Boread on the contemporary alabastron Louvre E 586, Pottier, *Vases antiques du Louvre*, Paris, 1897–1922, pl. 43, the siren on Paris, Louvre E 583, *C.V.A.*, Louvre 9 [14], III C a, pl. 31 [597], 7, 8, the komast on the round aryballos London, B.M. 84.10–11.48, NC 515, Payne, pl. 21:8), but we have found nothing which exactly matches this style.

Early Corinthian.

**26 ARYBALLOS (FRAGMENT).** Pl. 5.

CP-2340. From body wall, at back (?). P.H. 0.030, P.W. 0.030 (*sic*).

Fine yellow-buff clay, firm shiny black glaze.

Owl, rear end of feline to r.; varied f.o., including small dots. Fine style.

Bibliography: Amyx, "Observations on the Warrior Group," *C.S.C.A.*, II, 1969, p. 5, no. 7 in list.

By the DUEL PAINTER, the leading artist of the Warrior Group, on whom see Amyx, *loc. cit.*

Early Corinthian.

**27 ARYBALLOS (FRAGMENT).** Pl. 5.

CP-2338. Base and lower part of body preserved. P.H. 0.032, P.W. 0.056.

Dull ivory clay; dull glaze, somewhat worn.

Underneath, whirligig (six "whirls"; no red), then two bands, then frieze; duel of hoplites, amid thick f.o.; back of vase plain. Good style.

Bibliography: (Perhaps) Payne, p. 288, NC 503 C.

This vase belongs among the aryballoi of Payne's "Warrior Group" with representations of dueling hoplites. Within the series of "Hoplites in combat, flanked by horses or horsemen" (NC 495–503 C), the last item (NC 503 C) is "Corinth", with no further description. Although on **27** the space at the sides of the warriors is occupied by only a thick mass of varied filling ornament, we suggest that, despite this difference, this vase may be intended by Payne's entry. We could find no other aryballos in the Corinth Museum, from excavations prior to the publication date of *Necrocorinthia*, with dueling hoplites and subsidiary ornament characteristic of the Warrior Group. Its position at the end of Payne's series, though perhaps unintentional, is in keeping with the style, which is relatively late and cursory. In general terms, it appears to belong toward the end of the series designated as the "Equine Constellation" of the Warrior Group (on which see Amyx, *C.S.C.A.*, II, 1969, pp. 7–8).

Early Corinthian.

**28 ARYBALLOS (FRAGMENT).** Pl. 5.

CP-2350. Parts of handle, shoulder, and upper body. P.H. 0.040, P.W. 0.035.

Pale greasy-yellow clay; brilliant but flaking glaze.

On shoulder, tongues; then three bands, then frieze, in which are a horse to r., swan (beneath handle); incised rosettes.

Warrior Group (on which see Amyx, *op. cit.*, under **27**, and cf. especially the aryballoi of the "Equine Constellation", *ibid.*, pp. 7–11). Good style.

Early Corinthian.

**29 ARYBALLOS (FRAGMENTARY).** Pl. 5.

CP-2351. One side of body is preserved, to full height of frieze. P.H. 0.049, P.W. 0.050. Traces of glue indicate a once-joining fragment to l., now missing.

Yellowish buff clay; dull glaze, crazed and partly flaked off.

Three-row dicing; three bands; a.f.; three bands; more dicing. In a.f.: feline to l., amid thick f.o. of incised rosettes and one large "echo filler", incised inside its contour.

Good style, firm renderings. Warrior Group (on which see Amyx, *op. cit.*, under **27**). The use of dicing above and below the frieze is an elaborate gesture, usually reserved for larger vases (such as pyxides, broad-bottomed oinochoai, and occasionally kotylai). For an aryballos so treated, cf. Amyx, *op. cit.*, p. 24, no. 5, pl. 10:2, 3 (once Basel Market, 1961). There is dicing above the frieze, only, on another aryballos formerly in the Basel Market (Cahn, 1959): duel of hoplites; mouth, handle and part of neck missing. Compare also **34**.

Early Corinthian.

**30 ARYBALLOS (FRAGMENT).** Pl. 5.

CP-2360. From base and lowest part of body. P.H. 0.035, P.W. 0.021.

Fine light-brown clay; fairly lustrous brown-black glaze; no red.

A.f. containing foreleg and tip of one hind leg of ungulate or ruminant quadruped (horse, or perhaps a deer or a goat); in thick f.o.; two bands, whirligig at base.

Fairly rough style, but Warrior Group in its broader sense (cf. Amyx, *op. cit.*, under **27**, and cf. especially *ibid.*, p. 25 and note 44).

Early Corinthian.

**31 ARYBALLOS (FRAGMENT).** Pl. 5.

C-30-50. Part of body frieze preserved. P.H. 0.037, P.W. 0.034.

Pale buff clay; firm black to brown glaze. Added red.

On shoulder: tongues, then two bands. Part of frieze, with padded dancer to l., incised rosettes. Red in chiton of dancer.

Bibliography: Seeberg, *Cor. K.V.*, pp. 34 and 60, no. 184 ter.

Lively, careful drawing, by the same hand as an aryballos in Melbourne, La Trobe University (formerly

in Canberra), hence the LA TROBE PAINTER, with six padded dancers in various attitudes, one of them piping (*Fasti Archaeologici*, XI, 1956, pl. 4:10; Seeberg, *Cor. K.V.*, pp. 32, 60, and pl. 9, a–c, no. 165). A third vase by this hand is in Hannover, Kestner Museum KS 690, with three hunters (wearing chitons) and two padded dancers (Seeberg, *Cor. K.V.*, pp. 42, 60, and pl. 11, b–c, no. 217); and a fourth is Toulouse, Musée St.-Raymond 26.026, with padded dancer between sphinxes, at back running youth in chiton (Seeberg, *Cor. K.V.*, pp. 15, 60, and 61, and pl. 3, c–e, no. 6), both attributed also by Seeberg. This type of padded dancer, beardless, not very obese, with a characteristic strip or “flap” down the cheek, is described by Seeberg as “Flap 1”, and examples of it are assigned to his “Flap-Group 1”, under which the work of our Painter is subsumed by him. Seeberg (p. 61) states that all such vases come from a single workshop, and that most of them are by a single hand, but he prefers to classify the whole lot more loosely as a “group”. It is likely that other works by the La Trobe Painter are indeed present among Seeberg’s vases of “Flap-Group 1”, conveniently assembled by him (p. 60), but this material needs further study.

Characteristic of our painter are his strong profiles: the chin often juts forward in a fashion suggestive of a goatee.

Early Corinthian.

**32 ARYBALLOS (FRAGMENT).** Pl. 5.  
CP-2627. About half of body preserved. P.H. 0.041, P.D. 0.057 (near original diameter).

Pale yellowish gray clay; paint mostly gone.

Tongues, two bands; then a frieze of padded dancers in varied postures (three dancers, one of them completely and two partly preserved); thick f.o.

Bibliography: Seeberg, *Cor. K.V.*, pp. 34, 60, no. 184 bis.

Good style, lively action.

Early Corinthian.

**33 ARYBALLOS (FRAGMENTARY).** Pl. 5.  
C-30-64. Large part of body preserved. P.H. 0.040, P.W. 0.041.

Pale warm buff clay; firm brown-black glaze, with slight sheen; added red.

Lion to r. (red in shoulder, brow, bridge of nose). No f.o.

The type of the lion resembles that of slighter examples by the Painter of the Heraldic Lions (cf. under 87). This likeness, and the large blank area with no filling ornament, suggest that 33 should be assigned to the Lion Group (NC 538). However, this work seems slightly earlier and simpler; and we have no exact match for the style.

Early Corinthian.

**34 ARYBALLOS (FRAGMENT).** Pl. 5.  
CP-2356. From base and lowest part of body. P.H. 0.035, P.W. 0.055.

Pinkish clay; orange-fired glaze.

Part of an a.f.: avian to l. (sickle wing, rounded tail), coarse rosette; below a.f., two-row dicing, tongue rosette at base.

Hasty work. On the dicing below the frieze, see under 29.

Early Corinthian.

**35 ARYBALLOS (FRAGMENT).** Pl. 6.  
CP-2352. One side of body, to near base. P.H. 0.044, P.W. 0.040.

Chalky pinkish yellow clay; fugitive dull glaze; added red.

Rear end of feline to r., amid thick f.o. Apparently there was no ground line below the animal.

Coarse rendering, but in a definite style.

Early Corinthian.

**36 ARYBALLOS (FRAGMENTARY).** Pl. 6.  
CP-485. The missing parts are restored in plaster. Restored H. 0.058, D. ca. 0.060.

Buff clay; good, fairly lustrous glaze; added red.

Bird to l., head turned back, with large spread wings; incised rosettes and other fillers. Underneath, tongue rosette. Red in wing bands, red dots on neck of bird.

Bibliography: (Presumably) Payne, p. 290, *sub* NC 585.

This must be the vase meant by Payne under NC 585, a multiple entry, wherein are listed several EC aryballoi decorated with spread-winged “swans.” Among the other examples listed, the aryballos in Karlsruhe is now published (no. B 271, *C.V.A.*, Karlsruhe I [7], pl. 39 [337], 5). The vase in Delos (Dugas, *Délos*, X, pl. 23, no. 223: winged creature, head missing) is wrongly included in this category: it is instead a work of the (LC) CALAURIA PAINTER: cf. Benson, *G.k.V.*, List 94, no. 9, “Gruppe der langhalsigen Sirenen”; Amyx, *Klearchos*, III, 1961, pp. 9–12, no. 8; and J. Boardman and J. Hayes, *Excavations at Tocra, 1963–65: The Archaic Deposits*, I (*B.S.A.*, Supplementary vol. 4), London, 1966, p. 29, pl. 9, no. 46. It should be observed that the remainder of the vases listed under NC 585 represent a *type*, not a “style” as such, in spite of Payne’s description of them as “replicas, more or less exact” of his first two examples (Munich, S.-H. 299–300, pl. 9).

Early Corinthian.

**37 ARYBALLOS (FRAGMENTARY).** Pl. 6.  
CP-2343. One side of body preserved. P.H. 0.039, P.W. 0.045.

Warm yellow-buff clay (orange-buff interior); fairly lustrous brownish black glaze; added red and white.

On shoulder, tongues; then two bands; frieze of hoplites (parts of three have survived) to r.; two bands; at base, tongue rosette. The middle hoplite holds something, perhaps a spear, in his raised hand. Shields and helmets elaborately incised, and embellished with red and white paint; in the field, incised rosettes and blobs.

Unusually careful work for this subject, which rapidly degenerates under mass production. Equally good, but in a slightly different style, the big round aryballos Tarquinia RC 1818 (NC 532). This latter is in turn very close to the other vases in Payne's "Comast Group" of EC aryballoi (NC 528–531), most notably to New York, M.M.A. 06.1021.17 (from Tarquinia; Seeberg, *Cor. K.V.*, pp. 29 and 63, and pl. 8, b, no. 128) and Tarquinia RC 1867 (NC 528, 529, by one hand). Our example is somewhat smaller than these, but otherwise quite similar.

Early Corinthian, verging on Middle Corinthian.

**38 ARYBALLOS (FRAGMENT).** Pl. 6.  
CP-2339. From lower part of body. P.H. 0.035, P.W. 0.060.

Warm yellow-buff clay; good, firm glaze.

Legs and r. hand of human figure (padded dancer?) to r., facing a siren (?), of which only advanced lower leg is preserved; f.o., incised rosettes, two of which have single centers. Underneath, concentric bands.

Bibliography: Seeberg, *Cor. K.V.*, p. 49, no. U 15.

Crisp, clean renderings.

Early Corinthian (late).

**39 ARYBALLOS (FRAGMENT).** Pl. 6.  
CP-2347. From shoulder and upper part of body. P.H. 0.027, P.W. 0.051.

Pale yellow clay, brownish fugitive glaze.

Tongues, three bands, frieze of youthful padded dancers (uppermost parts of two are preserved); rosettes and blobs.

Bibliography: Seeberg, *Cor. K.V.*, pp. 23, 49, and 59, no. U 16.

Coarse style, approximately at the level of Athens, N.M. 18874 (Seeberg, *Acta A.*, XXXV, 1964, p. 44, fig. 24, a).

End of Early Corinthian.

**40 ARYBALLOS (?) (FRAGMENT).** Pl. 6.  
CP-2330. Part of body wall, from a large aryballos (?). P.H. 0.040, P.W. 0.045.

Dull yellow-buff clay, grayish inside; good glaze; added red, added white dots.

Neck and shoulder of bull to l., above it part of an incised object (what?).

The bull will have been "lowering", pawing the ground. For the motive, cf. the earlier round aryballos

Heidelberg inv. 78 (*C.V.A.*, Heidelberg 1 [10], pl. 11 [445], 7; NC 576).

The taste for elaborate alternation of red stripes and white dots, and the general character of the style on 40, are better compared with an early MC round aryballos, Munich, Antikensammlungen 7637, *C.V.A.*, Munich 3 [9], pl. 145 [427], 5, bearing an elegantly designed horse protome, but our fragment is not so fine and grounds for close stylistic association are wanting.

End of Early Corinthian or beginning of Middle Corinthian.

**41 CONCAVE-SIDED PYXIS (FRAGMENT).** Pl. 6.  
C-39-26. P.H. 0.083, P.W. 0.071, Th. 0.006.

Buff clay; dull, crazed, charcoal-brown glaze; added red; edge of lip preserved at one point. (Inside glazed.)

Exterior: top of lip black; sigma-like zigzags; three bands (the central one overpainted red); a.f., with panther to l. (red in neck, belly stripe, haunch). F.o., incised rosettes and irregular shapes, unincised blobs, fairly thick.

From a well west of the Museum, with contents ranging from the early sixth to the fifth century B.C.

The style is fairly coarse, but interesting, with firm, heavily incised details. The treatment of belly stripe and interior line of foreleg go back to Transitional prototypes, such as *Perachora*, II, pl. 93, no. 2326 (fragment of kotyle) or Kraiker, *Aigina*, pl. 33, no. 430 (fragment of pyxis lid). Concave-sided pyxides have a very long history, which begins in the Protocorinthian period. In Early Corinthian, the better examples usually have dicing above and/or below the main frieze, such as NC 646–647. Less carefully decorated pyxides have only bands framing the frieze, such as those by the Painter of the Munich Pyxides (NC 653–659): on whom see under 42, NC 651 (Syracuse, N.M., from Gela: *Mon. Ant.*, XVII, cols. 205f., fig. 160), and their like. The renderings on 41 are unusually good, for this group, but unequal to the customary refinement of some other groups.

Early Corinthian.

**42 PYXIS (FRAGMENT).** Pl. 6.

C-40-221. Part of base, and adjoining wall to full height, of concave-sided pyxis. H. 0.075, P.W. (on base) 0.085, est. D. of base 0.115, est. D. at rim 0.110.

Pale ivory-gray clay, dull glaze (brown where thin), crackled and partly peeled off.

Inside (much faded): broad band at top; broader band a little lower down; in angle at bottom of wall and floor adjoining, broad glazed band, then reserved toward center of base as far as preserved; underside of base plain. Exterior: three streaky bands; broad "red" band; a.f.; broad "red" band; band; short rays. In a.f.: part of feline to r. (head missing); added red in

haunch of animal. F.o. of blob rosettes, each with an incised arc of a circle, near center.

From Archaic Well D, east of Museum, excavations of 1940. On the context, see under 10.

A trivial scrap, published here because it is attributable to an EC specialist in concave-sided pyxides, the PAINTER OF THE MUNICH PYXIDES. On the Painter, see Payne, under NC 653–659; Hopper, “Addenda to *Necrocorinthia*”, *B.S.A.*, XLIV, 1949, p. 206; Benson, *G.k.V.*, p. 34, List 44, “Maler des ängstlichen Panthers”; L. Banti, “Pittore della Pantera Impaurita”, *E.A.A.*, V, 1963, p. 939, with corrections and additions to Benson, including three new attributions (D.A.A.). Add, too, the pyxis Taranto, N.M. 52888, from Via Argentina, Tomba 160, 20.3.52, with lid preserved (*Annuario*, N.S., XXI–XXII, 1959–60, pp. 74–75, figs. 55, b, and 56; also attributed by Lo Porto, *loc. cit.*).

Early Corinthian.

**43 PYXIS LID (FRAGMENT).** Pl. 6.  
CP-2375. Small bit of rim preserved. P.H. 0.037, P.W. 0.030.

Powdery yellow clay, firm glaze.

Underside unglazed. Outside: two bands, then part of a feline to r., its tail rising across its haunch, i.e., “tucked through” between its legs, like that of the panther on NC 729 (Payne, pl. 23:4). Incised rosettes.

Good, clean work, fairly early.

Early Corinthian.

**44 KOTYLE (?) (FRAGMENT).** Pl. 6.  
CP-2405. Small part of body wall. P.H. 0.025, P.W. 0.030.

Yellowish pink clay, gray in section; glaze dull black inside, brown outside; added “red”, also brown; fire-burnt?

Head of goat to l.; blobs.

Uncommonly well articulated and careful drawing. The type of goat (brow, cheek, wide-open eye, marks on horns) goes back to that created by the Sphinx Painter in the Transitional period (as on the olpe, New York, M.M.A. 96.18.38). Although this fragment is not his work, and is not attributable to any particular artist, it is worthy of association with the best work in the following of the Sphinx Painter, such as that of the Achradina Painter (Amyx and Lawrence, *A.J.A.*, LXVIII, 1964, p. 389).

Early Corinthian.

**45 KOTYLE (?) (FRAGMENT).** Pl. 6.  
CP-2303. From an open vase (thin walled, black inside: kotyle?). P.H. 0.040, P.W. 0.042.

Pinkish clay; firm glaze, red brown in parts.

A.f.: goat to l.; incised rosettes. Below, three bands.

Like 44 the present fragment belongs in the general EC following of the Sphinx Painter. The goat, espe-

cially in the complex of lines around the mouth, is generally related to those by the Polyteleia Painter (see 17), but 45 is later, fully EC, and the drawing is looser. Especially noteworthy in the drawing of our goat: the U-shaped loop inside the ear; the arcs of the cheek, drawn far back on the neck, inorganically; the single line delineating the chest and the joint of the far foreleg. For these telling characteristics we have found no parallels, either among the fragments at Corinth or elsewhere.

Early Corinthian.

**46 KOTYLE (FRAGMENTS).** Pl. 7.  
CP-2390 a, b. Three fragments: two joined, one non-joining. M. dims. (a) 0.094; (b) 0.044.

Fine yellow clay, good glaze, inside black.

Exterior: at top, vertical wavy lines; a.f. between strips of very careful three-row dicing. In a.f. (b): sphinx to r. and tail and part of spread wings of avian; on two joined fragments (a), part of sickle-winged creature (a griffin?) to l. and part of feline to r. Finely incised rosettes.

This exceptionally fine vase is by an artist whom we call the HAVANA PAINTER. His hand can be recognized also on two intact vases, the first a kotyle (once?) in the collection of the Conde de Lagunillas (Havana, Lagunillas, no. 9), the second a concave-sided pyxis with lid in the Toledo (Ohio) Museum of Art, no. 63.24 (*Auktion XXVI, 5. Oktober 1963*, Münzen und Medaillen A.G., Basel, no. 61, p. 30 and pl. 19). The Lagunillas kotyle should be slightly earlier than 46; the filling ornament consists largely of dot-cluster rosettes, though the style suggests that the vase is already Early Corinthian rather than Transitional in date. The pyxis in Toledo, on the contrary, is conspicuously more developed than our fragments, though no less fine; the filling ornament has become thicker, the double-centered rosettes have given way to plain incised rosettes, and the figure work has lost every trace of the taut, neat trimness characteristic of the Transitional period. In the process, however, the animals have acquired a full-bodied quality and the artist has gained in fluency.

An equally fine fragment of a pyxis lid in Syracuse, N.M. (*Mon. Ant.*, XVII, 1906, cols. 615–616, fig. 424), formerly associated with the Chimaera Group (Amyx, *Cor. V.*, p. 229, note 73; Benson, *G.k.V.*, List 60, no. 11; Lawrence, *A.J.A.*, LXIII, 1959, p. 355), has no close stylistic ties, in fact, with the Chimaera Painter or his companions. It is intimately related to the works of the Havana Painter under discussion here, although it is not from the same hand. Another fragment at Corinth, 61, is generically similar in style to 46, but the anatomical markings and the very line quality are inherently different and forbid any closer association of the fragments.

Early Corinthian.

**47 KOTYLE (FRAGMENTS).** Pl. 7.  
CP-2391 a-c. Six fragments, joined 3-2-1. M.  
Dims. (a) 0.098; (b) 0.083; (c) 0.075.

Fine yellow clay, firm glaze. Top and bottom missing.  
Glazed inside.

Two friezes: I, remains of seated quadruped (sphinx?)  
to l., goat to l., hind leg of ruminant to l. (same goat?),  
feline to r.; two bands; II, frieze of dogs running (one  
to l., two to r.); two bands, rays. Thick, neat f.o. of  
unusual form; fine dichromy. Excellent technique,  
distinctive style.

Bibliography: Payne, p. 295.

Under NC 699A, which designates a kotyle frag-  
ment in Aigina (A. Furtwängler, *Aigina*, Munich,  
1906, pl. 129:12), Payne continues: "There is a frag-  
ment at Corinth by the same hand, and another from  
the Aphrodite Temple at Aegina (26.3.24.1)." The  
style is so obviously the same that our fragments  
(perhaps with more recovered than Payne had noticed)  
must be the item in question. It would be pleasant to  
have more work by this fine artist, the PAINTER OF  
CORINTH CP-2391, but we have found nothing  
further. The second Aigina fragment, in particular,  
which we do not know, would be worth searching out.  
Early Corinthian.

**48 KOTYLE (FRAGMENTARY).** Pl. 7.  
CP-2412. Two joined fragments, giving most of full  
height, from near rim to lower part of body. P.H.  
0.082, P.W. 0.079.

Pale buff clay; dull glaze, partly flaked off.

Vertical wavy lines; a.f. between bands; rays. In  
a.f.: panther facing goat; f.o., incised rosettes and  
blobs.

Rough style.

Early Corinthian.

**49 KOTYLE (FRAGMENTARY).** Pl. 7.  
C-33-215. Joined fragments, giving part of body  
from rim to ground line of frieze. P.H. 0.089, est.  
original D. 0.170.

Pale buff clay, slightly greenish; dull, dark-gray,  
crazed, slightly fugitive glaze; added red; interior  
glazed.

Two bands; vertical wavy lines; two bands; a.f.;  
ground line. In a.f.: bird (eagle?) to r., wings spread;  
a few blobs as f.o.

The frieze is narrow, the bird sprawls. For the  
general effect, cf. **108, 109, 110.**

Early Corinthian.

**50 KOTYLE (FRAGMENTARY).** Pl. 8.  
C-40-162. Small parts of body missing and restored  
in plaster. H. 0.086, D. at rim 0.121, D. of base 0.046,  
D. including handles 0.177.

Dark yellow-buff clay, black to brown glaze; added  
red.

Interior: glazed; top of lip reserved. Exterior:  
vertical wavy lines between bands; a.f.; band; thin  
rays, bases not touching. In a.f.: goat facing panther;  
another goat to r. F.o.: (two) crudely incised rosettes,  
unincised crosses and blobs. Outer edge of foot black;  
underneath, two concentric bands around central dot.  
Red for details of bodies of animals.

From Archaic Well D, east of Museum, excava-  
tions of 1940. On the context, see under **10.**

Bibliography: S. Weinberg, *Hesperia*, XVII, 1948, p.  
222, pl. 81, no. D41.

For the spiraliform nostrils of the panther (and for  
other similarities), compare *Perachora*, II, pl. 97,  
no. 2431. The style is less bad than that of many  
other vases in this lot, and distinctive. By the same  
hand: **51** and **52.**

Early Corinthian.

**51 KOTYLE (FRAGMENTARY).** Pl. 8.  
C-40-163. One large section of rim, parts of body  
missing and restored in plaster. H. 0.090, D. at rim  
0.118-0.122, D. including handles 0.170, D. of foot  
0.046.

Ivory-yellow to citron-yellow clay; black to brown  
glaze, partly worn off; added red; interior glazed.

Exterior: vertical wavy lines below band; two bands;  
a.f.; two bands; rays. In a.f.: goat facing panther,  
another goat to r. F.o.: unincised crosses and blobs.  
Outer edge of foot glazed; underfoot, three concentric  
bands. Red, details of animals.

From Archaic Well D, east of Museum, excava-  
tions of 1940. On the context, see under **10.**

Bibliography: S. Weinberg, *Hesperia*, XVII, 1948, p.  
222, pl. 81, no. D42.

Fairly crude style; by the same hand as **50** and **52.**  
Associated by Weinberg, *loc. cit.*, with **50.**

Early Corinthian.

**52 KOTYLE (FRAGMENTARY).** Pl. 8.  
C-40-167. Parts of rim and of body missing, restored  
in plaster. H. 0.086, D. at rim 0.118-0.122 (the latter,  
as in **51**, on axis of handles), D. including handles  
0.175, D. of foot 0.046.

Ivory-gray clay; dull black to brown glaze, partly  
worn off; added red; interior glazed to near rim,  
beneath which there is a narrow reserved band.

Exterior: vertical wavy lines between bands; a.f.;  
two bands; rays. The frieze is somewhat narrower  
than on **50** and **51.** In a.f.: goat facing panther, goat  
facing small bird; f.o. of crosses and dots (sparse).  
Outer edge of foot glazed; underneath, three concen-  
tric bands. Red, details of animals.

From Archaic Well D, east of Museum, excavations of 1940. On the context, see under **10**.

By the same hand as **50** and **51**. Of the three, this kotyle seems to be the earliest.

Early Corinthian.

**53 KOTYLE (FRAGMENTARY).** Pl. 8.

C-40-159. Part of foot, small parts of body missing and restored in plaster. H. 0.091, D. at rim 0.117, D. including handles 0.169, D. of foot 0.049.

Pale yellow-buff clay, black to smoky brown glaze; added red; interior glazed (thin near top).

Exterior: vertical wavy lines between bands; a.f.; band; thin, widely spaced rays. In a.f.: two lions to r., bird to r. with head turned; unincised f.o. with heavy crosses and dots. Heavy, slashing incision; crude style.

From Archaic Well D, east of Museum, excavations of 1940. On the context, see under **10**.

The decorator of this kotyle also painted a number of others from the same context: C-40-143; -144, -146, -153, -157, -158, -160, -161, -163, -168, -169, -170, -171; and perhaps others. Of this group C-40-161 is published by S. Weinberg, *Hesperia*, XVII, 1948, p. 222, pl. 81, no. D43.

Early Corinthian.

**54 KOTYLE (FRAGMENTARY).** Pl. 9.

C-40-174. Large parts of rim and of body wall and one handle missing and restored in plaster. H. 0.086, D. at rim 0.115, D. including handles (as restored) 0.173, D. of base 0.044.

Yellow-buff clay; black glaze, brown where thin; added red. Interior glazed.

Exterior: vertical wavy lines between bands; a.f.; band; rays. In a.f.: bird to l., between lion and bull . . . feline to l. . . . bird to l. F.o.: small incised rosettes and fused dot-cluster rosettes. Red: details of animals.

Exterior of foot glazed; underneath, two concentric bands around central dot.

Rather crude style. For the type, cf. *Mon. Ant.*, XVII, pp. 35–36, fig. 4 (NC 688); Athens, Kerameikos Museum inv. 6 (*Kerameikos*, VI, 1, pl. 66, and the next two entries).

From Archaic Well D, east of Museum, excavations of 1940. On the context, see under **10**.

Bibliography: S. Weinberg, *Hesperia*, XVII, 1948, pp. 221–222, pl. 1, no. D40.

Early Corinthian (early).

**55 KOTYLE (FRAGMENTARY).** Pl. 9.

C-40-164. One handle, parts of rim and body missing, and restored in plaster. H. 0.087, D. at rim 0.118 (nearly circular), D. including handles (as restored) 0.163, D. of foot 0.049.

Warm yellow-buff clay, black to brown glaze; added red.

Interior: glazed to near top; below rim, narrow reserved band. Exterior: heavy zigzags between bands; a.f.; two bands; rays. In a.f.: lion, owl, lion, panther, all to r.; f.o.: dot-in-circle rosettes. Exterior of foot glazed; underneath, two concentric bands around a central dot. Red for details of animals.

Coarse style.

From Archaic Well D, east of Museum, excavations of 1940. On the context, see under **10**.

Early Corinthian (fairly early).

**56 KOTYLE (FRAGMENTARY).** Pl. 9.

C-47-576. One handle, bits of rim and body missing, restored in plaster. H. 0.082, D. at rim 0.118, D. including handles (as restored) 0.165, D. of foot 0.052.

Yellow-buff clay, black to brown to orange-red glaze; no added red.

Interior: glazed to near top; fine reserved band near rim.

Exterior: band; vertical wavy lines; two bands; a.f.; two bands; thin rays. Exterior of foot glazed; underfoot, three concentric bands. In a.f.: three birds to r.; irregular, blobby f.o., with crude incision.

From S. E. Building, Well at I-23. One of a large batch of kotylai—black-figured, silhouette, and black-polychrome—from the same well. On the context, see O. Broneer, *Hesperia*, XVI, 1947, pp. 237–238. Broneer states that this is a well “whose contents date from the third quarter of the sixth century,” basing his comment, no doubt, on the Attic vases found in it, such as the black-figured band-cup, *loc. cit.*, pl. 55:5, top; but the Corinthian vases from this well range in date from the late seventh to around the middle of the sixth century, indicating that the fill is not very homogeneous. From a much larger number of specimens, we have selected ten for publication here: **56, 57, 58, 59, 104, 111, 113, 125, 126, and 209**.

By the same hand, not in this Catalogue: nos. C-47-578, C-47-581, and C-47-582 (birds), C-47-584 (bird, panther, ram), C-47-589 (birds, panther), and perhaps others in the same lot.

Early Corinthian.

**57 KOTYLE (FRAGMENTARY).** Pl. 9.

C-47-586. One handle, considerable parts of rim and upper body missing, restored in plaster. H. 0.075, D. at rim (as restored) 0.115, D. including handles (as restored) 0.160, D. foot 0.046.

Yellow-buff clay, dull black glaze; interior glazed (worn).

Exterior: band; vertical bars; two bands; a.f.; two bands; thin rays. Exterior of foot glazed; underneath, edge of foot-ring glazed, then band around central dot. In a.f.: goat, bird, goat, bearded man (padded dancer?),

all to right. Thick f.o. of incised blobs and strokes. Childish drawing.

From S. E. Building, Well at I-23. On the context, cf. Broneer, *loc. cit.* (under 56).

By the same hand (not in this Catalogue): C-47-602, and probably C-47-579.

Early Corinthian.

**58 KOTYLE (FRAGMENTARY).** Pl. 9.

C-47-603. Both handles, small parts of rim and body missing, restored in plaster (except handles). H. 0.075, D. at rim 0.141, D. of foot 0.047.

Yellow-buff to gray-buff clay, black to brown glaze; no added red. Interior glazed.

Exterior: band; wiggles; two bands; a.f.; two bands; thin rays. Exterior of foot black; underfoot, edge black, in medallion, circle around a central dot. In a.f.: bird to r., between goat and panther. F.o.: sparsely incised blobs and lines.

From S. E. Building, Well at I-23. On the context, cf. Broneer, *loc. cit.* (under 56).

Fairly rough but distinctive style; the tufted tail of the goat is a cheerful touch. Better than most other work in this lot.

By the same hand: C-47-608.

Early Corinthian.

**59 KOTYLE (FRAGMENTARY).** Pl. 9.

C-47-612. One handle and part of rim and body around it missing, restored in plaster (except handle). H. 0.078, D. at rim 0.115, D. of foot 0.052.

Warm buff clay; deep brown to orange-red glaze; no added red. Interior glazed; top of rim reserved.

Exterior: band; vertical wavy lines; two bands; a.f.; two bands; thin, widely spaced rays. Edge of foot glazed. Underfoot: edge glazed; in medallion, two concentric bands. In a.f.: small bird facing panther; another panther to left. F.o.: coarse rosettes, blobs and elongated forms, some of them incised.

From S. E. Building, Well at I-23. On the context, see Broneer, *loc. cit.* (under 56).

By the same hand as several others in this batch; this artist may be the most prolific painter in the lot. We believe that he painted C-47-613, perhaps also C-47-583 and -591 (both by one hand), and C-47-587 and -617 (also both by one hand). Consider also C-47-590, -593, -594, -622, -623, and -626. In fact it seems entirely possible that nearly half of the more than fifty black-figured kotylai found in this context may be the work of this one painter.

Early Corinthian.

**60 PLATE (FRAGMENT).** Pl. 10.

CP-2449. From the floor of the plate. P.L. 0.070, P.W. 0.035.

Warm yellow-buff clay: good firm glaze-paint.

Underside: colored bands (black at center with red applied concentric bands). Inside: in medallion, bird flying to r.; incised ring-and-dot rosette. Medallion bordered by two red bands; outside these, a.f. (hind leg of feline, rosette).

Bibliography: Callipolitis-Feytmans, p. 148, Cor. Anc. no. 1, and p. 124.

**60** heads the list of Early Corinthian plates in Callipolitis-Feytmans' study of their evolution. She comments that in EC, as on this fragment, the animal-frieze zone often occupies half the diameter of the flat center of the plate. In her list, no. 3 (Athens, N.M.; *Perachora*, II, no. 1942, not illustrated) also has a bird, or siren, in the medallion; we have not seen this plate. Callipolitis-Feytmans does not mention the decoration on the underside of our plate, which is unusual and striking in its contrast of red and black against the creamy color of the clay.

The drawing of the bird is excellent and peculiar, crisp and dry. For the ring-and-dot rosette, the ring incised, cf. the much later and cruder vase, an alabastron, Bonn inv. 845 (*Arch. Anz.*, LI, 1936, col. 356, no. 9, and col. 358, Abb. 12) by the Herzegovina Painter (Amyx, *B.A. Beschaving*, XXXVIII, 1963, p. 90, no. 1).

Early Corinthian.

**61 PLATE (FRAGMENT).** Pl. 10.

CP-2448. From bottom of plate. M. Dim. 0.060.

Gray clay, discolored glaze (fire-burnt?).

Underneath: whirligig, with red. In medallion, slanting zigzags; dicing; reversed Z's between double bands; a.f. (feet toward center): feline to r., thick f.o.

Bibliography: Callipolitis-Feytmans, p. 148, Cor. Anc. no. 2, and pp. 124, 126.

Little of the animal frieze of this richly decorated plate remains. The markings of the feline forepart suggest that the style is related to that of the EC Havana Painter (see 46). For the whirling zigzag pattern, compare the pyxis lid *Perachora*, II, pl. 52, no. 1883 ("perhaps Transitional").

Early Corinthian.

**62 OINOCHOE WITH TREFOIL MOUTH (FRAGMENTARY).** Pls. 10, 44.

CP-52. Major parts of one side of body preserved; mended and partly restored in plaster. P.H. 0.228 (full H. of body, without neck and mouth, would have been at least 10 cm. taller), restored D. 0.312.

Light buff clay; glaze flaking badly, mostly lost except on two animals; added red.

Parts of three a.f. preserved; below, wide black zone with overpainted red bands, reserved ray zone (no trace of rays preserved) at base. I (shoulder), parts of goose or swan to r., bull to l., . . . ; II, feline

to r., goat to l., siren with spread wings to r., panther to r. (beneath bull in I), head of goat to l., . . . ; III, panther to r., goat to l., extremities of seated lion to r. (visible around a patch of plaster; lines up with bull in I), goat to l., . . . F.o.: very dense, consisting of both simple incised rosettes and more elaborate filers.

Bibliography: Payne, NC 738, p. 298.

By the same hand as the oinochoe, Berkeley, UCLMA 8/3496 (H. R. W. Smith, *C.V.A.*, University of California 1 [5], p. 16 and pl. 6 [187], 1), i.e., the LOWIE PAINTER, after the Lowie Museum of Anthropology. This artist's work, and that of two of his followers, has been recognized on vases found in the Anaploga Well (pp. 84–85). That his style was imitated is shown also by a fragment of an oinochoe in Budapest, M.F.A. 50.395 (photograph kindly furnished by Dr. J.-G. Szilágyi), on which are preserved parts of two a.f.: I, bull to l., panther to l., . . . II, panther facing goat, . . . , which reveals yet another follower.

Early Corinthian.

**63 OINOCHOE(?) (FRAGMENT).** Pl. 11.

C-40-303. From body wall of large vase, unglazed inside. M.W. 0.076.

Warm buff clay; dull black-to-orange glaze; added red.

Bits of two friezes: I, foot of ruminant; black band with two added red lines; II, lion to l., blobs (unincised f.o.); black to bottom of fragment.

From Archaic Well D, excavations of 1940. On the context, see under **10**.

By the PAINTER OF LONDON A 1355 (B.M. 64.10–7.359; NC 730). The style lies within interesting, but still somewhat problematic, territory. Payne has observed that the London, B.M. oinochoe, NC 730, is “very close” to two big three-row alabastra, NC 457, 458 (cf. Benson, *G.k.V.*, List 49, “Vulcimaler”, nos. 1–2; NC 730 is Benson’s no. 1 a, “manner” of the Painter). But it is now clear to us that NC 457, 458, and another large alabastron (with five a.f.), Rome, Conservatori, no. 52, are early works of the Scale Painter himself (on whom see Payne, pp. 63, 303, 315; Amyx, *Cor. V.*, p. 231, notes 101–102; Benson, *G.k.V.*, List 69, “Schuppenmaler”; and cf. G. Q. Giglioli and Vera Bianco, *C.V.A.*, Musei Capitolini 1 [36], III C, pl. 2 [1602] and text, pp. 3–4, where the attribution of the three large alabastra to the Scale Painter is quoted). The Scale Painter’s list is badly in need of reworking, both for additions and for removals (see Amyx, *Klearchos*, III, 1961, pp. 13–16, under no. 12, where a start at sorting is attempted); a new treatment is projected.

The background of the Scale Painter’s style is also in question here. Payne remarked, under NC 458,

that “this group is related to the Late Transitional Nos. 169–170” (Benson, *G.k.V.*, List 35, “Maler der Olpen in Florenz”; *idem*, *A.J.A.*, LX, 1956, pp. 222f.), and added that the fragments NC 171–174 (Aegina “G 21, G 33, G 40, G 42”) are “apparently by the same hand” as NC 169, 170. These last-named fragments appear to be the same as Kraiker, *Aigina*, nos. 512, 513, 516, 517 (pl. 38), although Kraiker does not so identify them, nor does Benson mention them. Their style is very close to that of the olpai in Florence, but there are slight differences which undermine one’s confidence in Payne’s (tentative) attribution. (Compare also the fragments of kotylai, *Perachora*, II, pl. 91, no. 2303, and pl. 93, no. 2317, which are at least very near to the Aigina fragments.) The conclusions to be drawn from this material are still open, but the trail from here to the Scale Painter is obvious. The Painter of London A 1355 (and of **63**) shows close affinities with both the Transitional artist (or artists) and with the early phase of the Scale Painter, as represented by the three large alabastra cited above. The value of the Corinth fragment is that it extends, however slightly, our knowledge of one of the elements in this complex (NC 730), which formerly stood in isolation despite its proximity to NC 457, 458 (early Scale Painter).

Early Corinthian.

**64 OINOCHOE(?) (FRAGMENT).** Pl. 11.

CP-2490. From a closed vase (oinochoe or the like). P.H. 0.053, P.W. 0.056.

Pinkish buff clay; dull glaze, somewhat crazed, interior unglazed. Strongly curving profile.

Part of a.f. above black area with two red bands overpainted. In a.f.: feline to l. (red in chest), big rosettes, dots.

The treatment of the foreleg is unusual. The style is very close to (the same as?) that of an artist whom we would name the MACRI LANGONI PAINTER, after the oinochoe Rhodes 12096, from that site (*Clara Rhodos*, IV, pp. 55f., figs. 26, 27; *C.V.A.*, Rodi 1 [9], pl. 1 [406], 4). This painter also decorated the fragmentary oinochoe Corinth KP 1088 and the neck-amphora Corinth KP 1000.

From Archaic Well D: see under **10**.

Early to Middle Corinthian.

**65 OINOCHOE (FRAGMENT).** Pl. 11.

CP-2484. From shoulder of vase. P.H. 0.040, P.W. 0.079.

Yellowish creamy clay, dull but firm glaze; added red.

Crouching panther to r.; f.o.: incised rosettes, and one dot.

Heavy, firm style, distinctive in its strength of line. The doubled lines inside the enclosed shoulder area (which are not uncommon, and are *not* especially characteristic of the Dodwell Painter) and the slanting

rib-markings recall to some extent the kotyle fragment **112**, but we doubt if this likeness is very significant.

The pose of the panther is very unusual. Crouching felines are in themselves common enough in Early Corinthian (and even Transitional) vase-painting, but the usual practice is to place the forelegs in the ordinary "walking" stance (as on the oinochoe NC 740, which has been linked with the Walters Painter—though we think it is not his own work) or thrust forward together, with little or no bend in the joints (as on the oinochoe Athens, N.M. 12719 [NC 127], or the oinochoe London, B.M. 65.12–14.5 [NC 725], Payne, pl. 18:3). Occasionally there will be a slight bending of the knee joints (as, once or twice, on NC 127), but we have been unable to match exactly the drawing back of the legs underneath the chest. The body is thrust downward and the forelegs flattened against the ground line in representations (on pyxis-lids) of crouching lions by the Mykonos Painter (Payne, p. 292, NC 659–662; Hopper, *Addenda*, pp. 166–167, 193, 202, 208; Benson, *G.k.V.*, List 53, "Theramaler"; Hopper, *Perachora*, II, p. 177), as in *Perachora*, II, pl. 66, nos. 1821, 1822 (and cf. also *Perachora*, II, pl. 70, no. 1832), but the legs are not drawn back under the body to nearly the same extent, and the effect is less dynamic. Unless the painter of this vase "invented" the pose himself, one is more inclined to compare the hounds in Protocorinthian ware (e.g., on the Chigi Jug, Payne, *P.V.*, pl. 28:3), or even the hares between lions on Transitional and EC alabastra such as those by the Painter of Palermo 489 (e.g. Payne, pl. 15:8). Yet, however we look at it, the panther on our fragment appears, in its time and place, to be unique.

Early Corinthian.

**66 OINOCHOE (FRAGMENT).** Pl. 11.

CP-2495. Parts of two friezes preserved. P.H. 0.068, P.W. 0.057.

Buff clay; dull glaze, tending to brown; inside unglazed.

I, feline foot to r.; II, bull to l.; rosettes and dots; added red.

Strong, large style for which exact parallels are at present lacking. The drawing in the bull, so far as preserved, suggests a style akin to that on the large round aryballos Delos 323 (NC 608; Dugas, *Délos*, X, pl. 25:323). Less controlled, but equally bold and massive, is the boar on the krater Athens, N.M. 12432, from Corinth (NC 776; Weinberg, pl. 26, no. 188), and the same degree of generic similarity may be seen on the krater *C.V.A.*, [Fogg-] Gallatin [8], pl. 34 [382], 5 (cf. Payne, p. 342, Appendix I, note XVI).

Early Corinthian.

**67 CLOSED VASE (OINOCHOE OR PYXIS?) (FRAGMENT).** Pl. 11.

C-30-164. From body wall of a large vase; the fragment shows almost no curvature. P.H. 0.053, P.W. 0.059, Th. 0.008.

Fine, light buff clay; surface slipped (?); good black glaze, added red.

Part of a frieze (or decorative border); band, red band; a.f.: feline to l., rosettes. Red in feline and in rosettes.

Early Corinthian?

**68 OINOCHOE (?) (FRAGMENT).** Pl. 11.

CP-2478. Part of body wall of closed vase (thin-walled, unglazed inside, convex curve from top to bottom). P.H. 0.035, P.W. 0.035 (*sic*).

Yellow clay; fairly bright glaze, tending to brown.

At top, black-polychrome zone; then a.f.: head of lion to r., tail and rump of another feline to r.; unincised rosette.

Lively drawing.

Early Corinthian.

**69 CONICAL OINOCHOE (FRAGMENT).** Pl. 11.

CP-2309. Small part of base and lowest part of body wall adjoining. P.H. 0.023, P.W. 0.025.

Warm yellowish clay; brilliant glaze, brown where thin.

Part of a.f. (hoof of ruminant, rosettes, dots); fine two-row dicing; short rays. Miniature scale.

Fine style, vividly recalling (by?) the DUEL PAINTER, on whom see Amyx, *C.S.C.A.*, II, 1969, pp. 1–25, pls. 1–10; and compare especially the broad-bottomed oinochoe in Patras, *op. cit.*, pl. 3.

Early Corinthian.

**70 CORINTH OINOCHOE (FRAGMENTARY).**

Pl. 12.

C-50-32. Put together from numerous joining fragments; the shape, which is not completely determined, has not been restored in plaster. Extant: part of neck to full height, adjoining rise of handle; about half of body, including, apparently, all of the figure-work except for a bit of the lion's tail. P.H. 0.156 to top of lip, 0.202 to top of handle; D. of mouth 0.108, min. D. of neck (at bottom) 0.084, D. of body (preserved at m. bulge) 0.165, H. of neck 0.024, H. of frieze 0.070, est. original H. (to lip) 0.175–0.180.

Thin, light fabric. Conically spreading mouth, with slight turnover at lip; tapering-globular body.

Fine yellow-buff clay; chocolate-brown to red-brown glaze, streaky and somewhat thinly applied; added purple-red color.

The inside of the mouth has a broad band about halfway down. Outside: broad band at top of mouth, another at bottom, running over onto top of body; then a.f. (lion to r., in front of him a small hare to r.;

varied f.o.: incised rosettes, painted sigmas, dot-in-circle rosettes; ornament of crossed lozenges, incised—two of these, one larger than the other); broad band; narrow red band; broad band; then reserved as far as preserved. Red on lion's mane, and a red stripe between each pair of incised rib-markings.

From a mixed deposit in the South Stoa.

Bibliography: R. E. Carter, *Hesperia*, XXII, 1953, pp. 211–212, pl. 65, no. 7.

This vase seems worth republishing, because of the unsatisfactory illustration in Carter, *loc. cit.*, and because of its remarkable style. Carter places it in the MC period, but the early-looking filling ornament and the form, pose, and incisions of the lion make it seem quite early. The style, too, has some very early-looking features (e.g., the hanging swing of the tail) which recall the work of such Protocorinthian artists as the Hound Painter, the Aegina Bellerophon Painter, the Painter of Aegina F 48 (on the last, see under 2), and so on. Even though it obviously cannot be that early, and after allowing liberally for archaisms, we would hesitate to place this piece any later than the EC period. It would help to date the vase if a proper home could be found for its style.

Early Corinthian?

#### 71 CORINTH OINOCHOE (FRAGMENTARY).

Pl. 12.

C-40-87. Shape (including all of handle) restored in plaster, but base is preserved, and profile of body to lip is preserved. H. of body 0.133, D. of body (as restored) 0.169, D. of mouth 0.120, H. of neck 0.024, D. of base 0.109, H. to m.D. (including foot), 0.075.

Thick-walled, conically spreading mouth. Paint badly worn; dirty yellow-buff clay, dark-brown glaze.

On exterior, broad band low down, then (uniquely) rays at base. In main field, skewed to l., as one faces front of vase, two padded dancers: one runs to r., head turned back (he has collar and sleeve marks, but no "pants"); the other dances, or perhaps jumps, in the usual position. The rest is plain; no f.o. On running figure, chiton was painted red, with unincised lower border, at bend of buttocks into thigh. Neat style.

From Archaic Well D, east of Museum, excavations of 1940. On the context, see under 10.

Bibliography: S. Weinberg, *Hesperia*, XVII, 1948, p. 217, pl. 78, no. D7; Seeberg, *Cor. K.V.*, p. 31, no. 151.

On the development of the shape (Corinth oinochoe) see below, pp. 78–80, in connection with the Anaploga specimens; 71 is there mentioned, p. 78 and note 21, as a relatively early example.

Early Corinthian (late).

#### 72 COLUMN-KRATER (FRAGMENTS). Pl. 12.

CP-2538 a, b. Two non-joining fragments, evidently from the same vase. Larger fragment (a) P.H. 0.043,

P.W. 0.093. Smaller fragment (b) P.H. 0.035, P.W. 0.060.

Warm buff clay, thick black glaze, rich red; very colorful; inside glazed.

(a) Upper part of body to neck-join with traces of handle root at right. Black, with reserved panel, above which are incised polychrome tongues (alternately red and black); in panel, curved sickle-shaped wing of avian to l., large incised rosette behind it; on black, to r. of panel, white dot-cluster rosette. (b) Upper part of body, to neck-join. Above, tongues as on a; in panel, remains of floral complex. It is not certain that fragments a and b come from the same side of the vase, but this could well be the case—assuming, for instance, that the panel contained a floral complex between sickle-winged sirens or sphinxes.

The type of krater to which these fragments belonged is probably that of NC 776 (Athens, N.M. 12432; *Corinth*, VII, i, pl. 26) and NC 777 (*Mon. Ant.*, XVII, col. 621, fig. 430) with figures in reserved panels, and no lower frieze, or NC 1175 (London, B.M. B 44, apparently by the Medallion Painter; details of panels, *A.J.A.*, LXV, 1961, pl. 13, a, b); but there are also Corinthian kraters with reserved panels in the upper zone of the body and an animal frieze below such as NC 779 (Vatican 88, Albizzati, *Vasi antichi del Vaticano*, Rome, 1925–1939, pl. 10), NC 780 A (Paris, Louvre E 633, Pottier, pl. 47) and NC 1161 (Rome, Conservatori 491; *C.V.A.*, Musei Capitolini 1 [36], III C, pl. 3 [1603], 1, 2 and text thereto, p. 4, where these associations are quoted, and cf. Amyx, *A.J.A.*, LXV, 1961, p. 7, note 19).

We know of nothing which exactly matches the syntax (i.e., the incised tongues above the panels), and not enough remains to say much about the style, other than to call attention to its heavy incision and rich dichromy. Compare the fine handle-plate, 79, which is decorated in a similar spirit; the rendering of 72 is equally colorful, but slightly coarser.

From Archaic Well D: see under 10.

Early Corinthian.

#### 73 COLUMN-KRATER (FRAGMENT). Pl. 12.

C-32-257. Part of body wall, giving most of its height. P.H. 0.182, P.W. 0.236.

Pale warm buff clay; dull gray-black glaze; added red in black-polychrome stripes.

In reserved shoulder panel (lower r. corner preserved), head of goat to r., swan to l., unincised blobs. The rest of the vase, except for ray zone at base, was glazed. Below panel, applied bands WR; above rays at base, applied bands WRW.

Bibliography: Weinberg, *Corinth*, VII, i, p. 63.

This is the vase described (but not illustrated) by Weinberg, as no. 232. He compares it with his no. 188 (pp. 55–56, pl. 26; NC 776) for its shape, and he is undoubtedly correct in dating both to the same period.

Compare also 74 for decoration in panel. We include it here for completeness.

Early Corinthian.

**74 COLUMN-KRATER (FRAGMENT).** Pl. 12.  
CP-2551. P.H. 0.085, P.W. 0.085 (*sic*).

Warm buff clay; dull glaze, brown-red on inside face of sherd.

Exterior: lower right-hand corner of reserved panel, containing hind legs of feline to l., no f.o.; below, black, with polychrome bands.

On kraters with figures in panels, and no lower frieze, see under 183. For the style, this example may be compared with Athens, N.M. 12432 (NC 776; Weinberg, *Corinth*, VII, i, pl. 26, no. 188); or *Mon. Ant.*, XVII, cols. 621–622, fig. 430, perhaps also *ibid.*, col. 623, fig. 434.

Early Corinthian, or very early Middle Corinthian.

**75 COLUMN-KRATER(?) (FRAGMENT).** Pl. 12.  
CP-2568. From a large open vase. P.H. 0.070, P.W. 0.081.

Pale greenish ivory clay, paint dull, crazed, and flaked off. Inside face splintered off.

Exterior: broad band above, broad diagonal stripe at r., forming a sort of border; in the field, head and neck of panther to r., weird style, flecked incisions all over head and neck; no f.o.

For the narrow border containing parallel transverse incisions which frames the panther's head, compare (although it is otherwise not stylistically close) the large kotyle *Perachora*, II, pl. 96, no. 2433 (related to Painter of Palermo 489). The style of 75 is much cruder, but it does not appear to be much later. There is a somewhat similarly fringed panther-head on the Transitional oinochoe Corinth KP 345.

Early Corinthian?

**76 COLUMN-KRATER (FRAGMENT).** Pl. 13.  
C-38-635. From a large open vase. M.P. Dim. 0.049.  
Pale, dirty-buff clay, slightly greenish; black glaze-paint with slight sheen; added red.

At top, black zone with incised polychrome tongues (RBR); large head of lion (ear to tongue, 0.036) to r., elaborately incised; neck red. Interior, black (flaking).

From west end of South Stoa.

Rough, heavy drawing, characterized by a sort of *horror vacui*. The structure of the lion's head suggests a relatively early date.

Early Corinthian.

**77 COLUMN-KRATER (FRAGMENTARY).** Pl. 13.

C-67-3. Two joined fragments, preserving part of shoulder and small part of neck. M.P. Dim. 0.098, est. neck D. 0.145.

Fine, pale clay; good black glaze, partly worn off; added red.

Inside glazed, with added red band at junction of neck and shoulder.

Neck black, and set off by a small ridge. In upper body zone, padded dancer (red chiton) to r., between two lions, holding his hand up to (petting?) muzzle of lion at r. (red in neck of lion at l.); in the field, above back of lion at l., part of an incised rosette.

The Inventory number is misleading, for this piece was found without context in the Old Museum, like the principal run of fragments from the old excavations treated in this Catalogue (CP-2295 and following).

Fine, vigorous style, comparable in quality to the work of such excellent artists as the Columbus Painter (on whom see Amyx, *Ath. Mitt.*, LXXVI, 1961, pp. 12–14, Beil. 6–7; *idem*, *apud* H. Cahn, *Auktion XXVI*, 5. Oktober 1963, *Kunstwerke der Antike*, Münzen und Medaillen A.G., Basel, no. 62, pls. 31 and 18) and, later, the Chimaera Painter and his immediate followers, the Painter of Paris, Louvre E 574 and the Riehen Painter (on these last, see under 96, and the literature there cited).

The subject, too, is remarkable. Padded dancers occasionally appear in the company of symmetrically flanking animals or monsters, especially on flat-bottomed aryballoi (e.g., NC 836–840, padded dancer between sirens; Naples, N.M. “289”, padded dancer between panthers), but they do not generally take such liberties as that shown here. Are we to class this representation among scenes of animal-“taming”, like those referred to above, under 8?

Early Corinthian (well advanced).

**78 COLUMN-KRATER (?) (FRAGMENT).** Pl. 13.  
C-36-302. From upper part of a large open vase; at the break at top of the fragment there is an offset. M.P. Dim. 0.047.

Warm buff clay, pink at core; black, slightly lustrous glaze; added red; interior glazed.

Part of a rider to l.; mane, neck, rein, shoulder of horse (neck and alternate strands of mane are red); profile of face, hands, thigh and knee of youthful rider holding spear.

Neat, early work: compare the krater NC 779 (Rome, Vatican 88; Albizzati, pl. 10), and contrast NC 1474 (Paris, Louvre E 638). On spear-bearing riders, see under 220.

End of Early Corinthian?

**79 COLUMN-KRATER (FRAGMENT).** Pl. 13.  
CP-2521. Part of a handle-plate. P.H. 0.048, P.W. 0.062.

Yellowish clay, dull glaze.

Two horizontal bands, below them a palmette-lotus cross. Elaborate incision, much added red.

Handle-plates with opposed palmettes are not uncommon on Early Corinthian kraters (see **80**, **81**). The elaborately and carefully incised palmette-lotus cross of **79**, however, is to the best of our knowledge unique. The krater which it crowned must have been fairly early; the form of the floral complex is at home in the period of transition from EC to MC, and later MC and LC painters of kraters favored assorted avians, sphinxes, etc. on handle-plates. For an equally elaborate floral ornament, but in the principal frieze on the body of the vase and somewhat later, see Rome, Conservatori, inv. 491 (NC 1161; *C.V.A.*, Musei Capitolini 1 [36], pl. 3 [1603], 1–2), where the ornament serves as a centerpiece between confronted seated sphinxes. Cf. also the palmette-lotus between sphinxes, Athens, N.M., from Perachora, *Perachora*, II, pl. 69, no. 2245 (on handle-plates, snakes).

Early Corinthian.

**80 COLUMN-KRATER (FRAGMENT).** Pl. 13.

CP-2505. Part of handle-plate and small part of neck. Of handle-plate, L. 0.095, W. 0.051; of whole fragment, P.H. 0.066, P.W. 0.115.

Pinkish buff clay, dull glaze.

Double palmette ornament, rosettes. Top of rim had rays.

Kraters with this type of handle-plate are placed late in EC (NC 776, Athens, N.M. 12432, Weinberg, pl. 26, no. 188) or still fairly early in MC (NC 1178, Paris, Louvre E 632, Payne, cf. p. 151, fig. 58 D). **80** corresponds to the type of Payne's fig. 58 D, which seems to be a regularized drawing based either on the handle-plates of Athens, N.M. 12432 or on those of Paris, Louvre E 632. NC 1178 exhibits crude style in its principal decoration, but this style does not seem to be very late in MC. See also **81**.

Early Corinthian?

**81 COLUMN-KRATER (FRAGMENT).** Pl. 13.

CP-2510. Handle-plate (incomplete) and part of handle. P.H. 0.046, P.W. 0.105.

Pinkish clay, brown to pink glaze.

On top of handle-plate, double palmette ornament. For the type, see **80**.

Early Corinthian.

**82 ALABASTRON (FRAGMENT).** Pl. 14.

CP-2331. From body of vase, near top. P.H. 0.040, P.W. 0.042.

Pink clay; dull but firm glaze; added red and white paint.

Neck and lower part of head of griffin or griffin-bird to r. Two parallel incised lines form the characteristic loop below the ears. Neck-band edged by two rows of white dots within incised borders, row of lambdas (broken zigzag) in middle strip. Red in zones above and below bands. No f.o. preserved.

The little that is left of this vase has a very strong resemblance to the work of the Erlenmeyer Painter (Benson, *G.k.V.*, p. 41, List 64; *idem*, *A.J.A.*, LX, 1956, p. 225; Lawrence, *A.J.A.*, LXIV, 1960, p. 388; and Benson, *Antike Kunst*, VII, 1964, pp. 72–81, richly illustrated; add to his list an alabastron in Thebes, *B.C.H.*, XCII, 1968, p. 866, fig. 16: cock), who painted at least two alabastra each with griffin to r., and one with a griffin-bird (cf. Benson, *Antike Kunst*, *loc. cit.*, p. 72, nos. 2–4). The Corinth fragment shows almost, but not quite, an exact match for the Painter's renderings of the same subject.

Middle Corinthian.

**83 ALABASTRON (FRAGMENT).** Pl. 14.

C-40-285. From body wall of a large vase. M.P. Dim. 0.073.

Clay pale dirty buff throughout, slightly greenish on surface; dull-black glaze, all gone except in a few spots.

Head and neck of panther to r., wing of flying bird to r., bit of chest of facing panther to l. Four small incised rosettes. The whites of the panther's eyes are dug out with incising tool. Incised flecking on neck.

From Archaic Well D, east of Museum, excavation of 1940. On the context, see under **10**.

Elaborate rendering, with heavy incision. Compare *B.S.A.*, XXXIX, 1938–39, p. 23, fig. 12 (aryballos, from Ithaka).

Beginning of Middle Corinthian.

**84 ARYBALLOS (FRAGMENTARY).** Pl. 14.

CP-2341. Two joined fragments, shoulder and upper part of body of a large round aryballos. P.H. 0.048, P.W. 0.068.

Pinkish clay, dull glaze; polychrome tongues (RBRB) surrounding (missing) neck; zone of reserved rosettes on a background of applied red over black glaze, three rows of carelessly executed dicing pattern, between bands; male siren (or Triton, or Boread) to r., with spread sickle wings. F.o.: double-centered incised rosette, incised concentric rectangles.

The style of this fragment is distinctive for its extreme fluidity (it is not careful work) and for the peculiarities of the filling ornament. Much greater interest attaches to the subsidiary ornament, the band of reserved rosettes on a red ground, which is most unusual. Despite the mediocre execution of the figure work, the effect produced, even by the fragment in its damaged condition, is rich and colorful.

For comparably rich and fluid (but better and earlier) style, and for similar subject matter on a vase of the same shape, cf. Athens, N.M. 314 (CC 499), NC 531 ("Comast Group"), Payne, pl. 24:1; cf. also the conical oinochoai fragments, *Perachora*, II, nos. 273 and 274, pl. 16, Late Protocorinthian, which exhibit the same decorative sequence of polychrome tongues,

light rosettes on a dark ground (applied white on the earlier vase), and three rows of dicing. **84**, then, is a throwback to early practice in its subsidiary decoration.

From Archaic Well D: see under **10**.

Early in Middle Corinthian.

**85 ARYBALLOS (FRAGMENT).** Pl. 14.

CP-2355. From a round aryballos (Shape A), with heavy mouthpiece and broad handle-plate; mouth, neck, and handle preserved. P.H. 0.030, outer D. of mouth 0.049.

Pale ivory clay, dull glaze.

Reserved rosette (eleven petals) on top of mouth, crosshatching on lip and around handle. On back of handle, framed female head to l., in outline technique, finely drawn. There are fragments of several pattern aryballoi (without inventory numbers) at Corinth, some of which could belong to this vase, but we found no joins.

This may be the piece cited by Payne under NC 485A (a multiple entry), which concerns a type of aryballos with quatrefoil ornament (as Payne, p. 147, fig. 54 D) on the body. Of special interest are the examples which, like ours, are decorated on the handle back with a female head in outline. One of those which Payne mentions under NC 485A, Florence, M.A. 3750, is very similar to ours and shows how the whole vase must have looked; another is Athens, N.M. 339 (CC 498). To these examples of what we would call the LIEBIGHAUS GROUP should be added: Frankfurt, Liebighaus 80 (*C.V.A.*, Frankfurt am Main 1 [25], pl. 15 [1187], 6–7), fragmentary (mouth, lip, neck, and handle preserved); Columbia, Missouri, Univ. Coll. no. 57.11 (close to Athens, N.M. 339); once Lucerne, Coll. E. Kofler-Trunigen (K. Schefold, *Meisterwerke griechischer Kunst*, Basel, 1960, no. 98, pp. 135 [ill.] and 140; *Korinthische Vasen*, Sonderliste D, ed. H. A. Cahn, Münzen und Medaillen A.G., Basel, October, 1960, pp. 7–8, no. 18, ill.); once Philadelphia Market (*Hesperia Art Bulletin*, XVI, no. 93, ill.); Taranto, N.M. IG 4864 (*Annuario*, N.S., XXI–XXII, 1959–1960, pp. 100–101, figs. 77, 78, a–b, “acquisto”) and 20702, the latter from Contrada Santa Lucia (*Annuario*, *loc. cit.*, pp. 155–156, figs. 132, b and 133, a); Stuttgart KAS 19, *C.V.A.*, Stuttgart 1 [26], pl. 12 [1224], 3–4; and three in Athens, N.M., from Perachora (*Perachora*, II, pl. 61, nos. 1559–1561).

On the body, at the back, there is usually a “wheel rosette” with six or eight spokes, or a star-like pattern (Philadelphia, University Museum and another example in Stockholm, N.M.). Examples without the outlined head on the handle back are often similarly embellished: compare Oxford, Ashmolean Museum v. 506 (*C.V.A.*, Oxford 2 [9], pl. 2 [385], 2, 7) and Karlsruhe W 66 (B 272; *C.V.A.*, Karlsruhe 1 [7], pl. 39 [337], 8), both mentioned under NC 485A. The practice of combining quatrefoil patterns with outline

heads on aryballoi of Shape A apparently began earlier than the time of this Group (see NC 480, and Payne’s remarks thereon). Nevertheless, on grounds of style Payne concluded, no doubt rightly, that the vases under NC 485A are already MC; and none of the examples added here seems earlier than that period.

Payne classed as MC the aryballos Dugas, *Délos*, X, pl. 21, no. 152 (NC 812), a pattern aryballos with a gorgoneion at the center of a floral complex, an outlined head on the back of the body, beneath the handle; but compare the similar vases *Perachora*, II, nos. 1557, 1558, for which Hopper defends an EC date, perhaps with justice. There are, however, several MC aryballoi with figurework on their bodies which have outlined heads on the handle backs (e.g., NC 803–805, Payne, pl. 31:5–8; K. Schauenburg, *Jb. Mainz*, IV, 1957, p. 68, note 39, with additions; we could not find in our museum field notes any record of Taranto, Contrada Sta. Maria 13.5.16, cited by Schauenburg, supposedly having a chimaera on its front side). Among the works of the Boar-Hunt Painter (NC 806–809; Benson, *G.k.V.*, List 46; Amyx *apud* Banti “Pittore della Caccia al Cinghiale”, *E.A.A.*, II, 1960, pp. 246–247, with additions and corrections to Benson’s list; and F. G. Lo Porto, *Annuario*, N.S., XXI–XXII, 1959–60, pp. 98–101; but the list is still incomplete) there are three aryballoi (Heidelberg 84, British Museum 1933, 10-26.1. and Nîmes, Mus. Arch.) with outlined jugate female heads underneath the vase; and one of these (Nîmes) has in addition an outlined head on the handle back. All of these vases are clearly MC (cf. Payne, p. 101) and add strength to Payne’s MC dating of the vases under NC 485A. Outline heads are also found on aryballoi of Shape B, covering the main surface of the vase: one in Ithaca (*B.S.A.*, XXXIX, 1938–39, no. 31, p. 24, pl. 11, b), in crude MC style resembling that of the outline heads on ring aryballoi; and one in Berkeley, private owner (Amyx) (outline head to l., flanked by two wheel-rosettes; surface worn, but drawing finer than on the foregoing). From all these examples, it seems that the fashion for drawing female heads in outline technique on vases enjoyed its heyday during the MC period. Payne’s remark (under NC 485A), that the heads on vases of the Liebighaus Group “are all of rather crude style,” is scarcely fair to the majority of these pieces and certainly not to our specimen. It is tempting to look for individual hands on the better examples, but the range of quality is wide and the technique makes confident attributions difficult. At present we would say only that most of the vases of the Liebighaus Group seem to have been produced in one establishment.

Middle Corinthian.

**86 ARYBALLOS (FRAGMENTARY).** Pl. 14.

CP-2342. Approximately lower half preserved. P.H. 0.035, P.D. 0.067.

Warm buff clay, good glaze, added red and white.  
Snake between cocks, no f.o., reverse side blank.  
Below frieze, two bands; underneath, whirligig. Red  
in wing coverts, wings, and tail feathers, white dots  
between pairs of incised lines bordering wing band.

Lion Group; for the subject, cf. NC 547-548.

Probably Middle Corinthian.

**87 ARYBALLOS (FRAGMENT).** Pl. 15.

CP-2354. From front side of body. P.H. 0.047, P.W. 0.033.

Thin fabric, warm buff clay, dull glaze.

Part of avian to r., wings folded. Red in wing; white-dot borders. No f.o.

Lion Group; for the subject, cf. NC 546; an aryballos formerly in the Matsch Collection in Vienna (*C.V.A.*, Wien 1 [5], pl. 3 [197], 3; Benson, *G.k.V.*, List 38, no. 9a); and another in Cambridge (University), Museum of Classical Archaeology, CAM 142.

Probably Middle Corinthian.

**88 ARYBALLOS (FRAGMENT).** Pl. 15.

CP-2359. From front and right side of body. P.H. 0.035, P.W. 0.045.

Orange-buff clay, glaze partly fired brick-red; added red and white.

Avian (siren?) to l., wings folded. White-dot borders. Reverse blank, no f.o. Probably part of a symmetrical grouping.

Lion Group; on the subject, see under the foregoing entry (87).

Probably Middle Corinthian.

**89 ARYBALLOS (FRAGMENT).** Pl. 15.

CP-2349. From base and lower part of body wall. P.L. 0.052, P.W. 0.034.

Pale greenish yellow clay, fugitive glaze.

Parts of two friezes have survived; below them, bordered tongue rosette around a small central circle. In upper frieze, remains of a crouching feline to r. In lower frieze, *from r. to l.*: forepaws of a crouching feline to l., an odd table-like structure with baggy objects hanging under it; in front of it, a duck to l., then at l., a man running l., brandishing in his r. hand a stone or other weapon. At his l., something that looks like the foot of a feline, and something else. Incised rosettes. The man's chiton was red.

The scene recalls animal hunts like those represented on Protocorinthian and Corinthian vases (cf. Dunbabin in *Perachora*, II, p. 23, no. 91, and references there cited; p. 77, no. 673, "man driving two sphinxes"; p. 81, no. 716; it is not clear why he omits mention of the Chigi Vase). The odd structure behind our man is unique, and we have no explanation for it. Dunbabin cites two kinds of lion-hunt, one "in company" on horseback or on foot, a second in which a lone "man on foot attacks a lion with spear or sword."

Our man appears to be throwing something, not wielding a spear; but cf. the flat-bottomed aryballos NC 843 (Leningrad; *Isvestia*, 1910, p. 159, ill.; Benson, *Antike Kunst*, XIV, 1971, p. 14, no. 10), "Running man apparently throwing a stone at a sphinx," by the Otterlo Painter (the Painter of Athens 282, on whom see p. 99). For yet another variant, in which the man grasps a lion by the tail, see 8. Aryballoi with two friezes are uncommon, but cf. Dugas, *Délos*, X, pl. 26, no. 328 (NC 630A), and Weinberg, p. 64, pl. 33, no. 241 (Corinth C-32-274).

Middle Corinthian.

**90 ARYBALLOS (FRAGMENTARY).** Pl. 15.

CP-2358. About half of body preserved, to its full height. P.H. 0.045, P.W. 0.053.

Soft creamy-buff clay, pinkish inside; dull glaze.

Frieze of padded dancers to r., amid thick f.o. Tongues on shoulder, three bands each above and below frieze; underneath, concentric bands.

Bibliography: Seeberg, *Cor. K.V.*, pp. 21, and 59, no. 52.

Coarse style.

Middle Corinthian.

**91 ARYBALLOS (FRAGMENTARY).** Pl. 15.

CP-2345. Lower part of body. P.H. 0.033, P.D. 0.058.

Warm buff clay, lustrous glaze.

Padded dancer to r., amid thick f.o. of rosettes and blobs; reverse blank; the ground line on which he stands is preserved. Red on body and knees of dancer.

Bibliography: A. Seeberg, "The Wellcome Painter and his Associates", *Acta A.*, XXXV, 1964, p. 49, no. 9; *idem*, *Cor. K.V.*, pp. 18, 23 and 59, no. 72, e.

Loose, hasty work, with slashing incisions, the figure a "monopod". Assigned by Seeberg, *loc. cit.*, to his "Group of the Soldier-Dancers".

Middle Corinthian.

**92 ARYBALLOS (FRAGMENTARY).** Pls. 15, 43.

CP-2357. Two joined fragments, giving upper part of body, a bit of the neck, and a small part of the mouth. P.H. 0.047, P.W. 0.062.

Dull gray-green clay; paint all gone; thick fabric.

On top of mouth, tongues; on shoulder, nothing remains; on body, man (padded dancer?) in sleeveless chiton, to r., between panthers. The man's arm is raised toward the head of the panther at r., but he does not quite caress its muzzle, as the dancer appears to be doing on 77; no f.o.

The panthers have conspicuous eye pouches, recalling animals of the Chimaera Group (e.g., as on NC 835, Payne, p. 305, fig. 140 bis), but in other respects the style does not seem particularly close to the Chimaera Painter. 92 apparently was a round (not flat-bottomed) aryballos.

Middle Corinthian.

**93 ARYBALLOS (FRAGMENT).** Pl. 15.

CP-2362. From shoulder and upper body wall of a big round (or, just possibly, a flat-bottomed) aryballos. P.H. 0.044, P.D. 0.057.

Grayish buff clay; dull, fugitive glaze, crackling; added red. Surface worn.

Man (padded dancer?) to r.; red face, red chiton, the rest blank; no f.o. Tongues above picture zone, but no bounding line.

Crude style.

Middle Corinthian?

**94 ARYBALLOS (FRAGMENT).** Pl. 15.

CP-2353. Lower part of body wall. P.H. 0.037, P.W. 0.050.

Chalky grayish clay; dull glaze, flaking; added red. Feline to r., with elaborately decorative incision: double line in shoulder area, double transverse lines across off hind leg, row of incised dots in topmost pair, and liberal use of added red; no f.o.

Bizarre style, for which we have no parallel.

Middle Corinthian?

**95 ARYBALLOS (FRAGMENT).** Pl. 15.

CP-2363. From middle of body wall. P.H. 0.029, P.W. 0.043.

Pinkish clay; dull but firm glaze.

Palmette cross (parts of three palmettes preserved), in b.-f. technique. White dots, splashy red.

Cf. Munich, S.-H. 297, pl. 9.

Probably Lion Group (cf. Payne, pp. 289–290).

Middle Corinthian.

**96 FLAT-BOTTOMED ARYBALLOS (FRAGMENTARY).** Pl. 16.

CP-2364. Two joined fragments from body wall. P.H. 0.095, P.W. 0.108.

Pink clay, brownish glaze. Panther to r., no f.o. Heavy, precise style.

Bibliography: Lawrence, *A.J.A.*, LXIII, 1959, p. 359, a, pl. 92, fig. 27; L. Banti, "Pittore di Louvre E 574," *E.A.A.*, IV, 1961, pp. 169f.; see also *A.J.A.*, LXVI, 1962, pp. 186–187, where earlier literature is cited.

This vase is one of a fairly large number of MC flat-bottomed aryballoi which are more or less closely related to the work on vases of this shape by artists of the Chimaera Group (Chimaera Painter, Painter of Louvre E 574, Riehen Painter). Previously it was placed, together with Rhodes inv. 5715 and Cambridge (Mass.), Fogg, *C.V.A.*, (Hoppin)-Gallatin 1 [1], pl. 1 [1], 4, in the immediate vicinity of the Painter of Louvre E 574 (Lawrence, *A.J.A.*, LXIII, 1959, p. 359, a–c). In fact, now that the works of the Riehen Painter have been distinguished from those of the Painter of Louvre E 574 (Lawrence, *A.J.A.*, LXVI, 1962, p. 186), and the aryballoi not accepted as works of these two artists have been reconsidered, it is evident

that all of these latter pieces, including **96**, belong on the outer periphery of the Chimaera Group. Of the three aryballoi mentioned above (Corinth, Rhodes, Fogg), no two are by one hand and each is differently related to the flat-bottomed aryballoi in the center of the Chimaera Group. **96** is related to the Riehen Painter, but is certainly not his own.

An attribution once made tends to be perpetuated (let this be a caution to us all). Thus, although Benson demolished the "Painter of the Rhodian Lions" (*G.k.V.*, List 62; *A.J.A.*, LX, 1956, p. 225; and cf. Lawrence, *A.J.A.*, LXIII, 1959, p. 359, note 38) in one way, and Lawrence (see bibliography cited above) in another, the "Painter" survives in print, having been enshrined accidentally in an Encyclopedia (L. Banti, "Pittore dei Leoni Rodi," *E.A.A.*, IV, 1961, pp. 568–569, fig. 668), in which the trail leads, like a paper-chase, through later corrections and revisions in the scholarship of this sector of Corinthian vase-painting (cf. L. Banti, "Pittore di Louvre E 574," *E.A.A.*, IV, 1961, pp. 696–697; "Pittore di Riehen," VI, 1965, pp. 686–687, fig. 794; and "Pittore di Zurigo, 1<sup>o</sup>," VII, 1966, p. 1293, the last entry of which refers to the non-viable "Zürich Painter" proposed by Dunbabin and dismembered by Lawrence in *A.J.A.*, LXVI, 1962, p. 186, note 7). Therefore, although manifestly the last word has not been said about all of the vases here under consideration, we must state clearly that **96** is not by any hand we have thus far been able to recognize on any other vase.

Middle Corinthian.

**97 FLAT-BOTTOMED ARYBALLOS (FRAGMENT).** Pl. 16.

CP-2368. Part of foot-ring and lower part of body. P.H. 0.012, P.W. 0.081.

Pinkish buff clay; glaze partly red-orange.

Feet and lower part of body of avian creature (siren?) to r.; varied f.o., including one very large rosette with double center.

Fairly rough style.

Middle Corinthian.

**98 FLAT-BOTTOMED ARYBALLOS (?) (FRAGMENT).** Pl. 16.

CP-536. Base and lowest part of body wall. P.H. 0.056, base D. 0.107.

Warm yellow-buff clay; black to brown to orange glaze, partly crackled; added red.

Hindquarters of a ruminant to l.; at its l., parts of two glazed masses, vivid; facing it, from far l., hind paw and . . . forepaw of feline, apparently seated or crouching to r. No f.o. present, unless glazed masses between animals were f.o. Red in haunch of ruminant. Edge of foot glazed; underneath, concentric bands around a central dot.

Bold, heavy style, but without much detail; recalls the following of the Chimaera Group, e.g., the Laurion Painter (on whom see Benson, *Oudheidkundige Mededelingen uit het Rijksmuseum van Oudheden te Leiden*, XLVI, 1965, pp. 76–86, pls. VII–XI).

End of Middle Corinthian or beginning of Late Corinthian I.

**99 PYXIS (?) (FRAGMENTARY).** Pl. 16.

CP-2374 a, b. Three joined fragments of a deep open vase with concave profile. P.W. 0.120, P.H. 0.061. (Clay and glaze not recorded.)

False pinch-handle in lip zone. Zone of reversed “Z” in lip zone; two-row dicing between thick bands; a.f.: part of a feline tail; part of an avian wing; head of panther to l.; rosettes and blobs; red in face of panther.

Middle Corinthian.

**100 PYXIS (?) (FRAGMENTARY).** Pl. 16.

CP-2371. Apparently from shoulder and upper body wall of a convex pyxis. Two joined fragments. P.H. 0.063, P.W. 0.050.

Warm buff clay; good glaze, brown where thin.

Enclosed tongues; dicing between heavy bands; a.f.: feline to l., avian to r., rosettes and dots.

The style has a pronounced Dodwellian tinge, although it seems not to be the work of the Dodwell Painter himself (see under **166**).

Middle Corinthian.

**101 PYXIS WITH RING HANDLES (FRAGMENTARY).** Pl. 16.

CP-2373 a, b. Two non-joining fragments. (a) Handle and parts of two friezes: P.H. 0.061, P.W. 0.062. (b) Part of rim, neck, and upper frieze: P.H. 0.028, P.W. 0.076, est. D. at top 0.100.

Pinkish clay, dull glaze.

(a) Vertical zigzag on handle, in upper frieze, feline to l., rosette, blob; in lower frieze, ruminant (goat?) to l.; incised filler.

(b) Wide band inside neck; top of lip red, outside black. On neck, row of dots between red bands, then a glazed band above frieze; in frieze, head of panther to l.

For the shape, cf. Payne, p. 308, NC 916–919. Most often, vases of this shape belong to the Scale-Pattern Group, but the little that remains of its decoration does not indicate such a placement for this vase.

Middle Corinthian.

**102 PYXIS (?) (FRAGMENT).** Pl. 16.

CP-2387. From a thin-walled open vase (or from neck of a closed vase?). P.H. 0.035, P.W. 0.033.

Cylindrical to bottom of frieze, then trace of a sharp offset.

Yellowish buff clay, dull glaze, inside surface flaked.

Swan to r., wings raised. Alternate feathers red. No f.o.

Tidy, somewhat precious style, recalling the renderings of swans on cups of the Gorgoneion Group, especially around the Cavalcade Painter: cf., e.g., Frankfurt, Liebighaus 523, Schaal, pl. 6, b, and *C.V.A.*, Frankfurt am Main 1 [25], pl. 18 [1190], 6–8 (not his work, but in the same spirit).

Middle Corinthian.

**103 KOTYLE (?) (FRAGMENT).** Pl. 17.

CP-2403. From a large open vase. P.H. 0.039, P.W. 0.050.

Greenish gray clay, metallic glaze.

Head of bull to r.; incised rosette.

Good style, with firmly rendered incisions.

Middle Corinthian.

**104 KOTYLE (FRAGMENT).** Pl. 17.

C-47-644. From upper part of body, including part of rim. P.H. 0.042, P.W. 0.071.

Pale ivory-yellow clay; firm black glaze, brown where thinly applied; added red.

Interior: glazed to near rim, narrow reserved band at top.

Exterior: two bands; alternation of vertical zigzags in triplets, and dot-cluster rosettes; band; two-row dicing, between bands; a.f.: panther to l., varied f.o. of rosette with double center, triangular incised fillers, dots. Very unusual panther's head in drawing of eyes, ears, etc. Red in neck and brow of panther, also in double-centered rosette.

From S. E. Building, Well at I-23. On the context, see Broneer, *loc. cit.*, under **56**.

For rim pattern, cf. works of the Royal Library Painter (*Amyx*, *C.S.C.A.*, II, 1969, pp. 19–22; e.g., on nos. 4, 5 and 15 in list); but this vase is by a different artist, perhaps a later imitator.

Middle Corinthian.

**105 KOTYLE (FRAGMENTS).** Pl. 17.

CP-2418 and CP-2419. Two non-joining fragments, from one vase. (CP-2418) P.H. 0.035, P.W. 0.032. (CP-2419) P.H. 0.039, P.W. 0.042.

Pinkish buff clay; dull glaze, crazed.

CP-2418: head of boar to r., big rosette; CP-2419: head of goat to l., blobs, bit of ground line.

Soft, rubbery style; rather hasty execution.

Middle Corinthian.

**106 KOTYLE (FRAGMENT).** Pl. 17.

CP-2423. Part of a.f. and ground line. P.H. 0.049, P.W. 0.055.

Pinkish buff clay; dull glaze, crazed.

Doe facing panther; big rosettes, blobs.

In pencil on back: “Well C” (also known as “Swift’s Well”, excavated by Emerson Howland

Swift in 1915; the source of Weinberg, *Corinth*, VII, i, nos. 331–336, and of many of the more recently inventoried fragments in the series CP-2295 to CP-2634, of which a selection is included in this Catalogue).

Rubbery style; compare **105**.

Middle Corinthian.

**107 KOTYLE (FRAGMENT).** Pl. 17.  
CP-2417. Small bit of body wall. P.H. 0.054, P.W. 0.044.

Fine, warm yellowish clay; firm but dull glaze, running to brown where thin; added red. Inside glazed (brownish).

Exterior: remains of two bands; a.f.; two bands; thin rays. In a.f.: forepart of panther to r. (red on neck, red dots in shoulder area), facing (head of) ruminant; f.o., large “shaded” blob.

Fairly rough but distinctive style. Extremely close to a kotyle in Taranto, N.M., *Not. Scav.*, 1936, p. 119, fig. 9 (Benson, *G.k.V.*, List 57, “Gruppe des polychromen Skyphos,” no. 2—a fairly miscellaneous lot, and not truly “polychrome” since no added white is used in the decoration). Two other examples (unpublished) of the same kind were found at Taranto in the same context (*Not. Scav.*, *loc. cit.*); and cf. Taranto, N.M. 22852 (Via Leonida, 8 Aprile 1924), with similar doubled lines within the shoulder area. Still another example is Mannheim 153 (*C.V.A.*, Mannheim 1 [13], pl. 7 [593], 7–9). Most of these should be works of one hand, and there are probably further examples in Taranto. Compare also, as similar, the kotyle Corinth CP-151 (Weinberg, pl. 42, no. 337); and cf. **112**.

Middle Corinthian.

**108 KOTYLE (FRAGMENTARY).** Pl. 17.  
CP-2424. Large part of one side preserved, in area of handle. P.H. 0.102, P.W. 0.154, est. D. 0.175.

Yellowish buff clay, dull but firm black to brown glaze; added red. Inside glazed.

Exterior: band; vertical wavy lines; two bands; a.f.; two bands; tips of rays (canonical syntax). In a.f.: panther to r., facing (ram?); elongated “shaded” rosettes and blobs. Red details in panther’s body. Rough but bold style, like that of the next two entries.

Large kotylai with outrageously elongated figures and distorted filling ornament comprise a considerable part of Middle Corinthian mass-ware produced mainly for export (cf. NC 928–940). The examples in Taranto (N.M.) which Payne cites (NC 937–940), from Tomb 285 (now published, *Annuario*, N.S., XVII–XVIII, 1955–56, p. 12, fig. 3), do not quite correspond with the type that we have in CP-2424–2426; better representations of the sub-family to which these kotylai belong are three examples also in Taranto, N.M., *Not. Scav.*, 1936, p. 133, fig. 21, top center, first row left,

and second row left; and others (unpublished) in the same museum.

Conceivably by the same hand as **107**, but later.

Middle Corinthian.

**109 KOTYLE (FRAGMENTARY).** Pl. 17.  
CP-2425. One handle preserved, and small area around it. (Not from the same vase as **108**.) P.H. 0.060, P.W. 0.110, est. D. 0.175.

Clay, glaze, and syntax as last.

Quadruped (panther?) to l.; distorted rosette, “shaded” blobs.

On the style, see the foregoing, which is probably by the same hand.

Middle Corinthian.

**110 KOTYLE (FRAGMENTARY).** Pl. 17.  
CP-2426. Several joined fragments (rim and upper part of frieze on one side). Similar to last two, but matches neither. P.H. 0.043, P.D. 0.170, est. D. 0.171.

Clay, glaze and syntax as in the last two, but it belongs to neither.

At rim, two bands; vertical wavy lines; two bands; upper part of a.f.: quadruped to l., tail of avian to r.; row of dots above back of quadruped; red details.

On the style, see **108** and **109**, which this example closely resembles.

Middle Corinthian.

**111 KOTYLE (FRAGMENTARY).** Pl. 18.  
C-47-641 a, b. Parts of a huge kotyle. (A third part, not measured, gives a small bit of the frieze and some of the rays.) Est. D. 0.192, (a) P.H. 0.130; (b) P.H. 0.068.

Dirty buff-greenish clay; glaze gone except near rim, where it is a dull charcoal color; no added red remains.

From top: band; vertical wavy lines; two bands; a.f.; two bands; rays. In a.f.: (a) head of goat to r., elongated panther to l., feline hindquarters to r.; (b) (which nearly joins with a at its l.) head of panther to r., back and flank of goat to r. Varied f.o. of rosettes, fillers and blobs. The entire frieze consisted of: goat to r., between panthers.

From S. E. Building, Well at I-23. On the context, see Broneer, *loc. cit.*, under **56**.

Canonical syntax, routine style, typical of many MC kotylai. The type is well known among vases mass-produced for export (e.g., at Taranto, Tocra, etc.), even though the sorting of hands in this region has not proceeded very far.

Middle Corinthian.

**112 KOTYLE (FRAGMENT).** Pl. 18.  
CP-2408. Small bit of frieze, including part of rim. P.H. 0.034, P.W. 0.046.

Yellowish buff clay, good glaze; added red.

Band at rim; a.f.: back of quadruped, two large rosettes flanking handle-root, two small dots. For doubled lines within shoulder enclosure, and for slanting rib-lines, cf. **107** to which this piece is perhaps related.

Middle Corinthian.

**113 KOTYLE (FRAGMENTARY).** Pl. 18.

C-47-642. All of base, part of body to full height, and one handle preserved; no restoration. H. 0.106, P.W. 0.137, D. at base 0.072, est. D. at rim 0.215.

Pale ivory-gray clay, slightly greenish; dull glaze, partly worn off.

The shape is fairly low and spreading, with incurved rim. Round bump inside, at center of floor; interior glazed.

Exterior: streaky paint on top of handle; band; vertical wavy lines; two bands; a.f.; two bands; thick, rather careless rays. Edge of foot glazed; underfoot, concentric bands. In a.f.: (trailing?) wing of avian, rear part of panther to r.; thick, varied f.o., including large banded rosettes, and distorted "echo" fillers. Recalls the Patras Painter (on whom see under **122**).

From S. E. Building, Well at I-23. On the context, see Broneer, *loc. cit.*, under **56**.

Middle Corinthian.

**114 KOTYLE (FRAGMENT).** Pl. 18.

CP-2433. Part of rim preserved. P.H. 0.027, P.W. 0.030.

Fine fabric. Pale ivory-gray clay; dry glaze, slightly flaked.

Inside black, with two bands of applied red near lip. Outside (no border above frieze), siren to l., with raised wings; no f.o.

Highly refined style, perhaps belonging to the Samos Group (cf. the Boston, M.F.A. kotyle NC 951, Payne, pl. 33, 3 and 11; Benson, *G.k.V.*, List 83, no. 2).

Middle Corinthian (late).

**115 KOTYLE (?) (FRAGMENT).** Pl. 18.

CP-2432. Part of rim and upper body wall. P.H. 0.035, P.W. 0.031.

Clay fired pink; glaze orange-red, and peeling.

Inside: glazed, with reserved band near lip. Outside: band near lip; frieze: part of sickle-winged siren to l.; no f.o.

Recalls Samos Group, but seems less fine.

End of Middle Corinthian?

**116 KOTYLE (FRAGMENT).** Pl. 18.

CP-2407. Part of rim and upper part of body wall. P.H. 0.037, P.W. 0.043.

Pale yellow-buff clay, dull glaze; thin fabric.

Inside black; near lip a reserved band between two red bands. Exterior: band; vertical wavy lines; spotty

two-row "dicing" between heavy bands; upper part of a.f. in silhouette technique: something; "swan" to l.; two "X" fillers.

Belongs to silhouette style of MC (the degenerate form of the zigzag and dicing shows that it cannot be earlier), as on the hydria Berlin, Staatliche Museen F 1146 (NC 1153), the broad-bottomed oinochoe Vienna, Kunsthist. Mus., IV, 58, etc. Cf. Hopper, *Addenda*, pp. 190-191.

Probably early in Middle Corinthian, to judge by the resilient form of the swan's neck.

**117 KOTYLE (FRAGMENTARY).** Pl. 18.

CP-2394 a-c. Three clusters of joined fragments. M. lateral Dims.: (a) 0.052; (b) 0.030; (c) 0.038.

Buff clay; dull black glaze; added red.

Inside glazed; outside, net of dots in two rows, between doubled bands; a.f.; two bands; rays. In a.f.: (a) panther to r.; (b) thick f.o., plus something; (c) panther to l.

By the PATRAS PAINTER, whose works are listed following **122**.

Middle Corinthian.

**118 KOTYLE (FRAGMENT).** Pl. 19.

CP-2395. Part of rim and upper part of frieze. P.H. 0.042, P.W. 0.049.

Pale clay, browned glaze (fire-burnt?).

Horizontal band below rim; in a.f., tails and rumps of two felines, back-to-back; thick f.o.

By the PATRAS PAINTER, whose works are listed following **122**; perhaps from the same vase as **121**.

Middle Corinthian.

**119 KOTYLE (FRAGMENT).** Pl. 19.

CP-2396. Thin horizontal sliver, from body wall. M. lateral Dim. 0.063.

Warm buff to grayish buff clay; dull, crackled, fugitive glaze; fire-burnt?

Head and back hair of woman; thick f.o.

By the PATRAS PAINTER, whose works are listed following **122**; perhaps from the same vase as **120** and **122**.

Middle Corinthian.

**120 KOTYLE (FRAGMENT).** Pl. 19.

CP-2397. From body wall. M. Dim. 0.078.

Dull buff clay; dull brownish black glaze, flaking slightly.

Wreath and adjoining arms of two women in a chain; thick f.o. of circular rosettes with double centers, "bow-tie" rosettes, etc.

Typical work of the PATRAS PAINTER, whose works are listed following **122**; perhaps from the same vase as **119** and **122**.

Middle Corinthian.

- |  |   |
|--|---|
| <p><b>121 KOTYLE (FRAGMENT).</b> Pl. 19.<br/>CP-2399. Part of a.f. preserved. M. lateral Dim. 0.035.<br/>Pinkish clay; fairly lustrous, brownish black glaze, cracked; added red.<br/>Apparently a quadruped to l., amid thick f.o.<br/>By the PATRAS PAINTER, whose works are listed following <b>122</b>; perhaps from the same vase as <b>118</b>.<br/>Middle Corinthian.</p> | <p><b>122 KOTYLE (FRAGMENT).</b> Pl. 19.<br/>CP-2398. From lower part of frieze and from ray zone. M. lateral Dim. 0.042.<br/>Pale (fire-burnt?) clay and glaze; added red.<br/>Lower part of woman's dress; thick f.o. Below frieze: three bands; rays.<br/>By the PATRAS PAINTER (see below); perhaps from the same vase as <b>119</b> and <b>120</b>.<br/>Middle Corinthian.</p> |
|--|---|

### THE PATRAS PAINTER

The preceding six entries (**117–122**) are works of the PATRAS PAINTER, a prolific MC–LC artist. His style is characteristically exuberant and often careless, but seldom dull. He is most richly represented at Corinth, but his products enjoyed a wide circulation. He was a specialist in kotylai (except for his most ambitious piece, the phiale, No. 1, below), which he decorated with chains of women, padded dancers, and animals, often smothered in a dense thicket of filling ornament. Nos. 1, 6, 20, 21 and 26, below, were put together by Payne (*Necrocorinthia*, pp. 309, 312). The Painter's latest works clearly belong in the LC I period, but his career may have started fairly early in MC. The name, "Patras Painter," derived from his kotyle in Patras (No. 43), has already entered into the literature on Corinthian vase-painting; cf., for instance, Hazel Palmer in *Corinth*, XIII, pp. 176 and 187; and John Hayes in J. Boardman and J. Hayes, *Excavations at Tocra, 1963-65: The Archaic Deposits*, I, London, 1966, pp. 25, 38 (see also the review by Amyx, *Gnomon*, XLI, 1969, pp. 683–684). In order to illustrate the range of his style the following list, though known to be incomplete, is presented.

#### PHIALE

1. Athens, N.M. 536 (CC 571, pl. 23). H. Licht, *Sittengeschichte Griechenlands*, III, Dresden and Zürich, 1925–28, fig. 69. NC 1004. I. Jucker, *Antike Kunst*, VI, 1963, p. 59, pl. 22, b; Seeberg, *Cor. K.V.*, p. 40, no. 212. On omphalos, chain of tiny women jointly holding wreaths; then dicing; in bowl, thirteen padded dancers "in a variety of curious positions" (Payne); filling of incised rosettes on omphalos, no f.o. in outer frieze. Exterior, bands. More carefully executed than the artist's routine work (Payne).
6. Athens, N.M. 327 (CC 544 and pl. 22). NC 946. (A) Chain of six women to r., jointly holding wreaths; (B) two panthers, back-to-back. Thick f.o.; the largest rosettes have double centers (Payne).

#### KOTYLAI

2. Taranto, N.M. 4932, from Corti Vecchie 28.1.14. Chain of five women to right, jointly holding wreaths. Mostly regular rosettes, without centers, but some "shaded" blobs. Good, sharp rays; bulging, tapered shape. Early.
3. Athens, N.M. 329 (CC 545). Chain of six women to r., jointly holding wreaths; f.o. as in last, but rays less carefully drawn.
4. Once London, Market. *Cat. Sotheby 31 July 1961*, no. 148. Chain of women to right, jointly holding wreaths; very similar to last.
5. Syracuse, N.M., from Fusco Necropolis. Fragmentary, restored in plaster. Rounded bowl with sharp taper. Panther to l., siren to r., with wings spread, etc. Thick f.o., with some regular rosettes (none with centers); thin rays.
7. Taranto, N.M. 20703, from Via Crispi 5.10.22. Lo Porto, *Annuario*, N.S., XXI–XXII, 1959–60, pp. 156–159, figs. 132, d, 134–136; Seeberg, *Cor. K.V.*, p. 43, no. 222. Very large size (D. of lip 0.215), unusually careful decoration. Some parts missing, restored in plaster. Stepped zigzags in handle zone, sharp rays at base. Chain of five women to right, jointly holding wreaths; five padded dancers, then a gap, then two wrestlers, and a group of three figures, one obscenely contorted, the other two apparently an erotic pair. Thick sprinkling of neat rosettes, mostly with double centers.
8. Corinth KP 1894, from the Potters' Quarter. Fragment. Part of a chain of women to r. Close to the foregoing.
9. Corinth KP 102, from the Potters' Quarter. Small size. Chain of five women to r. Usual thick f.o.
10. Corinth KP 103, from the Potters' Quarter. Chain of women to r.; usual thick f.o.
11. Taranto, N.M. 20459, from Vaccarella 22.3.24. Partly lost, the shape restored in plaster. (A) Chain of women to r., jointly holding wreaths, the rightmost with head turned back. (B) Woman standing to r., holding up wreath, between sphinxes. Typical f.o.; degenerate rays.
12. Tocra. Fragmentary. Boardman and Hayes, *op. cit.*, p. 38, pl. 23, no. 330. Hindquarters of feline; thick f.o.

13. Tocrá. Fragmentary. Boardman and Hayes, *op. cit.*, p. 38, pl. 24, no. 334. Chain of six women; thick f.o.
14. Tocrá. Fragmentary. Boardman and Hayes, *op. cit.*, p. 38, pl. 24, no. 335. Chain of women; sphinx (?); thick f.o.
15. Athens, N.M., from Perachora. J. K. Brock in *Perachora*, II, p. 258, pl. 104, no. 2507; Seeberg, *Cor.K.V.*, p. 24, no. 86 bis. Fragmentary. "Very thick sherds from large kotyle." Padded dancers; thick f.o.
16. Athens, N.M., from Perachora. *Perachora*, II, p. 258, pl. 104, no. 2508. Fragments. Brock, *loc. cit.*, refers to NC 944 ff., and to other examples of the style. Chain of women.
17. Athens, N.M., from Perachora. *Perachora*, II, p. 258, pl. 104, no. 2510. Two felines, back-to-back. Brock, *loc. cit.*, refers to the pyxis, Payne, pl. 28:7 (NC 1306), but that vase is by a different hand (cf. Syracuse, N.M. 12503, NC 1307, published *Not. Scav.*, 1949, p. 208, figs. 10 a–10 b, all but attributed to the hand of NC 1306 by Payne).
18. Taranto, N.M. 20649, from Via Dante 10.2.26. *Boll. d'Arte*, XLVII, 1962, p. 162, fig. 16 a–16 b. (A) Woman between sphinxes. (B) Two panthers, back-to-back. Typical f.o.; degenerate rays.
19. Brussels, Cinq. A 3452. Chain of ten women to r., jointly holding wreaths. Typical f.o. and rays.
20. Chaeronea "336" (Group number). NC 948. Chain of five (*sic*) women, otherwise as last; late (Payne).
21. *Sotheby Sale Catalogue*, July 5, 1928, no. 3. NC 949. We do not know this vase (same as No. 19?), but according to Payne it belongs here (Payne).
22. Corinth MP 15. *Hesperia*, I, 1932, p. 71, fig. 15. Chain of five women to r.; usual f.o.; rays. Late.
23. Corinth KP 104, from the Potters' Quarter. Fragmentary: part of one side missing. (A) Chain of six women. (B) Two panthers, back-to-back; usual f.o.; rays. Cf. No. 18.
24. Corinth CP-2395 (118). Fragment. Felines back-to-back; cf. last.
25. Corinth KP 2697, from the Potters' Quarter. Fragment. Animals (panther, siren?); usual f.o.
26. Florence, N.M. 3754. NC 947. Unusual syntax: vertical wiggles in lip zone; narrow figure frieze bounded by strip of dicing; clean, sharp rays. In frieze: (A) Sphinx crouching to r., with spread sickle-shaped wings, between panthers; (B) Similar sphinx, between sphinxes. Under one handle, three tiny women; under the other, one woman. F.o. mostly regular rosettes and blobs, but a few typically "shaded" fillers. Cf. especially the phiale, No. 1 (Payne).
27. Corinth CP-2394 a–c (117). Fragments. Animals.
28. Corinth CP-2399 (121). Fragment. Feline (?).
29. Rome, Vatican. (Once Naples, Mario Astarita, no. 90.) Fragmentary, the shape restored in plaster. (A) Sphinx between panthers; typical f.o. and rays.
30. Corinth CP-2396–CP-2398 (119, 120, 122) (from one vase?). Fragments. Chain(s) of women.
31. Isthmia IP 1225, from the Sanctuary of Poseidon. Fragmentary; partially mended. Each side(?): woman standing to r., between sphinxes; usual f.o.; degenerate rays.
32. Isthmia IP 1226, from the Sanctuary of Poseidon. Fragmentary. Two standing women, confronted, jointly holding wreath (under handle); panther to l.; usual f.o.
33. Isthmia IP 1551, 1551A, from the Sanctuary of Poseidon. Fragments (evidently from one vase). Women jointly holding wreath; siren(?). Usual f.o.
34. Mykonos, from Rheneia. *Délos*, XVII, pl. 63, no. 81, a–b. Fragmentary. Women.
35. Syracuse, N.M., from Gela. Fragment. Chain of women.
36. Delphi. Fragments (from more than one vase?). Chains of women.
37. Athens, Agora Museum, from Acropolis N. Slope. Fragment. Typical f.o.
38. Once "Market". (A) Panther to l., flying bird to r., panther to l.; thin rays. Photograph in Marburg University Archives.
39. Gela, Mus.Civ. 11811, from Gela. Fragment. Hind leg of feline to r.
40. Gela, Mus.Civ. 11810, from Gela. Fragment (including part of rim). Typical f.o.
41. Corinth T 2624, from North Cemetery. *Corinth*, XIII, p. 187, pl. 83, no. 162–3. (We do not believe that Corinth T 2925, *ibid.*, p. 176, pl. 83, no. 147–2 is by the Patras Painter, although, as Dr. Palmer remarks, it is similar.)
42. Corinth KP 1106, from the Potters' Quarter. Seeberg, *Cor.K.V.*, p. 24, no. 86 ter. Fragmentary. Padded dancers to l., heads turned. Typical f.o., thin rays.
43. Patras 38, a. Seeberg, *Cor.K.V.*, p. 24 and pl. 6, b, no. 85. Seven padded dancers to l., heads turned; at back, large swan to r., wings raised. F.o. composed entirely of "bow-tie" rosettes and blobs (no rosettes with centers); degenerate rays.
44. Munich, Antikensammlungen 8949. Part of bowl missing. (A) Five (bare-headed) hoplites marching to r. (B) Chain of three women jointly holding wreaths; usual f.o.
45. Taranto, N.M. 20785, from Via Duca degli Abruzzi 16.11.1922. F. G. Lo Porto, *Annuario*, N.S., XXI–XXII, 1959–60, pp. 195, 199–200, figs. 175, d, 176, 177; Seeberg, *Cor.K.V.*, p. 24, no. 86. Seven padded dancers, two panthers, back-to-back. Lo Porto observes that this vase is "molto vicino à" Taranto, N.M. 20703 (above, No. 7). (Also Seeberg).

46. Syracuse. *Mon. Ant.*, XLVII, 1966, p. 305, fig. 56; Seeberg, *Cor.K.V.*, p. 24, no. 78. Fragment. Parts of three padded dancers to r., their heads turned (Seeberg).
47. Corinth KP 2321, from the Potters' Quarter. Fragment. Siren to r., with sickle-shaped wing.
48. Vienna, Oest. Mus. inv. 3518 (K. Masner, *Die Sammlung antiken Vasen und Terracotten*, Vienna, 1892, no. 89, fig. 6). NC 945. *Bonner Jahrbücher*, 1925, p. 132. Chain of six women to r., jointly holding wreaths. Typically dense, large f.o.; degenerate rays.
49. Heidelberg 112. *C.V.A.*, Heidelberg 1 [10], pl. 16 [450], 4. Sphinx between panthers; goat to r.; typical f.o. and rays. Late.
50. Reading, Univ. 45.vi.1. *C.V.A.*, Reading 1 [12], pl. 2 [529], 8. Chain of women. A. D. Ure (text, *ad loc.*) dates late in LC I.
51. Florence, N.M. 3752. Frieze of typical "bow-tie" rosettes.

There are numerous other kotylai of similar style, often hastily decorated, which have a claim to a connection of some sort with the Patras Painter: they are purposely passed over, for the present occasion. One group may, however, deserve mention as an oddity. The following four vases are decorated with chains of women drawn in silhouette, with no incision; no f.o. The contours of their high-domed ladies strongly recall those of the Patras Painter's figures: his own work?

### KOTYLAI

1. Corinth CP-595. Miniature.
2. Béziers, Musée Fabregat. Miniature.
3. Lost, once "Market." Miniature. Photograph in Apparatus of Archaeological Seminar, University of Munich.

### PYXIS (CONVEX, WITHOUT HANDLES)

4. Florence, N.M. 3686. Lid preserved. Typical LC I "White-Style" linear decoration, except that on lid and body, each, there is a chain of silhouetted women to r.; no f.o.

- 123 KOTYLE (FRAGMENTARY).** Pl. 19.  
CP-2401. Two joined fragments; part of lip preserved. M.P.D. 0.048.

Pinkish clay, glaze somewhat worn.

Broad lip zone with "metope-decoration" (groups of vertical bars), between two pairs of lines, then a.f.: two sphinxes (?) back-to-back; f.o., incised blobs.

Middle Corinthian.

- 124 KOTYLE (FRAGMENT).** Pl. 20.  
CP-2400. Part of rim preserved. M. lateral Dim. 0.055.

Warm buff clay, firm glaze; added red; black inside.

Below rim, a single band, then a.f. containing vertically opposed lotus (-palmette?) ornament between sphinxes (?) with raised sickle-shaped wings. F.o. of rosettes, one of which has crosshatched band across its middle; blobs, etc.

By the "C-47 PAINTER" (see **125** and **126**).

End of Middle Corinthian or beginning of Late Corinthian I.

- 125 KOTYLE (FRAGMENTARY).** Pl. 20.  
C-47-647. Rim, part of frieze to full height, one handle preserved. P.H. 0.087, est. m.D. 0.161.

Buff clay, dull but firm glaze, added red; inside glazed.

Band; a.f.; two bands; traces of rays. In a.f.: vertically opposed palmette-lotus ornament between sphinxes with sickle-shaped wings; at l., under handle, bird to l.; then back and wing of sphinx to l. (doubtless part of a symmetrical arrangement as on A); f.o. of "bow-tie" rosettes (with horizontal banding), blobs.

From S. E. Building, Well at I-23. On the context, see Broneer, *loc. cit.*, under **56**.

By the "C-47 PAINTER" (see **124**, and **126**).

End of Middle Corinthian or beginning of Late Corinthian I.

- 126 KOTYLE (FRAGMENTARY).** Pl. 20.  
C-47-649. One handle and part of one side missing; otherwise, preserved to its full height. H. 0.107, D. 0.160.

Pale creamy-buff clay, dull but firm glaze, much added red; inside glazed.

One band; a.f.; three bands; thin rays. Foot black inside and outside; in foot medallion (underneath), two pairs of concentric circles. In a.f.: (A) vertically opposed palmette-lotus ornament between seated sphinxes with sickle-shaped wings; (B) (partly preserved) apparently as A; under each handle, bird to l.; thick f.o. of banded rosettes, distorted fillers, blobs.

From S. E. Building, Well at I-23. On the context, see Broneer, *loc. cit.*, under **56**.

This vase is a near-replica of **125**. These two vases, and **124** were decorated by the "C-47 PAINTER", a close companion of the Patras Painter (on whom see under **122**) in his late phase. Also by this Painter, the kotylai, *Tocra* 333, Boardman and Hayes, *op. cit.*, p. 38 and pl. 24 (each side, floral between sphinxes; under handle, bird), wrongly attributed by Amyx, *loc. cit.*, to the Patras Painter; and Madrid, N.M. 10789 (*C.V.A.*, Madrid 1 [1], pl. 4 [13], 3): on each side, floral between sphinxes; under each handle, bird to r.; f.o. as on **125**. His is not a pretty style, but it is

less thoroughly jejune than that of many kotylai of the same phase of Corinthian animal-frieze decoration.

End of Middle Corinthian or beginning of Late Corinthian I.

**127 KOTYLE (FRAGMENTARY).** Pl. 19.

C-40-141. Part of rim and body wall, on one side. P.H. 0.059, est. D. 0.120.

Pale buff clay, brownish black glaze; added red.

From top: vertical wavy lines between bands; debased dicing pattern; part of a.f., containing palmette-lotus ornament between two sirens, their heads turned back.

From Archaic Well D, east of Museum, excavations of 1940. On the context, see under **10**.

Careless work, but fairly elaborate. The zigzags recall better days for this type of kotyle.

Middle Corinthian (late).

**128 KYLIX (FRAGMENTARY).** Pl. 21.

CP-2456 a, CP-2456 b, CP-2446. Three non-joining fragments, recomposed from smaller pieces; the right edge of CP-2446 has traces of glue, indicating the existence of another joining piece (not found by us). Together, the fragments furnish parts of the offset lip, two a.f., rays, and a small bit of the interior medallion. (a) CP-2456 a: M.P. Dim. 0.065; (b) CP-2456 b (measured in two parts): M.P. Dims. 0.070, 0.071; (c) CP-2446: P.H. 0.032, P.W. 0.052.

Deep buff clay, good glaze; added red.

Interior (deduced from all fragments together): around medallion, black with bands of applied red (grouped 2-3-2-...); the reserved central tondo contained a Gorgoneion, of which there remains, on a, a small part of the beard (left side), bordered by two black bands. Exterior: on c, in lip zone, a row of blobs cut off by the fracture, conceivably the bottom edge of a net pattern; two bands; part of a palmette-lotus complex of later MC type, with small "naturalistic" lotuses on stems flanking the upright palmette; at left of this complex the head and breast of a griffin (-bird?) to r.; f.o. of two small rosettes. On a, two a.f. separated by two bands; single thin rays at base; upper a.f.: tail of avian to l., cock to r., seated sphinx to r.; lower a.f.: ram facing panther, twice; sparse f.o. of small rosettes. On b (parts of both friezes down to tips of rays; outer surface badly splintered), upper frieze: tip of "naturalistic" lotus, siren (?) to l., shoulder of panther (?) to l.; lower frieze: two ruminants back-to-back; f.o., small blobs.

Bibliography: Amyx, *A.J.A.*, LXV, 1961, p. 12; L. Banti, "Pittore di Taranto," *E.A.A.*, VII, 1966, p. 617; Benson, *A.J.A.*, LXXIII, 1969, p. 122, no. 3.

By the TARANTO PAINTER (Amyx, Banti, *loc. cit.*, wherein, however, CP-2446 is not included, although it must belong to the same vase as CP-2456 a, b; and cf. F. G. Lo Porto, *Annuario*, N.S., XXI-XXII,

1959-60, pp. 146-148). When it was whole, this was an exceptionally attractive cup. For closely related pieces at Corinth, see **130** and the lekane, **145**.

Middle Corinthian.

**129 KYLIX (FRAGMENTARY).** Pl. 21.

CP-2457 a, b. Two non-joining fragments, surely of a kylix: the profile has a pronounced curve, and the swelling of the handle-root is present at upper right edge of a. (a) P.H. 0.043, P.W. 0.042; (b) P.H. 0.030, P.W. 0.027.

Fine yellow clay, firm glaze; added red and white; inside glazed (somewhat worn).

Outside: on a, apparently a vertical black strip below handle-root; to left of this, lebes on stand, approached from l. by a figure in b.-f. robe; behind this (lowest part preserved) a figure in outlined garment; below frieze, black, with bands of applied red and white. On b, parts of two figures to r., skirts in outline technique, over-drapery b.f., with finely incised border patterns. Probably b belongs to l. of a, its right-hand figure conceivably part of figure at l. on a.

Superb technique and style. Although Payne listed NC 964 as a kotyle, this must be the vase intended by him, for, except for the shape, the description fits exactly. Perhaps to be assigned to the Gorgoneion Group; not far from the style of the Cavalcade Painter (cf. Amyx, *A.J.A.*, LXV, 1961, pp. 10-11). The subject of draped figures approaching a lebes (with padded dancers perhaps not far away) is not uncommon in Corinthian vase-painting; cf. especially the pyxis Berlin, Staatliche Museen, inv. 4856 (NC 876), *Antike Kunst*, VI, 1963, pl. 22:2, 4, 5 and 7.

Middle Corinthian.

**130 KYLIX (FRAGMENTARY).** Pl. 21.

CP-2458. Two joined fragments, giving parts of two exterior friezes. M.P.D. 0.080.

Warm buff clay, firm glaze; added red.

Inside, frieze of polychrome tongues, set fairly far out from center (once framing a medallion picture?), one of them having an incised contour (at join of the two fragments); two reserved bands; black with two bands of applied red. Outside, in upper frieze, a hunting scene, with lower parts of three men, all nude except for chlamydes carried over advanced arms, striding to r., accompanied by two hounds running to r., and confronted by something (foot of boar?); no f.o.; in lower frieze, part of a siren to r., behind her wing a rosette (?).

Bibliography: Amyx, *A.J.A.*, LXV, 1961, p. 12; L. Banti, "Pittore di Taranto," *E.A.A.*, VII, 1966, p. 617.

Lively, rubbery style, very close to the Taranto Painter (Amyx, Banti, *loc. cit.*; and cf. F. G. Lo Porto, *Annuario*, N.S., XXI-XXII, 1959-60, pp. 146-148): his own?

Middle Corinthian (later).

**131 KYLIX (FRAGMENTARY).** Pl. 22.

C-47-686. Mended, the missing parts (except for handle) restored in plaster. H. 0.075, D. 0.179.

Warm buff clay; dull black glaze, flaking badly on interior.

Interior black with, at center, reserved area containing three concentric rings; halfway up bowl three red bands; just above offset and near edge of lip, each, a red band.

Exterior: lip reserved, with band just below rim and another just below offset; a.f.; bands (two narrow, one wide, two narrow), then black to foot; foot black, with edge reserved. In a.f.: (A) flying bird to l., flanked by griffin-bird with raised wings at r., avian (another griffin-bird) with raised wings at l.; (B) at r., avian to l., with sickle-shaped wing; under each handle, a feline (panther) to r.

Breezy, rubbery style, recalling the Taranto Painter (on whom see **128**) but much rougher. The flying bird between avians is a common theme on cups of this period, e.g., *A.J.A.*, LXV, 1961, pl. 1, b (Medallion Painter) and pl. 4, c (Painter of Brussels A 2182).

Middle Corinthian (well advanced).

**132 KYLIX (FRAGMENT).** Pls. 23, 43.

CP-2461. Small burnt fragment, evidently from a kylix. P.W. 0.023, P.H. 0.026.

Clay gray, glaze discolored, also the red.

Hoplite to l.

Fine work.

Middle Corinthian.

**133 KYLIX (?) (FRAGMENT).** Pl. 23.

CP-2462. Apparently from a kylix, but the bowl seems very flat. From frieze and lower part of bowl. P.H. 0.050, P.W. 0.061.

Warm buff clay; glaze reddish in part, and flaking on interior.

Lower part of a.f.: fantailed avian to r., tail and lower body of swan to r.; no f.o.; below frieze, bands.

Neat style, recalling the Gorgoneion Group (especially the Cavalcade Painter, as on NC 992: *C.V.A.*, Copenhagen 2 [2], pl. 90 [91], 1).

Middle Corinthian (advanced).

**134 KYLIX (FRAGMENT).** Pl. 23.

CP-2463. From body frieze, with part of one handle-root preserved. P.H. 0.052, P.W. 0.035.

Yellow clay; glaze dull and flaked.

Bird to r., head reversed; glaze around handle-root. This is probably the right end of the handle, with bird under handle, as, for example, on *C.V.A.*, Brussels 1 [1], III C, pl. 4 [9], 1 (NC 1342), but **134** is earlier.

Middle Corinthian.

**135 KYLIX (FRAGMENT).** Pl. 23.

CP-2464. From upper part of bowl and offset of lip. P.H. 0.027, P.W. 0.040.

Thin fabric; pinkish clay, glaze fired reddish.

Inside glazed. Outside, broad band between lip and bowl; below this, head of swan facing head of siren (?); no f.o.

Bibliography: Amyx, *A.J.A.*, LXV, 1961, p. 12; L. Banti, "Pittore del Medaglione," *E.A.A.*, IV, 1961, p. 949.

By the PAINTER OF BRUSSELS A 2182, on whom see Amyx, Banti, *locc. citt.*, and H. Palmer, *Corinth*, XIII, p. 310, pls. B and 30, Deposit 44, b, on Corinth T 3224. The mincing features of the siren are characteristic of this Painter's style.

Middle Corinthian (late).

**136 KYLIX (FRAGMENT).** Pl. 23.

CP-2467. Two joined fragments; part of body frieze, and a bit of lip offset preserved. P.H. 0.054, P.W. 0.078.

Pale clay; glaze reddish, and tending to flake.

Siren to r., with sickle-shaped wing, hair squared off below; at her r., tip of a swan's tail.

Strongly recalls Medallion Painter, as e.g., on the name-piece, NC 998: *A.J.A.*, LXV, 1961, pls. 1, a, b and 2, a.

Middle Corinthian.

**137 KYLIX (FRAGMENTS).** Pl. 23.

CP-2471 a, b. The two fragments will join (barely), with a to r. of b. Parts of body frieze, and a bit of lip offset on a are preserved. (a) P.H. 0.070, P.W. 0.050; (b) P.H. 0.062, P.W. 0.040.

Pale clay; good but streaky glaze.

On interior: glazed, with red and reserved bands. Exterior: (a) avian creature (siren or griffin-bird) to r., with sickle-shaped wing (the tip of this creature's tail is preserved at r. edge of b); (b) big blobby ornament, incised, between tips of avian fan-tails (this part would have fallen beneath one of the handles). Below frieze, broad band flanked by narrower bands.

Recalls Medallion Painter, but rougher; compare also **210**.

End of Middle Corinthian or beginning of Late Corinthian I.

**138 KYLIX (FRAGMENT).** Pl. 23.

CP-2466. Part of lip offset and a bit of bowl are preserved. P.H. 0.042, P.W. 0.043.

Grayish clay, paint mostly lost (fire-burnt).

Inside once glazed, with bands in added colors. Outside: lip black, with cable pattern below; in frieze, upper part of man to r., wielding spear, and wearing a red chiton.

Good style. The occurrence of a cable pattern above the figured frieze (and below the lip offset) is apparently unique. Compare, however, a kylix once in the Basel Market (*Korinthische Vasen*, Sonderliste D, ed. H. A. Cahn, Münzen und Medaillen A. G., Basel,

October 1960, p. 10, no. 24, with illustration: row of reversed "Z"s, in zone below lip offset and above figure frieze).

Middle Corinthian.

**139 KYLIX.**

Pl. 22.

MP-6. H. 0.066, D. 0.131.

Pale buff clay, warmer on exterior; black to dark gray to light brown glaze, with little sheen, and flaking somewhat; added red.

Interior: large dot inside concentric band, around which is a reserved rosette (of 16 petals); two narrow reserved bands; then black to offset of lip, overpainted with red bands (three near central medallion, three more halfway to offset); inside of lip black above offset, then reserved, with two red bands on the black, and a black and a red-on-black band in reserved stripe; edge of lip black. Exterior: lip reserved; black band near top of lip, another near bottom; in main frieze of body, (A) siren to r., wings spread (one sickle wing, above back), head turned; panther to l.; siren to l. (with raised sickle wing, above back), (below handle) panther to l.; (B) seated sphinx to r., raised sickle wing; siren to r., with spread wings (both of normal type), head turned; panther to l.; rosette under handle (no other f.o.). Below frieze, three bands; broad black band with broad red band overpainted; three black bands; the rest black to bottom of foot; underside of foot reserved.

Bibliography: *Hesperia*, I, 1932, p. 69, fig. 13; H. Palmer, *Corinth*, XIII, p. 310, under D 44-c.

Fairly rough style, verging on that of the LC "birdie cups" (see Amyx, *A.J.A.*, LXV, 1961, p. 13). Other cups by the same hand, the PAINTER OF CORINTH MP-6, are Corinth T 3225, from the North Cemetery (a near-replica of 139, attributed also by H. Palmer, *loc. cit.*), and Béziers, Musée Fabregat (interior, whirligig; exterior, owl to r., between sirens with sickle wings; siren with one sickle and one spread wing, facing siren to l. with sickle wing; panther to l.) The same artist appears to have decorated a number of kotylai of declining quality, the best of which stand closest to the cups: Heidelberg 111 (*C.V.A.*, Heidelberg 1 [10], pl. 16 [450], 1-3); Leyden, *Mus. Arch.* I, 1944-45.1; *Perachora*, II, pl. 105, no. 2526; Corinth KP 2322 (fragments); Bologna, *Mus. Civ.*, no number (in a.f., siren between sphinxes; panther to l.; small siren with wings folded, between siren and sphinx; bird); Athens, N.M. 18800 (A, bird between siren and bearded sphinx; under handle at l., panther to l.).

The style of the Painter of Corinth MP-6 is apparently derived from that of a slightly better artist, the Lausanne Painter, who decorated the cups Lausanne 4302 (Zervos, *Rhodes*, p. 65, figs. 129 and 133) and Corinth T 1489 (*Art and Archaeology*, XXIX, 1930,

p. 256, fig. 15; H. Palmer, *op. cit.*, p. 176f., pl. 83, no. 148-1).

Middle Corinthian (late).

**140 KYLIX (FRAGMENT).**

Pl. 23.

CP-2470. From body, with part of frieze preserved. P.H. 0.040, P.W. 0.051.

Pale, soft, gray-green clay; glaze nearly all gone.

Siren to l., with sickle-shaped wing, big fantail.

Compare Medallion Painter (*A.J.A.*, LXV, 1961, pls. 1-3) and the like.

Middle Corinthian (advanced).

**141 KYLIX (FRAGMENTS).**

Pl. 23.

CP-2459 a, b. Each fragment (possibly not from same vase, but probably so) preserves a part of the offset lip, and a bit of the frieze below it. (a) P.H. 0.031, P.W. 0.061; (b) P.H. 0.027, P.W. 0.062.

Pale clay; dull glaze, much worn on b.

(a) Part of griffin-bird to l., facing it perhaps a bird to r. with head turned to l.; no f.o. (b) Part of griffin-bird (with sickle-shaped wing) to r.; no f.o.

Mediocre style.

Later Middle Corinthian, approaching the stage of the LC I "birdie cups" (cf. Amyx, *A.J.A.*, LXV, 1961, p. 12 and note 40).

**142 KYLIX (?) (FRAGMENT).**

Pl. 24.

CP-2474. Part of bowl preserved, including rim. P.H. 0.038, P.W. 0.055.

There is no offset lip, hence this is no ordinary kylix; possibly a cup like NC 709 ff., Corinth C-32-113 (Weinberg, p. 69, pl. 37, no. 288) and Corinth T 1489 (*Corinth*, XIII, pp. 176-177, pl. 83, no. 148-1); cf. especially the deep two-handled cup NC 714 (London, B.M. 1921.11-28.1: inside, two confronted lions), or one rather like it in Béziers, Musée Fabregat (inside, fish-man holding dolphin); also Oxford, Ashmolean Museum 1966.769 (inside, cock to r.).

Yellowish clay; firm but dull glaze.

Inside: foot of ruminant to l., blobs, rosettes—all in rough style. Outside: part of a winged human figure, hand extended leftward in front of spread wing; neat incision, heavy but careful.

Middle Corinthian.

**143 BOWL (FRAGMENT).**

Pl. 24.

C-36-195. From the side wall of a large bowl. M.P. Dim. 0.085.

Buff clay. Glaze black and crazed inside, brown-black and not crazed outside; added red.

Interior: there must have been a center medallion; a frieze around it has animals with heads toward center of bowl. From center, preserved: a bit of black; narrow band; frieze with seated sphinx (sickle wing) and tail of avian (no f.o.); two narrow bands, then black

(with four red lines applied) so far as preserved. Exterior: parts of two friezes. From top, I, feline paws, two bands; II, . . . raised wings of avian to l., siren (sickle wing) to r., raised wing and tail of avian to r. (three cursory incised rosettes in field); tips of rays at base of bowl.

The syntax is unusual, and the fragment cannot come from a kotyle or a kylix; a lekane is possible. But for the rays, one might think of a phiale, though no trace of an omphalos is present.

For the style, cf. the kylikes and kotylai by the Painter of Corinth MP-6 (139), to which this piece is very closely related, although it is even cruder than most of that Painter's work.

End of Middle Corinthian.

**144 BOWL WITH SPURRED HANDLES (FRAGMENTARY).** Pl. 24.

CP-2445. One handle spur, part of bowl preserved. P.H. 0.102, P.W. 0.095, Th. ca. 0.007.

Yellowish clay, fairly bright glaze, somewhat flaked; inside, black-polychrome.

Exterior: lip black; a zone of vertical wavy lines; a.f.; then black-polychrome. In a.f.: griffin-bird to l., with raised wings; hind leg of feline to r.; rosettes and dots.

Strongly recalls the Geladakis Painter, on whom see Amyx, "Dodwelliana", *C.S.C.A.*, IV, 1971, pp. 29–40, and the literature there cited.

Middle Corinthian (late).

**145 LEKANE (FRAGMENTARY).** Pl. 24.

CP-2447 a–c. Three non-joining fragments: (a) one complete handle, part of rim and bowl; (b) part of another handle, with rim and upper part of bowl; (c) part of rim and upper part of bowl. (a) P.H. 0.037, P.W. 0.135; (b) P.H. 0.043, P.W. 0.116; (c) P.H. 0.029, P.W. 0.037.

Pinkish buff clay, dull glaze tending to brown and red-orange; inside glazed.

On top of rim, battlement pattern; exterior, in frieze, (a) (extending continuously under handle) ram facing panther, (b) the like, (c) body of quadruped to r.; no f.o. Conceivably there was a second frieze of animals below this one.

Very close to the Taranto Painter (cf. *A.J.A.*, LXV, 1961, p. 12; and see 128 and 130). We have considered the possibility that 145 might be by that Painter himself, but there are differences of rendering which deter us from an outright attribution. So also for the lekane in London (B.M.), NC 1014, and the deep-bowled kylix in Munich, Antikensammlungen NC 985 (cf. *A.J.A.*, *loc. cit.*), which show the same general characteristics but do not quite match in style.

Middle Corinthian.

**146 LEKANOID BOWL (FRAGMENTARY).**

Pl. 25.

CP-516 (part) + CP-2439 + CP-2442, and non-joining fragment CP-2440. Eleven joined fragments, and one non-joining, of a typical lekanoid bowl with spurred ribbon handles, like NC 1009 (illustrated *A.J.A.*, LXIII, 1959, pl. 88, figs. 7, 8) but taller, the profile more convexly curved. Payne's term for this shape (*Necrocorinthia*, pp. 297, 312) is "Bowl with offset rim." Slightly less than half of the bowl is preserved. H. 0.071, W. of rim 0.012, m.P. Dim. 0.214.

Clay dull buff on surface, brownish buff at core; brownish black glaze, crackled and somewhat fugitive; added red and white.

A new reconstruction, incorporating new fragments and removing some parts previously associated with this vase (see further under 147).

Lower half of crouching lioness to r., with l. fore-paw raised. The added fragments give hind legs, in the crouched position of the lioness on NC 1041 (*A.J.A.*, LXIII, 1959, pl. 87, fig. 3), and ribs; the non-joining fragment gives a segment of the bands around the tondo, and a small incised rosette. Otherwise as described in *A.J.A.*, LXIII, 1959, pp. 350–351, and note 12.

Bibliography: Payne, p. 312, NC 1010; Weinberg, pp. 76–77, no. 327 (not ill.); Benson, *G.k.V.*, List 60, no. 6; Lawrence, *A.J.A.*, LXIII, 1959, p. 350, no. 6, pl. 88, figs. 9, 10; LXVI, 1962, p. 185.

By the CHIMAERA PAINTER (Payne, Lawrence), on whom see especially Lawrence, *loc. cit.* above, and L. Banti, "Pittore della Chimera, 2<sup>o</sup>," *E.A.A.*, II, 1959, pp. 555–556.

Middle Corinthian.

**147 LEKANOID BOWL (FRAGMENTARY).**

Pl. 25.

CP-2441, augmented by a joining fragment removed from old reconstruction of CP-516 (cf. 146, and explanation following this entry). M.P. Dim. 0.111; W. of rim 0.012.

Interior: rim, red; bowl, black with polychrome lines (WRW) about 0.037 into bowl, then a reserved tondo in which a large double-centered rosette and lower back of feline (in same posture as lioness of 146; added red on haunch) are preserved. At top, trace of recurving tail (?).

Dull buff clay, fairly dull brown to black glaze, crackled; added red and white.

Bibliography: Same as for 146; the first mention of the dismantling of CP-516 and the new arrangement of fragments is in Lawrence, *A.J.A.*, LXVI, 1962, p. 185.

By the CHIMAERA PAINTER (Payne, Lawrence), on whom see under 146.

Middle Corinthian.

*The New Arrangement*

The original reconstruction (made in 1930) of CP-516 included a floating fragment with a large rosette similar to other rosettes by the Chimaera Painter. CP-516, as reconstructed, was a lekanoid bowl, oval rather than round, of which less than half was composed of preserved fragments. In 1958, Amyx inventoried four fragments of similar style and fabric; on these grounds, the new fragments, CP-2439–2442, were associated with CP-516. At that time it was not possible to establish actual joins of the new to the old fragments, since the latter were entirely embedded in plaster.

During the summer of 1960, George Kachros, the skilled restorer at Corinth, was able to take apart the 1930 reconstruction. When the edges of the fragments of CP-516 were cleaned, it was possible actually to join the fragments CP-2442 (lower haunch and hind leg) and CP-2439 (ribs) to the larger part of CP-516. Although CP-2442 does not quite join with the fragments of rim and handle of CP-516, the continuation of the incision for the lioness' toes onto the latter complex of fragments, and their curvature, identical with the profile of the larger part of CP-516, guarantee that they belong. At the same time, the fragment CP-2441 (part of feline haunch and a bit of a large rosette) was found to join neatly with the fragment bearing a large rosette formerly embedded in the reconstruction of CP-516.

In the process of dismantling CP-516 for the purpose of adding new fragments, we discovered that the restorer had had difficulties in establishing the form of the bowl. He had found it necessary to add extra coats of plaster in order to incorporate the floating fragment (at upper right in the published photograph). Thus, the odd, lopsided shape of the old reconstruction was accounted for.

New matrices made in 1960 demonstrated beyond question that parts of two similar bowls are represented by the surviving fragments. The diameter and height of CP-516 + CP-2439 + CP-2442 (= **146**) are slightly greater, and the profile of this larger bowl is slightly more curved, more bowl-like. So far as can be determined from examination and measurement of so small a fragment, the curvature of CP-2440 indicates that it belongs to this larger bowl, though it does not join and its exact placement cannot be determined.

It is interesting that the original reconstruction of CP-516 was made only in 1930, because Payne, on that account, must have seen the bowl in fragments and may have intended all or any combination of the fragments belonging to the two bowls in his brief description of NC 1010, "Lioness".

The second, slightly smaller, bowl, **147** (CP-2441 + joining fragment out of the former reconstruction of CP-516), must have been decorated in much the same way as CP-516, CP-2439, CP-2442, and CP-2440

(= **146**). It, too, had a crouching lion or lioness in the interior tondo, and the black-polychrome decoration on the undersides of the two bowls agrees even as to spacing. This fact explains the original assumption that the fragments came from a single bowl. The clay and glaze agree in color and are similarly crazed and flaked, as is often found on plates and other vases by the Chimaera Painter.

**148 LEKANOID BOWL (FRAGMENTARY).**

Pl. 26.

CP-2438 a, b. Two joined fragments, giving part of foot-ring and of tondo inside. (a) W. 0.050, H. 0.080; (b) L. 0.062, W. 0.050; est. D. of tondo 0.176.

Warm buff to orange-buff clay; fairly lustrous brown-to-black glaze; added red and white.

Bold style, large incised rosettes, added red. In tondo, protome of panther, two large rosettes, part of border. Exterior black, with red and white bands. Foot-ring black inside and outside; preserved part of foot medallion reserved. Original size comparable with that of **146**.

Bibliography: Lawrence, *A.J.A.*, LXIII, 1959, p. 359, pl. 89, fig. 17.

