

UNION ACADÉMIQUE INTERNATIONALE

CORPUS
VASORUM ANTIQUORUM

GREECE

THESSALONIKI, ARCHAEOLOGICAL MUSEUM

BY
CONSTANTINE L. SISMANIDIS

ΑΚΑΔΗΜΙΑ

ΑΘΗΝΩΝ



ACADEMY OF ATHENS

1998

GREECE, FASCICULE 5

THESSALONIKI, ARCHAEOLOGICAL MUSEUM, FASCICULE 1

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GREECE, FASCICULE 5

THESSALONIKI, ARCHAEOLOGICAL MUSEUM, FASCICULE 1

AKAΔHMIA



ΑΟΗΝΩΝ

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ΑΚΑΔΗΜΙΑ



ΑΘΗΝΑΝ

PREFACE

This volume comprises 77 vases in the Museum of Thessaloniki. With few exceptions, they are all black-figured. For the most part, the pottery is unpublished and comes from the archaic cemetery of Ayia Paraskevi in the district of Thessaloniki, excavated during the years 1982 to 1986. To avoid constant repetition, tomb number and excavation year only are given. (For relevant information cf. C. Sismanidis, "Το αρχαϊκό νεκροταφείο της Αγίας Παρασκευής Θεσσαλονίκης. Πρώτη παρουσίαση και πρώτες εκτιμήσεις", in *AMETOS. Volume in Honour of Professor Manolis Andronikos* [Thessaloniki 1987] 787 ff.). Some pieces that have already been published are included here as well. They come from elsewhere in the districts of Thessaloniki and Chalkidiki. Most of the pottery is datable in the 6th century, with some few pieces belonging to the 5th century B.C.

I should like to thank the Research Committee of the Academy of Athens for funding my research; also, the Greek CVA Committee for accepting my manuscript for publication, and in particular Professor Michalis Tiverios for valuable information and suggestions. I am indebted to Dr. Maria Pipili, Director of the Research Centre for Antiquity of the Academy of Athens, for practical advice, improvements to the text and for seeing this volume through to the press; also, to Dr. Victoria Sabetai, researcher in the above Centre, for her substantial help in many ways. Conservation of the pottery, successfully undertaken by the Thessaloniki Museum conservators Demetrios Mathios and Angeliki Mikropoulou, was a necessary prerequisite to the study. For photography I am indebted to Kostis Toutoutsidis; for the drawings, to Maria Voulala, draughtsman, and Aspasia Faklari, artist; for the translation of the text from the Greek, to Dr. Miriam Caskey.

Thessaloniki 1993

Constantine Sismanidis

ΑΚΑΔΗΜΙΑ



ΕΛΛΗΝΙΚΗ

ABBREVIATIONS

Abbreviations are those of the *Archäologischer Anzeiger*, with the following additions:

- | | |
|------------------------------|---|
| <i>Agora</i> XII | B. A. Sparkes - L. Talcott, <i>The Athenian Agora XII: Black and Plain Pottery</i> (1970). |
| <i>Agora</i> XXIII | M. B. Moore - M. Z. P. Philippides, <i>The Athenian Agora XXIII: Attic Black-figured Pottery</i> (1986). |
| Ancient Macedonia 1988 | «Αρχαία Μακεδονία-Ancient Macedonia», Catalogue of the Exhibition in Australia, November 1988-July 1989 (1988). |
| Arias-Hirmer | P. E. Arias - M. Hirmer, <i>Tausend Jahre griechischer Vasenkunst</i> (1960). |
| Beazley, <i>ABV</i> | J. D. Beazley, <i>Attic Black-figure Vase-painters</i> (1956). |
| Beazley, <i>Development</i> | J. D. Beazley, <i>The Development of Attic Black-figure</i> (1951). |
| Beazley, <i>Paralipomena</i> | J. D. Beazley, <i>Paralipomena: Additions to Attic Black-figure Vase-painters and to Attic Red-figure Vase-painters</i> (1971). |
| Boardman, <i>ABFV</i> | J. Boardman, <i>Athenian Black Figure Vases</i> (1974). |
| Bothmer, <i>Amasis</i> | D. von Bothmer, <i>The Amasis Painter and his World</i> (1985). |
| Buschor | E. Buschor, <i>Gräechische Vasen</i> (1969). |
| Callipolitis-Feytmans | D. Callipolitis-Feytmans, <i>Les plats attiques à figures noires</i> (1974). |
| LIMC | <i>Lexicon Iconographicum Mythologiae Classicae</i> . |
| Macedonia 1988 | «Μακεδονία από τους μακηναϊκούς χρόνους ως τον Μέγα Αλέξανδρο», Catalogue of the Exhibition in the Archaeological Museum of Thessaloniki, July-August 1988 and in the Bologna Museo Civico, 29 April-17 June 1988 (1988). |
| Macedonia 1993 | «Ελληνικός Πολιτισμός. ΜΑΚΕΔΟΝΙΑ: Το βασίλειο του Μεγάλου Αλεξάνδρου» (Greek, French and English edition), Catalogue of the Exhibition in the Marché Bonsecours, Montreal, 7 May-19 September 1993 (1993). |
| <i>Olynthus</i> | D. M. Robinson, <i>Excavations at Olynthus I</i> (1929)-XIV (1952). |
| Payne | H. Payne, <i>Necrocorinthia</i> (1931). |
| <i>Sindos</i> | ΣΙΝΔΟΣ. Κατάλογος της Έκθεσης στο Αρχαιολογικό Μουσείο Θεσσαλονίκης (1985). |
| Sismanidis | C. Sismanidis, «Το αρχαίο νεκροταφείο της Αγίας Παρασκευής Θεσσαλονίκης. Πρώτη παρουσίαση και πρώτες εκτιμήσεις», <i>ΑΜΕΤΟΣ. Festschrift M. Andronikos</i> , B (1987) 787 ff., pls. 159 ff. |
| Tiverios, <i>Lydos</i> | M. A. Tiverios, <i>Ο Αυδός και το έργο του</i> (1976). |
| Tiverios, <i>Problemata</i> | M. A. Tiverios, <i>Προβλήματα της μελανόμορφης αττικής κεραμικής</i> (2nd ed., 1988). |
| Ure, <i>Sixth</i> | P. N. Ure, <i>Sixth- and Fifth-Century Pottery from Rhitsona</i> (1927). |
| Vokotopoulou, <i>Aineia</i> | I. Vokotopoulou, <i>Οι ταφικοί τύμβοι της Αίνειας</i> (1990). |
| Zaphiropoulou | Ph. Zaphiropoulou, «Vases peints du Musée de Salonique», <i>BCH</i> 94 (1970) 377 ff. |

AKAΔHMIA



BLACK FIGURE: ATTIC AND LOCAL IMITATIONS

COLUMN-KRATERS

PLATE 1

1-4 (and Plate 7, 1). Fig. 1.

Inv. no. 9277. Grave no. 7, excavation 1982.

H. 0.18 m.; d. rim (ext.) 0.205 (int. 0.175); d. foot 0.10.
Small fragment missing from rim, mended in plaster.
Inside considerably flaked, so also the outer surface in places, particularly in the area of one of the handles.
Clay pink. Black glaze thin in places. Added purple.

Krater with low neck and low conical foot. Arched handles without rectangular plate on top. Rays decorate the flat upper surface of the rim like the zone above the foot. Black glaze covers the rest of the vase except for the inner surfaces of the handles, parts of the neck beneath the handles, and the underside of the foot which are all reserved. Two narrow purple fillets border the broad black band beneath the main zone.

On each side, an identical wild goat grazing to left.

Beneath each handle, a swan preening to right.

Added purple: necks and bellies of the goats, feathers of the swans, and a broad bar across the wings.

The krater (as others described below) comes from a local workshop that was imitating vases made in the workshop of Lydos.

Middle of the 6th century B.C.

For column-kraters of analogous shape and decoration, see Zaphiropoulou, 377 ff., figs. 21-27, 35-37, 43 and 44 c-d with relevant bibliography and notes on the origin of these vases. See also *CVA Louvre* 12, pls. 161, 3-5; 163, 4-5; 164, 1. For similar renderings of the wild goat on earlier Attic pottery, see *CVA New York* 4, pl. 1, 1-4. For swans below the handles of column-kraters, see Tiverios, *Problemata* 32 ff. For the beginning of the ray motif in the zone above the foot, see Tiverios, *Lydos* 99, n. 71.

The first to discuss the problem of the origin of these kraters was Zaphiropoulou, 392 and esp. 398, who saw them as atticizing vases from a local workshop of Northern Greece following the tradition of the workshop of Lydos. J. Vokotopoulou, "La Macédoine de la protohistoire à l' époque archaïque," *Magna Grecia, Epiro e Macedonia, Atti del ventiquattresimo Convegno di Studi sulla Magna Grecia*, Taranto 5-10 Ottobre 1984 (Napoli 1985) 156, locates this workshop somewhere in Chalkidiki. M. Tiverios, *Parnassos* 35 (1993) 557-558, connects the production of this sort of krater with the settlement of Peisistratos in the Thermi area, suggesting that he may well have been followed by potters from the workshop of Lydos. Recent discoveries of such pottery in Northern Greece support the hypothesis of a local workshop there.

PLATE 2

1-4 (and Plate 7, 2).

Inv. no. 9327. Grave no. 2, excavation 1983.

H. 0.197; d. rim ext. 0.186 (int. 0.155); d. foot 0.11.

Part of one handle mended. Small fragments only missing from rim and foot. Minor flaking of outer surface in places as well as inside which is totally covered by black glaze. Clay reddish brown. Black glaze in good condition. Added purple, likewise well preserved.

Similar to the above (Pl. 1). Rays, widely spaced, decorate the top of the rim, also the zone just above the base. Two narrow fillets in added purple frame the black band beneath the main zone.

On each side of the vase, a large identical wild goat, to left.

Below the handles, a large swan preening to right.

Added purple: on the throats and bellies of the goats, and on the wings of the swans, specifically for the broad oblique bars bordered by incised lines.

Product of the local workshop that was imitating vases from the workshop of Lydos.

Middle of the 6th century B.C.

For relevant bibliography, see above, Pl. 1.

PLATE 3

1-4 (and Plate 7, 3).

Inv. no. 14891. Grave no. 226, excavation 1985.

H. 0.192; d. rim ext. 0.185 (int. 0.155); d. foot 0.11.

Outer surface flaked and considerably damaged; so also the inside which is wholly black. One handle broken and mended. Clay yellowish brown, poorly fired. Added purple.

Similar to the preceding kraters (Pls. 1, 2). A sparse ray pattern decorates the upper surface of the rim and the lower zone just above the conical foot. Along the top of the black band forming the base line of the main zone is a broad line of added purple which covers the tips of the animals' feet.

On each side of the krater, a large wild goat grazing left.

Beneath each handle, a large swan, facing right.

Added purple: on the necks and bellies of the goats, and a broad bar across the wings of the swans.

This krater, too, is from a local workshop that is imitating kraters made in the workshop of Lydos.

Middle of the 6th century B.C.

For bibliography, see above, Pl. 1.

PLATE 4

1-4 (and Plate 7, 4).

Inv. no. 16250. Grave no. 288, excavation 1985.

H. 0.17; d. rim ext. 0.20 (int. 0.17); d. foot 0.105.

Mended from fairly large fragments. Much of the black glaze on the outside has flaked off, especially in one of the main zones. The surface of the inside, wholly black glazed, is likewise flaked. Clay brownish red. Added purple.

Similar to the preceding kraters (Pls. 1-3), but with bowl somewhat dumpier. The foot is a flattened, inverted echinus.

Under the figure zone there is a broad black band which encircles the vase, bordered above and below by narrow purple fillets. A similar border on the inside of

the neck. Sparse rays on the flat top of the rim and in the lower zone.

On each side, an identical wild goat grazing left.

Below each handle is a large swan facing right, preening.

Added purple: on the necks, bellies and elsewhere on the goats' bodies and on the wings of the water-birds below the handles.

As with the others, this krater, too, comes from a local workshop active in the tradition of the workshop of Lydos.

Middle of the 6th century B.C.

Notable are the bulky and elongated bodies of the goats in comparison with those on the other kraters (Pls. 1-3), a difference attributable to the relative squatness of the present vase. For relevant bibliography, see above, Pl. 1.

PLATE 5

1-4 (and Plate 7, 5) Fig. 2

Inv. no. 9497. Grave no. 118, excavation 1984.

H. 0.193; d. rim ext. 0.222 (int. 0.183); max. d. body 0.22; d. foot 0.10.

Preserved complete. Condition excellent, with only minor flaking inside and out. Inside wholly glazed. Clay pink. Black glaze shiny and of good quality. Added purple has been used extensively and is very well preserved.

Rays on the flat rim top and in the lower zone. Foot small, low and conical. Two wide purple lines border, top and bottom, the black band that forms the ground-line for the main zone. On the inside of the neck of the krater there is similar bordering, and a comparable purple line runs around the outer side of the foot.

On each side of the vase in the main zone a similar wild goat grazes left.

Below each handle is a swan facing right, preening. In front of each swan are two rosettes, a larger petal rosette above, and below, a smaller one with four petals, schematised.

Added purple: applied in broad brush strokes to the necks and bellies of the goats and to the wings of the swans; purple dots on the swans' necks.

The letter E has been rendered in a heavy line dipinto (red) in the field beneath one of the handles where the neck is reserved.



PLATE 6

1-4 (and Plate 7, 6).

Inv. no. 14888. Grave no. 200, excavation 1985.

H. 0.205; d. rim ext. 0.215 (int. 0.188); d. foot 0.11.

Preserved complete with only minor damage and flaking over outer and inner surfaces. Inside wholly glazed. Glaze both inside and out is thin, and has misfired brown in places. Clay dark brown, probably as a result of over-firing. Added purple for important details of the decoration.

The top surface of the rim has sparse rays. In the lower zone of the vase above a low conical foot, there are only four rays. Two heavy purple lines border the edges top and bottom of the wide black band that forms a ground-line for all the figures represented. There is similar bordering on the interior of the neck.

Repeated in the main zone on each side of the vase is a large wild goat grazing left. Six little schematised rosettes punctuate the field around the animals of the main decoration.

Below each handle a large swan faces right, preening.

Added purple: the necks and bellies of the goats, and the bar on the wings of the birds.

The vase is the same as the preceding kraters (Pls. 1-5) and comes from a local workshop that is copying vases from the workshop of Lydos.

Middle of the 6th century B.C.

For relevant bibliography, see above, Pls. 1 and 5.

PLATE 7

1. See Plate 1.

2. See Plate 2.

3. See Plate 3.

4. See Plate 4.

5. See Plate 5.

6. See Plate 6.

PLATE 8

1-4 (and Plate 14, 1).

Inv. no. 14892. Grave no. 232, excavation 1985.

H. 0.185; d. rim ext. 0.205 (int. 0.177); d. foot 0.095.

Mended around one of the handles and rim. Missing are small fragments of the other handle, rim and foot. The inside, which was wholly glazed, and parts of the outside, especially on one of the main zones, damaged and flaking. At about the middle of the lower surface of the base a white inclusion has caused the clay to explode. Black glaze misfired a reddish colour over part of one of the main zones. Clay brownish red, not well levigated. The use of added purple is the same as that on the preceding kraters (Pls. 1-6).

Thick lines of purple border top and bottom the broad band beneath the figure zone. Similar bordering on the inside of the neck.

On each side of the vase, a large identical wild goat grazing left.

Below each handle, a large swan facing right. In front of each swan are two very schematised incised rosettes.

Added purple has been applied in broad strokes on the necks of the goats and here and there on their bodies (belly, side etc.). A broad oblique bar of purple cuts across the birds' wings and their throats have purple dots.

This krater, too, comes from the same local workshop that is copying products of the workshop of Lydos.

Around the middle of the 6th century B.C.

For relevant bibliography, see above, Pls. 1 and 5.

PLATE 9

1-4 (and Plate 14, 2).

Inv. no. 14893. Grave no. 236, excavation 1985.

H. 0.19; d. rim ext. 0.21 (int. 0.172); d. foot 0.10.

Considerably worn and flaked, particularly on one of

the main zones and around one of the handles. The black glaze covering the interior is well preserved, whereas it has come off entirely from much of the outer surface. The rim has a minor mend and a very small fragment is missing. Clay yellowish brown, relatively well levigated. Added purple has pulled off to a considerable extent.

Similar to the preceding kraters. A sparse ray pattern decorates the top surface of the rim. Sparsely arranged rays likewise decorate the bottom zone above a small conical foot. The broad black band that forms the ground-line for the main zones is bordered top and bottom by two heavy purple lines. There is a similar border inside the neck.

On each side of the krater an identical large wild goat grazes left.

Below each handle, a large swan to right, preening. In the field between the swans and the animals of the main zones small schematised rosettes.

Added purple: on the throats and parts of the bellies of the goats, and a broad purple bar across the middle of the birds' wings. The necks of the birds are dotted in purple.

Product of the same local workshop which was following the tradition of the workshop of Lydos.

Datable in the middle of the 6th century B.C.

See above, Pls. 1 and 5.

PLATE 10

1-4 (and Plate 14, 3).

Inv. no. 14895. Grave no. 242.

H. 0.223; d. rim ext. 0.22 (int. 0.182); d. foot 0.114.

Complete, with minor damage and some flaking of the outer surface (in particular on the rim, foot and in places on the bowl) and of the wholly glazed interior surface. Where the glaze is fairly thin on some areas of both inner and outer surfaces, it has fired a brownish red colour. Clay pink. Added purple.

The krater is similar to those described above. The broad black band that forms the ground-line for the main zones is bordered top and bottom by heavy purple lines. There is a similar border inside the neck.

On each side an identical wild goat grazes left.

Under each handle, a large swan to right, preening. Six small schematised rosettes, carelessly incised, decorate the field between the swans and animals of the main zones.

Added purple: on the necks and parts of the bodies of the goats; a broad purple bar cuts across the wings of the two birds. The birds' necks are dotted in purple.

Product of a local workshop imitating similar products from the workshop of Lydos.

Middle of the 6th century B.C.

See above, Pls. 1 and 5.

PLATE 11

1-4 (and Plate 14, 4).

Inv. no. 14897. Grave no. 262, excavation 1985. From the same grave: cup inv. no. 15877 (see below, Pl. 56, 7-8).

H. 0.185; d. rim ext. 0.21 (int. 0.18); d. foot 0.095.

One handle and vase mended from fairly large fragments. One small piece of the rim is missing. Minor flaking of the outer surface; very little flaking of the interior surface which was wholly but thinly and unevenly glazed. In quite a few places the black glaze of the outer surface has misfired reddish. Clay brownish red. Added purple.

In shape and decoration the krater is similar to those described above (see Pls. 1-10).

On each of the two main zones is repeated a similar large wild goat, grazing left.

Under each handle, a swan to right. A large black dot in front of one of the swans is no doubt intended as a rosette, very schematised.

Added purple is confined to the necks and bellies of the goats.

As the preceding kraters, this, too, was made by the same local workshop that was copying products from the workshop of Lydos. Judging by the carelessness of the decoration and the limited use of added purple, the vase is datable perhaps in the third quarter of the 6th century B.C.

For relevant bibliography, see above, Pls. 1 and 5.

PLATE 12

1-4 (and Plate 14, 5).

Inv. no. 14890. Grave no. 219, excavation 1985.

H. 0.16; d. rim ext. 0.206 (int. 0.178); d. foot 0.098.

Minor damage and a bit of flaking both outside and inside (which is wholly glazed). Missing is a small fragment of the foot. Clay brown. Added purple.

Similar to the kraters described above (Pls. 1-11). The flat top of the rim has a compact ray pattern. It is notable that the lower zone is reserved without the usual ray pattern. The broad band below the main decorative zone is bordered by two thick purple lines.

On each side of the vessel the same scene is repeated: a wild goat moves left toward a water-bird facing right. The representation of the goat is here relatively small and it grazes with head acutely bent. The water-bird in front of it (goose?) has a tall, thin body and long neck sharply arched.

Below each handle, a large water-bird (duck?) to right, preening with head turned back. In the field behind one of the water-birds is a single schematised rosette.

Relatively extensive use has been made of added purple which covers the necks and parts of the bellies of the goats and the broad oblique bar across the birds' wings.

The krater has a number of characteristics (discussed below) suggesting that it may indeed have been produced in the same local workshop that was copying products from the workshop of Lydos, but somewhat later than the kraters discussed above, probably in the third quarter of the 6th century B.C.

The krater is small, significantly smaller than all the kraters so far examined. It has a very small foot and particularly low neck. The handles are large and angular. The ray pattern usual in the lower zone is absent, and some decorative details differ considerably from those on the other kraters. First of all, an additional water-bird stands before the goats (for relevant bibliography, see Pls. 1 and 5), and is no doubt responsible for the marked shortening of the animals' bodies. In form and pose the water-bird (a duck?) below the handles differs from those on the other kraters. Finally, small variations are observable in the incising of details both on the goats and on the water-birds. For comparable column-kraters with wild goats and water-birds together in a similar decoration, see *CVA Louvre* 12, pls. 158, 7; 162, 5; 163, 7.

PLATE 13

1-4 (and Plate 14, 6). Fig. 3.

Inv. no. 9531. Grave no. 145, excavation 1984.

H. 0.185; d. rim ext. 0.197 (int. 0.165); d. foot 0.11.

Preserved complete with considerable damage and flaking, particularly on the outer surface but also on the inner which is wholly glazed. The colour has pulled off at some places, particularly around and beneath one of the handles. Clay reddish. Added purple.

The only significant difference of this krater from the preceding ones (Pls. 1-12) is the addition of rectangular handle-plates. On top of each plate, a water-bird with head turned back moves left, counter to the direction of the birds beneath the handles. Two heavy purple lines border the black band forming the ground-line of the main scene. The inner side of the neck has similar bordering.

Added purple highlights the bellies and necks of the goats and the birds' feathers. The broad bar across their wings is likewise purple.

This, too, comes from the local workshop that was imitating the products of the workshop of Lydos.

Middle of the 6th century B.C.

For bibliography relevant to the shape and decoration of the vase, see above, Pl. 1. For the handle-plates and in particular for their form on Attic column-kraters, and for the chronological information they yield, see Tiverios, *Problemata* 91 and n. 357 with bibliography. For handle-plates similarly decorated with water-birds, see Zaphiropoulou, 377 ff., figs. 19-20, 38-39. See also *CVA Louvre* 12, pls. 160, 2; 161, 3, 5; 162, 2, 4; 163, 6.

PLATE 14

1. See Plate 8.
2. See Plate 9.
3. See Plate 10.
4. See Plate 11.
5. See Plate 12.
6. See Plate 13.

PLATE 15

1-4 (and Plate 21, 1).

Inv. no. 9495. Grave no. 146, excavation 1984.

H. 0.12; d. rim ext. 0.205 (int. 0.167); d. foot 0.10.

Complete, in excellent condition, with minimal flaking of exterior and interior surfaces. The interior is entirely covered with a good black glaze. Clay brown. Added purple preserved in excellent condition.



The krater is similar to the preceding one (Pl. 13). The black band beneath the main decoration is framed above and below by a narrow purple fillet. The interior of the neck has similar bordering.

On each side an identical wild goat grazes left.

Beneath each handle zone a swan, preening, faces right. The same theme appears on the handle-plates, except that the swans face left. In the field in front of the swans below the handles are two schematised incised rosettes.

Purple was applied to the necks and bodies of the goats and to parts of the swans' wings.

A product of the same local workshop that was operating in the tradition of the workshop of Lydos.

Middle of the 6th century B.C. or slightly later.

For kraters that are very similar in shape and decoration, see *CVA Louvre* 12, pls. 160, 2; 161, 3-5; 162, 2, 4; 163, 4-6 and 7; 164, 1. See also Zaphiropoulou, 377 ff., figs. 19-27, 35-39, 43 and 44 c-d. For similarly rendered wild goats in earlier vase-painting, see *CVA New York* 4, pl. 1. For water-birds below the handles and on handle-plates, see Tiverios, *Problemata* 32 f.; 37 and n. 99; 52 and n. 182. See also *Agora XXIII*, pl. 43, nos. 436, 442 and 443.

PLATE 16

1-4 (and Plate 21, 2).

Inv. no. 13291. Grave no. 6, excavation 1983. From the same grave: skyphos inv. no. 9063 (see below, Pl. 57, 3-6).

H. 0.205; d. rim ext. 0.227 (int. 0.188); d. foot 0.115.

Complete, with minor flaking in places outside and inside. Inside wholly glazed. Clay reddish. Added purple.

Shape and decoration similar to the two preceding kraters (Pls. 13 and 15). A ray pattern decorates the top surface of the rim and the lower zone. Two thick parallel lines in added purple around the upper part of the low foot. Similar lines border the inner side of the neck and the black band that forms the ground-line for the main decorative zone.

A large wild goat grazes left on each side of the vase. Beneath the belly of each goat is a schematised incised rosette, and a third rosette in front of the head of one of the goats.

Below each handle, a preening swan, facing right. Similar swans facing left on the handle-plates.

Added purple emphasises the necks and bellies and,

with oblique strokes, the flanks of the animals, as well as the necks and some of the plumage of the swans.

Product of the local workshop that was copying similar kraters from the workshop of Lydos.

Shortly after the middle of the 6th century B.C.

For bibliography, see above, Pl. 15.

PLATE 17

1-4 (and Plate 21, 3).

Inv. no. 14889. Grave no. 202, excavation 1985.

H. 0.192; d. rim ext. 0.20 (int. 0.165); d. foot 0.11.

Complete, with some wear and flaking of interior (wholly glazed) and exterior on the neck, rim, base and especially over one side in the main zone which has lost much of the black glaze. Clay brownish red. Added purple.

The krater resembles those discussed above (Pls. 12-16). Sparse ray pattern on the top surface of the rim and in the lower zone. The rest of the vase is glazed except for the neck behind the handles and the lower surface of the foot, both reserved. The broad black band beneath the main zone is bordered by two narrow fillets in added purple. The inner surface of the neck has similar bordering.

An identical wild goat, grazing left, is repeated on each side of the vase.

Below each handle a preening swan faces right, counter to the orientation of the swans on the handle-plates. Between the goats and the swans below the handle are eight schematised incised rosettes.

Added purple: on the necks and parts of the bellies of the goats, parts of the birds' plumage and the broad bar across the middle of their bodies.

The krater comes from the same local workshop that was copying products from the workshop of Lydos.

Third quarter of the 6th century B.C.

See above, Pl. 15.

PLATE 18

1-4 (and Plate 21, 4).

Inv. no. 14896. Grave no. 252, excavation 1985.

H. 0.26; d. rim ext. 0.246 (int. 0.208); d. foot 0.12.



Mended from a number of fairly large fragments. Missing are small fragments of the rim, of one handle-plate, and of the neck, bowl and base. Glaze and colour well preserved with only minor flaking of the outer surface, chiefly along the top of the rim from which a good part of the ray pattern is missing. The inner surface is covered with a thin glaze which has fired reddish at the bottom. Clay brownish red. Added purple and white are preserved in good condition.

The vase is narrower and more elongated than the preceding kraters. The black band beneath the main zone is bordered by thick purple lines. The inner side of the neck is likewise bordered.

Side A shows a wild goat grazing left and confronted by a large swan, preening. Above the representation is a schematised rosette with petals, the only one on the vase.

Side B shows only a wild goat grazing left. Since there is no swan, the goat is considerably larger than that on Side A.

Beneath each handle, a swan with arched neck facing right. Similar swans decorate the handle-plates, but face left.

