

ARCHAEOLOGICAL EXPLORATION OF SARDIS

THE CORINTHIAN, ATTIC, AND LAKONIAN  
POTTERY FROM SARDIS

Judith Snyder Schaeffer  
Nancy H. Ramage  
Crawford H. Greenewalt, Jr.







Monograph 10

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LAKONIAN POTTERY FROM SARDIS

# Archaeological Exploration of Sardis

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*Judith Snyder Schaeffer, Nancy H. Ramage,  
and Crawford H. Greenewalt, Jr.*

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## EDITOR'S PREFACE

With the publication of this volume we welcome Katherine Kiefer as editor for the Sardis Publication Series. She succeeds Jane Ayer Scott, who served as General Editor from 1978 until her retirement in 1995. We are much in her debt for starting to realize this project many years ago and for carrying it on through a number of delays and complications. Katherine Kiefer now serves as editor and has indeed put her own mark upon the final stages of this volume. Special thanks are due to Michael A. O'Grady for his work in coordinating the three texts and shepherding them through the later phases of the editorial process. Laura M. Gadbery is owed much gratitude for her generous help to Andrew Ramage during the period of transition between editors. Both Michael O'Grady and Laura Gadbery also deserve thanks for their patient assistance to Katherine Kiefer during her first months at the Sardis office in Cambridge.

Several generations of office staff (both students and professionals) with a multiplicity of skills and titles also deserve our thanks for dealing with points of format and production for three authors with quite distinct styles and requirements; among others, we thank research assistants Eleni Argy, Bradford Kirkegaard, Andrew Rasanen, Lucinda Scanlon, Michael Weishan, and Deborah Zeidenberg. Additional help was provided by the following students: Carrie Beneš, Benjamin Birnie, Tracey Bohannon, Colette Czapski, Georgia Frank, Jennifer Krug, Francie Lin, Richard Neer, Elijah Owens, Albert Prieto, Alison Sandman, Alan Shaw, David Smart, Sonia Tron, and Jariya Wanapun. We hope that we have included all the students who have worked on this volume and made valuable contributions behind the scenes, but apologize if we have missed anyone. The drawings for the Attic section were originally prepared by that author, and Catherine S. Alexander has been responsible for inking the drawings made over the years; Elizabeth Gombosi and Steve Shipps took many of the photographs, and they and Michael Hamilton produced

most of the final prints. The index was compiled by Barbara E. Cohen.

We should also like to record our grateful thanks to many individuals, foundations, and government agencies for their general support of the excavations that produced the finds published here, and for their particular support of this volume. For the volume itself we are especially indebted to the George M. A. and Ilse Hanfmann Publication Fund of Harvard University, the CERAMICA-Stiftung of Basel, Switzerland, and Mrs. Guy Smallwood. The Samuel H. Kress Foundation deserves special mention for supporting the training of our conservators, who painstakingly mended many of the elegant pieces described in this monograph. Over the years the following individuals and foundations, as well as some who wish to remain anonymous, have contributed vital resources and enthusiasm for our excavation and research: the Bollingen Foundation, the Ruth Covo Family Foundation, the Ford Foundation, Dr. and Mrs. David Greenewalt, the Samuel H. Kress Foundation, the late Dr. Edwin H. Land and Mrs. Land, Mr. Thomas B. Lemann, the Loeb Classical Library Foundation of Harvard University, the Charles E. Merrill Trust, the Old Dominion Foundation, the John and Emma Quint Memorial Fund, Mr. John J. Roche, the Billy Rose Foundation, the Rowland Foundation, and the Vila B. Webber Charitable Trust.

Much of the work at Sardis from which this study is derived has been made possible by a series of grants to Harvard University from the Department of State between 1962 and 1965, and the National Endowment for the Humanities, a federal agency, from 1966 to 1990.<sup>1</sup>

<sup>1</sup> Department of State grants in Turkish funds to Harvard under the Mutual Educational and Cultural Act Public Law 87-256 and Agricultural Trade Development and Assistance Act, Public Law 480 as amended (SCC 29-543).

National Endowment for the Humanities grants to Harvard for work at Sardis and general publication work in the Cambridge office: H67-0-56, H68-0-61, H69-0-23, RO-111-70-3966, RO-4999-71-171, RO-6435-72-264, RO-8359-73-217, RO-10405-74-319, RO-20047-81-0230, RO-20607-84, RO-21414-87.

The findings and conclusions presented here do not necessarily represent the views of the Endowment.

In addition, we must not forget the annual contributions of other Supporters of Sardis, who have helped to match several grants from the National Endowment for the Humanities and have given evidence of the wide public support for our efforts. We have been much enriched by their loyalty.

The authors themselves deserve many thanks for their patience and assistance while the volume was finally being completed. They have provided a comprehensive study of the finds from more than thirty years of excavation at the site. Their conclusions add much to what we know about the taste for different kinds of Greek pottery in Asia Minor in several eras. We should remember, however, that only a small proportion of the site has been excavated, and Lydian levels have not been found at all sectors. This might help to explain why Sardis has produced so little red figure pottery compared to Gordion or Daskyleion. Certainly one would not expect the quantity or quality of Greek pottery at either of those places to exceed that at Sardis.

The three authors have expressed themselves in their own way. We have not forced them into a "house style," except to maintain uniformity in reference to findspots and dimensions. The bibliography and abbreviations are shared, but here and there (especially in regard to the CVA) the method of reference may differ. Similarly what we call skyphoi in Lydia are called kotylai at Corinth, and we have accepted that, even though there is a risk of confusion when an author refers to Lydian pieces. We have also allowed the general use of "glaze" for the shiny black surface and hard outlines of the pottery, even though we recognize that it is not strictly accurate and some might take exception to it.

This volume was originally designed to describe the finds from the time when George Hanfmann was field director (i.e. 1958–1975), but it seemed artificial to leave out the finds from the ongoing excavations directed by Crawford H. Greenewalt, Jr. The authors have, therefore, included finds from 1976 through about 1990, although the precise cut-off year varies according to the particular author's circumstances. Some of the pieces, which were saved and marked at the time of excavation but not inventoried, have been given 1996 inventory numbers so that they can be more easily found in the records. In such cases the date of discovery is cited in the text and other details

can be found in the usual way by reference to the object cards stored in the Cambridge office. Thus, the presence of a sherd with a 1996 number does not necessarily mean that the sector from which it came was being excavated that year.

For readers who are not intimately familiar with the Sardis recording system, some explanation and cautions are in order, because the system has evolved over the seasons covered in this volume. For example, in the years between 1958 and 1963, the finds are referred to in the fieldbooks by the five meter square in which they discovered.<sup>2</sup> We defined these squares by the coordinates of the southeast corner, which makes the findspot look like a single point that is frequently shared by several pieces. In later years, more specific locations were entered in the fieldbooks, both for area of excavation and for actual findspots. This system of reference to squares, used in the early years of the excavations, explains why many of the catalogued items have suspiciously round numbers for their locations, while pieces found later are pinpointed more precisely.<sup>3</sup> At the sector Pactolus North (particularly in 1962) grid references were not always used, and findspots were referred to in relation to a wall that was subsequently dug away.<sup>4</sup> The areas on either side of this wall were referred to as "Persian East" and "Persian West" even though the level of the finds sometimes went below the bottom of the wall from the Persian period. Plate 3 provides a graphic explanation of the situation as well as a plan of the sector as a whole.

At some other sectors, notably on the acropolis, local grids and levels have been used. Besides the local series of levels at the acropolis there are two separate datum points given the arbitrary level of 100. The first,

<sup>2</sup> A numerical grid that has been laid out over the site, originating from a zero point on the southeast corner of the Roman Bath-Gymnasium complex (Pl. 1, no. 1). For a more complete account of grids at Sardis see S. L. Carter in *Sardis* R1, 7–11.

<sup>3</sup> The apparent precision of some of the findspots may be illusory in relation to those of other seasons, because the position of the stakes that marked the intersections of the grid lines had to be re-established each season, and in some instances (as the trenches became deeper) they were set again without benefit of surveying instruments. This means that a "drift" of some centimeters over several years is theoretically possible. Where available we have included references to local features such as "inside room" or "to north of wall," which can help solve puzzles of provenience. We have expressed the locations to two places of decimals for the sake of uniformity, even though the last number may not be entirely reliable.

<sup>4</sup> Additional complications arose at Pactolus North because for the 1962 season the architectural plan and the fieldbook references to the grid were off by five meters on the north-south line. These figures have been corrected in the text but findspots in earlier publications are still incorrect.

and the more frequently used for the recent excavations, is found at a point on the southeast corner of the Roman Bath-Gymnasium complex (Pl. 1, no. 1), which is also the origin of the site-wide grid. The second is on the stylobate of the Artemis Temple (Pl. 1, no. 17) and is used in the sectors Pactolus North (Pl. 1, no. 10) and Pactolus Cliff (Pl. 1, no. 13) as well as areas near the temple.<sup>5</sup> The difference is not important in practice because the datum is constant within the trench.

We would like to recognize the important part that successive Directors General of Antiquities and their staff have played in generously granting George M. A. Hanfmann and Crawford H. Greenewalt, Jr., the privilege of leading the many seasons of excavation in Turkey that produced these finds, and to in-

clude with them the Directors of the Manisa Museum who served over this period. All three directors, Kemal Ziya Polatkan, Kubilây Nayır, and Hasan Dedeoğlu, were extremely helpful in allowing the authors to study the objects in their care. We should mention here, also, the gracious assistance of the curators and staff at the Metropolitan Museum of Art, New York, and the Art Museum, Princeton University, who are specifically thanked by the authors. The late John Coolidge, Director of the Fogg Museum, originally encouraged George Hanfmann to undertake the excavations at Sardis, and James Cuno, the current Director of the Harvard University Art Museums, continues to encourage the excavations and the publication series. To all of them the authors and editors are grateful for their steadfast support.

Andrew Ramage  
Ithaca, New York

<sup>5</sup> Datum at the Bath-Gymnasium is 115.11 a.s.l.; datum at the Artemis Temple is 138.38; therefore 23.27 is the constant figure for conversion. Thus, the datum at the temple is 123.27 in terms of the datum at the bath.





## AUTHORS' PREFACE

Research on the Corinthian pottery from Sardis was supported by the Sardis Expedition Fund of Harvard University and a grant from the University of California at Berkeley.

This study has benefited from the generous assistance of several colleagues. D. A. Amyx kindly read and criticized the text, adding many valuable comments; Robert Johnston shared his great knowledge of ancient pottery practices; and J. N. Coldstream provided valuable help in dating the important Geometric material. My deepest thanks are also due to Crawford H. Greenewalt, Jr., for sharing his knowledge of the material from Butler's expedition, and for his many years of patient support; to Andrew Ramage; and to the tireless staff of the Sardis Expedition, especially archaeological illustrators Elizabeth Wahle and Catherine Alexander, photographer Elizabeth Gombosi, and conservator Philip Lins; to Katherine Kiefer, Editor; and to Michael O'Grady, Editorial Assistant, without whose meticulous help the Corinthian section would be far poorer.

Judith Snyder Schaeffer  
Mendocino, California

When George Hanfmann first invited me to work on the Sardis Merrythought Cup some twenty years ago, I never would have predicted that this project would lead to a long-term commitment to study and publish the whole corpus of Attic pottery excavated at Sardis. It has been a stimulating endeavor, and one in which I have learned a great deal. I am grateful for Professor Hanfmann's continued help and support long after I began the research.

Many people helped in the research and study of the Attic pottery. I would especially like to offer my appreciation to Jane Ayer Scott and Katherine Kiefer, who have been most supportive in their position as editors for publication; to Keith DeVries, who read the text early on and was both helpful and encouraging; to Mary Jane Rein, for reading the manuscript near the

time of its completion and for making valuable suggestions; to Richard Jones, for his contributions on technical matters; to Kubilây Nayır, and Hasan Dedeoğlu who allowed me to work with the pots in their care at the Manisa Museum; and to Joan M. Ramage, who gave sage assistance at a critical juncture. I would also like to thank the following specialists for their assistance: Güven Bakır, Tomris Bakır-Akbaşoğlu, H. A. J. Brijder, Nicholas D. Cahill, Andrew Clark, Laura M. Gadbery, Joan T. Haldenstein, Carol C. Mattusch, Joan R. Mertens, Margaret C. Miller, Andrew Oliver, Jr., Susan I. Rotroff, Brian Shefton, Brian A. Sparkes, Yasemin Tuna-Nörling, Dietrich von Bothmer, and the anonymous readers of the Press. Finally, I thank Andrew Ramage, who not only served as one of the editors, but also gave unstinting support at every stage of the project.

Nancy H. Ramage  
Ithaca, New York

The study of Lakonian pottery recovered by the Harvard-Cornell Expedition may be said to have been initiated by G. Bakır, who, while serving as expedition draftsman in 1963, was the first to identify two early pottery discoveries as Lakonian (**Lak 1** and **Lak 6**). The account of the Lakonian pottery in this publication owes most to C. M. Stibbe, who made the attributions, helped with other identifications, and provided many references over a period of fifteen years. D. von Bothmer, E. Langlotz, J. R. Mertons, K. DeVries, and G. P. Schaus provided invaluable help and encouragement; and DeVries and Schaus also read drafts of the manuscript. With the exception of the watercolor of **Lak 1** (by the writer), the graphics are the work of C. S. Alexander. To all the above for their important contributions, hearty and heartfelt thanks.

Crawford H. Greenewalt, Jr.  
Berkeley, California



# ABBREVIATIONS

## Bibliographic Abbreviations

The following list includes references cited more than once and therefore abbreviated in the text. Full references are given in the text for works cited only once. Abbreviations of periodicals and a few other frequently cited works are those listed in the *American Journal of Archaeology* 95 (1991) 4–16. Abbreviations for classical authors generally follow those set forth in the *Oxford Classical Dictionary*, 2nd rev. ed., eds. N. G. L. Hammond and H. H. Scullard (Oxford 1970) ix–xxii.

The monographs and reports published by the Archaeological Exploration of Sardis and referred to here are cited below under *Sardis*. A complete list of published volumes in the series appears at the front of this volume. The reports of the Butler Expedition (1910–1914, 1922) were published under the general title of *Sardis, Publications of the American Society for the Excavation of Sardis*. Seventeen volumes were planned by H. C. Butler, Director of Excavations (*Sardis* I, viii); of these, nine were actually published and those referred to in this volume are cited here under *Sardis*. All publications preceding the Butler Expedition will be found in the prospective “Bibliography of Sardis and Lydia” (copies of which are available from the Archaeological Exploration of Sardis, The Harvard University Art Museums, Cambridge, Mass. 02138, U.S.A.). A preliminary selection appears in G. M. A. Hanfmann, *Sardis from Prehistoric to Roman Times* (Cambridge, Mass. 1983) xvii–xxvi. Reports of the current expedition have appeared regularly in the *Bulletin of the American Schools of Oriental Research* (BASOR) from 1959 to 1980, in the BASOR Supplement or the *Annual of the American Schools of Oriental Research* (AASOR) from 1981 to the present, and in *Türk Arkeoloji Dergisi* (*TürkArkDerg*) of the Turkish Department of Antiquities.

**ABFV** Boardman, John, *Athenian Black Figure Vases* (London 1974).

**ABL** Haspels, C. H. E., *Attic Black-Figured Lekythoi*, Travaux et mémoires de l'École française d'Athènes 4 (Paris 1936)

**ABV** Beazley, J. D., *Attic Black-Figure Vase-Painters* (Oxford 1956).

**Agora XII** Sparkes, B. A., and Lucy Talcott, *The Athenian Agora XII Black and Plain Pottery of the Sixth, Fifth and Fourth Centuries B.C.* (Princeton 1970).

**Agora XXIII** Moore, M. B. and M. Z. P. Philippides with Dietrich von Bothmer, *The Athenian Agora XXIII Attic Black-Figured Pottery* (Princeton 1986).

**Albizzati** Albizzati, Carlo, *Vasi antichi dipinti del Vaticano*, Monumenti Vaticani di archeologia e d'arte 2 (Rome 1923–1938).

**Amyx**, D. A., see also *Corinth* VII:2.

**Amyx, CorVP** Amyx, D. A., *Corinthian Vase-Painting of the Archaic Period I–III*, California Studies in the History of Art 25 (Berkeley 1988–1989).

**Amyx, “San Simeon”** Amyx, D. A., “San Simeon Revisited: Corinthian Vases,” *California Studies in Classical Antiquity* 8 (1975) 17–32.

**Amyx/Lawrence, “Sphinx Painter”** Amyx, D. A., and Patricia Lawrence, “*Adversaria Critica*: In and around the Sphinx Painter,” *AJA* 68 (1964) 387–90.

**Anderson, “Old Smyrna”** Anderson, J. K., “Old Smyrna: The Corinthian Pottery,” *BSA* 53–54 (1958–1959) 138–51.

**ARV<sup>2</sup>** Beazley, J. D., *Attic Red-Figure Vase-Painters*, 2nd ed. (Oxford 1963).

**Bates**, M. L., see *Sardis* M7.

**Beazley**, J. D., see also *ABV*, *ARV<sup>2</sup>*, *Paralipomena*.

**Beazley, Development<sup>2</sup>** Beazley, J. D., *The Development of Attic Black-Figure*, rev. ed., ed. Dietrich von Bothmer and M. B. Moore (Berkeley 1986).

**Beazley, “Early BF”** Beazley, J. D., “Groups of Early Black-Figure,” *Hesperia* 13 (1944) 38–57.

**Beazley, “Little Master Cups”** Beazley, J. D., “Little Master Cups,” *JHS* 52 (1932) 167–205.

**Bell**, H. W., see *Sardis* XI.

**Benson**, J. L., see also *Corinth* XV:3.

**Benson, “Notes”** Benson, J. L., “Some Notes on Corinthian Vase Painters,” *AJA* 60 (1956) 219–31.

- Benton, "Aetos"** Benton, Sylvia, "Further Excavations at Aetos," *BSA* 48 (1953) 255–358.
- Blegen, C. W.**, see *Corinth* XIII.
- Boardman, John**, see also *ABFV, Tocra* I and II.
- Boardman, "Old Smyrna"** Boardman, John, "Old Smyrna: The Attic Pottery," *BSA* 53–54 (1958–1959) 152–81.
- Boardman, ARFV Archaic** Boardman, John, *Athenian Red Figure Vases: The Archaic Period* (London 1975).
- Brijder** Brijder, H. A. G., *Siana Cups I and Komast Cups*, Allard Pierson Series 4 (Amsterdam 1983).
- Brokaw, "PC Kotyle"** Brokaw, Clotilda, "The Dating of the Protocorinthian Kotyle," in *Essays in Memory of Karl Lehmann*, ed. L. F. Sandler, *Marsyas* Suppl. 1 (New York 1964) 49–59.
- Burr, "Geometric House"** Burr, Dorothy, "A Geometric House and Proto-Attic Votive Deposit," *Hesperia* 2 (1933) 542–640.
- Butler, H. C.**, see *Sardis* I.
- Buttrey, T. V.**, see *Sardis* M7.
- Chase** Chase, G. H., "Two Vases from Sardis," *AJA* 25 (1921) 111–17.
- Chase, "Field Notes"** Chase, G. H., unpublished field notes related to finds from the Butler Expedition (1910–1914, 1922), on file at the Archaeological Exploration of Sardis Research Office, Harvard University.
- Coldstream, GGP** Coldstream, J. N., *Greek Geometric Pottery: A Survey of Ten Local Styles and Their Chronology* (London 1968).
- Cook, J. M., "Old Smyrna"** Cook, J. M., "Old Smyrna: Ionic Black Figure and Other Sixth-Century Figured Ware," *BSA* 60 (1965) 114–42.
- Cook, J. M., "Athenian Workshops"** Cook, J. M., "Athenian Workshops around 700," *BSA* 42 (1947) 139–55.
- Cook, R. M., GPP** Cook, R. M., *Greek Painted Pottery* (London 1960).
- Corbett, P. E.**, see *Perachora* II.
- Corinth VII:1** Weinberg, Saul, *Corinth VII:1 The Geometric and Orientalizing Pottery* (Cambridge, Mass. 1943).
- Corinth VII:2** Amyx, D. A., and Patricia Lawrence, *Corinth VII:2 Archaic Corinthian Pottery and the Anaploga Well* (Princeton 1975).
- Corinth XIII** Blegen, C. W., Hazel Palmer, and R. S. Young, *Corinth XIII The North Cemetery* (Princeton 1964).
- Corinth XV:3** Stillwell, A. N., and J. L. Benson, *Corinth XV:3 The Potters' Quarter: The Pottery* (Princeton 1984).
- Corinth XVIII:1** Pemberton, E. G., *Corinth XVIII:1 The Sanctuary of Demeter and Kore: The Greek Pottery* (Princeton 1989).
- Courbin, CérGéom** Courbin, Paul, *La céramique géométrique de l'Argolide*, Bibliothèque des Écoles françaises d'Athènes et de Rome 208 (Paris 1966).
- Curtis, C. D.**, see *Sardis* XIII.
- CVA** *Corpus Vasorum Antiquorum*.
- DeVries** DeVries, Keith, "Attic Pottery in the Achaemenid Empire," *AJA* 81 (1977) 544–48.
- Dunbabin, T. J.**, see *Perachora* II.
- Ephesos XII:1** Gasser, Anna, *Forschungen in Ephesos XII:1 Die korinthische und attische Importkeramik von Artemision in Ephesos* (Vienna 1989).
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## Findspot Abbreviations

Ac	Acropolis (Plan 1, no. 20)	MMS/N	Monumental Mudbrick Structure North (Plan 1, no. 64)
AcN	Acropolis North (north spur of Acropolis, Plan 1, no. 20.2)	MMS/S	Monumental Mudbrick Structure South (Plan 1, no. 63)
AcT	Acropolis Top (Plan 1, no. 20.1)	MTE	Middle Terrace East (Plan 1, no. 5a)
AhT	Ahlatlı Tepecik (on south shore of Gygean Lake, north of Sardis)	MTW	Middle Terrace West (Plan 1, no. 5b)
AT	Artemis Temple (Plan 1, no. 17)	NEW	Northeast Wadi (Plan 1, no. 16)
B	Bath-Gymnasium Complex (Plan 1, no. 1)	PC	Pactolus Cliff (Plan 1, no. 13)
BS	Byzantine Shops along south wall of B (Plan 1, no. 3)	PN	Pactolus North (Plan 1, no. 10)
HoB	House of Bronzes and Lydian Trench area (Plan 1, no. 4)	RT	Road Trench (south of BS)
MMS	Monumental Mudbrick Structure (includes MMS-I, MMS-II, MMS-III) (Plan 1, no. 63)	BF	Byzantine Fortress (Plan 1, no. 23)
		SVC	Small Vaulted Chamber (at PC)
		UT	Upper Terrace (Plan 1, no. 5)
		West B	West side of Bath-Gymnasium Complex (Plan 1, no. 1)

## Technical Abbreviations

AP	Attic pottery clay sample analyzed by R. E. Jones	LC	Late Corinthian
App.	appendix	LG	Late Geometric
Att	Attic	LPC	Late Protocorinthian
bsk.	basket	m.	meter(s)
C.	century	max.	maximum
ca.	circa	MC	Middle Corinthian
Cor	Corinthian	MPC	Middle Protocorinthian
diam.	diameter	Mus.	museum
E	east	N	north
EC	Early Corinthian	n(s).	note(s)
EPC	Early Protocorinthian	NM	National Museum
est.	estimated	no.	number
ext.	exterior	P	(preceding numeral) pottery
fig.	figure	P.	preserved
H.	height	PC	Protocorinthian
int.	interior	P.H.	preserved height
inv.	inventory	P.L.	preserved length
L.	length	pl.	plate
Lak	Lakonian	P.W.	preserved width
		ref.	reference
		S	south

Th.	thickness	W	west
TR	Transitional (Corinthian)	W.	width
uninv.	uninventoried	*	(preceding numeral) level (e.g. *98.00)

Dimensions are given in meters throughout the volume; m. is used only when needed for clarity.

Dates are B.C. throughout the volume, unless otherwise stated.



I

THE CORINTHIAN POTTERY



# I THE CORINTHIAN POTTERY

## The Finds through 1990

*Judith Snyder Schaeffer*

### INTRODUCTION

Corinth has long been recognized as a major exporter of fine pottery to Hellas and Megale Hellas from the eighth through the middle of the sixth centuries. Beginning in the eighth century, she also captured the markets of Lydia.

Although the Corinthian pottery found at Sardis<sup>1</sup> is too fragmentary to provide many new attributions to the oeuvre of specific Corinthian artists, the material, taken as a whole, does help clarify both the trade patterns and the stratigraphy of an extremely complex site.

Sardis began to import Corinthian Geometric pottery, either directly or through East Greek intermediaries, under the Heraklids.<sup>2</sup> Imports increased significantly during the last part of their reign (Early Protocorinthian [EPC], ca. 720–680), reached their peak during the reigns of the Mermnad kings (Ardys and Alyattes, ca. 645–560),<sup>3</sup> and ended, as elsewhere in the ancient world, near the middle of the sixth century. For Sardis, this time coincides approximately with the defeat of King Croesus by Cyrus of Persia in ca. 547 (see Table 1).

The earliest vases of Corinthian manufacture found at Sardis are a trefoil-mouthed oinochoe (**Cor 1**)

dating to the early years of Late Geometric (LG) and a rim fragment from a linear kotyle (**Cor 2**) dating to middle LG.<sup>4</sup> The oinochoe is one of the few Corinthian vases found at Sardis that has survived almost in its entirety.

At Sardis, both the variety of shapes and the number of imports changed gradually from LG to Late Corinthian (LC). The only gap in the material occurs during the early years of EPC, a period that immediately follows an important destruction level now designated Lydian III.<sup>5</sup> The decorative motifs found on linear kotylai of this period at nearby sites, such as Smyrna,<sup>6</sup> are almost entirely lacking at Sardis. For the remainder of EPC, however, the kotylai with linear decoration attest to an increasing trade with Corinth.<sup>7</sup>

The number of Corinthian imports more than doubled during Middle Protocorinthian (MPC), and nearly doubles again during Late Protocorinthian (LPC). The time is contemporary with the reign of Gyges (ca. 680–645) and with the Kimmerian invasions (660–645) mentioned in the ancient literature.<sup>8</sup>

<sup>4</sup> Geometric dating follows Coldstream, *GGP* 322–27, 330. See also **Cor 1**, **Cor 2**.

<sup>5</sup> A. Ramage in Hanfmann, *SPRT* 27–29, 68, 238, n. 5. Ramage will publish the House of Bronzes (HoB) material in detail in a forthcoming *Sardis* report. Also *infra*, n. 24.

<sup>6</sup> Anderson, "Old Smyrna," pl. 21, nos. 17–19, 26; pl. 22, no. 36.

<sup>7</sup> On the kotylai, see "Kotylai with Linear Decoration," 9–15; introduction to "Early Protocorinthian," 20–21.

<sup>8</sup> D. D. Luckenbill, J. H. Breasted ed., *Ancient Records of Assyria and Babylonia II* (Chicago 1927); for the Rassam Cylinder, dated to the reign of Assurbanipal (668–626), see 290, no. 763; 297–98, nos. 784, 785 = *Sardis M2* (1972) 82, no. 292.

<sup>1</sup> The research presented here covers the period from 1958–1990. For Corinthian material from the Butler Expedition (1910–1914, 1922), see "Corinthian Pottery Appendix."

<sup>2</sup> For Heraklids, Hanfmann, *SPRT* 68; also 25, 75.

<sup>3</sup> For Mermnad dynasts, *Sardis R1*, 6; Hanfmann, *SPRT* 68, 76; also *infra*, Table 1.

PERIOD	DATE*	SARDIS DYNASTS
<b>GEOMETRIC</b>		
Late (LG)	ca. 750–720	Herakleidai (ca. 1185[?]-680)
<b>PROTCORINTHIAN</b>		
Early (EPC)	ca. 720–690	Herakleidai (to 680)
Middle I (MPC-I)	ca. 690–670	Gyges (ca. 680–645)
Middle II (MPC-II)	ca. 670–650	Gyges (ca. 680–645)
Late (LPC)	ca. 650–630	Ardys (ca. 645–615[?])
<b>TRANSITIONAL (TR)</b>	ca. 630–620/615	Ardys (ca. 645–615[?])
<b>CORINTHIAN</b>		
Early (EC)	ca. 620/615–595/590	Alyattes (ca. 615[?]-560)
Middle (MC)	ca. 595/590–570	Alyattes (ca. 615[?]-560)
Late I (LC-I)	ca. 570–550	Croesus (ca. 560–547)

\*Dates for the kings' reigns are taken from *Sardis R1* and Hanfmann, *SPRT*, ns. 2–3.

Table 1. Chronology

Relative to LPC, the number of Corinthian imports remained constant during the Transitional (TR) period. Two of the most complete linear kotylai belong to TR or the early years of Early Corinthian (EC) (Cor 74, Cor 75). For the kotylai and skyphoi, however, this is truly a period of transition, since on the one hand they give way to newer Orientalizing shapes and styles, and on the other to cups with glaze covering at least the upper body and often the rim (Cor 55 [kotyle], Cor 71 [skyphos]). A small group of vases, including an alabastron and two aryballoi with false checkerboard decoration, also dates to the end of TR or early in EC (Cor 68–Cor 70).

The Sardinian market for Corinthian pottery expanded considerably under Alyattes (ca. 615 [?]-560), whose reign covers a portion of EC, all of Middle Corinthian (MC), and the early years of LC. Almost all of the Corinthian vases found at Sardis during this time are black figure, frequently with animal-frieze decoration (e.g., Cor 107, Cor 114, Cor 116, Cor 126).

Only a few of the fragments can be dated to Late Corinthian I (LC-I), and none to Late Corinthian II (LC-II). All of the LC-I vases are warrior aryballoi or alabastra (Cor 139–Cor 143). Two complete warrior aryballoi were also found by the Butler Expedition in grave contexts (*infra*, "Corinthian Pottery Appendix," 61–62).<sup>9</sup>

The rapid decline of imports late in MC and in LC-I can be traced to Corinth's efforts to produce its wares too rapidly, probably to meet the expanding market during MC. The result was poor workmanship, not in the fabric—which remained of high quality throughout the period—but in the decoration. Consequently, the import market shifted from Corinthian to Attic vases during the reign of Croesus.

### Chronology (Table 1)

Absolute dates are inevitably subject to change. A relative chronology remains consistent and useful over time regardless of differences in opinion concerning dates. Therefore, only relative dates have been assigned to the catalogue entries. The absolute chronology will be found in Table 1, where it has been coordinated with both the relative chronology and the dynastic reigns at Sardis as published by George M. A. Hanfmann.<sup>10</sup>

<sup>9</sup> An olpe (P1293 from Tomb 720) published by Butler as "early Corinthian" (*Sardis I*, fig. 125) was later identified as Attic by Beazley (*ABV* 15, no. 1). *Infra*, "Attic Pottery Appendix 1," **Att App. 5**.

<sup>10</sup> Dynastic reigns: see Hanfmann, *SPRT* 57, 68, (Gyges); 68, 75 (Ardys); 57, 75 (Alyattes); 68 (Croesus); *Sardis R1*, 6–7; Corinthian Table 1. For a comparison of the dates given for the reigns of the kings by Herodotus and Eusebius, see Hans Kaletsch, "Zur lydischen Chronologie," *Historia* 7 (1958) 23. Hanfmann did not believe in the existence of Sadyattes and merged his reign with that of Ardys and Alyattes (ca. 645–561); *Sardis R1*, 6.

The Corinthian chronology followed here is that of K. Friis Johansen as modified first by Humfry Payne, and later by T. J. Dunbabin, J. N. Coldstream, and D. A. Amyx.<sup>11</sup>

A discussion of the chronology of the linear kotylai will be found in the section devoted to the kotylai (*infra*, "Kotylai with Linear Decoration," 8–15).

In considering material from archaeological contexts, one should remember that even a single grave group or habitation context may contain elements from a range of years; that some people are capable of keeping even fragile pottery for a period of time; and that certain craftsmen may work in relatively outdated modes and shapes while others are creating new styles.

As Amyx points out in the conclusion to his excellent discussion of the Corinthian chronology in *CorVP*, "Common sense tells us that at best any dating system can be only a rough approximation to historical reality, the 'fit' is bound to be loose; we do not, nor shall we ever, have a way of dating individual vases with pinpoint accuracy."<sup>12</sup>

### Distribution of the Finds at Sardis (Table 2)

Almost all of the Corinthian material found at Sardis between 1958 and 1990 comes from habitation areas. Three sectors have produced significant amounts of Corinthian pottery: the Lydian Trench of the House of Bronzes (HoB; Pl. 1, no. 4; and Pl. 2), Pactolus North (PN; Pl. 1, no. 10; and Pl. 3), and Pactolus Cliff (PC; Pl. 1, no. 13). In addition, several important fragments including one complete aryballos (*Cor* 123) were found in excellent contexts at the Lydian City Wall (MMS; Pl. 1, no. 63) and the Lydian terrace wall at "Byzantine Fortress" (BF; Pl. 1, no. 23).<sup>13</sup> Individual pieces found elsewhere on the site are so noted in the catalogue.

The excavated areas represent only a portion of the Lydian city of the seventh and sixth centuries.<sup>14</sup>

<sup>11</sup> For a full discussion of the Corinthian chronology, see Coldstream, *GGP* 108–11, 322–27; Amyx, *CorVP* 428–29.

<sup>12</sup> Amyx, *CorVP* 428–29.

<sup>13</sup> For the excavation reports on Corinthian pottery at HoB, see *BASOR* 166 (1962) 9, 14–15; 170 (1963) 10; 174 (1964) 13; 177 (1965) 14; 182 (1966) 10 (P65.130:6760, fig. 5 [there identified as 6750] and on p. 13 [under "Finds"] is Corinthianizing [see *Cor* 145]). For PC, see *BASOR* 162 (1961) 21–22 and fig. 9 (see *Cor* 4); Hanfmann, *SPRT* 41–42; Ramage, "Pactolus Cliff," *passim*. She will publish the sector in a forthcoming *Sardis* report. For MMS, MMS/S and MMS/N, see *AASOR* 51 (1993) 1–2, 14–26; Greenewalt, "Fall of Sardis," 252–61 (with refs. to excavation reports); for MMS/N, see also Ratté, 22–23, 237–44. For BF, see *ibid.*, 20–21, 226–233; *AASOR* 51 (1993) 26, 27–31 (with refs. to earlier reports).

<sup>14</sup> See *Sardis* R1, 3–4; Hanfmann, *SPRT* 69.

Therefore, the Corinthian material found in these sectors probably represents only a comparable percentage of the vases which were actually imported to Sardis.

HoB (Pl. 2) produced by far the greatest amount of Corinthian pottery from all periods, including LG. PN (Pl. 3) had significantly fewer pieces. PC, a small excavation, produced an appropriately smaller number of fragments, but several of these are of outstanding quality.

The pattern of chronological distribution is given in Table 2. The material includes pieces that are too fragmentary to be closely dated but that are of statistical interest.

### Stratigraphy

The Corinthian material at HoB is abundant enough to be of some help in determining the general stratigraphy at HoB and PN.<sup>15</sup> At PN, however, only the material in the southwest and northwest corners is useful in this manner and then only within LPC, EC, and MC. At PC, the material was not of much assistance. The stratigraphy of HoB is further complicated by the double slope of the land downward to the north and east and by undulations or disturbances in some areas. At the highest point of the terrain in the south, the EC material is significantly higher than is the LC material in the low, northern portion of the site.

The proximity of HoB, PN, and PC to the Pactolus River made these sites susceptible to frequent flooding.<sup>16</sup> Continuous occupation also caused disturbance of the levels. Consequently much of the Corinthian pottery is fragmentary, and in some cases the hard Corinthian glaze has worn almost completely away from the surface. Usually this wear has been caused by movement through flood gravel. Nevertheless, the Corinthian material was disposed on generally consistent levels, and the amount of intrusive material found on inappropriate levels was relatively small.

#### THE DESTRUCTION LEVEL AT HOB (LYDIAN III)

Some of the most interesting Corinthian finds at HoB date to LG and were found on a destruction level, now designated Lydian III. The destruction was originally associated with the Kimmerian attacks mentioned in the ancient literature, a period coinciding in

<sup>15</sup> For the sectors and stratigraphy, see *Sardis* R1, 7–12; for HoB and PN, see Hanfmann, *SPRT* 26–37.

<sup>16</sup> For the flooding of the Pactolus, see *BASOR* 162 (1961) 14–15.

ABSOLUTE DATE	RELATIVE DATE		NUMBER
ca. 750–720	Late Geometric (LG)		3
		Total Geometric	3
ca. 720–690	Early Protocorinthian (EPC)		6
	Linear kotylai	5	
	Orientalizing	1	
ca. 690–670 (I) and 670–650 (II)	Middle Protocorinthian (MPC)		16
	Linear kotylai	13	
	Orientalizing	1	
	Type uncertain (top, base)	2	
ca. 650–630	Late Protocorinthian (LPC)		29
	Linear kotylai	2	
	Other linear	3	
	Glazed kotylai	3	
	Orientalizing	19	
	Type uncertain (bases)	2	
Other uncatalogued linear wall fragments dating to PC (EPC, MPC or LPC)			16
		Total Protocorinthian	67
ca. 630–620/615	Transitional (TR)		30
	Linear kotylai	8	
	Glazed kotylai	1	
	Linear or glazed skyphoi	2	
	Checkerboard	4	
	Orientalizing	12	
	Type uncertain (bases)	3	
		Total Transitional	30
ca. 620/615–595/90	Early Corinthian (EC)		41
	Orientalizing	38	
	Type uncertain (bases)	3	
ca. 595/590–570	Middle Corinthian (MC)		26
	Glazed kotylai	1	
	Orientalizing	24	
	Type uncertain (base)	1	
Other small uncatalogued fragments dating generally EC/MC			21
ca. 570–550	Late Corinthian I (LC-I) (includes Butler's finds)		8
	Orientalizing (warrior aryballoi or alabastra)	8	
		Total Corinthian	96

Table 2. Statistical Distribution by Period

date with Middle Protocorinthian II (MPC-II) and LPC.<sup>17</sup> The destruction, which covered a large area, was originally dated by fragments of what appeared to be Protocorinthian ware found in context.<sup>18</sup>

The reconstruction of a trefoil-mouthed oinochoe in 1973<sup>19</sup> proved that the foot and body pieces once thought to belong to several different vases were actually part of one oinochoe (**Cor 1**), and should be dated to Geometric rather than to Protocorinthian. The oinochoe surely belongs to the destruction level, not only because most of it was recovered—an unusual occurrence at Sardis—but because part of it had been burned.

A fragment from the rim of an LG kotyle (**Cor 2**) was also found on the destruction level (Lydian III) in the same area and level as a pit containing skeletons.<sup>20</sup> Moreover, almost all of the Protocorinthian pottery at HoB—material that should be associated with the Kimmerian attacks on Sardis mentioned in the ancient literature—was found not only above the destruction level, but also above a deep layer of flood gravel.<sup>21</sup> In addition, a bird bowl (P65.161:6804) dated by Coldstream to ca. 670<sup>22</sup> came from the higher levels.<sup>23</sup> Taken together, this evidence helped to separate the destruction level at HoB from those Kimmerian attacks mentioned in the ancient literature.<sup>24</sup>

<sup>17</sup> *Supra*, n. 8.

<sup>18</sup> Swift's "Upper Burning": see *BASOR* 162 (1961) 12–13 and fig. 4 (level at E 8); 166 (1962) 15 (an intrusive MC ring aryballos, P61.429:3901, **Cor 122**, was identified as PC); 170 (1963) 4–6 (Lydian Trench); 174 (1964) 8; 177 (1965) 13, 14 (a non-Corinthian cup identified as "possibly Corinthian," P64.435:6568); 182 (1966) fig. 5 (a Corinthianizing alabastron called a Protocorinthian aryballos: see **Cor 145**, P65.130:6760; published as 6750 under fig. 5, in *BASOR*) and p. 10 (oinochoe, **Cor 1**); 186 (1967) 33, n. 5 (skeletal remains of fourteen individuals including two children).

<sup>19</sup> Reconstruction by J. S. Schaeffer, with the aid of conservator A. P. Lins. See Hanfmann, *SPRT* 29 (tentatively dated MG; now LG).

<sup>20</sup> *BASOR* 186 (1967) 33 and n. 5.

<sup>21</sup> Directly above the destruction level ("Upper Burning"), the excavators found 20–40 cm. of clay laid down, apparently intentionally (*BASOR* 182 [1966] 10–11). Over the clay level was a thick layer of mixed gravel, earth, and sand, one-half to one m. deep, caused by a severe flood of the Pactolus. Above this layer again was a clear habitation level (*BASOR* 182 [1966] 12).

<sup>22</sup> Coldstream, *GGP* 299. For a similar bowl, *ibid.*, 277, pl. 61:e (from Delos).

<sup>23</sup> *BASOR* 182 (1966) 13 (under "Finds"), and fig. 6 (P65.161:6804). The bird bowl was originally dated to 650 by what was thought to be a Corinthian aryballos found some distance away. The vase, however, proved to be Corinthianizing (**Cor 145**).

<sup>24</sup> J. S. Schaeffer, "The Kimmerian Destruction Level at Sardis; The Corinthian Evidence," a paper presented to the Archaeological Institute of America in convention, Philadelphia, December 1982. See also A. Ramage, in Hanfmann, *SPRT* 28–29. He currently dates Lydian III from "the middle to the end of the eighth century" (private correspondence, 4 November 1993).

## Shapes

A variety of shapes appears among the Corinthian material at Sardis, ranging from small aryballoi to large kraters. Most of these are fragmentary (see "Distribution of Finds," 5; "Use of the Catalogue," 16; Table 2).

### KOTYLAI

The kotyle is the most common shape, accounting for over a third of all the Corinthian material found at Sardis. Several of these kotylai are nearly complete (**Cor 21**, **Cor 74**, **Cor 75**).

### SKYPHOI

Only two fragmentary skyphoi with offset rims were found (**Cor 71**, **Cor 72**), although four other uncatalogued fragments may have come from skyphoi.

### ARYBALLOI AND ALABASTRA

These shapes represent about a quarter of all the Corinthian material found at Sardis. Most of the aryballoi are of the round type, both large and small. There is one ovoid aryballos (**Cor 10**), at least one piriform aryballos (**Cor 47**), and a ring aryballos (**Cor 122**). Sardis has produced a number of the so-called football aryballoi (**Cor 94–Cor 97**), all of which probably date to EC, as do those found at Ephesus and published by Anna Gasser.<sup>25</sup> Payne named the type, and the rather fanciful term became standard in the literature.<sup>26</sup> However, H. Smith observed that both the division and the coloring of the aryballos are more like those of a gourd than a football.<sup>27</sup> Since the former term makes better sense of the decoration, I have added the word "gourd" throughout in the hope that "gourd aryballos" will become in time the standard identification.

Only a few of the aryballoi survived in large portions, and only one is complete (**Cor 123**). There is also one complete alabastron (**Cor 68**) with linear decoration. Unfortunately this vessel does not come from an excavated context. It was reportedly found "near the Gygean Lake." Its perfect condition suggests a grave context.

<sup>25</sup> *Ephesos* XII:1, 38–39, K122–29, pl. 21.

<sup>26</sup> Payne, *NC* 291.

<sup>27</sup> H. Smith, *CVA USA* 5, Univ. of Calif., Berkeley 1, III.C., 16, under pl. 5, no. 11 (aryballos 8/3367) where the incisions and color are compared to the segmented gourd bottles of Peruvian pottery.

## KRATERS

Portions of four large kraters were found at Sardis (**Cor 85**, **Cor 133–Cor 135**), as well as a handle-plate from a Corinthianizing column-krater (**Cor 148**).

## OINOCHOAI

One complete LG oinochoe was found on the destruction level of Lydian III (**Cor 1**). Three fragmentary oinochoai were also found, all dating to EC (**Cor 91–Cor 93**). **Cor 28–Cor 30** (LPC) may also belong to oinochoai.

## OTHER SHAPES

There are only a few examples of other shapes: two pyxides (**Cor 27**, **Cor 44**), a pyxis lid (**Cor 64**), and a phiale or plate (**Cor 32**).

## Kotylai with Linear Decoration

These fine cups occur in abundance at most sites where Corinthian imports are found; Sardis is no exception. The decoration of the kotylai has been variously described in the literature as Subgeometric, Protocorinthian Geometric and Protocorinthian linear.<sup>28</sup>

None of these names is completely satisfactory. "Subgeometric" does a disservice to the ware since the term implies a decline in decoration after the Geometric period. Actually, the kotylai improve in quality during the Protocorinthian period. As Coldstream states: "In quality of fabric, elegance of shape and dexterity of ornament, they surpass anything that Corinth had previously produced."<sup>29</sup> "Protocorinthian Geometric" implies, at least, that the geometric system of decoration is continued in the Protocorinthian period. However, both this term and "Protocorinthian linear" suggest that the production of kotylai with linear decoration was limited to the Protocorinthian period. Both Weinberg and Coldstream traced the production of linear kotylai as early as Middle Geometric II,<sup>30</sup> and these fine cups continue to be produced at least into EC.

<sup>28</sup> Weinberg ("PC Geometric," 30) used the established term, Protocorinthian Geometric. Coldstream (*GGP* 98) objected to this term, preferring simply Late Geometric. Both terms ignore the fact that the type continues into the EC period. The same objection can be made to Brokaw's use of the term "Protocorinthian kotyle" to identify the type ("PC Kotyle," 49).

<sup>29</sup> Coldstream, *GGP* 105.

<sup>30</sup> Weinberg, "PC Geometric," 40 and fig. 25; Coldstream, *GGP* 98. The changes from LG to EPC are gradual but significant, not only in the decoration but also in the shape of the vessel and the thickness of the wall.

I have described these kotylai, therefore, as simply "kotylai with linear decoration" or "linear kotylai," and have catalogued them according to their periods.

## THE LITERATURE

Interest in Corinthian kotylai with linear decoration and their use for dating purposes began in the 1920s with K. Friis Johansen's *Les vases sicyoniens* (1923). For nearly half a century thereafter, scholars continued to investigate the stylistic development of both the Geometric and Protocorinthian kotylai and the relation of this development to absolute chronology.

Friis Johansen's study was followed in 1933, by both Humfry Payne's major work, *Protokorinthische Vasenmalerei*, and Dorothy Burr's article "A Geometric House and Proto-Attic Votive Deposit."<sup>31</sup> Burr discussed the mix of late Dipylon, Protocorinthian, and Proto-Attic material found on the walls and floors of a Geometric house and suggested the need to work further on the chronology (*infra*, 15).

In 1941, Saul Weinberg's pioneering article, "What is Protocorinthian Geometric Ware?," defined the fundamental differences between Geometric and Protocorinthian linear ware, including the kotylai.<sup>32</sup>

Sylvia Benton included a number of astute observations on both the shape and decoration of the Protocorinthian linear kotylai in her article "Further Excavations at Aetos, Geometric and Orientalizing Pottery," published in 1953.<sup>33</sup>

In the 1960s, attention was again focused on the linear kotylai, first by the publication of the extensive finds at Perachora by Dunbabin,<sup>34</sup> then by Clotilda Brokaw's fine article "The Dating of the Protocorinthian Kotyle."<sup>35</sup>

By 1968, with the publication of Coldstream's monumental work, *Greek Geometric Pottery*, the developmental sequence for the Geometric and much of the EPC material was clear, and many of the questions regarding absolute chronology were answered.<sup>36</sup> However, the sequence of decoration and

<sup>31</sup> H. Payne, *Protokorinthische Vasenmalerei*, *Bilder griechischer Vasen* 7, ed. J. D. Beazley and Paul Jacobsthal (Berlin 1933). Burr, "Geometric House," 567 and fig. 26; a votive offering found on the north slope of the Areopagos in Athens.

<sup>32</sup> Weinberg, "PC Geometric," 31–43. His absolute chronology for EPC (*ibid.*, 37) is about ten years higher than that now considered orthodox (see Coldstream, *GGP* 327–30).

<sup>33</sup> Benton, "Aetos," 278–85 for the kotylai. Her article includes a bibliography up to 1953.

<sup>34</sup> *Perachora* II.

<sup>35</sup> Brokaw, "PC Kotyle," 49–59.

<sup>36</sup> Coldstream, *GGP*. For Corinthian Geometric kotylai, see 99–100, 101–102; for PC linear kotylai, 105, 107.



shapes from MPC through early EC still remains to be determined. These are the very periods to which most of the kotylai found at Sardis belong.

For this reason, the following observations on the development of the linear kotylai and, to a lesser degree, the glazed kotylai have been included. Although not meant to be an exhaustive study, it will provide a beginning. It is hoped that the discussion will not only bring greater attention to the kotylai with linear decoration in excavation contexts, but also will stimulate a more thorough investigation of both linear and glazed kotylai for the periods from EPC through the early years of MC.

The research concentrates on the stylistic development of the motifs of the linear kotylai: the birds, wiggles, and sigmas of the handle frieze; handle decoration; the relationship of vertical to horizontal lines; the treatment of the base with glaze or rays; the shape of the rays, and their relation to the horizontal lines of the body. Shapes, fabrics, and glazes are reviewed as well as questions of chronology. New observations are provided, based on the evidence from Sardis and examples from the literature.

A number of absolute dating systems were proposed in the literature on the linear kotylai, yet very few of the scholars provided a relative chronology as well.<sup>37</sup> In the following discussion, the absolute dates presented by these authors have been translated into a relative chronology, both for ease of discussion and to provide some continuity.<sup>38</sup>

#### DEVELOPMENT OF THE LINEAR KOTYLAI

Weinberg brought attention to the Orientalizing rays that appear on the bases of many linear kotylai during the Protocorinthian periods, suggesting that the rays begin to appear at the end of EPC but do not completely displace the glazed base, typical of linear

<sup>37</sup> Brokaw gives a full discussion of the problems regarding absolute chronology up to 1964 ("PC Kotyle," 50). She mentions that Weinberg lowered Payne's date of ca. 750 for the earliest Cumaean finds in order to fit in his PC Geometric before the time of the round (now globular) aryballos. She also states that Kübler's chronology for the Kerameikos was exceptionally high—by about thirty years—although his relative chronology for the finds at the Kerameikos is reliable ("PC Kotyle," 50, n. 4; 51, n. 11). See further Karl Kübler, *Kerameikos. Die Nekropole des späten 8. bis frühen 6. Jahrhunderts* (Berlin 1959).

<sup>38</sup> For example, Benton, "Aetos," 279 interprets J. M. Cook, "Athenian Workshops," 151–53, as dating the wirebirds "somewhere about 700 B.C." In the chronology proposed by Coldstream, this would be the time when the wirebirds give way to wiggles (GGP 105, 330). Similarly, R. M. Cook dates a kotyle (Athens NM 14476) to ca. 750–725 (GPP 24, pl. 8:b), while Coldstream places the same kotyle near the middle of LG, that is, ca. 740–730 (GGP 100–101, pl. 19:k).

kotylai from both LG and EPC, until the end of MPC-I.<sup>39</sup>

He noticed that the ring foot of the kotylai grows progressively smaller through time. He also distinguished between a shorter and a taller form of the kotyle.<sup>40</sup> Both of these observations were later useful to Brokaw in her discussion of shapes (*infra*, 12–13).

Weinberg also described the clay and glaze of the Protocorinthian kotylai, noting that the clay is well levigated and very hard, usually turning a buff color when fired, but at times turning pink, especially on the interior of the vase. He observed that the color of the glaze varies from red to a dark red-brown, but it seldom attains a true black in these early periods.<sup>41</sup>

The birds that appear in the handle frieze of the kotylai were of interest to almost every scholar. Martin Robertson published a number of kotylai found at Ithaca with birds in their handle friezes. He believed that both the "soldier birds" and the "chorus girls" identified by Friis Johansen derived from the same type.<sup>42</sup>

J. M. Cook took the dating of the birds a step further, assigning the rows of birds with a single leg and a blob body, now called "wirebirds" in the literature, to EPC.<sup>43</sup>

Benton observed that Orientalizing rays with contiguous bases appear on kotylai with wirebirds in the handle friezes. She also noticed that the bases of the Orientalizing rays draw gradually further apart as time progresses. She was the first to mention that LG kotylai with herons in the frieze have their handles decorated with dots or bars between horizontal lines.<sup>44</sup> She found that later, during Protocorinthian, the handles have only a single horizontal line.<sup>45</sup> Like Weinberg, Benton observed the differences in the colors

<sup>39</sup> Weinberg, "PC Geometric," 37. J. K. Anderson associated the appearance of Orientalizing rays at the bases of the kotylai with the introduction of the ovoid aryballos, a change in shape which is usually assigned to MPC-I. See Anderson, "Old Smyrna," 141. His absolute chronology, however, is now too high.

<sup>40</sup> Weinberg, "PC Geometric," 39.

<sup>41</sup> *Ibid.*, 42–43.

<sup>42</sup> "Ithaca V," 14. For the linear kotylai, *ibid.*, 13–14. For soldier birds, *ibid.*, pl. 3 and fig. 3; for deteriorated wirebirds and wiggles from kotylai with glazed bases and a single line on the handles, *ibid.*, pl. 2, nos. 26, 27; see also Johansen, *VS* pls. XI:2 (soldier birds), XVII:1 (chorus girls).

<sup>43</sup> J. M. Cook, "Athenian Workshops," 153 and n. 2.

<sup>44</sup> For the dots between lines, see Benton, "Aetos," 279. She cites "Ithaca V," no. 23, pl. 2, a bird with a long tail, two legs, and double crest cited also by Coldstream, GGP 101, pl. 19:k (Athens NM 14476), and dated LG.

<sup>45</sup> Benton, "Aetos," 279.

of the glazes, as well as in the thickness of the walls of the linear kotylai as they move through Proto-corinthian: "As soon as the rays begin to draw apart, the fine red colour goes, the shape becomes sturdier, and the fabric, particularly at the base, becomes thicker. Later the lines on the middle give way to solid black [glaze], the reserved space is very white and the wavy lines [in the handle frieze] fade out. This is the end of the Protocorinthian series."<sup>46</sup>

It is now evident that the fully glazed kotyle, which eventually replaced the linear type, appears as early as Middle Geometric (MG) and continues into MC (Cor 55 [TR], Cor 73 [EC], Cor 125 [MC]; *infra*, 14–15).

Dunbabin published a representative sampling of the Protocorinthian linear kotylai, drawing attention to their high quality.<sup>47</sup> He mentioned the need for a better understanding of the development of the bird types,<sup>48</sup> and noted that a wide variety of artists must have been at work on the linear kotylai since it is seldom that more than a single vase can be attributed to one hand.<sup>49</sup> He believed that the sigmas, which begin to appear in the handle frieze as the wirebird disappears, developed from an earlier Geometric type in which sigmas fill the entire panel of the handle zone.<sup>50</sup>

Brokaw was the first to concentrate exclusively on the linear kotyle from the Protocorinthian periods.<sup>51</sup> She also addressed the difficult question of absolute chronology. Her study is confined to shapes,<sup>52</sup> and her developmental series is dependent on grave groups dated by Corinthian aryballoi found in context.<sup>53</sup> Her series of kotylai begins in LG with the broad kotyle, then progresses to the tall kotyle that

<sup>46</sup> *Ibid.*

<sup>47</sup> *Perachora* II, 51.

<sup>48</sup> *Ibid.*, 67. Under no. 503, he gives the bibliography up to 1960.

<sup>49</sup> *Ibid.*, 68.

<sup>50</sup> *Ibid.*, 68 and n. 7, citing *Corinth* VII:1, pl. 16, 107. Dunbabin observed that sigmas continue to be the common decoration during "the first half of the seventh century" (MPC) and are especially popular as a decorative motif for skyphoi.

<sup>51</sup> Brokaw, "PC Kotyle," 50 and ns. 2–4; 51, ns. 10, 11; 52, ns. 13–15. She followed the chronology developed by Friis Johansen/Payne and later modified by Weinberg. However, she felt that the finds at Megara Hyblaea and Selinus "made it impossible to tie Payne's system, even loosely, to Thucydides' chronology" for the colonization of Sicily (*ibid.*, 50). On this, see now Coldstream, *GGP* 322–27; Amyx, *CorVP* 428–29.

<sup>52</sup> Brokaw, "PC Kotyle," 50. She also clarified the terminology for the kotyle and skyphos. The skyphos was often called simply a "cup" in the literature, or used as a synonym for kotyle. Brokaw described the kotyle as a cup "whose sides continue in an unbroken line from foot to lip," and the skyphos as a cup with a rounded shoulder and an offset rim.

gradually developed during EPC. Toward the end of EPC, Brokaw discerned a move toward straighter walls and narrower bases that led to the pointed form in MPC. She warns however that "we must assume that somewhat broader and narrower kotyles were made at the same time, although the general evolution was the one which we have described."<sup>54</sup> Later, during LPC, TR, and EC, the form broadens once again (Cor 74, Cor 75).

Coldstream brought together the work of all of the previous researchers, refined the observations on shape, worked with the problems of absolute chronology, and added important observations about the development of the decorative motifs, especially that of the birds. The entire series of birds appearing on Corinthian linear kotylai from the late years of LG (when birds with hatched bodies, double crests, reserved eyes, and pronged feet face each other across wavy lines) through EPC (when soldier birds, wirebirds, wiggles, and sigmas appear) develops within a period of about thirty-five years according to the chronology proposed by Coldstream.<sup>55</sup>

Coldstream's developmental scheme for the kotylai depends upon vases with archaeological contexts. His conclusions support the previous observations of a progression from more natural toward more schematic decoration within the chronological framework originally set forth by Friis Johansen and modified by both Payne and Coldstream.<sup>56</sup>

### LG–EPC

It is worth reviewing Coldstream's observations for LG and EPC specifically as they relate to kotylai found at Sardis. I have divided EPC into early, middle, and late phases – which Coldstream does not

<sup>53</sup> Brokaw (*ibid.*, 50) dated the ovoid aryballos to the first half of the 7th C. MPC-I would, in her system, run from ca. 700–675 rather than ca. 690–670 as used by Coldstream (*GGP* 330, 327); and MPC-II from 675–650, as opposed to Coldstream's beginning date of ca. 670 (*GGP* 330).

<sup>54</sup> Brokaw, "PC Kotyle," 51–52.

<sup>55</sup> Coldstream, *GGP* 104–11, 322–30. On the chronology for EPC, he concludes that a "uniform lowering of the 'orthodox' chronology [Friis Johansen/Payne] by about a decade would cover the LG deposits at the earliest colonies as well as the EPC vases at Gela" (*ibid.*, 327). Allowing thirty years for both LG and EPC, EPC would thus run from ca. 720 to ca. 690 (*ibid.*).

<sup>56</sup> Coldstream, *GGP* 324: "The beginning of Corinthian LG would be placed not earlier than ca. 750, and a transition to EPC at or shortly before ca. 720 would be in harmony with the evidence from Al Mina." He rejects, with good reasons, Vallet and Villard's high dates for Megara (*ibid.*, 324) and states that if the EPC pottery from Gela belonged to the possessions of the first colonists, then Payne's terminus of ca. 700 for EPC must be lowered to ca. 690 (*ibid.*, 326).

do — because the sequence of decoration now appears to allow for this (*infra*, especially 12).

Coldstream maintains that metopes decorated with confronting triangles (see **Cor 2**), usually called “double axes” or “butterflies” in the literature, were introduced on kotylai with linear decoration near the middle of LG, often in association with herons.<sup>57</sup> Both the herons and the double-axe motif continued into EPC, but with distinct changes in both the structure and decoration of the vessels. The wall, which is thick during MG but thinner during most of LG, becomes very thin and delicate early in EPC and remains fairly thin (compare **Cor 2** with **Cor 4**, **Cor 5**). Throughout most of EPC, the lower portion of the vase continues to be covered with glaze, broken only by one or two reserved lines (**Cor 4**, **Cor 7**, **Cor 8**), while the upper body of the kotyle is decorated with a series of horizontal lines. In the handle frieze, the vertical bars and metopes familiar from LG continue to be used in EPC. However, in EPC the decoration within the metopes is limited to the double axe.

Excavations at Sardis have produced a fine example of a kotyle with an “eggshell” wall, a double-axe motif in the metope, and a glazed base with several reserved lines. The kotyle dates early in EPC (**Cor 4**).

During the early phase of EPC, herons still appear facing each other across a series of horizontal zigzag lines in the central frieze, as they do in LG, but the herons become progressively more abstract in form. According to Coldstream, the following changes in the heron motif can be observed in the transition from late LG through early EPC: from hatched to silhouette bodies which soon become simplified into a single stroke of paint; from profile eye to no eye at all; from long tails reaching the ground to tails well off the ground; from two legs to one. He adds that the “crest is the next distinguishing feature to go.”<sup>58</sup> At the same time, the shape of the kotyle changes from the “hemispherical form of LG to a much deeper version, whose depth is nearly as great as the rim diameter.”<sup>59</sup>

The herons stiffen considerably during the middle phase of EPC and begin to stand at attention, creating

<sup>57</sup> Coldstream, *GGP* 105–106. The motif is also called a “bar and butterfly.” The thinnest walls of EPC are acknowledged in the use of the term “eggshell” in the literature (Benton, “Aetos,” 272). One true eggshell kotyle was found at Sardis (**Cor 4**). However, the term also has been used more generally in the literature to describe the relatively thin walls typical of EPC compared to the thicker walls of LG.

<sup>58</sup> Coldstream, *GGP* 100, 105.

<sup>59</sup> *Ibid.*, 107.

the type called “soldiers” or “soldier birds” in the literature. These birds have short tails and one, or sometimes two, straight legs. At first, they are represented alone or with several other birds and continue to stand beside a series of horizontal zigzag lines. Eventually, however, a file of soldier birds (often called “birds on parade”) fills the open area of the frieze between the handles.

The late phase of EPC is represented by very schematic birds, called wirebirds. Coldstream describes them, more completely than anyone before him, as having a “hooked neck, a small blob for the body and a single, flimsy bent leg.” At the end of the series, the wirebird “degenerates into a summary wiggle.”<sup>60</sup> Coldstream adds that by the time “the wirebirds arrive, the deep form [of the kotyle] has become fully established.”<sup>61</sup>

The handle of the linear kotyle in the soldier bird phase continues to have dots or bars between horizontal lines, as it does during part of LG.<sup>62</sup> By the end of EPC, but still during the period of the wirebirds, the change to a single horizontal line is already established.<sup>63</sup>

The Protocorinthian kotylai found to date at Sardis are completely lacking in soldier birds (either singly or in files “on parade”) and there is only one example of the wirebird. It is an early type dating to the transition from soldier to wirebird, that is, from the middle to the late phase of EPC (**Cor 6**; also *infra*, introduction to “Early Protocorinthian” 20).

Two handle stubs from a single kotyle (**Cor 5**) found at HoB are decorated with dots, but lack the framing horizontal lines. This decoration would suggest a date at the end of the soldier bird stage, but before the wirebirds, in the transition between middle and late EPC.

### MPC

Coldstream, whose interest lay fundamentally in the Geometric period, ended his study of the kotylai with linear decoration in EPC. Brokaw depended on Benton’s observations for the stylistic development of

<sup>60</sup> *Ibid.*, 105.

<sup>61</sup> *Ibid.*, 107.

<sup>62</sup> Cf. for LG, *ibid.*, 101, pl. 19:k (Athens NM 14476); for EPC, *ibid.*, 106.

<sup>63</sup> Coldstream, *GGP* 105, pl. 21:e (Corinth Mus. C-40-366). Brokaw illustrated a tall kotyle from the Tomba della Nave (Cerverteri Mus.) with wirebirds in the frieze, a single horizontal line on the handles, and Orientalizing rays on the base (her fig. 5). She dated it to the early 7th C., that is, to EPC (“PC Kotyle,” 53) and associated it with kotylai from Phaleron (her figs. 11, 18).

the linear kotylai through EPC. Although Brokaw took her sequence of shapes into LPC-TR, in these later phases she did not attempt to relate the shapes to the decoration. This leaves the decorative development from MPC through TR yet to be determined.

The finds from Sardis are too fragmentary and too few in number to provide a firm developmental sequence, but taken together with material from other sites, the Sardis examples can help determine the stylistic development of the linear kotylai from late EPC into EC.

Coldstream believed that the wirebirds first gave way to "wiggles" and finally to "sigmas" late in EPC or early in MPC-I, but he pointed out that sigmas already begin to appear between the zigzag lines in the open area of the handle frieze during the soldier bird phase in middle EPC.<sup>64</sup> He concluded that sigmas begin to replace the files of birds before the end of EPC.<sup>65</sup> At the same time, he agreed with Brokaw that the shape of the kotyle changes near the end of EPC, moving toward straighter walls and narrower bases, and "leading eventually to the extremely pointed form of MPC-I."<sup>66</sup>

Coldstream associated the introduction of Orientalizing rays on Corinthian vases with the famous oinochoe from Cumae, with herons facing across zigzag lines on the neck, and a looping floral ornament on the belly. He observed that the triangular rays range in shape from equilateral to tall isosceles, "but at this stage [EPC] they are never very attenuated. Their bases are always contiguous."<sup>67</sup> He believed that these rays are confined to closed vessels during all of EPC. However, rays already appear on a kotyle with wirebirds in the handle zone from the Tomba della Nave dated by Brokaw to late in EPC.<sup>68</sup>

Dunbabin believed that the sigma of EPC developed from an LG type in which sigmas fill the entire panel of the handle zone. Certainly some LG kotylai already had a long form of the sigma in the handle frieze.<sup>69</sup> However, the tighter, smaller sigma which appears late in EPC or early in MPC-I could have developed directly from the deterioration of the bird form. Anderson published a deposit from Old

Smyrna in which the rim fragments from linear kotylai seem so visually rational in their stylistic development that it is tempting to believe one must have evolved directly from the other.<sup>70</sup> The deposit includes an example of late soldier birds with one straight leg from the last phase of EPC,<sup>71</sup> several rims with wirebirds that seem to be softening into wiggles from late in EPC,<sup>72</sup> wiggles that look suspiciously like deteriorated wirebirds,<sup>73</sup> and finally sigmas.<sup>74</sup>

On a kotyle with a glazed base, published by Weinberg, both sigmas and worm-shaped wiggles appear in the same frieze.<sup>75</sup> A kotyle from the Phaleron cemetery published by Brokaw and dated by her to late in EPC has sigmas in the handle zone and a dark base with a single reserved line. The kotyle was dated by association with a conical aryballos found in context. The aryballos is transitional in form between globular and ovoid, and so can now be placed more precisely to the transition from EPC to MPC-I.<sup>76</sup>

Certainly all of these abstract elements—the deteriorated wirebird, the wiggle that looks like a bird, the worm-shaped wiggle, and the sigma—are present by the end of EPC and continue in MPC-I. Somewhere in this period of experimentation, those artists who continued to work with linear decoration apparently decided that the sigma, a form that had been present in the repertoire during LG, was the most appropriate motif to fill the open area of the handle frieze. The sigma became the preferred form in the handle friezes of linear kotylai from MPC through LPC. But when did the change from wirebird to wiggle or sigma occur, and how does it relate to the introduction of the Orientalizing rays?

Brokaw illustrates a group of Protocorinthian linear kotylai from the Tomba della Nave at Cerveteri.<sup>77</sup> Several of these are tall kotylai, some are moving toward a more pointed shape, and one is a true pointed kotyle of the type that developed during MPC-I. All but one of the kotylai have glazed bases. One tall

<sup>70</sup> Anderson, "Old Smyrna," 138-41 and pls. 21, 22. His chronology, however, is too high (*supra*, 8, 10 and ns. 35, 36, 51, 53).

<sup>71</sup> *Ibid.*, pl. 21, no. 23.

<sup>72</sup> *Ibid.*, pl. 21, nos. 17-19.

<sup>73</sup> *Ibid.*, pl. 21, nos. 26, 30.

<sup>74</sup> *Ibid.*, pl. 21, nos. 27, 28. For another possible sequence, compare: Burr, "Geometric House," 567, fig. 26, no. 102; Anderson, "Old Smyrna," pl. 21, no. 18; Robertson "Ithaca V," fig. 26; and Burr, "Geometric House," fig. 26, no. 106.

<sup>75</sup> Weinberg, "PC Geometric," 39, fig. 18 (Boston MFA).

<sup>76</sup> Brokaw, "PC Kotyle," fig. 3, from Phaleron, Grave 47 (Athens NM). Coldstream allowed for the possibility of movement into MPC-I (see GGP 105).

<sup>77</sup> Brokaw, "PC Kotyle," fig. 24.

<sup>64</sup> Coldstream, GGP 105.

<sup>65</sup> *Ibid.*, 105.

<sup>66</sup> *Ibid.*, 107.

<sup>67</sup> *Ibid.*, 105. For the oinochoe from Cumae, see R. M. Cook, GPP pl. 8:c.

<sup>68</sup> Brokaw, "PC Kotyle," 53, and fig. 5 (Cerveteri Mus.).

<sup>69</sup> *Supra*, 10 and n. 50. Weinberg, "PC Geometric," fig. 16 (from Corinth), a low kotyle with a glazed base, barred handles, and long wavy sigmas.

kotyle, however, has wirebirds in the handle zone and rays at the base. Others, including the pointed kotyle, have tight sigmas in the handle zone.

The tall kotyle with rays from the Tomba della Nave was dated by Brokaw to late in EPC.<sup>78</sup> The birds in the handle frieze are a form of wirebird in which the tail is short, but still clearly a tail, rather than simply part of a blob-shaped body. This kotyle should be somewhat later than Cor 6. The presence of the early wirebird narrows the date of the kotyle from the Tomba della Nave to the beginning of the late phase of EPC.

It is clear, then, that Orientalizing rays are already present on the open form of the linear kotyle during the late phase of EPC when the wirebirds begin to appear. The bases of the rays are contiguous, and their tips do not yet touch the series of horizontal lines that covers about half of the body.

The next stage can be seen in the tall kotyle from the Phaleron cemetery dated by Brokaw to EPC by association with a conical aryballos found in context.<sup>79</sup> A series of relatively loose sigmas in the handle frieze of this kotyle helps to substantiate a date in the same period as the aryballos, that is, to the transition from EPC to MPC-I, and certainly after the kotyle from the Tomba della Nave with its early wirebird.

The kotyle from the Phaleron cemetery has a glazed base interrupted by a single line of reserve. Therefore the glazed base is still in use during the last phase of EPC—that is, after the Orientalizing rays had already been introduced—and it continues well into MPC-I, when the pointed kotyle develops and the sigma became the common decoration for the handle frieze.

The difference between EPC and MPC-I, for both kotylai with glazed bases and those with Orientalizing rays, is the amount of space given over to the horizontal lines of the upper body. During EPC, the horizontal lines occupy about half of the body. Beginning in MPC-I and into MPC-II, the horizontal lines take up only about one-third of the body. The Orientalizing rays must then become taller and thinner in order to fill the space.

Taller, thinner rays already appear on a kotyle published by Burr in which both the shape and the

decoration of the handle frieze suggest a date either very late in EPC or early in MPC-I.<sup>80</sup> Nevertheless, thick rays with contiguous bases are the norm for most EPC and some MPC-I kotylai,<sup>81</sup> and the bases of the triangles may be contiguous as late as MPC-II; later, however, they are not.

Although feet from a number of Protocorinthian kotylai were found at Sardis, none have rays with contiguous bases.<sup>82</sup> Moreover, it is often impossible to tell whether the bases come from linear or black-figure kotylai. The black-figure kotylai apparently follow their own, more varied, system of decoration for the placement of the rays.<sup>83</sup>

The pointed kotyle in the group from the Tomba della Nave (MPC-I)<sup>84</sup> has a glazed base with a single reserved line, a series of horizontal lines covering about one-third of the body, and tight sigmas in the handle zone. Two other kotylai from the Regolini-Galassi Tomb, dated by Brokaw to MPC-I, have sigmas in the handle frieze and horizontal lines over one-third of the body, but one has glaze covering the lower body and the other has Orientalizing rays.<sup>85</sup>

Changes in the Orientalizing rays as they move from EPC through MPC into LPC occur not only in the relation of the rays to the bases, but also in the horizontal lines on the body. Benton observed that rays with contiguous bases are present in the period of the wirebirds (end of EPC), but that the rays draw apart as they move through MPC and into LPC,<sup>86</sup> an observation that is supported by Brokaw's series. In the kotyle from the Tomba della Nave, with an early

<sup>80</sup> Burr, "Geometric House," fig. 26, no. 106. Compare to Brokaw "PC Kotyle," fig. 15, dated MPC-I (from Regolini-Galassi Tomb, no. 370; Vatican Mus.). Both have Orientalizing rays at the base. On Burr's no. 106 the rays are taller and thinner (the foot is unfortunately missing) than any shown by Brokaw except for those of her fig. 23 (from Grave 15/XVI; Athens, Kerameikos Mus.), dated LPC-TR. These rays just touch the lowest of the horizontal lines. The wiggle in the handle zone of Burr's no. 106 looks very like a deteriorated wirebird, and the vertical lines of the frieze stay within the boundaries of the framing horizontal lines, suggesting a date either late in EPC or early in MPC-I.

<sup>81</sup> Brokaw, "PC Kotyle," figs. 5, 14, 15; Anderson, "Old Smyrna," pl. 23, no. 42.

<sup>82</sup> At Sardis, there is a base from what was probably a small oinochoe, dating to LPC, that still has contiguous rays (Cor 30). However, the decorative system for kotylai cannot be applied to other shapes.

<sup>83</sup> See Brokaw, "PC Kotyle," figs. 6 (Grave 8/VIII; Athens, Kerameikos Mus.), 20–22 (London, British Mus.; Florence, Archaeological Mus.; from Grave 15/XVI, Athens, Kerameikos Mus.).

<sup>84</sup> Brokaw, "PC Kotyle," fig. 4.

<sup>85</sup> Ibid., fig. 13, from the Regolini-Galassi Tomb in Cerveteri (no. 369, Vatican Mus.) (glazed base, loose sigmas in the handle zone); fig. 15 (no. 370, Vatican Mus.) (rays on the base and tight sigmas in the handle zone).

<sup>86</sup> Benton, "Aetos," 279.

<sup>78</sup> Ibid., 53, fig. 5.

<sup>79</sup> Ibid., fig. 3, Grave 47, Phaleron (Athens NM). The loose sigmas differ from those wiggles that look like deteriorating wirebirds. See Burr, "Geometric House," 567, fig. 26: compare Burr, nos. 102 (wirebirds), 106 (wiggles) with Brokaw, "PC Kotyle," fig. 2 (Kerameikos, Grave 98).

form of the wirebird in the handle frieze (late in EPC), the bases of the broad rays are contiguous, and the tips of the rays do not yet touch the horizontal lines of the body (*supra*, 13).

On the kotyle from the Regolini-Galassi Tomb (MPC-I),<sup>87</sup> the broad Orientalizing rays still have contiguous bases, but the tips of the rays touch the lowest of the horizontal lines on the body. During MPC-II, the tips of the rays cross over the horizontal lines (as **Cor 21**).

A change also occurs in the vertical bars flanking the open area of the handle frieze. During EPC, the vertical bars are carefully held between the horizontal lines of the rim and upper body (**Cor 6**). On the kotyle from the Regolini-Galassi Tomb dating to MPC-I, however, the vertical bars impinge upon the horizontal framing lines.

Only three of the linear kotylai found at Sardis were complete enough for their shape to be identified. One of these probably dates to MPC-II (**Cor 21**). Both the attenuated rays on the base and the vertical bars of the handle frieze impinge upon the horizontal lines of the upper body. There are loose sigmas or wiggles in the open area of the handle frieze, and the horizontal lines cover only about one-third of the body. The shape is again broad, suggesting that the pointed type is fairly short-lived.

There is, then, a variety of motifs that hover somewhere between the deteriorated wirebird and the tight sigma during the period from the last years of EPC through at least MPC-I. This period is one of experimentation, when the linear kotyle is given a new look, both in its shape and in its decoration. During MPC-I, the strong triangular form of the Orientalizing rays becomes the preferred choice and the glazed base disappears. At the same time, the artists move entirely away from any suggestion of a bird in the handle frieze toward the neat, tight abstraction of the sigma. In a sense, this is a restatement of the discipline of pure geometric form at a time when much freer elements are appearing on Orientalizing vases. For Corinth, these elements include the introduction of mythological scenes, human figures, and animals.<sup>88</sup>

### LPC-TR

During LPC and TR, other changes occur in both the shape and decoration of the linear kotylai. Attenuated rays, which begin during MPC-I and become the norm by MPC-II, continue into LPC and TR.<sup>89</sup> Brokaw states that the shape of the kotyle returns to a broader form after the extremely pointed type that develops in MPC-I,<sup>90</sup> and that this led in LPC and TR directly to a wider shape, which is shallower than the tall kotyle, broader at the base, and has a strongly defined foot. The kotyle in Athens is an example of the wide type.<sup>91</sup> A series of careless, loose sigmas appears in the open area of the handle frieze, framed by vertical bars which impinge upon the frame of the horizontal lines. The horizontal lines extend over nearly half of the body. The Orientalizing rays at the base are thinner than in MPC, and their bases are no longer contiguous.

Several kotylai found at Sardis belong to TR. An interesting and informative find at HoB consists of a number of small kotylai fired to orange-red (**Cor 52** and uncatalogued wall fragments). One of these (**Cor 52**) has a series of curves or hooks in the handle frieze. The tip of a ray crosses into the horizontal lines of the upper body. Both of these decorative elements suggest a date in the early years of TR.

There are also a number of fragmentary kotylai with rows of sigmas in the handle frieze. Some have tight sigmas (**Cor 22**, **Cor 23**); some have a looser form (**Cor 25**, **Cor 26**, **Cor 50**). These begin as early as MPC and continue through the late years of LPC or early TR.<sup>92</sup>

Another decorative scheme, that of the glazed kotyle, begins to appear at Sardis during LPC and TR.<sup>93</sup> The type originates during MG,<sup>94</sup> and continues all the way into MC (**Cor 125**). During LPC/TR, the glazed kotyle is adapted to include both linear decoration in the handle frieze and Orientalizing rays. Added white, which has been used for decoration on

<sup>89</sup> Brokaw, "PC Kotyle," fig. 23 (from Grave 15/XVI; Athens, Kerameikos Mus.), dated LPC/TR.

<sup>90</sup> *Ibid.*, 54.

<sup>91</sup> *Ibid.*, fig. 23 (from Grave 15/XVI; Athens, Kerameikos Mus.), dated LPC/TR.

<sup>92</sup> Dunbabin (*Perachora* II, 69) states that the kotylai with sigmas, although fragmentary, are the commonest types both at Perachora and elsewhere. He dates them all to the first half of the 7th C.

<sup>93</sup> Benton recognized that glazed kotylai replaced the linear kotylai near the end of their production ("Aetos," 279). However, she thought that the production of linear kotylai ended in LPC.

<sup>94</sup> Coldstream, *GPP* pl. 18:f (Thera Mus., MG); 20:f (Thera Mus., EPC); 21:d (Eleusis Mus. 1020, EPC).

<sup>87</sup> Brokaw, "PC Kotyle," fig. 15 (no. 370, Vatican Mus.); another similar, fig. 14 (no. 376, Vatican Mus.).

<sup>88</sup> See *Perachora* II, 54–55; "Ithaca V," no. 29, fig. 5, and 15, no. 30, fig. 6; R. M. Cook, *GPP* pls. 9:b (the Ajax Painter), 9:c (the MacMillan Painter).

the glazed kotylai since MG, is applied in TR to Orientalizing motifs, such as the dot rosette (Cor 55).

An example of the glazed type with linear decoration also appears on a fragmentary skyphos found at Sardis (Cor 71). The skyphos has vertical bars in the handle frieze flanking a series of dabs similar to those on the TR kotylai cited above (Cor 74, Cor 75). The remainder of the body is covered with black glaze, suggesting that the skyphoi of the period follow the same pattern as the kotylai.

A small glazed kotyle found at Sardis (Cor 55) has a dot rosette added in white to the handle frieze. The frieze is fired dark brown. The upper body of this small but colorful kotyle is fired to a contrasting orange-red, an intentional change of the kind noted by Dunbabin.<sup>95</sup> Below the glazed area are two horizontal lines followed by a series of rays. The bases of the rays are spaced a medium distance apart, and their tips reach up to touch the first of two horizontal lines.<sup>96</sup> Dunbabin observed that most of the kotylai with white rosettes on black glaze date to LPC or TR.<sup>97</sup> The little kotyle found at Sardis probably dates to TR.

#### TR-EC

Beginning late in TR and continuing in the early years of EC, the sigmas typical of the handle frieze of LPC kotylai deteriorate to a series of dabs or curves that face in several directions and are not uniform in height (Cor 74, Cor 75). The horizontal lines on the upper body are more likely than in earlier linear kotylai to vary in width and spacing, and the lines cover a greater portion of the body. However, the horizontal lines are now separated from the rays by a wide band of glaze, greatly reducing the area given over to the rays. The rays themselves are quickly executed and sometimes wobbly (Cor 76).

Two relatively complete linear kotylai from Sardis can be dated by their decoration to TR or the early years of EC (Cor 74, Cor 75). Both have dabs in the open area of the handle frieze, with a band of reserve and another of glaze separating the rays from the horizontal lines of the body. The shapes of both kotylai

<sup>95</sup> *Perachora II*, 51-53, nos. 377 and 383, pl. 19. A similar change in color also appears in some of the linear kotylai. A TR example at Sardis has a handle zone fired to dark brown while the lines on the upper body are red (Cor 54).

<sup>96</sup> Cf. a similar kotyle found in the Proto-Attic deposit published by Burr, "Geometric House," 567, fig. 26, no. 105.

<sup>97</sup> *Perachora II*, 70, nos. 590-92.

are similar to that of the kotyle in Athens dated by Brokaw to LPC/TR (*supra*, 14 and n. 91).

The decorative scheme of the kotylai during LPC, then, remains essentially the same as in MPC-II, except that the sigmas begin to be more rapidly and carelessly drawn, and the rays impinge even further on the boundary of the horizontal lines in the upper body. By the end of LPC, the sigma has deteriorated, first to a looser form and then, in TR and the early years of EC, to a series of curves, hooks, or dabs.

Beginning in LPC and continuing into at least the early years of EC, linear kotylai gradually give way to glazed kotylai, often decorated with lines of added red (or purple) and white (Cor 31 [LPC], Cor 73 [TR/EC]), or with added white in the handle frieze (Cor 55 [TR]).

#### APPLICATION

With the evidence provided by both the linear and the glazed kotylai, it now should be possible to date archaeological deposits with greater accuracy, especially in those instances when Orientalizing material may be absent or scanty. For example, in the Upper Deposit found on the north slope of the Areopagos in Athens, several ovoid aryballoi in context date to MPC-I or early in MPC-II.<sup>98</sup> However, the kotylai give a fuller picture. A number of these must date to the last years of EPC or early in MPC-I. Their handle friezes show wirebirds,<sup>99</sup> wiggles that appear to be deteriorated wirebirds,<sup>100</sup> loose sigmas or wiggles,<sup>101</sup> and tight sigmas.<sup>102</sup> There are also fragments of glazed kotylai, one of which has a linear decoration of vertical bars in the handle frieze.<sup>103</sup> Another has Orientalizing rays with bases that are far apart and tips that touch the first of three horizontal lines.<sup>104</sup> These kotylai probably date late in LPC or TR. Burr's Upper Deposit, then, can be dated more accurately with the help of the kotylai found in context to a longer time period than that suggested by the ovoid aryballoi. The period must extend from the last years of EPC or the early years of MPC-I through LPC or TR (ca. 695 to 625; see Table 1).

<sup>98</sup> Burr, "Geometric House," 567, fig. 26.

<sup>99</sup> *Ibid.*, no. 102.

<sup>100</sup> *Ibid.*, no. 106, with tall rays at the base.

<sup>101</sup> *Ibid.*, no. 107, where the vertical lines stay within the bounds of the frame.

<sup>102</sup> *Ibid.*, no. 108.

<sup>103</sup> *Ibid.*, no. 103.

<sup>104</sup> *Ibid.*, no. 105.

## CATALOGUE

### Use of the Catalogue

#### ORGANIZATION

The catalogue has been divided into chronological categories beginning with LG and ending with LC. Corinthianizing pieces are in a separate section at the end of the catalogue.

The Corinthian material at Sardis comes almost exclusively from habitation contexts, rather than from graves, and is extremely fragmentary. Often no more than one or two examples of the same shape have been found. Frequently the fragment is so small that the shape of the original vase is uncertain, yet that small fragment is often datable by its decoration.

The significance of the bulk of the Corinthian material at Sardis, then, does not lie in the categorization of its shapes, but in its chronology. Therefore the organization of the catalogue depends primarily upon chronology. In addition, due to the paucity of complete vases, I have chosen to emphasize stylistic development and visual elements over shape within the dating sequence. For example, a kotyle rim that belongs to the early years of EPC may be catalogued and illustrated next to a fragment of a globular aryballos of the same date. However, if there are several kotylai fragments, all of similar decoration and dating early in EPC, they will be grouped together. If no more than a general date (e.g., EPC) can be determined, the kotyle fragment will be found grouped with other fragments in the middle of the date range for convenience. The word "probably" may also accompany the date ranges (e.g., probably early in EPC). The system remains consistent throughout every period and subperiod (e.g., early in MC, middle years of MC, late in MC). In every dating section there are some fragments for which allowances must be made. These pieces are placed in the earliest period to which they could belong, and allowed to extend into the following period (e.g., late in TR or early in EC).

Some of the Corinthianizing works were understandably mistaken for Corinthian at the time of the excavation and used for dating purposes. This information has been noted under the relevant entries.

Cross references in bold type and preceded by **Cor** are to catalogue numbers in the Corinthian section. References to the Attic and Lakonian pieces in this volume are also in bold and are preceded by **Att** and **Lak**, respectively.

TERMINOLOGY (SEE ALSO "KOTYLAI WITH LINEAR DECORATION," 8)

The term "subgeometric" has been abandoned. Geometric decorative motifs in a debased form have a much longer life than originally supposed, running throughout PC, TR, and well into Corinthian. Moreover, patterns such as the checkerboard appear on shapes which are specifically PC and TR (e.g., **Cor 68-Cor 70**, TR-EC) and as subsidiary motifs next to Orientalizing friezes (e.g., **Cor 129**, **Cor 134**, MC).

#### CLAY

Readings from the *Munsell Soil Color Chart*<sup>105</sup> have been given for most of the pieces in the catalogue. The reading is at best an approximation. The actual shade of Corinthian clay does not always precisely match any Munsell number (see Table 3, Color Ranges). Therefore, in addition to the Munsell number and its color name, many entries include the author's own color description. However, the Munsell readings do offer an indication of the variety of hues into which the clays fall and allow relatively consistent use of terms (e.g., very pale brown, pale yellow, pink). The variations suggest that in the Protocorinthian periods the potters fired with less oxidation, for pinker hues, while in the Corinthian periods they chose a longer firing or one at a higher temperature to obtain a more yellow hue. Even in its pinkest tones, however, the clay has a yellow hue which helps to identify it as Corinthian.

Munsell numbers alone cannot determine whether or not a clay is Corinthian.<sup>106</sup> For example, the clay of **Cor 114**, although it falls into the white end of pale yellow (2.5 Y 8/2), is more certainly Corinthian than that of two fragmentary alabastra with dolphins, **Cor 117** and **Cor 118**. These pieces are unique at Sardis not only in their hue (10 YR 8/3 to 8/2, the white end of very pale brown), but also in the softness of their clay.

Moreover, good imitations may read within the same Munsell ranges as Corinthian, even though the texture and quality of the clay and the surface decoration indicate that the pieces are imitative.

Several of the fragments have the appearance of two separate layers of clay, usually pink on the interior

<sup>105</sup> D. H. Hamly, *Munsell Soil Color Chart* (Baltimore 1949). Readings were taken on cleaned breaks.

<sup>106</sup> On the Corinthian clays, see Amyx, *CorVP* 535-37; Marie Farnsworth, "Greek Pottery: A Mineralogical Study," *AJA* 64 (1960) 224, 227, no. 14 and pl. 68 (mostly coarse ware); idem, "Corinthian Pottery: Technical Studies," *AJA* 74 (1970) 9-20 and pls. 1, 2 (coarse wares).



and yellow-buff on the exterior (e.g., **Cor 50**, **Cor 67**, **Cor 82**); a fragment with a Munsell reading of 10 YR 8/4 or 7/4 (very pale brown) on the exterior may have a reading of 7.5 YR 7/4 (pink) on the interior. Whether this difference appears as a thin or a thick layer, the two colors are probably the result of firing, and the oxidation of the mineral content of the clay, rather than of the application of a separate clay or slip.<sup>107</sup> This is clear in **Cor 116**, where the color change appears on two parts of the vase as a result of faulty firing in the kiln. Occasionally the pink and yellow hues are mixed within the body of the vessel (e.g., **Cor 64**).

A difference in color as a result of firing also appears between the rim and the body of some kotylai (**Cor 54**, **Cor 55**). The difference in tone affects the glaze as well, firing to orange-red over pink clay and dark brown over yellow-buff. The change of color is pleasing and, as Dunbabin observed, was apparently done intentionally.<sup>108</sup> The variety of hues found in the Corinthian material at Sardis is presented in Table 3.

The material in Table 3 includes uncatalogued wall fragments from linear kotylai, as well as other sherds incapable of being dated except in a general way, but still useful statistically. A number of fragments were too worn or small to be dated at all and have therefore not been included in the statistics.

Readings were taken on washed sherds. If the break is not washed, the reading will be inaccurate since the clay takes on some of the color of the surrounding soil. For example, **Cor 96**, when unwashed, read between 7.5 YR 6/2 (pinkish gray) and 5 YR 6/2 (pinkish gray). When washed, the clay read as 10 YR 7/1 (light gray, and probably burned). Most of the pieces, from MG all the way through to LC, read in the very pale brown or pink categories: 10 YR 8/4 (very pale brown), 10 YR 7/4 (very pale brown), 10 YR 7/3 (very pale brown), 7.5 YR 8/4 (pink), 7.5 YR 7/4 (pink).

The clays of the Corinthianizing pieces at Sardis, on the other hand, fall into the reddish-yellow hues, especially 7.5 YR 7/6 and 5 YR 7/6.

## DRAWINGS

Drawings have been included for many of the pieces from which the glaze has vanished, such as a nearly complete kotyle with an animal frieze (**Cor 116**). For

these vases, draftsman Elizabeth Wahle devised a new technique which allows the drawing to reflect the present condition of the work. The background (stippling) appears darker than the figures (clear), allowing a clear representation of both the shape of the animals and the incised details (lines). The small areas to which glaze still adheres are shown in black.

## Corinthian Geometric

Two Corinthian imports found at Sardis can be dated with certainty to the LG period. The earliest is an oinochoe, one of the few nearly complete vases of Corinthian fabric found at Sardis (**Cor 1**). The oinochoe was found on a destruction level, Lydian III (previously called "Upper Burning" or "Kimmerian destruction level"). The completeness of the vase, along with signs of burning on one side of the vessel, prove that it belongs to the destruction context in which it was found (*supra*, "The Destruction Level at HoB," 5, 7).

