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Gerald P. Schaus

FUNDE AUS MILET.
TEIL 4: LACONIAN AND CHIAN FINE WARE POTTERY AT MILETUS

Milet V

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MILET V 4

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Gerald P. Schaus

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Author's foreword

It was during a trip to Turkey, while working on Fikellura pottery in the early 1980s, that I first had a chance to visit Miletus and was offered a brief opportunity to look at some of the pottery finds in the storage depot by Professor W. Müller-Wiener. This helped confirm in my mind the results from Pierre Dupont's clay analysis on pottery excavated at Histria in the Black Sea that pointed to Miletus as the main home of the Fikellura style[1]. Twenty years later in a fortunate set of circumstances, I was delighted to return again to Miletus at the invitation of Volkmar von Graeve and have another brief look through some of the remarkable finds made since my earlier visit, with an eye to beginning a study of the Archaic Laconian and Chian fine wares from the site. This led to four longer visits in 2006, 2007, 2009 and 2013, in which I was able to describe, measure, draw and photograph much of the material included in the present study. A final manuscript was delayed in its submission owing to other commitments, especially work at ancient Stymphalos in the Peloponnese. A sabbatical leave in 2012–2013 helped move the project along, and my retirement from teaching in 2015 gave me more time to complete the two studies.

Many colleagues, students and friends helped me complete this lengthy project over the past dozen years, but I wish to acknowledge especially the assistance of Nadine Barabas Panteleon who answered many questions about the pottery, helped me find things in and amongst the storeroom shelves/tables/boxes and learn the system of recording finds. She also took time away from her own work to undertake a difficult drawing of one of the better preserved Laconian cups for me (**L152**)[2]. There was much help as well from several students of my own university, especially with drawings and photographs, among whom were Erika Nitsch and Emily Zeran, who came to Miletus to draw profiles and decoration, as well as Janine Zylstra, Ashley Paling and Michael Schroth who helped prepare the final drawings and photographs in Waterloo. I am also indebted to Holger Grönwald who carefully drew five of the most important vases for this study and had helpful observations to make about problematic details on them. I should also like to acknowledge the advice and knowledge shared with me by Maria Pipili in Athens whose expertise in Laconian pottery studies is deep and well considered, and whose enthusiasm for the subject is infectious. Paola Pelagatti was also very kind in assisting me with the earlier Laconian material and also in facilitating a visit to the Syracuse museum in Sicily. I owe an even greater debt to Mariane Bergeron at the Ashmolean Museum, previously at the British Museum, for her assistance with reviewing a draft of the Chian pottery typescript, and discussion of several aspects of mutual interest in the present state of Chian studies. Her care and thoroughness in going through my study of the material was much appreciated. My greatest debt, however, is owed to Professor von Graeve who welcomed me into the research team, offered me his gracious hospitality and guidance as I familiarised myself with excavation operations, and who encouraged me enthusiastically as I became more deeply immersed in the material.

Waterloo, Ontario, Canada
January 2018
Gerald Schaus

1 Dupont 1983, 34. 37–39.

2 Throughout this study, individual vases from Miletus are referred to by their catalogue numbers written in **bold** font, e.g. here **L152**.

Introduction

It should be emphasised right at the beginning that the corpus of Laconian and Chian fine ware pottery being discussed here is unusually large and of high quality, even if it is quite badly preserved, and that undertaking its study involved a considerable commitment of time and effort. This is the largest body of Laconian pottery ever discovered on an overseas site up to this point, not just rivalling Samos, but in certain ways surpassing the finds there. As for Chian pottery, the material at Miletus is second or third in order for overseas sites, well short of that found at Naucratis, but about equal to the Chian pottery from Berezan/Olbia in the Black Sea, although more poorly preserved. For these reasons alone, this study was well worth undertaking and should prove its value in the coming years.

Excavated Material

Excavations at Miletus to locate Archaic occupation material occurred mainly on two hills, Kalabaktepe, south of the harbours of Miletus, a town site which was first settled ca. 700 B.C. and soon walled thereafter (ca. 630 B.C.)[3], and Zeytintepe, where there was a temple overlooking a place called Oikous (or Oikus), just west of Miletus, at least in the sixth century B.C.[4]. (See figs. 1. 2)

The temple was one of the first landmarks visible to sailors as they entered the gulf and passed the island of Lade. Only rarely is it referred to in ancient authors; among these is its role in the novel by Chariton, *Callirhoe* (2, 2. 3; 3, 6), as well as a reference in Theocritus (VII [Θαλύσια], 115. 116), but these are from a period well after its Archaic-period floruit and the destruction of the marble temple by the Persians in 494 B.C.[5]. The sanctuary was established at the beginning of the seventh century, as shown by a small amount of Corinthian pottery (dated ca. 700–690), some local pottery and a few early terracotta figurines[6].

The great majority of the pottery included in the present study was only recovered since 1989, when excavations at Miletus became focused first on the Archaic settlement on Kalabaktepe including a sanctuary of Artemis Chitone (inventory numbers in the Catalogue beginning with the letter »K«), and then on the wealth of votive material deposited within the extra-urban sanctuary of Aphrodite Oikous on Zeytintepe (inventory numbers beginning with »Z«). Only a small number of vase fragments from earlier excavations in other parts of Miletus are found in the Catalogue (e.g. »AT«, »S«). A list of all the excavated areas in and around ancient Miletus with their associated find-inventory sequence numbers and publication references can be found in N. Kunisch's recent volume on the imported Attic pottery of Miletus[7]. The largest quantity of sixth-century B.C. material came from a ›bothros‹ fill on Zeytintepe, where stone had been quarried to provide building material for the temple. Fill material included discarded votive objects, mostly quite badly preserved, largely from the second and third quarters of the sixth century[8]. It is worth mentioning that there were also indications of the worship of Dionysus in the sanctuary by the sixth century[9].

3 See Senff 2007, 321–324. Imported pottery here is much less common than on Zeytintepe, and is largely lacking for the first half of the sixth century, Senff 2007, 321. 324.

4 von Graeve 2013, 6–8 fig. 1

5 See Herrmann 1995, 284–286; von Graeve 2013, 5, with ancient references. For its location outside the city of Miletus proper and for the topography of the sanctuary on this hill, see von Graeve 2013, 5–10 figs. 1. 2; also von Graeve 2008, 10–12.

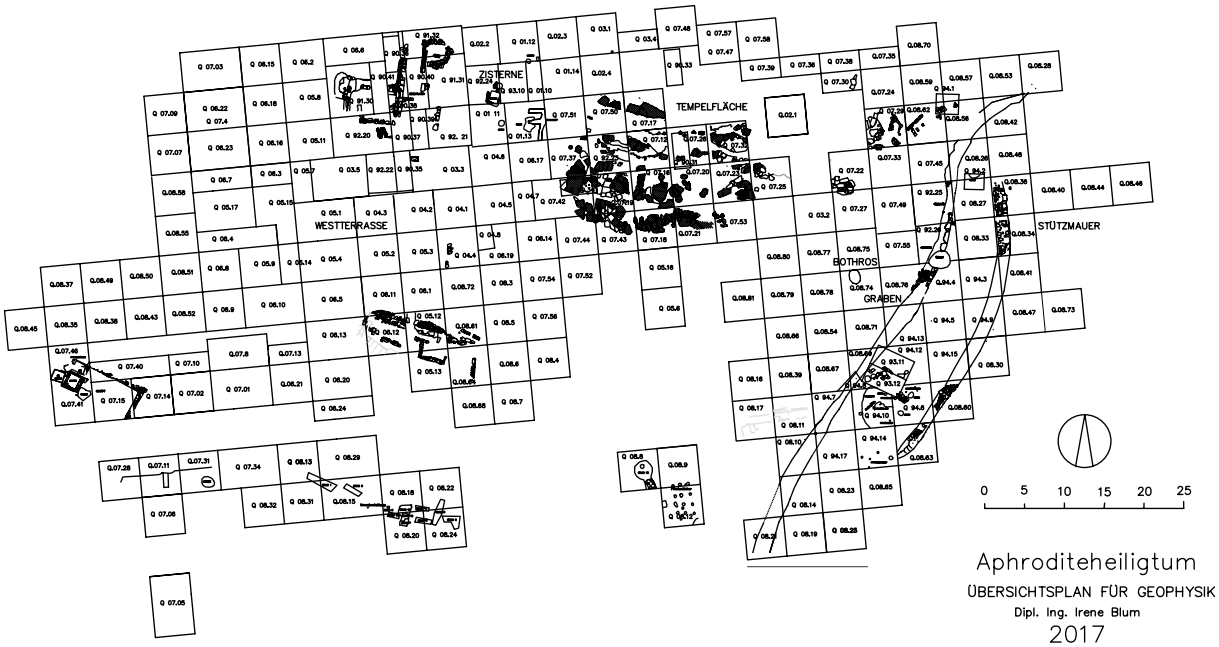
6 von Graeve 2013, 7.

7 Kunisch 2016, 5–10 Beil. 1–3, with plans showing site and trench square locations. For the most recent discussion of contexts and chronology on Kalabaktepe and Zeytintepe, see von Graeve 2019, § 3–12. 43–280.

8 von Graeve 2013, 9.

9 von Graeve 2013, 14.

1 Aphrodite sanctuary, overlooking silted-up Gulf of Latmos, from the south



2 Plan of the Aphrodite sanctuary (scale 1 : 100)

Trade and Exchange in Laconian and Chian Pottery

The discovery of non-local pottery in a sanctuary of a wealthy harbour city like Miletus, known for its long-distance relationships with settlements, many of its own creation, in the Black Sea, as well as in the western Mediterranean, particularly Italy, and at Naucratis in Egypt, does not necessarily mean that there was trade or gift exchange or any other form of bartering going on between Milesians and others. There must have been merchant ships from Miletus plying the waters of the Mediterranean and bringing home acquired objects from other states, with gratefully safe sailors and traders simply leaving them as votives in Milesian sanctuaries, particularly Aphrodite's, a goddess of sailors. There should also have been non-Milesian sailors, using Miletus as a destination or a stopover on longer journeys, who brought objects from their home cities, as well as ones acquired by various means along the way to Miletus. Such sailors likewise no doubt wished to offer gifts at a sanctuary, especially one of easy access and of interest to their own anxieties and perhaps to a deity concerned with economic well-being in daily life, such as Aphrodite, a goddess of sea-faring, as well as erotic love-making[10]. This notion of non-Milesian dedicants at Miletus has not yet been confirmed, however, through dedication inscriptions at Miletus with a foreign *ethnikon* of the dedicant, at least not on the Laconian and Chian pottery[11].

One might suppose that Samian traders on their way south brought a certain number of Laconian vases to the Aphrodite sanctuary at Miletus, as the first stop on their journey, given the high percentage of Laconian pottery found on Samos, and also the considerable number of Milesian vases, including Wild Goat and Fikellura, found in the Samian Heraion[12]. Against this, however, is the unusual quantity of Laconian II cups from the Aphrodite sanctuary at Miletus, far more than on Samos, suggesting that we should not put too much stock in the idea of carry-over of trade from Samos. The same might be supposed for the appearance of Chian pottery in Miletus's Aphrodite sanctuary, since Chians and Milesians had long-standing good relations and shared interests both in Naucratis and the Black Sea[13]. It is worth noting that 41 out of 157 Chian sherds (i.e. 26%) recorded as being found in the Apollo sanctuary at Naucratis bore incised dedications to Apollo, and the historian, Herodotus, specifically tells us that this sanctuary was established by the Milesians[14]. By comparison, 21 out of 87 Chian sherds (24%) at Naucratis recorded as coming from the Aphrodite sanctuary or its vicinity bore incised or painted dedications. In other words, the numbers actually recorded as being from the Aphrodite sanctuary are fewer than incised Apollo dedications on Chian pottery from the Milesian sanctuary of Apollo at Naucratis[15]. This is mitigated however by the fact that a total of 161 mostly dipinto dedications on Chian pottery at Naucratis were to Aphrodite when they could certainly be recognised, and of the approximately 260 dipinti on Chian vases altogether there, only six of these were certainly dedications to other deities[16]. Even if only 21 of the Aphrodite dedications on Chian pots were actually recorded as being found in or close to the Aphrodite sanctuary, many of the rest probably also were dedicated there, or in a section of the Hellenion where Aphrodite Pandemos was also worshipped.

In general, both Chios and Miletus had poor political relations with Samos, and in the case of Chios, at least, this apparently is reflected in the surprising dearth of Chian fine ware on the island[17]. In the end, one must suppose that all these vases, in the present case Laconian and Chian, were left in the Aphrodite sanctuary at Miletus as gifts, rather than as trade items, and even if they might have been sold first locally in Miletus, they should be seen simply as indicators of contacts, direct or indirect, between Miletus and the producing centres, Chios or Laconia, where they were purchased[18]. We do not know who left them in the sanctuary, even if most other

10 von Graeve (2013, 14 f.) notes a preponderance of women's votives at the sanctuary, which suggests another, more significant aspect of the cult.

11 von Graeve 2013, 17.

12 Blasiotti (2006, 359–361) discusses the triangular relationship – Samos, Cyrene, Sparta, especially among elites of these states, in explaining the appearance of Laconian pottery at Cyrene through Samian mercantile agency.

13 Noted most recently by Fantalkin (2014, 41. 44), who suggests a successful alliance against Alyattes in the late seventh century as a spur to their cooperation both at Naucratis and the Black Sea. Friendly relations go back earlier than this however, to the Lelantine War in the late eighth century.

14 Bergeron 2014, 4.

15 Bergeron 2014, 4.

16 Johnston 2015, 14.

17 Kreuzer 1994, 115; during the reign of Thrasyboulos in Miletus, relations with Samos were better, perhaps owing in part to Periander of Corinth, see Salmon 1984, 224–229.

18 It is possible that they were sold by traders or merchants to local worshippers who wished to leave a special, ›foreign‹ gift to the goddess, but there is nothing to demonstrate this. See Kreuzer (1994, 118) who notes evidence for merchants selling goods to worshippers. On the other hand, there is a large Laconian cup (**L106**) and a Chian chalice (**Ch70**) with dipinti that suggest that they were intended as dedications to the goddess from the time they were made.

dedications seem to be made by locals. What becomes more significant is the length of time over which these vases continued to be left at Miletus, and in what relative quantities, since this provides a record of the regularity of the contact between the two areas (producer and recipient) and its chronological span. The disappearance of these imported wares, or indeed the lack of appearance prior to their first showing up at Miletus, does not indicate that contacts between producing area (Chios or Laconia) and recipient did not exist however. It simply means that this particular indicator of contact was not present. One might, however, assume from the lack of this non-local pottery at Miletus that either the pottery did not hold its attraction as an item of dedication any longer, perhaps due to it being less popular among sailors/traders, or because it was less available to them, or that in fact there was not the same contact going on between the two areas.

Laconian and Chian pottery are both considered second-tier or less commonly traded fine wares, compared to first Corinthian and then Athenian pottery in the sixth century, and were less commonly traded in general around the Mediterranean. R. M. Cook noted that the appearance of such second- or third-tier fabrics on overseas sites might be an indication of a special connection between producer and recipient[19]. Later, he changed his mind in regards to Laconian pottery and thought that the casual acquisition of pots, especially drinking cups, at a Laconian port on trips to and from the western Mediterranean is a more likely explanation for their distribution[20]. This he felt was more reasonable even in the case of Samos, rather than there being a special political relationship, and such would presumably apply to Miletus now as well. This may be true, at least to some extent, but it presumes that no Chian or other Ionian ships visited the western Mediterranean, stopping at Gytheion or some other Laconian port where pottery might occasionally be purchased, since little to no Laconian pottery has been found in northern Ionia or Chios. The role of Samos in particular, but of southern Ionians in general, including Ephesians, in the east-west trade of Laconian pottery, has been discussed recently by M. Pipili[21]. She noted the similarities in the types of Laconian cups, by individual painters, found on Etruscan sites and on Samos, but she kept in mind Naucratis as well. The relationship between East Greece and Laconia has been examined again in a recent article by the present author, with emphasis on the relationship between Miletus and Sparta and its possible effects both on vase painting in the two cities and on the pottery trade more widely[22].

19 Cook 1959, 118. 123.
20 Cook 1979, 154.
21 Pipili 2014a, 146–149.
22 Schaus 2018a.

Laconian

Discussion

Earlier Publication of the Laconian Pottery at Miletus

A very small amount of Laconian pottery was published before my own involvement, particularly by S. Pfisterer-Haas, who was the first to undertake its study and who also included some Chian and Corinthian sherds in her short article. She provided a broad overview of the material known to her by 1999[23], amounting to about 360 Laconian sherds, of which about 100 belonged to Laconian II cups representing a minimum of a dozen vessels in total. She also noted that cups could be attributed to the Naucratis, Boreads, Hunt and Rider Painters, of which 23 sherds representing five to eight cups were by the Boreads Painter. In general she observed that cups were the predominant shape for Laconian in the sanctuary. Aryballoi and kraters were also counted in fair numbers. Of the 30 or so aryballoi fragments, representing all the major types according to her, about eight to ten aryballoi at a minimum must have been present. About 2% of the 360 Laconian sherds she knew of came from Kalabaktepe, and these largely were made up of black-painted krater fragments[24]. She also noted that in total at Miletus about 50 vases of different forms belonged to the first half of the sixth century B.C. Hers was a very preliminary picture. If one were to count only Laconian potsherds, several thousand now have been found, sorted, joined or grouped, and otherwise associated with individual vases.

Earlier published Laconian from Miletus included a lakaina rim fragment (inv. 63 S 126, the only Laconian sherd found in the 1963 excavations at Miletus)[25], four fragmentary cups published by Pfisterer-Haas[26], four more cups published by C. M. Stibbe[27], as well as one piece of Laconian from Miletus now in Berlin (the rim of a large cup by the Hunt Painter in the Staatliche Museen [Antikensammlung M20]), published by Stibbe[28]. U. Schlotzhauer included three Laconian cup fragments in his recently published PhD dissertation, for which he and H. Mommsen carried out a chemical analysis[29]. In an article on the Painter of the Taranto Fish, the present author added some new pieces to a Laconian II cup at Miletus, **L8**, discussed by Stibbe, and published six more fragmentary Laconian II cups and nine kraters[30].

23 Pfisterer-Haas 1999, 265. 269.
24 Pfisterer-Haas 1999, 269.
25 von Graeve 1973/1974, 111 no. 141 pl. 32; also Stibbe 1994, 108 no. E19. See below p. 176 f. for lakainai at Miletus.
26 Pfisterer-Haas 1999, 267. 271 nos. 10–13 figs. 10–13; here nos. **L12**, **L123**, **L150** and **L222**.
27 Stibbe 2004, nos. 80. 113. 242. 243; here nos. **L8**, **L9**, **L142**, and **L153**.
28 Stibbe 2004, 59. 166. 217 no. 124 (2) fig. 29 pl. 27, 1. 2.
29 These are **L374** (Schlotzhauer 2014, 428. 456. 465. 608 no. 619 [Mil 84] pls. 96. 204); **L171** (Schlotzhauer 2014, 430. 456. 466. 610 Appendix VI [Mommsen test no. Mil 88], fig.); and **L172** (Schlotzhauer 2014, 428. 456. 466. 610 Appendix XII [Mommsen test no. Mil 87], fig.)
30 Stibbe 2004, 91 f. 231 no. 243 (10) pl. 64; Schaus 2015, 49–54. 57–65. Here **L10**, **L11**, **L13**, **L44**, **L46** (cups), and **L295**, **L302–L307**, **L309**, **L310** (kraters).

The Corpus of Laconian Pottery at Miletus[31]

Outside of Laconia, and Sparta in particular, significant quantities of Laconian fine-ware pottery have been found in Cyrenaica (Cyrene and Taucheira), Naucratis, Etruria (Gravisca, Caere, Tarquinia), Taranto/Satyrion, Sicily, Aegina, and Olympia, but the largest quantity has appeared on Samos, especially from the Heraion, but with lesser amounts from the Artemision and the west necropolis. Explanations for this pattern of distribution have relied on historical accounts of ties between Sparta and certain colonial sites like Taras (Taranto) and Cyrene, as well as friendly relationships (Samos, Olympia), over the course of the seventh and sixth centuries B.C. The appearance of more Laconian pottery at Miletus than at any other overseas site, including Samos, and at an earlier period, with more Laconian II bird cups, for example, than even Sparta itself, is certainly noteworthy, and puts into perspective the significance of the discoveries at Miletus.

The catalogue of Laconian pottery which follows includes over 60 entries for Laconian II cups, although far more than these are in fact represented among the finds, especially when one considers the uncatalogued pieces which by themselves are estimated to come from over 100 cups. There are also more than 150 catalogue entries for black-figure or pattern-decorated cups which have been attributed or associated with the five major Laconian painters and a couple of minor painters, and almost 70 cup pieces which could not be attributed. Furthermore, there are over 100 catalogue entries for other shapes besides cups. Most are from kraters or aryballoi, but about a dozen shapes are identified altogether.

The Laconian material from Miletus is poorly preserved. Whole vases are almost non-existent. Most vases are represented by three or four small fragments or less; a few vases have as much as 30% of them preserved, but often in small pieces. This has created serious problems in trying to associate pieces with others from the same vase, to identify shapes, and to attribute individual pieces to specific painters or workshops. Nevertheless, it is not a stretch to suggest that as many as 500 Laconian vases are in evidence from the excavated pottery discussed here, and likely there are others that have not been identified among the many pieces of purely black-glaze pottery discovered over the course of the excavations.

Although preservation is poor, the quality of the Laconian pottery at Miletus is remarkably high. Some of the finest known pieces by the best painters are represented here. For example, **L8** and **L10** are among the most carefully painted cups by the Painter of the Taranto Fish, and his volute krater, **L205**, is a noteworthy example of early Laconian black figure. Among the best cups by the Naucratis Painter are **L73** and **L76**, but the oinochoe, **L347**, and aryballos, **L377**, are other excellent products of his hand. A painted inscription on the very large cup, **L106**, is only the second time that an inscription by this painter has been found on a vase, and it uses different letter forms from his first one. The Boreads Painter is also well represented at Miletus with some of his best cups, like **L123**, **L150** and – if it is indeed his – **L152**, showing evidence of East Greek style ornament. Perhaps the finest cup of all, **L166**, represented by just three small fragments, was decorated by the Arcesilas Painter with a scene of banqueting. Works by the Hunt Painter at Miletus are close to average for his production, although **L175**, with a fine horseman, rises above this. On the other hand, the most elaborately decorated cup by the Rider Painter known to this point, **L202**, is covered with eight narrow bands of ornament on the exterior, and highlighted on the interior with a scene of banqueting and a mythical representation of Odysseus escaping from the cave of the Cyclops, Polyphemus. Among the cups where attributions have not been made yet, surely the most interesting has an excellent representation of the Chimaira battling Pegasos and Bellerophon on its exterior (**L225**). Even more remarkable is just how small the cup is for such an ambitious depiction. Other vase shapes are also represented with especially fine decoration. The ›beaker‹, **L355**, is enlivened with both added orange and red paints. The kantharoi, **L358** and **L359**, are among the best of their type for both shape and careful floral motifs, while the chalice, **L361**, is as good as the finest examples of this special shape found on Samos at the Artemision.

Where vases are represented by several fragments, in many cases these have been found scattered over the site, especially for the Aphrodite sanctuary, and discovered in different excavation seasons, so they have had to be located in different storage boxes and brought together. Sometimes their association is clear and unequivocal, but often pieces can only be associated tentatively through similar secondary ornament, size and shape. This will soon be evident when going through the catalogue and photographs. Where the associations are not secure enough to assign a single catalogue entry to fragments, they are kept apart, but the possible association

31 For a discussion of the Chian pottery at Miletus with catalogue, see pp. 201–276.

will be noted within the individual entries. Because so many fragments are small, the figured scenes other than common animal friezes are difficult to identify, and even individual figures within the scenes sometimes do not reveal enough information to learn what the figure is, or is doing. On the other hand, even small fragments at times are enough to re-create whole scenes based on other better preserved vases which have the same or similar scenes.

A co-worker (A. Koray), who was more familiar with the pottery storage depot than the present author, was asked at one point to locate and look through a pottery box with lot number inv. Z 94.75 to see if there might be any more pieces of a Laconian two-handled mug in it. When he returned from this assignment with three pieces of Laconian II bird cup rims, a Chian chalice wall, and a piece of a Laconian black-figure cup wall, it was worrying to think that so much had been overlooked in the sorting. However, a personal check later through dozens of boxes in the depot reassured me that the sorting into fabrics and shapes after pot washing had been thorough, and not so much had been actually missed.

Study of Archaic Laconian Fine Ware Pottery

In the early decades of the twentieth century, when Laconian pottery had been identified as a product of Laconian workshops, due to finds from the British excavations in the Artemis Orthia sanctuary and elsewhere around Sparta, and not a fabric produced at Cyrene in North Africa (›Cyrenaic‹), its study was advanced by British scholars, including J. P. Droop, E. A. Lane and later B. B. Shefton[32]. J. Boardman contributed a brief but important note on the dating of a layer of sand in the Artemis Orthia sanctuary which helped to delineate the chronological range of Laconian II pottery (ca. 620–580 B.C.), one of the six phases into which pottery and other finds were divided by Droop[33]. Laconian I and II are the only ones still regularly used, since these are the precursor to the full blossoming of Laconian black-figure pottery (formerly designated as Laconian III and IV)[34].

A thorough re-study of Laconian vase painters was published by Stibbe in 1972, in which he first summarised the history of scholarship, and argued for an expansion of the number of recognised vase painters beyond the three to which Shefton had reduced them[35]. He distinguished five major painters and a handful of minor ones, some with just a single vase to their credit. In 2004, Stibbe published a supplement to his first monograph on the vase painters, increasing the corpus of attributed vases by another 400 from his initial total of 360, and again updating his summary of the state of scholarship in the field[36]. Meanwhile he also published complete studies of the many shapes of non-figured Laconian pottery, first with a volume on kraters, then drinking vessels, and finally on oil flasks and other shapes[37]. Before finishing this series of monographs on non-figured shapes, he also published a large corpus of material from Samos[38], and together with P. Pelagatti, published other large bodies of Laconian material from Sicily and the Taranto area[39]. Significant quantities of Laconian pottery, mostly black-figured but other types too, were published by different scholars on material found at Cyrene, Aegina, Olympia and the Artemis sanctuary on Samos[40]. The proceedings of a conference on Laconian pottery held at Perugia in 1981 summarised knowledge of painters and workshops to that point, and added studies of iconography and distribution, as well as material from the Etruscan sites of Caere and Gravisca[41].

Several other important studies on aspects of Laconian pottery have appeared over the past 30 years: one on iconography by Pipili, another on its distribution by F. Coudin[42] and yet another on Archaic pottery workshops in general by V. V. Stissi, but with much attention given to Laconian, including the role of potters and painters, traders, the distribution and values of pottery[43]. Now that Stibbe has retired from the field, a large void is left, but papers continue to be published, and new vases regularly appear, both from proper excava-

32 Droop 1907/1908; Droop 1910; Droop 1929; Lane 1933/1934; Shefton 1954. Shefton also published or provided information on new Laconian material from Perachora and Tocra.
33 Droop 1907/1908.
34 Boardman 1963.
35 Stibbe 1972, 1–3; Shefton 1954, 300–308, in chronological order, the Arcesilas, Naucratis and Hunt Painters.
36 Stibbe 2004, 1 f.
37 Stibbe 1989; Stibbe 1994; Stibbe 2000.
38 Stibbe 1997; Stibbe 1998.
39 Pelagatti – Stibbe 1990; 2002.
40 Schaus 1985; Williams 1993; Kunze-Götte 2000; Pipili 2001.
41 Pompili 1986d.
42 Pipili 1987; Coudin 2009a. See also Coudin 2009b for a relationship between shape, iconography and distribution of Laconian pottery outside Laconia.
43 Stissi 2002; see also Möller 2000, 43–48.

tions and as fodder sadly for the art market. Other vases from past excavations are also being re-studied, normally with better photographs; for example, Laconian finds from Catania, or Naucratis in M.E. Bergeron's contribution to the British Museum's Online Research Catalogues or my own attempt at sorting out the work of the Painter of the Taranto Fish[44]. A useful summary of the development of Laconian fine ware pottery from Protogeometric to red figure, including descriptions of work by the major black-figure painters and important features of the iconography was published recently by Pipili[45].

Fabric

Laconian clay, slip and paint are generally well known and easily identified. The quality is consistently high and shows very little variation over time, at least through the sixth century B.C. The clay is finely levigated, with only occasional inclusions, especially for the smaller, decorated shapes. It usually fires a light to medium brown, with pinkish-brown or light orange-brown variations, but it is noticeably deeper in colour than the thick cream or buff slip which is put over most of the zones to be decorated, so the slip is readily distinguishable. The biscuit is of medium hardness, less than normal Attic, but more than normal Corinthian clay. Occasionally, zones of decoration are deliberately left in the colour of the clay, especially the handle zones of cups, perhaps to show off the orange-brown clay colour or simply for variety. Sometimes the clay colour is enhanced either by polishing or using an orange-red slip, perhaps to imitate Attic[46]. The normal paint is shiny black, but rarely approaching the quality of the glossy finish of Attic paint. This paint wears easily, loses its shine, and adheres only moderately well, so it often flakes or becomes noticeably thin, especially in the soil conditions at Miletus. Many times the paint has fired dark brown rather than black. Where the paint is applied more thinly, especially over slip, it is commonly dark to medium brown in colour. The added red paint is dark and commonly approaches purple in colour. It has a dull, matt finish. Added white paint is found occasionally, on earlier Laconian II cups, for lines over the black paint applied to interiors for example, and sometimes for details. It is much used on the chalice shape, which for other reasons is a special case.

Contexts

There are three separate noteworthy contexts for the Laconian pottery at Miletus. The great majority of the material comes from deposits on Zeytintepe belonging to the sanctuary of Aphrodite Oikus[47]. This material was disposed of in areas around the sides of the hill, but especially as part of the terrace fill deposited on the west side to fill in an area, after quarrying for building material for the temple, dated to the last quarter of the sixth century. From his study of the terracotta figurines, V. von Graeve has also noted scattered material on the east side of the hill below a sacred way passing by the temple. This belongs with, and sometimes joins, material in the dumps of the west side stone quarries[48]. Other votive material was deposited on the east, north and south sides in association with an earlier phase of the temple, from the earlier sixth century.

The second context is the inhabited area on the sides and terraces of Kalabaktepe, including the east terrace which is associated with the sanctuary of Artemis Chitone. This material is better stratified than that of Zeytintepe, but is much more limited in extent[49]. The third is the area around the Athena Temple (inventory

44 Biondi 2019; Bergeron 2016; Schaus 2015.
45 Pipili 2018; for an earlier, shorter summary of Laconian, see Pipili 2006a.
46 See **L202**.
47 For recent discussions of the excavations in the Aphrodite Sanctuary on Zeytintepe, see von Graeve 2013; von Graeve 2008, 9–12; Panteleon – Senff 2008 (a fold-out site plan with excavated quadrants marked on it was misplaced in collating this article and is found between pp. 50 and 51.).
48 Cf. especially fig. 3 here for an idea of the distribution of pottery east and west of the temple.
49 Senff 2007, 321–324.

numbers begin with »AT«) including a well which was in use from the Minoan, through the Mycenaean and Geometric periods, but which finally went out of use in the early sixth century[50]. Fragments from Laconian cups, belonging to the Laconian II phase, were found at the end of the well's use. One other piece of Laconian, **L306**, was found in a small area in front of the Athena temple which fortunately was left unexcavated by Th. Wiegand prior to WW I, since the finds from his work were otherwise lost.

Distribution of Laconian Pottery in the Aphrodite Sanctuary

Laconian II

The distribution plan for Laconian II cups from the Aphrodite sanctuary shows two main areas of finds (fig. 3). The heaviest concentration is found on the hill slope to the southeast of the temple. Here trenches in 1993 and 1994 in particular revealed areas where stone had been removed from the bedrock and replaced with cleaned up votive material from the earlier sixth century. The other concentration was directly to the west of the temple where trenches in seasons from 2003 to 2006 revealed a more widespread though smaller number of finds, again from discarded votives. In neither area were there any closely datable contexts.

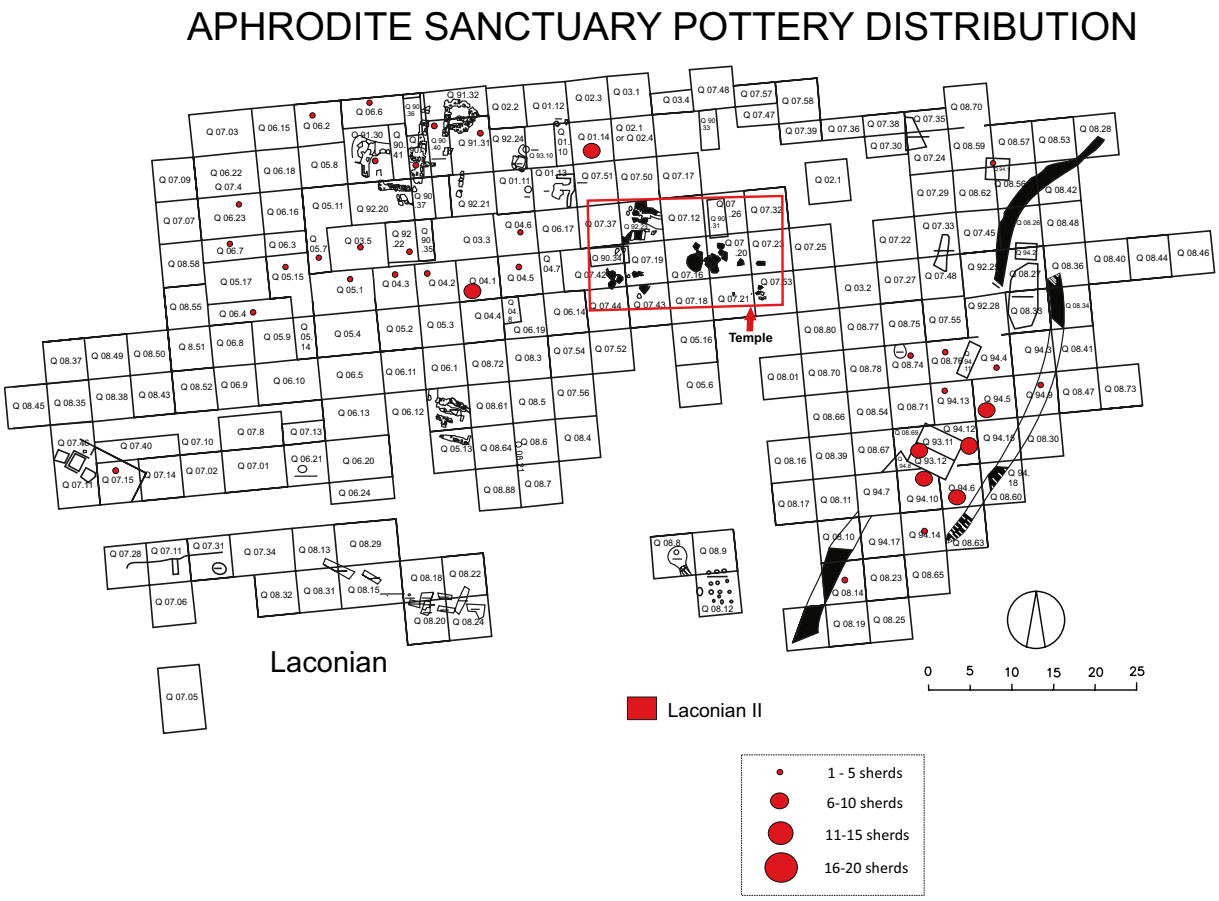
Black-figure Cups

Laconian black-figure cups from the Aphrodite sanctuary mostly belong to the second quarter or mid-sixth century B.C., with a few stretching down into the third quarter. They are therefore later in date by up to 50 or more years compared to Laconian II cups from the sanctuary. Nevertheless, there is very little difference in the distribution of the two varieties of Laconian cups (see fig. 4). Once again there are two main concentrations, one is on the hillside to the southeast of the Temple, and the other is directly to the west, although more widely scattered on the hillside. As with the Laconian II cups, these vases have been poorly preserved, being discarded as broken rubbish, and deposited as fill mixed into the soil where rock had been removed for building purposes.

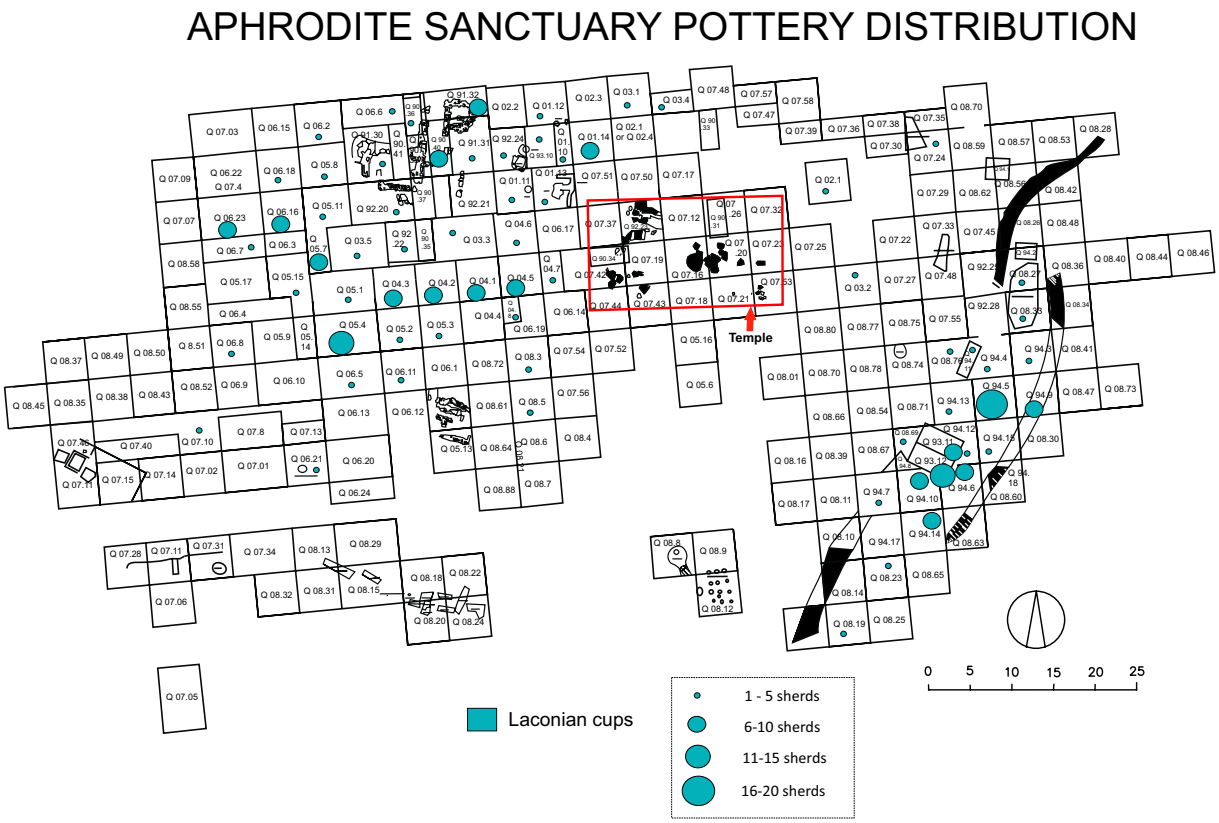
Other Shapes

There is no appreciable difference in the distribution across the Aphrodite Sanctuary of other Laconian vase shapes when compared with that of the Laconian II and black-figure cups (fig. 5). Most were found to the west and to the southeast of the temple on the hillsides where some depth of fill was deposited. The preservation of these vases was very similar as well, generally small fragments, poorly preserved, representing discarded votives that had been swept up and buried, especially where bedrock had been quarried for building stone on the slopes.