Details are rendered with fine but careless incision. Added purple emphasises the necks and parts of the bellies and flanks of the goats, and the wing-bar of the birds. Added white was used only on side A, in broad strokes, on the goat at four places on the body and one on the head, and for a narrow fillet parallel to the purple band on the confronting swan.

The krater belongs to the tradition of the workshop of Lydos, and, with the preceding kraters, comes from a local workshop.

Third quarter of the 6th century B.C.

For shape and decorative themes, see above Pl. 15. For the decoration of Side A with a swan in front of the goat, see *CVA Louvre* 12, pls. 158, 7; 162, 5; 163, 7. See also Zaphiropoulou, 395, fig. 41.

PLATE 19

1-4 (and Plate 21, 5).

Inv. no. 9383. Grave no. 152, excavation 1984.

J. Vokotopoulou, "La Macédoine de la protohistoire à l'époque archaïque," *Magna Grecia, Epiro e Macedonia, Atti del ventiquattresimo Convegno di Studi sulla Magna Grecia*, Taranto, 5-10 Ottobre 1984 (1985) 156, pl. XIV, 2; Macedonia 1988, 90, no. 64; Macedonia 1993, 174, no. 185.

H. 0.198; d. rim ext. 0.103 (int. 0.168), d. foot 0.093.

Complete, in good condition. Missing only a very small fragment from inner edge of the rim near one of the handles. Minor damage to the inner side which is wholly but thinly glazed. Minor flaking here and there on the outside. Clay brownish yellow. Added purple.

In its basic characteristics the vase is similar to the preceding kraters. The black band beneath the main zone is bordered above and below by an applied purple fillet. There are similar purple fillets on the inside of the neck.

Side A: two large water-birds with arched necks face each other in heraldic composition. In the centre below them is a schematised rosette carelessly incised.

Side B: a wild goat grazing left.

The space beneath each handle is taken up by a water-bird with arched neck facing right. Similar birds, facing left, decorate the handle-plates.

It is notable that the plumage of the birds on the handle-plates is divided by incision into two zones, that of the birds beneath the handles into three zones and for the birds on Side A, four zones. Purple is used on the neck and parts of the body of the goat; likewise broad oblique strokes on the birds' wings and large dots on their necks.

The vase is in the tradition of the workshop of Lydos, and, as all the preceding kraters, it comes from a local workshop.

Third quarter of the 6th century B.C.

The wild goat on Side B agrees in form with those on the kraters, whereas the water-birds, particularly those on Side A, but also those beneath the handles, are rendered in rough, careless and hasty fashion. For bibliography relevant to shape and decorative theme of the vase, see above, Pl. 15. For kraters comparable in shape and theme, see Zaphiropoulou, 377 ff., figs. 18-23 and 34-39.

PLATE 20

1-4 (and Plate 21, 6).

Inv. no. 2971. From Karabournaki, Thessaloniki. Handed over in 1960 by the antiquities dealer Iatridis.

Ph. Papadopoulou, *ADelt* 19 (1964) A', 87, n. 19; Zaphiropoulou, 377-380, no. 5 and 392-398, figs. 18-23; Tiverios, *Problemata* 151, n. 670.

H. 0.30; d. rim ext. 0.293 (int. 0.25); d. foot 0.15.

Mended from many fragments, large and small.

Restored in plaster at various places in rim, body and base, half of one handle and part of the handle-plate of the other. The black glaze has flaked off here and there both inside and out. Clay yellowish-red. Added purple for quite a few details. The black glaze has misfired brown in places.

Similar to the preceding kraters, but larger. Ray decoration on the top of the rim as on the lower zone above the conical foot. Reserved is the surface of the neck beneath the handles and the lower surface of the foot. Elsewhere the vase is glazed, the interior wholly so. The main decoration has a broad black ground-line.

Side A: two large similar swans, necks arched and wings open, confront each other in heraldic composition. Between them a large, inverted palmette with eleven leaves supports an open lotus flower. Above the scene, on this side only, is a schematised and closely set tongue pattern.

Side B: a large wild goat grazes left. In the field are two schematised rosettes, one in front of the animal's head, the other beneath its belly.

Below each handle is a large swan with long, arched neck, facing right. The water-birds on the handle-plates (ducks?) move right with heads turned back.

Richly incised are the details of the entire decoration: the heads and plumage of the six water-birds, heads and parts of the goat's body, the rosette beneath its belly, each leaf of the palmette and the lotus petals. Added purple is used on the heart of the palmette, the open wings of the swans on the same side, the folded wings of the birds below the handles (a broad oblique bar), and on the neck, parts of the body and along the belly of the goat.

The krater is Attic and is related to the workshop of Lydos.

Around the middle of the 6th century B.C.

See above, Pls. 15 and 19, and Zaphiropoulou, 392 ff. with relevant examples and bibliography. For a similar krater see *Agora* XXIII, pl. 43, no. 436. For the birds (and the water-birds) with open wings, see Tiverios, *Problemata* 32 f. and nn. 74 and 77, with relevant bibliography and examples.

PLATE 21

1. See Plate 15.
2. See Plate 16.
3. See Plate 17.
4. See Plate 18.
5. See Plate 19.
6. See Plate 20.

PLATE 22

1-4 (and Plate 26, 1).

Inv. no. 9374. Grave no. 127, excavation 1984.

Sismanidis, pl. 160, 2 (top left).

H. 0.228; d. rim ext. 0.245 (int. 0.203); d. foot 0.12.

Intact except for minor damage and flaking on both outer (especially the base) and inner surfaces. The inner surface is wholly glazed. Clay brown. Added purple on the main decorative subjects.

In shape and to some extent in decoration the vase is similar to the preceding kraters. The top of the rim has a ray pattern; a similar pattern, with rays sparser, in the lower zone above the small, conical foot. Except for the inner surface of the handles, the neck beneath the handles and the bottom of the foot, all reserved, the rest of the krater is painted black. The broad black band beneath the main zone is bordered above and below by a wide line in added purple. The inner surface of the neck has similar bordering.

Side A: two large identical panthers in heraldic composition, their heads frontal. Their upright tails make an S-curve over their backs. Between the panthers is a decorative motif consisting of an inverted palmette supporting an open lotus flower on top.

Side B: decorated in usual fashion with a wild goat grazing left. He is confronted by a swan, similar to but smaller than the swan behind him in the space below the handle.

Water-birds occupy the area below the handles: a swan with arched neck in one, in the other a large duck with head turned back. Both move right, as do the water-birds (ducks?) with heads turned sharply back on the handle-plates. A single, schematised rosette, incised, in front of the water-bird below one of the handles.

Purple is used particularly on the birds' wings which have a wide purple bar, on the neck and parts of the bodies of both goat and panthers (the latter have purple dots on their necks), and on the lotus flower of Side A.

Attic, related to the workshop of Lydos.

Middle of the 6th century B.C.

For form and other basic characteristics of the krater's decoration, see above, Pl. 15. For representations of a wild goat together with a water-bird, see *CVA* Louvre 12, pls. 158, 7; 162, 5; 163, 7. For a krater of this type by the Painter of Louvre F6, with similar panthers on the side (but with an eagle between them), see *CVA* Louvre 12, pl. 165, 4. For a similar scene with panthers, likewise on a column-krater by the Painter of Louvre F6,



see *Sindos* 230-231, cat. no. 372 (M. Tiverios), with relevant bibliography on panthers. For plant motifs similar to that between the panthers, likewise on column-kraters and in analogous compositions, see Zaphiropoulou, 377 ff., figs. 18 and 34 (for the krater in fig. 34 see also *Agora* XXIII, pl. 43, no. 436 A-B).

PLATE 23

1-4 (and Plate 26, 2).

Inv. no. 14287. Grave no. 234, excavation 1985. From the same grave: cup inv. no. 15668 (see below, Pl. 56, 6).

Macedonia 1988, 95, no. 75; Macedonia 1993, 178, no. 191.

H. 0.24; d. rim ext. 0.23 (int. 0.19); d. foot 0.122.

Intact, in good condition. Some flaking here and there of the outer surface, especially on Side B with the wild goat; some also on the interior surface which is wholly glazed. The glaze of both the inner surface and Side B has misfired a reddish tone. Clay well levigated, brownish red. Much added purple, and to a lesser extent white, have been used for basic details of the decoration.

The krater resembles the preceding ones in general, differing only in being more elongated, mainly because the neck is taller and inclines slightly inwards giving an appearance of a gradual transition from body to neck. The decoration is practically identical to that of the preceding vase (Pl. 22). Rays decorate the flat rim top, and the lower zone, above the conical foot, has sparse rays. The broad band below the main decorative zone is bordered above and below by a wide purple line, the uppermost covering the feet of all the animals. Similar lines run around the inner surface of the neck and the edge of the low base. Apart from the inner surface of the handles, the neck surface beneath the handles and the underside of the foot, all reserved, the rest of the vase is painted black.

Side A: this side alone has a much schematised tongue pattern on the shoulder at the top of the zone. The scene comprises two identical confronting panthers, heads frontal, their long tails in an S-curve. They flank a large swan with arched neck, facing right. Beneath the right-hand panther is a schematised rosette, its petals delineated by incision; a similar one between the left hand panther and the swan.

Side B: a large wild goat grazes left.

A similar large preening swan with markedly arched neck, facing right, decorates the two handle areas. Facing the opposite direction are similar but smaller swans on the handle-plates.

There is added purple on the neck and belly of the goat and in places on the bodies of the panthers to emphasize anatomical details. The plumage of the birds is also embellished by purple. White dots, now gone, decorated the panthers' necks.

Attic work, related to the workshop of Lydos.
Around 530 B.C.

See above, Pl. 22 for bibliography relevant to the shape and the various decorative themes. For similar representations of water-birds between confronting panthers (on column-kraters by the Painter of Louvre F6) see *CVA* Louvre 12, pl. 164, 5 and *Sindos* 230-231, cat. no. 372 (M. Tiverios). For an identical composition from preceding Attic vase-painting tradition, see *CVA* New York 4, pls. 6, 2; 7, 2 (on an amphora datable to 570-560 B.C.).

PLATE 24

1-4 (and Plate 26, 3).

Inv. no. 14306. Grave no. 221, excavation 1985.

Ancient Macedonia 1988, 191, no. 122; Macedonia 1988, 93, no. 70; Macedonia 1993, 174-175, no. 178.

H. 0.207; d. rim ext. 0.217 (int. 0.185); d. foot 0.12.

Intact, preserved in excellent condition. Missing only a small fragment of the foot. Minor flaking of exterior and interior surfaces. Interior wholly glazed. Clay pink, well levigated. Rich use of purple and white, both preserved in especially fine condition.

Similar to the preceding krater except for the decoration of the main side. Rays on the flat rim top and four rays in the lower zone above a low base. The rest of the vase is glazed except for the inner sides of the handles, the area of the neck beneath the handles and the lower surface of the foot, all reserved. A broad black band forms a ground-line for the decoration. Above and below the band is bordered by a wide purple line. The inner surface of the neck is similarly bordered.

Side A: two similar, symmetrically opposing sirens with large sickle-shaped wings flank a swan moving right. Sirens and swan look back. Two schematised rosettes between the swan and the siren at right. On this side only, the shoulder above the scene has schematised alternating black and purple tongues.

Side B: a large wild goat grazes left. A schematised incised rosette just in front of its head.

Under each handle, a large swan facing right. Similar swans, facing left, decorate the handle-plates.

Fine, careful incision was used for the details. Added purple on a large section of both sirens' and swans' plumage, also dots on the swans' necks, and on the neck, belly and parts of the goat's body. The sirens' faces and necks are rendered in added white and a line of white dots cuts across their wings. The swan between the sirens has a thick white line across the wing.

Probably a local imitation of Attic.
Third quarter of the 6th century B.C.

See above, Pl. 15, for the shape and the various decorative themes of the vase. For a composition similar to that of the main scene (swan between sirens), see *CVA* Louvre 12, pl. 163, 1 and 3, a fragmentary column-krater. For sirens in particular see E. Buschor, *Die Musen des Jenseits* (1944) and for the probable significance of monsters in archaic times, id., *AM* 47 (1922) 92 ff. For the most recent comments on the subject see also P. Müller, *Löwen und Mischwesen in der archaischen griechischen Kunst* (1978) 99 ff., 155 ff. and 218 ff.

PLATE 25

1-4 (and Plate 26, 4).

Inv. no. 14894. Grave no. 238, excavation 1985.

H. 0.202; d. rim ext. 0.246 (int. 0.208); d. foot 0.122.

Small part of rim mended. Missing are small fragments of rim and base. Minor flaking here and there on outer and inner surfaces. Inner surface covered with black glaze, very thin especially at the bottom. Clay brownish red. Added purple.

The krater is similar to the preceding ones, differing only in the decorative themes on each side. The top of the rim has a carelessly executed ray pattern. A sparse ray pattern decorates the lower zone just above the foot. The rest of the krater is glazed except for the inner surface of the handles, the neck beneath the handles and the lower surface of the base, all reserved. The broad black band below the main zone is bordered by a thick purple line above and below. The inner surface of the neck is similarly bordered.

Side A: two similar dolphins confront each other. Above the scene, on this side only, is a schematised tongue pattern in black.

Side B: a large octopus, his arms stretched out four on each side.

Below each handle, a large swan facing right, preening. The water-birds on the handle-plates are similar but more markedly schematised and carelessly represented; they too move right, but with heads turned back.

Added purple marks the broad oblique bar in the middle of the water-birds' wings; likewise flukes, fins and parts of the heads of the dolphins.

The krater belongs to the tradition of the circle of Lydos; it was made, however, in a local workshop.

Third quarter of the 6th century B.C.

For shape and secondary decorative elements of the krater see above, Pl. 15. Although it has not been possible to find any similar representations of dolphins and octopuses as main decorative devices on other large vases, it should be noted that similar subjects may serve as filling motifs in primary scenes. For example, see *CVA* Louvre 12, pl. 160, 4 (with a similar dolphin beneath the handle of a column-krater), *CVA* Toledo (Ohio) 1, pl. 20, 1 and pl. 21, 2 (with similar dolphins below the main scene on a hydria of around 550 B.C.) and *Greek Vases from the Hirschmann Collection* (1982), 24, no. 10 (H.P. Isler) (with dolphins and octopuses likewise on a hydria). For dolphins in earlier vase-painting see K. Czernohaus, *Delphindarstellungen von der minoischen bis zur geometrischen Zeit* (1988).

AKAIAIA

1. See Plate 22.
2. See Plate 23.
3. See Plate 24.
4. See Plate 25.
5. See Plate 27.

PLATE 27

1-4 (and Plates 26, 5; 32, 1-2). Figs. 4-5.

Inv. no. 9290. Grave no. 10, excavation 1982.

Sismanidis, pl. 160, 2 (top middle).

H. 0.24; d. rim ext. 0.255 (int. 0.208); d. foot 0.127.

Intact except for small mend on one handle-plate. Considerable flaking here and there on both outer and inner surfaces. The inner surface is wholly glazed. The glaze has misfired brownish red here and there on both surfaces. Clay pink, well levigated. Added purple and white.

Compared to all the preceding kraters, this one looks more elongated, and the shape more developed, because: a) the neck is clearly offset from the neck, and the vase has therefore a true shoulder; b) the arched handles



are smaller and the handle-roots higher on the shoulder; c) the neck is relatively higher and has a hollow at the transition of neck to rim; d) the foot, an inverted echinus, is larger. Parallel zigzags, rendered with a thick line, decorate the horizontal surface of the rim. A very schematised tongue pattern in black circumscribes the shoulder. The lower zone has rays. All other parts of the vase are glazed, except for the lower surface of the foot which is reserved. Narrow purple fillets border top and bottom the broad black band that encircles the krater below the main zone.

Side A: Fight between Herakles and the centaur Nessos. Both move right. The centaur turns his bearded head around and protects himself with stones which he holds one in each hand. Herakles wields a club in his right hand, and wears a short chiton with straps crossing over his chest. Flanking the centre scene are four standing beardless male figures, two on each side. All wear long chiton and himation. All face the centre except for the first figure at the right who turns his head as if to speak to the man behind him.

Side B: two confronting panthers with frontal heads flank a large swan with arched neck, facing right. Two schematised rosettes between the heads of the animals.

On each handle-plate is a human head (male) in profile, rendered in silhouette, facing right.

Below each handle a large swan, preening, faces right. Basic details of all motifs are emphasised by fine, careful incision. Purple is applied to the hair of all figures. It is used also on their drapery, particularly as vertical and oblique bands, also on the necks, bellies and elsewhere on the bodies of the panthers and for a large oblique bar across the swans' wings. Added white was used to a lesser extent, and only on Side A: a series of small white circles decorate the hem band of Herakles' chiton and the decorative zones of the drapery on the figures immediately right and left of the central scene. The drapery of the figure to the far right of the scene has a thick broken zig-zag which runs vertically down the centre of the figure.

Dipinto (red) with a thick line, on the lower surface of the base: the letter II.

The krater comes from an Attic workshop and in all probability is a developed work of the Painter of Louvre F6.

535-530 B.C.

For the Painter of Louvre F6 see Beazley, *ABV* 123-129 and *Paralipomena* 50-53; see further Tiverios, *Problemata* 94 ff. Another krater, likewise by the Painter of Louvre F6, is identical in shape and in the decoration

of Side B, the handle-plates and area beneath the handles. It comes indeed from a neighbouring area: see *Sindos* 230-231, cat. no. 372 (M. Tiverios) with bibliography for the panthers, swans and heads of the figures on the handle-zones. For Side B in particular (swan between panthers), see above Pl. 23 with comparable examples. For the heads on the handle-plates, see also Tiverios, *Lydos* 25 and n. 86 and Tiverios, *Problemata* 52 and nn. 179, 180 and 182 with bibliography. For examples of such heads on handle-plates, see *CVA* Louvre 12, pls. 159, 3; 164, 2 and 6. The theme on the main side of the krater, the struggle of Herakles and Nessos, is common also in earlier vase-painting tradition. We note here the composition on the neck of the Protoattic amphora from the Dipylon by the Nessos Painter of around 620 B.C. (see S. Karouzou, *Αγγεία του Αναγυροτόπου* [1963] 123 f., pls. 81 and 83). For a composition similar to those on our krater, see *CVA* New York 3, pl. 4, 1 and 3. For the theme of Herakles-Nessos, with comparable contemporary examples and relevant bibliography, see Tiverios, *Lydos* 42 and n. 167; 49; pls. 28b, 35, and recently *LIMC* VI (1992) 838-847, s.v. Nessos (F. D. de Velasco). For the "spectators" who frame the central scene, see Tiverios, *Lydos* 38-39; 41 f. and Tiverios, *Problemata* 30-31 and n. 70 with additional bibliography. Finally, on the commercial significance of letters and other symbols (dipinti or graffiti), see A. W. Johnston, *Trademarks on Greek Vases* (1979).

PLATE 28

1-4 (and Plate 32, 3).

Inv. no. 14901. Grave no. 330, excavation 1986.

H. 0.262; d. rim ext. 0.27 (int. 0.225); d. foot 0.132.

Intact, in good condition. Minor flaking here and there on the outer surface (especially on the foot and lower part of the body) and on the inner surface which is wholly painted with a dilute black glaze. Clay brownish red. Added colours: purple and, to a lesser extent, white.

Shape and secondary decorative elements resemble those on the preceding krater (see above Pl. 27). A sloppily rendered step pattern decorates the horizontal surface of the rim. A schematised tongue pattern decorates the shoulder, a ray pattern the lower zone just above the conical foot. Apart from the inner surfaces of the handles, a small area of the neck beneath the handles and the underside of the foot, all reserved, the krater elsewhere is glazed. The broad band just beneath the main zone is bordered above and below by thick purple lines.

Side A: two similar large sphinxes with sickle-shaped wings confront each other across a central scene of three naked komasts vigorously dancing. Beneath each sphinx is a schematised rosette.

Side B: two similar confronting panthers, with heads frontal and tails raised in an S-curve above their haunches, flank a large bird (probably an eagle) with wings spread in flight towards the right. A small schematised rosette beneath each panther.

On each handle-plate is a silhouette head (male?) facing left.

Below each handle, a swan facing right, with a relatively small, slim, arched neck.

All decorative elements have fine, careful incision. Purple is used for the komasts' hair, the bar across the wings of swans and sphinxes and for the fillets on the sphinxes' heads. White dots decorate the heads and necks of the panthers, and the grey colour that now shows on the sphinxes' faces and necks, is no doubt the remainder of added white which has faded over time.

Product of an Attic workshop related to the Painter of Louvre F6.

Around 540-530 B.C.

For the shape, secondary decorative elements, the confronting panthers of Side B, the heads on the handle-plates and the water-birds below the handles of the krater, see above, Pl. 27 (with bibliography and relevant examples). For comparable representations of komasts, see Tiverios, *Lydos* pl. 39 a; *CVA* Brussels 3, pl. 26, 5 a and *CVA* Louvre 12, pls. 153, 1-5; 154, 1; 164, 3-4 and esp. 7-8. For komasts see G. Franzius, *Tänzer und Tänzer in der archaischen Vasenmalerei* (1973). For similar renderings of sphinxes see Zaphiropoulou, 373 ff., figs. 13, 16, 17 and 33; Tiverios, *Lydos* pls. 19 b and 68 a-b and Tiverios, *Problemata* 51, nn. 175 ff., figs. 2, 12, 13, 16-18 (with bibliography for the sphinxes and their significance). For similar representations of eagles, see Tiverios, *Lydos* pl. 9 a and Tiverios, *Problemata* 32, nn. 74 and 76, figs. 3, 4, 14, 15 and 24 (with bibliography).

PLATE 29

1-4 (and Plate 32, 4).

Inv. no. 10756. Brasta area, Chalkidiki (Kelli Community, location "Amygdalia"). Turned in to the Archaeological Service in 1968.

Zaphiropoulou, 373-377, no. 4 and 389-392, figs. 12-17 and 32-33; Tiverios, *Problemata* 151, n. 670.

H. 0.362; d. rim with handles 0.458 (without handles 0.36); d. mouth 0.297; d. foot 0.175.

Mended from many fragments and restored in plaster at quite a number of places. Missing are large parts of the main scene, and fragments of the rim, neck, shoulder and lower part of the body. The surface is considerably abraded and is flaked inside and outside. Inside red except for the neck which is black. Clay brownish red. Added purple has been used sparingly; added white is minimal. The black glaze has misfired brown in places.

In shape the krater resembles the two preceding ones (Pls. 27-28). Neck, handles and the outer surface of the low foot are black. A particularly broad band, bordered above and below by a thick purple line, circumscribes the vase just below the main decorative zone. The lower zone has a sparse ray pattern. Serrated zig-zags in black decorate the top and vertical edge of the rim. A tongue pattern with alternating black and purple tongues decorates the shoulder. A line in dilute glaze circumscribes the vessel to form a ground-line for all the figures in the main zone.

Side A: three standing figures in chiton and himation take up the centre of the scene. They are shown conversing with lively gestures. The central figure with "penguin" himation is a woman; the other two, bearded men. At the left of the scene two horsemen and youths with spears move toward the centre. Details of horses and riders are missing with the broken fragments at this place. Behind each horse is a dot, the first with four dots, the second with six. At the right of the scene a file of three similar hoplites move toward the centre, each armed with spear, round shield and Corinthian helmet. This may be a departure scene.

Side B: two large confronting sphinxes with sickle-wings and tails raised in an S-curve flank a group of three upright figures consisting of a woman with "penguin" himation in the centre and a bearded man on either side. The scene is similar to that in the centre of Side A except that the woman on Side B faces right. Between the legs of the right-hand sphinx is a rosette of three dots. The scene in the centre must be related to the theme of the warriors' departure shown on Side A of the krater.

On each handle-plate is a profile bearded male head, incised, facing right.

Below each handle sits a panther, one to the right, one to the left, their faces frontal.

There is added purple in places on the himatia of the male figures, the hem of the womens' chitons, sphinxes' wings and around the rims of the shields. The fillet on a head on one of the handle-plates is likewise purple.

The krater is Attic, a product of the workshop of Lydos.

550-540 B.C.



See Zaphiropoulou, 389 ff. for comparable examples. For a krater from the same area, similar in shape and in a fair number of its decorative elements, see Tiverios, *Problemata* 15 f., figs. 1-19.

PLATE 30

1-4 (and Plate 32, 5).

Inv. no. 13433. Grave no. 24, excavation 1983. From the same grave: cup inv. no. 14434 (see below, Pl. 56, 1-5).

H. 0.25; d. rim ext. 0.24 (int. 0.20); d. foot 0.117.

Intact except for considerable abrasion and flaking of both interior and exterior surfaces. Interior wholly glazed. The black glaze of Side B has for the most part peeled off; so too from the rim, neck, lower body and foot on the same side. Clay yellowish brown.

For the shape of the krater see above, Pl. 27. The horizontal surface of the rim has a line of ivy leaves, and a schematised tongue pattern decorates the shoulder of the krater. The lower zone has a ray pattern. The rest of the vase is glazed except for the underside of the conical foot which is reserved. The main decoration of the vase has a dilute black ground-line with the familiar black band, somewhat broader than usual, running flatly below.

Side A: a Dionysiac thiasos with Dionysos in the centre. Wearing chiton and himation, the god moves right in stately fashion. He is crowned with ivy and raises in his right hand a rhyton and an ivy branch whose leafy tendrils fall around him right and left. Satyrs and maenads dance in two groups of three to his left and right. In the group to his left a maenad dances left, head turned back, between two naked satyrs who move right toward the god. To the right of centre, a single satyr dances between two maenads, all moving left toward the god. The maenads wear long chitons belted at the waist, and skins, now difficult to distinguish.

Side B: a group of three male figures flanked by two panthers in heraldic position, their heads turned back. The figures are indistinct. Those on the sides wear chiton and himation; the central figure is nude and strides right gesturing in conversation with the figure at the right. A simple scene from daily life.

Beneath each handle a swan with arched neck moves right. They are shown in simple silhouette as are also the bearded male heads, looking left, on the handle-plates.

Added colours were not employed at all or else they have completely disappeared. All motifs of Side B are shown in silhouette alone, as are also most of the figures on Side A. On that side, incision has been used extensively only on the figure of Dionysos (for details of

his head and borders and folds of his garment), sparingly on the other figures. The three figures to the right of Dionysos are rendered in silhouette alone.

The krater is an Attic work, related to the workshop of Lydos.

540-530 B.C.

For the shape of the krater, the swans beneath the handles, the heads on the handle-plates and the confronting animals of Side B, see above Pl. 27 with other examples and bibliography. For comparable heraldic beasts (panthers and lions) see also Zaphiropoulou, 374, fig. 9; *CVA* Toledo (Ohio) 1, pl. 6, 1 and Tiverios, *Lydos* pls. 6 a-b, 8 b, 19 b, etc. For Dionysiac scenes comparable to that on Side A, see Tiverios, *op. cit.* 26 f., pls. 10 a-b, 14 b, 15, 16, 51 a, 53, 96 and 97. For Dionysiac thiasoi see *LIMC* III (1986) 451 ff., s.v. Dionysos 286 ff., pls. 327 ff. (C. Gaspari). For the conversation scene flanked by two panthers on Side B and for related problems, see Tiverios, *Problemata* 47-51 with bibliography.

PLATE 31

1-4 (and Plate 32, 6). Fig. 6.

Inv. no. 14294. Grave no. 290, excavation 1985.

Ancient Macedonia 1988, 193, no. 124; Macedonia 1988, 97, no. 79; Macedonia 1993, 179, no. 193.

H. 0.215; d. rim ext. 0.208 (int. 0.16); d. foot 0.097.

Intact, condition good except for chips in the outer edge of the top of the rim, and minor flaking of the outer surface (handles and base especially) and on the interior which is wholly glazed in red. Clay reddish, well levigated. The black glaze is dilute in places. Extensive use of purple and white, both preserved in excellent condition.