The second (**Cor 2**), a large rim fragment from a thick-walled kotyle, was also found in the destruction level of Lydian III, in the same area as a pit containing a number of skeletons, apparently a group burial resulting from the disaster.

These two pieces, together with the position of the Middle and Late Protocorinthian material (well above the Lydian III level at HoB), helped to suggest an earlier date for the catastrophe and to remove it from its association with the Kimmerian invasions of Gyges' time (ca. 670–650) mentioned in the Assyrian records (*supra*, "The Destruction Level at HoB," 7 and n. 8).

**Cor 1** Pl. 4. P62.294:4601, P65.224:6883, P65.277:6939, and 18 uninventoried pieces. MANISA 4951. Narrow-necked oinochoe. Early in LG.

H. 0.0194; diam. of neck, 0.035, of shoulder, 0.085, of belly, 0.125, of foot 0.080; Th. of neck, 0.007, of belly, 0.005.

HoB scattered: six wall fragments at E 5.00/S 100.00 \*97.00; one sherd at W 0–1.00/S 94.00–95.00 \*96.00 (upper gravel); eleven wall fragments at W 2.00/S 98.00 \*97.20; two wall fragments found and recorded with the handle and neck at W 2.00–5.00/S 97.00–100.00 \*97.40 (burnt floor); foot at W 0–5.00/S 101.00–103.00 \*97.40 (burnt floor). Most are from the "Upper Burning" or destruction level, now designated Lydian III (*supra*, "The Destruction Level at HoB," 7 and n. 24).

<sup>107</sup> Johnston, "Pottery Practices," 82–94.

<sup>108</sup> *Perachora* II, 51, no. 377; 53, no. 383.

MUNSELL NUMBERS	LG	PC/TR	EC/MC/LC
10 YR 8/6 (yellow)			2
10 YR 8/4 (very pale brown)		10	7
burned = 2.5 Y 7/2 (light gray; 1)			
= 10 YR 6/1 (gray; 1)			
10 YR 8/3 (very pale brown)		1	4
10 YR 7/4 (very pale brown)	3	20	11
burned = 10 YR 6/2 (light brownish gray; 1)			
10 YR 7/3 (very pale brown)		14	10
burned = 2.5 YR 7.2 (light gray; 1)			
10 YR 7/1 (light gray; 1, burned)			1
10 YR 6/4 (light yellowish brown)		1	1
10 YR 6/2 (light brownish gray)			1
7.5 YR 8/3 (pink)		1	
7.5 YR 7/4 (pink)		10	6
5 Y 6/3 (pale olive)		2	4
2.5 YR 8/4 (pale yellow)			1
2.5 YR 7/2 (light gray)			1

#### COLOR RANGES

Between 10 YR 8/4 (very pale brown) and 10 YR 8/3 (very pale brown)			2
Between 10 YR 8/4 (very pale brown) and 10 YR 7/4–7/3 (very pale brown)			5
Between 10 YR 8/3 (very pale brown) and 10 YR 8/2 (white)			2
Between 10 YR 7/4–7/3 (very pale brown) and 7.5 YR 7/4 (pink)		2	2
Between 10 YR 7/4 (pink) and 7.5 YR 6/4 (light brown)			1
Between 10 YR 7/2 (light gray) and 2.5 YR 7/2 (light gray)			1
Between 7.5 YR 7/4 (pink) and 7.5 YR 6/4 (light brown)			1
Between 2.5 Y 8/4 (yellow) and 2.5 Y 7/4 (pale yellow)			1

#### INTERIOR/EXTERIOR CHANGES IN COLOR DUE TO FIRING:

10 YR 8/4–7/4 (very pale brown) exterior with the following interior colors:			
7.5 YR 8/4–7/4 (pink)		14	9
7.5 YR 7/6 (reddish yellow)			1
7.5 YR 6/4 (light brown)		2	
5 YR 6/6 (reddish yellow)			1
10 YR 7/3 (very pale brown) exterior with: 5 Y 6/3 (olive) interior			1
5 YR 7/4–7/3 (pink) exterior with: 5 Y 6/3 (pale olive) interior			2
2.5 YR 7/4 (pale yellow) exterior with: 7.5 YR 7/4 (pink) interior			1

MUNSELL NUMBERS	LG	PC/TR	EC/MC/LC
<b>RIM/BODY CHANGES IN COLOR DUE TO FIRING:</b>			
10 YR 8/4–7/4 (very pale brown) rim with 7.5 YR 7/4 (pink) body			2
5 Y 8/2 (white) rim with 2.5 Y 8/2 (white) body			1
<b>MIXED COLORS WITHIN THE SHERD SECTION:</b>			
10 YR 8/4 (very pale brown) and 7.5 YR 8/4 (pink)			1
10 YR 7/4 (very pale brown) and 7.5 YR 8/4–7/6 (pink)		2	1

Table 3. Munsell Readings of Corinthian Pottery with Chronological Distribution

**Cor 1** (continued)

Reconstructed. Portion of the trefoil mouth, body, and foot restored. Solid glaze on the trefoil mouth. Medium bands of black glaze on the neck (11), shoulder (3), and body (19). Similar bands on the exterior of the handle. A wide band of black glaze in the shoulder frieze (at the juncture of the handle) with reverse sigmas in groups of six executed in cream-colored "paint." The "paint" is actually a fine solution of yellow clay (Coldstream, *GGP* 97). Solid black glaze on the lower fourth of the body and on the ring of the foot. Portions of the body show signs of burning. Clay: hard and fairly fine. Yellow-buff. Munsell no. 10 YR 7/4 (very pale brown). Glaze: black misfired to red on the mouth, a portion of the neck, and an area of the shoulder.

The oinochoe is one of the few nearly complete vessels of Corinthian manufacture found at Sardis. The fragments were scattered, as though broken and trampled underfoot during the siege.

I reconstructed the oinochoe in 1973 with the able assistance of conservator A. P. Lins. The body and foot fragments joined perfectly with the neck and handle. The body (found in 1962) and the foot (found a short distance from the neck and handle in 1965) were previously thought to belong to separate vases.

J. N. Coldstream (private correspondence, 16 February 1990) dates the oinochoe to "the early years of Late Geometric," in part on "the grouping of the sigmas with empty spaces in between."

Published: Hanfmann, *SPRT* 29, fig. 38; *BASOR* 182 (1966) 10. Cf. a similar piece from Aetos, Benton, "Aetos," pl. 58, no. 972, pointed out to me by K.

DeVries. The decoration is comparable to *Corinth* VII:1, pl. 15, no. 104 (dated LG). The type developed from MG-II examples. See Coldstream, *GGP* pl. 18:a (T2455, Corinth Mus.).

**Cor 2** Pl. 4. P66.39:7005. MANISA. Linear kotyle. Middle of LG.

P.H. 0.043; P.W. 0.05; diam. 0.165; Th. 0.004.

HoB W 2.00–6.00/S 87.00–91.00 \*96.60. From the same area and level as the pit with skeletons (*supra*, "The Destruction Level at HoB," 7 and n. 20).

Large fragment from the rim of a kotyle, with a portion of the handle frieze. Exterior: a line of glaze on top of the lip and two horizontal lines of glaze below. In the handle frieze, vertical lines flank two joined triangles (this familiar pattern is variously referred to in the literature as either "bar and butterfly" or "double axe"). Portions of two vertical lines preserved on the left, ten on the right. Three horizontal lines of glaze preserved below the handle frieze. Interior: a reserved line near the rim. The remainder of the interior is glazed. Glaze: exterior, dark brown, thinning to reddish brown in places, streaky on the triangles. Interior: solid dark brown. Clay: hard, fine, and smooth. Pinkish yellow in hue. Throwing lines evident on both the interior and exterior. Munsell no. 10 YR 7/4 (very pale brown).

Coldstream (private correspondence, February 1990) places the piece "comfortably within LG" and states that the decoration is "consistent with the heron type rather than with the earlier LG decoration

of vertical chevrons." He notes (Coldstream, *GGP* 101–102) that the fabric of LG kotylai is often thinner and finer than that of the earlier drinking vessels. However, the LG kotylai are not as fine as the eggshell examples of EPC (cf. **Cor 4**). The kotyle rim from Sardis has the thicker wall usually associated with MG and/or earliest LG, but a decoration belonging to the heron type of LG. Coldstream dates LG between 750 and 720 (*GGP* 237). Therefore the Sardis rim fragment probably dates ca. 740–730.

Cf. Coldstream, *GGP* 101, pl. 19:l (Munich, Schoen Coll.); for the thickness of the wall, *ibid.*, 101–102. Cf. Anderson, "Old Smyrna," pl. 21, no. 13. For a similar piece at Columbia University, Jaunzems, no. 19; she cites *Perachora* II, 66, nos. 474, 475.

**Cor 3 Pl. 4.** P81.2:8578. Linear kotyle. Late in LG or early in EPC.

P.H. 0.035; P.W. 0.058; Th. 0.003.

Field 49, N Wall E 845.60–848.50/S 299.60–302.00 \*188.70–\*187.00.

A fragment from the handle frieze. Exterior: a line of glaze appears near the rim. Below, in the frieze, a single heron faces to right beside three parallel zigzag lines. The heron's beak curves up and out to touch the uppermost of the lines. Originally there must have been at least one other bird confronting this heron across the zigzags. The heron has a reserved eye, a silhouette body forming a large S curve, a long tail that does not quite touch the ground, and two long straight legs. He lacks the double crest and branched feet typical of earlier LG herons. The right leg is thicker than the left, but the ends of both legs stand firmly on the topmost of the parallel lines that decorate the body of the kotyle. Three of these lines, varying in thickness, remain. Interior glazed, with no reserved line near the lip. Glaze: exterior, reddish brown to dark brown; interior, brown with reddish brown streaks. Clay: smooth and hard, with some air pockets. Munsell no. 10 YR 7/4 (very pale brown).

This is the only certain example of a heron yet found at Sardis, although **Cor 2** belongs to the heron type of LG. **Cor 3** falls between Coldstream's LG and EPC types, the heron having lost the hatched body, claw foot, and long double crest of LG, but still retaining a profile eye, two legs, a fairly long tail, and a position next to a series of horizontal zigzag lines. **Cor 3** should date to the transition from LG to EPC (*supra*, "Kotylai with Linear Decoration," 10–11).

Cf. for the development from LG to EPC, Coldstream, *GGP* 101–102 (LG), 105–106 (EPC); for a similar heron with two straight legs, but without the reserved eye, *Corinth* XV:3, no. 194, pl. 10, a bird on the neck of an oinochoe (KP 2141) assigned to the P. Q. Bird Workshop and dated EPC. See also "Ithaca V," 12, no. 22, pls. 2 and 3:c, birds with double crests, S-curved bodies, and two legs, facing one another across zigzags. For an example that is clearly LG, see R. M. Cook, *GPP* 24–25, 237, pl. 8:b, a Corinthian kotyle in Athens (NM 14476) showing herons with double crests and pronged feet confronted across zigzags (also published by Coldstream, *GGP* 101, pl. 19:k).

### Early Protocorinthian (EPC)

Only one of the EPC pieces found at Sardis, an aryballos (**Cor 9**), is Orientalizing. The remainder are linear kotylai. The earliest of these is an example of the fine eggshell pottery that developed at the beginning of EPC (**Cor 4**). The Sardis example is missing the open area of its frieze (where one would expect to find birds), but it does have a double axe, the only motif that appears regularly in the metopes of EPC kotylai (*supra*, "Kotylai with Linear Decoration," 11; see Coldstream, *GGP* 106).

Although not as delicate as **Cor 4**, several other fragmentary kotylai which date to EPC also have thin walls (**Cor 6–Cor 8**). The body fragments of **Cor 7** and **Cor 8** are covered with even horizontal lines. The bases, where preserved, are completely glazed except for one or more reserved lines, a decorative scheme typical of EPC kotylai. Unfortunately, the bodies of **Cor 7** and **Cor 8** are very fragmentary and the handle friezes are missing, making it impossible to date these fine kotylai precisely.

However, **Cor 6**, a rim fragment, does have a thin bird, the only survivor of what must have been an entire line of such birds, facing a series of neat vertical bars. The only certain example of an EPC bird found at Sardis is an early form of the wirebird which developed during the last phases of EPC (*supra*, "Kotylai with Linear Decoration," 9, 11). Otherwise neither soldier birds nor wirebirds of any kind have yet been found at Sardis. In contrast, the evidence from Old Smyrna shows numerous fragments from EPC (see Anderson, "Old Smyrna," 140–41, pls. 21, 22). The paucity of Corinthian imports from EPC at Sardis may be a matter of chance, or it may have a larger significance. This period immediately follows the massive destruction now designated Lydian III. Possibly the import of

Corinthian ware was reduced or interrupted by that event (*supra*, "The Destruction Level at HoB," 5, 7).

The only Orientalizing fragment datable to EPC is a wall fragment from an aryballos with a floral motif (**Cor 9**). It alone attests to the beginning of an interest in the freer styles that were soon to displace linear decoration. At Sardis—as at other sites such as Smyrna, Perachora, and Athens—vases on which the primary decoration has its origins in Geometric (e.g., the linear kotylai and **Cor 68–Cor 70**) continue to exist side by side with Protocorinthian Orientalizing ware until at least the late years of TR and the early years of EC. The colorful glazed kotylai, descendants of the linear type, continue to be imported at Sardis until MC (**Cor 125**).

**Cor 4** Pl. 5. P60.107:2375. Linear kotyle. Early in EPC. P.H. of largest fragment 0.047; P.W. of same, 0.029; Th. 0.0015.

PC Zone 2 \*89.00, in "widespread yellowish soil mixed with charcoal (thatch?)." From an area showing signs of burning.

Eight fragments from the rim, body, and foot of a small, extremely fine (eggshell) kotyle. One handle stub remains. Exterior: two very thin lines of glaze near the rim. In the handle frieze, a series of vertical lines flanks two sets of opposed triangles (double axes), their points slightly merged. The glaze has been worn away on the triangles, on other portions of the handle frieze, and on parts of the lower body. There are twenty-four very thin, horizontal lines on the body. The lower body is covered with black glaze except for three thin reserved lines near the foot. Interior: black glaze except at the rim, where a single line of glaze breaks the narrow reserved area. Glaze: black, occasionally thinning to dark brown. Clay: hard and fine. Cream-beige. Munsell no. 10 YR 7/3 (very pale brown).

The wall is extremely thin and delicate and the workmanship is exceptional. The double-axe motif and the solid glaze of the lower body with its reserved bands are typical of both LG and the early years of EPC (*supra*, "Kotylai with Linear Decoration," 11). However, the extremely fine wall places this kotyle early in EPC.

Published: *BASOR* 162 (1961) 22, fig. 9 (showing a portion of rim upside down). The other Corinthian material mentioned there is either too worn or too fragmentary to date securely.

**Cor 5** Pl. 5. P96.1:10306 (A, B). Linear kotyle. Middle EPC or early in late EPC.

A: P.H. 0.027; P.W. 0.03; Th. 0.002. B: P.H. 0.027; P.W. 0.025; Th. 0.002.

A: HoB W 5.00–7.50/S 98.00–101.00 \*98.45; found in 1965. B: HoB W 5.00–6.00/S 95.00–99.00 \*99.53–\*98.55; found in 1966. Both pieces were found in the same area as **Cor 9** and on nearly the same level.

Two fragments from the rim; the handle stubs are preserved. Exterior: short vertical strokes on the handles (three preserved on one stub, one on the other), but no horizontal framing lines. Two horizontal lines of glaze decorate the lip. Two vertical bars remain in the handle frieze next to each handle stub. Four horizontal lines are preserved on the upper body. Interior: a single line of glaze on the edge of the lip, extending over into the interior. Another line of glaze appears in the reserved area inside the rim; otherwise glazed. Glaze: dark brown in the handle zone; deep reddish orange on the body, both inside and out. Clay: hard and smooth. Light orange on the body, cream on the rim. Munsell nos.: body, 7.5 YR 8/3 (pink); rim, between 10 YR 8/3 and 7/3 (very pale brown).

The change in color from rim to body is probably intentional (*supra*, "Clay," 17; see also *Perachora* II, 51, no. 377, pl. 19, and 53, no. 383, pl. 19).

The use of short strokes between horizontal lines is typical of the decoration for kotylai handles from the end of LG into the early years of EPC. On this motif, see Coldstream, *GGP* 106 and pl. 19:k (Athens NM 14476), dated LG; "Ithaca V," pl. 2, no. 23; Brokaw, "PC Kotyle," fig. 1 (Athens, Vlastos Col.), dated end of LG or beginning of EPC. A single line begins to replace the strokes on kotylai handles late in EPC. By the end of EPC or early in MPC, the change to a single line is already established (*supra*, "Kotylai with Linear Decoration," 11). The use of the short strokes without framing lines on **Cor 5** should place the handles in the period of transition, middle EPC or early in the last phase of EPC.

**Cor 6** Pl. 5. P96.2:10307. Linear kotyle. Late EPC.

P.H. 0.05; P.W. 0.045; Th. 0.003.

PC Zone 2 \*88.60–\*88.35; found in 1960.

Fragment of rim and upper body. Exterior: two horizontal lines of glaze at the rim. In the handle zone, a bird faces to right next to a series of vertical

bars. The type is transitional between the soldier bird and the wirebird. It has the kind of tail common to the soldier bird, but the single bent leg typical of the wirebird. The vertical bars, of which fourteen remain, stay well within the confines of the framing horizontal lines and are evenly spaced. Eight horizontal lines are preserved in the upper body. Interior glazed. Clay: hard and fine.

The only example of either soldier birds or wirebirds yet found at Sardis, this piece dates before the true wirebird described by Coldstream: a bird with a single bent leg and a blob-shaped body that appears at the end of EPC (*supra*, "Kotylai with Linear Decoration," 11). Two bases from EPC kotylai were also found in the same zone at PC (see **Cor 7**, **Cor 8**).

Cf. Burr, "Geometric House," 567, fig. 26, no. 102, wirebird with thin neck but without a tail; for soldier birds, Anderson, "Old Smyrna," pl. 21, no. 23; for wirebirds, Brokaw, "PC Kotyle," fig. 5, a tall kotyle with rays at the base dated late in EPC. Some of these birds have a short tail, but none have the long thin neck of both **Cor 6** and Burr's no. 102.

**Cor 7** Pl. 5. P96.3:10308. Linear kotyle. Probably late EPC.

Est. diam. of foot 0.038; est. Th. 0.0015–0.003.  
PC Zone 2 \*88.60–\*88.35; found in 1960.

Six fragments, from foot to mid-body. Two joined fragments from the foot and two from the wall. Exterior: fourteen horizontal lines, all evenly spaced, on the lower body. The base is completely glazed except for two reserved lines. Reserved under the foot. Interior glazed. Glaze: streaky on the base. Clay: hard and fine.

Cf. **Cor 6**, **Cor 8**, from the same zone at PC.

**Cor 8** Pl. 6. P96.4:10309. Linear kotyle. Probably late EPC.

P.H. of foot fragment 0.01; diam. 0.029; est. Th. 0.0015–0.002.  
PC Zone 2 \*89.00; found in 1960.

Complete foot and three wall fragments. Exterior: horizontal lines, evenly spaced, on the lower body. What remains of the base is completely glazed. On the underside of the foot, a single, fine line of glaze marks the juncture of the slope of the foot and the convex area in the center. Interior glazed. Glaze: streaky on the base. Clay: hard and fine.

Cf. **Cor 6**, **Cor 7**, from the same zone at PC.

**Cor 9** Pl. 6. P96.5:10310. Aryballos. Probably late in EPC.

P.H. 0.03; P.W. 0.037; Th. 0.004.

HoB W 2.00–8.00/S 95.00–100.00 \*98.50; found in 1965.

Body fragment. A floral palmette, roughly drawn, on the belly; three horizontal lines below. Glaze: brown, with no incision. Clay: hard but rough. Pinkish beige with a muddy beige exterior that has a slight gloss. Munsell no., body, 7.5 YR 7/4 (pink).

The unusual roughness of the clay body and the muddy beige of the slip make the attribution of this fragment somewhat uncertain. It is probably a Corinthian product from EPC. The outline technique is Geometric, but the floral motif is Orientalizing (Amyx, *CorVP* 18).

Found in about the same area and on approximately the same level as **Cor 5**. In general, the PC pottery found in this area and at this level dates to LPC. Two body sherds, as well as the handle and neck, of the MG oinochoe (**Cor 1**) were found in the same area at \*97.40. Over one m. of flood gravel lies between the Geometric and EPC material here (see "The Destruction Level at HoB," 7 and notes).

Cf. Neef, *Aryballoi* 112, fig. 37, Corinth CP2097; Amyx, *CorVP*, First Outline Group, pls. 1 (Boston MFA 03.810), 2 (Naples 128322).

### Middle Protocorinthian (MPC)

The linear style continues to dominate MPC at Sardis. Only two Orientalizing fragments have been found to date: the body of an ovoid aryballos with lions and dogs in silhouette technique (**Cor 10**) and a mouth disk, decorated with concentric circles, from another aryballos (**Cor 11**).

Several linear kotylai were found in one area of HoB (W 20.00–25.00/S 98.00–110.00) at levels ranging from \*96.80–\*96.20. These levels are lower than that of the Corinthian LG pieces from HoB E 0–5.00/S 87.00–103.00 at \*97.40–\*96.60 found on the destruction level of Lydian III (see **Cor 1**, **Cor 2**) and also lower than other MPC kotylai found nearby at \*98.70–\*98.20 (see **Cor 16**, **Cor 17**, **Cor 19**). The discrepancy may be the result of a disturbance in the area, or a change in the ground level there. Some of the vases were very fragmentary and others nearly complete. They range in date from early in MPC through LPC/TR. The MPC

examples have been catalogued here (**Cor 12**, **Cor 13**, **Cor 21**). For the very fragmentary LPC/TR pieces, all with glaze fired to orange-red, see **Cor 52** (TR).

**Cor 10 Pl. 6.** P65.4:6591. Ovoid aryballos. Probably early in MPC.

P.H. 0.037; diam. 0.033; Th. 0.003.

HoB W 3.00/S 105.00 \*99.10.

Preserved only from the shoulder to the lower body, making the shape somewhat uncertain. On the shoulder, a running animal to left (probably a dog; the head is lost) with a long tail appearing near the handle break. No incision. Below are three thin horizontal lines; a band of black dots, unevenly placed; three thin horizontal lines; and a band of black glaze. On the belly, a row of three lions running to right, one fully preserved. No incision. Fillers of sigmas and angles are scattered lightly in the field. Below the lions is a band of black glaze that serves as a ground line, followed by three thin glaze lines above the break. Glaze: black, shiny, and worn. Clay: fine, smooth, and slightly powdery. Yellow-buff. Munsell no. 10 YR 7/4 (very pale brown).

Published: *BASOR* 182 (1966) 14. Cf. *CVA Italy* 18, Taranto 2, III.C.d., pl. 2 (It. 862), no. 3, shows a similar decoration but is by a different hand; *Perachora II*, pl. 1, no. 16; *CVA France* 2, Louvre 13, III.C.a., pl. 40, nos. 6, 7 (ovoid aryballoi). See also J. L. Benson, "The Oberdan Workshop," *AJA* 75 (1971) 83–85 and pl. 19; Neef, *Aryballoi*, closest to the Kanavox Type, subgroups A–F, 149, 155, LXV.

**Cor 11 Pl. 6.** P96.6:10311. Aryballos. Probably early in MPC.

P.H. 0.01; diam. 0.025; Th. of mouth disk 0.003.

HoB W 9.00–10.50/S 109.50–110.00 \*99.40–\*99.10; found in 1965.

One-third of the mouth disk and the neck of a small aryballos. The disk is very thin and fine. There is a small lip at the outer edge of the disk and a groove on the outside where the disk joins the straight neck. On the top of the mouth disk is a series of five thin concentric circles, all neatly drawn and evenly spaced. A thicker circle surrounds the opening of the mouth. The underside of the disk and the neck are reserved. Glaze: chocolate brown, but no longer very glossy. Clay: hard and fine. Grayish green in hue. Closest Munsell no. 5 Y 6/3 (pale olive).

Cf. *Ephesos* XII:1, 31, aryballos K78 (with lit.), pl. 17; dated as probably MPC.

**Cor 12 Pl. 6.** P63.632B:5856 (A) and P63.636:5860 (B). Linear kotyle. Probably MPC-I.

P.H. 0.049; Th. 0.002.

A: HoB W 20.00–22.00/S 98.00–102.00 \*96.20. B: HoB W 20.00–23.00/S 98.00–103.00 \*96.30.

Two joining fragments reaching from lip to mid-body. Exterior: two horizontal lines near the rim frame a series of vertical bars and worm-shaped wiggles in the handle zone. Ten of the wiggles and the lower ends of three vertical bars remain. The bars meet but do not pass over the horizontal lines of the body. Fourteen of these lines, varying in width, are preserved on the upper body. Interior: a single line of glaze in the reserved area of the rim, otherwise glazed. Glaze: light brown and worn. Clay: hard, fine, and smooth. Beige in hue. Munsell no. 10 YR 7/4 (very pale brown).

The wiggle of the handle frieze is typical of the period of experimentation from the end of EPC through MPC-I (*supra*, "Kotylai with Linear Decoration," 12). Found in the same area and at the same general level as **Cor 13**.

Cf. for the wiggle, Brokaw, "PC Kotyle," 51, fig. 3 (from Grave 47, Phaleron, Athens NM, found with a conical aryballos), late EPC to MPC-I; Burr, "Geometric House," 567, fig. 26, no. 107; Anderson, "Old Smyrna," 141 and pl. 21, no. 25. The absolute chronology in the latter case was published early in the process of sorting the PC linear material and is too high (*supra*, "Kotylai with Linear Decoration," 9 and n. 37; 12 and n. 70).

**Cor 13 Pl. 7.** P63.634:5858. Linear kotyle. Probably early in MPC-II.

P.H. 0.069; diam. 0.12; Th. 0.003.

HoB W 20.00–23.00/S 98.00–103.00 \*96.30.

Five fragments of a linear kotyle, four joined. The kotyle is preserved from the lip to near the foot. Exterior: a single horizontal line of glaze on the handle. At the top of the rim, a single worn horizontal line frames the series of vertical bars in the handle frieze. Some of these cross over into the first of the fifteen horizontal lines below. These lines cover only one-third of the body. The tall, slender rays do not quite touch the lowest of the lines. Interior: completely

glazed, with no area of reserve near the lip. Glaze: reddish brown to dark brown, streaky in the rays and worn on the interior. Clay: fine, smooth, and hard. Munsell no. 10 YR 7/4 (very pale brown).

Found in the same area as **Cor 21**. Although similar, **Cor 13** is more clumsily executed. The fact that the rays do not quite touch the horizontal lines and the lines cover only a third of the body suggests a date early in MPC-II (*supra*, "Kotylai with Linear Decoration," 13-14).

Cf. Brokaw, "PC Kotyle," 53, fig. 5 (Tomba della Nave, Cerveteri Mus.), for a kotyle with wirebirds in the handle frieze and rays that do not touch the horizontal lines; *ibid.*, 53, fig. 24 (Tomba della Nave, Cerveteri Mus.), for a pointed kotyle dated MPC-I with sigmas in the handle frieze and horizontal lines that cover only one-third of the body; Burr, "Geometric House," 567, fig. 26, no. 106, for a kotyle with tall, thin rays and with deteriorated wirebird wiggles in the handle zone. The birds help date it to the experimental period from the end of EPC through MPC-I. The example at Sardis should be dated slightly later than any of these since the rays are thinner and placed further apart.

**Cor 14** P96.7:10312. Linear kotyle. Probably early in MPC-II.

P.H. 0.015; P.W. of rim 0.019, of handle 0.036; Th. 0.0025.

HoB W 15.00-16.00/S 113.50-115.00 \*99.00-\*98.70; found in 1963.

Half of a handle and a small part of the rim. Exterior: two lines, beginning on the root of the handle, merge to form one thin line on the handle proper. On the upper line, the glaze is partially preserved; on the lower, it is lost except at the point of connection. Two horizontal lines appear at the top of the rim and two vertical lines remain in the handle frieze. Remnant of one horizontal line on the body. Interior glazed with a reserved band near the rim. A thin line of glaze within the band. Glaze: black. Clay: hard and fine. Munsell no. 10 YR 7/4 (very pale brown).

Cf. **Cor 15**.

**Cor 15** Pl. 7. P60.323:2696. Linear kotyle. Probably early in MPC-II.

P.H. 0.034; P.W. 0.045; est. diam. 0.10; Th. of rim 0.002.

HoB E 5.00-10.00/S 100.00-105.00 \*101.50-\*100.00.

Fragment of the rim and upper body, with one handle stub remaining. Exterior: two horizontal lines near the rim. On the handle stub, two thin horizontal lines (beginning where the handle joins the body) merge to form a single line on the handle proper. Four vertical bars are preserved in the handle frieze. The first of these bars runs over the end of the handle stub, but they all stay properly within the horizontal frame. Eight horizontal lines remain on the upper body. Interior: a single horizontal line in the reserved area near the rim; otherwise glazed. Glaze: black but worn. Clay: fine and hard. Munsell no. 10 YR 7/4 (very pale brown).

Cf. **Cor 14**.

**Cor 16** Pl. 7. P64.153:6195. Linear kotyle. Probably MPC-II.

P.H. 0.040; P.W. 0.064; Th. 0.0025.

HoB W 24.00-25.00/S 115.00-119.00 \*98.70-\*98.20.

A handle with a small part of the surrounding rim and upper body. Exterior: a single, thick horizontal line of glaze on the handle extends across the first vertical bar of the frieze area. Two horizontal lines decorate the rim. Portions of six vertical bars, with hooks at the bottom, are preserved in the handle frieze. The bars stay within the framing horizontal lines. Eighteen horizontal lines remain on the body. Interior: a single reserved line near the top of the rim; otherwise glazed. Glaze: exterior, dark brown to black; interior, dark brown and fairly evenly applied. Clay: hard and fine. Yellowish in hue. Munsell no. 10 YR 7/4 (very pale brown).

Found in nearly the same area and on a similar level as fragments from other linear kotylai. See **Cor 17**, **Cor 19**.

**Cor 17** Pl. 7. P63.577:5777. Linear kotyle. Probably MPC-II.

P.H. 0.025; P.W. 0.051; est. diam. 0.095.

HoB W 20.00-22.00/S 102.00-104.00 \*98.50-\*98.20.

A handle with part of the rim and upper body. Exterior: a single thick line of glaze on the handle. Two horizontal lines at the top of the rim. The top line is thicker than the one below it. A series of seven vertical lines remains in the handle frieze to the left of the handle. On the upper body are eight horizontal lines. The vertical lines do not impinge on the horizontal lines. Interior: a single line of reserve near the top of



the rim; otherwise glazed. Glaze: chocolate brown. Clay: hard, smooth, and fine. Munsell no. 10 YR 7/4 (very pale brown).

Found not far from and on a similar level as fragments from other linear kotylai. See **Cor 16**, **Cor 19**.

**Cor 18** *Pl. 7*. P60.67:2323 (A, B, joined). Linear kotyle. Probably MPC-II.

P.H. 0.020; diam. 0.10; Th. 0.002.

A: PC Zone 2 \*89.38. B: PC Zone 3 \*89.50.

Two joining fragments, including the handle and part of the rim and upper body. Exterior: a thick horizontal line appears on the upper part of the handle; two horizontal lines decorate the rim; five horizontal lines remain on the upper body. Ten vertical bars are preserved on the right side of the handle, seven on the left. Several of the bars on the right side run over the root of the handle, but all stay within the frame of the horizontal lines. Interior glazed. Clay: hard and fine.

Published: *BASOR* 162 (1961) 21; Ramage, "Pactolus Cliff," 174, pl. 15:5.3. She points out that a local imitation was found nearby: P60.66:2322 and P60.37:2290, *ibid.*, pl. 15:5.4.

Cf. **Cor 15**.

**Cor 19** *Pl. 7*. P65.68:6679. Linear kotyle. Probably MPC-II.

P.H. 0.053; P.W. 0.05; Th. 0.002.

HoB W 20.00–25.00/S 110.00–115.00 \*98.40, on floor.

Two joined fragments of a small kotyle reaching from the bottom of the handle frieze to near the foot. Exterior: the lower ends of the two vertical lines preserved in the handle zone cross over the first of fourteen horizontal lines on the body. The tip of a ray just touches the lowest of these lines. Interior glazed. Glaze: orange-red to chocolate brown, slightly uneven on the ray. Clay: hard, smooth, and fine. Munsell no. 7.5 YR 7/4 (pink).

Found in the same area and on nearly the same level as **Cor 16**.

**Cor 20** *Pl. 7*. P63.488:5660 (A–H). Linear kotyle. MPC-II.

A–D (joined pieces): P.H. 0.048; P.W. 0.085 (at rim); Th. (all pieces) 0.0035.

A: HoB W 5.00–8.00/S 102.00–110.00 \*99.30–\*99.00, and eight other fragments, four of which (B [two pieces], C, and D) join it. B: HoB W 10.00–12.00/S 103.00–106.00 \*99.20–\*98.80. C, D (rim and upper body), G: HoB W 7.00–9.00/S 106.00–111.00 \*99.50–\*99.10. E (rim), H (lower body): HoB W 20.00–22.00/S 105.00–108.00 \*99.90–\*99.60. F: HoB W 8.00–10.00/S 105.00–110.00 \*99.10.

Nine fragments, five joined, of a linear kotyle preserved from the lip to near the foot. Exterior: two horizontal lines at the rim. A series of vertical bars (fourteen preserved) in the frieze to the right of the two remaining handle stubs. The vertical bars stay within the horizontal framing lines. Fifteen horizontal lines remain on the upper body. Interior: a single line in the reserved area of the rim; otherwise glazed. Glaze: brownish red with some areas slightly redder than others. Worn in the handle frieze and on parts of the upper body. Clay: hard, smooth, and fine. Munsell no. 7.5 YR 7/4 (pink).

An excellent example of the way in which a single vase can be found scattered over the site at HoB.

**Cor 21** *Pl. 7*. P63.635A:5859. Linear kotyle. Probably MPC-II.

P.H. 0.06; diam. 0.10; Th. 0.003.

HoB W 20.00–22.00/S 99.00–102.00 to \*96.80.

Eight fragments, four of them joined, from a nearly complete kotyle. One of the handles is preserved, the other is broken at the stump. The foot is missing. One fragment is burned. A wall fragment (P63.635B:5859) and a handle (P63.635C:5859) were originally inventoried with this kotyle but do not belong to it. Exterior: a single thick line of glaze on the handle. Two horizontal lines appear near the top of the rim. Below, in the handle frieze, a series of vertical bars frames a group of wiggles (the lower portions of five remain). The vertical bars cross over the horizontal lines at the top and bottom, and over the stubs of the handles. Twelve horizontal lines below cover about one-third of the body. Attenuated rays, spaced fairly far apart, decorate the lower body. The tips of the rays pass up and over the lowest of the horizontal lines.

Interior: a single thin line in the reserved area of the rim. The remainder of the interior is completely glazed. Some throwing lines are visible. Glaze: exterior, dark brown, thinning to light brown on the vertical lines of the handle zone; interior, dark brown and

consistent. Clay: fine, smooth, and hard. Yellow-buff in hue except for the burned fragment. Munsell no. 10 YR 7/4 (very pale brown); burned fragment, 10 YR 6/2 (light brownish gray).

The greater violation of the horizontal framing lines dates this piece later than **Cor 13**, although still in MPC (*supra*, "Kotylai with Linear Decoration," 13-14).

Cf. Burr, "Geometric House," 507, fig. 26, no. 106 for a kotyle with attenuated rays and deteriorated wire-birds that probably dates in the experimental period from the end of EPC through MPC-I. This kotyle has a greater portion of the body covered by the lines than does the example at Sardis, and the rays do not impinge on the horizontal lines. A pointed kotyle published by Brokaw ("PC Kotyle," 53, figs. 4, 24) and dated to MPC-I shows sigmas in the handle frieze. One-third of the body is given over to horizontal lines and a glazed base. **Cor 21** should date later than either of these examples.

**Cor 22** Pl. 8. P96.8:10313. Linear kotyle. Probably MPC-II.

P.H. 0.021; P.W. 0.023; Th. 0.002.

HoB W 2.00-8.00/S 91.00-96.00 to \*97.50; found in 1965.

Rim fragment. Exterior: two thin horizontal lines near the rim. Three tight sigmas, facing to right, are preserved in the handle zone. These are flanked by four vertical bars with hooks on the bottom. Three horizontal lines remain on the upper body. Interior glazed. Glaze fired to orange-red on both the interior and the exterior. Clay: fine and slightly powdery. Pink in hue with a creamy exterior. Munsell nos.: body, between 7.5 YR 7/4 (pink) and 5 YR 7/6 (reddish yellow); exterior, 10 YR 8/4 (very pale brown).

*Supra*, "Kotylai with Linear Decoration," 12, 14. Cf. Brokaw, "PC Kotyle," 52, fig. 4, a pointed kotyle dated MPC-I.

**Cor 23** Pl. 8. P70.31:8113. Linear kotyle. Probably MPC-II.

P.H. 0.021; P.W. 0.019; Th. 0.003.

PN W 236.50-239.00/S 350.00-352.00 \*87.20-\*86.70.

Rim fragment. Exterior: two horizontal lines at the rim. Six tight sigmas, facing to left, remain in the handle frieze. Two horizontal lines are preserved below. Interior: a single unbroken band of reserve at the

lip; otherwise glazed. Glaze: reddish brown on interior and exterior. Clay: hard and fine. Munsell no. 7.5 YR 7/4 (pink).

The sigma is typical of MPC. This piece was found in a mixed context.

*Supra*, "Kotylai with Linear Decoration," 12, 14. Cf. two fragments with very similar sigmas and unbroken bands of reserve on the interior in the Young Collection, Columbia University, Jaunzems, nos. 1, 4; Brokaw, "PC Kotyle," fig. 4 (Tomba della Nave, Cerveteri Mus.), pointed kotyle, probably near the end of MPC-I.

**Cor 24** P68.41:7651. Kotyle. Probably MPC-II.

P.H. 0.015; diam. of foot 0.033; Th. of wall 0.003.

PN W 267.00-270.00/S 343.00-345.00 \*86.45-\*86.34, floor.

Nearly half of the foot and a small part of the body. Exterior: the bases of two rays are placed close together. At the juncture of the foot and body is a thin reserved line followed by a line of glaze. A reserved band appears on the upper slope of the foot; a band of glaze on the bottom continues over the edge of the foot. On the underside of the foot are several compass-drawn incised lines on the slope of the foot, as well as a line of glaze marking the juncture of the foot and the convex area of the body. Glaze: orange-red, but mostly vanished. Clay: fine and somewhat powdery. Yellow-orange in hue. Munsell no. between 10 YR 7/4 (very pale brown) and 7.5 YR 7/4 (pink).

**Cor 25** Pl. 8. P96.10:10315. Linear kotyle. Late in MPC or early in LPC.

P.H. 0.023; P.W. 0.022; Th. of wall 0.002.

HoB W 35.00-42.00/S 110.00-120.00 \*101.10-\*100.90; found in 1965.

Rim fragment. Exterior: two thin horizontal lines preserved at the lip. Ten sigmas facing left in the handle zone, eight fully preserved. The six thin horizontal lines on the upper body are unevenly spaced. Interior: a thin line of glaze in the reserved area of the lip; otherwise glazed. Glaze: dark brown on the lines of the lip, the sigmas, and on the interior; reddish brown on the horizontal lines of the upper body. The change in color is probably deliberate (*supra*, "Kotylai with Linear Decoration," 15 and n. 95). Clay: hard,

smooth, and fine. Yellow-buff. Munsell no. 10 YR 7/4 (very pale brown).

Cf. Anderson, "Old Smyrna," 141, pl. 21, nos. 27, 28.

### Late Protocorinthian (LPC)

As the taste for the new Orientalizing styles increased at Sardis, the trade in linear ware declined. Linear kotylai continue to be imported during LPC, but the remains are very fragmentary and the numbers greatly reduced. Although the shape of the kotylai and the thinness of the wall still demonstrate the highest quality of workmanship, the hasty execution of the decoration produces a deteriorated style. A wiggle replaces the neat, four-barred sigma of EPC and MPC, and both the vertical bars of the handle frieze and the rays of the base carelessly overlap the horizontal framing lines.

During LPC, two other decorative schemes for kotylai come to the fore. In one, linear motifs in the handle frieze are combined with a glazed body and Orientalizing rays. Apparently this scheme was also used for glazed skyphoi (for a TR-EC example, see **Cor 71**). In the other scheme, glaze covers both the rim and the upper body (see **Cor 31**, LPC). The glaze is often fired either to red or to dark brown on the rim and red on the body. The rim is often decorated with motifs in added white, and Orientalizing rays appear at the base. These plain but colorful types ultimately replace the linear kotylai in TR and EC (see **Cor 55**).

In contrast to the deterioration of the decoration of linear kotylai, the Orientalizing vases of LPC show some of the finest craftsmanship found in Corinthian ware at Sardis. The new black-polychrome technique is used frequently, especially on vases with delicate scale patterns. One of the most colorful examples of the technique appears on a fragmentary phiale (or possibly a plate) with an animal frieze (**Cor 32**). There is also a greater variety of shapes imported to Sardis during LPC. These now include the pyxis (**Cor 27**, **Cor 44**), the oinochoe (**Cor 28–Cor 30**), and the piriform aryballos (**Cor 40–Cor 42**, **Cor 47**, **Cor 48**).

**Cor 26 Pl. 8.** P65.64:6674. Linear kotyle. Probably early in LPC.

P.H. 0.026; diam. 0.12; Th. 0.002.

HoB W 14.00–15.00/S 110.50–115.00 \*98.96.

Rim fragment. Exterior: two horizontal lines near the edge of the rim; a series of ten sigma-shaped

wiggles in the handle zone; and horizontal lines (four preserved) on the upper body. A smudge of glaze appears above the wiggles. Interior: a single line of glaze in the reserved area near the rim. Glaze: dark brown on the wiggles and on the top line of the rim; elsewhere reddish brown. Clay: hard and fine, fired to yellow-beige on the exterior, reddish orange on the interior. Munsell nos.: exterior, 10 YR 8/4 (very pale brown); interior, 5 YR 7/6 (reddish yellow).

Cf. Anderson, "Old Smyrna," 141, pl. 21, no. 25. On the deterioration of the sigma, *supra*, "Kotylai with Linear Decoration," 12, 15. On the effects of firing on clay and glaze, *supra*, "Clay," 16–17; see also Johnston, "Pottery Practices," 82–94. See **Cor 50**.

**Cor 27 P59.443:2014.** Round pyxis. Probably LPC.

P.H. 0.031; diam. 0.12; Th. 0.005.

HoB E 15.00–20.00/S 55.00–60.00 \*96.50, on floor, area 24.

Fragment of an offset rim and handle. Exterior: remains of linear decoration in the handle zone; two vertical lines near the rim. Glaze: almost entirely vanished. Clay: fairly fine. Beige. Munsell no. 10 YR 7/3 (very pale brown).

According to Weinberg, the round pyxis with linear decoration continues in use to the end of the seventh century and has been found in EC graves at Corinth ("PC Geometric," 40; on his chronology, however, *supra*, "Kotylai with Linear Decoration," n. 32).

Cf. Johansen, *VS* pl. XII.

**Cor 28 Pl. 8.** P84.117:8993. Oinochoe (?). Probably LPC.

P.H. 0.067; P.W. 0.083; Th. 0.005–0.009.

MMS/N E 137.50–141.50/S 10.00–13.20 \*95.70.

The lower portion of the body and the foot of what was probably an oinochoe with linear decoration, restored from joining pieces. Exterior: seven thin horizontal lines appear on the belly, followed by three glazed bands of varying widths and a single glazed line. The tips of the short thick rays touch or cross this line. The bases of the rays, which spring from a line on the foot, are not quite contiguous. There is another line of glaze on the lower part of the foot ring. Glaze: dark brown but badly worn in places, especially on the rays. Clay: hard and fine with some small air pockets. Munsell no. 10 YR 7/3 (very pale brown).

Cf. **Cor 29**, an oinochoe (or oversized aryballos), with a similar banded treatment of the lower body, but without rays at the foot.

**Cor 29** Pl. 8. P61.407:3856. Oinochoe (?) or ovoid aryballos (?). Probably LPC.

P.H. 0.042; diam. of foot 0.025; Th. of upper wall 0.003. HoB E 0–5.00/S 90.00–95.00 \*98.00, "sand and gravel."

Lower portion of what may be either a small oinochoe or an oversized aryballos. Three wide bands of glaze on the body and a glazed foot. Glaze: almost entirely vanished. Clay: fine, smooth, and hard. Yellow-buff. Munsell no. 10 YR 7/4 (very pale brown).

Oversized aryballoi were produced in both MPC and LPC.

Cf. CVA Great Britain 9, Oxford 2, III.C., 60, pl. 1, nos. 8, 11 (G.B. 384); Payne, NC pl. 1:10. On the sizes of oinochoai, Johnston, "Pottery Practices," 205–15 and fig. 18.

**Cor 30** Pl. 8. P65.256:6918. Oinochoe (?). Probably LPC.

P.H. 0.035; diam. at break 0.055, of foot 0.025; Th. 0.003. HoB W 30.00–35.00/S 120.00–125.00 to \*99.10. The ground in this area rises; therefore the PC levels are high.

Lower portion of a small vessel, possibly a small or miniature oinochoe. A band of glaze with broad lines of added red appears near the break; below are three thin lines of dilute glaze crossed by ray tips. Eight rays of varying thickness and length, their bases contiguous, spring from the join of the foot. There is a reserved line at the join proper. The foot ring is glazed. The underside of the foot is reserved except for two concentric rings of glaze (one broad and one narrow, at the center). Glaze: light brown to black and glossy, with some streakiness in the rays. Clay: fairly fine, smooth, and hard. Munsell no. 10 YR 7/3 (very pale brown).

Published: *BASOR* 182 (1966) 14. Cf. for the decorative scheme, *Corinth* VII:1, pls. 335, 336, nos. 261, 266, 273, 275. For the shape, CVA France 7, Bibliothèque Nationale 1, III.C., pl. 9 (Fr. 293), nos. 6, 7 (oinochoai). On the sizes of oinochoai, Johnston, "Pottery Practices," 205–15 and fig. 18.

**Cor 31** Pl. 8. P65.121:6750. Glazed kotyle. Probably LPC.

P.H. 0.062; P.W. 0.08; Th. 0.002.

HoB W 1.75–8.00/S 95.00–99.00 \*98.40, in gravel layer.

A large portion of the kotyle is preserved, from the lip to just above the foot. Solid glaze from the lip to the rays with thin bands of added color: two at the base of the handle zone, one white and one red; one white above the rays. The rays are medium in thickness and height and are placed fairly close together. Interior: glazed, but with a line of added white near the lip. Glaze: on the exterior, glossy black on the rim to dark brown near the rays. The glaze of the rays is badly worn. On the interior, dark to medium brown, partially worn. Clay: fine, smooth, and hard. Yellow-beige. Munsell no. 10 YR 7/4 (very pale brown).

Two other very small uninventoried fragments (uninv. HoB 3/vii/66 and uninv. HoB 19/vii/65) of similar glazed kotylai but belonging to separate vessels were found at, respectively, HoB W 5.00–8.00/S 103.00–106.00 \*97.50–\*97.20 and HoB W 8.00–13.00/S 110.00–115.00 \*98.65, on floor. The type, with added color and rays placed fairly close together, probably dates to the end of LPC.

Cf. *Perachora* II, 70, nos. 590, 591, glazed kotylai with lines of added color. EC examples have shorter rays and a larger area of solid glaze than **Cor 31** (**Cor 73** and *Corinth* VII:1, pl. 36).

**Cor 32** Pl. 9. P66.12:6968. Phiale or plate (?). LPC.

P.H. 0.044; P.W. 0.04; Th. 0.003.

HoB W 9.00–12.00/S 95.00–100.00 \*98.20–\*98.00.

A fragment of what was probably a miniature phiale or a plate with an animal frieze. It is decorated on both sides in black-polychrome technique. Exterior: the curved ends of five incised tongues radiate from the center, with added color alternating yellow, black glaze, and red. Beyond the tongues is a series of five lines of added color: one yellow, three red, another yellow, followed by a wide area of black glaze. Another series of colored lines appears closer to the rim. Three of these lines are preserved: one yellow and two red. The piece is very nicely executed.

Interior: portions of five incised tongues radiate from the center, alternating red and yellow, between which is a strip of black glaze. In the frieze, the end of a bird's wing appears on the left with each feather fully incised. Next to the bird are the hindquarters of a hound facing to the right. Short incisions mark the hip, rump, hock, and paw of the hound. The striding pose is unusual. Below the animal frieze is a scale pattern with narrow borders created by two fine parallel incisions with central compass points. The added color

on the scales alternates red, black glaze, and yellow. Glaze: black, glossy. Clay: fine, smooth, and slightly powdery. Beige. Closest Munsell no. 7.4 YR 7/4 (pink).

The decorative frieze on this fragment appears on the concave side, suggesting that the piece was either a shallow bowl or a plate, rather than a lid. A phiale from Perachora shows a similar use of an animal frieze and scale pattern (*Perachora* II, 81, pl. 31, no. 714). Another phiale showing incised tongues on the exterior came from the same site (*ibid.*, pl. 33, no. 1985). At least 127 miniature phialai (*ibid.*, pl. 120) and approximately twenty-four phialai, all dating to LPC-TR, were found at Perachora.

Cf. *Perachora* II, pls. 31, 33, for general design; Benson, "Notes," 221 and pl. 69, figs. 7, 8 (aryballos, Cleveland 341.15). For hounds, Payne, *NC* pl. 11:3 (lower register).

**Cor 33** Pl. 9. P64.329:6443. Aryballos. LPC.

P.H. 0.03; P.W. 0.04; Th. 0.003.

HoB W 22.00-25.00/S 132.00-136.00 \*101.10.

Fragment from the shoulder and upper body. In the shoulder frieze, a hound (lower neck, front quarters, and belly preserved) coursing to left. His front foot rests on a band of black glaze marked by a line of added white. Below the hound's belly is a dot-rossette filler. Incisions are used for the paw, the front leg, and the curve of the shoulder. No rib incision. On the upper body of the aryballos is a scale pattern with four registers remaining. The scales are carefully executed. They have narrow borders created by two parallel incised lines. The ends of most of the arcs meet. Added red possibly alternating with yellow on the scales of the first row, black glaze for the second, and red again on the third. Compass points. Glaze: black and shiny. Clay: fine, smooth, and slightly powdery. Pinkish body with a creamy exterior. Munsell nos.: body, between 7.5 YR 8/4 (pink) and 10 YR 8/4 (very pale brown); exterior, 10 YR 7/4 (very pale brown).

The coursing hound is similar to those by the Painter of the Frankfort Olpe, but not by his hand.

Cf. Neeft, *Aryballoi* 137-141, for coursing hounds in general. For the hound type, see CVA Germany 25, Frankfurt 1, III.C., pl. 12, nos. 1-4 (pinwheel rosette and no rib incision); *Perachora* II, pl. 23, no. 430 (dot rosette), dated LPC; pl. 49, no. 1123 (similar leg marking), dated MPC-II-LPC; Albizzati, pl. 4, nos. 66 and 69 (dot rosette, no rib incision). For the scale pattern: Benson, "Notes," pl. 69, figs. 7 and 8 (MPC); *Corinth*

VII:2, no. 18, pl. 4, dated TR; *Ephesos* XII:1, 21, K28, pl. 9.

**Cor 34** Pl. 9. P61.172:3456. Alabastron (?). LPC.

P.H. 0.02; P.W. 0.032; Th. 0.004.

PN W 270.00-272.00/S 355.00-365.00 \*87.42, sand and gravel.

Small fragment of convex wall, possibly from an alabastron. Scale pattern in black-polychrome technique covers the entire fragment. Portions of five registers remain. The scales increase in size and complexity from the top to the bottom: three rows of scales with narrow borders followed by two rows with wide borders. The larger scales with wide borders have a single incision marking the inner edge and a set of parallel incisions for the outer edge. The narrow borders are created by two very fine, parallel incisions. Added color as follows: first register, red; second register, black glaze with traces of yellow (?); third register, red; fourth register, black glaze in the center with a border of white dots; fifth register, red in the center with a border of black glaze and white dots. Compass points. The incision and painting are beautifully executed. Glaze: glossy black. Clay: fine, smooth, and slightly powdery. Yellow-buff. Munsell no. 10 YR 8/4 (very pale brown).

An elaborate scale pattern of this type is unusual. A similar treatment can be found on a small group of olpai attached to the workshop of the MacMillan Painter (Albizzati, no. 80, pl. 6).

Cf. for a somewhat similar treatment of scales: CVA France 21, Louvre 13, pl. 44, no. 2 (Fr. 934), PC olpe; *Perachora* II, 81, pl. 31, no. 719 (lid); Payne, *NC* pl. 8:6. See also T. J. Dunbabin, M. Robertson, "Some Proto-corinthian Vase Painters," *BSA* 48 (1953) 180; Johansen, *VS* 104, fig. 56.

**Cor 35** Pl. 9. P89.9:9632. Uncertain shape. Probably LPC.

P.H. 0.034; P.W. 0.03; Th. 0.0034-0.004.

BF, trench 12 A-4, E 673.00-675.00/S 348.00-349.50 \*192.70-\*192.60.

Small wall fragment. Scale pattern, with portions of seven registers remaining. The pattern alternates rows of scales with wide borders and those with narrow borders. The wide borders are outlined by two sets of parallel incisions. The narrow borders are created by a single set of parallel incisions. These

scales show traces of added red. The incisions are executed neatly, and the ends of the arcs meet. Compass points. Glaze: black but badly worn. Clay: fine and hard. Munsell no. 10 YR 8/4 (very pale brown).

Scale patterns of this type were made from LPC into EC. (See **Cor 36**, **Cor 37**, **Cor 67**, the latter two also from BF.)

Cf. for a good example from TR, *Ephesos* XII:1, 57, oinochoe K233, pl. 27 with refs. to several LPC pieces, including an oinochoe from Samos (*AM* 74 [1959] pl. 106:2) and an olpe (Payne, *NC* 272, no. 42, pl. 8:1-6). See **Cor 36** and **Cor 37**, both dated LPC; **Cor 67**, with white dots in the borders, dated late in TR or early in EC.

**Cor 36** P96.11:10316. Uncertain shape. Probably LPC. P.H. 0.018; P.W. 0.026; Th. 0.005. PN W 235.00-239.00/S 340.00-345.00 \*87.00; found in 1963.

Tiny wall fragment. A scale pattern with portions of three registers remaining. The pattern alternates rows of black scales with wide borders and those with narrow borders. The wide borders have two parallel incisions marking the outer edge and a single incision for the inner edge. The narrow borders are created by a single set of parallel incisions. These scales may originally have been decorated with added red. The scales are well executed. The incisions are fine, and the ends of the arcs meet exactly. Glaze: black and glossy, but badly worn. Clay: fine and smooth. Beige in hue. Munsell no. 10 YR 7/4 (very pale brown).

Cf. **Cor 35**, **Cor 37**.

**Cor 37** Pl. 9. P87.82:9490. Kotyle (?). LPC.

P.H. 0.024; P.W. 0.042; Th. 0.004.

BF E 684.00-689.00/S 328.00-333.00 \*182.70.

Wall fragment. Exterior: scale pattern, with portions of seven rows remaining. The scales alternate rows of black scales with wide borders created by two sets of parallel incisions, and red scales with narrow black borders created by a single set of parallel incisions. The incisions are nicely executed. The ends of the scales usually meet but occasionally overlap. Compass points. Interior glazed. Glaze: black and worn in places, with added red. Clay: hard and fine. Pinkish buff.

Cf. **Cor 35**, **Cor 36**.

**Cor 38** P96.12:10317. Aryballos (?). Probably LPC.

P.H. 0.025; P.W. 0.02; Th. 0.0025.

HoB W 16.00-21.00/S 101.00-105.00 \*98.20, on floor; found in 1968.

Tiny shoulder fragment. The rounded ends of two tongues at the top, followed by a band of reserve. Scale pattern below, with a small part of two registers preserved. The scales have narrow borders created by two parallel incisions. They are carefully executed, with the ends of the arcs meeting exactly. Glaze: vanished. Clay: hard and fine. Munsell no. 10 YR 7/3 (very pale brown).

Cf. **Cor 39**, **Cor 45**.

**Cor 39** P96.13:10318. Uncertain shape. Probably LPC.

P.H. 0.02; P.W. 0.019; Th. 0.003.

HoB W 10.00-13.00/S 102.00-108.00 \*99.50-99.30; found in 1963.

Tiny wall fragment. Small scale pattern with portions of six registers preserved. Two fine parallel incisions form the narrow borders of the scales. The ends of these either overlap or do not quite meet. Compass points. Glaze: almost entirely vanished. Clay: smooth and hard. Beige. Munsell no. 10 YR 7/3 (very pale brown).

Cf. **Cor 38**, **Cor 45**.

**Cor 40** Pl. 9. P70.37B:8124. Piriform aryballos (?). LPC.

P.H. 0.022; P.W. of rim 0.021.

PN W 236.80/S 373.40 \*86.10. Found on a floor with charcoal SE of Lydian Basement.

Fragment from the neck and mouth. Band of black glaze around the opening of the mouth. Glaze: worn, but originally black and glossy. No incision. Clay: hard and smooth.

May belong with **Cor 41**, found in the same location in a hearth or ash heap, and/or **Cor 42**, found nearby.

Cf. *CVA* Great Britain 9, Oxford 2, III.C., pl. 1, no. 43.

**Cor 41** Pl. 9. P70.37A:8124. Piriform (?) aryballos. LPC.

P.H. 0.03; P.W. 0.022; Th. 0.002-0.003.

PN W 236.80/S 373.40 \*86.10. Found on a floor with charcoal SE of Lydian Basement.

Shoulder fragment. The lower part of three incised tongues appears on the shoulder, followed by parallel incisions which mark the upper portion of another row of tongues, facing downward. The style is similar to that of **Cor 42**. Glaze: almost entirely worn away, but originally black and shiny, covering the entire fragment. Clay: hard and burned. Munsell nos.: burned area, 2.5 YR 7/2 (light gray); unburned area, 10 YR 8/4 (very pale brown).

May belong with **Cor 40**, found in the same location in a hearth or ash heap, and/or **Cor 42**, found nearby.

Cf. CVA Great Britain 9, Oxford 2, III.C., pl. 1, no. 43.

**Cor 42** Pl. 9. P70.11:8079. Piriform aryballos. LPC.

P.H. 0.029; P.W. 0.029; diam. of foot 0.015; Th. 0.003–0.005.

PN W 237.00–239.00/S 372.00–375.00 \*86.00–\*85.70, Lydian Basement.

Two joining pieces, from the shoulder to the foot. Evidence of burning. Carefully incised tongues spring from the foot. Glaze: worn, but once black and shiny. Clay: hard with prismatic breaks. Yellow-buff. Munsell no. 10 YR 8/4 (very pale brown).

May belong with **Cor 41** and/or **Cor 40**, which were found nearby in a hearth or ash heap.

Cf. Furtwängler, *Aegina* pl. 126, group 10; CVA Great Britain 9, Oxford 2, III.C., pl. 1, nos. 33, 43 (aryballois from Cumae); CVA Denmark 2, Musée National 2, III.C., pl. 83, no. 3 (Den. 84); Payne, *NC* no. 478; *Ephesos* XII.1, 36–37, K107, K111, K112, pls. 19, 20 (dated as probably TR), similar but not as carefully rendered as **Cor 42**.

**Cor 43** Pl. 9. P65.175:6825. Aryballos. Probably LPC.

P.H. 0.025; W. of handle stub 0.02; diam. of rim 0.04, of neck 0.015.

HoB W 29.00–31.00/S 114.00–115.00 \*98.20–\*97.20.

Most of the mouth disk and the neck of an aryballos. The disk is flat with a very thin lip profile. The underside of the disk slopes down slightly to meet the neck. The eight concentric circles on the mouth disk are fairly even in execution. Glaze: chocolate brown and glossy. Clay: hard, fine, and smooth with prismatic breaks. Munsell no. 10 YR 8/4 (very pale brown).

Found in a refuse pit with the top of a Corinthianizing aryballos, **Cor 147**.

Cf. **Cor 11** for a finer and somewhat earlier example (MPC). The decorative type lasts for some time: see Payne, *NC* pl. 15:2 and 3 for examples from TR.

**Cor 44** Pl. 10. P96.14:10319. Pyxis. Late in LPC.

P.H. 0.018; diam. 0.055; Th. 0.002.

HoB W 2.00–7.00/S 90.00–95.00 \*98.40–\*98.00, mixed earth and gravel; found in 1965.

Fragment from the base of a small straight-sided pyxis. A scale pattern with three registers preserved, alternating rows of red and black. The scales have narrow borders created by double-incised arcs. The arcs cover more of the circle than usual, and the ends meet irregularly. Compass points. Interior reserved, as is the underside. Glaze: glossy brown to black, unevenly applied. Clay: fine, smooth, and somewhat powdery. Yellow-buff. Munsell no. 10 YR 7/4 (very pale brown).

Small, straight-sided pyxides were apparently only produced during LPC. A bird bowl fragment (P65.166:6812) was found with this piece.

Cf. for a similar treatment of scales on other shapes, *Tocra* I, pl. 8:37 (piriform aryballos); also CVA France 21, Louvre 13, III.C.a., pl. 48, no. 2 (oinochoe).

**Cor 45** P96.15:10320. Aryballos. Late in LPC.

P.H. 0.035; P.W. 0.046; Th. 0.004.

HoB W 20.00–25.00/S 85.00–90.00 \*100.20–\*99.60, found in 1962.

Large fragment from the shoulder and upper body. The lower ends of several tongues appear on the shoulder. Below the tongues is a wide band of glaze with what appear to be two narrow bands of added color. Scale pattern on the belly. All of the scales have narrow borders composed of two parallel incisions. The ends of the scales usually meet but occasionally overlap. Fine incisions. Compass points. Glaze: almost entirely vanished. Clay: hard and fine. Beige. Munsell no. 10 YR 7/3 (very pale brown).

Cf. for scale patterns, **Cor 38**, **Cor 39**.

**Cor 46** P96.16:10321. Uncertain shape. Late in LPC or early in TR.

P.H. 0.030; P.W. 0.027.

HoB W 12.50–15.00/S 110.00–113.00 \*98.71–\*98.55, top of gravel layer; found in 1965.

Small wall fragment. Scale pattern over half of the fragment, with the remainder reserved. Two registers of scales are preserved, all with narrow borders created by two parallel incisions. The scales are fairly carefully executed. Elongated diamonds or darts appear between each scale in the last row. One compass point is preserved. Glaze: almost entirely vanished. Clay: fine, fairly smooth, and slightly powdery. Creamy beige. Munsell no. 10 YR 7/3 (very pale brown).

**Cor 47 Pl. 10.** P61.523:4041. Piriform aryballos. Probably late in LPC or early in TR.

P.H. 0.033; diam. of foot 0.015; Th. at top of break 0.002. HoB W 15.00–20.00/S 90.00–95.00 \*99.65–\*99.15.

Base and foot. A band of glaze appears near the break. Below, a series of tongues, placed close together and executed carelessly, springs from the join of the foot. No incision. Glaze originally covered the slant of the foot. The under part of the foot is reserved, with a small depression in the center. Glaze: black and worn. Clay: fine, smooth, and somewhat powdery. Yellow-buff. Munsell no. 10 YR 7/4 (very pale brown).

Cf. *Ephesos* XII:1, 38, K119, pl. 20; *Corinth* XIII, pl. 12, no. 78.3 (LPC); Furtwängler, *Aegina* pl. 126, no. 10; CVA France 9, Louvre 6, III.C.a., pl. 1, no. 5 (Fr. 385), from near Thebes; N. Kunisch, *Antiken der Sammlung Julius C. und Margot Funcke* (Bochum 1972) no. 42 with lit.

**Cor 48 Pl. 10.** P61.252:3608. Piriform aryballos. Probably late in LPC or early in TR.

P.H. 0.046; P.W. 0.045; diam. of foot 0.014; Th. at break 0.003.

HoB E 0–5.00/S 95.00–100.00 to \*98.80.

Lower portion, slightly ovoid in contour. Scales with narrow borders, formed by two parallel incisions. The scales are executed neatly with their ends meeting. Below the scales are two lines of added red. Incised tongues at the base spring from an incised line at the join of the foot. Beneath the flat foot is a reserved area with a small depression in the center. Glaze: shiny, black, and very worn. Clay: smooth and fine, with irregular breaks. Yellow-buff. Munsell no. 10 YR between 8/4 and 7/4 (very pale brown).

Published: *BASOR* 166 (1962) 14 (one piece of **Cor 134** was found with it; **Cor 134** is MC, rather than EC, and is intrusive). Cf. CVA Great Britain 9, Oxford 2, III.C., pl. 1, nos. 33, 43 (G.B. 384); CVA Denmark 2, Musée

National 2, III.C., pl. 83, no. 3 (Den. 84); Furtwängler, *Aegina*, pl. 126, no. 10; *Ephesos* XII:1, 36, pl. 19, K106, similar but not rendered as carefully (dated as probably TR); Neeft, *Aryballoi* 274, CX, CXI, CXIII, CXIV. On the scale pattern in general, *ibid.*, 275–89.

**Cor 49 Pl. 10.** P59.311:1736. Uncertain shape. Late in LPC or early in TR.

P.H. 0.034; P.W. 0.025; Th. 0.004.

PC "Room of the Block" ca. \*92.00.

Small wall fragment with a slight curve. A feline (?) walking to right, paws incised, stands on a band of black glaze. The remainder of the fragment is decorated with lines and bands of added color on black glaze: two white, two red, followed by an area of black glaze; then two red, two white, followed by two bands of red. The overpaint is worn. Glaze: glossy and black. Clay: fine, smooth, and hard. Pinkish beige with a creamy exterior. Munsell nos.: body, 7.5 YR 8/4 (pink); exterior, 10 YR 8/4 (very pale brown).

Another very small wall fragment showing the legs and paws of a feline, uninventoried. HoB 19/vi/65, was found at W 2.00–8.00/S 103.00–107.00 \*99.50–99.20. It probably dates late in LPC. Munsell nos.: body, 5 Y 6/3 (pale olive); exterior, 10 YR 7/3 (very pale brown).

**Cor 50 Pl. 10.** P62.491:4920. Linear kotyle. Late in LPC or early in TR.

P.H. 0.033; P.W. 0.028; Th. 0.002.

HoB W 15.00–20.00/S 95.00–100.00 \*98.40–\*97.80.

Small rim fragment. Exterior: two lines of glaze at the rim; one passes over the top of the lip. Six vertical lines and portions of four fat sigmas appear in the handle frieze. One of the vertical lines crosses over the horizontal framing lines. Eight horizontal lines of medium thickness and varied spacing remain on the body. Interior: a reserved line near the rim, otherwise glazed. Glaze: exterior, dark brown; interior, reddish brown, with a dark brown line on the top of the lip. Clay: smooth and hard; fired to two different colors on the exterior and interior, giving the impression of two layers of clay, yellow-beige on the exterior, pinkish beige on the interior. Munsell nos.: exterior, 10 YR 7/4 (very pale brown); interior, 7.5 YR 7/4 (pink).

The careless rendering of the degenerated sigma suggests a date late in LPC or early in TR (*supra*, "Kotylai with Linear Decoration," 14).



Cf. for the clay, **Cor 26**; Johnston, "Pottery Practices," 82-94.

**Cor 51** P96.17:10322. Kotyle. Late in LPC or early in TR.

P.H. 0.03; diam. of foot 0.04; Th. of wall 0.002.

HoB W 12.00-13.00/S 87.00-90.00 \*98.40-\*98.20; found in 1966.

Fragment of the base and foot. Exterior: part of two rays, their bases placed far apart, spring from a thin line of glaze on the foot. There is a reserved area at the join of the foot and a thin line of glaze on the narrow slant. On the underside of the foot, the flat rim is reserved, the slope is glazed, and what remains of the central convex area is also reserved. Interior glazed. Glaze: exterior, chocolate brown with red edges; interior, reddish brown. Clay: hard and smooth. Orange in hue with a glossy yellow exterior. Munsell nos.: body, 7.5 YR 7/4 (pink); exterior, 10 YR 7/4 (very pale brown).

### Transitional (TR)

The TR period is brief, covering no more than ten or fifteen years (ca. 630-620/615), yet the number of finds indicates a steady pattern of trade. PC linear kotylai (e.g., **Cor 52-Cor 54**) and other linear types (e.g., **Cor 68-Cor 72**) approximately balance the number of vases decorated with Orientalizing animals and birds (e.g., **Cor 58-Cor 63**).

Several very small, but nevertheless very fine, sherds with representations of felines were recovered. Although none of the pieces can be assigned with certainty to a particular hand, one fragment comes close to the work of the Sphinx Painter (**Cor 62**). Colorful glazed kotylai (**Cor 55**) continue to be imported during TR. Some pieces have linear decoration in the handle frieze, but the motifs are rendered carelessly (**Cor 71**). Polychrome scale patterns continue to appear, although the scales are often drawn less carefully than in LPC (**Cor 65-Cor 67**).

**Cor 52** Pl. 10. P63.633B-C:5857. Linear kotyle. TR.

B: P.H. 0.026; P.W. 0.021. C: P.H. 0.020; P.W. 0.027.

HoB W 20.00-22.00/S 98.00-102.00 to \*96.20, probably intrusive.

Two fragments, probably from the same kotyle, but not joining. Exterior: two thin horizontal lines at the rim. In the handle frieze are eleven vertical bars. Their lower ends are hooked and touch one another.

Below is a series of horizontal lines and the tip of a single ray that reaches up to touch the third horizontal line. Interior glazed. Glaze: fired to red on interior and exterior. Clay: fine, hard, and smooth. Munsell no. 7.5 YR 7/4 (pink).

Several other wall fragments from linear kotylai (LPC/TR; not catalogued) were found in the same area and on about the same level at HoB. They were also fired to orange-red for the glaze and pink for the clay. The joined hooks in the handle zone of **Cor 52** suggest a date in TR, when the sigmas usually found in the handle friezes of PC kotylai disintegrate to quick dashes and hooks (*supra*, "Kotylai with Linear Decoration," 14; introduction to "Middle Corinthian," 50).

**Cor 53** Pl. 10. P63.376:5506. Linear kotyle. TR.

Wall: P.H. 0.027; P.W. 0.021; Th. 0.002. Foot: H. 0.016; diam. 0.04; Th. of wall 0.002.

HoB W 2.00-4.00/S 103.00-105.00 \*99.40-\*99.20, intrusive.

Two fragments, one includes the foot ring and the other from the wall. Exterior: on the body is a series of thirteen horizontal lines unevenly spaced and placed close together. The lower portions of five (originally six) rays spring from a single thin line just above the joining of the foot. The rays are executed carelessly and their bases placed far apart. Another line of glaze appears on the edge of the foot. The bottom of the foot is reserved, while the slant of the foot ring is glazed. On the convex, reserved area in the center are four incised circles followed by two thin circles of glaze. The throwing of the vase is excellent, but the glaze is applied carelessly. Interior glazed. Glaze: exterior, reddish orange; interior, orange turning to brownish orange near the top of the wall fragment. Clay: hard and smooth. Pink in hue. Munsell no. 7.5 YR 7/4 (pink).

The carelessness of the decoration and the distance between the bases of the rays suggest a date in TR.

Cf. for the rays, **Cor 55**, base.

**Cor 54** Pl. 11. P96.18:10323. Linear kotyle. Probably TR.

P.H. 0.025; P.W. 0.031; Th. 0.003.

HoB E 0-5.00/S 100.00-105.00 \*101.00-\*100.50; found in 1963.

Rim fragment. Exterior: two parallel lines appear near the top of the rim. In the handle frieze, vertical bars (eleven remain) flank a series of dabs (three

remain). Eight parallel lines are preserved on the upper body. Interior: a single line of glaze in the reserved area of the rim; otherwise glazed. Glaze: dark brown and worn in the handle frieze; reddish brown on the body. Clay: hard and fine. Munsell no. 10 YR 8/4 (very pale brown).

The change in the color of the glaze from handle zone to body has been done for decorative effect. On this, see *Perachora* II, 51, no. 377; 53, no. 383; pl. 19; *supra*, "Kotylai with Linear Decoration," 17.

Another fragment found in the same area at HoB shows a similar distinction in color between the handle frieze and the body (uninv. HoB 4/vii/62 found at E 0-5.00/S 95.00-100.00 \*99.60-\*99.20). This fragment also shows a distinction in clay color between the rim (Munsell no. 10 YR 8/4 [very pale brown]) and the body (no. 7.5 YR 7/4 [pink]). The effect was probably achieved by the manner in which the vessels were stacked in the kiln.

**Cor 55 Pl. 11.** P65.115:6744 (A, B, C), P63.533:5710 (D).

Glazed kotyle. TR.

A: P.H. 0.047; diam. 0.10; Th. of wall 0.002. B: P.H. 0.025; P.W. 0.02. C: P.H. 0.03; P.W. 0.031. D: P.H. 0.02; diam. 0.06; Th. 0.003.

A: HoB W 10.00-15.00/S 101.00-108.00 \*98.40. B: HoB W 20.00-25.00/S 90.00-95.00 \*99.90-\*99.40; found in 1962. C: HoB W 8.00-9.00/S 96.00-97.50 to \*98.30. D: HoB W 15.00-20.00/S 108.00-110.00 \*99.50-\*99.30.

Nine pieces from a small kotyle, some joining. Exterior: dot-cluster rosette of added white in the dark handle zone of A. The color of the glaze changes from dark chocolate brown in the handle zone to orange-red on the body. A line of added white is placed approximately at the change. On the base is a reserved area broken by two thin lines of glaze immediately above the tips of the rays. The rays are thin, their bases are spaced a medium distance apart and rest on a narrow line of glaze. Below this is a reserved line. The foot ring is glazed. A wide band of glaze appears on the slope beneath the foot. Interior glazed. Glaze: exterior, glossy, chocolate brown to orange; interior, medium brown, worn. The change of color from rim to body is intentional and achieved through firing (*supra*, "Clay," 17 and ns. 107, 108). Clay: fine, hard, and smooth. Munsell no. for all pieces: 7.5 YR 7/4 (pink).

Dot rosettes painted in white on dark glazed backgrounds begin to appear in LPC and continue into EC. Several of the fragments were found on a

level with other TR pottery; some were at a higher level. The nine pieces were discovered during different excavating seasons but clearly belong to the same vessel.

Cf. *Perachora* II, 70, pl. 27, nos. 589-92, dated "LPC or TR," third quarter of the 7th C., with the comment that most kotylai with white rosettes on dark backgrounds belong to that period (Dunbabin's absolute chronology for TR is now slightly too high); Benson, "Notes," pl. 70, fig. 14 (an alabastron of the TR period); Burr, "Geometric House," fig. 26, no. 105, for a similar use of glazed lines between the rays and upper body; M. Robertson, "The Excavations at Al Mina, Suedia IV. The Early Greek Vases," *JHS* 60 (1940) pl. 4:j, no. 17, an EC example with a white-dot rosette found at Gela, Grave 419.

**Cor 56 Pl. 11.** P68.132:7806. Large aryballos. TR.

P.H. 0.054; diam. of shoulder 0.075, of neck 0.01; Th. of wall 0.003.

HoB W 36.00-39.00/S 93.00-96.00 \*98.00.

A large portion preserved from the shoulder to mid-body. The remains of two large dot-rosettes (one complete) on the shoulder, followed by five thin concentric lines of black glaze. Four dot-rosettes on the belly, framed above and below by bands of black glaze with a thinner band of added red in the center. Glaze: medium brown to black, somewhat worn. No incision. The red paint may have been added directly onto the clay. Clay: fine, hard, and smooth. Yellow-buff. Munsell no. 10 YR 7/4 (very pale brown).

Another small TR fragment with a dot rosette, uninv. HoB 29/vii/63, was found at HoB W 0-4.00/S 105.00-109.00 \*99.20-\*98.20.

For other examples of red that seems to be added directly onto the clay, see **Cor 59**, **Cor 60**.

**Cor 57 P96.19:10324.** Aryballos. TR.

P.H. 0.035; P.W. 0.041.

HoB W 8.00-15.00/S 95.00-100.00 \*98.40; found in 1966.

Shoulder fragment. Incised dot-rosette on the shoulder. Below is a wide band of black glaze with a line of added red. Glaze: black and shiny, but worn. Clay: fine, hard, and irregular at the breaks. The firing gives the appearance of two layers with pale orange on the interior, yellow-buff on the exterior. Munsell

nos.: interior, 7.5 YR 7/4 (pink); exterior, 10 YR 7/4 (very pale brown).

**Cor 58** P96.20:10325. Round aryballos. TR.

P.H. 0.049; diam. 0.06.

HoB W 15.00–20.00/S 110.00–115.00 to \*98.80; found in 1968.

One-third of a round aryballos, preserved from the neck to the base. Narrow neck opening. Short, pear-shaped tongues on the shoulder near the broad handle stub. On the body is the end of a bird's wing with added red on the wing band. The feathers are firmly incised and rounded, like petals. Glaze: worn, black, and shiny. Clay: fine, hard, and smooth. Yellowish buff with a slightly orange hue. Munsell no. between 10 YR 7/4 (very pale brown) and 7.5 YR 7/4 (pink).

The shape of the aryballos and the small tongues on the shoulder suggest a date in TR.

Cf. Pottier, *Louvre* pl. 16, no. 462, from Rhodes, dated TR.

**Cor 59** Pl. 11. P63.341:5469. Uncertain shape. TR.

P.H. 0.035; P.W. 0.045; Th. of wall 0.004.

HoB W 2.00–5.00/S 105.00–110.00 \*99.60–\*99.10.

Small wall fragment. At the top, thin lines of red alternate with black glaze. The red appears to be applied directly to the clay. In the animal frieze, part of the body of a bull facing to left, including the back, the belly, the left rear leg, and the tail. Added red in the belly area. Light incision is used only for the belly and the thigh. Glaze: uneven, chocolate brown to black. Clay: powdery, fine, and smooth. Yellow-buff. Munsell no. 10 YR 8/4 (very pale brown).

D. A. Amyx (personal communication, 1986) notes that the configuration of the added red in the belly of the animal is "peculiar."

Published: listed in *BASOR* 174 (1964) 13. Cf. Payne, *NC* pl. 13:4, bull in the lower register of an oinochoe dated TR.

**Cor 60** Pl. 11. P96.21:10326. Uncertain shape. TR.

P.H. 0.025; P.W. 0.023.

MTE, upper N end, to \*112.00 in a Roman level; found in 1964.

Tiny wall fragment. Raised wing of a bird with two ranks of flight feathers. On the feathers, added

red alternates with black glaze. The wing bar is solid. The rosette in the field is round in shape with a crossed incision and alternating sections in added red and black glaze. The red appears to be applied directly to the clay. The incision is fine and sure. Glaze: almost entirely vanished. Clay: hard, fine, and smooth. Yellow-buff. Munsell no. 10 YR 7/4 (very pale brown).

Alternating colors are used on wing feathers by both the Painter of Vatican 73 and the Sphinx Painter, but the piece is too fragmentary to attribute to a specific hand.

Cf. *CVA Italy* 47, Como, III.C., pl. 1a–c, no. 537 (the Sphinx Painter). For a similar filler, see **Cor 61**. For other examples of red that seems to be added directly onto the clay, see **Cor 56**, **Cor 59**.

**Cor 61** Pl. 11. P96.22:10327. Uncertain shape. TR.

P.H. 0.034; P.W. 0.025; Th. 0.003–0.005.

HoB W 12.00–16.00/S 117.00–120.00 \*99.50–\*99.30; found in 1964.

Small wall fragment. Part of the neck feathers of a rooster, or the mane and front leg of a lion. Three tiers of feathers (or flame mane) are preserved. The triangular incisions have rounded ends. In the field is a round rosette. The sections are marked with a crossed incision and alternate black glaze with added red. The incision is executed neatly. Clay: fine and hard. Glaze: almost entirely lost.

Cf. for rooster, Payne, *NC* 282, nos. 277–79. The use of the round filler is reminiscent of PC work; see Benson, "Notes," 220, pl. 68, fig. 2, flat-bottomed oinochoe; see also **Cor 60**.

**Cor 62** Pl. 11. P96.23:10328. Uncertain shape. TR.

P.H. 0.034; P.W. 0.041.

HoB W 5.00–10.00/S 115.00–118.00 \*99.15–\*98.90; found in 1965.

Small wall fragment. Chest and forelegs of a feline striding to right. A long, angled incision marks the musculature of the off foreleg. The two lines used for the paw follow the contour of the glaze nicely. On the near foreleg, which is only partially preserved, a long unbroken curve separates the shoulder and chest, reversing smoothly at the top of the leg. There are traces of added red on the chest. A dot-in-circle rosette is the only filler in the field. The incision is fine and sure. Glaze: chocolate brown to black and glossy

but worn, especially on the chest of the feline. Clay: hard, fine, and smooth. Yellow-buff. Munsell no. 10 YR 7/4 (very pale brown).

D. A. Amyx (private correspondence, 29 January 1986) considers it "very close to the Sphinx Painter in his Transitional phase."

Cf. Payne, *NC* pl. 12:8 and 9 (Leipzig no. 308); Amyx, *CorVP* 71, no. A-5. Both of these comparisons were pointed out to me by D. A. Amyx. For the Sphinx Painter in general, see Amyx/Lawrence, "Sphinx Painter," 387-90 with lit., an article that clarifies the distinctions between works by the Painter of Vatican 73 and those of the Sphinx Painter.

**Cor 63 Pl. 11.** P96.24:10329. Uncertain shape. TR.

P.H. 0.052; P.W. 0.052; Th. 0.004.

HoB W 29.00-35.00/S 115.00-120.00 \*100.30-\*99.90; found in 1964.

Wall fragment. The head of a lion facing to right with an open mouth. There are two teeth in the upper jaw and one in the lower. The tongue protrudes between the teeth. The mouth is framed by two lines, one curving from the top of the nose to under the chin, the other starting above the upper teeth, defining the jaw and turning back below the lower tooth. A single line separates the forehead from the ear, ending with a curve that crosses into the area of the mouth. The eye is shaped like a fig with a circle for the pupil. The nose is marked by a curl. A portion of the shoulder is also visible, enriched with added red. The incisions are fine and sure. Clay: fine and hard with one large air pocket. Munsell no. 10 YR 7/4 (very pale brown).

Cf. Payne, *NC* pl. 11:3 (olpe), dated LPC-TR. Amyx, *CorVP* pl. 8:1b, Aegina K253 (the Aegina Bellerophon Painter); pl. 25, no. 2, no. 760. *Corinth* XV:3, pl. 16, no. 307 (kotyle), dated late TR. For the type, see Vallet and Villard, *MégHyb* 2, pl. 35:1 and 2, and B6 (olpe 1/1024), dated TR. Benson, "Notes," 221, figs. 4-6 (sack alabastron).

**Cor 64 Pl. 11.** P62.389:4729. Pyxis lid. Late TR.

P.H. 0.03; diam. 0.10; Th. 0.005.

HoB W 20.00-25.00/S 80.00-85.00, C, section 2, \*99.15-\*98.85.

A large portion of a pyxis lid, including a section of the rim. Exterior: the top is glazed except for two reserved lines separated by a glazed line at the edge.

A series of tongues radiates outward from the center to the edge of the rim, with added red applied to every third tongue. The tongues are formed by two straight lines which meet a separate curve at the end. The incision of the tongues overlaps both the reserved area and the glazed line on the rim. Interior reserved. Glaze: glossy black near the rim, fired to orange-brown elsewhere. Clay: fine, smooth, and hard. Yellow and pink areas in the clay are mixed; the appearance differs from the layered effect of other pieces (e.g., **Cor 67**). Munsell nos. 10 YR 8/4 (very pale brown) and 7.5 YR 8/4 (pink).

Cf. *Perachora* II, pl. 31, no. 713 (inv. no. L.71), a black-polychrome phiale dated from LPC to TR. The pyxis lid from Sardis is more carelessly rendered and probably of a slightly later date. *Supra*, "Clay," 16-17 and n. 107.

**Cor 65 Pl. 11.** P62.180:4431. Round pyxis (?). Probably TR.

P.H. 0.035; P.W. 0.034; Th. 0.005.

HoB E 0-5.00/S 105.00-108.00 \*99.30, burned area.

Rim fragment. Indentation at the top. Scale pattern in black-polychrome technique with added white and red. At the top, the broken edge shows the remains of a line of black glaze, followed by a reserved area in the indentation. Four registers of scales cover the remainder of the fragment. The rows alternate scales with added red and those of black glaze. Each scale is edged with a wide border of double-incised lines; the borders are decorated with white dots. There are large gaps between the ends of the scales, creating a vertical as well as horizontal rhythm. Compass points. Glaze: dark brown to black. Interior reserved. Clay: hard and slightly rough. Yellow-buff. Munsell no. 10 YR 7/3 (very pale brown).

The shape is uncertain. The indentation at the top may have been designed for a lid. The use of white dots begins as early as LPC, becomes very popular in EC (see also **Cor 67**), and continues into MC. The lively use of color suggests a date in TR for this piece, but the irregular spacing and numerous dots could indicate a date as late as EC.

Cf. *Perachora* II, pl. 31, no. 722 a, b (LPC-TR) for a very similar treatment of the scales on a phiale.

**Cor 66** P96.25:10330. Alabastron (?). Probably TR.

P.H. 0.029; P.W. 0.028; Th. 0.004.

HoB W 5.00–9.00/S 110.00–113.00 to \*98.80; found in 1965.

Wall fragment. A scale pattern covers the entire fragment. Portions of six registers remain. The pattern alternates rows of black-glaze scales and rows of scales with added red. All of the scales have narrow borders created by two parallel incisions. The compass has been misapplied so that the ends of the arcs either overlap or begin lower than they should. Glaze: almost entirely vanished. Clay: fine and hard. Creamy buff. Munsell no. 10 YR 7/3 (very pale brown).

Found in a layer of flood gravel with several rims from East Greek bird bowls, including P65.25:6615.

Cf. CVA France 9, Louvre 6, Inv. MNB 628, pl. 4, nos. 15–17, alabastron with animal frieze. *Perachora* II, 81, pl. 31, no. 719; also *Ephesos* XII:1, 20, K24, pl. 8 (alabastron), dated as probably TR.

**Cor 67** Pl. 11. P85.48:9153. Uncertain shape. Late in TR or early in EC.

P.H. 0.051; P.W. 0.025; Th. 0.004.

BF, trench 11, E 685.00/S 347.20 \*192.80.

A large fragment, probably from the shoulder. Exterior: scale pattern. Most of the fragment is covered by shiny black glaze, but at the bottom are three registers of scales with portions of six scales preserved. The pattern alternates rows of black scales with wide borders created by two sets of parallel incisions and scales with narrow borders created by a single set of parallel incisions. There are white dots within the wide borders and added red on the scales with narrow borders. Compass points. Interior glazed. Glaze: exterior thick, black, and shiny; interior somewhat streaky. Clay: fine and hard. The clay is fired to different colors on the interior and exterior, giving the impression of two layers of clay: exterior, yellowish in hue, Munsell no. 10 YR 7/4 (very pale brown); interior, pinkish in hue, Munsell no. 5 YR 6/6 (reddish yellow).

Scale patterns with white dots appear as early as LPC (see **Cor 34**). The style develops in earnest in EC and continues into MC, especially in the works of the Erlenmeyer and the Dodwell Painters.

This is one of the more elaborate scale-pattern pieces yet found at Sardis. In its original state, it must have been quite colorful.

Published: *BASOR* Suppl. 25 (1987) 88, n. 36. For the "white dot" style in general, see Amyx, *CorVP* 376, 539. Cf. **Cor 34**, **Cor 65**, both with white dots in wide

borders; **Cor 37**, with added red but no white dots (also from BF). Similar scale-pattern pieces with narrow borders and added red in the centers, but without white dots, were found at Ephesus, *Ephesos* XII:1, 57, K233, pl. 27 (dated as probably TR). *Supra*, "Clay," 17 and n. 107.

**Cor 68** Pl. 12. NoEx 70.3. Alabastron. Late in TR or early in EC.

H. 0.07; diam. 0.039; diam. of mouth 0.029.

Said to be found at Bin Tepe, the royal cemetery across the Hermus River, near the S shore of the Gygean Lake.

Complete and in good condition. There are three concentric circles around the mouth, a single line of glaze on the side of the lip, four horizontal strokes on the handle, and long irregular tongues on the neck. On the body, four bands of glaze alternate with three bands of double false checkerboard pattern, executed hastily. On the underside of the base are three concentric lines of glaze. Glaze: dark brown and only moderately shiny, misfired to orange on one side. Some incrustations appear on the glossy exterior. Clay: hard and smooth. Light orange. Munsell no. 7.5 YR 7/4 (pink).

The only complete Corinthian alabastron found at Sardis, its excellent condition suggests a grave context. The careless checkerboard pattern places it late in TR or early in EC. For similar decoration on the top of an earlier, round aryballos, see **Cor 43**, dated LPC.

Cf. Anderson, "Old Smyrna," 145, pl. 24, no. 89, an alabastron with added lines of red, dated TR or EC; CVA Great Britain 9, Oxford 2, III.C., pl. 1, nos. 40, 41 (G.B. 384); CVA France 14, Louvre 9, III.C.a, pl. 29, nos. 3, 5. The Sardis piece is without the added red of the pieces in Smyrna, Oxford, and the Louvre. See also *Ephesos* XII:1, 32, pl. 18, K88, a piriform aryballos dated LPC; and 18, pl. 8, K12, an alabastron dated TR or EC. The type has a long life.

**Cor 69** Pl. 12. P65.94:6712 (A, B, joined). Aryballos. Late in TR or early in EC.

A: P.H. 0.027; P.W. 0.029; Th. 0.004. B: P.H. 0.02; P.W. 0.03; Th. 0.004–0.005.

A: HoB W 15.00–20.00/S 110.00–115.00 to \*98.70. B: HoB W 20.00–28.00/S 107.00–110.00 \*98.80–\*98.00.

Two body fragments, joined. Two thin lines of glaze are preserved at the top of fragment A, followed

by a glazed band with an added line of red, then two additional thin lines of glaze. Below, on the shoulder, is a false checkerboard pattern composed of four lines of glaze with quick vertical dabs between. At the bottom of both *A* and *B* are two thin lines, followed by two bands of glaze, each with an added band of red. Glaze: dark brown to black, and glossy. Clay: fine, smooth, and hard. Beige. Munsell no. 10 YR 7/3 (very pale brown).

Very similar to **Cor 70**, which was found nearby. There is, however, a striking difference in color (black for **Cor 69**, orange for **Cor 70**) possibly caused by faulty firing, in which case both pieces may belong to one aryballos. Surely they are by the same hand. Several other TR pieces were found in the same area and level, as were fragments from various uninventoried bird bowls.

Cf. CVA Italy 18, Taranto 2, III.C., pl. 2, nos. 6, 8; CVA Germany 36, Tübingen 1, III.C., pl. 20, no. 7 (S./10 1276) (D. 1748).

