

UNION ACADÉMIQUE INTERNATIONALE

CORPUS
VASORUM ANTIQUORUM

GREECE

ATHENS, NATIONAL MUSEUM

ATTIC AND IONIAN AMPHORAE
OF THE PROTOGEOMETRIC AND GEOMETRIC PERIODS

ΑΚΑΔΗΜΙΑ

ΑΘΗΝΩΝ

ΒΑΣΕΩΝ



ACADEMY OF ATHENS

2002

GREECE, FASCICULE 8

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ATTIC AND ATTICIZING AMPHORAE
OF THE PROTOGEOMETRIC AND GEOMETRIC PERIODS

ΑΘΗΝΑΝ

BY
NOTA KOUROU



ACADEMY OF ATHENS

2002

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AKAΔHMIA



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AKAΔHMIA



PREFACE

This *CVA* fascicule includes seventy-eight Attic and five Atticizing amphorae dating to the period from Sub-Mycenaean to Late Geometric. They represent the great majority of the Attic and Atticizing amphorae of that period kept in the National Archaeological Museum in Athens. Amphorae from published excavations (e.g. the Nea Ionia vases) and those included in a previous *CVA* volume (e.g. the monumental belly handled amphora inv. no. 804) were systematically excluded from this volume. Emphasis has been given to the unpublished Attic amphorae and sixty-three vases are presented here for the first time. Most of the other remaining twenty amphorae have been widely mentioned in discussions of Attic Geometric vase painting as significant pieces for the evolution of the style; but in practice they are poorly known and none of them has ever been fully published. Some of them are known from a short report or a bad photograph, sometimes limited to a simple detail of the vase, others have been mentioned as parallels in discussions of workshops and styles. Their full publication here for the first time is a belated tribute to the renown and influence of the Attic Geometric style.

A number of the amphorae presented here entered the Athens National Archaeological Museum at the end of the nineteenth or the beginning of the twentieth century; fifteen examples were found in Athens¹ and twenty elsewhere in Attica², but the circumstances regarding their discovery are partially or totally lost. The other amphorae presented are of a totally unknown provenance (forty-three vases). They come from collections that entered the Museum later (namely the Empedocles and the Roussopoulos Collections) or they are either gifts or confiscations from the Athens market.

The vases presented in this volume were selected with the aim of following the typology and the evolution of Attic Protogeometric and Geometric amphorae as directly as possible. The subject has never been treated in detail before and the scope of the selection was widened for this purpose. Thus three Sub-Mycenaean and one Early Proto-Attic amphorae have been included in order to cover the full evolution of the type. Otherwise the material consists of twelve Attic Protogeometric and fifty-seven Geometric amphorae and five Geometric amphoriskoi.

The basic typology adopted is the classic one for amphorae of this period, i.e. that based on the position of the handles, which results in four major types (neck handled amphorae, rim handled amphorae, shoulder handled amphorae and belly handled amphorae). For the neck handled and the belly handled types, further subdivisions have been attempted according to shape formation. Thus the organization of the material is according to vase types. Each one of the major vase types is treated chronologically. Sub-Mycenaean pieces were only included when they were considered absolutely necessary for the presentation of the development of the type. For the same reason, some amphorae of the practically undecorated Banded Ware have also been included.

Stylistic evolution is followed in terms of shape and painted decoration. The history of the evolution of the type is briefly described before the presentation of the vases. Emphasis is laid on the identification of styles, workshops and painters, which proved important for the evolution of Attic pottery. For the Late Geometric period the stylistic division into Classical and New Workshops has been retained and each group is handled chronologically. For the same reason a few Atticizing pieces have been included to complete the knowledge of the Attic styles through their imitations as well. Absolute dating follows Coldstream's chronology (*GGP*, 330).

The undertaking of this study has been an exciting adventure for me and I am most grateful to Dr. Olga Tzachou-Alexandri, at the time Director of the National Archaeological Museum, for kindly inviting me to publish the early Attic

1. Seven have been found at the Kerameikos cemetery, three at nearby graveyards, i.e. at the orphanage Chatzikosta and at the Sapountzaki plot, one was excavated at Plato's Academy, one is reported as found in the Pnyx area (Nea Sphageia) and another at Aioulou street, near the railway station, while four are simply reported as being "from Athens".

2. Three have been found at Palaia Kokkinia, one was found at Phaleron, one at Anavyssos, one at Kalyvia Kouvara near Thorikos, one at Koropi, one at Megara, six at Glyphada, one at Cape Kollias, modern Aghios Kosmas at Helleniko, one at Prinari near Trachones, one was reported as found at Koukouvaounes, another at Marathon and five are simply "from Attica".

amphorae of the Museum. I would also like to thank Dr. E. Zervoudaki, successive Director of the Museum and Dr. I. Touratsoglou, currently Acting Director of the National Archaeological Museum, for offering free access to everything that might prove necessary for the study. I am much indebted to my colleagues at the Museum, Betty Stasinopoulou and in particular Niki Prokopiou, for amiably putting up with my requests during the period of the study. I am grateful to the Greek Committee for the Corpus Vasorum Antiquorum for entrusting me with this volume, and particularly to Prof. M. Tiverios, Prof. E. Walter-Karydi and Dr. Eos Zervoudaki for kindly reading the manuscript and making helpful suggestions. I am also grateful to the Research Committee of the Academy of Athens for funding my research. Dr. Maria Pipili, Director of the Research Centre for Antiquity of the Academy of Athens, attended to the practical aspects of the appearance of this volume with care and in her usual congenial way. She was assisted by Dr. Victoria Sabetai, research fellow in this Centre. The cost for publication of the volume was met by the G. P. Photeinos bequest.

The profiles of the vases were made by Theodora Kakarounga and the drawings by Thanassis Kouros. The photographs are by Yannis Patrikianos and Stefanos Stournaras and that on pl. 104 was provided from the archive of the Deutsches Archäologisches Institut at Athens. Ourania Vizyinou offered valuable information regarding old excavations and locations of discoveries in Athens and Attica during the last two centuries. Dr. A. Bernhard-Walcher of the Kunsthistorisches Museum Wien kindly sent photographs of the amphora IV 1879 that were necessary for restoring the amphora on pl. 109. Dr. Ian Todd kindly read the text and largely improved my English and Eleftheria Kondylaki masterly edited the volume with her usual skill and finesse. I wish to extend to all of them my sincerest thanks.

Finally, I wish to dedicate this volume to my mother, who encouraged me to continue and to enjoy doing it, although she badly needed me at the time for other, urgent and practical help.

NOTA KOUROU

ΑΚΑΔΗΜΙΑ



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ABBREVIATIONS

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

- | | |
|------------------------|--|
| Agora VIII | E. Brann, <i>The Athenian Agora VIII. Late Geometric and Protoattic Pottery</i> (1962). |
| Ahlberg | G. Ahlberg, <i>Prothesis and Ekphora in Greek Geometric Art (SIMA XXXII)</i> (1971). |
| Arias-Hirmer-Shefton | P. E. Arias - M. Hirmer - B. B. Shefton, <i>A History of Greek Vase Painting</i> (1962). |
| Benson | J. L. Benson, <i>Horse, Bird and Man</i> (1970). |
| Brants | J. Brants, <i>Beschrijving van de klassieke Verzameling in het Rijksmuseum van Oudheden te Leiden</i> (1930). |
| Brokaw | C. Brokaw, "Concurrent Styles in Late Geometric and Early Protoattic Vase Painting", <i>AM</i> 78 (1963) 63-73. |
| CGA | P. Courbin, <i>La Céramique Géométrique de l'Argolide</i> (1966). |
| Collignon-Couve | M. Collignon - L. Couve, <i>Catalogue des Vases Peints du Musée National d'Athènes</i> (1902-1904). |
| CVA | <i>Corpus Vasorum Antiquorum</i> . |
| DAG | A. M. Snodgrass, <i>The Dark Age of Greece</i> (1971). |
| Navison | J. M. Navison, <i>Attic Geometric Workshops (Yale Classical Studies 16)</i> (1961). |
| OLA | <i>Enciclopedia dell'Arte Antica</i> . |
| Fairbanks | A. Fairbanks, <i>Museum of Fine Arts Boston. Catalogue of Greek and Etruscan Vases, I</i> (1928). |
| Furumark | A. Furumark, <i>The Mycenaean Pottery: Analysis and Classification</i> (2nd ed., 1972). |
| GDA | V. R. d'A. Desborough, <i>The Greek Dark Ages</i> (1971). |
| GGP | J. N. Coldstream, <i>Greek Geometric Pottery</i> (1968). |
| Kahane | P. Kahane, "Die Entwicklungsphasen der attisch-geometrischen Keramik", <i>AJA</i> 44 (1940) 464-482. |
| Ker. I | W. Kraiker - K. Kübler, <i>Kerameikos I. Die Nekropole des 12. bis 10. Jahrhunderts</i> (1939). |
| Ker. IV | K. Kübler, <i>Kerameikos IV. Neufunde aus der Nekropole des 11. u. 10. Jahrhunderts</i> (1943). |
| Ker. V 1 | K. Kübler, <i>Kerameikos V 1. Die Nekropole des 10. bis 8. Jahrhunderts</i> (1954). |
| Ker. VI 2 | K. Kübler, <i>Kerameikos VI 2. Die Nekropole des 8. bis 6. Jahrhunderts</i> (1970). |
| Ker. XIII | B. Bohne, <i>Kerameikos XIII. Die geometrischen Pyxiden</i> (1988). |
| Knossos North Cemetery | J. N. Coldstream - H. W. Catling (eds), <i>Knossos North Cemetery. Early Greek Tombs. Vols I-IV</i> (1996). |
| Kourou, Argos Amphora | N. Kourou, "An Attic Geometric Amphora from Argos. The Legacy of Proto-geometric Style", in: A. Alexandri and I. Leventis (eds), <i>Καλλίστευμα</i> (Volume in Honour of O. Tzachou-Alexandri) (2001) 39-56. |
| Kourou, Benaki Amphora | N. Kourou, "A New Geometric Amphora in the Benaki Museum: the Internal Dynamics of an Attic Style", in: O. Palagia (ed.), <i>Greek Offerings. Essays on Greek Art in Honour of John Boardman</i> (1997) 43-55. |
| Kourou, NNN | N. Kourou, <i>Τὸ Νότιο Νεκροταφείο τῆς Νάξου κατὰ τὴ Γεωμετρικὴ περίοδο</i> (1999). |
| Kunisch | N. Kunisch, <i>Ornamente geometrischer Vasen</i> (1998). |

- Kunze, *Disiecta*
Kunze, *FS*
- Lane
Langdon
Lefkandi I
- Lefkandi II 1
- Lefkandi III
- Mountjoy, *MDP*
- MuM*
Mylonas
Neugebauer
Nottbohm
- Perachora* II
- PGP*
Rombos
- SCE* I
Schaal
Schweitzer
- Styrenius
- Thera* II
Thorikos VIII
Tiryns I
- Tölle
Villard
- Whitley
Wide
Young
- E. Kunze, "Disiecta Membra attischer Grabkratere", *AA* 68-69 (1953-54) 161-171.
E. Kunze, "Bruchstücke attischer Grabkratere", in: *Neue Beiträge zur klassischen Altertumswissenschaft, Festschrift B. Schweizer* (1954) 48-58.
A. Lane, *Greek Pottery* (1947).
S. Langdon, *From Pasture to Polis. Art in the Age of Homer* (1993).
M. R. Popham - L. H. Sackett - P. Themelis (eds), *Lefkandi I. The Iron Age Settlement. The Cemeteries* (1980).
R. W. V. Catling and I. S. Lemos, *Lefkandi II 1. The Protogeometric Building at Toumba. The Pottery* (1990).
M. R. Popham with I. S. Lemos, *Lefkandi III. Plates. The Early Iron Age Cemetery at Toumba* (1996).
P. A. Mountjoy, *Mycenaean Decorated Pottery. A Guide to Identification (SIMA LXXIII)* (1986).
Münzen und Medaillen
G. Mylonas, *Τὸ Ἀντικὸν Νεκροταφεῖον τῆς Ἐλενοῖνος* (1975).
K. A. Neugebauer, *Führer durch das Antiquarium, II, Vasen* (1932).
G. Nottbohm, "Der Meister der grossen Dipylon Amphora in Athen", *JdI* 5 (1943) 1-48.
T. Dunbabin et al., *Perachora. The Sanctuaries of Hera Akraia and Limenia II* (1962).
V. R. d'A. Desborough, *Protogeometric Pottery* (1952).
Th. Rombos, *The Iconography of Attic Late Geometric II Pottery (SIMA Pocket-Book 68)* (1988).
E. Gjerstad et al., *Swedish Cyprus Expedition I* (1934).
H. Schaal, *Griechische Vasen und Töpferei. Tonplastiken in Bremen* (1913).
B. Schweizer, *Greek Geometric Art* (English translation of the German edition [1969] by P. and C. Osborne, 1971).
C.-G. Styrenius, *Sub-Mycenaean Studies: Examination of Finds from Mainland Greece, with a Chapter on Attic Protogeometric Graves* (1967).
H. Dragendorff, *Thera II. Theräische Gräber* (1903).
J. Bingen, *Thorikos VIII, 1972/76* (1984).
A. Frickenhaus - W. Müller-Oelmann, *Tiryns I. Die Hera von Tiryns und die Nekropole der geometrischen Periode* (1912).
R. Tölle, *Frühgriechische Reigentänze* (1964).
F. Villard, "Une amphore géométrique attique au musée du Louvre", *Mon Piot* 49 (1957) 17-40.
J. Whitley, *Style and Society in Dark Age Greece* (1991).
S. Wide, "Geometrische Vasen aus Griechenland", *JdI* 14 (1899) 26-43 and 188-215.
R. Young, *Late Geometric Graves and a Seventh Century Well in the Agora, Hesperia*, Suppl. II (1939).

Further abbreviations

EG	Early Geometric	MG	Middle Geometric
EPA	Early Protoattic	MPG	Middle Protogeometric
EPG	Early Protogeometric	NM	National Museum
LG	Late Geometric	PA	Protoattic
LH	Late Helladic	PG	Protogeometric
LPG	Late Protogeometric	SM	Sub-Mycenaean

NECK HANDLED AMPHORAE

The neck handled amphora, which is the commonest shape in Attic Protogeometric and Geometric cemeteries, is a shape of Mycenaean origin (cf Furumark, FS 70). The plump form of LH IIIC late amphorae (cf Mountjoy, *MDP*, fig. 239) constitutes the basis of the evolution of later amphorae. The form is inherited without further modifications and stylistic evolution is slow, although consistent. Throughout the long period of Protogeometric and Geometric styles three main types of neck handled amphorae can be distinguished according to neck profile. Type I with high, vertical neck is not established before the MG period. Type II with concave neck of moderate size is the earliest form but it remains current throughout. Type III, or balloon type, with short cylindrical neck and globular body is a late type, the appearance of which coincides with the start of the LG style. Previous attempts at a typology of this shape are few, confined to the LG period (cf Young, 210 ff) and define workshop variations rather than true vase types. The decisive factor in the development of the form of the neck handled amphora remains stylistic evolution and interrelations between workshops and styles often result in hybrid types.



ATTIC PROTOGEOMETRIC

The shape gradually evolves from the traditional globular form of the SM period to a broad ovoid shape with better balanced proportions and more slender profile; but it retains its globular contours down to the end of the PG period without major changes except in details. The everted lip always has a thick, rounded rim, concave on the interior, and the handles join the neck at a point below the lip, albeit well clear of it. But the foot evolves from the type of base of EPG vases – flat or slightly marked underneath with a narrow ring – to a low conical ring base in the LPG period.

The highly stylized decoration of PG neck handled amphorae experiences three major changes before the arrival of the EG style. After the clayground decoration of the EPG period, the decorative system is based on a more or less equal share of glazed and reserved areas until, in the LPG period, the entire vase surface is glazed except for the broad shoulder zone and sometimes the rim.

In EPG there is a neat system of banding with a narrow stripe on rim, base of neck and foot, while a wide band of glaze flanked by a pair of stripes on upper part of belly acts as a retaining band for the main decoration on shoulder, which contains a pair of concentric circles or two or three sets of concentric semicircles or a pair of concentric semicircles flanking a central narrow divider pattern, usually a double wiggly line. The handle decoration in this stage invariably consists of two vertical stripes crossed at the top. In the MPG period the neck and a small band on lower body above base are glazed, while the shoulder and belly of the vase are left clayground. The decoration, which is set firmly on shoulder, consists invariably of sets of concentric semicircles with or without a central divider pattern. In rare cases the neck remains clayground and only a small part of the body above the foot is glazed. In the LPG period the entire vase surface is glazed except for the broad shoulder zone and sometimes the rim. In most workshops the decoration in the shoulder zone continues to consist of sets of concentric semicircles as before, but in a few workshops a frieze of linear patterns is adopted for the shoulder zone. Towards the end of the period the reserved shoulder zone is abolished and a narrow frieze with opposed diagonals glazed is set on the upper belly, while the rest of the vase is entirely glazed.

Cf *Ker. I*, 215-217; *Ker. IV*, 13 ff; Kahane, 464 ff; *PGP*, 6 ff; *DAG*, 43 ff; *GDA*, 147 ff; *CGA*, 22-24.

PLATE 1

1-3. Fig. 1.

Inv. 18475. From Palaia Kokkinia, but exact provenance unknown.

Unpublished.

Height, 40.5 cm; neck height, 12 cm; base diameter, 13 cm; maximum diameter at belly, 30 cm; rim diameter, 14 cm; width across handle, 4 cm.

Intact and well preserved.

Hard-fired fabric; fine, gritty clay, which contains a considerable quantity of small particles of dark brown brick visible on the surface; a small amount of silvery mica is also visible on the surface; light reddish-brown clay (5YR 6/4); thin pinkish-white slip (5YR 8/2); matt black paint (5 YR 2.5/1) misfired and turned to dark reddish-brown (5YR 3/4) in places.

Globular body, sharply tapering towards a broad base, slightly marked underneath; narrow ring foot; broad concave neck with everted lip and rounded rim hollow on interior; strap handles.

Clayground decoration with a system of bands and a shoulder frieze. Lip glazed on both sides. A band of glaze at junction of neck and body; a pair of narrow bands low down on body and a narrow band on foot. On shoulder below handles, a wide band of glaze bordered above and below by a narrow stripe and acting as a supporting frieze for the shoulder decoration. In shoulder zone, on both sides, three sets of eight, compass-drawn, concentric semicircles with a solidly painted standing triangle as filling ornament. Small splashes of paint in shoulder and belly zone, while a few smaller dashes of paint are scattered all over body and shoulder. On handles, two vertical lines crossing at the top; another line encircling base of handles.

Attic, EPG. About 1050-1000 B.C.

Shape type II. For a similar vase by the same hand of the EPG amphora from Kerameikos, grave 6 (*Ker. I*, pl. 57 inv. 565). For similar decoration of *Ker. IV*, pl. 5 inv. 915; *ADelt* 28 (1973) A, pl. 35, d; *Ker. I*, pl. 47; *AEphem* 1953-54, 91 fig. 3. The motif occurs later on Euboean clayground amphorae of the LPG period, but with the apex of the triangle directed downwards of *Lefkandi I*, pl. 172; Kunisch, 186 fig. 72, c.

The specks and strokes of glaze on this vase are negligible and seem to be traces of spilt glaze or brush halts. For similar, although more carefully painted, marks explained as potter's marks of J. K. Papadopoulos, *Hesperia* 63 (1994) 479 (for a possibly numerical value of the symbols) and 471 (for marks as identity symbols).

For the technique of compass-drawn concentric circles and semicircles of J. Boardman, *Antiquity* 34 (1960) 85 ff; H. Eiteljorg, *AA* 84 (1980) 445-452; M. Jacob-Felsch in: E. B. French and K. A. Wardle (eds), *Problems in Greek Prehistory* (1988) 193-199; J. K. Papadopoulos - J. F. Vedder - T. Schreiber, *AA* 102 (1998) 507-529.

PLATE 2

1-3. Fig. 2.

Inv. 21283. Provenance unknown.

Unpublished.

Height, 36.5 cm; neck height, 11.5 cm; base diameter, 15 cm; maximum diameter at belly, 25 cm; rim diameter, 11 cm; width across handle, 2.8 cm.

Mended from several large fragments. Small pieces of belly, shoulder and lip, which were missing, have been restored in plaster.

Hard-fired fabric; medium fine gritty clay with numerous dark brown stone inclusions; light reddish-brown clay (7.5YR 8/4); black fairly lustrous paint, although misfired and mostly worn off in places.

Broad, ovoid body with low spreading ring foot; high, concave neck with everted lip and rounded rim which is slightly hollow on interior; strap handles.

Entirely glazed except for shoulder zone, lip and handles. Vertical bars on rim, a band of glaze on interior of lip. In the reserved shoulder zone, on both sides, two sets of ten compass-drawn, concentric semicircles flanking a composite triglyph pattern consisting of a cross-hatched metope bordered on either side by three vertical stripes. Trace of compass at the centre of concentric semicircles covered by glaze. A set of three narrow, reserved bands immediately below shoulder zone; a similar set of bands lower on belly. Barred handles; base of handles glazed.

Attic, LPG. About 950-900 B.C.



PLATE 3

1-2. Fig. 3.

Inv. 21193. Provenance unknown.

Unpublished.

Height, 41.5 cm; neck height, 11.5 cm; base diameter, 11 cm; maximum diameter at belly, 25 cm; rim diameter, 14.8 cm; width across handle, 2.8 cm.

Complete, with parts of lip and upper neck above base of handles broken and repaired; the missing parts have been reconstructed in plaster.

Fine reddish-yellow clay (5YR 6/6), which contains a small amount of mica; the paint is black and fairly lustrous, although misfired and badly worn in places.

Globular to ovoid body, with the centre of gravity high up on belly; slightly offset ring foot; tall and broad concave neck with everted lip and rounded rim, slightly hollow on interior; strap handles.

ATTIC BANDED WARE

The class consists of completely unglazed amphorae except for a stripe on rim, juncture of neck, foot and two or three wider bands of glaze on body. The number of bands on body does not seem to have a chronological value. The shape evolves along the same lines as other fine ware Attic neck amphorae.

The earliest well-dated Banded Ware amphorae come from LPG contexts. In the EG period the class seems to have had a setback in Attica, but their production and use in burials was retained at least down to the MG I period. No example of this class is known from a well-dated MG II context. In the LG period or perhaps a little earlier they become utility ware, but they still occur sporadically in LG graves. The class continues to be made later in some Early Protoattic workshops, but it discontinues soon afterwards and its function as "utility ware"

Glazed all over except for rim, handles and reserved decoration in a broad band on upper part of belly, which is defined by two narrow reserved bands above and three below it. Vertical bars on rim, a broad band of glaze on the inner side of lip, barred handles. In the belly zone, groups of opposed diagonals, reserved and drawn freehand on a glazed background. The number of diagonals differs in each group ranging from eleven to thirteen.

Attic, LPG. About 950-900 B.C.

Shape type II. For a similar form of *Ker. IV*, pl. 7; *AEphem* 1898, pl. 3, 4; *Ker. I*, pl. 42 inv. 667 (LPG). For the stylized decorative system of *PGP*, 13, class B3.

For other PG amphorae with similar decoration of *Ker. V* 1, pl. 25 inv. 2132; Kahane, pl. XVIII, 1; *Hesperia* 21 (1952) pl. 74, a-b; *Hesperia* 18 (1949) pl. 68, 7; *ADelt* 28 (1973) A, 28 pl. 17, d; *CVA* New Zealand 1, pl. 1, 1. For later amphorae with similar decoration of *Hesperia* 21 (1952) pl. 74, a-b; *Ker. V* 1, pl. 25 inv. 2132; *Hesperia* 37 (1968) pl. 21, 2; Kahane, pl. XVIII, 1; *ADelt* 19 (1964) B1, pl. 51, a (EG I); *CVA* USA 4, Baltimore. The Robinson Collection, pl. XI, 6 (EG II).

For other shapes with identical decoration of *Ker. V* 1, pl. 42 inv. 898 (shoulder handled amphora), *Ker. IV*, pl. 14; *Hesperia* 21 (1952) pl. 75, a; *Hesperia* 18 (1949) pl. 68, 7 (oinochoi); *Ker. IV*, pl. 20 inv. 2151 and 912; *Hesperia* 30 (1961) pl. 26, 38-39 (pyxides).

for water pots is taken over by a one-handled jug, also banded.

For PG and EG Banded Ware neck handled amphorae cf *PGP*, 9 and 11, class A3. For LG cf *Ker.* V 1, pl. 41 inv. 1335 and 1315; Young, 25 fig. 12; *Hesperia* 29 (1960) 99; *Hesperia* 30 (1961) pl. 13 K2 and Q1; *Agora VIII*, pl. 3 nos 29 and 34; *Hesperia* 68 (1999) 267. For Early Protoattic cf Young, 185, C 146 fig. 135; *Hesperia* 30 (1961) pl. 81 G38. For one-handled banded jugs cf *Hesperia* 30 (1961) 339, F43 pl. 81.

Outside Attica the type is imitated, although with a flat base, in some Atticizing Cretan workshops cf *Knossos North Cemetery*, pl. 47, tomb D, no. 15 and pl. 100, tomb 28, no. 12; J. K. Brock, *Fortetsa. Early Greek Tombs near Knossos* (1957) 33 pl. 19, 285.

PLATE 4

1-3.

Inv. 21204. Provenance unknown.

Unpublished.

Height, 48 cm; neck height, 14 cm; base diameter, 14 cm; maximum diameter at belly, 28.5 cm; rim diameter, 20 cm; width across handle, 3.7 cm.

Complete, mended from several large fragments. Small parts of the belly and a large part of the upper part of neck and lip, which were missing, have been restored in plaster.

Hard-fired fabric; medium fine gritty clay with numerous dark brown inclusions; light reddish-brown clay (5YR 6/3) covered with a thin pinkish-white slip (7.5YR 8/2). Dark brown paint (7.5YR 3/2) mostly worn off.

Dumpy, ovoid body, broad and slightly concave neck with everted lip and thick, rounded rim hollow on interior; narrow, slightly flaring, ring foot; strap handles.

Clayground decoration. A band of glaze on rim and another on interior of lip; a stripe on foot and another at juncture of neck and body; a wider band of glaze on shoulder below handles and another lower on belly. On handles, a pair of metopes between horizontal bars; in each metope, a St. Andrew's cross.

Attic, LPG. 950-900 B.C.

Shape type II. For similar vases cf *Ker.* IV, pl. 6 (LPG); *Ker.* I, 116 pl. 42 inv. 603 and 602 (LPG); also T12, T13 and T11 (mentioned without photo). Other amphorae of the same type from the Kerameikos grave mound are broadly dated to LPG/EG, cf *Ker.* I, 116 pl. 42, T12 and T13.

PLATE 5

1-3. Fig. 4.

Inv. 21034. Provenance unknown.

Unpublished.

Height, 43 cm; neck height, 14 cm; base diameter, 12 cm; maximum diameter at belly, 27.1 cm; rim diameter, 16 cm; width across handle, 3.2 cm.

Complete, mended from several large fragments. Part of the lip with adjoining part of neck is missing and has been restored. Surface badly preserved with traces of slipping in places.

Hard-fired fabric; medium fine, gritty clay containing numerous dark brown inclusions and fine silvery mica on surface. Light reddish-brown clay (5YR 6/4) with a pinkish-white slip on surface (7.5YR 8/2) almost totally erased. Dark reddish-brown (5YR 3/4) to black (5YR 2.5/1) paint mostly worn off.

Shape as for the amphora on pl. 4.

Clayground with a system of bands as on the amphora on pl. 4.

Attic, LPG. 950-900 B.C.

For this class of vases cf text on pl. 4 above.

4.

Inv. 21328. Provenance unknown.

Unpublished.

Lower part of the vase, handles, part of the upper neck and lip missing; the rest has been mended from several large fragments.

Preserved height, 36 cm; neck height, 13.5 cm; maximum diameter at belly, 26.5 cm; rim diameter, 13.5 cm; width across handle, 3 cm.

Hard-fired fabric; medium fine, gritty clay containing numerous dark brown inclusions; light brown clay (7.5YR 6/4) with a thin pinkish-white slip on surface (5YR 8/2) mostly worn off; dark brown paint (7.5YR 3/2) also mostly effaced.

Plump, ovoid upper body, tall and wide neck with everted lip and rounded rim, hollow on interior; strap handles.

Decoration as on the amphora pl. 4.

Attic, LPG. 950-900 B.C.

For type, shape and decoration cf pl. 4 above.

PLATE 6

1-3. Fig. 5.

Inv. 21208. Provenance unknown.

Unpublished.

Height, 46 cm; neck height, 13.5 cm; base diameter, 14 cm; maximum diameter at belly, 26.7 cm; rim diameter, 16 cm; width across handle, 3.7 cm.



ΑΚΑΡΑΗΜΙΑ
ΑΘΗΝΑΝ

ATTIC EARLY GEOMETRIC

In EG I the shape of the neck handled amphora becomes more attenuated with a strongly tapering lower profile and high, almost vertical neck with everted lip, which sometimes has a flat rim. In EG II there are no major changes in the shape, except for a further attenuation particularly of the neck and for the ring foot which becomes narrower. Globular forms in the PG tradition are extremely rare, retained only in some traditional or provincial workshops.

The decoration of neck amphorae in this stage is very stylized with a small window panel on neck and a narrow frieze on upper belly, while the rest of the vase is glazed. In EG II the decoration becomes much richer as a result of the addition of one or two ancillary friezes either in the neck panel or the belly zone, but the repertoire of ornaments used remains limited. Curvilinear ornaments are completely ousted from the decoration of neck amphorae and two new broad motifs, the meander and the battlement in multiple outline, are introduced for the decoration of the neck panel. The reserved rim is decorated with groups of vertical bars sometimes alternating with a dot rosette or a double axe. But the lower body still remains glazed except for one or two triple reserved bands. The handles are usually barred, but not infrequently a smaller or larger metope with an hourglass or other linear motif is set high up on the vertical shaft, while in EG II they are sometimes elaborately decorated with vertical chevrons or two columns of opposed diagonals.

Cf *GGP*, 11 ff (EG I), 14 ff (EG II); *Ker.* V 1, 58 ff.

For vases from well-dated contexts cf *Hesperia* 21 (1952) pl. 74, a-b; *Hesperia* 37 (1968) pl. 21, 2; Kahane, pl. XVIII, 1; *ADelt* 19 (1964) B1, pl. 51, a (EG I); *Ker.* VI, pl. 26 inv. 254 and 655, pl. 25 inv. 926, pl. 27 inv. 925 and 2136, pl. 28 inv. 1249 (EG II).

eter, 15 cm; width across handle, 4 cm.

Body preserved intact; upper part of the neck mended from several large fragments; small areas of the lip and of neck around handle are missing and have been restored.

Hard-fired fabric; medium fine clay with a few dark brown inclusions; reddish-yellow clay (5YR 6/6) with a thin pinkish-white slip on surface (5YR 8/2). Yellowish-red paint (5YR 5/8 to 4/6).

Dumpy, ovoid body sharply tapering towards a narrow ring base; high, slightly concave neck with everted lip and thickened, rounded rim, hollow on interior; strap handles.

Banded decoration as on pl. 4, but with narrower bands.

Attic, EG. About 900-880 B.C.

For the type cf pl. 4 above. Shape more attenuated than that on pl. 4. The body is more tapering and the neck is less concave. An amphora from an EG grave group at Kerameikos offers the closest parallel for the shape of *AA* 49 (1934) 241 fig. 27; *PGP*, 11.

1-3.

Inv. 13678. From Megara, but exact provenance unknown.

Kahane, 470 pl. XVIII, 2.

Height, 45 cm; neck height, 15 cm; base diameter, 13.5 cm; maximum diameter at belly, 27 cm; rim diameter, 15 cm; width across handle, 3.5 cm.

Preserved intact except for a few minor chips on lip, belly and foot. Most of surface of lower body damaged by soil humidity.

Hard-fired fabric; medium fine clay with a few large, white inclusions; light reddish-brown clay (5YR 6/4) with a thin pinkish-white slip on surface (5YR 8/2); shiny black paint (5YR 3/4 to 2.5/1) misfired and turned to dark reddish-brown.

Broad, almost globular body with a very low centre of gravity and wide base; narrow, offset ring foot; high, slightly concave neck with large, everted lip and thickened, rounded rim, hollow on interior; strap handles rising from high up on shoulder to upper part of neck.

Entirely glazed except for rim, a window panel on neck and a narrow frieze on belly just below handles. On reserved rim, groups of eleven short, vertical bars alternating with double axes; the same pattern, although on a larger scale, is repeated in belly frieze, which is bordered on either side by a pair of triple reserved bands; a triple reserved band lower on belly, badly worn. In neck panel, hatched meander between horizontal, triple reserved bands; barred handles.

Attic, EG II. 875-850 B.C.

For the unusual, globular body (an early version of type III) cf *Ker.* IV, pl. 7 inv. 908 (transitional LPG/EG).

For a similar neck panel cf *Ker.* V 1, pl. 25 inv. 253; *GGP*, pl. 2, f (EG II). For identical decoration, but on vases with slender, ovoid body cf *Hesperia* 68 (1999) 267 no. 18 fig. 20; *AJA* 30 (1961) pl. 63. For the frieze with vertical bars and double axes on rim and belly zone cf *Ker.* V 1, pl. 27 inv. 925.

For Athenian vases of this period cf *GGP*, 13 ff.

1-3.

Inv. 21206. Provenance unknown.

Unpublished.

Height, 46 cm; neck height, 13 cm; base diameter, 12 cm; maximum diameter at belly, 26.5 cm; width across handle, 3.4 cm.

Lip and upper part of neck missing. Surface mostly worn on neck and shoulder.

Hard-fired fabric; medium fine clay with a few large white stone inclusions; light reddish-brown clay (5YR 6/4) with a thin pinkish-white slip on surface (5YR 8/2); matt black paint (5YR 2.5/1) badly worn in places.

Broad, ovoid body with low, conical ring foot; high, concave neck flaring towards everted lip; strap handles, which join the neck just below lip.

Glazed all over except for a large panel on neck, a narrow zone on belly just below shoulder and two sets of triple reserved bands evenly spaced lower on body. On both sides of neck, a large window panel, bordered above and below by a triple reserved band and at sides by a column of diagonals between reserved lines. In the panel, a large metope and an ancillary frieze with dogtooth below it. In the metope, on side A, reserved cross with diminishing chevrons in corners; on side B, hourglass formed by diminishing chevrons and flanked by a pair of dotted rosettes. In the shoulder zone, which is bordered above and below by a pair of reserved bands, groups of nine vertical bars alternating with double axes. Barred handles.

Attic, EG II, late. About 850 B.C.

Shape type II. For a similar form cf *Ker.* V 1, pl. 28 inv. 2140 (EG II/MG I). Both panel patterns on neck panel are unusual; the reserved cross with diminishing chevrons in corners is regularly used as a filling ornament for concentric circles on other shapes cf *Ker.* V 1, pl. 17 inv. 935 (EG II crater); *Ker.* V 1, pl. 22 inv. 1254 (MG I crater). The dotted rosette is an early ancillary motif current in both stages.

For the style of this period cf *GGP*, 14.

Neck handled amphorae of the MG I period are of a moderate size not exceeding 60 cm in height; the slightly concave neck is wider and the body has a high centre of gravity, almost just below the shoulder. The shape acquires more balanced proportions without major changes in details except that the low, conical foot is less spreading than before. In the next MG II stage the basic development of the shape is a further attenuation of form and the centre of gravity remains high on the belly; but there is a wide variety in the sharpness of the lower profile.

The dark ground decoration is richer than before, but it is still strictly confined to a reserved neck panel and a narrow belly zone. A new element is the addition of one or two ancillary reserved bands, usually in sets of three, on the lower body and sometimes on the shoulder. In MG II neck amphorae the decoration is basically enriched by a larger number of ancillary reserved bands on the body, although the belly frieze is sometimes enhanced by the addition of one or two ancillary friezes. The neck panel is enlarged covering the neck up to just above the handle joints and sometimes it is surmounted by a triple reserved band. Occasionally, a very small square window metope is set on the shoulder appended from the neck junction. The repertoire of ornaments remains basically the same until late in the period when birds and a few other animal representations, as well as pictorial subjects, are suddenly introduced.

Cf *GGP*, 17 ff (MG I), 21 ff; *Ker.* V 1, 102 ff.

For amphorae of this stage from well-dated MG contexts cf *Ker.* V 1, pl. 29 inv. 2125, 884, 866; *Adelt* 18 (1963) B1, pl. 47, b; *Hesperia* 16 (1947) pl. XLI, a; *Prakt* 1939, 28 fig. 1, a; *AJA* 30 (1961) pl. 63, a-b; Mylonas, pls 239, 158, 241, 165 and 377, 758. For other closed contexts of this period cf *GGP*, 16; Whitley, 206-207.



1-3. Fig. 6.

ΑΟΗΝΩΝ

Inv. 21367. Provenance unknown.

Unpublished.

Height, 43.5 cm; neck height, 17 cm; base diameter, 11.5 cm; maximum diameter at upper part of belly, 22 cm; rim diameter 16 cm; width across handle, 6.6 cm.

Complete, mended from several fragments with a few minor repairs in plaster on belly and neck. Surface worn in places.

Fine clay with a few dark brown and some white inclusions; a small quantity of mica visible on surface. Reddish-yellow clay (5YR 7/6), thin pinkish-white slip (5YR 8/2); matt black paint (5YR 2.5/1) misfired and turned to reddish-brown (5YR 3/4) in places.

Broad, ovoid body with narrow, ring foot; high, vertical neck slightly flaring towards an everted lip with rounded rim, somewhat hollow on interior; strap handles.

Glazed all over except for rim, handles, a large window panel on neck and a narrow reserved zone on upper part of belly; two triple and one quadruple sets of reserved bands lower on body evenly spaced. A nar-

row, reserved band on lip; a row of vertical bars alternating with double axes on rim; a stripe of glaze on interior of lip. In the neck panel, a hatched meander between two ancillary friezes with a multiple zigzag bordered by triple reserved bands. In the belly frieze, which is bordered above and below by a triple reserved band, groups of vertical bars alternating with double axes. Barred handles.

Attic, transitional MG I/II. About 800 B.C.

Shape type I. The form of the vase with broad, ovoid body and disproportionately tall neck is intermediate between that of the amphora from Kerameikos grave 36 (*Ker.* V 1, pl. 29 inv. 2155; *GGP*, pl. 3, a), which dates to MG I, and the amphora from Kerameikos grave 82 (*Ker.* V 1, pl. 32 inv. 838), which dates to MG II. The decorative system on the body occurs both in MG I and MG II, but the large size of the neck panel is an MG II element. For a similar composition of patterns in the neck panel cf *Ker.* V 1, pl. 29 inv. 866; *GGP*, pl. 3, d; Mylonas, pl. 239, 158. The almost equal size of all three friezes in the panel is unusual, but it is probably the result of an awkward elevation of the neck.

PLATE 10

1-3. Fig. 7.

Inv. 21163. Said to be from Glyphada; confiscated "at the house of Mr Kontomouris" in 1967 (BE 82/1967); cf also pls 11, 22, 23, 54-56.

Unpublished.

Height, 45 cm; neck height, 15 cm; base diameter, 10.5 cm; maximum diameter at belly, 23.5 cm; rim diameter 16.5 cm; width across handle, 3 cm.

Complete, but mended from several large fragments; small pieces of belly, neck and lip which were missing have been restored in plaster. Surface worn in places.

Fine clay with a few dark brown and even fewer white inclusions; a small quantity of mica visible on surface. Reddish-yellow clay (5YR 6/6), thin pinkish slip (5YR 7/4); dark reddish-brown paint (5YR 2.5/2) misfired and turned to reddish-brown (5YR 4/6) in places.

Ovoid body with sharply sloping shoulder and low, conical ring foot; broad, tall vertical neck slightly flaring towards an everted lip with rounded rim, hollow on interior; strap handles.

Glazed all over except for rim, handles, a large window panel on neck and a narrow, reserved zone on upper part of belly; a triple reserved band above belly zone and four such sets lower on body, evenly spaced. Glazed lip; groups of vertical bars alternating with double axes on reserved rim. In the window panel on both sides of neck, hatched meander between two narrow, ancillary friezes and triple reserved bands; fishbone pattern in the upper ancillary frieze, dogtooth in the lower frieze. A triple reserved band above panel running all around the neck. In the belly zone, which is bordered above and below by a triple reserved band, groups of vertical bars alternating with double axes. The vertical bars in belly zone and rim frieze have been painted by a sixteen-limbed multiple brush. Barred handles.

Attic, transitional MG I/II. About 800 B.C.

Shape type I. For a similar vase by the same hand of the amphora from Kerameikos, grave 69 (*Ker.* V 1, pl. 31 inv. 255) from an MG I/MG II context.

PLATE 11

1-3. Fig. 8.

Inv. 21167. Said to be from Glyphada; confiscated in 1967 (BE 118/1967) cf pl. 10 above.

Unpublished.

Height, 42 cm; neck height, 15 cm; base diameter, 10 cm; maximum diameter at belly, 22.5 cm; rim diameter, 16.5 cm; width across handle, 3.2 cm.

Complete, but upper part of neck with lip mended from several fragments with a few missing pieces restored in plaster. Much of surface worn.

Fine clay with a few dark brown and even fewer white inclusions; a small quantity of mica visible on surface. Reddish-yellow clay (5YR 6/6), thin pinkish slip (5YR 7/3); matt black paint (5YR 2.5/1) misfired and turned to dark reddish-brown (5YR 3/3) in places.

Ovoid body with sharply sloping shoulder and low, conical ring foot; broad, tall, vertical neck slightly flaring towards an everted rim with rounded rim, hollow on interior; strap handles.

Glazed all over except for rim, handles, a window panel on neck and a narrow reserved zone on belly. A triple reserved band above belly zone and four such bands lower on body evenly spaced. Glazed lip; groups of vertical bars alternating with double axes in reserved rim. In the window panel on both sides of the neck, hatched meander between two ancillary friezes and triple reserved bands; fishbone pattern in the upper ancillary frieze, dogtooth pattern in the lower frieze. Above panel, triple reserved band running all around the neck. In the reserved belly zone, which is bordered above and below by a triple reserved band, groups of vertical bars alternating with double axes. The vertical bars on rim and belly zone have been painted by a sixteen-limbed multiple brush. Barred handles.

Attic, transitional MG I/II. About 800 B.C.

Shape type I. By the same painter as the amphora on pl. 10.

PLATE 12

1-3.

Inv. 21355. Provenance unknown; confiscated at Koukouvaounes.

Unpublished.

Height, 48 cm; neck height, 15 cm; base diameter, 10 cm; rim diameter, 17.5 cm; maximum diameter at upper belly, 26 cm; width across handle, 4 cm.

Complete, with upper neck and lip mended from several large fragments and a few missing parts restored in plaster.

Fine light reddish-brown clay (5YR 6/4) with a few dark brown inclusions; thin pinkish slip (5YR 7/4); matt black paint (5YR 2.5/1).

Ovoid body with low, conical ring foot; broad, tall vertical neck slightly flaring towards an everted lip with rounded rim, hollow on interior; strap handles attached almost midway down the neck.

Glazed all over except for rim, handles, a large window panel on neck, a small square metope on shoulder and a narrow reserved zone on upper part of belly; five sets of triple reserved bands lower on body, evenly spaced. Glazed lip; a horizontal stripe in reserved rim. In the window panel on both sides of the neck, a large, single turn of a hatched meander between two narrow, ancillary friezes and triple reserved bands; a pair of vertical lines on either side of meander at sides; fishbone pattern in the ancillary friezes. In shoulder metope an eight-limbed star bordered, except from above, by a stripe. In the belly zone, which is bordered above and below by a triple reserved band, groups of eight vertical bars alternating with double axes. Barred handles.

Attic, MG II, early. About 800-790 B.C.

Shape type I. For similar vases from well-dated contexts and by the same hand of the amphorae from Kerameikos, graves 11 and 31 (*Ker.* V 1, pl. 30 inv. 859 and pl. 31 inv. 272). The single turn meander panel is a new ornament in MG II cf *GGP*, 50; it is more in favour later in LG Ia but in a fully disorganized form and hatching cf *Ker.* V 1, pl. 33 inv. 377 and 267. For the fine meander hatching of this amphora cf *Ker.* V 1, pl. 29 inv. 866 (MG I), pl. 31 inv. 272 and 255 (MG II).

For the combination of patterns in neck panel cf *Ker.* V 1, pl. 31 inv. 272 (MG II). For the star metope on shoulder cf *Ker.* V 1, pl. 30 inv. 859 (MG I/II), but without borders.

PLATE 13

1-3. Fig. 9.

Inv. 18473. From Palaia Kokkinia; confiscated by N. Kyparissis on 1.8.1939.

Unpublished.

Height, 46.5 cm; neck height, 18 cm; base diameter, 11.5 cm; rim diameter, 18.5 cm; maximum diameter at upper belly, 25 cm; width across handle, 7.4 cm.

Complete, but upper part of neck and lip mended from several large fragments with a few missing pieces restored in plaster.

Fine light reddish-brown clay (5YR 6/4) with a few dark brown stone inclusions; thin pinkish slip (5YR 7/4); shiny black glaze (5YR 2.5/1).

Broad, ovoid body with high, sloping shoulder and narrow ring foot; broad, tall vertical neck slightly flaring towards a large everted lip with rounded rim, hollow on interior; strap handles.

Glazed all over except for rim, handles, a large window panel on neck, a small square metope on shoulder and a narrow, reserved zone on upper part of belly; a triple reserved band above neck panel, another on shoulder above belly zone and six such bands lower on body evenly spaced; two narrow reserved lines on foot. Glazed lip; fishbone pattern in reserved rim. In the large window panel on both sides of the neck, hatched meander accompanied by two ancillary friezes on side A and three such friezes on side B. On side A, sigmas in the frieze above the meander and multiple zigzag pattern in the lower frieze. On side B, between the multiple zigzag of the lower ancillary and the narrower meander frieze a row of dots between triple reserved bands; four-limbed sigmas in the ancillary frieze above the meander. In the shoulder metope, which is double outlined except for its upper side, an eight-limbed star above a narrow ancillary frieze with dots. In the belly zone, which is bordered above and below by a triple reserved band, groups of vertical bars alternating with double axes. Barred handle with a star metope.

Attic, MG II. About 800-790 B.C.

Shape type I. For a similar vase cf *Ker. V 1*, pl. 31 inv. 255 (MG II), possibly by the same workshop.

The triple reserved band on the shoulder is a frequent decorative pattern on neck amphorae of the MG II period, when the belly frieze with bars and double axes corresponds with the point of maximum diameter cf *Ker. V 1*, pl. 29 inv. 866, pl. 30 inv. 859, pl. 31 inv. 255. The richly decorated neck panel is an element of advanced MG II style cf *GGP*, 22. The combination of a broad meander frieze with one or two ancillary friezes of multiple zigzag pattern is common in MG I cf *Ker. V 1*, pl. 29 inv. 866; but the frieze of four-limbed sigmas does not occur before MG II. For the row of dots cf *Ker. V 1*, pls 7 and 30. For the fishbone pattern on rim, which appears late in MG II, cf *Ker. V 1*, pl. 31 inv. 277; by that time vertical bars alone or in combination with double axes or other motifs were preferred.

For a similar shoulder metope with double outline of *ADelt 27* (1972) B1, pl. 50, a (from a MG II context). For a similar star metope cf *Ker. V 1*, pl. 75 inv. 298. For an Attic neck amphora of MG II date with a large shoulder metope containing a swastika and two smaller side metopes with a star cf C. Watzinger, *Griechische Vasen in Tübingen* (1926) pl. 1; *CVA Deutschland 44*, Tübingen 2, pl. 7. The star metope is more popular on skyphoi with metopal panel cf *Ker. V 1*, pl. 92 inv. 241. For other patterns in shoulder metope cf *Ker. V 1*, pl. 71 inv. 281 (multiple zigzag); *Ker. V 1*, pl. 74 inv. 880 (chain of dotted lozenges).

For reserved bands on the foot, adopted towards the end of MG II, cf *Ker. V 1*, pl. 32 inv. 276; they become a regular element later in LG cf *Ker. V 1*, pl. 33 inv. 267 and 1323. For handles with a star metope cf *Ker. V 1*, pl. 151 inv. 255, 825, 859 and pl. 152 inv. 379; *CVA Deutschland 42*, Mainz, Zentralmuseum 1, pl. 14, 17.

PLATE 14

1-3. Fig. 10.

Inv. 21189. Provenance unknown. Presented to the Museum by Gerasimos Togatos on 29.9.1948.

Unpublished.

Height, 40.5 cm; neck height, 13.5 cm; base diameter, 10 cm; maximum diameter at shoulder, 20 cm; rim diameter, 14.5 cm; width across handle, 4.8 cm.

Intact except for a few minor chips; surface relatively well preserved.

Fine reddish-yellow clay (5YR 6/6) with a few dark brown inclusions; thin pinkish slip (5YR 8/4); matt black paint (5YR 2.5/1) misfired and turned to yellowish-red (5YR 4/6) in places.

Broad, ovoid body with low, offset ring foot; broad, high, vertical neck slightly flaring towards an everted lip with rounded rim, hollow on interior; strap handles.

Glazed all over except for rim, handles, a large window panel on neck and a broad reserved zone with two friezes on upper part of belly; four sets of evenly spaced triple reserved bands on lower body and a pair of narrow, reserved bands on foot. Glazed lip; on rim, groups of vertical bars alternating with fully glazed metopes; a narrow band of glaze on the interior of the lip. In the window panel on both sides of the neck, hatched meander between two ancillary friezes with dogtooth bordered by triple reserved bands. In the belly zone, which is bordered above and below by triple reserved bands, groups of vertical bars alternating with double axes immediately below, an ancillary frieze with dots. Barred handles.

Attic, MG II. 800-760 B.C.

Shape type I. For a similar form cf *Ker. V 1*, pl. 32 inv. 838 (MG II).

For a similar neck panel cf *Ker. V 1*, pl. 31 inv. 255; also *ADelt 18* (1963) B1, pl. 47, b. The ancillary dot frieze is a popular ornament in MG II cf *Ker. V 1*, pl. 30 inv. 236. For the reserved bands on foot cf *Ker. V 1*, pl. 33 inv. 267 (MG II).

PLATE 15

1-3. Fig. 11.

Inv. 21352. Provenance unknown. Unpublished.

Height, 44 cm; neck height, 15.5 cm; base diameter, 9.5 cm; rim diameter, 15.5 cm; maximum diameter at upper belly, 22 cm; width across handle, 3.5 cm.

Attic, MG II. 800-760 B.C.

Shape type I. The form of the vase is intermediate between that of the amphora from Kerameikos, grave 11 (*Ker. V 1*, pl. 30 inv. 859), which dates to the transitional MG I/II period, and that of the amphora from Kerameikos, grave 69 (*Ker. V 1*, pl. 31 inv. 255), which dates to the MG II period.

The size of the neck panel, which extends from juncture of body and neck to upper handle attachment, is more common on MG I amphorae cf *Ker. V 1*, pl. 29 inv. 866; but the large number of triple reserved bands on lower body suggests a date in MG II cf *Ker. V 1*, pl. 31 inv. 277, pl. 32 inv. 276 and 838. For a similar panel cf *ADelt 27* (1972) B1, pl. 50, a (MG II). The combination of gear pattern with a row of dots in the same zone is a MG II element; other compositions include gear pattern with dog-tooth cf *Ker. V 1*, pl. 32 inv. 838. For a similar handle decoration cf *Ker. V 1*, pl. 83 inv. 1141, pl. 151 inv. 866, pl. 152 inv. 2145.

The row of dots on the rim of neck amphorae is not common before LG cf *Ker. V 1*, pl. 34 inv. 410, pl. 35 inv. 385, pl. 110 inv. 1306; in MG it is more common on the lip of skyphoi cf *Ker. V 1*, pl. 92 inv. 214 and 238, pl. 93 inv. 888 and 889.



Complete, with a large part of belly and lip, which were missing, restored in plaster.

Fine red clay (10R 5/6) with a few dark brown inclusions; thin pinkish slip (5YR 7/4); matt reddish-black paint (10YR 2.5/1) misfired and turned to a dusky red (10YR 3/4) in places.

Slender, ovoid body with low, conical ring foot; broad, tall, vertical neck slightly flaring towards a large, everted lip with rounded rim, hollow on interior; strap handles.

Glazed all over except for rim, handles, a large window panel on neck and a narrow, reserved zone on upper part of belly; six sets of triple reserved bands lower on body, evenly spaced. Glazed lip; on rim, dots drawn carelessly as short bars in places; a narrow band of glaze on interior of lip. In the window panel on both sides of the neck, hatched meander between two ancillary friezes and triple reserved bands. A fishbone pattern in the upper frieze, dog-tooth in the lower frieze. In the belly zone, which is bordered above and below by triple reserved bands, two narrow friezes; a gear pattern in the upper frieze, a row of dots in the lower frieze. Barred handles with a central metope containing two columns with opposed diagonals.

ATTICIZING MIDDLE GEOMETRIC

In the MG period almost everywhere in the Aegean, in particular in the Peloponnese and the Cyclades, potters were closely following Attic models.

For MG Atticizing styles cf *GGP*, *passim*. For Cycladic Atticizing styles cf Kourou, *NNN*, 92 ff.

PLATE 16

1-3. Fig. 12.

Inv. 21207. Provenance unknown.

Unpublished.

Height, 43.5 cm; neck height, 14 cm; base diameter, 9 cm; rim diameter, 14.5 cm; maximum diameter at upper belly, 24 cm; width across handle, 2.5 cm.

Mended from several large fragments; a few, minor missing parts on neck and belly have been restored in

plaster; surface badly worn all over.

Fine reddish-yellow clay (7.5YR 7/6) with a few white inclusions; thin wash; matt black paint (5YR 2.5/1) fired dark brown (7.5 YR 3/2) in most places.

Ovoid body with low, conical ring foot; broad, tall vertical neck slightly flaring towards an everted lip with rounded rim, hollow on interior; strap handles.

Dark ground decoration with a large window panel on neck and a reserved zone with three friezes between triple reserved bands on upper part of belly; three sets of triple reserved bands spaced evenly on

lower body and another on foot. Reserved rim with vertical bars; a narrow band of glaze on interior of lip. In the neck panel, which covers the entire neck surface to just above the handle joint, hatched meander between two ancillary friezes with a chain of outlined and dotted lozenges. Above the panel two reserved bands running around the vase. In the belly zone, three friezes between sets of reserved bands. In the broad central frieze, groups of vertical bars alternating with double axes. In the ancillary friezes a chain of outlined and dotted lozenge. Barred handles.

Atticizing, Peloponnesian (?) workshop, MG II. 800-760 B.C.

The very calcareous fabric is not Attic; it resembles the calcareous fabrics from the Peloponnese, but also that of the area of Megara and Aghioi Theodoroi (ancient Crommyon). Shape type I. For a similar form of *Agora* VIII, pl. 1, 7; *Ker. V* 1, pls 33-34. For an amphora of a similar shape and decoration cf *CVA* France 16, Musée Rodin 1, pl. 9, 6. For a similar neck panel of Schaal, pl. 2.

PLATE 17

1-3. Fig. 13.

Inv. 21353. From Athens, "Nea Sphageia" in the Pnyx area (according to a note that accompanied it: "Σφαγεία, Πασαλή"). Apparently from the excavations by I. Passalis at a burial plot near the Municipal Slaughter House ("Sphageia") south of the Philopappou Hill cf *Adelt A* (1885) 27.

Unpublished.

Height, 42.5 cm; neck height, 15 cm; base diameter, 11.5 cm; rim diameter, 17 cm; maximum diameter at upper belly, 24 cm; width across handle, 2.8 cm.

Intact, with only a few minor chips and a crack on belly, which have been mended; surface covered with heavy incrustation; paint badly worn on one side of the vase.

Fine red clay (2.5YR 5/6) with a few white and many dark, volcanic inclusions; pinkish-white slip (5 YR 8/4); matt black paint (5 YR 2.5/1) fired dark reddish-brown (5YR 3/2) in most places.

Ovoid body with large, spreading ring foot; broad,

somewhat concave neck slightly flaring towards an everted lip with rounded rim, hollow on interior; strap handles attached high up on neck, but well below lip.

Dark ground with a large window panel on neck, a broad reserved zone on upper part of belly and two sets (a triple and a double) of narrow reserved bands lower on body. Frieze of slanting bars with alternating direction on reserved rim; a broad band of glaze on interior of lip. In the neck panel, on both sides, a large hatched meander turn between two ancillary friezes with double, dotted concentric circles. In the belly zone, which is bordered by reserved bands, three friezes between reserved bands. In the broad central frieze, double axes alternating with groups of vertical bars painted by a fourteen-limbed brush. In the ancillary friezes, tangential blobs. Barred handles.

Atticizing, Cycladic (Melian), transitional MG II/LG Ia. About 760 B.C.

The fabric is not Attic, but Cycladic, probably Melian.

Shape type I. For a similar Attic vase with the same provenance, i.e. Nea Sphageia in the Pnyx area of Collignon *Collyris* 35, no. 17, pl. 119; *Vase* 19, fig. 38, where the provenance given (aus dem Kerameikos) is erroneous cf Young, 1939, 74; *GGP*, 46. For the grave in Nea Sphageia that contained the amphora in Athens, NM 2876 (186) together with seven other vases and a bronze Cypriot stand cf A. Brückner and E. Pernice, *AM* 18 (1893) 414 pl. 14. For the site of Nea Sphageia cf K. H. Biris, *Αί 'Αθήναι από τοῦ 19ου εἰς τὸν 20ου αἰῶνα* (1996) 88; A. Conze, *Die attischen Grabreliefs*, III (1906) text to no. 1204.

For a similar shape in Attica cf *Prakt* 1951, 120-121 figs 40-41; also *BCH* 82 (1958) 673 fig. 7; *GGP*, 46. For the panel with a single turn meander cf Wide, 196 fig. 58; also *Ker. V* 1, pl. 33 inv. 267 and 377; *CVA* Suisse 1, Genève 1, pl. 5, 8. For a similar belly frieze but with only one row of tangential blobs cf *CVA* Deutschland 41, Hamburg 1, pl. 9, 5-6.

The frieze of concentric circles is rare on Attic vases, but cf *Ker. V* 1, pl. 98 inv. 2158; *AM* 43 (1918) pl. VI, 7; *BABesch* 69 (1994) 18-19 no. 15, fig. 35. But it is more common in island workshops cf *GGP*, 165 ff; *CVA* Sweden 4, Stockholm 2, pl. 16, 6; *CVA* Deutschland 33, Berlin 4, pl. 151, 3-4. Cf also the fragmentary neck amphora P 25321 from the *Agora* (*Agora* VIII, pl. 41, 652) explained as "possibly Cycladic".



ATTIC MIDDLE GEOMETRIC AMPHORISKOI

The neck handled amphoriskos is an extremely rare vase type after the PG period. No Attic amphoriskoi of this type are known from the EG and MG I periods, but the type reappears again in late MG II and LG Ia.

Cf *CVA* Grèce 1, Athènes 1, pl. 4, 12 and 16.

PLATE 18

1-3. Fig. 14.

Inv. 12925. From Attica, Cape Koliai (Ἄγκρα Κωλιάς), modern Aghios Kosmas at Helleniko. Formerly in the Roussopoulos Collection no 949. The accompanying note was "Κωλιάδος, Ἀττικῆς, ἄΚ 1881".

Unpublished.

Height, 23.5 cm; neck height, 9.5 cm; base diameter, 8 cm; rim diameter, 9.5 cm; maximum diameter at upper belly, 15.1 cm; width across handle, 2 cm.

Complete, but neck and lip mended from several large fragments; surface well preserved.

Fine pinkish clay (7.5YR 7/4) with a few dark brown inclusions; a small quantity of mica visible on surface; thin wash; matt black paint (2.5YR 2.5/1) fired dark reddish-brown (2.5YR 2.5/4) in places.

Squat, globular body with flat base; high, slightly concave neck with everted, rounded lip and sloping rim; strap handles.

Dark ground decoration with a large window panel on neck and a set of reserved bands with two decorated friezes on body. Glazed lip; vertical bars on reserved rim; a broad band of glaze on the inner side of lip. A narrow, reserved band below lip. In the neck panel on both sides, a two-turn battlement with alternating hatching forming an M pattern, which is flanked by a column of diagonals; an ancillary frieze with a

massive and careless zigzag line above the battlement and another below it. On the belly, below the glazed shoulder, a set of thirteen reserved bands two of which contain linear motifs; an outlined lozenge chain in the upper frieze, two rows of short lozenge chains in the lower frieze. Three metopes between horizontal intersecting lines on handle; the lower and upper handle metope are decorated by vertical lines, while the smaller central one has a pair of two massive horizontal zigzag lines.

Attic, MG II late. About 780-760 B.C.

Shape type between I and II. The squat, baseless body form is common on Attic MG amphoriskoi cf *CVA* Grèce 1, Athènes 1, pl. 4, 12 and 16 from Eleusis, the Isis grave, and Mylonas, pl. 245 no. 181. By comparison to the miniature amphoriskoi from Eleusis the form of this amphoriskos is better balanced.

For the hatched battlement pattern cf Kunisch, fig. 18, a; for the massive zigzag line cf Kunisch, fig. 60, c; also, *CVA* Tchécoslovaquie 2, Prague, Musée National 1, pl. 7, 1-2; for the outlined lozenge chain cf Kunisch, fig. 35, a.

For the site of Cape Koliai, modern Aghios Kosmas at Helleniko, cf J. Travlos, *Bildlexikon zur Topographie des antiken Attika* (1988) 6-7. For an earlier identification of Cape Koliai with the eastern cape of the Phaleron gulf cf K. Pittakis, *L'ancienne Athènes* (1836) 23.

ATTIC TRANSITIONAL MIDDLE GEOMETRIC/LATE GEOMETRIC AND LATE GEOMETRIC I AMPHORAE

In this period of fervent changes in Attic workshops, there is the greatest variety of neck handled amphorae as new types are introduced and old types are refurbished according to current trends. The Dipylon Master and his workshop dominate the field with huge monumental vases, including neck handled amphorae (cf *GGP*, 30 no. 7,

34). Smaller varieties of this shape are also produced in this workshop, and its later counterpart, the Hirschfeld Painter's workshop, all of type I. Other workshops still in the MG tradition (hence, Traditional Workshops) produce moderate size neck handled amphorae of type I, in a more attenuated form; the decoration remains purely geometric except on a few vases which introduce pictorial subjects, mostly birds, in metopes (the Radical Workshops). At the same time, in a few select workshops, type III balloon-shaped amphorae appear.

I. THE TRADITIONAL WORKSHOPS

A number of LG workshops contemporary with the Dipylon Master continue to apply the MG purely linear style of decoration and the same vase types, slightly attenuated in form. The impact of new styles is distinguished in minor details of decoration such as the introduction of a few filling ornaments and the loosening of tight order and symmetry in the organization of ornament.

PLATE 19

1-2.

Inv. 21354. Provenance unknown.

Unpublished.

Preserved height, 48.5 cm; preserved neck height, 12.5 cm; base diameter, 12 cm; maximum diameter at upper belly, 28 cm; width across handle, 4 cm.

Complete, except for upper part of neck and lip, which were missing and have been restored in plaster; much of surface damaged by humidity.

Fine light reddish-brown clay (5YR 6/4) with a few dark brown and even fewer white inclusions; a small amount of silvery mica on surface; thin pinkish slip (5YR 7/3); matt black paint (5YR 2.5/1) misfired and turned to reddish-brown (5YR 4/6) in places.

Elongated, ovoid body with low, conical ring foot; broad, tall vertical neck flaring towards an everted lip with rounded rim, hollow on interior; strap handles.

Glazed all over except for apparently the rim, the handles, a large window panel on neck and a reserved zone on upper part of belly; a triple reserved band on shoulder above belly zone and four such bands lower on body, evenly spaced. Barred handles.

In the window panel on both sides of neck, hatched meander between two ancillary zones with dog-tooth pattern and triple reserved bands. Groups of vertical bars alternating with double axes in the reserved belly zone, which is bordered above and below by a triple reserved band.

Attic, transitional MG II/LG Ia. About 760 B.C.

Shape type I. For a similar vase from a well-dated context of *Ker. V 1*, pl. 31 inv. 255, but with lower body more elongated.



Inv. 21322. From Koropi, confiscated in the house of Mr. Patras on 13.9.1955.

Unpublished.

Height, 48 cm; neck height, 15 cm; base diameter, 9.5 cm; rim diameter, 14.5 cm; maximum diameter at upper belly, 23 cm; width across handle, 3 cm.

Preserved intact, but much of surface damaged by humidity and mineral salts.

Fine reddish-yellow clay (5YR 6/6) with a few dark brown and even fewer white stone inclusions; thin pinkish slip (5YR 7/4); matt black paint (5YR 2.5/1) misfired and turned to reddish-brown (5YR 4/6) in places.

Attenuated, ovoid body with low, conical ring foot; broad, tall, vertical neck slightly flaring towards an everted lip with rounded rim, hollow on interior; strap handles.

Dark ground decoration with a large window panel on neck, a large reserved panel on shoulder and a reserved zone on upper part of belly. A narrow, reserved band on glazed lip; diluted chevrons on reserved rim; a narrow band of glaze on interior of lip.



In the neck panel, on both sides, hatched meander between two sets of narrow, reserved bands and a pair of ancillary friezes with dog-tooth. A triple reserved band above the panel. Decoration in shoulder panel completely peeled off on both sides. In the belly zone, which is bordered above and below by a triple reserved band, groups of eleven vertical bars alternating with metopes containing a double axe and dotted hourglass pattern, except for one metope with multiple zigzag and another with a reserved cross. Lower on body, four sets of triple reserved bands evenly spaced. Barred handles.

Attic, transitional MG II/LG Ia. About 760 B.C.

Shape type I. The form is intermediate between that of the amphora from Kerameikos, grave 30, which is dated to the MG II period (*Ker. V 1*, pl. 32 inv. 276) and the amphora from Kerameikos, grave 28 (*Ker. V 1*, pl. 33 inv. 267), which comes from a LG Ia context.

For the decorative system with a triple reserved band surmounting the neck panel cf *Ker. V 1*, pl. 31 inv. 255, pl. 32 inv. 838 (MG II). The composition of a central meander frieze with a pair of ancillary friezes with dog-tooth is a typical MG-II panel decoration (cf *Ker. V 1*, pl. 31 inv. 255; *ADelt* 18 [1963] B1, pl. 29), but its clumsy drawing suggests a later date. The variation of metopal motifs in the belly frieze is a new, LG Ia element. For the double axe and dotted hourglass pattern cf Kunisch, 142 fig. 57, e (LG Ia). The metopal multiple zigzag pattern is more common in shoulder panels on vases dating to MG II cf *Ker. V 1*, pl. 32 inv. 838, pl. 71 inv. 281. For the metopal reserved cross cf Kunisch, 8 fig. 3, d. For the large shoulder panel pendent from neck juncture cf *CVA Deutschland* 35, Kassel 1, pl. 3, 3-4 (transitional MG II/LG Ia). For the clumsily painted chevrons on rim cf *Ker. V 1*, pl. 33 inv. 267.

PLATE 20

1-3. Fig. 16.

Inv. 18044. From Attica. Acquired in 1951; formerly in the possession of Mr. Chatziargyris: cf also, pl. 74 and 76 below.

Unpublished.

Height, 48 cm; neck height, 16 cm; base diameter, 12 cm; rim diameter, 17.5 cm; maximum diameter at upper belly, 26.5 cm; width across handle, 3 cm.

Preserved intact, except for minor chips on neck and lip; much of surface worn.

Fine reddish-yellow clay (5YR 7/6) with a few dark brown and even fewer white inclusions; thin pinkish slip (5YR 7/4); matt black paint (5YR 2.5/1) misfired and turned to reddish brown (5YR 4/6) in places.

Ovoid body with low, conical ring foot; broad, tall vertical neck slightly flaring towards an everted lip with rounded rim, hollow on interior; strap handles.

Glazed all over except for rim, handles, a large window panel on neck and a narrow, reserved band on upper part of belly; three sets of triple reserved bands lower on body, evenly spaced. Glazed lip; groups of vertical bars on reserved rim; a narrow band of glaze on interior of lip. In the window panel on both sides of neck, hatched meander between two ancillary friezes and narrow reserved bands. Fishbone pattern in the upper frieze, dog-tooth in the lower frieze. Above neck panel, a triple reserved band running all around the neck. Vertical leaves with double outline and central rib in the belly zone, which is bordered above by three and below by four narrow reserved bands. Barred handles with a large central metope containing a triple vertical wavy line.

Attic, transitional MG II/LG Ia. About 760 B.C.