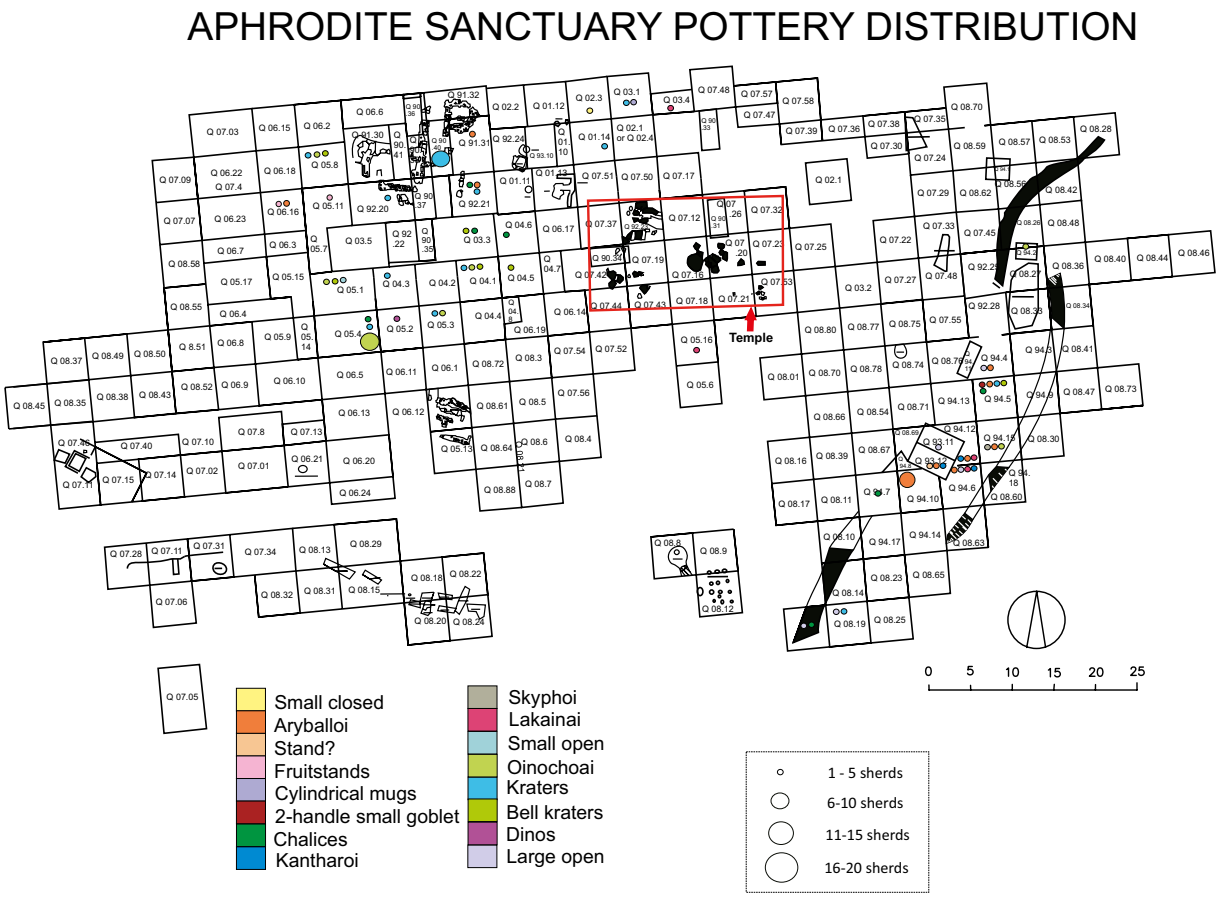
50 W.-D. Niemeier informs me that material from the well is still being studied, but the latest datable material seems to be the Laconian II cup fragments (**L60**–**L63**) ca. 580 B.C. – pers. comm.



3 Distribution of catalogued Laconian II pottery in the Aphrodite sanctuary (scale 1 : 100)



4 Distribution of catalogued Laconian decorated cups in the Aphrodite sanctuary (scale 1 : 100)



5 Distribution of other catalogued Laconian shapes in the Aphrodite sanctuary (scale 1 : 100)

An Overview of the Catalogue, and Comparison with Laconian at Samos

A brief synopsis of the catalogued material, 400 objects in total, is offered in table 1. Approximately 95 more sherds, other than Laconian II cup fragments, were photographed but not catalogued; these were ones with secondary ornament, unidentifiable objects, or less. There are still a good number of Laconian black-painted fine ware fragments in the storeroom boxes, without secondary ornament to help identify them, which have not been separated and counted.

Shape	Period/style	Painter/workshop, no.	No.
Cups	Laconian II	P. of the Taranto Fish, Circle 33	63
	Black-figure/patterned		231
		Transitional, P. Taranto Fish 4	
		Naucratis Painter, workshop 52	
		Boreads Painter, workshop 46	
		Arcesilas Painter, workshop 9	
		Hunt Painter, workshop 27	
		Rider Painter, workshop 20	
		Hoplite Painter, workshop 2	
		Reform workshop 1	
		Unattributed 70	

Shape	Period/style	Painter/workshop, no.	No.
Kraters/large open vases			49
		Painter of the Taranto Fish, workshop 11	
		Naucratis Painter, workshop 6	
Other open shapes			34
		Naucratis Painter, workshop 4	
		Hunt Painter, workshop 5	
		Arcesilas Painter, workshop 2	
Aryballoi		Naucratis Painter 1	23
Total catalogued			**400**

Tab. 1 Summary of catalogued Laconian fine ware at Miletus

The Miletus total of catalogued Laconian surpasses that published from Samos (table 2). One should keep in mind, however, that at Miletus there were about 400 sherds from Laconian II cups that were not catalogued, as well as almost 100 scraps of Laconian black-figure cups likewise uncatalogued, and black-painted vessels unrecognised in the masses of Attic and other Archaic pottery type in the storerooms. Especially noticeable in this comparison is how much more Laconian II material is found at Miletus, especially of the cups, as is detailed below. Over all, then, it is apparent that there is more Laconian pottery found so far at Miletus, especially in the Aphrodite sanctuary, than at Samos[51]. This is a surprising result, which will be discussed further in regard to the question of a special relationship between Samos and Sparta in the Archaic period. Compared to the total number of Archaic Laconian vases known to Coudin[52] in 2009, it adds an extra 10% to her figures, and regionally it is only surpassed by all published finds of Archaic Laconian from Laconia itself (1030), from all of Sicily (710) and all of Greece outside Laconia (426) according to Coudin's chart[53]. By adding this number (400) now to Coudin's numbers of Archaic Laconian vases in East Greece (378) including Rhodes, one arrives at a new total of 778 Laconian vases or fragments, which surpasses even Sicily, although not Sicily and South Italy combined.

Site	No.
Samian Artemision (Pipili[54])	58
West Necropolis (Boehlau[55])	16
Heraion before 1997 (Stibbe[56])	155
Heraion 1997 (Stibbe[57])	96
Total	**325**

Tab. 2 Summary numbers of published Laconian fine ware from Samos

51 What is not clear is the proportion of Laconian pottery among the Archaic fine wares from each site. From excavation reports, without statistics, it seems that the proportion of Laconian pottery at Samos was higher.
52 Coudin 2009a, 15 tab. 1, i.e. 3,803 total of Laconian vases, without the Miletus material.
53 Coudin 2009a, 15 tab. 1.
54 Pipili 2001.
55 Listed by Stibbe (1997, 136).
56 Stibbe (1997, 137) says that there were 116 pieces (»Insgesamt«), but adding up his numbers from the various earlier publications gives a total of 155.
57 Stibbe 1997. Of the 116 pieces published here, twenty had previously been published (see Stibbe 1997, 30, 31 n. 22 for the list). He (1997, 31) noted another 50 or so unpublished pieces from the Samian Heraion excavations, giving a total of about 300 pieces in total. Vases from Samos described and discussed in Stibbe 2000, were already published in Stibbe 1997.

There is another way of comparing the material from Samos and Miletus. This is by vase painter, based on Stibbe's attributions for Samos (table 3 a) and those by Pipili for the Artemision (table 3 b)[58].

Attribution	Shape, Stibbe 1972; 1997	Shape, Pipili 2001
Laconian I and II[59]	2 kraters, 3 lakainai, 1 kantharos	2 cups
	3 cups, 1 aryballos, 1 dish	
	1 open vase	
+ Stibbe 1989, 1994, 2000	(5–6 kraters, 1 stand, 2–3 lakainai, 2 cylindrical mugs, 1 one-handled mug, 1 aryballos, 1 dish, 1 open vase, a dozen cups)	
Total: about 40		
Naukratis Painter	19 cups, 5 kraters, 1 dinos	2 cups, 1 fruit dish, 2 chalices
»probably«	2 cups	
»manner«	12 cups, 1 krater	[1 lakaina (now to Hoplite Painter)]
»follower«	3 cups	
»to compare«	1 cup, 1 aryballos	
Total: 50		
Boreads Painter	36 cups	1 cup
»follower«	2 cups	
Total: 39		
Arcesilas Painter	1 cup	
»probably«	4 cups, 1 krater	1 cup
»manner«	1 cup	
Total: 8		
Hunt Painter	11 cups	2 cups, 4 chalices
»probably«	4 cups	2 cups, 2 chalices
»manner«	3 cups	4 cups, 2 chalices, 1 lid
»follower«	2 cups	
»to compare«	1 cup	
Total: 38		
Rider Painter	7 cups, 1 dinos	
»probably«	1 cup	
»manner«	1 cup, 1 aryballos	
Total: 11		
Evangelidis Painter	1 ›oinochoe‹	
Painter of Samos K 1044	1 krater	
Allard Pierson Painter –		1 phiale
»manner«		1 two-handled mug
Hoplite Painter		1 cup, (see Naukratis Painter »manner« above)

Tab. 3 a Attributed Laconian vases: Samos

58 Stibbe 1997, 140–142 Anhang 11; Pipili 2001.

59 For a more detailed comparison of the Laconian I and II material at Samos and Miletus, see the discussion under Laconian II Cups.

Attribution	Shape
Laconian I and II (excluding the Painter of the Taranto Fish and his Circle)	Two miniature cups, rims from three or four or more similar cups, flat bases and lower walls from at least a half dozen more, a cup with possible animal figure (not a bird); one or two kraters, a lakaina or two, a chalice (?) with conical foot, an oinochoe (?), a cylindrical mug, probably a goblet, perhaps two aryballoi and many cups (about 30)
Total: about 50	
Painter of the Taranto Fish	7 cups (including »to compare«), 10 kraters (including »to compare«), 1 beaker (›bell krater‹) (workshop), 1 kantharos (workshop)
+ his Circle	32 cups
Total: 51	
Naucratis Painter	57 (55 + 2) cups (including »probably«, manner, workshop), 5 kraters and »large open vases« (including manner), 3 oinochoai and other closed vases (including manner), 1 chalice, 1 aryballos
Total: 67	
Boreads Painter	46 cups (including »probably«, manner)
Total: 46	
Arcesilas Painter	9 cups (including »probably«, manner), 2 fruitstands (»perhaps«)
Total: 11	
Hunt Painter	27 cups (including »probably«, manner, follower, workshop), 5 chalices (including »probably«, manner)
Total: 32	
Rider Painter	20 cups (including »probably«, manner, workshop)
Hoplite Painter	2 cups (including »probably«)
Reform Workshop	1 cup
(Unattributed)	66 (63 + 3) cups
(Others)	4 cups (black glazed, inscribed without patterns)

Tab. 3 b Attributed Laconian vases: Miletus

From the tabulated numbers, the finds at Samos and Miletus follow quite a similar pattern for the major vase painters, with one noticeable difference, and that involves the earliest stage of Laconian imports where the numbers of Laconian II cups especially, and the hand of the Painter of the Taranto Fish in particular, are much higher in the Miletus finds. Otherwise, the numbers of catalogue entries for the other painters and workshops generally are slightly higher for Miletus, with the exception of the Hunt Painter whose numbers at Samos are helped by the discoveries in the Artemision. Minor painters are hardly represented at all at either place.

Laconian II Pottery at Miletus

Boardman described Laconian II as »an orientalizing figure-style with outline-drawn animals of a rather crude type and some black-figure«[60]. He noted that the latest pottery beneath the layer of sand deposited in the Artemis Orthia sanctuary must be a black-figure lakaina and a cup[61] which Lane commented should not be much earlier than ca. 590–580 B.C.[62]. Stylistically, these are Laconian III. One other Laconian III vase found below the sand is a work of the Arcesilas Painter, hardly earlier than ca. 570 B.C.[63]. This then suggests that Laconian II as a style ends ca. 580 B.C., the sand layer was deposited about 570/560 B.C., and since Laconian II is a relatively short style phase, it should not have begun before ca. 620 B.C.[64]. Stibbe, however, at times seems to have preferred a slightly earlier date for the beginning of Laconian II, ca. 630 B.C.[65]. As for Laconian I, again Board-

60 Boardman 1963, 2. See Pipili 2018, 126 for a recent summary of Laconian II.
61 Droop 1929, 76 pls. 7. 8, and p. 82 fig. 55 respectively.
62 Lane 1933/1934, 129.
63 Droop 1929, 85. 88 pls. 9. 10. Its find place is described by Dawkins 1907/1908, 22; cf. Droop 1929, 85. 88.
64 Boardman 1963, 2.
65 Stibbe 1994, 58, although earlier he (1975, 34 f.) seemed to suggest a later date, ca. 610 B.C. for its beginning.

man discusses the issues and concludes that it was relatively brief, and should have begun after an extended ›Geometric‹ and ›Subgeometric‹ period in Laconia, about the mid-seventh century[66]. The ill-defined ›Subgeometric‹ in fact includes a variety of styles and overlaps with vases which are placed in Laconian I. This ›Subgeometric‹ then may be a result of a »period of experiment before the figure-style of Laconian II was established«[67].

If anything, even these dates may be too high, but they are based on conventional ones for Corinthian, as Boardman noted[68]. With the revised dating of Early and Middle Corinthian, at least in part due to the deposits of pottery at Tocra, the end of Early Corinthian is now brought down to ca. 595/590 B.C., which suggests a date for Middle Corinthian then of ca. 595/590–570 B.C.[69]. Stibbe generally accepted Boardman's dating, and rejected the criticism of Isler for the chronological framework of dates for Laconian pottery of the early and mid-sixth century[70].

The material from Miletus represents the largest collection of Laconian II cups from any one site in the Mediterranean published to this point. Neither Taranto nor Catania – not even Sparta itself – comes close to Miletus in sheer quantity, nor in the variety of decorative schemes, nor in the apparent hands painting them[71]. Sixty-three pieces are catalogued here. Recognising that some of them may come from the same vase (such as **L36** and **L37**), this number might be reduced to a minimum of about four dozen vases through associations based on similarities of decoration. At Taranto, these cups were popular in graves. At Miletus in particular, they were popular as votives in the Aphrodite sanctuary.

In 1972, Stibbe accepted Pelagatti's attribution of three vases to the Painter of the Taranto Fish (all three from Taranto) and one as »to be compared« to this Painter's work (which was later attributed to the Painter himself). In 2004, Stibbe increased the number of attributions to 13, including two cups from Miletus, while 16 vases were put in the Circle of the Painter of the Taranto Fish (three from Samos and one from Miletus). The main criterion for putting vases into the Circle seems to have been whether they had a procession of water birds in the handle zone. On this same basis, fragments from Miletus here have been associated with the Circle, even though it is clear that different and quite distinct hands painted some of these cups. Many pieces with water birds in the handle zone were not catalogued since only the feet of a bird are preserved, for example, or small parts of the body or head. Some of the catalogued pieces may come from the same vases, but unless there were good reasons to associate pieces, they were left separate.

Miletus had many more Laconian II cups than Samos, and about as many Laconian II kraters with early forms of decoration including water birds, although none are as early as the supposed Laconian I volute krater and kantharos, both decorated with unincised lions, found at Samos[72]. The lions on the krater are certainly more developed than the barely recognizable ones on the kantharos. It is, however, difficult to accept the dating of this krater to a time before ca. 620 B.C. since it would separate this volute krater (only volute kraters otherwise are decorated with figured scenes, so it is assumed that it too is one) from all other figured volute kraters by at least 30 years[73]. There is an unpublished cup in the Tripolis Museum which stands at the very head of the Laconian II bird cups, though instead of birds in its handle zone, it has a procession of running dogs (to left), and fish on the interior[74]. The dogs are of Lane's Laconian I style, but if this cup is dated before ca. 620 B.C., it too would be separated from the run of cups with birds, some of which have fish on the interior, again by about 20 years or more. It would seem more prudent to bring the date of the Samos early volute krater and the Tripolis cup with dogs down to ca. 610–600 B.C. rather than to try to extend the series of kraters and cups up to ca. 620 B.C., especially since this would stretch the dates for the career of the Painter of the Taranto Fish beyond its tolerable limits. Although some Laconian at Samos had been dated to the first half of the seventh century, the evidence now can be dismissed. Only in the second half of the seventh, most likely in the last quarter, is there fair evidence for Laconian imports on Samos[75].

66 Boardman 1963, 3 f.
67 Boardman 1963, 3.
68 Boardman 1963, 7.
69 See Amyx 1988, 397–434, especially pp. 428 f.
70 Stibbe 1994, 18; 1997, 36–41; Isler 1978, 55.
71 For numbers and distribution of Stibbe's Group C cups (with conical feet) at sites where they were most popular, see Stibbe 1994, 63 f.; Pipili 2001, 20 (including 15 from Taranto and 17 from Catania); Coudin 2009a, 16 table 2, as well as several new examples from Cyrene (Mei 2013, 46–48 nos. 12–14. 16. 17), and for shapes other than cups with processions of these birds, Pipili 2001, 20 n. 12.
72 Stibbe 1989, 24. 91 no. B1 fig. 3 pl. 1, 3; Stibbe 1997, 69 f. no. 28 fig. 12 pl. 7, 1 (no later than 625 B.C.). Comparable figures to ones on these two vases are identified as Laconian I by Lane (1933/1934, 120 f. pls. 26. 27), but they were identified as Laconian II by Droop (1929, figs. 46. 47).
73 Stibbe 1989, 24.
74 Stibbe 2004, 232 no. 250 (17).
75 Nafissi (1989, 145 n. 278) noted two early pieces (Berlin 485x, and 484x + 457x) published by E. Diehl (1964, 543–546 nos. 32. 33 figs. 20. 21). The first was identified by her (Diehl 1964, 543 f. no. 32 fig. 20) as a Late Geometric amphora (shoulder and neck fragment) dated to the late eighth century whose patterns she compared with Lane 1933/1934, 109 fig. 5 K. R and ζ, and the shape to Droop 1929, 59 fig. 36. The other, she (1964, 543–546 no. 33 fig. 21) believed, was a Laconian II dinos stand, decorated with black-figure antithetical sphinxes. Both are questionable as sev-

Early Laconian vases at Samos include the ›Laconian I‹ volute krater[76] and kantharos[77] decorated with lions, which, as mentioned, may more comfortably be placed ca. 610–600 B.C., five or six Laconian II kraters both black painted and decorated[78], a black-figure stand in Berlin from Samos[79], two or three Laconian II lakainai[80], one or two Laconian II cylindrical mugs[81], a one-handled mug[82], perhaps a dozen Laconian II cups with conical feet[83] (three placed in the Circle of the Painter of the Taranto Fish)[84], an aryballos[85], a dish[86], and an open vase[87].

By comparison at Miletus, from either the Laconian I or II period, there are two miniature cups, **L1** and **L2**, rims from six to eight similar cups (see **L6**), flat bases and lower walls from at least a half dozen more such cups, and a cup with a possible animal (not a bird), **L39**.

From the Laconian II period there are at least two kraters, **L295**. **L314**, and perhaps eight others with pendent rays on the shoulder that seem to be associated with the Painter of the Taranto Fish or his workshop including one from the Athena Temple, **L306**, another from Kalabaktepe, **L307**, and others from the Aphrodite Temple, **L302** and **L305**[88], two or more lakainai, **L349** and **L350**, also **L351** and **L352**, at least one ›bell krater‹, **L357**, and see **L355** and **L356**, a chalice (?) with ring base, **L368**, two cylindrical mugs, **L371** and **L372**, one or two two-handled goblets, **L369** and **L370**, perhaps two aryballoi, **L379** and **L382** with short necks and many cups (about sixty catalogue entries) including five by the Painter of the Taranto Fish (or »in his manner«) (**L8**–**L13**), and about 40 in his Circle (**L14**–**L53**)[89].

It is important to note that 228 rim sherds and 167 body sherds from Laconian II cups were also counted but not catalogued at Miletus (see figs. 6–9). Of the 167 body sherds, 16 have void rays and 27 have small parts of birds in the handle zone. Of the 16 with void rays, almost half have added colour lines on the interior, five with white lines and two with red lines. Only a low percentage of the remaining 124 body sherds, many of which have solid rays, have such added colour lines on the interior.

enth-century Laconian. The latter is noted by Stibbe (1997, fragment 3, p. 48 n. 131) as an early example of Laconian black figure, but it should probably be placed no earlier than ca. 600 B.C. The former is supplemented by another piece of the same vase published by Stibbe (1997, 134 Anhang 5 pl. 17, 1. 2) from Samos which he accepted as Late Geometric (though the concentric chevrons pattern is unusual in my mind), but Stibbe (1997, 44. 134) noted that it too is unreliable as a piece of evidence and questioned whether the vase is even Laconian, given the rarity of export of Laconian Geometric (only a few Laconian Geometric pieces were known from Taranto up to 1975, Stibbe 1975, 33 f.); later, he (Stibbe 1998, 105. 110) instead suggested its identification as East Greek or Naxian.

76 Stibbe 1989, 24. 91 no. B1 fig. 3 pl. 1, 3; Stibbe 1997, 48–52 no. 1 pl. 1, 1–4.

77 Stibbe 1997, 63. 69–71 no. 28 fig. 12 pl. 7, 1, and possibly no. 29 fig. 13 pl. 7, 2.

78 »A few black-glazed volute kraters of comparably small size« (including Stibbe 1989, 93 no. B25a); a rim and neck (Stibbe 1989, 24. 91 no. B2 fig. 4 pl. 2, 1 now supplemented with other pieces published in Moustaka 2004, 56 f. Krater A fig. 1 pl. 12; Stibbe 2007, 257 fig. 1; Schaus 2015, 7. 18 f. 37. 39 no. 26) with early rim decoration and two long-necked water birds with heads to right »as early as the last quarter of the 7th century« – Moustaka (2004, 63), or »vor oder um 600 v. Chr. nahe« – Stibbe; possibly another fragment in Samos (Stibbe 1989, 91 no. B3 fig. 5) which still has short rays above the broken meander pattern on the top of the rim face; a possible krater wall fragment with water birds (Stibbe 1997, 52 f. no. 2 pl. 1, 5) which Stibbe seems to think may be seventh century; a possible krater wall fragment with simply rendered horses by an unknown hand from earlier than 570 B.C. (Stibbe 1997, 48. 53 no. 3 pl. 1, 6. 7); and the name krater of the Painter of Samos K 1044 (Stibbe 1989, 25. 92 no. B6 fig. 7 pl. 2, 3) dated to the first quarter of the sixth century with black-figure animals, horse and chariot figures.

79 Diehl 1964, 543–546 no. 33 fig. 21; Stibbe 1997, 48 n. 131.

80 Stibbe 1997, 63–67 nos. 22–24 pl. 6.

81 Stibbe 1997, 63 f. n. 182, p. 71 no. 30 fig. 14 pl. 7, 3.

82 Stibbe 1997, 75 f. no. 35 fig. 19 pl. 7, 8. 9.

83 Including Stibbe 1994, 169 f. (seven catalogued), Stibbe 1997, 77. 79–84 nos. 36–45 pl. 8; Pipili 2001, 19 f. nos. 1. 2 figs. 1. 2 (probably belonging to the same cup) with references to others from Samos. She counts 15 examples from Taranto, 17 from Catania and perhaps a dozen or more from Samos, including one with black-figure fish on the interior, perhaps by the Painter of the Taranto Fish, in the archaeological museum at Pythagoreion.

84 Stibbe 2004, 232–234 nos. 18. 19. 28 (251. 252. 261).

85 Stibbe 1997, 110 no. 89 fig. 26 pl. 13, 13.

86 Stibbe 1997, 116 f. no. 98 fig. 33 pl. 14, 8. 9.

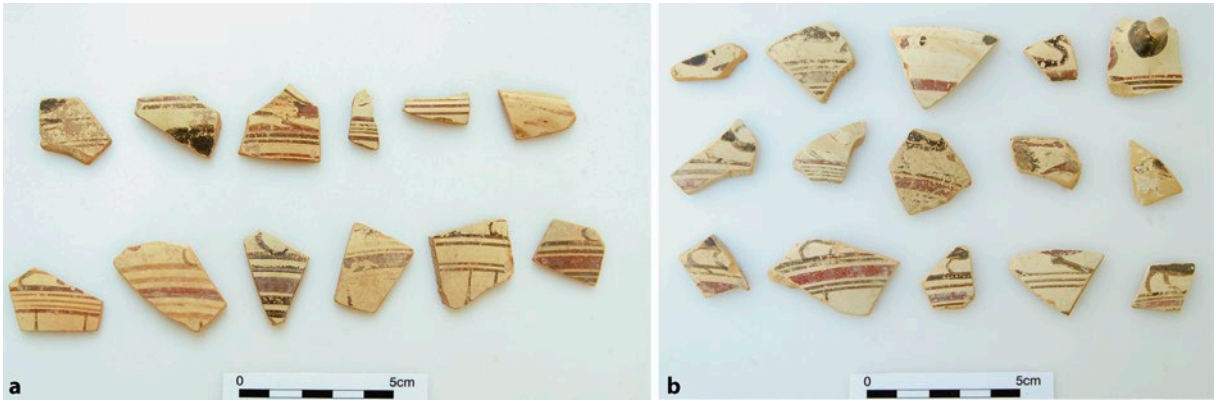
87 Stibbe 1997, 122 no. 105 pl. 15, 1. 2.

88 For kraters with pendent rays on the shoulder, see Schaus 2015, 16 f. 34. 61–65. »to compare, s, 1–8.«

89 Other sites (not a comprehensive list) with early imported Laconian pottery include: **Cyrene**: Laconian II, four lakainai (Schaus 1985, 16 f. nos. 44–47); seven to nine cups (Schaus 1985, 17 f. nos. 48–53; Mei 2013, 46–48 nos. 12–14); three to eight kraters (Schaus 1985, 27 nos. 100–102, perhaps also p. 26 nos. 94–97, see Stibbe 1989, 23–30 for Laconian volute kraters); seven skyphoi (Mei 2013, 43–45 nos. 1–7, identified as Laconian I, but not likely so; more probably Laconian II [see Schaus 2016, 156]); four ›beakers‹ (Mei 2013, 45 f. nos. 8–11). A Late Geometric cup in Berlin that was said by von Massow to be from Cyrene can be set aside as not credible (Mei 2013, 34 fig. 35) and a cup which Stucchi (1965, 37 f. pl. 10.2) identified as Laconian I from the Agora has now been re-identified by Mei (2013, 34 f. pl. 3c) as a wall fragment from a Corinthian ›running-dog‹ kotyle. **Kommos**: one fine ware amphora, and 18 transport amphorae may be Laconian, all dating to the seventh century (Johnston 1993, 351 no. 53, pp. 358–362 nos. 81–99). **Taucheira** (Tocra): Laconian II, three cylindrical mugs (Boardman – Hayes 1966, 89. 91 nos. 982–984 pl. 67) from Deposit I; one ›skyphos‹ (Boardman – Hayes 1966, 89. 91 no. 987 pl. 67); one lakaina (Boardman – Hayes 1966, 89. 91 no. 988 pl. 67); between four and nine flat-based bowls (Boardman – Hayes 1966, 89. 94 nos. 998–1006 fig. 45 pl. 68); a cup or bowl rim fragment (Boardman – Hayes 1966, 95 no. 1018 pl. 69); and two mugs (Boardman – Hayes 1973, 39. 41 nos. 2115. 2116 fig. 17 pl. 21). **Taranto/Satyrion**: Laconian II cups, three + one (unfigured) Painter of the Taranto Fish (Stibbe 1994, 164 f. nos. C14–C16; Stibbe 2004, 231 nos. 2–5 [235–238]); 22 or 23 others with cylindrical feet or low stems (Stib-

6 Uncatalogued Laconian II rim sherds (scale 1 : 3)

be 1994, 159 nos. B10–B21, pp. 166 f. nos. C21–C26); two lakainai (Stibbe 1994, 28. 105 f. nos. E1. E2); four or five kantharoi (Stibbe 1994, 126 f. nos. A2. A3. A5. B3), one ›skyphos‹ (Stibbe 1994, 124 no. B1); two one-handled mugs (›kothons‹) (Stibbe 1994, 45. 141 nos. C1. C2); four ›bell kraters‹ (Stibbe 1994, 52. 151 f. nos. A5. A8–A10), one early plate (›kaneon‹ – ca. 700 B.C.) (Stibbe 1994, 205 no. A1); one other plate (Stibbe 1994, 206 no. B5); one Late Geometric dish (Stibbe 1994, 207 no. C1); and about 30 aryballoi (e.g. Stibbe 2000, 26 Subgroup Ab, pp. 97 f. nos. A5–A16, pp. 28 f. Subgroups Ba. Bb, pp. 103 f. nos. B3. B9–B19). **Olympia**: Laconian II, one skyphos (Kunze-Götte 2000, 12 f. no. 1 pl. 1); one cup (Kunze-Götte 2000, 13 no. 2 pl. 1); one small bowl (Kunze-Götte 2000, 13 f. no. 3 pl. 1); one kantharos (Stibbe 1994, 132 no. F1); ›large open vase‹ (Kunze-Götte 2000, 14–16 no. 5 pl. 2); three other vases (Kunze-Götte 2000, 14. 16 f. nos. 4. 6. 7 pls. 1–3); and six aryballoi (Stibbe 2000, 97 no. A4, p. 99 nos. A29. A30, p. 100 nos. A45–A47). **Berezan**: one Laconian II cup (Hermitage B. 68–27, Dupont et al. 2011, 12 f. fig. 15 a–c). **Sardis**: four Laconian II cups (Greenewalt Jr. 1997, 133. 136 f. nos. Lak 1–4 pls. 61. 62).



7 Uncatalogued Laconian II cup fragments with birds in the handle zone (scale 1 : 2)

8 Uncatalogued Laconian II cup body sherds (not to scale)

9 Uncatalogued Laconian II cup body sherds with void rays (scale 1 : 2)

Estimating the Number of Laconian II Cups Represented by Uncatalogued Sherds

Total uncatalogued rim sherds: 228
Average rim length of each sherd:
Three random samples of ten sherds each were taken and the total rim length represented by the ten sherds in each of the samples was recorded:
Sample 1 (10 rim sherds) = 21.0 cm
Sample 2 (10 rim sherds) = 23.4 cm
Sample 3 (10 rim sherds) = 24.6 cm
Average = 23.0 cm, which gives an average rim length for each sherd of 2.30 cm (23.0 ÷ 10).
Total estimated rim length = 2.30 cm/sherd x 228 sherds = 524.4 cm
Given an average vessel diameter of 15.0 cm and so an average circumference (= πD) of 47.1 cm, the total minimum number of vessels = 524.4 cm ÷ 47.1 cm/vessel = 11.1 vessels

So the total **minimum** number of vessels represented by the 228 uncatalogued rim sherds is some 11.

Alternatively, since each Laconian vase in the catalogue here is represented by about three fragments (and this includes rim, body and base fragments), one might also arrive at an estimate of the number of Laconian II bird cups represented by the 228 uncatalogued rim sherds by dividing their total number by three. This would suggest that as many as 76 cups produced these 228 uncatalogued rim sherds. Adding the 152 uncatalogued body sherds with the 228 uncatalogued rim sherds would give a total of 380 sherds, and this divided by three would suggest as many as 127 cups may be represented. This is, again, just the uncatalogued sherds.

Dividing the total number of sherds, joining and non-joining, in the catalogue entries under the Naucratis (113), Boreads (132), Arcesilas (22), Hunt (40) and Rider (67) Painters, by the number of individual entries for each of these (Naucratis 52; Boreads 46; Arcesilas 9; Hunt 27; Rider 20) gives an average number of sherds per cup/cat. entry: Naucratis 2.17; Boreads 2.87; Arcesilas 2.44; Hunt 1.48; Rider 3.35. In other words, only the Rider Painter has more than three sherds per cup/catalogue entry preserved, and his number is skewed by just one cup which has 27 pieces preserved. Of course, there must be other joins of cup parts that cannot be made because of poor preservation, and involving separate parts of cups, but still, the overall impression is that this is the largest single deposit of Laconian II cups discovered to this point. It seems very likely that more than 100 are represented by the uncatalogued pieces alone.

Samos and Sparta: a ›Special Relationship‹?

The comparison of Laconian pottery finds at Samos with those at Miletus is important simply because the unusual quantity of Laconian at Samos has been used to support the notion of a special relationship between Samos and Sparta. The relevant evidence has been treated in detail elsewhere[90]. A summary is given here.

P. Cartledge wrote, »The real historical question is this: how should the significance of the apparent concentration of Lakonian decorated pottery on Samos between c. 580 and 525 be read?«[91]. He did, however, also caution, »I say ›apparent concentration‹ since, as Professor Cook reminds me, Samos *may* not prove unique among East Greek cities in its imports of Lakonian pottery; comparable sites elsewhere have either not been excavated or not been fully published. On balance, though, I rather suspect that Samos will hold its place in this regard[92].« This cautionary note needs to be kept in mind in examining the significant body of Laconian pottery discovered at Miletus.

The issue of a special relationship between Sparta and Samos has now been commonly accepted[93]. Not only is there the large quantity of Laconian pottery with its unusually high proportion in the total of imported wares at Samos, but there is the claim by the Samians to have helped the Spartans in the war with the Messenians (Her. 3.47)[94], as well as the Spartan help given to the Samians to return home after being sent away by Polykrates (Her. 3.39–60), among other connections.

Cook preferred an explanation for the Laconian pottery at Samos from the casual trade which accrued from harbouring at Laconian ports by Samian traders, travelling between the Aegean and Italy[95]. This suggestion now seems to be reinforced by the discovery of Laconian pottery on what otherwise has been identified as an East Greek (or Etruscan) ship wrecked off the coast of Etruria near the island of Giglio (below). M. Nafissi mentioned the wreck at Giglio, dated 600 B.C., which contained both Laconian pottery and Samian amphoras. He assumed that the ship belonged to the Samians and provided evidence for the close relationship between Samos and Sparta already in this early period[96]. Stibbe hesitated between identifying the wreck as a Samian trading vessel and an »Etruscan itinerant tradesman« based on the many Etruscan trade amphoras on board[97]. Stibbe noted two Laconian cylindrical mugs and two Laconian aryballoi found on the wreck, along with Samian transport amphorae, while Coudin counted six aryballoi, two mugs, an oinochoe and an olpe as Laconian among otherwise largely Ionian vessels in the fine wares[98]. Coudin

90 Schaus 2018a, 285–291. 298 f.

91 Cartledge 1982, 253.

92 Cartledge 1982, 253 n. 51.

93 Lane 1933/1934, 178 f.; Roebuck 1959, 82 f.; Cartledge 1982; Shipley 1987, 55. 86; Nafissi 1989, 72–74; Stibbe 1997, 34–36. 41–47; Stibbe 1998, 110; Möller 2000, 126 f.; Pipili 2004, 91; Coudin 2009a, 176 f., for example. It was largely rejected though by R. M. Cook (1979, 154).

94 Political alliances from the late eighth to the sixth centuries include, Samos on the side of Chalcis in the Lelantine war (Her. 5.99) against Eretria and Miletus, then in the Second Messenian War, Samos with Sparta, Elis, Corinth and Sikyon against Messenians, Argos, Arcadians and Pisa (Her. 3.47), and in the East Greek region, Samos with Erythrai against Chios (and Miletus) (Thuc. 1.13.3). See Kreuzer 1994, 110 f.; Shipley 1987, *passim*, especially 37 f. 47. 94.

95 Cook 1979, 154. See also Kreuzer (1994) who used Laconian pottery as a model to explain the pattern of Athenian imports to the Heraion on Samos, concluding that it was likely the Samians themselves who brought the Athenian imports, but influenced by political considerations rather than just casual trade. For a Samian role in bringing Laconian products to the western Mediterranean, see Coudin 2009a, 177 and Bellelli 2011, 357–365.

96 Nafissi 1989, 73. For the wreck at Isola del Giglio, see Stibbe 1994, 41 n. 143, p. 135 no. B11 with references listed in both his endnote 143 and the catalogue entry for B11; also Kreuzer 1994, 104 f. n. 9 with references.

97 Stibbe 1994, 41.

98 Coudin 2009a, 43 f.

suggested that the vessel put in at a port in Laconia or else at Taras, which she believed acted as a point of redistribution for Laconian pottery in the first quarter of the sixth century[99].

On the other hand, the quantity of Laconian pottery at Miletus and its early date, though not its particularly high percentage in the total volume of fine wares, now needs to be considered. There are also historical sources which support a relationship between Miletus and Sparta in juxtaposition to the documented Samian-Spartan connection. For example, there is the visit of Anaximander, the Milesian philosopher, to Sparta before the mid-sixth century (setting up of a sun dial)[100], and the trusting relationship between at least one Milesian and a Spartan named Glaukos mentioned by Herodotus (6.86). Also a lyre player named Timotheos came from Miletus to entertain the Spartans, also presumably in the sixth century, but his innovative 11-string lyre was not approved of by the Spartans (Paus. 3, 12, 10). So Milesians seem to have felt just as welcome at Sparta as Samians.

Thus without discounting a certain strength in Spartan-Samian relations, Herodotus's own special interest and knowledge of Samos may have influenced our perception of that island's role. While it is certainly true that Laconian pottery at Samos makes up a distinctly unusual percentage of the imported fine wares there, even if that percentage has never been specifically recorded[101], it should be kept in mind that pottery was a commercial commodity, and that Samos did not apparently have a decorated pottery industry like Miletus (e.g. with its Wild Goat and Fikellura fine ware styles). There is also the corrective effect now provided by large and early quantities of Laconian pottery evident at Miletus. Sparta maintained strong ties with East Greece and Lydia in general in the sixth century; its links with Samos, therefore, should not be over-estimated.

Laconian at Naucratis

It is interesting to include a brief discussion here of the Laconian pottery at Naucratis, since both Milesian and Samian merchants were prominent in establishing early sanctuaries in this trading settlement in Egypt. One presumes that these two groups were involved both in bringing Laconian pottery to Naucratis and also to their respective home cities, perhaps as part of a common trading route that included both the western and eastern Mediterranean, with a port or ports in Laconia as regular stop-overs between the two. Three Laconian cups from Naucratis bear dedicatory inscriptions to Aphrodite and were found in the Aphrodite temenos there[102]. It is worth keeping in mind that the Aphrodite sanctuary at Naucratis was a special interest of the Chians, where a large amount of the Chian pottery at Naucratis was found. At least one important Laconian cup was dedicated in the Apollo sanctuary at Naucratis which in fact was a foundation of the Milesians. This happens to be the name vase of the Naucratis Painter, depicting a tall, standing goddess wearing a long chiton or peplos, holding two unusual branches in her hands and surrounded by small, winged male figures[103]. It is interesting that of the 34 Laconian black-figure vases in M. Venit's catalogue of Laconian pottery in Egypt, all presumably from Naucratis, one was found in the Apollo temenos, three in the Aphrodite temenos, but none in that of Hera, belonging to the Samians. The numbers are small but one wonders whether this reveals anything about the carriers of the Laconian pottery to Naucratis.

A Laconian II cup was dedicated by Hermagathinos at the Milesian sanctuary of Apollo at Naucratis[104], but if he were the same person who dedicated a Wild Goat vase to Apollo, he would seem to be Teian, rather than Milesian[105].

99 Coudin 2009a, 44. Three other wrecks with Laconian pottery are also discussed by Coudin (2009a, 44 f.).

100 Schaus 1983, 86–88.

101 Kreuzer (1994, 108, and see Lane 1933/1934, 179) notes that much more Laconian than Corinthian pottery was imported to Samos, which is certainly not the case at Miletus. The large quantity of Corinthian pottery at Miletus is being prepared for publication by C. Neeft.

102 Venit 1985, 395 no. 2 (with references, Oxford 1888.1325) and no. 8 (London B 7.5.1–2), and p. 396 no. 28 (London B 7.2).

103 British Museum B4, see Smith 1886, 53 pls. 8. 9 »temenos of Apollo bowl«; Stibbe 1972, 50. 73. 211 f. 270 no. 23 with references, fig. 10; Pipili 1987, 41 f. no. 101 fig. 54.

104 BM 1886,0401.650. 1886,0401.651. 1886,0401.652, see Johnston 2013, 104 f. fig. 3. This is even more interesting because the same person presumably also dedicated a Chian, and perhaps a Samian vase. Johnston 2015, 46 (11.3.6). This person had been identified as Hermagores by Stibbe (1997, 129 f. Anhang 1, fig. 41 pl. 16, 1. 2).

105 Möller 2000, 169 no. 2 and 177 no. 8. Möller (2000, 178 no. 3, p. 239 appendix 1.c. no. 2 [Neilomandros, Ionic dialect, East Greek alphabet]) notes at least one other Laconian vase dedicated by an Ionian at Naucratis. See also **L13**.

Catalogue

Laconian vase painters were not biologists. Their floral ornaments were developed over time through conventions handed down to them, often from Near Eastern art, either directly or more often indirectly. Fully open lotus flowers are rarely found (**L150** and **L152**), but when they do appear, the painter differentiates between sepals (outside enveloping petals that protect the developing bud) and petals. When lotus buds are depicted, it is very rare for the painter to differentiate between sepals and petals (but see **L338**). The thin lines that extend from the top of Laconian painted lotus buds are not organically accurate. They are not stamens or filaments, nor are they accurately the tips of petals and sepals of the developing bud (often buds are painted in a row with alternate ones depicted with three such thin lines instead of a single one, as if they are starting to open).