In shape the krater is more developed than any of the preceding ones. The base is stepped and it is larger, the shoulder pronounced, the neck taller and the rim notably thicker and concave on the inside. A closely spaced ray pattern decorates the rim top, with a second row over the handle-plates. A similar pattern runs around the lower part of the vessel just above the foot. The shoulder has a schematised tongue pattern interrupted only by the handles. On Side A, the vertical edge of the rim has a double row of ivy leaves, separated by a thin black line; the top row is vertical, the bottom pendant. A single row of similar but larger ivy leaves decorates the rim of Side B. All the figures share a

ground-line in dilute glaze. The broad black band that circumscribes the vessel below this is bordered above and below by a thick purple fillet. Apart from the reserved underside of the foot, the rest of the vase is painted black.

Side A: Dionysiac thiasos. Dionysos in the centre, clad in chiton and himation and wearing a stephane, moves right, with head turned back. In his right hand he holds a rhyton, in his left a vine spray with grapes, which spreads out to fill the space around him. Symmetrically on each side of Dionysos, a virtually identical satyr dances toward the god. Behind each satyr is a dancing maenad, clothed in chiton and deer-skin, and playing krotala. Both figures move right, but the left hand maenad looks back.

Side B: a youthful rider, wearing only a short chiton, gallops left. On either side a nude runner races in the same direction. Each of the three wears a fillet around his head. The fact that the first runner turns his head to look back suggests a competition scene. It could equally, however, show a training session.

Beneath each handle is a swan to right, preening.

Purple is used on: the maenads' chitons, the folds of Dionysos' himation, the beards of Dionysos and the satyrs, the satyrs' hair, the runners' hair fillets, the horse's mane and a narrow bar across the swans' wings. White was used for the nude parts of the maenads, in places on their deer-skins, the god's chiton, the decoration of his himation (stippling with small dots) and the short chiton worn by the horseman of Side B.

Attic work.

Around 520-510 B.C.

For Dionysiac thiasoi see *LIMC*, loc. cit. (above, Pl. 30), with many examples. For similar renderings of Dionysos and satyrs, see A. Jacquemin - J.J. Maffre, *BCH* 110 (1986) 178-181, fig. 3 (on an amphora by the Antimenes Painter), with relevant bibliography and more examples. For similar water-birds beneath the handles on an amphora, see A. Jacquemin - J.J. Maffre, *op. cit.* figs. 5 and 7. For a scene similar to that on Side B (here with one runner behind the horseman), see *Agora* XXIII, 109, pl. 8, no. 69 (likewise on an amphora). For horsemen in athletic scenes, see E. Maul-Mandelartz, *Griechische Reiterdarstellungen in agonistischem Zusammenhang* (1990). For athletic scenes in general, see J. Jüthner, *Die athletischen Leibesübungen der Griechen*, I (1965) - II (1968) and R. Patrucco, *Lo sport nella Grecia Antica* (1972). For similar ray decoration of the handle-plates, see *CVA* Louvre 12, pl. 187, 2-3.

PLATE 32

1-2. See Plate 27.

3. See Plate 28.

4. See Plate 29.

5. See Plate 30.

6. See Plate 31.

PLATE 33

1-3.

Inv. no. 9652. Grave no. 181, excavation 1984.

Sismanidis, pl. 160, 2 (lower left).

H. 0.20; d. rim ext. 0.185 (int. 0.145); max. d. body 0.19; d. foot 0.095.

Intact, preserved in very good condition. Minor flaking in very small bits on both exterior and interior. Interior fully painted with good black glaze except for the upper part of the neck which has a thick purple line. Clay reddish, well levigated. The black glaze is shiny and of good quality. Added purple is used for basic details of the decoration. In places also there is a brownish colour, probably an abrasion.

The shape of the krater is developed, similar to the preceding one (see above, Pl. 31). The innovation on this particular krater is that the main decorative scenes, on both sides, are in panels framed left and right by a double border of vine leaves arranged vertically between thick black lines. Above each metope is a schematised tongue pattern, below, a double line of dilute purple forms the ground-line. A row of simple ivy leaves decorates the top of the rim, and on each handle-plate a bearded male head in silhouette faces left. A row of Z's runs around the outer vertical surface of the rim. The lower zone has a closely set ray pattern which is bordered at the top by a thick purple line. Elsewhere the krater is painted black except for the lower surface of the base which is reserved.

Side A: Dionysiac thiasos with four figures moving right. In the centre is Dionysos who holds in his left hand a horn, wears an ivy crown and is clad in chiton and himation. To his left and right are members of his thiasos: a maenad followed by a satyr on each side. The maenads, wearing long chitons and deer-skins, dance, their heads turned back. The satyr preceding Dionysos plays the kithara.

Side B: two almost identical couples converse: in each case a youth at the left and a warrior to the right. The youths wear chiton and himation, the warriors wear

greaves and a Corinthian helmet. In their left hand they hold a round shield with devices not clearly distinguishable. A corner of the himation hangs from behind the shield of each. It is a scene of warriors departing.

There is added purple particularly on the hair, beards and decoration of the dresses of the figures in the thiasos and on the helmet crests of the warriors of Side B (as rows of dots). The nude parts of the maenads and the shield devices (now worn off) are rendered in added white.

Attic work.

Around 520 B.C.

For the shape of the krater and for similar Dionysiac scenes, see above Pl. 31. For Dionysiac thiasoi with satyrs playing the kithara, see Arias-Hirmer, 51, pl. 69 (and in colour XXI) and 60, pl. 89; Boardman, *ABFV* fig. 222 and *CVA* Oxford 3, pl. 10, 2 (on an amphora by the Antimenes Painter). For similar figures in a warriors' departure scene see *CVA* New York 4, pl. 37, 8. For warriors departing see W. Wrede, *AM* 41 (1916) 222 ff. For bibliography relevant to heads on handle-plates see Tiverios, *Problemata* 52 and nn. 179 and 182.



ΑΟΣΗΝΩΝ
PLATE 34

1-4 (and Plate 39, 1).

Inv. no. 9390. Grave no. 175, excavation 1984.

H. 0.193; d. rim ext. 0.20 (int. 0.16); d. foot 0.104.

Intact except for abrasion and flaking on both inner (wholly glazed) and outer surfaces, especially on one side of the vessel. Here nearly all the black glaze has worn off together with whatever added colours there were. Thus two of the three figures on this side can be discerned only faintly along their outlines. Clay brown. Added purple and white. A compass was clearly used for the drawing of the warriors' shields.

In shape the vase resembles those shown on Pls. 31 and 33. A carelessly executed and closely spaced ray pattern decorates the top of the rim, with a second row on the handle-plates. A row of simple ivy leaves circumscribes the vertical edge of the rim. Around the shoulder is a tongue pattern, interrupted only by the handles. A closely spaced, carelessly executed ray pattern runs around the lower part of the vase just above the stepped foot. The points of the rays invade the broad black band immediately above. Heavy purple lines border this band above and below; above it is the main decorative zone. Elsewhere the krater is glazed, except for the reserved lower surface of the foot.

Side A: the scene shows two departing warriors striding left. They are alike. They wear greaves and Corinthian helmet and they carry a shield and spear. The corner of their garment, hanging down behind the shield, is all that shows. A cross-like device is preserved on the shield of only the left hand warrior. Between the two men a standing female figure moves right. She wears a chiton and himation which appears to cover her head.

Side B: Three virtually identical warriors stride left in a row. They are similar in every way to those on the main side of the vase, and they must be connected with them. The warriors at the sides carry shields with a cross-like device, and the shield of the centre figure has an indeterminate device of three large white blobs arranged in a triangle.

Beneath each handle a large ivy leaf with long stem is shown in silhouette.

Purple decorates the warriors' helmets in particular. Shield devices and the decoration of the helmet crests of the warriors on Side B are rendered in white.

Attic work.

520-510 B.C.

For a krater similar in shape and decoration, see *CVA* Louvre 12, pls. 187, 3; 189, 4. For bibliography relevant to such departure scenes, see above, Pl. 33. For comparable renderings of warriors between two similar female figures, see *CVA* Oxford 3, pl. 21, 2; *CVA* New York 4, pls. 35, 3; 47, 11; *CVA* Louvre 12, pl. 189, 4. For similar ivy leaves beneath the handles, see *CVA* Laon 1, pl. 7, 2; *CVA* New York 2, pl. 33; *CVA* Louvre 12, pl. 187, 2. For shield-devices, their significance and relevant bibliography, see Tiverios, *Lydos* 34 with n. 129.

PLATE 35

1-4 (and Plate 39, 2).

Inv. no. 9595. Grave no. 178, excavation 1984. From the same grave also the oinochoe inv. no. 9597 (see below, Pl. 49).

H. 0.202; d. rim ext. 0.20 (int. 0.157); d. foot 0.105.

Missing one handle-plate and small parts of the rim. One handle has been joined. Considerable damage and flaking here and there inside and outside. The inside is wholly covered with dilute black glaze. Much of the decoration has flaked off. Clay reddish. Added purple.

The krater is similar to the preceding one (see above, Pl. 34) in shape, proportions and in all secondary decorative elements. Only in the main theme is it different.

The horizontal surface of the rim has a closely set ray pattern, as also the handle-plates and the lower zone. A schematised tongue pattern circumscribes the vertical edge of the rim except where it is interrupted by the handles. Elsewhere the vase is glazed except for the reserved underside of the base. A broad black band bordered above and below by thick purple lines forms the ground-line for the main scene.

A-B: On each side the main scene shows a similar large lion pacing right, tail raised and mouth open with tongue protruding as if it were roaring. With somewhat careless incision details are picked out on the lions' heads and manes and on various parts of their bodies to indicate plasticity. Added purple is used particularly for the lions' throats, manes and tongues and on their bodies are broad strokes of purple.

Beneath each handle is a large stemmed ivy leaf in silhouette.

The similarity of the secondary decorative elements to those of the preceding krater, suggest that this vase, too, is attributable to the same Attic workshop.

520-510 B.C.

For the shape of the krater, the ivy leaves beneath the handles and the other secondary decorative elements (ray pattern on the rim and handle-plates, etc.), see above, Pl. 34, with examples. For lions, see H. Gabelmann, *Studien zum frühgriechischen Löwenbild* (1965) and P. Müller, *Löwen und Mischwesen in der archaischen griechischen Kunst* (1978).

PLATE 36

1-4 (and Plate 39, 3).

Inv. no. 9302. Grave no. 33, excavation 1982. From the same grave also the Corinthian kotyle inv. no. 9329 (see below, Pl. 64, 1-2).

H. 0.195; d. rim ext. 0.193 (int. 0.148); d. foot 0.105.

Intact except for abrasion and flaking of the exterior surface (base, neck and handles). The black glaze has also peeled off from much of the main zone on one side and from the zone beneath the handles. Clay brownish red. Added purple.

Typical column-krater resembling those described above. A closely set, schematised leaf pattern with continuous dots alternating at the tips decorates both the top of the rim and the handle-plates. Around the outer edge of the rim are two rows of dots on either side of a black line, no doubt schematised ivy leaves. A tongue pattern

circumscribes the shoulder, and around the lower zone is a closely set ray pattern. Except for the lower surface of the base which is reserved, the vase, including the interior, is glazed. The broad band below the main zone is bordered above and below by a thick purple line.

A-B: on each side the main zone is occupied by a bearded banqueter, partially reclining and facing right. The figures differ in a few details only. They recline on a mattress with pillow, wear each on his head an ivy wreath, and a purple fillet around the neck. One holds out a rhyton in his right hand, the other in his left. One wears a chiton and himation; the other is clad in chiton alone, his himation hanging on the background in front of his outstretched right foot. Schematised vines with large bunches of grapes fill the ground around the figures.

Beneath each handle is a large eye and eyebrow. Iris and pupil are rendered by three incised concentric circles.

In addition to the concentric circles of the eyes beneath the handles, incision was used for details of the men's heads and bodies; the folds of the himation of one of the men are incised and the chiton of the other has a decorative pattern of tiny, incised crosses. A number of details are emphasised by purple: beards, hair and wreaths of the symposiasts and parts of their garments.

AKAΔHMIA
This work
530-520 B.C.

For similar eyes beneath handles, see *CVA* Louvre 12, pl. 187, 3 (on a comparable column-krater). For the apotropaic character of the eyes, see W. Kraiker, *AM* 55 (1930) 167 f., and I. Jucker, *Aus der Antikensammlung des Bernischen Historischen Museums* (1970) 40, no. 42. For himatia and hanging garments in general, see Tiverios, *Problemata* 40 and n. 111, with examples and relevant bibliography. As for the scenes on the krater, it may be noted that the symposiast follows the iconography of Dionysos and may even represent the god. In this connection see *LIMC* III (1986) 456 ff., s.v. Dionysos 363-364, 558 and 758-759, pls. 338 ff. (C. Gaspari).

PLATE 37

1-4 (and Plate 39, 4).

Inv. no. 14898. Grave no. 298, excavation 1985.

H. 0.213; d. rim ext. 0.192 (int. 0.148); d. foot 0.10.

Intact, condition good. Minor flaking here and there on outer and inner surfaces. Uniform red glaze inside. The black glaze of the exterior has misfired reddish in places. Clay brownish red. Added purple.



In shape and most of the decoration the vase is similar to the preceding krater (Pl. 36). The horizontal surface of the rim has a closely set leaf pattern which continues over the handle-plates. On the rim overhang a double row of closely set dots above and below a central line is likely to represent an ivy-vine. Around the shoulder is a schematised tongue pattern, and a closely set ray pattern fills the lower zone. All other parts of the vessel are glazed except for the lower surface of the stepped base which is reserved. The broad band beneath the main zone is bordered above and below by a thick purple line.

The scene in the main zone is continuous and includes also the handle-zones. A row of five bearded symposiasts, half reclining, face left. The figures are all virtually the same. They lie on thick mattresses with pillows and each holds in his hand a vase, one a kantharos (beneath one of the handles), the others rhyta. Four hold out their drinking vessels; the fifth (beneath the other handle), holds his rhyton close to his chest. They wear chitons and himatia and are crowned with ivy. Long purple fillets hang from their necks. Large schematised grapevines fill the void around and between the symposiasts.

Careful incision was used for details of the heads, bodies and drapery of the symposiasts, the outlines of mattresses and pillows, and parts of the vessels they hold. Added purple emphasises details of the decoration on their garments, their beards, and the wreaths they wear.

It is clear from the decorative elements that this is a work by the painter of the preceding krater.

530-520 B.C.

For relevant bibliography, see above, Pl. 36.

PLATE 38

1-4 (and Plate 39, 5).

Inv. no. 9398. Grave no. 168, excavation 1984.

H. 0.222; d. rim ext. 0.198 (int. 0.14); max. d. body 0.18; d. foot 0.10.

Intact, preserved in good condition with slight flaking especially on one handle. Black glaze inside very well preserved. Clay reddish. Added white. Circular elements compass drawn.

Typical column-krater, similar in shape to the preceding ones. The top of the rim has a closely set, schematised leaf pattern which continues with a second row over the handle-plates. Around the vertical overhang of the rim runs a double row of ivy leaves bordered by black lines. A

schematised tongue pattern decorates the shoulder and a closely set ray pattern fills the lower zone above the stepped foot. The main decoration is based on a dilute black line just above the broad black band that encircles the vase. Apart from the reserved underside of the foot, elsewhere the krater has a shiny black glaze. Added white, very well preserved.

Side A: Dionysiac thiasos with Dionysos in the centre. He is clad in chiton and himation and crowned with an ivy wreath. He strides right looking back. Ivy branches and berries fill the space around him. To his left a naked satyr dances toward the left, turning back to view the god and holding in his left hand a white fillet. At the right of the scene a maenad wearing chiton and himation dances left, holding krotala in her left hand.

Side B: a phalanx of three practically identical warriors moves left. They wear greaves and each holds two spears. Their bodies are for the most part hidden by the round shields they carry. The shields have various devices: a bent leg on the first, a dot-rosette on the second, and on the third a design with large dots.

Below each handle, a large eye with eyebrow.

The iris and pupil of the eyes below the handles are inscribed as three concentric circles. White is used for the nude parts of the maenad, the satyr's fillet, the ivy berries, the warriors' helmets and their shield-devices, Dionysos' chiton, and the eyes below the handles. White dots decorate the himatia of Dionysos and the maenads.

Attic work.

End of the 6th century B.C.

For comparable Dionysiac scenes, see *CVA* New York 4, pl. 43, 4 and *CVA* Oxford 3, pl. 14, 1. For a comparable hoplite scene, see *CVA* Boston 1, pl. 16, 2. For similar shield-devices of a human leg, see Boardman, *ABFV* fig. 201; *CVA* New York 3, pl. 16, 2; *CVA* New York 4, pls. 24, 1; 38, 3; *CVA* Laon 1, pl. 8, 2. For shield-devices and relevant bibliography, see Tiverios, *Lydos* 34 and n. 129. For the eyes below the handles, see above pl. 36.

PLATE 39

1. See Plate 34.

2. See Plate 35.

3. See Plate 36.

4. See Plate 37.

5. See Plate 38.

PLATE 40

1-4 (and Plate 44, 1. 5).

Inv. no. 9451. Grave no. 79, excavation 1984.

Sismanidis, pl. 160, 2 (bottom, middle).

H. 0.21; d. rim ext. 0.19 (int. 0.137); d. foot 0.10.

Condition very good. A small fragment of the rim is mended. Missing are only two minute fragments from the lower part of the vertical edge of the rim over Side B. Minor flaking here and there both inside and outside. The inside is wholly glazed except for the upper part of the neck around which is a thick purple line. Clay reddish, well levigated. Extensive use of added purple and white.

The krater is similar to the preceding one in shape and filling ornaments (Pl. 38). The top horizontal surface of the rim has a closely set ray pattern continuing over the handle-plates with an additional row of five rays each. Two rows of black dots on either side of a thick black line decorate the vertical overhang of the rim, probably schematised ivy leaves. Around the shoulder is a closely set, schematised tongue pattern, interrupted only by the handles. The lower zone above the stepped foot has a dense ray pattern. Elsewhere the vase is painted with a good black glaze, except for the underside of the foot which is reserved. The ground-line for the composition in the main zone is a wide dilute black line. Immediately below this is a broad black band bordered above and below by thick purple lines. A similar purple line encircles the upper part of the foot.

Side A: a quadriga facing right. The horses yoked in the centre have flung their heads higher than those of the trace-horses at the sides. A single female figure (Artemis), crowned and clad in himation, has just mounted the chariot. Her right foot still touches the ground. She grasps the reins firmly. With her left hand she holds also a goad and ivy branches which fill the space around the scene. On the other side of the horses, ahead of Artemis, a draped male figure (Apollo) moves right, playing the kithara. At the horses' heads a female figure in chiton and himation (Leto?) stands facing them to the left. Her hair is gathered in a krobylos, and she wears earrings and a necklace.

Side B: three men with staffs run right. They are clad only in short himatia which hang from their shoulders. Each wears a fillet on his head and the first figure carries also a white fillet. The central figure turns his head to converse with the youth at the left. The figure at the right, he too a youth, likewise turns his head. The figures are probably to be interpreted as komasts.

A large eye with pupil, iris and eyebrow takes up the field below the handles.

There is added purple on the fillets the figures wear on their heads, on the horses' manes and tails, and the chariot wheel; small purple dots decorate the garments of all figures. On both sides of the vase, the garments are further decorated with rosettes of three white dots. Elsewhere a very well preserved white is used to encircle the pupils of the eyes below the handles, the nude parts of the female figures, the arms of Apollo's kithara and to show the ivy berries on the main scene.

Attic work.

Around 500 B.C.

For the eyes below the handles, their characteristics and relevant bibliography see above, pl. 36. For the quadriga scene on the main side, see *CVA* Oxford 3, pl. 24, 4-5. For a rendering similar to that of Side B see *CVA* California 1, pl. XXIII, 3 b (likewise with three komasts).

PLATE 41

1-4 (and Plate 44, 3). Fig. 7.

Inv. no. 13452. Grave no. 27, excavation 1983.

H. 0.212; d. rim ext. 0.178 (int. 0.135); max. d. body 0.185; d. foot 0.105.

Restored in plaster is most of the stepped foot. Minor damage and some flaking here and there inside and outside. The inner surface is wholly covered with a dilute black glaze. Clay brownish red. Added purple and some white. Compass used for the rims of the warriors' shields.

Shape and secondary decorative elements are no different from those of the preceding kraters. Around the flat top of the rim runs a line of stemmed ivy leaves alternating with dots at the inner edge of the rim. A large palmette between symmetrical volutes framed by a black line decorates the handle-plates. Around the vertical overhang of the rim are two rows of black dots above and below a black line. The shoulder has a schematised tongue pattern, and around the lower zone just above the foot is a dense ray pattern. Elsewhere the vase is painted black except for the underside of the foot which is reserved and has the star. The broad band beneath the main zone is bordered above and below by a thick purple line. Above this, the figures in the main zone have a dilute black ground-line.

Side A: a winged female figure in the centre of a



multi-figured scene runs right, looking back. She wears a chiton and a dotted animal skin, has a fillet on her hair, and carries diagonally a long staff. Four identical beardless figures stand facing her toward the centre, two on each side. They wear himatia and each carries a spear. The identification of the winged figure is problematical, but she could well be Nike bringing good news from the field of battle.

Side B: eight standing male figures, three of which take up the space below the handles. In the centre of the scene stands a warrior facing left. All the other figures face him, three to the left and four to the right. The warrior wears greaves and a Corinthian helmet. In his left hand he holds a round shield below which shows the triangular corner of his himation. In his right hand he holds two spears diagonally. The three men to the left of him are beardless; they wear chitons and himatia and carry each a spear upright, except for the furthestmost left who stands beneath the handle and carries two spears diagonally. Facing the warrior to the right stands a himation clad figure with spear, similar to the others. He is followed by a second warrior identical to the one in the centre. At the far right the scene ends beneath the second handle with two more male figures similar to the others wearing himatia; they appear to be conversing. Only the first of the two carries a spear upright. The scene may be interpreted as the departure of warriors whose friends and relatives are bringing them weapons.

Added purple has been extensively applied: heavy brush strokes on the folds of the himatia of all figures, the hair of the draped men, the shield rim and helmet-crest of the central warrior, and the greaves of the second; the hair fillet and chiton of the winged figure have purple dots. On the shield of the central warrior is a device in white (perhaps a dolphin), now difficult to discern as the white has peeled off.

Dipinto (red): an eight-point star with thick lines underneath the foot. The tips of most of the stars have broken off with the missing part of the foot.

In decoration the krater is close to the work of the Ready Painter.

Around 520-510 B.C.

For the Ready Painter, see Beazley, *ABV* 123; 129-130; 685-686 and *Paralipomena* 53 f.; Boardman, *ABFV* 54; Callipolitis-Feytmans, 127 ff.

For representations similar to those on the main side with female winged figures, see Boardman, *ABFV* fig. 79; *CVA* Boston 1, pl. 4, 1 (where the winged figure likewise wears a skin). For running figures see L. Grundel, *Die Darstellung des Laufens in der griechischen Kunst* (1934).

For the problem of interpreting winged female figures, see E. Vanderpool, *Hesperia* 8 (1939) 247 and C. Isler-Kerényi, *Nike. Der Typus der laufenden Flügelgöttin in archaischer Zeit* (1969) 67 f. Further on the winged Nike and the various ways in which she is shown in vase-painting and other art forms, see *LIMC* VI (1992) 850-904, s.v. Nike 1-730, pls. 557-606 (A. Moustaka, A. Goulaki-Voutira and U. Grote). For the theme of the departing warriors see W. Wrede, *AM* 41 (1916) 222 ff.; cf. S. M. Brand, in G. F. Pinney-B. S. Ridgway (eds.), *Aspects of Ancient Greece* (1979) 36 f., n. 4. For figures similar to those on Side B, see *CVA* New York 4, pls. 37, 8; 46, 1 and 3. For similar and contemporary warriors with two spears, cf. *CVA* Oxford 3, pl. 13, 4. For palmettes like those on the handle-plates, see *CVA* Louvre 12, pls. 166, 6; 167, 5; 172, 3; 177, 2; 182, 2; 185, 1. For the likely commercial significance of the star on the krater's base, see A. Johnston, *Trademarks on Greek Vases* (1979), esp. 85 with a similar symbol.

PLATE 42

1-3.

Inv. no. 14902. Grave no. 349, excavation 1986.

H. 0.212; d. rim ext. 0.188 (int. 0.143); d. foot 0.11.

Mended from several large fragments. A fairly large and elongated section of Side B is missing, as also smaller fragments from the lower part of the body and the vertical edge of the rim on the same side. Considerable damage and flaking on the inside and in places on the outside, particularly on the lower part of the body, the stepped foot and the handles. The interior has an uneven black glaze. Clay red, well levigated. The black glaze is relatively dilute. Added purple, and traces of added white at various places on both sides of the vase.

A typical column-krater similar to the previous vase (Pl. 41) in shape, size and much of the secondary ornament. On the top of the rim is a row of lotus buds, connected by tendrils. The handle-plate, bordered by a fine black line, has a five-leaf palmette between volutes rising on each side. The vertical overhang of the rim is decorated with ivy leaves: above Side A a double row on either side of a thick black line; above Side B is a single row of stemmed leaves with dots between the stems. The main decoration is in two large panels with a schematised tongue pattern at the top. Closely spaced rays around the lower part of the body, just above the base. Except for a small area beneath the handles and the lower surface of the base, both reserved, the rest of the vase is glazed.

Side A: in the centre a nude beardless man runs right, with head turned back. In his right hand he carries a club, in his left he grasps the folds of his himation. He is flanked by four youths bearing spears, two on the left, two on the right, all directed to the right. Three wear himatia, the fourth at the far right is nude. The two figures at the right of the scene turn their heads to look back at the central figure. The hair of all four is bound with a fillet. The scene is no doubt to be connected with the well-known club-bearers of Peisistratos.

Side B: the scene shows the departure of a warrior; he strides left between two draped male figures with staffs who stand facing him. The warrior wears greaves and helmet, and carries a spear and round shield which covers most of his body.

Deep incisions. Much added purple has been used, especially on the figures of Side A. Thick brush strokes of purple on the drapery folds, the club-bearer's hair and the fillets on the heads of the other figures. Dots of added white, now difficult to distinguish, decorate the himatia of the men on Side A. The shield-device on Side B, which has worn off, would have been rendered in the same colour.

The krater is probably from the workshop of the Ready Painter.
520-510 B.C.

For the Ready Painter, see above, Pl. 41. It is clear that the figures on this krater are rendered in closely similar fashion to those on the preceding vase (see Pl. 41). If not by the same hand, the vase is certainly a product of the same workshop. This is suggested also by the similarity of the secondary decoration on the two kraters: for example, the palmettes on the handle-plates and the rows of simple ivy leaf with stems and dots on the top and side of the rims respectively. For similar decoration, see above Pl. 41; also, *Olynthus* XIII, 69, pl. 27, nos. 1-2 (on fragments of a column-krater); Tiverios, *Lydos* pl. 20 a and Tiverios, *Problemata* figs. 26-27. For similar scenes of the departing warrior, see *CVA* New York 4, pl. 46, 1 and 3. For bibliography on the departure theme, see above, Pl. 41. For club-bearer scenes (by the Swing Painter), see E. Böhr, *Der Schaukelmaler* (1982) 48 (for Peisistratos' club-bearers) and 85, no. 48, pl. 50 b (for a scene comparable with ours, see also pl. 17 A).

PLATE 43

1-4 (and Plate 44, 4), Fig. 8.