**Cor 70** Pl. 12. P96.26:10331. Aryballos. Late in TR or early in EC.

P.H. 0.026; P.W. 0.037; Th. 0.004.

HoB W 12.50–15.00/S 110.00–115.00 \*98.71 (floor)–\*98.55 (top of gravel); found in 1965.

A portion of the body of an aryballos. There is a band of glaze at the top of the fragment followed by three lines of false checkerboard pattern, two thin lines of glaze, then two bands of glaze with traces of added red. Carelessly executed. Glaze: dark brown to reddish orange. Clay: fine, smooth, and slightly powdery. Beige. Munsell no. 10 YR 7/3 (very pale brown).

The false checkerboard, created by a series of thin lines and rows of dabs between, is fairly common during this period. Another example, surely by the same hand, was found nearby (**Cor 69**). Another small rim fragment (uninv. HoB 2/vii/65) was found at W 10.00–15.00/S 110.00–115.00 \*99.00–\*98.00. A band of glaze at the top is followed by two lines and then a more careful rendering of the checkerboard pattern than occurs in **Cor 69** and **Cor 70**. Glaze: mostly lost. Munsell no. 10 YR 7/4. Date: TR/EC.

Cf. Anderson, "Old Smyrna," 145, pl. 24, no. 92.

**Cor 71** Pl. 12. P96.27:10332. Skyphos. Late in TR or early in EC.

P.H. 0.06; P.W. 0.055.

HoB E 5.00–W 10.00/S 90.00–108.00 \*97.50, intrusive; found in 1966.

Two fragments from the rim to mid-body, joined. Exterior: three horizontal lines near the rim. Five vertical bars and eight dabs remain in the handle zone. Both the body and the interior are glazed. Glaze: exterior, worn away in the handle zone, but black immediately below and dark brown on the body; interior, chocolate brown. Clay: fine, smooth, and slightly powdery. Yellow-buff. Munsell no. 10 YR 7/4 (very pale brown).

Cups of this type with glaze covering the body and even the foot begin to be produced in LPC but continue into EC (*supra*, "Kotylai with Linear Decoration," 14; introduction to "Late Protocorinthian," 27; introduction to "Transitional," 33). The skyphos is an unusual shape among the Corinthian finds at Sardis. The only other skyphos fragment, **Cor 72**, was found not far from this example, but on a different level, and belongs to a different vessel. The glaze on both pieces is badly worn.

Cf. Weinberg, "PC Geometric," 40, fig. 24, found in an EC context.

**Cor 72** P96.28:10333. Linear skyphos. Late in TR or early in EC.

P.H. 0.02; P.W. 0.031; Th. 0.002.

HoB W 2.00–7.00/S 95.00–100.00 \*99.00–\*98.80, probably intrusive; found in 1965.

A small fragment from the rim. Exterior: two horizontal lines near the rim. Nine vertical lines remain in the handle zone and three horizontal lines on the upper body. Interior glazed. Glaze: exterior, badly worn; interior, dark brown. Clay: smooth and hard. Munsell no. 10 YR 7/3 (very pale brown).

One of two Corinthian skyphos fragments found at Sardis (see **Cor 71**). The badly worn glaze and small size suggest that the fragment was not found in its proper context (*supra*, "Stratigraphy," 5 and n. 16).

Cf. Weinberg, "PC Geometric," 40, fig. 24, from Corinth, found in an EC context.

**Cor 73** Pl. 12. P96.29:10334 (*A*, *B*). Glazed kotyle (?). Late in TR or early in EC.

*A* (wall fragment): P.H. 0.041; P.W. 0.051; Th. 0.004.  
*B* (foot fragment): P.H. 0.026; P.W. 0.026; Th. 0.004.

A: HoB W 8.00–12.00/S 90.00–95.00 \*99.60–\*98.80, S face of EW wall; found in 1961. B: HoB E 0–5.00/S 90.00–95.00 \*99.70–\*99.20; found in 1961.

Two separate fragments, from the lower body to the foot. Exterior: a wide band of black glaze at the top of the wall fragment has thin lines of added purple and white. A reserved line followed by a wide band of glaze appears above the short thick rays. Their bases, which are placed far apart, spring from the join of the foot. A thick glazed line decorates the slant of the foot. Well executed. Interior glazed. Glaze: black and glossy, but worn. Clay: hard, with a pitted surface. Munsell no. 10 YR 8/3 (very pale brown).

The two pieces were found separated from one another, but clearly belong to the same vessel, probably a kotyle.

Cf. Weinberg, "PC Geometric," 40, for the use of polychrome decoration on kotylai; also **Cor 125** for an MC example with polychrome lines.

**Cor 74 Pl. 12.** P65.61:6671. MANISA 4948. Linear kotyle. Late in TR or early in EC.

Est. H. 0.07; diam. 0.09; Th. of rim 0.002; of wall 0.004. HoB W 7.00/S 104.50 \*98.40.

Half preserved, from the rim to the foot, and reconstructed from two large pieces. Near the rim are two thin horizontal lines. Seventeen vertical bars and seventeen dabs are preserved in the handle zone. Sixteen horizontal lines appear on the body. Below, a reserved area is followed by a band of glaze which touches the tips of the rays. Portions of seven rays are preserved. The rays are short and their bases are placed fairly far apart. The underside of the foot is reserved on its resting surface. The slope of the foot ring is glazed. There are also two concentric circles of glaze in the center of the convex area. Glaze: light brown to reddish brown, much worn. Clay: fine, smooth, and hard. Yellowish beige, somewhat darker yellow on the exterior. Munsell no. 10 YR 8/4 (very pale brown).

Kotylai of this type were popular in late TR and early EC. The Corinthian pottery found on this level in this area of HoB is otherwise TR (*supra*, "Stratigraphy," 5).

Published: *BASOR* 182 (1966) 14, where it is identified as PC. Cf. Weinberg, "PC Geometric," 40, fig. 25, found in an EC context; *Corinth* VII:1, pl. 33, nos. 245, 246, dated EC. See also **Cor 75**, **Cor 77**.

**Cor 75 Pl. 12.** P66.50:7036. Linear kotyle. Late in TR or early in EC.

P.H. 0.065; diam. of rim 0.09; Th. of rim 0.002; of wall 0.003.

Scattered: HoB W 17.00–20.00/S 90.00–92.00 \*98.50–\*98.20; HoB W 16.00–20.00/S 91.00–97.00 \*98.20–\*98.00, interior of Building G, floor; HoB W 16.00–19.00/S 90.00–95.00 \*98.30–\*98.00.

Nine fragments, some of them joined, composing most of a linear kotyle. One handle is fully preserved, as is the stub of the other handle. The foot is missing. Exterior: a single line of glaze on the preserved handle and two horizontal lines on the rim. Seventeen of the remaining vertical bars flank one side of the open area of the handle frieze. One open area is fully preserved and shows eighteen dabs. Thirteen thin horizontal lines on the upper body are followed by a single wide band of reserve, below which is a band of glaze. The upper portions of six rays are preserved near the base, their tips overlapping the band of glaze above. Interior: a single line of glaze in the reserved band of the rim; otherwise glazed. Glaze: worn. One piece shows signs of burning. Clay: fine and hard. Munsell no. 10 YR 8/4 (very pale brown); burnt area, 10 YR 6/1 (gray).

This is one of the few Corinthian vases found at Sardis that is nearly complete. Its style is very similar to that of **Cor 74**; it also resembles **Cor 77**. Both date late in TR or early in EC. These kotylai were found at HoB in areas and on levels comparable to other Corinthian pottery dating from TR to early EC. On the decoration of the frieze, *supra*, "Kotylai with Linear Decoration," 15.

**Cor 76 Pl. 13.** P63.492:5664. Linear kotyle. Late in TR or early in EC.

P.H. 0.045; P.W. 0.063; Th. 0.003.

HoB W 7.00–9.00/S 106.00–111.00 \*99.50–\*99.10.

Two joined fragments from near the foot. Exterior: portions of three horizontal lines remain near the top of the fragment, followed by a wide area of reserve, a wide glazed band, and a series of four partially preserved, wobbly rays which are unevenly spaced. Interior glazed. Glaze: reddish orange on both the interior and exterior. Clay: hard, fine, and smooth. Munsell no. 7.5 YR 7/4 (pink).

The careless execution of the rays and the use of a wide band between the lines of the body and the rays are typical of kotylai dating late in TR and early in EC.

Published: *BASOR* Suppl. 26 (1990) 173, n. 49. Cf. *Corinth* VII:1, nos. 245, 246; see also **Cor 77**.

**Cor 77** P60.30:2280. Linear kotyle. Late in TR or early in EC.

P.H. 0.055; P.W. 0.045; Th. 0.002.

HoB E 10.00–15.00/S 100.00–105.00 \*100.70–\*100.20, in a mixed context including Pergamene and sigillate pieces.

Fragment from the lower body. Exterior: a series of horizontal lines on the body, seventeen of which remain. A reserved band, below, is followed by a glazed band which overlaps the tip of a ray. Interior glazed. Glaze: exterior, yellow-brown; interior, medium brown. The glaze is somewhat worn. Clay: hard and smooth. Yellow-beige. Munsell no. 10 YR 6/4 (light yellowish brown).

The use of a broad band of glaze near the ray suggests a date late in TR or early in EC. See also **Cor 75**, **Cor 76**.

**Cor 78** Pl. 13. P96.30:10335. Kotyle. Late in TR or early in EC.

P.H. 0.015; diam. 0.031; Th. 0.003.

HoB W 15.00–20.00/S 105.00–110.00 \*99.00–\*98.80; found in 1965.

Half of the foot of a small kotyle. Exterior: two rays, their bases placed far apart, spring from a band of glaze covering the entire foot ring. The resting surface of the foot is reserved. On the slope is a band of dark brown glaze, followed by a thin band of orange and another of dark brown glaze where the slope meets the convex area. The convex area is reserved except for a solid circle of glaze, which shades from dark brown on the outside to orange in the center. Interior glazed. Glaze: streaky and uneven, but shiny. Clay: hard and fairly smooth, body yellow-orange in hue, lighter and shiny on the exterior. Munsell nos.: body, 7.5 YR 7/4 (pink); exterior, 10 YR 7/4 (very pale brown).

Cf. **Cor 79**. *Ephesos* XII:1, 65–66, K267, K268, K269, and pl. 32, all larger kotylai than the example at Sardis and with more rings of glaze under the foot. Dated EC.

**Cor 79** Pl. 13. P62.489:4918. Kotyle. Late in TR or early in EC.

P.H. 0.015; diam. 0.03; Th. 0.002.

HoB W 20.00–25.00/S 95.00–100.00 to \*97.30.

A complete foot. Exterior: the bases of four rays, placed far apart, spring from a thin line of glaze at the juncture of the body and foot. A reserved line on the upper part of the foot ring is followed by a thicker line of glaze below. The resting surface of the foot is reserved; there is a band of glaze on the slope. The convex area is reserved except for a single circle of glaze at the center. Interior glazed. Glaze: black and glossy on the exterior, dark brown on the interior. Evenly applied on the exterior; uneven on the interior. Clay: hard, smooth, and fine with a shiny exterior. Munsell no. 10 YR 7/3 (very pale brown).

Cf. **Cor 78**.

### Early Corinthian (EC)

Three Lydian areas at Sardis (HoB, PN, and MMS) produced fine examples of EC ware. One of the most unusual pieces is a handle-plate from a large krater with a hound *couchant* (**Cor 85**). The style is old-fashioned for the period, recalling the finer, more carefully executed work of the PC period. This simple, clear style was apparently appreciated at Sardis. An imitation of a similar style appears on a handle-plate from a Corinthianizing krater found at PN, **Cor 148**, with a representation of a large spotted bird.

A fragment with a fine panther head, **Cor 107**, also found at PN, is one of the few works that can be brought close to the hand of a known painter, and once again it is that of the Sphinx Painter (see also **Cor 62**). Another fragment, with only the legs of a feline remaining, is close to the Dolphin Painter and may be his own work (**Cor 80**).

A number of relatively plain Corinthian vases also belong to this period. Most of these are fragments from football (or gourd) aryballoi (**Cor 94–Cor 97**).

**Cor 80** Pl. 13. P63.573:5772. Alabastron. Early in EC.

P.H. 0.015; diam. 0.035; Th. 0.003.

HoB W 17.00–20.00/S 100.00–105.00 \*99.30–\*99.00.

The base of a small alabastron. Feline to right, with only his four paws preserved. Parallel curved incisions appear on the paws, straight lines in the legs. A small incised rosette is placed between the front and hind legs of the feline. On the bottom of the alabastron is an exaggerated pinwheel rosette with a large blob on the end of each of the nine spokes. Glaze: black and glossy. Clay: slightly powdery, smooth, and fine. Orange buff. Munsell no. 10 YR 7/3 (very pale brown).



Not far from the work of the Dolphin Painter. D. A. Amyx (private correspondence, 29 January 1986) concurs, considering it "very close to the Dolphin Painter (his own work?)" and notes especially the peculiar pinwheel rosette beneath the vase.

Cf. CVA France 14, Louvre 9, III.C.a., pl. 30, nos. 8, 9 (Fr. 596); Payne, NC nos. 76, 80, pl. 15:9 and 11; nos. 228, 230, pl. 17:1-3. For an example by the Dolphin Painter, K. Herbert, *Ancient Art in Bowdoin College* (Cambridge, Mass. 1964) 55, no. 135, pl. 19, an EC alabastron.

**Cor 81** P96.31:10336. Alabastron. Early in EC.

P.H. 0.031; P.W. 0.025; Th. 0.003.

HoB W 14.00-16.00/S 90.00-93.00 \*98.90-\*98.40, intrusive; found in 1966.

Small fragment, perhaps from the wall of a small alabastron. Sphinx or griffin to right facing the curve of a snake's body. Only the lower portion of the sphinx's leg and a single curve of the snake's body are preserved. The leg has three parallel incisions and traces of added red in the upper part. The snake's body is incised with small flecks, perhaps representing scales. Glaze: completely worn away. Clay: hard and fine. Pale yellow-buff. Munsell no. 10 YR 7/3 (very pale brown).

The piece is small and in poor condition, but the design suggests a familiar type: curving snake between confronted sphinxes. The fragment is intrusive, as its badly worn condition suggests.

Cf. Payne, NC no. 89, pl. 12:5 (Boston MFA 98.910); no. 84, pl. 16:2 (London O.C. 406 [A 1041]).

**Cor 82** P96.32:10337. Aryballos. Early in EC.

P.H. 0.024; P.W. 0.027; Th. 0.003.

HoB W 15.00-20.00/S 110.00-115.00 \*98.60-\*98.40; found in 1966.

Small wall fragment. Bird flying to left with outstretched wings. Two parallel lines are used for the wing bars as well as for the separation between the tail and the body. A series of parallel lines marks both wing and tail feathers. There is added red on the wing and tail. The incision is fine and fairly steady for so small a piece. Glaze: black, glossy, and worn. Clay: hard, smooth, and fine. Fired to different colors on the exterior and interior, giving the appearance of two layers of clay. Greenish yellow on the exterior, Mun-

sell no. 10 YR 7/4 (very pale brown); orange-buff on the interior, Munsell no. 7.5 YR 7/4 (pink).

Found in the same area and at nearly the same level as one piece of **Cor 69**, which dates late in TR or early in EC. Another small wall fragment of uncertain shape (P62.344:4662), showing a delicately drawn bird's wing with added red on the bar, was found at PN, in Test Pit "X" in "Lydian B" at \*86.30, and dates late in TR or early in EC.

Cf. Benson, "Notes," 223, pl. 70, figs. 14, 15, for a TR example with finer incision.

**Cor 83** Pl. 13. P62.322:4631. Alabastron. Early in EC.

P.H. 0.05; P.W. 0.056; Th. 0.002.

PN, "Lydian B," ca. W 235.00-238.00/S 375.00-380.00 \*87.25. Found near **Cor 107**, **Att 77**, a cup, and **Att 87**, a Hermogenean skyphos.

Wall fragment, probably from a large alabastron. A portion of the buttocks and leg of a male (?) figure to right. The figure may be a padded dancer (or komast) but does not have the usual distortion of form. The tight red chiton has a wide decorative border at the level of the thigh. The border is created by two sets of parallel incised lines flanking a row of white dots. In the center of the border is a running-curve pattern. Two quick, curved incisions are used to mark the muscles of thigh and calf. A large incised rosette and an incised blob appear in the field. The incision is rapid and somewhat careless. Glaze: shades from black to orange-brown; glossy and uneven. Clay: hard, smooth, and fine. As a result of firing, the wall appears to be made of two layers of clay: the inner layer is orange-buff in hue (Munsell no. 7.5 YR 7/4, pink), the outer, yellow-buff (Munsell no. 10 YR between 8/4 and 7/4, very pale brown).

The decorative chiton is more common to Gorgons or Boreads than to komasts. It also appears on warriors. The fact that the figure is not "padded" also makes the identification of a dancer (or komast) somewhat insecure, although the pose is closer to that of a dancer than to that of a running or flying figure (wheel marks on the interior dictate the position of the figure).

On dancers in general, see Seeberg, *Komos*, and idem, "The Wellcome Painter and His Companions," *ActaArch* 35 (1964) 29-50. For the chiton, see Lawrence, "Chimaera Painter," 351, pl. 87, fig. 6 (a Boread on a plate by the Chimaera Painter); W. Müller, *Keramik des Altertums* (Leipzig 1963) fig. 10,

Jena (inv. no. 134/wu). For the use of white dots in borders, see Payne, *NC* 285, no. 382. Contrast the pose of a Boread in CVA Germany 36, Tübingen 1, III.C.a., pl. 22, nos. 8–12, inv. H./10 1199 (D. 1750), dated EC.

For a Corinthian komast, see **Cor 120**; for Attic examples of komasts, see **Att 46**, **Att 84**; for a Lakonian example, see **Lak 5**.

**Cor 84 Pl. 13.** P63.354:5481. Alabastron. Early in EC. P.H. 0.055; P.W. 0.045; Th. of wall 0.004. HoB W 20.00–22.00/S 105.00–108.00 \*99.90–\*99.60.

Body fragment. A portion of a shield with a swirl pattern on which added red and white alternate with black glaze. The incision between the segments and around the edge of the shield is firmly executed. Part of a fine incised rosette appears in the field. Glaze: cracked, worn, and of medium gloss where preserved. Clay: smooth and fine with a glossy exterior. Yellow-buff. Munsell no. 10 YR 8/3 (very pale brown).

The careful incision and added color suggest that this alabastron was made early in EC.

A small wall fragment with a similar rosette (uninv. HoB 5/vii/65) was found at HoB W 28.50–28.30/S 111.50–109.00 \*99.75–\*99.50. The petals are well rounded and the incisions divide them precisely. The date is early in EC. Munsell no. 10 YR 8/4 (very pale brown).

Published: listed in *BASOR* 174 (1964) 13. Cf. CVA Italy 44, Capua 4, III.C., pl. 4, no. 8 (Inv. 50) (It. 1954). The swirl pattern is used more frequently during MC, as seen in Payne, *NC* no. 951.

**Cor 85 Pl. 13.** P61.339:3742. Column-krater. EC. P.H. 0.058; P.W. 0.105; Th., including handle loop, 0.031; Th. of plate 0.01. PN W 245.00–250.00/S 380.00–385.00 \*86.80, on floor.

Handle-plate with portion of the handle remaining. Dog, *couchant*, facing to left with his front paws raised and his head turned back over his shoulder. A single long incision delineates the cheek and lower jaw, while another forms the muzzle, with a curl for the nostril. A fine, long S curve is used for the shoulder, with four curved incisions below. A long hook defines the front elbow; a single line separates the front legs. The back haunch is formed by a single, reversed curve which continues down along the hind leg and over the paw bump. Two incisions mark the

base of the tail. The eye is circular, with extensions at the corners. Two incisions are used to form the wrinkle of the brow. The extended tongue, the teeth, and the interior of the ears are also formed by incisions.

A single incised rosette with several concentric circles in the center appears in the field above the dog's haunch. Added red on the dog's neck, shoulder (between incisions), and haunch (either side of the incision). The incision is sure, light, and fine. The edges of the handle-plate and the handle are glazed. Glaze: black, glossy, cracked in places, and worn. Clay: hard and smooth. Munsell no. 7.5 YR 7/4 (pink).

The style looks back to PC work, both in the fineness of the incision and the relative lack of filling ornament. The pose, with sharply raised paws, is not often used for dogs but appears frequently on panthers, as on a pyxis lid by the Mykonos Painter (Payne, *NC* 292). A similar rosette appears on a fragment belonging to the destruction resulting from the siege of Alyattes at Old Smyrna: Anderson, "Old Smyrna," 146, pl. 25, no. 94a.

For the development of the handle-plate on Corinthian kraters, see Tomris Bakır, *Der Kolonnenkrater in Korinth und Attika zwischen 625 und 555 v. Chr.*, *Beiträge zur Archäologie* 7 (1974) 11–59.

**Cor 86 Pl. 13.** P89.4:9625. Uncertain shape. EC. P.H. 0.021; P.W. 0.030; Th. 0.0031–0.0038. MMS-III E 102.00/S 95.00 ca. \*102.50.

A small wall fragment. A large incised rosette next to the hind leg of a hoofed animal, probably a goat. Both the shape and the incision of the rosette are nicely done, although the lines do not quite mark the divisions of the petal. A single incision remains in the leg of the animal. Two well-drawn incisions mark the juncture of the hoof. Glaze: dark brown and shiny. Clay: fine and hard. Munsell no. 10 YR 7/4 (very pale brown).

Published: mentioned in regard to the context, *AASOR* 51 (1993) 39, n. 11.

**Cor 87 Pl. 14.** P96.33:10338 (A, B). Alabastron. Probably EC.

A (larger fragment): P.H. 0.05; P.W. 0.049; Th. 0.005. B (smaller fragment): P.H. 0.027; P.W. 0.033; Th. 0.004. HoB W 2.00–10.00/S 117.00–123.00 \*100.20–\*99.80; found in 1963.

Two large fragments from the shoulder to the base, but not joining. Portion of a large bird preserved from the neck to the wing. Incisions for the wing bar. A series of hasty, parallel incisions for the feathers. Purple-red added on the wing bar. In the field, large incised rosettes with rounded petals. The incision is fine but sometimes careless. Glaze: black to orange and glossy. Clay: hard and fine. Pinkish buff in hue with a creamy exterior. Munsell nos.: body, 7.5 YR 7/4 (pink); exterior, 2.5 YR 7/4 (pale yellow).

Another fragment (uninv. HoB 8/viii/63) from the base of an alabastron showing the end of a bird's wing was found at HoB W 5.00-7.00/S 110.00-115.00 \*100.00-99.50. It probably dates to EC.

Cf. Payne, *NC pl.* 17:4.

**Cor 88 Pl. 14.** P61.220A:3527. Alabastron. EC.

Largest piece, as joined: P.H. 0.067; P.W. 0.069; Th. 0.006. Fragment with wing: P.H. 0.054; P.W. 0.066; Th. 0.006. Foot fragment: P.H. 0.052; P.W. 0.066; Th. 0.005-0.006.

HoB W 10.00-15.00/S 100.00-105.00 \*99.60-99.00.

Six fragments from a large alabastron, four joined. Rooster facing to right. Portions of the chest, neck, outstretched wing, and feet remain. Added red on the chest of the rooster. Parallel incisions are used on the neck. Wide parallel incisions create both the wing feathers and the wing bar. Incised petal-shaped rosettes in the field. Radiating tongues appear on the underside of the alabastron. Portions of four tongues remain. Glaze: black, shiny, and crackled in places. Clay: hard, smooth, and fine with both faceted and smooth breaks. Yellow-buff. Munsell no. 10 YR 7/4 (very pale brown).

The style is close to that of the Erlenmeyer Painter. D. A. Amyx agrees (private correspondence, 29 January 1986), saying "it does recall the Erlenmeyer Painter, but is less gaudy (early work?)." The top of an alabastron (**Cor 89**), found in the same area and at the same level, may belong to the same vessel. Large alabastra of this type begin in EC and become popular in MC.

Cf. J. L. Benson, "The Erlenmeyer Painter," *AntK* 7 (1964) pl. 25:8 and p. 73, no. 11 (Copenhagen 7298), by the Erlenmeyer Painter; for the position of the rooster, idem, "The Laurion Painter," *OMLeiden* 46 (1965) pl. 10, no. 7.

**Cor 89 Pl. 14.** P61.225:3538. Alabastron. EC.

P.H. 0.021; diam. of mouth 0.03; Th. 0.004.

HoB W 10.00-15.00/S 100.00-105.00 \*99.60-99.00.

A portion of the mouth and neck. The disk slants downward toward the opening of the mouth. The thin, sharp profile of the rim has a slight overhang. Tongues of even thickness radiate from the mouth. A row of closely spaced dots appears on the rim. On the neck is another series of tongues, rippling over the bumpy contour. Glaze: black to brown, crackled, and worn. Clay: hard, smooth, and fine. Yellow-buff. The closest Munsell no. is 10 YR 7/3 (very pale brown).

Found near the alabastron with a rooster (**Cor 88**) and may belong with it.

Cf. *Ephesos* XII:1, 27, K58, K59, pl. 14, dated EC.

**Cor 90 Pl. 14.** P63.327:5446. Uncertain shape. Probably EC.

P.H. 0.025; P.W. 0.05; Th. 0.003.

HoB W 3.00-13.00/S 110.00-115.00 \*100.20-99.60.

Wall fragment. Bird (possibly a siren) on the right facing to left, preserved from upper wing to feet. In front of the bird is a pendent lotus. Hasty incision is used for the leg joints of the bird, the contour of the wing, and the wing bar. There are white dots on the wing bar and added red on the wing covert. On the lotus, white dots decorate the base of the petals and the edges of the sepals. Added red appears on both the calyx and the central petal. Quick incisions are used for details. No fillers remain in the field. Glaze: glossy, chocolate brown to black, with some thin areas of orange. Clay: fine, smooth, and slightly powdery. Orange-buff. Munsell no. 7.5 YR 7/4 (pink).

The lotus is a careless rendering of a finer type that is found occasionally in Corinthian work. A similar bird appears on a fragment of a Corinthian alabastron found at Old Smyrna above the Alyattes destruction level (a mixture of TR, EC, and MC; see Anderson, "Old Smyrna," 150, pl. 25, no. 145).

Another small wall fragment with part of a lotus (uninv. HoB 3/viii/65) was found at HoB W 3.00-7.00/S 90.00-99.00 \*98.60-98.30. White dots appear both on the edges of the sepals and at the base of the petals. There is added red on one petal. The glaze is worn. Date: EC. Munsell no. 7.5 YR 7/4 (pink).

A small fragment (P87.81:9489), found at BF E 684.00-689.00/S 328.00-333.00 ca. \*182.70, has the leg of a bird and rosettes of a somewhat later and more

careless type in the field. The glaze has vanished. Date: MC. See **Cor 136**.

Published: listed in *BASOR* 174 (1964) 13. Cf. for the general floral type, CVA France 9, Louvre 6, III.C.a., pl. 8, no. 1 (under the lioness) (Fr. 392); Amyx, *CorVP* 87–89, the Luxas Group, dated EC. The white-dot style of EC continues into MC in the works of the Erlenmeyer and Dodwell Painters (*ibid.*, 160, 539); Payne, *NC* 149, fig. 55:e, no. 1090 (Dodwell Painter, dated MC); CVA Germany 36, Tübingen 1, III.C.a., pl. 29, nos. 1–4 (D. 1757) (dated EC, a sloppy floral motif with white dots). For an example of the type of lotus palmette somewhat comparable to the simpler version at Sardis, see CVA France 7, Bibliothèque Nationale 1, pl. 13, no. 11 (103).

**Cor 91 Pl. 14.** P64.330B:6444. Oinochoe (?). Probably EC.

P.H. 0.045; P.W. 0.057; Th. 0.004.

PN W 296.00–297.50/S 337.50–339.00 \*85.80–\*85.30.

Wall fragment. A series of parallel incisions, possibly representing tongues, radiates from the top. The incision is competent but not entirely even, and the sections vary in width. Added red in the second section from the right, with traces of red in the last two sections to the left. Glaze: black and glossy, but worn in places. Clay: fairly smooth and fine. Yellow-buff. Munsell no. 10 YR 8/4 (very pale brown).

Four such fragments were found at Sardis, three at PN and one at HoB. This piece and **Cor 92** and **Cor 93** probably come from oinochoai. The fourth comes from an aryballos (**Cor 97**).

Cf. D. A. Amyx, "Dodwelliana," *California Studies in Classical Antiquity* 4 (1971) 25, no. 6; Anderson, "Old Smyrna," 147, pl. 26, nos. 114, 118. For a similar decoration on a sack alabastron, see CVA Great Britain 12, Reading 1, III.C., pl. 3, no. 11 (inv. no. 39.IX.4), with added red and white; *Ephesos* XII:1, 57, K235, pl. 27, oinochoe dated TR or EC; 60, K248, pl. 30.

**Cor 92 Pl. 14.** P68.120:7786. Oinochoe. Probably EC.

P.H. 0.027; P.W. 0.026; Th. 0.003.

PN W 265.20–266.80/S 342.00–343.50 \*86.00–\*85.93.

Small wall fragment, probably from the join of the neck. Parallel incised lines radiate from the top. The incision is even and competent. Glaze: black and shiny. Clay: powdery, fine, and smooth. Munsell no. 10 YR 8/4 (very pale brown).

EC oinochoai were sometimes decorated in a plain style with carefully drawn, parallel incisions like these. Similar fragments were found at Old Smyrna and at Ephesus.

Cf. Anderson, "Old Smyrna," pl. 26, no. 118; *Ephesos* XII:1, 57, K235, pl. 27 (dated TR or EC); 60, K248, pl. 30. See **Cor 91**, **Cor 93**.

**Cor 93 Pl. 14.** P96.34:10339. Oinochoe. Probably EC.

P.H. 0.026; P.W. 0.054; Th. 0.005.

HoB W 2.00–10.00/S 117.00–123.00 \*100.20–\*99.80, intrusive; found in 1963.

Wall fragment. A series of parallel incisions radiates from the top. Added red on the last section to the left and on the third section from the right. Possibly added yellow on the fourth section from the left. Glaze: badly worn, but black and shiny where it remains. Clay: fine and smooth. Yellow-buff. Munsell no. 10 YR 8/4 (very pale brown).

Cf. **Cor 91**, **Cor 92**.

**Cor 94 Pl. 14.** P96.35:10340. Football (gourd) aryballos. EC.

P.H. 0.023; P.W. 0.05; Th. 0.005.

HoB W 10.00–13.00/S 105.00–107.00 \*99.30–\*99.00; found in 1963.

Base fragment. Single incisions mark the eight remaining segments. Added red and white alternate with black glaze as follows: black, red, black, white, black, red, black, white. The incision is quick and careless. Glaze: black and glossy. Clay: hard, fine, and smooth. Yellow-gray in hue. Munsell no. between 10 YR 7/2 (light gray) and 2.5 YR 7/2 (light gray).

Football (gourd) aryballoi are common in EC (see **Cor 95–Cor 97**). An aryballos in Denmark has similar yellow-gray clay with added red and white in the incised sections (see below).

On the football (or gourd) aryballos in general, see Payne, *NC* 291, who named the type; and Neeft, *Aryballoi* 275–76. In CVA USA 5, Univ. of Calif., Berkeley 1, III.C., under 16, no. 11 (aryballos 8/3367), Smith comments that both the incisions and the added color resemble that of a gourd, as represented on the gourd bottles of Peruvian pottery, more than a football (see also, *supra*, "Shapes – Aryballoi and Alabastra," 7 and n. 27). Cf. CVA Denmark 2, Musée National 2, III.C., pl. 83, no. 6 (inv. no. 7772; clay and added color); *Ephesos* XII:1, 38–39, K125 and K127, pl. 21, dated EC; CVA

Great Britain 9, Oxford 2, III.C., pl. 2 (G.B. 385) = Payne, NC no. 638.

**Cor 95 Pl. 14.** P96.36:10341. Football (gourd) aryballos. EC.

P.H. 0.033; P.W. 0.041; Th. 0.003–0.006.

HoB E 0–5.00/S 105.00–110.00 to \*99.50; found in 1962.

Shoulder fragment. Single incisions mark the five remaining segments. Added red and white alternate with black glaze in the segments as follows: red, black, white, black, red. Glaze: glossy and black. Clay: fine and smooth. Yellow-gray in hue. Munsell no. 2.5 YR 7/2 (light gray).

Cf. **Cor 94** with refs.

**Cor 96 Pl. 14.** P87.106:9532. Football (gourd) aryballos. EC.

P.H. 0.035; P.W. 0.024; Th. 0.004.

BF E 684.00–689.00/S 328.00–333.00 ca. \*182.40.

Wall fragment. The sherd has been burned. Three pairs of parallel incisions are preserved. Glaze: black, somewhat worn and crackled. No added color remains in the sections. Clay: fine and hard, gray in hue. Munsell no. 10 YR 7/1 (light gray).

Two other football (gourd) aryballoi that were found at HoB are decorated with single rather than double incisions (**Cor 94**, **Cor 95**). See also **Cor 97**.

Published: Ratté, 234, 142a:c and 142b:c. Cf. *Ephesos* XII:1, 38, aryballoi K121–23, pl. 21, dated EC; CVA USA 5, Univ. of Calif., Berkeley 1, III.C. 16, pl. 5, no. 11 (aryballos 8/3367).

**Cor 97 Pl. 15.** P67.140:7578. Football (gourd) aryballos. Probably EC.

P.H. 0.038; P.W. 0.034; Th. 0.004.

PN W 267.00–272.00/S 327.00–329.00 \*86.40.

Wall fragment. On the shoulder are two bands of black glaze; on the body, solid black glaze with a series of parallel incisions. The lines are straight but unevenly spaced. The ends of the vertical incisions cross up into the shoulder. Traces of added red appear on the second section from the right; traces of yellow on the second section from the left. Glaze: black, semi-glossy, and worn in places. Clay: hard, smooth, and fine. Fired to different colors on the exterior and interior, giving the appearance of two layers of clay:

exterior, yellow-buff (Munsell no. 10 YR 8/4, very pale brown); interior, orange-buff (7.5 YR 7/4, pink).

Another aryballos fragment (P89.51:9691) with similar incisions, but with the glaze lost, was found at MMS/S-B E 109.20–111.00/S 137.00–138.00 \*110.35 (AASOR 51 [1993] 23, where it is listed as a “Late [?] Corinthian aryballos of ‘subgeometric style’”).

Published: *BASOR* 191 (1968) 13, where it is misidentified as P67.140.7878. Cf. *Ephesos* XII:1, 38, K121 (with lit.) and K122, dated EC. *Supra*, “Clay,” 17 and n. 107.

**Cor 98 Pl. 15.** P63.44:5016. Alabastron. EC.

P.H. 0.035; diam. of rim 0.03; Th. 0.004.

HoB W 0–5.00/S 110.00–115.00 to \*99.20.

Part of the mouth, handle, neck, and shoulder. On the mouth, radiating tongues; on the rim, large dots; on the neck, tongues, which are executed carelessly. On the shoulder is a portion of an incised rosette and a glazed area with parallel incisions, but the subject is no longer identifiable. Glaze: medium brown, glossy, crackled and worn. Clay: hard, smooth, and fine. Fired to different colors on the interior and exterior, giving the appearance of two layers of clay: interior, orange-buff (Munsell no. 7.5 YR 7/4, pink); exterior, yellow-buff (Munsell no. 10 YR 7/4, very pale brown).

The slope of the mouth and the lack of framing lines around the tongues on the mouth are typical of EC alabastra.

Published: listed in *BASOR* 174 (1964) 13. Cf. Payne, NC nos. 266A, 267, 269, pl. 17:4, 5, and 11, all EC alabastra; CVA Great Britain 9, Oxford 2, III.C., pl. 1, nos. 57–61 (G.B. 384).

**Cor 99 Pl. 15.** P62.92:4300. Alabastron. EC.

P.H. 0.042; diam. of rim 0.03.

HoB W 0–5.00/S 100.00–105.00, west face of Building A, to \*98.80.

A portion of the mouth, handle, neck, and shoulder of a small alabastron. Around the mouth are three thin concentric circles of glaze; on the shoulder, a series of tongues. The back of the handle is completely glazed. On the shoulder and upper body are two wide bands of glaze with traces of added red. Glaze: mostly vanished but dark brown, glossy, and crackled where preserved. Clay: medium textured with rough breaks. Greenish yellow in hue with a buff exterior.

Munsell nos.: body, 5 YR 6/3 (pale olive); exterior, 5 YR 7/3-7/4 (pale yellow).

Cf. CVA Great Britain 6, Cambridge 1, III.C., 12, pl. 4, no. 30, inv. no. G.27 (G.B. 242), an EC alabastron with a similar decorative scheme and added red. For the shape, *Ephesos* XII.1, 19, K14, pl. 8, dated EC; for the mouth, 34, K96 and K97, pl. 19, dated as "probably EC."

**Cor 100 Pl. 15.** P70.13:8081. Alabastron. EC.

P.H. 0.03; diam. of neck 0.011; Th. 0.003.

PN W 237.00-239.00/S 372.00-375.00 \*86.00-\*85.70, Lydian Basement.

Neck, handle stub, and shoulder from a small alabastron. Hastily executed tongues on the neck. Below the tongues are two wide bands of glaze. Glaze: almost entirely vanished, but black and shiny where preserved. Clay: hard, fairly fine, and smooth. Greenish buff in hue with a creamy exterior. Munsell nos.: body, 5 YR 6/3 (pale olive); exterior, 5 YR 7/3 (pale yellow).

Cf. CVA Germany 36, Tübingen 1, pl. 22, nos. 6 and 7, inv. 1075 and 1150 (D. 1750), last quarter of the 7th C.; *Ephesos* XII.1, 19, K14, dated EC.

**Cor 101 Pl. 15.** P63.195:5240. Aryballos. EC.

P.H. 0.033; diam. of rim 0.045, of mouth 0.012; W. of handle 0.03.

HoB W 17.00/S 103.00 \*99.80.

Large fragment, including the mouth, handle, and shoulder. The interior of the mouth is glazed. Around the opening of the mouth are two concentric circles of glaze, with numerous "matchstick" tongues springing from the outer circle. Portions of thirty-nine tongues remain. There are two additional circles of glaze near the rim. The back of the flat handle has wide bands of glaze running vertically along either side. On the edge of the rim are many tiny dots of glaze, twelve of which are preserved to the right of the handle and one to the left. On the shoulder are short, thin tongues (fifteen preserved). Glaze: chocolate brown and glossy. Clay: hard, smooth, and fine, with faceted breaks. Munsell no. 7.5 YR 7/4 (pink).

The decorative scheme is typical of works in the Lion Group to which this piece should be assigned. The Lion Group lasts into MC, but the small dots on the thick rim and the position of numerous tongues on the mouth of this piece are typical of EC.

Published: listed in *BASOR* 174 (1964) 13, where the findspot is given less specifically. Cf. Payne, *NC* 289, "The Lion Group"; see also **Cor 102** dating to EC, and **Cor 115** dating to MC.

**Cor 102 P96.37:10342.** Aryballos (?). EC.

P.H. 0.031; diam. of neck 0.021, of rim 0.019.

HoB W 15.00-17.00/S 102.00-105.00 \*99.30-\*99.05, Building D; found in 1963.

Portion of mouth, rim, and neck. Thin tongues, of which fifteen remain, spring from a line of glaze around the mouth. A second line of glaze surrounds the rim. Ends of thin tongues also appear at the join of the neck and shoulder. Glaze: glossy and black. Clay: hard and smooth. Yellow-buff. Munsell no. 10 YR 7/4 (very pale brown).

A somewhat similar effect can be seen in **Cor 101** (the Lion Group).

**Cor 103 Pl. 15.** P63.523:5700. Aryballos (?). EC.

P.H. 0.025; diam. of rim 0.04.

HoB W 9.00-14.00/S 104.00-110.00 \*99.00.

Mouth, rim, and neck. Around the mouth is a thin circle of glaze from which spring sixteen tongues, irregular in spacing and form. Near the rim are two concentric circles of glaze; the side of the rim is reserved. At the top of the neck are the remains of a series of tongues that once decorated the shoulder; portions of ten are preserved. Glaze: glossy, black, and somewhat worn. Clay: hard, smooth, and fine. Yellow-buff. Munsell no. 10 YR between 8/4 and 8/3 (very pale brown).

The decorative scheme is typical of EC aryballoi.

Cf. *Ephesos* XII.1, 45, K170, K171; 46, K173, pl. 24, round aryballoi dated EC.

**Cor 104 Pl. 15.** P63.352:5479 (A, two fragments; B). Kotyle. EC.

P.H. 0.039; diam. of foot 0.05; Th. of wall 0.004.

A: HoB W 5.00-7.00/S 110.00-115.00 \*100.00-\*99.50.

B: HoB W 2.00-10.00/S 117.00-123.00 \*100.20-\*99.80.

Three joined fragments from the base, preserved from the foot to the band above the rays and forming most of the foot ring. Tall rays of medium thickness spring from a thin line of glaze just above the join of the foot. In one of the interstices, a large squiggle, or corkscrew, descends nearly to the base line. Above the rays is a wide band of glaze. Beneath the rays on the

slant of the foot proper is a reserved line, followed by another wide band of glaze and another reserved area. On the underside of the foot, the resting surface is reserved. There is a band of glaze on the slope of the foot ring, and a smaller circle of glaze near the center of the convex area. Glaze: glossy; exterior, dark chocolate brown; interior, chocolate brown. Clay: hard and fine. Munsell no. 10 YR between 8/4 and 7/3 (very pale brown).

The fragments were scattered but clearly belonged to the same vessel and were joined in 1975. Not only the corkscrew (or squiggle) between the rays, but also the remainder of the preserved decoration, are paralleled in a glazed kotyle from Corinth with a goose in added white.

Cf. *Corinth* VII:1, pl. 35, no. 261 (inv. no. C-23-98); also *Ephesos* XII:1, 66, K269, pl. 32, dated EC.

**Cor 105** *Pl. 16*. P96.38:10343. Kotyle. Probably EC.

P.H. 0.04; P.W. 0.055; Th. 0.003.

HoB W 10.00–15.00/S 100.00–105.00 \*99.60–\*99.00; found in 1961.

One-third of the base and part of the foot ring. Exterior: four rays, one fully and three others partially preserved. The bases of the rays are spaced fairly far apart. The foot ring is completely glazed. Under the foot is a wide band of glaze on the slope. Interior glazed. Glaze: fairly shiny. Exterior, dark brown to black; interior, chocolate brown. Clay: fine, hard, and smooth. Munsell no. 10 YR 7/4 (very pale brown).

Cf. **Cor 106**.

**Cor 106** *Pl. 16*. P63.403:5541. Kotyle. Probably EC.

P.H. 0.022; diam. of foot 0.07; Th. of wall 0.003.

HoB W 10.00–13.00/S 107.00–108.00 \*99.50–\*99.30.

Nearly half of the foot. Exterior: four rays, their bases placed fairly far apart, spring from a single line of glaze at the juncture of the foot ring and the body. On the slope of the foot a thin reserved line followed by a band of glaze. Underneath, the resting surface of the foot is reserved. There is a band of glaze and a band of reserve on the slope. A broad circle of glaze decorates the convex area, with a dot-in-circle at the center. Interior glazed. Glaze: glossy. Exterior, chocolate brown; interior, dark brown with a yellow tinge and worn. Clay: a large air pocket on the underside of the foot; otherwise smooth and somewhat powdery. The surface is stained with brown specks. Pinkish

buff. Closest Munsell no. is 10 YR 7/4 (very pale brown).

A similar but smaller foot fragment (uninv. PN 3/viii/64) was found at PN W 280.00–287.00/S 349.00–350.00 \*87.80–\*85.90. The glaze has vanished.

Cf. **Cor 104**, **Cor 105**.

**Cor 107** *Pl. 16*. P62.339:4657. Kotyle (?). Middle years of EC.

P.H. 0.047; P.W. 0.041; Th. of wall 0.006.

PN, "Lydian B," ca. W 235.00–238.00/S 375.00–380.00 \*87.20. Found near **Cor 83**, **Att 77**, a cup, and **Att 87**, a Hermogenean skyphos.

Wall fragment. An animal frieze below a wide band of black glaze. The head of a panther to left, facing forward, appears opposite the muzzle of a doe (?) facing right. A carelessly incised rosette is placed between the animals. The feline has bear-shaped ears. His almond-shaped eyes are sharply slanted, with circular pupils. The incision used for the forehead and nose area of the panther resembles a Y. Two curves separate the muzzle from the cheeks, and two vertical dashes appear in the whisker area. The muzzle of the doe (?) is separated from the upper nose by two parallel reverse curves; the nostril is represented by a circle and the mouth by a single line. There is added red on the forehead, nose, and neck of the panther. Glaze: exterior, black and glossy, somewhat crackled; interior, chocolate brown, glossy, streaky, chipped and worn. Clay: fine, smooth, and hard, with faceted breaks. Interior beige with a pale pink hue. Exterior creamy and worn. Munsell nos.: interior, 10 YR 7/4 (very pale brown); exterior, 7.5 YR 6/6 (light brown).

The facial type used for the panther can be traced from TR to the early years of MC. A panther similar to the Sardis example appears on an EC oinochoe in Leipzig. The similarities and peculiarities of the incision, especially in the forehead and eye areas, suggest that these two pieces were at least produced in the same workshop, if not by the same hand. D. A. Amyx (private correspondence, 29 January 1986) suggests, "tradition of the Sphinx Painter, leaning toward the Chimaera Group, but less fancy."

Published: Schaeffer, "Panthers," 118–19 and fig. 1. For the Sphinx Painter, see Amyx/Lawrence, "Sphinx Painter," 387–90, with lit. For the Chimaera Group, see Lawrence, "Chimaera Painter," 349–63. Cf. CVA Germany 14, Leipzig 1, pl. 53, no. 4 (oinochoe; = Payne, NC no. 729, pl. 23:4), EC; *MiüM Auktion* 1961,

no. 112, the Detroit Painter (panther in the lower register); Payne, *NC* pl. 14, no. 168, an olpe in Heidelberg, inv. no. 55, TR period; Kraiker, *Aigina* 75, pl. 35, no. 461 (inv. no. 2014.2023), on an olpe dated TR.

**Cor 108 Pl. 16.** P65.16:6605. Aryballos. Mid to late EC. P.H. 0.042; diam. 0.053; Th. 0.003–0.004. HoB W 15.00–20.00/S 110.00–115.00 \*98.90–\*98.60.

Nine fragments, eight joined. A rooster with cross-hatched neck facing to right. The body is preserved from the neck to the tail, but some portions are missing. Added red on the forepart of the rooster's wing. In the field above the rooster's back are two rosettes, one small and one large. Portions of four carelessly rendered tongues appear on the shoulder of the vessel. The incision is fine and sure but quickly done. Glaze: black, glossy, and worn. Clay: hard, fine, and smooth, with faceted breaks. Yellow-buff. Munsell no. 10 YR 7/4 (very pale brown).

D. A. Amyx (in conversation, 1980) thinks the rooster with the crosshatched neck developed well along in EC, under the influence of lions with cross-hatched manes. The type became popular in MC.

Cf. *CVA* Great Britain 6, Cambridge 1, III.C., pl. 5, no. 17b (G.B. 244), rooster in the main frieze, dated EC; Payne, *NC* no. 887, fig. 20:f (MC head-pyxis); for the position and stance, Amyx, "San Simeon," pl. 4:2, a flat-bottomed aryballos by the Otterlo Painter, fairly early in MC.

**Cor 109 Pl. 16.** P69.68:8019. Alabastron. Late in EC. P.H. 0.030; diam. 0.053; Th. 0.004. PN W 272.00/S 361.00 \*87.10.

Base. Bird, probably a goose, facing to left with outstretched wings. The body of the bird is preserved from the stomach to the tail, including the upper legs and lower wings. Added red on the wing bands. Three incised rosettes appear in the field below the far wing. On the bottom, short tongues radiate around a central depression. Several of the tongues are omitted to make room for the legs of the bird. Glaze: chocolate brown to black and glossy, but badly worn. Clay: hard, smooth, and fine with faceted breaks. Munsell no. 10 YR 8/6 (yellow).

Cf. J. L. Benson, "Corinthian Vases at Wellesley College," *AJA* 68 (1964) pl. 554, no. 8, b, c. For the position of the bird, Payne, *NC* no. 457, pl. 20:2 (bird in the lower frieze); no. 338, pl. 17:6, dated EC. For the decoration of

the base, *CVA* France 14, Louvre 9, III.C.a., pl. 35, nos. 8, 9 (Fr. 596).

**Cor 110 Pl. 16.** P64.378:6497. Uncertain shape. Late in EC. P.H. 0.049; P.W. 0.05; Th. 0.005. PN W 240.00–241.00/S 350.00 \*87.20–\*86.95.

Wall fragment. Goose or siren to right, with a portion of the wing and tail preserved. Two carelessly incised rosettes in the field, one above and one below the tail. The incision is uneven. Glaze: almost entirely vanished. Clay: smooth with faceted breaks. Yellow-buff. Munsell no. 10 YR 8/4 (very pale brown).

**Cor 111 Pl. 17.** P62.303:4610. Alabastron. Late in EC. P.H. 0.04; P.W. 0.029; Th. 0.005.

PN "Persian East" \*87.60. (For more on the findspot, *infra*, Pl. 3 and "The Lakonian Pottery," 134 and n. 9.)

Wall fragment from a small alabastron. A winged sphinx facing to left, preserved from mid-wing and chest through the lower leg. Portions of the wing, chest, front leg, back paw, and haunch are preserved. Added red on alternate feathers and on the wing bar. There is an incised rosette beneath the belly of the sphinx. The incision is quick and somewhat careless. Glaze: black, glossy, and badly worn. Clay: fairly fine, with obvious air bubbles in the wall. Pale yellow-buff. Munsell no. between 10 YR 8/4 and 7/4 (very pale brown).

This sphinx was probably one of a pair of confronted sphinxes. The body is more compact than those of most MC and LC sphinxes.

Cf. Payne, *NC* pl. 34:1, no. 1054 (plate from Corinth in Copenhagen); *Perachora* II, pl. 90, no. 2292 (the Perachora Painter, dated TR); *CVA* France 16, Rodin 1, III.C., pl. 4, no. 8 (no. 505) (Fr. 692), an MC aryballos; *CVA* Belgium 1, Brussels 1, III.C., pl. 2, no. 9 (Br. R-184). For the pose, Amyx, "San Simeon," pl. 7:1 (advanced years of MC, by the Stobart Painter).

**Cor 112 Pl. 17.** P96.39:10344. Kotyle (?). Late in EC. P.H. 0.025; P.W. 0.023; Th. 0.002. HoB W 5.00–10.00/S 114.00–116.00 \*99.80–\*99.60; found in 1964.

A tiny wall fragment, probably from a miniature kotyle. Animal frieze below a band of black glaze. Feline facing to right, the body preserved from the shoulder to the haunch. The tip of the tail and one rear leg also remain. There are incised blobs and dots in the



field. The incision is quick and careless, but delicate for so small a kotyle. Four curved incisions are used to represent the ribs, two for the haunch, a straight line for the stomach, and curves for the rear leg and paw. Added red appears on the rib area and the stomach of the feline. He stands on a glazed ground line with the tip of one ray visible below. Glaze: exterior, black to dark brown and glossy; interior, chocolate brown and slightly uneven in application. Clay: hard, smooth, and fine, with a thin wall. Pinkish buff. Closest Munsell no. is 10 YR 7/4 (very pale brown).

Cf. CVA Spain 1, Madrid 1, III.C., pl. 2, no. 10 (E 11), pyxis cover; Payne, NC pl. 35:2, no. 882 (inv. Berlin 4507), MC pyxis.

**Cor 113 Pl. 17.** P96.40:10345. Kotyle. Late in EC.

P.H. 0.045; P.W. 0.053; Th. 0.0045.

HoB W 5.00–9.00/S 99.00–102.00 \*99.20–\*99.00; found in 1963.

Three wall fragments from a small kotyle, joined. Feline facing to right. Only the back of the right foreleg, the midsection, the rear legs, the haunch, and the tail remain. Incised rosettes, dots, and blobs appear in the field. The frieze is framed on the top by two thin lines of glaze, and on the bottom by three lines of glaze. The incision is competent but not anatomically exact: there are six short curved incisions for the ribs; a belly line which turns down sharply to suggest the inner contour of the haunch; and three large, curved incisions on the haunch itself. The off-rear leg has a rubbery curve. The incisions used for the paws are quick curves, placed inaccurately. Glaze: exterior, entirely vanished; interior, only specks of glaze remain. Glossy slip. Clay: hard and fine. Yellow-buff. Munsell no. 10 YR 7/3 (very pale brown).

Cf. Payne, NC no. 770, pl. 23:5; *Perachora* II, no. 2213, pl. 72, a–c, dated EC.

**Cor 114 Pl. 17.** P78.25:8405 (body); P79.9:8434 (rim); P79.10:8435 (handle). MANISA. Kotyle. Late in EC or very early in MC.

*Body:* est. P.H. 0.055; est. P.W. 0.068; Th. 0.005. *Rim:* P.H. 0.04; L. 0.09; diam. 0.14–0.15; Th. 0.004. *Handle:* L. 0.061; Th. 0.014.

*Body:* MMS/N E 142.80/S 20.00 \*96.93. *Rim and handle:* MMS/N E 141.00–143.00/S 18.20–20.00 \*96.90–\*96.40.

Four body fragments, joined; four fragments from the rim, joined, including a handle stub; one

complete handle. Animal frieze. Exterior: the handle has two thick lines of glaze, one running along the top, the other near the center. Bits of glaze from the lower line also appear on the stub of the second handle where it joins the body. The frieze in the handle zone has a series of loose vertical zigzags of which nineteen remain; these are framed at both the top and the bottom by two horizontal lines. In the upper portion of the belly frieze, there are two incised rosettes and two small blob fillers. The incisions of the rosettes, here and throughout the belly frieze, do not quite meet at the center and do not always follow the divisions formed by the shape of the petals. A feline, probably a panther, walks to right, followed by a goose, facing right. Of the feline, only two hind legs, one paw, the haunches, and the beginning of the tail remain. The five curving incisions on his haunch are not carefully related to the anatomy. Two of these incisions extend beyond the outline of the thigh. The curve of the hind leg is somewhat rubbery, but the paw bumps are well-marked and the foot rests properly on the ground line. Two parallel incisions mark the join of the tail.

The goose fits neatly behind the curve of the feline's haunch. The head of the goose touches the feline's tail at one point. A circular incision is used for the eye of the goose, and a double-incised line marks the division between her beak and her head. The neck is set far back so that the head and bill curve closely over the bird's round chest. The front curve of her wing repeats the curve of her chest. The wing is marked with the usual wide band, created by two parallel incisions. These form an S-curve at the bottom of the wing and run slightly beyond its borders. A series of six incisions, nearly equal in size, marks the main feathers of the wing. The lower of these incisions do not reach the wing band.

There are incised rosettes above the feline's tail and between his striding legs. Both the size and shape of the rosettes are well chosen for their positions. Similarly, the small incised rosettes between goose and feline fit nicely into their spaces.

Interior: a band of reserve appears at the top of the rim; otherwise glazed. Glaze: brown on the rim, black on the body; badly worn on all fragments. A large area of glaze is still present on the back and haunch of the feline; bits of flaked glaze adhere to the handle stub at the join of the rim; streaky glaze, shading from reddish brown to dark brown, appears on the inside of the rim. Clay: hard and fine. Body,

creamy white; rim, very pale yellow. Munsell nos.: body, 2.5 Y 8/2 (white); rim, 5 Y 8/2 (white).

This is the only Corinthian vase yet found at Sardis in which the clay falls into the Munsell range of 5 Y 8/2 and/or 2.5 Y 8/2, a very pale yellow described as "white." However, the hardness, the good levigation of the clay, the glaze, and the decoration all suggest that the kotyle is indeed a product of Corinth. Traces of iron in the clay of Corinth make it capable of achieving a wide range of hues, depending on the firing times and temperatures. On this, see Johnston, "Pottery Practices," 82–94; Amyx, *CorVP* 535–37; and *supra*, "Clay," 17, ns. 106, 107 and Table 3.

Vertical zigzags or wavy lines appear frequently in the handle friezes of EC kotylai and continue into MC. The somewhat careless execution of the rosettes and anatomical incisions, coupled with a rich but still appropriate use of fillers, suggests a date late in EC or the very early years of MC for this kotyle.

Published: Ratté, 243, figs. 151a, b, 152 tentatively dated MC; also *BASOR* 245 (1982) 31, n. 16, where P78.25.8405 is identified as an EC closed vessel, and *BASOR* Suppl. 25 (1987) 48, n. 25. Cf. for the richness of the filler and a similar shape of the feline's hind leg, **Cor 113**, a fragment from a kotyle dating late in EC. A kotyle very similar to **Cor 114** was found at Corinth: *Corinth XV:3*, 107, KP 1297, no. 507, pl. 25; also compare kotyle KP 1293, no. 513, 108, pl. 25. Others from *Ephesos XII:1*, kotyle K262, 64, pl. 31, dated EC; K270 and K271, 66–67, pl. 33, dated late in EC; pyxis K253, 60–61, pl. 31, dated EC. For a similar use of fillers, *Perachora II*, pl. 72 a–c, no. 607, dated EC; *CVA France 16*, Rodin 1, pl. 5, nos. 1–5, dated MC; and *Corinth XV:3*, no. 582, pl. 28, dated MC.

### Middle Corinthian (MC)

One of the few nearly complete Corinthian vases found at Sardis, **Cor 116**, belongs to the early years of MC. It is a kotyle with a large animal frieze covering half the body of the vessel. The animals are stocky, and the incision is often careless.

Two fragments from large kraters can also be dated to MC: a rim decorated with a palmette-lotus chain (**Cor 134**) and a large fragment showing a bearded siren with widely spread wings (**Cor 133**). Although carelessly rendered, the siren is similar to those which begin to appear in the handle areas of large Corinthian kraters during this period.

No examples of linear kotylai date from MC, but kotylai with glaze on the upper body continue to be

produced. Their decoration occasionally recalls an earlier period (e.g., **Cor 55** with a dot rosette on the shoulder, dating to TR).

Two fragments of alabastra with representations of dolphins probably belong to the early years of MC (**Cor 117**, **Cor 118**).

**Cor 115 Pl. 17.** P86.82:9328. Round aryballos. Early in MC.

P.H. 0.052; diam. of mouth 0.01; P.W. 0.048; Th. of rim 0.005.

MMS-II E 117.50–119.00/S 78.30–81.00 \*107.10.

Parts of the rim, neck, and shoulder are preserved, along with a complete handle. A series of very fine tongues radiates from a glazed circle around the mouth of the aryballos. Inside the mouth is a wider band of glaze with a thin glazed line above it. Another thin line of glaze encircles the tongues near the outside of the mouth disk. A line of dots decorates the rim. The back of the broad handle has six horizontal lines, beginning with a single wide band and followed by five thinner lines. On each side of the handle is a vertical band of glaze. On the shoulder are thin radiating tongues, three of which are partly preserved. Below is a series of horizontal lines. Three of the lines are visible beneath the handle. Glaze: dark brown to black. Clay: smooth and hard, with some small air pockets. Munsell no. 10 YR 7/3 (very pale brown).

Cf. **Cor 101**, an aryballos from the Lion Group, which has a series of even thinner petals surrounding the mouth.

**Cor 116 Pl. 18.** P62.98:4310. Kotyle. Early in MC.

P.H. 0.070; diam. 0.11; Th. 0.003.

HoB W 15.00–20.00/S 85.00–90.00 \*99.80.

Restored from twenty-nine joining pieces. The kotyle is preserved from the rim to the upper part of the rays. Animal frieze framed by two lines of black glaze at the rim and a wide band of glaze below. In the frieze are a bird and three large animals: panther to right; bull to right, head in profile; lion to left (facing the bull). Part of the wing of the bird appears behind the lion.

The panther has small, heart-shaped ears. The animal bodies are elongated and heavy, with short thick legs. The incision is quick and careless. The eyes are created by small circles with a line on either side. Shoulder markings vary: a scroll for the panther, a tight curl for the bull, and a broad curve for the lion.

The incision of the foreleg muscles is the same in each case: a line or curve ending in a hook.

None of the animals has a belly stripe. No added color remains. Blob rosettes, some with incision, are scattered in the field. Interior glazed. Glaze: exterior, almost entirely vanished; what remains is black, dull, and crackled. Interior, brown, changing to dark orange near the center. Clay: hard and smooth; varies from creamy yellow to pinkish buff, apparently as a result of firing. Munsell nos. between 10 YR 7/4 and 7.5 YR 7/4 (very pale brown to pink).

D. A. Amyx (private correspondence, 29 January 1986) suggests that the type of panther head, the heavy bodies, and the lack of a belly stripe are all reminiscent of the works of the Carousel Painter, although the piece is not by his hand.

Published: Schaeffer, "Panthers," 119–20 and figs. 2–4. Animals with short, stocky bodies appear frequently on kotylai of the early years of MC: *Perachora* II, pl. 100, no. 2472; *Tocra* I, pl. 23, no. 325, dated MC; CVA Italy 26, Rome 1, III.C., pl. 3, no. 1 (inv. no. 491), on a krater dated to the beginning of MC; *Corinth* XV:3, no. 582 (KP 16), pl. 28, dated MC. A somewhat similar lion, but of earlier date, appears on a kotyle from Perachora: *Perachora* II, pl. 92, no. 2302, dated, however, to TR. A similar kotyle from Corinth: *Corinth* VII:2, pl. 18, 11 a, b, dated MC. Mansfield, "Three Corinthian Fragments," compares a panther head on an EC amphora: Vallet and Villard, *MégHyb* 2, 58, pl. 40:4 (1/10854).

**Cor 117** Pl. 19. P61.521:4038. Alabastron. Probably early in MC.

P.H. 0.061; P.W. 0.073; Th. 0.006.

PN W 250.00–255.00/S 380.00–385.00 \*86.52.

Three large body fragments, joined. Dolphin to right, preserved from behind the head to the snout. Two concentric circles are used for the eye. Two large arcs appear behind the eye. An incised triangle, which may represent a flipper, meets the second arc. A long curved incision creates both the forehead and the division of the snout. A circular area beneath the dolphin may have been a blob rosette. The incision is firm and competent. The added red, which is preserved on the lower part of the sherd, may have been a series of lines. Glaze: almost entirely lost. Clay: soft, smooth, and very powdery. Almost white. Munsell no. 10 YR between 8/2 (white) and 8/3 (very pale brown).

The dolphin type agrees with others of Corinthian

manufacture, especially in the use of two concentric circles for the eye, two concentric arcs on the head, and a triangular flipper (?). However, almost all Corinthian dolphins also have a small, dependent lower "fin" – which is lacking in this example – and a forehead that is either more square or curves smoothly into the snout. The clay is paler and more powdery than other Corinthian examples found at Sardis, but see **Cor 114**, **Cor 118**, and **Cor 127**. Found at the same coordinates as **Cor 118**, but on a slightly different level.

Dolphins on East Greek pottery also lack lower "fins" and have foreheads shaped like that on the example from Sardis. There are, however, no other similarities between these dolphins and East Greek types.

Cf. for a similar dolphin, see: CVA Italy 35, Taranto 3, III.C., pl. 3, no. 1 (inv. no. 20734), on an amphoriskos dated to MC. Mansfield, "Three Corinthian Fragments," gives the following comparanda for the dolphin: F. G. Lo Porto, "Ceramica arcaica della necropoli di Taranto," *ASAtene* n.s. 21–22 (1959–1960) 125, fig. 99b, no. 4876, an amphoriskos dated late in MC; R. E. Carter "A Terracotta Dedication at Corinth," *Hesperia* 22 (1953) pl. 65:5, on the handle-plate of a MC krater; Pottier, *Louvre* pl. 15 (inv. A444), confronted dolphins on a round aryballos of LC date. He also cites an East Greek example from Samos: *Samos* VI:1, 127, no. 335a, pl. 40. See also: E. Bielefeld, "Die Antiken-Sammlung des Archaeologischen Instituts der Martin-Luther-Universität Halle-Wittenberg," *Wissenschaftliche Zeitschrift der Martin-Luther-Universität Halle-Wittenberg, Gesellschafts- und sprachwissenschaftliche Reihe*, vol. 2, pt. 3 (1952/53) pl. VII, fig. 1 (K.-N. 47), a Corinthian aryballos found in Athens, dated early 6th C. Bielefeld mentions Lakonian examples, as in Lane, "Lakonian," pls. 30, 41. *Corinth* XVIII:1, no. 205, pl. 22, a dolphin on a krater dated MC.

**Cor 118** P96.41:10346. Alabastron. Probably early in MC.

P.H. 0.047; P.W. 0.035; Th. 0.0045.

PN W 250.00–255.00/S 380.00–385.00 \*86.90, fill; found in 1961.

A small portion of the wall. Dolphin, diving to left, preserved from the eye to a portion of the incised triangular flipper (?). Two incised circles are used for the eye, and a single incised arc appears on the side of the head. There is no lower "fin." The incision is hesitant and irregular. Glaze: almost entirely lost. Clay: soft, smooth, and very powdery. Almost white. Munsell

no. 10 YR between 8/2 (white) and 8/3 (very pale brown).

The fragment was found at the same coordinates as **Cor 117**, but on a slightly different level. The clay is exactly the same, but the hand is different.

**Cor 119** Pl. 19. P63.510:5685. Alabastron. Probably early in MC.

P.H. 0.062; P.W. 0.063; Th. 0.003.  
HoB W 10.00–12.00/S 103.00–106.00 \*99.20–\*98.80.

Wall fragment from a large alabastron. Large bird to right, preserved from the chest to the upper leg. The lower portion of the wing and part of the tail also remain. The incision is fairly well controlled and fine. There is an incised rosette in the field near the leg. Glaze: entirely vanished. Clay: hard and fine with some air holes. Munsell no. 5 Y 6/3 (pale olive).

Large alabastra of this type are common in MC.

**Cor 120** Pl. 19. P68.75:7707. Round aryballos. MC.

P.H. 0.025; diam. 0.08; Th. 0.006.  
AhT E 50.00–55.00/S 10.00–15.00 \*73.32–\*73.12.

A large fragment, preserved from the top of the handle to the belly. On the shoulder are sixteen long narrow tongues, evenly spaced. Two glazed bands below the tongues separate them from the belly frieze. On the handle are four horizontal lines of glaze. On the belly is a frieze of padded dancers (komasts) moving to the right. Portions of three dancers remain. The heads are flat with long noses and narrow projecting chins (or beards?). The hair is formed in a single mass. The arms are thin and awkward, the bodies are small with only cursory incisions to indicate the chitons. The large incised rosettes and dots in the field are executed carelessly. Glaze: dark brown to black and crackled. No added color. Clay: hard and calcined. Pale yellow-buff. Munsell no. 10 YR 8/3 (very pale brown).

An example of what may have been an EC komast appears on a small shoulder fragment from an aryballos (P67.38:7386) found at PN W 263.80–265.70/S 339.40–340.50 \*86.90–\*85.60. The head of the figure impinges on the horizontal lines that decorate the shoulder. In the field are two incised rosettes, one with concentric circles at the center.

Published: *BASOR* 199 (1970) 14, fig. 3. For komasts in general, see Seeberg, *Komos*, passim; *Perachora* II, 149, pl. 61, no. 1574 (a slightly earlier and better rendering of the komast). Cf. *Corinth* VII:2, pl. 15:90 (CP-2358), an MC aryballos. For another Corinthian komast (?), see

**Cor 83**; for Attic examples of komasts, see **Att 84** and **Att 46**; for a Lakonian example, see **Lak 5**.

**Cor 121** Pl. 19. P62.435:4825, P70.12:8080. Aryballos (?). MC.

W. of edge 0.023; diam. 0.06; Th. 0.008 (both pieces).  
PN W 245.00–250.00/S 370.00–375.00 \*86.70–\*85.80;  
PN W 237.00–239.00/S 372.00–375.00 \*86.00–\*85.70.

Two fragments from the mouth. The top slopes inward and the profile is wedge shaped. On the mouth are petal-shaped tongues of fairly equal size and even distribution. On the edge of the rim are zigzags of two “steps” placed close together. Glaze: reddish orange and glossy. Clay: hard and smooth. Munsell no. 7.5 YR between 6/4 (light brown) and 7/4 (pink).

A stepped zigzag on the side of the rim is common during MC.

**Cor 122** P61.429:3901. Ring aryballos. MC.

P.H. 0.016; P.W. 0.035; diam. of neck 0.015; Th. of wall 0.003.  
HoB E 0–5.00/S 90.00–95.00 \*97.70.

Fragment from the shoulder, neck, and handle of a ring aryballos. There are short tongues, varying in size and shape, on the shoulder. The remains of two concentric, incised circles appear on the upper body, with nine vertical incisions below. Glaze: mostly vanished; where preserved it is shiny and ranges from brown to black. Clay: hard, fine, and smooth. Yellow in hue. Munsell no. 10 YR 8/6 (yellow).

Published: *BASOR* 166 (1962) 15 (dated to PC). Cf. *CVA* Italy 10, Rhodes 2, III.C., pl. 6, no. 5 (inv. no. 12972), is close to the Sardis example. See also *CVA* Great Britain 9, Oxford 2, III.C., pl. 2, nos. 22, 24, 38, 40 (G.B. 385); pl. 3 for a side view of nos. 22, 40, which are very similar to **Cor 122**.

**Cor 123** Pl. 20. P85.21:9070. Round aryballos. MC.

H. 0.057; diam. 0.063; rim diam. 0.044.  
MMS-I-B E 144.50/S 69.00 \*100.25.

A complete aryballos. A reserved rosette with twelve petals of slightly irregular shape springs from a circle of glaze around the opening of the mouth. Three concentric circles of glaze frame the rosette near the rim. There is a net pattern on the wide lip. On the back of the handle, a thick wavy band of glaze is framed on either side by three vertical lines. Small dots or abbreviated tongues appear on the shoulder. On the belly is

a quadruple lotus pattern. Cross-hatching is used on the base of the calyxes and on the buds. There is added red on both the calyxes and the leaves. The glaze is badly worn.

Payne (NC 146–47) believed that the quadruple lotus pattern developed from Assyrian designs; the type is common. One of the few whole examples of Corinthian ware excavated at Sardis, this aryballos was found in a context datable to the Persian attack on Sardis, an attack that probably resulted in the death of King Croesus in 547. The excavator, N. Cahill, remarks that the aryballos was found with a second aryballos, **Cor 124**, in “a tight group of small objects including . . . lydions, jewelry, astragaloi, etc.” (private correspondence, 25 August 1994).

Published: *BASOR* Suppl. 25 (1987) 68, n. 14 and figs. 10, 13–15 and Ramage, “Attic Cups,” 421–22, ill. 2; dated by D. A. Amyx and J. Mansfield to MC, with comparanda as follows: Payne, NC 147, fig. 54:d and 287; CVA Sweden 2, Stockholm 1 (NM 2349) 24, pl. 9, no. 3, and 93, fig. 151. See also Greenewalt, “Fall of Sardis,” 254, n. 15.

For the reserved rosette, net pattern of the lip and a somewhat similar treatment of the handle, see CVA Germany 36, Tübingen 1, S./10 1476, pl. 26, nos. 9–11 (D. 1754); see also CVA Sweden 2, Stockholm 1 (NM ant. 2349), 25–26, pl. 9, no. 3, and drawing, fig. 151, p. 93; (M.M. 1956:20) text p. 26, pl. 9, nos. 7–9 and drawing, fig. 153, p. 93; (NM ant. 393) 24, pl. 8, nos. 4, 5 and drawing, fig. 150, p. 93.

**Cor 124** P85.32:9112. Round aryballos. MC.

P.H. 0.055; P.W. 0.052; Th. 0.004.

MMS-I-B E 144.70/S 69.25 \*100.25.

One-third of the body. Lotus pattern with one long sepal remaining on the right side and three central petals. Added red on both the sepals and the petals. Outline technique, no incision. Glaze: worn. Clay: hard and fine. Munsell no. 7.5 YR 7/4 (pink).

Found with **Cor 123** (see for comparanda). See also **Cor 138**.

Published: *BASOR* Suppl. 25 (1987) 68, n. 14. For the lotus pattern in general, see Payne, NC 146–47, 287, no. 485A.

**Cor 125** Pl. 20. P70.28:8104. Glazed kotyle. MC.

Body: P.H. 0.055; P.W. 0.081; Th. 0.003. Rim: P.H. 0.032; P.W. 0.034; Th. 0.003.

PN W 251.00–253.00/S 350.00–352.00 \*87.30–\*87.00.

Ten fragments from a glazed kotyle, seven joining on the body, two on the rim. Exterior: on the lip is a single line of added red followed by a line of white. A dot rosette in added white, composed of a large central dot surrounded by numerous small dots, appears in the handle zone. Below this is a series of four lines alternating red and white. The body is covered with black glaze. Above the rays is a series of lines in added white and red as follows: white, red, black glaze; white, red, white, black glaze. The matchstick rays at the base are very thin and placed close together. Interior: thin lines of added red and white at the lip—red, white, black glaze; red, black glaze, white. Otherwise glazed. Glaze: black, shiny, and evenly applied on the body; thinner on the rays, and therefore browner. Clay: hard and fine. Yellow. Munsell no. 10 YR 7/3 (very pale brown).

Matchstick rays on glazed kotylai are typical of the MC period. Black-glazed kotylai with added lines of color begin in EC (see *Corinth* XIII, 106–108).

Cf. *Corinth* VII:1, pl. 43, no. 347, dated MC; 78, pl. 42, no. 342, early MC. For the polychromy, *ibid.*, pl. 35, nos. 261, 263; pl. 36, no. 266, dated EC.

**Cor 126** Pl. 21. P61.534:4056 (A), P65.113:6742 (B).  
Kotyle. MC.

A (fragment with goat and panther head): P.H. 0.041; P.W. 0.049; Th. 0.005. B (fragment with panther body): P.H. 0.062; P.W. 0.043; Th. 0.005–0.006.

A: HoB W 10.00–15.00/S 95.00–100.00 \*99.60–\*98.80.  
B: HoB W 10.00–15.00/S 101.00–108.00 ca. \*98.40, intrusive.

Two wall fragments, almost joining, probably from an animal-frieze kotyle. Although discovered some distance apart, it is clear from the interior throwing lines, design, clay and glaze colors, and the style of incision that the pieces belong to one vase. Animal frieze: part of the head of a panther on the right, facing forward. His body, moving to the left, is preserved from haunch to shoulder. The head of a goat appears on the left, facing to right, preserved from the lower part of the horns to the beard.

The animals are bulky. The goat's head is large and thick, his wrinkled forehead massive. Two long incisions mark the forehead. A circle with triangular ends is used for the eye, and a series of vertical lines marks the beard. The panther has an ivy-shaped ear, an eye similar to that of the goat, and two heavy hooks for the cheek. His body is almost misshapen, with a heavy hump for the shoulder accentuated by the

curve of the shoulder incision. The ribs are created by a series of seven nearly vertical incisions, varying in length and running from shoulder to haunch. Purple-red is added behind the ear of the goat, on the shoulder and belly, between the ribs of the panther, and possibly on the panther's forehead. Blob fillers lie between the goat and the panther. Incised rosettes appear above the back and beneath the belly of the panther. Glaze: medium brown to black, unevenly applied and glossy. Clay: hard and fairly smooth. Deep yellow-buff. Munsell no. 10 YR 7/3 (very pale brown).

Published: Schaeffer, "Panthers," 121-22 and fig. 5. For the goat, see *Perachora* II, pl. 100, no. 2472. A similar panther appears on an unpublished aryballos in Taranto NM, inv. no. 4850. See also CVA France 16, Rodin 1, pl. 5, no. 4 (inv. no. TC607), for an MC pyxis with a series of goats and panthers on the lid, a finer hand close to that of the Royal Library Painter.

**Cor 127 Pl. 21.** P89.2:9619. Uncertain shape. MC.  
P.H. 0.050; P.W. 0.064; Th. 0.0056-0.0061.  
MMS-III E 108.00-114.00/S 97.00-100.00 \*103.97.

Wall fragment. A part of the haunch and the tail of a feline, probably a panther, facing to left. Two incisions mark the join of the tail and body, and a long, curving incision separates the buttocks. There are two horizontal incisions with upturned ends on the haunch. Glaze: black thinning to red in places. Clay: fine and hard. Munsell no. 10 YR 6/4 (light yellowish brown).

There is a possibility that **Cor 127** is a Corinthian imitation since the clay remained slightly micaceous after washing. On unusual clays, see also **Cor 117**, **Cor 118**.

**Cor 128 Pl. 21.** P61.145:3402. Kotyle. MC.  
P.H. 0.047, P.W. 0.046, Th. 0.004.  
HoB W 10.00-15.00/S 90.00-95.00 \*99.80.

Small wall fragment. Animal frieze. The ends of a series of vertical bars appear above the ear of the panther in the handle zone (compare **Cor 129**). Below the bars are two glazed lines. Beneath these, in the belly frieze, is a panther facing to right, preserved from his head to his upper shoulder. The incisions are very quick and careless: a single arc for the inner cheek; two small, irregularly shaped eyes; a series of vertical lines across the cheek; and two large arcs for the shoulder. The head is no more than a general circle with no indication of the muzzle. The eyes are very

low in the head, and the ear very large, giving the panther an almost comical expression.

Added red is applied on the shoulder of the panther. A small blob of red has been dropped accidentally on his neck. A blob filler appears above the panther's neck. Glaze: black and glossy. Clay: hard, smooth, and fine, with faceted breaks. Munsell no. 10 YR 8/3 (very pale brown).

Published: Schaeffer, "Panthers," 122 and fig. 6. Cf. Lucy Shoe, "A Box of Antiquities from Corinth," *Hesperia* 1 (1932) fig. 13, a kylix dated to the second quarter of the 6th C.; *Tocra* I, pl. 23, nos. 314, 315, 325. For a similarly careless treatment of the face, see CVA USA 5, Univ. of Calif., Berkeley 1, III.C., pl. 5, no. 9, dated "MC (?)."

**Cor 129 Pl. 21.** P62.421:4779. Kotyle. MC.  
P.H. 0.035; diam. 0.10; Th. 0.002.  
PN, Area 2, sandy fill \*86.40.

Fragment from the rim and body. Animal frieze. A single line of glaze appears on the rim. Below, in the handle zone, is a series of vertical bars, and below these, two horizontal lines. In the belly frieze, an animal, perhaps a feline, walks to the left. Only the upper portion of the back and a part of the shoulder remain. The shoulder is defined by three incised lines. Five curved incisions define the ribs. Purplish red is added on the neck and between the ribs. Incised blob fillers appear in the field. The incisions are quickly and carelessly executed. Glaze: medium brown to black, glossy but worn in places. Clay: smooth, fine, and somewhat powdery. Yellow-buff. Munsell no. 10 YR 8/3 (very pale brown).

Possibly from the same kotyle as **Cor 130**, a base.

Cf. *Tocra* I, pl. 23, nos. 320, 325, kotylai with a similar type of animal in the friezes, dated MC; CVA France 9, Louvre 6, III.C.a., pl. 7, figs. 1-3 (Fr. 391), a skyphos from Corinth (inv. no. N 3091).

**Cor 130 Pl. 21.** P96.42:10347. Kotyle. Probably MC.  
P.H. 0.018; diam. of foot 0.047; Th. 0.004.  
PN, Area 2, sandy fill ca. \*86.40; found in 1962.

The foot and a portion of the lower wall from a large kotyle. The lower portions of a series of thin wobbly rays with the bases placed fairly close together. The rays spring from a solid band of glaze covering both the join of the foot and the foot proper. The rim of the foot is reserved, as is the resting surface. On the

underside of the foot, there is a band of glaze on the slope and two concentric circles in the center of the convex area; the circles are carelessly executed. Interior glazed. Glaze: dark brown. Clay: smooth, hard, and fairly fine. Munsell no. 10 YR 7/4 (very pale brown).

The foot was found in the same area as **Cor 129**, a kotyle rim of MC date, and may belong with it. The thinness of the rays, their narrow spacing and careless execution suggest an MC date for this fragment as well.

**Cor 131** Pl. 21. P61.234:3574 (A, B, joined). Kotyle (?). Probably MC.

P.H. 0.032; P.W. 0.06; Th. 0.003.

A: HoB W 20.00–25.00/S 100.00–110.00 \*102.00–\*100.50.

B: HoB W 15.00–17.00/S 94.00–95.00 \*100.00–\*99.20.

Two small fragments from the wall, joined. Exterior: the figure is very fragmentary and the subject is uncertain. It may be a portion of a bird's wing and the haunch of a panther. Large incised rosettes of nebulous form appear in the field. The incision is uneven with hooks on the ends of some of the lines. Interior glazed. Glaze: medium brown to black and glossy. Clay: hard, fine, and smooth. Munsell no. 10 YR 7/4 (very pale brown).

**Cor 132** P60.322:2695. Kotyle. MC.

P.H. 0.030; P.W. 0.036; Th. 0.004.

HoB W 0–5.00/S 95.00–100.00 to \*99.60.

Small wall fragment. Exterior: animal frieze. Only the midsection of one animal is preserved. The ribs are represented by five nearly vertical incisions. A straight line is used to indicate the belly. Added red on the belly. A round, incised blob filler lies beneath the animal. Interior glazed. Glaze: black, semi-glossy, and worn in places. Clay: hard and fairly smooth. Buff. Munsell no. 10 YR 7/3 (very pale brown).

Cf. a similar treatment of the ribs and belly on the animals of a column-krater published in *MüM Auktion* 1961, no. 112, attributed to the Detroit Painter.

**Cor 133** Pl. 21. P62.65:4256 (A, B). Krater. MC.

A (fragment with siren): P.H. 0.055; P.W. 0.10; Th. 0.009. B (fragment with goose): P.H. 0.063; P.W. 0.065; Th. 0.009.

A: HoB W 20.00–25.00/S 90.00–95.00 to \*99.80. B: HoB W 10.00–15.00/S 85.00–90.00 \*99.40–\*99.00; found in 1961.

Two fragments from the shoulder of a large krater, almost joining. Exterior: a bearded siren with head to left and wings outstretched. Added red on the wide wing bars of the siren. A goose, facing to right, with a long arched neck, stands to the side of the siren near its wing tip.

The incision is heavy, broad, and rapidly executed. The siren's eye is formed by a small circle with a hooked curve. A single incision frames the face, beginning with a curl at the forehead and leading around the face into the chin line and beard. Another incision forms the outer contour of the beard and leads to the ear. The ear is thick and sickle shaped. A rippled incision is used to indicate the edge of the hair mass along the neck.

The head and bill of the goose point downward. The eye is formed by a single incised circle, the edge of the bill by two short arcs. A blob filler appears in the field behind the siren's head. Glaze: exterior, dark brown to black and fairly evenly applied; interior, orange with brown streaks. Worn in places, especially on the goose and on the beard of the siren. Clay: hard and of medium texture, with rough breaks. Pinkish buff. Munsell no. between 10 YR 7/4 (very pale brown) and 7.5 YR 6/4 (light brown).

Sirens frequently appear in the handle area of MC kraters. The bearded siren, however, is unusual. These fragments testify to the import of large Corinthian kraters to Sardis during MC, continuing the tradition already established in EC (see **Cor 85**).

Cf. for similar style: CVA Italy 36, Rome 1, III.C., pl. 1, inv. no. 300 (It. 1601), an aryballos from Palestrina dated late in EC or early in MC; *Ephesos* XII:1, 26–27, K54, pl. 15, bearded siren on an alabastron dated late in EC, but of a type that continues into MC. Mansfield, "Three Corinthian Fragments," gives the following comparanda for bearded sirens generally: CVA France 21, Louvre 13, III.C.a., pl. 75, no. 6, and pl. 77, no. 4, an EC alabastron; Payne, NC no. 621A, pl. 23:1, an aryballos of the Panther-bird Group. For sirens beneath handles on MC kraters, see CVA USA 5, Univ. of Calif., Berkeley 1, III.C., 17, pl. 7, no. 1, c and e; Albizzati, pls. 10, 11, no. 126 = Payne, NC no. 1452.

**Cor 134** Pl. 22. P60.599A:3117 (A), P61.256:3614 (B), joined. Krater. MC.

P.H. 0.056; P.W. 0.035; diam. 0.033; Th. of Wall 0.011.

A: HoB W 0–5.00/S 95.00–100.00 to \*99.20, on floor.

B: HoB E 0–5.00/S 90.00–95.00 \*99.00–\*98.50, intrusive.

Piece *B* was found with a piriform aryballos, **Cor 48**, of a much earlier date.

Two joined fragments from the rim and neck. Five units of addorsed lotus-palmette chain remain on the top of the rim. These vary in size and shape. The incision is executed quickly and carelessly. On the side of the rim is a stepped zigzag pattern with four "steps." The bottom of the zigzag, in some cases, rests on the lower edge of the rim. Glaze: almost entirely vanished. Traces of glossy black glaze on the top of the rim; orangish red on the side. Clay: hard and medium in texture with irregular breaks. Yellow-buff. Munsell no. 2.5 YR 8/4 (pale yellow).

The stepped zigzag combined with the lotus-palmette chain is often used to decorate the rims of MC kraters.

Published: *BASOR* 166 (1962) 14, n. 25; 162 (1961) 12 (intrusive in context; see **Cor 48**). Cf. Payne, *NC* 154, fig. 62:c, no. 1181 (Louvre inv. no. E630), a column-krater from Caere dated early in MC. Benson, "Notes," 227, pl. 75, figs. 34, 35, attributes a similar krater in Basel (private collection) to the Three Maidens Painter. D. A. Amyx considers the works attributed by Benson to the Three Maidens Painter to be the works of at least four different hands (private correspondence, 29 January 1986). He also rejects the Three Maidens Group. For the latter, see J. L. Benson, "The Three Maidens Group," *AJA* 73 (1969) 109-22 and pls. 33-42. See also W. E. Kleinbauer, "The Dionysios Painter and the 'Corinthio-Attic' Problem," *AJA* 68 (1964) 358 and n. 20, for more on this problem.

**Cor 135** Pl. 22. P96.43:10348 (*A*, *B*, joined). Krater. Probably late in MC.

P.H. 0.615; P.W. 0.073; Th. 0.006-0.007.

*A*: HoB W 7.00-9.00/S 100.00-102.00 \*99.60-\*99.15; found in 1963. *B*: HoB W 14.00-16.00/S 99.00-100.00 \*98.60-\*98.40; found in 1965.

Two fragments from the wall near the handle, joined. The head of a goose (or swan) on the left but facing right, next to the haunch and tail of a feline. The eye of the goose (or swan) is composed of two concentric circles. Large incised arcs mark the division of the feline's haunch. The incision is careless and thick. There is added red between the incisions on the haunch of the feline. Glaze: partially vanished, otherwise dark brown to black and unevenly applied. Clay: hard and fairly smooth. Yellow-buff. Munsell no. 10 YR 8/4 (very pale brown).

**Cor 136** Pl. 22. P96.44:10349. Aryballos. Probably late in MC.

P.H. 0.037; P.W. 0.043; Th. 0.005.

HoB W 10.00-12.00/S 114.00-116.00 \*100.20-\*99.70; found in 1963.

Two fragments from the lower body and base, joined. A portion of a bird, perhaps a rooster, to right. There is a large incised rosette in the field, as well as blob fillers. Beneath the bird are three thin, parallel lines of black glaze. On the underside of the aryballos are two concentric circles, one of which is visible in Pl. 22. Glaze: black, glossy, and partially worn. Clay: hard, and fairly fine. Munsell no. 10 YR 7/4 (very pale brown).

Another small fragment (P87.81:9489), possibly from an aryballos, was found at BF E 684.00-689.00/S 328.00-333.00 \*182.70. It shows the leg of a bird resting on a line of glaze with two bands of glaze below. In the field are two carelessly executed rosettes. The glaze has all but vanished. Date: MC.

**Cor 137** Pl. 22. P90.36:9789. Aryballos. Late in MC.

P.H. 0.034; P.W. 0.026; Th. 0.004.

MMS/S-C E 104.80-108.60/S 149.00-153.00 \*113.63-\*113.06.

A fragment from the shoulder. Tongues with spatulate ends radiate from a circle of glaze around the neck. Portions of seven tongues are preserved. Below the tongues are two horizontal lines followed by two rows of false checkerboard pattern. The latter are carelessly rendered, appearing as dabs that often cross over the framing lines. Below the false checkerboard are two more parallel lines. The lower of these is overlapped by the decoration of the main frieze on the belly. The subject, possibly a warrior, is unclear. On the left, a blob rosette with a crossed incision appears in the field. Glaze: black, but dulled by wear. Clay: hard and fine with a few small pebbly inclusions. Munsell no. 10 YR 7/3 (very pale brown).

Cf. **Cor 69** and **Cor 70**, for earlier examples of false checkerboards on aryballoi.

**Cor 138** Pl. 22. P63.424:5567. Aryballos. Late in MC or early in LC.

P.H. 0.035; P.W. 0.030; Th. 0.003.

HoB W 20.00-22.00/S 109.00-111.00 \*99.50-\*99.20.

Wall fragment. A portion of a quadruple lotus with crosshatched leaves in the shape of cones. Glaze:



dark brown and uneven. Clay: fairly hard and smooth. Pale brown. Munsell no. 10 YR 6/2 (light brownish gray).

The clay is unusual, closer in color to East Greek than to the ordinary Corinthian clays found at Sardis. However, this may be the result of firing or the sherd may have been burned. The decoration has better parallels in Corinthian than in East Greek pottery.

For the effect of firing, Johnston, "Pottery Practices," 82-83. Cf. for the lotus, P. Lawrence, "Five Grave Groups from the Corinthia," *Hesperia* 33 (1964) 101-102, pl. 21, no. K.4, a round aryballos with a pattern of lotus buds in a quatrefoil design, dated LC; *Tocra* I, pl. 9, nos. 79, 81, 83; CVA France 9, Louvre 6, III.C.a., pl. 5, nos. 1, 3 (Fr. 389). See also **Cor 123** and **Cor 124**, although the style of **Cor 138** is considerably more careless and the date later.

### Late Corinthian (LC)

Corinthian imports declined rapidly at Sardis during the LC period. All of the LC vases are warrior aryballoi or alabastra. Of these, one is a "hailstone" aryballos (**Cor 142**) in which the fillers in the field have been reduced to numerous round dots. Others show a simple file of warriors in a plain or crowded field (e.g., **Cor 141**, **Cor 143**). See also "Corinthian Pottery Appendix," 61-62; *supra*, "Introduction," 4.

**Cor 139** P62.127A:4353. Warrior aryballos. Early in LC.

P.H. 0.035; P.W. 0.035; Th. 0.003.

HoB E 0-5.00/S 100.00-105.00 \*99.00, inside Building A.