Shape type I. For a similar form cf *Ker. V 1*, pl. 31 inv. 255; *CVA Deutschland* 14, Leipzig 1, pl. 13 (MG II). For the neck panel of the amphorae on pls 12 and 16. The body decoration is a combination of earlier and later elements. The occurrence of a small number of sets of triple reserved bands on the body of dark ground neck amphorae is an early element of *Ker. V 1*, pl. 29 inv. 884 (MG I), pl. 30 inv. 859 (MG I/II). Similarly, the rim frieze with groups of vertical bars is an early motif of *Ker. V 1*, pl. 26 inv. 254; but it is employed until MG II of *Ker. V 1*, pl. 32 inv. 838. But the frieze of vertical leaves is first attested in MG II of *CVA Deutschland* 14, Leipzig 1, pl. 13; it is more commonly used on neck amphorae in LG Ia of *Agora VIII*, 31 no. 6, pl. 1; Young, 182-183 nos C 138-139, fig. 132; *BCH* 82 (1958) 673 fig. 7 right; Schaal, pl. 2; *BCH* 103 (1979) 440 fig. 6. The subject is more frequent on the base of globular pyxides of *Ker. V 1*, pl. 64 inv. 275 and

775; *CVA* France 20, Laon 1, pl. 1, 6; cf also *Ker.* V 1, pl. 77 inv. 2160 (oinochoe base), pl. 104 inv. 365 (plates). In LG it is more usual as a belly frieze on giant pitchers cf *GGP*, pl. 7, e; *Ker.* V 1, pl. 116 inv. 821; *CVA* France 25, Louvre 16, pls 24-26; *CVA* Tchécoslovaquie 2, Prague, Musée National 1, pls 8 and 10; also on pomegranates cf *Ker.* V 1, pl. 118 inv. 1304. For similar handle decoration cf *CVA* Deutschland 41, Hamburg 1, pl. 9, 5-6; *Agora* VIII, pl. 1, 6 and pl. 2, 1 (all dated to LG Ia).

PLATE 21

1-3.

Inv. 18539. Provenance unknown. Formerly in the Empedocles Collection no. E 161.

Unpublished.

Height, 48 cm; neck height, 14.5 cm; assumed base diameter, 10.5 cm; rim diameter, 15.5 cm; maximum diameter at upper belly, 25.5 cm; width across handle, 3.3 cm.

Complete, except for missing foot restored in plaster and broken handle mended.

Fine reddish-yellow clay (5YR 6/6) with a few white inclusions; thin pinkish slip (5YR 8/4); matt black paint (5YR 2.5/1) badly worn in places.

Ovoid body with large conical ring foot; high and slightly concave neck flaring towards everted lip with rounded rim; strap handles attached just above mid-point of neck.

Glazed all over except for rim, handles and a large window panel on neck; thirteen sets of narrow triple reserved bands on body. Glazed lip; reserved rim striped. In the neck panel, on both sides, hatched battlement between triple reserved bands. Below the battlement, an ancillary frieze with fishbone pattern and a triple reserved band. The battlement has alternative hatching resulting in chevrons at every detour. Barred handles with a central star metope.

Attic, LG Ia. 760-750 B.C.

By the same painter as the fragments *Agora* P 8357 and P 25306 (*Agora* VIII, pl. 16, 280-281).

Shape type II. For a similar tapering ovoid body cf

Ker. V 1, pl. 32 inv. 291 (MG II); the large conical foot does not occur before the end of MG II cf *Ker.* V 1, pl. 43 inv. 785. For the large everted lip with narrow, striped rim cf *Ker.* V 1, pl. 31 inv. 277.

The size and decorative scheme of the neck panel are still MG II cf *Ker.* V 1, pl. 31. For the hatched battlement cf *CVA* Deutschland 14, Leipzig 1, pl. 13, 1-2; *Ker.* V 1, pl. 45 inv. 284; Kahane, pl. XXI, 4. The alternative hatching resulting in chevrons at juncture is a later element cf *Agora* VIII, pl. 16, 280-281. The large number of triple reserved bands on body is also a late element cf *GGP*, 25; *Ker.* V 1, pl. 31 inv. 277 and pl. 32 inv. 276 and 291. They are used almost invariably on vases of the transitional MG II/LG I period cf *Ker.* V 1, pl. 50 inv. 783. Similarly, the two reserved lines on the lip suggest a late date in MG II cf *Ker.* V 1, pl. 31 no. 277 from grave 30.

PLATE 22

1-3. Fig. 17.

Inv. 21166. Said to be from Glyphada, confiscated in 1967 (BE 77/1967) cf pl. 10 above.

Unpublished.

Height, 48.6 cm; neck height, 18.5 cm; base diameter, 10 cm; rim diameter, 15 cm; maximum diameter at upper belly, 22.9 cm; width across handle, 3.5 cm.

Complete, mended from several large fragments; a few small pieces on shoulder and neck, which were missing, have been restored in plaster.

Fine clay with a few dark brown and even fewer white stone inclusions; a small quantity of mica visible on surface. Reddish-yellow clay (5YR 6/6), thin pinkish slip (5YR 7/4); dark reddish-brown paint (5YR 2.5/2) misfired and turned to reddish-brown (5YR 4/6) in places.

Slender, ovoid body with low, conical ring foot; tall, vertical neck slightly flaring towards an everted lip with rounded rim; strap handles.

Dark ground decoration with a large window panel on neck and reserved bands on belly. Glazed lip; groups of eight vertical bars on reserved rim; a narrow band of glaze on interior of lip. In the neck panel, both sides, a large, finely hatched, battlement pattern; below it, a pair of narrow, reserved bands and an ancillary frieze with dogtooth; triple reserved bands out-

lining the panel above and below. Glazed shoulder. On belly, immediately below handles, a triple reserved band followed by a broader reserved frieze with groups of eight vertical bars alternating with double axes; a set of twenty narrow reserved bands lower down. Lower part of body and foot glazed. Barred handles, but upper and lower part of shaft glazed.

Attic, LG Ia. 760-750 B.C.

Shape type I. For a comparable amphora cf *AM* 88 (1973) pl. 7, 2. The shape of this vase is intermediate between that of the amphorae T 507 and T 508 in Kassel (*CVA* Deutschland 35, Kassel 1, pl. 3, T 507 and 508), which are dated to the transitional MG II/LG Ia period, and that of the amphora P 25630 from the *Agora* (*Agora* VIII, pl. 1, 7) and the amphora Trachones 387 (*AM* 88 [1973] pl. 7, 2) dated to LG Ia.

For the battlement panel on neck cf pl. 21 above. For later amphorae with battlement panel on neck cf *Agora* VIII, pl. 19, 324 (Hooked Swastikas Workshop); J. Christiansen, *Greece in the Geometric Period. Catalogue of the Ny Carlsberg Glyptothek* (1992) 32-33 no. 6 (allied to the Hunt Group and the Birdseed Painter).



ΑΘΗΝΑΙΩΝ

PLATE 23

1-2.

Inv. 21169. Said to be from Glyphada; confiscated in 1967 (BE 77/1967) cf pl. 10 above.

Unpublished.

Preserved height, 21.5 cm; neck height, 17.5 cm; rim diameter, 15 cm; shoulder diameter, 14.5 cm; width across handle, 4 cm.

Neck only with handles missing; mended from large fragments; a few minor chips on lip; surface badly worn on one side.

Fine light reddish-brown clay (5YR 7/6) with a few dark brown and even fewer white inclusions; a small quantity of mica visible on surface; light wash on shiny surface; matt very dark grey paint (5YR 3/1) badly worn in places.

Broad, vertical neck slightly flaring towards an everted lip with rounded rim; strap handles, which join the neck a little below lip.

Dark ground decoration with a large neck panel and a large rectangular panel on shoulder. A triple reserved band on glazed lip; fishbone pattern on reserved rim. On interior of lip, a set of five horizontal stripes. Below lip, a frieze with four-limbed sigmas above a pair of narrow, reserved bands. In the neck panel, on both sides, a large, hatched battlement between two pairs of ancillary friezes and intervening reserved bands. In the upper ancillary frieze above the battlement, zigzag line; in the lower frieze, a lozenge chain in outline. Below the battlement, the order is reversed with the lozenge chain in the upper frieze and the zigzag line in the lower frieze. In the partially preserved shoulder panel, on both sides, three friezes with an intervening reserved band. In the upper frieze, cross-hatched wolf-tooth pattern; in the middle frieze, four-limbed sigmas; in the very small preserved part of the lower frieze, traces of a dotted ornament. A continuous triple vertical reserved band flanks neck and shoulder panels in an orderly manner.

Attic, transitional LG Ia/Ib. About 750 B.C.

Shape type I. For a similar vase cf Young, 113 fig. 80 (B18), 180 fig. 130 (C134); Nottbohm, 4 fig. 1; *Agora* VIII, pl. 17, 289 and 303; *BCH* 81, 1957, 508 fig. 9.

For a similar neck panel with battlement of Young, 74 fig. 48, XV, 1. For a similar battlement with dextrovert, fine hatching cf *GGP*, pl. 8, g (by the Dipylon Workshop). For the outlined lozenge chain, which is first adopted for Attic vases in the beginning of LG Ia cf Kunisch, 85-86 fig. 35a; the pattern is widely used in the Dipylon Workshop cf *GGP*, pl. 8, a and g.

For a similar, sizeable shoulder panel on a dark ground neck amphora cf *CVA* Deutschland 55, Kassel 1, pl. 3, 3-4; *CVA* Great Britain 16, Edinburgh 1, pl. 3, 2; *CVA* Deutschland 67, Erlangen 1, pl. 10; Wide, 194 fig. 57; Nottbohm, 15 fig. 8. For a narrower shoulder panel on an amphora dating to LG Ia cf *CVA* Deutschland 42, Mainz, Zentralmuseum 1, pl. 7, 3-4. For the cross-hatched wolf-tooth of Kunisch, 147-148 fig. 59, b; also, Young, 47 fig. 32, XI, 1 and 113 fig. 80, B.18.

For a similarly striped lip cf *CVA* Deutschland 42, Mainz, Zentralmuseum 1, pl. 7, 3-4. For the rim frieze cf Young, 47 fig. 32, XI, 1; *CVA* Deutschland 42, Mainz, Zentralmuseum 1, pl. 7, 1-2.

3-4. Fig. 18.

Inv. 21269. Said to be from Glyphada; cf pl. 10 above. Unpublished.

Height, 47.5 cm; neck height, 16 cm; base diameter, 9.5 cm; rim diameter, 16.5 cm; maximum diameter at upper belly, 21 cm; width across handle, 2.8 cm.

Preserved intact, except for a few minor chips on body; surface worn in places on lower body and foot.

Fine reddish-yellow clay (5YR 7/6) with a few dark brown inclusions; thin pinkish slip (5YR 8/4); dark reddish-brown paint (5YR 3/4) misfired and turned to yellowish-red (5YR 5/8) in places.

Slender, ovoid body with high sloping shoulder and low, almost vertical ring foot; high, vertical neck slightly flaring towards an everted lip with rounded rim, hollow on interior; strap handles.

Dark ground decoration with a large window panel on neck, a narrow reserved zone on upper belly and seven evenly spaced sets of triple reserved bands lower on body; two narrow reserved bands on foot. Vertical bars on reserved rim; a narrow band of glaze on interior of lip. A triple reserved band below lip bordering the neck panel. In the neck panel, on both sides, a large, one-turn, hatched meander between two ancillary friezes with fishbone pattern and triple

II. THE RADICAL WORKSHOPS

Before the end of MG II the strict stylization previously imposed on the decoration of geometric vases starts to loosen. The introduction of figure drawing and the richness of decoration result in a totally new style. Soon after the first experiments with isolated pictorial subjects (cf *GGP*, 22 ff), usually set by or under the handles, the new figured style is fully fledged in the Classical workshops of the Dipylon Painter and his associates. In the more traditional workshops the figured style continues to be restricted to a metopal and usually symmetrical type of decoration based on the representation of birds. This style is not particularly associated with a certain type of amphora, but it is always used on vases with dark ground decoration and the birds are mostly in silhouette.

PLATE 24

1-3. Fig. 19.

Inv. 15944. Provenance unknown; bought in 1934 from Georg Karo (BE 26/1934).

Benson, 66 pl. XX, 3 and 5; *CVA* Deutschland 42,

reserved bands. Freehand, alternating meander hatching. In the belly zone, which is bordered above and below by a triple reserved band, groups of vertical bars alternating with groups of four-limbed vertical sigmas painted freehand. The number of vertical bars in each group fluctuates from eleven to thirteen, while that of sigmas from thirteen to seventeen. Barred handles.

Attic, transitional LG Ia/Ib. About 750 B.C.

Shape type I. For an almost identical vase by the same painter cf *Ker.* V 1, pl. 33 inv. 267 (LG Ia); also Mylonas, pl. 397, 866; *CVA* Deutschland 41, Hamburg 1, pl. 9, 5; *Agora* VIII, pl. 2, 14. For slightly later amphorae (LG Ib) in the same style and possibly by the same workshop cf *Ker.* V 1, pl. 33 inv. 377; *AM* 89 (1974) pl. 3, 2; *ADelt* 28 (1973) B2, pl. 620, c. For the shape cf also *BCH* 82 (1958) 673, right (from Vari, LG Ib).

The one-turn meander panel, which was introduced in MG II (cf above pl. 12), is a favourite subject on amphorae of this class. For the frieze with groups of vertical bars alternating with four-limbed sigmas cf Kunisch, 8 fig. 3, f. The pattern is more common in Corinthian Atticizing workshops of *GGP*, pl. 17, f.

Mainz, Zentralmuseum 1, 37 text to pl. 14, 10.

Height, 44 cm; neck height, 14.5 cm; base diameter, 10 cm; rim diameter, 16 cm; maximum diameter at upper belly, 24 cm; width across handle, 3 cm.

Preserved intact, except for a few minor chips, mostly on lip and foot.

Fine reddish-yellow clay (5YR 7/6) with a few dark

brown inclusions; thin pinkish slip (5YR 8/4); reddish-black paint (10R 2.5/1) misfired and turned to red (10R 5/8) in most places.

Ovoid body with low, conical ring foot; broad, tall vertical neck slightly flaring towards an everted lip with rounded rim, hollow on interior; strap handles.

Glazed all over except for rim, handles, a large window panel on neck and a narrow, reserved zone on upper belly; a triple reserved band above belly zone and nine such bands evenly spaced lower down on body. Two narrow, reserved bands on glazed lip; groups of vertical bars alternating with a St. Andrew's cross on rim; a narrow band of glaze on interior of lip. Below lip, a triple reserved band. In the neck panel, on both sides, a large window panel with a broad, metopal frieze and three ancillary friezes, one above and two below the main frieze. Diagonals in the friezes that border the metopal panel, dog-tooth in the lower ancillary frieze; a triple reserved band above and another below the panel. In the central metope of the main frieze, a hatched quatrefoil with standing diminishing chevrons in between its leaves. In the side metopes, a marsh bird facing centre and an eight-ribbed star as wing ornament in upper corners. The birds, which are painted in silhouette with folded wings in outline, have plump bodies and short, bent legs. In the reserved belly zone, two friezes between triple, reserved bands; in the upper frieze, a row of tangential blobs; in the lower frieze, groups of nine vertical bars alternating with a dotted St. Andrew's cross. Barred handles with an elongated metope containing three vertical, wavy lines.

Attic, transitional MG II late/LG Ia. About 760 B.C.

The style of the vase is well paralleled on the following vases, all made by the same painter: an almost identical neck handled amphora in Thessaloniki, the Tsolozidis Collection, erroneously explained as Argive (cf G. Tsolozidis [ed.], *7000 Χρόνια Έλληνικής Τέχνης. Από τη Συλλογή του Γ. Τσολοζίδη* [1998] 2, 52-53 no. 77 with col. pl.), a fragmentary neck amphora in Mainz, Zentralmuseum inv. 0.3122 (*CVA* Deutschland 42, Mainz, Zentralmuseum 1, pl. 14, 10-11), a fragmentary amphora P 12127 from the Agora (*Hesperia* 30 [1961] 118 pl. 14, no. L3), a skyphos in Mainz, Zentralmuseum inv. 0.3060 (*CVA* Deutschland 42, Mainz, Zentralmuseum 1, pl. 11, 1-2) and a



skyphos formerly in the Lambros Collection (*BABesch* 69 [1994] 20-21 fig. 38). A late work of the same workshop is the amphora in Hamburg inv. 1909. 563 (*CVA* Deutschland 41, Hamburg 1, pl. 9, 5). We would like to name this painter the Benson Painter.

Shape type I. The form is intermediate between that of the amphora from Kerameikos, grave 69 (*Ker.* I, pl. 31 inv. 255), which dates to the MG II period, and the amphora from Kerameikos, grave 30 (*Ker.* V 1, pl. 32 inv. 276), which belongs to the transitional MG II/LG Ia period.

The metopal system, which is used in the main frieze of the neck panel, is a decorative scheme first introduced in MG II cf *GGP*, 25 pl. 4, 3 and 5, f. For the metope with hatched quatrefoil rosette and diminishing chevrons, which first appears in Attic MG II, cf Kunisch, 37 fig. 16, a; also *ADelt* 18 (1963) B1, pl. 40, a. For the reserved bands on lip of *Ker.* V 1, pl. 34 inv. 410 and 346. For the rim frieze cf Kunisch, 144 fig. 58, a. For the handle metope cf pl. 20 above. For the row of tangential blobs in the upper shoulder frieze cf *CVA* Deutschland 13, Mannheim 1, pl. 3, 1; Kunisch, 224 fig. 86, a (MG II). The dotted metopal St. Andrew's cross in the lower belly frieze is an MG II ornament of Kunisch, 144-145 fig. 58, a; in LG Ia it is more frequently used on the rim of neck amphorae cf *CVA* Deutschland 42, Mainz, Zentralmuseum 1, pl. 7, 3-4.

For other MG II representations of birds cf *AEphem* 1898, pl. 5, 1-2; Davison, fig. 145; Benson, pl. XVII, 2-4 and 7; *Hesperia* 30 (1961) 114, pl. 14, J2; *AM* 81 (1966) Beil. 65, 1; *ADelt* 22 (1967) B1, 95 pl. 88, c; *AntK* 4 (1961) pls 17-19; *JNES* 20 (1961) 75 pl. 3 fig. 2, pl. 14 figs 1-2; *CVA* Deutschland 44, Tübingen 2, pl. 16, 1; *AM* 43 (1918) 96 fig. 19; *CVA* Deutschland 13, Mannheim 1, pl. 3, 1; *ADelt* 22 (1967) B1, pl. 88; *ADelt* 23 (1968) B1, pl. 31. For slightly later vases with similar bird representations (MG II/LG Ia) cf *Hesperia* 30 (1961) 118 pl. 14, no. L3; Wide, 191 fig. 51; *CVA* Deutschland 41, Hamburg 1, pl. 9, 5.

For earlier bird representations cf *GGP*, 26; J. Carter, *BSA* 67 (1972) 32-33; Benson, 66 adding the bird under the handle of a LPG Attic skyphos found at Lefkandi (*BSA* 77 [1982] pl. 29, a-b) and the bird in the side metope of the belly frieze on an Attic LPG amphoriskos from Naxos (Kourou, *NNN*, pl. 55). The next representation is on an Atticizing Euboean pyxis dated to the MG I period cf *OJA* 6 (1987) 354 ff, figs 1-4.

III. THE BALLOON CLASS

The neck handled amphora with short, cylindrical or concave neck and plump body (shape type III) is a MG II late/LG Ia innovation. The earliest examples date to the transitional MG II/LG Ia period, but the type remains popular in LG II although in a more refined form (cf *GGP*, 83; *Ker.* V 1, pl. 38 inv. 816). Balloon-shaped amphorae are also known from a distinct seventh century class of mostly utility ware (cf Young, 210-211 and fig. 128).

Distinctive features of the class are the broad, globular or plump body with short, slightly concave neck and the dark ground decoration with reserved neck and banded body. The actually balloon-shaped form is confined to early examples with trefoil mouth, which suggests that the form was probably invented by potters specialized in trefoil oinochoai. There is a variety of forms and styles as the class is produced in several distinct workshops.

For significant examples from well-dated contexts cf *Ker.* V 1, pl. 37 inv. 656 and 850, pl. 38 inv. 816 and 337; *Agora* VIII, pl. 1, 2 and 9, pl. 17, 289; *ADelt* 24 (1969) B1, pl. 42, d; *AM* 88 (1973) pls 10; 16, 1; 17, 1; 19, 2 and 21, 1; *ADelt* 28 (1973) A, pls 1; 3, 1; 4, 1-2; 6; 8, 1 and 24, 2; *Thorikos* VIII, 80 fig. 40.

PLATE 25

1-3. Fig. 20 and Text Fig. I.

Inv. 177 (AE 2454) (C 111). From Kerameikos, but exact provenance unknown.

Collignon-Couve, 34 no. 175, pl. X.

Height, 40.8 cm; neck height, 12 cm; base diameter, 12 cm; rim diameter, 16 cm; maximum diameter at upper belly, 27.8 cm; width across handle, 3.5 cm.

Mended from several large pieces with a few small missing parts on shoulder restored in plaster; surface slightly worn on one side of belly.

Fine yellow-red clay (5YR 7/8) with a few dark brown and even fewer white stone inclusions; a small

quantity of mica visible on surface; thin wash; matt dark reddish-brown paint (5YR 2.5/2) mostly misfired to yellowish-red (5YR 4/6).

Broad balloon-shaped body with low, conical ring foot; short somewhat concave neck slightly flaring towards an everted trefoil lip with rounded rim; strap handles which join the neck just below lip.

Dark ground decoration with a window panel on neck, a large metopal panel on shoulder and a set of seventeen reserved bands on belly; lower body, foot and lip glazed. Reserved rim with a frieze of tangential blobs. A narrow, reserved band on glazed lip. On neck, both sides, a large panel with hatched meander between a pair of triple reserved bands. In shoulder panel, a central bird metope between a pair of striped side panels.



Text Fig. I. Inv. 177. Bird representation in shoulder panel.

In the central metope, which is flanked by three vertical lines, a water bird to left with four triangles as filling ornaments. The bird is painted in silhouette with short bent legs, a high curving neck and a large body with folded wings indicated by a narrow reserved line along outline of tail. There is a slight difference in the drawing of birds and filling ornaments. On side A, the bird is more voluminous and has a sloping tail and there are two triangles in double outline standing out from the front metope margin, a third from the lower border beneath the bird's tail and a fourth triangle in triple outline above its back. On side B, the bird has a more slender and pointed body form, while one of the filling triangles in front of the bird is hatched set in the lower front corner. Barred handles.

Attic, transitional MG II/LG Ia. About 760 B.C.

The sharply tapering, globular body with low conical foot is more at home in MG II for the shoulder handled amphora cf *Ker.* V 1, pl. 45 inv. 825. For similar mouth cf *Ker.* V 1, pl. 74 inv. 266. For later amphorae with trefoil mouth cf *GGP*, pl. 8d; *MuM* 26 (5.10.1963) pl. 15, 55.

For the main metopal panel on neck cf *Ker.* V 1, pl. 88 (MG II). For similar shoulder decoration cf *Ker.* V 1, pl. 76 inv. 274 (MG II/LG Ia); also *ADelt* 22 (1967) B1, pl. 88, c; *CVÄ* Deutschland 44, Tübingen 2, pl. 16, 1-2. For a later amphora with the same trimetopal panel system on shoulder cf *Prakt* 1951, 121 fig. 41. For a similar bird representation cf Benson, pl. XXI, 4. For other early bird representations in silhouette cf *Hesperia* 30 (1961) 114 no. J2; Benson, pl. XVII, 4-5. For birds in silhouette of F. Hölscher, *CVÄ* Deutschland 39, Würzburg 1, 18 and pl. 11, 3. For similar tangential blobs on lip cf *Ker.* V 1, pl. 38 inv. 816; Schaal, pl. 2; also, Kunisch, 224 fig. 86a.

PLATE 26

1-4. Fig. 21 and Text Fig. II.

Inv. 21675. Provenance unknown.

Unpublished.

Height, 43.5 cm; neck height, 13 cm; base diameter, 18; rim diameter, 28 cm; maximum diameter at belly, 27 cm; width across handle, 3.7 cm.

Complete, mended from several large fragments; one handle and a large part of neck around it, which were missing, have been restored in plaster. Surface slightly worn in places.

Fine pinkish clay (5YR 7/4) with a few dark brown and even fewer white inclusions; a small quantity of mica visible on surface; thin wash; matt black paint (5YR 2.5/1) misfired to reddish-brown (5YR 4/4) in places.

Broad, ovoid body with conical ring foot; short, concave neck flaring towards an everted lip with rounded rim, hollow on interior; strap handles.



Text Fig. II. Inv. 21675. Bird representation on neck.

Dark ground decoration except for reserved neck. Glazed lip; barred handles. On both sides of the neck, at the centre of the frieze defined by a pair of stripes, a cross-hatched water bird to right. On side B, over the bird's back, traces of paint suggesting a possibly earlier, abandoned drawing of another bird to left. On body, below handles, a set of sixteen narrow reserved bands and lower down two more narrow, reserved bands evenly spaced.

Attic, transitional, MG II/LG Ia. About 760-750 B.C.

For vases with a similar form cf Wide, 191 no. 3 fig. 50-51; *Hesperia* 30 (1961) pl. 14, K1; *Ker.* V 1, pl. 38 inv. 337; *ADelt* 28 (1973) A, pl. 24, 2.

For an identical bird representation of the fragmentary amphora from the Agora P 21707 (*Hesperia* 30 [1961] pl. 14, K1), apparently by the same painter. For

similar bird representations cf *Hesperia* 30 (1961) pl. 14, L2 and L3; Wide, 191 fig. 51, which belong to the same class. For a comparable bird representation of Benson, pl. XXII, 3. For the type of marsh birds with fishtailed body cf Benson, pl. XXV, E.

For vases with similar body decoration cf *Ker.* V 1, pl. 37 inv. 656, pl. 38 inv. 337; *Agora* VIII, pl. 1, 10; Wide, 191 ff figs 50-51; *CVA* Tchécoslovaquie 2, Prague, Musée National 1, pl. 7, 4.

PLATE 27

1-3. Fig. 22 and Text Fig. III.

Inv. 14826. From Kalyvia Kouvara, near Thorikos. Found in the estate of K.G. Gillis on 20.9.1916.

Unpublished.

Height, 41.7 cm; neck height, 13 cm; base diameter, 12 cm; rim diameter, 18.5 cm; maximum diameter at belly, 29 cm; width across handle, 3.5 cm.

Intact. Surface worn in places on rim and shoulder near the handles.

Fine pinkish clay (5YR 7/4) with a few dark brown and even fewer white inclusions; thin wash; matt black paint (5YR 2.5/1) misfired to dark red (2.5YR 3/6) in places.

Broad, ovoid body with conical, ring foot; short, concave neck flaring towards an everted lip with rounded rim; strap handles.

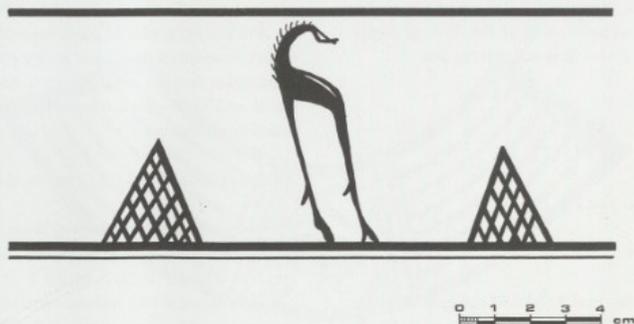
Reserved neck, but glazed lip and body except for a set of eight narrow, reserved bands below handles. On reserved neck, on both sides, a horse painted in silhouette between two cross-hatched standing triangles; the horse is drawn in an abbreviated form with one foreleg, one hind leg and no tail shown; the animal is standing to left but turning its head backwards; hooves, fetlocks and mane discretely indicated. Barred handles with a central metope containing a St. Andrew's cross.

Attic, LG Ia. 760-750 B.C.

For the shape and the decorative scheme of pl. 26 above. For the dark ground body with a small set of reserved bands cf *Ker.* V 1, pl. 38 inv. 337.

For the unusual summary rendering of the horse with only one front and one rear leg shown there is no parallel. The rendering of the horse with head turned backwards and only one foreleg and one hind leg (cf *GGP*, *Mu* II, p. 6; *CVA* Deutschland 44, Würzburg 2, pl. 9 (by the Dipylon Painter).

Standing triangles are a common neck pattern on LG amphorae with clayground neck cf *CVA* Tchéco-



Text Fig. III. Inv. 14826. Horse representation on neck.

slovaquie 2, Prague, Musée National 1, pl. 7, 4; Wide, 191 fig. 48; *Agora* VIII, pl. 1, 10; *Ker.* V 1, pl. 38 inv. 337.

For the dark ground body with a small set of bands below handles cf *Agora* VIII, pl. 1, 9; Wide, 191 fig. 51. For the handle decoration cf *CVA* Deutschland 26, Stuttgart 1, pl. 8, 6.

PLATE 28

1-3.

Inv. 18449. Provenance unknown. Formerly in the Empedocles Collection no. E 244.

Unpublished.

Height, 52 cm; neck height, 14.6 cm; base diameter, 12.5 cm; rim diameter, 18 cm; maximum diameter at upper belly, 29 cm; width across handle, 5 cm.

Complete, with neck and lip mended from several large fragments; a minor part of the lip, which was missing, has been restored in plaster.

Fine light reddish-brown clay (5YR 6/5) with a few dark brown and even fewer white inclusions; pinkish lip (5YR 8/4); dark reddish-brown paint (5YR 2.5/2) misfired and turned to reddish-brown (5YR 4/6) in places.

Broad, elongated ovoid body with low, offset ring foot; short, concave neck slightly flaring towards an everted lip with rounded rim; strap handles, which join the vase a little below the lip.

Dark ground decoration with a large metopal panel on neck, a square window metope on shoulder and a set of twenty-four reserved bands on body. Tangential blobs on reserved rim. A triple reserved band below lip. In the neck panel, on side A, a large four-piece cross-hatched lozenge in central panel, a marsh bird facing centre in side panels. Dot rosette as filling ornament above each bird. On side B, the side metopes in the panel are simply cross-hatched. Below the metopes, on both sides, a narrow, ancillary frieze with outlined hooked triangles (pseudo-dog-tooth) set between a pair of triple reserved bands. In the shoulder metope, a hatched quatrefoil rosette. Barred handles with a central elongated metope containing a St. Andrew's cross in double outline.

Attic, transitional MG II/LG Ia. About 760 B.C.

By the same painter as the mug E40 from Eleusis (Benson, pl. XXI, 4), whom we would like to name the Eleusis E40 Painter.

For the shape cf *CVA* Deutschland 27, Heidelberg 3, pl. 107, 1; *BCH* 81 (1957) 508 fig. 10; *AM* 88 (1973) pl. 16, 1; *AEphem* 1898, pl. 3, 2; *Thorikos* VIII, 80 fig. 40; *ADelt* 22 (1967) B1, pl. 79, b; *CVA* Tchécoslovaquie 1, Prague 1, pl. 7, 4; *Agora* VIII, pl. 1, 2; *Hesperia* 30 (1961) pl. 13, R1; Wide, fig. 48; *ADelt* 28 (1973) A, pl. 1, β-γ, pl. 4, α-β, pl. 23, 2 and pl. 24, 2-3. For the same shape but with less tapering body of *CVA* Deutschland 26, Stuttgart 1, pls 6, 1 and 7, 4. For a similar shape but slightly more tapering of *Prakt* 1958, pl. 10, a; Wide, fig. 51.

For a similar neck panel cf *Ker.* V 1, pl. 38 inv. 816; *Agora* VIII, pl. 1, 2 and 10; *Hesperia* 30 (1961) pl. 13, R1 and P2; Wide, 191 figs 48-54; *AEphem* 1898, pl. 3, 2; *CVA* Deutschland 13, Mannheim 1, pl. 3, 2; *ADelt* 22 (1967) B1, pl. 79, b; *AM* 88 (1973) pl. 16, 1.

The four-piece cross-hatched lozenge in the central metope is unusual, although variations of the same motif are common in Attic LG pottery of Kunisch, 112 fig. 44, b (the nearest type to this one). For a similar cross-hatched lozenge inscribed in a hatched or cross-hatched square cf Davison, figs 72-73. For the bird type of an identical bird representation on the mug E40 from Eleusis (Benson, pl. XXI, 4), apparently by the same painter. For comparable marsh birds in silhouette cf Collignon-Couve pl. 13 no. 238; *AM* 43 (1918) pl. 2, 2-3; *BCH* 85 (1961) 630 fig. 8; *CVA* France 25, Louvre 16, pl. 11, 3-4; *MuM* 11 (23/24.1.1954), pl. 11 no. 306; *CVA* Suisse 1, Genève 1, pl. 5, 6; *CVA* Deutschland 39, Würzburg 1, pl. 13, 3 (LG Ib).

For an almost identical quatrefoil metope, but set in a striped shoulder panel cf *Prakt* 1951, 121 fig. 41. For the cross-hatched side metopes cf *CVA* Deutschland 39, Würzburg 1, pls 7, 5 and 12, 1-3 (LG Ib); *GGP*, pl. 10, k; *CVA* Deutschland 39, Würzburg 1, pls 6, 1-2 and 7, 5-6; *Ker.* V 1, pl. 60 inv. 1310.

For the row of hooked triangles (pseudo-dog-tooth) in the ancillary frieze of the neck panel cf *CVA* Deutschland 39, Würzburg 1, pl. 9 (LG Ib); *CVA* France 25, Louvre 16, pls 14-15; also Kunisch, 120 fig. 47, d. For the frieze of tangential blobs on rim cf *Ker.* V 1, pl. 38 inv. 816; also *Ker.* V 1, pl. 86 inv. 373 and pl. 97 inv. 326; *CVA* Deutschland 13, Mannheim 1, pl. 4, 5-8; *BABesch*



69 (1994) figs 30-33. For the handle decoration cf *Ker.* V 1, pl. 151 inv. 276; *CVA* Deutschland 15, Mainz 1, pl. 14, 10-11; *CVA* Deutschland 27, Heidelberg 3, pl. 128, 5 (with additional stars as filling ornaments).

PLATE 29

1-4.

Inv. 224 (AE 2459). From Kerameikos, but exact provenance unknown.

Wide, 192 fig. 53; Collignon-Couve, 34 no. 177.

Height, 59 cm; neck height, 16.5 cm; base diameter, 15 cm; rim diameter, 19 cm; maximum diameter at upper belly, 35 cm; width across handle, 4.5 cm.

Complete, mended from several large fragments. Part of shoulder restored in plaster. One side of the vase badly worn.

Fine light reddish-brown clay (5YR 6/4) with a few dark brown and even fewer white inclusions; thin reddish-yellow slip (5YR 6/6); dark reddish-brown paint (5YR 4/4).

Broad, ovoid body with low, offset ring foot; short, concave neck slightly flaring towards an everted lip with rounded rim; strap handles.

Dark ground decoration with a large metopal panel on neck, glazed shoulder and striped body and foot. Striped reserved band on rim. In the neck panel, on both sides, a large cross-hatched quatrefoil in central panel, a hatched marsh bird facing centre in side panels. Two six-pointed stars as filling ornaments in side panels. Above and below the metopal panel, a narrow, ancillary frieze with fishbone pattern set between a pair of striped reserved bands. Cable pattern on handles.

Attic, LG Ia/b. About 750 B.C.

For the shape cf *ADelt* 28 (1973) A, pl. 1, b-c; also an amphora from the Agora (*Hesperia* 68 [1999] 263 fig. 11) and the amphora from Kerameikos grave 97 (*Ker.* V 1, pl. 37 inv. 656) both slightly later with a more tapering profile.

For similar birds cf Benson, pl. XXV. 7; *CVA* France 25, Louvre 16, pl. 11, A510; M. Brouskari, *Ἄπὸ τὸν Ἀθηναϊκὸ Κεραμεικὸ τοῦ 8ου π.Χ. αἰῶνα* (1979) pl. 11, n. 64.

ΑΚΑΔΗΜΙΑ

IV. THE CLASSICAL WORKSHOPS

The term is used for the first LG workshops which introduce the pictorial narrative style with burial subjects on mostly monumental vases produced by the Dipylon Master and his associates (cf *GGP*, 29 ff). The monumental size is used for craters and belly handled amphorae, while neck handled amphorae are of a moderate size. Those by the Dipylon Master are distinguished by a very slender form with high vertical neck and basically linear decoration (cf Davison, figs 5 and 17). The Hirschfeld Painter prefers more globular forms and introduces large pictorial scenes in friezes to cover most of the body of the amphora. It has been claimed that "the eccentricities of his style place him far outside the Classical Tradition of the Dipylon Master" (*GGP*, 44); but his funerary iconography and figural style belong entirely in the Classical Tradition.

THE HIRSCHFELD PAINTER

The Hirschfeld Painter is inadequately known, but his distinctive style overlaps with the later stage of the Dipylon Master's work. He also uses burial subjects, prothesis scenes and processions of mourners or warriors as guards of honour. He has a limited number of select filling ornaments in his pictorial scenes, mostly line swastikas, chevron columns, dotted rosettes or chains, often swirling round large, crooked-neck marsh birds with cross-hatched body.

The core group of vases attributed to this painter consists of monumental, pedestalled craters, now mostly fragmentary. With only a few exceptions moderate size vases in this style are ascribed to his associates in the same work-

shop. He shows a preference for plump forms and rounded profiles and one of the few neck handled amphorae attributed to this style (cf *GGP*, pl. 8, d) clearly derives from the tradition of the Balloon Class vases.

Cf Nottbohm, 24 ff; Villard, 32 ff; Kunze, *FS*, 48 ff; Davison, 36 ff; *GGP*, 41 ff; Rombos, 418 ff.

PLATES 30-32

Inv. 18062. Said to be from Marathon. Acquired in 1939; presented by Mr. Damianos Kyriazis, member of Parliament and minister.

Villard, 32-33 figs 14-16; Davison, 36 no. 4, fig. 28; Tölle, 96 no. 319; *GGP*, 42 no. 6; Ahlberg, 27 no. 24, fig. 24, a and b; J. Sweeney- I. Curry- Y. Tzedakis (eds), *The Human Figure in Early Greek Art* (1988) fig. 75 no. 11; Rombos, 419 no. 53 pl. 19, a.

Height, 55.5 cm; neck height, 19.5 cm; base diameter, 12 cm; rim diameter, 22 cm; maximum diameter at upper belly, 29.5 cm; width across handle, 5 cm.

Intact. Surface slightly worn on one side.

Fine pinkish clay (5YR 7/4) with a few white stone inclusions; thin pinkish slip (5YR 8/4); matt dark brown paint (5YR 3/2).

Ovoid body with narrow, offset, ring foot; tall vertical neck slightly flaring towards everted lip with thickened rim; tripartite handles with attached, plastic snake.

Dark ground decoration. On reserved rim, a dotted lozenge chain between stripes; dots not only in the centre but also above and below the intersections. Below glazed lip, a narrow frieze with careless zigzag line between stripes. On neck below root of handles, on both sides, a large panel decorated in friezes; a hatched, double meander in the main, broad frieze; a narrow band with hatched battlement on upper panel border, a band with fishbone pattern in the lower border; on side A, a narrow fishbone band is intersected between the battlement and meander frieze, which is smaller in size.

On panelled shoulder, on both sides, two friezes. On side A, chequerboard pattern in the upper frieze, a prothesis scene in the lower frieze. The male dead is lying on a cross-hatched, high bed (*kline*) with all four legs shown in silhouette. A dotted rosette and a hatched bird surrounded by dots below the table; three male mourners on either side of the table. Vertical lines of dots and chevrons as filling ornaments between mourners.



On side B, three animal metopes between triglyphs in the upper frieze, hatched meander in the lower frieze and a narrow band with fishbone pattern in between the two. A reclining goat in each metope with a dotted rosette above its back; a vertical line of dots in front of the goat in the central and right metope. The side triglyphs contain a line of chevrons down the centre; of the intermediate triglyphs, the one on the left has a line of diagonals down the centre, while the one on the right a line of M-chevrons.

On body below base of handles, a broad frieze with a procession of twenty-two helmeted warriors, each with a dagger at the waist, a pair of spears and a Dipylon shield; arms and hands are omitted. The figures are painted in silhouette but have reserved heads and dotted eyes. The helmets are indicated by long crests with short vertical plumes hanging behind the head, while the shield covers the body of the warrior down to the knees. A stack of chevrons between two swastikas interpolated as filling ornaments between warriors.

Below this figured zone, five narrow friezes with linear ornaments alternating with stripes. Fishbone pattern in the upper row, then a row of triangles in double outline pointing upwards, another fishbone band, then a dotted lozenge chain identical to that on rim and finally a fishbone pattern in the lowest frieze. Lower part of body glazed. On foot, a reserved, dotted band.

The sides of the handles have a line of dots between stripes and in the central part cross-hatched triangles decorate the reserved part of the strap on either side of the plastic snake, which is dotted and carefully modelled. Below one of the handles, on either side of the snake's tail, a hatched bird with reserved head and dotted eye; a dotted rosette above the bird's back, a line of dots in front of the bird on the right. Below the other handle, to the right of the snake's tail, a hatched bird with a line of dots, a dotted rosette and another pair of similar rosettes connected with a dotted line; on the other side of the snake's tail, three dotted rosettes.

Attic, LG Ib. About 740-735 B.C.

Late work by the Hirschfeld Painter (first attributed by F. Villard, *loc. cit.*).

Shape type I. The vase form is intermediate between the amphora in Athens, NM 769 (Davison, fig. 17) by the Dipylon Painter and the amphora in Copenhagen, Ny Carlsberg Glyptotek inv. no. 2680 (Ahlberg, fig. 29) close to the Hunt Group and the Birdseed Painter. The rounded profile of the body is best paralleled on a fragmentary belly handled amphora from grave LXXII of the burial plot in Kriez Street 23-24 (*ADelt* 22 [1967] B1, pl. 89; Ahlberg, 314 text fig. 3) by the same workshop (Rombos, 419 no. 52). The plastic snakes on the handles are among the earliest in Attic LG pottery; the other contemporary vase with plastic snakes is the amphora from Kerameikos in Athens NM 769 (Wide, 192 fig. 55) attributed to the Dipylon Workshop.

ATTIC LATE GEOMETRIC II
 ΑΚΑΔΗΜΙΑ

The main feature of LG II Attic pottery is the great variation in the style of contemporary workshops, while at the same time there are close links between most of them. Generally, however, workshops are oriented either towards the tradition of the Classical Workshops, mainly that of the Dipylon Painter, or they develop their style independently (the New Workshops).

All three types of neck handled amphorae are in use, both in the workshops of the Classical Tradition and in the New Workshops. A series of neck handled amphorae of this period from all three types, embellished with a characteristic decoration of one or two circles on the neck, forms a distinct class of amphorae, the circle amphorae.

Cf E. Kunze, *GGA* July 1937, 289-292; Kahane, 478 ff; J. M. Cook, *BSA* 35 (1934-35) 166-169; *idem*, *BSA* 42 (1947) 143-155; Villard, 18-40; Davison, 41 ff; *Agora* VIII, *passim*; *GGP*, 53 ff; Rombos, *passim*; Whitley, 162 ff.

I. THE WORKSHOPS OF THE CLASSICAL TRADITION

There are three main workshops closely following the tradition of the Dipylon Master in LG II. The Sub-Dipylon Group, which covers the LG IIA and most of LG IIB, accommodates a number of different hands. The Athens 894 Painter and his workshop falls entirely within the LG IIB period and it is more coherent, although it also includes more than one painter. The Philadelphia Painter (*GGP*, 57) is a major elegant painter in this style, but little known.

The neck decoration is completely in the Classical tradition as established by the Dipylon Master (cf *GGP*, pls 6-7). The metopal shoulder frieze is a LG adaptation of an ongoing MG tradition better documented on belly handled amphorae.

For the prothesis scene cf Ahlberg, 26. Breasts have sometimes been recognized on the nude mourners on the right and thus they are explained as female (Davison, 38; *GGP*, 42), but female figures in LG art are normally dressed in a long robe cf Ahlberg, 72 ff. The forward looking reclining goats with all four legs shown constitute a sharp contrast to those by the Dipylon Master, which are summarily rendered with head turned backwards. For the birds edged with dotted chains and lines of dots cf the amphora in Munich 8748 assigned to the same painter's workshop (*GGP*, 42 no. 6 pl. 8 d).

The style of the vase is very close to that of the fragmentary amphora from Kriez Street (*ADelt* 22 [1967] B1, pl. 89).



THE SUB-DIPYLON GROUP

This is a little-known group with more than one painter directly deriving from the Dipylon Workshop. There is considerable variation in style and iconography among the vases of the group. The neck handled amphorae produced by potters assigned to this group fall into three distinct classes. Monumental circle amphorae (cf *GGP*, pl. 11, 1; see also pl. 33 below) are the earliest. Large size amphorae of the Balloon Class, with a horse panel on the neck, introduce a new amphora type, the horse amphora (cf *Ker.* V 1, pl. 37), which survives down to the Protoattic period. Neck handled amphorae of moderate size assigned to this group are less well known.

PLATE 33

1-2. Fig. 23.

Inv. 18461. From Glyphada; found in 1938; no other details available.

Unpublished.

Height, 86 cm; neck height, 22 cm; base diameter, 17.5 cm; rim diameter, 27.5 cm; maximum diameter at upper belly, 44 cm; width across handle, 6 cm.

Mended from large fragments with handle and parts of neck, which were missing, restored in plaster. Surface slightly worn on one side of belly.

Fine reddish-yellow clay (5YR 6/6) with a few dark brown and even fewer white inclusions; a small quantity of mica visible on surface; thin reddish-yellow slip (5YR 7/6); matt black paint (5YR 2.5/1) fired yellowish-red (5YR 4/6) in places.

Broad, ovoid body sharply tapering towards a low, conical ring foot; vertical neck slightly flaring towards an everted lip with rounded rim; strap handles.

Reserved neck and handles, dark ground body. Glazed lip. On both sides of neck, a large metopal panel supported by a triple reserved band and an ancillary frieze with dotted and hooked triangles (dotted, pseudo-dog-tooth). In each metope, a double, compass-drawn, concentric circle with dotted outline and central dot; below the circle a pair of short, horizontal lozenge chains, outlined and dotted; a vertical squiggle near central triglyph, which consists of a vertical cross-hatched lozenge chain flanked by three vertical lines. Triple reserved band above and below the panel, which is also bordered at sides by a pair of triple reserved bands. Glazed shoulder. On body, immediately below handles, a set of forty narrow reserved

bands. On handle between sets of horizontal stripes, three metopes, each containing a St. Andrew's cross.

Attic, LG IIA, late. About 735-730 BC.

By the Circle Painter of the Sub-Dipylon group.

Monumental vase of shape type III, refined. In LG IIA there is a class of monumental neck handled amphorae decorated with circle or wheel patterns on either side of a large central triglyph on the reserved neck, while the dark ground body is partially or almost wholly banded. Early examples have a high, vertical neck with two tiers of circle metopes and figural decoration on body (cf *GGP*, pl. 11, 1) or in the lower tier neck metopes (cf Davison, figs 99-100). Later vases of this class have a more rounded profile with short, cylindrical neck and simpler decoration usually of one pair of circle metopes and banded body. A fragmentary monumental amphora of this type (cf *Agora* VIII, pl. 14, 246) is attributed to the Dipylon Master, but all the other known examples of this class belong to later workshops, almost exclusively of the Sub-Dipylon Group. For amphorae by the same painter named here the Circle Painter cf Young, 127, fig. 91 (B 59), 183 fig. 133 (C137); *Agora* VIII, pl. 14, 246 and pl. 17, 287, 289, 292 and 303; *AM* 88 (1973) pls 16, 1 and 17, 1; Brants, pl. VII, 52; Davison, fig. 94; *Hesperia* 68 (1999) 263 fig. 11.

For the workshop of the Sub-Dipylon Group cf *GGP*, 55 ff; Davison, 22 ff; Rombos, 426 ff.

For the double, dotted circle in the metopal neck panel cf Wide, 194 fig. 57; also *Hesperia* 30 (1961) pl. 14 (M1). For dotted wheels in neck panel instead of circles cf *GGP*, pl. 11, a; *AM* 88 (1973) pl. 17, 1. For

the central triglyph cf *Agora VIII*, pl. 17, 295-296. For the central cross-hatched lozenge chain cf Kunisch, fig. 40, b. For the ancillary lozenge patterns cf Kunisch, fig. 36, j. For the frieze with triangles having bars at apices (pseudo-dog-tooth) cf Kunisch, fig. 47, e. The handle decoration is extremely common cf *Agora VIII*, no. 320; *CVA Deutschland* 41, Hamburg 1, pl. 10; *CVA New Zealand* 1, pl. 4, h; *CVA Deutschland* 66, Frankfurt 4, pl. 4; *CVA Deutschland* 26, Stuttgart 1, pl. 8, 4; *CVA USA* 21, Joslyn Art Museum 1, pl. 4.

PLATES 34-35

Inv. 223 (AE 1478). From Athens, Kerameikos, Dipylon. Found in 1874.

Wide, 193 fig. 54; Collignon-Couve, 41 no. 197, pl. XI; *GGP*, 55 no. 7; Rombos, 429 no. 134 pl. 32, b.

Height, 85 cm; neck height, 24 cm; base diameter, 17.5 cm; rim diameter, 25.5 cm; maximum diameter at upper belly, 48.5 cm; width across handle, 7 cm.

Complete, mended from several large fragments. Large parts of the belly restored. Surface slightly worn on body.

Fine pinkish clay (7.5YR 7/4) with a few white stone inclusions; thin pinkish slip (5YR 8/4); matt dark brown paint (5YR 3/2).

Slender, ovoid body sharply tapering towards a high, conical, ring foot; medium size neck slightly flaring towards everted, thickened lip; strap handles.

Dark ground decoration. On reserved rim, a single zigzag line between a pair of stripes. Below lip, a reserved band with a stripe. On both sides of neck, a large panel with a helmeted but shieldless warrior holding a pair of spears and leading a horse. The panel is framed above and below by a set of three stripes and a narrow frieze with a dotted lozenge chain. A narrow reserved band with a stripe frames the panel at the sides and at the bottom of the neck. On side A neck panel (pl. 34, 1; 35, 1), the warrior is depicted with a sword and a dagger hanging from his waist; below the horse's body a dotted diamond pattern, above its back a set of three interlocking zigzag lines; between the man and the horse a sixteen-pointed star and a butterfly ornament; in front of the warrior a column of

chevrons; behind the horse, a column of M-chevrons. On side B (pl. 34, 2; 35, 2), the warrior lacks the dagger and the sword and there is a slight difference in the filling ornaments as there is a second butterfly between man and horse and a dotted lozenge column parallel to the M-chevrons behind the horse.

On shoulder, appended from neck junction, a large panel decorated with three narrow friezes with linear ornaments separated by sets of three stripes; in the upper narrow frieze a careless zigzag line; in the second frieze, a dotted diamond chain; in the lower and broader frieze cross-hatched triangles pointing downwards. On body below handles, a set of stripes stopping well above foot; the stripes are interrupted by three narrow friezes with linear ornaments; careless zigzag line in the upper and lower body frieze, dotted lozenge chain in the central and slightly broader frieze. Lower body and foot glazed. On handle, two metopes between a set of horizontal lines; a simple St. Andrew's cross in each metope.

Attic, LG IIa, early. About 735-730 B.C.

By a painter of the Sub-Dipylon Group (assigned by N. Coldstream).

Shape type III, refined. The form is identical to that of the amphora in Leiden by the same hand (Davison, fig. 94); the amphora in Paris, Musée Rodin (Davison, fig. 95) made in the same workshop has a more elevated form. For slightly later amphorae (transitional LG IIa/b) of a similar shape and decoration with a horse panel on neck cf *Ker. V* 1, pl. 17 inv. 656 from grave 97 and 850 from grave 85.

The style of the horse is closely paralleled by that of the amphora from the Agora P 22435 (Davison, fig. 100). The human figure in full silhouette is directly after the style of the Dipylon Master and his workshop. The sturdy, protruding chest of the standing horse suggests close models in the Dipylon Workshop and the Baring Group, in particular of the horses of Baring amphora in London (Nottbohm, 15 fig. 8). The shoulder panel, the linear designs and the filling ornaments in the neck panel, in particular the imposing sixteen-pointed star, bring this vase almost within the late work of the Dipylon Workshop.



The subject of a single horse leader is unusual; for a slightly later representation of the same subject cf *CVA Deutschland* 26, Stuttgart 1, pl. 6, 1. For a much later (end of Geometric) version of the same subject cf the neck panel of a possibly Attic provincial neck handled amphora in Munich 6183 (*CVA Deutschland* 9, München 3, pl. 108, 1-2). More common is the subject of the two horses leader and the horse with rider scenes cf Rombos, 64 ff. For an arbitrary interpretation of the horse leader (ἵππων δμητήρ) as Poseidon because of the double axe filling ornament cf B. Schweitzer, *Herakles. Aufsätze zur griechischen Religions- und Sagen Geschichte* (1922) 93.

PLATES 36-37

Inv. 184 (AE 1044). From Athens, Kerameikos, Dipylon.

E. Kroker, *JdI* 1 (1886) 96, E; Wide, 194 fig. 56; Collignon-Couve, 41 no. 198, pl. XI; Young, 70-71; Nottbohm, 15 no. W3 Davison, fig. 96; Tolle, 90 no. 186; *Ker. VI* 2, 567 no. 3; *GGP*, 55 no. 10; Rombos, 428 no. 130 pl. 15 d and 19 b.

Height, 52.5 cm; neck height, 19 cm; base diameter, 11 cm; rim diameter, 19 cm; maximum diameter at upper belly, 25.5 cm; width across handle, 4 cm.

Intact. Surface slightly worn on body.

Fine pinkish clay (5YR 7/4); thin pinkish slip (5YR 8/4); matt dark brown paint (5YR 3/2).

Slender, ovoid body sharply tapering, with an offset, ring foot; broad, tall, vertical neck slightly flaring towards everted lip with thickened rim; strap handles.

Decorated all over in friezes. Linear ornament on neck, a chariot frieze between narrow bands of linear designs on body. On reserved rim, careless zigzag line between a pair of stripes. Striped reserved band on exterior of lip, a pair of stripes on the interior. On neck, below lip, two narrow friezes between striped reserved bands; row of diluted chevrons on the upper frieze, lozenge chain in the lower frieze. On both sides of neck below base of handles, a large panel with a hatched, double meander panel bordered above and below by a pair of stripes and a subsidiary, narrow frieze; simplified chequerboard pattern in the narrow

frieze above the meander, careless lozenge chain in the narrow frieze below the meander. On shoulder panel between handles, hatched meander.

On body, above the broad frieze with figured decoration, a pair of narrow, subsidiary friezes; lozenge chain in the upper frieze, simplified chequerboard pattern in the lower frieze. Below the figured frieze, a succession of five subsidiary friezes alternating with striped reserved bands; lozenge chain in the first and third frieze, simplified chequerboard pattern in the second and row of dots in the lowest frieze. Glazed foot. Four metopes with St. Andrew's cross in double outline; set of three stripes between metopes. In the broad figured scene, six one-horse chariot teams with a single, nude and unarmed occupant in each chariot, which is shown with a four-spoked wheel, a central axle and front and side rails painted as wide loops. Filling ornaments in the scene include columns of chevrons and scribbles, squiggles and butterflies.

Attic, LG IIa/b. About 720 B.C.

By a painter of the Sub-Dipylon Group, closer to the Athens 894 Painter (associated with the Sub-Dipylon Group by R. Young, *loc. cit.*).

Shape type I. Form close to that of the amphora in New York inv. no. 10.210.7 by the Benaki Painter (cf Davison, fig. 52).

The large meander panel on the neck is a less skilful version of similar decoration on vases by the Athens 894 Painter (cf below pls 38-41). But the decoration on the body and the style of the figured frieze is closely paralleled on vases in the Sub-Dipylon Group. For similar single-horse chariot processions cf *GGP*, pl. 11, 1; *CVA France* 16, Musée Rodin 1, pl. 8, 7. Neck handled amphorae with extensive linear decoration and a chariot procession frieze on the body are common in LG IIa in the workshops of the Classical Tradition particularly favoured by the painters of the Sub-Dipylon Group. Later in LG IIb the number of friezes on the body increases even in the workshops of the Classical Tradition. The painter of this vase was apparently trained in a workshop of the Sub-Dipylon Group, but he was influenced by his contemporary, the Athens 894 Painter.

THE ATHENS 894 PAINTER AND WORKSHOP

Vases in this style number more than fifty, of which twenty-four are neck handled amphorae (cf *GGP*, 58-60 to which should now be added the vase first published by Langdon, 99 no. 25). More than one painter can be distinguished on the vases of this vigorous style which offers the last expert appearance of the Classical Tradition and opens the way to Early Protoattic. The origin of the style goes back to the Dipylon Master's workshop, but its immediate background is offered by the vases of the Philadelphia Painter.

The main features of this style are slender closed shapes, mostly neck amphorae with elevated necks firmly articulated at the junction with the body and decoration with plastic snakes. Early examples, represented here by the amphora NM inv. 17935 on pls 38-41, have high, vertical necks, which recall the heavy necks of the Philadelphia Painter's amphorae reflecting vases of the Dipylon Workshop. The main core of the amphorae by the Athens 894 Workshop, represented here by the name piece of the class, the amphora inv. 894 on pls 42-45, are distinguished by a high flaring neck embellished by plastic snakes on rim, handles and shoulder. The last group of amphorae, mostly the work of the Stathatou hand represented here by the inv. 898 amphora on pls 46-48, have a shorter, broad and concave neck and the use of plastic snakes is usually confined to the rim.

On early vases the neck decoration is simply linear with a strict and accurate combination of large meander friezes and figured zones are confined to the body of the vase. Figured friezes are introduced in the neck panel only later.

For the Athens 894 Painter and workshop of J. M. Cook, *BSA* 42 (1947) 144 ff; Davison, 41 ff; R. Tölle, *AA* 78 (1963) 211 ff; Brokaw, 68 ff; *GGP*, 58 ff; Rombos, 437 ff; Langdon, *passim* (with a new vase, 99 no. 25).

PLATES 38-41

Inv. 17935. From Attica; acquired in 1941 from the Zouboulakis antique shop.

GGP, 58 no. 1, 61 and pl. 11, c (detail of belly frieze); Tölle, 89 no. 166; *CVA* Deutschland 34, Hannover 1, 12 (text to pl. 1); Rombos, 437 no. 150.

Height, 70 cm; neck height, 26 cm; base diameter, 12.5 cm; rim diameter, 22.5 cm; maximum diameter at upper belly, 30.5 cm; width across handle, 6 cm.

Complete, mended from several large fragments. Surface slightly worn on one side of belly.

Fine pinkish clay (7.5YR 7/4) with a few white stone inclusions; thin pinkish slip (5YR 8/4); matt dark brown paint (5YR 3/2).

Slim, ovoid body tapering sharply towards a narrow, offset, ring foot; broad, tall vertical neck slightly flaring towards everted, thickened lip; composite tripartite handles with a broad central strap and two rolled, side parts; plastic snakes attached on rim, handles and shoulder.

Decorated all over in friezes. Linear ornaments on neck, two pictorial friezes between narrow bands with

AKAΔHMIA

geometric designs on body. On reserved rim, horizontal scribbles as filling ornaments on either side of the attached, glazed, plastic snake. A pair of stripes on interior of lip, a set of four such lines on exterior. On neck, below lip, a narrow frieze with a hatched meander to left; lower down, on both sides, a large panel with a hatched, triple meander to left; above it, a narrow frieze with lozenge net between two sets of three horizontal stripes. Below the triple meander, a narrow frieze with a single line, careless zigzag set between two pairs of horizontal stripes; further down another narrow frieze containing a chain of hatched lozenges on side A, but a hatched zigzag frieze on side B. On reserved shoulder, horizontal scribbles on either side of the attached plastic snake. On body, in the upper broad frieze, a procession of seven single-horse racing chariots headed by a nude pedestrian with a dagger at his waist; a single, nude and unarmed occupant in each chariot, which is shown with a four-spoked wheel in double outline, a central axle and front and side rails painted as wide loops. In the lower broad frieze, a procession of sixteen warriors each wearing a helmet and carrying a pair of spears and a round shield with double outline and a distinct blazon. The helmet is



indicated by a crest hanging behind the head and the shield covers the body of the warrior down to the knees. The narrow supplementary friezes, alternating with a pair of stripes, start below the shoulder with a chequerboard pattern, followed by a lozenge chain immediately below. In the next pair of narrow, supplementary friezes at mid-belly between the two broad pictorial bands, a lozenge chain followed by a frieze of four-limbed sigmas. Below the lower broad band with figural decoration, a narrow frieze with four-limbed sigmas and a set of three stripes further down. A pair of stripes on foot. All plastic snakes have carefully modelled heads and are fully glazed. The edges of the handle are striped horizontally and in the centre of the handle cross-hatched triangles decorate the reserved part of the strap on either side of the snake.

All human and animal figures are painted in full silhouette and both friezes are replete with filling ornaments (horizontal and vertical squiggles, sigmas, butterflies, cross-hatched lozenges, rosettes and a pair of one-legged birds). The human figures are shown with a small head, pointed chin, triangular chest and tall, elongated legs. The horses have tall vertical legs, clearly indicated hooves and mane, elongated body with protruding hump and long vertical tail; their neck is upright and slightly withdrawn backwards; their muzzle is elongated.

Attic, LG IIB. About 720 B.C.

Early work by the Athens 894 Painter.

The amphora has been attributed by J. N. Coldstream to the same hand as that of the amphora in Hannover, Kestner Museum inv. 1953. 148 (*CVA* Deutschland 34, Hannover 1, pl. 1), both explained as early works of the Athens 894 Workshop cf *GGP*, 61; Rombos, *loc. cit.*

Shape type I. The broad, tall neck with linear decoration basically of meander friezes links the vase directly to the earlier Athenian tradition of monumental (belly handled) amphorae of the Dipylon Painter. Amphorae with this type of neck and plastic snakes on rim, handles and shoulder are typical shapes of the Athens 894 Workshop in LG IIB, but the closest parallel to this vase is the amphora in Hannover. For an earlier, painted version of the handle's snake decoration cf *CVA* Deutschland 35, Kassel 1, pl. 4, 3.

For the hatched, triple meander cf Kunisch, pl. 25,

b. For neck amphorae with similar neck decoration cf Rombos, pls 24, b and 25, a-b. For the racing chariots cf P. A. L. Greenhalgh, *Early Greek Warfare* (1973) 21 ff; E. Rystedt, *OpAth* 18 (1990) 177 ff; J. H. Crouwel, *Chariots and other Wheeled Vehicles in Iron Age Greece* (1992); *idem*, in: J. P. Crielaard (ed.), *Homeric Questions* (1995) 309 ff; J. N. Coldstream, *BICS* 39 (1994) 85 ff. For similar single-horse chariots cf Rombos, pls 24, b and 25, a-b; *CVA* Sweden 4, Stockholm 2, pl. 6, 1-2. For a procession of warriors with rounded shields with different blazons of the amphora in the Benaki Museum inv. no 7675 (Davison, fig. 50). For the blazons on shields of LG and EPA vases cf R. Tölle-Kastenbein, *AW* 5 (1974) 29 fig. 10, 18.

This amphora is one of the earliest with extensive use of attached plastic snakes, i.e. not only on handles, but on rim and shoulder. The practice, which later became "an almost indispensable decoration of the lip, shoulder and handles of amphorae and hydriae of the 'Classical tradition' of Early Protoattic (J. M. Cook, *BSA* 35 [1934-35] 167), first appears in LG Ib in the late works of the Dipylon Workshop and the Hirschfeld Painter's vases (cf pls 30-32 above, inv. 18062).

PLATES 42-45

Inv. 894 (AE 2). From Athens.

H. Brunn, *Griechische Kunstgeschichte*, I (1853) fig. 100; A. Furtwängler, *AZ* 43 (1885) 131, 139 with fig.; E. Kroker, *JdI* 1 (1886) 96 F; Wide, 197 fig. 61; G. Perrot, *Histoire de l'Art*, VII, figs 58 and 98; Collignon-Couve, 41 no. 196, pl. XI; G. Nicole, *Peinture des vases grecs* (1911) pl. 3, 2; J. M. Cook, *BSA* 35 (1934-35) 167 with n. 1; *idem*, *BSA* 42 (1947) 146 pl. 22, b; Kunze, *Disiecta*, 165 n. 161; Davison, 41 ff, fig. 33; Arias - Hirmer - Shefton, pl. 9; Brokaw, 68 pl. 30, 6; Tölle, 89 no. 165; *GGP*, 53-54, 56, 58 no. 4; *Ker.* VI 2, 568 no. 12; E. Simon, *Die griechischen Vasen* (2nd ed. 1981) 38-39 pl. 13; Rombos, 449 no. 173 pl. 19, a; Whitley, 164 pl. 38.

Height, 77.5 cm and with lid 90 cm; neck height, 32 cm; base diameter, 13.5 cm; rim diameter, 26.5 cm; maximum diameter at upper belly, 33 cm; width across handle, 6 cm. Lid height 12.5 cm; lid diameter 26.5 cm.

Complete with lid, mended from several large fragments. Part of the lid restored. Surface slightly worn on one side of belly.

Fine pinkish clay (7.5YR 7/4) with a few white stone inclusions; thin pinkish slip (5YR 8/4); matt dark brown paint (5YR 3/2).

Slim, ovoid body with high, vertical, ring foot; tall vertical neck firmly articulated at the body junction and slightly flaring upwards towards everted, thickened lip; tripartite handles; plastic snakes on rim, handles, and shoulder. Conical lid with pommel knob.

Decorated all over in friezes. On neck, bands of meander pattern separated by smaller bands of subsidiary ornament. On body two broad figured bands separated by narrow friezes of linear ornament. A pair of stripes on interior of lip, a set of four such lines on exterior. On reserved rim, horizontal scribbles as filling ornaments on either side of the hatched, plastic snake.

On neck, below lip, a narrow frieze with lozenge chain between two sets of three horizontal stripes; lower down, on both sides, a narrow frieze with a hatched meander, then a narrower frieze with lozenge chain between pairs of stripes, then a narrow frieze with simple zigzag line between stripes and then a broad frieze with a hatched, double meander to right. Further down, in between stripes, a narrow frieze with double zigzag line on side A and triple zigzag line on side B. Below that, at the bottom of the neck, a narrow frieze with hatched meander.

On reserved shoulder, on both sides, cross-hatched wolf-tooth on either side of the attached plastic snake with carefully modelled heads.

On body, above the upper figured zone and below handles, a narrow frieze with gear pattern, then another narrow frieze with simple careless zigzag line, followed by a slightly broader frieze with chequerboard. At mid-belly between the two figured zones, a narrow frieze with double line squiggle pattern between stripes and another with a lozenge chain below. Below the lower figured zone a narrow frieze with single careless zigzag line and stripes. Glazed foot.

In the upper broad frieze, a procession of six chariots of which three have a single, helmeted but unarmed occupant and are driven by two horses and the other three alternate chariots each have two helmeted and unarmed occupants and are driven by four horses. The chariots are shown with a four-spoked wheel and axle in double outline, and two rails (front and side) painted as loops. The frieze is replete with filling ornaments, mostly squiggles, but also some very

small one-legged birds, and large, star lozenges set below the horses.

In the lower broad frieze, a procession of twenty-two helmeted warriors each carrying a pair of spears and a round shield with double outline and a quatrefoil blazon. The helmet is indicated by a double crest hanging behind the head and the shield covers the body of the warrior down to mid thigh. Filling ornaments are vertical and horizontal squiggles and three very small birds. The edges of the handle are striped horizontally and in the central part cross-hatched triangles decorate the reserved part of the strap on either side of the snake. All plastic snakes have carefully modelled heads and hatched decoration. All animal and human figures are painted in silhouette and only the quatrefoil blazons are painted in outline.

The lid and its knob are both decorated in friezes alternating with stripes. A procession of birds on the upper frieze of the knob pommel, a procession of three horses headed by a very small bird in the lower frieze of the knob. A similar, but broader frieze with a procession of five horses on the lid, below the knob and then a narrow frieze with single careless zigzag line between stripes followed by a broad zone with wolf-tooth set between stripes; hatched meander filling ornaments in the figured scene include vertical and horizontal squiggles, columns of chevrons and tiny birds on a cross-hatched triangle.

Attic, LG IIB. About 720-715 B.C.

By the Athens 894 Painter.

The hand of the Athens 894 Painter, so-called after this vase, was distinguished by Davison, *loc. cit.* among a group of vases first isolated by Cook, *BSA* 35 (1934-35) 167 M1.

The shape of the vase (type I) is an earlier and more articulated version of the vase in Stockholm by the same workshop (*CVA* Sweden 4, Stockholm 2, pl. 6).

PLATES 46-48

Inv. 898. From Athens.

Collignon-Couve, 46 no. 210, pl. XI; J. M. Cook, *BSA* 42 (1947) 154; *Ker.* VI 2, 570 no. 22; *GGP*, 59 no. 20; Rombos, 450 no. 175 pl. 7, b.

Height, 41 cm; neck height, 15.5 cm; base diameter,



10.5 cm; rim diameter, 15.5 cm; maximum diameter at upper belly, 21 cm; width across handle, 3 cm.

Intact. Surface slightly worn on one side of belly.

