

UNION ACADÉMIQUE INTERNATIONALE

CORPUS  
VASORUM ANTIQUORUM

GREECE

THESSALONIKI, ARISTOTLE UNIVERSITY, CAST MUSEUM

ΑΚΑΔΗΜΙΑ



VASSILIKI SARIPANIDI

ΑΘΗΝΑΝ

ACADEMY OF ATHENS

2012

GREECE, FASCICULE 13

THESSALONIKI, ARISTOTLE UNIVERSITY, CAST MUSEUM

CORPUS VASORUM ANTIQUORUM

GREECE, FASCICULE 13

THESSALONIKI, ARISTOTLE UNIVERSITY, CAST MUSEUM

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΩΝ

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΑΝ



Published by the Research Centre for Antiquity of the Academy of Athens  
14, Anagnostopoulou Street  
106 73 Athens, Greece

© Academy of Athens

ISSN 1108-3670  
ISBN 978-960-404-244-9

Printed in Greece by «Graphic Arts Antonis Bouloukos S.A.»

UNION ACADÉMIQUE INTERNATIONALE

CORPUS  
VASORUM ANTIQUORUM

GREECE

THESSALONIKI, ARISTOTLE UNIVERSITY, CAST MUSEUM

VASSILIKI SARIPANIDI

ACADEMY OF ATHENS

2012

GREECE, FASCICULE 13

THESSALONIKI, ARISTOTLE UNIVERSITY, CAST MUSEUM



AKAΔHMIA



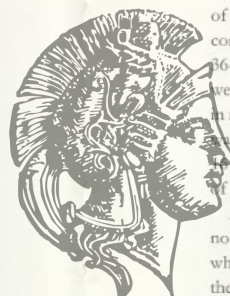
ΔΟΗΝΩΝ

## CONTENTS

	Pages
PREFACE	9
ACKNOWLEDGEMENTS	11
ABBREVIATIONS	13
CATALOGUE	
- Minoan	15
- Mycenaean	16
- Attic Protogeometric	18
- Attic Geometric	20
- Geometric of Uncertain Fabric	26
- Protocorinthian	28
- Corinthian	30
- Boeotian Kylix Style	45
- Boeotian Black-Figure	46
- Boeotian Black-Glaze	49
- Attic Black-Figure	51
- Attic Red-Figure	62
- Attic White-Ground	74
- Attic Black-Glaze	79
- Black-Glaze of Uncertain Fabric	83
INDEX OF MUSEUM INVENTORY NUMBERS	85
INDEX OF ARTISTS, STYLISTIC GROUPS AND CLASSES	86
INDEX OF PRINCIPAL SUBJECTS	88
FIGURES 1-27	
PLATES 1-51	



ΑΚΑΔΗΜΙΑ



ΑΘΗΝΑΙ

## PREFACE

The vases presented in this fascicule form part of a broader collection of original ancient Greek works, which are housed at the Cast Museum of the Department of History and Archaeology of the Aristotle University of Thessaloniki. With a history that goes as back as nearly eighty years ago, the Cast Museum is the largest and most effectively organized Greek museum of its kind. It was established between the years 1928 and 1930 (that is, shortly after the foundation of the University of Thessaloniki) by Konstantinos Rhomaïos, Professor of Classical Archaeology at the time, exclusively for educational purposes. Its collection was, therefore, gradually enriched with a wide variety of ceramic categories (including black-figure, red-figure, white-ground and black-glaze wares) that represent the most prominent pottery production centres of ancient Greece (such as Attica, Corinth and Boeotia) and span a long period, from the Mycenaean to the Roman times.

As the reader of this volume will soon come to notice, very few (only ten in number) of the vases published here are of known provenance. Five of the collection's most important pieces came to light during the short-term excavations conducted in 1930 at Karabournaki, Thessaloniki, by K. Rhomaïos: inv. nos. 130 (pl. 34), 149 (pl. 35, 1-2), 233 (pls. 36-38), 131 (pl. 39, 1-3) and 129 (pl. 40). According to Georgios Bakalakis, two further vases, and perhaps a third one, were gifted by the National Archaeological Museum of Athens (inv. nos. 7 [pl. 4], 44 [pl. 11, 1-2] and 135 [pls. 41-42]; in relation to the latter, this piece of information is given with reservations), while the lekythos inv. no. 123 (pl. 45, 3-4) was donated by Vasileios Rolides, who found it on the island of Skopelos. Finally, a label found inside the juglet inv. no. 10 (pl. 10) names the site of Galatia on Syros, but since the label could have been misplaced here at some point of the collection's history, there is little certainty as to whether it actually attests the provenance of this particular vase.

As for the remaining clay vessels, and the rest of the original works of the museum in general, we have practically no indication of their provenance at our disposal. Nonetheless, it should be stressed that several pieces bear numbers, which apparently correspond to a – now lost – earlier inventory. It is a great misfortune that the storage conditions of the collection between the war and the early 1970's did not make it possible for any such documentation to survive. To the rather vague information provided by Bakalakis, that some artifacts were donated by the National Archaeological Museum of Athens and others by the eminent doctor and politician Antonios Christomanos<sup>1</sup>, we can add a brief account gleaned from the volume that was published at the occasion of the 10<sup>th</sup> Anniversary of the Aristotle University of Thessaloniki: "Alongside the acquisition of casts, a collection of original archaeological artifacts from the area of Macedonia began to be built up, which included mostly vases; some of these artifacts were purchased, others were unearthed during the archaeological excavations held by the University"<sup>2</sup>.

The vase collection of the Cast Museum has been so far, for its greatest part, unknown to researchers; nevertheless, some works of special iconographical interest, such as the Apollo and Marsyas skyphos (inv. no. 135, pls. 41-42) or the Nemean lion krater from Karabournaki (inv. no. 233, pls. 36-38), have already found their way through international literature. Some other vases, such as the Attic Protogeometric hydria inv. no. 7 (pl. 4) and the Protocorinthian aryballos inv. no. 44 (pl. 11, 1-2), have drawn scholarly attention due to their unusual form or technical features. It is now our hope that the present publication will bring the complete collection to the knowledge of scholars and will eventually contribute to the study of ancient Greek pottery. Most of the vases included in this fascicule, together with other

1 G. Bakalakis, *Επιστημονική Επιτεγμή Φιλολογικής Σχολής Πανεπιστημίου Θεσσαλονίκης* 7 (1956) 107 n. 2; idem, *AM* 76 (1961) 60 n. 2; idem, *ADelt* 17 (1961-62) A, 79.

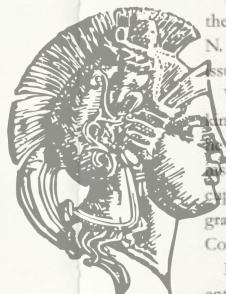
2 I. Vogiatzidis – S. P. Kyriakidis, *Το Πανεπιστήμιον Θεσσαλονίκης 1926-1936* (1937) 16.

ancient artifacts and casts, are on permanent display at the two large halls of the Museum. The latter, located at the New Building of the Philosophical School of the Aristotle University of Thessaloniki, is open not only to Archaeology students and scholars, but also to anyone desiring to explore ancient Greek art and its history.

I would like to express my warmest thanks to the members of the Greek CVA Committee for their eagerness to include the publication of the vase collection of the Cast Museum in the series.

Prof. THEODOSIA STEPHANIDOU-TIVERIOU  
Director of the Cast Museum of the  
Aristotle University of Thessaloniki

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΑΙ

## ACKNOWLEDGEMENTS

This fascicule was entrusted to me by the Greek CVA Committee. I am most thankful to the President of the Committee, Prof. A. Cambitoglou, and its members, Prof. M. Tiverios, Prof. H. Walter-Karydi and Dr. N. Kaltsas, who scrupulously read the manuscript and improved it with their insightful comments. I am particularly indebted to my teacher Prof. M. Tiverios for being an unfailing source of knowledge, guidance, and encouragement. I am also indebted to Dr. M. Pipili, Director of the Research Centre for Antiquity of the Academy of Athens, for being extensively helpful and supportive throughout all stages of this project, not least for her assistance in the design and editing of the fascicule.

Special mention should be made of Dr. Ch. Koukouli-Chrysanthaki, Honorary Ephor of Antiquities, who was the first to systematically study the collection. Her notes, written more than twenty years ago and most generously put at my disposal, are the source of many vase attributions that appear in this volume.

Prof. Th. Stephanidou-Tiveriou, Director of the Cast Museum of the Aristotle University of Thessaloniki, embraced the project from the very beginning and offered permits and amenities. The staff of the museum, the archaeologist Dr. N. Kazakidi, and the guard A. Ganatsi, patiently endured my long presence there and assisted me with various practical issues. I owe them my sincerest thanks.

While working on the fascicule, I have had the fortunate opportunity to collaborate with Prof. C.W. Neeft, who kindly was willing to prepare the drawings of the Corinthian vase-paintings. During his numerous visits to Thessaloniki, he provided the rich wealth of his fully unpublished at the time – insightful papers and engaged with me in the most constructive discussions, which often extended beyond issues related to Corinthian pottery. The drawing of the Attic cup-skyphos inv. no. 82 (fig. 24, pl. 31, 3-4), made, too, by Prof. Neeft, was the result of such a discussion. I am also grateful to him for his acute remarks on the entries on Corinthian pottery, and especially for the attribution of several Corinthian vases.

I am further pleased to acknowledge the contribution of the following scholars: Prof. S. Andreou willingly read the entries on the Minoan and Mycenaean pottery; Prof. A. Johnston eagerly shared his opinion on the interpretation of the graffiti inscribed on inv. nos. 34 (pl. 15, 4-5) and 95 (pl. 50, 1-2); and Dr. G. Kavvadias confirmed the attribution of the lekythos inv. no. 126 (pl. 44).

The photographs of this fascicule were made by S. Stournaras, except for those on pls. 1, 2; 3, 3-4; 5, 1, 6; 6, 4; 7, 3, 6, 8; 8, 3; 10, 2, 4, 6; 11, 4; 12, 1, 3; 14, 2-3, 5-6, 8-9, 11-12, 16; 15, 5, 8; 17, 1; 18, 1; 19, 1, 5; 20, 4; 21, 4; 25, 4; 27, 3; 29, 3; 32, 1; 33, 3, 5-7; 34, 5; 42, 2, 4; 43, 3, 6; 44, 3; 45, 2; 46, 2, 4; 47, 2-3; 48, 1, 7-8; 50, 2, 4-5; 51, 1, 5-6, which were made by Z. Giamalis. All vase profiles are due to A. Thanos, who also patiently prepared the drawings of the graffiti and dipinti, those of the lekythoi inv. nos. 136 (fig. 25, pl. 47) and 138 (fig. 26, pl. 48, 5-8), as well as that of the alabastron inv. no. 132 (fig. 27, pl. 48, 9). I thank them all for contributing significantly to the solid documentation of this publication.

Finally, Jeffrey Rosenberg, always a devotee of Classical Studies, took over the painstaking task of proofreading the English manuscript. I wish to express my warmest thanks to him and stress that all sorts of errors in the text are exclusively mine.

The Research Committee of the Academy of Athens provided partial funding for the preparation of this volume. Publication costs were met by the G.P. Photeinos bequest.

Thessaloniki, November 2010

VASSILIKI SARIPANIDI



ΑΚΑΔΗΜΙΑ



ΑΡΧΑΙΟΛΟΓΙΚΟ ΜΟΥΣΕΙΟ

## ABBREVIATIONS

The following abbreviations are used in addition to those of the German Archaeological Institute (*AA* 1997, 611-628):

<i>ABL</i>	C. H. E. Haspels, <i>Attic Black-figured Lekythoi</i> (1936).
<i>ABL Addenda</i>	T. Mannack, <i>Haspels Addenda. Additional References to C.H.E. Haspels, Attic Black-figured Lekythoi</i> (2006).
<i>ABV</i>	J. D. Beazley, <i>Attic Black-figure Vase-painters</i> (1956).
<i>Add<sup>2</sup></i>	T. H. Carpenter, <i>Beazley Addenda</i> (2nd ed., 1989).
<i>Agora VIII</i>	E. T. H. Brann, <i>The Athenian Agora VIII, Late Geometric and Protoattic Pottery</i> (1962).
<i>Agora XII</i>	B. A. Sparkes – L. Talcott, <i>The Athenian Agora XII, Black and Plain Pottery</i> (1970).
<i>Agora XXIII</i>	M. B. Moore – M. Z. Pease Philippides, <i>The Athenian Agora XXIII, Attic Black-figured Pottery</i> (1986).
<i>Agora XXIX</i>	S. I. Rotroff, <i>The Athenian Agora XXIX, Hellenistic Pottery. Athenian and Imported Wheelmade Table Ware and Related Material</i> (1997).
<i>Agora XXX</i>	M. B. Moore, <i>The Athenian Agora XXX, Attic Red-figured and White-ground Pottery</i> (1997).
<i>ArchSt</i>	<i>Annali del Seminario di studi del mondo classico: Sezione di archeologia e storia antica.</i>
<i>ARI<sup>2</sup></i>	J. D. Beazley, <i>Attic Red-figure Vase-painters</i> (2nd ed., 1963).
<i>AWL</i>	D. C. Kurtz, <i>Athenian White Lekythoi. Patterns and Painters</i> (1975).
<i>BAPD</i>	<i>Beazley Archive Pottery Database</i> ( <a href="http://www.beazley.ox.ac.uk">www.beazley.ox.ac.uk</a> ).
<i>Bentz</i>	J. L. Bentz, <i>Pottery at Ancient Corinth from mid-sixth to mid-fifth century B.C.</i> (1999).
<i>Campbell</i>	M. T. Campbell, <i>Later Corinthian Pottery</i> (1983).
<i>CAI</i>	H. R. Immerwahr, <i>A Corpus of Attic Vase Inscriptions</i> 1-6 (Preliminary ed., 1998).
<i>Corinth VII.V</i>	M. K. Risser, <i>Corinth VII.V, Corinthian Conventionalizing Pottery</i> (2001).
<i>Corinth XIII</i>	C. W. Blegen – H. Palmer – R. S. Young, <i>Corinth XIII, The North Cemetery</i> (1964).
<i>Corinth XV.III</i>	A. Newhall Stillwell – J. L. Benson, <i>Corinth XV.III, The Potter's Quarter. The Pottery</i> (1984).
<i>CVP</i>	D. A. Amyx, <i>Corinthian Vase-Painting of the Archaic Period I-III</i> (1988).
<i>Délos X</i>	C. Dugas, <i>Délos X, Les vases de l'Héraion</i> (1928).
<i>Egnaia</i>	<i>Εγνατία. Επιστημονική Επετηρίδα της Φιλοσοφικής Σχολής, Αριστοτέλειο Πανεπιστήμιο Θεσσαλονίκης, Τμήμα Ιστορίας και Αρχαιολογίας.</i>
<i>GGP</i>	J. N. Coldstream, <i>Greek Geometric Pottery</i> (2nd ed., 2008).
<i>Hatzidakis</i>	P. Hatzidakis, <i>Athenian Red-figure and Black-figure Cup-skyphoi of the Sixth and Fifth Centuries B.C., with Particular Reference to Material from Phthiotis</i> (Diss. King's College, University of London, 1984).
<i>Hopper</i>	R. J. Hopper, «Addenda to Necrocorinthia», <i>BSA</i> 44 (1949) 162-257.
<i>Kerameikos V</i>	K. Kübler, <i>Kerameikos V, Die Nekropole des 10. bis 8. Jahrhunderts</i> (1954).



- Kogiountzi D. Kogiountzi, *Untersuchungen zur attisch-rotfigurigen Keramikproduktion des 4. Jhs.v.Chr.* (2006).
- Kunisch N. Kunisch, *Ornamente geometrischer Vasen* (1998).
- Malophoros C. Dehl-von Kaenel, *Die archaische Keramik aus dem Malophoros-Heiligtum in Selinunt* (1995).
- MDP P. A. Mountjoy, *Mycenaean Decorated Pottery: A Guide to Identification* (1986).
- MP I A. Furumark, *Mycenaean Pottery I. Analysis and Classification* (1972).
- MP III A. Furumark, *Mycenaean Pottery III. Plates* (1992) [ed. by P. Åström – R. Hägg – G. Walberg].
- Nakayama N. Nakayama, *Untersuchungen der auf weissgrundigen Lekythen dargestellten Grabmäler* (1982).
- NC H. Payne, *Necrocorinthia* (1931).
- Neeft, *Addenda* C. W. Neeft, *Addenda et Corrigenda to D. A. Amyx, Corinthian Vase-Painting in the Archaic Period* (1991).
- Para J. D. Beazley, *Paralipomena* (1971).
- Perachora II T. J. Dunbabin (ed.), *Perachora II, Pottery, Ivories, Scarabs, and Other Objects from the Votive Deposit of Hera Limenia* (1962).
- Rhomaïos K. Rhomaïos, «Ανασκαφή στο Καρχηπιονάκι Θεσσαλονίκης» in *Επιτύμβιον Χρήστου Τσούντα (Αρχαίων Θρασυκίου Λαογραφικού και Γλωσσικού Θησαυρού* 6, 1941) 358-387, pls. 1-4.
- RMP P. A. Mountjoy, *Regional Mycenaean Pottery I-II* (1999).
- Tarquiniā VI E. Pierro, *Materiali del Museo Archeologico Nazionale di Tarquinia VI, Ceramica "ionica" non figurata e coppe attiche a figure nere* (1984).
- Tocra I J. Boardman – J. Hayes, *Tocra I, BSA Suppl. 4* (1966).
- Ure, *Aryballoi* P. N. Ure, *Aryballoi and Figurines from Rhitsona in Boeotia* (1934).
- Ure, *BGP* P. N. Ure, *Black Glaze Pottery from Rhitsona in Boeotia* (1933).
- Ure, *Sixth* P. N. Ure (ed.), *Sixth & Fifth Century Pottery from Rhitsona* (1932).
- Young R. Young, *Late Geometric Graves and a Seventh Century Well in the Agora, Hesperia Suppl. 2* (1939).

ΑΚΑΔΗΜΙΑ

## MINOAN

### PLATE 1

1-2. Deep rounded cup.

3. Unknown provenance.

Not previously published.

Ht., 8.5 cm; Diam. of rim, 12.8 cm; Width with handle, 15.4 cm; Diam. of foot, 4.9 cm.

Complete, but missing small chips especially from the rim. Reddish yellow clay (Munsell 7.5YR 7/6) with some white inclusions and specks of mica. Matt streaky glaze, partly misfired red, flaked off at places.

Slightly outturned rim. Deep hemispherical bowl with faint carination below the lower handle attachment, tapering toward foot with upright outer face and lightly concave underside. Vertical strap handle. Inside glazed, with small reserved central disc. Band around the outside of the rim. In the handle zone, rightward running spiral above a pair of lines. At the

join of body to foot, a band. Edges of the handle glazed. Reserved handle panel bounded by two vertical lines.

Late Minoan IIIB.

For the shape see M. R. Popham, *BSA* 65 (1970) 197; A. Kanta, *The Late Minoan III Period in Crete* (1980) 266-267; L. V. Watrous, *Kommos III, The Late Bronze Age Pottery* (1992) 130-131, 139 fig. 46 no. 1213 and pls. 14 no. 606, 40 no. 1609; E. M. Hatzaki, *Knosso. The Little Palace* (2005) 110, 113-114, 117. Cf. also M. R. Popham, *The Destruction of the Palace at Knossos. Pottery of the Late Minoan IIIA Period* (1970) 68-69 (Type A) and pl. 12a. For the running spiral see M. R. Popham, *BSA* 60 (1965) 330; idem, *BSA* 65 (1970) 198 fig. 2 no. 15; E. Andrikou in J. Driessen – A. Farnoux (eds.), *La Crète Mycénienne, BCH Suppl. 30* (1997) 17. For parallels see E. Hallager – B. P. Hallager (eds.), *Late Minoan III Pottery* (1997) 176 fig. 32 row 6 no. P 1990; Driessen – Farnoux, *op. cit.* 260 fig. 17. For the decoration see also Hatzaki, *op. cit.* 156 fig. 4.21:10.





## MYCENAEAN

## PLATE 1

3-4. Stirrup jar (FS 171).

1. Unknown provenance.

Not previously published.

Ht., 11.9 cm; Diam. of false mouth, 3 cm; Diam. of spout lip, 2.2 cm; Max. diam., 12.5 cm; Diam. of foot, 4 cm.

Intact, save for a splinter missing from the foot and small chips all around. Pink clay (Munsell 7.5YR 8/4) with some white inclusions and specks of mica. Matt glaze almost entirely fired red, peeled off in few places.

Concave false neck with flat top, set off from shoulder by a low ridge. Concave spout with rounded lip. Depressed globular body resting on foot with upright outer face and concave underside. Strap handles.

Top of the false mouth glazed, with reserved circle. At the join of false mouth to shoulder, a band. Band also around the lip and base of the spout. On the shoulder, curved multiple stem; then, four lines between two bands, a band between two lines and two sets of four lines, each between two bands. Outside of the foot glazed. Back of each handle glazed, with reserved inverted triangle by the false mouth.

Late Helladic IIIA2 (late).

For the shape see *MP I*, 29-33 with figs. 5 no. 171, 6 no. 171; *MP III*, pl. 97 (Type 171); *MDP*, 77, 79 with fig. 93, 203; C. Podzuweit, *Tiryns* 14, *Studien zur spätmykenischen Keramik* (2007) 158-171. For the multiple stem see *MP I*, 298-301 (Motive 19) with fig. 47 no. 19.29; *MDP*, 69 FM 19. For comparanda see W. Rudolph in *Tiryns* VI (1973) 73 no. 17, pls. 39, 2 and 55, 5; *CV A* British Museum 1, II.C.b, pl. 3, 25; *CV A* Copenhagen 2, pl. 60, 3; *RMP*, esp. 267-269 with fig. 88 no. 95, 905-906 with fig. 367 no. 78; E. Karantzali, *The Mycenaean Cemetery at Pylos on*

*Rhodes* (2001) 40, 165 fig. 33 nos. 17962 and 17968, 207 pl. 31c-d; *CV A* Kiel 2, pl. 6, 6; *CV A* Stockholm 2, pl. 2, 9-10; S. Hiller, *Alt. Ägina IV.1, Mykenische Keramik* (1975) pl. 24 no. 238.

## PLATE 2

1-2. Piriform jar (FS 30).

4. Unknown provenance.

Not previously published.

Ht. (estimated), 19.8 cm; Diam. of mouth, 9.7 cm; Max. diam., 13 cm.

Recomposed from many fragments. Missing parts of its mouth, neck and body, as well as the entire foot and most of one handle. These are restored in plaster and mostly repainted. Some chipping around the mouth. Light yellowish brown clay (Munsell 10YR 6/4). Dull streaky glaze, misfired red in places, partly peeled off.

Broad horizontal mouth with outward sloping top, on short concave neck that is separated from the shoulder by a thin fillet. Conical to piriform body. Three vertical ribbed handles.

Inside glazed to the neck. Around the top of the mouth, sloppy dots surrounded by a band. Underside of the mouth and outside of the neck, including the fillet, glazed. At the top of the body, scales in outline. The rest of the body is glazed, with two groups of four reserved bands. Back of the handles glazed; each handle is encircled by a crude band.

Late Helladic IIB.

For the shape see *MP I*, 20-27 with fig. 3 no. 30; *MP III*, pl. 21 (Type 30); *MDP*, 40 with fig. 42, 202. For the scale pattern see *MP I*, 403 fig. 70 no. 70.1, 405-406 (Motive 70); *MDP*, 38 FM 70. For similar jars see *RMP*, esp. 96-98 with fig. 16 no. 72, 827-828 with fig. 330 no. 4.

## PLATE 3

1-3. Kylix (FS 257).

2. Unknown provenance.

Not previously published.

Ht., 17.1 cm; Diam. of lip, 15.1 cm; Width across handles, 21.7 cm; Diam. of foot, 8.6 cm.

Mended from many pieces. Missing parts of its body that are restored in plaster; also missing splinters on the lip, body and foot. Very pale brown clay (Munsell 10YR 7/4). Dull mostly thin glaze, flaked off in few places.

Short rounded lip. Deep conical bowl, tapering toward rather tall straight stem that rests on broad flaring foot; the underside of the foot is concave with deep central depression. Handles ovoid in section.

Top and outside of the lip glazed. On each side of the handle zone, three horizontal whorl-shells with dot rosettes as filling ornament; then, a group of five lines. Four uneven bands around the stem and three more around the outside of the foot. Back of each handle glazed, with two reserved triangles, an inverted at the top and an upright at the bottom.

For the shape see *MP I*, 59-64 with fig. 17 no. 257; *MP III*, pls. 140-141 (Type 257); *MDP*, 88-90 with fig. 102, 204-205; C. Podzuweit, *Tiryns* 14, *Studien zur spätmykenischen Keramik* (2007) 104-109. Cf. also M. Popham, *BSA* 64 (1969) 299-304. For the decorative patterns see *MP I*, 309-311 with fig. 51 no. 23.3 (Motive 23) [whorl-shell] and 315 fig. 53 no. 27.34, 316-318 (Motive 27) ["sea anemone"]; *MDP*, 69 FM 23 (whorl-shell) and FM 27 (dot rosette). For the whorl-shell cf. also P. A. Mountjoy in J. M. Sanders (ed.), *ΦΙΛΟΛΑΚΩΝ. Lakonian Studies in Honour of Hector Catling* (1992) 165-169. For parallels see *CV A* Copenhagen 2, pl. 50, 10; E. Karantzali, *The Mycenaean Cemetery at Pylos on Rhodes* (2001) 26, 158 fig. 26 no. 17980; *CV A* Berkeley 1, pl. 1, 1a-b; S. Hiller, *Alt. Ägina IV.1, Mykenische Keramik* (1975) pl. 34 no. 323; M. B. Mackenprang, *AJA* 42 (1938) 538 and pl. 21, 1; *RMP*, esp. 668-669 with fig. 254 no. 104; *CV A* Göteborg 1, pl. 13, 21.

4-5. Askos (FS 194).

5. Unknown provenance.

Not previously published.

Ht. to handle, 7.5 cm; Max. diam. of rim, 3.8 cm; Length, 12.7 cm; Max. diam. 5.7 cm.

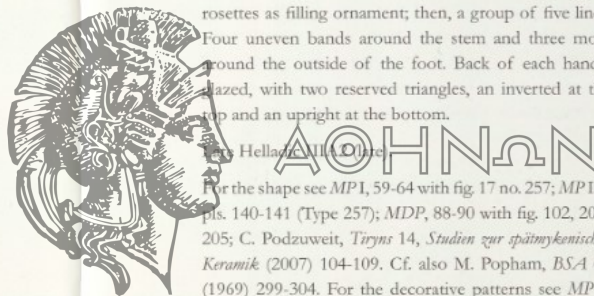
Complete, with minor superficial chipping. Reddish yellow clay (Munsell 7.5YR 8/6) with white inclusions and a small quantity of mica. External surface burnished. Matt glaze extensively misfired brown, flaked off in few places.

Crescent-shaped body with elliptical plain-rimmed mouth and flattish bottom. Strap handle.

Glazed rim. On each side of the body, three horizontal wavy lines. Along the bottom, an irregular band. On the back of the handle, crude vertical band.

Late Helladic IIB to IIIC.

For the shape see *MP I*, 67-68 with fig. 20 no. 194; *MP III*, pl. 112 (Type 194); *MDP*, 44 with fig. 48, 61, 81 with fig. 97, 108, 204. For the decoration see *MP I*, 370-375 (Motive 53) with fig. 65 esp. no. 53.13. For askoi decorated with broader crude wavy bands see *CV A* Mainz RGZM 1, pl. 5, 13-14 (Late Helladic IIIA2); P. Blome (ed.), *Orient und frühes Griechenland. Kunstwerke der Sammlung H. und T. Bosshard* (1990) 35 no. 48 (Late Helladic IIIA2 to B1). In comparison with such vases, which do not become common until the Late Helladic IIIA2 period, the Thessaloniki askos has a more tubular body and a longer handle. Though quite distinctive, the latter feature seems to be of little chronological significance; it reappears, for instance, on a barely similar askos, see *RMP*, 1154 fig. 474 no. 17 (Late Helladic IIIC, with double handle). The tubular body is, on the other hand, typical of earlier specimens of the shape, see e.g. *RMP*, 213 fig. 66 no. 59 (Late Helladic IIB). An early date may be further suggested by the decoration, since thin wavy lines adorn several shapes of the Late Helladic II, see e.g. *RMP*, 257 fig. 84 no. 37 (on a Late Helladic IIA goblet), 749 fig. 288 no. 3 (on a Late Helladic IIB piriform jar). Nevertheless, it should be stressed that not all later askoi have a less tubular body, see e.g. *CV A* Heidelberg 3, pl. 95, 7 (Late Helladic IIIC2); similarly, thin, though single, wavy lines continue to appear after the Late Helladic II, see e.g. *RMP*, 286 fig. 97 no. 201 (on a Late Helladic IIIC bowl). As a result, even if we are inclined to believe that our askos predates the Late Helladic IIIA2, such a date is by no means secure, since it is based neither on close parallels nor on excavational data.





## ATTIC PROTOGEOMETRIC

## PLATE 4

1-3. Hydria.

7. Given by the National Archaeological Museum of Athens.

G. Bakalakis, *AM* 76 (1961) 60-61, 62, pls. 36-37, 1; I. S. Lemos, *The Protogeometric Agean* (2002) 67.

Ht., 32.5 cm; Diam. of mouth, 12.9; Max. diam., 22 cm; Diam. of foot, 8.8 cm.

A small fragment from the mouth and upper neck has been reattached. Missing most of its mouth and part of the neck that are restored in plaster and repainted; also missing small chips all around. Crack along the neck. Dull glaze, thin in places.

Torus mouth, hollowed inside. Offset concave neck on ovoid body that rests on low spreading ring foot. Vertical strap handle and uplifted side handles, round in section.

Inside of the mouth glazed; around its outer face, vertical bars. Outside of the neck and body glazed, with reserved handle zone, which is decorated on either side with two metopes between three triglyphs, framed above and below by a group of three lines that run around the body. The right metope on each side is filled with chequer, the left with vertical chain of crosshatched lozenges; on A, the upper half of the lozenges is in double outline. Each triglyph consists of a vertical chain of solid lozenges between two upright zigzag lines, each framed by two sets of three vertical lines; the lozenge chain is omitted altogether from the left triglyph on A. Outer face of the foot glazed. On the back of the vertical handle, horizontal bars between two vertical bands. Along the outside of either side handle, a band that continues onto the body and is flanked by two bands, which spring from the handle roots and follow the curve of the handle.

Late Protogeometric.

For the shape see V. R. Desborough, *Protogeometric Pottery* (1952) 43-45; Bakalakis, *op. cit.* esp. 61-62; I. S. Lemos, *The Protogeometric Agean* (2002) 65-67. For the decorative patterns see Kunisch, 2-4 with fig. 1e (vertical bars), 28-30 with fig. 13b (vertical panel of chequer), 98-99 with fig. 39g (vertical chain of crosshatched lozenges), 110-111 with fig. 43f (vertical chain of solid lozenges), 150-153 with fig. 60e (vertical zigzag line). For the chequer cf. also GGP, 12, 88. Our hydria differs from other known Protogeometric hydriai in that it is more extensively glazed and does not carry its main decoration on the shoulder but on the belly. In fact, the rectilinear patterns that appear here in the metope-and-triglyph scheme point to the decoration of Late Protogeometric belly-handled amphoras, see e.g. *CV* Athens 5, pl. 93, 1-2. For these amphoras and their connection with hydriai also in terms of shape see Lemos, *op. cit.* 61-62, 65 and pl. 31, 6. For the decoration cf. also K. Kübler, *Kerameikos IV, Neufunde aus der Nekropole des 11. und 10. Jahrhunderts* (1943) pl. 8 inv. 2012 (roughly contemporary rim-handled amphora). For further parallels see Bakalakis, *op. cit.* 60-62 and esp. pl. 37, 2.

## PLATE 5

1-2. Lekythos.

6. Unknown provenance.

Not previously published.

Ht., 14.8 cm; Diam. of mouth, 4.8 cm; Max. diam., 10.1 cm; Diam. of foot, 4.6 cm.

Missing parts of its mouth that are restored in plaster; also missing small chips on the body and foot. Surface worn at places. Dull glaze, thin in places, partly flaked off, especially on the handle.

Shallow flaring mouth with inward sloping top, on slightly splaying neck. Globular to biconical body resting on tall flaring ring foot with nipped underside. Strap handle.

Band around the top of the mouth; upper edge of its outside glazed. Line at the base of the neck. On the shoulder, hand drawn semicircles with "half moon" filling, on a pair of lines. The rest of the body is glazed, with a group of three reserved bands. Band around the outer face of the foot. Edges of the handle glazed; on its back, traces of glaze (horizontal bars?); its lower root is encircled by a band.

Early Protogeometric (Submycenaean).

For the shape see V. R. Desborough, *Protogeometric Pottery* (1952) 69-77 and pl. 9 no. 526; I. S. Lemos, *The Protogeometric Agean* (2002) 72-74 and pl. 6, 5. For the semicircles see Kunisch, 189 with fig. 73a. For similar lekythoi see G. Krause, *Untersuchungen zu den ältesten Nekropolen am Eridanos in Athen* (1975) pl. 49, 3; *CV* A Bucarest 2, pl. 1, 1; *CV* A Cambridge, Fitzwilliam Museum 2, pl. 15, 2.



ΑΘΗΝΑΙΩΝ



## ATTIC GEOMETRIC

## PLATE 5

3-4. Broad-based oinochoe.

8. Unknown provenance.

Not previously published.

Ht., 24 cm; Max. diam., 14.8 cm; Diam. of foot, 9.2 cm.

Complete, except for small chips on the mouth. Dull streaky glaze, with a greyish cast in places, extensively peeled off.

Trefoil mouth on straight neck. Ovoid body with the greatest diameter set above midheight. Very low ring foot. Handle round in section.

Mouth glazed within and without. Outside of the neck and body glazed, with large one-piece reserved panel that is decorated: on the neck, with horizontal lozenge chain between two sets of three lines; on the shoulder, with horizontal lines, one at the top, one at the midpoint; the latter is interrupted by a narrow central panel of stacked horizontal chevrons. Below the shoulder, two groups of three and four reserved lines, respectively. Outside and resting surface of the foot glazed. Edges of the handle glazed; on its back, a vertical wavy band framed above and below by a horizontal band.

Late Geometric Ib-IIa. 740-720 B.C.

For the shape see Young, 208-209; H. Marwitz, *Jdl* 74 (1959) 81 ff., esp. 85-86, 92 (Type VIa); *Agora* VIII, 36; *GGP*, 11, 14, 15, 17, 22, 34, 47 and esp. 85. For the decorative patterns see Kunisch, 85-86 with fig. 35a (horizontal lozenge chain), 162-163 with fig. 64f (horizontal chevrons). For the shoulder decoration cf. also *GGP*, 20, 25, 49, 460. Our dark-ground oinochoe reflects the conservatism that characterizes the decoration of the shape well into the Late Geometric period, probably into the Late Geometric Ila. Such a date is suggested not only by the use of undotted lozenges, but also by the central shoulder panel: a free-

standing triglyph component rather than a metope, this panel is symptomatic of the disintegration of the metope-and-triglyph scheme that occurs during the Late Geometric II, see *GGP*, 89-90. For more or less similarly decorated oinochoai see *CV4* Tübingen 2, pl. 16, 1-2; *CV4* Stockholm 2, pl. 9, 4; E. Brann, *Hesperia* 29 (1960) 404-405 no. 2 and pl. 89, 2; *Agora* VIII, pl. 4, 48.

5-6. Small broad-based oinochoe.

15. Unknown provenance.

Not previously published.

Max. pres. ht., 10 cm; Max. diam., 7 cm; Diam. of base, 4.6 cm.

Missing its entire mouth and handle, as well as part of the lower neck (the strap handle from another vase once joined to this has been removed); also missing a small fragment from the body that is restored in plaster. Surface extensively abraded. Lustrous glaze mostly misfired red and largely flaked off, especially at the back of the vase.

Straight neck on squat globular body with flat base. The print of the lower handle attachment suggests a handle round in section.

On the neck, four horizontal zigzag bands framed above and below by a set of three bands. On the shoulder, upright crosshatched triangles in double outline; between their apices, vertical bars appended from the band above. Then three bands, a horizontal zigzag band and six more bands, the lowermost broader. Reserved handle panel, bordered by two pairs of vertical bands.

Late Geometric IIB. 720-700 B.C.

The form of the break on the upper part of the neck indicates that the oinochoe had a trefoil mouth. For the shape see above, text to Pl. 5, 3-4. For the decorative patterns see Kunisch, 123-124 with fig. 48b (crosshatched triangles), 150-152 with fig. 60d (horizontal zigzag line), 154-155 with fig. 61b (multiple horizontal zigzag lines).

For the row of crosshatched triangles cf. also *GGP*, 36, 88. This oinochoe must have been produced by the same workshop as the two oinochoai at the National Archaeological Museum of Athens 732 and 733, see *BAPD* nos. 9018560 and 9018561. Interestingly enough, the oinochoe 733 displays on its neck a frieze of horses, which are stylistically related to works of Late Geometric IIB workshops, especially those of the Sub-Dipylon Hand Workshop; see J. M. Davison, *Attic Geometric Workshops* (1968) 32, 65-73 and esp. fig. 98. For further parallels to our vase see *CV4* Berlin 10, pl. 36, 1; *Kerameikos* V, pl. 80 inv. nos. 322, 1339 and 370; Young, 31 fig. 18 no. VI4; *CV4* New Zealand 1, pl. 5, 5-6.

7. One-piece oinochoe.

19. Unknown provenance.

Not previously published.

Ht. to handle, 26.6 cm; Ht. to mouth, 23.5 cm; Max. diam., 17.7 cm; Diam. of base, 8.5 cm.

The mouth is mended from fragments. Missing small part of the neck that is restored in plaster. Some chipping on the mouth and base. Dull thin glaze, extensively peeled off. Wide trefoil mouth on low neck with continuous contour to the base. Sturdy piriform body, tapering toward flat base with slightly concave underside. Strap handle fashioned with a faint rib along its back, rising above the mouth.

Top and outside of the mouth and neck glazed. On the body, a pair of bands, a horizontal wavy band and four groups of three bands. Edges of the handle glazed; on its back, two Saint Andrew's crosses, separated from one another by a pair of horizontal lines.

Late Geometric IIB. Late 8<sup>th</sup> c. B.C.

For the shape see Young, 208; E. Brann, *Hesperia* 30 (1961) 116 no. K3, 119 no. L14 and 132 no. O8 (with bibliography); *Agora* VIII, 37-38 (Subgeometric Oinochoai), 40-41 (Olpai); *GGP*, 47, 85. For the wavy band see Kunisch, 18-19 with fig. 8b. On account of its low neck and deep body, which tapers strongly above the base, this vase should probably be placed late in the series of known Geometric wide-mouthed one-piece oinochoai. The closest parallels come from the Kerameikos and the Athenian Agora, see *Kerameikos* V, 132, pl. 82 inv. 811 and Brann, *op. cit.* pl. 16 no. L14,

though these vases display a more rounded profile and are more extensively glazed. For another, perhaps earlier, oinochoe that is similarly decorated see M. Xagorari-Gleibner, *Die geometrische Nekropole von Merenda* (2005) 73 no. 177, 110 pl. 6d and 141 fig. 5c. Banded oinochoai of this type, but of slenderer proportions, are also found among Protoattic pottery; see *Hesperia* 2 (1933) 594 fig. 59; Young, 38 fig. 24 no. IX17.

## PLATE 6

1-4. Tankard.

9. Unknown provenance.

Not previously published.

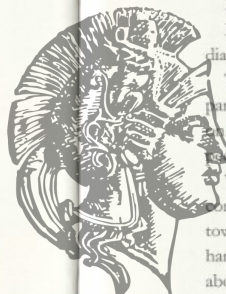
Ht. to handle, 19 cm; Ht. to rim, 16.3 cm; Diam. of rim, 12.5 cm; Max. diam., 12.8 cm; Diam. of base, 9.6 cm.

Recomposed from many fragments. Missing small parts of the rim, neck, body and base that are restored in plaster. Surface worn at places. Dull thin glaze, partly lost, particularly from the handle and the right side of the vase.

Concave neck with narrow flat rim. Swelling body, forming a slight carination at about its midpoint. Flat base. Crooked strap handle, rising above the rim, joined to the neck by a cylindrical strut.

Inside, a pair of bands right below the rim. At the top of the latter, groups of vertical bars interrupted by glaze by the handle. On the neck, three metopes between four triglyphs, bordered: above, by tangential circles with central dot between two pairs of bands; below, by a pair of lines and a row of dots. In the central metope, quatrefoil with dotted centre and hatched leaves in double outline. In each side metope, hatched swastika. Dot rosettes as filling ornament in all three metopes. Each triglyph consists of a panel of stacked M-chevrons flanked by two sets of four (in a single case three) vertical lines. On the upper body, tangential circles with central dot between two groups of three bands. Lower body glazed. Edges of the handle glazed; on its back, horizontal bands interrupted by two panels of Saint Andrew's cross. Reserved handle panel, bounded by two vertical lines and decorated with two Saint Andrew's crosses, one above the strut and one below it. On the top side of the strut, four horizontal bars.

Late Geometric Ia-Ib. Probably late second to early third quarter of the 8<sup>th</sup> c. B.C.





For the shape see *GGP*, 23, 34, 47, 61 and 86; S. Langdon (ed.), *From Pasture to Polis. Art in the Age of Homer* (1993) 116 under no. 34 (S. Langdon); *CVÄ* Berlin 10, 70 text to pl. 36, 5-7 (C. Dehl-von Kaenel). Cf. also R. S. Young, *AJA* 46 (1942) 49 (Mugs). For the decorative patterns see Kunisch, 36-38 with fig. 16e (quatrefoil), 79-80 with fig. 32a (swastika), 166-167 with fig. 66c (M-chevrons), 175-177 with fig. 69a (row of dots), 179 with fig. 70b (dot rosette) and 221-222 with fig. 85b (tangential circles). Our vase must be later than the following tankards: *CVÄ* Stuttgart 1, pl. 8, 1-4; *CVÄ* Leipzig 1, pl. 16, 1-3, 4-6. On the other hand, it must be slightly earlier than the tankards in *CVÄ* New Zealand 1, pl. 4, 3-4; *CVÄ* Edinburgh, pl. 2, 7-8. For a similarly decorated contemporary kantharos see *CVÄ* Prague, Musée National 1, pl. 5, 1-2.

## PLATE 7

1-5. Tankard.

10. Unknown provenance.

Not previously published.

Ht. to rim, 7.7 cm; Diam. of rim, 7.3 cm; Max. diam., 8 cm; Diam. of base, 6.2 cm.

Mended from few pieces. Missing a fragment from the rim and neck, as well as the entire handle, except for its lower spring; all missing parts are restored in plaster. Some chipping all around. Matt thin glaze, flaked off in few places.

Concave neck with plain rim. Shallow convex body, forming a smooth carination above its midpoint. Flat base, slightly concave underneath. Strap handle.