A greater problem arises with pomegranates which are such a common ornament in Laconian vase painting, and one that may have developed locally. Chains or ›net patterns‹ of pomegranates are organically inaccurate, to the point where the Laconian vase painter uses the pomegranate fruit simply as an ornament, without any serious connection to nature. Where the pomegranate fruit appears singly or scattered along a branch, then there is perhaps a greater meaning present in the use of this fruit. In any case, the short painted lines which extend from the top of the fruit, normally either two or three in number, organically would represent the accrescent persistent calyx of the fruit, where the sepals continue to grow around the fruit and form a leathery exocarp ending in the persistent calyx. For simplicity sake, these short lines are simply called here ›sepals‹. The cross stroke(s) along the stems below the pomegranates and lotus buds are not organically accurate either, nor are linked stems forming chains of pomegranates or lotus buds. They are simply a convenient way to fill a zone or frieze on a vase involving some creative variation to keep the interest of the painter perhaps, as well as the purchaser. Similar comments might be made about palmettes, rosettes, myrtle and ivy wreaths or elaborate floral complexes with tendrils. Terms used to describe these ›floral‹ ornaments are conventional, whether organically accurate or not.

A few Laconian pieces are stored in the Kalabaktepe depot (beside the new museum) at Miletus in a cabinet for special finds (Etütlük), rather than with the rest of the Laconian pottery in boxes in the pottery storeroom area. These are:

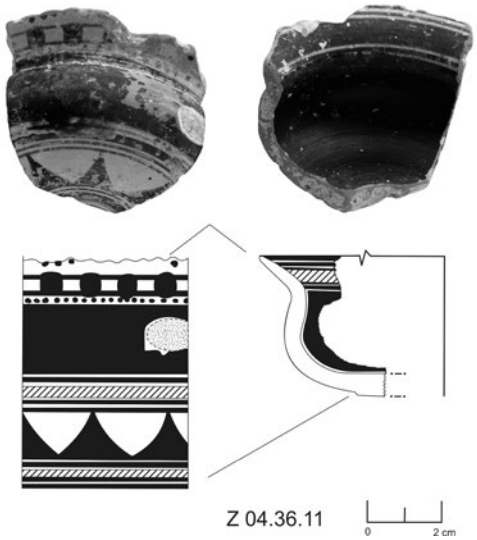
L12 – Laconian II bird cup; **L15** – Laconian II bird cup; **L142** – Boreads Painter – youth with very long hair; **L150** – Boreads Painter whirligig in tondo; **L166** – sherds from Arcesilas Painter cup(s); **L358** – base of a kantharos with hollow foot; **L359** – odd open shape (beaker [›Becher‹, now ›kantharos‹]).

Notes:

- All images within the following catalogue are printed in a scale of 1 : 2 unless otherwise stated
- A digital version of the catalogue is available at: https://arachne.dainst.org/project/milet_V4

Laconian II Cups

Early Cups



L1 arachne.dainst.org/entity/6861329

Inv. Z 04.36.11 (or perhaps inv. Z 04.86.11) □ Q 04.3 (or perhaps □ Q 04.2)

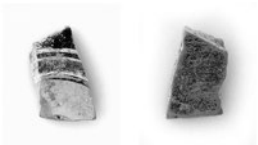
One third of a small (almost miniature) cup (complete profile) with rounded body, straight offset rim and very low disk base. The stump of one handle is preserved.

D rim 9.0, D base (est.) 2.0, Ht. 3.5, Th. wall 0.4–0.5

Ext. the black paint was applied first over the middle of the body, slip was applied to the rim and overlaps the lower part of the black paint on the body to cover the lower body and base; squares between thin lines and rows of dots on the rim, black in the handle zone extending up onto the rim, red line between thin lines, broad rays around the base, red line at the base, thin line under the base. **Int.** slipped rim, two white lines, red band, two white lines, black body.

This vessel is so small that it could only have held a limited amount of liquid, and so not be practical as a symposium cup, for example. For the shape, compare Stibbe 1994, 58 Subgroup Ba, especially B22. B23 (160 fig. 176. 177). For the problem concerning Stibbe's chronology for these cups, either putting them before ca. 630 B.C. or later ca. 610–580 B.C., see **L6**. Even so, **L1** should be among the earliest Laconian vases at Miletus with its small size, short, widely spaced rays and closely packed squares in the rim pattern.

Ca. 610–590 B.C.



L2 arachne.dainst.org/entity/6861330

Inv. Z 08.474.20 □ Q 08.74

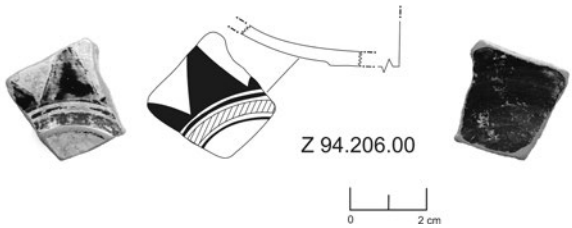
Wall and flat base frg. The base is barely a millimetre in height. The paint in the interior is thin, fired medium brown.

MPDim. 2.4, D base (est.) 3.6

Ext. slipped, lower part of one ray, thin line, red line, line at the join of body to base, part of a circle in the middle of the underside. **Int.** black.

Stibbe's Group B, like **L1** and **L5**.

Ca. 610–580 B.C.



L3 arachne.dainst.org/entity/6861331

Inv. Z 94.206.00 □ Q 94.13

Flat disk base and lower wall of a small cup. Fine, light orange clay. Thin black paint, buff slip, thick red paint.

MPDim. 3.5, Th. wall 0.3, PHt. 1.2

Ext. slipped, parts of three broad rays, thin line, red line at the beginning of the base, thin line on the outer edge below the base. **Int.** black.

Ca. 610–580 B.C.

L4 arachne.dainst.org/entity/6861332

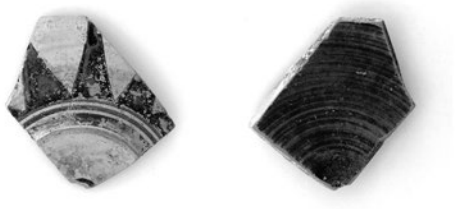
Inv. Z 94.145.174 □ Q 94.10

Flat disk base and lower wall of a small cup. Fine, light orange clay. Good black paint, buff slip, thick red paint.

MPDim. 2.6, Th. wall 0.3, PHt. 0.7

Ext. slipped, parts of two broad rays, thin line, red line at the base, thin line below the base. **Int.** black.

Ca. 610–580 B.C.



L5 arachne.dainst.org/entity/6861333

Inv. Z 07.98.113 (not Z 07.108.113 as is now written on in ink) □ Q 07.15

Flat base and lower wall of a small cup. Fine, orange-brown clay. Thin black paint, buff slip.

PHt. 1.5, D base 3.6

Ext. slipped, parts of five rays, two thin lines, red line at the junction of wall with base, one small circle in the centre of the base. **Int.** black.

The flat disk base places this cup in Stibbe's Group B for the shape, which generally ranges ca. 650 to 580 B.C. (Stibbe 1994, 58 f. 159–162), but for problems with Stibbe's dating of this group, see below, **L6**. A lower date, in the early decades of the sixth century, seems more appropriate. The rays on the bases of the Taranto cups are wider than here.

590–580 B.C.

L6 | Pl. 1, 1. 2 arachne.dainst.org/entity/6861334

Inv. Z 93.33.192 □ Q 93.12; inv. Z 93.33.193 □ Q 93.12; inv. Z 94.7 Stray find; inv. Z 94.29 □ -; inv. Z 94.51 □ Q 94.06; inv. Z 94.169 □ Q 94.12; inv. Z 06.118 □ Q 06.23; inv. Z 06.124 □ Q 06.2; inv. Z 08.44 □ Q 08.14; inv. Z 08.428 □ Q 08.76; inv. Z 08.488 □ Q 08.74

Sixteen non-joining rim frgs. From perhaps eight different cups.

D rim (est.) 14.0, Ht. rim 2.0 to 2.2, Th. 0.35, MPDim. a) 4.3, b) 3.4, c) 3.1, d) 2.9

Ext. slipped, squares between thin lines and rows of small dots, line at the junction of rim and body. **Int.** slipped, line at the lip, thin line, red band, thin line, line at the junction of rim and body.

It is difficult to say exactly how many cups are represented by these rim fragments. Some surely belong to the same cup(s), others must not. At a minimum, there are three or four cups here, but realistically, based on close comparisons of the placement of decoration and dimensions, there should be eight or so represented, in line with the groupings seen in the photograph. Five sherds in the top row seem to represent five separate cups, while other groups of four, two and five sherds may represent three other cups. They are early, with the wide red band on the inner rim, and closely spaced, large squares on the outer rim. They fit closely with the earliest cups in Stibbe's subgroup Ba, which he places before ca. 630 B.C. (Stibbe 1994, 58 nos. B1–B4. B22 figs. 172–176), but his discussion (Stibbe 1994, 58) is confusing since he erroneously dates the 11 cups from a tomb in Taranto to ca. 630 B.C., when they should date ca. 590–580 B.C. (Lo Porto 1961, 268 f.; Fusaro – Pompili 1986, 12). Stibbe himself (1972, 15. 18; 1975, 34) had dated their shape group (Formgruppe I) to ca. 610–575 B.C. Two other cups in Stibbe's Group B have the same red band on the inside of the rim (Stibbe 1994, 59. 161 nos. B29 and B31). On the basis of shape and decoration, he dated B29 ca. 630 B.C., and B31 to the end of the seventh century. Considering these as export products and with the history of Laconian pottery exportation only really beginning toward the end of the seventh century, it seems safer to suggest a date in the late seventh or early sixth century.

Ca. 610–580 B.C.

L7 arachne.dainst.org/entity/6861335

Inv. Z 94.178.138 □ Q 94.10; inv. Z 94.172.XX □ Q 94.09; inv. Z 94.178.230 □ Q 94.10; inv. Z 94.185 □ Q 94.10

Four non-joining convex rim frgs., sharply offset from the body, probably from the same vase.

MPDim. a) 3.0, b) 2.9, c) 2.8, d) 2.3, Ht. rim 2.3, Th. 0.3

Ext. slipped, squares between thin lines and rows of small dots, line at the junction of rim and body. **Int.** slipped, thin black line at the lip, wide tongues in frames, black at the join of rim to body. Added red on both tongues of a), and on one of three tongues on b).

The offset rim is found on cups and skyphoi, but the latter are not decorated on the interior. A row of framed tongues is sometimes found on the inside rims of other shapes, but not of cups. The Painter of the Taranto Fish uses a row of black and red rays, rather than tongues, for the rim of one of his cups from Taranto (Taranto I.G. 4806, Stibbe 1994, 164 no. C15 fig. 195). Since tongues inside a cup rim are so uncommon, one would expect that these four fragments come from the same vase; however, a similarly rare rim pattern, short outlined rays on the exterior, occurred on five fragments (see below **L40**) and yet these come from four separate cups. **L7 a–d** likely belong in Laconian II, although a Laconian I lakaina also has alternating pairs of red and black tongues around its cul, see Stibbe 1990a, 90 no. C4 fig. 58, pl. VIa; a second

Laconian I lakaina has single alternating black and red tongues, see Stibbe 1990a, 91 no. C8 fig. 62 pl. VId. A Laconian II fruit dish by the Painter of the Taranto Fish from the Artemis Orthia sanctuary has rows of tongues alternating in pairs of black and red along its rim (Schaus 2015, fig. 6; Lane 1933/1934, 124. 128 fig. 11 G pl. 32a ›dish‹; Stibbe 1994, 88. 214 no. D2 fig. 325 ›fruit dish‹). There is some reason to think that the squares on the rim exterior are not as tightly packed together as those on the rim fragments with red band on the interior (above). It is difficult to offer a date, but late seventh or first two decades of the sixth century is likely safe.

Ca. 610–580 B.C.

Painter of the Taranto Fish

Laconian II cups decorated with a procession of long-necked water birds in the handle zone were assigned by Stibbe to the Painter of the Taranto Fish or his Circle[106]. He added several other shapes, including a fruit-stand, lakaina and a so-called bell or calyx krater (›Glocken Krater‹) in his discussion of the Painter. Other painters clearly were at work on these cups, but mostly of lesser stature than the Painter of the Taranto Fish himself. Two early examples of the cup type with low conical foot, in fact, do not have water birds in the handle zone, but running dogs in one case (unpublished cup in the Tripolis [Arkadia] Museum[107]), and antithetically arranged crab, scorpion, fish group in the other (Bernisches Historisches Museum), without use of incision at all[108]. Cups with birds in the handle zone, going back to ca. 600–590 B.C., may have taken their inspiration from East Greek bird bowls. Generally ponderous water birds, perhaps meant as geese or swans, walk with legs wide apart, rarely with a dot rosette as a filler in the field[109]. An unusual cup from early in the series has careless volutes at the handles (one has a bird standing on it) and added orange-white fish/dolphin on the interior[110]. Outlined rays rather than the normal solid ones are sometimes found around the base. Most examples of Laconian II cups with water birds, however, have been dated ca. 590–570 B.C., based on grave contexts in Taranto[111]. A detailed study of the Painter of the Taranto Fish has appeared now by the present author, collecting many vases of different shapes, mostly unattributed previously, but also with a couple which until now had been assigned to other painters[112].

This Painter is best known for his drinking cups with tunny fish and dolphins decorating the interior, in something of a humorous vein in that the wine which filled the bottom of these cups provided a ›watery‹ context to hide the fish and only revealed them as the wine was drunk. The Miletus cup, **L8**, adds to the apparent humour in that it likewise provides a group of sea creatures to be revealed as wine is consumed, but instead of a mix of fish and dolphins, we have a sea monster with a large fish in its jaws. Another piece of humour, or at least surprise, is the procession of water birds on the interior of the ›fruit dish‹ in Sparta by this painter where the birds are each given a ›panther head‹, as well as a recurved wing, dots on the body and a red ›feathery‹ chest[113].

S. Raftopoulou published a photograph of an important deposit of 22 complete vases (»one oinochoe, five lakainai, two cups, seven deep plates, one shallow dish, one baby-feeder, and four salt bowls« – which adds up to 21, but she overlooked the image of one vase which really is a cup) from a tomb/heroon in Sparta[114]. The two vases called »cups« by Raftopoulou are really a hybrid between a skyphos (handles high on the wall) and a lakaina which Stibbe calls a »bell krater«[115]. They do not have the handles low on a cul like lakainai, nor do they have a distinctly offset lip like skyphoi. The handles are here placed just below the lip in a convex handle zone decorated with a row of typical Laconian II water birds on both vases. The interiors are painted black. It is hard to make out details of the water birds on these ›bell kraters‹, but they have rather thick necks, their beaks point downward for those that look straight ahead, and they are packed quite closely together, half overlapping, it seems, so they do not appear to be by the Painter of the Taranto Fish. Just 11 of these tomb deposit vases were described again by Raftopoulou, with good colour photos, in the catalogue for the exhibition, *Athens – Sparta*[116]. She did not mention the two ›bell kraters‹ with Laconian II water birds this time, but dated the tomb deposit to Laconian III, or the second quarter of the sixth century[117]. Just one of the two ›bell kraters‹ is shown in a photograph she

106 Stibbe 2004, 87–93. 230–234 nos. 1–29 (234–262).
107 Stibbe 2004, 232 no. 250 (17).
108 Stibbe 2004, 91. 230 no. 234 [1] pl. 63, 1. 2; Stibbe 1994, 61 f. 163 f. no. C13, fig. 193 pl. 11, 1. 2.
109 For a discussion of the species of water bird, see **L8**. Pipili (1998, 84–89) discussed possible East Greek influences on Laconian pottery, for which see also Schaus 2018a, 293–296. 298.
110 Stibbe 1994, 165 no. C19 pl. 11, 3. 4.
111 Stibbe 1994, 63 (cups with conical foot – Subgroup Cb, shallow bowl, convex rim).
112 Schaus 2015. See also below, p. 154 under ›Kraters‹.
113 Schaus 2015, 5 fig. 4 a; Stibbe 2004, 232 no. 11 (244); Lane 1933/1934, pl. 29b.
114 Raftopoulou 1998, 134 f.
115 Raftopoulou 1998, 135 see fig. 12, 19 top centre and right.
116 Raftopoulou 2006.
117 Raftopoulou 2006, 138.

published[118]. She also provided a better photo of the oinochoe and a description of the figures on it, »stately Gorgoneion flanked by gorgeous cocks, mythological beasts (Pegasus and sphinx) and other animals (panther, eagle, pigeon), reptiles, two lizards, and a centipede. The shape of the vase, the plastic details (palmette and lion head), and the style of the decoration all clearly date this vase to the Laconian III period, or the second quarter of the sixth century B.C.[119].« Coudin discusses this deposit also and dates it to the beginning of the sixth century, which would place it in Laconian II, not III[120].

L8 | Pl. 2, 1–3 arachne.dainst.org/entity/6861336

Inv. Z 91.54.4 □ Q R 90.38, U 90.40; inv. Z 91.38 □ Q 91.31; inv. Z 04.54.6 □ Q 04.01; inv. Z 04.54.8 □ Q 04.01; inv. Z 04.04.6 □ Q 04.01; inv. Z 05.6.228 □ Q 05.04; inv. Z 04.00.4 □ - ; inv. Z 04.00.9 □ -

Seven frgs. (4 + 2 pieces join to make two frgs.) from the wall and handle of a small cup.

MPDim. a) 6.6, b) 4.9, c) 3.8, Th. 0.21

Ext. slipped, black around the stumps of the handle, procession (l.) of water birds with heads turned back (parts of at least four are preserved), three lines, double row of void rays whose bases are on the same level but alternating ones overlap those behind, three lines, red-black band. Added red on the tails of the birds directly over the slip after a short unpainted stripe on the tail. **Int.** slipped, line at the join of rim to body, two thin lines, frieze with a long, snake-like sea creature (l.) that has caught a large fish in its mouth, below are two thin lines, band of void panels, two thin lines, red-black band, edge of a petal from a central rosette. Red for the sea creature with added white dots along its body, reserved eye with a dot in the centre. The fish has two incised chevrons along its lower body.

Schaus 2015, 1. 6. 10 f. 13–16. 20 f. 23. 26. 33. 35 f. 39. 49 f. no. 10 fig. 14; Stibbe 2004, 91 f. 231 no. 243 (10) pl. 64, 3 (five new pieces have been added to Stibbe's six pieces).

The sea creature has caught a fish by the tail (see **L9** below for the possibility that a similar ›fish‹ is a dolphin). The creature's long snake-like body is rendered in red with white dots and has a fin-like protrusion behind its head (the ›fin-like protrusion‹ however may just be meant as a continuation of the fish's tail). For the reserved eye with dot in the centre, compare a fragment by this painter in Sardis, see Stibbe 2004, no. 240 pl. 63, 5. The creature's large mouth and small eye give it a menacing appearance, though hardly frightening. For a discussion of Laconian sea monsters, see Kunze-Götte 2000, 23–26 (although a mistaken identification on the Olympia fragment, Schaus 2001, 738 *Seedrachen*); Pipili 1987, 69 f. The double outlined ray pattern around the base is otherwise uncommon for this painter, yet it is found on a good number of other cups, some of which are possibly his. A cup from Berezan, for example, is probably his, with this same double outlined ray pattern around the base and a square-in-circle motif in the tondo (Hermitage B. 68–27, Dupont et al. 2011, 12 f. fig. 15 a–c; Schaus 2015, 7. 20 no. 29). Another cup from Miletus, **L46** below, has both the double outlined rays, but also a similar interior rosette with void petals in its central medallion. A phiale from the Menelaion by the Painter of the Taranto Fish (Schaus 2015, 6 no. 18 fig. 5; Droop 1929, fig. 51), has a double row of solid rays (black on the lower, red on the upper row) around the base, as well as a band of panels filled with spiked balls separated by pairs of short vertical lines (Stibbe 2004, 90 pattern 10) below the main figured zone on the interior, similar to **L8** (Stibbe 2004, 90 pattern 11). A small lakaina in Sparta from the Menelaion by this painter also uses the band of void panels, see Stibbe 2004, no. 245 (12) pl. 64, 4.

For the water birds on Laconian II cups, a bird-watching friend, Don Matthews, has suggested that the heavy, droopy-tailed water bird was either the Ruddy Shelduck which is native to Greece still, and has quite similar colouring as the bird on the cups, including a black tail, but a russet or ruddy coloured body, or the Egyptian goose, which is commonly depicted in Egyptian art, but which is not found in Greece itself. Some pictures of the Ruddy Shelduck even show a little white just in front of the black part of the tail. The Egyptian goose's colouring is not as persuasive in renderings by the Painter of the Taranto Fish. No tail of a bird is going to look as long and as heavy as this painter's, unless one imagines a peacock here, but this is unlikely since peacocks were only introduced to Greece with the Persians, probably being first known in the early fifth century. For the Egyptian Goose and the Ruddy Shelduck which may not have been differentiated by the Greeks, see Arnott 2007, 31 f. »Chēnōlopēx« with references, and p. 69 »Hipparion«. The bird's shape with very long neck and ponderous body appears more like that of a swan's. It may simply be a hybrid developed in the imagination of the painter. For the domesticated goose in Greece, its association with women and the divine in art and literature, see Villing 2008. It seems unlikely that the divine association of Aphrodite with the goose (Villing 2008, 172) is an explanation for finding so many Laconian II cups decorated with a procession of geese (?) left in the Aphrodite sanctuary at Miletus, since other Laconian II cups without the procession of water birds are also left here.

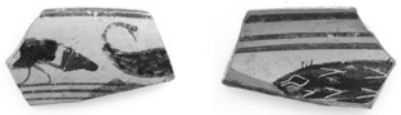
Painter of the Taranto Fish.

Stibbe, ca. 590–580 B.C.

118 Raftopoulou 2006, 139 (bottom right photo, top right corner in the photo).

119 Raftopoulou 2006, 138 top left.

120 Coudin 2009a, 65 f. fig. 7.



L9 arachne.dainst.org/entity/6861337

Inv. K 90.570.3 □ Q 90.12.

Wall frg.

MPDim. 4.4, Th. 0.27

Ext. line just below the join of rim to body, two water birds processing (l.) with heads turned back, three thin lines. Added red on the body of the right water bird, and red directly over the slip on the tail of the left water bird, after an unpainted stripe.
Int. slipped, line at the junction of rim and body, two lines, body of a fish or dolphin (l.) with incised ear (?) and five chevrons.

Schaus 2015, 1. 6. 10. 16. 35 f. 39 no. 9 fig. 3; Stibbe 2004, 91 f. 231 no. 242 (9) pl. 64, 1. 2.

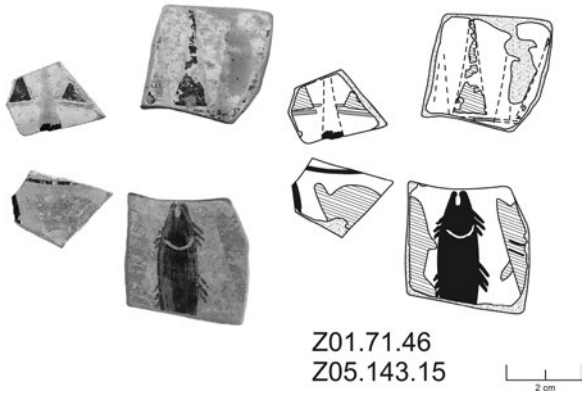
Very similar fish (?) as on **L8** (above) judged on the chevrons and short strokes for fins, but the two pieces are from separate sites at Miletus.

The creature is more likely a fish than a dolphin with chevrons to represent scales, as well as short strokes which rise along the edge of the body, indicating fins. The incised ›ear-like‹ object on the body is otherwise found only on this painter's dolphins, not his fish (cf. Taranto, Museo Nazionale I.G. 4805, Pelagatti 1955/1956, 13 fig. 5), suggesting that this must simply be a mistake, one of several found on this painter's work (for a list of such mistakes, see Schaus 2015, 65). A scale pattern appears on both dolphins and fish on a cup in the Circle of the Painter of the Taranto Fish, Zurich private collection (Stibbe 2004, 233 no. 21 [254]; Stibbe 1994, no. C19 pl. 11, 3; Stibbe [1994, 62 n. 250] had reservations about the authenticity of this cup due to its eccentricities), so its presence is not decisive in identifying either dolphin or fish. A small Laconian II cup fragment in the Pythagoreion (Samos) museum, has parts of two fish which seem to have ›V‹ shaped scales, but pointing vertically up rather than horizontally.

Stibbe (2004, 91 no. 6 [239] pl. 63, 3. 4) discussed a fragment from Sardis as being an experimental piece that depicts water birds with their heads turned back. He placed it in his catalogue after three cups from Taranto that he (Stibbe 2004, 88) dated ca. 590–580 B.C. The Miletus fragment is placed even later in his list for this Painter, at no. 10. But the Miletus fragment was supposedly found in Phase 2 – Kalabaktepe (mudbrick packing for the City Wall ca. 640–610 B.C.), which suggests at first that the depiction of water birds with heads turned back may be earlier than Stibbe had thought; however, material also found in this deposit is stored in boxes 90.527, 90.538, 90.539, 90.551, 90.570, 90.588 (Milet-Befundtabelle_aktuell_12_12_7.pdf, unpublished). In box 90.570, M. Kerschner identified three pieces of bird banded bowls: 570.10 and 570.12 (of types no longer in vogue by ca. 600 B.C.), and 570.11 (a bird bowl of an early type with inset rim, but late within this series, ca. 640–610 B.C.). In box 90.527, Kerschner identified one late bird bowl (Type 1–4) and a bird kotyle of Type 4–6 (of the eighth century); in 90.538, a bird bowl of the earliest type with a frieze below the handle zone, and a bird kotyle. It looks like the bird bowls in this deposit associated with Phase 2 are more numerous and quite consistent with a date from the mid-seventh to ca. 620 at the latest. So **L9** looks like it may have slipped into an earlier context, and should be disassociated from it.

Painter of the Taranto Fish.

Stibbe, ca. 590–580 B.C.



L10 arachne.dainst.org/entity/6861338

Inv. Z 01.71.46 □ Q 01.14; inv. Z 05.143.15 □ Q 05.7

Two wall frgs. Faded red paint directly over slip.

MPDim. a) 4.2, b) 2.5, Th. 0.3

Ext. slipped, rays on two levels. The rays on the upper level are in red directly over the slip. Thin lines give a base for the upper level rays. **Int.** slipped, a) one fish in black, parts of two figures in red, b) head of a dolphin in red, part of a black object, thin line encircling the centre.

Schaus 2015, 6. 10. 16. 26. 31. 35. 39. 45. 50 f. no. 14 fig. 15.

It is tempting to restore the interior composition as black tunny fish alternating with red dolphins facing towards the centre of the cup, with a central rosette. Compare a cup in Taranto by the same hand where black tunny fish face the central rosette and are encircled by red tunny swimming around them, and these in turn are encircled by black/red dolphins, Museo Nazionale I.G. 4805, Stibbe 1972, 177 f. 288 no. 332 (with references); Stibbe 1994, 62. 164 no. C14 fig. 194 (with references); Stibbe 2004, 91. 231 no. 2 (235); Schaus 2015, 1. 6. 9 no. 1 fig. 1. Interior illustrated in colour, EAA I V, opposite p. 448. However, the red objects beside the black fish on the larger frag-

ment are not clearly dolphins, and the black object beside the dolphin's head on the smaller fragment is not clearly a fish.

Shefton (1989, 65–71) discusses the use of a centripetal dolphin pattern on Attic and East Greek cups of the mid-sixth century and later, suggesting (1989, 68) that it was an East Greek development, »no doubt inspired by the Fikellura liking for crescent friezes«. Yet, despite his (68 n. 78) citing of Beazley's discussion on the motif and its early appearance on the »finest of all Laconian vases«, i.e. the cup in Taranto by the Painter of the Taranto Fish, he disregards this as a source for the East Greek composition. The sherd from Miletus now demonstrates that the composition by the Painter of the Taranto Fish had appeared as an import in East Greece a generation earlier than the Fikellura cup with this motif. The appearance of winged daimons on the Fikellura cup (Shefton 1989, fig. 20 b), which Shefton recognised as a possible influence of the Naucratis Painter, should have been a signal for a possible Laconian source of the dolphins as well.

For the two-level ray pattern, see **L85**. Two other examples done in red upper and black lower rays by the Painter of the Taranto Fish are on a phiale (Schaus 2015, 6 no. 18 fig. 5) and a fruit dish in Sparta (Schaus 2015, 6 no. 11 fig. 4, see p. 66 pattern 11). Another example, close to the Painter if not by him, is found on the exterior of a small cup/base fragment on display in the Pythagoreion (Samos) museum with parts of two fish around a central rosette with red petals on the interior. Perhaps another, close to the Painter, is a cup in Sardis (Greenewalt Jr. 1997, 136 f. no. Lak 4 pl. 62). Otherwise, short broad rays alternating black and red are found on the inside rim of one of this painter's cups in Taranto (Taranto I. G. 4806, Stibbe 1994, no. C15 fig. 195).

Painter of the Taranto Fish.

Ca. 590–580 B.C.

L11 arachne.dainst.org/entity/6861339

Inv. Z 03.54.8 □ Q 03.5

Wall frg. Probably from a cup rather than a fruit-stand.

MPDim. 2.1, Th. 0.3

Ext. slipped, part of a water bird (l.) with reserved stripe on its tail, three thin lines. Added red on the water bird. **Int.** slipped, parts of two small birds walking (l.), two thin lines, part of a bold stepped chevron pattern (one black and beside it the beginning of a red stepped chevron).

Schaus 2015, 6. 10 f. 26. 39. 51 no. 15 fig. 16.

The bird on the exterior walking to the left with a heavy drooping tail and reserved stripe is typical of the Painter of the Taranto Fish. The interior decoration is unusual, though, with a narrow band of birds walking left, their two legs are set very close together where they reach the bird's body (again typical of this Painter). A fruit-stand in Sparta attributed to this painter by Stibbe has both a narrow frieze of water birds on the interior, and a bold stepped chevron on the exterior, see Droop 1908/1909b, 153 fig. 16 f; Stibbe 2004, 232 no. 11 (244). (The stepped pattern in black, white and red is also seen on a Laconian II lakaina fragment from Samos, Stibbe 1997, 67 no. 24 pl. 6, 5, and on a small handleless bowl, Stibbe 1994, 92. 222 no. A1 fig. 366. See Lane 1933/1934, 126 f. fig. 12 for Laconian II patterns, especially patterns 12. 13).

A small lakaina in Sparta also associated with this Painter has a narrow band of walking birds on the interior near the lip and patterned decoration below, see Stibbe 2004, 232 no. 12 (245) pl. 64, 4. 5. One other vase, a phiale from the Menelaion, by the Painter of the Taranto Fish, although for some reason not included in this Painter's works by Stibbe, likewise has a narrow row of water birds on the interior just below the lip, see Schaus 2015, 6 no. 18 fig. 5; Droop 1929, fig. 51. See also **L13** for a row of birds on the inside of a cup rim.

Painter of the Taranto Fish.

Ca. 590–580 B.C.

L12 | Pl. 2, 4–6 arachne.dainst.org/entity/6861340

Inv. Z 91.25.1 □ Q 90.40; inv. Z 91.7.9 □ Q 91.30; inv. Z 05.133.18 (the inv.no. now put on this in ink is inv. Z 05.113.14) □ Q 05.15; inv. Z 92.88.24 □ Q 92.22

Two frgs. (5 + 3 joining pieces) from the convex rim and body with one handle stump (stored in the Etütlük cabinet).

MPDim. a) 11.8, b) 7.5, MTh. 0.32, D rim (est.) 15.5

Ext. careless squares (large dots) between lines and rows of dots on the rim, line at the join of rim and body, row of water birds a) parts of three birds, b) parts of two birds (r.) with heads turned back in the handle zone, added red on reserved tails, red line between pairs of thin lines, rays on the lower body. **Int.** painted black, added white (fugitive) line at the lip, join of rim and body and mid floor.

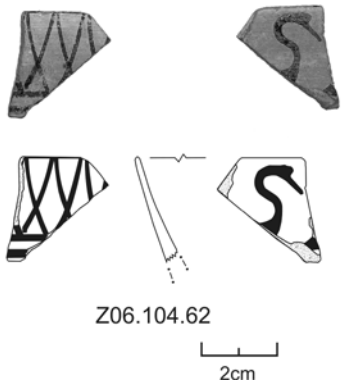
Schaus 2015, 8. 32. 52 f. »to compare a«, fig. 18; Pfisterer-Haas 1999, 271 no. 10 fig. 10 a. b (inv. Z 91.25.1); Stibbe 2004, 89. 93. 233 no. 26 (259). One joining piece seen in Pfisterer-Haas's photograph could not be located in the storage box, but a new frg. now gives part of the body and a handle stump.

L15 has a very similar decorative scheme, but the added colour is redder on **L12** and the red band somewhat thinner than on **L15**; also the tips of the rays on **L12** either do not touch or cross over the horizontal line above them, whereas on **L15**, they just touch the same line.

Stibbe (2004, 89. 93 no. 26 [259]) placed this cup in the Circle of the Taranto Fish (Group D) on the basis of the water birds, which here have wide-spread legs, walk to right and do not have quite as heavy a drooping tail as other cups by the Painter himself. This is very close to the hand of the Painter of the Taranto Fish, if not by him. The tails do droop somewhat, and more importantly, there is the bend to the tail on the far right bird of the left sherd. This is simply listed under »to compare« in Schaus 2015, 8. 52 f. Compare also a cup in Palermo which is close to, if not by, the Painter (Dehl-von Kaenel 1995, 335. 336 no. 3400 pls. 58. 82).

Painter of the Taranto Fish, or a very close follower.

Ca. 590–580 B.C.



L13 arachne.dainst.org/entity/6861341

Inv. Z 06.104.62 □ Q 06.7

Convex rim frg.

MPDim. 3.2, Th. 0.3

Ext. slipped, overlapping outlined rays, two lines. **Int.** slipped, head and neck of a water bird (to r.), part of a second bird.

Schaus 2015, 7. 10. 13. 20 f. 51 f. no. 30 fig. 17.

This is another variation of the Laconian II cup with overlapping rays on the outside of the rim and small water birds on the inside. This ray pattern, instead of a double row without the overlaps, is new for this painter and his Circle. Very compact overlapping outlined rays are placed around the base of another cup, **L53**. The bird is carefully depicted and has the knob of its head set off from the beak, which is typical of the Painter of the Taranto Fish. The eye was not reserved, so it must have been rendered in added red, now lost, as with other birds (including Sparta 1858, Stibbe 1994, 102 f. no. D1). The bird's neck has an S-curve and looks forward like the water bird on the exterior of the cup from Sardis (Stibbe 2004, no. 239 pl. 63, 4). The tail of the second bird should have been painted red as well, but it is not clear what is still preserved – the tip of the tail or part of its back before the tail begins.

Four other cups from Miletus, **L40**, **L42–L44**, and two from elsewhere have outlined rays as decoration on the exterior rim. All are different from **L13**. One from Samos has a double outline for each ray, called a zig-zag motif with a double line by Stibbe (1997, 80 f. no. 37 pl. 8, 2. 3; for broad outline rays on the interior of a cup rim, Stibbe 2004, 232 no. 17 [250]). It also has a two-level outlined ray pattern around the outside of the body (see below for examples from Miletus) and on the interior remains of an unidentified figure, perhaps a fish, in an added orange-red colour similar to a cup in a Zurich private collection with orange-red fish/dolphin on the interior and two-level outlined rays on the exterior, see Stibbe 1994, 165 no. C19 pl. 11, 3. 4 (note 1994, 62 n. 250 for hesitation about its authenticity, but the new cup fragment from Samos, as well as the unpublished one in the Tripolis museum [Stibbe 2004, 232 no. 17 (250)] with little cuttlefish [?] among fish in the interior, and ones from Miletus with added orange/white figures, all tend to support it as authentic); Stibbe 2004, 93. 233 no. 21 (254) (the fish around the medallion on this cup are similar to ones on the cup in Tripolis, Stibbe 2004, 232 no. 17 [250]). The second is an inscribed cup from Naucratis (B.M. 86.4-1.650/2) with a simple outline ray pattern. The incised inscription on this cup was noted by E. A. Gardner (1886, 62 nos. 340. 341 pl. 33, 340. 341) and a photograph of the exterior of the fragments was published by Lane (1933/1934, 122 n. 2 pl. 31 c), but it was Stibbe (1997, 129 f. Anhang 1 (with references) fig. 41, pl. 16, 1. 2) who published it in detail and commented on the two partial words of the inscription now recognised as belonging together. It was dedicated to Milesian Apollo in the Apollo temple at Naucratis, by a man whom Stibbe believed was Hermagores, but who is now identified as Hermagathinos. (This may have little or no significance for relations between Sparta and Miletus, but see p. 20 n. 104 above for comments.) Stibbe (1997, 130) noted that Hermagores is known from other inscriptions, but with A. W. Johnston's reading of the name as Hermagathinos, he should not be mixed up with Hermagoras (thus, Möller) possibly of Teos (see Möller 2000, 169 no. 2 on a MWG III fragment in Cairo from Naucratis.)

Compare the water birds in procession on the exterior of the ›bell krater‹ from the Zaimis St. deposit, Raftopoulou 1998, 135 fig. 12.19 top centre (not a good photo).

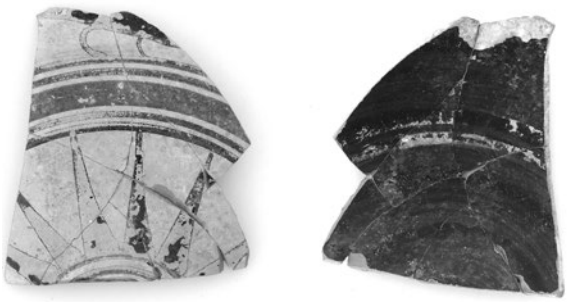
Probably the Painter of the Taranto Fish.

Ca. 590–580 B.C.

Circle of the Painter of the Taranto Fish

The following fragments should all be from cups, with one exception. **L14** has all the usual decoration for a Laconian bird cup, including bird frieze, red band between lines and band of rays around the base, but the base itself where it has broken off from the body is so narrow in diameter that it may well have had a stemmed foot rather than a low ring base. If so, then it should be from a fruit-stand rather than a cup.

Many features that Stibbe identified as early for the series of Laconian cups with processions of water birds in the handle zone can be found on cups from Miletus, including bird legs placed wide apart, careless handle volutes, dot rosette fillers, bird tails left reserved, eyes painted red, and outlined rays[121]. Vases with such features should belong within the first 20 years of the sixth century. Several hands seem to be at work, some more closely associated with the Painter of the Taranto Fish than others. The water birds on **L22** and **L24** are especially strange. Nevertheless, all belong to the same type of small cup with low ring base decorated with processions of birds in the handle zone.



L14 arachne.dainst.org/entity/6861342

Inv. Z 92.88.23 □ Q 92.22

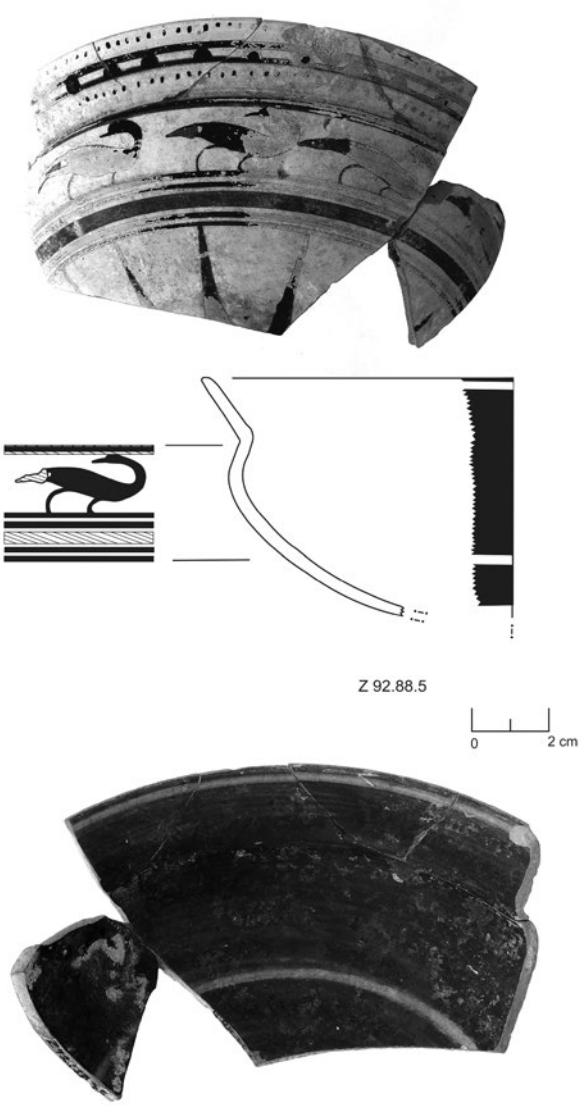
Seven joining frgs. from the wall and start of the foot of a fruit-stand (?).