**148** already has been discussed (Lawrence, *loc. cit.*) in the context of the Chimaera Group, of which it is a member. To give it its full due is to remark that it is the finest of the plates and bowls *not* attributable to the Chimaera Painter or the Painter of the Copenhagen Sphinxes. It is by none of the four recognized artists in the Group (Chimaera Painter, Painter of Louvre E 574, Painter of the Copenhagen Sphinxes, Riehen Painter) but, in generic characteristics, least unlike work of the Riehen Painter (*A.J.A.*, LXVI, 1962, p. 186). Compare, for example, the flat-bottomed aryballos, formerly in the Philadelphia market, now Copenhagen, Ny Carlsberg Glyptotek, inv. 3177 (Riehen Painter, no. 3, now published by Ingrid Strøm, *Acta Archaeologica*, XXXII, 1961, pp. 174–5, figs. 1–3). That aryballos also bears rosettes different from those used by the Chimaera Painter and more like those on **148**. These comparisons do not, however, suggest any possibility of attributing our bowl to the Riehen Painter, who we insist is not the same as the Painter of Louvre E 574 or the Painter of the Copenhagen Sphinxes (*pace* Strøm, *op. cit.*, pp. 176–179; and Benson, *Antike Kunst*, VII, 1964, p. 81, although we no longer rule out the possibility that these last two may be one artist).

Middle Corinthian.

**149 LEKANOID BOWL (FRAGMENT).** Pl. 26.

CP-2437. Part of foot-ring and medallion preserved. P.H. 0.070, P.W. 0.057.

Pale ivory-gray clay, glaze partly flaked off; thick fabric.

Inside, in medallion area, apparently a winged figure to r., wearing knee-length chiton with incised ornamental border; arm advanced, and overlying wing (conceivably one of lower pair of doubled wings like those of "Boreads", as on NC 891, Payne, pl. 29:10, or possibly advanced wing of a single pair, as on the plate, *Perachora*, II, pl. 82, no. 1962), the forearm and hand over large and clumsily drawn; incision as if for greave on lower part of advanced leg. In the field, between legs, part of something (floral?); in front of leg, large double-centered rosette, above and leftward from it two chevron-like fillers, and a dot. The advanced leg is not bent, as one would expect for a Boread. Heavy, coarse style. Exterior, from center outward: part of a broad band, overpainted red; broad reserved band; raised foot-ring, with red bands over black; then, on bowl, black with overpainted red and white bands (usual "black-polychrome" decoration).

Shape, technique, and exterior decoration ally this vase with the lekanoid bowls of the Chimaera Group, NC 1009–1012. Payne wrote, at NC 1013: "Corinth, frag. with part of winged figure"; and cf. (*Necrocorinthia*) p. 65, where NC 1013 is said to be possibly not a "product of the same establishment" as the Chimaera Painter's bowls. Since Payne does not call the figure on NC 1013 a "Boread", and since he excludes that piece from the Chimaera Group proper, it seems likely that **149** is the bowl fragment described under NC 1013. The coarseness of its style certainly distinguishes it from the central pieces of the Group, but generically it seems apt enough for this place in Payne's Catalogue.

Bibliography: (Probably) Payne, pp. 65 and 312, NC 1013.

It is odd to find work of such low quality so closely associated with the Chimaera Group. Equally bad, though not directly comparable with **149**, is London, B.M. 1921.11–28.1 (NC 714), a bowl, but not of the same shape as **146** and **149**, with black-polychrome decoration outside, as on NC 713 (Munich, S.-H., no. 341, pl. 11), but not of the same shape as that vase either. Both **149** and NC 714 have some connection, probably indirect in both cases, with the output of the Chimaera Group (it is doubtful that NC 714 is any earlier than the earliest vases of the Chimaera Group that have tondo decoration), and this observation may justify the argument that **149** need not be directly involved with the Chimaera Group and should not be included within it. Note, for instance, the ugly double-centered rosettes, and the *rough surface* of both bowls, with turning marks left so visible and tangible in both cases as to affect the appearance of the figured decoration.

Middle Corinthian (fairly early?).

**150** LEKANOID BOWL (FRAGMENT). Pl. 26.  
CP-2434. Part of bowl and foot-ring preserved. M.P. Dim. 0.117, Th. 0.005–0.008.

Pale clay, dull glaze, rather dry and crazed (typical of the bowls belonging to the Chimaera Group: e.g., cf. **146**).

Black-polychrome decoration. Inside black, with two red bands near center. Outside of bowl black, with three red bands near base. Foot-ring red outside. Underfoot medallion reserved, with concentric bands.

Bibliography: (Possibly) Payne, *sub* NC 715, p. 297.

Under NC 715, Payne writes: "There are fragments at Corinth, decorated in black-polychrome style (cf. No. 713), which may be Early Corinthian. The upper rim is flat and projects a little inside." Rim fragments (of fairly small bowls) were observed by us, but not inventoried. Whether the present fragment, and the next, were intended by Payne, is open to question, for neither of these looks as if it could be EC.

Middle Corinthian.

**151** LEKANOID BOWL (FRAGMENT). Pl. 26.  
CP-2435. From bottom of bowl; a bit of the foot-ring preserved. M.P. Dim. 0.110.

Buff clay; dull but firm glaze; added red and white. Black-polychrome decoration, as in **150**. Inside black, with bands wwRww near center, wwR... farther out. Outside, rays. Bands on foot-ring. Underfoot medallion reserved, with concentric bands.

Bibliography: (Possibly) Payne, *sub* NC 715, p. 297.

From a vase very similar to **150** (*q.v.*). Again, it is just possible that Payne intended to include this piece under NC 715.

Middle Corinthian.

**152** PLATE (FRAGMENT). Pl. 27.

CP-2645. From the floor of a plate of the same shape as Payne, NC 1040ff. P.H. 0.075, P.W. 0.076.

Light buff clay, black to brown glaze; added red.

Inside, on floor of plate, parts of two figures (a warrior's departure?): one in long chiton, to r., with up-raised arms, and a warrior to r. (spear, greaves, shield, chiton). B.-f. technique, with added red on greaves and shield rim of warrior and red dots on the chiton of the draped figure, except for outline drawing of raised arms of draped figure and outer rim of the shield. Underneath, concentric rings and a broad band.

Very clean, careful work. The use of outline technique, and the lack of filling ornament, suggest a comparison with such works as the plate *Perachora*, II, pp. 195–196, pl. 81, no. 1958 (in medallion: Gorgoneion), or the best cups of the Gorgoneion Group; but we can propose no specific attribution.

Middle Corinthian.

## 153 PLATE (FRAGMENT).

Pl. 27.

C-64-388. Part of floor medallion, and part of rim to its edge, are preserved. M.P. Dim. 0.100, H. 0.022, est. D. 0.202.

Warm yellow-buff clay, firm black glaze; added red.

Recessed underfoot medallion; rolled foot-ring, with smaller roll (not reaching resting surface) inside it; flattened rim, bending as it goes outward; rolled overhang; inside, on top of rim near its edge, a groove. The nearest analogy to the profile is Callipolitis-Feytmans, p. 149, fig. 15, no. 10 (*Perachora*, II, no. 1945).

Inside, in floor medallion, unexplained subject (see below); in the field, incised rosette. Around the medallion: red band; two-row dicing; red band; on the rim, chain of opposed palmettes; red band; groove; black band. Rolls of foot-ring glazed, each with red band painted over the black. Underfoot, in medallion, broad circular band.

From Vrysoula ("Springle", at Ancient Corinth), 1964, in fill on top of Grave 6 (unrelated to the grave). The Vrysoula site is best known for its deposit of Classical Corinthian pottery, published by Pemberton, *Hesperia*, XXXIX, 1970, pp. 265–307, but our stray fragment—not associated with the "deposit"—is a valuable addition to the store of Archaic pottery at Corinth.

The tondo picture is unfortunately very incomplete, but enough remains to show that it presents an interesting theme. After much study, we have decided that its orientation should be as shown in our illustration. We see in it the raised arm, bent at the elbow, of a human figure; the tapering black strip coming down across the upper arm may then be the tail of a helmet crest. A large bird flies to right, behind the figure. The whole scene might then have represented a hoplite charging to right, brandishing a spear with his raised right hand; behind him a flying bird. Would there have been room, in this tondo, to show an adversary figure? In its present sorry state of preservation, and in the absence of any close parallels, we are unable to answer this question.

We are not wholly satisfied with this reading of the scene, but we do not know what else could be made of it. At one time, we were looking at the picture rotated 180°, whereby one might think he saw a seated figure to right ("Prometheus", or perhaps "Zeus"), approached by a large bird flying to left. But this will not do, because the incisions on the human limb clearly belong to an arm rather than a leg, and the bird, if it were flying in this position, would be upside down (a curved horizontal line marks off the lower edge of the body from the lower wing, in Corinthian representations of flying birds; cf., for example, *A.J.A.*, LXV, 1961, pl. 1, b).

Birds are often present in Corinthian battle scenes, sometimes perhaps with sinister implications (cf.

J. D. Beazley, *Etruscan Vase-Painting*, Oxford, 1947, pp. 96f.). A *big* bird flies behind a fighting warrior (twice) on the column-krater Paris, Louvre E 627 (NC 1168; Benson, *A.J.A.*, LXXIII, 1969, p. 121, pl. 41, fig. 28), and there is a *big* flying bird skimming the ground between two fighting hoplites on the column-krater Naples, N.M. 80997 (NC 1173; Benson, *op. cit.*, p. 121, pl. 41, fig. 30). In the case of our tondo picture, it seems strange to find the bird crowding so closely behind (and apparently overlapping part of) the hoplite, but we can find no better reading of the scene.

The double-palmette chain on the rim of the plate is consonant with the profile of the shape and with the style of the painting (not unlike that of the Chimaera Group, on which see 146 and 147, but slighter and less ornate). Payne (p. 156) states that the double-palmette pattern "occurs on Middle and Late Corinthian vases", citing as examples "Nos. 868, 875, 875A, 885, 892, 943A; cf. also Fig. 65 D, and No. 941." For LC, we may add as an example NC 1501 (Payne, pl. 35:6), which is manifestly much later than our plate.

Middle Corinthian.

## 154 PLATE (FRAGMENT).

Pl. 28.

CP-2450. Part of rim. P.L. 0.122, P.W. 0.033.

Warm yellow-buff clay.

On upper surface, short rays between polychrome bands. At one point among the rays is the curious vertical wavy line found often among rays of kotylai in particular, but also on vases of other shapes. Underneath, molded ridge for foot-ring.

Bibliography: Callipolitis-Feytmans, p. 151, CM, Classe IV, no. 23.

For the vertical wavy line among the rays, cf. Payne, p. 295, NC 686 and note 2; *A.J.A.*, XLI, 1937, p. 219, fig. 2, no. 2 (EC kotyle); and Dunbabin in *Perachora*, II, p. 71 under no. 623, and the parallels there cited. That Dunbabin's interpretation of these wavy lines as "worms" is not altogether fanciful is shown by the presence of (upside-down) birds between rays on several kotylai (*ibid.*, pl. 27, nos. 618, 620–623; similarly Isthmia IP 2051, from the Sanctuary of Poseidon and below, *An* 119, *An* 166, *An* 228, *An* 229), and by the kotyle fragment formerly in Rome (now New York, D. von Bothmer) which is cited by Dunbabin, p. 71, note 1, showing among its rays a bird (upside-down) carrying a snake in its mouth. The vertical wavy line among rays is not, however, as Dunbabin's text suggests, exclusively early. Payne (*loc. cit.*) mentions one example which may be MC (NC 1142; but see his text thereto). On two vases, both MC, by the Honolulu Painter, the name-piece and the neck-amphora Corinth T 3171 (cf. Amyx, *Antike Kunst*, V, 1962, pp. 3–4), a simple vertical stroke is inserted among the rays. On one LC vase, the krater Boston, M.F.A. 01.8040 (Fairbanks, pl. 48,

no. 496; NC 1462), the familiar wavy line appears among the animals in the lower frieze. Hence the wavy line should not in itself be regarded as a sign of "earliness".

Earlier Middle Corinthian, to judge from the profile of the rim, according to the criteria established by Mme. Callipolitis-Feytmans.

**155 PLATE (FRAGMENT).** Pl. 28.

CP-2454. Piece of rim. P.L. 0.103, P.W. 0.050.

Warm yellow-buff clay; surface encrusted.

Wide rim. Rays on upper surface; underside reserved, with red and black bands. Double ridge for foot-ring.

Bibliography: Callipolitis-Feytmans, *op. cit.*, p. 155, CM, Classe IV, no. 80.

**155** is placed, by its profile, in the Chimaera Group (Callipolitis-Feytmans, pp. 153–155, nos. 52–81), of which two other members (nos. 63, 64, the plates by the Painter of the Copenhagen Sphinxes, NC 1054–5) also have rays on the rim (on the others, and typically for this group, the rim is reserved). Outside the Chimaera Group, such rays are not unusual on Middle Corinthian plate rims (examples: Callipolitis-Feytmans, pp. 149–151, CM, nos. 1, 4–11, 15, 16, 21, 23; nos. 8–11, however, are by the Carrousel Painter, whose work, at the beginning of MC, shows contact with the earlier part of the Chimaera Painter's career; cf. Lawrence, *A.J.A.*, LXVI, 1962, p. 185).

Middle Corinthian.

**156 PLATE (FRAGMENT).** Pl. 28.

CP-2452. Piece of rim. P.L. 0.090, P.W. 0.044.

Pink clay, glaze reddish and partly worn off.

Upper surface, palmette-lotus chain. Groove near roll of lip. Flaring foot-ring, smaller molding inside. Underneath, bands.

Bibliography: Callipolitis-Feytmans, *op. cit.*, p. 152, CM, Classe IV, no. 46.

Mme. Callipolitis-Feytmans places this fragment among the "Exemplaires isolés, depuis le milieu du Corinthien moyen." The dating is borne out by the style of the palmette-lotus chain, similar to those on certain cups in the Gorgoneion Group (NC 986 ff.) and on the rims of kraters of the same period.

Among the plates with a palmette-lotus chain on the rim, listed by Callipolitis-Feytmans, only Corinth KP 1778 (CM, Classe III, no. 12) and *Perachora*, II, no. 1958, pl. 81 (CM, Classe IV, no. 19) are listed as being earlier than **156**. Most of the plates with such rim decoration are members of the "Stavros Group" (Callipolitis-Feytmans, CM, nos. 85–90) and one, finally, is classed as LC I (*ibid.*, CR I, Orientalizing, no. 20). See also **211**.

Middle Corinthian (late).

**157 PLATE (FRAGMENT).** Pl. 28.

CP-2455. Piece of rim. P.L. 0.111, P.W. 0.031.

Light fabric. Pale buff clay, weak, dull glaze; added red.

Loose chain of alternately inverted lotuses. Double molding sets off roll of lip; broad band below these, then another molding.

Not in Callipolitis-Feytmans, *op. cit.*, unless by confusion with CP-2451 (**211**; still the description would not be exactly right). The profile of **157** is similar to that of Corinth KP 1777 (Callipolitis-Feytmans, p. 155, CM, Classe IV, no. 86, fig. 18).

The lotus chain is distinctly late, sprawling flaccidly. On the type, *Chain of single lotus flowers*, cf. Payne's remark (p. 153): "This pattern was used in the Protocorinthian period (cf. Johansen, pl. 32) but seems to have gone out of fashion till the second quarter of the sixth century, when we find it in the debased form shown on Fig. 62 F" (deep calyxes with crosshatching in bases and tips). Our example, which has flowers of the conventional type, may be slightly earlier. It appears to be in keeping with the date of the "Stavros Group", Callipolitis-Feytmans, pp. 133, 155, nos. 85–90, "à la charnière entre le CM et le CR I." See also under **156**.

End of Middle Corinthian, or beginning of Late Corinthian I.

**158 OINOCHOE (?) (FRAGMENT).** Pl. 28.

CP-2487. From shoulder and upper body wall. P.H. 0.048, P.W. 0.088.

Warm buff clay, lustrous glaze, flaking; inside unglazed.

Parts of two a.f.: I, crouching feline to l., part of avian to r.; rosettes and irregularly shaped fillers; II, (little remaining) ear of feline to l., bits of f.o.

On crouching felines, see under **65**. In the present case, the forepart is missing, but the pose of the hind-quarters resembles that of the lions on NC 725 (Payne, pl. 23:5; and see above). It is natural to think of this upper frieze as belonging on the shoulder of an oinochoe. We have found no good match for the style, but we call attention to the feline's squared-off shoulder enclosure and lumpy contour, and to the peculiarly misshapen filling ornament beneath it.

Probably Middle Corinthian (but not very far advanced).

**159 OINOCHOE (OR AMPHORA?) (FRAGMENTARY).** Pl. 28.

C-34-1637, C-34-1637 a, e, f (other "1637 fragments" seem not to belong to this vase). (1637): joined fragments, giving part of base and lower body. P.H. 0.100 (resting on foot), P.W. ca. 0.120. (1637 a): mouth, neck, part of shoulder, apparently from same vase as C-34-1637 (oinochoe? amphora?). P.H. 0.082, D. of mouth 0.142. (1637 e): part of neck and shoulder

of (same) vase. M.P. Dim. 0.047. (1637 f): part of foot of (same) vase. M.P. Dim. 0.059.

Dirty-buff clay; dull black glaze, much flaked; added red in animals, also in black-polychrome zone, where there are also white lines.

(1637): in a.f., lower half of feline to r., head of goat to l.; unincised blobs. Below, broad band of black-polychrome; rays at base; red over black on outside of foot.

(1637 a): mouth and neck apparently black; on shoulder, panther to r.

(1637 e): black neck; parts of two panthers' heads, confronted.

(1637 f): bases of rays, red-on-black foot.

Common style of large MC oinochoai and amphoras with animal friezes. Recalls Geladakis Painter (for example).

Middle Corinthian.

**160 OINOCHOE (?) (FRAGMENT).** Pl. 28.

CP-2497. From a closed vase: same as **161?** P.H. 0.052, P.W. 0.060.

Pale creamy-ivory clay, very soft; dull glaze, badly flaked, exactly as in **161**.

Goat to r.; f.o., rosettes and blobs. Below a.f., bands; rays.

Middle Corinthian.

**161 OINOCHOE (?) (FRAGMENT).** Pl. 28.

CP-2496. From a closed vase. P.H. 0.063, P.W. 0.070.

Pale creamy-ivory clay, very soft; dull glaze, badly flaked.

Flying bird facing cock, rosette between; traces of tongue frieze, and bounding line, above figures.

Although we have found no exact match for the motif, these figures are probably part of a symmetrical composition: flying bird between cocks. Compare the theme of snake between cocks, often on EC alabastra, on the MC globular oinochoe Boston, M.F.A. 01.8050 (Fairbanks, pl. 63, no. 553), and on MC column-kraters Paris, Louvre E 617 (NC 1177A) and another, formerly Basel Market (*Auktion XXII, 13. mai 1961, Kunstwerke der Antike, Münzen und Medailen* A. G., pp. 55–56, pls. 31, 32, no. 112).

Possibly from the same vase as **160**.

Middle Corinthian.

**162 OINOCHOE (?) (FRAGMENT).** Pl. 28.

CP-2489. From body wall of a closed vase. Thick-walled fabric (to 0.007). P.H. 0.037, P.W. 0.048.

Warm pinkish buff clay; orange-red glaze.

Head of goat to r.; no f.o.

Good style.

Middle Corinthian.

**163 OINOCHOE (?) (FRAGMENT).** Pls. 29, 43.

CP-2494. From body wall of a closed vase, giving part of a frieze. P.H. 0.033, P.W. 0.037.

Soft, powdery clay, warm ivory color; dull glaze, flaked; added red.

What survives has no upper or lower border. Enigmatic subject: man to r., carrying a wine-sack (?), a rhyton (?) in front of it? The neck of the "wineskin" is red. Thick, varied f.o. For the subject, cf. the kotyle Athens, N.M. 271 (NC 943): frieze of padded dancers, one of whom carries a wineskin.

The incisions are coarse and the field is cluttered, but the drawing is not inept—and the subject is an interesting puzzle.

Middle Corinthian.

**164 OINOCHOE (?) (FRAGMENT).** Pls. 29, 43.

CP-2485. From body wall of a closed vase. P.H. 0.043, P.W. 0.045.

Pale greenish clay; glaze mostly gone.

Above a figure frieze, black-polychrome bands. In frieze, woman to r., arm extended (her head and hair in outline technique); behind her, at l., unidentified object.

The technique of drawing the woman's head recalls that of the women on certain bottles, such as Athens, N.M. 14202, from the Argive Heraion, and Athens, from Perachora, *Perachora*, II, pl. 77, no. 2229 (Inez Jucker, "Frauenfest in Korinth", *Antike Kunst*, VI, 1963, p. 51, nos. 18–19; Berlin, N.M. F 1151 [NC 1071]); and there are others like them. From these, it appears that in our vase-painting some kind of cult scene was intended, such as those discussed by Dr. Jucker in her article (*op. cit.*, pp. 47–61, pls. 17–23). The object behind the woman might then be some kind of religious apparatus, but we have been unable to identify it specifically.

Fairly raw style, like that of the bottles mentioned above.

Middle Corinthian.

**165 OINOCHOE (?) (FRAGMENT).** Pl. 29.

C-35-79. From upper body of a large closed vase. M.P. Dim. 0.070, Th. 0.004. Swelling shoulder and relatively narrow neck.

Clay pale buff on exterior surface, distinctly pink inside; glaze black-brown, crazed but adherent; added red.

Head, neck, and a bit of the wing bow of a siren to r., head turned; at r., part of wing of another avian; above, a black line at base of offset neck. Red: face and neck of siren, wing bow of the other avian. The outline of the siren's back hair is incised, but with a non-wavy line which does not follow the painted contour.

Mincing, elegant style, somewhat like that of the head-pyxis in Palermo, N.M. from Selinus, *Mon. Ant.*, XXXII, pls. 85 and 86: 10.

Middle Corinthian (advanced).

**166 BROAD-BOTTOMED OINOCHOE (FRAGMENTARY).** Pls. 29, 30.

C-38-276 a, b. Two non-joining segments, put together from fragments. Offset of neck is preserved on a, showing that this oinochoe is of the broad-mouthed type, with short neck. (a) H. 0.132; (b) H. 0.084, est. D. of base 0.155.

Pale buff clay, slightly greenish; all of the paint flaked off except in a few spots, now dull gray; no remains of added red.

Shoulder, a.f.: owl to r., panther to r., floral pattern between sirens (raised wings)...; two-row dicing; a.f. on body: ... (a) ruminant to l., panther to r., floral pattern between sirens (sickle-shaped wings)..., (b) tail of avian, panther to l., (small birds) tail...; below a.f., broad black strip; short rays, banded below, slightly above actual base; underfoot area was black. Fragment b comes within an inch of joining with a at its right: the avian tail at left on b is the tail of the siren at right on a. Variegated f.o., including large rosettes with double incised centers.

From a cemetery near Examilia.

Bibliography: Amyx, *C.S.C.A.*, IV, 1971, p. 10, no. 33.

By the DODWELL PAINTER (Payne, pp. 63, 305, and elsewhere in *Cat.*; Amyx, *loc. cit.*, pp. 1-48; Benson, *G.k.V.*, Lists 73, 74), the first example of his work to be noticed at Corinth (though the name-piece, now in Munich, and several other examples of his work, were found there).

For a new list of the Painter's works, see Amyx, *op. cit.*, pp. 6ff. (In that list, for p. 10, no. 31, the correct citation is "Leningrad, Hermitage," 5705 [not 3705 as there and in Benson, *G.k.V.*, p. 47, List 73, no. 10 a]. The vase is republished by S. P. Boriskovskaya in *Kul'tura i Iskysstvo Antichnoio Mira*, Leningrad, 1971, pp. 6-7, fig. 2.) Our oinochoe, though its decoration is rather poor even for the Dodwell Painter's bad days, is surely his own. The panthers may be compared with those on such typical later works as the pyxides Athens, N.M. 929 and Berlin, N.M. F 990 (NC 895 and NC 905, Amyx, *op. cit.*, p. 8, nos. 9 and 8), the latter of which also has a similar group of floral between sirens with raised wings; for sirens with sickle-shaped wings, compare *Perachora*, II, pl. 73, no. 2064 (attributed by Hopper, *ad loc.*, p. 212).

Middle Corinthian (fairly late).

**167 OINOCHOE (FRAGMENT).** Pl. 30.

CP-2480. Part of body wall. P.H. 0.070, P.W. 0.063. Yellow clay, good glaze, added red and white.

Trailing wing and part of tail of avian (siren to r., with wings spread?); no f.o. Below, black, with polychrome bands.

The fragment comes from a vase very similar to the two round-mouthed oinochoai, Corinth CP-144 and CP-145 (Weinberg, nos. 333 and 332, p. 77 and pl. 41). The two are by one hand, as Weinberg almost says. The clear yellow clay, the careful incision, and the lack of filling ornament are particularly noteworthy. Cf. also the next three entries, **168**, **169**, **170**.

Middle Corinthian.

**168 OINOCHOE (FRAGMENT).** Pl. 30.

CP-2481. Part of body wall. P.H. 0.075, P.W. 0.080. Yellow clay, good glaze, added red and white.

Black-polychrome bands, with reserved band between and reserved area below. From a vase like **167**, **169** and **170**.

Middle Corinthian.

**169 OINOCHOE (FRAGMENT).** Pl. 30.

CP-2482. Part of body wall. P.H. 0.060, P.W. 0.064. Yellow clay, good glaze, added red and white.

Trailing wing of avian (siren to r., with wings spread?); no f.o. Below, black-polychrome bands.

From a vase like **167** (and the parallels there cited), **168** and **170**. Careful incision for wing-feathers, but the lines extend beyond the contours of the wing (as also on Corinth CP-144, cf. **167**).

Middle Corinthian.

**170 OINOCHOE (FRAGMENTARY).** Pl. 30.

CP-2479. Three joined fragments, giving part of body frieze; a bit of the offset neck is also preserved, with a plastic ridge separating it from the body. P.H. 0.125, est. m. Dim. 0.240.

Yellowish clay, with finely smoothed surface; good glaze; added red.

Avian (siren?) to r., wings spread, elongated; f.o. of dot-in-circle rosettes, cross, zigzag line (?), sparsely set.

Clay and glaze as in the last three entries, **167**, **168**, **169**. The whole vase must have been a globular-bodied, round-mouthed oinochoe like Corinth CP-144 and CP-145 (cf. below, **An 72**). The style is different, however, and those two vases do not have a plastic ridge between body and neck. Filling ornament, sprawling figure, and hooked incisions are also different. Nevertheless, this example should be contemporary with, and related to, the others.

Middle Corinthian.

**171 CORINTH OINOCHOE (FRAGMENTARY).**

Pl. 30.

C-50-37. Put together from fragments: all of base, body to base of neck on front side preserved, but with one large triangular gap. Body roughly squat-globular, with broad foot. P.H. 0.145, D. (at maximum bulge)

0.175, H. (to maximum bulge, including foot) 0.168, D. of foot 0.117.

Light ivory-buff clay; dull black glaze, partly chipped and worn; added red and white.

In zone below mouth, female protome to l., resting on ground line, the rest of its "frieze" plain. The lady has red face and neck, and red spots on her dress; contour of brow and nose are incised, not quite accurately. Below ground line, a broad black band, overpainted with red and white bands; a space; a broad black band; streaky black band at bottom of body. Face of foot black, with red band over it (glaze at base is also fired orange-red in one area). Underfoot plain. Strong spiral turning ridges inside, at bottom and up side wall to a height of *ca.* 0.055 (outside measurement, including foot).

From a mixed deposit in the South Stoa.

Bibliography: R. E. Carter, *Hesperia*, XXII, 1953, p. 212 and pl. 65, no. 8.

Carter, *loc. cit.*, places the vase in the MC period, comparing the Heidelberg amphora NC 1154 (Payne, pl. 35) and one in Philadelphia, University Museum (*A.J.A.*, XXXVIII, 1934, p. 526, pl. 33: red-ground). Stylistically, the female protome goes well with the shape of the oinochoe, i.e., end of MC or early LC I (cf. below, p. 78 and note 21). The two vases cited by Carter could be as late as the beginning of LC I, in our opinion. The insertion of large protomai into friezes, or the placement of them on a ground line as if in a frieze, first becomes common in later MC: cf. works of the Geladakis Painter, e.g., NC 908 (Payne, pl. 29:6); likewise on kraters (e.g., NC 1162, NC 1164, NC 1165), where they also appear, not uncommonly, on handle-plates, as, e.g., 204.

End of Middle Corinthian or beginning of Late Corinthian I.

**172 COLUMN-KRATER.** Pls. 31, 32.

CP-2034. Put together from fragments; small missing parts, including one handle-plate, restored in plaster. H. 0.383, m. body D. *ca.* 0.415, D. at rim 0.324.

From a cemetery in the Isthmus (1947).

Yellowish buff clay; dull glaze, partly worn off; added red.

On top of rim, lotus-palmette chain; on surviving handle-plate, confronted sickle-winged sirens, between them two vertically aligned rosettes. Face of lip, neck, and handles black. Above upper frieze, below neck, lotus-palmette chain. Upper frieze on single ground line; lower frieze; broad band; widely spaced rays; face of foot black. In upper frieze: (A) hoplite in helmet and corselet (no shield or spear) running l., head turned back, between two young riders wearing chitons, each with spare horse (in the pair at l., the far horse walks well ahead of the other, so that the heads

and legs of both horses are clearly separated), a flying bird to l. behind head of rider at r.; (B) three youthful riders to l., wearing chitons, on walking horses, each with spare horse; under each handle, seated sickle-winged sphinx to l. In lower frieze: goat to l., between lions; siren to r., wings spread, head turned; goat to l.; lion facing goat. No f.o. in either frieze.

Bibliography: Amyx, *A.J.A.*, LXV, 1961, p. 10; L. Banti, "Pittore di Memnon," *E.A.A.*, IV, 1961, p. 999; W. Eugene Kleinbauer, *A.J.A.*, LXVIII, 1964, p. 358; J. L. Benson, *A.J.A.*, LXXIII, 1969, especially pp. 113-114, 120.

By the MEMNON PAINTER, on whom see the references cited above.

Middle Corinthian (fairly early).

**173 COLUMN-KRATER (FRAGMENTARY).**

Pl. 33.

CP-2529. Several joined fragments. Part of rim and neck, with the edge of one handle-plate and bits of the upper part of the body. P.H. 0.080, P.W. 0.256, W. of rim 0.038.

Molded border at juncture of body and neck; very convex body.

Warm yellowish clay; good glaze, partly flaked off.

On rim, stepped zigzag; on handle-plate, avian; on body, bird to r., wings raised, between sickle-winged sirens.

Good style.

Middle Corinthian.

**174 COLUMN-KRATER (FRAGMENTARY).**

Pl. 33.

CP-2548. Three joined fragments, from upper part of body wall. P.H. 0.095, P.W. 0.107.

Powdery buff clay; dull glaze, brown-red on interior surface; added red and white.

Inverted lotus between swans with wings raised; f.o., one incised rosette. Below, black-polychrome zone (black, with a white and a red band near upper edge).

The symmetrical composition suggests that this vase was perhaps a krater with panel decoration on either side, like NC 776 (Weinberg, *Corinth*, VII, i, pp. 55-56, pl. 26, no. 188 = Athens, N.M. 10432, from Corinth) and NC 1177 (Weinberg, *op. cit.*, pp. 77-78, pl. 42, no. 334 = CP-172).

Oddly sinuous style, with the proportions of the swans peculiarly distorted. It is hard to think of any truly close analogy. Treatment of the swan is somewhat similar on a fragmentary krater once in the Frankfurt Market (Dr. K. Deppert): a single figured zone (but no panels), with (A) swan to r., wings raised, between griffin-birds with sickle-shaped wings; (B) swan (?) between sirens with sickle-shaped wings; under each handle, dolphin; on each handle-plate,

bearded head to l.; on top of rim stepped zigzags. Even this example, however, is not strikingly close. Middle Corinthian (fairly early).

**175 COLUMN-KRATER (FRAGMENTARY).**

Pl. 33.

CP-2530. Three joined fragments, from body. P.H. 0.090, P.W. 0.115.

Pale clay; dull glaze, somewhat flaked. Red in wing bands of bird and siren.

Bird to r., head turned, between sirens with raised wings; small rosette in field.

Fine style, close to the Medallion Painter: cf., for example, *A.J.A.*, LXV, 1961, pl. 2: 6 (NC 981).

Middle Corinthian.

**176 COLUMN-KRATER (FRAGMENT).** Pl. 33.

CP-2540. From upper part of body. P.H. 0.075, P.W. 0.068.

Pale buff clay; dull glaze, somewhat flaked (inside much worn).

Swan to r., wings raised; no f.o. extant.

Strongly curvilinear style, recalling to some extent that of 174.

Middle Corinthian.

**177 COLUMN-KRATER (?) (FRAGMENT).** Pl. 33.

CP-2646. From body wall of a large open vase, probably from upper frieze (or reserved panel?) of a column-krater. P.H. 0.030, P.W. 0.058.

Light buff clay; matt, dark gray glaze (fire-burnt?); added red.

Most of the head and part of the wing bow of a sphinx to l. Her face, and the second section of her wing, are red; the contour of her face is incised. The elements at left either part of a floral complex or, at top, a rosette, and below, the beak and chest of a bird. Interior, glazed.

Refined but rather massive features; good style.

Middle Corinthian.

**178 COLUMN-KRATER (FRAGMENTARY).**

Pl. 34.

CP-2556, CP-2638, CP-2639, CP-2640, and perhaps CP-2641. Fragments of a large krater (see below for dimensions and technical details of individual pieces).

(a) (CP-2556). Three joined fragments. P.H. ca. 0.165, P.W. 0.102. Yellow buff clay; dull black glaze, tending to flake. Parts of two friezes: I, hind legs and tails of two horses to l., followed by forequarters of two horses to l.; II, back and hindquarters of ruminant to r.

(b) (CP-2638). Two joined fragments. P.H. 0.082, P.W. 0.076. Clay, glaze, surface, etc., as a. Part of upper frieze: I, hindquarters of two horses to l., two spears, perhaps trace of buttocks of rider; rosette. These may be the hindquarters of the horses at right on a.

(c) (CP-2639). Two joined fragments. P.H. 0.062, P.W. 0.097. Clay, glaze, etc., as the last two. Parts of two friezes: I, lower half of sphinx to r. (from under handle); II, trace of something.

(d) (CP-2640). Fragment. P.H. 0.059, P.W. 0.050. Clay, glaze, etc., as the last three. Part of lower frieze: II, part of forequarters of grazing goat to r. (possibly the same animal as the ruminant whose hindquarters appear on a).

(e) (CP-2641). Fragment. P.H. 0.081, P.W. 0.058. Perhaps from the same krater; clay, etc., match, but preserved surface slightly different. Part of upper frieze: I, parts of two warriors in combat scene, leg of warrior to l. and, crossing in front of it, r. leg and pelvis of warrior to r.; horizontal line (spear?) at knee level.

The fragments of this krater resemble those of the next, 179, but differ in the following particulars. They are thicker than fragments in corresponding positions on the other krater. On breaks, the clay tends more to a pinkish color at the core. The surface on which the figure work is drawn is not quite so finely polished; on 178 a-e there remain visible faint turning marks from the tool with which the exterior surface was refined when leather-hard. All of the fragments listed above share these traits. e differs in only one trait; on a-d, where the paint has flaked away, the "shadow" of the glaze-paint presents a curiously mottled appearance, which is not discernible on e.

Fragments of the present krater can be distinguished from those of 179 also on grounds of style in the figured decoration. The two kraters are by different painters. The style of 178 is less delicate, the horses of heavier proportions, the incised details fewer and less fine. The line which divides the upper frieze from the lower is broader. We have not identified the painter of this krater. The style is extremely competent, contemporary with 177.

Middle Corinthian.

**179 COLUMN-KRATER (FRAGMENTARY).**

Pl. 34.

CP-2553, CP-2557, CP-2554, CP-2628, and perhaps CP-2555. Fragments of a large krater (see below for dimensions of individual pieces).

Yellow-buff clay (warmer on surface), dull glaze, partly reddish and tending to flake.

(a) (CP-2553). Parts of two friezes. P.H. 0.152, P.W. 0.114. I, horses' legs, tips of spears, rosette—part of a frieze of hoplite (?) riders to l., each with spare horse; II, hindquarters of a ruminant to l., tail and leg of feline to r.; below, black-polychrome.

(b) (CP-2557). Parts of two friezes. P.H. 0.067, P.W. 0.079. I, horses' legs, rosette; II, part of goat to l.

(c) (CP-2554). Part of lower frieze. P.H. 0.090, P.W. 0.108. II, ruminant to l., no f.o.; below, black-polychrome.

- (d) (CP-2628). Parts of two friezes. P.H. 0.070, P.W. 0.058. Preserved, at top, line dividing upper from lower frieze, and II, part of panther to r., possibly the forepart of the feline on a?
- (e) (CP-2555). Part of lower frieze. P.H. 0.066, P.W. 0.068. Clay (inside and outside surfaces, core), thickness of wall, profile of fragment, all agree with fragments a–d, above. II, part of ruminant (goat?) to l. The ruminant is drawn on a slightly smaller scale than those on the other fragments; it appears to differ in stylistic minutiae, and the incised lines are slightly more delicate.

Fragments a–d must come from one krater. The identical style on all of them reinforces the evidence of technical characteristics. If fragment e belongs to the same krater, it must, in view of the differences noted in the description, come from the lower frieze of the other side of the vase. The placement of fragment d, if it is not part of the feline partly preserved on fragment a, is hard to determine, but it certainly belongs. Fragments a–c must come from one side of the krater.

The fragments here associated represent only a small proportion of the decoration of what once was an unusually handsome MC krater. The surface is extremely well polished; there are no visible tooling marks. We cannot name the artist, but the style is related in some particulars to that on the mutually related fragments **188** and **189** and in other details to the panther (compare our fragment d) on **187**. Therefore, it is possible to assert that the painter of our krater was an artist not unrelated to the MC Detroit Painter (see under **187**). The hand of **179**, however, clearly is not the same as on any of the fragments compared above and certainly the style, on the whole, is not that of the Detroit Painter, with whose kraters it is contemporary and comparable in quality of execution.

Middle Corinthian.

**180 COLUMN-KRATER (FRAGMENT).** Pl. 35.

CP-2642. From top of upper frieze (shoulder). P.H. 0.059, P.W. 0.043.

Yellow-buff clay; dull black glaze, tending to flake. I, arm and part of head of (?) gorgon; at right, jugate heads and chests of two horses to l.

Technically (clay, glaze, preserved surface) this fragment resembles **179**, but not so closely as to insure that it is from the same vase. The subject matter is unusual and difficult to interpret (the creature with muscular arm akimbo may be something other than a gorgon, despite the traces at left, plausibly construed as a gorgon's beard), and only with difficulty could be imagined to form part of the scenes on **179** (of which the preserved fragments suggest A, cavalcade; B, combat scene?). Furthermore, the horses' heads preserved on **180** are not necessarily by the same hand as those on **178**.

Middle Corinthian.

**181 COLUMN-KRATER (FRAGMENTARY).**

Pl. 35.

CP-2634. Five joined fragments (upper frieze and beginning of neck). M.P. Dim. 0.107.

Pale yellowish clay, dull glaze (brown where thin), partly flaked off.

Mounted hoplite to l., with spare horse; behind hoplite's back, a flying bird.

The frieze of mounted hoplites is a stock subject on MC kraters, especially those in the region of the Memnon Painter (cf. above, under **172**), the Detroit Painter (cf., under **187**), and other artists in the general orbit of Benson's "Three Maidens Group" (*A.J.A.*, LXXIII, 1969, pp. 109–122). Especially close are NC 1186 and NC 1187, which Payne takes to be "probably" by one hand, but which are given to two different artists by Benson (*loc. cit.*, p. 120, List C, Athana Painter, no. 1, and p. 121, List D, Detroit Painter, no. 6). In this troublesome area of connoisseurship, a general comparison is all that we would suggest at present. For the *type*, cf. also the fragment Corinth C-38-545 (Weinberg, p. 75, pl. 40, no. 313).

Middle Corinthian.

**182 COLUMN-KRATER (FRAGMENT).** Pl. 35.

C-30-46. From main frieze. M.P. Dim. 0.072.

Pale buff clay; firm glaze, rather dull (brown where thin); added red.

Battling hoplite to l., raised spear in r. hand, shield (blazon: bull's eye) in l. hand, scabbard slung from shoulder on (red) strap; behind him, at r., forepart of horse to l., with bridle and bit.

Battle scenes appear frequently on kraters from the Eurytios vase onward, in a variety of styles. For the completion of the scene on our fragment, one might think of a duel flanked by riders, as on the name-piece of the Memnon Painter (Berlin, Staatliche Museen F 1147, NC 1170: see above, under **172**), or on NC 1481 (by the Tydeus Painter: Benson, *G.k.V.*, List 108, no. 4), or a duel over a fallen warrior, as on NC 1456 (by the Hippolytos Painter: Benson, *G.k.V.*, List 100, no. 1), or even a larger group of combatants, as on NC 1462 (Boston, M.F.A. 01.8040, Fairbanks 496, pl. 48; three fighting). In discussing battling hoplites, Payne (pp. 115f.) does not mention scabbards: they are absent in the Early, uncommon in the Middle, usual in the Late period (as on NC 1481 and NC 1416, mentioned above). A close parallel to our composition is found on the late MC cup by the Cavalcade Painter, NC 991 (Payne, pl. 32:2; and note the scabbards on the krater NC 1195, by the same artist, Payne, pl. 34:7), but the style of our fragment is bolder and coarser, about on the level of the Memnon Painter's work, which it somewhat resembles.

Middle Corinthian.

**183 COLUMN-KRATER (FRAGMENT).** Pl. 35.

CP-2550. From body of vase: strong curvature, with beginning of neck-offset at top. P.H. 0.110, P.W. 0.068. Greenish clay, glaze much discolored.

Padded dancer to r., unincised rosette; below, black-polychrome bands.

Bibliography: Seeberg, *Cor. K.V.*, p. 54, no. U 124.

Padded dancers are a favorite subject on kraters, from early to late: at least fifty examples are known. They are, however, not often carefully drawn. Usually, as here, the rendering is perfunctory, even on vases by good artists. Our example probably belonged to a krater of the type with pictures in panels and no lower frieze, such as London, B.M. B44 (NC 1175, by the Medallion Painter: *A.J.A.*, LXV, 1961, pl. 13, a, b), Corinth CP-172 (NC 1175, Weinberg, pl. 42, no. 344), and one in the collection of Eugene Berman in Rome (*A.J.A.*, *loc. cit.*, p. 7, note 19). The style of the dancer offers nothing that is distinctive. For the general effect, including the heavily padded buttocks, cf. a fragment (in Syracuse, N.M., from Gela) *Mon. Ant.*, XVII, cols. 625–626, fig. 437 (incorrectly poised).

Middle Corinthian (fairly early).

**184. COLUMN-KRATER (FRAGMENT).** Pl. 35.

CP-2561. From upper part of body. P.H. 0.063, P.W. 0.048.

Orange-ish buff clay, dull glaze, brown where thin: paint flaked off inner face.

Padded dancer to r., incised rosette.

On padded dancers as a subject for kraters, see under **183**. This example is more elegant than the last, and possibly later. Still, it does not have the looseness of structure or the sketchy incisions of Late Corinthian examples, such as those on NC 1458 (Hippolytos Painter: Benson, *G.k.V.*, List 100, no. 2), NC 1438 (Andromeda Painter: *G.k.V.*, List 107, no. 6), or NC 1439 (Brussels Dancers: *G.k.V.*, List 109, no. 1). The body is firm and compact, and stands in one of the traditional attitudes of padded dancers.

We cannot explain the slanting stroke in front of the dancer's chest: trailing hand of a dancer to his right? or base of a rhyton which he himself is holding? And does his head face to r. or to l.?

Middle Corinthian.

**185 COLUMN-KRATER (FRAGMENT).** Pl. 35.

CP-2629. Part of upper frieze, and ground line. P.H. 0.054, P.W. 0.073.

Creamy-yellowish clay; fugitive glaze.

Parts of two padded dancers, one of whom stands to r., with legs together.

Middle Corinthian?

**186 COLUMN-KRATER (FRAGMENT).** Pl. 36.

C-30-162. From lower part of body wall. P.H. 0.039, P.W. 0.052, Th. 0.005.

Fine, light buff clay; glaze on exterior almost entirely gone; on inside, glaze somewhat damaged.

Head, lower chest and l. foreleg of goat to r.

Good, clean work.

Middle Corinthian.

**187 COLUMN-KRATER (FRAGMENT).** Pl. 36.

CP-2559. From body wall, with parts of two friezes. P.H. 0.065, P.W. 0.082.

Warm buff clay, firm glaze (brown where thin); added red.

In friezes: I (traces); II, panther to l., confronted by goat (?); no f.o.

Clean, careful work, resembling that of the Detroit Painter, but not quite by his own hand (contrast panther's head, slanting rib lines). On the Detroit Painter, see Benson, *A.J.A.*, LXXIII, 1969, pp. 120–121, List D, and references there cited. Repainting on some of the vases makes it difficult to control attributions: we feel especially uneasy about the krater Brussels, Cinq. A 710 (NC 1181C; Benson, *loc. cit.*, no. 4).

Middle Corinthian.

**188 COLUMN-KRATER (FRAGMENT).** Pl. 36.

CP 2560. Part of frieze. P.H. 0.057, P.W. 0.065.

Warm buff clay, firm glaze, but dull (and brown in some parts).

Panther (?) to r.

Strong, curvilinear style, extremely similar to that on **189**. It may well be by the same painter, though the incisions are drawn somewhat more loosely.

Middle Corinthian.

**189 COLUMN-KRATER (FRAGMENTARY).**

Pl. 36.

CP-2541 and CP-2542. Three joined fragments, and one isolated piece, evidently from a single vase. (a) (CP-2541) P.H. 0.095, P.W. 0.140; (b) (CP-2542) P.H. 0.044, P.W. 0.094.

Yellowish clay, dull glaze; added red.

(a) Ruminant (stag?) to r., rosette. A bit of the krater's neck is preserved (black). (b) Antlers of stag (same animal as that largely preserved on a?—no join) facing panther to l., rosette.

The fragments are technically consonant, not only in the color of clay and paint, but also with respect to the scale, and the curvature and thickness of the fabric and the appearance of the preserved interior surface. The style, a sure-handed, controlled rendering with considerable nicety, is the same on both fragments. Distinctive and unusually fine as compared with the general run of animals on MC kraters. Our stag and panther are not by any of the hands thus far recognized in Benson's "Three Maidens Group" (*A.J.A.*, LXXIII, 1969, pp. 109–122), nor by any other known decorator of kraters; it would be worth

while to know this artist better. Cf. **188**, quite possibly by the same artist.

Middle Corinthian.

**190 COLUMN-KRATER (FRAGMENT).** Pl. 36.

C-30-163. From lower part of body wall. P.H. 0.034, P.W. 0.045, Th. 0.005.

Light brown clay, fine texture; black glaze, peeling; inside glazed.

Parts of panther and goat, confronted.

A very wide-jowled panther.

Middle Corinthian.

**191 COLUMN-KRATER (FRAGMENT).** Pl. 37.

CP-2567. From lower part of frieze, and below. P.H. 0.060, P.W. 0.105.

Pale buff-to-orange clay; dull glaze, brown where thin.

Goat facing panther (?); no f.o. Below a.f., black-polychrome.

Careful renderings; attractive style, recalling the Detroit Painter (on whom see under **187**).

Middle Corinthian.

**192 COLUMN-KRATER (FRAGMENT).** Pl. 37.

CP-2562. Small bit of a.f., and below. P.H. 0.090, P.W. 0.053.

Warm buff clay; firm glaze, brown on interior.

Feline facing goat (?); no f.o. preserved. Below, wide black-polychrome band.

From the same vase as **193**?

Middle Corinthian.

**193. COLUMN-KRATER (FRAGMENT).** Pl. 37.

CP-2566. Part of a.f. P.H. 0.038, P.W. 0.103.

Buff clay, surface unusually warm (treated?); firm glaze; added red.

Lower part of feline to r., tail of bird to r.; under feline's body, incised "plus" rosette. Below a.f., black-polychrome zone.

From same vase as **192**?

Middle Corinthian.

**194 HANDLE-PLATE OF COLUMN-KRATER.**

Pl. 37.

CP-2501. A bit of the bowl is also preserved. P.H. 0.069, P.W. 0.095.

Pale clay, dull glaze.

Bird to r., wings folded.

Middle Corinthian.

**195 HANDLE-PLATE OF COLUMN-KRATER.**

Pl. 37.

CP-2502. H. 0.065, W. 0.112.

Pinkish buff clay, dull glaze.

Swan to l., wings raised; no f.o.

Middle Corinthian.

**196 HANDLE-PLATE OF COLUMN-KRATER.**

Pl. 37.

CP-2503. H. 0.075, W. 0.091.

Dull adherent glaze, added red.

Bird to r., head turned back; incised rosette.

Middle Corinthian.

**197 HANDLE-PLATE OF COLUMN-KRATER (FRAGMENTARY).**

Pl. 37.

CP-2504. Two corners missing, piece chipped out of surface. H. 0.064, W. 0.071.

Light pinkish buff clay; dull, adherent glaze, added red.

Bird to r., head turned back; no f.o. Part of the bird's head is missing.

Middle Corinthian.

**198 HANDLE-PLATE OF COLUMN-KRATER (FRAGMENTARY).**

Pl. 37.

CP-2506. Small part missing from each of three corners. H. 0.072, W. 0.095.

Pinkish buff clay; dull but good glaze.

Siren to r., wings spread; one small rosette; on edge, zigzags.

Bibliography: B. Powell, *A.J.A.*, IX, 1905, pp. 62-63, fig. 10 (drawing); Payne, p. 316, NC 1166.

"Found among chips of stone lying between the cuttings for the foundation walls of the Temple" (*sc.* of Apollo)—Benjamin Powell, *A.J.A.*, *loc. cit.* On the sherd there are penciled notations: "Apollo Tem." and "E".

Under NC 1166, Payne continues: "Many similar fragments in Corinth, Delphi, and elsewhere." No doubt many of the krater fragments included in the present Catalogue are among those seen by Payne.

Middle Corinthian.

**199 HANDLE-PLATE OF COLUMN-KRATER (FRAGMENTARY).**

Pl. 38.

CP-2507. Lower right corner (about one-fourth of handle-plate) preserved. P.H. 0.038, P.W. 0.060.

Pinkish buff clay, dull glaze.

Avian creature to l.; no f.o. preserved. Hasty work. Middle Corinthian.

**200 HANDLE-PLATE OF COLUMN-KRATER (FRAGMENTARY).**

Pl. 38.

CP-2508. Approximately lower half of handle-plate preserved. P.H. 0.032, W. 0.096.

Buff clay; glaze good, black, and fairly lustrous; splashy added red.

Avian creature to l., sickle-shaped wing, big fantail; no f.o. preserved.

Middle Corinthian.

**201 HANDLE-PLATE OF COLUMN-KRATER (FRAGMENTARY).** Pl. 38.

CP-2509. Upper l. and r. corners of handle-plate missing. P.L. (outer edge to interior rim) 0.062, min. W. 0.100. (The form tapers outward toward the feet of siren.)

Creamy-buff clay; good glaze, lustrous but somewhat flaked; added red.

Siren to r., wings raised; no f.o. preserved.

Middle Corinthian.

**202 COLUMN-KRATER (FRAGMENT).** Pl. 38.

CP-2527. Part of rim and of one handle-plate. P.H. 0.050, P.W. 0.175, W. of rim 0.037.

Dull creamy clay; glaze much worn.

On rim, stepped zigzags; on handle-plate, siren to l., sickle wing; face of lip and neck glazed.

Good style.

Middle Corinthian.

**203 COLUMN-KRATER (FRAGMENT).** Pl. 38.

CP-2528. Most of one handle-plate, part of rim. P.H. 0.040, P.L. 0.152. Handle plate small and tapering (0.064 by 0.060 outside Dims.), diam. of rim 0.027.

Pinkish buff clay; dull glaze, partly worn off, reddish on part of rim.

Bird to r., head turned; rosette. On rim, stepped zigzags.

Clean work.

Middle Corinthian.

**204 COLUMN-KRATER (FRAGMENT).** Pl. 38.

CP-2523. Single fragment, from middle part of handle-plate. P.H. 0.050, P.W. 0.038.

Warm yellow-orange clay; dull glaze, flaked.

Bearded head to l., partly in outline drawing; peculiar "ornament" in field.

For handle-plates decorated with male heads, cf. NC 1165, NC 1181A, NC 1181B, and not uncommonly elsewhere.

Middle Corinthian (later).

**205 HANDLE-PLATE OF COLUMN-KRATER (FRAGMENTARY).** Pl. 38.

CP-2520. Two joined fragments. W. 0.090, P.H. 0.065.

Yellowish clay (warmer on decorated surface); dull, unevenly fired glaze.

Avian (siren or griffin-bird) to r., sickle wing.

Hasty work.

Middle Corinthian.

**206 ARYBALLOS (FRAGMENTARY).** Pl. 39.

CP-495. Neck, mouth, handle, and other bits lost, the missing parts restored in plaster. Restored H. 0.059, D. ca. 0.064.

Buff clay with greenish yellow cast, glaze once lustrous (brown at edges) but now badly flaked. On body: tongues; bands; a.f.; concentric bands with central dot at bottom. In a.f., opposite handle, siren to l., forward wing spread, back wing sickle shaped, added red in head, breast and wings; blobby fillers in her vicinity only.

Allied, by the type of the vase and the general effect of the style, with the aryballoi of the Calauria Painter (Amyx, *Klearchos*, III, 1961, pp. 9-12, no. 8; and see above, under 36), but not quite his own work.

Late Corinthian I.

**207 PYXIS LID (FRAGMENT).** Pl. 39.

C-32-173. M.P. Dim. 0.052, Th. 0.0035.

Creamy-buff clay; brown-black glaze; added red.

From center: red-over-black band; two brown bands; part of a *potnia theron* with swans (red in her sickle-shaped wing), and something else at r.; two bands; two-row dicing. For the composition, cf. (much earlier, and finer) Kraiker, *Aigina*, p. 74, pl. 35, no. 458.

Distorted proportions, inorganic renderings; late.

End of Late Corinthian I, or perhaps later.

**208 PYXIS (FRAGMENT).** Pl. 39.

CP-2372. From body wall of a convex pyxis. P.H. 0.055, P.W. 0.060.

Yellowish buff clay; good glaze.

Enclosed tongues, three bands, lotus chain (cross-hatched petals, hailstorm f.o.), broad band between two pairs of narrower bands.

This type of lotus is late, as Payne has remarked (p. 154, fig. 57, F and p. 153, note 3); cf. also the amphoriskos Boston, M.F.A. 76.454 (F 473, pl. 45, NC 1353).

Late Corinthian I.

**209 KOTYLE (FRAGMENTARY).** Pl. 39.

C-47-648. Nearly half of body, and one handle, missing. Est. D. 0.147, H. 0.109.

Buff clay, tending to pink toward bottom; black glaze with metallic sheen in places; added red.

Interior, black. Exterior: two narrow bands at lip; a.f.; two narrow bands; broad black band with applied red bands over its upper and lower edges; two narrow bands; brush-stroke rays and black foot. In foot medallion, rings; interior of foot-ring, red over black. In animal frieze, (A): siren to r. with sickle wing, siren to r. with spread wings, . . . (B): . . . wing-tip of avian, siren to l. with sickle wing. A few dots and decomposed rosettes as f.o.

From S. E. Building, Well at I-23. On the context, see Broneer, *loc. cit.*, under 56.

This kotyle of rather fine clay, with good glaze, is well thrown and, though incomplete, is well preserved in its extant parts. In these respects, it is superior to most of the class to which it belongs, that of Late Corinthian kotylai descending by rapid stages of degen-

eration from the exquisite Middle Corinthian kotylai by the Samos Painter (NC 950–952; on the “descent,” see Lawrence, “Five Grave Groups from the Corinthia,” *Hesperia*, XXXIII, 1964, pp. 95, 98–99, notes 22, 23, under E 12, Corinth C-60-113, from Examilia).

We know of no other kotyle certainly by the same hand as 209 but, from among a number of contemporary examples, one of three from Tomb 51 at Rhitsona (NC 1335; *J.H.S.*, XXX, 1910, p. 337, fig. 2, left) seems to be especially close in style; the published photograph is not adequate. Another, intimately related to 209, in spite of its different shape and syntax, is Mainz, Römisch-Deutsches Zentralmuseum 0.29074. All of these must be quite late; the Rhitsona tomb is dated *ca.* 550 B.C.

Three kotylai in Chaironeia (*sub* NC 1337) certainly are no earlier. These also resemble 209, though more distantly. The two larger Chaironeia examples are painted in a crudely distinctive style, and the same hand, the Chaironeia Painter, is recognizable on a kotyle in Berkeley, UCLMA 8/3320 (*C.V.A.*, University of California 1 [5], pl. 10 [191], 7a–b), and another in Vienna, Kunsthist. Mus., inv. IV 3520. Also his, the lekythos, Syracuse, N.M. inv. 21873, from Gela (NC 1375, *Mon. Ant.*, XVII, 1906, col. 373, fig. 275). Very close to these and perhaps by the same hand, though the published illustration does not permit comparison of critical details, is a kotyle from Gela, *Mon. Ant.*, XVII, 1906, col. 614, fig. 420. Compare also the kotyle (paint mostly gone) Tocra 337, J. Boardman and J. Hayes, *Excavations at Tocra, 1963–1965: The Archaic Deposits* (*B.S.A. Supplementary vol. 4*, London, 1966), pl. 24, and p. 38, fig. 21.

Relatively pretentious examples, such as Corinth C-60-113, from Examilia (see above), and Berlin (West) Staatl. Museen F 968 are more closely related to the parent stem, the MC Samos Group, and must be somewhat earlier. Among the examples cited by Payne (NC 1335ff.), *Argive Heraeum*, II, pl. 61: 1 (*sub* NC 1337) differs in syntax (vertical wavy lines at lip) but must be also relatively early. Berlin, Staatliche Museen inv. 3701 (NC 1336), Eleusis 761 (NC 1337), and the examples in Palermo (*sub* NC 1337) remain unpublished; for lack of available photographs they could not be brought into comparison with 209.

Late Corinthian.

**210 KYLIX (FRAGMENT).** Pl. 39.

CP-2465. Two joined fragments, preserving part of offset lip and of bowl. P.H. 0.070, P.W. 0.070 (*sic*).

Dull buff clay; dull glaze, crazed and pitted.

Sickle-winged avian (griffin-bird?) to r., part of a rosette (?); below, bands.

The body of the bird is very elongated, as on later cups, but the style is still tolerably good. For the “S”-curve of the incised lines in the wing, compare especially *C.V.A.*, Cambridge 1 [6], pl. 5 [244], 21,

and Mainz, Römisch-Deutsches Zentralmuseum 0.29651. On the history of the type, see Amyx, *A.J.A.*, LXV, 1961, p. 12.

Late Corinthian I.

**211 PLATE (FRAGMENT).** Pl. 39.

CP-2451. Piece of rim. P.L. 0.105, P.W. 0.030.

Pale clay, paint worn.

Light fabric. Groove near outer edge of rim. Upper surface reserved, with bands at edges.

Bibliography: Callipolitis-Feytmans, p. 159, CR I, no. 25.

In Mme. Callipolitis-Feytmans' list, the rim fragment 211 is described as bearing a “chaîne de fleurs de lotus et de palmettes opposées,” but, apart from the bands at the inner and outer edges of the rim, we observed no trace of painted decoration. Is there a confusion of identity with 157?

Late Corinthian I.

**212 PLATE (FRAGMENT).** Pl. 39.

CP-2453. Piece of rim. P.L. 0.115, P.W. 0.040.

Yellowish clay; clean fabric.

Reserved, with bands. Groove sets off roll of lip, which is painted red. Big, rolled foot-ring, also red.

Bibliography: Callipolitis-Feytmans, p. 157, CR I, no. 9.

According to Mme. Callipolitis-Feytmans' classification, 212 comes from a LC I “white-style” plate.

Late Corinthian I.

**213 OINOCHOE (?) (FRAGMENT).** Pl. 39.

CP-2488. From body wall of a closed vase. P.H. 0.043, P.W. 0.045.

Yellowish tan clay; good firm glaze; inside ridged.

Wing and tail of avian to r., incised “echo” filler between.

Good, clean work.

Late Corinthian I?

**214 GLOBULAR OINOCHOE.** Pl. 40.

C-47-765. Mended; small missing parts restored in plaster. H. 0.284, D. 0.215.

Globular body, with plastic collar between body and mouth (wide, flaring trefoil); echinoid foot. The size is unusually great, for this shape.

Pale buff, slightly dirty-gray clay; dull, gray-black, fugitive glaze, nearly all gone in figured area; a few spots, where once covered with applied red, remain.

Mouth and handle black; applied red on and in vicinity of neck-ring; body black to and including foot, except for reserved panel. In panel, confronted seated sickle-winged sphinxes, flanked by a small bird in either corner; at top of panel, enclosed (polychrome) tongues.

Compare the oinochoai by the Leontinoi Painter (equals Medallion Painter?), *A.J.A.*, LXV, 1961, p. 14, nos. 8–10.

An important vase which once presented a lively effect; the drawing is good, the state of preservation deplorable.

Late Corinthian I.

**215 COLUMN-KRATER (?) (FRAGMENT).**

Pl. 41.

C-36-304. From an open vase (small krater?). M.P. Dim. 0.068.

Pale buff clay; dull charcoal-colored glaze.

Bit of neck preserved; below this, part of a sickle-shaped wing of avian to r., hastily incised; red in wing bow and alternate feathers at tip of wing. Interior glazed at top, then streaky brown, then unpainted.

Loose, late-looking form.

Late Corinthian I?

**216 COLUMN-KRATER (FRAGMENT).** Pl. 41.

C-59-63. From upper part of body. P.H. 0.057, m.P. Dim. 0.074.

Yellow-buff clay, fugitive glaze; added red; interior glazed, now nearly all worn off.

Exterior: upper part of a bearded figure standing to r., wearing chiton and himation, holding spear in r. hand, l. hand raised to level of face (apparently held something). Chiton in outline technique, with decorative upper border (zigzag, dots), vertical brown stripes; himation red. Three wavy tresses of hair extend from head down onto chiton. Contour of face and of l. shoulder incised; contour of raised l. hand *not* incised. From St. John area (1959).

Bibliography: S. Weinberg, *Hesperia*, XXIX, 1960, p. 252, pl. 64, d, 3.

Refined style; the head looks late.

Late Corinthian I.

**217 COLUMN-KRATER (FRAGMENTARY).**

Pl. 41.

C-50-87. Three joined fragments, from upper part of body; strong bend near top toward join with neck. P.H. 0.066, P.W. 0.107.

Gray-buff clay, dull black to brown glaze; added red and white (the latter laid directly on ground, and partly worn off); decorated surface treated, warm orange-buff; interior irregularly glazed.

Exterior: black at top, where bit of neck has survived, then a frieze of enclosed tongues BRWRBRWB... , no bordering band below. Below, two figures, bodies jugate, running (or dancing?) to r. and looking back, that at l. is white, with long hair (apparently female), overlapping that at r. (red on cheek and neck) who wears a red sleeveless chiton. At r., horse to l., *white*

(with glazed lines in it), rider holding spear. Subject?

Cursory style; time of Tydeus Painter, but not his work.

Late Corinthian I.

**218 COLUMN-KRATER (FRAGMENT).** Pl. 41.

CP-2574. From middle of body. P.H. 0.048, P.W. 0.040.

Gray clay, warm orange-tan where treated; firm but dull glaze; added red and white.

Foot of something (furniture [?])—the surface is chipped); below, polychrome bands.

The subject has not been identified. From a red-ground krater, similar to the foregoing.

Late Corinthian I.

**219 KRATER (FRAGMENTS).** Pl. 41.

C-39-311 a, b. Two pairs of joined fragments.

(a) Two joined fragments, giving part of (tall) neck, of molded ridge between neck and top of body, and of tongue pattern below ridge. P.H. approx. 0.070, P.W. 0.069, m.P. Dim. 0.083, P.H. of neck *ca.* 0.042.

(b) Two joined fragments, giving a bit of ridge below neck and part of body below it. P.H. 0.040, P.W. 0.069.

Pale ivory-gray clay, enriched to light pinkish buff on decorated surface; dull black to brown glaze, partly peeled off, golden brown in line-work; added red and white. Interior: glazed, considerably worn.

Exterior: neck black; below neck (a + b) enclosed tongues, RBWRBW... (?)... Below tongues (on b), head of horse to r. (red stripes in mane), facing a large white mass, its contours and interior details painted in dilute brown glaze. We can't guess what it is (architectural?).

From a well west of the Museum.

Late Corinthian I (red ground).

**220 COLUMN-KRATER (FRAGMENTARY).**

Pl. 42.

CP-2573 a, b. Two joining fragments: the lower right-hand tip of a joins (barely) with b at top left. P.H. (when joined) 0.128, P.W. 0.195.

Pinkish clay, surface treated (red ground); firm but dull glaze, brown where thin; added red and white.

Above frieze, palmette-lotus chain, then hoplite on white horse (black mane) galloping to l., a black horse beyond, and, at l., black and white tails of two more horses; in the field, in front of black horse's neck, traces of an inscription. Below frieze, streaky white bands over black. Under NC 1470A, Payne reports that "there are fragments of red-ground kraters in Corinth", etc.; presumably 220 was one of those seen by him.

Bibliography: (Presumably) Payne, under NC 1470A.

This vase is peculiar in several respects, first of all in that kraters do not normally have a palmette-lotus chain directly above the main body zone. The only exception known to us is the Eurytios Krater, NC 780 (nor do we know of any examples of this practice on Attic kraters). Palmette-lotus chains are, of course, commonly placed on the rims of kraters. They appear also below the main pictures on three (Atticizing) red-ground kraters, Florence, M.A. 4198 (NC 1464; L. Banti, *E.A.A.*, II, 1959, p. 850, fig. 1115); Leipzig, fragment, NC 1469 (lost?); and Louvre, fragmentary (unnumbered?)—the three given to one hand by Miss Banti (*loc. cit.*, p. 851). The palmette-lotus chain appears above the main picture on Corinthian red-ground hydriai, such as NC 1448 (now Baltimore, Walters Art Gallery 48.2032), and another in Baltimore (no. 48.2230, with black-and-white meander strip intervening), which offer an analogy of sorts.

It is also odd that hoplites are shown riding galloping horses, whereas the usual practice is to show chiton-clad youths; when hoplites are shown riding horses, the horses usually proceed at a walk—as on the great LCI red-ground krater now in the Vatican, once Naples, Astarita Collection (cf. Beazley, *Proc. Brit. Acad.*, XLIII, 1958, pls. 11–16). Hoplites on galloping horses appear, by exception, on the MC kraters Brussels, Cinq. A 710 (NC 1181C; cf. Benson, *A.J.A.*, LXXIII, 1969, p. 121, List D, no. 4, pl. 38: 21; cf. above, p. 30, on 78) and Paris, Louvre Campana 10479 (Benson, *loc. cit.*, List D, no. 3, pl. 38: 20; pl. 40: 22, 23), and on the hydria K. Schefold, *Meisterwerke griechischer Kunst*, Basel, 1960, p. 165, no. 105.

The style of painting on our vase is remarkably fine. We cannot attribute it to any of the previously recognized artists who decorated red-ground vases (such as the Tydeus Painter, the Andromeda Painter, the Hippolytos Painter, or the Amphiaraios Painter). Rather, it seems most closely allied with the series of amphoras and other red-ground vases which Benson has included in his “White Horses Group” (*G.k.V.*, List 101), even though it seems better than the run of these. (The style of the amphoras is characterized by Payne, p. 326, as “uniform, rather careless”; he indirectly suggests, p. 109, that some vases of the group might be by the Hippolytos Painter, but we have found none that we could confidently accept as the work of that artist. It is even uncertain to us that all of the vases in the “White Horses” list—which could be considerably expanded—are by one hand, although several of them go very well together.) Here riders on galloping horses, with and without “spare” horses, are a stock theme, and the treatment in general often closely resembles that on 220: white horse with crinkly black mane, inscriptions, and all the rest. The hind legs are sometimes drawn in under the body of the horse (e.g., on NC 1422, now Vienna, Kunsthistorisches Museum, inv. 3546), and other likenesses may be

assembled piecemeal from the lot. The main difference is one of quality. In this area, the full-bodied drawing on 220 seems practically unique. The nearest parallels that we have thus far seen are on the krater Madrid, N.M. 10840 (NC 1482; Benson, *G.k.V.*, List 101, no. 2, “White Horses Group”) and the hydria NC 1448 (now Baltimore, Walters Art Gallery 48.2032; see above). On this latter vase, the white horse has something like the bulging joints of our white horse, and similar shoulder curves of black and white horses are present, but respectively reversed.

Bibliography: (Presumably) Payne, under NC 1470A.

Late Corinthian I.

## APPENDIX

### A CORINTHIANIZING ATTIC BLACK-FIGURED VASE

#### 221 ATTIC TRIPOD KOTHON (?) (FRAGMENT). Pl. 42.

CP-2575. Apparently part of the flat circular band on top, surrounding the central opening, of a tripod kothon. The frieze is set between two plastic ridges, and there is a slight trace of a turned-down wall beyond the outer ridge. P.H. 0.060, P.W. 0.065.

Pale, yellowish buff clay; good glaze but surface chipped and pitted, especially around incisions; added red. Underside unglazed, ridged in concentric rings.

Outside, above inner ridge, stepped zigzags; between ridges, feline (lion?) to r.; no f.o.

Color of clay notwithstanding, the style of the animal is typically Attic (shoulder line doubled, forelegs “boxed” with doubled lines, tail tufted). It is by the same hand as a fragmentary lekanis in Delphi (*Fouilles de Delphes*, V, p. 140, fig. 562), assigned by Payne (p. 201) to the GROUP OF THE DRESDEN LEKANIS, with a remark on the very pale clay which is characteristic of this Group (the neck-amphora Taranto, N.M. 20885, Payne, *loc. cit.*—now published, F. G. Lo Porto, *Annuario*, N.S., XXI–XXII, 1959–60, pp. 177, 180–183, figs. 153, c, 155, a, b, and 156, a, b—is made of nearly white clay; on the other hand, in the Delphi fragment the clay is reassuringly “Attic”, a warm orange color).

There are difficult problems of connoisseurship in this territory. Beazley (*A.B.V.*, pp. 21–23 and *Paralipomena*, p. 14) excludes the Delphi fragment from his list of attributions to the Group of the Dresden Lekanis; and, whereas on grounds of style 221 goes with the Delphi fragment, on grounds of clay it goes better with the Group. Furthermore, although Beazley maintains that nearly all of the vases assigned by him to the Group were painted by one artist, the variations in renderings in this list caused us considerable discomfort when we attempted to verify his attributions. Finally, to make matters even more complicated, there

is Beazley's assumption (which seems all but inescapable, on the face of it), that the Boeotian Horse-Bird Painter (*A.B.V.*, pp. 22–23; for additions, see K. Schauenburg, *Jb. Mainz*, IV, 1957, p. 71 and note 55; H. Hoffmann, *Jb. der Hamburger Kunstsammlungen*, VIII, 1963, pp. 224–225; *idem*, *Arch. Anz.*, 1969, pp. 342–343, fig. 26 and no. 26, and Beazley, *Paralipomena*, p. 14) is the same person as the chief painter in the Group of the Dresden Lekanis—i.e., that “the

Painter of the Dresden Lekanis must have emigrated to Boeotia.” In this whole situation, there is more than one tangle that needs clearing up; but of one thing we are certain, that our fragment is Attic. It is included—against our general policy—in the present Catalogue because of its peculiar interest, and because otherwise it might escape notice for too many years to come.

Early sixth century B.C.

## **B. THE ANAPLOGA WELL**

## THE WELL

In May, 1962, in the excavation of a Roman building at the Anaploga site,<sup>1</sup> on the north side of the road between Old Corinth and the small settlement of Haghioi Anargyroi, an important well of the Archaic period was discovered.<sup>2</sup> The construction of the Roman building had destroyed any Archaic architectural remains that might once have been associated with the well. The well is evidently much earlier than the rooms in which it was found, and its mouth was crossed over by a wall dividing them (Pl. 45).<sup>3</sup>

The excavation revealed no strata associable with the Geometric period or the seventh century. There were very few fragments of true, eighth-century Geometric pottery in the fill (An 67 represents these in the inventory), and their distribution was sporadic. Middle, and some Early, Protocorinthian was abundantly present to a depth of about six meters at the top of the shaft and below *ca.* 19.50 meters at the bottom. Similarly, the earliest sherds preserved in Corinth Lot 1006 (seventh century to Classical)<sup>4</sup> appear to be of EPC or MPC, not Geometric, fabric. At the bottom of the well, the earliest phase of Orientalizing is also meagerly represented and associated with pottery that is already Middle Protocorinthian. This scant evidence does not suggest that the well was dug earlier than the first decades of the seventh century, though we cannot exclude the possibility that it was cleaned out periodically during an earlier period of use.

The Anaploga well is unusually deep. On 13 June 1962, water was reached at 24.0 meters (on the next day at 24.50). The bottom was reached at 24.85 meters, after 185 baskets of pottery had been removed.<sup>5</sup> The shaft is cut in conglomerate, with irregularly spaced footholds, at intervals averaging 0.40–0.50 meters, on the east and west sides, until 3.0 meters from the bottom. Below the conglomerate,

<sup>1</sup> The most complete early report of the excavation is H. S. Robinson's in *Δελτίον*, XVIII, 1963, Χρονικά, p. 79. Essentially the same report, *B.C.H.*, LXXXVII, 1963, p. 726; that in *Archaeological Reports*, 1962–1963, p. 11, is briefer. The "early Roman structure some 500 meters west of the Odeion" in Robinson's abstract of a paper read at the Sixty-Fourth General Meeting of the Archaeological Institute of America (*A.J.A.*, LXVII, 1963, p. 216) is the principal building of the Anaploga excavation, which produced the fine mosaic. The location and extent of the excavated area is the quadrangle outlined between the road to Haghioi Anargyroi and the letters LOG in ANAPLOGA on the plan in H. S. Robinson, "A Sanctuary and Cemetery in Western Corinth," *Hesperia*, XXXVIII, 1969, p. 2, fig. 1.

<sup>2</sup> An abstract of a paper read at the Sixty-Sixth General Meeting of the A. I. A. by P. Lawrence, the first report on the contents of the well, appears in *A.J.A.*, LXIX, 1965, p. 170. The members of the American School of Classical Studies in charge of its excavation were Susan Goff and Jane Hoeffel, under the direction of Professor H. S. Robinson.

<sup>3</sup> These are the rooms designated 2A and 2B, divided by a wall designated 15, in the excavators' notebook (Corinth Notebook 242, sketch plan on p. 119, for 9 May 1962). The well-mouth under wall 15 was exposed by 11–12 May, when it is visible in photographs of Room 2A (Corinth Negatives 62-38-27 and 62-55-9).

<sup>4</sup> This is the pottery from the "considerably darker" and "blacker" earth of areas *x* and *y* (south of *martyras z*) in Room 2A (Corinth Notebook 242, p. 119).

<sup>5</sup> The well was excavated in twenty-two working days, 19 May–14 June 1962. The excavated depth was recorded at the end of each day, with corresponding basket numbers, 1–185. On most days, between five and ten baskets of pottery were removed, but where pottery was densest twenty-nine baskets (numbered 57–86), then twenty-three (87–110), thirteen (110–123), and twenty (124–144) baskets were filled on successive days (30 May–2 June). In round figures, in a fifth of the working days, almost half of the pottery recovered was removed from hardly more than a fourth of the depth of the well shaft (10.75–17.10 meters = baskets 57–144). During two working days, 30–31 May (baskets 57–110; 10.75–14.10 meters), fifty-two basketfuls were obtained from 3.35 meters of fill. The depth of the fragments of each pot can be calculated only approximately. In the text and catalogue, we have retained the basket numbers from the excavation, in the interest of accuracy, clarity, and brevity. Where necessary for reference, we add the daily measurements or a calculated ("*ca.*") depth for a basket number in the course of the day's work. The basket lots are numbered from the top of the shaft, and, unless specified "from the bottom," the measurements are those taken from the top of the shaft. Except where they modify "numbers," the adjectives and adverbs "above," "below," "upper," "higher," "lower," will refer to actual levels in the fill.

it is cut through first a layer of gravel and then clayey earth, with a layer of thick sand at the very bottom. The shaft, with a diameter at the top of 0.76 m., is narrow until the conglomerate ends near the bottom; there it widens, reaching its greatest diameter, 1.20 m., at a depth of 23.05 meters; just above the bottom, it narrows again to 1.0 m.<sup>6</sup>

The fill was punctuated between 17.10 and 19.60 meters by a layer of stones with a small yield of pottery.<sup>7</sup> Below the stones, none of the pottery need be later than MPC; there are many coarse pitchers, and the fine ware is in small sherds, badly abraded, as if by the action of water.<sup>8</sup> It is possible that the well was still a source of water through this period; the layer of stones may mark the date when its use as a well was discontinued. Contrariwise, the presence below the stones of fragments of votive types of pottery suggests its use as a dump before the middle of the seventh century.

Above the stones, and below basket 104 at *ca.* 13.50 meters, the pottery is Late Protocorinthian. It is possible that for a brief period at mid-century nothing much was deposited. Among the fine sherds from baskets 104–114 at the upper<sup>9</sup> end of this range are a very few that might have filtered down to this level from above;<sup>10</sup> apart from these, the latest identifiable pottery from baskets 104–145 is LPC.

The Transitional phase of Corinthian black figure is hardly represented. Possibly, some of the black-glazed and conventionalizing pottery from just below basket 104 was made at the same time as Transitional figured ware,<sup>11</sup> but the only vase that can be assigned to this phase is the oinochoe **An 227**. It seems likely, in fact, that the steady filling of the shaft, except with coarse ware, was briefly interrupted.<sup>12</sup> Besides, at the level of basket 103, and at every level above, a new element appears in the fill.

There are only two kinds of pottery in the Protocorinthian levels: largely unmendable fine ware, in a limited range of types and shapes, and mendable coarse ware. Above baskets 103/104 (*ca.* 13.50 m.), the coarse ware continues (in baskets *ca.* 75–103, it dominates the fill), the fragmentary fine ware is, for a while, absent, and mendable spoiled vases appear in quantity; this mendable fine ware is altogether different from the unspoiled, fragmentary material in its range of shapes and styles and quite certainly was deposited direct from potteries specializing in drinking equipment, representing a distinct segment of the Corinthian industry.<sup>13</sup> In the two meters of fill (baskets *ca.* 75–103) where the coarse ware occupied most of the space, the potters' dump shows that the fill was deposited during the time required by the development of black-figure styles from the beginning to the middle of Early Corinthian.

The next meter or so of fill above this (baskets *ca.* 55–*ca.* 75; *ca.* 10.65–*ca.* 11.75 m.) is dominated by potters' dump. The coarse ware continues (and there is still no fragmentary fine ware), but the propor-

<sup>6</sup> These data are derived from Corinth Notebook 246, entries 8–9 and 11–14 June 1962. Such widening at the bottom of a well shaft results from the action of water on the soft clay and gravel strata. For this and much other valuable information concerning Corinthian wells, we are deeply indebted to H. S. Robinson's generosity in sharing his vast knowledge of them.

<sup>7</sup> From this part of the fill alone, there are no mended coarse pots and very small lots of coarse sherds. The fine ware also is scrappy.

<sup>8</sup> The level of the water table at Corinth varies considerably. A well might easily have been abandoned as dry and have been productive, say, a decade later.

<sup>9</sup> See p. 63, note 5, end.

<sup>10</sup> Cf. also **An 217** and **An 219**.

<sup>11</sup> Unfigured (black-glazed or conventionalizing) pottery of the third quarter of the seventh century has yet to receive detailed study, and the Anaploga well, unfortunately, did not yield either enough types in stratigraphical association, nor a sufficient number of each, to be a basis for such study. Only if the shape is exactly comparable with a black-figure one, and the full profile is preserved, can we distinguish with any certainty an unfigured pot contemporary with LPC from one contemporary with the Transitional black-figure style.

<sup>12</sup> A reservation must be made, that the LPC below basket 104 is secondary, fragmentary deposit (see below, pp. 96–98), perhaps not new when dumped here, and only ten years are allotted to the Transitional style. There is a gap in stylistic development at 103/104, but the only evidence that progress in filling the shaft was interrupted is the paucity of material that filtered down into the LPC levels; this suggests a brief period of settling of the smaller, finer material in the fill. Note that the coarse ware (cf. **An 302–305**) was uninterrupted.

<sup>13</sup> This is far from suggesting that the Anaploga 'segment' produced all such drinking equipment in this period. In fact, their styles of black figure and potter's work account for only a tiny fraction of it, which previously was poorly represented even in the Corinth Museum.

tions are reversed. As about one third of all the mended coarse pots have nearly all of their constituent fragments from within the range of baskets 75–103, so one third of all the mended fine trefoil oinochoai dumped by potters have most of their fragments from 55–75, from little more than one meter<sup>14</sup> of the fill. At no other level was the pottery quite so densely packed. A very brief period is represented by the basket range *ca.* 55–*ca.* 75; the figured vases from the potters' dump are somewhat later than the middle of Early Corinthian (later EC).

There was no break in the dumping of spoiled vases at the level of basket 55;<sup>15</sup> many mended pots contain fragments from both above and below this level. Above basket 55, however, fragmentary fine ware (secondary deposit), absent since the LPC levels below basket 104, is present again.<sup>16</sup> The small portion of it that is black figured is stylistically a world apart from the Anaploga potters' dump; instead, it has ties with material from the Potters' Quarter excavation, to which the potters' dump in the well is wholly unrelated. Much of the fragmentary fine ware is specifically votive and all of it is consistent with the range of types found in Archaic sanctuaries. In this respect, it is also consistent with the Protocorinthian fragmentary fine ware below basket 104.

From *ca.* basket 20 down to the level of basket 55, then, three kinds of material were deposited concurrently. The coarse ware seems to have been dumped continuously, though there are changes in types and quantity and in the proportion of mended to unmendable pottery. Spoiled vases are present from *ca.* 20 downwards in unbroken series with overlapping basket-number ranges. The depositing of fragmentary fine ware may have been sporadic, though frequent; types occur in caches (but not in tight caches corresponding to only one or two basket lots). Its distribution tends to confirm the evidence of the development of shapes and figure styles in the spoiled vases, that the filling of the shaft with potters' dump was gradual.

From about 10.65 up to 7.65 meters (basket 27) the spoiled vases show gradual development. No stylistically placeable vase with fragments from above basket 27 is still Early Corinthian, and those whose fragments are within the range of baskets 20–33 (about 6.80–8.25 m.) are clearly Middle Corinthian. From baskets in the upper twenties and thirties we find some vases placeable as in early MC style, others as very evolved EC, but some actually represent the stylistic transition. This transition seems to have been made rapidly.

The fill in the well shaft is interrupted at *ca.* basket 20 (between baskets 18 and 22; cf. ranges for **An 31** and **An 55**). The MC style of baskets 20–33 is by no means advanced; the placeable vases from baskets 9–*ca.* 20 may be designated 'beginning of LC I'—that time when many painters' work already exhibits

<sup>14</sup> 29 May, baskets 45–56, 9.55–10.75 m.; basket 55, *ca.* 10.65 m. 30 May, baskets 57–86, 10.75–12.20 m.; basket 75, *ca.* 11.75 m. Baskets 55–75, *ca.* 1.10 meters of fill.

<sup>15</sup> We shall see, rather, that in the levels from 6.70 m. to at least 11.75 m. the potters' dump is continuous and uninterrupted.

<sup>16</sup> Because it is unmendable, only a small part of it was inventoried (Chapter IV). It can be studied in Corinth Lots 3235–3305 (any material in the mixed Lot 3334 that came from these levels being useless), for baskets 2–55 (basket 1 was early "lost" through accidental mixing with basket 61 when the sherds were washed; Lot 3311 for 61 is contaminated by 1). The Corinth Lots 3235–3409 represent the Anaploga well; they contain the uninventoried fragmentary fine ware, the unmendable residue of potters' dump, and a small selection of coarse fragments (most of the uninventoried coarse ware was discarded after it had been studied and described). No fine ware was discarded. The lotted fine ware is kept as the pot-menders left it. Many of the lots between baskets 57 (Lot 3307) and 101–103 (Lot 3338), the levels that were purely potters' dump and coarse ware, are worthless as providing detailed stratigraphical evidence, and *none of them is so used as evidence in this publication*. The sherds in this range were gathered up and sorted by the menders to see if further potters'-dump vases could be assembled. In these levels (baskets 55–103), we have relied on the mended fine ware and on the coarse ware, pots *and* sherds, for stratigraphic evidence. Above and below these levels, the lots do preserve the evidence of basket levels; the penciled basket numbers on partly mended or "potentially mendable" material indicate that the fragment so marked has been moved and from what basket. The fragmentary fine ware, most of it at a glance obviously unmendable, is preserved in its proper basket lots down to *ca.* 55 (from about this point down to 103, only potters' dump and coarse ware constitute the fill). The Protocorinthian basket lots (below 104, Lot 3339) also are preserved, sherds bearing penciled numbers when required. The basket lots of coarse ware were preserved for study in *every* level of the fill. Only the unmendable residue of potters' dump from the levels of baskets *ca.* 55–103 was mixed and combined.

most of the defining traits of LC I style.<sup>17</sup> Also, in the fill from baskets 9–ca. 20, the fragmentary, soft pinkish buff, miniature votive pottery (common in baskets 20–55) is absent, and the variety of shapes of spoiled vases is more restricted. Another break in the fill is discernible at baskets 8/9. **An 1–13** form a closed group, chronologically and stratigraphically (**An 14–20** are Protocorinthian of the first half of the seventh century); in the potters' dump here, and here alone, there are no trefoil oinochoai, even in sherds, and no black-figured vases (the cup **An 3** belongs to the fragmentary fine ware). The kotylai are well advanced in LC I, but not assignable to the very end of that phase. Therefore, the well shaft may have been finally full by ca. 560 B.C.

Thus, we have two self-contained strata at the top above continuous, gradual filling from ca. basket 20 to 103. So much is unequivocal. Reconstruction of the process of stratification is problematic, each hypothesis raising serious questions. The hypothesis of two successive settlings and toppings-up of the fill would seem satisfactory if it could be reconciled with the implications of gradual filling through the EC and early MC levels.<sup>18</sup> On this hypothesis, the shaft would have been full by the middle of the MC period, perhaps ca. 580–575 B.C. In the course of a decade, more or less, it would have settled as much as 6.80 meters (the excavated level of basket 20). At the beginning of LC I, this fill would have been too compacted to be penetrated by new material thrown in (represented by baskets 9–ca. 20). This in turn would have settled rapidly (the developmental gap between the two top strata is small and suggests an interval of much less than a decade); the large admixture of earth (bearing Protocorinthian material) helped its compaction. The pottery from baskets 1–8, then, would represent the final topping-up (0–5.50 m. in the excavated fill). If this hypothesis is untenable, we should suppose that, from local economics, human temperament, or some other archaeologically irrecoverable cause, at a date towards the middle of MC, filling stopped before the shaft was full. The two strata at the top would represent two occasions when the shaft was again used for dumping, on the second of which it would have been full.<sup>19</sup>

These top strata contain the same amount of the same kinds of coarse pots, both mendable and fragmentary, as the levels below basket 55.<sup>20</sup> They also contain an unprecedented element in the fill, caches of misfired votive miniature vases,<sup>21</sup> subjected to very excessive heat in the kiln, so that they are dark

<sup>17</sup> In the *Necrocorinthia* catalogue, Payne placed some pieces with such traits in the MC section, qualifying them as 'late' (cf. NC 1104–1106, 868, 908, 998–1000, 1097). Among the 'defining traits' we have in mind are: the introduction of globular vase shapes and more nearly globular models of others; the use of unprecedentedly large and splayed or echinoid foot-rings; changes in black-polychrome banding; the elongation of the extremities of single creatures in panels, especially, but by some artists even in friezes; a looser or freer articulation of the bodies of animals, monsters, and men (cf., especially, komasts) in black figure; and a general change in taste, veering to the suave, tender, and colorful. The time is approximately that of the François Vase, where analogous developments in the Attic figure style are accomplished. In *G.k.V.*, J. L. Benson placed most of the pieces (and their hands) that Payne had regarded as 'late' in MC or 'perhaps' LC I in a *spätkorinthischer Übergang*. We too recognize this developmental stage as that when the stylistic transition was effected, but are concerned lest an established category, "MC–LC transition," might tend to loss of clarity, by attracting to itself all but the earliest MC and the latest LC I.

The phase is well exemplified, with an Attic synchronism provided by the C Painter's cup, CP-552 (*A.B.V.*, p. 52, 13), by B. H. Hill's Grave 7, excavated in 1915 in the area later known as the North Cemetery. This grave also contained CP-548 to CP-551; the kotylai are comparable with, e.g., **An 39**, with some traits of **An 13**, and the narrow-necked globular oinochoe is well developed.

<sup>18</sup> Since the compaction of the PC material below baskets 103/104 must have been virtually complete before the gradual EC to early MC filling began, and the latter required as much as forty-five years (ca. 625–ca. 580 B.C.), during which previously dumped, progressively weighed upon, material gradually solidified, it is doubtful if at ca. 580 B.C. the contents still could have settled nearly so much as 6.80 meters, as required by this hypothesis. R. S. Stroud has called to our attention a well in the Demeter Sanctuary on Acrocorinth; in the excavations of 1961–1962, it was dug to the bottom (18.70 m. deep, widening at the bottom in the shape of an inverted funnel). In the Spring of 1965, it was filled to the top, but by January, 1970, it again lay open, to a depth of 3.20 meters. In the Anaploga well, however, the "funnel" at the bottom is much slighter and, in any case, irrelevant, the MPC and earlier material there having had about a third of a century to consolidate before even the earliest potters' dump (e.g., **An 227**) entered the accumulating fill.

<sup>19</sup> The distribution of PC material in these strata, unless the account be, indeed, so tidy as to be suspect, seems to be better accounted for by the former hypothesis; on the latter, we might suggest that the filling at the beginning of LC I was very loose and topped with earth and PC material, that this filling did settle dramatically, and after a brief interval the material from baskets 1–8 was deposited.

<sup>20</sup> There is rather less coarse ware, and that much less mendable, in the levels between ca. basket 20 and ca. 55. See *The Coarse Ware*, pp. 91–93.

<sup>21</sup> Not inventoried, but preserved basket by basket in the lotted pottery; see p. 96, note 2.

olive green, very crumbly, and, some of them, fused in nests as they were stacked in the kiln. These do not go with the rest of the potters' dump, which consists of full-size drinking equipment, nor with the votive miniatures in the fragmentary fine ware, which are battered but not misfired (but see *The Fragmentary Fine Ware*, pp. 96–97). They do confirm the distinctness of the two top strata from the levels next below.

The Protocorinthian pottery of the first half of the seventh century in the upper levels of fill, strikingly similar to that below the layer of stones at the bottom, remains to be described. There are fragments in the uninventoried lots (numerous from baskets 2–13), besides the partly mended **An 2**, **An 14–20**, **An 23**, **An 67** (Geometric), and (?) **An 111**. Fragments occur densely in *both* of the top strata and sporadically in the MC and late EC levels. Excepting possibly **An 111**, they are never later than MPC. This material is discussed below, pp. 96–97; here it must be accounted for in relation to the stratification of MC and LC pottery that is its context. The early seventh-century pottery cannot have filtered down from the top; **An 14–20** represent a cache (centered on basket 9, where PC sherds outnumbered LC) of Protocorinthian material, which probably entered the shaft with earth on top of the material excavated in baskets 9–*ca.* 20. The sporadic Protocorinthian sherds below basket 20, and the Geometric **An 67**, cannot have filtered down from the stratum of baskets 9–*ca.* 20; *none* of the tiny fragments of green-burnt miniatures, of which basket 19 contained a great quantity, filtered down beyond basket 21.<sup>22</sup> Similarly, the self-contained basket-number ranges of **An 1–13** show that sherds did not filter past the stratum division of baskets 8/9. It is difficult to avoid concluding that in the early sixth century a great quantity of pure MPC and earlier pottery was present in virtually exposed deposits very near the mouth of the well. Twice in the period *ca.* 580–*ca.* 560 B.C. considerable amounts of pottery from these early deposits entered the fill (see p. 66, note 19). That, at other times, early sherds were “kicked in” singly indicates their proximity to the mouth of the well.<sup>23</sup> This slender evidence also suggests that in the period *ca.* 650–*ca.* 560 B.C. no industrial, religious, or domestic occupation of the Anaploga site encroached so closely on the open well shaft as to contaminate the early deposits near by.

The complexities of the continuous fill between baskets 20 and 103 require comment. The Anaploga well *was* filled gradually, and careful consideration of its three, dissimilar kinds of contents explains its complexity. The fragmentary fine ware, present except at *ca.* 10.65 to *ca.* 13.50 meters, was already in small pieces when deposited. Most of the coarse ware was evidently whole. The spoiled vases in the potters' dump were mostly complete when deposited, but their thin-walled bodies shattered when they fell. Archaic Corinthian coarse ware is astonishingly tough, and in this fill it must often have had a bed of fragile fine ware to cushion its fall. Many mouth-and-neck assemblies from fine trefoil oinochoai, however, were recovered whole;<sup>24</sup> these complicated shapes would stick at a higher level in the fill when the shattering impact of a new load of pottery (especially if heavy coarse ware) sent fine-ware body sherds falling pell-mell. The smaller and simpler the sherd, the farther it could go. The oinochoe is the predominant vase shape in both the coarse ware and the potters' dump;<sup>25</sup> whenever unbroken cylindrical neck sections landed upright and exposed, small material could have fallen through them until they were full or blocked. A whole coarse pot would scatter fine ware falling on it. Contrarily, a large part of a coarse pot, landing interior upward, would contain at its level whatever small material fell into it. The

<sup>22</sup> Even if we hypothesize that the green-burnt miniatures were, e.g., dumped in sacks that took some time to rot away (and it is unlike the ancients to waste sacks in this way), we must draw the same conclusion from the constituent fragments of mended pots (**An 22** and **An 31** give the maximum depth to which they descend) and from the change (p. 92) at *ca.* basket 20 in the fill of coarse ware.

<sup>23</sup> Cf. also the fragments from baskets 2 and 46 in **An 17** and the Geometric **An 67** (from baskets 22–23, containing one fragment possibly from basket 16). We propose that the fragments from 2 and 46 in **An 17** and from 16 in **An 67** were “kicked in” singly.

<sup>24</sup> Professor H. S. Robinson suggests that most pots that were thrown in whole would have tended to fall with the mouth uppermost (provided they dropped vertically and did not first smash against the sides of the well shaft); on impact the body would shatter and the fragments perhaps filter farther down than the mouth-and-neck assembly.

<sup>25</sup> There are ninety-three mended fine oinochoai, ninety-five mended coarse pots (not all inventoried), and, in the un-mended coarse ware, numerous whole necks of coarse pitchers, amphoras, and hydrias.

diameter of the shaft relative to the sizes of pots that filled it is such (neither too narrow nor too wide) as to contribute to the stratification actually observed. We cannot go further than these obvious and necessary observations, whose point is that the character and diversity of the fill is consistent with the varying, and sometimes long, overlapping ranges of basket numbers in the mended pots. In fact, the “long” ranges are less startling than they seem, because they occur in dense fill that produced many baskets per meter.<sup>26</sup>

<sup>26</sup> No pot has constituent sherds from a much wider range of basket numbers than the kotyle An 86, from 27 to 62, representing about (not more than) 3.35 meters of fill. The style of pots with such basket ranges confirms what common sense demands, that their date (basket 27 is on the border line between EC and MC) is that of the upper levels in which their fragments occur.

These and all similar conjectures proposed to account for the archaeological data also take into account that a workman in a shaft less than a meter in diameter must work first on one side, then on the other, and any three or four baskets in sequence may contain, in whole or part, stratigraphically identical material. Thus, the indication of changes in the fill at “ca. 20” or “ca. 55” is not really imprecise.

## THE POTTERS' DUMP

The material from the Anaploga well referred to as potters' dump is easily distinguished from the rest of the fill. Most of the vases are manifestly spoiled. On many the clay and paint are fired very much the wrong color or wildly parti-colored. The shape of others is badly distorted or the body burst open in firing. A few seem to be apprentice work. Some, not obviously spoiled, but in their style and potter's work closely related to the spoiled pots, may have been chipped or broken after firing or just have remained unsold. Most of this pottery could be mended up into nearly complete vases. The reasonable conclusion is that it was discarded directly from the potteries; there is nothing to suggest that it is not primary fill. Accordingly, it probably was relatively new when it was dumped, if not fresh from the kiln.<sup>1</sup> Stylistic study of the vases also suggests that the potters' dump was deposited fairly regularly and promptly. Vases whose fragments came from the same levels are such as would be judged contemporary even without the evidence of an archaeological context, and vases from the next higher levels in the fill look later. Even more decisive is the evidence of stylistic development in the work of vase-painters represented by several vases from different levels in the well.<sup>2</sup>

The range of shapes is strictly limited to wine-drinking equipment: trefoil oinochoai, Corinth oinochoai (see below, p. 78), olpai, a few unusual oinochoai, neck amphoras (two), kotylai, kraters, and black-glazed cups. The figured vases show a very limited variety of styles (of individual painters or groups), some of them interrelated. They are less elaborate than most of the pottery from sites to which Corinthian vases were exported, and with three exceptions,<sup>3</sup> all from levels near the top of the well, the figured vases are not by the same hands as vases from export sites.<sup>4</sup>

The full range of painters' styles in the Corinthian pottery industry down to the middle of the sixth century B.C. is still very incompletely represented in the Corinth Museum. Work by a number of important hands has yet to be found at Corinth; it is not impossible, of course, that some potteries delivered all of their wares to the export trade. On the other hand, only a small fraction of all the black-figured pottery found in and around the central area seems to have been made by the potters and painters whose work was found in the Potters' Quarter excavation. The potters' dump from the Anaploga well represents, like the pottery from the Potters' Quarter (from which it differs so strikingly), a distinct segment of the Archaic pottery industry. It includes a number of different styles, as well as some truly aberrant pieces, but when it is compared, as a whole, with either the material from the Potters' Quarter or the pottery from other areas at Corinth, its distinctiveness is readily apparent. The potters' work is as characteristic as the painters'.<sup>5</sup> This "segment," which dumped its spoiled vases in the Anaploga well, is one of rather unpretentious artisans who catered to home trade. Their workshops may have been located near the Anaploga site; this is about a fifteen-minute walk across fields from the excavation of the Potters' Quarter, also in the west end of ancient Corinth.

<sup>1</sup> This is the safest assumption, and there is no evidence to the contrary. What may appear to be wear in black glaze-paint occurs on pots that split open in the kiln and is merely one of several kinds of crazing and flaking to which Corinthian clay and paint are liable when buried.

<sup>2</sup> Cf., especially, the Lowie Painter, the Synetheia Painter, the Mati Painter, pp. 84–87.

<sup>3</sup> An 36, by the Geladakis Painter; An 50, by the Painter of Athens 931; An 22, by the Schistos Painter (related to the Geladakis Painter and to the Medallion Painter), pp. 88–89.

<sup>4</sup> However, the Lowie Painter's (p. 84) namepiece in Berkeley is said to be from Boiotia (*C.V.A.*, 1[5], p. 16, pl. VI[187], 1).

<sup>5</sup> Among the oinochoai published by S. Weinberg in *Corinth*, VII, i, only no. 227, pl. 31, is clearly related to our potters' work.

The potters' dump accounts for the majority of inventoried material and, because of its importance to the history of vase-painting, must be very thoroughly studied, but it was intrusive in the filling of the well shaft. The eighty-four baskets (20–103) that produced most of the potters' dump account for nearly half of the pottery recovered, but these basket numbers correspond to only about 6.50 meters of fill in a shaft 24.85 meters deep. Besides, for only about three meters (*ca.* basket 55 to basket 103, *ca.* 10.65–13.50 m.) did the pottery consist of only potters' dump with coarse ware. The fragmentary fine ware present in the levels above basket *ca.* 55 seems to be closely related to the Protocorinthian pottery from the well (see pp. 96–97); the sources of this fragmentary fine ware and the coarse ware were the regular, long-term contributors to the fill. The introduction of potters' dump at the beginning of Early Corinthian interrupted the depositing of fragmentary fine ware for as much as twenty years,<sup>6</sup> but not permanently.

#### THE DEVELOPMENT OF VASE SHAPES

“It may be argued, indeed, that the differences which we enumerate are without chronological significance. But as each successive deposit emerges from Agora cistern, grave or well, it brings its shelf-full of consistent evidence to a defence of the minutiae of shape-history.”<sup>7</sup>

No other well group or other body of excavated pottery from Corinth has provided long, continuous series of seventh- to sixth-century vases in a few standard shapes such as the Anaploga well yielded. It took a long time to fill, evidently about a hundred and twenty years, and for perhaps sixty-five years was used as a dump by a limited number of potteries. Thus, in the Anaploga well we have, for the first time, series of oinochoai and kotylai, for example, in parallel stratification, which can be objectively controlled by that of the coarse ware and fragmentary fine ware, associated with them in the fill but evidently deposited independently and having stratigraphical patterns of their own.

The development and relative chronology of vase shapes in Corinthian pottery have always been much more difficult to work out satisfactorily than in Attic black figure. The Attic potters were at once more consistent and more individual than the Corinthian. In Corinthian, the evolution of one vase shape is difficult to correlate with that of another, and the relative chronology of pots of the same vase shape from obviously unrelated potteries is hard to establish. Even the figurework of two vases representative of disparate trends in Corinthian black figure can be hard to compare developmentally. It follows that the direct applicability of the accounts of shape development based on examples from the Anaploga well to examples, or series of examples, whose potters' work is generically different, is limited by the character of the Corinthian industry. Still, when every such qualification is made, the clearer, more detailed picture of shape development which emerges from these series is thoroughly applicable to the study of other series, especially of oinochoai and kotylai.

Some of the principles and criteria established by study of these series are wholly applicable to other groups of material and, therefore, especially valuable. For example, we are compelled to see that large and small kotylai, and figured and black-glazed kotylai, have different histories of shape development. Once this is understood, most of the obstacles to understanding smaller kotylai and plain kotylai in relation to figured ones are removed.

#### TREFOIL OINOCHOAI (Plates 46–58)

Besides *olpai*, broad-bottomed oinochoai, and variants such as **An 190**, there are ninety-three trefoil-mouthed oinochoai from the well, forty-three of them black figured. Though the crudest potters' work

<sup>6</sup> The pottery just above the level of basket 103 is of the beginning of EC; that just below *ca.* 55 is past the middle of EC development. It is quite unlikely that less than fifteen years is involved.

<sup>7</sup> Lucy Talcott, “Vases and Kalos-Names from an Agora Well,” *Hesperia*, V, 1936, p. 342, on the development of the black-glaze salt cellar.

occurs in some of the unfigured examples, there is no difference in the shape development of plain and figured oinochoai of average size (H., without handle, about 20 cm.).

Most of the figured oinochoai in museum collections are larger or more elaborate; such are most of the oinochoai in the catalogue of Humfry Payne's *Necrocorinthia*. Since the examples in Payne's figure 10 (*ibid.*, p. 34) were selected from the catalogue, and Payne provided the series it illustrates to demonstrate continuity from Protocorinthian to Corinthian through the Transitional phase (he would have furnished a more detailed sequence if its purpose had been to enable us to date oinochoai by it), it is not surprising that the development of oinochoai from the Anaploga well resembles this famous student's crutch only in the most general terms.

In Payne's figure 10, no EC oinochoai have straight necks;<sup>8</sup> none have really short necks after the Transitional period; the whole series have quite narrow foot-rings, all of the same type though progressively larger; the domed shoulder appears first in MC, and the mouth is always set off from the neck before that period (fig. 10, G, NC 1104, is in fact very late MC); the EC oinochoe has a sloping shoulder and an angular profile at the maximum diameter. Many oinochoai from the well (and from other excavations at Corinth) find no parallel in Payne's figure 10, and the chronological limits of certain traits have to be extended.

Like **An 227** (Transitional), **An 226**, **An 220**, **An 213**, and **An 209** still have short, straight necks, with the lobes of the mouth simply offset. Only **An 216**, **An 195**, **An 130**, and **An 60** correspond closely, in the design of neck and mouth, to NC 729 (Payne's fig. 10, D), and of these the last is MC. Most of the rest of the EC oinochoai have no molding or offset to articulate the neck and mouth, but a continuous curve from shoulder to lip. On some (**An 127** is a good example), the lobes of the trefoil mouth are deep, the neck as such very short; all of these are EC (except **An 69** and **An 73**, which, like **An 201**, are small), but distributed throughout that period (**An 222**, **An 207**, **An 206**, **An 190**, **An 163**, **An 154**, **An 134**, **An 130**, **An 127**). Extremely unarticulated short necks (**An 224**, **An 211**, **An 204**, **An 121**) are exceptional, and look "early", but **An 121** is late EC.

The potteries whose discarded oinochoai helped fill the Anaploga well seem to have regarded two varieties of simple mouth-and-neck design as standard for average-sized pitchers; at least, two basic types recur, represented by numerous examples, over a long period, each type tending generally to a longer, narrower neck with the passage of time. These are the ancestors, in Early Corinthian, of the types seen in NC 1104 (Payne's fig. 10, G) and NC 1379 (fig. 10, H). The earliest examples from the well are **An 214** (where the neck rises straight from the shoulder and expands to form the lobes) and, for the second type, **An 215**, whose neck is narrowest just below the lobes and flares to join the shoulder. **An 203**, **An 191**, **An 187**, **An 142**, **An 135**, **An 90**, **An 89**, **An 85**, **An 37**, **An 43** show the development of the straighter type (**An 214**) from EC to the beginning of LC; **An 194**, **An 116**, and **An 99** have a slight flare at the base of the neck. The type of **An 215** develops from central EC through **An 208**, **An 171**, **An 168**, **An 167**, **An 165**, **An 158**, **An 140**, **An 137**, **An 125**, **An 122**, **An 113**, **An 106**, **An 80**, **An 72**, **An 63** (crude), **An 59** (small), to the early LC examples **An 44** and **An 36**. Within the period of EC development, the narrowest necks are not necessarily on the latest oinochoai but, rather, on the finest (**An 215**, **An 165**, **An 106**). On **An 80** (MC), the neck is no narrower in relation to the body than on **An 215**, but longer; oinochoai so small as **An 59** have, for that reason, compact proportions. Only on the early LC examples is the neck really narrow; in trefoil oinochoai, as in kotylai, only the late style is patently distinguishable. **An 188**, **An 181**, **An 115**, and **An 75** differ from this group, because the lobes of the mouth are virtually offset, and the curve is broken. These four also give some idea of the variety of potters' styles; they look as if they were made by four different potters. Some of the larger oinochoai have the trefoil lobes set off extremely sharply from the neck, though the articulation is not necessarily

<sup>8</sup> *Ibid.*, p. 32, "In the early Corinthian fig. 10 D the neck curves—a characteristic of all post-Transitional examples—and is still narrower."

marked by a groove or molding: the pair **An 138** and **An 149**, **An 186**, and **An 52**. These are traits without chronological significance, dependent on personal or workshop style, perhaps also on size.

Since there is no perfect correlation of the type of the neck and mouth with the type of shoulder profile, it is possible, and somewhat clearer, to discuss the body of the vase separately. The oinochoai **An 227**, **An 226**, **An 220**, **An 213**, **An 209**, which resemble NC 130 (Payne's fig. 10, C), are already higher shouldered and more angular at the maximum diameter, tending to the shape either of **An 216** (similar to NC 729) or of **An 221**; neither of these two profiles, as the examples show, is earlier than the other, but both are current by the central phase of EC. The angular shape of **An 216**, with sloping shoulder, is less common among the Anaploga oinochoai: **An 216**, **An 214**, **An 210**, **An 174**, **An 138**. A slacker version with sloping shoulder seems to be the product of inferior potting, not so much later as less disciplined: **An 206**, **An 193**, **An 187**, **An 181**, **An 180**, **An 140**, **An 116**, and, developed to an MC shape, **An 80**. The type exemplified by **An 221** has a higher, rounder shoulder, and the profile contracts to the base in a straighter line. The high-shouldered model is the prevalent one among the Anaploga EC oinochoai: **An 222**, **An 221**, **An 215**, **An 208**, **An 203**, **An 199**, **An 191**, **An 188**, **An 177**, **An 171**, **An 127**, **An 125**, **An 117**, **An 113**, **An 89** (**An 167**, **An 115**, **An 85**, **An 76** have a similar shoulder, but they are not narrow footed). In the latter half of EC, a really domed shoulder profile developed, apparently from this type; the earliest is on **An 201**, no later than the middle of EC, but **An 201** is very small and exceptional. Good examples run down into Middle Corinthian: **An 173**, **An 168**, **An 165**, **An 163**, **An 158**, **An 154**, **An 142**, **An 135**, **An 134**, **An 130**, **An 122**, **An 90**, **An 87**, **An 78**, **An 75**, **An 73**, **An 63**; broad based, **An 101**. On most later examples, the profile is less angular at the maximum diameter, the shape almost perfectly ovoid unless it is broad based: **An 69**, **An 52**, **An 22**, **An 36**, **An 59**. "The sharp angle at which the neck and shoulder meet" (Payne, p. 32) on these is a symptom of relative lateness, but this trait, as such, is as commonly MC as LC; the angle is progressively sharper on **An 72**, **An 43**, **An 37**, **An 99**, **An 44**, **An 40**, in that order, and only accentuated by the LC narrow neck. In the LC oinochoai, there seems to be no chronological difference between those with ovoid bodies and those with high, flat shoulders.

These types account for the majority; others appear to reflect different workshop traditions or, simply, a cruder sense of form. The high, round-shouldered profile of the largish **An 186** and **An 194**, to be sharply distinguished from that of **An 168**, *et al.*, and from the late shape of **An 69** and **An 52**, reflects, if the animal style is indicative, a particular workshop (see p. 85); **An 139** and **An 148** represent an idiosyncratic potter. Some of the others whose maximum diameter is rather low on the body of the vase exhibit only a very weak sense of articulated form: **An 224**, **An 211**, **An 204**, **An 121**, **An 91**.

If the oinochoai were ranged in a series according to the height of the foot-ring, expressed as a fraction of the total height, they would not be in chronological order. In each period, its height varies according to the narrowness of the base and the type of foot-ring; the straight-sided EC variety (examples: **An 216**, **An 181**, **An 180**) is taller than the others. A fairly small and crude oinochoe like **An 183** has a foot that is large in proportion to the pot. And a survey of foot-rings on the ninety-three Anaploga oinochoai suggests considerable variation from one potter to the next (even within this self-contained "segment" of the industry). The foot-ring does not begin to spread (or flare) very considerably, however, until late EC (**An 127**), though it may be quite straight much later (**An 87**, **An 72**, **An 63**). The evidence of the development of black-figure style and that of the stratification of the well shaft, which agree, suggest that the spreading of the foot-ring is, within the EC period especially, an undependable guide to relative dating, but the broad, tall, widely spreading late foot-ring, of the oinochoai from baskets 9-21 (**An 52**, **An 44**, **An 43**, **An 40**, **An 37**, **An 36**, **An 22**), is as distinctive as every other part of the vase in this period, and, of course, the diminutive foot-ring of **An 227** and **An 220** does not persist far into EC.

A broader-based variant of the trefoil-mouthed oinochoe is well represented by a series from different levels in the fill: **An 115**, **An 101**, **An 85**, **An 76**, **An 60**, **An 52**. This shape may be a late EC innovation,

or **An 207** and **An 141** may represent early evolutionary stages of the variant.<sup>9</sup> The development of the shape is clear; it is progressively broader and more globular. The early LC **An 52** is large and gross for the type, but it is the only one with a thoroughly late-looking foot; the foot-ring of **An 60**, whose animal style is distinctively MC, spreads but is not especially tall. The existence of a special broad-based variant is consistent with the development of the standard model, which, on the whole, has an increasingly wide foot from the end of EC to LC.

The useful generalizations obtained from studying the polychrome band patterns on the black-glazed oinochoai can be stated briefly. The impression that the color becomes broader and grosser with time, obtained by comparing sixth-century work with the fastidious polychromy of Late Protocorinthian, is borne out by closer study, always with the reservation that painstaking and perfunctory work exist in every period (the color is neater on **An 22** than on **An 143**). True fine-line decoration in red and white can be found, especially in the banding on the shoulder below the tongue zone (less often above the zone of rays at the base, even on the same pot), down to the very end of EC (**An 89**, **An 78**), but rarely do the vertical stripes of red and yellow, or white, in the tongues on the shoulder fill the areas they occupy after the beginning of EC. The use of yellow in polychrome tongues, though typical of LPC, not only persists (though white is commoner) through EC (cf. **An 135**, **An 106**, **An 78**) but may be found later (**An 76**, **An 43**). On the MC and LC oinochoai, the "yellow" used is a dull orange color, easily distinguished from the clear yellow ochre of the seventh century. On the late oinochoai, red alone may be used in the tongues (**An 63**, **An 52**, **An 44**) and at random rather than in ordered sequence; the white or yellow stripes, if present, are narrower than the red, mere strokes. Random sequence and thin strokes of white, however, do not alone guarantee lateness, nor are they peculiar to inferior pots; cf. **An 125**.

The latest oinochoe with abundant fine-line banding is **An 135**, but **An 78** still preserves a decorative effect recalling EC work. Further embellishment by intermediate banding at or just below the maximum diameter of the vase is not a late trait (cf. **An 214** and **An 191**), but until late in EC this intermediate banding always has red line(s) bounded above and below by white; on **An 125** (in the belly bands only) the sequence is rwr, which recurs on **An 78**; **An 44** has rr in this position, **An 43** RRR, **An 37** RWR.<sup>10</sup> Banding in a basically white-red-white sequence is nevertheless predominant to the end. The LC oinochoai **An 44**, **An 43**, **An 40**, **An 37**, **An 36**, in the banding below the tongues on the shoulder and above the rays at the base, all have red bands that are very wide relative to the white bounding lines, and this generous application of red is characteristic of the period (the wRRw on **An 44** and the wRWRw on **An 37** are unprecedented), though adumbrated in the later half of EC by examples like **An 191**.

#### KOTYLAI (Figures 1, 2; Plates 63–67, 112)

Exclusive of miniatures, there are thirty-three kotylai from the Anaploga well with enough of the profile preserved to reward study; fifteen are black figured. Two, **An 229** and **An 263**, are Protocorinthian; of the rest, fifteen are EC, four MC, nine LC I. The EC kotylai come from baskets numbered 27 through 98 and LC examples from both the top strata.

The familiar criteria, tall to squat and small foot-ring to large, EC to LC, are good so far as they go: a broad, low kotyle with a huge echinoid foot is bound to be late. But when one observes that the proportion of height to diameter of mouth is the same in **An 6**, **An 108**, **An 189**, and **An 263**,<sup>11</sup> and again

<sup>9</sup> The nearly globular shape of **An 141** also suggests comparison with the EC experimental varieties of the Corinth oinochoe (p. 79), though its decorative syntax is that of the standard trefoil oinochoe.

<sup>10</sup> "R" and "w" as abbreviations for "red" and "white" in describing polychrome banding are required for brevity. Here, and in the Catalogue, lower case r and w signify fine lines, upper case R and W lines broad enough to be called stripes.

<sup>11</sup> H. = .80 D.

in **An 33**, **An 66**, **An 112**, and **An 196**,<sup>12</sup> and that the very tallest Anaploga kotyle is **An 86**<sup>13</sup> (end of EC), one wants to find better criteria.

Using the diameters of foot and mouth and overall height, no results useful for relative chronology are obtained except such as are evident (with far less effort) to the eye. Three LC kotylai, **An 13**, **An 41**, **An 42**, are indeed shorter, in proportion to the diameter of the mouth, than any earlier ones.<sup>14</sup> When the diameter of the foot is compared with that of the mouth, we find that only *small* kotylai of the LC period (**An 6**, **An 42**) have feet nearly three-fourths the diameter of the mouth (on **An 32** and **An 54**, the fraction is three-fifths, but this recurs on the late EC **An 112**). On both the MPC **An 263** and the LC **An 33**, the diameter of the foot is just over half that of the mouth. When the height is compared with the diameter of the foot, using only the larger kotylai, the only chronologically useful result is that **An 41**, **An 31**, and **An 13** are distinctly short in proportion to the diameter of the foot-ring.

Relative chronology apart, these comparisons of gross measurements yielded valuable information. First, different sizes and classes of kotylai developed differently. Excepting **An 112**, which is anomalous in several respects, small kotylai are narrower footed in EC and broader footed in LC than large ones (there are no small MC kotylai from the Anaploga well). The class to which a kotyle belongs is important, too; **An 42** is not the latest small kotyle (it comes from the same levels as, e.g., the oinochoe **An 22**), but it is in "white style", and it is the squattest. **An 6** is highest in the fill, and certainly is late, but its close-packed, brushstroke rays are not the proof of its lateness; certain decorators of Corinthian kotylai used them well before the end of MC.<sup>15</sup> At the same period as **An 6**, **An 13** still has proper rays.

The second useful result of comparing measurements was the emergence of what seem to be standard proportions for the larger kotylai. It is not likely, of course, that these were consciously adhered to, but they exist, probably as a result of accustomed practice. In fifteen of the nineteen larger kotylai, **An 13**, **An 31**, **An 33**, **An 39**, **An 41**, **An 58**, **An 64**, **An 82**, **An 86**, **An 102**, **An 108**, **An 133**, **An 161**, **An 196**, **An 263**, for all that their shapes differ, the diameter of the foot is roughly half that of the mouth. None of the small kotylai have this proportion. Excepting **An 86**, the height of every large kotyle from MPC (**An 263**; there are no large LPC kotylai from the well) through MC, and of two in LC (**An 33** and **An 39**), is between .70 and .80 the diameter of the mouth. The apparent standard for the diameter of the foot to the height is the ratio 2:3; **An 263**, **An 108**, **An 82**, **An 58** have that proportion. **An 102** falls slightly short; **An 161**, **An 133**, **An 64** are close to 3:5. **An 196**, **An 33**, **An 39** only slightly exceed 2:3. Of the LC kotylai, only **An 33** and **An 39** can be regarded as standard in the ratio of foot breadth to height; **An 13**, **An 31**, and **An 41** exceed it (on **An 41** the foot diameter is nearly five-sixths of the height).

These observations suffice to explain why every attempt to facilitate the dating of kotylai simply by charting their gross proportions must end in frustration or the false conclusion that, unless they are black figured, they can be placed only within the broadest limits. The kotylai from the Anaploga well show that, provided the size and class of the pot are considered and gross proportions not relied on, their development can be followed in some detail. The criteria that prove useful are derived from details of decoration, the profile (in section) of the foot-ring, and the curvature of the bottom.<sup>16</sup>

The shape of the rays at the base is often used as a guide to relative dating. Here again, absolute proportions and spacing cannot be relied on rigidly. With the excellent MC animal frieze on **An 66** we

<sup>12</sup> H. = .72 D.

<sup>13</sup> H. = .875 D.

<sup>14</sup> **An 13**, H. = .62 D.; **An 41**, **An 42**, H. = .60 D. But the range of the others in LC I is from H. = .66 D. (**An 31**, **An 32**, **An 54**) to H. = .80 D. (**6**). The MC kotylai range from H. = .70 D. (**An 58**) to H. = .77 D. (**An 64**), and in the later EC kotylai, on the whole, the height is a greater fraction than in the earlier EC; the fractions are: **An 86**, .875 D.; **An 102**, .77 D.; **An 108**, .80 D.; **An 112**, .72 D.; **An 114**, .75 D.; **An 123**, **An 129**, .77 D.; **An 131**, .66 D.; **An 133**, **An 150**, **An 161**, .75 D.; **An 189**, .80 D.; **An 196**, .72 D.; **An 212**, .70 D.

<sup>15</sup> Payne, pl. 33, 8, 9, and 11, are among the earliest. *Hesperia*, XXXIII, 1964, pl. 20, E 12-18, may be earlier than **An 42** and certainly are earlier than **An 6**.

<sup>16</sup> In forming ideas while studying kotylai, one also relies on the line of the rising curve of the wall and certain qualities in the finishing and general appearance of the pot, but these are nearly impossible to describe.

see more attenuated rays, more crookedly drawn, than on **An 32**, an otherwise wretched LC kotyle. We know of no way of identifying a kotyle as MC by the rays at its base; they are as often like either EC or LC as intermediate between them. The spacing, too, does not progress regularly from close to wide; **An 196** has beautiful EC rays, widely spaced, but on **An 108**, which is considerably later, they are nearly tangent at their bases. The attenuation of the points of the rays appears already on **An 229** (LPC) and **An 212**. However, very tall rays (in proportion to the height of the kotyle) are EC or earlier (**An 263**, **An 189**, **An 161**, **An 131**, **An 129**, **An 100**), and, though some in EC are attenuated, very solid, straight-sided rays are no later than EC. Only in LC do the rays on **An 54** occur; compare **An 71** and **An 150**, which have the earlier kind of short, straight rays. It is doubtful if the teardrop rays of **An 33** occur earlier.

There is some development in the application of white and red banding on black-glazed kotylai, as on oinochoai. Characteristic of small EC kotylai from the Anaploga well are wRw bands (or wrr[r]w, the red lines *merging* to a single band) below the handles and above the rays (**An 212**, **An 150**, **An 114**, **An 112**, **An 79**). LC kotylai, when the large foot-ring is painted solid black on the exterior, may have red overpainting (**An 39**, **An 42**, **An 54**; on the latter two, the interior face of the foot-ring is similarly treated); this is not done on earlier examples, and the wRwRw banding below the handles and above the rays on **An 39** is also unprecedented.

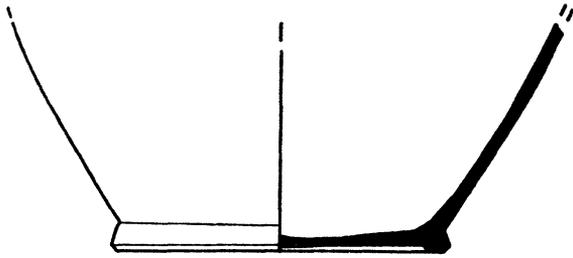
The EC and MC kotylai have a great variety of ring patterns on the bottom. These have no importance for refined dating, because the only really distinctive pattern, on **An 66**, proves rather, as the animal style does, its connection with the Lowie Painter (p. 85). Therefore, it is possible that these patterns reflect the habits of various workshops, and, in any case, we can discern no developmental trend. The bottoms of LC kotylai, on the contrary, are highly characteristic of their period. In addition to the occasional use of red on the interior face of the foot-ring (**An 42**, **An 54**), some of them have thin lines on the resting surface of the foot (**An 13**, **An 31**, **An 33**, **An 41**), which earlier potters always left unpainted, and all of them, **An 6 – 54**, have fine-line rings at the center, then, nearer the foot-ring, a relatively broad band. Three examples, **An 31**, **An 33**, **An 41**, have the interior face of the foot-ring reserved, as never happens earlier. One is reminded of the ring patterns on LC plates,<sup>17</sup> reflecting the same taste, the taste responsible for the development of "white-style" vases.

Though no isolated detail is reliable unless the whole object is considered, in kotylai as in architecture the moldings provide the best evidence for sequential dating—that is, the section of the foot-ring and the tooling of the bottom.

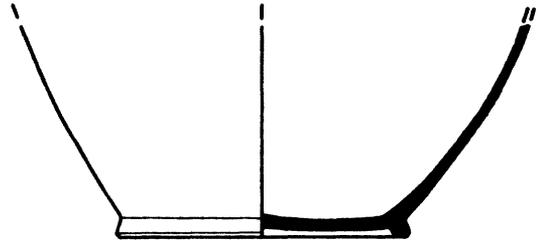
Allowing for minor variation, nine types of foot-ring sections can be distinguished in this series of kotylai (see Figs. 1, 2).

- I. Very small and neat,
  - (a) not spreading; **An 263** (MPC) and **An 196** (EC).
  - (b) ancestral to Types II and III; **An 229** (LPC).
- II. Straight, spreading, with a strongly beveled edge; **An 212**, **An 189**, **An 150**, **An 133**, **An 129**, **An 123**, **An 102** (a variant), **An 58**.
- III. As Type II, but tapering downward (the first not strongly); **An 161**, **An 86**, **An 82**, **An 79**, **An 71**, **An 64**.
- IV. Similar to Type III, but
  - (a) with slightly flaring (concave) exterior profile; **An 114**, or
  - (b) with slightly echinoid exterior profile; **An 108**, **An 112**, **An 131** (the last two small).
- V. Similar to Type IVa, but with corresponding curvature on the interior of the foot-ring; **An 66** and (extreme) **An 13**.
- VI. Spreading foot-ring, convexly curved in the interior profile; **An 54**, **An 42**.

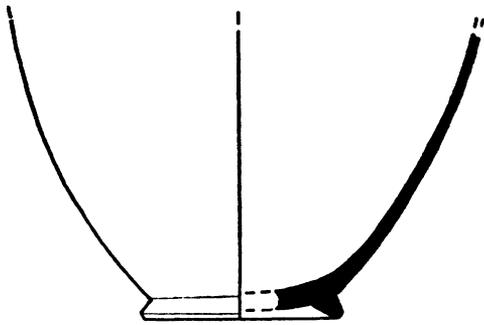
<sup>17</sup> D. Callipolitis-Feytmans, "Évolution du plat corinthien," *B.C.H.*, LXXXVI, 1962, p. 157, fig. 20, and p. 158, fig. 21.



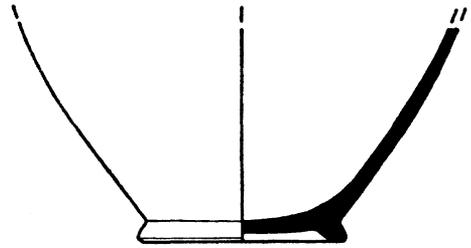
Type I, a (An 196)



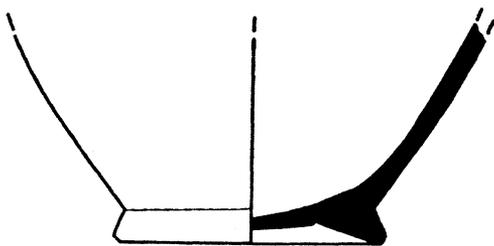
Type I, a (An 263)



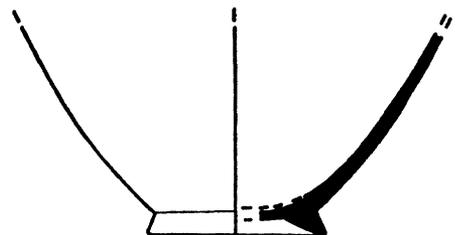
Type I, b (An 229)



Type II (An 212)

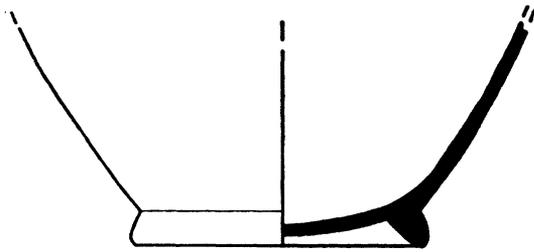


Type III (An 86)

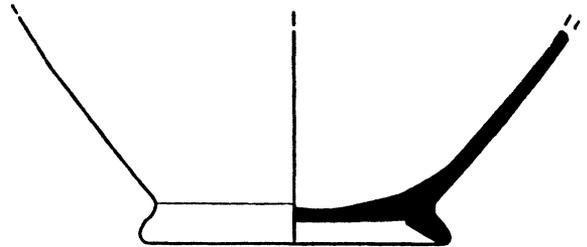


Type IV, a (An 114)

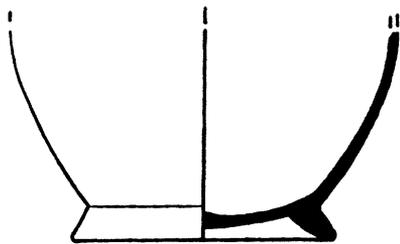
Fig. 1. Profiles of kotyle bottoms, Kotyle Types I, a-IV, a.



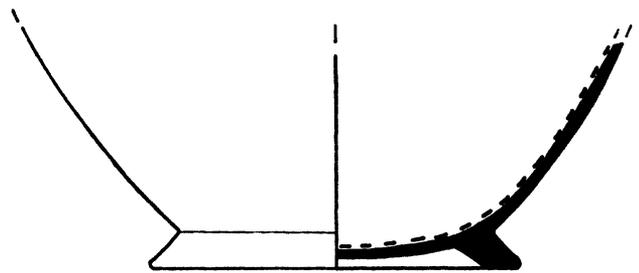
Type IV, b (An 108)



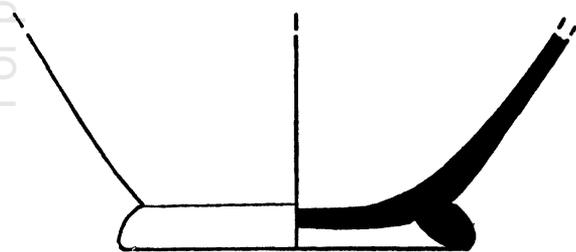
Type V (An 66)



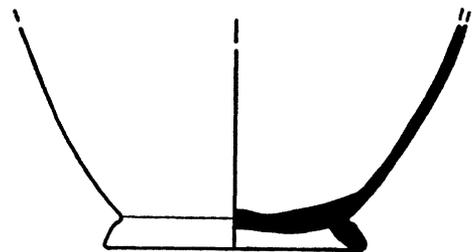
Type VI (An 42)



Type VII (An 31)



Type VIII (An 33)



Type IX (An 6)

Fig. 2. Profiles of kotyle bottoms, Kotyle Types IV, b–IX.

- VII. Degenerate version of Type II, without bevel sufficient to prevent easy chipping (the lack of strong beveling adds about half a centimeter to the diameter of the foot); **An 41, An 39, An 32, An 31.**
- VIII. Strongly echinoid, with opposed curve in interior profile; **An 33.**
- IX. Similar to Type VIII, but adapted to a small kotyle; **An 6.**

Type I rarely survives into EC, when II is commonest. Type III appears later than II, but both still occur in MC (**An 82, An 71, An 64, An 58**). As variants of III, Types IVa and b belong to late EC; the interior face of the foot-ring is still straight. In Type V, an MC development, the interior profile is also curved; LC examples of Type V are more evolved, but the *type* is the same. Foot-rings of Types VI–IX are found only on kotylai from the two top strata of the well.

The MPC kotyle, **An 263**, has a smooth, flat bottom. So have **An 196** and some of the nicely fashioned later examples: the unusual **An 112, An 71**, the Lowie Painter's **An 66**, and probably **An 114** (its bottom is three-fourths restored); the bottom of **An 86** is nearly flat. On most of the rest it is convex, extremely so on **An 133, An 129, An 108**. Three of the LC kotylai have slightly convex bottoms (**An 39, An 31, An 13**), but the rest (**An 54, An 42, An 41, An 33, An 32, An 6**) have a marked depression in the center, which occurs on no earlier examples from the Anaploga well.

Apart from figured decoration, then, the foot-ring is the best single indicator of a kotyle's date, and its usefulness has always been recognized. Study of the Anaploga kotylai shows, only, that the foot-ring must be studied in section, not merely in its exterior profile, in which Types II and III, IVb and VIII, or VI and VII, may look alike.

There seems to be no consistent development in the angle at which the handles are attached; only, on large, black-figured EC kotylai, the handles are larger than on later ones.

#### CORINTH OINOCHOAI (Plates 59–62, 109)

White-bodied, round-mouthed oinochoai have been found previously at Corinth; a pair from "Swift's Well" are the best known.<sup>18</sup> Another example is dated at the end of the seventh century,<sup>19</sup> and the shape is known to have continued developing long after the end of the Corinthian black-figure style.<sup>20</sup>

In the last thirty years, further examples have been found at Corinth,<sup>21</sup> and the Anaploga well produced twenty-six complete or nearly complete examples, which enable us to describe the history of the shape from the beginning of EC (when, apparently, it was invented) down to the middle of LC I, when the well shaft was full. The shape needs a name to replace the string of hyphenated attributives. We propose that it be called a *Corinth Oinochoe*: it was made not for export but for home use; it was invented at Corinth, decorated in black figure only at Corinth; in the Archaic period, it has no Attic counterpart.<sup>22</sup>

<sup>18</sup> Corinth, CP-144 and CP-145; *Corinth*, VII, i, nos. 332–333, pl. 41.