Two small fragments, joined. Preserved from the lower shoulder to mid-body. Tongues on the shoulder (portions of six remain), followed by two horizontal lines of glaze. A single warrior facing to right in the belly frieze is preserved from his cap-shaped helmet to the top of his shield. He has a round incised eye and a long straight nose. The shield has a narrow rim with three vertical incisions decorating the central portion. There are no fillers preserved in the field. Glaze: almost entirely lost; what remains is black and glossy. Clay: hard, smooth, and burned on one side (Munsell no. 2.5 YR 7/2, light gray); otherwise buff in hue (Munsell no. 10 YR 7/3, very pale brown).

This clearly rendered face should be compared with the type that is obscured by a large helmet, **Cor 142**.

Another small wall fragment from a warrior aryballos showing part of a shield (uninv. HoB 27/vi/65) was found at HoB W 7.00-9.00/S 94.00-100.00 \*99.30-98.90. Munsell no. between 2.5 Y 7/2 (light gray) and 10 YR 8/4 (very pale brown). The shield is decorated with two concentric circles in the center. Another incised circle defines the narrow rim. Date: early in LC.

Cf. for the shield, CVA Denmark 2, Copenhagen NM 2, III.C., pl. 87, no. 12 (inv. no. 4850) from the Athenian acropolis; Palmer in *Corinth* XIII, 113, pl. 21, no. 14 from grave 147, also shows features of the face. Dated MC.

**Cor 140** P63.263:5362. Warrior aryballos. Early in LC. P.H. 0.043; diam. 0.055; Th. 0.005. HoB W 10.00-12.00/S 108.00-111.00 \*100.00-99.60.

One-third of a round aryballos preserved from neck to base. Five tongues remain on the shoulder. Two shields with incised decoration and a single rosette with a simple crossed incision remain in the belly frieze. Glaze: very worn, but black, cracked, and shiny where preserved. Clay: powdery and fairly smooth. Pinkish buff. Munsell no. between 7.5 YR 7/4 (pink) and 10 YR 7/3 (very pale brown).

Published: listed in *BASOR* 174 (1964) 13.

**Cor 141** Pl. 23. P61.225A:3555. Warrior aryballos. Early in LC.

P.H. 0.05; diam. 0.070; Th. 0.005.

HoB W 0-5.00/S 90.00-95.00 \*99.30.

Nearly one-half of a round aryballos, preserved from the shoulder to the base. Two sherds, joined. Warrior frieze with one warrior remaining. On the shoulder are the lower portions of six tongues with two glazed lines below. In the frieze, a single warrior walks to left, carrying a large shield that covers all but his head and legs. His spear, held at an angle, protrudes above and below the shield rim. A circular incision, quick and careless in execution, separates the edge of the shield from its center. The helmet almost entirely covers the warrior's face. Simple curved incisions are used for the cheek-piece and eye opening of the helmet. Below the warrior are three glazed lines, carelessly executed. Glaze: dark brown to black and glossy, but applied unevenly. Clay: fine and smooth. Orangish yellow in hue. Munsell nos.: body, 7.5 YR 7/6 (reddish yellow); exterior, 10 YR 7/4 (very pale brown).

Published: *BASOR* 166 (1962) 9, n. 18. Cf. for the warrior's head, *CVA Denmark* 2, Copenhagen NM 2, III.C., pl. 87, no. 11 (inv. no. 7284). For the general design, *Tocra I*, pl. 9:52, Ure Class IV.iv.c, dated LC.; for the helmet, *CVA France* 7, Bibliothèque Nationale 1, III.C.a., pl. 13, no. 22 (with a plain background); Payne, *NC* fig. 160, no. 1244, Group B (Warrior Group).

**Cor 142** P61.226A:3556. Hailstone warrior aryballos. Early in LC.

P.H. 0.045; est. diam. 0.065; Th. 0.005.  
HoB W 9.00/S 102.00 \*99.20.

A large portion, preserved from the shoulder to near the foot. The eighteen tongues remaining on the shoulder are long, thin, and spaced fairly evenly, but irregular in size. Three glazed lines appear below. On the belly is a frieze of warriors who walk to the right. Three warriors remain, each with a large shield covering his body. The shields have decorative incised centers: one has three vertical incised lines, another has a bird design. The warriors, whose heads are helmeted, hold spears with club-shaped ends. The warriors' faces are repetitive, with long narrow eyes, straight noses and small chins. Thin legs project beneath the shields. Hailstone fillers are placed throughout the field. A ground line of glaze is preserved beneath the warriors. Glaze: almost entirely vanished; black, shiny, and crackled where preserved. Clay: hard, fine, and smooth. Yellow-buff. Munsell no. 10 YR between 8/4 and 7/4 (very pale brown).

The hailstone aryballos was popular in LC, probably because the decoration was quick and showy. Payne assigned the entire group to the second quarter of the sixth century, but newer evidence from Rhitsona suggests that the style is obsolete by the end of the first third of the century.

Published: *BASOR* 166 (1962) 9, n. 18. Cf. Payne, *NC* nos. 1244-49 and p. 320; Ure, *Aryballoi* 23 (Rhitsona); *Corinth* VII:1, pl. 43, no. 361; *CVA Great Britain* 12, Reading 1, III.C., pl. 4, nos. 5, 8, 9 (inv. nos. 26.vii.4, 26.vii.5).

**Cor 143** Pl. 23. P59.442:2013. Warrior alabastron. LC.  
P.H. 0.082; P.W. 0.076; Th. 0.005.  
UT E 90.00-95.00/S 195.00-200.00 \*120.00.

Wall fragment. Two warrior friezes. In the upper frieze, a series of warriors walk to the right. Only portions of two men remain. The warriors hold large

round shields that cover all but their helmets and legs. The shields are not compass-drawn and are awkwardly incised, with brownish red added to the centers. In the field are a fan-shaped floral filler and dots. Three glazed lines separate the upper and lower friezes. The lower frieze retains only the helmeted head of a single warrior. The incision is broad and careless. Glaze: dark brown, glossy, and unevenly applied. Clay: hard and fairly fine. The clay is fired to different colors on the interior and exterior, giving the appearance of two layers: interior, pale orange (Munsell no. 7.5 YR 7/4, pink); exterior, yellow-buff (Munsell no. 10 YR 7/4, very pale brown).

Cf. *Corinth* XIII, 191, pl. 26 (inv. no. T1748, from grave 172). The following comparisons were suggested by D. A. Amyx (private correspondence, 29 January 1986); Payne, *NC* nos. 1229, 1230 (Delos 457, 458); *ibid.*, no. 1228 (Athens 290) from Tanagra. For the upside-down "fan rosette," *ibid.*, 820 (Delos 353).

## Corinthianizing

A number of pottery fragments found at Sardis show the influence of Corinthian ware. In each case, the clay clearly indicates that the piece was not manufactured in Corinth. There are also several pieces that are probably Corinthian but have somewhat unusual clay. These are listed in the catalogue; all are MC (see **Cor 117**, **Cor 118**, **Cor 127**, **Cor 138**).

Some of the Corinthianizing pieces were erroneously thought to be Corinthian by the excavators and were consequently used for dating purposes. It is impossible to know how much time separates an imitation from an original. Therefore the Corinthianizing pieces should be excluded from the dating evidence.

The Corinthianizing vases chosen for cataloguing here are of interest either because of their prior use for dating purposes or because they show a clear and direct Corinthian influence on local markets.

None of the Corinthianizing pieces seems to be locally made, since none has the micaceous clay of the type found at Sardis. What the fragments do show is a widespread taste for Corinthian style and the willingness of potters in other areas to create works catering to that taste. Most of the pieces imitate PC types.

**Cor 144** Pl. 23. P59.195:1550. Kotyle.

P.H. 0.03; P.W. 0.03; Th. 0.004-0.005.  
HoB E 20.00-25.00/S 55.00-60.00, Area 9 \*96.90-  
\*96.50.

A small rim fragment with a strong inward curve at the top. Exterior: two bands of glaze appear near the rim, and three wiggles remain in the handle frieze. Below are portions of six horizontal bands. Glaze: exterior, red for the wiggle in the frieze, otherwise purplish red; interior, red-orange. The change in color is a result of firing. Clay: fairly smooth and fine. Pinkish orange. Munsell no. 5 YR 7/6 (reddish yellow).

The fragment is clearly influenced by the decoration of linear kotylai from the PC period (see **Cor 12**, **Cor 22**, **Cor 23**).

**Cor 145** Pl. 23. P65.130:6760. Alabastron (?).

P.H. 0.032; P.W. 0.029; Th. 0.003.

HoB W 1.00–5.00/S 95.00–98.00 \*98.00–\*97.60.

Shoulder fragment. Stag (or dog?) in the silhouette technique, coursing to right, preserved from his haunch to near his antlered (?) head. The remains of a dot-in-circle rosette lie beneath the stag's belly. No incision. Glaze: light brown to black. Clay: medium textured with dark flecks in the grainy clay. Reddish buff with a light brown exterior. Closest to Munsell no. 7.5 YR 6/4 (light brown), but with a slightly more reddish hue.

The piece imitates MPC (see **Cor 10**). The clay is not local to Sardis.

Published: *BASOR* 182 (1966) 10, fig. 5 (called a PC aryballos and identified there as P65.130:6750) and p. 13 under "Finds." This fragment was used by G. F. Swift to help date the destruction level at HoB, now Lydian III (*supra*, "The Destruction Level at HoB," 6–7 and n. 18).

**Cor 146** Pl. 23. P65.174:6824. Ovoid aryballos.

P.H. 0.027; diam. 0.033; diam. of foot 0.017; Th. of wall 0.004.

HoB W 29.00–31.00/S 114.00–115.00 \*98.20–\*97.20.

Base and lower body, preserved from above the rays to the small foot. A band of glaze at the top followed by a reserved area with three thin lines. The tips of the thin rays touch the lowest line. The rays are carelessly drawn and their bases are not contiguous. They spring from a thin line of orange glaze. A second thin line of glaze marks the join of the foot. A wider line encircles the base of the foot. On the underside of the foot, the shape steps down on three circular and progressively deeper levels. Each step is marked by a line of orange glaze. Glaze: orange except in the darker

brown rays. Clay: smooth and hard. Orange-red with a slightly yellow tint. Munsell no. 5 YR 7/6 (reddish yellow).

The shape and decoration imitate Corinthian ovoid aryballoi of MPC–LPC (cf. **Cor 30**, an oinochoe, for the decoration), but the shape of the vessel on the underside of the foot, as well as both the clay and the glaze, differ from Corinthian types. The clay is not local. C. H. Greenewalt, Jr., examined the piece in 1975 and suggested that it could be East Greek.

**Cor 147** Pl. 23. P65.176:6826. Aryballos.

P.H. 0.025; diam. of rim 0.045, of neck 0.019; W. of handle 0.022.

HoB W 29.00–31.00/S 114.00–115.00 \*98.20–\*97.20.

The top and neck. Exterior: an eight-pointed star. The tips of the uneven points impinge on the framing circle of glaze. The interior of the mouth is glazed. Glaze: dark orange. Clay: reddish in hue.

The star pattern closely imitates Corinthian types produced during LPC, but the clay is reddish and not Corinthian.

Found in a refuse pit with a Corinthian aryballos top, **Cor 43** (LPC).

Cf. for Corinthian types, *CVA* Germany 36, Tübingen 1, pl. 21, nos. 3, 4 (D. 1749) (S./10 1274) aryballos with running dogs, dated LPC; Vallet and Villard, *MégHyb* 2, 44 and pl. 26:8, ovoid aryballos with running dogs in the belly frieze, wave pattern on the shoulder, and a star on the mouth disk; dated LPC. *Perachora* II, 18, no. 41, pl. 2.

**Cor 148** Pl. 23. P61.397:3843. Column-krater.

H. 0.061; W. 0.079; Th. of handle-plate 0.025.

PN W 245.00–250.00/S 380.00–385.00 to \*86.60.

Handle-plate, with the stump of the handle preserved. The plate is not square at the corners. A large bird to left in profile. The body is heavy and awkward, the neck short and the beak hooked like that of a vulture. It may be a unique representation of a vulture. On the other hand, it may represent a goose. The bird's long legs rest on the edge of the handle-plate, while the head nearly touches the top. Added purple is used for dots on the body. The incision is broad and anatomically incorrect. Glaze: black, semi-glossy, and worn in places. Glaze remains on the edges of the handle-plate and at the base of the handle as well as on the bird. Clay: absorbent, fine, and powdery; not

micaceous. The body is orange with a slightly lighter slip (worn in places). Munsell no. 7.5 YR 7/6 (reddish yellow).

The Sardis handle-plate imitates MC examples.

A similar bird appears on a flat-bottomed aryballos in St. Petersburg (inv. B-2136). This bird is interesting because its neck has been abruptly shortened to fit the space of the little pot and the beak is curved downward. Such works may have been the source for

the odd shape of the bird in the Corinthianizing example from Sardis.

For the St. Petersburg aryballos, see S. Boruskovskaia, "Korinfskii orientaliziruiushchii arball pervoi chetverti VI veka do. n. e.," *Soobshcheniia Gosudarstvennogo Ermitazha* 37 (1973). Dots similar to those on **Cor 148** also appear on Corinthian panther-birds (Benson, "Notes," pl. 71, fig. 18; MC). For a goose on the handle-plate of a Corinthian krater, see Boston MFA, no. 146.

APPENDIX. CORINTHIAN POTTERY  
FROM SARDIS FOUND BY THE BUTLER  
EXPEDITION (1910-1914, 1922)

The following descriptions are those written by George Henry Chase in 1914.<sup>109</sup> The whereabouts of the two pieces listed is uncertain, and no photographs are available.<sup>110</sup> Of the several pieces identified by Chase as Corinthian, however, they are the most likely to be so.<sup>111</sup> The greenish yellow color of the clay supports this identification, as does the decoration.

**Cor App. 1** Butler no. P1335. Aryballos. WHEREABOUTS UNKNOWN. Late EC to MC.

H. 0.08; diam. 0.077.

Necropolis, Tomb 723.

Chase notes: "Greenish yellow clay, black varnish, red overcolor, and incision.

"On flat lip, radiating tongues; on edge of lip, traces of black stripe. On shoulder, tongue pattern and trace [or traces?] of 2 narrow bands, defining the main field. On bottom, gyron with 3 narrow bands outside it.

"In main field, 6 warriors, armed with helmets, shields and spears, marching l[eft].

<sup>109</sup> Chase, at that time the John E. Hudson Professor of Archaeology at Harvard, visited Sardis in 1914 to record the objects found in the Necropolis tombs on the western side of the Pactolus River. Of the 1,107 graves opened, only 70 had objects. Two tombs were intact (*Sardis* R1, 2). Many of the tombs were reused (*Sardis* I, 78-81, 1911 season). Chase's object cards are on file at the Sardis office, Harvard University.

<sup>110</sup> Many objects from the Necropolis tombs were lost during the period of instability following the First World War. In 1919, Butler's Expedition House was looted and destroyed. Numerous objects, including pottery, apparently were smashed on the ground. See William R. Berry, "Report on the Buildings and Excavations of the American Archaeological Expedition at Sardis, Asia Minor" (Department of Art and Archaeology, Princeton University, 1921), 1-2; *Sardis* I, ix; and *Sardis* R1, 3.

<sup>111</sup> Butler and Chase were working prior to the publication of the monumental works by Payne (NC) and Beazley (ABV). Naturally, therefore, the identification of certain vases is insecure. An olpe from Tomb 720, Butler no. P1293, now in the Metropolitan Museum, New York (MMA 26.164.28), was originally thought to be Corinthian (*Sardis* I, 121 and fig. 125 on 119) but was identified as Attic by Beazley (ABV 15, no. 1). See **Att App. 5**.

Others must now be reclassified: Butler no. P1592, an aryballos from Tomb 23a with a deeply incised Greek key design around the belly, is almost certainly Lydian. Two alabastra (Butler nos. P1701 and P1702) could possibly be Corinthian, but they are described as having "red buff clay," which is an unlikely color. In the case of P1702, this is covered by a "slip of buff clay," as though in imitation of Corinthian. The glaze of P1701 is described as "black red varnish of good quality"; that of P1702 as "red brown varnish" and "poor." A banded amphoriskos (Butler no. P1540, from Tomb 54) has a very slender shape. Although the clay is called "buff," the glaze is again described as "black red varnish," and, in this case, is "streaked and poor."

"On shields, in several cases, traces of red overcolor (devices?). Between them, rosettes as filling ornaments.

"Very badly preserved."

Comment: According to C. H. Greenewalt, Jr.,<sup>112</sup> the aryballos was one of twenty items found in Tomb 723. The only item that still survives is a bronze skyphos (Butler no. BR132) in the Metropolitan Museum, New York (MMA 26.164.12). The decoration that Chase calls a "gyron" is probably a swirl pattern. This motif, combined with the tongues around the mouth and the traces of red on the shields, helps to date the piece relatively early in the warrior type. D. A. Amyx (in a letter to C. H. Greenewalt, Jr., 15 November 1984) states that "warrior-frieze aryballoi get off to a fine start in EC, but from there it's downhill all the way," and cites Payne, NC nos. 517-19 for EC. He goes on to say, "There are MC examples, although Payne does not list any, but the great mass of examples are LC I, as he places them."

**Cor App. 2** Butler no. P1591. Aryballos. WHEREABOUTS UNKNOWN. Early in LC-I.

H. 0.061; diam. 0.064.

Necropolis, Tomb 23a.

Chase notes: "Pale, greenish yellow clay. Brown-black varnish. On bottom, broad circular band, followed by 3 narrow bands, the uppermost of which marks the bottom of the principal field. Above this, running below the base of the handle, 2 narrow bands defining the top of the field. On shoulder, tongue pattern. On flat lip, 3 narrow circular bands, followed by a broad band and one narrow circular band. On edge of lip, a single band.

"In the principal field, three warriors marching left. Little is visible except the 3 large round shields, each of which has the centre [*sic*] marked by an incised circle, inside of which are traces of applied red. The first warrior appears to carry a long spear; of the third, part of the legs and the head (with helmet?) can be made out.

"Unbroken."

Comment: Tomb 23a was excavated in 1913. According to C. H. Greenewalt, Jr., the aryballos was one of fifty-three vessels found in the tomb. Many of the smaller vases were placed in a large clay tub (Butler no. P1579) and were broken, possibly ritually.<sup>113</sup> Chase has noted the condition of this aryballos, however, as "unbroken." D. A. Amyx (letter to C. H.

<sup>112</sup> Crawford H. Greenewalt, Jr., a study of the graves of the Lydian and Persian eras (work in progress), Necropolis Tomb 723.

<sup>113</sup> *Ibid.*, Necropolis Tomb 23a.

Greenewalt, Jr., 15 November 1984) states that “one index of ‘lateness’ [in warrior-frieze aryballois] is the presence of concentric circles (instead of petal rosettes or ‘tongues’) on top of the mouthpiece. Another clue (unfortunately not verifiable in this case) is that in the incision in the shields, the rendering is at first done by

compass, later freehand. The presence of added red coloring in the shields, on the other hand, is a possible index of relative earliness.” He suggests a date of LC-I “but not very late within that period” for this aryballos, citing Payne, *NC 320*, fig. 160 and nos. 1244–46 for other LC-I examples.

## II

# THE ATTIC POTTERY





## II THE ATTIC POTTERY

### The Finds through 1990

*Nancy H. Ramage*

#### INTRODUCTION

In contrast to the abundance of sixth- to fourth-century Lydian sherds found at Sardis, a paucity of imported pottery in general, and of Attic in particular, has been excavated at the site. However, the more than six hundred fragments of Archaic and Classical Attic pottery, found in a period of thirty-three years of excavation (1958–1990), attest to a considerable importation of this ware to Sardis. In these pieces we find a reflection of the trade relations between the two cities, albeit through merchants who, at least in the Archaic period, were probably mostly East Greeks. By analyzing the material in terms of date, numbers, and shapes, we can tell something of the pattern of imports. Most of the pieces described in this catalogue are indeed only fragments, but many of them reflect the high quality of Attic ware sent to Sardis, and by implication, the value put on Attic pottery by the Lydians. This value is suggested not only by the quality of the sherds, but also by the shapes found: a majority are cups and other open vessels. We may thus be sure that the pottery was imported for its own sake, rather than for its contents.

This section of the volume will deal with the Attic pottery that can be dated between the first quarter of the sixth century and the third quarter of the fourth century. Later Attic material from the Hellenistic period, or more specifically, from the time of Alexander's visit to Sardis in 334, will be considered by Susan I. Rotroff and Andrew Oliver, Jr., in a separate volume in the Sardis monograph series.

Appendix 1 comprises a catalogue of Attic vases found at Sardis during excavations (1910–1914, 1922) under the direction of Howard Crosby Butler. Some of these pieces are now in the Metropolitan Museum of Art in New York, others are in the Art Museum, Princeton University, and still others have been lost.<sup>1</sup> All will be taken into account in the following study of Attic imports to Sardis, in order to give as full a picture as possible.

#### Imports and Trade Relations

The earliest Attic pieces found at Sardis were excavated by the Butler Expedition, presumably in graves, although their findspots are not recorded. Two cups from the Geometric period, one Early and one Middle Geometric (**Att App. 1** and **Att App. 2**), give witness to early imports. Old Smyrna, too, had received Geometric vases from Attic workshops.<sup>2</sup> It is not surprising to find material from these periods at Sardis, if we recall that in the deep excavations of the "House of Bronzes-Lydian Trench," some evidence of sub-Mycenaean and Protogeometric pottery, or borrowings therefrom, was recovered.<sup>3</sup> Trade with Corinth has also been documented in the Geometric period (*supra*, "The Corinthian Pottery," 3 and n. 4), and it is to this picture of early commerce between Sardis and the Greek world that we must add the two Geometric Attic cups.

<sup>1</sup> *Sardis I*, ix–x; *Sardis R1*, 2.

<sup>2</sup> Boardman, "Old Smyrna," 152.

<sup>3</sup> *BASOR* 186 (1967) 31–37 and figs. 9–13; Hanfmann, *SPRT* 26–27.

Black figure imports to Sardis from Athens seem to have started in the early sixth century, at about the same time as they did to other cities of Asia Minor.<sup>4</sup> The date at which Attic black figure first appears at Sardis is remarkably close to that of its earliest arrival at Old Smyrna, Labraunda, Xanthos, Gordion, and Troy.<sup>5</sup> At other sites, however, such as Tarsus, Mersin, and Midas City, trade did not begin until later in the century.<sup>6</sup> In fact it took little time for the merchants dealing with the output of early black figure potters and painters to discover the market in Asia Minor. Keeping in mind that Sardis and its neighbors had intermediary sources, such as Samos, from which they acquired Attic pottery, it is significant that there is an overall pattern to the first importation of Attic wares into Asia Minor;<sup>7</sup> one may postulate a growing taste for Attic, around the same time as that for Corinthian becomes less avid.

Among the finds at Sardis, the earliest fragment to follow the Geometric cups mentioned above is from a dinos (**Att 35**), which should be dated about 580; it is one of the earliest known pieces of Attic black figure from Asia Minor. Details of incision, such as the tuft at the end of the panther's tail, and the shape and pattern of the lotus flower, suggest that the painter was a follower of the Gorgon Painter. From 580 to 560, during the reign of Alyattes, a steady trickle of Attic pots arrived at Sardis. As we know from Herodotus (I.14), Gyges, one of Alyattes' predecessors, was interested in international contacts with the west and made gifts of gold and silver to Delphi. Certainly, Alyattes maintained those contacts and cultivated the Athenian market. The following list of fragments represents the

Attic imports that are attributed to the reign of Alyattes.

*Amphorai:*

<b>Att 1</b>	manner of Sophilos
<b>Att 2</b>	circle of Lydos
<b>Att 3</b>	close to Lydos (?)

*Dinai:*

<b>Att 35</b>	by or near the Gorgon Painter
<b>Att 36</b>	near Sophilos
<b>Att 37</b>	by Sophilos (?)
<b>Att 38</b>	

*Column-kraters:*

<b>Att 40</b>	by the KY Painter (?)
<b>Att 41</b>	by the Polos Painter (or his group) (?)

*Lekanides:*

<b>Att 44</b>	
<b>Att 45</b>	by the KY Painter

*Siana cups:*

<b>Att 47</b>	
<b>Att 48</b>	
<b>Att 49</b>	by the C Painter (?)
<b>Att 50</b>	

*Komast skyphos:*

<b>Att 84</b>	by the Beziere Komast Painter (?)
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*Plate:*

<b>Att 88</b>	by the Polos Painter
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To judge by these finds, there was no large-scale acquisition of vases by a single painter, such as is documented for the Polos Painter at Tocræ,<sup>8</sup> but the picture is not unlike that in other towns of Asia Minor, where large pieces by Sophilos and others were imported.<sup>9</sup>

During the reign of Croesus, from 560 to 547, the following list attests to the high quality of the imported vases:

<b>Att 5</b>	Painter of Louvre F6
<b>Att 6</b>	amphora
<b>Att 46</b>	komast cup by Vienna Komast Painter
<b>Att 51</b>	Siana cup by the Heidelberg Painter
<b>Att 52</b>	Siana cup
<b>Att 53</b>	Siana cup
<b>Att 54</b>	merrythought cup by Painter of the Sardis Merrythought Cup

<sup>8</sup> Tocræ I, 96, 104–105.

<sup>9</sup> Boardman, "Old Smyrna," 154, no. 1; and Xanthos IV, 103–107, no. 193.

<sup>4</sup> On trade between Sardis and the Greek world, see Hanfmann, *SPRT* 80–83.

<sup>5</sup> Old Smyrna: see Boardman, "Old Smyrna," 152; and now Y. Tuna-Nörling, *Die Ausgrabungen von Alt-Smyrna und Pitane: Die attisch-schwarzfigurige Keramik und der attische Keramikexport nach Kleinasien*, Istanbul Forschungen 41 (1995), passim. Labraunda: *Labraunda* II:3, 20, 32. Xanthos: *Xanthos* IV, 192–97. Gordion: G. K. Sams, "Imports at Gordion: The Lydian and Persian Periods," *Expedition* 21.4 (1979) 6–17. Troy: C. W. J. Blegen et al., *Troy: Settlements VIIa, VII and VIII 4* (Princeton 1958) 267.

<sup>6</sup> Tarsus: G. M. A. Hanfmann, "The Iron Age Pottery of Tarsus," in H. Goldman, ed., *Excavations at Gözliü Kule, Tarsus III* (Princeton 1963) 292–95. Mersin: R. D. Barnett, "The Greek Pottery," in J. Garstang, "Explorations in Cilicia... Excavations at Mersin: 1938–39," *AnnLiv* 26 (1939) 99, 127–28. Midas City, where the earliest piece was from a band cup: *Phrygie* III, 38.

<sup>7</sup> On the importation of Attic pottery into Ionia and elsewhere in western Anatolia, see Roebuck, *Ionian Trade* 79–82. Roebuck suggests that the paucity of East Greek pottery found in Athens in the seventh and early sixth centuries indicates that direct trade did not take place. The few pieces of Attic pottery found in Ionia must therefore have been carried by intermediaries. See also Tuna-Nörling (*supra*, no. 5), 101ff.

Att 58	band cup
Att 59	band cup
Att 78	cup
Att 85	band skyphos by the Group of Louvre CP10252
Att 86	band skyphos
Att 158	black glaze amphoriskos
Att App. 5	black figure olpe

Early Attic imports, from about 580 to the Persian attack in the middle of the sixth century, are represented only by the thirty-one pieces listed above. Of course we do not know how many early pieces remain unexcavated, but it appears that there was a slow start to the importation of Attic pottery during a period when Corinthian export, which had been strong, was only just dying out. Furthermore, the merchants who peddled Attic wares, while exporting their products from the very beginning, took some time to develop their active exploitation of the foreign markets. During this period, the Lydians were particularly intrigued by East Greek decorative schemes, and Wild Goat pottery was not only imported, but also imitated.<sup>10</sup>

During the second half of the sixth century, in the period of Persian domination, there was no slackening of Attic imports.<sup>11</sup> The Persians had no particular animosity toward the Greeks until the Ionian revolt in 499,<sup>12</sup> and in fact, they may have cultivated a taste for high-class Athenian products. We know that they admired Greek craftsmanship and brought back Ionians and Lydians to work in their capital.<sup>13</sup> We may assign over thirty black figure pottery fragments to this half century; but of these, only a few stand out as being of particularly high quality:

Att 7	amphora
Att 56	lip cup
Att 87	Hermogenean skyphos
Att App. 15	skyphos of Klitomenes

Imports of black glaze, on the other hand, which had been represented by only one or two pieces in the first half of the sixth century (Att 158, an amphoriskos, and possibly a miniature kothon, Att 585) and by one at mid-century (Att 178, a band cup), are more

numerous in the second half of the century, in which approximately twenty pieces may be placed.

The evidence for the importation of red figure pottery at Sardis indicates that the Lydians did not adapt to the new technique with enthusiasm. It is surprising that only thirty-nine red figure pieces have been found at Sardis: twenty-nine under the current Harvard-Cornell excavations (Att 108–Att 136), and ten by the Butler Expedition (Att App. 19–Att App. 28). It is tempting to attribute the fact that red figure is so much scarcer than black figure to the political animosities of the fifth century. These hostilities began with the Ionian revolt in 499, in which Sardis was attacked and burned by the Ionians with help from the Athenians, and continued even during the Peloponnesian War, in which the Persians at Sardis took an aggressive role against Athens by contributing aid to Sparta.<sup>14</sup> However, both black figure and black glaze Attic pottery were being imported in greater quantity during this period of animosity. Thus, there is no apparent decline in trade with the Athenians at that time. As V. Karageorghis has said, regarding imported Greek pottery at Kition, “Commerce was above politics, and the Phoenicians did not consider their political prejudices against the Greeks when it came to commerce.”<sup>15</sup> We might suppose the Persians had a similar attitude, and as R. Meiggs has said, “Perhaps a satrap’s court at Sardis proved a less lucrative market than the accumulated wealth of the Lydian kingdom, but the Persians who required tribute had nothing to gain by discouraging trade.”<sup>16</sup> On the other hand, at Daskyleion, the second Persian satrapal center in western Anatolia, nearly 300 red figure entries make up almost half of the total catalogue of Attic pottery.<sup>17</sup>

The earliest of the red figure fragments is a fine palmette from a cup, probably a late sixth-century piece by Oltos or one of his contemporaries (Att 126). From the fifth century, just fifteen red figure pieces have come to light at Sardis (three of them found by Butler, Att App. 19–Att App. 21). In contrast with these low numbers, at least sixty black figure and black glaze fragments fall into the fifth century, many of them in

<sup>14</sup> Meiggs, 353.

<sup>15</sup> V. Karageorghis, “Pottery from Kition,” in E. Gjerstad et al., *Greek Geometric and Archaic Pottery Found in Cyprus* (Stockholm 1977) 61. K. DeVries reports that at Gordion, red figure is much scantier than black figure in the early 5th C. In the later 5th C. it could have been scantier than black glaze, but that is hard to gauge from what was kept during the old excavations.

<sup>16</sup> Meiggs, 24f.

<sup>17</sup> I am grateful to Yasemin Tuna-Nörling for this information, as her catalogue goes to press.

<sup>10</sup> Greenewalt, “Sardis Wild Goat,” 61–67.

<sup>11</sup> On this subject, see DeVries, 544–48.

<sup>12</sup> On the Ionian revolt see, Hanfmann, *SPRT* 68.

<sup>13</sup> D. Stronach, *Pasargadae* (Oxford 1978) 20–23; C. Nylander, *Ionians in Pasargadae* (Uppsala 1970) 116–17; J. Boardman, *The Greeks Overseas* (London 1980) 102–107.

the first half of it, when theoretically political tensions might have been at their highest.

At many sites around the Mediterranean, red figure is sparse until about 475,<sup>18</sup> but this fact would not explain the continued paucity later in the fifth century, and in the fourth century, at Sardis. The numbers in the later fifth century are in striking contrast to the finds at Gordion, where, according to Keith DeVries, there is approximately twice as much red figure as black figure. One could argue that the discrepancy is an accident of excavation, since logic might have predicted otherwise: both cities were under the same regime (although in different satrapies), and Gordion is less accessible from Athens than is Sardis. But this explanation seems unlikely, in view of the fact that other material from the later sixth and fifth centuries was excavated at Sardis. Perhaps the answer lies, rather, in a different sphere — one of taste: the Persians, ensconced at Sardis, may not have appreciated the subject matter of Athenian red figure. It is easy to imagine that they loved the warriors and lions of the Archaic period, but they may not have understood the mythology nor have liked the scenes of daily life of Classical red figure.

Imports from Athens in the fourth century continue at an increased rate, to judge by finds of black glaze at Sardis. Masses of fragments, many of them bowls, fall into the first three quarters of the century. Red figure from this period<sup>19</sup> is represented by only a score of examples, although during the same period hundreds of black glaze pots were being imported, very likely on the same ships. It is hard not to draw the conclusion that local taste must have played a part in this significant gap in numbers.<sup>20</sup>

From the fourth century there are only a few Attic red figure pieces of note; these include a seated woman from the lid of a lekanis (**Att 124**), and another seated female figure on a Kerch fragment (**Att 120**), which is stylistically close to the Helen Painter. Perhaps the latest example of painted pottery before the Hellenistic period is a leopardess from the lid of

<sup>18</sup> J. Boardman, "The Athenian Pottery Trade: The Classical Period," *Expedition* 21:4 (1979) 36–39. The picture is the same at Gordion.

<sup>19</sup> Red figure at Labraunda, sparse as it is, can be dated mostly to the 4th C. Black glaze, too, is mostly of this period: P. Hellstrom, "Pottery of Classical and Later Date," *Labraunda* II:1 (Lund 1965) 11–14.

<sup>20</sup> At Gordion, too, the numbers of 4th-C. Attic black glaze imports increase dramatically, but that site has far more 4th-C. red figure than does Sardis. Another difference is that at Gordion there is a fair amount of St. Valentin ware, whereas none has been found at Sardis. I am grateful to K. DeVries (personal communication) for these comparisons.

an askos (**Att 113**) from the second quarter of the fourth century. Once again, the small numbers of fourth-century red figure pots at Sardis must be contrasted with the masses of black glaze that came in during the same period.

## The Painters

A list of Attic black figure and red figure painters or groups represented in the finds from Sardis follows.<sup>21</sup>

<i>Painter/Group</i>	<i>Shape</i>	<i>Cat. no.</i>
<i>Black figure</i>		
Gorgon Painter (?)	dinos	<b>Att 35</b>
KY Painter (?)	column-krater	<b>Att 40</b>
KY Painter	lekanis	<b>Att 45</b>
Beziers Komast Painter (?)	komast skyphos	<b>Att 84</b>
Vienna Komast Painter	komast cup	<b>Att 46</b>
Painter of the Sardis Merrythought Cup	merrythought cup	<b>Att 54</b>
C Painter (?)	Siana cup	<b>Att 49</b>
Heidelberg Painter	Siana cup	<b>Att 51</b>
Sophilos (?)	dinos	<b>Att 37</b>
Sophilos (?)	dinos	<b>Att 36</b>
Manner of Sophilos	amphora	<b>Att 1</b>
Polos Painter (or his group)	krater	<b>Att 41</b>
Polos Painter	plate	<b>Att 88</b>
Circle of Lydos	amphora	<b>Att 2</b>
Close to Lydos (?)	amphora	<b>Att 3</b>
Painter of Louvre F6	amphora	<b>Att 5</b>
Hermogenes, potter	skyphos	<b>Att 87</b>
Group E (?)	lekythos	<b>Att 21</b>
Leagros Group (?)	hydria	<b>Att 18</b>
Leagros Group	olpe	<b>Att 19</b>
Beldam Painter (?)	lekythos	<b>Att 29</b>
Beldam Painter (?)	lekythos	<b>Att 30</b>
Sappho Painter (?)	lekythos	<b>Att 28</b>
Sappho Painter (?)	lekythos	<b>Att 27</b>
Sappho Painter (?)	indeterminable	<b>Att 89</b>
Little-lion Class	lekythos	<b>Att 34</b>
Dot-ivy Class	olpe	<b>Att 20</b>
Leafless Group	cup	<b>Att 70</b>
Leafless Group	cup	<b>Att 73</b>
Leafless Group	Type B cup	<b>Att 74</b>
Manner of the Haimon Painter	skyphos	<b>Att 81</b>
CHC Group	skyphos	<b>Att 80</b>
Group of Louvre CP10252	band skyphos	<b>Att 85</b>

*Black pattern*

Top Band Class	floral band cup	<b>Att 96</b>
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*Red figure*

Oltos (?)	cup	<b>Att 126</b>
Brygos Painter (?)	cup	<b>Att 127</b>
Helen Painter (?)	krater	<b>Att 120</b>
Group G (The London Class)	head vase	<b>Att 115</b>

**Condition, Findspots, and Stratigraphy**

A systematic investigation of the findspots and related pottery reveals only a few contexts where other independently datable objects are consistent stratigraphically with the dating of the Attic sherds. Many Attic pieces were found in mixed fill or were stratified in a context where the associated pieces were Lydian and as yet not clearly dated. In fact, the Attic ware is often used to date levels and other pottery.<sup>22</sup>

Since the Attic pottery was found primarily in areas of habitation (except for earlier discoveries by the Butler Expedition),<sup>23</sup> the finds are almost all fragmentary and from areas where the earth had been frequently disturbed. The disturbed nature of the stratigraphy is graphically illustrated by the discovery, over a five-year interval, of two joining pieces which had been separated by a distance of more than fourteen meters (**Att 120**); and of two other joining fragments at depths separated by more than half a meter (**Att 81**); and of yet two others from the same bowl, found over twenty meters apart (**Att 478**, bowl floor).

All the Attic fragments that could be located by the author have been included in the catalogue. These represent almost all examples of this fabric found in the Harvard-Cornell excavations, although the occasional piece may have been unwittingly discarded by an excavator. Table 1 shows the distribution of Attic pottery by sector.

<sup>21</sup> For an explanation of what is meant by the terms used to identify Attic pot painters such as "near," "manner," "circle," or "group," the reader is referred to M. Robertson, in *Beazley Addenda: Additional References to ABV, ARV<sup>2</sup> and Paralipomena*, compiled by L. Burn and R. Glynn (Oxford 1982) xi-xviii.

<sup>22</sup> See forthcoming studies in the Sardis series on Lydian pottery by C. H. Greenewalt, Jr., and on Lydian excavation levels by A. Ramage. For a good example of the use of Attic pottery to determine the date of an important historical context, see Ramage, "Attic Cups," 419-24, pl. 27. The excavation area BF is also dated by Attic pottery. *BASOR Suppl.* 25 (1987) 76-79.

<sup>23</sup> See Smith, "Skyphos of Klitomenes"; Chase, 111-17 for the pieces. One sherd (**Att 2**) was found by the current excavations near Tomb 76.1, but in mixed fill apparently unrelated to the tomb itself, according to the unpublished final report of the excavator.

Most pieces were found in either the sector House of Bronzes-Lyidian Trench (known as HoB; Pl. 1, no. 4 and Pl. 2) or Pactolus North (PN; Pl. 1, no. 10 and Pl. 3).<sup>24</sup> That HoB has a somewhat larger exposed area than PN should be taken into account when analyzing the numbers of sherds that were unearthed in each of these trenches. The fact that Pactolus Cliff (PC; Pl. 1, no. 13) produced so little may undoubtedly be attributed to the small scale of excavations there;<sup>25</sup> this sector is only a fraction of the size of HoB or PN. Judging by the quality of other finds in the area, there is no reason to believe that PC was a poorer section of town. The relatively smaller number of Attic finds from the Monumental Mudbrick Structure (MMS; Pl. 1, no. 63) and "Byzantine Fortress" (BF; Pl. 1, no. 23) can be explained by the nature of digging at these two sites: although both are Archaic Lydian in origin, most of the explorations have been in later structures which were built into and next to them. Furthermore, remains of wall construction (mudbrick or stone) tend not to retain much pottery.

PN produced a majority of the Attic black figure (thirty-six pieces), compared to those from HoB (twenty-two pieces). This difference is perhaps because, with the notable exception of the gold refining complex,<sup>26</sup> PN had more domestic remains than HoB, which is characterized by its market areas and shops. There were three Attic black figure pieces from the Acropolis—two of them cups (**Att 54**, a merrythought cup, and **Att 57**, a lip cup) and one a fragment of an early dinos (**Att 38**). Perhaps the Attic cups were used as dedications on the Acropolis or perhaps for the wine of the Lydian officers. When one contemplates the difficulty of carrying such a delicate piece as the merrythought cup, or so unwieldy a one as a dinos, up the very steep path which, in antiquity, cannot have been very different from the one used today, it is not surprising that so few prized, imported pieces were carted up to the Acropolis of Sardis.

Although relatively few in number, the distribution of Attic black pattern pieces is similar to that of black figure. PN and HoB produced the most pieces

<sup>24</sup> Hanfmann, *SPRT* 26-34.

<sup>25</sup> N. H. Ramage, "Pactolus Cliff: An Iron Age Site at Sardis and Its Pottery," in *Anatolian Iron Ages 3*, Proceedings of the Third Anatolian Iron Ages Colloquium held at Van, 6-12 August 1990 (Ankara 1994) 173-83.

<sup>26</sup> Hanfmann, *SPRT* 34-36. This refinery will be published in a forthcoming study by A. Ramage and P. Craddock.

	HoB	PN	MMS	BF	PC	AcT	OTHER
<i>Black figure</i>	22	36	15	6	—	3	3
<i>Black pattern</i>	5	8	1	1	—	—	2
<i>Red figure</i>	18	6	1	—	1	—	3
<i>Black glaze</i>	278	153	negligible for these sectors*				

\*By "negligible" is meant not more than four sherds saved or found; it is worth noting, however, that one krater fragment in black glaze was found on the Acropolis (**Att 165**).

Table 1. Distribution of Attic Finds by Sector

(five and eight, respectively), while the other sectors contributed fewer finds.

Red figure was found most commonly at HoB (eighteen pieces), but quantities of this ware are so small that statistics hardly seem worth considering. A count of Attic black glaze sherds again shows by far the largest number appearing in HoB, followed by PN, and very few indeed from other excavated areas.

In some instances, large amounts of Attic pottery were found within a small area, suggesting that certain houses or groups might have preferred it for their fine tableware. Listed below are the places where many fragments turned up near each other:

PN 1961, unstratified, W 245.00–250.00/S 380.00–385.00 \*86.76–\*86.46: 36 fragments.

PN 1965 W 280.00–285.00/S 320.00–325.00 \*86.20–\*85.70: 15 fragments.

HoB 1961 W 1.00–4.00/S 86.00–87.00 ramp, mixed fill at north, \*99.30–\*98.80: 38 fragments.

HoB 1963, well, at W 2.50/S 113.00 to \*87.41: 10 fragments.<sup>27</sup>

A few stratigraphic details will be described here as being of special interest. In PN, two fragments of Attic black figure were excavated from an area near, and at the same level as, the gold refinery datable to the time of Croesus. The earlier of the two is a fragment of a komast skyphos (**Att 84**), to be dated no later than ca. 570, and the other (**Att 7**) is a fine fragment, preserving the head of a man and woman, from an amphora of about 540. The latter was found with a terracotta sima tile showing a horse,<sup>28</sup> near a burnt area which three years later was identified as one of the furnaces of the refinery. The span of time suggested by the dates of these pieces contributes to the view that the refinery remained in use after the fall of Croesus in 547.

Also in PN were two adjacent areas nicknamed by the excavator, Mario del Chiaro, "Persian West" and "Persian East." Those areas are defined on Plate 3 and discussed by Crawford H. Greenewalt, Jr. (*infra*, "The Lakonian Pottery," 134 and n. 9). Both yielded interesting Attic pottery as well as fine Archaic pieces, both local and imported. The finds at "Persian West," between levels \*87.60 and \*87.40, include four graffiti, of which two are Attic sherds with some kind of counting notations (**Att 175** and **Att 338**) and two are Lydian graffiti on plain ware (P62.320:4629 and P62.321:4630). At the same levels at "Persian East," another graffito appeared, of particular interest because it is an Attic sherd marked with a Lydian graffito (**Att 178**). Some Attic material from that same level at "Persian East" is datable to the second half of the sixth century (**Att 61** and **Att 178**). These fragments were found with other sherds datable to the middle or end of the sixth century, including an East Greek male head-kantharos fragment (P62.327:4639), a Lakonian krater fragment (**Lak 13**), an East Greek cup (P62.302:4609), and much Lydian pottery.

An amphoriskos, the earliest surviving black glaze piece imported from Athens (**Att 158**), was found in HoB. It is a type dated by Sparkes and Talcott to the first half of the sixth century.<sup>29</sup> The Sardis fragment, a foot, came to light in fill with consistently earlier sixth-century material, including an Ionian cup (P63.357:5484), a Corinthian fragment (P63.355:5482), a bird bowl (P63.356:5484), and various additional Corinthian and East Greek fragments.

Surely one of the most dramatic sealed contexts at Sardis is the floor near MMS, at E 146.00–148.50/S 67.50–68.50, where over fifty pots (two of them Attic) were found crushed, and partly burned, by a huge fall of mudbrick from the colossal wall nearby.<sup>30</sup> The many late seventh- to sixth-century Lydian pots, of types that were most popular in this period, range

<sup>27</sup> *BASOR* 174 (1964) 12–13.

<sup>28</sup> *Sardis* M5, no. 26.

<sup>29</sup> *Agora* XII, 155–56, no. 1147, 316, pl. 39.

<sup>30</sup> Ramage, "Attic Cups," 419–24.

from cooking ware to painted fruitstands. The two Attic pieces are a komast cup (**Att 46**) and a Little Master band skyphos (**Att 85**); both had been smashed into many fragments but were nearly complete when the pieces were put together. That these two cups were destroyed together, in what was a disaster related to the advance of Cyrus against Sardis shortly after the middle of the sixth century, makes this a particularly interesting context.<sup>31</sup> The komast cup can be assigned to the Vienna Komast Painter and dated to the 550s.<sup>32</sup> The band skyphos is an early example of its type and again should be placed before the middle of the century.<sup>33</sup> Thus, these two pieces are the best evidence for dating the destruction with which they are associated: the attack of the Persians against Sardis in 547/546.

### Graffiti and Dipinti

Thirteen of the Attic fragments from Sardis were marked with graffiti. Of particular interest is a graffito in Lydian characters, which had been scratched on an Attic band cup (**Att 178**) from the middle of the sixth century. The inscription, *ursisbil*, has been translated by Roberto Gusmani: “[X, (son) of Y, the *bra|frsis*, dedicated (?) . . .”<sup>34</sup> He suggests that *brafrsis* may be a priestly title and would translate *bil* as “made it”; but as the piece is Attic, and not a Lydian or East Greek imitation, the term “made” must be ruled out. The fragment was found in PN, forty to fifty meters from the Altar of Cybele, which was still in use when the band cup was made; however, we have no way of knowing if the cup was destined for dedication at that altar.

Two of the graffiti on Attic pots appear to represent some kind of tabulation. One, a cup-skyphos fragment (**Att 338**), is marked on the underside with a symbol and seven parallel strokes; the other, a stemmed dish (**Att 175**), has five lekythoi or alabastra scratched on the inner edge of the foot. These two both come from “Persian West” in PN and were found with two other graffiti on plain Lydian ware (P62.320:4629 and P62.321:4630). No obvious conclusion can be drawn from the fact that there are four sherds with graffiti from one area.

The total list of graffiti on Attic sherds from Sardis follows here:

<i>Indeterminable Shape</i>	<i>Pl. no.</i>
<b>Att 90</b>	39
<i>Stemmed Dish</i>	
<b>Att 175</b>	45
<i>Cups</i>	
<b>Att 178</b> , band cup	45
<b>Att 197</b> , vicup	46
<b>Att 276</b> , foot fragment	47
<b>Att 277</b> , foot fragment	47
<b>Att 338</b> , cup-skyphos	50
<i>Bowls</i>	
<b>Att 471</b> , ring foot	53
<b>Att 481</b> , ring foot	54
<b>Att 488</b> , ring foot	54
<i>Plate</i>	
<b>Att 555</b>	55
<i>Fish-plates</i>	
<b>Att 561</b>	55
<b>Att 562</b>	55

Only four Attic pieces have painted inscriptions: one is the merrythought cup (**Att 54**), with an exhortation to “drink and be merry,” and the identification of the boar, ΗΥΣ, on the exterior. A fragmentary inscription on the tondo may identify the maker. Secondly, there is a nonsense inscription on the exterior of a Hermogenean skyphos (**Att 87**). The third piece is a tiny fragment of a cup (**Att 77**) with a single letter preserved on it. Finally the skyphos of Klitomenes (**Att App. 15**) bears an inscription identifying the potter.

### Shapes

Among the Attic finds, there is a preponderance of cups, many of them skyphoi or other stemless varieties. The second most common shape, at least in black glaze, is the bowl in its various forms. It may have been easier to import these relatively small, and more easily packed, items, than large vessels, of which we have found fewer examples. In black glaze, besides cups and bowls, there are other small shapes, but only six krater fragments and relatively few amphorai, olpai, or other large shapes.

<sup>31</sup> For the Persian attack on Sardis, see Hanfmann, *SPRT* 16 and Greenewalt, “Fall of Sardis,” 247–71.

<sup>32</sup> Brijder, 83–84, pl. 6:d and fig. 17:f.

<sup>33</sup> Ramage, “Attic Cups,” n. 18a.

<sup>34</sup> Gusmani, 73.

The variety of Attic pottery shapes found at Sardis resembles that found elsewhere in Ionia. The earliest imports at Sardis, dating to the reign of Alyattes, are comprised of a majority of larger shapes while cups dominate the trade at the time of Croesus. According to Carl Roebuck,<sup>35</sup> the large number of fine Attic cups that appear after 550 reflects Athenian consolidation of the Ionian market at the expense of East Greek cups. The large number of lekythoi (**Att 21–Att 34**) from the late sixth to early fifth centuries suggests that Athens may then have gained a share of the market in perfumes and oils previously dominated by the Lydians.<sup>36</sup>

The lekythos may have been imported for its function as a perfume flask, rather than for its contents.<sup>37</sup> The Persians are well known for their love of fragrances and ointments, and it seems likely that the luxury-loving Lydians would have felt the same attractions. We can easily understand the need, therefore, to import such a useful shape as the lekythos in some numbers.

Only two Attic phialai have come to light at Sardis, but in these examples we may see imports that catered specifically to Persian taste. The black glaze phialai (**Att 393** and **Att 394**) were originally modeled after an eastern prototype<sup>38</sup> and can be dated to about 480, which is early in the production of this shape. One could imagine that the new Achaemenid phialai were ordered specifically for a Persian at Sardis.

Of the black glaze cups, twenty-two are of the stemless variety. All of them are of high-quality fabric, with fine decoration, and many date to the second half of the fifth century. Cup-kantharoi and cup-skyphoi are also well represented, and their numbers suggest that in the sixth and fifth centuries the people of Sardis preferred cups without stems.

Occasionally, fragments of two similar Attic shapes were excavated from the same area. This observation raises the question of whether these pieces had been used as pairs, or whether these finds are merely a coincidence. The “pairs,” of which seven are documented, are listed below.

<i>Shape</i>	<i>Cat. no.</i>	<i>Findspot</i>
band cup	<b>Att 61</b>	PN “Persian East” *87.60
	<b>Att 62</b>	PN “Persian East,” within 0.20 m. of <b>Att 61</b>
floral band cup	<b>Att 91</b>	PN W 248.90/S 339.10 *87.60
	<b>Att 92</b>	same
stemmed dish	<b>Att 171</b>	PN W 248.00–249.00/S 350.00–355.00 *87.60–*87.40, near floor level
	<b>Att 172</b>	same
cup-skyphos	<b>Att 301</b>	PN W 245.00/S 375.00 *88.00–*87.80, mixed fill
	<b>Att 305</b>	PN W 245.00/S 375.00 on floor at *87.95
	<b>Att 308</b>	MMS-I, lot 3, E 139.70–141.00/S 60.00–63.50 *105.82–*105.57
stemless cup	<b>Att 309</b>	MMS-I, lot 7, E 143.00–145.50/S 66.00–67.60 *105.75
	<b>Att 378</b>	HoB W 0–5.00/S 85.00–90.00 to *98.30
bolsal	<b>Att 379</b>	same
	<b>Att 583</b>	HoB E 0–5.00/S 95.00–100.00 *99.80–*99.60
	<b>Att 584</b>	same
saltcellar		

### Reuse of Attic Fragments

A few Attic pieces have clearly been shaved, cut, or somehow altered to serve a purpose other than that for which they were originally intended. Of course pottery of most kinds is subject to alteration and, being virtually indestructible, is prone to reuse; but one might postulate that for broken pieces of Attic pottery, there may have been the added value of an intrinsically appealing texture, which made it tempting to use fragments for stoppers, game pieces, or handles. The following list includes all Attic pieces that have clearly been altered for some secondary purpose.

<i>Shape</i>	<i>Cat. no.</i>	<i>Reuse</i>
lekaniis, lid	<b>Att 168</b>	stem of knob sawed off
cup, stem	<b>Att 266</b>	top of stem rounded
cup, stem	<b>Att 267</b>	stem cut at bottom
cup, foot	<b>Att 275</b>	foot rounded
bowl, base	<b>Att 533</b>	cut to nearly circular shape for game piece or stopper

\* \* \*

<sup>35</sup> Roebuck, *Ionian Trade* 81–82.

<sup>36</sup> At Ephesus, lekythoi are also the best represented shape among the Attic black figure pottery, *Ephesos* XII:1, 87–89, A1–A11; see also DeVries, 544.

<sup>37</sup> DeVries, 545.

<sup>38</sup> D. Strong, *Greek and Roman Gold and Silver Plate* (Ithaca, N.Y. 1966) 76–77; *Agora* XII, 105–106.



The pitfalls inherent in attempting to deal with such fragmentary Attic material as we have from Sardis are well laid out by Sparkes and Talcott in their introduction (*Agora* XII, 2-3). The risks of misidentifying a shape by too small a piece, or of attributing to Attic a fabric that might be local ware, or of assigning an incorrect date based on an inadequate understanding of the intricacies of the development of a particular shape are great and have on many occasions given this author reason to shudder at the responsibility. These difficulties are reflected in the catalogue where

the reader will find that dates are not given for every entry, since to offer a date for some of the more fragmentary pieces would have been to suggest a degree of certainty that would be misleading. But, on the other hand, we remind ourselves that the chief aim of the publication is to present the excavated material and to make available to the scholarly public those ceramic finds from mainland Greece that made their way to Sardis. After this, experts are welcome to build on this material, and if they wish, make corrections or additions.

## CATALOGUE

## Use of the Catalogue

The catalogue of Attic pottery that follows has been subdivided into the categories of black figure, black pattern, red figure, and black glaze. Examples of Ionian manufacture, where they clearly imitate Attic black figure, have been included and identified as Ionian,<sup>39</sup> but certain distinct groups, such as Klazomenian and Ionian cups, have been eliminated from this catalogue and will be treated in a separate volume of East Greek wares, to be written by Crawford H. Greenewalt, Jr.

Within these categories of black figure, black pattern, and red figure, the arrangement is first by shape, and then by date, as far as possible. This arrangement is also followed for the black glaze, except in instances where large numbers of fragments are included more for a sense of numbers and findspots than for the intrinsic value of the pieces. In those cases, the order is based on similar findspots rather than on dates. In some cases, feet or other small fragments may have been part of red or black figure vases, but in the absence of clear evidence they have been included in the black glaze section. Closed shapes in general precede open shapes, and certain related groups have been placed near each other.

Cross references in bold numerals and preceded by **Att** are to catalogue numbers in the Attic section. References to the Corinthian and Lakonian pieces in this volume are also in bold numerals and are preceded by **Cor** and **Lak**, respectively.

## ATTIC BLACK FIGURE

## Amphorai

**Att 1** *Pl.* 24. P82.10A:8599 (A), P82.10B:8600 (B). Manner of Sophilos, 570–550.

P.H. 0.055; P.W. 0.046; Th. 0.004.

A: MMS/S, lot 20, E 97.80/S 114.00 \*100.94. B: MMS/S, lot 15, E 97.80/S 112.50 \*101.50–\*101.30.

Wall fragment showing part of two bands of animals, probably the middle and lower animal friezes of an amphora. Upper band: hind leg of animal moving left and two legs of a bird siren moving right. Lower band: panther moving right. Added purple on its neck and incision for internal details. Two dilute lines for horizontal ground line between bands. May

<sup>39</sup> On the difficulties of distinguishing Ionian black figure, see J. M. Cook, "Old Smyrna," 114.

be a Tyrrhenian amphora. According to G. Bakır (personal communication) the date is no earlier than 570–560.

Published: *BASOR* Suppl. 23 (1985) 78, attributed by G. Bakır. Cf. Boston MFA 98.916, CVA Boston MFA 1, pl. 15; *ABFV* fig. 56, with the kind of bird siren that might have been on this pot. For Tyrrhenian amphorai more generally, see *ABV* 94–105; also CVA Munich 7, 22–24 (pl. 321) and *passim*.

**Att 2** *Pl.* 24. P77.30:8350. Circle of Lydos, ca. 560.

P.H. 0.042; P.W. 0.03; Th. 0.004.

Underneath Tomb 76.1 W 21.49/S 582.81 \*144.28–\*144.09 and not in a context related to the tomb.

Wall fragment. A siren from a frieze which was below the widest circumference of the pot. Body and legs in black, wing in purple paint over black. Incisions for details. The legs of the siren rest on a ground line. A second horizontal band is barely preserved.

Published: *BASOR* 233 (1979) 8–9 and n. 11, with discussion of context. For Lydan birds and sirens, Tiverios, pls. 6, 22, 23; cf. also Beazley, *Development*<sup>2</sup> 40–41, pl. 35:2, 4.

**Att 3** *Pl.* 24. NoEx 90.2:9784. Close to Lydos (?), ca. 560.

P.H. 0.05; P.W. 0.023; Th. 0.005–0.006.

Retrieved from a box in the Manisa Museum. Findspot unknown, but presumably from the Hermus Valley region.

Wall fragment of an amphora or hydria. Head of a dead man, eyes closed, teeth showing. The facial details are defined by incision, but behind the face, there is a dark circular area that appears to be his arm. The hair is defined by a wavy line, and details abound, including the moustache and parted lips which reveal triangular and square teeth. There is a small part of a limb (leg of a standing figure?) above and to the right of the head.

Cf. Berlin, Staatliche Mus. 1685; *ABV* 109, 24 and *ABVF* fig. 67.

**Att 4** *Pl.* 24. P82.1:8584. Ca. 560 or a little earlier.

P.H. 0.025; P.W. 0.033; Th. 0.004.

MMS-I, lot 7, threshold, E 147.60/S 65.00, floor level fill, \*102.21.

Fragment, wall of an amphora or hydria. A woman walking left on a ground line. Her skirt has added

purple and the lower part is decorated by incised triangles, making a zigzag pattern between double bands. The feet were white. To her left, part of a floral tendril.

**Att 5** Pl. 24. P85.29:9107. Painter of Louvre F6, ca. 560. P.H. 0.026; P.W. 0.026; Th. 0.003. BF, bsk. 126, ca. E 679.00/S 330.00 ca. \*183.30.

Fragment of body. Part of shield rim with part of a device, perhaps a star, preserved in added white. Added purple on shield rim. Incised lines below may indicate folds of drapery.

G. Bakır, personal communication, suggested a date of no earlier than ca. 560 B.C.; and D. von Bothmer suggested that this may be the work of the Painter of Louvre F6 (letter of 23 September 1985).

Published: *BASOR* Suppl. 25 (1987) 78, 79, fig. 26, and 87, n. 30. See also Ratté, 234, figs. 142a:b and 142b:b. For shield and hanging drapery by the Painter of Louvre F6, see *ABFV* fig. 76. For the Painter of Louvre F6, see *ABV* 123–29, 130, 685, 686, 714; *Paralipomena* 46, 50–53, 518; Beazley, *Development*<sup>2</sup> 45, 99.

**Att 6** Pl. 24. P87.26:9407. Ca. mid-sixth century. P.H. 0.03; P.W. 0.047; Th. 0.004. MMS-I, bsk. 404, E 146.30–150.00/S 59.20–63.00, floor 4, \*99.37–\*99.25.

Wall fragment of a large closed vessel. Tail of a cock (?). Added purple highlights. Unglazed on interior.

**Att 7** Pl. 24. P65.47:6647. Ca. 540–530. P.H. 0.024; P.W. 0.034; Th. 0.004. PN W 285.00–290.00/S 325.00–330.00 \*86.70–\*86.20.

Shoulder fragment of a neck amphora. Head of a man and a woman, both in profile; the man's head is seen behind the woman's. His silhouette is outlined by incision, which is used also for details. The white paint on the beard is now lost. Two parallel lines may indicate a fillet. The profile and details of the woman are outlined, and she was originally painted white over the black.

For the type of composition, see *CVA* New York MMA 4, pl. 18, nos. 1 and 2, by Exekias.

**Att 8** Pl. 24. P83.29:8770. Second half of sixth century. P.H. 0.03; P.W. 0.065; Th. 0.004–0.006. BF, trench 1, bsk. 83, E 684.00/S 336.50 \*184.97.

Wall fragment of an amphora (?). Warrior moving left, walking on ground line; only his leg and probably a trace of his shield are preserved. Added purple on his leg, representing a greave, and incision for the calf muscle. At left the lower part of an opponent's shield, decorated with added purple within an outer dilute glaze band with black dots. Probably an Ionian imitation of Attic black figure.

Published: *BASOR* Suppl. 24 (1986) 16.

**Att 9** Pl. 25. P63.380:5510. After 540. P.H. 0.04; P.W. 0.059; Th. 0.005–0.008. HoB E 5.00–W 5.00/S 115.00–120.00 to \*100.00.

Neck fragment of a belly amphora. Adorsed lotus-palmette chain. Much incision and added purple on palmettes and lotus. From scene below, possibly a spear at left and a helmet crest at right. Unglazed on interior. The whole is turned gray by fire, but chemical analysis has confirmed its Attic origin (Appendix 2, sample AP 16a).

**Att 10** Pl. 25. P66.16:6972. Last quarter of sixth century. P.H. 0.045; P.W. 0.04; Th. 0.002–0.004. HoB W 0–6.00/S 86.00–90.00 \*98.03–\*97.80.

Wall fragment of an amphora (?). Robe of a figure, Dionysus (?), seated on a folding stool. An incised circle, with a white painted circle (flaked off) within it, indicates the joint at the top of the diagonal leg of the stool. The curved line of the buttock is preserved at the left. The robe of the seated figure has folds radiating from the knee with purple highlights in the folds and four-dot rosettes (also in white, flaked off).

Cf. *CVA* New York MMA 4, pl. 33, no. 1 for a similar scene.

**Att 11** Pl. 25. P63.274:5381. Late sixth century. P.H. 0.043; P.W. 0.054; Th. 0.004. PN W 234.00–245.00/S 342.00–345.00 \*88.85–\*88.30.

Handle and neck fragment of a belly amphora. Handle broken off at stump, but broad black line on each side partly preserved. Palmette at right has schematized petals and fine outline. Part of a similar palmette preserved at left. Interior black glazed.

**Att 12** Pl. 25. P64.130:6160. Late sixth century. P.H. 0.048; diam. of foot 0.055; Th. 0.0035.

PN W 250.00–253.00/S 345.00–351.00 \*88.10–\*87.70.

Foot and lower body of a small amphora. Foot has rounded torus. Underside, unglazed, rises to a recessed bottom which has a nipple. A fillet at join of the wall and foot. Only a tiny blob of figured painting is preserved. Below this, a reserved band with purple horizontal line. Lower part of torus of foot is reserved. The whole has been burned, but the glaze remains fine.

**Att 13** *Pl.* 25. P63.276:5384. Late sixth century.

P.H. 0.05; P.W. 0.037; Th. 0.003.

PN W 229.00–234.00/S 341.00–342.00 \*89.25–\*89.00.

Wall fragment. Parts of two draped figures, both facing left. On the figure to the right, a woman, white paint is used for the arms and hands. Traces of purple paint, as well as much incision on garments. Possibly Ionian black glaze.

**Att 14** P96.45:10350. Late sixth century.

P.H. 0.038; P.W. 0.04; Th. 0.003.

HoB W 25.00–30.00/S 100.00–105.00 \*102.50–\*101.70; found in 1963.

Wall fragment of an amphora (?). Parts of the bare legs of a man, with interior details shown by incision. At left, a trace of drapery and perhaps the leg of a horse. Turned brown by fire.

**Att 15** *Pl.* 25. P64.129:6159 (A), P64.245:6317 (B, C). Ca. 490.

A: P.H. 0.088. B: P.H. 0.055. C: P.H. 0.182; H. of panel 0.122; Th. 0.004.

PN W 248.00–253.00/S 345.00–355.00 \*88.10–\*87.40.

Eleven fragments of a Type B belly amphora. Two large and one small section of a figured panel. Also preserved is the profile of most of the rim and the scar of the handle attachment (on C). Black glaze on interior of the rim. The panel is bordered at the bottom by a purple band, and at the top by interlaced pendent buds. The scene consists of five figures, from left to right: (1) satyr, (2) maenad, (3) satyr, (4) Dionysus, (5) satyr.

A (three joining pieces; left side of panel): bearded satyr (1) walking or dancing to right, with clappers in his left hand; maenad (2) also walking right, holding clappers in her right hand.

B: feet of satyr (3) walking right, and left part of robe of Dionysus (4); vertical ivy vine.

C (seven joining pieces; right side of panel): right side of drapery of Dionysus (4), his nose, beard and hair with garland, and one of his hands holding a drinking horn; ivy vines on either side of the god; satyr (5) dancing to right, looking back over his shoulder.

Added white is used for the right arm of the maenad and the chiton of Dionysus. Added red is used for the nebris of the maenad, the beard and tail of the satyr (1), the beard and garland of Dionysus, and for the beard and hair of the satyr (5). Dilute glaze is used for his tail.

The painter has some idiosyncrasies: a series of slightly curved horizontal lines at the front of the stomachs of the satyrs shows that they are hairy. The chest in three-quarter view, with round nipples, is another characteristic. The painter uses single, long, curved strokes, curling up slightly at the end, for fingers and toes (and also for the clappers).

Published: *BASOR* 177 (1965) 8.

The following wall fragments are probably from amphorai:

**Att 16** P96.46:10351.

P.H. 0.02; P.W. 0.025; Th. 0.003.

PN W 275.00–280.00/S 325.00–330.00 \*87.30–\*87.20; found in 1965.

Legs of a man, preserved only at the knee area. Right leg seen in profile, left leg frontally. Incision on both legs.

**Att 17** *Uninv.* PN 30/vii/64.

P.H. 0.033; Th. 0.004.

PN W 279.00–284.00/S 348.00 \*87.20–\*86.95.

Border of figured panel with vertical dots.

## Hydria

**Att 18** *Pl.* 26. P63.134:5134. Leagros Group (?), ca. 520–500.

P.H. 0.025; P.W. 0.033; Th. 0.0035.

HoB E 0–5.00/S 10.00–115.00 \*99.60–\*99.30. Found immediately above **Att 74**, fragment of a black figure cup.

Wall fragment. Edge of reserved panel with border of ivy. At right, a female arm, painted in white, and small part of her black belt with three horizontal

incised lines. Unglazed on interior. The ivy border is typical of the Leagros Group.

D. von Bothmer (personal communication) suggests that the arm may belong to Athena mounting a chariot, because it is typical to crowd her elbow into the border. For a male god in a similar pose, see *ABV* 363, no. 45; *ABFV* fig. 206 (hydria of Leagros Group, Vatican Mus. 422). Cf. Beazley, *Development*<sup>2</sup> 74–80.

## Olpai

**Att 19** *Pl.* 26. P63.283:5392. Leagros Group, ca. 500.

P.H. 0.095; P.W. 0.075; Th. 0.004.

PN W 235.00–239.00/S 341.00–345.00, in fill above Persian level, to \*88.15.

Fragment of upper body. Leto or Artemis and Apollo with kithara, partially preserved. Forehead and nose of Apollo at left of fragment and outstretched fingers of his left hand can be seen behind the strings of the kithara. White paint used for the face, neck, and arm of the goddess; for three dots on her himation; and for part of the kithara. Added purple for her eye, her fillet, a dot on the himation, for Apollo's fillet, and for a crossbar of the kithara. Border patterns: horizontal—zigzag with dots between double lines; vertical—double row of dots placed between double lines. Attributed by D. von Bothmer (personal communication) to the Leagros Group.

For parts of kithara, see J. D. Beazley, "Citharoedus," *JHS* 42 (1922) 72–74; L. D. Caskey and J. D. Beazley, *Attic Vase Paintings in the Museum of Fine Arts, Boston I* (Oxford 1931), 20. For Leagros Group, *ABV* 354–91 and Beazley, *Development*<sup>2</sup> 74–80.

**Att 20** *Pl.* 26. P62.262:4563. Dot-ivy Class, ca. 510–490.

P.H. 0.055; diam. of rim 0.06.

PN "Persian West" \*88.20. (For more on the findspot, Pl. 3 and "The Lakonian Pottery," 134 and n. 9.)

Rounded rim and upper body. Panel on neck bordered at the top by a double net pattern within two horizontal lines. Bearded Dionysus faces left. On his shoulder are two white dots. Andrew J. Clark (by letter) has attributed this piece to the Painter of Brussels R236 or the Painter of Würzburg 351.

Cf. fragmentary unpublished Dot-ivy Class olpe in Prague, attributed to the Painter of Brussels R236 (*Paralipomena* 188, 6 ter.). I am grateful to A. J. Clark for his advice on this piece.

## Lekythoi

**Att 21** *Pl.* 26. P59.385A:1907. Group E (?), ca. 540.

P.H. 0.021; P.W. 0.032; Th. 0.003–0.005.

HoB W 10.00–15.00/S 55.00–60.00 \*99.90–\*99.40.

Fragment of wall. Rump and tail of a donkey at left, facing left; at right, buttock and upper leg of a man, facing right. Interior ribbed horizontally, unglazed.

Beazley (by letter to G. M. A. Hanfmann, May 1960) believed that the piece was near Lydos. Perhaps from a Dionysiac scene, cf. Tiverios, pls. 54, 55.

**Att 22** *Pl.* 26. P61.230:3545. Late sixth or early fifth century.

P.H. 0.038; P.W. 0.025; Th. 0.003–0.004.

PN W 255.00–260.00/S 370.00–375.00 to \*89.25.

Wall fragment. Apparently a banquet scene with table and draped reclining man. Traces of horizontal and vertical strokes of white paint.

Cf. *ABL* 93 for date. For complete scenes, of which this seems to be a fragment, cf. the Gela Painter, Athens NM 541 (*ABL* pl. 23:2a and b; *ABFV* no. 235.1 and 2); the Painter of Athens 581, *ABL* pl. 31:5. On the Gela Painter, *ABV* 473–75. On the Class of Athens 581, *ABV* 487–506.

**Att 23** *Pl.* 26. P62.307:4614. Ca. 500.

P.H. 0.029; P.W. 0.016; Th. 0.002.

PN "Persian West" \*87.80. (For more on the findspot, Pl. 3 and "The Lakonian Pottery," 134 and n. 9.)

Shoulder fragment. Palmette and part of spiral tendril; a second tendril from near the base of the neck and a trace of a tongue.

Cf. *ABL* pl. 27 for date. See also Kurtz, *Lekythoi* fig. 7:c.

**Att 24** *Pl.* 26. P63.514:5689. Early fifth century (?).

H. 0.062; diam. of broken base 0.02; Th. 0.004.

HoB W 8.00–10.00/S 112.00–115.00 \*100.00–\*99.70.

Lower body. Foot broken off at join with body. Lower body is black; above this is a series of horizontal bands, alternately in black and purple. Trace of pattern on the reserved area.

For shape and type, Athens NM 489; *ABV* 500, 51 and *ABFV* fig. 258 (Class of Athens 581).

**Att 25** Pl. 26. P62.261:4562. Early fifth century.

P.H. 0.035; P.W. 0.047; Th. 0.005.

PN "Persian West" \*88.20–\*88.00. (For more on the find-spot, Pl. 3 and "The Lakonian Pottery," 134 and n. 9.)

Wall fragment. At left, the leg and tail of a satyr walking left. In the center, Dionysus seated on a diphros. In front of him at right, another figure, draped, or perhaps a staff and a foot walking right. Painting much worn.

Cf. a departure scene of Whitworth Painter, *Tocra* II, no. 2159, pl. 28; *ABV* 643–44, 164–70; *CVA* Italy 41, Orvieto, Museo Claudio Faina, pl. 23, nos. 1 and 3. Cf. also Pholos Group, *ABL* pl. 42:2a, b (man on diphros); for long tail of satyr at left, *ABL* pl. 31:2; for staff in such a scene, *ABL* pl. 47:2; cf. also pl. 15:4a.

**Att 26** Pl. 26. P84.41:8890. 500–475.

P.H. 0.046; diam. of foot 0.03.

MMS-I, lot 17, E 149.50–151.00/S 66.50–70.00, pit, \*101.43–\*100.24. Found near **Att 27**.

Foot and base of a black figure lekythos. Disk-shaped foot, flat resting surface. Reserved: resting surface and outside edge of foot; also a band on lower body. Trace of the beginning of a panel, perhaps showing a foot. Glaze is thinly applied and streaky.

**Att 27** Pl. 27. P84.40:8889. By the Sappho Painter (?), 500–450.

P.H. 0.042; P.W. 0.055; Th. 0.004.

MMS-I, lot 17, bsk. 93, E 148.80–149.90/S 66.50–68.00, pit, \*100.40–\*99.78. Found near **Att 26**.

Fragment of a white ground lekythos. A man in a short tunic creeps to the right, amidst grape vines, one of which is preserved at the left. His cloak hangs down, and he may have carried a staff, seen at the right. The bottom of his tunic is shown by an incised wavy line, as is the hem of his cloak. Added purple is used for two horizontal bands at the top of the black base.

For similar figures by the Sappho Painter, see Athens NM 2184; *ABL* 228, 53, pl. 34:2 and *ABFV* fig. 263. Cf. also Kurtz, *Lekythoi* 80.

**Att 28** Pl. 27. P61.460:3955. By the Sappho Painter (?), 500–450.

P.H. 0.02; P.W. 0.02; Th. 0.002–0.003.

PN W 250.00–255.00/S 380.00–385.00 \*86.50–\*86.25

Shoulder and body fragment of a small lekythos. Head and shoulders of a chinless man with a shapeless nose and incised eye. Very badly worn. Trace of original reserved surface only near the man's right shoulder. Trace of black line which encircled the lekythos at the shoulder. Perhaps by the Sappho Painter, who paints similar eyes and formless faces.

Referred to in *BASOR* 166 (1962) 23. Cf. Athens NM 552 by the Sappho Painter; *ABL* pl. 35:3.

**Att 29** Pl. 27. P61.175:3461. By the Beldam Painter (?), 470–450.

P.H. 0.023; diam. of shoulder 0.07; Th. 0.005.

HoB E 0–1.00/S 91.00–92.00 \*99.70–\*99.00.

Shoulder fragment. Palmette and tendrils with crude tongues above. The palmette is from the right of the handle. This scheme is used by both the Athena Painter (Athens NM 1133; *ABL* 175 and 246, no. 49, pl. 45:6) and the Beldam Painter; **Att 29** is closer to the latter (cf. *ABL* 266, no. 6, pl. 51:3).

For a similar palmette, *ABL* pl. 30:3b. See also Kurtz, *Lekythoi* fig. 10:c.

**Att 30** Pl. 27. P61.103:3340. By the Beldam Painter (?), 470–450.

P.H. 0.054; P.W. 0.033; Th. 0.004–0.007.

HoB E 0–5.00/S 85.00–90.00 to \*99.40.

Upper body fragment of a white ground pattern lekythos. Horizontal bands below the shoulder; checker pattern of black and white rectangles in three rows. Below is a stemmed fruit cluster of ivy berries and an ivy wreath.

For similar patterns by the Beldam Painter, see *ABL* 171, 181–82, 187, pl. 50:4; *ABV* 586–87; *ABFV* 149–50, no. 280. Cf. also Kurtz, *Lekythoi* pl. 70.

**Att 31** Pl. 27. P60.401:2860. First half of fifth century.

P.H. 0.058; P.W. 0.053; Th. 0.004–0.005.

PN, room B north, ca. W 255.00–258.00/S 371.00–373.00 \*87.50.

Wall fragment. Lower portion of a painted panel. At right, legs of a standing male figure, facing left. In center, a draped figure seated to right on a stool. One of the two figures holds a staff. At far left, drapery and foot of a third figure (?). A wide glazed ground line at bottom of the panel; below a reserved band and then solid black toward the base. Clay, which is brownish

gray, has been burned. The piece is confirmed as Attic by chemical analysis (Appendix 2, sample AP 5b).

Published: *BASOR* 162 (1961) 29, fig. 13. For a comparison to the late, formless style, cf. *Tocra* II, pl. 29, no. 2168; cf. also Ure, *Rhitsona* classes B–D.

**Att 32** Pl. 27. P96.47:10352.

P.H. 0.016; P.W. 0.02; Th. 0.003.

PN W 275.00–280.00/S 325.00–330.00 \*87.20–\*86.70; found in 1965.

Shoulder fragment of a small lekythos. Two up-and-down palmettes in silhouette and two tendrils, one between the flowers and another encircling the neck. Extra dot of glaze purposely placed between a tendril and a palmette. A fine and delicate piece.

Cf. *ABL* pl. 15:4a and b, and detail, pls. 20–22. For second tendril, *ABL* pl. 27:3. See also Kurtz, *Lekythoi* fig. 9:b.

**Att 33** Univ. HoB 13/viii/61.

P.H. 0.015.

HoB E 0–5.00/S 90.00–95.00 \*99.70–\*99.00.

Shoulder fragment with a palmette, similar to the above.

**Att 34** Pl. 27. P63.185:5220. Little-lion Class, early fifth century.

P.H. 0.023; P.W. 0.015; Th. 0.0015.

HoB W 2.50/S 113.00, in well, \*80.80.

Wall fragment. Tiny fragment of the lower left edge of a panel, with vertical border at left. The bottom edge on the panel is used as a ground line. A male figure runs or creeps to right; only his foot and a flowing chlamys falling behind are preserved. Dilute paint is used for three horizontal and two diagonal lines in cape.

For similar feet, which are characteristic of the Krotala Group, *ABL* 119, pl. 40:3. For Little-lion shape, *ABL* 98–99. See also *ABV* 515–16 and *Agora* XXIII, 47 and nos. 1161–76, pl. 86. The curve of the wall is typical of vases of this type. Cf. also Kurtz, *Lekythoi* 80.

## Dinoi

**Att 35** Pl. 27. P63.57:5031. MANISA. By or near the Gorgon Painter, ca. 580.

P.H. 0.068; P.W. 0.05; Th. 0.007.

HoB W 0–5.00/S 110.00–115.00 to \*99.50.

Wall fragment. Parts of two friezes from below the widest circumference of the pot. Upper frieze: a pendent lotus flower, a trace of a palmette to the left, and interlace. Cuff of the lotus has fine cross-hatching by incision. Most of the flower is painted with added purple; smaller petals alternate red and added purple. This is part of an addorsed lotus-palmette chain. Lower frieze: body and tail of a feline; the hair on the neck suggests a panther rather than a lion. Body is red, slightly streaked, with incised curves for ribs interspaced with added purple. Double front haunch line preserved under neck and on shoulder. Purple on the neck and on both hind legs. Tail, curled over the back, finished in a tassel elaborated by an incised line around its edge and a triangle at its base with radiating lines. Yellowish slip for the background. The two friezes are separated by a narrow black band. Black glaze on interior.

For dinoi of the Gorgon Painter, *ABV* 8. Cf. Ingeborg Scheibler, "Olpen und Amphoren des Gorgonmalers," *Jdl* 76 (1961) 6–14: for tail, figs. 1, 7, 10, 11, 15, 20; for double line at haunches, fig. 12. For panthers, Semni Karouzou, "Sophilos," *AM* 62 (1937) pl. 59:2; cf. also *ABFV* fig. 12. For crisscross pattern on lotus: *ABV* 39, no. 11; Semni Karouzou, "Sophilos," pl. 59:2; R. S. Young, "A Black-Figure Deinos," *Hesperia* 4 (1935) 430–31, figs. 1 and 5. Cf. also Dyfri Williams, "Sophilos in the British Museum," *Greek Vases in the J. Paul Getty Museum, Occasional Papers* I (Malibu 1983) 9–33.

**Att 36** Pl. 27. P90.30:9773. Near Sophilos, ca. 580–560.

P.H. 0.04; P.W. 0.045; Th. 0.01.

HoB E 15.00–20.00/S 85.00–95.00 \*99.70–\*98.50, mostly late fill.

Wall fragment. Head and shoulders of a panther, to left, with face frontal. Added red on the neck. Heavy incision for outline and internal details. Interior misfired red.

Cf. the panthers on chalice by Sophilos, Athens NM 16354, from Vari, *Paralipomena* II, 2; *ABFV* fig. 29.

**Att 37** Pl. 27. P63.178:5205. By Sophilos (?), ca. 570.

P.H. 0.028; W. 0.041; Th. 0.005–0.006.

HoB W 15.00–20.00/S 115.00–120.00 \*101.50.

Wall fragment from upper body. A man riding a horse. He sits low on the back of the horse with his

hands out in front of him, his fingers extended and holding onto the reins, which show at both sides of the horse's neck. The rider wears a purple tunic and his arms and feet are black. Incision is used to outline his body and fingers, the part of his body that overlaps the horse, and his right foot, but not his left. The outline of the horse is painted in a dilute glaze, with a heavier line used for the back parts. No trace of paint remains on the body of the horse or the man's legs where they overlap the horse's body, but there must have been white paint, which is now lost. The man's thigh is thick and short, and his whole figure somewhat ill defined. Glazed on interior. The technique is unusual but not unknown. D. von Bothmer (personal communication, from a photograph) expressed doubt that the piece is Attic, but its Athenian provenance has been confirmed by chemical analysis (Appendix 2, sample AP 14).

Cf. dinos by Sophilos from Gortyn (W. Johannowsky, "Frammenti di un dinos di Sophilos da Gortina," *ASAtene* 33-34 [1955-56] 45-51), which also has a white horse with the nearer foot incised, but the farther one not, as on **Att 37**. The white body of the horse is outlined in dilute glaze. The Gortyn piece differs chiefly in that there is incision on the nearer leg. In addition, the men are nude and better proportioned than the figure on the Sardis fragment. On early horsemen, G. Buchner, "Figürlich bemalte spätgeometrische Vasen aus Pithekussai und Kyme," *RM* 60-61 (1953-1954) 51-55.

**Att 38** *Pl. 28*. P60.168:2464. Second quarter of sixth century.

P.H. 0.037; P.W. 0.027; Th. 0.006.

AcT 2/A-D \*403.60-\*403.10.

Wall fragment. Wing of a sphinx. Incision used for the wing outline and feathers. Curving wing bar has an overlay of purple paint. Interior black glazed. Dated in the second quarter of the sixth century, because of the purple on the wing and because there is only one line at one edge of the purple band, instead of the two that were characteristic of the first quarter. I am indebted to G. Bakır (personal communication) for these observations.

**Att 39** *Pl. 28*. P90.23:9762. Ca. 570-560.

P.H. 0.056; P.W. 0.045; Th. 0.009.

MMS/S-C, bsk. 43, E 108.00/S 152.30 \*113.06.

Fragment of wall. Hindquarters and body of a lion (?) with tail curled over his back. Interior black.

Published: *AASOR* 52 (1994) 21, fig. 22, and 35, n. 14, dated by G. Bakır.

### Column-kraters

**Att 40** *Pl. 28*. P62.306:4613. By the KY Painter (?), ca. 580-560.

Max. H. of plate 0.013; W. of plate 0.083; P.L. of plate 0.053; diam. of "column" 0.018.

PN "Persian East" \*88.00-\*87.80. (For more on the find-spot, *Pl. 3* and "The Lakonian Pottery," 134 and n. 9.)

Handle-plate. On top surface, a lotus flower with tendrils. Within the outspreading sepals of the lotus flower are alternating purple and black petals, separated by incised lines. A black cuff and purple calyx are at the bottom of the flower. On either side, growing from the base of the flower, is a knotted tendril pattern. The stalk of the plant is in purple. The sides and back of the handle-plate are black, but one of the sides and the back were painted in dilute glaze. The underside and curved central portion of the handle are black, but the insides of the "columns" were left unpainted. Some paint has flaked away from the palmette. The KY Painter introduced column-kraters to the Attic repertory.

Cf. *ABFV* 18; *ABV* 31.1, 3-4. Another column-krater reached Old Smyrna, Boardman, "Old Smyrna," 162, no. 8, pl. 35.

**Att 41** *Pl. 28*. P64.216:6277. Polos Painter or his group, second quarter of sixth century.

P.H. 0.049; P.W. 0.025; Th. 0.006-0.007.

PN W 249.00/S 350.00 \*87.60.

Wall fragment. Part of two friezes, separated by three rows of dots, more or less regularly spaced on top of each other and framed by glazed lines, thinly applied. Top frieze: two forelegs of a lion (?) and, in front of it, the top of the lowered head of a sheep or mountain goat. Lower frieze: the top of an animal's tail and probably a rosette at the left. Interior black glazed. The double hooks on the upper legs are typical of lions by the Polos Painter.

Across the middle of the sherd was a break, mended in antiquity by a lead rivet, which is still in place and projects out both sides of the sherd.

Cf. *Tocra* I, no. 1088 and others, pp. 104-105, pl. 81. Cf. also J. M. Hemelrijk, "Vases in the Allard Pierson



Museum, Beazley's Lists and CVA—Scheurleer," *BABesch* 46 (1971) 105–10; *ABV* 44–50, Addenda 681.

**Att 42** *Pl.* 28. P90.22:9761. Ca. 570–560.

P.H. 0.06; P.W. 0.062; Th. 0.006.

MMS/S-C, bsk. 46, E 105.60/S 151.80 \*113.22.

Fragment of the neck and shoulder of a columnkrater (?). Neck is black. On shoulder, tongue pattern, alternating black and added purple. A warrior wielding a spear and wearing a crested helmet, to right. Added purple and elaborate zigzag pattern at the base of the crest. At left, the tip of a plant. Interior black.

Published: *AASOR* 52 (1994) 21, fig. 22, and 35, n. 14, dated by G. Bakır.

**Att 43** P96.48:10353.

P.H. 0.042; P.W. 0.037; Th. 0.006.

HoB W 12.00–25.00/S 117.00–120.00 to \*100.45; found in 1964.

Fragment of body. Leg and toe of a man, walking to right. Three purplish bands (one serving as ground line) and solid black area are preserved. Interior glazed.

## Lekanides

**Att 44** *Pl.* 28. P89.10:9633. Ca. 580–570.

P.H. 0.043; P.W. 0.045; Th. 0.0055.

BF, trench 12, E 667.00–669.00/S 347.00–349.00 ca. \*192.40 (Lydian context, disturbed by Hellenistic).

Fragment of wall. Siren to right, near the handle zone, which was at left. Added red on the tail and wing feathers.

The identification of the shape was confirmed by Tomris Bakır (personal communication). For a lekanis by the Panther Painter, with a similar siren, *Paralipomena* II, 2 (Athens NM 16354, from Vari); *ABFV* fig. 29. Cf. *Agora* XXIII, 51–53.

**Att 45** *Pl.* 28. P87.2:9382. KY Painter, ca. 580–560.

P.H. 0.041; P.W. 0.024; Th. 0.005.

BF, trench 12, room 7, bsk. 6, E 672.00–674.50/S 354.00–357.00 \*191.84.

Lid. Fragment preserves a small part of two tiers of animal friezes. Upper: legs of a bird or siren. Lower: panther to left with frontal face. Interior black.

Published: *BASOR* Suppl. 27 (1990) 25, n. 29, attributed by G. Bakır. See *Agora* XXIII, 51.

## Cups

KOMAST CUP

**Att 46** *Pls.* 28, 29. P84.56:8909. By the Vienna Komast Painter, ca. 555.

H. 0.072; W. with handles 0.215; diam. at rim 0.145; Th. 0.003.

MMS-I E 145.70–149.00/S 67.20–70.00 \*100.46–\*100.43.

Fifty-four fragments of a nearly complete komast cup. The narrow offset lip is decorated with a net pattern, framed by black lines, one at rim and one at offset. On each side of the cup, two komasts, the left one naked and the right one padded, dance between palmettes and tendrils. One rosette decorates the field behind the left komast, on both sides of the cup. Purple added for the hair, tunic, buttock pads, and alternating petals of the rosette and palmette. Three horizontal lines make a border below the figures, and sixty-seven short rays spread above the black foot and into the lower body. The underside of the foot is reserved with a single black circle and dot in the center. The handles are glazed outside and reserved within. Occasional spots and drips of glaze attest to a somewhat sloppy painter, and a gouge on the upper body and lip was painted over as if to hide the defect. The vase for which the Vienna Komast Painter is named is almost identical to **Att 46**.

Published: Ramage, "Attic Cups"; *BASOR* Suppl. 25 (1987) 28, 29, fig. 13, and 66, fig. 10. For Vienna Komast Painter, Brijder, no. K 98, 82–84, pl. 6:d. On the context of this cup within a destroyed Lydian house and the chronological importance of the date yielded by the pottery, see Greenewalt, "Fall of Sardis," 254–55, n. 15. For another Attic komast, see **Att 84**; for Corinthian examples of komasts, see **Cor 83** and **Cor 120**; for a Lakonian example, see **Lak 5**.

SIANA CUPS

**Att 47** *Pl.* 30. P83.1:8719. Ca. 580–560.

P.H. ca. 0.033; P.W. 0.06; Th. 0.002–0.003.

BF E 686.80/S 336.30 \*185.86.

Fragment. On lip, trace of a double-decker scheme of decorative floral motifs and two horizontal bands painted in white. Black band just below offset lip. Palmette, with alternating purple and black petals

separated by incised lines. Heart of palmette, purple, surrounded by two incised lines.

Published: *BASOR* Suppl. 24 (1986) 16, fig. 24. For palmette, cf. Athens NM 533; *ABV* 68, 2 and *ABFV* fig. 34:1; for ivy pattern, London, British Mus. B380; *ABV* 55, 91 and *ABFV* fig. 35.

**Att 48** *Pl.* 30. P89.52:9692. Ca. 575–555.

P.H. 0.025; P.W. 0.027; Th. 0.0025.

MMS/S-B, bsk. 48, E 109.20–111.00/S 137.00–138.00 \*110.35.

Fragment of bowl. Interior: within the tondo, a large black area, rounded at outer edge and with incised lines just following the edge. Tondo defined by a black line, a reserved band, and then alternating red and black bands. Exterior: rays and concentric lines with double row of dots between.

Published: *AASOR* 51 (1993) 23.

**Att 49** *Pl.* 30. P96.49:10354. By the C Painter (?), 570–560.

P.H. 0.015; P.W. 0.022; Th. 0.0025.

PN W 265.00–270.00/S 333.00–336.00 \*87.80–\*87.50; found in 1967. Found with **Att 58**, band cup fragment.

Body fragment. Exterior: wing of a bird, sphinx, or siren with added red and incision on the wing. Horizontal line above. Interior: border of the tondo has three concentric circles, a double row of dots, and at least two more concentric circles.