Inside, a pair of bands right below the rim. On the outside of the neck, three metopes between four triglyphs, bordered: above, by a band of rightward diagonal bars framed by three bands at the top and two at the bottom; below, by a band. In the central metope, hatched swastika. In each side metope, long-necked waterbird with hatched body, facing the central metope, and eight-pointed stars as filling ornament. Each triglyph consists of a panel of a vertical zigzag line flanked by two sets of three vertical lines. On the body, a band of leftward diagonal bars framed by one band above and five below. Outer face of the preserved part of the handle glazed. Handle panel reserved and bounded by two vertical lines.

Late Geometric Ib. 750-735 B.C.

For the shape see above, text to Pl. 6. For the decorative patterns see Kunisch, 12-13 with fig. 5a (diagonal bars), 182-183 with fig. 71e (eight-pointed star), 244-245 with fig. 95d (bird). For the swastika see above, text to Pl. 6. For the vertical zigzag line see above, text to Pl. 4. For the birds cf. also *GGP*, 26-27, 50. For parallels see *Jdl* 14 (1899) 209 figs. 82-83. For the form of the vase cf. also M. Brouskari, *Από τον αθηναϊκό Κεραμεικό του 8<sup>ου</sup> π.Χ.* (1979) pl. 26 no. 639. For the neck decoration see *CVÄ* Stockholm 2, pl. 11, 6; *AM* 43 (1918) pl. 6, 8.

6-9. Tankard.

18. Unknown provenance.

Not previously published.

Ht. to handle, 13.1 cm; Ht. to rim, 12.6 cm; Diam. of rim, 9.9 cm; Max. diam., 8.6 cm; Diam. of base, 5.8 cm.

Mended from few fragments. Missing a portion of the rim and neck that is restored in plaster and repainted. Small superficial chips all around. Matt thin glaze, flaked off at places, especially on the left side of the vase.

Splaying neck with narrow, inward sloping rim. Deep body with convex upper wall meeting the straight lower wall at a handle, the greatest circumference of the body is set at its midpoint. Flat base with slightly concave underside. Crooked strap handle, rising a little way above the rim.

On the inside of the neck, a single line, a group of three lines and right below the rim, a group of four lines. Around the top of the rim, groups of vertical bars. On the outside of the neck, debased upright triangles with bars at the apices, framed by two bands above and four below. Then, wide "metope" of groups of three (in one case two) vertical zigzags, flanked by two "triglyphs"; each "triglyph" consists of four vertical lines, a panel of rightward diagonal bars and more vertical lines (six for the right "triglyph", eight for the left). Band at the join of neck to body. On the body, four lines, a row of triangles, similar to those on the neck, between two bands and then, ten more lines and a broad band. Edges of the handle and lower part of its back glazed; on the rest of the back, horizontal lines. Handle panel reserved and bounded by two vertical bands.

Late Geometric IIB. 720-700 B.C.

For the shape see above, text to Pl. 6. For tankards of similar form see *CVÄ* Kiel 2, pl. 19, 9; *CVÄ* Heidelberg



## PLATE 8

3, pl. 110, 4 (with taller neck). Cf. also *AM* 88 (1973) pl. 32, 2.6 and *AJA* 46 (1942) 37 fig. 19 no. 48.1C (for two more tankards that must be somewhat later). For the decorative patterns of our vase see Kunisch, 119-120 esp. fig. 47e (triangles with bars at apices), 154-156 with fig. 61f (groups of vertical zigzag lines). With regard to the groups of triple vertical zigzags, one should note their rare appearance on Attic Late Geometric pottery, as opposed to their popularity among contemporary wares from Boeotia, cf. *GGP*, 209. Nonetheless, the common Boeotian version of the pattern differs in form; compare, for instance, with *CVÄ* Prague, Université Charles 1, pl. 19, 5-7 (on a Boeotian oinochoe-lekythos). To the contrary, similar zigzags are found, even if not in groups, on Attic Late Geometric vases, see *CVÄ* Würzburg 1, pl. 10, 1-3 (on a kalathos). A Boeotian origin of our tankard is further gainsaid by its comparison to the relatively few known Boeotian specimens of the shape; for those see A. Ruckert, *Frühe Keramik Böotiens, AntK* Beih. 10 (1976) 38 and 110-111 (Varia 14-17).

11. Unknown provenance.

Not previously published.

Ht., 9 cm; Diam. of lip, 15.3 cm; Max. diam., 17.3 cm; Width across handles, 20.6 cm; Diam. of foot, 7.8 cm.

Reassembled from fragments. Missing part of its floor that is restored in plaster and partly repainted; also missing splinters on the body and foot. During the attachment of the handles, the walls of the skyphos were pressed inward. Dull streaky glaze, with a greyish cast particularly on the inside of the bowl.

Short vertical lip. Deep bowl with rounded shoulder, tapering above torus ring foot. Uplifted reflex handles, round in section.

Inside of the vase and top of the lip glazed. On the outer face of the lip, two bands. On either side of the handle zone, broad "metope" of rightward hatched meander flanked by two "triglyphs"; each "triglyph" consists of three sets of three vertical lines enclosing a panel of stacked horizontal chevrons and a panel of "flower" (eight-pointed star on top of a vertical row of dots). The rest of the body is glazed, with two groups of three reserved bands. Outside of the foot glazed. Along

the side of each handle, vertical bars encircled by a pair of bands.

Middle Geometric II to Late Geometric Ia. Late second quarter of the 8<sup>th</sup> c. B.C.

For the shape in general see H. Marwitz, *Jdl* 74 (1959) 69-81; *GGP*, 14, 18, 23, 86-87. Cf. also *Agona* VIII, 46-47. This skyphos is of hybrid form: its short lip and the form of its handles are drawn upon skyphoi of the Shallow Type, see e.g. *Kerameikos* V, pl. 94 inv. 827; the form of its body points, on the other hand, to the Standard skyphos Type, though our vase displays a more swollen shoulder; compare e.g. with *Kerameikos* V, pl. 92 inv. 388. For the decorative patterns see Kunisch, 56-57 with fig. 23a (meander) and 179-180 with fig. 70g (flower). For the horizontal chevrons see above, text to Pl. 5, 3-4. For the meander see also *GGP*, 12, 15, 19, 23-24, 35-36, 88. For the form of the body and handles, as well as for the "triglyph" patterns see *CVÄ* Heidelberg 3, pl. 106, 1-2. Compare also with the body of the roughly contemporary kantharos in *CVÄ* Würzburg 1, pl. 5, 3-4. For the decoration, which is transitional to the Late Geometric metopal scheme, see *CVÄ* Athens 1, III.H.d, pl. 6, 4.

3-4. High-rimmed bowl.

13. Unknown provenance.

Not previously published.

Ht., 7.5 cm; Diam. of lip, 17.5 cm; Width across handles, 22.3 cm; Diam. of foot, 11.6 cm.

Complete, with some chipping all over. Surface worn at places. Dull, mostly thin glaze, extensively faded on the body.

Tall flaring lip. Shallow bowl with convex walls, resting on flat base with slight moulding at the edge. Strap reflex handles.

Inside of the bowl glazed, with small reserved central disc. On the reserved inside of the lip, three lines; two more lines around its top. On the outside of the lip, a band of chequer framed above and below by a pair of lines. On each side of the handle zone, three metopes between four sets of three vertical lines, bounded by one line above and three below. In the central metope, hatched swastika. In the side metopes, hatched quatrefoil with double axes as filling ornament. Band at the join of body to foot. On the side of each handle, four Saint



Andrew's crosses encircled by a band and separated from one another by three sets of three vertical lines.

Late Geometric Ib. Third quarter of the 8<sup>th</sup> c. B.C. (early?).

For the shape see *GGP*, 34, 48, 68, 86; S. McNally, *AJA* 73 (1969) 459-464. Cf. also Young, 46-48 under no. XI3; *Kerameikos* V, 89. For the decorative patterns see Kunisch, 28-29 with fig. 13a (chequer), 36-37 with fig. 16a (quatrefoil), 142-144 with fig. 57j (double axe). For the swastika see above, text to Pl. 6. For the chequer cf. also J. M. Davison, *Attic Geometric Workshops* (1968) 19-20. The deep body of our bowl, in combination with the presence of the metopal decoration on it, indicates that this is a transitional piece, still under the direct influence of the elongated variant of the skyphos. The elongated skyphos also resonates here through the presence of the chequer pattern on the lip, which is rarely found on high-rimmed bowls; for another high-rimmed bowl displaying this feature see *Kerameikos* V, pl. 120 inv. 823. For other high-rimmed bowls with metopal decoration on the body see *CV4* Leipzig 1, pl. 18, 3-4; *Kerameikos* V, pl. 120 inv. 1326. A further peculiarity of our vase lies in the use of double axes (instead of the common hatched or crosshatched triangles) as filling ornament in the quatrefoil metopes. For a similar quatrefoil metope, on a pitcher, see *CV4* Tübingen 2, pls. 8-9.

## PLATE 9

1-2. Fig. 1. Pyxis with lid.

12. Unknown provenance.

Not previously published.

Ht. with lid, 10.3 cm; Ht. without lid, 6 cm; Diam. of lid, 11.9 cm; Diam. of opening, 9.6 cm; Max. diam., 14 cm; Diam. of base, 8.9 cm.

The lid is missing a small part that is restored in plaster, as well as a splinter on its edge. The box is mended from several pieces. Missing parts all around that are restored in plaster. Some chipping on the body. Matt thin glaze, flaked off in few places. Two pairs of corresponding tieholes through lid and flange.

Slightly sloping lid, equipped with tall conical knob with truncated top. Box with concave countersunk flange. Convex body with the greatest diameter set above its midheight; walls strongly tapering toward flat base with slight moulding at its edge.

On the top of the lid, broad band around the knob

base and then, a row of dots framed inside and outside by a group of three lines. On the top of the knob, a circle; around its side, eight lines. On the outside of the box, leftward s-patterns interrupted by circles with central dot; above and below this band, a row of dots between sets of lines; all sets count three lines, save for the lowermost that counts four.

Late Geometric II. Last quarter of the 8<sup>th</sup> c. B.C.

For the shape see B. Bohen, *Kerameikos* XIII, *Die geometrischen Pyxiden* (1988) 27-40 and n. 176 (with earlier bibliography); *GGP*, 17, 23, 47-48, 86. Attic pyxides with flat base and lid with stemless knob are relatively rare and date mainly from the Middle Geometric I and Late Geometric Ib periods, see Bohen, *op. cit.* 31, 38; however, they seem to appear more regularly during the late 8<sup>th</sup> c. B.C., see Young, 200-201. For the decorative patterns of the Thessaloniki pyxis see Kunisch, 166-168, esp. fig. 66d (s-patterns alternating with stars), 176-177 with fig. 69f (dotted circle). For the rows of dots see above, text to Pl. 6. For the s-patterns cf. also *GGP*, 19, 24, 36, 88. For two Attic pyxides with flat bases and stemless knobs, which are decorated with s-patterns alternating with thick dots rather than circles, see Young, 89 fig. 10 no. XI12, 90 and J. W. Hayes, *Greek and Greek-Styl Painted and Plain Pottery in the Royal Ontario Museum* (1992) 10 no. 13 and fig. 13. These two vases must be roughly contemporary with our pyxis and all three of them must postdate the Late Geometric Ib pyxis Würzburg H 4431 (*CV4* 1, pl. 6, 1-4), the lid of which is decorated with groups of s-patterns alternating with stars. For a pyxis with s-patterns in a continuous frieze see *CV4* Hermitage 2, pl. 1, 1-2 (note also the lid decoration, which is very similar to that of ours). Flat-based pyxides with lids with stemless knobs were also manufactured in Boeotia, see A. Ruckert, *Frühe Keramik Böotiens, AntK*, Beih. 10 (1976) 32-33 (Flachpyxidenform 2); Bohen, *op. cit.* 132. For such Boeotian pyxides decorated with s-patterns, though not alternately with circular motifs, see *CV4* Stuttgart 1, pl. 10, 5-6; *CV4* Bucarest 1, pl. 13, 5.

3-5. Plate.

23. Unknown provenance.

Not previously published.

Ht. to handles, 6 cm; Ht. to lip, 5.6 cm; Diam. of lip, 21 cm; Width across handles, 26 cm; Diam. of base, 7.3 cm.



Recomposed from many fragments. Missing small parts of the lip and body that are restored in plaster and partly repainted. Surface on the inside of the bowl worn and pitted. Matt thin glaze, misfired red at places, particularly at the interior, and partly peeled off.

Outturned horizontal lip. Conical body with slightly convex walls, strongly tapering to flat base. Uplifted reflex handles, round in section.

Inside glazed, except for a small central disc and a band at about midheight. On the top of the lip, groups of vertical bars; around its outer edge, a band that continues under the handles, where it merges with the top band of the body; on the underside of the lip, tangential blobs interrupted by the handles. On the body, upright leaves in triple outline framed above and below by groups of three lines. Band above the base. On the underside of the latter, hatched quatrefoil with four upright hatched triangles in the interstices, all inscribed within a circle. Along the top, side and underside of each handle, three bands.

Late Geometric IIb. Last quarter of the 8<sup>th</sup> c. B.C.

For the shape see *GGP*, 19, 87. Cf. also *Agora* VIII, #5. For the decorative patterns see Kunisch, 119, 120 with fig. 47b (hatched triangle as filling ornament), 224 with fig. 86a (tangential blobs), 234-235 with fig. 90i (leaves in triple outline). For the quatrefoil see above, text to Pl. 8, 3-4. For parallels see E. Brann, *Hesperia* 30 (1961) 135 and pl. 21 no. O34; B. von Freytag-Löringhoff, *AM* 89 (1974) 18 nos. 27-31 (with a list of further examples), pls. 4, 4-5 and 7, 3; M. Xagorari-Gleißner, *Die geometrische Nekropole von Merenda* (2005) 52 no. 77, 131 pl. 27b and 166 fig. 30b. For contemporary Cycladic imitations see *GGP*, 179, 185 and pl. 38h-j; C. Dugas - C. Rhomaïos, *Délos XV, Les vases préhelléniques et géométriques* (1934) pl. 33 nos. A1-3.

## PLATE 10

1-2. Fig. 2. Neck-handled amphora.

234. Unknown provenance.

Not previously published.

Ht., 38.5 cm; Diam. of mouth, 15.3 cm; Max. diam., 19 cm; Diam. of foot, 7.9 cm.

Reassembled from many pieces. Missing small parts of the mouth, neck and body, as well as splinters at the

joins of the fragments; small areas of the shoulder are restored in plaster. Major surface abrasions. Reddish yellow clay (*Munsell* 7.5YR 7/6) with few white inclusions and a large quantity of mica. The external surfaces of the amphora were coated with a thin light brown slip, only traces of which are preserved. Dull glaze, largely flaked off.

Torus mouth on short, broad, slightly concave neck. Piriform body tapering toward narrow spreading ring foot. Strap handles.

On the outer face of the mouth, vertical bars framed above and below by a line. Broad band at the join of mouth to neck. The neck is reserved and decorated on either side with a panel of upright leaves in triple outline, bounded by two vertical lines. At the base of the neck, a row of dots with two lines at the top and one at the bottom. Glazed body, with reserved band below the neck and two sets of four reserved bands that frame a frieze of upright leaves in triple outline, which runs around the body; further down, three sets of five reserved bands. Outside of the foot glazed. Edges of the handles glazed; on their back, horizontal bars.

Late Geometric I. 760-735 B.C.

For neck-handled amphoras and their types see *CV4* Athens 5, 13, 17, 19, 25-26, 38 (N. Kourou). Cf. also H. Marwitz, *Jdl* 74 (1959) 95-103; *Agora* VIII, 30; J. Schäfer in H. A. Cahn - E. Simon (eds.), *Tainia. Festschrift für Roland Hampe* (1980) 35-38; *GGP*, 11, 17, 19, 22, 34, 47, 60. For the row of dots and the leaves see above, text to Pls. 6 and 9, 3-5, respectively. This amphora has been modelled after Attic Late Geometric neck-handled amphoras with straight neck (Kourou's Type I), some of which are decorated with a frieze of leaves on their belly; see Kourou, *op. cit.* pl. 20, 1-3 and text on pp. 27-28, with a list of parallels; to those, add: *ADelt* 6 (1920-21) 134 fig. 4; *CV4* Louvre 16, pl. 32, 2; *AM* 88 (1973) pl. 7, 2.2. In comparison with these vases, our amphora displays a less swelling body contour and, most notably, a broader, much shallower neck, which is more reminiscent of the neck of Type III amphoras, see Kourou, *op. cit.*, 32 (Balloon Class) and pl. 28, 1-3. On account of these irregularities, it seems very likely that the Thessaloniki vase was produced by some provincial Attic workshop. For provincial Attic pottery workshops of the Geometric period see M. Xagorari-Gleißner, *Die geometrische Nekropole von Merenda* (2005) 3-6.



# GEOMETRIC OF UNCERTAIN FABRIC

## PLATE 10

3-4. One-handled cup.

14. Unknown provenance.

Not previously published.

Ht., 5.2 cm; Diam. of lip, 9.7 cm; Max. diam., 10.6 cm; Width with handle, 13.2 cm; Diam. of base, 4.9 cm.

Complete. External surface largely worn. Reddish yellow clay (Munsell 7.5YR 7/6) with some white inclusions and a large quantity of mica. Dull glaze, thin and streaky, flaked off at places, especially on the left side of the vase.

Low flaring lip. Depressed hemispherical body, tapering to flat base with concave underside. Strap handle.

Inside glazed, with reserved band around the lip. The upper edge of the outer face of the lip is glazed. In the handle zone, groups of upright curving lines, some of which extend up to the lip and down to the underside of the vase. A broad band on the lower body. Resting surface of the base and back of the handle glazed.

Late Geometric. Probably late 8<sup>th</sup> c. B.C.

For shallow one-handled cups, which probably made their first appearance in Early Geometric Athens, but were subsequently produced by several workshops of the ancient Greek world, even after the end of the Geometric period, see *GGP*, 14, 18, 23, 86 (Attica), 122, 126, 143, 144 (Argolid), 197, 204 (Boeotia), 266, 270, 283 (East Greece). Cf. also J. N. Coldstream in J. N. Coldstream – H. W. Catling (eds.), *Knossos North Cemetery. Early Greek Tombs II. BSA Suppl.* 28 (1996) 401-402. For 7<sup>th</sup>-century Attic examples see Young, 203; *Agora VIII*, 52-53. Although the multiple-brush lines decorating our vase are typical of Euboean workshops, the related Euboean cups are usually unglazed on the outer face of their lip, lower body and handle; see A.

Andreiomenou, *AEphem* (1982) 167, 168 and esp. pl. 24 no. 59; C. Bérard, *Eretria III, L'Héron à la porte de l'ouest* (1970) pl. 15 no. 65; J. P. Descœudres in *Eretria V* (1976) 49; J. Boardman – M. Price in M. R. Popham – L. H. Sackett – P. G. Themelis (eds.), *Lefkandi I, The Iron Age* (1980) 67 and pls. 51 nos. 218-222, 62 no. 216. Similarly decorated cups with glazed lower body appear in the area of Chalkis, but those vases have a rather different profile, see *ADelt* 16 (1960) B, pl. 132β; *ADelt* 27 (1972) A, 77-82, pl. 668. For the same type of decoration on Late Geometric cups from Argolid, see N. M. Verdelis, *AM* 78 (1963) 48 no. 6 and pl. 24, 2; P. Courbin, *La céramique géométrique de l'Argolide* (1966) 223-224 (note that the lower body of Argive examples is glazed, but so is the space between the groups of lines in their handle zone).

5-6. Juglet.

16. Perhaps found in Galissas, Syros.

Not previously published.

Ht., 6.8 cm; Diam. of rim, 5.5 cm; Max. diam., 7.8 cm; Diam. of base, 5.5 cm.

Complete, but surface extensively abraded. Reddish yellow clay (closer to Munsell 7.5YR 8/6) with few white inclusions and a small quantity of mica. Matt glaze, entirely fired red and largely peeled off. Traces of secondary burning around the lower body. Greyish incrustations all around.

Plain rim. Low concave neck with continuous outline to the convex upper wall of the body, which meets the straight lower wall at an angle; the greatest diameter of the body is set below its midheight. Flat base. Strap handle.

Top of the rim glazed. The outside of the vase is decorated with fifteen horizontal bands interrupted by three rows of dots: one on the neck, one at the join of neck to body, and one on the upper body. Edges of the

handle glazed; on its back, horizontal bands. Reserved handle panel, bounded by two vertical bands.

Middle Geometric II to Late Geometric. 8<sup>th</sup> c. B.C.

This unusual, even if dully decorated, juglet seems to stand between two Attic Geometric shapes: on one hand, its body may be well compared to that of late 8<sup>th</sup>-century tankards, see e.g. *CV4* Metropolitan Museum of Art 5, pl. 26, 7-8; its concave neck, on the other hand, which is much narrower than that of tankards, in combination with the handle that does not rise above the rim, connects the vase with small jugs such as the one in *Kerameikos V*, pl. 111 inv. 831 (Middle Geometric II); nonetheless, jugs of this form usually have a taller neck, the height of which tends to increase even more in the Late Geometric period, see e.g. *CV4* Munich 3, pl. 117, 4-6. Although our juglet cannot be directly associated with any of the aforementioned vases, the similarities it shares with those suggest it may represent a (regional?)

variant or type of jug or tankard. One should stress at this point that the distinction between jugs and tankards is not always clearly drawn, while the relationship between the two shapes requires further investigation. For the term "juglet", which is used conventionally here, as well as for a group of similar Cretan vases, see J. N. Coldstream in J. N. Coldstream – H. W. Catling (eds.), *Knossos North Cemetery. Early Greek Tombs. BSA Suppl.* 28 (1996) 347-349 and esp. pl. 174 nos. 10, 26 and 43 (Middle to Late Geometric). For other related non-Attic wares see *GGP*, pl. 42j (Boeotian Middle Geometric); C. Dugas – C. Rhomaios, *Dilos XV, Les vases préhelléniques et géométriques* (1934) 111, 113 no. 10 and pl. 52 no. B10 (of uncertain fabric and date). For the rows of dots see above, text to Pl. 6. For this type of decoration, which is very common among tankards, juglets and mugs, cf. also *CV4* Berlin 10, 23-24 text to pl. 6, 7-8 (C. Dehl-von Kaenel).



ΑΘΗΝΑΙΩΝ



# **PROTOCOLINTHIAN**

## **PLATE 11**

1-2. Fig. 10. Globular aryballos.

44. Probably given by the National Archaeological Museum of Athens.

G. Bakalakis, *ADelt* 17 (1961-62) A, 77-82, pls. 27-28; G. Rocco, *La ceramografia protoattica. Pittori e botteghe (710-630 B.C.)* (2008) 56, 89 no. E5, 265 (falsely placing the vase at a "Museo universitario della storia della tecnica").

Ht., 7.4 cm; Diam. of mouth, 2.4 cm; Max. diam., 6.7 cm; Diam. of foot, 3.1 cm.

Complete, but surface worn and pitted, especially at top of mouth and front body. Lustrous glaze entirely fired red, flaked off at places. Small hole behind the eye of the first bird at right, probably caused by inclusion. Greyish incrustations all around.

Very shallow flaring mouth with inward sloping top on short straight neck. Globular to conical body; its maximum diameter is set above its midpoint. Low spreading ring foot. Strap handle.

Around the top of the mouth, three lines encircled by a row of dots; the upper edge of its outer face is glazed. Three lines circling the neck. On the shoulder, three bird protomes to right with reserved outline and head details; each beak ends at a horizontal zigzag pattern. Below the shoulder frieze, twenty-two lines followed by two bands right above the foot. Outside of the foot and resting surface glazed; traces of glaze also on the underside. Edges of the handle glazed; on its back, horizontal bars.

Bird-Protome Workshop [Koukouli-Chrysanthaki]. Early Protocorinthian. 720-690 B.C.

For the shape see NC, 5-6, 269, 291-292; *Perachora* II, 9-12 (T. J. Dunbabin); C. W. Neeft, *Protocorinthian Subgeometric Aryballoi* (1987) 17-18 (with additional bibliography), 29 and esp. 33 ff. Our aryballos can be classified among the vases that form Subgroup A of the Bird-Protome Type aryballoi, see Neeft, *op. cit.*

80-81 (List XXXIII), 82, 311. For the Bird-Protome Workshop cf. also J. L. Benson, *Die Geschichte der korinthischen Vasen* (1953) 14 List 3; *CV/P*, 17, 366; J. L. Benson, *Earlier Corinthian Workshops* (1989) 27-28 (with further bibliography); Neeft, *Addenda* 10. In terms of style, the birds are particularly close to those decorating an aryballos from Cumae, see *Mon.Ant* 22 (1913) 282 no. r, pl. 43, 3 (= C. W. Neeft, *Protocorinthian Subgeometric Aryballoi* [1987] 80, List XXXIII:A-2 and n. 246). The similarities shared by the two vases were first noticed by Bakalakis (*op. cit.* 77 ff., esp. 80), though he mistook the Thessaloniki aryballos for a Protoattic imitation and compared it to another aryballos in Munich, which he also considered to be Attic (Bakalakis, *op. cit.* 78 n. 2 and pl. 29; cf. also Rocco, *loc. cit.*, after Bakalakis). Nevertheless, the Munich aryballos is Protoattic (cf. C. W. Neeft, *Protocorinthian Subgeometric Aryballoi* [1987] 65 n. 185 no. 9), while Attic globular aryballoi are usually clearly discernible from their Protocorinthian models, see e.g. *Agora* VIII, 38 and pl. 4 nos. 65-68. For the relation between Protocorinthian pottery and its Attic imitations see also Young, 14. For birds in Early Protocorinthian vase-painting see M. B. Moore, *AntK* 52 (2009) 6-10.

3-4. Concave pyxis.

30. Unknown provenance.

Not previously published.

Ht., 4.6 cm; Diam. of rim, 8.4 cm; Diam. of base, 8 cm.

Mended from few fragments. Missing the central section of one handle that is restored in plaster; also missing small chips on the rim and base. Matt, partly thin glaze, largely misfired red on the inside, flaked off in few places. Additions in red partially preserved.

Plain rim. Cylindrical box with slightly concave walls. Flat base, lightly concave underneath. Reflex handles, round in section.

Inside glazed, with reserved line right below the rim. Outside of the rim glazed. On the body: band of rightward spiral hooks alternating with dot rosettes; two lines; chequer band; broad band with narrow added band of red, framed by three lines above and seven below; rays around the lower body. A band along the side of each handle.

Middle Protocorinthian. Second quarter of the 7<sup>th</sup> c. B.C.

For the shape see NC, 273, 292-293, 305, 332; Hopper, 205-207; *Perachora* II, 103 (T. J. Dunbabin), 158-162 (R. J. Hopper); *Corinth* XIII, 115 (H. Palmer); *CV/P*, 446-447; *Corinth* VII.V, 36. For a pyxis of similar form see *Corinth* XV.III, pl. 9 no. 174. For the spiral hooks see *Perachora* II, 219 under no. 2142 (R. J. Hopper). Spiral hooks rarely appear on pyxides, but are typical of some groups of conical aryballoi from the Middle Protocorinthian period, which may as well display dot rosettes, chequers and rays, see C. W. Neeft, *Protocorinthian Subgeometric Aryballoi* (1987) 109-112 (List LIV: Pithekoussai 1187 group), 115-120 (Stream C), 314, 328-329 (Lists LVII-LX). For a similarly decorated pyxis, on which the spiral hooks are replaced by z-patterns, see *CV/A* Bruxelles 1, III.C, pl. 1.

3-8. Fig. 11. Alabastron.

43. Unknown provenance.

Not previously published.

Ht., 12.9 cm; Diam. of mouth, 3.5 cm; Max. diam., 6.7 cm.

Complete. Some chipping around the mouth and body. Surface damaged at places. Matt glaze, extensively

flaked off; most of the picture is lost. Additions in red poorly preserved.

Thin mouthplate with inward sloping top. Low narrow neck with continuous contour to squat ovoid body. Flatish bottom with central depression. Pierced lug handle.

On the top of the mouth, tongues framed inside and outside by a band in added red; another added red band around the side of the mouth. On the shoulder, tongues. Above the animal frieze, traces of a line between two rows of dots that were bordered above and below by a broad glaze band, which was decorated with bands in added red. Below the frieze, two bands in added red and a glaze line. The depression at the bottom is surrounded by two uneven concentric circles and tongues. Edges of the handle glazed; on its back, vertical zigzag line.

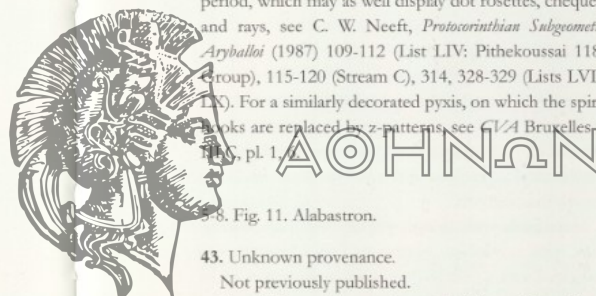
Body: swan to left between two confronted seated sphinxes, both wearing a polos; lion to right.

Filling ornament: dot-cluster rosettes.

Red: alternate feathers of wing of sphinx at right; mane and one haunch of lion.

Transitional. Ca. 620 B.C.

For the shape see NC, 269-271, 274-276, 281-286, 303, 319; Hopper, 192-197; *Perachora* II, 25-26 (T. J. Dunbabin), 137-146 (R. J. Hopper); *CV/P*, 437-439. This rather coarsely decorated alabastron stands at the threshold between the Transitional and Early Corinthian periods: its black-figure decoration is laid out in a single broad frieze but is still bounded by bands and filled with dot rosettes. For other alabastera that are decorated in a more or less similar scheme see *CV/A* Bruxelles 1, III.C, pl. 2, 12a-b; *CV/A* Karlsruhe 3, pl. 5, 1-5.





## CORINTHIAN

## PLATE 12

1-3. Fig. 12. Alabastron.

59. Unknown provenance.

Not previously published.

Ht., 8 cm; Diam. of mouth, 3.2 cm; Max. diam., 4.5 cm.

Missing about one-third of its mouthplate; also missing small chips from the body. Dull glaze, largely flaked off; most of the swan, as well as the head and hindquarters of the lion are lost. Additions in red partly chipped off.

Mouthplate with inward sloping top. Low neck with continuous outline to squat ovoid body that is fashioned with a shallow depression at the centre of its bottom. Pierced lug handle.

On the top of the mouth, tongues; around its side, dots. Tongues also on the shoulder. The depression at the bottom is glazed and surrounded by a ring of thick dots. Back of the handle glazed.

Body: confronted lion and swan.

Filling ornament: incised rosettes; irregularly incised blobs.

Red: mane, breast and outer section of shoulder of lion; inner section of wing cap of swan.

Workshop of the Kestner Painter [Neeft]. Early Corinthian. 610-600 B.C.

For the shape see above, text to Pl. 11, 5-8. The Kestner Painter has been identified by Neeft as the leading figure of a group of artists, of which only the Henderson Painter and the Painter of Perachora 1523 had been previously recognised; see *CVP*, 81, 307; Neeft, *Addenda* 31. Cf. also C. W. Neeft in H. A. G. Brijder - A. A. Drukker - C. W. Neeft (eds.), *ENTHOUSIASMOS. Essays on Greek and Related Pottery presented to J. M. Hemelrijk* (1986) 22 n. 18 (where the same group of painters is referred to as the "Mehrengs Workshop"). According to the same scholar

(personal communication), the Thessaloniki alabastron, which defies a more precise attribution, is a rather late product of the workshop. For the style compare with the following alabastra: *CV4* Fogg Museum (USA 8), pl. 4, 7; *Perachora* II, pl. 59 no. 1520; *CV4* Tübingen 1, pl. 23, 1-3; *Malophoros*, pl. 5 no. 355 (all connected by Neeft with the Workshop of the Kestner Painter).

4. Fig. 13. Alabastron.

58. Unknown provenance.

Not previously published.

Ht., 8 cm; Diam. of mouth, 3 cm; Max. diam., 4.3 cm.

Complete, but missing few small chips from the body. Dull glaze, partly misfired brown, extensively flaked off; much of the swan is lost. Additions in red partially preserved. A large part of the surface is covered with greyish incrustations.

Mouthplate with inward sloping top. Low narrow neck with continuous outline to ovoid body that is fashioned with a shallow depression at the centre of its bottom. Perforated lug handle.

On the top of the mouth, tongues; around its side, dots. Tongues also on the shoulder and around the depression at the bottom. Back of the handle glazed.

Body: swan with outspread wings to left.

Filling ornament: large round incised rosettes; elongated blob with parallel incisions.

Red: central section of breast and of each wing.

Painter of the Mannheim Alabastron (Fol Painter) [Koukouli-Chrysanthaki]. Advanced Early Corinthian. 600-590 B.C.

For the shape see above, text to Pl. 11, 5-8. The Thessaloniki alabastra 58 and 60 (see below, Pl. 12, 5) are both decorated by the Painter of the Mannheim Alabastron, most likely to be identified with the Fol Painter; see C. W. Neeft, *BABesch* 52-53 (1977-78) 140-143 (with a list of swan alabastra), 158 and 163 figs.

19-21; idem, *Studies in the Chronology of Corinthian Pottery* (1984) "addenda et corrigenda" to the previous article (unnumbered pages); *CVP*, 304. For another alabastron probably by the same painter see *CV4* Kassel 1, pl. 7, 13. For additional swan alabastra see *CV4* Gela 2, pls. 2-3; *CV4* Capua 4, IILC, pl. 7, 6-8.

5. Fig. 14. Alabastron.

60. Unknown provenance.

Not previously published.

Ht., 8 cm; Diam. of mouth, 3 cm; Max. diam., 4.2 cm.

Complete, except for some chipping on its mouthplate and body. Matt glaze, extensively peeled off; most of the swan is gone. Additions in red largely lost.

Mouthplate with strongly inward sloping top. Low narrow neck with continuous outline to ovoid body that is modelled with shallow depression at the centre of its bottom. Perforated lug handle.

On the top of the mouth, tongues; around its side, dots between two lines. Tongues also on the shoulder and around the depression at the bottom. Back of the handle glazed.

Body: swan with outspread wings to left. Filling ornament: incised rosettes; elongated blob with parallel incisions.

Red: central section of breast and of each wing.

Painter of the Mannheim Alabastron (Fol Painter) [Koukouli-Chrysanthaki]. Advanced Early Corinthian. 600-590 B.C.

See above, text to Pl. 12, 4.

6. Pointed aryballos.

45. Unknown provenance.

Not previously published.

Ht. (estimated), 10.7 cm; Max. diam., 5.1 cm; Diam. of foot, 1.4 cm.

Missing its mouth, most of the neck and the entire handle that are restored in plaster; also missing chips from the body and foot. Lustrous glaze, thin at places, largely flaked off.

Slightly flaring neck on piriform body, which curves in faintly above a very narrow spreading ring foot.

On the shoulder, tongues. On the body, broad band of compass drawn scales in double outline, framed

above and below by a band. Tongues around the lower body. At the join of body to foot, a band.

Early Corinthian. Last quarter of the 7<sup>th</sup> c. B.C.

For this group of aryballoi see C. W. Neeft, *Protocorinthian Subgeometric Aryballoi* (1987) 274 fig. 161a CXIII-CXIV, 281-288 (NC 478A and Lists CXIII-CXIV), 356. The Thessaloniki aryballos belongs to Neeft's Subgroup F (Slender shape), but cannot be further classified under List CXIII or CXIV, since both the mouth and handle of the vase are missing. Cf. also NC, 20, 22 with fig. 8, 23, 26, 31, 286 (B. 478A); Ure, *Aryballoi* 20; *Perachora* II, 19 no. 48, 24 (T. J. Dunbabin); *Corinth* XVIII, 75-76 nos. 337-339. For parallels, which are numerous, see *CV4* Tübingen 1, pl. 21, 5-6; *CV4* Stockholm 1, pl. 1, 7; *CV4* New Zealand 1, pl. 34, 4; *CV4* Göteborg, pl. 19, 4; *CV4* Gela 1, pl. 13, 1.

## PLATE 13

1-3. Fig. 15. Flat bottomed aryballos.

47. Unknown provenance.

J. L. Benson, *OudbMeded* 46 (1965) 82, 84, no. 2a (decoration erroneously described as "lotos palmette flanked by sphinx and lion"); *CVP*, 183 no. E-1 (description after Benson, *loc. cit.*).

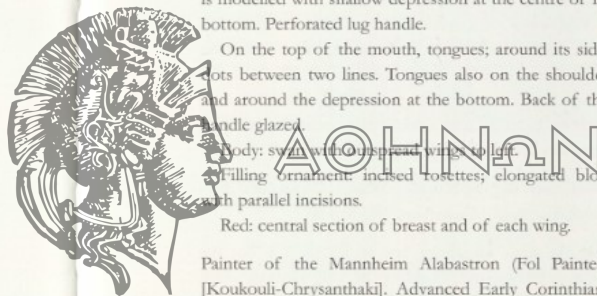
Ht., 16.6 cm; Diam. of mouth, 6.7 cm; Max. diam., 15.2 cm; Diam. of foot, 9.7 cm.

Complete, except for a small fragment missing from the mouthplate that is restored in plaster and partly repainted. Some chipping all around. Matt glaze, extensively misfired reddish brown, flaked off at places; much of the lion is lost. Additions in red mostly well preserved.

Mouthplate with inward sloping top on straight neck. Globular body resting on ring foot with straight side and narrow resting surface. Strap handle.

On the top of the mouth, tongues framed inside and outside by a band; around its side, dots. On the shoulder, tongues with dots between their tips. The picture is framed above and below by a pair of bands. Another band at the join of body to foot. Inside of the foot ring glazed. Edges of the handle glazed; on its back, a vertical zigzag line.

Body: palmette on inverted lotus flower flanked by





two confronted seated sphinxes, both wearing a diadem. Below the handle, lion to right, raising its front left paw over the tail of the left sphinx.

Filling ornament: sparse incised rosettes, some with single centre.

Red: alternate petals and upper outline of tendrils of palmette; alternate petals and inner calyx sections of lotus flower; face, neck, breast, central section of wing cap and alternate feathers of sphinxes; on the sphinx at left, also patch on inner section of wing cap; mane, outer section of shoulder and one haunch of lion.

Manner of the Laurion Painter [Benson]. Advanced Middle Corinthian. Ca. 570 B.C.

For the shape see NC, 291-292, 304-305, 321-322; Hopper, 200; *Perachora* II, 154-155, 157 (R. J. Hopper); *CVP*, 444-445. For the Laurion Painter see D. A. Amyx, *Klearchos* 3 (1961) 12-13 no. 10; idem, *AJA* 65 (1961) 210; Benson, *op. cit.* 76-86; *CVP*, 181-183; Neeft, *Addenda* 52. Neeft (written communication) has placed the Thessaloniki vase among a group of flat bottomed aryballoi, which he classifies as "Near the Laurion Painter", distinguishing them from the painter's work in that their style is somewhat heavier, while their decoration includes filling ornaments, which suggest that these vessels are slightly earlier than the aryballoi ascribed to the painter himself. In this group, he also includes, for instance, the aryballos in F. G. Lo Porto, *ASAtene* 21-22 (1959-60) 177-178 no. 4 with figs. 153b, 154, the panther of which shows the same group of curved rib lines as the Thessaloniki lion. For sphinxes on an aryballos attributed by Neeft to the same group see *CVA Musée Rodin*, pl. 4, 1. 6. 8. With regard to the details of their front and hind legs, however, our sphinxes can perhaps be better compared with sphinxes by the painter himself; see e.g. *CVA Mainz, Universität* 1, pl. 29, 1-3.

4-5. Flat-bottomed aryballos.

46. Unknown provenance.

Not previously published.

Ht., 11.6 cm; Diam. of mouth, 6 cm; Max. diam., 10.6 cm; Diam. of foot, 6.3 cm.

Intact, with superficial chipping all around. Dull, partly thin glaze, flaked off in few places, especially on

the top of the mouthplate. Additions in red mostly well preserved.

Mouthplate with inward sloping top on splaying neck. Globular body resting on ring foot with straight side and narrow resting surface. Strap handle.

Thin line around the top of the neck inside. On the top of the mouth, tongues framed by two lines inside and a line and a band outside; along its side, dots. Around the shoulder, tongues overlapped by the floral pattern. The picture is framed above and below by a pair of bands. Another band at the join of body to foot. Inside of the foot ring glazed; underneath, a central dot within a circle. Edges of the handle glazed; on its back, three horizontal bands.

Body: lotus cross with leafy angle-fillers. Below the handle, swan to right.

Filling ornament: incised rosettes, one with double centre; irregularly incised blobs; dots.

Red: bases of calyces of lotus flowers; strokes on their sepals, on alternate petals of side flowers and on angle-fillers; dots on upper sections of all calyces, on hearts of all flowers and on petals of vertical flowers; blob on heart of central knot; neck, central section of wing cap and alternate feathers of sphinxes.

Workshop of the Otterlo Painter [Koukouli-Chrysanthaki]. Middle Corinthian. 590-570 B.C.

For the shape see above, text to Pl. 13, 1-3. For the Otterlo Painter and Workshop cf. J. L. Benson, *AntK* 14 (1971) 13-24; *CVP*, 177-180 (with additional bibliography), 316-317, 344, 381; Neeft, *Addenda* 52. For aryballoi from the same workshop that are similarly decorated see *CVP*, 179-180, 344 nos. 45-56. Although less meticulously drawn, the floral on our vase is very close to those executed by the Edmonton Painter – that is, another hand within the Otterlo Workshop that has been identified by Neeft (personal communication); compare e.g. with *AntK* 14 (1971) pl. 5, 5-6; *CVA Karlsruhe* 1, pl. 40, 12 (= *CVP*, 179 nos. A-46, A-48 and A-49, attributed by Neeft to the Edmonton Painter). For the swan with the voluminous body see *AntK* 14 (1971) pl. 5, 1-3; *CVA Fiesole* 1, pl. 1, 4-6 (= *CVP*, 179 no. A-45, 344 no. A-52 *bis*; according to Neeft, the former is, indeed, a work of the Otterlo Painter, while the latter should be ascribed to the Edmonton Painter).



## PLATE 14

1-3. Round aryballos.

48. Unknown provenance.

Not previously published.

Ht., 10.8 cm; Diam. of mouth, 5.7 cm; Max. diam., 10.8 cm.

Complete, but missing splinters from its mouthplate. Matt, partly thin glaze, flaked off in few places. Additions in red largely peeled off.

Thick mouthplate with inward sloping top, on slightly concave neck. Depressed globular body with nipped recession at the centre of its bottom. Strap handle.

Inside of the neck glazed. Top of the mouth covered with added red and decorated with eleven-petalled rosette in outline; on the side of the mouth, three dots to the right of the handle succeeded by vertical bars taking up the rest of the surface, all between two lines. Around the shoulder, debased tongues. At the front of the body, quatrefoil; the centre of each leaf is in added red. Below the handle, eight-pointed star. Edges of the handle glazed; on its back, five vertical lines crossed by three horizontal bands. Advanced Middle to Late Corinthian I. Second quarter of the 6<sup>th</sup> c. B.C.