MPDim. 8.5, Th. 0.36

Ext. slipped, water bird walking (r.), tail raised in the air with unpainted stripe or two between body and tail, red line between thin lines, rays, thin line, line around the attachment for the foot. **Int.** black, two added white lines mid-way down the wall.

Early in the series of these cups with water birds, having no red on the tail and with legs spaced wide apart, as **L18**. The bird's body is similar to that on **L16** – long, slanted upward from neck to tail, short front foot – but the tail does not have the same prominent downward bend to it. The wall of this cup is slightly thicker than other bird cups, and is another reason to suspect it may be from a fruit-stand. For a foot fragment with a very narrow raised ring base, roughly similar spacing of the rays and lack of a red band on the lowest part of the body, see **L56**.

Ca. 595–585 B.C.



L15 arachne.dainst.org/entity/6861343

Inv. Z 92.88.5 □ Q 92.22

Rim and body frg. (4 joining pieces). Some paint has flaked off. Slip is light greyish-green (stored in the Etütlük cabinet).

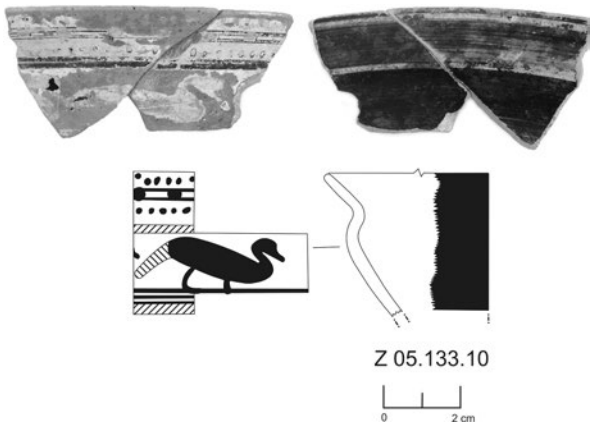
MPDim. 12.1, MTh. 0.4, D (est.) rim 16.0

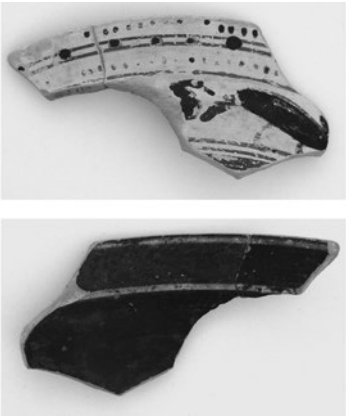
121 Stibbe 2004, 93.

Ext. slipped, careless squares (large dots) between lines and rows of dots on the rim, black line with two thin added red lines at the join of rim and body, row of water birds (three preserved) to right with heads turned back in the handle zone, red line between pairs of thin lines, rays around the lower body. Red on the reserved tails of the water birds. **Int.** painted black (thin paint), added white line at the rim and one on the mid floor.

The birds are quite close to ones on a cup in Sardis (Greenewalt Jr. 1997, 136 no. Lak 1 pl. 61; Stibbe 2004, 233 no. 24 [257]), and compare also **L35**.

Ca. 590–580 B.C.





L16 arachne.dainst.org/entity/6861344

a) Inv. Z 05.133.16 (the inv.no. now on this in ink is inv. Z 05.133.10) □ Q 05.15; b) inv. Z 05.133.15 □ Q 05.15

Two frgs. (4 pieces) from the rim and handle zone of a small cup. The surface of b) is badly preserved, leaving a ›shadow‹ of one bird in the handle zone.

D rim (est.) 17.0, Ht. rim 1.45, Th. 0.3; MPDim. a) 8.7, b) 7.35

Ext. slipped, squares between rows of dots on the rim, black-red line at the join of rim to body, parts of four birds processing (r.) in the handle zone, thin lines, red line below. Red for the tail of two birds, one bird has a reserved stripe between body and tail. **Int.** black, added white lines at the lip and the turn of rim to body.

The bird's long body which slants upward from neck to tail, head looking forward, sharp bend of the neck at the back, and short front foot, can be compared with the bird on **L17** which may be from the same vase. Compare this with a cup (or skyphos?) in Sardis which likewise has birds looking forward, but the style is different with the body more horizontal and a line between body and red tail (Greenewalt Jr. 1997, 136 f. no. Lak 4 pl. 62).

Ca. 590–580 B.C.

L17 arachne.dainst.org/entity/6861345

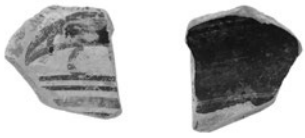
Inv. Z 06.118.38 □ Q 06.23

Frg. from the handle zone.

MPDim. 3.0, Th. 0.25

Ext. black line at the join of rim and body, red line, body and legs of a water bird (to r.). line. **Int.** black except a reserved (?) line at the join of rim and body.

The drawing of the water bird is close to ones on **L16**; perhaps from the same cup.



L18 arachne.dainst.org/entity/6861346

Inv. Z 02.67.1 □ Q 02.4

Frg. from the handle zone. The ext. surface is worn.

MPDim. 3.4, Th. 0.4

Ext. slipped (thin), red line below the junction of the rim; body and tail of a bird (r.), red line between thin lines. **Int.** black.

Coarse brush work. The tail of the bird is drawn in outline without added red.

Early in the series based on the outline tail without red and legs wide apart, Stibbe 2004, 93.

Ca. 595–585 B.C.

L19 arachne.dainst.org/entity/6861347

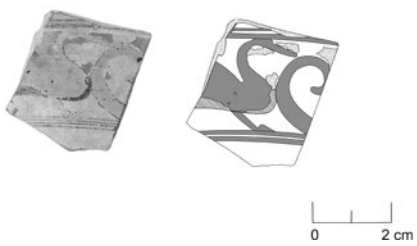
Inv. Z 94.145.175 □ Q 94.10

Convex wall frg.

MPDim. 3.4, Th. 0.3

Ext. slipped, neck and head of a water bird (r.) with head turned back, tip of the tail of a second bird (r.), two lines, edge of a red line. Added red for the tail of the second bird. **Int.** black.

The very long low neck with head turned back is typical of the Painter of the Taranto Fish. There is a shadow at the eye of the bird, suggesting it was once in added red. The lack of interior decoration on this cup is unusual for the Painter of the Taranto Fish though.



L20 arachne.dainst.org/entity/6861348

Inv. Z 94.242.23 □ Q 94.12

Frg. from the handle zone with edge of the turn to the rim. The paint on the ext. surface is badly flaked.

MPDim. 4.25, Th. 0.3

Ext. slipped, thin line at the junction of rim and body, shadow of the head, body and leg of a bird (r.), part of a volute curving up from below, two thin lines. Added red on the body of the bird. **Int.** black.

For the careless handle volute, compare a cup in Zurich, Stibbe 1994, 62. 165 no. C19 pl. 11, 4; Stibbe 2004, 93. 233 no. 21 (254), as well as the cup in Tripolis (Stibbe 2004, 232 no. 250 [17]), and below **L21** with the volute reversed. A more careful volute is found beside the handle on a cup probably by the Naucratis Painter, **L65**. The long beak, high rising back of the bird, and wide-spread legs are similar to birds on the Zurich cup, but added red on the body rather than just the tail or none at all is unusual, although it is found on other pieces from Miletus, e.g. **L22**, **L24**, possibly **L21**, and a fragment from Locri now in Reggio Calabria, see Stibbe 1994, 169 pl. 12, 5.

Ca. 600–580 B.C.

L21 arachne.dainst.org/entity/6861349

Inv. Z 94.51.59 □ Q 94.06

Frg. from the handle zone.

MPDim. 3.45, Th. 0.35

Ext. slipped, two thin lines at the join of rim to body, thick careless volute curving down from above, tail and leg of a bird (r.), line. Red on the tail/body of the bird. The leg of the bird extends from below a red area which may include a good part of the body, rather than just the tip of the tail. **Int.** black.

Laconian II vase painters adopted several strategies to squeeze their last water birds into the end of a procession. On this fragment, the tail is overlapping the handle volute. On a fruit dish from Sparta (Schaus 2015, 6 no. 20, fig. 6 b; Droop 1929, fig. 49 a), the last bird is drawn half size and placed at a higher level. Birds on a cup in Queensland are shortened at the handles, see Stibbe 1994, no. C20 pl. 12, 1. 2.

Ca. 600–580 B.C.

L22 arachne.dainst.org/entity/6861350

Inv. Z 94.74.35 (inv. Z 94.63) □ Q 94.06

Five joining and one non-joining frgs. from the handle zone. Deep red paint.

MPDim. a) 11.9, b) 2.9, Th. 0.4, Ht. handle zone 1.9

Ext. slipped, black-red line, parts of five squat water birds with short rounded tails processing (r.), thin red – two thin lines, thin line, thin red line – two thin lines. Added red for the eyes and much of the body, including the breast, and lower half of the birds' back ends. **Int.** black, group of three thin added red lines below the join of rim to body.

Very heavy rendering of the birds with short rounded ›tails‹, short legs, and prominent chests.

The deep added red paint is distinctive, and can also be seen on **L48**, a lower body sherd with double void ray pattern, to which **L22** probably belongs since they were found in the same pottery lot.

If any Laconian II cup with water birds in the handle zone looks distinctly different from cups by the Painter of the Taranto Fish, it is this and **L23**. The term »Circle of the Painter of the Taranto Fish« is least comfortable for these two cups, although the typical decorative scheme is followed. For a dish with water birds having similar stumpy tails but not the prominent chests, compare Sparta Museum 6085 (from Amyklai), Stibbe 1994, 90. 216 no. D14 pl. 18, 2, and also a fragmentary cup from Catania (Pelagatti, pers. comm.) which should be Stibbe 2004, 233 no. 25 (258), Castello Ursino K 4702, K 4703, K 4704, K 4705.

Similar ponderous water birds, unlike most Laconian ones, can be found on Middle Corinthian vases, see for example Pelagatti 1955/1956, 12 fig. 3 middle row.

Ca. 595–580 B.C.

L23 arachne.dainst.org/entity/6861351

Inv. Z 04.00.00 □ -

Convex wall frg. from the handle zone. Black paint is badly flaked on the exterior. Dark red paint.

MPDim. 3.5, Th. 0.35, Ht. handle zone 2.4

Ext. slipped, line at the join of rim and body, body/tail of a water bird (r.), trace of a line below. Added red along the lower edge of the bird's body/tail. **Int.** black.

The tail of the bird is a rounded stump just like those on **L22** and must be by the same hand, but it is from a different cup since the scale is larger, and the height of the handle zone is also greater.

Ca. 595–580 B.C.

L24 arachne.dainst.org/entity/6861352

Inv. Z 94.247.37 □ Q 94.12

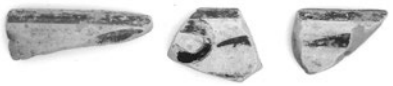
Wall frg. from the handle zone and edge of the turn to the rim. Smoothing tool marks are still visible on the ext. surface.

MPDim. 4.8, Th. 0.35

Ext. slipped, line at the junction of rim and body, line, head and body of a water bird (r.), tail and leg of a second bird (r.), line. Added red for the eye and part of the neck, breast and back of the first bird, and for the tail of the second. **Int.** black.

The long beak, high rising back, and red on the body are similar to the bird on **L20**; painting the eye red is rare, but see **L22**. The back leg of the water bird is short and placed well back below the end of the tail.

Ca. 600–580 B.C.



L25 arachne.dainst.org/entity/6861353

Inv. Z 01.67.57 □ Q 01.14

Three non-joining frgs. from the handle zone. Strong curve in the body just before it joins the rim.

MPDim. a) 3.8, b) 2.8, c) 2.4, Th. 0.3

Ext. slipped, red line below the rim to body join, a) back of a bird (?), b) neck of a bird (r.) with head turned back, tail of a second bird (r.), thin line, c) tail of a bird (r.). Red over slip for the tails of the birds. **Int.** black.

The quality of this vase is very good, but the tails do not droop like those of the Painter of the Taranto Fish.

L26 arachne.dainst.org/entity/6861354

Inv. Z 94.74.36 □ Q 94.06

Frg. from the handle zone.

MPDim. 3.1, Th. 0.23

Ext. slipped, thin line, thin red line, head of a bird (r.) with head turned back, tail of a second bird (r.), red base line. Added red on the tail. **Int.** black, trace of three thin added red lines.

Close in type to the water birds on **L15** and **L25**.

L27 arachne.dainst.org/entity/6861355

Inv. Z 94.141.33 □ Q 94.10

Rim and handle zone frg.

MPDim. 3.6, Th. 0.25

Ext. slipped, squares between thin lines and rows of small dots on the rim, red line at the join of rim to body, part of the head with short beak, body and start of the tail of a water bird (r.) with head turned back. Added red on the bird's tail. **Int.** black, thin added white line at the lip and at the rim to body junction.

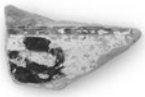
L28 arachne.dainst.org/entity/6861356

Inv. Z 01.84.2 □ -

Rim and body frg.

MPDim. 3.6, Th. 0.35

Ext. slipped, squares between lines and rows of dots on the rim, red line at the join of rim and body, head and part of the neck of a water bird (to l.) (the bird may be walking left rather than to right with head turned back since the curve of the neck is quite high). **Int.** black.



L29 arachne.dainst.org/entity/6861357

Inv. Z 05.24.30 □ Q 05.1

Frg. from the handle zone with part of the rim. Strong curve in the body just before it joins with the rim.

MPDim. 3.6, Th. 0.24

Ext. slipped, red line just below the join of the rim to body, neck and body of a bird (r.) with head turned back. The neck is short and the beak touches the bird's back. **Int.** black.

This may be from the same vase as **L25**. The strong curve in the handle zone is also found on **L54**, which likewise has the rather broad red line at the rim join, but **L54** also has a thin black line here.

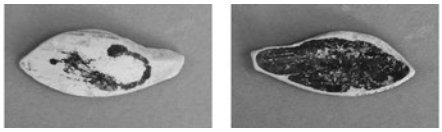
L30 arachne.dainst.org/entity/6861358

Inv. Z 94.91.85 □ Q 94.05

Frg. from the handle zone.

MPDim. 3.0, Th. 0.28

Ext. slipped, black-red line at the rim join, head and part of the body of a bird (r.) with head turned back. **Int.** black.



L31 arachne.dainst.org/entity/6861359

Inv. Z 93.33.198 □ Q 93.12

Body frg. Broken at the join of the rim. The paint has worn away on the ext.

MPDim. 4.3, Th. 0.3

Ext. slipped, bird walking r., looking back. **Int.** black.

L32 arachne.dainst.org/entity/6861360

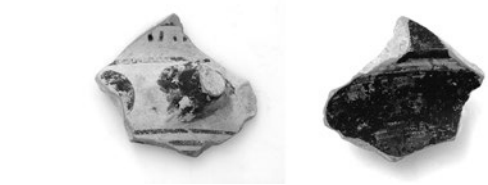
Inv. Z 05.134.7 □ Q 05.15

Rim and handle zone frg. The paint is worn thin.

MPDim. 4.2, Th. 0.3

Ext. slipped, squares between thin lines and rows of small dots on the rim, line, part of the neck turned back and part of the tail of two birds (r.). **Int.** black, possibly with one added white line at the join of rim to body.

The squares are small and quite widely spaced, and the water birds also seem to be small, judging by the tail which ends so high in the handle zone.



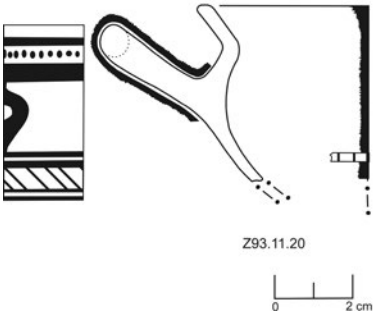
L33 arachne.dainst.org/entity/6861361

Inv. Z 06.127.65 (the inv. no. now put on in ink is Z 06.124.65) □ Q 06.23

Frg. from the rim and body of a small cup with the stump of one handle.

MPDim. a) 4.3, b) 3.0, Th. 0.25

Ext. slipped, line and row of dots from a square and dots pattern on the rim, line at the join of rim and body, neck of a water bird (to r.) with head turned back, two thin lines, red line, black on the handle stump. **Int.** black, added white lines at the join of rim and body, and mid-body.



L34 arachne.dainst.org/entity/6861362

Inv. Z 93.11.20 Stray find

Horizontal round handle, part of the rim and body. Paint has flaked from the ext. surface.

L handle 2.9, Th. handle 0.8, Th. body wall 2.8, MPDim. 6.3

Ext. slipped, part of a rim pattern of squares between thin lines and rows of dots pattern, line at the join of rim and wall, black on the handle, neck of a bird (?) (r.) with head turned back or part of a handle volute (?) to left of the handle, red band between thin lines. **Int.** black, one white line low on the wall.

L35 arachne.dainst.org/entity/6861363

Inv. Z 01.80.50 □ Q 01.14

Frg. from the handle zone with part of the turn to the rim.

MPDim. 4.3, Th. 0.25

Ext. slipped, red line, thin line below the rim junction, neck of a bird (r.) with head turned back, body and tail of a bird (r.). The tail of the bird is drawn with a double outline, the outer in black and the inner in red, then red is painted over the tail as far as the inner outline, leaving a stripe reserved between the tail and the body. **Int.** black, two thin added red lines (fugitive paint).

Compare the birds on **L15**.

L36 arachne.dainst.org/entity/6861364

Inv. Z 94.184.1 □ Q 94.12

Wall frg. including part of the handle zone.

MPDim. 3.4, Th. 0.21

Ext. slipped, part of the leg and tail of a bird (?) (r.), then two groups of red-black-black thin lines, tops of two outline rays. Incised line at the division of the leg from the tail on the bird. Added red on the tail. **Int.** black, group of three thin added white lines.

Likely from the same vase as **L37**. The outline rays here, and wide apart legs on **L37**, are early features, but the use of incision on the birds is unusual. Also perhaps from this vase is **L38** with similar groups of red-black-black lines.

A Laconian II cup fragment from Naucratis now in Bristol (H.4621, Bristol City Art Gallery and Museum) has the same unusual groups of red-black-black thin lines below the handle zone[122]. Bergeron (2016, 4 n. 19 fig. 2) noted that the Bristol sherd may be from the same cup as a fragment in Cambridge (GR.263.1894. Fitzwilliam Museum) with water birds in the handle zone, a red base line for the birds, and a group of thin black-red-black lines above the handle zone. Both also have a

122 For this fragment, mistakenly identified as Laconian III, see <http://www.britishmuseum.org/research/publications/online_research_catalogues/search_object_details.aspx?currentpage=5&catalogueonly=True&catparentpageid=35374&objectid=3426064&orig=/research/publications/online_research_catalogues/russian_icons/catalogue_of_russian_icons.aspx&partid=1&searchtext=GC.&sortby=catNumber&output=bibliography/!!/OR/!!/8909/!//!/Naukratis:+Greeks+in+Egypt/!//!!//!!!/&numpages=12> (18.02.2020).

group of three thin added red lines on the interior. If correct, then **L35** may also be associated with **L36**–**L38**, though not necessarily being from the same cup. It has a similar red outlined tail as the Cambridge sherd, as well as red-black thin lines above the handle zone, and thin red lines on the interior.

L37 arachne.dainst.org/entity/6861365

Inv. Z 94.299.8 □ Q 94.14

Frg. from the handle zone.

MPDim. 2.2, Th. 0.22

Ext. slipped, part of the body/tail and one leg of a bird (r.), group of red-black-black thin lines. Incision on the body of the bird. Added red on the tail. **Int.** black.

L38 arachne.dainst.org/entity/6861366

Inv. Z 94.7.542 Stray find

Wall frg. including the edge of one handle stump.

MPDim. 3.6, Th. 0.25

Ext. slipped, row of three small dots (dot rosette) just to the right of the handle stump, part of the tail (?) and a leg of a bird (?) (r.), two groups of thin red-black-black lines, tips of two rays.
Int. black, group of three thin added white lines.

For a dot-rosette filling ornament on a cup fragment from Locri, see Stibbe 1994, 169 (Reggio Calabria, Museo Nazionale, store) pl. 12, 5. A dot rosette in added white is also found as a central ornament in the handle zone of a cup from the Orthia sanctuary in Sparta (Stibbe 1994, 161, B29 fig. 182 pl. 10, 2). **L38** belongs with **L36** and **L37** which have similar sets of red and black lines below the handle zone. Both those have evidence of incision on the birds, while **L38** does not, or at least not as preserved.

L39 arachne.dainst.org/entity/6861367

Inv. Z 94.91.88 □ Q 94.05

Body frg.

MPDim. 3.3, Th. 2.5

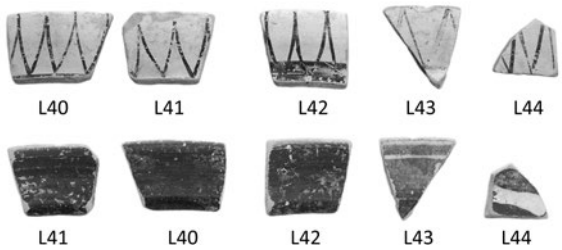
Ext. slipped, lower edge of the belly and two feet of an animal(s) (dog? hare?) in the handle zone, two thin lines, two thin lines, tips of outlined rays. Red on the belly. **Int.** black, two added thin red lines.

Most water birds in Laconian II do not have distinctly portrayed feet, just a stronger curve at the end of the leg. A very slight rise for feet of two birds can be seen on a bird cup from Locri, likewise with two pairs of thin lines and outline rays below, see Stibbe 1994, pl. 12, 5. For other cups with bird processions and outlined rays, see **L8** and **L36**. It is possible that an animal rather than a water bird was painted here. Running dogs are depicted in the handle zone of a Laconian II cup in Tripolis, Stibbe 2004, 232 no. 17 (250), and a dog and hare chase is seen on the wall of a lakaina in Sparta (from Amyklai, Sparta Museum 6088, Stibbe 1990a, 90 no. C4 fig. 58, pl. VI a). Compare the feet of Laconian I and II animals, Lane 1933/1934, pls. 26. 27; Williams 1993, 572 no. A1 fig. 1.

Ca. 620–590 B.C.

Outlined Rays on the Rim

Six cup fragments have void or outlined rays on the exterior of their rims. One of these, **L13** with overlapping outlined rays, has been discussed above in conjunction with cups by the Painter of the Taranto Fish, since one of his typical water birds is depicted on the interior of the rim. Five fragments, from at least four other cups, have simpler void rays on the exterior and black painted interiors with added lines in red or white, or in one case, **L44**, with an unidentified figure in added white, as is found on a very few of these Laconian II bird cups. All are likely to date within the first two decades of the sixth century B.C.



L40 arachne.dainst.org/entity/6861368

Inv. Z 94.182.134 □ Q 94.12

Ht. rim 1.8

Ext. slipped, row of outline rays. **Int.** black, three thin added red lines.

L41 arachne.dainst.org/entity/6861369

Inv. Z 93.37 □ Q 93.12

Ht. rim 1.8

Ext. slipped, row of outline rays. **Int.** black, at least two thin added red lines.

L42 arachne.dainst.org/entity/6861370

Inv. Z 94.106.82 □ Q 94.04; L 94.05

Ht. rim 1.9

Ext. slipped, row of outline rays, black band over the bases of the rays. **Int.** black, one or two thin added red lines.

L43 arachne.dainst.org/entity/6861371

Inv. Z 94.64.86 □ Q 94.06

Ht. rim 1.55

Ext. slipped, row of outline rays, line at the join of rim and wall. **Int.** black, two thin added white lines just below the lip.

Added Painted Figure on the Interior

L44 arachne.dainst.org/entity/6861372

Inv. Z 94.257.10 □ Q 94.12

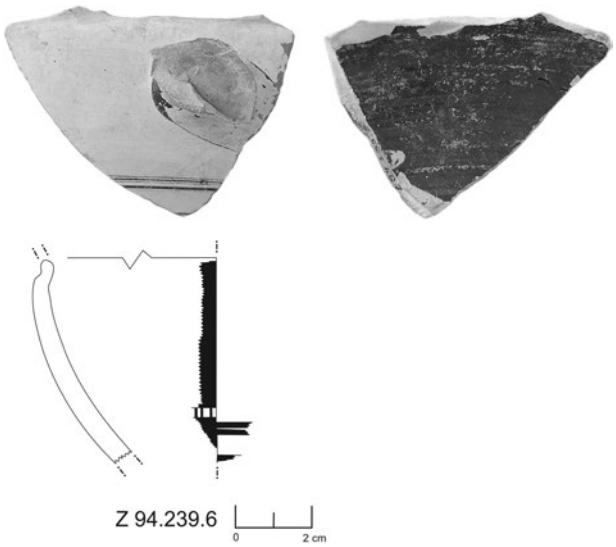
PHt. rim 1.4, Th. 0.25–0.3

Ext. slipped, row of outline rays. **Int.** black, broad irregular blob in added white or pink.

Schaus 2015, 8. 32. 52 f. »to compare« c, fig. 19.

For the unidentified figure on the inside of **L44**, compare the various sea creatures in added (orange-red) paint on the inside of a cup once in Basel, now in a private collection in Zurich, see Stibbe 1994, 165 no. C19 pl. 11, 3; Stibbe 2004, 93. 233 no. 21 (254), and on one or two cups in Samos with possible fish also in added orange-red, Stibbe 1997, 80 f. nos. 37. 38 pl. 8, 2. 3; Stibbe 2004, 93. 232 f. nos. 18. 19 (251. 252). The first of these two from Samos also has an outlined ray pattern on the exterior of the rim, and a double row of outlined rays around the base. Stibbe placed these cups in the Circle of the Painter of the Taranto Fish; the four or five Miletus cups represented by these rim fragments probably can be placed there likewise. A cup in the Tripolis Museum (Arcadia, Greece) has a similar row of outline rays, but on the inside of the rim. It also is placed in the Circle of the Painter of the Taranto Fish by Stibbe (2004, 232 no. 17 [250]). One other fragment from Miletus, **L45** below, may have figures painted in added white on the interior, but they have now almost disappeared.

A cup from the Apollo sanctuary at Naucratis with its dedicator's name (Hermagathinos) inscribed on it (Johnston 2013, 104 f. fig. 3; Stibbe 1997, 129 f. Anhang 1; see above **L13**) also has void rays on the rim.



L45 arachne.dainst.org/entity/6861373

Inv. Z 94.239.6 □ Q 94.10

Wall frg. from a large cup, broken at the join of the rim, with the stump of one handle. Very hard pinkish-brown clay; the black paint has flaked on the exterior; thick greenish-buff slip.

MPDim. 7.3, Th. 0.5

Ext. slipped, line at the join of rim to body, two lines below the handle, black around the handle attachment. **Int.** black, at least one added white line, one or two unintelligible objects in added pink (probably white, but discoloured; two distinct elements to a single object or two separate objects – one above and one below the thin white line).

The handle must have swung to the left, so that the space between the handle attachments was left undecorated. Laconian II cups without figure decoration have their handle zones painted black, while those with typical water birds in procession are left in the slip. If this follows the typical Laconian II cup decorative format, it should have a decorated handle zone. The object(s) in the interior is/are easily mistaken for soil accretions, but they were deliberately painted, probably fish or other marine creatures, like several other Laconian II cups, see **L44** above.

Two-Level Outlined Rays around the Base

The Painter of the Taranto Fish used this pattern on **L8** (above), the unusual cup with an interior scene of a sea monster catching a fish. It may have been his innovation. Stibbe attributed a cup in Samos to the Painter of the Taranto Fish and his Circle with similar two-level outlined rays and a double lined zig-zag in the handle zone (which may instead simply be broad, outlined rays)[123]. The motif appears on at least four other vases at Miletus that may be his or at least belong in his Circle, and a cup from Berezan in the Hermitage also has it, which may have reached the Black Sea through a Milesian intermediary (Hermitage B. 68-27, Dupont et al. 2011, 12 f. fig. 15 a–c).

L46 | Pl. 3, 1–3 arachne.dainst.org/entity/6861374

Inv. Z 06.54.2 □ Q 06.6; inv. Z 93.37 □ Q 93.12; inv. Z 94.101.29 □ Q 94.06; inv. Z 94.247 □ Q 94.12

Four non-joining frgs. from the lower wall.

MPDim. a) 6.2, b) 5.2, c) 3.8, d) 3.45, Th. 0.3 to 0.55

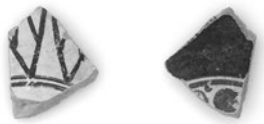
Ext. slipped, two-level outlined rays, two pairs of thin lines.
Int. black, group of two thin added red lines, slipped (very thin) area, two thin lines, large void rosette petals.

Schaus 2015, 8. 32 f. 53 f »to compare« e, fig. 20.

For a rosette with outlined (void) petals by the Naucratis Painter, see Stibbe 1997, 84 f no. 46 pl. 9, 2. For large void tongues used on the shoulder of a hybrid ›oinochoe‹ from Sparta, see Lane 1933/1934, 125 pl. 32 c. Stibbe (2000, 60 no. B8) disputed Lane's dating of this oinochoe to early Laconian III, and instead suggested it fell after the mid-sixth century. The void tongues on the shoulder, and lack of decoration below the animal frieze, as well as comparisons with animals on the oinochoe from the Zaimis St. deposit at Sparta (Raftopoulou 1998, 135 fig. 12, 19 top left) argue in favour of Lane's dating. The oinochoe in the Zaimis St. deposit was thought by Stibbe (2000, 63 »Outside the Catalogue«) to date to the third quarter of the sixth century, but this deposit has skyphoi (Stibbe's »Glocken Krater«) with Laconian II bird friezes, so it must be earlier. Void tongues also were used on the inside of a cup rim fragment, **L66**. The Painter of the Taranto Fish placed a rosette with outlined petals on three of his cups in Taranto and very likely also on **L8**, but none of them was as large as this rosette, nor was the area around the ends of the petals left unpainted as here (Stibbe 1994, nos. C14–16 figs. 194–196). The combination of the two-level outlined rays and the outline rosette suggests that this is another vase from the Circle of this Painter, if not by his hand.

Painter of the Taranto Fish or his Circle.

600–580 B.C.



L47 arachne.dainst.org/entity/6861375

Inv. Z 94.192.24 □ Q 94.12

Lower wall frg. with start of the turn to the base.

MPDim. 2.9, Th. 0.2–0.4

Ext. two-level outlined rays, two lines. **Int.** black, group of three thin added red lines, slipped, thin line, medallion decoration, parts of two red petals of a rosette (?) with a red dot between the ends of the petals.

A Laconian II cup fragment in the Pythagoreion Museum on Samos has black-figure fish in the interior around a central rosette with solid red petals, and on the exterior a two-level row of outlined rays like **L47**. It is certainly from the workshop of the Painter of the Taranto Fish, and may be by the Painter himself. Like this Samos example, a cup in a private collection in Zurich (Stibbe 1994, 165 no. C19 pl. 11, 3. 4; Stibbe 2004, 93, 233 no. 21 [254]) has an interior central rosette with solid petals, but painted alternately red and black (one red and one black petal are painted out of order), and two-level outlined rays on the exterior. It also is decorated with fish swimming around the central interior rosette, but in this case, the three tunny fish,

123 Stibbe 2004, 232 no. 18 (251); Stibbe 1997, 80 f. no. 37 pl. 8, 2. 3.

along with a dolphin and three cuttlefish (?), are painted in orange-white. The somewhat unusual birds in the handle zone of the Zurich cup with an extraneous back feather are otherwise not found in the known repertoire of the Painter of the Taranto Fish, but all three cups surely belong to his workshop, if not his hand.

Ca. 595–580 B.C.

L48 arachne.dainst.org/entity/6861376

Inv. Z 94.74.37 □ Q 94.06

Two joining frgs. from the lower wall.

MPDim. 3.7, Th. 0.24

Ext. slipped, two-level outlined rays, two thin lines. **Int.** black, group of three thin added red lines, slipped area with three spaced red-black lines.

The medallion decoration on the interior is a simple type with plain red-black lines. The red colour is a distinctively deep one, more on the blue side than most other Laconian added ›red‹. It can also be found on **L22** which has a similar red-black line at the join of body to rim. The two were found in the same pottery lot and probably belong together. If so, it suggests that another workshop besides that of the Painter of the Taranto Fish used this two-level outlined ray pattern.

Ca. 600–580 B.C.

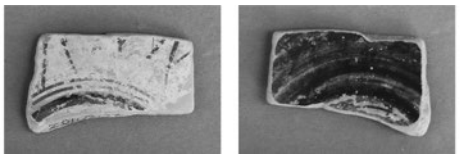
L49 arachne.dainst.org/entity/6861377

Inv. Z 01.74.56 □ Q 01.14

Lower wall frg. with start of the turn to the base.

MPDim. 3.7, Th. 0.3–0.55

Ext. slipped, two-level outlined rays, two thin lines, red-black line. **Int.** black, possible added white line near the centre of the floor.



L50 arachne.dainst.org/entity/6861378

Inv. Z 01.75.37 □ Q 01.14

Body frg. from the lower wall.

MPDim. 4.8, Th. 0.3–0.45

Ext. slipped, two-level outlined rays, two thin lines, red line added over a black line near the base. **Int.** black, two added white lines at the lower edge.

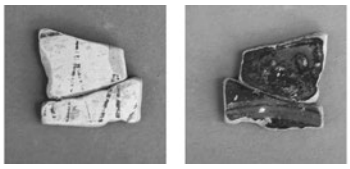
L51 arachne.dainst.org/entity/6861379

Inv. Z 04.5.30 □ Q 04.3

Wall frg.

MPDim. 2.4, Th. 0.35

Ext. slipped, parts of three outline rays. **Int.** black.



L52 arachne.dainst.org/entity/6861380

Inv. Z 01.75.38 □ Q 01.14

Body frg. from the lower wall (2 joining pieces).

MPDim. 3.5, Th. 0.25

Ext. slipped, thin red line, outlined rays. **Int.** black, group of three thin closely spaced added red lines.

Overlapping Outlined Rays around the Base

L53 arachne.dainst.org/entity/6861381

Inv. Z 94.151.3 □ Q 94.09

Two joining frgs. from the lower wall.

MPDim. 4.6, Th. 0.25

Ext. slipped, tightly packed, overlapping outlined rays. **Int.** black, group of three thin added red lines.

Similar overlapping outline rays are used as the interior rim decoration of **L13**, which may be by the Painter of the Taranto Fish himself.

Ca. 595–580 B.C.

Other Laconian II Cups

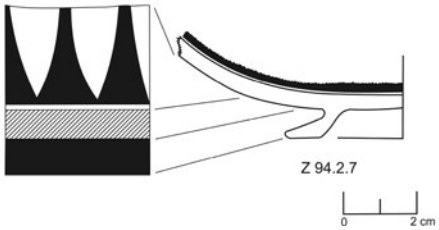
L54 arachne.dainst.org/entity/6861382

Inv. Z 01.64.60 □ Q 01.14

Horizontal round handle and part of the body.

L handle 2.8, Th. handle 0.8, Th. body wall 0.3, MPDim. 5.85.

Ext. slipped, black-red line at the join of rim to body, black on the handle, accidental brush stroke in red to r. of the handle, red line between thin lines, tips of two rays. **Int.** black.



L55 arachne.dainst.org/entity/6861383

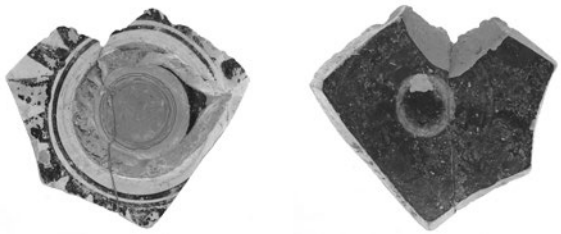
Inv. Z 94.2.7 □ -

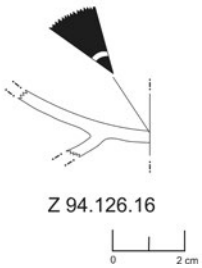
Lower wall and low spreading foot from a large cup. Very hard biscuit; the clay has turned medium grey, from a secondary exposure to fire.

PHt. 2.3, D base 6.3, D at junction of wall and foot 4.4, MPDim. wall 9.3, Th. wall 0.36

Ext. slipped, rays, thin line-red band on the wall just at the foot join, black foot, reserved on the underside. **Int.** black.

The shape belongs to Stibbe's Formgruppe II (Stibbe 1972, 18 f. fig. 2). For a somewhat sturdier foot but similar exterior decoration, compare a cup in Paris (Stibbe 1994, 167 no. C27 fig. 202)





L56 arachne.dainst.org/entity/6861384

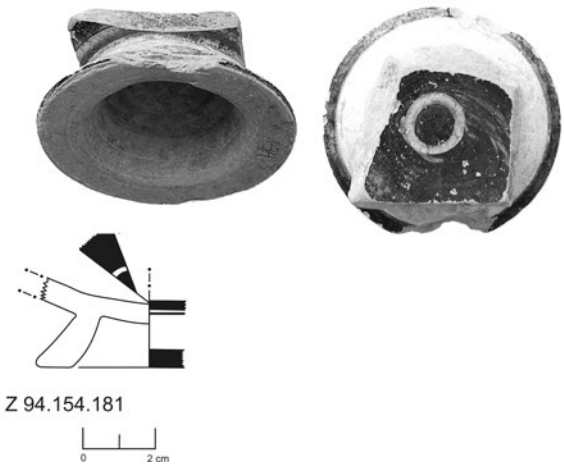
Inv. Z 94.126.16 □ Q 94.05

Two joining frgs. from the lower wall and stump of a low spreading foot. Very fine, hard biscuit.

D at junction of wall and foot 3.1, MPDim. 6.4, Th. wall 0.38

Ext. slipped, rays, thin line. Black band inside the foot. **Int.** black, small circle in the centre of the floor in added white.

The shape of the low spreading foot is difficult to parallel on other cups, and the lack of a red band just above the foot does not occur often, but see, for example, **L14**, which also lacks this red band and has such a narrow foot that it might come from a fruit-stand. The clay, slip and paint otherwise suit Laconian.



L57 arachne.dainst.org/entity/6861385

Inv. Z 94.154.181 □ Q 94.09

Low conical base and part of the wall. Fine, light orange-brown clay, brown to black paint, thin in the interior, good buff slip, thin added white.

PHt. 2.3, Ht. base 1.7, D base 6.1, Th. wall 0.65, W of base resting surface 1.0

Ext. body, band, line; ext. foot, band along the lower edge. Underside of base, reserved. **Int.** body, black, added white circle around the centre of the floor.

For the shape of the low foot, compare cups in Taranto and Paris (Stibbe 1994, 63. 166 f. nos. C21 and C28 figs. 197. 203). The former has a similar exterior decoration with just a band on the lower part of the foot, while the latter has similar interior decoration with thin white lines. These are dated by Stibbe ca. 590–570 B.C.

L58 arachne.dainst.org/entity/6861386

a) Inv. Z 03.34.27 Special; b) inv. Z 04.94.31 □ Q 04.6; c) inv. Z 04.8.33 □ Q 04.1; d) inv. Z 04.44.25 □ Q 04.1; e) inv. Z 04.00.8 □ -; f) inv. Z 04.00.7 □ -; g) inv. Z 04.61.171 □ Q 04.5; h) inv. Z 94.53.415 □ Q 94.05

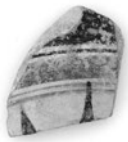
Eight small frgs. from open vessels, mostly rims from cups. Some may be from the same vase; a), c), d) and h) have convex profiles; the others are almost flat. Thin added white over black paint.

MPDim. a) 2.4, b) 2.4, c) 1.8, d) 1.6, e) 2.4, f) 2.3, g) 2.1, h) 2.6

Ext. all are slipped with squares between lines and rows of dots, a) has squares between pairs of thin lines. **Int.** a) is slipped, the others are painted black; c) has two added white thin lines, d–h) have one added white line.

It is difficult to explain why a) is slipped on the interior but without any other decorative ornament. This entry is just a representative sampling of more than 225 rim sherds from Laconian II cups decorated with squares and dot rows on the exterior, which were otherwise left uncatalogued.

Kalabaktepe Laconian II Cup



L59 arachne.dainst.org/entity/6861387

Inv. K 91.302.00 □ Q 94.01

Wall and edge of a handle stump from a small cup.

MPDim. 3.95, Th. 0.35

Ext. black around the handle stump, slipped, thin line, red band, two thin lines, tops of two wide rays. **Int.** black.