<sup>19</sup> *Ibid.*, no. 231, pl. 32 (C-32-134).

<sup>20</sup> *Corinth*, VII, i, *loc. cit.*

<sup>21</sup> From a well, Museum West, 1939, at K 23, from beginning of sixth to third quarter of fifth century B.C., numerous examples. C-47-164, C-47-163, and KP-1024 are evidently second half of sixth century, like C-37-976, C-37-1017, and C-37-997 (Mary Thorne Campbell, "A Well of the Black-Figured Period at Corinth," *Hesperia*, VII, 1938, pp. 557–611, especially nos. 145, 147, 146, fig. 18). C-40-87A (black figured, rays at base; *Hesperia*, XVII, 1948, D 7, pl. 78; 71, above) is late in EC; on the body, dancing komasts in a style different from C-32-134. C-50-32, 70, above (black figured), strange style, late EC or MC; on the front, pacing lion and hare. C-50-37, 171, above (black figured), MC; on the front, female bust in profile.

<sup>22</sup> C. Boulter, "Pottery of the Mid-Fifth Century," *Hesperia*, XXII, 1953, pp. 89–90, nos. 92–93, pl. 32, "The earliest example at the Agora, P 17397, comes from a well of the seventh century. It is somewhat squatter than Nos. 92 and 93, but in other respects essentially the same." These are *not* essentially like seventh- and early sixth-century Corinth oinochoai (**An 223, C-32-134, An 62, An 61**). By the third quarter of the sixth century, Attic and Corinthian round-mouthed jugs have more in common (E. Vanderpool, "The Rectangular Rock-Cut Shaft," *Hesperia*, VII, 1938, p. 386, no. 18, fig. 23). In the fifth century, there are Attic parallels to the shape of that period (Boulter, *loc. cit.*; also P. Corbett "Attic Pottery of the Later Fifth Century from the Athenian Agora," *Hesperia*, XVIII, 1949, pp. 334–335, no. 92; the second handle also appears on Corinthian examples. Cf. *idem*, p. 345, no. 165, "probably not Attic," and nos. 163–164 "earlier" versions of no. 92), involving some relationship to the angular,  $\mu\kappa\eta$  shape (D. A. Amyx, "The Attic Stelai, Part III," *Hesperia*, XXVII, 1958, pp. 208–211, pl. 48, i).

The Corinth oinochoe is not usually a black-figured vase; though nine from the Anaploga well have figured decoration, seventeen are merely banded. At present, no black-figured example is known that is later than the beginning of LC I (**An 50**, **An 21**). But the earliest extant, also from the well, is **An 223**, with confronted panthers by a superior artist, so the evidence we have does not suggest that, at its inception, the shape was invented for semi-glazed tableware.

Though a still earlier Corinth oinochoe may come to light, **An 223** certainly represents a very early stage of development. The handle, oval in section, is unspecialized; the development for this vase shape of a strap handle, similar to that of the broad-bottomed oinochoe, seems obvious and in time occurred. The lip is undeveloped. The positioning of the panthers, high on the front of the jug, suggests inexperience. Besides, examples from the well (**An 197**, **An 179**, **An 156**, **An 92**) and Corinth C-32-134 and C-40-87A<sup>23</sup> show that throughout EC neither the shape nor the syntax of decoration for the Corinth oinochoe was canonically established. Though **An 223** is directly ancestral to the MC examples (**An 65**, **An 62**, **An 61**, **An 55**), each of the others has some trait of dead-end experimentation. **An 197** has a rolled lip and a double handle (proper to a trefoil oinochoe). Except in this formative period of its development, **An 179** would hardly qualify as an example of this vase shape; it has a high shoulder, the mouth lacks a distinct lip, the body is decorated with heavy black banding, and the neck and handle are painted black. **An 156** is high shouldered and has a tall foot, and the neck and handle are black, but the form of the neck and handle (oval in section) is correct, and the figurework, confronted komasts, is properly centered opposite the handle with a broad band as ground line. **An 92** has the rolled lip of **An 197**, painted black as on **An 156**, but the minimal banding and nearly globular shape recur in unfigured LC Corinth oinochoai.

The MC examples happen all to be black figured. In shape and syntax the four (**An 65**, **An 62**, **An 61**, **An 55**) are basically alike, descendants of **An 223**, with a sack-like body, a flaring, offset neck with a slight, flat lip, a broad base with a small foot-ring, and reserved neck and handle; the figurework is centered opposite the handle. Now the handle is a proper flat strap, though it may be thicker than in LC and still does not rise very high above the lip. The flaring neck is taller and more sharply offset than on **An 223**. The figurework, which in EC was high on the shoulder, on all of these occupies two thirds of the height of the body. Of the four, **An 65** is squattest, and its panther is comparatively early-looking; on **An 55** the rider and panther look later, and the shape is much taller, but their stratigraphic positions (in basket numbers) barely differ. The highest basket lot, 18, from which parts of **An 55** came slightly exceeds the range (baskets 20–33) within which everything (confined to it) was MC, but **An 55** and **An 65** differ, above all else, in their black-figure style and must have come from different workshops; **An 55** is probably only slightly the later of the two.

Comparison with the Corinth oinochoai already discussed suggests what is borne out by their black-figure styles, that, of the previously known examples, Corinth C-32-134 (Weinberg, no. 231) and C-40-87A fall very late in EC development, and the pair Corinth CP-144 and CP-145 (Weinberg, nos. 332, 333) represent a development beyond any of the above, as their style shows, at the very end of MC.

This development is a radical remodeling of the shape, consistent with the appearance of globular pyxides and other kinds of globular oinochoai in LC I. In the Anaploga well, the vases from the levels between baskets 9 and *ca.* 20 are distinctly later than those mended from fragments out of baskets 20-33; in fact, the latter phase of MC is lacking. In the development of the Corinth oinochoe, therefore, the shapes transitional from **An 62**, **An 61**, and **An 55** (earlier MC) to **An 50**, **An 28**, *et al.*, are not present. Corinth CP-144 and CP-145 (probably also **171**, above) represent this phase, late MC, and **An 50**, the next beyond them, the beginning of LC I.

The Corinth oinochoe in LC I is usually globular on a moderately broad foot-ring. The strap handle is truly flat; it rises straight from the shoulder, quite high above the lip. The neck is much taller than before and nearly straight; it may flare towards the lip, which is everted and level, or almost so.

<sup>23</sup> See p. 78, notes 19 and 21.

There is not much to distinguish the Corinth oinochoai in the second stratum (baskets 9–*ca.* 20) from those at the top of the fill (baskets 1–8). It may be only by chance that none of the latter are black figured, though it is possible that the shape already had become what it would remain, a plain vase, since by this time (mature LC I) the “white-style” decoration of other shapes was fully developed. Whatever the case, from the second stratum there are two Corinth oinochoai whose black-figure work is very early in LC I,<sup>24</sup> and some of the plain, banded examples, though the mouth, neck, and handle show what period they belong to, are still somewhat sack shaped (**An 46**, **An 28**, **An 27**, **An 26**, **An 25**, **An 24**, **An 21**); of these, **An 46** and **An 24** have a slight fillet at the base of the neck, as most of the globular examples have, but **An 21** still resembles the MC **An 55** rather strongly.

None of the Corinth oinochoai from the top stratum of fill is sack shaped, but the best examples from baskets 9–*ca.* 20 are equally globular, and **An 50**, the finest and most perfectly globular, is not for that reason latest. Of the Corinth oinochoai with globular bodies (**An 50**, **An 47**, **An 45**, **An 38**, **An 34**, **An 12**, **An 11**, **An 5**, **An 4**, **An 1**), all but **An 12**, **An 11**, **An 5**, and **An 1** have a relief fillet at the base of the neck. That is, the fillet is much less common on the latest examples from this well, but at least two examples<sup>25</sup> from a well at Corinth excavated in 1937, no earlier than the middle of the sixth century and apparently immediate successors to the Anaploga examples, have neck fillets, so their absence here is without chronological significance.

The Anaploga well takes the history of this table pitcher no further, but there are examples in the Corinth Museum demonstrating continuous evolution, first to a taller shape with a high shoulder, which in the fifth century may have two vertical handles, and thence to a squat, two-handled pitcher, whose handles no longer rise above the rim (though they are attached to its surface), with an angular shoulder (later fifth century), and to Hellenistic descendants with handles similarly attached.<sup>26</sup>

#### CUPS AND KRATERS (Plates 67–71)

Among the kotylai and oinochoai there are many figured vases whose styles can be dated relatively, and the examples are so numerous that development is clearly discernible in the shapes and conventional decoration. Thus, these vase shapes provide an important part of the evidence for strata (in LC) and gradual filling (in EC–MC) in the well shaft. But black-glazed cups and kraters, either black or with single panel pictures, are neither stylistically distinctive nor present in long series, and their relative dating here is based on their position in the fill in context with oinochoai and kotylai. The Anaploga well provides contextual evidence for a closer dating of plain cups and kraters than was previously possible.

There are five inventoried small cups, **An 157** and **An 144** (late EC), **An 70** (MC), **An 8** and **An 7** (LC), and one slightly larger, **An 57** (MC); fragments of many more are preserved in the context sherds. Examples from other, unrelated workshops might differ from these, but even so the evidence of their development is useful. The period covered is from the end of the seventh to near the middle of the sixth century.

The bowl is progressively shallower. The foot-rings of **An 70**, **An 8**, and **An 7** are not quite so narrow as on **An 157** and **An 144**. The proportionate height of the lip increases slightly, and on **An 8** and **An 7** its offset is very noticeably sharper. There is obvious development of the lip and handle zone as decorative elements. On **An 157**, the handle zone corresponds exactly to the depth of the handle roots; therefore, the black on the lip overlaps the offset and in no way emphasizes it. There is a reserved line at the edge of the lip on the exterior but not on the interior.<sup>27</sup> On the MC **An 70**, the reserved handle zone extends

<sup>24</sup> For **An 50**, see pp. 88–89, the Painter of Athens 931. The palmette-and-lotus ornament of **An 21** is not likely to be later.

<sup>25</sup> *Hesperia*, VII, 1938, p. 592, fig. 18, nos. 146, 149.

<sup>26</sup> The Hellenistic descendants at Corinth have been published by G. Roger Edwards, *Corinth*, VII, iii, Princeton (New Jersey), 1975.

<sup>27</sup> **An 144** was similarly painted; its shape is a little more developed.

up to the slight offset of the lip; the lip is black, and below the offset, in the reserved zone, is a thin black line, emphasizing the articulation just as on Attic Komast Group and Corinthian Gorgoneion cups of the same period. The LC **An 8** and **An 7**, equally in step with better cups of their time, keep the articulating line and reserve the lip as well as the handle zone; accordingly, the edge of the lip is marked on the exterior by a black line, on the interior by a reserved one, and the edge of the foot-ring also has a reserved band. The LC small cups mimic their betters in having a reserved medallion (with rings) in the center of the bowl and, besides, two red bands on the black wall of the interior. The interior of **An 157**, **An 144**, and **An 70** is solid black.

There are six large black-glazed cups (**An 185**, **An 184**, **An 182**, **An 176**, **An 164**, **An 147**), but they all come from the range of baskets 48–77. They do not resemble one another in particulars, but all are deep bowled, black on the interior, and, below the handle zone, black to and including the foot-ring (where preserved). On all six, the depth of the handle zone is limited, corresponding strictly to the handles themselves, and the lip was black (except on **An 182**; much of its glaze-paint is now gone, but it alone did have a reserved lip with bands at the edge and below the offset). Thus, the larger cups are comparable with the small **An 157** and **An 144**, with which, according to their position in the fill, they are contemporary.

The manufacture of column kraters without handle-plates continued at least to the beginning of LC (**An 35**). When these are small and black glazed, or the simple figurework is abysmally poor, it is not easy to date them. The examples from the Anaploga well exhibit the increasing influence of the superior handle-plated, black-figured models on the shape of the rim and neck. **An 225**, which antedates the earliest known kraters with handle-plates, has an indistinct rim on a short neck, and the surface of the rim slopes inward. The shoulder is short (not suited to bear a panel picture), the bowl deep. The handle is neither large nor very broad, and it scarcely rises above the rim, to which it is connected by a short, level strap. On the LPC or Transitional **An 217**, the handles do not reach the lip; they are still reminiscent of the late Geometric type.<sup>28</sup>

**An 107** is as much as a generation later than **An 225**. The neck is still very short and in section not extremely different from that of **An 225**, but the rim, though narrow, is distinct and nearly level. The angular profile produced by the short, broad shoulder and shallow, narrow-based bowl may be due in part to smallness, but it is also a chronological trait (contrast **An 35**). By this date, the krater with handle-plates existed; perhaps the flatter rim of **An 107** is evidence of it. **An 83** and **An 81**, which cannot be much later, but are larger and black figured, have short, straight necks and wide, level rims.<sup>29</sup> Of these, **An 81** is a little more developed than **An 83**: the black figure panel is deeper, the maximum diameter higher in relation to it; the handles rise higher, fully one centimeter above the rim (so that the connecting strap now must rise to join the inside of the handle); the neck is a little taller; the rim projects farther; the bowl contracts rapidly to a narrow base but is a little deeper than on **An 107**. On both **An 83** and **An 81**, the handles are broad, each embracing from root to root about one sixth of the girth of the body. **An 35**, from the second stratum at the top of the well shaft, is unlike both these and **An 107**. It has a deep bowl with rounded profile and was relatively broad-based. The wRw banding, in which the red band is very wide, should be compared with that on the oinochoai from the same levels, **An 36** and **An 40**.<sup>30</sup>

The komast krater **An 48** comes from the same stratum as **An 35** (cf., also, **An 50** and **An 22**). It is, though fragmentary, the best krater from the Anaploga well and the only one with handle-plates. The decorative scheme, however, is the minimal one with a simple panel, as on **An 81**. On **An 48**, the

<sup>28</sup> Cf., e.g., Corinth C-37-1, *Corinth*, VII, i, no. 73, pl. 12.

<sup>29</sup> The neck and rim are exactly as on Athens, N.M. 12432, *ibid.*, no. 188, pl. 26, which has handle-plates.

<sup>30</sup> Corinth C-32-277, *ibid.*, no. 233, pl. 32, should be compared with **An 107** and **An 35**. It obviously resembles **An 35** very closely in both shape and polychrome banding. It is therefore probably much later than EC. The slightly rounder shoulder and neater tooling might be due to its being larger, or it might be a little earlier than **An 35**, yet much closer to it than to **An 107** or **An 81**.

shoulder is high and the bowl broad and deep, with a rounded profile as on **An 35**. The neck and rim are strikingly more developed than on **An 81**: the neck not only is much taller but is tilted inward; the rim is hollowed out on the underside. If this piece were earlier than the beginning of LC style, it would be the only piece of drinking equipment from the stratum of baskets 9–ca. 20 that was. The shape demands a rather late date.<sup>31</sup> The komasts differ subtly from komasts by MC artists;<sup>32</sup> they have longer, fuller bodies, with spindlier limbs. This difference may be decisive for relative dating.<sup>33</sup> We are inclined to regard **An 48** as contemporary with **An 22**, **An 36**, **An 50**, and others from their stratum: beginning of LC, or, if one prefers, transition from late MC to LC.<sup>34</sup>

#### VASES OF OTHER SHAPES

In general, vases of shapes not present in stratified series in the potters' dump are treated at their place in the Catalogue, which gives their position in the fill. Notice is given here only to several pieces that are relevant to our interpretation of the stratigraphy or whose position in the fill adds something to our knowledge of the development of Corinthian vase shapes.

Payne realized that black-glazed conical oinochoai continued to be made in the MC period,<sup>35</sup> but it has been supposed, following his remarks in the *Necrocorinthia* catalogue, that they did not survive into LC. **An 53** (Pl. 63) comes from the stratum of baskets 9–ca. 20, which appears to represent the beginning of LC style. Its polychrome banding is like that on the oinochoe **An 36** and the black-glazed krater **An 35**, and there is no reason for thinking it earlier. Other small, extremely degenerate black-glazed conical oinochoai, therefore, in museum collections may be equally late. The "pyxis" **An 51** (Pl. 71) resembles the Dodwellian vase shape of NC 895, ff.<sup>36</sup> Since it comes from baskets 16–19, its context in the Anaploga well includes pieces (**An 50**, **An 36**) by two later followers of the Dodwell Painter. A pair of flat-bottomed aryballoi, **An 29** and **An 30** (Pl. 74), also come from this stratum. If they were spoiled vases (the glaze-paint may have been defective) they were probably dumped almost immediately; their tall, globular shape is consistent with the stylistic phase to which this stratum is assigned, but they are foreign to the rest of the potters' dump and, unless they came from other potteries, cannot be assumed to have been new when deposited.

#### VASE-PAINTERS AND POTTERS

The only evidence we have for the range of styles that can be expected from Corinthian potters and painters who actually worked in close physical proximity comes from the excavation of the Potters'

<sup>31</sup> It should be a full generation later than Copenhagen, N.M. 9075 (D. A. Amyx, "The Medallion Painter," *A.J.A.*, LXV, 1961, p. 6, "early Middle Corinthian," pls. 11–12, a).

<sup>32</sup> Such as those by the Medallion Painter (*ibid.*, pls. 12–13), or the Samos Painter (Payne, pl. 33: 9; *Mon. Piot*, XL, 1944, pp. 24, fig. 2: 43, fig. 15: 44, fig. 16: 46, fig. 17, pls. III–IV; K. Schefold, *Frühgriechische Sagenbilder = Myth and Legend in Early Greek Art*, pl. 54, c) and his followers (*Necrocorinthia*, pl. 33: 10). Cf. also *Corinth*, VII, i, no. 312, pl. 38, bottom right.

<sup>33</sup> The komasts on **An 48** are better compared with those on the mastos Louvre, MNB 1193 (NC 999, pl. 33: 2 and p. 119, fig. 44, F) or the plate in Copenhagen, N.M. 1631 (NC 1055; *C.V.A.*, Copenhagen 2[2], III C, pl. 90[91], 4b), by the Painter of the Copenhagen Sphinxes (*A.J.A.*, LXIII, 1959, pp. 356–357, pl. 89, figs. 13–14; LXVI, 1962, p. 187). Payne called the mastos "Late" in MC, and one of us has already compared NC 1055 with the François Vase (*A.J.A.*, LXIII, p. 356). See the next note and p. 66, note 17.

<sup>34</sup> We use the former designation, because on many pieces at this time the shift in taste that produced LC I style is already apparent—a taste that in Attic black figure distinguishes the generation of Kleitias from that of the KX Painter and in sculpture the Tenea-Volomandra group of kouroi from the Orchomenos-Thera. The shift in period-style is obvious on vases with isolated figures, much subtler in animal friezes on, e.g., trefoil oinochoai of the same date. The definition of developmental phases (or period-styles) is of course independent of absolute chronology, and the actual date of this change in artistic taste cannot be given with either precision or authority; it seems to fall early in the second quarter of the sixth century.

<sup>35</sup> Payne, p. 299, no. 758, fig. 136.

<sup>36</sup> *Ibid.*, p. 307, fig. 142.

Quarter; there we find a great variety of styles, many of them unrelated. Considered as a whole, however, and compared with all the contemporary pottery in the Corinth Museum, this body of material is seen to represent a discrete segment of the Archaic industry, distinctive in its range of styles and specialization in certain kinds of pottery.<sup>37</sup> The Potters' Quarter artists made a great deal of the votive pottery, and when they erred they tended to be finicky. We have no excavated potters' quarter for the spoiled vases in the Anaploga well, but they represent another such discrete segment, somewhat narrower than that of the Potters' Quarter. Their drinking equipment is distinctive, and their tendency is to broad slackness. The Potters' Quarter excavation was a rather small area, but the pottery shows such individuality that the artists must have worked more or less independently. The same kind of individuality (or lack of standardization) is seen in the potters' dump in the Anaploga well. Numerous potters, their products kin but not alike, and many different painters' hands, mostly having no real influence on one another, are represented, all within the stylistic boundaries of the "segment" that they represent. We conclude that the spoiled vases came from a small area near by, either a cluster of shops or a large, loosely organized establishment (we know nothing of the organization of labor in the large ancient pottery industries at this date).

A few painters represented by more than one vase from the well can be isolated and some of the other vases cited as closely related to their work. Significant similarities in some of the potters' work, where it is distinctive, can also be noted. Corinthian potters' work is much less individual than Attic, so that exclusive and inclusive attributions can seldom be made. We are on firmer ground with black-figure work, and it is significant that so many of the figured vases remain unattributed, evidently by as many different hands (the number of distinct hands in the material from the Potters' Quarter is formidable). These observations are meant to emphasize the sheer size of the Archaic Corinthian industry, considered in terms of manpower and as a commercial enterprise.<sup>38</sup>

#### THE PENICHROS PAINTER (Plates 86–87, 101)

The earliest vase-painter whose work is present in the potters' dump is a man of meager style, to be called the Penichros Painter. The early EC oinochoai **An 226** and **An 220** are his. Judging by details of their profiles and tooling, the Transitional oinochoe **An 227** may be by the same potter as his two; its animals are not by the Penichros Painter, but in a related style probably ancestral to his. Several somewhat later oinochoai seem to be variously related to this undistinguished style. **An 158**, which is better, has goats of a related type and, in the context of the Anaploga well, where most oinochoai have a single frieze, its multiple friezes may betoken some relationship. Closer to the Penichros Painter and to **An 227** are **An 209** and **An 213** (not by one hand). The appalling animals on **An 209** descend from those on **An 227**, its potter's work from that of **An 226**, and it has two friezes. The single frieze of **An 213** is in a style which is a rougher, more perfunctory rendering of the Penichros Painter's types of animals.

#### THE OAO GROUP (Plates 88, 89)

This Group consists of *olpai* and *oinochoai* (whence the name) with friezes of small animals, the details incised thoughtlessly but usually with an assured touch. Where the paint is preserved, added red is splashed on plentifully. Some of them may be by one hand, but we cannot be sure, though their

<sup>37</sup> The Archaic pottery from the Potters' Quarter will be published as *Corinth*, XV, iii, by A. N. Stillwell and J. L. Benson.

<sup>38</sup> We have defined as two distinct "segments" of the industry the ranges of types and styles represented in material recovered from the Potters' Quarter and the Anaploga well. But there were not a few other such segments; most of the recognized hands in Corinthian black figure still are represented neither in the Potters' Quarter nor in the Anaploga well, and there are many whose work has yet to be found anywhere in Corinth.

proximity is stylistic as well as typological. Their potter's work is alike, too. The cheerfully decorative effect of regular, closely spaced motifs and added color sets the OAO Group apart from most of the other Anaploga vases.<sup>39</sup> The drawing is nondescript. The best and earliest piece is **An 193**; **An 143** is also attractive, but later. Their animals have a pertness (like that of stuffed toys) that the rest lack. **An 172** closely resembles **An 143** in general appearance and must be about contemporary. It differs from **An 143** in details, whose significance is hard to judge in work of this character. **An 145** has somewhat larger animals, but its descent from the style of **An 193** is perfectly apparent. The similarity of markings on its animals requires the inclusion of **An 140**, where nothing suggests that the artisan took pride in his work. The badly spoilt oinochoe **An 181** is a member of the OAO Group, but this piece certainly is *not* by the same hand as any of the others. Their developmental sequence is **An 193**, **An 181**, **An 172** and **An 143**, **An 145** and **An 140**, which agrees with their stratigraphical positions in the fill.<sup>40</sup>

Two curious neck-amphoras, **An 170** (black-figured) and **An 192** (black-glazed) could easily be products of the same workshop as the OAO Group. The lavish polychrome banding and its disposition on the vase (including the inside of the mouth) recall the OAO Group, and the potter's work, especially with the vases in hand, seems to be in the same spirit, while the animal style, though there are a few typological details in common, is different.

#### THE LOWIE PAINTER (Plates 90–91, 103, 106)

The Lowie Painter is the only previously known Early Corinthian vase-painter whose defective pots were found in the Anaploga well. Long before the Anaploga excavation, Amyx had attributed his name-piece, in the Lowie Museum of Anthropology, Berkeley,<sup>41</sup> to the same hand as his masterpiece, the enormous oinochoe Corinth, CP-52(62).<sup>42</sup>

His earliest work is the oinochoe **An 216**; the style is already distinctive, but loose and ordinary compared with his later pieces. The goat and panther types differ little from common, central-EC stock; the dense, undifferentiated filling ornament also is typical. **An 138**, a careless, minor work (misfired, too, to a crumbly olive green), should be a little later; the incised triangles and quadrangles characteristic of the Lowie Painter and his companions appear in the filling ornament, and the carpet of rosettes is less dense. The Lowie oinochoe comes next, standing developmentally halfway between **An 216** and **62**. **62** can be placed at the end of Early Corinthian. Here the Lowie Painter's divergences from the common repertory are fully evolved, and some traits show its proximity to the emergence of MC style. The markings in the heads, shoulders, and forelegs of the animals are tighter and more elaborate. The distribution of filling ornament is deliberate; large fillers are surrounded by very small, neatly made "plus" rosettes and triangles. **An 66** is as far developed beyond **62** as **62** beyond the Lowie oinochoe. The fillers are arranged very deliberately, large and small extremely differentiated (an MC characteristic) and incised triangles abandoned (because they are medium-sized and make the carpet pattern denser). Double-centered rosettes are added.<sup>43</sup> The effect is tidier; the animals, too, are very neat with more compact bodies and less sprawling extremities. It is its MC character, not stylistic difference, that

<sup>39</sup> A broad-bottomed oinochoe, Oxford, Ashmolean Mus., 1966.216, provenience unknown, is very like the OAO Group and perhaps a member of it.

<sup>40</sup> Most of the constituent fragments of **An 143** come from the levels of baskets 53–70, and its stylistic placement is with other pots from these levels. However, a single sherd is from basket 22 and another from 27, whose levels are no earlier than the verge of MC style. These odd fragments are hard to explain unless they entered the fill later than the rest, as, of course, may have happened if the pot was broken when discarded and a couple of fragments remained for a while at the mouth of the shaft before being kicked, or shoved with earth, into it. Their position in baskets 22 and 27 is consistent with the theory (p. 66) that the shaft was full first at the time represented by basket *ca.* 20 (MC); it might have been leveled off with sherdy earth from around the mouth at that time.

<sup>41</sup> Berkeley, Univ. of California, Lowie Museum of Anthropology, 8/3496, "from Boeotia," gift of Mrs. P. A. Hearst. *C.V.A.*, 1[5], p. 16, pl. 6[187], 1.

<sup>42</sup> This is one of the most important vases, from older excavations, not published in *Corinth*, VII, i; here **62**, above, Pls. 10, 44.

<sup>43</sup> In some painters and groups, double-centered rosettes occur in EC, in others only at the verge of MC.

distinguishes **An 66** from the Lowie Painter's earlier work.<sup>44</sup> The hand is unmistakably the same in the goats, for example, of **An 66** and **An 216**. The Lowie Painter improved in the course of his career and made the transition to MC style brilliantly. **An 66** bears comparison with the Anaploga Painter (p. 87) or the Chimaera Painter (see under **An 95**) at the same period.

These observations have a wider application. The traits that distinguish **An 66** from EC vases by the Lowie Painter, even from **62**, distinguish MC from EC in many other painters, too.<sup>45</sup> A new impetus is apparent in the first vases that properly may be labeled MC. For the detailed parts of standard animals a new repertory of configurations was invented, all firmer, more closed, and more intently decorative. The new filling ornament distracts from the figures less than the nondescript EC carpet had done. The best early MC work is very explicitly decorative, and the animals have a stately mien. They are often static, but the lively elegance of Protocorinthian was past recovery, and the new style has the advantage of discipline.

Two hands decorated pots strongly in the manner of the Lowie Painter but differing from his work in line quality, rhythm, and small details;<sup>46</sup> they are *not* the painter himself on an off day, but so dependent on his style that, for the present at least, we designate them merely as Companions. Companion A, the better draughtsman, decorated the large oinochoe **An 186** and the small one **An 174**. His panthers' heads (and other markings on felines) make him easy to confuse with the Lowie Painter, but the animals' contours are different, the drawing is less purposeful, and the incised configurations for goats' noses and for the eyes of goats and boar are peculiar to Companion A. The eyes of his felines are of a common type, but consistently different from the Lowie Painter's. The filling ornament resembles that on **An 216** and **An 138**. Companion B decorated the well made, rather large, two-friezed oinochoe **An 194**. The style is a thoughtless approximation to the Lowie Painter and Companion A, undistinctive in the delineation of larger parts and details alike. Yet **An 194** is certainly by a third artist; once again all the animals' eyes and the goats' noses are peculiar to this hand, and the style lacks the vitality of the other two.

A very strange pot, of unidentified shape, **An 146**, has animals of Protocorinthian types (square-nosed lions, a bull with long legs and high hindquarters) drawn in a fully developed EC manner and technique, with EC filling ornament. It seems to have come from this workshop. Like **An 216**, it has broad bands instead of rays in the reserved zone at the base. In the tooling of the foot-ring and the arrangement of painted rings on the bottom, it resembles **An 186** and **An 194**. The anachronous types apart, its style has something, however elusive, in common with Companion A.<sup>47</sup>

Discussion of **An 146** produced some of the evidence that the Group of the Lowie Painter represents, in the strictest sense, a single workshop. More than style unites this group. It is not that all are by one potter; though the potting is good and the vases have sturdy proportions and emphatic profiles, it is varied. **An 216**, **An 194**, and **An 186** are all different; **An 216** and **An 174** are quite similar except in size; **An 186** has a variant handle, a heavy, molded strap. Where the bottom is preserved, however (even on the kotyle **An 66**), the pattern of rings is the same on the namepiece and all the Anaploga vases assigned to the Lowie Group: a band on the inside of the foot-ring, a ring of similar width halfway to the center, at the center a fat dot. These make a uniquely bold pattern, recalling the bands in the ray zone on **An 216** and **An 146**; it is the equal weight and equidistant spacing of band, ring, and dot that are distinctive and peculiar to this workshop.

<sup>44</sup> These remarks are also applicable to the question of the relationship of **An 175** to the Anaploga Painter (p. 88).

<sup>45</sup> Vase-painters working in a miniaturistic tradition do not, for the most part, conform so closely to these observations.

<sup>46</sup> An oinochoe in Budapest, M.F.A. inv. 50.395, Mus. Neg. No. A 10938, is also related to the Lowie Painter and his companions.

<sup>47</sup> An incomplete vase, **An 141**, may be mentioned here; as much filling ornament as is preserved resembles that on vases in the Lowie Painter's Group.

## THE MATI PAINTER (Plates 92, 95)

The Mati Painter<sup>48</sup> decorated **An 163**, **An 127**, and **An 85**. An earlier, smaller oinochoe, **An 201** (central EC), is in an unformed, inconsistent style ancestral to the Mati Painter. Its relationship is established by some of the panthers' markings, the proportions of their bodies, and the filling ornament (with two *matia*), which resembles that on **An 163**, the earliest of the other three.

It is instructive to consider **An 201** in a series with the Mati Painter's three, based on the levels of fill from which their constituent fragments came.<sup>49</sup> The succession of basket-number ranges and the development of style and decorative devices confirm each other perfectly: the four vases must have entered the accumulating fill at intervals in the years from the central phase of EC down to its very end. **An 201** and **An 163** have four animals in the frieze, **An 127** and **An 85** only three. The filling ornament develops: on **An 201** solid incised rosettes predominate; on **An 163**, the *mati* fillers are more numerous, with some small dots and blobs, which are plentiful on **An 127**; finally, on **An 85**, strong differentiation of large and small fillers (one sign of incipient MC style) is crudely accomplished by replacing simple incised rosettes with odd double-centered ones (the petals not incised). The animals also develop; the panthers' bodies are successively longer and slacker,<sup>50</sup> and the elaboration of the goat's horn on **An 85** corresponds to that on the Synetheia Painter's **An 87** (below).

The oinochoe **An 168** has a strongly domed shoulder like these, and its animals, by a different hand, are in the same spirit, with loose, light and fluent incisions. The fragmentary oinochoe C-32-234 (*Corinth*, VII, i, no. 226, pl. 31) may have been more closely related; its filling ornament is exceedingly like that of **An 163**, and the bird with folded wing is similar to its counterpart on **An 163**. In work no better than this, however, such birds are deceptive; as the sole basis for an attribution, they must be identical, and these are not.

## THE SYNETHEIA PAINTER (Plates 93–95)

The Synetheia Painter's name is meant to say that his style depends on accustomed, ingrained habits of draftsmanship; his work is in the mainstream of unexceptional EC work whose types were founded by the Sphinx Painter (see under **An 223**). **An 173** and **An 134** are obviously by one hand, the Synetheia Painter; other oinochoai require discussion, and some must be, rather, by close associates. Clearly, we have to do with a workshop: **An 173**, **An 134**, and **An 87** are probably by one potter; **An 130** and **An 154** are broader and heavier but similar; **An 211** is rounder shouldered and narrower footed, earlier, but not unlike.

*Corinth*, C-40-97,<sup>51</sup> a two-frieze oinochoe quite different in its potter's work (with cylindrical neck, offset mouth; without concentric rings in glaze-paint in its foot medallion, without black on the interior face of the foot-ring), is the key piece. It is quite early, earlier than **An 211** though later than **An 226**, and small, so its numerous animals are smaller than those on **An 211**, in turn smaller than on **An 173**. C-40-97 and **An 211** are by one hand, and **An 87**, which, verging on MC style, may be twenty years later than **An 211** (it comes from a much higher level in the fill, too), is also by the same hand as **An 211**; the telling traits and the character of the style are the same. Lacking **An 211**, no one would have attributed

<sup>48</sup> The name comes from the resemblance of dot-and-ring fillers to the blue glass beads with white and yellow "eyes" (*matia*) which are used to protect babies, donkeys, and others from Evil. It must not be assumed that all EC pots with dot-and-ring fillers are related to the Mati Painter. For example, *Corinth*, VII, i, nos. 204 and 206, pls. 28–29, are not.

<sup>49</sup> **An 201** baskets 67–75.

**An 163** baskets 53–71.

**An 127** baskets 43–60.

**An 85** baskets 27–63.

<sup>50</sup> This observation takes into account that animals in friezes around the shoulder of an oinochoe are always slacker through the midsection—to take up the expanding surface.

<sup>51</sup> S. Weinberg, "A Cross-Section of Corinthian Antiquities," *Hesperia*, XVII, 1948, pp. 215–216, D2, pl. 77.

C-40-97 and **An 87** to one hand, though they have traits in common and, separated by as much as thirty years, would be recognized as related. At least the shoulder enclosure on the felines would be noticed.

Now, **An 87** cannot be separated from **An 173** and **An 134**; **An 87** has elaborations characteristic of its time (cf. the Mati Painter's **An 85**), but all the basic forms of goat, bull, and felines are alike. Especially convincing is the idiosyncratic configuration of the lion's head with the goat's face and horn—the *shape* of the space between and the arrangement of rosettes in it in relation to the contours of the solid forms. **An 173**, **An 134**, **An 87** are the Synetheia Painter; **An 211** is inseparable from **An 87** and might (though it lacks panthers) be attributed independently to the same hand as **An 134**. C-40-97, therefore, attributable to the hand of **An 211**, represents the starting point of this painter's habitual style, his *synetheia*.

The closely associated oinochoai are **An 130**, **An 154**, and **An 142**. The first is a slapdash approximation to **An 134**, with some traits of **An 211** and **An 87**; the Synetheia Painter might be this bad, but the style seems different. **An 154** is not so close as **An 130**. **An 142** is related to **An 211** and **An 87** (even to C-40-97) in the same way as **An 154** to **An 173** and **An 134**. These three may be said to represent the Group of the Synetheia Painter.

Clearly, but less closely, related are **An 122** and **An 75**, both with peculiarly squashed birds lost in thick filling ornament or huddled beneath part of another animal. **An 75** is by a late follower of the Synetheia Painter. Its style is the last, wretched remnant of EC tradition. Contemporary, and even slightly earlier, work (cf. **An 81**, **An 83**, **An 85–87**) shows the approach of Middle Corinthian; on **An 75**, perhaps only the double-centered rosettes reflect current tendencies. **An 122** is larger and earlier, properly late EC; its painter favored odd, angular markings, but the basic treatment of the frieze and the stringy tails of the felines (as on **An 75**) ally it to the Synetheia Painter.

A Middle Corinthian oddity, **An 60**, descends from a style like that of **An 122**. The shape and division of the animals' shoulder enclosure (which overlaps the rib markings), the elaboration of their faces, the strong differentiation of large and small filling ornament (cf. **An 66**, **An 87**), and the developed vase shape (see pp. 72–73) all show that it is really MC. The handle ornament, a pendant palmette, is probably Atticizing.

The last two vases, **An 122** and **An 60**, are but loosely related to the Synetheia Painter, but in a context like the potters' dump in the Anaploga well all observations of shared habits and continuity are relevant.

#### THE PIGHADHI PAINTER (Plates 85, 103)

A superior, rather whimsical style is seen on **An 148** and **An 139**, also by one, equally distinctive potter; the painter is named, demotically, after the well. The loss of paint is unfortunate, but the drawing is excellent and so distinctive that attribution to one hand could rest alone on comparison of the far hind-legs of boar (**An 148**) and goat (**An 139**), or on their shoulder, rib, and foreleg complexes; the boar and goat differ only as species. The Pighadhi Painter's fondness for detail is seen in the animals' faces, in their furry fetlocks, and in the variegated filling ornament (especially on **An 139**, which therefore and because of its greater discipline and consistency looks slightly later than **An 148**). The drawing is deft; the incised line often tapers or ends in a slight hook.

#### THE ANAPLOGA PAINTER (Plate 104)

This equally fine artist, named after the site, decorated at least the pair of Corinth oinochoai (by one potter) **An 61** and **An 62**. The proportions, particular markings, and static dignity of the bull and panther, with the orderly array of large and small rosettes, make these pots models of early MC work (for the shape development, see p. 79).<sup>52</sup>

<sup>52</sup> The Painter of Berlin F 1090 (P. E. Arias and M. Hirmer, *A History of Greek Vase Painting*, pl. 31; NC 829; L. Banti, *E.A.A.*, V, 1963, p. 900) evidently learned his markings from an artist like the Anaploga Painter and in the period of **An 61** and **An 62**.

The Anaploga Painter is more refined and firmer than the Pighadhi Painter but lacks his fluent vigor, as much because his temper is more sedate as because early MC work at this scale is more decorous. A broad-bottomed oinochoe, **An 175**, about contemporary with the Pighadhi Painter's **An 148**, is both fluent and sedate, with animals less massive and stately than those on **An 61** and **An 62**. Also, still EC, its felines lack a belly stripe, and its filling ornament includes, besides large, double-centered rosettes, fillers of all kinds and sizes in a dense, chaotic carpet. The style of **An 175**, however, looks like early work of the Anaploga Painter,<sup>53</sup> though there are differences in the configurations of these smaller, earlier animals that, while we lack intermediate pieces,<sup>54</sup> discourage confident attribution.

#### OTHER CORINTH OINOCHOAI

The earliest Corinth Oinochoe, **An 223**, is, in its shape, directly ancestral to **An 61** and **An 62**. The incised drawing on **An 223** is light, fine, and unusually precise, even for its date, but the style is not specifically ancestral to the Anaploga Painter.

Among the other EC Corinth Oinochoai, **An 197**, with a rolled lip, is in a general way stylistically related to **An 198**, which, for an olpe, has an unusually rounded lip. Like **An 223**, **An 61**, **An 62**, these vases have shallow incised lines, drawn with a fine point, distinctive in the context of the Anaploga potters' dump.<sup>55</sup>

#### VASE-PAINTERS IN THE EARLIER LC I STRATUM (Plates 96, 97)

In the second stratum at the top of the fill (baskets 9–*ca.* 20, beginning of LC I), there are several vases that can be attributed to vase-painters known from museum collections outside of Corinth. In the fill below *ca.* 20, only the Lowie Painter's namepiece, in Berkeley, is by the same hand as vases from the potters' dump in the well. But these attributable pots in the second stratum, and others found with them, are also spoiled vases, of shapes that relate them to the rest of the potters' dump.

The Geladakis Painter<sup>56</sup> decorated **An 36**, one of his minor works (cf. also **An 31**),<sup>57</sup> and **An 50** is by the Painter of Athens 931.<sup>58</sup> Both are followers of the Dodwell Painter,<sup>59</sup> though the Geladakis Painter has a rather independent manner, whose influence on the Painter of Athens 931 is seen in the decorative elegance of the lion on **An 50**.<sup>60</sup> The stylistic connections of **An 36** and **An 50** go beyond the Anaploga potters' dump (J. L. Benson tells us that there is early work of the Geladakis Painter from the Potters'

<sup>53</sup> The similarities, no one of them alone sufficient for establishing the relationship (for individually some of these markings are the common property of many vase-painters in late EC and MC), that are collectively significant are: the shape and principal markings of feline hindquarters and their boxed forelegs; the shape and manner of assembly (rather than their very ordinary type) of the panthers' faces; the knee markings of goats and bull; finally (purely subjective), the general feeling and character of the drawing.

<sup>54</sup> If the received dating is about right, **An 175** was made *ca.* 610 B.C., **An 61** and **An 62** *ca.* 590 B.C. Whatever the dates, the developmental gap is considerable.

<sup>55</sup> Two other EC Corinth oinochoai, **An 179** and **An 156**, may be related by the peculiarity of having the handle and neck painted black, inside and out. Also, the shape is high shouldered and the neck short and straight. **An 156** is black figured (confronted komasts); another Corinth oinochoe, C-32-134 (*Corinth*, VII, i, no. 231, pl. 32), bears komasts and has a black neck and handle, but the potter's work is different and later, and the black-figure style not related to **An 156**.

<sup>56</sup> D. A. Amyx, "The Geladakis Painter," *Hesperia*, XXV, 1956, pp. 73–77, pls. 28–30; J. L. Benson, "Some Notes on Corinthian Vase-Painters," *A.J.A.*, LX, 1956, p. 229, pl. 77, fig. 41, and, earlier, *G.k.V.*, list 85; D. A. Amyx, "Dodwelliana," *C.S.C.A.*, IV, 1971, pp. 29–40.

<sup>57</sup> The kotyle **An 31** is one of a number of vases whose style can be described as 'weak Geladakian,' some of which might be his own work.

<sup>58</sup> Payne, at NC 1308 and p. 63, note 4, gave an ampler list than J. L. Benson, *G.k.V.*, list 87. See now Amyx in *C.S.C.A.*, IV, 1971, pp. 21–29.

<sup>59</sup> Payne gave NC 861–864, 895, 905, 1090, 1091, 1113–1123A, and 1141 to the Dodwell Painter; Benson, *G.k.V.*, list 73, adds an attribution by Hopper and one by Amyx, whose study of this artist has now appeared ("Dodwelliana," *C.S.C.A.*, IV, 1971, pp. 1–48, pls. 1–16).

<sup>60</sup> The influence of the Geladakis Painter's panel-picture style (used by both artists for substantive animals) is also seen on the pyxis NC 1308 (ex Coll. Phillip) by the Painter of Athens 931 (attributed by Payne, p. 63, note 4, but unaccountably not included in Benson's list).

Quarter), to which, nonetheless, they belong. **An 36** is a simple shoulder-frieze oinochoe and resembles, e.g., **An 37** in size, shape, tooling, and polychrome banding. **An 50** is only a little more refined than the unfigured Corinth oinochoai in its stratum, and its decorative syntax is perfectly in the tradition of Corinth oinochoai from the well, all the way back to **An 223**.<sup>61</sup> This is not to suggest that other vases by these artists should be related to this Anaploga segment of the industry; how the industry was organized, how the painters and potters worked, or were employed, is completely unknown. We assert only what can be seen.

These considerations are equally applicable to the attribution of the large, three-frieze oinochoe **An 22**. It is a spoiled vase, burst open and twisted at the back in the area of the lower frieze. Damage apart, it is a superior piece, one of the last of its kind,<sup>62</sup> and by far the largest oinochoe from the well. With oinochoai of this size, Corinthian potters paid more attention to the profile, to articulation of parts (note the collar at the base of the neck), and to construction (the triple handle is backed by a solid strap). Scale and quality apart, **An 22** resembles **An 36** in its proportions and is quite unlikely to be earlier.

**An 22** is by the Schistos Painter, named for the rent in this pot, who so far is known to have decorated only one other, an oinochoe in Syracuse,<sup>63</sup> which is almost certainly the same vase as Payne's NC 1097.<sup>64</sup> If it is the same, Payne seems to have considered giving it to the Geladakis Painter (Payne's "cfs." are sometimes ambiguous). It is *not* by the Geladakis Painter, though confusion on this point is understandable; the Schistos Painter's animals are not unrelated to his. They are also "not unrelated" to those on a much earlier oinochoe, NC 1095,<sup>65</sup> by the Medallion Painter, or to those on two oinochoai, NC 1093 and NC 1094, by an artist related to the Medallion Painter.<sup>66</sup> These confusing similarities show what close discrimination is demanded of connoisseurship among styles related to the Geladakis Painter and the Medallion Painter. The difficult style of Corinth CP-140 (NC 1096)<sup>67</sup> is a case in point. But the potters' work may help us to sort out the styles of these large oinochoai; the two by the Schistos Painter are alike and may well be by one potter. Two oinochoai by the Geladakis Painter (Amyx, "Dodwelliana," *C.S.C.A.*, IV, 1971, p. 32, nos. 31 and 33) have a grooved molding at the juncture of neck and mouth, as has Corinth CP-140, which the Schistos Painter's pair lack. The Dodwell Painter's NC 1090 (*idem*, p. 8, no. 13, pl. 5) has two beveled moldings around the neck (neither the beveled edges nor the third, upright molding at the base of the neck are discernible in Payne's fig. 10, E, *Necrocorinthia*, p. 33), which are exaggerated on the Rhodes oinochoe by the Ampersand Painter.<sup>68</sup>

### BLACK-GLAZED OINOCHOAI

Within such limits as distinguish this segment of the pottery industry from others, there is great diversity among oinochoai from similar levels in the fill. Clearly, many potters are involved. But we cannot make exclusive attributions to Corinthian potters as we can to painters' hands, whose draftsmanship is like handwriting and whose individual configurations are complex. Also, the technique of throwing

<sup>61</sup> For all the variety in the decoration of EC and MC Corinth oinochoai from the well, examples at Corinth from other excavations deviate more radically. C-40-87A has rays at the base and komasts in an odd style; C-50-32A has a lion with extremely eccentric markings; 171 (above) is decorated with a rather fine, large woman's head in profile, in MC style. The best known, the pair CP-144 and CP-145 from Swift's Well (*Corinth*, VII, i, nos. 332-333, pl. 41), are not so different from the Anaploga examples.

<sup>62</sup> Payne lists no black-figured, animal-frieze, trefoil oinochoai in the Late Corinthian catalogue. In the MC list, NC 1104-1106, which are "perhaps Late Corinthian," are not in black-figure technique. Of the rest, NC 1090ff., none is appreciably later in style than **An 22** and NC 1097 (here attributed to the Schistos Painter) but rather at least slightly earlier looking (NC 1093-1094, see below, note 66; NC 1096, see below, note 67). It is clear that the black-figured trefoil oinochoe did not long outlast the stylistic transition to Late Corinthian, precisely, that is, the developmental stage of **An 22**.

<sup>63</sup> Syracuse, N.M. from Akrai. Photo Mus. Neg. No. B 6491, now listed in *C.S.C.A.*, IV, 1971, p. 36, no. 9. In neither potting nor painting does it stand in a close relationship to the Geladakis Painter, as CP-140 does.

<sup>64</sup> "From near Akrai. Three friezes . . . Late; for the style, cf. no. 1098." NC 1098 is Bonn 1036, "By the same hand as the late pyxides 902, 3, 6-9," that is, by the Geladakis Painter (above, p. 88, note 56).

<sup>65</sup> D. A. Amyx, "The Medallion Painter," *A.J.A.*, LXV, 1961, pls. 9-10.

<sup>66</sup> London, B.M. A 1357 and A 1356, respectively; *ibid.*, p. 10.

<sup>67</sup> *Corinth*, VII, i, no. 331, pl. 41.

<sup>68</sup> J. L. Benson, "The Ampersand Painter," *A.J.A.*, LXIV, 1960, pp. 281-283, pls. 81-83; Rhodes 12567 (no. 9), pl. 81, fig. 1.

pots on a wheel introduces an element of incalculability (though skilled commercial potters can be remarkably consistent), and peculiarities of tooling on the mouth and foot, like the distribution of polychrome embellishment, could be imitated, possibly without our being able to distinguish the copy. Nothing suggests that Corinthian potters did trouble to imitate each other, but the possibility remains. The criteria for associating black-glazed vases must be extremely strict.

To study Corinthian black-glazed pots for the sole purpose of making potter-lists would be frivolous. Here, such study contributed to the understanding of shape development; chronologically significant traits had to be isolated from idiosyncratic traits. The large body of loosely related oinochoai also provide a rare opportunity to test criteria<sup>69</sup> for grouping plain vases.<sup>70</sup> Odd or crude oinochoai, together with the majority of better ones, could not be associated with any confidence, but a few of the better or very distinctive examples are significantly alike.<sup>71</sup>

Three oinochoai, **An 215**,<sup>72</sup> **An 210** (central EC), and **An 165** (later EC), are significantly alike by the strictest criteria and surely came from one workshop. **An 106** and **An 78**, which are later, probably came from the same. Corinth C-32-128<sup>73</sup> closely resembles **An 215**, but it looks earlier, mostly because of the proportion of the neck and mouth to the body. At the least, it belongs with the Anaploga pots.

Two oinochoai, **An 137** and **An 113**, resemble each other and differ from the rest (especially from **An 215**, *et al.*) in every critical respect. Two figured oinochoai, **An 140** and **An 181** in the OAO Group, should be compared with them.

Four oinochoai (**An 59**, **An 135**, **An 188**, **An 207**) have all-black syntax, without rays at the base, but, because they are not otherwise significantly alike, this variant syntax seems to have been a general option. One of them, **An 135**, is the most delicate and carefully designed of the unfigured oinochoai. It resembles **An 152**, which has standard syntax. They are linked by delicate construction, very thin in the neck and mouth, and the smoothly rounded shoulder and lower body. The polychrome banding is wrrrrw on both. On **An 152** the mouth is set off from the neck by a ridge, but on both the neck is very long in proportion to the lobes of the mouth.<sup>74</sup> Comparison of **An 135** and **An 152** with the first group (**An 215**, **An 210**, **An 165**) shows how narrow the limits of variability are for grouping unfigured Corinthian pots with any confidence (compare also **An 125**, which by these criteria must stand alone).

Two later oinochoai, **An 80** and **An 99**, must be by one potter. Four of the early LC oinochoai, **An 37**, **An 40**, **An 43**, **An 44**, certainly resemble one another, but not strictly enough; they could come from four workshops. There are too few oinochoai from this stratum (baskets 9–*ca.* 20) to test criteria.

<sup>69</sup> To attribute or affiliate two oinochoai to one workshop, or to state categorically that two must come from different workshops, we required that they agree, or differ, within rather narrow limits in most of the following points. Thus most examples can be neither inclusively nor exclusively attributed.

- (a) Proportions and profile of neck and mouth.
- (b) Proportionate weight of handle and its line in relation to the neck and shoulder.
- (c) The sloping angle of the shoulder and its profile.
- (d) The length and curvature of the body profile below the shoulder.
- (e) The size and exterior profile of the foot.
- (f) The tooling of the underside of the foot.

and also the following criteria for the decorative syntax:

- (g) The spacing, length, and line quality of the incised verticals (shorthand tongues) on the shoulder.
- (h) The color pattern and manner of application of polychromy, both in the tongue zone and in banding.
- (i) The spacing and drawing of the rays at the base, with which the height of the ray zone must be considered.
- (j) The amount of black paint on the exterior of the foot; the presence or absence of red overpainting.
- (k) The ring decoration on the underside of the foot.

It must be emphasized that only in combination do these criteria lead to valid results.

<sup>70</sup> On the potters' work of attributed black-figure vases, see above under the OAO Group, the Lowie Painter, the Syntheia Painter, the Pighadhi Painter, the Anaploga Painter, and the Schistos Painter.

<sup>71</sup> When we say that several black-glazed vases come from one workshop, it is without any implication that others, generally similar but not conforming closely enough for attribution, cannot have come from it.

<sup>72</sup> The rent in the shoulder on one side of this otherwise handsome pitcher slightly affects its shape in a photograph of the good side.

<sup>73</sup> From a well on the north side of Temple E, 1932, *Corinth*, VII, i, no. 227, pl. 31; we do not agree that *ibid.*, no. 204 is very much like it.

<sup>74</sup> This is best appreciated when both are viewed from the back (handle) side.

# THE COARSE WARE

(Plates 77–82)

The depositing of coarse pottery was continuous<sup>1</sup> from the early seventh to near the middle of the sixth century, but it is not homogeneous throughout. It has an interesting distribution of types and density, which contributes to its interpretation and helps to clarify the main outlines of the stratification of the fill as a whole.

The commonest shape is the trefoil-mouthed pitcher (**An 267, An 269, An 270, An 274, An 283, An 285, An 293, An 294, An 299, An 300, An 302, An 303, An 309, An 311, An 312, An 316, An 319, An 320**). Associated with it, and plentiful where it is, are the amphora (**An 275, An 288, An 290, An 295, An 296, An 304, An 306, An 310**), hydria (**An 289, An 305, An 313, An 315**), and round-mouthed pitcher (**An 292, An 298, An 314**).<sup>2</sup> Fragments of one-handled cooking pots occur in varying quantity through the fill, though the mended examples (**An 291, An 301**) all<sup>3</sup> came from levels near the middle, but this distinctive fabric is not always densest where the trefoil pitchers are. The small basin with overhanging rim (**An 266, An 272, An 273, An 286, An 307**; we believe it was used as a household mortar) occurs sporadically, mended or in fragments, from the level of LPC fine ware upwards.

All of the foregoing were present in quantity and frequently mendable (a few pieces are almost intact); they must represent primary depositing, pottery dumped directly and mostly whole.

Another category of coarse ware, abundant at some levels, is less well represented in the Catalogue, because it was extremely fragmentary and (except **An 276**) defied every effort to mend it. We conclude that it is secondary deposit. The shapes are basins, many of them evidently raised on pedestals, like small, unadorned perirrhantaria or louteria (**An 265, An 268, An 277, An 281, An 282**), and bowls with spurred handles, like **An 276**. Where fragments of these occur most densely, parts of coarse trefoil pitchers are not plentiful, and basins of other types are found with them (cf. **An 278, An 280**). It is not impossible that the coarse-ware fragmentary fill is related to (but deposited independently of?) that of fine ware, which may have come from a sanctuary (see *The Fragmentary Fine Ware*, pp. 96–99). The pedestal basins are not ordinary coarse ware; some are covered with a thick, fine slip and polished by tooling in parallel strokes.

Other kinds of coarse ware occur only sporadically, fragmentarily, and in small quantity. For example, there are a number of short sections of pithos rims among the coarse sherds and, besides **An 309**, some fragments of lids.

We cannot guess who dumped the mendable, often complete coarse pots into the well shaft, or why, since no one lowers a pitcher to draw dry potsherds. A cache of mortar-basins (the type of **An 266, et al.**), overfired, dark green, and crumbly, was noted in baskets 30, 34–37, and large parts of a greenish coarse trefoil pitcher in basket 100, but the rest of the coarse ware, mendable and fragmentary alike, is of good manufacture; one pitcher, **An 303**, shows signs of wear, and, basins apart, most of it was probably whole

<sup>1</sup> There may have been an interruption at the time of the levels with stones, *ca.* baskets 145–151, 17.10–19.60 m. There are no mended pots from these levels, and the lots of coarse sherds were very scrappy.

<sup>2</sup> In this and what follows, the observations of absolute and relative quantities of material are based on the uninventoried pieces, the partly mended, and the sherds, as well as the inventoried pieces in the Catalogue.

<sup>3</sup> A third, from the same baskets as **An 291** and of the same size and shape but less nearly complete, was not inventoried and, after study, was discarded.

when dumped.<sup>4</sup> Wherever the pitchers, amphoras, and hydrias came from, it is remarkable that their source contributed, more or less steadily, to the filling of the shaft for more than a hundred years.

### THE STRATIFICATION OF COARSE WARE

The stratification pattern of the coarse ware is closely related to that of the rest of the fill but just different enough to suggest that, with the possible exception of the slipped basins, it was deposited independently of both the potters' dump and the fragmentary fine ware.

The two top strata (baskets 1–8 and 9–*ca.* 20) are again clearly marked. Constituent sherds of mended pots fall within these basket ranges. In the top stratum, there are only five mended pots (**An 265–An 268** were inventoried), but sizable lots of coarse sherds, which include the full range of shapes described above. In the second stratum, seventeen were mended (seven inventoried, **An 269–An 275**)—one of the heaviest concentrations of mendable coarse ware in the well, with a concomitantly small residue of sherds, including, however, the full range of shapes as in baskets 1–8. Here, though, the trefoil pitcher is predominant and the mortar-basin better represented than at any other level.

From baskets 15 to 31 there is a heavy concentration of sherds of one-handed cooking pots (10–31 fragments from each basket, instead of 2–6 fragments as in 1–14); they all probably belong to one or two pots, because this brittle fabric shatters badly.

In the levels below basket 20, with coarse ware as with fine, we cannot speak of strata, because the evidence points to continuous filling, which extends in the coarse ware down to *ca.* 14.50 m.<sup>5</sup> This is not, however, homogeneous fill.

The level at baskets 20–25 is notable as the only one (except near the bottom of the shaft) from which no fragments of mended pots came, but a great quantity of unmendable sherds: parts of many mortar-basins, bowls with spurred handles, pedestal basins, and rim fragments of other open shapes. There are remarkably few fragments of pitchers, amphoras, or hydrias.

Basket 26 contained very little coarse ware of any kind. Below 27, the cooking-pot sherds peter out. Basket 31 yielded no recognizable parts of basins, the sherds from 33 not a single fragment of a pitcher<sup>6</sup> but substantial parts of as many as five mortar-basins<sup>7</sup> and rim fragments of other basin types. There is very little mended coarse ware from this part of the fill.<sup>8</sup>

In baskets 34–39, further shifts in the mixture of types are observable: 34–36 contained rim and wall fragments of basins, some of them slipped and polished parts of pedestal basins; in 36–39, fragments of pitchers, some joining, reappeared in significant quantity beside basin fragments of several varieties (including **An 277**, a pedestal basin).

These observations are important, because the changes in the predominant types and actual bulk of material can be correlated with analogous phenomena in the fine ware at the same levels. Changes occur at the same basket numbers (20, 27, 33) in both kinds of fill, so that the observation of type distribution and density in the coarse ware and of stylistic change and type distribution in the fine ware serve to confirm each other.

Only **An 276**, **An 278**, **An 279** contain fragments from 40–53, and the round-bottomed **An 279** is the only pitcher. Since the lots of sherds, especially from 50–53, were mostly rather small and scrappy, it is clear that these levels were not rich in coarse ware. Only non-joining fragments of pitchers and amphoras

<sup>4</sup> Given endless time and patience (and if the museum had unlimited storage), the menders could have joined up even more pitchers than (inventoried and uninventoried together) they did.

<sup>5</sup> There is apparently no break in the coarse ware at baskets 103/4 (cf. the basket number ranges for **An 300–An 302** especially) but instead at *ca.* basket 115.

<sup>6</sup> One very small pitcher (uninventoried) had constituent fragments from baskets 25–38. This was the *only* mended or partly mended pitcher stratified between the levels of **An 274** and **An 283**.

<sup>7</sup> These are in addition to the cache of green-burnt mortar-basin fragments in baskets 30, 34–37.

<sup>8</sup> There was an uninventoried lid from basket 31; **An 276** contains fragments from baskets 29–53, but mostly *ca.* 45. See also above, note 6.

are present. There are fewer fragments of basins, and those with the profile of the lip or foot of a pedestal basin are less well finished. From baskets 46 and 50, there are parts, in large fragments, of at least two cooking pots, parts of large amphora handles for several examples, and a few rim fragments from mortar-basins.

There are no shifts in the kind or density of coarse ware *within* the levels of baskets 54–75, but this range is strikingly different from the one above it. In the mendable pottery, pitchers predominate for the first time since the level of baskets 9–19 (nine examples; **An 283**, **An 285**, **An 287** inventoried). The basket lots of residual coarse fragments were larger and much less scrappy than at the levels of 40–53. Parts of pitchers, amphoras, and hydrias are plentiful throughout, with fragments of cooking pots and mortar-basins in modest quantities. The rim fragments of pedestal basins, recognizable by their profile and fine finish, are present in considerable quantity, but dwindle at baskets 73–75 and are observed again only below basket 100. This range of coarse ware, baskets 54–75, corresponds closely to that from which the largest amount of mendable fine ware came (see pp. 64–65).

The levels of baskets 75–100+ produced about one third of all the mended coarse pots (**An 288–An 307** and nineteen uninventoried). In the residual lots, 77–81 still contain a few fragments of basins (often thinly slipped and not polished) and scant fragments of cooking pots; in 82–86 there is concentration of the latter (up to 30 small fragments per basket and some larger pieces) and plenty of material from oinochoai, amphoras, and hydrias. Below 86, the coarse ware is practically restricted to these shapes.<sup>9</sup> The residue of sherds from 86–90 is small, because so much was mendable, and the sherds are of pitchers, amphoras, and hydrias, with a sprinkling of cooking-pot fragments. The range of baskets 90–100 is similar, except that the residue of sherds is larger, and there are fewer fragments of cooking pots.

Judging from the basket-number ranges of the mended pots, which overlap continuously at these levels, there was no interruption in the depositing of coarse ware to correspond to the clear break at baskets 103/104 in the fine ware, but rather at about basket 115 (*ca.* 14.50 m.), well within the levels of Late Protocorinthian. In the lots of sherds, there is a change at basket 100; fragments of basins are again present, though not preponderant, including rim fragments such as belong to pedestal basins.<sup>10</sup> The ordinary containers, with some cooking-pot fragments, continue. The mortar-basin **An 307** comes from 104–115.

The levels below basket 120 also produced many mendable pots, mostly the ordinary pitchers, amphoras, and hydrias (**An 308–An 316** and five uninventoried); parts of pitchers were especially plentiful in the lots of sherds (some were partly mended). There were fewer rim fragments of basins or sherds of cooking pots.

From the basket lots just above the levels with stones (pp. 64, 67), there are mended pots with fragments from as deep as 143 (**An 313–An 316**); the residue of coarse sherds from 140–143 was small. Below basket 143 and in the level with stones, there is no mended coarse ware, and the residue, which as deep as baskets 160–162 was often small, consisted of non-joining sherds. Together with the fragments of ordinary containers are a few of basins and cooking pots. Stones were not noted in the fill below basket 151 (19.60 m.), but the coarse ware is rather scrappy down to nearly 23.00 m. The flat-bottomed basin **An 318** comes from 164–168, but all the fragments of the mended pitchers (**An 319**, **An 320**, and two not inventoried) are from baskets 174–185. In the lots of coarse sherds here at the bottom of the shaft, pieces of pitchers (most plentiful), amphoras, and hydrias are found in quantity and are partly mendable. In addition, there are fragments of cooking pots (a few), of pithos rims, and of rims of smaller

<sup>9</sup> The exceptional single fragments were: basket 88, the black-burnt bottom of a very small bowl; 89, three odd-looking sherds, one with white paint; 90, one lug handle; 94, a huge, square-sectioned rim fragment; 96, one rim fragment from a mortar basin; 98, one wall sherd with relief band and one fragment with a thick, smooth, tool-polished slip, pale, almost white; 99, a rim fragment not of an amphora—only these out of the residue from fourteen basket lots, which contained, in addition to the mended examples, parts of at least fifteen to twenty trefoil-mouthed pitchers, perhaps half a dozen amphoras, and several hydrias, the amphoras and hydrias not even partly mendable, and a light sprinkling of small cooking-pot sherds, until, in basket 100, there are thirteen cooking-pot fragments, including one of a handle.

<sup>10</sup> Also, the residue of coarse sherds for baskets 106, 107, 109 was noted as “scrappy.”

open shapes, including (in baskets 150, 159, 167) the profile of **An 277**, **An 281**. There are also a few loomweights, thick fragments with impressed patterns, and parts of elaborate coarse handles (one of them, **An 317**), with rope-twist inserts, in the level below the stones (Middle Protocorinthian).

From the distribution of types and density of coarse ware alone, the basic pattern of stratification of the well shaft is clear. The coarse ware provides an independent control of the reading of the stratification of both kinds of fine ware; these in turn, give context dates to the Anaploga well's unusually long series of Archaic coarse vase shapes, otherwise not closely datable.

### THE MANUFACTURE OF ARCHAIC COARSE WARE

The coarse pottery from the Anaploga well is mostly handmade<sup>11</sup> of a heavy clay to which grit (fine gravel or finely ground potsherds) was added. The edges of sherds show a darker, but not usually gray, core. The surface is covered with a thin slip of finer clay. The usual method of coating the interior of closed shapes, unless the whole pot is dipped, is to fill the pot partially with liquid clay, agitate it to coat it thoroughly, and empty the excess slip. On the coarse pots from the well, the exterior (which is usually better than the interior) seems to have been coated by hand. The result is a buff, pinkish buff, or pink (MPC) surface; the gritty body beneath the thin slip gives it the texture of oatmeal porridge. Occasionally (**An 294**) the grit is nearly concealed. On some of the basins and pedestal basins the slip is thick, smooth, and tooled in parallel strokes, as on fine handmade aryballoi and pitchers;<sup>12</sup> the surface may even resemble that of Archaic terracotta sculpture (**An 281**).

No trace of the coil method of building pots can be seen on either mended pieces or sherds. Given the reduced plasticity of gritty clay and the distinct articulation at the shoulder, it is certain that most, if not all, of the neck-and-mouth assemblies of pitchers, as well as amphoras and hydrias, were made, like the handles, separately; their joint with the partly dried (leather-hard, in potters' jargon) body would be cemented with thick slip, and, as a wall to be plastered is pocked, the joining surfaces were scored for stronger adherence (so, handles usually take part of the wall with them when they break away, but one handle in the sherds from the well had broken at the joint and showed the scored surface).

The bottoms of closed shapes (including, perhaps, the early pitchers, where there is no visible proof) are capped. There are traces of the attachment of base caps on the interior of some (**An 288**, **An 296**, and **An 305** show it most clearly); on these it seems certain that the uncapped body of the pot terminated in an open funnel at the bottom, the joint being smoothed over with slip on the interior, filled with additional clay and finished in a bevel on the exterior. Sherds giving the sections of bottoms of pitchers (Pl. 81)<sup>13</sup> and amphoras or hydrias (Pl. 81)<sup>14</sup> show that most of the thickness of the bottom was in the added cap. The cap was in the shape of a shallow dish, such as one puts under a flowerpot, enclosing the tapering bottom of the body.

An open funnel at the bottom suggests that the body was formed upside down, but the profile seems to be a "rising" one, and thin or open bottoms (before capping) could result when the body was cut (still wet) from the board, or other suitable surface, on which it had been built.

The mortar-basins also have capped bottoms, in full double thickness (see under **An 272** and Pl. 80)<sup>15</sup>; it is this heavy bottom, in combination with a specially prepared abrasive surface on the inside of the bowl, that convinces us that these are certainly and specifically household mortars.

<sup>11</sup> Mortar basins and other small basins (**An 276**) were made on the potter's wheel, and the necks and mouths of amphoras and hydrias, also, were thrown on the wheel.

<sup>12</sup> Cf. *Corinth*, VII, i, no. 301, pl. 37, nos. 356–357, pl. 43; *Hesperia*, XVII, 1948, C 23, pl. 76.

<sup>13</sup> Corinth Lot 3333 (baskets 83–89). The sherd illustrated, basket 86.

<sup>14</sup> Corinth Lot 3271 (baskets 27–29). The sherd illustrated, basket 28.

<sup>15</sup> Corinth Lot 3271, the sherd illustrated from basket 28.

Amphoras may have deep pinholes at the top or low on the back of the handles (**An 304**), hydrias pluses or other marks (**An 289**, **An 305**, **An 315**). Some of the pitchers have shallower pinholes (**An 274**, **An 294**, **An 309**, possibly **An 320**), others short vertical or horizontal strokes (**An 269**, **An 283**) or plus marks (**An 270**, **An 297**, **An 300**). The purpose of these marks is uncertain.<sup>16</sup>

### THE DEVELOPMENT OF VASE SHAPES

The earliest coarse ware from the Anaploga well (**An 317–An 320**) is at least a generation later than S. Weinberg's Well C,<sup>17</sup> and its shapes are patently more evolved. Coarse ware from the levels of baskets *ca.* 55–103 was in association with fine ware showing stylistic development covering about the same period as his Well D.<sup>18</sup> The Anaploga well gives us continuity, the comparability of shapes from one period to the next, and the coarse ware from Well D takes on meaning in this context, supplementing and complementing it. Two coarse vase shapes in the Anaploga well, the narrower-footed trefoil-mouthed pitcher (Pls. 77–79) and the mortar-basin (Pls. 80–81), require discussion beyond the comparisons drawn in the Catalogue.

By any conceivable chronology, the eighteen inventoried trefoil-mouthed pitchers cover more than a century (MPC to LC I) and come from levels corresponding to every black-figure period but MC. A glance at the series is enough to discourage close dating of isolated examples by reference to it. Coarse pitchers changed only subtly in this period. The earliest are distinguishable: **An 319** and **An 320** have short mouth lobes, the lateral ones spread flat; their necks look short in proportion to the body (though measurement shows that some later examples have roughly the same proportion); their handles are flattened (cf. also **An 293**, **An 309**, **An 311**, **An 312**), while later ones are approximately round in section; the top of the handle does not rise above the lip at its attachment (cf. also **An 293**, **An 309**, **An 311**, **An 312**); and the bottom, which on **An 319**, **An 320** is comparatively simple and thin (cf. Weinberg's C 22),<sup>19</sup> the interior profile running parallel to the exterior, may not have been capped (cf. especially **An 293**, which despite its early traits seems to have a capped bottom and in its mouth and neck looks, rather, like the LPC examples). Pitchers later than MPC but still well within the seventh century (**An 300**, **An 302**, **An 303**, **An 309**, **An 311**, **An 312**, **An 316**) show, to those who like such things, a stronger tectonic sense in their proportions and articulations than earlier or later groups, though several later examples (**An 269**, **An 270**, **An 294**) have equally columnar necks. The earlier the oinochoe, the more frequently the body is ovoid; the later, the more frequently globular, contracting rapidly and recurving to the base.

The history of the Archaic mortar-basin is of increasing specialization of the shape. **An 286**, which goes with Weinberg's D 78,<sup>20</sup> has a well developed overhanging rim but, like D 78, retains the bowl-like profile of **An 307**.<sup>21</sup> Since **An 307** looks so tentative, it may represent the earliest (LPC) form of this mortar-basin. Once the Archaic shape is fully evolved (**An 272**, **An 273**), no further development is seen in **An 266**.

<sup>16</sup> Cf. T. J. Dunbabin's remark on *Perachora*, II, p. 317, no. 3297, pl. 125, but the examples he cites here and at no. 3350 are more elaborate, their pinhole marks being part of their embellishment.

<sup>17</sup> *Hesperia*, XVII, 1948, p. 208, pls. 76–77.

<sup>18</sup> *Ibid.*, pp. 214–215, pls. 83–84.

<sup>19</sup> *Ibid.*, pl. 76.

<sup>20</sup> *Ibid.*, pl. 84.

<sup>21</sup> The fragment, Pl. 80 (above, note 14), is still closer to **An 286** than to **An 272**, **An 273**; the fully evolved shape, therefore, is probably not to be dated much before the beginning of LC I.

# THE FRAGMENTARY FINE WARE

INCLUDING LAMPS, FIGURINES, AND MISCELLANEOUS OBJECTS

All of the fine ware in the well that is not part of the potters' dump seems to be secondary deposit. It is not defective, and, with rare exceptions, it is not mendable; being fragmentary, it is less well represented in the Catalogue.<sup>1</sup> All of it is consistent with the range of material found in Archaic sanctuaries in Greece, particularly Perachora, and some of it is strictly votive.

There are impediments, however, to the obvious conclusion that all of it came from a sanctuary dump, or votive deposit, area. (1) The miniature kotylai **An 118** and **An 119** represent a large cache, mostly of coursing-hound kotylai, in the basket levels from which they came. They are foreign to the Anaploga potters' dump, but seem to have come from a pottery; the coursing-hound kotylai look like part of a single kiln load, identically shaped, decorated, and fired. (2) There are caches of stacked, green-burnt, friable and partly fused, votive miniatures in the top strata of the well.<sup>2</sup> Pottery that has undergone burning after its manufacture is reduced to gray; the green color results from excessive heat in the kiln. (3) Only in association with the fragmentary fill, we find low rectangular and deep cylindrical handmade paintpots (**An 94**, **An 240**; others, not inventoried, in baskets 35, 36, 37, 49; Corinth Lots 3282–3284, 3298); they contain abundant traces of red ocher, like that on figurines and low-fired, pinkish buff miniature kalathoi found in association with **An 94**. Therefore, the paintpots do not clearly belong to the potters' dump. (4) Besides figurines, there are figurine molds in the fragmentary fill (**An 333**, **An 342**; cf. **An 346**).

On the other hand, all the fragmentary fill cannot well be regarded as coming from refuse piles of potters in the votive business. (1) The nozzles of the lamps are blackened, and at least one lamp, **An 324**, is not Corinthian. (2) There are other imports: a fragment of an Attic cup in the Komast Group (**An 96**), a miniature broad-bottomed oinochoe, probably Lakonian (**An 56**), and a rim fragment from an early seventh-century Argive krater<sup>3</sup> (in basket 155; Corinth Lot 3380).

It is not unlikely that the fragmentary fill comes largely from one or more sanctuary areas, but in part from potteries (probably near by) that catered to them.<sup>4</sup>

The Protocorinthian and Corinthian fragmentary fine ware must be considered together. The corresponding types found only above basket 55 and below basket 104 include: (1) lamps (**An 321–An 326** and **An 327–An 329**); (2) figurines (**An 330–An 336**, **An 339–An 342**, **An 344**, **An 347** and **An 349–An 353**, with uninventoried fragments from baskets 113–117 and a fragment of a black-painted horse in basket 155, Corinth Lot 3380); (3) decorated spools, model wheels, and spindle whorls (**An 337**, **An 338** and

<sup>1</sup> In the catalogue, pottery: **An 2**, **An 3**, **An 10**, **An 14–An 20**, **An 23**, **An 29**, **An 30**, **An 56**, **An 67**, **An 74**, **An 77**, **An 94–An 96**, **An 104**, **An 105**, **An 110**, **An 111**, **An 118**, **An 119**, **An 126**, **An 132**, **An 149**, **An 151**, **An 159**, **An 162**, **An 166**, **An 169**, **An 217**, **An 219**, **An 228–An 235**, **An 237–An 243**, **An 245–An 261**, **An 263**, **An 264**; figurines: **An 330–An 336**, **An 339–An 342**, **An 344**, **An 347**, **An 349–An 353**; plastic vase: **An 343**; miscellaneous: **An 337**, **An 338**, **An 348**, **An 354**, and perhaps **An 346**; lamps: **An 321–An 329**.

<sup>2</sup> Caches of small cups and miniature bowls, all green-burnt, alternate without mixing in these strata: baskets 2–5, handleless "kotylai"; 10–12, low bowls; 13, low bowls, cups, and a miniature phiale; 14, low bowls and cups; 15, mostly small cups with offset lip; 17, small cups with offset lip; 18–19, mostly handleless "kotylai" (as in 2–5) with a few small cups (as in 15–17).

<sup>3</sup> For the type, cf. *Perachora*, II, pl. 44, 4001 and p. 370, 4001 A; the Protocorinthian context at basket 155 in the Anaploga well is MPC and earlier.

<sup>4</sup> Except for the paintpot **An 240**, no evidence in the Protocorinthian levels below basket 104 suggests that the pottery should not all have come from a sanctuary, but the correspondence of types in fragmentary material above 55 and below 104 is such as to implicate the Protocorinthian in generalizations based on the later levels.

**An 348, An 354**); (4) paintpots (**An 94** and **An 240**); (5) small and miniature vases in silhouette technique or with conventional patterns (**An 110, An 118, An 119, An 151, An 162,**<sup>5</sup> **An 166** and **An 228, An 229, An 238, An 249, An 250**); (6) pierced and solid-walled kalathiskoi and round-bottomed basket miniatures (in LPC, **An 239, An 243**; above 55, hundreds of tiny fragments, low-fired, some with red-ocher banding, concentrated in the lots for baskets 20–33 but also present in good amounts in 36–49).<sup>6</sup>

In the Corinthian period, the fragmentary fine ware seems to have been deposited at short, fairly regular intervals from later EC (*ca.* basket 55) down to LC I.<sup>7</sup> It should never be newer than its context of potters' dump, but it was evidently not very old when deposited here,<sup>8</sup> and the higher its position in the fill, the later it looks.

In the Protocorinthian below *ca.* 13.50 meters, the LPC just above the stony fill (baskets *ca.* 145–151) is earlier than that just below basket 104. Similarly, there are more very early-looking sherds among the MPC at the very bottom than just below the stony fill.<sup>9</sup> The Protocorinthian also seems to have been deposited regularly over a period of time. The coarse ware from the lower half of the well shaft takes its relative dates from the latest fragmentary fine ware from the same levels. Since the small fine-ware material could fall deeper more easily and seems to be secondary deposit, the coarse ware certainly will be no earlier than its context, but the relative dates should be quite close.

The similarity of the abundant, partly mendable MPC (and EPC) below the stony fill (**An 252–An 264**) and in the top strata (**An 2, An 14–An 20, An 23**), where it is less worn and a larger part of it is mendable, is really striking; compare the plates (**An 15–An 18, An 20** and **An 252–An 255, An 261**). It is most

<sup>5</sup> **An 162** from baskets 53–67 is the only silhouette-technique vase with fragments from baskets between 55 and 104—for the other types (lamps, figurines, etc.) there are no such exceptions. In the fragmentary pottery not inventoried, a few coursing-hound miniature kotylai occur in baskets 20–26, 34, and 48–49, but they are heavily concentrated in 40–47, and it is these we refer to as a cache; below 104, they are concentrated in 119–132, where they all look as if they were made at the same time and place, with some in 111–118, 133, 148, 150, but a large quantity in 149. A fragment of a powder pyxis occurred in 104; above 55 uninventoried examples came from 21, 39, 46, 54 (decorated covers in 21, 46, 54; undecorated container in 39). Fragments of pyxides with 'conventional' decoration (or lids thereof): baskets 21–25 (one per basket), 39 (one), 42–47 (four, partly mended), 48 (one). Silhouette-style kotylai, which like **An 162** have cousins from the Potters' Quarter, occurred in baskets 44 (three) and 49 (three, all unusually good for this class, but fragmentary).

<sup>6</sup> A single (uninventoried) fragment in basket 55 (Lot 3305) recalls the quality of the LPC examples: fragment from the well trimmed bottom of a kalathiskos of well fired, pale buff clay, neatly banded with real glaze-paint. It suggests that well made kalathiskoi were the rule down to *ca.* 600 B.C. (cf. kalathiskoi from the South-East Deposit, last third of seventh century, at Perachora, *Perachora*, I, pp. 98–101, pls. 30–33; II, pp. 88–89); fragments in baskets 39, 44–47 are in fact finer and harder than those in 20–*ca.* 33.

<sup>7</sup> The evidence for this conclusion is the presence of different kinds of material in *caches* throughout the levels of baskets 20–55. Lekanoid bowls (like **An 104**) with black-polychrome decoration: 21–38; black-figured round aryballoi (like **An 77, An 74, An 149**; smaller than **An 105** and **An 126**): 23, 31, seven in lot for basket 49, their constituent fragments coming from 35–56; black-figured alabastra: 31 (three), 35 (two), 40, 47 (two); assorted basket-shaped votive miniatures of soft, pinkish buff ware (pale buff on the interior of fragments): concentration in 20–33, present in considerable quantity in 36–49 (though scant *ca.* 42 where the coursing-hound miniature kotylai are concentrated); larger kalathoi: 23–30 (Lot 3265), 31 (open-work in strut pattern; the example from 23–30 is large and elaborate, but not mendable), 40 (black-glazed, solid); pinkish-buff handmade jugs (with round or trefoil mouths, cf. *Corinth*, VII, i, nos. 301, 356, 357) and aryballoi (the wall fragments of jugs and aryballoi not always differentiable): 21–31, 34, 36, 39–45 (two aryballoi and one jug, partly mended, stored with lot for basket 45), 52, 55, 56, 58; fragments of lamps (cf. **An 322–An 325**): 27. With these distributions, compare that of fragmentary kraters with figures in panels on the shoulder: more or less continuously present below basket 21; partly mended, uninventoried examples have basket-number ranges like 39–59 and 47–69. As drinking equipment and often misfired green or greenish, these, though fragmentary, are part of the potters' dump. For caches of material in silhouette style and with 'conventional' decoration, see above, note 5. For the caches of green-burnt votive miniatures in the two top strata, see p. 96, note 2.

<sup>8</sup> **An 95** and **An 96** come from basket 31; we could suppose small pieces like these filtered down a little way, but cf. **An 61** and **An 62** (from 20–33 and 22–31). Also the terracotta head **An 335**, from 22–24, can hardly be earlier than the MC pottery which is its context.

<sup>9</sup> There appears to be a shift to an earlier phase of LPC *ca.* baskets 133–135, and at this point the coursing-hound kotylai, constantly present from basket 111 downward and concentrated in the 120's, sharply dwindle; those below are small, worn, and of a paler clay. There are no coursing-hound kotylai below basket 150 in the layer with stones. In the MPC levels, lotted material from baskets in the 160's and 170's is clearly earlier than material from baskets just below the layer with stones; for example, the sphinx fragment from 152 (Corinth Lot 3377) is clearly later than **An 257** from 161–166. It is at the level of baskets in the 160's (21.80–22.70 m.) that the shaft widens downward, now in gravel and clayey earth instead of conglomerate, reaching its greatest diameter 1.80 m. from the bottom (at a depth of 23.05 m. = baskets 170–175; see p. 64).

satisfactorily accounted for by the hypothesis of an early sanctuary and, perhaps, a manufactory of sanctuary pottery,<sup>10</sup> at no great distance from the site.<sup>11</sup> The lamp **An 328** should have belonged to a sanctuary; if its blackened nozzles and the gray discoloration (certainly due to fire subsequent to manufacture) of **An 354**, both from LPC levels,<sup>12</sup> are indicative, there was in fact a sanctuary.

Since fill that had had time to settle was all but impenetrable (see p. 67), the early seventh-century pottery that contaminates the levels with potters' dump in the Corinthian period has to have been from an abundant deposit in the immediate vicinity of the mouth of the well, to explain not only the Protocorinthian sherds in levels below the top stratum but the levels at which constituent fragments of **An 17** and **An 67** (perhaps also **An 14**) were found.<sup>13</sup> It follows from the lack of LPC sherds in the fill at the top of the shaft (cf. **An 228–An 244** from baskets 104–143) that the sanctuary that we suggest existed was not itself on the excavated site, at the well. Rather, the abundant MPC and earlier pottery in the top strata came from massive votive dump, which in the first half of the seventh century was deposited partly down the shaft (baskets *ca.* 152–185), partly near its mouth. What the circumstances were that kept this early deposit near the well mouth uncontaminated by later pottery until large quantities of it entered the shaft at the times when the material in the two top strata was deposited is an unanswerable question.

#### LAMPS (Plates 83, 112)

Nine lamps (**An 321–An 329**) came from the Anaploga well. On **An 323–An 326** and **An 328**, the nozzles are thoroughly blackened by use, on **An 321** and **An 327** darkened. Lamps are notably absent from levels (baskets *ca.* 55–103) that contained no other secondary dump. One, **An 321**, comes from the topmost stratum, which contained only LC I and MPC (and earlier) pottery. Handmade and without close parallels, it is the most primitive of the nine, remarkably large and heavy. Unfortunately (unless significantly), there are no lamps from the pure MPC levels below basket 152. Considering the light fabric and rather developed character of **An 322–An 325** (all wheelmade), from late EC and late EC–MC contexts, it is hard to accept **An 321** as a sixth-century lamp. Its clay and glaze-paint actually resemble Geometric at Corinth most closely. It is all but certainly the earliest known lamp from Corinth, earlier than *ca.* 650 B.C.

The Late Protocorinthian lamps are remarkably developed. **An 327** shows the type of KL-130, from Well I in the Potters' Quarter,<sup>14</sup> at a less evolved stage, but it is even more refined in profile and finish. A simpler contemporary type is represented by **An 329**. As a triangular lamp, **An 328** is not unique, but it is the most austere and finely finished of its class.

#### TERRACOTTA FIGURINES (Plates 84, 85)

The pottery contexts in the Anaploga well give confirmatory evidence of the relative dating of female heads. **An 349–An 351** look genuinely early and come from LPC fill. **An 339–An 342** look earlier than

<sup>10</sup> The plates suggest a sanctuary; besides the LPC kalathiskos in the Catalogue (**An 243**; cf. **An 239**), there are fragments of kalathiskoi in many of the LPC lots and, earlier, from baskets 161–162 (Lots 3385–3386). It is the general character and range of types, however, that is typical of pottery from sanctuary sites.

<sup>11</sup> At the site itself, any remains of a relevant period, excepting the contents of the well itself and the presence of some seventh-century sherds in pottery from the room east of the well at the level of its mouth (Lot 1006), were effaced by the Roman building.

<sup>12</sup> In the MPC levels, pottery reduced to gray by fire includes an ovoid aryballos (basket 179), assorted fragments (171, 173–175), and undecorated spindle whorls (167–168), all stored in lots.

<sup>13</sup> **An 17** comes largely from baskets 7–12 in the second stratum; the fragment from 2 must have entered the fill a little later, and the worn fragment from 46 a long generation earlier, than the rest. **An 67** comes from baskets 22–23, except for one fragment from 16, probably deposited later. More remarkably, a fragment from basket 133 may belong to the neck of a large, early seventh-century oinochoe with constituent fragments from baskets 7, 10, and 12 (all of the fragments are stored in Lot 3240 for basket 7). It does not join. But, in the circumstances just described, it was not impossible for parts of one, early pot to enter the shaft at dates over a century apart. What the complex of evidence of its contents denies is, instead, the random entry into the shaft of material from the intervening periods, between MPC and LC I.

<sup>14</sup> *Corinth*, XV, ii, no. 28, pl. 55 and fig. 9. On KL-130 the rim overhangs a bit more, the maximum diameter is lower on the body, the foot-ring is wider (almost equal to the diameter of the rim), and the nozzle is broader at its base, merging more gradually into the body.

**An 334, An 335**; on **An 339** and **An 342**, the features are austere, details exceedingly linear; the ears are volutes, as on early kouroi, and the pottery context suggests a date *ca.* 600 B.C., or hardly later. **An 335** is more graceful, so graceful and pretty that at first sight it looks later than it must, in fact, be. Analysis of the organization of the planes of the face, of its proportions, of the character of the profile, and of the structure of the eyes and the corners of the mouth, in comparison with larger sculpture, suggests a date *ca.* 580 B.C., and its context here is of the earlier stages of MC pottery.<sup>15</sup> The heads of **An 330–An 333**, in turn, are rounder-cheeked (with smaller features) than **An 335**.

#### PAINTERS OF UNSPOILED VASES

The vases discussed here seem to belong with the fragmentary fine ware. They are in styles that seem to be in no way related to those of the spoiled vases, even generically; the flat-bottomed aryballos (**An 29** and **An 30, An 105**) and the plate (**An 95**) are vase shapes foreign to the potters' dump in the well.

Two flat-bottomed aryballoi, **An 29** and **An 30** (Pl. 105), from the stratum of baskets 9–*ca.* 20 are evidently by one potter and by one artist, the Otterlo Painter, who throughout his career specialized in this shape.<sup>16</sup> Both aryballoi lack neck, mouth, and handle; both were broken into many small fragments. Neither seems to be a spoiled pot, unless the extremely fugitive glaze-paint was originally defective. No painter's style could be more at odds with the potters' dump in the well than that of the Otterlo Painter. Another, earlier aryballos (probably flat-bottomed) is equally foreign; the panther-bird on **An 105** is in a deliberate, precise style embellished with white-dot decoration.

Most of the "foreign" black-figure styles are represented only by fragments, such as the LC cup **An 3**, the joined fragments of a fine kotyle or kotyle-pyxis **An 132**, and the fragment **An 95** from the center of a very fine plate by the Chimaera Painter, an artist who certainly worked in the Potters' Quarter.<sup>17</sup>

One other piece in a "foreign" style, however, is nearly complete (the bottom and a number of small fragments are lacking). This is the cock-and-owl olpe **An 219** (Pl. 102). Most of its constituent fragments are small and battered, and they were found through an astonishing depth in the fill, doubtless because they were small, and the levels between baskets 75 and 115 contained so many large pieces of coarse pots. In any case, the level of most of its fragments (*ca.* basket 80) is that of the Lowie Painter's early oinochoe **An 216** (central EC), and, stratigraphic considerations apart, this is the developmental stage of its cocks and the hare beneath the handle. The olpe is a common vase shape in the potters' dump, but **An 219** is nothing like the OAO Group (**An 143, An 145, An 172**) or even **An 202**. The potter's work is excellent, and the decoration, despite its condition, one of the masterpieces of its period. A symmetrical composition, such as was used on alabastra after the time of the Painter of Palermo 489,<sup>18</sup> is here aggrandized for an olpe; olpai ordinarily bear two or more registers of frieze animals. We know of no other EC cocks so large or imposing as these, and the heraldic owls on their backs are an imaginative touch by a superior talent. The artist has not been identified, but the closest parallels to the style are, as might be expected, on alabastra.<sup>19</sup>

<sup>15</sup> *Corinth*, XV, ii, Class VIII, 40; *Perachora*, I, pl. 94: 86; and A. Furtwängler, *Aegina*, no. 88, pl. 110: 3, from the same mold, or at least the same prototype, as **An 335**, have no such precise context date. Of the four, **An 335** is crispest in all details and, perhaps together with the Potters' Quarter head, whose details are not much less precise, should represent a first edition from a new mold made direct from the prototype; a date earlier than *ca.* 580, that of the context of the Anaploga head, is unthinkable on purely stylistic grounds for the prototype, which developmentally was a typically delicate (and miniature) Corinthian counterpart to Attic sculpture hardly later, or earlier, than the standing goddess from Keratea in Berlin (R. Lullies and M. Hirmer, *Greek Sculpture*, New York, 1960, pls. 20–21).

<sup>16</sup> Primarily an MC artist, his late work is early LC I. See J. L. Benson, "A Floral Master of the Chimaera Group: The Otterlo Painter," *Antike Kunst*, XIV, 1971, Heft 1, pp. 13–24, pls. 1–5. With **An 29** and **An 30**, compare especially Benson's nos. 24 (San Simeon), 13 (Athens 18667), and 18 (Bonn 335). The taller, more globular shape of our pair is that of his latest aryballoi, of which Bonn 335 is an example.

<sup>17</sup> Among the pottery to be published in *Corinth*, XV, iii, by A. N. Stillwell and J. L. Benson, are plates from his and related hands, as well as a fragment of a votive plaque, KN-55.

<sup>18</sup> Cf. *Necrocorinthia*, pl. 15: 7–9, 11.

<sup>19</sup> Mykonos, from Delos; *Délos*, X, pl. 30, 433 (NC 428) is closest, but not by the same hand. *Ibid.*, 432 (NC 427) and 435 (NC 429) are only generically similar. All of these and our olpe also are generically related to early work of the Columbus Painter (Amyx, "The Alabastron of Oinanthe," *Ath. Mitt.*, LXXVI, 1961, pp. 12–14, Beil. 6–7).

# CATALOGUE

The catalogue is in stratigraphical sequence from the top of the well, the position of each item determined by its uppermost basket-level. Thus the pottery is in reverse chronological order, but the catalogue presents graphically the sequence in which the pottery was removed. In compensation, the series in the plates are arranged developmentally. The fine pottery, **An 1–An 264**, is numbered separately from the coarse pottery, **An 265–An 320**, the lamps, **An 321–An 329**, and the figurines and associated miscellanea, **An 330–An 356**.

With rare exceptions, we have avoided absolute dates; since the chronology is, in fact, relative, it seems better to express the placement of each piece in relative language. The pieces that can independently be placed quite exactly (e.g., “late in EC”) are those that date the levels where their fragments rested. Others that without their context could not be placed quite so closely are acknowledged as such (e.g., **An 24**, “Context: beginning of LC I; cf. **An 22**, **An 36**, **An 50**”); **An 24** independent of its context could be assigned to the second quarter of the sixth century but not to a part of it. Placements stated in these terms also allow

judicious and critical allowance to be made for the complex stratification of the fill (above, pp. 67–68).

In describing black-glazed oinochoai and kotylai, we speak of canonical (decorative) syntax; **An 215** and **An 196** are well preserved and perfectly canonical. Oinochoai later than Transitional canonically have pairs of incised vertical lines (“tongue incisions”) around the shoulder instead of real tongues; where there are separately drawn petals in this tongue zone, they are mentioned.

Abbreviation is required in describing the added polychromy in the tongue zone of oinochoai and in banding; we use the initial letters of red, white, and yellow. In descriptions of banding, fine lines are designated by lower case letters, heavier stripes by upper case: wRw means a red stripe bounded by single fine, white lines. In the tongue zone, R..W.. means that every third petal has added color, and red alternates with white.

Misshapen pots are hard to measure twice with identical results. Every effort was made to measure consistently and to avoid measuring accidental gross distortions, which would have yielded false dimensions.

## FINE WARE

### **An 1** CORINTH OINOCHOE, UNFIGURED.

Pl. 62.

C-62-376 (baskets 1–6). H. 0.185, D. 0.178.

Buff clay, not especially pale; fugitive black glaze-paint. Fragmentary, handle and most of mouth lacking; partly completed in plaster.

Globular shape, with broad foot and practically cylindrical neck. The rim of the mouth is level. Top of rim: black. Neck and body: reserved, except for bands below handle attachment and below maximum diameter. Exterior of foot-ring: black. Bottom: reserved.

Late Corinthian.

### **An 2** PLATE WITH CONVENTIONAL DECORATION.

Pls. 77, 112.

C-62-623 (baskets 1–5). P.H. 0.023, est. D. of foot-ring 0.160, Th. 0.006.

Pale buff clay; fugitive brownish black glaze-paint. Joined fragments preserving part of the floor and rim; the profile of the rim is complete.

The floor of the plate is flat; the rim is offset sharply and everted, but its edge is hardly rolled. The foot-ring is a single, small, rounded molding, but in profile it is continuous with the rim, therein differing from

Corinthian plates generally. The fabric is similar to that of **An 19**, but the profile is quite different.

Interior: on the rim, groups of vertical squiggles; on the floor, bands of glaze-paint and reserved zones with groups of radiating brushstrokes. Exterior: on the rim, as interior; on the bottom, near the foot-ring, a reserved zone with large dots in glaze-paint, then broad bands at short intervals.

Probably Early or Middle Protocorinthian. Context: Late Corinthian I with Middle Protocorinthian and earlier admixed.

### **An 3** KYLIX, BLACK FIGURED.

Pl. 69.

C-62-609 a–c (basket 2). Of fragment (a), H. 0.072, W. 0.130; of fragment (b), H. 0.047, W. 0.052; of fragment (c), H. 0.025, W. 0.046.

Light, warm buff clay; black to brown glaze-paint. (a) four joined fragments, (b) two joined, and (c) a single fragment, together preserving about half of the body and part of the lip of a kylix with offset lip.

The lip is reserved, with a black band on its edge. Just below the offset, a black band. In the frieze, the animals stand on a band; below it, a narrow reserved band, then black glaze so far as preserved, with a group

of three narrow reserved bands. (a) preserves the lower parts of three avians, (b) the lower part of an avian (with sickle wing), and (c) part of the lip and, in the frieze, the head of a griffin-bird.

Late Corinthian.

**An 4 CORINTH OINOCHOE, UNFIGURED.**

Pls. 61, 109.

C-62-377 (baskets 2–6). H. 0.180, H. with handle 0.236, D. 0.181.

Ocherish buff clay, not especially pale; fugitive black glaze-paint. Fragmentary, completed in plaster. Complete profile preserved, including handle.

Globular shape, with slightly narrower foot than on **An 1**. The neck is unusually narrow, with a slight molding at its base; it flares upward to the flat, overhanging rim. Top of rim: black. Neck, body, and (apparently) handle: reserved, except for bands below handle root and below maximum diameter. Exterior of foot-ring: black.

Late Corinthian.

**An 5 CORINTH OINOCHOE, UNFIGURED.**

Pls. 61, 109.

C-62-378 (baskets 2–6). H. 0.171, H. with handle 0.220, D. 0.180.

Greenish buff clay, not especially pale; fugitive, brownish gray glaze-paint. Fragmentary, completed in plaster. Complete profile preserved, including handle. Misshapen; there is a dent in the body, the foot is uneven, and the mouth is somewhat twisted.

Globular shape, with broad foot-ring. The neck flares upward to the flat, overhanging rim. The strap handle does not rise quite so high as on **An 4**. Top of rim: black. Neck, handle, and body: reserved, except for bands below handle root and below maximum diameter. Exterior of foot-ring: black.

Late Corinthian.

**An 6 BLACK-GLAZED KOTYLE.** Fig. 2, Pl. 67.

C-62-381 (baskets 2–5). H. 0.087, est. D. of mouth 0.100, D. of foot 0.071.

Pale buff, but distinctly greenish, clay; fugitive, brownish gray glaze-paint. Fragmentary, completed in plaster, but full profile preserved; handles lacking.

The shape is not squat, but the foot-ring is high and spreading. Canonical syntax. The reserved zone at the base is short, and the rays are thin, careless, single brushstrokes. No trace of added color is preserved. The exterior of the foot-ring is black.

Late Corinthian.

**An 7 SMALL BLACK-GLAZED KYLIX.** Pl. 69.

C-62-382 (baskets 2–6). H. 0.048, D. 0.114.

Light buff clay; black glaze-paint, fairly firm, streaked with brown. Fragmentary, completed in plaster, the full profile preserved; handles lacking.

Flaring body on a short, straight-sided foot-ring; the lip is sharply offset. Canonical syntax for this period, the lip reserved with bands at the edge and below the offset, the interior black with a reserved medallion in the center. This example is peculiar in having fairly broad red bands applied, on the exterior, below the handle zone and, in the interior, on the inside of the lip and around the medallion.

Context: Late Corinthian.

**An 8 SMALL BLACK-GLAZED KYLIX.** Pl. 69.

C-62-383 (baskets 2–6). H. 0.050, D. 0.117.

Buff clay, not very pale; black glaze-paint, fairly firm, fired reddish brown under one handle. Fragmentary, completed in plaster; full profile preserved, including handles.

Shape and syntax: as **An 7**, except that added red is limited to (traces of) narrow lines, in the interior, around the medallion and halfway up the slope of the bowl.

Context: Late Corinthian.

**An 9 SMALL BLACK-GLAZED BOWL.** Pl. 69.

C-62-384 (baskets 2–6). H. 0.036, D. 0.100.

Greenish gray clay, not very pale; fugitive, gray-brown glaze-paint. Fragmentary, completed in plaster; full profile preserved.

Low bowl on foot-ring, with flattened, very slightly everted lip; interior and exterior black glazed.

Context: Late Corinthian.

**An 10 FRAGMENT OF ARYBALLOS, BLACK FIGURED.** Pl. 71.

C-62-606 (basket uncertain; probably 3, possibly 49). H. 0.029, W. 0.046.

Pale buff clay; black glaze-paint, flaked away. Fragment from a closed vase; the curvature and decoration suggest a rather large aryballos.

At the top, the tips of rosette petals (from around the neck); below, part of a male head. On the face, traces of added red.

Probably Middle Corinthian. Context: either Late Corinthian or late in Early Corinthian.

**An 11 CORINTH OINOCHOE, UNFIGURED.**

Pl. 61.

C-62-385 (baskets 3–6). H. 0.197, D. 0.186.

Yellowish buff clay, fairly pale; fugitive, ocherish brown glaze-paint. Fragmentary, completed in plaster; complete profile preserved, but the handle is lacking. Body dented.

Tall globular shape, on a fairly broad foot. Fairly narrow neck, flaring slightly upward to flat, overhanging rim. Top of rim: black. Neck and body: reserved, except for bands below handle root and below maximum diameter and a thin line near the maximum diameter. Exterior of foot-ring: black.

Late Corinthian.

**An 12 CORINTH OINOCHOE, UNFIGURED.**

Pl. 61.

C-62-379 (baskets 4, 5). P.H. 0.130, D. 0.173.

Extremely greenish gray clay, not very pale; fugitive, brownish gray glaze-paint. Fragmentary, the body completed in plaster; the neck and mouth are lacking, and of the handle only the root is preserved.

Squat globular shape, with broad foot but fairly narrow neck. Body: reserved, except for bands below handle root and below maximum diameter. Exterior of foot-ring: black.

Late Corinthian.

**An 13 BLACK-GLAZED KOTYLE.**

Pl. 67.

C-62-380 (baskets 4–6). H. 0.109, D. of mouth 0.171, D. of foot 0.084.

Gray-greenish buff clay, not especially pale; very little glaze-paint remains (brownish gray where preserved). Fragmentary, completed in plaster; full profile preserved, including handles.

The shape is not squat. The foot-ring flares extremely. The body expands rapidly from a narrow base.

Canonical syntax. There are traces of polychrome banding below the handles and above the zone of rays. The rays are thin and closely spaced but not mere brushstrokes. There are thin bands on the exterior of the foot-ring, instead of solid black.

Late Corinthian.

**An 14 PROTOCOLORINTHIAN KRATER, BLACK GLAZED.**

Pl. 71.

C-62-392 (baskets 4–14, and two fragments from 21). H. 0.263, D. 0.271.

Greenish gray, buff clay, not very pale; dark gray to red-brown glaze-paint, mostly gone. Fragmentary, completed in plaster (except for handles). Full profile preserved, but only part of a stump of one handle.

Ovoid body, on a short, narrow foot-ring. Short, concave neck-ring, perhaps designed for a lid. Entirely black glazed, except for two reserved bands on the neck-ring and, centered on either side, on the shoulder, a reserved hourglass.

Probably Early Protocorinthian. Context: Late Corinthian I, with Middle Protocorinthian and earlier admixed.

**An 15 PROTOCOLORINTHIAN PLATE.** Pls. 77, 112.

C-62-600 (baskets 5–11). Est. D. of foot-ring 0.160, Th. 0.010.

Pinkish buff clay; red-brown glaze-paint. Six joined fragments preserving parts of the floor, foot-ring, and rim; the complete profile and decorative scheme are preserved.

The floor is slightly raised at the center, slightly concave on the bottom. The foot-ring is small, simple, square in section. The rim flares, about 40° from

horizontal, and tapers in section as it rises, with a slight thickening at the edge, which is trimmed perpendicular to the angle of the rim.

Interior: from the center, three rings; reserved triangular rays in black-glazed medallion; three rings, the outermost of which is a base for broad, triangular rays; at the offset of the rim, three rings; on the rim, broad, triangular reserved rays. On the edge of the rim: dots. Exterior: similar to the interior, but all the rays are solid, not reserved. On the bottom of the foot-ring: short brushstrokes.

Middle Protocorinthian, as **An 17**. Context: Late Corinthian I, with Middle Protocorinthian and earlier admixed. Cf. Callipolitis-Feytmans, figs. 1 and 11.

**An 16 PROTOCOLORINTHIAN PLATE.**

Pl. 76.

C-62-602 (baskets 6–10). M. dim. 0.120, Th. 0.007.

Light, warm buff clay; brown to black glaze-paint. Three joined fragments preserving nearly half of the floor of the plate.

The floor and bottom are perfectly flat, except for a very slight rise at the center of the floor.

Interior: from the center, two rings; rays, pointed away from the center; three rings; at the offset of the rim, a ring. Exterior: similar, except, in the central medallion, opposed rays.

Middle Protocorinthian, as **An 15** and **An 17**. Context: as **An 15**.

**An 17 PROTOCOLORINTHIAN PLATE.** Pls. 76, 112.

C-62-386 (mostly from baskets 7–12, with one fragment from 2 and one, more worn, from 46—about four meters deeper than the rest). H. 0.035, est. D. of foot-ring 0.165, est. D. of rim 0.190.

Pale buff clay, pink at core on breaks; firm, brown to black glaze-paint. Fragmentary, a little less than half preserved; restored in plaster.

Flat-bottomed plate on a very slight foot-ring, with a high, upstanding rim, which flares toward the edge. The profile, in which the foot-ring is not apparent on the exterior, is not that of an ordinary plate; perhaps it is less developed than the MPC examples in Callipolitis-Feytmans, fig. 11.

Bottom: concentric rings at intervals; the zone near the center is reserved, the next has reserved rays (like broad petals), the outer zone triangular black rays. Floor: a group of concentric rings at the center, then rings at intervals; the inner zone has black rays, the outer zone is reserved. Exterior of rim: “sub-geometric” snake all around (the head and tail are preserved). The snake is a wavy line bordered by dots; the head is triangular. In the hills and dales of the snake’s body, small outlined diamond shapes. Above the snake, two bands; below, three bands. Interior of rim: black rays, with a narrow band at the lip. Edge of rim: groups of short brushstrokes at intervals.

Middle Protocorinthian, or slightly earlier. Context: as the last two. The reserved rays are an early trait; cf. Johansen, *V.S.*, pls. IV, 8, V, 4, and VII, 3.

**An 18** PROTOCOLORINTHIAN PLATE. Pls. 76, 112. C-62-601 (basket 9). Est. D. of foot-ring 0.170, Th. 0.008.

Pinkish buff clay; red-brown glaze-paint. Fragment preserving part of the floor, foot-ring, and rim.

The floor, so far as preserved, is very slightly domed, the bottom flat. The foot-ring is very small and tapered in section. The exterior profile of the rim, so far as preserved, has a slightly convex curvature.

Interior: near the offset of the rim, two pairs of rings with short lines between them; within this zone, two dot rosettes and part of larger decoration in solid glaze-paint and outline. Exterior: near the foot-ring, two pairs of rings with squiggles between them; within this zone, a dot rosette and part of a long ray, pointed away from the center. The exterior of the foot-ring is glaze-painted.

Probably Early Protocorinthian. Context: as the last three.

**An 19** PROTOCOLORINTHIAN PLATE WITH LINEAR AND ROULETTE-IMPRESSED DECORATION. Pls. 76, 112.

C-62-622 (baskets 9–14). Est D. of foot-ring 0.190, Th. near the center 0.007.

Strikingly different from Protocorinthian plates like **An 15**, and completely different from Middle and Late Corinthian plates: on the interior, the rim is not offset from the floor. It shares this trait with late Geometric and EPC and MPC *kana* (see Callipolis-Feytmans, pp. 118–119, 143–144, nos. 1–9, fig. 9, nos. 2, 4, 6), but it is not a *kanoun*.

The interior, so far as preserved, is black glazed. The exterior of the rim bears an impressed, repeated zigzag pattern, executed with a roulette tool, with superimposed black bands. On the bottom, parts of a meandering snake or ivy pattern are preserved.

Probably Early or Middle Protocorinthian. Context: similar to the last four.

**An 20** PROTOCOLORINTHIAN PLATE. Pls. 75, 112.

C-62-603 (basket no. 10). H. of plate, standing on foot-ring, 0.028, W. of fragment 0.062.

Light buff clay; brownish black glaze-paint. Fragment preserving part of the rim and foot-ring.

From a group of the same type as **An 15**, but the fabric is lighter, the foot-ring is taller with a beveled exterior edge, the angle of the rim is only about 30° from horizontal, and the taper of the rim in section is more extreme.

Interior of rim: broad, triangular rays; at the offset, two rings. Exterior: on the rim, broad, triangular rays; on the bottom of the foot-ring, dots.

Middle Protocorinthian. Context: as the last five.

**An 21** CORINTH OINOCHOE, BLACK FIGURED. Pls. 61, 108, 109.

C-62-387 (baskets 9–18). H. 0.178, H. with handle 0.224, D. 0.178.

Buff clay, not very pale; traces of black glaze-paint. Added red and white were used. Fragmentary, completed in plaster. Complete profile preserved, including handle.

Globular shape, but with maximum diameter below the center of the body and sloping shoulder. The neck, fairly short, flares into the rim of the mouth. The foot is of medium breadth.

Top of lip: red over black. Neck, handle, and body reserved, except for a palmette-lotus complex on the front, opposite the handle, and below it a broad black zone with added red and white bands.

Beginning of Late Corinthian. Developmentally, the palmette-lotus complex falls between such as Payne, pl. 33: 7 and pl. 42: 2.

**An 22** TREFOIL OINOCHOE, BLACK FIGURED. Pls. 58, 97.

C-62-388 (baskets 9–21). H. 0.335, H. with handle about 0.399, D. 0.260.

Cream-colored clay; black glaze-paint (brown where thin). Added red, tending to purple. On half of the vase, very little paint remains; on the other half, it is firm. Mended from many fragments; a few are lacking (completed in plaster). The shape is grossly distorted at the back, below the handle; it is obvious that the vase burst open on this side during firing.

Fairly evolved shape, with tall, narrow neck and narrow but tall and spreading foot-ring.

Three animal friezes in canonical syntax, separated by bands (pairs of red bands over black); on the black zone below the friezes, red and white bands; on the exterior of the foot-ring, red over black. In the animal friezes, from the handle and reading l. to r.: I, panther to r., siren to r., running man to r., siren to l., panther to l.; II, panther to l., owl to r., lion to r., stag to r., panther to l., goat to r., panther to r., roe to r.; III, panther to r., stag to l., panther to r., panther to l., ram to l., panther to r., roe to l. The filling ornament consists of dots and incised rosettes. Added red is used rather heavily in the animals.

Beginning of Late Corinthian. By the Schistos Painter (see p. 89).

**An 23** BOWL ON THREE-SLOTTED PEDESTAL. Pl. 72.

C-62-888 (baskets 9[?], 10, 11). P.H. ca. 0.090, D. at rim ca. 0.233, est. min. D. of pedestal 0.072.

Light buff to pink-buff clay; on the interior, orange (near the center) to deep brown or black, on the exterior, orange to brown glaze-paint. Fragmentary: three non-joining groups of joined fragments, plus one floating fragment, are restored in plaster by the align-

ment of decoration on the exterior, and curvature. Of these, the fragment from the pedestal that does not join any of the bowl fragments is probably placed incorrectly, measurement showing that three of the solid portions (the width of two is preserved) would leave rather narrow vertical slots. Otherwise, alignments and a probable near join ensure that the restoration is correct, though the exact relationship of the two larger groups of fragments is unascertainable. The complete profile of the bowl and part of the pedestal (its original height unknown) are preserved.

Low, basin-shaped bowl, its wall turned nearly vertical at the lip, on a cylindrical pedestal. The vertical slots in the pedestal begin just below its juncture with the bowl and continue so far as the pedestal is preserved. Therefore, it is uncertain whether the support was a cylindrical tripod, a slotted cylinder unbroken again at the base, or a slotted cylinder on some sort of spreading or echinoid foot.

The exterior is decorated with a thick, horizontal, wavy line between bands in the handle zone (only the attachment spot of one handle is preserved) and, below, with bands at equal intervals to the attachment of the pedestal; there is one band at the top of the pedestal, which otherwise is reserved but has vertically aligned W's incised, apparently a stack of them at either side of each slot. The interior is glaze-painted so far as preserved.

Middle Protocorinthian, or earlier. Context: as **An 15–An 20**.

**An 24 CORINTH OINOCHOE, UNFIGURED.**

Pl. 61.

C-62-397 (baskets 10–16). H. 0.168, H. with handle 0.215, D. 0.172.

Very pinkish buff clay; red-orange to reddish black glaze-paint. Fragmentary, completed in plaster. Full profile preserved, including handle.

Globular body with low maximum diameter, tending to sack shape, on a broad foot-ring. Short cylindrical neck, with slight molding at its base. The lip is level and overhangs the neck slightly. Top of rim: red, applied directly to the clay. Neck, handle, and body: reserved, except for bands below handle root and below maximum diameter. Exterior of foot-ring: black.

Context: beginning of Late Corinthian; cf. **An 22**, **An 36**, **An 50**.

**An 25 CORINTH OINOCHOE, UNFIGURED.**

Pl. 61.

C-62-398 (baskets 10–17). P.H. 0.150, D. 0.159.

Warm buff, light clay, very pinkish on breaks; black to reddish brown glaze-paint, rather firm. Fragmentary, the body completed in plaster. Lower part of neck preserved; mouth and handle lacking.

Squat globular shape, sagging on the front side, on a very broad foot-ring. The neck was nearly cylindrical.

Body: reserved, except for a band below the handle root and another, slightly broader, below maximum diameter. Exterior of foot-ring: black.

Context: beginning of Late Corinthian, as the last.

**An 26 CORINTH OINOCHOE, UNFIGURED.**

Pl. 61.

C-62-399 (baskets 10–17). H. 0.173, H. with handle 0.227, D. 0.176.

Light buff clay, slightly greenish; brownish gray glaze-paint, mostly gone. Fragmentary, completed in plaster (except for front of mouth and front of neck). Full profile preserved, including handle.

Globular body with low maximum diameter, tending to sack shape, on a moderately broad foot-ring. Short, fairly narrow neck, with a slight molding at its base. The simple, flaring profile of the lip is continuous with the neck. Entirely reserved, except for bands below handle root and below maximum diameter.

Context: beginning of Late Corinthian, as **An 24**.

**An 27 CORINTH OINOCHOE, UNFIGURED.**

Pl. 61.

C-62-389 (baskets 11–16). H. 0.176, D. 0.165.

Ocherish buff clay, not very pale; fugitive black glaze-paint. Fragmentary, completed in plaster. Full profile preserved, but handle lacking.

Asymmetrical; tall globular shape on front side, sagging on side with handle. Slightly concave neck of medium height, flaring strongly into rim, which overhangs very little. The neck is not sharply offset from the shoulder. The foot is broad. Top of rim: black. Neck and body: reserved, except for four closely spaced bands around the middle of the body. Exterior of foot-ring: black.

Context: beginning of Late Corinthian, as **An 24**.

**An 28 CORINTH OINOCHOE, UNFIGURED.**

Pl. 60.

C-62-394 (baskets 11–18). H. 0.176, H. with handle 0.240, D. 0.171.

Ocherish buff clay, with green cast, not very pale; fugitive brownish black glaze-paint. Fragmentary, completed in plaster. Full profile preserved, including the handle.

The shape is globular. The shoulder slopes to the base of the neck, which flares strongly to the rim; the neck and rim have a continuous profile. The neck is unusually narrow at its base. The strap handle rises higher than on **An 21**. Top of lip: red over black. Neck, handle, and body: reserved, except for bands below handle root and at maximum diameter. This example differs significantly from **An 1**, **An 4**, **An 5**, **An 11**, **An 12** in the shape of the neck and the position of the lower black band on the body.

Context: beginning of Late Corinthian, as **An 24**.

**An 29 FLAT-BOTTOMED ARYBALLOS, BLACK FIGURED.** Pls. 74, 105.

C-62-393 (baskets 11–15). P.H. 0.108, D. 0.126.

Warm to pinkish buff clay; fugitive black glaze-paint. Added red. Fragmentary, the body completed in plaster. Profile preserved to shoulder; part of shoulder, neck, mouth and handle lacking.

Rather tall, globular shape. On the front, opposite the position of the handle, a palmette complex, with a center composed of four rings. At the centers of the palmettes, the petals are subdivided. The best preserved areas show that added red was used broadly and profusely.

Context: beginning of Late Corinthian, as **An 24**. By the same hand as **An 30**, the Otterlo Painter (see p. 99). For the elaboration of the palmette, cf. the Hearst aryballos (p. 99, note 16), which is earlier; note the broader-based shape.

**An 30 FLAT-BOTTOMED ARYBALLOS, BLACK FIGURED.** Pls. 74, 105.

C-62-401 (baskets 12–20). P.H. 0.114, D. 0.131.

Buff clay with greenish cast, not very pale; black to brown glaze-paint, almost entirely gone. Fragmentary, the body completed in plaster; most of the shoulder, the neck, mouth, and handle are lacking.

Shape: as the last. Undecorated in the area below the handle. Walking horse facing seated sphinx (with sickle-shaped wing). The filling ornament includes double-centered rosettes and bundle-shaped fillers. Exterior of foot-ring: black.

Context: as the last, and by the same hand, the attribution of both being based on comparison with other work by this prolific artist.

**An 31 BLACK-FIGURED KOTYLE.**

Fig. 2, Pls. 67, 105.

C-62-390 (baskets 11–22). H. 0.122, D. at lip 0.189, D. of foot 0.100.

Greenish buff clay, fairly pale; fugitive black glaze-paint. Added red in animal frieze. Fragmentary, completed in plaster. Full profile preserved, including one handle.

The kotyle is narrow at the base, with an emphatic, somewhat flaring foot-ring. The vase expands rapidly from the base to the lip.

In the handle zone, degenerated vertical squiggles between bands, one above and two below. Below the animal frieze, two bands and rays. Exterior of foot-ring: black. Bottom: concentric rings. In the animal frieze: (A) beginning under handle, lion to r., siren (with spread wings) to r., panther to l. (under the other handle); (B) between the feline hindquarters, siren (with raised wings) to r. Applied red is preserved only on the panther: neck, belly, alternate ribs. The filling ornament consists of carelessly incised rosettes and several bundle fillers. The rays have not

degenerated to mere brushstrokes; they are narrow and fairly widely spaced.

Beginning of Late Corinthian. The style is weak Geladakian (see p. 88, note 57).

**An 32 BLACK-FIGURED KOTYLE.** Pl. 67.

C-62-391 (baskets 12–18). H. 0.101, D. at lip 0.156, D. of foot 0.092.

Pale buff clay; black to brown glaze-paint, rather fugitive. Added red in animal frieze. Fragmentary, completed in plaster. Full profile preserved, but only the stumps of one handle.

The shape is incipiently squat. The foot is large and spreading. The kotyle is misshapen and stands lopsided. In the handle zone, degenerated squiggles between bands, one above and two below. Below the animal frieze, two bands and rays. Exterior of foot-ring: black. Bottom: concentric rings. At the lip of the interior: a narrow reserved zone with a thin black band. In the animal frieze: (A) panther facing goat; added red on the necks of both; (B) panther to l. (elongated); added red on neck, belly, and alternate ribs. Filling ornament: blobby, expansive fillers, incised with parallel lines, and unincised small blobs. The rays have not degenerated to mere brushstrokes; they are narrow pointed and closely spaced.

Beginning of Late Corinthian.

**An 33 BLACK-FIGURED KOTYLE.**

Fig. 2, Pls. 67, 108.

C-62-396 (baskets 13–19). H. 0.133, D. at lip 0.186, D. of foot 0.094.

Very greenish buff clay, not especially pale; fugitive, brownish gray glaze-paint. Fragmentary, completed in plaster. Full profile preserved, including one handle.

The vase expands rapidly from a fairly narrow base. The foot is echinoid.

In the handle zone, short, degenerated squiggles between bands, one above and two below. Below the animal frieze, two bands and rays; the rays are single brushstrokes, begun with a thin line at the top and rounded at the bottom. In the animal frieze: (A) goat facing panther; (B) panther to r. No traces of added red. The filling ornament consists of carelessly incised simple rosettes.

Beginning of Late Corinthian.

**An 34 CORINTH OINOCHOE, UNFIGURED.**

Pl. 60.

C-62-395 (baskets 12–19). H. 0.180, H. with handle 0.227, D. 0.177.

Light buff clay; fugitive, black glaze-paint. Fragmentary, completed in plaster. Full profile preserved, including handle.

Squat globular shape on a rather spreading foot-ring. Cylindrical neck of medium height; at its base, a slight molding. The lip is level and overhangs the

neck. Top of lip: black. Neck, handle, and body: reserved, except for a band below the handle root and one farther than usual below the maximum diameter. Exterior of foot-ring: black.

Context: beginning of Late Corinthian, as **An 24**.

**An 35 KRATER WITHOUT HANDLE-PLATES, BLACK GLAZED.** Pl. 71.

C-62-405 (baskets 12–14). P.H. (to rim) 0.173, P.H. with handle 0.183, D. 0.227.

Buff clay, fairly light; mostly black glaze-paint, fugitive, crazed, and abraded. Added red and white. Fragmentary, the body completed in plaster. Foot lacking; otherwise, the profile is preserved, and both handles.

The bowl is deeper and the profile, both in the shoulder and the lower part of the vase, more rounded than on other kraters of the same type, but from deeper levels in the well (**An 225**, **An 107**, **An 83**, **An 81**). This is a small krater, entirely black glazed, without rays at the base. Polychrome banding: wRw on surface of rim, below handle roots, and near the base; the central red band is very wide (cf. the banding on **An 40** and **An 36**).

Context: beginning of Late Corinthian, as **An 24**.

**An 36 TREFOIL OINOCHOE, BLACK FIGURED.** Pls. 57, 96.

C-62-400 (baskets 12–19). H. 0.210, H. with handle 0.267, D. 0.185.

Rather pinkish buff clay; red-orange glaze-paint, firm, with little flaking. Added red. Fragmentary (almost complete), small gaps filled with plaster.

Shape: as *Necrocorinthia*, fig. 10, H.

Canonical syntax, with single animal frieze on shoulder. Polychrome banding: wRw below frieze and above rays. In animal frieze: panther facing roe and, under handle, bird; added red on necks and bellies. The filling ornament includes simple and double-centered rosettes and one fan-shaped filler.

Beginning of Late Corinthian. By the Geladakis Painter (see p. 88).

**An 37 TREFOIL OINOCHOE, BLACK GLAZED.** Pl. 56.

C-62-402 (baskets 13–19). H. 0.188, H. with handle 0.235, D. 0.168.

Buff clay, not very pale; the color of the glaze-paint ranges from black to yellowish brown, and much of it has flaked away. Fragmentary, completed in plaster. Full profile preserved, including handle.

The shape resembles Payne, fig. 10, H, but the shoulder is flatter and higher, and the foot-ring not only spreads but flares.

Canonical syntax. The tongue incisions are closely spaced and tend to whirl. All added color in the tongue zone has flaked away. Polychrome banding: wRwRw

below tongues, RwR below maximum diameter, wRwR above rays, and red (over black) on the exterior of the foot-ring. The rays are narrow, with long, sharp points, and spaced at intervals almost equal to their bases.

Context: beginning of Late Corinthian, as **An 24**.

**An 38 CORINTH OINOCHOE, UNFIGURED.** Pl. 60.

C-62-403 (baskets 13–19). H. 0.174, D. 0.183 (this is the largest diameter; see below).

Very green clay, gray-green on breaks, except for one small area where, on the exterior, it is pinkish; the glaze-paint is dark gray. Fragmentary, partly completed in plaster; about one third of the vase, including the handle, is lacking, but the full profile is preserved.

Squat globular shape, grossly distorted in firing. The surface is blistered; the wall sags. Top of lip: black. Neck and body: reserved, except for bands below handle root and below maximum diameter. Exterior of foot-ring: black.

Context: beginning of Late Corinthian, as **An 24**.

**An 39 BLACK-GLAZED KOTYLE.** Pl. 67.

C-62-406 (baskets 13–18). H. 0.139, D. at lip 0.202, D. of foot 0.098.

Light buff clay; black glaze-paint, gone from one side, fairly firm on the other. Added red and white. Small gaps completed in plaster; both handles preserved.

The vase expands from a rather narrow base; the foot is fairly tall and spreading.

Canonical syntax. Polychrome banding: wRwRw below handles and above rays; red (over black) on the exterior of the foot-ring.

Context: beginning of Late Corinthian, as **An 24**. This kotyle is most closely comparable with those from the grave group that produced the C Painter's Corinth CP-552 (see p. 66, note 17).

**An 40 TREFOIL OINOCHOE, BLACK GLAZED.** Pl. 56.

C-62-407 a, b (fragment b is the handle); three other loose fragments, c, d, e, do not certainly belong to the vase (baskets 13–19). P.H. 0.194, D. 0.185.

The clay is light buff at the bottom of the vase, greenish buff at the top; the glaze-paint, mostly gone, is a reddish dark gray where preserved. Fragmentary, the body completed in plaster. The profile of body and neck is preserved; the mouth is lacking.

The shape is comparable with that of **An 43**, but the foot is a little larger, the shoulder higher and more pronounced.

Canonical syntax. The tongue incisions are carelessly drawn, and some tend to whirl. Added color in tongue zone: R.W.RW.RW..R. Polychrome banding: wRw below the tongues and above the rays (the red

very wide), a single, thin white line around the belly, and red (over black) on the exterior of the foot-ring. The rays are narrow, with long, sharp points.

Context: beginning of Late Corinthian, as **An 24**.

**An 41** KOTYLE, BLACK FIGURED. Pls. 67, 112.

C-62-404 (baskets 14–18). H. 0.127, D. at lip 0.202, D. of foot 0.104.

Light greenish buff clay; no glaze-paint remains. Several fragments and one handle lacking, completed in plaster.

The shape is rather squat, the foot rather tall and spreading.

In the handle zone: degenerated squiggles between bands, one above and two below. Below the animal frieze: two bands and rays. Exterior of foot-ring: bands. In the animal frieze: (A) panther facing ram; (B) swan (with raised wing) to r., goat to r. The filling ornament consists mostly of blobs hatched with parallel lines, with several true simple rosettes.

Beginning of Late Corinthian.

**An 42** SMALL “WHITE-STYLE” KOTYLE.

Fig. 2, Pl. 66.

C-62-408 (baskets 14–18). H. 0.065, D. at lip 0.102, D. of foot 0.070.

Light buff clay; fugitive, brownish black glaze-paint. Added red. Fragmentary, completed in plaster. Full profile preserved, including both handles.

Squat shape, on a tall, broad, spreading foot-ring. “White style” (Payne, pp. 322–323). Black band at lip. Handle zone reserved. Below handle zone, two rows of dot dicing, between bands. Exterior and interior of foot-ring: red over black.

Beginning of Late Corinthian.

**An 43** TREFOIL OINOCHOE, BLACK GLAZED.

Pl. 56.

C-62-409 (baskets 14–19). H. 0.207, D. 0.176.

Warm buff clay; black glaze-paint, mostly gone. Fragmentary, completed in plaster. Full profile preserved, but handle lacking.

For the shape, cf. Payne, fig. 10, H, **An 44**, and **An 37** (which is smaller, with a narrower neck and foot).

Canonical syntax. The tongue incisions are closely spaced and whirl a little. Added color in tongue zone: R.Y(?); only traces remain of the second color. Polychrome banding: wRw (the red very wide) below tongues and above rays, RRR below maximum diameter, and red (over black) on exterior of foot-ring. The rays are narrow, with long, sharp points, and spaced at intervals almost equal to their bases.

Context: beginning of Late Corinthian, as **An 24**.

**An 44** TREFOIL OINOCHOE, BLACK GLAZED.

Pl. 56.

C-62-410 (baskets 14–20). H. 0.211, H. with handle 0.247, D. 0.173.

Light buff clay, slightly greenish only at top of vase; fugitive black glaze-paint. Fragmentary, completed (except for lobes of mouth) in plaster. Full profile preserved only at handle.

The shoulder is slightly higher and more pronounced than on Payne, fig. 10, H. The neck is very narrow, the foot (in relation to it) broad.

Canonical syntax. The tongue incisions are very widely spaced. Added color in tongue zone: R...R (where preserved). Polychrome banding: wRRw below tongues, rr below maximum diameter, WRWR above rays. The zone of rays is tall, the rays extremely attenuated.

Context: beginning of Late Corinthian, as **An 24**.

**An 45** CORINTH OINOCHOE, UNFIGURED.

Pl. 60.

C-62-411 (baskets 15–18). H. 0.162, D. 0.156.

Light, slightly pinkish buff clay; traces of black glaze-paint. Fragmentary, part of the body completed in plaster. Full profile preserved, but handle lacking.

Globular shape on a rather narrow foot; the neck, also, is fairly narrow, with a slight molding at its base. The overhanging lip is quite distinct from the profile of the neck. Top of lip: probably red over black. Neck, body, and foot-ring: reserved, except for bands below the handle root and below maximum diameter.

Context: beginning of Late Corinthian, as **An 24**.

**An 46** CORINTH OINOCHOE, UNFIGURED.

Pl. 60.

C-62-412 (baskets 15–19). H. 0.155, D. 0.158.

Light buff clay; black glaze-paint (mostly gone). Traces of added red. Fragmentary, completed in plaster. Handle lacking.

The shape is similar to **An 45**, except that the maximum diameter falls lower on the body. Top of lip: red or black. Neck, body, and foot-ring: reserved, except for bands below handle root and not far from the base, on which traces of an added red line are visible.

Context: beginning of Late Corinthian, as **An 24**.

**An 47** CORINTH OINOCHOE, UNFIGURED.

Pl. 60.

C-62-413 (baskets 15–19). P.H. 0.155, D. 0.182.

Light buff clay, very slightly pinkish on breaks; fugitive black glaze-paint. Fragmentary, the body completed in plaster; mouth, handle, and most of neck lacking.

Squat globular shape, somewhat lopsided. At the base of the neck, a slight molding, as on the last two. Entirely reserved, except for bands below handle root and well below maximum diameter.

Context: beginning of Late Corinthian, as **An 24**.

**An 48** COLUMN-KRATER, BLACK FIGURED.

Pl. 70.

C-62-414 (baskets 16–18). P.H. to rim 0.204, est. D. of rim 0.250; L. of handle-plate 0.072, W. 0.083.

Light buff clay; black glaze-paint (black to brown in the figured panel). Added red. Large (mended) fragment, preserving about one fourth of the vase.

The inward tilt of the neck and the hollowing of the underside of the rim are developed traits. The decorative syntax is of the simplest type, with no second frieze, black except for the surface of the rim and handle-plate and the reserved panel. This panel is deeper than on **An 81** and **An 83**. In the preserved part of the panel, two padded dancers, confronted, and one simple incised rosette. On the handle-plate, bird (with folded wing) to r. On the rim, four-bar sigmas, making a stepped pattern. Added red on the dancers' garments. Two red bands below the panel.

Beginning of Late Corinthian. Cf. Corinth CP-172, *Corinth*, VII, i, no. 334, pl. 42, one of the pots (*ibid.*, nos. 331–360) from "Swift's Well," which can be placed at the end of Middle Corinthian; cf., especially, *ibid.*, nos. 331–333. The Corinth oinochoai, *ibid.*, nos. 332–333, are discussed above on p. 79. The stylistic phase of the stratum of baskets 9–ca. 20 is just subsequent to that of "Swift's Well."

**An 49 BROAD-BOTTOMED OINOCHOE, BLACK GLAZED.** Pl. 62.

C-62-415 (baskets 16–18). P.H. 0.085, D. 0.107.

Pale, warm buff clay; black glaze-paint. Added red and white. Fragmentary, partly completed in plaster; handle and most of mouth lacking.

Small model of the broad-necked type. Canonical syntax. On broad-bottomed oinochoai, the conventional motifs deteriorated more slowly than on narrow-footed oinochoai; on the shoulder, properly drawn tongues persisted in the Corinthian period, and the rays at the base never deteriorated to long, thin lines. The degeneration of the rays on this example, though the vase is small, is therefore noteworthy. On the back of the vase, single lines serve for tongue incisions, though there are pairs of lines on the front; all tend to whirl. The rays are narrow and messy. Added color in tongue zone: R..W.R..W. (applied in single, inadequate brushstrokes). Polychrome banding: wrw below tongues and wrrww above rays.

Context: beginning of Late Corinthian, as **An 24**.

**An 50 CORINTH OINOCHOE, BLACK FIGURED.** Pls. 60, 96, 105, 109.

C-62-416 (baskets 16–18). H. 0.185, H. with handle (restored), D. 0.180.

Pale, greenish buff clay; brownish black glaze-paint (mostly gone). Added red. Fragmentary, completed in plaster; loop of handle restored. Full profile preserved.

Globular, fairly tall body on relatively narrow foot. The neck is cylindrical and quite narrow, flaring at the top into the underside of the slightly overhanging lip; at the base of the neck, a slight molding.

Reserved, except for lion to r. (opposite the handle, but badly centered) standing on broad zone of black (white bands are applied at the top and bottom of the zone). Added red is used on the neck, shoulder, belly, ribs, and haunch of the lion.