For the shape see NC, 287-291, 303-304, 319-321; Hopper, 198-205; *Perachora* II, 146-154, 155-157 (R. J. Hopper); *CVP*, 440-444 (with further bibliography). For quatrefoil aryballoi cf. also Ure, *Aryballoi* 43-45, 101-103; *Corinth* XIII, 114 (H. Palmer); Campbell, 37-45, 50-51. This aryballos belongs to Hayes' "Type I", see *Tocra* 1, 22 (J. Hayes). For comparanda see *CVA New Zealand* 1, pl. 38, 19-21; *CVA Gela* 1, pl. 37; *CVA Norway*, pl. 2, 1.

4-6. Round aryballos.

50. Unknown provenance.

Not previously published.

Ht., 7.5 cm; Diam. of mouth, 5.1 cm; Max. diam., 7.5 cm.

Complete, but missing splinters from its mouthplate and small chips all around. Matt, mostly thin glaze, chipped off in few places. Red colour well preserved.

Thick mouthplate with inward sloping top, on low straight neck. Depressed globular body. Crooked strap handle.

Band at the top of the neck inside. On the top of the mouth, a band between two pairs of lines; on its side, three lines, the lower two merging into one on the back of the handle. Around the shoulder, debased tongues. At the front of the body, quatrefoil; the centre of each leaf, as well as the centre of the middle petal of the bottom flower, is in red. Rough cross below the handle.

Late Corinthian I. Late second to early third quarter of the 6<sup>th</sup> c. B.C.

For the shape and for quatrefoil aryballoi see above, text to Pl. 14, 1-3. This aryballos belongs to Hayes' Type II, see *Tocra* 1, 22 (J. Hayes). For comparanda see *CVA Warsaw* 2, pl. 35, 4-6; *CVA Stockholm* 1, pl. 9, 4-9; *CVA Paris, Bibliothèque Nationale* 1, pl. 13, 12; *CVA Heidelberg* 1, pl. 13, 3; *CVA Reading Borough Council* 1, pl. 1, 10-12.

7-9. Round aryballos

54. Unknown provenance.

Not previously published.

Ht., 6 cm; Diam. of mouth, 4.4 cm; Max. diam., 6.3 cm.

Recomposed from fragments. Missing about half of its mouthplate and a large section from the back of the body that are restored in plaster; the restored part of the mouth is also repainted. Dull, mostly thin glaze, flaked off in few places. Additions in red partially preserved.

Thick mouthplate with flat top, on low splaying neck. Irregularly depressed globular body. Short strap handle.

Inside of the neck glazed. On the top of the mouth, a band between two pairs of lines; on its side, three lines that continue on the back of the handle. Around the shoulder, debased tongues. At the front of the body, quatrefoil; the centre of each leaf is in added red.

Late Corinthian I. Late second to early third quarter of the 6<sup>th</sup> c. B.C.

For the shape and for quatrefoil aryballoi see above, text to Pl. 14, 1-3. This aryballos can be classified under Hayes' Type II, see *Tocra* 1, 22 (J. Hayes). For comparanda see *CVA Stockholm* 1, pl. 9, 10-12; *CVA Frankfurt* 1, pl. 16, 1. 5. 7. 8; *CVA Warsaw* 2, pls. 34, 4-9; 35, 1-3; *CVA Kiel* 2, pl. 30, 12-14; *CVA Louvre* 8, III.C, pl. 28, 15-16; *CVA Göteborg* 1, pl. 20, 7-8; *CVA Tübingen* 1, pl. 27, 1-2; *CVA Gela* 1, pl. 39, 3-4; *CVA Bucarest* 2, pl. 10, 7-8.



10-12. Round aryballos.

**52. Unknown provenance.**

Not previously published.

Ht., 6 cm; Diam. of mouth, 4.5 cm; Max. diam., 6.1 cm.

Complete. Some chipping all around. Dull thin glaze, partly misfired red, flaked off in few places.

Thick mouthplate with flat top, on low splaying neck. Depressed globular body with shallow recession at the centre of its bottom. Strap handle.

Band at the top of the neck inside. On the top of the mouth, a band between two pairs of lines; the two lines around the opening are partly overlapping each other; on the side of the mouth, sloppy dots. At the front of the body, quatrefoil. Below the handle, rough cross. On the back of the handle, two horizontal bars framed by two vertical bands.

Late Corinthian I. Late second to early third quarter of the 6<sup>th</sup> c. B.C.

For the shape and for quatrefoil aryballoi see above, text to Pl. 14, 1-3. This aryballos is of Hayes' Type III, see *Terra I*, 22 (J. Hayes). For parallels see *CV4* Capua 4, pl. 4, 6; *CV4* Basel 1, pl. 16, 7; *CV4* Reading 1, pl. 5, 1; *CV4* Gela 1, pl. 39, 1-2. Unlike the aforementioned examples, our aryballos displays no use of red colour.

13. Round aryballos.

**53. Unknown provenance.**

Not previously published.

Ht., 5.4 cm; Diam. of mouth, 3.8 cm; Max. diam., 5.4 cm.

Complete, but surface badly worn. Dull glaze, thin in places, largely flaked off. Additions in red partly peeled off.

Mouthplate with inward sloping top, on wide straight neck. Irregularly depressed globular body. Strap handle.

On the top of the mouth, a band between two lines; on its side, traces of two lines. At the front of the body, cinquefoil around central debased flower; the centre and outline of each leaf, as well as the upper section of the flower calyx, are in added red.

Late Corinthian II. Second half of the 6<sup>th</sup> c. B.C.

For the shape see above, text to Pl. 14, 1-3. For cinquefoil

aryballoi see Ure, *Aryballoi* 45-46, 103; Campbell, 37, 45-52. For this type of cinquefoil, attached to a central flower, see *CV4* Reading 1, 10 text to pl. 5, 5-7 (P. N. Ure - A. D. Ure). For a parallel see *CV4* Basel 1, pl. 16, 11. For a sort of reverse combination, of a quatrefoil with the typical cinquefoil circular centre, see *CV4* Tübingen 1, pl. 27, 5-7.

14-15. Round aryballos.

**49. Unknown provenance.**

Not previously published.

Ht., 8.8 cm; Diam. of mouth, 5.1 cm; Max. diam., 8.3 cm.

Complete. Some chipping all around. Dull glaze, partly misfired red, flaked off in few places. Red colour partly lost, particularly from the middle bottom leaf.

Thick mouthplate with slightly inward sloping top, on almost straight neck. Globular body with shallow depression at the centre of its bottom. Strap handle.

Band on the top of the neck inside. Top of the mouth glazed and decorated with eleven-petalled rosette in outline; on its side, dots between two lines. Around the shoulder, debased tongues. At the front of the body, sevenfoil; three of the leaves have red centres. Below the handle, crude cross within incomplete circle. Edges of the handle glazed; on its back, three horizontal bands.

Advanced Middle to Late Corinthian I. Second quarter of the 6<sup>th</sup> c. B.C.

For the shape see above, text to Pl. 14, 1-3. Although cinquefoils or even sixfoils are not that uncommon (see above, text to Pl. 14, 13), few aryballoi display florals with seven or more leaves. For sevenfoil aryballoi see S. S. Weinberg, *Hesperia* 8 (1939) 194-195 with fig. 4A. For another sevenfoil see *ASAtene* n.s. 21-22 (1959-60) 127 fig. 100b. For an eightfoil see *CV4* Basel 1, pl. 16, 12, 16.

16-17. Round aryballos.

**51. Unknown provenance.**

Not previously published.

Ht., 6.1 cm; Diam. of mouth, 4.1 cm; Max. diam., 6.5 cm.

Complete. Part of the mouthplate has been reattached. Missing splinters from the mouthplate and small chips

from the body. Dull glaze, thin at places, extensively flaked off.

Thin mouthplate with flat top, on wide splaying neck. Irregularly depressed globular body. Strap handle.

Line on the top of the neck inside. On the top of the mouth, a band framed by two lines outside and one inside; two more lines on the side of the mouth. Around the shoulder, debased tongues. On the body, four rosettes bordered by three lines above and two below; each rosette consists of a central dot surrounded by a thick circle between two dot circles; hailstorm filling that does not continue beyond the two side rosettes. Around the centre of the bottom, a broad circle.

Late Corinthian I. 570-550 B.C.

For the shape see above, text to Pl. 14, 1-3. This vase echoes warrior aryballoi, but in this case the warriors (usually also four in number) have been replaced by a secondary pattern that is reminiscent of the form of a shield. For a regular warrior aryballos with hailstorm filling see *CV4* Tübingen 1, pl. 26, 1-2. For a warrior aryballos on which dot rosettes appear as filling ornament see *CV4* Copenhagen 2, pl. 87, 11. For warrior aryballoi in general see *CV4* Oxford 1, pl. 27, 1-2; *CV4* Oxford 2, pl. 28, nos. 51-53, 9, 20 (Group B); Ure, *Aryballoi* 38-41; Hopper, 200-201; *Corinth* XIII, 113 (H. Palmer); *CV4*, 442-443, 647; C. W. Neeft in M. Gnade (ed.), *Stips Votiva. Papers Presented to C. M. Stibbe* (1991) 127-131. For another aryballos on which the warriors are highly schematized, though still present, cf. *Dilos* X, pl. 24 no. 282.

## PLATE 15

1-3. Fig. 16. Kotle.

**33. Unknown provenance.**

Not previously published.

Ht., 8 cm; Diam. of rim, 11.2 cm; Width across handles, 16 cm; Diam. of foot, 4.3 cm.

Complete, but missing small chips around the rim. Crack on one side of the rim and body. Dull glaze, entirely misfired red, flaked off at places. Additions in red well preserved.

Slightly incurving rim. Convex body tapering strongly to spreading ring foot with narrow resting surface. Handles round in section.

Inside glazed. Outside of the rim glazed. In the handle

zone, vertical zigzags. The body frieze is bordered above and below by a set of three lines. Around the lower body, rays on a line. On the outer face of the foot, glaze band with narrower added red band; inside of the foot ring glazed; two concentric circles on the underside. Outside of handles glazed.

Body: lion followed by two panthers, all crouching to right.

Filling ornament: incised rosettes; blobs, some with curved parallel incisions; dots.

Red: mane, alternate ribs and one haunch of lion; dots on its ruff; neck, breast, alternate ribs and one haunch of panthers.

Advanced Early Corinthian. 600-590 B.C.

For the shape see *NC*, 278-280, 294-296, 308-310, 323-324, 334-335; Hopper, 218-223; *Perachora* II, 51-72 (T. J. Dunbabin), 240-261 (J. K. Brock); D. A. Amyx - P. Lawrence, *Corinth* VII.2, *Archaic Corinthian Pottery and the Anaploga Well* (1975) 73-78; Bentz, 14-32; *CV4*, 457-459 (with further bibliography); *Malophoros*, 249-255; *Corinth* VII.V, 54-55. For Corinthian kotylai workshops cf. also J. L. Benson, *Hesperia* 52 (1983) 311-326. Crouching animals, especially lions, are more common during the Early Corinthian period, see e.g. *Perachora* II, pl. 66 nos. 1821-1822; but they also occasionally appear on Middle Corinthian works, see e.g. Benson, *op. cit.* pl. 68f. With regard to its proportions, the Thessaloniki kotyle must be somewhat later than the kotyle in *CV4* Oxford 2, III.C, pls. 1, 54 and 2, 8 (showing two crouching lions and a goose). On the other hand, it must be roughly contemporary with the kotyle in Amyx - Lawrence, *op. cit.* 122 and pl. 65 no. An 123 (again showing three animals, including a crouching panther). For another late Early Corinthian crouching lion, this time on an aryballos, see *CV4* Warsaw 2, pl. 33, 3-6.

4-5. Kotle.

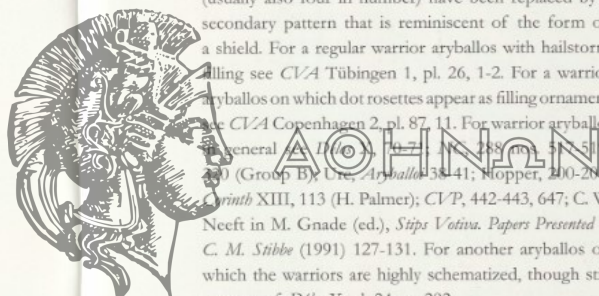
**34. Unknown provenance.**

Not previously published.

Ht., 12.5 cm; Diam. of rim, 14 cm; Width across handles, 22.6 cm; Diam. of foot, 8.6 cm.

Intact, except for small chips missing from the rim, foot and one handle. Dull glaze, chipped off in few places. Red colour well preserved.

Slightly incurving rim. Deep squarish body with

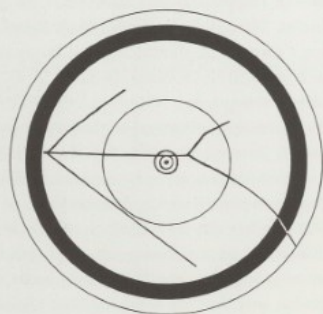




lightly convex walls tapering toward spreading ring foot. Handles round in section.

Inside glazed, with reserved rim and three red bands: one at the midpoint of the body, one edging the glaze and another directly on the rim. In the handle zone, vertical wavy lines framed by a red line above and a glaze line below. On the body, double chain of alternate black and red lotus buds, bordered by a red line at the top and a red line between two black ones at the bottom. Around the lower body, rays on a line. Red bands on the outer and inner faces of the foot ring; on the underside, a central dot surrounded by four uneven concentric circles. The outer loop of each handle has been dipped in glaze.

Graffito on the underside of the foot:



1:1

Late Corinthian II. Last quarter of the 6<sup>th</sup> c. B.C.

For the shape in general see above, text to Pl. 15, 1-3. This kotyle can be attached to Grasso's Type B, VII of lotus kotylai, see L. Grasso, *Stipe votive del santuario di Demetra a Catania. Kotylai e coppe corinzie figurate* (1998) 108-109, 114-115 nos. 760-771 and pl. 47 no. 760. For lotus kotylai cf. also NC, 334 B with fig. 180; Bentz, 29-30; *Corinth* XV.III, 172; *Corinth* VII.V, 67 with n. 50 (for additional bibliography), 142-143. For parallels see C. Ingoglia, *Le kotylai corinzie figurate a Gela* (1999) pls. 57 nos. 671 and 675, 64 no. 772; *Corinth* VII.V, pl. 12 nos. 182-183.

The graffito on the underside of the kotyle is unparalleled and hard to interpret. One could, perhaps, think of a ligature of a Corinthian *psi* and *upsilon*, used here as a trademark; for the form of these letters see L. H. Jeffery – A. W. Johnston, *The Local Scripts of Archaic*

*Greece* (rev. ed., 1990) 114, 116. However, according to A. Johnston (written communication), this could also be a "red" chi with other appendages. For trademarks, including graffiti, which are rare on Corinthian vases and especially uncommon during the Late Corinthian II period, see *Perachora* II, 399-400 (L. H. Jeffery); A. W. Johnston, *Trademarks on Greek Vases* (1979) 170-172, 234-235; idem, *Trademarks on Greek Vases. Addenda* (2006) 166-169.

6-8. Kotyle.

### 35. Unknown provenance.

Not previously published.

Ht., 9.3 cm; Diam. of rim, 13.7 cm; Width across handles, 20 cm; Diam. of foot, 7.7 cm.

Mended from few fragments. Missing a portion from the rim and body that is restored in plaster and partially repainted. Lustrous glaze, extensively misfired red, flaked off in few places. Red colour well preserved. Some white incrustations all around.

Slightly incurving rim. Lightly convex bowl tapering to spreading ring foot with narrow resting surface. Handles round in section.

The kotyle has been dipped into glaze twice, each time held from one handle, the other handle with the respective side of the vase being submerged; the entire vase is therefore glazed, except for a broad central stripe running along the inside of the body, both sides on the outside, as well as the outer face and bottom of the foot. Inside five red lines: one around the floor, one on lower body, two at about midheight and one below the rim. On the outside, the handle zone is bordered by a red line above and two below and is decorated with a dot rosette on the reserved panel of each side. On lower body, a pair of red lines. Red bands on the outer and inner faces of the foot ring; on the underside, a thick central dot surrounded by two pairs of concentric circles, all in red.

Late Corinthian II. Second half (last quarter?) of the 6<sup>th</sup> c. B.C.

For the shape see above, text to Pl. 15, 1-3. The whimsically decorated kotyle 35 could perhaps be understood as a "variant" of semi-glazed kotylai and especially of those forming Palmer's Group iii, which are further enlivened with red lines, see *Corinth* XIII, 106-108 (H. Palmer). In fact, some of those semi-glazed

vases also display in their handle zone dot rosettes, which are rendered in added white, see e.g. *CV* Louvre 8, III.C, pl. 22, 17; *CV* Stockholm 1, pl. 19, 8. For such kotylai with dot rosettes, which make their appearance already in the Protocorinthian period, see *Perachora* II, 70 nos. 587-593, 71 (T. J. Dunbabin) and pl. 27. With regard to the form of our vase, compare with *Corinth* XIII, pl. 35 no. D5-a. For a similarly decorated kotyle of smaller size from Megara Hyblaea see P. Orsi, *MonAnt* 1 (1889) col. 839 with fig. Fragments of another kotyle with the same type of decoration have come to light in Argilos, Northern Greece (Neeft, personal communication).

## PLATE 16

1-3. Fig. 17. Cup.

### 72. Unknown provenance.

Not previously published.

Ht., 7.2 cm; Diam. of lip, 16 cm; Diam. of foot, 5.7 cm.

One handle is preserved only to its springs, but is restored in plaster and partly repainted. Some chipping around the rim. Dull glaze, partly misfired and brown and flaked off at places; the left griffin-bird on one side and the entire upper half of the picture on the other side are gone. Spills of glaze around the foot resting surface. Additions in red partly peeled off.

Rather short, outturned lip. Convex bowl tapering to spreading ring foot with scraped groove around the lower part of its outer face and nipped underside. Slightly uplifted handles, round in section.

Inside of the body glazed, with reserved medallion bordered by a line in added red and decorated with thick central dot surrounded by four concentric circles; higher up, reserved band framed by two lines in added red. Inside of the lip glazed, with band in added red and reserved line at the top. The edge of the outer face of the lip is glazed. Above and below the pictures, a line running around the bowl. Lower body glazed, with three reserved lines. Outside of the foot glazed. Handles also glazed.

A-B: two confronted griffin-birds flanking swan to right with reverted head.

Red: central section of wing of each avian; single dots on their necks.



## PLATE 17

1-4. Fig. 18. Broad-bottomed oinochoe.

### 27. Unknown provenance.

Not previously published.

Ht. to handle, 21.5 cm; Ht. to mouth, 17 cm; Max. diam., 17.2 cm; Diam. of base, 17 cm.

Complete, but missing small splinters from the mouth and larger ones from the base. Cracked along the lower body and base. Dull glaze, extensively flaked off; most of the left half of the animal frieze is gone. Additions in white and red partially preserved.

Trefoil mouth on wide neck set off from both mouth and body by a scraped groove. Slightly convex body with rounded shoulder. Base with low spreading outer face and flat underside that is grooved near its outer edge. Strap handle, rising well above the mouth.

Inside of the mouth glazed. Outside of the mouth and neck glazed, except for the two grooves demarcating the latter; around the neck, traces of dot rosettes in added white. On the shoulder, "tongues" separated by double incisions; every third "tongue" is in added red. The body frieze is bordered above and below by a pair of bands



framing three rows of dots with two lines in between. Rays around the lower body. Outside of the base glazed. Handle also glazed.

Body (from left to right): siren with outspread wings to right between two seated sphinxes, between two panthers; swan to right and lion facing grazing goat.

Filling ornament: incised rosettes, some with single or double centre; blobs with irregular incisions; dots.

Red: neck, breast and middle section of wings of siren; neck, breast, inner section of wings, alternate feathers and one haunch of sphinxes; forehead, neck, breast and alternate ribs and haunches of panthers; tail of swan; stripes on its wing cap; mane, alternate ribs and one haunch of lion; centre of some rosettes; neck, belly and alternate haunches of goat.

The Royal Library Painter [Koukouli-Chrysanthaki]. Early Corinthian. 610-600 B.C.

For the shape see NC, 277, 299, 315, 325, 336; Hopper, 237-239; *Perachora* II, 26 ff. (T. J. Dunbabin), 210-216 (R. J. Hopper); Bentz, 37-40; *CVP*, 482-484 (Shape IIA). For the Royal Library Painter see D. A. Amyx, *JbRGZM* 6 (1959) 101-109; *CVP*, 126-128 (with further bibliography), 310-311, 377, 385; Neeft, *Addenda* 39-40. For an identical frieze by the same painter on a broad-bottomed oinochoe of Amyx's Shape IIB, see *CVA* Prague, Université Charles 1, pls. 20-21. According to Neeft (personal communication), both the Thessaloniki and Prague oinochoai belong to the final stage of the painter's middle period. For a quite similar frieze on a kotyle by the painter see *CVA* Kassel 1, pl. 11. For the goat cf. also *Perachora* II, pl. 95 no. 2587.

## PLATE 18

1-4. Fig. 19. Broad-bottomed oinochoe.

26. Unknown provenance.

Not previously published.

Ht. to handle, 17.4 cm; Ht. to mouth, 12.7 cm; Max. diam., 15.3 cm; Diam. of base, 14.5 cm.

Complete, but cracked at the lower body. Some superficial chipping. Dull glaze, flaked off at places; parts of the frieze, including the forepart of the bull and the hindquarters of the adjacent panther, are gone. Additions in white and red peeled off in few places.

Trefoil mouth on low wide neck set off from mouth and body by a scraped groove. Convex body with slightly rounded shoulder. Base with low spreading outer face and concave underside that is grooved near its outer edge. Strap handle, rising well above the mouth.

Inside of the mouth glazed. Outside of the mouth and neck glazed, except for the two grooves demarcating the latter. On the shoulder, "tongues" separated by double incisions; every second "tongue" is alternately in added white and red. Above the body frieze, two rows of dots with a line between them, bordered: at the top, by a broad glaze band with two added white lines alternating with two added red bands; at the bottom, by a band in added red. Below the frieze, a broad glaze band with two added red bands framing an added white line. Rays around the lower body. Band in added red at the join of body to base. Handle glazed.

Body (from left to right): swan with outspread wings to right flanked by confronted lion and panther; stag to right; panther and bull to left.

Filling ornament: incised rosettes, some with single or double centre; blobs with irregular or curved parallel incisions; dots.

Red: neck, breast, belly and alternate ribs and haunches of panthers, stag and bull; neck, breast and middle section of wings of swan; mane, outer section of shoulder, belly and alternate ribs and haunches of lion.

Painter of Athens 263 [Koukouli-Chrysanthaki]. Advanced Early to Middle Corinthian. 590-570 B.C.

For the shape see above, text to Pl. 17. Publishing an amphoriskos by this painter, V. G. Rizzzone, in F. Giudice - S. Tusa - V. Tusa (eds.), *La collezione archeologica del Banco di Sicilia. Catalogo* (1992) 63 nos. C81, was the first to point out that the same hand has decorated four more vases, including a fragmentary one from Sabucina, see *Kokalos* 8 (1962) pl. 22, 6. A much more extensive list of works has been compiled by Neeft, who named the painter after the oinochoe National Archaeological Museum of Athens 263; see C. W. Neeft in *Corinto e l'Occidente* (1995) 401 fig. 16. Among others, Neeft has added in his unpublished list of attributions: the oinochoe in *CVA* Edinburgh, pl. 4, 11, which displays a more sloping shoulder than our vase and is somewhat coarser in style (compare e.g. the lions on the two vases); and the amphora in *Delos* X, pl. 34 no. C475.



## PLATE 19

1-3. Fig. 20. Broad-bottomed oinochoe.

28. Unknown provenance.

Not previously published.

Ht. to handle, 16 cm; Ht. to mouth, 12 cm; Max. diam., 13.7 cm; Diam. of base, 13.3 cm.

Complete, except for a large splinter missing from the shoulder. Extensive crack along the mouth, neck, body and base. Dull glaze, largely misfired brown and flaked off at places, especially on the handle and the sections of the animal friezes below the latter and to its right. Additions in red partially preserved.

Trefoil mouth on low wide neck set off from mouth and body by a scraped groove. Body with nearly straight walls and slightly rounded raised shoulder. Base with low spreading outer face and lightly concave underside that is grooved near its outer edge. Strap handle, rising well above the mouth.

Inside of the mouth glazed. Outside of the mouth and neck glazed, except for the two grooves bounding the latter. Black band around the top of the shoulder. Between the animal friezes, two bands in added red forming two rows of dots with a line between them. Two uneven bands below the body frieze. Rays around the lower body. At the join of body to base, a band in added red. Handle glazed all around, save for its lower section.

Shoulder: ram to right between confronted lion and panther, flanked by two swans, both facing left.

Body (from left to right): bull to right between confronted panther and lion; swan and lion to right; ram to left.

Filling ornament: incised rosettes, some "scaly"; blobs with curved parallel incisions; dots; on the shoulder, also incised rosettes with double centre.

Red: neck, belly and one haunch of rams; mane, breast, belly, ribs and haunches of lions; neck, outer section of shoulder, belly, central rib and haunches of panthers; neck, breast and central section of wings of swans; neck, belly, ribs and haunches of bull.

Scale-pattern Group [Koukouli-Chrysanthaki]. Middle Corinthian. 590-570 B.C.

For the shape see above, text to Pl. 17. For the Scale-pattern Group see J. L. Benson, *Die Geschichte der korinthischen Vasen* (1953) 43-45 Lists 69-71; *CVP*, 149-

159 (with additional earlier bibliography), 313-314, 341-342, 375, 379-380; Neeft, *Addenda* 45-48. The few oinochoai attributed to this group, which comprises mostly alabastra and amphoriskoi, are stylistically Near or Related to the Pushkin Painter, see *CVP*, 154 nos. B-1 and C-1-3. Nevertheless, the style of the animals decorating our vase is rather distinctive and cannot be associated with any known painter of the group; note, for instance, the wavy inner outline of the faces of the quadrupeds and their unusually broad, rounded shoulders. Similarly rendered shoulders appear on panthers on two roughly contemporary unattributed pyxides, see *CVA* Fiesole 1, pl. 1, 2, 4, 6 and *CVA* Glasgow, pl. 8, 5-6; however, the drawing on these two vases is coarser and the proportions of the animals different.

4-6. Fig. 21. Broad-bottomed oinochoe.

61. Unknown provenance.

Not previously published.

Ht. to handle, 19.8 cm; Ht. to mouth, 15.2 cm; Max. diam., 15.5 cm; Diam. of base, 15.2 cm.

Complete, save for some small chips missing from the body and base. Dull glaze, thin in places and misfired brown on the inside of the mouth; extensively flaked off; the animal frieze is almost entirely gone. Additions in white and red mostly chipped off.

Trefoil mouth on low wide neck separated from both mouth and body by a scraped groove. Deep body with nearly straight walls and slightly rounded raised shoulder. Base with low spreading outer face and flat underside that is grooved near its outer edge. Strap handle, rising well above the mouth.

Inside glazed to the top of the neck. Outside of the mouth and neck glazed, except for the two grooves demarcating the latter. On the shoulder, "tongues" separated by double incisions; some were in added red, in a scheme difficult to determine. The narrow body frieze is framed by a band above and another much broader one below, each bounded by an added white line at both edges. Around the lower body, rays on a line. Band in added red on the outside of the base. Handle glazed.

Body: twelve swans to right, turning their heads backward, except for the seventh swan from the left that is standing to the opposite direction.

Filling ornament: incised rosettes, some with single or double centre; blobs with curved parallel incisions; dots.



Red: central section of the wings; dots along the necks and breasts.

Painter of Boston F 471 [Neeft]. Middle Corinthian. 580-570 B.C.

For the shape see above, text to Pl. 17. For the Painter of Boston F 471 see J. L. Benson, *Die Geschichte der korinthischen Vasen* (1953) 48 List 75; *CVP*, 221 (with further bibliography), 322, 349; Neeft, *Addenda* 61. Neeft (personal communication) has convincingly dissociated this painter from the Dodwellian and Ampersandian circles and has shown that he must have worked within another workshop, named by the same scholar the "Swab Workshop", initially under the strong influence of the SSWW Painter. For the Swab Workshop and the SSWW Painter see C. W. Neeft in *Corinto e l'Occidente* (1995) 374-375, 401 fig. 16. For parallels to the Thessaloniki oinochoe see *CVA* Oxford 2, III.C, pl. 5, 17 (= *CVP*, 221 no. A-1); *Malophoros*, pl. 11 nos. 599 and 600 (these two attributed to the painter by Neeft).

## PLATE 20

1-3. Figs. 3 and 22. Bottle.

29. Unknown provenance.

Not previously published.

Ht., 13.1 cm; Diam. of mouth, 3 cm; Max. diam., 8.5 cm.

Complete, except for a splinter missing from the mouth and some superficial chipping. Dull glaze, thin in places, extensively flaked off; most of the picture is lost. Additions in red poorly preserved. A pair of holes right below the mouth.

Plain-rimmed mouth, separated from the rather low straight neck by a groove. The neck meets the shoulder at an angular curve. Bulbous body with central depression at the bottom.

Inside and outside of the mouth glazed. On the outside of the neck, two groups of four lines alternating with two bands in added red. On the shoulder, tongues framed above and below by a pair of lines. Below the body frieze, a band in added red between two pairs of glaze lines. Around the depression at the bottom, three concentric circles, the inner and outer broader and covered with red.

Body: palmette on inverted lotus flower with a pair of interlacing spiral tendrils growing on each side and giving rise to a miniature side palmette; to the right of the floral, eagle flying to right; then, lion and seated sphinx with hair filler, both facing left.

Filling ornament: incised rosettes; blobs.

Red: alternate petals of upper palmette; base of lotus calyx; upper right tendril; haunch of sphinx.

Early Middle Corinthian. 590-580 B.C.

For the shape see NC, 313-314; Hopper, 247-248; *Perachora* II, 227 (R. J. Hopper), 312 (A. D. D. - T. J. Dunbabin); I. Jucker, *AntK* 6 (1963) esp. 47-52; A. F. Laurens, *Société archéologique de Montpellier. Catalogue des collections* I (1974) esp. 31-34; *CVP*, 501-502; *Malophoros*, 162. The unusual form and proportions of this bottle find their closest parallel not in a Corinthian, but in a corinthianizing work, see Jucker *op. cit.* 50 and pl. 18, 2. Equally uncommon is the decoration scheme, which is typical of Corinthian alabastra and aryballoi but not of bottles. Florals with three palmettes and a lotus are rather rare and must derive from simpler palmette-on-lotus patterns; still, it should be stressed that side palmettes seem to first appear on forms of two adorned lotus flowers, on which the small side of the palmettes usually indicates an Early Corinthian date, see NC, 148-151 with figs. 55-57 (esp. figs. 55E and 57A). All the same, small side palmettes continue down to the Middle Corinthian period, see e.g. *CVA* Adolphseck 2, pl. 59, 2. For a more elaborate floral of the same type as ours on a Middle Corinthian aryballos, see *CVA* Limoges (France 24), pl. 5, 4, 6. On account of the latter vase, it is likely that just like most known bottles with animal decoration, the Thessaloniki bottle, too, should be dated into the Middle Corinthian period. Perhaps a date early in that period is suggested by the figures. The eagle, for instance, is very popular among Early Corinthian aryballoi and alabastra, see e.g. *CVA* Heidelberg 1, pl. 10, 3 (note that on both the Heidelberg and Thessaloniki vases the eagle is flying obliquely, not horizontally as usual); of course, eagles do not cease after this period, see e.g. *Corinth* XIII, pl. 23 no. 157c (on a Middle Corinthian cup). The Early Corinthian production seems to have also provided the models for the lion and the sphinx, compare e.g. with *CVA* Louvre 6, III.C.a, pl. 4, 8-9 (for the lion); *CVA* Bourges (France 30), pl. 1, 3-8 (for the sphinx). Even so, the sphinx, in particular, could be compared to Middle



Corinthian sphinxes as well, see e.g. *CVA* Tübingen 1, pl. 30, 1-4 (also note here the small size of the side palmettes of the central floral).

4-7. Fig. 23. Convex pyxis without handles.

31. Unknown provenance.

Not previously published.

Ht., 8.3 cm; Diam. of mouth, 7.8 cm; Max. diam., 12.9 cm; Diam. of foot, 9.5 cm.

Complete, except for small part missing from the foot ring. Extensive cracks along the body. Lustrous glaze, thin at places, partly flaked off; about half of the animal frieze is gone. Additions in red partially preserved.

Horizontal mouth with flat top and torus profile. Sturdy convex body; its greatest diameter is set above its midpoint. Spreading ring foot.

On the topside of the mouth, band in added red between two glaze lines. On the shoulder, tongues bordered by two lines above and one below; every fourth tongue is left in outline; on the remaining groups of three, either the central tongue or the two side ones are in added red, in an inconsistent scheme. Then, two birds in actual and fictitious pairs of dots that are sloppily drawn in the space among four glaze lines. Above and below the animal frieze, a line. On the lower body, two glaze bands framing a thinner one in added red. Another added red band at the join of body to foot. On the outer and inner faces of the foot ring, a band, the one inside in added red; on the underside, three concentric circles, the middle one broader.

Body: swan to right with reverted head between two confronted griffin-birds; grazing goat to right between two confronted panthers; panther to right, his tail intertwined with that of the adjacent panther.

Filling ornament: incised rosettes, some with curved parallel incisions; dots, some incised.

Red: both sections of wing cap of swan; dots on its breast; wing, front section of tail and alternate feathers of wing and tail of griffin-birds; dots along their breast and body; neck, outer section of shoulder, belly, alternate or all ribs and one haunch of goat and panthers.

KP-64 Workshop [Neeft]. Middle Corinthian. 590-570 B.C.

For the shape see NC, 293, 305-306, 322, 331; Hopper, 205-207; *Perachora* II, 167-173 (R. J. Hopper); D. Calli-

politis-Feytmans, *AEphem* (1973) 1-18; *CVP*, 448-449 (Type B); *Corinth* VII.V, 39-40; *Malophoros*, 169-172. For the KP-64 Painter see J. L. Benson, *Hesperia* 52 (1983) 314, 315, 321; *Corinth* XV.III, 117 no. 575, 118 no. 577; D. A. Amyx in *Studies in Archaic Corinthian Vase Painting*, *Hesperia* Suppl. 28 (1996) 24-25 no. 84; C. Ingoglia, *Le kotylai corinzie figurate a Gela* (1999) 28-29, 60-61 nos. 222-226; A. B. Brownlee in C. K. Williams II - N. Bookidis (eds.), *Corinth XX, Corinth. The Centenary 1896-1996* (2003) 187-189. In a paper currently under preparation, Neeft talks of a "KP-64 Workshop", within which he actually distinguishes the hands of about ten different painters, who specialized in the decoration of kotylai. Even if not attributable to any of these painters, the frieze on the Thessaloniki pyxis shares several similarities with their works: for the incisions at the panthers' forehead and the form of the rosettes compare with C. Ingoglia, *Le kotylai corinzie figurate a Gela* (1999) 64 and pl. 29, no. 256; for the incisions at the avians' wings see *Corinth* XV.III, pl. 27 no. 575 (attributed to the Painter of Gela 18785 and the Oppenheimer Painter, respectively, both of whom are considered by Neeft to have been members of the KP-64 Workshop).

## PLATE 21

1-4. Tripod pyxis with lid.

42. Unknown provenance.

Not previously published.

Ht. with lid, 9.9 cm; Ht. without lid, 6.4 cm; Diam. of lid, 13.5 cm; Diam. of lip, 13.5 cm; Max. diam., 12.8 cm; Width of each foot, 7.2 cm.

Complete. Some chipping on both lid and box. Dull glaze, partly misfired brown, flaked off at places. Red colour partially preserved.

Sloping lid, fashioned with a low ledge near the edge of its top and an inset flange on the underside; moulded ring knob with convex top, set off from the top of the lid by a ledge. Box with moulded lip, the top of which is sloping inward; the lip is separated from the body by a low ledge. Rather shallow slightly convex box with three panel feet that emerge from the top of the body but do not become prominent until below its midheight. The underside of the box is moulded with five concentric grooves.

On the top of the lid, a pair of lines encircling the base of the knob; near the edge, a band in added red



framed by two lines inside and one outside; side of the lid glazed. Top of the knob glazed, with reserved disc that is decorated with a circle; around the top of the knob ring, two uneven bands; side of the knob glazed. The inside of the box is glazed, except for a reserved medallion that is decorated with three uneven concentric circles. Top and outside of the lip covered with added red. Line around the top of the body. The lower edge of each foot is adorned with an added red band on the outside and a glaze band at the join of the inside to the resting surface. On the underside of the box, three concentric circles: one in added red surrounded by the innermost groove, a black one between the third and fourth grooves and another one in added red right outside the fifth groove.

Middle to Late Corinthian I. Late first to early second quarter of the 6<sup>th</sup> c. B.C.

For the shape see *NC*, 293, 308, 323, 332-333; Hopper, 215-216; *Perachora* II, 187 (R. J. Hopper); *Corinth* XIII, 116, 143 (H. Palmer); *CVP*, 454-456; *Malophoros*, 191-192; *Corinth* VII.V, 48. The proportions of this vase and especially the form of its legs indicate that it must be earlier than most known pyxides of this type with linear decoration; compare e.g. with A. F. Laurens, *Société archéologique de Montpellier. Catalogue des collections* I (1974) 111-113 with figs. 51-53; J. Sieveking – R. Hackl, *Die königliche Vasensammlung zu München* I (1912) pl. 12 no. 334. Nonetheless, it must be later than most examples with figural decoration, such as *CV4* Rhodes 2, III.C, pl. 1, 1-2; *CV4* Giessen 1, pl. 17, 1-3. For two pyxides with linear decoration that are probably roughly contemporary with ours see *CV4* Karlsruhe 1, pl. 40, 10; *Corinth* XIII, pl. 88 no. 153-1. For a pyxis with figure decoration possibly from the same period (or slightly later) see *CV4* Stockholm 1, pl. 17, 2-5. The form of the knob, which is usually button-like or takes the shape of an inverted truncated cone, is quite unusual in the case of the Thessaloniki lid. For a somewhat similar, though much taller knob on a pyxis lid see *Corinth* XIII, pl. 24 no. 159-13.

5-6. Exaleiptron with reflex handle.

### 39. Unknown provenance.

Not previously published.

Ht., 6.6 cm; Diam. of opening, 8.4 cm; Max. diam.,

16 cm; Width with handle, 19.4 cm; Diam. of foot, 11.6 cm.

Complete, but missing chips, especially from the rim and foot. Dull, largely thin glaze, partly misfired red; flaked off in few places. Additions in red well preserved.

Exaleiptron with continuous full curve from deep convex rim to lower body, which tapers toward tall spreading ring foot; the maximum diameter is set slightly above the midheight of the body. Strap reflex handle.

The floor of the vase is glazed, with reserved medallion edged by a red circle and decorated with a central dot surrounded by two widely spaced concentric circles. On the outside of the rim, an added red band between two broader glaze bands. Above the shoulder frieze, two lines, the uppermost in added red. Below the frieze, a line in added red between two glaze lines. Added red band just below the handle level. Thin glaze line on lower body. Outside of the foot covered with added red; on the inner face of the foot ring, two bands, the lowermost in added red; on the underside, three concentric circles with central dot. Handle and handle panel glazed.

Shoulder: box to left between two confronted hounds; two confronted vases between two confronted panthers to right.

Filling ornament: incised rosettes, some with single centre; blobs with irregular incisions; spots.

Red: neck, belly and one haunch of boar; neck, inner section of shoulder and one haunch of hounds; neck, belly, alternate ribs and one haunch of does; middle section of wing cap of swan; dots along its neck; neck, shoulder and one haunch of panther.

Advanced Middle Corinthian. 580-570 B.C.

For the shape see R. M. Burrows – P. N. Ure, *JHS* 31 (1911) 72-99; *NC*, 297-298, 314, 335; Hopper, 231-232; *Perachora* II, 203-204 (R. J. Hopper), 303-304 (A. D. D. and T. J. Dunbabin); I. Scheibler, *Jdl* 79 (1964) 72-108; P. Mingazzini, *AA* (1967) 344-361; I. Scheibler, *AA* (1968) 389-397; Campbell, 54-75; Bentz, 80-85; *CVP*, 470-474; *Malophoros*, 207-209; *Corinth* VII.V, 97-102. Cf. also B. Kreuzer in A. Tsingarida (ed.), *Shapes and Uses of Greek Vases (7<sup>th</sup>-4<sup>th</sup> centuries B.C.)* (2009) 17 with n. 4, 27-28. Most known exaleiptra with animal decoration date from an advanced stage of the Middle Corinthian period and are works of the Fiesole Painter. For this painter see *CVP*, 352, 472. His animals are, however, coarser in style and

his friezes deprived of filling ornaments, see e.g. *CV4* Fiesole 1, pl. 3, 1-3. The animals on exaleiptron 39, on the other hand, seem to reflect the style of more deft Middle Corinthian painters; compare e.g. with *CVP*, pl. 95, 1 and 4 (pyxides by the Stobart Painter and the Painter of Tübingen 5585, respectively). For other Middle Corinthian exaleiptra with animal friezes see *CV4* Altenburg 1, pl. 9, 3, 6; I. Vokotopoulou *et al.*, *Σύνοδος. Κατάλογος της Έκθεσης* (1985) 54-57 nos. 75-76 (M. Tiverios).

## PLATE 22

1-2. Exaleiptron with reflex handle.

### 40. Unknown provenance.

Not previously published.

Ht., 5.8 cm; Diam. of opening, 7.8 cm; Max. diam., 14.6 cm; Width with handle, 17.3 cm; Diam. of foot, 10 cm.

Complete. Some chipping on the body. Surface worn at places. Dull glaze, extensively misfired red, peeled off in few places. White incrustations, particularly on the lower body and the underside of the foot. Slightly convex rim, bending inward and meeting the shoulder at a smooth angle. Round sloping shoulder and round lower body that tapers to spreading ring foot; the greatest diameter is set at the midpoint of the body. Strap reflex handle.

Reserved interior with thick central dot surrounded by three uneven concentric circles. On the outside of the rim, two uneven bands. On the shoulder, tongues separated from one another by lines and bounded inside by a line and outside by a row of dots between two pairs of lines; the tongues are interrupted by four blank panels that appear at irregular intervals. Band below the handle level and on the outer face of the foot; inner face of the foot ring glazed; on the underside, four concentric circles. The topside of the handle and its projections, as well as the vertical edges of the latter are glazed.

Late Corinthian II. Probably last quarter of the 6<sup>th</sup> c. B.C.