On the C Painter's use of dots in a tondo, *ABFV* 32. Cf. also Boardman, "Old Smyrna," 165, no. 34, pl. 35. For the position of the bird (?) on exterior, see a cup by the Heidelberg Painter, Würzburg, Martin von Wagner Mus. 452, from Vulci: *ABV* 63, 61; *ABFV* fig. 40.

**Att 50** *Pl.* 30. P90.43:9796. Second quarter of the sixth century.

P.H. 0.021; P.W. 0.032; diam. ca. 0.24; Th. 0.004.

MMS/S-B, bsk. 45, E 113.30–115.00/S 135.70–137.00 \*111.00–110.80

Fragment from top of body, broken off at out-turning of lip. Exterior: black band at top of fragment and head of a bearded man, facing right; his left arm is stretched out in front of him. Neck and tunic in added purple. Interior: black glaze with two bands of added purple at bottom of fragment.

Published: *AASOR* 52 (1995) 21, fig. 22, and 35, n. 14.

**Att 51** *Pl.* 30. P86.93:9343. The Heidelberg Painter, 560–550.

P.H. 0.057; P.W. 0.04.

BF, trench 12, bsk. 64, Room 4, E 673.50–677.50/S 351.00–356.00 \*192.90–192.40

Fragment of the wall of the cup. Interior of tondo: a male figure standing to the right: the lower garment, right foot, and heel of the left foot are preserved. The ankle bone is incised, as are the hem of the garment and the wiggly lines of folds. Traces of white on the lower garment and of red on the upper garment. The feet were black. The bases of alternating red and black tongues are preserved below the band on which the figure walks. Exterior: black rays around a reserved line.

Published: *BASOR* Suppl. 26 (1990) 172, n. 39; Ratté, 234, figs. 142a:a and 142 b:a. For the Heidelberg Painter, see H. A. G. Brijder, *Siana Cups II: The Heidelberg Painter* (Amsterdam 1991), especially no. 367, pl. 121:b and c, and no. 378, pl. 127:d. For the painter, see also *ABV* 63–66, 683, 716; *Paralipomena* 26–27, 90; J. D. Beazley, "Amasea," *JHS* 51 (1931) 275–85; idem, *Development*<sup>2</sup> 9, 46ff.

**Att 52** *Pl.* 30. P61.240:3584. Ca. 560–550.

Diam. 0.075; Th. 0.003.

PN W 245.00–250.00/S 375.00–380.00 to \*87.30.

Siana or lip cup foot fragment. Black glaze on the upper part of the foot, with two narrow purple lines at turn to stem. Outer edge of the foot is purple. Underside reserved with narrow concentric rings: black, red, three black together, and another red. Very fine quality.

On the rings under the foot, see Beazley, "Little Master Cups," 168, 185; *ABFV* 32. For lip cups with this decoration, D. von Bothmer, "Five Attic Black-Figured Lip-Cups," *AJA* 66 (1962) 255–56.

**Att 53** *Pl.* 30. P80.21:8523. Ca. 575–555.

P.W. 0.028; Th. 0.001–0.002.

MMS-I, lot 35, below stone fall layer, ca. E 130.00/S 65.00 between \*100.60 and \*100.20.

Fragment of wall. Exterior: reserved band. Interior: edge of the tondo reserved, with three concentric circles and a trace of a tongue pattern within. The

thinness of the wall, 0.001 m. at the tondo, makes this an outstanding example of potting. The painting is also of fine quality. This fragment could be from a Little Master band cup.

Published: *BASOR* 249 (1983) 6; Suppl. 23 (1985) 73.

#### MERRYTHOUGHT CUP

**Att 54** *Pls.* 31–34. P60.599:3116. MANISA 2137. Painter of the Sardis Merrythought Cup, ca. 550.

H. of bowl 0.065; diam. of bowl 0.175; Th. 0.002–0.003. AcT, trench A, 2/J–K, ca. \*402.10; in a pocket of earth above conglomerate.

Restored. The seventy fragments of the cup include most of the bowl and both wishbone handles, but only one of the handle knobs. Neither the stem nor foot was preserved. The restoration, conducted in 1980 and 1981, replaces all missing parts based on similar merrythought cups.

Side A: a battle scene, composed of five warriors (1–5) attacking from the left and two (6 and 7) from the right. In front of this battle line lies a fallen warrior (9), who is supported at head and foot by a crouching warrior (8 and 10). At the far right a separate battle takes place between two men who are naked (11 and 12), but who carry arms and wear helmets; that of the warrior at the far right (12) is unusual in its decoration of ox horns and ears. All other warriors have low-crested Corinthian helmets which are adorned with white dots down the nose guard and on the forehead, crest holder, and cheek-piece. Most of the helmets are purple; three are black. The crests are in black, purple, or purple and white; one has incised striations. Three of the round shield devices are visible: at the center (6), a bull's head; on the shield second from left (2), a partially seen bull's head; and on the shield of the crouching warrior at the right (10), a twelve-petalled rosette. The other shields, of which the inner sides are shown, have white armbands against purple backgrounds. Two of the men wear white corselets (one with an incised V design at the neck), which may be intended to represent leather corselets, with flaps at the bottom; others wear short chitons, some decorated with white dots at the borders, one with black stripes on the purple, and one with a white-dotted tuck at the bottom edge.

Side B: the Calydonian boar hunt is shown, with two hunters attacking from the left and two from the right, with Atalanta between the latter. The black boar in the center is also attacked by a white dog which has

leapt upon its back. A spear has already been plunged in its haunches, as shown by a purple spot of blood. The hunters carry spears, except the one at the far right who holds a trident, part of which is preserved above Atalanta's head. Each wears a white-dotted baldric with a sword and carries a chlamys over the left arm. Atalanta is running forward, as seen by her preserved head, left shoulder, and foot. She wears a purple three-dotted earring, fillet, and sleeve, and a black skirt with a double-line border. An inscription below the rim reads:

XAIPEKAIΠ[IE	H]ΥΣ
"Drink and be merry"	"Boar"

Below the figured scenes is a ribbon pattern reserved on a black band, which is framed by three concentric lines at top and bottom; rays spread up from the base. Under each handle is a man walking right, with his hand raised in greeting, and wearing a tunic and embroidered chlamys.

Purple is used for the flat top of the rim, the upper edge of the handle straps, and the top surface of the handle knobs. The handle straps are decorated on the outside with four panels which are separated by vertical lines and zigzags. The panels consist of alternating stars and chevrons.

Interior: the tondo shows a running nude male, with only buttock and legs preserved. He was carrying something such as a sword or wineskin, indicated by a small purple spot to his right. An inscription encircling him has the letters INO[ at his left, and nine letters at the right, which probably represent a garbled ΕΠΟΙΕΣΕΝ. Within the reserved area of the tondo, and surrounding the figure, are two sets of four black concentric circles with alternating purple and black tongues and tiny white dots between the tips. Four thin red lines encircling the tondo contrast with the purple used on this cup.

By the Painter of the Sardis Merrythought Cup, whose style resembles that of the Painter of the Boston Polyphemus (D. von Bothmer, personal communication). Joan Haldenstein puts the piece closer to the Painter of the Boston C.A. and places it in the Phrynos workshop.

This cup is the most spectacular piece of Attic pottery found at Sardis and is representative of the high quality of imports around the middle of the sixth century. It is one of only nine Attic pieces from the Acropolis.

Published: N. H. Ramage, "A Merrythought Cup from Sardis," *AJA* 87 (1983) 453–60; Hanfmann, *SPRT*

44, 107, fig. 77 (with reference to previous publications, 228, n. 25). For the Painter of the Boston Polyphemus, *ABV* 198–99, and M. True, *CVA Boston MFA* 2, 30–32, pl. 88. See now J. Haldenstein, "Four Attic Black-Figure Cups at the Elvehjem," *Bulletin/Annual Report: Elvehjem Museum of Art* (1989–1991) 12, n. 22. For the Calydonian boar hunt, see G. Daltrop, *Die kalydonische Jagd in der Antike* (Hamburg 1966); F. Brommer, *Vasenlisten zur griechischen Heldensage*<sup>3</sup> (Marburg 1973) 310–12; and A. Schnapp, "Images et programme: les figurations archaïques de la chasse au sanglier," *RA* 1979, 195–218.

#### LITTLE MASTER CUPS

##### *Lip cups:*

**Att 55** *Pl.* 35. P61.119:3365. Ca. 550–530.

P.H. 0.023; P.W. 0.043; Th. 0.004.

PN W 270.00–275.00/S 355.00–360.00 to W of Lydian wall at foundation level \*87.62. Found near **Att 97** (floral stemmed cup) and **Att 274** (foot of black glaze stemmed cup).

Fragment of a bowl with edge of the tondo. Exterior glazed. Interior: tongues of purple and black between delicate radiating lines. The tondo is encircled by two bands, one dilute, the other added purple.

**Att 56** *Pl.* 35. P96.50:10355. Ca. 540–530.

P.H. 0.03; P.W. 0.035; Th. 0.002.

PN W 264.00–272.00/S 326.00–330.00 \*87.90–\*87.60; found in 1967.

Rim fragment. Exterior: lip and handle zone reserved; on the rim, a black band; two dots, one on the upper edge, one on the lower edge of lip, may be accidental. On the handle zone, a horizontal band just below the lip. Part of a palmette with added purple on central petal and a trace of incision. Interior: glazed, except for a reserved band just below the rim. The shape of the lip is very gently concave, with only a tiny shift in angle to the handle zone. Inside, however, there is a sharp angle at the junction of the lip and body.

The palmette was probably placed near the handle; cf. Munich, *Antikensammlungen* 2165, from Vulci, *ABV* 171, 1; *ABFV* fig. 115.

**Att 57** *Pl.* 35. P60.394:2848. Ca. 540–530.

P.H. 0.032; P.W. 0.047; Th. 0.002–0.003.

AcT, trench E, 11–13/A–B ca. \*400.30.

Fragment. Exterior: lip and handle zone reserved. The handle zone has a cross-linked lotus-and-bud frieze with a glaze line at the top of the pattern. A splatter (?) of dilute glaze between lotus buds. Black glaze below. Interior glazed. The pattern is like that of Droop cups, but without the solid black concave lip.

##### *Band cups:*

**Att 58** *Pl.* 35. P96.51:10356. Ca. 550.

P.H. 0.017; P.W. 0.029; Th. 0.0025.

PN W 265.00–270.00/S 333.00–336.00 \*87.80–\*87.50; found in 1967. Found with **Att 49** (Siana cup).

Fragment. Exterior: a panther walking right on a glazed band. Incision for facial details and shoulder; added purple blob on the haunch. Interior glazed.

**Att 59** *Pl.* 35. P64.218:6279. 550–540.

P.H. 0.05; est. diam. 0.15; Th. 0.002–0.0035.

PN W 248.00–249.00/S 350.00–355.00 \*87.60–\*87.40. Found with **Att 41** and **Att 102**. Findspot is W of Unit VIII, but no buildings are associated with this area.

Rim and bowl fragment. The lip is turned out slightly. Wide reserved band with a lion rearing slightly on his hind legs and pawing the air with both front feet. His mouth is open, with tongue hanging out. His tongue and tail are in dilute glaze, the mane is in added red. There is incision at the rump, shoulder, beard, face, and ear. Short incised strokes are used also on the legs and haunch. A second narrow reserved band is found on the exterior, around the lower bowl, and there is a reserved line on the interior rim. The piece was thought to be Euboean on the initial suggestion of D. von Bothmer (personal communication), but has been confirmed as Attic by chemical analysis (Appendix 2, samples AP 1a and AP 2a).

Published: *BASOR* 177 (1965) 8–9, fig. 8.

**Att 60** *Pl.* 35. P88.42:9605. Third quarter of sixth century.

P.H. 0.03; P.W. 0.051; Th. 0.004.

BF, trench 16, bsk. 21, E 718.00–720.50/S 419.00–425.50 \*191.00–\*189.80.

Fragment of wall and inset lip. Exterior: lip was painted black. In band, traces of figural decoration, perhaps the horn of a goat. Interior: black glaze.

**Att 61** *Pl.* 35. P62.301:4608. Ca. 550–530.

P.H. 0.04; P.W. 0.04; Th. 0.002.

PN "Persian East" \*87.60. (For more on the findspot, Pl. 3 and "The Lakonian Pottery," 134 and n. 9.)

Fragment. Exterior: reserved band with two dancing men, who move to the left but turn their heads back to the right. Incision for the round eye, eyebrow, ear, and the edge of hair. A white fillet (?), now worn off, around the neck of the man at left. Added purple for the hair and a stroke across the chest. Arms taper off, and there is no hand detail. These men are descendants of earlier komasts. Interior: reserved band at rim. Glaze is dull (Appendix 2, sample AP 17).

Similar to R. M. Cook, *GPP* pl. 25:b.

**Att 62** Pl. 35. P62.271:4572. Ca. 540–530.

P.H. 0.055; P.W. 0.069; Th. 0.003.

PN "Persian East" \*87.80. (For more on the findspot, Pl. 3 and "The Lakonian Pottery," 134 and n. 9.)

Fragments. Exterior: reserved band with the hind legs of a horse. Two short incised lines across the top of the legs. Narrow reserved band below. Interior: part of reserved tondo preserved. Two other small fragments preserved. (Appendix 2, sample AP 19b.)

**Att 63** Pl. 35. P61.229:3543.

P.H. 0.035; Th. 0.003–0.004.

PN W 255.00–260.00/S 370.00–375.00 to ca. \*89.20.

Fragment of rim and small part of reserved band on exterior. Thin reserved band inside the rim. Only top of head preserved.

**Att 64** Pl. 35. P90.25:9764.

P.H. 0.033; P.W. 0.046; Th. 0.0035.

MMS/S-C, bsk. 209, Hellenistic fill, E 111.30–115.00/S 140.00–144.00 \*111.52.

Fragment of reserved band, near the handle zone. Added purple near top of reserved band.

DROOP CUP (?)

**Att 65** Pl. 35. P96.52:10357. Ca. 540–510.

P.H. 0.02; P.W. 0.02; Th. 0.0025.

PN W 282.30/S 334.00 \*87.50; found in 1965.

Fragment. Exterior: upright interlaced lotus buds on reserved handle zone. Interior glazed.

Cf. Boardman, "Old Smyrna," 166. The fragment could also come from a Siana or band cup. P. N. Ure,

"Droop Cups," *JHS* 52 (1932) 55–71 and F. Villard, *REA* 48 (1946) 171–72; *Agora* XII, 91.

CASSEL CUPS

**Att 66** Pl. 36. P64.38:6002. Ca. 530.

P.H. 0.023; P.W. 0.03; Th. 0.002.

HoB W 15.00–18.00/S 114.00–119.00 \*99.70–\*99.50.

Fragment. Exterior: alternating added purple and black tongues, encircled by three lines, two rows of small dots, and three more concentric circles. Part of a figure is preserved at the top of the fragment. Interior glazed. The combination occurs on Cassel cups and is derived from Siana cups.

Cf. *Agora* XXIII, 65 and no. 1746, pl. 112 for a figure on a Cassel cup. G. M. A. Richter, *CVA* New York MMA 2, 12; *ABFV* 62.

**Att 67** Pl. 36. P63.331:5452. Ca. 530–500.

P.H. 0.024; P.W. 0.042; diam. 0.14; Th. 0.003.

PN W 242.00/S 348.00 \*88.00.

Fragment of lip. Exterior: black glaze band at the rim and another narrow band over alternating purple and black tongues separated by vertical lines. Three more narrow horizontal lines and upper part of an ivy wreath. Interior: reserved band near the rim.

Cf. Oxford, Ashmolean Mus. 1934.297; *ABFV* fig. 130. K. DeVries (personal communication) reports that there are many more Cassel cups at Gordion.

TYPE A

**Att 68** Pl. 36. P58.559:381. Last quarter of sixth century.

P.H. 0.016; P.W. 0.033; Th. 0.004.

B, S of room 3, W 9.30/S 0–2.50 level II, floor 1.

Fragment of bowl of an eye cup. The inner corner of a left eye partially preserved and, to the right, the small heel of a dancing figure. Sclera of the eye reserved. The second band of the eye was originally covered with white. Interior: black glazed.

On eye cups, see *ARV*<sup>2</sup> 37–52; *ABFV* 107–108. On the development of the eye cup, see also B. Cohen, *Attic Bilingual Vases and Their Painters* (1978) 244–46 and *Agora* XXIII, 66–67.

**Att 69** Pl. 36. P96.53:10358. Ca. 500.

P.H. 0.023; P.W. 0.039; Th. 0.003.

PN W 280.00–285.00/S 325.00–330.00 \*86.70–\*86.20; found in 1965.

Fragment of bowl of an eye cup. Three circles of iris and pupil, from outside inward: added white, added purple, and black. A thin line above is the eyebrow. Trace of black lip at top. Interior: black glazed.

Cf. *Paralipomena* 100, no. 1; Würzburg, Martin von Wagner Mus. 428. *ABV*<sup>2</sup> 236; *ABFV* fig. 184, for this type of eye.

**Att 70** *Pl.* 36. P62.194:4458. MANISA. Leafless Group, early fifth century.

P.H. 0.035; P.W. 0.055; Th. 0.003.

HoB W 23.00/S 84.00 \*99.50, below stones of floor of Building C. Found with red figure krater fragment, **Att 121**.

Fragment of rim and bowl. Exterior: Dionysus, reclining on his left elbow, looks to left over his right shoulder. Right hand may be holding a cup. Drapery falls over his left shoulder. He is bearded and wears an ivy wreath. Added red is used for beard and dot on chest; a second dot, of white, also on chest. Vines and a bunch of grapes behind him. Interior: reserved band at rim.

On Leafless Group, *ABV* 632; *Agora* XXIII, 96.

TYPE A (?)

**Att 71** *Pl.* 36. P67.108:7533.

P.H. 0.012; P.W. 0.028; Th. 0.003.

PN W 263.00–265.00/S 348.00–350.00 ca. \*86.70–\*86.30. Found with mostly Lydian painted pottery, in gravel over the gold refinery floor.

Fragment of bowl. Exterior: draped buttocks (?) behind a bed (?) or chariot (?). Indistinct remains. Drapery lines and two horizontal lines in front of the figure are incised. Interior: black glaze.

**Att 72** *Pl.* 36. P63.390:5526.

P.H. 0.025; P.W. 0.029; Th. 0.003.

HoB E 0–5.00/S 120.00–125.00 \*102.50, upper fill.

Fragment of body. Exterior: torso of an old man (Dionysus?), bearded, with his head turned to the left. His beard has incised strokes and was painted white. His right arm, crossing his body, holds a staff. He wears a robe with a double line at the neck and a floret pattern composed of bluish three-dot clusters. A piece of drapery hangs down at left. Interior: black glaze.

TYPE B

**Att 73** *Pl.* 36. P60.291:2651. Leafless Group, ca. 500.

P.H. 0.036; diam. of stem 0.026.

HoB W 1.00–E 3.00/S 101.00–104.00 \*99.50. Inside the west wall Lydian Building A, but the excavator thought it was an intrusion in otherwise earlier material.

Fragment of the tondo and stem. Exterior: black glazed. Interior: in the tondo, a nude, dancing ithyphallic satyr. Torso, arms, legs, and tail preserved. Incision for internal details. White paint, now worn off, depicted a fillet held in his right hand. Interior of short stem was glazed to near the top. Attribution and dating by D. von Bothmer.

Published: *BASOR* 162 (1961) 12; 182, 14; *Illustrated London News* (April 1, 1961) 537, fig. 7. For similar figure, cf. Boardman, "Old Smyrna," 53–54, no. 86, pl. 38; *ABV* 713, no. 207 bis.

**Att 74** *Pl.* 36. P63.188:5223. Leafless Group, early fifth century.

P.H. 0.023; P.W. 0.024; Th. 0.003.

HoB E 0–5.00/S 110.00–115.00 \*99.30–\*99.10. Found just below **Att 18**, fragment of a black figure hydria.

Fragment of bowl. Exterior: body of a running male figure. At top left, part of a tunic with two white dots; his left knee below, with two short incised lines. Two ivy vines with leaves shown as dots. Interior: black glaze.

TYPE C

**Att 75** *Pl.* 36. P87.107:9533. Late sixth or early fifth century.

P.H. 0.048; P.W. 0.045; Th. 0.0035.

BF, bsk. 27, E 689.00–697.00/S 321.00–331.00 \*182.40–\*177.90.

Fragment of wall. Torso of a (dead?) man. Incisions for the chest and ribs. Interior: black glaze.

For interpretation as torso of a dead man, cf. E. Vermeule, *Aspects of Death in Early Greek Art and Poetry* (Berkeley 1979) 92, fig. 12.

**Att 76** *Pl.* 37. P87.72:9475 (A, B). Late sixth or early fifth century.

A: P.H. 0.011; P.W. 0.013; Th. 0.003; B: P.H. 0.031; P.W. 0.017; Th. 0.004.

BF, NE trench, bsk. 1, E 683.00–686.00/E 326.00–328.00 \*152.60–152.40.

Two non-joining fragments depicting a dancer. *A*: part of arm and body. *B*: body and one leg. Tunic has added red, misfired. Interior: black. Not certainly Attic.

CUP, INDETERMINABLE TYPE

**Att 77** *Pl.* 37. P62.343:4661.

P.H. 0.015; P.W. 0.019; Th. 0.002.

PN, "Lydian B," ca. W 235.00–238.00/S 375.00–380.00 \*87.25. Found near **Att 87**, a Hermogenean skyphos, and two pieces of Early Corinthian, **Cor 83** and **Cor 107**.

Fragment of body. Exterior: a dipinto, sigma or nu, at left, and part of a figure (?) to the right. Interior: black glaze.

**Att 78** *Pl.* 37. P90.51:9809. Mid-sixth century.

P.H. 0.0117; P.W. 0.0125; Th. 0.002.

MMS/S-A, bsk. 29, E 107.00–109.50/S 118.00–118.20 \*108.80.

Tiny fragment of a cup wall. Exterior: neck, mane, and ear of a forward-facing panther. Neck is purple. Interior: black glaze.

Published: *AASOR* 52 (1994) 21, fig. 22, and 35, n. 14.

## Skyphoi

**Att 79** P87.27:9408. Mid-sixth century.

P.H. 0.024; P.W. 0.03; Th. 0.003–0.0045.

MMS-III, bsk. 2, E 100.00–102.00/S 85.00–93.00 \*101.93–\*100.46.

Wall fragment. Exterior: black fillet with added purple. Interior: black, with (at least) two widely spaced bands of added purple. Directly opposite the fillet on exterior, the interior is inset. The bands are reminiscent of the band skyphoi by Hermogenes.

**Att 80** *Pl.* 37. P64.281:6371. Early fifth century.

P.H. 0.02; P.W. 0.022; Th. 0.003.

HoB W 20.00–25.00/S 140.00–145.00 to \*101.58.

Fragment of body. Exterior: the wing of a winged beast (a sphinx?). Large purple blob on wing. Interior: black glaze.

Cf. CHC Group, *ABV* 617–20; *ABFV* fig. 292 (the sphinx at left).

**Att 81** *Pl.* 37. P61.118:3362 and P61.165:3447. Manner of the Haimon Painter, ca. 480.

P.H. 0.043; Th. 0.003–0.007.

PN W 245.00–250.00/S 375.00–380.00 \*88.91–\*88.56 and W 245.00–250.00/S 380.00–385.00 \*88.07.

Fragments of body. Exterior: dancing satyr facing maenad, also dancing, or fending off his advances, with her draped left arm stretched out behind her. The ithyphallic satyr is naked, with light horizontal incision for his hairy chest. His left leg is raised, his right arm stretched out toward the maenad, and his tail bent downwards. Vines in the background. Another fragment has a tree and palmette, and at left, a piece of flowing drapery like that hanging from the maenad's arm. Interior: black glaze.

Attributed by D. von Bothmer (personal communication) to the manner of the Haimon Painter.

Published: *BASOR* 166 (1962) 22. Cf. *ABV* 568, 577.

**Att 82** *Pl.* 37. P63.615A:5837. Ca. 470.

P.H. 0.033; diam. of foot 0.098; Th. 0.004.

HoB W 2.00–12.00/S 117.00–122.00 \*100.20–\*99.80.

Fragment of lower body and torus foot. Exterior: reserved area of the scene shows the hind legs of four horses (eight legs) and a chariot wheel. Incised lines only roughly related to painted areas. At right, lower part of a palmette. A black band below serves as the ground line. Black glaze on the lower wall and foot. Underside: resting surface reserved; inside of foot black glaze; black band on recessed bottom. Interior: black glaze. A thick-walled skyphos. Shape and decoration are similar to **Att 83**.

For similar scene on a skyphos, *Agora* XII, pl. 103, no. 1516.

**Att 83** *Pl.* 37. P62.309:4616. Ca. 470.

P.H. 0.03; diam. of foot 0.085; Th. 0.003.

PN "Persian East" \*88.00–\*87.80. (For more on the findspot, *Pl.* 3 and "The Lakonian Pottery," 134 and n. 9.)

Fragment of base. Exterior: reserved area of the scene shows the lower part of a palmette and, next to it, three vertical lines. D. von Bothmer (personal communication) calls this a Haimonian palmette. A purple dot on the palmette. Horizontal band; black glaze on lower wall and torus foot. Underside: resting surface reserved; inside of foot black glaze. Recessed bottom (as preserved) is reserved. Interior: black glaze. A thick-walled skyphos.

## KOMAST SKYPHOS

**Att 84** Pl. 37. P65.111:6739. By the Beziers Komast Painter (?), no later than ca. 570.

P.H. 0.035; P.W. 0.05; Th. 0.002.

PN W 280.00–285.00/S 320.00–325.00 \*86.70–\*86.20. In fill above a 6th-C. floor (floor at \*85.50).

Body fragment. Exterior: tendrils of a lotus flower and a rosette from near handles. Incision used for details; the petals of the rosette alternate black and added red. Interior: black glaze.

By an early komast painter, such as the Beziers Komast Painter, according to H. A. G. Brijder (by letter, 24 September 1984). He notes that “the rosette has a round heart and black-and-red petals, the tendrils are ‘vertical,’ and the lines in tendrils are accurately drawn,” and he refers to the “accomplished draftsmanship” (cf. Brijder, 71–72).

For a discussion of the findspot, see A. Ramage, “Lydian Domestic and Commercial Architecture,” (Ph.D. diss., Harvard University 1970) 41. For another Attic komast, see **Att 46**; for Corinthian examples of komasts, see **Cor 83** and **Cor 120**; for a Lakonian example, see **Lak 5**.

## BAND SKYPHOI

**Att 85** Pl. 38. P84.57:8910. MANISA. Group of Louvre CP10252, first half of sixth century.

H. 0.14; diam. of foot 0.065; diam. of rim 0.107.

MMS-I E 145.70–149.00/S 67.20–70.00 \*100.46–\*100.43.

Forty-nine fragments of a nearly complete cup, which, however, lacks the upper third of the body on one side and small fragments from the foot and other side. The lip is everted, the foot low and flared. The handles rise markedly from their point of attachment to the body.

Exterior: the handle zone is reserved and is decorated by a horizontal line near the top, and at either side, near the handle, by a palmette with ten petals, alternating black and purple, and a purple heart. A purple fillet decorates the upper part of the tendril. In the center of the handle zone are two confronted panthers. The right one’s tail is partly hidden by the palmette. Head, neck, and chest are decorated with a white-dot rosette, and more dots appear on the face and neck. Added purple is found on the shoulders, between the ribs, and on the hindquarters. Double-incised lines mark the forelegs. On the reverse is the same scene, but only the lower part of the palmette

and legs of the animals remain. A narrow reserved band encircles the cup below. Interior: black glaze.

The piece has been burned, especially on the lip. The glaze is very fine, and the painting miniaturist and delicate. Both painting style and shape suggest a date just before the mid-sixth century. The Group of Louvre CP10252 was identified by Joan T. Haldenstein (by letter).

Published: Ramage, “Attic Cups”; *BASOR* Suppl. 25 (1987) 28, fig. 13, and 66, fig. 10. Compare the panthers especially to CVA Paris, Cab. Med. 2, pl. 47, nos. 9–11. For the shape, which is an early form of the Hermogenean skyphos, J. D. Beazley, *Greek Vases in Poland* (Oxford 1928) 3–4, n. 6, latter part; and K. S. Gorbunova, *Attic Black-Figure Vases in the Hermitage* (Leningrad 1983) 58, no. 38 (in Russian). I am grateful to C. H. Greenewalt, Jr., for the last reference. For a discussion of the excavation context, see *BASOR* Suppl. 25 (1987) 25–31.

**Att 86** Pl. 38. P84.35:8868. Ca. 550.

P.H. 0.035; P.W. 0.052; Th. 0.0025.

MMS/N, bsk. 37, ca. E 137.50–144.50/S 10.80–16.00 \*97.40.

Two joining fragments. Above band, the palmette and tendril from near the handle, and next to it, the wing, tail, feet, and part of the body of a siren. Added purple on the heart of the palmette, on the tail feathers, and for tiny dots on the belly. The bird feet are in dilute glaze. Part of the second reserved band is preserved below. The cup appears to have been burned.

Published: *BASOR* Suppl. 25 (1987) 48, n. 24. For siren, Boston MFA 61.1073; *ABFV* fig. 120; *Paralipomena* 69.

**Att 87** Pl. 39. P62.313:4622. By the potter Hermogenes, third quarter of sixth century.

P.H. of largest fragment 0.033; diam. 0.135; Th. 0.002. PN, “Lydian B,” ca. W 235.00–238.00/S 375.00–380.00, just below floor at \*87.25. Found with **Att 77** (cup of uncertain shape) and two pieces of Early Corinthian, **Cor 83** and **Cor 107**.

The shape is sometimes known as a Hermogenean skyphos. Ten fragments of the lip and body. Side A, four pieces join to make about one-quarter of the circumference at the lip, including the central motif of the reserved handle zone (a four-horse chariot), a nonsense inscription, and one of the palmettes near the handle. There is a black painted band near top of



reserved handle zone. Side B, another fragment of lip and reserved handle zone, with part of a four-horse chariot team; three joining fragments with a palmette, two letters of a nonsense inscription, and a reserved band below. Also two joining fragments of lower reserved band.

The horse teams: on the larger fragment, side A, the two trace horses have topknots; their heads are lowered. The two pole horses have no topknots. Details of the faces and manes are finely incised. Short added purple strokes appear on the neck and shoulder of the outside horse. Four reins lead to the horses, and a pole-stay leads to the yoke, which has, however, been left out here. The tips of two spears continue into the black glaze line near the top of the reserved area. They belong to the warrior who walked behind, of whom traces of a helmet, painted in purple, and the incised edge of shield remain. On the smaller fragment, side B, the details are almost precisely the same except that here the yoke has been painted in, and more of the neck of the nearer back horse is shown. The body of the front horse is better preserved here.

The palmettes: grayish purple is used on alternating petals. The two palmette fragments come from opposite ends of one side of the cup near the handles. The inscriptions are made up of nonsense letters which look like sigmas and backwards sigmas. Interior: black glaze.

Published: *BASOR* 170 (1963) 24, fig. 19. Cf. *ABV* 165; Beazley, "Little Master Cups," 187–91; *Paralipomena* 87; W. Klein, *Die griechischen Vasen mit Meistersignaturen* (Vienna 1887) 83. For the shape, Würzburg, Martin von Wagner Mus. 406, from Vulci. *ABV* 166, 1; *ABFV* 62, fig. 131. Cf. also a band cup in the Fitzwilliam Mus. potted by Hermogenes and painted by the same painter as **Att 77** (cf. Beazley, "Little Master Cups," 196–97).

## Plate

**Att 88** *Pl.* 39. NoEx 78.13. By the Polos Painter, second quarter of sixth century.

P.H. 0.05; P.W. 0.04; Th. 0.006.

MMS, surface find, E 130.00/S 65.00.

Fragment. Interior: central tondo and surrounding frieze. In tondo, part of a floral cross is preserved with the end of a curling tendril. A series of four concentric lines separates the tondo from frieze, on which are preserved the forelegs and forequarter of a sphinx, left, and the front legs of another (?), right. Added red for the chest of the sphinx and between the striations of the floral cross. Incision, mainly

shown as two short curved parallel lines, on feet, upper legs, and body, and to indicate the base of the wing. Exterior: front paw and chest of a sphinx (?) and a painted line (unclear). Added red for spots on the foreleg; incision for the claws and striations on chest. Glaze is quite black on exterior, but comes out brown on interior. The composition of the interior, with facing sphinxes and a central floral cross with incised cross-hatching and vertical striations, is typical of plates by the Polos Painter.

Published: *BASOR* 245 (1982) 20, figs. 20, 21. Cf. plates by the Polos Painter, D. Callipolitis-Feytmans, *Les plats attiques à figures noires* (Paris 1974) 341–42, nos. 5–8, pl. 56. *Tocra* I, nos. 1088–90, pls. 82, 83.

## Indeterminable Shapes

**Att 89** *Pl.* 39. P63.630:5854. By the Sappho Painter (?), first half of fifth century.

P.H. 0.03; P.W. 0.023; Th. 0.003.

HoB W 2.00–10.00/S 117.00–123.00 \*100.20–\*99.50.

Exterior: head of a youth looking downwards. The oval eye and strands of hair are incised. An added purple fillet in his hair. At left, a thin diagonal line leads toward part of an unidentifiable object (a pot rim?) or animal. Interior unglazed.

The eye is similar to and the subject may be like that on the lekythos, *ABL* pl. 35:3 (Athens NM 552; *ABFV* fig. 262.1, 2), where a woman holds a tipped hydria.

**Att 90** *Pl.* 39. P61.114A:3356.

P.H. 0.046; P.W. 0.032; Th. 0.005.

PN W 250.00–255.00/S 355.00–360.00 to ca. \*88.70.

Exterior: palmette pattern and rays (?) separated by a row of dots between horizontal lines. A graffito faintly incised. Interior: black glazed, but streaky. Decoration seems related to the open end of an epinetron (Athens NM 2184: *ABV* 481; *ABL* pl. 34:2; *ABFV* no. 263) and the shape, with very little curvature, would allow this; but the piece lacks the scale pattern that is typical of this shape.

## ATTIC BLACK PATTERN

### Floral Band Cups

**Att 91** *Pl.* 40. P64.108A:6117. Ca. 520.

P.H. 0.02; P.W. 0.031; Th. 0.002.

PN W 248.90/S 339.10 \*87.60. Found with **Att 92**; **Att 93** was found 8 m. away.

Fragment. Exterior: concave lip is glazed; reserved band of the handle zone has palmettes between schematized lotus buds. The palmette fronds alternate black and added purple. Around the heart of the palmette is a double-incised line. Its center frond intrudes into the lip. Interior: glazed, with narrow reserved band near the rim.

The pattern still has color and incision, which are early features, but the lotus bud no longer has sepals and is thus not the earliest of its type. See **Att 92**, with which it may form a pair.

Cf. Boardman, "Old Smyrna," 167, pl. 36; G. M. A. Richter, *CVA New York MMA 2*, 11.

**Att 92** P64.108B:6117. Ca. 520.

P.H. 0.016; P.W. 0.033; Th. 0.002.

PN W 248.90/S 339.10 \*87.60. Found with **Att 91**.

Fragment. Very similar to **Att 91** but rim slightly thicker; apparently a pair.

**Att 93** Pl. 40. P64.295:6398. Last quarter of sixth century.

P.H. 0.017; P.W. 0.022; Th. 0.002–0.003.

PN W 237.00–247.00/S 347.00–354.00 \*88.60–\*88.00. Found with a fine mix, as follows: a rock crystal lion (J64.2:6339); a base with graffito, **Att 276**; a fine kantharos sherd, **Att 345**; and Lydian pottery.

Fragment. Exterior: two circles preserved from a row of neat black circles with a black dot in the center (chain pattern). Two incised lines and a trace of added purple form the base of the palmette above. Interior glazed. See **Att 94** for a more complete example of the scheme of decoration.

On the context, see *BASOR* 177 (1965) 6–9.

**Att 94** Pl. 40. P65.134:6764. Last quarter of sixth century.

P.H. 0.019; P.W. 0.025; Th. 0.0025–0.003.

PN W 280.00–285.00/S 320.00–325.00 \*86.20–\*85.70.

Fragment. Exterior: chain pattern with dots in center and a palmette and lotus bud pattern. Fronds alternate black and added purple; purple also for the heart of the palmette. Interior: brownish glaze. A round hole at the top edge indicates an ancient repair.

**Att 95** Pl. 40. P68.93:7733. Late sixth century.

P.H. 0.047; P.W. 0.072; Th. 0.003.

AT E 83.00–85.00/S 48.00 \*0.96 below marker.

Fragment. Exterior: chain pattern has white dots between links and dilute black in the center of links. A second reserved band below. Interior: black glaze.

**Att 96** Pl. 40. P60.249:2568. Top Band Class, early fifth century.

P.H. 0.027; P.W. 0.019; Th. 0.002–0.003.

HoB E 10.00–15.00/S 115.00–120.00, room B, SE corner, over tomb.

Rim fragment. Not a true band cup because the lip is not everted. Exterior: reserved band at the rim and then the usual reserved band at the handle zone. Dilute line at top of the reserved area. Lotus flower with a white tipped bud and side sepals. Part of one petal of the palmette, black glaze with white interior, preserved at left. Interior: black glaze.

For date, cf. *ABFV* 150.

**Att 97** Pl. 40. P61.111:3348. Early fifth century.

P.H. 0.038; P.W. 0.065; diam 0.17; Th. 0.0035.

PN W 270.00–275.00/S 360.00–365.00 \*88.60–\*88.40. Found near **Att 55** (black figure lip cup) and **Att 274** (foot of black glaze stemmed cup).

Rim fragment. Not a true band cup because the lip is not everted. Exterior: on reserved band, formless palmettes and a single stroke for lotus bud. Lotus buds have a large white dot, and chain pattern has a white dot in oculus of each link, carelessly applied. Date based on the form of the palmettes.

**Att 98** Pl. 40. P79.3:8423. Early fifth century.

P.H. 0.03; P.W. 0.067; Th. 0.002–0.003.

MMS/N E 136.00–140.00/S 13.00–17.00 \*97.51–\*97.06.

Rim fragment. Reserved band with blobs for palmettes, painted with white, and white lotus buds (very faded) between them. Traces of chain pattern below. Reserved band on interior at the rim.

**Att 99** Pl. 40. P83.24:8762. Early fifth century (?).

P.H. 0.02; P.W. 0.036; Th. 0.003.

BF, trench 1, bsk. 92, E 687.00/S 339.00 \*185.17.

Fragment. Palmettes have blobs of purple glaze at the end of each petal and a single added purple blob on the center stem. Black tongues between petals.

Published: *BASOR* Suppl. 24 (1986) 16, fig. 24.

**Att 100** P96.54:10359.

P.H. 0.02; P.W. 0.037; Th. 0.002.

HoB W 20.00–25.00/S 105.00–110.00 \*100.10; found in 1963.

Bowl fragment. Reserved band with simplified palmettes, decorated with incised interior lines and a blob of added red. Simplified black lotus buds between the palmettes.

**Att 101** *Pl. 40.* P68.94:7734.

P.H. 0.03; P.W. 0.04; diam. ca. 0.14; Th. 0.0025.

AhT E 75.00–80.00/S 10.00–15.00 \*0.70–\*0.50.

Rim fragment. Palmettes, decorated with incision and added purple, pale and worn. Narrow tongues between the palmettes, also painted, purple on black. May well be Ionian imitation of Attic type.

**Att 102** *Pl. 40.* P64.221:6282.

Largest fragment: P.H. 0.045; P.W. 0.045; H. of band 0.018; Th. 0.002–0.003.

PN W 248.00–249.00/S 350.00–355.00 \*87.60–\*87.40.

Seven fragments (three illustrated) with parts of both handles preserved. Exterior: reserved band has addorsed chain of lotus and palmettes, which look like leaves separated by vertical strokes. Narrower reserved band below. Interior: black glaze, reserved band at the rim.

**Att 103** *Pl. 40.* P63.304:5421 and P64.406:6538.

P.H. 0.055; Th. 0.002–0.005.

PN W 235.00–239.00/S 340.00–345.00 to \*87.00.

Seven joining, three non-joining fragments. Exterior: crude lotus and palmettes, linked by chain pattern with added purple blob on top of the center frond. Interior: a reserved band at the rim and reserved tondo. Two small red concentric circles at the center of the tondo.

**Att 104** *Pl. 40.* P63.615B:5837.

P.H. 0.047; P.W. 0.026; Th. 0.003.

HoB W 2.00–12.00/S 117.00–122.00 \*100.20–\*99.80.

Fragment. Black lip and palmette partly preserved near the handle attachment.

**Att 105** *Pl. 40.* P63.615D:5837.

P.H. 0.027; P.W. 0.036; Th. 0.002.

HoB W 2.00–12.00/S 117.00–122.00 \*100.20–\*99.80.

Fragment. Black lip and trace of palmette.

**Att 106** *Pl. 40.* P63.615C:5837.

P.H. 0.024; P.W. 0.039; Th. 0.003–0.004.

HoB W 2.00–12.00/S 117.00–122.00 \*100.20–\*99.80.

Fragment. Chain pattern only, preserved from the base of the palmettes. White dot in the oculus of each link of the chain.

**Att 107** P96.55:10360.

P.H. 0.047; P.W. (larger fragment) 0.046; Th. 0.003–0.004.

PN W 285.00–290.00/S 325.00–330.00 to \*86.70–\*86.20; found in 1965.

Fragments. V shapes, facing up and down, dots, and a horizontal line decorate the band of this crudely painted cup. Poor glaze and painting suggest a local or Ionian imitation.

## ATTIC RED FIGURE

**Pelike****Att 108** *Pl. 41.* P90.7:9737. Late fifth to early fourth century.

P.H. 0.046; P.W. 0.04; Th. 0.006.

MMS/S-B, bsk. 51, ca. E 114.80/S 131.40 ca. \*110.64.

Fragment of the neck. Exterior: head and neck, facing to left, below a debased egg-and-dart pattern. Interior: streaky black glaze.

Published: *AASOR* 52 (1994) 21, fig. 22, and 35, n. 14.**Oinochoe (?)****Att 109** Uninv. HoB 27/vii/63. HoB W 10.00–15.00/S 103.00–105.00 \*99.00 to floor. Wall fragment.

Three broad horizontal bands between two narrow bands.

**Lekythoi****Att 110** *Pl. 41.* P61.228:3541. Fifth century.

P.H. 0.053; P.W. 0.035; Th. 0.004–0.007.

PN W 255.00–260.00/S 370.00–375.00, fill. Found under Roman mosaic floor with mostly late Lydian pottery.

Fragment of body. White ground area bordered below by two narrow bands of dilute glaze. Interior ribbed.

**Att 111** *Pl. 41.* P68.83:7717. Late fifth or early fourth century.

P.H. 0.033; P.W. 0.022; Th. 0.004; diam. ca. 0.08.

HoB W 26.00/S 124.00 \*100.00.

Body fragment. Egg-and-dart pattern from border below a panel. Fine relief lines on the horizontal borders. The "dart" consists only of dots along bottom line. Interior unglazed.

Cf. Munich, *Antikensammlungen 2323*, from Vulci. ARV<sup>2</sup> 571, 72; Boardman, *ARFV Archaic* no. 324.

**Att 112** *Pl. 41.* P59.371:1859. Late fifth or fourth century.

P.H. 0.052; diam. of foot 0.045; Th. 0.002–0.003.

PC, SE of Tomb of the Lintel ca \*90.00.

Squat lekythos. Palmette decoration, horizontal ground line, and black lower body and foot. Interior ribbed. Underside of the foot and recessed bottom are unglazed.

## Askoi

**Att 113** *Pl. 41.* P61.190:3477. Mid-fourth century.

P.H. 0.031; P.W. 0.04; Th. 0.003.

HoB W 0–5.00/S 85.00–90.00 to \*98.60. Found in fill with two pieces of Attic black glaze, **Att 167** (lekanis) and **Att 577** (saltcellar), and Lydian pottery.

Fragment from the top of an askos. A stalking leopardess or panther with spots. A hind foot, one large teat, and part of the back and belly are preserved. Some internal details in dilute glaze, largely worn away. Interior slightly ribbed.

Cf. *Olynthus V*, pl. 114.

**Att 114** *Pl. 41.* P61.417:3879.

P.H. 0.026; P.W. 0.023; Th. 0.005.

HoB W 4.00/S 87.00 \*99.00. Found with **Att 126** (B), but looks much later.

Fragment of body. Exterior: a reserved palmette and volute from the border at the turn to the neck; a reserved border enclosing the palmette. Also a reserved rounded shape. Interior unglazed.

## Head Vases

**Att 115** *Pl. 41.* P62.212:4486. Group G (The London Class), early fifth century.

P.H. 0.04; diam. of neck 0.08; Th. at forehead 0.002; Th. at side of hair 0.008.

PN "Persian West" \*88.45. (For more on the findspot, *Pl. 3* and "The Lakonian Pottery," 134 and n. 9.)

Fragment of head. A female head with three wavy strands of hair across her forehead and other strands falling vertically. Her hair is wrapped in a black sakkos, on which a crown of ivy is painted; it consists of a wavy brown line with heart-shaped leaves to either side. Part of her left eyebrow is preserved. Red paint (almost a luminescent orange-red) lies in hollows of the hair and at the join of hair to forehead. At top of black cloth, a reserved band. Above this the neck of the vase begins, also with black glaze. Interior of neck glazed.

Cf. Beazley, "Charinos," *JHS* 49 (1929) 47–53, especially pl. V:I.

**Att 116** *Pl. 42.* P96.60:10365. Early fifth century.

P.H. 0.04; Th. 0.0025–0.008.

HoB W 20.00–25.00/S 95.00–100.00 to \*100.20; found in 1962.

Fragment of head. Molded shape. Largely black for hair or sakkos, with a wavy line and heart-shaped leaves in added red. A small reserved area may be the forehead or neck.

## Closed Shape

**Att 117** P96.98:10403. PN W 250.00–255.00/S 370.00–375.00 ca. \*88.30; found in 1961. Rays near base.

## Kraters

**Att 118** *Pl. 42.* P63.368:5496. Ca. 450–425.

P.H. 0.045; P.W. 0.15; Th. 0.006.

PN W 241.00/S 346.00, area "A," ca. \*87.60, on floor.

Calyx- or bell-krater. Fragment of out-turned rim. Black glaze with reserved band at join of rim to body. Horizontal pattern of laurel leaves. Interior: reserved band where the rim turns out; otherwise black glaze.

Published: *BASOR* 174 (1964) 25.

**Att 119** *Pl. 42.* P67.22:7348. Fourth century.

P.H. 0.03; P.W. 0.06; Th. 0.007.

PN W 295.00–305.00/S 320.00–325.60 \*86.10–\*85.90.

Bell-krater. Fragment of body. Two feet, flat on ground line, walking to right, with painted toes seen in the three-quarter view. Maeander pattern below. Interior black glaze. A second fragment (uninv. PN), shown with it (see Pl. 42), was found within 5 m. and at same level. It may be from the other side of the same pot, although the maeander is tighter and neater. Paint color and texture on the two fragments are very close.

**Att 120** Pl. 42. P63.174:5199 (A), P68.84:7718 (B). Near the Helen Painter (Kerch style), ca. 380–350.

A: P.H. 0.045; P.W. 0.04; Th. 0.005. B: P.H. 0.048; P.W. 0.039; Th. 0.008.

A: HoB W 20.00–25.00/S 105.00–110.00 \*100.30.

B: HoB W 24.00/S 124.00 \*100.00.

Two joining neck fragments. Probably from a bell-krater; a small part of molding at the top of the neck preserved. A nude youth, with body twisted to his left, looks back over his right shoulder, his arms extended. He wears a crown of the type worn by torch runners; it is indicated by added yellow paint and a white dot. Outline of the head and face in dilute glaze. Fine black lines for the eye; double line for the eyebrow and anatomical details. The area around his hair is left reserved. Added yellow and white dots for two flower sprays near his right hand. The beginning of the border decoration of neck has a slight groove, a reserved band bordered by two horizontal lines, and the beginning of a guilloche or egg-and-dart pattern above. Interior: black glaze with a reserved band just below the outward curve of the molding.

Cf. Arias, Hirmer, and Shefton, *A History of One Thousand Years of Greek Vase Painting* (New York 1962) fig. 223. On the Helen Painter, cf. K. Schefold, *Untersuchungen zu den kertscher Vasen* (Berlin 1934) 85–88. On the type, cf. R. M. Cook, *GPP* 187.

**Att 121** Pl. 42. P62.184:4435.

P.H. 0.066; P.W. 0.07; Th. 0.008.

HoB W 20.00–25.00/S 85.00–90.00 ca. \*99.50. Found with **Att 70**.

Bell-krater. Fragment of body. Maeander alternating with checkerboard pattern. Trace of panel painting above. Interior: black glaze.

**Att 122** P73.15:8248.

P.H. 0.045; Th. 0.006.

BS W 17.20–18.80/S 0–1.10 \*97.25–\*96.75.

Neck (?) fragment. Trace of floral (laurel?) pattern. Interior: black glaze.

**Att 123** Uninv. HoB 1962.

P.H. 0.029; P.W. 0.04; Th. 0.006.

HoB W 20.00–25.00/S 85.00–90.00 to \*99.80.

Fragment of wall. Body black with a maeander pattern and derivative of checkerboard pattern (?) below.

## Lekanides

**Att 124** Pl. 42. P62.128:4354. Second quarter of fourth century.

P.H. 0.06; P.W. 0.04; Th. 0.0055–0.007.

HoB W 20.00–25.00/S 90.00–95.00 \*99.80. Found next to bronze ibex plaque (*BASOR* 170 [1963] fig. 9; *Sardis* M8, 41, no. 87.)

Fragment of lid, almost flat. Top: a seated woman holding a box or chest in her left hand. The woman is foreshortened and wears a loose chiton falling gracefully over her body. Its rounded neckline is indicated by a double line, and the internal drapery folds are shown by very fine lines. Underpainting is visible. On her head, which is turned to the left, the hair is bound up in a sakkos, with some curls escaping. The curls are depicted as wavy lines in dilute glaze. A round dot indicates an earring. The face is missing. Under-side: black glaze.

Published: *BASOR* 170 (1963) 11, fig. 10 (identified there as a krater). For shape, *Agora* XII, no. 1220, fig. 11, pl. 40. A similar piece from Bayraklı (Izmir Mus. 9893) is attributed by Yasemin Tuna-Nörling to a member of the Otchët group, the Painter of Toronto 451, and dated to the second quarter of the 4th C. See her catalogue no. 62, in a forthcoming issue of the *AA*.

**Att 125** Pl. 42. P63.141:5141. Late fourth century.

P.H. 0.03; P.W. 0.06; Th. 0.006.

HoB W 2.50/S 113.00, well, to \*86.12.

Fragment of wall with carination. Exterior: upper portion reserved, with a pattern, perhaps a debased palmette. Below carination, black glaze. Interior: black glaze misfired a strong red.

Cf. *Agora* XII, 173, 326, no. 1275, pl. 42. The authors mention the angular profile and metallic glaze, also seen here.

### Cups

**Att 126** *Pl.* 42. P61.379:3818 (A), P61.446:3933 (B).  
MANISA. Oltos (?), late sixth century.

A: P.H. 0.05; P.W. 0.045; Th. 0.003. B: P.H. 0.03; P.W. 0.039; Th. 0.003.

A: HoB W 5.00–6.00/S 85.00–87.00 ca. \*99.00–\*98.50.

B: HoB W 4.00/S 86.00 \*99.20; found with **Att 114**.

Body and rim fragments, joined. A: from near the handle. Exterior: a nine-petalled palmette, each petal separate and divided down the middle by a central rib. The black heart of the palmette has a reserved circle at its center and springs from a pair of spirals. B: at rim, a spiralled tendril encircles the palmette. All petals and spirals bordered by an incised line. Finest black glaze. Narrow reserved band at rim. Interior: black glaze, rim reserved.

The use of a central line in the petals of the palmette was begun by the Euergides Painter and is not the earliest type of red figure palmette. It is used by Oltos and Epiktetos as well. The quality is superb and merits attribution to one of the great early red figure painters, perhaps Oltos himself.

Published: *BASOR* 166 (1962) 10, n. 20. For a palmette of this type, see P. Jacobsthal, *Ornamente griechischer Vasen* (Berlin 1927) pl. 91:a; M. Robertson, *The Art of Vase-Painting in Classical Athens* (Cambridge 1992) 17, fig. 12.

**Att 127** *Pl.* 42. P96.56:10361. Near the Brygos Painter, ca. 480–470.

P.H. 0.025; P.W. 0.04; Th. 0.006.

Found in 1963; findspot not recorded.

Small fragment from bowl. Interior: reserved edge of tondo. Resting on it, an animal's paw (?). Exterior: the lower dress and one foot of a maiden, running to right. The folds of her dress are shown by gently curving parallel lines. The ankle and instep of her foot are also painted. Reserved line serves as the ground line.

Cf. Vatican Mus., from Vulci, ARV<sup>2</sup> 369.6; Boardman, *ARFV Archaic* fig. 252.2.

### STEMLESS CUPS

**Att 128** *Pl.* 43. NoEx 90.1:9783. Third quarter of fifth century.

P.H. 0.024; P.W. 0.036; Th. 0.002–0.007.

From Sardis (?) or site nearby. Brought to the attention of C. H. Greenewalt, Jr., in 1985, in a bag of mixed sherds of unknown provenience.

Fragment of lower wall. Groove at junction of wall and foot. Exterior: a lion's foot (?) or table leg, and two human feet and draped legs. Reserved band below the figures. Interior: entirely glazed, with tips of stamped ovules preserved.

Cf. *Agora* XII, 22 and P. N. Ure, "Red Figure Cups with Incised and Stamped Decoration I," *JHS* 56 (1936) 205–15.

**Att 129** *Pl.* 43. P59.277:1686. Early fifth century.

P.H. 0.025; P.W. 0.04; Th. 0.004–0.005.

HoB E 5.00–10.00/S 55.00–60.00 \*98.70–\*98.20.

Fragment of the body of an eye cup. Interior: rim of tondo and concentric line in dilute glaze inside the edge. Three diagonal lines and rock (?) at right. Reserved area may also be part of a human body. Exterior: black glaze.

For interpretation as human body, Würzburg, Martin von Wagner Mus. 413; ARV<sup>2</sup> 139.23; Boardman, *ARFV Archaic* fig. 128, by the Pithos Painter.

### Skyphoi

#### OWL SKYPHOI

**Att 130** *Pl.* 43. P61.116:3358. Mid-fifth century.

P.H. 0.026; P.W. 0.025; Th. 0.002.

HoB E 5.00–10.00/S 90.00–95.00 to \*99.30.

Fragment of body. Fine vertical lines and small dots which fall in three horizontal rows, indicating the body of an owl. Interior: matte black glaze.

**Att 131** *Pl.* 43. P90.33:9781. Late fifth to early fourth century.

P.H. 0.022; P.W. 0.021; Th. 0.004.

MMS/S-A, bsk. 36, E 107.00/S 121.00 \*107.00.

Fragment of rim with vertical leaves. From owl skyphos (?).

#### TYPE A: ATTIC TYPE

**Att 132** *Pl.* 43. P63.41:5012. Fourth century.

P.H. 0.034; Th. 0.003.

HoB W 25.00–30.00/S 110.00–115.00 to \*101.40.

Fragment of rim. Debased palmette and volute, and a trace of the handle attachment below rim at right. Interior: black glaze.

**Att 133** *Pl.* 43. P67.30:7367. Ca. 330.

P.H. 0.032; P.W. 0.021; Th. 0.004.

PN W 258.00–262.00/S 329.00–335.00 \*87.60–\*87.30.

Fragment of rim. Heavy spiral decoration. Glaze is metallic.

Cf. *Agora* XII, 84, 260, no. 352, fig. 4, pl. 17.

**Att 134** *Pl.* 43. P96.58:10363.

P.H. 0.028; P.W. 0.016; Th. 0.006.

HoB E 0–5.00/S 90.00–95.00 \*98.90; found in 1961.

Palmette (?). Interior glazed.

**Att 135** *Pl.* 43. P96.59:10364.

P.H. 0.03; P.W. 0.03; Th. 0.007.

HoB W 0–5.00/S 110.00–115.00 to \*100.70; found in 1962.

Rim fragment of a skyphos (?). Horizontal leaf pattern and ovolo pattern below. Interior: black glaze.

### Fish-plate

**Att 136** *Pl.* 43. P96.57:10362.

P.H. 0.027; Th. 0.008–0.009.

HoB W 13.00–15.00/S 108.00–110.00 to \*100.00–\*99.40; found in 1963.

Fragment of rim. Reserved: band at rim on upper side, with egg-and-dart pattern in black glaze. A groove near pattern, on inner side.

Cf. Ian McPhee, A. D. Trendall, *Greek Red-Figured Fish-Plates*, *AntK-BH* 14 (1987) 49, no. 40, pl. 10:e; N. Kunisch, *Griechische Fischteller. Natur und Bild* (Berlin 1989) 77–89.

## ATTIC BLACK GLAZE

### Amphorai

The only finds were the following uninventoried fragments of uncertain date:

**Att 137** Uninv. HoB 22/vii/62. HoB E 0–10.00/S 105.00–110.00 \*99.90. Large, out-turned, rounded rim.

**Att 138** Uninv. HoB 15/vii/63. HoB W 15.00–20.00/S 103.00–105.00 \*99.90. Neck.

**Att 139** Uninv. PN 17/viii/64. PN W 237.00–247.00/S 350.00–354.00 \*88.00–\*87.50. Neck of a one-piece amphora (?).

### Hydriai or Other Large, Closed Vessels

**Att 140** Uninv. PN 11/viii/64. Fourth century.

Dimensions not recorded.

PN W 275.00–276.00/S 355.00 \*87.00–\*86.50.

Top of the shoulder of a large hydria (?).

Cf. *Agora* XII, 53.

**Att 141**, **Att 142** Uninv. HoB 31/viii/61. HoB W 1.00–4.00/S 86.00–87.00 \*99.30–\*98.80. Uncertain shape. Two different pots.

**Att 143** Uninv. HoB 7/vii/62. HoB W 20.00–25.00/S 110.00–115.00 \*103.00–\*101.50. Wall fragment.

### Oinochoai (?)

**Att 144** *Pl.* 44. P63.82:5061. Ca. 450.

P.H. 0.017; est. diam. of base 0.10.

HoB E 5.00–10.00/S 110.00–115.00 \*99.50.

Disk foot. Glazed exterior; reserved on bottom.

Cf. *Agora* XII, 60 and 243, no. 103, fig. 2, pl. 5.

**Att 145** *Pl.* 44. P96.61:10366. Late fifth or early fourth century.

P.H. 0.022; P.W. 0.028; Th. 0.003.

HoB E 46.00–48.00/S 126.00–127.00 \*99.90; found in 1964.

Neck fragment. Added clay shows long thin horizontal leaves and berries. Probably an olive wreath.

See *Agora* XII, 61.

**Att 146** Uninv. HoB 11/viii/63. HoB E 5.00–W 5.00/S 115.00–120.00 \*100.00. Rim.

**Att 147** Uninv. PN 10/viii/64. PN W 253.00–254.00/S 341.00–342.00 \*87.80–\*87.40. Rim and short neck fragment (P.H. 0.03; diam. ca. 0.06).

**Att 148** Uninv. HoB 3/viii/63. HoB W 20.00–25.00/S 100.00–105.00 \*99.70. Lower wall.

**Mug**

**Att 149** Univ. HoB 8/viii/65.

P.H. 0.024; Th. ca. 0.005

HoB W 37.00–40.00/S 118.00–121.00 \*100.40.

Tiny fragment of ribbed wall and floor.

Cf. **Att App. 1** (black glaze mug).

**Lekythoi**

**Att 150** Pl. 44. P96.62:10367. Fifth century.

P.H. 0.025; max. P.W. 0.06; Th. ca. 0.005.

HoB E 5.00–11.00/S 110.00–115.00 \*99.50–\*99.30; found in 1963.

Lower body. Added purple on fillet at the base of the body.

**Att 151** Pl. 44. P96.63:10368.

P.H. 0.031; max. diam. of neck 0.022.

HoB W 2.00–5.00/S 96.00–97.00 \*99.30–\*99.10; found in 1965.

Fragment of rim with neck and handle attachment. Glazed inside lip; glaze much worn.

*Rim fragments:*

**Att 152** P62.59:4250. HoB E 0.00–5.00/S 106.00 \*99.80.

**Att 153** Univ. HoB 15/vii/61. HoB E 5.00–10.00/S 95.00–100.00 to \*99.80.

**Att 154** Univ. PN 27/viii/61. PN, unstratified.

*Neck fragment:*

**Att 155** Univ. HoB 11/viii/65. HoB W 2.00–5.00/S 96.00–97.00 \*99.30–\*99.10.

*Fragments of squat lekythoi:*

**Att 156** Pl. 44. P96.64:10369.

P.H. 0.027; diam. 0.07; Th. 0.004.

HoB W 11.00–16.00/S 89.00–91.00 ca. \*99.80–\*99.70; found in 1961.

Fragment of bottom of a ribbed squat lekythos. Disk foot reserved. Ribbed on inside, bottom ridged.

**Att 157** Univ. HoB 10/viii/61. HoB W 11.00–16.00/S 89.00–91.00 ca. \*99.70–\*99.60. Ribbed body fragment.

**Amphoriskoi**

**Att 158** Pl. 44. P63.358:5485. Second quarter of sixth century.

P.H. 0.028; diam. of foot 0.027; Th. 0.003.

HoB W 3.00–5.00/S 105.00–107.00 to \*99.50–\*99.00.

Foot and lower body. Conical foot with a small cone on the underside. Reserved: outer face of the foot, underside of the foot and cone. Glaze is streaky in one area.

Probably among the earliest Athenian black glaze pieces to arrive at Sardis. Although **Att 158** was found in fill, the associated sherds were consistently Archaic: an Ionian cup, P63.357:5484; Corinthian sherd, P63.355:5482; bird bowl, P63.356:5483, and various additional fragments of Corinthian and East Greek material.

Cf. *Agora* XII, 316, no. 1147, pl. 39.

*Base fragments:*

**Att 159** Univ. HoB 10/vii/61. HoB W 0–5.00/S 85.00–95.00 \*100.40–\*100.10.

**Att 160** Univ. HoB 11/vii/61. HoB E 0–5.00/S 85.00–90.00 \*99.90–\*99.60.

**Kraters**

**Att 161** Pl. 44. P73.1:8228. Late fourth century.

P.H. 0.055; P.W. ca. 0.20; diam. ca. 0.27; Th. 0.005.

HoB E 15.00–20.00/S 90.00–95.00 surface.

Fragment of rim of a kantharoid column-krater. Out-turned molded rim with deep overhang. Beginning of spur preserved. Fine black glaze on exterior, duller on interior. Clay gray from fire. The piece is not Attic, according to tests made by chemical analysis (Appendix 2, sample AP 7b), but its place of manufacture could not be determined.

*Wall fragments:*

**Att 162** Univ. HoB 12/viii/61. HoB W 6.00–7.00/S 86.00–88.00 \*99.25–\*99.00. Reserved band on the interior.

**Att 163, Att 164** Univ. PN W 280.00–285.00/S 320.00–325.00 \*86.20–\*85.70. Three fragments (two from same pot?).



**Att 165** P60.146:2434. AcN W 0-2.70/S 7.00-8.00 \*390.58-\*390.18. From near the base (Th. 0.009).

*Foot fragment:*

**Att 166** Univ. PN 17/vi/64. PN W 240.00-241.00/S 350.00 \*87.20-\*86.95. Krater (?). Miltos at bottom of the foot; outer edge, resting surface, and underside reserved. Interior glazed.

## Lekanides

**Att 167** Pl. 44. P61.188:3475. Ca. 450 (?).

P.H. 0.032; diam. 0.13; Th. 0.003.

HoB W 0-5.00/S 85.00-90.00 to \*98.60. Found in fill with a piece of Attic red figure, **Att 113** (askos), a piece of Attic black glaze, **Att 577** (saltcellar), and Lydian pottery.

Fragment of rim and body. Projecting flange for lid, thumb spur, and part of horizontal ribbon handle preserved. Top of rim reserved. Glazed inside and out.

Cf. several examples of the type, *Agora XII*, 321, nos. 1218-20, pl. 40.

**Att 168** Pl. 45. P96.65:10370. Ca. 450-400.

P.H. 0.014; diam. of knob 0.014; Th. of lid 0.005.

HoB W 5.00-10.00/S 95.00-100.00 \*99.80-\*99.50; found in 1961.

Stem of knob of lid. Vertical stem, sawed off and smoothed, and part of the lid. Abrasion or saw marks clearly visible. Very fine black glaze. Possibly prepared for a secondary purpose, such as a stopper or a game piece. However, it may have had a second piece placed over it, as *Agora XII*, 329, no. 1318, pl. 43; or, more likely, it was a stem for a more elaborate knob (cf. *ibid.*, 324, no. 1255, pl. 42) which broke and was smoothed off. Dated by analogy with probable lekanis lids.

**Att 169** Pl. 45. P61.522:4039. Ca. 425-400.

P.H. 0.055; Th. 0.006.

PN W 250.00-255.00/S 380.00-385.00 ca. \*86.52.

Fragment of rim with flange for lid, thumb spur, and base of handle preserved. Reserved: projecting handle zone, with black-glazed diagonal step pattern. Interior misfired.

Cf. *Agora XII*, 166 and 322, no. 1221, pl. 40.

**Att 170** Univ. HoB 19/vii/63. HoB W 15.00-20.00/S 110.00-115.00 \*100.20. Wall and base of handle. Misfired red on inside.

## Stemmed Dishes

**Att 171** Pl. 45. P64.219:6280. Late sixth century (?).

P.H. 0.032; diam. 0.085; Th. 0.005.

PN W 248.00-249.00/S 350.00-355.00 \*87.60-\*87.40, near floor level.

About half preserved. Rim and groove reserved. Found with mixed sixth- and fifth-century material, including **Att 41** (krater by the Polos Painter), **Att 102** (floral band cup), and **Att 172**, a similar shape. Perhaps **Att 171** and **Att 172** were meant to be a pair.

Cf. *Agora XII*, 140 and 304, no. 966, pl. 35.

**Att 172** Pl. 45. P64.220:6281. Late sixth century (?).

P.H. 0.035; diam. 0.08; Th. 0.005.

Found with **Att 171**.

Fragment of rim and wall. Rim and groove half-way down wall reserved.

**Att 173** P67.142:7580. Late sixth century (?).

P.H. 0.02; diam. 0.09.

PN W 262.00-268.00/S 330.00-332.00 \*86.60-\*86.30.

Foot fragment. Slight torus; flat upper edge to foot. Fillet reserved with added purple at join of foot to body. Reserved band at the edge of the underside of the foot.

Close to *Agora XII*, no. 979.

**Att 174** Pl. 45. P61.37:3216. Ca. 500.

P.H. 0.023; diam. 0.12; Th. 0.003.

HoB W 5.00-10.00/S 95.00-105.00 to floor at \*99.60.

Fragment of lip and body. Thickened lip slopes outwards. At junction of lip and wall a raised flat fillet, painted with added purple, and a recessed narrow band on top and bottom.

Cf. *Agora XII*, 304, no. 976, fig. 9.

**Att 175** Pl. 45. P62.300:4607. Ca. 500.

P.H. 0.02; diam. of foot 0.085.

PN "Persian West" \*87.60. Found near other sherds with graffiti, **Att 338** and P62.320:4629 and P62.321:4630 (plain ware). (For more on the findspot, Pl. 3 and "The Lakonian Pottery," 134 and n. 9.)

Fragment of foot and floor of bowl. Reserved: resting surface, recessed bottom with circle and dot, and center of floor with circle and dot. Graffito on glazed inner edge of the foot: five lekythoi or alabstra (?), with round bottoms and square tops. Perhaps this represents someone's doodling or some kind of counting marks. Clay is grayish. Glaze on stem applied streakily. Confirmed as Attic by chemical analysis (Appendix 2, sample AP 8b).

For reserved center of floor with circle and dot, *Agora* XII, 304, nos. 965 and 974, pl. 35. For shape, *ibid.*, no. 966.

**Att 176** Univ. HoB 6/vii/63. HoB E 0-8.00/S 109.00-111.00 \*100.20-\*99.90. Foot, stem.

**Att 177** Univ. HoB 10/viii/61. HoB W 15.00-20.00/S 100.00-105.00, E edge, \*99.80. Base.

## Cups

### BAND CUPS

**Att 178** *Pl. 45*. P62.330:4643. Ca. 550.

P.H. 0.043; P.W. 0.04; Th. 0.002.

PN "Persian East" \*87.40. (For more on the findspot, Pl. 3 and "The Lakonian Pottery," 134 and n. 9.)

Fragment of body. Lydian graffito incised in band *Jursibil* [, translated by R. Gusmani as "X, (son) of Y, the (priest?), dedicated (?) . . ." Its Attic manufacture has been confirmed by chemical analysis (Appendix 2, sample AP 18b).

Published: Gusmani, 71-76 (Lydian inscription no. 99). For shape and decoration, cf. *Agora* XII, 90, 262. *Supra*, "Imports and Trade Relations," 67 and "Graffiti and Dipinti," 71.

**Att 179-Att 181** Univ. PN 27/viii/61. PN, unstratified. A rim and two wall fragments.

*Wall fragments with reserved band:*

**Att 182** Univ. MMS 29/vii/83. MMS/W-II, trench cleaning, E 106.00-110.00/S 78.50-80.00 \*104.25-\*102.15.

**Att 183** P60.330:2739. HoB E 15.00-20.00/S 90.00-95.00 \*100.50-\*99.50, burned.

**Att 184** Univ. HoB 11/vii/64. HoB W 1.00-3.00/S 120.00 \*99.80.

**Att 185** Univ. HoB 24/vii/65. HoB W 2.00-3.00/S 101.00-106.00 to \*98.50-\*98.30.

**Att 186** P61.532:4053. HoB W 9.00-11.00/S 90.00-92.00 \*99.50-\*99.10.

**Att 187** Univ. HoB 8/viii/64. HoB W 20.00-23.00/S 115.00-119.00 \*98.10-\*97.70.

**Att 188** Univ. HoB 2/vii/68. HoB W 22.00-26.00/S 122.00-127.00 \*100.30.

### CRACOW CLASS

**Att 189** *Pl. 46*. P60.389:2838. Ca. 550-525.

Largest fragment: P.H. 0.066; diam. 0.18; Th. 0.003. PN, room B north, ca. W 255.00-258.00/S 371.00-373.00 \*87.50.

Fragments of lip and body. Decorated like a band cup. Interior has a narrow reserved band at the rim.

Cf. *Agora* XII, 90 and 262, no. 392, pl. 18.

### TYPE B

For the type, *Agora* XII, 92.

**Att 190** *Pl. 46*. P61.369:3795. Ca. 500.

P.H. 0.03; diam. of stem 0.014.

PN W 245.00-250.00/S 375.00-380.00, floor, \*87.92.

Fragment of stem. Interior of the stem reserved at center. Very fine glaze.

### TYPE C

**Att 191** *Pl. 46*. P65.133:6763. Ca. 525.

P.H. 0.042; diam. 0.18; Th. 0.003.

PN W 280.00-285.00/S 320.00-325.00 \*86.20-\*85.70.

Fragment of lip and body.

Cf. *Agora* XII, 91, 263, no. 398, fig. 4, pl. 19.

**Att 192** *Pl. 46*. P63.216:5272. Ca. 500.

P.H. 0.031; diam. of stem 0.038.

HoB W 5.00-10.00/S 110.00-115.00 to \*99.90.

Fragment of stem. Two narrow, shallow, reserved grooves on lower part of the stem. Glazed within stem, and reserved area on interior in center of the cup. Very fine black glaze. May be from a red figure cup.

Close to H. Bloesch, *Formen attischer Schalen* (Berne 1940) pl. 34, 3:b.

**Att 193** Uninv. HoB 22/vii/62. Late sixth or early fifth century.

Dimensions not recorded.

HoB W 0–5.00/S 85.00–90.00 to \*98.50.

Plain rim.

Cf. *Agora* XII, 92, fig. 4, pl. 20.

**Att 194** Pl. 46. P63.273:5380. Ca. 475.

P.H. 0.033; diam. of foot 0.098; Th. 0.003.

PN W 234.00–237.00/S 342.00–345.00 \*88.85–\*88.30.

Fragment of foot and body. A fillet at junction of foot and body. Outer face of the foot and resting surface reserved. Center of stem inside reserved with circle and dot in the center. Added red on fillet. This may be an acrocup with a deep bowl and rising foot, but the reserved outer edge of the torus would be unusual.

Cf. *Agora* XII, 96, 266, no. 442, pl. 20, fig. 5.

**Att 195** Pl. 46. P96.66:10371.

P.H. 0.024; diam. of foot 0.066.

PN "Persian East" \*88.00; found in 1962. (For more on the findspot, Pl. 3 and "The Lakonian Pottery," 134 and n. 9.)

Foot. Outer edge of the torus and resting surface reserved. Fillet at the bottom of the stem.

**Att 196** Uninv. HoB 14/vii/62. Ca. 480–450.

Dimensions not recorded.

HoB W 20.00–25.00/S 85.00–90.00 \*99.80.

Concave lip.

Cf. *Agora* XII, 264, no. 413, fig. 4, pl. 19.

#### VICUP

**Att 197** Pl. 46. P62.231:4515. Ca. 475–460.

P.H. 0.021; diam. of foot 0.065.

PN "Persian East" \*88.40. (For more on the findspot, Pl. 3 and "The Lakonian Pottery," 134 and n. 9.)

Fragment of foot. Reserved: ring on the upper side of the foot; torus, except black line at bottom; resting surface. In cone, a graffito, possibly Lydian.

Cf. *Agora* XII, 93 and 265, no. 434.

#### ACROCUP

**Att 198** Pl. 47. P96.67:10372. Ca. 475.

P.H. 0.045; diam. 0.12; Th. 0.004.

PN "Persian West" \*88.70; found in 1962. (For more on the findspot, Pl. 3 and "The Lakonian Pottery," 134 and n. 9.)

Fragment of lip and body.

Close to *Agora* XII, 266, no. 442, fig. 5, pl. 20.

#### OTHER CUP FRAGMENTS

##### *Rim fragments:*

**Att 199** Uninv. PC 11/vii/59. PC, N of SVC \*90.50. Delicate cup with offset rim (Th. 0.002).

**Att 200–Att 202** Uninv. PN 27/viii/61. PN, unstratified. From three different cups, one partly misfired red.

**Att 203** Uninv. PN 7/viii/62. PN "Persian West" \*88.20–\*88.00. (For more on the findspot, Pl. 3 and "The Lakonian Pottery," 134 and n. 9.) With base of handle. Inset rim, offset on interior. Reserved, a short distance below rim, in the zone between handle attachments.

**Att 204** Uninv. PN 1964. PN W 240.00–245.00/S 353.00–354.00 \*87.80–\*87.30.

**Att 205** Uninv. PN 22/viii/64. PN W 240.00–247.00/S 352.00–353.00 \*88.20–\*87.65. Delicate.

**Att 206** Uninv. PN 21/vii/64. PN W 248.00–250.00/S 341.00–344.00 \*87.80–\*87.70. Reserved band on the interior.

**Att 207** Uninv. PN 11/viii/64. PN W 252.00–253.00/S 342.00 \*87.00–\*86.85. Delicate.

**Att 208** Uninv. HoB 25/vii/61. HoB W 0–5.00/S 85.00–90.00 \*98.60.

**Att 209** Uninv. HoB –/viii/61. HoB W 0–5.00/S 109.00 \*99.60. Lip fragment, inset lip.

**Att 210** Uninv. HoB 11/viii/61, uninv. HoB 1/viii/61. HoB E 0–5.00/S 85.00–90.00 \*99.60–\*99.00, floor. Inset lip.

- Att 211** Uninv. HoB 1/viii/61. Same locus as **Att 210**. 347.00–354.00 \*88.60–\*88.00. Handle.
- Att 212** Uninv. HoB 14/viii/61. HoB E 0–5.00/S 95.00–100.00 \*98.60. Reserved band inside lip. **Att 232** Uninv. PN 17/viii/64. PN W 237.00–247.00/S 350.00–354.00 \*88.00–\*87.50. Handle.
- Att 213** Uninv. HoB 29/viii/61. HoB W 10–15.00/S 100.00–105.00 \*99.50–\*99.20. **Att 233** Uninv. PN 13/viii/64. PN W 246.00/S 351.00 \*87.25–\*86.95. Handle.
- Att 214–Att 217** Uninv. HoB 31/viii/61. HoB W 1.00–4.00/S 86.00–87.00 \*99.30–\*98.80. Four different cups. **Att 234** Uninv. PN 10/viii/64. PN W 247.00–249.00/S 351.00–355.00 \*87.20–\*87.00. Handle.
- Att 218** Uninv. HoB 27/vii/62. HoB W 20.00–25.00/S 95.00–100.00 to \*100.20. **Att 235** P59.197:1553. HoB E 15.00–20.00/S 55.00–60.00 \*96.50, above Lydian floor. Handle.
- Att 219, Att 220** Uninv. HoB 7/viii/63. HoB W 10.00–12.00/S 117.00–123.00 \*100.20–\*99.80. Two fragments. **Att 236** Uninv. HoB 1/viii/61. HoB E 0–5.00/S 85.00–95.00 \*98.90 and E 0–5.00/S 95.00–100.00 \*99.60. Two joined fragments.
- Att 221** Uninv. HoB 18/vii/63. HoB W 20.00–25.00/S 105.00–110.00 \*not recorded. **Att 237** Uninv. HoB 21/vii/61. HoB W 0–5.00/S 90.00–95.00 \*99.80–\*99.60. Reserved zone between handle attachments and unintentional spot of glaze.
- Att 222** Uninv. HoB 25/vii/63. HoB W 25.00–30.00/S 95.00–100.00 \*100.00–\*99.20. **Att 238** Uninv. HoB 31/viii/61. HoB W 1.00–4.00/S 86.00–87.00 \*99.30–\*98.80. Several fragments.
- Att 223** P63.50:5024. HoB E 5.00–10.00/S 110.00–115.00 \*100.10–\*99.80. Concave lip. Reserved band on interior, just below the rim. **Att 239** Uninv. HoB 16/vii/62. HoB W 20.00–25.00/S 85.00–90.00 \*100.20–\*99.90. Handle.
- Att 224** Uninv. HoB 5/vii/64. HoB W 1.00–6.00/S 120.00–125.00 \*100.00–\*99.80. **Att 240** Uninv. HoB 5/viii/62. HoB W 25.00–30.00/S 85.00–90.00 \*99.60–\*99.10. Handle.
- Att 225** Uninv. HoB 14/vii/64. HoB W 1.00–9.00/S 120.00–124.00 \*99.50–\*99.30. **Att 241** Uninv. HoB 16/viii/63. HoB W 18.00–22.00/S 111.00–113.00 \*99.70–\*99.40. Handle.
- Att 226** Uninv. HoB 21/vii/64. HoB E 64.00–70.00/S 155.00–160.00 \*109.00. Reserved below the rim and between the handles. **Att 242** Uninv. HoB 29/vii/63. HoB W 16.00–20.00/S 103.00–106.00 \*100.15–\*99.90. Handle, complete (horseshoe). May be from an Ionian cup.
- Att 227** Uninv. HoB 3/viii/68. HoB W 37.00–41.00/S 100.00–105.00 to \*97.90. Reserved band inside rim. **Att 243** Uninv. HoB 9/viii/63. HoB W 6.00–8.00/S 112.00–115.00 \*100.00–\*99.60. Handle fragment.
- Att 244** Uninv. HoB 29/vi/63. HoB W 0–5.00/S 100.00–105.00 \*100.50–\*100.00. Fragment.

*Handles and handle fragments:*

**Att 228–Att 230** Uninv. PN 27/viii/61. PN, unstratified. Fragments from three cups.

**Att 231** Uninv. PN 16/viii/64. PN W 237.00–247.00/S

*Wall fragments:*

**Att 245** Pl. 47. P63.90:5069.

P.H. 0.025; P.W. 0.027; Th. of wall 0.002.

HoB W 20.00–25.00/S 105.00–115.00 \*100.30.

Graffito: N, very finely scratched. H. of letter 0.004. Several fine concentric grooves in the black glaze.

**Att 246–Att 258** Uninv. PN 27/viii/61. PN, unstratified. Fifteen fragments: three are perhaps from the same cup.

**Att 259** Uninv. PN 27/vii/64. PN W 279.00–284.00/S 341.00 \*87.00–\*86.60.

**Att 260** Uninv. HoB E 0–5.00/S 85.00–90.00 \*99.20–\*99.00, two fragments; uninv. HoB E 0–5.00/S 90.00–95.00 \*98.00–\*97.65; uninv. HoB E 0–5.00/S 85.00–90.00 \*96.60–\*96.30; uninv. HoB E 0–5.00/S 85.00–90.00 \*99.40–\*98.70; uninv. HoB E 0–5.00/S 85.00–90.00 \*98.70–\*98.30; uninv. HoB W 5.00–E 5.00/S 85.00–90.00 \*100.00–\*99.00; uninv. HoB W 15.00–20.00/S 100.00–105.00 \*100.00–\*99.50. Eight wall fragments. No joins, but possibly some from the same cup.

**Att 261** Uninv. HoB 26/vii/64. HoB W 24.00–25.00/S 115.00–119.00 \*98.70–\*98.20. With handle attachment.

**Att 262** Uninv. HoB 14/viii/64. HoB W 24.00–25.00/S 145.00–151.00 \*104.00.

**Att 263** Uninv. HoB 9/viii/64. HoB E 40.00–48.00/S 120.00–125.00 \*101.40–\*101.00. Very delicate.

**Att 264** Uninv. HoB 17/viii/64. HoB W 20.00–25.00/S 145.00–150.00, N of tiles, to \*102.10.

**Att 265** Uninv. HoB 15/viii/64. MTW W 20.00–22.00/S 145.00–147.00 to \*102.60.

*Stem fragments:*

**Att 266** Pl. 47. P96.68:10373.

P.H. 0.029; diam. of stem 0.027.

HoB W 5.00–10.00/S 95.00–100.00 \*99.80–\*99.50; found in 1961.

Grooved above fillet. Top of stem deliberately rounded.

**Att 267** Pl. 47. P96.69:10374.

P.H. 0.017; diam. of stem 0.019.

HoB W 20.00–22.00/S 99.00–102.00 to \*96.80; found in 1963.

Sawed off at one end, for reuse as a stopper (?).

**Att 268** Uninv. HoB 13/viii/64. HoB W 20.00–25.00/S 150.00–155.00 \*104.00. Fillet near lower stem, scraped groove above and below it.

**Att 269** Uninv. HoB 31/viii/61. HoB W 1.00–4.00/S 86.00–87.00 \*99.30–\*98.80.

**Att 270** Uninv. HoB 5/ix/63. HoB W 2.00–10.00/S 117.00–123.00 \*100.20–\*99.80.

**Att 271–Att 273** Uninv. PN 27/viii/61. PN, unstratified.

*Foot fragments:*

**Att 274** Pl. 47. P61.110:3347. Ca. 500.

P.H. 0.023; diam. of foot 0.09.

PN W 270.00–275.00/S 360.00–365.00 \*88.60–\*88.40.

Type A cup (?). Resting surface and center of cone reserved.

**Att 275** Pl. 47. P96.70:10375.

P.H. 0.018; diam. of foot 0.058.

Findspot and date of excavation not recorded.

Disk foot. Miltos on broad underside. Glazed in cone. Foot rounded for secondary use.

**Att 276** Pl. 47. P64.294:6397.

P.H. 0.012; diam. 0.08.

PN W 237.00–247.00/S 347.00–354.00 \*88.60–\*88.00. Found with a rock crystal lion (J64.2:6339); an Attic black pattern floral band cup fragment, **Att 93**; a fine black glaze kantharos sherd, **Att 345**; and Lydian pottery.

Rounded torus and resting surface reserved. Graffito on underside.

On the context, see *BASOR* 177 (1965) 6–9.

**Att 277** Pl. 47. P64.314:6422 = IN64.55.

P.H. 0.025; P.W 0.03.

PN W 237.00–247.00/S 350.00–354.00 \*88.00–\*87.50.

Graffito on underside: two letters preserved.

**Att 278** Uninv. PN 20/vii/64.

P.H. 0.032; diam. of foot 0.085.

PN W 250.00–251.00/S 343.00–345.00 \*87.66–\*87.51.

Foot and stem (short). Misfired reddish in the cone and on interior of the cup. Outside edge of the torus and resting surface reserved.

**Att 279** Uninv. PN 1964.

Dimensions not recorded.

PN W 250.00/S 351.00–355.00 \*87.50–\*87.10.

Reserved: narrow band on topside of the foot, resting surface, and inside of cone, except one broad black band. Miltos inside cone.

**Att 280** Pl. 47. P61.444:3931.

P.H. 0.09; diam. of foot 0.045.

HoB W 1.00/S 89.00 \*99.20.

Upper edge of the foot plate contour is chamfered. Reserved on concave molding. Underside reserved except a broad black band and a narrow dilute band, which appears red, within. Very fine glaze.

**Att 281** Pl. 47. P96.71:10376.

P.H. 0.022; diam. of foot 0.052.

HoB W 21.00–22.00/S 120.00–123.00 \*100.60–\*100.30; found in 1968.

Fragment of base and stem. Chamfered edge and resting surface reserved. Intentional red in cone. Fine black glaze.

**Att 282** Uninv. PN 2/viii/65.

Diam. 0.13.

PN W 280.00–285.00/S 325.00–330.00 to \*86.70–\*86.20.

Fragment of a very large foot. Edge of torus, whole underside reserved.

**Att 283** Uninv. PN 27/viii/61. PN, unstratified.

**Att 284** Uninv. PN 5/viii/65. PN W 280.00–285.00/S 320.00–325.00 \*86.20–\*85.70. Small fragment.

**Att 285** Uninv. PN 23/viii/65. PN W 297.00–298.00/S 325.00–331.00 \*86.30–\*86.15. Reserved: outer edge of top of foot, torus except band at bot-

tom, and resting surface. Cone has streaky glaze.

**Att 286, Att 287** Uninv. PN 6/viii/65. PN W 280.00–285.00/S 320.00–325.00 \*86.20–\*85.70.

**Att 288** Uninv. HoB 4/vii/61. HoB W 5.00–10.00/S 85.00–95.00 \*100.30. Concave molding.

**Att 289** Uninv. HoB 8/viii/61. HoB E 5.00–10.00/S 85.00–90.00 \*98.30.

**Att 290** Uninv. HoB 16/vii/61. HoB W 0–5.00/S 85.00–90.00 to \*99.60.

**Att 291** Uninv. HoB 23/vii/61. HoB W 0–5.00/S 85.00–90.00 \*99.80. Torus, resting surface reserved.

**Att 292** Uninv. HoB 13/viii/61. HoB E 0–5.00/S 90.00–95.00 \*99.00–\*98.70. Stepped torus, upper part reserved. Underside reserved with a wide black band.

**Att 293** Uninv. HoB 20/vii/65. HoB W 6.00–8.00/S 85.00–90.00 to \*98.70–\*98.50. Lower part of torus, resting surface, and underside reserved except one black band.

**Att 294** Uninv. HoB 7/viii/63. HoB W 2.00–10.00/S 117.00–123.00 \*100.20–\*99.80, with two wall fragments.

**Att 295** Uninv. HoB 25/viii/63. HoB W 14.00–15.00/S 114.50 \*100.70–\*99.70. Very broad resting surface and inside of cone reserved, black band at bottom.

**Att 296** Uninv. HoB 29/vii/63. HoB W 16.00–20.00/S 103.00–106.00 \*100.15–\*99.90. Fillet at join of foot and short stem. Reserved: outer edge of foot and resting surface.

**Att 297** Uninv. HoB 14/vii/63. HoB W 20.00–25.00/S 100.00–105.00 \*100.10–\*99.70. Scraped groove, midway, on top surface of the foot. Outer edge reserved, with miltos; two very fine black lines painted at bottom of outer edge. Resting surface reserved. Very fine.

**Att 298** Univ. HoB 9/vii/63. HoB E 0–10.00/S 100.00–110.00 \*99.50–\*99.00. Reserved edge of torus.

**Att 299** Univ. HoB 8/viii/61. HoB E 0–5.00/S 90.00–95.00, Stone Circle, \*99.70–\*99.50. Reserved band midway on upper side of the foot. Resting surface and inside of cone reserved.

## Stemless Cups

SMALL

*Class of Agora P 10359:*

**Att 300** Pl. 47. P96.72:10377. Ca. 480.

P.H. 0.022; Th. 0.0025.

HoB W 22.00–25.00/S 125.00–128.00 \*100.50–\*100.20; found in 1968.

Fragment of lip and body. Slightly concave inset lip is glazed, inside and out. Bowl has miltos, inside and out.

Cf. *Agora XII*, 267, nos. 453, 454, fig. 5, pl. 21. Cf. also A. Winter, *Die antike Glanztonkeramik* (Mainz 1978) 44ff. and pls. 5:3, 6, 7. K. DeVries (personal communication) reports that there is a sizable number of this type at Gordion.

**Att 301** Pl. 48. P61.368:3794. First or early second quarter of fifth century.

P.H. 0.074; Th. 0.005; diam. 0.16.

PN W 245.00–250.00/S 375.00–380.00 \*88.00–\*87.80, mixed fill.

Fragment of lip and bowl. Inset lip is offset inside. Fine black glaze, peeling in part. Dated by B. A. Sparkes (personal communication).

Cf. *Agora XII*, 99–100; 267, no. 454, fig. 5.

**Att 302** P61.243:3587. HoB E 5.00–10.00/S 85.00–90.00 \*99.00. As **Att 301**.

LARGE

*Inset lip:*

Also known as Castulo cups; see discussion by Brian Shefton in M. D. Catalán, “Las Cerámicas del mundo en el bajo Guadalquivir,” *Die Phönizier im Westen*, ed. H. G. Niemeyer (Mainz 1982) 403–406, figs. 23 and 24

(distribution map showing no examples in Asia Minor). See *Agora XII*, 101–102 for the type.

**Att 303** Pl. 48. P60.369:2814. Ca. 480–470.

P.H. 0.03; diam. 0.20; Th. 0.004.

PN, room B, ca. W 255.00–258.00/S 375.00–380.00 \*89.00–\*88.50.

Fragment of lip, lightly inset outside, plain inside. Scar of handle attachment preserved. Handle panel reserved.

Cf. *Agora XII*, 268, no. 469, fig. 5, pl. 22.

**Att 304** Univ. HoB 20/vii/62. Second quarter of fifth century.

Dimensions not recorded.

HoB W 0–5.00/S 85.00–90.00 \*100.00–\*99.00.

Inset rim. Reserved in handle panel.

**Att 305** Pl. 48. P61.408:3857. Ca. 470–450.

P.H. 0.031; diam. 0.14; Th. 0.0025.

PN W 245.00–250.00/S 375.00–380.00 on floor at \*87.95 with a silver obol of Lydian royal coinage.