Fine pinkish clay (5YR 7/4) with a few white stone inclusions; thin pinkish slip (5YR 8/4); matt black paint (5YR 2.5/1).

Short, ovoid body with narrow, offset, ring foot; broad, slightly concave neck firmly articulated at the body junction and slightly flaring upwards towards everted, thickened lip with plastic snakes attached to it; strap handles.

Decorated all over in friezes. On neck, below lip, a narrow frieze with lozenge chain between two sets of three horizontal stripes; lower down, on both sides, a broad panel with a procession of two horses headed by a man who is holding the first horse by a rope. The scene is replete with filling ornaments like double horizontal zigzags, squiggles and lozenge stars. The panel is framed above by a narrow frieze with dotted lozenge chain between triple stripes and below by a narrow frieze with simple lozenge chain. A pair of stripes on interior of lip, a set of four such lines on the exterior. On reserved rim, horizontal scribbles as filling ornaments on either side of the hatched, plastic snakes with carefully modelled heads.

On both sides of shoulder, a frieze with oblique scribble pattern.

On body, below shoulder, a narrow frieze with lozenge chain and then a broad zone with a procession of grazing deer to right. Below that, three narrow friezes with linear ornaments between stripes; lozenge chain in the upper frieze, simplified chequerboard pattern in the second frieze and four-limbed sigmas in

the lower frieze. Lower part of the body and foot striped. On handles four metopes with double St. Andrew's cross alternating with sets of three horizontal stripes. All human and animal figures are painted in silhouette.

Attic, LG IIB. About 710-700 B.C.

By the Stathatou hand of the Athens 894 Workshop. The vase has been attributed to this painter by J. N. Coldstream (*loc. cit.*).

Shape type I. For a very similar vase form of the amphora in Mannheim, inv. no. 170 (Rombos, pl. 5, a) by the same hand and the amphora in the Museum of Art and Archeology at the University of Missouri, Columbia, inv. 58.3 (Langdon, 99 no. 25) made in the same workshop. For an amphora with a very similar decoration of the amphora in Mainz, inv. no. 0.2031 (Rombos, pl. 7, a).

The scene of two horses with leader in the neck panel is rare cf *Ker.* V 1, pl. 78 inv. 369. The horse leader is represented in Attic LG II vase painting either with a single horse (mostly by the painters of the Sub-Dipylon Group) or with a pair of horses, but then the horse leader is set in the centre of the panel between the two animals of Rombos, 64.

For a similar frieze of grazing deer, but on the shoulder of the vase, of the amphora in Buffalo, Museum of Science, inv. no. C 12847 (Langdon, 61 no. 9). On the amphora in Athens, NM, Stathatou Collection (Schweitzer, pl. 47) there is a second such frieze lower on the body. For the subject in LG II painting of Rombos, 53 ff and pl. 7, a.

II. THE NEW WORKSHOPS

With only few exceptions neck handled amphorae from these workshops are on the plump side either of type I or of type II. Most of the workshops active in LG IIA outside the tradition of the Classical workshops are identified by a small number of vases by the same hand (the Little Known Workshops). There are two well-known painters and their workshops. The Birdseed Painter, whose output falls entirely within LG IIA, and the Athens 897 Painter, who dominates the scene during LG IIB.

LITTLE-KNOWN WORKSHOPS

There is an assortment of styles and a new linear iconographic repertoire with a variety of linear patterns spread in friezes or metopal panels all over the vase. Figural scenes are restricted and mostly confined to animal friezes or metopes. Individual painters can be identified but their overall style remains obscure.

PLATE 49

1-3 and pl. 50, 1. Fig. 24 and Text Fig. IV.

Inv. 18126. Provenance unknown. Formerly in the Empedocles Collection no. E 35.

Unpublished.

Height, 52 cm; neck height, 19.2 cm; base diameter, 15 cm; rim diameter, 18 cm; maximum diameter at upper belly, 27.5 cm; width across handle, 3.5 cm.

Complete, but upper neck and lip mended from several large fragments; a few small parts of the neck, which were missing, have been restored in plaster. Surface badly worn on one side of lower body.

Fine pinkish clay (7.5YR 7/4) with a few white stone inclusions; thin pinkish slip (7.5YR 8/4); matt black paint (5YR 2.5/1) fired dark reddish-brown (5YR 3/4) in places.

Broad, ovoid body with narrow, offset, ring foot; tall vertical neck with everted, thickened lip and sloping rim; strap handles.

Decorated all over in friezes, except for neck and shoulder which have a metopal panel composition. A pair of stripes on both sides of glazed lip. A frieze of dots on reserved rim. Below lip, a frieze of four-limbed sigmas to right. A chequerboard frieze above and another below the neck panel. In the panel, on both sides, a broad zone with two metopes and a central triglyph pattern consisting of a column of M-chevrons flanked by three vertical lines. Within each metope, a standing horse in silhouette facing central triglyph. The horses have tall vertical legs, clearly indi-



Text Fig. IV. Inv. 18126. Heraldic horses on neck.

cated hooves, protruding chest and rump and elongated body; their neck is upright and slightly withdrawn backwards; the muzzle is elongated with a short hanging rope, which concludes at the border line of the central triglyph as if tied up at a manger. Filling ornaments in the horse metope include an outlined and dotted diamond pattern underneath the horse's belly and a pair of horizontal squiggles above its back. In shoulder panel, two lozenge star metopes between large triglyphs consisting of a cross-hatched column alternating with diagonals and vertical lines. On body, alternating broad and narrow friezes with chequerboard, fishbone pattern, interlocking cross-hatched triangles, another fishbone pattern, chequerboard, interlocking cross-hatched triangles, dots and lines on lower body and foot. A broad column of M-chevrons on handle.

Attic, LG IIA, early. About 735-730 B.C.

Made in the workshop of the Hooked Swastikas Painter.

Share type I but with very high vertical neck. For similar vase attributed to the Hooked Swastikas Painter, cf Fairbanks, pl. XXIV, 264; Davison, fig. 89. For amphorae with comparable bodies cf Davison, fig. 96; *AA* 84 (1969) 137 fig. 1; *BCH* 103 (1979) 440 fig. 6; Wide, 193 fig. 56. The contemporary amphora in Athens, NM 894 (cf pls 42-45) has a higher neck and a more tapering body, while the Baghdad IM 52041 hydria (Davison, fig. 116) has a similar body form, but

broader and shorter neck. The balanced proportions between neck and body of this vase recall the work of potters of LG Ib/LG IIA like that of Kerameikos inv. 385 (Davison, fig. 90, attributed to the Knickerbocker Painter; *GGP*, 51 attributed to the hand of the Athens 706 Workshop) and the work of the Hooked Swastikas Painter.

The decoration of this amphora follows the austerity and rigidity of Athenian LG Ib/LG IIA workshops. For the horse metopes in the neck panel of the amphora in Oxford, Ashmolean Museum 1895.76 (Davison, fig. 47) and a pitcher in Lisbon by the Hooked Swastikas Painter (M. H. Rocha Pereira, *Greek Vases in Portugal* [1962] pl. II). The organization of the linear ornaments, mainly the triglyph and metope decoration on the shoulder, also points to the same workshop. For the interlocking hatched triangles cf Kunisch, 147-148 fig. 59, b; A. Kauffmann-Samaras, *RA* 1972, 25 fig. 2; Young, 113 fig. 80 B18, P 6545. For the chequerboard frieze cf Kunisch, 28-29 fig. 13, a. For the four-limbed sigmas frieze cf Kunisch, 166-167 fig. 66, b. For the metopal lozenge star cf *GGP*, pl. 12 (the Pitchers workshops); *Ker.* V 1, pl. 35 (the Athens 706 Workshop); Davison, fig. 47 (the Hooked Swastikas Workshop); Young, fig. 80 B18, P 6545; A. Kauffmann-Samaras, *RA* 1972, 23 ff figs 1-2. For a related shoulder panel of *Griekse, Etruskische en Romeinse kunst, Allard Pierson Museum Amsterdam* (1976) fig. 4.

For similar horses cf Rombos, no. 247 pl. 56 (attributed to the Hooked Swastikas Painter). The style of the horses is directly related to that of the horses on the Oxford amphora (Davison, fig. 47), ascribed to the Hooked Swastikas Painter by Davison, to the Athens 897 Painter by Rombos (Rombos, no. 325) and in the manner of the Hooked Swastikas Painter, assuming an early work by the Empedocles Painter, by J. N. Coldstream (*GGP*, 80). For the Hooked Swastikas Painter cf *GGP*, 66 ff; Davison, 47; Rombos, 476-477.

For earlier representations of a standing horse in a metope cf Rombos, 64-65. In the LG I period the Hirschfeld Painter was the first to introduce a rope hanging from the muzzle of a horse in a metope (cf Rombos, 64-65 table 8). In LG II it is a common subject within and outside the Classical Tradition. For antithetical horses on either side of a central triglyph in the metopes of a neck panel of the horses on the amphora in Toledo Museum 2643 (*CV4 USA* 17, Toledo 1, pl. 1) and the horses in the two lower

metopes of the amphora neck from the Agora P 22435 attributed to the Sub-Dipylon group (*Agora VIII* pl. 17, 303). A more common subject for the neck panel of neck amphorae is the combination of two antithetical horses tied to a tripod cf *GGP*, pl. 14, c; *AA* 84 (1969) 137 fig. 1; *ADelt* 28 (1973) A, pl. 1. The same subject is also used as the main theme for the decoration of oenochoai of the Concentric Circles Group (cf *GGP*, pl. 13, d; Rombos, no. 288 pl. 60, a).

PLATE 50

1. See pl. 49, 1-3

2-3. Fig. 25.

Inv. 21196. Provenance unknown.

Unpublished.

Height, 34.3 cm; neck height, 11 cm; base diameter, 9.5 cm; rim diameter, 12.5 cm; maximum diameter at belly, 19.2 cm; width across handle, 2.23 cm.

Complete, but neck and one handle, which were broken, have been mended from fragments with the missing part of the handle restored in plaster; surface badly worn all over; paint totally peeled off.

Fine reddish-yellow clay (7.5YR 7/6) with a few dark brown and some white stone inclusions; surface probably slipped.

Plump, ovoid body with low, conical ring foot; broad, slightly concave neck with offset lip and sloping rim; strap handles attached a little below lip.

Traces of decoration can be discerned in places from the brush marks. A large metopal panel on neck, a reserved zone on upper belly and sets of reserved bands lower down on body. Striped lip; reserved frieze on rim; a stripe on interior of lip. In the neck panel, on both sides, a metopal zone between two narrow ancillary friezes and reserved bands. Multiple zigzag pattern in the lower, ancillary frieze, but the pattern of the upper frieze is unrecognizable. The decoration of the side metopes in the broad central zone of the panel is not clear, but in the central metope, a bird with high curving neck and narrow ovoid body standing obliquely and perhaps a second one in front of it; a cross-hatched triangle standing on left border. Multiple zigzag in belly frieze, which is bordered by a set of four reserved bands. Barred handles with a cen-

tral metope decorated either with a pair of vertical lines or with two columns of opposed diagonals.

Attic, LG IIa, early. About 735 B.C.

Close to the Swan Painter and possibly by the same workshop as the three-handled kalathos-cup in the Louvre, inv. CA 1824 (*CVA France* 25, Louvre 16, pl. 13).

Shape type I, but plump. For a similar vase of the amphora in Munich inv. 8748 (*GGP*, pl. 8, d), dated to LG Ib. The body form with greatest diameter almost at midpoint is in the manner of MG vases of *Ker. V* 1, pl. 29 inv. 884 and pl. 32 inv. 291. The decorative system with a large metopal panel on neck, a reserved frieze on upper part of belly and triple reserved bands on lower body is also an early feature of *Ker. V* 1, pl. 32 inv. 291. For metopal compositions on neck, which enter the repertoire of Attic potters in MG II, cf. pl. 24 above.

For the bird type of *CVA France* 25, Louvre 16, pl. 13 (CA 1824), perhaps by the same workshop; also Davison, figs 113-114 (by the Swan Painter). The metope with two birds in a row is extremely rare. For comparable representations of also *Hesperia* 30 (1961) 132, pl. 18, 10 and *Ker. V* 1, pl. 96 inv. 341. For the handle decoration of *Ker. V* 1, pl. 152 inv. 2145.

PLATE 51

1-3.

Inv. 14433. From Anavyssos. Excavated by Kastriotis in 1911, but no other details are available.

P. Kastriotis-A. Philadelphus, *Prakt* 1911, 123 fig. 22. Height, 38 cm; neck height, 14 cm; base diameter, 9.5 cm; rim diameter, 15.5 cm; maximum diameter at belly, 21.5 cm; width across handle, 2.5 cm.

Intact, except for a small missing part on shoulder, which has been restored in plaster. Surface slightly worn in places on one side.

Fine reddish clay (7.5YR 7/6) with a few white inclusions; pale pinkish slip (7.5YR 8/4); matt black paint (7.5YR 2/0) misfired and turned to dark brown (7.5YR 4/4) in places.

Plump, ovoid body with narrow ring foot; broad,

concave neck slightly flaring towards an offset lip with rounded rim; strap handles which join the neck a short distance below the lip.

Decorated in friezes all over except for foot and a narrow band above it, which are glazed. On lip, a narrow frieze with cross-hatched, standing triangles and dotted circles between them; a frieze of dots on rim; a stripe on interior of lip. On both sides of neck, a large panel with hatched battlement between two ancillary friezes with outlined and dotted lozenge chain. One handle with three metopes, each containing a St. Andrew's cross; the other handle with two similar but larger metopes.

On both sides of shoulder, a large hatched zigzag band and small, cross-hatched triangles on both borders. On belly, below handles, four successive friezes with linear motifs alternating with double reserved bands; outlined and dotted lozenge chain in the upper, ancillary frieze; vertical, hatched leaves in the broader, main frieze immediately below; tangential blobs in the ancillary frieze below and dots in the last narrow frieze. Lower down on the body two sets of double reserved bands.

ΑΚΑΔΗΜΙΑ

Attic, LG IIa, early, about 735-730 B.C.

By the Athens 706 Workshop; by the same hand as the kalathos in Würzburg H 5337 (*CVA Deutschland* 39, Würzburg 1, pl. 11, 1-2).

Shape type II. For a similar vase of *Ker. V* 1, pl. 35 inv. 385 (attributed to the Athens 706 Workshop of *GGP*, 51), but with a different neck.

For a similar combination of ornaments and friezes on neck of Young, 74 fig. 48, a; Davison, fig. 66 assigned to the Hooked Swastikas Workshop (*GGP*, 66 no. 7), but the style is different. For the frieze of standing triangles and dotted circles on lip of *CVA Deutschland* 39, Würzburg 1, pl. 11, 1-2 (LG Ib); *Ker. V* 1, pl. 114 inv. 399 (assigned to the Hooked Swastikas Workshop of *GGP*, 66 no. 10).

For the hatched zigzag band between interlocking triangles (pseudo-wolf-tooth) on shoulder of Kunisch, 148-149 fig. 59, d); also *CVA Deutschland* 39, Würzburg 1, pl. 8 (LG Ib). The pattern was introduced by the Dipylon Workshop mostly for ancillary friezes or minor vases of *CVA Deutschland* 9, München 3, pl. 113, 3-4; *GGP*, 33 no. 46; Fairbanks, pl. XXI, 263. The



Fig. 26 and Text Fig. V.

Inv. 21550. Provenance unknown.

Unpublished.

Height, 39 cm; neck height, 13 cm; base diameter, 11 cm; rim diameter, 14 cm; maximum diameter at belly, 24.5 cm; width across handle, 7.5 cm.

Complete, but upper neck and lip mended from several large fragments; a few minor missing parts have been restored in plaster. Surface badly preserved in places because of heavy mineral incrustations that covered one side of the vase.

Fine reddish clay (7.5YR 7/6) with a few white inclusions and a quantity of mica visible on the surface; pale reddish-yellow slip (7.5YR 8/6); matt black paint (5YR 2.5/1) misfired and turned to reddish-brown (5YR 4/6) in places.

Plump, ovoid body with narrow ring foot; broad, concave neck slightly flaring towards an offset lip with sloping rim; strap handles.

Decorated all over except for foot and vase walls

dotted lozenge chain is often combined with pseudo-wolf-tooth on minor and late vases of the Dipylon Workshop and their followers of the tankard in Munich inv. 6217 (*CVA Deutschland* 9, München 3, pl. 113, 3-4; *GGP*, 33 no. 46). The hatched leaves frieze is also a favoured motif of the Dipylon Workshop and its followers, but mostly as an ancillary frieze (cf. *GGP*, pl. 6); the subject becomes more common in LG II (cf. *GGP*, pl. 11, a-b) and is often used on vases attributed

by Th. Rombos to the Thorikos Workshop of the amphora in Copenhagen, 2680 (Rombos, pl. 12, a), which is also decorated with a hatched battlement on the neck. For the tangential blobs of Kunisch, 224 fig. 86, a. The handle decoration with two or three metopes each containing a St. Andrew's cross is extremely common on amphorae and pitchers of LG Ib and LG IIa (cf. e.g. *BABesch* 69 [1994] 8 fig. 13).

THE BIRDSEED PAINTER AND WORKSHOP

This is the best-known workshop of those not following the Classical Tradition in LG II. The output of the workshop falls entirely within LG IIa. The main features of the style are plump vases with basically linear decoration embellished with limited figured scenes with birds or grazing horses in metopal panels and later on friezes. Human figures are not favoured. The characteristic birds with seed chains and the sophisticated combination of vertical and horizontal meander friezes on the neck are the hallmark of the painter. The style, which is contemporary with that of the Sub-Dipylon Group, is related to that of the Lambros Group vases (cf. *GGP*, 70), but echoes of the Classical Tradition are not entirely missing.

For the Birdseed Painter of *GGP*, 67; Rombos, 470 ff; M. Brouskari, *BCH* 103 (1979) 454.

ΑΘΗΝΑΝ

PLATES 52-53

behind handles, which are glazed. Striped lip; tangential blobs on rim. A narrow, ancillary frieze with fishbone pattern below lip. On both sides of neck, a large panel flanked on either side by a triple reserved band and supported below by a narrow, ancillary frieze with gear pattern. In the panel, chequerboard columns alternating with columns of M-chevrons; vertical lines in between them.

On shoulder, a large panel with two bird metopes between large and composite triglyph patterns consisting of two columns with linear ornaments alternating with triple vertical lines; horizontal bars in one of the columns, cross-hatched lozenge chain framed by dots in the other. A pair of antithetical birds facing an M-chevron column in three of the metopes; birds facing a column of chevrons instead in the fourth metope. The birds are depicted with hatched body, one leg, high curving neck and head in silhouette; filling star behind the bird in all metopes; on side A, another star below the bird's head.

On body, below shoulder panel, a broad frieze with chequerboard pattern bordered above by two and below by three ancillary friezes; groups of twelve ver-



Text Fig. V. Inv. 21550. Bird metopes on shoulder.

tical bars alternating with horizontal squiggles in the first narrow frieze below shoulder panel; dots in the next narrow frieze bordering the chequerboard zone. In the narrow frieze immediately below, groups of twelve vertical bars alternating with horizontal squiggles; tangential blobs in the next frieze; squiggles and vertical bars in the last frieze. Lower down on the body, three sets of four reserved bands. On handles, three metopes alternating with sets of three horizontal lines; star in the metopes on one handle, St. Andrew's cross in the metopes of the other.

Attic, LG IIa, early. About 735 B.C.

Early work by the Birdseed Painter.

The shape of the amphora (type I) is intermediate between that of the amphora from Kerameikos, grave 72 (*Ker. V* 1, pl. 35 inv. 385) assigned to the Athens 706 Workshop and dated to LG Ib/LG IIa (cf *GGP*, 51 ff; Rombos, 421) and that of the amphora in Boston, Museum of Fine Arts inv. no. 98.894 (Davison, fig. 76; *GGP*, 67 no. 1; Lane, pl. 6) dated to LG IIa and ascribed to the Birdseed Painter.

The decoration of the amphora is still in the dark ground system of earlier styles, which remained current in some workshops until the end of the Geometric period cf e.g. *GGP*, pl. 14, c. It survives the MG period through the Dipylon Workshop of the amphora in London, Barrington Collection (Davison, fig.

93); also the amphora in Munich, Staatliche Museen inv. 6080 (Arias-Hirmer-Shefton, pl. 1).

For an almost identical neck decoration of the amphora in Fairbanks, pl. XXI, 263, possibly by the same hand. The comparable neck decoration of the amphora in Boston, Museum of Fine Arts inv. no. 98.894 (by the Birdseed Painter, fig. 76) is more elaborate and complex, also making use of meander friezes. For a pitcher with similar neck decoration cf *CVA Tchécoslovaquie* 2, Prague, Musée National 1, pl. 11. Cf also *ADelt* 27 (1972) B1, pl. 63, a. The combination of vertical, linear motifs with large chequered areas intermingled with barred friezes or tangential blobs is also common on several vases attributed to the Athens 706 Workshop (cf *GGP*, 51; C. Watzinger, *Griechische Vasen in Tübingen* [1926] pl. 1, B7), but the combination of patterns is different favouring darker ground designs.

The bird type with sloping hatched body and legs drawn with one line is unusual. For the nearest parallels cf *Ker. V* 1, pl. 76 inv. 1327 and Wide, 206 fig. 73. For a pair of cross-hatched birds with only one leg drawn cf *MuM* 26 (5.10.1963) 27 no. 55, pl. 15. For the subject of a pair of antithetical birds in a metope cf *AA* 83 (1968) 487 fig. 5, 6; *Ker. V* 1, pl. 59 without inv. no.; Kahane, pl. XXIII, 2; Davison, fig. 31; *CVA Deutschland* 39, Würzburg 1, pls 7, 5 and 13, 2. The chevron column is mostly combined with one bird in Attic LG II vase painting cf *CVA Deutschland* 26, Stuttgart 1, pl. 8, 4. For two birds in a metope facing



Fig. 27.

Inv. 21175. Said to be from Glyphada; confiscated in 1967 (BE 74/1967) cf pl. 10 above.

Unpublished.

Height, 58 cm; neck height, 19 cm; base diameter, 4 cm; rim diameter, 24 cm; maximum diameter at upper belly, 37 cm; width across handle, 4.3 cm.

Complete, but mended from several large fragments with handles and a large part of shoulder, which were missing, restored in plaster.

Fine light reddish-brown clay (5YR 6/6) with a few dark brown and even fewer white inclusions; a small quantity of mica visible on surface; thin pinkish slip (5YR 8/4); matt black paint (5YR 2.5/1) badly worn in places.

Broad, ovoid body sharply tapering towards a low, conical ring foot; broad, concave neck slightly flaring towards an everted lip with rounded rim, hollow on interior; strap handles.

Decorated all over except for a narrow band on lower body above foot and areas behind handles, which are glazed. A stripe on lip, lozenge chain on rim, two stripes on interior of lip. A narrow frieze with dotted lozenge chain between two sets of triple reserved lines below lip. In the neck panel, on both sides, four vertical meanders between pairs of reserved bands alternating with three chequerboard columns; below the panel a narrow, ancillary frieze with dotted lozenge chain.

an M-chevron column cf *CVA Deutschland* 35, Kassel 1, pl. 5, g; but the M-chevron column is more frequently used as a central triglyph pattern between birds cf *CVA Deutschland* 26, Stuttgart 1, pl. 8, 5-7.

For the gear pattern as ancillary frieze in neck panel cf Davison, fig. 35. For the tangential blobs cf Kunisch, 224 fig. 86, a. For the star metopes on handles cf *Ker. V* 1, pls 113-115. For handles with St. Andrew's cross in the metopes cf *CVA Deutschland* 26, Stuttgart 1, pl. 8, 4. For combined use of star metopes and St. Andrew's cross metopes cf *CVA USA* 15, Cleveland Museum of Art 1, pl. 1, 4.

PLATES 54-56

On both sides of shoulder, a large panel with two friezes; in the upper frieze a row of standing, cross-hatched triangles; in the lower, broader frieze four grazing horses in silhouette to right; beneath the belly of each horse a hatched bird to left. Filling ornaments include a cross-hatched triangle underneath each horse's tail, an outlined hourglass motif below its neck and horizontal squiggles over the horses.

On belly, a broad frieze with hatched, complex meander between two narrow friezes with lozenge chain. Immediately below, a relatively broad frieze with a scribble pattern, followed by a frieze with cross-hatched wolf-tooth, a narrower band with a lozenge chain and, lower down, a set of nine reserved bands. A reserved band at the junction of foot and body and a reserved band with a row of dots on foot. A wavy line bordered by dots and framed by chequered triangles on handles.

Attic, LG IIa, early. About 735-720 B.C.

By the Birdseed Painter.

Shape type I. For an almost identical vase of the amphora in Boston, Museum of Fine Arts, inv. 98.894 (Fairbanks, pl. XX, a) by the same hand. Except for the more attenuated body and plastic snakes on the handles of the Boston vase, the two amphorae differ only in minor details. The characteristic neck decoration, the frieze with grazing horses on the shoulder and the double hatched meander on the belly, as well as all the ancillary friezes, are identical.

For a similar neck panel, also cf *AA* 71 (1967) pls 31-32 (by the Birdseed Painter); Fairbanks, pl. XXI, 261 and 263 (amphorae); *CVA Tchécoslovaquie* 2, Prague, Musée National 1, pl. 11 (mug); *Ker. V* 1, pl. 78 inv. 814 (oinochoe).

For an identical shoulder panel cf *BCH* 103 (1979) 454 fig. 17 (by the same hand).

For the double hatched meander cf Kunisch, 59-60 fig. 24, a. For the cross-hatched interlocking triangles cf Kunisch, 147-149 fig. 59, b. For the grazing horses on shoulder cf Fairbanks, pl. XX, a; Davison, fig. 74 by the same hand; cf further, Rombos, 67 ff.

THE ATHENS 897 PAINTER AND WORKSHOP

This prolific but unadventurous LG IIB production develops completely outside the Classical Tradition. The main features of the style are the careless drawing and the limited use of the figured style. Human figures do not occur and figured subjects are confined to a stylized type of running dogs, which constitutes the hallmark of the class, or more rarely to horses and birds. Contrary to current trends which eliminate friezes with geometric ornaments, large meander panels in the manner of earlier vases in the Classical Tradition remain a common feature of the vases attributed to the main painter of the group, the Athens 897 Painter. Earlier vases of this workshop, by the Empedocles Painter, prefer figured scenes, mostly with horses, in the main panels. Neck handled amphorae of a moderate size are extremely common and seem to occur in two classes: with plump forms like pitchers or with an articulated body shape and vertical neck, although never very high. Plastic snakes are used fairly often on the rim of amphorae as do large meander panels which suggest stylistic interrelations with workshops of the Classical Tradition and interlinked groups which are, as yet, not well known.

Cf E. Kunze, *GGA* July 1937, 289-292; J. M. Cook, *BSA* 42 (1947) 144 ff; Brokaw, 66 ff; *GGP*, 77 ff; Davison, 45 ff; Rombos, 508 ff.

PLATES 57-59

Fig. 28.

Inv. 21191. Provenance unknown. Acquired in 1948. Unpublished.

Height, 47 cm; neck height, 15 cm; base diameter, 11 cm; rim diameter, 17.5 cm; maximum diameter at belly, 28 cm; width across handle, 5.2 cm.

Complete, but upper neck and lip mended from several large fragments. Surface badly preserved; paint flaking in places.

Fine reddish clay (2.5YR 3/6) with a few white inclusions; very pale brown slip (10YR 8/4); matt black paint (5YR 2.5/1) misfired and turned to reddish-brown (5YR 4/6) in places.

Ovoid body tapering sharply towards a high, conical ring foot; broad, concave neck slightly flaring towards an offset lip with rounded rim, hollow on interior; composite tripartite handles with a central strap and two rolled, side parts.

Decorated all over except for foot, a narrow band above it and areas behind handles, which are glazed. On glazed lip, a pair of narrow, reserved bands; on reserved rim, double, horizontal scribble; on interior of lip, a narrow band of glaze. Below the lip, a narrow frieze with multiple scribble. On both sides of neck, a large panel with double, hatched meander flanked by a pair of triglyphs with a column of diagonals in

between them. Below the panel, a narrow ancillary frieze with wolf-tooth.

On both sides of shoulder, metopal composition with a large, central panel and two side metopes with a group of eight vertical bars on either side. Hatched zigzag between two cross-hatched interlocking triangles in central panel; stacked scribbles in the side metopes.

On body, below handles, a narrow frieze with careless lozenge chain, then a broad metopal zone with nine square metopes between composite triglyphs consisting of a column of diagonals between sets of eight vertical lines. Each metope has a different motif in the following order: a hatched quatrefoil with cross-hatched triangles as ancillary ornaments between its leaves; stacked horizontal scribbles; latticed chequerboard with cross-hatched squares alternating with reserved ones containing a very small M-pattern at centre; stacked horizontal scribbles; a bird to left with a cross-hatched triangle behind it and scribbles in front of it and underneath its tail; a now mostly erased pattern; stacked scribbles; a lozenge star; stacked scribbles. Lower down, three narrow, ancillary friezes with reserved bands between them; lozenge chain in the first frieze, four-limbed sigmas to right in the second and fishbone pattern in the last frieze. Reserved bands lower down.

Attic, LG IIB. About 720-715 B.C.

By the Athens 897 Painter. By the same hand as the



vessel which gave its name to the class, pls 60-61 below.

Well-articulated body form of type I amphora alluding to earlier models like that of the amphora in Oxford inv. no. 1895.76 (Davison, fig. 47) attributed to the Hooked Swastikas Painter by Davison and to the Athens 897 Painter by Rombos.

For the characteristic neck panel with a large, hatched, double meander pattern (Kunisch, fig. 24, a) cf the amphora Athens, NM 897 on pls 60-61, the amphora on the Basel market (Davison, fig. 42), the amphora in the Louvre CA 1789 (Villard, 37 fig. 20) all by the Athens 897 Painter; cf also Davison, fig. 32; *CVA* Deutschland 26, Stuttgart 1, pl. 7, 2 (attributed to the Athens 897 Workshop).

For the hatched zigzag between interlocking triangles in a shoulder panel cf Davison, fig. 40; *CVA* Deutschland 26, Stuttgart 1, pl. 7, 2; for the same pattern in a frieze cf Kunisch, fig. 59, d. For the metopal belly zone hosting various motifs cf Davison, fig. 40; *CVA* Deutschland 26, Stuttgart 1, pl. 7, 2; *Ker.* V 1, pl. 35 inv. 385. For the latticed chequerboard cf Kunisch, fig. 12, d. For the hatched quatrefoil cf *Ker.* V 1, pl. 11, inv. 1363 and pl. 19 inv. 383. It is a very common subject cf Kunisch, fig. 16, a. For the stacked multiple scribble cf Kunisch, fig. 67, b. For a very similar bird metope cf *CVA* Deutschland 26, Stuttgart 1, pl. 7, 3; Rombos, fig. 44, a-b. Single bird metope in a frieze is an uncommon subject and such metopes are usually composed in pairs to form an antithetical pattern cf Benson, pls XVII, 2, XIX, 5, XX, 3 and XXI, 1. For an identical handle decoration cf *CVA* Deutschland 26, Stuttgart 1, pl. 7, 3. For similar handles cf also, *Ker.* V 1, pl. 152 inv. 819; A. H. Harwell-Ashmead and K. M. Phillips Jr., *Classical Vases: Museum of Art, Rhode Island School of Design* (1976) fig. 25.

PLATES 60-61

Inv. 897. From Athens.

S. Wide, *Jdl* 15 (1900) 53 fig. 114; E. Kunze, *GGA* July 1937, 290; *BSA* 42 (1947) pl. 20, b; *EAA*, I, 871 fig. 1088; Young, 170; Davison, fig. 40; Brokaw, 15, Beil. 29, 2; *Ker.* VI 2, 573 no. 37; *GGP*, 53-57, 59, 77, 81; Rombos, 508 no. 319.

Height, 51.7 cm; neck height, 17.3 cm; base diameter, 10.5 cm; rim diameter, 18 cm; maximum diameter at belly, 28 cm; width across handle, 4.5 cm.

Complete, but upper neck and lip mended from several, large fragments. Surface badly preserved; paint flaking in places.

Fine reddish clay (2.5YR 3/6) with a few white inclusions; very pale brown slip (10YR 8/4); matt black paint (5YR 2.5/1) misfired and turned to reddish brown (5YR 4/6) in places.

Ovoid body sharply tapering towards a high, conical ring foot; broad, slightly concave neck somewhat flaring towards an offset lip with rounded rim, hollow on interior; composite tripartite handles with a central strap and two rolled, side parts.

Decorated all over except for foot, a narrow band above it, and areas behind handles, which are glazed. On interior and exterior of lip, a pair of stripes; on reserved rim, lozenge chain; Below the lip, a narrow frieze with a row of vertical, diluted sigmas. On both sides of neck, a large panel with a hatched, triple meander pattern flanked by a pair of triglyphs with a column of diagonals in between them. Below the panel, a narrow ancillary frieze with lozenge chain.

On both sides of the shoulder, metopal composition with a large, central panel and two side metopes with a group of eight vertical bars on either side. Hatched zigzag between cross-hatched interlocking triangles in central panel; stacked scribbles in the side metopes.

On body, below handles, a narrow frieze with careless lozenge chain, then a zone with coursing hounds and lower down a broad metopal zone with nine square metopes between composite triglyphs consisting of a column of diagonals between sets of eight vertical lines. Each metope has a different motif in the following order: a hatched quatrefoil with cross-hatched triangles as ancillary ornaments between its leaves; stacked horizontal scribbles; latticed chequerboard with cross-hatched squares alternating with reserved ones containing a very small M-pattern at centre; vertical, cross-hatched lozenge chain; stacked horizontal scribbles; latticed chequerboard as the previous one; stacked scribbles; vertical lozenge chain as the previous one; a lozenge star; stacked scribbles.

Lower down, a narrow, ancillary frieze with lozenge chain and then a zone with coursing hounds followed by a frieze with four-limbed sigmas to right. Set of seven stripes further down. On handles, horizontal

lines on edges; on central handle strap, two metopes, each with a St. Andrew's cross, separated by sets of horizontal lines.

Attic, LG IIB. About 720-715 B.C.

By the Athens 897 Painter.

The painter of this vase, after which the class has been named, was first isolated by E. Kunze who related the vase to the Louvre CA 1789 amphora. By the same hand is the amphora on the Basel market (Davison, fig. 42). The vase is slightly more elevated than the amphora 21191, pls 57-59 above, by the same hand, to make room for two figured friezes with running dogs. Otherwise the two vases are almost identical in style and iconography (cf shoulder friezes and belly frieze with linear ornaments in the triglyph-and-metope style).

PLATES 62-63

Fig. 29.

Inv. 17519. Provenance unknown.

GGP, 77 no. 9 pl. 14, e; J. N. Coldstream, *Geometric Greece* (1977) 116 fig. 35, d; Rombos, 511 no. 329.

Height, 43.5 cm; neck height, 16.5 cm; base diameter, 15 cm; rim diameter, 16.5 cm; maximum diameter at belly, 21.5 cm; width across handle, 4 cm.

Mended from several large fragments with a few missing parts at lower body and upper neck restored in plaster; still missing is only a small fragment of the plastic snake on lip; surface badly worn in places.

Fine pinkish clay (7.5YR 7/4) with a few white inclusions; thin wash (7.5YR 8/4); matt black paint (7.5 YR 2/0) fired quite dark brown (7.5YR 4/6) in places.

Short, ovoid body with offset ring foot; high vertical neck with thickened, everted lip and sloping rim, which is covered by a plastic snake; composite tripartite handle with a pair of rolled parts bordering the central band.

Decorated all over in friezes, except for panelled neck and shoulder and glazed foot. Striped lip, rim and attached plastic snake. Below lip, a frieze with five running dogs to right painted in silhouette; small horizontal squiggles underneath the animals and cross-

hatched triangles hanging from upper borderline; another cross-hatched triangle on lower borderline underneath the hind legs of one dog. On both sides of neck between handles, two striding horses to right amid numerous filling ornaments. The horses are painted in silhouette with reserved eye; filling ornaments include vertical and horizontal squiggles, columns of four-limbed sigmas, cross-hatched diamonds and cross-hatched triangles hanging from upper borderline or standing on lower margin. Below the panel a narrow, ancillary frieze with a careless lozenge chain between a pair of horizontal lines.

In shoulder panel, which is flanked on either side by a set of eight vertical lines, two running dogs to right painted in silhouette amid numerous filling motifs consisting of horizontal squiggles and, mostly standing, cross-hatched triangles.

Lower down on belly at the point of maximum diameter, a broad frieze with striding horses to right; they are painted in silhouette with reserved eye. Filling ornaments in this frieze include squiggles, hourglasses in silhouette, cross-hatched standing and hanging triangles, and cross-hatched diamonds. The two narrow ancillary friezes above and below the main frieze have a carelessly drawn, unlined lozenge chain, while the third subsidiary frieze lower down on belly is decorated by vertical squiggles. Horizontal lines above foot and in between friezes. On handle, three metopes with St. Andrew's cross alternating with sets of eight horizontal lines on central strap and short horizontal bars on the edges of the handle.

Attic, LG IIB, late. About 710-700 B.C.

By the Athens 897 Painter (attributed by J. N. Coldstream, *GGP*, 77 no. 9 pl. 14, e).

For the shape of the amphora (type I) cf *GGP*, pl. 14, c; Davison, figs 116 and 123 (hydriae with a similar form). For the plastic snakes cf *GGP*, 60; *BSA* 35 (1934-35) pls 38, 43-45 and 47; *Hesperia* 30 (1961) pl. 87, S3; *AW* 1974, 21 fig. 1; *Meddelelser fra Ny Carlsberg Glyptothek* 36 (1979) 43 figs 4-7; *CVA Deutschland* 15, Mainz 1, pls 5-6; *CVA Deutschland* 39, Würzburg 1, pl. 16; *CVA Deutschland* 34, Hannover 1, pl. 1; *CVA Deutschland* 60, Karlsruhe 3, pl. 1; *CVA Tchécoslovaquie* 1, Prague 1, pl. 12.1; *CVA Sweden* 3, Göte-

borg 1, pl. 17, 4; *CVA Sweden* 4, Stockholm 2, pls 6-7; Langdon, 88, fig. 20.

The style of the vase is better paralleled on that of the oinochoe in Athens NM 18444 (Davison, fig. 45) by the same hand. For the decorative scheme with consecutive friezes except for panelled neck and shoulder cf *GGP*, pl. 14, c (LG IIB); for the subject of the running dogs, which is a LG II innovation, cf Rombos, 222. For identical running dogs cf Davison, fig. 40; *CVA Deutschland* 13, Mannheim 1, pl. 3, 2. For the subject of the striding horses in LG vase painting cf Rombos, 64ff. For similar horses cf Davison, fig. 44. The use of ancillary friezes with carelessly drawn lozenge chains is popular in the Athens 897 workshop.

PLATES 64-65



Fig. 30.

Inv. 21288. Provenance unknown.

Unpublished.

Height, 21 cm; neck height, 18.5 cm; base diameter, 15 cm; rim diameter, 16.5 cm; maximum diameter at belly, 21 cm; width across handle, 2.4 cm.

Preserved intact, except for a minor chip on lip; surface badly worn all over; paint flaking in places.

Fine pinkish clay (7.5YR 7/4) with a few white inclusions; thin wash; matt black paint (5YR 2.5/1) fired dark red (2.5YR 3/6) in places.

Plump, ovoid body with broad base and narrow ring foot; concave neck slightly flaring towards an everted lip with sloping rim; twin rolled handles.

Decorated all over except for foot, a narrow band above it and areas behind handles, which are glazed. A large panel on neck and another on shoulder, a narrow frieze on belly below handles and reserved bands lower down on body. A pair of reserved bands on lip, vertical bars on rim and two stripes on interior of lip.

On both sides of neck, a large panel with a striding bull in silhouette to left; the animal's head is mostly peeled off. The panel is replete with filling ornaments, which include a column of chevrons on either side of the bull, a dotted lozenge underneath the animal's belly, an outlined hourglass between its forelegs and a horizontal squiggle above its back. Below the panel an ancillary frieze with fishbone pattern between a pair

of triple reserved bands. Three vertical lines on either side of the panel.

In shoulder panel, which is bordered on either side by three vertical lines, a huge running dog to left painted in silhouette; all four legs of the hound are represented. Above the animal, a massive zigzag line; a pile of four-limbed sigmas in front and behind the animal; below the dog a pair of hourglasses between three twin sets of squiggles. One of the hourglasses is painted in silhouette, but the other three in outline. Below the shoulder panels a subsidiary frieze with large units of a massive fishbone pattern. On handles, opposed diagonals; in the reserved space above upper handle joint on neck, a St. Andrew's cross.

Attic, LG IIB, late. About 710-700 B.C.

By the Athens 897 Workshop.

For an amphora of a similar hybrid shape (between types II and III) cf *Ker*. V 1, pl. 110 inv. 1306. Earlier examples may have the same broad neck, but they are slenderer cf Rombos, pl. 5, a.

The overall decoration of this vase with the emphatic representation of an animal on neck and a running dog on shoulder is unusual. The workshop of the Athens 894 Painter sometimes produces amphorae of this type with an animal dominating the neck panel, but the shoulder panel usually hosts at least two running dogs (cf *CVA Deutschland* 13, Mannheim 1, pl. 2, 3; Rombos, pl. 5, a no. 170). On a late and debased work by the Athens 897 Workshop, an amphora in Reading (inv. no. 50.10.1, Rombos, pl. 44), the decoration consists of one bird panel on neck and a running dog in the central shoulder metope, although there are two dogs on the other side of the same vase. Cf also an amphora from Athens (*Adelt* 29 [1973-74] B1, pl. 85).

The single bull in the neck panel is unusual. Bulls enter the Attic repertoire in LG IIB, mostly on cups, and they are represented striding in friezes cf Rombos, 227 ff and table 33; B. Borell, *Attisch geometrische Schalen* (1978) 55 ff; *Agora VIII*, pl. 20, 339; *CVA Sweden* 4, Stockholm 2, pl. 6. For a bull led by a helmeted man cf *Agora VIII*, 340; Rombos, 229.

For the subject of the running hounds cf Rombos, 222 table 32. For rare representations of a single running dog in a shoulder panel cf Rombos, pl. 44, b. For the style of the dog cf *Ker*. V 1, pl. 138 inv. 1240. For similarly rendered dogs cf Davison, figs 41 and 46. For the handle type cf *Ker*. V 1, pl. 153 inv. 850.

THE LATE HORSE AMPHORAE

In LG IIb a number of amphorae of type II with short cylindrical neck and partially banded ovoid body are decorated with a horse panel on the neck. The horse is usually shown grazing and occasionally striding. More rarely there is a pair of antithetical horses in a manger or a horse and rider scene. The class continues into the seventh century into the Protoattic style when it also includes pedestalled craters in the same style.

For vases of this class cf *CVA Deutschland* 27, Heidelberg 3, pl. 107; *BCH* 81 (1957) 508 fig. 10; Davison, figs 52-53; *ADelt* 28 (1973) A, pl. 1; *CVA Deutschland* 26, Stuttgart 1, pls 6, 1 and 7, 4; *Ker.* V 1, pl. 37 inv. 850; *Thorikos VIII*, 99 fig. 53; J. Bouzek, *SborPraha* 13, 3 (1959) pl. VI, 5 and p. 114 ff; *Annales Universitatis Saraviensis* 4, 1955, pl. 20. Also, *CVA Deutschland* 25, Frankfurt am Main 1, pl. 10, 5-6 (Protoattic).

For similar amphorae from outside Attica cf *Tiryns* I, pl. XVII, 4; Neugebauer, pl. 3, F. 3901 after A. Åkerström, *Der geometrische Stil in Italien* (1943) 43 and fig. 35, 1.

PLATES 66-67

Fig. 31 and Text Fig. VI.

Inv. 19627. From Plato's Academy. According to the Museum's catalogue "excavated by Kourouniotis in 1932". The vase was a cinerary urn as it contained remnants of cremated bones, but no other details are available.

Unpublished.

Height, 46 cm; neck height, 13 cm; base diameter, 10 cm; rim diameter, 21 cm; maximum diameter at upper belly, 30 cm; width across handle, 2.5 cm.

Intact, with minor plaster repairs on shoulder, neck and lip. Surface poorly preserved; paint badly worn in places.

Fine reddish-yellow clay (5YR 6/6) with a few dark brown and even fewer white inclusions; a small quantity of mica visible on surface; thin reddish-yellow slip (7.5YR 8/2); matt dusky red paint (10 R 3/4) fired red (10R 4/8) in places.

Ovoid body sharply tapering towards a high, almost conical ring foot; short, cylindrical neck slightly flaring towards an everted lip with rounded rim; strap handles.

Dark ground body, reserved neck. Striped lip; fish-bone pattern on rim. On both sides of neck, a large panel framed on either side by three vertical lines. A pair of stripes above and another below the panel. In the panel, a striding horse in silhouette to right among numerous filling ornaments; under the horse's belly, diamond pattern formed by four outlined and dotted lozenges; above the horse, a pair of horizontal

squiggles; in front of and behind the horse, vertical squiggles and a stack of horizontal squiggles on the right side of the panel. On belly, below the handles, a set of twenty-three reserved bands and a single reserved band further down. A reserved band on foot. Cable pattern on handles.

Attic LG IIb, late. About 700 B.C.

 In the manner of the Athens 894 Painter.

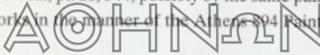
Shape type III. For a similar amphora cf *BCH* 81 (1957) 508 fig. 10; *Prakt* 1956, pl. 3, g, possibly by the same workshop.

The striding horse in the panel has no close parallel. For striding horses cf *Rombos*, 64 ff. For another striding horse in the neck panel of an amphora of the same class cf *Ker.* V 1, pl. 37 inv. 656; for a striding horse in the neck panel of an amphora with medium-sized neck cf *Sotheby's Catalogue* 13th July 1970, 68 no. 113. For the same subject in the two lower metopes of the neck panel cf *Wide*, 194 fig. 57; *Agora VIII*, pls 14, 246 and 17, 303. For the same subject on other vase shapes cf *Young*, 176 fig. 124 (oinochoe); *CVA Deutschland* 25, Frankfurt am Main 1, pl. 5, 2-3; *AM* 88 (1973) pl. 29, 1 (trefoil oinochoe); *Ker.* V 1, pl. 78 inv. 369 (trefoil oinochoe); *CVA Belgique* 3, Bruxelles 3, pl. 2, 11a (trefoil oinochoe); *AM* 43 (1918) pl. 5, 3 (mug); *Schaal*, pl. 1, b-c.

For the multiple, stacked scribble lines cf *Kunisch*, 169 and 171 fig. 67, b. For the diamond pattern cf *Kunisch*, 94-96 fig. 38, h-i, but in this form it is more



common on Protoattic cf *Ker.* VI 2, 349 fig. 32; also, *Rombos*, pl. 28, b (by the Analatos Painter). For the cable on handles cf *Ker.* V 1, pl. 153 inv. 337. For a neck panel with a grazing horse and stacked squiggles cf *Agora VIII*, pl. 21, 344, possibly by the same painter, who works in the manner of the Athens 894 Painter.

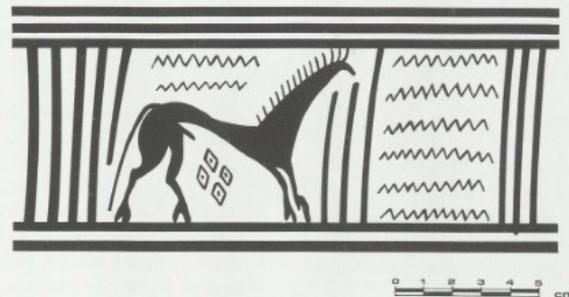


III. THE CIRCLE AMPHORAE

Amphorae of this class first appear in a monumental form in the workshop of the Dipylon Painter. Monumental amphorae of this class are highly favoured by a painter of the Sub-Dipylon Group, who starts with the earlier two circle scheme in two tiers and ends up with a simpler version with a single pair of circles (cf text to pl. 33 above). At the same time moderate size amphorae with one or two circles decorating their neck are produced in various Attic workshops. Neck handled circle amphorae belong almost exclusively to type III and their style is distinct from that of the bi- and tri-metopal circle styles used for belly handled amphorae of the MG period (cf below p. 81).

SINGLE CIRCLE AMPHORAE

Single circle amphorae of moderate size are produced in several Attic workshops during the LG II period. Originally there was a variety in form and decoration, but later circle amphorae became very stylized. Distinctive features of the class are the decoration of reserved neck with a set of concentric circles or wheels and the partial banding of glazed body. On early examples subsidiary motifs play an important role in the neck panel, but on later examples they are limited, mostly confined to hourglasses, chevron or lozenge chains and squiggles. Cf *Young*, 182-183.



Text Fig. VI. Inv. 19627. Horse representation on neck.

PLATES 68-69

Fig. 32 and Text Fig. VII.

Inv. 21198. Provenance unknown.

Unpublished.

Height, 37.5 cm; neck height, 10 cm; base diameter, 10 cm; rim diameter, 15 cm; maximum diameter at upper belly, 22.5 cm; width across handle, 5 cm.

Intact, with minor chips on belly and foot; surface badly worn on one side of belly; paint peeled off in places.

Fine pinkish clay (7.5YR 8/4) with a few dark brown and even fewer white stone inclusions; a small quantity of mica visible on surface; thin pinkish-white slip (7.5YR 8/2); matt red paint (2.5YR 4/8).

Attenuated, ovoid body with low, conical ring foot; short, concave neck slightly flaring towards an everted lip with sloping rim, hollow on interior; strap handles which join the neck at mid-point. Reserved neck, lip and handles, but dark ground body. Lip striped on both sides. A frieze of dots on rim. On both sides of neck, a large panel defined on either side by three vertical lines. In the panel, freehand, a triple concentric circle with central cross; on either side of the circle vertical squiggle. On glazed body, below handles, two narrow, reserved bands, then a reserved frieze with horizontal lozenge chains alternating with sets of seven vertical bars; immediately below, a set of eleven narrow, reserved bands. On the underside of the foot, graffito. Barred handles.

Attic, LG IIB, early. About 720 B.C.



Text Fig. VII. Inv. 21198. Graffito on base of vase.

By the same workshop as the amphora 5913 and the hydria 1655 in Prague, National Museum (*CVA Tchécoslovaquie* 2, Prague, Musée National 1, pls 7, 3 and 13, 6-7). For this style cf J. Bouzek, *SborPraha* 13 (1959) text to no. 3; *idem*, *CVA Tchécoslovaquie* 2, Prague, Musée National 1, text to pls 7, 3 and 13, 6-7.

Type III amphora. For a similar shape cf *Agora* VIII, pl. 1, 11 and the amphora in Prague (*loc. cit.*).

The single set of concentric circles flanked by squiggles on neck is unusual; for a comparable piece cf *Hesperia* 30 (1961) pl. 13 (12). For an identical belly frieze on an amphora of another class cf Neugebauer, pl. 3, 8-9.

For comparable Cycladic vases cf *GGP*, 176 ff (group Délos Aa and Ab explained as Parian). For an Attic hydria in a similar style cf *CVA Tchécoslovaquie* 2, Prague, Musée National 1, pl. 13, 6-7, possibly by the same workshop.

For the graffito on the underside of the foot there is no exact parallel; it is one of the earliest preserved graffiti and it is probably a numerical sign engraved before firing. It consists of two signs, one of which is comparable to a graffito on a late Cypriot vase from Maroni (cf J. Karagaydos - J. Metcalf - M. H. Rose, *Ancient Art from Cyprus. The Cesnola Collection* (1999) 45 no. 68. For early graffiti cf Young, 225 ff; *Agora* VIII, 33; L. H. Jeffery, *Local Scripts of Archaic Greece* (1961) 76; A. Johnston, *Trademarks on Greek Vases* (1979) 27. For a recent treatment of graffiti, dipinti and other signs explained as potter's marks cf J. Papadopoulos, *Hesperia* 63 (1994) 437-507; also R. Catling, in: D. Evely - I. S. Lemos - S. Sherrat, *Minotaur and Centaur. Studies in the Archaeology of Crete and Euboea presented to M. Popham*, *BAR International Series* 638 (1996) 126 ff.

For the flat lid cf *Agora* VIII, pl. 1, 11; *Ker.* V 1, pl. 32 inv. 291, pl. 36 inv. 362 and pl. 38 inv. 816, but with different handle.

PLATE 70

1-3. Fig. 33 and Text Fig. VIII.

Inv. 21630. From Phaleron. The vase was excavated by Kourouniotis in 1911; it was a cinerary urn as it con-



tained remnants of cremated bones, but no other details are available.

K. Kourouniotis, *AEphem* 1911, 247 fig. 4.

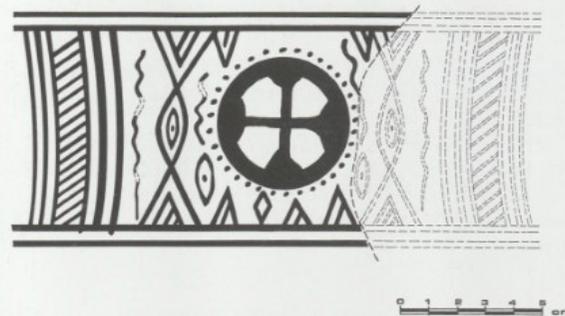
Height 45 cm; neck height, 12 cm; base diameter, 10.5 cm; rim diameter, 11.6 cm; maximum diameter at upper belly, 29 cm; width across handle, 5.4 cm.

Found intact (and full of burnt bones), but broken later; mended from several large fragments with the missing parts restored in plaster. Surface slightly worn on one side.

Fine reddish-yellow clay (5YR 6/6) with a few dark brown and even fewer white inclusions; a small quantity of mica visible on surface; thin reddish-yellow slip (7.5YR 8/2); matt dark red paint (10R 3/6).

Ovoid body with low, conical ring foot; short, cylindrical neck slightly flaring towards an everted lip with rounded rim, slightly hollow on interior; twin, rolled handles.

Reserved neck, rim and handles, but glazed lip and half-banded body. Dots on reserved rim. On both sides of neck, a large panel bordered on either side by a column of diagonals between triglyphs; a horizontal line above the panel and another below it. In the panel a four-spoked wheel with dotted outline between a pair of lozenge chains and squiggles; small triangles and dotted ovals as subsidiary filling ornaments above and below the circle. On body, a set of twenty narrow reserved bands below handles and another, single nar-



Text Fig. VIII. Inv. 21630. Wheel pattern on neck.

row reserved band at mid-point of glazed lower body; a reserved band at junction of foot and body and another on foot. Both parts of rolled handle dotted.

Attic, LG IIB. About 720-700 B.C.

In the tradition of the Sub-Dipylon group, by the same painter as the fragmentary neck amphora from the Agora P 667 (*Agora* VIII, pl. 17, 287) and a fragmentary crater from Kerameikos (*Ker.* V 1, pl. 24 inv. 1336).

Shape type III. For a similar shape cf Wide, 191 fig. 48; *ADelt* 23 (1968) B1, pl. 31, z.

For concentric circles surrounded by dots cf *Agora* VIII, pl. 17, nos 288, 292 and 303. The four-spoked wheel appears also as a device on early Athenian coins (cf Ch. Seltman, *Athens. Its History and Coinage* [1924] 34 ff pl. II, A23-A28). For its possible function as an emblem of the house of the Alkmaeonids cf Young, 182 under C136. For similar wheels cf Kunisch, 217-218 fig. 83, a; also *AM* 88 (1973) pl. 17, 1; Brants, pl. VII. Also *Agora* VIII, pl. 18, no. 320, but without the outer dot circle. The filling ornaments in the neck panel are unusual for this class of vases. For the dotted lip of Wide, 194 figs 52 and 57; Davison, fig. 99; *Ker.* V 1, pl. 34 inv. 410, pl. 35 inv. 385, pl. 37 inv. 656 and 850; *Agora* VIII, no. 303 pl. 17; *Hesperia* 22 (1953) 39 pl. 18, a. For the handle type cf *Ker.* V 1, pl. 152 inv. 266.

DOUBLE CIRCLE AMPHORAE

In LG IIB some Athenian potters favoured dark surfaces, producing neck handled amphorae with entirely glazed belly and plain decoration on reserved neck with circles or wheels, occasionally flanked by birds. They form a version of the previous class.

For amphorae of this class with one set of concentric circles cf *ADelt* 28 (1973) A, pl. 3, a; *AM* 88 (1973) pl. 16, 2; also *Tiryns* I, pl. XVII, 1 and 8 (Atticizing Argive). For an early example of this group of amphorae with one wheel flanked by a pair of antithetical birds cf *Agora* VIII, pl. 18, 320; Young, 181 fig. 131 (C 136). For an amphora with a pair of wheels on neck cf Young, 183 fig. 133, C 137. For an amphora with a double pair of wheels on reserved neck cf *AM* 88 (1973) pl. 17, 1.

PLATE 71

1-3. Fig. 34 and Text Fig. IX.

Inv. 21194. Provenance unknown.

Unpublished.

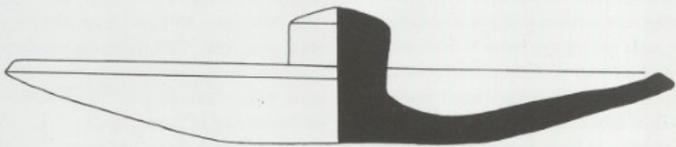
Height, 31.5 cm; neck height, 9 cm; base diameter, 9.8 cm; rim diameter, 15 cm; maximum diameter at belly, 22 cm; width across handle, 4.2 cm.

Intact, with minor plaster repairs on neck and lip. Surface poorly preserved; paint badly worn in places.

Fine reddish-yellow clay (5YR 7/6) with a few dark brown and even fewer white inclusions; a small quantity of mica visible on surface; thin wash; matt black paint fired dark reddish-brown (5YR 3/4) in places.

Globular body with low, offset ring foot; short, concave neck slightly flaring towards an everted, thickened lip with sloping rim; rolled handles. Lid with button handle.

Reserved neck and glazed body. A frieze of dots on rim. On both sides of neck, a pair of four-spoked wheels on either side of a pair of stacked, lozenge chains. A stripe below lip and another on base of neck. Handles banded vertically.



Text Fig. IX. Inv. 21194. Lid with button handle.

Attic, LG II b, early. About 720-710 B.C.

Shape intermediate between that of the amphora from Kerameikos, grave 90 (*Ker.* V 1, pl. 38 inv. 8160), which is dated to LG IIa, and that of the amphora from Trachones, grave A34 (*AM* 88 [1973] pl. 29, 7), which is dated to LG IIB. Very rare form, which is the precursor of the balloon amphorae of the seventh century cf Young, 210.

There is no exact parallel for the neck frieze. For glazed amphorae with two sets of circles on reserved neck cf *Thorikos* VIII, 89-90 figs 48-49; with a pair of wheels cf *ADelt* 28 (1973) A, pl. 8, a; with a pair of circles on either side of a standing triangle cf *ADelt* 28 (1973) A, pl. 4, a; *ADelt* 29 (1973-74) B1, pl. 86, h. For a pair of antithetical birds on either side of a standing triangle cf *ADelt* 28 (1973) A, pl. 24, b-c. For a wheel between birds and exceptionally, a wheel on belly cf Young, 181, fig. 131. For a more complex panel with four wheels on the neck of a glazed amphora cf *AM* 88 (1973) pl. 17, 1. Simpler versions with one set of circles on reserved neck are more common cf Wide, 86 fig. 46; *Hesperia* 30 (1961) 103 pl. 13, I2 (P 21800); *ADelt* 28 (1973) A, 54 pl. 4, a-b; *AM* 88 (1973) pl. 16, 2. For

a bird on neck cf *Ker.* V 1, pl. 38 without inv. no. from grave 52. For a strange flag pattern cf Wide, 86 fig. 47.

For similar wheels cf Wide, 191 fig. 49; *Hesperia* 30 (1961) pl. 13, I2; *ADelt* 28 (1973) A, pls 3, a and 21, a; *ADelt* 19 (1964) B1, pl. 67; *CVA* France 25, Louvre 16, pl. 9, CA 1814. The same wheel type is also used for real wagon representations cf Wide, 197 fig. 61; Young, 70 fig. 44; *Ker.* V 1, pl. 79 inv. 1356 and 1244. For LG representations of wagons cf E. Rystedt, *OpAth* 18 (1990) 177 ff. For representations of real

four-spoked wheels cf Young, 181 fig. 131; *Agora* VIII, pls 14, 246, 17, 287 and 18, 320. For the possible meaning of four-spoked wheels cf A. Roes, *Greek Geometric Art* (1934) 11 and 43; Kahane, 443 ff; E. Brann, *Hesperia* 30 (1961) 103, text to I2.

For the dotted lozenge chain cf Kunisch, 88 fig. 36, j; it is usually set in pairs on either side of a central motif (cf *Ker.* V 1, pl. 38 inv. 337) or stacked in rows (cf *Ker.* V 1, pl. 24 inv. 1336).

THE FORERUNNERS OF THE SOS TYPE

This is a class of highly stylized vases that relates the SOS amphorae of the seventh century to a class of LG circle amphorae. Distinct features of the class are the broad, ovoid body with short cylindrical neck and the circle decoration on reserved neck, combined with a dark ground half-banded body. The plastic ridge on neck below lip is a very late development. The circles on neck are painted in pairs on either side of a central triangle; filling ornaments are scant, mostly confined to lozenge chains; vertical squiggles, which are the trademark of the SOS amphorae, are adopted very late.

For amphorae of this class cf Wide, 191 fig. 48; *Ker.* V 1, pl. 38 inv. 337; *ADelt* 24 (1969) B1, pl. 42, d; *Hesperia* 30 (1961) 137 pl. 13, P2; *ADelt* 28 (1973) A, pl. 4, a. Other amphorae of the same group retain the central triangle on neck panel but omit the circles; instead they may have a short, horizontal lozenge chain (cf *Ker.* V 1, pl. 38 inv. 337) or birds (cf *ADelt* 22 [1967] B1, pl. 79, b).

For the development of the shape of the SOS amphora cf Young, 179; E. Brann, *Hesperia* 30 (1961) 338.

PLATE 72

1-3. Fig. 35.

Inv. 21366. Provenance unknown.

Unpublished.

Height, 42 cm; neck height, 11 cm; base diameter, 11.5 cm; rim diameter, 18.5 cm; maximum diameter at upper belly, 30 cm; width across handle, 3.5 cm.

Intact, with minor chips on lip and belly. Surface badly worn on two sides of belly, while on the other two sides and the neck it is well preserved.

Fine reddish-yellow clay (5YR 6/6) with a few dark brown and even fewer white inclusions; a small quantity of mica visible on surface; thin reddish-yellow slip (5YR 7/6); matt black paint (5YR 2.5/1) fired yellowish-red (5YR 4/6) in places.

Ovoid body with high, almost conical ring foot; short, broad and almost cylindrical neck slightly flaring towards an everted lip with sloping rim; strap handles.

Reserved neck and handles, glazed lip and half-banded body. On both sides of neck, a large panel bordered above and below by a pair of stripes and flanked at side by a triglyph. In the panel, a pair of double, concentric circles on either side of a standing triangle and a short, horizontal lozenge chain over it. The circles are hand-drawn and enclosing an eight-limbed star in centre; the central triangle is in double outline with a St. Andrew's cross in centre. On belly, well below handles, a set of twenty-three narrow, reserved bands. Handles striped vertically.

Attic, LG IIB, late. About 710-700 B.C.



For an almost identical amphora by the same painter of the amphora in Athens, NM 770 (Wide, 191 fig. 48) from Stais' excavation in 1891 at Athens, Ktema Sapountzaki, grave XIII (cf *AM* 18 [1893] 128). For this class of vases cf E. Brann, *Hesperia* 30 (1961) 137, P2.

For other amphorae with a similar shape of *Hesperia* 20 (1951) 72 n. 5 pl. 35, b; *Ker.* V 1, pl. 38 inv. 337. For other amphorae with similar decoration of *ADelt* 24 (1969) B1, pl. 42, d; *Hesperia* 30 (1961) 137 pl. 13, P2; *Hesperia* 20 (1951) 72 n. 5 pl. 35, b; *Agora* VIII, pl. 17 no. 300; also, *ADelt* 28 (1973) A, pl. 4, a-b (with glazed body).

For the motif of the single or multiple circle enclosing an eight-limbed star, which first appears in MG (cf *Ker.* V 1, pl. 76 inv. 1327 and pl. 109 inv. 890) and becomes more common in LG (cf *Ker.* V 1, pl. 102 inv. 877; Young, 96 fig. 67, XX4; *Agora* VIII, pl. 10, 171) cf Kunisch, fig. 77, e. For the double triangle with St. Andrew's cross cf Kunisch, fig. 46, b; *Agora* VIII, pl. 17 no. 300; Young, 26 fig. 16.

PLATE 73

1-3.

Inv. 12895. From Attica, Prinari, near Trachones at the foot of mount Hymettus. Formerly in the Roussopoulos Collection no. 785.

Unpublished.

Height, 42 cm; neck height, 11 cm; base diameter, 12.5 cm; rim diameter, 16.5 cm; maximum diameter at belly, 27 cm; width across handle, 2.8 cm.

Intact, with surface slightly worn in places.

Fine reddish-yellow clay (5YR 6/6) with a few dark brown and even fewer white inclusions; a small quantity of mica visible on surface; thin reddish-yellow slip (5YR 7/6); yellowish-red paint (5YR 4/6).

Balloon-shaped body with high, almost vertical ring

foot; short, cylindrical neck with a raised plastic ridge below lip; broad echinus lip flattened at top; rolled handles.

Dark ground decoration on body, reserved neck. Glazed lip. On both sides of neck, a pair of concentric circles on either side of a standing, double triangle containing a cross-hatched lozenge pattern. Squiggles on either side of the concentric circles, which are drawn by a three-brush compass and have a dot at centre. On belly, a short distance below the handles, a set of twenty narrow, reserved bands; another reserved band lower down. Handles striped vertically.

Attic, LG II b, late/EPA. About 700 B.C.

Type III. For the shape of this vase cf pl. 72 above, but the neck with the plastic ridge and the rolled arched handles herald the SOS type of amphora of the seventh century. The earliest SOS amphora is considered to be the amphora from grave 47 of the Phaleron cemetery (*AJA* 46 [1942] 26 fig. 2), which is slightly later than this amphora. For the ridge on the neck of LG amphorae beyond the SOS type cf *Ker.* V 1, pl. 38 inv. 1298; *Hesperia* 30 (1961) pl. 13, P2.

For the complex, central standing triangle there is no exact parallel; for a similar pattern in Cypriot vase painting cf *SCE* I, pl. CXXXIII, 404, 6 and 403, 22 (White Painted III). For the squiggles cf *Ker.* V 1, pl. 38 inv. 1298; *Agora* VIII, pl. 2, 23-28; *Hesperia* 30 (1961) pl. 13 (P3 and R3) and pl. 80; *ADelt* 28 (1973) A, pl. 21, a. The central triangle is rare on the neck of SOS amphorae (but cf Young, 179 fig. 128). The SOS amphorae have a small set of horizontal lines on the body in the beginning but later the body becomes fully glazed.

For the site cf A. Milchhöfer, *Karten von Attika herausgegeben von E. Curtius und J. A. Kaupert, Erläuternder Text*, Heft III (1881) 17; also, A. Matthaiou, *HOROS* 10-12 (1992-1998) 153 n. 16, 164 n. 45.



ΑΟΗΝΟΝ EARLY RIM HANDLED AMPHORAE (SUB-MYCENAEAN AND PROTOGEOMETRIC)

RIM HANDLED AMPHORAE

The rim handled amphora is an extremely rare shape in Attic pottery workshops of the Protogeometric and Geometric periods. The shape is of Mycenaean origin and originally develops as a variation of the neck handled type for vases with a wide neck; thus LH IIIC examples usually have a form identical to that of the neck handled type (i.e. with rounded rim and handles cf *JdI* 103 [1988] 19 fig. 16). Later PG amphorae of this type have strap handles and offset lip with a large, flat rim (cf *PGP*, pl. 6). The shape does not survive the PG period except for small size vases, mostly in Banded Ware. The form of the rim handled amphora is distinguished by its broad, concave neck and dumpy, ovoid body throughout the life span of the shape. Except for the later Banded Ware, the decoration is always dark ground and confined to a shoulder frieze; on early examples the neck is always glazed, but in LPG it is sometimes decorated with metopes or more rarely with a frieze.

For this shape cf *PGP*, 40 ff; *Ker.* I, 102; *Ker.* IV, 9 ff; F. Canciani, *CVA Deutschland* 27, Heidelberg 3, 33 (text to pl. 100, 1-2); R. Hampe - E. Simon, *CVA Deutschland* 15, Mainz 1, 11 (text to pl. 1, 1-2); *Lefkandi* I, 348.