This and **L63** (below) are examples of Laconian II cups which were not decorated with birds in the handle zone. The small size of the cup, and wide rays below a wide red band, place this in Stibbe's Group B cups, rather than the somewhat larger Group C cups, but without more of the vase preserved, it is difficult to judge whether it is early or late in the Group.

Phase 4 (or 8) – Kalabaktepe, (590/580–560/550 B.C.) from a court floor, but not separated from the post-destruction stone robbing.

Ca. 620–580 B.C.

Laconian II Cups from the Athena Temple Site

L60 arachne.dainst.org/entity/6861388

Inv. AT 97.377.2 □ - (Phase -)

Rim frg. from a small cup.

D rim (est.) 12.0, W rim 1.6, Th. 0.22, MPDim. 5.0

Ext. slipped, squares between thin lines and rows of small dots. **Int.** reserved line at the lip, black below. Added white line about one-third down the rim.

All three of the rims from the Athena Temple site have quite closely spaced squares in their rim pattern suggesting that they belong earlier rather than later in the Laconian II cup series. The variation of their rim widths and interior decoration indicate that they are from three different vessels. The date of the Athena Temple material is late seventh to early sixth century B.C., which fits these rim fragments well. Perhaps just as interesting is the lack of body pieces to associate with these rims. It demonstrates the poor preservation in general of pottery from the site, with only a very small number of pieces representing each vase.

Ca. 620–590 B.C.

L61 arachne.dainst.org/entity/6861389

Inv. AT 97.373.1 □ - (Phase -)

Rim frg.

D rim (est.) 16.0, W rim 2.1, Th. 2.4, MPDim. 3.8

Ext. slipped but thinly applied low on the rim face, squares between thin lines and rows of small dots. **Int.** black, added red line at the top and one at the bottom of the rim before the junction of the body.

Ca. 620–590 B.C.

L62 arachne.dainst.org/entity/6861390

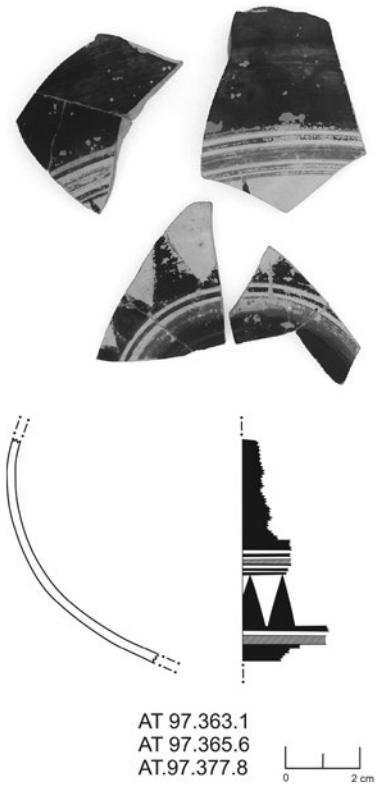
Inv. AT 97.377.4 □ - (Phase -)

Four small non-joining rim frgs.

W rim 1.8, Th. 0.25, MPDim. a) 2.3, b) 2.2

Ext. slipped, squares between thin lines and rows of small dots. **Int.** slipped line at the lip, black below, added red line near the top of the rim, and one at the bottom before the junction of the body.

Ca. 620–590 B.C.



L63 arachne.dainst.org/entity/6861391

Inv. AT 97.363.1 □ - (Phase -); inv. AT 97.365.6 □ - (Phase -); inv. AT 97.377.8 □ - (Phase -)

Four frgs. (3 pieces joining in one, 2 joining in two others) from the mid to lower body of a small cup. The outside surface is slightly worn, but in general the preservation of the black paint, especially on the interior, is better than from Zeytintepe or Kalabaktepe.

MPDim. a) 5.2, b) 4.6, c) 5.0, d) 3.35, Th. 3.3

Ext. black zone, slipped, red line between thin lines, rays, thin line, red line, black. **Int.** black.

Perhaps from the same cup as one of the three rims, **L60**–**L62**. In any case, it is clear that there were at least three Laconian II cups left at the Athena Temple. The small size of this cup suggests it belongs in Stibbe's Subgroup Ba (Stibbe 1994, 58). If one of the three rims belongs with this cup body, where the squares are still quite close together, then the cup should not belong at the end of the series, but perhaps ca. 600 B.C. This and the rim fragments should be from the well at the front of the Athena Temple which was likely closed in the early sixth century.

Ca. 620–600 B.C.

Decorated (Black-Figure) Cups

Transitional from Laconian II to Laconian III

A small number of fragments give evidence of their early position in the development of Laconian black figure. They are missing the usual characteristics of Laconian II bird cups, but they do not have features of mature work by the earlier black-figure painters, the Naucratis or Boreads Painters, nor, indeed, is there enough preserved to be sure of an attribution to one of these two painters or their workshops. **L64** is from the Athena Temple site where a few other fragments of Laconian were found, both Laconian II cups, **L60**–**L63**, and a krater shoulder in all likelihood by the Painter of the Taranto Fish, **L306**, so generally dating to a period around 600–580 B.C. The appearance of rows of ›X's‹ in the handle zone should be an early feature which was abandoned thereafter. The bold floral below the handle on **L65** and neat depiction in the tondo of a possible Gorgon have an early feel about them. Both **L66** and **L67** have a tongue pattern on their inside rims, like **L7**, and a lotus bud pattern on the exterior. The tongue pattern here is uncommon on cup rims later on.

L64 arachne.dainst.org/entity/6861392

Inv. AT 04.242.8 □ - (Phase -)

Body frg. Well preserved surfaces, hard, light brown clay, shiny black paint, thick cream-coloured slip but with a slightly greyish tinge, matt red paint.

MPDim. 3.4, Th. 0.4

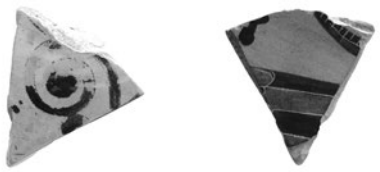
Ext. black line just below the join to the rim, careless brush stroke diagonally through the handle zone from this black line, three horizontal rows of ›X's‹ in the handle zone, thin line, red-black line, thin line. **Int.** slipped, two thin lines for the border of the tondo, unintelligible object, perhaps part of a floral.

Rows of ›X's‹ are not common in Laconian, and certainly not found in the handle zone of any other cup, although one in Samos (Stibbe 1997, 85 no. 47 pl. 9, 4) has a combination of ›s‹ and dots in the handle zone which has been associated by Stibbe (1997, 85 n. 262) with an unusually large, fine cup by the Naucratis Painter (Stibbe 1972, 71. 207 f. 270 no. 14 pl. 7, dated ca. 565 B.C.). For other places where ›X's‹ turn up, see a dish in Sparta (Stibbe 1994, 86. 211 no. C27 pl. 17, 2, p. 236 pattern 34) and a cup from the Orthia Sanctuary (Droop 1929, fig. 60 l). Stibbe (1994, 86 n. 444) observes that »small crosses are not found in Laconian painting until after 550«, but this example must be considerably earlier (see below for dating). For its use on the garment of a tondo figure by the Hunt Painter, see Stibbe 1972, no. 247 pl. 86, and Stibbe 2004, no. 127 pl. 30, 1; for a single row of ›X's‹ on a chiton hem of a hoplite, as well as for the neck decoration of a volute krater in a komast scene by the Rider Painter, see Stibbe 1972, no. 313 pl. 111, 1 and for sleeve decoration on a garment of an enthroned figure by the Chimaira Painter, see Pipili 1987, 62 no. 164 fig. 89. For ›stars‹ or crosses made with three strokes, see a ›veil‹ or a kind of ›starry‹ canopy, on **L176**, and the chlamys of Cyrene on a cup in Taranto (Pelagatti 1955/1956, fig. 42), as well as an early lakaina (?) (Droop 1929, fig. 47 b).

L64 is from a good context near the Athena Temple[124].

The lack of a border for the tondo other than the two lines is unusual. It is unclear whether the tondo had a single field or a concentric band composition.

Ca. 580–570 B.C.



L65 arachne.dainst.org/entity/6861393

Inv. Z 93.33.109 □ Q 93.12

Body frg. with the edge of one handle stump. The exterior handle zone decoration has flaked badly, leaving a shadow.

MPDim. 4.1, Th. 0.5

Ext. slipped, volute tendril and part of a bud (?) in a frieze below the stump of a handle or as part of a floral ornament beneath a handle, remains of a bird's tail (?) or open wing (three or four individually drawn feathers with pointed ends), thin line. Added red in the centre of the volute. **Int.** slipped, part of a wing (l.) with two levels of feathers, part of a snake body (?), unintelligible object (filling ornament?). Added red on three (alternating) feathers and the edge of the snake body (?).

Similar volute tendrils were used by the Naucratis Painter as part of a floral ornament (Stibbe 1972, no. 3 pl. 2, 2), but the bud (?) hanging from the edge of the volute is unusual. For a floral complex placed in an animal frieze directly below handle attachments, see Stibbe 1972, no. 13 pl. 6, 2. The exterior is more typical of the Naucratis Painter's style than that of other Laconian painters, but the wing (?) or tail (?) with pointed feathers is not found in his work (note the pointed tufts of a lion's mane on **L70**). For a wing with more pointed feathers, compare a bearded winged figure on a lakaina from the Artemis Orthia sanctuary (Stibbe 1972, no. 337 pl. 120, 2), probably by the Painter of the Taranto Fish, see also Schaus 2015, 7. 23–27 no. 34 fig. 9 a–e, especially fig. 9 b. The large wing in the tondo with carefully painted red and black feathers in two levels suits the Boreads Painter, but also the Painter of the Taranto Fish, both of whom regularly took the time to paint individual feathers in red. It is difficult to make an attribution.

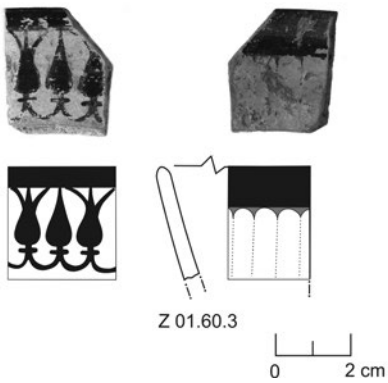
If part of the body of a snake is preserved, this would suggest that a Gorgon figure filled the interior, but other winged figures are also possible, e.g. a Typhon, such as BM 1888,0601.530 (<https://www.britishmuseum.org/collection/object/G_1888-0601-530> [26.05.2020]). A flying bird is also possible since the edge of the wing is

124 Email from W.-D. Niemeier (Jan. 23, 2017) »The sherd AT 04.242.8 comes from a good context. We have found it in 2004 when digging the remaining part of the forecourt of the older temple of Athena not yet excavated by our predecessors. It comes from the continuation to the east of Mallwitz' and Schiering's »Brandstreifenschicht« (level with strips of traces of burning) in level 3 – in my new definition level 3j – , which according to Mallwitz (IstMitt 18, 1968, 113–116) was a levelling of the area after a damage or partial destruction of the temple connected with a fire, after which the temple was remodelled. W. Held, Das Heiligtum der Athena in Milet, Milesische Forschungen 2 (Mainz 2000) 20. 23 f., has doubted this, but from the evidence of our excavation I think that Mallwitz was correct. The latest East Greek pottery fragments from this level are to be dated to the second to third quarter of the 6th century B.C.«

straight. See **L70** for a winged female figure in the tondo, but the feathers are more carefully rendered on **L65**.

Although difficult to understand, given the crescent wing on **L70**, there is a chance that **L65** belongs with that fragment. One possibility, if they do belong together, is that the Gorgon has four wings, two crescent and two drooping, but then one might expect to see her white arm appear beside the drooping wing. With this interpretation, the long narrow object with cross incisions could be explained as a snake (compare the large snakes on the other Naucratis Painter Gorgon, Stibbe 1972, no. 3 pl. 2, 1). Both wings have a second row of feathers, and both had individual feathers painted with added red, although not so well preserved on **L70**. One other problem is that they are close, but not the same wall thickness. One is 5 mm thick and the other is closer to 6 mm.

580–570 B.C.



L66 arachne.dainst.org/entity/6861394

Inv. Z 01.60.3 □ Q 01.13

Rim frg. broken at the offset to the body. Int. surface is worn. It looks as though there was a second coat of black paint which has flaked off and left a darker shadow on both the interior and exterior.

Ht. rim 3.1, Th. 0.44, MPDim. 4.15

Ext. line at the lip with a slightly narrower darker line over top of it, slipped, bud chain (alternating ones are partly open) with the ›hearts‹ of each bud being darker and the cross strokes below each bud also being darker than the rest of the chain linking the buds. **Int.** band below the lip with a darker black line along the lower edge of the band, slipped, row with void tongues.

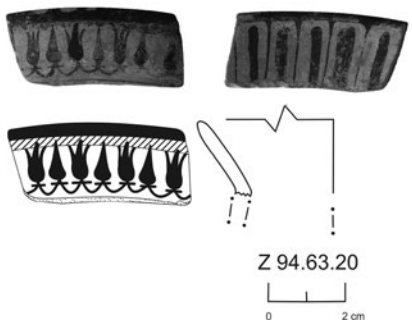
For the same combination of tongues on the interior and lotus-bud chain on the exterior of a cup rim, see **L67**, which is less carefully done and uses alternating black and red tongues rather than void ones. For other vases using void tongues (besides rosettes with such petals for cup medallions by the Painter of the Taranto Fish and volute krater handles like **L295**, as well as a handle palmette with void petals by the Naucratis Painter [Stibbe 2004, no. 12 pl. 6, 4]), see the Laconian II cup, **L46** with references. At least one Laconian II cup from Miletus is decorated with black and red tongues on the inside of its rim, see **L7**. The Naucratis Painter uses a band of double outlined tongues on one of his cups in Tocra, see Stibbe 1972, 57 pattern 6, no. 20; Boardman – Hayes 1966, 81 f. 84 no. 936 pl. 59.

This is an unusual rim decoration, probably early. It could be associated with the Painter of the Taranto Fish, especially if the darker glaze areas are caused by fugitive added red, since both the void tongues and then the bud chain with red cross-strokes are characteristic of this painter.

The shape of the rim may be compared with cups in Stibbe's shape Group IV (Stibbe 1972, 20 f. figs. 4. 5, ca. 580–570 B.C.), offset from the body, quite large and straight. Compare also his fig. 25 (Ashmolean Mus. 1888.1325, Stibbe 1972, no. 16 pl. 8, 1. 2) by the Naucratis Painter, with black bands and tongues on the rim, but lacking the lotus-bud chain on the exterior of the rim. That piece is from his shape Group VIII, and dated a bit later, ca. 565 B.C. (Stibbe 1972, 30. 63).

Manner of the Painter of the Taranto Fish.

Ca. 580–570 B.C.



L67 arachne.dainst.org/entity/6861395

Inv. Z 94.63.20 □ Q 94.06

Rim frg. with offset to the body. Thin black paint, especially over the slipped area.

D rim (est.) 18.0, Ht. rim 2.0, MPDim. 5.0, Th. 0.3

Ext. line at the lip, slipped, red line, bud chain with alternate buds partly open (three sepals, thin cross bars below each bud). **Int.** slipped, line at the lip, framed tongues, red line at the junction of rim to body. Added red for alternate tongues.

The vertical thin lines which separate each of the tongues on the interior thicken just slightly before they touch the horizontal line at the lip, but otherwise the frame has a square end unlike the tongues of the Naucratis Painter (Stibbe 1972, 57 patterns 1. 2. 4–11; note that Stibbe 1972, 57 pattern 3 found on a lid in Sparta [no. 76] has only the thin lines as frames, but this lid may be associated with the Painter of the Taranto Fish, Schaus 2015, 7. 22 f. no. 32). This thickening is deliberate and can be

found on a fruit-stand in Sparta which was painted by the Painter of the Taranto Fish (Lane 1933/1934, pl. 29; Stibbe 2004, 232 no. 244. Compare also Lane 1933/1934, pl. 32a. The Hunt Painter puts little dots at the end of the thin lines instead of thickening the lines, see Stibbe 1972, 127 patterns 13. 14, called »Trommelstockfries« by Stibbe 2004, 128 patterns 5. 6, p. 132). This type of frame is more characteristic of Laconian II, but it continues to be found down into the second half of the sixth century. A Laconian II cup from Miletus has alternating two outlined short black and two short red tongues on the inside of its rim, see **L7**. The outline follows the shape of the tongues on their upper ends.

The lotus-bud chain on the exterior has a strange appearance, partly from the slender buds, but even more from the two side sepals which are awkwardly placed in the lower part of the bud and extend straight upward before curling out. It appears that the painter has just learned how to add the sepals to his buds. The rather wide added red line above the tips of the buds is odd, and likely another early feature of this piece.

The very same ornament is found on a rim from Samos which Stibbe (1997, 89 no. 54 pl. 9, 19. 20) thought was done by a follower of the Naucratis Painter. The combination of tongues on the inside of the rim and a lotus-bud chain on the outside is otherwise very unusual. The red (violet) line just above the lotus-bud chain adds to the odd combination, something which the Samos rim fragment does not apparently have. The added red on alternate tongues on the interior has made them wider than the black tongues. See also **L66** which has similar decoration but a wider black band just below the rim and void tongues.

Manner of the Painter of the Taranto Fish or »to compare«.

580–570 B.C.

Naucratis Painter[125]

The Naucratis Painter followed the earlier Painter of the Taranto Fish and was influenced by him. He was also influenced by Corinthian black-figure cup painters, especially the best of these, the Gorgoneion Group. Until my recent study of the Painter of the Taranto Fish established that painter's importance, the Naucratis Painter was normally regarded as the first of the major Laconian black-figure painters, beginning his career around the start of the second quarter of the sixth century, and influencing a good number of followers, including most prominently, the Hunt and Rider Painters. He and his workshop were also the most prolific of the Laconian vase painters with more vases (182 by Coudin's count) and a wider distribution than any of the other painters[126]. He was creative in depicting a large number of both mythical and non-mythical scenes and figures on his vases, but also in continuing the Corinthian custom of animal figure friezes on the exterior of his vases. His secondary ornament shows great variety, probably introducing one of the most characteristic Laconian decorative features, the pomegranate, in rows and nets, as well as lotus-bud chains, myrtle wreaths and simple meander patterns of many kinds. He painted a fair variety of cup types, but he also decorated other shapes, including lakainai, aryballoi, kraters, hydriai, fruit-stands, as well as an amphora, two dinoi and a stand[127].

In working with small fragments, it is a challenge to arrange catalogue entries in a logical order. Nevertheless, an attempt has been made. Cups with an exterior black-figure animal frieze are listed first (**L68–L80**) since this is generally an early feature. Some of these have large floral complexes (**L71–L75**) filling their interior tondos (and perhaps also **L92**), or large single figures, **L68–L70**, **L80**. Others have interior tondos that are divided into narrower friezes, **L76–L79**. The name vase of the Naucratis Painter in the British Museum (1886,0401.1063) depicts a large figure of a goddess holding branches of two kinds in her hands, and surrounded by winged daimons[128]. This is now known to be quite a common tondo depiction, and it appears here in **L80–L83**. It seems possible that the figure on **L84** came from a similarly composed tondo. **L83–L85** are cups with a double row of rays around their lower walls, while **L86–L89** have the unusual feature of substituting the normal handle palmette for a lotus or lotus bud. Banqueting scenes are quite common in work by this painter, and at Miletus perhaps four cups (**L93–L96**) have such depictions. The last, **L96**, is questionable, but a figure seems to be leaning against a pillow or back of a piece of furniture.

Of great interest are **L105** and **L106**, probably but not certainly from the same very large cup, belonging to the

125 Stibbe 1972, 45–85; Stibbe 2004, 9–30; for a recent summary of his work, Pipili 2018, 130 f.

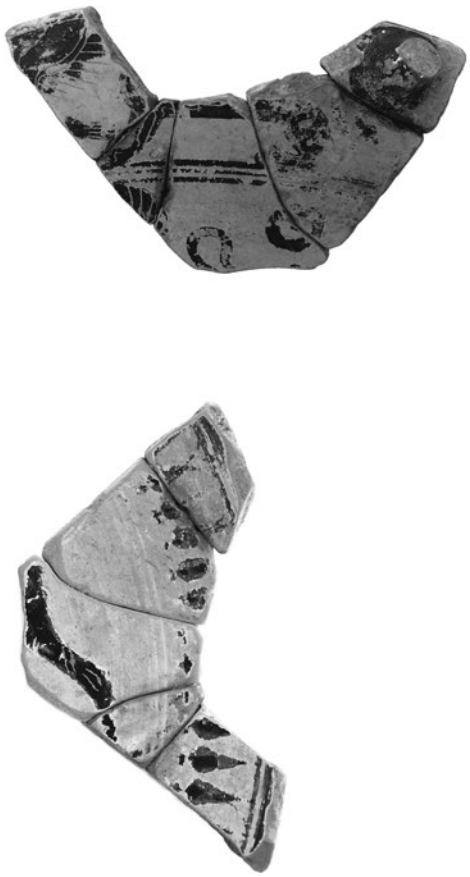
126 Coudin 2009a, 38.

127 Stibbe 1972, 45–85; Stibbe 2004, 9–30; for the two dinoi, see Stibbe 1972, 77. 271 nos. 37, and 39 together with 40. For nos. 37 and 40 belonging together, see Stibbe 1997, 30 n. 15. For the stand, see Stibbe 1998, 108 no. 3 pls. 18, 1–4. 19, 1–8, and also perhaps part of it, pp. 105. 107 no. 2 fig. 2 pl. 17, 3–6. And for the krater, Stibbe 1972, 76. 216 f. no. 36 pl. 18; see Stibbe 1997, 53 f. no. 4 fig. 2 pl. 2, 1–5 for assembling the rest of the fragments.

128 Stibbe 1972, 73. 211 f. 270 no. 23; Thomsen 2011, fig. 51 a. b; see <https://www.britishmuseum.org/collection/object/G_1886-0401-1063> (26.05.2020).

body and rim respectively. They both show only secondary ornament, but they can be associated quite closely with work by the Naucratis Painter. If this attribution is correct, the dipinto in white paint found on **L106**, put on the cup before firing, is only the second inscription by this painter so far known. Not only is it a dedication inscription rather than identifying a character in a painted scene, but in this instance, it is in the Laconian script and uses the letter qoppa, while his earlier known inscription from Cyrene was in a non-Laconian, perhaps Cyrenean script. This, it has been suggested, was deliberately used in order to suit a dedication in Cyrene[129]. The new inscription is tantalising since it provides only part of the name of the dedicant, perhaps in fact the vase painter himself, but enough is preserved of the rest to suggest that the gift to the goddess was this beautiful »kylix« (.E]ΣΕΣ ΚΑΛΑΝ ϘΥ[ΛΙΚΑ). A good number of rim fragments, **L107–L119**, can be associated with the same painter or his workshop based solely on the distinctive secondary ornament.

Chronologically, this Painter's work can be placed within about a 25 to 30 year span, ca. 575–545 B.C., overlapping to some extent with the Painter of the Taranto Fish at the early end, and finishing during the height of the careers of the Hunt and Rider Painters, both of whom he influenced[130]. Besides cups at Miletus, he or his workshop painted kraters and oinochoai, as well as a chalice and an aryballos (see below, p. 152 nn. 180–182). It is generally assumed that Laconian painters were also potters, and if so, the Naucratis Painter may be credited with the introduction of both the high-stemmed cup and the Droop (or Doric) cup into the repertoire of Laconian pottery[131].



L68 arachne.dainst.org/entity/6861396

Inv. Z 01.7.2 □ Q 01.10; inv. Z 01.67 □ Q 01.14; inv. Z 01.64 □ Q 01.14; inv. Z 04 □ -

Five pieces joining in one frg. from the body of a thick-walled cup or fruit-stand with the stump of one handle. One other frg. Surfaces are badly worn.

MPDim. a) 12.1, Th. 0.5

Ext. slipped, line at the junction of rim and body, black around the handle; the upper frieze has the open wing and tail of a water bird (l.) (griffin-bird or siren are also possible), body with lower edge of wing, legs and tail of a sphinx (l.); three thin lines between the two animal friezes; the lower frieze has the crescent wing and tail of a sphinx (l.), circle and dot filling ornament. **Int.** slipped, line, thin line at the join of rim to body, chain of lotus buds (alternating ones are partly open) around the outside of the tondo, traces of three (?) thin lines, back leg (?) of a large animal (to l.), start of an exergue line.

The upper animal frieze is especially wide, filling the handle zone and the better part of what would normally be a second zone below. A very small cup, **L225**, has a scene of Bellerophon and Chimaira which spreads well below any handle zone, but on that vase the extra space is needed for the full depiction. Another cup, **L69**, coincidentally with a Pegasos figure, has a tall figured scene

129 Schaus 1979, 104 f.; Pipili 1987, 103 n. 622; Pipili 2006b, 79 f.; Wachter 2001, 159.

130 Stibbe 1972, 48–50; Stibbe 2004, 10. Coudin (2009a, 38) fits his work within the span 580–540 B.C.

131 Stibbe 2004, 10; Pipili 2009, 139–141.

which must extend from the handle zone down to the mid-body, and then a second animal frieze below it, much like **L68**. The second animal frieze below that in the handle zone is unusual, even for the Naucratis Painter who favoured animal friezes. The composition seems more appropriate for a fruit-stand than for a cup, but the thickness of the wall is still only 0.5 cm, which argues for it being a cup. Stibbe (2004, 14. 16. 201 f. nos. 1 and 10 pl. 6, 2) has now attributed two fruit-stands to the Naucratis Painter. One of them, a fragment in Sparta, has a wide animal frieze which seems to extend from the handle zone (traces of handle attachment) down to a band of rays above the foot, see Sparta Museum 3230, Stibbe 2004, 156. 202 no. 10 (Naucratis Painter); Stibbe 1994, 214 f. no. D5; Droop 1926/1927, 70 figs. 12 b and 13 c. For the different animals and incising lines, compare the animal frieze on a cup of his in Paris (Louvre E 667, Stibbe 1972, no. 13 pl. 6, 2). For an early cup with different birds in the handle zone, see **L71**.

A lekane in London by the Athenian KX Painter has a similar exterior with two animal friezes of which the upper one extends well below the level of the handles as here. Its interior tondo is decorated with a floral complex probably similar to that on **L71** (below), (*CVA* British Museum 2, III H e, pl. 7, 3 a. b; Lioutas 1987, 31. 76 f. no. Le 42 pls. 9–11). It is dated ca. 590 by Lioutas, but the Komast Group is dated somewhat later by Boardman (1972, 18 ca. 585–570). It has been observed that both the KX Painter and the Naucratis Painter are influenced by Corinthian of the period, here by painters in the Gorgoneion Group (Middle Corinthian) who likewise decorated kylikes with two animal friezes on the exterior, e.g. two vases by the Painter of Brussels A 2182, Amyx 1988, 195, nos. 1. 2 pl. 78, 1. 2; for the Group and its best painters with followers, see Amyx 1961; Amyx 1988, 382 f., and for the dates of Middle Corinthian, 595/590–570 B.C., see Amyx 1988, 428. Möller (2000, 121 f.) still uses 625–600 and 600–575 B.C. as dates for Early and Middle Corinthian.

The interior figure is difficult to understand, but should be the back leg of a large animal, like a sphinx or lion; there is no tail preserved in the space to the right, so it must have gone up and over the animal rather than down first. This animal, lion or sphinx, occupied the full space of the tondo, except for the exergue. If indeed an exergue exists with this tondo, it must be one of the earliest in Laconian vase painting, possibly, as Stibbe (1972, 67 n. 1 »Segment«) noted, an influence from East Greek plates. A bud chain around the outside of the tondo can also be found on **L86**.

The unusually wide handle zone and use of a second animal frieze were probably still part of his early development.

Naucratis Painter or very close to him.

Ca. 575–570 B.C.

Scale 1 : 3

L69 arachne.dainst.org/entity/6861397

Inv. Z 91.94.7 □ Q 91.32

Body frg, probably from a small cup. Fine, very hard light brown clay, greenish-buff slip, the paint has fired black where applied thickly, but light brown where thin. It has mostly flaked away, in some places taking the slip with it too. Matt added red.

MPDim. 4.7, Th. 0.3

Ext. slipped, two zones of figured decoration on a very small scale – the upper one has the neck, wing, forelegs and part of the body of a Pegasos flying to r. (forelegs off the ground), possibly with the leg and edge of the head (?) of its rider, Bellerophon. The front legs of the Pegasos overlap with the very long tail of a horse walking to r. of which only the tail and four legs are preserved. Two lines separate the upper and lower friezes. In the lower frieze, are the head, neck and crescent wing of a sphinx (?) to r. Added red on the wing of Pegasos, the haunch of the horse, and the hair of the sphinx (?). **Int.** slipped, long line running diagonally to the circular interior below which is an incised votive inscription to Aphrodite]ΦΡΟΔΙΤΗΙ, a second black (fired brown) area runs almost at right angles to the other line and must form the tondo border.

The incision is very light, and difficult to discern, although the figure of Pegasos and part of Bellerophon (?), and the edge of the sphinx's wing show the incision best. The fabric looks Corinthian at first glance, with the greenish-buff colour of the slip giving it the appearance of Corinthian clay. The unusual lay-out of the decoration (in two figured zones on the exterior, and with a large void area on the inside without filling ornament or any of the normal floral or other pattern ornament) argues for something non-Laconian, but there is a good slip over both the interior and exterior, and the decoration is in black-figure, so Laconian seems to be the best identification. The horse at a somewhat larger scale than the Pegasos figure suggests that the Pegasos is placed be-

low the handle and acts as a divider between two sides of a frieze in an unusually wide handle zone. On the Lavinium cup, the Naucratis Painter placed a lion hunt below one handle and Bellerophon (?; with Pegasos) fighting the Chimaira below the other. On it there is just one figured zone below the handle zone. Parallels are to be found among Middle Corinthian kylikes of the Gorgoneion Group, where an unusually wide handle zone decoration can be found above a smaller animal frieze. See, for example, a vase by the Cavalcade Painter in Switzerland with a bird directly below the handles and then horsemen in human-figured scenes and a typical animal frieze below, Amyx 1988, 197 no. 2 pl. 80, 1 a–c; or a similar layout on a kylix by the Painter of the Moscow Gorgoneion Kylix, Amyx 1988, 198 no. 1 pl. 81, 1 a–c. The former has a whirligig in the interior, and the latter, a gorgoneion.

Use of two figured friezes on the exterior points to the Naucratis Painter, as e.g. **L68**, who depicted Pegasos without Bellerophon on four vases, including Leipzig 3311 (Stibbe 1972, no. 32 pl. 17), one in a Zurich private collection (Stibbe 2004, no. 17 pl. 9), and probably on a fragment in Taranto (Stibbe 2004, no. 29 pl. 8, 3). He also used a procession of Pegasoi around a tondo of a cup from Porto Cheli (Nauplion HP-192, 392, Stibbe 2004, no. 2 pl. 1, 1). There is also a lakaina in Sparta with a Pegasos on a miniature scale, but carefully done, which Stibbe (1972, 228. 275 no. 109 pl. 34, 2) thought should be compared with work by the Naucratis Painter. Like here, the front feet of the winged horse are raised, to give the impression of speed. The same was done for the Pegasos figure on a cup in Leipzig by this painter, which additionally has its mane and tail flowing straight back to depict speed.

The Naucratis Painter's work has only one representation of Bellerophon, or at least a spearman (without Pegasos), attacking a Chimaira on the cup from Practica di Mare (Lavinium), see Stibbe 1972, 71 f. no. 19; Stibbe 2004, 20; Paribeni 1975, 362–368 figs. 433–436 pl. 5 below (not recognised as a Chimaira, just a lion, p. 363, fig. 436 bottom, upside down in photo fig. 436). The Miletus sherd is unusual in apparently showing Bellerophon riding on Pegasos, and would be the first with both together on a Naucratis Painter vase, if it indeed belongs to him. Compare a beardless male riding a hippokamp on a fragmentary cup by the Hunt Painter in Holland, Stibbe 2004, no. 133 pl. 37, 1. (Unusually, the Rider Painter depicted a riderless Pegasos in a cup medallion like the Naucratis Painter's, but with a bridle and reins, Stibbe 1972, no. 322 pl. 114, 1). The incising lines on the sphinx in the lower frieze are poorly preserved, but fit this painter's style, with a pair of lines on the neck and another in the hair behind the ear.

The interior shows such a wide area void of decoration, that it is a question as to what decoration the two painted areas at the edges of the interior are from, at odd angles to the round shape of the interior (as shown by the outside friezes). One line may be an exergue line, but neither can be a tondo border. After the appearance of the Chimaira cup, perhaps this new inscribed sherd should not be regarded as so unusual.

Perhaps the Naucratis Painter or his workshop.

575–560 B.C.

L70 arachne.dainst.org/entity/6861398

Inv. Z 94.5.27 Screen Area 5

Body frg. (3 joining pieces) from a large, thick-walled cup or fruitstand. The ext. surface is worn. (Fresh break along the top edge of this sherd).

MPDim. 5.9, Th. 0.59

Ext. slipped, unintelligible object in a decorative frieze, simple battlement meander between thin lines, tail of a cock (l.) and head of a lion (r.). Added red on the mane, chest, and tongue of the lion. **Int.** slipped, crescent wing with a carelessly incised interior row of feathers, shoulder and part of the upper arm of a large Gorgon or harpy (?), unintelligible objects (hair?). Traces of added red on feathers of the wing, one red band on the inside of the wing and on one of the objects above the wing. Added white on an arm (?) below the wing.

This is a finely decorated vessel which is close to the Naucratis Painter, judging by the careful incision of the lion's mane and the extra feather divisions (although less carefully incised) and red dots on the Gorgon's (?) wing. Details of the cock's tail, the wing of the Gorgon (?) and the lion's mane can be found in similar renderings on other vases by this painter (e.g. Stibbe 1972, pls. 3, 4. 18, 4. 22, 2 [cocks' tails]. 4, 1. 18, 3. 21, 4 [wing]; Stibbe 2004, no. 8 pl. 4, 1 [lion's mane]); however, rarely does this painter take the trouble to close each lock of the mane with a short return stroke as here. Nor does he use added white for the skin of females; he uses outline (e.g. Schaus 1985, no. 153 pl. 9; Stibbe 2004, 17, 202 no. 13). The narrow band above the animal frieze is damaged, but above the lion's head is a simple battlement (Stibbe 1972, 58 pattern 4), which otherwise is found on two vases in the manner of the Naucratis Painter, one of them an oinochoe and the other a cup (Stibbe 1972, 225 f.

nos. 83. 89 pls. 29, 4. 30, 5. 6). The use of red dots on the feathers of the Gorgon's (?) wing on the interior is another feature one might expect with the Naucratis Painter. Still, there seems to be another hand at work here.

The wall of this vase is unusually thick for a cup, suggesting the possibility that it comes from a fruit-stand instead. Laconian fruit-stands are rarely exported; however, five of the seven known examples found outside Laconia came from nearby Samos (Pipili 2001, 48 f. n. 69 no. 22 fig. 28; Stibbe 1994, 216–218 D15. D17 and two outside the catalogue). It is hard to distinguish a fruit-stand from a large drinking cup just from small fragments, but the normal layout for a fruit-stand is to decorate the interior with a central floral or gorgoneion and an animal frieze around it. The exterior usually also has an animal frieze among other ornament bands. Here there is a large winged female figure filling the tondo which probably did not leave enough room for an animal frieze on the interior. It is difficult to reconstruct exactly how the figure is depicted here, but compare the hand emerging from the garment of the harpy on the name vase of the Boreads Painter (Stibbe 1972, no. 122 pl. 41, 1). The Naucratis Painter is only known to have painted one other Gorgon figure, on a cup in Samos (Stibbe 1972, 204 f. no. 3 pl. 2, 1; see also Stibbe 2004, no. 3 pls. 2. 3 which had a floral complex [?] in the tondo ending in four [?] gorgoneia), dated ca. 575–570 B.C., whereas he commonly depicted bearded male figures with wings, normally identified as daimons. Since the Miletus cup is so fragmentary, there is a chance that the figure is not a Gorgon, but another winged female figure, like a harpy, though this seems less likely. (For Gorgons in Laconian art, see Pipili 1987, 14–18, and harpies, Pipili 1987, 21 f. fig. 31; for the Boreads Painter cup in Olympia with a Gorgon, see now Kunze-Götte 2000, 22–26 no. 9 pl. 4; Schaus 2001, 738).

570–560 B.C.

Workshop of the Naucratis Painter.

L71 arachne.dainst.org/entity/6861399

Inv. Z 94.74.4 □ Q 94.06 (inv. Z 94.95 □ Q 94.05, inv. Z 94.58 □ Q 94.04)

Five body frgs. (four joining to make two larger ones) from the handle zone with the start of one handle, from a cup. Sharply offset rim visible from the break.

MPDim. a) 5.1, b) 3.8, c) 3.5, Th. 0.4

Ext. slipped, line below the junction of the rim, a) water bird (r.), part of a circle and incised rosette filler (?), b) open wings of a bird (r.), c) edge of an incised rosette (?) below the edge of a handle attachment. Added red for spots on the water bird's neck and body, band on its tail and on the wing of the second bird. **Int.** black band below the junction of rim with body, slipped, tondo with the edges of large palmettes on all three frgs.

Placing a procession of birds in the handle zone was common for Laconian II drinking cups, but these processions all had the same type of bird. It may be the influence of Corinthian animal friezes here that accounts for the variety of birds, and its placement in the handle zone may simply be an extension of the bird cup tradition, or it may be partly owed to the decorative scheme found with Laconian fruit-stands, where Laconian bird processions are found earlier, but animal friezes are also found later, see Stibbe 1994, 213 f. nos. D1. D2 (bird procession), pp. 214 f. nos. D4–D6 (animals). On the other hand, the neck of a krater by the Painter of the Taranto Fish, at Miletus (**L295**) has at least two types of birds, one is the typical walking water bird and the other is a flying bird, perhaps a crane. A second krater neck by the same painter, at Samos (K 7758, K 10744, K 10745, Moustaka 2004, 56 f. 63 Krater A, fig. 1 pl. 12), has a siren and perhaps a sphinx. For another cup with animal frieze in the handle zone, see **L68**.

The decoration of the tondo of fruit-stands commonly is done with gorgoneia or with large floral complexes in medallions (Stibbe 1994, 87). The full tondo was decorated here with a large lotus-palmette composition, probably very similar to that on a cup in Indiana (Stibbe 2004, 16. 156 no. 11 pls. 5, 2. 6, 1) which Stibbe put in his Group C (cups with floral compositions in the tondo) of the Naucratis Painter. Based on the Indiana cup's

shape (form Group IV), Stibbe (2004, 16) dated it very early in Group C, ca. 570 B.C. at the latest. For other cups from Miletus with tondos decorated with floral complexes, see **L73**, **L74**, **L214** and possibly **L75**. The complex is similar to one in a lekane tondo by the Athenian KX Painter, see **L68**.

Both edges of the water bird's neck have been picked out with a line of very short incised strokes, characteristic of the Naucratis Painter. The depiction of what seems to be an ear is also found on birds by this painter (compare Stibbe 1972, no. 8 pl. 4, 3). For a lakaina (?) by the Naucratis Painter with water birds, see Stibbe 2004, 14, 154 no. 5; Droop 1929, fig. 59 m for two of the fragments. The open wings of the second bird are shown separately by the horizontal line at the top of the wing, normal for this painter.

The small fragment, **L72**, must have had similar decoration, with a floral design on the interior and bird on the exterior, but it should be from a different vase (see below). For a fragment with similar red dots, but from a closed vase (?), see **L400**. A fruit-stand with a snake by the Naucratis Painter from Sparta (Stibbe 2004, no. 1 pl. 6, 2 [Naucratis Painter, Group A]) and a very early cup by the same painter in Tocra with an animal frieze (Stibbe 1972, no. 1 pl. 1; Boardman – Hayes 1966, 82. 86 no. 943 pl. 62) also make use of such red dots on animals. Red dots on snake bodies on a fragment in the British Museum 1888,0601.526.a have been attributed to the Boreads Painter (<https://www.britishmuseum.org/collection/object/G_1888-0601-526-a> [26.05.2020]).

For a circle and incised rosette filling ornament, see **L78** and Stibbe 1972, 60 patterns 11. 12, and for incised rosettes without the circle around it, Stibbe 1972, 60 patterns 8–10.

Naucratis Painter.

Ca. 575–570 B.C.

L72 arachne.dainst.org/entity/6861400

Inv. Z 08.436.15 □ Q 08.76

Body frg.

MPDim. 2.4, Th. 0.3

Ext. unidentified object (bird or animal?). Added red on one band, and a row of three added red dots. **Int.** part of a floral complex. Added red on two sections, with two added white (?) dots in between (flaked away leaving a ›shadow‹).