Fragment of lip and bowl. Inset lip is offset on inside. Very fine black glaze.

Cf. *BASOR* 166 (1962) 22. For the coin, see *Sardis M7*, Greek no. 117. Cf. *Agora XII*, 268, no. 471, fig. 5.

**Att 306** Univ. PN 1970. PN W 238.00–239.00/S 350.00–351.00 \*87.00. Just like **Att 305**.

*Delicate Class:*

For the type, *Agora XII*, 102–103.

**Att 307** Pl. 48. P96.73:10378. Ca. 475–450.

P.H. ca. 0.035; Th. 0.004.

HoB E 0–10.00/S 110.00–115.00 \*101.70; found in 1961.

Fragment of bowl. Interior: impressed pattern of ivy leaves and three berries at end of stem.

For dating, *Agora XII*, 26, n. 58; 271, under no. 506. Cf. especially B. A. Sparkes, “Black Perseus,” *AntK* 11 (1968) 3–4, pl. 1.

**Att 308** Pl. 48. P80.20:8522. Ca. 450–430.

P.H. 0.022; diam. of foot 0.11; Th. 0.0035.

MMS-I, lot 3, E 139.70–141.00/S 60.00–63.50 \*105.82–\*105.57.

Fragment of foot and body. Molded ring foot, with concave molding on the inner face and raised rings on the underside. Light groove above the junction of the foot and wall. Interior decorated with rings of incised tongues in concentric zones.

Cf. *Agora XII*, no. 490, pl. 53.

*Other stemless cups:*

**Att 309** *Pl. 48*. P96.74:10379. Ca. 450.

P.H. 0.024; Th. 0.005.

MMS-I, lot 7, E 143.00–145.50/S 66.00–67.60 \*105.75; found in 1980.

Fragment of wall and handle. Lip offset inside. Found near **Att 308**, a similar piece.

**Att 310** *Pl. 48*. P63.142:5142. Ca. 450–430.

Th. 0.004.

HoB W 2.50/S 113.00, in well, to \*86.12.

Fragment of body. Underside has at least two raised rings. Fragment of ring foot preserved. Interior decorated with a zone of incised tongues. Tongues seem to be the exclusive decorative pattern, suggesting that **Att 310** is an early example of this type.

Cf. *Agora XII*, 22, 27–28.

**Att 311** *Pl. 48*. P96.75:10380. Ca. 450–430.

P.H. 0.015; Th. of bowl 0.002.

HoB W 2.50/S 113.00, in well, to \*84.70; found in 1963.

Fragment of foot and bowl with thin wall. Molded ring foot. Raised ring preserved on underside. Incised tongues decorate interior. As **Att 310**, this piece could be an early example of incised ware, if tongues were the only pattern.

**Att 312** *Pl. 49*. P96.76:10381. Ca. 450–430.

Max. dim. 0.026; Th. 0.0025.

PN W 280.00–285.00/S 320.00–325.00 \*87.20–\*86.70; found in 1965.

Fragment of body. At least one raised ring on underside. Interior: two zones of incised tongues.

**Att 313** *Pl. 49*. P96.77:10382. Ca. 425.

P.H. 0.008; diam. of foot 0.034.

PN W 255.00–257.00/S 328.00–330.00 \*88.30–\*87.30; found in 1967.

Fragment of base. Thin, low ring foot. Reserved: band at join of foot and wall, and recessed bottom, which has glazed circle and dot. Resting surface glazed.

Cf. *Agora XII*, 268, no. 466, fig. 5.

**Att 314** *Pl. 49*. P61.173:3457. Ca. 425–400.

P.H. 0.022; P.W. 0.036; Th. 0.004.

PN W 245.00–250.00/S 380.00–385.00 to ca. \*88.00.

Fragment of bowl and foot. Stamped linked palmettes within double-incised concentric circles. Elaborately interlaced border pattern, consisting of incised arcs and diagonal lines that create a zigzag pattern. Dated by B. A. Sparkes (personal communication).

Published: *BASOR* 166 (1962) 22.

**Att 315** *Pl. 49*. P63.455:5609. Ca. 425.

P.H. ca. 0.018; Th. 0.004.

PN W 244.00/S 346.00, on floor, \*87.10.

Fragment of body. Linked open palmettes, surrounded by ovules between two concentric circles.

Published: *BASOR* 174 (1964) 25. Cf. stamped decoration, *Agora XII*, no. 463, pl. 49.

**Att 316** *Pl. 49*. P61.382:3823. Late fifth century.

P.H. 0.024; diam. of foot 0.06; Th. 0.0025.

HoB E 0–5.00/S 85.00–90.00 \*99.40–\*98.70.

Fragment of bowl and lipped torus foot. Stamped ovules between two concentric circles. Reserved: groove at bottom of wall, at join with foot; resting surface; and center of recessed bottom. A dilute line within reserved circle on underside. Miltos on underside at join of foot and recessed bottom. Dated by B. A. Sparkes (personal communication).

**Att 317** *Pl. 49*. P64.115:6124. Late fifth century.

P.W. 0.029; Th. 0.003.

PN W 256.10/S 345.00 \*87.30.

Fragment of bowl. Interior: central circle from which radiate palmettes. Underside reserved with a black band and thin line, then a small circle with a central dot.

Cf. *Agora XII*, 270, nos. 494ff. and pl. 23.



**Att 318** *Pl.* 49. P96.78:10383. Late fifth to early fourth century.

P.W. 0.05; Th. 0.004.

PN W 298.00–301.00/S 325.00–329.00 \*86.20–\*85.90; found in 1965.

Fragment of bowl. Interior: three palmettes around ovules within concentric circles. Larger band of ovules within concentric circles around the palmettes. Exterior: reserved center with three concentric circles.

Stamped ovules between concentric circles and this kind of palmette are common in the late 5th to early 4th C.; see *Agora* XII, 29.

**Att 319** Uninv. HoB 21/vii/62. Late fifth or early fourth century.

P.H. 0.03; Th. 0.005.

HoB E 0–5.00/S 105.00–110.00 to \*99.50.

Base fragment. Palmette, ovules within concentric circles. Underside reserved, with a black band and a narrower black line.

**Att 320** P63.460:5614. Late fifth or early fourth century.

P.W. 0.027; Th. 0.0035.

PN W 221.90–225.00/S 344.00–345.00 \*88.40–87.70.

Center of floor. Stamped ovules in circle; linked palmettes.

**Att 321** Uninv. HoB 31/viii/61. HoB W 1.00–4.00/S 86.00–87.00 \*99.30–\*98.80. Base fragment. Thin wall, reserved at the center (recessed bottom); single painted line.

## Skyphoi

TYPE A: ATTIC TYPE

Related to the black glaze skyphos given this designation, *Agora* XII, 84–85.

*Rim fragments:*

**Att 322** *Pl.* 50. P60.428:2892. MANISA. Ca. 480–450.

P.H. 0.03; diam. 0.15; Th. 0.006.

HoB E 0–10.00/S 95.00–100.00 \*99.80–\*99.60. Found with **Att 396** (bowl with out-turned rim) and P60.429:2893 (cup handle).

Fragment of rim and handle.

Cf. *Agora* XII, nos. 340–43, pl. 16, fig. 4.

**Att 323** *Pl.* 50. P63.280B:5388.

P.H. 0.024; diam. 0.10; Th. 0.003.

HoB W 17.00–20.00/S 107.00–108.00 \*99.90–\*99.70.

Slightly everted rim fragment.

**Att 324** Uninv. HoB 4/viii/63. HoB E 0–10.00/S 115.00–120.00 to \*100.50. Slight groove just below rim.

**Att 325** Uninv. HoB 29/vii/61. HoB W 15.00–20.00/S 100.00–105.00 to \*99.60.

**Att 326** Uninv. PN 22/viii/64. PN W 240.00–247.00/S 352.00–353.00 \*88.20.

*Wall and foot or base fragments:*

**Att 327** *Pl.* 50. P60.115:2385. Ca. 500–450.

P.H. 0.032; diam. of foot 0.10; Th. 0.005.

HoB W 10.00–15.00/S 100.00–105.00 \*103.30–\*102.50.

Fragment of lower wall and foot. Exterior of wall has a reserved band low on the side, with a dilute border at both top and bottom. Outside of foot and resting surface unglazed; inside of foot glazed. Recessed bottom reserved with two concentric rings and a third (all in dilute) near the center.

**Att 328** *Pl.* 50. P96.79:10384. Late fifth century.

P.H. 0.048; diam. 0.11; Th. 0.005.

HoB W 25.00–28.00/S 120.00–123.00 \*101.00–\*100.60; found in 1968.

Lower wall and base. Torus foot. Recessed bottom reserved, with miltos. Exterior: reserved band on lower wall.

**Att 329** *Pl.* 50. P58.145:191. Fifth or fourth century.

P.H. 0.035; diam. 0.14.

S of AT \*2.25 below surface.

Base. Torus foot. Recessed bottom reserved. Foot glazed inside and out, but resting surface reserved.

TYPE B

**Att 330** *Pl.* 50. P63.87:5066. Ca. 350.

P.H. 0.023; diam. of foot 0.039; Th. 0.004.

HoB W 2.50/S 113.00 \*98.75–\*98.20, well.

Fragment of base. Upper part of foot and wall reserved. Wall decorated with painted crossed rays.

The grouping of lines shows that six brushes were used together. Lower part of outer foot and its underside glazed. Recessed bottom has two rings. Interior of cup glazed.

Cf. *Agora XII*, 86–87 and no. 325, pl. 15; Boardman, "Old Smyrna," no. 166, fig. 11, where a triple brush has been used for crossed rays.

#### OTHER SKYPHOI

##### *Foot and base fragments:*

**Att 331** Uninv. HoB 8/viii/63. HoB W 5.00–7.00/S 110.00–115.00 \*100.00–\*99.50. Foot and base. Flaring foot. Reserved underside.

**Att 332** Uninv. HoB 19/viii/63. HoB W 14.00–16.00/S 103.00–105.00 \*98.00–\*97.00. Base.

**Att 333** Uninv. HoB 10/viii/61. HoB W 15.00–20.00/S 100.00–105.00, E edge, \*99.80. Base.

**Att 334** Uninv. HoB 12/vii/62. HoB E 0–5.00/S 100.00–105.00, inside Building A to \*99.40. Base. Interior: small painted white circle at center. Underside reserved.

**Att 335** Uninv. PN 13/viii/63. PN W 237.00/S 350.00, lime pit, \*88.10. Foot and base. Recessed bottom covered with milto.

**Att 336** Uninv. PN 22/viii/64. PN W 240.00–247.00/S 352.00–353.00 \*88.20–\*87.15. Base. Reserved: resting surface and outer edge of recessed bottom, both decorated with milto.

#### Cup-skyphoi

**Att 337** *Pl. 50*. P58.142:179. Ca. 500–480.

P.H. 0.037; Th. 0.003.

S of AT, ramp, \*2.80–\*3.50 below surface.

Fragment of lip and body. Inset lip is offset on inside. Lip is glazed inside and out. Below, on body, milto, both inside and out.

**Att 338** *Pl. 50*. P62.255:4544. Ca. 500–480.

P.H. 0.038; diam. of foot 0.085.

PN "Persian West" \*88.30. Found near other sherds with graffiti, **Att 175** and P62.320:4629 and

P62.231:4630 (plain ware). (For more on the findspot, Pl. 3 and "The Lakonian Pottery," 134 and n. 9.)

Fragment of base and body. Reserved: torus, resting surface, and recessed bottom with a small circle and dot and a graffito which may indicate a tally: a symbol (?) and seven strokes.

Cf. *Agora XII*, no. 568, pl. 25, for underside.

**Att 339** *Pl. 51*. P96.80:10385. Ca. 430.

H. 0.038; Th. 0.0025.

HoB W 25.00–35.00/S 117.00–120.00 \*100.00–\*99.80; found in 1964.

Light-walled foot and bowl. Two repair holes near the handle area. Triangular reserved area near the handle. Also reserved: outside of molded foot, resting surface, and recessed bottom, the latter with milto. A second example, **Att 340**, with two repair holes was found at the same locus.

Cf. *Agora XII*, nos. 580–83.

**Att 340** Uninv. HoB 4/vii/64. HoB W 25.00–35.00/S 117.00–120.00 \*100.00–\*99.80. Light-walled. Two repair holes.

##### *Rim fragments:*

**Att 341** Uninv. HoB 27/vii/63. HoB W 5.00–10.00/S 106.00–110.00 \*100.30 down. Rim inset outside, offset inside.

**Att 342** Uninv. HoB 18/vii/63. HoB W 20.00–25.00/S 105.00–110.00 to \*100.30.

**Att 343** Uninv. HoB 23/vi/64. HoB W 25.00–30.00/S 117.00–120.00 \*100.60–\*100.40. Rim and wall.

##### *Foot fragment:*

**Att 344** Uninv. PN 30/vii/64. PN W 247.00–253.00/S 353.00–357.00 \*88.50–\*87.85. Foot.

#### Kantharoi

**Att 345** *Pl. 51*. P64.293:6396. Ca. 450.

P.H. 0.04; diam. at projecting molding ca. 0.09; Th. 0.004.

PN W 237.00–247.00/S 347.00–354.00 \*88.60–\*88.00. Found with a rock crystal lion (J64.2:6339); a floral band cup fragment, **Att 93**; a base with graffito, **Att 276**; and Lydian pottery.

Fragment of wall. Straight upper wall spreads to projecting molding at top of the lower wall. Exterior: near bottom of the upper wall, elaborate palmettes rest on a horizontal line, from which hang boxed triangles. On projecting molding, a maeander pattern with crossed squares at intervals. A groove below this. Interior and exterior glazed.

On the context, see *BASOR* 177 (1965) 6–9. For shape, cf. *Agora* XII, “Sessile with low handles,” 281, no. 633, fig. 7. For boxed triangles, cf. *ibid.*, no. 635, pl. 47, and for rare maeander pattern, cf. *ibid.*, no. 638, with parallels.

**Att 346** *Pl.* 51. P67.13:7332. Second half of fourth century. P.H. 0.037; P.W. 0.028; Th. 0.004. PN W 264.70–265.30/S 332.30–333.60 \*87.80–\*87.50.

Fragment of wall and handle root. Wall ribbed, with raised borders around tongues. Added clay decoration between the tongues and for the garland decoration at base of the handle. Inside glazed.

See *Agora* XII, 20–21; J. V. Noble, *The Techniques of Painted Attic Pottery* (New York 1965), 63–64; G. Kopcke, “Golddekorierte attische Schwarzfirnis-keramik des vierten Jahrhunderts v. Chr.,” *AM* 79 (1964) 22, 84, pls. 8–47.

*Rim fragment:*

**Att 347** Univ. HoB 6/viii/62. HoB W 5.00–10.00/S 80.00–85.00 \*99.60–\*99.20.

*Wall fragments:*

**Att 348** P64.366:6481. PN W 242.00–245.00/S 354.00–355.00 to \*87.50.

**Att 349** Univ. HoB 6/viii/61. HoB E 0–5.00/S 85.00–90.00 to \*96.80. Ribbed body fragment, kantharos or mug.

**Att 350** Univ. HoB 6/viii/61. HoB W 5.00–E 5.00/S 95.00–100.00 \*99.60–\*99.20, with handle.

**Att 351** Univ. HoB 2/vii/63. HoB W 0–5.00/S 105.00–110.00 \*99.10. Kantharos-goblet (?). Ribbed body. Very shallow grooves radiating from the bottom.

**Att 352** Univ. HoB 1/vii/63. HoB W 0–5.00/S 110.00–115.00 to \*99.50. Ribbed.

**Att 353** Univ. West B 28/vii/67. West B W 103.00–108.00/N 9.00–11.50 to \*97.55–\*97.00. Kantharos or mug. Base of handle preserved. Glazed inside and out. Impressed grooves.

*Handles:*

**Att 354** Univ. PN 1965. PN W 280.00–285.00/S 320.00–325.00 \*86.20–\*85.70. Cf. *Agora* XII, nos. 700–714, fig. 7, pl. 29.

**Att 355** Univ. PN 24/viii/64. PN W 255.00–260.00/S 330.00–335.00 \*88.70–\*88.40. Top, with join to rim.

**Att 356** Univ. HoB 12/vii/62. HoB E 20.00–25.00/S 85.00–90.00 \*100.30–\*99.80.

**Att 357** P79.5:8425. MMS/S-B E 110.00–114.00/S 112.50–114.00 \*103.37. Triangular in section.

### Cup-kantharoi

**Att 358** *Pl.* 51. P60.347:2783. Ca. 380–350.

P.H. 0.035; diam. of foot 0.045; Th. 0.002–0.005. PN, room B, W 256.00/S 377.00 \*89.50–\*89.00.

Fragment of bowl and molded foot. Decoration inside: four linked, impressed palmettes and rouletting. Underside concave and glazed with nipple in the center.

For findspot, see *BASOR* 162 (1961) 26–27, fig. 13. Cf. *Agora* XII, 118–19 and 282, nos. 652–57, fig. 7, pl. 28.

**Att 359** *Pl.* 51. P96.81:10386. Ca. 375–350.

P.H. 0.05; Th. 0.002.

PN W 265.00–270.00/S 334.00–335.00 \*88.20–\*88.00; found in 1967.

*Fragment of molded neck and body.*

Cf. *Agora* XII, 282–83, no. 656, fig. 7, pl. 28; J. Schäfer, *Hellenistische Keramik aus Pergamum* (Berlin 1968) 38, no. C22, pl. 6; also his parallel, Athens *Agora* P 3708, fig. 2.2, called Type A. See P. E. Corbett, “Palmette Stamps from an Attic Black-Glaze Workshop,” *Hesperia* 24 (1955) 186, no. 28, pl. 70; D. M. Robinson, *Excavations at Olynthus XIII Vases Found in 1934 and 1938* (Baltimore 1950) 285, no. 501, pl. 187f.

**Att 360** *Pl.* 51. P63.449:5600. Ca. 350.

P.H. 0.024; Th. 0.0035.

PN W 250.00–255.00/S 340.00–345.00 \*87.50–\*87.00.

Fragment of body. A groove with added red on the neck. Ribbing on the lower wall.

Cf. *Agora XII*, nos. 673ff., but none has the groove on the neck.

**Att 361** *Pl. 51*. P96.82:10387.

P.H. 0.03; Th. 0.003.

PN W 265.00–270.00/S 355.00–360.00, floor and fill (?), \*87.40; found in 1961.

Rim and beginning of wall.

*Wall fragments:*

The following fragments are dated no earlier than early fourth century.

**Att 362** Univ. PN 7/viii/61. PN W 250.00–255.00/S 385.00–390.00 \*88.70–\*88.30. Fragment of ribbed body with rouletting. The date is determined by the rouletting.

**Att 363** P63.448:5599. PN W 224.00–225.00/S 342.00 \*87.25. With rouletting and palmette. Published: *BASOR* 174 (1964) 25.

**Att 364** Univ. HoB 25/vii/63. HoB W 10.00–15.00/S 105.00–110.00 \*99.70. Ribbed (P.H. 0.02; P.W. 0.04; Th. 0.004).

*Handles:*

**Att 365** Univ. HoB 11/vii/61. HoB W 10.00–15.00/S 95.00–115.00 \*100.20. Fragment.

**Att 366** Univ. HoB 25/vii/64. HoB W 20.00–25.00/S 155.00–160.00 \*104.00.

*Molded foot fragments:*

**Att 367** *Pl. 51*. P96.83:10388. Ca. 350–325.

P.H. 0.032; diam. of foot 0.065.

HoB W 5.00–10.00/S 90.00–95.00 \*99.80–\*99.40; found in 1961.

Fragment of foot. Foot molded in two degrees with reserved offset separating upper from lower curve. Resting surface reserved. Glazed band on inner side of resting surface. Glaze is dull.

Cf. *Agora XII*, 283, no. 661, fig. 7, pl. 28.

**Att 368** *Pl. 51*. P96.84:10389. Ca. 350–300.

P.H. 0.016; diam. of foot 0.05.

AcT 5/A, fill below floor, ca. \*403.00; found in 1960.

Molded in two degrees with miltos marking the separation. Resting surface reserved. Burned.

Cf *Agora XII*, 118–19 and 283, nos. 661–63, fig. 7, pl. 28.

**Att 369** Univ. AcT 23/vii/60. Ca. 350–300.

P.H. 0.015; diam. 0.05.

AcT 3–6/D–F, fill, \*402.80–\*402.60.

Molded foot in two degrees with miltos marking the separation and the resting surface. Similar to **Att 368**.

**Att 370** *Pl. 51*. P96.85:10390.

P.H. 0.019; diam. of foot 0.068.

PN W 224.00–225.00/S 342.00 \*87.25; found in 1963.

Molded foot in two degrees with a reserved band marking the offset; reserved on the resting surface.

**Att 371** Univ. PN 12/viii/63. PN W 290.00/S 245.00 to \*86.90.

**Att 372** Univ. PN 15/viii/64. PN W 237.00–246.00/S 348.00–353.00 \*88.10. Resting surface and lowest molding indentation reserved.

**Att 373** Univ. HoB 11/viii/61. HoB E 0–5.00/S 85.00–90.00 \*99.20–\*99.00.

**Att 374** Univ. HoB 26/viii/61. HoB W 15.00–20.00/S 100.00–105.00 \*100.00–\*99.50.

**Att 375** P61.67:3270. HoB W 5.00–10.00/S 85.00–95.00 \*100.10. Painted circle and central nipple reserved on a recessed bottom.

**Att 376** Univ. HoB 13/viii/64. HoB W 20.00–25.00/S 160.00–165.00 \*104.30.

**Att 377** Univ. HoB 27/viii/65. HoB W 25.00–30.00/S 125.00–130.00 to \*100.00.

## Bolsals

**Att 378** *Pl. 52*. P61.210:3508 and P62.175:4422. Ca. 430–420.

P.H. 0.02; diam. of foot 0.075; Th. 0.003.

HoB W 0-5.00/S 85.00-90.00 to \*98.30. Found with **Att 379**.

Fragments of bowl and foot. Small palmettes radiate from a pattern of ovules which are bordered by two concentric circles. Exterior: ring foot has a round profile on the inside, a sharp angle on the outside. On the lower wall, two incised grooves and another at the join of the wall and the foot. On recessed bottom: a black band, three incised grooves, a reserved band, a scraped groove, and a black center with an incised circle and central dot.

Cf. *Agora* XII, 107-108 and 274, no. 549, pl. 24. On the shape, see P. E. Corbett, "Attic Pottery of the Later Fifth-Century from the Athenian Agora," *Hesperia* 18 (1949) 331-32 and Boardman, "Old Smyrna," 178, fig. 12, no. 193. For revised dating, see U. Knigge, "Untersuchungen bei den Gesandtenstelen im Kera-meikos zu Athen," *AA* 87 (1972) 584-604, esp. 596 and 603, no. 9.

**Att 379** Pl. 52. P62.190:4450. Ca. 420-400.

P.H. 0.044; diam. 0.12; Th. 0.003.

Found with **Att 378**.

Fragment of body. Slightly convex lower part of wall, a groove at its junction with the upper part. Two fine grooves at rim on outside. Top of rim reserved.

Cf. *Agora* XII, 274, nos. 548, 549, pl. 24.

**Att 380** Pl. 52. P58.486A:835. Ca. 420.

P.H. 0.035; Th. 0.005.

AT, W of Building L in front of room B, \*98.90-\*98.80.

Fragment of wall. Two scraped grooves near the bottom of the wall.

Cf. *Agora* XII, 273, no. 539, fig. 6, pl. 24.

**Att 381** Pl. 52. P96.86:10391. Ca. 420.

P.H. 0.06; Th. 0.003.

HoB W 5.00-10.00/S 80.00-85.00 \*99.60-\*99.20; found in 1962.

Fragment of rim, body, and handle. Concave at the lower wall; a slight groove at its junction with the upper wall.

Cf. *Agora* XII, 273, no. 541, fig. 6, pl. 24.

**Att 382** Uninv. HoB 29/vii/61. Late fifth century.

Dimensions not recorded.

HoB W 0-5.00/S 85.00-90.00 \*98.70-\*98.40.

Foot and base fragment. Recessed bottom with two scraped grooves and a reserved area.

Cf. *Agora* XII, no. 541 (ca. 420).

**Att 383** Pl. 52. P96.87:10392. Ca. 380-350.

P.H. 0.036; diam. of foot 0.105.

HoB W 20.00-25.00/S 80.00-90.00, floor, to \*99.40; found in 1962.

Foot and part of wall of bowl. Rounded ring foot grooved on resting surface. Scraped groove at the junction of the concave lower wall with the upper part. Rouletting.

Cf. *Agora* XII, 275, nos. 558-61, fig. 6.

*Rim fragment:*

**Att 384** Uninv. HoB 23/vi/64. HoB W 12.00-25.00/S 117.00-120.00 \*100.55-\*100.35.

*Wall fragments:*

**Att 385** Uninv. HoB 21/viii/61. HoB E 0-5.00/S 90.00-95.00, W edge, \*98.70-\*98.20. Light groove near the lower wall, glaze mottled.

**Att 386** Uninv. HoB 13/vii/63. HoB E 0-5.00/S 105.00-115.00 \*99.60.

**Att 387** Uninv. HoB 17/viii/64. HoB W 20.00-25.00/S 145.00-150.00 to \*102.10. Tiny molding (scraped?) at the join of the upper and lower wall.

**Att 388** Uninv. HoB 1968. HoB W 21.00/S 123.00 \*100.00. Reserved groove with miltois at the join of the upper and lower wall.

*Foot or base fragments:*

**Att 389** Uninv. PN 13/vii/65. PN W 275.00-280.00/S 320.00-325.00 \*87.70-\*87.20. Foot and part of the wall. Miltois on recessed bottom.

**Att 390** Uninv. HoB 31/viii/61. HoB ca. W 11.00/S 94.00 ca. \*99.20-\*99.08. Four fragments (part of group); two joining, with two scraped grooves

near the lower wall. Two others (with similar feet; recessed bottom with milto) may be from the same pot.

**Att 391** Univ. HoB 13/viii/61. HoB W 5.00–6.00/S 85.00–87.00 ca. \*99.00–\*98.50. Foot and base fragment. Recessed bottom reserved, with milto.

**Att 392** Univ. HoB 24/vii/61. HoB W 5.00–10.00/S 100.00–105.00, ramp, to \*99.80. Flaring ring foot and part of the base. Light groove near the bottom of the wall. Stamped palmettes.

### Phialai

**Att 393** Pl. 52. P96.88:10393. Ca. 500–480.

P.W. 0.024; Th. 0.004.

PN W 245.00–246.00/S 348.00–349.00 \*88.00–\*87.00; found in 1964.

Fragment of bowl. Exterior has horizontal ribbing.

Cf. *Agora* XII, 105 and 272, no. 521, fig. 6, pl. 23. *Supra*, "Shapes," 72.

**Att 394** Pl. 52. P96.89:10394.

P.W. 0.05; Th. 0.004.

HoB W 1.00–3.00/S 120.00 \*99.70; found in 1964.

Exterior has horizontal ribbing. The piece may be Ionian black glaze. It has a more pronounced curve than any pieces in *Agora* XII (cf. nos. 518–26, fig. 6).

### Bowls

Bowls may be dated from the late fifth century through the Hellenistic period. Those from Sardis date for the most part to the fourth century (cf. *Agora* XII, 128–32).

#### OUT-TURNED RIMS

**Att 395** Pl. 52. P96.90:10395. Probably before 410.

P.H. 0.043; diam. 0.19; Th. 0.004.

PN W 258.00–262.00/S 336.00 \*88.15–\*87.00; found in 1964.

Three rim fragments, one with body. Interior: tips of two stamped palmettes. Two other fragments (which add no new information) were found in 1967: uninv. PN 21/vii/67 and uninv. PN 22/vii/67.

The date is based on the single curve of the bowl. Cf. *Agora* XII, 128–29 and 291–92, nos. 779–93, fig. 8, pl. 57.

**Att 396** Pl. 52. P60.427:2891. Late fifth century (?).

P.H. 0.026; diam. 0.18; Th. 0.004.

HoB W 5.00–E 10.00/S 95.00–100.00 \*99.80–\*99.60. Found with **Att 322** (skyphos fragment) and P60.429:2893 (cup handle).

Fragment of body and out-turned rim.

Cf. *Agora* XII, 128 and 291, no. 779, fig. 8.

**Att 397** Pl. 52. P63.103:5093. Ca. 380.

P.H. 0.025; Th. 0.004.

HoB E 0–10.00/S 105.00–110.00 \*99.80–\*99.50.

Groove below the exterior of the rim.

Cf. *Agora* XII, 128–30 and 293, no. 802, fig. 8, pl. 32.

**Att 398** P63.39:5010. HoB E 0–5.00/S 105.00–110.00 to \*98.90. Similar to **Att 397**.

**Att 399** Pl. 52. P69.64:8013. Ca. 350–325.

P.H. 0.034; diam. 0.20; Th. 0.004.

PN W 298.00/S 327.00 ca. \*85.40.

Fragment of rim and body. Area under the rim is partly reserved as a band, partly glazed.

Cf. *Agora* XII, 293–94, no. 806, fig. 8, pl. 32. By comparison with *Agora* material, the piece should be mid-4th C. or a little later. However, it was found in a 6th-C. context.

**Att 400** Pl. 53. P61.59:3255. Second half of fourth century.

P.H. 0.018; diam. of foot 0.085; Th. 0.004.

HoB W 5.00–10.00/S 95.00–100.00 to \*99.60.

Fragment of ring foot and bowl. Reserved: grooved resting surface and junction of foot and wall. Interior: stamped linked palmettes within rouletting.

Cf. *Agora* XII, 128–30 and 293, no. 806, fig. 8, pl. 32.

**Att 401** Univ. PN 10/viii/63. PN W 235.00–240.00/S 345.00–350.00 \*89.40.

**Att 402** Univ. PN 5/viii/63. PN W 234.00–237.00/S 342.00–345.00 \*88.90–\*88.85. Rolled outward,

nearly flat on the top. Reserved from the base of the rim to the wall of the body.

**Att 403** Uninv. HoB 12/viii/60. HoB E 0-5.00/S 95.00-100.00 \*98.80-\*98.50. Reserved, with millos, below the rim.

**Att 404** Uninv. HoB 25/vii/61. HoB W 5.00-10.00/S 95.00-100.00 \*99.40 to floor.

**Att 405** Uninv. HoB 31/viii/61. HoB W 1.00-4.00/S 86.00-87.00 \*99.80-\*98.30.

**Att 406** Uninv. HoB 25/viii/63. HoB E 3.00-W 6.00/S 116.00-118.00 \*100.00-\*99.80.

**Att 407** Uninv. HoB 26/viii/63. HoB W 5.00-10.00/S 116.00-118.00 \*100.10-\*99.70.

**Att 408** Uninv. HoB 7/viii/63. HoB W 2.00-10.00/S 117.00-123.00 \*100.20-\*99.80.

**Att 409** Uninv. HoB 20/vii/63. HoB W 25.00-30.00/S 95.00-100.00 to \*99.80. Out-turned rim with a wide overhang.

**Att 410** P63.99:5078. HoB W 2.50/S 113.00 \*98.06-\*97.26, well.

**Att 411** Uninv. HoB 27/vii/64. MTE, upper, E 65.00-68.00/S 155.00-157.00 \*108.70-\*108.40.

**Att 412** Uninv. HoB 7/vii/64. HoB W 29.00-33.00/S 115.00-120.00 \*100.00-\*97.70.

**Att 413** Uninv. HoB 28/vii/68. HoB W 21.00-22.00/S 120.00-126.00 to \*99.80.

**Att 414** Uninv. HoB 25/vii/68. HoB W 23.00-25.00/S 123.00-125.00 \*100.30-\*100.00.

**Att 415** Uninv. HoB 15/vii/63. HoB W 2.50/S 113.00, well, to \*83.30.

#### SHALLOW WALL AND CONCAVE-CONVEX PROFILE

**Att 416** Pl. 53. P96.91:10396. Ca. 450-430.

P.H. 0.03; diam. of foot 0.072; Th. 0.005.

HoB W 0-5.00/S 100.00-105.00, ramp, \*99.80-\*99.50; found in 1960.

Fragment of bowl and foot. Flaring, broad, flat resting surface with three grooves. Center of the underside misfired. At the top of the concave wall is a misfired stacking ring.

Cf. *Agora* XII, 294, no. 817, fig. 8.

**Att 417** Pl. 53. P61.74:3286. Ca. 450-430.

P.H. 0.038; diam. of rim 0.17, of foot 0.11; Th. 0.005. HoB W 0-5.00/S 90.00-95.00 \*99.80-\*99.70.

Fragment of rim, wall, and foot. Broad groove at the bottom of the convex wall. Resting surface reserved.

Cf. *Agora* XII, 131 and 294, no. 818, fig. 8, pl. 32.

**Att 418** Pl. 53. P61.425:3890. Ca. 450-430.

P.H. 0.025; Th. 0.005.

PN W 245.00-250.00/S 385.00-390.00 \*88.42-\*88.22.

Fragment of rim and wall. Convex wall, with a broad groove, black glazed. The concave lower wall has been misfired.

Close to *Agora* XII, 131 and 294, no. 817, fig. 8.

#### INCURVING RIMS

**Att 419** Pl. 53. P63.413:5555. Ca. 350.

P.H. 0.04; diam. of foot 0.078; Th. 0.006.

PN W 244.00-246.00/S 340.00-342.00 \*88.70-\*88.40.

Fragment of ring foot and body. Reserved: grooved resting surface and join of foot to wall. Rouletting inside. Glaze is metallic and grayish, probably Ionian.

Cf. *Agora* XII, 295, no. 829, fig. 8.

**Att 420** Pl. 53. P60.348:2784. Ca. 350-325.

P.H. 0.025; diam. 0.14; Th. 0.006.

PN, room B, ca. W 252.00-258.00/S 371.00-380.00 \*89.50-\*89.00.

Fragment of rim and wall.

Close to *Agora* XII, 295, no. 830, fig. 8, pl. 33.

**Att 421** Pl. 53. P63.278:5386. Ca. 325 or later (could be Hellenistic).

P.H. 0.05; diam. of rim 0.12, of foot 0.07; Th. 0.006.

HoB W 15.00-17.00/S 102.00-104.00 \*100.00-\*99.70.

Complete profile.

Cf. *Agora* XII, 296, no. 842, fig. 8, pl. 33.

**Att 422** P60.377:2823.

P.H. 0.025; diam. 0.10; Th. 0.007.

PN, room B, ca. W 255.00–258.00/S 375.00–380.00  
\*88.50–\*88.00.

Fragment of rim and wall.

Other fragments of this type:

**Att 423** Uninv. PN 10/viii/63. PN W 235.00/S 351.00  
\*88.40.

**Att 424** Uninv. PN 11/viii/63. PN W 238.00/S 342.00  
\*88.00.

**Att 425** Uninv. PN 17/viii/63. PN W 225.00/S 342.00  
\*87.25. Reserved band at the base of the wall.

**Att 426** Uninv. PN 2/viii/64. PN W 253.00–254.00/S  
356.00–357.00 \*88.00–\*87.85.

**Att 427** Uninv. PN 10/viii/64. PN W 253.00–254.00/S  
341.00–342.00 \*87.40–\*86.80.

**Att 428** Uninv. PN 11/viii/64. PN W 250.00–251.00/S  
351.00–352.00 \*87.65–\*87.40.

**Att 429** Uninv. PN 18/vii/64. PN W 251.00–252.00/S  
343.00 \*88.00–\*87.85.

**Att 430** Uninv. PN 14/vii/67. PN W 265.00–267.00/S  
332.00–334.00 \*88.70–\*88.00.

**Att 431** Uninv. PN 27/viii/61. PN W 245.00–250.00/S  
380.00–385.00 \*86.76–\*86.46, inside room. Fine  
glaze.

**Att 432** Uninv. PN 25/vi/70. PN W 241.90/S 374.20 (in  
scarp) \*87.75. Shallow indentation below the rim  
(exterior).

**Att 433** P61.520:4037. PN W 250.00–255.00/S 380.00–  
385.00 \*86.52. Offset rim, concave wall.

**Att 434** P63.305:5422. PN W 230.00/S 341.00–342.00 to  
\*88.30. Rim (P.H. 0.028; diam. 0.20; Th. 0.004).

**Att 435** P59.525:2133. PC, Tomb of the Lintel. Rim and  
body (P.W. 0.07; Th. 0.006). Rouletting at lower  
edge.

**Att 436, Att 437** Uninv. HoB 31/viii/61. HoB W 1.00–  
4.00/S 86.00–87.00 \*99.30–\*98.80. Two rims.

**Att 438** Uninv. HoB 10/viii/61. HoB W 11.00/S 89.00–  
91.00 \*100.00–\*99.70.

**Att 439** Uninv. HoB 21/vii/61. HoB E 0–5.00/S 95.00–  
100.00 \*99.80–\*99.30.

**Att 440** Uninv. HoB 14/vii/61. HoB E 0–5.00/S 85.00–  
90.00 \*99.20.

**Att 441** Uninv. HoB 13/vii/61. HoB W 10.00–15.00/S  
95.00–105.00 to \*100.10.

**Att 442** P62.74:4275. HoB W 20.00–25.00/S 90.00–95.00  
to \*100.00.

**Att 443, Att 444** Uninv. HoB 14/vii/62. HoB W 20.00–  
25.00/S 85.00–90.00 \*99.80. Two rims.

**Att 445** Uninv. HoB 14/vii/62. HoB E 0–5.00/S 105.00–  
110.00 \*99.20.

**Att 446, Att 447** Uninv. HoB 7/viii/63. HoB W 2.00–  
10.00/S 117.00–123.00 \*100.20–\*99.80. Two frag-  
ments.

**Att 448** P63.271:5370. HoB W 16.00–20.00/S 103.00–  
106.00 to \*100.00–\*98.00.

**Att 449** P63.78:5057. HoB W 2.50/S 113.00, well, \*98.76.

**Att 450** Uninv. HoB 17/viii/63. HoB W 14.00–15.00/S  
106.00–109.00 \*99.70–\*99.20.

**Att 451** Uninv. HoB 3/viii/63. HoB W 20.00–25.00/S  
100.00–105.00 \*99.70.

**Att 452** Uninv. HoB 23/vii/63. HoB W 10.00–15.00/S  
100.00–105.00 \*100.20–\*100.00.



**Att 453** Uninv. HoB 21/vii/63. HoB W 5.00–15.00/S 100.00–105.00 to \*99.15.

**Att 454** Uninv. HoB 14/viii/63. HoB W 0–5.00/S 110.00–120.00 to \*100.50.

**Att 455** Uninv. HoB 20/viii/63. HoB W 10.00–12.00/S 113.00–115.00 \*100.20–\*99.80.

**Att 456** Uninv. HoB 4/viii/63. HoB W 5.00–7.00/S 108.00–110.00 \*99.00.

**Att 457** Uninv. HoB 27/viii/63. HoB W 3.00–6.00/S 116.00–118.00 \*99.80–\*99.40.

**Att 458** Uninv. HoB –/viii/63. HoB W 2.00–10.00/S 117.00–123.00 \*100.20–\*99.80.

**Att 459, Att 460** Uninv. HoB 20/vii/63. HoB W 25.00–30.00/S 95.00–100.00 to \*99.80. Two fragments.

**Att 461** Uninv. HoB 23/vii/63. HoB W 15.00–20.00/S 105.00–110.00 \*99.90–\*98.70.

**Att 462** Uninv. HoB 21/vii/64. MTE, Upper, E 64.00–71.00/S 155.00–160.00 \*109.00.

**Att 463** Uninv. HoB 13/viii/64. HoB W 20.00–25.00/S 140.00–145.00 \*103.00.

BOWL FLOORS WITH GRAFFITI, ROULETTING, PAINTED DECORATION

**Att 464** *Pl.* 53. P64.375:6494. Late fifth or early fourth century.

P.H. 0.02; Th. 0.003.

PN W 237.50/S 349.00 \*87.95.

Foot broken off. Reserved: join of foot and wall, and recessed bottom. Painted band and dilute circles near the edge of the recessed bottom. Interior: linked palmettes, ovules within concentric circles, a second set of linked palmettes, and ovules on a slant between concentric circles.

**Att 465** P65.37:6628. Late fifth or early fourth century.

P.H. 0.027; diam. 0.10.

PN W 275.00–280.00/S 320.00–325.00 \*86.70–\*86.20.

Reserved: top of inside wall of ring foot and underside. Two black circles near the center and two near the outer edge of the underside. Linked palmettes and ovules.

**Att 466** P65.251:6913. Late fifth or early fourth century.

P.H. 0.02; diam. of foot 0.10.

PN W 296.00–298.00/S 327.00–331.00 \*85.70–\*85.50, floor.

Palmettes and ovules.

**Att 467** P65.254:6916. Late fifth or early fourth century.

P.H. 0.025; diam. of foot 0.095.

PN W 296.00–297.00/S 325.00–331.00 \*86.05–\*85.75.

Reserved: top of inside wall of ring foot and underside. One central circle painted on the underside. Stamped ovules and semicircles on the interior.

**Att 468** P96.9.10314. Late fifth or early fourth century.

Dimensions not recorded.

RT E 10.00–15.00/S 20.00–25.00 \*96.50; found in 1961.

Palmettes and ovules.

**Att 469** Uninv. HoB 26/vii/63. Late fifth or early fourth century.

Dimensions not recorded.

HoB W 25.00–30.00/S 95.00–100.00 \*99.70–\*99.20.

Grooved resting surface reserved; also reserved at the join of the wall to the foot. Palmette and ovules.

**Att 470** P64.280:6366. Early fourth century at latest.

P.H. 0.022; P.W. 0.054.

PN W 237.00–246.00/S 348.00–353.00 \*88.10.

Reserved: top of inside of wall of ring foot and underside. Part of a wide circle preserved on the underside. Interior: palmettes and ovules in concentric circles.

The following fragments (**Att 471–Att 487**) are dated after 380 on the basis of the rouletting (see *Agora XII*, 30–31).

**Att 471** *Pl.* 53. P63.280A:5388 = IN63.73.

P.H. 0.025; diam. of foot 0.081; Th. 0.005.

HoB W 17.00–20.00/S 107.00–108.00 \*99.90–\*99.70.

Ring foot. Reserved: grooved resting surface and join of foot and wall. Graffito on recessed bottom. Interior: stamped palmettes alternately linked within rouletting and central circle.

**Att 472** Uninv. PN 27/viii/61. PN, unstratified. Base with rouletting.

**Att 473** Uninv. PN 7/viii/62. PN W 220.00–237.00/S 370.00–384.00 \*89.40–\*88.00. Miltos in groove under the foot and in the groove at the join of the foot to the wall. Underside glazed. Palmettes and rouletting.

**Att 474** Uninv. PN 25/vi/67. PN W 274.00–277.50/S 330.00–335.00 \*88.35–\*88.10. Reserved: join of foot to wall, groove on underside of foot. Palmettes and rouletting.

**Att 475** Uninv. PN 11/vii/67. PN W 275.00–280.00/S 335.00–341.00 \*87.40–\*87.20. Shallow foot. Palmettes and rouletting.

**Att 476** Uninv. AcT 24/vii/60. AcT, fill in or below trench A. Palmettes and rouletting.

**Att 477** P60.260:2585. HoB E 5.00–10.00/S 85.00–95.00 upper fill \*102.50–\*100.00. Reserved: resting surface and join of foot to base. Palmettes and rouletting.

**Att 478** Uninv. HoB 10/viii/63, uninv. HoB 14/vii/63. HoB W 2.00–8.00/S 113.00–115.00 \*99.90 and W 30.00–35.00/S 95.00–100.00 \*99.50. Two non-joining fragments of the same pot, found over 20 m. apart. Misfired red on the interior, black exterior. Linked palmettes and rouletting. Grooved resting surface reserved.

**Att 479** Uninv. PN 1/viii/65. Not later than first quarter of fourth century.

Dimensions not recorded.

PN W 280.00–285.00/S 325.00–330.00 \*86.70–\*86.20.

Spreading foot, no decoration in bowl interior (center preserved). Reserved: torus, resting surface, recessed bottom. Crude dot and circle in the center of the underside. Fillet, with miltos at the join of the foot to the body.

For dating, *Agora* XII, 129.

**Att 480** Uninv. HoB 11/vii/60. Ca. 380–350.

Dimensions not recorded.

HoB W 0–5.00/S 100.00–105.00, surface, \*102.50–\*102.00.

Reserved: resting surface and recessed bottom with a painted circle and dot. Interior: four palmettes, faint rouletting.

**Att 481** *Pl.* 54. P62.334:4647. First half of fourth century. P.H. 0.022; diam. of foot 0.11.

HoB W 25.00–30.00/S 95.00–100.00 \*100.30–\*100.00.

Ring foot. Reserved: grooved resting surface and join of foot and wall. Graffito on recessed bottom: HP ligatured. Interior: palmettes with stitched rouletting.

See *Agora* XII, 30 and no. 604, pl. 55.

**Att 482** Uninv. HoB 12/vii/60. No later than second quarter of fourth century.

Dimensions not recorded.

HoB W 0–5.00/S 100.00–105.00, surface, \*102.50–\*102.00.

Reserved: resting surface, recessed bottom. Inner wall of foot glazed, also center dot and one small circle. Palmettes.

**Att 483** P64.391:6512. Second quarter of fourth century or later.

P.H. 0.04; diam. of foot 0.14; Th. 0.007.

PN W 239.00/S 353.00 \*85.85–\*83.85.

Palmettes and rouletting.

**Att 484** *Pl.* 54. P96.92:10397. Mid-fourth century.

P.H. 0.015; diam. of foot 0.095.

PN W 258.00–261.00/S 329.50–335.00 \*not recorded; found in 1967.

Fragment of ring foot. Reserved: grooved resting surface and join of foot and wall. Graffito on recessed bottom: N (?). Interior: alternately linked palmettes within rouletting, and central circle.

Cf. *Agora* XII, 129, for a discussion of the decoration.

**Att 485** P65.211:6870. Middle or late fourth century.

P.H. 0.019; diam. of foot 0.10.

PN W 297.70/S 325.60 \*85.90.

Rouletting. Foot is grooved.

**Att 486** *Pl. 54.* P60.368:2813. Fourth century.

P.H. 0.021; diam. of foot 0.11; Th. 0.004.

PN, room B, ca. W 256.00/S 375.00 \*89.00–\*88.50.

Bowl or other open shape, fragment of base. Resting surface grooved and reserved. Interior: double row of rouletting.

For findspot, see *BASOR* 162 (1961) 26–28, fig. 13.

**Att 487** P60.56:2310. Fourth century.

P.H. 0.012; diam. of foot 0.06.

AcN, fill against wall, S 10.00–15.00.

Reserved on the resting surface and above the torus of the foot. Trace of a palmette.

RING FEET, BASES, AND BOWL FLOORS (?)

**Att 488** *Pl. 54.* P63.76:5055.

P.H. 0.01; diam. 0.075.

HoB W 2.50/S 113.00 \*96.60–\*95.75, well.

Ring foot, grooved. Graffito on recessed bottom. Interior: single palmette preserved. Very worn.

**Att 489** P60.349:2785. PN, room B, ca. W 252.00–258.00/S 371.00–380.00 \*89.50–\*89.00. Rouletting. Reserved band with miltois, at the base of the wall.

**Att 490** P61.485:3986. PN, well, W 254.00/S 382.50 \*82.30. Rouletting.

**Att 491** P61.336:3738. PN W 250.00–255.00/S 385.00–390.00 \*89.40. Large palmettes and rouletting; reserved resting surface.

**Att 492** P65.252:6914. PN W 296.00–298.00/S 327.00–331.00 \*85.70–\*85.50, floor. Palmettes.

**Att 493** P58.474A:815. AT, W of Building L, NE corner of trench. Enclosed, linked palmettes. Exterior: trace of a reserved band. Ionian (?) manufacture (not Attic; see Appendix 2, samples AP 9a and AP 9b).

**Att 494** Uninv. HoB 27/viii/60. HoB E 0–5.00/S 100.00–105.00, interior of Building A, \*98.40–\*98.30. Horizontal rouletting.

**Att 495** Uninv. HoB 30/vii/61. HoB W 0–5.00/S 90.00–95.00 \*99.70–\*99.00. Crude palmette, rouletting.

**Att 496** *Pl. 54.* P96.93:10398.

P.H. 0.012; diam. of foot 0.063.

HoB W 20.00–25.00/S 85.00–90.00 \*100.20–\*99.80, floor; found in 1962.

Rounded foot, reserved on resting surface. On the underside, a very fine reserved ring, slightly recessed and decorated with miltois.

**Att 497** Uninv. HoB 31/vii/61. HoB E 0–5.00/S 100.00–105.00 to \*99.30. Scraped groove at top of foot. Reserved: resting surface and recessed bottom. Trace of black band. Reserved areas have miltois.

**Att 498** Uninv. HoB 7/vii/61. HoB W 5.00–10.00/S 100.00–105.00 to \*99.40. Resting surface reserved.

**Att 499** Uninv. HoB 11/viii/61. HoB E 0–5.00/S 90.00–95.00 \*99.60–\*99.00, floor.

**Att 500** Uninv. HoB 6/viii/61. HoB E 0–5.00/S 95.00–100.00 \*99.60–\*99.10. Rouletting.

**Att 501** Uninv. HoB 31/viii/61. HoB W 1.00–4.00/S 86.00–87.00 \*99.30–\*98.80.

**Att 502** Uninv. HoB 9/vii/62. HoB W 15.00–20.00/S 84.00–86.00 \*99.50. Trace of rouletting.

**Att 503** Uninv. HoB 19/vii/62. HoB W 5.00–10.00/S 80.00–85.00 \*100.20–\*99.50.

**Att 504** Uninv. HoB 26/vii/62. HoB W 25.00–30.00/S 85.00–90.00 \*99.60–\*99.30. Reserved resting surface.

**Att 505** P62.62:4253. HoB E 0–5.00/S 95.00–100.00 \*98.50. About one-third of the foot preserved (P.H. 0.023; diam. 0.08).

- Att 506** P62.77:4282. AcT E 10.00–13.00/N 20.00–25.00 \*402.97–\*402.37. Palmettes and rouletting.
- Att 507** P62.161:4397. HoB E 0–5.00/S 105.00–110.00, W of dump, to \*99.60. Reserved: resting surface, join of foot to body. Palmettes and rouletting.
- Att 508, Att 509** Uninv. HoB 12/vii/63. Two pieces: HoB W 15.00–20.00/S 100.00–105.00 \*100.20–\*99.70 and HoB, well, W 2.50/S 113.00 to \*87.47. Palmette and rouletting.
- Att 510** P63.68:5046. HoB, well, W 2.50/S 113.00 \*94.32. Linked stamped palmettes and rouletting.
- Att 511** P63.67:5045. HoB, well, W 2.50/S 113.00 \*94.32. Reserved: resting surface, join of foot to body. Rouletting.
- Att 512** P63.81:5060. HoB E 0–5.00/S 110.00–115.00 \*99.30. Rouletting, recessed bottom reserved. Black circle.
- Att 513** P63.133:5133. HoB E 0–5.00/S 110.00–115.00 \*99.60. Rouletting.
- Att 514** Uninv. HoB 9/vii/63. HoB E 0–10.00/S 105.00–110.00 \*99.50–\*99.00. Palmettes and rouletting. Reserved: resting surface and recessed bottom, except a black band near the outer edge.
- Att 515** Uninv. HoB 8/viii/63. HoB E 2.00–10.00/S 114.00–118.00 to \*100.30. Grooved foot. Reserved at join of wall to foot.
- Att 516** Uninv. HoB 7/viii/63. HoB W 2.00–10.00/S 117.00–123.00 \*100.20–\*99.80. Miltos on recessed bottom.
- Att 517** Uninv. HoB 5/viii/63. HoB W 9.00–13.00/S 110.00–113.00 \*100.20–\*99.60. Very thick at bottom, with gentle omphalos (not a phiale).
- Att 518** Uninv. HoB 21/vii/63. HoB W 15.00–20.00/S 110.00–112.02 \*101.70. Grooved resting surface; palmettes, rouletting in concentric circles.
- Att 519** Uninv. HoB 11/vii/63. HoB W 30.00–35.00/S 80.00–105.00 to \*99.80.
- Att 520** Uninv. HoB 7/vii/63. HoB, well, W 2.50/S 113.00 \*93.00. Trace of a palmette.
- Att 521** Uninv. HoB 19/viii/63. HoB W 5.00–10.00/S 120.00–125.00 \*100.40. Broad base. Misfired on the underside (recessed bottom) and inside the foot; also on the inside of the bowl.
- Att 522** Uninv. HoB 29/viii/63. HoB W 3.00–11.00/S 117.00–124.00 to \*100.30. Reserved at join of foot to wall. Palmette and rouletting.
- Att 523, Att 524** Uninv. HoB 15/vii/63. Two pieces: HoB W 15.00–20.00/S 103.00–105.00 \*99.90. Reserved at the join of the foot to the wall and on the groove under the foot. Rouletting. HoB E 0–5.00/S 105.00–115.00 to \*99.30, floor.
- Att 525** Uninv. HoB 27/vii/63. HoB W 5.00–10.00/S 101.00–105.00 \*99.00. Palmette, rouletting.
- Att 526** Uninv. HoB 23/vi/64. MTW South to ca. \*117.00.
- Att 527, Att 528** Uninv. PN 28/vii/64. Two pieces: PN W 256.00–259.00/S 333.00–335.00 \*88.30–\*87.85. Grooved resting surface. PN W 248.00–254.00/S 351.00–354.00 \*88.10–\*87.65.
- Att 529** Uninv. PN 13/viii/64. PN W 245.00–246.00/S 351.00 \*87.55–\*87.40. Reserved: exterior of rounded foot and resting surface.
- Att 530** Uninv. PN 10/viii/64. PN W 247.00–249.00/S 351.00–355.00 \*87.20–\*87.00.
- Att 531, Att 532** Uninv. HoB 7/viii/61. Two pieces: HoB E 5.00–10.00/S 85.00–95.00, Stone Circle, \*99.80–\*99.50; HoB E 0–5.00/S 85.00–90.00, Stone Circle, \*99.00–\*98.60.
- Att 533** Uninv. HoB 20/viii/61. HoB E 0–5.00/S 85.00–90.00, Stone Circle, to \*97.90. Cut, purposely, to a nearly circular shape (diam. ca. 0.04); for a game piece or stopper (?).

**Att 534** Univ. HoB 1/viii/61. HoB E 0-5.00/S 85.00-95.00, Stone Circle, to \*98.90.

**Att 535** Univ. HoB 15/vii/61. HoB E 0-5.00/S 95.00-100.00, Stone Circle, to \*99.80.

**Att 536** Univ. HoB 16/vii/61. HoB E 0-5.00/S 85.00-90.00, Stone Circle, \*99.50.

**Att 537** *Pl. 54.* P96.94:10399.

P.H. 0.023; diam. of foot ca. 0.11.

HoB E 0-5.00/S 85.00-90.00, Stone Circle, \*99.20-\*99.00; found in 1961.

Molded foot and bowl fragment. Misfired red on the interior, and on the exterior to top molding of the foot and on side of the foot. Miltos in the cavity of the molding. Lower molding and resting surface reserved.

### Bowls or Other Open Shapes

**Att 538** *Pl. 54.* P96.95:10400.

P.W. 0.029; Th. 0.004.

PN W 275.00-280.00/S 325.00-330.00 \*86.70-\*86.20; found in 1965.

Wall fragment. Exterior smooth, interior ribbed. Glazed on both sides.

**Att 539** Univ. HoB 1961. W 5.00-10.00/S 120.00-125.00 \*100.40.

#### *Foot fragments:*

**Att 540** Univ. HoB 24/vii/61. HoB W 0-5.00/S 85.00-90.00 to \*98.90. Recessed bottom reserved, with two bands near the edge.

**Att 541** Univ. HoB 25/vii/61. HoB W 5.00-10.00/S 95.00-100.00 \*99.40 to floor. Slight omphalos in the center; reserved on the bottom.

**Att 542** Univ. HoB 6/viii/61. HoB W 5.00-10.00/S 85.00-90.00 \*98.80.

**Att 543** Univ. HoB 4/viii/61. HoB W 5.00-10.00/S 90.00-95.00 \*100.00-\*99.50.

**Att 544** Univ. HoB 15/viii/61. HoB W 5.00-10.00/S 90.00-95.00 \*99.60. Exterior of foot reserved; recessed bottom reserved with miltos.

**Att 545** Univ. HoB 29/viii/61. HoB W 15.00-20.00/S 100.00-105.00 \*100.00-\*99.50. Torus and recessed bottom reserved, covered with miltos.

**Att 546** Univ. HoB 4/vii/63. HoB W 2.50/S 113.00, rim of well, \*98.76. Foot and base.

### Plates

#### *Rim fragments:*

**Att 547** Univ. HoB 23/viii/63. HoB W 10.00-12.00/S 114.00-116.00 \*100.20-\*99.70.

**Att 548** Univ. HoB 3/vii/64. HoB W 25.00-27.00/S 117.00-120.00 \*99.80-\*99.60. Ca. 325. Rim with a shallow profile. Cf. *Agora* XII, no. 1036.

**Att 549** Univ. HoB 3/vii/64. HoB W 17.00-25.00/S 117.00-120.00 \*99.80-\*99.60. Similar to **Att 548**.

#### *Foot and base fragments:*

**Att 550** *Pl. 55.* P63.277:5385. Late fifth or early fourth century.

P.H. 0.015; Th. 0.004.

PN W 235.00-239.00/S 341.00-345.00 \*88.55-\*88.15.

Fragment of body and ring foot. Interior: two zones of linked palmettes, each within a band of ovules between concentric circles.

**Att 551** P63.61:5039. Late fifth or early fourth century.

P.H. 0.043; P.W. 0.037.

HoB E 0-5.00/S 110.00-115.00 \*99.50.

Base fragment. Linked palmettes near center and ovules within two concentric circles. Recessed bottom reserved with a black circle near the center.

**Att 552** P61.237:3577. Second quarter of fourth century.

P.H. 0.045; P.W. 0.045; Th. 0.006.

HoB W 10.00-15.00/S 85.00-90.00 \*99.60-\*99.20.

Fragment of base with palmette and rouletting. Broad band and narrow line on reserved recessed bottom, and an unintentional spot of glaze.

**Att 553** P60.6:2239. Early third century or before.

P.H. 0.022; diam. of base 0.19; Th. 0.013.

PC, Tomb of the Lintel, \*91.00.

Fragment of a broad-based foot and base. Reserved on the resting surface and at the join of the foot and body. Glaze streaked on the bottom. The date was suggested by Susan Rotroff (personal communication, 1988).

**Att 554** Univ. PN 18/viii/64. PN W 237.00–248.00/S 348.00–354.00 \*88.00–\*87.00.

**Att 555** Pl. 55. P60.492:2982.

P.W. 0.05; diam. 0.05; Th. 0.008.

HoB E 0–5.00/S 100.00–105.00 \*99.50.

Rouletting, much worn. Graffito on underside: A.

**Att 556** Univ. HoB 18/vii/61. HoB W 5.00–10.00/S 95.00–100.00 \*99.80. Foot and base fragment.

**Att 557** Univ. HoB 2/viii/63. HoB W 0–5.00/S 105.00–110.00 \*100.00–\*99.60. Rouletting.

**Att 558** Univ. HoB 7/viii/63. HoB W 2.00–10.00/S 117.00–123.00 \*100.20–\*99.80. Three base fragments with rouletting.

**Att 559** Univ. HoB 24/vii/64. HoB E 65.00–70.00/S 155.00–160.00 \*not recorded. Ca. 325. Ring foot. Cf. *Agora* XII, no. 1021.

## Fish-plates

**Att 560** Pl. 55. P61.337:3739. Ca. 375.

P.H. 0.023; diam. of foot 0.09; Th. 0.008.

PN W 250.00–255.00/S 385.00–390.00, fill, \*89.40–\*89.20.

Fragment of ring foot and floor, rounded outside. Groove around a central depression. Reserved: resting surface, underside with a glazed band and two circles, and a small circle in the center of the depressed floor.

Cf. *Agora* XII, 310–11, nos. 1066–68, fig. 10, pl. 37.

**Att 561** Pl. 55. P96.96:10401. First half of fourth century.

P.H. 0.012; Th. 0.008.

HoB ca. E 5.00–W 5.00/S 90.00–110.00 \*101.50; found in 1961.

Fragment of floor. Reserved groove around a central depression. Graffito on floor: T (?) I X.

**Att 562** Pl. 55. P63.364:5491. Fourth century.

P.H. 0.011.

HoB W 13.00–15.00/S 107.00–112.00 \*99.90–\*99.50.

Fragment of floor and central depression. Groove around the central depression and a band on both sides of the groove reserved. Underside reserved, with a broad black band and thin line. Miltos around the broad black band. Graffito on the underside, on the black band.

**Att 563** Univ. PN 25/vii/64. PN W 256.00–259.00/S 331.00–335.00 \*88.00–\*86.50. Fragment of floor.

Glaze poor. Sharp edge above depression, reserved center of recessed bottom.

### *Rim fragments:*

**Att 564** Pl. 56. P60.34:2286. Fourth century.

P.H. 0.021; diam. 0.024; Th. 0.006.

HoB E 10.00–15.00/S 100.00–105.00 \*101.00–\*98.80.

Reserved groove on the upper side of the rim.

Similar to **Att 564**:

**Att 565** Univ. HoB 9/viii/63. HoB E 3.00–W 5.00/S 115.00–120.00 \*100.00.

**Att 566** Univ. HoB 29/viii/63. HoB W 9.00–11.00/S 117.00–124.00 to \*100.30.

**Att 567** Univ. HoB 3/viii/63. HoB W 12.00–14.00/S 100.00–105.00 \*100.00.

**Att 568** P63.398:5534. HoB W 15.00–20.00/S 110.00–114.00 \*100.00–\*99.70.

**Att 569** Univ. HoB 5/vii/64. HoB W 1.00–6.00/S 120.00–124.00 \*100.00–\*99.80.

## Small Bowls

**Att 570** Pl. 56. P62.188:4448. First quarter of fourth century (?).

P.H. 0.015; diam. of foot 0.069.

HoB W 0–5.00/S 85.00–90.00 \*98.50–\*98.00.

Foot with a broad base. Reserved: resting surface and underside with a broad band, two circles, and a central dot.

Like small bowls in *Agora* XII, nos. 882–89, but no nipple on the underside. For decoration on the underside, *ibid.*, 135.

**Att 571** *Pl.* 56. P96.97:10402. Ca. 350–325 or Hellenistic. H. 0.022; diam. 0.085. PN W 239.00–240.00/S 344.00–345.00 \*87.60; found in 1963.

Broad base fragments. Reserved: resting surface and a broad band at the join of the foot and wall. Metallic glaze suggested an Ionian imitation, but chemical analysis confirms that the piece is Attic (Appendix 2, sample AP 11b).

Cf. *Agora* XII, 299, no. 887, fig. 9.

Complete profiles similar to **Att 571**:

**Att 572** Uninv. HoB 30/vii/61. HoB W 15.00–20.00/S 100.00–105.00 \*99.80.

**Att 573** Uninv. HoB 23/vi/64. MTW South to ca. \*117.00.

*Rim fragments:*

**Att 574** Uninv. HoB 13/vii/61. HoB W 0–5.00/S 85.00–95.00 \*99.90–\*99.80.

**Att 575** Uninv. HoB 9/vii/63. HoB E 0–10.00/S 105.00–110.00 \*99.50–\*99.00. Rim and wall.

*Foot fragments:*

**Att 576** Uninv. HoB 20/vii/63. HoB W 20.00–25.00/S 105.00–110.00 \*100.10. Two fragments, one reserved at the base of the wall and on the molding, groove at top of the foot.

## Saltcellars

**Att 577** *Pl.* 56. P61.189:3476. Ca. 430–400.

P.H. 0.026; diam. of rim 0.06; Th. 0.005.

HoB W 0–5.00/S 85.00–90.00 to \*98.60. Found in fill with a piece of Attic red figure, **Att 113** (askos), a piece of Attic black glaze, **Att 167** (lekanis), and Lydian pottery.

Fragment of body with echinus wall. Flat underside misfired red.

Cf. *Agora* XII, 136 and 301, no. 913, fig. 9, pl. 34.

**Att 578** P63.105:5095. Ca. 375–350.

P.H. 0.035; P.W. 0.032; Th. 0.006.

HoB W 2.50/S 113.00, well, to \*91.37.

Wall fragment. Dated by analogy to *Agora* XII, 302, nos. 944–47, fig. 9.

**Att 579** *Pl.* 56. P64.133:6163. Ca. 375–350.

H. 0.036; diam. 0.08; Th. 0.008–0.01.

PN W 256.00–259.00/S 331.00–335.00 \*88.50–\*88.00.

Ring foot with a grooved resting surface, about one-third preserved. Scraped groove at junction of the foot and wall. Heavily pitted and worn.

Cf. *Agora* XII, 302, no. 944, fig. 9, pl. 34.

**Att 580** *Pl.* 56. P65.209:6868. Ca. 350–325.

H. 0.032; diam. 0.057; Th. 0.011.

PN W 295.20/S 326.70 \*85.70, on floor of Unit XIX.

Reserved grooved resting surface. Scratched groove at the join of the foot and wall. Nipple on the underside.

Cf. *Agora* XII, 137–38 and 303, no. 949, fig. 9, pl. 34.

**Att 581** *Pl.* 56. P63.98:5077. Ca. 350–325.

H. 0.033; diam. 0.07; Th. 0.008.

HoB E 0–5.00/S 110.00–115.00 \*98.40.

Footed, one side preserved. Shape similar to **Att 580**.

**Att 582** P63.322:5440. Ca. 350–325.

H. 0.03; diam. 0.065; Th. 0.01.

HoB W 13.00–17.00/S 108.00–113.00 \*100.00–\*99.70.

Footed, one side preserved. Shape similar to **Att 580**. Reserved: grooved resting surface and join of foot and wall.

**Att 583, Att 584** Uninv. HoB 13/vii/61. HoB E 0–5.00/S 95.00–100.00 \*99.80–\*99.60. Two rim fragments from a pair; not from the same pot.

## Miniature Kothon

**Att 585** *Pl.* 56. P63.323:5441. First half of sixth century.

P.H. 0.02; Th. 0.0035.

HoB W 13.00–17.00/S 108.00–113.00 \*100.00–\*99.70.

Fragment of body. Reserved except for a wide band on the lower part of the body, and dots between

thick lines on the upper part of the body. Possibly one of the earliest pieces of Attic black glaze to arrive at Sardis.

Cf. *Agora XII*, 186, no. 1405, pl. 45.

### **Kothon**

**Att 586** Pl. 56. P62.335:4648. Ca. 500.

P.H. 0.037; diam. of foot 0.055.

PN "Persian West" \*87.30. (For more on the findspot,

Pl. 3 and "The Lakonian Pottery," 134 and n. 9.)

Fragment of foot and body. Molded ring foot, rounded on the inner side. Sharp angle between the lower and upper walls. Reserved: lower torus of foot and resting surface. Miltos on flat recessed bottom and upper torus of the foot. Fine black glaze inside and out.

Cf. body shape (but not the foot) of *Agora XII*, 186 and 334, no. 1405, pl. 45.



APPENDIX 1. ATTIC POTTERY FROM  
SARDIS FOUND BY THE BUTLER  
EXPEDITION (1910–1914, 1922)

A catalogue of Attic pottery found at Sardis would not be complete without including those pieces excavated under the sponsorship of the American Society for the Excavation of Sardis (1910–1914, 1922). Those excavations did not uncover large quantities of Attic pottery, but George H. Chase catalogued a few pieces from the excavations of the Necropolis tombs. Furthermore, several Attic pieces are now in the Art Museum, Princeton University, and the Metropolitan Museum of Art in New York.<sup>40</sup> In a few cases the records of Attic pieces retrieved from the tombs match the descriptions of objects housed in Princeton or New York, but in many instances, the tomb finds left at Sardis seem to have been lost during the Turkish War of Independence. Several of the pieces in the Metropolitan have no specific provenance, other than that the fragments come from Sardis, so the pieces cannot be matched specifically with the records of the tomb contents.

The organization of material in this appendix follows that of the main body of the catalogue; within each technique, pottery is subdivided by shape, and further organized, where possible, by date. Tomb groups and museum inventory numbers are clearly identified where known, but many items had no recorded findspot or have been lost. Items that are not certainly Attic have been included, so that this material, which is not easily accessed, can be presented in its entirety.

Where descriptions are in quotation marks, the text has been taken directly from the notes of George H. Chase (abbreviated Chase, "Field Notes"), now housed in the research office of the Archaeological Exploration of Sardis, Harvard University. The pottery numbers are the inventory numbers assigned by the Butler Expedition.

<sup>40</sup> I wish to thank D. von Bothmer and Joan Mertens, of the Metropolitan Museum of Art, and Robert Guy, formerly of the Art Museum, Princeton University, for allowing me to study these pieces firsthand; I thank also C. H. Greenewalt, Jr., and the late G. M. A. Hanfmann for sharing their notes with me.

GEOMETRIC

**One-handled Cup**

**Att App. 1 Pl. 57.** METROPOLITAN MUSEUM OF ART 26.199.285. Gift of the American Society for the Excavation of Sardis, 1926. Early Geometric.

H. 0.068; W. of handle 0.019; diam of rim 0.102, of base 0.057.

Findspot not recorded.

Restored from fragments. Several pieces of the body and most of the surface of the handle are missing. Black glaze overall, except the following reserved areas: a band below the rim on the exterior, the bottom of the wall (ca. 0.01), and the entire underside; an interior band below the rim, and a small circle in the center of the bowl. Flat foot. Handle: exterior reserved, with three horizontal bands and crisscrossed lines; dot in the center between the lines.

Cf. Coldstream, *GGP* 11, pls. 1:n and 2:c.

**Skyphos**

**Att App. 2 Pl. 57.** METROPOLITAN MUSEUM OF ART 26.199.286. Gift of the American Society for the Excavation of Sardis, 1926. Middle Geometric II, ca. 800–750.

H. 0.067; diam. of rim 0.115, of base (restored) 0.055.

Findspot not recorded.

Handles missing. Three horizontal bands on the lip. Handle zone reserved: nine vertical lines on each side within the reserved panel; three horizontal bands on the bottom, and in the center, twelve chevrons to right, and a dot on each side. The other side is the same but more badly damaged. Glaze is streaky, partly reddish. About one-third of the body is restored.

Cf. Coldstream, *GGP* 21–28, pls. 4:c and 5:e.

BLACK FIGURE

**Oinochoai**

**Att App. 3 Pl. 57.** Butler no. P1373. WHEREABOUTS UNKNOWN. Class of Vatican G 49, ca. 500–480.

H. 0.197; diam. 0.125.

Necropolis, Tomb 813.

Chase, "Field Notes": "On neck, simple meander, bordered above and below by a single line; on shoulder, . . . tongue pattern bordered above and below by a single line, and defining top of main field; at either side of main field, three vertical lines and . . .

two rows of pellets in regular alternation. Above meander, a single line runs about the neck; on upper part of foot, similar line; below main field, pair of similar lines. In the main field: female figure (Artemis?) seated on folding stool, right, but with head turned to left. She wears chiton and himation, decorated with a few scattered white and red spots, and in her hair a pellet (right). In her right hand, she holds a branch which extends downward and right. From her shoulders two similar branches rise obliquely. Another extends downward left from just below her right arm; a fifth rises obliquely from the ground under the chair. Four of these branches have a white pellet (berry?) on either side near the middle. The fifth has only one pellet. The left hand of the figure is raised and touches the muzzle of the bull at the right, which has a fillet (right) about his neck. The bull at the left has a similar fillet; his muzzle is marked by a white circle. The legs of the stool are in the form of animals' legs; at the upper end of each and at the point where they cross is a white circle.

"Attic style of 2nd half of 6th C. [But here dated ca. 500-480.] Incision rather careless."

Beazley (*ABV* 524) relates this class to the Athena Painter, on whose dating, see *ABL* 163. G. M. A. Hanfmann suggested that the female figure may be Europa.

Published: *Sardis* I, 118, fig. 124. For date, see *ABV* 533.10; for Tomb 813 contents, see *Sardis* R2, 75. For the tomb in general, see *Sardis* I, 159-62 and figs. 122, 177, 178. The tomb also contained a bronze end of a bier pole, a faience Egyptian eye, several terracottas, a stone alabastron, gold objects (*Sardis* XIII, no. 12), and a seal (*Sardis* XIII, no. 104 and *Sardis* I, 121, fig. 131). I am grateful to the late Edith Porada, who kindly provided the following information regarding this cylinder (by letters to C. H. Greenewalt, Jr., 22 February 1985 and 8 March 1985). She saw it as having been made at Sardis, late in the reign of Darius I, and cited comparisons with an example from Memphis (W. Flinders Petrie et al. ed., *Meydum and Memphis* III [*B.S.A.E.* XVIII, 1910], pl. 36, no. 27); and she compared the flat-topped headdresses of the sphinxes to those on a sealing from Persepolis (E. F. Schmidt, *Persepolis* II [Chicago 1953-1957], pl. III, PT 4, 673).

**Att App. 4** METROPOLITAN MUSEUM OF ART 26.199.219A-B. Gift of the American Society for the Excavation of Sardis, 1926.

A: P.H. 0.05; P.W. 0.035. B: P.H. 0.055; P.W. 0.06.

Findspot not recorded.

Two fragments. Only a small bit of the painted design is preserved: vertical black bands with dots between them, from the border of a reserved panel on the body of a trefoil oinochoe.

## Olpe

**Att App. 5 Pl. 58.** Butler no. P1293. METROPOLITAN MUSEUM OF ART 26.164.28. Gift of the American Society for the Excavation of Sardis, 1926. Ca. 560-540.

H. to top of handle 0.172; H. to top of lip 0.138; W. of handle 0.017; max. diam. 0.086.

Necropolis, Tomb 720. Found in the same grave as the Lakonian kylix (**Lak App. 1**) and the "Skyphos of Klitomenes" (**Att App. 15**).

Restored from many fragments; complete except for small pieces of the rim and body. Two panthers, walking on a ground line, are confronted at either side of a stylized lotus flower. Their heads face front. The tail of each curls up and "disappears" behind the horizontal band above the animals, but reappears as it curls over the back. Blobs of paint, placed around the panthers, serve as filling ornament. The trefoil mouth is painted black, as is the border of Zs and the narrow horizontal band below, and the lower body and foot. A streaky, weak black glaze has been used, with reddish-brown overpaint on the panthers' necks, ribs, and one haunch.

A "straggler, continuing the tradition of the Early Olpe Group, but later and not belonging to it" (Beazley in *ABV* 15).

Published: *Sardis* I, 119, fig. 125. Cf. Beazley, "Early BF," 42, n. 8; *ABV* 15.1; Shefton, "Laconian Vase-Painters," 310, n. 15; G. M. A. Richter, *Greek Collection*, 40, n. 76, pl. 266; idem, *Archaic Greek Art* (New York 1949) 53 (where the acquisition number is incorrectly given as 26.164.128); Andrew Oliver, Jr., "The Arts of Turkey: Lydia," *BMMA* 26:5 (1968) 199, no. 8; B. K. McLaughlin, "The Necropolis," *Sardis Guides* 5 (1983) pl. 4, lower left. On early Attic olpai, J. D. Beazley, H. Payne, "Attic Black-Figured Fragments from Naukratis," *JHS* 49 (1929) 253-54.

## Lekythoi

**Att App. 6 Pl. 58.** Butler no. P720. METROPOLITAN MUSEUM OF ART 14.30.23. Gift of the Subscribers to the Fund for Excavations at Sardis, 1914. Ca. 530.

H. 0.181; max. diam. 0.072.

Necropolis, Tomb 348. (The MMA records suggest this piece may not be from Sardis.)

Mended from many fragments; parts of upper body, shoulder, lower neck missing and restored in plaster. Quadriga to right and three figures. A bearded charioteer in a long tunic mounts a chariot and holds the reins. Facing him is a standing warrior holding a spear, wearing a helmet and greaves, and carrying a shield with a crescent device. Three horses are shown (one with head down), but fourteen horses' legs may be counted. At right is a figure advancing to right (only partially preserved), who carries a stick (?) or spear. White, now largely lost, for the tunic of the charioteer, crescent on the shield, central horse, and dots on the shoulder strap of the front horse. Red for the broad rim of the shield, all three manes, the collar of the front horse, and tunic of the warrior at right. Incision used for the details. Black glaze on the inner and outer lip, and on the top and sides of the handle. On shoulder at the base of neck, tongues; on the outer shoulder, interlocked buds. At top of the body, linked dots between double narrow bands. Below figured scene: a narrow and a broad black band and then solid black at lower body and top of the foot; a reserved band on the vertical face of the foot, and glazed on the astragal.

The grave also yielded other pottery, an ivory pin, and a seal carved with a Potnia Theron holding two lions by their tails: *Sardis* XIII, 42, no. 111, pl. 10:8, and pl. 11:24.

**Att App. 7** Butler no. P1316. WHEREABOUTS UNKNOWN.

H. 0.105; diam. 0.043.

Necropolis, Tomb 722, found at end of sarcophagus.

Complete and unbroken. Black glaze on the foot, lower body, handle, and rim. Chase, "Field Notes": "On shoulder, double row of tongues. On body, fine hard yellowish white slip, bordered above and below by a narrow brown-black stripe and decorated with a group of five enclosed palmettes, with dots between, and lotus flower at either side. Over black varnish, just below white panel, two red stripes; near outer edge of foot, circle in red over-color."

Cf. Athens NM 2213, *ABL* pl. 36:5. Also in tomb: bronze mirror, bronze box mirror, stone weight, glass (composition) bead, iron spearhead, alabastron with graffito, flacon (porphyry?), lamps, and gold ring: *Sardis* XIII, 38, no. 98, pl. 9:11.

**Att App. 8** Butler no. P1317. WHEREABOUTS UNKNOWN.

P.H. 0.093; diam. 0.042.

Necropolis, Tomb 722.

Local imitation of Attic black figure. Chase, "Field Notes": "Buff clay, light buff slip; body, foot, and handle covered with poor black varnish. At top of body, two stripes in red overcolor, about middle of body, one stripe. On shoulder, two bands of careless tongues, one (close to neck) made up of short strokes of black, the other of alternate strokes of black and white."

**Att App. 9** Butler no. P1779. WHEREABOUTS UNKNOWN.

H. 0.097; diam. 0.042.

Necropolis, Tomb 805.

Not certainly Attic. Chase, "Field Notes": "On neck, two rows of tongue pattern. On upper part of body, over white slip, three enclosed palmettes placed on their sides between narrow bands; below, broad band of black varnish. Lower part of body and foot covered with black varnish; at top of this portion, two narrow bands in red overcolor. Mouth lost."

Also in tomb: bronze mirror, bronze pitcher, other pottery, lamps, and jewelry: *Sardis* XIII, nos. 7, 40, 43, 75.

## Krater

**Att App. 10** METROPOLITAN MUSEUM OF ART 26.199.252.

Gift of the American Society for the Exploration of Sardis, 1926. Late sixth century.

P.H. 0.025; P.W. 0.05; Th. at neck 0.006; at body 0.015.

Findspot not recorded.

Neck and shoulder fragment. Black glaze at the neck, meander at top of the shoulder, black glaze on the interior.

## Lekanis (?)

**Att App. 11** Butler no. P1677. WHEREABOUTS UNKNOWN.

H. ca. 0.075; diam. ca. 25; "walls rather thick."

Necropolis, Tomb 386.

Not certainly Attic. Chase, "Field Notes": "Buff clay, fine black and red varnish, rather thinly applied in places, so that the effect resembles the streaked technique. Edge of foot and flat lip of bowl 'spared' [i.e., reserved]. Hollow inside of stem has at bottom broad band of light red varnish, bordered above and

below by a narrow black line: the upper part is mottled with brown-black spots. The underside of foot has a narrow 'spared' band about central hole, and between this and edge a narrow line of red overcolor. Exterior: near bottom, broad 'spared' band decorated with rising rays and defined below by a single line of red overcolor, above by a pair of similar lines. Above, a little more than halfway to lip, another pair of lines in red overcolor. The outer edge of lip, single line of same. Interior: at center, disk in red varnish, ca. 0.087 in diameter."

## Cups

### LIP CUP

**Att App. 12** METROPOLITAN MUSEUM OF ART 26.199.235. Gift of the American Society for the Excavation of Sardis, 1926. Ca. 550-525.

P.H. 0.054; P.W. 0.044.

Findspot not recorded.

Fragment of lower part of a cup. Exterior: black band, with reserved band on either side, and black-glazed area near the stem. Trace of a letter in the handle zone. Interior: black glaze and small part of reserved tondo.

Published: CVA New York MMA 2, no. 18, pl. 13.

### OTHER CUPS

**Att App. 13** Pl. 58. METROPOLITAN MUSEUM OF ART 26.199.103. Gift of the American Society for the Excavation of Sardis, 1926. Ca. 500-475.

P.H. 0.039; P.W. 0.05.

Findspot not recorded.

Fragment. A central vine flanked by two women seated beside baskets. Two glazed lines beneath the scene. Incision on the drapery and baskets. Formless style, like the Leafless Group, and poor glaze.

Published: CVA New York MMA 2, no. 52, pl. 33.

**Att App. 14** Butler no. P1678. WHEREABOUTS UNKNOWN.

Dimensions not recorded.

Necropolis, Tomb 386.

Not certainly Attic. Thick walls, offset rim, and heavy handles. Chase, "Field Notes": "Buff clay, fine black and red varnish applied in parts so as to give the effect of streaked technique. Exterior: near bottom of bowl, broad 'spared' band, decorated with rising

rays and defined below by a single line of red overcolor, above by a pair of similar lines. Above, near top of body, pair of lines in red overcolor. Offset rim 'spared,' and decorated with oblique wavy lines. Interior: edge of lip 'spared.' At center, traces of disk in red varnish. Between center and lip, broad band in streaked technique. In many fragments: foot, stem with center of bowl, and several small fragments missing. Local imitation of Attic ware (?)."

## Skyphoi

**Att App. 15** Pl. 59. THE ART MUSEUM, PRINCETON UNIVERSITY 29-180. Bequest of the Howard Crosby Butler Estate. Ca. 550.

H. 0.107; diam. of rim 0.178.

Necropolis, Tomb 720.

Complete except for a few small parts of the bowl and rim. Repaired from many fragments. Exterior: the handle zone, a narrow band at the midpoint between the handle zone and the base, and a zone at base on which rays are painted are all reserved. Above the handle zone, two narrow red-painted bands (the one at lip subdivided into two bands); below the handle zone, four narrow red bands (again, the top and bottom bands are subdivided). In the handle zone, a palmette on each side of both handles and a painted inscription: ΚΑΙΤΟΜΕΝΕΣ ΕΠΙΟΙΕΣΕΝ. Palmette flowers have a red blob in the center and on alternate petals. Flower rests on volute at end of tendril. Fillet at join of the foot is black, with a red band above and below. The foot is black.

Interior: reserved tondo with goose walking to right on a thin curved baseline. Red on the forepart and middle "stripe" of the wing. Incision defines the eye and inner end of the bill and jaw. Three short lines at the top and bottom of the head between the eye and jaw contour. Five short lines on the chest. Incision also for the tail feathers, long feathers on back, and top of the legs. Glaze has misfired on the neck, back part of wing, lower body, and top of the right leg. Surrounding the tondo, two closely spaced narrow bands in red. On rest of the bowl, four narrow, evenly spaced red bands. Resting surface of the foot reserved with a pair of narrow red bands near the outside and inside edges. Black glaze on the inside wall of the foot; two red bands on the recessed bottom, and black on the button at the center. Clay is reddish brown, inside and out, including the underside of the foot.

By the potter Kleitomenes (*ABV* 167) or Klitomenes (*Paralipomena* 69); but D. von Bothmer says

the second letter is not lambda and reads Kritomenes (according to C. H. Greenewalt, Jr., personal communication). Smith, "Skyphos of Klitomenes," 437, no. 1, allowed the possibility of a rho.

Published, in addition to references above: H. R. W. Smith, "The Museum of Historic Art: Greek Vases," *Art and Archaeology* 20 (1925) 120; H. Bloesch, "Variaten" in *Gestalt und Geschichte. Festschrift Karl Scheffold, AntK-BH* 4 (1967) 84, n. 5; H. Mommsen, *Der Affecter* (Mainz 1975) 47, n. 242. Despite H. R. W. Smith's claim (Smith, "Skyphos of Klitomenes," 432) that the provenience is not known, Chase, "Field Notes" make it clear that the skyphos came from Tomb 720.

**Att App. 16, Att App. 17 Pl. 60.** METROPOLITAN MUSEUM OF ART 26.199.250-251. Gift of the American Society for the Excavation of Sardis, 1926. Ca. 500-475.

P.H. 0.067; Th. 0.02.  
Findspot not recorded.

Four joining fragments of wall (only one illustrated). Dancing woman among vines with part of a stylized palmette at left; black glaze above figured frieze and a black band at bottom.

Published: one fragment (26.199.251) published, *CVA New York MMA* 2, no. 53, pl. 33 (mistakenly classified as a cup fragment).

**Att App. 18** Butler no. P650. WHEREABOUTS UNKNOWN.

H. 0.044; diam. 0.073.  
Necropolis, Tomb 326.

Not certainly Attic. Late black figure. Chase, "Field Notes": "On each side of handle, a palmette. Between them, on each side, seated female figure with shield and spear. Buff clay, good black varnish, carelessly applied."

Also in tomb: bronze mirror, much jewelry (*Sardis XIII*, nos. 46, 49, 106), pottery, and lamps.

## RED FIGURE

### Pelike

**Att App. 19** Butler no. P1502. WHEREABOUTS UNKNOWN. Late fifth century.

H. 0.17, diam. 0.136.  
Necropolis, Tomb 841.

Chase, "Field Notes": "A. Two women in conversation (one at right, seated; one at left standing); each holds thyrsus. Above and below, egg and dot.

"B. Youth in himation, right, resting right hand on staff. Above and below, egg and dot."

Cf. a late 5th-C. hydria by the Hasselmann Painter, *ABV* 1137.34, and *CVA Univ. of Calif., Berkeley*, pl. 45, no. 2, pl. 46, no. 1. The comparison was suggested by L. Miller (personal communication).

Also in tomb: other small Attic red figure vases (not specified) and jewelry (not in *Sardis XIII*): a pair of gold earrings on the right bed; two rock crystal supports for vases (?); also two terracotta figurines and three terracotta masks (early 5th C.), found in the dromos.

### Squat Lekythoi

**Att App. 20** Butler no. P1511. WHEREABOUTS UNKNOWN. Ca. 470.

H. 0.12; diam. 0.093.  
Necropolis, Tomb 842. From dromos.

Neck and mouth missing, badly damaged. Chase, "Field Notes": "On front, woman in Doric chiton, running right (upper body in front view, head in profile left). Both arms are extended (to right and left respectively) and each hand grasps a torch (?). Hair in veil. Beneath her feet, a narrow spared band which runs around vase.

"Eye and profile suggest a date ca. 470."

**Att App. 21** Butler no. P510. WHEREABOUTS UNKNOWN. Ca. 440 (?).

Diam. 0.08.  
Necropolis, Tomb 211.

Fragment. Chase, "Field Notes": "Of the decoration, only the lower part of the figure of a draped woman, advancing right towards an altar is preserved. The style is later severe. Below the figure, a maeander pattern. Buff clay, good black varnish, carelessly applied."

**Att App. 22** Butler no. P795. WHEREABOUTS UNKNOWN. Fourth century.

H. 0.09; diam. 0.06.  
Necropolis, Tomb 369, from dromos.

Large palmette.

Cf. *supra*, **Att 112**. From this tomb, jewelry (*Sardis* XIII, nos. 17, 73) and other pottery.

**Att App. 23** Butler no. P1488. WHEREABOUTS UNKNOWN.

H. 0.093; diam. 0.053.

Necropolis, Tomb 836, from dromos.

Palmette on front is sole ornament.

Also in tomb: two coins of Artaxerxes II (*Sardis* XI, nos. 416, 417) and several later coins (*ibid.*, nos. 61, 94, 185, 186, 195); also several pieces of local pottery and jewelry (*Sardis* XIII, nos. 1–4, 6, 51; see also *Sardis* I, 143 and fig. 158).

**Att App. 24** Butler no. P1025. WHEREABOUTS UNKNOWN. Fourth century.

H. 0.0128; diam 0.072.

Necropolis, Tomb 515.

On front, female head to right with the hair bound up and a plain earring. Palmette on each side of the head, egg and dot below.

Cf. *Olynthus* V, nos. 251, 252, pl. 116.

**Att App. 25** Butler no. P1686. WHEREABOUTS UNKNOWN.

H. 0.152; diam. 0.079.

Necropolis, Tomb 437.

Late or local imitation. Crudely drawn anthemion on front. Handle lost.

### Askos

**Att App. 26** *Pl. 60*. METROPOLITAN MUSEUM OF ART 26.199.98–99. Gift of the American Society for the Excavation of Sardis, 1926. Fourth century.

A (MMA 26.199.98): P.H. 0.041; P.W. 0.063. B (MMA 26.199.99): P.H. 0.025; P.W. 0.047.

Findspot not recorded.

Two fragments, not joining, from the same vase. A: from upper side, reserved laurel leaves with central painted rib. B: from center of upper side, with knob at top preserved, egg pattern radiating from knob and parts of reserved leaves from same design as fragment A.

For dating, see J. D. Beazley, "An Askos by Macron," *AJA* (1921) 326–29.

### Lid of Pyxis (or Plate?)

**Att App. 27** Butler no. P362. WHEREABOUTS UNKNOWN.

Diam. 0.062.

Necropolis, Tomb 120.

Chase, "Field Notes": "Buff clay, good black glaze, carelessly applied." Female head, to right with hair in short strokes and eye in two short strokes. Simple bow-shaped earring. "Very late, fine."

Tomb also contained West Slope ware.

### Stamnos

**Att App. 28** *Pl. 60*. METROPOLITAN MUSEUM OF ART 26.199.304. Gift of the American Society for the Exploration of Sardis, 1926.

P.H. 0.087; Th. of handle 0.018.

Findspot not recorded.

Fragment of a glazed horizontal handle. Area around the handle reserved, with egg pattern within black borders. Streaky glaze on the interior.

### BLACK GLAZE

### Pheidias Mug

**Att App. 29** *Pl. 60*. THE ART MUSEUM, PRINCETON UNIVERSITY 67-71. Gift of Elizabeth L. and Frances B. Godwin. Ca. 400.

H. 0.085; diam. of body 0.07.

Findspot not recorded.

Intact. Vertical ribbing. Low ring foot.

Cf. *Agora* XII, no. 214, pl. 11, fig. 3.

### One-handed Jug

**Att App. 30** Butler no. P206. WHEREABOUTS UNKNOWN.

H. 0.073; diam. 0.087.

Necropolis, Tomb 25.

Handle broken off. May not be Attic.

Also in tomb: jewelry, including *Sardis* XIII, nos. 33, 37, 38, 68, and a coin of Lysimachus, *Sardis* XI, no. 134.