Inv. no. 14900. Grave no. 362, excavation 1986.

H. 0.195; d. rim ext. 0.165 (int. 0.127); d. foot 0.103.

Intact except for minimal flaking particularly on the lower body and on the stepped base. The interior is covered with good black glaze, preserved in excellent condition. Clay brownish red, well levigated. Good, shiny, black glaze. Added purple.

The shape of the krater is canonical, similar to the preceding ones. The horizontal surface of the rim has a zigzag pattern rendered in a thick line with dots in the interstices. The decoration is broken only by the handle-plates on each of which is an alternating pattern of three leaf-shaped elements. A continuous S-file runs round the vertical edge of the rim. On the shoulder is a schematised tongue pattern. The main scene has a ground-line in dilute black, below which is the usual broad black band, bordered above and below by thick purple lines. A similar purple line runs around the interior just below the rim. A ray pattern decorates the lower zone above the stepped foot. Elsewhere the vase is painted black except for the underside of the foot and small areas of the neck inside the handles which are reserved.

Side A: in the middle, a boxing match is shown. Behind each boxer one draped man with staff looking at the events. These figures may be interpreted as umpires. Side B: subject known as the long course (ὄρειος δρόμος) with three practically identical nude contestants running toward the right. They are faced at the right by a draped onlooker.

Beneath each handle is a tripod lebes.

Careful incision emphasises the various details of all the decorative elements. Purple was used in a few places on both sides of the vase, particularly on the hair of the figures and to decorate the men's himatia.

In style the krater recalls the Painter of Louvre F6 and it is likely to be the work of one of his followers.

End of the 6th century B.C.

Equal emphasis is placed on both sides, so that neither side can be termed the main or secondary one. Both athletic scenes, with boxers on one side and runners on the other, recall representations on Panathenaic amphorae. The tripod lebes below each handle implies the victor's prize. For similar boxing scenes, see Beazley, *ABV* 66, 59 and *Paralipomena* 24, 4. See also *CVA* New York 3, pl. 46, 2; Bothmer, *Amasis* fig. 31. For comparable scenes of runners, see Beazley, *ABV* 68, 2 and 120, 2; Beazley, *Development* pl. 17, nos. 1-2; Boardman, *ABFV* figs. 219, 295, 298 and 302. See also Tiverios, *Lydos* pls. 31 b, 36 d, 37 a-b and Bothmer,



PLATE 44

1. See Plate 40.
- 2-3. See Plate 41.
4. See Plate 43.
5. See Plate 40.

AMPHORA

PLATE 45

1-2. Fig. 9.

Inv. no. 14251. Grave no. 247, excavation 1985. From the same grave: cup inv. no. 14253 (see below, Pl. 55, 3-4).

H. 0.23; d. foot 0.088; d. rim 0.11; max. d. body 0.156.

Preserved in good condition. Mended from many fragments, large and small. Some peeling here and there, especially on the handles, the rim, and the inside of the neck (glazed to about half its height). Clay brownish red. Good black glaze, added purple, well preserved. Belly amphora with oval body, low inverted echinus base and handles round in section. The decoration is in a large panel on each side of the vase. Each panel is bordered on all four sides by a black line. Apart from the panels, the inner surface of the vase and underside of the base, the entire surface is glazed. Thick lines of added purple encircle the vase at: the inner and outer edge of the rim, the neck, just below the decorative panel (a

double line), around the lower part of the body and near the edge of the base.

The representation is the same on each side: a horse protome with full mane, looking right.

Purple was applied to the irises of the eyes and the manes.

Around 550 B.C.

Type C amphora of the "Horse-Head Amphorae" class produced in an Attic workshop (Beazley, *ABV* 17). On these, see Boardman, *ABFV* 17-18, fig. 18 and *Agora* XXIII, 4 f., pl. 3, nos. 14-18, with earlier bibliography. For similar examples, of which there are many, see also Arias-Hirmer, 35, pl. 38; Buschor, 70, figs. 706 and 105, fig. 114; *CVA* Boston 1, pl. 1, 3-4; *CVA* Louvre 11 (III He), pls. 121, 1-2; 122, 1-4; *CVA* New York 3, pls. 1, 1-2; 3, 1-2. See also M. G. Picozzi, *Studi Miscellanei* 18 (1970-71) 3 ff., pls. II-LXIV (type C amphorae such as the one we describe here are shown on pls. XXXVI - XXXVII, nos. 42-44).

HYDRIA

PLATE 45

3 (and Plate 46, 1-2).

Inv. no. 14910. Grave no. 264, excavation 1985. From the same grave: skyphos inv. no. 15890 (see below, Pl. 57, 1-2).

H. 0.22; d. foot 0.095; d. rim 0.133; max. d. body 0.18.

Mended from fairly large fragments. Peeling at various places, especially on the handles, inner and outer sides of the neck and the main zone which has also lost some of the added colour. Clay brown. Black glaze misfired red in places. Added white and purple. Spherical body, inverted echinus foot, mouth especially wide with

thin, everted lip. The main decoration is in a large panel on the front of the hydria between the horizontal handles. The panel extends over the shoulder where it continues to the right over one of the handles. A black line marks the transition from body to shoulder in the panel. Around the lower part of the body a ray pattern which is separated from the main panel by a wide black band bordered by thick purple lines. A purple line around the edge of the foot and four purple lines around the inner side of the rim. Reserved are the inside of the vase, the outer edge and underside of the rim, the inner side of the handles and the underside of the base. Elsewhere the vase is glazed.

In the main panel two large similar roosters face centre, flanking a siren with folded wings moving left with head turned back. From the back of each rooster springs a stem with spirals and large palmette. Two large petal rosettes fill the space above and below the siren.

On the shoulder two similar confronting sirens with sickle-wings are flanked by two large water-birds. In the centre between the sirens is a large triangular shaped palmette on spirals.

All of the decoration is especially well worked with ample and careful incision and added colours. Purple, sometimes in bands, sometimes not, is used on extensive surfaces of the bodies and wings of the roosters and sirens and on the palmettes. The sirens' breasts, necks and faces are white (fugitive in many places). The roosters and water-birds have a white band across the middle of their wings, and the palmettes springing from the roosters' backs are also decorated with white.

The hydria is most likely the product of an Attic workshop, although a Euboean origin cannot be excluded.

Third quarter of the 6th century B.C.

For hydriai of similar shape, see *CVA* Florence 5, pls. 6, 9, 10 (1-2), 17; Tiverios, *Lydos* pls. 2, 4 b, 7a, 20 b, 21 and 29. For hydriai in general, see *Agora* XXIII, 35 f. with relevant bibliography. For bibliography of Euboean hydriai, see *Sindos* 182, no. 293 (M. Tiverios). On sirens, see E. Buschor, *Die Museen des Jenseits* (1944).

PLATE 46

1-2. See Plate 45, 3.

OINOCHOAI

PLATE 47

1-3. Fig. 10.

Inv. no. 14908. Grave no. 325, excavation 1986.

H. 0.185; d. foot 0.07; max. d. mouth 0.097; max d. body 0.13.

Mended is part of the rim, from which two small fragments are missing. Considerable peeling on the body, especially over a large area of the neck. Decoration very well preserved. Clay brownish red. The black glaze has misfired reddish in places. Added white and purple.

Oinochoe with trefoil mouth. The decorative scene is in a large panel on the front of the vase. At the top is a tongue pattern with alternating purple and black tongues, bordered in black. Reserved are the underside of the foot and the inside of the vase. Elsewhere it is glazed.

In the panel are two confronting animals on a dilute black ground-line. At the left is a panther with tail raised, head frontal, and left forefoot raised. To the right a big ram with large curled horns is grazing left. In the space around the animals are six rosettes, some conventional petal-rosettes, some schematised.

Incised are various details on the bodies of the two animals (flank muscles etc.), details of the panther's

head, and the rosettes. Added purple covers the animals' necks and white, well preserved, was applied to the horns and muzzle of the ram and to part of the outline of the panther's belly.

Third quarter of the 6th century B.C.

In shape the vessel belongs to the Class of the Oxford Siren-jug. See Beazley, *ABV* 420 and *Paralipomena* 178-179. For this sort of oinochoe, which is quite common, see, for example, *Agora* XII, 58-59 and *Agora* XXIII, 41-42, with other examples and relevant bibliography. For panthers in general, see A. Fermum, *Der Panther in der frühen griechischen Vasenmalerei, seine Herkunft und Entwicklung* (1977). For the probable Euboean-Eretrian origin of a considerable number of vases of this type, see J. Boardman-F. Schweizer, *BSA* 68 (1973) 277, no. 33 and A. D. Ure, *BSA* 68 (1973) 30 f.

PLATE 48

1-3.

Inv. no. 9428. Grave no. 53, excavation 1984.

Sismanidis, pl. 162, 2 (second top).

H. 0.19; d. foot 0.073; max. d. body 0.12.



530-520 B.C.

In shape and decoration the oinochoe resembles the preceding vase (Pl. 47, with relevant bibliography). For the dot-decoration, see Tiverios, *Lydos* 37, n. 147 with specific bibliography on dot-rosettes.

PLATE 49

1-3.

Inv. no. 9597. Grave no. 178, excavation 1984. From the same grave: krater inv. no. 9595 (see above, Pl. 35).

Sismanidis, pl. 162, 2 (middle, top).

H. 0.173; d. foot 0.057; max. d. rim 0.07; max. d. body 0.115.

Intact, with considerable damage and peeling all over the outer surface. The black glaze has largely disappeared from the decorative scene. Clay reddish, well levigated, but not well fired. Added white and purple, preserved in relatively good condition.

Oinochoe with trefoil mouth and ring-collar, similar in shape and secondary decoration to the preceding vase (Pl. 48). A large panel on the front of the vase contains the scene. Across the top of the panel runs a schematised tongue pattern. Reserved are the edge and underside of

the foot and the inside of the vase. Elsewhere the vase is glazed, including also the inner side of the neck.

In the panel a youthful rider, clad in a chlamys, gallops to the right. Two nude runners, one in front and one behind him, race with long strides in the same direction. The runner in front holds a himation over his right arm. He looks back toward the horseman.

With a few fine incised lines details are picked out on the bodies and heads of the horse and men. Only the chlamys has added white, whereas purple was used at a number of places, especially on the horse's mane; the hair of the three figures and on the himation of the first runner.

Around 520 B.C.

For the shape of the oinochoe and relevant bibliography, see above, Pl. 47. For a similar scene, see *Agora* XXIII, pl. 8, no. 69. It is worth noting that the decoration of the vase shows relatively careful work; the horse and the three male figures are correctly drawn. For a similar representation on a column-krater from the same cemetery, see above, Pl. 31, with bibliography on riders, runners, and athletic scenes in general. For similar scenes of runners and horses (on lekythoi), see Bothmer, *Amasis* 168 f., no. 39; 212 ff., no. 58.

PLATE 50

1-3.

Inv. no. 7606. Nea Mechaniona, district of Thessaloniki (Tumulus B - Grave V, excavation 1979).

Vokotopoulou, *Aineia* 96, no. 5, pl. 61 b.

H. 0.133; d. foot 0.046; max d. body 0.077.

Preserved in good condition. Handle and part of base joined. Insignificant flaking here and there. Clay brownish red, well levigated. Good, shiny black glaze. Added red sparingly used, and a whitish slip.

Small trefoil oinochoe with high handle. A broad decorative zone with a whitish ground encircles the upper part of the body. Around the shoulder is a schematised tongue pattern. Above this is a thick red line; a similar line borders the decorative zone at the bottom. Reserved are the outer edge and underside of the disk base and the inner side of the vase. Elsewhere the vase is glazed.

On the front is shown a symposiast, perhaps Dionysos. He wears a wreath, is wrapped in a long

himation, and he is comfortably reclining toward the left on a mattress and large pillow. The space around him is filled with schematised vines and large bunches of grapes.

Beginning of the 5th century B.C.

For this type of oinochoe, see above, Pl. 47. For a comparable scene on such an oinochoe, see *CVA* Ferrara 2, pl. 10, 3-4. For the rendering of Dionysos' head see also *Agora* XXIII, pls. 55, no. 586; 70, no. 737; 72, nos. 755 and 760. For similar reclining Dionysiac figures on two column-kraters from the archaic cemetery of Ayia Paraskevi, see above, Pls. 36-37, with further bibliography.

PLATE 51

1-3.

Inv. no. 7611. Nea Mechaniona, district of Thessaloniki (Tumulus B - Grave VI, excavation 1979).

Vokotopoulou, *Aineia* 99, no. 2, pl. 63 b, drawing 51 bottom left.

H. 0.197; d. foot 0.08; d. mouth 0.10; max. d. body 0.12.

Preserved in very good condition. A small part of the rim is restored. Minor flaking in a few places. Clay yellowish brown. Good black glaze, especially shiny. Added colours: white, purple and red.

Trefoil oinochoe, low disk foot and ring-collar on neck. A large panel on the front of the oinochoe contains the scene which is bordered below by three parallel red lines that encircle the lower part of the vase. A red line also around the outer edge of the foot. Top and sides of the panel are bordered by narrow framed bands with double rows of dots joined by zig-zag lines. On the shoulder at the top of the panel is a tongue pattern. Reserved are the underside of the foot and the inside of the vase. Elsewhere it is glazed.

Three figures seated on round stools, to the right. In the centre is Dionysos who wears a chiton and himation, and on his head an ivy wreath. He looks back toward the left. He holds a drinking horn, and behind him rise ivy sprays to fill the space. The figures on each side are women in chiton and himation. Dionysos looks toward the woman at the left who may well be Ariadne. The woman at the right (Semele?) turns her head to look back at the pair. The lower part of her body is not shown as there was no room left in the panel.

Added purple decorates Dionysos' wreath, the heads of the figures and folds of their himatia. The nude parts of the women and Dionysos' chiton are shown in white.

Beginning of the 5th century B.C.

For the shape of the oinochoe, see above, Pl. 47. For comparable examples see Vokotopoulou, *Aineia* n. 229. For a similar oinochoe with similar scene and framing of the panel, see *CVA* Leiden 2, pls. 75, 3-4; 76, 5-7 (see also pl. 77, 2). For Dionysos with Ariadne, see *LIMC* III (1986) 381 ff., 482 ff., s.v. Dionysos 519, pl. 359, and 737, pl. 385 (C. Gaspari) with comparable representations in black figure.

PLATE 52

1-2.

Inv. no. 16393. Grave no. 320, excavation 1986.

H. 0.155; d. foot 0.055; max. d. body 0.094.

Intact, with minor damage to the rim, especially the spoon. Considerable peeling of the black glaze particularly on the foot and the body below the decorative panel, all the left side of the scene and the left hand and face of the figure. Clay reddish, well levigated. Black glaze dilute but shiny.

Oinochoe with trefoil mouth and disk base. Scene confined in a large panel. Across the top of the panel is a closely set tongue pattern. The other three sides are bordered by a thin black band, probably added subsequently. Beneath the horizontal band at the bottom is a reserved band of equal width. Reserved also are the outer edge and underside of the foot and the inside of the vase. Elsewhere the vase is glazed. A narrow purple band runs around the edge of the rim.

A nude bearded man is shown partly reclining to left. His knees are drawn up, he supports himself with his left arm on a pillow and his head is turned back toward the right. He is probably a symposiast who will have held in his left hand a drinking vessel, perhaps delineated in white and now missing. In the background to right and to left hangs a folded himation.

End of 6th century B.C.

In shape the oinochoe is similar to the preceding ones. See Pl. 47 with relevant bibliography. For similar renderings of a nude male figure (quite common), see *Agora* XXIII, pls. 100, no. 1483; 101, no. 1493. For



himatia suspended as filling ornaments, or thrown over a rock, see Tiverios, *Problemata* 40 and n. 111, with bibliography. For semi-reclining symposiasts, see above, Pls. 36-37.

3. Fig. 11.

Inv. no. 9566. Grave no. 138, excavation 1984.

Sismanidis, pl. 162, 2 (top left).

H. 0.18 (with handle 0.215); d. foot 0.084; max. d. mouth 0.088; max. d. body 0.117.

Mended are the upper part of the handle together with a fragment of the rim. Some small fragments of the rim on either side of the handle are missing. Peeling at various places, with the glaze missing chiefly from the handle. The decoration is well preserved. Clay pale yellow, well levigated. The black glaze is dilute and carelessly applied leaving the brush marks easily observable. Added purple.

Olpe with trefoil mouth, conical base and high, double-ribbed handle. The scene is in a large panel which takes up one side of the vase. Reserved are the decorative panel, the outer edge and underside of the foot and the interior of the vase. Elsewhere, including the inside of the mouth, the vase is glazed. Top and sides of the decorative panel are bordered by a thick black line. Four large petal rosettes across the top are separated from the main panel by a line. The main decoration is a large lion, tail raised, moving right. The beast is rendered with an unusually full body and large head.

Added purple: the lion's chest, neck and mane.

Second quarter of the 6th century B.C.

For olpai of similar shape, see Boardman, *ABFV* 17, fig. 13; Bothmer, *Amasis* 138 f., nos. 26-30; *Agora* XXIII, 39-40, pls. 64-65, nos. 671-680 (with relevant bibliography). For similar representations of lions on this type of olpe, see *CVA* Hamburg 1, pl. 28, 1-3; *CVA* Brussels 3 (III He), pl. 22, 3 a-b; and especially *Agora* XXIII, pl. 65, no. 678; pl. 68, no. 706 (see also pl. 56, no. 593). For black-figured oinochoai with decorative panel on the side rather than opposite the handle, see Tiverios, *Problemata* 34, n. 87 with bibliography.

4-5. Fig. 12.

Inv. no. 14909. Grave no. 373, excavation 1986. From the same grave: two skyphoi, inv. nos. 14905 (Pl. 61, 3-4)

and 16488 (Pl. 61, 5-6) and the lekythos inv. no. 16490 (Pl. 54, 1-2).

H. 0.152; d. foot 0.061; d. mouth 0.063; max. d. body 0.095.

Intact, condition good. The black glaze has come off almost entirely from a large area over the lower left part of the scene and just below. Elsewhere minor flaking. Clay reddish, well levigated. Shiny black glaze except for a small area that has misfired reddish. Spare use of red and purple.

Olpe with flat ring-shaped rim. The decorative scene is on the front of the vase in a large panel bordered by a black line on the sides and at the top by a band with simple zig-zag. Below the scene a purple line encircles the vase. A similar, thinner line around the inner side of the mouth. Reserved are the inside of the vase and the underside of the flat base. Elsewhere, including the inner side of the mouth, the vase is glazed.

Shown in the panel are two warriors running left. The first, a Scythian archer, turns his head to look back. He wears a short chiton with sleeves and Scythian headgear and holds in his left hand a spear. Diagonally across his chest is a baldric with his quiver suspended horizontally in front of him. The warrior behind him is Greek; he carries a large round shield and two spears and he wears a Corinthian helmet and greaves.

Added white was used only for the Scythian's baldric.

Around 500 B.C.

For the shape of the olpe with comparable examples and relevant bibliography, see *Agora* XII, 77; *Agora* XXIII, 40-41, pls. 66-67, nos. 684, 694 (no. 684 has a similar rendering of a Scythian archer). For olpai of similar shape, see also *CVA* Leiden 2, pl. 82, 1-2; Boardman, *ABFV* figs. 207 and 232. For comparable scenes on olpai and on other vases, see *CVA* Capitoline 1, pl. 35, 2-3; *CVA* Ferrara 2, pl. 17, 1; Beazley, *Development* pl. 31; A. Jacquemin-J.-J. Maffre, *BCH* 110 (1986) 181 f., figs. 6 and 9 and, more recently, C. Fournier-Christol, *Catalogue des olpes attiques du Louvre de 550 à 480 environ* (1991) no. 24, pls. 15, 18, and no. 25, pls. 16, 18. For Scythian archers in particular and their representation in vase-painting, see especially M. Vos, *Scythian Archers in Archaic Attic Vase-Painting* (1963).

PLATE 53

1-3.

Inv. no. 14254. Grave no. 367, excavation 1986.

H. 0.19; d. foot 0.054; max. d. mouth 0.057.

Intact, condition good. Slight peeling especially on the handle and around the rim. Clay yellowish red. Good, shiny black glaze. Minimal use of added white which has for the most part come off.

Trefoil oinochoe, in form of a female head. The neck is particularly tall, the handle high and cylindrical. The face and neck of the female head are reserved. Likewise reserved is the bottom of the flat, circular base. Elsewhere the exterior and the inner side of the neck are glazed. The wide arched eyebrows and the outline of the eyes are rendered with fine black lines. Thicker black line circles delineate the irises of the eyes, with a black dot for the pupil. The nose is straight, the lips closed. Plastically rendered schematised ringlets frame the upper part of the face, and a thick black line encircles the base of the neck. The shoulder of the oinochoe protrudes, suggesting a diadem on the woman's head.

Here can be discerned two rows of schematised ivy leaves in a fugitive added white and the head was evidently represented as wearing a stephane. Her hair is gathered in a cloth snood.

Following the classification of J. D. Beazley, *JHS* 49 (1929) 62, the oinochoe belongs to the N Group.

According to E. Simon, *Die Griechischen Vasen* (1976) 93, pl. XXXII, most plastic head-vases are to be connected with the development of the theatre and are datable in late archaic times. For similar plastic vases, see E. Buschor, *Das Krokodil des Sotades* (1919) 11, fig. 14; *Clara Rhodos* IV, 115, fig. 104 (with similar ivy leaves on the head); S. Aurigemma, *La Necropoli di Spina in Valle Trebbia I* (1960) pl. 36; *CVA Brussels 3* (III K), pls. 1, 1 a - 3 a and 1 b, 3 b; *CVA Bologna 5*, pl. 136, 1-8; *CVA Univ. of California 1*, pl. 58, 2 a-c and 3 a-b.

AKAΔHMIA

LEKYTHOS

PLATE 54

1-2.

Inv. no. 16490. Grave no. 373, excavation 1986. From the same grave: skyphoi inv. nos. 14905 (Pl. 61, 3-4), 16488 (Pl. 61, 5-6) and the oinochoe 14909 (Pl. 52, 4-5).

H. 0.20; d. rim 0.052; d. foot 0.057.

Intact, preserved in good condition. Minor flaking on shoulder and handle only. Clay orange-red. Black glaze thin and misfired brownish red in places. Added white.

Lekythos with shoulder set off from body, tall mouth and disk foot. The main decoration is on the front in a broad zone that encircles the body of the vase. Below the zone is a broad black band with a narrower reserved band beneath it. A closely spaced tongue pattern decorates the base of the neck and around the shoulder is a chain of lotus buds connected every other one by black circles which suggest alternating stems and petals. The mouth is glazed inside and out. Likewise glazed are the outer side of the handle, the lower part of the body and upper surface of the base. Elsewhere the vase is reserved.

The main decoration consists of a double row of four palmettes with arcs between them, above and below a chain of rings. A black dot marks the centre of each loop of the chain. Between each palmette is a lotus bud.

White: on many of the palmette leaves (now peeled off), on the lotus buds, and the centres of the chain links. The arches over the palmette hearts have a line of white dots.

Around 500 B.C.

Lekythoi of this type are frequently found, especially those with a simple row of palmettes as main decoration. For lekythoi with precisely the same decoration on the shoulder, see *Agora* XXIII, nos. 824, 827 (pl. 77), 889, 890 (pl. 80), 898, 899, 903, 908, 910, 914, 915, 918, 919, 922 (pl. 81). See also D. C. Kurtz, *Athenian White Lekythoi* (1975) pls. 6 (no. 4), 56 (nos. 1-2), 58 (no. 2a-c), 59 (nos. 1-4). For similar palmette decoration and comparable lekythoi, see *Corinth* XIII, pl. 38, no. 10; *Olynthus* XIII, 73, pl. 31, no. 23; *Ure, Sixth* pl. XV, no. 131.12; *CVA Heidelberg 4*, pl. 177, 6; C. H. Haspels, *Attic Black-figured Lekythoi* (1936) pl. 22, fig. 5.



CUPS

Around 550 B.C.

On Siana cups, see Beazley, *ABV* 51 f. and *Paralipomena* 23 f.; Boardman, *ABFV* 31 f. and three specific studies of H. A. G. Brijder: a) *Vasenforschung nach Beazley* (1979) 15 f., b) *Siana Cups I and Komast Cups* (1983) and c) *Siana Cups II. The Heidelberg Painter* (1991). For the Griffin-Bird Painter, see Beazley, *ABV* 71ff.

For scenes comparable to that on Side A (with the winged figure), see *CVA Athens 3*, pl. 47, 1-3; Boardman, *ABFV* fig. 44. For running winged figures (all on the interior tondo of Siana cups), see for example H. A. G. Brijder, *Siana Cups I and Komast Cups* (1983) pls. 11b, 22a, 29b-c, 36e, 46c and 52a-b. For the problem of interpretation of the winged female figures, see C. Isler-Kerényi, *Nike. Der Typus der laufenden Flügelfrau in archaischer Zeit* (1969) 67 f. For winged Nikai and related representations, see *LIMC*, loc. cit. (above, pl. 41). For scenes similar to that on Side B (satyrs and maenads), see for example Beazley, *Development* pls. 24-25 and Bothmer, *Amasis* 210, no. 57. For similar water-birds in the tondos of cups, see Tiverios, *Lydos* pl. 33 a-b; Boardman, *ABFV* fig. 45, no. 2; *CVA Athens 3*, pl. 26, 3 and 6; *CVA New Zealand 1*, pl. 26, 3-4. For the sphinxes and their significance, see H. Demisch, *Die Sphinx* (1977).

PLATE 55

1-2. Fig. 14.

Inv. no. 14252. Grave no. 196, excavation 1985.

H. 0.125; d. rim 0.196; d. foot 0.085.

Three small fragments mended on rim, foot and one of the handles. Outside peeling here and there especially on the handles and scene on one side from which most of the colour is missing. Clay brownish red. Glaze inside and outside misfired reddish in places. Added purple.

Band-cup with miniature decoration and high stem. Most of the vase is glazed. Reserved are the outer edge and underside of the foot, a narrow band around the lower part of the body, a narrower band around the inner edge of the rim, the inner surface of the handles, the main decorative zone and a disk in the bottom of the cup with a small glaze circle and large dot in the centre.

A-B: a panther at the left moves right toward a deer grazing to left. The scene is flanked by an upright palmette with stem rising from the handle-root.

PLATE 54

3-5. Fig. 13.

Inv. no. 14906. Grave no. 289, excavation 1985.

H. 0.115; d. rim 0.205; d. foot 0.072.

Mended from a considerable number of fragments. Flaking here and there and much of the added colour has peeled off. Clay brownish red. Added white and purple.

The figures have a thick black ground-line with a reserved band below. A second reserved band encircles the lower part of the body. Reserved are the tondo on the interior, and the edge and underside of the foot. The rest of the surface is covered with a good black glaze. A fine black line defines the transition from body to everted rim.

Side A: a winged female figure, clad in a peplos, runs right, her head turned back. To right and to left she is faced by two similar, standing male figures wearing himatia. Each has a wreath on his head. The scene ends at each side with a winged sphinx facing the centre. The winged sphinx may be interpreted as a Nike bringing good tidings from the field of battle.

Side B: Dionysiac scene framed by two sphinxes comparable to those on Side A but with smaller sickle-shaped wings. In the centre a maenad with long chiton runs right, her head turned back. On either side of her dances a bearded, nude, ithyphallic satyr with wreath. Only the left hand satyr has a tail. That they are in a state of erotic excitement is shown by small white dots representing an ejaculation of sperm.

I: in a triple black circle a well executed water-bird is shown with wings spread and neck arched.