Although the rim handled amphora has a Mycenaean pedigree (P. Mountjoy, *Mycenaean Pottery* [1993] 105 fig. 281), no example of a Sub-Mycenaean date is known from Athenian cemeteries (cf *PGP*, 40). The earliest known rim handled amphora is an amphora from Keos, Aghia Marina, now in Heidelberg, University Museum inv. G40 (*Ker.* I, pl. 44, 1-2; *CVA Deutschland* 27, Heidelberg 1, pl. 100, 1-2; *PGP*, 42), which can be dated on stylistic grounds to a transitional phase from SM to EPG. The Keos-Heidelberg vase has a broad, ovoid body with a low conical foot but, unlike later Attic rim handled amphorae, it has a relatively high neck set vertically on the body. Its decorative scheme with fully glazed neck, reserved bands on lower body and motifs (here hand-drawn semicircles) in the shoulder zone thoroughly anticipates later Attic examples.

The earliest Attic example from a well-dated context is the rim handled amphora from Kerameikos grave A (*Ker.* I, pl. 29 inv. 523), which dates to the EPG period and presents all the main elements of the type; the body is broad and fairly ovoid with low conical foot and the wide neck is slightly concave and short with flat rim from which the handles are appended. The decoration is following the dark ground style with the main frieze on glazed shoulder consisting of compass-drawn semicircles with solid half-moon centre, while sets of reserved bands alternate with dog-teeth friezes lower on body.

The next stage in the development of the shape is represented by an amphora from Kerameikos grave hS 92a at the Sacred Road, which dates to the MPG period (cf *AM* 81 [1966] 7 Beil. 11, 3). The ovoid body form and the short concave neck of this amphora are now more attenuated and better modelled; the handles are attached not on, but just beneath the flat spreading rim; the low conical base has been replaced by a narrow ring foot most likely pace the neck-handled amphorae of the period. The basic decorative scheme is the same as that current in EPG with glazed neck and sets of reserved bands on lower body; but the shoulder frieze, which consists of hatched interlocking triangles, is now reserved.

The rim handled amphora is more popular in the LPG period from which several Attic examples, sometimes in miniature, have been preserved (cf *Ker. I*, pl. 47, without inv. no.; *Ker. IV*, pl. 8 inv. 911, 2012 and 2013; *Lefkandi I*, pl. 137, P22, 1-3; *CVA Deutschland 1*, Mainz 1, pl. 1, 1-2; cf also *PGP*, 41-42 and *Lefkandi I*, 348 for two unpublished amphorae from the Agora grave XII, P 6850 and group I, P 3649). In this stage of development the wide neck has become shorter and the broad, ovoid body is provided with a low conical base. The type is frequently provided with a lid, which was tied over the mouth by a string with the help of holes set roughly at the point where the handle joins the rim (cf *Lefkandi I*, pls 137, 2 and 212, b; *Ker. IV*, pl. 8 inv. 2012 and inv. 911 for which a lid is assumed because of the presence of string holes on rim).

The neck of the LPG rim handled amphorae is either fully glazed (cf *Ker. IV*, pl. 8 inv. 2013; *Lefkandi I*, pl. 137, 1-2) or decorated with metopes in the triglyph-and-metope style according to which narrow vertical motifs in columns set between vertical lines alternate with broader metopes usually with linear patterns (cf *Ker. IV*, pl. 8 inv. 2012). The decoration of the neck with a linear pattern in a frieze is extremely rare (cf *Lefkandi I*, pl. 137, 3) and the two panelled horses on the neck of the rim handled amphora from Kerameikos grave 28 (*Ker. IV*, pl. 8 inv. 911; *PGP*, pl. 6) remain a sporadic phenomenon. The shoulder decoration of LPG rim amphorae usually consists of cross-hatched triangles (cf *Ker. I*, pl. 47; *Ker. IV*, pl. 8 inv. 911, 2013; *Lefkandi I*, pl. 137, 1-3; *CVA Deutschland 1*, Mainz 1, pl. 1-2 and the unpublished examples from the Agora grave XII, P 6850 and group I, P 3649 cf *PGP*, 42; *Lefkandi I*, 348); the glazed shoulder of the rim handled amphoriskos from grave 40 at Kerameikos (*Ker. IV*, pl. 8 inv. 2012) is a rare exception appropriate for a vase with heavily adorned belly zone. The decoration on the lower body mostly follows the usual LPG decorative scheme with the lower part of the vase fully glazed (cf *Ker. IV*, pl. 8 inv. 911 and 2013; *Ker. I*, pl. 47, without inv. no.; *Lefkandi I*, pl. 137, 1-2; *CVA Deutschland 1*, Mainz 1, pl. 1, 1-2); a more ornate scheme with a frieze of linear ornaments on lower body below a densely decorated belly zone (cf *Lefkandi I*, pl. 137, 3) remains a rare choice.

PLATE 74

1-4. Fig. 36.

Inv. 18042. From Attica. Acquired in 1951; formerly owned by Mr. Chatziargyris; cf also, pl. 20 above and pl. 76 below.

Unpublished.

Height, 39.5 cm; neck height, 11 cm; base diameter, 13 cm; maximum diameter at belly, 28.5 cm; rim diameter, 21.5 cm; width across handles, 5.5 cm.

Intact, except for a few minor chips on body and a small missing part of lip, which has been restored in plaster; surface slightly worn in places.

Fine light red clay (2.5YR 6/6) containing a few dark brown stone inclusions; thin pinkish slip (5YR 7/4); shiny black paint (2.5YR 2.5/0) misfired and turned to reddish-brown (2.5YR 4/6) in places.

Deep, globular body with low conical foot; elevated broad neck with offset lip and flat rim; wide strap handles from shoulder to rim.

Dark ground decoration. Glazed neck and lip; short strokes on reserved flat rim; a wide band of

AKAΔHMIA

paint on interior of lip. On shoulder, a broad reserved zone with a two-tier frieze of hand-drawn concentric semicircles; in the upper frieze between base of handles on both sides, four sets of four concentric semicircles fringed by dots and containing a solid half-moon at centre; another set of four similar semicircles repeated on a larger scale in the lower shoulder frieze above a retaining band of three reserved lines. Three sets of reserved bands lower on body, evenly spaced. A narrow reserved band on edge of foot. Handles striped vertically.

Attic, SM. About 1100-1050 B.C.

No other example of an Attic SM rim handled amphora is known, but all later examples are distinguished for their broad concave neck with everted lip and flat rim cf *Ker. I*, pl. 29 inv. 523 (EPG). The rim handled amphora from Keos in Heidelberg (*CVA Deutschland 27*, Heidelberg 3, pl. 100, 1-2) is the closest parallel to this amphora, although it has a more developed style.

For the dot fringed, concentric semicircles with a



1-3. AΘΗΝΑΩΝ

Inv. 18553. Provenance unknown. Formerly in the Empedocles Collection no. E 1340.

Unpublished.

Height, 10 cm; base diameter, 5.5 cm; maximum diameter 9 cm; rim diameter, 8 cm; width across handles, 1.5 cm.

Intact, except for minor chips on handles; surface well preserved.

Fine reddish-yellow clay (5YR 7/6); thin pinkish slip (5YR 8/4); shiny black paint (2.5YR 2.5/1) misfired and turned to dark reddish-brown (5YR 2.5/2) in places.

Plump body with flat base and short, broad and concave neck abruptly flaring to a plain offset lip; wide strap handles from shoulder to rim.

Dark ground decoration with glazed lower body. On both sides of neck and shoulder, a large, one-piece panel flanked at sides by three vertical lines. In the panel, two friezes and a pair of narrow, reserved bands between them. On side A the upper frieze contains a fishbone pattern and the lower frieze a lozenge chain; on side B the order of patterns has been reversed with the lozenge chain in the upper frieze and

solid half-moon at centre cf *Ker. I*, pl. 12 inv. 463, pl. 13 inv. 505, pl. 61 inv. 531. The pattern is rare; more common are the dot fringed concentric semicircles without filling at centre (Furumark's FM 43) cf Mountjoy, *MDP*, 195 fig. 258, 1; *Ker. I*, pl. 10 inv. 498, pl. 13 inv. 505; Styrenius, fig. 17. For plain concentric

semicircles with a solid half-moon at centre (Furumark's FM 43) cf Mountjoy, *MDP*, 195 fig. 258, 2; *Ker. I*, pl. 13 inv. 493, 494 and 526, pl. 16 inv. 564, pl. 29 inv. 523, pl. 44; Styrenius, figs 6, 19, 30-31. For the use of two superimposed friezes on the shoulder of closed vases cf *Lefkandi I*, pl. 156, P 41,1; 191, T4,1; 282, E.

GEOMETRIC RIM HANDLED AMPHORISKOI

After the end of PG no rim handled amphora or amphoriskos with painted decoration is evidenced in Attica until the MG II period from which the only extant example is the amphoriskos on pl. 75, 1-3. In the MG II period there is a sudden inclination in a few Attic workshops toward past forms which are produced on a small scale. The shape has a longer tradition in Euboean workshops cf *Lefkandi I*, 311, pl. 155, 34.1, pl. 150, 47.3.

PLATE 75

the fishbone pattern in the lower frieze. Below the panel a set of nine reserved bands. On rim, a reserved band alongside the upper border of the panel. Handles striped vertically.

Attic, MG II. About 780-760 B.C.

Possibly by the same hand as the miniature tankard from grave 87 at Kerameikos (*Ker. V* 1, pl. 112 inv. 844).

For the body form of the tankard *Ker. V* 1, pl. 112 inv. 844, which is almost identical except for the number of handles. A squat body with flat base and low-built concave neck flaring to a plain lip is preferred in Attic MG II workshops for miniature tankards with a strap handle from shoulder to rim. Earlier tankards of this form have a much shorter neck cf *Ker. V* 1, pl. 112 inv. 1252, while in LG miniature tankards of this type acquire a much higher body. The shape of the rim handled amphora is better attested in handmade cooking wares cf *Ker. V* 1, pl. 154 no. 832 (MG II); *Agora VIII*, pl. 11, 198-199; *Prakt* 1911, 124 fig. 28 (LG).

The large panel decoration on neck and shoulder combined with bands on lower body is typical of plump miniature vases of the MG period cf *Ker. V* 1, pl. 112 inv. 844.

BANDED WARE RIM HANDLED AMPHORISKOI

In MG II and mostly in LG, Attic workshops producing Banded Ware developed a type of rim handled amphora or amphoriskos without neck, basically a utility ware. The distinctive features of the shape at this stage are the short neck and the broad body, which finally evolves into a vase with deep ovoid body almost without a neck.

For rim handled amphorae in Banded Ware from well-dated contexts cf *Ker.* V 1, pl. 41 inv. 894, 1250, 296, 289 (MG II); *Agora* VIII, pl. 3, 31-33; *Hesperia* 30 (1961) pl. 13, L6, O3, O4, M3, N3 (LG).

4-6. Fig. 37.

Inv. 21274. Provenance unknown.

Unpublished.

Height, 13.9 cm; base diameter, 6.5 cm; maximum diameter 16.5 cm; rim diameter, 10.8 cm; width across handles, 2 cm.

Intact, except for minor chips on body; surface almost entirely worn off.

Medium fine light red clay (2.5YR 6/6) containing numerous volcanic dark grey stone inclusions; a small quantity of mica visible on surface; thin light reddish slip (2.5YR 6/4) preserved in places; dark red paint (2.5YR 3/2) also preserved in places.

Low-built body with flat base; short, broad concave neck abruptly flaring to a plain offset lip; wide strap handles from shoulder to rim.

System of bands on a clayground surface. A narrow band of glaze at junction of neck and body, a similar band on belly below base of handles, another band lower on belly and a fourth broader band of glaze a little above base. Lip glazed inside and out. Outer surface of handle framed at edges by a narrow vertical band of glaze.

Attic, MG II. About 780-760 B.C.

For MG and LG Banded Ware cf *Ker.* V 1, 118; *Agora* VIII, 34 ff; *Hesperia* 30 (1961) 131 ff.

For a similar vase cf *Hesperia* 30 (1961) 131 pl. 13, O4. For a profile-mouthed variant of the type cf *Agora* VIII, pl. 3, 31-33. Some amphorae of this type usually have a ring foot cf *Ker.* V 1, pl. 41 inv. 894 (MG I/MG II); inv. 289 (MG II).



SHOULDER HANDLED AMPHORAE

The shoulder handled amphora, which has a Mycenaean pedigree, is a rather infrequent shape in Attic Protogeometric and Geometric pottery. It is first widely attested in post-Mycenaean Athenian cemeteries in LPG and its life span does not extend beyond the end of the MG II or possibly the LG Ia period. Two small vases of this type from SM contexts, however, suggest that the gap in the series between SM and LPG is rather fortuitous.

Throughout its short life span the shape, which becomes an almost exclusive form for female burials in EG, retains an extremely stylized form with broad, more or less globular body and concave neck. Stylistic evolution is slow with only some gradual attenuation of form and minor modifications in details, mostly of the feet and position of handles. The originally dumpy, ovoid or globular form of the body settles to a broad ovoid form only in the MG II period. In this last stage of its lifespan the shoulder handled amphora becomes more attenuated and flamboyant than ever, while sometimes there is a plastic ridge beneath the lip and the handles are tripartite or ribbed. Towards the end the ring foot of the vase becomes vertical.

The stylized decoration of the shoulder handled amphora is always dark ground and the decorative scheme applied has two distinct phases. Originally, down to the end of PG, the neck is glazed and the decoration is confined to the shoulder zone. A radical change is achieved in EG with the addition of a narrow frieze on the neck and the replacement of the shoulder zone by a small, window panel. Thereafter the decoration of the shoulder handled amphora develops following this basic decorative scheme and gradually becomes richer with the addition of ancillary motifs.

For the shoulder handled amphora cf *PGP*, 37 ff. For the Mycenaean pedigree cf Furumark, fig. 8 shape 37. For SM examples cf *Ker.* I, 89-93, pl. 61 inv. 531 and pl. 39 (fragments). For LPG shoulder handled amphorae cf R. Young, *Hesperia* 18 (1949) 284; *PGP*, pl. 3; *Ker.* IV, pl. 12 inv. 2131, pl. 45 inv. 595; *ADelt* 28 (1973) A, pl. 16, c; cf also T. Sauciuc, *Andros, Untersuchungen zur Geschichte und Topographie der Insel. (Sonderschriften des Österreichischen archäologischen Institutes in Wien VIII [1914])* fig. 58, 3 no. 150; *Ker.* I, pl. 73 inv. 610; *Ker.* V 1, pl. 42; *GGP*, 13 n. 1; *CVA* Tchécoslovaquie 1, Prague 1, pl. 7, 2.

For EG I shoulder handled amphorae cf *Hesperia* 18 (1949) pl. 68, 1; *GGP*, pl. 1a; *Hesperia* 30 (1961) pl. 24, 4; *Ker.* V 1, pl. 42 inv. 898; *ADelt* 28 (1973) A, pl. 15, a; cf also K. Kübler, in: H. Berve (ed.), *Das neue Bild der Antike* (1942) 46 fig. 61; *CVA* Suisse 1, Genève 1, pl. 5, 1. For EG II cf *Ker.* I, pl. 73 inv. 412; *Ker.* V 1, pl. 42, pl. 43 inv. 1223.

For MG I cf *Prakt* 1939, 31 fig. 4; *Prakt* 1951, 120 fig. 39; *Ker.* I, pl. 35 inv. 234; *Ker.* V 1, pl. 44 inv. 234; *AEphem* 1898, pl. 3, 7-8; *GGP*, pl. 3, 1; *CVA* Pays Bas 2, La Haye, Musée Scheurleer 2, pl. 3, 4. For transitional MG I/MG II cf *Ker.* V 1, pl. 43 inv. 1288 and 785, pl. 44 inv. 890, pl. 45 inv. 284; Wide, 198 fig. 62; *ADelt* 20 (1965) B1, pl. 43, c. For MG II cf *Ker.* V 1, pl. 45; *GGP*, pl. 5, g; *Kahane*, pl. XX, b; *CVA* Danemark 2, Copenhagen 2, pl. 69, 7; *ADelt* 28 (1973) A, pl. 36, γ-δ.

For a LG Ia example cf *AM* 88 (1973) pl. 26, Tr. 296; also *GGP*, 34 n. 4.

PLATE 76

1-4. Fig. 38.

Inv. 18043. From Attica. Acquired in 1951; formerly

owned by Mr Chatziargyris; cf also, pl. 20 and 74 above.

Unpublished.

Height, 45 cm; neck height, 15 cm; base diameter, 14 cm; maximum diameter at belly, 31 cm; rim diameter,

ter, 20 cm; width across handle, 5.3 cm.

Complete, but neck mended from several large fragments with a few missing pieces restored in plaster. Three pairs of drilled mend-holes line an ancient repair to the neck. Surface badly worn in places.

Fine reddish-yellow clay (5YR 7/4) with a few white inclusions; thin pinkish slip (7.5YR 8/4); metallic black paint (5YR 2.5/1) misfired and turned to dark reddish-brown (5YR 3/4) in places.

Globular body with a low, offset ring foot; broad and high, concave neck flaring to a plain sloping rim; vertical handles set a little below junction of neck and body; they have a tripartite modelling with a broad central strap and two narrow rolled strips at sides.

Glazed all over except for a reserved zone on neck, a window panel on shoulder and a set of four reserved bands lower on belly. In the neck zone, a frieze of a four-line battlement pattern (key pattern) with a dot in each portal. In the window panel on shoulder, on both sides, hatched meander between two sets of three horizontal stripes. All three parts of handle painted with horizontal bars, framed by stripes.

Attic, EG II, early. About 875-860 B.C.

For the shape cf *Hesperia* 18 (1949) pl. 68, 1; *Ker.* V 1, pl. 42 inv. 898 (EG I). Ancient repairs on Geometric vases are rare, but cf *Hesperia* 30 (1961) 157 no. 4 pl. 24 (EG I). For ancient repairs on later vases cf M. Elston, *Getty MusJ* 18 (1990) 53 ff. For the handle type cf *CVA Pays Bas 2*, La Haye 2, pl. 3, 4; *Griekse, Etruskische en Romeinse kunst*, Allard Pierson Museum Amsterdam (1976) 20 fig. 3; *Ker.* V 1, pl. 42.

For the battlement pattern in multiple outline cf *GGP*, 12; Kunisch, fig. 19, a; for a neck frieze with battlement, but without the dots cf *GGP*, pl. 15; *Ker.* V 1, pl. 42 no. 898; *CVA Pays Bas 2*, La Haye 2, pl. 3, 4. For the small window panel on shoulder cf *Ker.* V 1, pl. 42 no. 412. On other shapes the small window panel is adopted in EG I, but on shoulder handled amphorae it is introduced later in EG II cf *GGP*, 12 with pls 1-2. The window panel on slightly later shoulder handled amphorae is more elongated cf *Prakt* 1951, 120 fig. 39 (from grave i at Palaia Kokkinia); *ADelt* 20 (1965) B1, pl. 43 (from a grave in Kavalotti street).

The amphora in The Hague now in Amsterdam (cf

CVA, loc. cit.) repeats the decoration of this amphora in a more refined version; it has a triple line border round the neck frieze and shoulder panel, which includes ancillary friezes above and below the main meander pattern. The Hague-Amsterdam vase is a later work, but apparently from the same workshop.

PLATE 77

1-4 and pl. 78,1. Fig. 39.

Inv. 21267. Provenance unknown.

Unpublished.

Height, 43.5 cm; neck height, 12.5 cm; base diameter, 12.7 cm; maximum diameter at belly, 32 cm; rim diameter, 21.5 cm; width across handle, 3 cm.

Complete, but neck mended from several large fragments with a few missing pieces restored in plaster. Surface badly worn with traces of scorching in places. Stuck to the underside of base, a neatly folded textile has been well preserved by the mineral salts accumulated on top of it and its weave can still be distinguished very clearly.

Fine reddish-yellow clay (5YR 7/6) with a few white inclusions; thin wash; metallic black paint (5YR 2.5/1) misfired and turned to dark reddish-brown (5YR 3/3) in places.

Globular body with a low, offset ring foot; broad and high, concave neck flaring towards a sloping rim; on shoulder, a pair of vertical strap handles set well below junction of neck and body.

Glazed all over except for reserved rim, a broad reserved zone on neck, an elongated window panel on shoulder and a triple reserved band lower on belly. In the neck frieze, which is bordered above and below by a pair of stripes, hatched meander. In the shoulder panel, on both sides, hatched meander between two subsidiary friezes with fishbone pattern; a pair of stripes bordering all four sides of the panel. Barred handles with an elongated central metope containing two columns of opposed diagonals on either side of a double reserved band.

Attic, EG II, early. About 875-860 B.C.

For the shape cf the amphora 18043 on pl. 76. For the



neck frieze cf *Prakt* 1939, 31 fig. 4. For an identical body decoration with a large window panel on shoulder and a triple reserved band lower on body cf *Ker.* V 1, pl. 43 inv. 1223, probably by the same hand. For a similar shoulder panel cf *AEphem* 1898, pl. 3, 8. For the decoration of the handles cf *Ker.* V 1, pl. 150 inv. 925.

For other cloth remnants from Early Iron Age Greece cf the cloth from the Heroon at Lefkandi (*Antiquity* 56 [1982] 173 pl. XXV) and cloth remnants from T. 46 (*Lefkandi III*, pl. 152).

PLATE 78

1. See plate 77, 1-4.

2-3. Fig. 40.

Inv. 21202. Provenance unknown.

Unpublished.

Height, 45 cm; neck height, 15 cm; base diameter, 12.2 cm; maximum diameter at upper belly, 28.5 cm; rim diameter, 17.5 cm; width across handle, 7.5 cm.

Complete, but neck mended from several large fragments with a few missing pieces restored in plaster. Surface badly worn, all overglaze mostly peeled off.

Fine reddish-yellow clay (7.5YR 7/6) with a few white inclusions; wash or slip peeled off; matt black paint (5YR 2.5/1) misfired and turned to dark reddish-brown (5YR 3/3) in places.

Ovoid body with a low, conical ring foot; broad, high, concave neck flaring out to a flat rim; a slight plastic ridge below lip. On shoulder, a pair of vertical strap handles attached below neck junction.

Glazed all over except for a reserved zone high up on neck, a large window panel on shoulder and four sets of triple reserved bands lower on belly spaced evenly. Barred handles. Reserved rim with a horizontal line. In the neck frieze, hatched meander bordered above and below by a pair of reserved bands.

In the large window panel on shoulder, on both sides, two superimposed friezes set between reserved lines and flanked by vertical bars. Multiple zigzag pattern in the upper frieze, probably dog-tooth in the lower frieze.

Attic, MG II. About 800-780 B.C.

For the shape cf *Ker.* V 1, pl. 44 inv. 234 and 890 (MG I), also pl. 45 inv. 825 (MG II), but with a broader

neck. For the slight plastic ridge below lip cf *AM* 88 (1973) pl. 26, 2. For a shoulder amphora with a large plastic ridge below lip cf *Ker.* V 1, pl. 45 no. 284, which also has a similar decorative scheme. For the meander neck frieze cf *Prakt* 1939, 31 fig. 4 (MG I). For the combination of multiple zigzag with dog-tooth in the shoulder frieze cf *Ker.* V 1, pl. 30 inv. 242 (MG II).

PLATE 79

1-3.

Inv. 18476. From Palaia Kokkinia.

Unpublished.

Height, 57 cm; neck height, 17.5 cm; base diameter, 15 cm; maximum diameter at belly, 34 cm; rim diameter, 24 cm; width across handle, 4 cm; width across foot, 3 cm.

Intact, with a minor crack on the walls of lower body between tripod feet. Traces of scorching in places; surface badly worn on one side of lower body.

Fine pinkish clay (5YR 7/4) with a few white inclusions; thin pinkish slip (5YR 8/3); metallic black paint (5YR 2.5/1) misfired and turned to dark red (2.5YR 3/6) in most places.

Globular, ovoid body with a narrow ring base and looped, strap tripod feet; broad, high neck widely flaring out to a flat rim; high on shoulder, a pair of vertical strap handles.

Glazed all over except for a broad, reserved zone on neck, a window panel on shoulder, a reserved band on belly below handles and two sets of triple reserved bands lower on body, evenly spaced. In the neck zone, triple zigzag between two ancillary dot friezes bordered above and below by stripes. In the small window panel on shoulder, both sides, multiple zigzag in the broad upper frieze, dog-tooth in the lower ancillary frieze. Three stripes bordering the window panel below and two framing it at the other sides. In the reserved frieze below handle attachment groups of ten vertical bars between double axes. Handles and feet painted with horizontal bars.

Attic, MG I. About 850-840 B.C.

By the same hand as the neck handled amphorae from Kerameikos, grave 11 and grave 23 (*Ker.* V 1, pl. 30 inv. 859 and 236).

For a comparable vase cf *Prakt* 1939, 31 fig. 4. For a similar neck frieze cf *Ker.* V 1, pl. 30 inv. 859, possibly by the same hand. For a simpler version of the same frieze, with one subsidiary dot frieze, cf *Ker.* V 1, pl. 72 inv. 870. For the shoulder panel cf *Ker.* V 1, pl. 73 inv. 379 and 862. For a more elaborate frieze with similar combination of patterns cf *Ker.* V 1, pl. 30 inv. 236. For a similar belly zone cf *Wide*, 198 no. 15 fig. 62. In the MG I period the narrow frieze with groups of vertical bars alternating with double axes is also common on the belly of neck handled amphorae cf *Ker.* V 1, pl. 29 inv. 2155 and 866, pl. 30 inv. 236 and 859; *GGP*, pl. 3, a and d. On shoulder handled amphorae of the same period the pattern is frequently applied on neck cf *Ker.* V 1, pl. 42 inv. 412, pl. 44 inv. 234.

For the Palaia Kokkinia cemetery cf D. R. Theodoris, *Prakt* 1951, 119 ff.

PLATE 80

1-4. Fig. 41.

Inv. 21197. Provenance unknown.

Unpublished.

Height, 49.3 cm; neck height, 11 cm; base diameter, 12.5 cm; maximum diameter at belly, 24.5 cm; rim diameter, 17 cm; width across handle, 3.6 cm.

Mended from several large fragments; a missing part on belly and another on neck have been restored in plaster; minor chips all over; surface slightly worn on one side of the vase.

Fine light reddish-brown clay (2.5YR 6/4) with a few white inclusions; thin pinkish slip (5YR 8/4); matt black paint (5YR 2.5/1) misfired and turned to dark reddish-brown (5YR 3/4) in places.

Globular, ovoid body with a low, conical ring foot; broad, concave neck flaring towards a flat rim; arched strap handles set vertically high up on shoulder.

Glazed all over except for a reserved zone on neck, a circular window panel ("medallion") on shoulder and five sets of a triple reserved band lower on body, evenly spaced. In the neck zone, two friezes between

sets of three stripes; a double zigzag line in the upper, broader frieze, dots in the lower ancillary frieze. In the shoulder medallion, on both sides, a ribbed, hatched quatrefoil rosette with an eight-limbed star as ancillary filling ornament between leaves. Barred handles with an eight-pointed star metope at centre.

Attic, MG I, late. About 820-800 B.C.

The shape of this vase is a broader and more elevated version of the globular forms of shoulder handled amphorae of the EG II period cf pl. 58 above.

For the combination of double or multiple zigzag pattern with a subsidiary dot frieze cf pl. 60 above. For the medallion with hatched, ribbed quatrefoil rosette and ancillary stars between its leaves cf Kunisch, 210-212 fig. 81, g. The subject first appears in MG I on the underside of pyxides cf *Ker.* V 1, pl. 62 inv. 265; *GGP*, 20 pl. 3, h (MG I) and remains current later of *Ker.* V 1, pl. 62 inv. 333 (LG Ia), but it is rare as a medallion on other shapes. The simply hatched rosette with ancillary stars is more common as a panel pattern cf *Ker.* V 1, pl. 110 inv. 1306; Schweitzer, pl. 29; Kahane, pl. XXIII, 1. For an outlined quatrefoil rosette in a metope with stars between leaves cf Kahane, pl. XXII, 2 (MG II). For a window hatched rosette but with a leaf between the quatrefoil's leaves cf Schweitzer, pl. 66. For a similar hatched rosette in a metope but with a double axe between leaves cf *CVA* Deutschland 44, Tübingen 2, pl. 8. For the handle decoration cf *Ker.* V 1, pls 151-152. The star metope is more common on the handles of neck amphorae dated to MG II cf *Ker.* V 1, pl. 152 inv. 379.

PLATE 81

1-4. Fig. 42 and 42a.

Inv. 218 (AE 2451).

From Athens, Kerameikos, Dipylon area; said to have been discovered near the "orphanage Chatzikosta".

J. Böhlau, *JdI* 2 (1887) 40; *Wide*, 198 fig. 63; Collignon-Couve, 38 no. 190 pl. X; Kahane, 477 pl. XX, 1; Schweitzer, 29, 78, 172 pl. 14; *GGP*, 25 no. 4, 35 no. 1, 254 no. 10.

Height, 74 cm; neck height, 23 cm; base diameter,

16.4 cm; maximum diameter at belly, 41 cm; rim diameter, 28 cm; width across handle, 6.3 cm; width across foot, 4.4 cm.

Intact, with a few minor chips on lip and body. Traces of scorching on one side of lower body; surface slightly worn in places.

Fine reddish clay (5YR 6/6) with a few white inclusions; thin pinkish slip (5YR 8/3); matt black paint (5YR 2.5/1) misfired and turned to dark reddish-brown (5YR 3/4) in places.

Dumpy, ovoid body with a large, vertical ring base and looped, strap tripod feet; broad, high neck flaring out to a flat rim; on shoulder, a pair of arched tripartite handles consisting of a broad central strap and two side rolled strips.

Dark ground decoration with a broad composite frieze covering almost entire neck surface, a large panel flanked by two window metopes on shoulder, a broad reserved frieze below handles on belly, two narrow dotted bands and a triple reserved band lower on body, evenly spaced. A dotted band between reserved lines on foot; horizontal bars on feet. In the neck frieze, hatched meander between a pair of ancillary friezes and triple reserved bands in the upper and lower ancillary frieze, dots both in the ancillary friezes next to the meander, multiple zigzag (above) and four-limbed sigmas (below). A narrow reserved band with dots at junction of neck and body and a similar band on rim. Lip glazed inside and out except for dotted rim and a plain reserved band on flat surface.

On both sides of shoulder, a large window panel outlined by a triple reserved band. In the panel, on side A, hatched meander above a triple reserved band and a narrow subsidiary frieze with dog-tooth; above the meander a narrow frieze with four-limbed sigmas; at sides, flanking all three friezes, a pair of columns with a dotted lozenge chain in double outline. On side B, similar decoration except for the upper narrow frieze and the columns at the sides, which contain M-chevrons. A hatched swastika in each small window metope on either side of the shoulder panel. In the broad belly zone, hatched meander between a pair of subsidiary friezes and triple reserved bands; dotted lozenge chain in the upper frieze, dog-tooth in the lower frieze. On handles, in the central strap, dotted meander above a narrow pillow panel with triple zigzag; a column of chevrons on the outer rolled strips.

Attic, MG II. About 800-780 B.C.



By the same painter as the fragmentary amphora from the Southern Slope of the Acropolis ΓΜ 148 (*ADelt* 28 [1973] A, pl. 36, d).

For a comparable shape cf *Ker.* V 1, pl. 44 inv. 890, but there is a major deviation in details. For the vertical ring foot cf *Ker.* V 1, pl. 30 inv. 277, pl. 31 inv. 272 and 276 (neck amphorae, MG II, late).

For a similar neck decoration cf *ADelt* 28 (1973) A, pl. 36, d by the same painter. For the shoulder panel cf *Ker.* V 1, pl. 44 inv. 890; *CVA* Danmark 2, Copenhagen 2, pl. 69, 7. For the window metope, which is adopted in MG I but becomes more common in MG II cf *GGP*, 25 pl. 5, b. For similar metopal swastikas cf *ADelt* 28 (1973) A, 46 pl. 29, b. For a pair of small, square window metopes flanking a larger central panel with a swastika cf *CVA* Deutschland 44, Tübingen 2, pl. 7. The hatched swastika first appears in EG cf *GGP*, pl. 1, k; Benson, pls IV, 1 and V; *Ker.* XIII, pl. 22, 1; also *Hesperia* 21 (1952) pl. 77, c-d. For the metopal swastika cf Kunisch, 79-80 fig. 32, a.

The ancillary dotted frieze between reserved bands is a popular ornament for large vases in MG II cf *Ker.* V 1, pl. 18 inv. 1187, pl. 30 inv. 236 and 859; but it is also popular in the decoration of pyxides *Ker.* V 1, pl. 52 inv. 1142, pl. 55 inv. 860, pl. 57 inv. 275, 833 and 834, pl. 60 inv. 332. For the dotted band on ring foot cf *Ker.* V 1, pl. 34 inv. 410.

The dotted rim is more common on LG vases, mostly neck amphorae cf *Ker.* V 1, pl. 34 inv. 410, pl. 35 inv. 385, pl. 37 inv. 656 and 850, pl. 50 inv. 784, pl. 110 inv. 1306, pl. 117 inv. 812. In MG it is mostly used for the lip of skyphoi cf *Ker.* V 1, pl. 93 inv. 888, 889, 2143 and 2144 or kantharoi cf *Ker.* V 1, pl. 86 inv. 808 and 390; occasionally it is applied on the lip of trefoil oinochoai cf *Ker.* V 1, pl. 71 inv. 281, pl. 74 inv. 266 or craters cf *Ker.* V 1, pl. 18 inv. 1149, pl. 20 inv. 290. For the handle decoration cf *ADelt* 28 (1973) A, pl. 36, d by the same painter. The dotted meander on the handle is a rather unusual pattern; for another version cf *Ker.* V 1, pl. 21 inv. 2051; Kunisch, 54-55 fig. 22, b.

For the site of the grave plot at "orphanage Chatzikosta" on modern Peiraios Street, between Myleros and Thermopylae streets, cf K. H. Biris, *ΑΙ 'Αθήναι από τοῦ 19ου εἰς τὸν 20ου αἰῶνα* (1996), 204. The grave plot was apparently part of the Kerameikos cemetery.

PLATES 82-83

Fig. 43.

Inv. 21369. Provenance unknown.

Unpublished.

Height, 68.5 cm; neck height, 15 cm; base diameter, 17 cm; maximum diameter at belly, 40 cm; rim diameter, 26 cm; width across handle, 6 cm.

Mended from several large fragments with a few missing pieces restored in plaster. Surface badly worn in places; paint mostly peeled off on one side of lower body.

Fine reddish clay (2.5YR 7/4) with a few white inclusions; thin pinkish slip (7.5YR 8/4); matt black paint (5YR 2.5/1) misfired and turned to dark reddish-brown (5YR 3/4) in places.

Broad, ovoid body with a low, conical ring foot; broad, high concave neck flaring out to a flat rim; high up on shoulder, a pair of arched tripartite handles consisting of a broad central strap bordered on either side by a rolled strip.

Glazed all over except for a broad frieze covering almost entire neck below lip, a large panel on shoulder and a reserved band on upper part of belly; four sets of reserved bands evenly spaced lower on body. In the neck frieze, hatched meander between two ancillary friezes and triple reserved bands; multiple zigzag in the upper frieze, dog-tooth in the lower frieze.

On shoulder, on both sides, a large window panel with two friezes (a hatched meander frieze and an ancillary frieze with dog-tooth pattern) bordered all around by triple reserved bands. On side A, in the main panel frieze, two units of a large hatched meander flanked by a pair of composite triglyphs with a stack of hatched triangles with alternating hatching and an M-chevron column between triple stripes; a narrow, ancillary frieze with fishbone pattern above the meander. On side B, in the central broad frieze of the shoulder panel, two and a half units of a large horizontal hatched meander flanked by a pair of composite triglyphs at sides consisting of a column with dotted lozenge chain in double outline and a M-chevron column between triglyphs; fishbone pattern in the upper narrow frieze along the meander.

In the reserved belly zone, which is bordered above and below by a pair of triple reserved bands, groups of vertical bars between metopes, each with a distinct

decorative pattern. The number of vertical bars between metopes varies from eighteen to twenty-three. The patterns in the twelve metopes starting from side A and moving from left to right are: multiple horizontal zigzag; chequerboard; two columns of antithetical diagonals framing a pair of vertical reserved bands; chequerboard; double St. Andrew's cross and chequerboard. On side B, continuing anticlockwise, chequerboard; dotted St. Andrew's cross; chequerboard; another dotted St. Andrew's cross; multiple horizontal zigzag; chequerboard.

On handles, diagonals on outer strips, horizontal bars on upper and lower part of central strap and in between them an elongated metope with dotted lozenge chain in double outline.

Attic, MG II. About 800-780 B.C.

By the same workshop as the amphora in Athens, NM inv. 225 (Wide, 198 no. 15 fig. 62).

For a similar vase cf *Ker. V* 1, pl. 44 inv. 890 (MG I/II); Wide, 198 no. 15 fig. 62. For a comparable vase, but with a more tapering profile cf *Ker. V* 1, pl. 45 inv. 825 (MG II). For a similar neck frieze cf *Ker. V* 1, pl. 44 inv. 890. For a similar shoulder panel cf *Ker. V* 1, pl. 44 inv. 890 and pl. 45 inv. 825. The variety of metopal patterns in a subsidiary belly frieze is a MG II element, but becomes common later in LG I, mostly on neck handled amphorae cf *Ker. V* 1, pl. 35 inv. 385. For the handle type cf *Adelt* 28 (1973) A, pl. 36, FM 148.

PLATE 84

1-3.

Inv. 18433. Provenance unknown. Formerly in the Empedocles Collection no. E 808.

Unpublished. Cf *GGP*, 34 n. 4.

Height, 52 cm; base diameter, 14 cm; maximum diameter at belly, 37 cm; rim diameter, 21 cm.

Body preserved intact, but neck mended from two large fragments; surface slightly worn on one side of the vase.

Fine reddish clay (5YR 6/6) with a few white inclusions; thin pinkish slip (5YR 8/3); matt black paint

(5YR 2.5/1) misfired and turned to dark reddish-brown (5YR 3/4) in places.

Broad, ovoid body sharply tapering towards a low, conical ring base; broad concave neck flaring out to a flat rim; narrow plastic ridge below lip; on shoulder, arched strap handles set vertically well below junction of neck and body. On shoulder, on either side of each upper handle joint, a pair of plastic nipples.

Glazed all over except for reserved rim, a large reserved zone covering almost entire neck, a large window panel on shoulder, a reserved frieze below handles and three sets of reserved bands lower on body, evenly spaced. In the neck frieze, hatched wavy band (serpent pattern) between two ancillary friezes with dotted tangential circles bordered by triple reserved bands. Low down on shoulder, on both sides, a large window panel with hatched meander; above the meander, an ancillary frieze with fishbone pattern; at sides composite triglyphs. On side A, the side triglyphs consist of an M-chevron column between a pair of three vertical lines. On side B, the meander is smaller and the side triglyphs larger consisting of a column with a dotted lozenge chain and a column with an M-chevron pattern between three vertical lines. Above the panel, a triple reserved band running all around the body. Below the panel, a narrow frieze with dog-tooth bordered above by a pair of reserved bands and below by a triple reserved band. Barred handles with a metopal St. Andrew's cross at centre.

Attic, MG II, late. About 780-760 B.C.

For a similar shape cf *Ker. V* 1, pl. 44 inv. 890 and pl. 45 inv. 825 (MG II); also Kahane, pl. XX, 2 with a less tapering lower profile. The plastic nipples (*mastoi*) on the shoulder are unusual for amphorae of this period. In Attica they are an early feature occurring already in the SM period cf *Ker. IV*, pl. 9 inv. 920; *Ker. I*, 20 pl. 21 inv. 420. They survive, albeit with gaps, down to the LG period cf *Ker. V* 1, pl. 105 inv. 932; *GGP*, pl. 2, c; *Hesperia* 37 (1968) pl. 22, 226 and 225; *AM* 43 (1918) 59 fig. 11; *CVA Grèce* 1, Athènes 1, pl. 1, 1; *Hesperia* 43 (1974) pl. 74, 7; *CVA Deutschland* 39, Würzburg 1, pl. 19, 2-4 inv. H 5248/9; *CVA France* 25, Louvre 16, pl. 8 (inv. CA 3318), pl. 14 (inv. CA 3452); also *CVA Deutschland* 42, Mainz, Zentralmuseum 1, pl. 8 inv. 0.1982; *CVA Schweiz* 4, Basel 1, pl. 2 inv. BS 53.09; *Ker. V* 1, pl. 113 inv. 1314; *CVA Deutschland* 9,



München 3, pls 115-116 (inv. 8447a); *CVA Deutschland* 27, Heidelberg 3, pl. 108 (G59). For plastic nipples on early vases in general cf *Ker. V* 1, 51, 110, 139, 165 with no. 135, 172 with no. 154; *Hesperia* 31 (1962) 93 with no. 14; *CGA*, 252; *Perachora* II, 28 no. 29; J. Bouzek, *Homerisches Griechenland* (1969) 114; *idem*, *Eirene* 7-8 (1968-1970) 98, 100 ff; W. A. McDonald - W. D. E. Coulson - J. Rosser (eds), *Excavations at Nichoria in Southwest Greece*, III (1983) 112 no. 31; M. Brouskari, 'Από τὸν Ἀθηναϊκὸ Κεραμικὸ τοῦ 8ου π.Χ. αἰῶνα (1979) 23, pls 12 and 41; Kourou, *NNN*, 61 ff.

The hatched serpent frieze is very unusual for amphorae. The painted serpent pattern (hatched or dotted) appears at the end of MG II (cf *CVA Deutschland* 27, Heidelberg 3, pl. 11, 1). It is more common in early LG Ia (cf Kahane, pl. XXIV; *GGP*, 36) mainly used by the painters of the Dipylon Workshop or the Hirschfeld Painter's Workshop. Later in LG II it becomes a plastic serpent cf N. Himmelmann-Wildschütz, "Über einige gegenständliche Bedeutungsmöglichkeiten des früh-griechischen Ornaments", *AbhAkWissMainz* 1968 (7), 304, 329 ff; J.P. Descoudres, *CVA Schweiz* 4, Basel 1, 18 text to pl. 2; K. Wallenstein, *CVA Deutschland* 44, Tübingen 2, 25 pl. 72; *GGP*, 60, 67-68, 79, 82; A. Kauffmann-Samaras, *CVA France* 25, Louvre 16, 14 text to pl. 15. For the hatched serpent frieze on neck cf *GGP*, pl. 8, e (assigned to the Hirschfeld Painter's Workshop); A. Kauffmann-Samaras, *CVA France* 25, Louvre 16, pl. 26 (ascribed to the Rattle Group cf *GGP*, 71 no. 4); *Adelt* 28 (1973) A, pl. 620, a-b; K. Deppert, *CVA Deutschland* 25, Frankfurt am Main 1, pl. 6, 7 (VFB 224) (close to the Birdseed Painter); R. Lullies, *CVA Deutschland* 35, Kassel 1, pl. 4 (assigned to the Lambros Workshop cf *GGP*, 44); M. Brouskari, 'Από τὸν Ἀθηναϊκὸ Κεραμικὸ τοῦ 8ου π.Χ. αἰῶνα (1979), pl. 41, pl. 16 EPK 641 and 645; Rombos, no. 302 pl. 35, b (assigned to the Burly Workshop); also *CVA France* 25, Louvre 16, pls 14-15; *CVA Suisse* 4, Basel 1, pl. 2; *CVA Deutschland* 44, Tübingen 2, pl. 14, all attributed to the Dipylon Workshop.

For a similar shoulder panel with sustaining frieze of vertical bars and double axes cf *Ker. V* 1, pl. 45 inv. 825. For the meander shoulder panel flanked by a pair of lozenge chains cf *Ker. V* 1, pl. 44 inv. 890.

For the handle decoration cf *Ker. V* 1, pl. 151 inv. 276.

BELLY HANDLED AMPHORAE

The belly handled amphora, which is a shape of Mycenaean origin, is attested in Attic workshops, albeit with gaps, down to the LG Ia period. In Athenian cemeteries it was used almost exclusively as an ash urn for female burials. Because of its ritual function the shape retains its distinctive form throughout with only a few, mostly stylistic modifications. But a consistent variation in the moulding of the neck has allowed the distinction of three types. Type I, which has a high, almost vertical neck and everted lip with flat rim, survives into the Geometric period, while type II, with short concave neck and no lip, does not outlast the PG period. Type III, with short vertical neck, does not outlive the SM period.

For this shape in Mycenaean pottery cf Furumark, 38 fig. 9 (FS 63, collar-necked jar); Mountjoy, *MDP*, 184 fig. 237. For post-Mycenaean typology cf *PGP*, 20 ff. For its burial use cf J. Boardman, *AION* 10 (1988) 171 ff.

TYPE III

The type III belly handled amphora is an extremely rare type attested only in the SM and the EPG periods as a survival of an earlier form. Only two vases of this type are known from SM contexts in Attica cf *Ker. I*, pl. 21 inv. 420; *Ker. IV*, pl. 9 inv. 920; Styrenius, fig. 26. An amphora from the Athenian cemetery at Erechtheou Street, tomb K (*BSA* 75 [1980] pl. 4, f), offers the last example of this type from an EPG context.

The basic features of the type are a globular body with a pair of nipples (*mastoi*) modelled in relief on the shoulder, a low and nearly flat base with ring foot and a short, almost vertical, collar neck without separately modelled lip; the vase is frequently provided with a lid. The decorative emphasis is placed on the shoulder which still has Mycenaean motifs, while the handle zone on the belly follows the typically SM trend with wavy lines or antithetical spiral patterns, while the handles are invariably barred.

PLATES 85-86

Fig. 45 and 45a

Inv. 18437. Provenance unknown.

Unpublished.

Height, 45 cm; neck height, 6.5 cm; base diameter, 18 cm; maximum diameter at belly, 40 cm; rim diameter, 14 cm.

Complete, but mended from several large fragments; surface badly worn in places.

Fine very micaceous pinkish clay (5YR 7/3); pinkish-white slip (5YR 8/3); matt black paint (5YR 2.5/1)

misfired and turned to yellowish-red (2.5YR 5/8) in places.

Globular body with a narrow ring foot, almost flat underneath; short neck slightly flaring towards a plain lip; on both sides of shoulder, a pair of nipples (*mastoi*) in relief; horizontal rolled handles on belly.

Glazed neck and lip; clayground body divided into four zones by sets of painted stripes. A narrow reserved band on rim; a wide band of paint on interior of lip. In the shoulder zone, on both sides, the *mastoi* at the centre are outlined by a broad stripe of glaze fringed by dots and thus turned into a pair of rosettes with plastically modelled core; on either side of them,

a group of three cross-hatched triangles with apex directed upwards; they are standing on a broad retaining band of glaze bordered above and below by three narrow lines. Specks of glaze between triangles. In belly zone, on both sides, a pair of antithetical spiral hooks. Vertically barred handles.

Attic, transitional LH IIIC/SM. About 1120-1100 B.C.

For dating problems related to this style cf P. A. Mountjoy, *Jdl* 103 (1988) 1 ff.

For the shape, which belongs to the last examples of a purely Mycenaean form cf *PGP*, 20 f; Mountjoy, *MDP*, 184 fig. 237. For a similar form cf *Ker. I*, pl. 21 inv. 420 (SM, with lid); *Ker. IV*, pl. 9 inv. 920 (transitional SM/PG); Styrenius, fig. 26.

The combination of patterns in the shoulder frieze is unusual, although hatched or cross-hatched standing triangles are extremely common as shoulder decoration of closed shapes in LH IIIC and in SM cf Mountjoy, *MDP*, 115 fig. 333. For outlined and dotted *mastoi* on LH IIIC vases cf *AA* 1983, 393 fig. 13, no 14; Mountjoy, *MDP*, 188-189 fig. 247, 2. In the SM period *mastoi* are usually fully glazed cf *Ker. I*, pl. 21 inv. 420; *Ker. IV*, pl. 9 inv. 920. For the shoulder decoration cf *BSA* 75 (1980) pl. 4, d (Protogeometric). The antithetical double hook pattern on the belly is more common in LH IIIC cf Mountjoy, *MDP*, 112 fig. 313. In the SM period the single version of the motif is preferred cf *Jdl* 103 (1988) 15 figs 10, 12 and 15; Langdon, 46-47. For the barred handles cf *Ker. I*, pl. 21 inv. 420 (SM).

TYPE II

Belly handled amphorae of type II are basically a PG shape. During the SM period they mostly occur in a miniaturized and a wide variety of forms, ranging from completely globular to globular conical or biconical and stumpy ovoid, while the base is either low conical or flat with ring foot. Decoration in this stage is basically confined to one or more wavy lines in the handle zone and only rarely another wavy line is added in the shoulder zone. Simpler versions with undecorated zones are also frequent, but fully glazed amphoriskoi of type II are extremely rare.

In EPG large size belly handled amphorae of type II are distinguished by their short, concave neck and low flat base; but their body form varies from completely globular to a somewhat more elongated shape. In this stage the decorative scheme is not still consistent in every detail, but the neck remains invariably glazed and the decoration concentrates on the shoulder. The shoulder frieze with bands and wavy lines known from a few SM amphoriskoi is attested again in more refined versions. Full circles occur in combination with languettes in the shoulder frieze. This is also the time that the later extremely popular shoulder frieze with concentric semicircles appears.

After the EPG period the completely globular body form fades away; although rounded profiles and plump forms still remain, belly handled amphorae are now more attenuated and the neck is much higher. The decorative scheme remains the same but there is a steady preference for concentric semicircles on the shoulder. The last examples of type II belly handled amphorae in Attica come from LPG contexts.

For type II belly handled amphoriskoi from SM contexts cf *Ker. I*, pls 16-20; *BSA* 75 (1980) pl. 4, e. For type II belly handled amphorae from EPG contexts cf *Ker. I*, pl. 32, pl. 54 inv. 562, 563 and 530; *BSA* 75 (1980) pl. 4, c. For type II belly handled amphorae from LPG contexts cf *Ker. I*, pl. 43 inv. 559, 586, 585 and 611, pl. 45 inv. 587 and 595; *Ker. IV*, pl. 9 inv. 918 and 1088, pl. 11 inv. 1098, 1096, 904, 902.



PLATES 87-89

Fig. 44 and Text Fig. X.

Inv. 21399. Provenance unknown.

Unpublished.

Height, 42 cm; neck height, 10.5 cm; base diameter, 12.5 cm; maximum diameter at belly, 28.5 cm; rim diameter, 20 cm.

Complete, but upper part of neck mended from fragments with a few missing pieces restored in plaster; surface slightly worn in places; traces of scorching on belly.

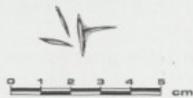
Fine reddish-yellow clay (5YR 6/8); thin wash on surface; matt black paint (5YR 2.5/1) misfired and turned to yellowish-red (5YR 4/6) in places.

Dumpy, ovoid body with low, conical ring foot; concave neck flaring towards a plain lip with sloping rim; horizontal rolled handles on belly.

Neck and lip glazed; clayground body divided into three horizontal zones by two wide bands of glaze. The upper band of glaze, which acts as a retaining band for the shoulder frieze, is bordered on either side by a pair of stripes. Another stripe frames the upper border of the shoulder frieze, which consists of six sets of fourteen, compass-drawn, concentric semicircles. No decoration in the next two zones below. A narrow band of glaze on foot and a similar band on interior of lip. Two broad bands of glaze along base of handles terminating in pointed "moustaches". A stripe along outer surface of handles. Several dashes of paint in belly zone and some drops of glaze on shoulder between concentric semicircles above handles. An incised potter's mark (?), made before firing, on the interior at handle level.

Attic, MPG. About 1000-950 B.C.

By the same hand as the belly handled amphorae from Kerameikos grave 37 (*Ker. IV*, pl. 10 inv. 1073)



Text Fig. X. Inv. 21399. Graffito on inner belly.

and grave 18 (*Ker. I*, pl. 58 inv. 560) and the neck handled amphora from Kerameikos grave 17 (*Ker. I*, pl. 57 inv. 572).

For the shape cf *Ker. IV*, pl. 11 inv. 904 and 902 (Late PG); but the dumpy, ovoid body form of this amphora is closer to that of the amphorae which belong to Class I and come from MPG contexts cf *Ker. I*, pl. 55 inv. 561 and 544, pl. 56 inv. 560; *Ker. IV*, pl. 10 inv. 1073.

For a similar decorative scheme cf *Ker. IV*, pl. 10 inv. 1073 (but of class I). For the shoulder decoration cf *Hesperia* 30 (1961) pl. 24, 3; also *Ker. I*, pl. 57 inv. 572, pl. 58 inv. 560 (by the same hand). The foot decoration is very common; for other belly handled amphorae with a horizontal line on the foot cf *Ker. I*, pl. 55 inv. 544, pl. 56 inv. 578; *Ker. IV*, pl. 9 inv. 26 and 1089, pl. 10 inv. 1073, pl. 11 inv. 1098, 1096, 904 and 902.

For dashes of paint on the clayground surface of PG vases cf *Ker. I*, pl. 58, inv. 560; for an explanation of some classes of glaze specks as possibly potter's marks cf J. Papadopoulos, *Hesperia* 63 (1994) 437 ff.

The incision of a mark inside the vase is unusual. It has been explained as a "graffito of vaguely kaph shape" (K. Johnston, in N. Dimand & A. Kyriazoulis [eds], *Die Geschichte der hellenischen Sprache und Schrift*, Ohlstadt 03.-06. Okt. 1996 [1998] 424-425 n. 19). For similar marks on the handles of Cypriot vases from Kition cf V. Karageorghis, *Kition VI* (1999) pl. CXII nos 4289 and 4163. Potter's marks are not unknown on PG vases cf R. W. V. Catling, in: D. Evely-I. Lemos-S. Sherratt (eds), *Minotaur and Centaur. Studies in the Archaeology of Crete and Euboea presented to Mervyn Popham*, BAR International Series 638 (1996) 127 fig. 1 pl. 44, c for the incised mark on the handle of a Euboean PG amphora from Lefkandi.

PLATE 90

1-3. Fig. 46.

Inv. 18127. Provenance unknown, "probably from Attica". Formerly in the Empedocles Collection no. E 399.

H. Gallet de Santerre, *BCH* 77 (1953) pl. XXXII, a-b.

Height, 32 cm; neck height, 9 cm; base diameter, 10 cm; maximum diameter at belly, 20 cm; rim diameter, 6 cm.

Body preserved intact, but lip with parts of neck, which were broken and missing, have been restored in plaster; surface slightly worn in places; traces of an oxidized iron object on shoulder.

Fine light brown clay (7.5YR 6/4); thin wash on surface; matt black paint (5YR 2.5/1) misfired and turned to dark reddish-brown (5YR 3/4) in places.

Broad, ovoid body with low, conical ring foot; wide neck flaring towards a plain lip with sloping rim; horizontal rolled handles on belly.

Neck, lower body and foot glazed; clayground decoration on shoulder and belly zones; a set of three narrow bands of glaze between them forming a retaining band for the shoulder frieze, which consists of nine sets of seven concentric semicircles each enclosing an hourglass in silhouette. At junction of neck and shoulder, a triple set of stripes and immediately below a wavy, scribble pattern. In the belly zone, which is bordered below by a triple set of stripes, a set of three wavy bands. A stripe along outer surface of handles, "moustaches" along base of handles.

Attic, LPG, early. About 950-940 B.C.
Shape slightly more attenuated than the amphora from Kerameikos grave 38 cf *Ker. IV*, pl. 9 inv. 1088; also *Ker. I*, pl. 43 inv. 559, 586, 611, 583.

For the frieze of concentric semicircles with hourglass filling cf *Ker. IV*, pl. 6 inv. 1093 and 2152, pl. 7 inv. 2024 and 2153, pl. 10 inv. 2027, pl. 13 inv. 2091, pl. 14 inv. 1076, pl. 17 inv. 2017, 2015, 2023, pl. 18 inv. 2019, 2096 and 2098; *Ker. I*, pl. 33 inv. 581, pl. 34 inv. 566, pl. 40 inv. 585, pl. 41 inv. 596, pl. 42 inv. 667, pl. 46 inv. 195, pl. 57 inv. 573.

For the wavy line above a frieze of concentric semicircles cf *Ker. I*, pl. 55 inv. 561; *Ker. IV*, pl. 11 inv. 904. For the wavy line above a circle zone cf *Ker. I*, pl. 45 inv. 587, pl. 48 inv. 608, pl. 51 (without inv. no.), pl. 68 inv. 547.

TYPE I, EARLY
(SUB-MYCENAEAN - PROTOGEOMETRIC)

In the SM period type I belly handled amphorae are rare; they are distinguished by a globular body form and stylized shoulder decoration with hand-drawn, concentric semicircles on shoulder cf Styrenius, 63 and 132 figs 31-32.

4. Fig. 47.

Inv. 21313. Provenance unknown.

Unpublished.

Height, 30 cm; neck height, 9 cm; base diameter, 11.5 cm; maximum diameter at belly, 18.5 cm; rim diameter, 13.5 cm.

Mended from several large fragments; much of neck and handles, which were missing, has been restored in plaster; all of surface badly worn.

Fine reddish-yellow clay (7.5 YR 7/6) with a few dark brown stone inclusions and some specks of mica visible on surface; reddish-yellow slip (7.5 YR 7/4); matt black paint (5YR 2.5/1) misfired and turned to dark reddish-brown (5 YR 4/3) in places.

Dumpy, ovoid body with narrow ring foot; high neck flaring towards a plain lip with sloping rim; horizontal rolled handles on belly.

Glazed neck, clayground body with decoration on shoulder and handles. In shoulder zone chequerboard pattern above a broad band of glaze. A set of three horizontal stripes lower down on body. A broad line along outer surface of handles and "moustache" stripes at base of handles.

Attic, transitional MPG/LPG. About 950 B.C.

Shape intermediate between the amphora *Ker. I*, pl. 43 inv. 586 (MPG) and the amphora *Ker. I*, pl. 43 inv. 585 (Late PG).

For a belly handled amphora with chequerboard pattern on shoulder cf *CV* 4 Great Britain 7, London, British Museum 5, pl. 11, 20. Linear decoration on the shoulder of belly handled amphorae is not common before the end of LPG cf *Ker. IV*, pl. 9 inv. 1088; *Ker. I*, pl. 43 inv. 585. The clayground lower body is unusual after the MPG period; for other LPG belly handled amphorae with unglazed lower body cf *Ker. IV*, pl. 10 inv. 1073; *Prakt* 1939, 29 fig. 2; cf also *Ker. I*, pl. 45 inv. 595, which dates to the EG period.

The next stage of development in EPG is represented by a more elevated body form and finer proportions; the neck is narrower and slightly concave and the belly tapers sharply to the base of *Ker. I*, pl. 54 inv. 549, pl. 55 inv. 544, 561 and 569. The decoration also differs considerably with three sets of concentric circles on the belly instead of the usual wavy lines; the shoulder frieze frequently has two tiers of concentric semicircles; a further development is the appearance of a pair of narrow reserved bands on the glazed neck. At the same time other workshops produced belly handled amphorae with a more traditional decoration that persisted with wavy bands in the handle zone and languettes amid concentric semicircles on the shoulder.

In MPG the type becomes standardized with a dumpy, ovoid body form and elevated concave neck of *Ker. I*, pl. 55 inv. 561, pl. 56 inv. 560; *BSA 75* (1980) pl. 4, a; *AEphem* 1953-54, 90 fig. 2; *Knossos North Cemetery*, IV, pl. 67, 7; *Ker. IV*, pl. 10 inv. 1073; *Hesperia* 30 (1961) pl. 24, 3; *Lefkandi I*, pl. 260, a. The decorative scheme remains the same with clayground body and glazed neck, although not infrequently one or two narrow reserved bands relieve the dark ground neck. On the body emphasis is placed on the embellishment of the shoulder frieze, which almost invariably is decorated with concentric semicircles, sometimes with additional filling ornaments such as wiggly lines or languettes. The double or triple wavy band is still used in the handle zone, but the frieze of concentric circles is now preferred. The depiction of a miniature horse as an additional ornament to the triple wavy band in the handle frieze of the amphora from Kerameikos grave 18 is an important novelty of *Ker. I*, pl. 56 inv. 560; Benson, 32 ff.

The dumpy, ovoid form is retained in LPG of *Ker. IV*, pl. 10 inv. 2027; *Ker. I*, pl. 56 inv. 576. The great change in this stage is in the decorative scheme, which favours larger dark ground surfaces. Not only is the neck again solidly glazed, but also the lower body. Sometimes the glaze also covers the shoulder of the vase leaving only the handle zone on the belly in clayground. The narrow reserved band remains in use on the neck.

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shoulder. In shoulder zone, six sets of eight concentric semicircles, hand-drawn around a solidly glazed half-moon pattern. The retaining band of shoulder frieze consists of a wide band of glaze bordered above by one and below by two stripes. In the broad belly frieze between the handles, on both sides, a pair of boldly painted wavy lines. A horizontal line on outer surface of handle and "moustache" stripes at base of handles.

Attic, transitional SM/EPG. About 1050 B.C.

By the same hand as the amphora from Kerameikos, grave 11 (cf *Ker. I*, pl. 55 inv. 589).

This vase is one of the earliest examples of type I belly handled amphorae with tall, vertically set neck of *PGP*, 20 ff, which first appears in the transitional SM/PG period of Styrenius, 63 and 132 figs 31-32. The globular body of this amphora is still purely SM in style of Styrenius, figs 27-28 (late SM); but the tall concave neck with everted lip is a late element, which dates it finally to the transitional period of Styrenius, figs 31-32; *Ker. I*, pl. 54 inv. 549 and pl. 55 inv. 589. The lip formation is closer to that on EPG amphorae *Ker. I*, pl. 55 inv. 544.

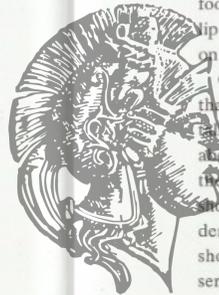


PLATE 91

1-3. Fig. 48.

Inv. 21323. Provenance unknown.

Unpublished.

Height, 37 cm; neck height, 9.3 cm; base diameter, 12 cm; maximum diameter at belly, 25.5 cm; rim diameter, 16.5 cm.

Intact; all of surface well preserved.

Fine light brown clay (7.5YR 6/4) with a few dark brown stone inclusions and some specks of mica visible on surface; pinkish-white slip (7.5YR 8/2); shiny black paint (2.5YR 2.5/1) misfired and turned to red (2.5YR 4/6) in places.

Globular body with broad, flat base and narrow ring foot; high, concave neck slightly flaring towards everted lip with flat projecting rim; on belly, horizontal, rolled handles.

Glazed neck and clayground body divided horizontally into three zones by two sets of painted bands set above and below the handles. Transverse bars on flat rim, a wide band of paint on interior of lip. A narrow reserved band interpolated at junction of neck and

PLATE 92

1.

Inv. 857 (AE 3638). From Athens, Kerameikos.

Wide, 51 fig. 106; Collignon-Couve, 24 no. 129 pl. VIII; *Ker. I*, pl. 46; *PGP*, 23.

Height, 42 cm; neck height, 12.5 cm; base diameter, 12 cm; maximum diameter at belly, 32 cm; rim diameter, 16 cm.

Intact; surface slightly worn in places.

Fine reddish-yellow clay (7.5YR 7/6) with a few dark brown stone inclusions and some specks of mica visible on surface; thin wash; matt black paint (5YR 2.5/1) misfired and turned to dark reddish brown (5YR 4/3) in places.

Broad, ovoid body with flat base and narrow, ring foot; high vertical neck slightly flaring towards everted lip with flat projecting rim; horizontal rolled handles on belly.

Glazed neck with a narrow reserved band lower than mid-height. Clayground body divided horizontally into three zones by two sets of painted bands set above and below the handles. The upper set above the handles, which acts as a retaining band for the shoulder frieze, consists of a wide band of glaze bordered by a line of glaze above and below. In the shoulder frieze, five sets of seven plain concentric semicircles, compass-drawn and evenly spaced. A set of three narrow lines below the handles defines the broad belly frieze between the handles, which contains, on both sides, a pair of wavy lines. A horizontal line on outer surface of handle and "moustaches" at base of handles.

Attic, MPG. About 1000-950 B.C.

For a similar vase of *Ker. I*, pl. 55 inv. 561; *Hesperia* 30 (1961) pl. 24, 3. For the glazed neck with a narrow reserved band cf also *BSA 75* (1980) pl. 4, a. For the double wavy band in belly zone of *Ker. IV*, pl. 4 inv. 925, pl. 10 inv. 1073, pl. 11 inv. 904 and 902; *Ker. I*, pl. 43 inv. 559, 586, 611, 585, pl. 55 inv. 544, pl. 56 inv. 560 and 578. For the "moustache" pattern at the handles of *Ker. I*, pl. 9 inv. 1089 and 1088, pl. 10 inv. 1073 and 2027, pl. 11 inv. 1098, 904 and 902, pl. 55 inv. 544 and 569.

2-3. Fig. 49.

Inv. 21195. From Athens, but exact provenance unknown.

Unpublished.

Height, 34.3 cm; neck height, 10 cm; base diameter, 10 cm; maximum diameter at belly, 22 cm; rim diameter, 15 cm.

Mended from several large fragments; surface badly worn in places. Traces of an oxidized iron object on neck and belly.

Fine reddish-yellow clay (7.5YR 7/6); light reddish-brown slip (5YR 6/4); matt black paint (5YR 2.5/1) misfired and turned to dark red (2.5YR 3/6) in places.

Broad, globular body with spreading ring foot and high concave neck slightly flaring towards everted lip with flat projecting rim; horizontal rolled handles on belly.

Neck, foot and lower body glazed. Clayground shoulder and belly. In the shoulder frieze, above a broad retaining band bordered by a pair of stripes, six sets of thirteen compass-drawn, concentric semicircles; on side A, two sets of concentric semicircles on either side of a cross-hatched metope flanked by a pair of vertical lines in the triglyph-and-metope style; on side B, there is no central metope, but three sets of concentric semicircles closely set, with one of them expanding at side above handles. In belly zone, on both sides, a set of three horizontal wavy lines at handle level. The handle zone is bordered above by two and below by three horizontal stripes. A horizontal stripe on outer surface of handles; moustaches at base of handles.

Attic, LPG. About 950-900 B.C.

Close to the amphora from Kerameikos grave 11 of *Ker. I*, pl. 55 inv. 589.

For the shape of *Ker. I*, pl. 55 inv. 589, pl. 56 inv. 578 and 576; *Ker. IV*, pl. 10 inv. 2027, all dating to the LPG period.

For the shoulder decoration of *Ker. I*, pl. 55 inv. 589. Sets of simple concentric semicircles above a broad retaining band are a popular subject on the shoulder of belly handled amphorae of the MPG and the LPG period of *Ker. I*, pl. 55 inv. 561 and 560; *Ker.*

IV, pl. 10 inv. 1073, pl. 11 inv. 904 and 902. Sets of concentric semicircles on either side of a central pattern are rare on belly handled amphorae of a PG date cf *Ker. I*, pl. 55 inv. 544; they are more common on neck handled amphorae cf *Ker. IV*, pl. 5 inv. 1069 and 906. The occurrence on the same vessel of a side with central divider between concentric semicircles on shoulder and another without is very unusual. For a similar cross-hatched triglyph-and-metope divider pattern, but used in belly zone cf *Ker. I*, pl. 56 inv. 576; *Ker. IV*, pl. 10 inv. 2027. For the triple wavy band in belly zone cf *Ker. I*, pl. 56 inv. 560, pl. 43 inv. 559, 586, 611; *Ker. IV*, pl. 11 inv. 902.

PLATE 93

1-2. Fig. 50.

Inv. 22924. Provenance unknown. Acquired in 1986; formerly owned by Mr. Tsilithras (BE 17/1986).

Unpublished.

Height, 35 cm; neck height, 10.5 cm; base diameter, 9.5 cm; maximum diameter at belly, 21.7 cm; rim diameter, 12 cm.

Mended from several large fragments; much of neck and handles, which were missing, has been restored in plaster; all of surface badly worn.

Fine reddish-yellow clay (7.5YR 7/6) with a few dark brown stone inclusions and some specks of mica visible on surface; reddish-yellow slip (7.5YR 7/4); matt black paint (5YR 2.5/1) misfired and turned to dark reddish-brown (5YR 4/3) in places.

Broad, globular body with narrow ring foot and high concave neck slightly flaring towards everted lip with flat projecting rim; horizontal, rolled handles on belly.

Glazed all over except for a broad reserved zone on belly between handles. A set of four narrow, reserved bands high up on shoulder and a similar set of reserved bands high up on neck. In the centre of the reserved belly zone, on both sides, a narrow panel decorated with a large triglyph-and-metope pattern; it consists of a large, cross-hatched metope flanked by a pair of triple vertical lines having a nar-

row column with a lozenge chain negligently painted in silhouette at centre. A horizontal line on outer surface of handle and "moustaches" at base of handles.

Attic, LPG. About 950-900 B.C.

By the same hand as the amphora from Kerameikos grave 20 (cf *Ker. I*, pl. 56 inv. 576).

For the shape cf *Ker. I*, pl. 56 inv. 576 (LPG). The amphora from grave 48 at Kerameikos (*Ker. IV*, pl. 10 inv. 2027), which dates to the transitional LPG/EG period, is slenderer.