Beginning of Late Corinthian. The lion exemplifies the elegant elongation characteristic of this phase. By the Painter of Athens 931, a late follower of the Dodwell Painter, probably working under the influence of his fellow Dodwellian, the Geladakis Painter, in the vein of the latter's amphora Corinth C-50-101, globular oinochoe Athens, N.M. 17556, and globular oinochoe Nîmes, Mus. Arch. (see p. 88). The Painter of Athens 931 ordinarily used animals in friezes.

**An 51 PYXIS, WITH CONVEX SIDES AND UPRIGHT, CYLINDRICAL, SPURRED HANDLES, UNGLAZED.** Pl. 71.

C-62-417 (baskets 16–19). H. 0.174, D. 0.213.

Light, greenish gray clay. Fragmentary, the foot-ring lacking; small gaps completed in plaster; foot-ring restored in plaster.

For the shape, cf. Payne, p. 307, fig. 142. It is all but certain, however, that a vase of this size and character was not used as a pyxis; the fabric is heavy and full of impurities, though not coarse. Note that the handles on this example do not stand vertical, as they do on the black-figured high-footed model (New York, M.M.A. 06.1021.14, NC 908, by the Geladakis Painter) or the ring-footed NC 895 (Payne, fig. 142; Athens, N.M. 929, C.C. 546, by the Dodwell Painter). And neither of the black-figured vases has spurred handles.

Context: beginning of Late Corinthian, as **An 24**.

**An 52 TREFOIL OINOCHOE, BLACK GLAZED.** Pl. 56.

C-62-418 (baskets 16–19). P.H. 0.215, D. 0.192.

Warm buff clay; black glaze-paint, abraded. Added red and white. Fragmentary, completed in plaster, except for mouth (mostly lacking) and handle (all but root lacking).

Exceptionally heavy and broad-based, on a large, tall, spreading foot-ring. The mouth is distinct from the neck. The upper body is almost globular; at the base, the profile is nearly straight.

Canonical syntax. Added color in tongue zone: R..R.. . Polychrome banding: wrrw below tongues and at maximum diameter, wwR.R (indistinct) above rays, and red (over black) on exterior of foot-ring. The base is broad, the height of the zone of rays proportionate to it, and the rays are long and narrow, with long, sharp points, spaced at intervals almost equal to their bases.

Context: beginning of Late Corinthian, as **An 24**.

**An 53 CONICAL OINOCHOE, BLACK GLAZED.** Pl. 63.

C-62-419 (baskets 18–21, and two fragments from 12). H. with handle 0.161, H. of body 0.061, D. at base 0.109.

Buff clay, not very light, on the side with black glaze-paint, and slightly pinkish buff clay, somewhat lighter, on the side with red-brown glaze-paint. The paint is fugitive on the black side. Added red and white. Fragmentary, completed in plaster; large parts of the mouth and handle are restored, but enough remains to ascertain their shape.

Late profile, the swing of the handle and the sausage shape of the neck more extreme than in Payne's drawing, under NC 758, Payne, p. 299, fig. 136; Payne, indeed, did not discuss conical oinochoai as a Late Corinthian shape, and the present example is dated by its context, but note that the polychrome bands below the tongues, wwRww (the red very wide), are comparable with those on contemporary standard oinochoai (cf. **An 36**).

Canonical syntax, with a very narrow zone of rays at the base. Added color in the tongue zone: (unidentifiable traces). The bands above the rays are wRw, the red very wide.

Context: beginning of Late Corinthian, as **An 24**.

**An 54 BLACK-GLAZED KOTYLE.** Pls. 66, 112.

C-62-420 (baskets 18–20). H. 0.105, D. at lip 0.158, D. of foot 0.096.

Rather pinkish buff clay, flaking and soft, not very light; fugitive black glaze-paint. Added red. Almost complete, mended, with small gaps completed in plaster.

Fairly squat shape on a tall, spreading foot-ring. Irregular syntax, black-glazed with squiggles in the handle zone and unusually heavy use of added red: red bands below handles and above rays; red over black on the exterior and interior of the foot-ring; in the coloring of the foot-ring, **An 54** resembles **An 42**. The rays at the base are narrow but neatly drawn.

Context: beginning of Late Corinthian, as **An 24**.

**An 55 CORINTH OINOCHOE, BLACK FIGURED.** Pls. 59, 96, 109.

C-62-421 (baskets 18–32). H. 0.175, H. with handle 0.209, D. 0.158.

The clay is very pink on the back (handle) side, pale buff on the front; the glaze-paint, similarly, is red-orange at the back, black (brown where thin) on the front, and fairly firm. Added red. Fragmentary, completed in plaster. Full profile preserved, including handle.

Sack-shaped body on a narrow foot. The flaring, short neck, with no distinct lip, is characteristic of Middle Corinthian examples (see p. 79).

The Corinth oinochoe is canonically a white-bodied vase, but before the beginning of Late Corinthian many examples depart from the canon, none more strikingly than this one. Top of lip: red. On the interior of the neck, a centimeter below the lip: a red band. Body: black-figure area covering the front on the upper half of the vase, with abundant filling ornament; below this, two fairly broad black bands (each with polychrome banding: rww). Otherwise, the vase is reserved. Figurework: horse and rider facing panther, squatting, regardant. The thick filling ornament includes simple incised rosettes, one fan-shaped filler, and irregularly shaped blobs, confined to the area occupied by the figures. Added red on the necks of the horse and the panther.

Middle Corinthian. The figure style is aberrant.

**An 56 MINIATURE BROAD-BOTTOMED OINOCHOE.** Pl. 62.

C-62-889 (baskets 20–31). H. 0.050, D. at base 0.062.

Slightly gritty orange-buff clay, coarse for fine ware, with a small amount of fine-particled mica; the bottom was smoothed when the pot was tooled. Metallic black glaze-paint, tending to flake off, especially where added red is applied. Two joined fragments (the major one with cracks below the handle) preserving the body complete, with part of the neck and the root of the handle on the shoulder.

The neck (the full height preserved, short of the articulation of the trefoil mouth, assuming the vase-shape was like the Corinthian broad-bottomed oinochoe) is a section of a cone. The shoulder is short and straight, with an angular turn to the slightly convex-sided, cylindrical body. There is neither a foot-ring nor an exterior molding meant to suggest one. The strap handle was mounted at the turn of the shoulder.

The exterior is entirely black glazed so far as preserved, and the decoration (without incised lines) is executed in added red: brushstrokes for tongues on the shoulder and two broad bands around the body.

Apparently not Corinthian or Attic; possibly Lakonian.

Context: Middle Corinthian; cf., e.g., the last.

**An 57 SMALL BLACK-GLAZED KYLIX.** Pl. 69.

C-62-438 (baskets 20–24). H. 0.071, est. D. at lip 0.135, D. of foot 0.060.

Grayish buff clay; traces of glaze-paint insufficient to determine its color. Fragmentary, the body completed in plaster. Full profile preserved and parts of both handles.

Larger than **An 70** or the LC examples **An 7** and **An 8**. The bowl is deeper and the foot broader than on **An 70**; this is a different class of small cup. It differs from the whole series to which **An 70** belongs (see

pp. 80–81) in having been, apparently, entirely black glazed, without a reserved handle zone.

Context: Middle Corinthian; cf. **An 55**, **An 60–An 62**, **An 65**, **An 66**, **An 95**.

**An 58** KOTYLE, BLACK FIGURED. Pls. 66, 107.  
C-62-422 (baskets 20–25). H. 0.120, D. at lip 0.170, D. of foot 0.081.

Light, greenish buff clay; brownish traces of glaze-paint. Fragmentary, completed in plaster; full profile preserved, one handle restored in plaster. Distorted; the shape is oval when viewed from above.

The kotyle is fairly tall and narrow at the base. The foot-ring is of moderate height and spreads moderately.

Canonical syntax, with squiggles between bands in the handle zone and rays at the base. In the animal frieze: (A) goat to r., extremely elongated; (B) bird to r. (duck, with folded wings). The filling ornament is moderately dense; it consists of simple incised rosettes and unincised small blobs and dots.

Middle Corinthian. The figure style is very poor, but it has no extremely evolved traits.

**An 59** TREFOIL OINOCHOE, BLACK GLAZED.  
Pl. 56.

C-62-423 (baskets 20–32). H. 0.168, H. with handle 0.203, D. 0.145.

Slightly pinkish, light buff clay; mostly red-brown glaze-paint, fairly firm but flaking in places. Fragmentary, completed in plaster. Full profile preserved, including handle.

Very small. Daintily designed, but the handle is crooked. The shoulder is rounded and fairly high. The neck is shorter and broader than on LC oinochoai and the mouth large in proportion to the neck.

All-black syntax, with neither tongues on the shoulder nor rays at the base. Polychrome banding: wrrww (fine lines) below handle root and wrrww (less fine) in the position corresponding to the top of a zone of rays; a red band at the edge of the foot.

Context: Middle Corinthian, as **An 57**.

**An 60** TREFOIL OINOCHOE, BLACK FIGURED.  
Pls. 56, 95, 104.

C-62-424 (baskets 20–32). H. 0.209, H. with handle 0.250, D. 0.177.

Buff clay; fugitive (flaking) black glaze-paint. Fragmentary, completed in plaster; full profile preserved, including handle.

Broad-based variant model of the standard trefoil oinochoe. The profile is very rounded. The neck is of medium height and not narrow; the mouth is offset from the neck, the articulation marked by a slight ridge.

Canonical syntax, with a single frieze on the shoulder. As on other broad-based examples (see pp. 72–73),

the zone of rays is short; the rays are carefully drawn, with sharp, but not extended, points. In the animal frieze: reading l. to r. from the handle, boar to r., panther to l., bull to r., and, under the handle, pendant from it in the Attic manner, a palmette-and-tendrill ornament. Added red on the necks, shoulders, and bellies of the animals and (?) on the petals of the palmette. Filling ornament: large and small simple incised rosettes, the larger ones multiply incised to make many narrow petals (an MC trait). Polychrome banding: wRw, rather messily applied, below the frieze and above the rays.

Middle Corinthian. The style is peculiar and somewhat gross, but the drawing is purposeful, perhaps related to the earlier olpe Corinth C-40-109 (*Hesperia*, XVII, 1948, p. 217, pl. 78, D10).

**An 61** CORINTH OINOCHOE, BLACK FIGURED.  
Pls. 60, 104, 109.

C-62-425 (baskets 20–33). H. 0.185, H. with handle 0.231, D. 0.172.

Pale buff clay, with very slight greenish cast; traces of black glaze-paint; one spot of applied red (on the bull's neck).

Similar to **An 55** in its sack shape and the type of the neck, but taller, with a foot-ring broader in proportion to the body.

Top of lip: perhaps black. On the front (opposite the handle): bull to r., with filling ornament confined to its immediate area, standing on a broad black band, which girds the vase at its maximum diameter. Exterior of foot-ring: black. Otherwise reserved. The filling ornament, carefully drawn, consists of large double-centered rosettes, small plus-incised rosettes, and several unincised dots, evenly distributed and moderately dense.

Middle Corinthian, rather early in MC development. By the Anaploga Painter (see pp. 87–88), as also the next.

**An 62** CORINTH OINOCHOE, BLACK FIGURED.  
Pls. 60, 104.

C-62-430 (baskets 22–31). H. 0.179, H. with handle 0.221, D. 0.169.

Pale buff clay, with a very slight greenish cast; black glaze-paint, almost entirely gone. Added red. Fragmentary, completed in plaster. Full profile preserved, including handle.

Shape: similar to **An 61**, only slightly smaller. The decoration also is the same, except that the animal on the front is a panther.

Middle Corinthian and by the Anaploga Painter, a companion piece to **An 61**.

**An 63** TREFOIL OINOCHOE, BLACK GLAZED.  
Pl. 56.

C-62-426 (baskets 20–33). H. 0.210, H. with handle 0.248, D. 0.165.

Very greenish, light buff clay; brownish gray glaze-paint, mostly gone. Fragmentary, completed in plaster; full profile preserved, and handle, but the front lobe of the mouth is restored.

Smaller than average, but gross and badly proportioned, the neck, mouth, and handle too large for the body. The body is ovoid on a slightly echinoid foot. The mouth is offset from the neck, but not sharply articulated.

Canonical syntax. The tongue incisions are widely spaced. Added color in tongue zone: probably R..R.. . Polychrome banding: probably wRw below the tongues, wrrw just below maximum diameter and above rays. Discoloration due to misfiring makes identification of colors on the upper half of the vase uncertain. The rays are extremely narrow, even at their bases, and spaced at intervals almost twice their breadth.

Context: Middle Corinthian, as **An 57**.

#### **An 64 BLACK-GLAZED KOTYLE.**

C-62-427 (baskets 20–35; one fragment from 77?). H. 0.139, est. D. at lip 0.180, est. D. of foot 0.085.

Greenish buff clay; dark gray traces of glaze-paint. Fragmentary, nearly half preserved. Full profile preserved, with stump of one handle.

Tall shape, with a rather straight profile, on a narrow base. The foot is fairly small and spreads moderately.

Canonical syntax. Added color: gone. The rays are tall but carefully drawn and spaced at short intervals. The kotyle would have been relatively fine, but it was misfired.

Context: Middle Corinthian, as **An 57**, the possibility of one fragment from basket 77 notwithstanding.

#### **An 65 CORINTH OINOCHOE, BLACK FIGURED.**

Pls. 59, 96, 109.

C-62-428 (baskets 21–33). H. 0.150, H. with handle 0.192, D. 0.170.

Pale buff clay; mostly red-brown glaze-paint, fugitive where black. Added red. Fragmentary, completed in plaster. Full profile preserved, including handle.

Shape: similar to **An 61** and **An 62** but much squatter.

Top of lip: red (over black?). On the front, opposite the handle, a panther to l. stands on a broad black band, which girds the vase at and below the maximum diameter. Otherwise reserved (no filling ornament). Added red: on the bridge of the nose, neck, shoulder, and ribs of the panther. Polychrome banding: wRw.

Middle Corinthian, rather early in MC development.

#### **An 66 KOTYLE, BLACK FIGURED.**

Fig. 2, Pls. 66, 90.

C-62-429 (baskets 21–33). H. 0.134, D. at lip 0.187, D. of foot 0.083.

Light buff clay; black glaze-paint, brown where thin, shiny in the blackest areas. Fragmentary, completed in plaster. Full profile preserved on reverse side only; one handle preserved, the other restored.

Narrow-based, expanding shape on a rather narrow foot-ring; the foot-ring spreads slightly, and its profile is curved. The shape is distorted, irregularly oval viewed from above.

Syntax: a band at the lip, two bands below the animal frieze, rays at the base, and a band on the exterior of the foot-ring; this syntax is canonical for kotylai with large, “monumental” animals. The interior of the foot-ring on **An 66** is black; on the bottom, a largish dot in the center and a single, rather broad ring. In the animal frieze: (A) lion to r.; behind him, under the handle, goat to r.; in front of the lion, under the handle, goat to l.; (B) swan (with raised wings) between the goats’ hindquarters. The filling ornament, of medium density and neat, includes a few double-centered rosettes, simple incised rosettes, and plus-incised dots.

Middle Corinthian, rather early in MC development. By the Lowie Painter (see pp. 84–85).

#### **An 67 LOWER HALF OF OINOCHOE (?), BLACK GLAZED.**

Pl. 63.

C-62-433 (baskets 22–33; one fragment from 16?). P.H. 0.100, D. 0.148.

Pinkish buff clay; black glaze-paint, somewhat crazed, brown where thin. On the interior, distinct vestiges of red ocher pigment (used in the early sixth century as a paintpot?—cf. **An 94** and **An 240**). Fragmentary, preserved from the foot to a point just above the maximum diameter of the body.

The body must have been ovoid. The foot-ring is very slight. The body is black glazed except for a reserved zone above the maximum diameter containing four fine lines and, at some distance from the base, a reserved line. No added color.

Geometric, probably of the ninth century, by far the oldest object, whether sherd or mendable pot, from the well. If, as it appears, it was being used as a paintpot in the period just anterior to its being dropped down the well shaft, it is to be considered apart from the EPC and MPC material (and occasional sherds of Late Geometric date) in the fill (see pp. 67 and 98). Context: Middle Corinthian, as **An 57**.

#### **An 68 TREFOIL OINOCHOE, BLACK GLAZED.**

Pl. 56.

C-62-432 (baskets 22–23). H. 0.209, H. with handle 0.253, D. 0.179.

Light buff clay; reddish brown to greenish brown glaze-paint, mostly gone. Fragmentary, completed in plaster. Full profile preserved, including handle.

The mouth is sharply offset from the neck; its lobes are less pinched than usual. The neck is conical. The shoulder is fairly high, and the profile of the lower body rather straight. The diameter of the foot is not much greater than the base of the neck. The foot-ring spreads and is slightly echinoid.

Canonical syntax. The tongue incisions are closely spaced and tend to whirl. The zone of rays is short; the rays are rather narrow and somewhat attenuated, but not careless. Added color in tongue zone: gone. Polychrome banding: vestiges near the handle, wRw. wRw(?) below the tongues and WRW (very careless) above the rays.

Context: Middle Corinthian, as **An 57**.

**An 69 TREFOIL OINOCHOE, BLACK GLAZED.** Pl. 55.

C-62-434 (baskets 22–33). H. 0.170, D. 0.147.

On one side, the clay is greenish buff, the glaze-paint greenish brown to black and very fugitive; on the other side, the clay is orange and the paint bright red-orange. Fragmentary, completed in plaster, except for the top of the handle and the back of the mouth, which are lacking.

Very small. The profile of neck and mouth is continuous. The neck is not very narrow, but short; the mouth is fairly large in proportion to it. The shoulder is strongly rounded, and the lower body is short, so rather broad at the base. These proportions are characteristic of pint-size oinochoai. The foot-ring is tall and flaring in proportion to the body.

Canonical syntax. Added color in tongue zone: not preserved. Polychrome banding: wwRww below the tongues; wRw above the rays (carelessly applied). The rays are poorly drawn, narrow, and spaced at short intervals.

Context: Middle Corinthian, as **An 57**.

**An 70 SMALL BLACK-GLAZED KYLIX.** Pl. 69.

C-62-439 (basket 23). H. 0.055, est. D. at lip 0.110, D. of foot 0.039.

Pale buff clay; black glaze-paint, brown where thin. Fragmentary, completed in plaster. Full profile and both handles preserved.

For the shape, compare **An 8**, which is shallower and has a taller, more sharply offset lip.

For the syntax, compare both **An 8** and the earlier **An 157** and **An 144**. On **An 70**, the lip is black, as on the earlier examples, but the reserved handle zone is wider, and, below the black lip, the offset is marked by a black line. The interior is entirely black glazed, as on the earlier examples.

Context: Middle Corinthian, as **An 57**.

**An 71 BLACK-GLAZED KOTYLE.** Pl. 66.

C-62-440 (basket 23). H. 0.090, D. of foot 0.054.

Greenish buff clay; the glaze-paint, where preserved, is a brownish or greenish dark gray. No added color preserved. Fragmentary, partly completed in plaster; preserved to the lip in only one place, near the preserved handle (the other is restored).

Small, with rather tall proportions. The base is narrow and the foot rather small; the foot-ring spreads very little.

Canonical syntax. The rays are tall and spaced at intervals almost equal to their bases, but they are not narrow, nor are the points attenuated.

Context: Middle Corinthian, as **An 57**. Compare **An 114**, which is less developed.

**An 72 TREFOIL OINOCHOE, BLACK GLAZED.** Pl. 55.

C-62-435 (baskets 23–31). H. 0.206, H. with (bent) handle 0.238, D. 0.177.

Green-buff to green-gray clay, badly damaged by excessive heat in the kiln (the handle has melted and collapsed); greenish brown to dark gray glaze-paint, mostly gone. Fragmentary, completed in plaster. Full profile preserved.

Shape: similar to **An 80**, but the neck is a little shorter, the shoulder more angular, and the foot both broader and shorter in proportion to the body and neck.

Canonical syntax. The zone of rays is short, and the rays are extremely thin, even near their bases (MC rays are often this thin, but often wider). Added color in tongue zone: gone. Polychrome banding: wwRww above the rays (no color remains in the bands below the tongues, and there were no bands around the middle of the body).

Context: Middle Corinthian, as **An 57**.

**An 73 TREFOIL OINOCHOE, BLACK GLAZED.** Pl. 55.

C-62-436 (baskets 23–33). H. 0.201, D. 0.179.

Light buff clay; brownish black to reddish brown glaze-paint, with some flaking. Fragmentary, completed in plaster, except for the handle and the back of the mouth, which are lacking.

Shape: different from **An 72**. The neck is very short in proportion to the mouth, which flares quite abruptly. The body looks compact, because of the swelling shoulder and concomitant lowering of the maximum diameter. This oinochoe differs little from some of the end of EC.

Canonical syntax. The shoulder zone is short and the tongue incisions widely spaced. The rays at the base are fairly solid, but they lean to the right; among them is an accidental (?) diagonal band. Added color in tongue zone: R. W. . Polychrome banding: wRw below tongues and above rays.

Context: Middle Corinthian, as **An 57**.

**An 74 ROUND ARYBALLOS, BLACK FIGURED.**  
Pl. 74.

C-62-431 (baskets 22–43). H. 0.084, D. 0.082.

Rather pinkish, light buff clay; mostly reddish brown glaze-paint, partly flaking. Added red. Fragmentary, completed in plaster. The full profile, including parts of the mouth and handle, is preserved.

The shape is ordinary. Surface of mouth: numerous petals between rings at the opening and at the edge. Vertical face of mouth: dots. Shoulder: numerous petals, then two black lines at the top of the animal frieze. Below animal frieze: two black lines, then, on the bottom, a petal rosette, with a ring at its center. The handle probably had a vertical zigzag. In the animal frieze: confronted lions with raised forepaws; the lion at the left is truncated at the back of the vase, for lack of space.

Either early Middle Corinthian or end of Early Corinthian; the high topknots and squared shoulders of the lions and the pattern on the surface of the mouth (*Hesperia*, XXXIII, 1964, p. 103, note 37) suggest that it is already MC.

**An 75 TREFOIL OINOCHOE, BLACK FIGURED.**  
Pls. 55, 107.

C-62-441 (baskets 25–32). H. 0.212, H. with handle 0.249, D. 0.180.

Light buff clay; black glaze-paint, flaking badly, mostly gone. Fragmentary, completed in plaster. Full profile preserved, including handle.

The profile of the neck and mouth is continuous; the mouth flares exceedingly. The body has a slightly swelling, sloping shoulder, and the profile is angular at the maximum diameter. The foot-ring is rather tall and very slightly echinoid.

Canonical syntax, with a single frieze on the shoulder. The rays are rather careless, narrow, and spaced at moderate intervals. In the animal frieze, reading l. to r. from the handle: crouching lion to l., panther to r., seated (squashed) bird (with folded wing) to l., goat to l., and, under the handle, seated (squashed) bird (with folded wing) to r. The filling ornament is dense and careless; it consists of a fan-shaped filler, double-centered and simple incised rosettes, blobs, and dots.

Beginning of Middle Corinthian; the style of the animals is aberrant and wretched, but related to late work of the Synetheia Painter (see pp. 86–87). Context: as **An 57**, but the character of the filling ornament also argues for an early MC date.

**An 76 TREFOIL OINOCHOE, BLACK GLAZED.**  
Pl. 55.

C-62-442 (baskets 25–39). H. 0.185, H. with handle 0.248, D. 0.171.

The clay is light buff on one side, a very pinkish buff on the other; the glaze-paint is a metallic black, partly gone, on the buff side, red-orange, flaking in one area,

on the pinkish buff side of the vase. Fragmentary, the body completed in plaster. Most of the neck and mouth is lacking, but the full profile is preserved, with the handle, at the back of the vase.

Broader-based variant model of the standard oinochoe; cf. **An 85**, probably slightly earlier, and **An 60**, slightly later. The shape of **An 76**, in fact, is intermediate: less angular at the shoulder and more strongly curved in the lower body than **An 85**, but much less nearly globular than **An 60**.

Canonical syntax. The tongue incisions are fairly closely spaced. The rays are sharp pointed but not narrow, spaced at intervals almost equal to their bases. Added color in tongue zone: R. . Y (or W). (where preserved). Polychrome banding: wwRww (rr merged to R) below the tongues and above the rays.

Probably beginning of Middle Corinthian. Context: end of Early Corinthian or beginning of Middle Corinthian.

**An 77 (BOTTOM OF) ROUND ARYBALLOS, BLACK FIGURED.**  
Pl. 74.

C-62-902 (basket 27). H. 0.028, P.D. 0.062.

Light buff clay; dull black glaze-paint, mostly gone (along with any added red). Single fragment preserving the entire bottom and, at one point, the wall to about half its height.

If the curve of the fragment were completed, the aryballos would be almost perfectly spherical. In the medallion ring on the bottom is a six-bladed whirligig pattern, with a ring at its center around the dimple left by the potter. Two narrow bands separate this from the frieze. In the frieze were seven warriors marching to l.; the feet of six are preserved, and the gap is precisely adequate for another with a round shield. The rims of four round shields are partly preserved and, in two, part of the blazons: a lion's head to left and a gorgoneion (filling the shield to its rim). Between these two is a warrior with a "Boeotian" shield, somewhat cramped; he is the "seventh"—space was inadequate for another round shield. The filling ornament is a moderately dense scattering of blobs of varying shapes, some incised. For this class of aryballoi, the drawing is careful.

Context: beginning of Middle Corinthian or end of Early Corinthian.

**An 78 TREFOIL OINOCHOE, BLACK GLAZED.**  
Pl. 55.

C-62-443 (basket 27, and deeper). P.H. 0.155, D. 0.181.

Light buff clay, very slightly pinkish; black glaze-paint, flaking on the shoulder of the vase. Fragmentary, the body completed in plaster. The neck, mouth, and handle are lacking.

The potter's work is excellent. The shoulder swells gently as it slopes; there is an answering curve in the

lower body. The shoulder is pronounced but not angular. The foot spreads very slightly and is of moderate height and breadth.

Canonical syntax. The tongue incisions are closely spaced. The rays are tall and quite narrow, spaced at moderate intervals, but not very carefully drawn. Added color in tongue zone: R.Y. (the classic sequence). Polychrome banding: wwrww below the tongues and above the rays and rwr below the maximum diameter.

Context: beginning of Middle Corinthian or end of Early Corinthian. Note that all oinochoai whose fragments highest in the fill are above basket 27 have red bands broader than the white, and cf. **An 106** and others cited there.

**An 79 SMALL BLACK-GLAZED KOTYLE.**

Pls. 65, 112.

C-62-447 (baskets 27–38). H. 0.095, D. at lip 0.128, D. of foot 0.051.

Buff clay, black glaze-paint, flaked away in places. Fragmentary, completed in plaster. Full profile preserved, but only a single stump of one handle.

The vase expands rapidly from a narrow base. The foot-ring is small but not very sharply tooled.

Canonical syntax. Among the rays at the base is a single dot-cluster rosette (cf. the upside-down birds on **An 166**, **An 228**, **An 229**). The dot-cluster rosette does not date the kotyle; it survived as an exceptional ornament even into LC I. Polychrome banding: wRw below the handles and wrrrw (in places merging to wRw) above the rays.

Context: beginning of Middle Corinthian or end of Early Corinthian. The greatly expanding profile, the “soft” tooling of the foot-ring, and the reserved exterior of the foot-ring, with a band on the edge (instead of black with a reserved edge), all are evolved traits. Contrast **An 114** and **An 150**, themselves from the latter part of EC.

**An 80 TREFOIL OINOCHOE, BLACK GLAZED.**

Pl. 55.

C-62-448 (baskets 27–38; one fragment from 23). H. 0.205, H. with handle 0.246, D. 0.169.

Light buff clay, slightly greenish only at the base; dull black glaze-paint, mostly flaked away. Fragmentary, completed in plaster. Full profile preserved, including handle.

The neck is fairly narrow and the profile of neck and mouth continuous. The shoulder is rounded, the body almost ovoid. The base is narrow and the foot-ring fairly tall, spreading moderately. Cf. **An 99**. Though it is not finely made, the design of this oinochoe tends to lightness and curvilinear delicacy; cf., e.g., **An 116** and **An 127**.

Canonical syntax. The tongue incisions whirl. The rays are extremely narrow, with sharp, attenuated points, and ill defined at their bases; they are closely

spaced. The polychromy in the tongues and banding has disappeared, except for traces below the root of the handle: wwrww.

Probably beginning of Middle Corinthian. Context: beginning of Middle Corinthian or end of Early Corinthian.

**An 81 KRATER WITHOUT HANDLE-PLATES, BLACK FIGURED.**

Pls. 70, 99.

C-62-455 (baskets 28–33). P.H. 0.191 (with handle 0.200), D. 0.287, D. of rim 0.234.

Pinkish buff clay; black to reddish brown glaze-paint, abraded on one side. Fragmentary, the foot and one handle lacking, the rest completed in plaster.

The body has a high, rounded shoulder; the maximum diameter is higher than the roots of the handles and falls within the area of the figured panel. The handles are small in section, but each, from root to root, embraces about one-sixth the girth of the pot. The handles rise well above the rim, so that the bridge joining them to the rim slopes upward to join the underside of the handle. The neck is short, but a little taller than on **An 83**, and the rim overhangs the neck a good deal more than on **An 83**. Below the maximum diameter, the bowl contracts rapidly. The height of the panel is 0.077 m. (compare **An 83**).

Except for the figured panel, entirely black glazed. Added color on rim: white dot-cluster rosettes, spaced at intervals (cf. **An 107**). Polychrome banding: vestiges of wRw below the panel. In the panels: (A) panther facing owl; (B) goat facing bird (with folded wings); added red on the necks and bellies of quadrupeds. Filling ornament: several large and medium-sized simple incised rosettes.

Probably beginning of Middle Corinthian (see pp. 81–82). Context: beginning of Middle Corinthian or end of Early Corinthian.

**An 82 BLACK-GLAZED KOTYLE.**

Pl. 65.

C-62-457 (baskets 29–33). H. 0.118, D. at lip 0.156, D. of foot 0.078.

Pale greenish buff clay; traces only (orangish brown) of glaze-paint. Fragmentary, completed in plaster. Full profile preserved; one of the handles mostly restored.

The shape is moderately tall, and the foot is not broad. The foot spreads a little less than on **An 79** and **An 86**.

Canonical syntax. The zone of rays at the base is short; the rays are small and neat, with sharp points, and widely spaced, at intervals equal to their bases. No added color remains.

Context: beginning of Middle Corinthian or end of Early Corinthian.

**An 83 KRATER WITHOUT HANDLE-PLATES, BLACK FIGURED.**

Pl. 70.

C-62-456 (baskets 28–43). P.H. 0.141 (with handles 0.149), D. 0.283, D. of rim 0.238.

Buff clay, not very light; black glaze-paint, flaking very badly. Fragmentary, the lower part of the bowl and the foot lacking, the rest completed in plaster.

The body has a high, rounded shoulder. The maximum diameter falls just below the roots of the handles and the bottom of the figured panel. The handles are large and heavy, and each, root to root, embraces about one-sixth the girth of the krater. The handles rise nearly as far above the rim as on **An 81**, and the bridge piece connects the rim and handle similarly. The neck is slightly shorter, the rim less overhanging than on **An 81**. The height of the panel is only 0.060 m.

Except for the figured panels, entirely black glazed. Added color on the surface of the rim: wRw banding. Polychrome banding on body: wrw below the panel. In the panels: (A) duck to r., panther to r.; (B) duck to r., goat to l. The filling ornament consists of irregular blobs of glaze-paint, and the drawing is very poor.

Probably end of Early Corinthian (less evolved than **An 81**). Context: beginning of Middle Corinthian or end of Early Corinthian.

**An 84 LOWER PART OF CLOSED VASE, BLACK GLAZED.** Pl. 55.

C-62-444 (baskets 27–64). P.H. 0.121, D. of foot 0.094.

Greenish buff clay; greenish, brownish glaze-paint. Fragmentary; at its greatest height, preserved to just above the maximum diameter.

Probably from a black-glazed oinochoe with all-black syntax (cf. **An 59**, **An 135**). Traces of polychrome banding are discernible about 0.05 m. above the base.

Context: beginning of Middle Corinthian or end of Early Corinthian.

**An 85 TREFOIL OINOCHOE, BLACK FIGURED.** Pls. 55, 92.

C-62-445 (baskets 27–63). H. 0.206, H. with handle 0.251, D. 0.182.

Light buff clay; dull black glaze-paint, brown where thin, largely gone on the back of the vase to the right of the handle. Added red, well preserved. Small gaps completed in plaster.

Broader-based variant of the standard oinochoe (cf. **An 76**). Mouth and neck with continuous profile. The shoulder is rounded, but the profile is angular at the maximum diameter.

Canonical syntax, with a single frieze on the shoulder. With the broader base, the zone of rays is short, and the rays resemble those of broad-bottomed oinochoai. Polychrome banding: wwRww below animal frieze, then, at an interval, a single red line, and wRw above the rays. In the animal frieze, reading l. to r. from the handle: goat to r., panther to l., bird (with folded wings) to r., regardant. The filling ornament is of average density; it includes dots, *matia* (dot-and-ring fillers), pluses, plus-incised and simple incised rosettes,

and four double-centered rosettes *without petals*. Added red: on necks and bellies of goat and panther.

EC–MC transition (cf. the next two). By the Mati Painter (see p. 86; **An 127**, **An 163**).

**An 86 KOTYLE, BLACK FIGURED.** Fig. 1, Pl. 66.

C-62-449 (baskets 27–62). H. 0.136, D. at lip 0.157, D. of foot 0.073.

Light buff clay at top, pinkish buff below; black or brown (where thin) glaze-paint at top, bright reddish brown below. Added red. Gaps in body completed in plaster.

The kotyle is narrow footed, and its profile does not expand greatly; it is taller and narrower than either **An 129** or **An 66**, but its rays fall between the extremes of the solid rays on **An 129** and the weak, attenuated ones on **An 66**. Also, the foot-ring seems to be intermediate between those of **An 129** and **An 66**; see pp. 75, 78, Figures 1 and 2 and Pl. 112.

The syntax is canonical for large kotylai with large figures: at the lip and on each handle, a line; below the frieze, three fine lines. In the frieze, a mythical or satyric subject: (A) a male figure, swimming, caresses the throat of a large dolphin; that the swimmer's character is satyric is suggested by the addition of red paint on his face and by his costume, which is phallic and also painted red (on the dolphin, red is added on head, belly, and tail); (B) between the extremities of the protagonists, a large duck (with folded wings) to r. (added red on the wing bow). The filling ornament is rather dense and consists of simple incised rosettes and large incised dots.

Probably contemporary with the last, but the style preserves more of the character of the better sort of EC work. The swimmer's head is surely a little later than those on the Eurytios krater (NC 780). The artist's hand has not yet been recognized on other vases; its breadth and massiveness show its contemporaneity with mature work by the Columbus Painter (D. A. Amyx, "The Alabastron of Oinanthe," *Ath. Mitt.*, LXXVI, 1961, pp. 12–14, Beil. 6–7).

**An 87 TREFOIL OINOCHOE, BLACK FIGURED.** Pls. 54, 93.

C-62-450 (baskets 27–62 and 75). P.H. 0.163, D. 0.173.

Pale buff clay, with a slight yellow-green cast; fugitive glaze-paint, mostly brownish black, but red brown at the base of the pot. Fragmentary, the body completed in plaster, the neck, mouth, and handle lacking.

The shape, so far as preserved, resembles other oinochoai by the same hand (see p. 86). It may be chronologically significant that it is broader at the shoulder in proportion to the height of the body and the diameter of the foot.

Canonical syntax, with a single animal frieze on the body. The tongue incisions resemble those on **An 134**;

the polychromy in the tongues is not preserved. Polychrome banding: wrwrw below the tongues. In the animal frieze: goat facing lion and bull facing panther. The filling ornament is rather dense; it consists of simple incised rosettes, some of them quite large.

EC–MC transition, contemporary with the last two. By the Synetheia Painter (see pp. 86–87).

**An 88 TREFOIL OINOCHOE, BLACK GLAZED.**

Pl. 54.

C-62-452 (baskets 27–64). P.H. 0.149, D. 0.169.

Light, pinkish buff clay; fugitive glaze-paint, mottled, as on **An 192**. Fragmentary, the body completed in plaster, the neck, mouth, and handle lacking.

The shape is rather tall, the profile fairly angular at the maximum diameter, the shoulder sloping. The foot is narrow, fairly tall, and nearly straight sided.

Canonical syntax. The tongue incisions are straight. Added color in tongue zone: R. W. ., carelessly applied in single brushstrokes. Polychrome banding: wRw below the tongues, below the maximum diameter, and above the rays. The zone of rays is tall; the rays are attenuated, and extremely widely spaced.

Context: cf. **An 85–An 87**.

**An 89 TREFOIL OINOCHOE, BLACK GLAZED.**

Pl. 54.

C-62-453 (baskets 27–72). H. 0.200, H. with handle 0.248, D. 0.175.

Light, pinkish buff clay; dull black to reddish brown glaze-paint, in places flaked away. Fragmentary, completed in plaster; full profile preserved, including handle.

The vase is not very carefully finished; the edge of the lip is cut off roughly. The body is rather rounded below the maximum diameter. The foot and neck are relatively narrow; the diameter of the neck (0.070) is almost equal to that of the foot (0.074), though the foot-ring is spreading.

Canonical syntax. The tongue incisions are rather widely spaced but straight. Added color in tongue zone: R. .R. . . Polychrome banding: wRw (or wrrrw, rrr merging to R) below the tongues, wrrw below the maximum diameter, and wrrrw above the rays (the red lines messy and sometimes merging). The rays are neatly drawn, with sharp points, and very widely spaced.

Context: cf. **An 85–An 87**.

**An 90 TREFOIL OINOCHOE, BLACK FIGURED.**

Pls. 54, 99.

C-62-454 (baskets 27, 59–62, 69, 78). H. 0.210, H. with handle 0.252, D. 0.173.

Light buff clay, with a slight greenish cast; brown to black, dull glaze-paint, fugitive on the back and lower half of the vase. Fragmentary, completed in plaster, except for one lateral lobe of the mouth. Full profile preserved, including handle.

The profile of neck and mouth is continuous; the neck is neither narrow nor yet broad. The handle swings farther than usual from the neck. The shoulder is rounded, and the profile at the maximum diameter (which is rather low) is somewhat angular.

Canonical syntax, with a single frieze on the shoulder. Polychrome banding: rrrrw below the frieze, rr below the maximum diameter, and wrrrw above the rays; the lines are very thin and exceptionally numerous. In the animal frieze, reading l. to r. from the handle: lion to r., lunging boar to r., goat to r., (tail of) bird to r. (under the handle). Added red on the necks, ribs, bellies, and haunches of the animals. The filling ornament is moderately dense: simple incised and plus-incised rosettes. The zone of rays is rather tall; the rays are sharp pointed, spaced at intervals almost equal to their bases, and they lean slightly to the right.

Probably end of Early Corinthian. The filling ornament is still entirely of EC types. The aberrant peculiarities of the animals permit placement anywhere in the latter half of EC. If the presence of at least one fragment in basket 27 were ignored, this oinochoe would not seem out of place with, e.g., **An 170**, but in its aberrance it is equally comparable with the foregoing.

**An 91 TREFOIL OINOCHOE, BLACK FIGURED.**

Pls. 54, 99.

C-62-458 (baskets 29–39, and single fragments as deep as 74). H. 0.212, H. with handle 0.252, D. 0.178.

Buff clay; dull black glaze-paint (brown where thin), flaking badly. Fragmentary, completed in plaster, except for the mouth, preserved to its full height only where it joins the handle.

Neither the foot nor the neck is narrow. The neck is conical. The body is ovoid; the maximum diameter is very low. The foot-ring is small and straight sided.

Canonical syntax, with two animal friezes: reading l. to r. from the handle, I, deer to r., lion to r., boar to l.; II, goat to r., panther to l., bull to r., lion to l., lion to r. The filling ornament is fairly dense and its separate elements poorly formed: simple incised rosettes, plus-incised blobs, and large unincised dots. The rays at the base are small and carefully drawn, spaced at short intervals.

End of Early Corinthian.

**An 92 CORINTH OINOCHOE, UNFIGURED.**

Pls. 59, 109.

C-62-460 (baskets 29–44). H. 0.182, D. 0.170.

The vase is unevenly fired: light greenish buff to a bright orange (the wall is flattened where the clay is orange); the glaze-paint runs from black through red-orange. Fragmentary, completed in plaster, except for the handle, which is lacking.

The shape is typically Early Corinthian (see p. 79) in its irregularity. It has a rolled lip, and the interior

and exterior of the mouth and neck are black glazed. The body is not quite globular nor quite sack-shaped. On the body, just below the handle root, a single black band.

Context: end of or late Early Corinthian; cf. **An 91** and **An 100**.

**An 93** TREFOIL OINOCHOE, SEMI-GLAZED.

Pl. 54.

C-62-459 (baskets 29–70). H. 0.168, D. 0.151.

Light pinkish to very pinkish buff clay; mostly red-orange glaze-paint, but brownish black in an area to the left of the handle root. Fragmentary, completed in plaster, except for the handle, which is lacking.

The neck is very short and flares immediately into the mouth. The diameter of the neck at its base (0.073) is greater than that of the foot-ring (0.072). The shoulder is emphatic. The neck, mouth, and foot-ring are black. On the body, alternately broad and narrow bands, spaced at even intervals. Added red: the narrow bands are red-over-black; on each of the broad bands, a red stripe.

Context: as the last.

**An 94** HANDMADE RECTANGULAR TRAY, UNGLAZED.

Pl. 73.

C-62-475 (baskets 30–49). L. 0.196, W. 0.115, H. 0.033.

Dark, pinkish buff clay, apparently fired at low temperature; on the interior, traces of red ochre pigment (also in places on the exterior face of the wall).

Flat bottomed. The walls curve inward slightly on all four sides.

Among the uninventoried sherds from baskets 35 and 37 are sherds of other small handmade pots with abundant traces of similar pigment, from basket 43 part of a tray like this one, and, deep in Protocorinthian fill, **An 240** from baskets 118–132. See p. 97.

Vases with similar ranges of basket numbers are late in Early Corinthian.

**An 95** PLATE, BLACK FIGURED. Pl. 71.

C-62-605 (basket 31). M. dim. 0.052, Th. 0.009.

Fine, pale buff clay; black glaze-paint. Fragment from the floor of a plate.

The fragment is decorated on both sides (cf. especially *Perachora*, II, no. 1960, and Copenhagen, Ny Carlsberg, IN. 3289, Flemming Johansen, "Et Korinthisk Fad af Chimaera-Maleren," *Meddelelser fra Ny Carlsberg Glyptotek*, XXI, 1964, pp. 42 ff., figs. 1–2), but it is so small the interior and exterior cannot be differentiated. On one side, part of a double-serpent body (of some kind of snake-bodied monster) and a double-centered rosette; on the other, part of a wing bow, e.g., of a siren (cf. NC 1045). Added red: down the center of each half of the serpent-body and in the wing bow.

Middle Corinthian. By the Chimaera Painter (*A.J.A.*, LXIII, 1959, pp. 349–363, pls. 87–92; LXVI, 1962, pp. 185–187, pl. 55). Context: well within the range of baskets, ca. 20–33, containing material of the first half of MC; cf. **An 61**, **An 62**.

**An 96** ATTIC KOTYLE, BLACK FIGURED.

Pl. 71.

C-62-890 (basket 31). M. dim. 0.050.

Orange-buff clay; lustrous black glaze-paint. Added red. Fragment from the wall of a kotyle, below handle (part of root of handle preserved near top of fragment).

Part of a lotus-palmette complex, with tendrils (preserved at left) such as end in scrolls. Added red in petals and bases of flowers. Rather hasty incision.

Context: cf. the last. Attic Komast Group. Lacking a context, the fragment would be dated no earlier than ca. 580 B.C., a fact of dubious significance, since all such Attic dates are dependent on Payne's framework of Corinthian chronology.

**An 97** KOTYLE OR KOTYLE-PYXIS, BLACK FIGURED.

Pl. 71.

C-62-891 (basket 31). H. 0.102, W. 0.082.

Pale ivory clay; the glaze-paint is reddish brown on the interior, brown to pale (thin) brown on the exterior, where almost none is preserved. Traces of added red. Two joined fragments from the wall.

The fragment comes from a kotyle shape a little larger than **An 66**, judging by its horizontal curvature and thickness. As much as is preserved suggests taller proportions and straighter sides than on **An 66**. The unusual size, like the second animal frieze (see below), suggests a kotyle-pyxis.

Nothing is preserved above the band at the top of the principal animal frieze, which contains the head and one hoof of a ram and the hindquarters with two thirds of the body of another ruminant, both to r. Below, in a narrow frieze, are parts of two coursing hounds, and the tip of the tail of a third, all to r.; their forelegs are extremely thin. Below the hounds, a broad band (the paint gone), two narrow bands, and a small reserved area, apparently from the interstices of a zone of rays. Traces of added red on the haunch, ribs, and belly of the forward ruminant. The filling ornament includes simple incised rosettes, plus-incised blobs, and unincised dots. The glaze-painted interior has two reserved bands, a broad one at the level of the middle of the principal frieze and a narrower one at the level of the broad band below the coursing hounds; if these were not originally reserved, they were in added red, which not infrequently makes the glaze-paint come clean away from the clay. These bands also suggest that the vase was a kotyle-pyxis.

Good drawing of the end of Early Corinthian or early Middle Corinthian. Context: cf. **An 91**, **An 100**

or **An 95**, **An 96**. This fragment, like **An 95**, shows that the secondary (fragmentary) dump in these levels was not very old when deposited in the well.

**An 98** SMALL BLACK-GLAZED KYLIX. Pl. 69.  
C-62-461 (baskets 31–35). H. 0.060, D. at lip 0.112, D. of foot 0.040.

Light, greenish buff clay; traces of glaze-paint on the handles are dark gray. Fragmentary, completed in plaster.

This small cup resembles **An 144** and **An 157** in the depth and profile of the bowl, rather than **An 70**, but the lip is more sharply offset. See p. 80. Entirely black-glazed, except for the reserved handle zone.

Context: end of Early Corinthian or beginning of Middle Corinthian.

**An 99** TREFOIL OINOCHOE, BLACK GLAZED.  
Pl. 54.

C-62-462 (baskets 31, 32, 34, and 40–48). H. 0.210, D. 0.174.

Greenish buff clay; traces of brownish glaze-paint. Fragmentary, completed in plaster, except for the handle and half of the mouth, which are lacking.

Shape: cf. **An 80**, but the shoulder is higher and more emphatic; judging from the forms of the neck and mouth, the shape and tooling of the foot, and the profile of the lower body, they might be the work of one potter.

Canonical syntax. The tongue incisions tend to whirl. No polychromy is preserved. The rays at the base are small, narrow, sharp pointed, and rather closely spaced.

Context: late in Early Corinthian; cf. the next.

**An 100** KOTYLE, BLACK FIGURED. Pl. 65.

C-62-463 (baskets 32–50). H. 0.098, D. of foot 0.052.

Pale buff clay; black glaze-paint, fugitive at the top of the cup. Fragmentary, half of the body and both handles lacking.

This is a small kotyle, tall, with a narrow base. The foot-ring is rather slight.

Syntax without squiggles in the handle zone. In the animal frieze: feline to r., goat to l. Filling ornament: simple incised rosettes and dot-and-ring fillers, one of the rings banded with incised lines. Several of the rosettes have parallel incisions. The rays are tall but not attenuated. The style is reasonably careful but inexpert.

Late in Early Corinthian.

**An 101** TREFOIL OINOCHOE, BLACK GLAZED.  
Pl. 54.

C-62-464 (baskets 31–60). H. 0.230, H. with handle 0.287, D. 0.218.

Light buff clay; black glaze-paint, quite firm on one side, almost entirely flaked away on the other. Small gaps completed in plaster.

Broad-based model (cf. **An 85**, **An 115**, **An 186**). This is a rather large, carefully made vase, with a triple handle. The neck is fairly narrow, articulated at both the mouth and the shoulder by slight moldings. The shoulder is emphatic, like that of **An 85**. For the sharply offset mouth and careful manufacture, cf. the earlier **An 186**. The foot-ring is taller, more spreading, and more carefully tooled than on **An 85** or **An 115**.

Canonical syntax. The tongue incisions are straight and closely spaced. Added color in tongue zone: R...W..., with some irregularity. Polychrome banding: wrrw below the tongues, below the maximum diameter, and above the rays. The rays are small, neat, and tangent at their bases.

Context: late in Early Corinthian; cf. the last.

**An 102** KOTYLE, BLACK FIGURED. Pls. 65, 106.

C-62-465 (baskets 32–56). H. 0.140, D. at lip 0.176, D. of foot 0.087.

Fairly light, slightly greenish buff clay; very fugitive glaze-paint, black (where well preserved) and brownish black. Small gaps completed in plaster.

The handles are larger and fatter than on **An 66**, and the profile of the foot-ring is different, resembling, rather, **An 129** (see p. 75, Fig. 2 and Pl. 112).

Syntax without squiggles in the handle zone. In the animal frieze: (A) swan (with spread wings) to l., between sirens (with raised sickle-shaped wings); (B) lion to r., between swan (with raised wings) to l. and jumping bird (with folded wing) to l. The filling ornament is moderately dense and extremely varied: dots, blobs, dot-cluster rosettes, simple incised and double-centered rosettes, a lotus without a stem. The style is extraordinary. All the avian creatures hover above the ground line. The swans' bodies, parallel to the ground line, look like inflated skins, with budlike tails. The lion is aberrant, but has none of the identifying traits of MC lions. The rays at the base are large and solid, closely spaced.

All things considered, probably placeable at the end of Early Corinthian.

**An 103** TREFOIL OINOCHOE, BLACK GLAZED.  
Pl. 54.

C-62-466 (baskets 33, 34) P.H. 0.150, actual D. undeterminable.

Extremely green clay, burnt and fragile (the shape distorted); dark gray or dark brownish gray glaze-paint, where preserved. Fragmentary, the mouth, neck, and handle and large areas in the body lacking, the body completed in plaster.

The body has a high shoulder. The foot-ring is fairly tall and spreads a little.

Canonical syntax. The tongue incisions are rather widely spaced. Added color: burnt, but the color in the tongues may have been R...R... The rays are tall and narrow, with attenuated points, and widely spaced.

Context: end of Early Corinthian or beginning of Middle Corinthian; cf. **An 91**, **An 100** and **An 95**, **An 96**.

**An 104** SMALL LEKANOID BOWL, BLACK GLAZED. Pl. 69.

C-62-892 a, b (baskets 33, 34, 36). (a) H. 0.037, P.D. 0.125; (b) P.D. 0.081; est. D. at rim 0.128, est. D. of foot-ring 0.090.

Light buff clay; dull black and brownish glaze-paint; decoration in added red and white. Two groups of four (a) and three (b) joined fragments from opposite sides of the bowl, a preserving the complete profile (except the center of the bottom) and part of one spurred handle, b part of the other handle with rim and wall, broken short of the foot-ring.

The bowl is a small, black-polychrome version of the shape exemplified by NC 1009, ff. The rim is flat and narrow, the spurred handles flush with its surface. The foot-ring is short but spreading and slightly echinoid.

The interior and exterior are black glazed; so also the inner face of the foot-ring. On the rim, white dot-cluster rosettes at short intervals. On the interior, white and red banding: wrrrrw high in the bowl, and wwr[- preserved on a at the center. On exterior: w (or ww?)rrw at the level of the handles and wr at the base of the bowl. Parts of two rings in glaze-paint are preserved in the foot medallion.

Probably early Middle Corinthian. Context: as the last.

**An 105** ARYBALLOS, BLACK FIGURED. Pl. 74.

C-62-615 (basket 34). Restored H. 0.127, D. 0.121.

Light buff clay; black glaze-paint. Four groups of joined fragments, not joining one another, restored in plaster on the evidence of figured decoration and curvature. Fragments of all parts but the bottom are preserved.

The aryballos may have been round or flat bottomed; its size is not quite decisively large, but at this size a round aryballos should be squatter.

Around the mouth and shoulder: petal rosettes. Edge of rim of mouth: dots. Back of handle: zigzag. On the body, its head centered opposite the handle, a panther-bird with spread wings; the wings meet at the back, and a large simple incised rosette fills the V thus formed. There are, further, only two tiny plus-incised rosettes near the panther's head. Added red is applied to alternate bands in the wings, which, like the panther's cheeks, are further embellished with white dots.

Late in Early Corinthian.

**An 106** TREFOIL OINOCHOE, BLACK GLAZED. Pl. 53.

C-62-467 (baskets 34-42). P.H. 0.105, D. 0.173.

Light buff clay; black glaze-paint, flaking in places. Fragmentary, the larger parts of the mouth, neck, shoulder, and handle preserved.

Superior potter's work, related to **An 78** (cf. **An 215**, **An 210**, **An 165**). The body had a high, rounded shoulder. The neck is short and broader at its base than at its transition to the mouth; this transition, though the mouth is not actually offset, is marked by three shallow grooves.

Canonical syntax. The tongue incisions are carefully drawn, straight, and closely spaced. Added color in tongue zone: R. Y. (cf. **An 78**; at this date, the classic color sequence is rare). Polychrome banding: wrrrw, closely spaced, below the tongues. The red and yellow in the tongues fill their spaces.

Context: end of or late in Early Corinthian; cf. **An 102**, **An 108**.

**An 107** KRATER WITHOUT HANDLE-PLATES, BLACK GLAZED. Pl. 70.

C-62-468 (baskets 34-36). P.H. 0.152, D. 0.251, D. of rim 0.192.

The clay is light buff on one side, pinkish buff on the other; the glaze-paint, correspondingly, is black to brown and brown to reddish brown. Fragmentary (foot and both handles lacking, the roots of one handle preserved on the shoulder).

The body has an abrupt, angular shoulder. The maximum diameter falls just below the handle roots. The bowl is shallow, contracting rapidly to a narrow base. The handles must have been smaller than on **An 81** and **An 83**, but they embraced a larger part of the girth of the krater than on **An 225**. The rim and neck are closer to **An 225**, though this small, mean krater might be nearly contemporary with **An 83**.

Entirely black glazed. Added color on rim: a white line at the inner edge and white dot-cluster rosettes with red centers, spaced at intervals. Banding: ww below the handle roots.

Context: end of or late in Early Corinthian, as the last.

**An 108** KOTYLE, BLACK FIGURED.

Fig. 2, Pls. 65, 100.

C-62-469 (baskets 34-56). H. 0.122, D. at lip 0.156, taking the largest diameter (the shape is distorted), D. of foot 0.079.

Pale buff clay; black glaze-paint. The added red is a purple-pink color. Fragmentary, completed in plaster; full profile, and both handles, preserved.

The cup is tall on a narrow base, but not so slender as **An 86**, for the shape expands more, the breadth at the lip being due only in part to distortion (the cup burst open at the back during firing). The foot-ring is less developed than on **An 86**. The kotyle is of light, delicate manufacture.

Canonical syntax, with squiggles in the handle zone and a true animal frieze below. In the frieze: swan (with raised wings) to r., between male sirens (with sickle wings), between a lion, on the right, and a

panther, on the left; on the back, between the hind-quarters of the felines, a bird to r. Profuse use of added red, including red dots on the birds' necks. The incised line is light, and details are rendered painstakingly. The filling ornament is fairly dense: simple incised rosettes, dots, one double-centered rosette, and several rectangular and triangular incised fillers. The rays at the base are done with great care; they are solid but sharp pointed, of equal size, tangent at their bases, and set on a fine line in glaze-paint.

Late in Early Corinthian. Stylistically unrelated, though a spoiled pot, to the rest of the potters' dump in the well.

**An 109 CORINTH OINOCHOE, UNFIGURED.**

Pl. 59.

C-62-470 (baskets 34–61). P.H. 0.132, D. 0.153.

Light, greenish buff clay; traces of glaze-paint are dark, brownish gray. Fragmentary, the body completed in plaster; the mouth and all but the base of the neck and root of the handle are lacking.

Tall globular shape on a fairly narrow foot-ring. The neck was very broad (0.096 m.), almost equal to the foot (0.097 m.) in diameter. The handle is not quite a flat strap but oval in section.

Entirely reserved, except for a narrow band on the shoulder at the joint of the neck and a broad zone of glaze-paint on the body, beginning below the handle root.

Context: late in Early Corinthian.

**An 110 POWDER-PYXIS LID WITH CONVENTIONAL DECORATION.**

Pl. 73.

C-62-611 (basket 35). H. 0.039, est. D. 0.085.

Light, warm buff clay; brown glaze-paint. Fragment, preserving part of the top and side of the lid.

The shape does not differ greatly from that of **An 151**, but the moldings at top and bottom are a little more elaborate, and the lid is a little shorter in proportion to its diameter.

On the top, preserved: groups of radiating squiggles bounded by concentric rings. On the vertical face: red bands over glaze-paint on the moldings; between them, groups of squiggles make "triglyphs," and birds in silhouette technique occupy the "metopes."

Context: late in Early Corinthian or beginning of Middle Corinthian, as **An 103**, **An 104**. Cf. the late MC examples from a grave at Examilia (see under **An 151**). A powder pyxis in the De Young Museum, San Francisco (acq. no. 64.13.2 a–b) resembles **An 110**; it must be contemporary and, probably, from the same workshop.

**An 111 KNOB FROM LARGE PYXIS LID.**

Pl. 73.

C-62-893 (baskets 35, 36). H. 0.064, W. 0.054.

Light buff clay; dull, brownish black glaze-paint. Added red and white. Three joined fragments, pre-

serving the full height of the knob but none of the stem joining it to its lid.

The knob came from a low conical lid of the type and size of Corinth KP 2, from the Potters' Quarter, but it is taller and narrower than that (later) knob. The section of the wall visible in the fragmentary state of **An 111** shows the characteristic thin top (it usually has a vent hole in the center—not preserved here) and thicker bottom, to which the stem attached: the knob was 'thrown' by the potter right side up.

Part of a ring in glaze-paint is preserved at the top; on the wall of the knob, from the top, two bands; a zone of pendant, brushstroke tongues; a band of polychromy (wRw) over black; a zone of stepped zigzags; and four rows of checkerboard pattern, bounded by bands. There was no further decoration, the section showing that the wall is preserved to within a millimeter of the bottom.

Probably Protocorinthian; cf. *Perachora*, II, nos. 1264 and 1267, pl. 56. Context: late in Early Corinthian or beginning of Middle Corinthian, as the last.

**An 112 BLACK-GLAZED KOTYLE.**

Pl. 65.

C-62-471 (basket 36). H. 0.083, est. D. at lip 0.110, D. of foot 0.065.

Pale buff clay; dark gray to reddish dark gray glaze-paint. Fragmentary; less than half of the cup (the foot is complete) is preserved, but with the full profile and one handle.

Small. The foot-ring is fairly broad but small and neat. The tooling of the foot-ring is exceptional, rounded at the edge.

Canonical syntax, except that there are no rays in the reserved zone at the base. The exterior of the foot-ring is black; above this, the line marking the joint of base and foot-ring is reserved, defined by a thin line just above the offset (on which rays usually would be set). Polychrome banding: wrrw below the handles and above the zone at the base; w on the inside of the lip. Careful work throughout.

Context: as the last two.

**An 113 TREFOIL OINOCHOE, BLACK GLAZED.**

Pl. 53.

C-62-472 (baskets 36–73). H. 0.216, H. with handle 0.255, D. 0.183.

Light buff clay; black to brown glaze-paint, partly purplish, flaking in places. Fragmentary, completed in plaster. The handle is defective; the whole mouth and neck is bent forward, pulling the handle from its root.

This oinochoe resembles **An 137** which is more angular at the shoulder and has a shorter, though similar neck. Also, the foot-ring of **An 137** is narrower and more nearly straight sided, and its mouth is larger in proportion to the neck.

Canonical syntax. Added color in tongue incisions: R..Y... Polychrome banding: wRww below the

tongues and below the maximum diameter, wrw above the rays. The rays are neat and tangent at their bases.

Context: Late in Early Corinthian, as **An 117**, **An 121**, **An 122**.

**An 114 BLACK-GLAZED KOTYLE.**

Fig. 1, Pl. 65.

C-62-473 (baskets 38–41). H. 0.099, D. at lip 0.127, D. of foot 0.049.

Buff clay; mostly black, partly brownish, glaze-paint. Fragmentary, completed in plaster.

Small; distinctly tall and narrow at the base (compare **An 112**). The fabric is delicate, the profile carefully considered.

Canonical syntax. The exterior of the foot-ring is black, and the rays spring directly from it, as on **An 150** but not **An 112** and **An 71**. Polychrome banding: wRw below the handles and above the rays; ww on the interior of the lip. Among the rays, a single, thin vertical line; squiggly lines in this position are quite common.

Context: late in Early Corinthian, as the last.

**An 115 TREFOIL OINOCHOE, BLACK GLAZED.**

Pl. 53.

C-62-474 (baskets 39–45). H. 0.225, H. with handle 0.260, D. 0.172.

Light buff clay; the glaze-paint, where preserved, is nearly black. Fragmentary, completed in plaster; one lobe of the mouth is lacking.

Broad-based model (cf. **An 85**, **An 101**, **An 186**). The body is taller, more ovoid, than that of **An 85**; the foot is narrower, the neck more concave in profile, the lobes of the mouth larger in proportion to the neck and more flaring.

Canonical syntax. The tongue incisions are straight and rather closely spaced. Added color in tongue zone: not preserved. Polychrome banding: wrrw preserved above the rays. The rays are carefully drawn, narrow and sharp but not attenuated, and spaced at short intervals.

Context: late in Early Corinthian, as **An 113**.

**An 116 TREFOIL OINOCHOE, BLACK GLAZED.**

Pl. 53.

C-62-476 (baskets 38–42). H. 0.225, H. with handle 0.242, D. 0.172.

Light buff clay; fugitive glaze-paint, dark gray where preserved. Fragmentary, completed in plaster; part of the mouth is lacking on one side.

The body is regularly proportioned, with a rather low, rounded shoulder. The neck is fairly narrow; the profile of the mouth, which does not flare excessively, is continuous with the neck. The handle is rather heavy. The foot-ring is small and neat, spreading slightly.

Canonical syntax. The tongue incisions tend to whirl. Added color in tongue zone: some red, others

perhaps yellow. Polychrome banding: wRww below the tongues, wwRww above the rays. The rays, where preserved, are neat and widely spaced.

Context: late in Early Corinthian, as **An 113**.

**An 117 TREFOIL OINOCHOE, BLACK FIGURED.**

Pls. 53, 98.

C-62-477 (baskets 38–46). H. 0.217, D. 0.183.

Light buff clay; the glaze-paint is brownish black to brown (where thin), in part flaking badly. Added red. Fragmentary, the body completed in plaster; most of the mouth and the handle are lacking. Just left of the handle, the full profile is preserved.

The shoulder is rather high and angular. The truncated conical neck is short. The foot is tall and nearly straight sided.

Canonical syntax, with a single animal frieze on the shoulder. In the frieze: swan (with spread wings) to l., between panthers. Added red: on the necks and the noses of the panthers, in the wing bows and on the neck (red dots) of the swan. Filling ornament: simple incised rosettes of varying size, not very dense. Polychrome banding: wRw below the frieze and above the rays. The rays are carefully drawn, sharp pointed but not attenuated, and spaced at rather wide intervals.

Late in Early Corinthian.

**An 118 MINIATURE KOTYLE IN SILHOUETTE TECHNIQUE.**

Pls. 63, 112.

C-62-619 (baskets 39–42). H. 0.047, est. D. at lip 0.060, D. of foot 0.026.

Pinkish buff clay; red-brown glaze-paint. The larger part is preserved, mended from fragments, including one handle.

The shape does not differ greatly from **An 238**, except in the profile of the foot-ring (see Pl. 112).

On the exterior: at the lip, a band; in the handle zone, groups of squiggles; in the frieze (bounded above and below by pairs of bands), coursing hounds to r., in silhouette technique; in the reserved zone at the base, not rays, as on **An 238**, but another pair of bands. Foot-ring: black glazed.

Context: late in Early Corinthian; cf. the last. One of a cache of coursing-hound kotylai (see p. 97).

**An 119 MINIATURE KOTYLE IN SILHOUETTE TECHNIQUE.**

Pls. 63, 112.

C-62-620 (baskets 40–42). P.H. 0.032, D. of foot 0.033.

Light, pinkish buff clay; red-brown glaze-paint. Joined fragments of the lower part of a kotyle.

The shape seems to have been broader and heavier than that of **An 118**. The foot-ring is roughly tooled.

On the exterior: in the frieze, (preserved) part of a coursing hound(?) and evenly distributed "hailstone" filling ornament; below the frieze, two bands and a zone of rays; among the rays, small birds in silhouette,

upside down (cf. **An 166**, **An 228**, **An 229**). The foot-ring is black-glazed.

Context: late in Early Corinthian, as **An 118**.

**An 120** OINOCHOE (?), SEMI-GLAZED. Pl. 59.  
C-62-478 (baskets 39–44). P.H. 0.136, D. 0.210.

Light buff clay; fugitive glaze-paint, black where preserved. Fragmentary, the body partly completed in plaster; the upper part of the body, neck, mouth, and handle are lacking.

Globular body on a small, narrow foot. Considerably larger than a Corinth oinochoe, its capacity and fabric are comparable with **An 218**. Below the maximum diameter, a broad band; the foot-ring, also, is black.

Context: late in EC; cf. **An 117**, **An 121**.

**An 121** TREFOIL OINOCHOE, BLACK FIGURED.  
Pls. 53, 106.

C-62-479 (baskets 39–46). H. 0.218, D. 0.195.

Light buff clay; fugitive glaze-paint, dark gray where preserved. Fragmentary, the handle lacking, the rest completed in plaster.

Among oinochoai from the well, the shape is atypical; the maximum diameter falls very low, so that the shoulder is long and sloping. The neck is very short, its profile continuous with the mouth. The foot-ring is broad and rather heavy, spreading slightly.

Canonical syntax, with a single figured frieze on the shoulder. In the frieze, komasts, from l. to r.: lifting oinochoe from stool; carrying two cups, a kotyle (?) and a kantharos (?), toward a large krater (with a kylix sitting on its rim); lifting oinochoe from a stool, to fill it from the krater; dancing; two confronted, tending an *eschara*; two in succession, leading dogs on leashes toward the *eschara* (the second dog is under the handle root). The filling ornament is rather dense and very careless, often mingling with the figurework; it includes simple incised, parallel-incised, and unincised rosettes. Added color: mostly gone. There are traces of red bands near the maximum diameter and above the rays, and the exterior of the foot-ring is red, over black.

Late in Early Corinthian. Very crude style, but imaginative in its treatment of the subject. Should another by the same hand be found, the artist should be called the Glendi Painter, for what the frieze represents is in modern Greek a *glendi*.

**An 122** TREFOIL OINOCHOE, BLACK FIGURED.  
Pls. 53, 95, 107.

C-62-480 (baskets 39–48, 74, 77). H. 0.240, H. with handle 0.299, D. 0.204.

Light buff clay; the glaze-paint is mostly black. In part of the animal frieze, it is flaked away; in the black zone on the body, it is cracked and crazed.

Added red. Fragmentary, completed in plaster, except for the lobes of the mouth.

The shape, with fully rounded shoulder, is compatible with the dating suggested by the figure style. Both the neck and the foot are only moderately narrow. The profile of neck and mouth is continuous. The foot-ring is fairly tall and nearly straight sided.

Canonical syntax, with a single animal frieze on the shoulder. In the frieze, reading l. to r. from the handle: lion to r., duck (with raised wing) to l., siren (with spread sickle wings) to r., panther to l., and, below the handle, small bird (with raised wing) to r. Moderately dense filling ornament: medium-sized simple incised rosettes, with a few dots and a small, unincised plus. Added red: in the faces, necks, wing bows, shoulders, ribs, and haunches of the animals. Polychrome banding: wRww below the frieze and wwRww above the rays. The rays are tall and sharp pointed but not attenuated.

Late in Early Corinthian; for the style, see p. 87.

**An 123** KOTYLE, BLACK FIGURED. Pl. 65.  
C-62-481 (baskets 40–48). H. 0.132, D. at lip 0.179, D. of foot 0.077.

Buff clay; brownish black glaze-paint. Fragmentary, completed in plaster; one handle is lacking.

The shape expands rapidly from a narrow base. The foot-ring is fairly tall and spreads slightly. The vase is dented on one side, and the missing handle seems to have come off cleanly (a well joined handle, like a kylix foot, takes part of the wall with it when it breaks away).

Canonical syntax, with real zigzags, not squiggles, in the handle zone and an animal frieze. In the frieze: crouching panther to r. and bull to l. (confronted); between their hindquarters on the back, a bird (with raised wing) to l. The filling ornament, as gross as the figurework, includes double-centered, single-centered, and simple incised rosettes, dots, parallel-incised fillers, and a wretched fan-shaped filler. Added red is applied carelessly. The rays at the base are tall and sharp, spaced at wide and irregular intervals; among them, on the back, is a thin line (cf. **An 114**).

Late in Early Corinthian.

**An 124** FRAGMENT OF CLOSED VASE, BLACK FIGURED. Pl. 71.

C-62-612 (basket 41). H. 0.040, W. 0.055.

Pale buff clay; dull black glaze-paint, crazed and flaking. The fragment comes from a frieze on the body, probably of an oinochoe.

At the top, black with red and white bands; in the frieze, the horn of a goat facing a panther's head. Of the filling ornament, two unincised dots and, at far left, the edge of a larger filler. Added red is used on the panther's neck.

Late in Early Corinthian.

**An 125 TREFOIL OINOCHOE, BLACK GLAZED.**

Pl. 53.

C-62-482 (baskets 41–46, 48–52). P.H. 0.186, D. 0.167.

Pale buff clay, slightly pinkish on one side; firm, mostly black glaze-paint. Fragmentary, the body completed in plaster; the handle and most of the mouth are lacking.

Rather small. The shape is unexceptional in its context. The foot-ring is fairly tall but spreads only moderately.

Canonical syntax. The tongue incisions are very heavy and tend to whirl. Added color in tongue zone: a few red and white. Polychrome banding: wrrrw below the tongues and above the rays, rwr below the maximum diameter. The rays are rather narrow and sharp pointed, spaced at short intervals.

Context: late in Early Corinthian; cf. **An 127**.

**An 126 FRAGMENT OF ARYBALLOS, BLACK FIGURED.**

Pls. 73, 108.

C-62-895 (baskets 42–49). H. 0.095, W. 0.132.

Light buff clay; dull black glaze-paint, mostly gone, so that the presence of added red is deducible only from the different discoloration of adjacent areas. Six joined fragments, preserving a minor portion of the wall of a spherical closed vase, almost certainly an abnormally large, probably flat-bottomed aryballos, the decoration, also, being typical for that shape.

The decoration covered the body of the vase. What remains is the hind part of an avian with raised wings, probably a siren. All the rest of the surface is crowded with large simple incised rosettes and with “echo” fillers, which closely follow the contours of the creature and of the rosettes; only narrow channels remain in a bog of black glaze. Added red was probably used in the lower division of the wing bow and on alternate feathers in the wings.

Late in Early Corinthian. Highly competent, heavy style developmentally consistent with its context of potters’ dump vases. Note the absence of double-centered rosettes and of petal divisions on the ends of the “echo” fillers, elaborations characteristic of MC work of this kind.

**An 127 TREFOIL OINOCHOE, BLACK FIGURED.**

Pls. 53, 92.

C-62-483 (baskets 43–62). H. 0.209, H. with handle 0.258, D. 0.190.

Light, warm buff clay; black glaze-paint, streaked with brown on lower half of vase. Fragmentary, completed in plaster.

The vase is round-shouldered, but the shoulder is exceptionally high in comparison with oinochoai with similar basket numbers, and the frieze on it is uncommonly short (for the profile, cf. **An 163** by the same hand). The mouth and neck are slightly narrower than

on **An 163**. The foot-ring spreads emphatically; this oinochoe is from deeper in the fill than any other with an equally spreading foot-ring.

Canonical syntax, with a frieze on the shoulder. In the frieze, reading l. to r. from the handle: ruminant to r., panther to l., bird (with folded wing) to r. The animals have added red on necks, ribs, haunches, bellies, and wing. The filling ornament is not dense; it includes dot-and-ring fillers (*matia*), dots, and four simple incised rosettes. Polychrome banding: wRw below the frieze, below the maximum diameter, and above the rays. The rays are neat, sharp pointed, and closely spaced.

Late in Early Corinthian. By the Mati Painter (see p. 86).

**An 128 BOTTOM OF OINOCHOE (?), BLACK GLAZED.**

Pl. 52.

C-62-484 (baskets 43–61). P.H. 0.099, D. of foot 0.091.

Pale, greenish buff clay; fugitive glaze-paint, dull black where preserved. Mended parts of the bottom third of a vase, apparently a trefoil oinochoe.

The foot-ring is fairly short and straight sided.

Canonical syntax. Added color: not preserved. The rays are fairly neat, narrow, sharp, and closely spaced.

Context: Late in Early Corinthian (cf. the last), with which as much as remains is perfectly consistent.

**An 129 KOTYLE, BLACK FIGURED.**

Pls. 65, 100, 112.

C-62-485 (baskets 43–62). H. 0.148, D. at lip 0.188, D. of foot 0.083.

Light buff to pinkish buff clay; black to red-brown glaze-paint, both colors flaking badly. Fragmentary, completed in plaster; one handle lacking and restored.

Apart from the foot-ring, similar to **An 86**, but larger, heavier, and broader at the lip. For the foot-ring, cf. **An 123** and **An 133**.

Canonical syntax, without a conventional handle zone. (A) a large bull to l. (his back running off the vase at the lip); (B) feline (lion?) to l., with raised forepaw, on which is perched a bird to r., and siren (with spread wings) to l. The figures leave little space for filling ornament: simple incised rosettes, small blobs, and some irregular shapes. The rays are carefully drawn and very large, contiguous at their bases, earlier-looking than on **An 86**.

Late in Early Corinthian. Apprentice work? The drawing is rather painstaking but gross and inconsistent. The bull, in particular, suggests an apprentice hand, and the figures on the reverse are incongruous with it.

**An 130 TREFOIL OINOCHOE, BLACK FIGURED.**

Pls. 52, 94.

C-62-486 (baskets 44–48). H. 0.212, H. with handle 0.266, D. 0.194.

Light buff clay; black glaze-paint, mostly gone. Fragmentary, completed in plaster, except for parts of the mouth.

The vase is round shouldered, broader in the shoulder than **An 134** and **An 173**, to which it is related. The neck is short and flares directly into the mouth. The handle is rather heavy. The foot-ring is narrow and nearly straight sided.

Canonical syntax, with a single frieze on the body. The tongue incisions are straight. In the animal frieze, reading l. to r. from the handle: goat to r., panther to l., bull to r., panther (?) to l. The filling ornament consists of simple incised rosettes; it is moderately dense. Scant traces of added color. The rays at the base are small and sharp pointed, spaced at short intervals.

Late in Early Corinthian. In the manner of, and close to, the Synetheia Painter (see pp. 86–87); cf. especially **An 134**.

**An 131** KOTYLE, BLACK FIGURED. Pls. 64, 112.

C-62-487 (baskets 44–56). H. 0.085, D. at lip 0.118, D. of foot 0.044.

Buff clay; black glaze-paint. No added red. Fragmentary, completed in plaster, the handles mostly restored.

Small. Spoiled because misshapen (oval viewed from above). The shape expands rapidly from a narrow base on a small foot-ring. For the foot-ring, cf. **An 150**.

Canonical syntax, with conventional squiggles in the handle zone and an animal frieze. In the frieze: panther to r., duck (or goose) to r., panther to r. The filling ornament is not dense: simple incised rosettes and dots.

Late in Early Corinthian. Crude, perfunctory work.

**An 132** KOTYLE OR KOTYLE-PYXIS, BLACK FIGURED. Pl. 71.

C-62-608 (basket 45). Of fragment, H. 0.065, W. 0.081.

Light buff clay; dull black glaze-paint. Wall fragment, reaching neither lip nor base.

The fragment is from a large, rather thin-walled kotyle shape.

Preserved in the frieze, l. to r.: the forepaws of a feline to r., the larger part (lacking face and wingtip) of a seated sphinx to r., the tail of an avian to r. The filling ornament is not dense; there are two simple incised rosettes (and part of a third) and two fan-shaped fillers (the smaller one unincised). The animals sit on a band in glaze-paint; below this, a zone of dot-cluster rosettes. (cf. Payne, pl. 22: 4, NC 701, which it also resembles stylistically.) The incised lines are executed with an unusually fine point (the style is undistinguished). Added red is preserved only in the wing bow of the sphinx.

Latter half of Early Corinthian. Part of the fragmentary fine ware (see pp. 96–99); unlike most of the rest of this material, it looks a little earlier than its context of potters' dump; cf. the foregoing and **An 134**.

**An 133** BLACK-GLAZED KOTYLE. Pl. 64.

C-62-488 (baskets 45–58). H. 0.128, D. at lip 0.164, D. of foot 0.078.

Greenish buff clay; traces of dull, greenish brown glaze-paint. Fragmentary, completed in plaster; one handle partly restored.

For the shape, the foot-ring in particular, cf. **An 129**, which is a little larger.

Canonical syntax. No added color is preserved. The rays are small and sharp pointed, tangent at their bases.

Context: late in Early Corinthian; cf. **An 127–An 131**.

**An 134** TREFOIL OINOCHOE, BLACK FIGURED.

Pls. 52, 93.

C-62-489 (baskets 45–64). H. 0.218, D. 0.187.

Light, greenish ocher clay; dull, light brown glaze-paint. Added red, fired to dark gray. In places on the surface, a bright pinkish deposit. Fragmentary, the body completed in plaster; the handle and half of the mouth, neck, and shoulder are lacking. The wall is badly dented at the back.

The vase is fairly round shouldered; cf. **An 130**. For the mouth and neck, cf. **An 154** (the animal style is also related). For the narrow foot, compare both of these. Chronologically, compare the broader, but equally short and straight-sided foot-ring of **An 138**.

Canonical syntax, with a single animal frieze on the body. The tongue incisions are straight and closely spaced. In the frieze, reading l. to r. from the position of the handle: swan (with raised wing) to r., goat to r., lion to l., bull to r. Filling ornament: simple incised and plus-incised rosettes, moderately dense. Added red: on the necks and bellies of the animals. No color was added in the tongues on the shoulder (for this peculiarity, cf. **An 173**, by the same hand; on **An 87**, the glaze-paint is gone from the shoulder, and the use of color in the tongues cannot be determined). The rays at the base are small and sharp pointed, spaced at short intervals.

Late in Early Corinthian. By the Synetheia Painter (see pp. 86–87).

**An 135** TREFOIL OINOCHOE, BLACK GLAZED.

Pl. 52.

C-62-490 (baskets 38, 45–71, 78, 79). H. 0.198, H. with handle 0.248, D. 0.168.

Light, warm buff clay; black glaze-paint, with slight sheen. Fragmentary, completed in plaster, except for parts of the lobes of the mouth, which are lacking.

For the shape, cf. **An 152** and see p. 90.

All-black syntax, without rays at the base (cf. **An 188**, **An 207**, **An 59**). Added color in tongue zone: R.Y. (the yellow thin brushstrokes). Polychrome banding: wvrrrw (very fine, closely spaced) below the tongues and below the maximum diameter,

wrrww at the base just above the joint of the foot-ring; note that on **An 188** and **An 207** these bands are higher, in the same position as they would occupy if there were rays at the base.

Context: late in Early Corinthian; cf. the last.

**An 136 TREFOIL OINOCHOE, BLACK FIGURED.**

Pls. 52, 99, 106.

C-62-491 (baskets 45–72). H. 0.145, D. 0.144.

Pale buff clay, with a very slight greenish cast; fugitive glaze-paint, gone from half of the vase, black and brown (where thin). Fragmentary, the body completed in plaster; the handle and most of the mouth are lacking.

Small. The shape is aberrant. The shoulder is very high and angular. The neck is short and extremely broad, the foot-ring tall and narrow.

Canonical syntax, with two friezes: I, bull to r., lion (walking fore, seated aft) to l., bird (with raised wing) to r., facing bird (with folded wing); II, lion to l., bird (with raised wing) to l., floral complex (with long tendrils extending l. and r.), female figure (in red robe, holding axe and blowing on [?] a pine branch [?] as if it were a flute) to r., goat to r. The filling ornament is not dense; it includes simple incised and plus-incised rosettes. The rays at the base are tall and narrow, but not attenuated. The subject matter, with the female figure and floral complex quite unrelated to the animals, is odd, and the style is untutored, rather than perfunctory.

Late in Early Corinthian, judging by the animals and the potter's work.

**An 137 TREFOIL OINOCHOE, BLACK GLAZED.**

Pl. 52.

C-62-492 (baskets 46–62). H. 0.214, H. with handle 0.258, D. 0.179.

Pale buff clay; brownish black glaze-paint, with slight sheen. Fragmentary, completed in plaster.

The shape is distinguished by angularity and lack of convexity; even the sloping shoulder is hardly rounded. The neck is narrow and markedly concave in profile. The foot-ring is uncommonly tall, straight sided, and distinctly beveled at the edge. For relationships with earlier and later oinochoai, see p. 71.

Canonical syntax. The tongue incisions are straight. Added color in tongue zone: RR. . RR. . . Polychrome banding: wwRww (the ww merging in places) below the tongues and wRw above the rays. The rays are tall and mostly narrow, tangent at their bases.

Context: late in Early Corinthian; cf. **An 134**.

**An 138 TREFOIL OINOCHOE, BLACK FIGURED.**

Pls. 52, 90.

C-62-493 (baskets "ca. 47"; specific numbers were not recorded, probably because the fragments crumble under the pressure of a pencil. Four tiny fragments in

the bird's wing were later found in the lots of coarse sherds for baskets 80 and 87.). H. 0.215, D. 0.182.

Olive-green clay; green-brown and green-gray glaze-paint, crazed and blistered. This is the most badly overfired of the mendable figured vases; the shape is distorted by heat and dented, the clay reduced to a crumbly consistency, with no tensile strength, especially in the upper half of the vase. Fragmentary, reinforced and partly completed in plaster. The handle, most of the mouth, half of the neck, and nearly half of the body are lacking.

The shape is slightly angular at the maximum diameter, below which the body is not markedly convex, but the shoulder is long, sloping, and rounded. The neck is short, the mouth distinct, offset with a slight molding. The foot-ring is sturdy, but not broad, and straight sided. Cf. **An 216**.

Canonical syntax, with a single frieze on the shoulder. Preserved in the frieze: duck (with raised wing) to r. and panther to r. The filling ornament is moderately dense: simple incised and plus-incised rosettes and incised squares and triangles. The rays are tall and quite narrow, their tips attenuated to a thin line, and spaced at intervals nearly equal to their bases.

Fairly late in Early Corinthian (but cf. **An 216**). By the Lowie Painter (see pp. 84–85).

**An 139 TREFOIL OINOCHOE, BLACK FIGURED.**

Pls. 52, 103.

C-62-494 (baskets 45–62 and [?] 68). P.H. 0.212, D. 0.203.

Pale buff clay; black glaze-paint, preserved only in one spot on the handle. Fragmentary, completed in plaster, except for the foot, which is lacking.

For the shape, compare **An 148** by the same potter and the same painter; these stand apart from other oinochoai from the well. They are broad and sturdy, more rounded below the maximum diameter than above it. The neck is short and straight, the mouth very sharply offset.

Canonical syntax, with a single frieze on the shoulder. In the frieze; goat facing seated lion. The filling ornament is moderately dense: simple incised rosettes, plus-incised rosettes, and fillers incised with chevrons crossed by pairs of parallel lines.

Late in Early Corinthian. By the Pighadhi Painter (see p. 87).

**An 140 TREFOIL OINOCHOE, BLACK FIGURED.**

Pls. 52, 88.

C-62-495 (baskets 47–58). H. 0.203, H. with handle 0.253, D. 0.172.

Light, creamy buff clay; dull black, crazed glaze-paint, very fugitive. Fragmentary, completed in plaster.

The profile is notably "soft", without emphatic articulations, typical of the group to which it belongs.

For the profile of the foot-ring alone, cf. also **An 158**. The foot-ring is rather tall, slightly spreading, and distinctly bevel-edged.

Canonical syntax, with a single frieze on the body. The tongue incisions tend slightly to whirl (their added color is not preserved). In the frieze, reading l. to r. from the handle: panther to r., lion to l., panther to r., lion to r., panther to r., lion to l., and a pair of confronted felines (lions?). The filling ornament consists of random blobs, some of them plus-incised. The rays are fairly slender, nearly tangent at their bases.

Late in Early Corinthian. The worst of the OAO Group, some of which may be by one hand (see pp. 83–84).

**An 141 TREFOIL OINOCHOE, BLACK FIGURED.** Pl. 51.

C-62-496 (baskets 47–78). P.H. 0.134, D. of foot 0.116.

Pale buff clay; black glaze-paint (brown where thin), flaking in places. Fragmentary, preserved on one side from the foot to the shoulder, partly completed in plaster.

Broader-based variant of the standard trefoil oinochoe, the profile notably convex toward the base. The foot-ring is short and neat.

Canonical syntax, with a single frieze on the shoulder. Preserved in the frieze: part of bird (with folded wing) to l. The filling ornament is not dense; it includes simple and plus-incised rosettes and a delta-incised filler. Polychrome banding: wrw below the frieze, wrw above the rays, and red (over black) on the foot-ring. The rays are neat, short and sharp pointed, spaced at short intervals.

Latter half of Early Corinthian; cf. **An 138**. The delta-incised filler suggests, however tenuously, a relationship to the group of the Lowie Painter (see pp. 84–85).

**An 142 TREFOIL OINOCHOE, BLACK FIGURED.** Pls. 51, 95.

C-62-451 (baskets 48–67, and one from 27). H. 0.209, D. 0.181.

Pale buff clay; dark brown glaze-paint, in places almost purplish. Fragmentary, completed in plaster, except for the handle, most of which is lacking.

The effect of compactness in the shape is due to the low, rounded shoulder and the short, fairly wide neck, which flares immediately into a large, broad mouth. The diameter of the neck (0.073) is almost equal to that of the foot (0.078). The foot-ring is small and neat.

Canonical syntax, with a single frieze on the shoulder. Polychrome banding: wRw below the frieze and above the rays. In the frieze: goat facing panther, both extremely elongated and short legged. The filling ornament is not dense: simple incised and plus-incised

rosettes and three unincised dots. The rays are small and carefully drawn, spaced at short intervals.

Latter half of Early Corinthian. For the relationship of the style to the Syntheia Painter, see p. 87. The style and the shape suggest that the depth given by baskets 48–67 (rather than the single fragment from 27) indicates the chronological position of this oinochoe.

**An 143 OLPE, BLACK FIGURED.** Pls. 57, 89.

C-62-446 (baskets mostly 53–70; single fragments from 22 and 27). H. 0.232, D. 0.136.

Light, slightly pinkish buff clay; mostly black glaze-paint, brown in places. Added red, well preserved. Fragmentary, completed in plaster, except for the handle, which is lacking.

The body is slenderer than at the beginning of EC.

Canonical syntax, analogous to that of the standard oinochoe, with tongue incisions, two friezes, and rays at the base. Added color in tongue zone: RR..(.). Polychrome banding: wrw...wrw below the tongues, wrrrrw between the friezes and above the rays. In the friezes, reading l. to r. from the handle: I, goat to r., panther to l., feline to r., crouching panther to l., lion to r., panther to l.; II, lion to r., panther to l., lion to r., panther to r., panther to l., panther to r., panther to l. Added red on the animals' necks and bellies. Moderately dense filling ornament: nondescript simple incised rosettes.

Latter half of Early Corinthian. One of the OAO Group (see pp. 83–84). On the single fragments from 22 and 27, cf. the last.

**An 144 SMALL BLACK-GLAZED CUP.** Pl. 69.

C-62-497 (baskets 48–51). H. 0.056, D. at lip 0.106, D. of foot 0.038.

Light buff clay; dark gray glaze-paint (where preserved). Fragmentary, completed in plaster.

The lip is vertical and hardly offset, the bowl fairly deep. The foot-ring is narrow. The cup was shoddy to begin with, and the bottom cracked during firing (the commonest cause of such cracking is insufficient wedging of the clay, leaving small air pockets).

Black glazed, except for a narrow reserved band in the handle zone.

Context: latter half of Early Corinthian. For the development of the shape, see pp. 80–81.

**An 145 OLPE, BLACK FIGURED.** Pls. 57, 88.

C-62-498 (baskets 48–67). H. 0.249, D. 0.137.

Pale buff clay; fugitive black glaze-paint. Fragmentary (nearly complete, except for the handle and a piece of the lip), completed in plaster.

**An 145** is still slenderer than **An 143**, which it otherwise resembles. The rather flaccid profile is characteristic of the group (cf. also the oinochoe **An 140**).

Syntax, as **An 143**. In the friezes, reading l. to r. from the position of the handle: I, lion to r., goat to r., panther to l., goat to r., swan to r.; II, lion to r. (under the handle), swan to r., panther to r., siren (with spread wings) as a centerpiece, panther to l., panther to r. The filling ornament is not dense; it includes simple incised and plus-incised blobs and several irregular shapes adapting themselves to the contours of the animals. The added color is poorly preserved.

Latter half of Early Corinthian. One of the OAO Group (see pp. 83–84).

**An 146 OLPE (?)**, BLACK FIGURED.

Pls. 57, 91, 103.

C-62-499 (baskets 48–78). P.H. 0.175, D. 0.184, D. of foot 0.102.

Buff clay; black and brownish black glaze-paint, flaking badly. Fragmentary, the lower half, to the height preserved, completed in plaster.

The shape sags too much and is too heavy walled for an olpe, but it resembles nothing else. If an olpe, it was very large. Grossly misshapen and dented.

Part of an animal frieze is preserved, with a deep zone of black below it. Polychrome banding: wrw below the frieze and above the reserved zone at the base. At the base, the reserved zone contains a broad black horizontal band instead of rays (cf. **An 216**). Preserved in the frieze: hind feet of feline to l., lion to r., bull to r., lion to l., lower half of bull to r. Added red in the shoulders, ribs, and bellies. The filling ornament is moderately dense; it includes simple incised and plus-incised rosettes and a few unincised trefoil blobs.

Later than central Early Corinthian. Associable with Companion A of the Lowie Painter (see p. 85). The configurations of the lions and bulls unmistakably hark back to Late Protocorinthian (note especially the slender body and long legs of the bull and the lions' heads), but the filling ornament and the manner of drawing (i.e., the style as distinct from the types of animals) are mature EC.

**An 147 BLACK-GLAZED CUP**. Pl. 69.

C-62-532 (baskets 48, 49, 58–60). H. 0.090, D. at lip 0.167, D. of foot 0.064.

Mauve-buff clay, slightly greenish in places; dull brown glaze-paint, mostly gone. Fragmentary, completed in plaster, except for the handles, of which only stumps remain.

Deep bowled, but without much convex curvature. The shoulder is rather angular; the lip, which is vertical, is distinctly, but not very neatly, offset. The foot-ring is small and fairly narrow.

Black glazed, except for the handle zone; this is narrow, corresponding exactly to the depth of the handles (see p. 81).

Context: latter half of Early Corinthian; cf. **An 145**.

**An 148 TREFOILOINOCHOE**, BLACK FIGURED.

Pls. 51, 85, 103.

C-62-517 (baskets 48, 49, 55–68; one penciled number may read 35 or 55). H. 0.226, D. 0.197.

Light buff clay, with slight greenish cast; the glaze-paint, largely gone, is brown to brownish black where preserved. Fragmentary, completed in plaster, except for two thirds of the mouth and the handle, which are lacking.

The shape is like that of **An 139** (*q.v.*); **An 148** preserves the foot-ring, small and neatly tooled.

Canonical syntax, with a single frieze on the shoulder. In the frieze, reading l. to r. from the handle root: a large incised rosette (in lieu of, e.g., a bird), boar to r., crouching panther to l. Moderately dense filling ornament: simple incised and plus-incised rosettes and a few small incised blobs. The added color is generally not preserved; the boar's neck is red, and the polychrome bands below the frieze appear to be wRw.

Later than central Early Corinthian. By the Pi-ghadhi Painter (see p. 87). The filling ornament is simpler than on **An 139**, which seems to be slightly later. The crouching posture of the panther is characteristically EC.

**An 149 ROUNDARYBALLOS**, BLACK FIGURED.

Pl. 71.

C-62-607 (basket 49). D. 0.047, P.H. 0.027.

Light, pinkish buff clay; brown to black glaze-paint. Fragment preserving the bottom half of the vase.

Small round aryballos. In the frieze, three padded dancers, preserved from below the waist. Filling ornament: simple incised and partly incised rosettes, not dense. Added red on the dancers' tunics. Below the dancers, two narrow bands and, on the bottom, a multi-petaled rosette in glaze-paint.

Context: latter half of Early Corinthian; cf. **An 145**, **An 146**.

**An 150 BLACK-GLAZED KOTYLE**. Pl. 64.

C-62-500 (basket 49). H. 0.091, D. at lip 0.123, D. of foot 0.052.

Buff clay; brownish black glaze-paint, mostly firm. Fragmentary, completed in plaster, except for one handle, of which only a stump remains.

From a narrow base, the shape expands rather more than in **An 114**. The foot-ring is small but somewhat spreading. The handles are not quite so small in proportion to the cup as on **An 114**.

Canonical syntax. Polychrome banding: wRw below the handles and above the rays; the bands are carefully applied, the colors contiguous, but below the handles the red band covers the upper white line. The zone of rays is shorter than on **An 114**, so the rays are less elongated. They are spaced at very short intervals.

Context: as the last.

**An 151 POWDER-PYXIS LID WITH CONVENTIONAL DECORATION.**

Pl. 73.

C-62-610 (baskets 49–54). H. 0.043, D. 0.084.

Pale buff clay; dull black glaze-paint. Added red. Fragmentary; the larger part (with complete profile) is preserved in mended fragments.

The sides of the pyxis lid expand slightly towards the bottom and are just perceptibly convex. The moldings at the top and bottom are simpler than on **An 110**.

On the top surface: in the center a petal rosette, then a ring and a wavy line in glaze-paint; a band (red over black) and radiating groups of squiggles; the molding at the edge is painted red over black. On the vertical face: the moldings at top and bottom are red over black; between, two registers of groups of squiggles, separated by a band, red over black.

Context: latter half of Early Corinthian, as **An 149**. Apparently later than NC 672 (Payne, p. 294, fig. 131) and earlier than three from a grave group at Examilia, near Corinth (*Hesperia*, XXXIII, 1964, p. 96, E24–E26, pl. 19; cf. p. 101, note 34).

**An 152 TREFOIL OINOCHOE, BLACK GLAZED.**

Pl. 51.

C-62-501 (baskets 49–61). H. 0.191, D. 0.165.

Light, slightly pinkish buff clay; black glaze-paint. Fragmentary, completed in plaster, except for the larger part of the handle and mouth, which are lacking.

For the shape, compare **An 135**. Here, the neck is taller and the mouth offset, but the profile of the body is very similar and the fabric uncommonly light in both.

Canonical syntax. The tongue incisions are straight. Added color in tongue zone: every third or fourth tongue is red. Polychrome banding: wrrrrw (very fine and closely spaced as on **An 135**) below the tongues and above the rays. The rays are rather narrow and sharp pointed, spaced at short intervals.

Context: later than central Early Corinthian; cf. **An 146**, **An 148**.

**An 153 (TREFOIL) OINOCHOE, BLACK FIGURED.**

Pl. 51.

C-62-512 (baskets 49–61). P. H. 0.129, P.D. 0.185.

Light buff clay; dull black to brownish glaze-paint, with some crazing and flaking. Fragmentary, mended; much of the lower half is preserved.

The shape is distorted, oval viewed from above. The foot-ring is narrow, tall, and straight sided.

Canonical syntax, with a single frieze. In the frieze: silhouette birds and quadrupeds and unincised fillers (not “silhouette style,” but unincised black figure). Polychrome banding: wRw below the frieze and above the rays. The rays are tall and narrow, spaced at irregular intervals. Unless it is apprentice work, this piece may have been used to test the kiln. Evidently, the

polychrome banding would be applied before the black-figure work.

Context: later than central Early Corinthian, as the last.

**An 154 TREFOIL OINOCHOE, BLACK FIGURED.**

Pls. 51, 94.

C-62-502 (baskets 49–64, 69, 78). H. 0.205, H. with handle 0.250, D. 0.182.

Buff clay, not very light; dull, brownish black glaze-paint, flaking badly. Fragmentary, completed in plaster.

For the shape, compare **An 134**; **An 154**, however, is broader at the base and somewhat coarser throughout. The strongly rounded shoulder (with low maximum diameter) is characteristic of the group (see pp. 86–87). For the foot, compare **An 173**.

Canonical syntax, with a single frieze on the shoulder. In the frieze, reading l. to r. from the handle: goat to r., panther to l., duck (?) to r. Added red preserved in part on necks, ribs, and bellies. The filling ornament, of plus-incised and simple incised rosettes, blobs, and dots, is moderately dense. Polychrome banding: wRw below the frieze and above the rays. The rays are very neatly drawn, with sharp, narrow points, and spaced at short intervals.

Later than central Early Corinthian. In the manner of the Syntheia Painter (see p. 87).

**An 155 BROAD-BOTTOMED OINOCHOE, BLACK GLAZED.**

Pl. 62.

C-62-503 (baskets 49–69). P. H. 0.137, D. 0.182.

Light, warm buff clay; black glaze-paint, with a slightly metallic sheen in places. Fragmentary, the body completed in plaster; the mouth, handle, and part of the neck are lacking.

**An 155** is of the type with short, broad neck. The shoulder slopes, but the body is rounded and nips in at the base.

Canonical syntax, with true, round-tipped tongues on the shoulder; the broad-bottomed oinochoe retained these long after the narrow-footed oinochoe had mere pairs of straight lines (“tongue incisions”). Added color in tongue zone: R. . Y. . . Polychrome banding: wrrrw below the tongues and wrrrrw above the rays. The rays are neat triangles but spaced at wide intervals. The conservatism of the canonical decoration on the broad-bottomed oinochoe is quite remarkable. It is manifested here not only in the tongues, but in the use of yellow in them and in the quantity of very fine red lines in the polychromy.

Context: later than central Early Corinthian; cf. **An 154** and **An 156**.

**An 156 CORINTH OINOCHOE, BLACK FIGURED.**

Pls. 59, 104, 109.

C-62-504 (baskets 50–59). H. 0.166, H. with handle 0.216, D. 0.160.

Pale buff clay; where preserved, dull black, crazed glaze-paint. Fragmentary, completed in plaster.

**An 156** differs from **An 179** in the tall globular shape of the body, but both are rather narrow footed, and neither has a proper, distinct lip. The handle is oval in section. On the anomalies of EC Corinth oinochoai, see p. 79.

The decoration is canonical for the shape, except that the neck and handle are black glazed; cf. **An 179** and *Corinth*, VII, i, no. 231 (C-32-134). On a black-glaze band (with polychromy, wrw) well below the maximum diameter: confronted padded dancers, the one at right with a wineskin over his shoulder and an oinochoe in his extended right hand. There is no filling ornament. The padded dancers, appropriate to a wine jug, also appear on two others, Corinth C-32-134 and C-40-87A (see p. 78, note 21), whose style is not related.

Later than central Early Corinthian.

**An 157** SMALL CUP, BLACK GLAZED. Pl. 69.

C-62-505 (baskets 51–54). H. 0.058, D. at lip 0.102, D. of foot 0.035.

Slightly pinkish buff clay; streaked glaze-paint, mostly red-brown, partly black. Fragmentary, completed in plaster; one handle restored.

Similar to, but more delicate than, **An 144**; the foot-ring, also, is narrower. The lip is short and straight, but better defined than on **An 144**.

Entirely black glazed, except for a reserved band in the handle zone.

Context: later than central Early Corinthian; for the development of the shape, see p. 80.

**An 158** TREFOIL OINOCHOE, BLACK FIGURED.

Pls. 51, 87.

C-62-506 (baskets 51–63). H. 0.220, H. with handle 0.276, D. 0.192.

Pale cream clay, fired pinkish buff in part; where the clay is palest, the glaze-paint is gone, as it shades to pinkish buff, the paint is dull gray, then brown, and, where the clay is pinkest, red-brown. Fragmentary, completed in plaster.

Slightly larger than average, the shape is quite unexceptional (cf. **An 165**, **An 168**). The neck is short, but not broad, its profile continuous with the lobes of the mouth. The shoulder is rounded, but not domed, and the maximum diameter falls neither high nor low on the body. The foot-ring is of the narrow, tall, straight-sided type (cf. **An 165**, **An 216**), though it spreads slightly. If the idea of a standard is an abstraction of typical peculiarities of the time, **An 158** is standard for its developmental phase.

Canonical syntax, with three animal friezes; this is the only oinochoe of ordinary capacity from the well

with more than two friezes. In the friezes, reading l. to r. from the handle: I, panther to r., deer to l., panther to l.; II, bull to r., panther to l., panther to r., goat to l., panther to l.; III, panther to l., owl to r., boar to r., panther to l., boar to r. The filling ornament is fairly sparse; there were to have been simple and plus-incised rosettes, but all are left unincised. So are the legs of some of the animals, though there is added red in the animals, and in general the vase looks too competent and complete for a trial piece. The rays are neat, sharp pointed, and tangent at their bases.

Later than central Early Corinthian.

**An 159** MINIATURE COARSE PITCHER, HANDMADE.

Pl. 62.

C-62-507 (basket 52). H. 0.044, D. 0.035.

Coarse buff clay, with grits. Complete and unbroken, except for the pouring spout.

A true miniature of the utilitarian coarse pitcher, pinched out of typical coarse clay. On the shoulder, opposite the handle, two “nipples” (cf. **An 293**). As a miniature, it is probably part of the fragmentary fine-ware deposit (pp. 96–99), and so is listed here rather than with the full-size coarse ware (**An 265–An 320**).

Context: later than central Early Corinthian.

**An 160** BLACK-GLAZED KOTYLE. Pl. 64.

C-62-508 (baskets 52–59). P. H. 0.123, est. D. at lip 0.180.

Pale buff clay (on one side slightly greenish); the glossy, black glaze-paint is mostly gone on the greenish side, but the mottled, red-brown paint on the pale buff side is firm. Mended fragments, patched with plaster; all of the base and the handles are lacking.

The shape was probably moderately tall on a fairly broad base.

Canonical syntax. Polychrome banding: wrw below the handles, wrrrw above the rays, and w at the lip, on the exterior.

Context: later than central Early Corinthian.

**An 161** BLACK-GLAZED KOTYLE. Pls. 64, 112.

C-62-509 (baskets 53–65). H. 0.129, D. at lip 0.161, D. of foot 0.079.

Light, greenish buff clay; black glaze-paint, mostly gone. Fragmentary, completed in plaster. Most of the foot-ring is preserved, but most of the floor is restored.

Tall shape on a fairly narrow foot. The foot-ring is rather tall and nearly straight sided. Canonical syntax. Polychrome banding (imperfectly preserved): (wrrw?) below handles, wr(w) above the rays. The rays are neat, solid, and symmetrical, spaced at wide intervals. The foot-ring is banded.

Context: later than central Early Corinthian.

**An 162 THIN, SHALLOW BOWL, BLACK-FIGURE AND SILHOUETTE STYLE.** Pl. 72.

C-62-667 a-d (baskets 53-67). (a) m. Dim. 0.95; (b) m. Dim., ignoring curvature, 0.102; (c) m. Dim. 0.072; (d) m. Dim. 0.025; Th. on breaks 0.003. Four non-joining fragments, each, except d, mended from smaller fragments, together preserving about one third of the bowl.

Pale, warm buff clay; brown-black glaze-paint. Added red.

Interior (black-figure): ram standing on a ground line, which forms an exergue; dot-cluster rosettes in field and in exergue; around the edge, a black-polychrome band. Exterior (silhouette technique): I, birds and squiggles, in zone at lip (cf. **An 110**); II, horses, goats, and stags; below, black-polychrome.

Context: later than central Early Corinthian.

**An 163 TREFOIL OINOCHOE, BLACK FIGURED.** Pls. 51, 92.

C-62-510 (baskets 53-71). Restored H. 0.207, D. 0.189.

Light buff clay; black to brownish black glaze-paint, firm on one side, flaked away on the other. Fragmentary, completed in plaster, except for the handle and foot-ring, which are lacking.

The shape is conspicuously round shouldered. The neck is short, but not especially broad, flaring immediately into the mouth. **An 168** is different, but developmentally comparable. The stump shows that **An 163** had a triple handle, uncommon on oinochoai of ordinary capacity after the beginning of EC.

Canonical syntax, with a single frieze on the body. Added color in tongue zone: R..R... In the frieze, reading l. to r. from the handle: goose (with folded wing) to r., panther to r., goat to r., panther to l. Added red on necks, bellies, haunches, and wing bow. Sparse filling ornament: large simple incised rosettes, small dot-and-ring fillers (*matia*), unincised pluses, and dots. Polychrome banding: wRw below the tongues, again above the frieze, and below the frieze.

Later than central Early Corinthian. By the Mati Painter (see p. 86).

**An 164 LARGE CUP, BLACK GLAZED.** Pl. 69.

C-62-511 (baskets 53-74). H. 0.128, D. at lip 0.195, D. of foot 0.081.

Light, pinkish buff clay; black to red-brown glaze-paint, with some flaking. Fragmentary, completed in plaster.

Deep-bowled shape on a simple, narrow foot-ring. The lip is offset, but flares very little.

Entirely black glazed, except for narrow reserved lines at the edges of the lip and foot-ring and a narrow reserved handle zone (corresponding exactly to the depth of the small handles, as on the small cups **An 144**

and **An 157**). Banding: w..w..w on the lip, the lowest line coinciding with the offset, and w below the handles.

Context: later than central Early Corinthian, as also the other large cups (**An 147**, **An 176**, **An 182**, **An 184**, **An 185**). In the fill of the Corinthian periods, large cups are confined to and help to define the "later than central EC" levels of fill from which they came.

**An 165 TREFOIL OINOCHOE, BLACK GLAZED.** Pl. 51.

C-62-513 (baskets 53-69). P. H. 0.193, D. 0.170.

Buff clay; dull black glaze-paint, with some flaking (dull brown in one place near the handle root). Fragmentary, completed in plaster, except for the handle and most of the mouth.

The shoulder is rounded. The base is fairly narrow in proportion to the body but much broader than the neck, which is rather narrow. The foot-ring is fairly tall and straight sided. The profile of neck and mouth was continuous.

Canonical syntax. Added color in tongue incisions: R.Y.. Polychrome banding: wrrrw below the tongues, wwRww above the rays, and red (over black) on the foot-ring. The rays are neatly drawn, with sharp points, and spaced at short intervals.

Context: later than central Early Corinthian; for the potting, see p. 90.

**An 166 BOTTOM OF SMALL KOTYLE.** Pls. 63, 112.

C-62-894 (basket 54). H. 0.016, D. of foot-ring 0.041, m. Dim. 0.048.

Pale gray-buff clay, the surface ivory colored where reserved; dull black and brown glaze-paint. Single fragment preserving the bottom and foot-ring and part of the lower wall.

The foot-ring is fairly short and spreads considerably; the bottom is convex. The wall, so far as preserved, expands rapidly from a narrow base.

No decoration remains above the reserved zone at the base, which, instead of rays, has long-beaked birds in silhouette, upside down, alternating with vertical squiggles (cf. **An 119**, **An 228**, **An 229**). The exterior of the foot-ring is black, with a reserved line near the edge. The deep, sloping interior of the foot-ring is also black. A dot, a narrow ring, and a broad ring nearly fill the small foot medallion.

On the subject, cf. T. J. Dunbabin, *Perachora*, II, pp. 71-72, *sub* no. 623. The subject has usually been noticed on LPC or Transitional kotylai, but the profile and decoration of the foot on **An 166** resemble, rather, EC small and miniature kotylai from the well; cf. **An 79**, **An 114**, **An 118**, **An 119**, and (LPC) **An 229** and **An 238**, pp. 75-78, Fig. 1 and Pl. 112.

Context: later than central Early Corinthian.

**An 167 TREFOIL OINOCHOE, BLACK GLAZED.** Pl. 50.

C-62-514 (baskets 54-73). P. H. 0.173, D. 0.164.

Buff to light, greenish buff clay; fugitive glaze-paint (traces are light, greenish brown). Fragmentary, completed in plaster, except for the handle and most of the mouth.

The body is, for EC, high shouldered and, concomitantly, rather broad based. The foot-ring, which spreads slightly, is small (though not delicate), with a beveled edge. In proportion to the base, the neck is narrow, but it is short; the profile of neck and mouth is continuous.

Canonical syntax. The tongue incisions are very closely spaced. Added color: none remains, but traces above the rays were perhaps wRw. The rays are tall and narrow, very closely spaced.

Context: later than central Early Corinthian.

**An 168 TREFOIL OINOCHOE, BLACK FIGURED.**  
Pls. 50, 95.

C-62-515 (baskets 54–74). H. 0.225, H. with handle 0.268, D. 0.188.

Light, warm buff clay; firm black to brownish black glaze-paint. Small gaps completed in plaster.

The vase has a rounded shoulder, with low maximum diameter. The base is narrow (the diameter of the foot, 0.075, is barely greater than that of the neck, 0.072), and the foot-ring is small and neat. The profile of neck and mouth is continuous, the neck short in proportion to the mouth.

Canonical syntax, with a single frieze on the body. There is no added color in the tongue zone. In the frieze, reading l. to r. from the handle: goat to l., panther to r., goat to l., elongated goose (with folded wing) to r. Added red in the necks, ribs, haunches, and wing bow. The filling ornament, of simple incised rosettes and blobs, is moderately dense. Polychrome banding: wR below the tongues, wRw below the frieze and above the rays. The rays are neat, fairly narrow, spaced at intervals equal to their bases.

Later than central Early Corinthian.

**An 169 GRAFFITO ON BOTTOM OF UN-GLAZED POT (FRAGMENT).** Pl. 63.

C-62-660 (basket 55). M. Dim. 0.084, Th. of floor 0.010.

Fine-ware clay, but poorly levigated, fired light buff on the interior, bright pinkish buff on the exterior. Fragment preserving about one third of the bottom of a closed pot (to judge from the different firing of the interior) of unascertained shape, broad based and rather heavy. The foot-ring is very low (hardly more than indicated on its inner face) with a broad resting surface.

On the bottom, in the foot medallion, a graffito, two letters set perpendicular to each other, an *epsilon* and a *digamma*, if the alphabet is Corinthian.

Context: later than central Early Corinthian.

**An 170 NECK-AMPHORA, BLACK FIGURED.**

Pls. 57, 88.

C-62-516 (baskets 55–66, with one fragment each from 27 and 38). H. 0.233, D. 0.153.

On one side, light buff clay with black glaze-paint; on the other, pinkish buff with orange-brown glaze-paint. Fragmentary, completed in plaster.

The shape is extraordinary, matched only by **An 192**, which must be by the same potter; none of the other, rare Early Corinthian neck amphoras resembles this pair. The neck is concave, the mouth widely flaring. The shoulder slopes, and the lower body contracts in a straight line to the base, producing an angular shoulder. Small for a neck amphora (**An 192** is not much larger), with a smaller capacity than an ordinary trefoil oinochoe.

Oinochoe syntax, with a single animal frieze. Added color in tongue zone: R. W. . In the frieze: (A) goat facing panther; (B) the same, more crudely drawn. Added red in necks, bellies, and shoulders. Filling ornament: a few large, simple incised rosettes and plus-incised rosettes. Polychrome banding: cf. **An 192** for the bands, here flaked away, on the inside of the mouth; wrrrrww below the tongues and below the frieze. The rays are tall but solid, very neat, nearly tangent at their bases.

Later than central Early Corinthian; this is given by the animal style and the filling ornament. It is impossible not to conclude that the single fragments from baskets 27 and 38 entered the fill separately, later than the majority from 55–66, where other figured vases show a stage of development comparable with this one. For the relationship to the OAO Group, see p. 84.

**An 171 TREFOIL OINOCHOE, BLACK FIGURED.**  
Pls. 50, 98.

C-62-518 (baskets 55–67). H. 0.200, H. with handle 0.242, D. 0.169.

Pale buff clay; black glaze-paint, brown where thin. A few small gaps are completed in plaster. Defect: the vase is gashed below the first panther to the r. of the handle.

The body has a sloping shoulder, with high maximum diameter, which makes a rather angular profile. The neck is not narrow in proportion to the foot (D. of neck 0.072, of foot 0.073), but it is tall, and the mouth is large and flaring, so the pot looks top-heavy. The foot-ring is fairly tall and straight sided, as on many other oinochoai from the same levels and stylistically of the same developmental phase.

Canonical syntax, with a single frieze on the body. The tongue incisions tend slightly to whirl. Added color in tongue zone: R. w. (the white being applied in narrow strokes). In the frieze, reading l. to r. from the handle: panther to l., swan (with folded wing) to r., lion to r., bull to r., panther to l., bull to r. Added red on necks, bellies, ribs, haunches, wing bow. Moder-

ately dense filling ornament: simple incised rosettes (mostly with eight or nine petals), dot-cluster rosettes, and dots. Polychrome banding: rww below the tongues, wwr above the frieze, and wrw below the frieze; above the rays, w alone (this distribution is unusual). Neat, sharp-pointed rays, spaced at short intervals.

Later than central Early Corinthian. The style is extremely finicky, but not really early looking. The types of the bulls and the swan and the lion's head, as well as the dot-cluster rosettes, are obviously mannered atavisms.

**An 172 OLPE, BLACK FIGURED.** Pls. 57, 89.

C-62-519 (baskets 55–69). P. H. 0.225, D. 0.133.

Light buff clay; black glaze-paint, with some flaking. Fragmentary, the body completed in plaster; the mouth, part of the neck, and the handle are lacking.

The shape is similar to **An 143**, except that the foot-ring is a little taller and straighter sided.

Oinochoe syntax, with tongue incisions and two animal friezes. In the friezes, reading l. to r. from the handle (presuming it to have been opposite the confronted sphinxes in II): I, lion to r., panther to l., panther to r., panther to r., panther to l., goat to r., panther to l.; II, panther to r., panther to l., panther to r., confronted seated sphinxes (with sickle wings), panther to l., lion to r., lion to l. Moderately dense filling ornament, of plus-incised (but not plus-shaped) rosettes and unincised blobs. The added color is not well preserved: wrw on the band between the friezes, below the second frieze, and above the rays. The rays are rather careless, slender, sharp pointed, tangent at their bases.

Later than central Early Corinthian. One of the OAO Group, not quite so slack as **An 143** (see pp. 83–84).

**An 173 TREFOIL OINOCHOE, BLACK FIGURED.**

Pls. 50, 94.

C-62-520 (baskets 55–73). P. H. 0.164, D. 0.177.

Olive-green clay; purple-brownish, dark gray glaze-paint, flaking a little. Fragmentary, the body completed in plaster; neck, mouth, and handle are lacking.

The shape is like that of **An 134**, but the foot-ring is both smaller (lighter) and broader, in proportion to the body. Badly overfired; the surface is blistered.

Canonical syntax, with a single frieze on the body. The tongue incisions are straight and closely spaced, with no added colors, cf. **An 134**. In the frieze, reading l. to r. from the presumed position of the handle: bird (with folded wing) to r. (looking backward), goat to r., lion to l., bull to r. Added red on necks, bellies, and the wing bow. Moderately dense filling ornament: simple incised and plus-incised rosettes and dots. Polychrome banding: traces above and below the frieze. The rays are sharp pointed but solid, nearly tangent at their bases.

Later than central Early Corinthian. By the Syne-theia Painter (see pp. 86–87).

**An 174 TREFOIL OINOCHOE, BLACK FIGURED.**

Pls. 50, 91.

C-62-521 (baskets 56–67). Restored H. 0.186, restored H. with handle 0.220, D. 0.156.

Light buff clay; black to brown glaze-paint, flaking, gone on one side. Fragmentary, completed in plaster, the body nearly complete but the foot and most of the mouth lacking.

Small. The shoulder is rounded, but the profile is angular at the maximum diameter; below, it is nearly straight. The profile of neck and mouth is continuous. In all of these traits, it differs from the much larger **An 186**, which is by the same vase painter.

Canonical syntax, with a single frieze on the shoulder. In the frieze, reading l. to r. from the handle: owl to r., panther to r., goat to l. The necks of the quadrupeds and the wing of the owl have added red. The filling ornament is not dense: simple incised and plus-incised rosettes and several delta-incised fillers. Polychrome banding: wRw below the frieze, Rw above the rays, and r halfway between. The rays are sharp pointed but solid, spaced fairly widely.

Later than central Early Corinthian. By Companion A of the Lowie Painter (see p. 85).

**An 175 BROAD-BOTTOMED OINOCHOE, BLACK FIGURED.**

Pls. 62, 104.

C-62-529 (baskets 56–75). H. with handle 0.196, D. at bottom of animal frieze 0.185, m. D. at base 0.188.

Light buff clay, very slightly greenish; only a few tiny spots of dark gray glaze-paint are preserved. Fragmentary, the neck and mouth entirely lacking, the body completed in plaster.

Narrow-necked variety, with narrow strap handle. Payne, pl. 24: 2 (NC 746), by the Heraldic Lions Painter, is a superior example of the same variety (the neck still narrower, the shoulder domed, the base nipped in to make the profile look taut), and its figure-work is more elegant, but it must be about contemporary.

Oinochoe syntax, with tongue incisions and a single frieze. In the frieze, reading l. to r. from the handle: lion to r., goat to r., (bird, with folded wing, to l.), panther to r., goat to l. The filling ornament is dense; simple incised rosettes predominate, with a few large, double-centered rosettes and some blobs. Added color: not preserved, though there are "shadows" of polychrome bands above and below the frieze. The rays are short and neat, tangent at their bases.

Later than central Early Corinthian. For its relationship to the Anaploga Painter, see p. 88.

**An 176 BLACK-GLAZED CUP.** Pl. 68.

C-62-522 (baskets 56, 75, 77). H. 0.121, D. at lip 0.192, D. of foot 0.086.

Greenish buff clay; only vestiges of the paint are preserved. Fragmentary, completed in plaster; one handle restored.

Cf. **An 164**. Here, the foot-ring spreads. The lip is very sharply offset, short, and distinctly flaring. **An 176** is quite different from **An 164** but comparably evolved (see p. 81).

Syntax: as **An 164**, but without added white.

Context: later than central Early Corinthian; cf. **An 164** and the others cited there.

**An 177** TREFOIL OINOCHOE, BLACK GLAZED.  
Pl. 50.

C-62-523 (basket 57). P. H. 0.148, D. *ca.* 0.180.

The clay is greenish buff towards the shoulder, light buff at the base; the glaze-paint is mostly gone, black, gray, or brownish where preserved. Fragmentary, the body completed in plaster; the neck, mouth, and handle are lacking.

Both the shoulder and the lower body are rounded, but the profile is slightly angular at the maximum diameter. The foot-ring is straight sided and of moderate height and breadth.

Canonical syntax. There are traces of polychromy, but the color sequences cannot be ascertained. The rays are closely spaced, sharp pointed but solid.

Context: later than central Early Corinthian.

**An 178** TREFOIL OINOCHOE, BLACK GLAZED.  
Pl. 50.

C-62-524 (baskets 57–59, 61, 65). H. *ca.* 0.203, H. with handle 0.248, D. *ca.* 0.162.

On one side, light buff clay with black glaze-paint; on the other, pinkish buff with red-orange glaze-paint. Fragmentary, partly completed in plaster; half of the body and most of the neck and mouth are lacking.

Technical defects apart, the vase is neatly curved and proportioned. The shoulder is moderately rounded, the profile of the lower body slightly convex. The base is narrow, with a small, short foot-ring, which spreads slightly. The neck is short; it runs in a fine curve into the lobes of the mouth.

Canonical syntax. Added color in the tongue zone: R. W. . Polychrome banding: wwRww below the tongues and above the rays. The rays are neat, small and narrow, quite sharp, nearly tangent at their bases.

Context: later than central Early Corinthian.

**An 179** CORINTH OINOCHOE, UNFIGURED.  
Pl. 59.

C-62-530 (baskets 57–62, 74). H. 0.164, H. with handle 0.201, D. 0.156.

Light buff clay (one side paler and slightly greenish); black glaze-paint, brown where thin (gone from the paler side of the vase). Fragmentary, completed in plaster; the mouth is largely restored, preserved only where it joins the handle.

Ovoid body, with short neck; the neck is not very sharply articulated at the shoulder. The strap handle is narrow and thick, but not oval in section as on **An 223** and **An 156**.

The handle and, probably, the entire neck were black glazed. The shoulder is reserved. Between the root of the handle and the foot, four black bands, averaging 0.020 m. in width, spaced at roughly equal intervals. The exterior of the foot-ring is black.

Context: later than central Early Corinthian; for the development of the shape, and EC experimentation with it, see p. 79.

**An 180** TREFOIL OINOCHOE, BLACK GLAZED.  
Pl. 50.

C-62-531 (baskets 57–60, 61, 63, 74). H. 0.197, D. 0.174.

Light buff clay; black glaze-paint, flaking. Fragmentary, the body completed in plaster; the handle and parts of the neck and mouth are lacking.

The body has a sloping shoulder. It is very narrow at the base: though the diameter of the foot-ring (0.070) is larger than that at the base of the body, because it spreads slightly, it is still smaller than the neck (0.074); usually, the foot-ring is several millimeters broader than the neck. The foot-ring is also disproportionately tall; for the type, cf. **An 216**. The neck is quite tall, its profile continuous with the mouth.

Canonical syntax. Added color in tongue zone: R. . R. . . Polychrome banding: wrrw below the tongues, wrrrw above the rays. The rays are sharp pointed and spaced at very wide intervals. The decoration is as inferior as the potting.

Context: later than central Early Corinthian.

**An 181** TREFOIL OINOCHOE, BLACK FIGURED.  
Pl. 49.

C-62-525 (baskets 57–95). H. 0.220, H. with handle 0.267, D. 0.186.

Light, olive-green clay; traces of dark gray and brown glaze-paint. Fragmentary, partly completed in plaster. It cannot be entirely filled out in plaster, because it burst and twisted in the kiln.

The shoulder is moderately rounded. The neck is narrow but short, broader at its base than above; the mouth is not actually offset but quite distinct from the neck. The base of the body is very narrow; the foot-ring fairly tall and slightly spreading. **An 181** is very like **An 140** and seems to be by the same potter; cf. also **An 193**, which, apparently, is earlier.

Canonical syntax, with a single frieze on the body. The tongue incisions tend to whirl (cf. **An 140** and **An 193**). In the frieze, reading l. to r. from the handle: ram to r., padded dancer (mingled with something else—an accident?) to l., flying bird to l., hind leg of feline to r., . . . hind leg of feline to l., parts of goat to r., panther to l. The filling ornament is sparse; it in-

cludes simple incised and two single-centered rosettes. Added color: not preserved. The rays are widely spaced, narrow but not attenuated.

Later than central Early Corinthian. One of the OAO Group (see pp. 83–84).

**An 182 BLACK-GLAZED CUP.** Pl. 68.

C-62-526 (basket 59). P. H. 0.071, est. D. at lip 0.170.

Light buff clay, with a slight greenish cast; purplish brown glaze-paint, where preserved. Mended fragments, preserving less than half; the base and handles are lacking.

The bowl was deep. The lip is short and vertical, not very sharply offset.

Traces show that the cup was black glazed higher on the body than is now preserved, but this is the only one of a group of large cups (see under **An 164**) with a reserved lip. At the edge of the lip, a narrow black band, then reserved to offset. On the shoulder, immediately below the offset, a black band, then a narrow reserved handle zone, as on **An 164 et al.**; below this, black, so far as preserved. Traces of polychrome banding (wr preserved) a centimeter below the handles.

Context: later than central Early Corinthian.

**An 183 TREFOIL OINOCHOE, BLACK FIGURED.**

Pl. 49.

C-62-543 (baskets 59, 61–68). H. 0.200, H. with handle 0.254, D. 0.178.

Light buff clay, rather greenish; black or greenish brown glaze-paint (mostly gone). Fragmentary, completed in plaster, except for part of the mouth.

For the shape, cf. **An 180**, though here the foot-ring is broader than the base of the neck. The mouth is short in proportion to the neck; their profile is continuous.

Canonical syntax, with a single frieze on the shoulder. In the frieze, reading l. to r. from the handle: swan (with fo'ed wing) to r., boar to r., panther to l., bird (with folded wing) to r. The filling ornament, moderately dense, includes shapes suitable for incision as simple rosettes (the larger ones could have had centers). The entire frieze is unincised, unfinished (not in silhouette style). The animals lack added red, but polychrome banding had been applied (apparently wrrrw below the frieze, above the rays, and about halfway between). The banding, of course, was applied while the pot was on the wheel; the black-figure work, which required its removal, was done last. Cf. **An 153**, also **An 158**.

Later than central Early Corinthian, judging by the proportions of the animals and the distribution of filling ornament. The silhouettes of the animals are good work.

**An 184 BLACK-GLAZED CUP.** Pl. 68.

C-62-527 (baskets 59–69). P. H. 0.079, est. D. at lip 0.170.

Pale, creamy buff clay; black glaze-paint, flaking. Fragmentary, most of the bowl and the foot lacking, though at one point the profile is preserved to near the base.

The bowl was deep. The lip is offset, but not sharply; it is taller than on **An 185** and flares just perceptibly.

Entirely black glazed, except for minimal reserved lines and bands, which articulate the shape: at the edge of the lip, a reserved line; at the offset, a reserved line, then a black band just below; reserved handle zone, its depth not exceeding that of the handles (see p. 81). Polychrome banding: wRw below the handle zone.

Context: later than central Early Corinthian, as **An 164, et al.** This is the most elegantly designed of the large cups.

**An 185 BLACK-GLAZED CUP.** Pl. 68.

C-62-533 (baskets 59–73). Restored H. 0.100, D. at lip 0.185.

Light, pinkish buff clay; on the exterior, the glaze-paint is mostly red-orange, but partly black and brown.

Fragmentary, completed in plaster, except for the foot-ring and the lowest part of the bowl, which are lacking.

Very deep bowled (and certainly broad based compared with **An 147**), with a markedly rounded profile. The lip is very short and barely offset.

Entirely black glazed, except for a reserved line at the edge of the lip and a reserved handle zone, the latter very narrow.

Context: later than central Early Corinthian, but it is much less developed than the last and, out of context, would be taken to be earlier.

**An 186 TREFOIL OINOCHOE, BLACK FIGURED.**

Pls. 49, 91.

C-62-534 (baskets 59–78). H. 0.262, H. with handle 0.310, D. 0.226.

Gray-brownish buff clay, slightly greenish in some unpainted areas of the frieze on the shoulder; fugitive glaze-paint, black where preserved. Damaged by excessive heat in the kiln; in the lion and the head of the boar, the incised lines are broad and fuzzy, because the surface of the clay began to melt. Nearly complete, mended, with small gaps completed in plaster.

Larger than the average oinochoe from the well and idiosyncratic: it has a thick strap handle, molded for a better grip. The vase is carefully designed, and all its parts are clearly articulated. The shoulder is domed, and the lower body is unusually rounded. The neck is of moderate height and breadth, broader at its base than above. The mouth is very emphatically offset. The foot-ring is small but fairly broad (because the vase is large).

Canonical syntax, with a single frieze on the shoulder. In the frieze, reading l. to r. from the handle: seated panther to r., goat to l., lion to r., boar to l. The filling ornament, rather dense, includes simple incised rosettes, plus-incised dots, and a delta-incised filler. The animals have added red on necks and haunches. Polychrome banding: wRw below the frieze, rw above the rays. The rays are sharp pointed and fairly narrow but neat and closely spaced (cf. **An 194**); among the rays, a straight vertical line.

Later than central Early Corinthian, but certainly no later than **An 173**. Perhaps contemporary with **An 194**, but a little later than **An 216**. By Companion A of the Lowie Painter, as also **An 174** (see p. 85).

**An 187 TREFOIL OINOCHOE, BLACK GLAZED.** Pl. 49.

C-62-535 (basket 60). H. 0.183, D. 0.157.

Greenish buff clay; no glaze-paint is preserved. Fragmentary, the body completed in plaster; the handle and most of the mouth are lacking.

Smaller than average. Sloping shoulder, turning in a smooth curve into the rounded profile of the lower body. The neck is short and the mouth distinct; though the profile is continuous, on one side there is a slight ridge at the transition from neck to mouth. The foot-ring is narrow (its diameter 0.003 m. smaller than that of the neck) and rather tall, with a strongly beveled edge.

Canonical syntax. No added color is preserved. The rays are sharp pointed, neat, spaced at short intervals.

Context: later than central Early Corinthian.

**An 188 TREFOIL OINOCHOE, BLACK GLAZED.** Pl. 49.

C-62-536 (basket 60). H. 0.206, H. with handle 0.251, D. 0.190.

Greenish buff clay; brown glaze-paint, mostly flaked away. Fragmentary, completed in plaster.

High, almost level shoulder, turning in a tight curve to the lower body, which is not very rounded. The neck is rather narrow, and broader at the base than above, so the mouth, though not offset, is quite distinct and flares strongly. The foot-ring, broader than the neck, is neat and small, beveled at the edge.

All-black syntax, without rays at the base (cf. **An 59**, **An 135**, **An 207**, and p. 90). Added color in tongue zone: not preserved. Polychrome banding: wrrrw below the tongues, below the maximum diameter, and near the base, and red (over black) on the foot-ring.

Context: later than central Early Corinthian.

**An 189 KOTYLE, BLACK FIGURED.** Pl. 64.

C-62-537 (baskets 60, 75). H. 0.120, D. at lip 0.158, D. of foot 0.062.

Light buff clay, slightly greenish on one side (with fugitive, dull gray glaze-paint), warmer on the other (with dull brown glaze-paint). Small gaps filled with plaster.

The cup expands rapidly from a very narrow base: if the height is related to the diameter of the foot, it is a tall kotyle, if to that of the lip a squat one; in effect, it is neither. The foot-ring spreads and is relatively tall; in section, it is closer to **An 133** and **An 150** than to **An 212** and **An 196** (see Fig. 1).

Syntax without squiggles in the handle zone. (A) crouching panther to l.; (B) goose, or the like (with spread wings), to r. Simple incised rosettes under the handles and a few blobs in the vicinity of the animals. The rays are tall and narrow, with attenuated points.

Later than central Early Corinthian. The crouching panther is an EC motif, and there are no other traits that look late; the figurework is simply abominable.

**An 190 TREFOIL OINOCHOE, SEMI-GLAZED.** Pl. 50.

C-62-554 (baskets 49, 70–98). Restored H. 0.194, restored H. with handle 0.233, D. 0.178.

Buff clay, with greenish and pinkish areas; fugitive glaze-paint. Fragmentary, completed in plaster, except for the foot, which is lacking (more than half of the pouring spout is restored).

For the shape, especially of the neck and mouth, cf. **An 204**.

The mouth, neck, and handle are black. On the shoulder, a reserved zone with pendant rays; below these, black bands (W. 0.010–0.015 m.) at intervals of about a centimeter. At the base, a zone of rays; these and the rays on the shoulder are very narrow (rather different from ordinary rays of any period) and carefully drawn. Added color: vestiges of (red?) lines on alternate black bands.

Context: central phase of Early Corinthian, or scarcely later; cf. **An 201**, **An 202**, **An 211**. The shape of the vase and the isolation of the single fragment from 49 suggest that that fragment entered the fill alone and later, and the context of the basket-range 70–98 corresponds to the date of manufacture.

**An 191 TREFOIL OINOCHOE, BLACK GLAZED.** Pl. 49.

C-62-538 (baskets 60–62, 72). P. H. 0.171, P. H. with handle 0.218, D. 0.169.

Mostly pale, greenish buff clay (pinkish in area around handle); dark gray glaze-paint (mostly gone) where clay is greenish, red-brown (fairly firm) in pinkish buff area. Fragmentary, completed in plaster, except for the foot and most of the mouth, which are lacking.

Both the shoulder and the lower body are moderately rounded. The neck is not narrow, but it is rather tall. The profile of neck and mouth is continuous, but

a very slight molding marks the base of the lobes of the mouth.

Canonical syntax. Added color in tongue zone: not preserved. Polychrome banding: wRw below the tongues, below the maximum diameter, and above the rays. The rays are narrow, with attenuated points, and widely spaced (cf. **An 189**).

Context: later than central Early Corinthian.

**An 192 NECK-AMPHORA, BLACK GLAZED.**

Pl. 57.