Bands of added purple and white decorate the wings of the sphinxes and of the water-bird in the tondo. Purple is discernible at other places, too, especially on the drapery of the figures of Side A and the maenad of Side B. Shown in white is the flesh of the female figures, necks and faces of the sphinxes, and quite a few other places such as the folds of the men's himatia hanging down from their arms on side A and the girdle of the winged figure. Rows of white dots decorate the upper edges of the drapery on the male figures and the wreaths on their heads and those of the satyrs. There are two dot rosettes on the lower part of the winged figure's garment.

Siana cup of overlap type. Perhaps related to the workshop of the Griffin-Bird Painter.

Fine incision. Purple: hearts of the palmettes and a few details on the animals' bodies, notably their necks.

Band-cup. Manner of Elbows Out.
Around 530 B.C.

On Elbows-Out, see Beazley, *ABV* 249 f.; Boardman, *ABFV* 65-66, 186 and 210. For other examples, see *Clara Rhodos* III, 30, no. 5, fig. 14; *Clara Rhodos* IV, 88, no. 1, fig. 75; *CVA* Madrid 1 (III He), pl. 2, 1 a-b; *CVA* Copenhagen 8, pl. 323, 4; *Agora* XXIII, pl. 111, no. 1700. It is worth noting that while this sort of decoration occurs on larger vases in a secondary position (see for example Buschor, figs. 90, 123, 128; Boardman, *ABFV* figs. 19, 51-52, 56; Tiverios, *Lydos* 20 f., pls. 4 b, 6 a-b) on the Little-Master cups it is frequently the main decoration. For the band-cups with miniature decoration see J. D. Beazley, *JHS* 52 (1932) 187 ff. (and n. 26 for the handle palmettes) and *Development* 53 f. See also Boardman, *ABFV* 58-62 and K. Schauenburg, *AA* 1981, 333 f.

3-4.

Inv. no. 14253. Grave no. 247, excavation 1985. From the same grave: amphora inv. no. 14251 (see above, pl. 45, 1-2).

H. 0.12; d. rim 0.197; d. foot 0.074.

Vase deformed during firing: the mouth is oval (with a deep crack in the rim) and the stem not quite straight. Foot and two fragments of the rim are joined. The black glaze has flaked off here and there. Clay brownish red. Glaze misfired reddish in quite a few places both inside and out. Added purple.

Band-cup with miniature decoration as the preceding one, but with deeper bowl, shorter and thicker stem and a conical base. Most of the surface is glazed. Reserved are the outer edge and underside of the foot, the inner surface of the handles, a narrow band around the lower part of the cup, a narrower band around the inner edge of the rim, the figure zone and a small disk in the bottom of the cup with a glaze circle in the centre.

A-B: two similar panthers with curling tails and frontal faces, flank a deer grazing right. Added purple covers the animals necks and small areas of their bodies.

Band-cup.

Third quarter of the 6th century (around 530 B.C.).

For band-cups and similar decoration with the same animals, see above, Pl. 55, 1-2. The panthers' heads are

notably larger than those in similar representations. For representations of panthers, see A. Fermum, *Der Panther in der frühen griechischen Vasenmalerei, seine Herkunft und Entwicklung* (1977). For such representations on similar cups, see also *CVA* British Museum 2 (III He), pl. 16, 9-10 and *CVA* Naples 1, pls. 16, 3; 18, 4.

PLATE 56

1-5. Fig. 15.

Inv. no. 14434. Grave no. 24, excavation 1983. From the same grave: krater inv. no. 13433 (see above, Pl. 30).

Sismanidis, pl. 161, 2 (lower left).

H. 0.06; d. rim 0.178; d. foot 0.079.

Intact, with a considerable amount of peeling especially on the interior and exterior edge of the rim, handles and the ring between bowl and foot. Clay reddish. Good, shiny black glaze. Added white and purple on the decoration of the interior.

Most of the vase is glazed. Reserved are a narrow band around the lower part of the body, a similar band around the inner edge of the rim, the inner surface of the handles, the convex outer edge of the foot and the underside of the foot which has a small glaze circle and dot. Added purple: on the ring separating bowl and foot, and around the gorgoneion on the inside.

A-B: on each side of the vase is a row of around ten black blobs that appear to imitate letters. At the sides are small upright palmettes in silhouette, with stems springing from the handle-roots.

I: bearded gorgoneion.

The beard of the gorgoneion is rendered with closely set vertically incised lines, the hair with more widely spaced lines. Small incised circles mark the pupils of the eyes. Added purple is used for the hair and tongue, and a little white on the mouth evidently indicates the teeth.

Top-Band Stemless cup.

Around 530 B.C.

For this type of cup see, for example, *CVA* New York 2, pl. XLII, 47; *CVA* Boston 2, pl. 106, 2-3; Boardman, *ABFV* figs. 184-185. For similar cups (Top-Band Stemless), some with the same gorgoneion on the interior, see further *Agora* XXIII, 310-311, pls. 114-115, nos. 1781-1794. For nonsense inscriptions and pseudo-letters, see Tiverios, *Problemata* 40-43 and nn. 117-123 with bibliography.



7-8. Fig. 16.

Inv. no. 15877. Grave no. 262, excavation 1985. From the same grave as the krater inv. no. 14897 (see above, Pl. 11).

H. 0.077; d. rim 0.15; d. foot 0.056.

Mended from a number of fragments. Minor flaking both inside and outside, especially on rim and handles. Clay reddish. Black glaze misfired reddish here and there, especially on the interior. Spare use of added purple.

The main decorative zone encircles the vase at handle height. Reserved are a narrow band around the lower part of the vase, the inner surface of the handles, and the resting surface and underside of the foot. Elsewhere the vase is glazed.

A-B: a large water-bird in the centre moves left with large wings spread and neck arched. On each side of the water-bird is a hen facing the centre.

There is a limited use of incision on the heads and tails of the birds, and their wing-tips have short parallel lines. Spots of purple colour here and there on their bodies. The spread wings of the water-birds have thick vertical double lines in purple.

Band-skyphos.

6.

Inv. no. 15668. Grave no. 234, excavation 1985. From the same grave: krater inv. no. 14287 (see above, Pl. 23).

H. 0.076; d. rim 0.145; d. foot 0.055.

Mended from a considerable number of fragments. Extensive peeling of the exterior at quite a few places, especially on the handles. Clay reddish. Good black glaze. Added purple and to a lesser extent white.

A broad decorative band encircles the vase at handle height. Reserved are the outer edge and the underside of the foot, the inner side of the handles, a narrow band around the lower part of the body, a similar band around the inner edge of the rim and a small disk on the inside in the centre of the bottom with five black dots around a small glaze circle and dot. Elsewhere the cup is glazed.

A-B: on each side of the cup is a similar row of

SKYPHOI

Around 535-525 B.C.

On band-skyphoi, see *CVA* Athens 4, 22-24, pls. 11-12, with bibliography. For similar decorative themes on Little-Master cups, see *CVA* Athens 3, pl. 33, 4-5; *CVA* Heidelberg 4, pl. 156, 8. For shape and decoration, see also *CVA* Laon 1, pl. 21, 3-4.

PLATE 57

1-2.

Inv. no. 15890. Grave no. 264, excavation 1985. From the same grave as the hydria, inv. no. 14910 (see above, Pl. 46).

H. 0.088; d. rim 0.131; d. foot 0.06.

Intact. Condition good. Minor flaking here and there, especially on the handles. Clay pink, well levigated. Good black glaze. Frugal use of added white and purple.

Shape and secondary decoration relate the vase to the skyphoi of Hermogenean type except that the rim is inverted as on the kotylai. The main decoration is in a broad handle-zone. There is a single narrow reserved band around the lower part of the body. Reserved also are the inner sides of the handles and the underside of the base on which are three glaze concentric circles and dot. Elsewhere the skyphos is painted black.

A-B: on each side is a lotus chain of alternating buds and flowers connected with fine looped stems. The flowers differ from the buds only in having two fine lines right and left to represent petals. On some of the buds the upper part of the outline is emphasised by white and there is some purple here and there.

530-520 B.C.

For skyphoi of similar shape, see *Agora* XXIII, pl. 103, no. 1533 and pl. 106, no. 1620. For the lotus chain with buds and flowers alternating, see H. Mommsen, *Der Affekter* (1975) 33 f. and D. C. Kurtz, *Athenian White Lekythoi* (1975) 5 f. This motif, used here as primary decoration, is more usual as secondary decoration and on transitional parts of the vase; it is most common on large vases.

3-6. Fig. 17.

Inv. no. 9063. Grave no. 6, excavation 1981. From the same grave as the krater inv. no. 13291 (see above, Pl. 16). H. 0.10; d. rim 0.155; d. foot 0.085.

Mended from many fragments. Two missing fragments restored in plaster: a small fragment of the rim above one of the handles and a larger one from the body below the other handle. Flaking of both inner and outer surface at various places, especially handles and rim. Clay brownish red. Good, shiny black glaze. Much use of added white and purple.

There is a thick purple line just below the main decoration and a little below this a narrow reserved fillet encircles the vase. Elsewhere the outer surface is glazed except for the underside of the foot and base which are reserved. The inside is likewise glazed except for two narrow, parallel bands around the rim and a circle in the bottom of the cup decorated with a circle and dot.

A-B: two large eyes with eyebrows and a nose between, flanked by upright palmettes with stems springing from the handle-root.

Below each handle a dolphin leaps to right.

Added purple on the pupils of the eyes, the horizontal line in the cross that represents the nose and the heart and central leaf of the palmettes. A thick white line marks the outline of the eye within the iris. White is used also for the bellies of the dolphins, their fins and eyes, and white dots over the hearts of the palmettes.

535-525 B.C.

For the shape of the skyphos, see Ure, *Sixth* 58, pl.

XVII, 31.182. For the decoration, see P. N. Ure, *JHS* 42 (1922) 193 ff. and W. Kraiker, *AM* 55 (1930) 167 ff. For dolphins below the handles, cf. *CVA* New York 2, pl. 32 c-d. For a skyphos with similar eye-decoration, see *CVA* Reading 1, pl. 17, 3 a-b.

PLATE 58

1-2.

Inv. no. 9527. Grave no. 75, excavation 1984.

H. 0.16; d. rim 0.22; d. foot 0.133.

Preserved in very good condition. Mended from three large fragments. Minor peeling both inside and outside, especially on foot and rim. Inside fully glazed. Clay pink, well levigated. Good, shiny glaze. Added white and purple.

The main decoration is in the handle-zone. At the top it is bordered by a thick black line, at the bottom, a similar black line between two narrower ones. A schematised tongue pattern between two black lines around the lower part of the body just above the base. Elsewhere the vase is fully glazed except for the underside, the resting surface and the outer edge of the foot, which are reserved.

A-B: Both sides of the skyphos have an identical scene flanked at each side by a large, upright palmette with stem rising from the handle-root. Three upright, nude male figures occupy the centre of the scene; the two at the left converse together, the figure at the right strides right, looking back. The left hand figure is a mature, bearded man, the centre and right hand figures beardless youths. The central figure carries an enormous rooster. The scene is observed by two chiton and himation-clad men with staves who sit on folding stools to left and right. The scene ends at each side with a large sphinx seated on its haunches, its back to the scene. On each side the sphinx at the left faces the handles; the right hand one turns its head back toward the scene. They all have large sickle-shaped wings and fillets around their hair. The scene is erotic, showing probably two "lovers" and one "beloved", who wins the rooster - perhaps by decision of the seated judges.

Purple: on the central leaf of the palmettes, the wings and fillets of the sphinxes, and the folds of the himatia and hair of all the male figures. White: the nude parts of the sphinxes, the dividing line in the middle of their wings, the judges' himatia, the stools on which the judges sit and the two roosters.

CHC Group.
About 500 B.C.



3-5.

Inv. no. 7610. Nea Mechaniona, district of Thessaloniki (Tumulus B, Grave no. IV, excavation 1979).

Vokotopoulou, *Aineia* 99, no. 1, pl. 63 a, drawing 51 (top).

H. 0.142; d. rim 0.19; d. foot 0.115.

Preserved in very good condition. Mended from a number of large fragments. Minor peeling on the upper central part of one side. Clay brownish yellow, well levigated. Good black glaze, especially shiny. Added purple and white.

The main decoration is in a broad handle-zone. The figures are based on two thick black lines alternating with two reserved lines. The everted rim is decorated with a double row of schematised ivy leaves between two thick black lines. A narrow band with a dense pattern of schematised rays encircles the vase at the bottom of the bowl. A fillet separates body and base. The inner side of the vase is glazed except for a reserved fillet around the edge of the rim and a large reserved disk in the bottom with a small glaze circle and dot in the centre. Reserved also are the inner sides of the handles, the outer edge of the foot and the underside of the base which has two concentric glaze circles and dot in the centre. Elsewhere the exterior of the skyphos is glazed.

A-B: with minor variations only, the same Dionysiac thiasos is repeated on both sides of the vase. In the centre, on a folding stool sits Dionysos, facing right. He wears chiton and himation and holds a rhyton in his left hand. On each side of him is a maenad, then a nude, bearded satyr in orgiastic dance.

Purple: used sparingly on the garments, hair and beads of the figures. White: nude parts of the maenads and Dionysos' chiton.

The painter is probably connected with Beazley's CHC Group.

Beginning of the 5th century B.C.

For the CHC Group see above, pl. 58, 1-2. As noted by Vokotopoulou, *Aineia* 99 and n. 228, the skyphos is from the same workshop as a skyphos in the Louvre from Mikro Karabournou in Thessaloniki and similar vases in the Museum of Thessaloniki from Plana in Chalkidiki (see respectively L. Rey, *Albania* 4 [1932] 69, fig. 4 and *Olynthus* XIII, 68, pls. 24-25). For skyphoi comparable in shape and in decoration, see Vokotopoulou, *loc. cit.* n. 226. See also *Clara Rhodos* IV, 249, fig. 270.

PLATE 59

1-4.

Inv. no. 9459. Grave no. 96, excavation 1984.

H. 0.154; d. rim 0.224; d. foot 0.125.

Mended from a few large fragments. Some peeling at a few places on the outer surface especially near one of the handles and the decoration around it. The black glaze has misfired red in places on the outside and over much of the inside. Clay brownish red. The black glaze is shiny. Added purple and white, both preserved in excellent condition.

The skyphos is similar to inv. no. 9527 (Pl. 58, 1-2) in shape, proportions and decorative system.

The scene has a fine, dilute black ground-line. Beneath each handle an inverted lotus flower in black glaze. A purple fillet at junction of bowl and foot. Above this is a band with schematised tongue pattern. Elsewhere the vase is covered with black glaze except for the inner surface of the handles, a thin band around the inner edge of the rim, the underside of the bowl and resting surface of the foot, all reserved.

Side A: at each side of the scene are two large upright palmettes with stems springing from the handle-roots, then two large identical sphinxes with sickle-shaped wings, seated on their haunches and facing away from the scene. In the centre are two standing figures who gesture in conversation: at the left a nude man with a wreath in his right hand faces a female figure with short chiton and a fillet around her hair. Seated on a folding stool at each side of these figures is a bearded, draped man holding a staff. These may be interpreted as simple observers of the central scene where, possibly, a "lover" offers gifts to an hetaira.

Side B: as on side A, the scene is framed by large,

upright palmettes followed by two similar sphinxes facing the handles of the vase. In the centre of the scene a nude youth to right and two himation clad women who run left and right, gesturing and with heads turned back toward their pursuer.

Purple: on the palmette leaves, the sphinxes' breasts, the hair of the figures and on the upper part of the womens' drapery. White: the nude parts of the female figures and sphinxes, decorative dots on the garments of all the figures, and dots over the hearts of the palmettes.

The skyphos is close to Beazley's CHC Group.
End of the 6th century B.C.

For the shape and for the sphinxes at the ends of the scene, see above, Pl. 58, 1-2. For a similar skyphos with comparable decoration, see *CVA* Laon 1, pl. 25, 1 and 3. For pendant lotus flowers below the handles (usually on cups), see *CVA* Laon 1, pl. 24, 4; Boardman, *ABFV* fig. 183, 2 and Tiverios, *Lydos* pls. 12 b and 16 a-b. For the hetairai see I. Peschel, *Die Hetäre bei Symposion und Komos in der attisch-rotfigurigen Vasenmalerei des 6.-4. Jahrh. v. Chr.* (1987) and K. Vierneisel - B. Kaeser, *Kunst der Schale* (1990) 228-234, no. 37, Hetären (N. Hoersch).

PLATE 60

1-2.

Inv. no. 9484. Grave no. 112, excavation 1984.

H. 0.123; d. rim 0.167; d. foot 0.103.

Cracked at various places. Missing only a small section of the rim next to one of the handles. Minor flaking on outer side only, particularly on rim and handles. The black glaze has misfired reddish in places both inside and out. Clay reddish, well levigated. Added white and purple.

The decorative zone is grounded on a narrow black band below which is a reserved band of about the same width. Reserved also are a wider band around the vase at junction of body and foot, the inner surface of the handles, a thin line around the inner edge of the rim, the underside of the base which has a large glaze circle with dot in centre. Elsewhere the vase is glazed.

A-B: the main decoration is practically identical on both sides of the skyphos. A bearded man, clad in chiton and himation, sits facing right on a folding stool. He holds a staff upright in his left hand. Flanking are two sickle-winged sphinxes, seated on their haunches toward the handles. The left hand sphinx turns its head back towards the centre; the other looks straight ahead. On

either side of the scene is a large upright palmette on spirals, with stem springing from the base of the handle.

Purple: on the palmette leaves and hearts, the upper part of the sphinxes' bodies and the himatia of the male figures on both sides of the vase. White: only on Side A for the nude parts of the sphinxes and for the man's chiton.

The skyphos is close to Beazley's CHC Group.
Around 500 B.C.

For the shape of the vase and for the sphinxes, see above Pl. 58, 1-2, with bibliography. For skyphoi with similar shape and decoration, see *Agora* XXIII, 291, pl. 105, no. 1592. See further similar skyphoi in Ure, *Sixth* pl. XIX.

3-4.

Inv. no. 9447. Grave no. 81, excavation 1984.

H. 0.173; d. rim 0.225; d. foot 0.143.

Intact, but considerably damaged and peeling, especially around one of the handles and over a large area just below and to the left of the handle. Much of the colour has come off from this same place. Just below the scene on the same side a large pommelaria has peeled off. Clay reddish, well levigated. Good black glaze. Added purple and white.

In shape and secondary decorative elements, the vase is similar to the skyphos inv. no. 7610 (Pl. 58, 3-5). The decoration is in the handle-zone. It is bordered at the bottom by a thick black line with a finer line below. A similar fine black line borders the scene at the top. The rim has a double row of schematised ivy leaves bordered above and below by a glaze line. A fillet at junction of foot and bowl. Above this is a narrow zone defined by black lines, with very schematised rays widely spaced. Reserved are the inner surface of the handles, the fillet, the inner edge of the rim, a small disk in the bottom centre of the vase which has a little glaze circle, and the underside of the base. Elsewhere the skyphos is glazed.

A-B: a file of three bulls moving right. Of the six, three are shown looking back: the middle bull on one side, and on the other the two bulls near the handles.

Added purple marks some anatomical details of the animals' bodies (especially around the necks). White is used particularly for the horns and mouths of the bulls, and a white line borders their bellies.

The vase is related to Beazley's CHC Group (the Dog Group).

Beginning of the 5th century B.C.

For the Dog Group, see Beazley, *ABV* 623-624. For skyphoi with comparable decoration, see *CVA* Villa Giulia 3, pl. 48, 1-2 and esp. 6.

5-6.

Inv. no. 9555. Grave no. 156, excavation 1984.

H. 0.165; d. rim 0.225; d. foot 0.135.

Sismanidis, pl. 161, 1 (middle top); Macedonia 1988, 91, no. 67; Macedonia 1993, 174-175, no. 186.

Mended from a number of fragments, one small fragment just below the scene on one side restored in plaster. Preserved in good condition with minor peeling of the outer surface at a few places. Clay brownish red, well levigated. Good, shiny black glaze. Added white, which for the most part has come off.

In shape and secondary decorative elements, the vase resembles the skyphoi inv. nos. 7610 and 9447 (see Pls. 58, 3-5 and 60, 3-4). The main decorative zone is bordered below by two thick parallel black lines with a third, finer line between them. Just above the fillet separating base and body there is a narrow zone with schematised rays widely spaced. Reserved are: the inner surface of the handles, the inner edge of the rim, the fillet at junction of bowl and foot, a small disk in the bottom of the vase and the underside of the base which has two glaze concentric circles and a dot. Elsewhere the vase is glazed.

A-B: in the middle a bearded male figure, facing left, reclines on a mattress and pillow. He is wrapped in a himation and is flanked by two rams moving right. At the left of the scene a female figure with long chiton runs off to the left while looking back (dancing?).

White: beards and hair fillets of the reclining men, mouths and curling horns of the rams and exposed parts of the women. The rams' bellies are likewise outlined in white.

The skyphos is connected with Beazley's CHC Group (the Dog Group).

Between 500 and 480 B.C.

For the Dog Group, see above, Pl. 60, 3-4. For similar skyphoi with comparable decoration, see *CVA* Villa Giulia 3, pl. 47, 1-2 and esp. pl. 48, 1-2 and 6. For a similar rendering of female figures on a skyphos, see *Clara Rhodos* IV, 88, fig. 68 (lower right).

PLATE 61

1-2.

Inv. no. 9650. Grave no. 180, excavation 1984.

H. 0.106; d. rim 0.15; d. foot 0.087.

Intact, with considerable peeling of all the outer surface especially on the rim and handles, and at about the middle of one side of the main decorative zone. The black glaze of the interior is very well preserved. Clay brownish red, well levigated. Added purple and white.

A carelessly applied brush stroke at the lower left of one handle has carried the black glaze somewhat into the decorative zone of Side B.

In shape and secondary ornament, the vase resembles the preceding skyphoi inv. nos. 7610, 9447 and 9555 (Pls. 58, 3-5; 60, 3-4; 60, 5-6). The ground-line for the figured scene is a thin black line below which is a second, thicker line. The lower part of the body is encircled by a degenerate tongue pattern between two fine black lines. Reserved are a narrow band around the interior edge of the rim, the inner surface of the handles, a narrow zone at the junction of body and foot and the underside of the vase which has two concentric glaze circles of unequal thickness with two concentric circles at the centre. Elsewhere the surface is glazed.

A-B: a sphinx in the centre which faces right, seated on its hind legs with left foreleg raised on one side. Two similar standing male figures, draped and beardless, face the sphinx, one on each side. Similar figures flank the sphinx on Side B, which differs from that on Side A in that its paw is not raised.

Deep, careless incision, particularly on Side A. There is added purple on the men's himatia and the wings of the Side A sphinx have three thick, vertical, parallel purple lines. Added white, now flaked off, was used on the sphinxes' faces and necks.

Beginning of the 5th century B.C.

The representation may be interpreted as a typical scene of conversation between the sphinx and the male figure before her. For the theme and for relevant bibliography, see Tiverios, *Problemata* 39 f., 47 f., fig. 2.13. For sphinxes in general see H. Demisch, *Die Sphinx* (1977), and for the motif of the beast with raised foreleg, see Tiverios, *Lydos* 29, pls. 17 a and 94 a.

3-4.

Inv. no. 14905. Grave no. 373, excavation 1986. From the same grave also the skyphos inv. no. 16488 (Pl. 61, 5-6), the oinochoe inv. no. 14909 (Pl. 52, 4-5) and the lekythos inv. no. 16490 (Pl. 54, 1-2).

H. 0.11; d. rim 0.157; d. foot 0.102.

Intact, with a deep, vertical crack in the middle of Side A. Minor flaking at various places, such as on much



of the inner and outer surface of the rim and on the two handles. Clay reddish, well levigated. Good black glaze. Some use of added purple. At the lower right end of Side B two large, long brush strokes escaped the painter, and a round blob was left on the lower part of the same side.

The skyphos is similar to the preceding one (Pl. 61, 1-2) in shape, dimensions and secondary decoration. The figured scene is bordered below by a black band with a narrower reserved band below. Reserved also is a zone at the junction of bowl and foot with a closely set row of dots in the upper part, a narrow fillet around the inner edge of the rim, the inner side of the handles and the underside of the base. Elsewhere the surface is glazed.

A-B: two sickle-winged sphinxes, seated on their haunches, facing the handles. Between the sphinxes a nude male figure on the left and a draped female figure on the right. They each hold their arms in a circle before them and they appear to be dancing. The figures are all rendered in abstract and careless fashion.

Hasty, careless incision marks the few details of the men's bodies, the women's drapery and the sphinxes' wings. A little added purple is used here and there on the sphinxes' wings, the hair of the human figures and the women's drapery.

First decades of the 5th century B.C.

For stylistically comparable skyphoi, see *Agora* XXIII, 291, pl. 105, nos. 1592 and 1597.

5-6.

Inv. no. 16488. Grave no. 373, excavation 1986. From the same grave: skyphos inv. no. 14905 (Pl. 61, 3-4), oinochoe inv. no. 14909 (Pl. 52, 4-5) and lekythos inv. no. 16490 (Pl. 54, 1-2).

H. 0.053; d. rim 0.083; d. foot 0.047.

Both handles joined. Considerable peeling at a number of places, especially on and around the handles. Clay brownish red. Glaze shiny black.

The decoration is in a broad handle-zone. Immediately below it is a narrow black band and a reserved band of the same width. Reserved are the inner sides of the handles, the resting surface and underside of the base on which is a thick glaze circle and dot. Elsewhere the vase is glazed.

A-B: a schematised crouching male figure framed by an arch of large irregular dots. He appears to be lying in wait, holding perhaps a shield. At each side is a sloppily rendered upright palmette with stem springing from the handle-root.

Small skyphos of the Lindos Group.
First decades of the 5th century B.C.

For the Lindos Group, see Beazley, *ABV* 582. For this sort of small skyphos, see *CVA* Villa Giulia 3, pl. 49, 4 and 7, and in particular *Agora* XXIII, pl. 104, no. 1571; *CVA* Athens 4, pl. 61, 6-7. For the little skyphoi of the Lindos Group, their decorative themes and relevant bibliography, see D. Grammenos-M. Tiverios, *ADelt* 39 (1984) A', 12-13. For warriors lying in wait and their representation in vase-painting, see M. Tiverios, *AEph* 1980, 58-74.

PLATE 62

1-2.

Inv. no. 16383. Grave no. 317, excavation 1985.

H. 0.11; d. rim 0.20; d. foot 0.12.

Intact. Black glaze missing on all of one side of the vase, leaving only the incised outlines of the figures. There is peeling also elsewhere, inside and out, especially on the handles. Clay orange-red, well levigated. Shiny black glaze.

The decoration is in a broad zone taking up most of the body of the vase. Reserved are two very narrow bands just below the main zone, the inner sides of the handles, most of the outer edge of the foot and the flat underside of the base on which are three little concentric glaze circles. Elsewhere the vase is glazed.

A-B: a waiting quadriga facing right, without the standing board. Two draped figures stand behind the horses, facing right. The left hand figure may be female (Artemis?); the figure in front of her holds a lyre and is probably male (Apollo?). Behind the horses is a tall T-shaped object, probably meant to be the turning post, the point in the hippodrome where the chariots make their turn. On each side of the vase the scene is flanked by two large upright palmettes in silhouette, with stems springing in large spirals from the handle-roots.

Fine but hasty incision is used to render the various details of the scene such as the heads and himatia of the figures, the outlines of the horses, their nostrils and manes.

Cup-skyphos. The vase is a product of the Workshop of the Haimon Painter (Haimon Group).

First quarter of the 5th century B.C.