For the shape see above, text to Pl. 21, 5-6. For a very similar exaleiptron see I. Vokotopoulou *et al.*, *Σύνοδος. Κατάλογος της Έκθεσης* (1985) 248-250 no. 405 (M. Tiverios). With regard to the shape cf. also *CV4* Gela



2, pl. 30, 1-2; *CV4* Helsinki 1, pl. 15, 1a-c. For the shoulder decoration see *CV4* Heidelberg 1, pl. 19, 9; *CV4* Louvre 8, III.C.a, pl. 22, 12, 16. For the unglazed (though decorated with circles) lower half of the interior, which is very uncommon among Corinthian exaleiptra, see *Délos* X, pl. 36 no. 521.

3-4. Exaleiptron with plain handle.

### 38. Unknown provenance.

Not previously published.

Ht., 7.2 cm; Diam. of opening, 8.9 cm; Max. diam., 17.7 cm; Width with handle, 21 cm; Diam. of foot, 10.7 cm.

Complete. Surface abraded on the inside and on parts of the shoulder. Matt glaze, flaked off at places. Red colour partly peeled off.

Exaleiptron with continuous curve from convex rim to round shoulder and slightly convex lower body that tapers to tall narrow spreading ring foot; the greatest diameter is set above the midheight of the body. Plain strap handle.

Glazed floor, with reserved medallion that is decorated with central dot surrounded by three concentric circles. A band around the lower edge of the outside of the rim. On the shoulder, two glaze lines framing two red bands with four glaze lines in between. Below the handle level, a black and a red line. On the lower body, a pair of glaze lines. The outer face of the foot ring is covered with red, the inner with glaze; on the underside, three black concentric circles. Top and underside of the handle glazed.

Late Corinthian II. Second half of the 6<sup>th</sup> c. B.C.

For the shape see above, text to Pl. 21, 5-6. For exaleiptra with this type of handle, from the second half of the 6<sup>th</sup> c. B.C. in particular, see Campbell, 60, 71. For other exaleiptra with plain handle and banded decoration see *CV4* Louvre 8, III.C.a, pl. 22, 7, 11; *Malophoros*, pl. 38 no. 1581. For the form of the body, compare also with *CV4* Warsaw 2, pls. 37, 1, 3, 5 and 38, 2, 4, 6 (both with reflex handle and taller foot).

5. Neck amphora.

### 37. Unknown provenance.

Not previously published.

Ht., 29.8 cm; Diam. of mouth, 14.4 cm; Max. diam., 25 cm; Diam. of foot, 11.6 cm.



Reassembled from two pieces. Missing small parts of the body that are restored in plaster; also missing chips around the mouth. Lustrous glaze, misfired red at places and largely flaked off, particularly on one side of the vase. Red colour partly preserved.

Moulded mouth with inward sloping topside; the mouth is separated from the wide straight neck by a low ledge. Swelling piriform body, tapering strongly toward tall spreading ring foot. Handles round in section.

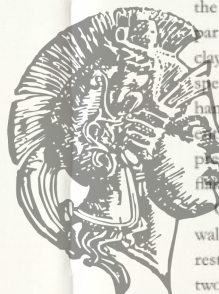
Inside of the neck glazed. Red band around the reserved top of the mouth; outside of the mouth glazed. Glaze band at the join of neck to shoulder. Below the handle level, two pairs of red lines framing two broad

glaze bands with a narrower band in added red between them. Red line around the lower body. Glaze line just above the foot. Outside of the foot glazed. Handles entirely glazed.

Second to third quarter of the 5<sup>th</sup> c. B.C.

Unlike to what is true of the Thessaloniki vase, most Corinthian neck amphoras have a rounded lip and are decorated in the black-glaze. For a partially preserved amphora with a similarly shaped mouth see M. Z. Pease, *Hesperia* 6 (1937) 288 fig. 23, 289, no. 129. For the shape see Campbell, 165 ff., esp. 168; Bentz, 66-67. Cf. also NC, 300, 316, 327; Hopper, 243-244; *CV/P*, 494-496.

ΑΚΑΔΗΜΙΑ



1-3. Stemless cup.

22. Unknown provenance.

Not previously published.

Ht., 8.4 cm; Diam. of lip, 21.2 cm; Diam. of foot, 7.8 cm.

Recomposed from many fragments. Missing parts of the lip and body, as well as the entire "tail"; all missing parts are restored in plaster and repainted. Light brown clay (Munsell 7.5YR 6/4) with white inclusions and specks of mica. The underside of the lip, handle and handle projections, the outside of the body and the entire foot are coated with a creamy buff slip that is well preserved. The upper body, misfired red at places, partly flaked off. Additions in red mostly well preserved.

Outturned horizontal lip. Deep bowl with convex walls, resting on low spreading ring foot with narrow resting surface. Handle round in section, flanked by two pointed spurs; right opposite, a corresponding pair of spurs that must have flanked a tail-like, roughly rectangular projection.

Around the inside of the bowl, four uneven bands. On the top of the lip and the handle spurs, vertical bars. On the slipped outside of the body, a zigzag band that also covers the underside of the spurs and is framed above and below by a band. Then, a zone of four broad panels alternating with four narrower ones, bounded above and below by a band in added red. In each of the broader panels, a reversed bird in outline, with a "snowflake" pattern below its neck; the outer outline of the birds' shoulders and wings is in added red. In each of the narrower panels, upright spiral "tree" between two pairs of vertical lines; the "trunk" of each "tree" is in added red. On the lower body, black rays between two lines, the lower one in added red. Outer face and resting surface of the foot glazed; on the inside of the

## BOEOTIAN KYLIX STYLE

### PLATE 23

foot ring, rightward z-patterns between two lines; on the underside, eight-petalled rosette inscribed within a circle; every second petal is covered with added red. Around the handle, vertical stripes.

Second quarter of the 6<sup>th</sup> c. B.C.

With regard to its form and decoration, this cup can be classified under Ure's Classes c and I.a, respectively, see Ure, *Sixth* 12 ff., esp. 13 and 17 (P. N. Ure). The birds belong to Schmalz' Type 2, see B. Schmalz, *MarbWPr* (1977-78) 21-60 with nn. 1 and 4 (for further earlier bibliography). For Boeotian bird cups cf. also A. K. Andreiomenou, *To μεγαλειότερον εργαστήριο της Αχαΐας* (1980) 49-76. For further bibliography see *CV/A* Athens, Museum of Cycladic Art 1, 69-70 (text to pl. 42, 1-5) (K. Kathariou). For an interpretation of their iconography see E. Simon, *RA* (1972) 213. For the form of the Thessaloniki vase and the zigzag pattern on its upper body compare with *CV/A* Heidelberg 1, pl. 23, 9. For the interior and lip decoration, the birds and the z-patterns see *CV/A* Louvre 17, pls. 11, 2, 4 and 13, 3. For the spiral "tree", which is quite unusual, see Schmalz, *op. cit.* pl. 7, 1-2. For a rosette similar to that on the underside of the cup see *AA/A* 7 (1974) 336 fig. 17. The snowflake-like type of cross present here must draw influence from similar East Greek patterns, which appear in a wide variety on vases of the Wild Goat Style, see e.g. E. Walter-Karydi, *Samos VI.1, Samische Gefässe der 6. Jahrhunderts v. Chr.* (1973) pls. 1 no. 7, 8 no. 12, 101 nos. 862-863, 106 nos. 881; A. A. Lemos, *Archaic Pottery of Chios* (1991) 62-63 with fig. 39 (left column). For a very similar pattern on a 6<sup>th</sup>-century Boeotian bowl, which has been associated with Ionia, see Ure, *Sixth* 31-32 and pl. 12, no. 102.33. For East Greek influence on bird cups, and on Archaic Boeotian pottery in general, see K. Kilinski II, *Boeotian Black Figure Vase Painting of the Archaic Period* (1990) 38-40 and pls. 12, 2; 27, 4; 28, 3.



## BOEOTIAN BLACK-FIGURE

## PLATE 24

1-3. Fig. 4. Cup.

79. Unknown provenance.

Not previously published.

Ht., 6.8 cm; Diam. of lip, 15.9 cm; Width across handles, 21.9 cm; Diam. of foot, 6.6 cm.

Complete, except for a small part missing from the lip that is restored in plaster and repainted. Cracked on the body and along one handle. Reddish yellow clay (*Munsell* 7.5YR 6/6). Lustrous, partly thin glaze, with a greyish-greenish cast at places. Additions in white partly peeled off.

Straight vertical lip meeting the shallow convex bowl at a faint angle. Disc foot with flat top and flaring side, attached to the body by a rather tall concave stem. Slightly uplifted horseshoe-shaped handles, round in section.

Inside glazed, with reserved medallion that is decorated with central dot surrounded by two widely spaced concentric circles. Outside of the lip glazed. In the handle zone, debased chain of black upright palmettes alternating with lotus buds; beneath each handle, a lotus bud; white dots, one at the tip of each bud and one to the left of each palmette, onto the chain. Lower body glazed, with reserved band. Stem and foot glazed, except for the resting surface and the upper part of the cone underneath. Handles glazed on their outside.

First half (second quarter?) of the 5<sup>th</sup> c. B.C.

In all likelihood, this is a Boeotian imitation of a group of Attic cups from the first half of the 5<sup>th</sup> c. B.C., which derive from the 6<sup>th</sup>-century floral band cups, but display a considerably lower stem and degenerate decoration, see e.g. *CV4* Heidelberg 4, pl. 178, 3 and 6. For a Boeotian parallel with shallower body see *CV4* Reading 1, pls. 17, 10; 19, 3 and text on pp. 30-31 (P. N. Ure - A. D. Ure). The straight lip of both the Thessaloniki and Reading

cups reappears on some related Attic vases, although the latter usually preserve the concave lip of their predecessors; for similar Attic cups, with upright lip, see *Tarquinia* VI, 147 and pl. 50 no. 31; *CV4* Bucarest 1, pl. 25, 6. In fact, at least in the case of the Attic examples, this feature could be an indication of an advanced date, within the second quarter of the 5<sup>th</sup> c. B.C., see *Corinth* XIII, 158-160 (H. Palmer). For Boeotian black-figure cups of this type cf. also K. Kathariou, *Μουσείο Μελισσηίου* 7 (2007) 16 and 30 n. 13 (with full bibliography).

4-6. Fig. 5. Cup.

111. Unknown provenance.

Not previously published.

Ht., 6 cm; Diam. of rim, 18.2 cm; Width across handles, 23.3 cm; Diam. of foot, 6.4 cm.

Mended from several pieces. Missing splinters at the joins of the fragments, as well as small chips all around. Reddish yellow clay (*Munsell* 7.5YR 6/6) with few white inclusions and a small quantity of mica. Dull glaze, thin in places. Some greyish incrustations on the body and the inner face of one handle.

Plain-rimmed shallow conical bowl with faint central depression on its floor. Torus disc foot with sloping top, attached to the body by a low stem. Handles round in section, twisted upward and in.

Inside glazed, with reserved medallion that is decorated with central dot surrounded by two widely spaced concentric circles. Glaze band around the outside of the rim. On each side of the handle zone, black lotus flower flanked by two upright palmettes with arched hearts; beside the right palmette of one side, a single tendril rising from the ground toward the handle; beneath each handle, a lotus bud. Lower body, stem and foot glazed, except for the resting surface and the top of the cone underneath. Handles glazed on their lower half only.

Probably 420-400 B.C.

For this group of Boeotian floral cups, which may display either a plain rim or a concave lip, see A. D. Ure, *JHS* 46 (1926) 54-62; Ure, *Sibth* 75-77 (A. D. Ure); A. D. Ure, *Hesperia* 15 (1946) 27-37; D. Schilardi, *The Thespian Polyandron* (424 B.C.) (1977) esp. 241-258. For Boeotian pottery with floral decoration cf. also I. R. Metzger in *Eretria* VI (1978) 63-73. This cup probably comes from a South Boeotian workshop, the "rectangular" outline of its palmettes pointing to cups found in the area of Tanagra, see A. D. Ure, *Hesperia* 15 (1946) 25-26 and 31. With respect to its date, the reserved disc on the inside, in combination with the lack of tendrils connecting the flowers, indicates that the vase must be later than the Rhitsona cup 123.32, see Ure, *Sibth* 75, pl. 24; the latter is contemporary with the cups ThP. 696, 525 and 524 from the Thespian Polyandron, which are dated to slightly before 424 B.C., see Schilardi, *op. cit.* pls. 24 nos. 124-125 and 25 no. 126. However, on account of the fleshy lotus flower and the presence of central palmette arcs, the Thessaloniki cup should be earlier than the Rhitsona cup 144.10, which has been dated before the end of the 5<sup>th</sup> century. See Ure, *Sibth* 76, pl. 24. Such a date for our vase is further suggested by the hardly visible depression on its floor, as well as by the form of its handles.



## PLATE 25

1-3. Fig. 6. Cup.

114. Unknown provenance.

Not previously published.

Ht., 7.6 cm; Diam. of lip, 19.7 cm; Width across handles, 26.4 cm; Diam. of foot, 6.8 cm.

Intact. Some chipping on the body. Cracked on the underside of the foot. Reddish yellow clay (*Munsell* 7.5YR 7/6) with few white inclusions. Dull, mostly thin glaze, partly misfired red, particularly on the underside of the foot; peeled off in few places.

Concave lip on shallow bowl with nearly straight walls; at the centre of its floor, deep cylindrical depression. At the join of body to foot, a low fillet set off by two scraped grooves. Disc foot with slightly sloping top and side in two degrees. Uprturned round-ended strap handles.

Inside glazed, with reserved central depression and two reserved bands: one on the body, the other right below the lip. On each side of the body, alternately upright and reversed groups of chevrons with central rib, which extend onto the outside of the lip. Lower body, stem and top of the foot glazed, except for the two grooves demarcating the stem. Around the join of the resting surface to the inner face of the foot ring, a band. On the underside, crude dot within a circle. A band along the side of either handle; each handle attachment is partly encircled by a band.

First half (second quarter?) of the 4<sup>th</sup> c. B.C.

Several features of the form of this cup (form of foot and handles, deep central depression) and especially of its decoration (chevrons, extension of the pattern over the lip, reserved bands inside) associate it closely with the cups of the so-called "Chevron Group", produced in the first half of the 4<sup>th</sup> c. B.C. probably in Tanagra, see A. D. Ure, *JHS* 46 (1926) esp. 60-61 nos. 19-35 and pls. 3 nos. 19, 21 and 26, 4 no. 28; eadem, *Hesperia* 15 (1946) 27-30; A. K. Andreiomenou, *Ταφικά. Η ανακάλυψη του νεκροταφείου (1976-1977, 1989)* (2007) esp. 230 ff. Our vase is, of course, unique among these in that the chevrons form its main decoration. For other Boeotian cups decorated exclusively with linear patterns (plain or wavy lines), which appear more frequently during the second half of the 4<sup>th</sup> c. B.C., see A. D. Ure, *JHS* 46 (1926) 61, 62.

4. Handleless bowl.

112. Unknown provenance.

Not previously published.

Ht., 10.8 cm; Diam. of lip, 12.4 cm; Diam. of foot, 7.4 cm.

Unbroken. Some chipping around the lip and foot. Reddish yellow clay (*Munsell* 5YR 6/6) with few white inclusions. Dull, mostly thin glaze, flaked off at few places. Traces of red wash on the outside of the lip and around the base of the neck.

Moulded lip. Concave neck, meeting the shallow convex body at an angle. Ring foot consisting of a concave upper member and a grooved side.

Inside glazed, with irregular reserved band at the join of body to neck. Top and underside of the lip glazed. Around the outer face of the lower member of the lip,



black rays. On the neck, four upright black palmettes, one of them flanked by two debased leaved sprigs. Above the palmettes, a band that they overlap. Below the palmettes, debased black tongues, framed above by a band. Body glazed. The grooved side of the foot and the inner face of its ring are glazed; on the underside, central dot within a circle.

Probably late 5<sup>th</sup> c. B.C.

Vases of this shape, usually decorated with palmettes, were produced by the same Boeotian workshops of the second half of the 5<sup>th</sup> and the 4<sup>th</sup> c. B.C. that have yielded floral cups and tripod pyxides, see A. D. Ure, *JHS* 46 (1926) 58; *cadem*, *Hesperia* 15 (1946) 28-29. In fact, some of them might have functioned, too, as pyxides, since they are equipped with lids, see *CV4* Kassel 1, 35 fig. 4 and pl. 13, 7-8. Cf. also *CV4* Reading 1, pl. 18, 8-10 and text on p. 30 (P. N. and A. D. Ure), where

they are designated both as "handleless bowls" and "pyxides". Nevertheless, most of them are lidless and these vases must have served other purposes, such as drinking. That also holds true of our bowl, the slender proportions of which, in combination with its moulded lip, distinguish it from other known examples. Although A. Ure considered the elongated form as an indication of a late date (Ure, *Sixth* 33), the style of the palmettes decorating the Thessaloniki vase seems to suggest a date still within the 5<sup>th</sup> c. B.C. Compare, for instance, with the palmettes on Ure, *Sixth* pl. 24 no. 144.10 (late 5<sup>th</sup>-century floral cup). What is further unique about our vase is the presence of the leaved sprigs flanking one of the palmettes. For similar, though not identical, floral patterns see *JHS* 46 (1926) 56 fig. 2 (dotted "leaves"); *Hesperia* 15 (1946) pl. 7, 2 (dotted lotus flower). For further specimens of the shape see *CV4* Stuttgart 1, pl. 25, 16-17; *CV4* Stockholm 2, pl. 29, 7.

ΑΚΑΔΗΜΙΑ



## BOEOTIAN BLACK-GLAZE

### PLATE 26

1. Shallow-bottomed kantharos.

121. Unknown provenance.

Not previously published.

Ht. to handles, 21.2 cm; Ht. to lip, 16.2 cm; Diam. of lip, 13.6 cm; Diam. of foot, 8.3 cm.

Complete, but missing chips all over. Light red clay (*Munsell* 2.5YR 6/6). Dull glaze, partly misfired brown and lost in few places, especially from the lip and carination of the body.

Outturned rounded lip. Nearly straight flaring neck, separated from the body by a thin ridge. Body with carination at the handle level and convex lower wall. Thin disc foot with concave top, attached to the body by a rather short stem with a ridge at its midpoint. Strutted high-swung strap handles with concave outer face.

Entirely glazed, except for the underside of the foot and the inside of the stem.

480-460 B.C.

For the types of Boeotian black-glaze kantharoi, from the 6<sup>th</sup> c. B.C. onward, see Ure, *BGP* esp. 4-19, 28-29; U. Heimberg, *Das Kabirenheiligtum bei Theben III, Die Keramik des Kabirions* (1982) 4-9 (Form 1); K. Kilinski II, *Boeotian Black Figure Vase Painting of the Archaic Period* (1990) 58 with n. 37 (for further bibliography). For the shallow-bottomed kantharos with high stem and high handles, in particular, cf. also Ure, *Sixth* 35-37 (P. N. Ure); D. Schilardi, *The Theban Polyandron (424 B.C.)* (1977) esp. 310-335. The Thessaloniki kantharos 121 must be later than the Rhitsona kantharoi 18.148 and 18.223, from about 490-480 B.C., and earlier than the kantharos 76.7 from the same site, which is dated to the middle of the 5<sup>th</sup> c. B.C.; see Ure, *BGP* pls. 5 and 9; Schilardi, *op. cit.* 311-312; *CV4* Thebes, 98-99 (V. Sabetai). To be sure, the moulding on the stem does not become common

until the mid-5<sup>th</sup> c. B.C., but it is already present on earlier vases, such as the elegant early 5<sup>th</sup>-century kantharoi from the workshop of Teisias. For these kantharoi, of which our vase may be a descendant, see Ure, *BGP* 9-10 and pl. 6 nos. 18.134 and 18.135; Schilardi, *op. cit.* 325-326; *CV4* Thebes 1, 20 text to pl. 6, 1-2 (V. Sabetai). For a kantharos that is similar to ours, but has a taller stem, see *ADelt* 19 (1964) B, pl. 287 (right).

2. Shallow-bottomed kantharos.

120. Unknown provenance.

Not previously published.

Ht. to handles, 23.2 cm; Ht. to lip, 18.8 cm; Diam. of lip, 16 cm; Diam. of foot, 9.5 cm.

Mended from few fragments. Missing part of the lip and neck that is restored in plaster. Some chipping on the foot. Light red clay (*Munsell* 2.5YR 6/6) with some white inclusions and a small quantity of mica. Lustrous glaze, misfired red in places, especially on one side of the neck; partly flaked off.

Outturned rounded lip. Slightly concave flaring neck, separated from the body by a thin ridge. Body with carination at the handle level and convex lower wall. Thin disc foot with concave top and splaying side, attached to the body by a tall stem with a ridge at its midpoint. Spurred high-swung strap handles.

Glazed all over, except for the top of the stem inside.

Around the middle of the 5<sup>th</sup> c. B.C.

For the shape see above, text to Pl. 26, 1. This kantharos belongs to P. Ure's Type A (Ure, *Sixth* 36), corresponding to Schilardi's third chronological group, see D. Schilardi, *The Theban Polyandron (424 B.C.)* (1977) 312. Still, its somewhat squat proportions seem to place it early in this series; compare e.g. with Ure, *BGP* pl. 9 no. 76.7; *Hesperia* 11 (1942) pl. 4. For rather similar kantharoi see *CV4* Bucarest 1, pl. 41, 1; *CV4* Louvre 17, pl. 46, 1. 3.



## 3. Shallow-bottomed kantharos.

## 99. Unknown provenance.

Not previously published.

Ht. to handles, 27 cm; Ht. to lip, 20.5 cm; Diam. of lip, 15.3 cm; Diam. of foot, 8.9 cm.

Complete. The foot and the lower part of the stem have been broken off and reattached. Missing small chips all around. Light red clay (Munsell 2.5YR 6/6) with some white inclusions. Lustrous glaze, partly misfired brown, particularly on the floor of the bowl, apparently from stacking in the kiln; flaked off in few places.

Outturned rounded lip. Concave flaring neck, separated from the body by a thin ridge. Body with carination at the handle level and slightly convex lower wall. Thin disc foot with concave top and splaying side, attached to the body by a tall stem with a low fillet at its midpoint. Thin high-swung strap handles.

Glazed all over, except for the side and underside of the foot and the inside of the stem.

Ca. 440-430 B.C.

For the shape see above, text to Pl. 26, 1. This kantharos can be classified under P. Ure's Type B (Ure, *Sixth* 36), corresponding to Schilardi's fourth chronological group, see D. Schilardi, *The Thespian Polyandron* (424 B.C.) (1977) 313. Although vases of this group usually exhibit a slenderer body and taller stem than our kantharos, squatter examples are also known from the Polyandron, see Schilardi, *op.cit.* pl. 36 nos. 179-180. For another

kantharos of similar proportions see *CV4* Copenhagen 3, pl. 98, 5.

## 4. Kabeiric kantharos.

## 103. Unknown provenance.

Not previously published.

Ht., 8.8 cm; Diam. of rim, 10.8 cm; Max. diam., 11.6 cm; Width across spurs, 18 cm; Diam. of foot, 7.3 cm.

Mended from few pieces. Missing small parts of the rim and body that are restored in plaster and repainted; also missing splinters at the foot ring and the joins of the fragments. Light reddish brown clay (Munsell 2.5YR 6/4). Lustrous glaze with a bluish cast, thin in places.

Incurving rim. Stout barrel body. Rilled ring foot. Spurred double ring handles.

Glazed all around, except for the resting surface and the underside of the foot; on the latter, thick central dot surrounded by two concentric circles.

First half of the 4<sup>th</sup> c. B.C.

For black-glaze Kabeiric kantharoi see U. Heimberg, *Das Kabirenheiligtum bei Theben III, Die Keramik des Kabirions* (1982) 27-28, fig. 1 and pl. 8 nos. 120-127. For the shape in general see D. Schilardi, *The Thespian Polyandron* (424 B.C.) (1977) mainly 230-237; K. Braun - T. E. Haevernick, *Das Kabirenheiligtum bei Theben IV, Bemalte Keramik und Glas aus dem Kabirenheiligtum bei Theben* (1981) 2 ff., 12 ff., 37 ff. (K. Braun); *CV4* Thebes, 25-26 text to pl. 12, 1-2 (V. Sabetai).



## ATTIC BLACK-FIGURE

## PLATE 27

## 1. Plain Komast cup.

## 73. Unknown provenance.

Not previously published.

Ht., 9.8 cm; Diam. of lip, 22.7 cm; Width across handles, 29 cm; Diam. of foot, 7.7 cm.

Complete, except for some chipping on the inside of the bowl. Lustrous glaze, peeled off in few places, especially on the handles.

Low flaring lip. Deep bowl with straight lower wall, meeting the upper part at an angular curve. Low spreading ring foot with faintly concave profile and low nipple on the underside. Uplifted handles, round in section.

Inside glazed, with a reserved line around the top of the lip. Outside of the lip reserved, with a glaze line around its upper edge. Outside of the bowl glazed, except for the handle zone and a narrower band below. Foot glazed only on the outside; a thin line around the inner edge of the resting surface and a dot at the tip of the nipple. Handles glazed, except for their inside.

580-570 B.C.

This is an unusually large Plain Komast cup of Brijder's Type A, see H. A. G. Brijder, *Siana Cups I and Komast Cups* (1983) 88 and 230 nos. K 103-111 (for a list of examples). For another parallel see J. Boardman - J. Hayes, *Excavations at Tzira 1963-1965. The Archaic Deposits I, BSA Suppl. 4* (1966) 130 fig. 62 no. 1336. Such Attic vases, which were influenced by Ionic cups with banded decoration, were originally grouped under the "Class of Athens 1104", see *Agora* XII, 88-89. Cf. also Boardman - Hayes, *op. cit.* 118-120 (J. Hayes); *Corinth* XIII, 156-158 (H. Palmer); Brijder, *op.cit.* 25 n. 22 (for further bibliography). For their Ionic counterparts see mainly G. Vallet - F. Villard, *MEFR* 67 (1955) 14-34; *Tarquimia* VI, 9-67; S. Boldrini, *Gravisa 4, Le ceramiche ioniche* (1994) 137-235.

## 2. Plain Komast Cup.

## 74. Unknown provenance.

Not previously published.

Ht., 8 cm; Diam. of lip, 16.7 cm; Width across handles, 22.5 cm; Diam. of foot, 6.1 cm.

Mended from few fragments. Missing small parts from the lip and a larger one from the foot; all are restored in plaster. Minor surface chipping. Cracked along one side of the lip and body. Lustrous glaze, flaked off in few places.

Low flaring lip. Deep bowl with convex wall. Spreading ring foot with concave outline. Handles round in section.

Inside glazed, with a reserved line around the top of the lip. Outside of the lip reserved, with a line around its upper edge. Outside of the bowl glazed, except for the handle zone and a narrower band below. Foot glazed only on the outside; a thin line at the inner edge of the resting surface. Handles glazed, except for their inside.

570-555 B.C.

This is a small Plain Komast cup of Brijder's Type C, see H. A. G. Brijder, *Siana Cups I and Komast Cups* (1983) 91-92 and 231-232 nos. K 120-166 (for a list of examples); idem, *Siana Cups II. The Heidelberg Painter* (1991) 474. For additional parallels see *Agora* XII, pl. 18 no. 379; *CV4* Munich 6, pl. 293, 4; A. F. Laurens, *Société archéologique de Montpellier. Catalogue des collections* II (1984) 225-226 no. 117 with fig. 47 and pl. 66. For Attic cups with banded decoration and their Ionic models see above, text to Pl. 27, 1.

3-4 (and Pl. 28, 4). Cup, Type sub-A.

## 78. Unknown provenance.

Not previously published.

Ht., 6.9 cm; Diam. of rim, 15.9 cm; Diam. of foot, 6.8 cm.



Recomposed from few fragments. The handles are preserved only to their springs but are restored in plaster and partly repainted. Some chipping on the rim and foot. Lustrous glaze, partly misfired brownish, flaked off at places; sections of both scenes are lost. Additions in white poorly preserved; perhaps there were also additions in red.

Body with continuous contour from the plain rim to the top of the foot. Thick disc foot with flat top and concave side, attached to the body by a rather tall concave stem. Handles round in section, tilted upward.

Inside glazed, with reserved tondo and reserved line circling the rim; the tondo decoration is framed by a circle. Band around the outside of the rim. Below the figure scenes, a band in added white or red and a broader glaze band. On the lower body, glaze edged by an added white or red line. Stem and foot glazed, except for the side and resting surface of the foot and the upper part of the cone underneath. Handles glazed on their outside only.

I: satyr squatting to right.

A-B: symposium. Two bearded men reclining on couches to left between three women. Each man is wearing a long himation that leaves his right upper torso and right arm uncovered. All women are wrapped in long himatia. The rightmost is seated on a stool to left, the middle is standing to right, whilst the third is also standing on A, but is seated on a stool on B, in both cases to right. In front of each couch, a table with round fruit and hanging meat pieces. In the field, branches.

Beneath each handle, an upright ivy leaf.

White: female flesh, top of beds and meat pieces; fruit (directly on the ground).

Workshop of the Haimon Painter [Koukouli-Chrysanthaki]. Late first to early second quarter of the 5<sup>th</sup> c. B.C.

For cups of Type sub-A see H. Bloesch, *Formen attischer Schalen* (1940) 21-22; *Agora* XXIII, 67. Our cup is painted by the same hand as the cup in *CV4* Adria 2, pl. 44, 6 and text on p. 48 (S. Bonomi), which is attributed to the Leafless Group and compared to the following cup of the same group: *CV4* Torino 2, III.H, pl. 14, 4-5 and text on p. 7 (F. G. Lo Porto). Although the Torino cup is, indeed, very similar in style, the figures on the outside of our vase are closer to those on works by the Workshop of the Haimon Painter, see e.g. *CV4* Metropolitan

Museum of Art 2, pls. 33, 51; 42, 51 and text on p. 19 (G. M. A. Richter). For the Haimon Painter and his workshop see *ABV* 538 ff., 705 ff., 716; *Para* 228 f., 232 f., 241, 269 ff., 520; *Add<sup>2</sup>* 133 ff.; *ABL* mainly 130 ff., 241 ff. (Appendix XIII); *ABL Addenda* 10, 45 ff.; *AWL* mainly 150-153; C. Jubier-Galinier in P. Rouillard – A. Verbanck-Piérard (eds.), *Le vase grec et ses destins* (2003) 79-89.

For banquet scenes of the late 6<sup>th</sup>-early 5<sup>th</sup> c. B.C., which are very popular among Haimonian cups and lekythoi, see T. Cheliotis in *Thorikos* VII (1970-71) 130-154. For the banquet motif in Attic vase-painting in general cf. J. M. Dentzer, *Le motif du banquet couché dans le Proche-Orient et le monde grec du VII<sup>e</sup> au IV<sup>e</sup> siècle avant J.-C.* (1982) 95 ff., 449-450. The scenes on our vase offer no conclusive evidence as to whether the figures should be understood as of mortal or of mythical nature. In the latter case, the banqueters could be identified with Dionysos feasting with Herakles or Hephaistos, or even as the god himself depicted twice on each side. For Dionysos as the most common banqueter in late black-figure iconography see B. Fehr, *Orientalische und griechische Gelage* (1971) esp. 62. For the role of Herakles and Hephaistos as banquet companions see Fehr, *op. cit.* 82-84; A. Schöne, *Der Thiasos* (1987) 42-80; *LAC* III.1 (1986) 470 nos. 558-560, 472 nos. 579-582, s.v. Dionysos (C. Gasparri); S. R. Wolf, *Herakles beim Gelage* (1993) esp. 22 ff., 56 f. For the possible repetition of the god see *ABV* 637, 63-66; Fehr, *op. cit.* 84. Cf. also C. Scheffer in E. M. Moormann – V. Stissi, *Shapes and Images. Studies on Attic Black Figure and Related Topics in Honour of H. A. G. Brijder* (2009) 168, who favours the interpretation of such figures as mortals. For Haimonian banquet scenes explicitly placed within a Dionysian context see *CV4* Louvre 10, III.H.e, pl. 115, 2. 7. Perhaps (though not necessarily) a Dionysian interpretation of our scenes is further suggested by the presence of the satyr on the inside of the vase.

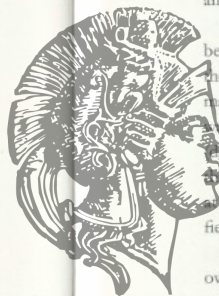
## PLATE 28

1-3. Cup, Top-band Stemless Class.

80. Unknown provenance.

Not previously published.

Ht., 6.5 cm; Diam. of rim, 17.5 cm; Width across handles, 24 cm; Diam. of foot, 7.4 cm.



Mended from few fragments. About one-third of the foot is restored in plaster and partially repainted. Some chipping, mainly around the rim. Cracked at the join of body to foot. Lustrous glaze, thin and streaky at places. Additions in red partly preserved; perhaps there were also additions in white.

Plain-rimmed shallow bowl resting on short stem with faint ridge at its midpoint. Thick torus disc foot with flat top and low convex nipple underneath. Uplifted handles, round in section.

Inside glazed, with small reserved medallion and reserved line on the rim; in the medallion, central dot within a circle. Around the outside of the rim, a broad band. Below the figures, a line and a band that merge into one on A. Lower body, stem and foot glazed, except for the side and resting surface of the foot and the centre of the stem inside; the latter is decorated with central dot and circle. Handles glazed on their outside only.

A-B: symposium. Satyr striding to right between two bearded men reclining to left on mattresses placed on the ground; on B, the man at right looks backward. Each man is dressed in a long himation wrapped around his waist and left shoulder. The satyr is leaning forward (reaching?) for a drink from a bowl held by the man at right bent back on A, but stretched toward the man at right on B. Each scene is framed by two eyes. In the field, vines with grapes.

Red: beards of all figures and pupils of eyes; stripes over mantles.

Red or white: triple dots on mantles.

Leafless Group [Saripaniði]. Ca. 500 B.C.

This is a plain-rimmed cup of Type C that belongs to the Top-band Stemless Class. For C cups with plain rim see *Agora* XII, 92. For the Top-band Stemless Class see H. Bloesch, *Formen attischer Schalen* (1940) 113-118; *Para* 100-102; *Add<sup>2</sup>* 56-57; *Tarquinia* VI, 153; *Agora* XXIII, 67; *CV4* Amsterdam 2, 130 (H. A. G. Brijder). For the Leafless Group see *ABV* 632 ff., 711-713, 716; *Para* 310 ff., 520; *Add<sup>2</sup>* 145-146; J. A. Jordan, *Attic Black-figured Eye-cups* (1988) 270-271; *CV4* Amsterdam 2, 132 (H. A. G. Brijder); E. Baziropoulou-Valavani in W. D. E. Coulson et al. (eds.), *The Archaeology of Athens and Attica under the Democracy* (1994) 47-51. For banquet scenes that do not involve the use of klinai see F. Heinrich in M. Meyer (ed.), *Besorgte Mütter und sorglose Zecher* (2007) 99-153. The reclining men flanking the satyr on each

side could be identified as Dionysos and Herakles or Hephaistos, or maybe as Dionysos shown twice; see above, text to Pl. 27, 3-4. For the role of satyrs in such scenes see G. M. Hedreen, *Silens in Attic Black-figure Vase-painting* (1992) 138-140. For other cups of the Leafless Group depicting banquet scenes with satyrs see *CV4* Bologna 2, pls. 30, 2; 31, 5-6; *CV4* Napoli 1, pls. 29, 2; 33, 7; *CV4* Amsterdam 2, pls. 134-136; *CV4* Prague, MN 1, pls. 34, 5 and 35. For two cups of the Top-band Stemless Class showing reclining youths, see *Agora* XXIII, pl. 114 nos. 1783-1784. For the presence of eyes on cups see G. Ferrari, *RA* (1986) 11-20; N. Kunisch, *AnK* 33 (1990) 20-27. For late Archaic eye-cups see D. J. R. Williams in J. Christiansen – T. Melander (eds.), *Ancient Greek and Related Pottery* (1988) 674-683. For eyes in ancient Greek art cf. also M. Steinhart, *Das Motiv des Auges in der griechischen Bildkunst* (1995).

4. See Pl. 27, 3-4.

## PLATE 29

1-3. Skyphos, Heron Class.

77. Unknown provenance.

*Para* 307, 76 quater; E. Manakidou, *Egnatia* 9 (2005) 11-34; *BAPD* no. 352273.

Ht., 16 cm; Diam. of lip, 21.6 cm; Width across handles, 28.8 cm; Diam. of foot, 13.8 cm.

Reassembled from many fragments. Missing chips from the lip, body and handles, especially at the joins of the fragments. Dull thin glaze, chipped off in few places. Additions in white and red mostly well preserved.

Concave lip. Bowl with somewhat swelling outline, tapering to disc foot with spreading side. Fillet at the join of body to foot. The handles are round in section and curve strongly upward.

Inside glazed, with reserved line around the top of the lip. Outside of the lip glazed. The figures are framed above by a thin glaze line and below by a band between two thin lines. Lower body glazed, but above the fillet, black tongues below a thin line. Top of the foot, upper half of its side and inner face of its ring glazed. Handles glazed, except for their inside.

A-B: female dance. At right, female figure standing to left, playing the flutes in front of three women who dance holding hands. The musician is clad in a long



chiton and himation, the dancers in long belted chitons. Each scene is framed by two seated sphinxes facing outward. All figures, including the sphinxes, are wearing fillets in their hair.

White: female flesh, face and breast outline of sphinxes; dots on garments.

Red: hair fillets; stripes on garments; patches on breast and wing cap of sphinxes.

CHC Group [Beazley]. Ca. 500 B.C.

For skyphoi of the Heron Class see *ABV* 617; Ure, *Sixth* 59 ff.; A. D. Ure, *JHS* 75 (1955) 90-103; S. Fritzilas, *O Ζυγάριος του Θησέα* (2006) 5-6. For the CHC Group see *ABV* 617 ff., 711; *Para* 306-308; *Add* 144; S. Batino, *Lo skyphos attico dall' iconografia alla funzione* (2002) 18, 37 ff. For another skyphos probably by the same artist who painted the Thessaloniki vase, see *CV4* Agrigento 1, pl. 32, 1-2. For a detailed iconographic study of such scenes on skyphoi of the CHC Group see Manakidou, *op. cit.* 16 ff., who associates them with Dionysian cult rites. For the subject cf. also I. Scheibler, *AntK* 43 (2000) esp. 23-24, 27, 35-36. For a list of parallels see Manakidou, *op. cit.* 13-14 n. 4. For other variants of the same subject see *CV4* Athens 4, pls. 52, 3-5; 53, 1-4.

## PLATE 30

1-2. 5. Skyphos, Heron Class.

76. Unknown provenance.

Not previously published.

Ht., 10.4 cm; Diam. of lip, 14 cm; Diam. of foot, 8.3 cm.

Reassembled from few fragments. A large section of the lip, small parts of both A and B, and the entire left handle are missing and restored in plaster; the handle and lip restorations are partly repainted. Some superficial chipping. Lustrous glaze, flaked off in few places. Additions in white and red partly preserved.

Concave lip. Bowl with convex walls, tapering toward thick torus disc foot. At the junction of body with foot, low fillet. The handles are round in section and bend strongly upward.

Inside glazed, with reserved line running around the top of the lip. Outside of the lip glazed. The scenes are framed above by a pair of thin glaze lines and below by

a thin line and a band. Most of the foot fillet is covered with red. The foot is glazed, save for its resting surface and a reserved medallion on the underside; on the latter, two uneven concentric circles around a central dot. Handles glazed on their outside only.

A-B: youth seated on folding stool to right. He is flanked by two eyes and two confronted seated sphinxes. The youth is wearing a long himation and is holding a staff.

White: face, breast outline and edge of wing cap of sphinxes; pupil and iris ring of eyes; stripes on mantles.

Red: hair of youths; stripes on mantles; patches on breast and wing cap of sphinxes.

Near the CHC Group [Koukouli-Chrysanthaki]. Early 5<sup>th</sup> c. B.C.

For skyphoi of the Heron Class and for the CHC Group see above, text to Pl. 29. For comparanda see *CV4* Thebes, pl. 53, 1-3; A. F. Laurens, *Société archéologique de Montpellier. Catalogue des collections* II (1984) pl. 25 no. 19; *CV4* Nantes, pl. 17, 1; S. Barresi – S. Valastro, *Le Collezioni del Museo Civico di Castello Ursino a Catania. Vasi attici figurati, vasi siciliani* (2000) 66 fig. 54. For the eyes see above, text to Pl. 28, 1-3. For the presence of eyes on skyphoi, see Burrow, *op. cit.* 10; A. Jordan, *Die Black-figured Eye-cups* (1988) 342-343. For other skyphoi connected with the CHC Group and showing eyes see *CV4* Taranto 4, pl. 17, 1-2; F. Giudice – S. Tusa – V. Tusa (eds.), *La collezione Archeologica del Banco di Sicilia. Catalogo* (1992) 150 no. D232. Eyes, sometimes flanking a seated youth, are much more common on contemporary mastoids, see e.g. *CV4* Hannover 1, pl. 24, 4-6.

3-4. 6. Cup-skyphos, Class K2.

75. Unknown provenance.

Not previously published.

Ht. to handles, 12.1 cm; Ht. to lip, 11.3 cm; Diam. of lip, 20 cm; Width across handles, 26.6 cm; Diam. of foot, 12.7 cm.

Complete, except for some chipping around the lip and at the join of body to foot. Lustrous glaze, thin in places, with a bluish cast on the inside of the bowl. Additions in red very poorly preserved; perhaps there were also additions in white.

Faintly concave lip with rounded rim. Deep sturdy bowl, narrowing toward torus ring foot. Handles round in section, rising a little above the lip.



Inside glazed, with reserved line around the top of the lip. Outside of the lip glazed. Below the scenes, single groundline. Lower body glazed. Foot glazed, with reserved resting surface and underside; on the latter, five uneven concentric circles around a central dot. Handles glazed on their outside only.

A-B: wheeling quadriga in three-quarter view to right between two upright black palmettes with solid hearts.

The charioteer is carrying a Boeotian shield and a spear.

Red: manes of horses and details of their harness.

Red or white: dots for details of horses' harness.

Workshop of the Haimon Painter [Koukouli-Chrysanthaki]. 490-480 B.C.