C-62-539 (baskets 60–63). H. 0.250, D. 0.167.

Very unevenly fired. The clay ranges from greenish buff, through buff and pinkish buff, to orange, and the glaze-paint from gray and black (in places with a greenish or bluish cast), through brown and orange, to vivid red-orange. Nearly complete, with small gaps filled with plaster.

For the odd, swaggered shape, cf. **An 170**.

Entirely black glazed. Added color in the tongue incisions on the shoulder: R . . . . Polychrome banding: wrrww on the inside of the lip and wrrrrw below the tongues and about three centimeters from the base. Since the bands, though narrow, are not fine lines (as on many contemporary oinochoai) and are not very tightly grouped, the effect, even without the rainbow hues produced by misfiring, would have been gaudy.

Context: later than central Early Corinthian. As **An 170**, related to the OAO Group (see p. 84).

**An 193 TREFOIL OINOCHOE, BLACK FIGURED.**

Pls. 48, 49, 88.

C-62-571 (baskets 51, 58, 60, 75, and down to 103). P. H. 0.221, P. H. with handle 0.273, D. 0.188.

Light, very greenish buff clay; where fully preserved, the glaze-paint is dull black or brownish (the vestiges, where it has flaked away, are light brown). Fragmentary, completed in plaster, except for the front of the mouth and neck and the foot-ring, which are lacking.

The shoulder is higher than on **An 181** and **An 140**; the profile is rounded at the maximum diameter and, also, below, as it contracts to a narrow base, as on **An 181** and **An 140**. The neck is longer than on those two.

Canonical syntax, with a single frieze on the body. The tongue incisions tend to whirl, as on **An 181** and **An 140**. In the frieze, a centered composition: on the front, confronted crouching sphinxes, flanked by lion (at right) and panther (at left); then, at right, confronted panthers and, at left, lion facing panther; under the handle, feline facing lion. Moderately dense filling ornament: mostly dot-and-ring fillers, with some plus-incised and one simple incised rosettes. Added color in tongue zone: vestiges. Polychrome banding: wrw below the frieze and above the rays. The rays are tall but solid, closely spaced.

Central phase of Early Corinthian, judging from the shape of the vase and the felines in the frieze. The confronted sphinxes do not permit a later date. The earliest member of the OAO Group (see pp. 83–84), of which **An 172** might be later work by the same hand.

**An 194 TREFOIL OINOCHOE, BLACK FIGURED.**

Pls. 48, 91, 106.

C-62-540 (baskets 60–74). H. 0.244, H. with handle 0.296, D. 0.218.

Pale buff clay; black to brownish glaze-paint, flaking badly, especially on the upper part of the vase. A few small gaps are completed in plaster.

The shoulder is domed, the profile of the lower body nearly straight. The neck is short, with a slightly concave profile; the mouth is rather small in proportion to it. The articulation of neck and mouth is marked by a ridge, but the mouth is not emphatically offset, as on **An 186**. Somewhat larger than average, the oinochoe is fairly broad at the base, but the foot-ring is small and finely tooled.

Canonical syntax, with two animal friezes. In the friezes, reading l. to r. from the handle: I, goat to l., lion to r., goat to l.; II, bird to r., goat to l., panther to r., goat to l., panther to r., goat to l. Added red in the necks of the animals (probably once also elsewhere, as on ribs and haunches). Fairly dense filling ornament: simple incised and plus-incised rosettes, fillers incised with deltas and rectangles, and boomerang-shaped fillers incised with V's. Polychrome banding: R on the band between the friezes, wRw below the friezes, and Rw above the rays. The rays are fairly narrow but very carefully drawn, nearly tangent at their bases.

Central phase of Early Corinthian, or not much later. The shape looks earlier than those designated "later than central." By Companion B of the Lowie Painter (see p. 85).

**An 195 TREFOIL OINOCHOE, BLACK GLAZED.**

Pl. 48.

C-62-541 (baskets 60–79). P. H. 0.148, D. ca. 0.172.

Light buff clay; black glaze-paint, fairly firm. Fragmentary; most of the mouth, most of the handle, and all of the lower body and foot are lacking.

The shoulder is domed, the lower body rather straight, so far as preserved. The neck is nearly straight, and the mouth is very short in proportion to it. The mouth is offset, its articulation marked by a slight molding, and the joint of neck to shoulder is marked by an incised line. The potter's work is uncommonly neat.

Canonical syntax. The tongue incisions, though carefully spaced and neat, show a barely perceptible tendency to whirl; they never had added colors. Polychrome banding: wRw below the tongues.

Context: central phase of Early Corinthian, or not much later; cf. the last.

**An 196 BLACK-GLAZED KOTYLE.**

Fig. 1, Pl. 64.

C-62-542 (baskets 61–67). H. 0.130, D. at lip 0.176, D. of foot 0.091.

Pale, warm buff clay; on one side, the glaze-paint is bright brownish black (discolored light brown in small areas near the handles); on the other, it is fugitive.

The shape is sturdy, because the kotyle is large. The foot-ring is very small, straight, and very neatly tooled. In section (Fig. 1), it is unmistakably early looking.

Canonical syntax. Polychrome banding: w on the inside of the lip, wrrw below the handles and above the rays. The rays are tall and widely spaced (at intervals roughly equal to their bases) but solid, neat, and symmetrical. From the bases of the rays, the offset and foot-ring are black, except for the slight beveled edge, which is reserved.

Context: central phase of Early Corinthian, or scarcely later; cf. **An 194**.

**An 197 CORINTH OINOCHOE, BLACK FIGURED.**

Pls. 59, 101, 109.

C-62-544 (baskets 62–65). H. 0.170, H. with handle 0.215, D. 0.164.

Light buff clay, in places slightly greenish or pinkish; traces only of brownish gray and reddish glaze-paint. Fragmentary, parts of the lower body completed in plaster.

Sack shaped (cf. **An 223**) and broad based, with a small foot-ring. Its EC aberrancies (see p. 79) include a double handle and a rolled lip (cf. **An 92**).

The decorative syntax is typical for the shape; the figurework is confined to the front of the vase, to the area between the black band (just below the handle root) and the offset of the neck. The restriction of the figures to the upper half of the vase is early. The lip (but not the neck) is black. On the front: confronted panther-birds (at left, with feline feet; at right, with avian feet). The filling ornament, confined to the immediate vicinity of the panther-birds, includes simple incised and plus-incised rosettes and several unincised rosette-shaped blobs.

Central phase of Early Corinthian, or scarcely later.

**An 198 OLPE, BLACK FIGURED.**

Pls. 57, 102.

C-62-545 (baskets 62–70). H. 0.256, D. 0.141.

Pale buff clay; traces of glaze-paint are preserved only on the mouth, handle, and lower body, where it is black. Fragmentary, completed in plaster.

The shape is much slenderer than that of **An 219**, and more top-heavy, but the foot-ring is shorter and smaller than on **An 143**, **An 145**, and **An 172**. The edge of the lip differs from all those in resembling a rolled lip.

Oinochoe syntax, with two friezes. On the lip, in line with the handle, a neat, white pinwheel rosette; on the

disks, careless, white dot-cluster rosettes. In the friezes, reading l. to r. from the handle: I, swan (with raised wing) to r., seated sphinx (with raised sickle wing) to r., padded dancer to r. (as a centerpiece), seated sphinx (with raised sickle wing) to l., swan (with raised wing) to l.; II, goat to r., swan (with folded wing) to r., panther to r., goat to r. (center), panther to l. The filling ornament is quite dense: plus-incised dots and rosettes, simple incised rosettes, double-centered rosettes, several V-incised boomerang shapes, and compound and single fan-shaped (or bundled) fillers.

Central phase of Early Corinthian, or scarcely later. Clearly contemporary with **An 197**, later than **An 219**. The padded dancer is less developed than the pair on **An 156**. The incised line in the figurework is light; the drawing is reasonably painstaking, but the style is finicky and inconsistent.

**An 199 TREFOIL OINOCHOE, BLACK GLAZED.**

Pl. 48.

C-62-546 (basket 64). P. H. 0.207, D. 0.187.

The clay is mostly light, greenish buff, but very pink in one area, to the right of the handle; the glaze-paint is mostly fugitive, greenish gray brown, but in the pink area red-brown and fairly firm. The body is dented in several places, and the foot is slightly twisted, so the pot stands unsteadily. Fragmentary, the body completed in plaster; the mouth and most of the neck and all but the stump of the handle are lacking.

The shoulder is rounded, but not domed (as on **An 194** and **An 195**), because it has a steep slope, and the body below the maximum diameter contracts almost in a straight line to the base. The foot-ring is small.

Canonical syntax. The tongue incisions tend to whirl (cf. **An 193** and **An 195**). Added color in the tongue zone: vestiges. Polychrome banding: wwRww below the tongues and above the rays and wrw below the maximum diameter. The rays are sharp pointed but solid and symmetrical, closely spaced, nearly tangent at their bases.

Context: central phase of Early Corinthian, or not much later; cf. **An 194** and **An 197**, **An 198**.

**An 200 BROAD-BOTTOMED OINOCHOE, BLACK FIGURED.**

Pls. 62, 108.

C-62-547 (baskets 65–72). H. 0.141, H. with handle 0.190, D. 0.164.

Light buff clay; black glaze-paint (in a few spots where preserved). A few gaps completed in plaster.

Broad-necked model (as distinct from the narrow-necked type of **An 175**), with a very wide strap handle. The body is straight, nipped in just perceptibly at the base, and the shoulder slopes, making the profile angular. The shape of the lobes of the mouth is strikingly similar to **An 186**, whose mouth-and-handle assembly differs from those of other trefoil oinochoai

from the well. **An 200** and **An 186** share another peculiarity: the handle is fastened to the inside of the lip (it is almost universal practice to fasten it to the outside).

Oinochoe syntax, with true, round-tipped tongues (these persist on broad-bottomed oinochoai generally) and a single frieze. In the frieze, reading l. to r. from the handle: two dolphins leaping to r., owl to r., three dolphins leaping to r. The filling ornament, simple incised and one double-centered rosettes, is fairly dense. The added color is preserved in vestiges in the tongues and above the frieze.

Central phase of Early Corinthian, or scarcely later.

**An 201 TREFOIL OINOCHOE, BLACK FIGURED.**

Pls. 48, 92.

C-62-548 (baskets 67–75). H. 0.153, H. with handle 0.183, D. 0.141.

Light, pinkish buff clay; black glaze-paint, brown where thin. Fragmentary, completed in plaster.

Small, but the neck and mouth are almost of standard size. The shoulder is strongly rounded, almost domed. The profile is angular at the maximum diameter, because the short lower body contracts rapidly to a narrow base. The foot-ring is of medium height. The profile of neck and mouth is continuous, the lobes of the mouth large (but not strongly everted), the neck short.

Canonical syntax, with a single frieze on the shoulder. In the frieze, reading l. to r. from the handle: panther to r., goat to l., panther to l., and, under the handle, a (?) goose (with folded wing) to l. Added red on necks and bellies, and sometimes on the ribs and haunches, of the animals. The filling ornament is not dense: unincised dots, plus-incised and simple incised rosettes, and two *matia* (dot-and-ring fillers). Polychrome banding: wRw below the frieze, wrrw (often merging to wRw) above the rays. The rays, though not heavy, are neat, solid, and symmetrical.

Central phase of Early Corinthian, or scarcely later. For its relationship to the Mati Painter, see p. 86.

**An 202 TREFOIL OINOCHOE, SEMI-GLAZED.**

Pl. 48.

C-62-549 (baskets 67–75). H. 0.205, H. with handle 0.248, D. 0.208.

Buff clay, less clean than in most fine ware, in some spots quite greenish, in others quite pinkish; dull brown glaze-paint (where preserved).

The shape and fabric is that of good, semi-glazed household pottery, of which an earlier, LPC representative is **An 244**. The shoulder is rounded, but the lower body is straight. The neck is short, but not broad, and the lobes of the mouth are neatly formed. These traits agree well with black-glazed and figured oinochoai from similar levels in the fill. It differs from them in its sturdy proportions; the maximum diameter

exceeds the height. The broad base will prevent tipping. The handle rises only high enough to provide a good grip.

The mouth, neck, and handle are black. On the shoulder (just below the handle root) and near the middle of the body, broad black-glaze bands. The foot-ring is black. No added color is preserved.

Context: central phase of Early Corinthian, or scarcely later; cf. the last.

**An 203 TREFOIL OINOCHOE, BLACK FIGURED.**

Pls. 48, 98.

C-62-550 (baskets 67–76). H. 0.201, H. with handle 0.241, D. 0.180.

Pinkish buff clay; dull black glaze-paint, generally, with some flaking, but in one area light, brownish orange. A few small gaps completed in plaster.

The shoulder is rounded, but not domed; the lower body contracts in a nearly straight line to the base. The profile of the short neck and mouth is a single, simple curve (cf. **An 214**). The foot-ring is of the narrow, straight sided, taller type (cf. **An 216**).

Canonical syntax, with two friezes. In the friezes, reading l. to r. from the handle: I, goat to r., crouching lion to l., goat to r.; II, ruminant to r., . . . crouching feline to l., goat to r., crouching lion to l. Added red is used freely, but consistently only in the necks of goats and lions and the bellies of goats. The filling ornament is not dense: simple incised and plus-incised rosettes and unincised blobs. Polychrome banding: rr on the band between the friezes, wrw below the friezes; the same, apparently, was intended above the rays.

Central phase of Early Corinthian, or scarcely later. The style is slapdash and aberrant, the drawing too rapid to be regarded as apprentice work.

**An 204 TREFOIL OINOCHOE, BLACK GLAZED.**

Pl. 48.

C-62-551 (baskets 67–76). H. 0.229, D. 0.191.

Very pale, greenish clay; no glaze-paint is preserved. Fragmentary, completed in plaster, except for the handle, which is lacking.

The shape is a descendant of the earlier **An 224**; the earlier vase is squatter, but they are alike in the absence of articulations: the profile from lip to base is one long S-curve. The narrow, strongly beveled foot-rings, also, are alike. The almost bi-conical body is most inelegant in an oinochoe.

Canonical syntax. The tongue incisions are very closely spaced. Vestiges of rays at the base are neat. There are probable vestiges of polychrome banding below the tongues, at the maximum diameter, and above the rays.

Context: central phase of Early Corinthian, or scarcely later; cf. **An 201**, **An 203**. **An 206** shows somewhat different, superior potting, but it is very simi-

larly misfired, and quite possibly both are accidents of the same kiln-loading.

**An 205** FRAGMENT OF CLOSED VASE, BLACK FIGURED.  
Pl. 71.

C-62-896 (basket 68). M.P. Dim. 0.042.

Pale buff clay; dull, crazed (and flaking) glaze-paint. Added red. Single fragment from the base of the neck and the sloping shoulder of a vase such as **An 156** (but the wall is here much thinner), or an olpe (but the typical molding of an olpe is lacking), or a trefoil oinochoe with shoulder frieze.

The neck is black, and the black continues a bit below the turn to the shoulder. On the shoulder, a large-headed, thick-bodied flute-player (probably a Corinthian padded dancer) to l.; his face seems to be fitted with the bands worn by performers on reeded double flutes. The field is reserved, except that at the extreme left there is a small part of either a filling ornament or the tip of an outstretched hand. On the interior, vestiges of solid black glaze (which evidently covered the interior of the neck) continue for more than a centimeter below the offset.

Crude work, not earlier than the foregoing; context: as the last.

**An 206** TREFOIL OINOCHOE, BLACK GLAZED.  
Pl. 48.

C-62-552 (baskets 68–74). H. 0.200, H. with handle 0.240, D. 0.174.

Pale, greenish buff clay; small spots of black and brownish black glaze-paint. Fragmentary, completed in plaster.

The shoulder is rounded, but not domed; the lower body is noticeably, but not emphatically, rounded. The neck is of very moderate height and breadth; the line of mouth and neck is continuous, but, though the base of the lobes is not marked by a molding or offset, the lobes are like those that are distinct (cf., e.g., **An 216**). The handle does not rise very high above the lip; tall handles are generally later, but superior, earlier oinochoai (e.g., **An 221**) can have handles much taller than this one. The base is narrow, and the foot-ring is not only narrow but very small, straight, and sharply tooled.

Canonical syntax. The tongue incisions tend slightly to whirl (less than on **An 193**). The rays are sharp pointed, but solid and symmetrical, extremely neat, and tangent at their bases.

Context: central phase of Early Corinthian, or scarcely later, as **An 204**. For the misfiring, cf. **An 204**.

**An 207** TREFOIL OINOCHOE, BLACK GLAZED.  
Pl. 47.

C-62-528 (baskets 69–75). P.H. 0.171, P.H. with handle *ca.* 0.223, D. 0.156.

Light, warm buff clay; black to reddish brown glaze-paint. Fragmentary; part of the mouth, part of the upper body, and most of the lower body and foot are lacking.

Broader-based variant of the standard oinochoe (cf. the later **An 76** and **An 85**). The shoulder slopes with little convexity, and the profile is slightly angular where it turns. The neck is short, broader at its base than above; its profile is continuous with the mouth, which, though not offset, is distinct.

All-black syntax (cf. **An 59**, **An 135**, and **An 188**, none of them otherwise closely related). Added color in the tongue zone: R..Y.., the colors filling their areas neatly. Polychrome banding: wrrrw below the tongues, wrrrw below the shoulder, and wrrw at some distance above the base.

Context: central phase of Early Corinthian; cf. **An 204**, **An 209**.

**An 208** TREFOIL OINOCHOE, BLACK GLAZED.  
Pl. 47.

C-62-553 (baskets 70–73). H. 0.200, H. with handle 0.247, D. 0.174.

Greenish buff clay; traces of glaze-paint in shades of gray, green, and tan. Fragmentary, completed in plaster, except for part of the mouth, which is lacking.

The vase has a rather high shoulder; the profile of the lower body is rounded below the maximum diameter, then it contracts in a straighter line towards the base. The profile of neck and mouth is continuous, and the neck is longer than on **An 204** and **An 206**. The base is narrow; the foot-ring is fairly small and spreading, with a strongly beveled edge.

Canonical syntax. Traces only of polychrome, the colors uncertain: in the tongue zone, R.Y. (?); banding, wrrww (?) below the tongues. The rays are sharp pointed, closely spaced.

Context: central phase of Early Corinthian, or scarcely later; cf. **An 204**, **An 209**.

**An 209** TREFOIL OINOCHOE, BLACK FIGURED.  
Pls. 47, 87.

C-62-555 (baskets 72–74, 77). H. 0.179, H. with handle 0.224, D. 0.153.

Grayish buff clay, with a slight greenish cast; dull black glaze-paint, rather fugitive. Fragmentary, completed in plaster, except for half of the mouth, which is lacking.

Small. The shoulder is sloping but rounded; the profile of the lower body is rather straight. The neck is cylindrical, short, and broader (D. 0.067) than the foot-ring (D. 0.062); the mouth is distinctly offset from the neck. The handle is triple. The foot-ring is small and carelessly tooled; the vase stands unevenly.

Canonical syntax, with two friezes. In the friezes, reading l. to r. from the handle: I, deer to r., panther to r., goat to r.; II, ruminant to r., ram (?) to r., lion

to r., goat to r., panther to r. The filling ornament, of unincised pluses and dots, is not dense. Polychrome banding: wrw on the band dividing I and II, w...w preserved below II and above the rays. The rays are narrow and sharp pointed, spaced at wide intervals.

Central phase of Early Corinthian. For its relationship to the Penichros Painter, see p. 83.

**An 210 TREFOIL OINOCHOE, BLACK GLAZED.**  
Pl. 47.

C-62-556 (baskets 72–78). P.H. 0.180, P.H. with handle 0.244, D. 0.173.

Light buff clay; black glaze-paint, flaking badly. Fragmentary, the body completed in plaster; part of the neck and handle and the mouth are lacking.

The shoulder is rounded, but not domed. The base is much broader than the neck, which is quite narrow in proportion to the body. The foot-ring has a neat beveled edge; it is fairly tall and slightly spreading.

Canonical syntax. Added color in the tongue zone: R.Y. . Polychrome banding: wwrww below the tongues and above the rays. The rays are sharp pointed, neat and symmetrical, and tangent at their bases.

Context: central phase of Early Corinthian; cf. the next. For the potter's work, see p. 90.

**An 211 TREFOIL OINOCHOE, BLACK FIGURED.**  
Pls. 47, 93, 94, 107.

C-62-557 (baskets 72–98). H. 0.200, D. 0.181.

On one side, very slightly greenish, pale buff clay (on the other, pinkish buff); black glaze-paint, flaking very badly (on the pinkish side, red-brown and fairly firm). Fragmentary, completed in plaster, excepting the handle and half of the mouth, lacking.

The vase has a rounded, sloping shoulder; the lower body also is rounded. The neck is quite broad (D. 0.073) and extremely short; it is not clearly articulated at its joint with the shoulder, and it flares immediately into the lobes of the mouth (cf. **An 204**). The foot-ring is narrow (D. 0.071) and moderately tall. The vase stands unsteadily.

Canonical syntax, with a single frieze on the body. Added color in the tongue zone: R.Y. on the front (irregular to both sides of the handle). In the frieze, reading l. to r. from the position of the handle: goat to r., panther to l., goat to r., panther to l., and goose (with folded wing) to r. (under the handle). Added red on necks and bellies. Moderately dense filling ornament: plus-incised and simple incised rosettes and a few dots. Polychrome banding: many indistinct red and white lines above and below the frieze and above the rays. The rays are neat, spaced at intervals roughly equal to their bases.

Central phase of Early Corinthian. Early work of the Syntheia Painter (see pp. 86–87). Unrelated to, but clearly contemporary with, **An 216**.

**An 212 BLACK-GLAZED KOTYLE.** Fig. 1, Pl. 64.  
C-62-558 (baskets 72, 76–78). H. 0.105, est. D. at lip 0.140, D. of foot 0.056.

Light buff clay, slightly greenish at the base; purplish dark gray glaze-paint, rather fugitive. Fragmentary, but the full profile preserved; a stump of one handle remains.

Small. The foot-ring is nearly as narrow as on the LPC **An 229**, but its profile (in section) is at least as developed-looking as on the large kotyle **An 196**. The shape is tall, and it expands less, from base to lip, than that of **An 229**.

Canonical syntax. Polychrome banding: w on the inside of the lip, wRw below the handles and above the rays. The rays are spaced at short intervals; they are neat and symmetrical, but have long, sharp points.

Context: central phase of Early Corinthian; cf. **An 211** and **An 216**.

**An 213 TREFOIL OINOCHOE, BLACK FIGURED.**  
Pls. 47, 87.

C-62-559 (baskets 73, 74). H. 0.208, H. with handle 0.257, D. 0.195.

Pinkish buff clay; black, brown, and reddish brown glaze-paint. Small gaps completed in plaster.

The shoulder is somewhat domed, the profile of the lower body nearly straight. The neck is cylindrical, of moderate height and breadth. The mouth is distinct from the neck and very nicely fashioned. The foot-ring is slightly wider than the neck; it is very small and neatly tooled.

Canonical syntax, with a single frieze on the body. The tongue incisions are a series of hooks to the left. There is no added color here or elsewhere on the vase. In the frieze, reading l. to r. from the handle: goat to r., panther to r., goat to r., a plausibly anthropoid creature (cf. **An 181**), goat to r., lion to r., goat to r., lion to r. The filling ornament is not dense; it consists of what should have been simple incised rosettes, but only two of them are incised. The animals, also, have only half the usual amount of incised detail, and that exceedingly inept. The rays are carefully, but badly, drawn, nearly tangent at their bases.

Central phase of Early Corinthian. Perhaps apprentice work; the rapid fluidity of **An 203** is strikingly different from this scratchy, halting work. But the potter's work is conspicuously fine.

**An 214 TREFOIL OINOCHOE, BLACK GLAZED.**  
Pl. 47.

C-62-560 (baskets 74–103). H. 0.213, H. with handle 0.258, D. 0.182.

Slightly pinkish to pinkish buff clay; mottled glaze-paint, black to red-brown, with metallic and gray-green spots. Fragmentary, completed in plaster; dented and flattened in places, slightly lopsided.

The shoulder is strongly rounded, but not domed. The profile is angular at the maximum diameter and rather straight in the lower body. The base is very narrow, the diameter of the foot-ring (0.073) hardly exceeding that of the neck (0.072). The profile of neck and mouth is continuous, as on **An 203**. The tooling of the edge of the lip is exceptional: the clay was cut off square, then coaxed into a molded edge (this is easily done when the clay is wet, with the finger or any small tool). The foot-ring is small and spreads slightly; the edge is not beveled.

Canonical syntax. The tongue incisions, which tend slightly to whirl (cf. **An 206**, **An 193**), never had added colors. Polychrome banding: wRw below the tongues, below the maximum diameter, and above the rays. The rays are spaced at short intervals, but they are hollow sided and sharp pointed.

Context: central phase of Early Corinthian. The whirling tongues, the wRw banding (and its use around the middle of the vase), the form of the rays, the resemblance in the neck to **An 203**, and the crude tooling of the edge of the lip, all argue against an earlier date. Contemporary with **An 213**, **An 215**, **An 216**.

**An 215** TREFOIL OINOCHOE, BLACK GLAZED.  
Pls. 47, 89.

C-62-561 (baskets 75–77). H. 0.203, H. with handle 0.250, D. 0.183.

Light buff clay; black glaze-paint (reddish in two places), flaking on the shoulder. Fragmentary, completed in plaster. The neck is bent and twisted to one side; on the shoulder on the opposite side, the lines of the tongues and the polychrome bands are prevented by this distortion from joining. The pot must have burst open in firing.

For the shape, compare **An 210** and **An 165**; **An 215** is a little broader at the base, and the beveled edge of the foot-ring is less emphatic.

Canonical syntax. Added color in the tongue zone: R.Y. . Polychrome banding: wrrrw below the tongues and above the rays (cf. **An 210** and **An 165**; on all, the lines are very neat below the tongues, relatively careless below). The rays are very sharp pointed and exceedingly neat; they are slightly hollow sided and tangent at their bases.

Context: central phase of Early Corinthian; cf. the next. For the potter's work, see p. 90.

**An 216** TREFOIL OINOCHOE, BLACK FIGURED.  
Pls. 47, 90.

C-62-562 (baskets 77–78). H. 0.223, H. with handle 0.262, D. 0.190.

Brownish gray clay; dull black glaze-paint (the added red is fired to dark purple). Fragmentary (most of the foot and a few fragments of the body lacking), completed in plaster.

The shoulder slopes and is moderately rounded; the profile of the lower body is nearly straight. Accordingly, the profile at the maximum diameter is rather angular. The neck is cylindrical, of moderate height and breadth; the mouth is distinct, articulated by a slight molding. The foot-ring (preserved at one point to its full height) is rather tall and quite straight sided. The handle does not rise very high above the lobes of the mouth (but cf. **An 220**, **An 221**, which are earlier).

Canonical syntax, with a single frieze on the shoulder, except for the reserved zone at the base, which has two black bands in place of the usual rays (cf. **An 146**). In the frieze, reading l. to r. from the handle: panther to r., goat to l. Added red in the necks, ribs, and haunches. The filling ornament is quite dense; simple incised rosettes predominate, with a few fillers incised with deltas or rectangles. The space at the back of the vase, around the root of the handle (where a bird is common), is a carpet of rosettes. Polychrome banding: wRw (wrrw, the rr merging) below the frieze, rw above the zone at the base.

Central phase of Early Corinthian. By the Lowie Painter (see pp. 84–85), his earliest known work.

**An 217** BLACK-GLAZED KRATER, WITH  
LINEAR DECORATION ON THE NECK. Pl. 70.

C-62-563 (two fragments from basket 77, whence continuously down to ca. basket 126). H. 0.348, D. at rim 0.330, m. D. 0.445.

Pinkish buff clay; mostly light, reddish brown glaze-paint, in one spot dull, dark gray. The clay is rather coarse at the core, smoothly slipped on the exterior. Fragmentary, completed in plaster; one handle preserved, the other restored to match.

The krater has a short, cylindrical neck, without a distinct rim. The shoulder is strongly rounded, and the maximum diameter is reached just below the handle roots. The lower body contracts rapidly, in a nearly straight line, to a narrow base. The foot is fairly tall and spreading. The handles, because they are rooted on the rounded shoulder, tilt outward slightly; they do not reach the edge of the lip. The handle bridges rise from the tops of the handles, then turn to join the lip horizontally.

Entirely black glazed except for the exterior of the neck and reserved triangles, one on either side between the handle roots. On the neck: three fine lines, a zone with step pattern (carefully executed with a fine brush), and three fine lines.

Late Protocorinthian. One other vase, the olpe **An 219**, has a comparably long range of basket numbers. Both of these were mended from a large number of fragments, and neither, apparently, is a spoiled vase. Protocorinthian glaze-paint is often reddish brown, or even brighter.

**An 218 ROUND-MOUTHED GLOBULAR PITCHER, UNGLAZED.** Pl. 62.

C-62-564 (baskets as deep as 99). H. 0.207, H. with handle 0.257, D. 0.216.

Light, greenish buff clay, fine and rather thin. Fragmentary (half of the body and most of the neck lacking), the preserved half completed in plaster.

The neck is short and cylindrical, the lip cut to slope inwards with a slight ridge at the outer edge. The body is nearly globular, with a sloping shoulder. The foot-ring is like that of a Corinth oinochoe. The heavy strap handle resembles that of **An 186**, but at the lip its termination is like that of an Ionic fluting and at the root a flattened plaque.

Except in its size and the form of the handle, **An 218** does not differ greatly from the shape of the Corinth oinochoe in LC (cf., e.g., **An 24**), but it is quite unlike those with which, judging from its position in the fill, it should be approximately contemporary (cf. **An 223** and **An 197**), and, indeed, the form of the neck and the handle favor an early date.

Context: first half of Early Corinthian; cf. **An 216**, **An 220**.

**An 219 OLPE, BLACK FIGURED.** Pls. 57, 100, 102.

C-62-565 (baskets: mostly from ca. 80, but single fragments were found as high in the fill as 63 and 70 [or 76?]) and as deep as 102, 111, and 114). P. H. (before restoration of foot-ring) 0.242, D. at bottom of animal frieze about 0.165.

Pale buff clay; black glaze-paint, mostly flaked away. Fragmentary, the foot restored and the rest mended and patched with plaster.

This olpe is rounder, heavier at the bottom, and more clearly articulated at the neck than others from the well (cf. **An 198**, which, stratigraphically, is closest to it). The neck is shorter, and the lip more strongly everted and sharply tooled. The shape is, perhaps, intermediate between NC 166, by the Sphinx Painter (Payne, pl. 12, 1), and **An 198**.

In its decorative syntax, it is exceptional; instead of two or more friezes, it has large figures, in a composition centered on the front of the vase, occupying the full space from the molding at the base of the neck to the black zone near the base (below this, the usual short zone of rays is partly preserved). The composition *could* have been borrowed from contemporary alabastra: in the center, a salamander, placed vertically, seen as from above; flanking the salamander, confronted cocks, each with an owl perched on his back; at the back, below the root of the handle, a hare to r. The filling ornament is moderately dense, composed entirely of plus-incised and simple incised rosettes, none of them very large.

Central phase of Early Corinthian, or scarcely earlier. This placement is based on the shape of the olpe, on the development of the cocks and the hare

(cf. NC 564, Payne, pl. 22, 8), and the form and distribution of the filling ornament. For the style, see *The Fragmentary Fine Ware*, p. 99. This is not a spoiled vase; the clay is evenly and perfectly fired to that typically Corinthian pale buff, which was by no means regularly achieved, and the vase is nowhere distorted or dented. No other vase from the well was mended from such small, or so many, fragments. The fragment from basket 114 is a very small one at the side of the salamander.

**An 220 TREFOIL OINOCHOE, BLACK FIGURED.** Pls. 46, 86, 101.

C-62-566 (baskets ca. 90–103). H. 0.210, H. with handle 0.257, D. 0.189.

Very pale buff clay; mottled, black to red-brown glaze-paint. Fragmentary, completed in plaster.

The shoulder slopes, but not steeply. The maximum diameter is high on the vase, and the turning of the shoulder is rather sharp. Below, the body contracts, with slight convex curvature, to a very narrow base. The neck is cylindrical, a little taller than on **An 226**. The mouth is offset, small and neat in proportion to the pot. The foot-ring is small, not quite so narrow as on **An 226**, and its edge is rounded rather than beveled.

Canonical syntax, with two friezes. In the friezes, reading l. to r. from the handle: I, bird to r., goat to l., feline to r., goat to l.; II, goose to r., goat to r., panther to r., goat to l., lion to r., bull to r. The filling ornament is not dense; there is one simple incised rosette (below the handle), but the rest are dot-and-ring fillers and dots. Polychrome banding: wrrww below the frieze. The rays are sharp and long pointed, spaced at short intervals.

Early in Early Corinthian. The filling ornament is inherited from the Transitional period, but the shape of the vase and the style of the animals are more evolved than on **An 226**, which is by the same hand, the Penichros Painter (see p. 83). For a related Transitional style, cf. **An 227**.

**An 221 TREFOIL OINOCHOE, BLACK FIGURED.** Pls. 46, 98.

C-62-567 (baskets as deep as 101). H. 0.200, H. with handle 0.251, D. 0.181.

Light, pinkish buff clay; black glaze-paint (brown where thin), firm, with a rather metallic sheen. Fragmentary, completed in plaster.

The shoulder is high and rounded. The profile of the lower body is nearly straight; at its base, the body is broader than on **An 220**. The handle is triple. The profile of the neck is very slightly concave; the neck is short, but the lobes of the mouth, which flare rather strongly, are tall. The profile of neck and mouth is really continuous, but interrupted by a molding. The foot is of modest height, not spreading; it is subtly echinoid. The bottom is oddly tooled, with a broad

resting surface and only a small area hollowed at the center.

Canonical syntax, with a single frieze on the body. Added color in tongue zone: R.W. (only near the handle). In the frieze, reading l. to r. from the handle: panther to l., panther to r., boar (without bristles) to r., panther to l., bull (or boar) to r. The filling ornament, of simple incised rosettes, unincised pluses, and small blobs, is not dense. Polychrome banding (preserved): wrw.w below the tongues, wrw below the frieze and above the rays. The rays are neat, solid, and symmetrical, nearly tangent at their bases.

Early in Early Corinthian. The potter's work is careful and distinctive (note the peculiar treatment of the bottom of the foot). The animal frieze is contemporary with that of **An 220**.

**An 222** TREFOIL OINOCHOE, BLACK GLAZED.  
Pl. 46.

C-62-568 (baskets as deep as 103). P. H. 0.162, P. H. with handle 0.210, D. 0.169.

Light, greenish buff clay; black glaze-paint, largely flaked away. Fragmentary, completed in plaster, except for the foot-ring and part of the base, which are lacking.

The shoulder is high and rounded; its surface scarcely slopes. The pot is small and the lower body short, contracting rapidly towards the base. The neck is short, its profile continuous with the mouth, of which the lobes are not large. For the neck and mouth, cf. the larger, later **An 206**, where comparable parts are a little taller and slenderer.

Canonical syntax, with true tongues on the shoulder; these are narrow and not very neat, but they have separate, rounded tips. Added color in tongues: R. Y. . Polychrome banding: wrrrrw (fine lines) below the tongues (illegible traces above the rays).

Context: beginning of or early in Early Corinthian; cf. the last two and the next.

**An 223** CORINTH OINOCHOE, BLACK FIGURED.  
Pls. 59, 85, 101, 109.

C-62-569 (baskets as deep as 103). H. 0.174, D. 0.167.

Light buff clay; dull black glaze-paint (where preserved in a few spots). Fragmentary, completed in plaster, except for the handle, of which only the root is preserved.

Sack shaped, on a fairly broad base, with a small, very nicely tooled foot-ring. The neck is narrower than on **An 197** and **An 156**, and it flares upward (ancestral to the MC **An 61**, **An 62**, **An 65**). The preserved root shows that the handle was not yet a proper strap but oval in section.

Reserved, except for a band (W. 0.008) below the handle root and, standing on this, on the front of the vase (opposite the handle), confronted panthers and, between them, a swan to r. No filling ornament. There

are spots of added red on the neck and nose of the panther at left.

Beginning of Early Corinthian. The animals are scarcely different from Transitional types, except in their body proportions. The configurations of the animals relate them to the Sphinx Painter (*A.J.A.*, LXVIII, 1964, pp. 387-388; earlier bibliography is gathered there). This is by far the earliest known Corinth oinochoe; for the development of the shape, see pp. 78-80.

**An 224** TREFOIL OINOCHOE, BLACK GLAZED.  
Pl. 46.

C-62-570 (baskets as deep as 103). H. 0.194, H. with handle 0.234, D. 0.176.

Light, yellowish buff clay; the glaze-paint is gone, except in two spots, which are black. Fragmentary, completed in plaster.

The shape is related to the later **An 204**; it is only squatter. **An 224** and **An 204** illustrate two phases of a very minor tradition in oinochoe production, possibly, but not demonstrably, two points in the career of a single, inferior potter.

Canonical syntax. No added color is preserved. The rays are carefully drawn, spaced at short intervals.

Context: beginning of or early in Early Corinthian, as **An 222**.

**An 225** KRATER WITHOUT HANDLE-PLATES, BLACK GLAZED.  
Pl. 70.

C-62-572 (baskets as deep as 103). Restored H. 0.225, D. of rim 0.223, D. 0.268.

Buff clay (slightly greenish on the unglazed bottom); small spots of glaze-paint, as distinct from vestiges, are dull black. Fragmentary, completed in plaster, the foot and one handle restored.

The shoulder is sloping, not pronounced, and the maximum diameter is very high on the vase. The bowl is deep (contrast **An 107** and **An 81**). The handle is smaller and, root to root, embraces a smaller part of the girth than on **An 81** and **An 83**. The neck and rim are scarcely more than an everted lip (the LPC krater **An 217** has no rim yet, at all). Consider as a developmental series **An 217**, *Corinth*, XIII, pl. 89, X-135, and **An 225**. The North Cemetery krater (which is placed in EC), then, would be a little earlier than this one, itself very early.

Entirely black glazed.

Context: beginning of or early in Early Corinthian, as **An 222**. On the development of the plain krater, see p. 81.

**An 226** TREFOIL OINOCHOE, BLACK FIGURED.  
Pls. 46, 86, 101.

C-62-573 (baskets as deep as 103). H. 0.200, H. with handle 0.237, D. 0.183.

Buff clay, in discrete areas grayish, greenish, or slightly pinkish; dull black glaze-paint, where pre-

served (largely gone on one side). Fragmentary, completed in plaster, except for part of the mouth, which is lacking.

The shoulder is more rounded than on **An 220**, but the maximum diameter is equally high on the vase, the turning of the shoulder equally sharp. The lower body has a straighter profile, as generally when the shoulder is rounded. The neck and foot are a little narrower than on **An 220**. The neck is short and cylindrical, the mouth sharply offset. The handle is triple. In all these traits, **An 226** is intermediate between **An 227** and **An 220**. The foot-ring is a little taller than on **An 227**; its edge is beveled.

Canonical syntax, with two friezes. In the friezes, reading l. to r. from the handle: I, goose (?) to r., ruminant to l., panther to r., goat to l.; II, lion to r., goat to l., panther to r., goat to l., bird (?), ruminant to l. (under the handle). The filling ornament is moderately dense, with simple incised rosettes (predominating), plus-incised rosettes, incised pluses, and a cartwheel; the varied types occur on the back of the vase, the simple incised rosettes on the front. There is no added color, even where the glaze-paint is preserved. The rays are tall and sharp pointed, spaced at short intervals.

Beginning of Early Corinthian. Despite the incised filling ornament, the animal style and the shape are less developed than on **An 220**, which is by the same hand, the Penichros Painter (see p. 83).

**An 227** TREFOIL OINOCHOE, BLACK FIGURED.  
Pls. 46, 86.

C-62-574 (baskets as deep as 103 and, one fragment each, 104, 107). H. 0.200, H. with handle 0.246, D. 0.187.

Pinkish-grayish clay (greenish-grayish buff among the rays and in the reserved areas of the friezes); a few spots of black glaze-paint remain. Fragmentary, completed in plaster.

The shoulder is higher, more nearly level, and less rounded than on **An 226**; the profile of the lower body is nearly straight as it contracts. The neck and foot-ring are a very little broader (and the neck slightly shorter, the foot-ring smaller) than on **An 226**. The mouth is sharply offset, its angle related to the line of the shoulder. The handle is triple.

Canonical syntax, with two friezes. In the friezes, reading l. to r. from the handle: I, goose (with folded wing) to l., goat to l., lion (regardant) to r., goat to l.; II, lion to l., goat to l., feline to l., panther to r., goat to l. The filling ornament is not dense: true dot-cluster rosettes, though the dots often merge. Added red on the lion's neck in I; elsewhere any added color is gone. The rays are very neat.

Transitional, the animals as well as the shape and filling ornament distinctly earlier looking than **An 226**. For its relationship to later oinochoai, see p. 83.

**An 228** FRAGMENT OF KOTYLE, BLACK GLAZED.  
Pl. 71.

C-62-897 (basket 104). H. 0.071, W. 0.050.

Pale ivory clay; orange-brown to nearly black glaze-paint (much worn on interior). Added red and white. Single wall fragment, preserving black glaze and part of the zone of rays.

Small. The kotyle would have been rather tall and straight sided.

Canonical syntax. Polychrome banding: wrrrw (fine lines) above the rays. Small parts of the tips of two rays remain; between them, a long-beaked bird (cf. **An 166** and the next), drawn upside down, in silhouette, more carefully drawn than this motif usually is.

Probably Late Protocorinthian. Context: upper margin of LPC fill; cf. also the last.

**An 229** BLACK-GLAZED KOTYLE. Fig. 1, Pl. 63.  
C-62-575 (baskets 104–115). P. H. 0.084, D. of foot 0.053.

Gray-brownish buff clay; dark brown glaze-paint. Fragmentary, partly completed in plaster (to just below the handles).

The shape must have been fairly tall. The foot-ring is very small and neat.

Canonical syntax. Polychrome banding: rr below the handles. At the top of the zone of rays, a thin reserved line and a narrow black band. The rays stand on a line that exactly coincides with the offset of the foot-ring (on later kotylai, this is rarely so); below this offset, a thin reserved line, then black to the base of the foot-ring. The rays are rather narrow and quite sharp pointed, very carefully drawn, spaced at short intervals; among them, a small bird in silhouette, upside down (cf. the last and **An 166**).

Late Protocorinthian.

**An 230** LARGE BLACK-GLAZED CUP WITH LINEAR DECORATION.  
Pl. 68.

C-62-576 (baskets 104–117). P. H. 0.082, est. D. 0.200.

Light buff clay, slightly pinkish on one side; brown to red-brown glaze-paint, with some flaking.

The cup was very deep bowled. The shoulder swells very little, and the short, vertical lip is scarcely offset. The handles are sturdy, attached to tilt upward.

The preserved part is black glazed except for the handle zone, which exactly corresponds to the depth of the handles, and a narrow reserved line above it, marking the offset of the lip. In the handle zone, linear decoration: (A) alternating sigmas (all but one retrograde) and thetas (four times), then sigmas (retrograde) and squiggles (three times), then sigma (retrograde) and theta...; (B) ...sigmas (retrograde) and squiggles (three times; no more preserved).

Late Protocorinthian.

**An 231 NARROW-NECKED TREFOIL OINOCHOE, BLACK GLAZED.** Pl. 62.

C-62-577 (baskets 105–107). H. 0.190 (the edge of the foot-ring is chipped away), H. with handle 0.200, D. 0.161.

Light, pinkish buff clay (where exposed); black to reddish brown glaze-paint, flaking badly. Fragmentary, partly completed in plaster; one side of the lower body and most of the foot-ring are lacking.

The vase has the accouterments of the narrow-necked broad-bottomed oinochoe, but with an ovoid body: it has a strap handle, a small, flattened trefoil mouth, and a long, narrow neck (though without a ring molding).

Entirely black glazed. Polychrome banding: wwR ww below the handle root.

Context: Late Protocorinthian; cf. the last two.

**An 232 LARGE BLACK-GLAZED CUP WITH LINEAR DECORATION.** Pl. 68.

C-62-578 (baskets 107–114). H. 0.143, D. at lip 0.194, D. of foot 0.080.

Mostly pinkish buff clay (in one area, pale buff, slightly greenish); red-brown glaze-paint (black-brown and very fugitive where the clay is pale). Fragmentary, completed in plaster.

The offset of the lip is more emphatic than on **An 230**. The base is fairly narrow, the foot-ring small and straight sided.

Black glazed except for the handle zone, as **An 230**, and a zone of rays at the base. In the handle zone, linear decoration: (A) and (B) a guilloche with dotted eyes. The rays are broad and tangent at their bases but, concave sided, in effect are widely spaced.

Late Protocorinthian.

**An 233 CONICAL OINOCHOE WITH LINEAR DECORATION.** Pl. 63.

C-62-579 (baskets 107–116). P. H. 0.066, D. of base 0.139.

Pale, creamy buff clay; brown glaze-paint. Fragmentary; only the conical body (completed in plaster) survives.

The body is much shorter than broad (contrast **An 53**). The profile is slightly rounded.

At the top, pendant from the juncture with the neck, rays and three fine lines; below, a zone with groups of short squiggles, then fine-line decoration to the short zone of rays at the base; below the rays, a single fine line. The rays, including the longer ones on the shoulder, are solid, symmetrical, straight sided, and tangent at their bases.

Late Protocorinthian.

**An 234 LARGE BLACK-GLAZED CUP WITH SILHOUETTE FIGURES.** Pl. 68.

C-62-580 (baskets 108–117). P. H. 0.087, est. D. 0.190.

Pale buff clay; dull black and brownish glaze-paint, flaking badly. Parts of the lip, handle zone, and upper half of the bowl are preserved.

The cup was deep bowled. The shoulder is gently rounded. The lip, upright and scarcely offset, is taller and thicker than on **An 230** and **An 232**.

The preserved part is black glazed except for the handle zone, which is deeper than on **An 230** and **An 232**, presumably to accommodate the figurework: three coursing hounds to r., in silhouette technique, are preserved. Polychrome banding: wRRw below the shoulder.

Late Protocorinthian.

**An 235 NARROW-NECKED TREFOIL OINOCHOE, BLACK GLAZED.** Pl. 62.

C-62-581 (basket 111). H. 0.183, H. with handle 0.187, D. 0.146.

Light buff clay; the glaze-paint (shades of brown and dull black) is fugitive. Fragmentary, completed in plaster.

Similar to **An 231**, but the neck is conical and the foot-ring is narrower.

Entirely black glazed. Polychrome banding: WRW on the shoulder, below the handle root.

Context: Late Protocorinthian, as **An 231**.

**An 236 HYDRIA, SEMI-GLAZED.** Pl. 72.

C-62-582 (baskets 112–134; also 105–107?). H. 0.418, D. 0.346.

Light buff clay; red-brown to brownish black glaze-paint, abraded.

The shape is a refined, ring-footed version of the contemporary coarse-ware hydria (cf. **An 305**, **An 313**, **An 315**). The shoulder is domed and the lower body slightly rounded. The neck, approximately cylindrical, is slightly narrower at the shoulder than at the rim. The rim is flat. The horizontal handles are attached at the maximum diameter. The foot-ring is narrow and straight sided.

Inside the mouth, a broad band. The vertical face of the rim is black. Between the root of the vertical handle and the horizontal handles, a black zone. Below the horizontal handles, three black zones, each narrower than the last, as the shape contracts. The foot-ring was black. The horizontal handles are black, the vertical handle reserved. On the neck, at the left of the vertical handle, a graffito (Pl. 72).

Late Protocorinthian.

**An 237 TALL PYXIS, BLACK FIGURED.** Pl. 72.

C-62-614 a–c (baskets 114–123). (a) H. 0.066; (b) H. 0.083, W. 0.085; (c) H. 0.048; est. D. of mouth 0.140, of foot 0.085.

Light buff to pinkish buff clay; black to red-brown glaze-paint. Three groups of joined fragments, non-joining; the height of the vase cannot be determined.

Tall pyxis, fitted for domed lid (lacking); cf. the earlier examples, Johansen, *V.S.*, pl. XI, 1–3; *Perachora*, II, no. 1049, pl. 44.

On the exterior, a zone of conventional decoration and three friezes in black-figure: I, a hare hunt; II, hound (goat?), lion, boar; III, part of a lion, part of a bovine. In the zone at the top, grouped vertical lines, with a bird preserved in one “metope,” and other conventional motifs; in the zone below the hare hunt, squiggles; at the base, a zone of rays.

Late Protocorinthian. Crude style.

**An 238 SMALL KOTYLE, SILHOUETTE**

TECHNIQUE. Pls. 63, 112.

C-62-583 (baskets 116–132). H. 0.051, est. D. at lip 0.060, est. D. of foot 0.030.

Light, pinkish buff clay; black to red-brown glaze-paint. Fragmentary, about half preserved; the handles are lacking.

For the type, cf. Payne, p. 23, fig. 9, C. The shape changes very little in its subsequent history (cf. **An 118**), but the Protocorinthian examples have different and more sharply tooled foot-rings (see Pl. 112).

At the edge of the lip, a black band. In the handle zone, groups of squiggles. In the frieze, coursing hounds in silhouette style. The frieze is bounded above and below by single black bands. At the base, rays (contrast **An 118**). The exterior of the foot-ring is black.

Late Protocorinthian.

**An 239 VOTIVE MINIATURE BASKET- SHAPED VASE.** Pl. 72.

C-62-618 (baskets 117–126). H. 0.035, est. D. at lip 0.055.

Pale buff clay; dull black glaze-paint. Fragmentary, the larger part preserved; one of the handles is lacking.

The shape is squat and straight sided, rounded at the base, and flat on the bottom. It has a turned rim and small horizontal strap handles (later, these become non-functional applied lumps of clay). The shape has been called a pyxis-kalathos (*Perachora*, I, p. 99, pl. 30: 1), but it is not fitted to receive a lid and, like the proper kalathiskos (cf. **An 243**), it is clearly derived from a basket (from the kind used for olive picking, as on the Antimenes Painter's amphora, London, B.M. B 226, *A.B.V.*, p. 273, no. 116).

The vase is decorated with broad black-glaze bands below the rim and at the base; the handle zone is reserved, but the handles are black. On the rim, groups of short brushstrokes.

Context: Late Protocorinthian; cf. the foregoing and **An 241**.

**An 240 SMALL, HANDMADE DEEP BOWL, UNGLAZED.** Pl. 73.

C-62-898 (baskets 118–132). H. 0.037, D. at lip 0.059.

Pale, pinkish buff clay, fired harder than this fabric (the same as that of handmade globular aryballoi and oinochoai at Corinth; cf., e.g., *Corinth*, VII, i, no. 301, pl. 37) usually is, finished by tooling in vertical spatula strokes on the exterior. The interior is covered with red-ocher pigment, some of which has dripped over the lip and run down the outside. Fragmentary; four joined fragments preserve the complete profile, but parts of the wall on both sides are missing.

The shape is cylindrical, flaring at the lip. The wall turns sharply to the rounded bottom, which has no flattened resting surface but is nearly enough flat to prevent rocking.

This is one of several paintpots from the well. Cf. **An 67** and **An 94**; for their distribution in the fill, see pp. 96–97.

Context: Late Protocorinthian; cf. the next.

**An 241 LID, BLACK FIGURED.** Pl. 73.

C-62-584 (baskets 119–121). W. 0.061, L. 0.108, Th. 0.001.

Light buff clay, slightly pinkish; black glaze-paint. Fragment, preserving about a third of the lid, with the attachment of the knob in the center but not the edge.

From a large lid, perhaps of a kotyle-pyxis.

Surrounding the knob, a zone of rays, separated from the animal frieze by a narrow black band. In the frieze: ruminant to l., lion to r., bull to l., warrior to r. (the crest of the helmet and one arm brandishing a spear survive). At the edge of the fragment, a bit of the band circumscribing the frieze is preserved. As filling ornament, parts of three dot-cluster rosettes remain.

Late Protocorinthian, verging on Transitional. This is the most exactly placeable item from these levels of fill; perhaps its relative date should be applied to everything from basket 104 to, at least, *ca.* 135 (see pp. 64, 97).

**An 242 BLACK-GLAZED CUP WITH LINEAR DECORATION.** Pl. 68.

C-62-585 (baskets 127–132; and one from 111?). H. 0.083, D. at lip 0.109, D. of foot 0.044.

Fairly light buff clay; the glaze-paint (crazed and flaking) is largely gone. Fragmentary, completed in plaster; one handle is restored.

This is a thin-walled cup of a size suitable for drinking. The shoulder is well rounded and the upright lip, fairly tall, sharply offset. The bowl is very deep (cf. the EC **An 157**). The foot-ring is perfectly straight sided.

On the reserved lip, a frieze of debased pinwheel rosettes. At the offset, a line. The handle zone is reserved; on one side, near the handle, are two hopping birds in silhouette technique. Below the handle zone, black to the zone of rays. The primary rays

(straight sided, triangular) are black, the intermediate ones outlined. The foot-ring is reserved, with a black band.

Context: Late Protocorinthian; cf. the last.

**An 243 KALATHISKOS.** Pl. 72.

C-62-617 (baskets 128–133). H. 0.041, est. D. of lip 0.055, D. of foot 0.030.

Pale buff clay; dull black glaze-paint. About half preserved in two joined fragments.

Votive kalathiskos, flaring slightly to the top; the exterior profile is very slightly concave.

On the interior: at the lip, a band; some distance below, another. On the exterior: at the lip, two fine lines; some distance below, three fine lines; at the base, two narrow bands.

Context: Late Protocorinthian, as **An 239**. Knowledge of the development of the votive kalathos, from published excavations, and especially Perachora, is thoroughly summarized by T. J. Dunbabin, *Perachora*, II, pp. 87–91, nos. 768–867, pl. 35 (see also, *ibid.*, nos. 3095–3116, pl. 121); he also cites earlier literature.

**An 244 TREFOIL OINOCHOE, SEMI-GLAZED.** Pl. 46.

C-62-587 (baskets 133–143). H. 0.187, H. with handle 0.242, D. 0.201.

Greenish buff clay; flaking glaze-paint, black or brown where preserved. Fragmentary, small gaps completed in plaster.

The shape is a squat, sturdy model, with a triple handle, suitable to the uses to which semi-glazed fine ware was put. The maximum diameter is low on the body; the shoulder is strongly rounded. The neck and mouth are short; the mouth is offset but not sharply. The foot is broad, but the foot-ring is small.

The mouth, neck, foot-ring, and handle are black. The shoulder is reserved. Between the handle root and the base are four broad (W. about 0.020) bands in glaze-paint. On the upper two bands, each, five red lines; on the lower bands, each, three red lines.

Context: Late Protocorinthian; cf. the foregoing and the next. This is the sort of plain vase that seems unmistakably LPC—once one has seen it in an LPC archaeological context.

**An 245 SMALL CUP WITH ONE OR TWO SPURRED HANDLES.** Pl. 67.

C-62-586 (baskets 136–153). H. 0.077, D. at lip 0.128, D. of foot 0.054.

Light buff clay; brown glaze-paint, firm, except in the handle zone on one side, where it is mostly flaked away. Fragmentary, the body completed in plaster. The handles are not restored; the roots and spurs of one remain, and there is probably space for another of equal span on the opposite side.

The cup has a very pronounced shoulder and a minimal offset lip; the shape is ill suited to drinking. Below the shoulder, the profile is nearly straight as the shape contracts. The foot is not so narrow as on **An 242**. The foot-ring is small and straight sided. The fabric is fine and light.

The lip is black. In the reserved handle zone, between bands, an interwoven double zigzag. Between the handles and the zone of rays, three red-over-black bands at intervals; the intervals are filled with fine-line decoration. The rays are tall, but solid, spaced at short intervals. The handles and the foot-ring are black.

Context: probably Late Protocorinthian. The range of baskets spans, barely (nos. 152, 153), the level in the fill where stones were noted, which separates MPC from LPC fill (see p. 64).

**An 246 FRAGMENT OF PLATE OR KANOUN.** Pl. 75.

C-62-899 (baskets 141–149). M. P. dim. 0.108, m. Th. 0.008.

Light buff clay; black to brown glaze-paint. Four joined fragments, preserving nearly one fourth of the floor, from near the center to the beginning of the rim, which has broken away cleanly.

The floor is perfectly flat, without noticeable thickening towards the center; the rim, which may have risen as steeply as 45° and whose exterior profile may have been convex, is less than half as thick as the floor, the external molding of the outer foot-ring taking up the rest of the thickness. There are two, concentric “foot-rings,” each 0.011 m. wide, 0.018 m. apart (though the center is lacking, there was probably *not* a third within these two). These are very low and flat, tooled on the wheel to stand only 0.001 m. in relief from the bottom.

The interior, so far as preserved, is black glazed, except for a pair of narrow reserved rings toward the rim and another, equally narrow, at its offset. On the bottom, the depressed zones are black, with reserved lines near the “foot-rings” (these reserved lines suffer from faulty recentering on the wheel, so that at one point on the circles the black bands merge). The resting surfaces are reserved, with groups of four strokes across the “foot-rings” at intervals, arranged as it were on alternating radii on the inner and outer “foot-ring.”

The fabric and decoration is more analogous with that of MPC plates (cf. **An 252**) than with LPC. Context: *in* the layer with stones (see p. 64), either Late Protocorinthian or Middle Protocorinthian and earlier.

**An 247 SMALL BLACK-GLAZED BOWL.** Pl. 72.

C-62-588 (baskets 143–145). H. 0.050, D. at lip 0.147, D. of foot 0.061.

Pinkish buff clay; red-brown glaze-paint, flaking. On the interior, the surface of the clay itself is flaking away. Fragmentary, completed in plaster, but part of the surviving handle is lacking and the missing handle is not restored.

The shape is low and broad; it expands rapidly from the base and turns sharply at the level of the handles. The foot-ring is extremely slight. The terminals of the handles are laid flat to the wall, giving a quasi-spurred effect.

Entirely black glazed, except for reserved areas inside the handles.

Probably Late Protocorinthian. Context: cf. **An 246**, **An 248**.

**An 248** FRAGMENT OF PROTOCOLORINTHIAN KRATER. Pl. 70.

C-62-900a (baskets 145–147). H. 0.112, W. 0.170.

Pale buff clay, ivory colored on exterior, grayish on interior; black to brown glaze-paint (a reddish brown strip just inside the lip). Added red and white. Four joined fragments (the two smaller ones more worn), preserving the profile from the lip to a point below the maximum diameter of the body.

The neck flares upward perceptibly. The articulation of neck and shoulder is emphatic, the neck set back 0.002 m. with a deep groove. The shoulder is evenly rounded.

On the top of the lip, groups of three brushstrokes at wide intervals; on the neck, two bands and a frieze of elongated Z's; on the body, black-glaze with a reserved hourglass (apparently marking the center, equidistant from the handles) on the shoulder and, below it, broad polychrome banding (wRw). The hourglass is framed (on the left, presumably also on the right) by a vertical white band, running from the offset at the top to the polychrome band below. The interior is entirely black glazed.

Earlier than **An 217**. Context: at the upper (LPC) margin of the layer with stones (see p. 64). Probably Middle Protocorinthian.

A smaller, better preserved fragment, C-62-900b, with a creamier color on the exterior surface and solider, glossier glaze-paint, almost certainly comes from the opposite, better fired side of the same krater (m. dim. 0.078; from basket 117, well within the LPC levels). It preserves part of the height of the neck and shoulder. The profile, thickness, and the texture of the clay on breaks are exactly the same, and the decoration of the neck is in perfect alignment with that on **An 248**. If it belongs, it may well have entered the fill separately.

**An 249** KOTYLE, WITH LINEAR AND SILHOUETTE DECORATION. Pl. 63.

C-62-589 (basket 149). M. P. H. 0.064, est. D. at lip 0.120.

Light, grayish buff clay; flaking black glaze-paint, largely gone. Three groups of joined and three non-joining fragments.

The fabric is thin. All of the preserved fragments come from the upper part of the kotyle.

At the lip, two black bands, then a zone of linear motifs: groups of vertical lines framing pinwheel rosettes and a row of contiguous crosshatched diamonds are preserved (cf. *Perachora*, II, pl. 38, no. 923, which is MPC; these patterns endure until the Transitional style, e.g., in the *Perachora Painter*, *Perachora*, II, nos. 2293–2295, pl. 90 and [= NC 190] *J.H.S.*, LXXI, 1951, pl. XXX, c, now Corinth CP-2647, 9 above). Below this, two bands, three rows of dicing, two bands, an animal frieze in silhouette technique (one of the animals is a stag to l.; the others are unidentifiable), two bands, and rays. Filling ornament: dot-cluster rosettes, a sigma, a pair of sigmas, and a black, equal-armed cross.

Perhaps Late Protocorinthian. Basket 149 is within the fill with stones. The dot-cluster rosettes are no criterion of an advanced date; cf. the spindle whorls **An 348** and **An 354**.

**An 250** FRAGMENT OF OPEN VASE, SILHOUETTE TECHNIQUE. Pl. 71.

C-62-901 (basket 149). H. 0.026, W. 0.032, Th. 0.006, est. D. at lip 0.180.

Pale buff clay; dark brown to black glaze-paint, crazed and not glossy. Single fragment from the upright, slightly everted lip of an open vase, without specific fittings for a lid. The profile, so far as preserved, suggests a deep bowl or cup, broad based.

At the lip, two bands; below, part of a bull to r. in silhouette. The interior is black glazed.

Context: as the last.

**An 251** SMALL KNOBLESS LID. Pl. 73.

C-62-590 (basket 151). D. 0.050, Th. at edge 0.003.

Pale buff clay; brown glaze-paint. Intact.

The ridge on the underside, 0.007 from the edge, shows that this is a lid. The exterior surface is concentrically grooved.

A ring of glaze-paint is applied to the first, fifth, and eighth ridges from the center and on the edge. Radiating stripes of glaze-paint, mostly touching only the surfaces of the ridges, are applied dividing the surface into thirds; it is further divided into sixths by stripes of glaze-paint, intermediate, applied from the fifth ridge outward.

Context: cf. the last two and the next.

**An 252** PROTOCOLORINTHIAN PLATE. Pl. 75.

C-62-595 (basket 152). M. P. dim. 0.130, Th. 0.010.

Light buff clay; brown to black glaze-paint. Three joined fragments, preserving part of the floor and the beginning of the foot-ring and rim.

The floor is domed, but seems to have been slightly depressed at the center; the bottom is virtually flat. The foot-ring seems to have been small, and squared in section, as on **An 15**. Only enough is preserved of the rim to show that it rose quite sharply, in this as in the foot-ring closer to **An 15** than to **An 20**.

Interior: on the floor, rays at the center, bounded by three fine-line rings, and, near the offset of the rim, again three fine-line rings. Exterior: large, broad triangular rays pointed toward the center, bounded near the foot-ring by three fine-line rings, of which the innermost is the ground line for the rays.

Context: Middle Protocorinthian; cf. **An 256–An 260**. The decoration of the bottom looks earlier than on **An 15**.

**An 253** PROTOCOLORINTHIAN PLATE. Pls. 75, 112.

C-62-598 (basket 152). H. of plate, standing on foot-ring, 0.021, W. of fragment 0.070.

Buff clay; dull black glaze-paint. Fragment preserving part of the rim and foot-ring.

The angle of the offset and the profile of the rim and foot-ring resemble rather **An 15** and **An 261** than **An 20** (while **An 17** differs from all of these), but the rim of **An 253** is straighter in section.

Interior and exterior of rim: broad, triangular rays. Edge of rim: dots.

Context: Middle Protocorinthian, as the last.

**An 254** PROTOCOLORINTHIAN PLATE. Pls. 75, 112.

C-62-597 (baskets 152, 153). Est. D. of foot-ring 0.170, Th. 0.010.

Pale buff clay; dull black glaze-paint, crazed and flaking. Two joined fragments, preserving part of the floor and foot-ring.

Very heavy, like **An 261**. Shape (like the decoration) similar to **An 252** and **An 261**.

Interior: on the floor, two groups of three rings, near the offset of the rim and towards the center. Exterior: near the foot-ring, three fine-line rings, the innermost serving as a ground line for large, heavy triangular rays pointed towards the center.

Context: Middle Protocorinthian, as **An 252**.

**An 255** PROTOCOLORINTHIAN PLATE. Pl. 75.

C-62-599 (basket 154). Est. D. of foot-ring 0.170, Th. 0.007.

Pinkish buff clay; red-brown glaze-paint; added red. Two joined fragments, preserving part of the floor and foot-ring.

Both the floor and bottom are virtually flat, though there is some thickening, rather to one side of the fragment than toward the center. The foot-ring is very small, with a rounded exterior bevel.

Interior: on the floor, at intervals of 0.005 m., rings in added red on a black-glazed ground. The underside of the floor and the foot-ring, apparently, also were

black glazed, with rings in applied red at wide intervals.

Context: Middle Protocorinthian, as **An 252**.

**An 256** PROTOCOLORINTHIAN LID, BLACK FIGURED. Pl. 73.

C-62-604 (baskets 157–159). Est. D. 0.080, W. of fragment 0.041.

Light buff clay; brown-black glaze-paint. Two joined fragments of the outer part of a lid, the center not preserved.

The lid is small and delicate. On the underside, it is fitted with a ridge for the grooved mouth of, e.g., a pyxis.

From the center (so far as preserved): incised tongues (the tips preserved); three fine-line rings; animal frieze in black figure (a bull to r. and a lion to r.); three fine-line rings; incised tongues (reaching the edge of the lid). No filling ornament. No added color.

Middle Protocorinthian. Much smaller and the animals more truly miniaturistic than on **An 258**.

**An 257** PROTOCOLORINTHIAN TREFOIL OINOCHOE, BLACK FIGURED. Pls. 46, 101.

C-62-666 (baskets 161–166). Restored H. 0.164, restored D. 0.175.

Pale buff clay; black glaze-paint, mostly gone. Upper half (two lobes of the mouth and the handle lacking) of vase, partly completed in plaster. The tracings (pl. 101) show the position of the fragments.

The lobes of the mouth are spread flat, as on early coarse pitchers (**An 319**, **An 320**). The neck is long, slightly concave sided. The shoulder is far higher than on later oinochoai. For the shape, cf. Payne, pl. 7, which looks slightly later.

Interior of neck: black glazed. Exterior of neck: bands and, around the middle, “metope” decoration (vertical stripes and reserved hourglasses). On the body, beginning on the curve of the shoulder: three animals and a man, perhaps a hunting scene. The creature (with open mouth and teeth) facing the man may be intended as a lion; the other two high-rumped animals are probably hounds.

Not far advanced in Middle Protocorinthian. The man’s head, in particular, is early looking.

**An 258** PROTOCOLORINTHIAN LID, BLACK FIGURED. Pl. 73.

C-62-591 (basket 162). W. 0.071, L. 0.074, Th. 0.004.

Pale, creamy buff clay; black glaze-paint, brown where thin. Three joined fragments, reaching the edge but not the center of the lid.

The turned edge shows that the lid fitted a pot with an upright, rather than grooved, mouth.

Nearest the center, a checkerboard pattern and a band, then an animal frieze and three fine lines (with red applied over black). In the frieze, preserved, a bull

to r. facing a lion. Added red on the neck of the bull. No filling ornament. On the turned edge, two bands.

Middle Protocorinthian. Cf. Payne, pl. 4: 8, fragment in Athens.

**An 259** PROTOCOLORINTHIAN GORGONEION PLATE. Pl. 75.

C-62-658 (basket 166). M. dim. 0.095, Th. 0.009.

Pale buff clay, worn; black glaze-paint, largely gone, and red paint (applied directly to the clay). Five joined fragments, from near the center of the floor of the plate.

So far as preserved, both the floor and the bottom were quite flat. Turning marks and the scheme of decoration guarantee that the fragment is of a plate, not a plaque.

The plate was decorated on both sides. On one side (probably the bottom), a gorgoneion in central medallion, surrounded by groups of three rings bounding three rows of checkerboard pattern. In the outer zone, a snake (very little preserved) meandered around the plate; only the snake is in black-figure technique. Traces of fillers in the outer zone are linear. In the gorgoneion, the teeth are in outline on the clay, the jowl is red with black outline and bristle-spots, and the beard, already resembling that on the Thermon metope, has alternately solid red and solid black locks. On the other side of the fragment, unidentifiable vestiges of a motif in a central medallion, surrounded by bands; no incision.

Middle Protocorinthian, the best and largest early gorgoneion, the first canonical (as in the late seventh century, e.g., at Thermon) one, the earliest known placed in a central medallion; probably as early as *Perachora*, II, no. 395, pl. 20 (since early-looking plain ovoid aryballoi are preserved in the lots of pottery from these levels; cf. also **An 257**), but larger, fancier, and more competent. This is also one of the most ambitious MPC efforts in the decoration of plates, and, as such, stands at the head of a distinguished tradition. It does not, however, look like a first attempt, and it is highly probable that still earlier gorgoneia and still earlier medallion motifs on plates will come to light. It is quite certain that the bearded gorgon face with a broad, bean-shaped mouth full of teeth, which from the late seventh century to the end of the Archaic period was the standard type all over the Greek world, was developed by Corinthian artists and at a date no later than the beginning of the second quarter of the seventh century. Cf., also, T. J. Dunbabin, *Perachora*, II, p. 57, on no. 395.

**An 260** FLAT-BOTTOMED DISH WITH HEAVY OBLIQUE RIM. Pl. 74.

C-62-594 (baskets 166, 167). H., standing on foot, 0.055, est. D. of foot 0.340, depth of rim (from floor to edge) 0.054, Th. of floor 0.011.

Pale buff clay; brown glaze-paint, much abraded. Five joined fragments, preserving the profile of the rim and floor, but not to the center.

The dish (*kanoun?*) was very large, much larger and heavier than the largest Protocorinthian plate. The rim (or low, oblique wall) is heavier than the floor. The foot-ring is short and heavy, with a flat resting surface. Part of a horizontal element projecting from the rim is probably a (spurred?) handle.

The exterior is more richly decorated than the interior. On the top surface of the rim, two bands. On the interior of the rim (or wall), a frieze of large, close-set four-bar sigmas; below them, three bands. The floor, apparently, was black glazed. One of the outer surfaces of the broken projecting element bears glaze-paint (hence, probably part of a handle). On the exterior of the rim (or wall), a double guilloche in outline, with cartwheel thetas as eyes. On the exterior of the foot-ring, two bands; on its resting surface, diagonal stripes (which had added color). On the bottom of the dish, it is difficult to distinguish mineral stains from vestiges of glaze-paint; the technique was either black figure, plus outline, or black-polychromy with incision. At the outer edge, near the foot-ring, four fine lines; towards the center, so far as preserved, parts of a snake following a meandering course, with incised details (once with polychromy) and two cross-on-square filling ornaments, one linear, the other incised.

Middle Protocorinthian. For the incised snake, cf. **An 259**.

**An 261** PROTOCOLORINTHIAN PLATE. Pls. 74, 112.

C-62-596 (basket 170). Est. D. of foot-ring 0.150, Th. 0.010.

Light, pinkish buff clay; brownish black glaze-paint. Three joined fragments, preserving parts of the floor, foot-ring, and rim; nearly the complete profile is preserved, but the fragments do not reach the center of the plate.

The floor is domed, the bottom slightly convex, as on **An 252** and **An 254**. The rim, however, is more upright, almost 60° from horizontal, and so less sharply offset from the exterior of the foot-ring. In the profile in section of the rim, there is an intimation of the curves of **An 15**, but the relationship of the rim to the floor as well as to the foot-ring is different and looks more primitive. Cf. **An 252**.

Interior: on the rim, broad, triangular rays; on the floor, two groups of three fine-line rings. Exterior: on the rim, broad, triangular rays; on the bottom of the foot-ring, dots; on the bottom, near the foot, a ring and, toward the center, forming a medallion, four fine-line rings; in the medallion, opposed narrow rays.

Middle Protocorinthian. There seem to be small developmental differences (as well as typological ones; cf. **An 17**, which is decorated comparably with **An 15**

but has a thoroughly different rim profile) among the Protocorinthian plates from the well, but all except **An 18**, which looks earlier, seem to fall within the limits of MPC. Cf. Callipolitis-Feytmans, *loc. cit.* at **An 15** above.

**An 262** FRAGMENT OF A LARGE SPURRED HANDLE. Pl. 72.

C-62-621 (basket 171). L. 0.054, W. 0.050, Th. 0.014.

Light, pinkish buff clay, unpainted. Single fragment, preserving part of the arc of the handle, the beginning of one spur, and part of the attachment to the rim.

The handle probably belonged to a large lekanoid bowl; cf. **An 276**, which, however, is smaller, later, and coarse—**An 262** is made of fine-ware clay and, despite its thickness, evenly fired to the core. Only the beveled handles of **An 276** recall this fragment.

Context: Middle Protocorinthian, as the foregoing.

**An 263** BLACK-GLAZED KOTYLE. Fig. 1, Pl. 64.

C-62-592 (baskets 179, 180). H. 0.121, D. at lip 0.155, D. of foot 0.079.

Light buff clay; brownish black glaze-paint, flaking badly, leaving light reddish brown vestiges. Fragmentary, completed in plaster.

Large. The shape is fairly tall, but not narrow at the base. The bottom is very flat, and on the interior there is an abrupt turn from the floor to the wall of the kotyle. The foot-ring is very small, delicately tooled, so in section both its exterior and interior faces are rounded.

### COARSE WARE

**An 265** PEDESTAL OF COARSE BASIN. Pls. 82, 110.

C-62-661 (baskets 1, 2). P. H. 0.122, D. of foot 0.200.

Pinkish buff coarse clay, covered with a thin wash of clearer pinkish buff (smoothed on the exterior and in what remains of the bowl). Mended from fragments; two fifths of the foot and all of the basin but the bottom are lacking.

From a small louterion (or perirhanterion). Numerous fragments of the feet of such pedestals were observed in the coarse sherds from the well (see pp. 91–93). For the rims and walls of their basins, cf. **An 268**, **An 277**, **An 281**, **An 282**.

Context: Late Corinthian; cf. **An 1–An 13**.

**An 266** SMALL COARSE MORTAR BASIN. Pls. 81, 110.

C-62-655 (baskets 2–5). H. 0.079, D. at top 0.245.

Pinkish buff coarse clay, full of hard, sandy grits, covered with a thin wash on the exterior but left abrasive in the bowl. Mended from fragments, with small gaps restored.

The upper half of the exterior is black glazed; in the center of the handle zone on both sides is a reserved hourglass. Below the black glaze, at the top of the deep zone of rays, are three fine lines. The rays stand, also, on a fine line; below this, two more lines. The offset of the foot is marked by a reserved band. There is a black band on the foot-ring. The interior of the foot-ring is black, and there are three narrow rings on the bottom. The rays are tall, straight-sided triangles, spaced at short intervals.

Early or Middle Protocorinthian, well before the middle decades of the seventh century. Cf. *Corinth*, VII, i, nos. 162–163, pl. 23, where the rays are less solid and the hourglass narrower than here. Cf. the next.

**An 264** OINOCHOE WITH LINEAR ORIENTALIZING DECORATION. Pl. 46.

C-62-593 (baskets 179, 180). P. H. 0.153, D. 0.166.

Very pale (nearly white) clay; in spots where there is glaze-paint, it is brownish black and crazed. The lower part remains, mended from fragments; nothing above the turning of the shoulder is preserved.

The vase is tall and slender, narrow at the base. The foot-ring is small. As Payne, pl. 7, resembles **An 257**, *ibid.*, p. 9, fig. 4 is probably contemporary with **An 264**.

On the body, continuous figure-eight loops, incised to show where the band crosses itself. In the loops and interstices, dots. Below this frieze, a band and rays like those on the kotyle **An 263**, also spaced at short intervals, standing directly on the black of the glaze-painted foot-ring.

Early Protocorinthian. Cf., also, Johansen, *V.S.*, pl. VI.

Heavy, molded, slightly overhanging rim, below which the exterior profile is concave to the base; the bottom is heavy (double construction; cf. **An 272**), the resting surface flat.

Context: as **An 265**.

**An 267** COARSE TREFOIL-MOUTHED PITCHER. Pl. 78.

C-62-670 (baskets 2–5). H. 0.311, D. 0.246.

Pinkish buff coarse clay. Mended, about two thirds preserved (the forward lobe of the mouth wholly and the lateral partly restored).

The mouth is distinctly offset; the neck is slightly concave sided. The handle is round in section and rises slightly above the lip. The body is similar to **An 269**, but not so massive, because the shoulder is less domed. The beveled finishing of the capped base is less pronounced than on **An 269**.

Context: as **An 265**.

**An 268** RIM FRAGMENT OF LARGE COARSE BASIN. Pls. 82, 110.

C-62-662 (basket 6). M. Dim. 0.175, Th. of rim 0.024.

Pinkish buff coarse clay, with a thin slip of clearer pinkish buff. Two joined fragments (solidified with plaster).

Probably from the rim of a small, plain louterion or perirrhanterion on a base of the type of **An 265**. The grooving (five ridges) of the rim recalls large clay perirrhanteria, such as Isthmia IP 2541, but **An 268** comes from no larger a basin than **An 265** or **An 277** and **An 281**. It is uncertain whether the shallow, careless grooving (cf. **An 282**) is chronologically significant. What remains of the wall shows that the basin was deeper than **An 277** or **An 281**, or even **An 282**.

Context: as **An 265**.

**An 269** COARSE TREFOIL-MOUTHED  
PITCHER.

Pl. 78.

C-62-634 (baskets 10–18). H. 0.329, D. 0.268.

Pinkish buff coarse clay. Mended, about three fourths preserved (the shape of the lobes of the mouth here is certain).

The mouth is clearly marked off from the neck but not strongly offset; the neck flares slightly upwards. The handle is round in section and rises slightly above the lip; at the top of the handle, a transverse mark incised (Pl. 78). The body is massively globular but makes a relatively gradual transition to the base, which is capped and beveled.

Context: beginning of Late Corinthian; cf. **An 22–An 54**.

**An 270** COARSE TREFOIL-MOUTHED  
PITCHER.

Pl. 78.

C-62-633 (basket 15). H. 0.289, D. 0.229.

Pinkish buff coarse clay. Mended from large fragments and practically complete (the forward lobe of the mouth wholly and the lateral partly restored).

The mouth is sharply offset; the neck is straight and emphatically articulated at the shoulder. The handle is round in section and, at the top, level with the lip; at the top of the handle, a small + mark, made with a coarse or blunt tool. The body is globular, with an extremely abrupt transition to the base, which is capped and beveled.

Context: as **An 269**.

**An 271** COARSE ROUND-MOUTHED JUG.

Pls. 79, 111.

C-62-656 (baskets 11–17). H. 0.192, D. 0.195.

Pinkish buff coarse clay, with fewer grits than in larger pots or in round-bottomed, trefoil-mouthed jugs. Mended from fragments, a few small gaps restored.

The round mouth is offset from a truncated conical neck; the body is a depressed sphere, resting on a nominal foot-ring *and* on the center of its convex bottom. The handle is beveled to merge with small spurs formed from the lip at its attachment.

Context: as **An 269**.

**An 272** SMALL COARSE MORTAR BASIN.

Pls. 81, 110.

C-62-654 (baskets 11–18). H. 0.070, D. at top 0.258.

Clay and finish as **An 266**. Mended from fragments, with small gaps restored. Before restoration, breaks in the floor of the bowl showed the double construction of the bottom (see p. 94).

As **An 266**, only shallower and cruder, with a straighter rim.

Context: as **An 269**.

**An 273** SMALL COARSE MORTAR BASIN.

Pls. 81, 110.

C-62-653 (baskets 14–16). H. 0.074, D. at top 0.253.

Clay and finish as **An 266**. Mended from fragments, with very small gaps restored.

As **An 266**, differing subtly in the exterior profile.

Context: as **An 269**.

**An 274** COARSE TREFOIL-MOUTHED  
PITCHER.

Pl. 78.

C-62-884 (basket 15?). H. 0.275, D. 0.200.

Pinkish buff coarse clay. Mended from large fragments and practically complete (part of the forward lobe of the mouth is restored). Apparent abrasions on the bottom around the edge may be due to wear in use.

Small, squat, and extremely asymmetrical. The mouth is not spread flat, but its offset is emphasized by a slight molding; the neck is straight, except in relation to the body. The handle is nearly round in section and rises above the lip; on the inside of the lip, where the handle joins it, two round gouges, such as could be made with a straw or narrow twig (*viz.*, pinholes), and, on the back of the handle a short, clean, vertical depression, either intentional or resulting from a bit of straw (or other organic material) that burned out (Pl. 78). The body is skewedly globular, with an abrupt transition to the base, which is simple (unbeveled) but, judging from examination of the interior, may have been closed with a cap. This is the only early-looking trait.

Context: if from basket 15, as **An 269**.

**An 275** SMALL COARSE AMPHORA.

Pls. 81, 110.

C-62-671 (baskets 15, 16). H. 0.275, D. 0.210.

Pinkish buff coarse clay, with large grits and many little craters where lime has burned out. Possible signs of wear in use on the bottom. Mended from fragments (the upper parts in one piece) with minor gaps restored.

The mouth has an everted but hardly offset lip, rather than a flat rim (cf. **An 310**), but the small handles are peaked and thickened at the top as on larger examples. The bottom is capped, the body having been made open at the bottom, and in one place is a deep hole, more extensive below than on the

surface (where lime has burned out? where the thin surface has given way owing to a cavity, due to poor workmanship, just below the surface?) through which the wall of the "funnel" termination of the body proper is visible. On the exterior, the edge of the cap at the base is simply beveled to prevent chipping.

Context: as **An 269**.

**An 276 SEMI-COARSE BASIN WITH SPURRED HANDLES.** Pls. 81.

C-62-657 (baskets 29, 36, 39, 43-49, 51-53). H. 0.093, D. at rim 0.272.

Pinkish buff coarse clay, with fewer and finer grits than ordinary, coated with slip and smoothly finished (but not polished). Mended from numerous fragments, but nearly complete, with small gaps restored.

The rim is square in section, but the spurred handles are beveled. The bowl is very rounded. The bottom is flattened, without a ring foot.

Context: late or very late in Early Corinthian; cf. figured vases with ranges of basket numbers like that of **An 86**.

**An 277 FRAGMENT (RIM AND WALL) OF LARGE COARSE BASIN.** Pls. 82, 110.

C-62-663 (basket 36). L. of chord of preserved segment of rim 0.215, Th. of rim 0.020.

Pinkish buff coarse clay, covered completely with light, pinkish buff slip (fired bright pink in one area), the slip about 0.001 m. thick where measurable on a break, and finished by tooling in slightly curved, long, parallel and vertical strokes. The surface is very smooth, but not polished.

The fragment preserves not quite the full depth of the wide, very shallow basin, with a plain rim (plain rims outnumbered grooved ones in the coarse sherds of pedestal basins from the well).

Context: end of Early Corinthian and beginning of Middle Corinthian; cf. **An 81, An 83, An 91**.

**An 278 SMALL COARSE STRAIGHT-SIDED POT WITH LUG HANDLES.** Pls. 81, 111.

C-62-649 (baskets 37-58). H. 0.127, D. 0.192.

Coarse clay, with pinkish buff slip; some fragments are covered with a white deposit; this does not continue from one joining fragment to the next and in appearance, also, does not seem to be an original finish. Mended from fragments, one group of joining fragments preserving nearly half (including the lug), the other group (non-joining) part of the opposite rim and wall (with a slight swelling indicating the position of the other lug); restored in plaster.

The rim is rectangular in section, the wall nearly straight, the bottom flat; the lugs are small even in proportion to the pot. The pot cannot be restored except asymmetrically, leaning to one side.

Context: late in Early Corinthian; cf. **An 117, An 121-An 124**.

**An 279 COARSE TREFOIL-MOUTHED, ROUND-BOTTOMED JUG.** Pls. 79, 111.

C-62-885 (basket 43). H. 0.160, D. 0.161.

Orange-buff coarse clay, gray where abraded or scored. Preserved in one piece, with the handle and parts of the lobes of the mouth (including most of the forward lobe) restored.

The mouth is strongly but indistinctly offset from the neck, as is the neck from the body. The body is a very depressed sphere, with a flattened bottom. On the neck, at one side of the handle, there are three long (the full height of the neck) and two short vertical scored marks, apparently intentional; on the bottom, just above the flattened resting surface, numerous random scored marks, apparently due to wear in use.

Context: as **An 278**.

**An 280 COARSE SIEVE-BASIN WITH HORIZONTAL HANDLES.** Pls. 82, 111.

C-62-650 (baskets 51-61). H. 0.188, est. D. 0.320.

Pinkish buff coarse clay, with very large grits. Mended from fragments preserving most of the bottom, the full profile, and one handle; restored in plaster.

Deep basin, expanding from a narrow base, with a deep, straight (but not very thick) rim. The handle, like the horizontal handles on Archaic coarse hydrias, is slightly tilted upward. The bottom is flat, and there are twenty neatly punctured holes, each nearly 5 mm. in diameter, preserved. There is gray discoloration on the interior only (so not due to fire?) of the pierced bottom.

Context: later than central Early Corinthian; cf. **An 158**.

**An 281 FRAGMENT (RIM AND WALL) OF LARGE COARSE BASIN.** Pls. 82, 110.

C-62-665 (baskets 59-62). M. Dim. 0.210, Th. of rim 0.022.

Pinkish buff coarse clay, covered with light, pinkish buff slip, thick enough to conceal the texture of the clay, and finished by tooling in long, straight, parallel and vertical strokes. The surface is exceedingly smooth, polished where well preserved. Mended from four fragments (one invisible in photograph) and solidified with plaster.

From a basin like **An 277**, but shallower, judging from what remains of the wall.

Context: later than central Early Corinthian; cf. **An 170-An 186**.

**An 282 RIM FRAGMENT OF LARGE, UN-GLAZED, WHEELMADE BASIN.** Pls. 82, 110.

C-62-664 (basket 60). M. Dim. 0.094, Th. of rim 0.030, Th. of wall 0.010.

Light, pinkish buff clay (not coarse), fired so thoroughly that the core is scarcely darker than the sur-

face, despite its thickness and density. Single fragment, preserving a section of the rim and the beginning of the wall.

The rim is grooved (four ridges) but differs from **An 268** not only because the ridges are true moldings (the topmost is sharp, the others rounded), but because the rim is undercut and offset from the exterior of the basin wall (on **An 268**, as on **An 277** and **An 281**, the exterior profile is unbroken to the edge of the rim), so that **An 282** more nearly resembles the deeply undercut rim of a terracotta perirrhanterion, such as Isthmia IP 2541. Therefore, it, too, probably stood on a pedestal base (cf. C-34-931, which is simpler and smaller than IP 2541, larger, fancier, and later than **An 282**, and has a cylindrical pedestal taller than **An 265**).

Context: as the last.

**An 283 COARSE TREFOIL-MOUTHED PITCHER.** Pls. 78, 110.

C-62-669 (baskets 60–64). H. 0.271, D. 0.176.

Pinkish buff coarse clay. Mended from numerous fragments, but practically complete (the forward lobe of the mouth restored).

Small (so that the standard-sized base cap is proportionately large). The mouth is small, its offset indistinct; the neck is straight. The handle is roughly round in section and rises above the damaged lip (cf. **An 274**, undamaged); at the top of the handle a deeply gouged vertical stroke. The body is ovoid, like **An 285**, but smaller.

From the same level of fill as **An 192**, **An 194**; cf. also **An 170**.

**An 284 COARSE SPOUT WITH STAMPED PATTERN.** Pl. 82.

C-62-613 (basket 61). H. 0.040, W. 0.032.

Coarse, gritty, pinkish buff clay, unpainted. Fragment preserving most of the spout, part of the passage for liquid, and a small part of the wall.

On the exterior of the spout, a stamped triangle design; this is similar to those on the base of the terracotta perirrhanterion, Isthmia IP 2541.

Context: central Early Corinthian, or slightly later, as the last.

**An 285 COARSE TREFOIL-MOUTHED PITCHER.** Pl. 78.

C-62-882 (baskets 67–74). H. 0.326, D. 0.237.

Pinkish buff coarse clay. Mended from numerous fragments, but practically complete.

The lobes of the mouth are trimmed in a sharp edge. The mouth is not sharply offset, and the neck expands to the shoulder without articulation at the joint. The handle is nearly round in section and rises slightly above the mouth. The body is ovoid, with a gradual transition to the capped and beveled base.

Context: central Early Corinthian, or scarcely later; cf. **An 201**.

**An 286 COARSE MORTAR BASIN.** Pls. 80, 110. C-62-652 (basket 68). H. 0.090, D. at top 0.273.

Clay and finish as **An 266**, but with a slightly thicker slip on the exterior. Mended from three fragments, preserving more than half; a large section of the wall and rim is restored on one side.

The shape differs from **An 266** in its greater proportionate height, in the convexity of the profile of the wall, and in the stronger overhang of the rim.

Context: as the last; cf. **An 201** and **An 203**. Cf. *Hesperia*, XVII, 1948, D78, pl. 84, from an EC well group.

**An 287 COARSE TREFOIL-MOUTHED, ROUND-BOTTOMED JUG.** Pl. 79.

C-62-636 (basket 71). H. 0.195, D. 0.185.

Pinkish buff coarse clay, with some discoloration. Preserved in one piece, with the handle and small chips in the lobes of the mouth restored.

The mouth is strongly and sharply offset from the neck, the neck less so from the body. The body is a slightly depressed sphere with a flattened bottom. Cf. **An 279**.

Context: central Early Corinthian; cf. **An 201**, **An 203**, **An 209**, **An 210**.

**An 288 COARSE AMPHORA.** Pls. 81, 110. C-62-643 (baskets 74–82). H. 0.456, D. 0.315.

Pinkish buff coarse clay. Mended from fragments (the upper parts in one piece) with an extensive area on one side and small gaps elsewhere restored.

Shape as **An 306**, except that on this smaller example the handles and capped bottom are larger in proportion, and the underside of the rim is not hollowed out. The construction of the capped bottom is particularly clear, a now joined fragment of the cap having broken away on the exterior and the covering slip (about a millimeter thick) being chipped away in the center of the bottom on the interior, revealing the inner surface of the floor of the cap. The bevel at the base is similar to **An 315**, but less neat.

Context: central Early Corinthian; cf. **An 216**.

**An 289 COARSE HYDRIA.** Pls. 80, 110. C-62-674 (baskets 76–88, 98). H. 0.513, D. 0.356.

Coarse clay (gray or orange on breaks). The surface, on the side viewed with vertical handle at right, is partly orangish buff, partly gray, on the other side mostly gray (above and to the right of the body handle on that side burnt to a darker gray). Mended, with gaps of limited extent and one body handle restored in plaster.

Flat, overhanging rim, with concave profile. Neck handle thickened and peaked at the top (as on ampho-

ras). Swelling body, higher-shouldered on the front. Asymmetrical, the neck not centered over the foot. Finished at the bottom like an amphora, but the capped base is not marked by a very sharp bevel. Since there is double thickness at the sides of the bottom, but the center of the resting surface is not very thick, the body proper was probably made with a funnel bottom. At the top of the handle, two vertical gouges, one higher than the other but parallel.

Context: central Early Corinthian and earlier; cf. **An 216**, ff.

**An 290 COARSE AMPHORA.** Pl. 81.

C-62-881 (baskets 77-84). H. 0.469, D. 0.290.

Pinkish buff coarse clay, orange on one side. Mended (the upper parts preserved in one piece); extensive areas on one side and minor gaps elsewhere restored.

Similar to **An 288**, except that the underside of the rim is hollowed out, and the beveled molding at the base approximates to the design and neat execution on the hydria **An 315**. The peaked handles are more exaggerated than on **An 288**.

Context: central Early Corinthian, as **An 288**.

**An 291 LARGE COARSE ONE-HANDLED COOKING POT.** Pls. 82, 111.

C-62-639 (baskets 77-89). H. 0.295, D. 0.285.

Dark clay, ranging from nearly black through purplish brown to light brown on the exterior (with a whitish deposit on the interior and in a few places on the exterior), sandy-gritty, somewhat micaceous, and brittle—typical of this ware in the Archaic period. Mended, fragmentary (many gaps in the body, but all parts joining), completed in plaster.

Typical one-handed cooking pot, exactly comparable with a contemporary two-handed chytra. Typically Archaic are the profile (globular below the shoulder, where it straightens and rapidly contracts, then spreads in a strongly everted lip), the strap handle (broader than later, spreading to join the lip—the joint quite invisible from above), and the bottom (not flattened). **An 291** will just stand unsupported, not quite upright, but it was not designed to do so. The exterior is smoothly finished over the entire body by tooling in long, parallel, vertical strokes.

Context: central Early Corinthian and earlier, as **An 289**.

**An 292 COARSE ROUND-MOUTHED PITCHER.** Pls. 79, 110.

C-62-883 (baskets 79-84). H. 0.400, D. 0.200.

Pinkish buff coarse clay, with a smoother slipped surface than usual. Mended, with extensive gaps in the body and part of the rim restored; the base is chipped, showing that the sides of the base cap are very thick.

The neck is cylindrical, finished if not made on a potter's wheel. The mouth has an everted lip, offset, rather than a flat rim. The handle is like those of contemporary trefoil pitchers (cf. **An 294**). The body is high-shouldered on the side opposite the handle, like a hydria (cf. **An 289**). The bottom is finished and capped in the same way as hydrias and amphoras.

Context: central Early Corinthian, as **An 288**.

**An 293 COARSE TREFOIL-MOUTHED PITCHER.** Pl. 78.

C-62-632 (baskets 80, 85, 86, 88). H. 0.312, D. 0.244.

Pinkish buff coarse clay. Upper part intact, body mended (about three fourths preserved). The interior is darker colored, but there are no other signs of use or wear.

The pot has several traits that look early in its context in the well: flattened lateral lobes of the mouth, almost straplike handle, relatively long neck, rotund body, simple base (not finished as a beveled cap), and, uniquely, two slight nipples high on the shoulder, directly below the forward lobe of the mouth (a throw-back to the Geometric period; cf., e.g., *Corinth*, XIII, 14-1, 16-9, 10, 20-3, 18-8, pls. 6 and 8). Most of these traits can be seen on **An 312** or **An 319**. If the lobes of the mouth are indicative, they are too large and not nearly enough horizontal to be earlier than **An 312** and **An 316**, and the nipples on the shoulder are too certainly atavistic to be chronologically relevant.

From approximately the same levels as the last two (cf. **An 216**, **An 218**) but so markedly different from **An 285**, **An 294**, and **An 299** that, though it bears no marks of long use (cf. **An 303**, whose appearance is much less discrepant from its context), it is possibly to be regarded as an "heirloom."

**An 294 COARSE TREFOIL-MOUTHED PITCHER.** Pls. 78, 110

C-62-631 (basket 81). H. 0.305, D. 0.226.

Pinkish buff coarse clay (very pink on one side), unusually well finished. Almost intact (one small hole in body, a chip at base, three small chips in mouth, all filled with plaster). On the interior, the forward half of the pot is discolored as if it had lain handle upward half full of earth or liquid for some time.

The mouth is offset and has sharply tooled edges, as on **An 300**; the neck is straight, articulated at the shoulder; the handle is round in section and peaked at the top. The body is ovoid-globular, with a strong reverse curve to the narrow base, which is capped and finished in a bevel.

Context: as **An 288** or **An 289**.

**An 295 SMALL, UNGLAZED, WHEELMADE AMPHORA.** Pl. 80.

C-62-641 (basket 83). P.H. (with restored foot) 0.218, D. 0.168.

Light, pinkish buff, fine clay, carefully finished and fired very hard. No trace of paint. The body, neck, and handles are preserved in one piece, except for a superficial chip on one side and a missing fragment at the base; the mouth is lacking; a foot (for whose shape and size there is no evidence) is restored to enable it to stand unsupported.

The vase is catalogued with the coarse ware, because what remains, over one handle, of the mouth (the clean break all round is itself remarkable) suggests that it had a flat, overhanging rim, derived from those of coarse amphoras twice to three times its height. If so, it probably also had a foot imitative of their capped and beveled bottoms. The clay, which is completely free of grit or mica, is not slipped but is smooth enough to be black glazed. Glaze-paint, however, was always applied before firing. The color, texture, and "ring" (when struck) of the clay do not seem to be Corinthian, though Corinthian can be even pinker than this. It is *hard* and dense enough to be Attic.

Context: as **An 289**.

**An 296 COARSE AMPHORA WITH UPRIGHT SHOULDER HANDLES.** Pls. 81, 110.

C-62-646 (baskets 86–95). H. 0.469, D. 0.330.

Pinkish buff coarse clay (gray on breaks), the surface orangish in some areas. Mended from numerous fragments (the neck alone preserved in one piece). One handle and the attachment points of the other are preserved (since breaks run through both attachment points, the handle probably came loose before the pot was discarded, and the pot broke only on impact in the well shaft; since the handle joints generally are stronger than the wall, tearing part of it away with the handle, this may be a defective pot). One extensive area and several smaller gaps are restored.

This amphora differs from the ordinary type of the same period (cf. **An 288**, **An 290**) in three traits: the flat rim has neither concave profile nor hollowed underside; the neck is slightly conical; the handles, upright on the shoulder, are cut out of a slab of clay about 1.5 cm. thick. The bottom was broken, and on the interior one fragment of the "funnel" termination of the body (see p. 94) is lacking, showing the slipped center and the unslipped (originally concealed) perimeter of the inside of the base cap.

Context: early to central Early Corinthian; cf. **An 216–An 226**.

**An 297 LARGE COARSE TREFOIL-MOUTHED ROUND-BOTTOMED JUG.** Pls. 79, 111.

C-62-635 (baskets 87–90). H. 0.272, D. 0.240.

Pinkish buff coarse clay, partly pinker, with some discolorations. Mended from fragments (the mouth-neck-handle assembly in one piece), the forward lobe of the mouth, most of one side of the body, and small gaps elsewhere restored.

The mouth (its edge square cut) is strongly and sharply offset from the neck, the neck less so from the body. The body is spherical, with a flattened bottom. Cf. **An 279** and **An 287**. At the top of the handle, a + deeply incised (Pl. 79).

Context: early to central Early Corinthian; cf. **An 219–An 226**.

**An 298 COARSE ROUND-MOUTHED PITCHER.** Pls. 79, 110.

C-62-638 (baskets 87–90). H. 0.398, D. 0.294.

Pinkish buff coarse clay. Mended, with small gaps in the body restored.

The shape is like **An 292**, but sturdier, broader based, and more nearly symmetrical; the everted, offset mouth only is somewhat irregular. The capped base has a very careful beveled finish, as on the hydria **An 313**. On the bottom, possible signs of wear.

Context: early or central Early Corinthian; cf. **An 216–An 226**.

**An 299 COARSE TREFOIL-MOUTHED PITCHER.** Pl. 78.

C-62-886 (baskets 95–99). H. 0.325, D. 0.244.

Pinkish buff coarse clay. Mended, about two thirds preserved; the forward lobe of the mouth is slightly chipped.

The mouth is not very sharply offset, at the back almost horizontally everted, elsewhere almost upright; the neck is straight, not sharply articulated at the shoulder; the handle is nearly round in section, flattened rather than peaked where it joins the lip. The body is narrow but resembles **An 300**; for the base, cf. **An 294**.

Context: early in Early Corinthian; cf. **An 220**, **An 221**.

**An 300 COARSE TREFOIL-MOUTHED PITCHER.** Pl. 78.

C-62-630 (baskets 96–104). H. 0.390, D. 0.289.

Yellowish buff coarse clay (gray-brown at core) with reddish stains in places. Mended, about three fourths preserved; part of the mouth is restored, but its shape is certain.

The mouth resembles that of **An 316** but is more nearly upright; the neck is straight; the handle, nearly round in section, is thickened at the top somewhat as on amphoras (because this pitcher is uncommonly large). At the top of the handle, a large + mark. The body is nearly globular, with an abrupt, recurving transition to the narrow base, which is capped and finished with a sharp bevel as on **An 294**.

Context: beginning of or early Early Corinthian; cf. **An 220–An 227**.

**An 301 SMALL COARSE ONE-HANDLED COOKING POT.** Pls. 82, 111.

C-62-640 (baskets 99–103). H. 0.199, D. 0.192.

Fabric as **An 291**, the exterior color ranging from charcoal gray to red-brown (on the interior and the upper part of the exterior, a whitish deposit). Mended, a few small gaps restored.

Shape and finish as **An 291**, but smaller, with a longer neck and more sharply everted lip. This example will not stand unsupported in any position.

Context: beginning of or early in Early Corinthian; cf. **An 220–An 226**.

Bibliography: Edwards, *Corinth*, VII, iii, *Corinthian Hellenistic Pottery*, Princeton, 1975, p. 120, note 7.

**An 302 COARSE TREFOIL-MOUTHED PITCHER.** Pls. 77, 110.

C-62-628 (baskets 101–107). Restored H. 0.313, D. 0.234.

Pinkish buff coarse clay, thickly slipped in the same color, unusually smooth on the interior as well as the exterior. Mended, about three fourths preserved; about half of the mouth restored. There are slight traces of abrasion on the bottom, not certainly interpretable as signs of use.

The mouth is offset about 30° from horizontal; its edge, where preserved, is sharply trimmed square. The handle is round in section, except at the top, where it is slightly flattened to join the lip without rising to a peak. The body and bottom are similar to **An 311**.

Context: Transitional or beginning of Early Corinthian; cf. **An 226, An 227**.

**An 303 COARSE TREFOIL-MOUTHED PITCHER.** Pl. 77.

C-62-629 (basket 102). H. 0.264, D. 0.234.

Dark, pinkish coarse clay, with a thin, pale, whitish slip, partly flaked away. Complete, except for large parts of the mouth (restored), and unbroken, except for a fine crack on the shoulder on one side, probably due to the impact when it fell. This is the only one of the pitchers with certain signs of use: the bottom is thoroughly worn by abrasion on its forward edge. On the interior, a reddish brown to yellow-greenish deposit.

The neck is straight and sharply articulated at the shoulder. The handle, slightly flattened, is pinched to a peak to rise higher above the lip than on any earlier or later coarse pitcher from the well. Since **An 303** is of normal size except for being shortened below the belly, there is no reverse curve toward the base; it is plain (unbeveled) at the base, and the bottom may well have been made in one piece with the body. In every trait of manufacture, this pitcher differs subtly from the rest, but it seems to be Corinthian coarse ware.

In view of its worn bottom, it may be earlier than its context, which is that of the black-figured oinochoe **An 226**.

**An 304 COARSE AMPHORA.** Pls. 80, 110.

C-62-672 (baskets 103–109). H. 0.407, D. 0.263.

Pinkish buff coarse clay, with considerable brown deposit especially on the high spots of the rough surface. Mended (the upper parts preserved in one piece), with one irregular extensive area and two small gaps restored.

Smaller than average. The shape is like **An 288** and **An 290** except for the mouth: the rim is not quite flat, but tilts up, its profile is scarcely concave, and its underside is hollowed only directly over the handles (cf. **An 310**, which is a little smaller still and probably a little earlier). The deep bevel at the bottom is not quite so neat as on **An 315**.

At the top of either handle, near the rim, two pinholes, one behind the other, gouged at an angle towards the neck. Here the handle marks are suggestive of their relevance to manufacture: to mark a pair? Were the points of attachment on the pot marked to match before they were scored and coated with thick slip to make the join? If the latter, a reason for marking the top or back of a handle rather than its joining ends is obvious to any potter: finished, flat-cut ends do not exist on a pulled handle until it is trimmed at the time of attachment.

Context: end of Late Protocorinthian or Transitional; cf. **An 227**.

**An 305 COARSE HYDRIA.** Pls. 80, 110.

C-62-675 (baskets 103–109). H. 0.460, D. 0.300.

Pinkish buff coarse clay, with brown deposit (irregular and not covering) on the surface. Mended; a large area on the shoulder on one side, small gaps elsewhere, and one body handle are restored.

Shape similar to **An 289**, but so asymmetrical (heavy on the forward side) that the pot tends to fall over when standing unsupported. The rim is cruder than on **An 289**, and the neck handle is not of the specialized amphora type. This hydria is atypically crude in all parts. The rough interior shows clearly the construction of the capped bottom: the body proper ends in a funnel which was capped, producing double thickness corresponding to the beveled finish on the exterior (the exterior between cap and “funnel” was plastered with clay, smoothed, and beveled). At the top of the handle, a Latin cross gouged in the wet clay; on the surface of the rim, not quite aligned, a more shallowly gouged +.

Context: as the last.

**An 306 LARGE COARSE AMPHORA.** Pls. 79, 110.

C-62-644 (baskets 104–109). H. 0.636, D. 0.400.

The clay is the usual coarse, pinkish buff, but on the belly (especially on one side, where a chip shows a dark, reddish core) and below the surface finish is mostly gray, apparently having been burnt subsequent

to manufacture (overfired coarse ware is dark grayish green). Mended (the upper parts preserved in one piece), with gaps (one extensive) in the body restored.

Cylindrical neck with flat, overhanging rim. The upper edge of the rim is slightly beveled, its profile concave and flaring, its underside carefully hollowed in relation to the handles and the flaring edge of the rim. The handles are strongly thickened and peaked at the top. The body is ovoid until it tapers to the base. The bottom is capped in the usual way and finished like **An 315**. There are possible signs of wear on the bottom.

Context: end of Late Protocorinthian; cf. **An 228–An 232**.

**An 307 SMALL COARSE MORTAR BASIN.**

Pls. 80, 110.

C-62-651 (baskets 104–115). H. 0.071, D. at top 0.213.

Dark, pinkish buff coarse clay, the surface much worn, with heavy grits, as in coarse pitchers (unlike the specialized fabric of **An 266**, *et al.*). Mended from fragments, preserving about two thirds, the rest restored.

Early version of the type of **An 266** (p. 95): the rim is undeveloped, the profile of the bowl is rounded, and the shape is even deeper than in **An 286**.

Context: advanced Late Protocorinthian; cf. **An 229–An 233**.

**An 308 COARSE COVERING LID.** Pl. 81.

C-62-647 (baskets 105, 113–122). H. 0.050, D. at top 0.203.

Pinkish buff coarse clay with dark grits. Darkened edge due to burning, not misfiring. Mended from fragments preserving the handle and about half of the lid (complete profile); restored in plaster.

The lid is flat topped. The rim is slightly flaring, designed either to be placed over an upstanding short neck and rest on a rounded shoulder or to rest in a grooved mouth made to fit; the coarse shape it covered has not been identified (perhaps it could be used on several), but the darkened edge is suggestive of its having been used in cooking. The handle, in the center of the top surface, is a sturdy strap, its edges turned back to provide a ready grasp.

Context: Late Protocorinthian; cf. **An 233**, **An 234**, **An 237**.

**An 309 COARSE TREFOIL-MOUTHED PITCHER.**

Pl. 77.

C-62-659 (basket 123). H. 0.314, D. 0.200.

Buff coarse clay; low on one side is an irregular, sharply defined, dark gray area, perhaps burnt (the interior is also darker in this area). Complete, except for the forward lobe of the mouth (restored), and unbroken, except for a network of cracks centered on and largely confined to the dark gray area; it is there-

fore quite uncertain that the cracking happened when the vase fell. **An 309** may be a spoiled pot.

The mouth and neck are shaped and finished similarly to **An 316**, but are smaller; for the handle, cf. **An 311**. The body is similar to **An 311**, but crooked, and the bottom, though made and finished in the same fashion, lacks the pronounced ridge and bevel. No detectable signs of wear. At the back of the handle, a deep pinhole mark.

Context: Late Protocorinthian; cf. **An 237**, **An 241**.

**An 310 SMALL COARSE AMPHORA.**

Pls. 79, 110.

C-62-642 (basket 133). H. 0.360, D. 0.260.

The surface, where the slip is not eroded, is the usual pinkish buff with the grits in the clay showing through and with a yellowish deposit in places; where eroded, darker. Practically intact, with a forked crack and two small holes (restored) on one side.

For the shape, cf. **An 275** and **An 304**. The bottom is capped, as usual, the bevel at the base being quite neatly finished on the side whose surface is not eroded.

Context: Late Protocorinthian, as **An 313**, **An 314**.

**An 311 COARSE TREFOIL-MOUTHED PITCHER.**

Pl. 77.

C-62-627 (basket 134). H. 0.318, D. 0.236.

Buff coarse clay; on the upper part, traces of a dark residue as on **An 316**. Complete, except for the forward lobe of the mouth and part of the neck (restored weakly in plaster), and unbroken, except for a chip on the side of the mouth (mended) and a fine crack just above the base around half of the pot (probably caused on impact when it fell).

The mouth is not so level at the back as on **An 312**, **An 319**, **An 320**; the lip is sharply trimmed where its edge is preserved. The neck is straight and sharply articulated at the shoulder; the handle is nearly round in section and at the top is pinched to rise to a peak. The body is similar to **An 316**, but less swaggered, and the bottom is similarly capped and finished, but smaller and with sharper edges. The bottom (uniquely among these pitchers) is concave. No detectable signs of wear.

Context: Late Protocorinthian, as **An 313**, **An 314**.

**An 312 COARSE TREFOIL-MOUTHED PITCHER.**

Pls. 77, 110.

C-62-626 (baskets 135–139). H. 0.325, D. 0.233.

Buff coarse clay. Mended, about two thirds preserved; the forward lobe of the mouth is slightly chipped.

The offset mouth is horizontally everted only at the back; the lip is sharply trimmed at the back but smoothed in front. The neck is straight; the handle is flattened in section, especially at the top, more so than on **An 319**. The body is ovoid. There is no bevel at the

edge of the base, but examination of the interior suggests that the bottom was closed with a cap. No detectable signs of wear.

Context: Late Protocorinthian, as **An 313, An 314**.

**An 313 COARSE HYDRIA.** Pls. 80, 110.

C-62-673 (baskets 136, 138, 140–142). H. 0.500, D. 0.310.

Pinkish buff coarse clay (gray on breaks), with a thicker than average slip; some whitish and brown surface deposits, especially on the neck and handle. Mended; small gaps (including part of the handle) restored.

Shape similar to **An 289**, but symmetrical and with a truly overhanging, undercut rim, as on the large amphora **An 306**. The bottom evidently is made exactly as on **An 305** (the resting surface is not thick and the beveled area extremely so), but the interior is decently finished. The bevel at the base is unusually handsome.

Context: Late Protocorinthian (above layer with stones); cf. **An 243–An 250**.

**An 314 COARSE ROUND-MOUTHED PITCHER.**

Pls. 79, 110.

C-62-637 (baskets 139–143). H. 0.350, D. 0.246.

Pinkish buff coarse clay, the surface unusually pale, with scattered dark brown deposits. Mended; chips in the rim and base and small gaps in the body are restored.

The shape differs from that of **An 292** and **An 298**, but we lack sufficient examples to know whether the differences are chronologically significant. The rim is flat and simple in profile; the handle is somewhat flattened in section, as on some seventh-century trefoil pitchers (cf. **An 312, An 316**); the neck is rather long and perfectly cylindrical. The body is symmetrical (though not wheelmade) and ovoid; the bottom is capped but finished with only a slight, simple bevel at the base.

Context: Late Protocorinthian, as **An 313**.

**An 315 COARSE HYDRIA.** Pls. 80, 110.

C-62-645 (basket 140). H. 0.519, D. 0.361.

Very pinkish buff clay, orange in some areas, with patches of brown deposit on the surface and gray showing in vertically tooled areas of the lower body. Mended; a large area in the lower body at the back, part of one body handle, and small gaps elsewhere are restored.

Similar to **An 313**, but more carefully designed and constructed. The neck handle and rim are most like those on the large amphora **An 306**. The body handles, even, are designed: flat on the underside, rounded on the upper. The capped bottom is externally finished not merely in a bevel but with a sharp molding that makes the capped construction explicit (“expresses”

it). A shapeless gouge centered at the back of the neck handle may be an intentional mark analogous to the pluses and pinholes (see p. 95).

Context: Late Protocorinthian, as **An 313, An 314**.

**An 316 COARSE TREFOIL-MOUTHED PITCHER.**

Pl. 77.

C-62-668 (baskets 141–143). H. 0.355, D. 0.257.

Buff coarse clay, darker and orange at core; over most of the surface, a dark residue, which might be the remains of matt paint. Mended, about three fourths preserved; the forward lobe of the mouth is considerably chipped and not restored.

The offset trefoil mouth is large, horizontally everted only at the back, and sharp edged (as if the excess clay was simply trimmed off with a knife); the neck expands slightly to the top and is very sharply articulated at the shoulder. The handle is not quite round in section; at the top, it is pinched to rise slightly above the lip. The body is high shouldered, with a reverse curve to make the transition to the narrow base. The bottom is capped and finished at the base like an amphora, so that the bevel suggests its construction. No detectable signs of wear.

Context: Late Protocorinthian, as **An 313, An 314**.

**An 317 CORDED HANDLE FOR A COARSE AMPHORA.**

Pl. 82.

C-62-616 (baskets 164–167). H. 0.227, W. 0.076, Th. 0.030.

Coarse, gritty, pinkish buff clay, gray on the breaks; unpainted. Three joined fragments, preserving the larger part of the handle with its attachment at the base.

The handle is one of a class (fragments of other examples are preserved in the uninventoried lots for these levels); cf. *Corinth*, VII, i, no. 134 (“very end of eighth century”) and no. 172 (Late Protocorinthian). The present example requires a rather long-necked vase.

In a thick, heavy, coarse strap handle, with its edges squared, a rectangular cutting the full length of the exterior is filled with two long rolls of clay, side by side, incised to resemble cords.

Context: Middle Protocorinthian; cf. **An 252–An 261**.

**An 318 COARSE STRAIGHT-SIDED POT WITH LUG HANDLES.**

Pls. 81, 111.

C-62-648 (baskets 164–168). H. 0.120, est. D. 0.330.

Dark, pinkish coarse clay. Joined fragments (gaps restored in plaster) preserving about one fourth of the floor and a section of the wall and rim (full profile) with one lug.

The heavy rim is rectangular in section; the rectangular lug is equally stout. The proportionately short wall is slightly convex in exterior profile. The bottom

is flat, its average thickness about 1 cm. Cf. **An 278**, much later, which is much smaller, straighter sided, and taller in its proportions.

Context: Middle Protocorinthian; cf. **An 257–An 260**.

**An 319 COARSE TREFOIL-MOUTHED**

PITCHER.

Pls. 77, 110.

C-62-625 (baskets 174–181). H. 0.315, D. 0.245.

Extremely pinkish coarse clay, gray at core, with some gray mottling on the surface. Mended, but nearly complete, the forward lobe of the mouth partly restored.

The trefoil mouth is short and horizontally everted, the neck straight and sharply articulated at the shoulder, the handle somewhat flattened in section, especially at the top. The body is ovoid-globular, with a gradual transition to the narrow base. There is a very slight bevel at the base, though examination of the interior suggests that the bottom was closed with a cap. No detectable signs of wear.

From the bottom of the well, where the latest fine ware is Middle Protocorinthian; cf. **An 262–An 264**.

**An 320 COARSE TREFOIL-MOUTHED**

PITCHER.

Pl. 77.

C-62-887 (baskets *probably* 181–185; see below). H. 0.311, D. 0.225.

Emphatically pinkish coarse clay, the surface with much pale gray mottling. Fragmentary, about two thirds preserved; the forward lobe of the mouth is wholly restored.

The trefoil mouth is short and horizontally everted, the neck straight, the handle somewhat flattened in section. On the back of the handle, possibly a pinhole mark. The body proper is asymmetrically globular, with an abrupt transition to the narrow base. At the base, a simple bevel at the edge. Examination of the interior suggests that, like **An 319**, this pitcher may have been closed with a separately made base cap. No detectable signs of wear.

Context: problematical. Before the coarse pots were inventoried, they wore tags bearing their provenience (the Anaploga well) and their basket numbers. Some of the coarse pots, including this one, were not inventoried until 1966. The tag was then, as usual, removed. One of us recorded in our working notes (in 1964 and 1965) “baskets 181–185,” the other (in 1965–6) “baskets 81–85.” The second reading is recorded in the Corinth inventory. We cannot now confirm either reading; the tag is gone, and there are no penciled numbers on the pot. We give the first reading here, because **An 320** resembles no other pitcher from the well but **An 319**, in color and texture of clay, gray mottling, short, fully everted mouth, and general shape and proportions.

## LAMPS

**An 321 CORINTHIAN LAMP.** Pls. 83, 112.

CL-4449 (basket 2). M. Dim. 0.087, H. 0.032.

Light buff clay, with few impurities; uncommonly thick fabric. Black glaze-paint, crazed. Single fragment, preserving part of the wall (complete profile) and floor, with the beginning of the nozzle, where the clay is slightly darkened as if from use.

The lamp is handmade. There is no distinct rim or foot-ring, but the flat bottom has an irregular but well defined edge, in one place amounting to a slight molding. Enough remains to show that the nozzle was open and altogether unbridged. The exterior is reserved, the interior and the edge (or lip) black glazed.

Very early looking, probably first half of seventh century (see p. 98). Context: top of the well, where the pottery was mature LC I, with a great deal of MPC and earlier admixed. Cf. **An 14–An 20**, and see *The Well*, p. 67 and *The Fragmentary Fine Ware*, p. 98. R. Howland's Type 2A (*The Athenian Agora*, IV, *Greek Lamps*, Princeton, 1958), ca. 625–575 B.C., is handmade but unglazed and not so heavy as CL-4449. *Corinth*, IV, ii, no. 3 has a flat base, but is unglazed and crudely wheelmade.

**An 322 WHEELMADE LAMP.** Pls. 83, 112.

CL-4334 (basket 27). H. 0.038, L. 0.045, W. 0.037.

Fine, light, gray-buff clay; on one side, pinkish and gray discoloration. Fragment preserving the handle and part of the wall.

**An 322** has a simple profile, without a distinct rim or foot-ring. The wall, at least near the handle, where it is preserved, is not turned in so far as on **An 326**, so it is unlikely that it could have bridged the nozzle with so broad a strip. The handle is a long, rectangular plaque, cut off clean at the end, fitted with a thick, narrow loop running from side to side of the plaque.

Context: end of Early Corinthian or beginning of Middle Corinthian; cf. **An 85–An 87**. KL-71, from the Potters' Quarter at Corinth, has the same type of handle, but the plaque is broader and much thinner, and the loop is much lighter and round in section.

**An 323 BLACK-GLAZED LAMP.** Pls. 83, 112.

CL-4335 (basket 27). L. 0.040, W. 0.041.

Pale buff clay; black glaze-paint, flaking. Fragment preserving half of the nozzle and part of the rim and body. The nozzle is blackened, well into the clay.

**An 323** has a distinct, narrow rim, but no foot-ring. The rim is flat, and it bridged the nozzle, but the bridge was not so wide as the rest of the rim; the aperture of the nozzle cuts into it.

So far as preserved, the interior and exterior are entirely black glazed (dip glazed?).

Context: as **An 322**. Broneer's *Corinth*, IV, ii, Type I, no. 28, is perhaps similar, but on **An 323** the nozzle is deeper, broader, and longer; the reservoir is shallower; the hole to the nozzle impinges more on the rim; the nozzle is more nearly level with the rim; the glaze-paint is thicker and glossier. In sum, **An 323** looks earlier; its nozzle is better compared with that of KL-130 (*Corinth*, XV, ii, no. 28, pl. 55 and fig. 3, from Well I), which should be about contemporary.

**An 324 LAMP.** Pls. 83, 112.

CL-4336 (basket 27). L. 0.037, W. 0.059.

Rather coarse, pinkish buff clay, quite micaceous. Fragment preserving the nozzle and part of the rim and body. The nozzle is thoroughly blackened, its edge eroded by heat rather than chipped.

The lamp is crudely made. The rim is not very distinct, but it is more than a simple turning of the wall, and its surface is grooved, though, so far as preserved, the groove is not sharply defined. There is no foot-ring. The nozzle is bridged by the continuous rim.

The texture of the clay and the amount of mica in it exclude the possibility of Corinthian fabric.

Context: as **An 322**.

**An 325 LAMP.** Pls. 83, 112.

CL-4337 (basket 27). L. 0.045, W. 0.047.

Light, pinkish buff clay; unglazed. Fragment preserving the nozzle and about a quarter of the body. The nozzle is thoroughly blackened.

**An 325** has a simple profile without a foot-ring or distinct rim, and the oil reservoir is quite open, since the wall does not turn strongly inward to narrow its mouth. Accordingly, the nozzle is "primitively" bridged, by a narrow strip of clay, and the nozzle is lower than this bridge.

Context: as **An 322**. The clay and finish are those of Howland, *The Athenian Agora*, IV, Type 15 (unglazed, of Corinthian clay, with pared surfaces), but the shape is different and earlier looking.

**An 326 LAMP.** Pls. 83, 112.

CL-4333 (baskets 40, 51). H. 0.022, D. 0.071.

Pinkish buff, gritty coarse clay, as in mortar basins (cf. **An 266**, *et al.*); unpainted. Mended from two pieces; complete except for the tip of the nozzle and the loop of the handle. The nozzle and its bridge are thoroughly blackened.

**An 326** has a simple profile (wheelmade), without a distinct rim or foot-ring. The nozzle is fully bridged, the wall being turned inward to form a nearly horizontal surface around the reservoir and over the nozzle. The handle is a rectangular plaque fitted with a loop, a strap the full width of the plaque and running lengthwise.

Context: late in Early Corinthian; cf. **An 117**, **An 121–An 123**, **An 127**.

**An 327 LAMP.** Pls. 83, 112.

CL-4330 (basket 104). H. 0.023, W. 0.064.

Fine, light buff clay; no glaze-paint. Fragment preserving about one third, the complete profile and part of the bridged nozzle. Gray discoloration on the bridge and nozzle is probably due to use.

**An 327** is extraordinary. It has a flat rim, very neatly tooled, slightly overhanging the shoulder; the rim is continuous all round, and the bridging of the nozzle is far from primitive. It stands on a distinct foot-ring, neatly tooled on exterior and interior. Close study reveals that first the exterior moldings were turned on the wheel; then a considerable part was cut away and the nozzle inserted; on the floor of the reservoir a declivity into the nozzle, to feed it oil, was gouged, and the hole in the wall, just below the interior of the rim, was made; then the small gap in the rim was restored and re-turned on its surface and inner edge (the outer edge, in proximity to the nozzle, being finished carefully by hand). At this point, finally, the lamp was removed from the wheel, turned upside down, and re-centered on a wheel; the gap in the foot-ring was restored, its interior and resting surfaces turned (its exterior at the point on which the base of the nozzle impinges being finished by hand to match the previously turned remaining exterior perimeter), and the underside of the nozzle at its joint to the body carefully smoothed. All this can be deduced from the barely discernible seam showing the extent of the inserted portion (well into the rim and foot-ring) and from experience with a potter's wheel. The seam is visible, in good light, both inside and out.

Context: late in Late Protocorinthian; cf. **An 228–An 230**. Since the lamp seems to have been used, this fragment was probably not new when deposited in the well. That there are no lamps from the fill between baskets 51 and 104 also suggests that **An 327** belongs with **An 328** and **An 329**, found just below its level, rather than with material datable with **An 226** and **An 227**. Therefore, it is certainly to be dated with pottery that is still Late Protocorinthian. A. N. Stillwell observed that KL-130 (*Corinth*, XV, ii, no. 28, pl. 55 and fig. 3, "from Well I"—the foot-ring is penciled "Cist. II") probably is itself still seventh century. KL-130 is a more developed version of the same type and sub-type as **An 327**: its rim overhangs a bit more; the m. D. of its wall is nearer the base; its foot-ring is wider, almost as wide as the rim; its nozzle is broader at the base and thicker, merging more gradually into the body.

**An 328 HANDMADE TRIANGULAR LAMP.**

Fig. 3. Pl. 83.

CL-4332 a, b (baskets 110–115). (a): H. 0.027, L. 0.070; (b): H. 0.027, L. 0.073.

Very pale buff clay; slightly darker and pinkish at the core, smoothly polished; unglazed. Two non-

joining fragments, preserving parts of the walls and nozzles; the nozzleed ends of the fragments preserve, in part, two of the three angles of the lamp. There are traces of burning at the nozzles.

The angle preserved in fragment a proves that the lamp is triangular. It is strictly straight sided, with narrow flat panels in low relief at the side(s) of each nozzle and, centered on each side, wider rectangular flat panels. The corners are beveled. The surfaces of the top and (so far as preserved) the bottom are flat. In the middle of each wall, behind the central relief panels, a clean, cylindrical hole is drilled from top to bottom (each fragment preserves one); thus the lamp could be suspended steadily, and the flames at the nozzles

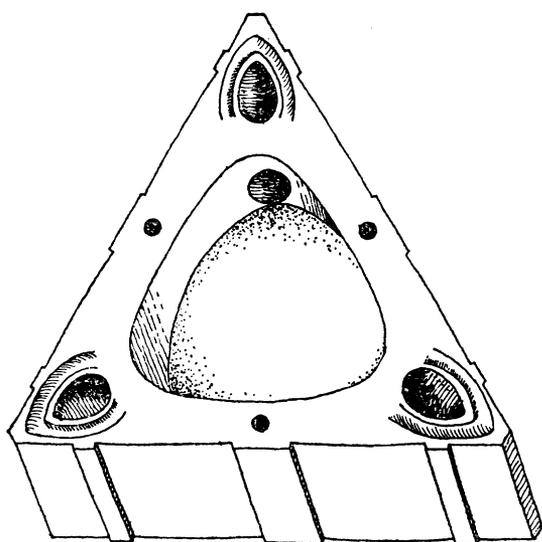


Fig. 3. An 328 (CL-4332).

would not touch the (presumed) suspension cords. On the inner faces of the fragments, the line of the floor (which is entirely broken away) is preserved; it

rose toward the center of each side and, accordingly, was slightly domed in the center. The apertures to the reservoir and the nozzles are carved out of the previously formed shape; the shallow channels around the nozzles probably were made with a small, rounded gouge. The carving of details and polishing could be done when the clay was leather hard; the finish and firing are extremely fine. The clay is very hard and all the edges still sharp.

Context: Late Protocorinthian, as An 327 and An 329; cf. An 233–An 237. An 328 seems to imitate stone lamps (cf. Palermo 377, *J.H.S.*, LX, 1940, p. 37, fig. 16), but other early three-sided lamps are decorated: *The Athenian Agora*, IV, Type 8, no. 58, pls. 3, 31; *Corinth*, XV, ii, no. 21, pl. 55, KL-128 (wheelmade), nos. 41–42, pl. 56, KL-140 and 143 (with triglyphs). An 328 and KL-128 suggest that in the seventh century a lamp like *Agora L 3488* (Howland's no. 58) was not necessarily "the result of caprice," but a class of special lamps made by potters "rather than a full-time lamp-maker."

#### An 329 LAMP.

Pls. 83, 112.

CL-4331 (basket 113). H. 0.018, W. 0.047.

Very pale buff clay; traces (on the handle) of black glaze-paint. Fragment preserving the handle and part of the wall.

Wheelmade. The profile of the lamp is simple, without a rim (too little is preserved to show whether it had a foot-ring). It has a long, flat, tapering handle.

Context: Late Protocorinthian, as An 328. There is a great variety of straight, tapered, swallow-tail, long or short, plain handles on early Corinthian lamps of varying profiles. Hardly any two are quite alike. Cf. *Corinth*, IV, ii, no. 31 (CL-11), p. 33, fig. 15; *Corinth*, XV, ii, no. 17 (KL-4), pl. 55, no. 10 (KL-75), and, not catalogued, KL-5 and KL-51.

### TERRACOTTA FIGURINES AND MISCELLANEOUS

#### An 330 PEDESTAL-TYPE FEMALE FIGURINE, MOLDED FACE. Pl. 84.

MF-11643 (basket 16, the pedestal from 34). H. 0.104, W. 0.037.

Soft, pinkish buff clay. Dark traces, on upper half only, seem to be a deposit rather than vestiges of black paint. Complete, except for the arms, a bit of the handmade jewelry, and the flaring edge of the cylindrical pedestal.

Standing female (cf. *Corinth*, XV, ii, Class VIII, but there are no exact parallels there), wearing an added polos and jewelry with disks at either shoulder. The cylindrical body is solid and handmade. For the arms, cf. the next.

Context: upper half, beginning of Late Corinthian I; cf., e.g., An 36, An 50; lower half, Middle Corinthian or end of Early Corinthian; cf., e.g., An 85, An 87, An 99–An 109. The penciled basket number, 34, is visible on the bottom of the pedestal.

#### An 331 PEDESTAL-TYPE FEMALE FIGURINE, MOLDED FACE. Pl. 84.

MF-11650 (baskets 18–20; head, 19, torso, 20, base, 18). H. 0.099, W. with arm 0.059.

Soft, pinkish buff clay; no paint preserved. Substantially complete; the added polos, the loop of jewelry across the chest, one arm, and part of the flaring edge of the pedestal are lacking.

Type as the last. The head is probably from the same mold, the hair differing because clay has been added at the top and both sides.

Context: beginning of Late Corinthian I; cf., e.g., **An 36**, **An 50**, but note that basket 20 is at the line of demarcation in the fill between vases with basket-number ranges like 9–21 (**An 22**), which verge on LC style, and those with ranges like 20–33 (**An 61**, **An 62**), which are not late in MC.

**An 332 UPPER HALF OF FEMALE FIGURINE, MOLDED FACE.** Pl. 84.

MF-11651 (basket: between 19 and 21). H. 0.055, W. 0.049.

Pinkish buff clay. No paint preserved. Broken just below the loop of jewelry and the stumps of the arms; the preserved part lacks only half of the added polos.

Since the handmade chest is broad and rather flat, the fragment probably was part of a bent-slab seated female, like **An 334**, rather than standing, like **An 330** and **An 331**. The features of the molded head are fairly sharp, and there is a hint of eyelids on the damaged left eye. The hair is parted in the center, with waves over the brow and temples, beaded locks at the side. The polos and the shoulder disks and necklace loop are added.

Context: similar to the last.

**An 333 MOLD FOR FIGURINE: FEMALE HEAD.** Pl. 84.

MF-11649 (basket: between 19 and 21). H. 0.048, W. 0.035.

Hard, grayish tan clay. Substantially complete, but chipped inside and out; the bottom and left side of the face are lost and part of the polos.

The mold is shaped like half of a large egg, smooth on the back, where undamaged. The features, where undamaged, are softly defined, not necessarily because of wear or repetition of molds: the lower edge of the polos (included in the mold), the line of hair over the brow, and the preserved eyebrow are fine and fairly sharp. The lower lid of the preserved (right) eye is marked by a delicate line (in slight relief when cast). The polos is set well back; the hairline over the brow is scalloped. The proportions of the face and low forehead resemble **An 332**, which comes from a developmentally similar mold, but not from the same prototype.

Context: as the last.

**An 334 SEATED FEMALE FIGURINE, MOLDED FACE.** Pl. 84.

MF-11642 (baskets: head, 23, torso, 20, added patch on back and skirt, 28). H. 0.166, W. 0.069.

Pinkish buff clay. No paint preserved. Larger part preserved: the arms, feet (or other termination), and rear support are lacking.

For the type, cf. *Corinth*, XV, ii, Class VIII, 34, and literature cited there, but **An 334** had a *single* sturdy support attached behind. The figure wears a handmade truncated-conical polos, with a roll of clay around the top. The features of the face are extremely blurred, but what survives suggests (in strong light) a rather fine prototype. Something seems to have been attached in the area of the ear on the left side of her head; the right side is undamaged. The body is handmade, essentially a bent slab of clay; it is uncertain whether there was added jewelry across the chest.

Context: Middle Corinthian; cf. **An 61**, **An 62**.

**An 335 MOLDED FEMALE HEAD.** Pl. 84.

MF-11640 (basket: between 22 and 24). H. 0.038, W. 0.024.

Orange-buff clay. No paint preserved. The face and the right ear, even the nose and chin, are unusually well preserved; the neck, with the hair at the sides and the left ear, part of the polos, and the finished back are lacking.

The face is an unusually fresh specimen from a mold with exceptionally fine and complete modeling and linear detail; there are no retouchings. The hair is parted in the center and arranged in deep waves, with the strands of hair indicated (KT 9-28 shows that the hair below the ears was beaded). The polos is set well back on the head. The ear and earring are carefully delineated in shallow, rather linear relief. The forehead is rather high and rounded. The brows are softly defined, but the eyelids and even the rounded, somewhat protruding eyeballs are rendered in detail. The cheeks are straight and smooth, the chin broad and deep, strong even in profile (the chin on KT 9-28 is damaged). The upper lip is fairly short, the mouth wide and straight, hardly smiling. For the proportions and the organization of the planes of the face, cf. the Attic standing goddess from Kerateia, in Berlin, and the head of Chrysaor from the Medusa pediment at Corfu (R. Lullies and M. Hirmer, *Greek Sculpture*, pls. 20–21 and 17). This comparison goes beyond the delicate detail, which is what one notices first in **An 335**, and tends to confirm the date suggested by its context in the well, considerably earlier than that suggested for KT 9-28 (see below).