For vases similar in shape, see *Olynthus* XIII, 55, pl. 12, no. 5; *Agora* XXIII, pl. 102, no. 1502; *CVA* Laon 1, pl.



25, 5-7; *CVA* Copenhagen 3, pl. 119, 1-3. For similar decoration, see *Olynthus* V, 77, pl. 51, no. 37; *Olynthus* XIII, pl. 19, no. 16 A; *Agora* XXIII, pl. 102, no. 1505; *CVA* New Zealand 1, pl. 33, 1-2. Finally, for a cup-skyphos similar in shape and decoration, see *Sindos* 309-310, no. 517 (M. Tiverios) with other comparable examples and bibliography on the Workshop of the Haimon Painter.

3-4.

Inv. no. 9467. Grave no. 74, excavation 1984.

H. 0.095; d. rim 0.135; d. foot 0.078.

One handle mended. Peeling here and there on the inside and over most of the outer surface on which very little black glaze remains. Clay reddish. The glaze on the inside is red. The black glaze on the outside has fired a reddish colour in most places, no doubt because of poor firing. White is the only added colour.

Compared to the preceding skyphoi, this one is smaller and lower and it has a smaller ring base. The decoration takes up a broad zone at handle height, and it is bordered below by a narrow black band with a narrower reserved band beneath it. Likewise reserved is the underside of the base which has a small black disk in the centre. Elsewhere the exterior surface was glazed.

A-B: two large upright palmettes with stems springing from the handle-roots flank a bull moving right.

A limited amount of white has been hastily added to various parts of the bulls: belly, neck and mouth, horns and tail. A few white blobs and strokes of glaze are applied around the bulls.

Beginning of 5th century B.C.

For the shape of the skyphos, see *Agora* XII, pl. 25, no. 578, and for the system of decoration see *Agora* XXIII, pls. 102-104.

5-8.

Inv. no. 7605. Nea Mechaniona, district of Thessaloniki (Tumulus B - Grave 5, excavation 1979).

Vokotopoulou, *Aineia* 96, no. 4, pl. 61 a.

H. 0.088; d. rim 0.137; d. foot 0.085.

Intact, preserved in good condition. Glaze peeling in places, especially around one of the handles and the rim above it. Clay brown. Good black glaze, especially shiny. Added white on details of the main decoration.

The skyphos is similar to the preceding one (Pl. 62, 3-

4) in shape, size and secondary decoration. The main decoration is in a broad handle-zone. Reserved in the colour of the clay are a narrow band around the lower part of the body, a narrower one around the inner edge of the rim, the outer edge of the foot and the underside of the bowl. Elsewhere, inside and out, the skyphos is glazed.

A-B: on each side of the vase a standing lion faces right between two upright, lifeless and sloppily rendered palmettes with stems springing from the handle-roots. Black and white dots, perhaps intended as the fruit of a vine, fill the space around the beasts.

Beneath each handle are three irregular, sloppily applied black dots.

White: the mane and mouth of the lions and the outline of their necks and bellies.

Around 480 B.C.

The rendering of the scene is sloppy and hasty. For similar examples see *Agora* XXIII, pl. 104, nos. 1555, 1557, 1564, 1565 and 1567.

PLATE 63

1-2. Fig. 18

Inv. no. 9410. Grave no. 85, excavation 1984.

H. 0.102; d. rim 0.185; d. foot 0.115.

Intact, condition good. Minor flaking here and there, especially on one main side. In the bottom of the vase is a tiny hole formed during firing. Minor malformations of the vessel likewise from misfiring. Clay reddish, well levigated. The black glaze has misfired reddish in places. Added purple.

The vase is especially low, with a low ring base and a notably everted rim. The decoration in the handle-zone is bordered at the bottom by a thin black band with a narrower reserved band below. Reserved also are: a narrow band around the inner edge of the rim, the inner sides of the handles, the resting surface of the foot and underside of the base which has two glaze concentric circles, one large, the other very small with a dot in the centre. Elsewhere, inside and out, the vase is glazed.

A-B: a nude, bearded satyr holding a horn in his left hand, pursues to the right a maenad clad in chiton and himation. She runs right, turning her head back toward the satyr. The space around them is filled with large ivy branches with schematised leaves. At each side a large, well rendered, upright palmette in silhouette with stem springing from the handle roots.

Sparingly added purple only on the hair and beards of the satyrs.

Cup-skyphos of Class K2. Workshop of the Haimon Painter.

490-480 B.C.

For cup-skyphoi of Class K2, see Beazley, *ABV* 568, 648 and *Paralipomena* 286. For similar examples, see *CVA Reading* 1, pl. 11, 4-5; *CVA Bibl. Nat.* 2, pl. 70, 9-10; *CVA Univ. of California* 1, pl. XVIII, 2 a-b and *Agora XXIII*, pl. 103, nos. 1513 and 1519.

3-4.

Inv. no. 14904. Grave no. 369, excavation 1986.

H. 0.075; d. rim 0.155; d. foot 0.105.

Intact, preserved in good condition. Some peeling here and there on the outer surface, in particular on one side of the main zone and on the handles. Clay brownish red, well levigated. The black glaze which covers the inside as well as much of the outer surface has misfired reddish. Added purple.

Cup-skyphos as the preceding one (Pl. 63, 1-2). It is however lower, with a low ring base and rib around the edge of the rim. The decorated zone takes up most of the vase. It is bordered at the bottom by a thick black line with a thin reserved line below. Reserved also: a thick line around the inner rim of the lip, the inner surface of the handles, the resting surface of the foot and the underside of the vase which has three very fine concentric circles with a small dot in the centre. Elsewhere the vase is glazed.

A-B: a quadriga moving right between two large upright palmettes in silhouette with stems springing from the handle-roots. The bearded charioteer wears a long chiton, and holds a goad in his left hand. The turning-post visible beneath the horses shows that this is a chariot race, and that the moment shown is the crucial one of making the turn at the end of the hippodrome.

Incision is used to show the outlines of the horses, wheels and other details of the chariots, a few details of the charioteers' chitons which are decorated in a few places with purple.

Cup-skyphos of Class K2. Workshop of the Haimon Painter.

Around 480 B.C.

For the skyphoi of Class K2, see above, Pl. 63, 1-2. For an identical vase see *Agora XXIII*, pl. 102, no. 1504, and for a vase similar in shape and in secondary decoration *ibid.* pl. 103, no. 1513.

5-6.

Inv. no. 9435. Grave no. 62, excavation 1984.

Sismanidis, pl. 161, 1 (bottom left); Macedonia 1988, 90, no. 63; Macedonia 1993, 172-173, no. 183.

H. 0.13; d. rim 0.175; d. foot 0.11.

Intact, in very good condition. Minimal peeling, particularly on the rim and handles. Clay pink, well levigated. The black glaze both inside and outside is dilute and has misfired a reddish colour in places. Added white and purple.

The skyphos has a band decoration beneath which is a narrow black filler between two reserved fillets of about equal width. Reserved also is the inner surface of the foot and underside and a narrow band at the juncture of base and body. Elsewhere, inside and out, the skyphos is fully glazed. A-B: a row of twelve upright palmettes with seven leaves, resting on a chain of rings. Between the palmettes are schematised lotus flowers with open petals forming an arch over the palmettes.

Hearts and details of the palmette leaves are rendered with fine but careless incision. On the lower part of the palmette leaves are large purple dots. Stems and petals of the lotus flowers are rendered in white. The links of the chain have white dots and white is also used for the dotted arch over the hearts of the palmettes.

First decades of the 5th century B.C.

The system of decoration places the vase in the Palmette Group. For similar decoration, see Zaphropoulou, 406-407, no. 16, fig. 52, with bibliography and other examples. For the origin of the type from earlier and more complicated patterns, see H. Mommsen, *Der Affector* (1975) 27 f.

CORINTHIAN BLACK FIGURE

KOTYLAI

PLATE 64

1-2. Fig. 19.

Inv. no. 9329. Grave no. 33, excavation 1983. From the same grave: krater inv. no. 9302 (see above, Pl. 36).

Sismanidis, pl. 161, 1 (upper left).

H. 0.192; d. rim 0.26; d. base 0.125.

Large part of rim mended. Both inner (wholly glazed) and outer surfaces have peeled extensively, especially below one of the handles where most of the colour is gone. Clay whitish, fine, well levigated. Much added purple.

Large deep bowl with a squat conical foot, horizontal handles and inverted rim. The main decorative zone encircles the vase below the handles. Three thick purple lines border this zone at the top. Above this is a band of vertical wavy lines, closely spaced, and bordered at the rim by two purple lines. Double purple lines also around the inner edge of the rim and a little below this. A black line forms the lower border of the main zone. Below this are three narrow bands, the middle one purple. Below this, rays to the foot in a broad zone with black lines above and below. The handles are purple except for a reserved area where they join the vase. Reserved also is the bottom of the base which is decorated with at least ten fine concentric circles and dot, now indistinct.

The main zone encircles the vase uninterrupted. Represented is a lotus chain of alternating flowers and buds, connected with looped stems. All elements of the decoration are a bright purple except for the petals of the lotus flowers which are black.

Late Corinthian II. Around 530 B.C.

This type of kotyle is quite common; see Payne, 334, no. 1516, fig. 180 with examples and bibliography. For a similar kotyle see Ure, *Sixth* pl. VIII, no. 126.87. For the

lotus chain and comparable examples of this decorative motif see above, Pl. 57, 1-2.

3-6.

Inv. no. 14257. Grave no. 69, excavation 1984.

H. 0.095; d. rim 0.13; d. foot 0.065.

Intact. Most of the black glaze on the interior has peeled off. The outer surface has likewise peeled, thus losing the colour at many places, especially from the main scene. Clay whitish, fine, well levigated.

In shape identical to the preceding vase, but much smaller. The main decorative zone takes up all the upper half of the vase and is bordered at the rim by a thick brownish red line. Below the main zone are six alternating black and brownish red lines. The lower part of the vase has a zone of rays, bordered above and below by thick lines. Two red lines around the low foot, and multiple concentric circles decorate the underside of the base.

A-B: in the centre a siren to the right, her great wings spread and head turned back. At each side stand similar sphinxes with lean bodies and thick spiraling tails. Rosettes in the spaces between them are rendered schematically as large black dots.

The sirens' wings have a broad purple bar and purple was applied sparingly on their throats and breasts.

Late Corinthian I-II. Around 540 B.C.

This type of kotyle is a common find. For shape, decoration and other examples with relevant bibliography, see Payne, 323, no. 1335. For an identical vase, see *CVA Univ. of California* 1, pl. X, 7 a-b, and for other similar examples see D. A. Amyx-P. Lawrence, *Corinth VII (II): Archaic Corinthian Pottery and the Anaploga Well* (1975) 56-57, pl. 39, no. 209 and Payne, pl. 33, no. 1. On sirens in general, see E. Buschor, *Die Musen des Jenseits* (1944).



ATTIC RED FIGURE

COLUMN-KRATER

PLATE 65

1-2 (and Plate 66, 1), Fig. 20.

Inv. no. 14328. Grave 195, excavation 1985.

Sismanidis 790, n. 9 and 793, no. 2, pl. 160, 2 (upper right).

H. 0.328; d. rim ext. 0.263 (int. 0.194); d. foot 0.136.

Preservation very good. Missing only a small piece of the outer side of the rim above the main scene. A small fragment at the base of one handle has been mended. Minor damage and flaking here and there on the body, handles and base; also on the interior which is completely glazed. Clay orange-red, well levigated. The black glaze is shiny and of very good quality.

The krater is more developed in shape than all the preceding ones: the body is slenderer, the neck taller and more sharply off-set from the body; the rim thicker and the base higher with marked stepping and a ring moulding where it joins the body. The neck of Side A only has a broad reserved panel, bordered top and bottom by a thick black line, with a pattern of alternating ivy leaves and flowers springing above and below from a central stem. The main representation stands on a double purple line which encircles the lower part of the vase. Reserved are the edge and underside of the foot, the inner surface of the rim, the underside of the handle-plates, and four very thin fillets or lines encircling the vase at transitional points: three around the foot and one at the transition of neck and body. Elsewhere the vase is glazed, except for the two isolated figures, one on each side, forming the main decoration of the vase.

Side A: a standing female figure, almost frontal,

holding in her left hand a barbitos and in her right a plektron, toward which she turns her head. She wears a long multi-pleated chiton with low blousing and overfold. Her hair is gathered in a krobylos and she is crowned with ivy. The figure may be interpreted as a Muse or a maenad.

Side B: a youth in himation holding a staff in his right hand moves left.

The vase-painter may be identified as the painter of similar kraters in Laon (*CVA* Laon 1, pls. 36, 1 and 37, 1) and Sindos (*Sindos*, 30-31, no. 35). M. A. Tiverios, *Sindos*, loc. cit. calls him the "Sindos Painter" (from the above krater), and connects him with the Syracuse Painter.

Around 460 B.C.

In shape, decoration of the neck with ivy leaves, decoration of Side B and proportions, the krater is comparable to the above mentioned vases from Laon and Sindos. For shape and proportions only see *CVA* Copenhagen 8, pl. 345, 2. For similar isolated figures with staffs, see *CVA* Univ. of California 1, pl. XLV, 1 c and *CVA* Villa Giulia 4, pl. 38, 2 and 4. For similar representations of female figures with barbitos (but in a wider scene), see S. Aurigemma, *La Necropoli di Spina in Valle Trebbia* I (1960), pls. 214 (middle) and 217 a. See also *CVA* Villa Giulia 4, pls. 9, 1; 12, 1 (detail).

PLATE 66

1. See Plate 65, 1-2.

BLACK GLAZE: ATTIC AND LOCAL IMITATIONS

COLUMN-KRATER

PLATE 66

2.

Inv. no. 16471. Grave no. 364, excavation 1986.

H. 0.21; d. rim ext 0.238 (int. 0.198); d. foot 0.116.

Intact, condition good. Slight flaking, especially on the handles. White incrustation in places. Clay orange-red. The black glaze is thin and carelessly applied. Some parts of the vase are reserved: the underside of the foot, small areas under the handles and the vertical outer side of the rim. Horizontal brush strokes are clearly visible on the body of the vase.



ΑΟΗΝΩΝ

The krater is short and squat with a wide body, low neck, low conical base and arching, vertical handles without handle-plates, set low on the shoulder and widening where they touch the rim. The mouth is particularly wide, the projecting rim very narrow.

The vase is probably from a local workshop, an imitation of similar Attic kraters.

Third quarter of the 6th century B.C.

In shape, the krater is identical to those in Pls. 1-14.

SKYPHOS

PLATE 66

3-4, Fig. 21.

Inv. no. 16478. Grave no. 366, excavation 1986.

H. 0.127; d. rim 0.19; d. foot 0.12.

Both handles joined. Peeling here and there both inside and outside, especially on and around the handles and rim. Clay orange-red, well levigated. The black glaze is shiny with a greenish tone in places due to the firing.

The skyphos has a thick wall, concave rim, handles set at a sharp upward angle and a pronounced ring base, stepped on the vertical outer side. The vase is wholly

glazed except for the inner side of the handles and a small area of the bowl beneath them, all reserved. The underside of the base has an ochre-brown slip on which are two small glazed concentric circles and dot. Similar ochre-brown colouring is to be found also in two narrow reserved bands: one on the step around the base, and the other at the junction of body and foot.

Beginning of the 5th century B.C.

For similar skyphoi, not particularly well-known, see *Agora* XII, pl. 25, nos. 573-578.

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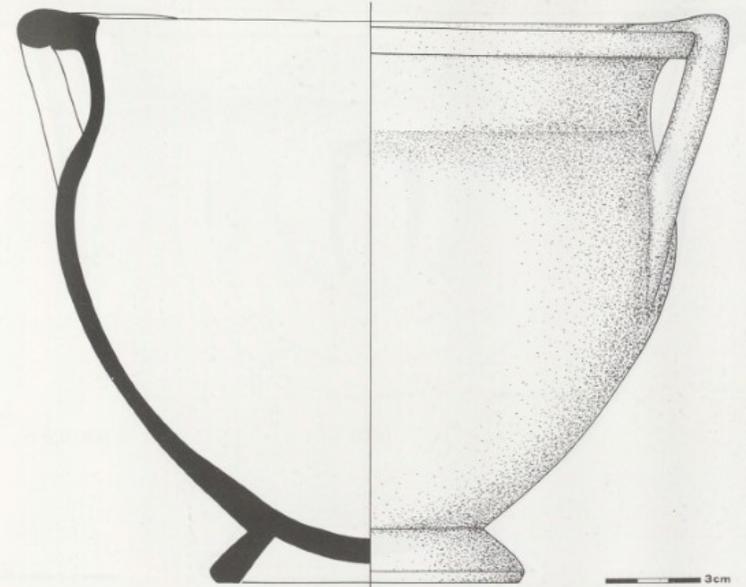