The decoration of this amphora is almost identical to that of the amphora from Kerameikos, grave 20 cf *Ker. I*, pl. 56 inv. 576 by the same painter. But the Kerameikos amphora has two additional circles on either side of the triglyph-and-metope pattern in the belly zone, while this amphora has an additional zone of narrow reserved bands on shoulder and neck. Belly handled amphorae of Desborough's class I usually have the neck fully glazed cf *Ker. I*, pl. 55 inv. 589, pl. 56 inv. 560 and 576; *Ker. IV*, pl. 5 inv. 1089, pl. 10 inv. 1073 and 2027. Only rarely is the glazed neck of amphorae of this class decorated with a narrow reserved band cf *Ker. I*, pl. 55 inv. 544 and 561; *BSA* 75 (1980) pl. 4, a, or by a set of usually two reserved bands cf *Ker. I*, pl. 55 inv. 569; *Lefkandi II* pl. 80, inv. 898; *Knossos North Cemetery*, IV, pl. 67, 7. Later, in the transitional period to EG the narrow reserved band on the neck starts to receive a decorative ornament cf *Knossos North Cemetery*, IV, pl. 81, 63-64 and pl. 82, 70.

For a narrower version of the same triglyph-and-metope pattern in the belly zone cf *Ker. IV*, pl. 10 inv. 2027. Cross-hatched metopes in the reserved handle zone are also common in the decoration of LPG skyphoi with sets of circles cf *Ker. I*, pl. 49 inv. 606; *Ker. IV*, pl. 22 inv. 1091, pl. 23 inv. 2103; *Hesperia* 30 (1961) pl. 27, 46; *ADelt* 28 (1973) A, pl. 19, b-c, pl. 27, b-d. For the same pattern in an enlarged form cf *Knossos North Cemetery*, IV, pl. 81, 63.

TYPE I, GEOMETRIC BI-METOPAL CIRCLE AMPHORAE

In the Geometric period only a few Attic workshops continued to produce belly handled amphorae, which were always of type I. The decoration is stylized with a characteristic decorative scheme based on the presence of compass-drawn concentric circles set in two or three metopes in the handle zone. The regular decorative scheme for Attic vases comprises two circle metopes (bi-metopal style), while the frieze with three metopes (tri-metopal style) is only rarely used in Attica.

The beginning of the Attic bi-metopal circle style goes back to the MPG period when, for the first time, a divider pattern in the triglyph-and-metope style is set at the centre of the handle zone to balance the sets of concentric circles cf *Lefkandi II*, pl. 80. The style is more firmly established in the LPG period with the expansion of dark ground areas which results in a reserved handle zone with a pair of circles and a central large triglyph cf *Ker. I*, pl. 56 inv. 576.

At the end of this period the bi-metopal circle amphora enjoys a renewed popularity in Athenian workshops. Shape evolution in this stage is represented by attenuation of form and a more spreading ring foot. The vase is glazed, except for the handle zone and sometimes a narrow frieze on shoulder or neck. The neck frieze is now decorated with a linear pattern, usually a battlement.

In the EG period the number of belly handled amphorae suggests a crisis in their popularity. Before the end of this period, however, the belly handled amphora again becomes a popular shape in Attic workshops. The shape of the vase is now ovoid but with a strongly tapering lower profile, while the neck is tall and narrow with a large everted lip and flat rim. The rolled handles are double-arched with a central pseudo-bucranium joining element.

In the MG I period the decorative scheme of bi-metopal circle amphorae becomes more elaborate either by the addition of an additional shoulder frieze or more frequently by broadening the neck frieze. The tri-metopal style is less popular in Attic workshops producing belly handled amphorae. It seems to have enjoyed a rather short lifespan in Athens, which does not outlast the MG I period.

In the MG II period the shape of the belly handled amphora becomes more grandiose in form; the ovoid body tapers sharply towards a low conical foot and the neck is very high and flaring with a large everted lip and wide flat rim. The stylized decoration expands and covers the entire neck and almost the entire body, leaving only the lower part with sets of reserved bands. Thus the circle frieze between the handles is only a small section of the decoration.

For this class of vases cf Kourou, *Benaki Amphora*, 43-53; Kourou, *NNN*, 94 ff; Kourou, *Argos Amphora*, 39 ff with further bibliography. For discussion of certain aspects of this style cf H. Marwitz, *Jdl* 74 (1959) 52-113; E. Walter-Karydi, in: K. Möseneder-A. Prater (eds), *Aufsätze zur Kunstgeschichte. Festschrift für H. Bauer zum 60. Geburtstag* (1991) 33-42.

PLATES 94-95

Inv. 216 (AE 1373). From Athens, Kerameikos, near Dipylon.

Wide, 199 fig. 66; Collignon-Couve, 35 no. 181; Chr. and S. Karouzou, *'Ανθολόγιομα Θησαυρῶν τοῦ Ἐθνικοῦ Μουσείου* (1981) 41 pl. 27; Kahane, 476 pl. 23, 3; Schweitzer, 336 pl. 11; Kourou, *Benaki Amphora*, 48 fig. 7; Kourou, *Argos Amphora*, 49 no. B10.

Height, 81 cm; base diameter, 18 cm; maximum di-

ameter, 38 cm; rim diameter, 25 cm.

Intact, except for a few minor chips; surface slightly worn in places.

Fine light reddish-brown clay (5YR 6/4) with large of dark brown inclusions and specks of mica visible on surface; reddish-yellow slip (7.5YR 7/4); matt black paint (5YR 2.5/1) misfired and turned to dark reddish-brown (5YR 4/3) in places.

Slender, ovoid body with spreading ring foot; high vertical neck slightly flaring towards everted lip with



flat projecting rim; narrow plastic ridge below lip; on upper part of belly, horizontal, double-arched rolled handles with triangular juncture having an offset rounded tip.

Glazed all over except for handles, a broad reserved zone on neck and another on belly between handles; triple reserved band high up on shoulder and another lower on body. In the neck zone, hatched meander between ancillary friezes and triple reserved bands. Triple zigzag in the upper frieze above reserved zone on body, wolf-tooth pattern in the lower frieze.

Attic, MG I, early. About 850-830 B.C.

By the Athens 216 Painter (cf Kourou, *Benaki Amphora*, 48).

For similar amphorae cf Wide, 200 fig. 68; *Knossos North Cemetery*, IV, pl. 49, G3 (MG I). For the handle type cf N. R. Oakshott, *JHS* 72 (1966) 114 ff, pl. VII. For style and decoration of Kourou, *Benaki Amphora*, 46 ff; Kourou, *Argos Amphora*, 53 ff.

PLATES 96-97

Fig. 52.

Inv. 219 (AE 1403). From Athens, Kerameikos, Dipylon.

Wide, 199 fig. 65; Collignon-Couve, no. 180; *CVI Grèce 1, Athènes 1*, pl. 7, 3; Kourou, *Benaki Amphora*, 49 figs 8-9; Kourou, *Argos Amphora*, 49 no. B7.

Height, 74 cm; neck height, 25 cm; base diameter, 16 cm; maximum diameter, 38 cm; rim diameter, 24.5 cm.

Complete, mended from several large fragments; surface slightly worn in places.

Fine reddish-yellow clay (5YR 7/6) with large pieces of dark brown and white stone inclusions; pinkish-white slip (5YR 8/4); matt black paint (5YR 2.5/1) misfired and turned to dark reddish-brown (5YR 4/3) in places.

Ovoid body with wide ring foot and high vertical neck slightly flaring towards everted lip with flat projecting rim; narrow plastic ridge below lip; on upper belly, horizontal double-arched rolled handles with

offset rounded tip of central triangular member at juncture.

Dark ground decoration with a broad, reserved zone on neck and another on belly; a pair of triple reserved bands lower on body, evenly spaced; reserved frieze on rim, shoulder and foot. In the neck zone, multiple zigzag between two ancillary friezes with dog-tooth and triple reserved bands. In shoulder frieze a row of dots set between a pair of reserved bands.

In the broad reserved belly zone, on both sides, a large metopon panel between two ancillary friezes and triple reserved bands; groups of vertical bars alternating with double axes in the upper ancillary frieze, wolf-tooth pattern in the lower ancillary frieze. Two circle metopes between triglyphs in the panel. The side triglyphs on both sides consist of a lozenge chain in triple outline, while the central column of the middle triglyph consists of a vertical, hatched meander on side A, while on side B it is a column of M-chevrons. The circle pattern in each metope consists of seven compass-drawn, concentric circles enclosing a reserved Maltese cross with diminishing chevrons at corners; the shallow compass puncture in centre enclosed in a broad square in outline. Below the circle, a narrow panel ("cushion") with zigzag; a star in each metope corner and another in the panel corners by the handles. All stars on side A are eight-pointed, but on side B in the metope corners they have been replaced by dotted stars instead. Handles with horizontal bars on triangular juncture and vertical bars on arches; a metope above juncture, another at its tip; on one handle, a star in the upper juncture metope and a St. Andrew's cross in the lower metope.

Attic, MG I, early. About 850-830 B.C.

By the Athens 216 Painter.

For shape, decoration and painter of this vase cf pls 94-95 above.

PLATES 98-99

Inv. 29119. Provenance unknown.

Unpublished.

Height, 74.5 cm; neck height, 23 cm; base diameter,

17.5 cm; maximum diameter, 40 cm; rim diameter, 21 cm.

Intact, except for a few minor chips; surface slightly worn in places. Drilled holes all round one side with handle apparently made to remove that part and turn the vase into a burial urn; but the process was not completed.

Fine light reddish-brown clay (5YR 6/4) with large dark brown inclusions and specks of mica visible on surface; reddish-yellow slip (7.5YR 7/4); matt black paint (5YR 2.5/1) misfired and turned to dark reddish-brown (5YR 4/3) in places.

Broad, ovoid body with spreading ring foot; high vertical neck slightly flaring towards everted lip with flat projecting rim; narrow plastic ridge below lip; on upper part of belly, horizontal, double-arched rolled handles with triangular juncture with an offset rounded tip.

Dark ground decoration with friezes on neck and glazed body except for a broad reserved zone on belly between handles; triple reserved band high up on shoulder and another lower on body. Glazed lip with reserved rim. On neck, below plastic ridge, a broad frieze with hatched meander set between a pair of ancillary friezes alternating with triple reserved bands; vertical bars and double axes in silhouette in the friezes next to the meander, gear-pattern in the outer friezes.

In the handle zone, on both sides, a triglyph-and-metope panel with two fringed circle metopes on each side. Above and below the broad handle zone, set between a pair of narrow reserved bands, a narrow frieze with vertical bars alternating with double axes. At the sides of the circle metopes, on both sides of the vessel, the triglyphs consist of a vertical zigzag band and a column of chevrons, all bordered by vertical stripes. On side A, the central triglyph consists of three columns between stripes with a chevron stack in the outer columns and a five-line zigzag in the central column. On side B, there are only two columns in the central triglyph, one with a dotted lozenge chain, the other with a stack of chevrons. The circles are fringed by dots and have a reserved cross with chevron corners as the central emblem. A pair of horizontal stripes above a narrow cushion frieze with fishbone pattern in the lower part of each circle metope. A dot rosette as filling ornament in each corner of the circle metope, underneath each handle arch and in the out-



er corner of each handle panel. Handles striped vertically on arches and horizontally on central junction; horizontal lozenge chain on handle tip.

Attic, MG I. About 830-800 B.C.

A later work by the painter of the amphora from grave XII of the burial plot in Athens, Kriez Street (cf *AAA* 1, 1968, 24 frontispiece). We would like to name this painter the Kriez Street Painter.

For shape and decoration of this amphora cf amphorae 216 and 219 (pls 94-97 above), but the almost fully decorated high, vertical neck suggests a slightly later date. The best parallels for the neck are offered by belly handled amphorae from MG II contexts (cf *Ker. V* 1, pls 47-48; *ADelt* 21 [1966] B1, pl. 95), but the austere decoration on the body is MG I. The fringed circle metopes in the handle zone are almost identical to those of the amphora from grave XII of the Kriez Street burial plot (*BCH* 92 [1968] 750 fig. 3) and that of a crater fragment from the Acropolis (cf B. Graef-E. Langlotz, *Die antiken Vasen von der Akropolis zu Athen* [1925] pl. 3, 272), all by the same hand. The painter of these vases belongs to the Athens 216 Workshop (cf Kourou, *Benaki Amphora*, 51).

The dot rosettes in the handle panel introduce a new decorative attitude in this highly stylized class of vases for the first time. Earlier this panel was left unpainted or marked by a vertical stripe (cf amphora 216, pls 94-95 above) often explained as a potter's mark (cf J. Papadopoulos, *Hesperia* 73 [1994] 437 ff). The decoration of the handle panel starting with dot rosettes on this amphora, develops with the introduction of birds at the end of MG II (cf *ADelt* 21 [1966] B1, pl. 95) or a pair of mourners in the transitional phase MG II/LG Ia (*Ker. V* 1, pl. 49 inv. 1214) to stabilize with a procession of mourners on the vases of the Dipylon Workshop (cf amphora in Athens NM 803, pl. 103 below).

The drilled holes on this amphora suggest that at some stage of its life the vase was intended for use as a burial urn for a child, but apparently the process was not completed. For another amphora with drilled holes of the Protoattic neck handled amphora from Athens, grave XVIII at the Peiraios Street 57 grave plot (*ADelt* 23 [1968] B1, pl. 45). But the planned opening of the Protoattic vase is much smaller than this one, as it concentrates simply around the wider handle area.

TYPE I, LATE GEOMETRIC

After the end of MG the belly handled amphora is an extremely rare shape in Attic workshops (cf *GGP*, 34 with no. 2). In this last stage of development, which coincides broadly with the LG I period, the stylized decorative scheme with the circle frieze undergoes a radical change. The concentric circles in the handle zone of the now huge belly handled amphora either vanish or remain on only one side of the vase as secondary elements in the handle zone, which in this case is dominated by a *prothesis* or *ekphora* scene cf Kourou, *Argos Amphora*, 55.

PLATES 100-101

Inv. 805 (AE 2049). From Athens, Peiraios Street, Sapountzaki plot (presumably from grave IV or II).

ADelt H (1892) 7 no 3; A. Brückner-E. Pernice, *AM* 18 (1893) 107; Wide, 203 fig.70; Collignon-Couve, 38 no. 191; Kahane, 476 pl. XXIV; Davison, 94 no. 6, 100, fig. 135; N. R. Oakshott, *JHS* 72 (1966) 124 pl. VII, c; Benson, pl. XVIII, 1; *GGP*, 34 no. 2, 36 no. 1, 37, 178 no. 2.

Height (restored), 138 cm; neck height (restored) 44 cm; base diameter, 25.5 cm; maximum diameter, 66 cm; handle diameter, 3 cm.

Mended from several large fragments; upper neck and parts of shoulder restored; surface slightly worn in places.

Fine light reddish-brown clay (5YR 6/4) with large dark brown inclusions and specks of mica visible on surface; reddish-yellow slip (7.5YR 7/4); matt black paint (5YR 2.5/1) misfired and turned to dark reddish-brown (5YR 4/3) in places.

Broad, ovoid body with narrow, offset, ring foot; high vertical neck slightly flaring towards lip; on upper part of belly, double-arched rolled handles with triangular juncture having an offset rounded tip.

Dark ground amphora decorated in friezes on neck and upper part of belly. On preserved part of neck, a large hatched meander in the main central frieze, a narrow frieze with hatched battlement below it followed by another narrow zone with a hatched, wavy band (snake meander); very narrow bands with careless zigzag pattern between them.

Upper part of shoulder glazed; immediately below two narrow friezes with careless zigzag line between stripes and then a broader frieze with hatched meander. Below that on both sides of the upper part of the

belly between handles, a broad frieze decorated in the triglyph-and-metope style; three metopes, each with a hatched swastika above a battlement cushion, alternating with vertical meanders between barred columns. Below this metopal frieze, a narrower frieze with hatched leaves in double outline set between subsidiary barred friezes and lower down a narrow band with dog-tooth pointing upwards. Six sets of triple reserved bands evenly spaced on lower glazed body. A reserved dotted band on glazed foot. Handles with barred arches, chevron triangular junction and sixteen-pointed star on handle bottom. Under each handle arch a bird facing opposite centre, but in the case the bird is smaller as most of the space under the arch is covered by a standing triangle; in front of each bird a column of chevrons; dotted rosettes and very small swastikas as filling ornaments. The birds have reserved bodies decorated with intersecting, hatched triangles, but their head, tail and feet are painted in silhouette. By the handle arches, in the reserved space between the metopal frieze and the handle, a sixteen-pointed star in a dotted circle with a dot chain.

Attic, transitional MG II/LG Ia. About 770-760 B.C.

The large size and the monumentality of this vase suggest the period of the Dipylon Workshop, but the shape of the amphora is still in the MG tradition cf *Ker.* V 1, pl. 47 inv. no. 1256; *Knossos North Cemetery*, IV, pl. 203; *ADelt* 21 (1966) B1, pl. 95.

The decoration is in a late MG II/LG Ia style, but the decorative scheme in the handle zone deviates completely from the stylized decoration of circle metopes strictly followed on belly handled amphorae by the end of MG. The decorative scheme of the handle zone on this amphora is in the triglyph-and-



metope style applied on the circle amphorae, except that the circles have been replaced by swastikas; all other elements, i.e. the vertical meanders between triglyphs and the cushion battlements in the bottom of metopes are still present. The introduction of birds in the decoration under the handle arches is a new element in the stylized series of belly handled amphorae which introduces the new spirit of the LG pictorial style (cf amphora Athens NM 29119, pls 98-99 above).

The snake meander on the neck and the leaf frieze on the body are both typical of the transitional period MG II to LG Ia (cf the similar fragmentary belly handled amphora *Ker.* V 1, pl. 49). For a snake meander at the bottom of the neck of a tankard cf *CVA Deutschland* 25, Frankfurt am Main 1, pl. 6. Soon afterwards it is adopted as the main pattern in the broad neck frieze of smaller vases cf *CVA Deutschland* 44, Tübingen 2, pl. 14; *CVA France* 25, Louvre 16, pl. 14; *CVA New Zealand* 1, pl. 3, 1-3; *CVA Danemark* 2, Copenhagen 2, pl. 72, 1. The swastika frieze is more common on pyxides cf *CVA Deutschland* 26, Stuttgart 1, pl. 9; *CVA Deutschland* 27, Heidelberg 3, pl. 104, 1; *CVA Danemark* 2, Copenhagen 2, pl. 71, 4.

The style of the amphora suggests that it was made in a non-Dipylon workshop (contrary to what Davison, 94 claims). It is most closely paralleled by that of vases by the Lambros Workshop, but it was made elsewhere. A similar vase by another workshop, again related to the Lambros Workshop, is a fragmentary belly handled amphora from Kerameikos, grave 25 cf *Ker.* V 1, pl. 49 inv. no. 1214, which is the second Attic belly handled amphora known from this period not to follow the bi-metopal circle style. The Kerameikos amphora makes use of the same decorative patterns (snake meander on neck, leaf frieze on body, hatched swastikas in the handle zone metopes), but in a finer and bolder combination. The figure of a mourner under the handle arch of the Kerameikos amphora suggests a freer attitude towards current trends of the dominating Dipylon Workshop. The painter of this amphora is more reserved and committed to the MG tradition.

For a contemporary non-Attic belly handled amphora without circle metopes in the handle zone of *CVA Deutschland* 16, Schloss Fasanerie 2, pl. 55 (Melian).

For the excavations at the Sapountzaki plot cf A. Brückner-E. Pernice, *AM* 18 (1893) 74 ff; F. Poulsen, *Die Dipylongräber und die Dipylon Vasen* (1905) 12.

PLATES 102-105

Fig. 53 and Text Fig. XI.

803 (AE 2047). From Athens, Peiraios Street, Sapountzaki plot, grave I.

B. Stais, *ADelt* H (1892) 6 no. 1; A. Brückner-E. Pernice, *AM* 18 (1893) 101-102; Wide, 202 no 23; Collignon-Couve, 41 no. 199; W. Zschietzchmann, *AM* 53 (1928) 38 no. 19; Kahane, 476 pl. XXIV; Nottbohm, 2 (M7) and 11; Chr. and S. Karouzou, *Ἀνθολόγιομα Ἐθναυγῶν τοῦ Ἐθνικοῦ Μουσείου* (1981) 41, pl. 29, a; Davison, 133; H. Marwitz, *AuA* 10 (1961) pl. 3 fig 5; Tölle, 98 no. 348; *GGP*, 30 no. 2; Ahlberg, 220 no. 53, 222 ff pl. 53, a and b; Schweitzer, 38 pl. 35; Rombos, 413 no. 2; Whitley, pl. 30; B. Holtzman-A. Pasquier, *Histoire de l'art antique: l'art grec* (1998) fig. 13; Kourou, *Argos Amphora*, 49 (B19) and 55.

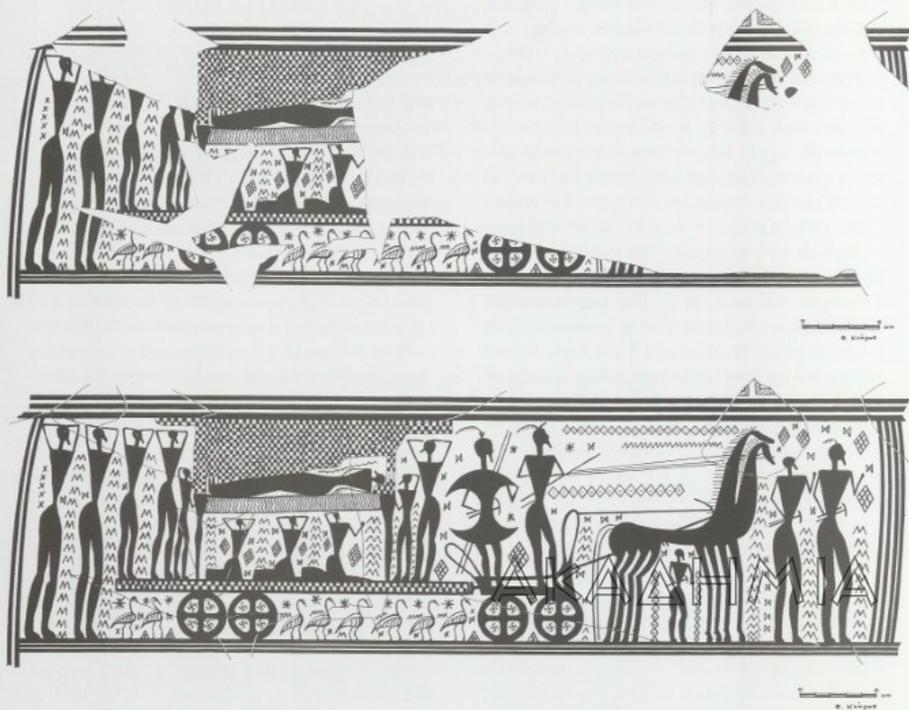
Height, 180 cm; neck height 60 cm; base diameter, 25 cm; rim diameter, 50 cm; maximum diameter, 75 cm; handle diameter, 3 cm.

Mended from several large fragments; the handles, large parts of body and neck restored; surface slightly worn in places.

Fine light reddish-brown clay (5YR 6/4) with large dark brown inclusions; thin, reddish-yellow slip (7.5YR 7/4); matt black paint (5YR 2.5/1) misfired and turned to dark reddish-brown (5YR 4/3) in places.

Broad, ovoid body with narrow, slightly offset, ring foot; elevated broad neck slightly flaring towards everted lip with broad and flat rim; plastic rib below lip; the missing handles, apparently of bucranium type, were set high up on belly.

Dark ground amphora decorated in friezes. Glazed lip with careless zigzag line on reserved rim. On neck, between sets of three stripes, eleven friezes of different size containing geometric motifs. The central, broader main frieze contains a hatched, triple meander pattern; above and below it, symmetrically repeated, a set of narrower friezes with linear ornament; the central frieze of this set is a narrow band with hatched, triple meander on either side of which there is a narrow band with lozenge chain and then a slightly broader frieze with hatched meander. On shoulder, the same combination of a broad frieze with triple meander bordered above and below by a narrow band



Text Fig. XI. Belly handled amphora inv. 803. The *ekphora* scene.

with dotted lozenge chain and another with hatched meander. In the zone between handles, a figured scene with an *ekphora* procession that develops in panels on both sides and below handles. Below the figured handle zone, a broad frieze with a hatched, triple meander which is bordered by narrow bands of lozenge chains alternating with stripes; a narrower frieze with a simple hatched meander, again set between bands of lozenge chains alternating with stripes. Immediately below, a figured frieze with male mourners alternating with columns of M-chevrons; large part of the frieze on side B is missing; sixty five

figures of mourners have been partially or totally preserved, but their total number is estimated to be about ninety. Further down, a frieze with hatched battlement between narrow bands of lozenge chain, then a frieze with chequered lozenges having double axes in the interstices; immediately below, again between two narrow bands with lozenge chain between stripes, a frieze with a row of vertical, double-outlined leaves followed by two narrow bands, one with dots the other with dog-tooth, both between stripes. Lower band of body glazed. On foot, a dotted frieze above a set of five stripes.

On side A, the large panel with the *ekphora* scene is bordered on both sides by two vertical friezes with triple meander flanked by a narrow column of diagonals between stripes; below and above the panel a narrow frieze with hatched meander. The front part of the scene with the chariot is largely missing; the chariot was driven by two horses, of which only the heads, the lower part of the tails and legs with hooves are preserved; the chariot itself is missing save its two four-spoked wheels, which are partially preserved; in front of the horses is preserved the head of a human figure, but the remaining space in the panel suggests a second human figure heading the procession. The chariot with the horses and the two foregoing men are occupying the right part of the panel; the bier with the corpse and the mourners, well preserved with only minor parts of the scene missing, cover the other section of the panel on the left. The bier is placed on a low, wheeled platform, i.e. a catafalque, decorated with a chequered pattern; The catafalque, which is drawn by the chariot, is of considerable length, but has only two wheels. The bier is decorated with diluted, four-limbed vertical sigmas, but its legs are painted in silhouette. The deceased person, dressed in a long robe, therefore apparently a woman, is lying on the bier on her back, but the upper part of the body and the head are missing. Above her the chequered bier cloth of rectangular shape follows the contours of the corpse completely. Underneath the bier, on the catafalque, are shown three kneeling mourners dressed in a long robe and in a mourning attitude; the two on the left are represented with both hands placed on the head, while the third mourner, on the right, is shown placing the right hand to the head and bringing the bent left hand forward. At the back of the catafalque are standing three male mourners, the first of whom is shown in a much smaller size, apparently meant as a child; two other male mourners depicted in a larger size are shown behind the catafalque. All human figures are painted in silhouette, while the background is replete with filling ornaments; columns of M-chevrons between the mourners; horizontal scribbles and double axes and cross-hatched diamonds above the horses and below the bier; swastikas among wheel spokes; a row of six hatched birds among chariot wheels and two more behind the back wheels; cross-hatched, standing triangles, double axes, sixteen-pointed stars and horizontal scribbles among



below and above the birds.

On side B, the figured panel is bordered on either side by a circle metope between two vertical meanders and stripes in the triglyph-and-metope style. The circle metope, preserved only on the left, is bordered above and below by a hatched meander cushion. The circle has a six-leaved rosette emblem in centre. The figured scene in the central panel contains a row of male mourners of whom ten are preserved but only four are complete; the procession of mourners is set between two narrow cushion friezes with hatched meander below and a row of diamonds above. Columns of M-chevrons as filling ornament among mourners.

Beneath each handle arch, a procession of three female mourners against a background replete with filling ornaments (columns of M-chevrons, double axes, sixteen-pointed stars on one side, columns of M-chevrons, dotted lozenge chains, double axes and horizontal scribbles on the other). In the preserved handle panel corner of one side, chequered diamond and double axes; on the other side, horizontal scribbles on the right handle panel corner, stars and double axes on the other.

Attic, LG Ia. About 760-750 B.C.

By the Dipylon Master.

For the shape of the almost identical amphora by the Dipylon Master in Athens, NM 804 (*GGP*, 29 no. 1, pl. 6) and the amphora in Sèvres, Musée National de Céramique (Alhberg, fig. 3). Other Attic belly handled amphorae with a *prothesis* scene by other Attic workshops imitating the Dipylon Master are few; cf an amphora in Bruxelles A 1506 (*CVI Belgique* 2, Bruxelles 2, pl. 54, 1 a-c; Ahlberg, fig. 21), a fragmentary amphora from the Agora of Athens, Agora Museum P 10664 (*Agora VIII*, pl. 1, 1; Ahlberg, fig. 17) and a fragmentary amphora from grave LXXII in Kriez Street (*ADelt* 22 [1967] B1, pl. 89).

By the same hand as the amphora in Athens, NM 804 (*GGP*, 29 no. 1, pl. 6), from a nearby grave in the same cemetery cf A. Brückner-E. Pernice, *op. cit.*, 104. The two vases differ only in minor details and the subject of the main pictorial scene in the handle zone, which is *prothesis* on the NM 804 amphora and *ekphora* on this amphora. The rear sides with mourners in the central panel between circle metopes are also very

similar. The dead person on both vases is a woman, while the accompanying mourners are male except for the kneeling female figures shown under the bier. The mourners under the handles of this amphora are dressed in a long garment, hence taken as female, while those on the NM 804 amphora are shown naked and hence representing male figures.

The *ekphora* scene is much rarer than the *prothesis* scene cf Ahlberg, 220 ff. Of the three preserved *ekphora* scenes this is the earliest; the other, on the crater in Athens, NM 990 (*GGP*, 41 no. 1; Ahlberg, fig. 54) and the Louvre crater fragment A 533 (*GGP*, 41 no. 3; Ahlberg, fig. 55), are slightly later work by the Hirschfeld Painter. The *ekphora* scenes attributed to the Hirschfeld Painter are of a different type from the one painted by the Dipylon Master on this amphora; on the Hirschfeld Painter's vases the bier is set on a short platform placed on top of a small chariot cart, while the mourners are shown apart on other levels. The Dipylon Master prefers an elongated catafalque carried by the chariot and some of the mourners are placed directly upon it. The *ekphora* scenes on vases attributed to the Hirschfeld Painter on the Athens, NM 990 crater (*GGP*, 41 no. 1 pl. 8b; Ahlberg, fig. 54) and the fragmentary crater in Paris A 533, Halle, Amsterdam, Athens and Bonn (*GGP*, 41 no. 3; Ahlberg, fig. 55) have a different syntax because the chariot carrying the bier with the corpse is in the centre of the composition flanked symmetrically by a large number of mourners in various levels.

The bier with the corpse and the mourners of this amphora are identical to those shown on the *prothesis*

scene of the Athens, NM 804 amphora; on both, the deceased person and the kneeling mourners are female. On two other *prothesis* scenes by the same workshop, on the Louvre A 517 crater by the Dipylon Master (*GGP*, 30 no. 4 pl. 7a) and the Sydney, Nicholson Museum inv. 46.41 crater by a close associate of the Dipylon Master (*GGP*, 31 no. 22; Davison, fig. 21; J. N. Coldstream-W. Reade, *MedA* 9-10 [1996-97] 1-27), the deceased person is a man and the scene is accomplished with a large number of male mourners and chariots. The *ekphora* scene on the amphora Athens, NM 803 is a combination of the two compositional schemata, i.e. the simple *prothesis* (shown on the amphora Athens, NM 804 and the amphora in Sèvres) and the more elaborate composition of a *prothesis* scene with chariots on either side as on the Louvre A 517 and the Sydney craters.

The use of circle metopes flanking the panel of mourners on the rear side of the amphora is common on both, the Dipylon workshop and the Hirschfeld Painter and belongs to a local Athenian pottery tradition, the MG circle style (cf Kourou, *Argos Amphora*, 65-68). The cross emblem, which decorates the centre of the circle, from the Late Protogeometric period onwards is replaced by a rosette at the end of the middle Geometric period. For the earliest version of the circle panel with central rosette cf *Knossos North Cemetery IV*, pl. 203.

For the Dipylon Master and his workshop cf Davison, 23 ff (with previous bibliography); *GGP*, 29 ff; Rombos, 413 ff; N. Coldstream-W. Reade, *loc. cit.*

TYPE I, GEOMETRIC AMPHORISKOI

The belly handled amphoriskos is a rare vase type which usually follows closely the style and evolution of the original form of medium or large scale vases. After a tremendous popularity in Attic SM cemeteries the belly handled amphoriskos became an extremely rare form in Attic workshops for several centuries. But its use revived in the MG II and LG Ia period.

For the shape of the amphoriskos in the MG period cf Young, 1939, 85 on no. 19; *Agora VIII*, 60, no. 250; Kourou, *NNV*, 187 ff; Mylonas, pls 245-246 nos 176, 180, 181, 188, 191; *CVA USA 1*, Hoppin Collection, pl. 4, 5; Kahane, pl. XXII, 2-3; *Ashmolean Museum, Report of Visitors* 1936, 14 pl. 1, d-e.



PLATE 106

1-2.

Inv. 27887. Provenance unknown.

Unpublished.

Height, 22 cm; neck height, 8.5 cm; base diameter, 5.3 cm; maximum diameter at shoulder, 15 cm; rim diameter, 8 cm.

Intact, except for a few minor chips at shoulder and lip; surface slightly worn on one side of the vase.

Fine reddish-yellow clay (5YR 7/6) with a few white stone inclusions; thin pinkish slip (5YR 8/4); matt black paint (5YR 2.5/1) misfired and turned to dark reddish-brown (5YR 3/3) in places.

Belly handled amphoriskos with ovoid body, narrow ring foot and tall vertical neck slightly flaring towards everted lip with flat projecting rim; narrow plastic ridge below lip; horizontal, rolled handles on upper part of belly.

Dark ground decoration with a broad, reserved frieze covering entire neck and another on upper part of belly between handles; a pair of triple reserved bands lower down on body, evenly spaced. Glazed lip with reserved rim in the neck zone, hatched bander between two ancillary friezes with fishbone pattern and triple reserved bands.

In belly zone, on both sides, a panel decorated in the triglyph-and-metope style with a hatched swastika in the central metope and a pair of triglyphs framing a large M-chevron column on either side; in the panel corners by the handles a simple swastika above a chain of dots. Three narrow, reserved bands bordering the belly zone above and four below. A frieze of fine hatching along outer surface of reserved handles and two curved lines along upper side of base of handle.

Attic, MG I/II. About 800 B.C.

By the same hand as the neck handled amphora in Tübingen, Archaeological Institute inv. S./ 10 1245 (Schweitzer, pl. 19).

For the shape cf *CVA Great Britain 6*, Cambridge, Fitzwilliam Museum 1, pl. 1, 22; *Agora VIII*, 60 pl. 15, 250 (LG Ia).

For comparable neck decoration cf Schweitzer, pl. 19; *CVA Great Britain 6*, Cambridge, Fitzwilliam

Museum 1, pl. 1, 22. For the hatched swastika in the central metope cf Mylonas, pl. 246 no. 180; Kahane, pl. XVII, 3 and an unpublished amphoriskos from Myrrhinos in Brauron Museum.

For the line swastika at the panel corner cf Kunisch, 81 fig. 33, e. The subject is also common as a metopal or filling ornament cf *ADelt* 18 (1963) B1, pl. 41, a; *BABesch* 69 (1994) 8 figs 12-14; *ADelt* 29 (1973) A, pl. 84, h; Benson, pl. XVIII, 1. For the ancillary line swastika with a dotted chain below cf Mylonas, pl. 375. The dotted chain below the swastika is common for any motif in panel corner cf *ADelt* 18 (1963) B1, pl. 40, b.

3-4.

Inv. 18438. Provenance unknown. Formerly in the Empedocles Collection no. E 392.

Unpublished.

Height, 26.5 cm; neck height, 9.4 cm; base diameter, 5.3 cm; maximum diameter at shoulder, 13 cm; rim diameter, 8 cm.

Intact; surface slightly worn on one side of neck.

Fine light reddish-brown clay (5YR 6/4) with a few dark brown and even fewer white inclusions; pinkish slip (5YR 8/4); dark reddish-brown paint (5YR 2.5/2) misfired and turned to reddish-brown (5YR 4/6) in places.

Slender, ovoid body strongly tapering towards an offset ring foot and tall vertical neck slightly flaring towards everted lip with flat projecting rim (Desborough's Class I); horizontal, double-arched, rolled handles on upper part of belly; junction of arches forming an inverted triangle with a rounded tip.

Dark ground decoration with a large reserved zone covering entire neck surface, a narrow reserved zone on shoulder below neck junction and another, broad zone on upper part of belly between handles; three triple reserved bands and a single band lower down on body, evenly spaced; another, narrow reserved band on edge of foot.

Lip glazed on both sides; reserved rim barred vertically. In the neck zone, hatched zigzag band between two ancillary friezes with tangential blobs and narrow reserved bands. In shoulder zone, tangential blobs between a pair of narrow, reserved bands. In belly zone, on both sides, metopal panel between a pair of re-

served bands. In the central metope, hatched quatrefoil rosette with a multiple triangle standing on each inner border of the quatrefoil metope; side triglyphs consisting of a column of stacked zigzags between a pair of three vertical lines; dot rosette in the panel corners with the handles. Two curved lines along base of handle; a frieze of vertical bars along outer surface of reserved arches of handles; three horizontal lines above a St. Andrew's cross on triangular juncture appendage. Beneath the handle arches a slanting chevron scribble.

Attic, LG Ia. About 760-750 B.C.

The shape conforms to Desborough's type I, but its attenuated and tapering body is unusual; belly handled amphoriskoi retain their heavy forms and rounded shapes even after the PG period cf *Ker.* V 1, pl. 110 inv. 259; Young, 80 and 85, fig. 54, no. 19, both dated to LG Ia. The shape of this amphoriskos complies more closely with that of the slender neck handled amphorae of the LG Ia period, cf pl. 27 above.

For the hatched zigzag band as the main neck decoration cf *Ker.* V 1, pl. 111 inv. 363; *CVA* Danmark 2,

Copenhagen 2, pl. 70, 12; *AM* 43 (1918) pl. V, 1; *BABesch* 69 (1994) 23 figs 42-43. For the same pattern used in ancillary friezes on the neck or body of closed vases cf *ADelt* 28 (1973) A, pl. 13, d (LG Ia).

The decoration on the shoulder panel with triglyphs and metopes is typical of all miniature belly handled amphorae of MG and LG date, on which the usual pattern in the central metope is the meander (cf Mylonas, pl. 245, nos 176 and 188).

For the hatched, quatrefoil metope cf M. Brouskari, 'Από τὸν Ἀθηναϊκὸ Κεραμεικὸ τοῦ 8ου π.Χ. αἰῶνα (1979) pl. 21; *Ker.* V 1, pl. 59 inv. 775; *ADelt* 18 (1963) B1, pl. 40. For the dotted rosette in the panel corners on shoulder cf *Ker.* V 1, pl. 110 inv. 259; R. Lullies, "Griechische Kunstwerke, Sammlung Ludwig", *Aachener Kunstblätter* 37 (1968) pl. 17; *CVA* France 25, Louvre 16, pl. 12. For the same pattern on skyphoi cf Brouskari, *op.cit.* pls 34-40.

For the handle type and decoration cf E. Pottier, *RA* 28 (1896) 20; N. R. Oakeshott, *JHS* 72 (1966) 114 ff pl. VII. For the ancillary chevron scribbles beneath handle arches cf *Ker.* V 1, pl. 59 inv. 338.

ΑΚΑΔΗΜΙΑ



ATTICIZING BELLY HANDLED AMPHORAE

The belly handled amphora is a shape favoured in most Atticizing workshops in the Protogeometric and Geometric periods. The Atticizing trend is more powerful in Euboean and Cycladic workshops. In the PG period both types (types I and II) of belly handled amphora then current were imitated in island workshops, while in the Geometric period only type I was imitated.

TYPE II, CYCLADIC PROTOGEOMETRIC

The type is extremely common in all workshops. A typically island element in the decoration of PG Cycladic vases, occurring also on Euboean wares, is the abundant use of wavy lines and squiggles as filling ornaments in the circle friezes.

For PG Atticizing Cycladic belly handled amphorae cf E. Kunze, *ÖJh* 39 (1952) 53-57; J. N. Coldstream, in *ΕΣΤΗΛΗ, Πύλο, 85, Ἀθήνη, Ν. Μ. Κοραϊδίου* (1980) 408-412. For PG Atticizing Euboean belly handled amphorae cf *Lejand* 1, 338; *Lejand* 1, 341.

PLATE 107

1-2.

Inv. 21203. Provenance unknown.

Unpublished.

Height, 38 cm; neck height, 9 cm; base diameter, 11 cm; maximum diameter at belly, 25 cm; rim diameter, 17 cm.

Complete, with minor repairs on one handle, lip and adjoining neck, which were broken; surface slightly worn in places.

Fine pinkish clay (5YR 7/3), slightly micaceous; thin wash on surface; matt black paint (5YR 2.5/1) misfired and turned to yellowish-red (5YR 4/6) in places.

Dumpy, ovoid body with narrow ring foot; concave neck sharply flaring towards a plain lip with sloping rim; horizontal rolled handles on belly.

Glazed neck and lip with reserved rim; a wide band

of glaze on interior of lip. Clayground body divided into three horizontal zones by two wide bands of glaze bordered on either side by a stripe. On shoulder, five simple horizontal lines alternating with wavy lines boldly painted. In belly zone, on both sides, three sets of five compass-drawn concentric circles; a rosette in silhouette at the centre of concentric circles over pierced compass mark. A broad band of glaze along base of handles and outer surface of handles terminating in a "moustache" pattern. A narrow band of glaze on foot.

Atticizing, Cycladic, transitional EPG/MPG. About 1000 B.C.

Possibly by a workshop in Andros. For the PG style on Andros cf *PGP*, 161 pl. 16; *CVA* Deutschland 27, Heidelberg 3, 33 text to pl. 100, 3-4; *Ker.* I, 118.

For a similar amphora from Andros cf *Ker.* I, 118 pl. 44; *CVA* Deutschland 27, Heidelberg 3, pl. 100, 3-

4; A. Cambitoglou, *Αρχαιολογικὸν Μουσείον Ἄνδρου. Ὁδηγὸς* (1981) 108 no. 382 fig. 63 (EPG). In Attic standards the shape of this amphora stands between the amphora from Kerameikos grave 13 (*Ker. I*, pl. 54 inv. 563), which dates to the EPG period, and the amphora from Kerameikos grave 26 (*Ker. IV*, pl. 21 inv. 918), which dates to the LPG period.

The multiple wavy bands in the shoulder zone are unusual; more frequent in this position is the single wavy band of *Ker. I*, pl. 32 inv. 529, pl. 43 inv. 611, pl. 65 inv. 550 (EPG). For similar decoration on other shapes cf *Ker. IV*, pl. 15 inv. 914 and 1099, pl. 15 inv. 2068 and 2070, pl. 22 inv. 1072 and 2011, pl. 24 inv. 1082, 1104 and 2092.

Attic belly handled amphorae of the EPG period usually have sets of horizontal wavy lines in the handle zone; the circle zone is rarely used on this class of vases; but for a belly handled amphora with three sets of concentric circles in the belly zone cf *Ker. I*, pl. 55 inv. 569 (EPG); also *AR* 35 (1988-89) 120 fig. 4 (MPG).

The three-circle zone is more frequent on skyphoi of *Ker. I*, pl. 68 inv. 547. The subject is more popular in island workshops cf *PGP*, 161 pl. 16, 45. The circle frieze in the handle zone of belly handled amphorae is established in MPG with the number of circles depending on size of *Ker. I*, pl. 55 inv. 561; *Ker. IV*, pl. 9 inv. 1089; *BSA* 75 (1980) pl. 4, a; *Ker. IV*, pl. 9 inv. 918; cf also *Lefkandi II*, pl. 61 no. 450 (Euboean).

The pattern comprising sets of concentric circles with a central rosette in silhouette is not Attic; it is basically known from later Melian circle amphorae of the MG period (cf pl. 72 above). In Attica the rosette in silhouette is known as an ancillary motif *per se* from the EG period onwards cf *AAA* 1 (1968) 24 and cover pl.; *BCH* 92 (1968) 750 fig. 3. Attic vase painters usually paint sets of densely drawn concentric circles without central filling; occasionally they add an hour-glass filling cf *Ker. I*, pl. 43 inv. 559, pl. 10 inv. 2027, pl. 43 inv. 586; *Ker. IV*, pl. 11 inv. 1098 or a standing triangle cf *Ker. I*, pl. 57 inv. 565.

TYPE I, CYCLADIC PROTOGEOMETRIC

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PLATE 108

1-4. Fig. 51.

Inv. 53 (AE 2201). From Syros.

S. Wide, *AM* 22 (1897) 245 fig. 16; Collignon-Couve, 26 no. 137; N. M. Kontoleon, *AEphem* 1945-47, 6; *PGP*, 32-33 and 212.

Height, 57 cm; neck height, 16 cm; base diameter, 13.5 cm; maximum diameter at belly, 36 cm; rim diameter, 19 cm.

Complete, with two large cracks on belly and a large hole in base; surface badly worn on lower body.

Fine light red clay (10YR 6/8), very micaceous; thin pinkish slip (7.5YR 8/4); matt black paint (5YR 2.5/1) misfired and turned to light red (10YR 6/8) in places.

Broad, ovoid body with offset, narrow ring foot; slender, vertical neck slightly flaring towards an offset lip with flat rim; horizontal, rolled handles on belly.

Glazed neck and lip; reserved rim; a broad band of

glaze on interior of lip. Clayground body divided into three horizontal zones by two wide bands of glaze bordered above and below by a narrow line. Five sets of three vertical wavy bands divide the shoulder zone into five metopes; a set of eight, compass-drawn, concentric circles in each one of the four metopes, while the fifth and larger metope contains two such sets of concentric circles; a dash of glaze over trace of compass at centre. In the belly zone, on both sides, three sets of eight, compass-drawn, concentric circles between sets of three horizontal squiggles. A narrow band of glaze on foot and another on junction of foot and body. A broad band of glaze along outer surface of handles; "moustaches" at base of handles.

Atticizing, Cycladic, transitional LPG/EG. About 900 B.C.

The very micaceous fabric of the vase and its provenance from Syros suggest a local Cycladic workshop. The form is still PG in style and stands between that

of the LPG amphora from Kerameikos grave 38 (*Ker. IV*, pl. 9 inv. 1089) and the Rhodian belly handled amphora from grave XXXVI at Kameiros dated to EG I (*Clara Rhodos* VI-VII, 119 fig. 133). Similar in form is the LPG belly handled amphora from the Heroon at Lefkandi (*Lefkandi II*, pl. 61, no. 450). For a later date in the Geometric period cf *PGP*, 32-33; but non-Attic vases in this shape have very different forms of a belly handled amphora from Thera (*AM* 28 [1903] Beil. 22, 2 [E4]) which was found in a LG context but which is explained as MG Milesian (cf *GGP*, 269). Belly handled circle amphorae survive in the islands down to the LG period of a Cycladic circle amphora with slender, attenuated body from the Agora (*Hesperia* 37 [1968] 85 no. P 14819), which seems to be a direct descendant of

the Syros amphora with sets of concentric semicircles on shoulder and circles between small, vertical squiggles in belly zone.

For the use of vertical wavy lines to divide a shoulder zone into metopes cf *Lefkandi II*, pl. 66, no. 470. For the circle frieze in the belly zone cf *IstMitt* 9-10 (1959-60) 39 fig. 1 (EG belly handled amphora from Miletos). For a comparable decorative scheme with horizontal squiggles among sets of concentric circles cf *Lefkandi II*, pl. 67, no. 473. The use of concentric circles between horizontal squiggles of all kinds in belly zone is common on Rhodian amphorae of the EG period cf *Clara Rhodos* VI-VII, 120 figs 135-136, 204 figs 244-245, 205 fig. 245; *GGP*, 265.

TYPE I, GEOMETRIC THE CIRCLE STYLE BELLY HANDLED AMPHORAE



The type is extremely common in the Cyclades decorated regularly with three circle metopes in belly zone and three rarely with two.

For the class of tri-metopal circle amphorae, originally explained as Melian cf E. Kunze, *ÖJh* 39 (1952) 55 ff; *GGP*, 168; J. N. Coldstream, in: *ΣΤΗΛΗ, Τόμος εἰς μνήμην Ν. Μ. Κοντολέοντος* (1980) 408 ff. For scepticism on this theory of *CGA*, 119 no. 2. For recognition of an Attic workshop among the tri-metopal belly handled amphorae cf A. Kauffmann-Samaras, *CVA* France 25, Louvre 16, 9; R. Lullies, *Griechische Kunstwerke, Sammlung Ludwig* (1968) 16-18; N. Kourou-N. Stampolidis, *BCH* 120 (1996) 705 ff.

For the class of bi-metopal Atticizing Cycladic belly handled amphorae, mostly Naxian, cf N. M. Kontoleon, *AEphem* 1945-47 (1949) 7 ff; E. Walter-Karydi, *AA* 1972, 388 ff; also, J. N. Coldstream, in: R. Hägg-N. Marinatos (eds), *The Greek Renaissance of the Eighth Century B.C.: Tradition and Innovation, Proceedings of the Second International Symposium at the Swedish Institute in Athens, 1-5 June 1981* (1983), 204 ff; *idem*, in: J. P. Descoeudres (ed.), *EYMOYΣΙΑ. Ceramic and Iconographical Studies in Honour of A. Cambitoglou* (1990) 25-30; *idem*, in: E. Lanzillotta-D. Schilardi (eds), *Le Cicladi ed il Mondo Egeo. Atti del Seminario Internazionale, Roma 19-21 Novembre 1992* (1996), 169-186; Kourou, *Benaki Amphora*, 51; Kourou, *NNN*, 90 ff.

PLATES 109-110

Fig. 54 and Text Fig. XII.

Inv. 21186. Presented by Mrs Paspatis in 1962 (BE 1105/1962).

Unpublished.

Height, 66.5 cm; neck height, 19.5 cm; base diam-

eter, 17 cm; maximum diameter at shoulder, 38 cm; rim diameter, 16 cm; width across handle 1.8 cm.

Almost complete, with most of upper neck with lip, which were missing, restored in plaster; surface slightly worn in places.

Fine light reddish-brown clay (5YR 6/4) with large dark brown inclusions and specks of mica visible on surface; reddish-yellow slip (7.5YR 7/4); matt black



Text Fig. XII. Belly handled amphora inv. 21186. The metopal circle panel.

paint (5YR 2.5/1) misfired and turned to dark redish-brown (5YR 4/3) in places.

Broad, ovoid body with spreading ring foot and high vertical neck slightly flaring towards everted lip with flat projecting rim; narrow, plastic ridge below lip; double-arched, horizontal, rolled handles with offset rounded tip of central triangular juncture.

Glazed all over except for a broad, reserved zone on neck and another on upper part of belly between handles; a pair of triple reserved bands lower down on body, evenly spaced. In the neck zone triple zigzag band between two ancillary friezes with gear pattern and triple reserved bands. In belly zone, on both sides, a broad metopal circle panel; above it, an ancillary frieze with groups of eight vertical bars alternating with double axes; triple reserved band above and below the belly zone. In each metope, a set of five concentric circles with a sixteen-pointed star at centre; an eight-limbed star as filling motif in each corner. On side A, the triglyphs consists of a column of vertical multiple zigzags between a pair of three vertical lines. On side B, one of the triglyphs has a column of diagonals and a column comprising a double-outlined lozenge chain instead. A pair of boldly drawn lines along upper side of base of handles and a broad band of glaze along the outer surface of handle arches, junction triangle and rounded tip (pseudo-bucranium type).

Atticizing, Cycladic (Melian), MG I. About 850-800 B.C.

For two almost identical amphorae by the same hand cf E. Walter-Karydi, *ZfP* 1972, 390 fig. 4 (Vienna, Kunsthistorisches Museum, inv. IV 1879) and Langdon, 217 inv. 87 pl. 13 (Indiana University Art Museum). We would like to call this painter the Melos-Vienna Painter.

For the use of multiple zigzags as the main pattern on neck decoration during the MG I and MG II period cf *Ker.* V 1, pl. 30 inv. 859 and 236 and pl. 31 inv. 277. Belly handled amphorae of the circle class are usually decorated with a meander pattern on the neck (cf the Vienna and Indiana amphorae).

For the sixteen-pointed star as a filling motif cf Kunisch, 182 fig. 71, h. For sets of concentric circles with a more developed star filling cf *Knossos North Cemetery*, IV, pl. 203. For the eight-pointed star widely used as a corner ornament in metopes of the "Attico-Cycladic" class of tri-metopal belly handled amphorae cf also *AAA* 1 (1968) 28 fig. 7; *CVA Deutschland* 9, München 3, pl. 141, 1-2; *AA* 28 (1913) 21; *Thera* II, 35 fig. 107; *BCH* 76 (1952) 331 fig. 7. The same pattern is also common on undoubtedly Attic vases either as the main metope motif cf *Ker.* V 1, pl. 96 inv. 897 and 394, pl. 98 inv. 813 or as an ancillary ornament cf Kahane, pls XVII, 2 and XXIII, 1; *CVA*



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Great Britain 6, Cambridge, Fitzwilliam Museum 1, pl. 1, 19; A. Cambitoglou - A. Birchall - J. J. Coulton - J. R. Green (eds), *Zagora* 2 (1988) pl. 182; Langdon, no. 22 pl. 6. It is also a very common filling ornament in pictorial scenes on Attic MG II vases cf *AEphem* 1898, pl. 5, 1-2.

For the pseudo-bucranium handle type cf *Hesperia*

37 (1968) pl. 21; N. R. Oakeshott, *JHS* 72 (1966) 114 ff pl. VII. For a similar handle on a Melian amphora cf *ibid.* pl. VII, g-h. On Attic examples the line across arches and junction triangle is more discreet cf *ibid.* pl. VIII, 1. For the use of a St. Andrew's cross at handle juncture cf *ibid.* pl. VII, e-f; *CGA*, 119 no. 2.

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- workshop of	Pl. 24	NM 15944 (cf the Radical Workshops)
Benson Painter	Pls 52-53	NM 21550 (cf the New Workshops)
Birdseed Painter	Pls 54-56	NM 21175
Circle Painter	Pl. 33	NM 18461 (cf the Sub-Dipylon Group)
Dipylon Master/ Painter	Pls 102-105	NM 803
Eleusis E40 Painter	Pl. 28	NM 18449 (cf the Balloon Class)
Hirschfeld Painter	Pls 30-32	NM 18062 (cf the Classical Workshops)
Hooked Swastikas Painter	Pl. 49	NM 18126 (cf the New Workshops)
Kriezti Street Painter	Pls 98-99	NM 29119 (cf the MG amphorae)
Stathatou Hand Painter	Pls 46-48	NM 898 (cf the Athens 894 Painter)
Swan Painter,		
- close to the	Pl. 50	NM 21196 (cf the Little Known Workshops)
Workshops		
Classical Workshops	Pls 30-32	NM 18062 (cf the Hirschfeld Painter)
- tradition of	Pl. 33	NM 18461 (cf the Circle Painter and the Sub-Dipylon Group)
	Pls 34-35	NM 223 (cf the Sub-Dipylon Group)
	Pls 36-37	NM 184 (cf the Sub-Dipylon Group and the Athens 894 workshop)
Lambros Workshop		
- close to	Pls 100-101	NM 805 (cf the LG amphorae)

Little Known Workshops	Pl. 49	NM 18126 (cf the New Workshops and the Hooked Swastikas Painter)
	Pl. 50	NM 21196
	Pl. 51	NM 14433
New Workshops	Pl. 49	NM 18126 (cf the Little Known Workshops and the Hooked Swastikas Painter)
Radical Workshops	Pl. 24	NM 15944 (cf the Benson Painter)
Traditional Workshops	Pl. 19, 1-2	NM 21354
	Pl. 19, 3-4	NM 21322
	Pl. 20	NM 18044
	Pl. 21	NM 18539
	Pl. 22	NM 21166
	Pl. 23, 1-2	NM 21169
	Pl. 23, 3-4	NM 21269

Stylistic groups

Balloon Class	Pl. 25	NM 177
	Pl. 26	NM 21675
	Pl. 27	NM 14826
	Pl. 28	NM 18449 (cf the Eleusis E40 Painter)
	Pl. 29	NM 224
Banded Ware	Pl. 4	NM 21204
	Pl. 5, 1-3	NM 21031
	Pl. 5, 4	NM 21324
	Pl. 6	NM 21208
	Pl. 75, 4-6	NM 21274
Circle Amphorae		
- Single Circle Amphorae	Pls 68-69	NM 21198
	Pl. 70	NM 21630
- Double Circle Amphorae	Pl. 33	NM 18461
	Pl. 71	NM 21194
	Pl. 72	NM 21366
	Pl. 73	NM 21630
- Bi-metopal Circle Amphorae	Pls 94-95	NM 216
	Pls 96-97	NM 219
	Pls 98-99	NM 29119
EG amphorae	Pl. 6	NM 21208
	Pl. 7	NM 13678
	Pl. 8	NM 21206
	Pl. 76	NM 18043
	Pl. 77	NM 21267
Horse Amphorae		
- Late	Pls 66-67	NM 19627
LG amphorae	Pl. 21	NM 18539
	Pl. 22	NM 21166
	Pl. 23, 1-2	NM 21169

Pl. 23, 3-4	NM 21269
Pl. 27	NM 14826
Pl. 29	NM 224
Pls 30-32	NM 18062
Pl. 33	NM 18461 (cf the Circle Painter)
Pls 34-35	NM 223 (cf the Sub-Dipylon Group)
Pls 36-37	NM 184 (cf the Sub-Dipylon Group)
Pls 38-41	NM 17935 (cf the Athens 894 Painter)
Pls 42-45	NM 894 (cf of the Athens 894 Painter)
Pls 46-48	NM 898 (cf the Athens 894 Painter)
Pl. 49-50, 1	NM 18126 (cf the Hooked Swastikas Painter)
Pl. 50, 2-3	NM 21196 (cf the Swan Painter)
Pl. 51	NM 14433 (cf the Athens 706 Painter)
Pls 52-53	NM 21550 (cf the Birdseed Painter)
Pls 54-56	NM 21175 (cf the Birdseed Painter)
Pls 57-59	NM 21191 (cf the Athens 897 Painter)
Pls 60-61	NM 897 (cf the Athens 897 Painter)
Pls 62-63	NM 17519 (cf the Athens 897 Painter)
Pls 64-65	NM 21288 (cf the Athens 897 Workshop)
Pls 66-67	NM 19627 (cf the manner of the Athens 894 Painter)
Pls 68-69	NM 21198 (cf the Single Circle amphorae)
Pl. 70	NM 21630 (cf the Single Circle amphorae)
Pl. 71	NM 21194 (cf the Double Circle amphorae)
Pl. 72	NM 21366 (cf the forerunners of the SOS amphorae)
Pl. 73	NM 12895 (cf the forerunners of the SOS amphorae)
Pls 74-75	NM 805 (cf the Lambros Workshop)
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Pl. 10	NM 21163
Pl. 11	NM 21167
Pl. 12	NM 21355
Pl. 13	NM 18473
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Pl. 15	NM 21352
Pl. 18	NM 12925
Pl. 19, 1-2	NM 21354
Pl. 19, 3-4	NM 21322
Pl. 20	NM 18044
Pl. 24	NM 15944
Pl. 25	NM 177
Pl. 26	NM 21675
Pl. 28	NM 18449
Pl. 78	NM 21202
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Pl. 80	NM 21197
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Pl. 84	NM 18433
Pls 94-95	NM 216 (cf the Athens 216 Painter)
Pls 96-97	NM 219 (cf the Athens 216 Painter)
Pls 98-99	NM 29119 (cf the Kriezti Street Painter)
Pl. 106, 1-2	NM 27887



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MG amphorae

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	Pl. 2	NM 21283
	Pl. 3	NM 21193
	Pl. 4	NM 21204 (cf Banded Ware)
	Pl. 5, 1-3	NM 21034 (cf Banded Ware)
	Pl. 5, 4	NM 21328 (cf Banded Ware)
	Pls 87-89	NM 21399
	Pl. 90, 1-3	NM 18127
	Pl. 90, 4	NM 21313
	Pl. 92, 1	NM 857
	Pl. 92, 2-3	NM 21195
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SM amphorae	Pl. 74	NM 18042
	Pls 85-86	NM 18437
	Pl. 91	NM 21323
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	Pl. 73	NM 12895
Sub-Dipylon Group	Pl. 33	NM 18461 (cf the Circle Painter)
	Pls 34-35	NM 1223
	Pls 36-37	NM 184
Transitional - MGII/LGIa	Pl. 19, 1-2	NM 21354
	Pl. 19, 3-4	NM 21321
	Pl. 20	NM 21804
	Pl. 24	NM 15944
	Pl. 25	NM 177
	Pl. 26	NM 21675
	Pls 100-101	NM 805
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(Melos Workshop)	Pls 109-110	NM 21186
Cycladic PG (Andros Workshop)	Pl. 106	NM 21203
(Syros Workshop)	Pl. 108	NM 53
Peloponnesian MG	Pl. 16	NM 21207

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II.	Inv. 21675	pl. 26	Bird representation on neck.
III.	Inv. 14826	pl. 27	Horse representation on neck.
IV.	Inv. 18126	pl. 49	Heraldic horses on neck.
V.	Inv. 21550	pls 52-53	Bird metopes on shoulder.
VI.	Inv. 19627	pls 66-67	Horse representation on neck.
VII.	Inv. 21198	pls 68-69	Graffito on base of vase.
VIII.	Inv. 21630	pl. 70	Wheel pattern on neck.
IX.	Inv. 21194	pl. 71	Lid with button handle.
X.	Inv. 21399	pls 87-89	Graffito on inner belly.
XI.	Inv. 803	pls 102-104	Belly handled amphora. The <i>ekphora</i> scene.
XII.	Inv. 21186	pls 108-109	Belly handled amphora. The metopal circle panel.