For cup-skyphoi of Ure's Class K2 see Ure, *Sixth* 68-69 (A. D. Ure); *ABV* 568-569, 579; *Para* 286 (v); Hatzidakis, 111 ff. (Class B); *CV4* Athens 4, 69 (M. Pipili). For the Workshop of the Haimon Painter see above, text to Pl. 27, 3-4. For a shallower cup-skyphos decorated with the same subject, probably by the same hand, see *CV4* Prague, MN 1, 62 fig. 38, 2 and pl. 38, 6. For further parallels see D. White (ed.), *The Extramural Sanctuary of Demeter and Persephone at Cynus Libani. Final Report* III (1987) pl. 2 n. 92; *CV4* Copenhagen 1, pl. 149, 1; *CV4* University of Missouri, pl. 21, 1-2; *CV4* Bucarest 1, pl. 23, 4; F. Giudice – S. Tusa – V. Tusa (eds.), *La collezione Archeologica del Banco di Sicilia. Catalogo* (1992) 145 no. D215; D. M. Robinson, *Excavations at Olynthus XIII. Vases found in 1934 and 1938* (1950) pl. 19 no. 16B; *CV4* Adria 2, pl. 33, 1; K. Gorbunova, *Chernofigurnye atticheskie vazy v Ermitazhe. Katalog* (1983) 177 fig. 147 (the charioteer shown here carrying only a spear). For the subject see M. B. Moore, *Horses on Black-figured Greek Vases of the Archaic Period: ca. 620-480 B.C.* (1972) 416-420; E. E. Bell in W. G. Moon (ed.), *Ancient Greek Art and Iconography* (1983) 83-85. Such scenes have been interpreted as alluding to heroic funerary chariot races, see E. Manakidou, *Παλαστράσις με άγυατα* (8<sup>th</sup>-5<sup>th</sup> c. B.C.) (1994) 70-72. Nevertheless, perhaps they should instead be understood as reflecting heroic battles, especially when the galloping quadriga is surrounded by warriors in combat, see e.g. J. Burrow, *Der Antimenesmaler* (1989) pl. 58; *CV4* Thorvaldsens Museum 1, pls. 2, 33 and 44, 33. In fact, the battle around the chariot is sometimes also preserved in late black-figure scenes, see C. G. Boulter, *Hesperia* 32 (1963) 115 and pls. 36 and 38, no. A1. Interestingly enough, when the same subject appears

on Haimonian lekythoi, it is enriched with a warrior striding to the left, see Giudice – Tusa – Tusa, *op. cit.* 142 no. D204; Gorbunova, *op. cit.* 161 fig. 130; although both these scenes have been associated with the apobates race, perhaps this interpretation is gainsaid by the armed charioteer, as well as by the tall column bearing a capital, which frames the scene on the Hermitage vase.

## PLATE 31

1-2. Cup-skyphos, Class R.

81. Unknown provenance.

Not previously published.

Ht., 8.3 cm; Diam. of lip, 13.6 cm; Width across handles, 20.1 cm; Diam. of foot, 7.1 cm.

Recomposed from two pieces. Missing a small part from the lip and body that is restored in plaster and repainted; also missing chips, mainly on the right handle. Lustrous glaze, partly misfired brown, flaked off in few places.

Inset concave lip with rounded rim. Body with curving walls, tapering to low stem. Torus disc foot with flat top and a groove around the upper part of its side; narrow resting surface. Uplifted handles, round in section.

Inside glazed, with reserved line around the top of the lip. Outside of the lip glazed. Below the figures, single groundline. Lower body, stem and foot glazed, except for the groove on the side of the foot, the resting surface and the underside of the bowl; the latter is decorated with central dot within a circle. Handles glazed on their outside only.

A-B: at left, figure seated on folding stool to right, holding a wreath and looking at woman with krotala, who dances to left but twists backward. Both figures are clad in a chiton and a long himation, which is hanging over the shoulders of the dancer. Each scene is flanked by two upright black palmettes with hearts in outline and a tendril springing from their volutes. In the field, branches.

Figural decoration in silhouette.

Lancut Group [Koukouli-Chrysanthaki]. Late second quarter of the 5<sup>th</sup> c. B.C.

For cup-skyphoi of Ure's Class R see Ure, *Sixth* 71-72 (A. D. Ure); *ABV* 565-567; Hatzidakis, 57 ff. (Class AII-



III). For the Lancut Group, which is closely related to the Workshop of the Haimon Painter, see *ABV* 576-581, 708; *Para* 289-290; *Ad* 138; B. B. Shefton in M. C. Villanueva-Puig *et al.* (eds.), *Céramique et peinture grecques. Modes d'emploi* (1999) 463-466. Cf. also *CVA* Athens 4, 26 (M. Pipili). All figures shown here could perhaps be interpreted as maenads. For a similar dancing figure, placed within a clearly Dionysian context, see *CVA* Taranto 2, III.H.e, pl. 9, 2. Cf. also below, Pl. 31, 3-4. For dancing maenads see A. Schöne, *Der Thiasos* (1987) 89 ff., 146 ff.; G. Fahlbusch, *Die Frauen im Gefolge des Dionysos* (2004) 17 ff. For maenads playing krotala see D. Castaldo, *Il Pantheon musicale* (2000) 123 ff., 135 f. For further parallels to our dancers see *CVA* Gallatin Collection (USA 8), pl. 45, 4; *Hesperia* 64 (1995) pl. 82 no. 236; *CVA* N. Zealand 1, pl. 19, 4-5.

3-4. Fig. 24. Cup-skyphos, Class R.

## 82. Unknown provenance.

Not previously published.

Ht., 8 cm; Diam. of lip, 13.7 cm; Width across handles, 20.4 cm; Diam. of foot, 7.2 cm.

Intact, with some chipping all over. Lustrous glaze, thin and streaky at places, partly flaked off, especially on B and the handles. Traces of red wash on the reserved areas of the foot and handles, as well as on the handle panels.

Inset concave lip with rounded rim. Body with curving walls, tapering to low stem. Torus disc foot with sloping top and a groove around the upper part of its side; narrow resting surface. Uplifted handles, round in section.

Inside glazed, with reserved line on the top of the lip. Outside of the lip glazed. Below the figures, single groundline. Lower body, stem and foot glazed, except for the groove on the side of the foot, the resting surface and the underside of the bowl; the latter is decorated with a central circle. Handles glazed on their outside only.

A-B: at right, maenad (?) dancing to left but twisting backward, escorted by a nude satyr on A and a nude male figure on B, both dancing. The "maenad" is dressed in a long chiton and himation that is hanging over her shoulders. In her extended left hand she is holding a thyrsus. Her companion is leaning toward her, with a piece of drapery over his left hand (on A, perhaps animal

skin), his right leg bent back, his left stretched forward. The man on B is holding a spear in his right hand, at waist level. Each scene is flanked by two upright black palmettes with hearts in outline and a tendril springing from their volutes. In the field, a branch.

Figural decoration in silhouette.

Lancut Group [Koukouli-Chrysanthaki]. Late second quarter of the 5<sup>th</sup> c. B.C.

This vase is probably painted by the same hand as the Thessaloniki cup-skyphos 81 (Pl. 31, 1-2). For cup-skyphoi of Ure's Class R and for the Lancut Group see above, text to Pl. 31, 1-2. For a scene similar to that on A see *Hesperia* 64 (1995) pl. 88 no. 268. For parallels to the scene on B see *ABV* 578, 52 (cup-skyphos in Lyon, without inventory no.); *CVA* Paris, Bibliothèque Nationale 2, pl. 70, 15-16; E. Gjerstad, *Greek Geometric and Archaic Pottery found in Cyprus* (1977) 43 no. 388 and pl. 30, 6. On account of the presence of thyrsos, Gjerstad (*loc. cit.*) recognized in such scenes a "pyrrhic Dionysiak", though this interpretation has not been accepted without reservations, see P. Ceccarelli, *La pirrica nell'antichità greco romana* (1998) 67 n. 191 and 251. For the association of the pyrrhic with Dionysos and for representations of satyrs pyrrhichists see J. C. Poursat, *BCH* 92 (1968) 583-586; S. Karouzu in *Κέντρος Τυμπαίου προσφορά στον καθηγητή Γεώργιο Μραζαλάκη* (1972) 58-64; G. M. Hedreen, *Silens in Attic Black-figure Vase-painting* (1992) 109-110; H. Delavaud-Roux, *Les danses armées en Grèce antique* (1993) 160-163; Ceccarelli, *op. cit.* 67-72. In fact, the connection of the male figure on side B of our vase with the pyrrhic is suggested not only by his spear and "shield", but also by his posture, which could be identified with the defensive pyrrhic move described by literary sources as "ἐκπύρριος ἐν ὄψει", see Delavaud-Roux, *op. cit.* 82-85. However, this figure, as well as the related figures on the aforementioned cup-skyphoi in Lyons, Paris and Cyprus could hardly be identified with satyrs, inasmuch as they are all tailless. That the absence of the tail in all these cases is not a coincidental omission by the painters is suggested by another related scene, on a mastoid of the Lancut Group, on which a similar figure actually coexists with a satyr, see *CVA* Louvre 27, pl. 31, 4-6. Could, then, the figures on side B of our vase be understood as mortal pyrrhichists, who participate in a Dionysian rite, on the model of their mythical counterparts on A? This could be true, though it would



mean that the satyr shown on the Louvre mastoid might also have to be understood as a mortal (actor?).

## PLATE 32

1-4. Lekythos, Standard Type.

## 83. Unknown provenance.

*Para* 261 (decoration incompletely described as "man, and cock on pillar"); *BAPD* no. 351617.

Max. pres. ht., 19.3 cm; Max. diam., 8.5 cm; Diam. of foot, 5.2 cm.

Mended from fragments. Missing its mouth, most of the neck and the entire handle; also missing a large part of the shoulder and smaller parts of the body that are restored in plaster; the missing section of the dot pattern at the top of the body is repainted. White ground of the body lost in places. Lustrous glaze, partly flaked off; most of the left figure and parts of the cock are gone. Additions in red partially preserved.

Sloping shoulder on cylindrical body that tapers slightly toward the foot. At their join, low fillet marked in by two vertical grooves. Disc foot with flat top, narrowing side and concave underside with shallow mottled depression at its centre.

The outside of the preserved part of the neck is glazed. At the join of neck to shoulder, a line partly overlapping the neck glaze. On the shoulder, black tongues between two lines and then, three linked black palmettes flanked by two more, with dots in the interstices; each side palmette gives rise to a tendril that ends in a bud between two tendrils. Around the top of the white-ground body, two rows of dots framed by one line above and two below. On the lower body, glaze bordered by a pair of lines in added red. Fillet and top of the foot glazed, except for the two grooves demarcating the former; glaze line around the edge of the underside.

Body: pillar crowned with cock to right, flanked by two bearded men leaning on staffs. The pillar is topped with a plinth and has a fluted shaft that rests on a low base. The two men, mirroring one another, are drawn in three-quarter view from the back, their heads and feet in profile toward the pillar. They are wearing hair fillets and long himatia draped around their waist and one shoulder. In the field, branches.

Red: hair fillet, beard and edges of himation of preserved man; comb and wattle of cock.

Athena Painter [Beazley]. Ca. 490 B.C.

For the Athena Painter see *ABV* 522 ff., 704-705; *ARV* 675, 677; *Para* 195, 262 ff.; *Add* 130-132; *ABL* esp. 141 ff., 147 ff., 254 ff. (Appendixes XV-XVbis); *ABL Addenda* 60-67; *AWL* esp. 14 ff., 22 ff., 78, 79, 104 ff., 120 ff.; J. R. Mertens, *Attic White-Ground. Its Development on Shapes Other than Lekythoi* (1977) 76 ff., 201 ff.; S. Fritzilas, *O Ζωγράφος του Θρακία* (2006) 274-276; E. Hatzivassiliou, *Athenian Black Figure Iconography between 510 and 475 B.C.* (2010) 68-72. Cf. also K. Schauenburg, *AA* 1974, 149 ff., esp. 154; D. C. Kurtz - J. Boardman in A. Cambitoglou - E. G. D. Robinson (eds.), *Classical Art in the Nicholson Museum, Sydney* (1995) 85-90. For another lekythos by the Athena Painter that is decorated with the same subject see Kurtz - Boardman, *op. cit.* pl. 27, 1. The pillar with the cock depicted on these two vases could be understood either as a votive or, perhaps more correctly, as a funerary monument. For the latter interpretation see G. Weicker, *AM* 30 (1905) 207-212. For similar scenes by the same painter, in which the cock is replaced by a siren, see C. Schneider, *Jdl* 115 (2000) esp. 22 ff. with fig. 25. For the presence of cocks on grave monuments see D. Woysch-Méautis, *La représentation des animaux et des êtres fabuleux sur les monuments funéraires grecs* (1982) 47. For cocks as votive offerings see W. H. D. Rouse, *Greek Votive Offerings* (1976) 28, 30, 31, 67, 99 n. 7, 204, 250 n. 5, 285, 297 with n. 7, 299, 300, 314 n. 5, 381; A. S. Walker (ed.), *Animals in Ancient Art from the Leo Mildenberg Collection III* (1996) 47-49 nos. 68-69; G. S. Merker, *Corinth XVIII. IV, The Sanctuary of Demeter and Kore. Terracotta Figurines of the Classical, Hellenistic, and Roman Periods* (2000) esp. 61 with n. 250, 67 with n. 302, 194 with n. 464, 269, 330. For cocks generally in sculpture see G. M. A. Richter, *Animals in Greek Sculpture* (1930) 39-40. For the symbolism of this bird see more recently K. Kathariou, *Num. AntCl* 35 (2006) 105 ff.

## PLATE 33

1-4. Lekythos, Class of Athens 581 ii.

## 84. Unknown provenance.

Not previously published.



Ht., 14.2 cm; Diam. of mouth, 3.6 cm; Max. diam., 5.8 cm; Diam. of foot, 4.2 cm.

Intact. The white ground of the body, which does not cover the lower part of the figural zone, is partly gone. Lustrous glaze with a greyish cast in places, partly flaked off; small sections of the figures are lost. Additions in white or red very poorly preserved.

Straight-sided cup mouth on short concave neck. Sloping shoulder on swelling conical body that curves in strongly above the foot. Thin torus disc foot, with sloping top and concave underside that is modelled with a concave central depression. Strap handle.

Mouth fully glazed. On the shoulder, debased tongues and lotus buds. At the top of the white-ground body, two rows of dots between two lines that appear only above the figures. The latter stand on a single groundline that runs around the body. Lower body glazed, with reserved band. Top of the foot and back of the handle glazed.

Body: Athena attacking giant (Enkelados?). The goddess, shown striding to right, is wearing a helmet, a peplos and her aegis, which she extends toward her opponent, against whom she is also brandishing her spear. The giant, dressed in a short chiton and armed with a helmet, spear, pelta and perhaps corselet, has collapsed onto his left knee and is falling back on his shield. In the field, branches.

White or red: central stripe and lower border of Athena's peplos; folds of giant's chitoniskos; stripe on his helmet; dots on Athena's aegis and on giant's crest and shield.

Graffito at the back of the body, below the reserved band:



Workshop of the Haimon Painter [Koukouli-Chrysanthaki]. 490-480 B.C.

For the Class of Athens 581 ii see *ABV* 487, 489, 498 ff., 701-702, 716; *Para* 231-233, 519; *Add* 123-124; *ABL* mainly 93, 140, 224; *ABL Addenda* 35-36; *AWL* 8, 9, 18, 147-148, 150; *CV* Amsterdam 3, 22 (W. D. J. van de Put). For the Workshop of the Haimon Painter see above, text to Pl. 27, 3-4. For the subject depicted here

see F. Vian, *La guerre des géants* (1952) mainly 20 ff., 31 (Schéma III), 56 ff., 67-68, 169 ff.; *LIMC* IV.1 (1988) 222-226 nos. 205-267, 255-256, s.n. Gigantes (F. Vian – M. B. Moore); H. A. Shapiro in E. M. Moormann – V. V. Stissi, *Shapes and Images. Studies on Attic Black Figure and Related Topics in Honour of H. A. G. Brijder* (2009) 173-175. For parallels see *CV* Athens 1, III.H, pl. 10, 5; *CV* Norway 1, pl. 25, 1-2; *CV* Tübingen 3, pl. 45, 1-3.

In spite of the fact that the graffito suggests that this lekythos was once dedicated at a sanctuary, the state of preservation of the vase would be more expected for a grave offering. For vases bearing inscriptions of similar content, which have been found in burials, see C. Reusser, *Vasen für Etrurien I* (2002) 44; *CV* Marathon, pls. 21-22 and text on pp. 43-44 (P. Valavanis). In our case, however, there is also the possibility that the inscription is modern, although the form of the letters (especially the rectangular *epsilon* and the legless *rho*) seems to mesh well with the date of the vase; see L. H. Jeffery – A. W. Johnston, *The Local Scripts of Archaic Greece* (rev. ed., 1990) mainly 66-67; H. R. Immerwahr, *Attic Scripts* (1990) 137 ff., 155 ff. For another inscription on a lekythos from the first half of the 5th c. B.C. that contains the word 'HAIMON' without an ascription, see *CV* 12, 743-744 no. 3001.

5-7. Lekythos, Class of Athens 581 ii.

85. Unknown provenance.

Not previously published.

Ht., 14.2 cm; Diam. of mouth, 3.5 cm; Max. diam., 6 cm; Diam. of foot, 4.2 cm.

Complete, but the mouth is recomposed from fragments. Superficial chips on the mouth and body. Dull glaze, thin in places, chipped off here and there; parts of the figures have faded. Additions in red partly preserved.

Cup mouth with convex profile on short concave neck. Sloping shoulder on swelling conical body that curves in strongly above the foot. Thin torus disc foot, with sloping top and concave underside that is modelled with a conical central depression. Strap handle.

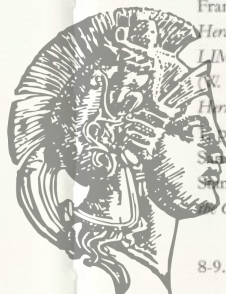
Mouth entirely glazed. On the shoulder, debased tongues and lotus buds. At the top of the body, two rows of dots between two lines that appear only along the figures. The latter stand on a thin glaze line running around the body. Lower body glazed, with reserved band. Top of the foot and back of the handle glazed.

Body: Herakles and the Nemean Lion. Herakles, who is fighting nude, is kneeling over the lion, clutching its head with both arms. Above them, bow and quiver suspended. Beside the hero, naked youth (Iolaos?) in profile to right, with hair fillet and cloth bundled up over his right arm. At the right end of the scene, a hanging himation. In the field, branches.

Red: hair fillet of youth, folds of the cloth he is holding, folds of hanging himation and mane of lion.

Workshop of the Haimon Painter [Koukouli-Chrysanthaki]. 490-480 B.C.

For the Workshop of the Haimon Painter and for the Class of Athens 581 ii see above, text to Pls. 27, 3-4 and 33, 1-4, respectively. For the subject depicted on this lekythos see F. Brommer, *Herakles* (1953) mainly 7-11; K. Rakatsanis, *Herakles im Löwenkampf* (Diss. Leopold-Franzens Universität, Innsbruck, 1977); R. Vollkommer, *Herakles in the Art of Classical Greece* (1988) esp. 1-5; *LIMC* V.1 (1990) 16 ff., esp. 23-24, 32-33, s.n. Herakles (W. Felten); B. Kaeser in R. Wünsche (ed.), *Herakles – Herkules* (2003) 69-90. For parallels see *CV* Moscow 1, pl. 35, 5-6; *CV* Madrid II, III.H, pl. 29, 8; *CV* St. Francis 1, 19; *CV* London 1, pl. 24, 5-8; Sympolidis – L. Parlama (eds.), *Athens, The City Beneath the City* (2000) 294 no. 284.



8-9. Lekythos, Secondary Type.

88. Unknown provenance.

Not previously published.

Max. pres. ht., 14.1 cm; Max. diam., 5.1 cm; Diam. of foot, 3.8 cm.

Mended from few fragments. Missing the upper part of the neck with the entire mouth, as well as chips at the join of body to foot. Cracks along the lower part of the body. Lustrous glaze, misfired red in places; a spill of glaze over part of the lower step of the foot. Additions in white well preserved.

Concave neck on nearly flat shoulder. Cylindrical body with lightly concave walls below the shoulder, tapering and curving in above the foot. Disc foot in two degrees, the lower one torus-shaped; sloping top of the foot and concave underside with conical central depression that is encircled by a scraped groove. Strap handle.

On the shoulder, debased tongues and lotus buds. At the top of the body, a row of dots bordered by one

line above and two below, which appear only along the figures. Below the scene, three partly overlapping lines running around the body. Lower body, top of the foot and back of the handle glazed.

Body: courting scene, with two groups of man and woman. The men are leaning on staffs to right. The women stand to the same direction, but look back at the men and gesticulate with their raised left hands. Each man is wearing a long fillet in his hair and a long himation; each woman a long chiton and himation. The woman of the left group is flanked by a semicircular object in outline to the left and a larger, roughly circular solid object to the right, both resting on the ground. In the field, white dots.

White: female flesh; hair fillets of men; stripe and row of dots on lower edge of their himatia; dots in field (directly on the ground).

Workshop of the Haimon Painter [Koukouli-Chrysanthaki]. 490-470 B.C.

Although the mouth of the vase is not preserved, the form of the body and especially that of the foot indicate that this was a "chimney-lekythos". For chimney-mouthed lekythoi see *ABL* 137, 165-166, 178-179; *AWL* 87. For the Workshop of the Haimon Painter see above, text to Pl. 27, 3-4. For the subject, probably to be understood as youths courting hetairai, see S. Lewis, *The Athenian Woman* (2002) 101 ff., 185 ff., 205 ff. For parallels see A. F. Laurens, *Société archéologique de Montpellier. Catalogue des collections II* (1984) pl. 32 no. 28; *CV* Mannheim 1, pl. 20, 5-6; *CV* Paris, Bibliothèque Nationale 2, pl. 87, 6; *CV* Prague, MN 1, pl. 45, 6-8; *CV* Bucarest 1, pl. 28, 4-6; E. Kunze-Götte – J. Heiden – J. Burov, *Offenbach* 28 (2000) pl. 83 no. 228. The two sloppily drawn objects flanking the woman at the left are quite difficult to interpret. Both could perhaps be understood as rocks, though the solid one could also be a ball of wool, a bundled cloth or even a basket. For similar objects on Haimonian works see *CV* Nantes, pl. 18, 3 (wool or cloth?); *CV* Wien, Universität, pl. 6, 11 (basket or cloth?); *CV* Milano, Collezione "H.A." 1, III.H, pl. 4, 3-4 (baskets?).

10. Lekythos, Secondary Type.

89. Unknown provenance.

Not previously published.



Max. pres. ht., 12.3 cm; Max. diam., 4 cm; Diam. of foot, 3.8 cm.

Missing its mouth and upper neck, as well as its handle, of which only the lower spring is preserved. Some chipping around the body. White ground of the body largely faded. Lustrous glaze, thin in places and partly flaked off. Traces of red wash on the neck and the reserved surfaces of the foot. Greyish incrustations on the shoulder, by the handle attachment.

Concave neck on sloping shoulder. Cylindrical body with lightly concave walls below the shoulder, tapering above the foot. At the join of body to foot, low fillet. Torus disc foot with conical depression at the centre of its concave underside. Strap handle.

On the shoulder, debased tongues and lotus buds. At the front half of the white-ground body, patterns: lattice of five horizontal lines between two more lines; three enclosed horizontal palmettes to right, with two small volutes joined to the upper part of each enclosing tendril. Below the palmettes, three uneven partly overlapping lines running around the body. Lower body, fillet, top of the foot and back of the handle glazed.

Workshop of the Beldam Painter [Koukouli-Chrysanthaki]. Early second quarter of the 5<sup>th</sup> c. B.C.

For the Beldam Painter and his workshop see *ABV* 586-587, 709; *ARI* 750-752, 1575; *Para* 292-294; *Add* 139, 285; *ABL* esp. 170 ff., 266 ff.; *ABL Addenda* 12-14, 69 ff.; *AWL* mainly 18-20, 84-87, 152-155; E. Hatzivassiliou, *Athenian Black Figure Iconography between 510 and 475 B.C.* (2010) 83-85. For pattern lekythoi see mainly *AWL* 131 ff.; *CV* 4 Amsterdam 3, 54-55 (W. D. J. van de Put). For a parallel see *CV* 4 Agrigento 1, pl. 93, 9. With regard to the decoration cf. also *CV* 4 Frankfurt 4, pl. 52, 10-11.

# 11. Lekythos, Secondary Type.

## 87. Unknown provenance.

Not previously published.

Ht., 15.5 cm; Diam. of mouth, 3.1 cm; Max. diam., 5.5 cm; Diam. of foot, 4 cm.

Complete, but missing chips all over. Cracked at the join of body to foot. White ground of the body extensively peeled off. Lustrous glaze, thin in places, partly flaked off, especially on the mouth and handle.

Cup mouth with convex profile on slightly concave neck. Sloping shoulder. Cylindrical body with lightly

concave walls below the shoulder, narrowing and curving in toward the foot. Disc foot with flat top, splaying side and conical depression at the centre of its concave underside. Strap handle.

Inside and outside of the mouth glazed. On the shoulder, debased tongues and lotus buds encircled by a glaze line. At the front half of the white-ground body, patterns: lattice of five horizontal lines below a glaze line; ivy branch with alternate leaves and berries between two lines. Lower body glazed with reserved band. Top of the foot and upper edge of its side glazed. Back of the handle also glazed.

Workshop of the Beldam Painter [Koukouli-Chrysanthaki]. 470-450 B.C.

For the Workshop of the Beldam Painter and for pattern lekythoi see above, text to Pl. 33, 10. For ivy lekythoi, in particular, cf. also *Corinth* XIII, 164-165 (H. Palmer). For comparanda see *CV* 4 Altenburg 1, pl. 42, 16; *CV* 4 Stockholm 2, pl. 26, 2-3; N. Stampolidis – L. Parlama (eds.), *Athens, The City Beneath the City* (2000) 345 no. 372. For the decoration see also *CV* 4 Leiden 3, pl. 112, 15; *CV* 4 Glasgow, pl. 26, 1; *CV* 4 Sirens, pl. 22, 7; *CV* 4 Paris 1, pl. 11, 7.

ΑΚΑΔΗΜΙΑ

# 12. Lekythos, Secondary Type.

## 86. Unknown provenance.

Not previously published.

Ht., 19.4 cm; Diam. of mouth, 3.4 cm; Max. diam., 6.3 cm; Diam. of foot, 4.3 cm.

Complete. Mouth with upper neck broken off and reattached. Some chipping on the mouth and foot. The white ground of the body, which does not cover the lower part of the pattern zone, is well preserved. Lustrous glaze, partly lost, particularly from the lower body and foot. Traces of red wash over all reserved areas, except for those on the lower body.

Narrow calyx mouth on tall concave neck. Sloping shoulder. Cylindrical body with lightly concave walls below the shoulder, tapering and strongly curving in above the foot. Disc foot with flat top, concave side and small conical depression at the centre of its underside. Strap handle.

Outside of the mouth glazed. Glaze line around the midpoint of the neck. On the shoulder, debased tongues and lotus buds. At the front half of the white-ground

body, patterns: rightward key framed by two lines above and one below; band of solid lozenges, which are separated from one another by triple lines, bordered by a line above and below; reserved zigzag line; lattice of four horizontal lines. The key and lozenge bands are framed by two pairs of vertical lines. Lower body glazed, with three reserved lines. Top of the foot glazed; glaze line around its side. Back of the handle glazed.

Workshop of the Beldam Painter [Koukouli-Chrysanthaki]. Early second quarter of the 5<sup>th</sup> c. B.C.

For the Workshop of the Beldam Painter and for pattern lekythoi see above, text to Pl. 33, 10. For similarly decorated lekythoi see *CV* 4 Frankfurt 4, pl. 22, 4; *CV* 4 Palermo, Collezione Mormino 1, III.Y, pl. 12, 9; *CV* 4 Norway, pl. 26, 1, 4; U. Knigge, *Kerameikos* IX, *Der Südhügel* (1976) pl. 16 nos. 117.4.18-19.



ΑΘΗΝΑ



## ATTIC RED-FIGURE

## PLATE 34

1-5. Pelike.

130. From Karabournaki, Thessaloniki.

ARI<sup>2</sup> 578, 79; Y. Béquignon, *BCH* 54 (1930) 497; Rhomaïos, 385-386 with fig. 8; R. M. Becker, *Formen attischer Peliken* (1977) I, 79, 80; II, 98-99 no. 291 and pl. 30b; T. Mannack, *The Late Mannerists in Athenian Vase-painting* (2001) 47 n. 16 (falsely placing the vase at the Archaeological Museum of Thessaloniki); *BAPD* no. 206681.

Diam. of mouth, 19.5 cm; Max. diam. (estimated), 27.7 cm.

Preserved are most of the mouth and neck, fragments from the upper half of A, as well as from the upper two-thirds of B, the entire left handle and the springs of the right one; this is mended from many pieces. The right handle, part of the lower body and the gaps between the preserved fragments are restored in plaster and partly painted black (the pelike is reconstructed to a height of 31.6 cm). Lustrous glaze, flaked off in few places, especially on the mouth and the preserved handle. Additions in white largely faded. Traces of red wash on the reserved areas.

Torus mouth. Wide flaring neck with continuous outline to bulging body. Strap handles.

Inside of the neck glazed, with reserved band at the top. The figures on both A and B are framed: above, by a leftward laurel branch between reserved lines; on either side, by black net pattern between glaze lines. Handles glazed.

A: Dionysos and satyr at libation. At left, the long-haired bearded god (preserved from lower face to thighs) facing right, dressed in a sleeved chiton and long himation. A wide fillet trails over the long tresses that fall down his back. In the left hand he is holding a thyrsus (only its middle section preserved), in the right a kantharos which he grasps by one handle. The satyr

(preserved from the waist up) is wreathed with ivy and is standing opposite the god, his upper torso frontal, his head turned to left. In his right hand he is holding up an oinochoe, from which he is pouring wine in the kantharos of Dionysos. Above the head of the satyr, the inscription [KA]ΔΟΣ:



1:1

B: satyr pursuing maenad. At right, satyr with ivy wreath holding a left-hand missus of torso, an entire leg, upper and lower parts of the other), reaching out with both hands toward the maenad (missing most of head, right arm and lower legs); as she flees to left, she turns around, stretches back her left arm and attempts to repel her pursuer with a thyrsus (lower part missing), which she holds in her right hand, at waist level. Behind the satyr, suspended wineskin.

At the lower attachment of each handle, two vertical addorsed palmettes with common volutes giving rise to two pairs of tendrils, the upper ones spiral, the lower ones enclosing the reversed palmette.

Traces of preliminary drawing on both sides. Relief line: anatomical details and drapery on both sides. Dilute glaze: some tresses of Dionysos. White: three ribbons hanging from the edge of Dionysos' fillet; wreath of satyr on both sides; wine poured from oinochoe on A; handle palmettes; inscription.

Agrigento Painter [Beazley]. 460-450 B.C.

For the shape see D. von Bothmer, *JHS* 71 (1951) 40-47; *Agora* XII, 49-51; *Agora* XXX, 12-13; G. Kavvadias, *To Μουσείο* 2 (2001) 29 ff. For pelikai decorated by Early Mannerists, such as the Agrigento Painter, cf. also

Becker, *op. cit.* I, 1 ff, 78 ff; Mannack, *op. cit.* 46-48. For the Agrigento Painter, who produced several Dionysian scenes, see *ARI*<sup>2</sup> 574-579, 1659-1660; *Para* 391-392, 513, 521; *Add*<sup>2</sup> 262; Mannack, *op. cit.* mainly 12, 17-19, 95, 107, 111-113. For the subject on A see K. C. Patton, *When the High Gods Pour Out Wine* (2000) esp. 58-60, 68, 122 ff. For the subject on B see A. Schöne, *Der Thiasos* (1987) 133 ff.; G. Fahlbusch, *Die Frauen im Gefolge des Dionysos* (2004) 12 ff.

## PLATE 35

1-2. Pelike.

149. From Karabournaki, Thessaloniki.

ARI<sup>2</sup> 1262, 70; Rhomaïos, 385; A. Lezzi-Hafter, *Der Eretria-Maler* (1988) 52, 54, 305, 354, no. 306 and pl. 190c-d; *BAPD* no. 217141.

Diam. of mouth, 11.9 cm; Max. diam. (estimated), 3.6 cm.

Preserved are the mouth, most of the neck, about two-thirds of A and a wide section of B at the handle level; this is reconstructed from many fragments. Both handles, part of the lower body and the gaps between the preserved pieces are restored in plaster and mostly repainted (the vase is reconstructed to a height of 15.7 cm). Missing splinters on the mouth. Lustrous glaze. Additions in white partly peeled off.

Torus mouth. Short wide flaring neck with continuous curve to swelling body.

Inside of the neck glazed. The figures on both sides are framed above by an egg-and-dot band; on A, they stand on a band of leftward stopped meanders alternating with chequer squares.

A: athlete and trainer or judge. At left, nude athlete (head, left leg, right knee and feet preserved) striding to right, toward a mantled man (right shoulder and arm missing), who is holding in his right hand a staff with leafy tip (the middle and lower sections missing). The left hand of the latter is hidden underneath the drapery of his himation, which is wrapped around his waist and left shoulder.

B: frontal youth (preserved from lower face to hips), looking left and holding a staff in his right hand. He is clad in a long himation that leaves his right shoulder bare.

Relief line: anatomical details and drapery on both sides. White: hair fillet and tip of staff of trainer or judge on A.

Calliope Painter [Beazley]. 430-420 B.C.

For the shape see above, text to Pl. 34. For the Calliope Painter see *ARI*<sup>2</sup> 1259-1264, 1688, 1707; *Para* 470-471; *Add*<sup>2</sup> 355-356; Lezzi-Hafter, *op. cit.* mainly 48-57. As Lezzi-Hafter has noted, the stance of the athlete suggests that he was probably holding jumping weights (*halteres*), see Lezzi-Hafter, *op. cit.* 305 and pl. 107c, for another pelike by the same painter showing an athlete with *halteres*. For the long jump event see W. Laporte – P. Bultiauw in D. Vanhove (ed.), *Le sport dans la Grèce antique* (1992) 106-109; R. Wünsche – F. Knauf (eds.), *Lockender Lorbeer* (2004) 118-127 (F. Knauf). Lezzi-Hafter (*loc. cit.*) has also pointed out the unusual form of the staff held by the second figure on A. For the form of staffs held by trainers and judges see E. Kephaliidou, *Νεμερίς* (1996) 46-47. For another leaved staff that appears in the hands of a judge see Vanhove, *op. cit.* 270 fig. 133. Although the form of the leaves shown on our vase is admittedly hard to identify, perhaps they were meant as palm leaves, in which case the two figures should be understood as judge and victor. For the role of palm branches in victory scenes see P. Valavanis, *Παυλοθυραίοι ἀπαγγελῆς ἀπὸ τῆς Εἰσέτης* (1991) 139-140; Kephaliidou, *op. cit.* 59.

3-4. Pelike.

133. Unknown provenance.

ARI<sup>2</sup> 1479, 22; Kogiountzi, 318 no. P530; *BAPD* no. 230464.

Ht., 27 cm; Diam. of mouth, 16.5 cm; Max. diam., 15.9 cm; Diam. of foot, 9.9 cm.

Complete, but mended from few fragments. Missing splinter on the foot. Dull glaze, extensively misfired red and, on B, thinly applied; flaked off in few places. Additions in white extensively faded. On B, large circular hole over the mantle of the figure at right.

Overhanging mouth with convex top and concave underside. Narrow, strongly flaring neck with continuous outline to elongated piriform body. Low spreading ring foot with concave moulding on the underside. Handles triangular in section.

Inside glazed to the beginning of the body. Around the side of the mouth, egg-and-dot band. The figures on



both sides are framed above and below by a broad egg-and-dot band. Foot glazed only on the outside. Handles glazed.

A: protomes of griffin, woman with *alopekis*, and horse, all facing right.

B: two confronted mantled men. The one at right is holding a roughly circular object (discus?) that is adorned with two parallel curved lines.

White: traces on woman's neck; stripes for horse's harness.

Amazon Painter [Beazley]. Advanced third quarter of the 4<sup>th</sup> c. B.C.

For the shape see above, text to Pl. 34. For pelikai of the 4<sup>th</sup> c. B.C. cf. also K. Schefold, *Untersuchungen zu den Kertscher Vasen* (1934) 141-142; Kogioumtzi, 145-146. For the Amazon Painter see *ARI* 1478-1480; *Para* 496-497; *Add* 381-382; Schefold, *op. cit.* 134-135; M. L. Bernhard, *ElTrav* 1 (1966) 37-43; K. Bairame, *ADelt* 55 (2000) A, 203 ff.; Kogioumtzi, 119-120. For the protomes and the interpretation of the capped woman, who is sometimes conventionally designated as an "Amazon" but is widely recognized as a chthonic figure, see Schefold, *op. cit.* 147-148; *LIMC* I.1 (1981) 636 nos. 811-818, 647, s.n. Amazones (P. Devambez – A. Kauffmann-Samaras); Bairame, *op. cit.* 203; Ch. Sgouropoulou, *ADelt* 55 (2000) A, 213 ff., mainly 217 (Group III<sub>2</sub>), 218 ff., 229 ff.; Kogioumtzi, 161-164. For other variants of the subject on pelikai from the same workshop see *CV* 4 Edinburgh, pl. 27, 7-8; *CV* 4 Pilsen, pl. 22, 1-2; *CV* 4 Bucarest 1, pl. 33, 5-6.

For the presence of holes on the back side of pelikai, usually indicating a funerary use, see S. Ferri, *Klearchos* 7 (1965) 38 ff.; T. B. L. Webster, *Klearchos* 10 (1968) 65-68. For the funerary use of pelikai cf. also S. Karouzou, *BCH* 95 (1971) 138-145.

## PLATES 36-38

Bell-krater.

233. From Karabournaki, Thessaloniki.

*ARI* 1053, 43; Y. Béquignon, *BCH* 54 (1930) 497; G. E. Mylonas, *AlA* 44 (1940) 201; Rhomaïos, 380-385 with fig. 7 and pls. 3-4; G. Beckel, *Götterbestand in der Bildüberlieferung griechischer Heldensagen* (1961) 55, 139, no. 66; F. Brommer, *Vasenlisten zur griechischen Heldensage*

(3rd ed., 1973) 140 no. B17; K. Rakatsanis, *Herakles im Löwenkampf* (Diss. Leopold-Franzens Universität, Innsbruck, 1977) 527; *LIMC* II.1 (1984) 1005 no. 527, s.n. Athena (P. Demargne); R. Vollkommer, *Herakles in the Art of Classical Greece* (1988) 1, 3, 5, no. 6; S. B. Matheson, *Polygnotos and Vase Painting in Classical Athens* (1995) 216, 220, 456 no. PGU 53; *CAVI* 4, 2048-2049 no. 7699; *BAPD* no. 213673.

Ht., 18.7 cm; Diam. of lip, 19 cm; Diam. of foot, 9.5 cm.

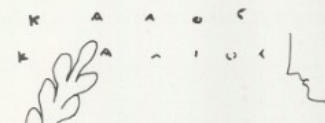
Reassembled from many fragments. Missing part of the lip, about one-third of A and another one-third of B, as well as small parts from the foot and most of the left handle; all missing parts are restored in plaster and some painted black. Lustrous glaze, thin in places, flaked off especially on the upper right corner of B. Additions in white partly preserved.

Lip in two degrees, the upper shaped as a torus, the lower offset and concave. The body curves in above the foot. Torus disc foot, attached to the body by a low stem that is marked off from the foot by a scraped groove. Upcurving handles, round in section.

Inside glazed, with two reserved lines: one at the join of body to lip, the other near the top of the crater. Around the concave member of the lip, leftward laurel branch between reserved lines. The figures on each side step on a band of rightward stopped meanders above a glaze line, those on A interrupted by a blackened saltire square. Stem and top of the foot glazed, except for the groove at their join. Inside of the handles and handle panels left in reserve. The roots of the handles are partly circled by bands of black tongues.

A: Herakles and the Nemean Lion. The hero (top and back of head, right shoulder, arms, top of bow and quiver, one thigh and feet preserved), placed off centre to left, is bending forward, both arms outstretched with open palms, in a gesture that aims to provoke the lion into a fight. Although the beast is still crouching at the far right, only its head and front paws emerging from a cave, it responds to the challenge with a roar, suggested by the wide open mouth. Herakles is most likely beardless and is wearing a thin fillet around his curly hair and a chitoniskos. His bow and quiver are hanging on his left side; his club and probably his scabbard are resting on the ground. The centre of the composition is taken over by Athena (the section below the breasts and above the knees, including the left arm, missing), her

legs frontally drawn, her upper torso in three-quarter view, her head facing left. She is wearing a helmet of the Attic type, a petros and her aegis and is holding in her left hand a spear, while she is extending the right toward an olive tree that is visible above the hero. In front of the face of Athena, inscription in two lines, the second interrupted by the tree: ΚΑΛΟΣ | ΚΑΛΙΟΣ.



1:1

Beside Herakles is a youth (Iolaos or Hermes?) seated presumably on a rock to left, but twisting backward, his head in profile to right (the part below his chest missing, except for the rear section of a boot). He is wearing a petasos, chlamys and boots and is grasping a pair of spears in his left hand; his right arm is bent up with closed palm facing inward. On the other end of the figure, female figure (Nemesis) sitting with crossed legs atop the lion's cave, her lower body in three-quarter view to right, her torso frontal (preserved from the breasts down). She is clad in a chiton and long himation draped around her waist and is resting her left hand on the left knee, the right on the cave.

B: three youths, all wearing hair fillets and long himatia, engaged in conversation. The leftmost is standing to right, the other two are facing him. The former (the section between his waist and knees missing) is holding a staff in his right hand. The middle youth (head, right upper torso with right arm and lower legs preserved) is gesturing with his right hand. The third one (face, back and lower legs missing) is leaning on a staff.

Preliminary drawing and some relief contour on A. Relief line: anatomical details, drapery, petasos, spears, helmet, aegis and lion on A; drapery on B. Relief dots: Herakles' curls. Dilute glaze: lion's mane. White: hair fillets of Herakles and of youths on B; outline of lion's cave.

Polygnotos Group [Beazley]. Ca. 420-410 B.C.

For the shape see *Agora* XII, 55; *Agora* XXX, 32-34 (Type 2: with handles). For the vase-painter Polygnotos and his circle see *ARI* 1027 ff., 1678 ff.; *Para* 442 ff.;

*Add* 317 ff.; Matheson, *op. cit.*; *Agora* XXX, 117-119. For the subject on A see above, text to Pl. 33, 5-7. Though most other vases that depict this myth show the fight itself, the scene chosen here – that of the moment before – reappears on two more red-figure and few late black-figure vases; see Vollkommer, *op. cit.* 1 nos. 4-5, 3, who stresses that the scheme used in such scenes follows depictions of Herakles approaching Kerberos. For the other two red-figure vases see *LIMC* V.2 (1990) pls. 46 no. 1890 and 47 no. 1891, s.n. Herakles (cup Near the Painter of Heidelberg 209 and bell-krater of the Polygnotos Group, respectively). For a black-figure example see E. Simon, *The Karashiki Ninagawa Museum* (1982) 73 fig. 32 (lekythos by the Athena Painter). Interestingly enough, both Polygnotan kraters include in their compositions a seated female figure that has tentatively (and also temptingly) been identified with Nemea, see Béquignon, *loc. cit.*; Rhomaïos, *op. cit.* 382-383 (who seems, however, to have been inclined toward a more generic interpretation of the figure as a nymph); Beckel, *op. cit.* 55; Vollkommer, *op. cit.* 1, 3, 5, no. 6; Matheson, *op. cit.* 216. For the iconography of Nemea, the only ascertained depiction of whom in vase-painting is found on a much later South Italian work, see *LIMC* VI.1 (1992) 731-733, s.n. Nemea (H. Fracchia). For such geographical personifications see P. Gardner, *JHS* 9 (1988) 57-73; H. Metzger, *Journal des Savants* (1996) esp. 261-281. The identity of the youth attending the scene is equally ambiguous; he has been recognized either as Hermes (Béquignon, *loc. cit.*; Rhomaïos, *op. cit.* 381; Beckel, *op. cit.* 55; Vollkommer, *op. cit.* 1, 5, no. 6; Demargne, *loc. cit.*) or as Iolaos (Matheson, *loc. cit.*). To be sure, both Hermes and Iolaos may appear on scenes of the Nemean Lion, see *LIMC* V.1 (1990) 328, nos. 500-504, s.n. Hermes (G. Siebert); 688-689, nos. 12-19, s.n. Iolaos (M. Pipili). Still, it has been stressed that at the time of our vase the depiction of Hermes together with heroes was no longer common, see P. Zanker, *Wandel der Hermetgestalt in der attischen Vasenmalerei* (1965) 119-120. In addition to that, one could note that neither Polygnotos, nor the painters of his circle seem to have ever depicted Hermes with chlamys, petasos and spears, whereas they have repeatedly used this iconographic type for identifiable or anonymous heroes, see e.g. *CV* 4 Baltimore 2, pl. 44, 1 (Theseus); 45, 1 (Kephalos and companion); *CV* 4 British Museum 3, III.L.C. pls. 13,1 (horseman with warrior); 25, 1 (Greek warrior in



Amazonomachy). For the depictions of Hermes and of the labors of Herakles by Polygnotos and his circle see Matheson, *op. cit.* 199-201, 215-220.