### Skyphos

**Att App. 31** METROPOLITAN MUSEUM OF ART 26.199.224. Gift of the American Society for the Exploration of Sardis, 1926. Fifth century.

P.H. 0.038; P.W. 0.06; restored diam. of base 0.088.

Findspot not recorded

Base fragment.

### Bolsal

**Att App. 32** *Pl. 60.* THE ART MUSEUM, PRINCETON UNIVERSITY 67-72. Gift of Elizabeth L. and Frances B. Godwin. Fourth century.

H. 0.053; W. 0.175.

Findspot not recorded.

Intact. Rim turns outwards.

For dating, cf. *Agora XII*, no. 558, pl. 24, fig. 6 and 107: "in the fourth century the rim starts to turn outwards."

### "Saucer"

**Att App. 33** Butler no. P207. WHEREABOUTS UNKNOWN. Before mid-fourth century.

H. 0.026; diam. 0.086.

Necropolis, Tomb 25.

Perhaps a shallow bowl. Black glaze overall except reserved bottom, with two concentric circles and a central dot. May not be Attic.

### Small Bowls

**Att App. 34** Butler no. P819. WHEREABOUTS UNKNOWN. Before mid-fourth century.

H. 0.031; diam. 0.086.

Necropolis, Tomb 371.

Reserved on underside, badly worn. "Fine black varnish." May not be Attic.

**Att App. 35** Butler no. P821. WHEREABOUTS UNKNOWN. Before mid-fourth century.

H. 0.028; diam 0.064.

Necropolis, Tomb 371.

Reserved on underside, with a painted circle. May not be Attic.

In the tomb two bronze mirrors, an iron knife, traces of a wooden handle, and local pottery and lamps were also found, as well as several beads, a silver ring, sand-core glass, and the following items in *Sardis XIII*: nos. 19, 116, 117.

**Att App. 36** Butler no. P1026. WHEREABOUTS UNKNOWN. Before mid-fourth century.

H. 0.036; diam. 0.075.

Necropolis, Tomb 515.

Band on the lower body and underside of the foot and bottom reserved, with two concentric circles and a dot in the center. May not be Attic.

**Att App. 37** Butler no. P1674. WHEREABOUTS UNKNOWN. Before mid-fourth century.

H. 0.032; diam. 0.088.

Necropolis, Tomb 383.

Underside reserved. Attic (?).

### Small "Compotier"

**Att App. 38** Butler no. P1778. WHEREABOUTS UNKNOWN.

H. 0.05; diam. 0.091.

Necropolis, Tomb 805.

Lower part of foot reserved. Attic (?).

## APPENDIX 2. CHEMICAL ANALYSIS OF SOME POTTERY FROM SARDIS

R. E. Jones

In 1986, the Fitch Laboratory of the British School at Athens presented the results of the program of chemical analysis carried out at the Research Laboratory for Archaeology at Oxford and in Athens on East Greek pottery (Jones 1986, chapter 8). The Fitch Laboratory has a continuing interest in questions of origin of East Greek ceramic classes, an essential component of such work being the building up of the corpus of characteristic compositions at the major production centers in East Greece and the neighboring regions.

These general objectives have been explored in a small study, in collaboration with the Sardis Expedition, which is reported here. It consists of analyses of (1) the local Lydian wares, described in Table 1, and (2) twenty-one suspected Attic imports found at Sardis, which are published by N. H. Ramage in this volume.

### Analytical Procedures

Samples of local wares listed in Table 1 consisted of pieces broken off the sherds. The samples of suspected Attic imports, on the other hand, were each in the form of a drilling, obtained with a tungsten carbide drill bit; the powder collected from up to six drillings weighed ca. 75 mg.<sup>41</sup> Following drying at 120 degrees Celsius, the samples were prepared for analysis by atomic absorption spectrometry by the lithium metaborate fusion method. The procedure described by Liddy (1989) was employed. The contents of ten elements in their oxide form are set out in Table 2.

### Results and Discussion

The Lydian wares from Sardis, which have also been analyzed by neutron activation at the British Museum Research Laboratory by M. J. Hughes, have, with one exception (no. 21), uniform compositions. The main features of their compositions are relatively high Al, Fe, and K contents and, in addition, a low Ca content, all of which are consistent with petrographic descriptions of the local (mainly later) ceramics published by Kamilli (Scott and Kamilli 1981). Sample 21 differs

<sup>41</sup> Samples were removed from Turkey with permission of the Turkish government.

sufficiently in Al, Ca, and Mg to be separated from the other samples.

Of the suspected imports, thirteen—AP 1b, 2b, 4b, 5b, 8b, 11b, 12, 14, 16b, 17, 18b, 20b, and 21b—are likely to be Attic since their compositions resemble those of comparable date obtained recently: sixth-century black figure vases found in Athens. The matching between the compositions of the individual samples and the Attic reference group is good in most elements to one standard deviation (see Table 3).

For the remainder, comparanda have been sought in the Fitch Laboratory's East Greek databank. Positive assignments of origin for these pieces cannot be attempted for three reasons: (1) the databank is incomplete, (2) much of the reference data was obtained by optical emission spectroscopy (although the two techniques of analysis, atomic absorption and optical emission, generate comparable data [Jones 1986, 43f; Hatcher et al. 1980], the interchangeable use of respective data requires caution), and (3) the number of test samples is small. Instead, it is more appropriate to look for associations and similarities between the test samples and reference groups:

AP 6b and 15b form a pair which shows some similarities with Klazomenian black figure (Jones 1986, 664, table 8.18: 24–29). AP 7b may belong to this group.

AP 3b, 9b, and 10b form a group whose composition is intermediate between AP 6b and 15b and contemporary Chiot pottery (Jones 1986, 662).

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SAMPLE	WARE/CLASS	TYPE
1	plain red ware	plate
2	gray ware	jug neck
3	plain gray ware	
4	fine gray ware, polished	rim
5	fine gray ware, polished	rim
6	fine gray ware, polished	wall
7	fine gray ware	bowl wall
8	fine gray ware, mica washed	wall
9	geometric painted	neck
10	geometric painted	shoulder
11	geometric painted	wall
12	black-on-red	plate rim
13	black-on-red	plate rim
14	bichrome	shoulder
15	bichrome	bowl wall
16	streaky glaze	
17	marbled	skyphos
18	streaky glaze	skyphos base
19	slipped and burnished	wall
20	slipped and burnished	wall
21	slipped and painted (Hellenistic)	
22	black-on-red	skyphos
23	streaky glaze	skyphos wall
24	bichrome	oinochoe neck

Table 1: Local Lydian Wares

## SARDIS REFERENCE SAMPLES

	<i>Al</i>	<i>Ca</i>	<i>Mg</i>	<i>Fe</i>	<i>Ti</i>	<i>Na</i>	<i>Mn</i>	<i>Cr</i>	<i>Ni</i>	<i>K</i>
Mean (23)	23.4	3.6	3.3	9.8	0.84	1.11	0.086	0.032	0.021	3.93
St. dev.	1.6	0.9	0.4	0.7	0.12	0.32	0.019	0.002	0.002	0.22
1	16.6	7.6	5.0	7.7	0.30	1.39	0.110	0.039	0.024	3.55

## TEST SAMPLES:

AP 1b	18.1	4.9	4.5	7.4	0.72	1.24	0.077	0.089	0.036	3.80
AP 2b	19.9	5.9	4.6	7.6	0.73	0.39	0.090	0.085	0.033	2.89
AP 3b	20.8	8.3	3.7	7.9	0.67	0.69	0.107	0.047	0.023	3.13
AP 4b	18.1	6.3	4.9	7.6	0.78	0.44	0.085	0.079	0.031	3.13
AP 5b	17.0	6.6	4.9	6.9	0.73	0.46	0.096	0.089	0.033	3.62
AP 6b	21.7	6.4	2.8	9.0	0.73	0.84	0.136	0.047	0.017	3.31
AP 7b	19.9	9.0	1.7	7.9	0.83	0.30	0.094	0.054	0.023	2.11
AP 8b	17.8	5.0	4.4	7.6	0.83	0.57	0.092	0.082	0.036	3.49
AP 9b	20.4	8.0	3.3	7.6	0.90	0.30	0.080	0.057	0.027	3.01
AP 10b	17.8	8.7	3.2	6.7	0.73	0.30	0.124	0.050	0.024	2.83
AP 11b	17.6	5.3	4.4	7.4	1.00	0.43	0.077	0.047	0.033	3.07
AP 12	18.9	4.8	4.7	8.0	0.95	0.39	0.076	0.085	0.036	3.07
AP 13b	16.3	4.6	4.9	7.6	0.83	0.39	0.072	0.089	0.036	3.49
AP 14	17.0	5.0	5.2	7.6	0.80	0.47	0.084	0.085	0.038	3.49
AP 15b	25.0	9.2	2.8	9.7	0.93	0.93	0.085	0.035	0.019	3.25
AP 16b	18.2	5.5	4.9	6.7	0.70	0.42	0.072	0.076	0.031	3.11
AP 17	14.0	6.0	4.9	6.3	0.76	0.43	0.077	0.079	0.036	2.49
AP 18b	20.2	5.0	4.4	8.7	0.80	0.43	0.072	0.085	0.036	3.01
AP 19b	20.8	4.5	5.0	9.2	0.86	0.48	0.080	0.082	0.036	3.74
AP 20b	20.2	14.0	4.6	8.6	0.87	0.42	0.089	0.085	0.038	3.43
AP 21b	17.2	7.7	4.6	7.9	0.86	0.43	0.102	0.085	0.038	3.11

Table 2: The chemical compositions of the samples, expressed as percentage element oxides

## ATHENS: BLACK FIGURE VASES (18 SAMPLES)

	<i>Al</i>	<i>Ca</i>	<i>Mg</i>	<i>Fe</i>	<i>Ti</i>	<i>Na</i>	<i>Mn</i>	<i>Cr</i>	<i>Ni</i>	<i>K</i>
Mean	16.59	6.22	4.61	7.93	0.87	0.61	0.100	0.092	0.038	3.25
St. dev.	3.04	2.20	0.91	1.09	0.07	0.13	0.025	0.019	0.006	0.90

Table 3: Reference Composition

### III

## THE LAKONIAN POTTERY



### III THE LAKONIAN POTTERY

#### The Finds through 1993

*Crawford H. Greenewalt, Jr.*

#### INTRODUCTION

Lakonian pottery at Sardis is a distinct minority compared to Corinthian and Attic, as at other sites outside mainland Greece that received mainland Greek pottery imports in the seventh and sixth centuries.<sup>1</sup> For the middle decades of the sixth century, to which most of the Lakonian items may be assigned, however, the amount of Corinthian and Attic is not significantly greater.<sup>2</sup> Lakonian pottery is well distributed in the site: it has been recovered from parts of the Archaic city spread over a distance of 1,000 meters (excavation sectors PN, HoB, MMS, and BF; Pl. 1, nos. 10, 4, 63, and 23 respectively) as well as from a spot some 650 meters further north, in an area that might have been part of the city or its suburbs or a satellite settlement.<sup>3</sup> All but one of the sixteen Lakonian items were recovered in domestic or commercial/industrial contexts; eight of them are from PN, where houses and installations for refining precious metal were located.<sup>4</sup> **Lak App. 1** comes from a grave; it is one of a dozen mainland Greek

pottery imports of the sixth century that have been recovered from approximately ten graves at Sardis.<sup>5</sup>

The Lakonian pottery of Sardis consists of a few fine quality cups and kraters with pattern and figural decoration. Only one item is near complete (**Lak App. 1**); but although all other items are very fragmentary, their shapes and much of their decoration may be reconstructed from comparative evidence. Four of the cups are Lakonian II (**Lak 1–Lak 4**), three of them with bird friezes on the exterior and one of them also with birds on the interior (**Lak 2**); the birds resemble those of the Painter of the Fish from Taranto. Four cups have black-figure decoration (**Lak 5–Lak 7, Lak App. 1**). On only one of them is the figural design and theme clear (tondo of **Lak App. 1**, with seated sphinx and subsidiary standing birds or sirens); others show parts of one or two komasts (**Lak 5**) and a horse or centaur and shield (**Lak 6**). The decoration on those three has been attributed tentatively or confidently by C. M. Stibbe to the Typhon Painter, the Boreads Painter, and the Rider Painter (respectively **Lak 5, Lak 6, Lak App. 1**). Two of the kraters have extensive pattern decoration and are

<sup>1</sup> The Lakonian pottery in this catalogue was recovered in excavation by the Butler Expedition, 1910–1914, 1922 (**Lak App. 1**), and by the Harvard-Cornell Expedition, 1958–1993 (**Lak 1–Lak 15**).

<sup>2</sup> For LC pottery at Sardis, *supra*, “The Corinthian Pottery,” 4. Later Corinthian pottery, i.e., made after ca. 550, was not much exported outside the Corinthia.

<sup>3</sup> **Lak 15** belongs to a deposit of pottery fragments of which some were recovered during the digging of a modern well, located about 670 m. N of the Ankara-Izmir highway (at ca. W 97.00–98.00/N 650.00–651.00, on the “B” grid, not included in Pl. 1). Two eyewitnesses contradictorily reported that the deposit rested 6 m. and 9 m. below modern ground surface; *BASOR* 229 (1976) 65–66.

<sup>4</sup> None of the Lakonian items from PN were recovered near the altar of Cybele, the only established cult site of pre-Persian Sardis that has been excavated. No Lakonian items have been recognized in material recovered from the relatively small excavation sectors PC and NEW; the latter sector yielded no Corinthian or Attic items (*Sardis* R1, 119–25).

<sup>5</sup> Of the 1,100-odd tombs excavated (mostly by the Butler Expedition, between 1910 and 1914) in the “popular cemetery” (or cemeteries) of Sardis, in hilly terrain on either side of the Pactolus valley, only about 40 yielded Archaic pottery. The other mainland Greek ceramic imports were Corinthian and Attic.

probably volute kraters (**Lak 9**, **Lak 10**). The other five (**Lak 11–Lak 15**) belong to the common variety that is black glazed except for simple geometric decoration on the rim (maeander hooks between rows of dots, Stibbe's Type 3); only one of them includes part of a handle, which permits its identification as a stirrup krater (**Lak 11**). Ernst Langlotz thought that **Lak 1** was imitation Lakonian, possibly because of its soft fabric and weak drawing style (personal communication during a visit to Sardis in the early 1970s); Stibbe, however, saw no reason to doubt it as genuine Lakonian (personal communication, 5 December 1972).<sup>6</sup>

Several Lakonian items were recovered from stratified or closed contexts for which there is independent evidence for chronology. The most secure are those of **Lak 4** and **Lak 5**: that of **Lak 4** is an earthwork adjunct of the city fortification that could have been created no later than the middle years of the sixth century (at which time the fortifications were partly destroyed); that of **Lak 5** is an occupation surface buried in debris from the same mid-sixth-century destruction, which evidently belongs to the capture and sack of Sardis by the Persians under Cyrus the Great in ca. 547/546.<sup>7</sup> It is possible, but unlikely, that **Lak 4** is an intrusion in the earthwork; but in any case the lower chronological terminus of that context is too late to be helpful for the chronology of the Lakonian II decoration of **Lak 4**, which belongs in the beginning of the sixth century. **Lak App. 1** was recovered from a tomb together with two Attic black-figure vases (**Att App. 5**, **Att App. 15**), which may be dated in the middle years of the sixth century. The three vases probably belong to the same grave deposit.<sup>8</sup>

Eight items come from the occupation locale of PN, three of them (**Lak 1**, **Lak 12**, **Lak 13**)—like several of the finer Corinthian and Attic imports—from a narrow zone (width ca. 8 m. and max. length ca. 25 m.; ca. 180 sq. m.) nicknamed by the excavator "Persian East" and "Persian West" (Pl. 3).<sup>9</sup> Those latter three items were re-

<sup>6</sup> Both E. Langlotz and C. M. Stibbe examined **Lak 1**.

<sup>7</sup> For the earthwork and the destruction stratum (possibly a glacis designed to frustrate enemy mining and sapping): C. H. Greenewalt, Jr., A. M. Heywood, "A Helmet of the Sixth Century B.C. from Sardis," *BASOR* 285 (1992) 2–3; Greenewalt, "Fall of Sardis," 254, 257.

<sup>8</sup> The tomb was located W of the Pactolus stream and due W of the Artemis Temple, "at the top of a knoll far up in a ravine at the foot of the Necropolis mountain" (*Sardis I*, 119). Only the bottom of the chamber and the lower part of a sarcophagus were preserved; "at either end of sarcophagus, vases [were] found upright [in place]" (field note of G. H. Chase, 1914). At least twenty-seven vases were recovered; the two Attic items are **Att App. 5** and **Att App. 15**. For the chronology with respect to **Lak App. 1**, Lane, "Lakonian," 151, 180; cf. Stibbe, *LV* 154.

covered below the level of an occupation surface (at ca. \*88.00–\*87.80) and a narrow deposit of burned debris (at ca. \*88.40–\*88.10) that was tentatively associated by excavators in 1960–1961 with the Ionian destruction of 499. **Lak 12** and **Lak 13** were recovered between that occupation surface and another, half a meter or so below (ca. \*87.50), which was marked by burned debris and seemed chronologically compatible with the Persian capture of ca. 547/546.<sup>10</sup> Diagnostic pottery recovered in close proximity to **Lak 12** and **Lak 13**, however, indicates that their contexts were chronologically mixed.<sup>11</sup> **Lak 1** was recovered "at or below" the lower occupation surface.<sup>12</sup> **Lak 10** and **Lak 14**, recovered from the same part of PN, were reported from mixed fill or unstratified.

The other three items from PN come from the north part of the sector. **Lak 2** was recovered together with fine local Wild Goat and other Eastern Greek style vase fragments, internal stylistic features of which suggest a date in the first half of the sixth century,<sup>13</sup> from a habitation surface (probably the floor of a small building) that evidently antedates the Persian capture of ca. 547/546.<sup>14</sup> **Lak 3** was recovered in association with

<sup>9</sup> The space nicknamed "Persian East" and "Persian West" lay between two Late Roman buildings, which defined its long N and S limits: a mosaic unit to the N, and a church (Church EA) to the S. The absence of substantial Roman architecture in the corridor-like space between these buildings permitted the excavation of pre-Roman occupation strata. A wall, which was originally assigned to the Persian era by the excavator, divided the trench into two areas known as "Persian East" and "Persian West." The wall (0.73 m. wide) ran approximately N–S from under the mosaic unit at ca. W 240.00/S 371.00 to ca. W 237.00/S 375.00. It was later determined to be Hellenistic and was removed during the 1962 season; it appears on no plan that was published during the excavation of sector PN. The exposed N end of the wall (as well as an adjacent Roman settling tank, which is a relevant "landmark" in fieldbook accounts and fieldbook pictures) could still be seen in the 1980s in the trench scarp directly below the S wall of the Roman mosaic unit.

<sup>10</sup> *BASOR* 162 (1961) 26; 166 (1962) 22. Cf. fieldbook PN 1962 III, 26, 80; final field report PN 1962 (ms. on file, Archaeological Exploration of Sardis, Harvard University), pp. 4, 5.

<sup>11</sup> Pottery from the same bsk. as **Lak 12** ("apparently in riverine gravel" immediately below the \*88.00 occupation surface) included a fragmentary "Attic red-figure (band only) cup" (fieldbook account), in addition to a pottery disk (P62.33:4620) and a loom-weight (T62.32:4619). Nearby were recovered an Attic black-figure column-krater handle, perhaps by the KY Painter (**Att 40**), and a black-figure skyphos with Haimonian palmette (**Att 83**), which Ramage has respectively dated ca. 580–560 and ca. 470. Pottery from the same bsk. as **Lak 13** (recovered at \*87.60–\*87.40) included a Corinthian alabastron fragment (**Cor 111**), which Schaeffer has classified as late in EC, and an Attic band cup (**Att 61**) which Ramage has dated ca. 550–530.

<sup>12</sup> From the same bsk. as **Lak 1** was recovered a small sherd of imitation Corinthian ware, P62.319:4628.

<sup>13</sup> *BASOR* 182 (1966) 20–22; Greenewalt, "Sardis Wild Goat," 55–89 (no. 9); idem, "Fikellura and 'Early Fikellura'" Pottery from Sardis," *California Studies in Classical Antiquity* 4 (1971) 153–80 (no. EF 20).

<sup>14</sup> *BASOR* 182 (1966) 18–24.

a small rectangular building, presumably a house or shop, that seemed to be chronologically bracketed by two conflagrations which were associated by the excavators with the Ionian attack of 499 and the Persian capture of ca. 547/546. The fragments of **Lak 11** were widely scattered in a zone of few or poorly preserved architectural features.

**Lak 6** is the only Lakonian item from the relatively large excavation sector HoB (where occupation features of the seventh and sixth centuries were exposed in a zone of ca. 2,300 square meters during excavations of 1958–1970). It was recovered in a chronologically ambiguous stratum of early and mid-sixth-century material that here and there reaches into the early fifth century or contains early fifth-century intrusions, and is truncated and capped by a Hellenistic surface.<sup>15</sup> **Lak 7**, from the most easterly excavation sector, BF, was recovered in an early Roman context.

Internal stylistic evidence suggests that the chronological range of the Lakonian material is the first half and middle decades of the sixth century. The earliest items are **Lak 1–Lak 4**, Lakonian II cups for which Stibbe (personal communication, 17 February 1983) has cautiously proposed a date around 600, early in the career of the Painter of the Fish from Taranto, whose style the painted decoration of **Lak 1** and **Lak 2** closely resembles.<sup>16</sup> Stibbe has attributed **Lak 6** to the Boreads Painter (Lane's Hephaistos Painter), ca. 575–565, and he has noted that the exterior decoration "would go well" with that painter's Group Cb, ca. 570–565.<sup>17</sup> **Lak 5** and **Lak App. 1** are attributed by Stibbe respectively to the Typhon Painter, whose cups he has dated between 560 and 550, and to the Rider Painter and that painter's Group D, ca. 550–540.<sup>18</sup> **Lak 11–Lak 15** belong to a variety of krater that has been dated from the first quarter of the sixth century to about 540.<sup>19</sup>

In neither quantity nor quality do these items suggest the close ties between Lydia and Sparta that Hero-

dotus reports for the reign of Croesus.<sup>20</sup> More eloquent evidence for Lydian-Spartan interchange would be the *lydions* with Lakonian-style painted decoration (from Italy and Sicily), if they do not instead reflect interchange between Sparta and Ionia.<sup>21</sup> In quantity and quality the Lakonian pottery is consistent, however, with the distribution of Lakonian pottery in the eastern Aegean and western Anatolia (Rhodes, Samos, Ephesus, Smyrna, Daskyleion, Gordion, perhaps Düver in Pisidia).<sup>22</sup> Cups attributed to the Boreads Painter are numerous at Samos, and cups attributed to the Rider Painter have been recovered at several eastern Mediterranean sites (Samos, Smyrna, Tocræ).<sup>23</sup> Kraters of the variety to which **Lak 11–Lak 15** belong have a wide distribution in western Asia Minor and the eastern Aegean region (Smyrna in Ionia; Xanthos in Lycia; Rhodes, at Ialysos, Kameiros, Lindos, Vroulia; Samos; Lesbos) as well as in Egypt (Naucratis), Libya (Cyrene), south Russia (Berezan), and the West.<sup>24</sup>

<sup>20</sup> Herodotus 1.67–70, 82–83.

<sup>21</sup> Three *lydions* with Lakonian decoration are in Philadelphia (University Mus. 4856, from Orvieto) and in Syracuse (no. 12026, from grave 428 at Megara Hyblaea, and no. 52152, from grave 12 of the necropolis of Giardino Spagna at Syracuse); for them, Stibbe, *LV* 275, nos. 114–16; Pelagatti, 27, 29. Only the example in Philadelphia has been fully published: E. H. Dohan, "A Lydian Imitation of a Lakonian Vase," *MusJ* 23 (1932) 61–63; Lane, "Lakonian," 135 and n. 4, 182; G. P. Schaus, *CVA* (USA 29, University Mus. 2; Philadelphia 1995) 30–31. The *lydion* from Megara Hyblaea was associated with the manner of the Arkesilas Painter by B. B. Shefton (personal communication, 1 January 1966); all three were identified as comparable to the Naucratis Painter by Stibbe. The shape of those *lydions* resembles that of the black-banded variety of *lydion*, which has been associated with Ionia; E. Walter-Karydi, *CVA* (Deutschland 28, München 6; Munich 1968) 47 and refs., pl. 303, no. 1 (532). For Spartan-Ionian ceramic interchanges: Lane, "Lakonian," 115 (Lakonian bird bowls); Lane, "Lakonian," 122 and Stibbe, *LV* 19 (two-handled bowls); Lane, "Lakonian," 131, 174, 177; R. M. Cook, *GPP* 99 (Eastern Greek influence on Lakonian vase painting); Lane, "Lakonian," 185–86 (Lakonian influence on Eastern Greek vase painting); A. Faustoferri, "The Throne of Apollo at Amyklai: Its Significance and Chronology," in O. Palagia and W. Coulson, eds., *Sculpture from Arcadia and Laconia; Proceedings of an International Conference Held at the American School of Classical Studies at Athens, April 10–15, 1992*, Oxbow Monograph 30 (Oxford 1993) 159–66 (the throne at Amyclae). For Spartan-Samian relations, P. Cartledge, "Sparta and Samos: A Special Relationship?" *CQ* 32 (1982) 243–65.

<sup>22</sup> For Lakonian pottery from Rhodes, Stibbe, *LV* 279, no. 190, 281, no. 219, Lane, "Lakonian," 179–80; from Samos, Stibbe, *LV* 269–85, 287–89, Lane, "Lakonian," 179; from Ephesus, Lane "Lakonian," 180; from Smyrna, Stibbe, *LV* 286, no. 311, J. M. Cook, "Old Smyrna," 138; from Pergamon (?), Stibbe, *LV* 272, no. 56; from Daskyleion, M. J. Mellink, "Archaeology in Asia Minor," *AJA* 63 (1959) 85; from Gordion, Lane "Lakonian," 180; from Düver in Pisidia (?), C. H. Greenewalt, Jr., "Lydian Vases from Western Asia Minor," *California Studies in Classical Antiquity* 1 (1968) 145, 147–48.

<sup>23</sup> Stibbe attributed to the Boreads Painter 35 fragments from Samos (*LV* 275–78), to the Rider Painter 4 fragments from Tocræ, 5 from Samos, 1 from Smyrna (*LV* 285–87).

<sup>24</sup> For the distribution of such kraters, Stibbe, *Mixing Bowls* 36; also B. B. Shefton in *Perachora* II, 384, n. 3, 540; W. Felton in H. Walter, ed., *Alt-Ägina* II:1 (Mainz 1982) 19–22; G. P. Schaus (*supra*, n. 19) 24–28.

<sup>15</sup> The floor under which **Lak 6** was recovered evidently belonged to a large Hellenistic building (Building C of excavation sector HoB); *BASOR* 170 (1963) 12, fig. 7.

<sup>16</sup> Stibbe has dated the cup form (II) to which **Lak 1–Lak 4** belong ca. 610–570 (*LV* 18–19). For the chronology of grave deposits at Taranto in which cups by the Painter of the Fish from Taranto have been recovered, *ibid.*, 178.

<sup>17</sup> *Ibid.*, 87–106, 275–79.

<sup>18</sup> *Ibid.*, 151–75, 185–86, 288 (Typhon Painter), 285–87 (Rider Painter); *MüM Auktion* 51 (1975) 40, no. 113.

<sup>19</sup> Stibbe, *Mixing Bowls* 35–36; see also *MüM Auktion* 12 (1951) 57, no. 114, pl. 32; J. M. Cook, "Old Smyrna," 138; G. P. Schaus, *The Extramural Sanctuary of Demeter and Persephone at Cyrene, Libya, Final Reports II: The East Greek, Island, and Laconian Pottery* (Philadelphia 1985) 26, no. 99.

## CATALOGUE

## Lakonian II Cups

**Lak 1** *Pl. 61*. P62.342:4660. Ca. 600 (?).

Est. H. 0.07; est. diam. of rim 0.122; Th. 0.0025–0.0035. PN "Persian East," "far eastern end," evidently "area C," or W 225.00–234.00/S 364.00–373.00 \*87.30, at or below "destruction or floor" at that level. (For more on the findspot, *Pl. 3* and *supra*, "Introduction," 134 and n. 9.)

Six non-joining fragments of rim and bowl, one with swelling of handle base. Clay soft, somewhat flaky, light brown, non-micaceous.

Interior: black (5 Y 3/1–2.5/1) glaze, over which thin white bands, two in the bowl, one at the base of the lip.

Exterior: cream (2.5 Y 8/2) slip, over which decoration in black (5 Y 4/1–3/1) glaze and red (7.5 R 4/4, 7.5 R 4/8) paint. On rim, black ladder-and-dot pattern. At juncture of rim and body, red band. Between handles, birds to right with heads reversed. Foreparts and legs black, tail stripes in reserve, tail tips red. Below, to foot: bands, two thin black, one broad red, two thin black; black rays; bands, one thin black, one thin red.

Cup shape of Stibbe's form II. For the style, Stibbe (personal communication, 5 November 1972, 17 February and 23 April 1983) has written "compare also" the Painter of the Fish from Taranto; and has suggested a date "at the beginning of the career of . . . [that] Painter around 600 B.C., but it is impossible with so little evidence to be sure about this."

Published: Stibbe, "Sparta und Tarent," 44, n. 103.

**Lak 2** *Pl. 61*. P65.138:6772. Ca. 600 (?).

P.H. 0.043; P.W. 0.0435; est. ext. diam. at base of lip 0.15; Th. 0.0018–0.003.

PN W 280.00–285.00/S 320.00–325.00 \*86.20–\*85.70. According to BASOR 182 (1966) 21, recovered from floor of Unit XVII; floor level was recorded as \*85.55.

Fragment of shoulder and bowl, with handle stump. Delicate construction. Clay hard, fine, tan, non-micaceous. Interior and exterior, light yellow cream (10 YR 7/3) slip, over which decoration in black (dark sepia, 10 YR 2/1) glaze and red (10 R 4/3) paint.

Interior, from top to bottom: lower part of black zone or band; thin black band; black birds to right with heads reversed (upper part of one, edge of head of second preserved).

Exterior: handle zone bordered by thin black bands. Around handle root(s), black panel(s) flanked by narrow stripes. Between handles, frieze with birds to left. Below handle zone, frieze of birds to left with heads reversed, bordered by thin black bands. Bird foreparts and legs black, tail stripe in reserve, tail tip red. Below, thin black band above black rays.

Cup shape of Stibbe's form II. For the style, Stibbe (personal communication, 5 November 1972, 17 February 1983, 23 March 1983) has written "compare also" the Painter of the Fish from Taranto, and has noted that the inside border "seems to be of exactly the same type as that of the other cups in Taranto with figure decoration. Also the birds show the same details . . ." For the tondo, Stibbe proposed "a concentric composition of standing birds around a small medallion." He has suggested a date "at the beginning of the career of the Painter [of the Fish from Taranto] around 600 B.C., but it is impossible with so little evidence to be sure about it."

Published: G. M. A. Hanfmann, A. H. Detweiler, "Ionian Sardis Uncovered" (Archaeological Section no. 2252), *Illustrated London News* (September 17, 1966) 20–21, fig. 7; *BASOR* 182 (1966) 21, fig. 17; Stibbe, *LV* 178, 288, no. 335; Stibbe, "Sparta und Tarent," 44, n. 103.

**Lak 3** *Pl. 62*. P64.114:6123. Ca. 600.

P.H. 0.011; P.L. 0.026; est. diam. of rim 0.14–0.22; Th. at bottom 0.002.

PN W 253.50/S 343.00 \*87.40.

Small rim fragment. Delicate construction. Clay pink tan (5 YR 7/6–6/6). Decoration in cream (10 YR 8/4) slip, black (N2/) glaze.

Interior: black glaze, over which narrow cream band near top.

Exterior: cream slip, over which black ladder-and-dot pattern.

The color differences of the slip of **Lak 2** and **Lak 3** suggest that they belong to two different cups.

**Lak 4** *Pl. 62*. P86.61:9298. Ca. 600.

P.H. 0.052; P.W. 0.068; Th. 0.003.

MMS, highway trench, bsk. 23, E 114.00–120.00/S 51.50–53.00 \*100.30–\*99.50.

Handle zone-lower body fragment. Clay light brown (7.5 YR 6/4) with little or no mica.



Interior: streaky dark brown/black (5 YR 2/2) glaze with metallic sheen.

Exterior: cream (2.5 YR 8/4) slip, over which decoration in brown (10 YR 5/6) glaze and red (7.5 YR 3/2) paint. In handle zone, frieze of birds to right (parts of two preserved), with red tips to their tails. Below, bands: three thin black, one broad red, three thin black. Below bands, rays alternately black and red.

Skyphos (?); cf. Stibbe, *LV* 12 n. 8

Published: *BASOR* Suppl. 26 (1990) 143 and 169, n. 11.

## Black-figure Cups

**Lak 5** *Pl.* 62. P93.56:10124 (A, B). Ca. 560–555.

A: P.H. 0.02; P.L. 0.025; Th. 0.004. B: P.H. 0.015; P.L. 0.023; Th. 0.004.

MMS-I, trench 93.1, bsk. 148, E 155.00/S 60.00 \*99.58, yard of residential complex.

Two fragments from outer part of bowl. Clay micaceous, light brown (7.5 YR 6/6). Interior and exterior, cream slip, over which decoration in black glaze and red paint (the latter over glaze and only on B). Incision on interior.

Interior of A: knees and upper legs of komast or komast-like figure, to right and eccentric in orientation; knee muscles and upper edge of right leg are incised. Interior of B: adjacent zones of black and red, with three parallel and curving lines of incision in the black, making a border for the red; one edge of the black zone is preserved, with a reserved zone beyond.

Exterior: narrow rays, above which three narrow bands.

The interior of B might show the tricot and thigh of a second figure, also to right and eccentric in orientation; and the two figures might belong to a radial group, like the “wind spirits” on a cup in the manner of the Arkesilas Painter (Stibbe, *LV* pl. 80.5; the other, unpublished, Swiss market), and “athletes” or komasts on a cup by the Rider Painter (Stibbe, *LV* no. 288; the last three examples provided by Stibbe, personal communication, 9 October, 1994); cf. also the birds of **Lak 2**.

Decoration tentatively attributed by Stibbe to the Typhon Painter, “probably his work” (personal communication, *supra*), because of two parallel vertical hooks in the incision of the left knee on A and the type of rays (Stibbe, *LV* no. 342; p. 180, Type 4).

For the Typhon Painter, Stibbe, *LV* 185–86, 288, nos. 341–43. For Corinthian examples of komasts, see **Cor 83**, **Cor 120**; for Attic examples, see **Att 46**, **Att 84**.

**Lak 6** *Pl.* 63. P62.233:4517. Ca. 575–565.

P.W. 0.0263; P.L. 0.031; Th. 0.0035.

HoB W 20.00–25.00/S 85.00–90.00, floor to \*99.40.

Fragment from central part of bowl. Clay apparently hard, tan; obscured by Expedition registration ink and shellac. Interior and exterior, cream (10 YR 7/4, tan) slip, over which decoration in black (N2/, dark sepia) glaze and red (10 R 4/4) paint. Incision on interior.

Interior: horse or centaur to right, hindquarters with genitals preserved. At upper left, edge of shield (?) with zigzag pattern border. Parallel lines in red and incision on body and haunch.

Exterior. Pattern bands, from inside out: black pomegranates; bands, three thin black, one broad red, three thin black; outlined solid black tongues; three to four thin black bands.

Decoration attributed by Stibbe (personal communication, 5 November 1972) to the Boreads Painter, with whose Group Cb “the outside decoration would go well.” The tondo scene “must have been unusual, because the horse stands above the center of the tondo, on a rather high exergue (which is common with this painter). We could think of Achilles attacking Troilos on his horse from behind: this at least would offer an explanation for the (inside rim of the) shield. The theme is popular with the Boreads Painter of whom we have two other instances (my numbers 123, 156).” Another possibility is a centaur, in a centaumachy; but “centaurs are rare in Lakonian vase painting and absent from the work of the Boreads Painter” (Stibbe, personal communication, 17 February 1983).

For centaurs in Lakonian vase painting, Stibbe, *LV* 228, fig. 85 (no. 110), pls. 18 (no. 36), and pls. 110 and 111 (no. 313).

**Lak 7** *Pl.* 63. P86.56:9290.

P.W. 0.024; P.L. 0.03; Th. 0.0035.

BF E 673.00–675.00/S 354.00–357.00 \*193.05. From a pit (trench 12, bsk. 52), located below Roman room 7 and thought by excavator C. Ratté to be contemporaneous with room 7; the pit contained fragments of a molded bowl and a Hellenistic or Roman plate (respectively P86.102:9353 and P86.101:9350).

Fragment from central part of bowl. Clay light brown (5 YR 6/4). Interior and exterior, cream (10 YR 7/3) slip, over which decoration in black (10 YR 3/1) glaze and red (10 R 4/3) paint; incision.

Interior: part of a motif with incised lines that resemble the body articulation of a snake or marine creature; at opposite edge, two or three narrow lines of glaze (not shown on drawing).

Exterior: pattern bands, from inside out: broad red; two thin black; solid rays; three thin black; broad red.

**Lak 8** *Pl.* 63. P86.8:9213. Ca. 575–540 (?).

P.W. 0.037; P.L. 0.034; Th. 0.005.

MMS-III E 102.35/S 87.75 \*104.54.

Fragment from central part of bowl with pattern decoration. Clay hard, orange-tan (5 YR 6/6) blending to grayish (5 YR 6/4) at center. Interior and exterior, self slip or no slip, over which decoration in black (N/2) glaze and red (interior only; 5 YR 4/2) paint.

Interior: black petals and concentric bands. From center out, bands as follows: radial petals; under petal tips, thin dilute black bands; at petal tips, thin red band; thin dilute black, broad red bands.

Exterior: reserved zone with band near stem, row of three-petal pomegranates between narrow bands (one below, two above); above reserved zone, black glaze.

Published: *BASOR* Suppl. 26 (1990) 163, n. 42, misidentified as Corinthian. For interior central rosettes, *Tocra* I, 82.

## Kraters

**Lak 9** *Pl.* 64. P79.11:8436. Ca. 575–550 (?).

P.H. 0.005; P.L. 0.115; est. diam. of neck: int. 0.23, ext. 0.25; Th. 0.0072–0.010.

MMS/N E 145.20/S 19.20 \*96.66, N foundation trench for late Hellenistic or early Roman "oblique foundation A."

Fragment of neck and shoulder, evidently belonging to a volute krater. On shoulder, handle scar. Clay fine, dull reddish brown (5 YR 6/3–6/4, "light reddish brown") at exterior changing to gray (slightly darker than 7.5 YR 5/2, "brown") at inner edge, non-micaceous.

Interior: black glaze on inside of neck and bottom of shoulder (at break).

Exterior: cream-yellow (between 2.5 Y 8/4 and 2.5 Y 8/6, "pale yellow" to "yellow") slip, over which decoration in black (N3/–N2/) glaze, red (10 R 3/6) paint, and incision. On neck, double-broom palmette chain, with red palmette centers. Below, border band.

On shoulder, outlined solid tongues in the sequence two black, one red, two black.

Published: Stibbe, *Mixing Bowls* 24, 26, 92, no. B15. Stibbe noted (p. 26) "unusual neck decoration, which recalls an experiment by the Naucratis painter (B4)" and a comparable fragment of a volute krater in Basel (collection H. Cahn 1032; Stibbe's B16). According to Stibbe (personal communication, 23 April 1983), **Lak 9** "should belong to a crater with black-figure decoration on the belly."

**Lak 10** *Pl.* 64. P61.490:3997. Ca. 575–550 (?).

P.H. 0.0715; P.L. 0.077; Th. of wall 0.007.

PN W 265.00–270.00/S 370.00–375.00 \*86.10, in mixed fill.

Shoulder fragment with pattern ornament with lower part of neck and part of handle, perhaps belonging to a volute krater. Clay gray-tan, non-micaceous, hard. Decoration in cream slip, black glaze, red paint.

Interior: black glaze except for narrow reserved band at top of shoulder.

Exterior: over handle and handle root zone, black. Left of handle, cream slip, over which decoration in black and red as follows: above, tongues with alternating black and red centers; below, band of rectilinear pattern, probably crosses between double dividers.

For similar shoulder pattern on Lakonian kraters from Gela and Naxos in Sicily, see Pelagatti, 16–17, figs. 58, 59.

**Lak 11** *Pl.* 64. P61.157:3425, P64.163:6205. Ca. 580–540.

H. of rim 0.026; est. diam. of rim 0.30; Th. of rim 0.019. PN W 265.00–270.00/S 355.00–360.00 \*87.40 and W 260.00–265.00/S 350.00–355.00 \*87.65, gravel fill; PN W 248.00–250.00/S 337.00–339.00 \*88.00–\*87.75.

Rim-neck fragments including handle-plate (two joining fragments making one-third to one-fourth of the rim and two small rim fragments) of a stirrup krater. Clay gray pink-tan (5 YR 5/4) at outside blending to gray-brown (10 YR 5/2) at core; fine; with small holes. Decoration in buff cream (10 YR 7/3) slip and black (N3/) glaze.

Interior of neck, on top surface of rim and of handle-plate, and on exterior of neck, black glaze. On sides of rim and of handle-plate, cream slip, over which decoration in black as follows: on side of rim,

broken maeander hooks between rows of dots (Stibbe Type 3) in glaze; on handle-plate, key or maeander motif. On underside of rim on largest fragment, black; underside of rim of two small fragments reserved.

**Lak 12** *Pl. 65*. P62.311:4618. Ca. 580–540.

P.H. 0.045; P.W. 0.0235; Th. of rim 0.015.

PN "Persian East," i.e., the ca. 90 sq. m. zone at ca. W 226.00–238.00/S 363.00–378.00, under the Roman street, ca. \*88.00–\*87.80, apparently in riverine gravel, immediately below floor at ca. \*88.00. (For more on the findspot, Pl. 3 and *supra*, "Introduction," 134 and n. 9.)

Small rim fragment. Clay grayish (10 YR 5/3). Decoration in cream slip (worn) and black (N3/) glaze.

Interior of neck, on inner top surface of rim, and exterior of neck, glaze. On outer top surface of rim, slip. On side of rim, slip, over which maeander hooks between rows of dots in glaze (Stibbe Type 3). Underside of rim reserved.

**Lak 13** *Pl. 65*. P62.305:4612. Ca. 580–540.

P.H. 0.083; P.W. 0.07; est. diam. of rim, 0.22; Th. of rim 0.013.

PN "Persian East," in the eastern part, i.e., the ca. 35–40 sq. m. zone at ca. W 226.00–235.00/S 365.00–372.00, under "hortus conclusus," \*87.60–\*87.40. (For more on the findspot, Pl. 3 and *supra*, "Introduction," 134 and n. 9.)

Rim-neck fragment (including neck-shoulder juncture). Clay gray (10 YR 5/1–5/2), hard. Decoration in cream (2.5 Y 6/2–5/2) slip, black (N2/) glaze.

Interior, on top surface of rim and on exterior of neck, glaze. On side of rim, slip, over which maeander hooks between rows of dots (Stibbe Type 3) in glaze. Underside of rim reserved. Overall grayish color may be the result of misfiring or accidental firing.

**Lak 14** *Pl. 65*. P96.99:10404. Ca. 580–540.

P.H. 0.076; P.W. 0.052; est. diam. of rim, 0.30; Th. of rim 0.016.

PN W 225.00–230.00/S 363.00–365.00, unstratified; found in 1970.

Rim-neck fragment. Clay gray (10 YR 5/2). Decoration in cream (2.5 Y 7/2–6/2) slip and black (N3/) glaze. Slip mostly worn away.

Interior of neck, on inner top surface of rim, on exterior of neck, glaze. On outer top surface of rim, slip. On side of rim, slip, over which maeander hooks between rows of dots (Stibbe Type 3) in glaze.

**Lak 15** *Pl. 65*. P96.100:10405. Ca. 580–540.

Est. P.H. 0.03; est. P.L. 0.075; est. Th. of wall 0.008.

Pottery deposit encountered during the digging of a modern well shaft on property of T. Elmas of Sart Mahmut in 1976, at ca. W 97.00–98.00/N 650.00–651.00 on the "B" grid, 6–9 m. below modern ground surface.

Rim-neck fragment. Decoration in cream slip and black glaze. On side of rim, slip, over which maeander hooks between rows of dots (Stibbe Type 3) in glaze.

Published: *BASOR* 229 (1978) 65.

APPENDIX. LAKONIAN POTTERY FROM  
SARDIS FOUND BY THE BUTLER  
EXPEDITION (1910–1914, 1922)

**Black-figure Cup**

**Lak App. 1 Pl. 66.** Butler no. P1283. METROPOLITAN  
MUSEUM OF ART 14.30.26. Ca. 565–525 (?).

H. 0.127; diam. of rim 0.188.

Necropolis, Tomb 720 (excavated 1912).

Complete except for small parts of bowl, rim, foot plate. In the center of the tondo, slight depression. At the juncture of foot and bowl, fillet. Decoration on interior and exterior in cream (close to 10 YR 7/2, "light gray") slip, dilute and full-strength black (at full strength N3/, "very dark gray") glaze, red (10 R 4/3, "weak red") paint, and incision.

Interior: in tondo, slip with seated sphinx to right and two standing birds or sirens (heads missing), confronted and flanking sphinx's forelegs. Contours in incision; shading in red on sphinx's hair, wing cover, underbelly, and on bird/sirens' wing bars. Outside tondo, slip, over which narrow bands in dilute glaze, broad bands in full-strength glaze and in red paint (over glaze), and reverse sigmas (Stibbe, *LV* 158, no. 10) in dilute glaze, from inside out as follows: two narrow; broad red; three narrow; reverse sigmas; two narrow; broad; two narrow; broad; two narrow; broad red. From the outermost (red) band, narrow reserved zone and glaze to lip. On lip, slip over which narrow bands and elaborate bud and pomegranate

chain (Stibbe, *LV* 157, no. 5) in glaze. Inside lower stem of foot, glaze; underside of foot plate reserved.

Exterior, from bottom up: on foot plate and lower stem, glaze. Upper stem reserved with narrow bands in dilute glaze and broad bands and pendent rays (Stibbe, *LV* 158, no. 7) in full-strength glaze. Fillet glazed. On bowl, slip, over which narrow bands in dilute and full-strength glaze, broad bands in red (over glaze), and stemmed pomegranates (Stibbe, *LV* 156, no. 7), ascendent outlined tongues (Stibbe, *LV* 157, no. 10), and narrow, closely spaced rays in glaze, from inside out as follows: two narrow; pomegranates; four narrow; broad red; three narrow; tongues; four narrow; broad red; four narrow; rays; three narrow; broad red; three narrow. Handle zone reserved with pomegranate chain (Stibbe, *LV* 156, no. 12) and handle palmettes in glaze; the palmettes with incision and red centers (Stibbe, *LV* 159, no. 9). At top of shoulder, narrow glaze band. On lip, slip, over which triple pomegranate net (Stibbe, *LV* 156, no. 17) in glaze.

Cup shape of Stibbe's Group IX. Decoration attributed by Stibbe to the Rider Painter, Group D. For ornament, Stibbe, *LV* 156, especially nos. 7, 12; 157, especially nos. 4, 10; 158, especially nos. 7, 10; 159, especially no. 9.

Published: Chase, 111–14; Lane, "Lakonian," 150, 151; Richter, *Greek Collection* 41, pl. 28:g; Shefton, "Lakonian Vase Painters," 302, 310; Andrew Oliver, Jr., "The Arts of Turkey: Lydia," *BMMA* 26:5 (1968) 199; Stibbe, *LV* 153–54, 161, 168, 285, no. 299 and refs.

# CONCORDANCE OF FINDS BY INVENTORY NUMBER

## *Harvard-Cornell Expedition*

NoEx 70.3	Cor 68	P60.394:2848	Att 57
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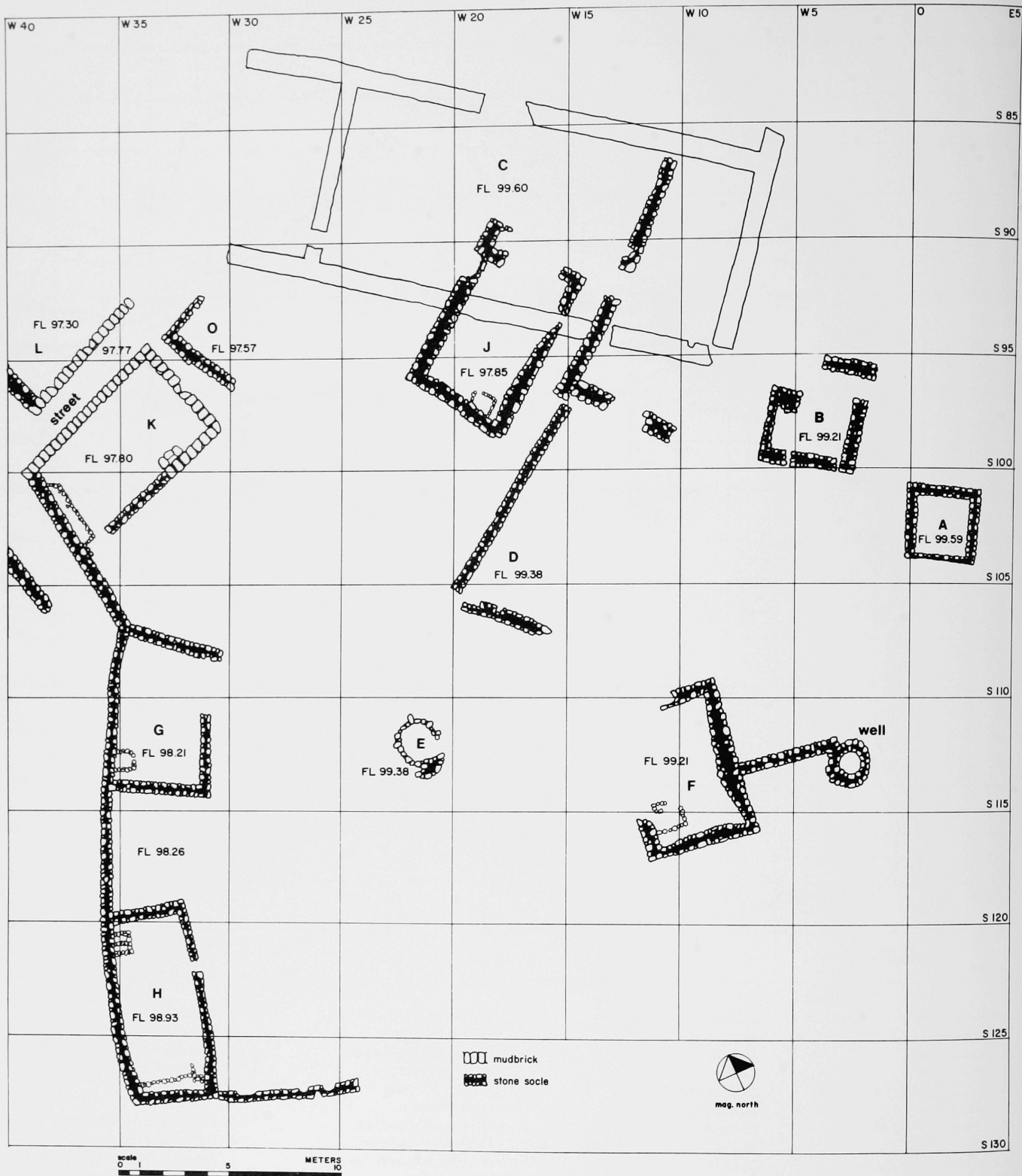
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Pl. 1. Site plan with excavated sectors and identified ruins as of 1995.



Pl. 2. HoB, plan of main Lydian levels.

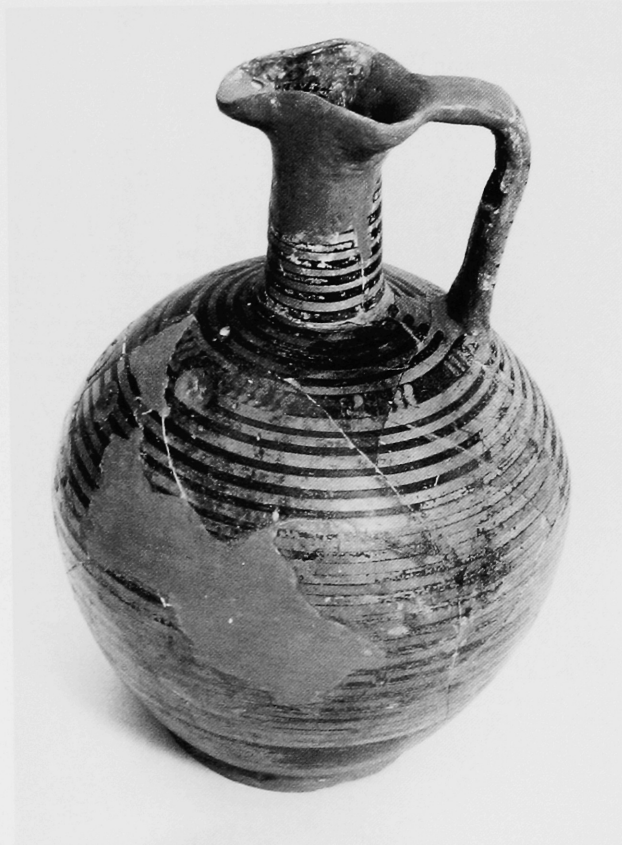


Pl. 3. PN, plan of main Lydian levels, showing location of "Persian East" and "Persian West."

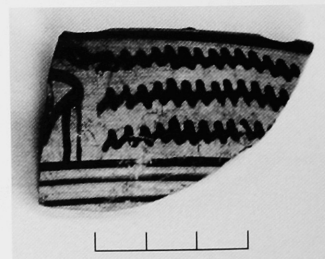
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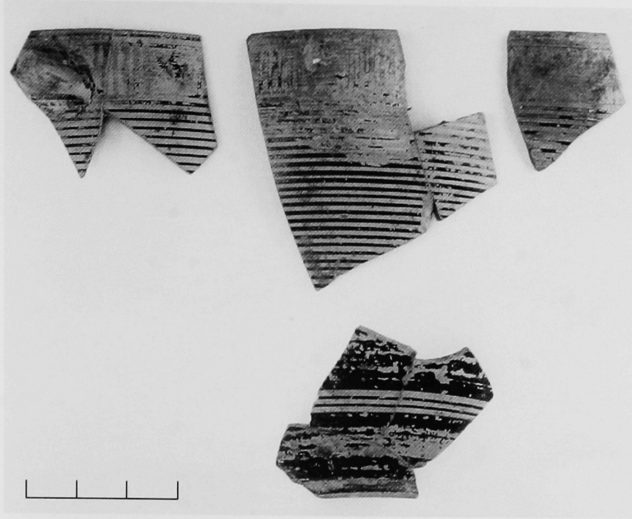


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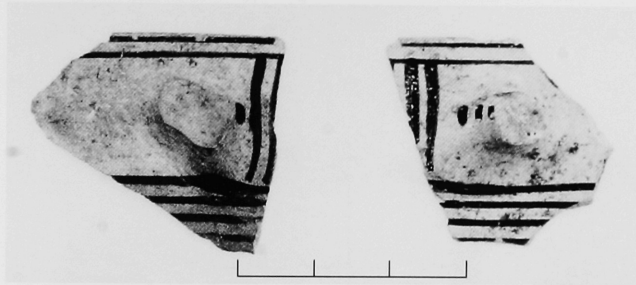
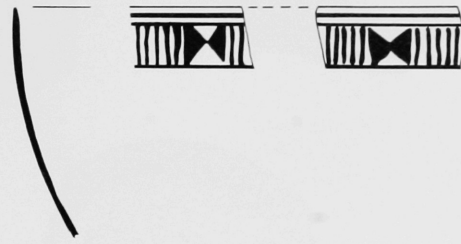


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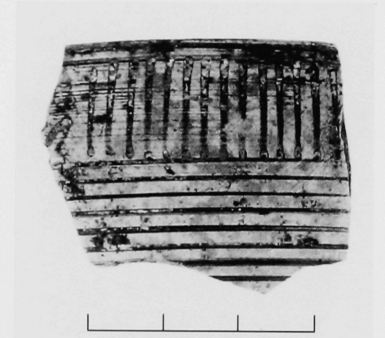
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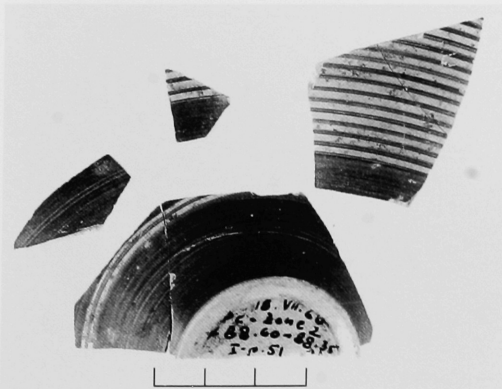
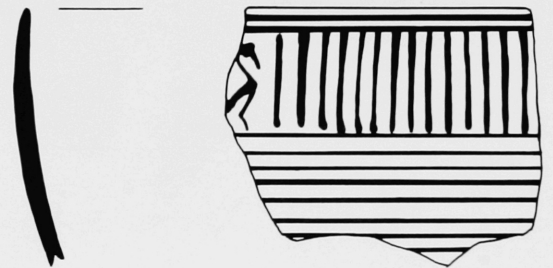
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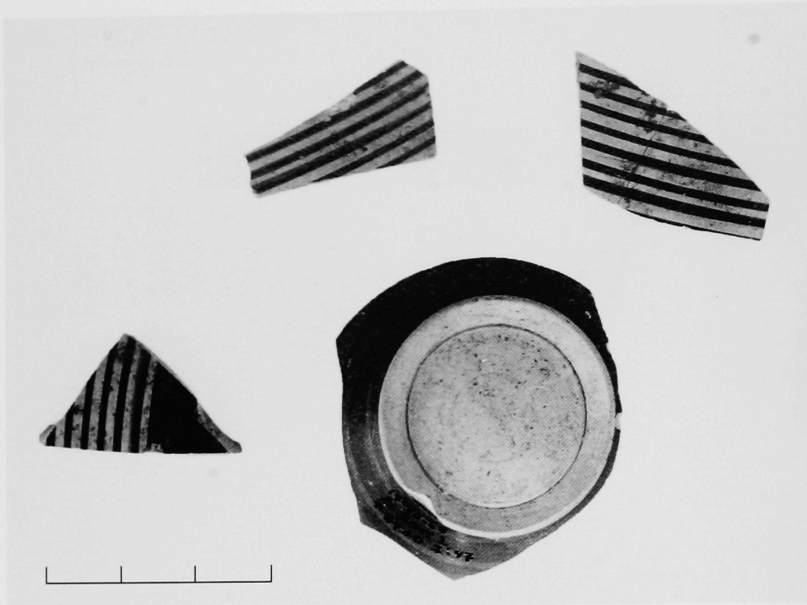


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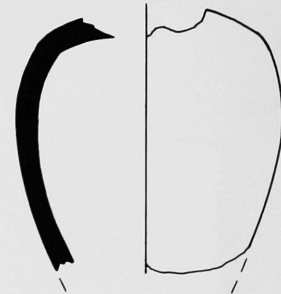
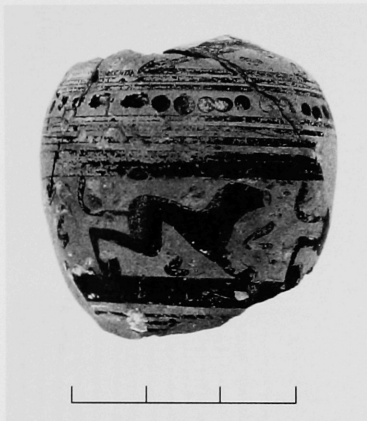
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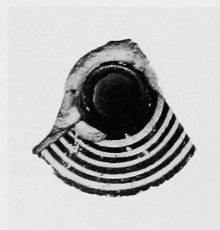
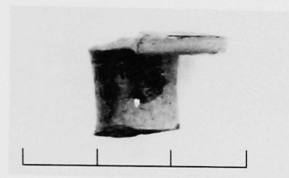
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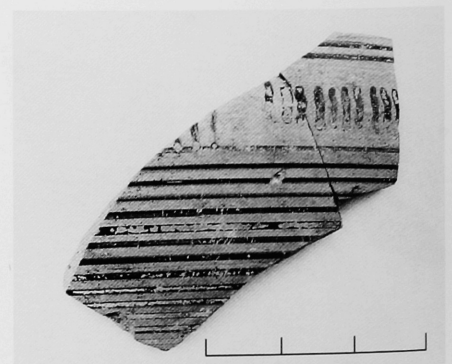
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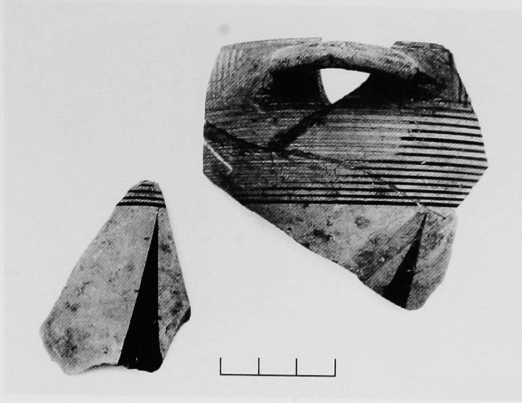


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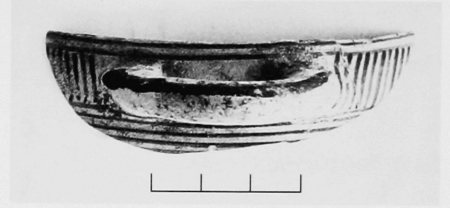
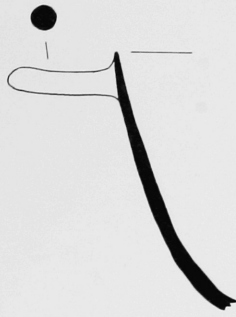


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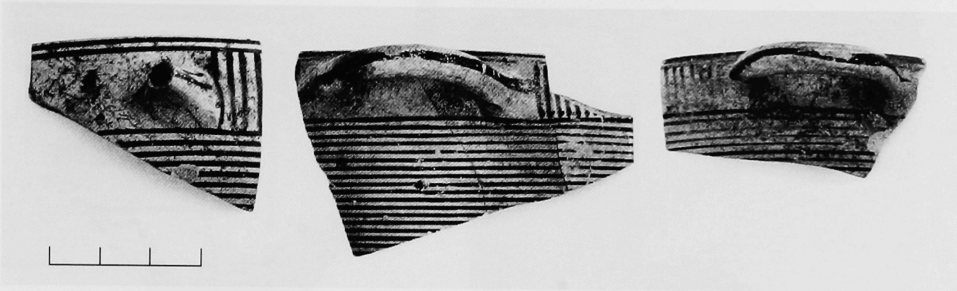




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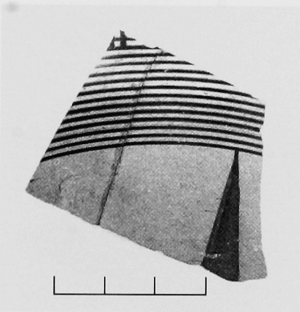
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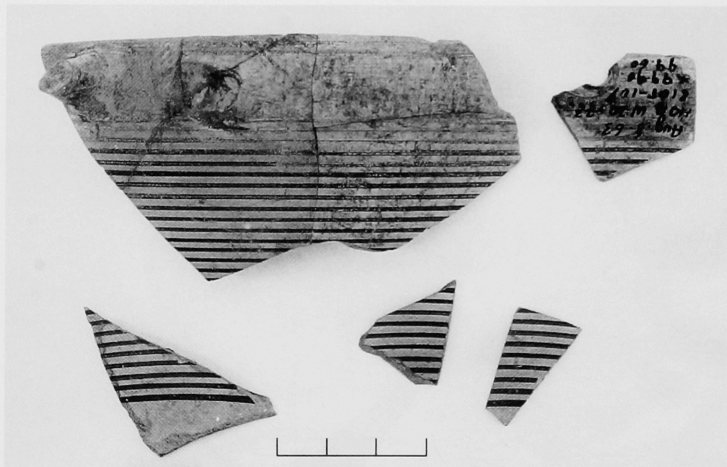
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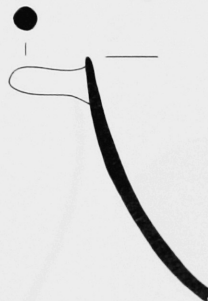
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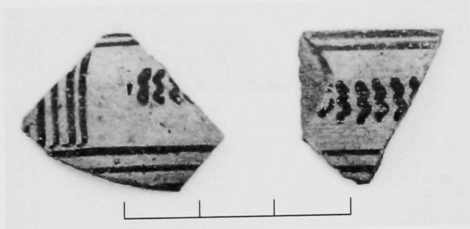


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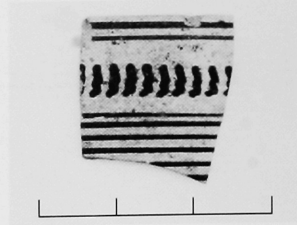
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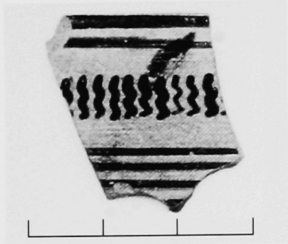
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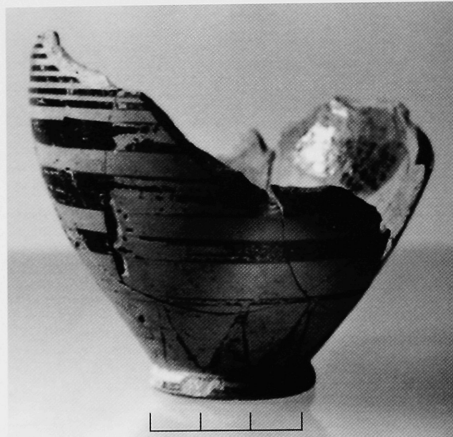


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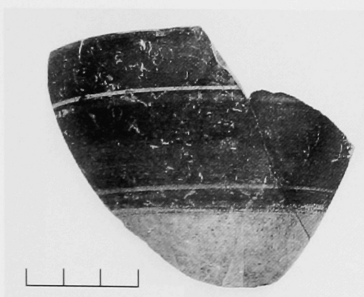
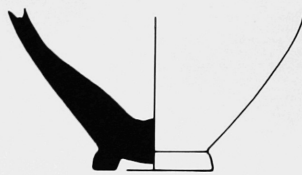
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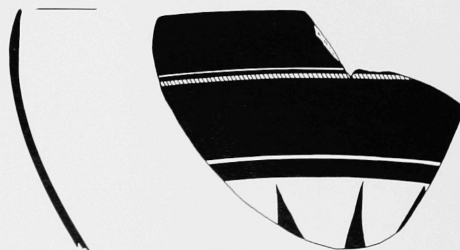
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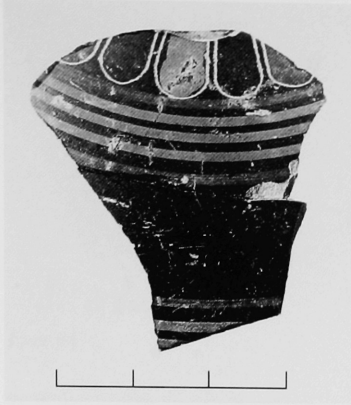


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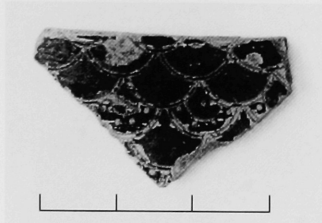




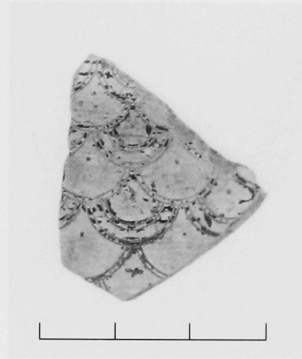
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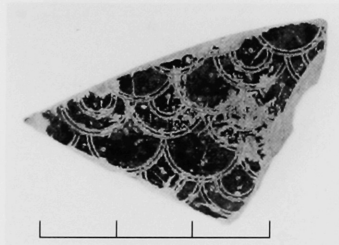
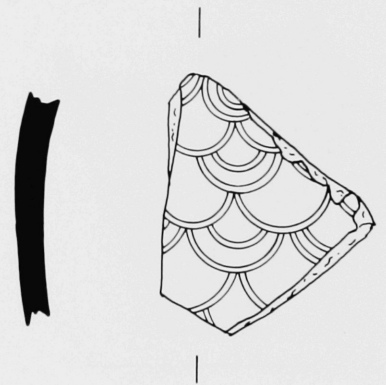
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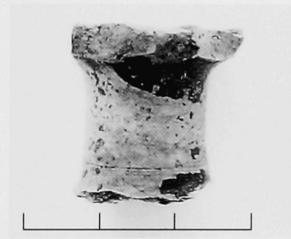
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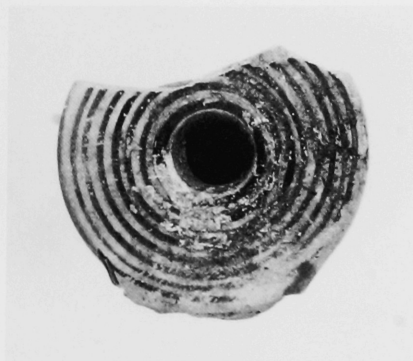
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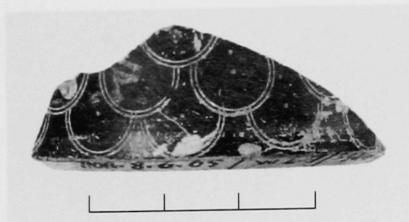


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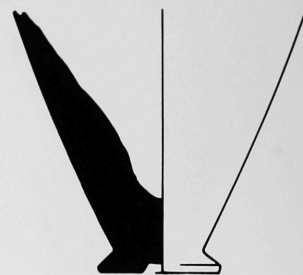




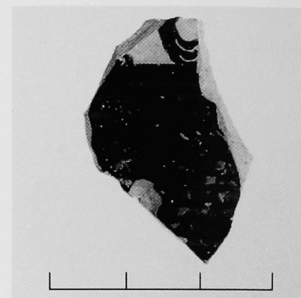
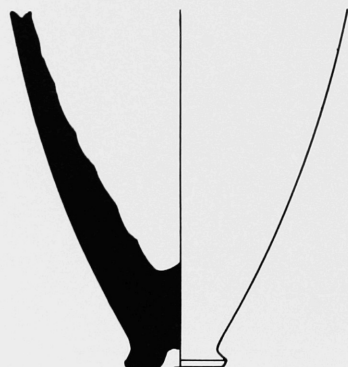
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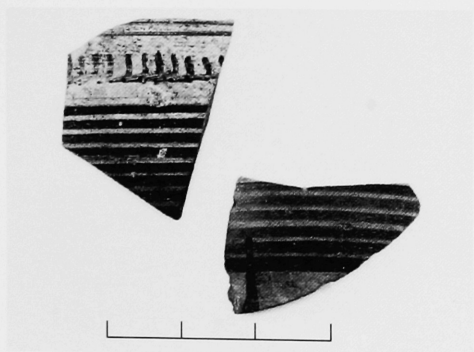


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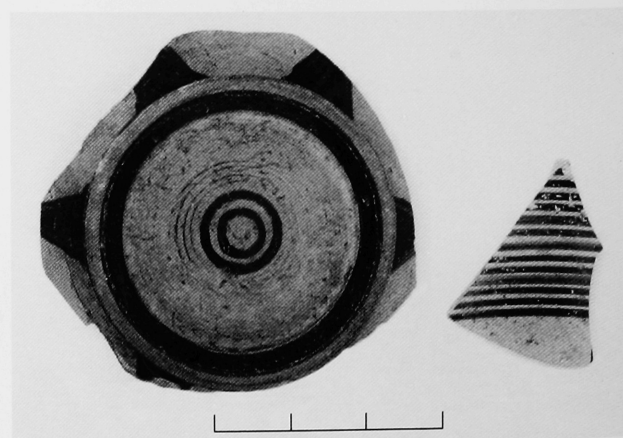


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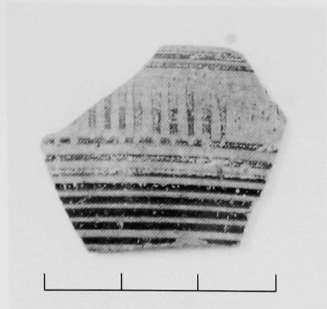
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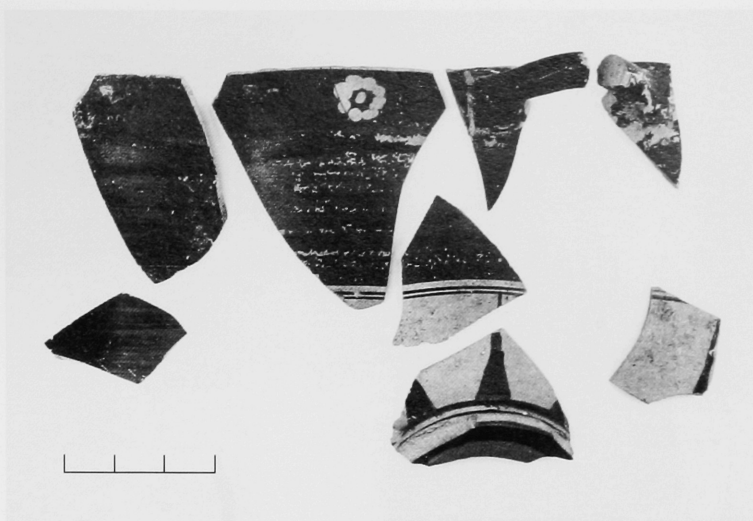
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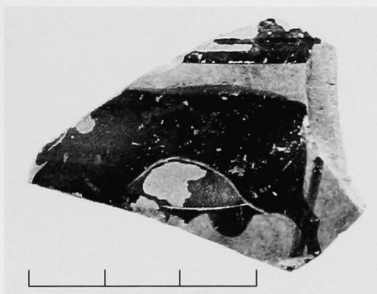
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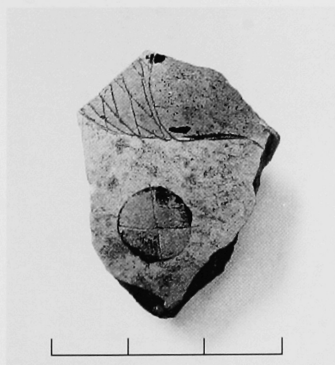
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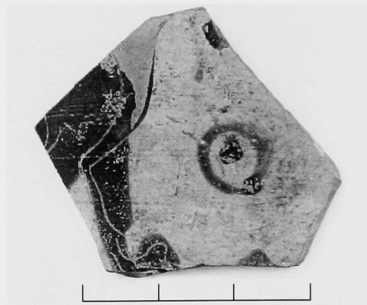
Cor 59



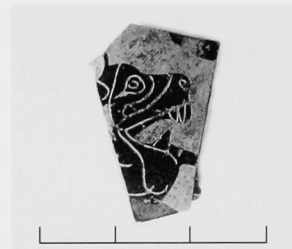
Cor 60



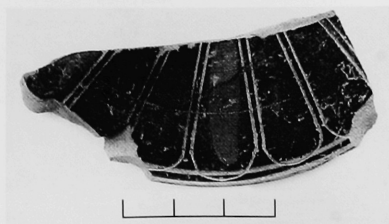
Cor 61



Cor 62



Cor 63



Cor 64



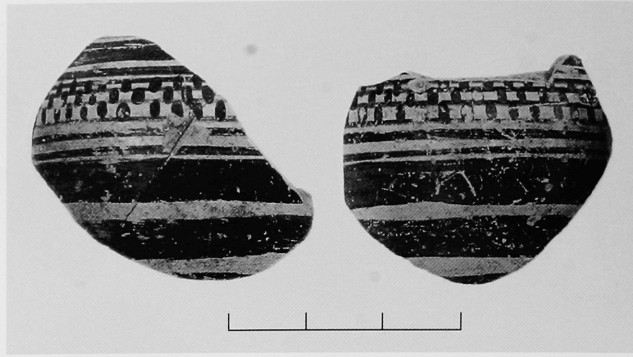
Cor 65



Cor 67

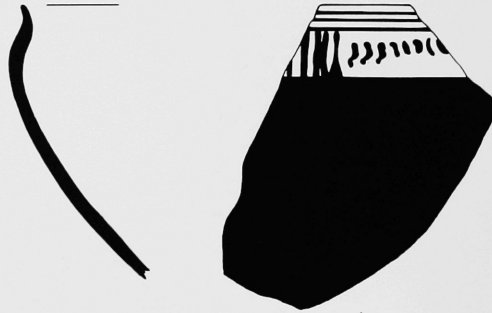


Cor 68

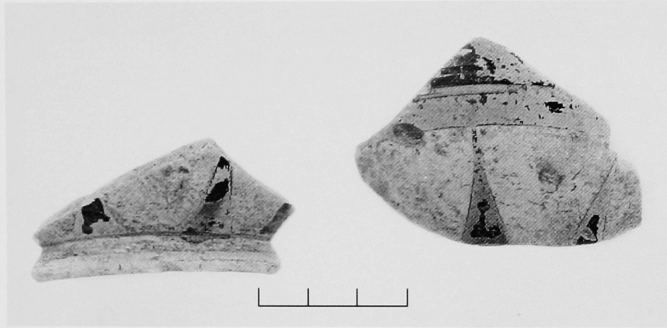


Cor 69

Cor 70



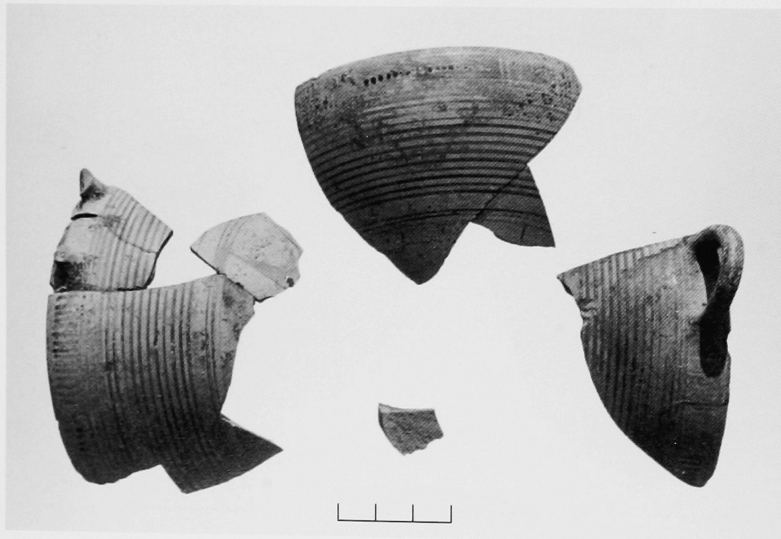
Cor 71



Cor 73

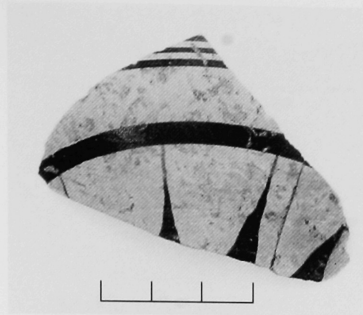


Cor 74

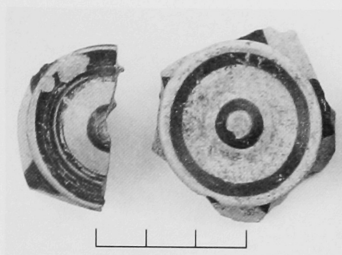


Cor 75





Cor 76



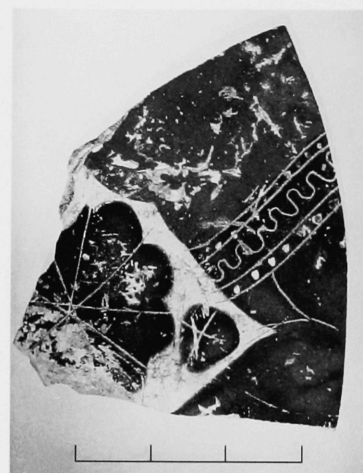
Cor 78

Cor 79

EARLY CORINTHIAN



Cor 80



Cor 83



Cor 84



Cor 85



Cor 86



Cor 87



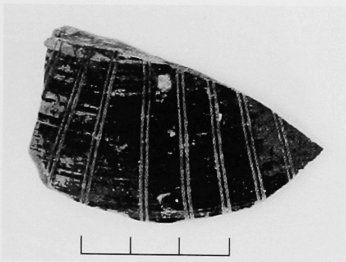
Cor 88



Cor 89



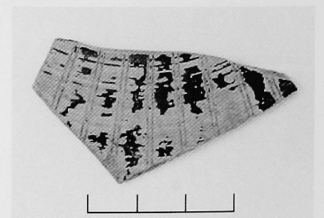
Cor 90



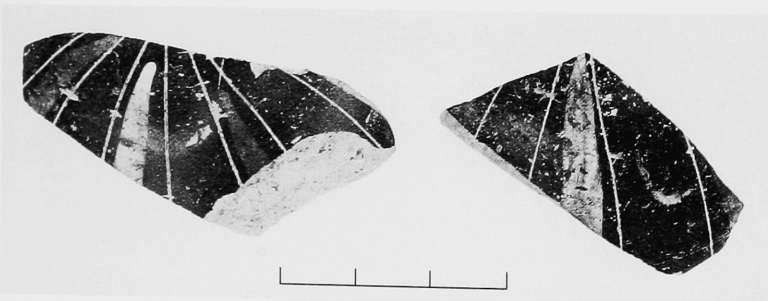
Cor 91



Cor 92



Cor 93



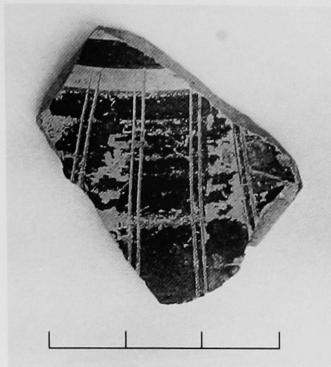
Cor 94

Cor 95



Cor 96





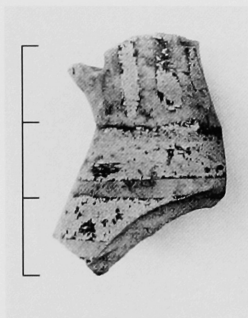
Cor 97



Cor 98



Cor 99



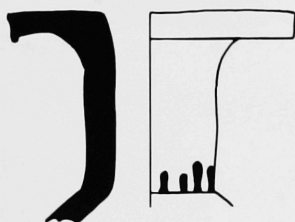
Cor 100



Cor 101



Cor 103

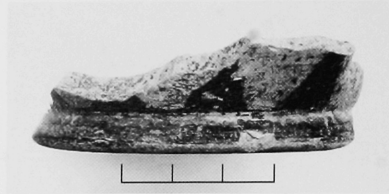


Cor 104





Cor 105



Cor 106



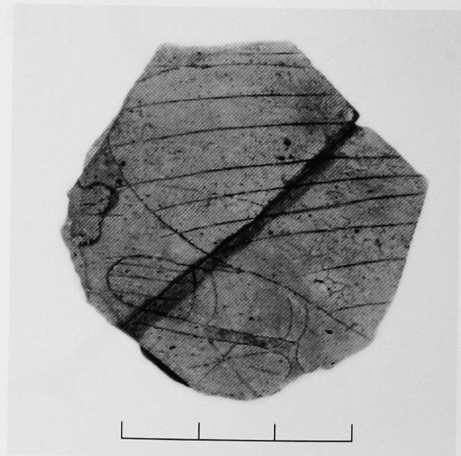
Cor 107



Cor 108



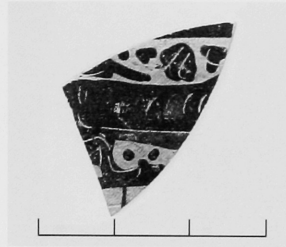
Cor 109



Cor 110



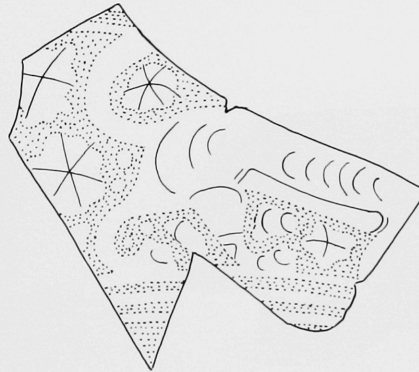
Cor 111



Cor 112



Cor 113



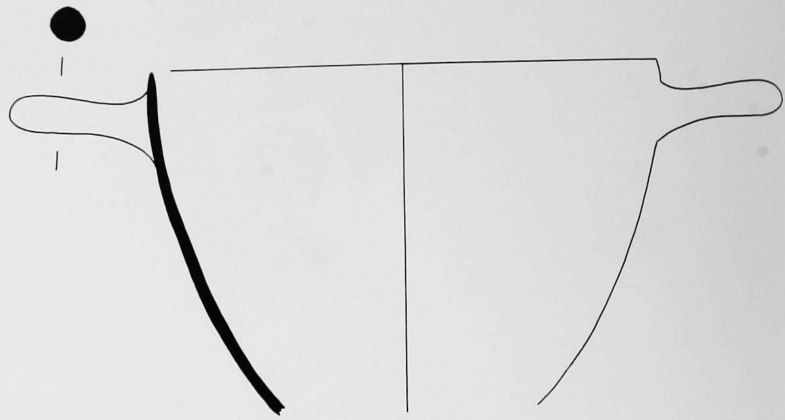
Cor 114

MIDDLE CORINTHIAN

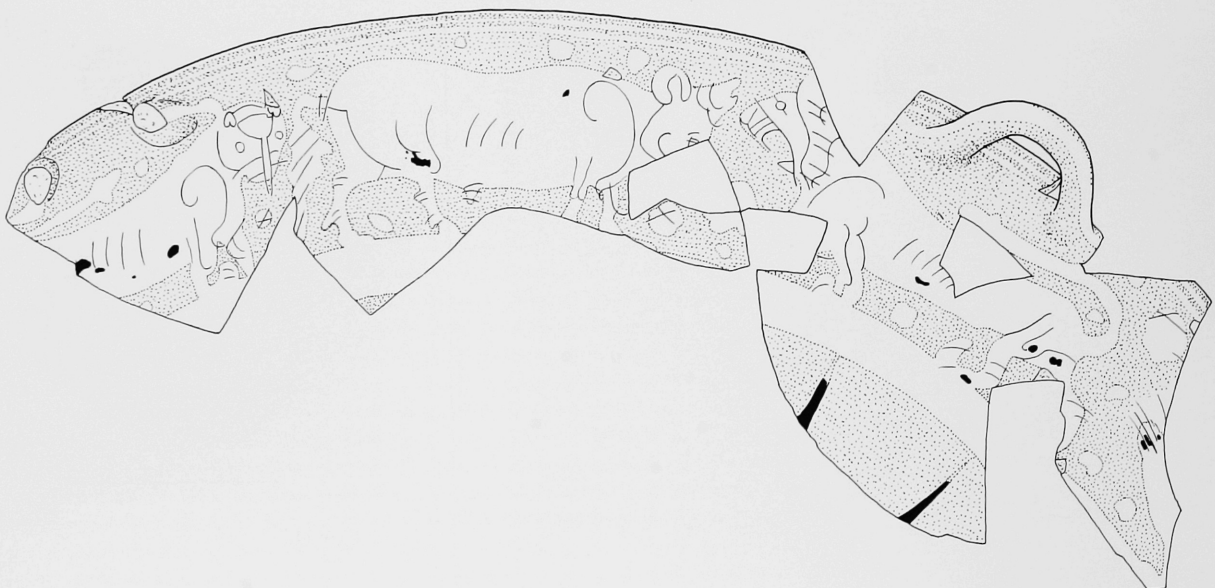
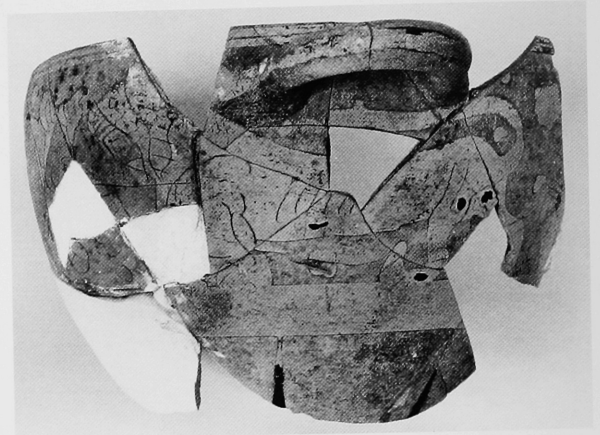


Cor 115

MIDDLE CORINTHIAN



Cor 116





Cor 117



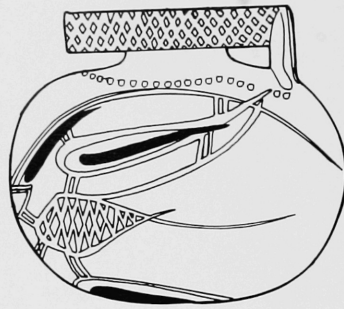
Cor 119



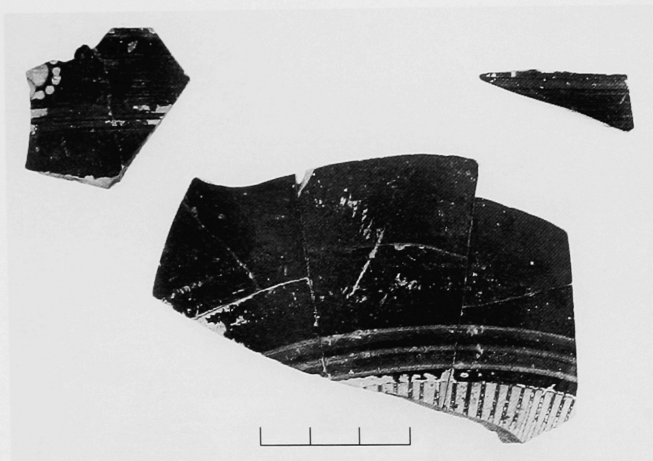
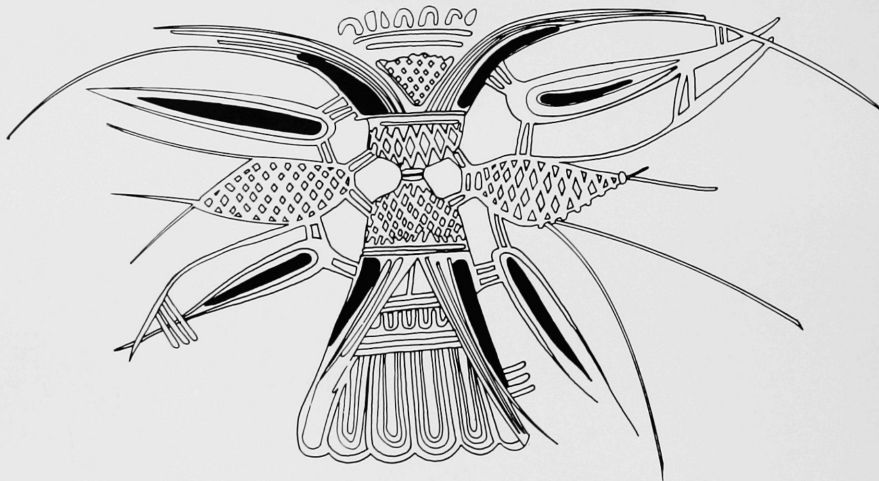
Cor 120