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FIGURES

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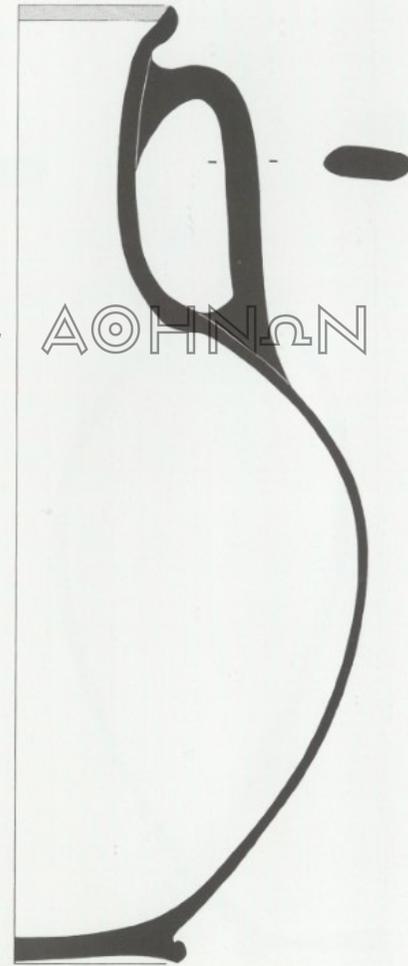


FIGURE 1

18475

1:2

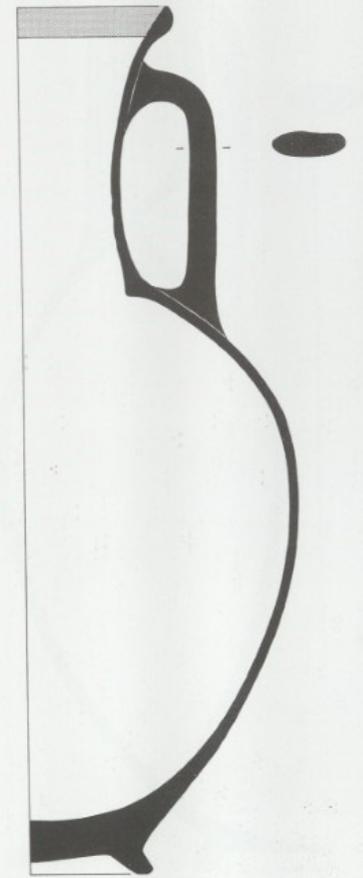


FIGURE 2

21283

1:2



FIGURE 3 21193 1:2

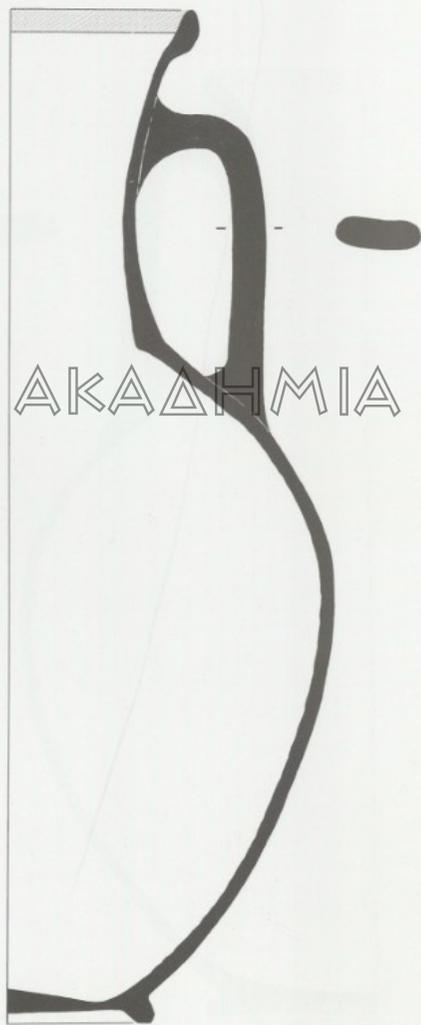


FIGURE 4 21034 1:2



FIGURE 5 21208 1:2

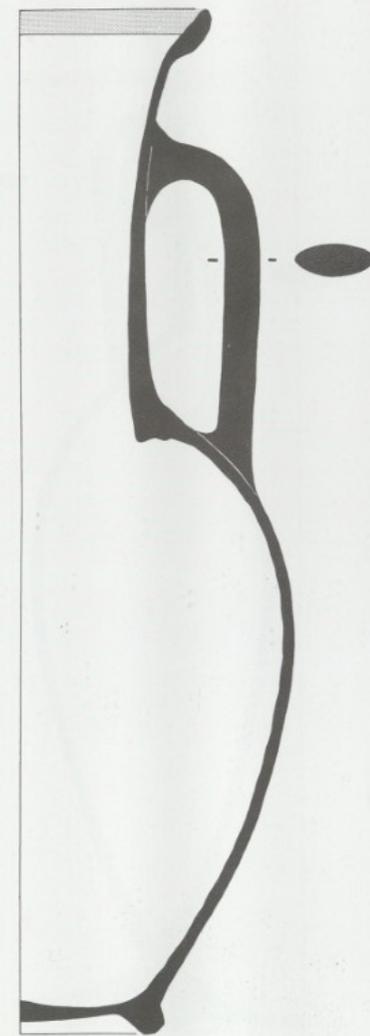


FIGURE 6 21367 1:2

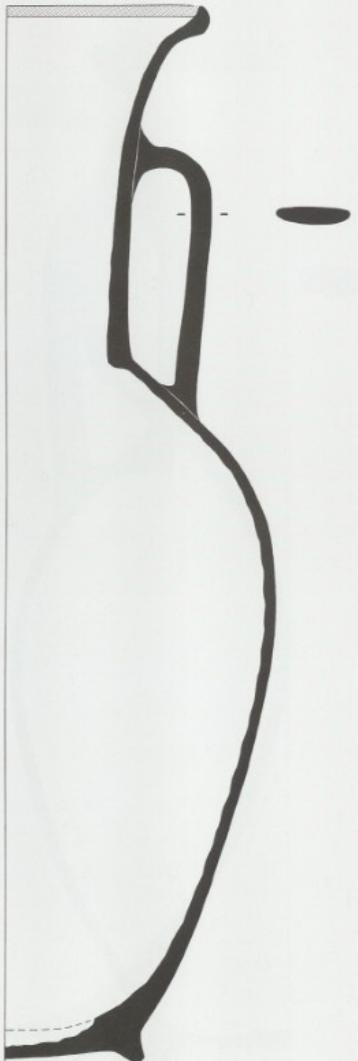


FIGURE 7 21163 1:2



FIGURE 8 21167 1:2

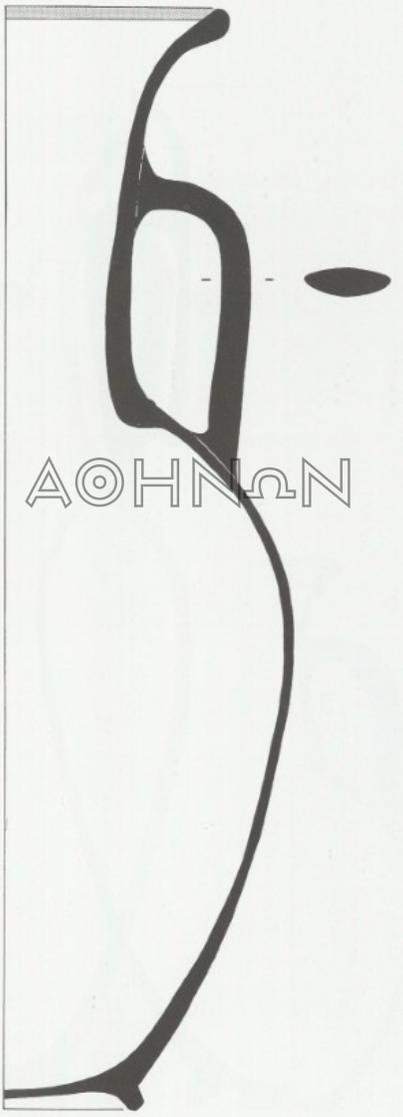


FIGURE 9 18473 1:2

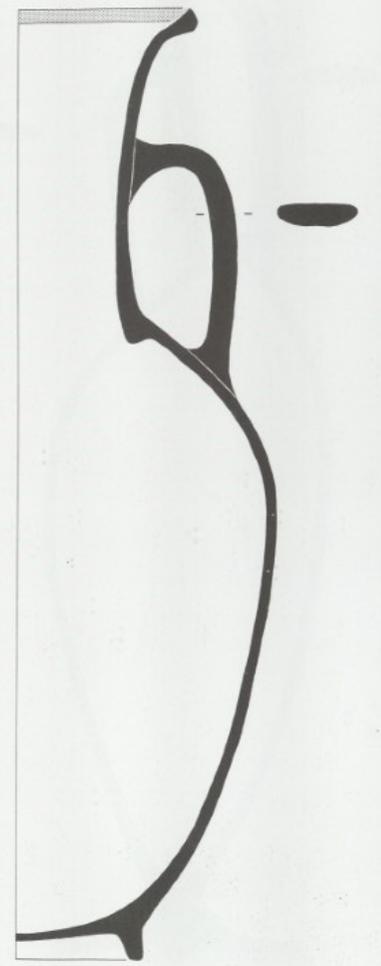


FIGURE 10 21189 1:2

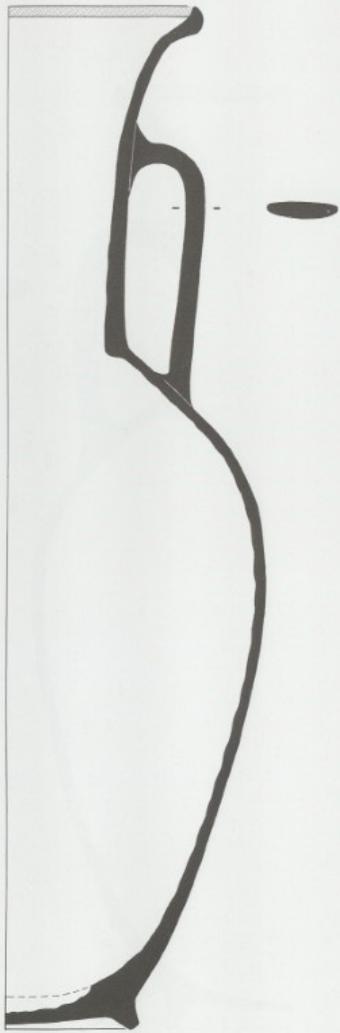


FIGURE 11

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FIGURE 12

21207

1:2



FIGURE 13

21353

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FIGURE 14

12925

1:2



FIGURE 15

21322

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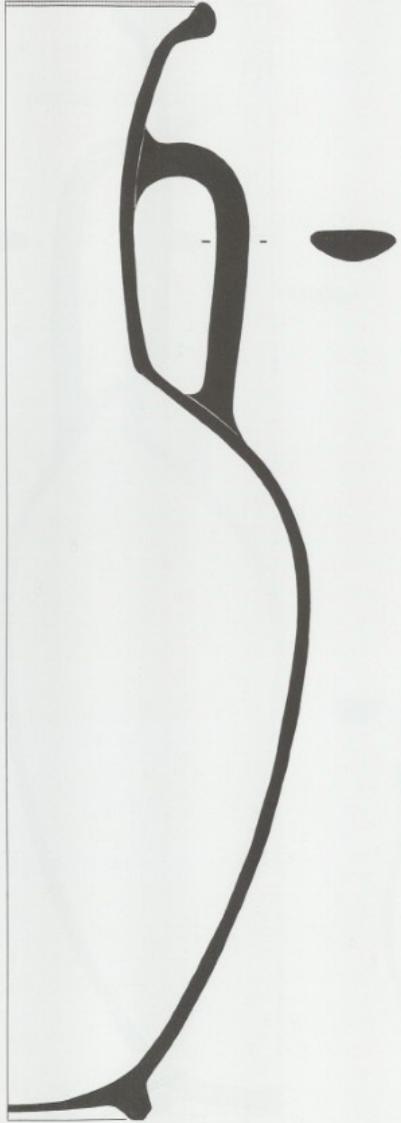


FIGURE 16 18044



FIGURE 17 21166 1:2

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FIGURE 18 21269 1:2

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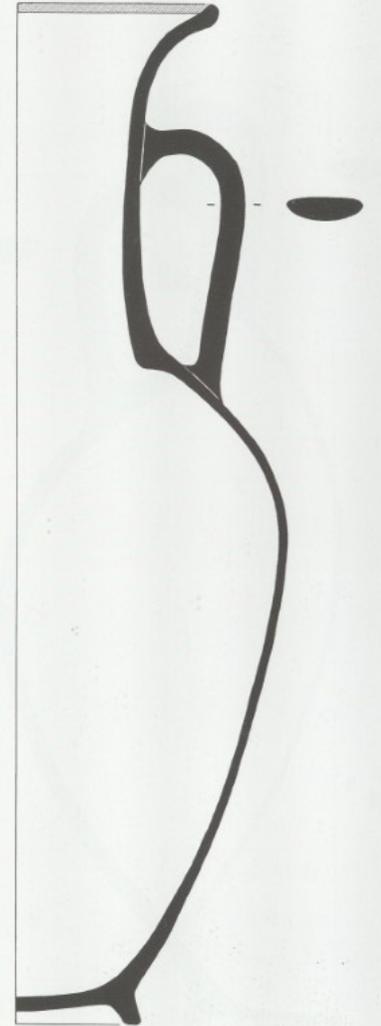


FIGURE 19 15944 1:2



FIGURE 20 177

1:2



AKAΔHMIA

FIGURE 21 21675

1:2



AΘHNΩN

FIGURE 22 14826

1:2

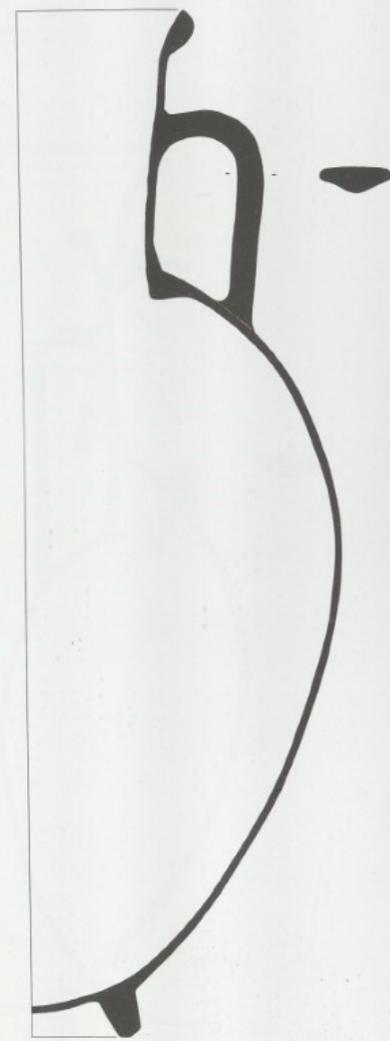


FIGURE 23 18461

1:3



FIGURE 24 18126 1:3

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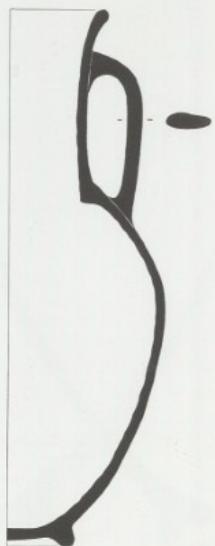


FIGURE 25 21196 1:3



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FIGURE 26 21550 1:3



FIGURE 27 21175 1:3

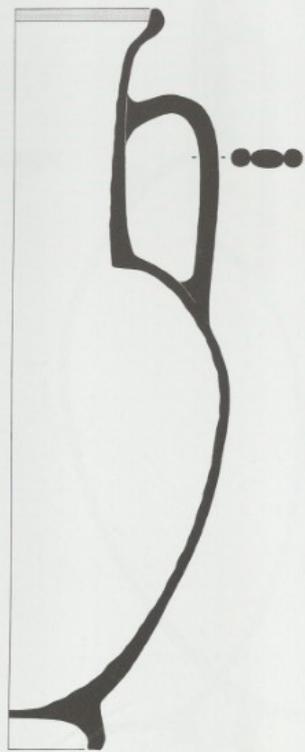


FIGURE 28 21191 1:3

AKAΔHMIA

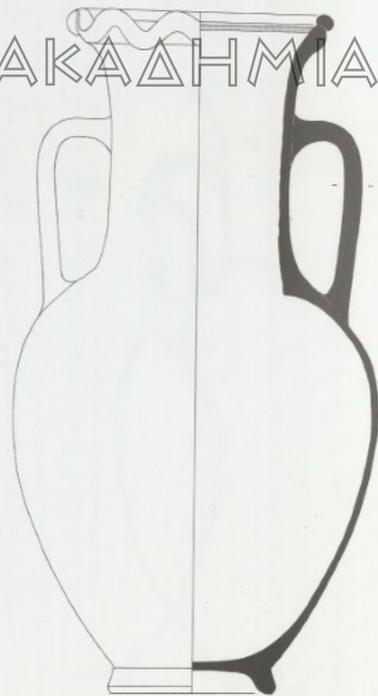


FIGURE 29 17519 1:3

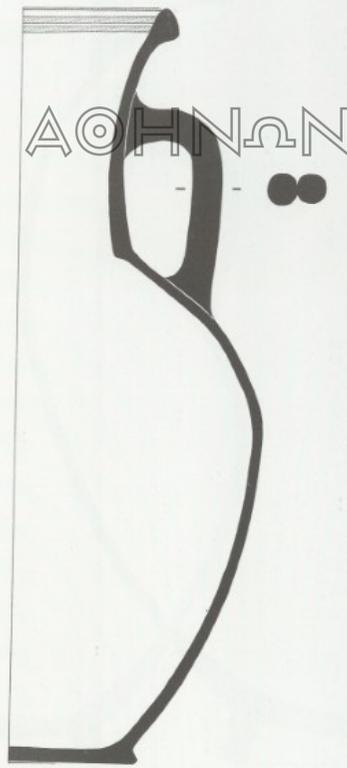


FIGURE 30 21288 1:2

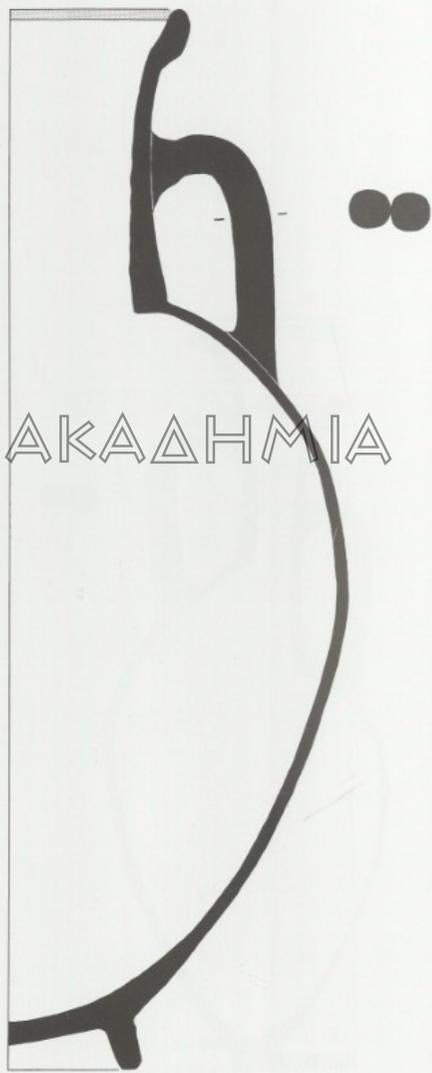


FIGURE 31 19627 1:2



FIGURE 32 21198

1:2



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FIGURE 33 21630

1:2



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FIGURE 34 21194

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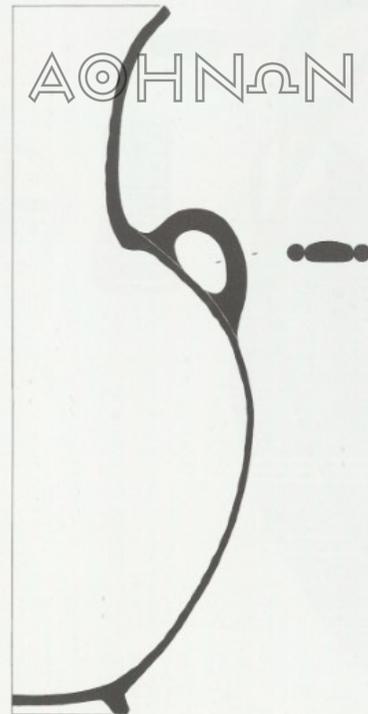
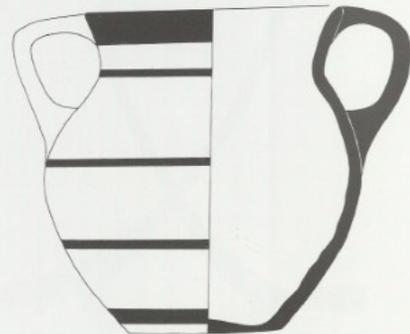


FIGURE 35 21366

1:2



AKAΔHMIA



AΘHNΩN

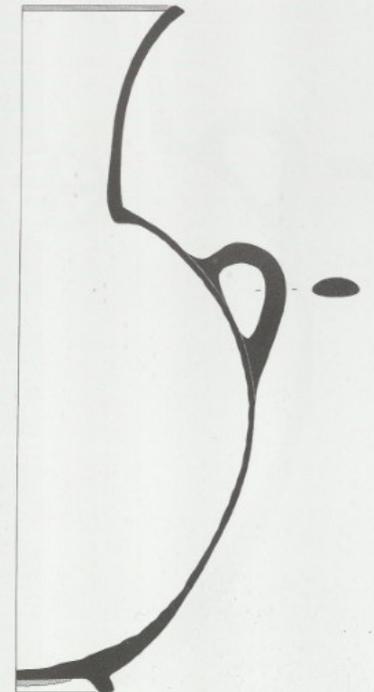


FIGURE 36 18042

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FIGURE 37 21274

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FIGURE 38 18043

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FIGURE 39 21267

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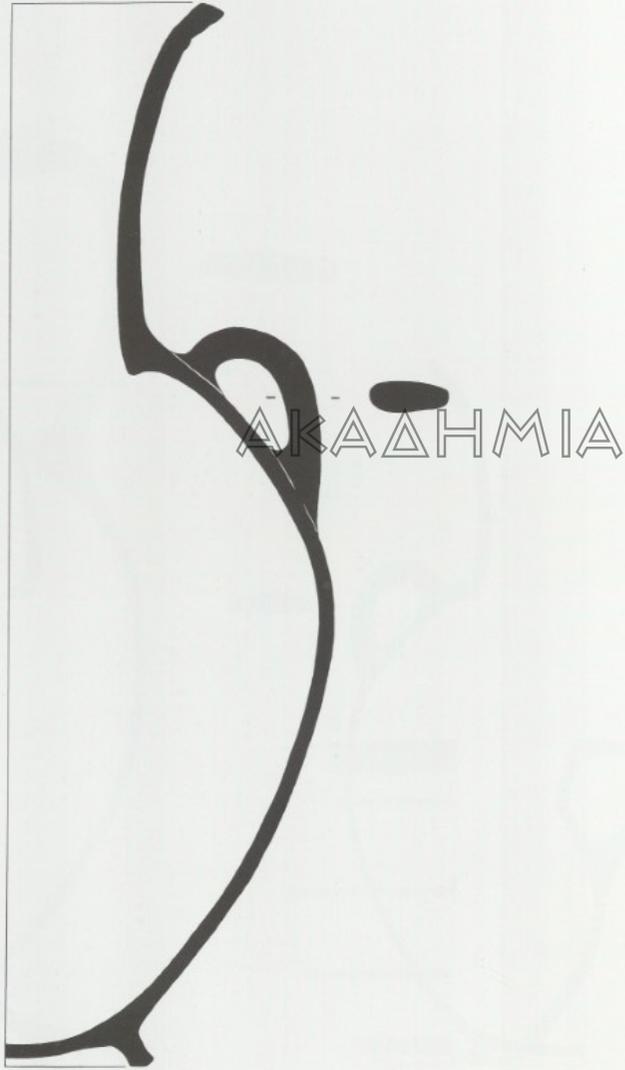


FIGURE 40

21202

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FIGURE 41

21197

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FIGURE 42

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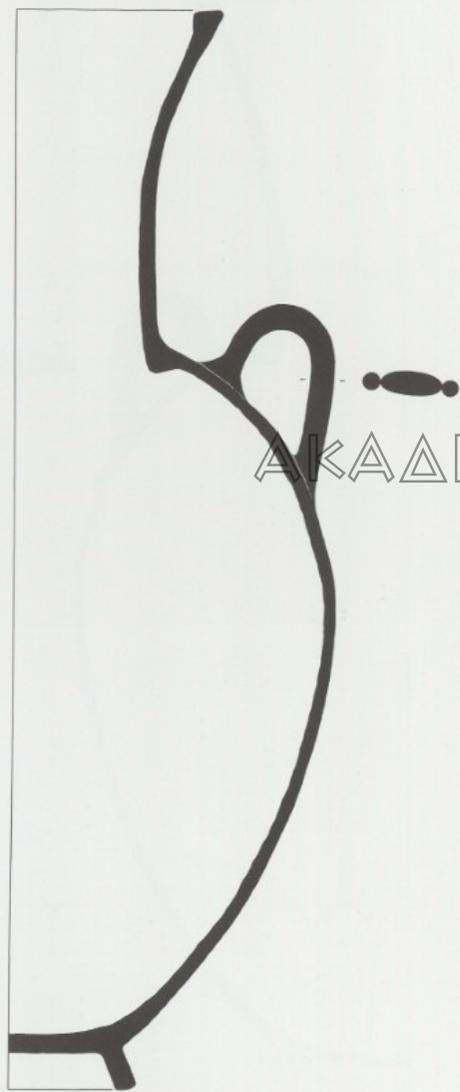
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FIGURE 42a

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AKAΔHMIA

FIGURE 43

21369

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AΘHNAN

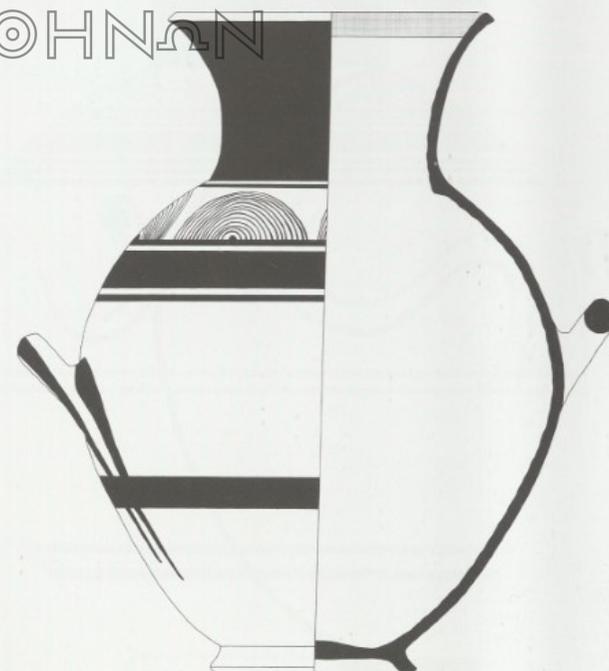
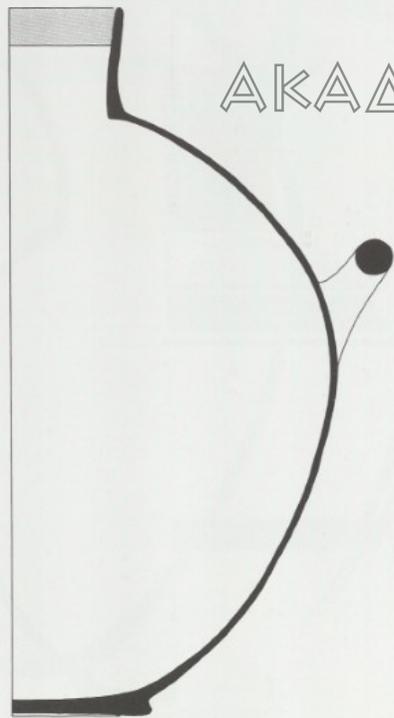


FIGURE 44

21399

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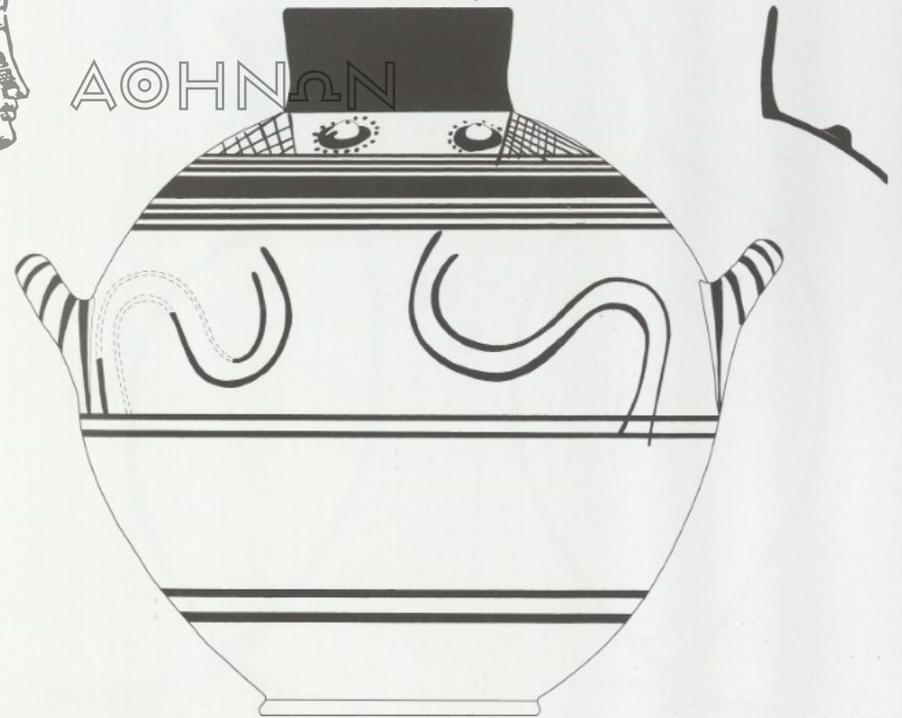


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FIGURE 45

18437

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ΑΘΗΝΩΝ

FIGURE 45a

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1:3

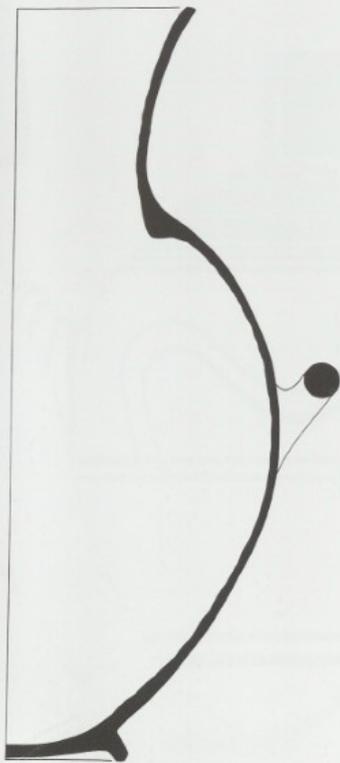


FIGURE 46 18127

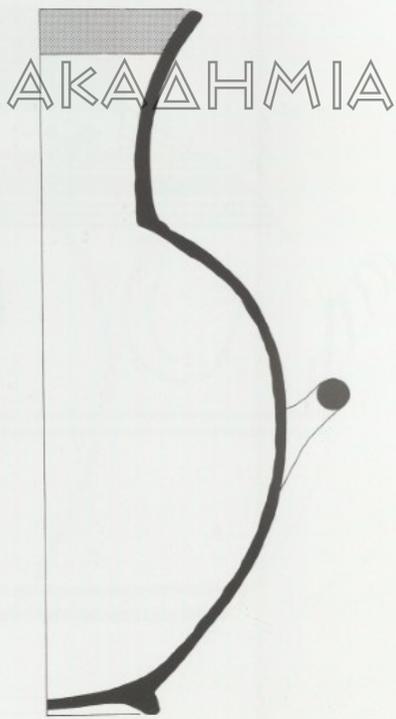


FIGURE 47 21313 1:2

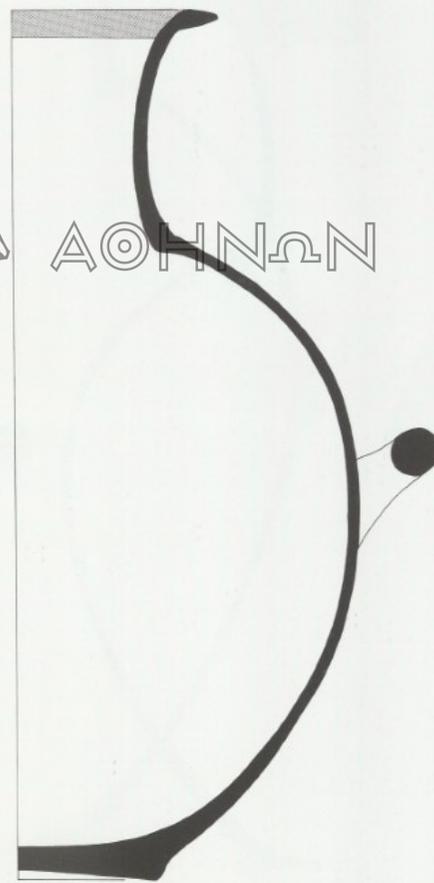


FIGURE 48 21323 1:2

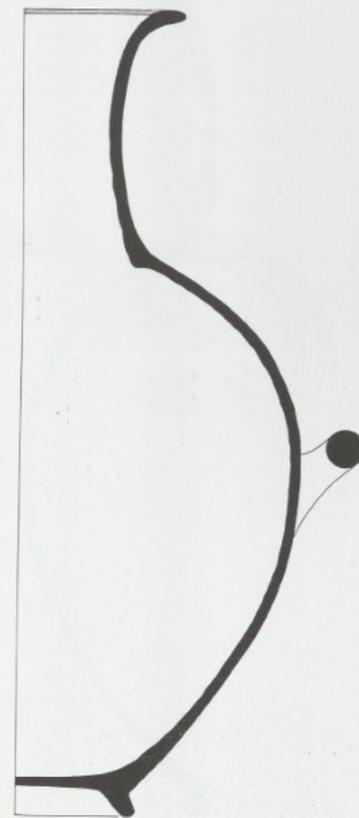


FIGURE 49 21195 1:2

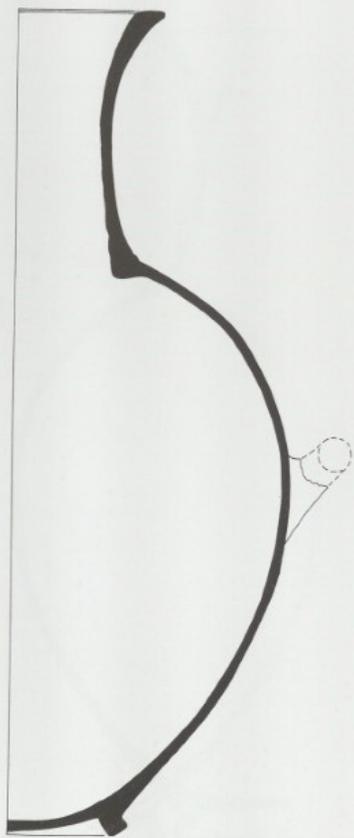


FIGURE 50

22924

1:2

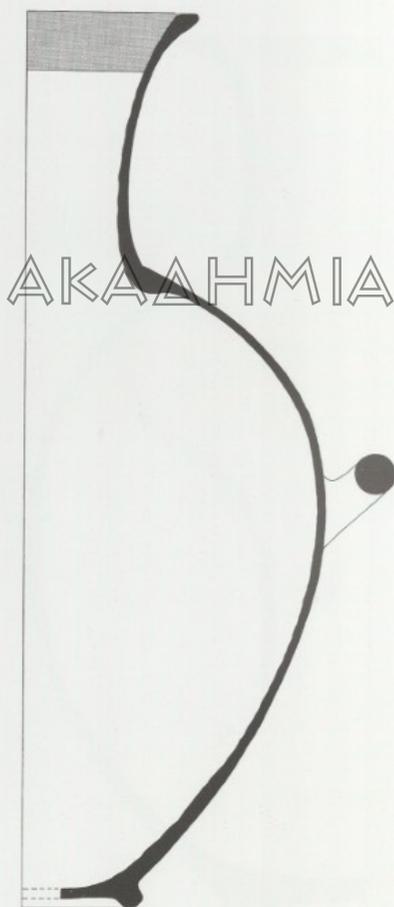


FIGURE 51

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1:3



FIGURE 52



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ΑΘΗΝΩΝ

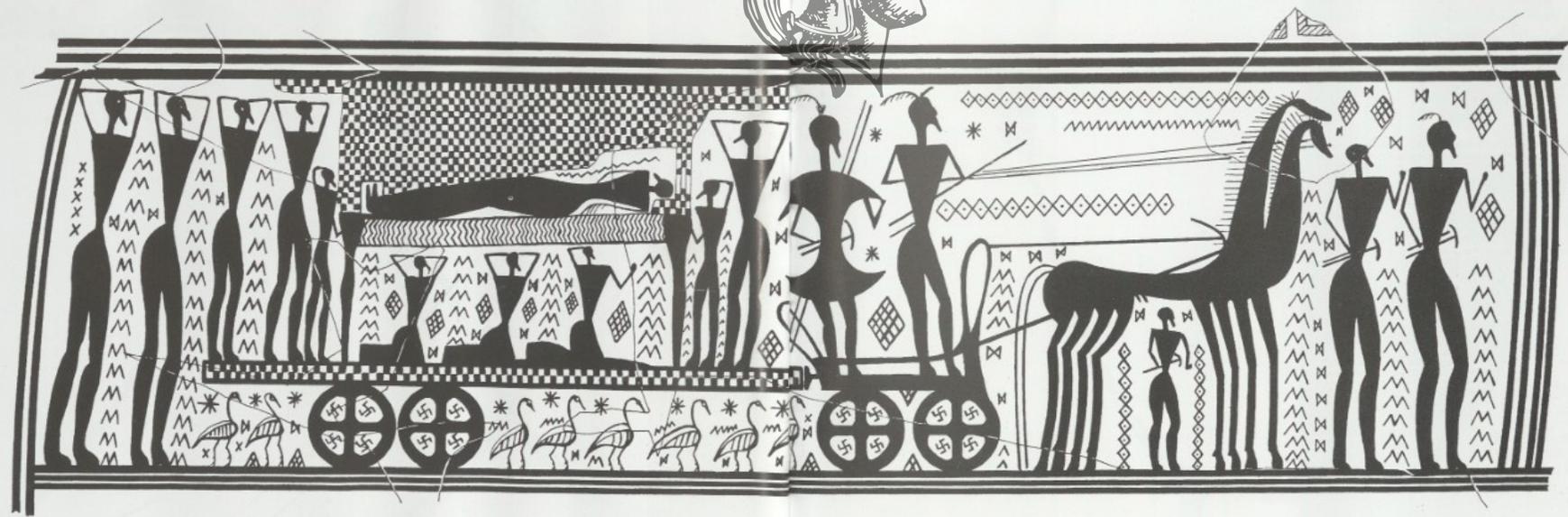
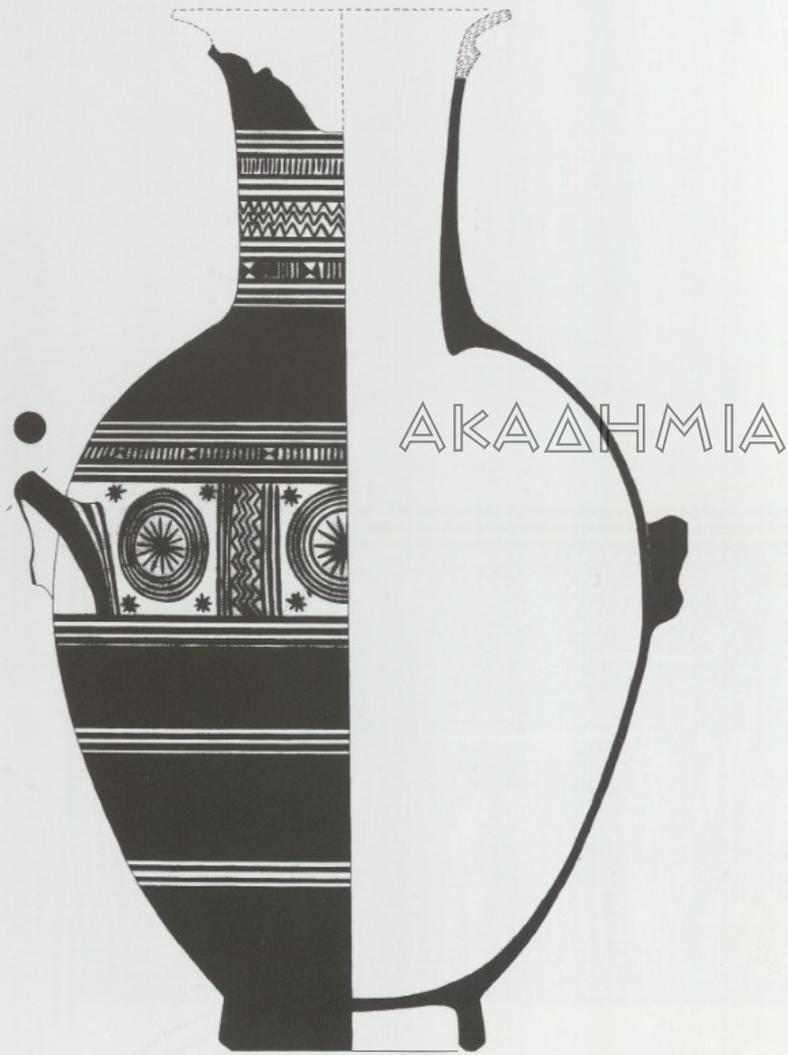


FIGURE 53

PLATES



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FIGURE 54

21186

1:3



2

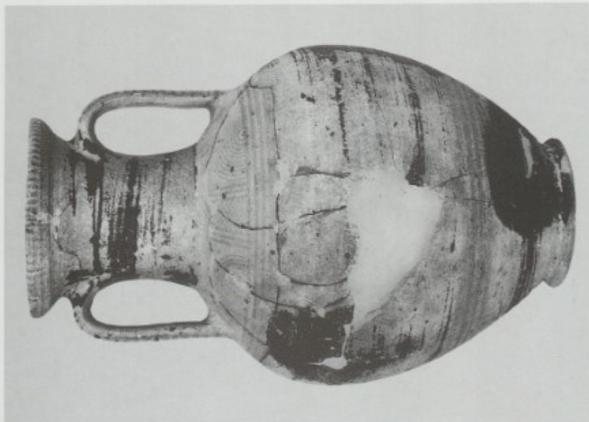


3
(18475)

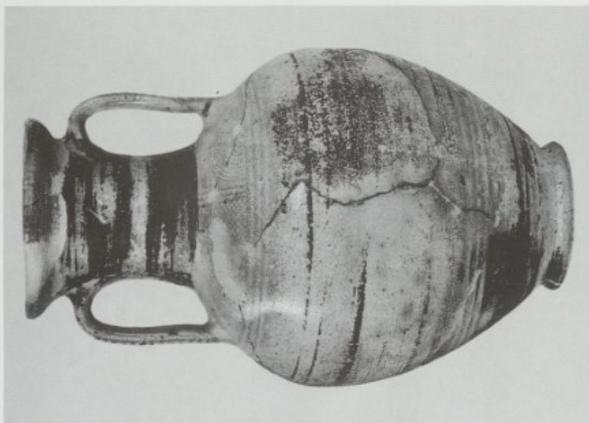
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ΑΘΗΝΩΝ



2



1



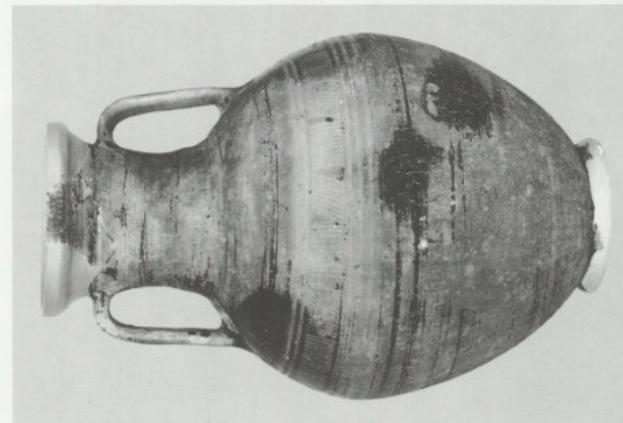
3

ΑΚΑΔΗΜΙΑ

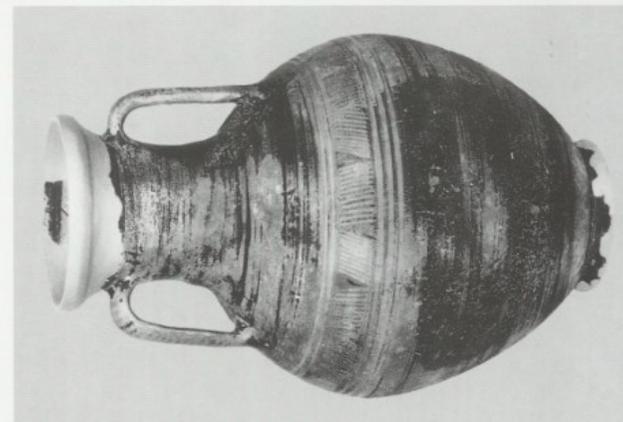
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ΑΘΗΝΩΝ

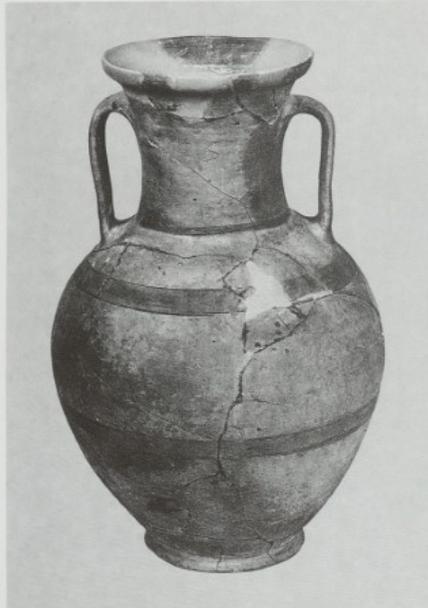


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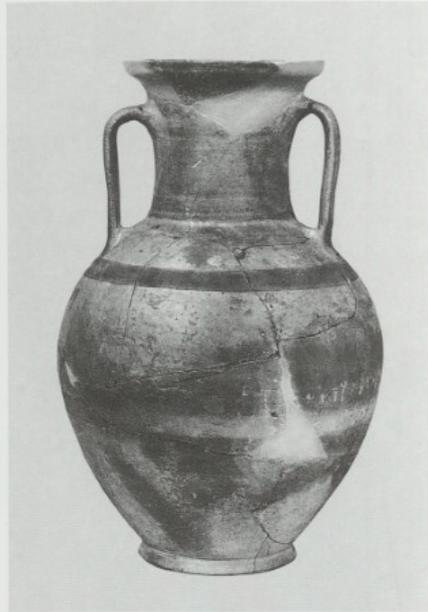


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(21193)



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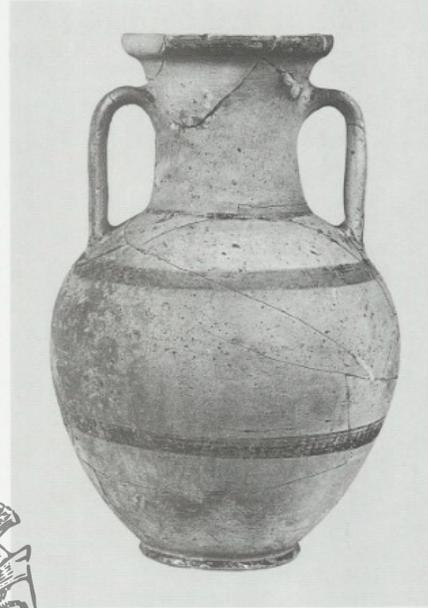


ΑΚΑΔΗΜΙΑ

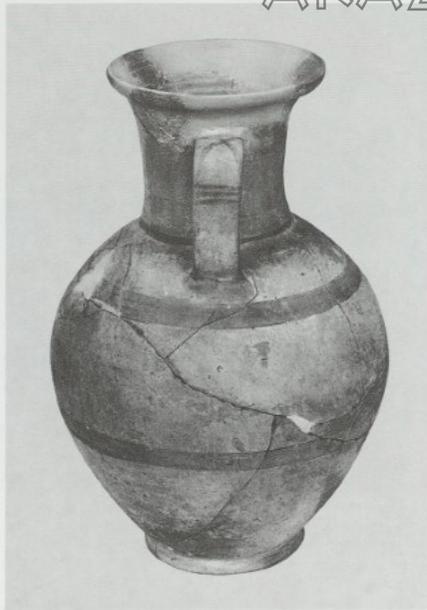
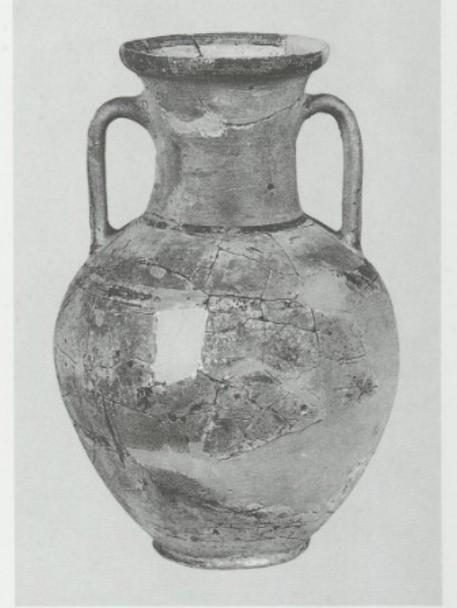


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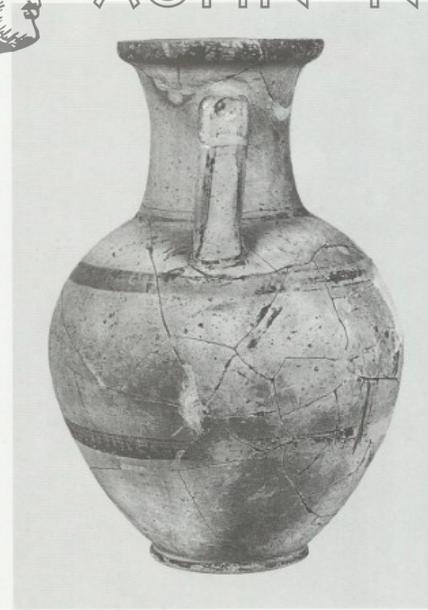
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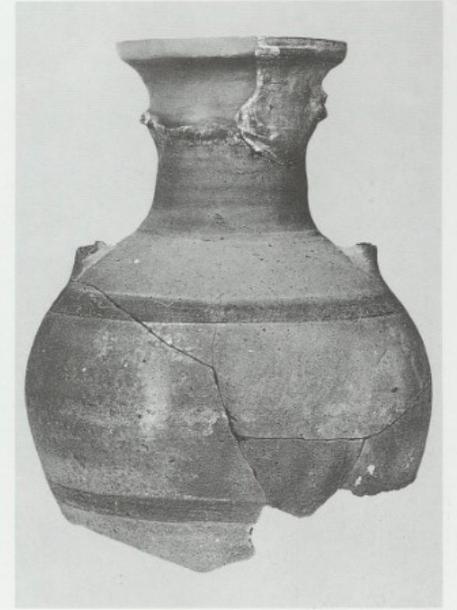
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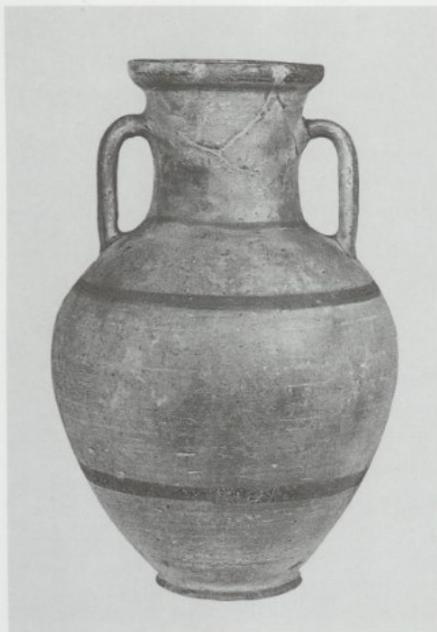
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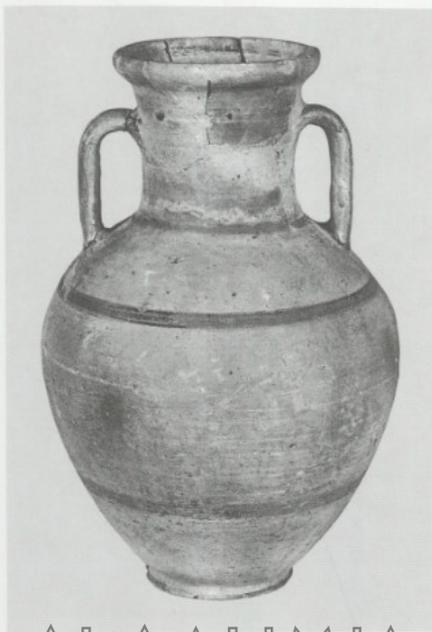
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(21034)



4
(21328)



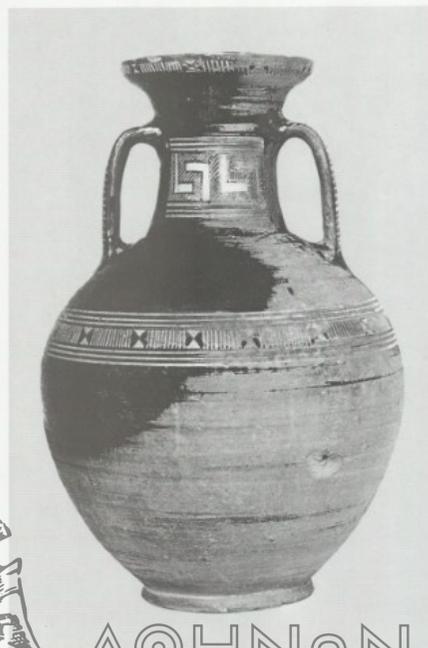
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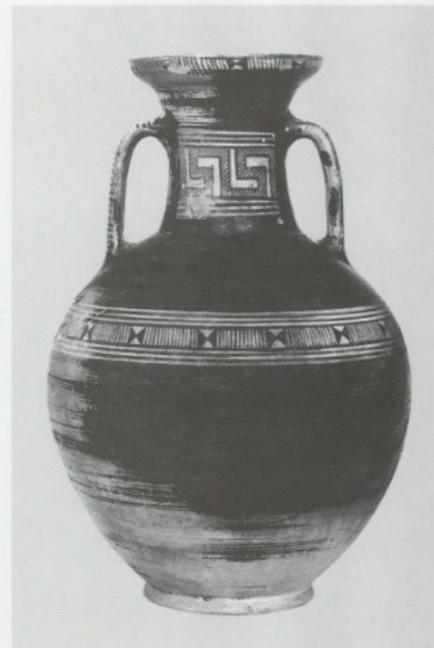
ΑΚΑΔΗΜΙΑ



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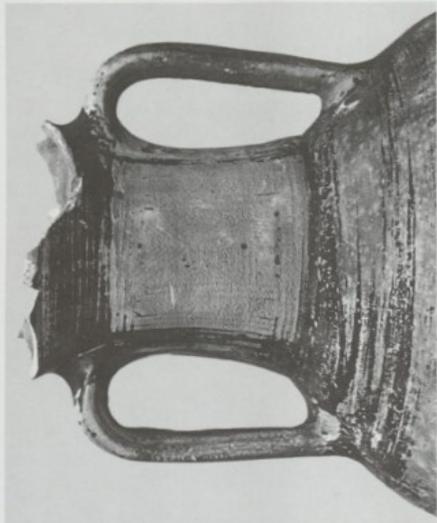
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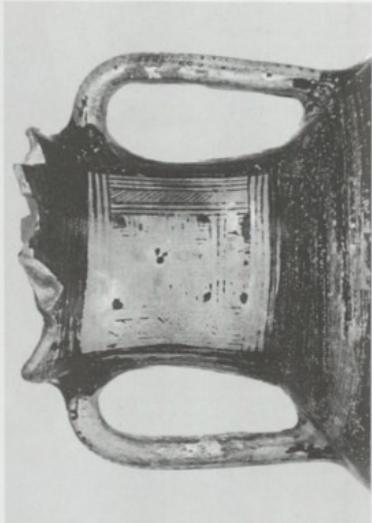
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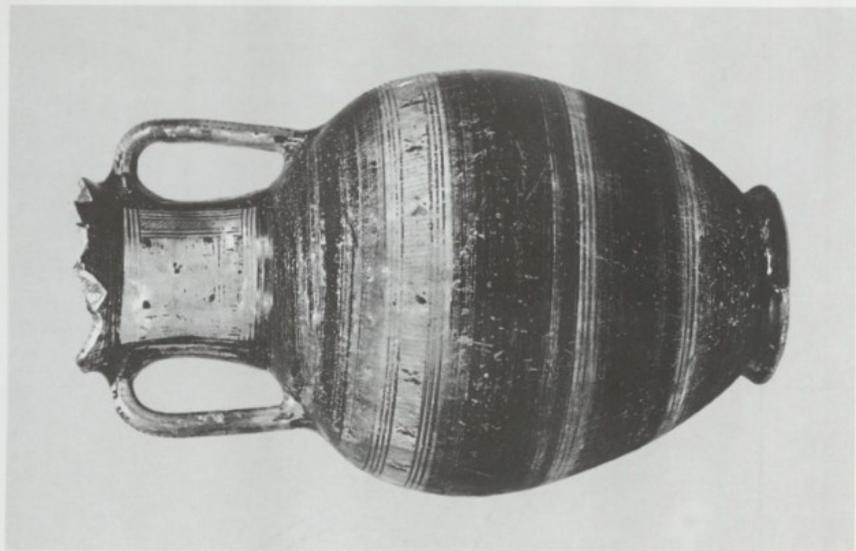
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(13678)



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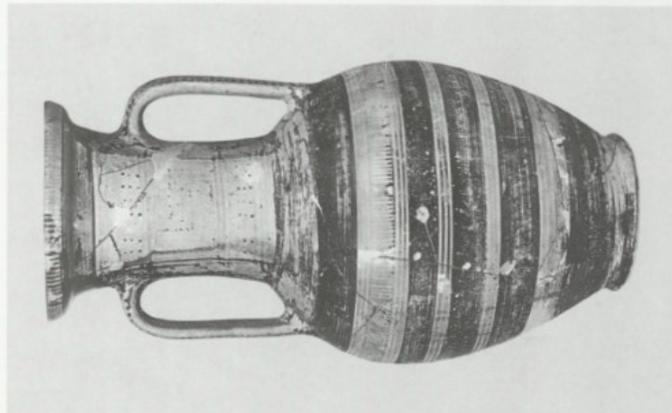


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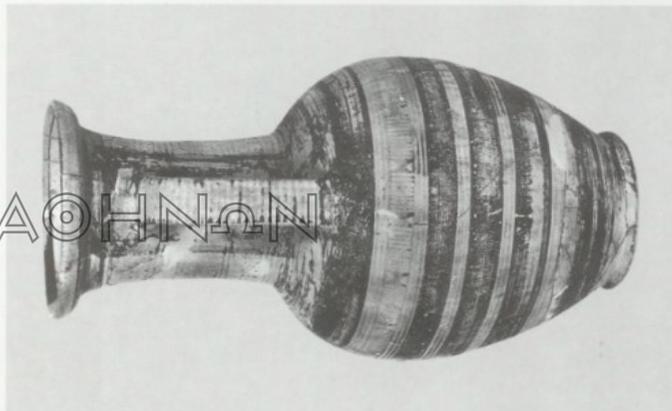
ΑΚΑΔΗΜΙΑ (21206)



ΑΘΗΝΑΝ (21367)

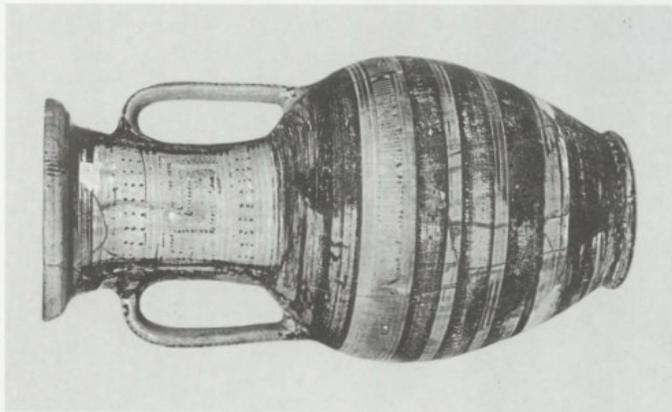


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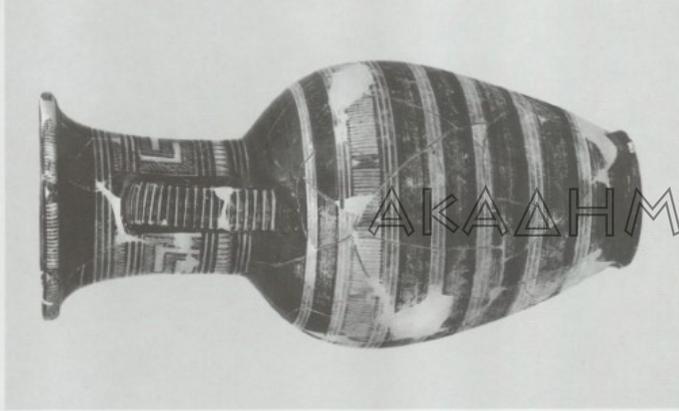
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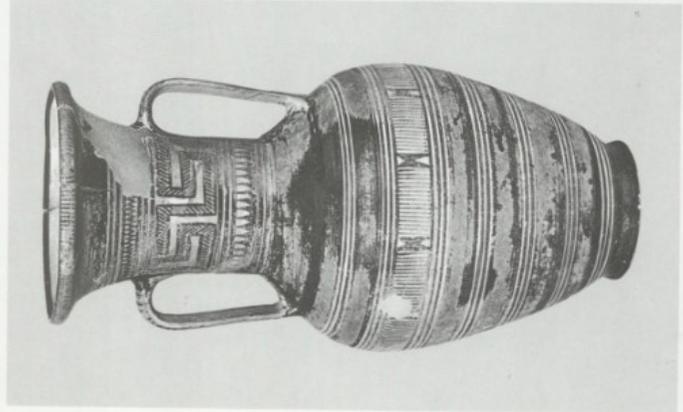


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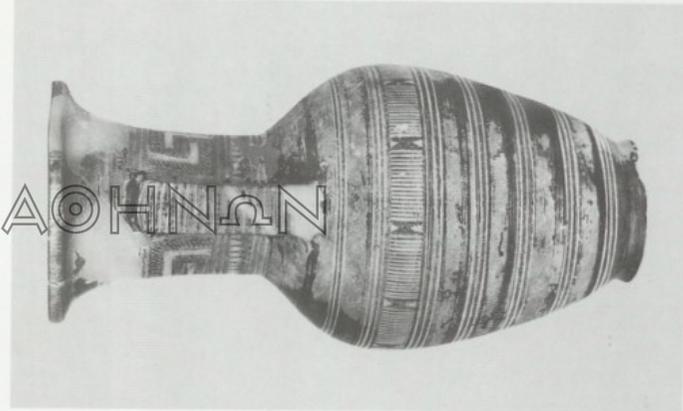
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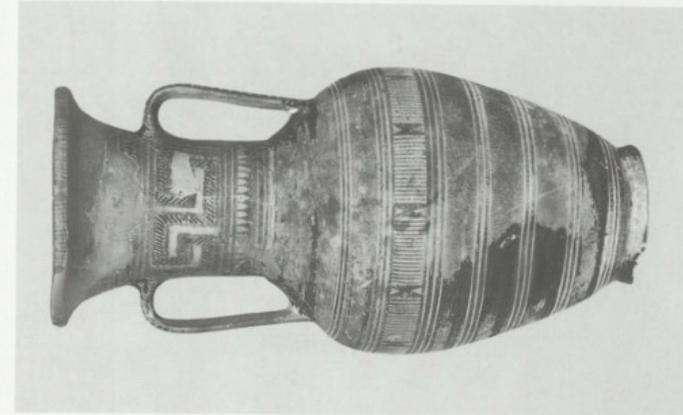
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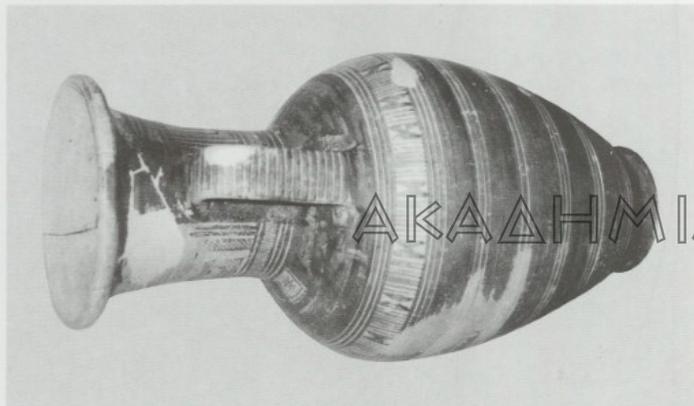
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(21167)



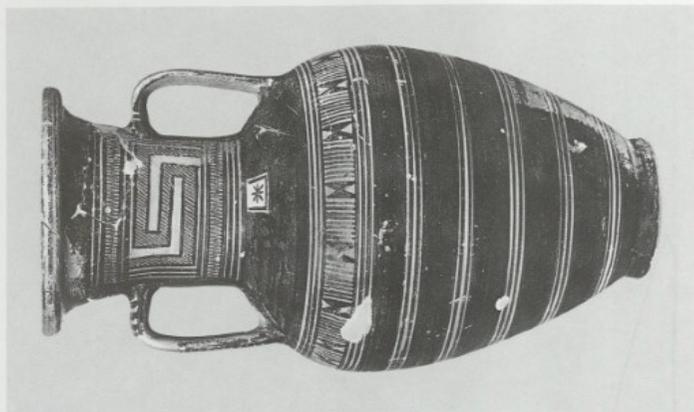
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(21355)



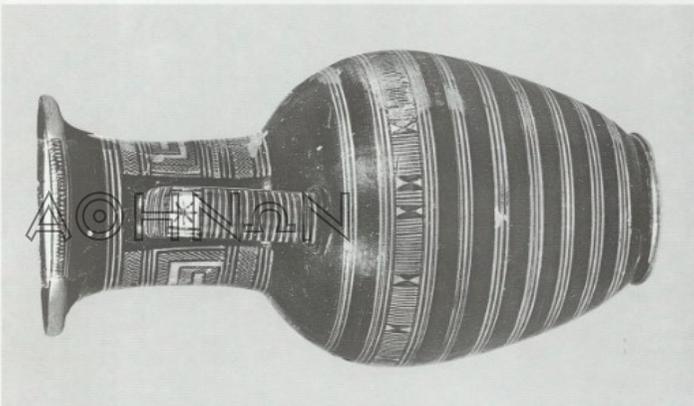
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AKAΔHMIA



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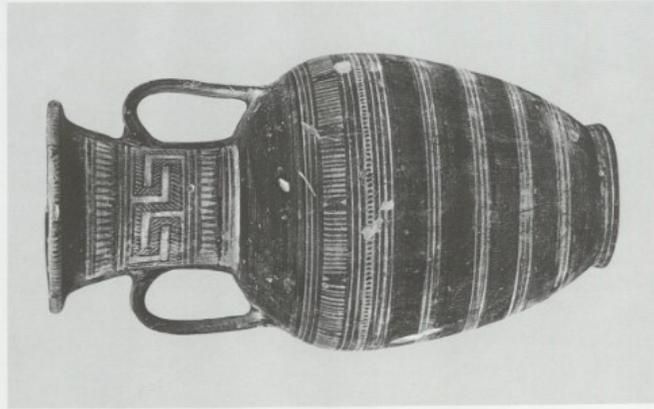


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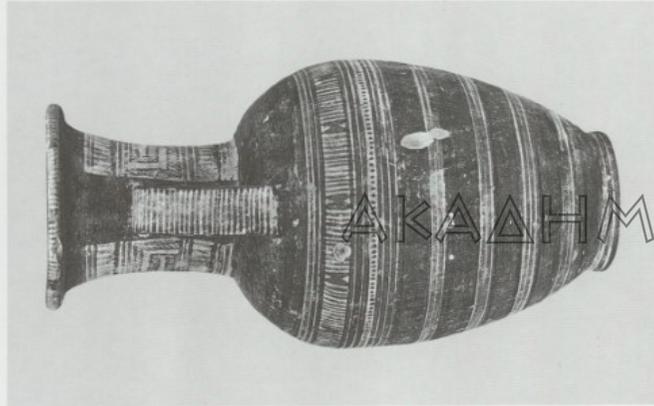
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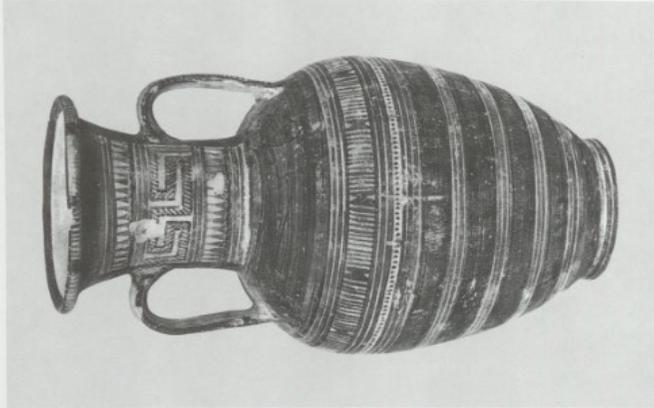
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2
(2135)

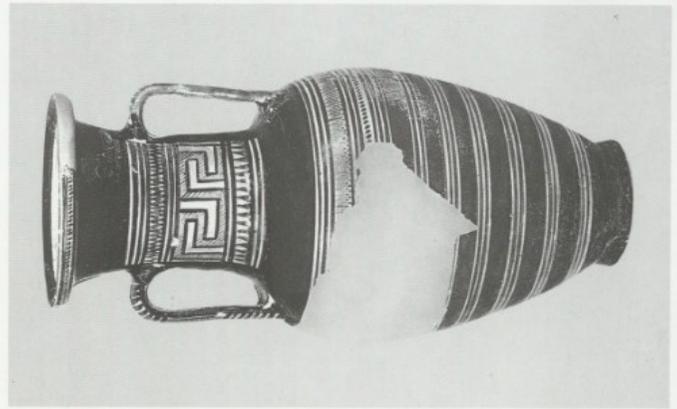


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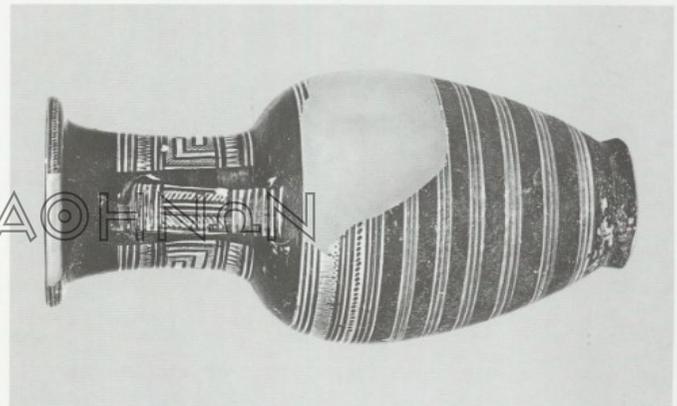
ΑΚΑΔΗΜΙΑ



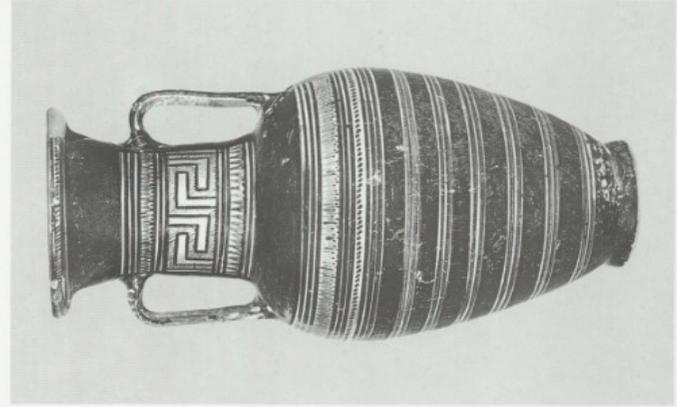
ΑΘΗΝΑ



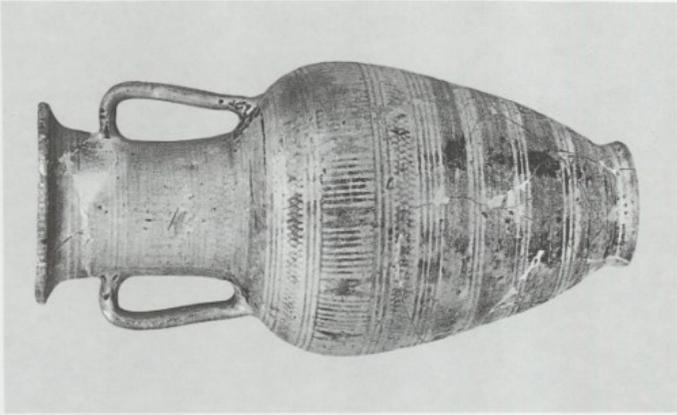
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(21352)