As regards the inscription, Rhomaios (*op. cit.* 381) pointed out the Ionic form of the *lambdas* but was uncertain as to whether the *sigmas* were of three or four strokes. In fact, the *sigmas* are of an unusual two-stroke form; for this see H. R. Immerwahr, *Attic Script* (1990) 160 (S11). As for the interpretation of ΚΑΛΟΣ ΚΑΛΙΟΣ, Rhomaios (*loc. cit.*) suggested that what we have here is either the adjective *kalos* written twice, but misspelled the second time, or a *kalos* inscription, Kalios standing for Kallias, on the analogy of Kritias-Kritios. For the second interpretation cf. also Béquignon, *loc. cit.* If this is indeed a *kalos* inscription, then it is unusual in that it places the name after the adjective; but this reversion is not otherwise unknown, see *ARI*<sup>2</sup> 1588, 8 (on a red-figure Nolan amphora: ΚΑΛΛΙΟΣ ΚΑΛΛΙΑΣ and ΚΑΛΛΙΟΣ ΚΑΛΟΣ). For the name Kallias on other vases of the Polygnotos Group see Matheson, *op. cit.* 84. For Kallias *kalos* inscriptions see D. M. Robinson – E. J. Fluck, *A Study of the Greek Love-names* (1979) 122-123 no. 128; H. A. Shapiro, *Hesperia* 51 (1982) 69-73. Nevertheless, Immerwahr is reluctant to read a *kalos* inscription here and opts for Rhomaios' other suggestion, see *CAIT* IV, 2049 no. 7699 with n. 1.

## PLATE 39

1-3. Fragment of bell-krater.

131. From Karabournaki, Thessaloniki.

*ARI*<sup>2</sup> 1163, 37 (scene described as showing "Dionysos, maenad, and another"); Y. Béquignon, *BCH* 54 (1930) 497; Rhomaios, 386 and 387 fig. 10; M. Tiverios, *Perikleische Panathenien* (Transl. H. Kotsidu, 2008) 71 with n. 311, 72, 154 fig. 33; *BAPD* no. 215386.

Max. pres. ht., 9 cm; Max. pres. width, 32.2 cm.

Preserved is part of the lip together with the left half of the upper part of A; this is mended from fragments. Lustrous glaze, thin in places, partly chipped off on the lip. Additions in white partially preserved.

Lip in two degrees, the upper shaped as a torus, the lower offset and concave.

Inside glazed, with reserved line at the top of the body. On the concave member of the lip, leftward laurel branch framed by two reserved lines.

A: Dionysos and maenad. Dionysos (preserved from the shoulders up) is bearded and wears a leaved diadem, an elaborate chiton and himation draped over his left shoulder. In his left hand he is holding a thyrsus (upper part preserved). Behind the god, maenad (preserved from the nose up) wearing a *sakkos* and carrying a lighted torch (upper part with flames preserved). Both figures face right, their heads turned downward.

Relief line: anatomical details; folds of *sakkos*. Dilute glaze: diadem and crosses on chiton of Dionysos. White: torch flames.

Painter of Munich 2335 [Beazley]. 430-425 B.C.

For the shape see above, text to Pls. 36-38. For the painter see *ARI*<sup>2</sup> 1161-1170, 1685, 1703, 1707; *Para* 458-459; *Add*<sup>2</sup> 337-338; *AWL* mainly 41, 53, 55-56, 57; Tiverios, *op. cit.* 61-81 with n. 215 (for further bibliography). Cf. also A. Lezzi-Hafter, *Der Schiwalow-Maler* (1976) 95-96. Although nothing is preserved of the third figure mentioned by Beazley (*ARI*<sup>2</sup> 1163, 37), several iconographic parallels suggest that either a maenad or, perhaps more probably, a satyr was depicted in front of Dionysos; see *CV* 4 Louvre 5, III.1.d, pl. 32, 7. 9 (by the same painter); *CV* 4 Wien 2, no. 42, 1-2 (by the Agrippa Painter); *CV* 4 Hoppis Collection (USA) 1, pls. 14, 1-3; 15, 1-3 (by the Curti Painter). Furthermore, on the basis of the aforementioned parallels, it is likely that Dionysos was holding a kantharos in addition to his thyrsus, while the maenad was also carrying an oinochoe. With regard to the meaning of such scenes, it is interesting that Dionysos and a maenad carrying the same objects reappear in an Eleusinian context on the well known volute-krater by the Kleophon Painter; see K. Clinton, *Myth and Cult. The Iconography of the Eleusinian Mysteries* (1992) 123-125 and 166-167 figs. 11-14, who associated the presence of Dionysos here with the Eleusinian Dionysia. The connection of our scene with the Eleusinian iconography was, in fact, first suggested by Rhomaios (*loc. cit.*), who identified the male figure with an anonymous man about to be initiated into the Mysteries. For the place of Dionysos in the Eleusinian theology see M. Tiverios, *AM* 119 (2004) 147-162. For the role of torches in the Dionysian cult and imagery see E. Parisinou, *The Light of the Gods* (2000) 71-72, 88-89, esp. 118-123. Cf. also T. H. Carpenter, *Dionysian Imagery in Fifth-century Athens* (1997) 33-34, 100.



4-5. Oinochoe, Shape 3 (Chous).

126 bis. Unknown provenance.

Not previously published.

Ht. to mouth, 12.1 cm; Max. diam., 10.8 cm; Diam. of foot, 7.7 cm.

Missing part of the back of its mouth and the entire handle that are restored in plaster and partly repainted. Surface abraded at places. Dull glaze, extensively misfired red, partly flaked off. Traces of red wash on the reserved areas of the foot. Over the face, chest, arms and pubic area of the satyr, as well as over the upper part of the thyrsus, remains of an additional layer of clay from modern restoration.

Trefoil mouth with continuous curve to low wide neck and squat globular body. Spreading ring foot.

Inside of the mouth and neck glazed. The picture panel is bordered by an egg-and-dot band above and by single reserved lines on the remaining three sides. Foot glazed, except for the resting surface and the underside; on the latter at least one circle around central dot.

Body: dancing satyr. The beardless balding satyr depicted with frontal torso and head to right; as he bends the right leg back, he extends the other to right; both arms are outstretched with raised hands, palms facing outward. At left, upright thyrsus.

Some relief outline for the satyr.

430-420 B.C.

For choes see J. R. Green, *BSA* 66 (1971) 189 ff.; *Agora* XII, 60-63; *Agora* XXX, 41-42; A. J. Clark in A. Tsingarida (ed.), *Shapes and Uses of Greek Vases (7th-4th centuries B.C.)* (2009) 93-95, 103. With regard to the shape compare with *CV* 4 Frankfurt 2, pl. 79, 1-2. For dancing scenes on choes see G. van Hoorn, *Choes and Anthesteria* (1951) 38-39 and pl. 170 (for the same subject on another chous). For dancing satyrs holding their arms in a similar position see L. Deubner, *Attische Feste* (1932) pl. 33, 2; F. Brommer, *Satyrspiele* (2nd. ed., 1959) 12 fig. 4 (actor-satyr); E. Serbeti, *AAA* 19 (1986) 121 fig. 1, 124, 127 fig. 2 (associated with *sikinnis*). The position of the legs is more common among dancing figures; it appears in various contexts and may be combined with several different arm positions, see, for instance, D. Metzler in C. Bérard – C. Bron – A. Pomari (eds.), *Images et société en Grèce ancienne* (1987) 75 with fig. 3, for a satyr understood as performing a dance of mimetic character. However,

the same position is also found among pyrrhichists, probably executing a defensive move, see H. Delavaud-Roux, *Les danses armées en Grèce antique* (1993) 141-142 with figs. 41-42. Of course, it is not unlikely that the related satyrs are actually imitating pyrrhichists, inasmuch as satyrs, too, are sometimes clearly shown performing the pyrrhic. For satyrs-pyrrhichists see above, text to Pl. 31, 3-4. For another satyr taking this posture, while defending himself against a maenad, on a scene which could be related to the pyrrhic, see P. Ceccarelli, *La pirrica nell'antichità greco romana* (1998) 70 and pl. 18 (below) (note that the same posture is used for the female pyrrhichist on the other side of the vase). Still, one should stress that this posture cannot be exclusively associated with the pyrrhic, nor even with dancing; see *Agora* XXX, 233 and pl. 68 no. 632 (dancing youth in komos scene); *CV* 4 Berlin 3, pls. 147, 1. 3 and 150, 2 (Marsyas on the well known chous by the Codrus Painter).

## PLATE 40

1-4. Skyphos, Type A.

129. From Karabournaki, Thessaloniki.

*ARI*<sup>2</sup> 976, 7; Y. Béquignon, *BCH* 54 (1930) 497; H. R. W. Smith, *Der Leuismaler* (1939) 18-19, 25, 26, 28, no. 19a and pl. 12c; Rhomaios, 373-380, pls. 1-2; A. Daffa-Nikonanov in *Κέρως. Τιμητική προσφορά στον καθηγητή Γ. Μπακαλάκη* (1972) 23; S. Kaempf-Dimitriadou, *Die Liebe der Götter in der attischen Kunst des 5. Jahrhunderts v. Chr.* *AntK Beih.* 11 (1979) 34, 103, no. 318; *LLMC* II.1 (1984) 313 no. 1091, s.v. Apollon (O. Palagia); *CAIT* 4, 2048 no. 7698; *BAPD* no. 213282.

Ht., 15.4 cm; Diam. of rim, 18.8 cm; Diam. of foot, 12.7 cm.

Recomposed from many fragments. Missing parts of the rim, a small section of A, about one-third of B, half of the foot, as well as the left handle, except for its springs; all are restored in plaster and mostly painted black. Minor chipping all around. Lustrous glaze with a greenish cast in places, partly lost from the rim and the join of body to foot. Additions in white well preserved. Red wash on the reserved surfaces of the foot.

Plain rim with continuous contour to the bottom of the bowl, where the walls curve in slightly. Torus foot. Horseshoe-shaped handles, round in section.



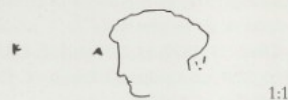
Inside glazed. The figures step on a pair of reserved lines that encircle the vase. Foot glazed, except for the resting surface and the underside; on the latter, at least two concentric circles. Handles glazed.

Apollo pursuing woman.

A: Apollo striding to right, reaching out with his right hand toward the woman on B. He is crowned with a laurel wreath and his long hair is tied low behind his back in a voluminous ponytail, while loose curls fall on his cheek and neck. He is nude, save for a long himation draped around his left shoulder. In his left hand he is holding a sceptre at waist level. An inscription begins on the left side of his head and continues to the right: KA|ΛΟΣ. Behind the god, a rock.



B: woman (head, most of upper torso, right arm, fingers of left hand, parts of the himation preserved) fleeing to right but looking around, while stretching back her right arm, both palms open. Her hair is tied in a simple bun and she is clad in a sleeved chiton and himation. Her head interrupts an inscription: KA|Λ[H]. At right, a rock and above that, a pair of sandals hanging in the background.



Traces of preliminary drawing on both sides. Some relief contour, especially on A. Relief line: anatomical details and drapery of both figures. Dilute glaze: wreath and tresses of Apollo. White: inscriptions.

Manner of the Lewis Painter [Beazley]. Ca. 450 B.C.

For the shape see *Agora* XII, 84-85; *Agora* XXX, 62-63. For the Lewis Painter and his circle see *ARI*<sup>2</sup> 972-979, 1676; *Para* 435-436; *Add*<sup>2</sup> 309-310; Smith, *op.cit.*; E. Simon, *AntK* 6 (1963) mainly 10-11. Beazley (*ARI*<sup>2</sup> 976, 7) noted that rocks very similar to those present on our skyphos reappear on vases of the Group of Ferrara T.

981, which is closely affiliated to the Lewis Painter; see, e.g. the rocks on G. Sassatelli (ed.), *Museo Internazionale delle Ceramiche in Fuenzia, Le ceramiche Greche ed Etrusche* (1993) 15, 92 no. 108. Daffa-Nikonanou (*op. cit.* 23) stressed, however, that the Thessaloniki skyphos cannot be ascribed to this group. As for the depicted figures, Rhomaïos (*op. cit.* mainly 374-376) correctly recognised the god Apollo pursuing a woman, who could be Daphne or some other nymph. For the subject see Kaempf-Dimitriadou, *op. cit.* 32-34; *LIMC* II (1984) 313, s.n. Apollon (O. Palagia). For the erotic connotations of the sandals present on the scene see S. Karusu, *AntK* 13 (1970) 39-40. For suspended sandals on a skyphos of the Group of Ferrara T. 981 see Daffa-Nikonanou, *op. cit.* 21-22 with n. 19 (for related bibliography) and pl. 8, 1-2. For the inscriptions see *CAVI* 4, 2048 no. 7698, where Immerwahr follows Béquignon (*loc. cit.*) in completing the inscription on B as KAΛ[H]. This is most probably the correct reading, but one can note that female figures may occasionally appear together with the inscription KAΛΟΣ, see e.g. J. D. Beazley, *Hesperia* 24 (1955) 312-313.

AKAΛA H M I A

Fig. 7. Skyphos, Type A.

135. Probably given by the National Archaeological Museum of Athens.

G. Bakalakis, *Επιστημονική Επετηρίδα Φιλολογίας Σχολής Πανεπιστημίου Θεσσαλονίκης* 7 (1956) 107-116, pls. 1-4; K. Schauenburg, *RM* 65 (1958) 49, 62, 63 and pl. 38, 1; H. Froning, *Dithyrambos und Vasenmalerei in Athen* (1971) 40, 43, no. 53; G. Säfliund, *OpRom* 11 (1976) 73-74 and fig. 14; A. Weis, *AJA* 86 (1982) 24 n. 17; P. B. Rawson, *The Myth of Marsyas in the Roman Visual Arts* (1987) 44, 207, no. A63; *LIMC* VI.1 (1992) 373 no. 48a, s.n. Marsyas I (A. Weis) (falsely placing the skyphos at the Archaeological Museum of Thessaloniki); Kogioumtzi, 121, 328, no. SK47.

Ht., 14.2 cm; Diam. of rim, 15.5 cm; Diam. of foot, 8.8 cm.

Complete, except for the right handle that is preserved only to its springs, but is restored in plaster and repainted. Minor chipping all around. Lustrous glaze, mostly thinly applied; flaked off in few places, particularly around the rim. Traces of red wash on the reserved areas.

Outturned rim. Body with concave wall at the handle level, contracting strongly above its midpoint and tapering toward torus foot. Uplifted triangular handles, round in section.

Inside glazed. Right above the foot, a reserved band running around the vase. Foot glazed, with reserved resting surface and underside; on the latter, three concentric circles around central dot. Handles glazed.

A: Apollo and Marsyas. At left, statue-like Apollo standing frontal, his head and left leg in three-quarter view to right, his overall posture following an S-curve. The god is crowned with a (laurel?) wreath and is nude, except for a long himation covering his back and shoulders. Both arms are bent up, the left resting on a staff, the right with clenched fist with projecting thumb. Opposite him, Marsyas with shaggy hair and beard, seated on a rock, his legs in profile to left, his torso and head in three-quarter view, the former seen from the back. His head is resting on his right knee, which is bent up, stepping on the top of the rock, while his hands are tied behind his back with a rope, which is also tied around his waist.



B: two mantled youths facing each other. The one at left is holding a lyre, the one at right a bagpipe. Beneath each handle, an upright palmette flanked on either side by a tendril ending in a single or double spiral, which is interrupted by the adjacent figure.

Preliminary drawing and relief outline on A. Relief line: anatomical details on A; folds of Apollo's himation. Dilute glaze: hair of figures on A; Marsyas' beard.

Compared to the Erotostasia Painter [Bakalakis]. 330-320 B.C.

For the shape see above, text to Pl. 40. Bakalakis (*op. cit.* 109, 111, 112-113) noted the stylistic affinities of our skyphos to works attributed to the L.C. Group and particularly to the Erotostasia Painter. Cf. also Kogioumtzi, *loc. cit.*, who falsely attributes the skyphos to this painter. For the L.C. Group and the Erotostasia Painter see *ARI*<sup>2</sup> 1456-1461, 1694, 1708; *Para* 493-494; *Add*<sup>2</sup> 379-380; Kogioumtzi, 121-122. For the myth of Apollo and Marsyas and its representations see Schauenburg, *op. cit.* 42-66; Rawson, *op. cit.* esp. 41-52, 133-140 nos. 33-44 and 206-208 nos. A59-A66; *LIMC* VI.1 (1992) mainly 373 nos. 48-49, 376-377, s.n. Marsyas I (A. Weis). Cf. also B. Leclercq-Neveu, *Méris* 4 (1989)

esp. 257 ff.; V. Brinkmann (ed.), *Die Lannen des Olymp. Der Mythos von Athena, Marsyas und Apollo* (2008) esp. 18-72 (V. Brinkmann). The moment in the myth depicted on A, with Marsyas bound waiting for his punishment, also appears on a roughly contemporary calyx-krater from Al Mina, see J. D. Beazley, *JHS* 59 (1939) 35-44 no. 86 with fig. 86 and pl. 4b. Bakalakis connected these two works with the painting of *Marsyas Religatus* by Zeuxis of Herakleia and advanced the hypothesis that this must have been a single-figure *tabula* that showed only Marsyas; accordingly, the same scholar assumed that the figure of Apollo on our vase must reflect a different model, one that probably presented the god holding a kithara and a plectron, see Bakalakis, *op. cit.* 109, 113-116. Significantly enough, the position of Apollo's staff in relation to his left forearm, in combination with the reserved space between the god's himation and the staff, suggests that the painter must have initially intended to draw a pillar here; this pillar would have formed part of his model, but it appears that he eventually decided to "transform" it into a staff, presumably in order to reduce the effect of a pastiche work. For statuary types of nude or semi-nude Apollo with kithara or lyre see *LIMC* II. 1 (1984) 208-213, s.n. Apollon (O. Palagia). For the painter Zeuxis see K. Gschwantler, *Zeuxis und Parrhasios* (1975); R. Vollkommer (ed.), *Künstlerlexikon der Antike* 2 (2004) 534-535, s.n. Zeuxis (I) (U. Koch-Brinkmann).

Bakalakis' association of the two vase-paintings with Zeuxis' work has been further supported by Schauenburg (*op. cit.* 63), Säflund (*op. cit.* 63 ff.), and Rawson (*op. cit.* 44). Cf. contra H. Metzger, *Les représentations dans la céramique attique du IV<sup>e</sup> siècle* (1951) 164; A. Weis, *op. cit.* 24. Schauenburg (*op. cit.* 49, 62-64) argued, however, that the original painting must have been a multifigural composition. In addition, the same scholar suggested, with regard to our skyphos, that the youthful figure shown here should not be identified with Apollo, but with Olympos, Marsyas' student and lover. This identification, which was also taken up by Rawson (*op. cit.* 207 no. A63), is gainsaid by the wreath crowning the figure and it does not seem to find any support among the iconographic evidence preserved for Marsyas' companion; for the iconography of Olympos, attested only once in Attic vase-painting, and moreover in a different context, see *LIMC* VII.1 (1994) 38-45, s.n. Olympos I (A. Weis).



## PLATE 43

## 1-3. Skyphos, Type A.

## 150. Unknown provenance.

Not previously published.

Ht., 10.1 cm; Diam. of rim, 12.3 cm; Width across handles, 19.7 cm; Diam. of foot, 7.7 cm.

Mended from fragments. Missing small part of the rim, a small section of B and part of the foot ring that are restored in plaster and partially repainted; also missing small chips all around. Lustrous glaze, thin in places, partly misfired red, especially on the floor of the vase from stacking in the kiln; glaze flaked off in few places. Traces of red wash on the reserved areas of the foot. White incrustations, particularly over parts of B.

Outturned rim. Somewhat sturdy body with concave wall at the handle level, contracting above its midpoint and tapering to torus foot. Uplifted triangular handles, round in section.

Inside glazed. The figures stand on a reserved band running around the vase. Foot glazed, with reserved resting surface and underside; on the latter, two concentric circles. Handles glazed.

A-B: athlete with trainer or judge. At left, nude athlete holding in his upraised right hand a strigil. Opposite him, a draped man facing left, holding a staff in his right hand.

Under each handle, an upright palmette, flanked on either side by a spiral tendril with leaves, which is interrupted by the adjacent figure.

Dilute glaze: anatomical details and drapery.

Fat Boy Group [Tiverios]. Early 4<sup>th</sup> c. B.C.

For the shape see above, text to Pl. 40. For the Fat Boy Group see *ARI*<sup>2</sup> 1484-1494, 1695-1696; *Para* 497-498; *Add*<sup>2</sup> 382; Kogioumtzi, 124. Cf. also B. Sabatini in B. Sabatini (ed.), *La céramique attique du IV<sup>e</sup> siècle en Méditerranée occidentale* (2000) 47-65, who has shown that the works classified under this group actually represent several different workshops that were active from the late 5<sup>th</sup> to the third quarter of the 4<sup>th</sup> c. B.C. For the subject, which is repeated over and over again on the back of 4<sup>th</sup>-century vases, see Kogioumtzi, 167-168. For other early skyphoi of the group see *CV*A Reading 1, pl. 28, 7; *CV*A Japan 1, pl. 44, 1-2.

## 4-6. Skyphos, Type A.

## 151. Unknown provenance.

Not previously published.

Ht., 10.6 cm; Diam. of rim, 12.3 cm; Width across handles, 19.1 cm; Diam. of foot, 7.9 cm.

Complete, but surface much worn on B and along the handles. Lustrous glaze, partly misfired red, especially on the floor of the bowl from stacking in the kiln; glaze chipped off at places. Traces of red wash on the reserved areas of the foot. On the underside of the latter, some greyish incrustations.

Outturned rim. Body with concave wall at the handle level, contracting above its midpoint and tapering toward torus foot. Uplifted triangular handles, round in section.

Inside glazed. Below the figures, reserved line circling the bowl. Foot glazed, except for the resting surface and the underside; on the latter, two concentric circles. Handles glazed.

A-B: athlete with trainer or judge. At left, nude athlete holding in his upraised right hand a strigil; on A, below the left hand of this figure, a roughly circular object (aryballos?). Opposite the athlete, a draped man standing to the right, holding a staff in his right hand.

Under each handle, an upright palmette, flanked on either side by a spiral tendril with leaves, which is interrupted by the adjacent figure.

Relief line: anatomical details and drapery.

Painter of Tomb 862 [Saripanidi]. Early 4<sup>th</sup> c. B.C.

For the shape see above, text to Pl. 40. For the painter, who is related to the Fat Boy Group, see B. Sabatini in B. Sabatini (ed.), *La céramique attique du IV<sup>e</sup> siècle en Méditerranée occidentale* (2000) 51-53 with figs. 6-7. For the Fat Boy Group see above, text to Pl. 43, 1-3. The carelessly drawn object shown here on A is most probably an aryballos, see *CV*A Japan 1, pl. 27, 1-2 and text on p. 32 (A. Mizuta); *CV*A Karlsruhe 1, pl. 24, 7 and text on p. 30 (G. Hafner).

## PLATE 44

## 1-3. Lekythos, Standard Type.

## 126. Unknown provenance.

Not previously published.

Ht. (estimated), 30 cm; Max. diam., 9.3 cm; Diam. of foot, 6.3 cm.

Recomposed from many fragments. Missing most of its mouth, as well as small parts of the neck, shoulder and body; all missing parts are restored in plaster and some painted black. Body surface pitted and abraded, particularly over the face of the figure. Lustrous glaze, flaked off in few places. Traces of red wash on the shoulder and the reserved areas of the foot.

Calyx mouth. Shoulder rising to tall neck. Cylindrical body tapering smoothly above the foot, which is joined to the body by a fillet, set off by two scraped grooves. Torus disc foot with flat top and small nipped depression at the centre of its concave underside. Strap handle.

Outside of the mouth and neck glazed. At the junction of the neck with the shoulder, glaze line. On the shoulder, five linked black palmettes. At the top of the body, band of leftward stopped meanders alternating with dotted cross squares. The figure stands on a reserved groundline. Fillet and top of the foot glazed, save for the two grooves demarcating the former. Back of the handle glazed.

Body: man at altar (?). The bearded man (lower right) has arm and right hand, except for the tip of one finger, missing, dressed in a long himation, is resting on his left foot, the right leg bent behind the left. He is leaning on a staff under his left armpit, the right arm akimbo. His torso is in three-quarter view, his head and legs in profile to right. In his outstretched left hand he is holding a round object. In front of him, a low square structure.

Few traces of preliminary drawing. Dilute glaze: anatomical details and drapery.

Manner of the Sabouroff Painter [Saripanidi]. 470-450 B.C.

For the Sabouroff Painter see *ARI*<sup>2</sup> 837-858, 1672, 1703, 1707; *Para* 422, 423-425, 516; *Add*<sup>2</sup> 295-298; *AWL* mainly 33-37, 40, 41, 52, 81, 96; I. Wehgartner, *Attisch weissgrundige Keramik* (1983) mainly 27-28; G. G. Kavvadias, *O Ζυγχαρος του Sabouroff* (2000). For our figure, compare especially with the following works by this painter: *CV*A Villa Giulia 2, III.Lc, pls. 35, 1. 4 and 36, 1; Kavvadias, *op. cit.* pls. 58, 197. For the meander band see *CV*A Glasgow, pl. 30, 3-5 (with thicker dots in the cross squares). As opposed to our vase, none of the known standard lekythoi attributed to the Sabouroff Painter is decorated with sub-Bowdoin palmettes on its



## PLATE 45

## 1-2. Lekythos, Standard Type.

## 125. Unknown provenance.

Not previously published.

Ht., 26.4 cm; Diam. of mouth, 5.9 cm; Max. diam., 8 cm; Diam. of foot, 5.7 cm.

Complete. The handle is recomposed from two fragments. Cracked on the shoulder and body. The body surface, including most of the figure, is extensively damaged. Lustrous glaze, peeled off at places. Traces of red wash on the top of the mouth, the shoulder, the side of the foot and the inside of the handle.

Calyx mouth on sloping neck with low ledge at the join to sloping shoulder. Cylindrical body meeting the foot in a full round curve. Thin fillet at their junction. Disc foot with flat top, narrowing side that is grooved on its upper part and concave underside with small nipped depression at the centre. Strap handle.

Inside and outside of the mouth glazed. Glazed neck, with a line around the join to the shoulder. On the shoulder, five linked black palmettes; small lotus bud springing from the tendril of the first palmette at right; black dots irregularly dispersed on the right side of the shoulder. At the top of the body, a band of rightward running keys between two glaze lines. The figure stands on a reserved groundline. Fillet, top of the foot and back of the handle glazed.

Body: woman with alabastron and sash. The woman is standing frontally in front of a diphras, which is partly visible at left, but turns her head to left. Her hair is tied in a bun and she is dressed in a sleeved chiton and himation draped around her left shoulder, waist and left



forearm. In her outstretched right hand she is holding a sash, in the left an alabastron.

460-450 B.C.

For the shape compare with *CV/A* Fogg Museum (USA 8) III.1, pl. 17, 6. In terms of style, the figure displays some affinities to works by the Karlsruhe Painter, see e.g. *CV/A* Oxford 2, III.1, pl. 62, 11. For the Karlsruhe Painter see *ARI*<sup>2</sup> 730-741, 1668; *Para* 403, 411-413, 515; *Add*<sup>2</sup> 283-284; *ABL* 180-181; *AWL* mainly 19, 84, 103-104, 111, 154. For related scenes on roughly contemporary lekythoi see *CV/A* Norway 1, pl. 40, 3-4; *CV/A* Laon, pls. 40, 2, 4 and 41, 2.

3-4. Lekythos, Standard Type.

123. From Skopelos. Gift of V. Rodios.

*ARI*<sup>2</sup> 1199, 20; *Add*<sup>2</sup> 343; G. Bakalakis, *AJA* 51 (1947) 263-266, pl. 62; F. A. G. Beck, *Album of Greek Education* (1975) 38 with nn. 5 and 9, 40, no. 229.11, pl. 43; T. B. L. Webster, *Painter and Patron in Classical Athens* (1972) 174; *LJMC* VI (1992) 860, 898, no. 111 and pl. 570, s.n. Nike (A. Goulaki-Voutira); C. Thöne, *Ikongraphische Studien zu Nike im 5. Jahrhundert v. Chr.* (1999) 42, 131, no. A154; *BAPD* no. 215853.

Max. pres. ht., 20 cm; Max. pres. width, 8.7 cm; Diam. of foot, 6.7 cm.

Preserved is most of the front half of the body, the lower part of its back and the entire foot that is only missing a splinter; this is mended from two fragments. Two small sections of the body are restored in plaster and repainted. Picture scratched. Lustrous glaze, misfired brown at places. Traces of red wash over the reserved areas.

Cylindrical body, curving in above the foot. At the junction of body with foot, low fillet marked off by two scraped grooves. Torus disc foot with flat top, a groove on the upper part of its side and a nipped depression at the centre of its concave underside.

At the top of the body, a band of rightward meanders alternating with cross squares with thick dots in the interstices, framed above by a glaze line. The altar is placed on a reserved groundline. Fillet and top of the foot glazed, except for the grooves demarcating the former.

Body: Nike flying to altar. Nike is clad in a chiton and

himation, her hair in a bun, and is flying toward the altar to right. She is holding with both hands an open scroll. The altar consists of a square shaft with top and base in two degrees.

Traces of preliminary drawing. Dilute glaze: lower border of the himation.

Klügmann Painter [Bakalakis]. Ca. 430 B.C.

For the Klügmann Painter see *ARI*<sup>2</sup> 1195-1200, 1686; *Para* 462; *Add*<sup>2</sup> 343; *AWL* 15, 79. Cf. also Bakalakis, *op. cit.* 264. For another figure holding a scroll, by the same painter, see F. Lissarrague, *Vases Grecs. Les Atbeniens et leurs images* (1999) 59 fig. 49. Bakalakis (*op. cit.* 265) stressed that this is the first depiction of Nike holding a scroll in Attic vase-painting, but in fact it must be the only one. Webster (*op. cit.* 50-51) also identified the object held by the flying Nike on the Polygnotan stamnos London E 455 (*ARI*<sup>2</sup> 1028, 9) as a scroll, but this is most likely a fillet; cf. Thöne, *op. cit.* 44; Goulaki-Voutira, *op. cit.* 878 no. 334 and pl. 585. There are, however, some representations of Nike holding a writing tablet, see *LJMC* VI.2 (1992) pl. 570 no. 110. According to Goulaki-Voutira (*op. cit.* 860 no. 111), the scroll on our lekythos could be understood as the prize for a literary contest; nonetheless, it seems equally probable that this object was meant to denote the kind of competition for which the victory sacrifice (implied by the altar) is about to take place; see Beck, *loc. cit.*; Thöne, *op. cit.* 42.

5-7. Chimney-mouthed lekythos.

124. Unknown provenance.

*ARI*<sup>2</sup> 698, 40; *BAPD* no. 208370.

Ht., 15.7 cm; Diam. of mouth, 2.8 cm; Max. diam., 5.9 cm; Diam. of foot, 3.6 cm.

Recomposed from few fragments. Missing small parts of its mouth and a large part of the handle that are restored in plaster and partly repainted; also missing splinters on the foot. Surface worn. Glaze with a greyish-greenish cast, thin in places, partly flaked off; a large patch of it is lost from the back of the body.

Offset chimney-shaped mouth. Concave neck on flat shoulder. Cylindrical body tapering and curving in above the foot. Disc foot with flat top, concave side and small conical depression at the centre of the underside. Strap handle.

The outside of the mouth and the upper half of its

inside are glazed. On the shoulder, debased tongues and lotus buds. At the top of the body, a band of rightward meanders. The figure stands on a reserved groundline. Top of the foot glazed; a band around the lower part of its side. Back of the handle glazed.

Body: woman standing to right between two columns. Her hair is tied in a bun and she is wearing a sleeved chiton, while she is carrying with both hands an ornate chest. Behind her, a klismos with cushion, partly visible at left.

Some relief outline. Relief line: anatomical details, drapery and parts of chest. Dilute glaze: chest decoration.

Icarus Painter [Beazley]. Second quarter of the 5<sup>th</sup> c. B.C.

This chimney-mouthed lekythos is highly unusual in that it is decorated in red-figure. For lekythoi with this type of mouth see above, text to Pl. 33, 8-9. For the Icarus Painter see *ARI*<sup>2</sup> 696-701, 1666-1667, 1702; *Para* 407-408; *Add*<sup>2</sup> 280-281; *ABL* 180, 182, 191, 270-271 [Appendix XVIIbis (j)]; *AWL* 84, 103-104, 108 n. 8; K. M. Arafat, *BICS* 35 (1988) 111-117; *CV/A* Amsterdam 19 (W. D. J. van de Put). For another lekythos by the Icarus Painter that is decorated with the same subject see *CV/A* Hesperia Collection (USA), pl. 13, 4. For the function of columns see K. M. Lynch in C. C. Mattusch, A. A. Donohue - A. Brauer (eds.), *Common Ground: Archaeology, Art, Science, and Humanities* (2006) 372-376.

8. Squat lekythos.

127. Unknown provenance.

Not previously published.

Ht., 11.5 cm; Diam. of mouth, 3.1 cm; Max. diam., 7 cm; Diam. of foot, 5.4 cm.



Intact, but missing small chips from the body and a splinter from the foot. Cracked around the lower handle root. Lustrous glaze with a greyish-greenish cast at places, flaked off in few spots. Additions in white poorly preserved. Grey and white incrustations on the body.

Deep cup mouth. Short splaying neck, marked off from both mouth and shoulder by a low ledge. Squat globular body, resting on low ring foot with torus edge. Strap handle.

Mouth and neck fully glazed, except for the outer edge of the top of the mouth. Below the scene, reserved groundline. Top and upper part of the side of the foot glazed. Handle glazed.

Body: Nike flying to right toward a low altar. Her hair is tied in a bun and she is wearing loop earrings and a chiton. She is holding with both hands a wreath-fillet.

Dilute glaze: drapery and parts of altar. White: fillet.

Group of Karlsruhe 280 or Near [Saripanidi]. Last quarter of the 5<sup>th</sup> c. B.C.

For the shape see W. Rudolph, *Die Bauchlekythos* (1971). For the style of the drawing compare with *CV/A* Bryn Mawr 1, pl. 39, 3 and text on pp. 54-55 (A. Harnwell-Ashmead - K. M. Phillips Jr.), which is attributed to the Group of Karlsruhe 280. For this group see *ARI*<sup>2</sup> 1362-1363, 1691; *Para* 484; *Add*<sup>2</sup> 370; Rudolph, *op. cit.* 67-68, 103 (Class XIII.L). For two more parallels see *CV/A* Sèvres, pl. 21, 4; *CV/A* Geneva 1, pl. 22, 6. 14. For the subject depicted on the vase see *LJMC* VI (1992) 898-899, s.n. Nike (A. Goulaki-Voutira); C. Thöne, *Ikongraphische Studien zu Nike im 5. Jahrhundert v. Chr.* (1999) esp. 37-45.



## ATTIC WHITE-GROUND

## PLATE 46

1-3. Lekythos, Shape ATL.

139. Unknown provenance.

*ARV*<sup>2</sup> 755, 22; *BAPD* no. 209298.

Ht., 24 cm; Diam. of mouth, 4.5 cm; Max. diam., 7.8 cm; Diam. of foot, 5.6 cm.

Recomposed from fragments. Missing a large section from the back of the body and smaller parts at the joins of the preserved fragments that are restored in plaster; also missing chips from the shoulder and foot. White ground of the body well preserved. Lustrous glaze with a greyish-greenish cast in places, partly flaked off, especially on the mouth and handle. Traces of red wash over the reserved areas.

Shallow calyx mouth. Tall concave neck, marked off from the flat shoulder by a faint ledge. Cylindrical body with slightly concave walls below the shoulder, tapering and slightly contracting above the foot. Torus disc foot with flat top, a groove around the upper part of its side and a small shallow depression at the centre of its concave underside. Strap handle.

Inside glazed to the upper part of the neck. Outside of the mouth glazed. On the shoulder, debased tongues and lotus buds. At the top of the white-ground body, a band of rightward keys that appear only along the scene, but are bordered by lines that circle the vase, one above and two below. The figure stands on a line that runs around the body. Lower body, top of the foot and upper edge of its side glazed. Back of the handle also glazed.

Body: woman at tomb. The woman, facing right, is wearing a stephane, sakkos, loop earrings, sleeved chiton and himation and is carrying with both hands a basket that contains an alabastron, a lekythos and round fruit. At right, tall stele that rests on a three-stepped base and is crowned with a pediment; the latter is bounded by a band of leftward z-patterns and is decorated with lattice. Behind the stele, a partly visible mound.

Light brown dilute glaze: scene, keys, borders of keys and groundline.

Tymbos Painter [Beazley]. 460-450 B.C.

For the Tymbos Painter and for ATL lekythoi see *ARV*<sup>2</sup> 721-722, 753-762, 1668-1669, 1702; *Para* 414-415; *Add*<sup>2</sup> 285-286; *ABL* 180; *AWL* 9, 82-84; F. Felten, *AM* 91 (1976) 78-82; S. Pülz, *AA* (1991) 367-370; J. H. Oakley, *Picturing Death in Classical Athens* (2004) 15, 149-150. For parallels see *CV*A Prague, Université Charles 1, 61 fig. 22 and pl. 50, 1; *CV*A Providence 1, pl. 25, 4; *AAA* 1 (1968) 29 fig. 10. For the figure cf. also *AnnArchStorAnt* 10 (1988) figs. 18, 2-3. The grave monument belongs to Nakayama's Type GH-I, see Nakayama, 30-34, 37-42 and esp. 253 pl. no. GH-I-12.

AKAΔHMIA

4-6. Lekythos, Shape ATL.

140. Unknown provenance.

Not previously published.

Ht., 15.8 cm; Diam. of mouth, 3.1 cm; Max. diam., 5.8 cm; Diam. of foot, 4.2 cm.

Mended from several pieces. Missing small piece of the neck and parts of the body and foot that are restored in plaster and partially repainted. White ground of the body partly peeled off. Lustrous glaze, thin in places; parts of the picture, including the lower part of the woman, have faded. Some areas of the lower body have turned greyish, probably due to secondary burning.

Shallow straight-sided cup mouth. Tall splaying neck, marked off from the flat shoulder by a faint ledge. Stout cylindrical body with slightly concave walls below the shoulder, tapering and curving in above the foot. Thin disc foot with somewhat sloping top, narrowing side and small shallow depression at the centre of its concave underside. Strap handle.

Inside and outside of the mouth glazed. On the shoulder, debased tongues and lotus buds. At the top of the white-ground body, a band of rightward keys that

appear only along the scene, but are bordered by lines that circle the vase, one above and two below. The figure stands on a line that runs around the body. Lower body, top of the foot and back of the handle glazed.

Body: woman fleeing away from tomb. The woman is running to right but is looking back at the tomb. She is dressed in a sleeved chiton and himation draped around her left shoulder, waist and left forearm; her hair is tied up in the back and held in place by a leaved diadem. As she runs, she stretches back her right arm, both palms open and facing upward. The grave monument consists of a tall stele with rounded top in front of a mound.

Brown to light brown dilute glaze: scene, keys, borders of keys and groundline.

Workshop of the Tymbos Painter [Koukouli-Chrysanthaki]. Second quarter of the 5<sup>th</sup> c. B.C.

For the Tymbos Painter and for ATL lekythoi see above, text to Pl. 46, 1-3. For parallels see *CV*A Nantes, pl. 33, 6-8 (Workshop of the Tymbos Painter); *CV*A Basel 3, pls. 46, 5-6; 48, 2; 54, 3 (by the Tymbos Painter himself). The figure also shares some similarities with works attributed to the Group of Athens 205, which is closely related to the Tymbos Painter, see e.g. *AM* 85 (1970) 19, 2. For this group see *ARV*<sup>2</sup> 722-723, 1676; *Add*<sup>2</sup> 292. The grave monument on our lekythos belongs to Nakayama's Type GH-I, see Nakayama, 30-34, 37-42 and esp. 253 pl. 1 no. GH-I-14. For a very similar monument see *CV*A Athens, Museum of Cycladic Art 1, pl. 89, 5-7. For two roughly contemporary white lekythoi showing the same subject see *CV*A Munich 15, pls. 8, 9 and 9, 4-6; *CV*A Stuttgart 1, 40 (figure below) and pl. 35, 4.



## PLATE 47

1-4. Fig. 25. Lekythos, Standard Type.

136. Unknown provenance.

Not previously published.

Ht., 31.5 cm; Diam. of mouth, 6.2 cm; Max. diam., 9.3 cm; Diam. of foot, 6.4 cm.

Mended from few fragments. Small chips and splinters lost from the mouth, body and handle. White ground of the shoulder and body mostly well preserved. Lustrous glaze, thin in places and partly flaked off, especially on the mouth and lower body. Matt grey and brown colours

partly faded; perhaps a third colour was used, but is completely effaced.

Calyx mouth. Straight neck, set off from the slanting shoulder by a low ridge. Cylindrical body meeting the foot in a full curve. At the junction of body with foot, a fillet marked off by two scraped grooves. Torus disc foot with flat top, a groove around the top of its side and a small nipped depression at the centre of its underside. Strap handle.

Inside and outside of the mouth and outside of the neck glazed. On the white-ground shoulder, egg band and then, three linked palmettes, the middle one reversed, the side ones pointing toward the handle. At the top of the white-ground body, a band of leftward stopped meanders that appear only along the scene, but are bordered above and below by pairs of lines running around the body. The figures stand on a glaze line that circles the vase. Lower body glazed, with reserved band below the scene. Fillet and top of the foot glazed, save for the grooves demarcating the former. Handle glazed.