Not likely from the same vase as **L71** which has a thicker wall, but with similar use of red dots (here both on the interior and exterior, and possibly also white dots), and probably a similar type of decoration on both interior (floral) and exterior (animal or bird). **L71** does not have any added paint preserved on the interior floral design, but it no doubt once did. Nor is there evidence of the use of added red (or white?) dots on the florals there. On the exterior, since it is just a small fragment, it is difficult to make sense of the few lines, especially the incised loops, but the row of red dots can be found both on **L71** and on a well-preserved cup by the Naucratis Painter in Tocra, one of the earliest known by him, see Stibbe 1972, no. 1 pl. 1, 1–3; Boardman – Hayes 1966, 82, 86 no. 943 pl. 62.

L73 | Pl. 3, 4. 5 arachne.dainst.org/entity/6861401

Inv. Z 94.160.17 □ - (inv. Z 94.269 □ -, inv. Z 04.47 □ Q 04.02, inv. Z 04.65 □ Q 04.05, inv. Z 94.4 □ -, inv. Z 94.183 □ Q 94.07)

15 sherds make up nine frgs. (2 + 2 + 3 + 3 + 1 x 5) of the wall.

MPDim. of the three largest frgs., 5.4, 4.3, 4.1, Th. 0.4

Ext. slipped, a) feet with spur of a cock (r.) and tail of a bird (r.), line, tip of a ray, b) body and legs of a bird with closed wing (r.), c) and d) open wing of a bird or siren (r.), e) neck, hair and edge of the wing of a sphinx or siren (r.), f) head and neck of a cock (l.), g) tail of a cock (l.), h) edge of the neck, part of a rosette filler and edge of the tail of a cock (?) (l.), i) two lines, ends of two well-spaced rays. Added red on the neck of the cock, and bands on the wings of the bird and sphinx/siren. **Int**. slipped, band (tondo border), elements of an incised lotus floral complex with bold volute tendrils. Added red in the ›hearts‹ of the lotus, outside lotus leaves, one cross bar and dot at the centre of a volute tendril.

L74 likewise has an animal frieze on the exterior and a floral pattern on the interior, but the floral complex on **L73** originally had four large lotuses with wide-spreading spiral tendrils on each side. There is no apparent room for palmettes and even the more compact tendrils seen on **L74**. The cock is also smaller on **L74**, although otherwise very close in its rendering. The two must come from separate cups, no doubt close in date, with similar decoration.

The careful animal frieze on the exterior, and the complex floral pattern on the interior are both traits of the Naucratis Painter For the cocks, compare Stibbe 1972, pls. 3, 4. 6, 2. 12, 3. 14, 1. 22, 2; for the sphinx or siren, Stibbe 1972, pls. 1, 1. 4, 1. 6, 2. 12, 2. 18, 3. 21, 3. 4. 22, 4. The standing bird with folded wings is rarer, but see Stibbe 1972, pl. 3, 1; Stibbe 2004, 19 fig. 2 (above the symposiast's leg and komast's back). For the floral complex, compare that by the Naucratis Painter, Stibbe 1972, pls. 6, 1. 9, 1. 28, 1 in his manner; Stibbe 2004, no. 11 pl. 5, 2.

This should be from quite early in his career, fitting in Stibbe's Group C for the painter (1972, 69–71), although no silhouette handle palmettes have been identified in the Miletus corpus as yet.

Compare also the complex floral with spiral volutes on a hydria by the Hunt Painter, Stibbe 1972, no. 219 pl. 75.

Naucratis Painter.

Ca. 570–565 B.C.

L74 arachne.dainst.org/entity/6861402

Inv. Z 05.5.16 □ Q 05.08, inv. Z 03.11.00 □ Q 03.01, inv. Z 05.29.20 □ Q 05.08

Three non-joining body frgs. The surfaces of a) and c) are worn.

MPDim. a) 3.8, b) 2.9, c) 2.3, Th. 0.3

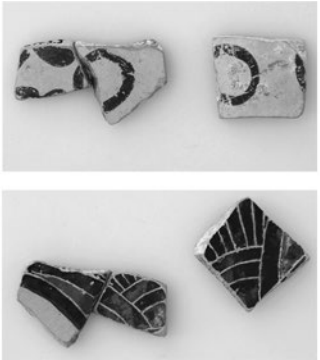
Ext. slipped, added red line between thin lines, a) tail of a cock (r.), b) body of a cock (r.), c) part of an unintelligible object, rosette filler. Added red on the tail feathers of the cock. **Int.** slipped, line (tondo border?), parts of incised palmette(s), tendrils and tightly curled volutes of a floral complex. Added red in the ›heart‹ of the palmette.

It is possible that the two fragments with tail and neck of a cock respectively are part of the same bird. The volute tendrils of the floral complex seem to curl in the wrong direction in relation to the palmette. For a similar cup by the Naucratis Painter, dated ca. 565 B.C., with a neat animal frieze on the exterior below the handle zone and a floral complex in the tondo, see Stibbe 1972, 63. 69 f. no. 12 Group C; Boardman – Hayes 1966, 82. 85 f. no. 941 pl. 61.

For the palmette, compare **L71**, and for the floral, **L152**.

Naucratis Painter.

Ca. 565–560 B.C.



L75 arachne.dainst.org/entity/6861403

Inv. Z 02.58.3 □ Q 02.04 (inv. Z 94.3.3 □ unknown; inv. Z 91.99 □ unknown)

Two non-joining wall frgs. (2 pieces join in one frg.).

a) MPDim. 2.9, Th. 0.45–0.3, b) MPDim. 4.0, Th. 0.3

Ext. slipped, loops and blobs of unintelligible objects on both frgs. **Int.** part of a large floral on both frgs., (lotuses). Added red on leaves and heart of the lotuses.

These two fragments have a similar large floral on the int. as would suit that on **L73**, but the increase in thickness of a) suggests it is from near the base, or perhaps a thickening of the wall near the join of the rim, but neither suits the ext. decoration of **L73** which has a ray pattern near the base attachment, and a frieze with various bird forms closer to the handle zone. The exterior of b) has no recognizable bird shapes, and seems to fit closer to the exterior of a). The looping objects on the exterior may suit the tails of felines, but the unintelligible objects around the loop on a) would not seem to support this. The objects have a scorpion-like appearance altogether, but if so, they would be very rare on Laconian. Two scorpions are shown on an early cup attributed to the Painter of the Taranto Fish, see Stibbe 2004, 230 no. 234 pl. 63, 1. It is possible, although also unusual, that there are two large circles used as filling ornaments, and several unintelligible objects near them. For the use of large circles as filling ornaments, but normally with a dot in the centre, compare Raftopoulou 1998, 135 fig. 12, 19 oinochoe top left; or Stibbe 1972, nos. 324. 325 pl. 116, 1. 2.

Manner of the Naucratis Painter.

Ca. 570–560 B.C.

L76 arachne.dainst.org/entity/6861404

Inv. Z 02.62.13 □ Q 02.04 (inv. Z 01.37 □ Q 01.13)

Four joining body frgs. The surfaces, especially on the int. are worn.

MPDim. 8.7, Th. 0.42

Ext. slipped, legs and belly of a kneeling goat (l.), filling ornament, red line between thin lines, short tongues in oval frames, row of pomegranates (three sepals at top and bottom of each), thin lines, tips of rays. **Int.** slipped, two pairs of horses' rear legs (r.), triangular floral filler between the legs, row of ›Z's‹ between thin lines as a border for the exergue, unintelligible object with wavy edge incised with short strokes (lion's mane?).

It is likely that **L78** with a feline (lion?) to r. in the interior, and a goat (?) and cock in a frieze below the handle zone on the exterior is from the same vase. The same sequence of lines (line, two thin lines, red band, thin line, line) is found below and above the animal frieze on the exterior of these two pieces. If this is correct, then it is also likely that **L77** belongs too, again with the same sequence of lines separating ornament bands; it would provide part of a horse's mane in the main zone, and an upper exergue with antithetical goats. The dividing bands between the three zones in the tondo would in this case vary in having reverse diagonal zig-zag lines with different numbers of ›zags‹.

From an especially fine cup. The animal frieze on the exterior and row of pomegranates with top and bottom sepals are characteristic of the Naucratis Painter. For the object in the exergue with short waves along its edge, compare the back of the mane of Ketos (lion-headed sea monster) on a cup in Basel (Stibbe 2004, no. 8, pl. 4) by the Naucratis Painter. Both the Naucratis Painter and the Hunt Painter will incise a row of short strokes along an edge of an animal's profile to bring out the texture of its fur or mane (e.g. the chest and rear of a goat on Stibbe 1972, no. 25b pl. 13, 2 [Naucratis Painter] or manes of horses on no. 219 pl. 75 [Hunt Painter]).

Horses and presumably riders, particularly in pairs, are found on the exterior of large vases, like kraters, a stand and a dinos by the Naucratis Painter (Stibbe 1972, 271. 280. 289 nos. 36–39. 202. 360 pls. 18–20 [for nos. 202 and 360, see now Stibbe 2004, 25 »Nachtrag h«]), as well as in a frieze on the exterior of a cup (Stibbe 2004, no. 12 pl. 6, 4). But in a tondo scene, they are less common: for a pair of bridled horses with man in front, see Stibbe 2004, 16 no. 12 pl. 6, 3; for a single horse and rider, see Stibbe 2004, 23 (Nachtrag c), 203 no. 21 (Stibbe 1972, no. 200 pl. 66, 1), pp. 23 (Nachtrag d) and 203 no. 22 (Stibbe 1972, 280 no. 201; Kunze-Götte 2000, 38 f. no. 22 pl. 11) and **L85** (manner of the Naucratis Painter?).

For the row of pomegranates, see Stibbe 1972, 53 pattern 6, and the filling ornament below the horses, compare Stibbe 2004, no. 17 pl. 9, 1.

Naucratis Painter.

Ca. 565–560 B.C.

L77 arachne.dainst.org/entity/6861405

Inv. Z 05.99.17 □ Q 05.15 (inv. Z 03.34 □ -, inv. Z 04.12 □ Q 04.03)

Three non-joining frgs.

MPDim. a) 3.9, b) 4.0, c) 2.9, Th. 0.4–0.48

Ext. slipped, feet of a sitting feline (?) (l.), red line between thin lines, band of short narrow tongues in frames, thin lines, band of pomegranates (three sepals at top and bottom), thin lines, tips of rays. **Int.** slipped, above the exergue line a) front leg of a kneeling goat (?) (r.), b) front leg of a goat (?) (l.), c) unintelligible object (floral filler?), band of five-stroke ›Z's‹ between thin lines divides off the exergue, unintelligible objects below (perhaps the mane of a horse and part of a bird's wing). Added red on the bird's wing (?).

The design of the exterior decoration on this vase, especially with no red lines between ornament bands is very close to **L76**. The omission of a separating red line is a trait

of the Naucratis Painter. The slightly different exergue border does not rule out the possibility that **L76** and **L77** come from the same vase. In fact, the object with parallel wavy lines below the exergue line may be the mane of one of the horses seen in the main tondo frieze of **L76**. The upper frieze or half round segment had antithetical goats with a floral ornament between, like the exterior animal frieze on **L76** with antithetical pairings of animals, as was common for the Naucratis Painter, for example Louvre E 667, Stibbe 1972, no. 13 pl. 6 or Toledo 64.53, Stibbe 1972, no. 41 pl. 22. One other cup tondo by the Naucratis Painter was divided similarly into friezes, and likewise had a pair of horses in the main zone (Harvard Art Mus. 195.18.3, Stibbe 2004, no. 12 pl. 6, 3). Compare also **L79**.

Very neat and careful painting.

Naucratis Painter.

Ca. 565–560 B.C.

L78 arachne.dainst.org/entity/6861406

Inv. Z 02.55.44 □ Q 02.04

Body frg.

MPDim. 4.6, Th. 0.44

Ext. reserved handle zone decorated with a chain of buds, slipped, line, thin lines, red line, thin lines, frieze with a goat's (?) tail (l.), and cock's tail (r.). **Int.** slipped, standing feline (r.), incised rosette and circle filler under its belly, red line. Added red on the back leg and belly of the feline.

For details of the animals, and the reserved handle zone, compare, for example, Stibbe 1972, no. 24 pl. 12, no. 41 pl. 22 (Naucratis Painter). For the circle with incised rosette filling ornament, see Stibbe 1972, 60 pattern 11 no. 9 pl. 5 (Naucratis Painter, Group B) and compare p. 58 pattern 18; Stibbe 2004, no. 17 pl. 9 (Naucratis Painter, Group E), and also **L71**. For antithetical lions in the exergue, compare **L97**.

Probably from the same vase as **L76** with a similar animal frieze below the handle zone, and **L77** likewise with an animal frieze on the exterior and similar ornament bands as **L76**, though without red lines between ornament bands on the exterior. **L112** may also come from this cup, with a reserved handle zone filled with a bud chain.

Naucratis Painter.

Ca. 565–560 B.C.

L79 arachne.dainst.org/entity/6861407

Inv. Z 08.7.61 □ Q 08.05

Body frg. from a thick-walled cup.

MPDim. 6.7, Th. 0.45

Ext. reserved handle zone, slipped, row of five-stroke ›sigmas‹ between thin lines, part of a palmette floral complex with tendril ending in an incised circle, unintelligible object (head of a siren or sphinx? l.). Added red on the unintelligible object. **Int.** slipped, exergue dividing border with a row of seven- or eight-stroke ›sigmas‹, thin line, in the exergue parts of two antithetical sphinxes on either side of a lotus-palmette floral ornament with tendrils ending in incised circles.

The layout of this cup was probably much like **L76** and **L78**, with a reserved handle zone and an animal frieze below, and in the tondo an exergue filled with antithetical animals and main tondo zone, possibly with an upper exergue as well.

The exterior is typical of the Naucratis Painter with a band of ›sigmas‹, floral complex and animals. For the small floral complexes in animal friezes, compare ones between antithetical sirens and antithetical sphinxes on a volute krater by the Naucratis Painter in the Louvre (E 661, Stibbe 1972, no. 42 pl. 21, 3. 4). The floral complex on the interior is like ones on a cup in the Louvre (E 667, Stibbe 1972, no. 13 pl. 6, 2), and an amphora in Toledo (64.53, Stibbe 1972, no. 41 pl. 22, 1), both by the Naucratis Painter. From the combination of older and younger features on the krater and amphora, Stibbe proposed a wide date range for them, ca. 570–550 B.C. The Louvre cup with animal frieze and floral ornament, he dated ca. 565 B.C., see Stibbe 1972, 63 Group C. Here, **L79** fits comfortably within this same group.

The small fragment, **L80**, probably with a central goddess (missing) holding an odd floral branch, is decorated with a band of five-stroke ›sigmas‹ on the exterior like **L79**, but with fewer thin lines below it, so the two fragments are from separate cups. For another example of the five-stroke sigma band below the handle zone, see **L113**.

Naucratis Painter.

Ca. 565–560 B.C.

L80 arachne.dainst.org/entity/6861408

Inv. Z 06.104.60 □ unknown

Body frg. from a small cup. The slip and clay are slightly grey, from a secondary fire.

MPDim. 2.6, Th. 0.4

Ext. slipped, row of five-stroke ›sigmas‹, two thin lines, unintelligible objects (animal frieze?). **Int.** slipped, part of a lotus branch beside part of a branch with a pomegranate (?) fruit, unintelligible object (face? l.).

This is the fifth time that this same scene has been identified on Laconian cups, with two branches of unusual type being held up by a standing goddess (presumably), who is surrounded by a number of winged male figures. It was first found on the Naucratis Painter's name vase in London (British Museum B4), from W. M. Flinders Petrie's excavations in the temenos of Apollo at Naucratis in the 1880s (Stibbe 1972, 211 f. no. 23; Smith 1886, 53 pls. 8. 9; Pipili 1987, 41 f. no. 101 fig. 54), and then later identified on two Laconian fragments from the Heraion at Samos (Stibbe 1972, 212–214 nos. 24. 25 b pls. 12. 13; Pipili 1987, 41 f. nos. 102. 103 figs. 55. 56), one of which only has the small winged male figures preserved and therefore is not a secure identification of the scene. Finally, it was noted on a cup preserved in two small fragments in a private collection in New York (Stibbe 2004, 17 f. no. 15 pl. 7, 2). All of them are placed in Group D (ca. 565–560 B.C.) of the Naucratis Painter's work (Stibbe 1972, 63. 73; Stibbe 2004, 18).

Possibly from the same vase as **L80** are **L82** and **L83**, as well as **L81**, which have winged daimons or erotes, similar to those on British Museum B4. These other three fragments, however, have nothing to match the exterior decoration on **L80** due to their different positions on the cup wall (**L82** and **L83** both have rays, coming from just above the cup foot). The thickness of the walls of these fragments also varies (from 0.25 to 0.4). The coarser dividing lines below the handle zone exterior on **L81** cautions against suggesting it came from the same vase as **L80**. **L79** also has a band of five-stroke ›sigmas‹ below the handle zone like **L80**, but it is from a different cup.

The two branches on **L80**, of which one has similar leaves and ›fruit‹ like the silphium plant commonly depicted on Cyrene's coinage, were identified instead simply as stylised plants using common Laconian floral motifs, the lotus, pomegranate and leaf (Droop 1929, 54; Pipili 1987, 41 f. with references; Mei 2013, 32, V.3 pl. 10b). Pipili suggested that the goddess holding the two branches on the best preserved of the five representations, the cup from Naucratis in the British Museum, was Artemis Orthia, represented as a standing vegetation goddess. Stibbe (2004, 17 f. n. 114 no. 15) believed that the goddess, Kyrene, was the most likely candidate to be holding these branches, and (2004, 21 f.) that Kyrene and Aphrodite were associated, with Kyrene holding a silphium branch which was a known aphrodisiac and so appropriate for the cult of Aphrodite. The discovery of these fragments in the Aphrodite sanctuary at Miletus lends support to the identification, but the two appearances of the theme at the Heraion on Samos, and its appearance at Naucratis also, in a temenos of Apollo, close to the Hera temenos there, still needs explanation, and Pipili's idea of a vegetation goddess fits better with Hera – Orthia. A painted inscription on a Laconian cup rim from the Aphrodite sanctuary (**L106**) has been suggested to read »Ku[rana« or »Cyrene« in its dedication, which would bring Stibbe's theory about the Cyrene – Aphrodite association into sharper focus, but the reading is unlikely, (a reading of »Kulika« (»kylix«) is more probable), and it still would have only peripheral relevance to the identification of the standing goddess holding the two branches.

To have five or more representations of this same scene by one Laconian painter is very unusual, especially since it does not appear to be a generic type, like a symposium scene or komasts.

On balance, it seems there are at least two different cups from Miletus's Aphrodite sanctuary with this theme or another theme with winged daimons. On the theme of a goddess surrounded by winged figures, see the discussion by A. Thomsen (2011, 117–122). He interprets these figures as ones honouring the goddess (open-hand gesture and all turned towards her in the surrounding field), but also acting as intermediaries between the divine and the human, who in their worship of the goddess also convey the worship of humans toward the divine. He (2011, 122) sees the blessings/gifts of the deity bestowed on the human world (prosperity and fertility etc.) as reciprocated by the worship of the deity through daimons. The representation of goddess and winged figures demonstrates that the ›interconnected cosmology‹ is not a one-way street. Regarding these winged figures, see also Pipili 1987, 64 f. 72–74; Powell 1998, 123–126.

Naucratis Painter.

Ca. 565–560 B.C.

L81 arachne.dainst.org/entity/6861409

Inv. Z 94.154.176 □ Q 94.09

Handle and body frg. from a small cup.

MPDim. 3.45, Th. 0.25, Th. handle 0.7

Ext. black around the handle stump, slipped, start of a handle palmette (to l.), thin lines, red line. **Int.** slipped, thin line, red line around the tondo, wing and lower back of a ›daimon‹ or ›erote‹ (r.).

Compare **L82** and **L83** for other winged figures.

Naucratis Painter.

L82 arachne.dainst.org/entity/6861410

Inv. Z 94.129.22 □ Q 94.05

Body frg.

MPDim. 2.3, Th. 0.28–0.33

Ext. slipped, thin line, long thin tips of two rays. **Int.** slipped, bearded head and shoulders of a small-scale figure (l.), two curved lines above. Added red on the figure's back.

The sweep of the hair backward onto the figure's back with a red line decorating it can only suggest a wing and flying motion, like a daimon or erote. This fragment and **L84** were found together and presumably come from the same cup decorated with a band of rays on the exterior. On **L84**, it is quite clear that the rays were on two levels, just as they are apparently on **L83** which itself has parts of another two of these winged male figures. It is possible then that all three fragments come from the same cup. In the drawing of the Naucratis Painter's name vase, all six of the winged daimons seem to have short beards (Smith 1886, pl. 8). The two long narrow objects behind the head of the winged figure are difficult to identify. They would not suit the branch with longer curving leaves (silphium?) seen on **L80** given their relative positions on the cup.

Assuming that this and **L84** are from the same vase, along with **L83** because of its double level rays, a date quite early in the career of the Naucratis Painter is likely.

Naucratis Painter.

Ca. 570–560 B.C.

L83 arachne.dainst.org/entity/6861411

Inv. Z 06.23.9 □ Q 06.06.

Lower body frg. from a small cup. The int. surface is worn.

MPDim. 3.9, Th. 0.3–0.45.

Ext. slipped, double row of rays (alternate rays are thinner as preserved) with long tips. **Int.** slipped, bearded draped figure, one leg raised, with both hands open in front of him (r.), winged boot of a second figure above his head (r.), incised rosette filler behind his head.

The lines of drapery behind the figure's shoulder suggest a wing, and if so, we may have another winged daimon or erote, with a long beard. Compare also **L82**.

See Stibbe 2004, 21 f., and his no. 15 pl. 7, 2–5 for winged figures identified as worshippers of the goddess Kyrene whom he considers as the hypostase (alternative persona) for Aphrodite, and silphium being a known aphrodisiac.

This is also by the Naucratis Painter, judging from the sure hand, the theme, and the incised rosette filler.

The spacing and sharpness of the corners at the base of the rays are different from a similar two-level ray pattern on **L85**. The tondo decoration is also incompatible with that fragment.

Naucratis Painter.

Ca. 570–560 B.C.

L84 arachne.dainst.org/entity/6861412

Inv. Z 94.129.21 □ Q 94.05

Body frg.

MPDim. 3.1, Th. 0.38

Ext. slipped, parts of five rays of a two-level ray pattern.
Int. slipped, draped figure (r.) holding an object in each hand. One object may be a branch, but the other is unintelligible (another branch or the handle of a drinking vessel?). The incision on the upper hand is very fine, showing even finger nails. Added red on a band of the cloak.

The placement of the figure is near the centre of the tondo and somewhat larger in scale than the daimon on **L83** which also has a double row of rays on the exterior. This

figure, however, should not be one of the daimons, who generally do not carry objects in their hands other than wreaths/florals (Stibbe 1972, no. 13 pl. 6, 1 [wreath and floral branch], no. 191 pl. 58 [wreath, floral branch]; Pelagatti 1955/1956, 36–38 fig. 37 [phiale or cup, reattributed to the Allard-Pierson Painter, Stibbe 2004, 243 no. 338]). If the figure were holding a vine and a kantharos, it might be identified as Dionysus, who is not commonly represented in Laconian art (Pipili 1987, 52–54 nos. 147. 148, perhaps also no. 149, figs. 79. 80), although a recently published cup by the Boreads Painter, ca. 570 B.C., has a seated Dionysus supervising four figures who tread grapes and make wine (Reusser – Bürge 2014). On a clay base in Sparta, Dionysus holds a kantharos while a vine branch with grapes fills the upper part of the frieze (Pipili 1987, 53 no. 148 fig. 79). A late Laconian cup fragment in Cyrene also may have a Dionysus figure with his hand raised (holding a vase?) with a vine branch and grapes in front of him (Pipili 1987, 54 no. 147; Schaus 1985, 43 no. 225 pl. 14). A beardless banqueter with a lyre player in front of him and a winged daimon flying down and holding his cup or phiale, was identified by Lane (1933/1934, 152 f.) as Dionysus with Apollo, but this has been disputed (Pipili 1987, 54 n. 540).

The problem with the identification of the figure on **L84**, however, is that the object in its right hand may not, in fact, be a kantharos. There are two small reserved areas just at the break, instead of a solid area marking the bowl of a kantharos. There is also a trace of paint rising above what should have been a straight rim, if it were a kantharos. In other words, some other identification for the object or objects in the figure's hand should be found. If the objects in both the hands of this central figure were ropes, one might consider the escorting of a captured Silenus to Midas, but in other Laconian scenes which show this, there is no particular prominence given to the captive's guards (for the scene, Pipili 2012, 199 f. fig. 3; Pipili 1987, 38 f. 68 114 nos. 97–99; see also on what seems to be an imitation of a Laconian krater from Berezan perhaps made in East Greece, Dupont – Lungu 2012, 209–214).

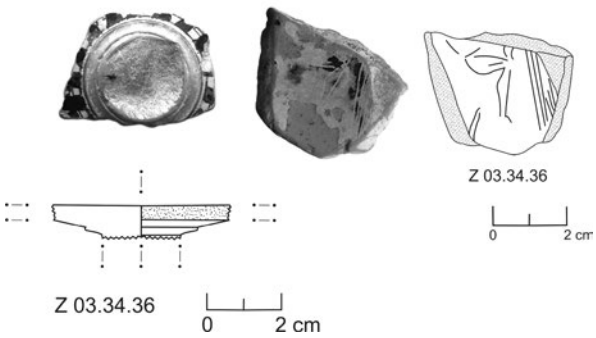
If the figure on **L84** holding the objects is in fact the central figure of this tondo, and is surrounded by several daimons as seen on the two associated sherds, then an identification as a divinity is likely. For a list of symposium scenes with winged daimon figures, see Pipili 1987, 71–73. 118 nos. 194–198; and add Pipili 2001, 81–83 no. 40 fig. 58 c.

It is not common for Laconian painters to show finger nails on hands. The Rider Painter does it for his warrior on Louvre E 669 (Stibbe 1972, no. 303 pl. 107, 1; Pipili 1987, no. 141 fig. 77 [larger scale]).

The double row of rays around the base is found on better Laconian II vases, especially by the Painter of the Taranto Fish (Schaus 2015, 66 patterns 11. 20. 21), sometimes with the upper row painted red. It is found on larger vases by the Naucratis Painter or his workshop (see Stibbe 1972, 57 pattern 16), but only on two kylikes associated with this painter, one once in a private collection (Stibbe 1972, 270 no. 11 pl. 5, 5) and the other from Thasos (Pipili 2012, 202 fig. 8). For a very fine ›beaker‹ or ›bell krater‹ from Miletus with this pattern, see **L355**. The fine incision and double row of rays on the exterior suggests the Naucratis Painter.

Probably by the Naucratis Painter.

Ca. 570–560 B.C.



L85 arachne.dainst.org/entity/6861413

Inv. Z 03.34.36 □ -

Floor and stem frg. with raised groove (or ridge with concave instead of convex profile) at the junction.

MPDim. 4.4, Th. 0.45, D stem 2.1

Ext. slipped, row of closely packed rays on two base lines, reserved groove at junction. **Int.** slipped, body and naked right leg of a rider (?) (r.), tail(s) (?) of one or two more horses (?) in front of the rider.

This must be still quite an early piece with the two-level rays around the lower wall, something used by the Naucratis Painter more often around the lower body of larger vases (Stibbe 1972, 57 pattern 16, nos. 42. 55 [kraters]. no. 43 [hydria]. no. 66 [oinochoe]), but also on cups (**L83**, and a fragment attributed to him by Stibbe just below the handle zone, see Stibbe 1972, no. 11 pl. 5, and likely also **L84**). Otherwise, neat two-level rays are found on at least two cups by the Boreads Painter (Stibbe 1972, 92 pattern 4, nos. 141. 142 pl. 45), as well as on two vases by the Painter of the Taranto Fish: a cup in Miletus (**L10**; Schaus 2015, 6. 50 no. 14 fig. 15) and a fruit-stand in Sparta (Lane 1933/1934, 122 fig. 11 E pl. 29; Stibbe 2004, 90 pattern 5, p. 232 no. 244; Schaus 2015, 6 no. 11 fig. 4). For the concave moulding, at the join of wall to stem, compare Stibbe 1972, figs. 11 (no. 29). 16 (no. 322), both from shape Group VII (pp. 16 f. 24–28).

Since the figure in the tondo has a naked leg, it should not belong to the winged male daimon type which wears a

short chiton. It seems unlikely, though possible, that **L85** might belong with **L76** since the two figured scenes, in so far as they are preserved, do not seem compatible, despite the fact that they both likely had horses and riders. For horses and riders on cups by the Naucratis Painter, see **L76**. For a large horse and rider in a tondo that Stibbe has now attributed to the Naucratis Painter, see Stibbe 2004, 23 (Nachtrag c). 203 no. 21 (Stibbe 1972, no. 200 pl. 66, 1. 2). The overlap of the horses is unusual and not, for example, like the spacing of riders on the Grammichele krater (Bacci 1988, colour pl. II). If there are in fact two tails in front of the rider's (?) leg, then a group of four horses, all facing right, might be restored, perhaps though composed of just two riders and two riderless horses.

Manner of the Naucratis Painter.

Ca. 570–560 B.C.

L86 arachne.dainst.org/entity/6861414

Inv. Z 08.92.4 □ Q 08.19

Body frg. from a small thin-walled cup, strong convex vertical curve.

MPDim. 4.1, Th. 2.5

Ext. slipped, part of an incised handle lotus, start of a chain of lotus buds (?) in the handle zone, row of backward ›Z's‹ between thin lines, thin tips of three thin long rays. **Int.** slipped, lotus-bud chain with single strokes below each bud (alternate buds are partly open, three ›sepals‹), row of backward ›Z's‹ between thin lines.

Only the Naucratis Painter uses a lotus (as opposed to a lotus bud or palmette) to decorate the handle area (Stibbe 1972, 59 patterns 4–7), although one partially preserved floral by the Hunt Painter may also be a handle lotus, see Stibbe 1972, 129 pattern 7 no. 206 b pl. 68, 6 (turned sideways). See also **L87** and **L88**. Cups with such handle lotuses are put in Group C by Stibbe (1972, 63. 69–71) and dated ca. 565 B.C. The narrow band of broken meander, or here backward ›Z's‹ is used occasionally by the Hunt Painter and the Rider Painter, and once by the Arcesilas Painter, but it is common for the Naucratis Painter in different forms, see Stibbe 1972, 58 patterns 5–14, and see **L76** and **L77.** This seems to fit most comfortably again in Stibbe's (1972, 63) Group C. **L86** is another cup with a chain of lotus buds around the tondo below the rim offset in the interior, cf. **L68**.

Naucratis Painter.

Ca. 565–560 B.C.

L87 arachne.dainst.org/entity/6861415

Inv. Z 06.1.17 □ -

Frg. from the handle zone, broken at the sharply offset rim.

MPDim. 2.7, Th. 0.45

Ext. line at the join of the rim, slipped, part of a handle lotus (r.), two sepals from the beginning of a bud chain (?). **Int.** slipped, line at the join of rim and body, thin line bordering the tondo.

Similar handle zone decoration as **L86**, but a different interior. The empty space left below the tondo border indicates that a figured scene was set here, similar to other cups of about the same date by the Naucratis Painter using this distinctive lotus handle ornament, see Stibbe 1972, 59 patterns 4–6 nos. 13–15 pls. 6, 3. 7, 2. 7, 4. They all belong to Stibbe's Group C for this painter.

L88 may be from the same vase.

Naucratis Painter.

Ca. 565 B.C.

L88 arachne.dainst.org/entity/6861416

Inv. Z 06.54.3 □ Q 06.06

Body frg. from the handle zone.

MPDim. 4.8, Th. 0.45

Ext. slipped, line at the join of rim and body, base of a handle palmette (to right). **Int.** slipped, black at the join of rim and body, thin line as the tondo border, two pointed objects (hooves of a galloping horse?).

For little volutes near the base of the handle lotus, compare Stibbe 1972, 59 pattern 6, used by the Naucratis Painter, and see **L96** which must be from a different cup since the tondo borders do not match exactly. For the interior objects as hooves, compare Stibbe 1972, no. 75 pl. 27, 6 or Stibbe 2004, no. 400 pl. 96, 3. **L87** may be from the same vase although the line at the junction of rim and body is slightly wider.

Manner of the Naucratis Painter.

Ca. 570–560 B.C.

L89 arachne.dainst.org/entity/6861417

Inv. Z 06.121.32 □ Q 06.02

Rim and body frg.

MPDim. 4.8, Th. 0.3

Ext. slipped, band at the lip, two thin lines on the rim, thin line below the join of rim and body, handle bud (to l.). **Int.** black rim with perhaps a thin reserved line at the lip. Thin line below the join of rim and body outlining the tondo, slipped (?), unintelligible objects.

The use of a bud rather than a palmette for the handle decoration is not very common, but was employed by the Naucratis Painter on cups belonging in Stibbe's Group B (Stibbe 1972, 59 patterns 1. 2), by the Arcesilas Painter twice (Stibbe 1972, 112 pattern 11, but see also no. 191 pl. 59, where a bud is used as a tendril below the handle palmette) and by the Rider Painter on some of his earlier cups (Stibbe 1972, 159 patterns 2. 3. 5, p. 161 Groups A–C) ca. 570–550 B.C. Another example, with an outline (?) around the bud is **L246**. The two thin lines below the wider one on the exterior lip is a little detail occurring at times on the Naucratis Painter's cups, see Stibbe 1972, no. 9 pl. 5, 2, and compare no. 31 pl. 16, but not found on those of the other painters where the rim is otherwise left undecorated.

Manner of the Naucratis Painter.

Ca. 570–560 B.C.

L90 | Pl. 4, 1–3 arachne.dainst.org/entity/6861418

Inv. Z 06.117.50 □ Q 06.30 (inv. Z 06.104 □ - , inv. Z 06.116 □ Q 06.30)

Four frgs. (one with 4 pieces) from the rim and body with the stump of one handle. Very fine, light brown clay. The paint is badly flaked on the int. of b).

MPDim. a) 13.4, b) 5.6, c) 3.1, d) 2.9, Th. 0.3, D rim (est.) 20.0

Ext. line at the lip and one at the join of rim and body, otherwise reserved rim and handle zones, parts of two handle palmettes (both to r.), black on the stump of the handle, below slipped, line, red line between thin lines, narrow closely packed rays, red line between thin lines, row of very small tongues. Added red on the ›heart‹ of one handle palmette. **Int.** black rim except one thin reserved line at the lip, slipped, three thin lines and one thin red line border the tondo, a) bridled heads of two antithetical rearing horses with a floral ornament between them, reins lead to the mouth of the left horse, b) tail of a horse (to r.), exergue line, unintelligible object in the exergue, c) neck of a horse (to l.), with a line for the reins and others on the lower neck, d) neck and mane of a horse (to r.) with a line for the reins and others across the lower neck.

This is a typical cup of Stibbe's Group E of the Naucratis Painter, dating ca. 565–550 B.C. (Stibbe 1972, 63. 74–76; Stibbe 2004, 22 f.), with its reduced ornamentation. Its shape fits in Stibbe's shape Group VII (compare Stibbe 1972, 26 figs. 16. 17). For the handle palmette, compare Stibbe 1972, 59 pattern 14. The very closely packed tongues, if properly identified, are unusual on the Naucratis Painter's cup walls, but compare Stibbe 1972, 57 pattern 1 where they are used on the feet of an amphora and hydria.

Very close to the horses are two depictions of Pegasos by the Naucratis Painter, one filling the tondo of a cup in a Zurich private collection (Stibbe 2004, 22, 158 no. 17 pl. 9), and the other in a cup medallion in Leipzig, both perhaps from Cerveteri (Leipzig T 3311, Stibbe 1972, 75. 271 no. 32 pl. 17). On both, Pegasos's tail is cut by the border of the tondo, and on the Zurich cup, his back hooves break through the ground line and into the exergue. The horse's tail on the Miletus cup respects the tondo border, but breaks through the exergue line. The horses' manes are rendered in the same way on all three cups, half incised and half with painted lines extending away from the neck to suggest the motion of the horse. Instead of a single Pegasos, however, the artist here has depicted two rearing horses with no evidence of wings preserved.

The composition of two rearing horses can be found on a cup in the British Museum (London B2, Pipili 1987, 37 f. no. 96 fig. 52; Stibbe 1972, 75. 81 f. 274 no. 96; Stibbe 2004, 105. 237 no. 3 [290]) by the Hoplite Painter, a follower of the Naucratis Painter. The horses are winged and a youth stands below trying to control them. Pipili (1987, 37 f. with references) notes the origin of the composition in Near Eastern art with the Master of the Horses and its development in Laconia in the sixth century. On the London cup, no clear identification of the youth can be made. The same composition is used by the Boreads Painter to depict the battle between Pegasos and the Chimaira, with Bellerophon standing below and spearing the Chimaira (Pipili 1987, 18–21 no. 57 fig. 29). An important detail on the Miletus cup is that straps, presumably for harnessing the horses to a chariot, are preserved on both their lower necks. A human figure then, if the scene once had one, presumably would be the charioteer. A scene in the tondo of a fragmentary late Laconian cup attributed to the Olympia Painter by Kunze-Götte (2000, 57 no. 35 pls. 15. 16 [interior]) has been identified as a pair of chariot horses. Otherwise chariots on Laconian vases are rare (see Kunze-Götte 2000, 57 f. n. 165, no. 35 pls. 15. 16 [exterior]; Stibbe 1972, no. 344 pl. 125). Coudin (2009b, 259 figs. 44–47, frontal chariot with traces of horses rearing) makes a connection between a pair of rearing horses in Laconian iconography and their appearance in a chariot scene on a metope from temple Y at Selinus, representing Demeter and Persephone. Scenes

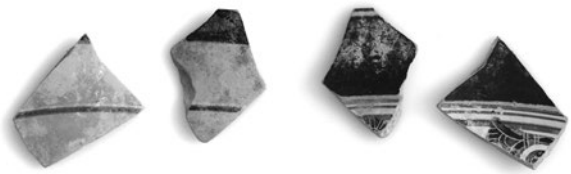
on Laconian bone or ivory carvings from the Orthia Sanctuary show chariots being driven with both winged and non-winged horses (Dawkins 1929, 217 f. pl. 116). One of them, though poorly preserved, shows a male driver and perhaps a veiled passenger racing with wingless horses in the chariot (Dawkins 1929, 217 pl. 116, 2): this would recall the tale of Pelops's chariot race for his bride. Pausanias (5.17.7), however, specifically says that on the Chest of Kypselos at Olympia, Pelops was depicted with Hippodameia driving winged horses. With or without wings, the chariot horses on the Miletus cup could be those of Pelops or another Greek hero, or simply belong to another anonymous figure, perhaps connected to the heroised dead (Pipili 1987, 38; Stibbe 1974, 20 f.).

The shape and exterior decoration of **L90** are also similar to the vase in Zurich, except instead of closely packed tongues there is a band of pomegranates. The handle palmettes also have longer leaves and smaller ›heart‹ on the Zurich and Leipzig cups.

An uncatalogued fragment (inv. Z 06.92.18) has a similar row of tightly packed tongues or just strokes on the body, and a row of pomegranates on the lower wall. It may belong to this cup.

Naucratis Painter.

Ca. 565–550 B.C.



L91 arachne.dainst.org/entity/6861419

Inv. Z 94.75.153 □ Q 94.05

Two non-joining frgs. from the rim and body of a small cup.

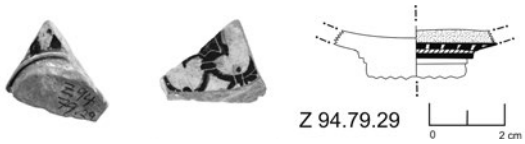
MPDim. a) 3.3, b) 3.4, Th. 2.6

Ext. black band at the lip, line at the junction of rim and body, otherwise reserved. **Int.** narrow reserved line at the lip, otherwise black rim, slipped, two thin lines, thin red line around the tondo, a) part of a palmette tendril, b) part of a palmette. Added red on the ›heart‹ of the palmette on a).

The decoration, both interior and exterior, of this is very close to **L90**, but it is from a smaller cup, with a broader band on the exterior rim at the lip and only two thin black lines around the tondo instead of three. Nevertheless, it may well come from another cup from Stibbe's Group E of the Naucratis Painter (Stibbe 1972, 63. 74–76). The florals in the tondo would suit this painter and his workshop.

Manner of the Naucratis Painter.

Ca. 565–550 B.C.



L92 arachne.dainst.org/entity/6861420

Inv. Z 94.79.29 □ Q 94.05

Lower body and stem frg. with a low ridge at the junction of body to stem.

MPDim. 2.9, Th. wall 0.4

Ext. slipped, base of two rays. **Int.** slipped, base of a floral complex, with three florals joined and a missing fourth. Added red for the ›heart‹ of one floral.