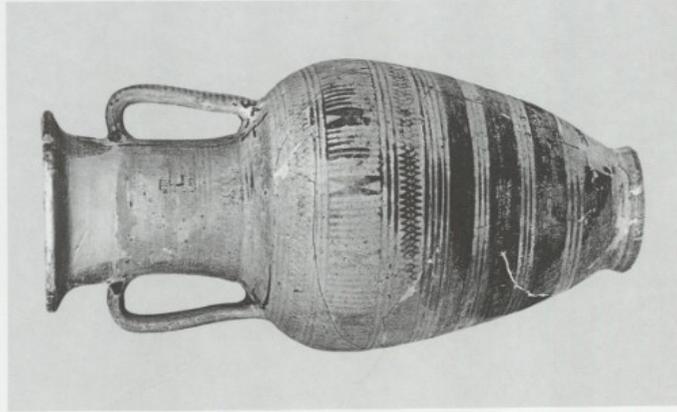
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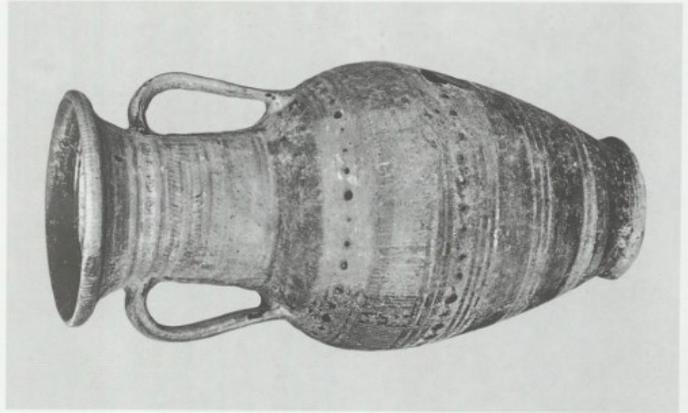
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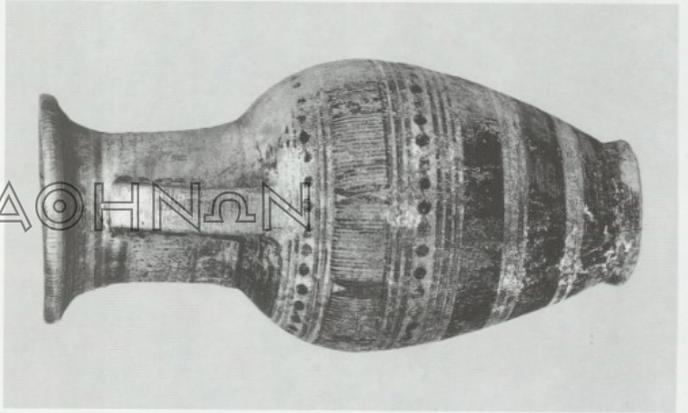
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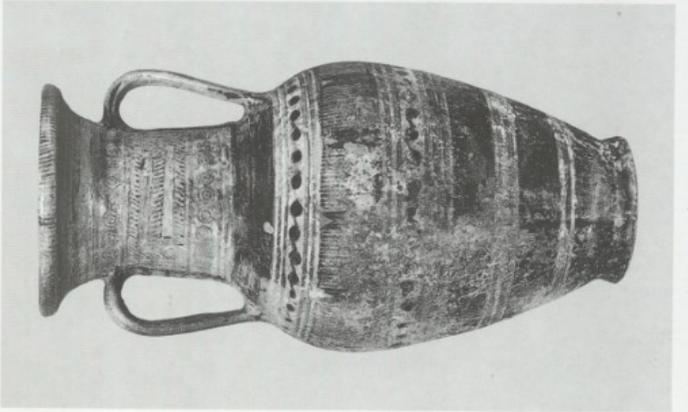
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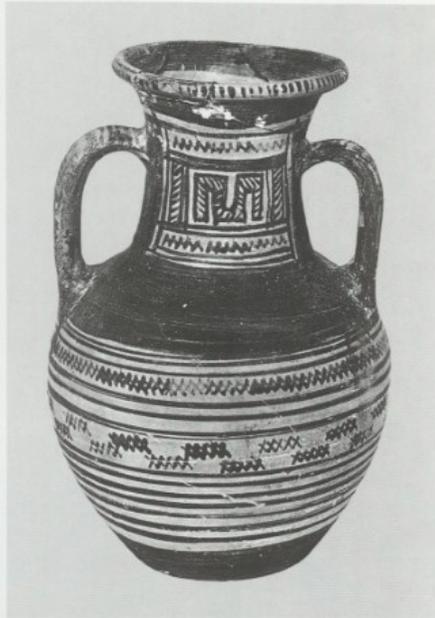
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(21353)



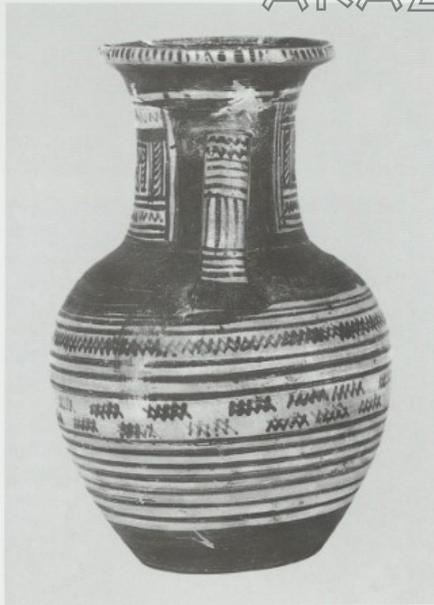
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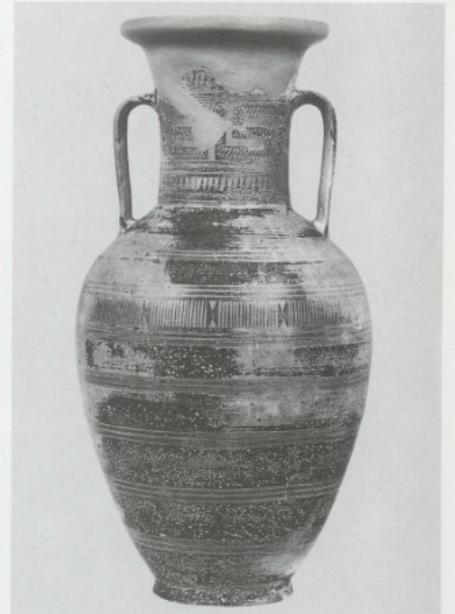
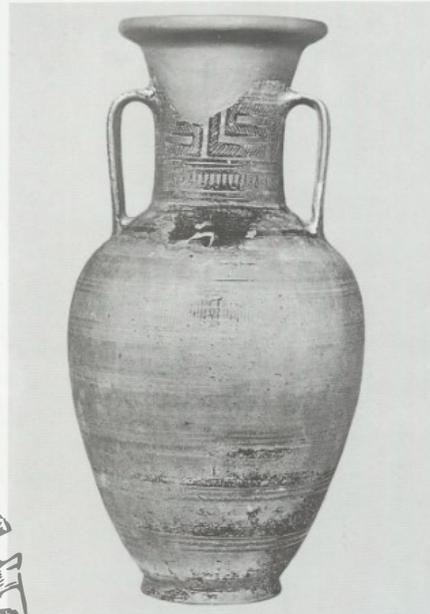
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ΑΚΑΔΗΜΙΑ

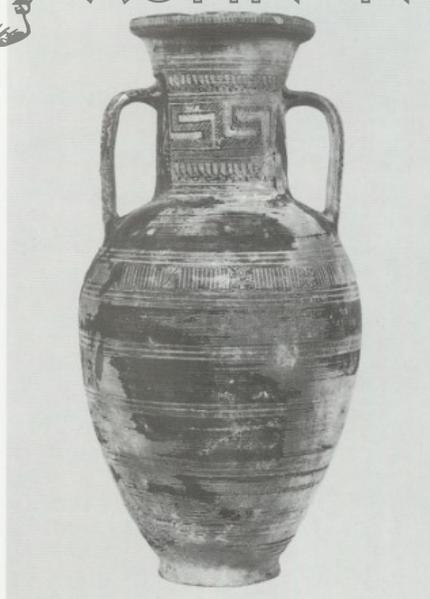


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(12925)



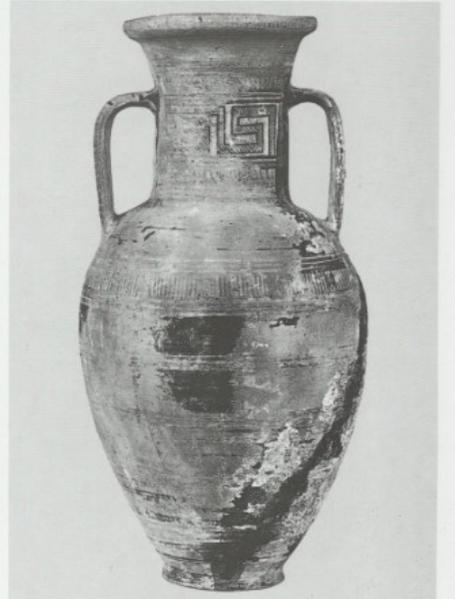
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ΑΘΗΝΩΝ (21354)

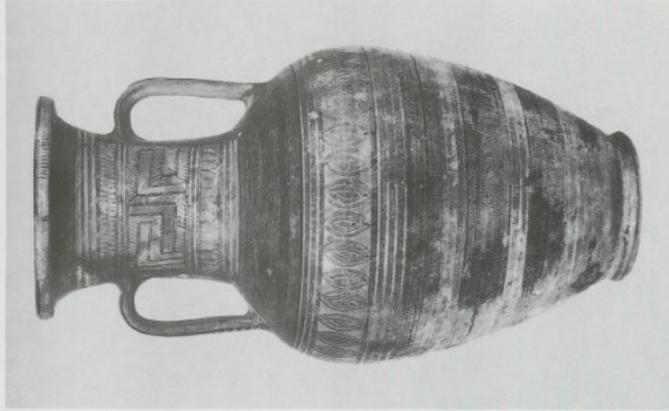


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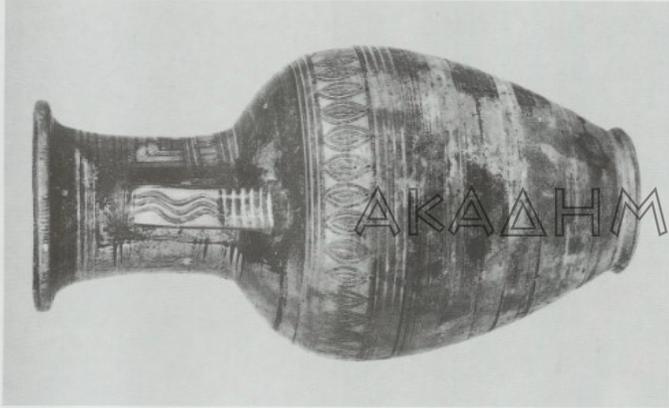
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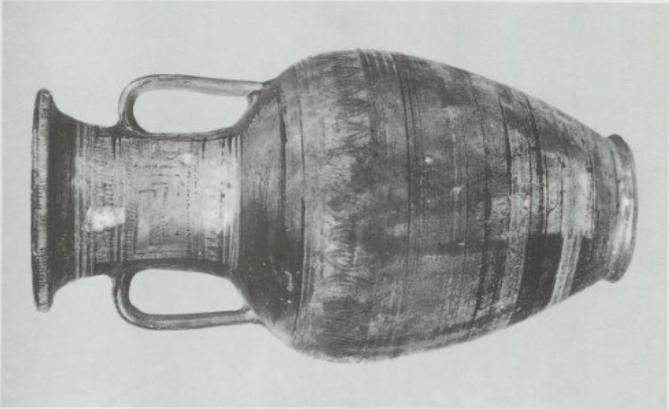
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3



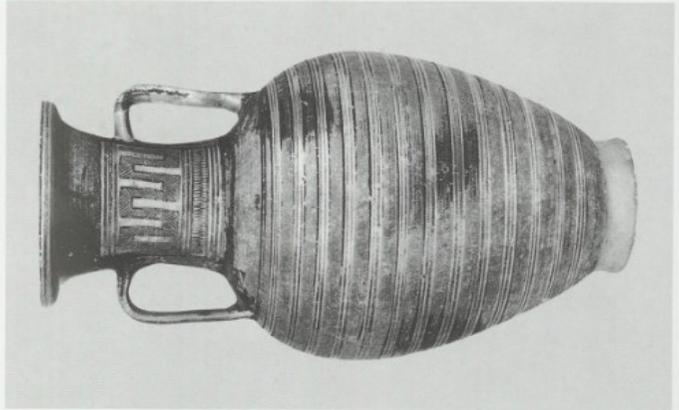
AKAΔHMIA



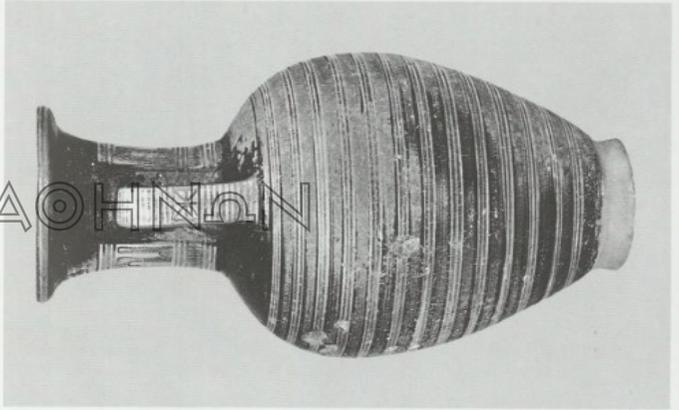
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AOHNON

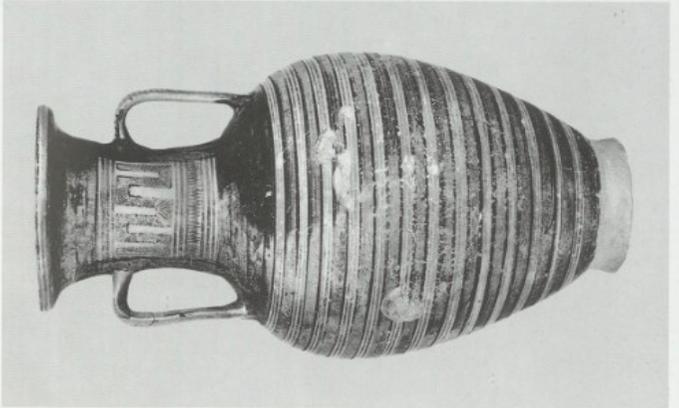


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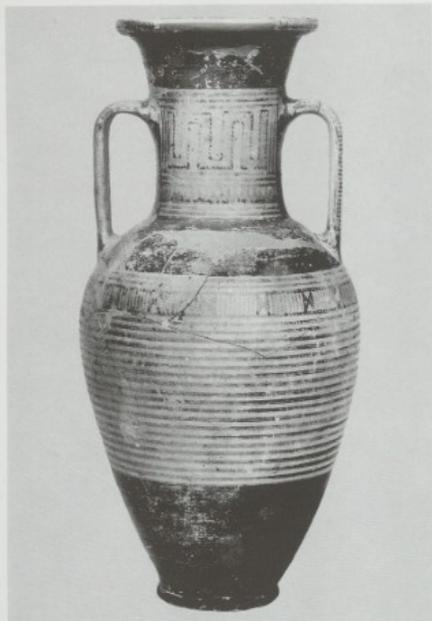


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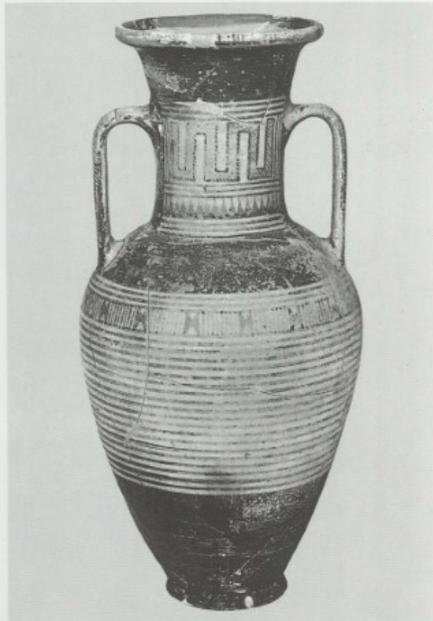
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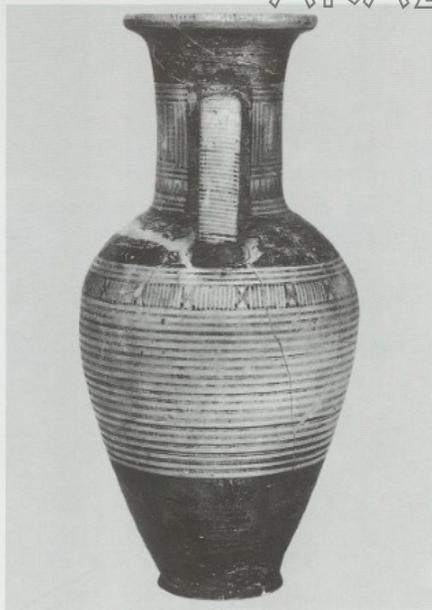
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ΑΚΑΔΗΜΙΑ



3
(21166)



1

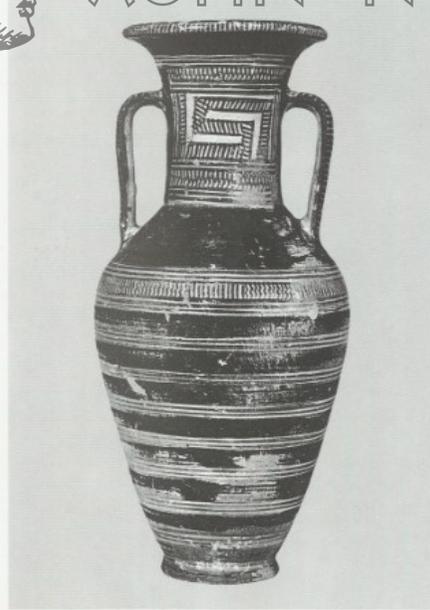
(21169)



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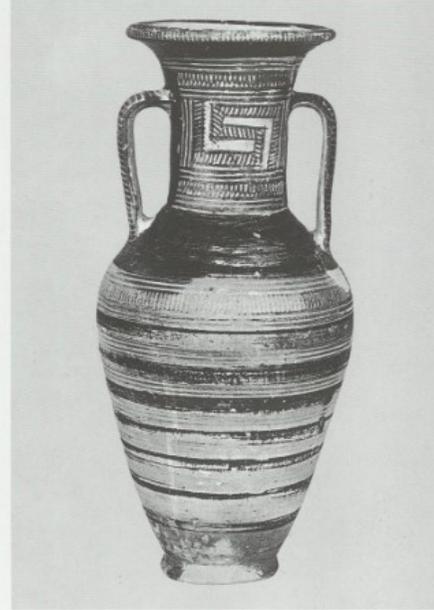


ΑΘΗΝΩΝ

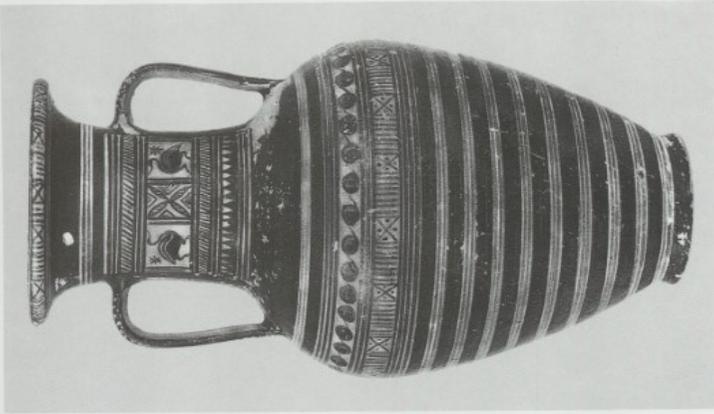


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(21269)



4



3



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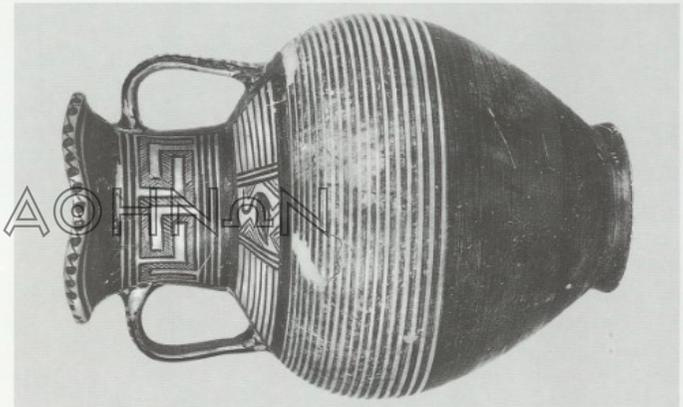
AKAΔHMIA (15944)



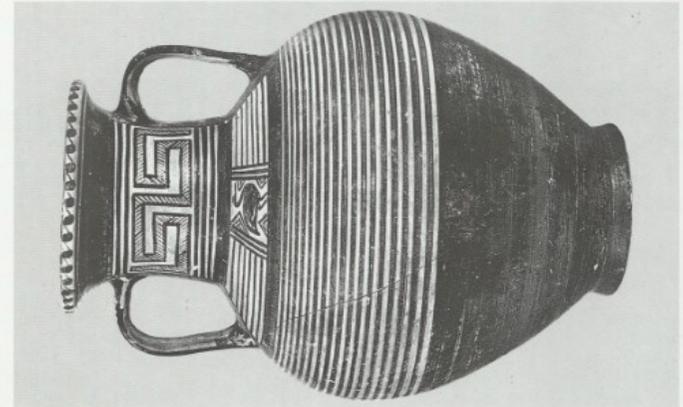
ACHEN



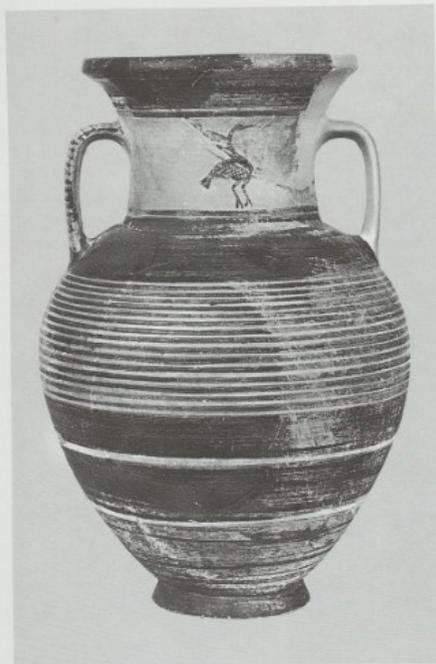
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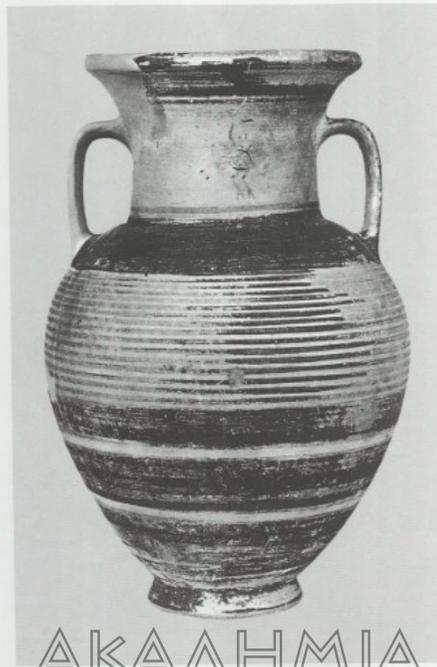
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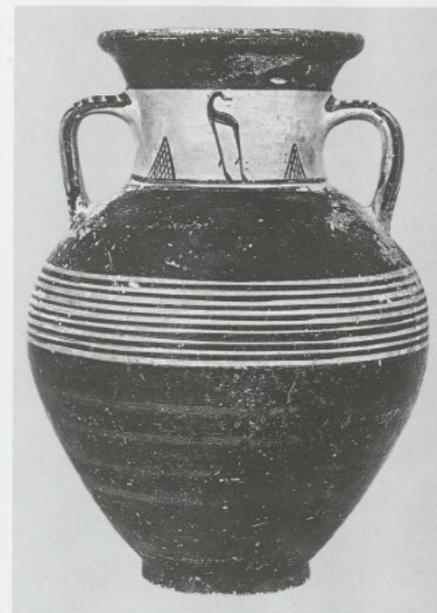
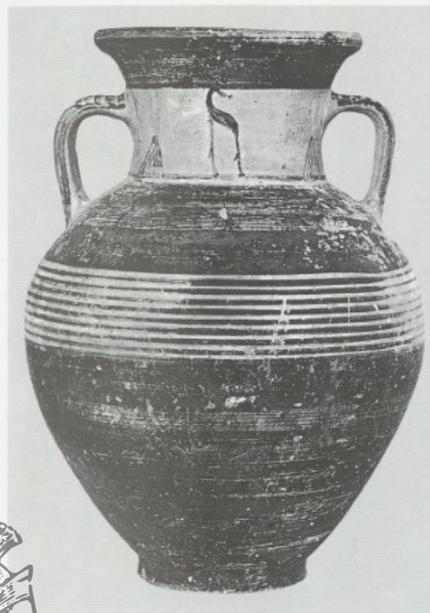
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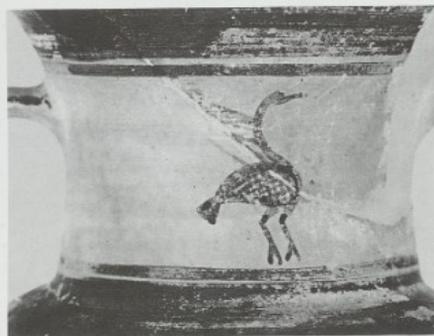
ΑΚΑΔΗΜΙΑ



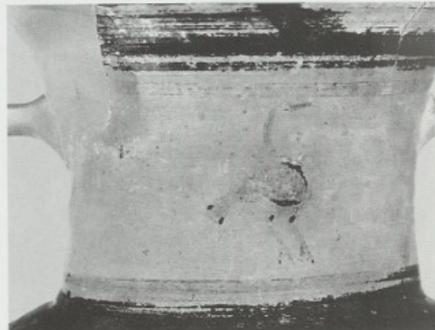
ΑΘΗΝΩΝ



2



3



4

(21675)

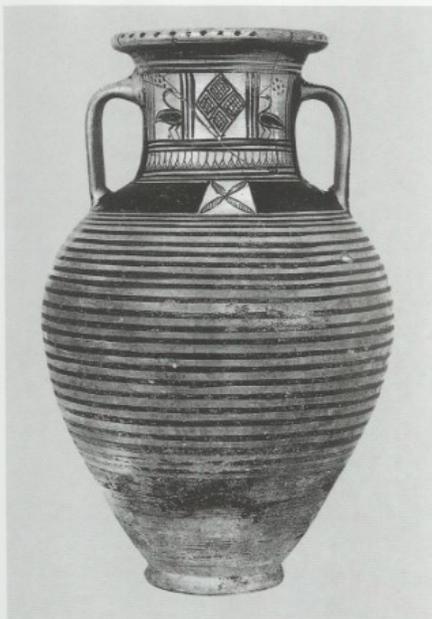


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(14826)



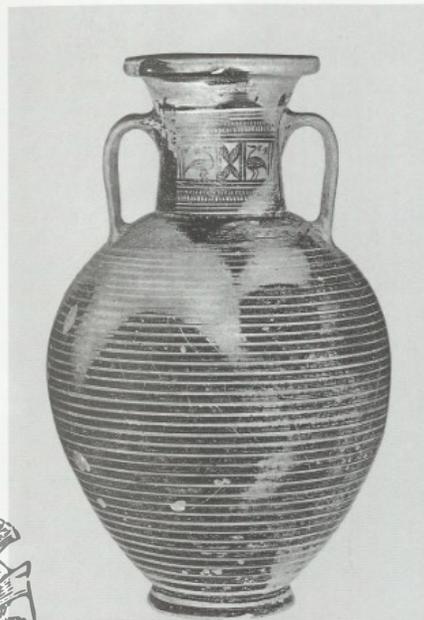
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ΑΚΑΔΗΜΙΑ



3
(18449)



1



2



ΑΘΗΝΩΝ

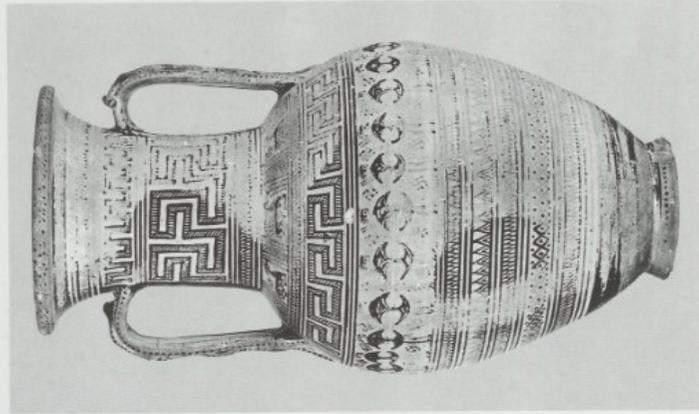


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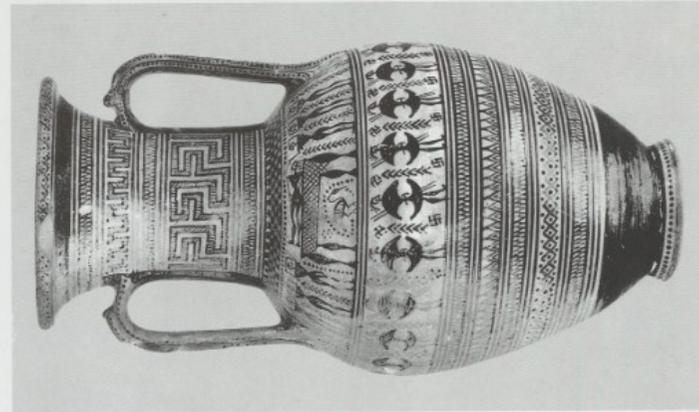


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(224)

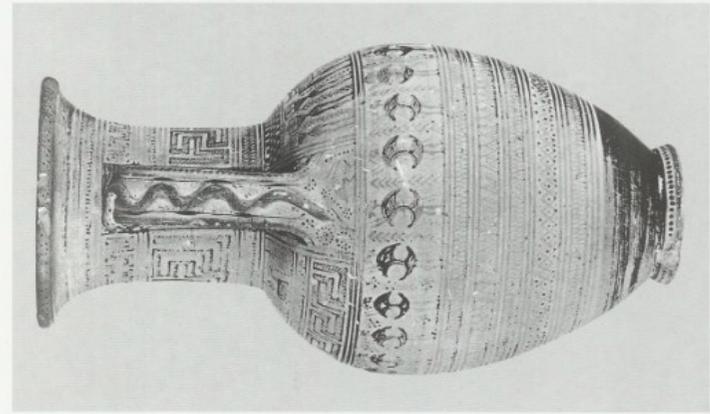


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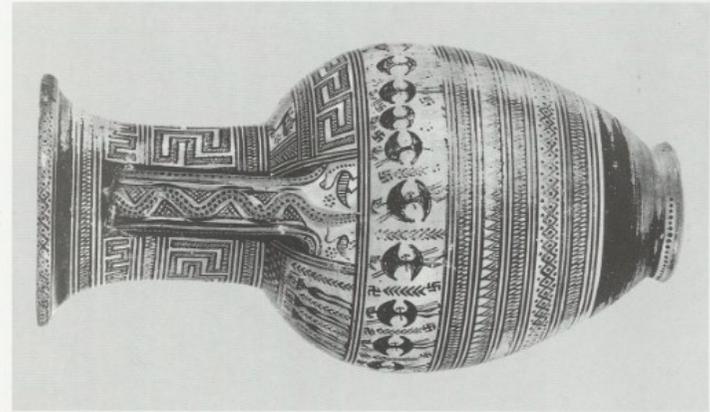


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ΑΚΑΔΗΜΙΑ (18062)



2



1

ΑΘΗΝΩΝ

(18062)



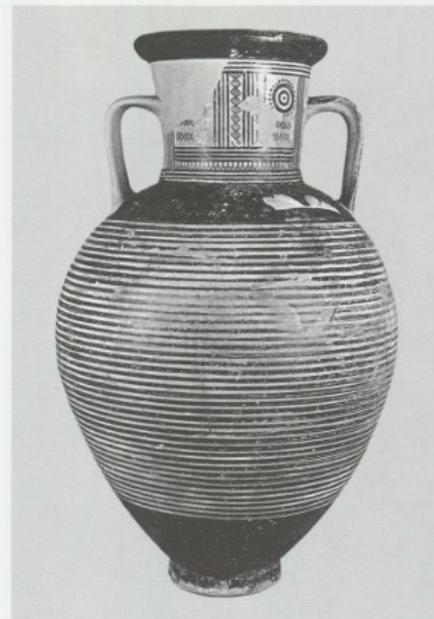
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ΑΚΑΔΗΜΙΑ



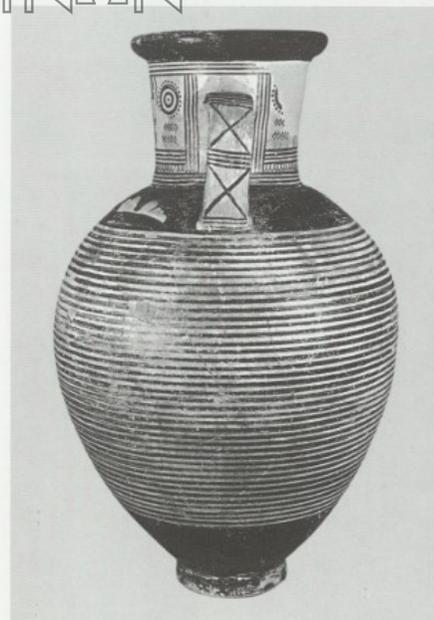
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(18062)



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ΑΘΗΝΩΝ



2

(18461)



1



ΑΚΑΔΗΜΙΑ



3

(223)



4

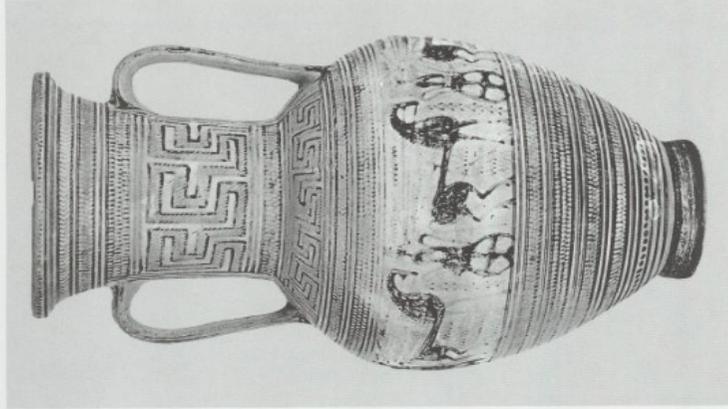


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ΑΘΗΝΩΝ

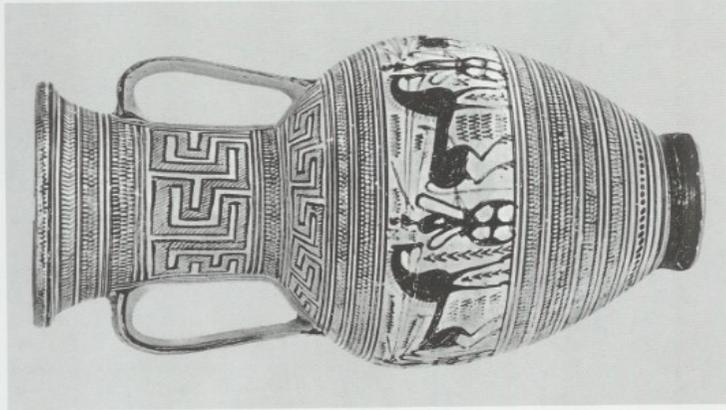


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(223)



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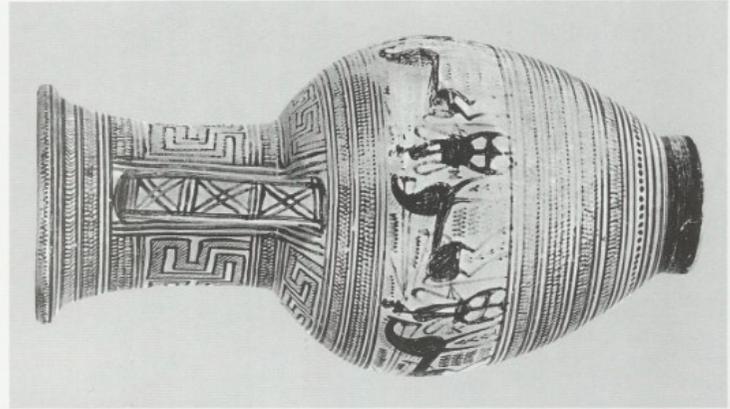
AKAΔHMIA
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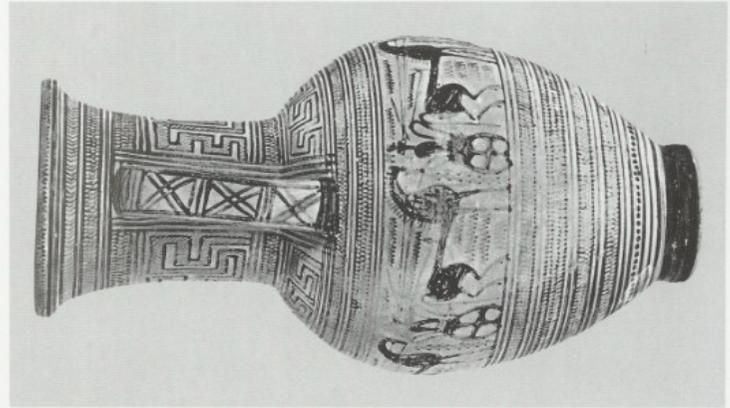


AOHNΩN



2

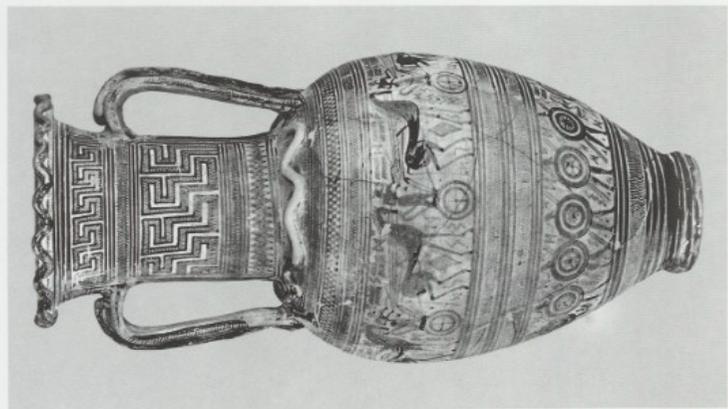
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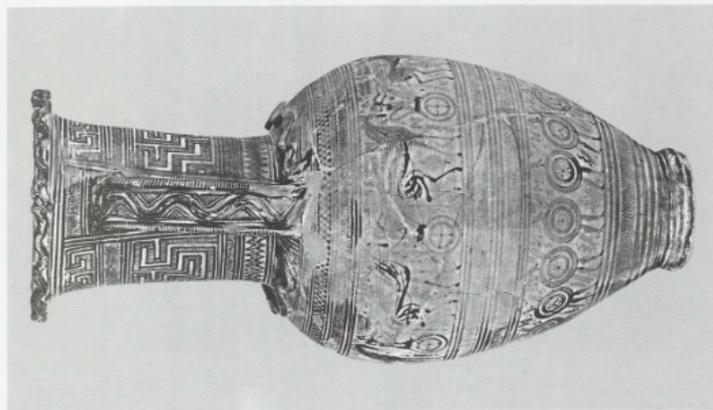


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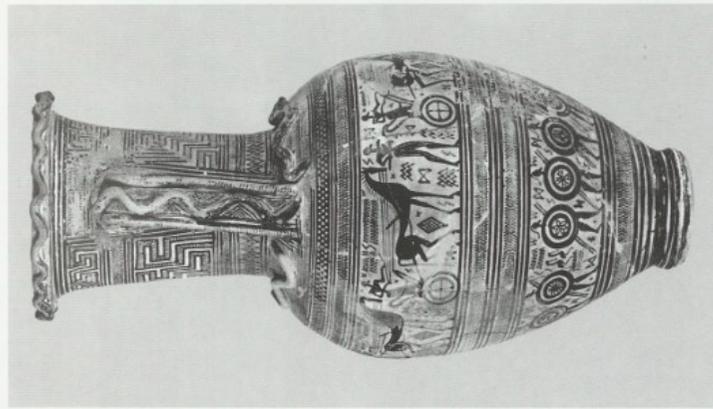


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ΑΚΑΔΗΜΙΑ (17935)



2



1

ΑΘΗΝΩΝ (17935)



1

ΑΚΑΔΗΜΙΑ



2

(17935)



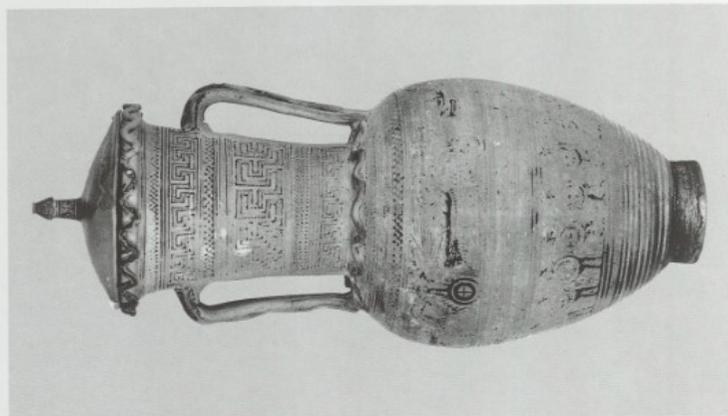
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ΑΘΗΝΩΝ



2

(17935)

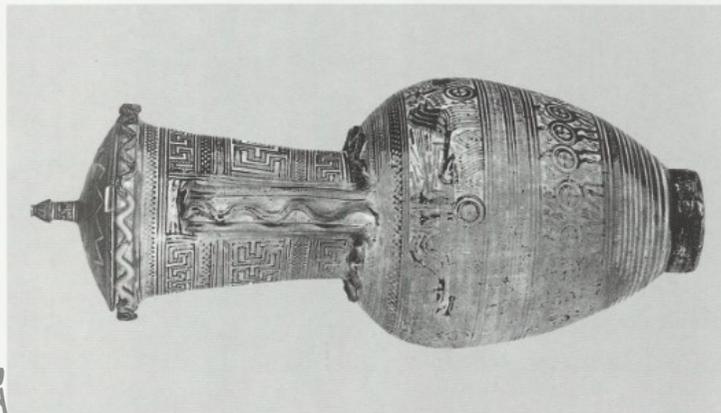


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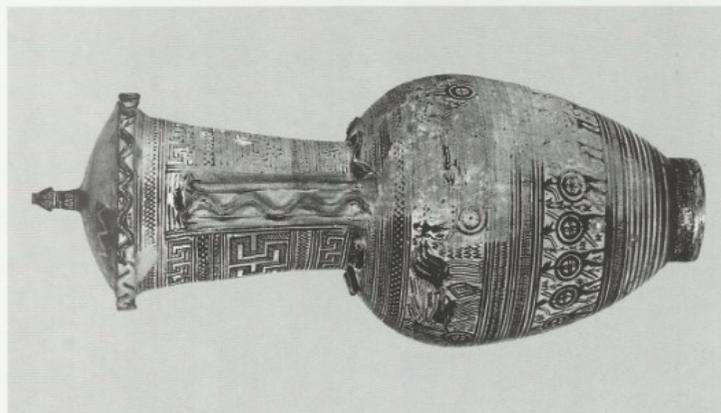


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ΑΚΑΔΗΜΙΑ (894)



2



1

ΑΘΗΝΩΝ (894)

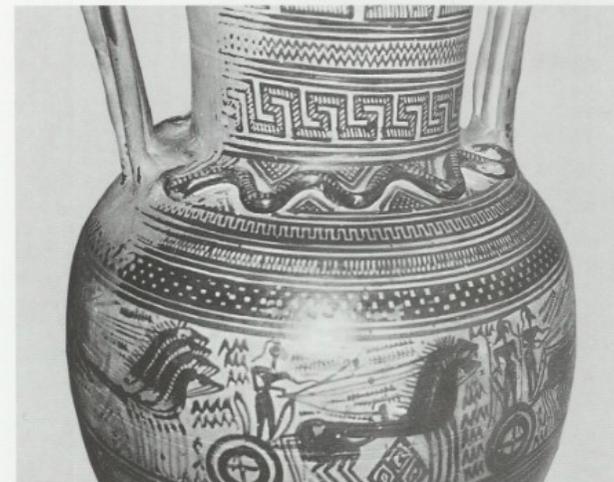


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ΑΚΑΔΗΜΙΑ



2
(894)

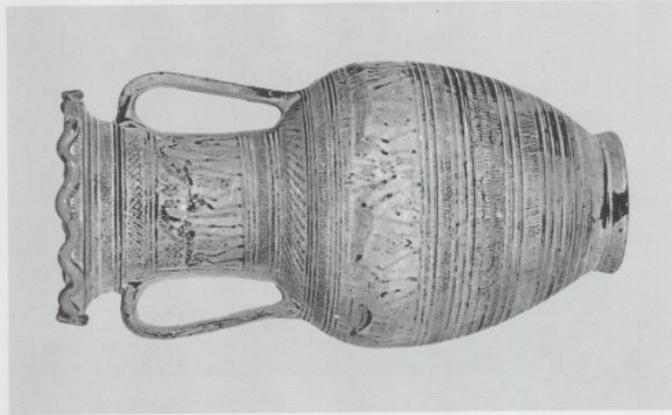


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ΑΘΗΝΩΝ



2
(894)

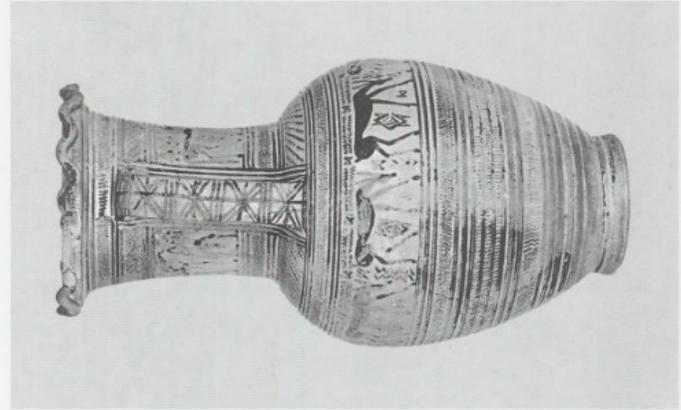


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ΑΚΑΔΗΜΙΑ



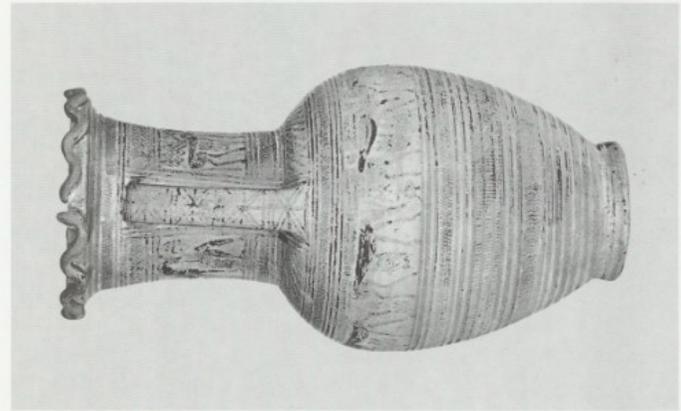
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ΑΘΗΝΩΝ

(898)



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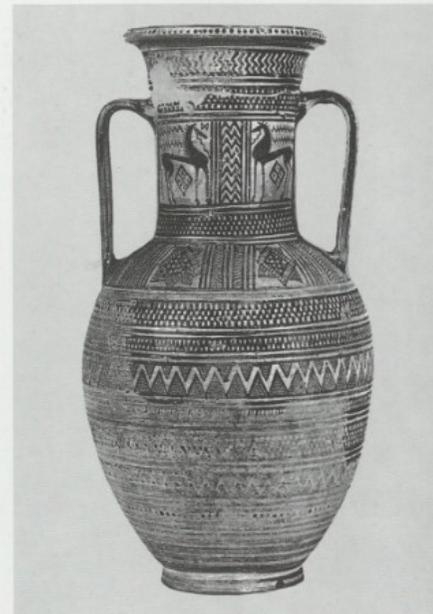
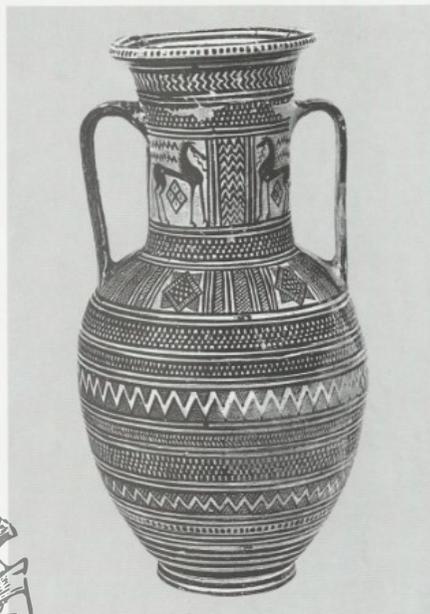
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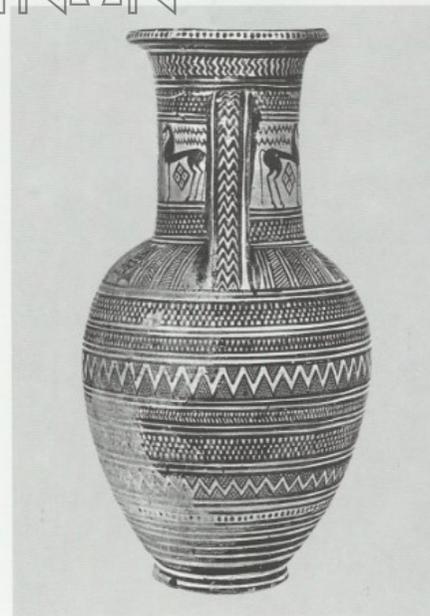
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3
(898)



2



3
(18126)

AKAΔHMIA



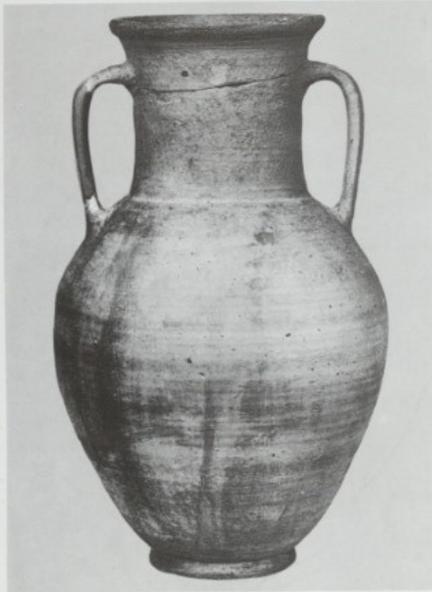
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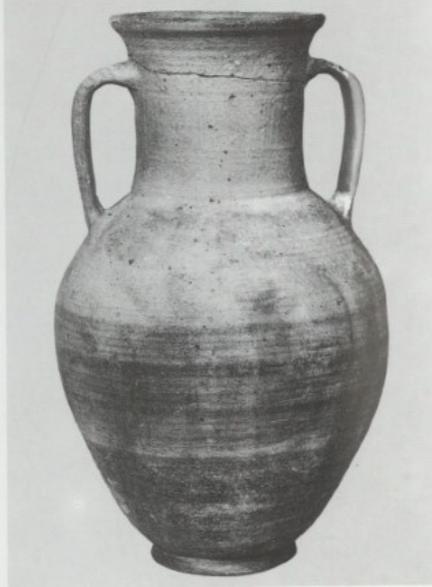
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ΑΘΗΝΩΝ

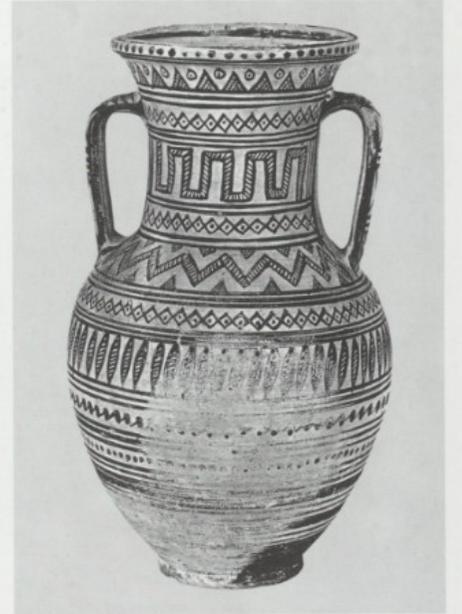
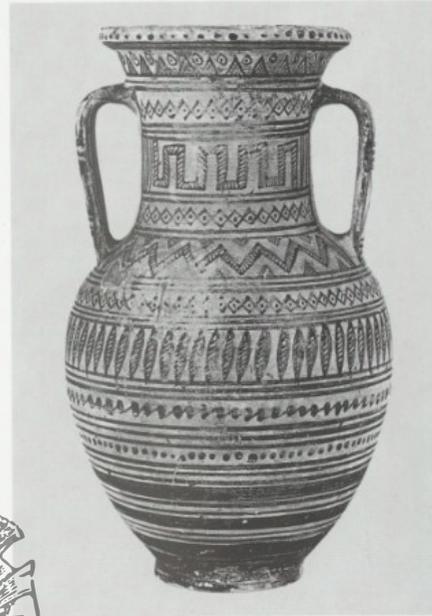


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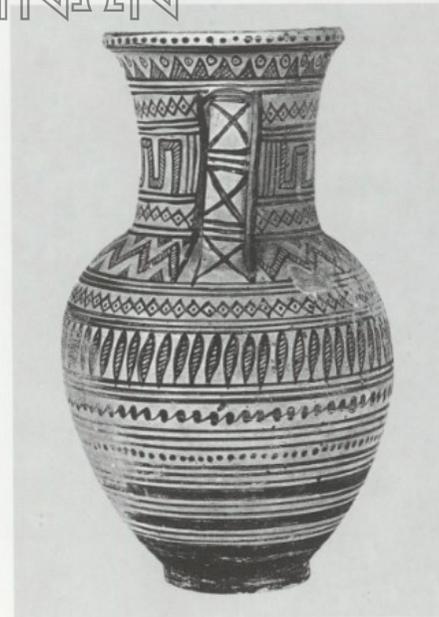


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(21196)



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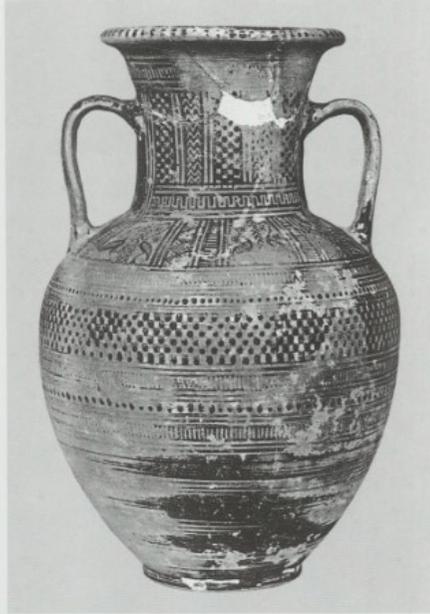


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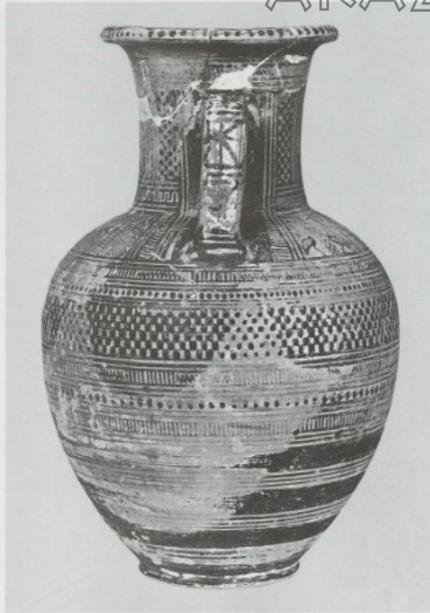
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ΑΚΑΔΗΜΙΑ



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(21550)

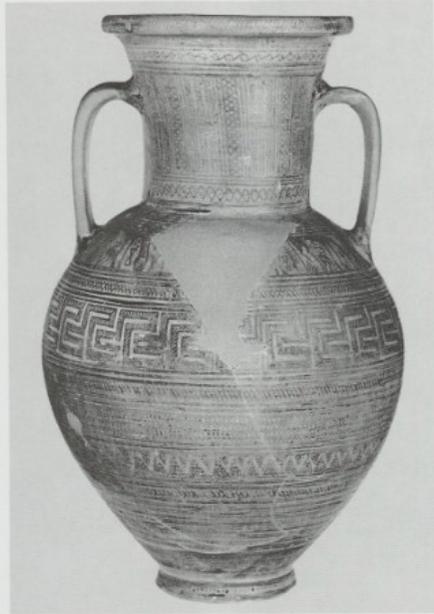


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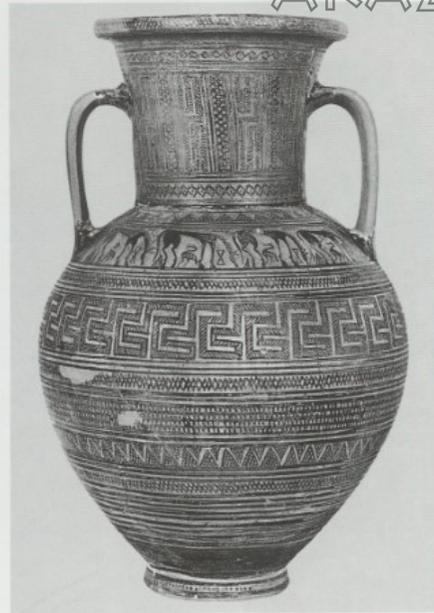
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1 ΑΚΑΔΗΜΙΑ



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(21175)



ΑΘΗΝΩΝ 1



2
(21175)

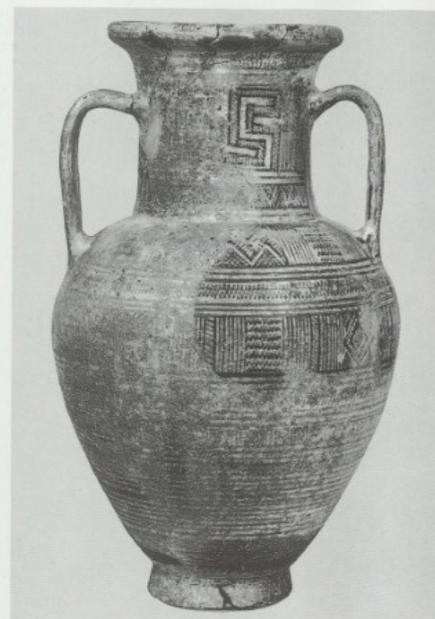
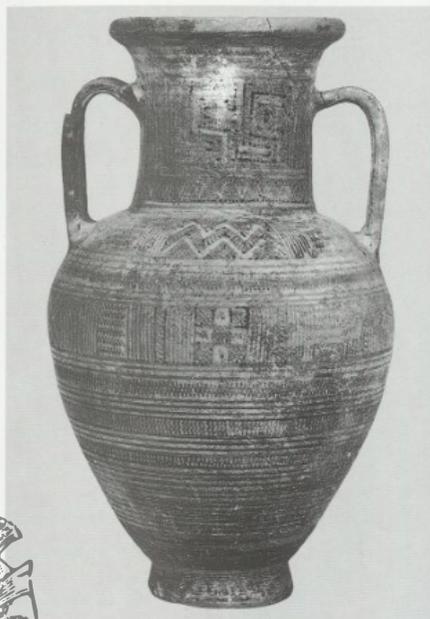


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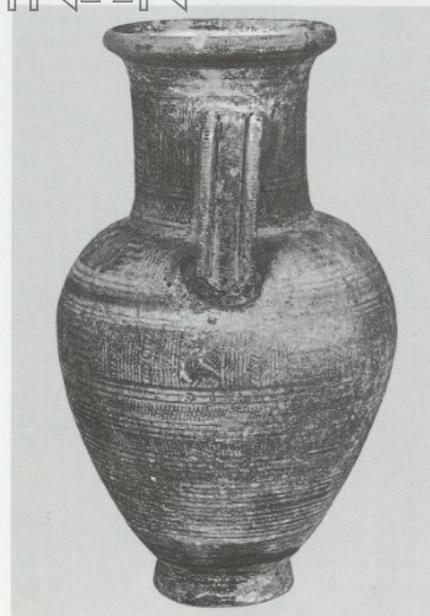
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(21175)



2



ΑΘΗΝΩΝ



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(21191)



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(21191)

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΑΝ



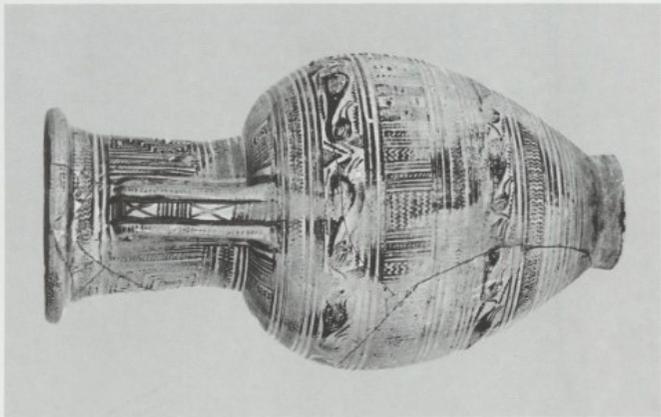
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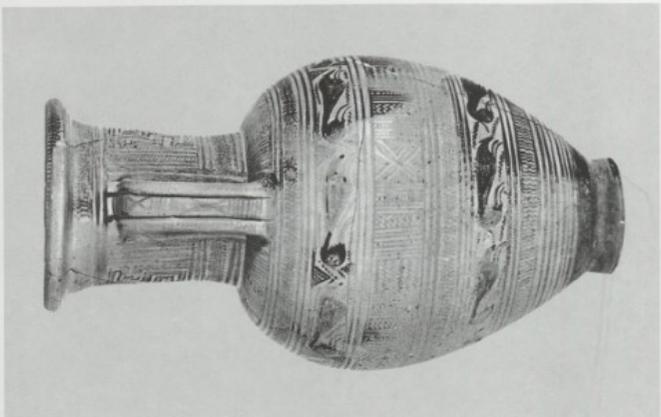


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(897)



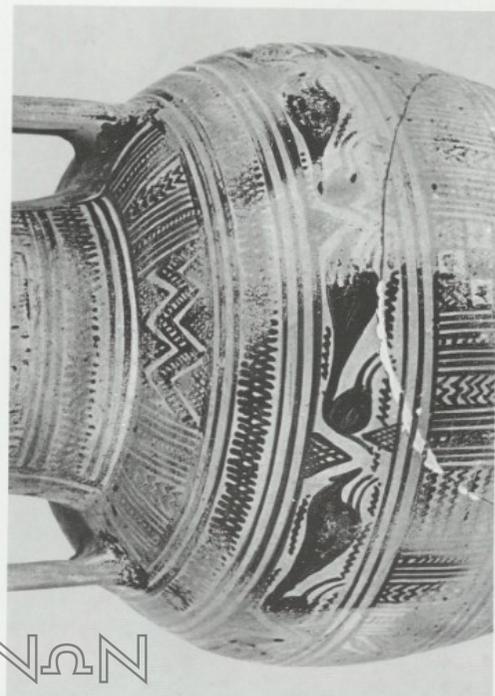
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ΑΘΗΝΩΝ

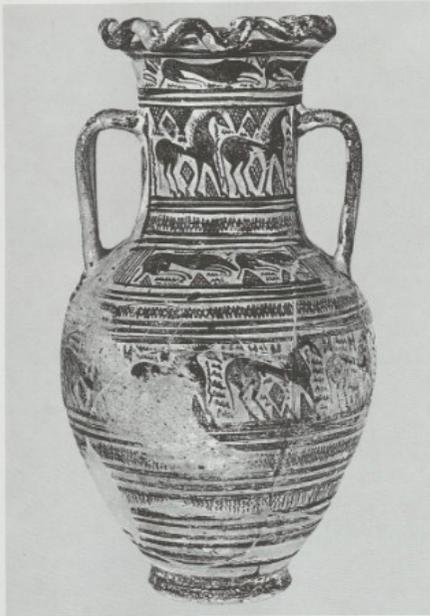


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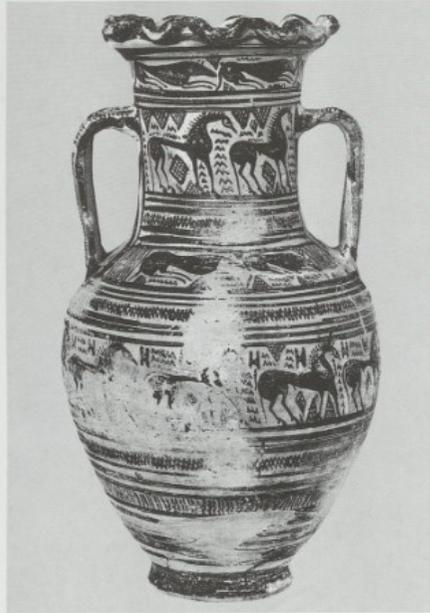
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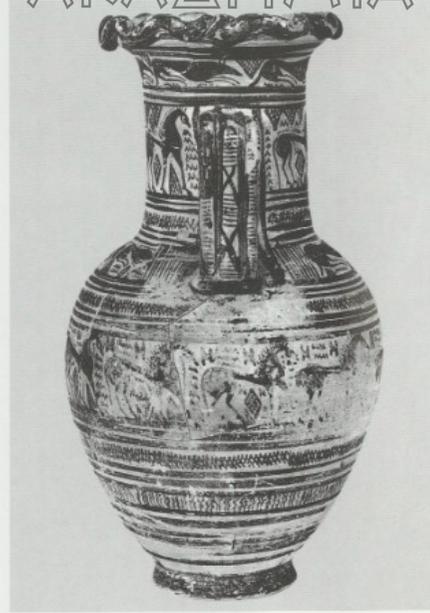


ΑΘΗΝΩΝ

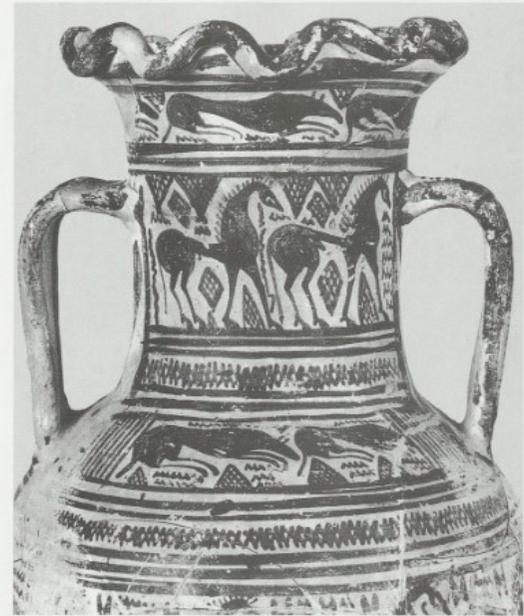


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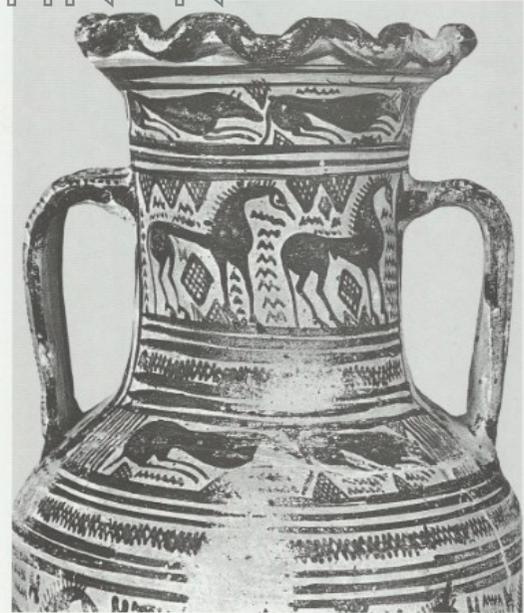
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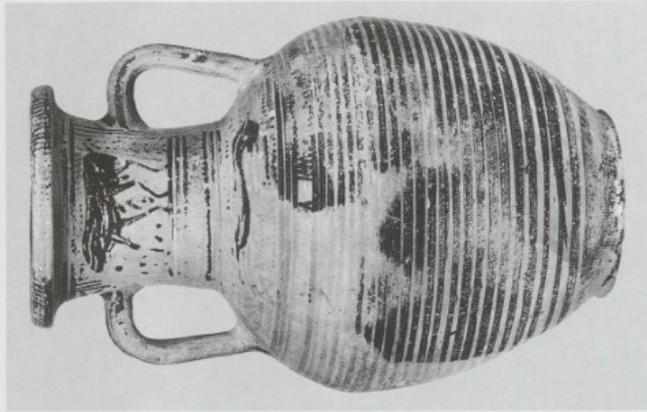


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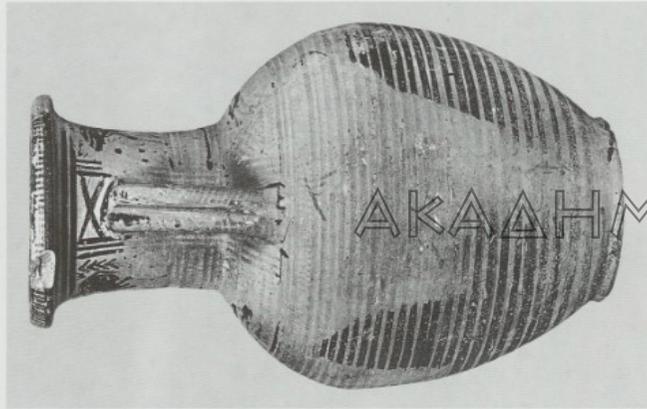


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(17519)



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2



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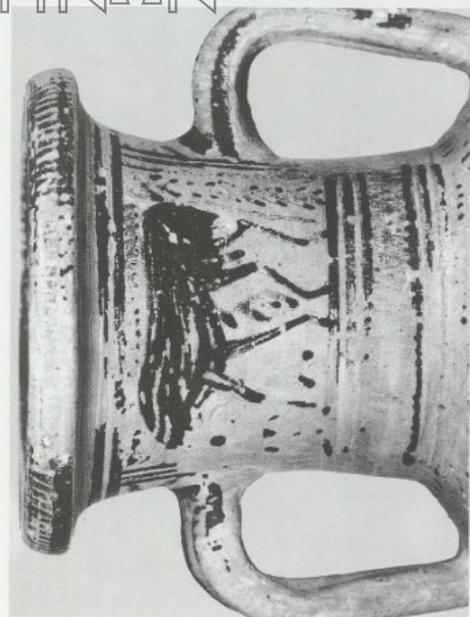
AKAΔHMIA