Body: youth and woman at tomb. At centre, a tall rectangular, slightly splaying, stele resting on a base with three steps that are adorned with fillets. At right, mantled youth in profile to left. On the other side of the stele, woman clad in sleeved chiton and himation; her hair is tied back and held in place by a double fillet. She stands in three-quarter view to left, the right foot in profile, the left frontal, but looks back at the youth and gestures at him with her raised right hand.

Dark brown glaze: borders of meanders. Matt grey: shoulder decoration, meanders, outlines and details of picture. Matt brown: youth's himation. Uncertain colour: fillets on the base of the stele.

Perhaps Bird Group [Saripani]. 440-430 B.C.

The style of the drawing on this lekythos may be compared to that of works by the Bird Painter and the Painter of Munich 2335, two painters who must have collaborated in the same workshop. For the mantled man see D. M. Buitron, *Attic Vase Painting in New England Collections* (1972) 140-141 no. 77 (by the Bird Painter); *CV*A Edinburgh, pls. 29, 9-11 and 30, 1-3 (Near the Painter of Munich 2335). For the female figure see *CV*A Giessen 1, 65 fig. 7 and pl. 43, 1-5 (Manner of the Bird Painter); *Select Exhibition of Sir John and Lady Beazley's Gifts to the Ashmolean Museum 1912-1966* (1967) pl. 53 no. 371 (Painter of Munich 2335). For the stele, which



belongs to Nakayama's Type A-II (Nakayama, 60-69 and esp. 257 pl. 5 no. A-II-13), see S. J. Schwarz, *Greek Vases in the National Museum of Natural History, Smithsonian Institution Washington D.C.* (1996) pl. 54 no. 38 (Circle of the Bird Painter). For the shoulder palmettes cf. E. Reeder-Williams, *The Archaeological Collection of the Johns Hopkins University* (1984) 180-181 no. 117 (Bird Group). For the Bird Painter and the Bird Group see *ARI* 1231-1236, 1687-1688; *Para* 467-468; *Add* 352; *AWL* 52-55; F. Felten, *AM* 91 (1976) 99-100; *CV* Munich 15, 80 text to pl. 45 (E. Kunze-Götte). For the Painter of Munich 2335 see above, text to Pl. 39, 1-3.

The gesture of the woman is rather unusual in the iconography of white lekythoi and of Attic funerary art, in general; she seems to be bidding farewell to a beloved person (her husband?), as she is about to depart for the Underworld. For this gesture see G. Neumann, *Gesten und Gebärden in der griechischen Kunst* (1965) 41 ff., mainly 45-46. For another white lekythos, on which this gesture is performed by the deceased, see *CV* Copenhagen, Ny Carlsberg Glyptotek 1, pl. 74, 51. For similar gestures on funerary reliefs see C. W. Clairmont, *Classical Attic Tombstones. Introductory volume* (1993) 114.

## PLATE 48

1-4. Lekythos, Standard Type.

### 137. Unknown provenance.

Not previously published.

Ht., 18.2 cm; Diam. of mouth, 3.8 cm; Max. diam., 5.4 cm.

Reassembled from many fragments. Missing its foot (the attached foot is alien); also missing parts of the mouth and neck that are restored in plaster and partly repainted. Splinters on the body. White ground of the shoulder and body extensively peeled off. Dull glaze, thin in places and partly flaked off. Matt grey and red colours partially preserved.

Calyx mouth. Straight neck, set off from the sloping shoulder by a low ridge. Cylindrical body curving in above the foot. Strap handle.

Inside glazed to the upper part of the neck. Outside of the mouth and neck glazed. On the white-ground shoulder, three enclosed horizontal palmettes to left. A line around the edge of the shoulder. At the top of the

white-ground body, a band of rightward meanders that appear only along the scene, but are bordered above and below by pairs of lines running around the body. The figure stands on a line that circles the vase. Lower body and handle glazed.

Body: woman at tomb. At left, tall splaying stele that rests on a base with one or, less likely, two steps and is crowned with acanthus leaves; the shaft of the stele is drawn in perspective, its right lateral surface also being visible. Long fillets are tied around the top of the stele and another fillet is hanging in the field, between the tomb and the woman. The latter is standing at right, facing the tomb, with her head bowed; her loose hair is falling in tresses on her back and she is dressed in a peplos; she is carrying a wreath in her right hand. A fillet is hanging from the wreath and another one seems to be wrapped around the woman at shoulder level.

Light brown dilute glaze: line edging the shoulder, borders of meanders and groundline. Matt grey: shoulder decoration, meanders, outlines and details of picture. Matt red: fillets.

Perhaps Reed Workshop [Saripaniði]. 430-420 B.C.

For the Reed Painter and the Reed Workshop see *ARI* 1376 ff., 1390, 1692, 1704; *Para* 485-486, 524; *Add* 371; S. Papaspyridi, *Adelt* 8 (1923) 117-146; *AWL* 58-68; F. Felten, *AM* 91 (1976) 108-112; *CV* Munich 15, 119 text to pl. 70 (E. Kunze-Götte). This lekythos is unique in two aspects: first, the circumscribed horizontal palmettes on its shoulder are unparalleled; second, it offers the only known three-dimensional representation of the shaft of a stele. That is not, of course, to say that what we have here is the only attempt observed among white lekythoi to convey the third dimension; for another lekythos showing a stele, the steps of which are drawn in perspective, see *CV* Athens 1, III.J.d, pls. 11, 5 and 12, 4-6. Furthermore, several lekythoi by the Reed Workshop, and especially by the Reed Painter himself, show the so-called "shadow monuments"; for those see *AWL* 61. Our stele could be classified under Nakayama's Type E-V, but it has no moulding on its top, while the number of its steps is uncertain; see Nakayama, 126-129, 132-141 and mainly 275 pl. 23 no. E-V-3. For single-figure scenes on white lekythoi, which are not common at the time of our vase, see J. H. Oakley, *Picturing Death in Classical Athens* (2004) 146, 152.



5-8. Fig. 26. Lekythos, Standard Type.

### 138. Unknown provenance.

Not previously published.

Ht., 26 cm; Diam. of mouth, 5.1 cm; Max. diam., 7 cm; Diam. of foot, 5.1 cm.

Mended from few fragments. Missing chips on the mouth and splinters at the joins of the fragments. Body surface much worn. The white ground of the shoulder and body, which has not been applied below the groundline of the scene, is partly peeled off. Dull glaze, thin in places, flaked off at few spots. Matt grey, red and green colours largely effaced. Dark red wash on the top of the mouth and the reserved part of the side of the foot.

Calyx mouth. Slightly concave neck, set off from the sloping shoulder by a low ledge. Cylindrical body tapering and curving in above the foot. Torus disc foot with flat top and nipped depression at the centre of its concave underside. Strap handle.

Inside and outside of the mouth and outside of the neck glazed. On the white-ground shoulder, three linked palmettes enclosed by a line; the middle one is reversed, the side ones point toward the handle. At the top of the white-ground body, a band of rightward meanders that appear only along the scene, but are bordered by lines running around the body, one above and two below. The figures stand on a line that circles the vase. Lower body glazed. The top of the foot and the upper edge of its side, as well as the handle are glazed.

Body: woman and youth at tomb. At centre, a tall stele with slightly splaying shaft, resting on a two-stepped base and crowned with acanthus leaves. At right, woman wearing a chiton, her hair tied in a bun. She is drawn in three-quarter view, her head in profile to left. Her right arm is lowered, while in her left hand she is carrying a shallow basket with hanging fillets. On the other side of the stele, youth in profile striding to right, dressed in a himation draped around his waist and left shoulder. With his right hand he is reaching out toward the woman. Both figures turn their heads slightly downward.

Golden dilute glaze: shoulder line, borders of meanders and groundline. Matt grey: shoulder decoration, meanders, outlines and details of scene. Red: youth's hair. Green: fillets.

Triglyph Painter [Saripaniði]. Last quarter of the 5<sup>th</sup> c. B.C.

This is one of the smallest known lekythoi decorated by the Triglyph Painter. For this painter see *ARI* 1384-1387, 1388, 1692; *Para* 486-487; *Add* 372; *AWL* 66-67; F. Felten, *AM* 91 (1976) 112-113; J. H. Oakley, *Picturing Death in Classical Athens* (2004) 18; *CV* Munich 15, 133 text to pl. 79 (E. Kunze-Götte). For the figures, among which the youth is apparently the one to be identified as the deceased, compare with *CV* Tübingen 5, 74 fig. 34 and pl. 33, 4-9. For the woman's head cf. also *ArchEphem* 1958, pl. 11. For the woman and the grave stele see the lekythos Sydney, Nicholson Museum 41.03 (= *BAPD* no. 217858). For the stele see also *CV* Cambridge, Fitzwilliam Museum 1, 33 fig. 3. The stele on our vase belongs to Nakayama's Type E-V, see Nakayama, 126-129, 132-141 and mainly 277 pl. 25 no. E-V-26. For another lekythos showing a similar composition, by the same painter, see *CV* Stuttgart 1, 40 (fig. above) and pl. 35, 1-3.

9. Fig. 27. Alabastron.

### 132. Unknown provenance.

Not previously published.

Ht. 16 cm; Diam. of mouth, 6.3 cm; Max. diam., 6.6 cm.

Complete. The mouth and upper neck have been broken off and rejoined. Chipping all around. White ground of the picture extensively peeled off. Lustrous glaze, thin in places, partly chipped off, especially on the lower body; most of the figure decoration is lost.

Wide mouth with slightly convex topside. Tall concave neck, separated from the body by a ledge. Elongated body, splaying toward rounded bottom.

Band around the top of the neck inside. Underside of the mouth and outside of the neck glazed. At the top of the white-ground body, a black band and a band of rightward keys between two glaze lines. Below the scene, another band of rightward keys bordered by two pairs of dilute glaze lines. Lower body glazed with reserved band.

Body: preserved are parts of a long-haired figure (maenad?) that is dressed in a himation and runs to right but looks back, with one hand extended to left (face, parts of right arm, both hands, right side of torso and one foot missing). In the left hand, the figure was holding an oblong object, perhaps a thyrsus (traces of shaft and upper tip preserved). Above the figure's right



arm, traces of unidentified object. To the right of the figure, traces of the lower part of the chiton of another figure that was probably standing to right.

470-450 B.C.

For the shape see *ABL* 101-104; S. Karouzou, *BCH* 86 (1962) esp. 439-442; U. Knigge, *AM* 79 (1964) 110-111; I. Wehgartner, *Attisch weissgrundige Keramik* (1983) 112 ff. and 211 nn. 1-6 (for additional bibliography); P. Badinou, *La laine et le parfum* (2003) 51 ff. For white-ground alabastra cf. also J. R. Mertens, *Attic White-Ground: Its Development on Shapes other than Lekythoi* (1977) 37, 95 ff., 128 ff. Neither the form nor the style of the drawing of our alabastron finds any close parallels among other known vases of this shape. With regard to the proportions of its body, perhaps it could be compared with some red-figure alabastra by the Painter of the Yale Lekythos, see e.g. *CVA* Edinburgh, pl. 27, 9-11. At the same time, it shares certain similarities with black-figure alabastra ascribed to the Theseus Painter and his circle, see e.g.

H. P. Isler – H. Sguaitamatti (eds.), *La Collezione Collisani* (1990) 121 and pl. 26, no. 176 (B. Hedinger). For the Painter of the Yale Lekythos see *ABV*<sup>2</sup> 657-662, 1664; *Para* 403-404, 521; *Add*<sup>2</sup> 277; *AWL* mainly 100, 103. For the Theseus Painter see *ABV*<sup>2</sup> 450, 518-521, 703-704, 716; *Para* 255-260; *Add*<sup>2</sup> 129-130; *ABL* esp. 141-147, 249-254 (Appendices XIV-XIVbis); *ABL* *Addenda* 55-60; S. Fritzilas, *O Ζωγράφος του Θησέα* (2006). Just like these two painters, the painter of the Thessaloniki alabastron is likely to have also decorated lekythoi. For lekythoi painters that have yielded alabastra see Wehgartner, *op. cit.* 122-124, 131-132 (Group VIII). As for the subject depicted on the vase, the best-preserved figure was, in all likelihood, a maenad. For Dionysian imagery on alabastra see Badinou, *op. cit.* 118 ff. For roughly contemporary representations of running maenads see *CVA* Japan 1, pl. 4, 1-2; G. Giudice, *Il toro, la nave, le terre lontane* (2007) 166 fig. 171; *CVA* Palermo 1, III.Lc, pl. 23, 2; *CVA* Warsaw 3, pls. 38, 3-4; 39, 2; 42, 3.

ΑΚΑΔΗΜΙΑ



1-2. Small hydria.

102. Unknown provenance.

Not previously published.

Ht., 19 cm; Diam. of mouth, 8.8 cm; Max. diam., 14.4 cm; Diam. of foot, 8.2 cm.

Complete, but there is much chipping all around. Dull glaze, largely misfired red, peeled off in places, especially on the underside of the foot.

Moulded mouth with slightly concave top and underside. Low splaying neck. Sloping shoulder, meeting the bulbous conical body at a faint angle. Low stem to the join of body to foot. Tall ogee foot with torus side and concave underside, the latter fashioned with a pimpled concavity at the centre. All handles round in section; the side ones are curving upward and in.

Glazed all over, except for the inside of the body.

Last quarter of the 5<sup>th</sup> c. B.C.

For the shape see *Agora* XII, 53 with n. 1 (for earlier bibliography); *Agora* XXX, 37-38; E. Diehl, *Die Hydria* (1964) esp. 63-64; *CVA* Berlin 9 (E. Böhr); E. Trinkl in A. Tsingarida (ed.), *Shapes and Uses of Greek Vases (7<sup>th</sup>-4<sup>th</sup> centuries B.C.)* (2009) 153-171. This hydria must be somewhat later than a black-glaze hydria attributed to the Workshop of the Schuvalov Painter and dated to 435-425 B.C., see A. Lezzi-Hafter, *Der Schuvalov-Maler* (1976) 7, 115 no. Sfs 2 and pl. 153c. For a parallel, which differs in the form of its foot, see C. Dugas, *Décor XXI, Les vases attiques à figures rouges* (1952) 50, 56 and pl. 49 no. 135. For another black-glaze hydria with similar body cf. *CVA* Verona 1, III.H, pl. 1, 2.

## PLATE 50

1-2. Cup, Type C.

95. Unknown provenance.

## ATTIC BLACK-GLAZE

### PLATE 49

Not previously published.

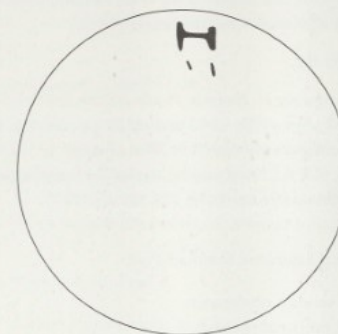
Ht., 9.7 cm; Diam. of lip, 18.7 cm; Width across handles, 25.6 cm; Diam. of foot, 7.9 cm.

Intact. Lustrous, partly thin glaze, flaked off at few places, especially on the inside, at the join of lip to body. Traces of red wash on the reserved areas.

Concave lip. Rounded body, contracting above stout stem with low fillet at its base that is set off by two scraped grooves. Torus disc foot with sloping top and low ledge at the upper part of its side; nipped underneath. Handles round in section, tilted upward and in.

Glazed all over, except for the two incisions framing the foot fillet, the side and resting surface of the foot and the centre of the stem inside; on the nipple, central dot within a circle. Inside of the handles and handle panels reserved.

Graffito near the opening of the cone underneath:



1:1

490-480 B.C.

For C cups with concave lip see H. Bloesch, *Formen attischer Schalen* (1940) 111 ff., esp. 119-126; *Agora* XII, 91-92 and pl. 19 esp. no. 411; E. Böhr in A. Tsingarida (ed.), *Shapes and Uses of Greek Vases (7<sup>th</sup>-4<sup>th</sup> centuries B.C.)* (2009) 111-114. For further parallels see *CVA* Norway, pl. 50, 1; *CVA* Metropolitan Museum of Art 2, pls. 34,



54 and 43, 54; *CV4* Mainz, RGZM 1, pl. 41, 7.

With respect to the *zeta* and the two strokes on the foot of the vase, their precise meaning remains puzzling. As A. Johnston has noted (written communication), although this could be a numerical followed by the unusual two-dot type of punctuation, such an interpretation is hampered by the fact that nothing is inscribed beyond the two strokes.

### 3. Vicup.

#### 100. Unknown provenance.

Not previously published.

Ht., 7.5 cm; Diam. of lip, 13.4 cm; Width across handles, 19.3 cm; Diam. of foot, 6.6 cm.

Complete. Some chipping on the lip and body. Lustrous glaze; one side of the lip and body has misfired red; minor glaze abrasions. Traces of red wash on the reserved areas of the handles, the handle panels and the side of the foot.

Inset flaring lip. Shallow bowl resting on short stem with continuous curve to the sloping top of the disc foot, which has a splaying side. Uplifted handles, round in section.

Glazed all over, except for the side and resting surface of the foot, the centre of the cone beneath, the inner face of the handles and the handle panels.

475-465 B.C.

For Vicups see H. Bloesch, *Formen attischer Schalen* (1940) 139-141; *Agora* XII, 92-93 and pl. 20 esp. no. 435. For more comparanda see *CV4* Warsaw 1, pl. 9, 3; *CV4* Sévres, pl. 23, 2; N. Kunisch, *Antiken der Sammlung Julius C. und Margot Funcke* (1972) 128-129 no. 107.

### 4-5. Cup-kantharos, Standard Type.

#### 101. Unknown provenance.

Not previously published.

Ht. to handles, 8 cm; Ht. to lip, 7.3 cm; Diam. of lip, 11 cm; Diam. of foot, 4.5 cm.

Broken into few pieces and mended, with small parts of the lip and body restored in plaster and repainted. Some chipping on the body and foot. Lustrous glaze, flaked off in few places.

Moulded lip. Low concave neck, meeting the shallow convex body at an angle. Tall ring foot in two degrees,

the upper angular, the lower torus-shaped; concave underside. Horizontal handles round in section, rising above the lip and bending inward.

Entirely glazed, save for the reserved resting surface. Around the centre of the inside of the bowl, three circles of rouletting.

Second quarter of the 4<sup>th</sup> c. B.C.

For cup-kantharoi of the Standard Type with moulded lip see *Agora* XII, 117-119 and pl. 28 esp. nos. 657 (for the form of the foot) and 658 (for the form of the body). For the shape during the Hellenistic period see *Agora* XXIX, 85-86, 87-88.

### 6. Kantharos, Classical Type.

#### 105. Unknown provenance.

Not previously published.

Ht. to spurs, 9.9 cm; Ht. to rim, 9.5 cm; Diam. of rim, 8.6 cm; Diam. of foot, 4.8 cm.

Complete, but missing small chips, particularly on the rim and handles. Dull glaze with a greenish cast, largely misfired red and chipped off in few places.

Moulded rim on low concave neck, meeting the convex body at a smooth angle. Tall ring foot in two degrees, the upper angular, the lower spreading; concave underside. Vertical strap handles; each handle is topped with a square-ended uplifted spur.

Vase entirely glazed.

Late third to early fourth quarter of the 4<sup>th</sup> c. B.C.

For plain-rimmed kantharoi of the Classical Type see *Agora* XII, 122; *Agora* XXIX, 83-85 and pl. 1 esp. no. 2. For a similar kantharos see D. M. Robinson, *Excavations at Olvntus XIII, Vases found in 1934 and 1938* (1950) pl. 82 no. 510A.

## PLATE 51

### 1. Large bowl.

#### 107. Unknown provenance.

Not previously published.

Ht., 4.9 cm; Diam. of lip, 14.7 cm; Diam. of foot, 8.2 cm.

Unbroken, but missing numerous small chips all around. Lustrous glaze with a greenish metallic cast, partly flaked off.



Echinus-shaped body with incurving rim. At the junction of body and foot, a groove. Flaring ring foot with concave moulding on the underside.

Glazed all over.

Late 4<sup>th</sup> c. B.C.

For large echinus-shaped bowls see *Agora* XII, 128, 131-132 and pl. 33 esp. no. 832; *Agora* XXIX, 161-164.

### 2-3. Fig. 8. Lekanis with lid.

#### 106. Unknown provenance.

Not previously published.

Ht. with lid, 11.2 cm; Ht. without lid, 6.3 cm; Diam. of lid, 15.1 cm; Diam. of lip, 14.2 cm; Max. diam., 15 cm; Width across handles, 21.9 cm; Diam. of foot, 8.2 cm.

Intact, except for splinters on the knob finial and the downturn of the lid. Lustrous glaze, streaky on the underside of the lid, chipped off in few places. Traces of red wash on the top of the knob and the underside of the lekanis' foot.

Convex lid with a ledge around the base of the knob and another one at the joint to the splaying shaft. Narrow ring-shaped knob on tall concave shaft. Lekanis with inset, slightly incurving lip. Body with round contour, modelled with an offset band at the handle level. At the junction with torus ring foot, a scraped groove. Uplifted reflex strap handles.

Lid fully glazed, except for a line around each ledge on its top, the upper face of the knob ring and the top of the knob, which is decorated with dot and circle. Lekanis glazed, with reserved resting surface and underside of the foot; on the latter, a dot within two concentric circles.

Probably around the mid-5<sup>th</sup> c. B.C.

This vase, combining the bowl of the so-called "Lykinic lekanides" with the handles and foot of the regular Lidded Type lekanis with ribbon handles, is likely to have occurred at an early stage of the development of the "Lykinic Type". For these types see *Agora* XII, 165-170, pl. 40 no. 1218 (for the form of the handles), no. 1219 (for the form of the lid, but with different knob) and pl. 42 no. 1242 (for the form of the body). For another lekanis of hybrid form, with an offset band at the top of its body and reflex strap handles, see *CV4*

Mainz, RGZM 1, pl. 42, 1-2. The form of the lid knob of the Thessaloniki lekanis is unparalleled, in that it is unusually narrow with a solid (instead of hollowed) top.

### 4-5. Fig. 9. Stemless covered bowl.

#### 104. Unknown provenance.

Not previously published.

Ht. with lid, 7.5 cm; Ht. without lid, 4.6 cm; Diam. of lid, 9 cm; Diam. of rim, 8.3 cm; Max. diam., 9.1 cm; Diam. of foot, 5.6 cm.

A portion of the side of the lid is restored in plaster and partly repainted. The bowl is mended from two fragments. Some chipping all around. Lustrous glaze, largely misfired red on the outside of the bowl, flaked off at few places. The joins of both lid and bowl are partially covered with white incrustations.

Slightly domed lid, fashioned with a ledge at the joint to its side, which is grooved around its lower part. Disc knob with an offset concave disc on its top and a deep groove around its side, resting on low splaying shaft. Bowl with slightly incurving rim that is flat on the top and separated from the deep convex body by an offset flange. Torus ring foot.

Lid entirely glazed, except for the bottom face of the downturn and the outer edge of the knob disc. Bowl glazed, save for the top of the rim and the foot resting surface.

Second quarter of the 5<sup>th</sup> c. B.C.

For stemless covered bowls see *Agora* XII, 172-173 and pl. 42 esp. no. 1272. For another parallel see N. Stampolidis - L. Parlama (eds.), *Athens, The City Beneath the City* (2000) 335 no. 355. Cf. also *CV4* Kassel 1, pl. 47, 7 (with straight rim and lid of different form).

### 6-8. Pyxis with lid, Type B.

#### 96. Unknown provenance.

Not previously published.

Ht. with lid, 8.5 cm; Ht. without lid, 7.2 cm; Diam. of lid, 17.1 cm; Diam. of rim, 15.4 cm; Diam. at flange, 17.1 cm; Diam. of foot, 12.2 cm.

Complete lid with minor chipping. Box reassembled from few fragments; missing small parts of its rim and body that are restored in plaster. Lustrous glaze, partly misfired red, especially on the lid. On the top of the



latter, off-centre small roughly circular hole, once filled with plaster that is now removed.

Cylindrical slip-over lid, moulded at the centre of its flat top with an inset circle. At the junction of top with side, a ring set off by two grooves. Box with plain rim and slightly convex walls that are fashioned at their lower part with a torus-shaped flange; around the upper part of the flange, a groove. Thin torus ring foot. The underside of the body is moulded with inset concentric circles, five inside the foot ring and three outside.

Lid glazed, except for the inset band on its top and the two grooves framing the ring between top and side. Box glazed all over, except for a reserved band around the flange, the foot resting surface, and the first, third and fifth inset circles inside the foot ring.

Probably last quarter of the 5<sup>th</sup> c. B.C.

This pyxis belongs to Type B, which makes its appearance in the second quarter of the 5<sup>th</sup> c. B.C., but does not become popular until the Hellenistic period; see *Agora* XII, 174-175 and pl. 43 esp. no. 1291; *Agora* XXIX, 188. The elaborate moulding of its underside, with the concentric circles incorporating the foot ring, connects the vase with a group of pyxides of Type C, from the last quarter of the 5<sup>th</sup> c. B.C.; for those see *Agora* XII, 176, 327 and pl. 43 no. 1300; S. Rutherford-Roberts, *The Attic Pyxis* (1978) 147 nos. 4-5, 149-150 (A-C Class), 218 fig. 16a, 219 fig. 16f and pls. 86, 3; 87, 3.

AKAΔHMIA



9. Small oinochoe, Shape 9.

109. Unknown provenance.

Not previously published.

Ht. to handle, 12.9 cm; Ht. to mouth, 8.7 cm; Diam. of mouth, 3.3 cm; Max. diam., 5.6 cm; Diam. of foot, 4.2 cm.

The handle has been broken off and rejoined. Missing small parts of the mouth and body that are restored in plaster and repainted. Some chipping around the mouth and along the handle. Pink clay (*Munsell* 5YR 7/4). Black glaze with a greenish-metallic cast, flaked off in few places, particularly on the underside of the mouth.

Overhanging mouth with Jones for and concave underside. Low narrow neck with continuous outline to sloping shoulder and globular body. Spreading foot with grooved edge and concave underside. Handle round in section, rising considerably above the mouth.

The vase has been dipped in glaze that also covers most of the inside. On the outside, reserved are a small section at the front lower body, most of the outer face of the foot and its entire underside.

4<sup>th</sup> to 3<sup>rd</sup> c. B.C.

## BLACK-GLAZE OF UNCERTAIN FABRIC

### PLATE 51

For the shape, which was produced in bronze par excellence, see J. D. Beazley, *Etruscan Vase-Painting* (1947) 264-266; T. Weber, *Bronzekannen* (1983) 176-204. The proportions of our oinochoe, and particularly its narrow neck and strongly sloping shoulder, distinguish it from other known clay specimens of the shape, which come from Attic and especially from South Italian and Sicilian workshops. For Attic oinochoai of Shape 9, which date mainly from the late 5<sup>th</sup> c. B.C. and display a shallower, wider neck, squatter body and lower torus foot, see *Agora* XII, 65-66 and pl. 9 nos. 158-159; *CVA* Oxford 1, pl. 48, 13. For Italian examples, which date mainly from the 4<sup>th</sup> and 3<sup>rd</sup> c. B.C., but are rather similar to the Attic examples, see *CVA* Adolphseck 2, pl. 88, 9 and text on p. 47 (F. Brommer) (4<sup>th</sup> c. B.C.); J. W. Hayes, *Greek and Italian Black-glass Wares in the Royal Ontario Museum* (1984) 72-73 no. 121 (3<sup>rd</sup> c. B.C.). Still, one should stress that the shape was taken up by several Italian workshops, the products of which are not always uniform; see, for instance, *CVA* Stuttgart 1, pl. 63, 13-14, for two Italian oinochoai with narrow, though taller, neck and sloping shoulder which is set off from the body (both of uncertain exact provenance and date).



ΑΚΑΔΗΜΙΑ



# INDEX OF MUSEUM INVENTORY NUMBERS

1	Pl. 1, 3-4	47	Pl. 13, 1-3	105	Pl. 50, 6
2	Pl. 3, 1-3	48	Pl. 14, 1-3	106	Pl. 51, 2-3
3	Pl. 1, 1-2	49	Pl. 14, 14-15	107	Pl. 51, 1
4	Pl. 2	50	Pl. 14, 4-6	109	Pl. 51, 9
5	Pl. 3, 4-5	51	Pl. 14, 16-17	111	Pl. 24, 4-6
6	Pl. 5, 1-2	52	Pl. 14, 10-12	112	Pl. 25, 4
7	Pl. 4	53	Pl. 14, 13	114	Pl. 25, 1-3
8	Pl. 5, 3-4	54	Pl. 14, 7-9	120	Pl. 26, 2
9	Pl. 6	58	Pl. 12, 4	121	Pl. 26, 1
10	Pl. 7, 1-5	59	Pl. 12, 1-3	123	Pl. 45, 3-4
11	Pl. 8, 1-2	60	Pl. 12, 5	124	Pl. 45, 5-7
12	Pl. 9, 1-2	61	Pl. 19, 4-6	125	Pl. 45, 1-2
13	Pl. 8, 3-4	72	Pl. 16	126	Pl. 44
14	Pl. 10, 3-4	73	Pl. 27, 1	126bis	Pl. 39, 4-5
15	Pl. 5, 6	74	Pl. 27, 2	127	Pl. 45, 8
16	Pl. 10, 5-6	75	Pl. 30, 3-4, 6	129	Pl. 40
17	Pl. 7, 6-9	76	Pl. 30, 1-2, 5	130	Pl. 34
19	Pl. 5, 7	77	Pl. 29	131	Pl. 39, 1-3
22	Pl. 23	78	Pls. 27, 3-4; 28, 4	132	Pl. 48, 9
23	Pl. 9, 3-5	79	Pl. 24, 1-3	133	Pl. 35, 3-4
26	Pl. 18	80	Pl. 28, 1-3	135	Pls. 41-42
27	Pl. 17	81	Pl. 31, 1-2	136	Pl. 47
28	Pl. 19, 1-3	82	Pl. 31, 3-4	137	Pl. 48, 1-4
29	Pl. 20, 1-3	83	Pl. 32	138	Pl. 48, 5-8
30	Pl. 11, 3-4	84	Pl. 33, 1-4	139	Pl. 46, 1-3
31	Pl. 20, 4-7	85	Pl. 33, 5-7	140	Pl. 46, 4-6
33	Pl. 15, 1-3	86	Pl. 33, 12	149	Pl. 35, 1-2
34	Pl. 15, 4-5	87	Pl. 33, 11	150	Pl. 43, 1-3
35	Pl. 15, 6-8	88	Pl. 33, 8-9	151	Pl. 43, 4-6
37	Pl. 22, 5	89	Pl. 33, 10	233	Pls. 36-38
38	Pl. 22, 3-4	95	Pl. 50, 1-2	234	Pl. 10, 1-2
39	Pl. 21, 5-6	96	Pl. 51, 6-8		
40	Pl. 22, 1-2	99	Pl. 26, 3		
42	Pl. 21, 1-4	100	Pl. 50, 3		
43	Pl. 11, 5-8	101	Pl. 50, 4-5		
44	Pl. 11, 1-2	102	Pl. 49		
45	Pl. 12, 6	103	Pl. 26, 4		
46	Pl. 13, 4-5	104	Pl. 51, 4-5		



# INDEX OF ARTISTS, STYLISTIC GROUPS AND CLASSES

Agrigento Painter  
 Amazon Painter  
 Athena Painter  
 Athens 263 (Painter of)  
 Athens 581 ii (Class of)  
 Beldam Painter (workshop of)  
 Bird Group (perhaps)  
 Bird-Protome Workshop  
 Boston F 471 (Painter of)  
 Calliope Painter  
 Carlsruhe 280 (Group of or near)  
 CHC Group  
 CHC Group (near)  
 Erotostasia Painter (compared to)  
 Fat Boy Group  
 Fol Painter/Mannheim Alabastron (Painter of)  
 Haimon Painter (workshop of)  
 Heron Class  
 Icarus Painter  
 K2 Class  
 Kestner Painter (workshop of)  
 Klügmann Painter  
 KP-64 Workshop  
 Lancut Group  
 Laurion Painter (manner of)  
 Leafless Group  
 Lewis Painter (manner of)  
 Mannheim Alabastron (Painter of)/Fol Painter  
 Munich 2335 (Painter of)  
 Otterlo Painter (workshop of)  
 Polygnotos Group  
 R Class  
 Reed Workshop (perhaps)  
 Royal Library Painter  
 Sabouroff Painter (manner of)  
 Scale-pattern Group  
 Strasburg 1533 (Painter of)

## PLATES

34  
 35, 3-4  
 32  
 18  
 33, 1-4; 33, 5-7  
 33, 10; 33, 11; 33, 12  
 47  
 11, 1-2  
 19, 4-6  
 35, 1-2  
 45, 8  
 29  
 30, 1-2, 5  
 12, 4; 12, 5  
 27, 3-4 and 28, 4; 30, 3-4, 6; 33, 1-4; 33, 5-7; 33, 8-9  
 29; 30, 1-2, 5  
 45, 5-7  
 30, 3-4, 6  
 12, 1-3  
 45, 3-4  
 20, 4-7  
 31, 1-2; 31, 3-4  
 13, 1-3  
 28, 1-3  
 40  
 12, 4; 12, 5  
 39, 1-3  
 13, 4-5  
 36-38  
 31, 1-2; 31, 3-4  
 48, 1-4  
 17  
 44  
 19, 1-3  
 16

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΑ

Tomb 862 (Painter of)  
 Top-band Stemless Class  
 Triglyph Painter  
 Tymbos Painter  
 Tymbos Painter (workshop of)

43, 4-6  
 28, 1-3  
 48, 5-8  
 46, 1-3  
 46, 4-6



# INDEX OF PRINCIPAL SUBJECTS

Apollo pursuing woman with Marsyas	40 41-42
Athena with giant	33, 1-4
Athlete	35, 1-2; 41-42; 43, 1-3; 43, 4-6
Birds see also Protomes	23
Boar	21, 5-6
Bull	18; 19, 1-3
Courting scene	33, 8-9
Dancing woman(/en) Dionysian (?) with speared man with seated figure	29 31, 3-4 31, 1-2
Dionysos with maenad with satyr at libation	39, 1-3 21, 5-6
Does	20, 1-3
Eagle	46, 1-3; 47; 48, 1-4; 48, 5-8
Funerary (visit at tomb) (woman fleeing from tomb)	46, 4-6
Goat	17; 20, 4-6
Griffin-birds	16; 20, 4-6
Herakles with the Nemean lion	33, 5-7; 36-38
Hounds	21, 5-6
Lion(s) see also Herakles	11, 5-8; 12, 1-3; 13, 1-3; 15, 1-3; 17; 18; 19, 1-3; 20, 1-3
Maenad (?) dancing with satyr see also Dionysos, Satyr	48, 9 31, 3-4
Man/Men at altar (?) standing with cock statue	44 35, 1-2, 35, 3-4; 36-38 32
Nike at altar	45, 3-4; 45, 8
Panther(s)	15, 1-3; 17; 18; 19, 1-3; 20, 4-6; 21, 5-6
Protomes of birds griffin, woman, and horse	11, 1-2 35, 3-4
Quadriga wheeling	30, 3-4, 6

## PLATES

40
41-42
33, 1-4
35, 1-2; 41-42; 43, 1-3; 43, 4-6
23
21, 5-6
18; 19, 1-3
33, 8-9
29
31, 3-4
31, 1-2
39, 1-3
21, 5-6
20, 1-3
46, 1-3; 47; 48, 1-4; 48, 5-8
46, 4-6
17; 20, 4-6
16; 20, 4-6
33, 5-7; 36-38
21, 5-6
11, 5-8; 12, 1-3; 13, 1-3; 15, 1-3; 17; 18; 19, 1-3; 20, 1-3
48, 9
31, 3-4

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΑ

Rams	19, 1-3
Satyr dancing pursuing maenad squatting see also Dionysos, Maenad, Symposion	39, 4-5 34 27, 3-4; 28, 4
Siren	17
Sphinx(es)	11, 5-8; 13, 1-3; 17; 20, 1-3; 29; 30, 1-2, 5
Stag	18
Swan(s)	11, 5-6; 12, 1-3; 12, 4; 12, 5; 13, 4-5; 16; 17; 18; 19, 1-3; 19, 4-6; 2-, 4-6; 21, 5-6
Symposion Dionysian (?) Dionysian with satyrs	27, 3-4; 28, 4 28, 1-3
Waterbirds	7, 1-5
Whorl-shells	3, 1-3
Woman with alabastron and sash with chest	45, 1-2 45, 5-7
Youth seated	30, 1-2, 5



FIGURES

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΩΝ

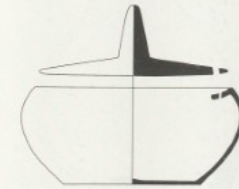


ΑΚΑΔΗΜΙΑ



ΑΘΗΝΑΙ

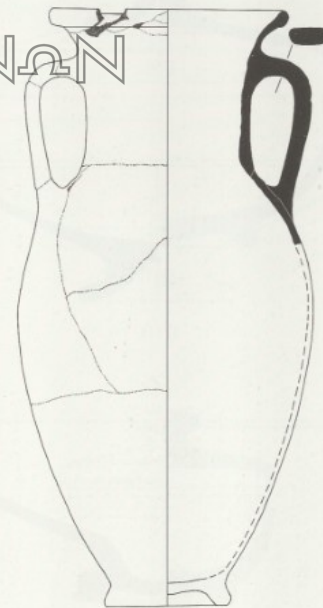
FIGURE 1



(12)

1:3

FIGURE 2



(234)

1:3





FIGURE 3

(29)

1:2



FIGURE 4

(79)

ΑΚΑΔΗΜΙΑ



FIGURE 5

(111)

1:2

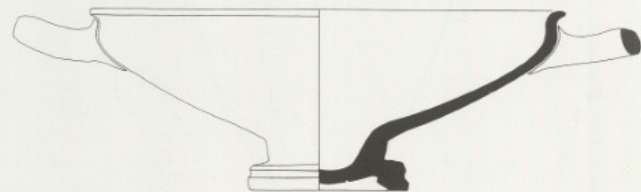


FIGURE 6

(114)

1:2



ΑΘΗΝΑΙΩΝ

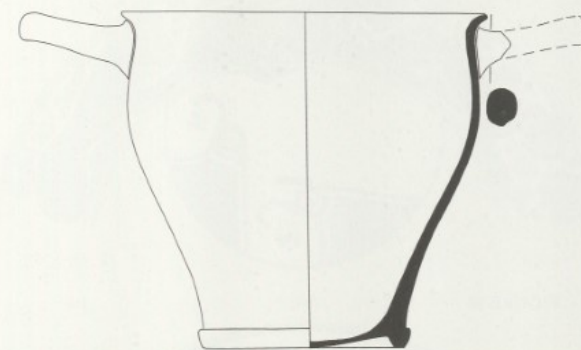


FIGURE 7

(135)

1:2

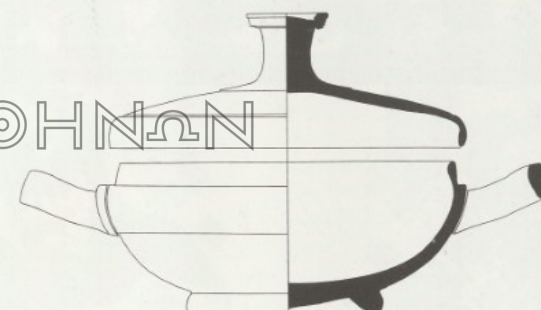


FIGURE 8

(106)

1:2

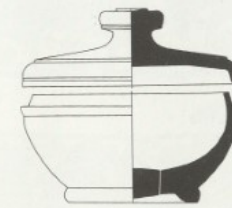


FIGURE 9

(104)

1:2





FIGURE 10

(44)

1:1



FIGURE 11

(43)

ΑΚΑΔΗΜΙΑ

(43)



FIGURE 12

(59)

1:2



FIGURE 13

(58)

1:2



FIGURE 14

(60)

1:2



FIGURE 15

(47)

1:3



FIGURE 16

(33)

1:2



FIGURE 17

(72)

1:2

ΑΘΗΝΑΙ



FIGURE 18

(27)

1:2





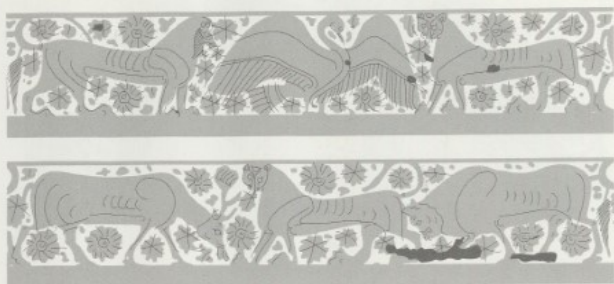


FIGURE 19

(26)

1:2



FIGURE 20

(28)

1:2

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΑ



FIGURE 21

(61)

1:2



FIGURE 22

(29)

1:2



FIGURE 23

(31)

1:2



FIGURE 24

(82)