Context: the precise basket number was not recorded, but baskets 22–24 all fall in the range of MC levels; cf. **An 61**, **An 62**. A likely date, therefore, since its MC context is not advanced MC, is well before the end of the first quarter of the sixth century. Even if, as is unlikely (see p. 99), it fell to this level, having been deposited at the same time as baskets 9–21 (cf. **An 22**), it is very early in the second quarter of the century.

**An 336 HANDMADE TERRACOTTA OBJECT.** Pl. 84.

MF-11641 (baskets 24–25). L. 0.104, W. 0.030.

Pinkish buff clay. On the inner, concave edge, a trace of red paint, at the better preserved end of the fragment. Traces of white on the upper surface. The upper surface (to which the appliquéés are attached) and the outer, convex edge are certainly finished surfaces. There is nothing to show that the inner edge or the underside were once attached to another clay surface. At the left-hand end of the fragment, the outer edge and the appliqué are chipped, as is, slightly, the right-hand end, but there are areas of finished surface on the edges at both ends.

The upper surface is concave, higher at the outer edge. The underside shows a seam: the outer edge represents a separate roll of clay in manufacture. Each appliqué is made of six bits of clay: two superimposed slabs, a crimped strip around three sides of the upper slab, a flat strip across the fourth side, a flattened strip from the last across to the opposite short side, and a blob on top of that (the elements added in the order listed). We have found no parallels to establish the nature of the object. It could be a necklace-strip extending between locks of hair falling over the shoulders of a terracotta statuette, which would have been about half life-sized. This guess is consistent with the preserved finished edges and with the trace of red on the inner, concave edge, which then came from the red paint on the garment against which the "necklace" rested.

Context: Middle Corinthian; cf. **An 61**, **An 62**.

**An 337 DECORATED MODEL WHEEL.** Pl. 84.  
MF-12522 (basket 24). M. Dim. 0.079, Th. 0.006.

Fine, hard, pinkish buff clay; dark brown to red-orange glaze-paint. One third of the wheel is preserved, with part of the axle hole at the center; mended from three pieces (the breaks are old).

Wheel from a model cart (see *Corinth*, XV, ii, Class XXXII). The obverse is elaborately decorated: two rings around axle hole, from which radiating lines form, near the edge, the petals of a reserved rosette, and, at the edge, between lines, a band decorated with an incised wiggly line. The reverse is glaze-painted, reserved at the center and the edge, with bands in the reserved zones. On the edge, a band. Cf. KT 60-10, from the Potters' Quarter (not in *Corinth*, XV, ii).

Context: as the last.

**An 338 SPOOL, WITH CONVENTIONAL DECORATION.** Pl. 84.

MF-11652 (basket 25). H. 0.015, D. of obverse face 0.044, of reverse face 0.043, in groove 0.029. Complete, mended from two fragments; one edge chipped.

Fine clay, smoothly finished, light, slightly pinkish buff on half of the object, darker and very pink on the other half. Black to reddish brown glaze-paint. Added red.

Decorated on both faces. On the principal face, from the center perforation: two red rings, reserved zone, fine black ring, red ring (at the edge). On the reverse: a black and a red ring, reserved zone, red ring (at the edge). In the V-shaped groove: two glaze-paint bands on either face of the V. The object probably *could* serve as a spindle whorl (cf. *Corinth*, XV, ii, nos. 54–55, pl. 57), but the groove must be designed to hold fine thread. For the decoration, cf. the wheel of a model cart **An 337**.

Context: as the last.

**An 339 MOLDED FEMALE HEAD.** Pl. 84.  
MF-11632 (basket: between 27 and 32). H. 0.044, W. 0.031.

Pinkish buff clay. No paint preserved. The full depth of the face is preserved, but the nose is broken, one of the earrings is lacking, and the upper part of the head-dress, the back of the head and shoulders, and all of the body are gone.

The brow is low and sloping, the eyes close set, large, and somewhat protruding, the mouth crude and protruding, the chin broad and rounded. The face is deep in profile, U-shaped in front view. The following details come from the mold unretouched: the finely beaded hair over the brow, the linear, volute-shaped ears (one mostly covered by added earring), the brows (rendered by a slight ridge), and the eyes. Apart from the large earring and the "jewel" above the brow, the hair at the sides of the neck and, perhaps, the mouth are in added clay. The head is of a less developed (earlier) type than **An 335**: compare the eyes, ears, and the shape of the jaw.

Context: end of Early Corinthian or Middle Corinthian (cf. **An 85–An 87**).

**An 340 "SEATED" FEMALE FIGURINE, MOLDED FACE.** Pl. 84.

MF-11633 (basket: between 27 and 32). H. 0.116, W. 0.040.

Light buff clay. No paint preserved. Substantially complete; the arms, the support in back, and part of the feet are lacking.

The figurine was made to stand self-supporting, like **An 334**, but is not bent below the waist and at the knees so as to suggest the lap of a seated figure. The head, with the hair and the polos (so far as preserved), as well as the torso, probably (but not the arms?), as far as the waist, is moldmade. Below, it is roughly handmade, with many fingerprints (also on the back). The head came from a mold possibly related to *Corinth*, KT 3-13 (*Corinth*, XV, ii, Class VIII, 11, pl. 9).

Context: as the last.

**An 341 UPPER PART OF FEMALE FIGURINE, MOLDED FACE.** Pl. 84.

MF-11634 (basket: between 27 and 32). H. 0.049, W. 0.039.

Soft orange clay. Abundant traces of red paint, on both the front and back, except on the face itself. The arms and the body below the chest are lacking.

Apparently, the fragment comes from a figure of the same type as **An 330** and **An 331**, but without added jewelry. The polos and the chest are handmade. The face is worn, but the features always were softly defined. The brow is low, the eyes protrude; the chin is broad and deep, but not very strong in profile. The lower face is notably long and U-shaped in front view. The hair is simple, without indication of tresses or a parting, and the neck is flat, in one plane with the hair at either side of it. Like **An 339**, this type is less developed than that of **An 335**.

Context: as the last two.

**An 342 MOLD FOR TERRACOTTA HEAD.**

Pl. 84.

MF-11140 (basket 33). H. 0.052, W. 0.031.

Fairly soft, pink clay, with fine gritty (not sandy) impurities. Fragment preserving a little less than half of the front of the head, with the hair.

The mold produces a female face with rounded cheeks, developmentally and typologically very similar to **An 339**, but considerably larger and finer; the linear rendering and shape of the eye and ear, and the shape of the jaw and chin, are extremely close. In the mold, the three strands of hair over the brow resemble twisted cords rather than strung beads (very shallowly impressed), but the two long tresses over the shoulder are distinctly beaded. It is difficult to be certain whether the product of the mold was to be trimmed just behind these tresses or the head was veiled, which would be unusual in this type of face at this period.

Considered stylistically as sculpture, the head might be dated in the first years of the sixth century. The context of basket 33 should be "end of Early Corinthian" (but early Middle Corinthian is not impossible).

**An 343 MOLDED PLASTIC VASE, SQUATTING KOMAST.**

Pl. 84.

C-62-624 (baskets 33–38). H. 0.077, W. 0.052.

Pale clay; traces of brown to dark gray glaze-paint. The head, part of the arms, and about half of the body are preserved, mended from three fragments.

The aperture is at the top of the head. The hair alongside the neck is pierced on both sides, presumably, as in alabaster, for the passage of a cord or thong. The figure is a bearded, pot-bellied male, with his legs drawn up and his arms across his belly, a komast. There are traces of black on the hair and beard and linear patterns in black on the chest.

Context: end of Early Corinthian; cf. **An 97** and **An 108**. Cf. *Perachora*, I, p. 235, pl. 104, 199.

**An 344 HANDMADE TERRACOTTA HORSE (MINUS ITS RIDER).**

Pl. 85.

MF-11644 (baskets 39–51). H. 0.077, L. 0.074.

Orange-buff clay; red paint. Fragment: the body, neck, right foreleg, most of the left hind leg, part of the right hind leg, and the stumps of the face, tail, and left foreleg of a horse, a discolored impression across the body showing the position of the rider once attached.

The horse is sturdy and neatly made. The legs taper. The neck is triangular in cross-section, the apex of this section forming the mane. The rump is raised toward the attachment of the tail. The added color is solid *dark* red on the front of the neck, chest, forelegs, and (so far as preserved) face, but the linear decoration elsewhere is red-orange: a continuous outline begins at the cheek, runs down the foreleg and up again to define the belly, then down the hind leg and (apparently continuously) up the posterior of the horse to join, on the rump, the stripe that ran down the tail; short parallel strokes decorate the sides of the neck and body.

Context: late in Early Corinthian; cf. **An 117**, **An 121**, **An 122**.

**An 345 TERRACOTTA RIGHT ANKLE AND FOOT.**

Pl. 85.

MF-11646 (basket 47). H. 0.128, L. 0.110.

Coarse, orange-buff clay, without large grits, gray at the core, light, pinkish buff on surface, which seems to be covered with a thin wash. Fragment, preserving the ankle and instep of a human foot, of which the bottom (with the heel) and the forward parts are lacking.

The foot was nearly life-sized. It is cut off, straight and smoothly finished, just above the ankle, with a hole (whose measurable depth is more than one inch) bored vertically in the top surface, not in the center but toward the shin. The outer ankle bone (the end of the fibula) is slightly but clearly modeled, and the tendon at the back of the ankle is rendered as a fairly sharp ridge. Since the foot cannot have been part of a sculpture, it probably must be regarded as votive, despite the early date.

Context: late in Early Corinthian, as the last.

**An 346 FRAGMENT OF LARGE MOLD: HERRINGBONE PATTERN.**

Pl. 85.

MF-11648 (basket 54). M. Dim. 0.134, m. Th. 0.047.

Soft clay with very coarse tempering, most of which appears to be ground-up fired clay rather than gravel; the concave surface, with the design, is a layer of fine clay. Three joined fragments constituting, apparently, only a minor part of the mold.

The mold seems to have been intended for the manufacture, or for part of the manufacture, of an object far larger than itself, the nature of which has not been determined. What is preserved is parts of five curving, contiguous rows of parallel, straight, oblique lines,

making herringbone patterns. At one point, a transverse motif cuts across two rows, as if to bind them.

Context: later than central Early Corinthian; cf. **An 154–An 158**.

**An 347 HANDMADE FIGURINE: PERSON HOLDING OBJECT.** Pl. 85.

MF-11645 (basket 55). H. 0.054, W. 0.030.

Light buff clay; traces of brown (black) paint on the back of the head and two stripes around the body below the arms. Fragmentary; most of the head, the right forearm, and the termination at the bottom are lacking.

The figure is probably a woman holding a child, but this identification is a preconditioned assumption (though the paint on the back of the head suggests long hair or a veil), as there are no unmistakable marks of gender, and the damaged object clasped in the bend of the left arm against the chest resembles neither an infant nor anything else.

Context: as the last.

**An 348 SPINDLE WHORL WITH CONVENTIONAL DECORATION.** Pl. 85.

MF-11178 (basket 104). P. H. 0.033, D. 0.047.

Bright, pinkish buff clay; the glaze-paint is fired to lighter and darker shades of red and black. Fragment preserving most of the lower half.

The shape is convexly conical with a flat bottom. A round, straight hole is pierced through the center, vertically. The surface is smoothly finished.

Bottom: fine-line rings, one around the hole and two near the edge (there is a ring, also, around the inside of the hole). On the face, from top to bottom (so far as preserved): a fine line, a zone of dot-cluster rosettes, two fine lines, a zone of loose Z's, and, near the edge, two fine lines.

Context: Late Protocorinthian, as the lamp **An 327**. Cf., also, **An 354**. Similar spindle whorls: *Perachora*, II, nos. 1317–1318, pl. 39.

**An 349 HANDMADE FIGURINE.** Pl. 85.

MF-11635 (basket "113+"). H. 0.061, W. 0.044.

Pale buff ("typical Corinthian") clay, pinkish at core. No paint preserved. Fragment preserving the head and the torso to the waist, with the stumps of the arms.

The figure type is a handmade, Protocorinthian equivalent to the moldmade standing female with outstretched arms, wearing a polos, represented here by **An 330**, **An 331** and **An 341**. The waist is narrow, and the section suggests that the lower body was a flattened cylinder. The torso and arms are solid, formed from one piece of clay, but the head is assembled (cf. **An 351**). The nose, mouth, and chin (eyes are not indicated, and the polos reaches the bridge of the nose) are, in effect (and probably in fact),

cut out of the edge of the face-slab. The hair at the back is a flat piece of clay wrapped around the head-and-neck core; then, the tresses, crimped rolls of clay, are added at the sides, and three rolls of clay, finally, are wrapped around the top to form the polos.

Context: Late Protocorinthian, as the lamps **An 328** and **An 329**.

**An 350 HEAD FROM HANDMADE FIGURINE.** Pl. 85.

MF-11636 (basket "113+"). H. 0.032, W. 0.019.

Pale buff clay, slightly pinkish. No paint preserved. Fragment preserving the head to just below the chin.

The head is like that of **An 349** in type, style, and manufacture, but larger and cruder. The section revealed by the break shows the thin piece of clay wrapped around the back of the head; the face-slab seems to be in one piece with the core drawn up from the neck and torso.

Context: as the last.

**An 351 HEAD FROM HANDMADE FIGURINE.** Pl. 85.

MF-11637 (basket "113+"). H. 0.031, W. 0.020.

Pale buff clay. No paint preserved. Fragment preserving the head to just below the chin in front, to the shoulder in back; the left side of the nose is chipped.

The head is like **An 349** and **An 350**, more imperfect than **An 349** but exactly the same size and color. The break at the bottom shows a hollow space between the core and the face, in front, and the thin piece of clay wrapped around to form the hair at the back.

Context: as the last two.

**An 352 HANDMADE FIGURINE: HORSE AND RIDER.** Pl. 85.

MF-11638 (basket(s) uncertain. Because of fragility, the figurines were separated from the pottery. The figurines from the LPC levels of the well came from *ca.* basket 113, having occurred, as in the higher levels, in a cache in the fill; **An 352** was removed for inventory from the same box of figurines, marked "Basket 113+" as **An 349–An 351** and **An 353**, but one of the potmenders has penciled the basket number "32" on one of the two joined fragments, the other having no penciled number). H. 0.074, L. 0.047.

Soft, pinkish buff clay; no paint preserved. Two joined fragments preserving the rider (except his arms) and the hindquarters of the horse, with the stumps of the tail and of one hind leg.

Bird-faced rider, with his "legs" wrapped around the horse's body. The rump of the horse is raised very high by the added thickness of the tail.

Context: either late Early Corinthian—Middle Corinthian or Late Protocorinthian (see above); even the possibility that the hindquarters (which are marked "32") entered the accumulating fill nearly a half cen-

tury later than the rider part cannot be excluded, though otherwise the admixture of early material in the upper fill is MPC or earlier. The type is undatable within the allowed range, though the hindquarters might be considered earlier looking than on **An 344**.

**An 353 HANDMADE FIGURINE: RIDER WITH SHIELD.** Pl. 85.

MF-11639 (basket "113+"). H. 0.049, W. 0.027.

Soft, pinkish buff clay; no paint preserved. The single fragment preserves the larger part of the rider, but most of the face and "legs" are lacking, and the shield is much chipped.

Rider from horse-and-rider group, with the right arm rolled up to hold a spear shaft and the left arm bearing (replaced by) a round shield. Very simple workmanship.

Context: as **An 349–An 351**.

**An 354 SPINDLE WHORL WITH CONVENTIONAL DECORATION.** Pl. 85.

MF-11630 (baskets 120–128). P. H. 0.039, D. 0.053.

Grayish, dark buff clay; dark brown glaze-paint. The appearance is that of clay reduced to gray in a fire rather than misfired in the kiln. Three joined fragments preserve the lower part.

Like **An 348**, but a little larger. On one side, the decoration is preserved further than on **An 348**: above the zone of dot-cluster rosettes, a plain reserved zone bounded by pairs of fine lines.

Context: Late Protocorinthian; cf. **An 238–An 242**.

**An 355 PIERCED STONE DISK.** Pl. 83.

MF-11631 (basket 52). D. 0.053, Th. 0.010.

Soft, gritty, very porous stone, with an even texture; its color is an off-white, a pale, warm gray. Intact, but worn.

Disk with a hole (D. 0.008) through the center. Its use is undetermined, but the gritty texture suggests that it might have been an abrasive wheel used in some light industry. The stone is so light that it would be useless as a weight of any kind or as a spindle whorl.

Context: later than central Early Corinthian. Cf. *Corinth*, XII, no. 1222, pl. 78 (of poros, "spindle whorl (?)", "(Roman period or later)").

**An 356 IRON SPEARHEAD.** Pl. 83.

MF-11647 (basket 52). L. 0.250, W. 0.045.

Complete, but heavily corroded; the point is bent. Long, leaf-shaped spearhead, with tapered socket for a round shaft (interior D. at end 0.019). Any detail is completely obscured by corrosion.

Context: later than central Early Corinthian.

# CONCORDANCE OF INVENTORY AND CATALOGUE NUMBERS

## I. ARCHAIC CORINTHIAN POTTERY

<i>Inv. No.</i>	<i>Cat. No.</i>						
AT 248 a, b	<b>4</b>	C-47-612	<b>59</b>	CP-2342	<b>86</b>	CP-2408	<b>112</b>
C-30-46	<b>182</b>	C-47-641 a, b	<b>111</b>	CP-2343	<b>37</b>	CP-2412	<b>48</b>
C-30-50	<b>31</b>	C-47-642	<b>113</b>	CP-2345	<b>91</b>	CP-2417	<b>107</b>
C-30-64	<b>33</b>	C-47-644	<b>104</b>	CP-2347	<b>39</b>	CP-2418	<b>105</b>
C-30-162	<b>186</b>	C-47-647	<b>125</b>	CP-2349	<b>89</b>	CP-2419	<b>105</b>
C-30-163	<b>190</b>	C-47-648	<b>209</b>	CP-2350	<b>28</b>	CP-2423	<b>106</b>
C-30-164	<b>67</b>	C-47-649	<b>126</b>	CP-2351	<b>29</b>	CP-2424	<b>108</b>
C-32-173	<b>207</b>	C-47-686	<b>131</b>	CP-2352	<b>35</b>	CP-2425	<b>109</b>
C-32-257	<b>73</b>	C-47-765	<b>214</b>	CP-2353	<b>94</b>	CP-2426	<b>110</b>
C-33-215	<b>49</b>	C-50-32	<b>70</b>	CP-2354	<b>87</b>	CP-2432	<b>115</b>
C-34-1637+a,e,f	<b>159</b>	C-50-37	<b>171</b>	CP-2355	<b>85</b>	CP-2433	<b>114</b>
C-35-79	<b>165</b>	C-50-87	<b>217</b>	CP-2356	<b>34</b>	CP-2434	<b>150</b>
C-36-195	<b>143</b>	C-59-63	<b>216</b>	CP-2357	<b>92</b>	CP-2435	<b>151</b>
C-36-300	<b>23</b>	C-62-	<b>***</b>	CP-2358	<b>90</b>	CP-2437	<b>149</b>
C-36-302	<b>78</b>	C-64-388	<b>153</b>	CP-2359	<b>88</b>	CP-2438 (a, b)	<b>148</b>
C-36-304	<b>215</b>	C-67-3	<b>77</b>	CP-2360	<b>30</b>	CP-2439	<b>146</b>
C-37-599	<b>7</b>	C-69-127	<b>8</b>	CP-2362	<b>93</b>	CP-2440	<b>146</b>
C-38-276 a, b	<b>166</b>	CP-52	<b>62</b>	CP-2363	<b>95</b>	CP-2441	<b>147</b>
C-38-635	<b>76</b>	CP-478	<b>19</b>	CP-2364	<b>96</b>	CP-2442	<b>146</b>
C-39-26	<b>41</b>	CP-485	<b>36</b>	CP-2368	<b>97</b>	CP-2445	<b>144</b>
C-39-311 a, b	<b>219</b>	CP-495	<b>206</b>	CP-2371	<b>100</b>	CP-2446	<b>128</b>
C-39-381	<b>3</b>	CP-516	<b>146,147</b>	CP-2372	<b>208</b>	CP-2447 a-c	<b>145</b>
C-40-87	<b>71</b>	CP-536	<b>98</b>	CP-2373 a, b	<b>101</b>	CP-2448	<b>61</b>
C-40-140	<b>17</b>	CP-2034	<b>172</b>	CP-2374 (a, b)	<b>99</b>	CP-2449	<b>60</b>
C-40-141	<b>127</b>	CP-2295	<b>2</b>	CP-2375	<b>43</b>	CP-2450	<b>154</b>
C-40-159	<b>53</b>	CP-2296 a, b	<b>16</b>	CP-2387	<b>102</b>	CP-2451	<b>211</b>
C-40-162	<b>50</b>	CP-2303	<b>45</b>	CP-2389 a, b	<b>12</b>	CP-2452	<b>156</b>
C-40-163	<b>51</b>	CP-2304	<b>18</b>	CP-2390 a, b	<b>46</b>	CP-2453	<b>212</b>
C-40-164	<b>55</b>	CP-2309	<b>69</b>	CP-2391 a-c	<b>47</b>	CP-2454	<b>155</b>
C-40-167	<b>52</b>	CP-2317	<b>20</b>	CP-2392	<b>6</b>	CP-2455	<b>157</b>
C-40-174	<b>54</b>	CP-2319	<b>13</b>	CP-2394 a-c	<b>117</b>	CP-2456 a, b	<b>128</b>
C-40-221	<b>42</b>	CP-2321	<b>22</b>	CP-2395	<b>118</b>	CP-2457 a, b	<b>129</b>
C-40-284	<b>14</b>	CP-2324	<b>21</b>	CP-2396	<b>119</b>	CP-2458	<b>130</b>
C-40-285	<b>83</b>	CP-2327	<b>24</b>	CP-2397	<b>120</b>	CP-2459 a, b	<b>141</b>
C-40-289	<b>10</b>	CP-2329	<b>25</b>	CP-2398	<b>122</b>	CP-2461	<b>132</b>
C-40-291 a-c	<b>11</b>	CP-2330	<b>40</b>	CP-2399	<b>121</b>	CP-2462	<b>133</b>
C-40-302 a-d	<b>15</b>	CP-2331	<b>82</b>	CP-2400	<b>124</b>	CP-2463	<b>134</b>
C-40-303	<b>63</b>	CP-2338	<b>27</b>	CP-2401	<b>123</b>	CP-2464	<b>135</b>
C-47-576	<b>56</b>	CP-2339	<b>38</b>	CP-2403	<b>103</b>	CP-2465	<b>210</b>
C-47-586	<b>57</b>	CP-2340	<b>26</b>	CP-2405	<b>44</b>	CP-2466	<b>138</b>
C-47-603	<b>58</b>	CP-2341	<b>84</b>	CP-2407	<b>116</b>	CP-2467	<b>136</b>

\*\*\* For inventory numbers with the prefix C-62- see II. The Anaploga Well.

<i>Inv. No.</i>	<i>Cat. No.</i>						
CP-2470	140	CP-2501	194	CP-2540	176	CP-2573 (a, b)	220
CP-2471 a, b	137	CP-2502	195	CP-2541	189 a	CP-2574	218
CP-2474	142	CP-2503	196	CP-2542	189 b	CP-2575	221
CP-2478	68	CP-2504	197	CP-2548	174	CP-2627	32
CP-2479	170	CP-2505	80	CP-2550	183	CP-2628	179 d
CP-2480	167	CP-2506	198	CP-2551	74	CP-2629	185
CP-2481	168	CP-2507	199	CP-2553	179 a	CP-2634	181
CP-2482	169	CP-2508	200	CP-2554	179 c	CP-2638	178 b
CP-2484	65	CP-2509	201	CP-2555	179 e	CP-2639	178 c
CP-2485	164	CP-2510	81	CP-2556	178 a	CP-2640	178 d
CP-2487	158	CP-2520	205	CP-2557	179 b	CP-2641	178 e
CP-2488	213	CP-2521	79	CP-2559	187	CP-2642	180
CP-2489	162	CP-2523	204	CP-2560	188	CP-2645	152
CP-2490	64	CP-2527	202	CP-2561	184	CP-2646	177
CP-2494	163	CP-2528	203	CP-2562	192	CP-2647	9
CP-2495	66	CP-2529	173	CP-2566	193	CP-2648 a-c	5
CP-2496	161	CP-2530	175	CP-2567	191	CP-2649	1
CP-2497	160	CP-2538 a, b	72	CP-2568	75	MP-6	139

II. THE ANAPLOGA WELL

<i>Inv. No.</i>	<i>Cat. No.</i>						
C-62- 376	An 1	C-62- 409	An 43	C-62- 443	An 78	C-62- 476	An 116
377	4	410	44	444	84	477	117
378	5	411	45	445	85	478	120
379	12	412	46	446	143	479	121
380	13	413	47	447	79	480	122
381	6	414	48	448	80	481	123
382	7	415	49	449	86	482	125
383	8	416	50	450	87	483	127
384	9	417	51	451	142	484	128
385	11	418	52	452	88	485	129
386	17	419	53	453	89	486	130
387	21	420	54	454	90	487	131
388	22	421	55	455	81	488	133
389	27	422	58	456	83	489	134
390	31	423	59	457	82	490	135
391	32	424	60	458	91	491	136
392	14	425	61	459	93	492	137
393	29	426	63	460	92	493	138
394	28	427	64	461	98	494	139
395	34	428	65	462	99	495	140
396	33	429	66	463	100	496	141
397	24	430	62	464	101	497	144
398	25	431	74	465	102	498	145
399	26	432	68	466	103	499	146
400	36	433	67	467	106	500	150
401	30	434	69	468	107	501	152
402	37	435	72	469	108	502	154
403	38	436	73	470	109	503	155
404	41	438	57	471	112	504	156
405	35	439	70	472	113	505	157
406	39	440	71	473	114	506	158
407 a, b	40	441	75	474	115	507	159
408	42	442	76	475	94	508	160

<i>Inv. No.</i>	<i>Cat. No.</i>	<i>Inv. No.</i>	<i>Cat. No.</i>	<i>Inv. No.</i>	<i>Cat. No.</i>	<i>Inv. No.</i>	<i>Cat. No.</i>
C-62- 509	An 161	C-62- 565	An 219	C-62- 621	An 262	C-62- 882	An 285
510	163	566	220	622	19	883	292
511	164	567	221	623	2	884	274
512	153	568	222	624	343	885	279
513	165	569	223	625	319	886	299
514	167	570	224	626	312	887	320
515	168	571	193	627	311	888	23
516	170	572	225	628	302	889	56
517	148	573	226	629	303	890	96
518	171	574	227	630	300	891	97
519	172	575	229	631	294	892 <sub>a, b</sub>	104
520	173	576	230	632	293	893	111
521	174	577	231	633	270	894	166
522	176	578	232	634	269	895	126
523	177	579	233	635	297	896	205
524	178	580	234	636	287	897	228
525	181	581	235	637	314	898	240
526	182	582	236	638	298	899	246
527	184	583	238	639	291	900 <sub>a, b</sub>	248
528	207	584	241	640	301	901	250
529	175	585	242	641	295	902	77
530	179	586	245	642	310	CL-4330	327
531	180	587	244	643	288	4331	329
532	147	588	247	644	306	4332 <sub>a, b</sub>	328
533	185	589	249	645	315	4333	326
534	186	590	251	646	296	4334	322
535	187	591	258	647	308	4335	323
536	188	592	263	648	318	4336	324
537	189	593	264	649	278	4337	325
538	191	594	260	650	280	4449	321
539	192	595	252	651	307	MF-11140	342
540	194	596	261	652	286	11178	348
541	195	597	254	653	273	11630	354
542	196	598	253	654	272	11631	355
543	183	599	255	655	266	11632	339
544	197	600	15	656	271	11633	340
545	198	601	18	657	276	11634	341
546	199	602	16	658	259	11635	349
547	200	603	20	659	309	11636	350
548	201	604	256	660	169	11637	351
549	202	605	95	661	265	11638	352
550	203	606	10	662	268	11639	353
551	204	607	149	663	277	11640	335
552	206	608	132	664	282	11641	336
553	208	609 <sub>a-c</sub>	3	665	281	11642	334
554	190	610	151	666	257	11643	330
555	209	611	110	667 <sub>a-d</sub>	162	11644	344
556	210	612	124	668	316	11645	347
557	211	613	284	669	283	11646	345
558	212	614 <sub>a-c</sub>	237	670	267	11647	356
559	213	615	105	671	275	11648	346
560	214	616	317	672	304	11649	333
561	215	617	243	673	313	11650	331
562	216	618	239	674	289	11651	332
563	217	619	118	675	305	11652	338
564	218	620	119	881	290	12522	337

# INDEX

- ACHRADINA PAINTER: 6, 23  
 Aegina Bellerophon Painter: 5, 7, 29  
 Aegina F-48, Painter of: 7, 13, 29  
 "Aegina F-113": 13  
 Aegina 364, Painter of: 8, 18  
 "Ängstlichen Panthers, Maler des": 23  
 Aetos Painter: 5, 7, 12  
 "Agamemnoneion Painter": 13  
 Aigina, figurine: 99<sup>15</sup>  
 Ajax Painter: 10  
 Alabastra: 4, 7, 8, 10, 12, 16, 18, 19, 31  
 Ampersand Painter: 9, 89  
 Amphiaraos Painter: 59  
 Amphoras: 9, 10, 48(?); *see also* Neck-amphoras  
 Anaploga Painter: 9, 85<sup>44</sup>, 87–88, 90<sup>70</sup>, 110; related to early work of, 132  
 Anaploga Well:  
   apprentice work in, 123, 128, 140;  
   area, in Geometric period, 63;  
   burst vases, 103, 119, 141;  
   coarse ware, distribution of, 64–67;  
   coarse ware, overfired, 91, 92<sup>7</sup>;  
   coarse ware, stratification, 91–94;  
   coarse ware, stratification, related to that of fine wares, 92;  
   figurines, 96, 98–99;  
   foot, votive, 165;  
   fragmentary fine ware, stratification, 97–98;  
   Geometric pottery, 111;  
   imports, 96, 155f. (?);  
   lamps, 96, 97<sup>5,7</sup>, 98;  
   miniature vases, 96–97;  
   misfired and burnt clay, differentiated, 96;  
   molds, for figurines, 96, 165;  
   occupation at site, absence of in Archaic period, 67;  
   Painters and Groups in, 8, 9, 82–90;  
   Potters' Dump, 69–90;  
   Potters' Dump, compared with Potters' Quarter, 69;  
   Potters' Dump, described, 69–70;  
   Potters' Dump, effects of misfiring, *An Catalogue, passim*;  
   Potters' Dump, export and home-trade pottery, 69;  
   potters' work in, 89–90;  
   Protocorinthian fill, character of, 64;  
   Protocorinthian (Middle) pottery in, 67;  
   Protocorinthian (Middle) pottery in top strata, 97–98;  
   Roman building at site, 63;  
   sanctuary nearby, evidence for, 91, 96, 98;  
   secondary deposit, consistency of throughout, 96–97;  
   secondary deposit, relative to primary deposit, 118;  
   shaft, description of, 63–64;  
   stones, level with, 93–94, 97;  
   stratification, general, vii, 63–67;  
   stratification, reconstruction of, 67–68;  
   stratification, stylistic development as evidence for, 69;  
   terminal date of fill, 66;  
   Transitional period in, 64  
 Andromeda Painter: 54, 59  
 Animal hunting: 33, 41, 149 (?)  
 Animal skin, as garment: 12  
 Animal taming: 15, 30  
 Animals, silhouette, unidentified: 148  
 Ankle and foot, terracotta votive: 165  
 Apollo Temple, vessel from foundation – wall cuttings: 55  
 Archaic Well D, vessels from: 15–16, 17, 22–23, 24, 25, 27, 29, 31, 41, 95  
 Archers: 12  
 Argive krater, early Archaic: 96  
 Aryballoi: 119;  
   flat-bottomed, 9, 34, 82, 105, 123 (?);  
   fragments of, 101, 123;  
   pointed, 6, 7, 10, 13;  
   round, 4, 8, 9, 10, 20, 21, 22 (?), 31, 32, 33, 34, 56, 113, 127;  
   with two friezes, 33  
 Atavisms, typological: 85, 132  
 Athana Painter: 53  
 Athens, Agora: 70  
 Athens, N.M. 17556, oinochoe: 108  
 Athens 282, Painter of: *see* Otterlo Painter  
 Athens 931, Painter of: 9, 69<sup>3</sup>, 88, 108  
 Attic:  
   black figure, 11;  
   Komast Group, 96, 117  
 Avians: 21, 23, 29, 33, 34, 35, 36, 37, 41, 42, 43, 48, 49, 50, 51, 55, 56, 57, 58, 101, 123, 124  
 BASINS, COARSE, ON PEDESTAL: 91, 92, 93, 151, 152, 153, 154

- Basket-shaped vase, miniature votive: 146  
 “Bell-oinochoe”: 7  
 Benson, J. L.: vii, xi, 3, 6  
 Berlin F 1090, Painter of: 87<sup>5a</sup>  
 Berlin 1136, Painter of, related to: 7, 18  
 Berlin 4507, Painter of: 10  
 “Bird-Frieze Painter, Manner of”: 6, 9  
 “Birdie cups”: 43  
 Bird-monster Group: 8, 19  
 Birds: 12, 17, 19, 21, 24, 25, 26, 40, 42, 43, 51, 52, 55, 56, 57, 106, 108, 120, 122, 123, 134, 136, 142;  
 flying, 31, 42, 49, 51, 53, 133;  
 flying, between cocks, 49;  
 jumping, with folded wings, 118;  
 seated, 113;  
 silhouette, 120, 121, 128, 130, 146;  
 tail of, 116;  
 upside down, in ray-zone of kotyle, 130, 132;  
 with wings folded, 114, 115;  
*see also* Ducks, Geese, Swans  
 Boar-Hunt Painter: 32  
 “Boar Painter”: 10  
 Boars: 35, 41 (?), 110, 116, 127, 129, 134, 135, 143, 146  
 Boreads: 31, 46  
 Boston Painter: 10, 14  
 Bottle: 10  
 Bovine: 146  
 Bowls: 43, 101, 130;  
 black-polychrome, 4, 46;  
 lekanoid, 5, 9, 44, 45, 46, 119;  
 on slotted pedestal, 103;  
 small, 147;  
 with spurred handles, 44  
 Brussels A 2182, Painter of: 9, 42  
 Brussels Dancers, Painter of the: 54  
 Bulls: 13, 15, 17 (?), 25, 26, 28, 35, 110, 116, 122, 124, 125, 127, 129, 131, 142, 143, 146, 149;  
 pawing, 22  
 “C” PAINTER: 106  
 “C-47” Painter: 9, 40  
 Cable pattern above figure frieze: 42  
 Calauria Painter, allied with: 56  
 Candia 7789, Painter of: 8, 19  
 “Canonical Syntax” (defined): 100  
 Carrousel Painter: 48  
 Cavalcade: 53  
 Cavalcade Painter: 53;  
 not far from style of, 41;  
 recalling, 35, 42  
 Chaironeia Painter: 9, 57  
 Chevrons, paired: 15  
 Chigi Technique: 5  
 Chimaera Group: 9, 23, 34, 45, 48;  
 allied with, 46;  
 following of the, 35;  
 not unlike, 47;  
 recalling, 33  
 Chimaera Painter: 5, 9, 10, 30, 33, 44, 45, 48, 85, 99, 117;  
 new arrangement of Corinth CP-516, 45  
 Chronology, interdependence of Corinthian and Attic: 117  
 Chytra: 155  
 Closed vases, fragments of: 122, 139  
 Coarse ware, Archaic:  
 capped bottoms (“toes”), 94;  
 development of shapes (mortar basin, pitcher), 95;  
 manufacture of, 94–95;  
 marks on handles, 95  
 Coarse ware, Archaic, shapes:  
 amphora, with upright shoulder handles, 156;  
 amphora handle, 159;  
 amphoras, 152, 154, 155, 157, 158;  
 basin, pedestal of, 151;  
 basin, with spurred handles, 153;  
 basins, rim fragments, 151, 153;  
 cooking pots, one-handled, 155, 156;  
 hydriai, 154, 157, 159;  
 jugs, round-bottomed, 153, 154, 156;  
 lid, 158;  
 mortar basins, 151, 152, 154, 158;  
 pitchers, round-mouthed, 155, 159;  
 pitchers, trefoil-mouthed, 151, 152, 155, 156, 157, 158, 159, 160;  
 pots, straight-sided, with lug handles, 153, 159;  
 sieve-basin, 153;  
 spout with stamped pattern, 154  
 Cocks: 19, 33, 41, 49, 142  
 Columbus Painter: 18, 30, 99<sup>19</sup>, 115  
 Column-kraters: 5, 9, 10, 29, 30 (?), 31, 51, 52, 53, 54, 55, 56, 58, 107;  
 handle-plates of, 5, 9, 55, 56;  
*see also* Kraters  
 Combat scenes: 12, 53  
 Cooking pot, Archaic, one-handled: 91, 93, 155, 156  
 Copenhagen, Ny Carlsberg 3289, plate: 117  
 Copenhagen Sphinxes, Painter of the: 10, 45, 48, 82<sup>3a</sup>  
 Corfu pediment, Chrysaor: 163  
 Corinth:  
 inventory of pottery, 4<sup>3</sup>;  
 Notebook 242 (Anaploga Well), 63<sup>3</sup>;  
 Temple E, 90<sup>73</sup>;  
*see also* “Swift’s Well”, Well C (Weinberg’s), Well D  
 Corinth C-32-112, Painter of: 8  
 Corinth C-32-134, padded dancers: 129  
 Corinth C-40-87A, padded dancers: 129  
 Corinth C-40-159, Painter of (kotyle): 8, 25  
 Corinth C-40-162, Painter of (kotyle): 8, 24, 25  
 Corinth C-47-576, Painter of (kotyle): 8, 25  
 Corinth C-47-586, Painter of (kotyle): 8, 26  
 Corinth C-47-603, Painter of (kotyle): 8, 26  
 Corinth C-47-612, Painter of (kotyle): 8, 26

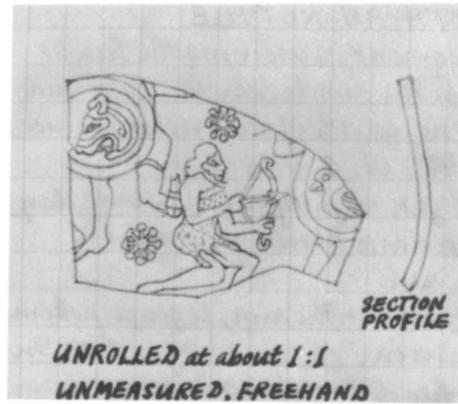
- Corinth CP-2391, Painter of: 8, 24  
 Corinth Hare-Hunt, Painter of the: 5, 7  
 Corinth MP-6, Painter of: 9, 43;  
   related to, 44  
 Corinth oinochoai: *see* Oinochoai, Corinth  
 Corinthian industry, size, diversity and organization:  
   83, 89  
 Corinthian ware, export of: 7  
 Cult scene: 49  
 “Cumae Group”: 5, 7;  
   related to, 5  
 Cups: 127, 132, 134, 146;  
   development, 80–81;  
   large, 130, 144, 145;  
   represented, 122;  
   small, 126, 129;  
   with spurred handles, 147
- DAMON PAINTER, MANNER OF: 10  
 Dancers, padded: *see* Padded dancers  
 Deer: 20 (?), 116, 129, 139;  
   *see also* Doe, Roe, Stag  
 Delos Group: 19  
 Delphi Group: 13  
 Demeter and Kore, Sanctuary of, on Acrocorinth: 10  
 Detroit Painter, related to: 9, 53, 54, 55  
 Dicing: 14, 22, 26, 28, 35, 37, 41, 47, 50, 56;  
   above and below frieze, 20, 21, 23;  
   three rows of, 14, 20, 23, 31  
 Dish, flat-bottomed: 150  
 Disk, pierced stone: 167  
 Dodwell Painter: 9, 10, 27, 50, 88, 89, 108;  
   similar to, 35, 82  
 Doe: 35;  
   *see also* Roe  
 Dogs: 24;  
   on leash, 122;  
   *see also* Hounds  
 Dolphin Painter: 4, 7  
 Dolphins: 115, 138  
 Double-palmette chain: 47  
 Dresden Lekanis, Group of the: 59  
 Duckling, hopping: 19  
 Ducks: 33, 110, 115, 122, 124 (?), 128 (?);  
   *see also* Geese, Swans  
 Duel Painter: 8, 19, 20, 28 (?)  
 “*Dünnbeinigen Rehs, Maler des*”: 10  
 Dunbabin, T. J.: 5, 12, 13, 33
- EAGLE: 24 (?);  
   *see also* Birds  
 “*Eckigen Sphingen, Maler der*”: 10  
 Ephebes Painter: 10  
 Erlenmeyer Painter, related to: 8, 31  
*Eschara*, represented: 122  
 Eurymachos Painter: 10  
 Eurytios krater: 59, 115
- Examilia:  
   grave-group from, 128;  
   vessel from cemetery near, 50
- FELINES: 13, 15, 16, 17, 19, 20, 21, 22, 23, 24, 25, 26,  
 27, 28, 30, 33, 34, 35, 36, 37, 42, 44, 49, 52, 55, 59,  
 118, 123, 124, 126, 127, 133, 136, 142, 144;  
   crouching, 28, 34, 48, 138
- Female protome: 51  
 Figure-eight loops: 151  
 Figurines:  
   handmade, 166–167;  
   molded, 162–165;  
   of woman holding child, 166 (?)
- Filling ornament, absence of: 18  
 Floral ornament: 29, 30, 31, 40, 41, 125;  
   *see also* Double-palmette chain, Lotus, Lotus  
   chain, Lotus-palmette chain, Palmettes, Rosettes
- Florence Olpai, Painter of: 27  
 Flute (double pipes), played by padded dancer: 139  
 Flying bird between avians: 42  
 Foot, votive: 165  
 Furniture foot: 58 (?)
- GELADAKIS PAINTER: 9, 51, 69<sup>3</sup>, 88, 89, 105, 106, 108;  
   recalls the, 44, 49  
 Geese: 26, 124 (?), 130, 131, 135 (?), 138 (?), 140, 142,  
 144;  
   *see also* Ducks, Swans
- Geometric oinochoe: 111  
 “*Geschmeidigen Ebers, Maler des*”: 6  
 “Glendi Painter”: 122
- Goats: 16, 17, 18, 20, 23, 24, 25, 26, 27, 29, 35 (?), 36,  
 49, 51, 52, 54, 55 (?), 103, 105, 107, 110, 113, 114,  
 115, 116, 118, 122, 124, 125, 126, 127, 128, 129,  
 130, 131, 132, 133, 135, 136, 138, 139, 140, 141,  
 142, 146 (?);  
   in silhouette, 130
- Gorgon: 53 (?)  
 Gorgoneion: 41, 113;  
   Middle Protocorinthian, 150  
 Gorgoneion Group: 10, 41;  
   recalling the, 35, 42, 48
- Graffiti: 131, 145  
 Griffin-birds: 31, 41 (?), 42, 43, 44, 56 (?), 57 (?), 101  
 Griffin Group: 16  
 Griffin Painter: 19  
 Griffins: 23 (?), 31, 41 (?)  
 Ground line, avoidance of: 12
- HAGIOI ANARGYROI: 63  
 Handle, spurred, fragment of: 151  
 Handles, coarse ware:  
   corded, 159;  
   with rope-twist insets, 94  
 Hare hunt: 146  
 “Hare Painter”: 6, 7

- Hares: 13 (?), 18, 28  
Havana Painter: 8, 23;  
related to, 26  
Head-in-Air Painter: 5, 6, 7  
Head-pyxis: 10  
Heads:  
bearded, 56;  
female, in outline technique, 32;  
male, 101  
Hearst SSW 9500, Painter of: 10  
Helmet crest: 47 (?)  
Herakles: 12 (?)  
Heraldic Lions Painter: 14, 21, 132;  
manner of, 6  
Herdsman Painter: 10  
Herzegovina Painter: 26  
Hippolytos Painter: 10, 53, 54, 59  
Honolulu Painter: 9, 47  
Hoplites:  
in combat, 20, 42, 47, 53;  
on galloping horse, 58, 59;  
holding weapons, 22;  
mounted, 52 (?), 53;  
running, 51;  
*see also* Warriors  
“Hopping Birds, Painter of the”: 7  
Horse-Bird Painter, Boeotian: 60  
Horses: 20, 30, 51, 52, 53, 58;  
in silhouette, 130;  
terracotta, lacking rider, 165;  
walking, 105  
Hound Painter: 29  
Hounds: 146, 149 (?);  
running, 13, 15, 41, 117, 146;  
in silhouette, 121, 145, 146;  
*see also* Dogs  
Hourglass pattern, reserved: 102, 148, 149, 151  
Human figures: 22, 47;  
draped, 46;  
draped, approaching a lebes, 41;  
running or dancing, 58;  
winged, 43, 46;  
*see also* Female, Man, Woman  
Hunting scenes: 33, 41;  
Protocorinthian, 146, 149 (?)  
Hydria: 145;  
*see also* Coarse ware, shapes  
INSCRIPTION, TRACES OF: 58  
Isthmus, vessel from cemetery in the: 51  
“*Ithakagruppe*”: 14  
“JÄGERMALER”: 12  
KACHROS, GEORGE: 45  
Kalathiskoi: 97, 147  
*Kanā*: 103, 147, 150 (?)  
Kantharos, represented: 122 (?)  
Keratea, “Berlin Standing Goddess” from: 99<sup>ab</sup>, 163  
Komast Group: 22, 31  
Komasts: 122;  
LC I compared with MC, 82;  
squatting, plastic vase, 165;  
unpadded, 19;  
*see also* Padded dancers  
Kothon, Attic tripod: 59 (?)  
Kotylai: 4, 5, 7, 8, 9, 10, 14, 15, 16, 23, 24, 25, 26, 35,  
36, 37, 38, 40, 41, 56, 101, 102, 105, 106, 107, 109,  
110, 111, 112, 114, 115, 117, 118, 119, 120, 121,  
122, 123, 124, 127, 129, 130, 135, 137, 140, 144,  
151;  
Attic, 117;  
development of shape, 73–78 and Figs. 1–2;  
development of rays at base, 74–75;  
miniature, with silhouette decoration, 121, 146;  
represented, 122 (?);  
ring patterns on bottom, 75, 105, 109, 111;  
with silhouette decoration, 148;  
“white style”, 107  
Kotyle-pyxis: 117, 124;  
lid of, 8  
Kraters:  
Argive, 96;  
without handle-plates, 82, 106, 114, 119, 143;  
Protocorinthian, 102, 141, 148;  
red-ground, 5, 9, 58;  
represented, 122;  
*see also* Column-kraters  
Kylixes: 5, 9, 41, 42, 43, 57, 100, 101, 109, 112, 118;  
development, 80–81;  
represented, on rim of krater, 122  
LA TROBE PAINTER: 8, 21  
Lakonian ware: 96, 109  
Lamps:  
black-glazed, 160;  
Corinthian, 160;  
triangular, 161–162 and Fig. 3;  
wheel-made, Archaic, 161, 162  
“*Langhalsigen Sphingen, Gruppe der*”: 21  
Late Corinthian, stylistic transition to: 65, 66, 82  
Laurion Painter: 35  
Lausanne Painter: 9, 43  
Lebes on stand, represented: 41  
Lekanai: 9, 44  
Leontinoi Painter: 58  
Lids:  
Protocorinthian, 146, 149;  
small knobless, 148  
Liebighaus Group: 9, 32  
Lion Group: 21, 33;  
probably, 34  
Lioness, crouching: 44  
Lions: 13, 15, 16, 18, 21, 25, 27, 28, 30, 51, 59 (?),  
103, 105, 108, 111, 113, 116, 118, 119, 122, 123 (?),

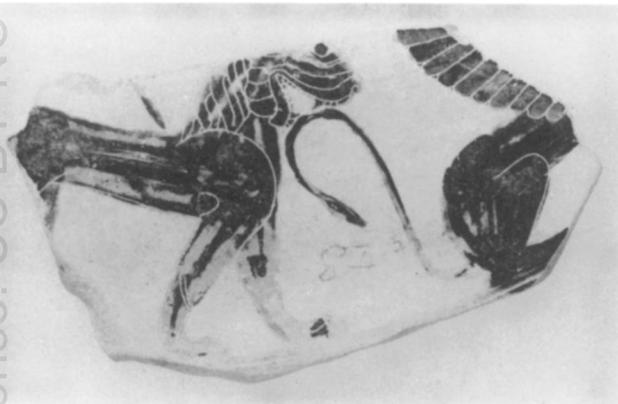
- 124, 125, 126, 127, 131, 132, 134, 135, 136, 139,  
140, 142, 144, 146, 149;  
crouching, 113, 138;  
head of, 12;  
regardant, 144;  
seated, 27, 125;  
truncated, 113
- London A 1355, Painter of: 8, 27
- Loomweights: 94
- Lotus: 51, 118
- Lotus chain: 48, 56
- Lotus-Cross Painter: 10
- Lotus-palmette chain: 51  
*see also* Palmette-lotus ornament
- Lotus (-palmette?) ornament: 40
- Louterion: 151, 152
- Louvre E 574, Painter of: 30, 34, 45;  
vicinity of, 34
- Lowie Painter: 4, 8, 27, 69<sup>2,4</sup>, 78, 84–85, 88, 90<sup>70</sup>, 99,  
111, 125, 141;  
Companion “A”, 127, 132, 135;  
Companion “B”, 136;  
related to, 126, 127;  
similar (Budapest fragment), 85<sup>46</sup>;  
workshop of, 72, 75, 85
- “MACMILLAN PAINTER”:  
associated with, 12;  
attributed to, 5, 7;  
“succession to”, 5, 7
- Macri Langoni Painter: 8, 27
- Man: 19, 34, 58, 149;  
bearded, 25;  
bearded, wearing drapery, holding spear, 58;  
between animals, 30, 33;  
carrying wine-sack or rhyton, 49;  
with chlamys, 41;  
grasping tail of feline, 15;  
“plausibly anthropoid creature”, 140;  
running, 103;  
running, with weapon, 33;  
swimming, with dolphin, 115;  
wielding spear, wearing chiton, 42;
- Marks and gouges on coarse ware: 95, 152, 153, 155,  
156, 157, 159, 160
- Mati Painter: 8, 69<sup>2</sup>, 86, 115, 123, 130;  
related to, 8, 138
- Matia*: 86, 115, 123, 130, 138
- Medallion Painter: 9, 10, 29, 42, 54, 58 (?), 69<sup>3</sup>, 82<sup>32</sup>, 89;  
close to, 52;  
compared to, 43;  
recalls, 42
- Memnon Painter: 9, 51, 53;  
region of, 53
- Middle Corinthian, style defined: 84–85, 86
- Miniature coarse ware: 129
- Model wheel: 164
- Molds:  
for head, 163, 165;  
fragment, with herringbone pattern, 165
- Monster, double-bodied: 19 (?)
- Mortar basins: 91, 93, 151, 152, 154, 158
- Munich Pyxides Painter: 8, 22, 23
- Mykonos Painter: 28
- NECK-AMPHORAS: 47, 84, 131, 136;  
*see also* Coarse ware, shapes
- Necrocorinthia*: *see* Payne, Humfry
- Nîmes, Mus. Arch., oinochoe: 108
- “Nipples”, on coarse ware: 129, 155
- North Cemetery, vases from: 5
- “OAO GROUP”: 8, 83–84, 90<sup>70</sup>, 99, 126, 127, 132, 134,  
136;  
related to, 131, 136;  
related broad-bottomed oinochoe, Oxford, Ash-  
molean, 84<sup>39</sup>
- Oinochoai: 4, 5, 7, 8, 9, 10, 14 (?), 16, 17, 18, 27, 28,  
48, 49 (?), 50, 57, 111 (?), 122 (?), 123 (?), 151  
broad-bottomed, 4, 7, 9, 50, 84<sup>39</sup>, 108, 109, 128,  
132, 137;  
conical, 4, 7, 8, 28, 82, 109, 145;  
Geometric, 111;  
globular, 9, 57;  
Protocorinthian, 149, 151;  
represented, 122, 129;  
*see also* Coarse ware, shapes
- Oinochoai, Corinth:  
compared with Attic parallels, 78;  
described, 78–79;  
development, 79–80;  
examples, 28, 29, 50, 100, 101, 102, 103, 104, 105,  
106, 107, 108, 109, 110, 111, 116, 120, 128, 133,  
137, 143
- Oinochoai, trefoil-mouthed (type): 26;  
black-figure, latest examples, 89;  
broad-based variant, 72–73;  
development of shape, 70–73;  
examples, 103, 106, 107, 108, 110, 111, 112, 113,  
114, 115, 116, 117, 118, 119, 120, 121, 122, 123,  
124, 125, 126, 128, 129, 130, 144, 147
- Olpai: 7, 8, 10, 14 (?), 17, 18, 83–84, 126, 127 (?), 132,  
137, 142
- Open vase, fragment: 148
- Otterlo Painter: 9, 99, 105
- Outline technique, heads in: 32
- Owls: 20, 25, 50, 103, 114, 129, 138, 142
- PAINT POTS: 96, 97, 111, 117, 146
- Padded dancers: 20, 21, 22 (?), 25 (?), 29, 33, 34 (?),  
54, 108, 127, 129, 133, 139;  
on Corinth oinochoai, 129;  
petting lion’s muzzle, 30

- Palermo 489, Painter of: 4, 7, 18, 19, 28, 99;  
 near, 4;  
 related to, 30
- Palmer, Hazel: 5
- Palmette, double: 31
- Palmette complex: 105
- Palmette cross: 34
- Palmette-lotus ornament: 30, 40, 41, 48, 58–59, 103, 117  
*see also* Lotus-palmette chain
- Palmette-and-tendrill ornament: 110
- “*Pantera impaurita, Pittore della*”: 23
- Panther-birds: 119, 137
- Panthers: 15, 16, 19, 22, 24, 25, 26, 30, 31, 33, 34, 35,  
 36, 37, 41, 43, 44, 45, 49, 50, 53, 54, 55, 103, 105,  
 106, 107, 109, 110, 111, 113, 114, 115, 116, 120,  
 121, 122, 123, 124, 126, 127, 128, 129, 130, 131,  
 132, 134, 135, 136, 138, 139, 140, 141, 142, 143,  
 144;  
 crouching: 27, 135
- Patras Painter: 9, 37, 38, 40;  
 recalling, 37
- Payne, Humfry: vii, 3, 4, 5, 7, 71, 109, 117
- Penichros Painter: 8, 83, 142, 144;  
 related to, 140
- Perachora: 96
- Perachora Painter: 4, 8, 14, 15, 16
- Perirrhanteria: 151, 152, 154
- Pholoe Painter: 10
- Pighadhi Painter: 8, 87, 88, 90<sup>70</sup>, 125, 127
- Pinakes: 5, 7, 10
- Pine branch: 125 (?)
- “Pinholes”: *see* Marks and gouges
- Pitchers:  
 miniature coarse handmade, 129;  
 round-mouthed globular, 142
- Pithos rims: 91, 93
- Plastic vase, squatting komast: 165
- Plates: 9, 10, 26, 46, 47, 48, 57, 117;  
 Protocorinthian, 100, 102, 103, 147, 148, 149, 150
- Polychrome band patterns: 73, 75
- “Polychrome Skyphos Group”: 6, 8, 36
- Polyteleia Painter: 7, 17, 23
- Populonia Painter: 8
- Potnia Theron: 15, 56
- Potters’ Quarter: 5, 6, 7, 10, 69, 88–89, 99, 160;  
 range of style in, 82–83
- Potters’ work:  
 Attic and Corinthian compared, 70;  
 correlation with figure style, 89;  
 criteria for attribution, 90;  
 problems of attribution, 83
- “Protocorinthian Vase-Painters, Some”: 5
- Pyxides: 8, 9, 10, 28 (?), 35 (?);  
 concave-sided, 4, 22, 35 (?);  
 convex-sided, 35 (?), 56, 108;  
 cylindrical, 14;  
 knob of lid, 120;  
 lids, 7, 8, 13 (?), 23, 56, 120, 128;  
 powder, 97<sup>6</sup>;  
 with ring handles, 35;  
 tall, 145;  
 tripod, 10
- Pyxis-kalathos: 146
- QUADRUPEDS: 17, 36, 37, 38, 44;  
 in silhouette, 128
- RAMS: 36 (?), 41, 44, 107, 117, 130, 133, 139 (?)
- Rays, set far apart: 14, 75
- Red-Dot Painter: 6, 8
- Reserved panels, kraters with figures in: 29, 30, 51, 54
- “Rhodian Lions, Painter of the”: 34
- Riders: 30, 51, 52, 53, 109;  
 holding spears, 30, 52 (?), 58
- Riehen Painter: 30, 34, 45
- Ring-and-dot rosette, incised: 26
- Robertson, M.: 5
- Robinson, Henry S.: vii, 63<sup>1,2</sup>, 64<sup>6</sup>, 67<sup>24</sup>
- Roes: 103, 106;  
*see also* Does
- Rosettes, reserved, on red ground: 31
- Roulette-impressed decoration: 103
- Royal Library Painter: 6, 8;  
 related to, 35
- Ruminants: 13, 15, 16, 17, 20, 27, 28, 34, 35, 36, 41,  
 43, 50, 52, 54, 117, 123, 138, 139, 144, 146
- SACRED SPRING SOUTH, VESSEL FROM: 15
- Sacrifice Painter: 5, 7;  
 approximates, 13
- “Sad Sirens Group”: 10
- Saint John area, vessel from: 58
- Salamander: 142
- Samos Group: 9, 10, 37, 57;  
 recalling, 37
- Samos Painter: 57, 82<sup>3a</sup>
- Satyric attributes, of human figure: 115
- Scabbard: 53
- Scale Painter: 27
- Scale pattern: 14
- Scale-Pattern Group: 8, 35
- Schistos Painter: 9, 69<sup>3</sup>, 89, 90<sup>70</sup>, 103
- Seeberg, Axel: 21, 33
- “Segments” in pottery industry at Corinth: 69
- “*Serpenti, Pittore dei*”: 16
- “Shambling Bull Painter, manner of”: 6, 8
- Shield, Boeotian: 113
- Shield devices:  
 bird, 12;  
 gorgoneion, 113;  
 lion’s head, 12, 113
- Sieve-basin, coarse: 153
- Silhouette technique: 16, 37, 97, 128, 130, 145, 146, 148

- Sirens: 22 (?), 27, 33 (?), 34 (?), 37, 41, 42, 43, 44, 49, 50, 51, 52, 55, 56, 103, 105, 118, 122, 123, 127;  
male, 31, 119;  
wing-bow of, 117
- Snake-bodied monster: 117
- Snakes: 19, 33, 102, 103 (?), 150
- “Soldier-Dancers, Group of the”: 9, 33
- Southeast Building, Well at I-23, vessels from: 25, 26, 35, 36, 37, 40, 56
- South Stoa:  
mixed “deposit” in, 29, 51;  
vessel from West end of, 30
- Spearhead, iron: 167
- “*Sphingen mit mehrfach umbundenem Haar, Gruppe der*”: 14
- Sphinx Painter: 6, 7, 18, 19, 23, 86, 142, 143;  
related to, 17
- Sphinxes: 16, 23, 24 (?), 40, 52, 124;  
crouching, 136;  
seated, 13, 40, 41, 43, 51, 57, 105, 132
- Spindle whorls: 96, 166, 167
- Spoiled vases:  
burst, 103, 119, 141;  
fired green, 66–67;  
varieties of, 69
- Spool: 164
- Stags: 54, 103;  
in silhouette, 130, 148
- Stamped triangle design: 154
- Stavros Group: 48
- Stillwell, Agnes: 3
- Stobart Painter: 10
- Stripes, red, and white dots: 22
- Stroud, R. S.: 66<sup>18</sup>
- Swans: 16, 20, 26, 29, 35, 37, 42, 51, 52, 55, 56, 107, 111, 118, 119, 121, 124, 127, 131, 134, 143;  
*see also* Ducks, Geese
- “Swift’s Well”: 35, 89<sup>61</sup>, 108
- Syntheia Painter: 8, 69<sup>2</sup>, 86–87, 90<sup>70</sup>, 113, 116, 124, 132, 140;  
group of, 87;  
manner of, 124, 128;  
related to, 8, 126
- “TABLE”: 33
- Talcott, Lucy: 70 and note 7
- Taming of animals: 15, 30
- Taranto Painter: 9, 41;  
close to, 41, 44;  
recalling, 42
- Terracotta:  
figurines, 162–167;  
objects, handmade, 163
- “*Theramaler*”: 28
- Thermon, Gorgoneion metope from: 150
- “Three Maidens Group”: 54;  
region of, 53
- Timonidas: 10
- Tongue incisions, defined: 100
- Tongues:  
black-polychrome, 14;  
incised polychrome, 29;  
polychrome, 31
- Torr Painter: 6, 7, 13
- Tray: 117
- “Triglyph”: 120
- Tripod kothon: *see* Kothon
- Triton: 31
- Tydeus Painter: 6, 9, 10, 53, 59;  
time of, 58
- UNGULATE: 20
- “VATICAN 69, GROUP OF”: 15
- Vatican 73, Painter of: 7, 17, 18
- Vertical wavy line, among rays: 47
- “*Vogelungeheuer, Gruppe der*”: 19
- Votive:  
foot, 165;  
pottery, 83
- Vrysoula Deposit, vessel from: 47
- “Vulci Painter”: 27;  
manner of, 6
- WALTERS PAINTER: 28
- Warrior Group: 4, 8, 19, 20
- Warriors: 12, 46, 52, 113, 146;  
*see also* Hoplites
- Weinberg, Saul S.: 3
- “Well C” (“Swift’s Well”), vessel from: 35
- Well C (Weinberg’s), vessels from: 95
- Well D: *See* Archaic Well D
- Well west of Museum, vessels from: 22, 58
- Wells, pottery from: *see* Anaploga, Archaic Well D, Southeast Building, “Swift’s Well”, Well C
- Wells, widening at bottom of: 64, 66<sup>18</sup>
- Wheel, model: 164
- “White Horses Group”: 9, 59
- “White style”: 57, 74, 75, 80, 107
- Wineskin, held by padded dancer: 129;  
*see also* Man, carrying wine-sack or rhyton
- Winged Lion Painter: 10
- Woman: 32, 37, 38, 49, 58;  
holding axe, 125
- Women’s arms holding wreath: 37
- ZÜRICH PAINTER: 34



1 (CP-2649)



2 (CP-2295)



3 (C-39-381)



4a



4a (AT 248a)

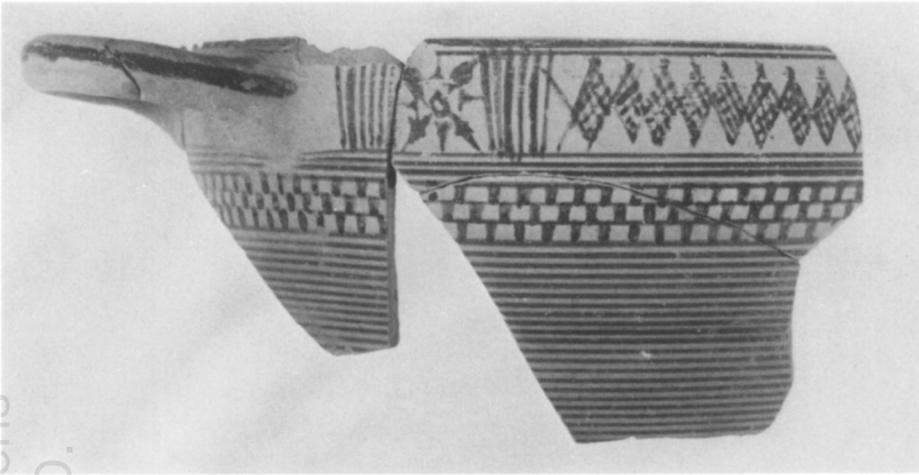


4a

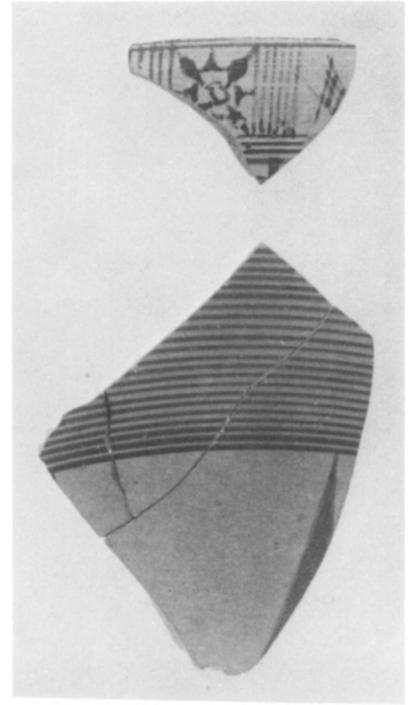


4b (AT 248b)

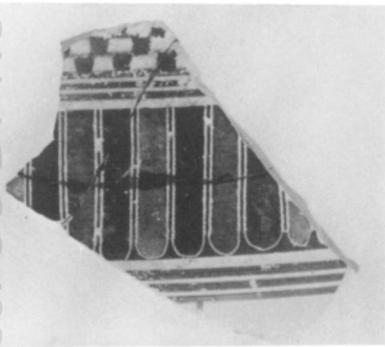
© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.



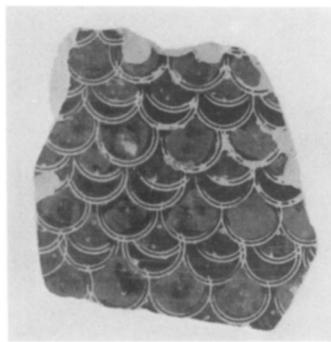
5a (CP-2648a)



5c  
5b (CP-2648 b, c)



6 (CP-2392)



7 (C-37-599)



8 (C-69-127)



9 (CP-2647)



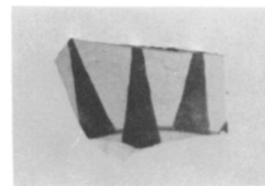
10 (C-40-289)



11a

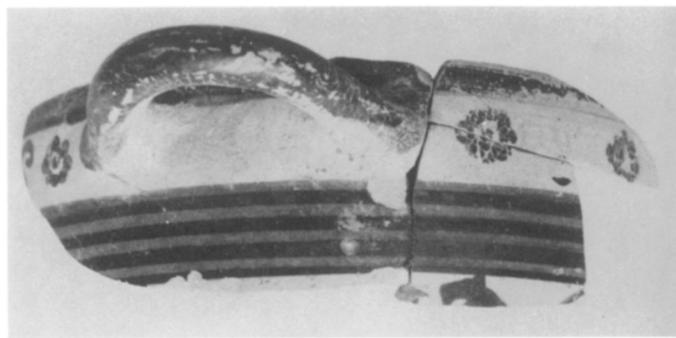


11b  
(C-40-291 a-c)

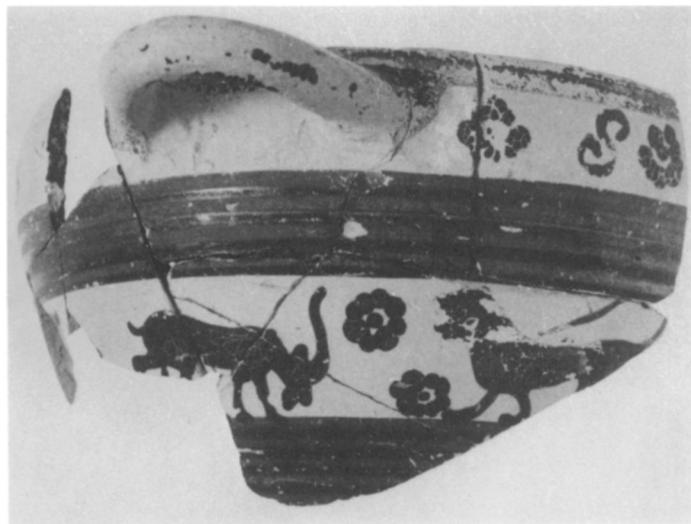


11c

© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.



12b



(CP-2389)

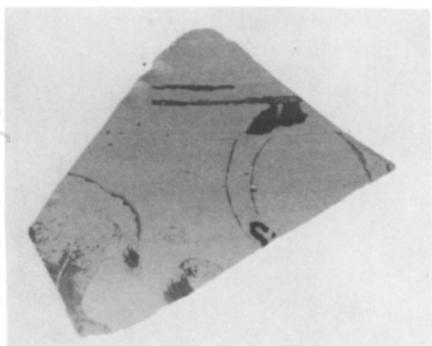
12a



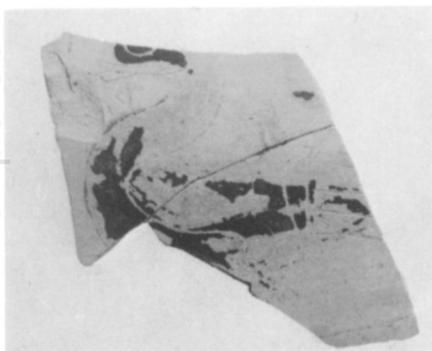
13 (CP-2319)



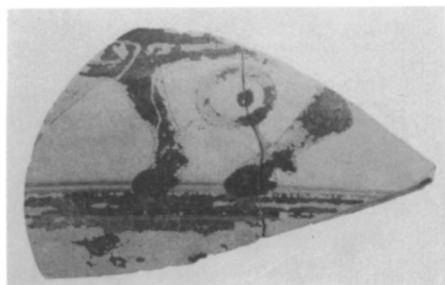
14 (C-40-284)



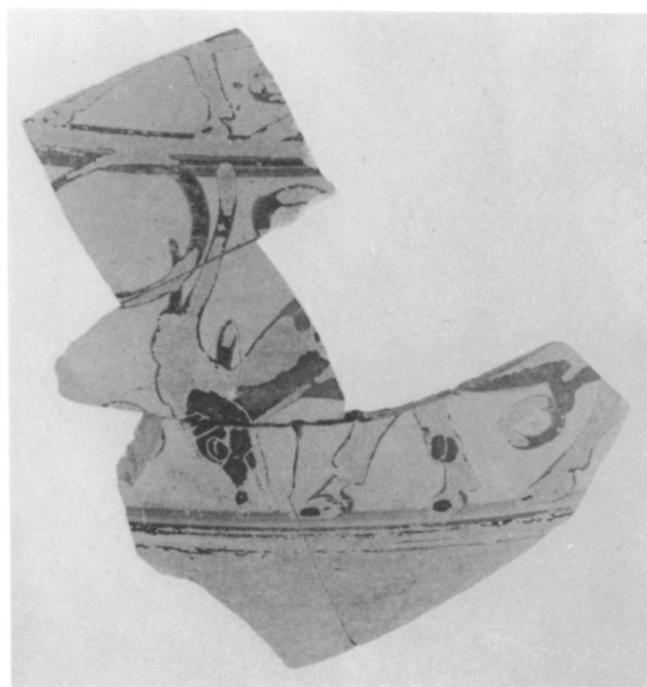
15b



15c



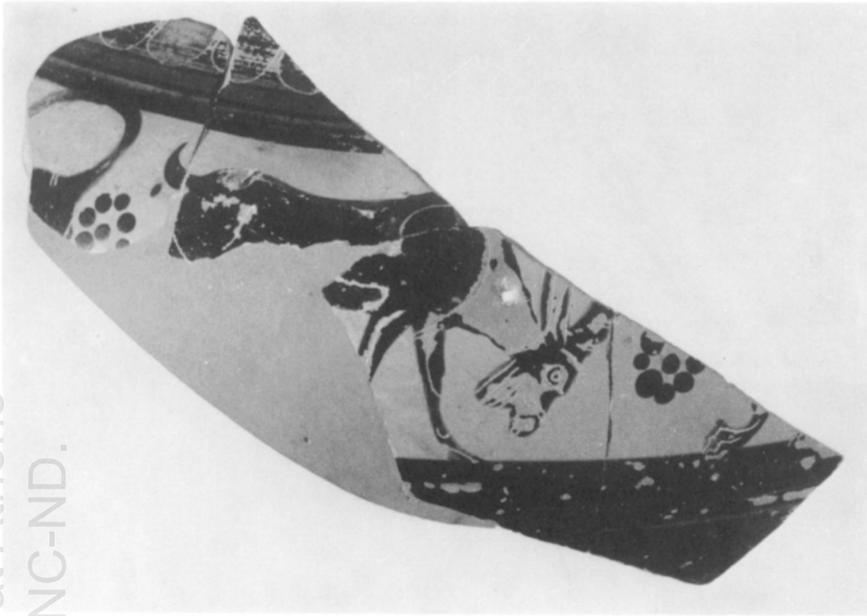
15d



(C-40-302a-d)

15a

© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.



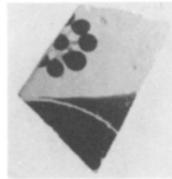
16a



17 (C-40-140)



18 (CP-2304)



16b  
(CP-2296a, b)



19



19



19 (CP-478)



19

© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.



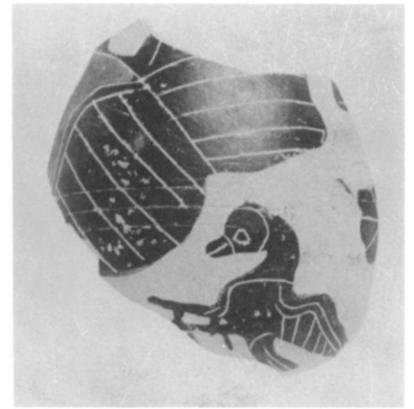
20 (CP-2317)



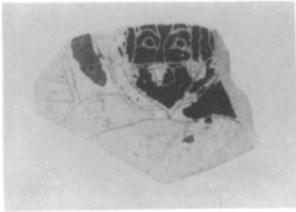
21 (CP-2324)



22 (CP-2321)



23 (C-36-300)



24 (CP-2327)



26 (CP-2340)



25 (CP-2329)



28 (CP-2350)



27 (CP-2338)



31 (C-30-50)



29 (CP-2351)



30 (CP-2360)



34 (CP-2356)

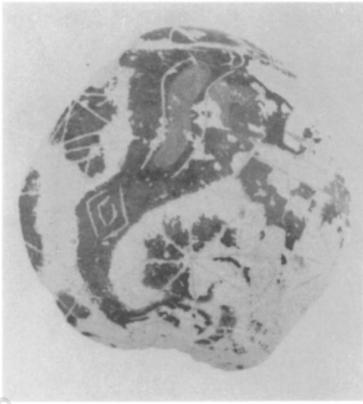


32 (CP-2627)



33 (C-30-64)

© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.



35 (CP-2352)



36 (CP-485)



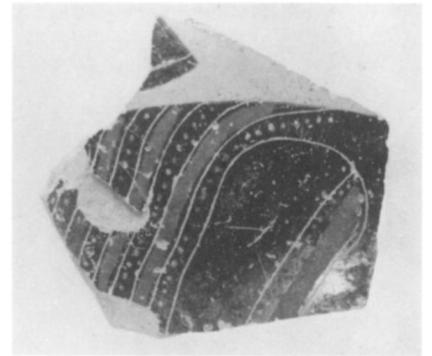
37 (CP-2343)



38 (CP-2339)



39 (CP-2347)



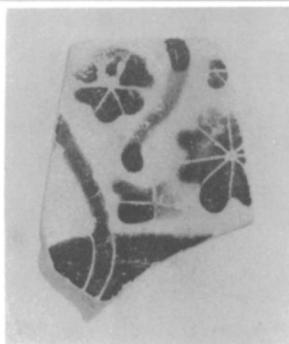
40 (CP-2330)



41 (C-39-26)



42 (C-40-221)



43 (CP-2375)



44 (CP-2405)



45 (CP-2303)

© American School of Classical Studies at Athens  
For personal use only. License: CC BY-NC-ND.

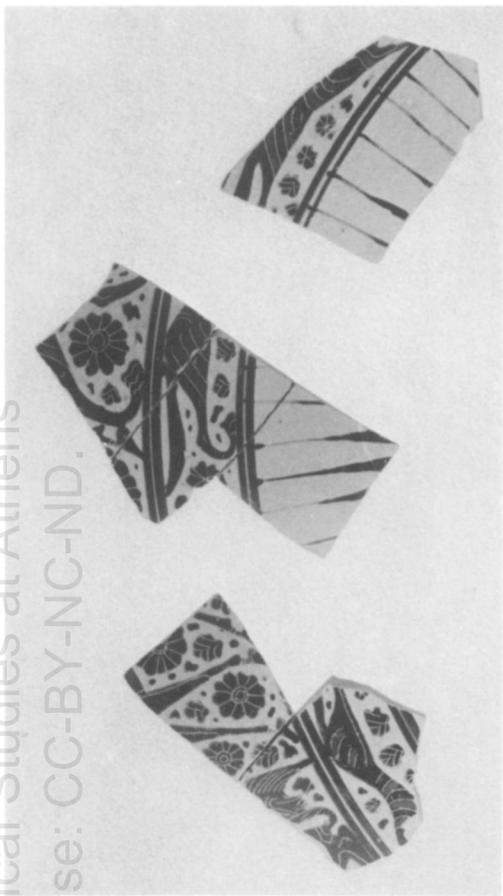
© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.



46a (CP-2390a)

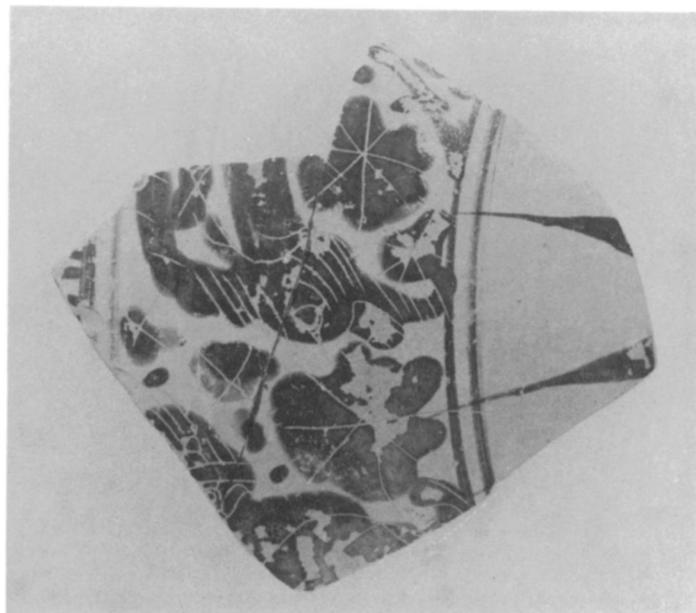


46b (CP-2390b)



a  
b  
c

47a-c (CP-2391a-c)



48 (CP-2412)

Early Corinthian



49 (C-33-215)

1:1  
1:2  
except 47, 49



50 (C-40-162)



51 (C-40-163)



52 (C-40-167)



53 (C-40-159)



© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.



54 (C-40-174)



55 (C-40-164)



56 (C-47-576)



57 (C-47-586)



59 (C-47-612)



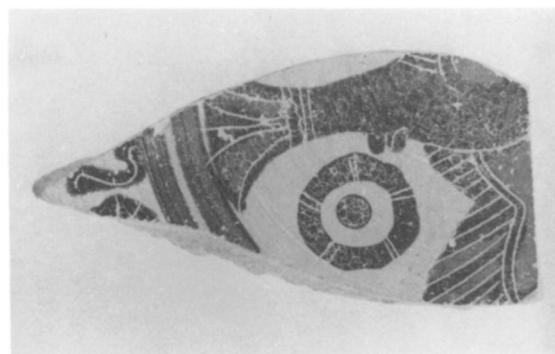
58 (C-47-603)



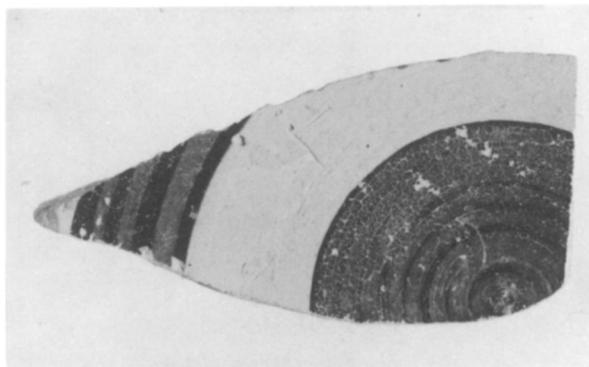
© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.



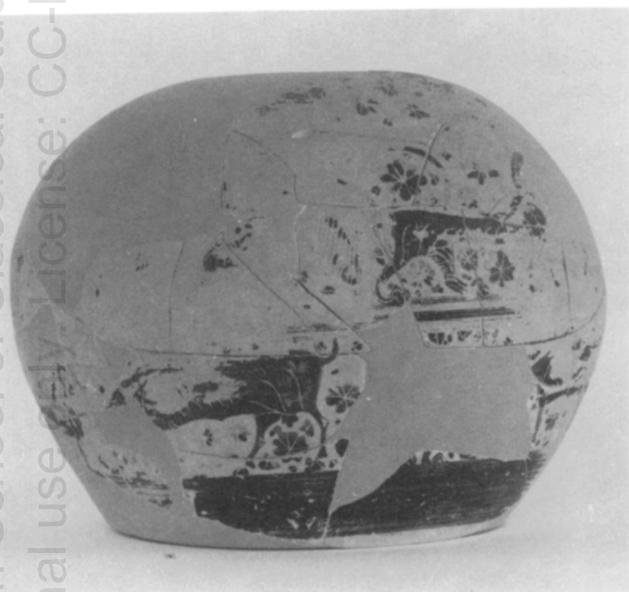
61 (CP-2448), top, bottom (1:1)



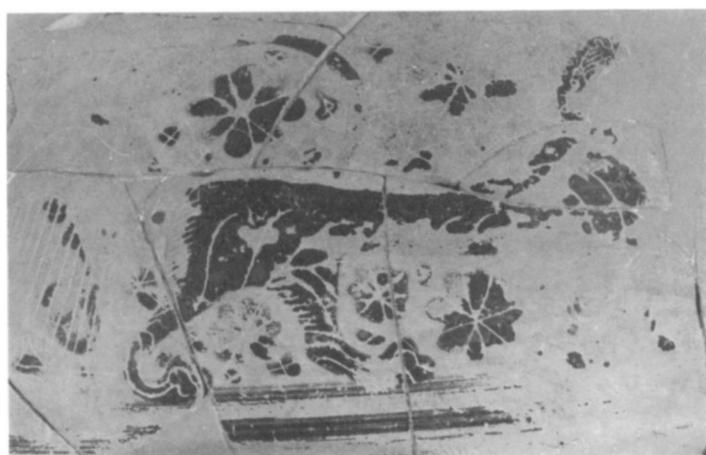
60, top



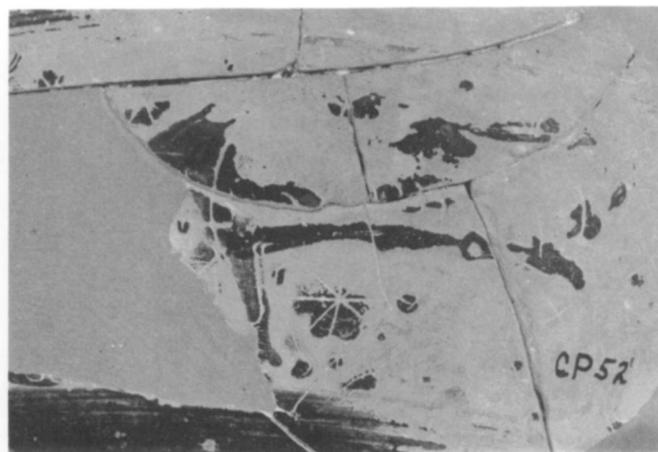
60 (CP-2449), bottom (1:1)



62 (CP-52) (1:4)



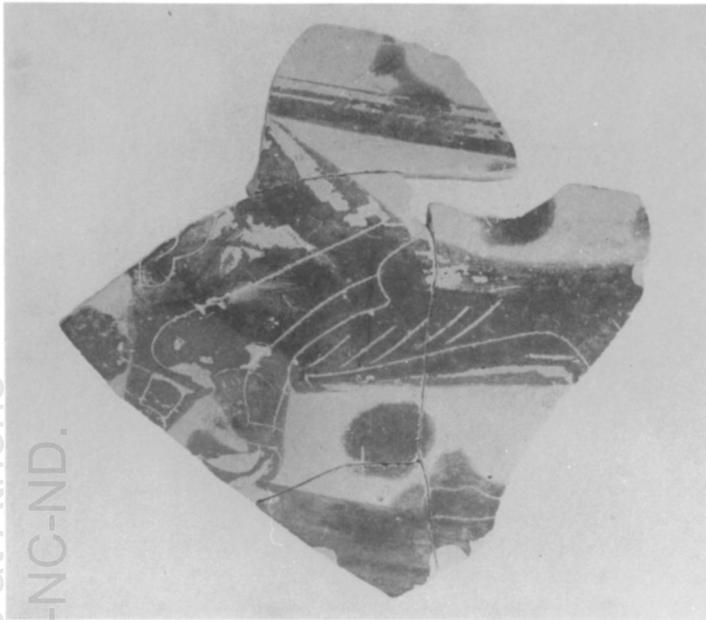
62, detail (1:2)



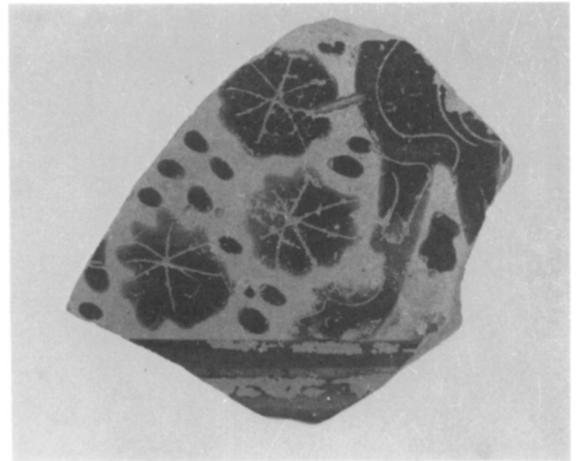
62, details (1:2)

Early Corinthian

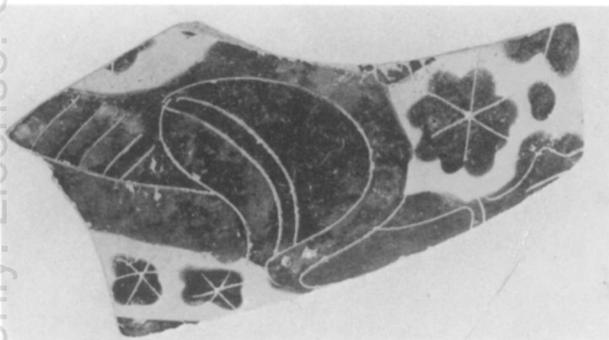
© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC



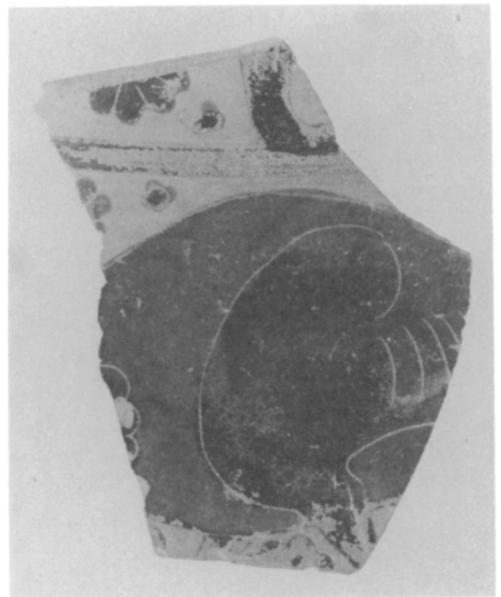
63 (C-40-303)



64 (CP-2490)



65 (CP-2484)



66 (CP-2495)



67 (C-30-164)



68 (CP-2478)



69 (CP-2309)

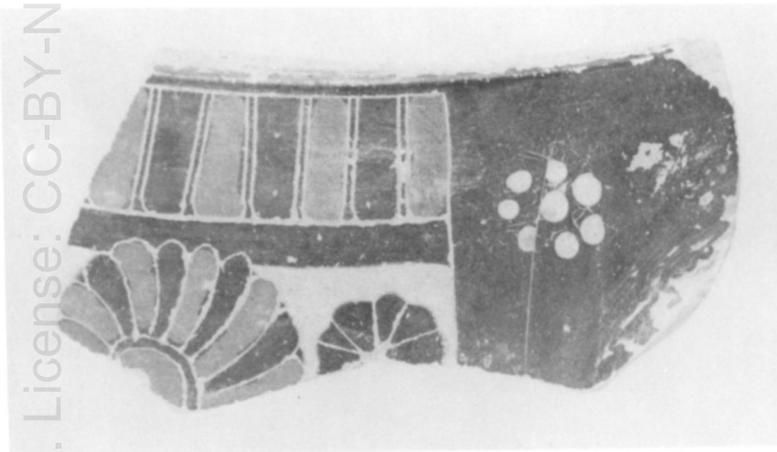
© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.



70 (C-50-32)

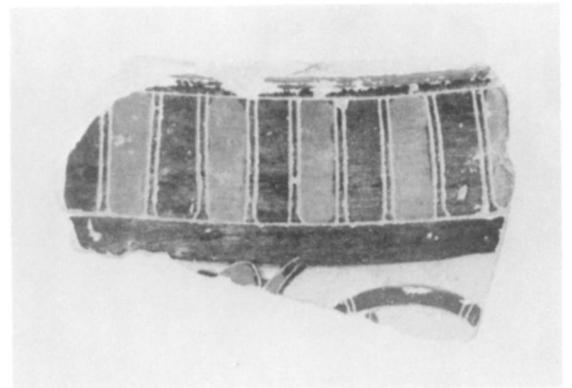


71 (C-40-87)

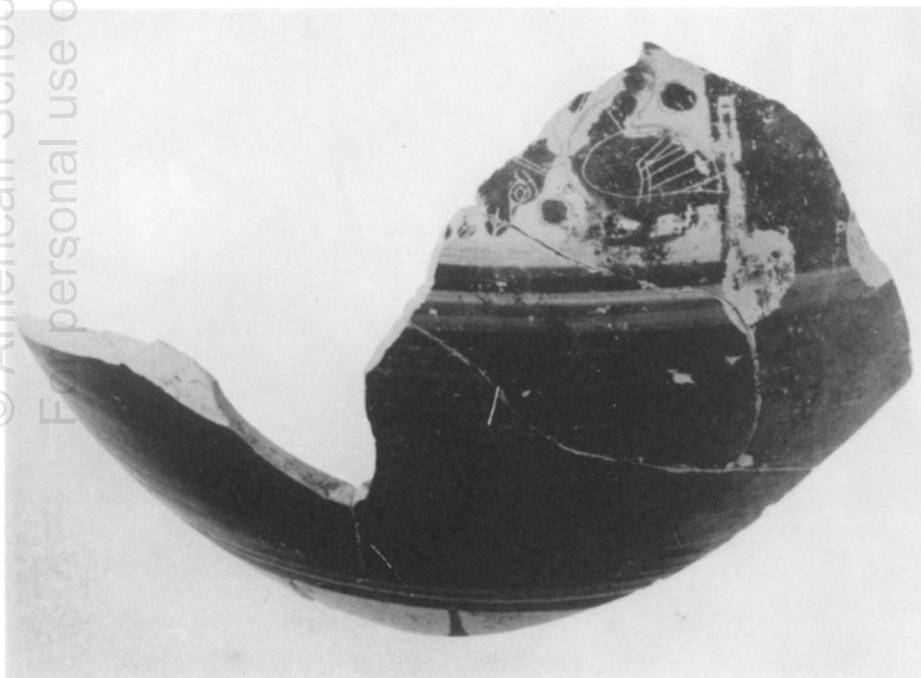


72a

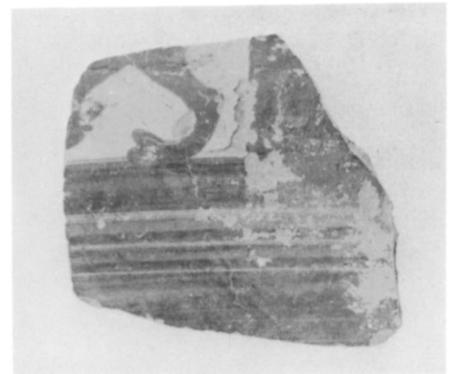
(CP-2538a, b)



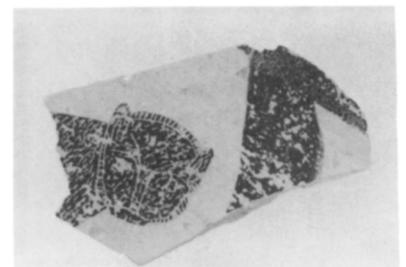
72b



73 (C-32-257)



74 (CP-2551)



75 (CP-2568)

Early Corinthian

except 71 1:4,

72

1:2  
1:1

© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND



76 (C-38-635)



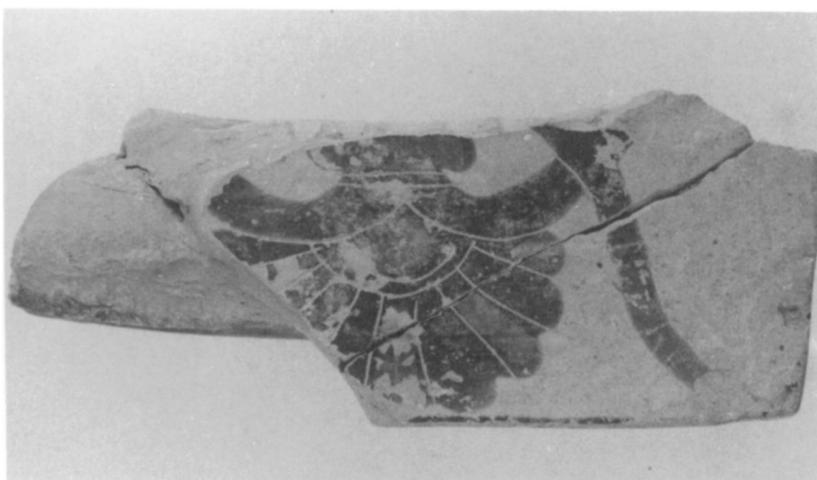
77 (C-67-3)



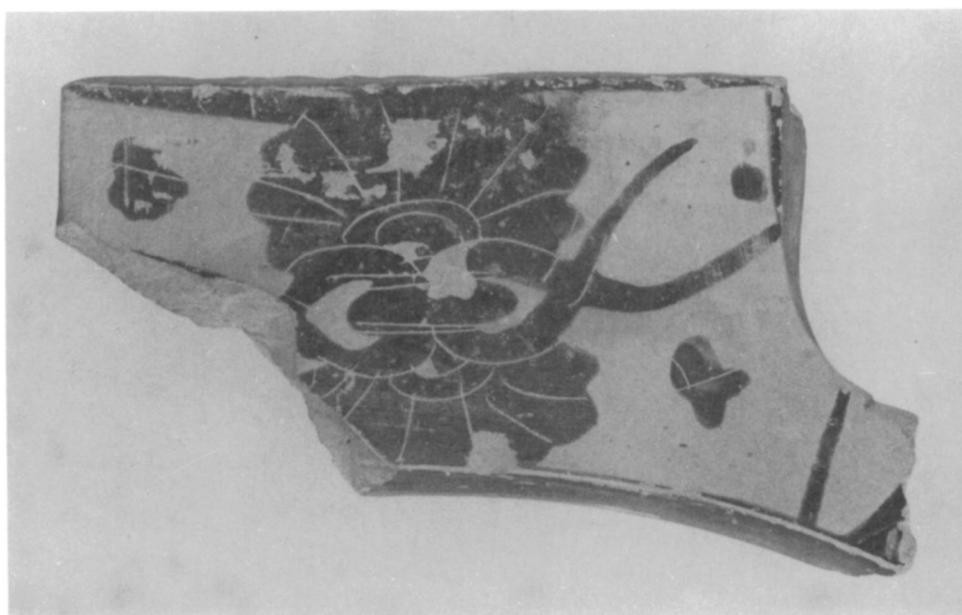
78 (C-36-302)



79 (CP-2521)



80 (CP-2505)



81 (CP-2510)

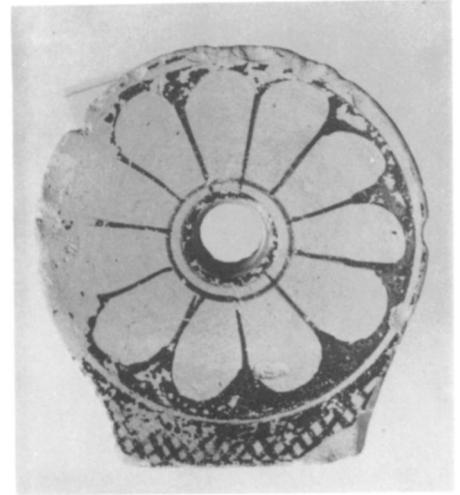
© American School of Classical Studies at Athens  
For personal use only. CC-BY-NC-ND.



82 (CP-2331)



83 (C-40-285)



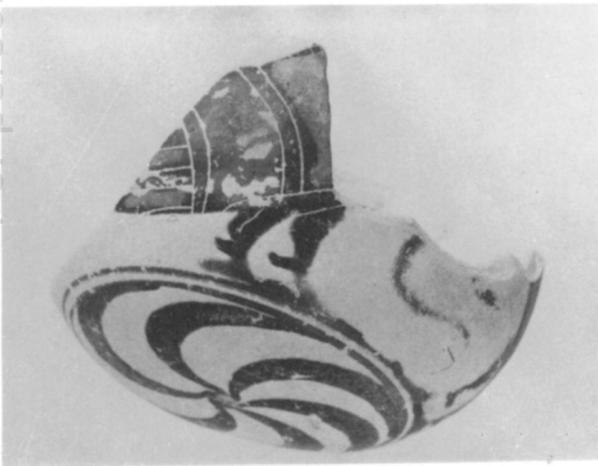
85, top



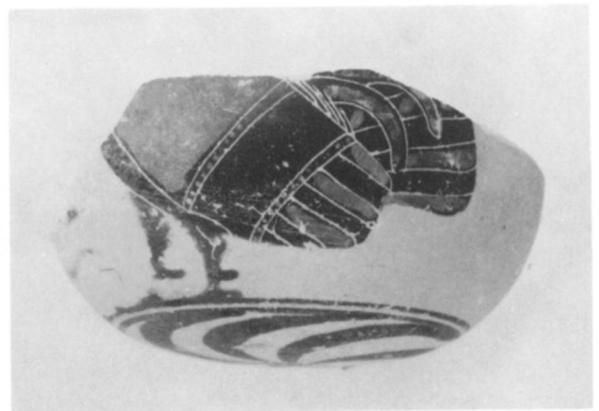
84 (CP-2341)



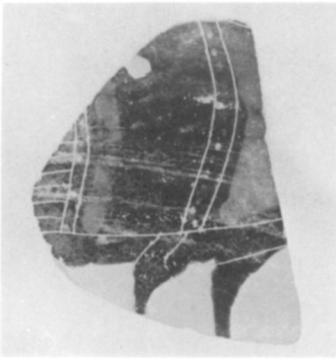
85 (CP-2355)



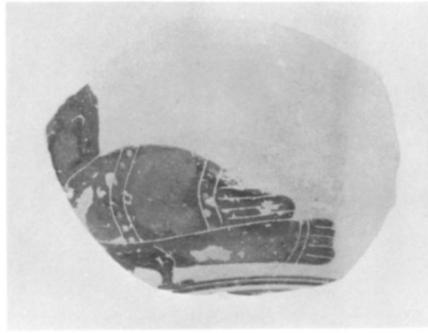
86 (CP-2342)



© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.



87 (CP-2354)



88 (CP-2359)



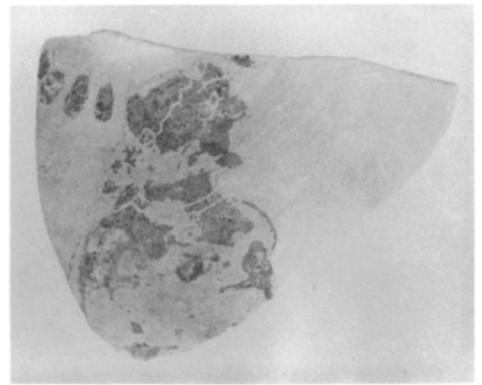
89 (CP-2349)



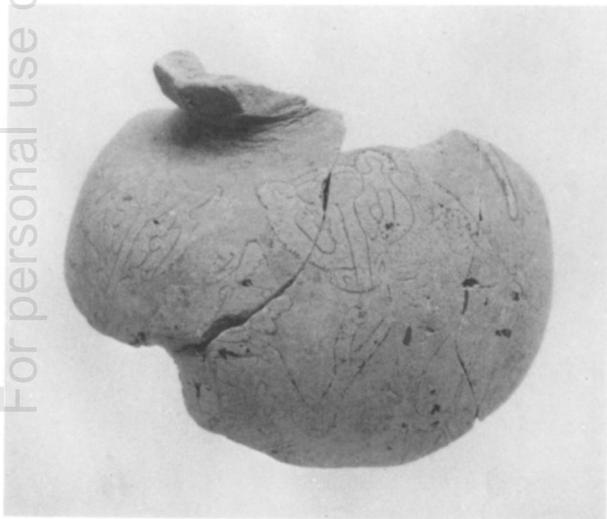
90 (CP-2358)



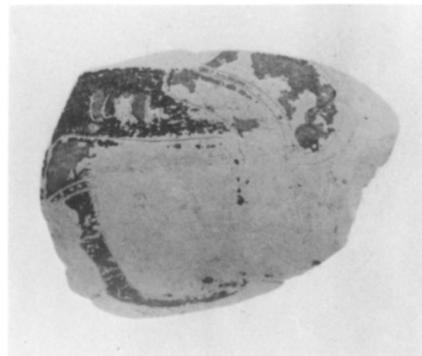
91 (CP-2345)



93 (CP-2362)



92 (CP-2357)

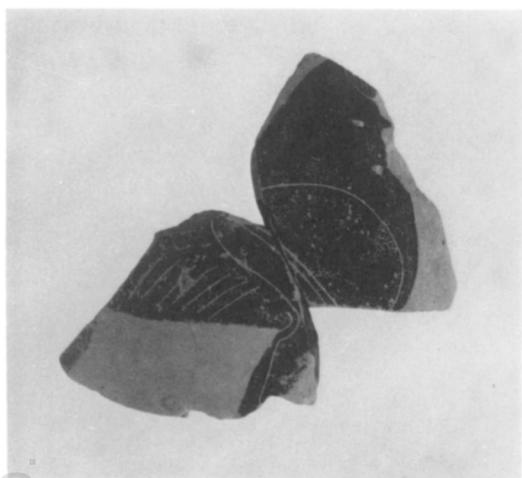


94 (CP-2353)



95 (CP-2363)

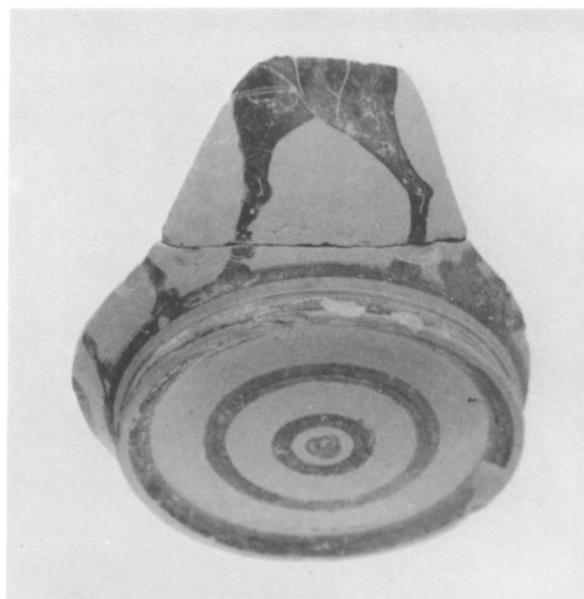
© American School of Classical Studies at Athens  
For personal use only. License: CC BY-NC-ND.



96 (CP-2364)



97 (CP-2368)



98 (CP-536)



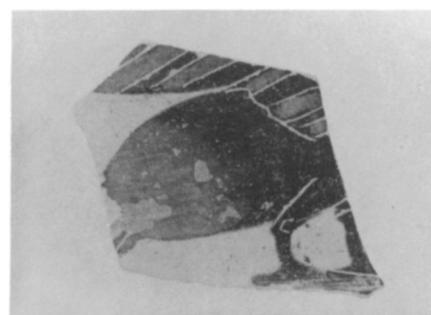
100 (CP-2371)



99 (CP-2374)



101b, a (CP-2373b, a)



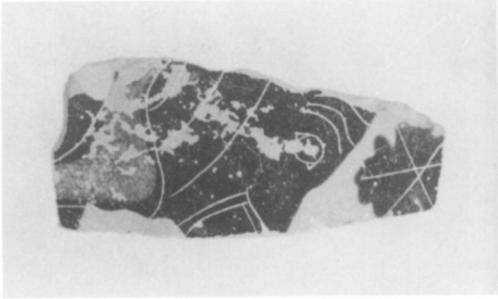
102 (CP-2387)

© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.

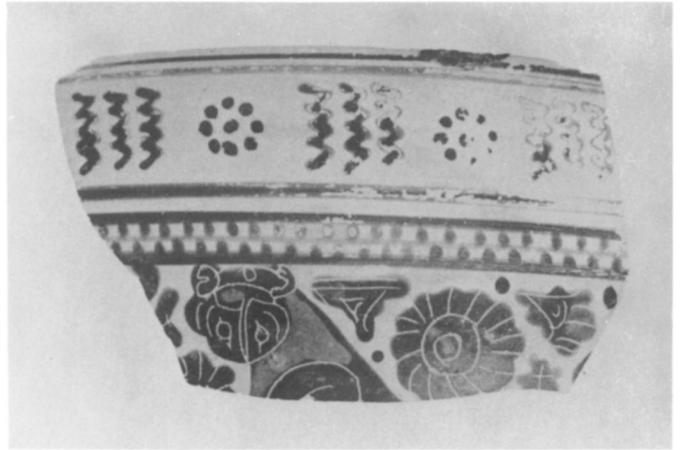
Middle Corinthian

except 97, 100, 102

1:2  
1:1



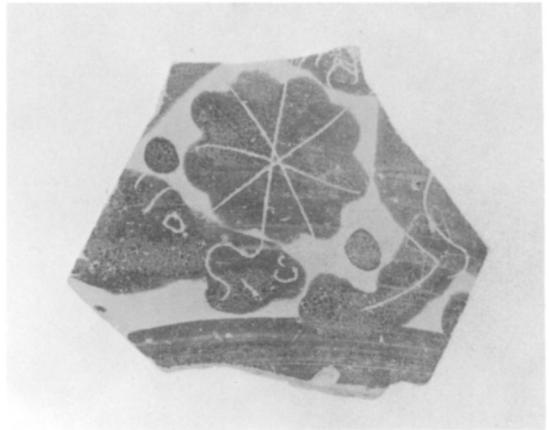
103 (CP-2403)



104 (C-47-644)



105 (CP-2418, CP-2419)



106 (CP-2423)



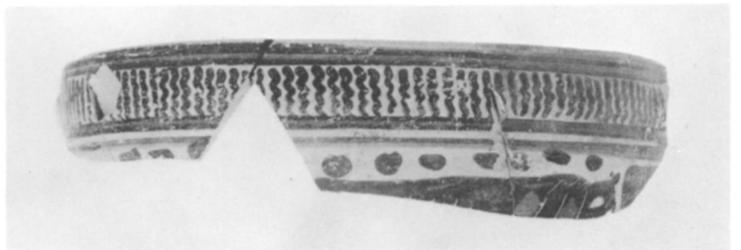
107 (CP-2417)



108 (CP-2424)



109 (CP-2425)



110 (CP-2426)

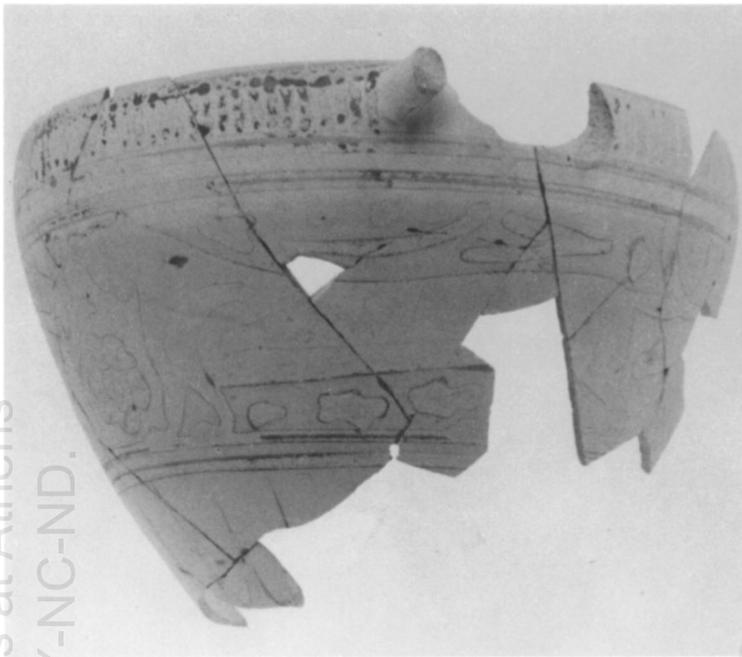
Middle Corinthian

except 108-110

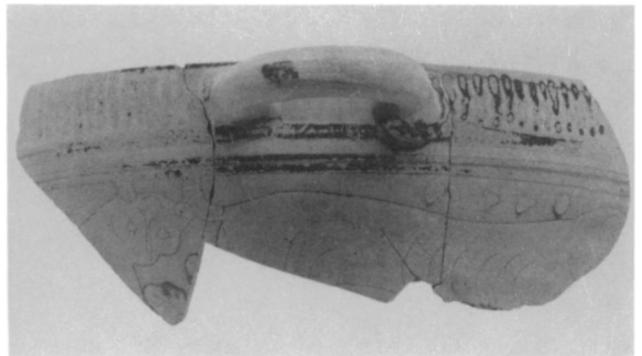
1:1

1:2

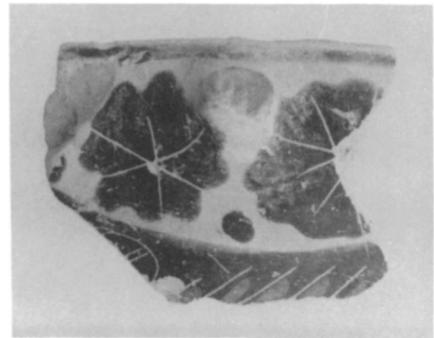
© American School of Classical Studies at Athens  
For personal use only. License: CC BY-NC-ND.



111a (C-47-641a)



111b (C-47-641b)



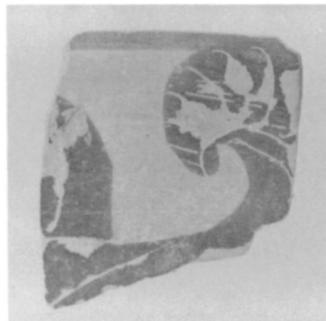
112 (CP-2408)



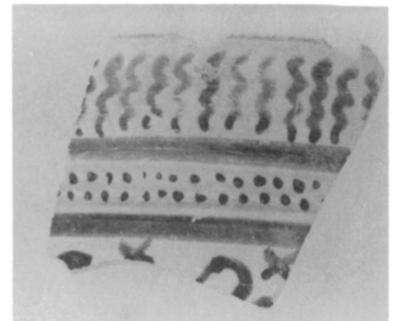
113 (C-47-642)



114 (CP-2433)



115 (CP-2432)



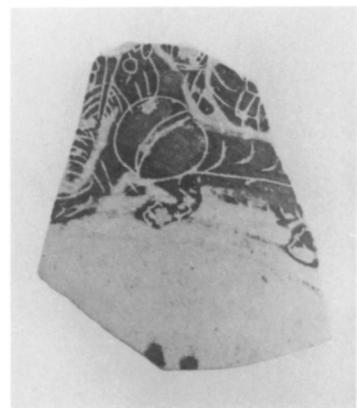
116 (CP-2407)



117a



117b  
(CP-2394a-c)



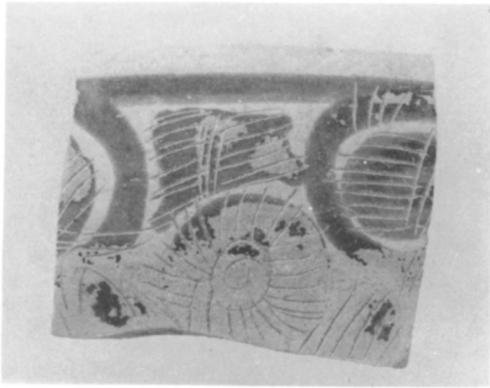
117c

Middle Corinthian

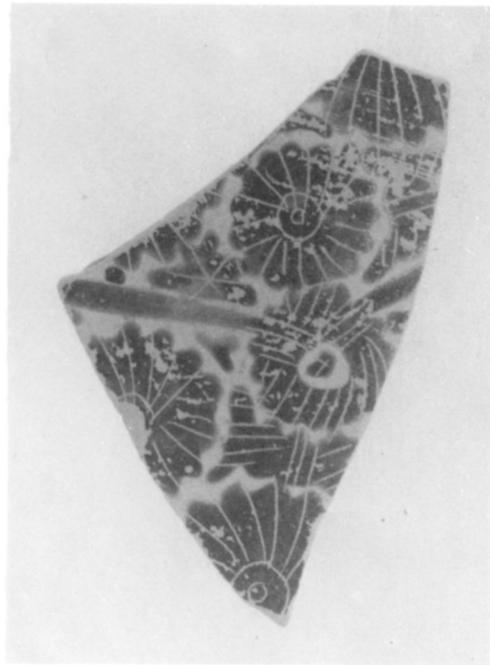
except 111, 113

1:1  
1:2

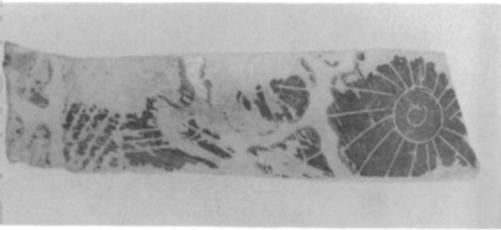
© American School of Classical Studies at Athens  
For personal use only. BY-NC-ND.



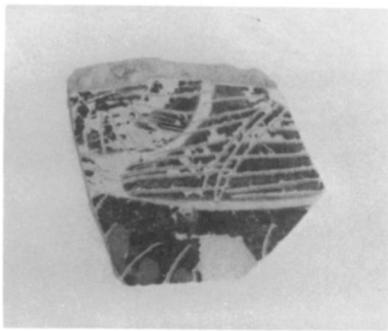
118 (CP-2395)



120 (CP-2397)



119 (CP-2396)



121 (CP-2399)



122 (CP-2398)



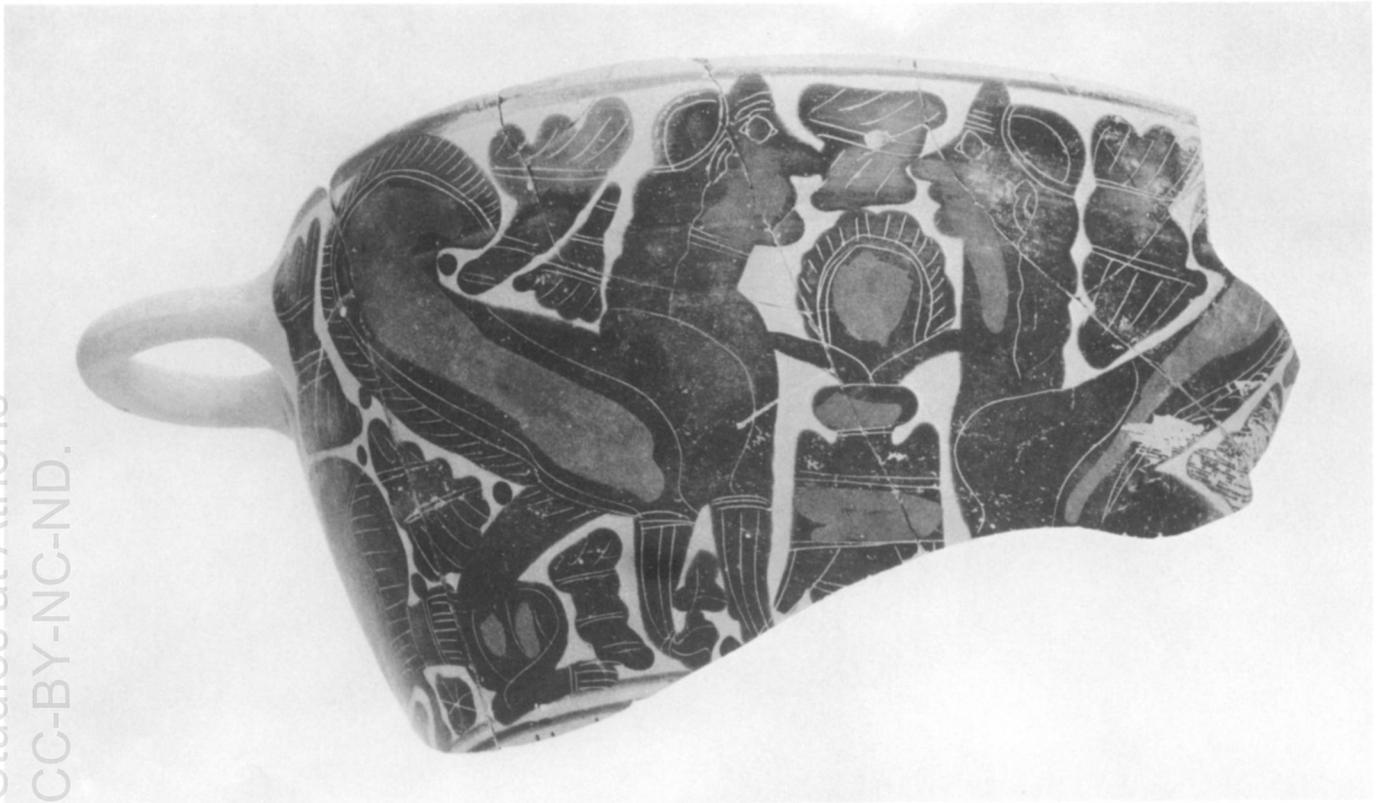
123 (CP-2401)



127 (C-40-141)

© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.

© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.



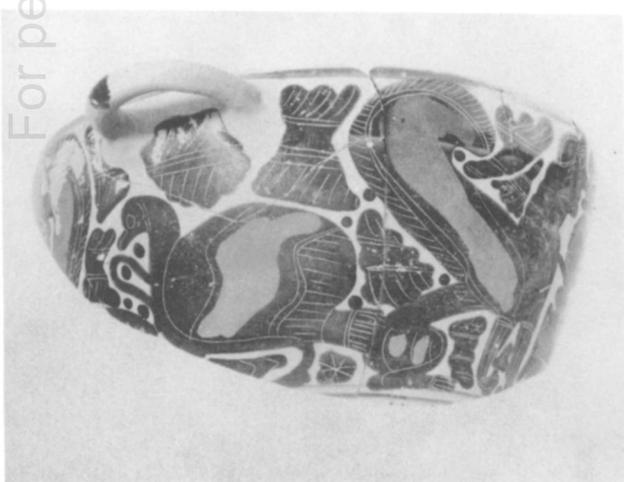
125 (C-47-647)



124 (CP-2400)



126 (C-47-649)



125 (C-47-647)



126 (C-47-649)

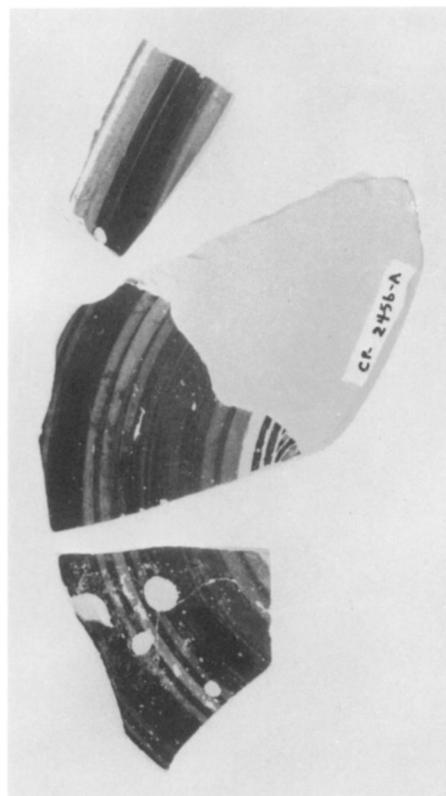
Middle to Late Corinthian

1:2  
except 125 (top), 124 1:1

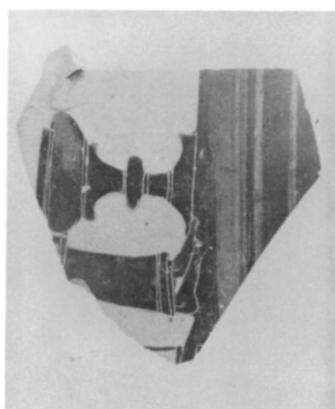
© American School of Classical Studies at Athens  
For personal use only. License: CC BY-NC-ND



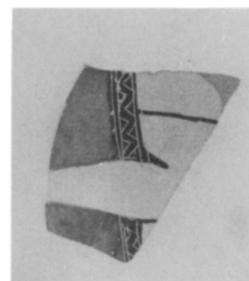
128 a (CP-2456a)



128, interior



129 a (CP-2457 a)



129 b (CP-2457 b)

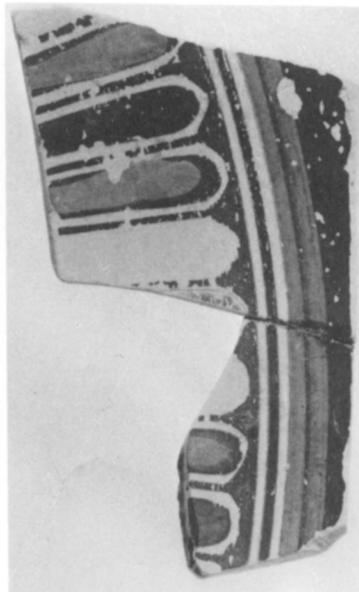
Middle Corinthian



128 c (CP-2446)



128 b (CP-2456 b)



130 (CP-2458), exterior and interior

1:1

except 128, interior

1:2

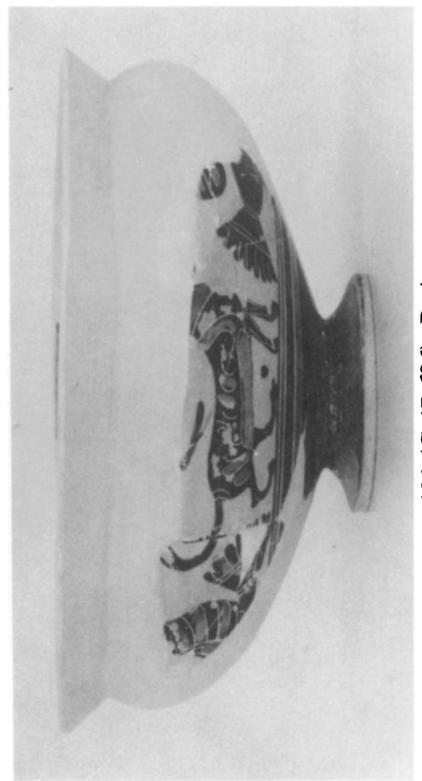
© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.



131, A



131, A-B



131 (C-47-686), B-A

Middle Corinthian

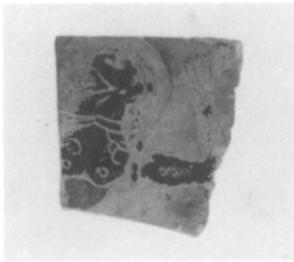


139, A

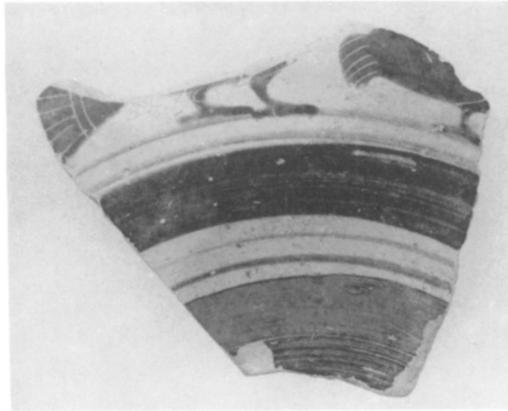


139 (MP-6), B

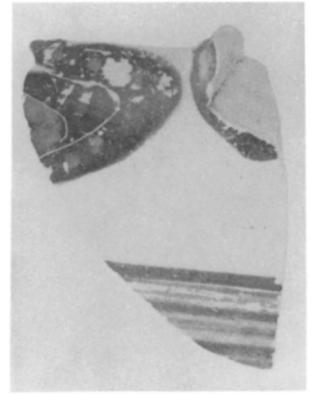
1:2  
except 139, B 1:1



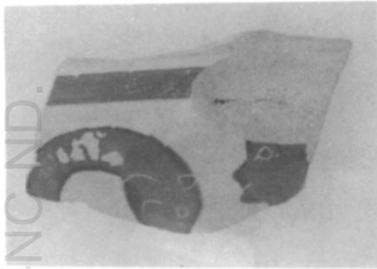
132 (CP-2461)



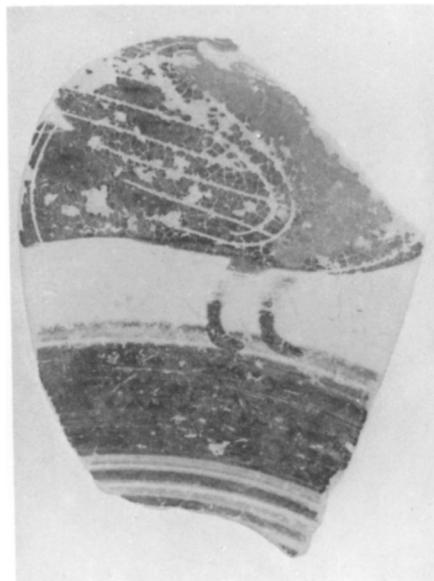
133 (CP-2462)



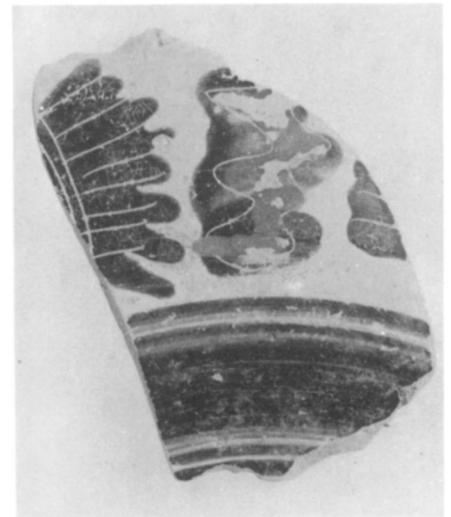
134 (CP-2463)



135 (CP-2464)



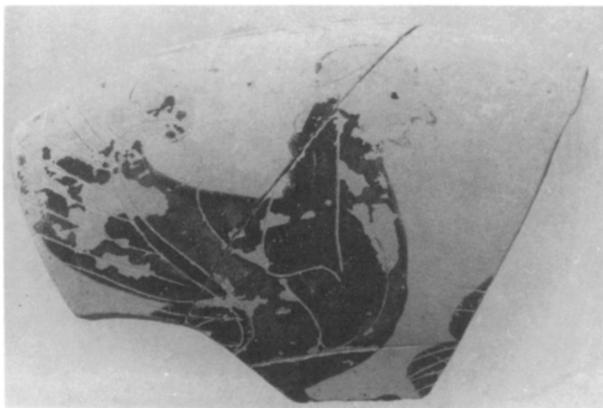
137a



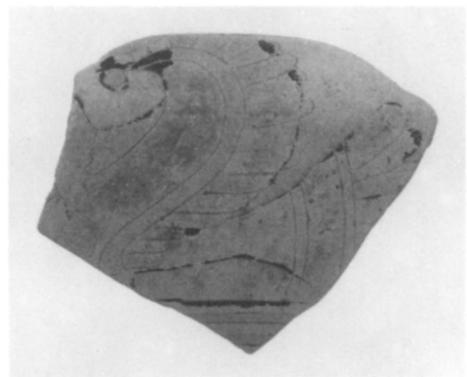
137b  
(CP-2471a, b)



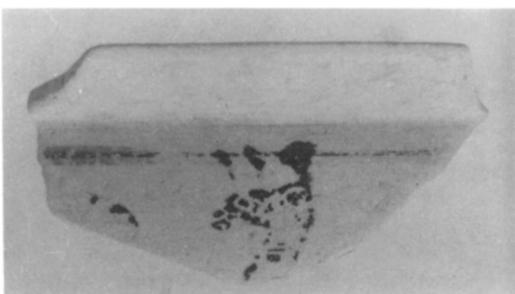
138 (CP-2466)



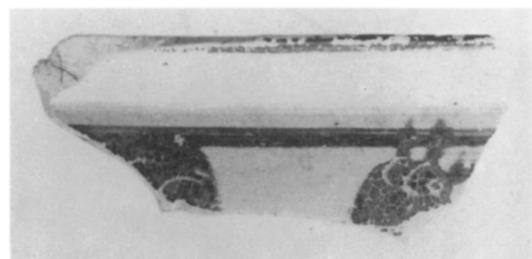
136 (CP-2467)



140 (CP-2470)

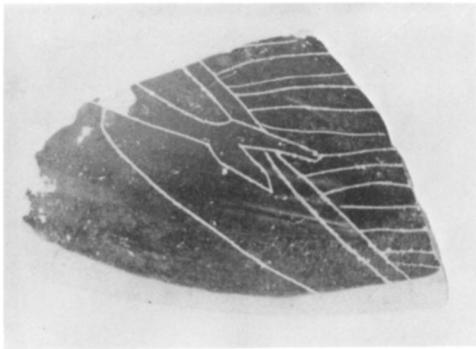


141a



141b  
(CP-2459a, b)

© American School of Classical Studies at Athens  
For personal use only License: CC-BY-NC-ND



142 (CP-2474)



143, interior



144 (CP-2445)



143, exterior  
(C-36-195)



145a



145b



145c

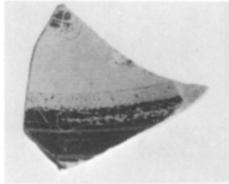
Middle Corinthian

(CP-2447, a-c)

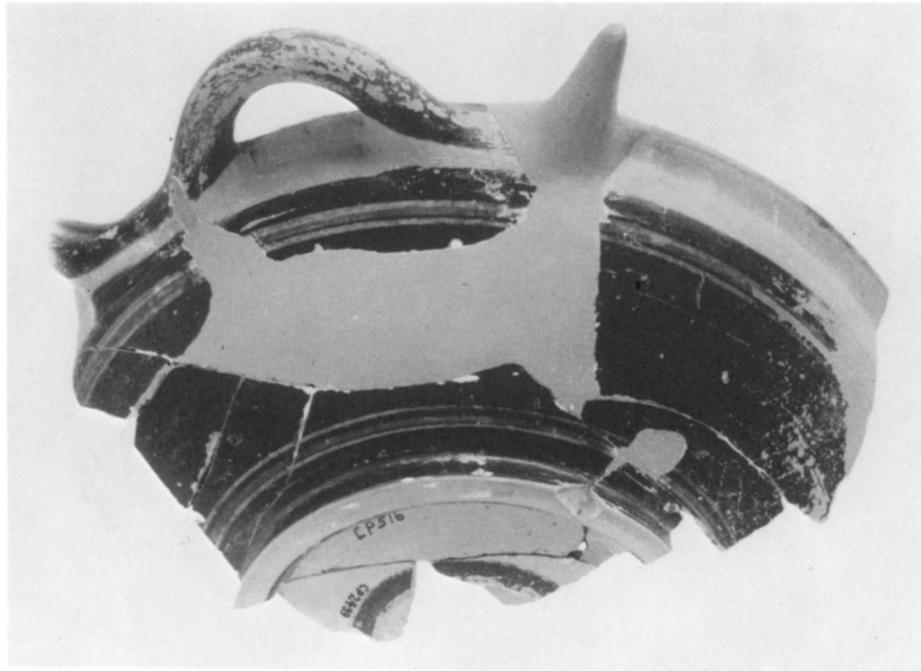
except 144, 145 1:1  
1:2

© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.