AOHNΩN

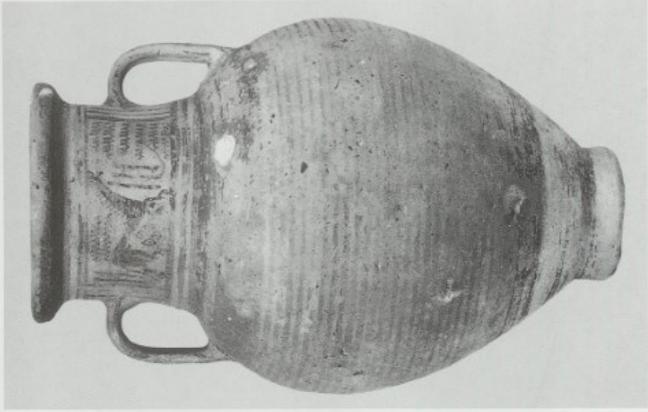


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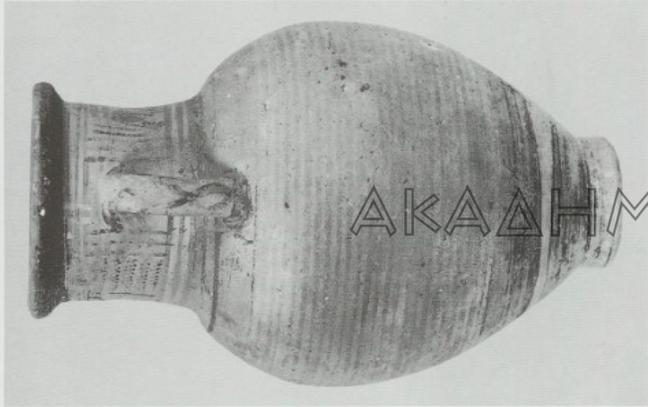


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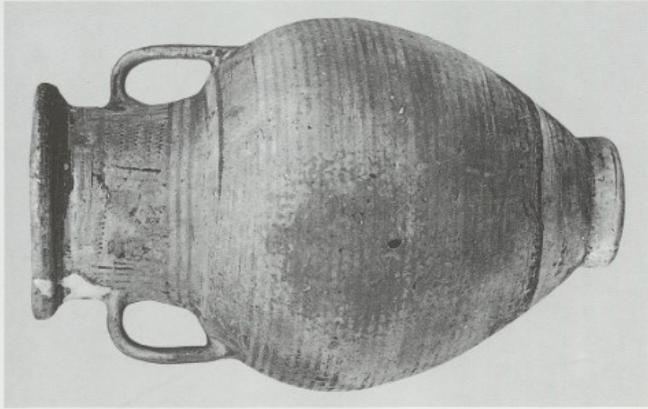
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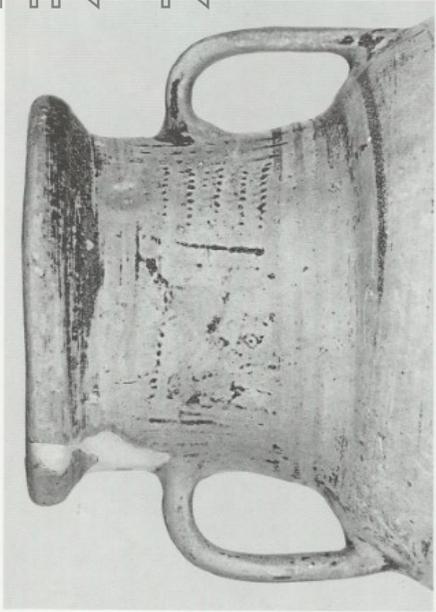
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AOHNΩN



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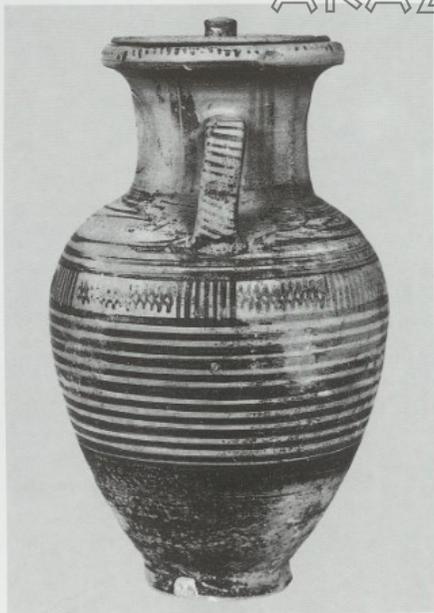
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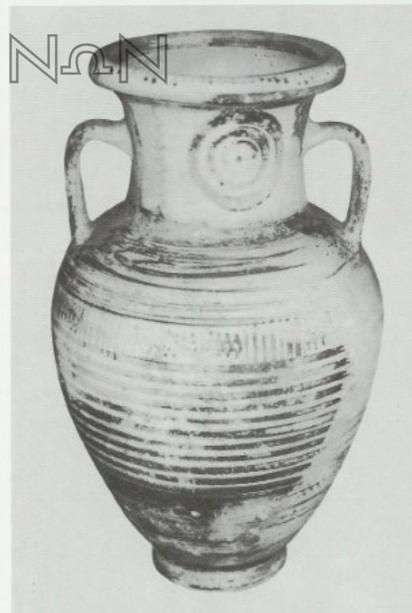
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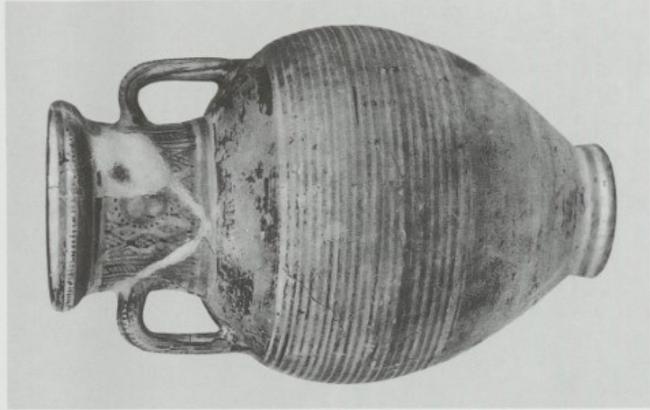
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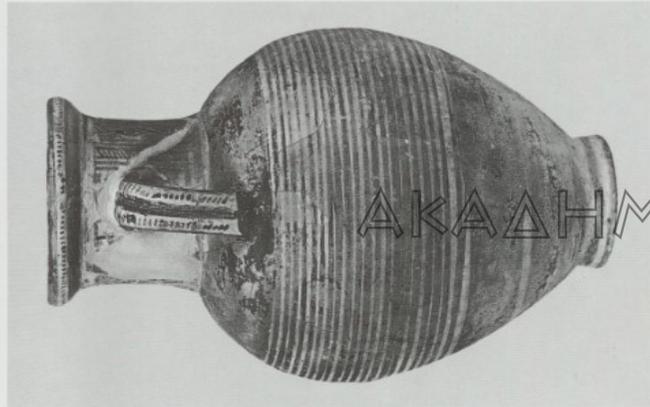
ΑΘΗΝΩΝ



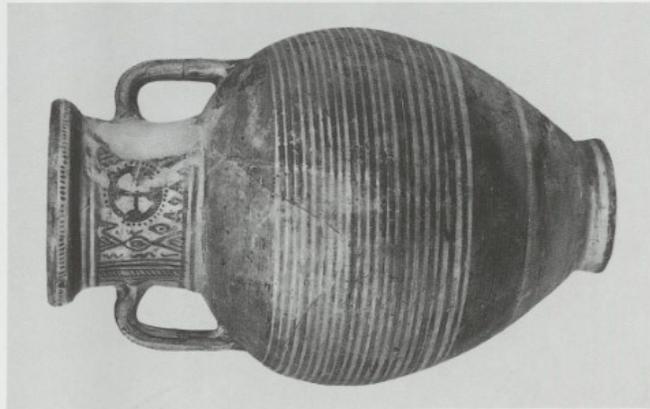
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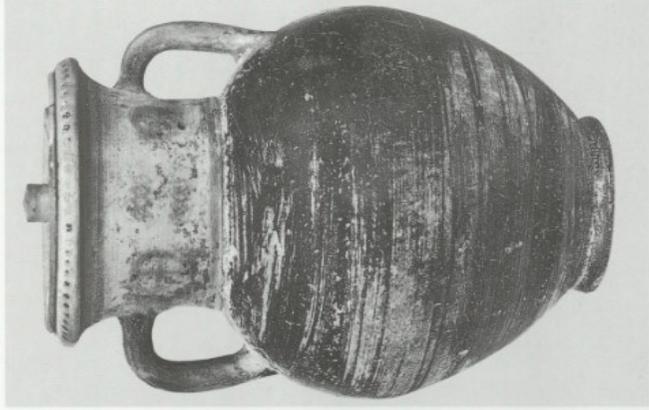


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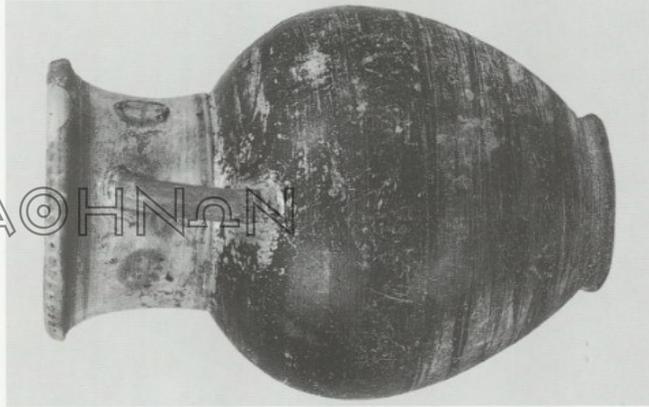
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ΑΘΗΝΑΝ

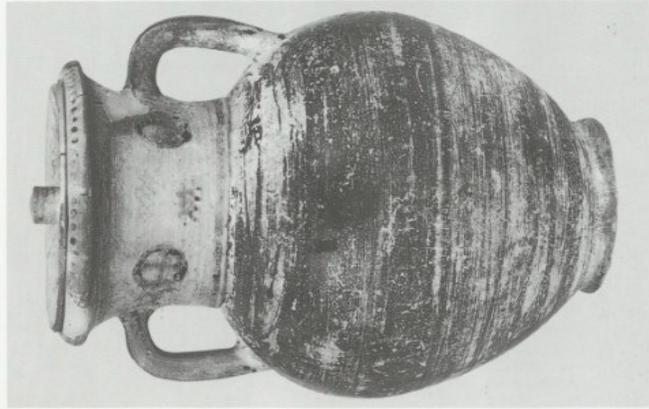


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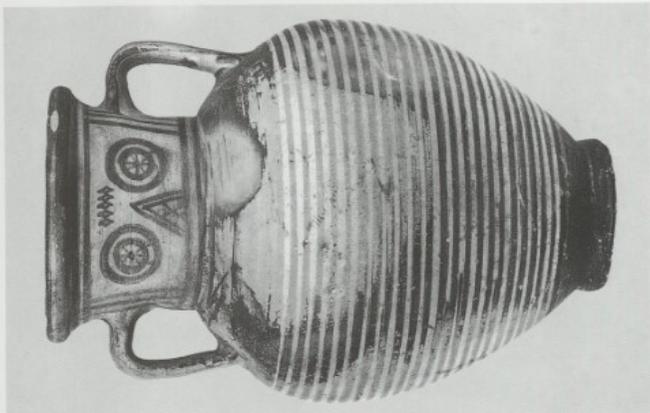


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(21194)



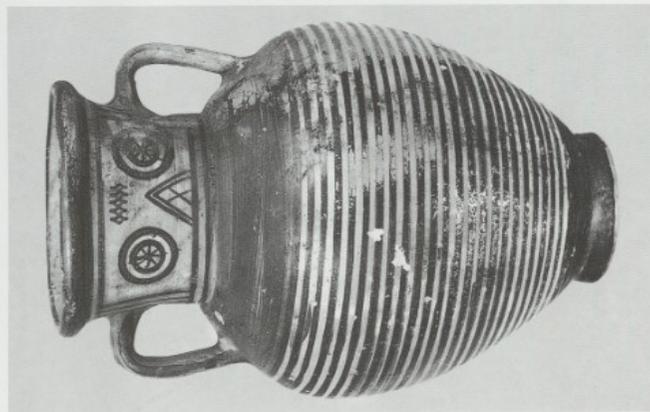
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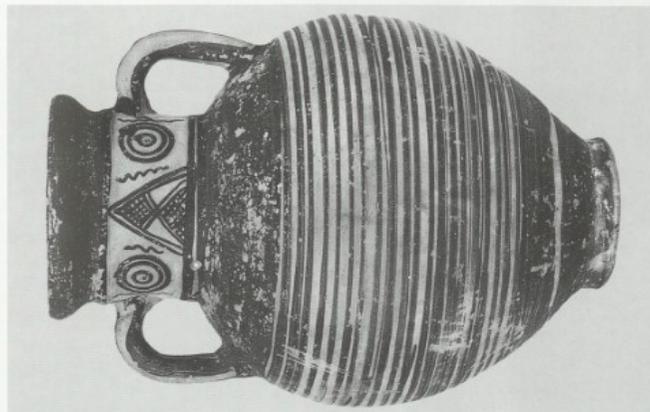


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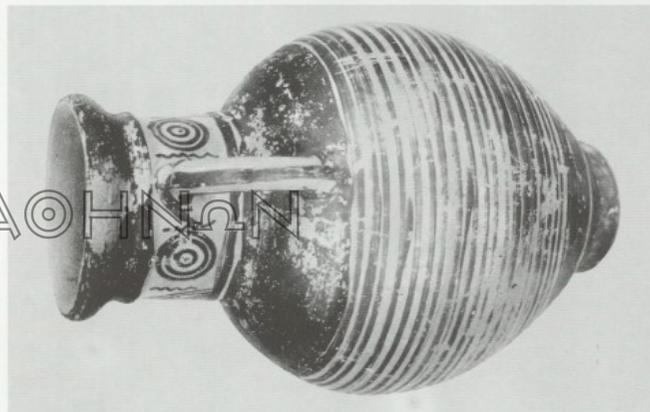


ΑΚΑΔΗΜΙΑ

ΑΘΗΝΩΝ

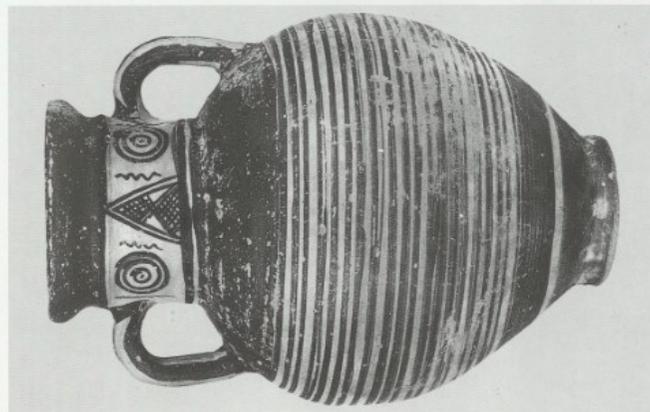


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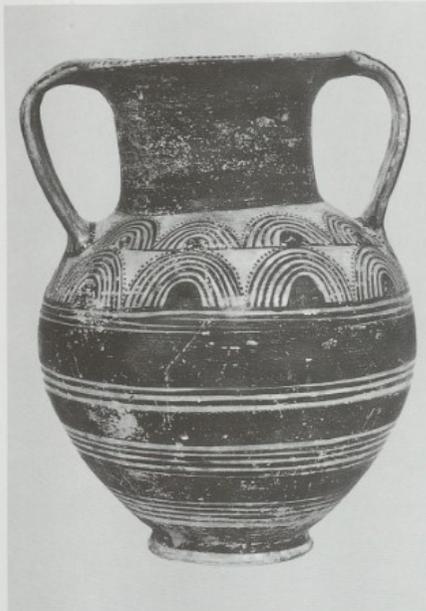


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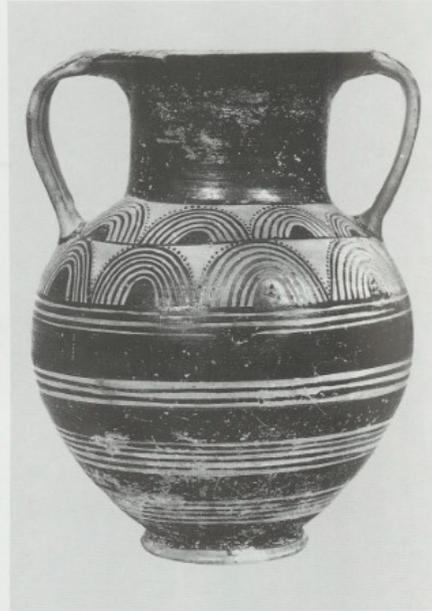
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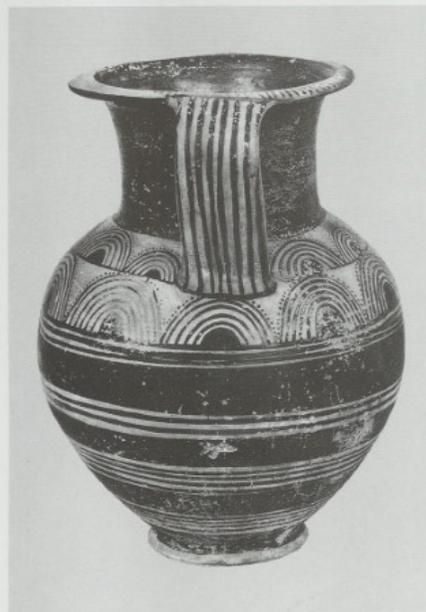
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ΑΚΑΔΗΜΙΑ

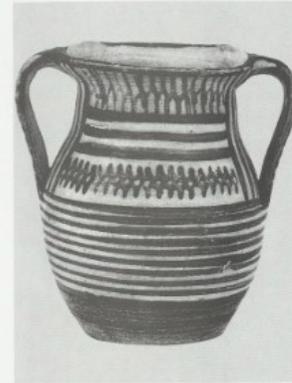


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(18042)



4



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(18533)



3



ΑΘΗΝΩΝ



4



5
(21274)



6



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ΑΚΑΔΗΜΙΑ



ΑΘΗΝΩΝ

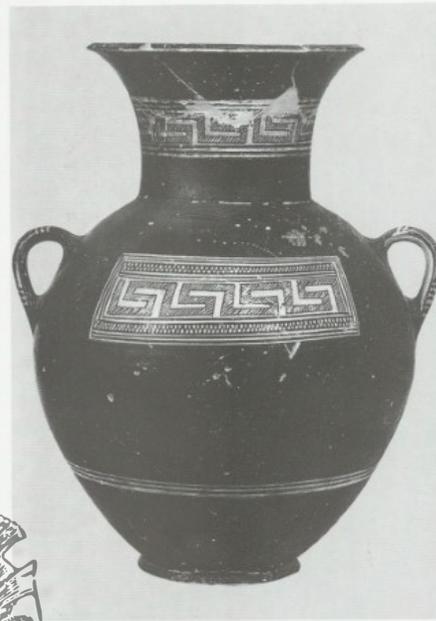


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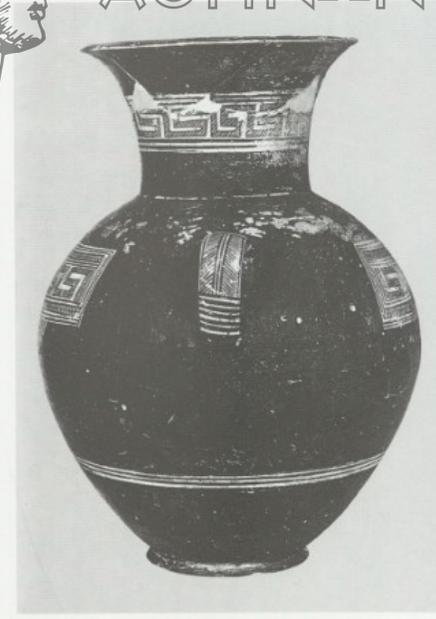
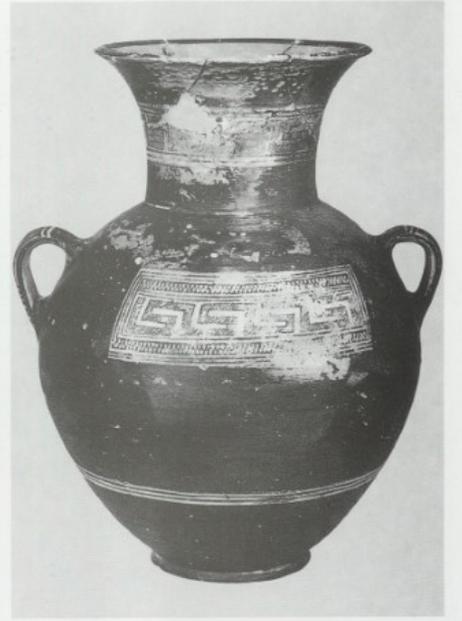
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3

(21267)



4



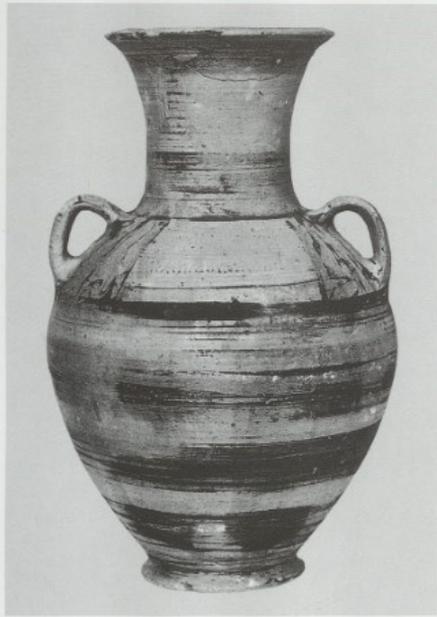
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(21267)

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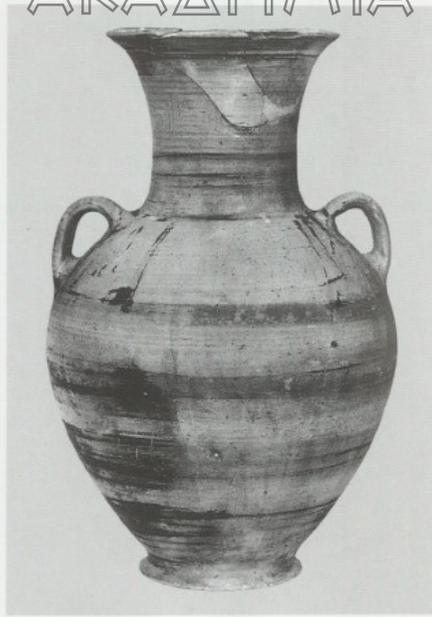


ΑΘΗΝΩΝ

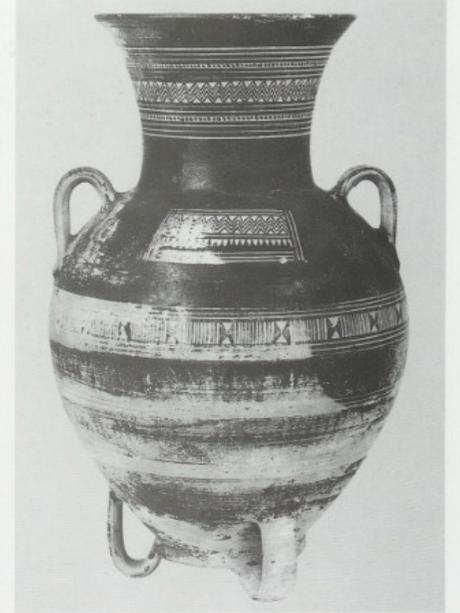
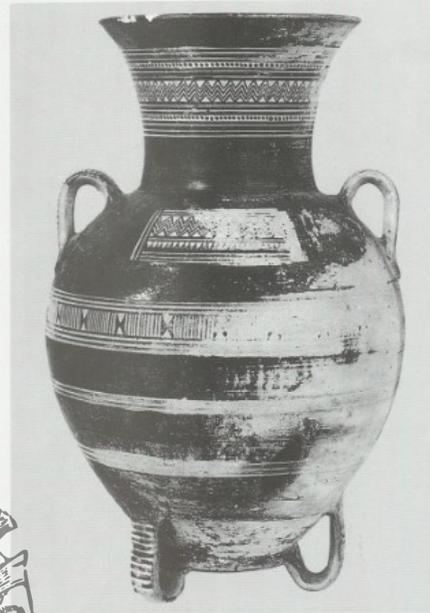


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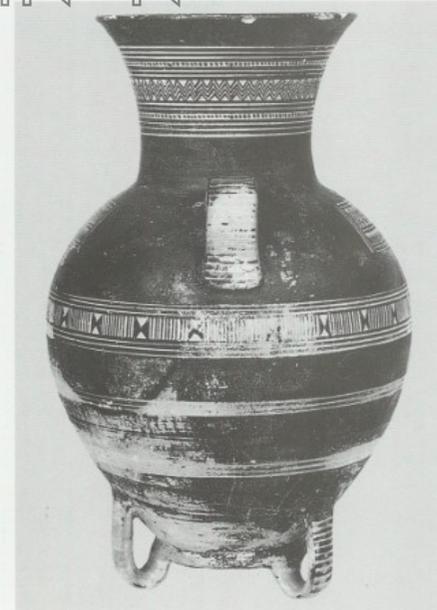
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3

(18476)



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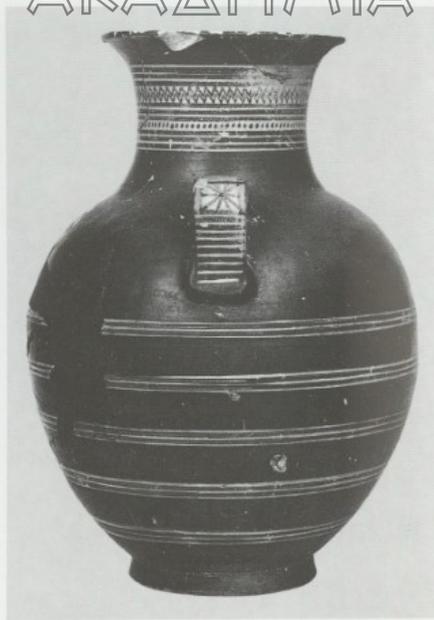
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ΑΘΗΝΩΝ

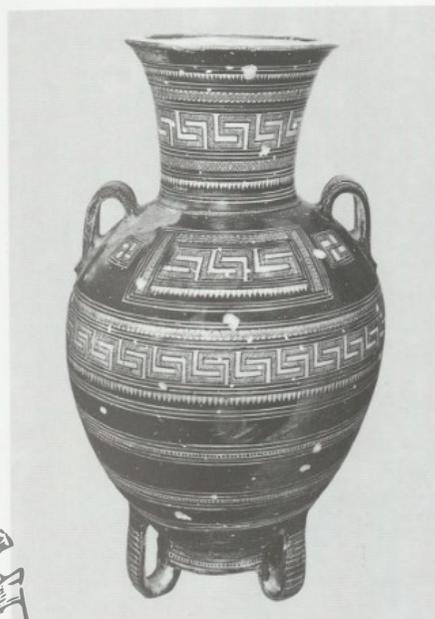


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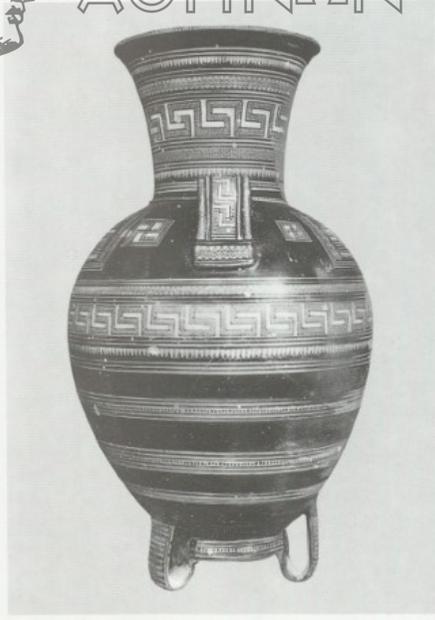
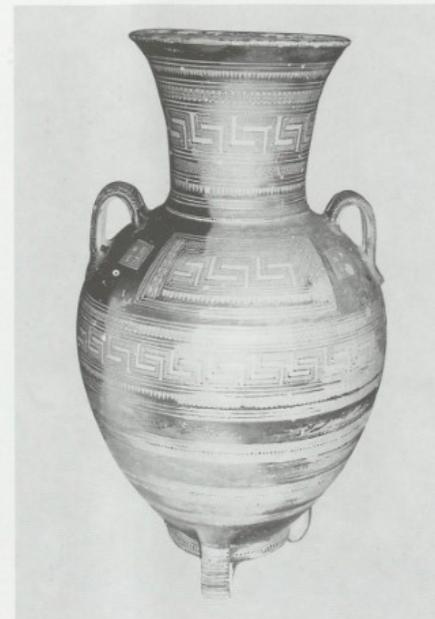


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(21197)

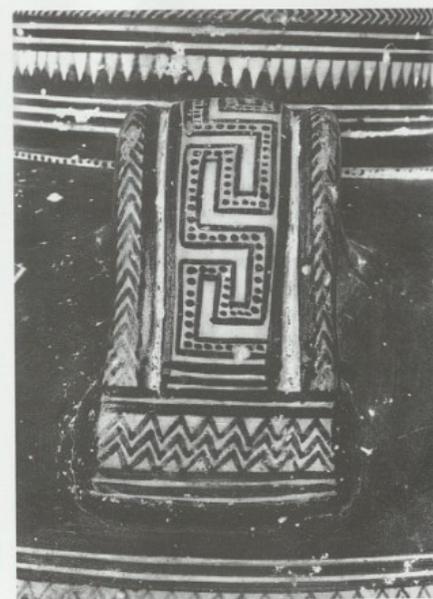


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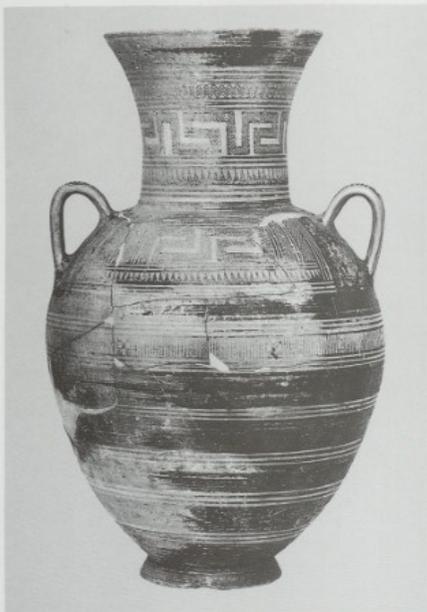


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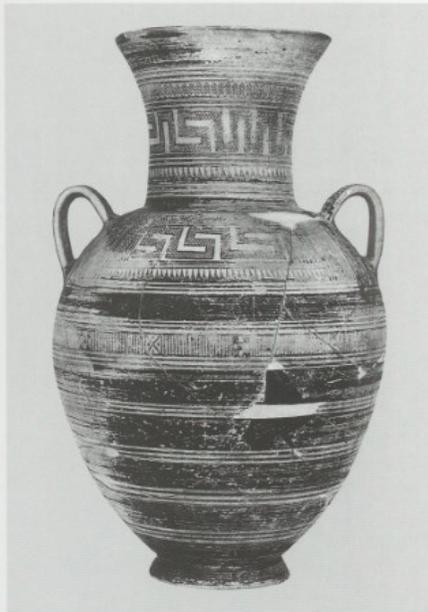
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ΑΚΑΔΗΜΙΑ



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(21369)



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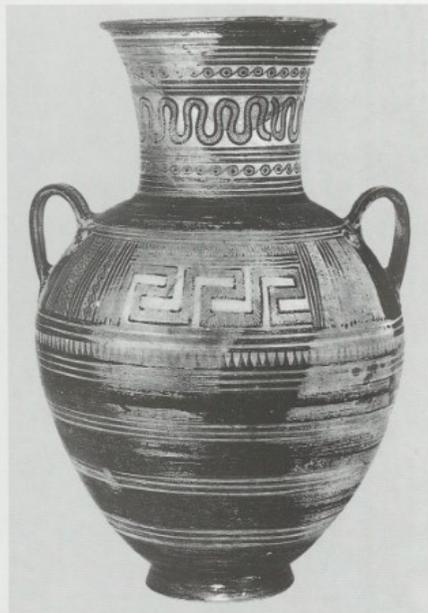
ΑΘΗΝΩΝ



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ΑΚΑΔΗΜΙΑ

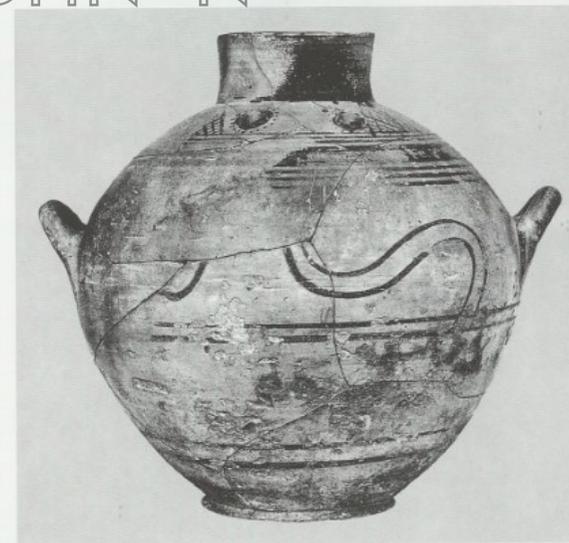


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(18433)



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ΑΘΗΝΩΝ



2
(18437)



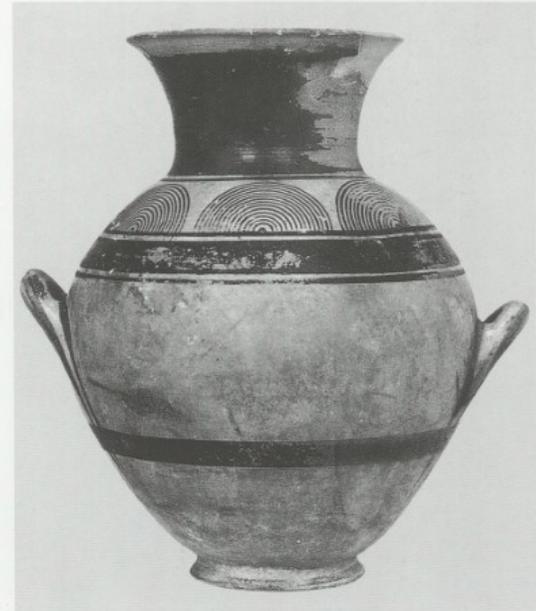
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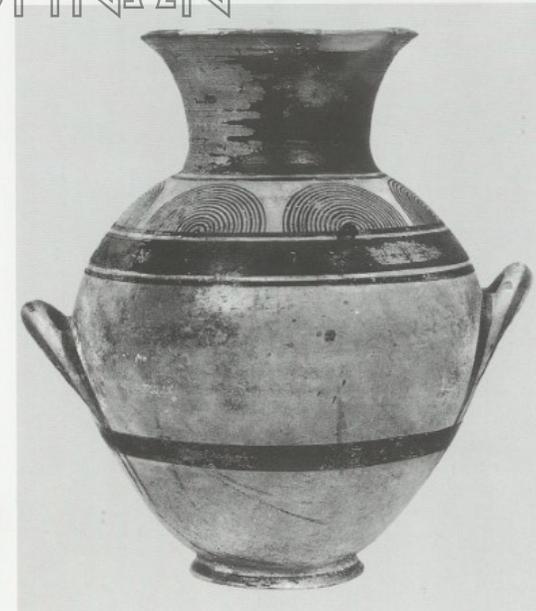
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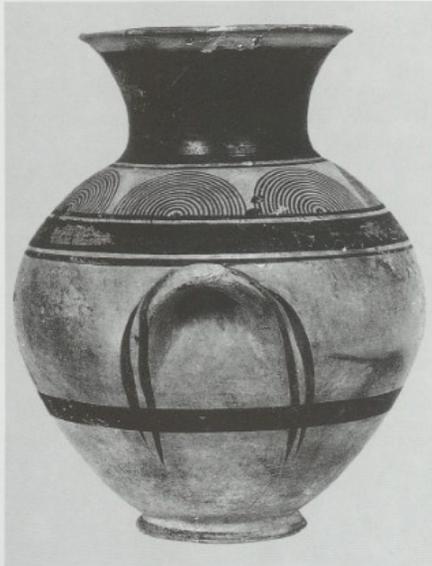


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ΑΚΑΔΗΜΙΑ

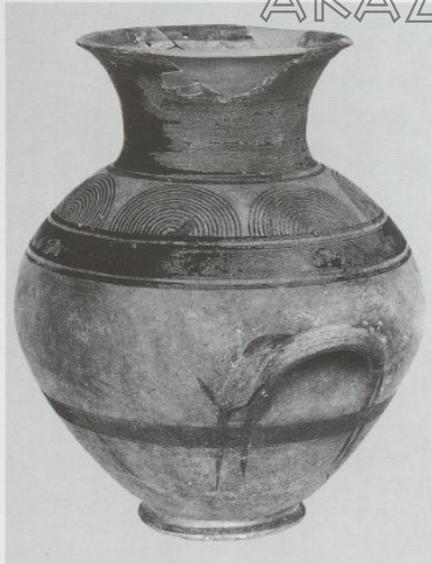


ΑΘΗΝΩΝ



1

ΑΚΑΔΗΜΙΑ



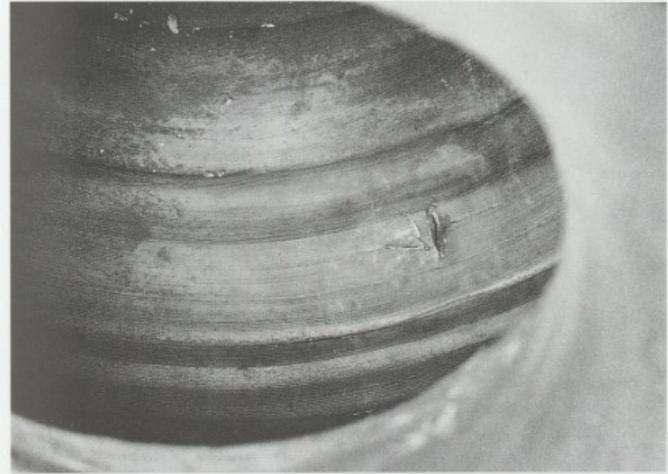
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(21399)



ΑΘΗΝΩΝ

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2

(21399)



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(18127)

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΩΝ



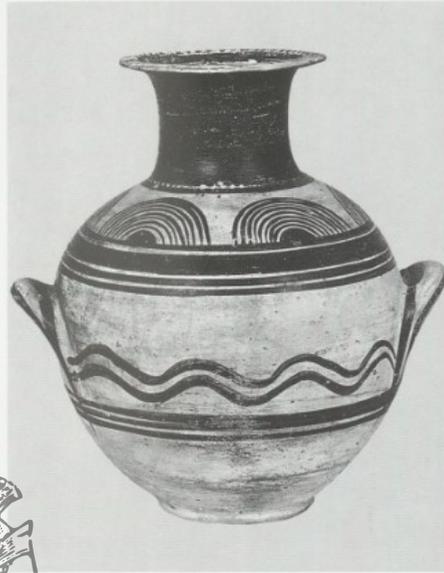
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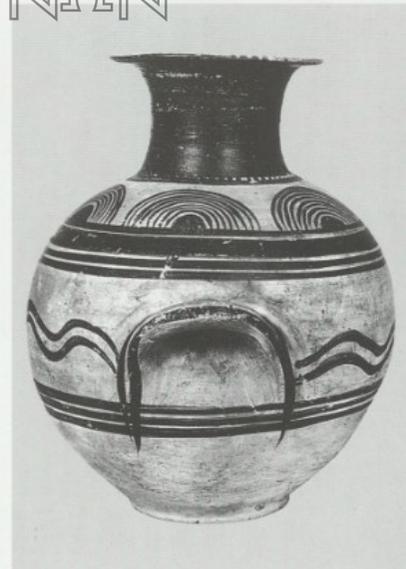
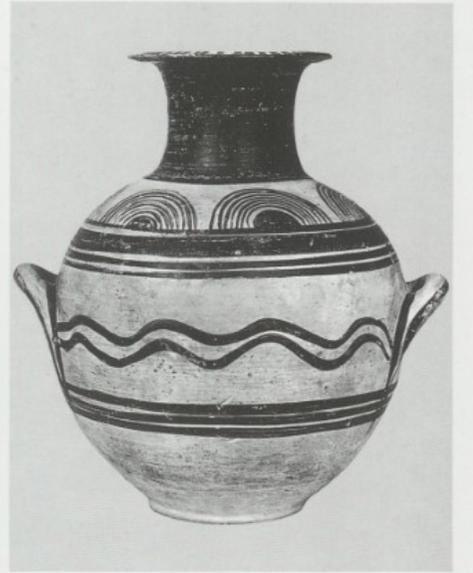


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(21313)

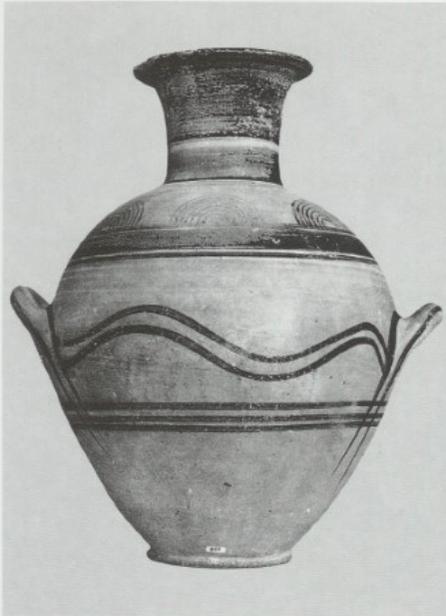


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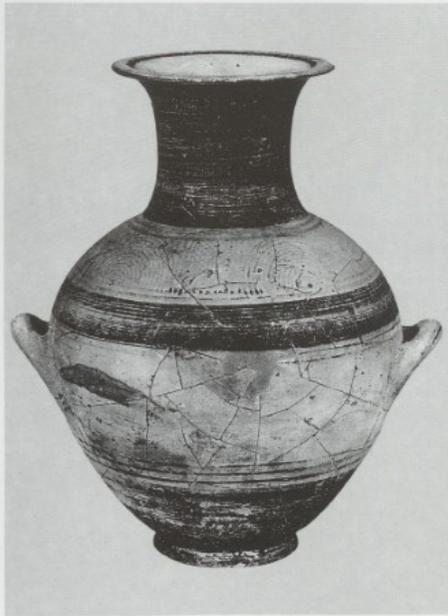
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(21323)



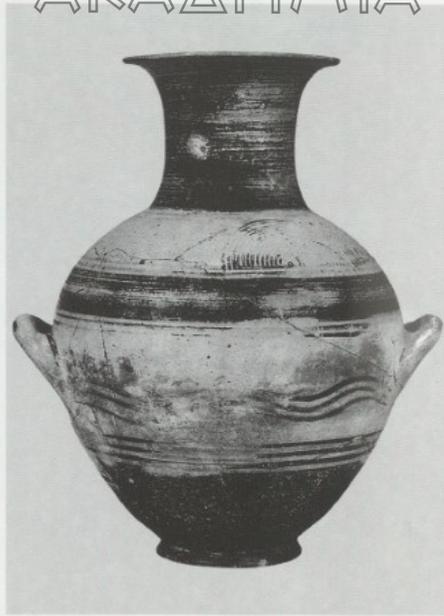
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(21195)

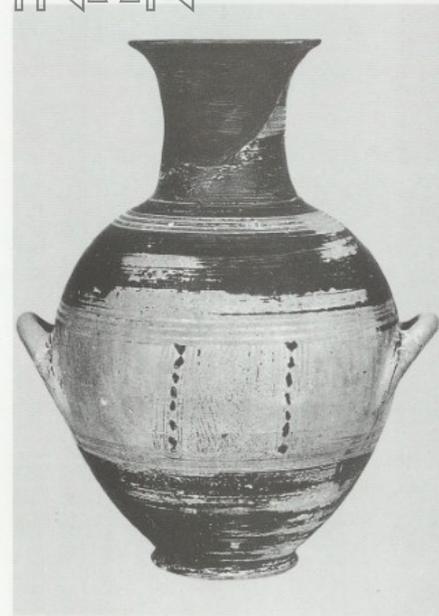


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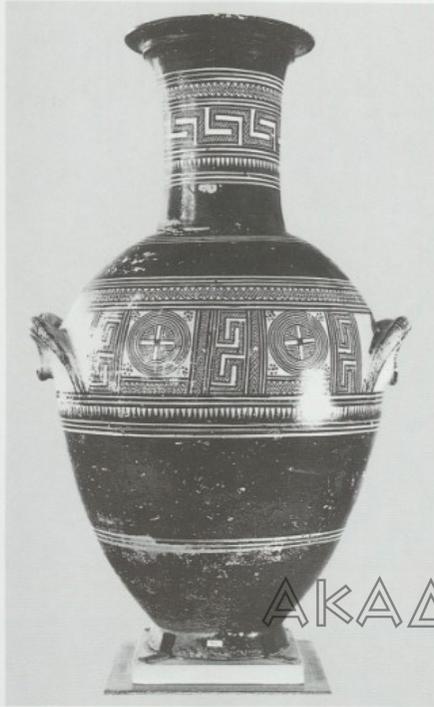
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ΑΘΗΝΩΝ



2

(22924)



1



2
(216)

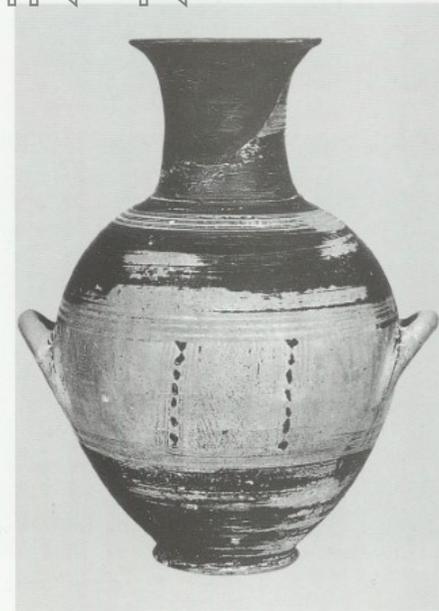
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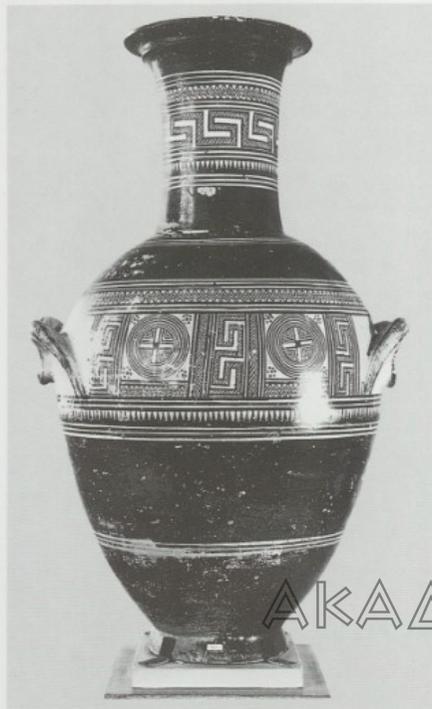
ΑΘΗΝΩΝ 1



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(22924)



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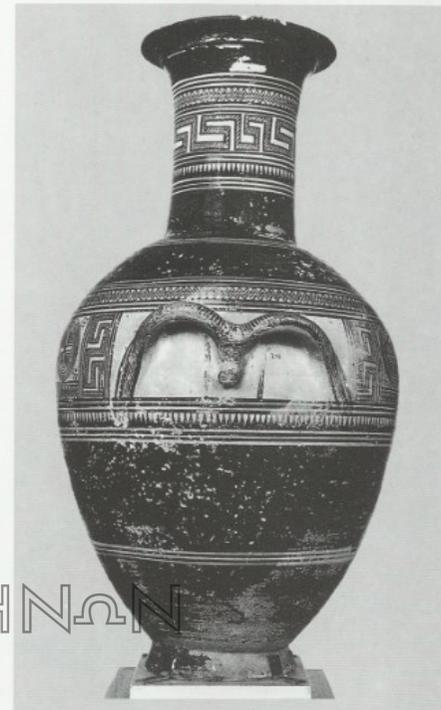
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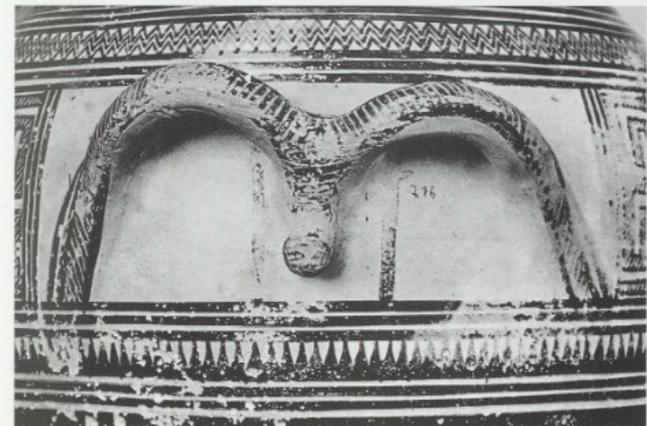
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(216)



ΑΘΗΝΩΝ



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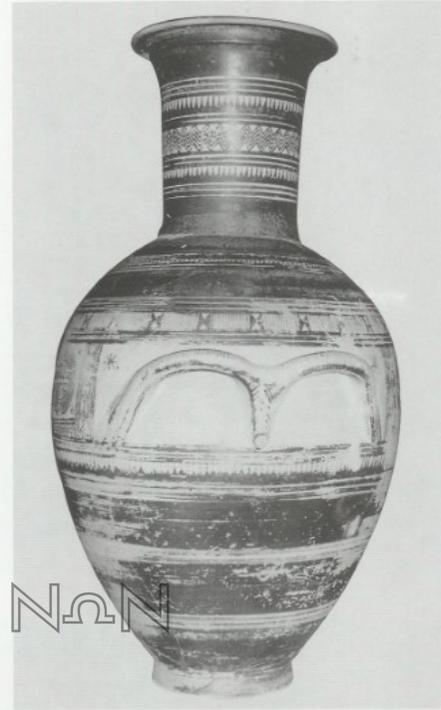
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(216)



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2
(219)



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2
(219)

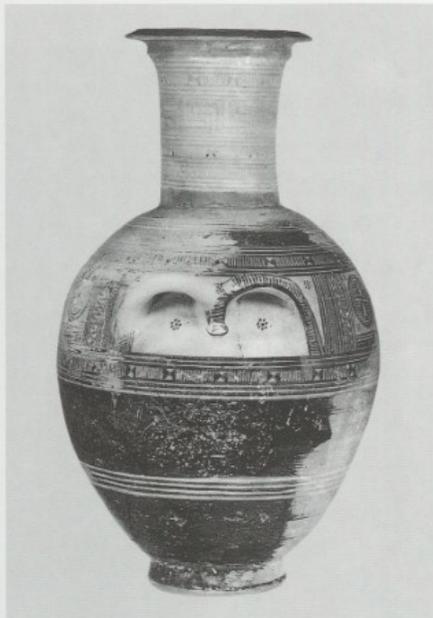
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ΑΘΗΝΩΝ



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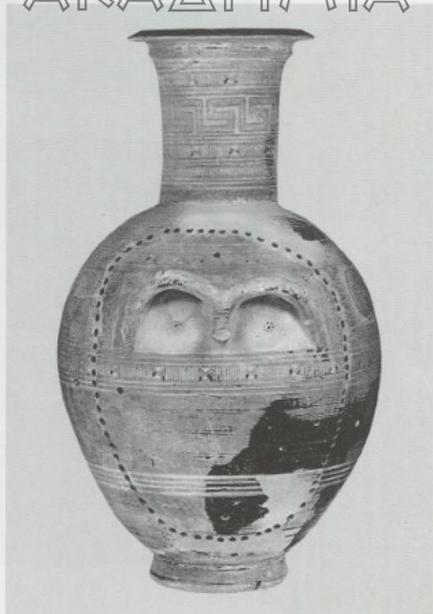


ΑΚΑΔΗΜΙΑ



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(29119)



4



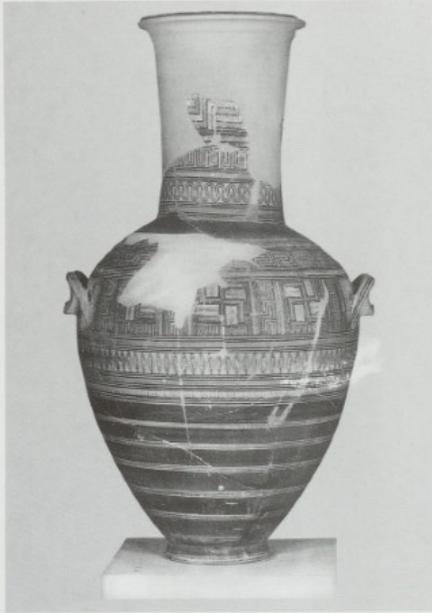
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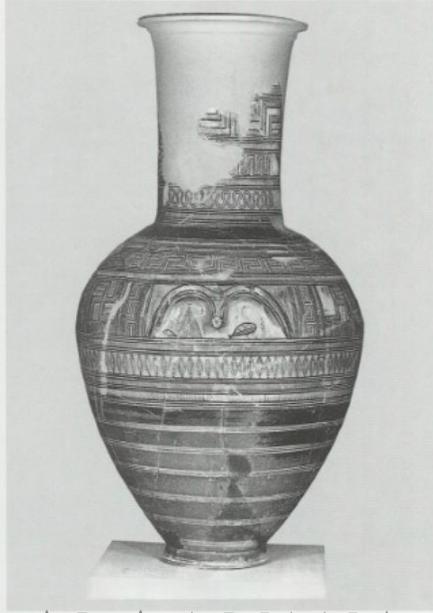


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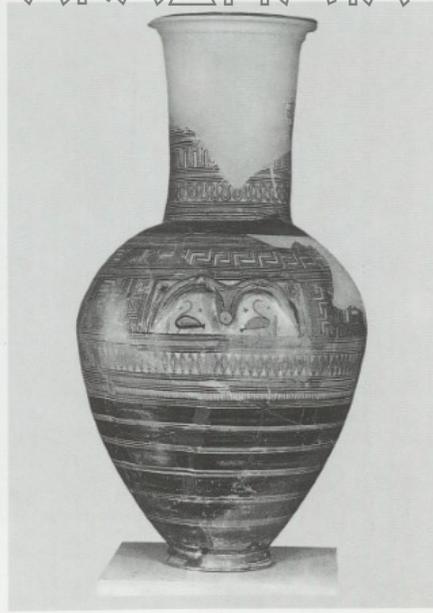


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(805)



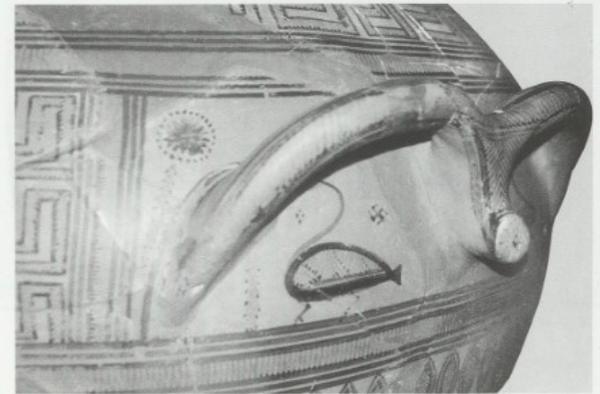
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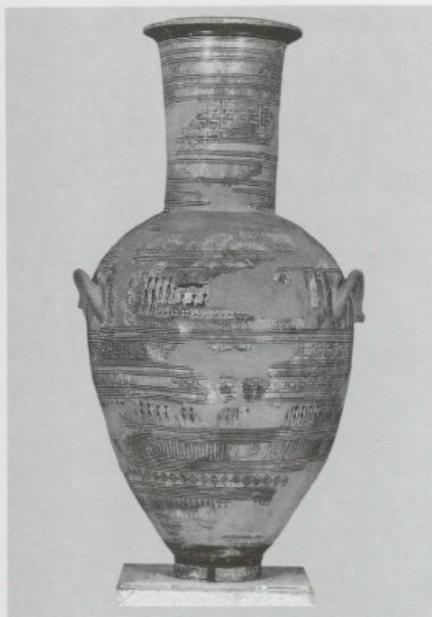


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(805)



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ΑΚΑΔΗΜΙΑ



2

(803)



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ΑΘΗΝΩΝ



2

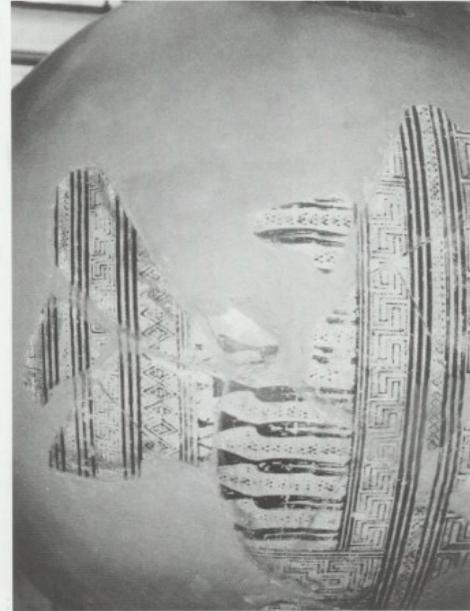
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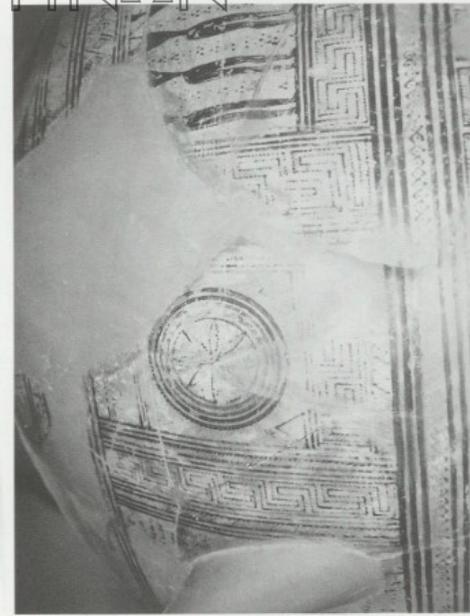
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(803)



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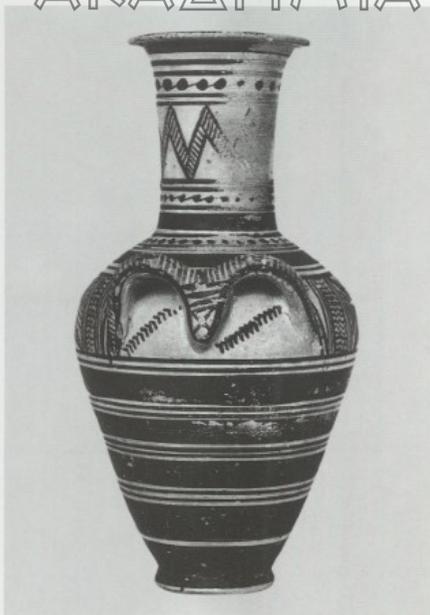


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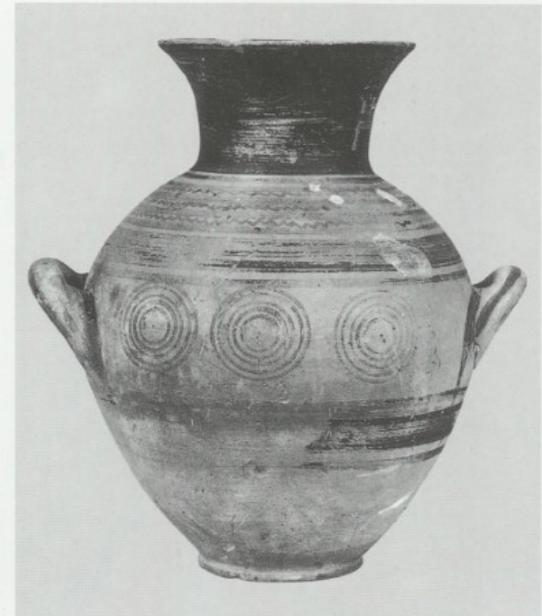


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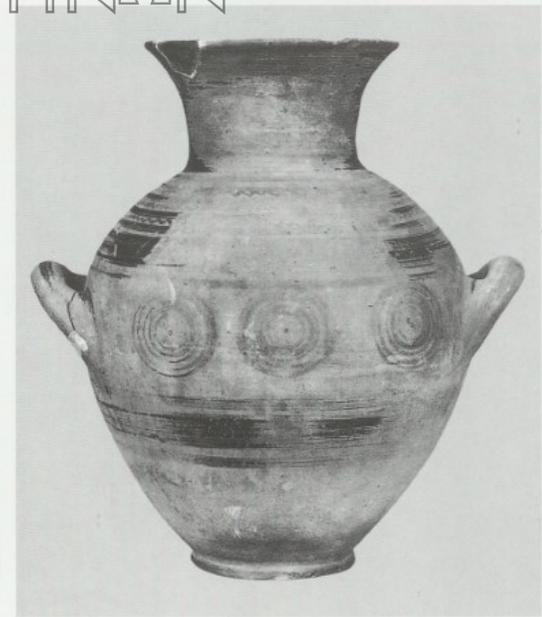
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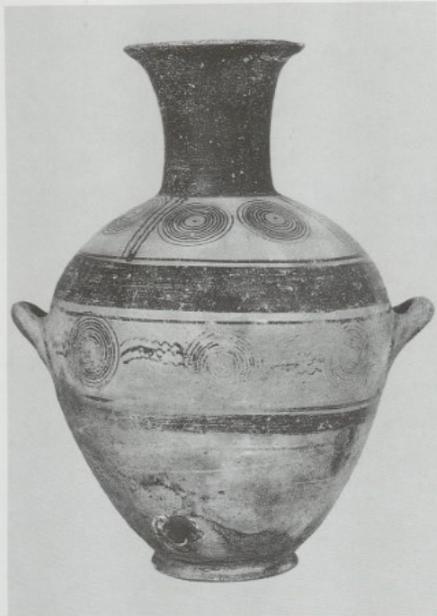
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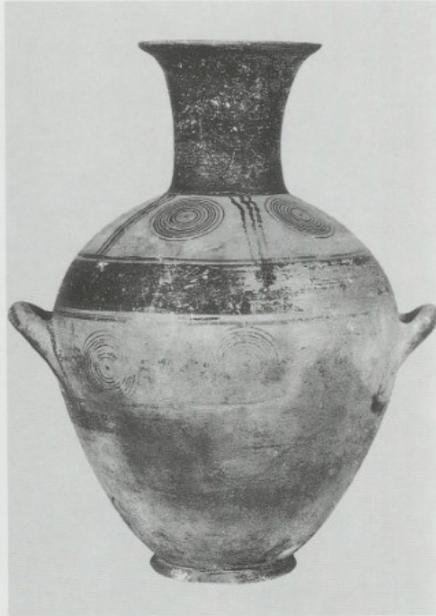


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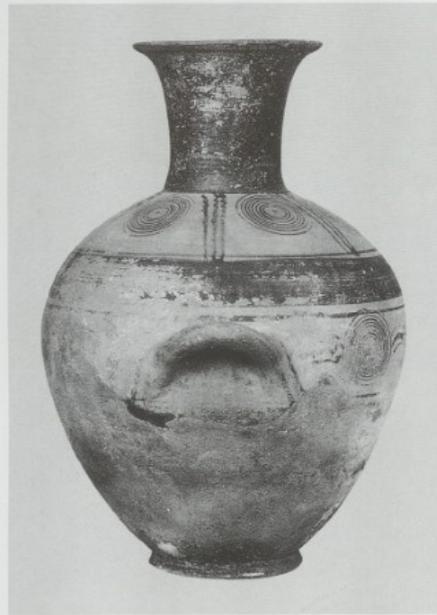
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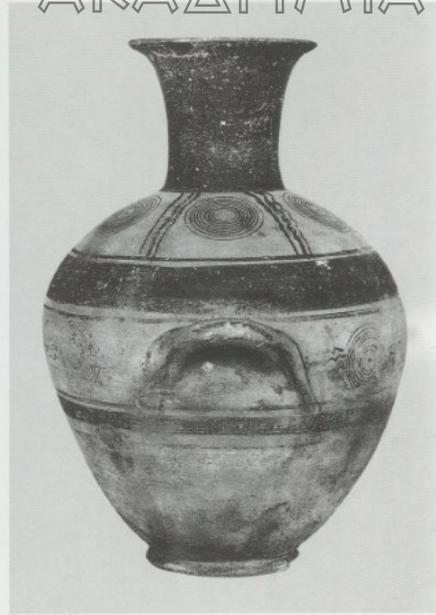
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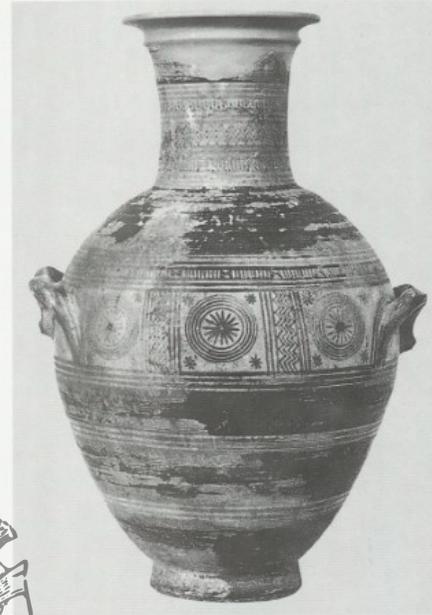


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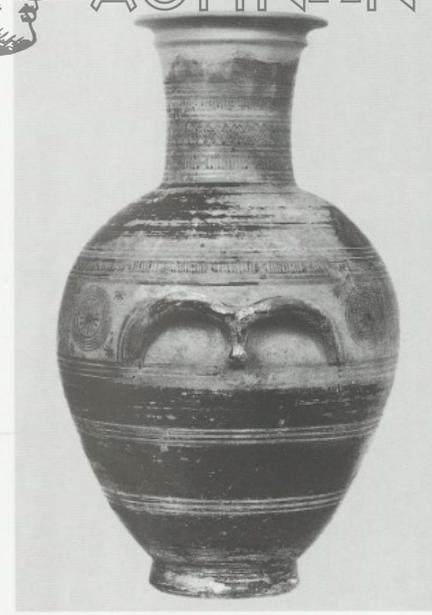


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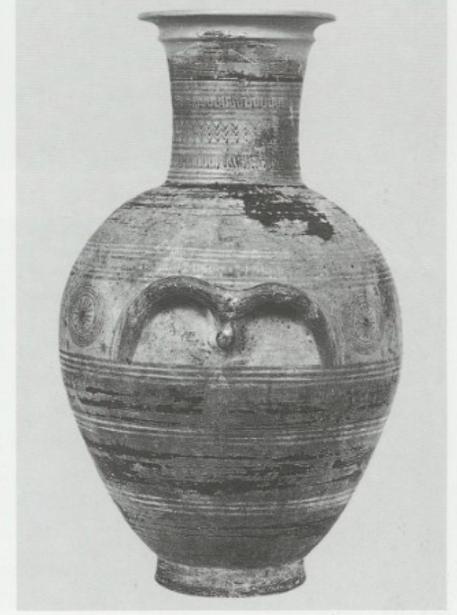


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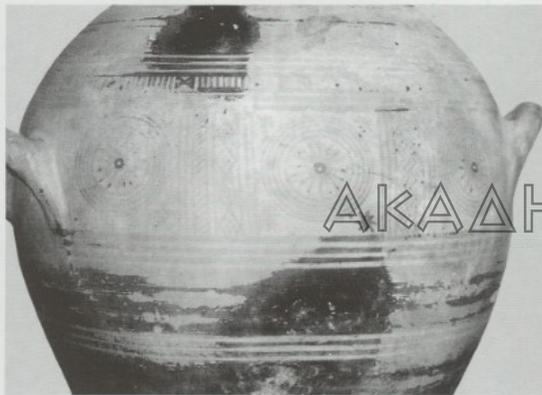
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4



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(21186)



ΑΘΗΝΩΝ

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΩΝ

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