Cor 121



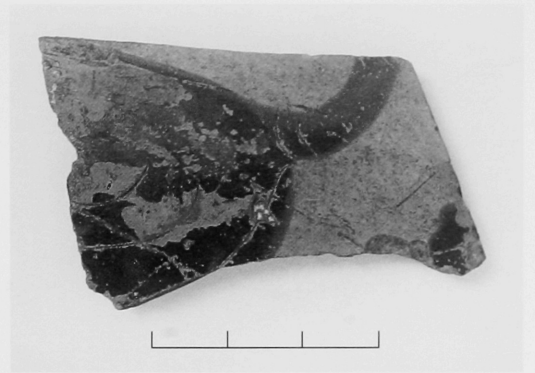
Cor 123



Cor 125



Cor 126



Cor 127



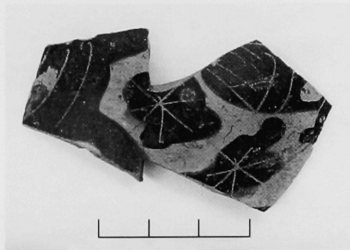
Cor 128



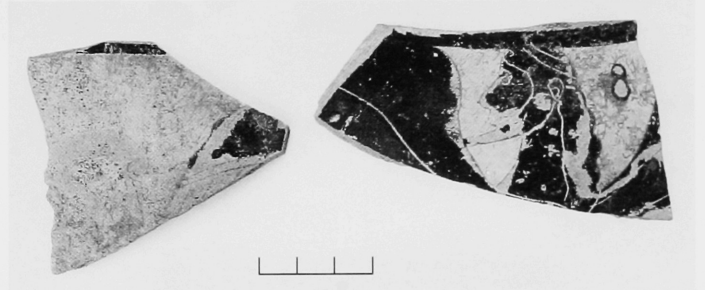
Cor 129



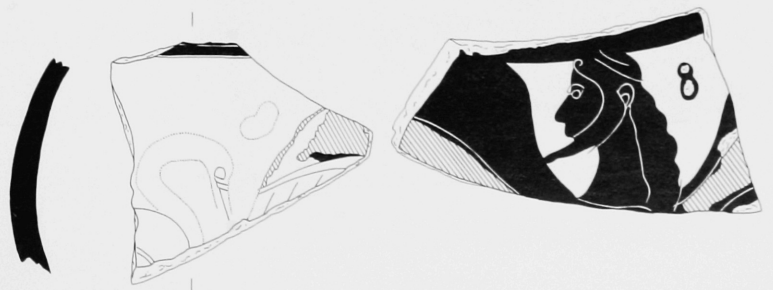
Cor 130

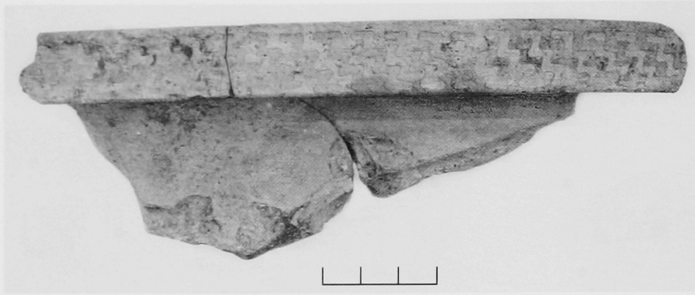


Cor 131

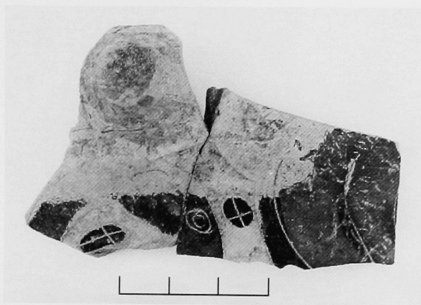
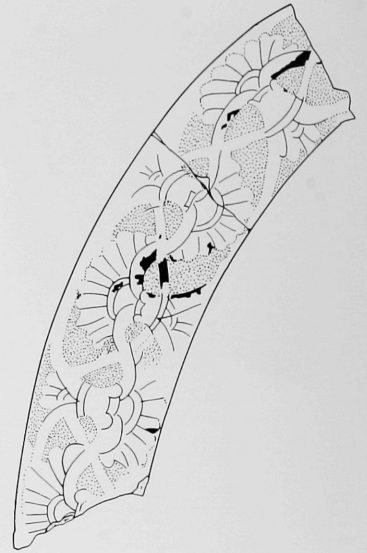


Cor 133

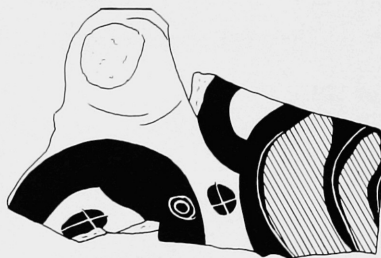




Cor 134



Cor 135



Cor 136



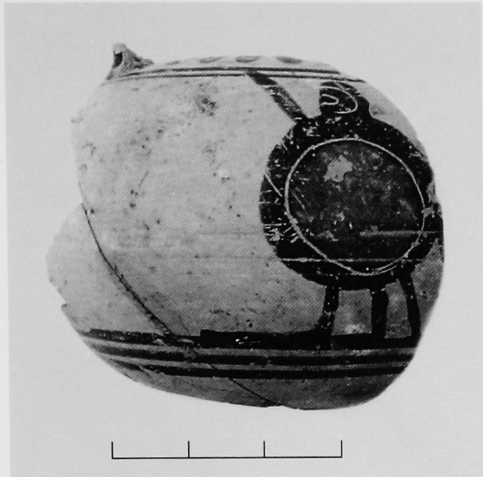
Cor 137



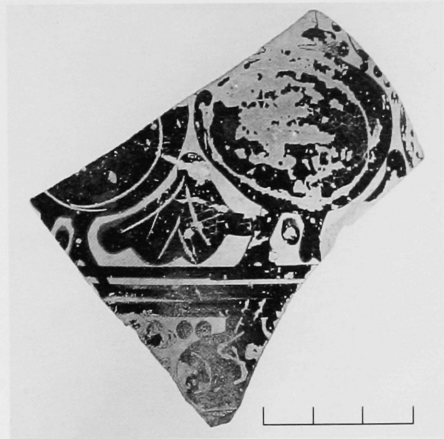
Cor 138



LATE CORINTHIAN

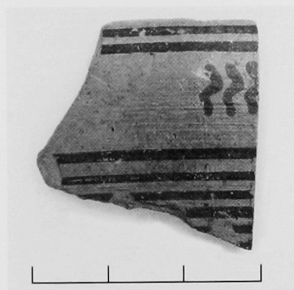


Cor 141



Cor 143

CORINTHIANIZING



Cor 144



Cor 145



Cor 146



Cor 147



Cor 148

BLACK FIGURE



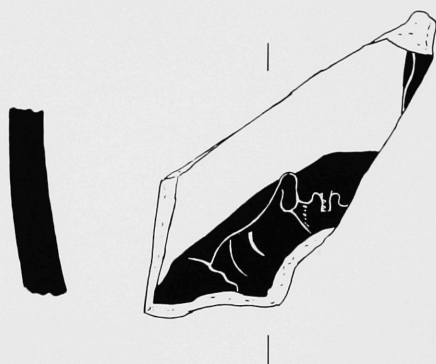
Att 1



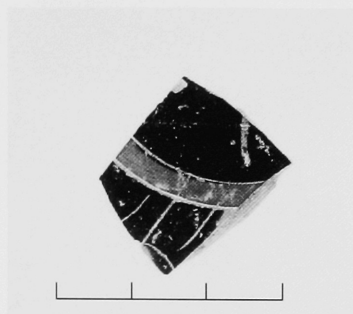
Att 2



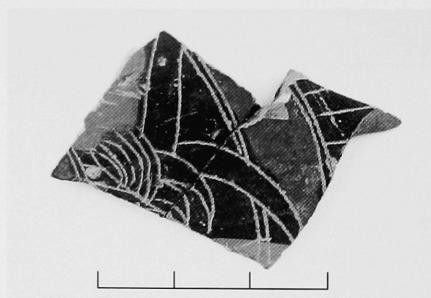
Att 3



Att 4



Att 5



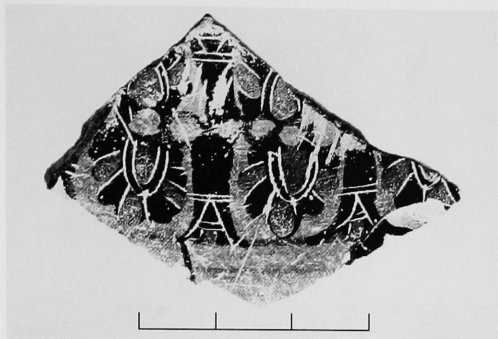
Att 6



Att 7



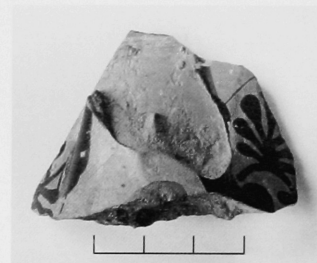
Att 8



Att 9



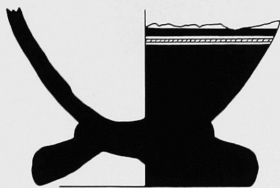
Att 10



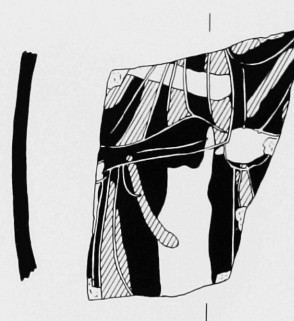
Att 11



Att 12



Att 13



Att 15



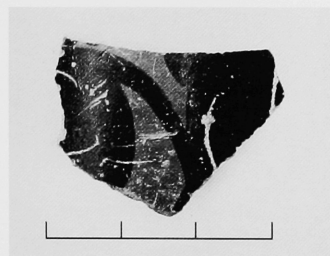
Att 18



Att 19



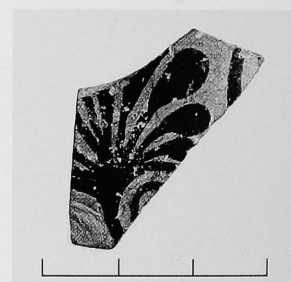
Att 20



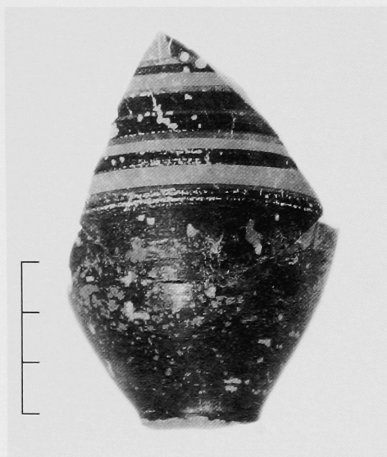
Att 21



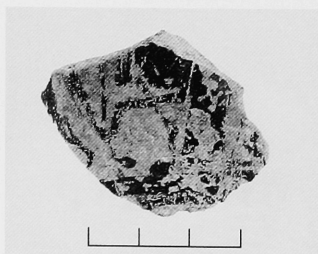
Att 22



Att 23



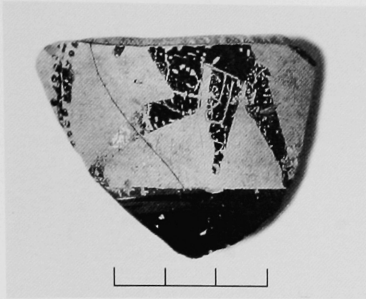
Att 24



Att 25



Att 26



Att 27



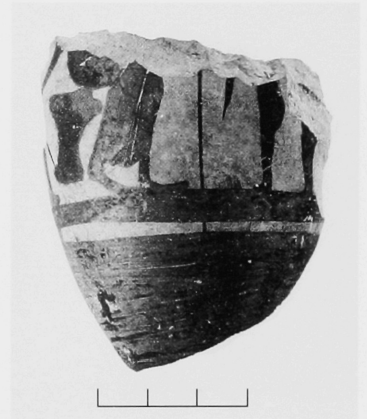
Att 28



Att 29



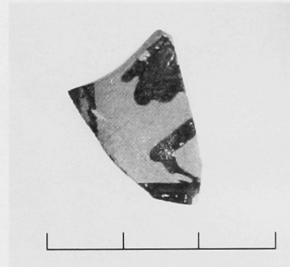
Att 30



Att 31



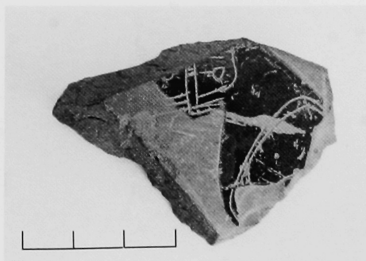
Att 32



Att 34



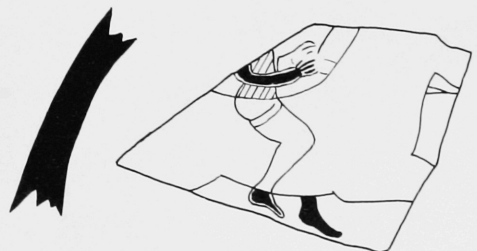
Att 35

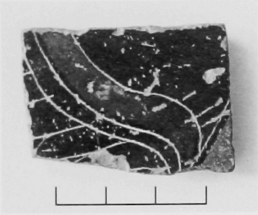


Att 36



Att 37





Att 38



Att 39



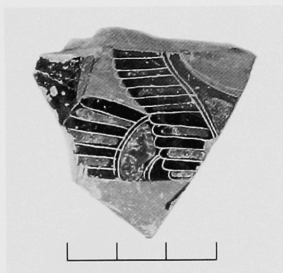
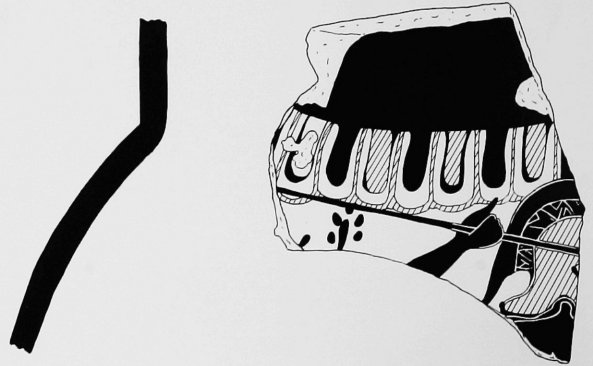
Att 40



Att 41



Att 42



Att 44



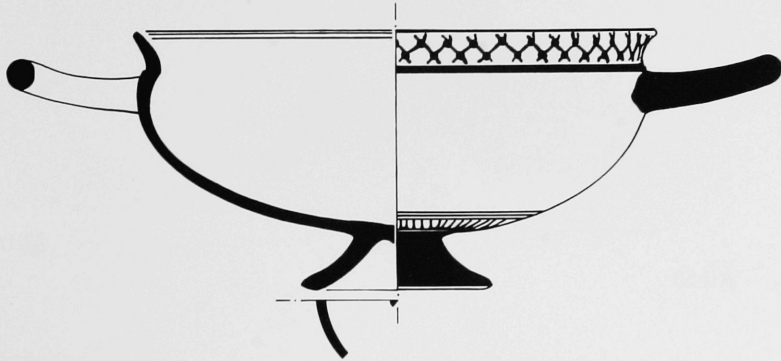
Att 45

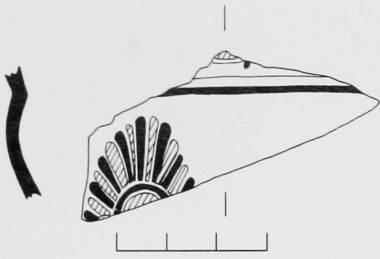


Att 46

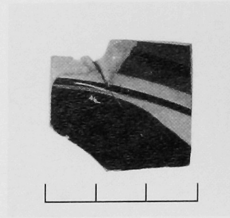


Att 46

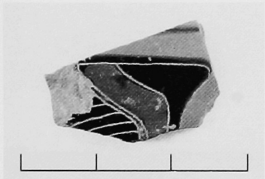
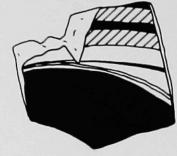
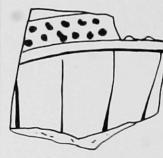




Att 47



Att 48



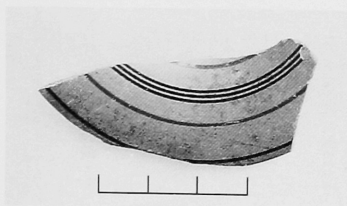
Att 49



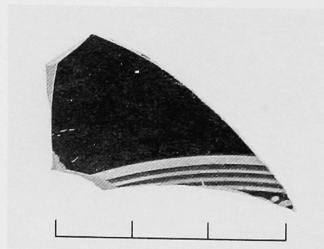
Att 50



Att 51



Att 52

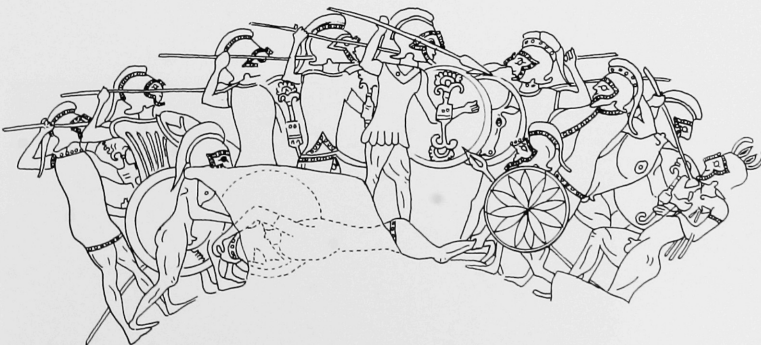
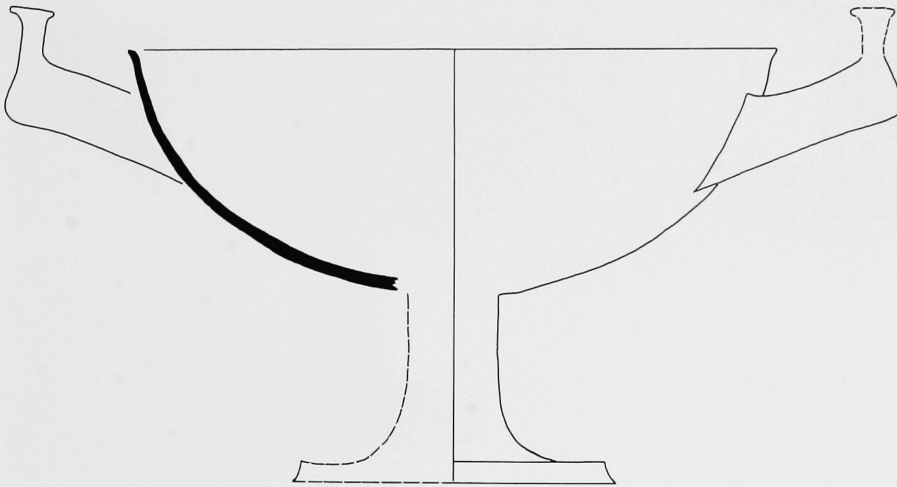


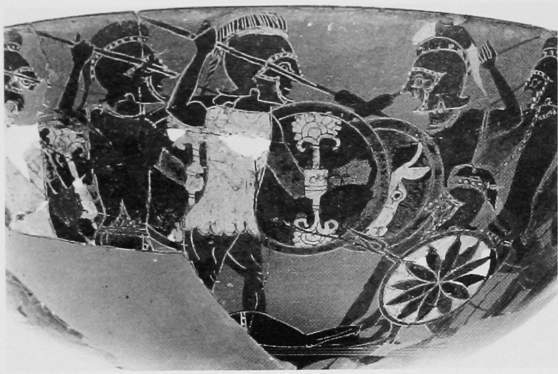
Att 53



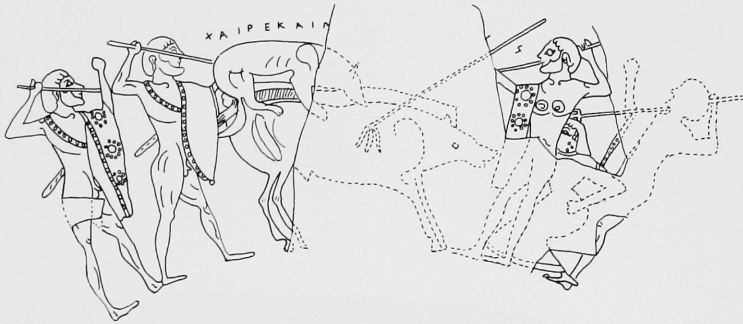


Att 54



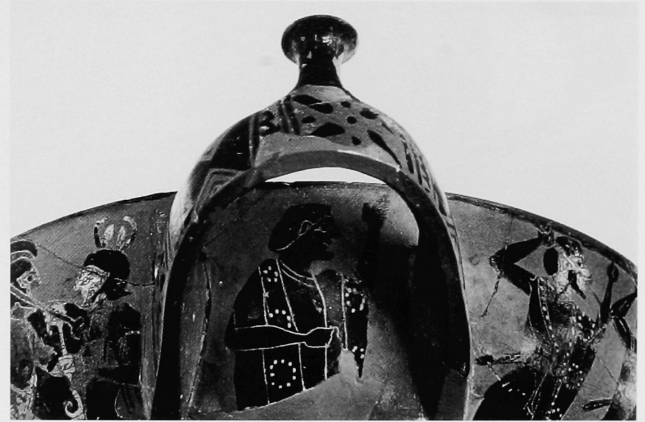


Att 54



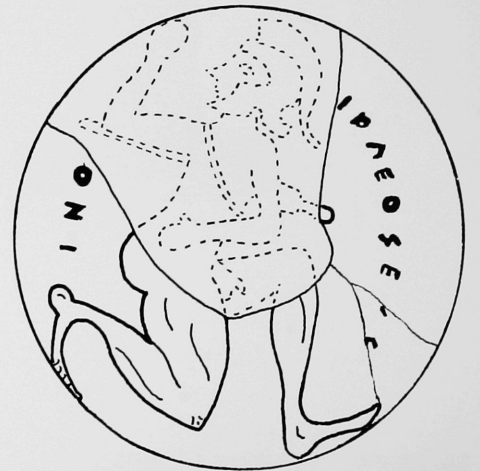


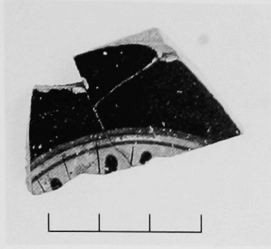
Att 54



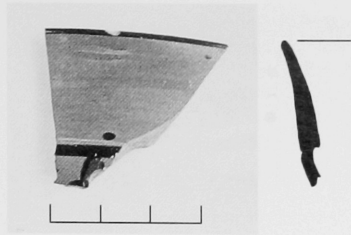


Att 54

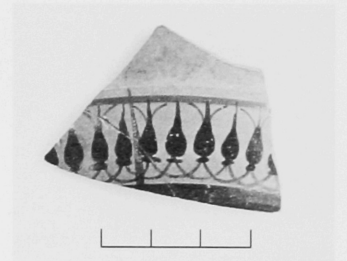




Att 55



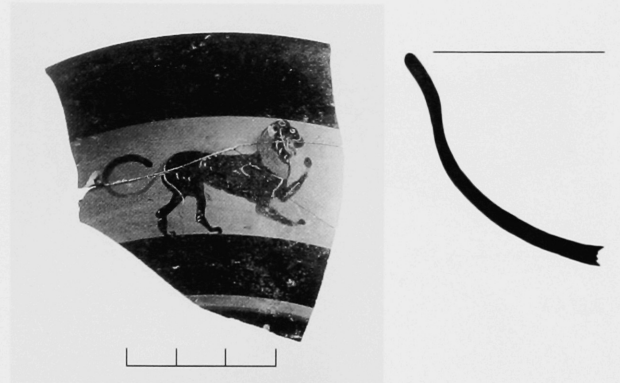
Att 56



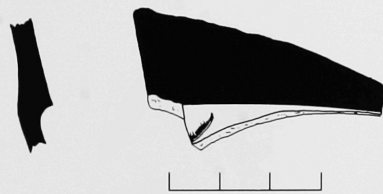
Att 57



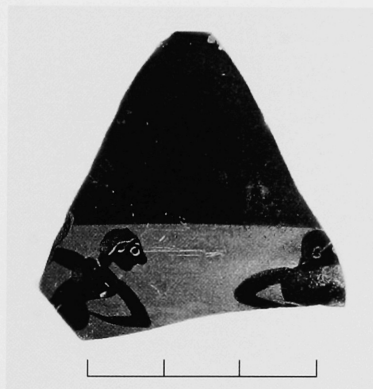
Att 58



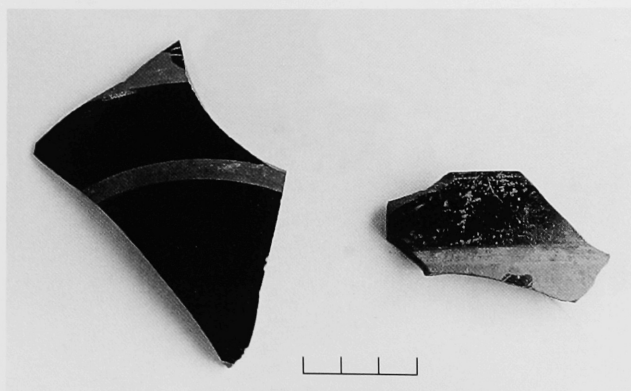
Att 59



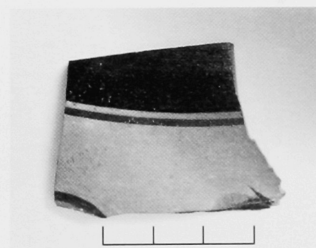
Att 60



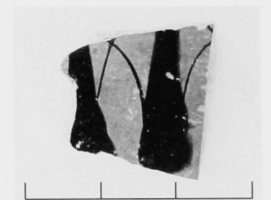
Att 61



Att 62, Att 63



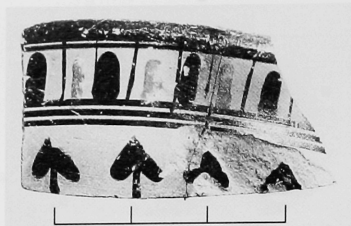
Att 64



Att 65



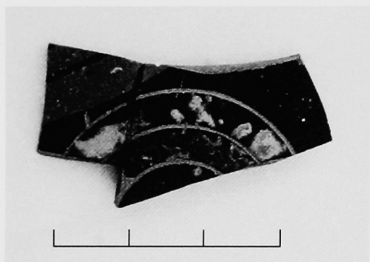
Att 66



Att 67



Att 68



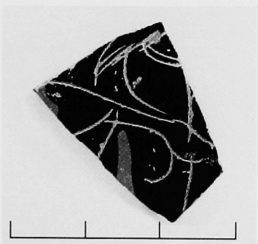
Att 69



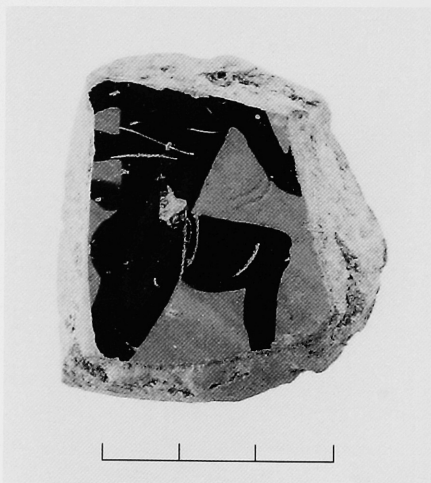
Att 70



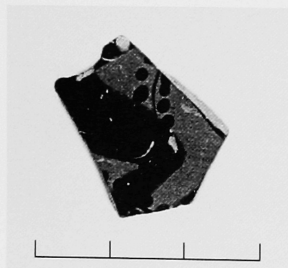
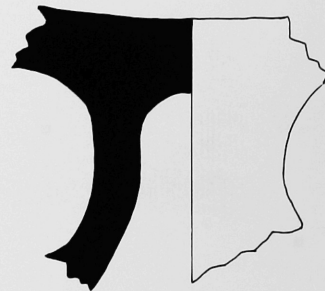
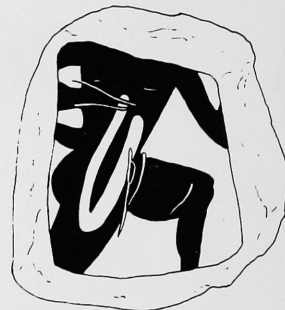
Att 71



Att 72



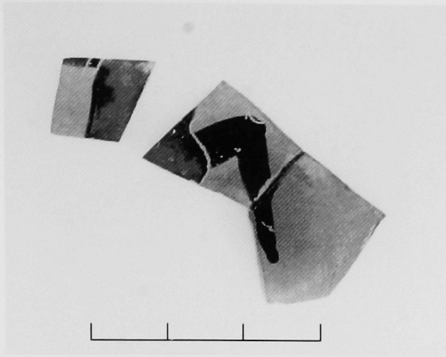
Att 73



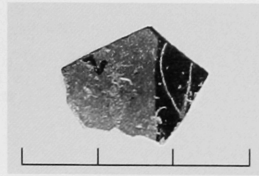
Att 74



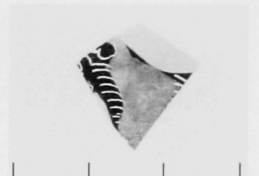
Att 75



Att 76



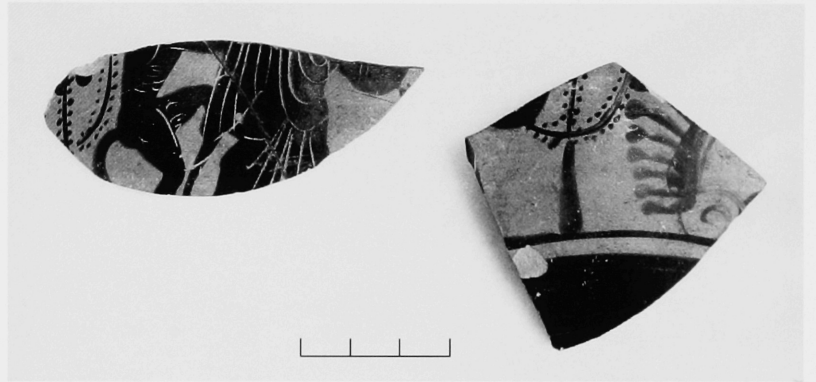
Att 77



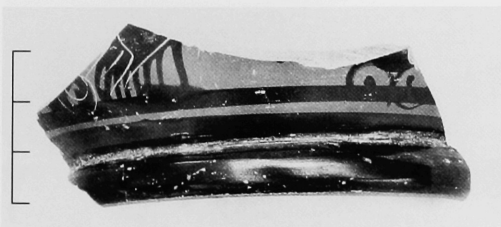
Att 78



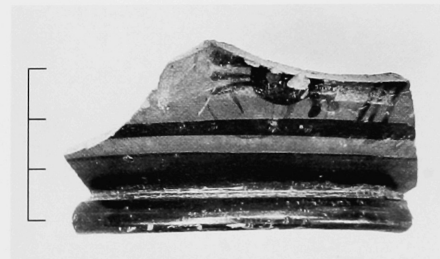
Att 80



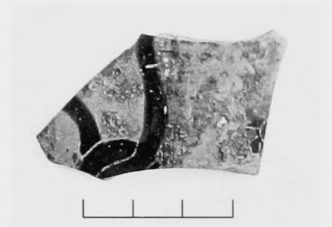
Att 81



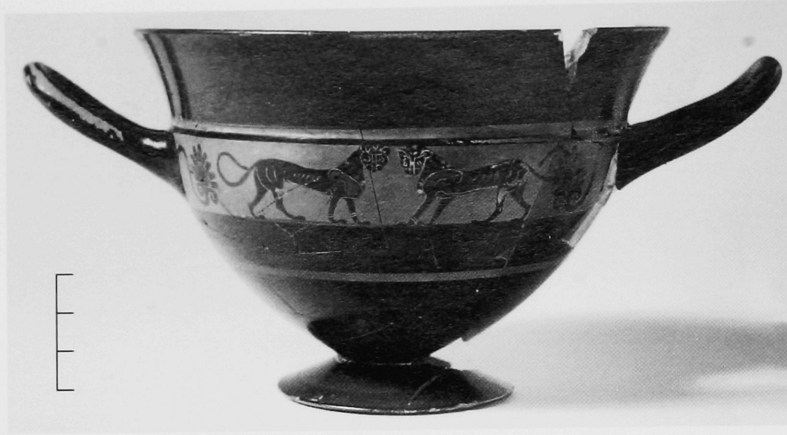
Att 82



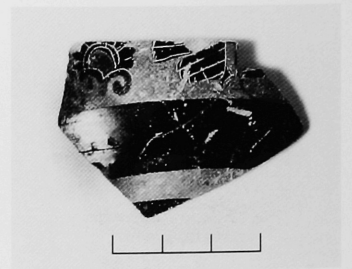
Att 83



Att 84

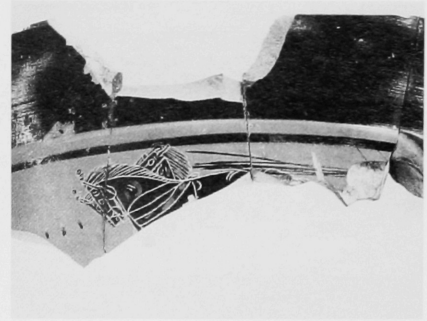
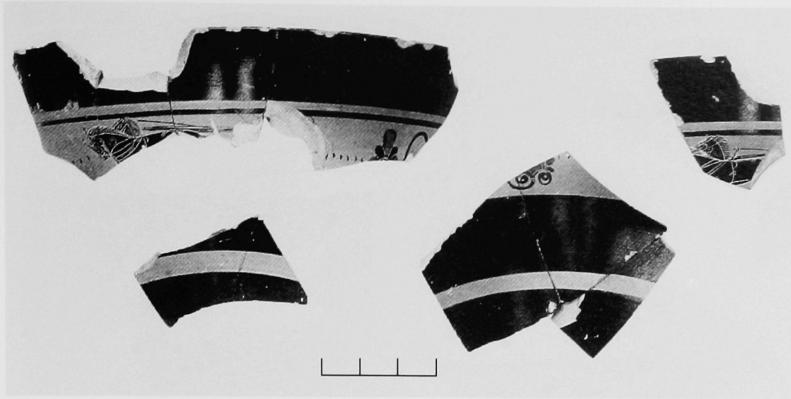


Att 85

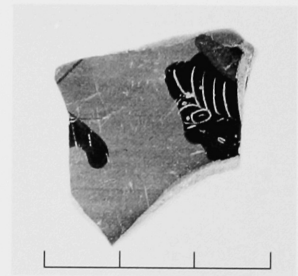
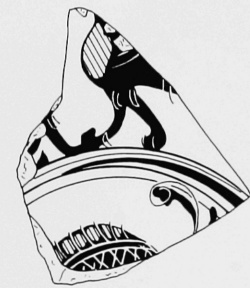
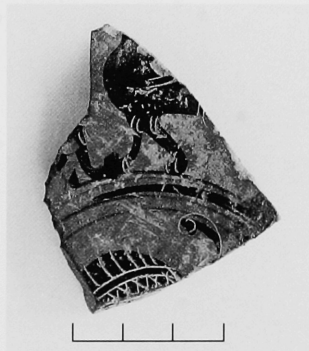
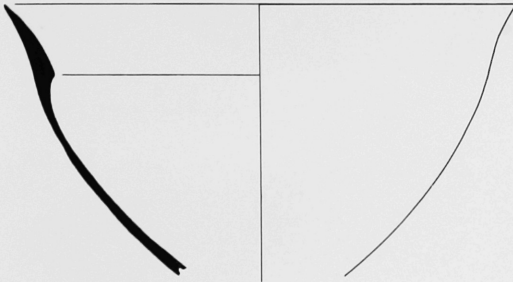


Att 86

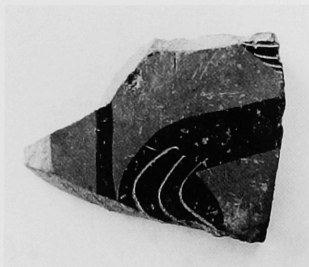




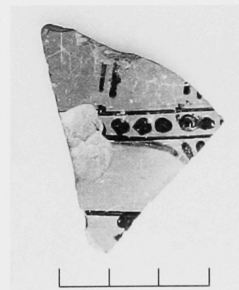
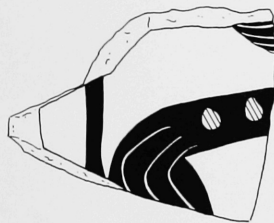
Att 87



Att 89



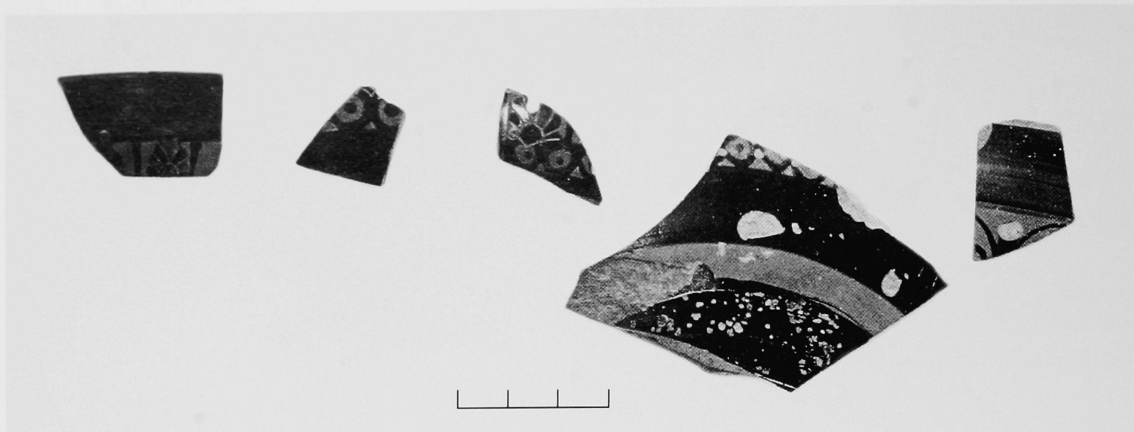
Att 88



Att 90



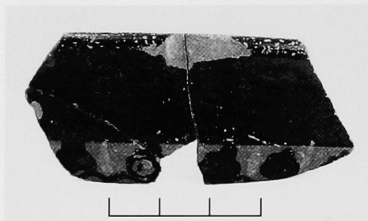
BLACK PATTERN



Att 91, Att 93, Att 94, Att 95, Att 96



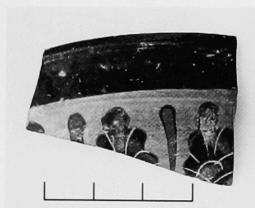
Att 97



Att 99



Att 98



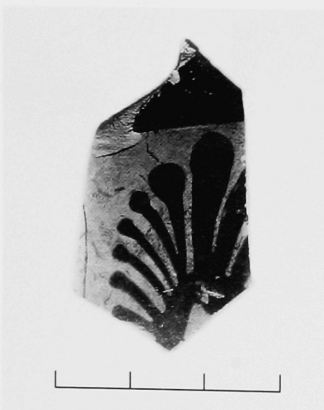
Att 101



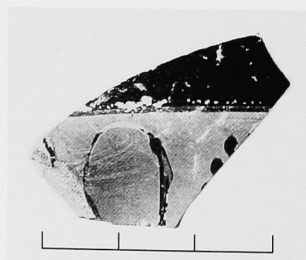
Att 102



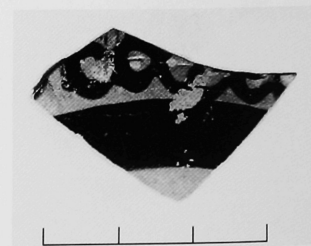
Att 103



Att 104



Att 105



Att 106

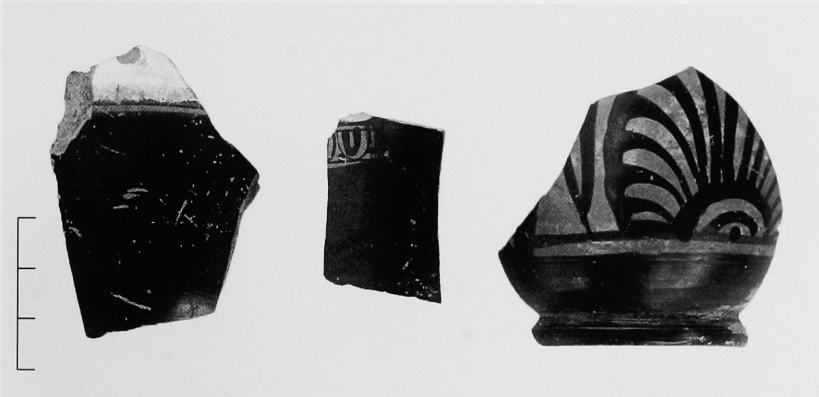
RED FIGURE



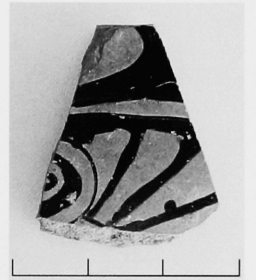
Att 108



Att 113



Att 110, Att 111, Att 112



Att 114

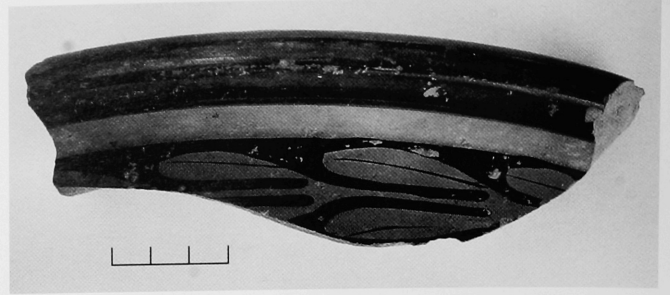


Att 115





Att 116



Att 118



Att 119



Att 120



Att 121



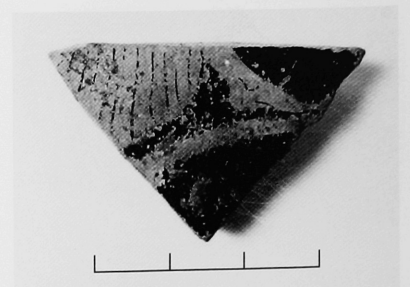
Att 124



Att 125



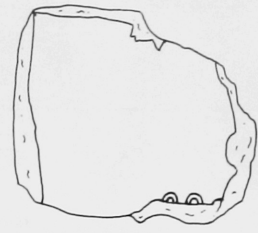
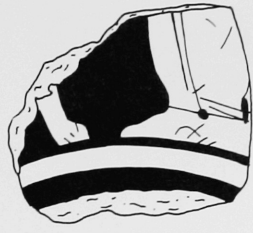
Att 126



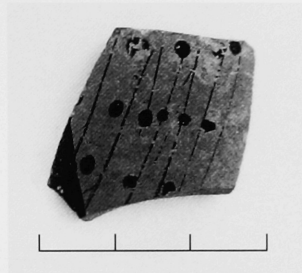
Att 127



Att 128



Att 129



Att 130



Att 131



Att 132, Att 133



Att 134

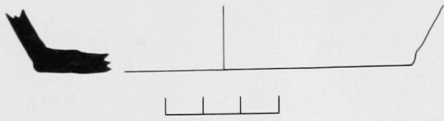


Att 135

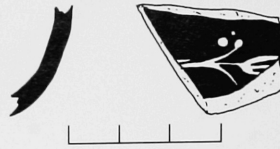


Att 136

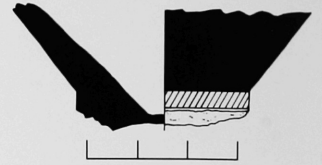
BLACK GLAZE



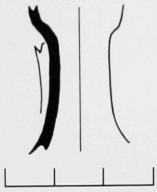
Att 144



Att 145



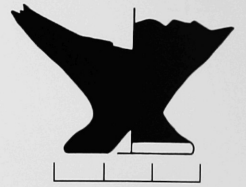
Att 150



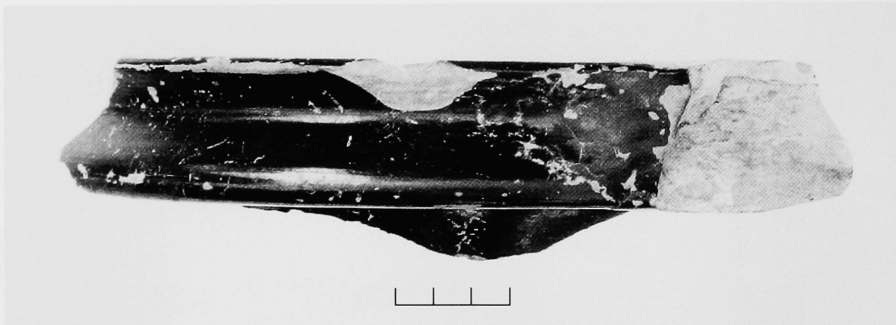
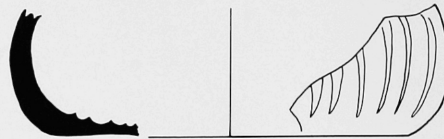
Att 151



Att 156



Att 158



Att 161

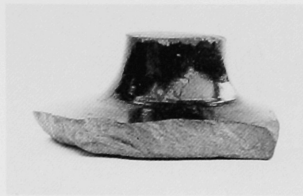


Att 167

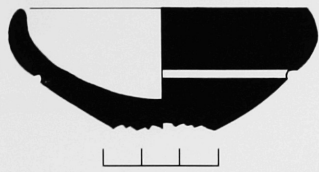




Att 168



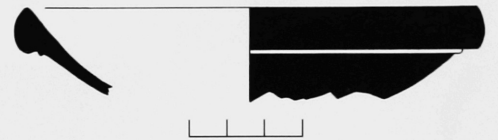
Att 169



Att 171



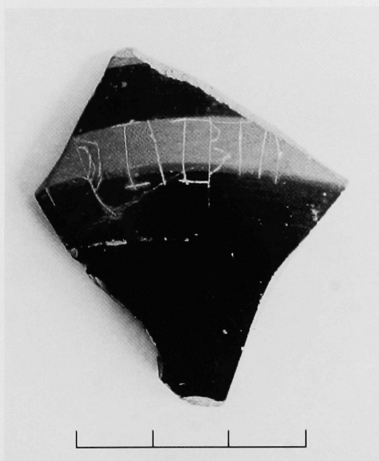
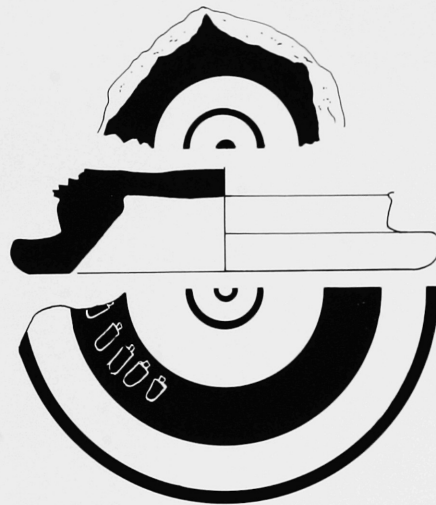
Att 172



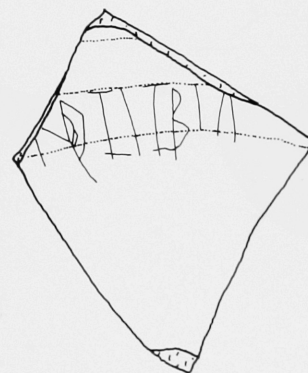
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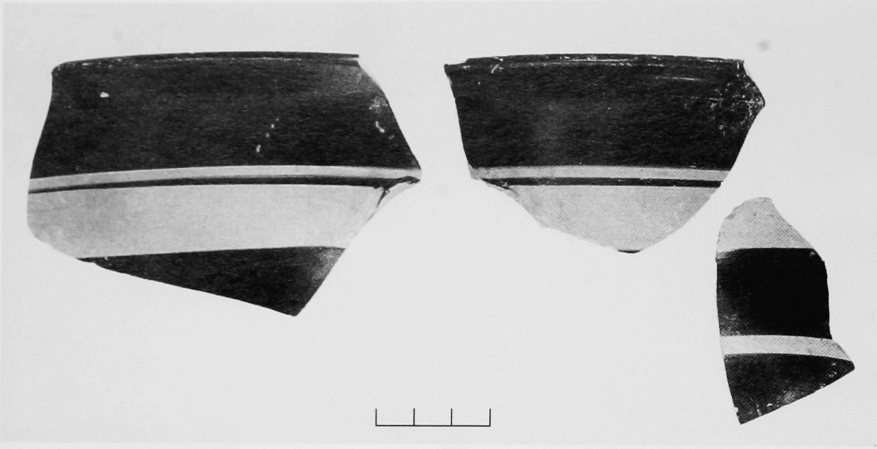


Att 175



Att 178





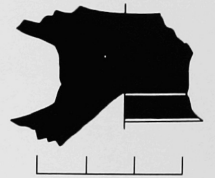
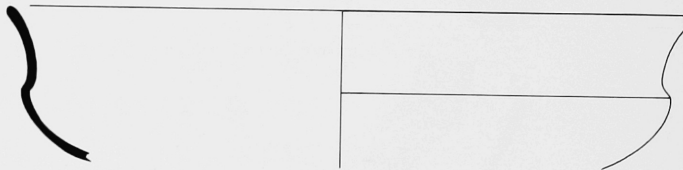
Att 189



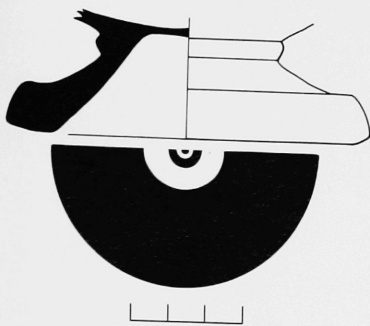
Att 190



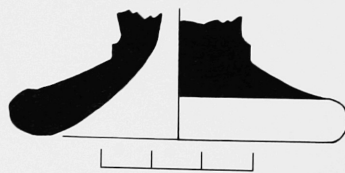
Att 191



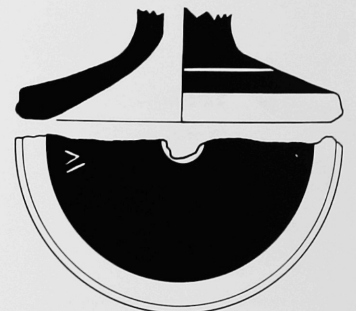
Att 192



Att 194

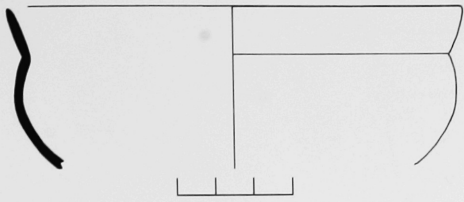


Att 195

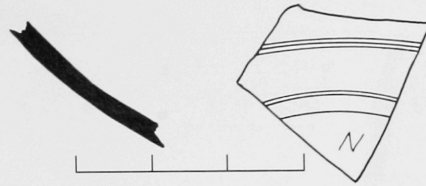


Att 197

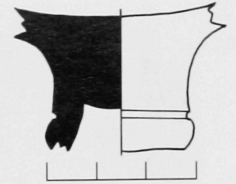




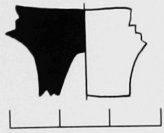
Att 198



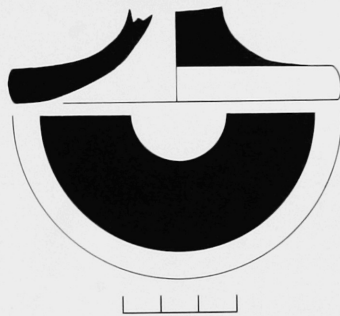
Att 245



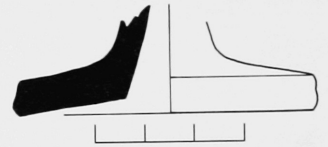
Att 266



Att 267



Att 274



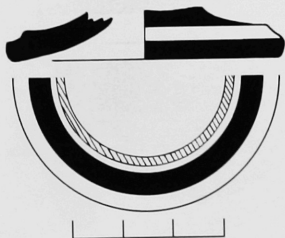
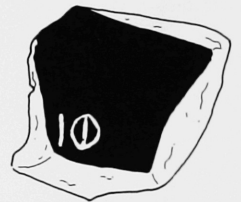
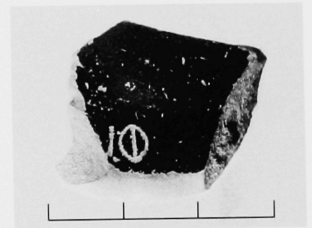
Att 275



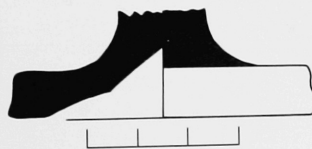
Att 276



Att 277



Att 280



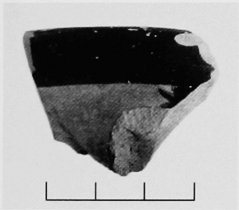
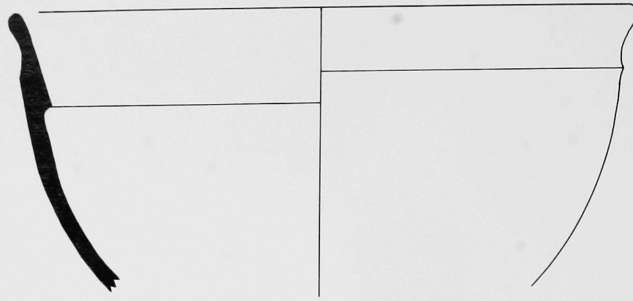
Att 281



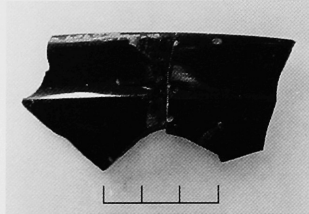
Att 300



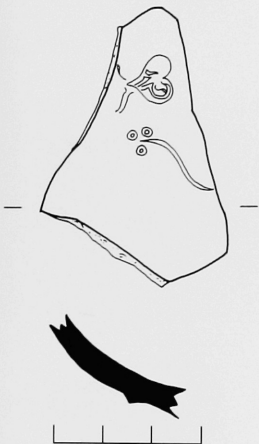
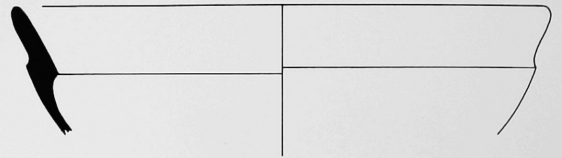
Att 301



Att 303



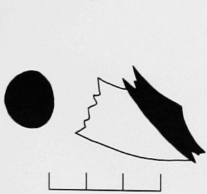
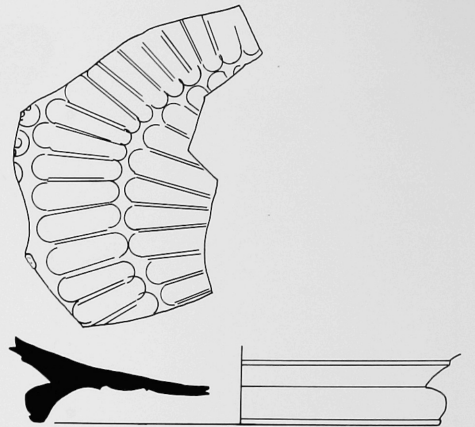
Att 305



Att 307



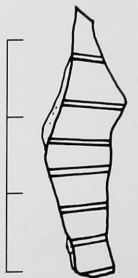
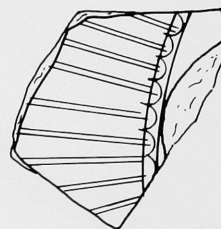
Att 308



Att 309



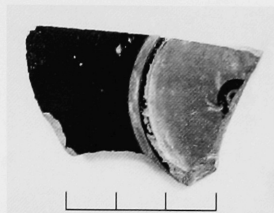
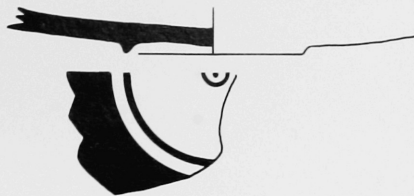
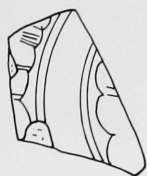
Att 310



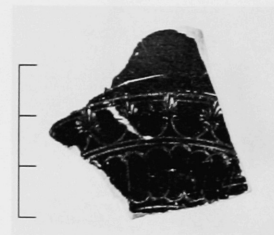
Att 311



Att 312



Att 313



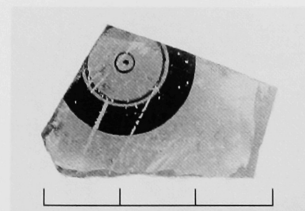
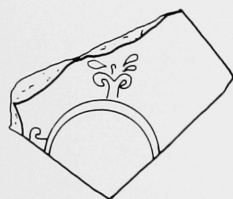
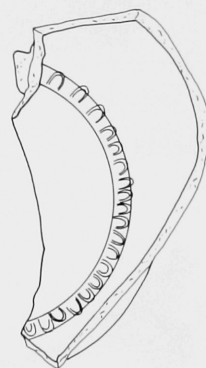
Att 314



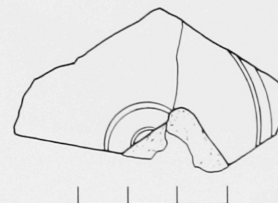
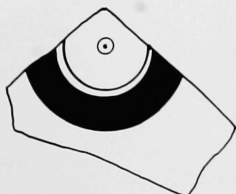
Att 315



Att 316



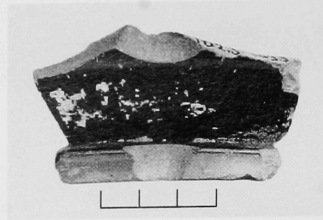
Att 317



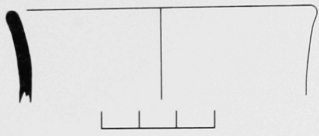
Att 318



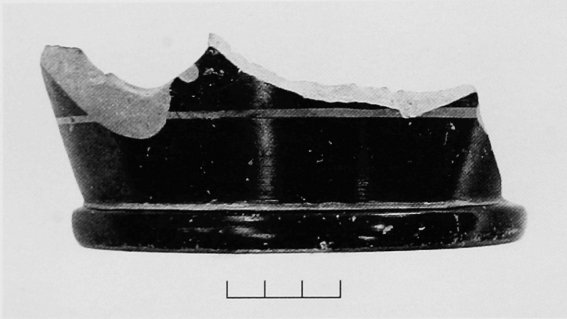
Att 322



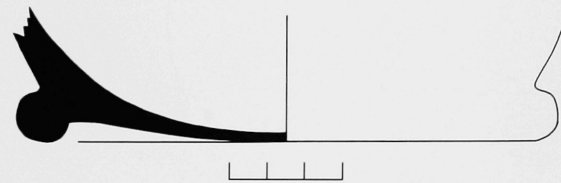
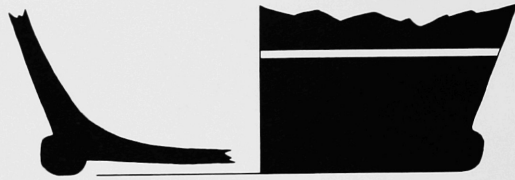
Att 327



Att 323



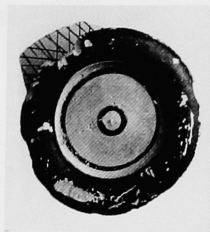
Att 328



Att 329



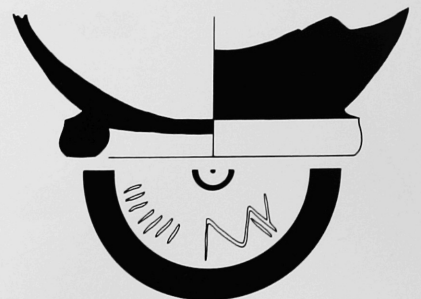
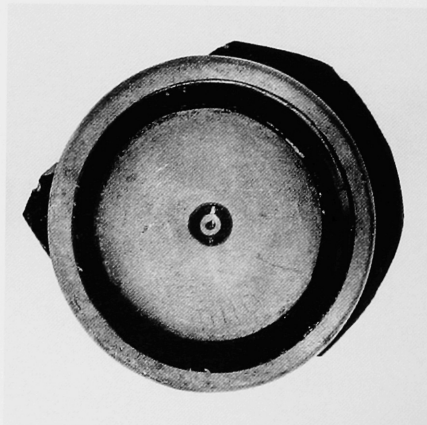
Att 330

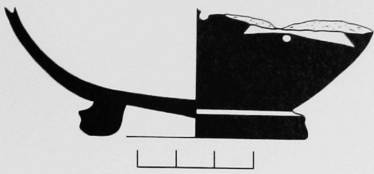


Att 337



Att 338

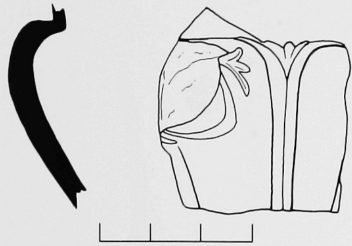




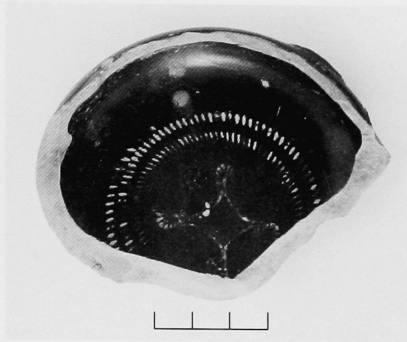
Att 339



Att 345



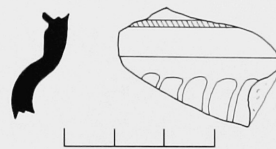
Att 346



Att 358



Att 359



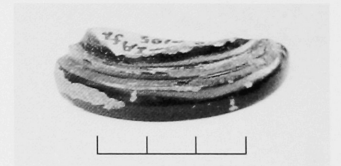
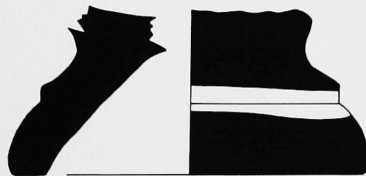
Att 360



Att 361



Att 367



Att 368

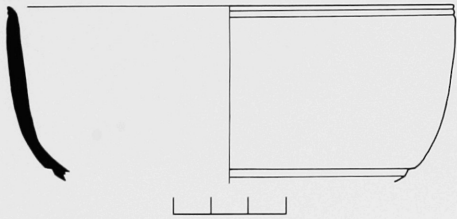
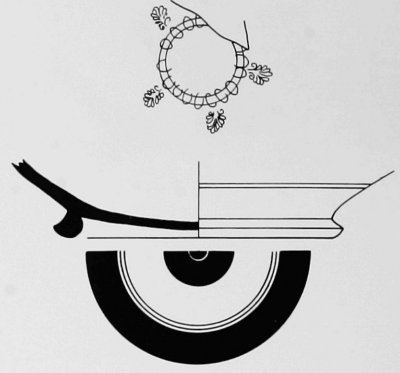
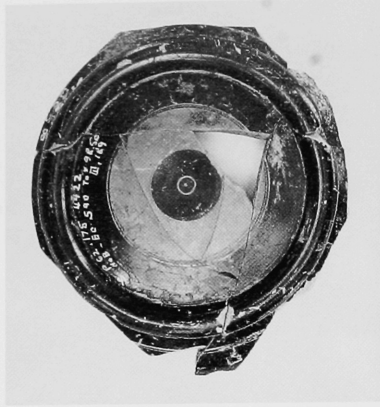


Att 370





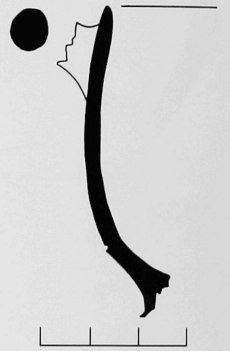
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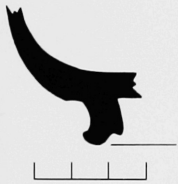
Att 379



Att 380



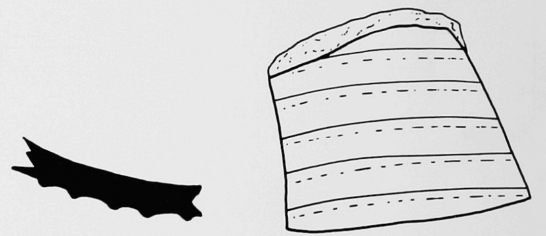
Att 381



Att 383



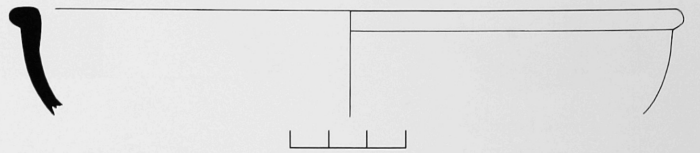
Att 393



Att 394



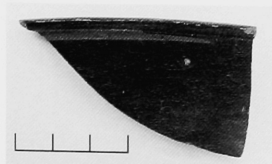
Att 395



Att 396



Att 397

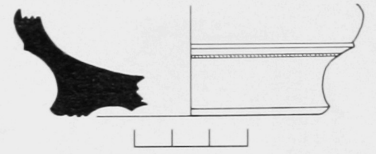
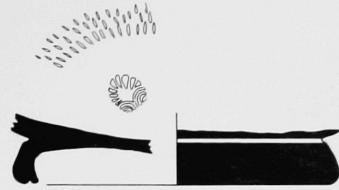


Att 399

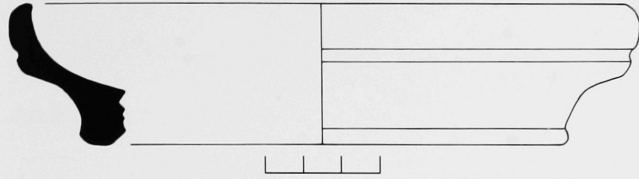




Att 400



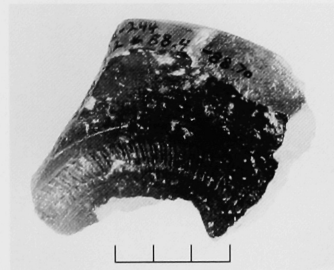
Att 416



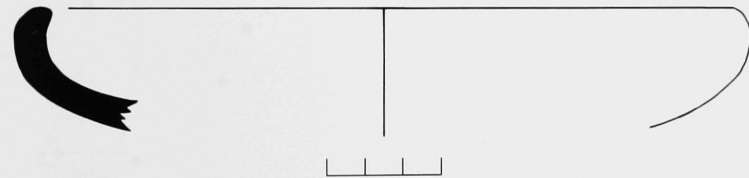
Att 417



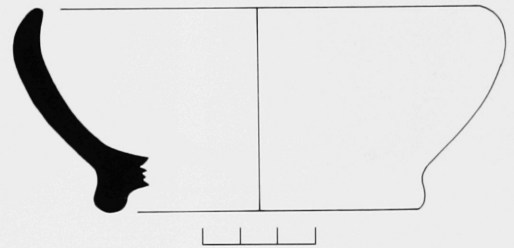
Att 418



Att 419



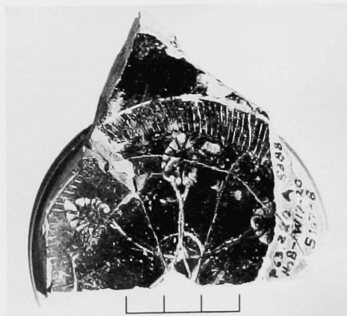
Att 420



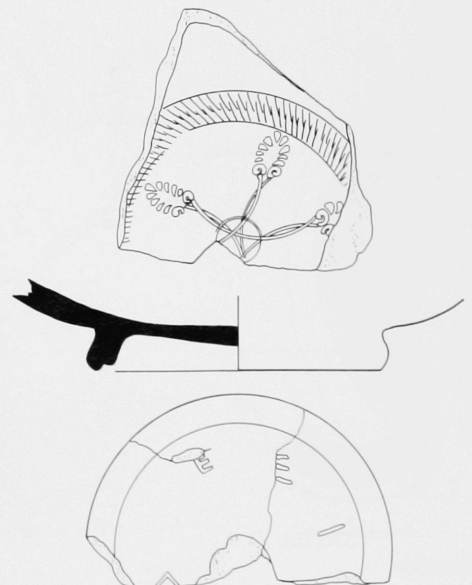
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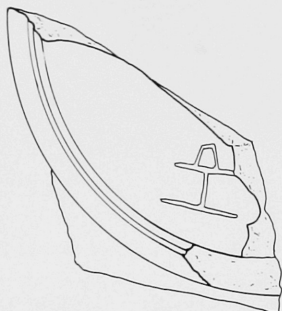
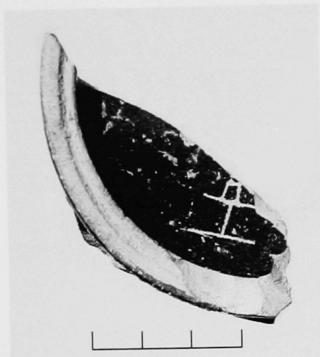


Att 464

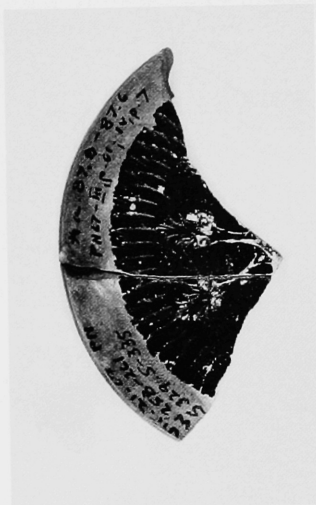


Att 471





Att 481



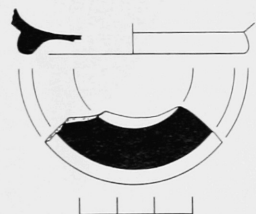
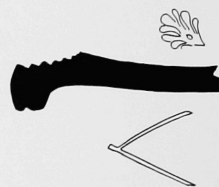
Att 484



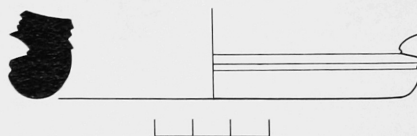
Att 486



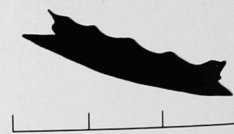
Att 488



Att 496



Att 537

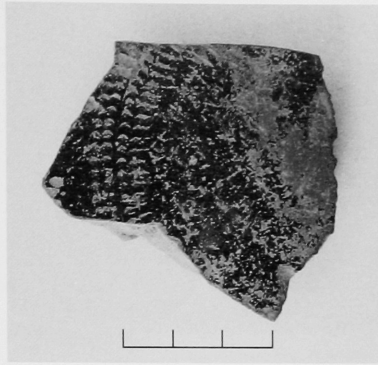


Att 538

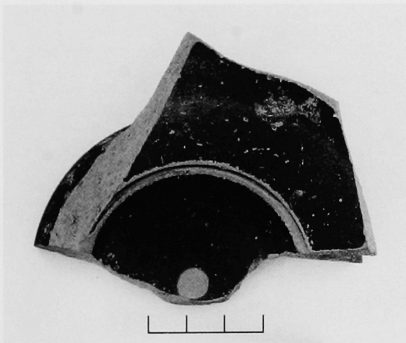
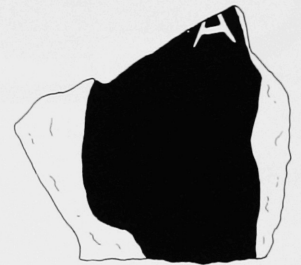
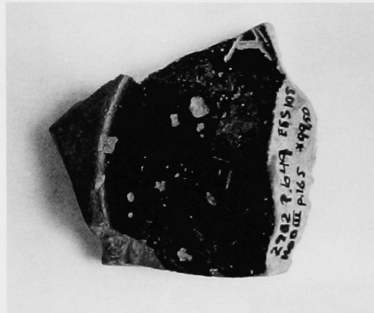
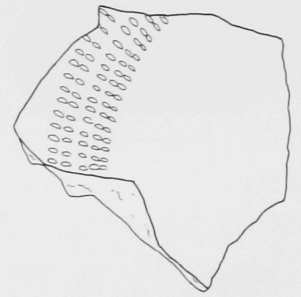




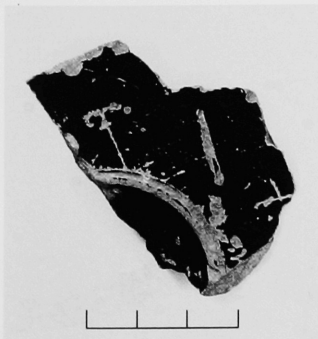
Att 550



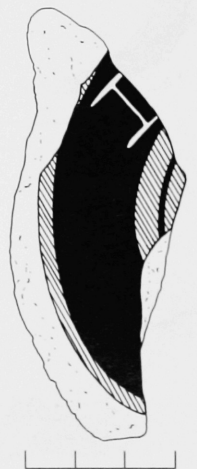
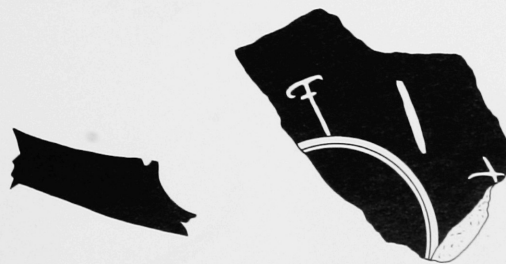
Att 555



Att 560



Att 561



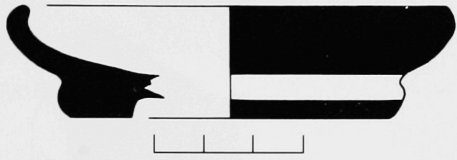
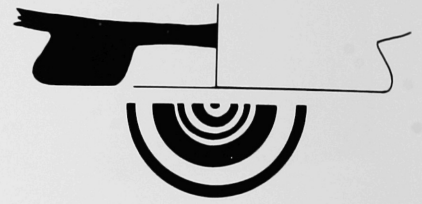
Att 562



Att 564



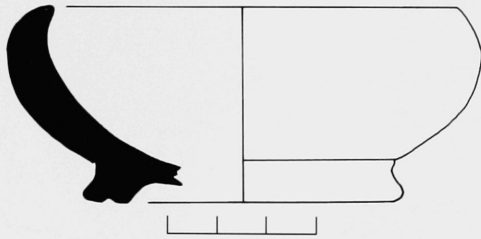
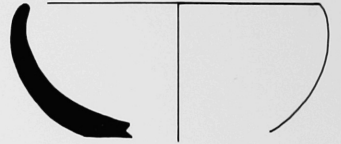
Att 570



Att 571



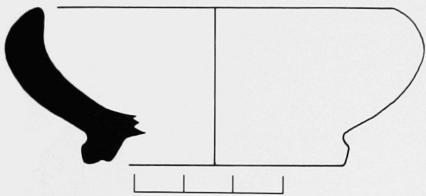
Att 577



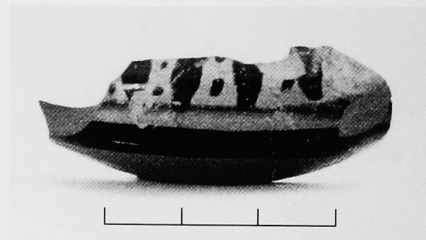
Att 579



Att 580



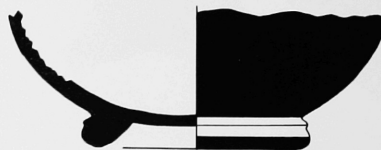
Att 581



Att 585



Att 586



FROM THE BUTLER EXPEDITION



Att App. 1



Att App. 2



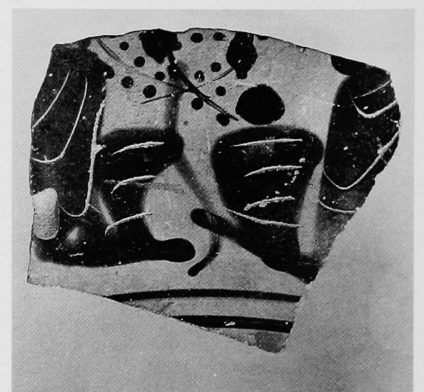
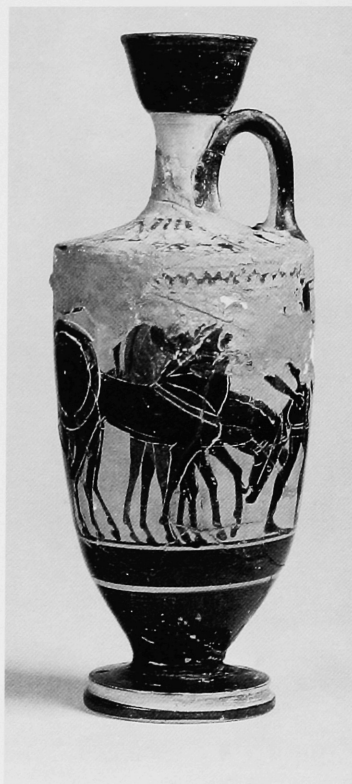
Att App. 3



Att App. 5



Att App. 6

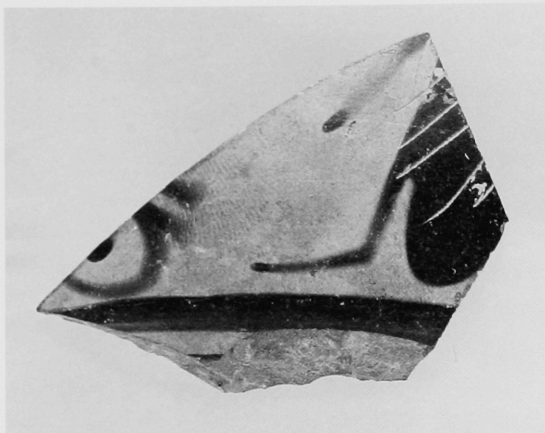


Att App. 13



Att App. 15





Att App. 16, Att App. 17



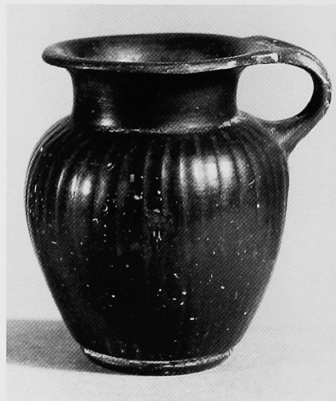
Att App. 28



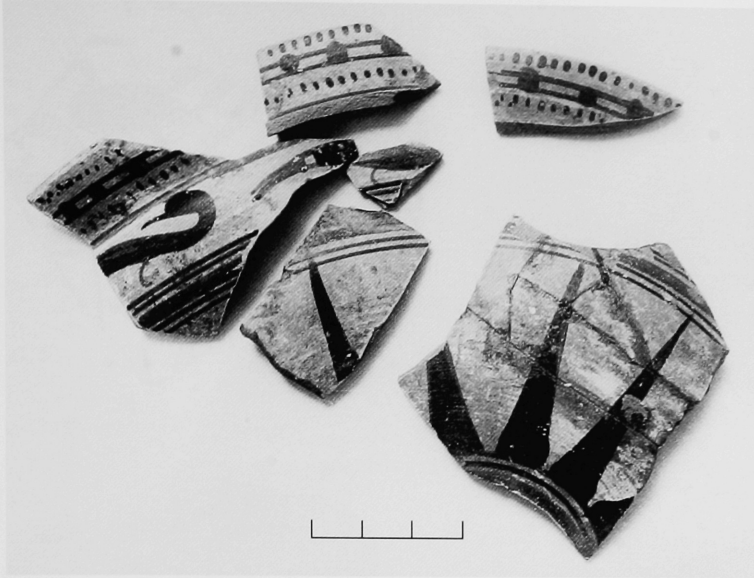
Att App. 32



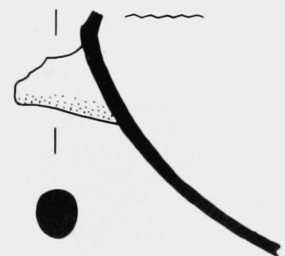
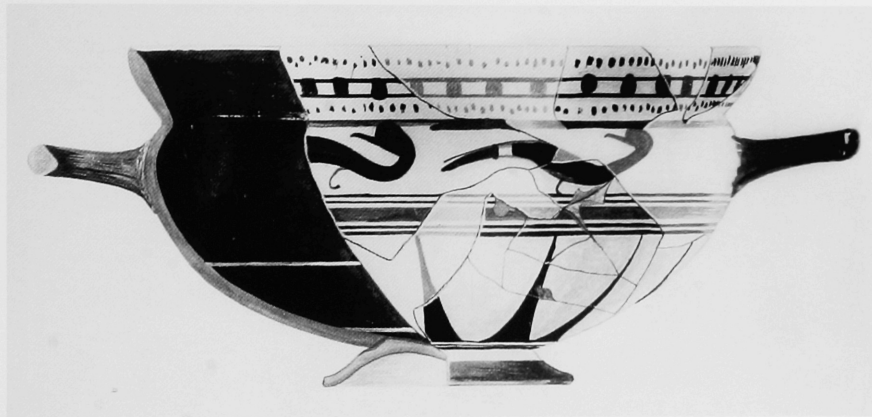
Att App. 26



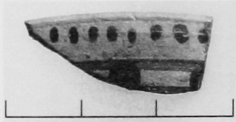
Att App. 29



Lak 1



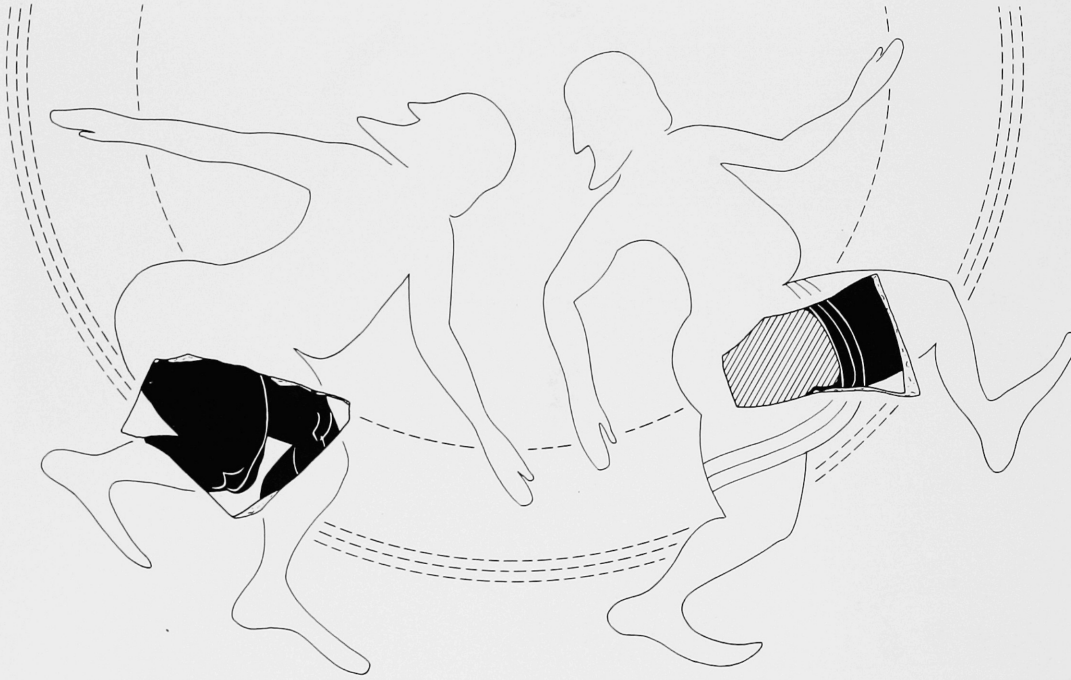
Lak 2



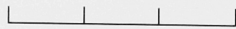
Lak 3



Lak 4



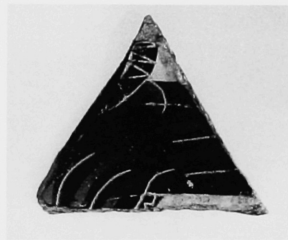
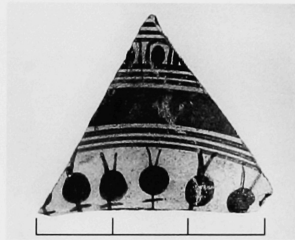
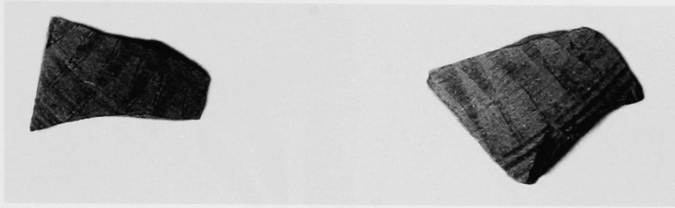
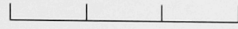
Lak 5



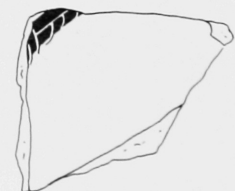
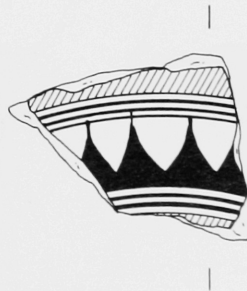
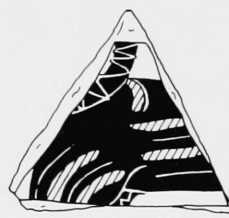
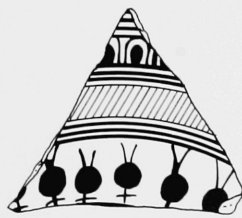




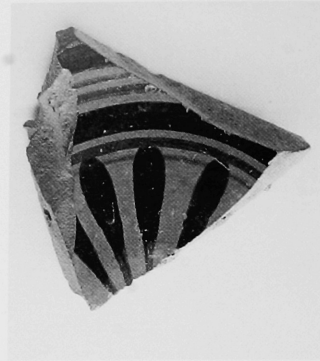
Lak 5



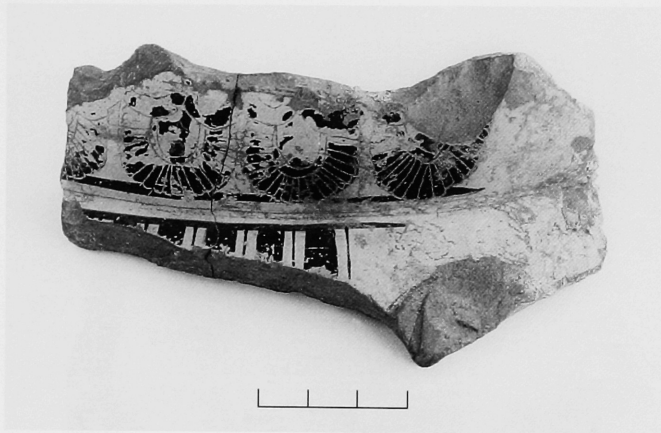
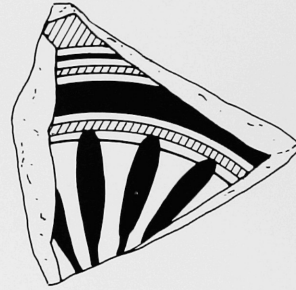
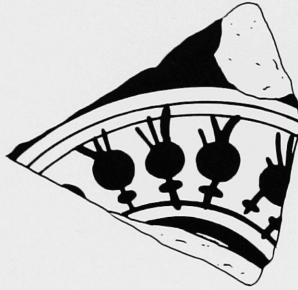
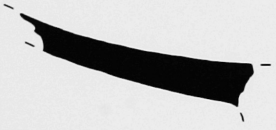
Lak 6



Lak 7



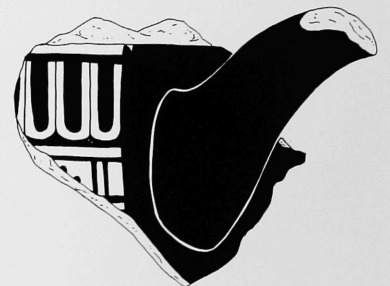
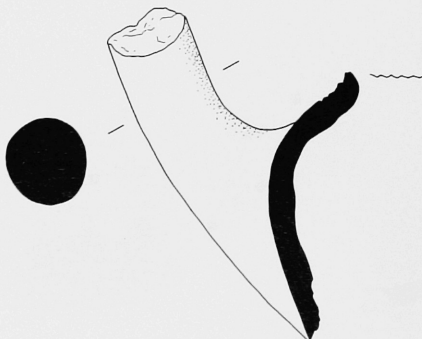
Lak 8

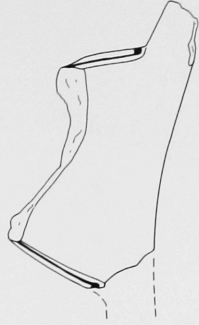


Lak 9



Lak 10





Lak 11



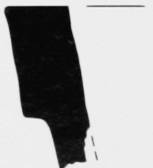
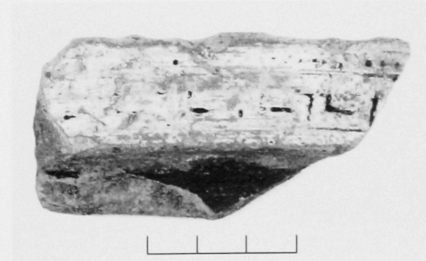
Lak 12



Lak 13



Lak 14



Lak 15



Lak App. 1