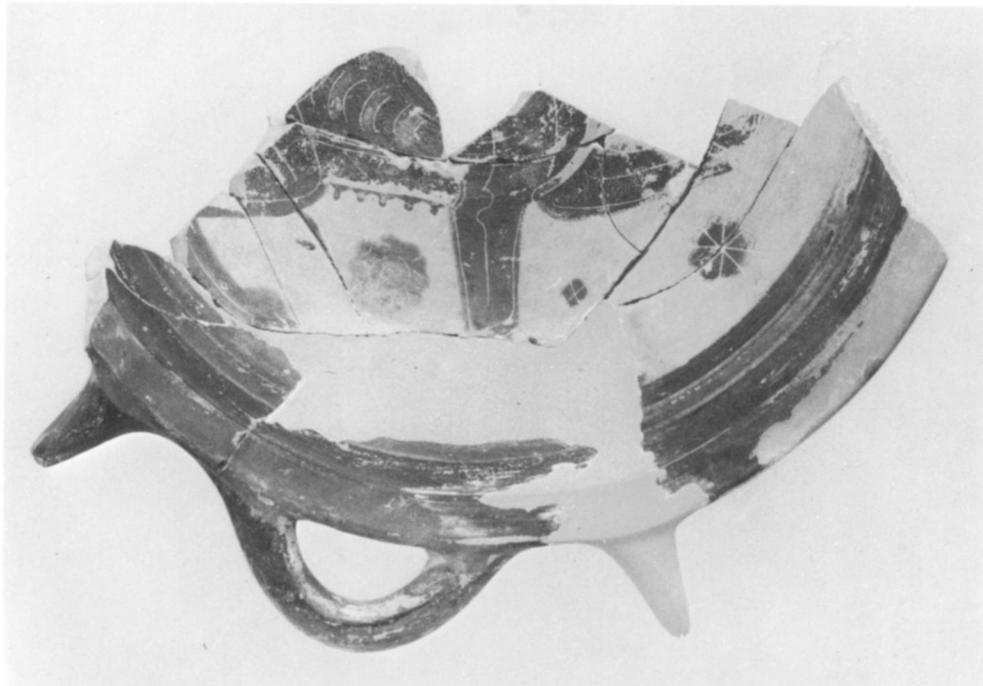
© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.



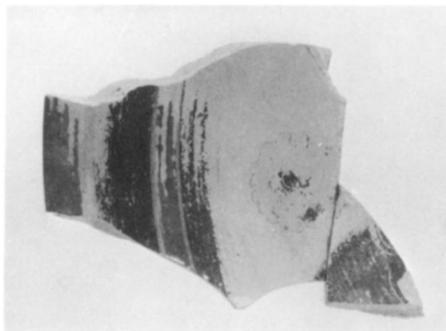
**146b**, interior  
(CP-2440)



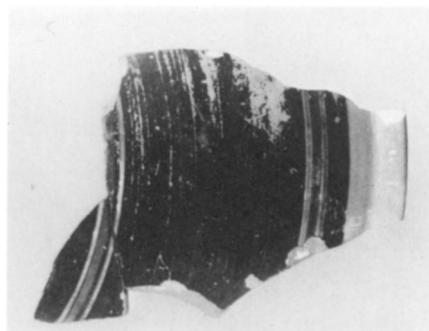
**146a**, exterior



**146a**, interior  
(CP-516 [part] + CP-2439 + CP-2442)



interior

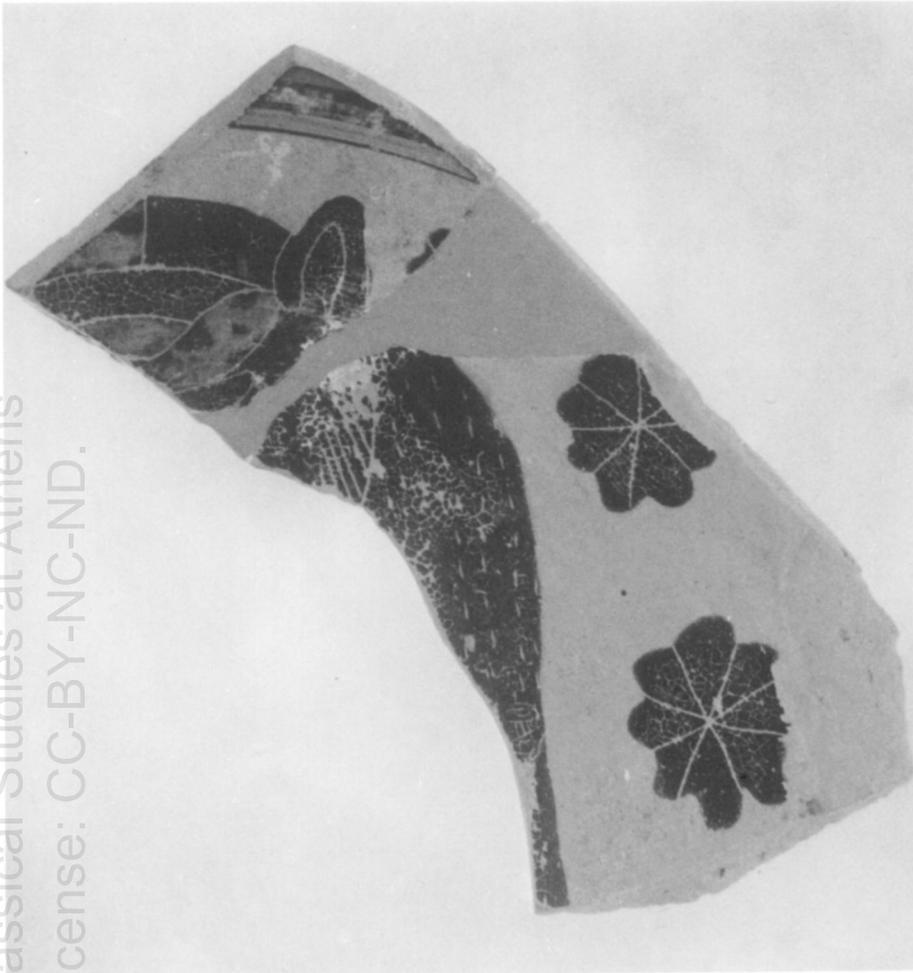


exterior

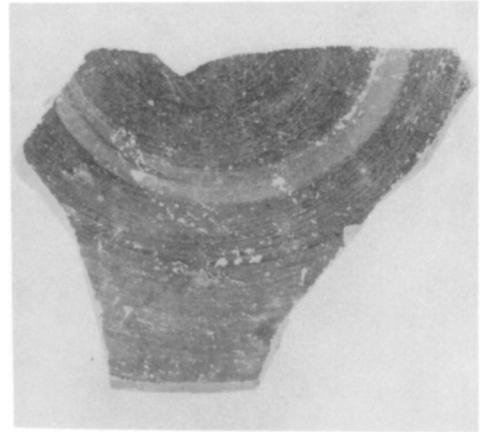
**147** (CP-516 [part] + CP-2441)

Middle Corinthian

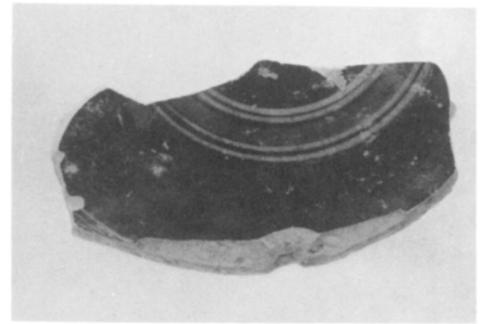
© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.



148 (CP-2438a, b)



150 (CP-2434)



151 (CP-2435)



exterior

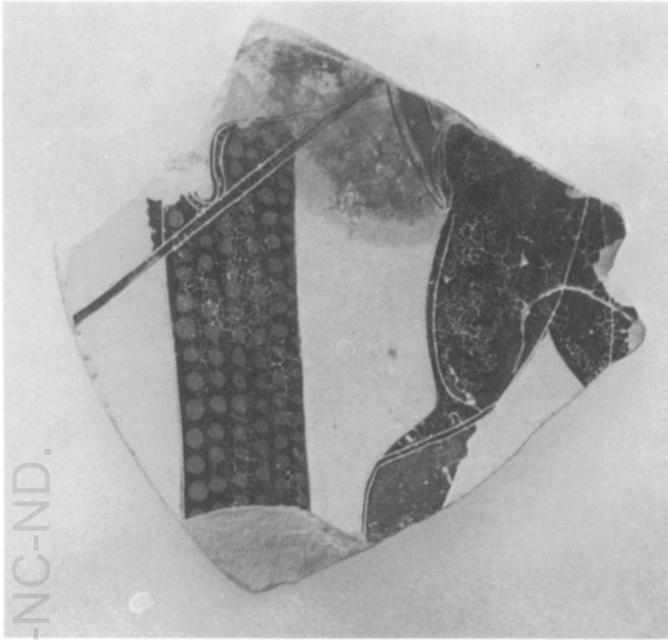


interior

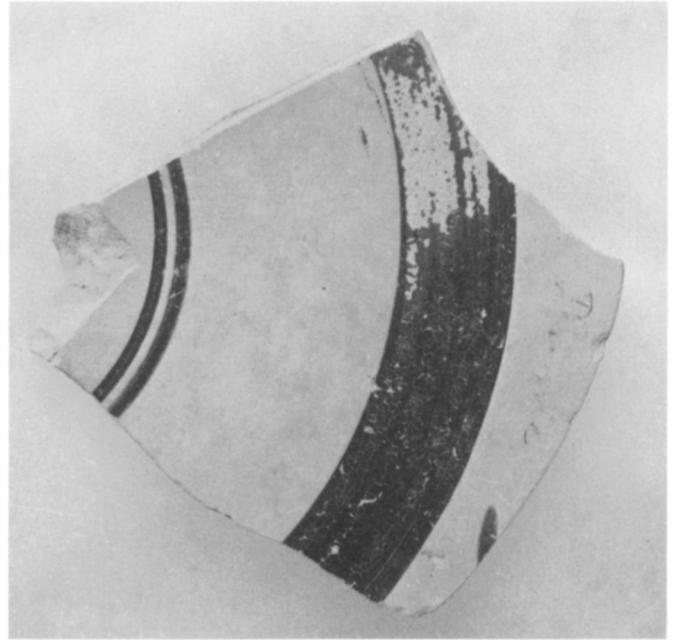
149 (CP-2437)

Middle Corinthian

1:1  
except 150, 151 1:2



interior

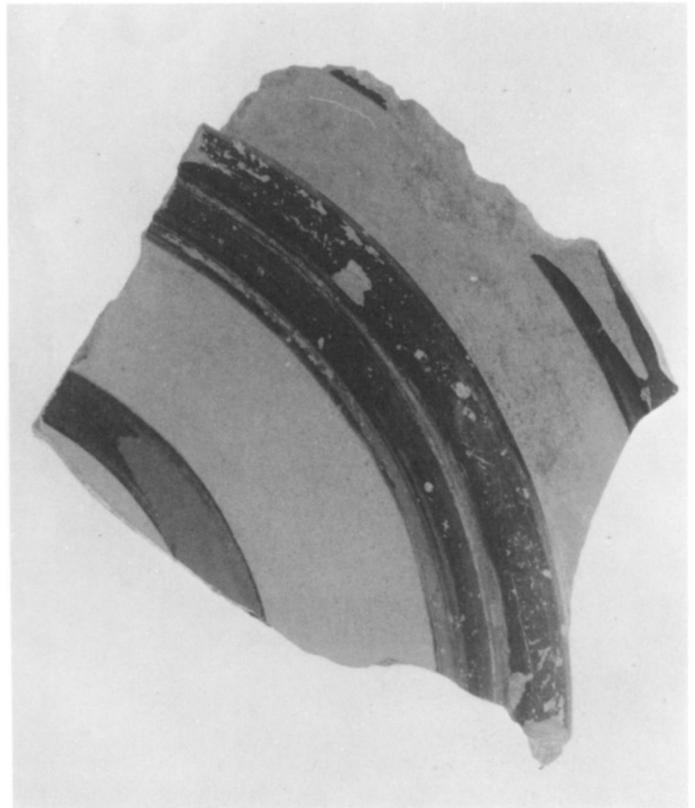


exterior

152 (CP-2645)



interior



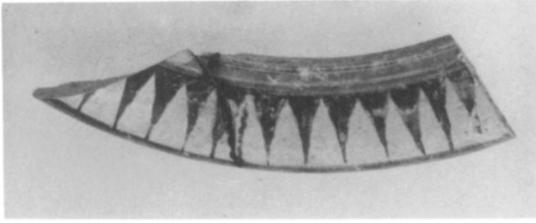
exterior

153 (C-64-388)

Middle Corinthian

1:1

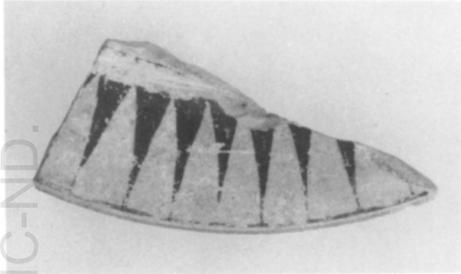
© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.



154 (CP-2450)



158 (CP-2487)



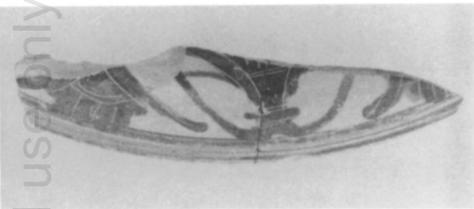
155 (CP-2454)



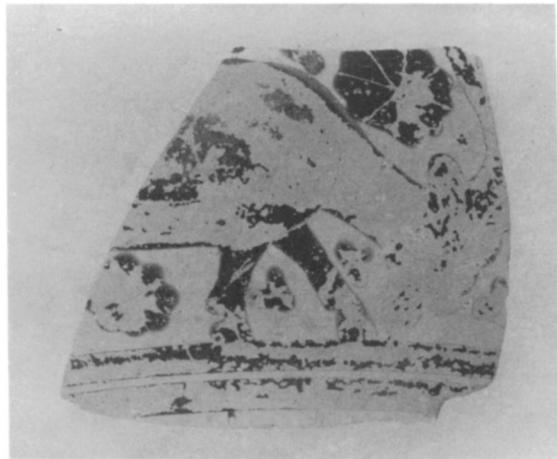
159 (C-34-1637)



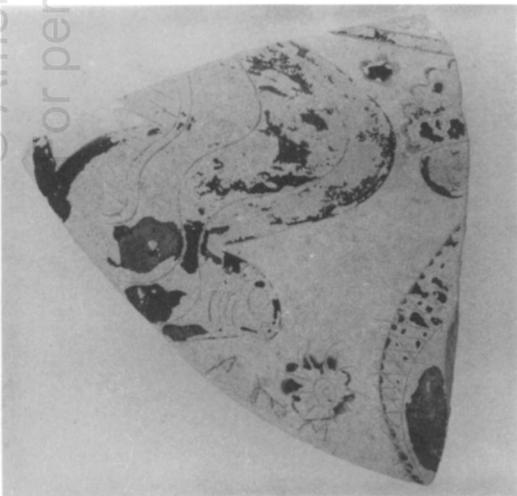
156 (CP-2452)



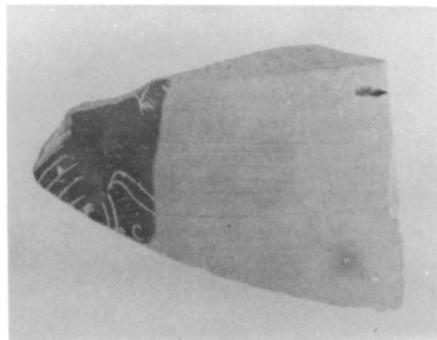
157 (CP-2455)



160 (CP-2497)



161 (CP-2496)

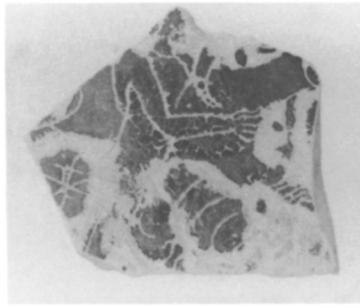


162 (CP-2489)

Middle Corinthian

1:2  
except 158, 160-162 1:1

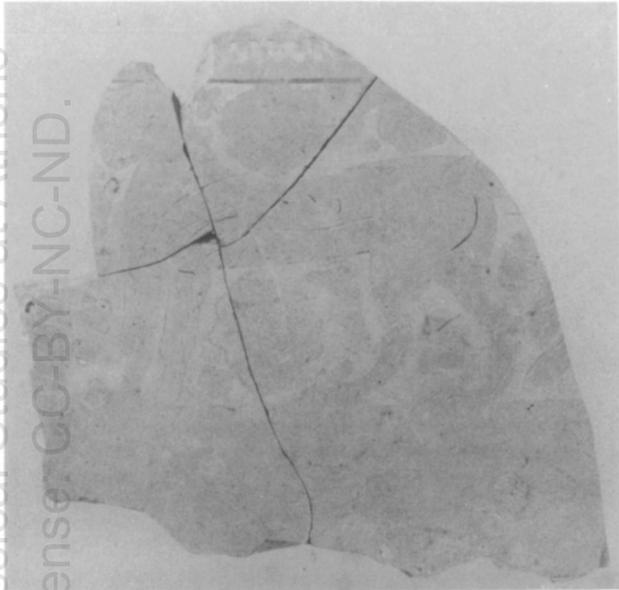
© American School of Classical Studies at Athens  
for personal use only. License: CC-BY-NC-ND.



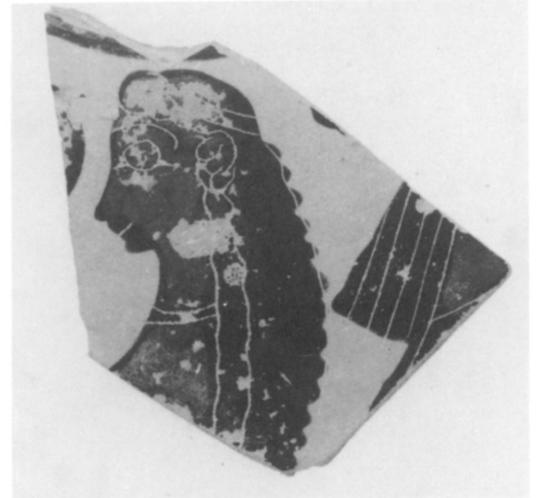
163 (CP-2494)



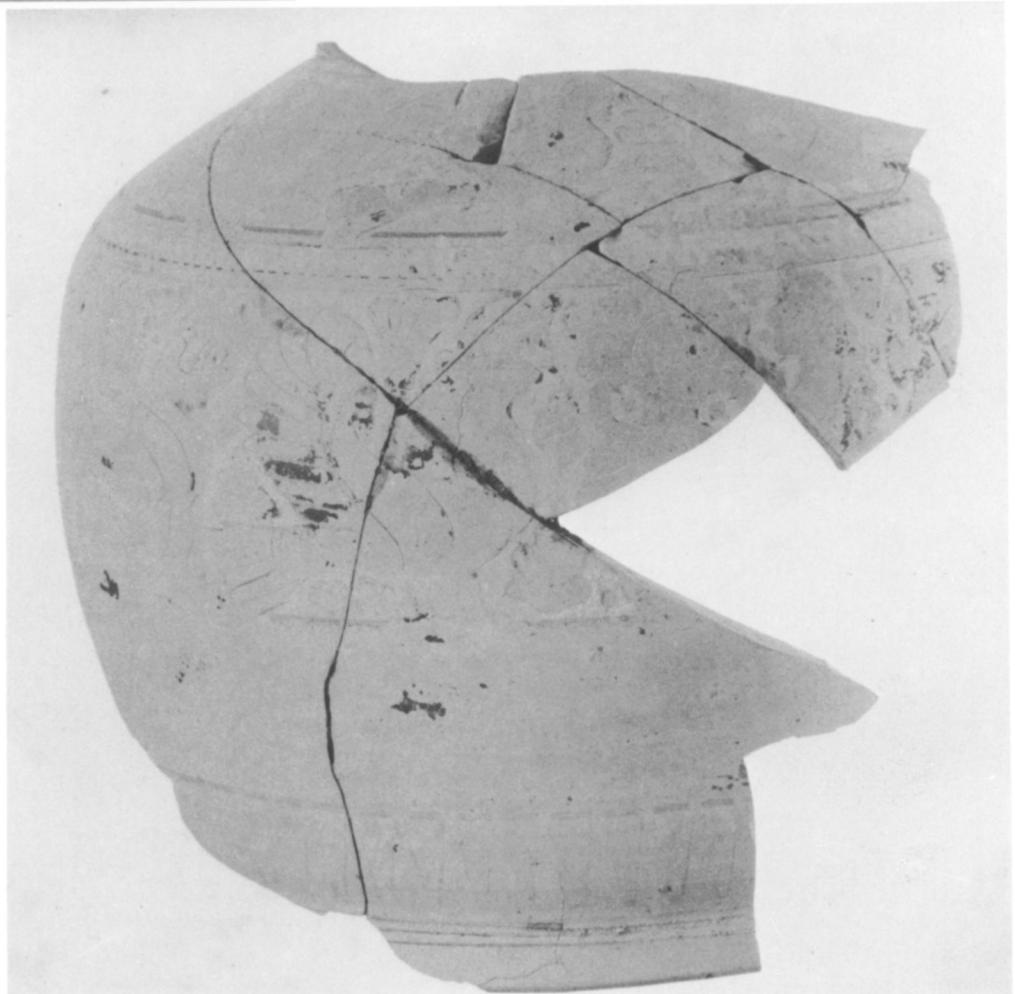
164 (CP-2485)



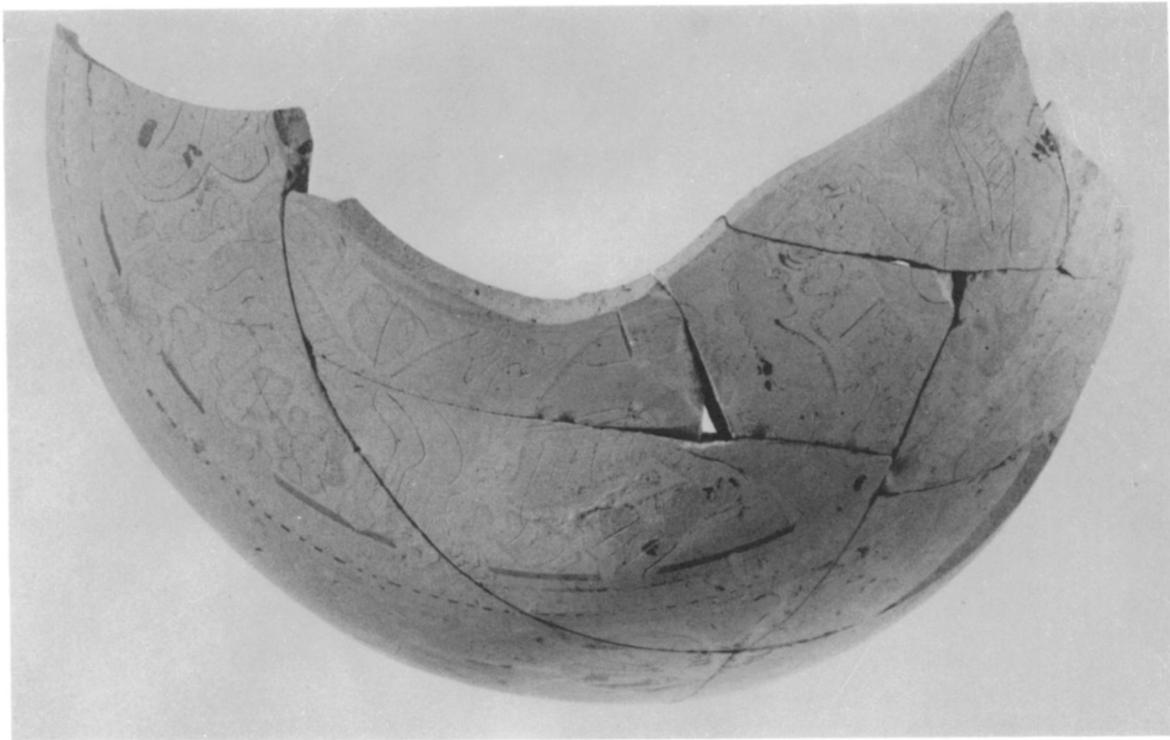
166b  
(C-38-276b)



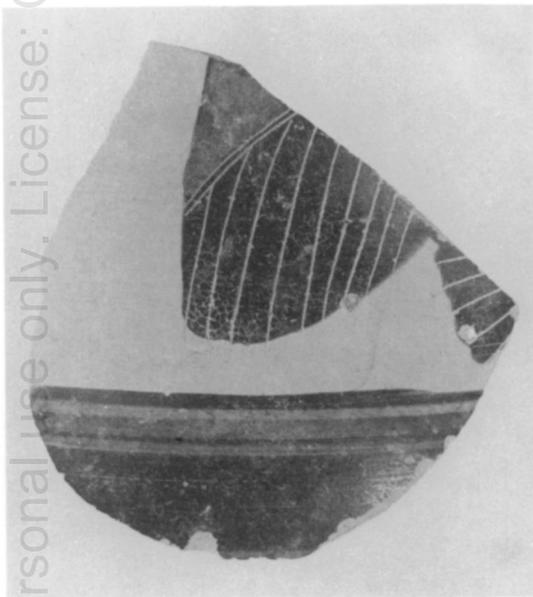
165  
(C-35-79)



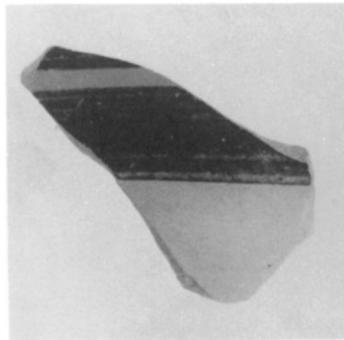
166a  
(C-38-276a)



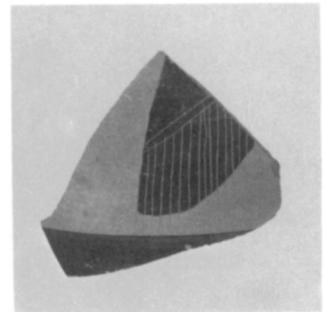
166a (C-38-276a)



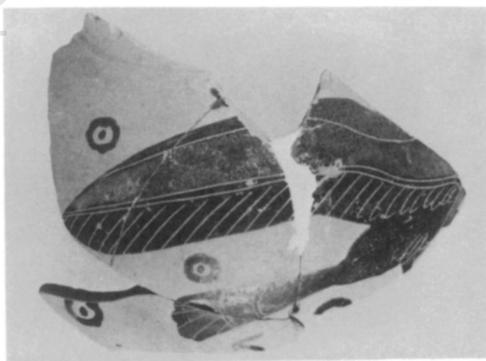
167 (CP-2480)



168 (CP-2481)



169 (CP-2482)



170 (CP-2479)



171 (C-50-37)

Middle Corinthian

except 166a, 167

1:2

1:1

© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.

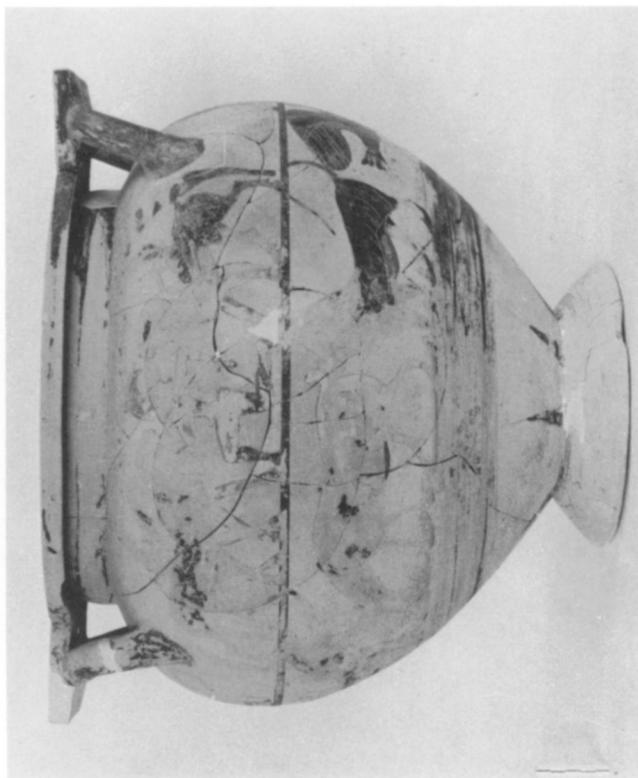
© American School of Classical Studies at Athens  
License: CC-BY-NC-ND



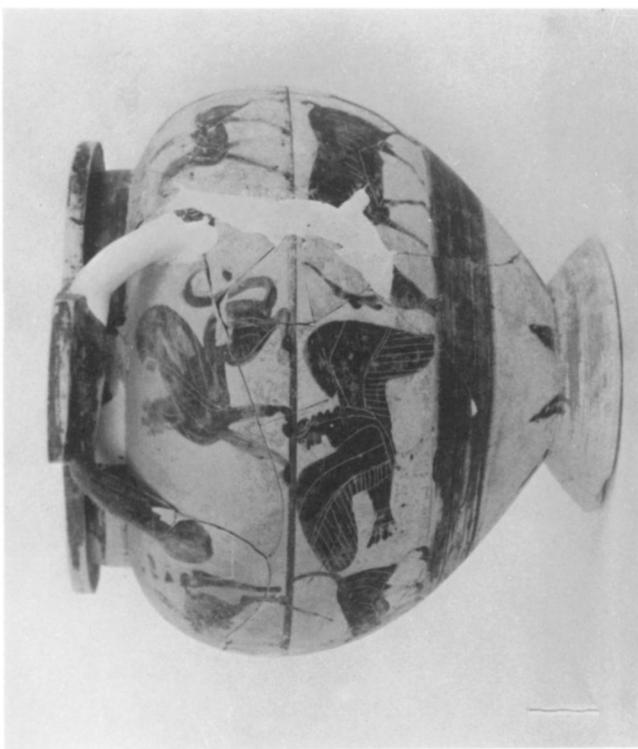
a



b



c

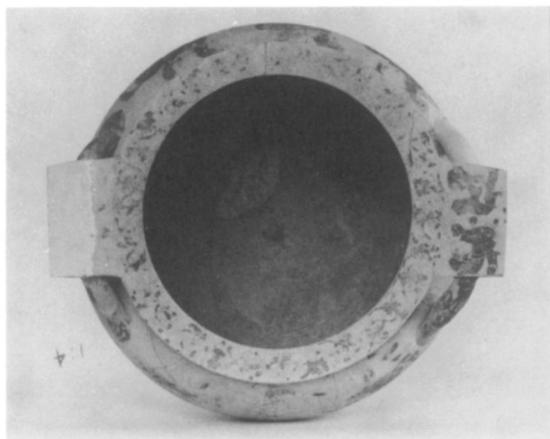


d

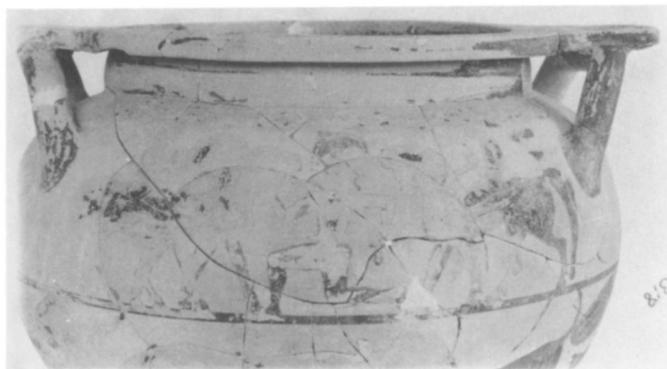
Middle Corinthian

172 (CP-2034)

1:5



a



b



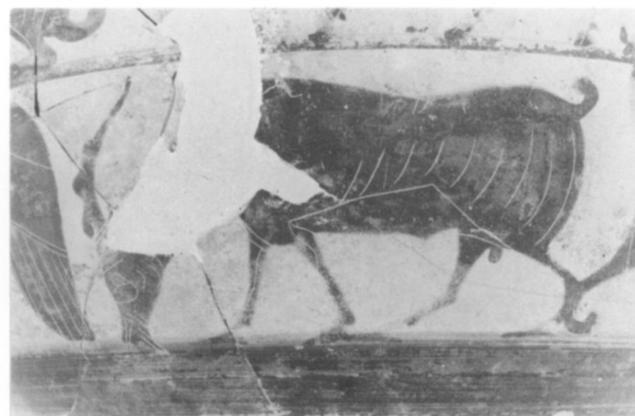
c



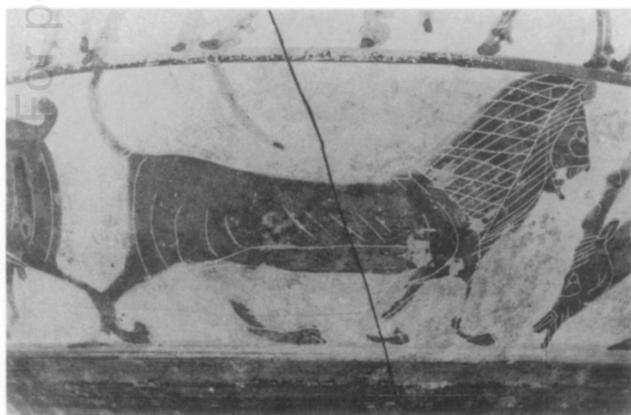
d



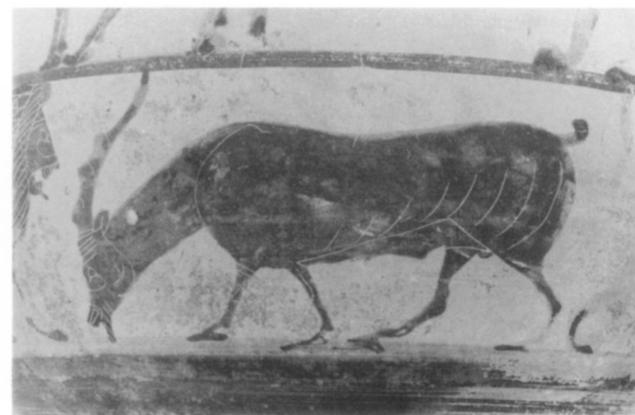
e



f



g



h

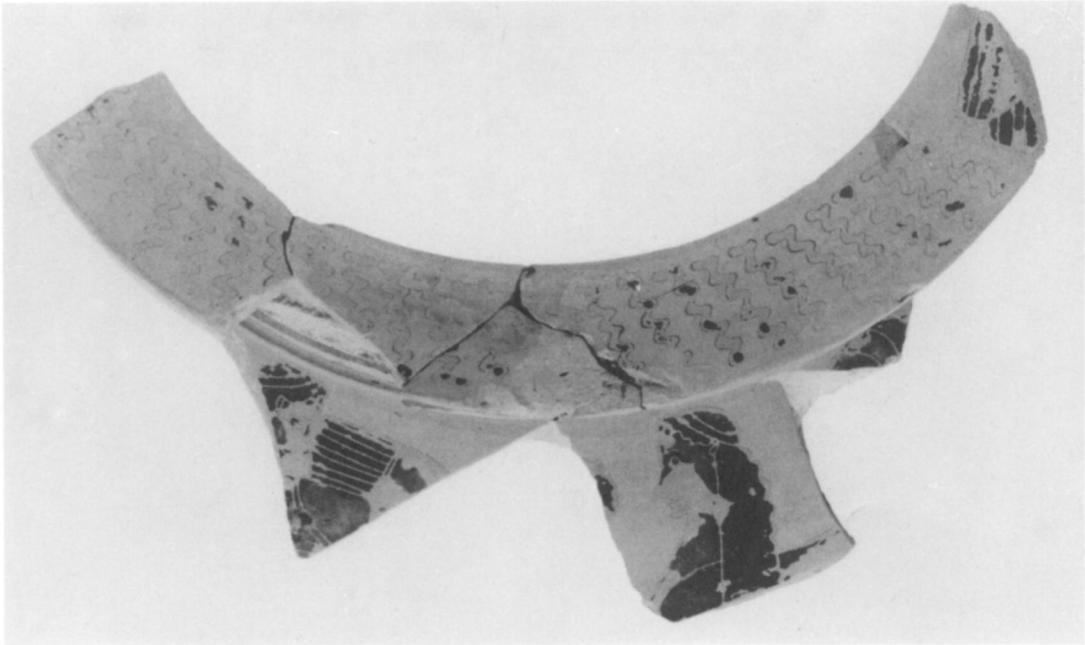
172 (CP-2034)

Middle Corinthian

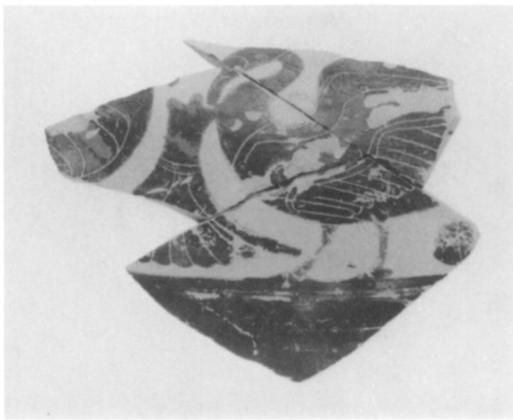
ca. 3:8  
except a 1:8, b 3:16

© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.

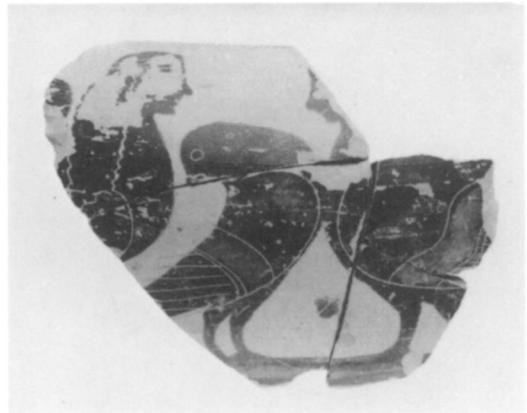
© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.



173 (CP-2529)



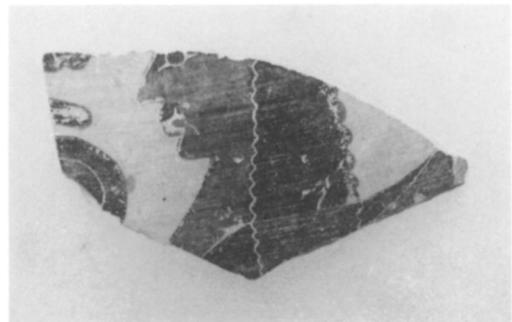
174 (CP-2548)



175 (CP-2530)



176 (CP-2540)



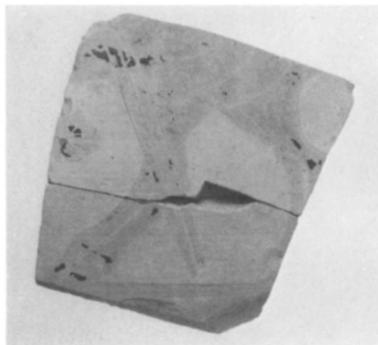
177 (CP-2646)

Middle Corinthian

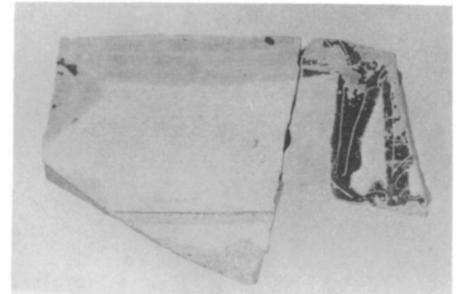
1:2  
except 176, 177 1:1



178a (CP-2556)



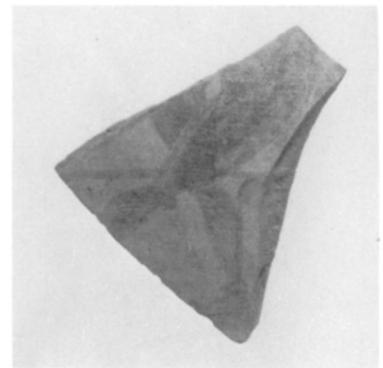
178b (CP-2638)



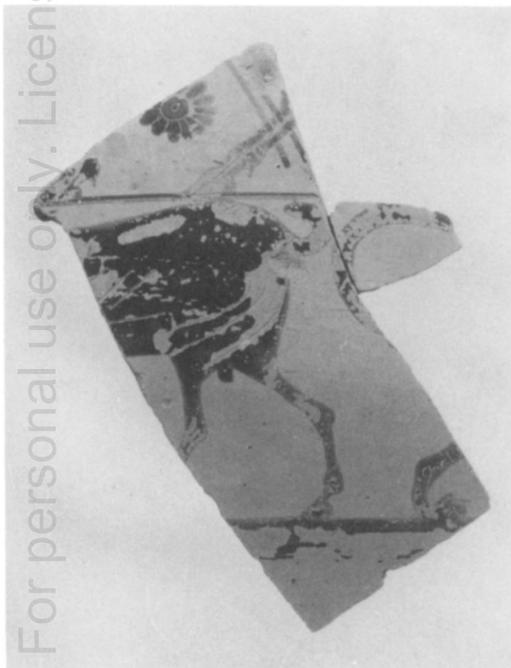
178c (CP-2639)



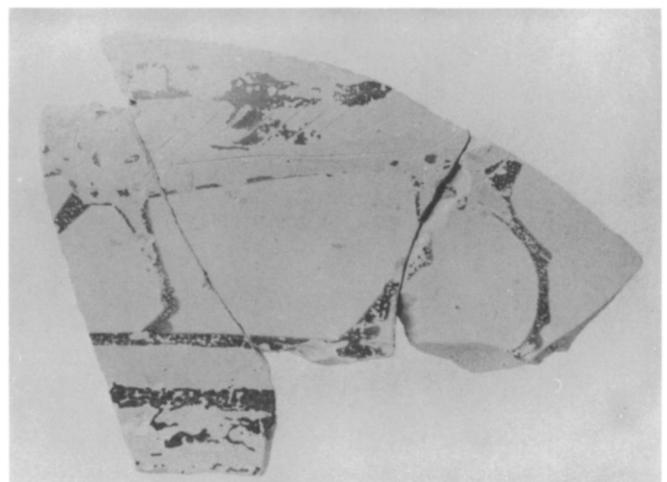
178d (CP-2640)



178e (CP-2641)



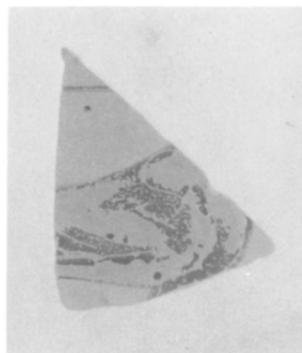
179a (CP-2553)



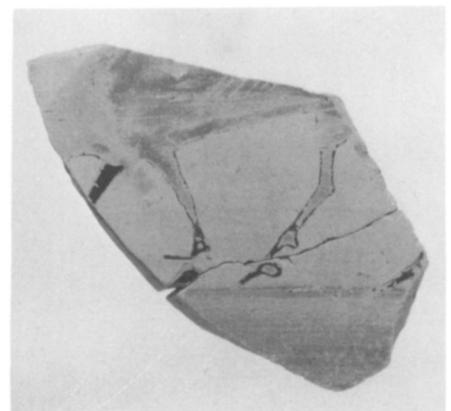
179c (CP-2554)



179b (CP-2557)



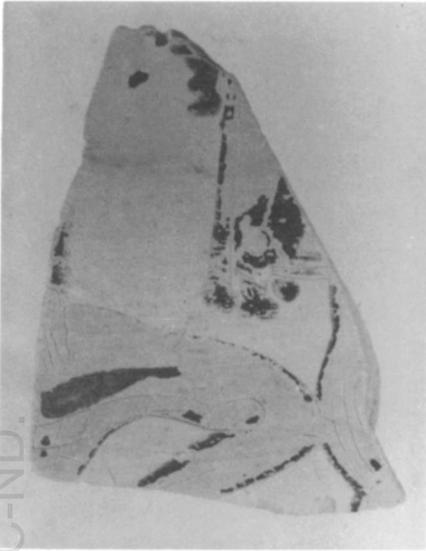
179d (CP-2628)



179e (CP-2555)

© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.

© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.



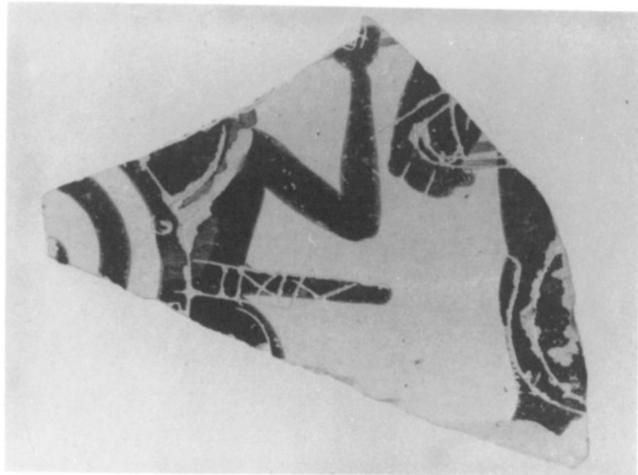
180 (CP-2642)



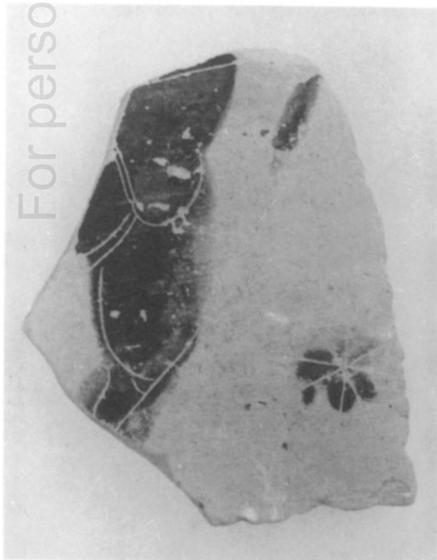
181 (CP-2634)



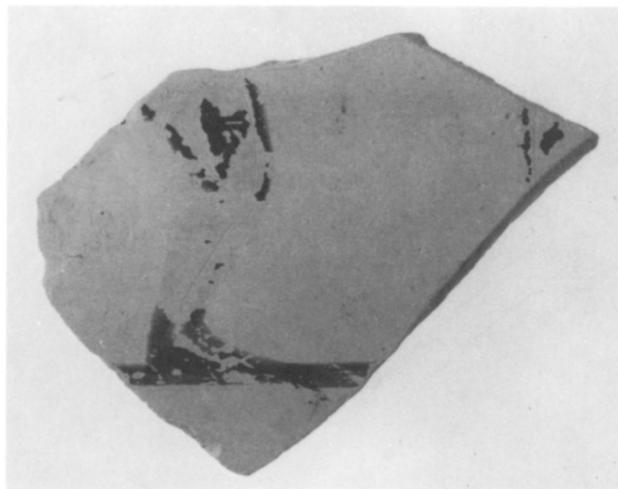
183 (CP-2550)



182 (C-30-46)



184 (CP-2561)



185 (CP-2629)

Middle Corinthian

except 183 1:1  
1:2

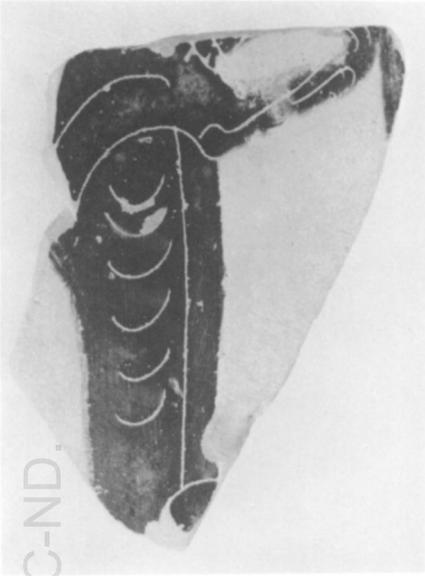
© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.



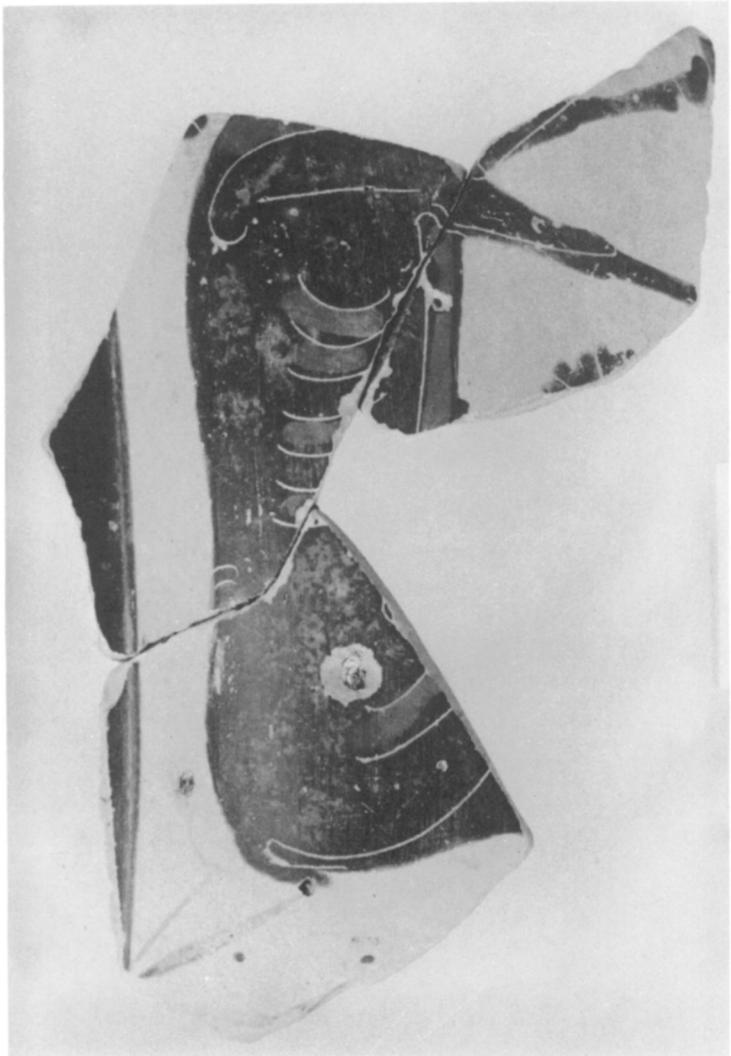
186 (C-30-162)



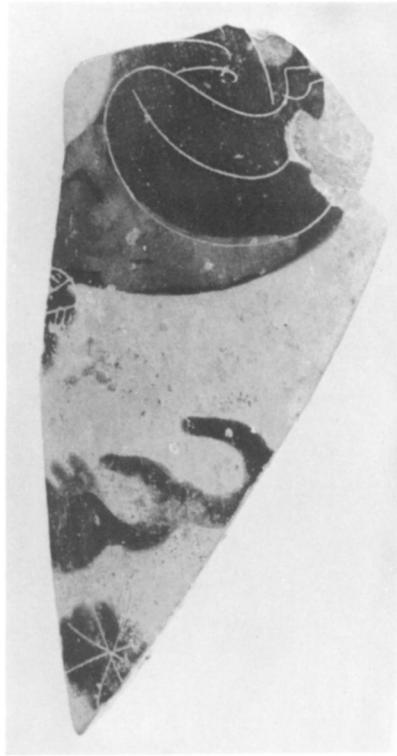
187 (CP-2559)



188 (CP-2560)



189 a (CP-2541)



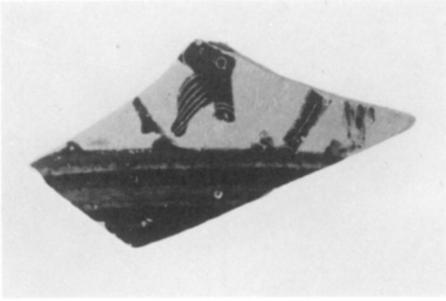
189 b (CP-2542)



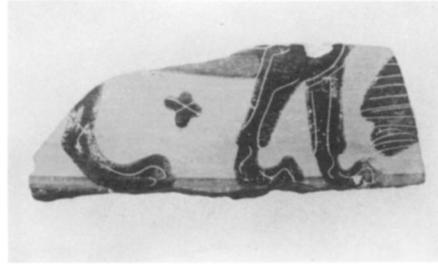
190 (C-30-163)

Middle Corinthian

1:1



191 (CP-2567)



193 (CP-2566)



192 (CP-2562)



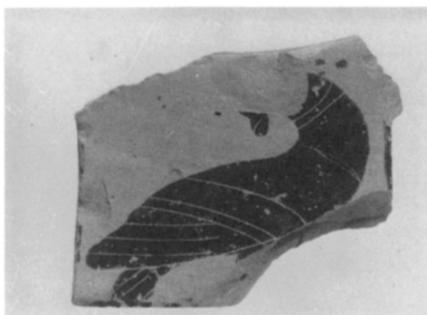
194 (CP-2501)



195 (CP-2502)



196 (CP-2503)

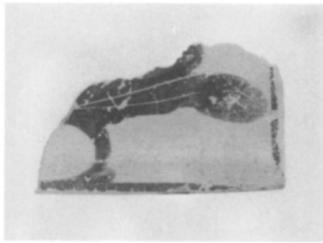


197 (CP-2504)

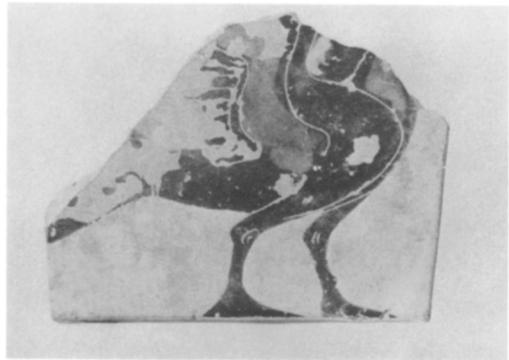


198 (CP-2506)

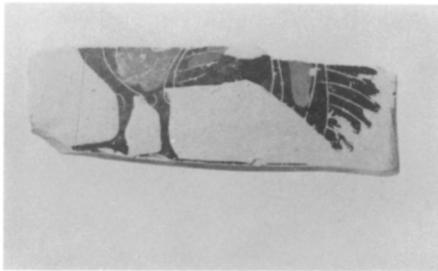
© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.



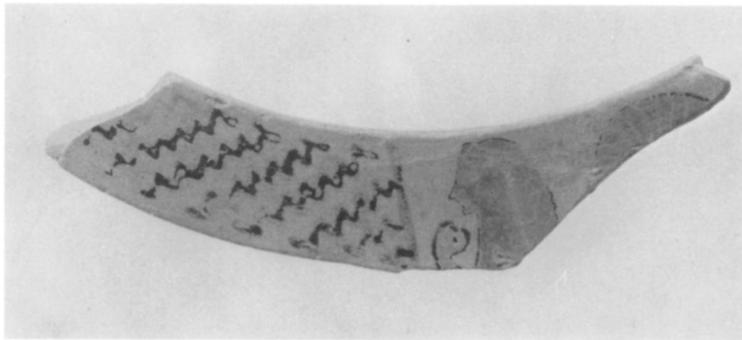
199 (CP-2507)



201 (CP-2509)



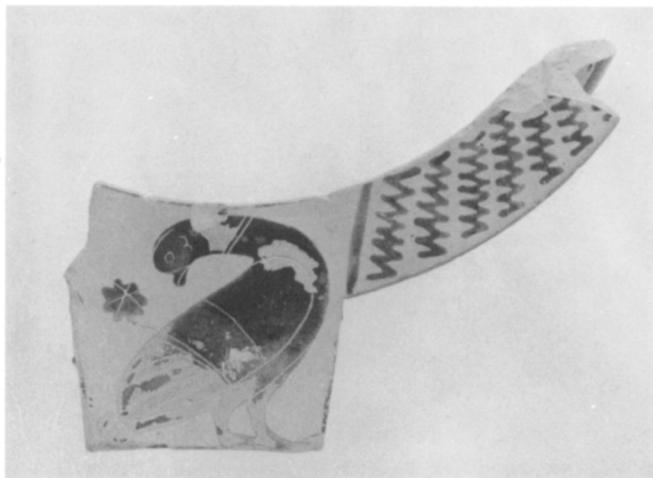
200 (CP-2508)



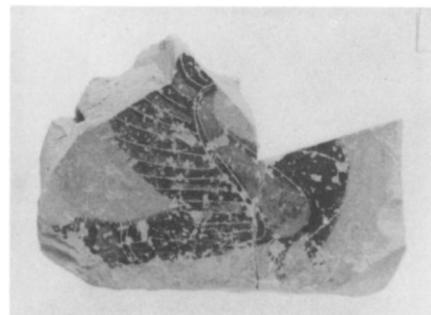
202 (CP-2527)



204 (CP-2523)



203 (CP-2528)



205 (CP-2520)

© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.

© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.



206 (CP-495)



208 (CP-2372)



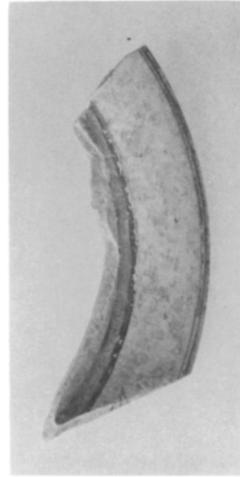
209 (C-47-648)



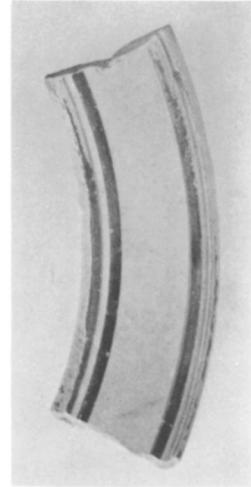
207 (C-32-173)



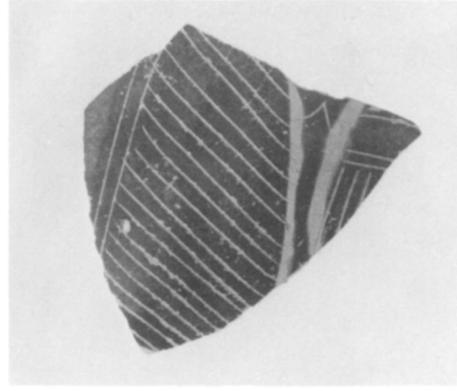
210 (CP-2465)



211 (CP-2451)

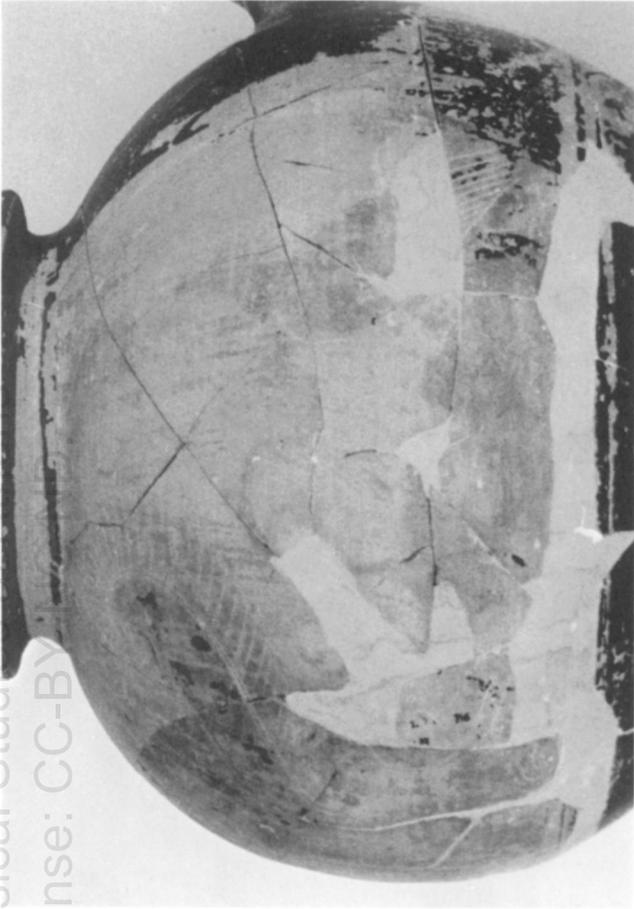


212 (CP-2453)



213 (CP-2488)

© American School of Classical Studies at Athens  
For personal use only. License: CC-BY



b



c

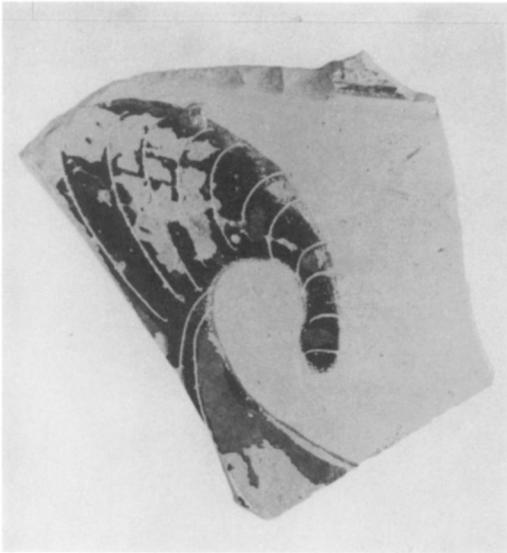


a

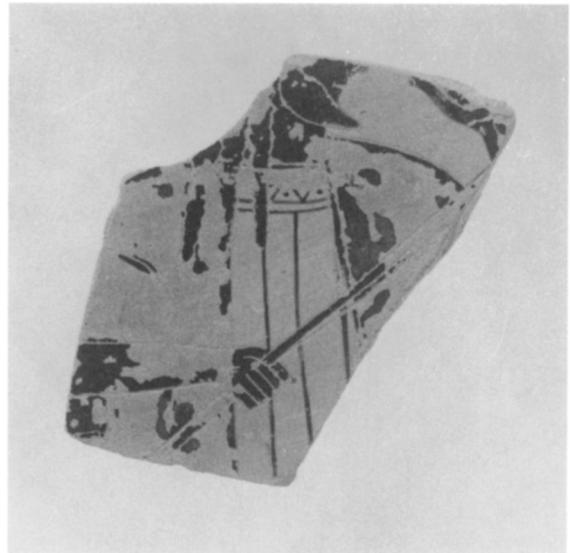
Late Corinthian I

214 (C-47-765)

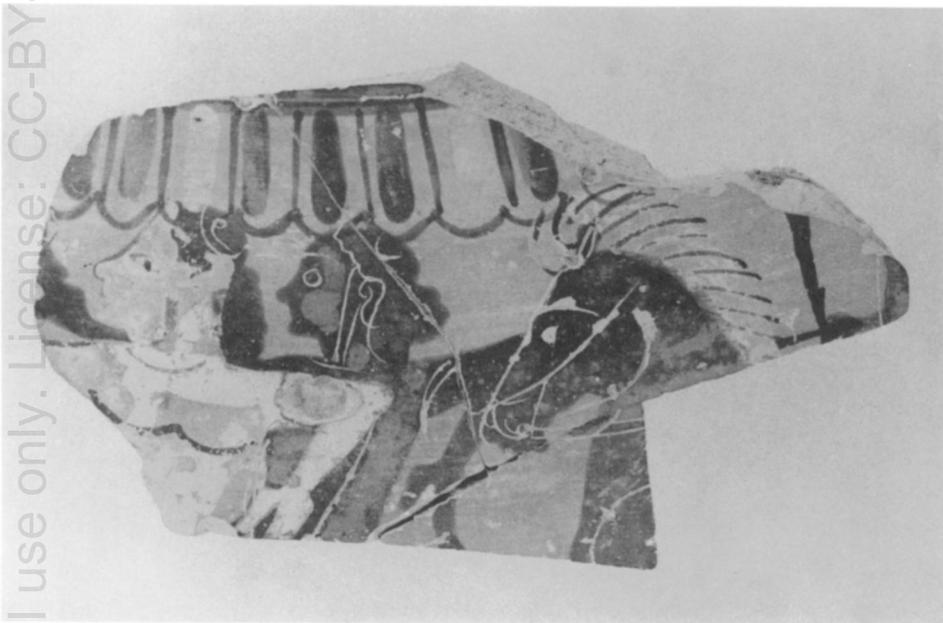
1:2



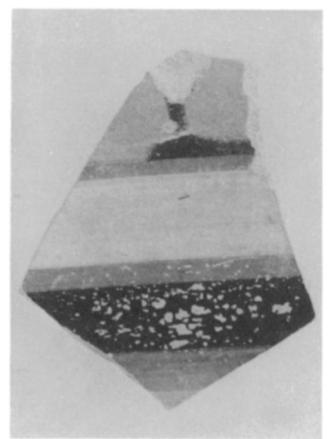
215 (C-36-304)



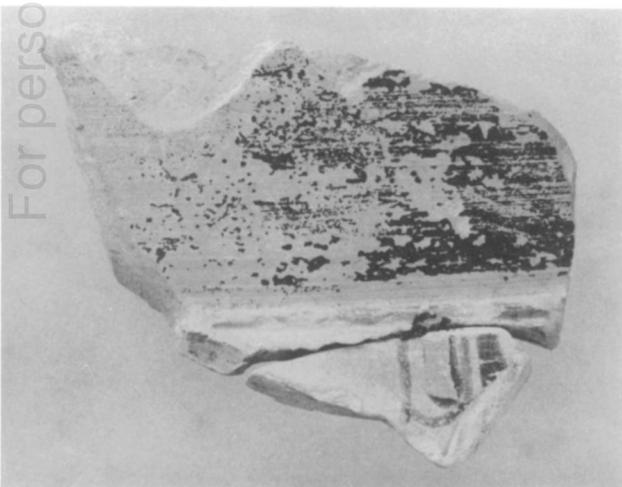
216 (C-59-63)



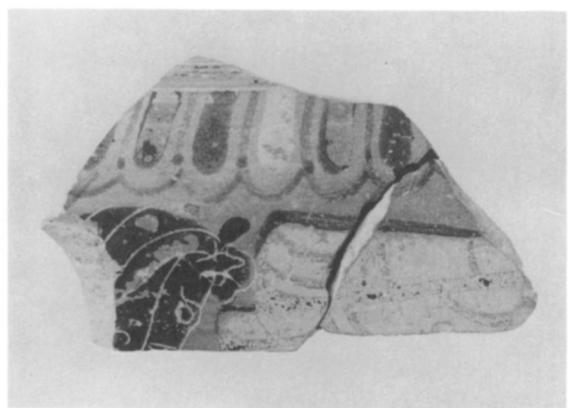
217 (C-50-87)



218 (CP-2574)



219a

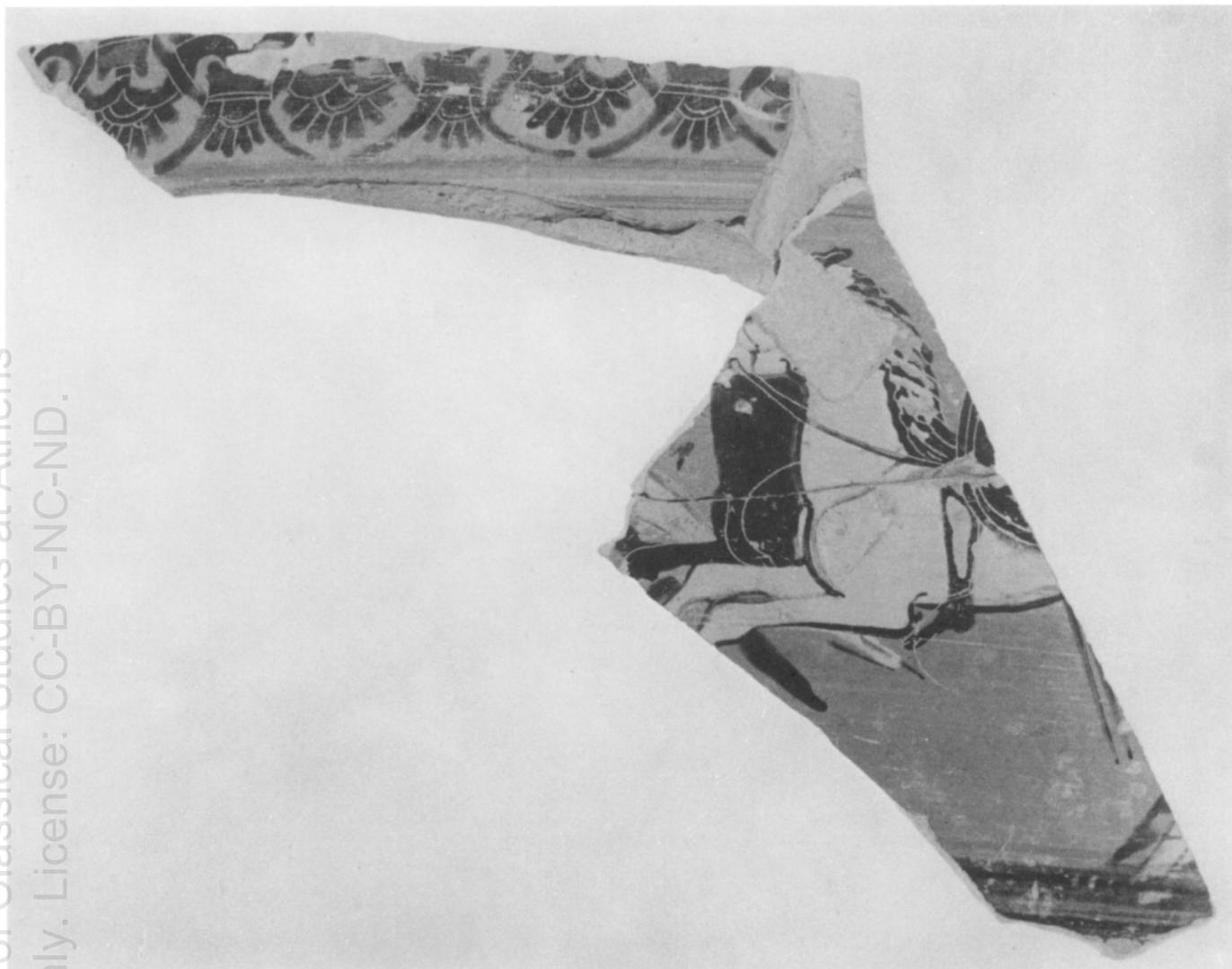


219b

(C-39-311a, b)

© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.

© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.



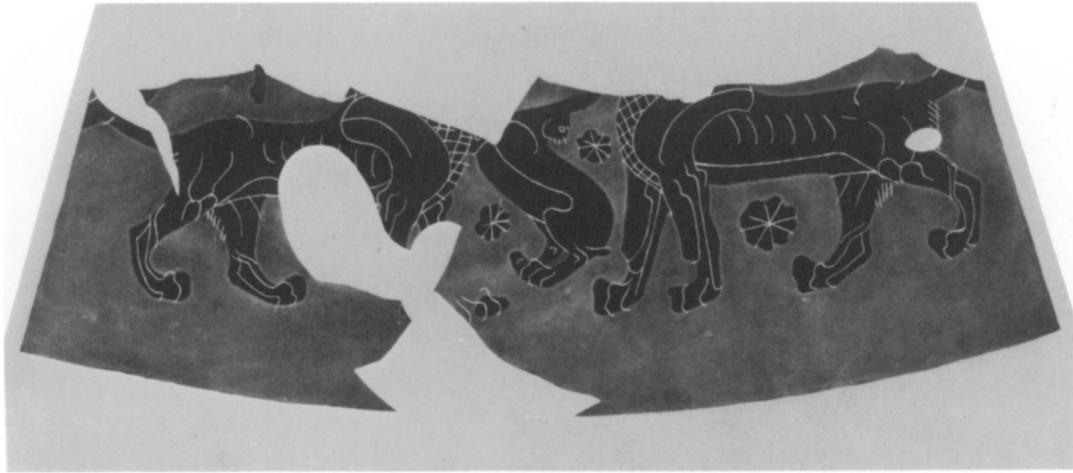
220 (CP-2573 a, b)



221 (CP-2575)

Late Corinthian I and early Sixth Century B.C.

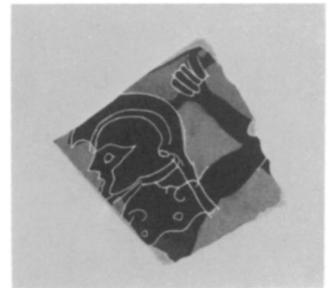
1:1



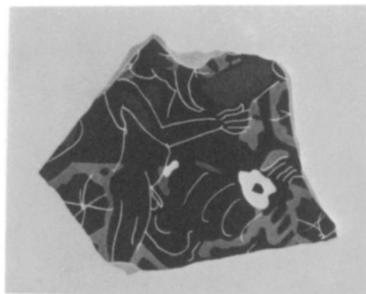
19 (CP-478)



92 (CP-2357)



132 (CP-2461)

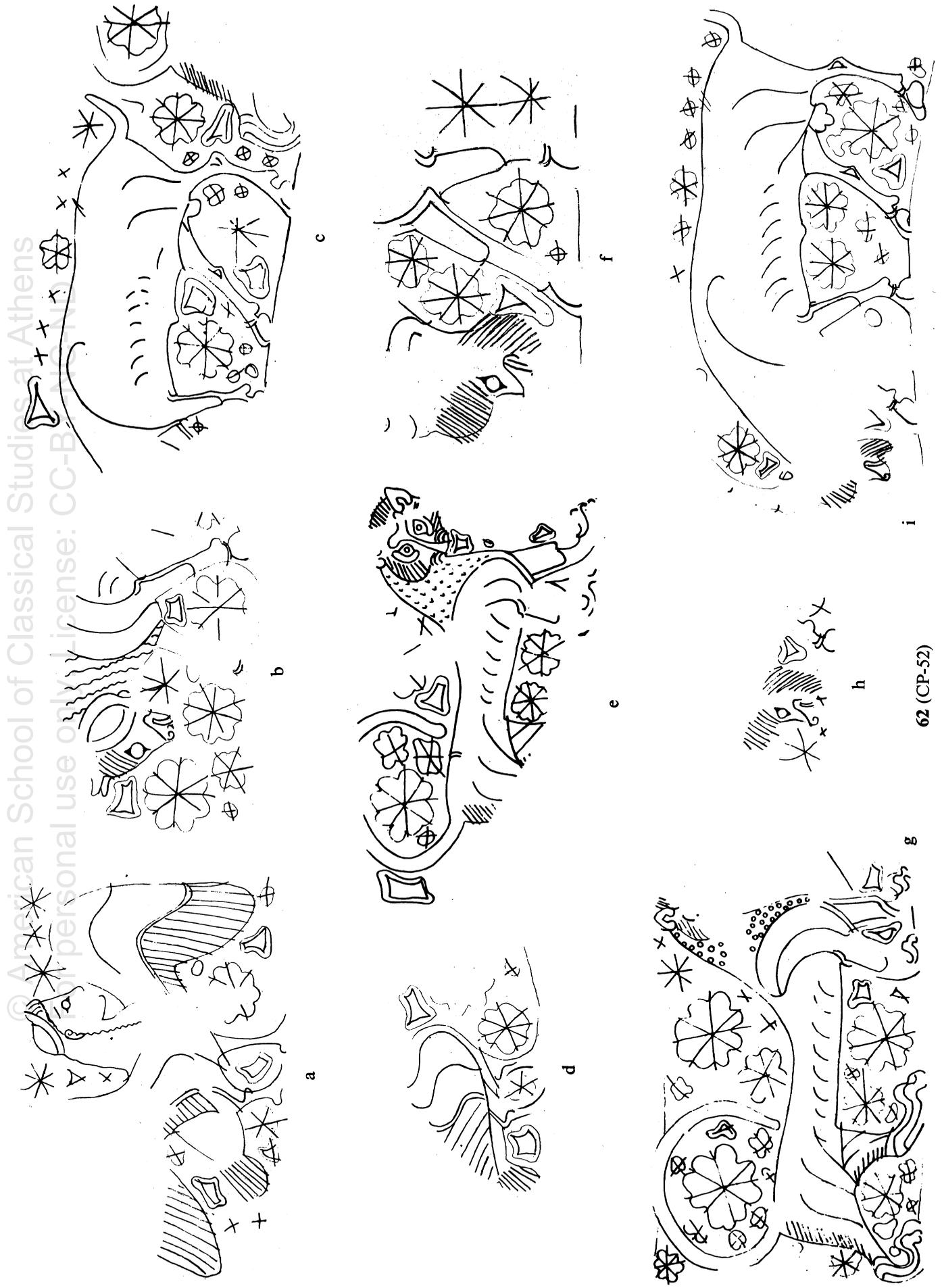


163 (CP-2494)



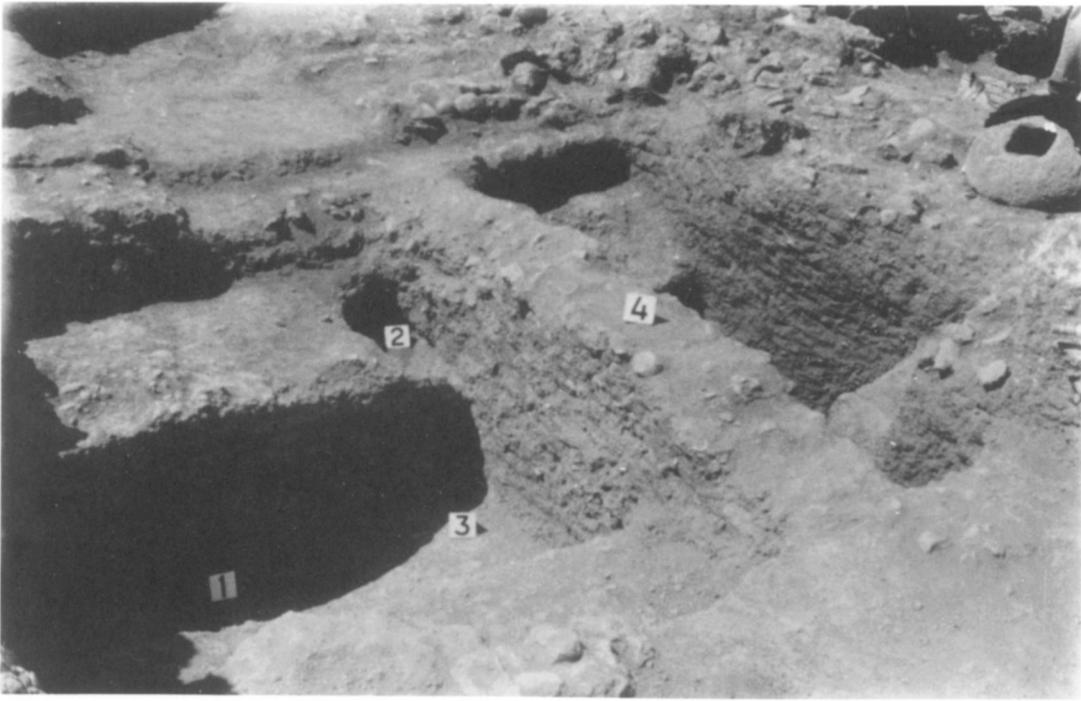
164 (CP-2485)

© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.



62 (CP-52)

© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.

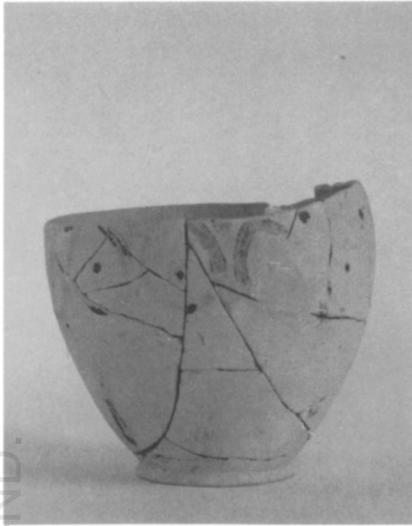


a. Rooms 2A, 2B; Wall No. 15 (4) and the Well (2).



b. Rooms 2A, 2B; Wall No. 15

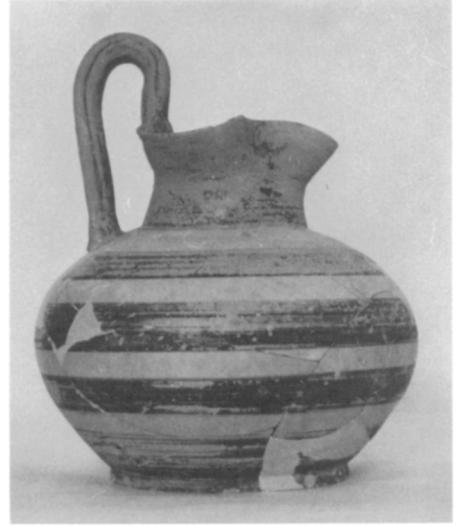
Anaploga



An 264 (C-62-593)



An 257 (C-62-666)



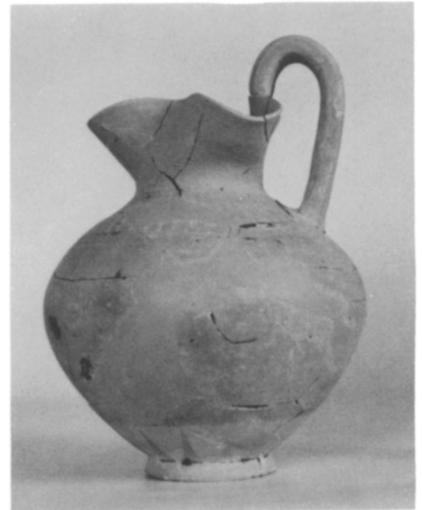
An 244 (C-62-587)



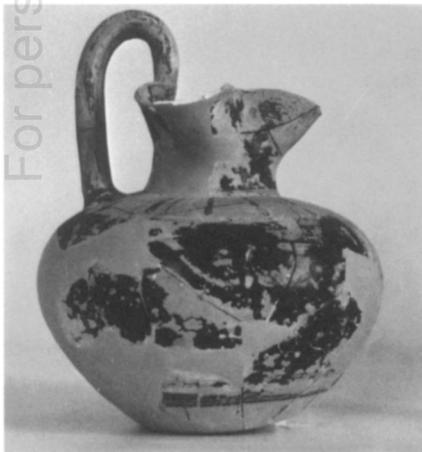
An 227 (C-62-574)



An 226 (C-62-573)



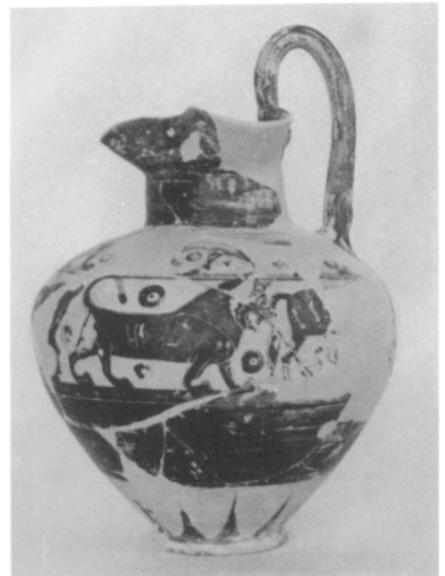
An 224 (C-62-570)



An 222 (C-62-568)



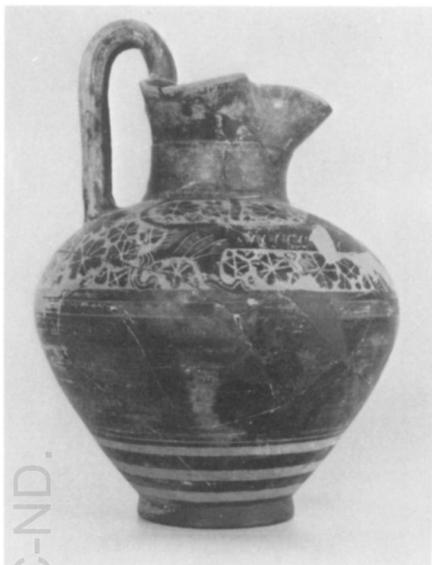
An 221 (C-62-567)



An 220 (C-62-566)

Trefoil Oinochoai

© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.



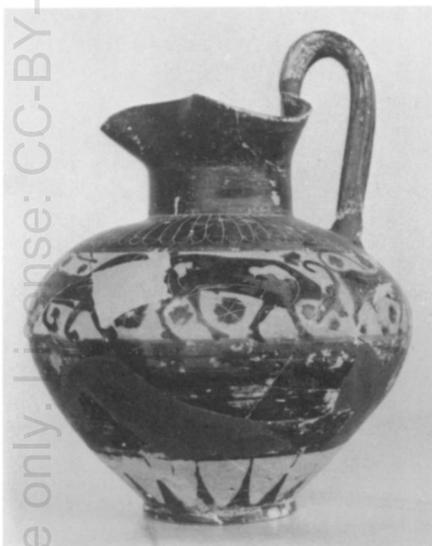
An 216 (C-62-562)



An 215 (C-62-561)



An 214 (C-62-560)



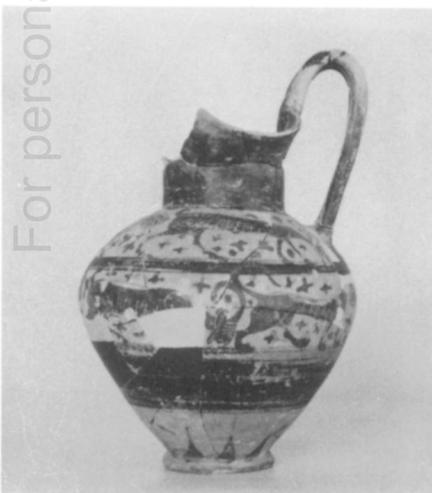
An 213 (C-62-559)



An 211 (C-62-557)



An 210 (C-62-556)



An 209 (C-62-555)



An 208 (C-62-553)



An 207 (C-62-528)



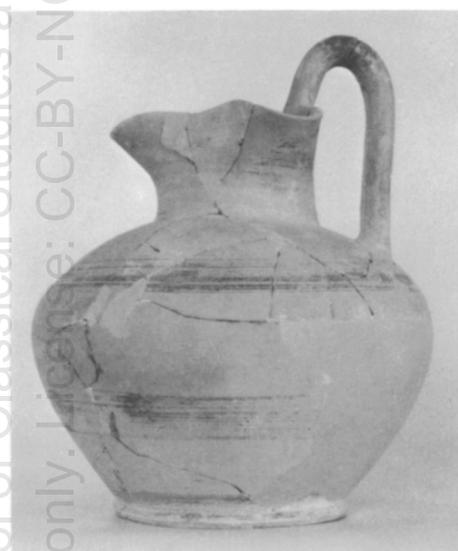
An 206 (C-62-552)



An 204 (C-62-551)



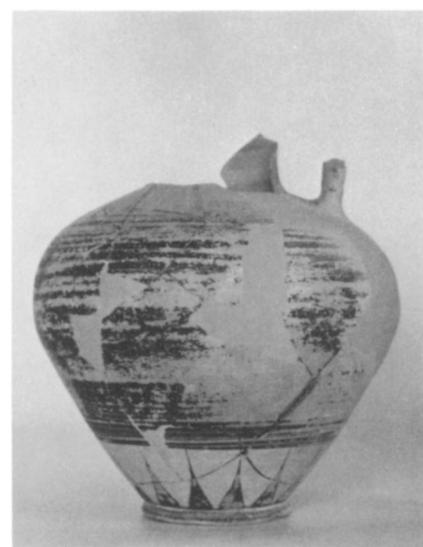
An 203 (C-62-550)



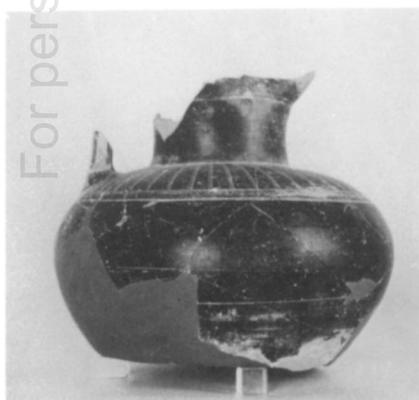
An 202 (C-62-549)



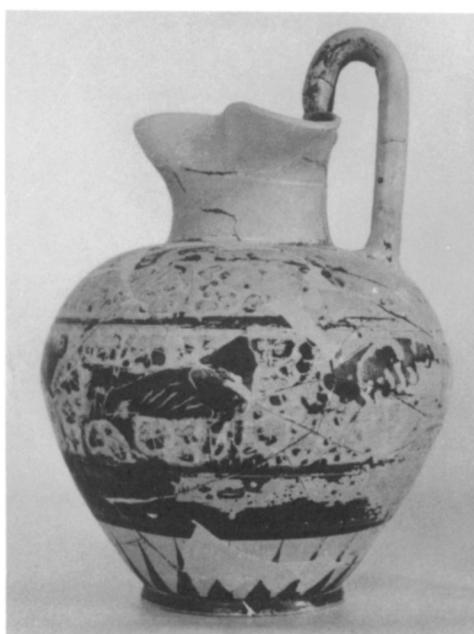
An 201 (C-62-548)



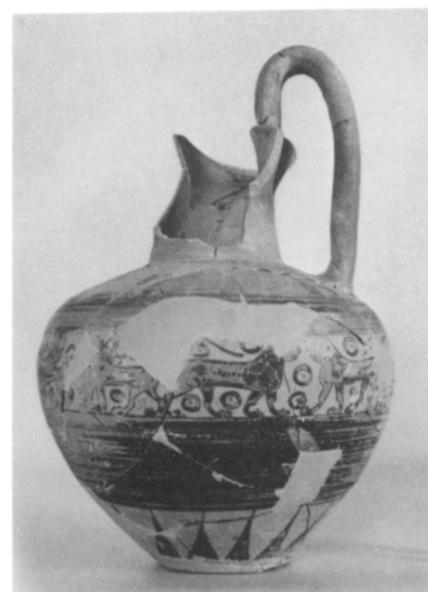
An 199 (C-62-546)



An 195 (C-62-541)



An 194 (C-62-540)



An 193 (C-62-571)

© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.



An 193 (C-62-571)



An 191 (C-62-538)



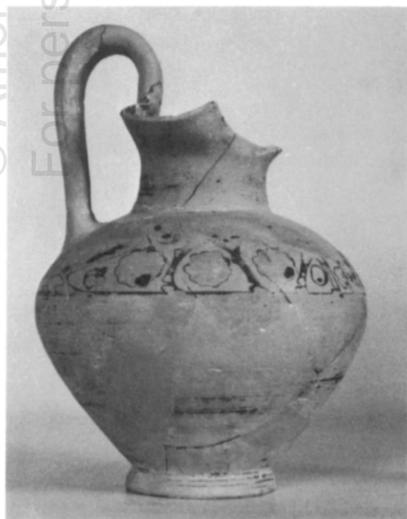
An 188 (C-62-536)



An 187 (C-62-535)



An 186 (C-62-534)



An 183 (C-62-543)



An 181 (C-62-525)



Trefoil Oinochoai

© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND



An 190 (C-62-554)



An 180 (C-62-531)



An 178 (C-62-524)



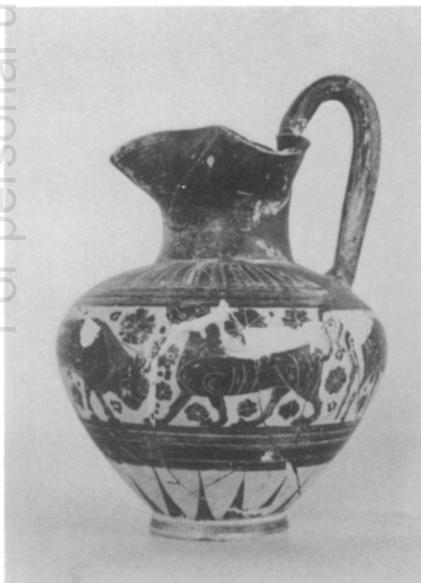
An 177 (C-62-523)



An 174 (C-62-521)



An 173 (C-62-520)



An 171 (C-62-518)



An 168 (C-62-515)



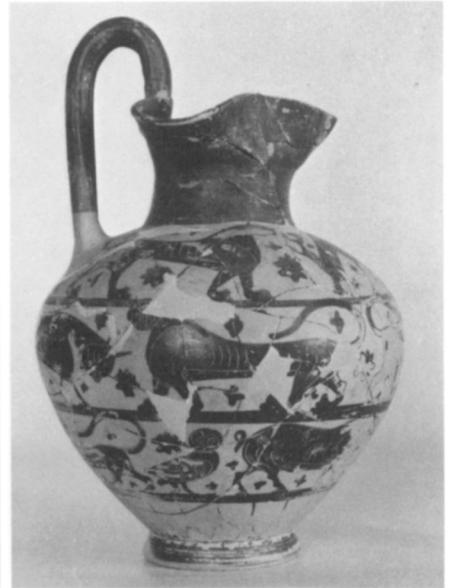
An 167 (C-62-514)



An 165 (C-62-513)



An 163 (C-62-510)



An 158 (C-62-506)



An 154 (C-62-502)



An 153 (C-62-512)



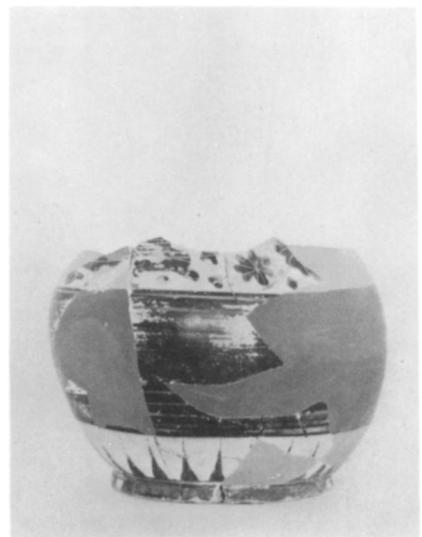
An 152 (C-62-501)



An 148 (C-62-517)



An 142 (C-62-451)



An 141 (C-62-496)

© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.



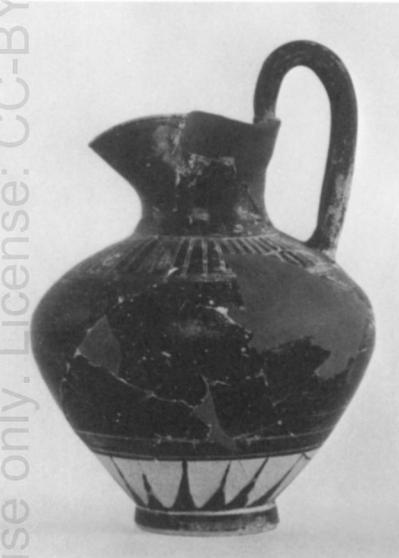
An 140 (C-62-495)



An 139 (C-62-494)



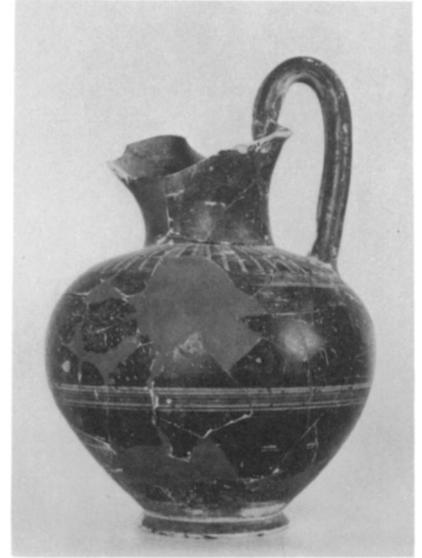
An 138 (C-62-493)



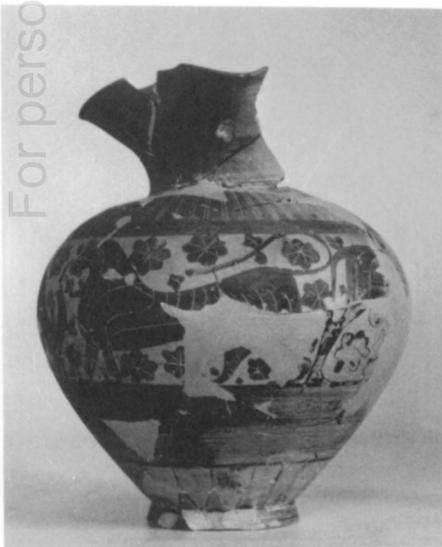
An 137 (C-62-492)



An 136 (C-62-491)



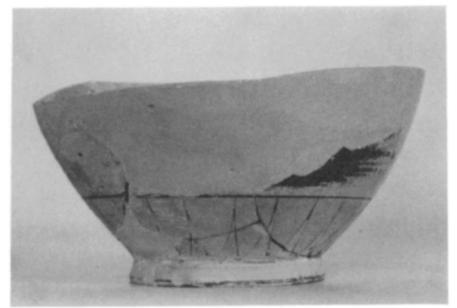
An 135 (C-62-490)



An 134 (C-62-489)



An 130 (C-62-486)



An 128 (C-62-484)

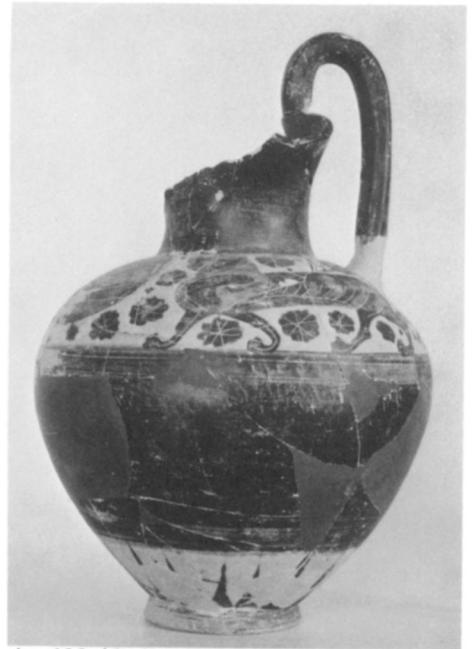
© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.



An 127 (C-62-483)



An 125 (C-62-482)



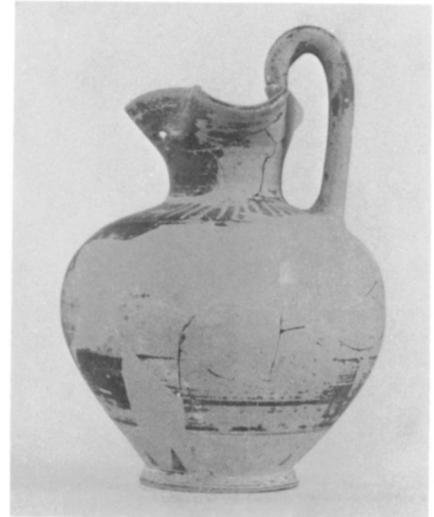
An 122 (C-62-480)



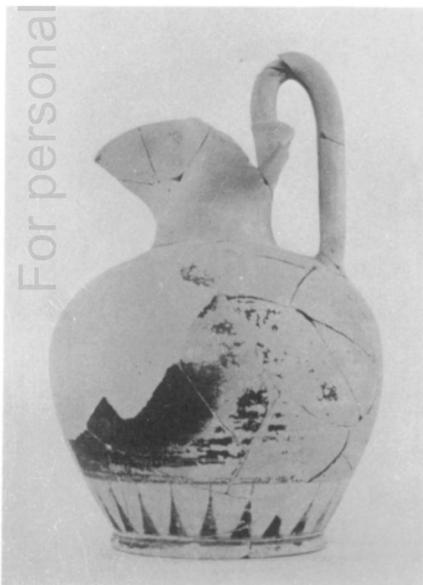
An 121 (C-62-479)



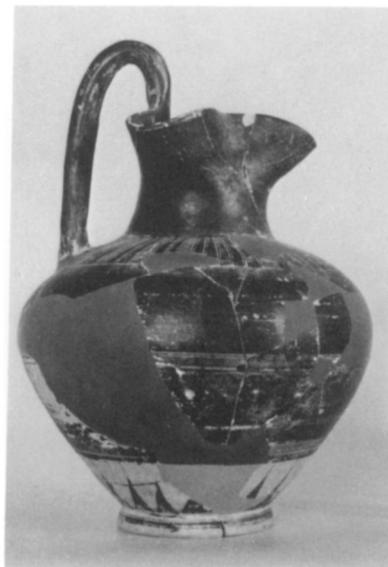
An 117 (C-62-477)



An 116 (C-62-476)



An 115 (C-62-474)

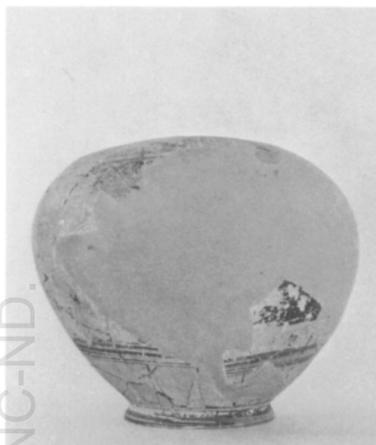


An 113 (C-62-472)



An 106 (C-62-467)

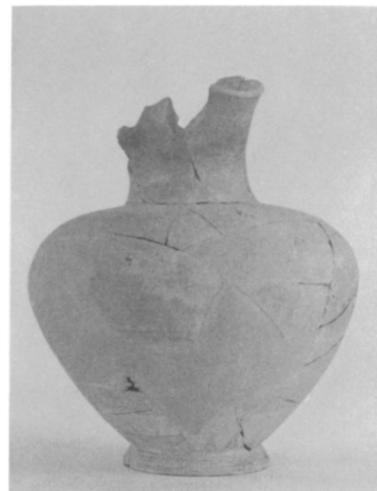
© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND



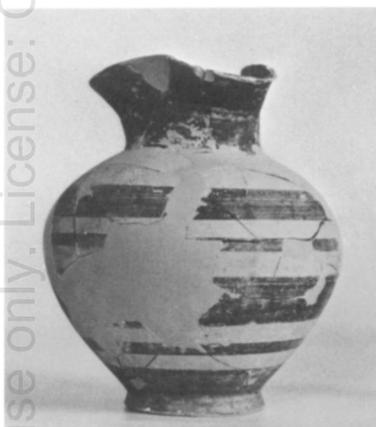
An 103 (C-62-466)



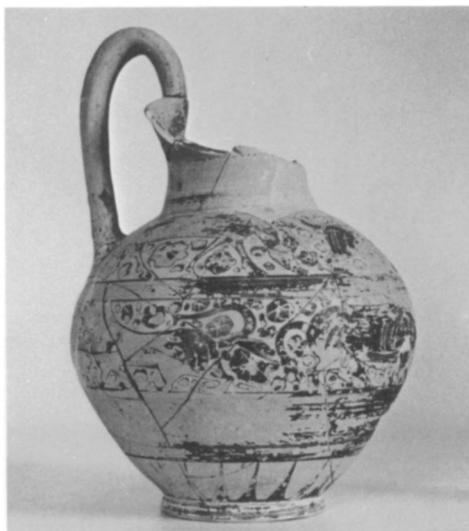
An 101 (C-62-464)



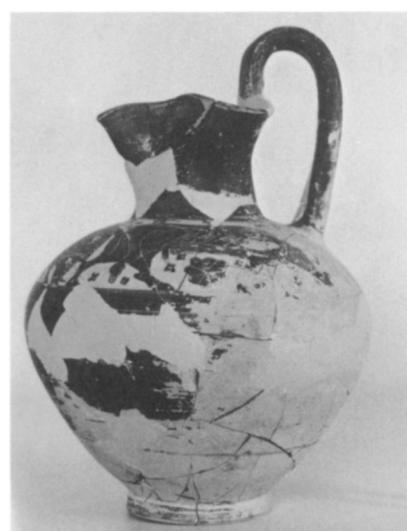
An 99 (C-62-462)



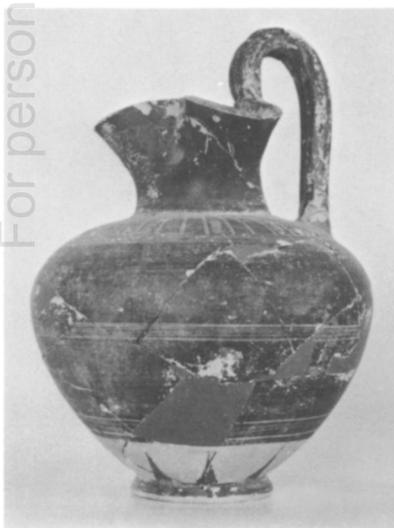
An 93 (C-62-459)



An 91 (C-62-458)



An 90 (C-62-454)



An 89 (C-62-453)

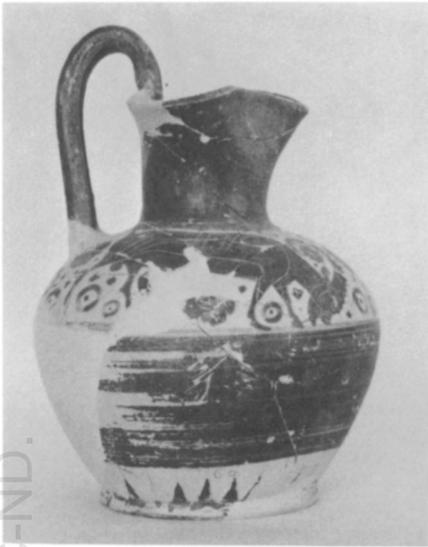


An 88 (C-62-452)



An 87 (C-62-450)

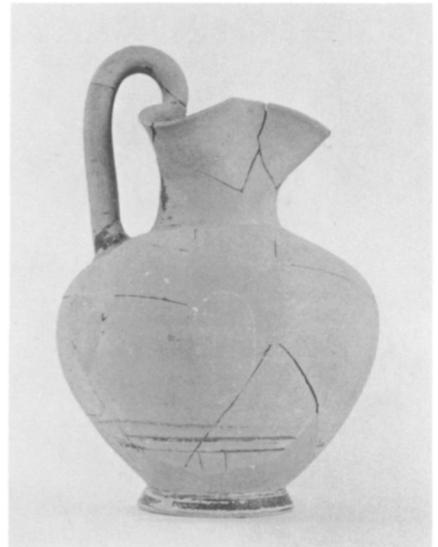
© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.



An 85 (C-62-445)



An 84 (C-62-444)



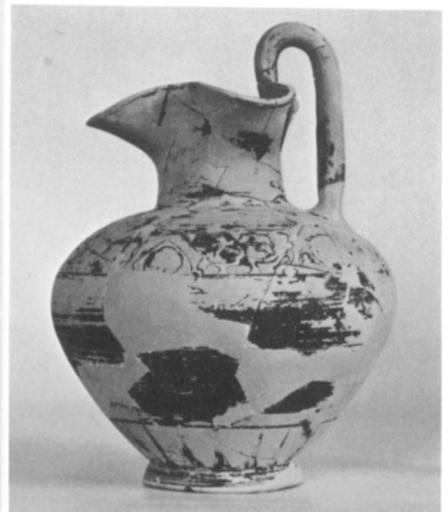
An 80 (C-62-448)



An 78 (C-62-443)



An 76 (C-62-442)



An 75 (C-62-441)



An 73 (C-62-436)



An 72 (C-62-435)



An 69 (C-62-434)

© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.



An 68 (C-62-432)



An 63 (C-62-426)



An 60 (C-62-424)



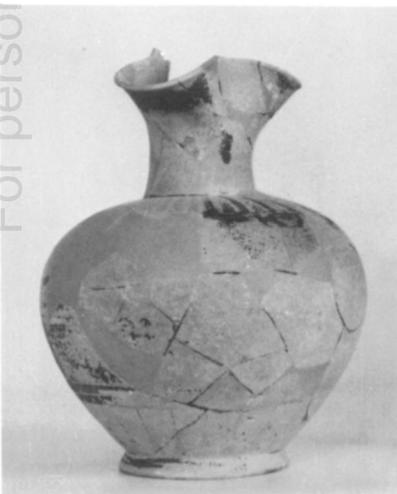
An 59 (C-62-423)



An 52 (C-62-418)



An 44 (C-62-410)



An 43 (C-62-409)



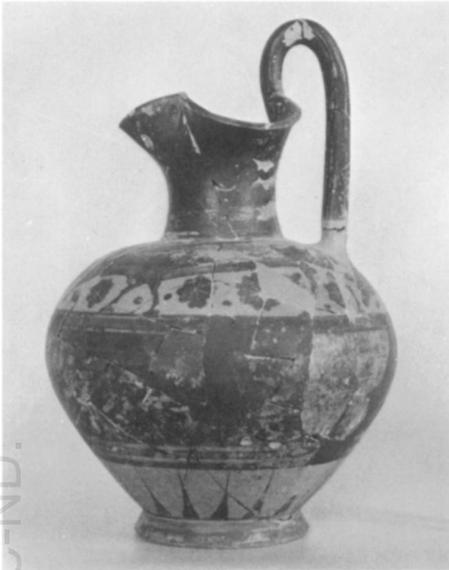
An 40 (C-62-407a, b)



An 37 (C-62-402)

Trefoil Oinochoai

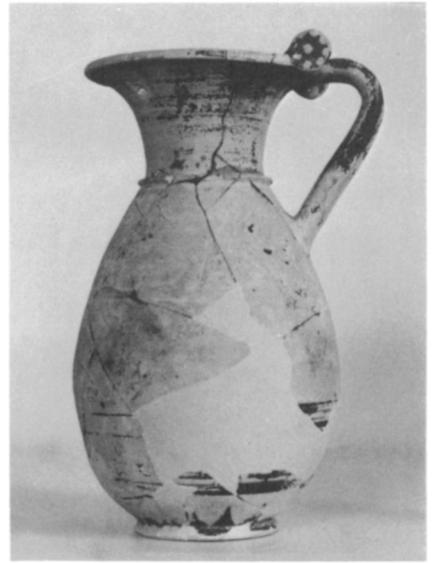
© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.



An 36 (C-62-400)



An 219 (C-62-565)



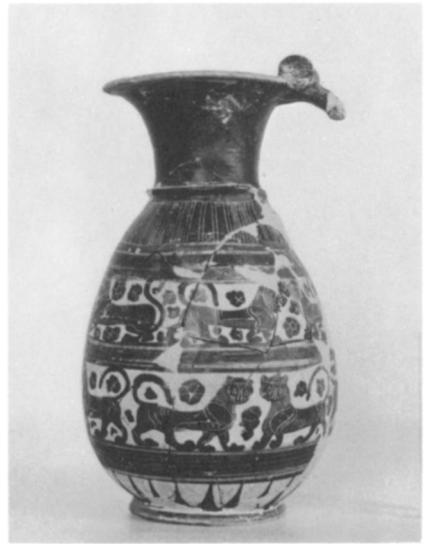
An 198 (C-62-545)



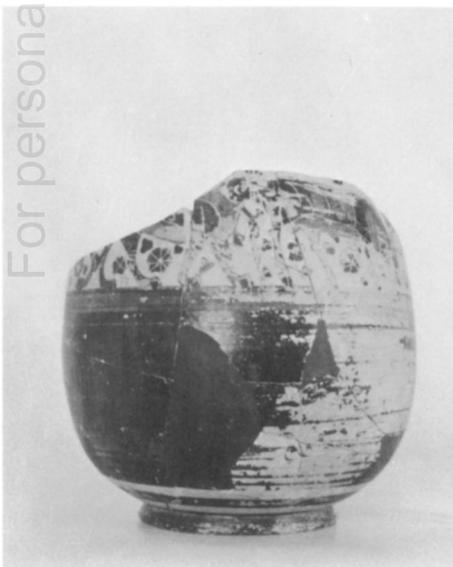
An 172 (C-62-519)



An 145 (C-62-498)



An 143 (C-62-446)



An 146 (C-62-499)



An 192 (C-62-539)



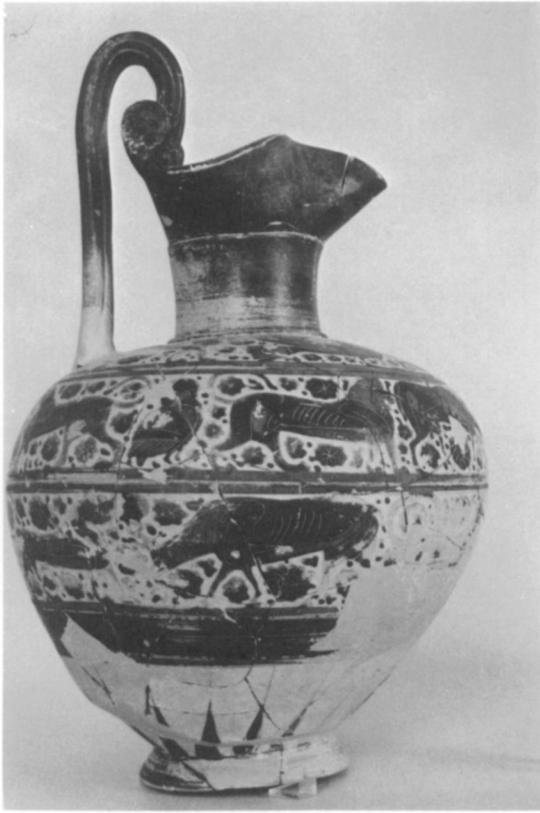
An 170 (C-62-516)

Trefoil Oinochoe, Olpai, Neck-Amphoras

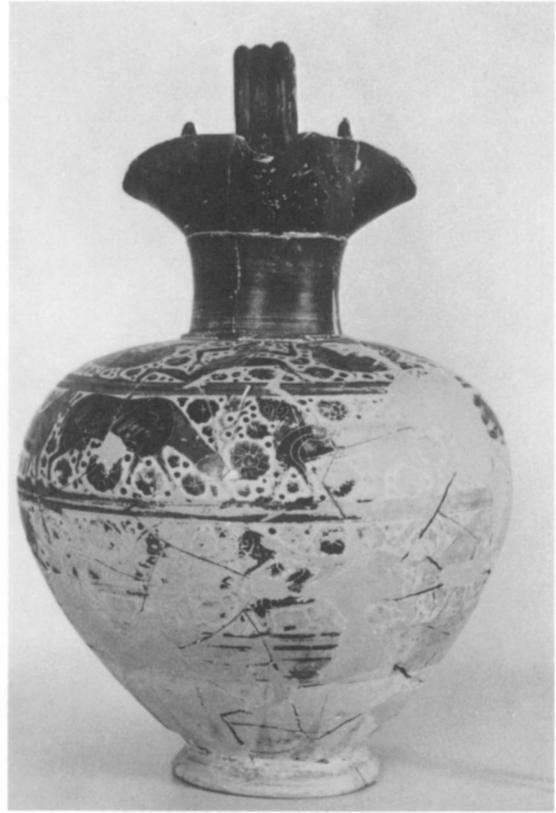
1:4  
except An 219 1:5

© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.

© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.



a



b



c



d

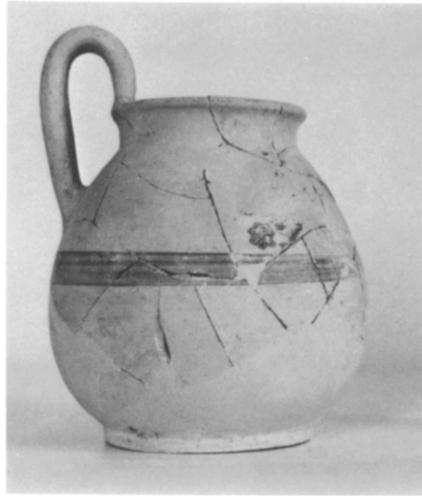
An 22 (C-62-388)

Trefoil Oinochoe by the Schistos Painter

1:4



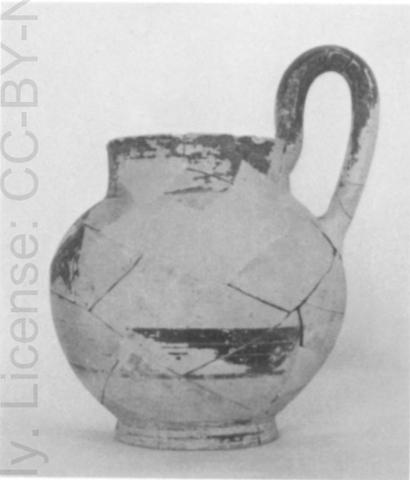
An 223 (C-62-569)



An 197 (C-62-544)



An 179 (C-62-530)



An 156 (C-62-504)



An 120 (C-62-478)



An 109 (C-62-470)



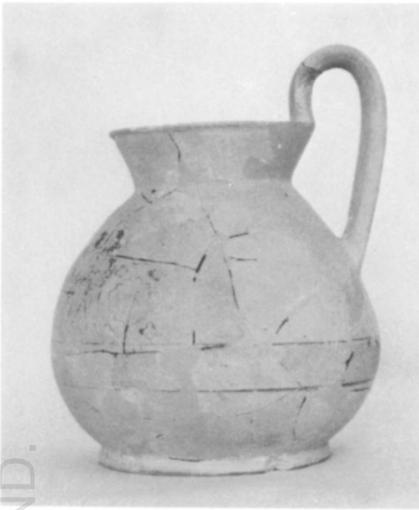
An 92 (C-62-460)



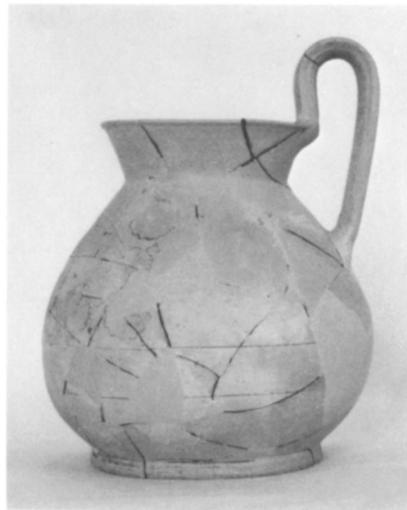
An 65 (C-62-428)



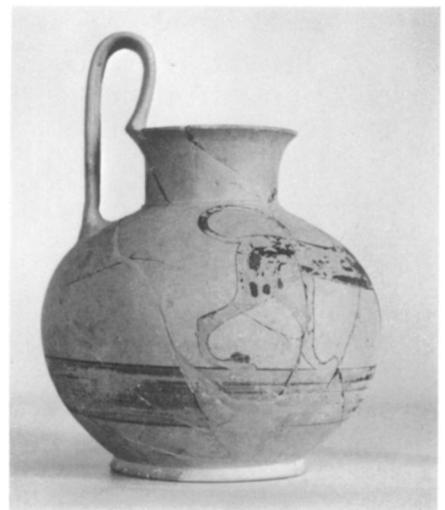
An 55 (C-62-421)



An 62 (C-62-430)



An 61 (C-62-425)



An 50 (C-62-416)



An 47 (C-62-413)



An 46 (C-62-412)



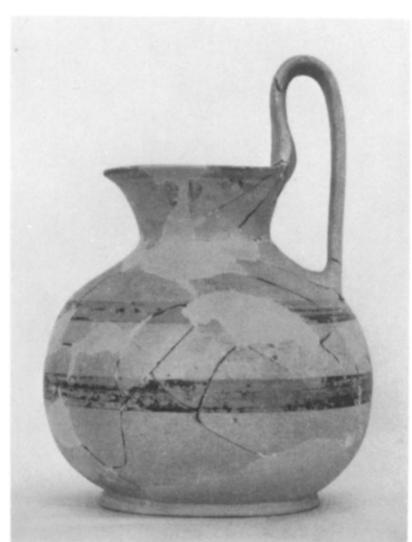
An 45 (C-62-411)



An 38 (C-62-403)



An 34 (C-62-395)



An 28 (C-62-394)

Corinth Oinochoai

© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.



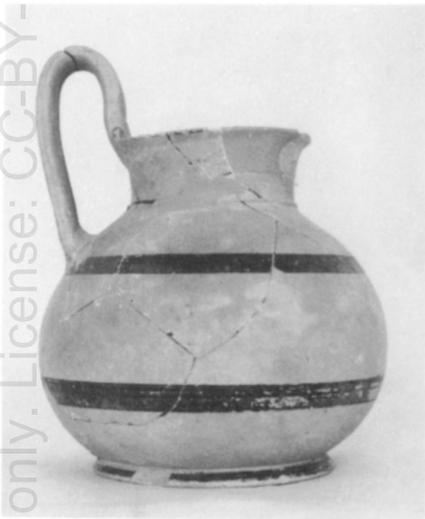
An 27 (C-62-389)



An 26 (C-62-399)



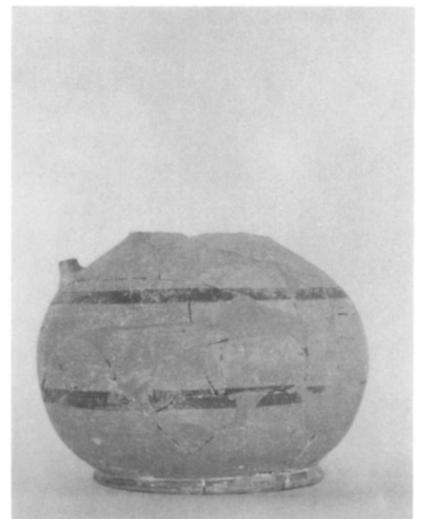
An 25 (C-62-398)



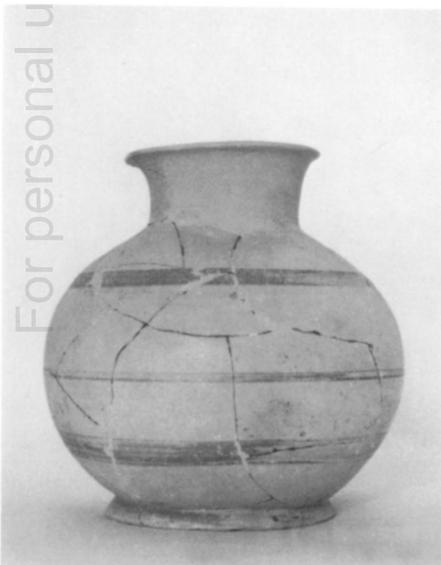
An 24 (C-62-397)



An 21 (C-62-387)



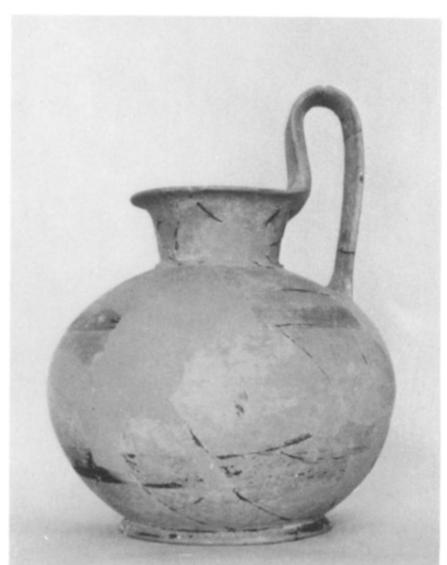
An 12 (C-62-379)



An 11 (C-62-385)



An 5 (C-62-378)



An 4 (C-62-377)

Corinth Oinochoai

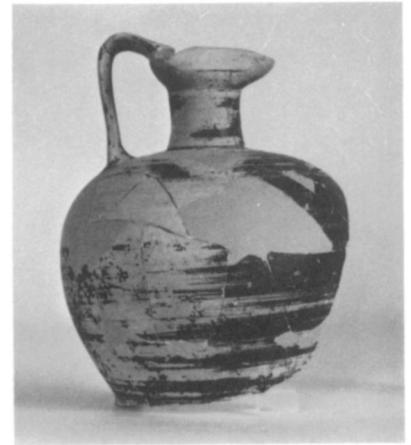
© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.



An 1 (C-62-376)



An 235 (C-62-581)



An 231 (C-62-577)



An 200 (C-62-547)



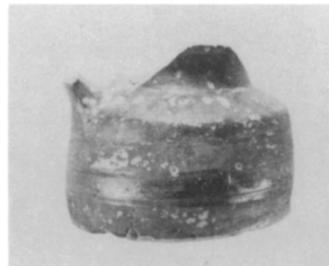
An 175 (C-62-529)



An 155 (C-62-503)



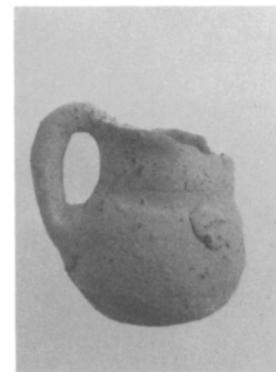
An 218 (C-62-564)



An 56 (C-62-889)



An 49 (C-62-415)

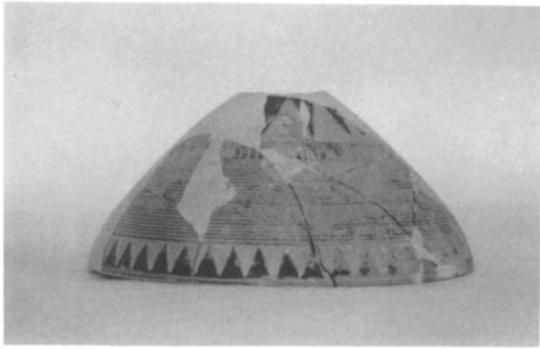


An 159 (C-62-507)

Corinth, Narrow-necked, Broad-bottomed and Variant Oinochoai

1:4  
except An 159 2:3

© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.



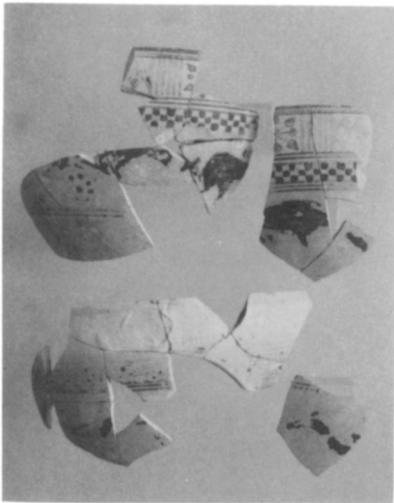
An 233 (C-62-579) 1:3



An 53 (C-62-419) 1:4



An 67 (C-62-433) 1:4



An 249 (C-62-589) 1:3



An 229 (C-62-575) 1:3



An 169 (C-62-660) 1:2



An 166 (C-62-894) 1:2



An 238 (C-62-583) 2:3



An 119 (C-62-620) 2:3

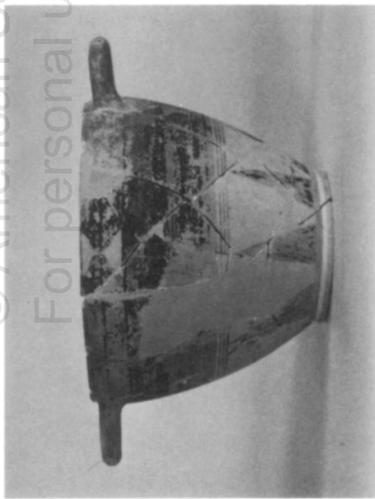


An 118 (C-62-619) 2:3

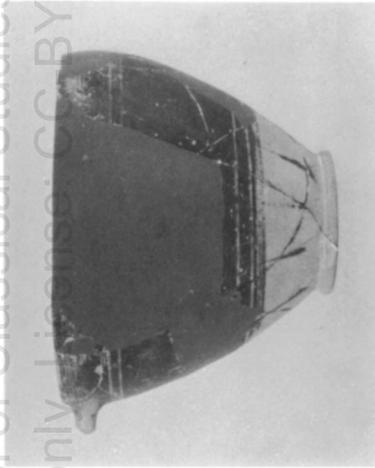
Conical and Geometric Oinochoai  
Silhouette-style and Miniature Kotylai; Graffito

© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.

© American School of Classical Studies at Athens  
For personal use only. License: CC BY-NC-ND.



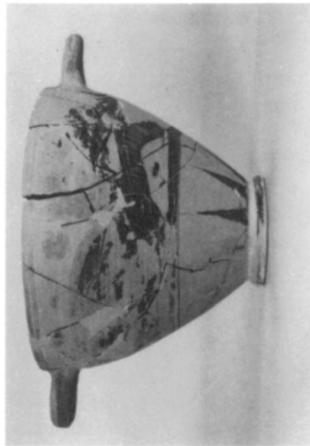
An 263 (C-62-592) 1:4



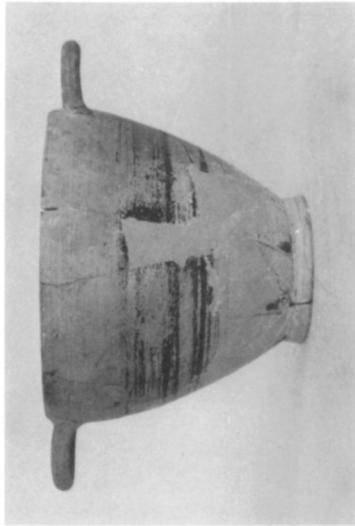
An 212 (C-62-558) 1:3



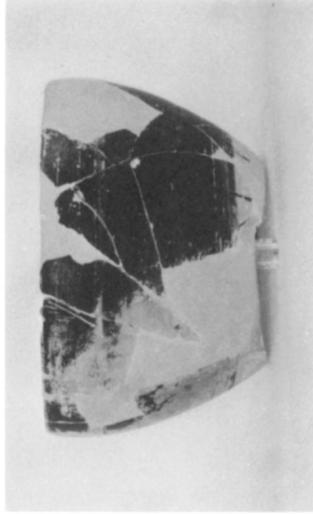
An 196 (C-62-542) 1:4



An 189 (C-62-537) 1:4



An 161 (C-62-509) 1:4



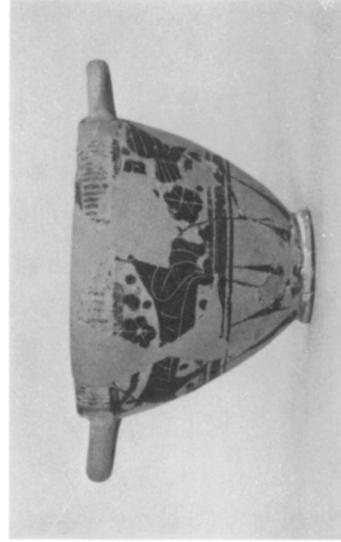
An 160 (C-62-508) 1:4



An 150 (C-62-500) 1:3



An 133 (C-62-488) 1:4



An 131 (C-62-487) 1:3

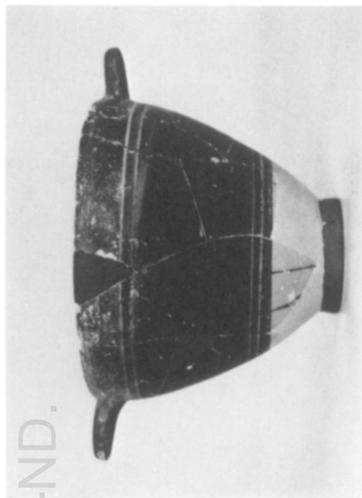
© American School of Classical Studies at Athens  
Personal use only. License: CC-BY-NC-ND.