FIGURE 1

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2:3

ΑΘΗΝΩΝ

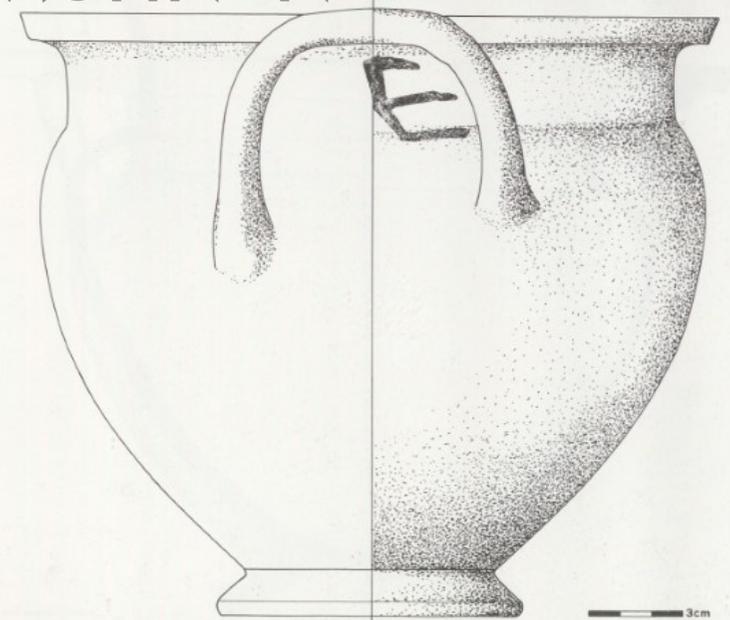


FIGURE 2

9407

2:3

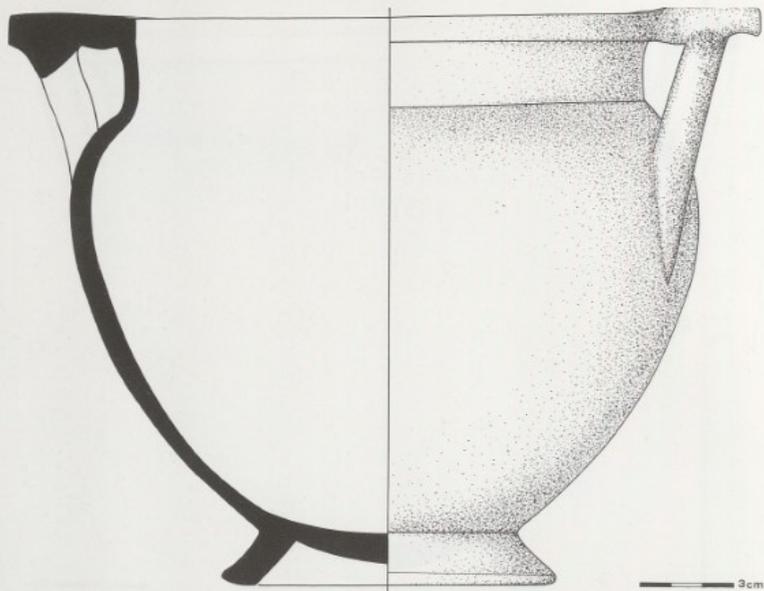


FIGURE 3

9531

2:3

ΑΚΑΔΗΜΙΑ

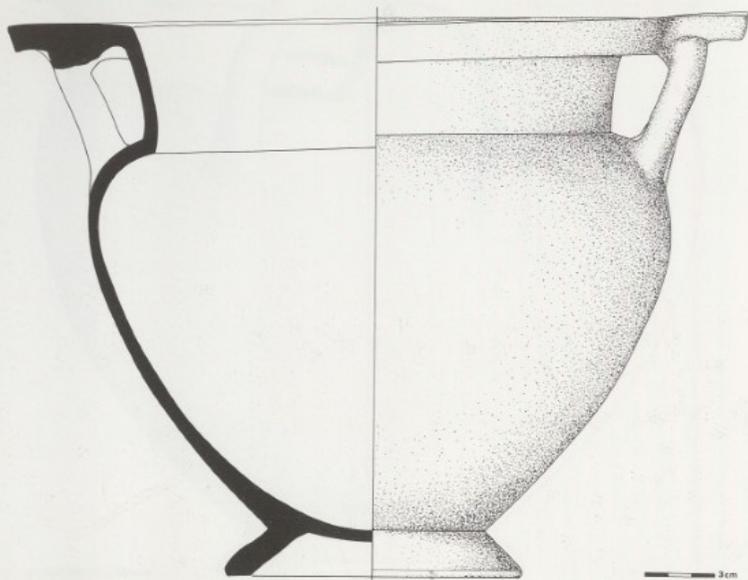


FIGURE 4

9290

1:2

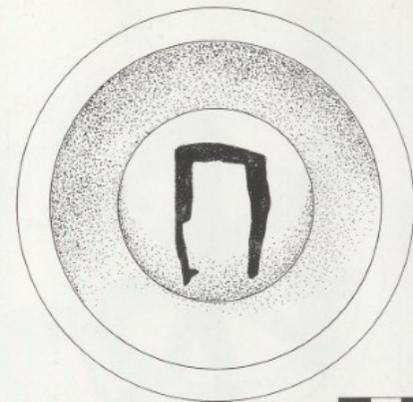


FIGURE 5

9290

2:3

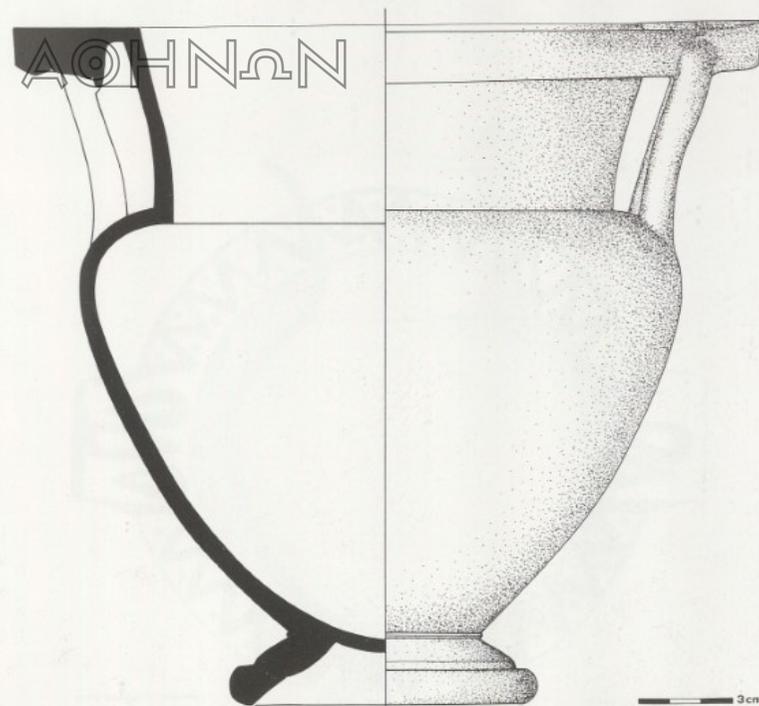


FIGURE 6

14294

2:3

ΑΘΗΝΩΝ

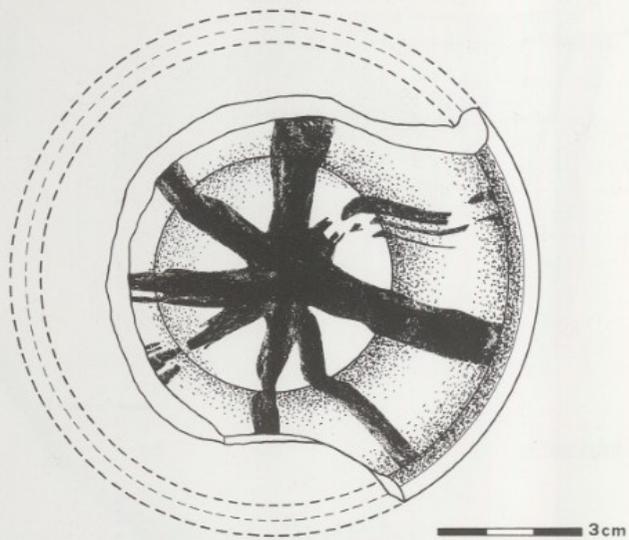


FIGURE 7

13452

1:1

ΑΚΑΔΗΜΙΑ

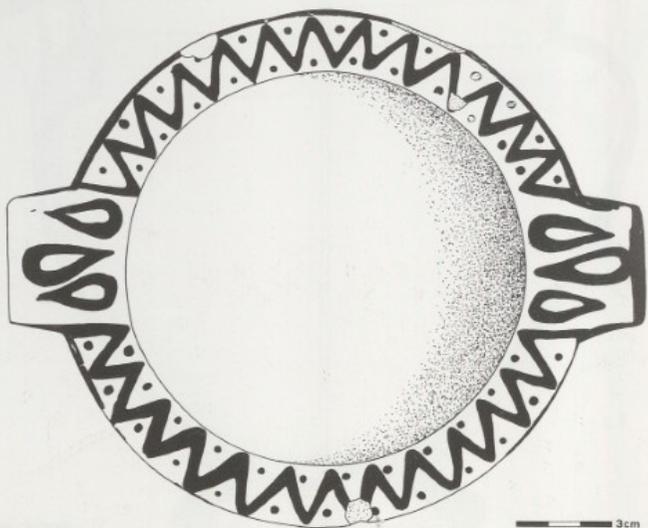


FIGURE 8

14900

2:3

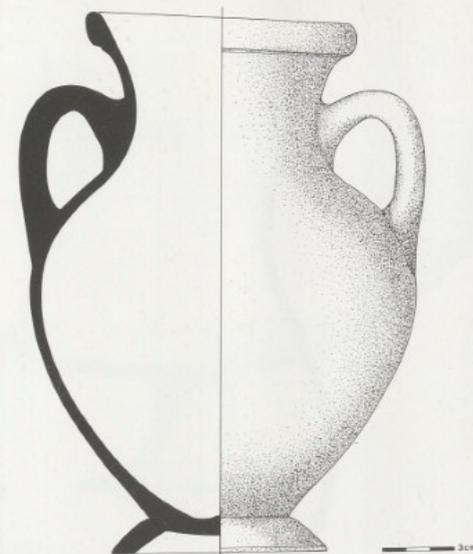


FIGURE 9

14251

1:2

ΑΘΗΝΩΝ

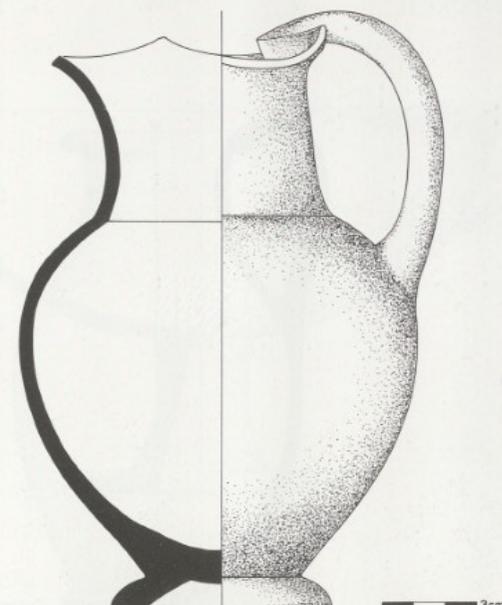


FIGURE 10

14908

2:3



FIGURE 11

9566

2:3

ΑΚΑΔΗΜΙΑ

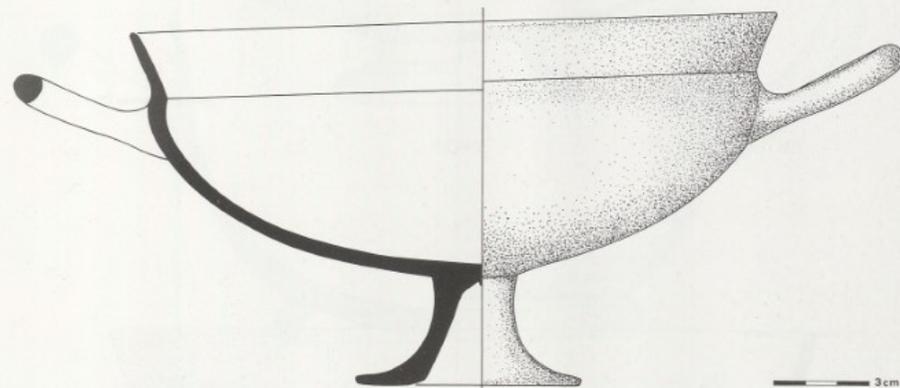


FIGURE 13

14906

2:3

3 cm

ΑΘΗΝΩΝ

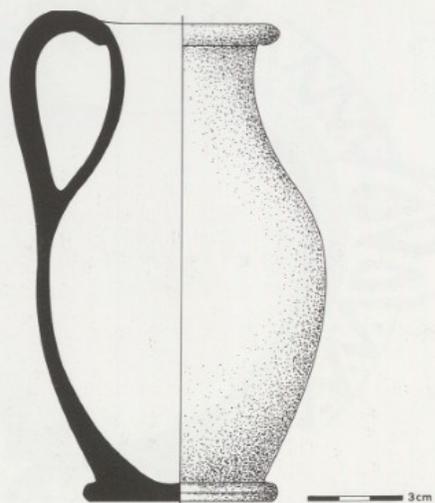


FIGURE 12

14909

2:3

3 cm

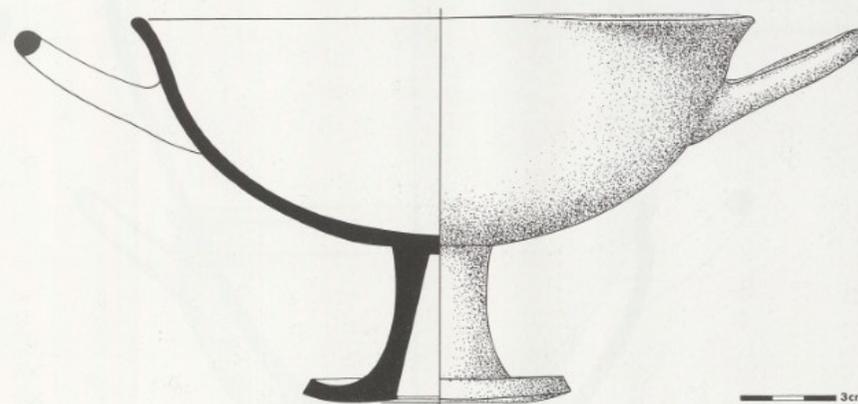


FIGURE 14

14252

2:3

3 cm

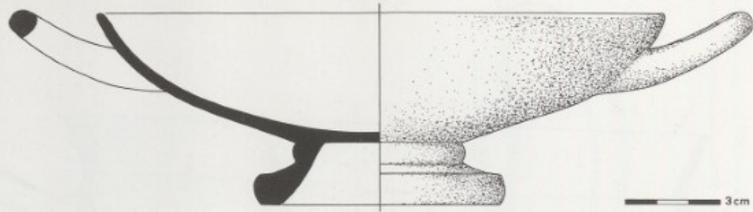


FIGURE 15

14434

2:3

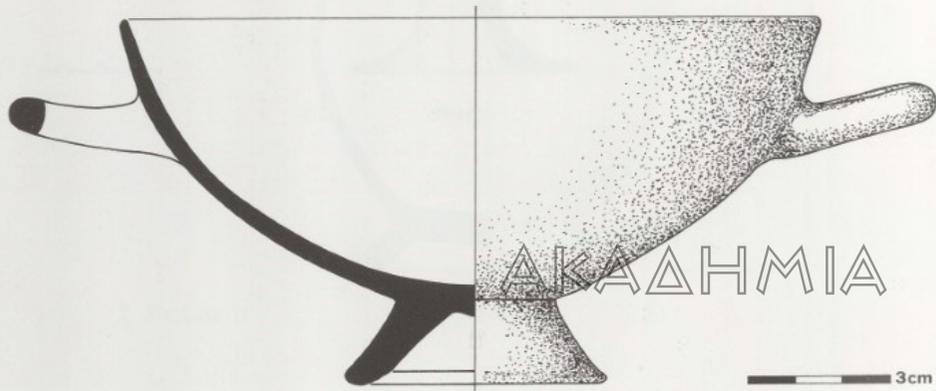


FIGURE 16

15877

1:1

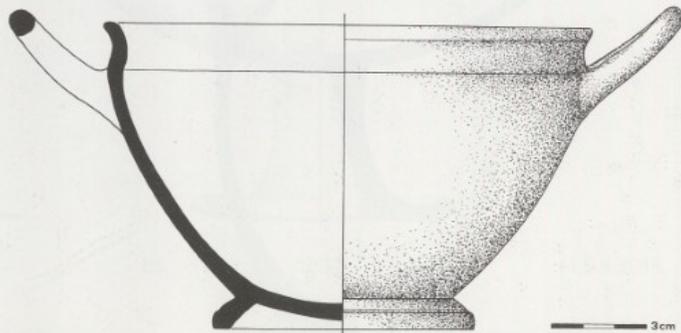


FIGURE 17

9063

2:3

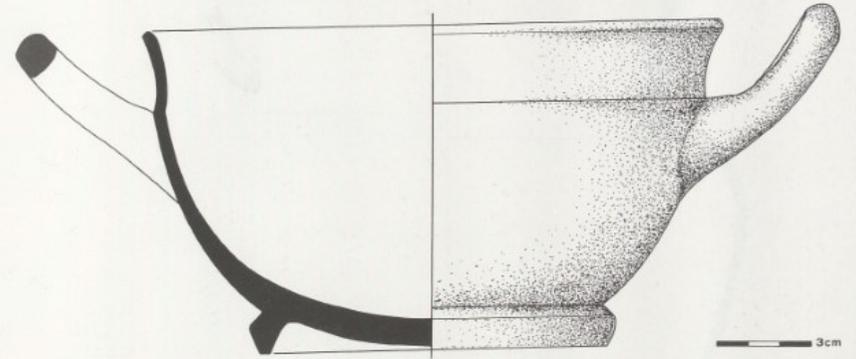


FIGURE 18

9410

2:3

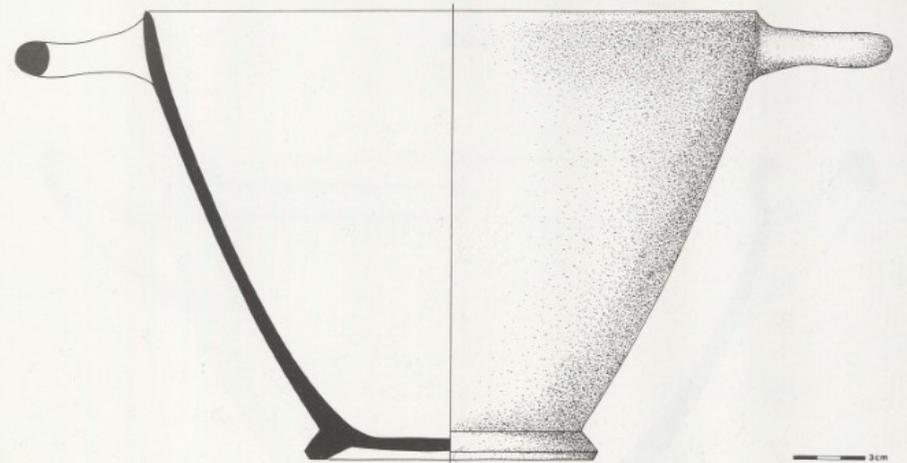


FIGURE 19

9329

1:2



ΑΚΑΔΗΜΙΑ

ΑΘΗΝΩΝ

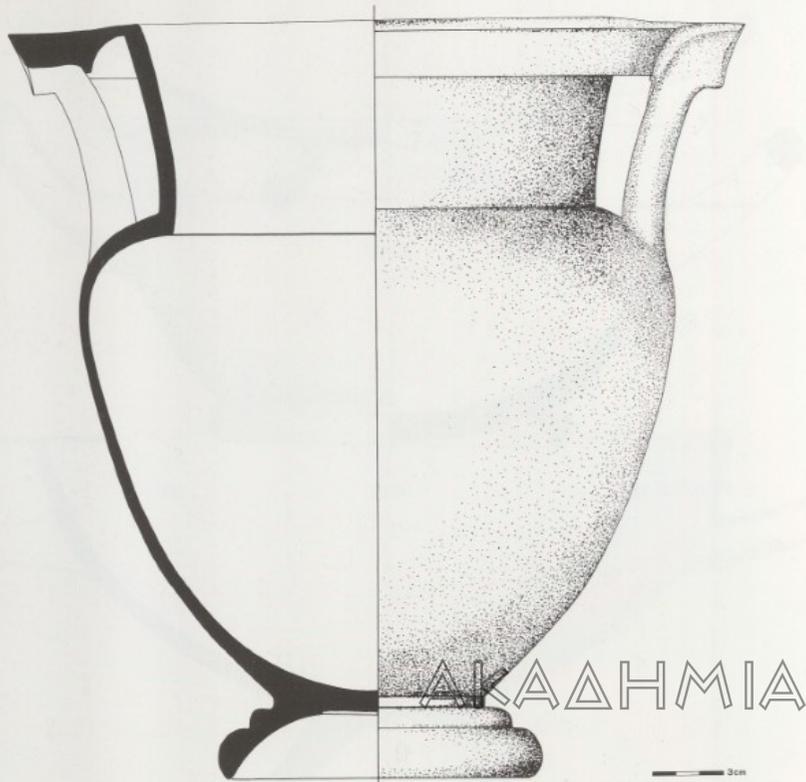


FIGURE 20

14328

1:2



ΑΘΗΝΩΝ

PLATES

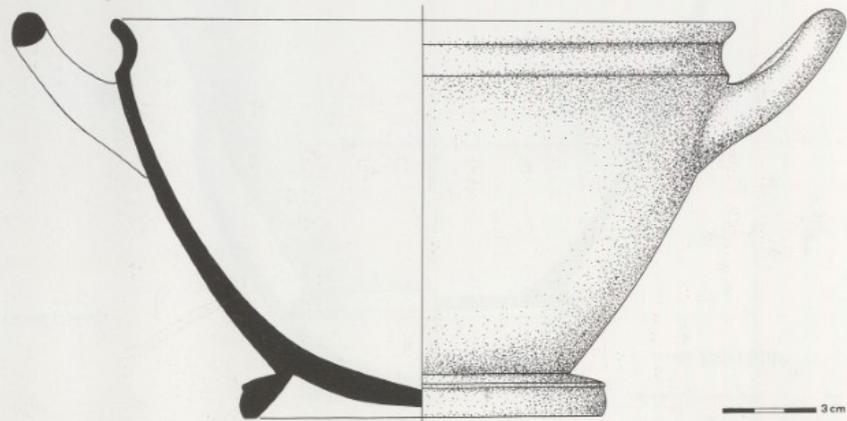


FIGURE 21

16478

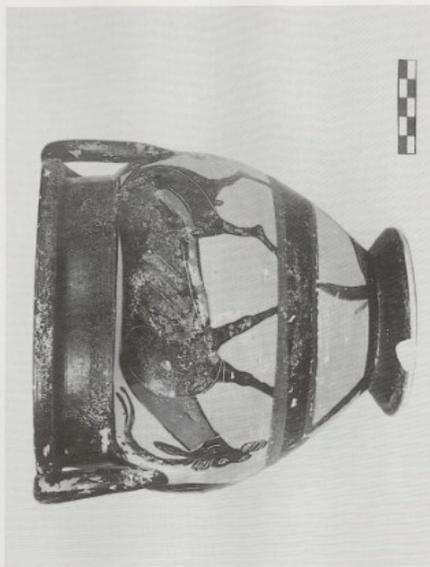
2:3

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΩΝ





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ΑΚΑΔΗΜΙΑ



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ΑΘΗΝΩΝ



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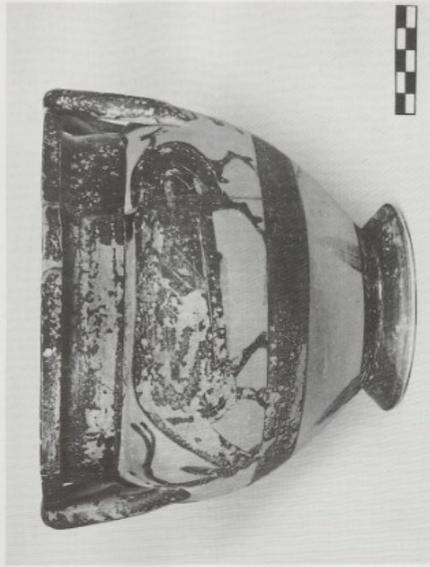


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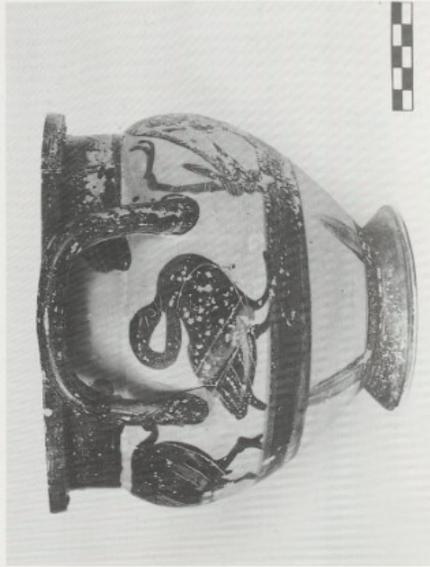


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(14891)



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ΑΚΑΔΗΜΙΑ

(16250)



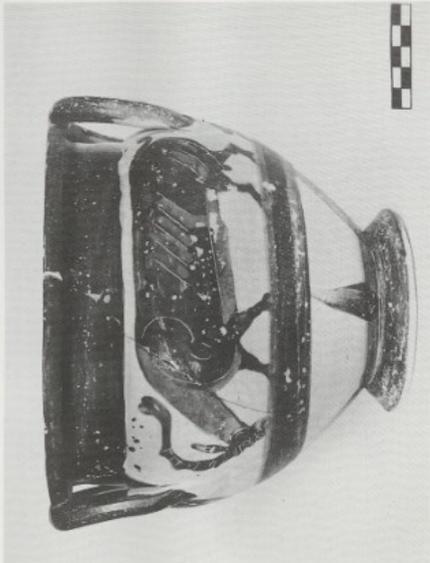
ΑΘΗΝΩΝ



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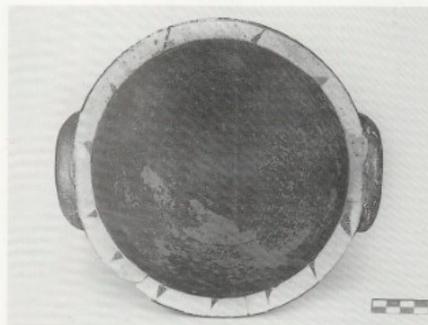
ΑΚΑΔΗΜΙΑ



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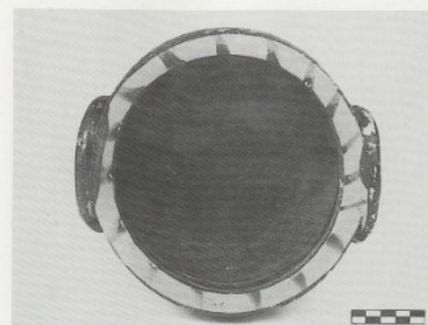


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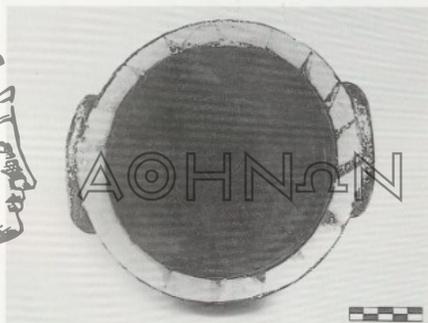
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(9277)



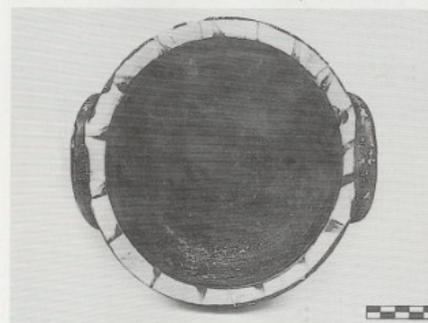
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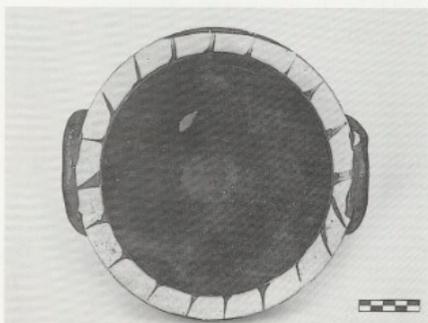
(14891)



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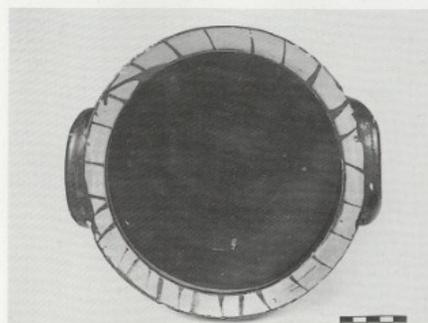
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ΑΘΗΝΑΝ



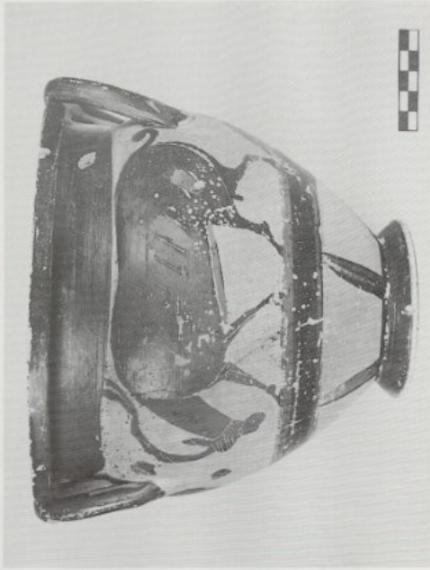
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(14888)



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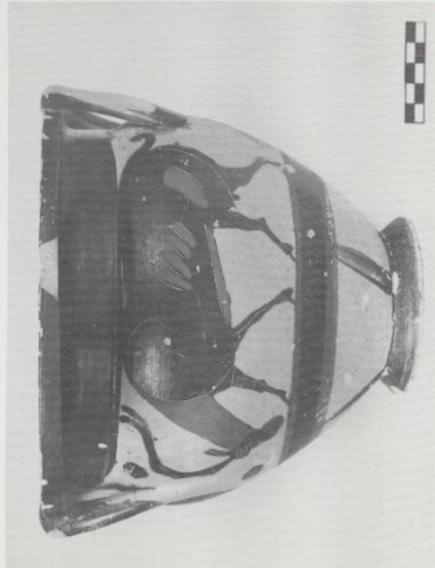
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ΑΚΑΔΗΜΙΑ



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ΑΘΗΝΩΝ



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ΑΚΑΔΗΜΙΑ



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ΑΘΗΝΩΝ



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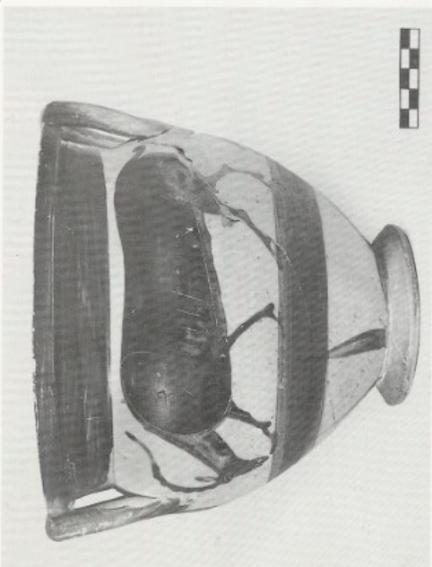
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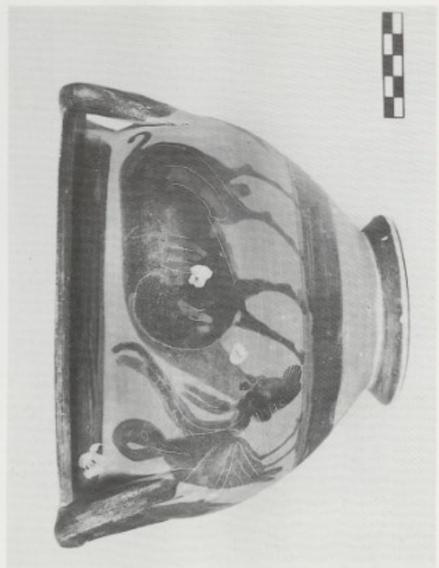


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ΑΚΑΔΗΜΙΑ



ΑΘΗΝΩΝ



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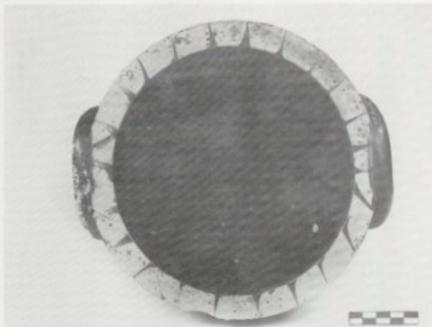
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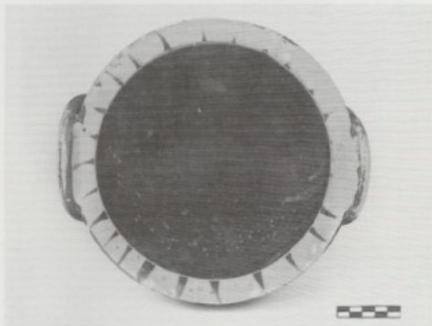
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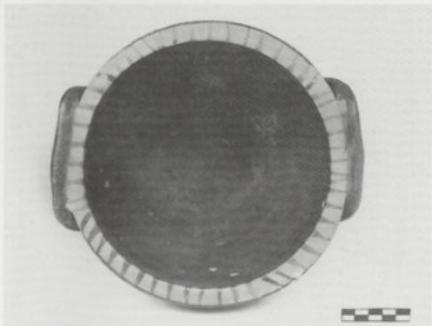
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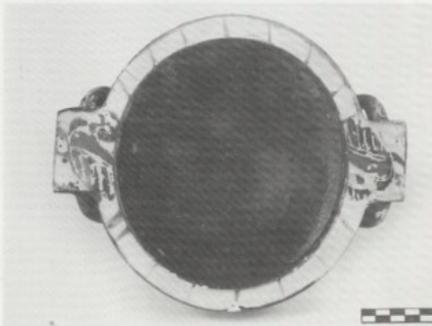
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ΑΚΑΔΗΜΙΑ

ΑΘΗΝΩΝ

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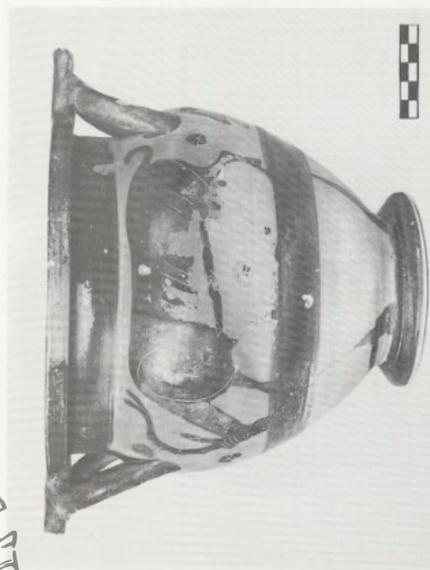
ΑΘΗΝΩΝ



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ΑΚΑΔΗΜΙΑ

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ΑΘΗΝΩΝ



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ΑΚΑΔΗΜΙΑ

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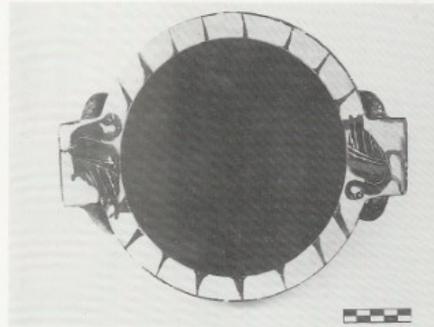
ΑΘΗΝΑΝ



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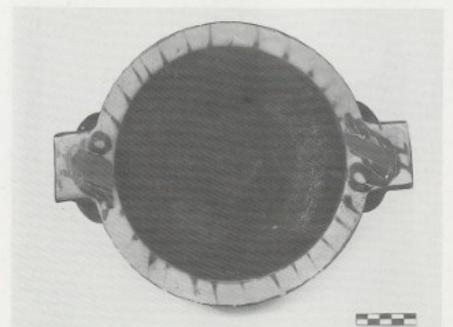


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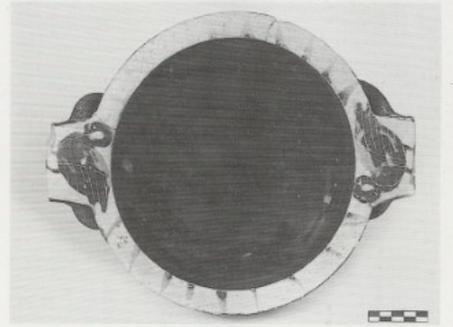
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(13291)



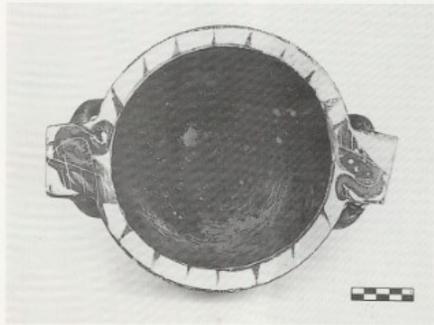
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(14889)



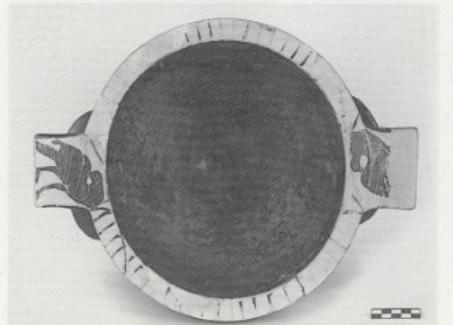
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ΑΚΑΔΗΜΙΑ