With medium-width rays around the lower wall and a floral composition in the interior, this is similar to three cups by the Naucratis Painter, in Tocra (Tocra 941/942), Paris (Louvre E 667) and Samos (Samos K 1441, K 1306), see Boardman – Hayes 1966, 85 f. nos. 941. 942 pl. 61; Stibbe 1972, 63 Group C (ca. 565 B.C.), nos. 12. 13. 18 pls. 6. 9. 10. The grooves around the top of the stem are found on an early cup by the Naucratis Painter, but in a different form. An archaising cup by the Rider Painter has the grooves in the middle of the stem (Taranto 20909, Stibbe 1972, no. 312 fig. 12). Otherwise, such grooves are a feature of Laconian Droop cups which begin about the mid-sixth century (Stibbe 1972, 39–43 shape Group X figs. 51–55. 57). **L92** appears to be a bridge between the very early use of such rills on a cup stem by the Naucratis Painter (Tocra 943, Stibbe 1972, no. 1 pl. 1, 3) and their regular use on Droop cups.

The interior may have been decorated with a medallion filled with a small floral complex.

Probably by the Naucratis Painter.

Ca. 565 B.C.

L93 arachne.dainst.org/entity/6861421

Inv. Z 05.66.46 □ Q 05.04

Body frg.

MPDim. 3.5, Th. 0.22–0.29

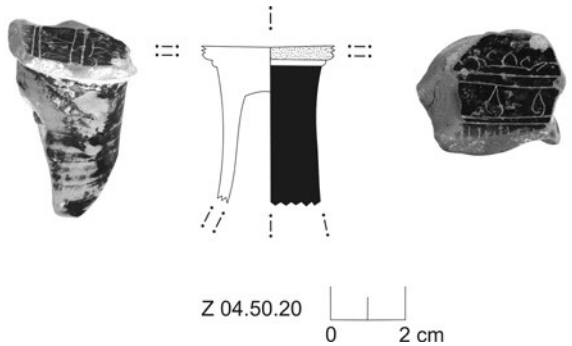
Ext. slipped, framed tongues, red line between thin lines, row of closely packed pomegranates (three sepals), two thin lines. Added red on alternate (?) tongues. **Int.** slipped, hand (?) of a symposiast, section of a kline covered with a cloth decorated with vertical red lines, four horizontal incised lines, tip of a plate (sitting on food table), many tiny incised squiggles (grapes?) in a bowl (?).

L93 may come from the same cup as **L94**. Both fragments show a plate with out-turned sides holding food. For other cups depicting incised food trays in banqueting scenes by the Naucratis Painter, see **L94**. Of the symposiast, the five short parallel lines probably represent fingers of an empty right hand as can be seen also on one of the five symposiasts of Louvre E 667 (Stibbe 1972, no. 13 pl. 6, 1); the other four hold phialai in their right hands. Just below the hand the paint has flaked badly; it is not a reserved area. The cloth covering over the kline is summarily painted with red short vertical stripes to give it a decorative touch.

The exterior decoration with a row of pomegranates between thin lines is like Louvre E 672 (Stibbe 1972, 53 pattern 3 no. 33), but with a cross bar on each stem.

Naucratis Painter.

Ca. 565–550 B.C.



L94 arachne.dainst.org/entity/6861422

Inv. Z 04.50.20 □ Q 04.02

Tall foot and floor frg, small raised ridge at the join of body to stem. The paint is badly worn on the ext. of the foot.

PHt. 4.1, Th. floor wall 0.3, Th. stem wall 0.4

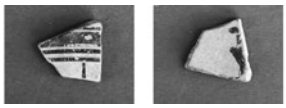
Ext. slipped on the body wall, black foot stem. **Int.** plate with food objects in it, sitting on a table with pear-shaped decorations.

The size of the food table on this vase argues for a very large depiction of a banqueting scene. For plates or trays with similar foodstuffs sitting on decorative banqueting tables by the Naucratis Painter, see Practica di Mare E 1986 (Stibbe 1972, 270 no. 19; Paribeni 1975, figs. 434. 435 pl. 5 above; Stibbe 2004, 19 fig. 2); Louvre E 667 (Stibbe 1972, no. 13 pl. 6, 1), Louvre E 672 (Stibbe 1972, 271 no. 33; Pipili 1987, 74 no. 199 fig. 105); the krater Samos K 1445 (Stibbe 1972, no. 37 pl. 19, 1); a fragment from Francavilla Marittima (Stibbe 1972, no. 34 pl. 18, 2) and **L93** which may belong with **L94**. In each case, the food trays and decorative table are incised against the backdrop of the symposiasts' klinai. For comparison, see the incised food trays and mugs on tables in a symposium scene by the Rider Painter, Stibbe 2004, no. 184 pl. 52, 1.

The similarity of the pear-shaped ornaments supporting the table top, as well as the shape of the tray or plate with raised out-turned sides holding food, point to the Naucratis Painter, but the incising work is unusually careless for him. His cup in Paris (Louvre E 672 above) has the same exterior with raised ridge at the join of body to stem, and black-painted stem, which Stibbe (1972, 63. 74–76 no. 33) puts in his Group E and dates ca. 565–550 B.C. It also has a row of pomegranates between thin lines around the lower wall just above the join of the foot, like **L93**, but without a cross bar below each pomegranate.

Probably by the Naucratis Painter.

Ca. 565–550 B.C.



L95 arachne.dainst.org/entity/6861423

Inv. Z 94.95.238 □ Q 94.05

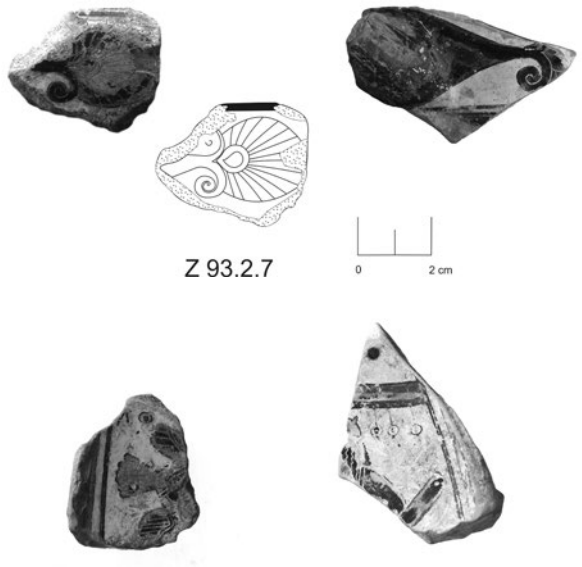
Body frg.

MPDim. 1.9, Th. 0.3

Ext. slipped, red line between thin lines, tip of one ray.
Int. slipped, object shaped like part of the leg of a kline.

For a comparison in shape with the tondo object here, see the turned kline leg from a symposium scene by the Naucratis Painter (Louvre E 672, *CVA* Louvre 1, III D c, pl. 3, 2; Stibbe 1972, 271 no. 33; Pipili 1987, 74 no. 199 fig. 105). It is possible that this fragment goes with either **L93** or **L94**.

Manner of the Naucratis Painter.



L96 arachne.dainst.org/entity/6861424

a) Inv. Z 93.2.7 □ Q 93.10 and b) inv. Z 93.4.1 □ Q 93.10

Two frgs. from the handle zone, including the stump of one handle from a large, thick walled cup. Surfaces are badly worn.

MPDim. a) 3.7, Th. 0.6, b) MPDim. 5.9, Th. wall 5.5, Th. handle (est.) 1.1

Ext. a) slipped, line at junction of rim and body, incised handle palmette (pointing r.), trace of a line below; b) black around the handle stump, base of an incised handle palmette (pointing r.), two thin lines, red line. **Int.** a) band, slipped, thin line, bird flying (to r.), two pomegranates; b) slipped, two lines at the border of the tondo, round object at the top near the edge of the tondo, broad horizontal framing line with three thin-stemmed pomegranates (poorly preserved but apparently only with two sepals) hanging from it, long wavy hair with double curved line defining a band, and back of a figure (l.) leaning against a pillow (?) wearing a cap (?). Added red on the back of the figure.

These two fragments must belong together since they both share the unusual feature of a row of pomegranates with two sepals hanging down into the central figure scene from an upper exergue border. They also both have a single line encircling the tondo, and on the exterior similar handle palmettes, although one has a double incised line around the ›heart‹ of the palmette and the other has only a single (compare Stibbe 1972, 59 patterns 10 and 11 by the Naucratis Painter). For the layout of the tondo with a symposium scene in the middle and a segment above, likely decorated with a floral chain, compare a cup by the Arcesilas Painter in Taranto (Stibbe 2004, no. 114 pl. 19, 1). Note the circle at the end of a tendril which anchors the bud chain in the segment corner.

The broad frame above the figure's head with hanging pomegranates appears to define a room ceiling with tassle-like objects hanging from it. The angle of the object against which the figure leans suggests that this is a symposiast leaning on a pillow while lying on a kline. The ›cap‹ on the figure's head has a small projection at the top although this is difficult to interpret if painted intentionally. Otherwise, compare the head of the right banqueter on the Lavinium cup (Stibbe 2004, 19 fig. 2) where the incised strands of the hair likewise end at the horizontal bands behind the ear.

A cup in Taranto by the Arcesilas Painter and another in Samos probably by this painter used a horizontal border above a symposium scene in their tondos (Stibbe 2004, no. 114 pl. 19, 1 and Stibbe 1972, no. 197 pl. 65, 1) from which drinking cups hung down as if on a room wall. The Taranto cup also has an oinochoe and a long rhyton hung on the ›wall‹. The Arcesilas Painter on another cup in Samos, in a band going around the tondo, painted a row of pomegranates hanging down above symposiasts (Stibbe 1972, no. 191 pl. 58; see also a cup in Basel, Stibbe 2004, no. 115 pl. 19, 4), but this is more in line with the Boreads Painter's practice of edging tondos with pomegranates, which the Arcesilas Painter also tended to do.

For pomegranates hanging down from tondo borders by painters other than the Boreads Painter, see **L105**; they include the Naucratis, Rider and Typhon Painters; however, with just two sepals, this would be unusual for the Naucratis Painter since he is quite consistent in painting pomegranates with three sepals, and he rarely borders tondo scenes with pomegranates in the first place.

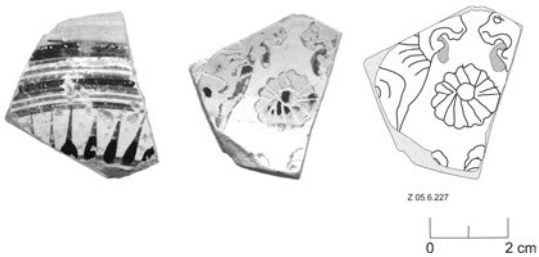
The handle palmettes are a type found occasionally on cups by the Naucratis Painter (Stibbe 1972, 59 patterns 10. 11), though normally with the leaves of the palmette closed at the end. A lakaina in Sparta attributed to the Naucratis Painter with this same type of handle palmette has a single incised line around the ›heart‹ of one handle palmette and double around the other (Stibbe 1972, no. 28 pl. 14, 2; Lane 1933/1934, pl. 41b). Vases which use this handle palmette type are grouped in Stibbe's Group D of the Naucratis Painter, dated ca. 565–560 B.C. Although preserved in just small fragments, **L96** may belong with Stibbe's shape Group VIIa that includes large, highly decorated cups by the Naucratis Painter

The flying eagle is common for the Naucratis Painter; eagles flying around a symposium scene can be found on the cup from Lavinium (Stibbe 2004, 19 fig. 2), but having the symposium closed in within a thick frame decorated with hanging pomegranates, perhaps meant to be tassles, is unusual.

L241 has a similar wall thickness and single line around the tondo, but otherwise not enough is left to associate it with the two fragments of **L96**. These two have features of both the Naucratis and the Arcesilas Painter, but all in all, the more significant features tend to point to the Naucratis Painter's workshop.

Follower (?) of the Naucratis Painter.

Ca. 565–560 B.C.



L97 arachne.dainst.org/entity/6861425

Inv. Z 05.6.227 □ Q 05.04

Body frg. The int. surface is badly worn, and the paint flaked.

MPDim. 4.2, Th. 0.33

Ext. reserved handle zone, slipped, line, red line between thin lines, careless rays, line. **Int.** slipped, head and body of one lion (r.), head of a second confronting lion (l.), both with mouths open and tongues hanging down, incised rosette filler in the space between.

The lions' mouths are toothless and only half open; their tongues hang down, giving them a tired impression. The incised rosette is carelessly executed, and even the ray pattern on the exterior is half-hearted. This is uninspired work, though it still may be by the Naucratis Painter rather than a follower.

For the antithetical lions, likely in the exergue, compare **L78**, and for other dispirited lions by the Naucratis Painter, compare Stibbe 1972, no. 6 pl. 3, 1, no. 41 pl. 22, 3 (also for the incised rosette)

Naucratis Painter or his manner.

Ca. 565–550 B.C.

L98 arachne.dainst.org/entity/6861426

Inv. Z 94.280.125 □ Q 94.16

Body frg.

MPDim. 2.2, Th. 0.3

Ext. red line, thin lines, short framed tongues. **Int.** slipped, three locks of hair flying back from a cloaked figure (?) (l.). Added red on the cloak.

The rendering of the hair in individual locks suggests the Hunt Painter, who often painted them this way (compare e.g. Stibbe 1972, nos. 218–220 pls. 74. 75. 78); however, similar locks can also be found on works by the Naucratis Painter (Stibbe 1972, no. 31 pl. 15; Stibbe 2004, no. 53 pl. 10, 3). Short, individually framed tongues are not normally found on vases by the Hunt Painter

Perhaps the Naucratis Painter.

Ca. 565–550 B.C.

L99 arachne.dainst.org/entity/6861427

Inv. Z 06.66.84 □ Q 06.05

Body frg. (2 pieces). Paint has flaked on the int.

MPDim. 3.0, Th. 0.25

Ext. reserved, rays, red line between thin lines, tops of pomegranates. **Int.** slipped, upper legs and part of the garment of a figure (to l.).

The rendering of the knee length garment with a row of vertical strokes as a fringe at the lower hem, followed by a clear zone bordered on both sides by pairs of lines, suits the style of the Naucratis Painter (compare, for example, Stibbe 1972, no. 31 pl. 15). The next zone above this however has two horizontal zig-zag lines, which is more in line with the manner of the Hunt Painter or the Chimaira Painter. Compare a cup in Rome, see Stibbe 2004, no. 161 pl. 46, 1 (manner of the Hunt Painter) or ones in Cyrene and Kassel, see Stibbe 2004, no. 275 pl. 66, 5; Stibbe 1972, no. 353 pl. 128 (both by the Chimaira Painter). A follower of the Naucratis Painter, the Hoplite Painter, used the fringed hem regularly for his garments (see **L222**); he also used zig-zag lines as a band of ornament on garments, and the rendering of the knee is not too far off what is found on **L100** (e.g. Stibbe 2004, 238 no. 293; Zimmermann 1987, 34 f. fig. no. 69 once London art market). The exterior decoration with a band of pomegranates around the cup stem, however, suits the style of the Naucratis Painter better. One cup by the Hoplite Painter used a row of pomegranates around the base, but it was not common for him (Stibbe 1972, no. 322 pl. 115; Stibbe 2004, 239 no. 301). Probably from the same cup as **L100**.

Manner of the Naucratis Painter.

Ca. 565–555 B.C.

L100 arachne.dainst.org/entity/6861428

Inv. Z 06.11.1 □ Q 06.11 (or once inv. Z 06.4.1 □ Q 06.11)

Body frg. The int. surface is badly worn.

MPDim. 4.8, Th. 0.3

Ext. no evidence of slip, neat rays, red line between thin lines, row of pomegranates (three sepals) with a dot between each floral. **Int.** slipped, parts of three legs (r.), the centre one might be wearing a greave, the others are unclear, in front of the third leg at right is a possible shield apron.

The pomegranate frieze around the base is found on cups by the Rider Painter (Stibbe 1972, 156 pattern 13, compare also pattern 8, and see **L202**). It is not certain whether this was a chain of pomegranates or individual pomegranates with a cross bar, but the latter may be more likely given also the similar lack of slip on the exterior as **L202**, which has unlinked pomegranates with cross bars. The lack of slip on the exterior suits a later work of the Rider Painter, but the Rider Painter does not depict knees and legs this way. They are closer to the Hunt Painter's renditions.

The middle leg is very thick. The knee caps of the middle and the left leg are outlined with a double incised line. It looks like these two legs belong to one figure, and the right hand leg belongs to another. There is no clear knee cap on this second figure.

Probably from the same cup as **L99** based on the exterior decoration, and if so, then a connection with the Naucratis Painter is evident.

Manner of the Naucratis Painter.

Ca. 565–555 B.C.

L101 arachne.dainst.org/entity/6861429

Inv. Z 06.116.27 □ Q 06.30

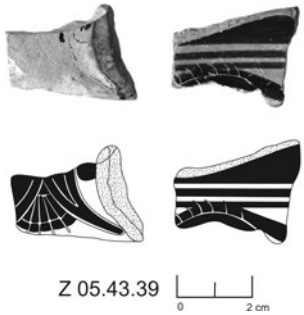
Body frg.

MPDim. 3.0, Th. 2.5

Ext. slipped, band, two thin lines, red line, tops of rays (?). **Int.** slipped, body with part of the back leg, wing and hair of a sphinx (r.). Added red on the wing.

The placement of the sphinx vis-à-vis the outside decoration of this cup means that it should not be part of a confronting pair filling a lower exergue. Instead, it might be part of a horizontal zone or possibly an upper exergue (such as Pipili 2001, no. 9 fig. 11 a), above the main tondo scene. The one other possibility is that the figures are upside down in a lower exergue, such as on Stibbe 1972, no. 93 pl. 31, but this would be very unusual. The lower part of the sphinx's hair sweeps back slightly across the base of its wing. The wing feathers and hair fit a little better with known examples by the Naucratis Painter than any of the other painters.

Manner of the Naucratis Painter.



L102 arachne.dainst.org/entity/6861430

Inv. Z 05.43.39 □ Q 05.04

Body and stump of one handle frg. Burnt in a secondary fire. The slip colour is difficult to distinguish from the clay; both are light to medium grey.

MPDim. 3.8, Th. 0.42

Ext. black at the break of the handle, part of an incised lotus between the two handle attachments. **Int.** slipped, band, two lines as a tondo border, unintelligible curved object with short incisions along the outer edge.

In the workshop of the Naucratis Painter, the small space under the handle of cups especially, but also on hydriai, is commonly decorated with a small floral. Here a lotus is preserved. The interior figure is too poorly preserved to identify. The incision is light and careless.

Manner of the Naucratis Painter.

L103 arachne.dainst.org/entity/6861431

Inv. Z 94.70.19 □ Q 94.06

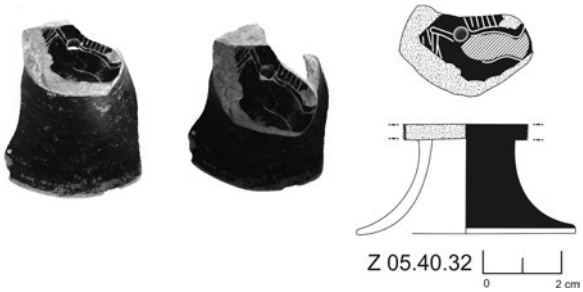
Body frg. from a very thin-walled cup. The int. surface is badly worn.

MPDim. 2.5, Th. 0.2

Ext. reserved, row of pomegranates on long stems, with four or five sepals, cross bars both above and below the pomegranates, three lines. **Int.** slipped, unintelligible object (drapery?).

The painting of pomegranates that have more than three sepals on the fruit is not common outside the Naucratis Painter's workshop, see Stibbe 1972, 53 patterns 14. 15, p. 54 patterns 1–5. Two cup fragments from Olympia have very thin sepals, about five for each pomegranate, low on the exterior wall. These are late cups, placed in the last quarter of the sixth century, see Kunze-Götte 2000, 84 f. nos. 57. 58 pl. 27.

Naucratis Painter or a follower.



L104 arachne.dainst.org/entity/6861432

Inv. Z 05.40.32 □ Q 05.01

Floor and low spreading base frg. Small hole drilled through the floor. Light brown clay, dark brown paint.

PHt. 2.6, D base 5.6, Th. foot 0.3

Ext. painted foot, two thin lines inside the foot and otherwise reserved. **Int.** unintelligible winged figure, traces of added red over part of the object. (Perhaps the open wing of a bird to r. Compare **L298**.)

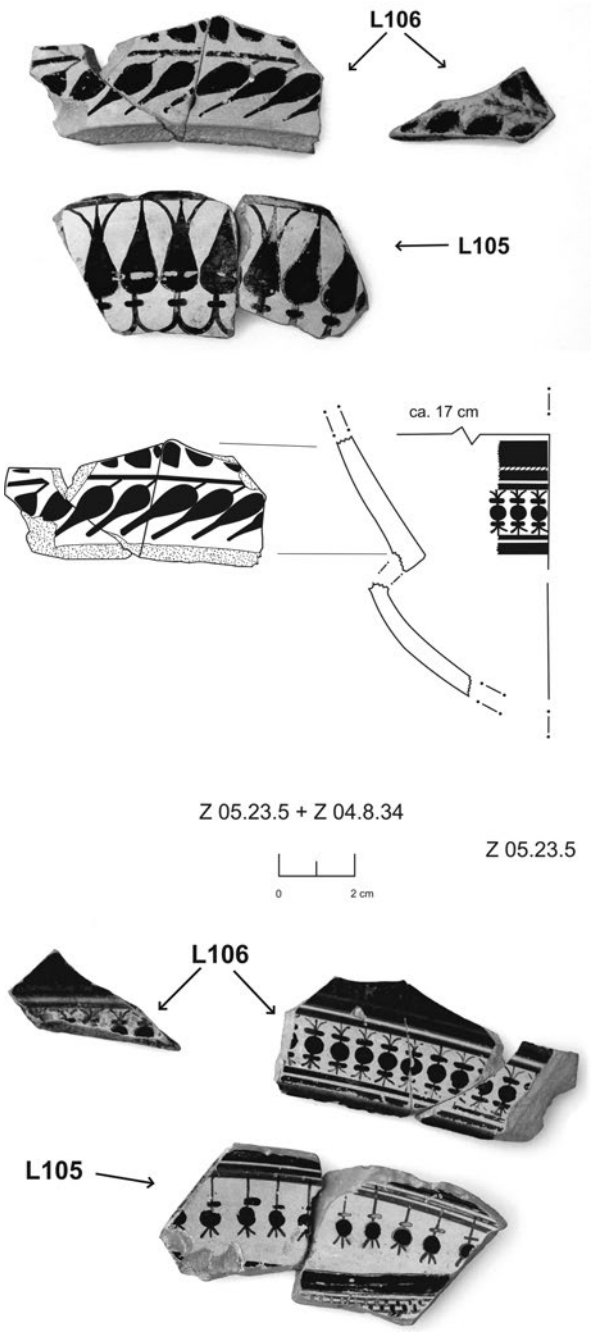
This is either a very early black-figure cup foot, closest to Stibbe's shape Group IV (1972, 20 f. fig. 4) which he dates ca. 580–570 B.C., or it is from some other shape, although it does not suit a fruit-stand, especially because exterior decoration is missing and the interior floor has neither a floral complex nor a gorgoneion. Compare **L374** and **L375** for its low shape.

The Naucratis Painter liked to fill cup tondos with winged creatures early in his career (Stibbe 1972, 63. 67–69 no. 7 pl. 4 [Louvre E 664, sphinx, open crescent wings], no. 9 pl. 5 [Boston MFA 64.1459, wind god?, open bird wings], both fitting in Stibbe's Group B for the painter, ca. 570 B.C.), but the pattern of lines on **L104** does not quite suit either sphinx or wind god. Perhaps a siren with open wings would work better (compare one by the Hunt Painter, Stibbe 1972, no. 235 pl. 83).

The hole pierced through the floor was done deliberately to destroy the cup's usefulness for anything but dedication. Other examples of this on cups include the cup in Boston (above, Stibbe 1972, no. 9 pl. 5 [restored, hole not visible], but see Pipili 1987, 65 no. 172 fig. 92), and Louvre E 672 (Stibbe 1972, 271 no. 33, Pipili 1987, 74 no. 199 fig. 105). The set of plates deposited in a heroon/tomb in Sparta was treated the same way, with a hole through the centre of each, see Raftopoulou 2006, 139. Could this have been a service of the workshop, to drill a neat hole through the vase for the customer?

Manner of the Naucratis Painter.

Ca. 575–570 B.C.



L105 arachne.dainst.org/entity/6861433

Inv. Z 04.8.34 □ Q 04.01 (now written as inv. Z 04.8.94 in ink)

Body frg. (2 pieces) from the handle zone of a large cup. It is tempting to bring this and **L106** (with the inscription) together, but there is no clear join, nor is there any conclusive evidence in terms of secondary ornament to bring them together.

MPDim. 9.3, Th. 0.5

Ext. slipped, line, buds, alternate ones with partly open sepals. Remains of an added red dot on each lotus bud. **Int.** slipped, black band, two lines, row of pomegranates (three sepals, tall stems with cross bar at the base) along the tondo border, broad base line for the exergue, two rows of tiny dots, edge of a black figure scene.

Ornaments on both the interior and exterior are bold and carefully painted. The added red on florals is a feature of the Naucratis Painter and his workshop. For the large lotus-bud chain, see Stibbe 1972, 55 pattern 7 (found on an oinochoe from his workshop, no. 83), and for many variants of the lotus-bud chain by this painter, including their use in the handle zone, see Stibbe 1972, 55 especially pattern 2, and for the handle zone, e.g. nos. 1. 16. 18. 21. 23 pls. 1. 8. 10–12. Only one cup by the Naucratis Painter has a row of pomegranates attached to the tondo border, surrounding a large floral complex (Tocra 941, Stibbe 1972, 53 pattern 2 no. 12; Boardman – Hayes 1966, 82. 85 f. no. 941 pl. 61). Otherwise, a row of large pomegranates attached to the tondo border is found on two cups by the Rider Painter, dated ca. 560–550 B.C. (Stibbe 1972, 156 patterns 5. 6, p. 285 nos. 291. 298 pl. 96, 1; De Albentiis 1986, 49 pl. 24, 1. 2) and two cups by the Typhon Painter dated ca. 560–555 B.C. (Stibbe 1972, 180 pattern 1, pp. 185 f. 288 nos. 341. 342; Pompili 1986c, pl. 51; Faustoferri 1986, pl. 64, 1), without the cross bar on the stem. A similar use of pomegranates is seen in a black-figure scene on **L96**, although on a frieze border. Their use this way should be an influence from the Boreads Painter, at least for the Typhon Painter's two cups. Nothing else of these fragments however recalls the Typhon Painter's work. The Arcesilas Painter is the only other painter to use this kind of ornament, pomegranates with three sepals and a cross bar attached to a tondo border (Stibbe 1972, 111 pattern 3, no. 191 pl. 58; Stibbe 2004, no. 117 pls. 20. 21; Kunze-Götte 2000, 38 no. 20 pl. 11), and a lotus-bud chain in the handle zone (Stibbe 1972, nos. 192. 194 pls. 61. 62), but he is not known to put added red dots on his florals.

If the rim sherds of **L106** are from the same large cup as **L105**, then there is more reason to think it was painted by the Naucratis Painter, since both the pomegranates with up and down sepals (Stibbe 1972, 53 pattern 6) and the myrtle wreath (Stibbe 1972, 58 patterns 21–23) are common to him, including several cups where there is the same placement of these pomegranates on the inside of rims and a myrtle wreath on the outside, e.g. Stibbe 1972, nos. 21. 32 pls. 11. 17, and **L107**.

The double row of dots or little squares in the main figured zone is strange. It is unknown otherwise, and difficult to say whether it is part of the black-figure scene, or part of the border dividing the scene from the exergue. It is unfortunate that only the very edge of one unidentifiable black-figure object is preserved in the main frieze. The double row of dots may have been part of this scene, and the exergue may have formed an upper boundary for the main scene, rather than a lower ground line.

Probably by the Naucratis Painter.

Ca. 565–555 B.C.

L106 | Pl. 5, 1 arachne.dainst.org/entity/6861434

a) Inv. Z 05.23.5 □ Q 05.11 and b) inv. Z 04.121.24 □ Q 04.08

Two rim frgs. (3 joining pieces in one frg.), with a break at the sharply offset join of rim to body. Inscription in added white paint.

D rim (est.) 34.0, a) MPDim. 8.3, b) 4.8, Th. 0.4, PHt. rim 3.8

Ext. slipped, myrtle branch with leaves pointing to the left.
Int. black band with inscription in added white paint, red line, slipped, thin line, row of pomegranates with three sepals and a cross bar at both top and bottom of each pomegranate, thin line, black at the join of rim to body.

The inscription has some legible letters.
.]ḘΣΕΣΚΑΛΑΝϘϒ[.

The first letter is partial and may be the bottom horizontal stroke of an epsilon. Then a four or more-stroke sigma, epsilon, four or more-stroke sigma, kappa, alpha, lambda, alpha, nu, qoppa, and the bottom of two (?) letters, the first being pointed like a ›V‹, and so likely upsilon, but the next is illegible (Schaus 2018a, 299 fig. 3).

The band of pomegranates with three stamens at top and bottom is only common on the work of the Naucratis Painter (Stibbe 1972, 53 pattern 6), which points to this as another vase by his hand with an inscription. The myrtle wreath with leaves pointing to the left can be found almost exclusively on his work, see Stibbe 1972, 58 pattern 21. Other painters tend to depict them pointed to the right.

My thanks to R. Wachter and A. Johnston (pers. comm.) for their helpful comments on this inscription.

It is clear that both the second and fourth letters are best taken as four or five-stroke sigmas, which are unexpected, because the Naucratis Painter used a different script for the one other vase by him with a dipinto, from Cyrene, which has two three-stroke iotas (Schaus 1979, 102–106 pl. 16; Schaus 1985, 33 no. 153 pl. 9). He may have used the Cyrenean script for that vase since he knew it was going to be dedicated in Cyrene, as Pipili (1987, 103 n. 622; Pipili 2006b, 79 f.) and Wachter (2001, 159) suggested. It now seems even more likely, since this vase from Miletus indicates that the Naucratis Painter also used the Laconian script; in particular the use of a sigma rather than a san indicates that it is Laconian and not either Corinthian or Cyrenean. Furthermore, here is the first use of the letter qoppa in a Laconian inscription other than an abecedarium (Vix krater) (Jeffery 1990, 183). The more likely restoration of the last word is »KULIKA« (kylix), rather than the name of a goddess, Kyrene, Kybele, or Kypris (Aphrodite of Cyprus)[132].

Johnston informs me that the reading should be the dedicant's name (ending in ».ses« or »es«) followed by »kalan qulika«, the beautiful kylix. Email (April 14, 2016):

»I would suggest *either*: ›.s : kalan qulika)‹ – potter's or painter's signature, suitably Doric with probably five-stroke sigma and triple diagonal punctuation, *or* more likely ›,ses kal…‹, still a signature.«

Follow-up email:

»Indeed re qoppa – Vix krater and Taranto, but not otherwise. In the C6 (sixth-century) world I would stick to the known range of usages; ›qulika‹ vel sim is the default I would say, and is at least paralleled, though the traces of lettering at the end give some pause – they do not fit any of the suggestions, including mine, very well. But there is certainly no parallel for dedicating *es*.«

Stibbe (1997, 129 f. Anhang 1) discussed an inscription by a certain Hermagores to Milesian Apollo found on a Laconian II cup in the Apollo Sanctuary at Naucratis, but this name is now corrected by Johnston (2013, 104 f. fig. 3) who restores the name Hermagathinos, see the discussion under **L13**. Gardner (1886, 61 f. pl. 33) lists the inscriptions from the Apollo sanctuary and among those making dedications to Milesian Apollo, four names end with »ης« (or »ες« if Doric Greek): Φάνης, Σληύης, Χαρόφνης, Ερμαγόρης. Any one of these might be a candidate to dedicate this **L106** cup also, but of course, this is speculative.

As a side note about a possible potter or painter's signature in this inscription, Cartledge argued that Spartiates did participate in utilitarian and practical daily crafts, and that one possible piece of evidence is a grave group (four cist graves covered by an earthen tumulus) at Mesoa in Sparta with substantial animal offerings, located close beside a pottery kiln[133]. I am kindly informed by R. Catling (emails Nov. 12–13, 2009) that in more recent excavations at the Menelaion, only one sherd with a white dipinto was discovered. »It comes from an earlyish context (Laconian I–II) and is painted … sinistroverse … just below the rim of a large black-glazed open vessel, possibly a very large lakaina. The first two letters are fully preserved KY.« and »The third letter is not as certainly a N as I had recalled. It preserves the top right part of the letter – the tops of the vertical and a joining diagonal stroke. So a number of other letters are possible, including R.« One

132 An intriguing, though less likely, possibility is that the vase was dedicated to »good Kyrene« »kalan Quranan« (Wachter, pers. comm.). Stibbe (2004, 22) proposed that Kyrene was a hypostase for Aphrodite, and that the silphium plant which Stibbe believed was depicted on four Laconian vases, including the name vase of the Naucratis Painter (now a fifth vase **L80** has the same stylised plant), is the attribute of the goddess Kyrene. Alan Shapiro (pers. comm.) suggested a possible reading of QUPRIS, an epithet of Aphrodite, (goddess of Cyprus). Von Graeve (2013, 13) noted the appearance of terracotta figurines in the sanctuary depicting a female goddess sitting on a throne with an animal on her lap, either a ram or lion. In the case of the lion, he dismissed the possibility that it is a representation of the goddess Kybele, since there is no other indication in the sanctuary for the worship of Kybele. So Kurana or Kupris might be options, but the use of the accusative »kalan« seems to obviate all these since dedications to deities are typically in the dative.

133 Cartledge 1976, 118.

wonders whether that third letter might have been a lambda, and so restore »KYLIKA« here also, but with kappa rather than qoppa.

A fragmentary Ionian ›Knickrandschale‹ or hemispherical bowl from the Aphrodite Sanctuary at Miletus was incised with a similar inscription using a qoppa in the word »kylix«[134]. N. Ehrhardt listed other inscriptions in East Greece using this letter form, a rare one only found before ca. 550 B.C. and only coming before the letters upsilon and omicron. He also gives examples of the appearance of the word »kylix« between about 700 and 470 B.C.[135]. **L106**, however, was certainly a Laconian inscription, painted on before firing, although it is about contemporary with the hemispherical bowl.

For dedication inscriptions on Laconian pottery at Sparta, see Hondius – Woodward 1919–1921, 104–116. 119–125 figs. 1–3 and Woodward 1928–1930, 241–252 figs. 1–6. Some of these are in white (or ›pink‹) paint, but very brief, »Ὀρθαία ἀνέθεκε«, or »Ἀθεναία ἀνέθεκε« and not on decorated pottery, or if so, so fragmentary that the decoration is difficult to understand[136]. One other inscription should be added to these, on a decorated trefoil-mouthed oinochoe from the Athena Chalkioikos sanctuary on the acropolis of Sparta, suggested to be Laconian II or early in Laconian III, or early sixth century (Droop 1926/1927, 70 fig. 13 a; Faustoferri 1986, 134; Stibbe 2000, 59. 148 no. B3 fig. 118; SEG xi, 666; Jeffery 1990, 188. 198 no. 4, ca. 590–580). It has a lotus and bud chain on the neck with red cross strokes on the stems (Lane 1933/1934, 174 fig. 22, 11), an unusual battlement pattern above on the transition between neck and trefoil mouth, and the inscription above this in white paint over black – »ἀνέθ(ε)κεν Ἀθαναία«. The inscription uses a single stroke iota, and the theta has a diagonal cross in the middle of a circle.

If not by the Naucratis Painter, the large and carefully decorated cup (**L105** and **L106**) might instead be by the Painter of the Taranto Fish. Its lotus and bud chain with added red on the ›hearts‹ of the buds and lotuses would normally be associated with the Naucratis Painter (compare Stibbe 1972, 56 patterns 9–13). The lotus in particular is similar to one in the handle zone of a cup fragment in Samos (Pipili 2001, 21–24 no. 4 figs. 5 b. 6) attributed to this painter, although the attribution may have been made without considering the oinochoe from the Athena Chalkioikos sanctuary in Sparta. Two vases in the Naucratis Painter's manner use a continuous battlement pattern (Stibbe 1972, 58 pattern 4), but it is different. The battlement pattern, or a close form of it, is found on two vases by the Painter of the Taranto Fish, in the hair of the Gorgoneion of a fruit-stand in Sparta (Lane 1933/1934, pl. 29 below; Stibbe 2004, 232 no. 244; Schaus 2015, 6 no. 11 fig. 4, p. 68 pattern 48) and in added white on a small lakaina from Sparta (Stibbe 2004, 232 no. 245 pl. 64, 5; Schaus 2015, 6 no. 12, p. 68 pattern 49). The use of red for the cross strokes on the bud stems is only found on one securely attributed vase of the Naucratis Painter, based on figure style (Stibbe 1972, 55 pattern 11 no. 1; see also pattern 12 found on no. 16 but this only has secondary ornament as decoration, no figured decoration). Such red cross strokes are found on a lid fragment from Sparta (Stibbe 1972, no. 76 pl. 27, p. 55 pattern 10; Droop 1926/1927, 69 f. fig. 12 a; Schaus 2015, 7 no. 32), which is probably by the Painter of the Taranto Fish, and also a lakaina, Sparta 1016 (Stibbe 1972, no. 337 pl. 120, p. 179 pattern 10; Schaus 2015, 7 no. 34 fig. 9) again a work probably by the Painter of the Taranto Fish.

Concerning the problem of »special commissions« by customers of the Laconian vase painters, see Faustoferri 1986, 133–146; and also Pipili 1998, 93–96; Coudin 2009b, 261. Did the customers commission a painter to produce an appropriate cup for dedication at a particular sanctuary, whereupon it was painted, fired and paid for, taking several days for ultimate delivery? In some cases, this seems to be the case since dedicatory inscriptions are painted on before firing, including **L106** and the oinochoe fragment published by Droop (1926/1927, 70 fig. 13 a) and perhaps also the puzzling fragment by the Naucratis Painter in Cyrene. But other vases that had only an appropriate scene depicted for a given sanctuary, may have already been in stock, so the buyer simply made a selection and took it with him when leaving the shop. This probably cost less, and certainly took less time. A dedicatory inscription could then be added by incising it into the clay after the purchase, as we know was done. In fact, it seems quite certain that most vases incised with a dedicatory inscription were not special commissions, but an off-the-shelf choice. Unless there is clear evidence of a special commission, in other words involving a scene that could only be chosen for dedication in one place, or a pre-firing inscription (dipinto) on a cup with a particular god or person named, then it seems wiser to accept that the vase painters kept a selection of appropriate vases, for different gods or goddess, or for specific occasions (symposiums, horse races, death) to sell when a customer happened by his shop[137].

Probably by the Naucratis Painter.

Ca. 570–550 B.C.

134 Ehrhardt 2007.
135 Ehrhardt 2007, 287 f.
136 For two dishes with dipinti, dated ca. 600, see Stibbe 1994, 84 f. 208 nos. C5. C7.

137 For evidence of a sixth-century pottery shop's vessels for sale at Miletus, see Wascheck 2008.

L107 | Pl. 1, 3. 4 arachne.dainst.org/entity/6861435

Inv. Z 04.40.10 □ Q 04.03, inv. Z 04.5.32 □ Q 04.03, inv. Z 04.8.35 □ Q 04.01, inv. Z 04.6 □ Q 04.01, inv. Z 02.24 □ Q 01.14, inv. Z 06.154 □ Q 06.21

Nine sherds making up six rim frgs. (3 + 2 + 1 + 1 + 1 + 1) from a large, thin walled cup. Shiny, black paint, well preserved on c), worn and brown-black on the ext. surfaces of other frgs.

D rim (est.) 36.0, MPDim. a) 4.8, b) 4.1, c) 3.0, Th. wall 0.37

Ext. black lip, slipped, thin line, myrtle branch (leaves to left), two thin lines. Added red over the stem of the myrtle. **Int.** black lip, slipped, thin line, row of pomegranates with three sepals and cross bar at top and bottom of each, three thin lines, chain of buds with balls hanging from the tops of alternate buds.

Compare for example Stibbe 2004, no. 2 pl. 1, 1. 2 for the combination of myrtle wreath on the exterior of the rim and bud chain on the interior. For the red stem of the wreath, Stibbe 1972, 58 pattern 23, no. 52.

Probably by the Naucratis Painter.

Ca. 570–560 B.C.

L108 arachne.dainst.org/entity/6861436

Inv. Z 93.27.98 □ Q 93.11

Rim frg.