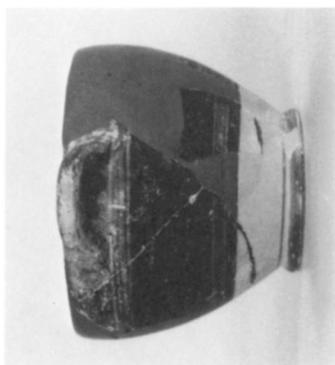
An 129 (C-62-485) 1:4



An 123 (C-62-481) 1:4



An 114 (C-62-473) 1:3



An 112 (C-62-471) 1:3



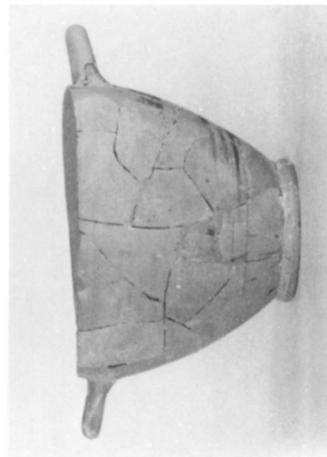
An 108 (C-62-469) 1:4



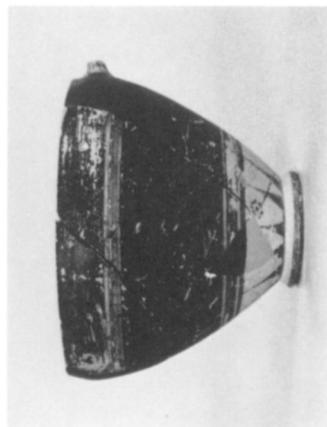
An 102 (C-62-465) 1:4



An 100 (C-62-463) 1:3



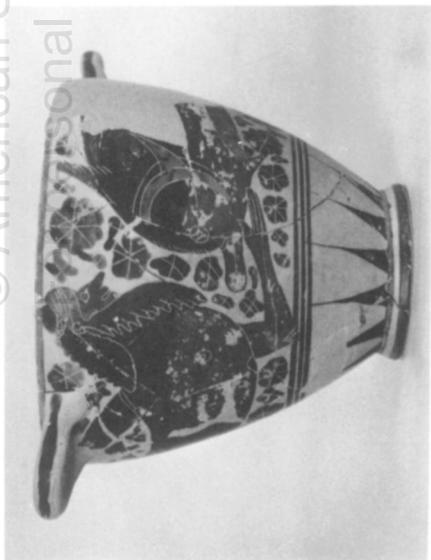
An 82 (C-62-457) 1:4



An 79 (C-62-447) 1:3

Kotylai

© American School of Classical Studies at Athens  
Personal use only. CC-BY-NC-ND



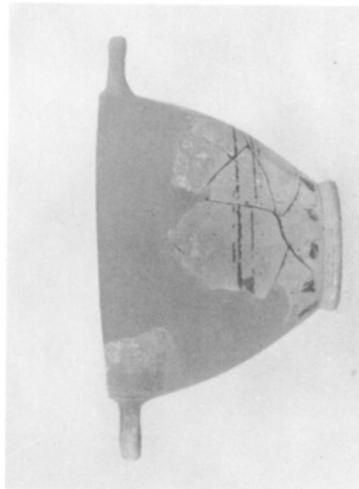
An 86



An 86 (C-62-449) 1:3



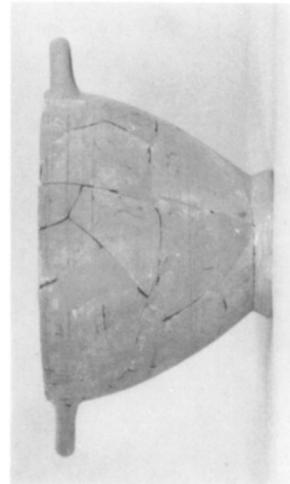
An 86



An 71 (C-62-440) 1:3



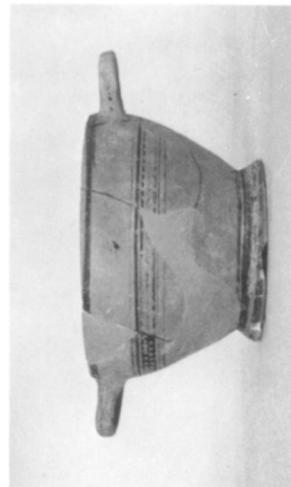
An 66 (C-62-429) 1:4



An 58 (C-62-422) 1:4



An 54 (C-62-420) 1:4

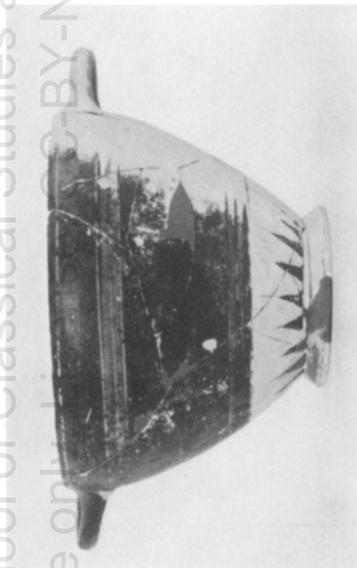


An 42 (C-62-408) 1:3

© American School of Classical Studies at Athens  
For personal use only. BY-NC-ND



An 41 (C-62-404)



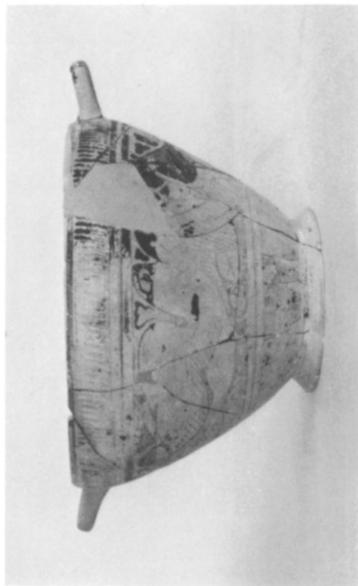
An 39 (C-62-406)



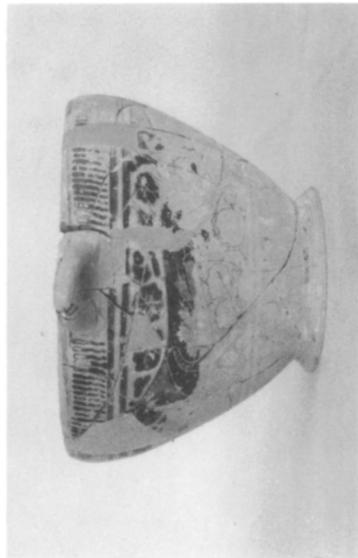
An 33 (C-62-396)



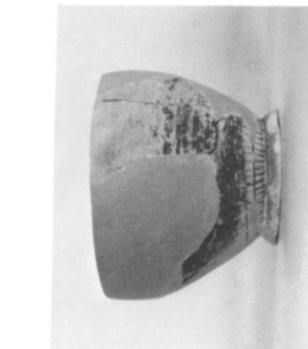
An 32 (C-62-391)



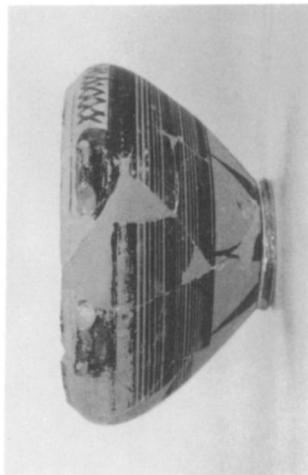
An 31 (C-62-390)



An 13 (C-62-380)



An 6 (C-62-381)



An 245 (C-62-586)

Kotylai and Cup

1:4  
except An 245 1:3

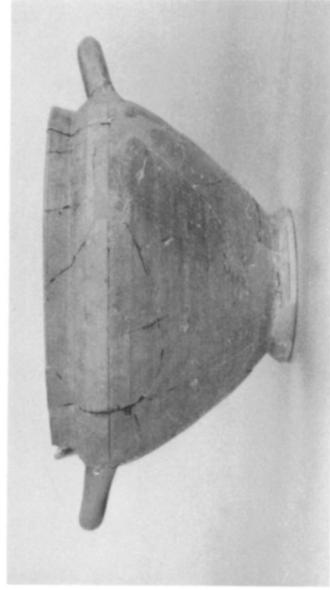
© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND



An 234 (C-62-580) 1:3



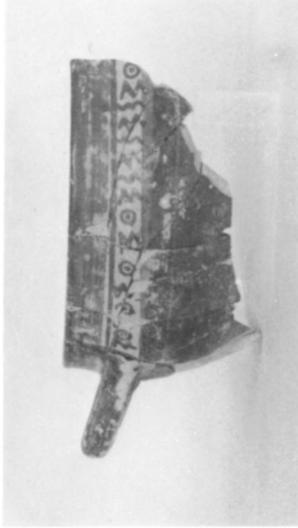
An 185 (C-62-533) 1:4



An 176 (C-62-522) 1:4



An 242 (C-62-585) 1:3



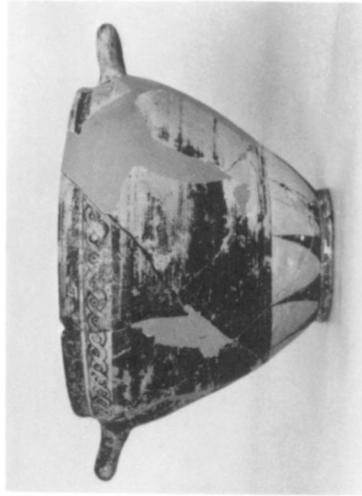
An 230 (C-62-576) 1:3



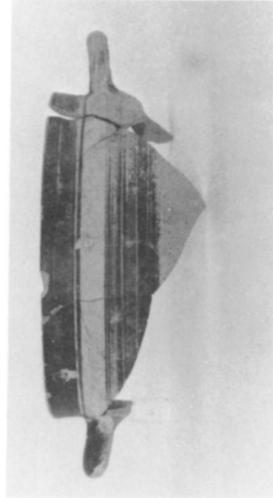
An 182 (C-62-526) 1:4



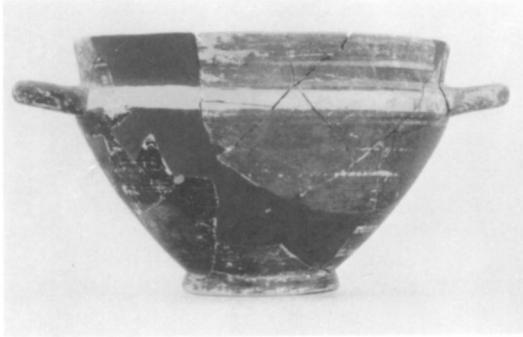
An 232 (C-62-578) 1:4



An 184 (C-62-527) 1:4



An 184 (C-62-527) 1:4



An 164 (C-62-511)



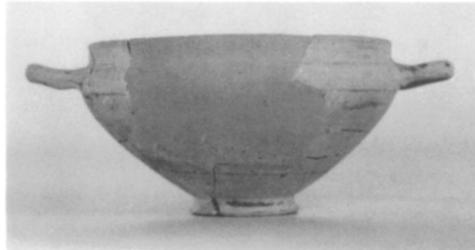
An 157 (C-62-505)



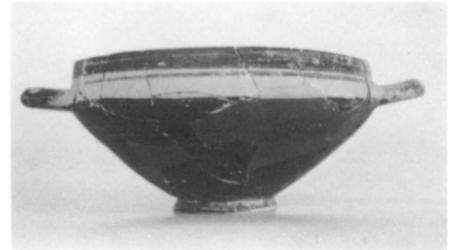
An 147 (C-62-532)



An 144 (C-62-497)



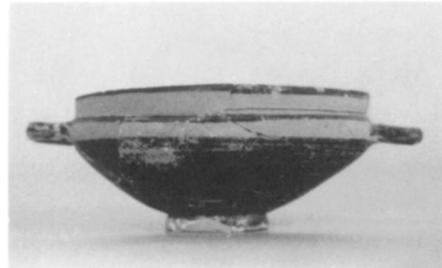
An 98 (C-62-461)



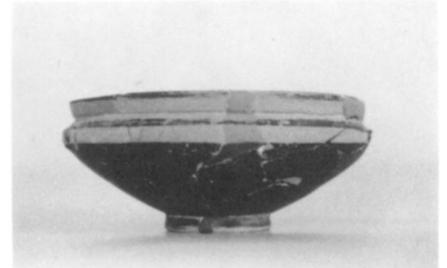
An 70 (C-62-439)



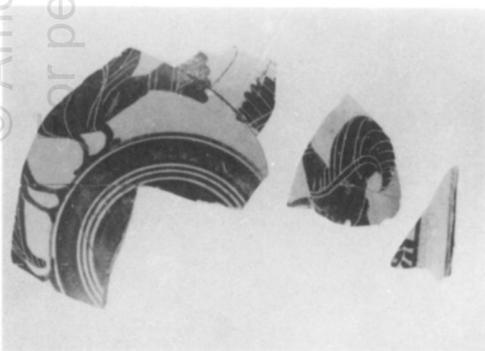
An 57 (C-62-438)



An 8 (C-62-383)



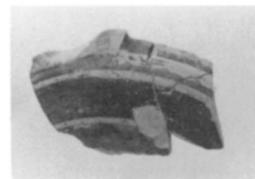
An 7 (C-62-382)



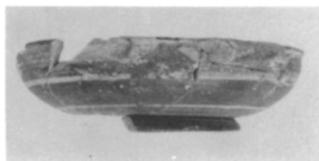
An 3 (C-62-609)



An 104a



An 104b

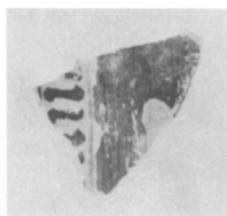


An 104a (C-62-892)



An 9 (C-62-384)

© American School of Classical Studies at Athens  
Personal use only. License: CC-BY-NC-ND

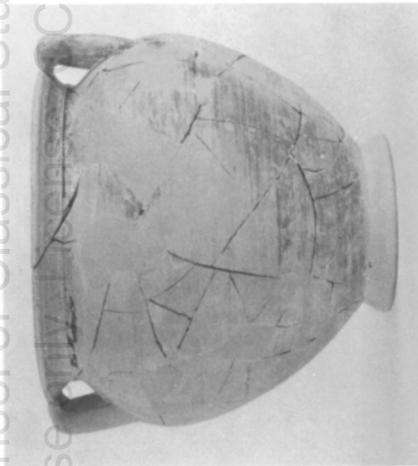


An 248b



An 248a

(C-62-900a, b) 1:3



An 225 (C-62-572) 1:5



An 107 (C-62-468) 1:5



An 81 (C-62-455) 1:4

Kraters



An 217 (C-62-563) 1:6



An 217, detail



An 48, detail



An 48 (C-62-414) 1:4



An 51 (C-62-417) 1:4



An 35 (C-62-405) 1:5



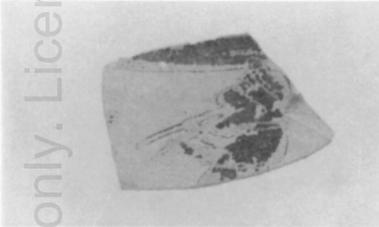
An 14 (C-62-392) 1:5



An 250 2:3  
(C-62-901)



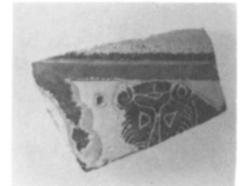
An 228 1:3  
(C-62-897)



An 205 (C-62-896) 2:3



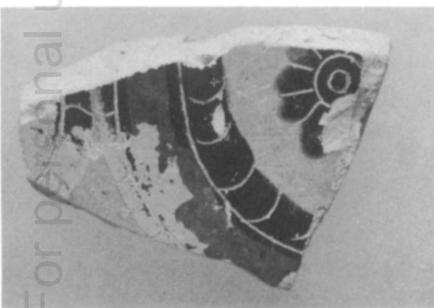
An 132 (C-62-608) 2:3



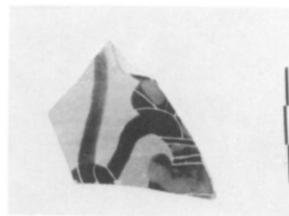
An 124 1:2  
(C-62-612)



An 97 1:3  
(C-62-891)



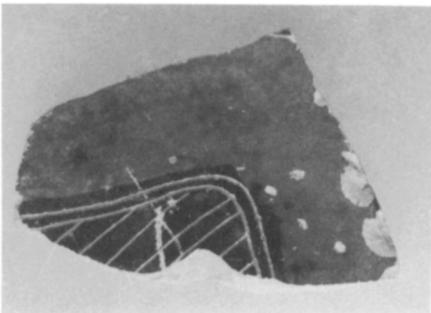
An 95



An 96 1:2  
(C-62-890)



An 149



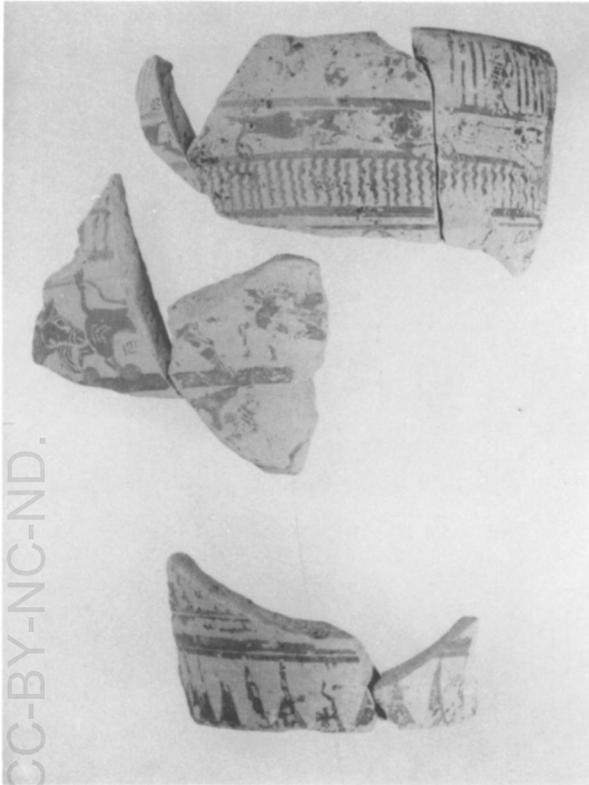
An 95 (C-62-605) 1:1



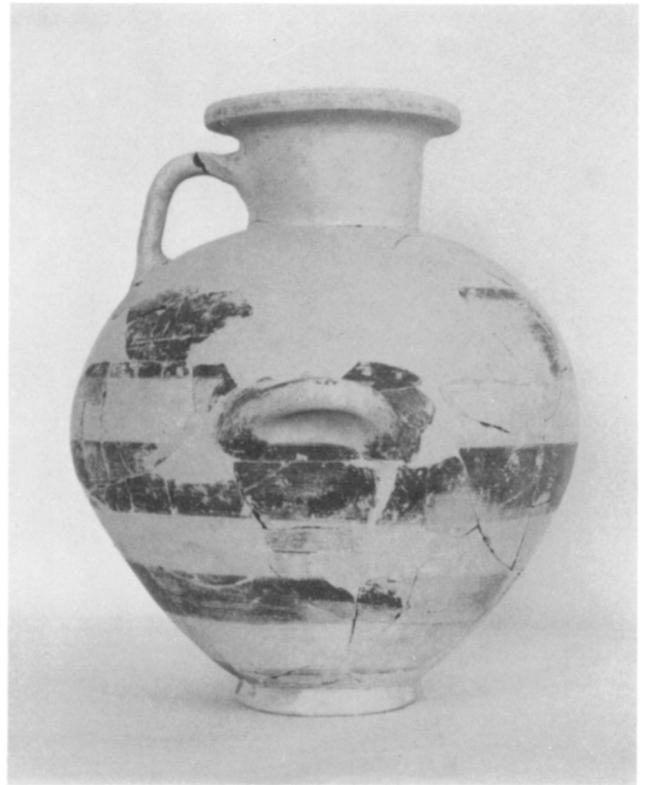
An 10 (C-62-606) 1:1



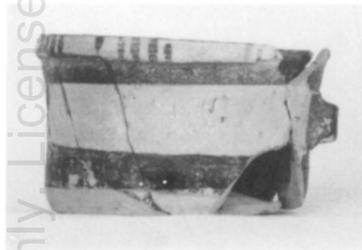
An 149 (C-62-607) 2:3



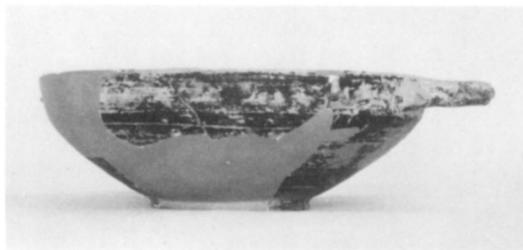
An 237 (C-62-614) 1:2



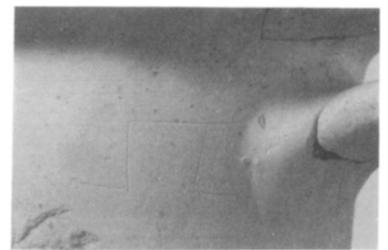
An 236 (C-62-582) 1:6



An 239 (C-62-618) 2:3



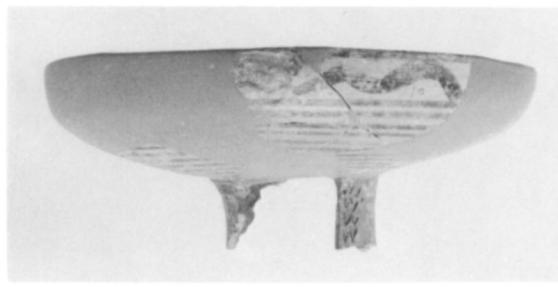
An 247 (C-62-588) 1:3



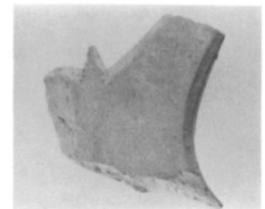
An 236, detail



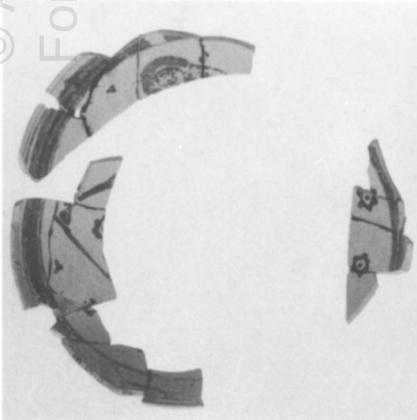
An 243 (C-62-617) 2:3



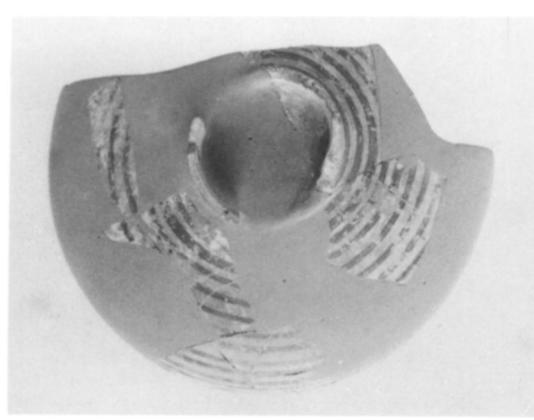
An 23



An 262 1:2  
(C-62-621)



An 162 (C-62-667) 1:3



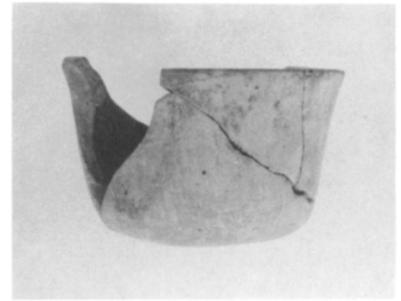
An 23 (C-62-888) 1:3



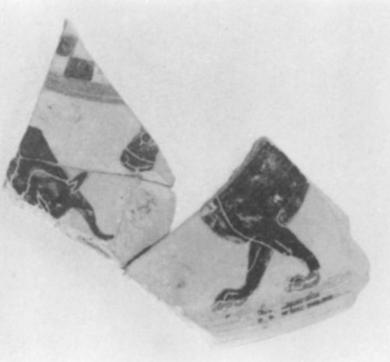
An 162, exterior 1:3



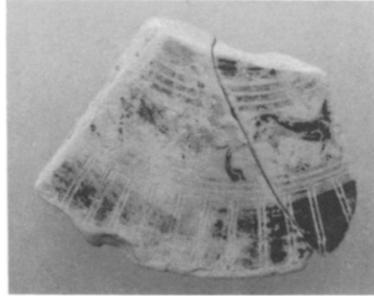
An 94 (C-62-475) 1:4



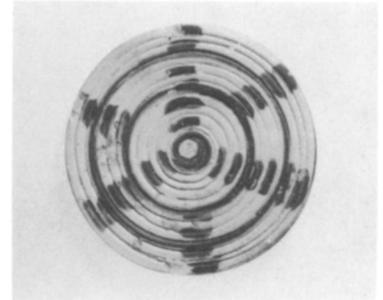
An 240 (C-62-898) 2:3



An 258 (C-62-591) 2:3



An 256 (C-62-604) 1:1



An 251 (C-62-590) 2:3



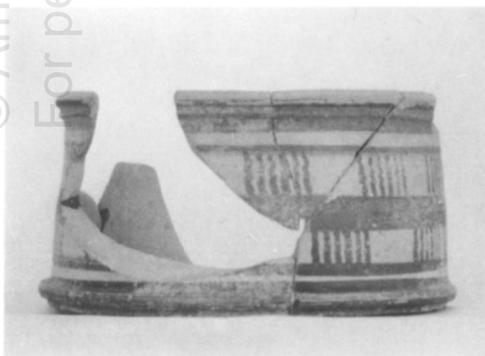
An 241 (C-62-584) 2:3



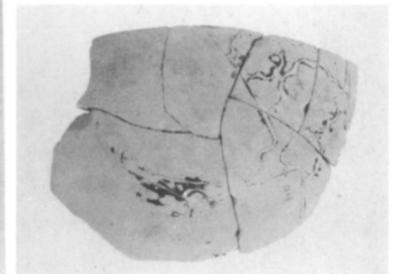
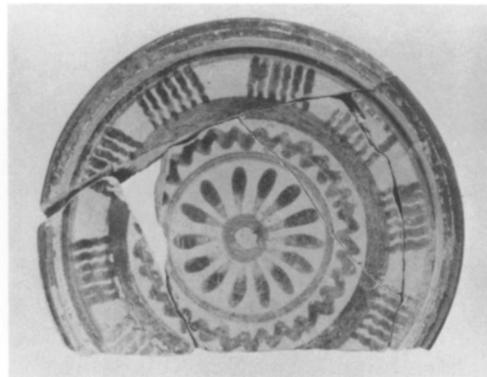
An 111 1:3  
(C-62-893)



An 110 1:2  
(C-62-611)



An 151 (C-62-610) 2:3



An 126 (C-62-895) 1:3

Paint Pots, Lids, Powder Pyxides, Aryballos

© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.



An 105



An 74



An 30 (C-62-401) 1:3



An 105 (C-62-615) 1:3



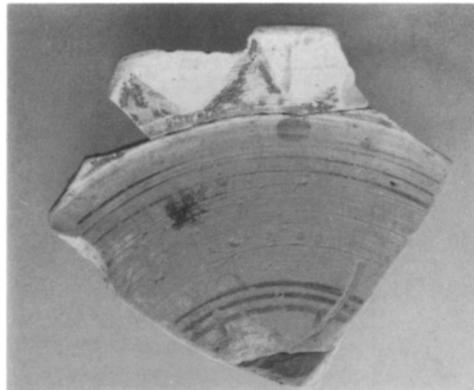
An 74 (C-62-431) 1:3



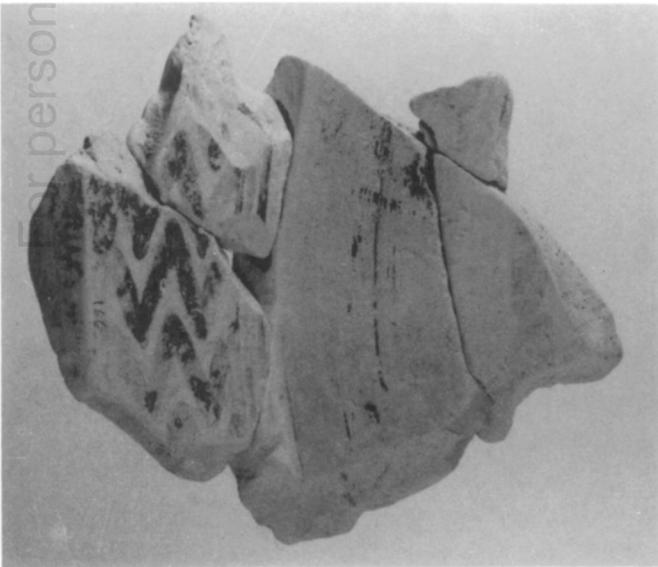
An 29 (C-62-393) 1:3



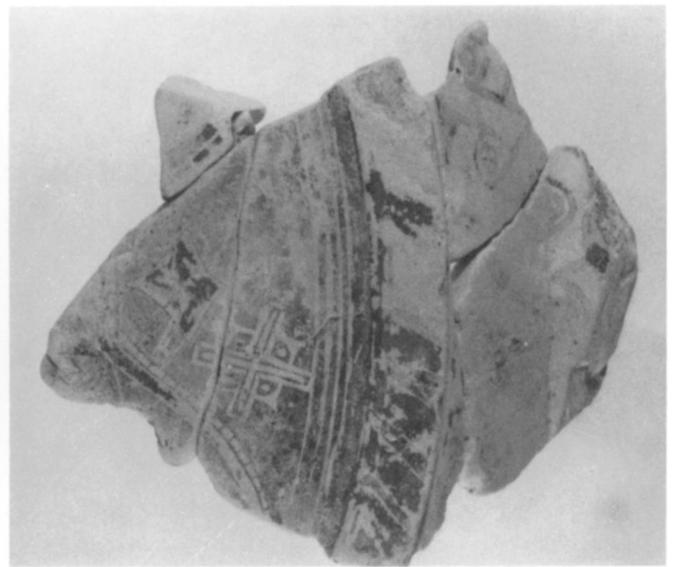
An 77 (C-62-902) 1:2



An 261 (C-62-596) 1:3



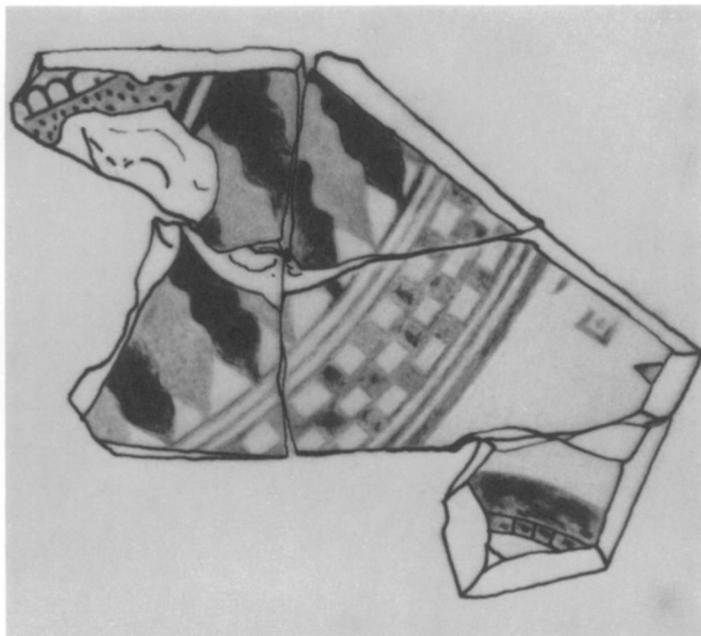
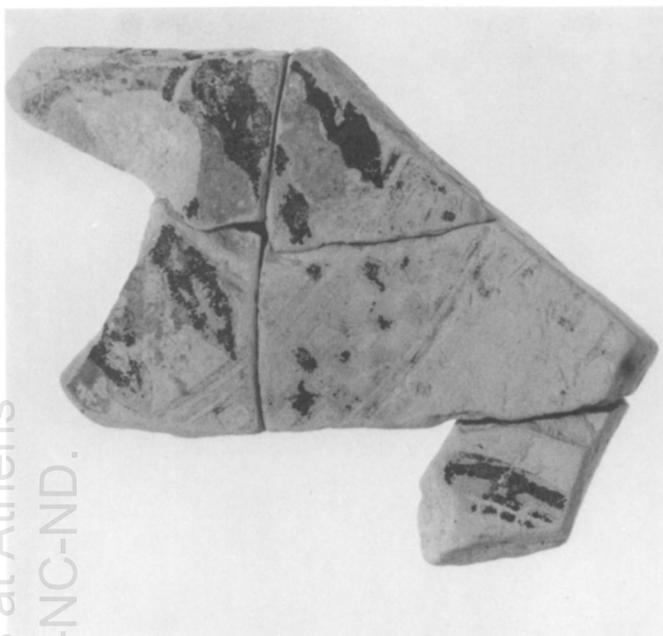
interior



exterior

An 260 (C-62-594) 2:3

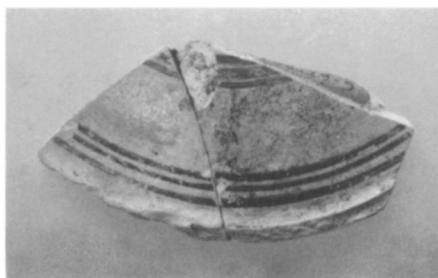
© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.



An 259 (C-62-658) 1:1



An 255 1:2  
(C-62-599)

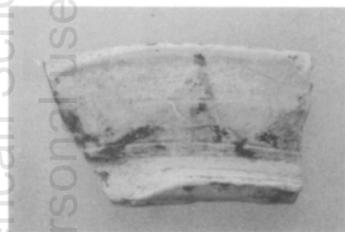


interior



exterior

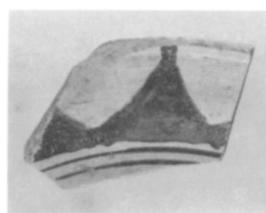
An 254 (C-62-597) 1:2



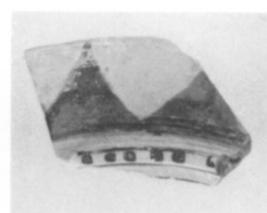
An 253 (C-62-598) 2:3



An 246 (C-62-899) 1:3

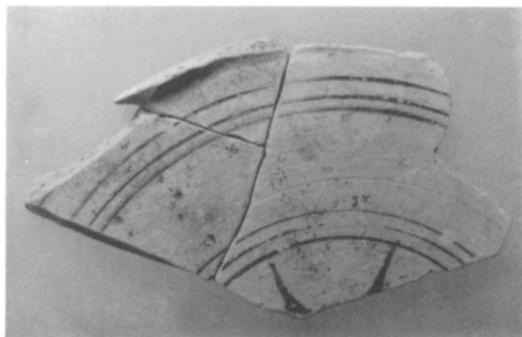


interior

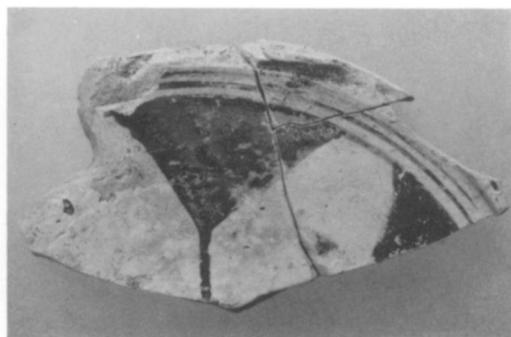


exterior

An 20 (C-62-603) 1:2

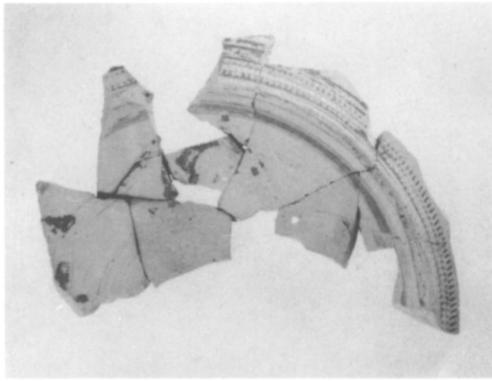


interior

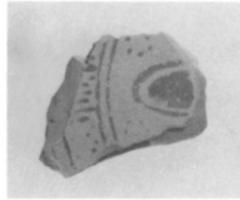


exterior

An 252 (C-62-595) 1:2



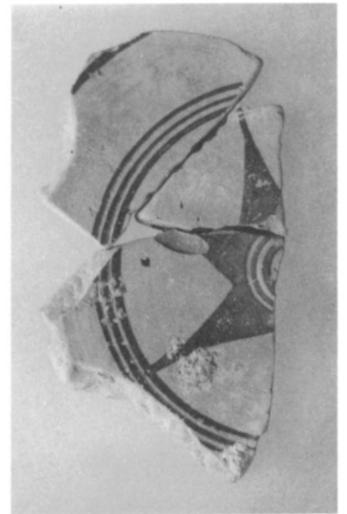
An 19 (C-62-622)



An 18 (C-62-601)

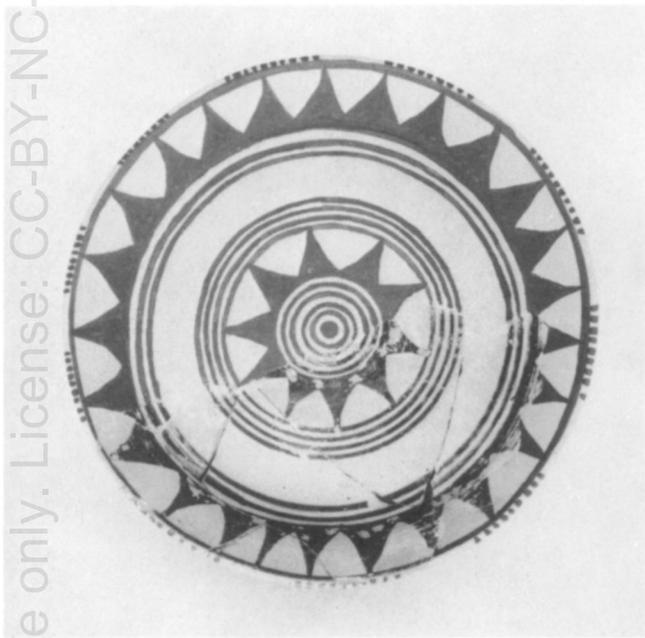


exterior

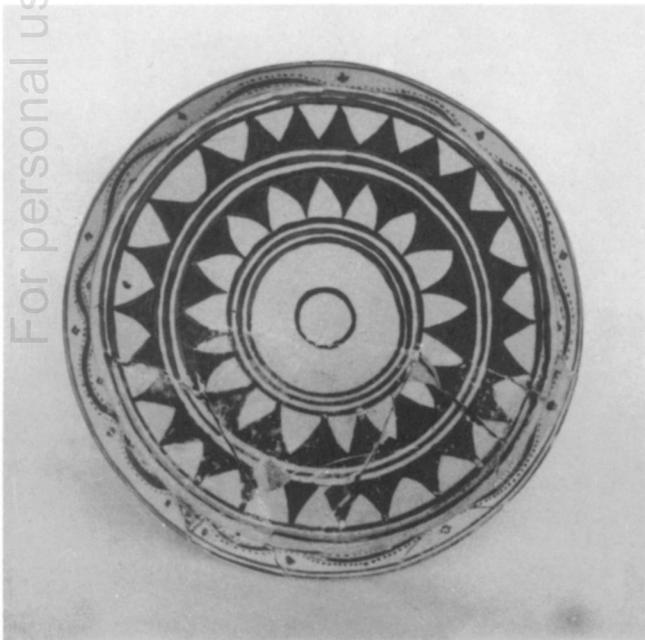


interior

An 16 (C-62-602)

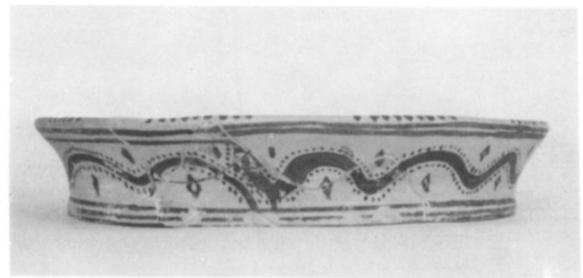


exterior



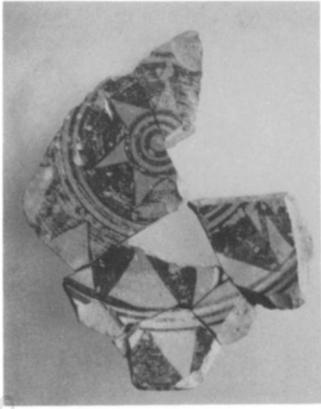
interior

An 17 (C-62-386)



An 17

© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.

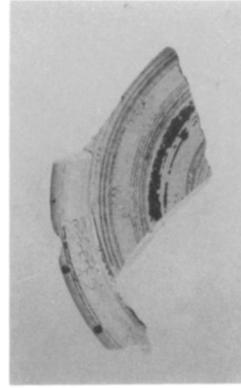


interior

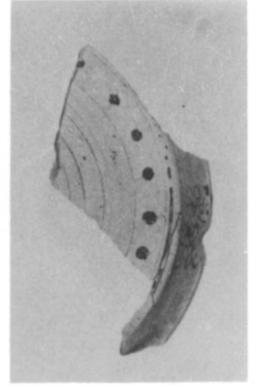


exterior

**An 15 (C-62-600)**



interior

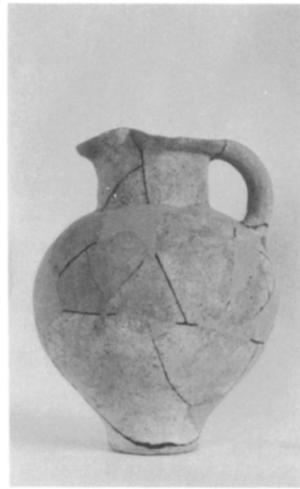


exterior

**An 2 (C-62-623)**



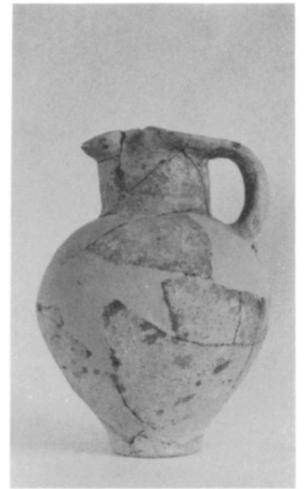
**An 320 (C-62-887)**



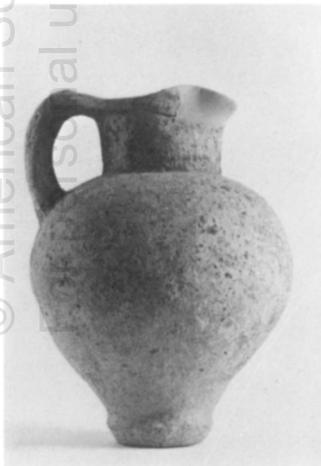
**An 319 (C-62-625)**



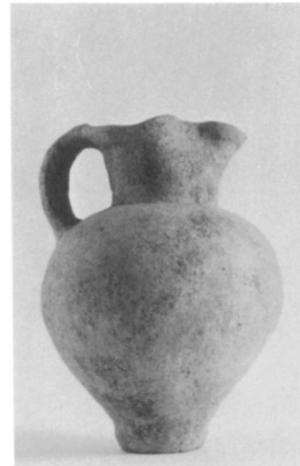
**An 316 (C-62-668)**



**An 312 (C-62-626)**



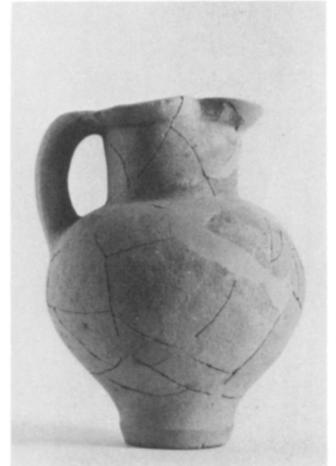
**An 311 (C-62-627)**



**An 309 (C-62-659)**



**An 303 (C-62-629)**



**An 302 (C-62-628)**

Plates, Coarse Pitchers

1:7  
except plates 1:3

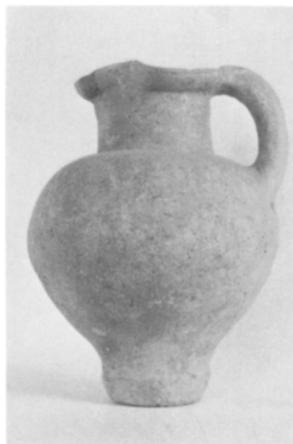
© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.



An 300 (C-62-630)



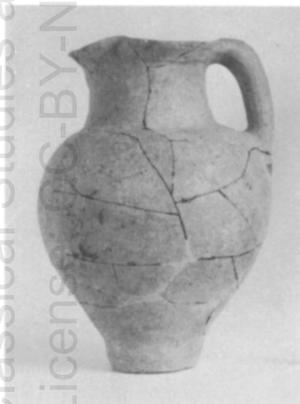
An 299 (C-62-886)



An 294 (C-62-631)



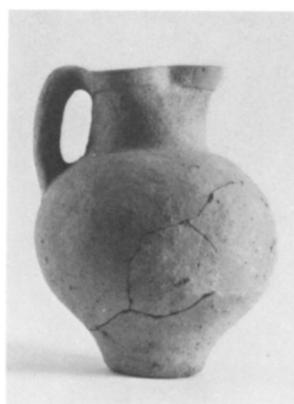
An 293 (C-62-632)



An 285 (C-62-882)



An 283 (C-62-669)



An 274 (C-62-884)



An 270 (C-62-633)



An 269 (C-62-634)



An 267 (C-62-670)



An 300



An 270



An 294



An 283



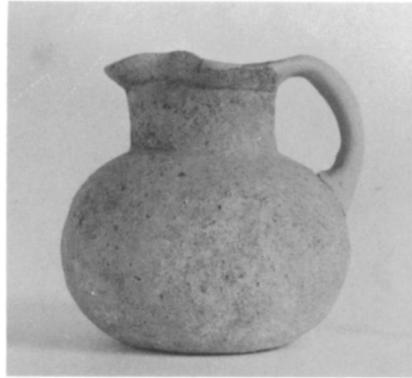
An 274



An 269



An 297 (C-62-635)



An 287 (C-62-636)



An 279 (C-62-885)



An 297, detail



An 271 (C-62-656)



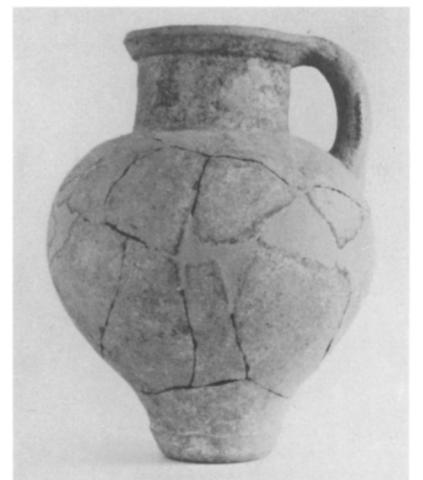
An 271, detail



An 314 (C-62-637)



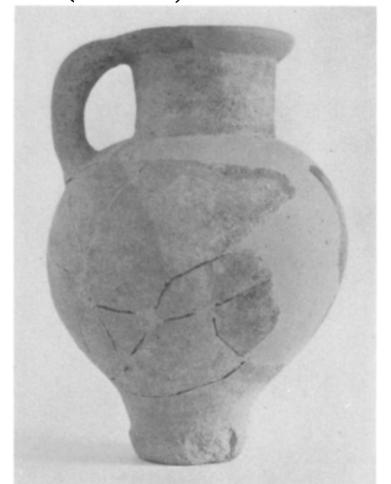
An 306 (C-62-644)



An 298 (C-62-638)



An 310 (C-62-642)



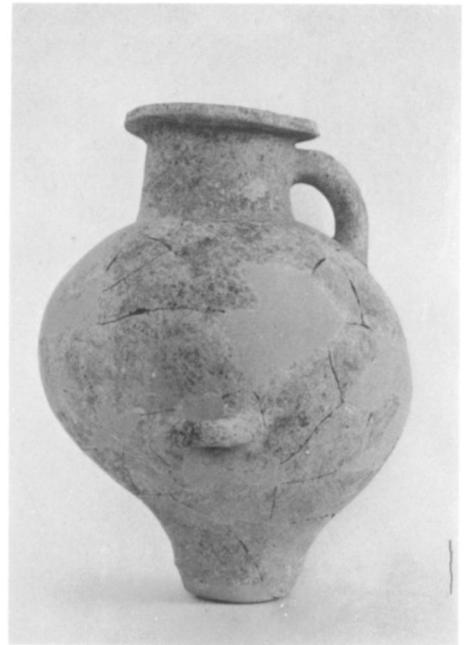
An 292 (C-62-883)



An 315 (C-62-645)



An 313 (C-62-673)



An 305 (C-62-675)



An 289 (C-62-674)



An 304 (C-62-672)



An 295 (C-62-641)



An 307 (C-62-651)



An 286 (C-62-652)



Section of bottom of mortar basin, Corinth Lot 3271.



An 290 (C-62-881)



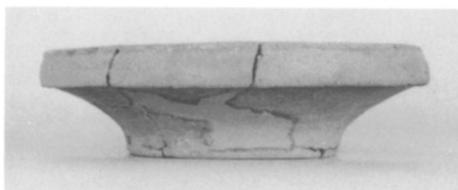
An 288 (C-62-643)



An 275 (C-62-671)



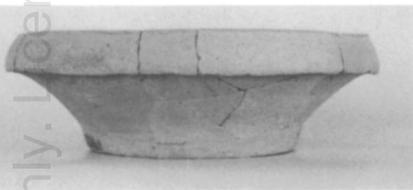
An 273 (C-62-653)



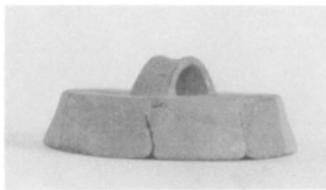
An 272 (C-62-654)



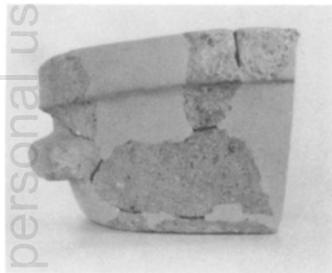
An 296 (C-62-646)



An 266 (C-62-655)



An 308 (C-62-647)



An 318 (C-62-648)



Section of bottom of pitcher, Corinth Lot 3333



An 278 (C-62-649)



An 276 (C-62-657)



Section of capped bottom of amphora, Corinth Lot 3271

Coarse Amphoras and Lid,  
Mortar Basins, Deep Basins, Bowl with spurred handles

1:5  
except amphoras and lid, An 308 1:7

© American School of Classical Studies at Athens  
For personal use only. License: CC BY-NC-ND.



An 291 (C-62-639) 1:5



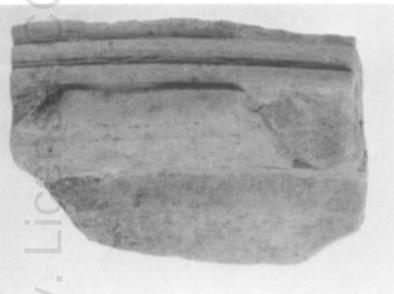
An 301 (C-62-640) 1:5



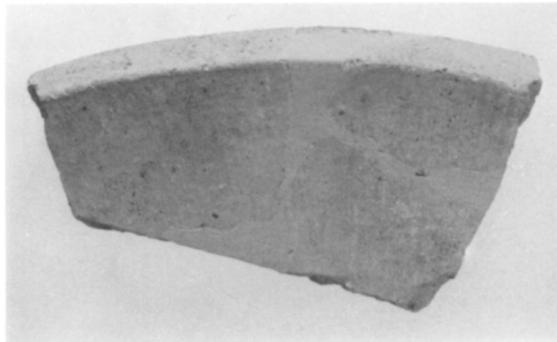
An 284 2:3  
(C-62-613)



An 317 (C-62-616) 1:4



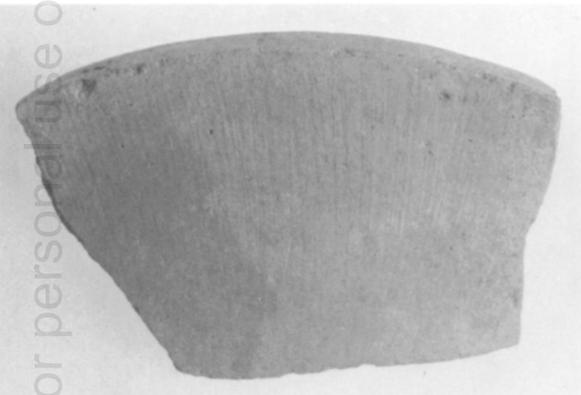
An 282 (C-62-664) 1:2



An 281 (C-62-665) 1:3



An 265 (C-62-661) 1:5



An 277 (C-62-663) 1:3



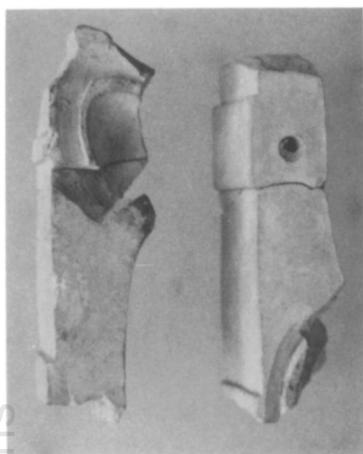
An 268 (C-52-662) 1:2



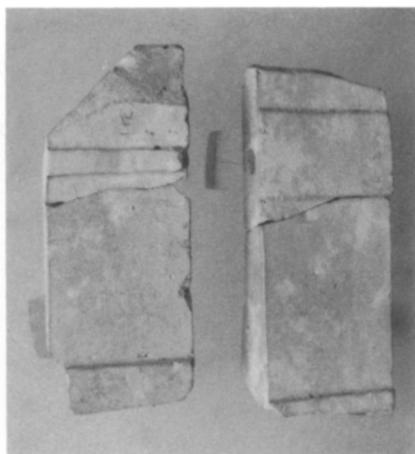
An 280 (C-62-650) 1:5

Cooking Pots,  
Coarse Pedestal-Basins,  
and other Coarse Ware

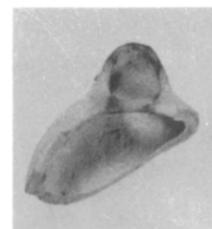
© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.



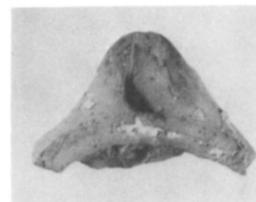
An 328 (CL-4332) 2:3



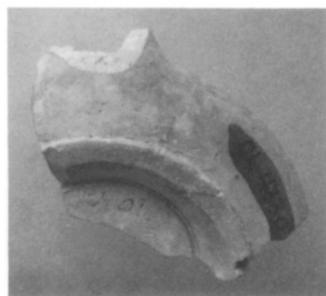
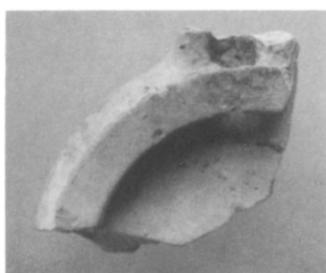
An 329 2:3  
(CL-4331)



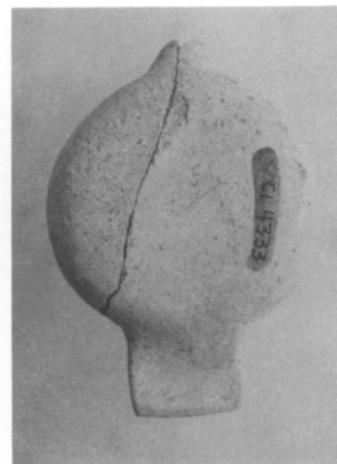
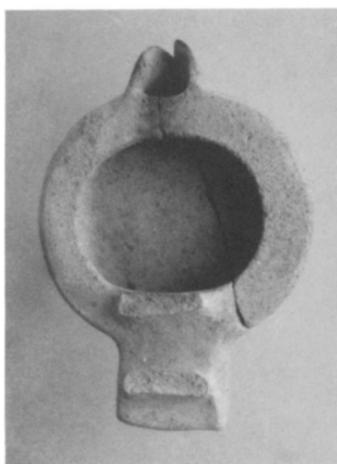
An 325 1:2  
(CL-4337)



An 324 1:2  
(CL-4336)



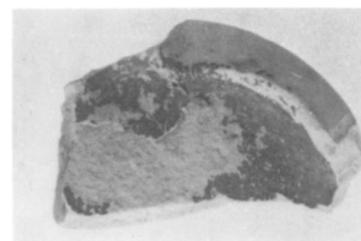
An 327 (CL-4330) 2:3



An 326 (CL-4333) 1:2



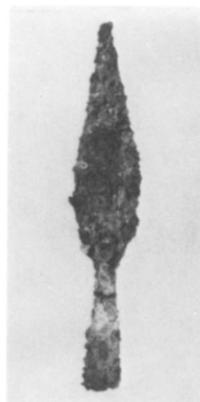
An 323 1:2  
(CL-4335)



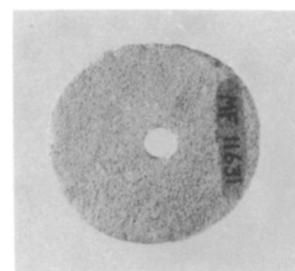
An 321 (CL-4449) 1:2



An 322 (CL-4334) 2:3



An 356 1:5  
(MF-11647)



An 355 1:2  
(MF-11631)



An 330 1:2  
(MF-11643)



An 331 1:2  
(MF-11650)



An 332 2:3  
(MF-11651)



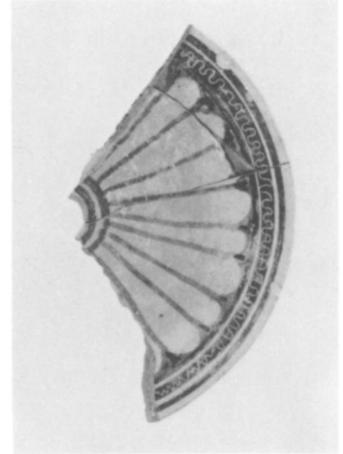
An 333 2:3  
(MF-11649)



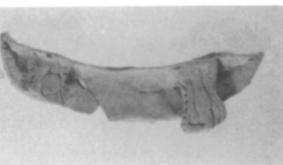
An 335 (MF-11640) 1:1



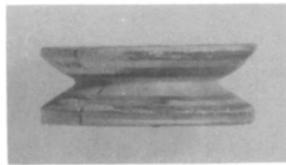
An 334 1:3  
(MF-11642)



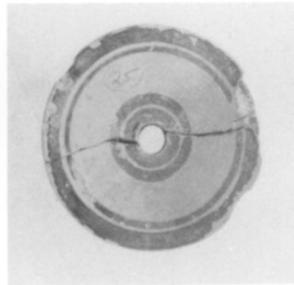
An 337 (MF-12522) 2:3



An 336 1:3  
(MF-11641)



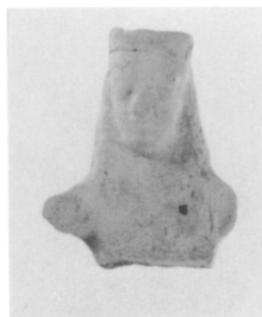
An 338 (MF-11652) 2:3



An 339 2:3  
(MF-11632)



An 340 1:2  
(MF-11633)



An 341 2:3  
(MF-11634)



An 342 (MF-11140) 2:3



An 343 2:3  
(C-62-624)

© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.



An 344 (MF-11644) 1:2



An 346 1:3  
(MF-11648)



An 347 2:3  
(MF-11645)



An 348 2:3  
(MF-11178)



An 349 (MF-11635) 2:3



An 350 2:3  
(MF-11636)



An 351 2:3  
(MF-11637)



An 352 1:2  
(MF-11638)



An 345 (MF-11646) 1:3



An 353 2:3  
(MF-11639)



An 354 1:2  
(MF-11630)



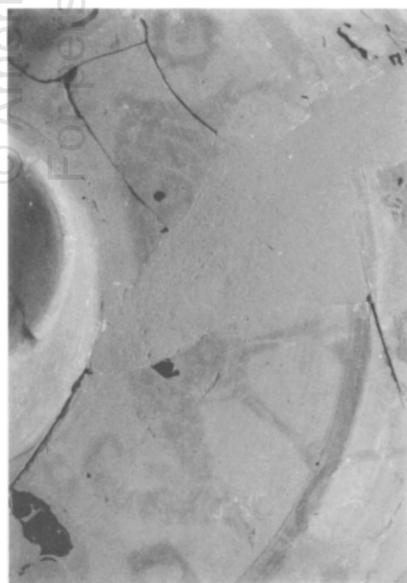
An 148 (C-62-517)



An 223 (C-62-569)



© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.



a. An 227 (C-62-574)



b. An 227



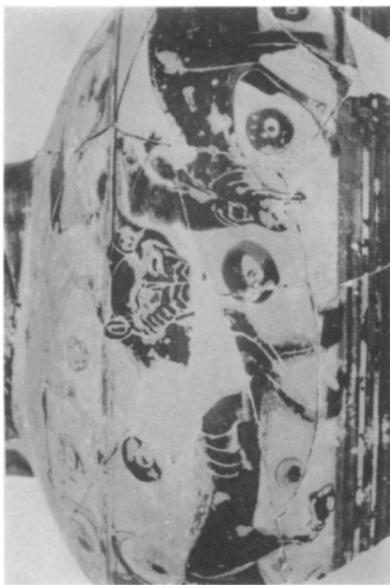
c. An 227



d. An 226 (C-62-573)



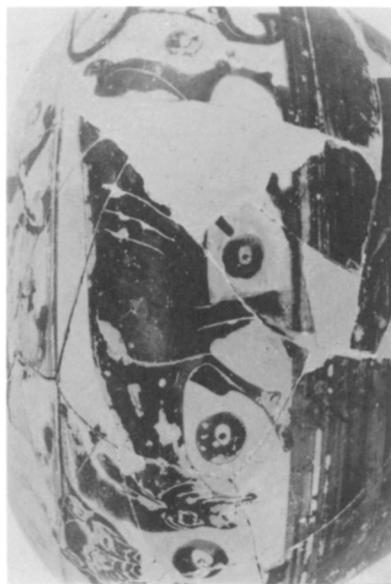
e. An 226



f. An 220 (C-62-566)



g. An 220



h. An 220



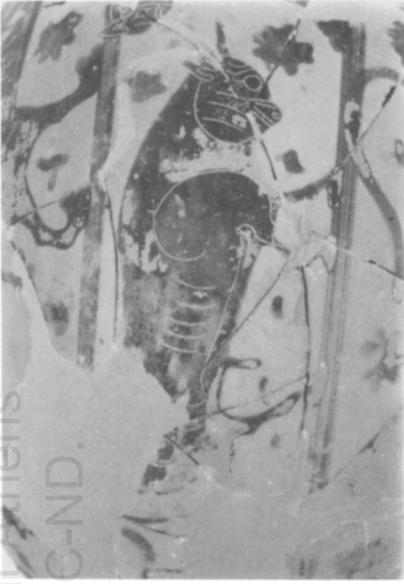
i. An 220



a. An 158 (C-62-506)



b. An 158



c. An 158



d. An 158



e. An 213 (C-62-559)



f. An 213



g. An 213



h. An 209 (C-62-555)



i. An 209

Work related to the Penichros Painter

© American School of Classical Studies at Athens  
For personal use only. BY-NC-ND.



a. An 193 (C-62-571)



b. An 193



c. An 170 (C-62-516)



d. An 193



e. An 193



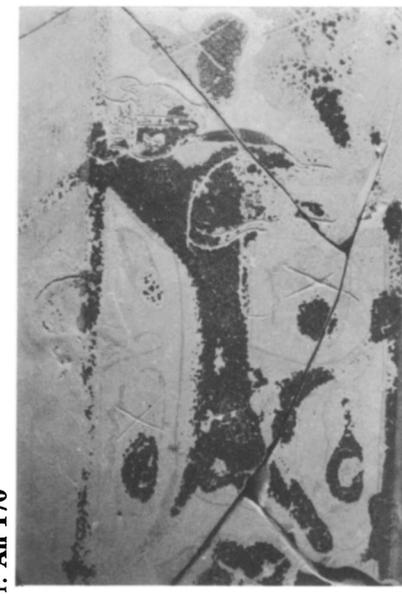
f. An 170



g. An 145 (C-62-498)



h. An 145



i. An 140 (C-62-495)

The OAO Group

© American School of Classical Studies at Athens

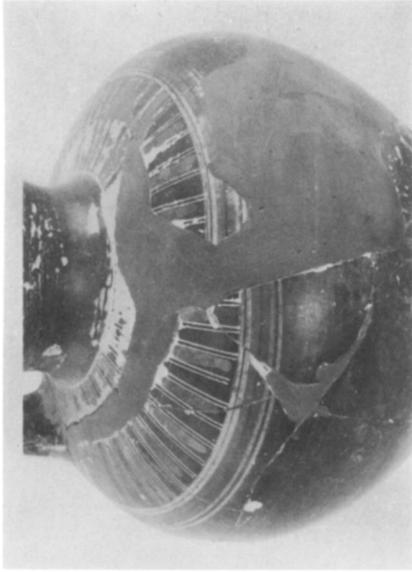
© American School of Classical Studies at Athens  
For personal use only. License: CC BY-NC-ND.



a. An 172 (C-62-519)



b. An 172



c. An 215 (C-62-561)



d. An 143 (C-62-446)



e. An 143



f. An 143



a. An 216 (C-62-562)



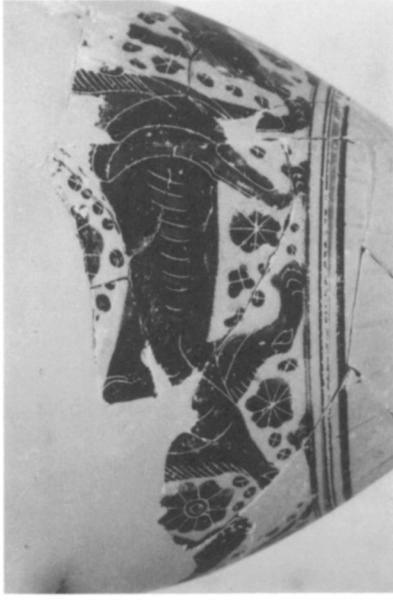
b. An 216



c. An 138 (C-62-493)



d. An 66 (C-62-429)



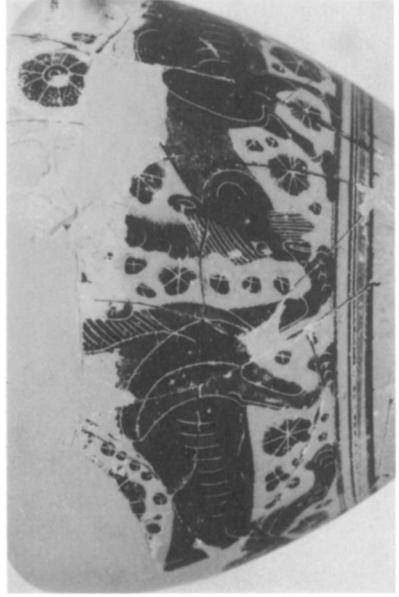
e. An 66



f. An 138



g. An 66



h. An 66



i. An 66

The Lowie Painter

© American School of Classical Studies at Athens  
Y-NC



c. An 194 (C-62-540)



f. An 146 (C-62-499)



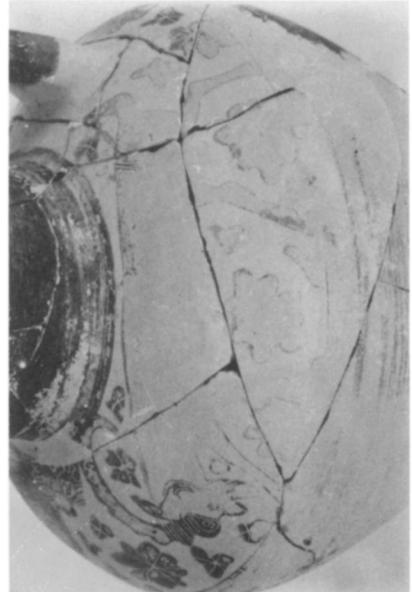
i. An 174.



b. An 186



e. An 186



h. An 174



a. An 186 (C-62-534)

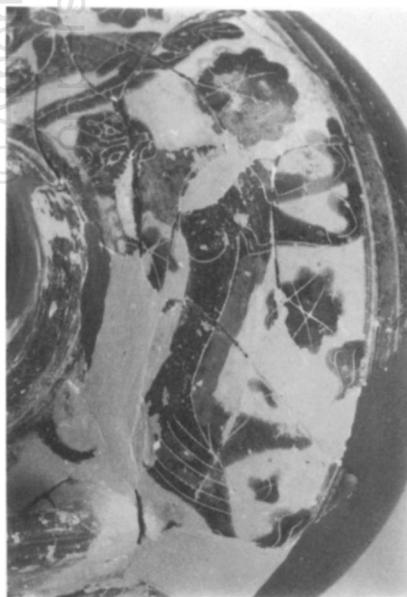


d. An 186



g. An 174 (C-62-521)

The Companions of the Lowie Painter



a. An 201 (C-62-548)



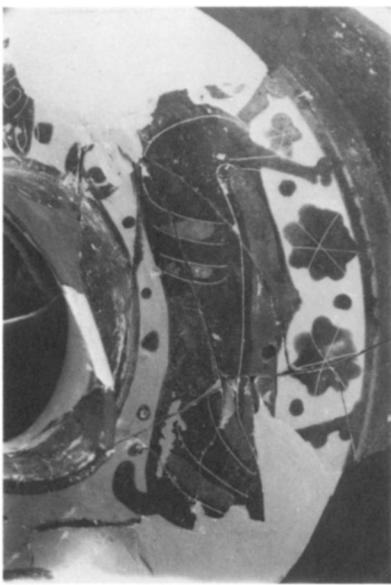
b. An 201



c. An 201



d. An 163 (C-62-510)



e. An 127 (C-62-483)



f. An 85 (C-62-445)



g. An 163  
The Mati Painter



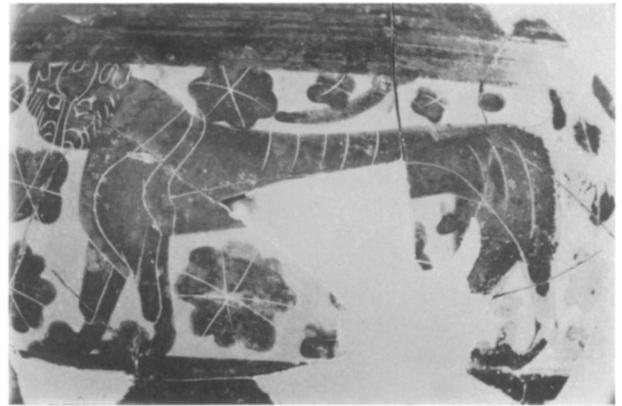
h. An 127



i. An 85



a. An 211 (C-62-557)



b. An 211



c. An 173 (C-62-520)



d. An 173



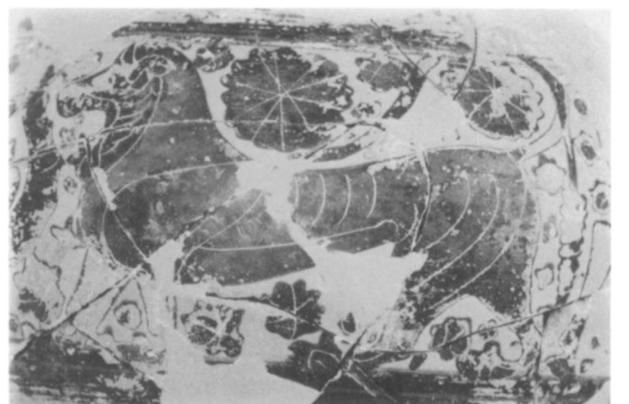
e. An 134 (C-62-489)



f. An 134



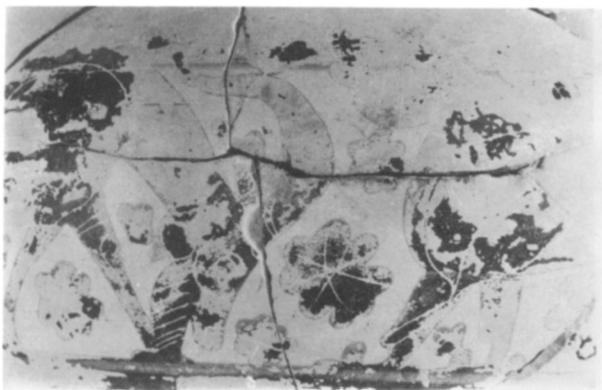
g. An 87 (C-62-450)



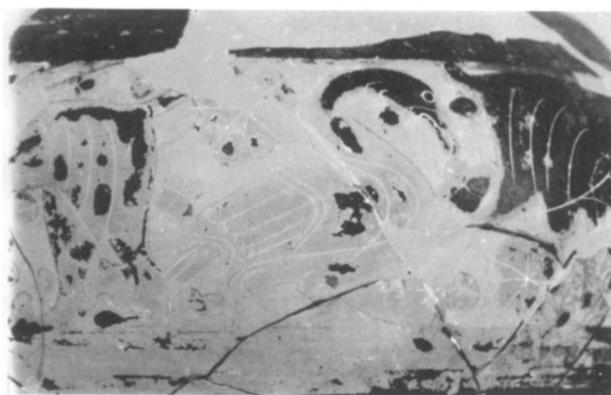
h. An 87

The Synetheia Painter: Goats and Felines

© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND



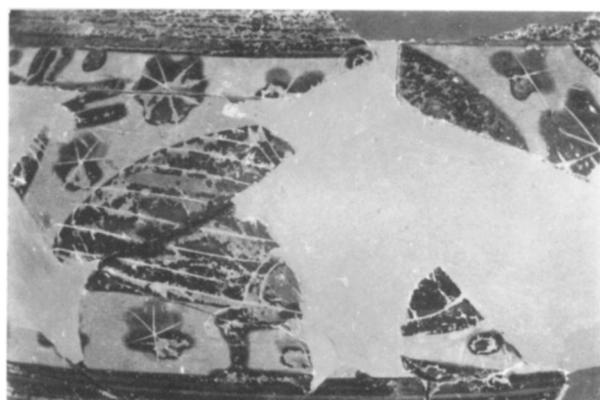
a. An 130 (C-62-486)



b. An 211 (C-62-557)



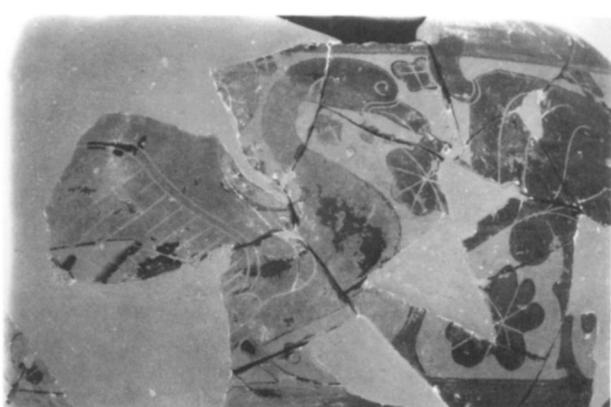
c. An 173 (C-62-520)



d. An 173



e. An 134 (C-62-489)



f. An 134



g. An 154 (C-62-502)



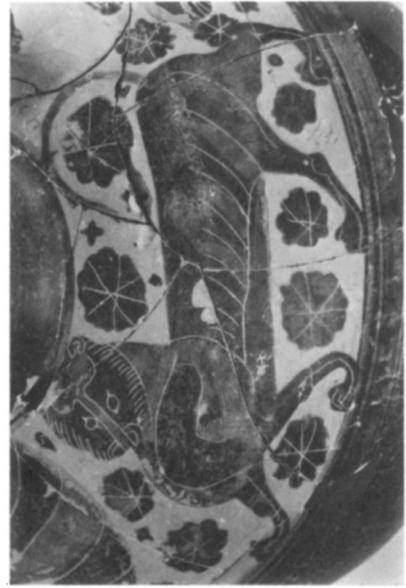
h. An 154



c. An 60 (C-62-424)



f. An 60



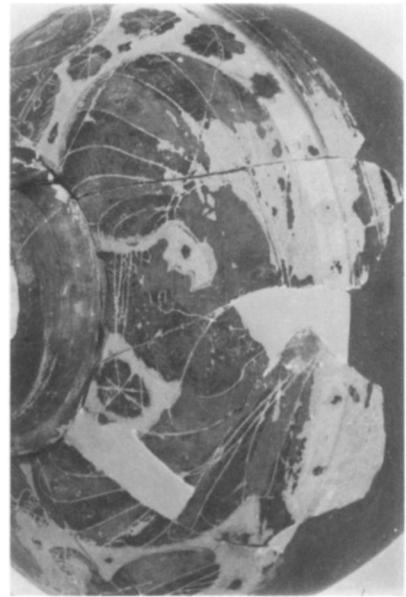
i. An 122



b. An 168



e. An 142



h. An 122



a. An 168 (C-62-515)



d. An 142 (C-62-451)



g. An 122 (C-62-480)

Work related to the Mati and Synetheia Painters

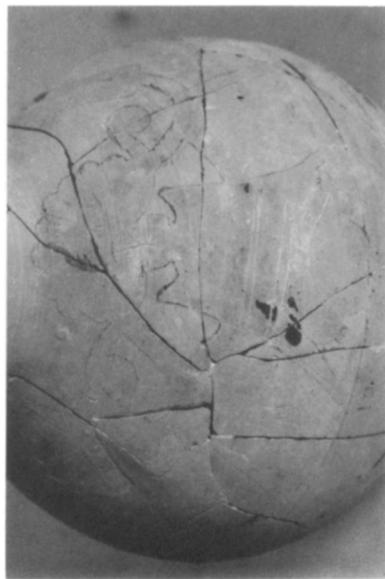
© American School of Classical Studies at Athens  
Personal Use Only  
C-BY-NC



a. An 36 (C-62-400)



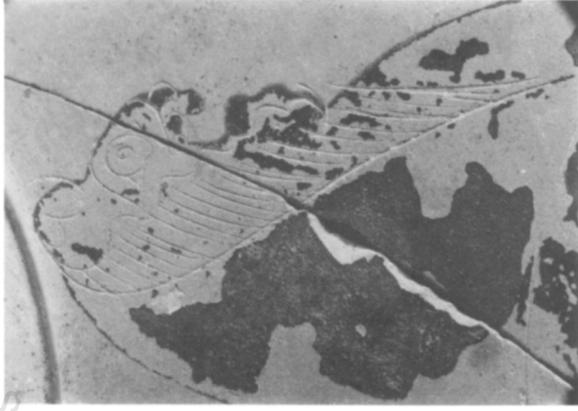
b. An 36



d. An 21 (C-62-387)



e. An 65 (C-62-428)



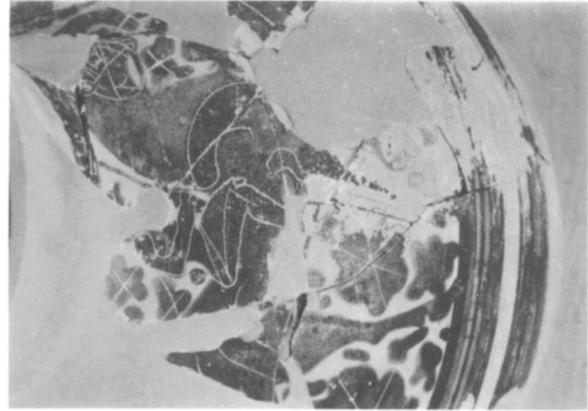
c. An 50 (C-62-416)



f. An 156 (C-62-504)



g. An 55 (C-62-421)



h. An 55

The Geladakis Painter and Painter of Athens 931; other Corinth Oinochoai



a.



b.



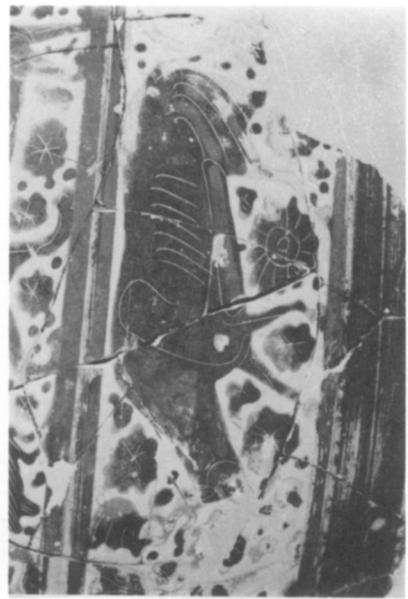
c.



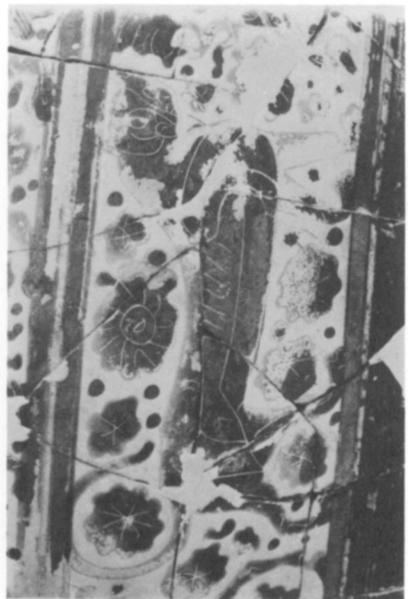
d.



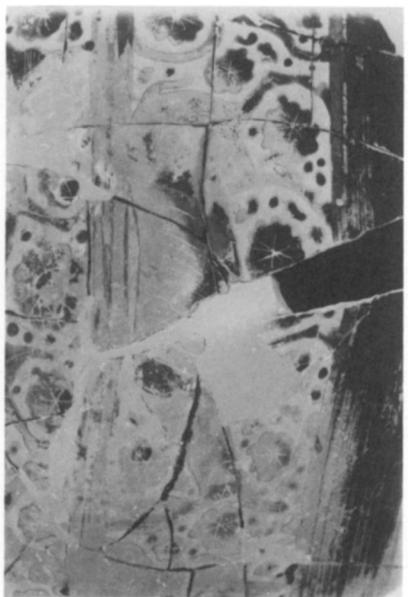
e.



f.



g.



h.



c. An 117 (C-62-477)



f. An 203



i. An 171



b. An 221



e. An 203



h. An 171



a. An 221 (C-62-567)



d. An 203 (C-62-550)



g. An 171 (C-62-518)

Work in unattributed styles



c. An 81 (C-62-455)



f. An 81



i. An 90



b. An 136



e. An 91



h. An 90



a. An 136 (C-62-491)



d. An 91 (C-62-458)



g. An 90 (C-62-454)

Work in unattributed styles

© American School of Classical Studies at Athens  
For personal use only. Licenses: CC BY-NC



a. An 219 (C-62-565)



b. An 219



c. An 129 (C-62-485)



d. An 108 (C-62-469)



e. An 108



f. An 129



g. An 108

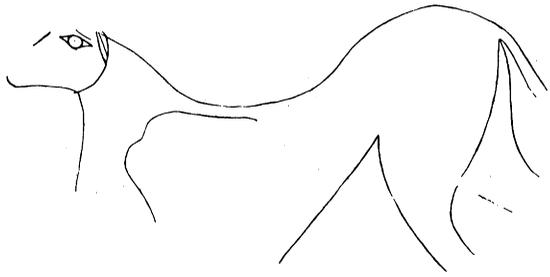


h. An 108

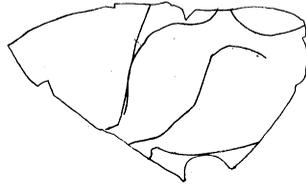


i. An 108

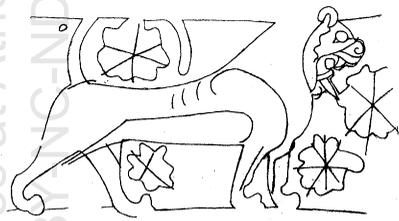
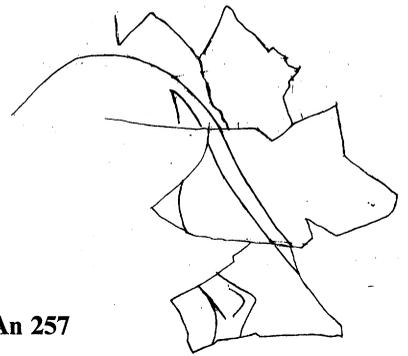
Work in unattributed styles



a. An 257 (C-62-666)



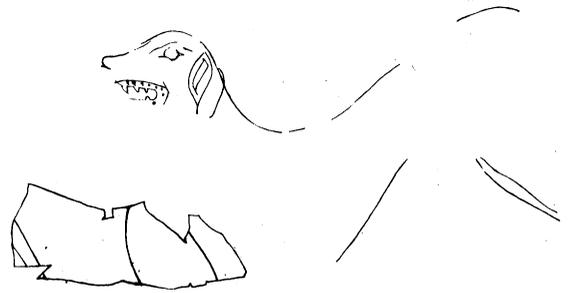
b. An 257



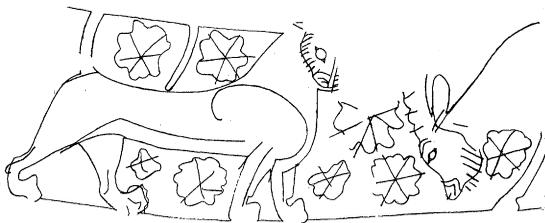
c. An 226 (C-62-573)



d. An 257



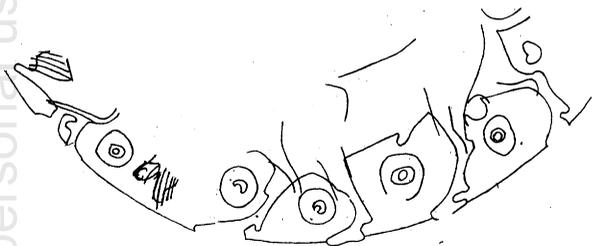
e. An 257



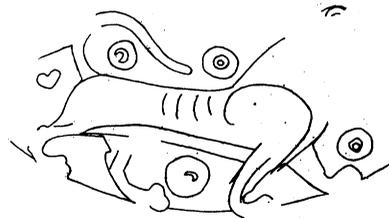
f. An 226



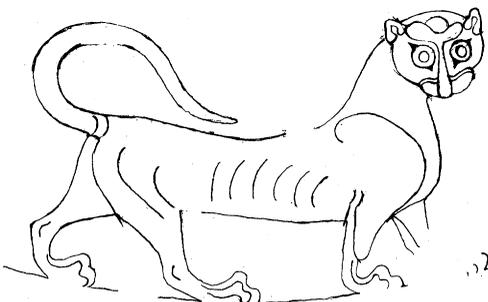
g. An 226



h. An 220 (C-62-566)



i. An 220



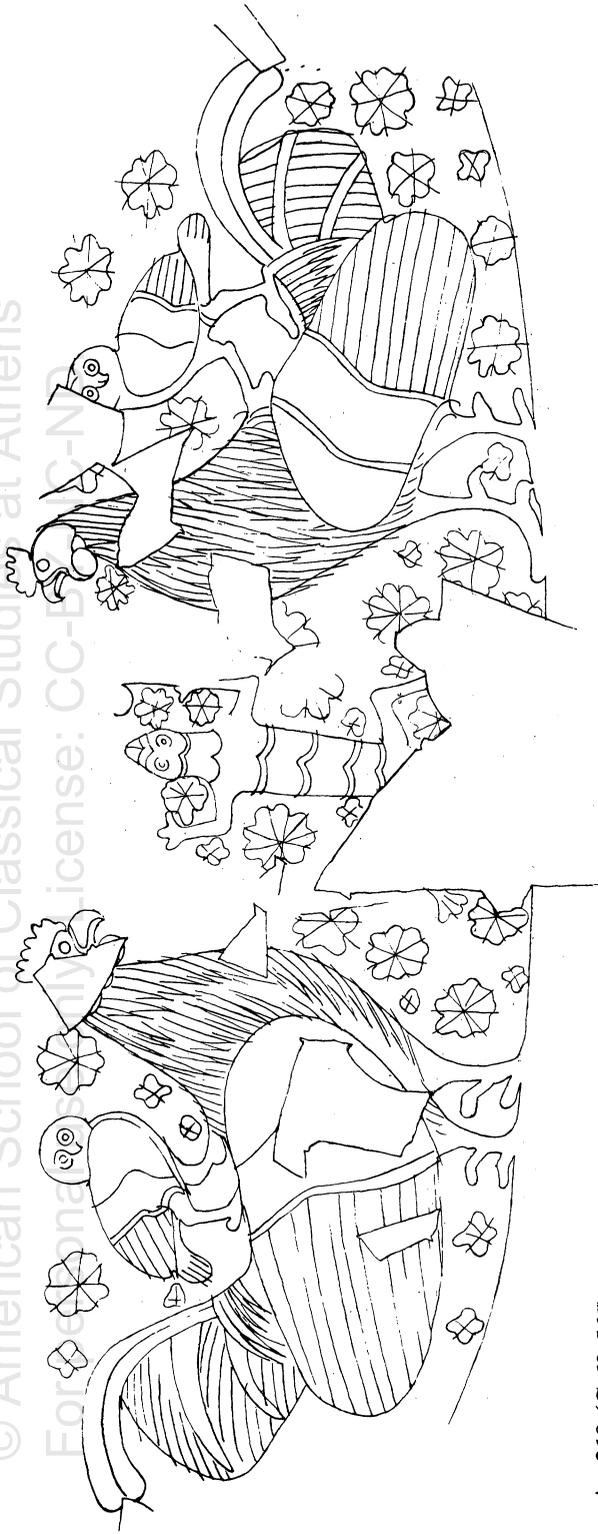
j. An 223 (C-62-569)



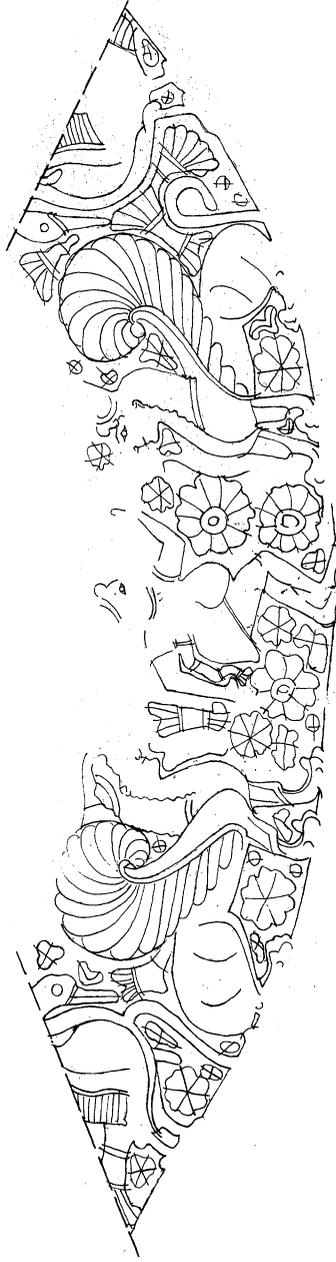
k. An 197 (C-62-544)

© American School of Classical Studies at Athens  
For personal use only. License: CC BY-NC-ND.

© American School of Classical Studies at Athens  
For educational use only. License: CC-BY-NC-ND



a. An 219 (C-62-565)



b. An 198 (C-62-545)

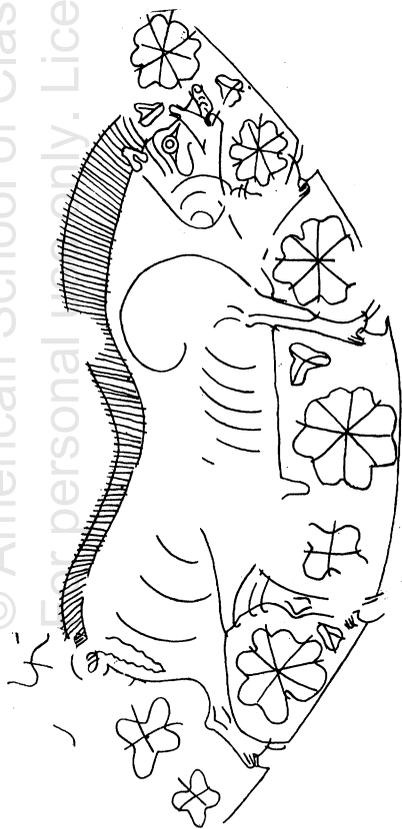


c. An 198

Early Corinthian Olpai

1:2

© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-ND.



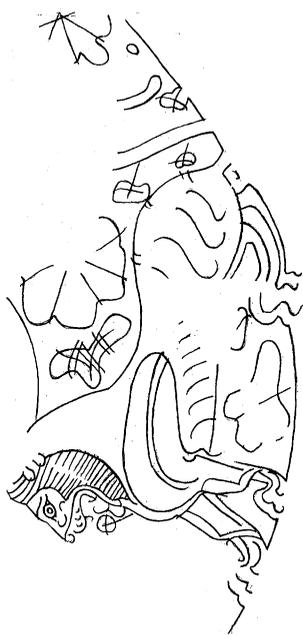
a. An 148 (C-62-517)



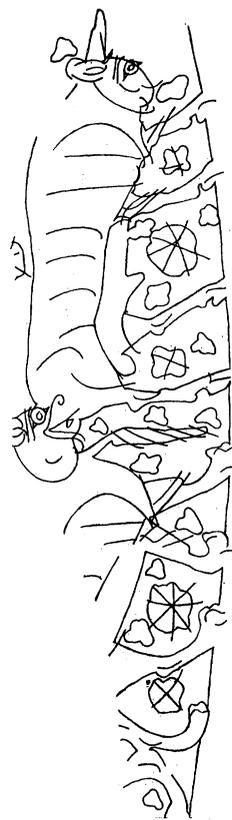
b. An 148



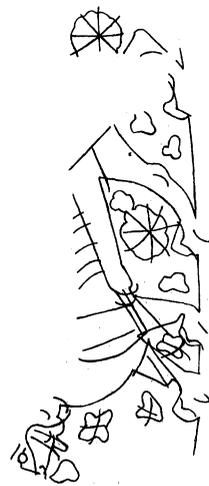
c. An 139 (C-62-494)



d. An 139

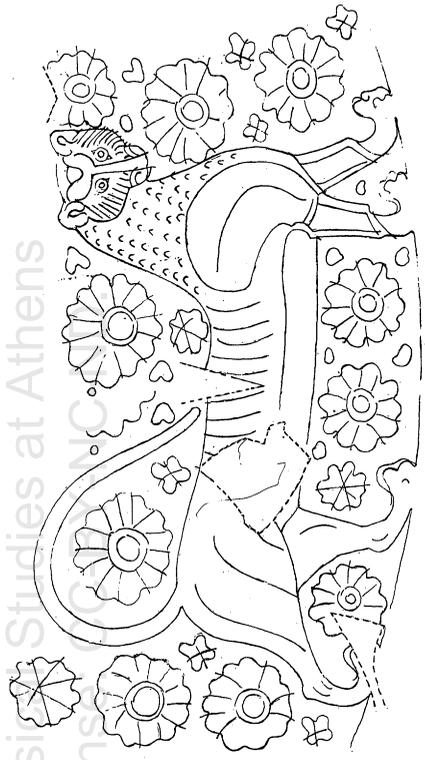


e. An 146 (C-62-499)



f. An 146

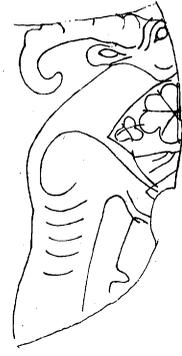
The Pighadhi Painter; unattributed work in the group of the Lowie Painter



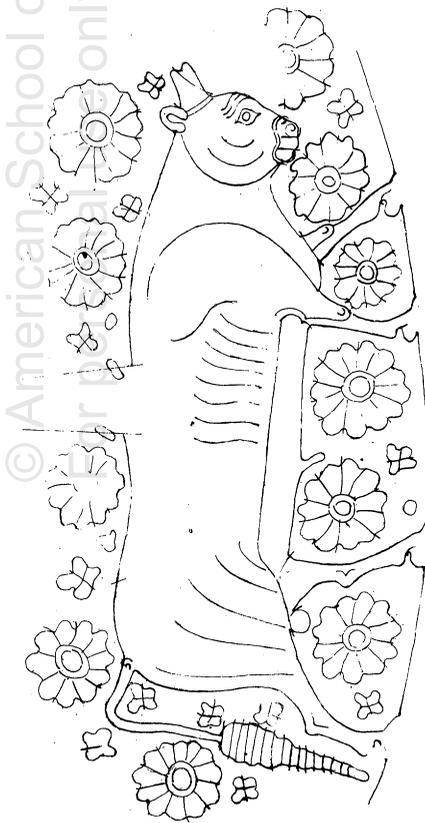
b. An 62 (C-62-430)



e. An 175



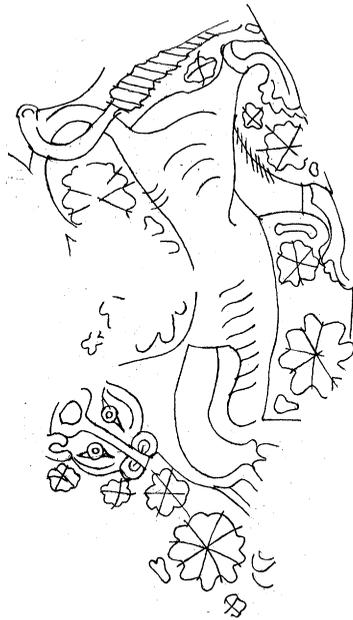
h. An 175



a. An 61 (C-62-425)



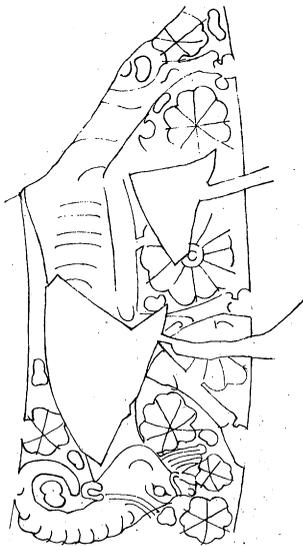
d. An 175



f. An 60 (C-62-424)

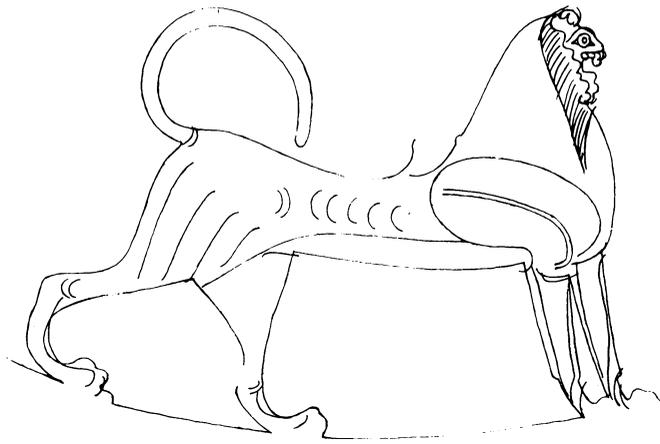


g. An 156 (C-62-504)

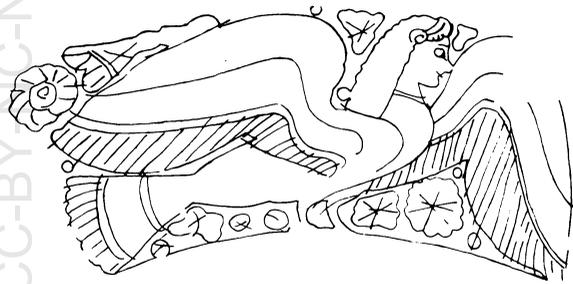


c. An 175 (C-62-529)

The Anaploga Painter; Early Corinthian Corinth Oinochoe;  
Middle Corinthian Trefoil Oinochoe



a. An 50 (C-62-416)



b. An 31 (C-62-390)



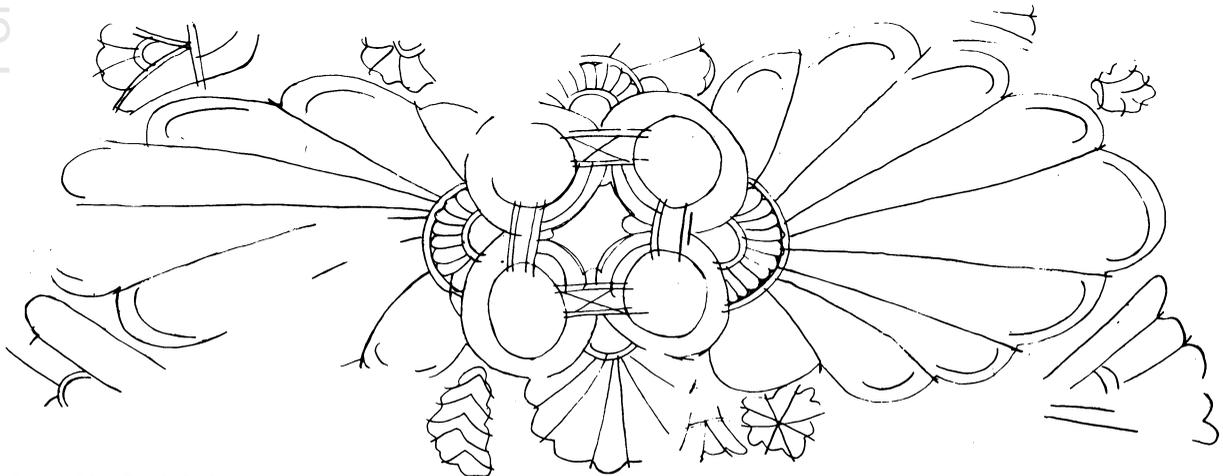
c. An 31



d. An 30 (C-62-401)



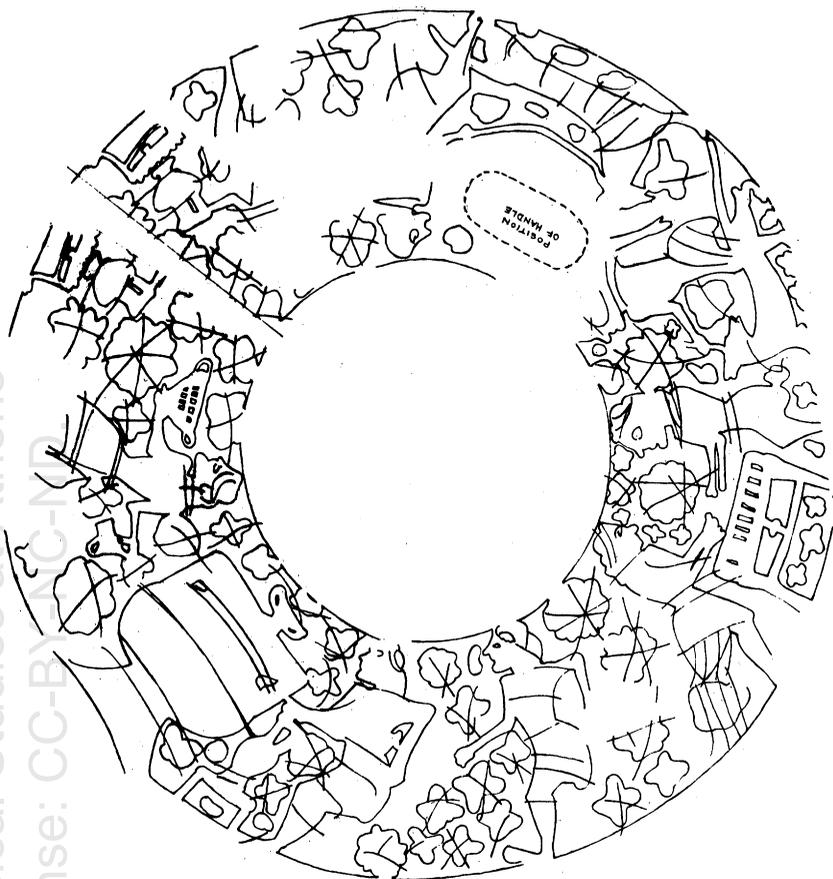
e. An 30



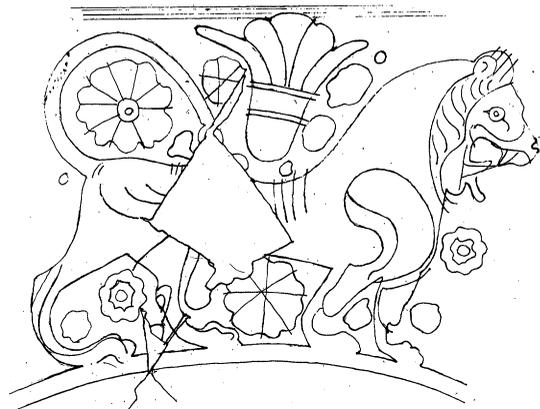
f. An 29 (C-62-393)

Work by the Painter of Athens 931,  
near the Geladakis Painter, and by the Otterlo Painter

© American School of Classical Studies at Athens  
For personal use only. License CC-BY-NC-ND.



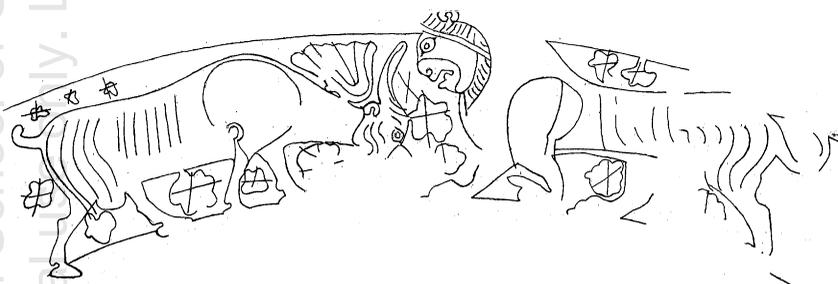
a. An 121 (C-62-479)



b. An 102 (C-62-465)



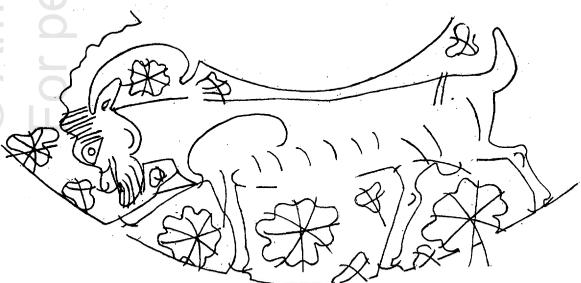
c. An 102



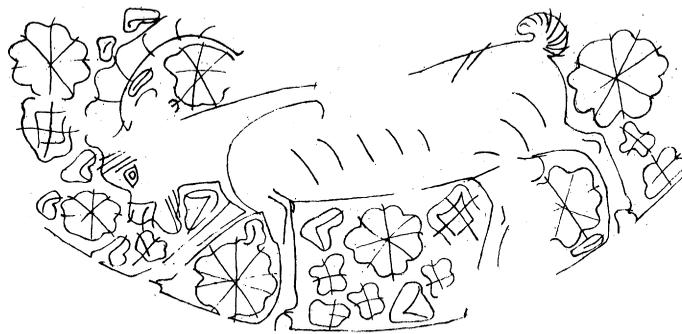
d. An 136 (C-62-491)



e. An 102

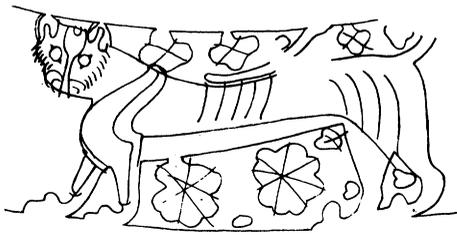


f. An 174 (C-62-521)

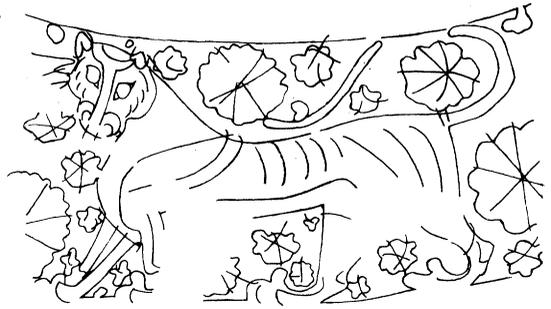


g. An 194 (C-62-540)

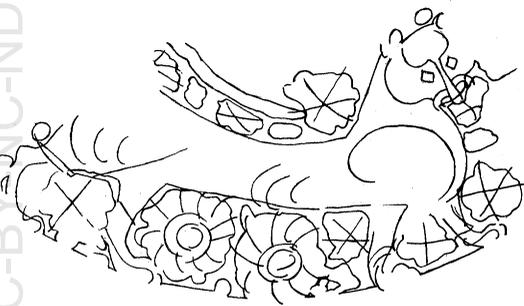
Unattributed Early Corinthian styles;  
Goats by Companions A and B of the Lowie Painter



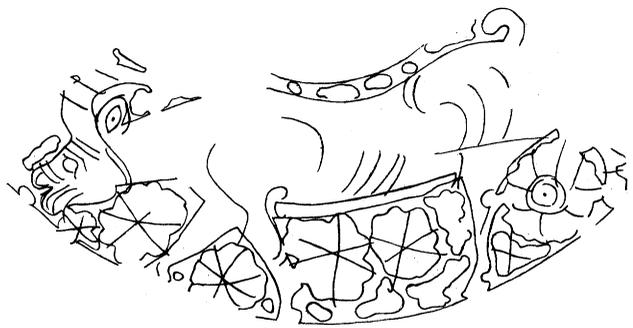
a. An 211 (C-62-557)



b. An 87 (C-62-450)



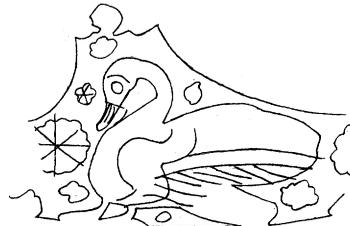
c. An 75 (C-62-441)



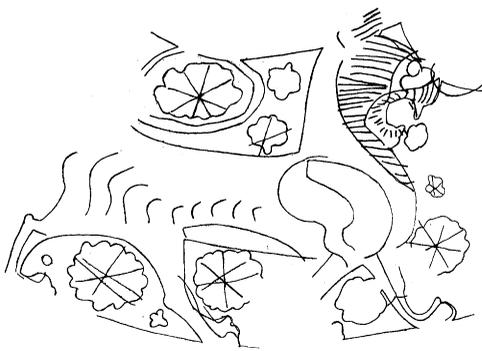
d. An 75



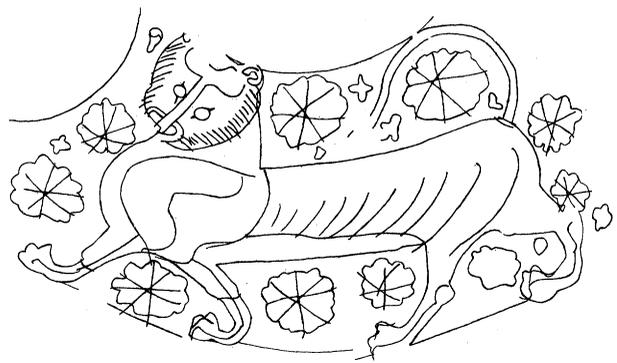
e. An 75



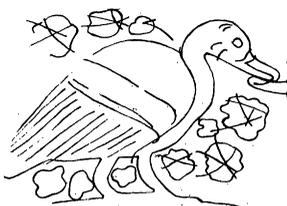
f. An 122 (C-62-480)



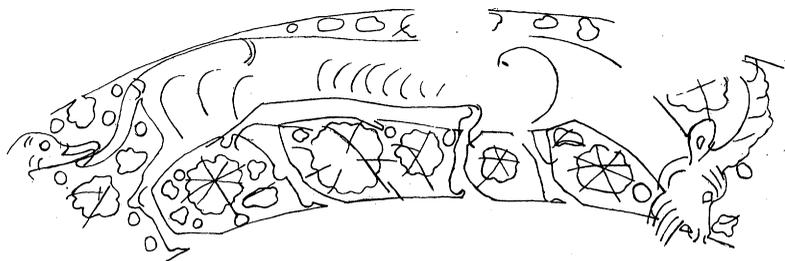
g. An 122



h. An 122

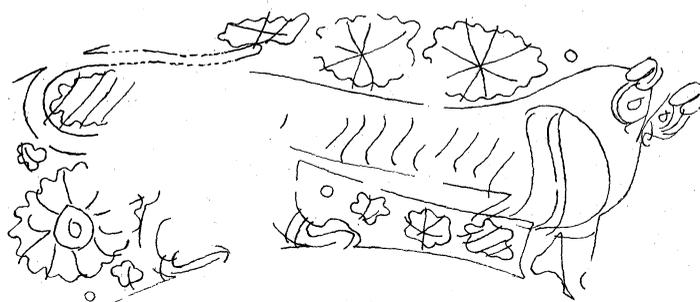


i. An 58 (C-62-422)

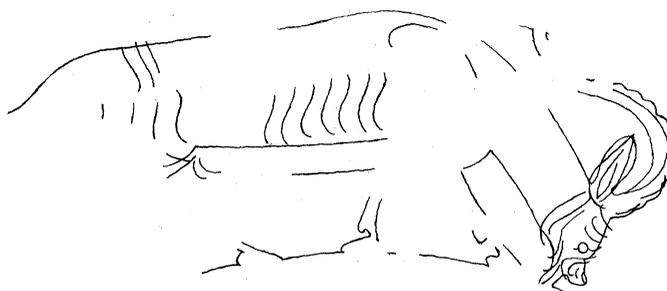


j. An 58

© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.



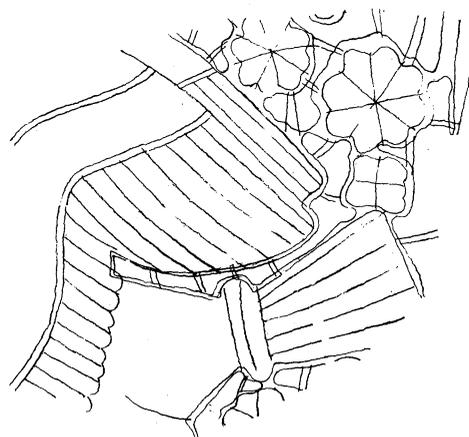
a. An 33 (C-62-396)



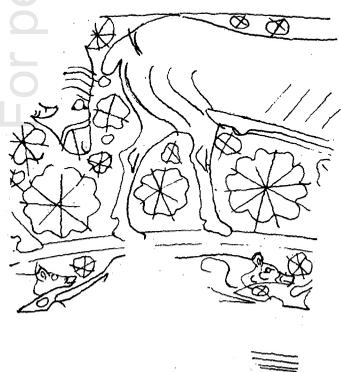
b. An 33



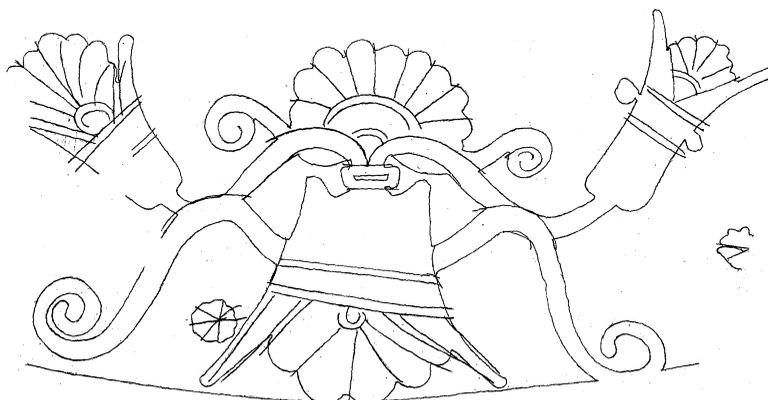
c. An 200 (C-62-547)



d. An 126 (C-62-895)

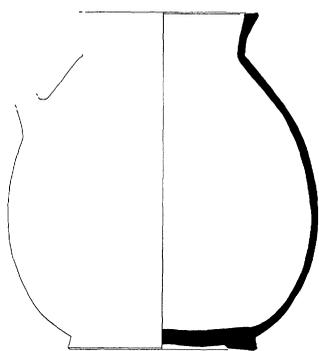


e. An 97 (C-62-891)

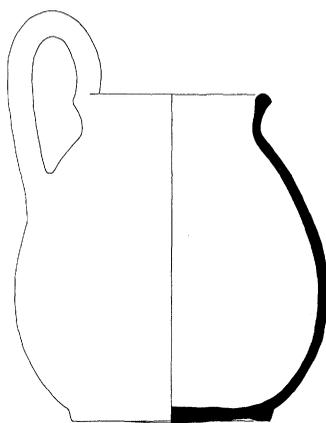


f. An 21 (C-62-387)

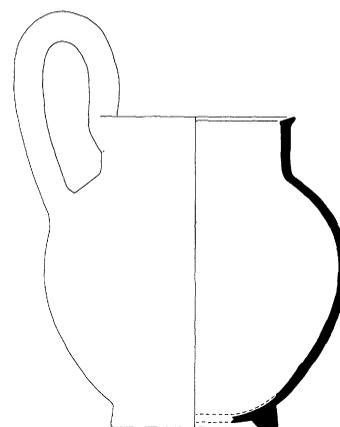
© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.



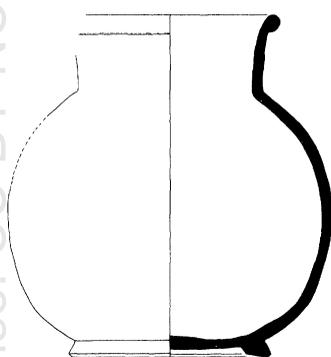
An 223 (C-62-569)



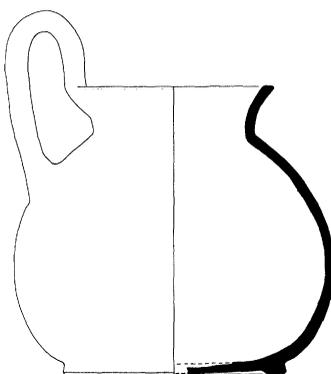
An 197 (C-62-544)



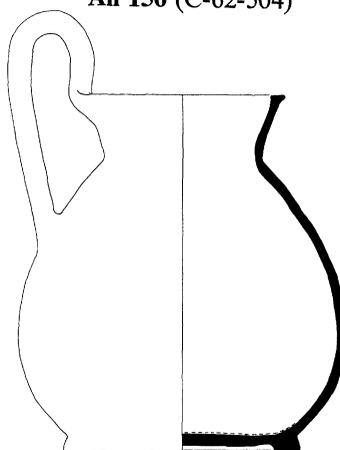
An 156 (C-62-504)



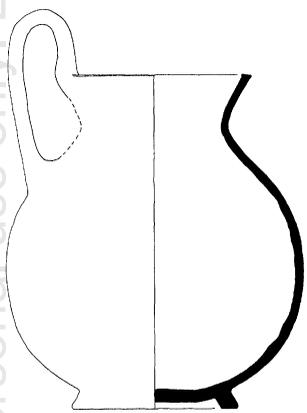
An 92 (C-62-460)



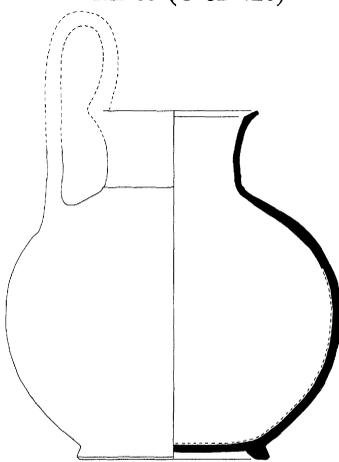
An 65 (C-62-428)



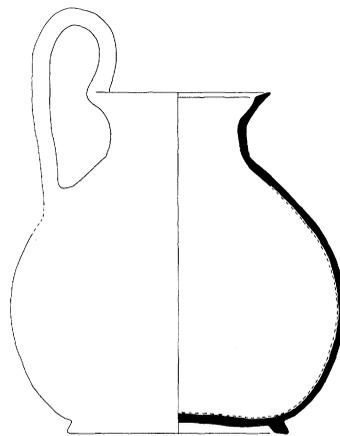
An 61 (C-62-425)



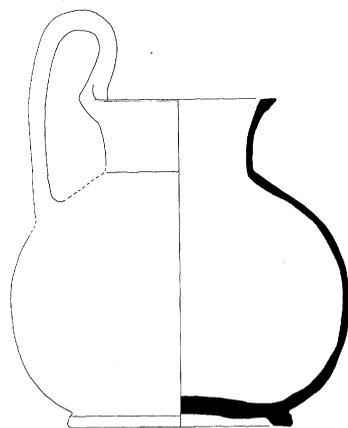
An 55 (C-62-421)



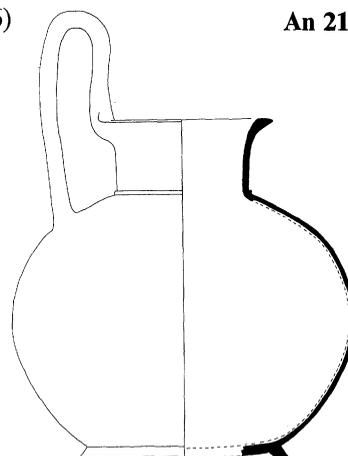
An 50 (C-62-416)



An 21 (C-62-387)



An 5 (C-62-378)



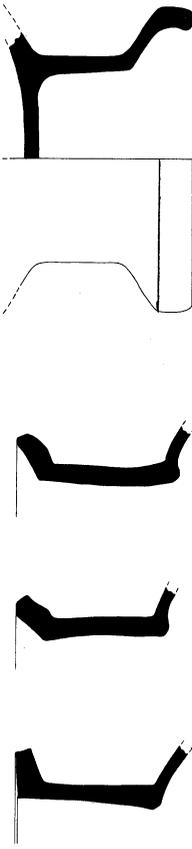
An 4 (C-62-377)

© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.

© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.



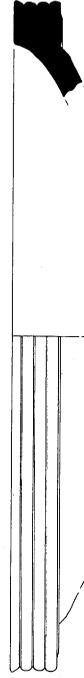
An 319 (C-62-625) An 312 (C-62-626) An 302 (C-62-628) An 294 (C-62-631) An 309 (C-62-659) An 283 (C-62-669)



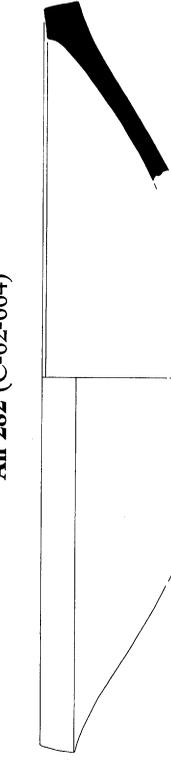
An 314 (C-62-637) An 298 (C-62-638) An 292 (C-62-883) An 265 (C-62-661)



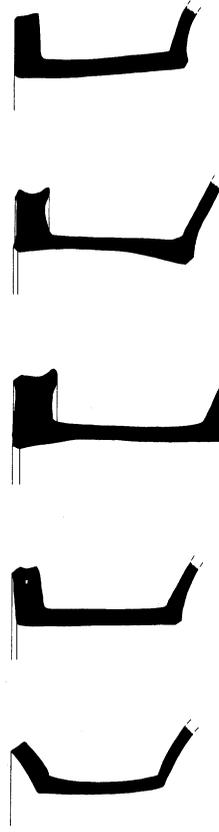
An 286 (C-62-652) An 268 (C-62-662)



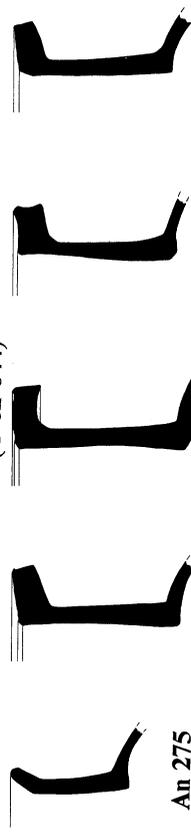
An 282 (C-62-664) An 277 (C-62-663)



An 275 (C-62-671) An 281 (C-62-665)

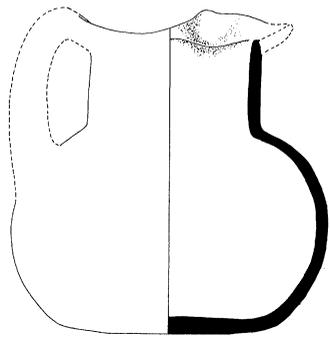


An 310 (C-62-642) An 288 (C-62-643) An 306 (C-62-644) An 315 (C-62-645) An 296 (C-62-646)

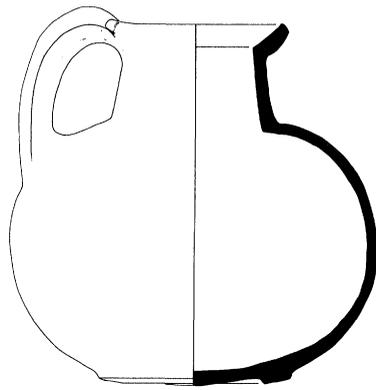


An 275 (C-62-671) An 304 (C-62-672) An 313 (C-62-673) An 289 (C-62-674)

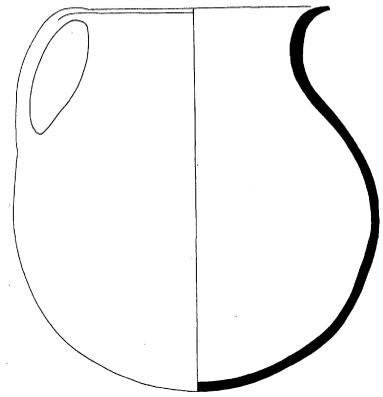
Profiles: Coarse Pitchers, Amphoras, Hydrias, Mortar Basins and Deep Basins



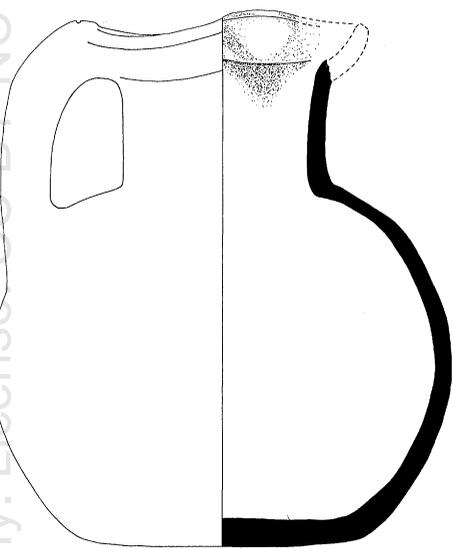
An 279 (C-62-885)



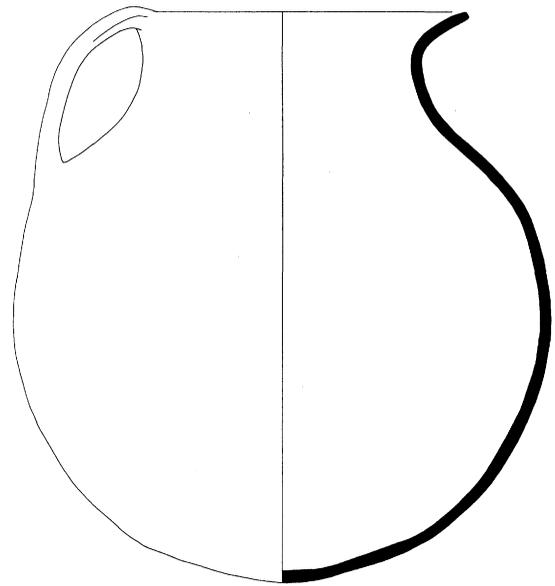
An 271 (C-62-656)



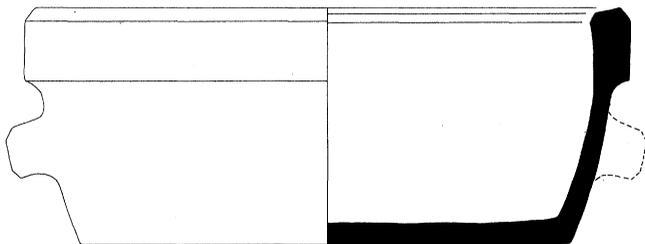
An 301 (C-62-640)



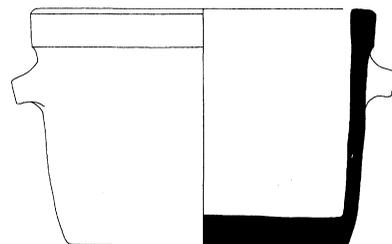
An 297 (C-62-635)



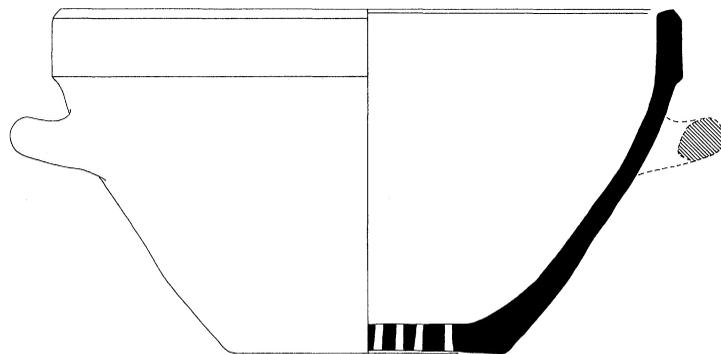
An 291 (C-62-639)



An 318 (C-62-648)

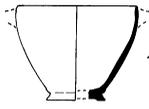


An 278 (C-62-649)



An 280 (C-62-650)

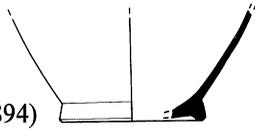
© American School of Classical Studies at Athens  
For personal use only. License: CC-BY-NC-ND.



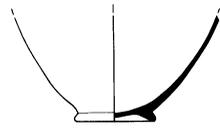
An 238 (C-62-583)



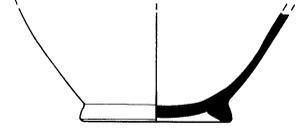
An 166 (C-62-894)



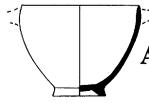
An 161 (C-62-509)



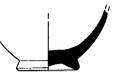
An 131 (C-62-487)



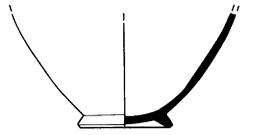
An 129 (C-62-485)



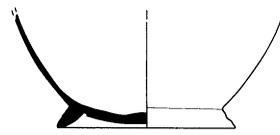
An 118 (C-62-619)



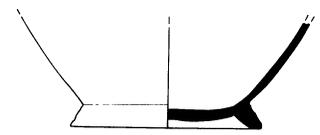
An 119 (C-62-620)



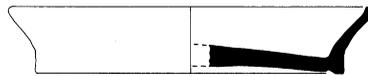
An 79 (C-62-447)



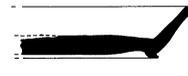
An 54 (C-62-420)



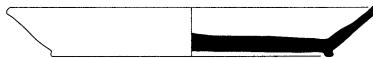
An 41 (C-62-404)



An 17 (C-62-386)



An 261 (C-62-596)



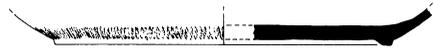
An 15 (C-62-600)



An 253 (C-62-598)



An 254 (C-62-597)



An 19 (C-62-622)



An 18 (C-62-601)



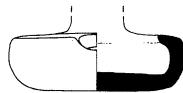
An 2 (C-62-623)



An 20 (C-62-603)



An 326 (CL-4333)



An 323 (CL-4335)



An 324 (CL-4336)



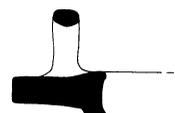
An 329 (CL-4331)



An 327 (CL-4330)



An 325 (CL-4337)



An 322 (CL-4334)



An 321 (CL-4449)