2:3





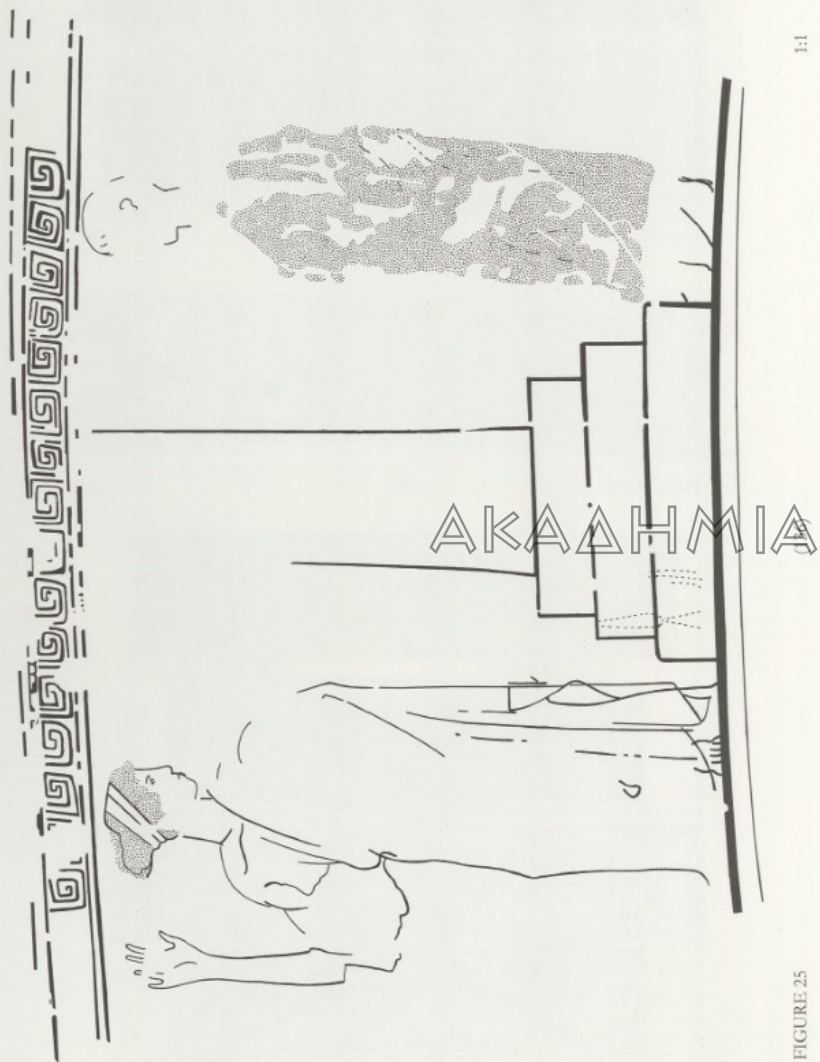


FIGURE 25

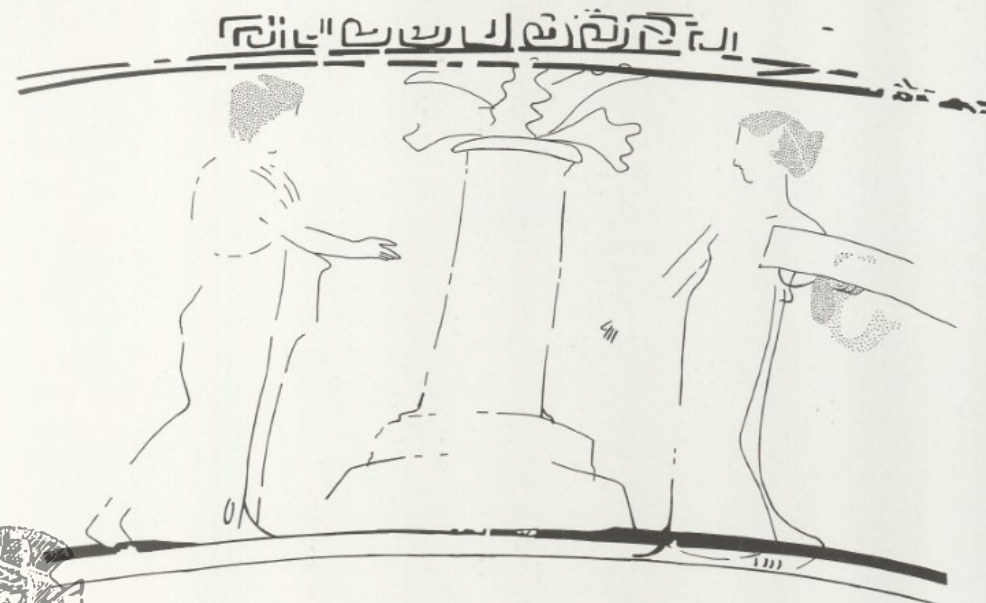
1:1



FIGURE 26

ΑΘΗΝΑ

(138)

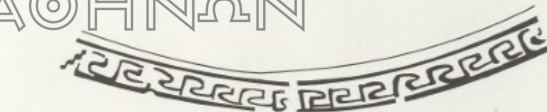


1:1

FIGURE 27

(132)

1:1





PLATES

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΩΝ





1



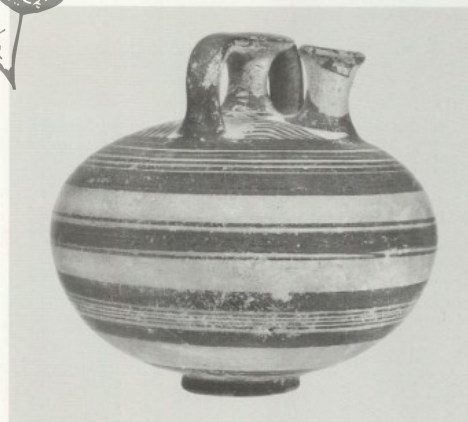
2

(3)

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΩΝ



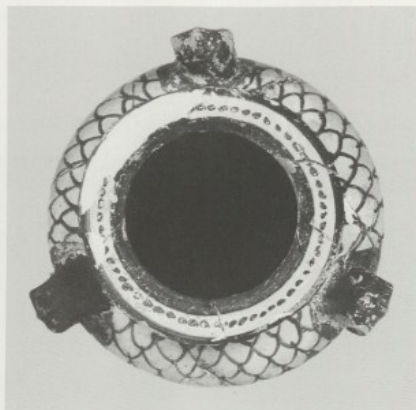
3



4

(1)





1



2

(4)

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΑΙ



2



1



3



5

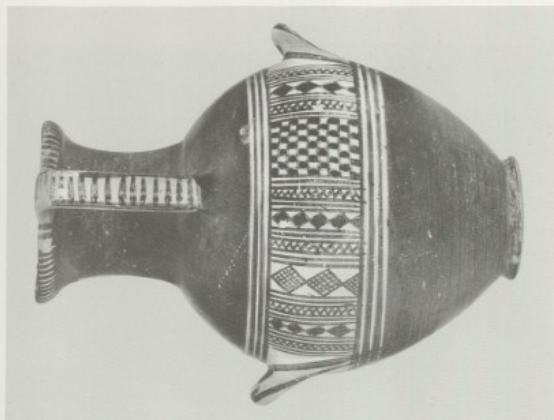


4

(5)

(2)





3



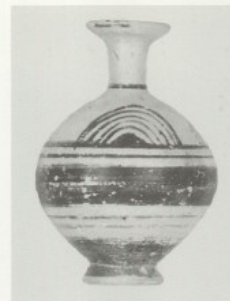
ΑΚΑΔΗΜΙΑ



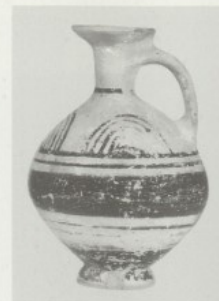
1



ΔΟΗΝΩΝ

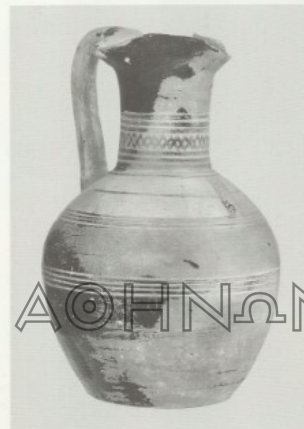


1



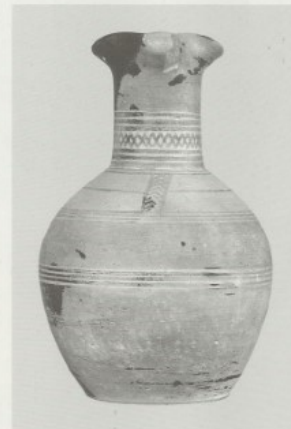
2

(6)

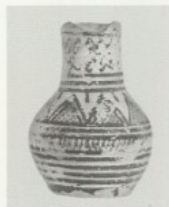


3

(8)



4

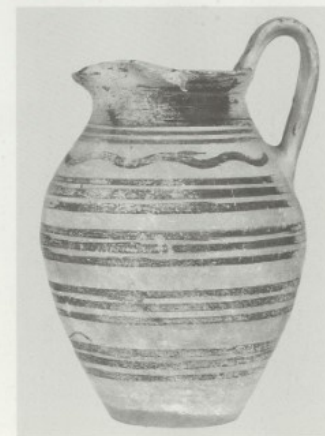


5

(15)



6



7

(19)

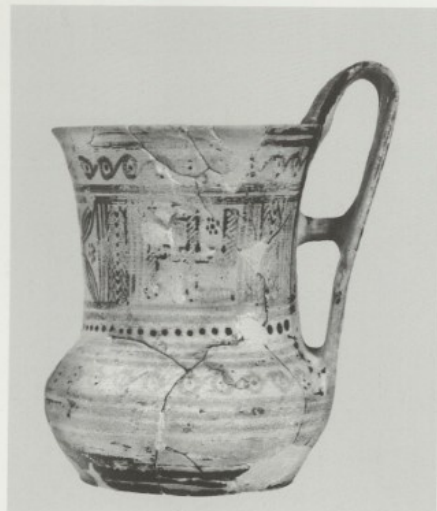




1



2



3



4

(9)

ΑΚΑΔΗΜΙΑ



1



2



3

(10)

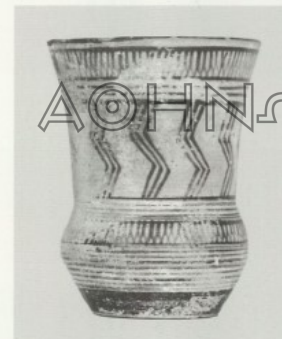


4



5

(10)



6

(18)



7



8

(18)



9





2



4



1



3

ΑΚΑΔΗΜΙΑ

(13)



ΑΘΗΝΑ

3



(23)

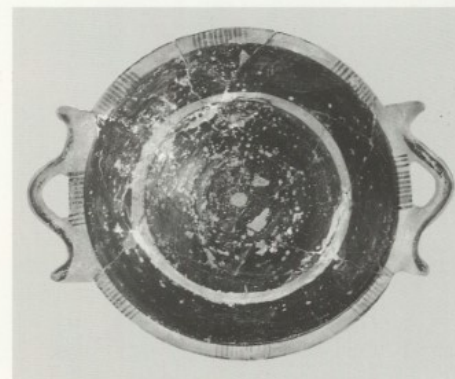


1



2

(12)



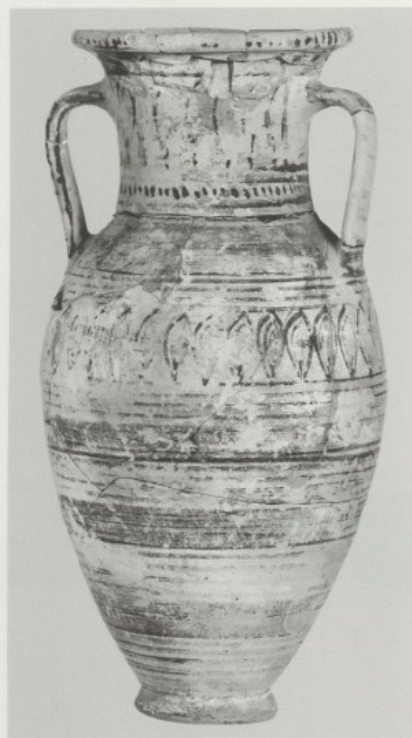
4

(23)



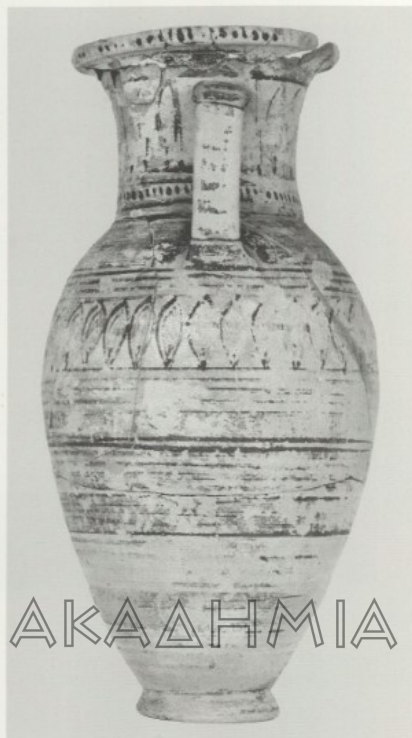
5





1

(234)



2

ΑΚΑΔΗΜΙΑ



3

(14)



4



5

(16)



6



4

(30)

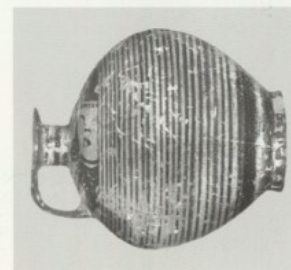


3



2

(44)



1



8

(43)



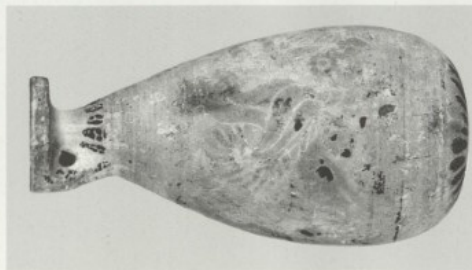
7

(43)



6

(43)



5



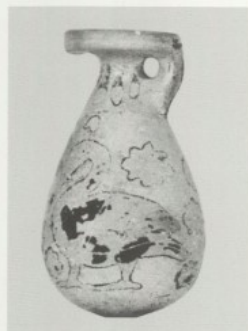


1



2

(59)



3

ΑΚΑΔΗΜΙΑ



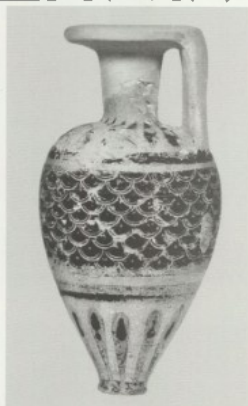
4

(58)



5

(60)



6

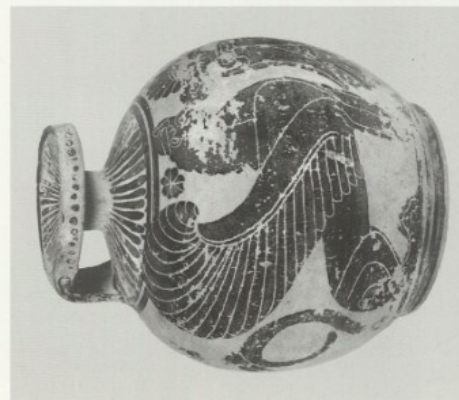
(45)



3



2



1



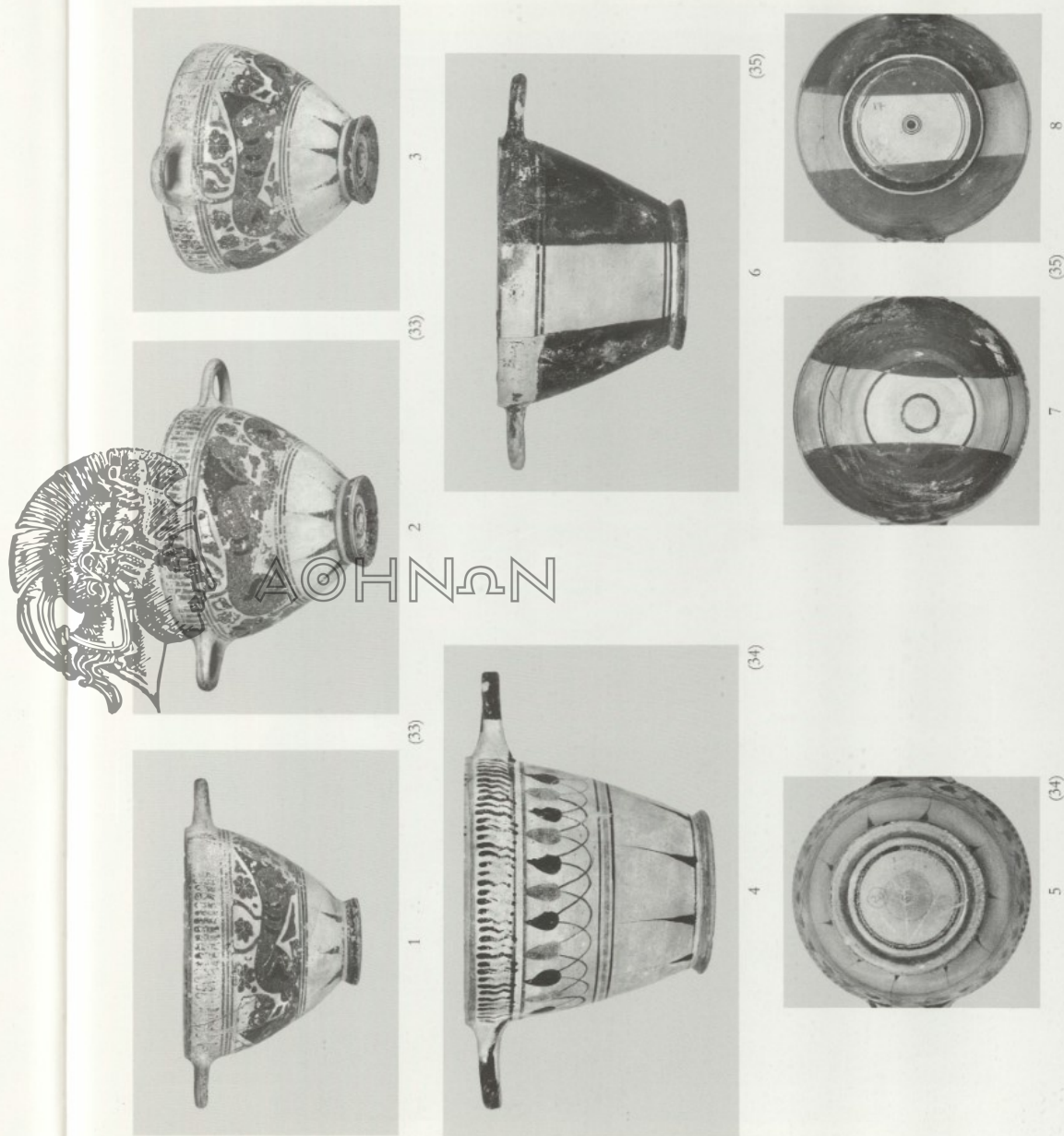
5



4

(46)

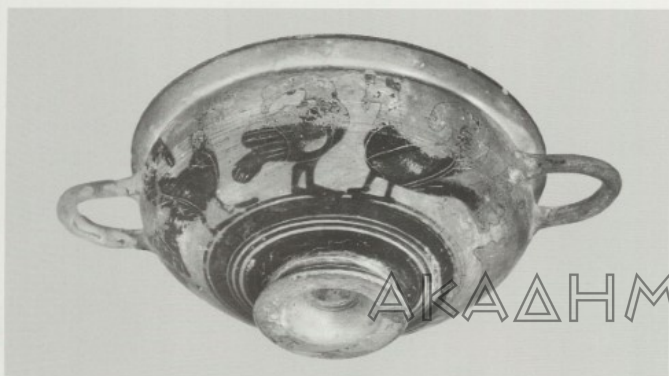








1



2



3

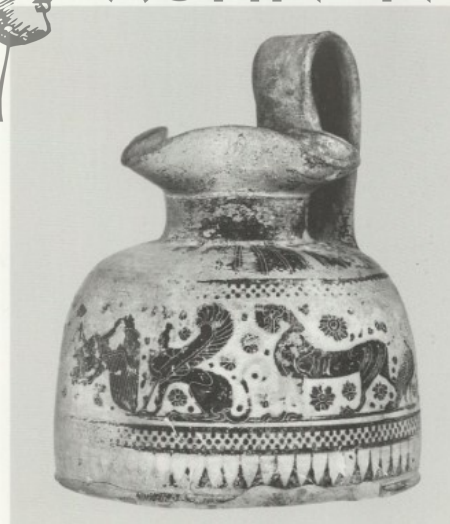
(72)



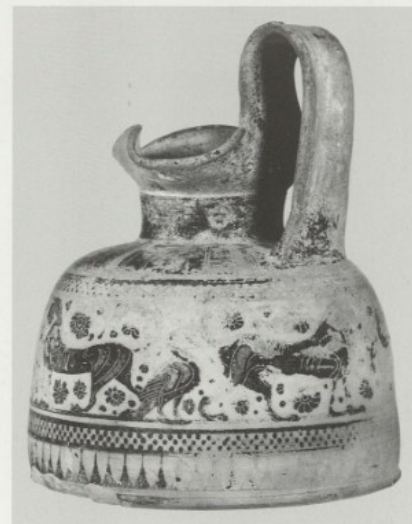
1



2



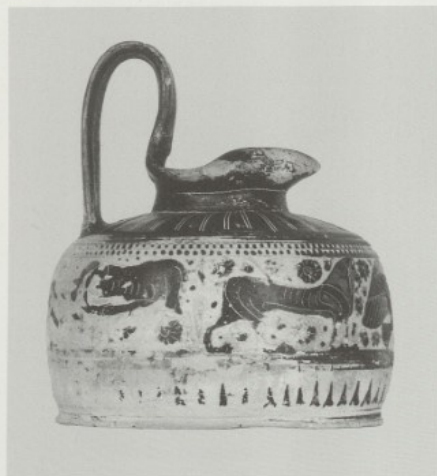
3



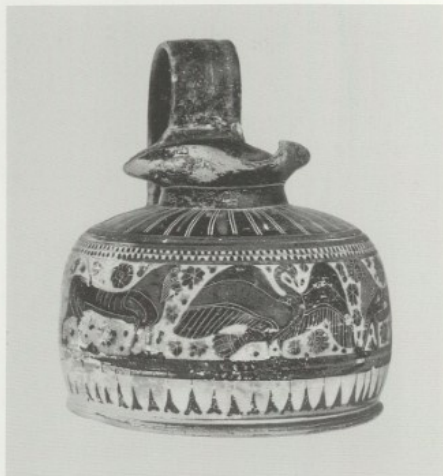
4

(27)



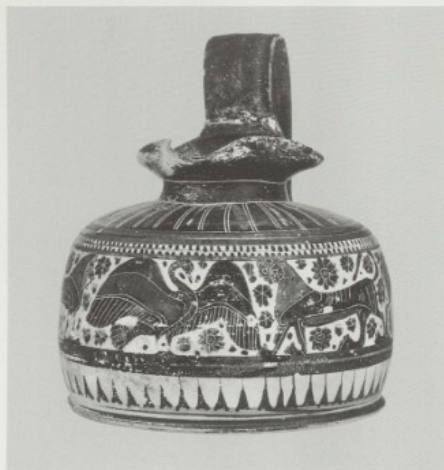


1



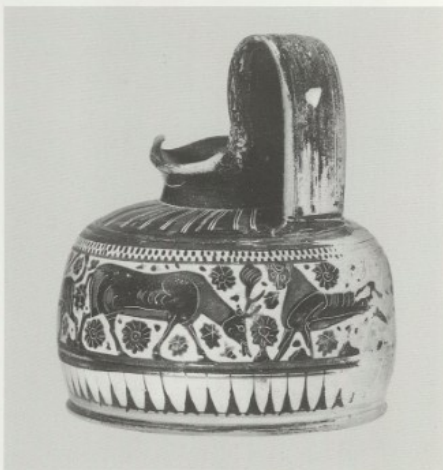
2

ΑΚΑΔΗΜΙΑ



3

(26)



4



3

(28)



(28)



1



6

(61)



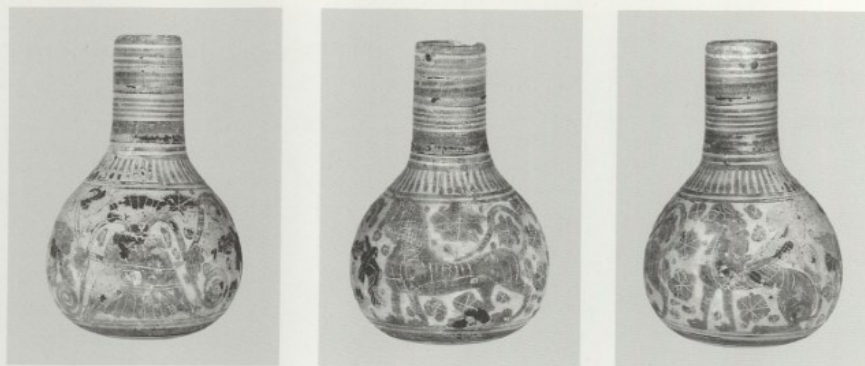
5

(61)



4





1

(29)

2

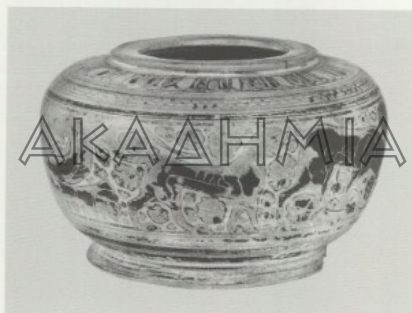
(29)

3



4

(31)

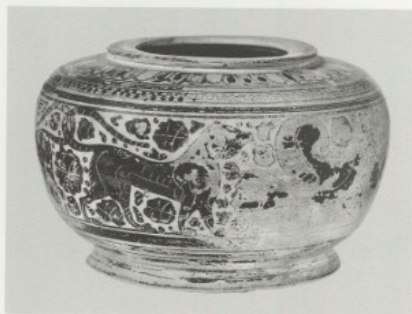


5



6

(31)

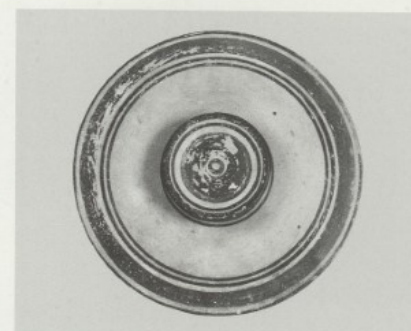


7

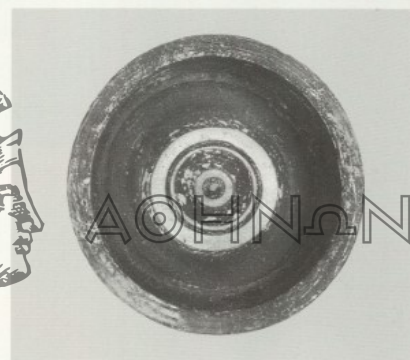


1

(42)



2

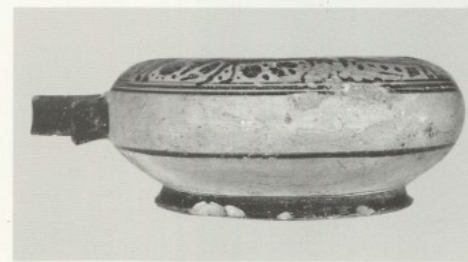


3

(42)



4



5

(39)



6





1 (40)



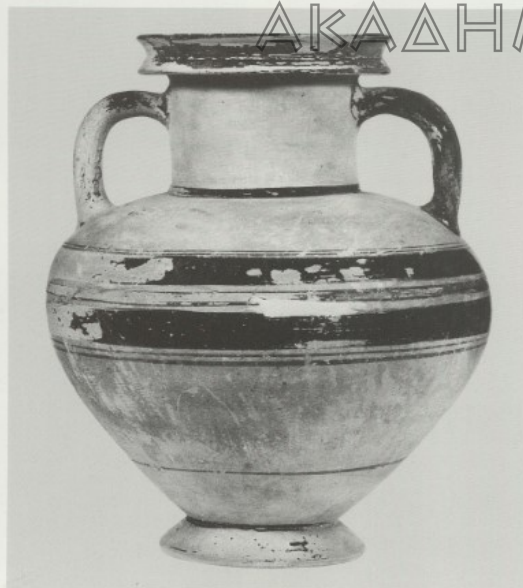
3 (38)



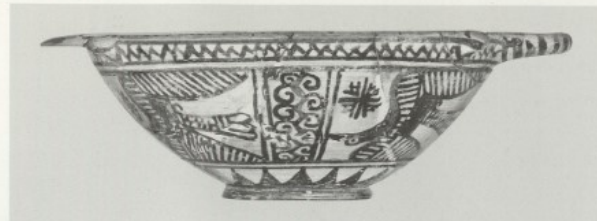
2 (40)



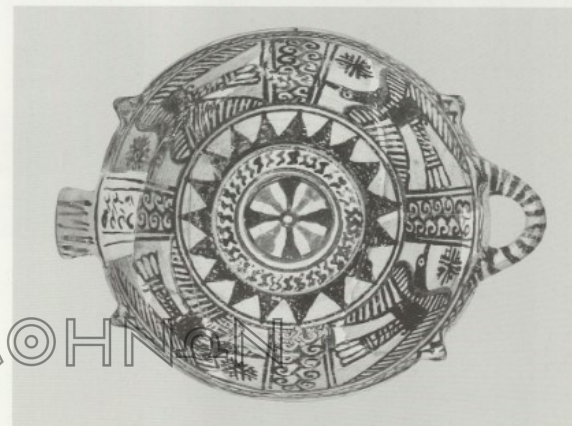
4



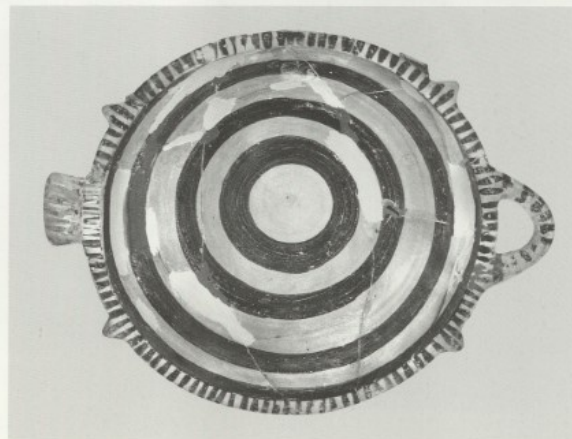
5 (37)



1



2



3 (22)





(111)

4



(111)

5



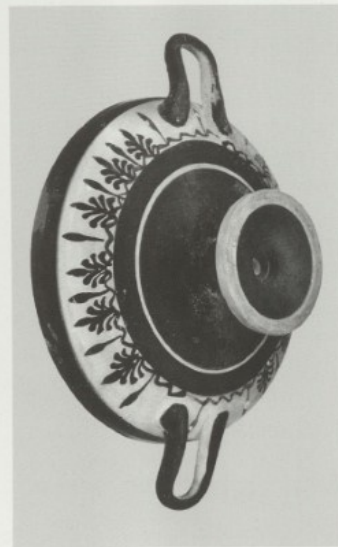
(111)

6



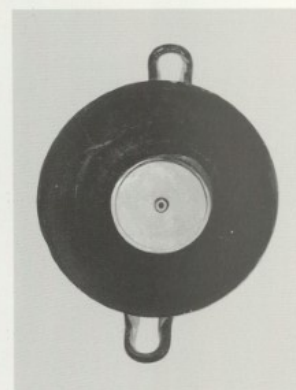
(79)

1



(79)

2



(79)

3

ΑΚΑΔΗΜΙΑ

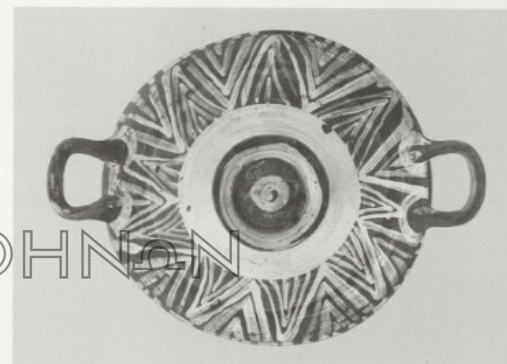


ΑΘΗΝΑ



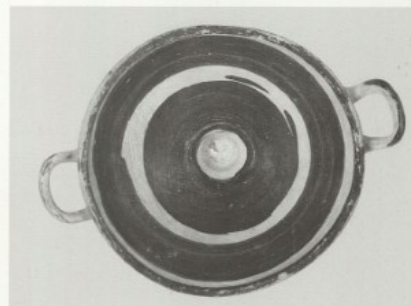
1

(114)



2

(114)



3

(114)



4

(112)





1

(121)



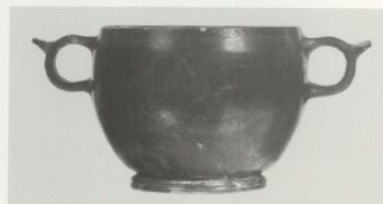
2

(120)



3

(99)



4

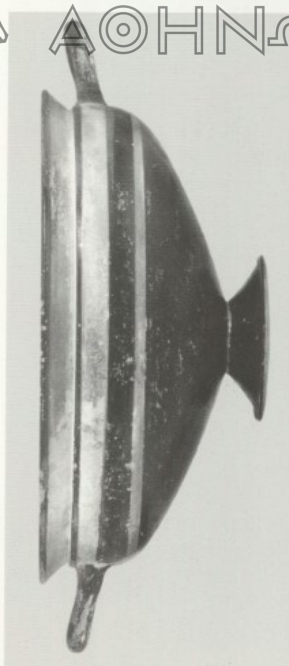
(103)

ΑΚΑΔΗΜΙΑ



(74)

2

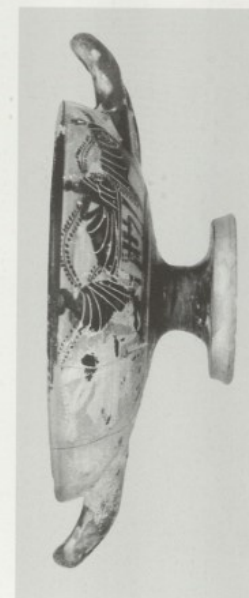


1

ΑΘΗΝΑ



4



3

(78)





(80)

2



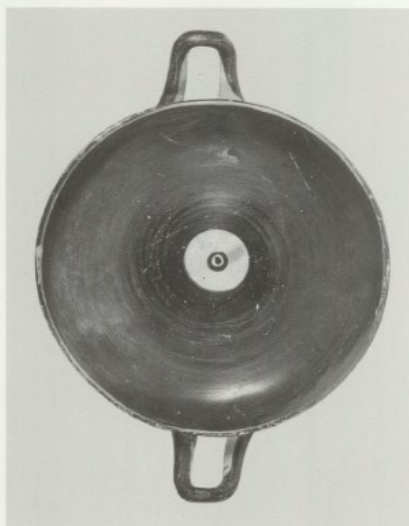
(78)

4



(80)

1



(80)

3

ΑΚΑΔΗΜΙΑ



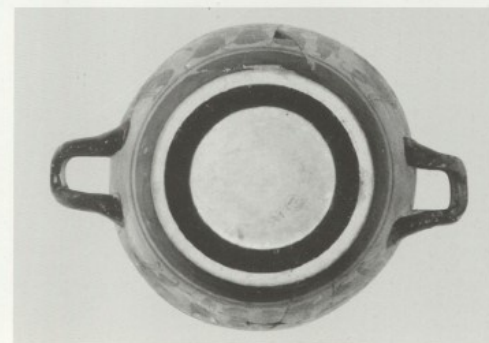
ΑΘΗΝΑ



1



2



3

(77)





1

(76)



2

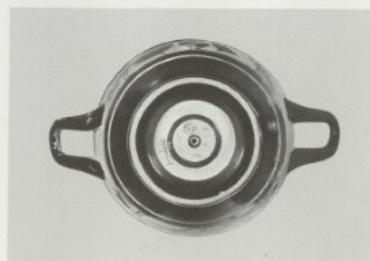


3



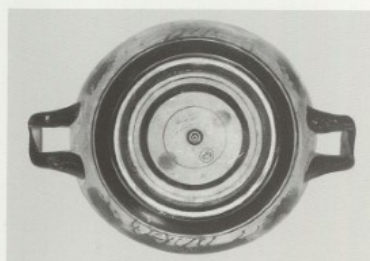
4

(75)



5

(76)



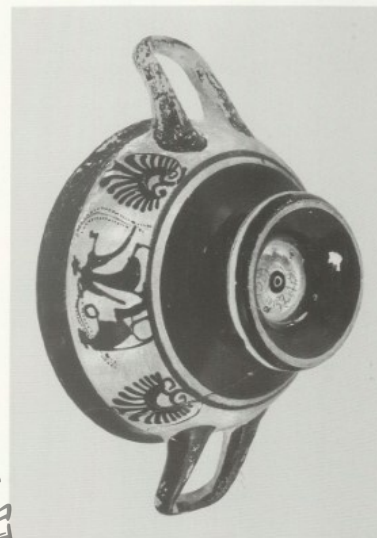
6

(75)

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΑ



2



4

(82)



1



3





1



2

AKAΔHMIA



3



4

(83)



1

(84)



2

(84)



3

(84)



4



5

(85)



6

(85)



7



8

(88)



9



10

(89)



11

(87)



12

(86)





1



3



4

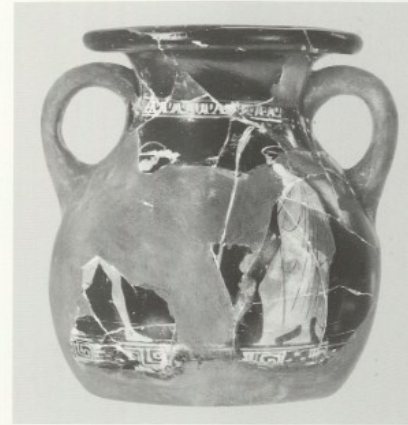


5



2

(130)



1



2

(149)



3

(133)



4





(233)



1



ΑΚΑΔΗΜΙΑ  
ΑΘΗΝΩΝ



2

(233)





1



2



3



4



5

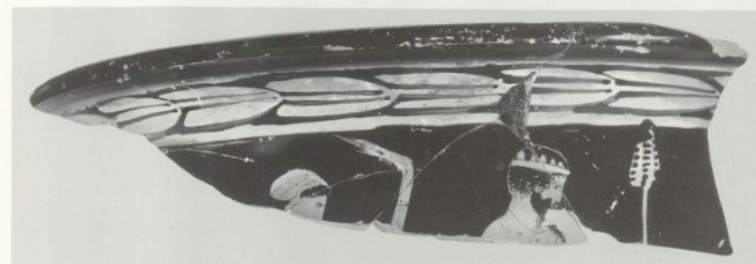


6



7

(233)



1

(131)



(131)



3



4

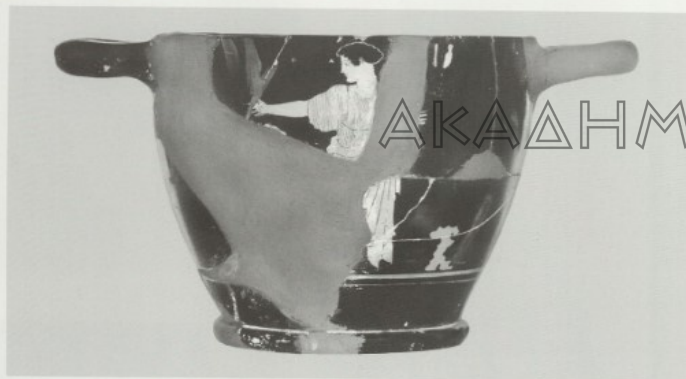
(126 bis)



5



1



2



3



4

(129)



1



ΑΚΑΔΗΜΙΑ  
ΑΘΗΝΩΝ



2

(135)





1



2



3



4

(135)



1

(150)



2



3

(150)



4

(151)



5



6

(151)



ΑΚΑΔΗΜΙΑ

ΑΘΗΝΑ



1



2



3

(126)



1

(125)



2

(125)



4

(123)



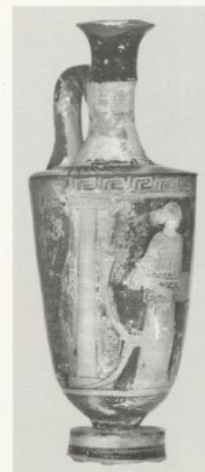
5

(124)



3

(123)



6

(124)



7



8

(127)





1



2



3

(139)

ΑΚΑΔΗΜΙΑ



4

(140)



5



6

(140)



1



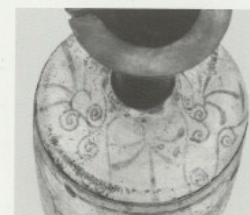
2



3



ΛΟΗΝΩΝ



4

(136)



1

(137)



2



3

(137)



5

(138)



4

(137)



6

(138)



7

(138)



8



9

(132)

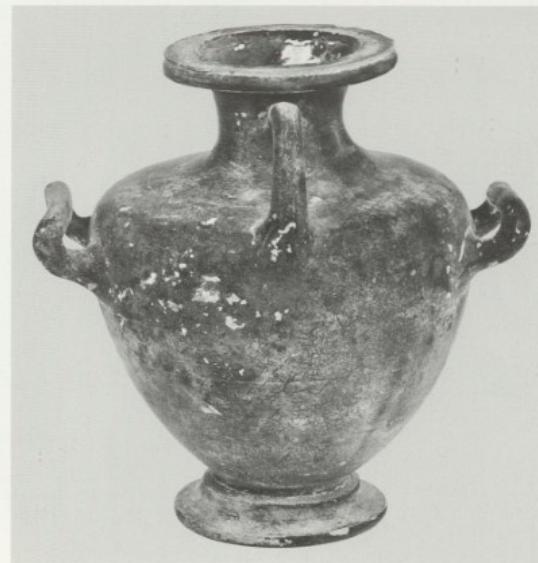
ΑΚΑΔΗΜΙΑ



ΑΘΗΝΩΝ



1



2

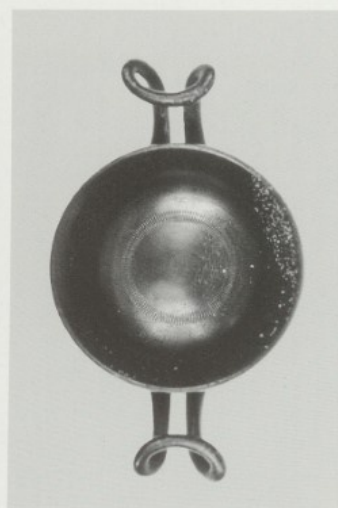
(102)





(101)

4



(101)

5



(105)

6

ΑΚΑΔΗΜΙΑ

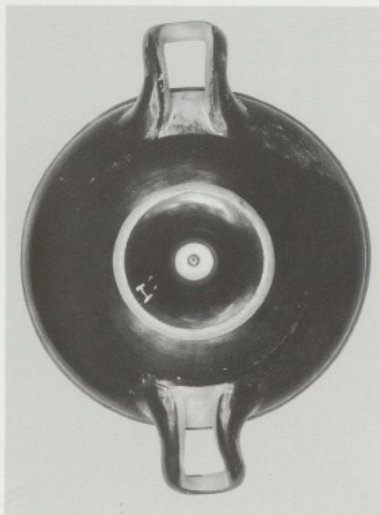


ΑΘΗΝΩΝ



(95)

1



(95)

2



(100)

3



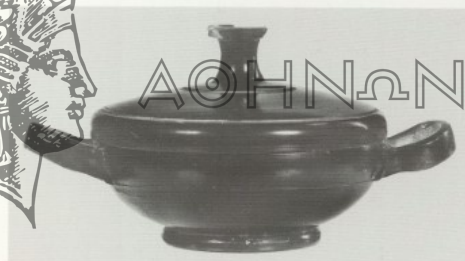
1

(107)



2

(106)



3

(106)



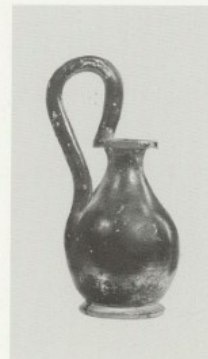
4

(104)



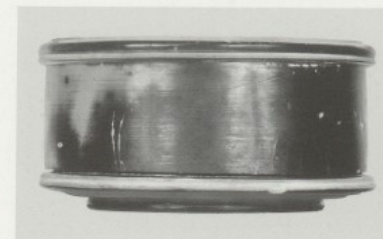
5

(104)



9

(109)



6

(96)



7

(96)



8

(96)

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΩΝ

ISSN 1108-3670  
ISBN 978-960-404-244-9

CORPUS VASORUM ANTIQUORUM    THESSALONIKI, ARISTOTLE UNIVERSITY (GREECE No. 13)