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ΑΘΗΝΩΝ



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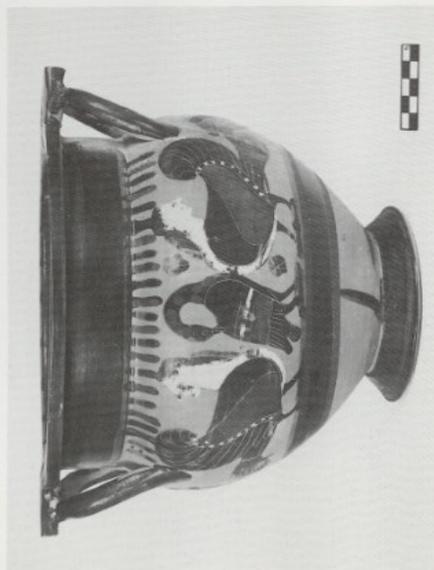
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ΑΚΑΔΗΜΙΑ



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ΑΘΗΝΩΝ



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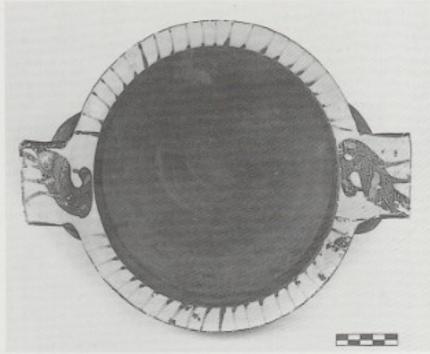


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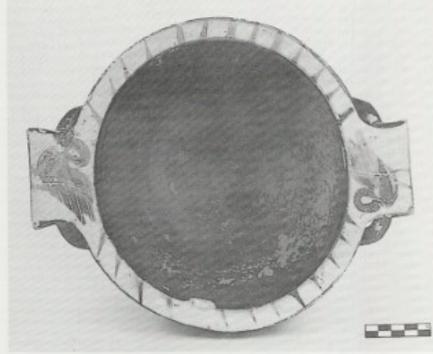
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(14894)



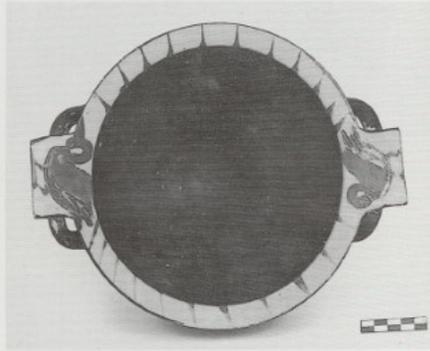
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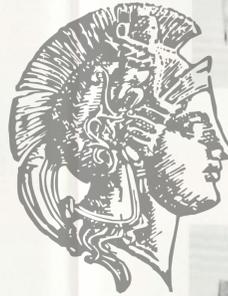


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ΑΘΗΝΩΝ



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ΑΚΑΔΗΜΙΑ



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ΑΘΗΝΩΝ



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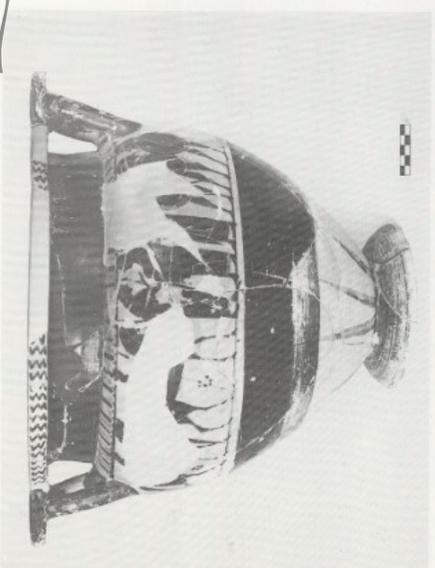
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ΑΚΑΔΗΜΙΑ

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ΑΘΗΝΩΝ



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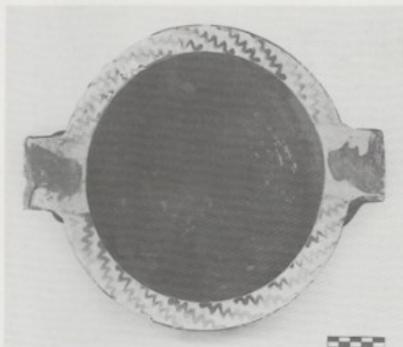
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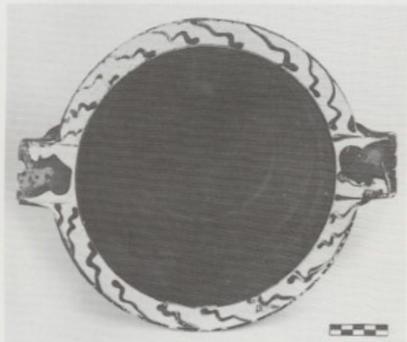


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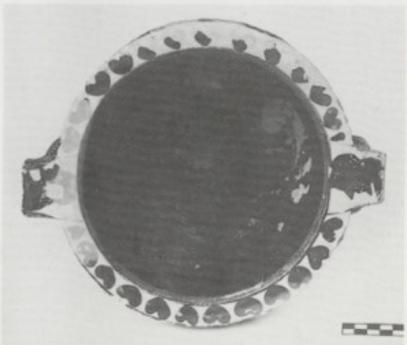
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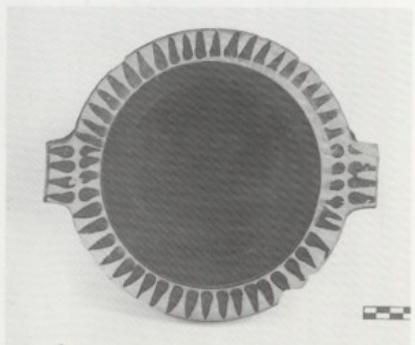
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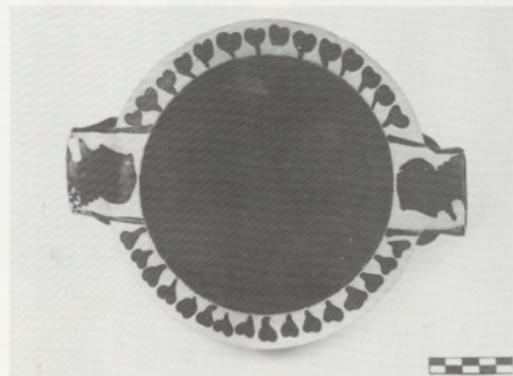
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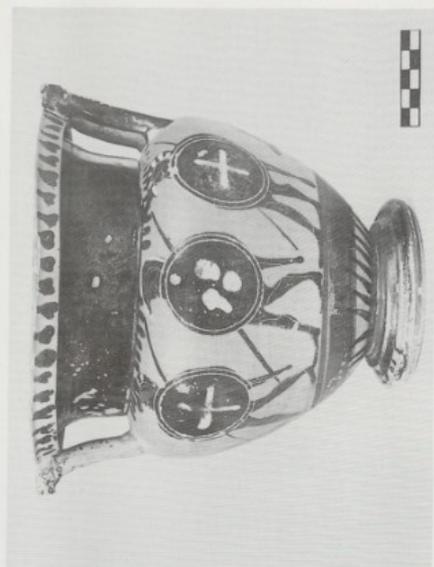
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ΑΚΑΔΗΜΙΑ



ΑΘΗΝΩΝ



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ΑΚΑΔΗΜΙΑ

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ΑΘΗΝΩΝ



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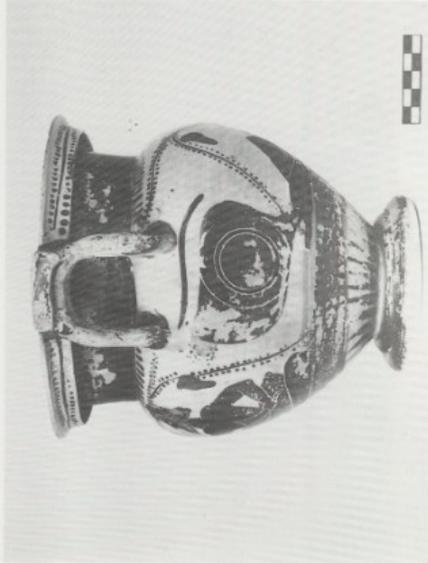


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ΑΚΑΔΗΜΙΑ

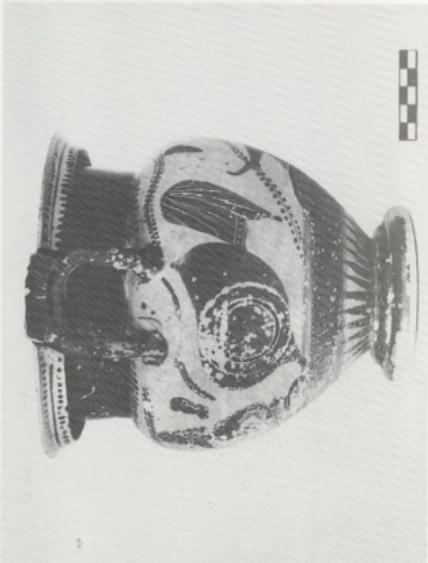
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ΑΘΗΝΩΝ



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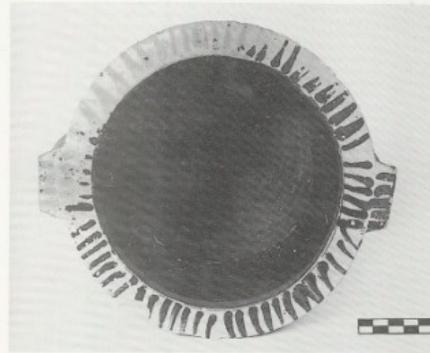
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ΑΚΑΔΗΜΙΑ

(9398)

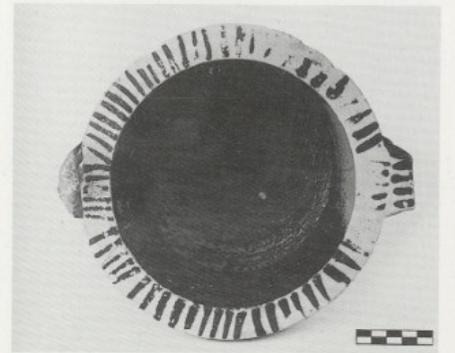


ΑΘΗΝΑ



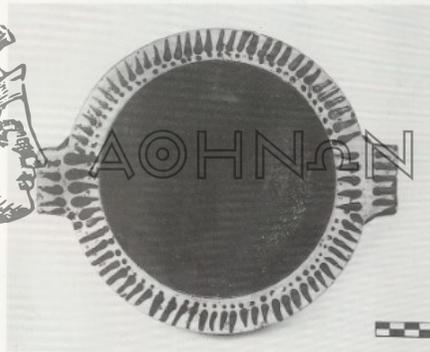
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(9390)



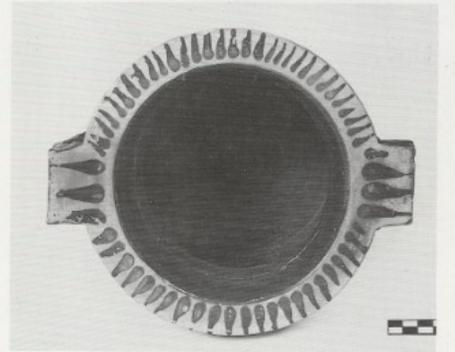
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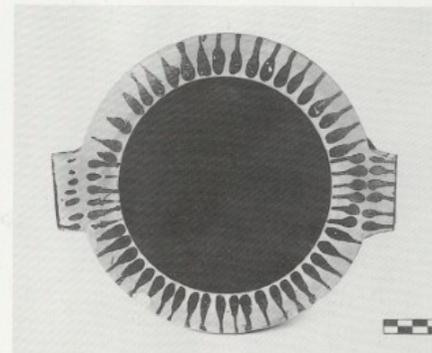
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ΑΚΑΔΗΜΙΑ

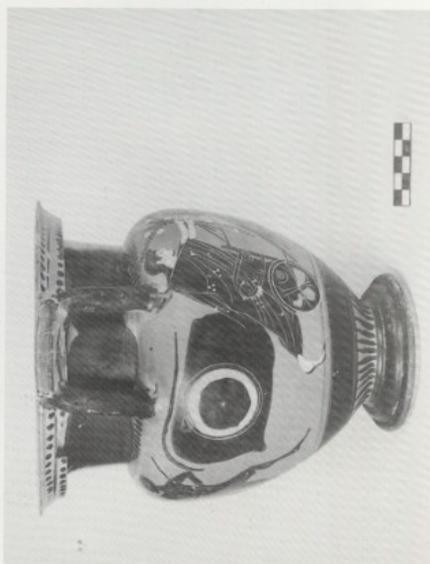
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ΑΘΗΝΩΝ



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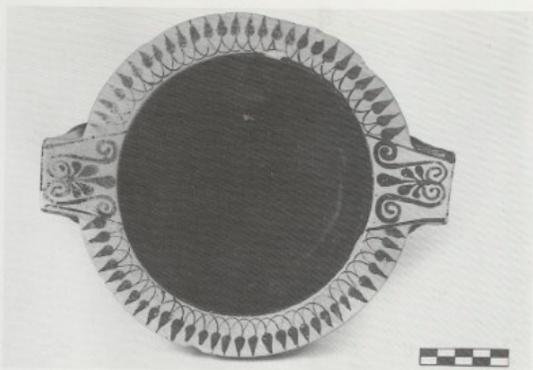


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ΑΚΑΔΗΜΙΑ



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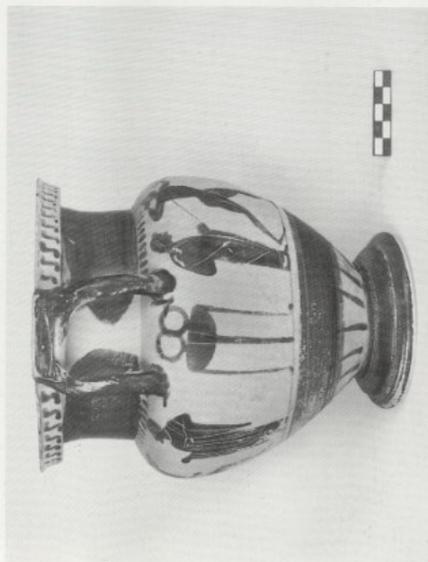
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ΑΘΗΝΩΝ

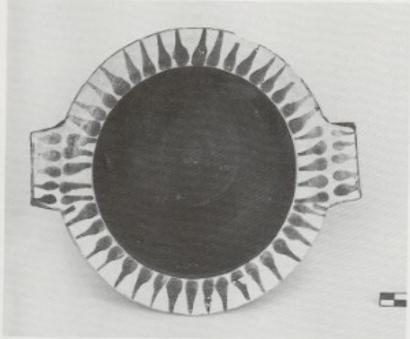


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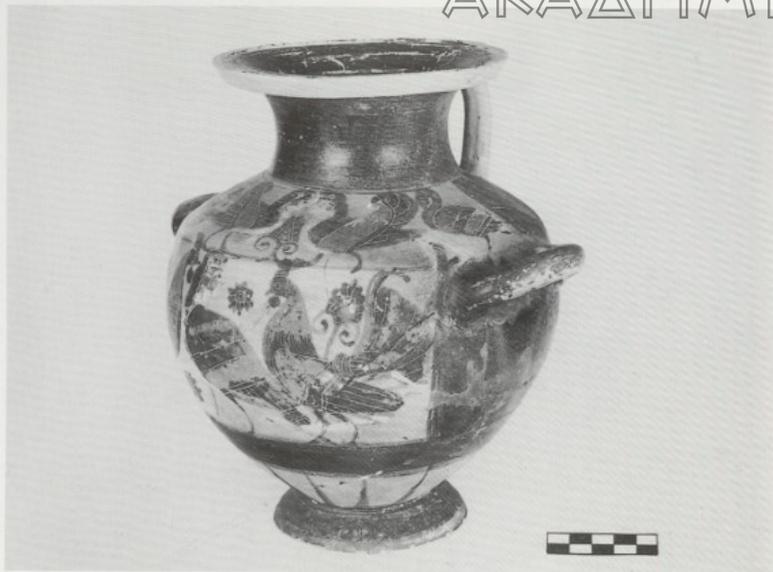
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1 ΑΚΑΔΗΜΙΑ



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ΑΘΗΝΑΙ



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ΑΚΑΔΗΜΙΑ



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ΑΘΗΝΩΝ



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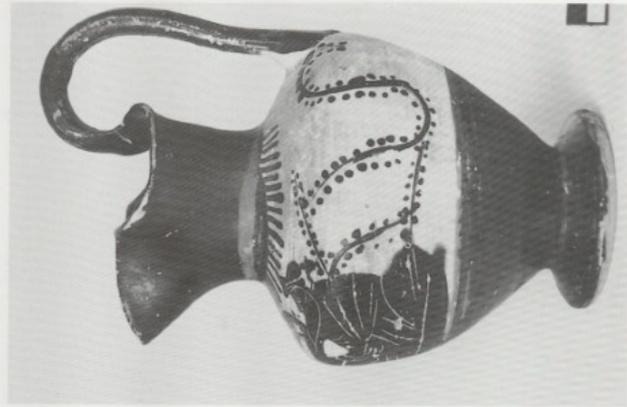


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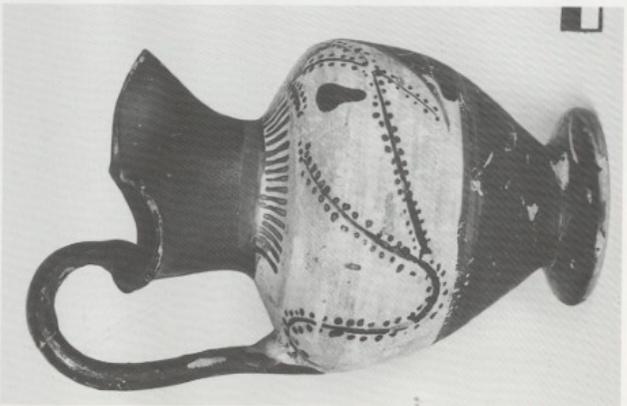
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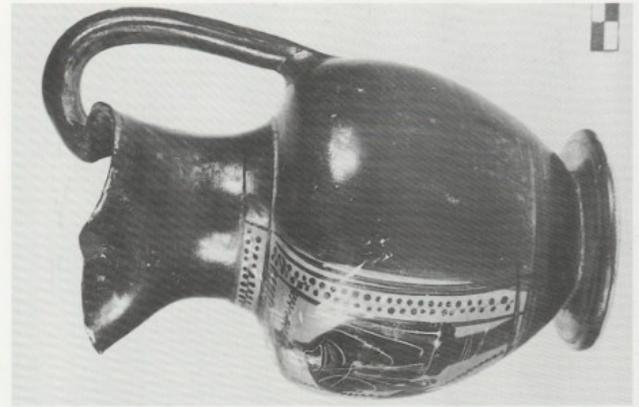


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ΑΚΑΔΗΜΙΑ



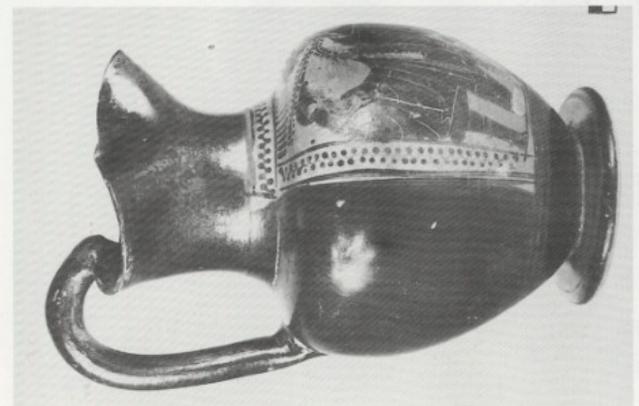
ΑΘΗΝΩΝ



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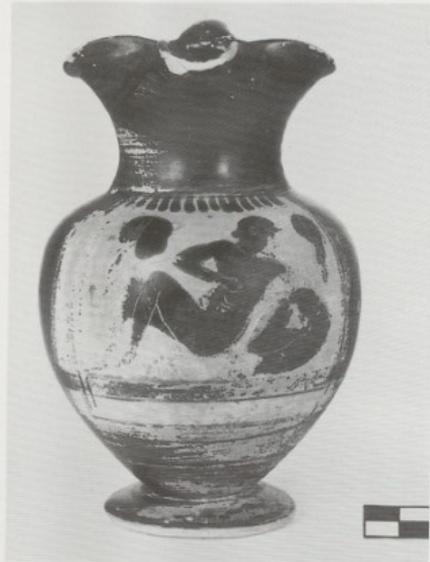


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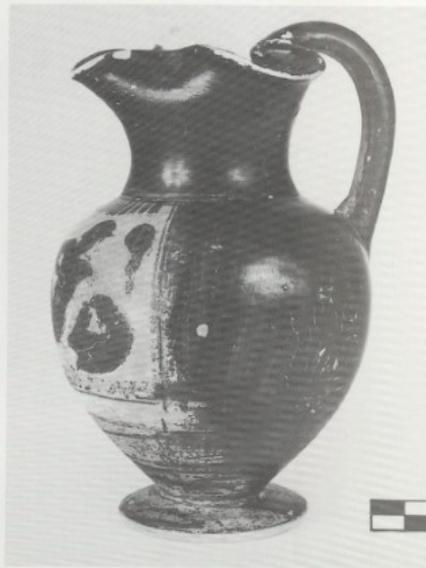


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(7611)



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(16393)

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΩΝ



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(14909)



5

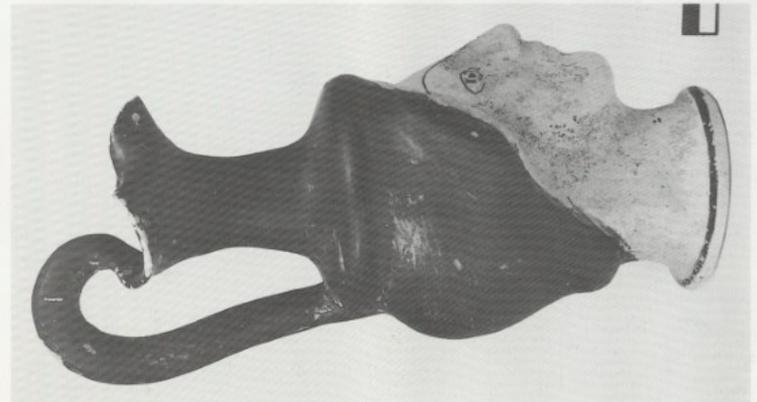


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(14254)



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(14906)

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(14906)

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ΑΚΑΔΗΜΙΑ



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2

(16490)



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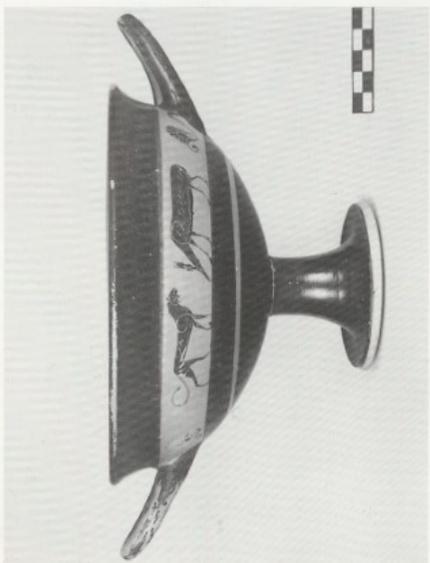
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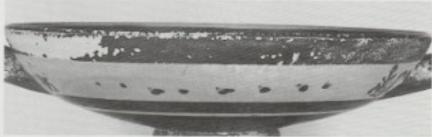
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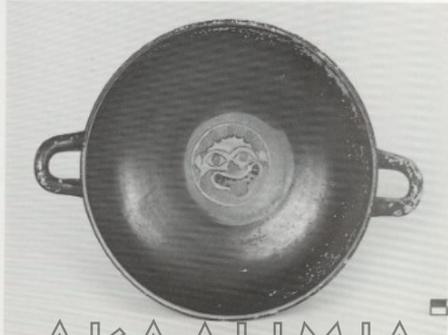
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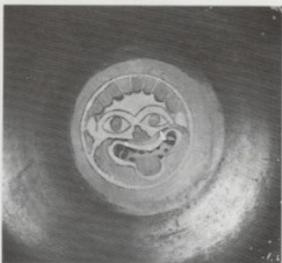
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AKAΔHMIA (14434)



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GREECE 268 6 (15668)



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2



3 (9063)



4

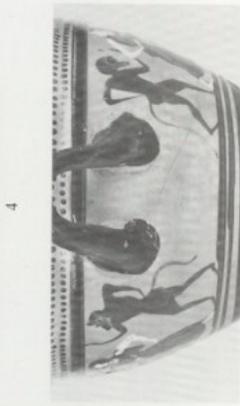


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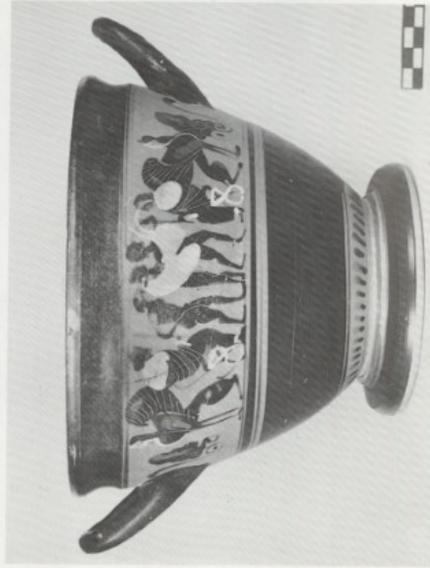
ΑΚΑΔΗΜΙΑ



ΑΘΗΝΩΝ



1



2

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2



4

(9459)



1



3



1 (9484)



2 (9484)



3 (9447)



4 (9447)



5 (9555)



6 (9555)



1 (9650)



2



3 (14905)



4



5 (16488)



6

ΑΚΑΔΗΜΙΑ



ΔΟΧΜΟΝ



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(16383)



2



3

(9467)



ΑΚΑΔΗΜΙΑ



5

(7605)



6

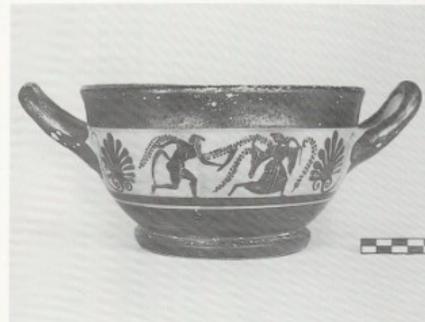


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(7605)



8



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(9410)



2

(9410)



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(14904)



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(14904)



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(9435)



6



1

(9329)



2



3

(14257)

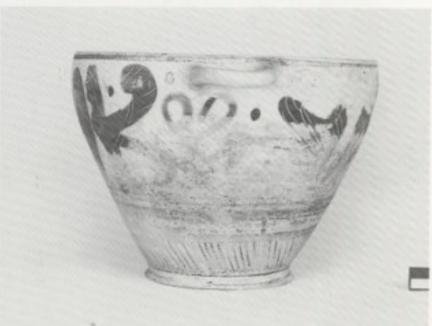


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(14257)



6



1

ΑΘΗΝΩΝ



2

(14328)





1

(14328)

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΩΝ



2

(16471)



3

(16478)



4

(16478)

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΩΝ

CORPUS VASORUM ANTIQUORUM

THESSALONIKI, ARCH. MUSEUM No. 1 (GREECE No. 5)