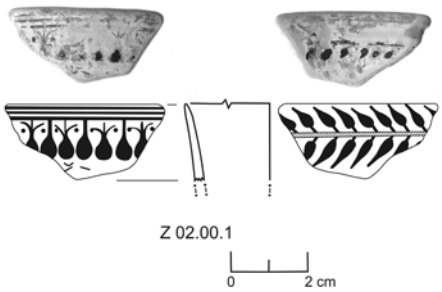
MPDim. 2.4, Th. 0.32

Ext. slipped, line at the lip, thin line, myrtle wreath with leaves pointing right, dot at the base of each leaf. **Int.** slipped, line at the lip, thin line, row of buds (alternate ones are partly opened – three sepals).

For the combination of lotus buds on one side of the rim and a myrtle wreath on the other, see **L109**. For the dots at the base of the leaves, see a rim fragment in Samos by the Naucratis Painter, Stibbe 1972, 58 pattern 23 no. 52, and a cup from Halieis in the Nauplion museum which also has the bold lotus-bud chain on the interior of the rim, Stibbe 2004, no. 2 pl. 1. Compare also **L285** and a vase by the Boreads Painter in Samos, Stibbe 1972, 92 pattern 7, no. 152 pl. 48, 3. A cup from Assos (Utili 1999, 165 no. 119 fig. 7) also has this pattern including myrtle leaves pointed right but without the dots between the myrtle leaves. Another cup in Samos has a bud chain on the interior as here, and a myrtle wreath on the exterior, but with leaves pointing left instead of right, and the dots at the base of the leaves have been given sepals so they become little pomegranates.

Probably by the Naucratis Painter.

Ca. 575–560 B.C.



L109 arachne.dainst.org/entity/6861437

Inv. Z 02.00.1 (or once inv. Z 02.55? □ Q 02.04)

Rim frg. from a small cup. Surfaces are worn.

D rim (est.) 14.0, MPDim. 4.0, Th. 0.21

Ext. slipped, thin lines, chain (?) of buds with alternate ones partially open (three sepals), and dots between each at their tops and bottoms (?). **Int.** slipped, thin lines, myrtle wreath with small leaves pointing left. Added red on stem of wreath.

For similar rims with myrtle wreath and lotus-bud chain by the Naucratis Painter, see from Tocra, Boardman – Hayes 1966, 82. 86 no. 942 pl. 61 (probably from the same cup as no. 941, Stibbe 1972, 270 no. 12); from Assos, Utili 1999, 165 no. 119 fig. 7; and from Porto Cheli, Stibbe 2004, no. 2 pl. 1, but here the placement is reversed with the wreath on the interior and bud chain on the exterior. The cup from Porto Cheli is similarly quite small, but richly decorated. For red on the myrtle stem, see **L107**. For the lotus bud type, compare Stibbe 1972, 55 patterns 11. 12, but this is not well enough preserved to discern whether red cross strokes were used below the buds.

Probably by the Naucratis Painter.

Ca. 575–565 B.C.

L110 arachne.dainst.org/entity/6861438

Inv. Z 94.299.4 □ Q 94.14

Rim frg.

MPDim. 2.5, Th. 0.4

Ext. slipped, part of a myrtle wreath with red stem, narrow leaves (pointing left), small dots at the base of the leaves and larger dots at the tips of the leaves. **Int.** slipped, part of a large incised lotus and edge of a palmette.

The myrtle wreath on the exterior is characteristic of the Naucratis Painter, both with and without dot fillers, see Stibbe 1972 58 patterns 21–24. The bold lotus-palmette decoration on the interior of the rim suits the same painter's style, presumably appearing something like Stibbe 2004, 13 pattern 14. Another, very wide, rim frag-

ment with the same combination of lotus-palmette on the interior and myrtle wreath on the exterior was found at Gravisca, and thought by F. Boitani to be by the Naucratis Painter or in his manner and dated ca. 560 B.C. (Boitani 1990, 25 f. no. 2 figs. 4. 5). On the other hand, the combination of myrtle wreath and lotus-palmette chain is also found on a cup rim which Stibbe had trouble accepting as having belonged together with body fragments of a cup by the Boreads Painter in Samos (K 1212, Stibbe 1972, 101. 236 n. 2 no. 152 pl. 48, p. 92 patterns 5 and 7, pp. 94. 101 Group C), but a similar lotus and palmette chain has been found on a Boreads Painter cup in Olympia, decorating the handle zone (Kunze-Götte 2000, no. 10 pl. 6; see Stibbe 1972, 237). The evidence is not clear as to which painter decorated this rim, but it seems closer to the style of the Naucratis Painter.

Manner of the Naucratis Painter.

Ca. 560 B.C.

L111 arachne.dainst.org/entity/6861439

Inv. Z 01.75.32 □ Q 01.14

Frg. of a thick-walled vessel, perhaps from the rim of a cup.

MPDim. 3.3, Th. 0.5

Ext. slipped, branch with myrtle (?) leaves below the stem and pomegranates with three sepals above the stem (pointing right). **Int.** black except for a possible reserved line at the lip.

This combination of leaves and pomegranates (meant as berries?) is found only on vases by the Naucratis Painter or in his manner, see Stibbe 1972, 54 patterns 10 and 11 nos. 13 (Naucratis Painter, Stibbe's Group C, ca. 565 B.C.) and 72 (pp. 223 f., attributed to the manner of the Naucratis Painter, from his workshop). The depiction of a separate row of pomegranates (?) begs the question as to whether the artist might have meant a pomegranate branch with fruit and leaves, since the pomegranate leaf is similar in shape to the myrtle, or whether he meant the decoration to be the myrtle branch with small berries. Perhaps it is easiest to explain the branch as an artificial hybrid combining the myrtle branch with a common Laconian pomegranate chain so that the upper row becomes the berries of the myrtle. For the myrtle, including its close association with Aphrodite, see Kunze-Götte 2006, especially 43–45.

Probably by the Naucratis Painter.

Ca. 565–560 B.C.

L112 arachne.dainst.org/entity/6861440

Inv. Z 04.00.5 □ Q : -; inv. Z 04.12.44 □ Q 04.03

Two lip and handle zone frgs. Surfaces are worn.

MPDim. a) 3.0, Th. 0.4, b) 3.2, Th. 0.38

Ext. slipped on the rim, line, thin line, line just below the offset of the rim, reserved handle zone with the top part of a band of partly opened buds, alternate ones having balls attached to the outside sepals. **Int.** slipped, lower part of a bud (?) chain (cross bars below each) on the rim, thin line, band at the join of rim to body, two thin lines, red line as the tondo border.

The bud chain with dots at the tips of the sepals of alternate buds is a variant on a common type used by the Naucratis Painter, see Stibbe 1972, 56 pattern 6, compare also patterns 10. 12. 13; Stibbe 2004, 13 pattern 3. It was used once by the Boreads Painter in a slightly different form, see Stibbe 1972, 91 pattern 18. Filling the handle zone with a lotus-bud chain is something the Naucratis Painter did occasionally, starting early in his career (Stibbe 1972, no. 1 pl. 1, 3). Perhaps from the same cup as **L78**, with a bud chain in a reserved handle zone.

Probably by the Naucratis Painter.

Ca. 570–560 B.C.

L113 arachne.dainst.org/entity/6861441

Inv. Z 94.5.111 Screening Area 5

Body frg. from the handle zone. Worn on the ext. surface.

MPDim. 3.6, Th. 0.3

Ext. reserved handle zone with a bud chain (double cross bar on each bud), slipped below with three thin lines, with a row of five-stroke sigmas. **Int.** black.

The use of a pair of cross-strokes on the stems of lotus buds and also pomegranates can be found on vases associated with the Naucratis, Arcesilas and Hunt Painters vases (Stibbe 1972, 54 patterns 3. 4, p. 56 pattern 2, p. 59 patterns 2. 3, p. 61 pattern 3 [Naucratis Painter], p. 111 pattern 6 [Arcesilas Painter], p. 127 patterns 3. 10 [Hunt Painter]; and see also **L280**), but in combination here with a reserved handle zone and band of five-stroke sigmas, this should be by the Naucratis Painter (the Hunt Painter also used such bands of five-stroke sigmas, Stib-

be 1972, 128 pattern 15). For two other cups by the Naucratis Painter from Miletus with the five-stroke sigma band used below the handle zone, see **L79** and **L80**. The interior may have been decorated with a small medallion.

Probably by the Naucratis Painter.

L114 arachne.dainst.org/entity/6861442

Inv. Z 92.1.10 □ Q 92.20

Rim frg.

D rim (est.) 21.0, MPDim. 4.2, Th. 0.4

Ext. line at the lip, otherwise undecorated. **Int.** slipped, line at the lip, thin line, row of pomegranates (three sepals top and bottom, cross bar at top and bottom of fruit), two thin lines.

This and **L115** have a similar rim decoration, but **L114** has cross strokes above and below the pomegranates. For the type, see Stibbe 1972, 53 pattern 6. It appears quite commonly on the interior of cup rims, but is not commonly separated by thin lines in the upper part of the interior rim only, as here. Two cups have the pomegranates on the interior and an undecorated exterior rim, see Stibbe 1972, 272 nos. 47 and 50 pl. 23, 8. 9, but neither has quite the same layout as here and on **L115**. Based on a comparison of **L115** with two cups in Tocra from the Naucratis Painter's workshop, and the similarity of the decoration of the rim of Tocra 943 (Stibbe 1972, no. 1 pl. 1, 3, simple pomegranate chain instead of a row of pomegranates), all of which are dated in the 570s by Stibbe, it seems likely that **L114** is early in this painter's career.

Probably by the Naucratis Painter or his workshop.

Ca. 575–570 B.C.

L115 arachne.dainst.org/entity/6861443

Inv. Z 94.129.23 □ Q 94.05

Rim frg.

MPDim. 2.4, Th. 0.26

Ext. slipped (? very thin), no decoration on the rim, line at the join of the body. **Int.** slipped line, row of small, closely packed pomegranates (three sepals at top and bottom of fruit), line, line at the join of rim to body.

For the row of double ended pomegranates and no cross bars, see Stibbe 1972, 53 pattern 5, appearing on two cups from Tocra attributed by Stibbe to the manner of the Naucratis Painter, from his workshop, and dated early in his career (Stibbe 1972, 63 Group A, nos. 60. 61; Boardman – Hayes 1966, 86 nos. 944. 945 pl. 63).

Probably by the Naucratis Painter or his workshop.

Ca. 575–570 B.C.

L116 arachne.dainst.org/entity/6861444

Inv. Z 04.5.31 □ Q 04.03 and inv. Z 05.42.110 □ Q 05.04

Two concave rim frgs. from a small cup. Surfaces are worn. Much of the paint on the interior has fired medium brown.

D rim ca. 18.0, MPDim. a) 6.1, b) 4.0, Th. 0.4

Ext. slipped, line at the lip but the rest of the rim is undecorated. **Int.** slipped, line at the lip, pomegranate chain (three sepals) (two careless brush marks), two thin lines, band before the junction of the body.

A group of early cups in Tocra have this same rim decoration, either by the Naucratis Painter or »in his manner« (Boardman – Hayes 1966, 82 f. 86 nos. 943–947 pls. 62–64 [nos. 943–945 have double ended pomegranates, nos. 946. 947 have a pomegranate chain, as here]; Stibbe 1972, 53 patterns 10 [but with cross bars on stems] and 12, p. 63 Group A nos. 1, 60–63 pl. 1). They are dated ca. 570–560 by Boardman and Hayes, and ca. 575–570 B.C. by Stibbe. An early cup by the Rider Painter, also in Tocra, has a similar decoration but with a cross bar below each pomegranate (Boardman – Hayes 1966, 84 no. 935 pl. 58; Stibbe 1972, 156 pattern 11, p. 161 no. 288 Group A, ca. 570–560 B.C.)

Manner of the Naucratis Painter.

Ca. 570 B.C.

L117 arachne.dainst.org/entity/6861445

Inv. Z 01.20.10 □ Q 01.12; inv. Z 03.4 □ Q 03.01; inv. Z 02.44 □ Q 02.03; inv. Z 06.159.5 □ Q 06.21(?)

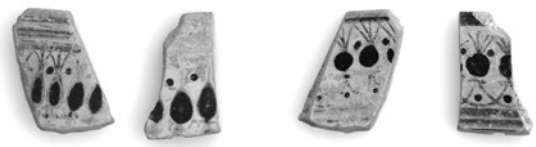
Four non-joining frgs, from the rim (?). Three have been in a secondary exposure to fire. Light grey coloured slip.

MPDim. a) 2.8, b) 2.2, c) 2.0, d) 2.3, Th. 0.27–0.32

Ext. slipped, bud chain (cross stroke below) with deep loops, three or five sepals on buds, of which those with five have the two outer ones extended horizontally to end in balls, one stray dot of paint between two florals. **Int.** black, reserved band (possibly slipped but difficult to discern).

This type of floral chain with deep loops is found on vases by the Naucratis Painter rather than any of the other painters or their workshops. Compare Stibbe 1972, 54 patterns 3. 5 and p. 56 pattern 3. For balls at the end of the outer sepals, compare Stibbe 1972, 56 patterns 6. 10. 12. 13, p. 61 pattern 5.

Probably the Naucratis Painter or his manner.



L118 arachne.dainst.org/entity/6861446

Inv. Z 94.148.18 □ Q 94.10 (inv. Z 94.299 □ Q 94.14)

Two non-joining rim frgs. Surfaces are worn.

Ht. rim 3.2, MPDim. a) 3.7, b) 3.6, Th. 0.37

Ext. slipped, three thin lines, row of closely packed buds (three sepals, cross stroke below each) with dots between each.
Int. slipped, line just below the lip, pomegranate chain (four sepals, cross stroke below each, two separate chains linking alternate pomegranates), with dots between each pomegranate, and another small dot below each pomegranate, two thin lines.

The pomegranate chain is closely comparable to one on an amphora by the Naucratis Painter in Toledo (64.53, Stibbe 1972, no. 41 pl. 22, p. 54 pattern 1), but in this case with the lower dot placed directly below each pomegranate. The chain of lotus buds on the exterior is also a new type in that all the buds have three sepals, rather than alternately three and one sepals.

For the pomegranates with more than three sepals, see also **L103**.

Probably by the Naucratis Painter.

L119 arachne.dainst.org/entity/6861447

Inv. Z 06.66.96 □ Q 06.05; inv. Z 06.66.90 □ Q 06.05; inv. Z 01.26.1 □ Q 01.12 and inv. Z 06.66.36 □ Q 06.05

Four rim frgs. from a thin-walled cup. The paint where applied thinly has fired yellow.

D rim (est.) 17.0, Ht. rim 2.6, Th. 2.2, MPDim. a) 3.4, b) 3.0, c) 3.5, d) 3.3

Ext. slipped, lotus chain between thin lines on the rim, part of the handle palmette below. **Int.** slipped, line at the lip, closely packed pomegranate chain (three sepals) with a dot between the tops of each pomegranate and single cross stroke below, thin line, red line, line at the join of rim and body.

Compare **L118** for a cup with similar rim decoration, but with extra dots between ornaments, and pomegranates with four sepals.

The use of a lotus-bud chain for the exterior rim is not common (see **L219**, or Stibbe 1972, 24. 271 no. 29 fig. 11). This is unusually difficult to find good parallels for attributed to any one painter, but overall it suits the style of the Naucratis Painter

Manner of the Naucratis Painter.

Boreads Painter[138]

The beginning of the career of the Boreads Painter is generally placed as early as the Naucratis Painter, about 580 or 575 B.C., but it was shorter, ending by about 565 or, if that seems insufficient time for the large number of vases he produced, then possibly 560 B.C.[139]. His output (122 vases counted by Coudin) was surpassed only by the

138 Stibbe 1972, 87–106; Stibbe 2004, 31–43; and a recent summary of his work, Pipili 2018, 131.

139 Stibbe 1972, 90; Stibbe 2004, 32.

Naucratis and Hunt Painters. He concentrated solely on cups rather than other shapes, and the distribution of his work is narrower, with none surprisingly yet found in Laconia. It appears that his best market was in the East Greek cities (e.g. 43 pieces in Samos) and in places where East Greek merchants are suspected of being traders (thus, Naucratis with 19, Cyrenaica 25, Etruria 7 and Rome 8)[140]. This impression is reinforced with the results from Miletus, where another 46 pieces can be attributed to him or at least are »in his manner«. The idea has been floated that he was an itinerant pot painter, working at some time in East Greece; however, until kiln wasters of his are found outside Laconia, or clay analysis confirms it, the idea should be set aside.

The most common theme on this painter's work at Miletus is horses and riders (**L123–L133**) circling a central medallion both to right and to left, or with a larger central rider facing either direction. The best preserved of these pieces, **L123**, with riders circling to the right around a central gorgoneion, even has what seem to be the names of the horses incised below each one, presumably favourites of the dedicant. Mythical scenes or creatures are also popular: a good variety are represented at Miletus, including the Chimaira (**L135**), possibly Odysseus (**L136**), Herakles and the centaurs (**L137**), a hero (?) with a lion (**L138**), a siren (?) (**L138**), and satyrs (?) (**L140** and **L141**). The Boreads Painter was not known previously to have painted symposium scenes, but **L146** and possibly **L147** may be the first such recognised.

Carefully done floral ornament was characteristic of this painter. The finds here are particularly significant for this, depicting an early example of a floral complex on one vase, **L122**, that is found on three or four other vases of his from other sites. More interesting is the appearance of East Greek lotuses with outlined petals in bands, **L150** and **L152**. These cups are also painted with crescents, either in a whirligig pattern (**L150**) or as a frieze (**L152**). In the past, a band of crescents on Laconian cups was usually associated with the appearance of the Droop cup, and dated ca. 530 B.C., supposing a direct influence from East Greek pottery (Fikellura style). Their appearance on work by the Boreads Painter, however, demonstrates a prior date for Laconian pottery, it seems.

Secondary ornament by the Boreads Painter is quite distinctive, including handle palmettes, and pomegranates which normally have just two sepals, while most other Laconian vase painters have three-sepal pomegranates. This idiosyncrasy helps separate a fair number of fragments as work by this painter or his workshop.

L120 arachne.dainst.org/entity/6861448

Inv. Z 06.153.253 □ Q 06.21

Rim and body frg. from a small thin-walled cup. Thin, badly flaked paint; slip if it exists is almost imperceptible, thinly applied and a similar colour as the clay.

MPDim. 6.55, Th. 0.28

Ext. slipped (?), thin line at the join of rim and body, outline handle palmette with red in the palmette ›heart‹, black. **Int.** black over the rim and upper body, reserved (or slipped?) tondo, thin line.

The handle palmette is an early one, close to those on the so-called Mela cup in New York, see Stibbe 1972, no 117 pl. 35, from Stibbe's Group Aa cups by the Boreads Painter (Stibbe 1972, 92 pattern 12, pp. 95 f.), dated ca. 575–570 or a little earlier. The preservation of the paint is unusually poor. From a similar vase as **L122**, but a little smaller judging from the base line of the handle zone. A single line around the tondo is likely, based on a comparison with the lines around the tondo of **L122**.

Boreads Painter.

Ca. 580–570 B.C.

L121 arachne.dainst.org/entity/6861449

Inv. Z 91.86.10 □ Q 91.32

Body frg. from the handle zone.

MPDim. 2.8, Th. 0.25

Ext. slipped, base of a handle palmette with volute tendrils, edge of the first leaf of the palmette, line. Unless it is a careless brush stroke, there seems to be something attached to the lower volute tendril. **Int.** slipped, row of tightly packed, careless pomegranates (two sepals) around the border of the tondo.

The outline around the base of the handle palmette and the pomegranates with two sepals are characteristic of the Boreads Painter although both palmette and pomegranates are not as well drawn as this painter's normal standard.

140 Coudin 2009a, 38; Bergeron 2016, 5 f.

The handle palmette here is a variant of one used only by the Boreads Painter early in his career (Stibbe 1972, 92 pattern 12, see **L120**, and compare Stibbe 2004, 34 pattern 6). A small chevron extends from the stem up into the ›heart‹ of the palmette. New is the use of a solid section along the stem just before the chevron instead of it being left in outline. The handle palmette here is a transitional form from his early to his mature type (Stibbe 1972, 92 patterns 12 and 13).

Boreads Painter.

Ca. 575–570 B.C.

L122 arachne.dainst.org/entity/6861450

Inv. Z 08.5.22 □ Q 08.03; inv. Z 08.7 □ Q 08.05

Body of a small thin-walled cup, restored from ten joining pieces. Very fine, hard orange clay, the black (mostly brown) paint has flaked and worn off large parts of the exterior. No evident slip.

MPDim. 12.0, Th. 0.23–0.45

Ext. reserved handle zone, black around the stump of the handle, otherwise black with one thin reserved line. **Int.** black on the upper wall, three narrow lines, red band between pairs of thin lines, two outline palmettes and two lotus buds preserved of a floral cross in the tondo. The outside sepals of the buds are tipped with balls Added red on the lotus buds.

If the surface were once slipped, it has disappeared, leaving the ground a deep orange colour.

The same floral complex pattern is found on two other cups by the Boreads Painter, an almost complete one from Gravisca, and a floor fragment from Delphi, see Stibbe 2004, 35–37 nos. 4. 5 (70. 71) pl. 11, 3–6, towards the end of Group Aa, dated ca. 580–570 B.C. The Delphi fragment has a pomegranate preserved at the base of the lotus bud, and on the Gravisca vase the tendril of the lotus bud joins the little hooks at the base of the palmettes. A third vase in New York by the same painter has a similar floral pattern with four lotuses and four buds, but the lotuses are much more organic than the geometric floral here (New York, MMA 22.139.77, Stibbe 1972, no. 117 pl. 35). A fragmentary vase in Gravisca likely was similar to the New York cup (Boitani 1990, 27 f. no. 4 figs. 9–11). A fragment from Cerveteri that Stibbe (2004, 81. 225 no. 192 [11]) attributed to the Rider Painter has elaborated the motif unnaturally by replacing the petals on the lotus with little pomegranates.

A so-called Ionian Little Master cup from Osborne House, Isle of Wight, has several distinctive Laconian features: these include its shape, the rays on the foot stem, a lotus-bud chain in the handle zone and another around a medallion in the interior which is otherwise decorated with a floral complex pattern in outline, see Shefton 1989, 57–63 fig. 12 a–e. Shefton (1989, 61) dated the cup towards 560 B.C., later than the Boreads Painter's cup considered here, and made much of the East Greek influence of this floral complex type (Shefton 1989, 61–63 n. 59 non-East Greek examples, and n. 60 East Greek examples of the quadri-part complex), and of the palmette within it, with special reference to Laconian vase painting, particularly the work of the Naucratis Painter. Shefton was not aware of the Boreads Painter's cup from Gravisca in the Villa Giulia with his take, only partially successful, on a floral complex, like that on Shefton's East Greek examples, but it is the Boreads Painter more than the Naucratis Painter who adopted the palmette with open fronds (or void petals), and seems to have had a closer tie with East Greece generally, including the East Greek-dominated port of Naucratis.

It is possible that **L120** comes from a similar vase as **L122**, but smaller (they are not from the same vase).

Boreads Painter.

Ca. 575–570 B.C.

L123 | Pls. 6, 1 and 7, 1–3
arachne.dainst.org/entity/6861451

Inv. Z 93.33.101–104 □ Q 93.12; inv. Z 94.70.6 □ Q 94.06; inv. Z 03.3.28 □ Q 03.02; inv. Z 03.37.26 □ Q 03.05; inv. Z 01.1.5 Stray Find; (inv. Z 03.34 □ - ; inv. Z 04.2 □ - ; inv. Z 01.64 □ Q 01.14; inv. Z 01.84 □ unknown; inv. Z 93.27 □ Q 93.11; inv. Z 93.7 □ Q 93.10) (mistaken inv. no. given in Stibbe 2004, 211 no. 16 [82])

Seventeen frgs. (24 pieces) (14 pieces join to form four frgs.: 5, 4, 3, 2) from the rim, body and one handle of a large cup.

MPDim. a) (Gorgoneion frg.) 5.9, b) (dog and handle palmette frg.) 8.3, c) (horse, inscription, tongues frg.) 5.8, Th. wall 0.5

Ext. slipped, bottom edge of a palmette net on the rim, three lines at the junction of rim and body, two handle palmettes (to l.), one handle palmette (to r.), parts of four dogs running (l.) in the handle zone, black on the stump of the handle, two thin lines, red band, row of short tongues between thin lines, red band, row of pomegranates (two sepals) between thin lines, red band, short rays between thin lines, red band, thin lines, black, red, black lines, black at the join of body to stem. Added red on the ›heart‹ and base of the handle palmettes, for stripes on the dogs, and alternate tongues. **Int.** slipped, lines at the join of rim to body, row of pendent pomegranates (two sepals), frieze of horses and riders galloping (r.) with parts of at least three preserved, but room for at least four, line, band of tongues between thin lines, red band, thin lines, gorgoneion in the central medallion. Added red on one mane, two (?) tails, the chest of one horse, on alternate tongues, and for the eye of the gorgoneion. Incised after firing on two frgs. are letters, perhaps part of a single inscription. The first has ΛΙΚΑΟ (Stibbe read ΑΕΧΑΟ) etched in small careful letters, though the kappa is less secure (Pfisterer-Haas [1999, 271 no. 12] read ΑΛΧΑΟ). The second has Ι]ΛΛ[Α (a possible iota to the left of the horses' hooves, then clearly lambda, lambda, and at least one, possibly two, partial letters).

Pfisterer-Haas 1999, 271 no. 12, fig. 12 a. b; Stibbe 2004, 38. 211 no. 16 (82) pls. 14. 15.

Stibbe (2004, 38. 40 Nachtrag b) cites vases from Veii (Villa Giulia museum, Stibbe 2004, 212 f. no. 26 [92]), Olympia (Stibbe 1972, 277 no. 146; Kunze-Götte 2000, no. 10 pls. 5–7) and Samos (Stibbe 1972, no. 152 pl. 48, on the exterior, like **L132** below) by this painter with similar compositions. To these can be added a second one from Samos (Stibbe 1972, no. 145 pl. 45, 5. 6). The Veii cup has unusual diagonal dividing lines between the horses (Boitani 1990, 63 f. n. 22 figs. 160–162). A central medallion decorated with a gorgoneion is found on the Veii and Olympia cups, but these do not have the band of tongues separating the gorgoneion from the racing horses. At least two other cups from Miletus are also decorated with riders racing around the interior. One or two of them are represented by **L124** and **L130** which may belong together. Others are represented by **L129**, **L130** and **L131** which show a rider heading in the opposite direction (to l.) **L132** has a horse, probably racing, on the exterior. **L209** has closely spaced horses, with the horse's head breaking through the tondo border, and a cock on the exterior (below the handle zone?), but this is by the Rider Painter who was influenced by the Boreads Painter early in his career.

For cups by the Boreads Painter with hunting chases that include dogs, see Louvre E 663, Stibbe 1972, 96. 275 no. 121 pl. 40 (hare), and British Museum B7, Stibbe 1972, 100 no. 148 (fox); Lane 1933/1934, pl. 35 a–b. For one with the dog coursing placed on the rim interior, in the manner of the Boreads Painter, if not by him, see Alexandria 17049, Stibbe 2004, 214 no. 38 (104); Venit 1988, 115 no. 402 pl. 84 (Venit 1985, 396 no. 19 pl. 43 fig. 10). For a dog chase on a dinos by the Rider Painter, see Stibbe 2004, no. 193 pl. 56.

The handle palmettes are a type that the Boreads Painter generally used in the first half of his career, see Stibbe 1972, 92 pattern 13 Groups A and B p. 94, ca. 575–570 B.C.

The names given to the horses by incising the letters after firing suggests that the vase owner, before dedicating the cup to the goddess, decided to honour his favourite(s) by associating their names with the images on the cup, perhaps after winning an important race. Clearly, the number of cups with racing horses is unexpected and may say something about the cult here.

Boreads Painter (Stibbe, Group Ba, ca. 570 B.C.).

Ca. 570 B.C.

L124 arachne.dainst.org/entity/6861452

a) Inv. Z 90.83.3 □ Q 90.40; b) inv. Z 90.83.4 □ Q 90.40

Three non-joining frgs. from the handle zone and handle of a small cup.

Th. handle 0.65, MPDim. a) handle frg. 3.15, b) 2.18, Th. 0.22

Ext. black around the handle, slipped, parts of two incised handle palmettes, one to the right and one to the left, two thin lines, red line below. **Int.** slipped, thin line, a) row of pendent pomegranates (two sepals), b) leg of horse and red tail (r.), c) pomegranates, red tail (although it may be a horse's mane) close up near the tondo border.

This is another vase by the Boreads Painter with a horse racing scene around the tondo, very much like **L123**, but the horses' tails on **L123** are much lower, well below the tondo's row of pomegranates. The incised handle palmettes are a common type for this painter (Stibbe 1972, 92 pattern 17) used in the second half of his career, ca. 570–565 B.C. (Stibbe 1972, 94 Group C).

Boreads Painter.

Ca. 570–565 B.C.

L125 arachne.dainst.org/entity/6861453

Inv. Z 03.51.9 □ Q 03.05

Body frg. from a small cup. Burnt in a secondary fire.

MPDim. 2.2, Th. 0.29

Ext. slipped, added red line, thin lines, short rays. **Int.** slipped, back and tail of a horse (r.). Added red on the horse's tail.

Of the two other vases here with horses racing to the right by the Boreads Painter, this cannot be from **L123** because of the placement of the band of short rays; nor can it belong to **L124,** since the rump of the horse on **L125** is placed well below the pomegranate border compared to that on **L124**. For the band of rays placed higher in the sequence on the exterior wall, see **L130**. One of the two cups from Samos with racing horses also has the band of rays placed higher on the ornament sequence, see Stibbe 1972, no. 145 pl. 45, 5. 6.

Boreads Painter.

Ca. 570–565 B.C.

L126 arachne.dainst.org/entity/6861454

Inv. Z 94.66.00 □ Q 94.06

Body frg. from the handle zone.

MPDim. 1.7, Th. 0.2

Ext. slipped, thin line at the join with the rim, part of the base of a handle palmette, line. Red in the central part of the base.
Int. slipped, edge of line, thin line, parts of two pomegranates from a row on the edge of the tondo, tail or mane of a horse (to left) in red directly on the slip, with incised outline.

This fragment might depict a horse's tail going to the left, like **L129**, and **L131**, although a red mane should be considered also. It overlaps with the tondo border pomegranates, set much higher in the scene than the horses' tails on **L123**. For possible red horses with black tails, moving to left, see a fragment from Naucratis in the British Museum, 1888,0601.526.g, <https://www.britishmuseum.org/collection/object/G_1888-0601-526-g> (26.05.2020).

Boreads Painter.

Ca. 570–565 B.C.

L127 arachne.dainst.org/entity/6861455

Inv. Z 94.162.1 □ Q 94.11

Body frg. from the handle zone. Paint has fired dark brown.

MPDim. 2.0, Th. 0.3

Ext. slipped, part of the base, volutes and flower of a handle palmette. Red in the central part of the base. **Int.** slipped, line, two thin lines, row of tightly packed pomegranates lining the tondo (parts of five preserved).

Boreads Painter.

Ca. 570–565 B.C.

L128 arachne.dainst.org/entity/6861456

Inv. Z 05.25.4 □ Q 05.04

Body frg.

MPDim. 2.9, Th. 2.2

Ext. slipped, red line between thin lines, pomegranates (two sepals), line, red line. **Int.** slipped, knee and lower leg of a rider and the belly of a horse (r.).

This cannot belong to the cup with the riders racing around the tondo, **L123**, since the scene cuts across the line of the external decoration. Besides, that cup has a thicker wall, and the riders are on a smaller scale. It must be part of a central figure in the tondo. The incised line that extends horizontally from the rider's knee should be the reins or part of the harness.

Boreads Painter.

Ca. 570–565 B.C.

L129 arachne.dainst.org/entity/6861457

Inv. Z 01.64.62 □ Q 01.14

Body frg.

MPDim. 2.2, Th. 0.3

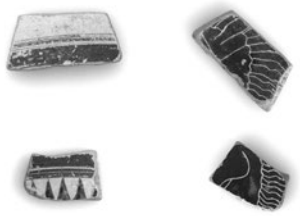
Ext. slipped, base of rays (?), red line between thin lines, short tongues, thin line. Alternate tongues are red. **Int.** leg, knee, hand holding reins of a horse with rider (to l.).

The very careful decoration on the ext. and the rendering of the rider are characteristic of the Boreads Painter. Likely a similar cup as **L123**, but the rider faces the opposite direction. See **L131**, as well as **L130,** and for other examples of horses facing to left by this painter, see British Museum 1888.0601.526.j (<https://www.britishmuseum.org/collection/object/G_1888-0601-526-j> [26.05.2020]),

and note BM 1888,0601.526. g which appears to have red horses (back legs only) and black tail, facing left (<https://www.britishmuseum.org/collection/object/G_1888-0601-526-g> [26.05.2020]).. The scale of **L129** is about the same as the other horse racing friezes. The little circle made by the hand grasping the reins is typical of this painter.

Boreads Painter.

Ca. 570–565 B.C.



L130 arachne.dainst.org/entity/6861458

Inv. Z 03.19.32 □ Q 03.04 (inv. Z 04.64 □ Q 04.02)

Two non-joining body frgs. from a small cup (the pattern of the horses' manes suggest these come from the same vase).

MPDim. a) 2.8, b) 2.05, Th. 0.23

Ext. slipped, a) handle zone, very thin lines, red line, b) red line, thin lines, short wide rays. **Int.** a) part of the mane and bridle, ear and neck of a horse (l.), b) part of the jaw, neck and mane of a horse (l.).

The rendering of the mane and the placement of the band of rays higher on the wall is similar to a cup by the Boreads Painter from Veii (Boitani 1990, 63 f. n. 22, figs. 160–162, dated ca. 570–565 B.C.), another from Olympia (Kunze-Götte 2000, 26–29 no. 10 pls. 5–7, dated ca. 570 B.C.) and a third from Samos (Stibbe 1972, no. 145 pl. 45, 5. 6). See also **L125** for the rays.

Stibbe puts these in his Group C because of this change in the sequence of secondary ornament. A similar band with racing horses, but on the exterior, is found on a second cup from Samos (Stibbe 1972, no. 152 pl. 48).

Boreads Painter.

570–565 B.C.

L131 arachne.dainst.org/entity/6861459

Inv. Z 94.181.13 □ Q 94.12

Body frg. from a small cup. The surface is worn along one side; red paint is lost.

MPDim. 2.1, Th. 0.25

Ext. slipped, red line, thin lines, neat rays. **Int.** slipped, part of a horse's head (?) with bridle and mane (l.). Added red over the ear and mane.

This fragment does not belong with either of the other two cups by the Boreads Painter with riders to left, **L129** or **L130**, from the Aphrodite Sanctuary.

Probably by the Boreads Painter.

Ca. 570–565 B.C.

L132 arachne.dainst.org/entity/6861460

Inv. Z 94.279.23 □ Q 94.16

Body frg.

MPDim. 2.15, Th. 0.3

Ext. slipped, rear leg and tail of a horse (r.). Added red on the tail. **Int.** slipped, unintelligible object.

The shape of the tail is odd, but it may be overlapping with another figure (second horse's forelegs) behind it.

Only four cups by the Boreads Painter, including one from Miletus, were known previously to carry figured scenes on the exterior (Stibbe 1972, nos. 152. 153 pls. 48. 49, 1. 2; Stibbe 2004, nos. 82 pls. 14. 15 [**L123** – Miletus, inv. Z 93.33.101–103] and no. 95; Boitani 1990, 26 f. no. 3 figs. 7. 8). One scene was unintelligible (Stibbe 1972, no. 153; he [p. 237] wondered if it showed legs of a human figure), one had running dogs (l.) (Stibbe 2004, no. 82 pl. 15), and the other two (Stibbe 1972, no. 152 pl. 48, 1 and Stibbe 2004, 213 no. 29 [95]) showed galloping horses (r.). To this number now are added **L132** and **L133**, a third and possibly a fourth scene with a horse galloping (to the right). Like Samos K 1212 (Stibbe 1972, no. 152), both **L132** and **L133** also preserve a horse's tail painted red and unincised on the exterior. The type was put into Group Cb of the Boreads Painter by Stibbe (1972, 94) and dated ca. 570–565.

The interior decoration here is unintelligible, but since gorgoneia were popular with this painter, it could be the body of a snake attached to the monster's head.

This may well come from the same vase as **L133**, but because now at least three cups by the Boreads Painter have horses on the exterior, and since the preserved decoration on the interior of **L133** has little similarity with that on **L132**, the two fragments are kept separate. See also **L227** with a horse in the exterior handle zone, but not likely by the Boreads Painter.

Probably by the Boreads Painter.

570–565 B.C.

L133 arachne.dainst.org/entity/6861461

Inv. Z 94.151.30 □ Q 94.09

Body frg. from a fine cup.

MPDim. 2.0, Th. 0.25

Ext. slipped, part of the tail and back leg of a horse (to r.). Added red on the tail. **Int.** slipped, unintelligible object (perhaps part of a bird or a floral ornament or garment of a Gorgon).

Perhaps from the same cup as **L132**.

Probably by the Boreads Painter.

Ca. 570–565 B.C.

L134 arachne.dainst.org/entity/6861462

Inv. Z 01.20.9 □ Q 01.12

Lower body frg. The slip is a light grey colour.

MPDim. 3.2, Th. 0.34

Ext. slipped, red line between thin lines, row of neat buds (cross stroke below each), thin lines. Red on the centre of each bud. **Int.** slipped, unintelligible objects in a figured zone, line, red line between thin lines, parts of two framed petals from a central medallion rosette. Red on the centre of the petal.

This shows the neat hand of the Boreads Painter, with framed petals of a rosette in a central medallion, and a figured frieze (horse and rider?) around the tondo. The rosette takes the place of a gorgoneion like that found on **L123**, see Stibbe 2004, no. 82 pl. 14. For the well-spaced row of neat lotus buds on the exterior, see Stibbe 1972, 91 patterns 8–11 (but without the added red dots), on cups from Stibbe's Group Cc by the Boreads Painter.

Boreads Painter.

Ca. 570–565 B.C.

L135 arachne.dainst.org/entity/6861463

Inv. Z 02.62.12 □ Q 02.04

Handle stump and body frg.

MPDim. 5.15, Th. 0.27

Ext. black around the handle stump, slipped (?, badly preserved surface), part of the base of an unincised handle palmette in added red to the left of the handle stump, thin lines, red line below. **Int.** slipped, back leg and snake tail of a Chimaira (l.), two joined pomegranates bordering the tondo. Three added red lines on the back leg of the Chimaira.

The tail of the Chimaira is tightly confined here within the border of the tondo, but since it is an important feature of the monster, the painter bends it sharply upwards to become a noticeable part of the scene. The snake tail is covered with short horizontal strokes for its belly sections, with a long curving vertical line running up the centre. Three close horizontal lines divide the snake's head from its body. This is exactly the same as the Chimaira's snake-tail on a cup by the Boreads Painter in Los Angeles (Getty Museum 85.AE.121, Stibbe 2004, 39 f. 211 f. no. 84 [18] pl. 16, 1). The upper part of the Chimaira's back leg is depicted with curving red lines alternating with incised lines, again like the Getty cup. Also, just as there, the painter has tried to squeeze two small pomegranates from his tondo border decoration into the narrow space between the tail and the back leg, but here the two pomegranates became joined. The Chimaira fills a large part of the tondo space, so that it is unclear how much space is left for other figures – Pegasos and Bellerophon. Given the similarity of the preserved figure on the Miletus cup with the Chimaira on the Getty cup, it seems very likely that they shared the same composition, with Pegasos on the left rearing up on his hind legs and fighting the Chimaira with his hooves. The triangular arch formed by the two figures, Pegasos and Chimaira, was filled with the hero Bellerophon. On the other

hand, if the small fragment **L231** belongs with **L135**, then it would seem that Bellerophon was riding Pegasos, and spearing the Chimaira in the mouth. For discussion of the composition of the Getty cup, see Stibbe 1991a, 8 f.

One small but noteworthy difference from the Getty Chimaira cup is that the handle palmette on the Miletus fragment is unincised (Stibbe 1972, 92 pattern 13), which is generally a feature on the Boreads Painter's earlier cups. If so, one would expect that the Miletus cup was painted before the Getty one which Stibbe (1991a, 11) dated late in this painter's career, ca. 565 B.C.

Boreads Painter (Group B).

Ca. 570 B.C.

L136 arachne.dainst.org/entity/6861464

Inv. Z 08.91.10 □ Q 08.19

Body frg. from a small, thin-walled cup.

MPDim. 2.3, Th. 0.3

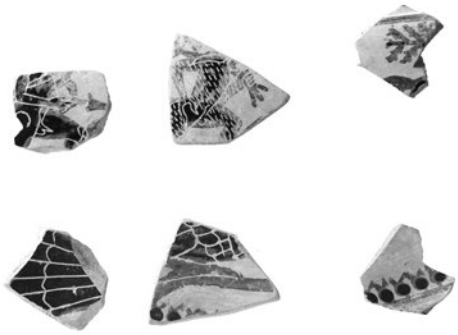
Ext. slipped, base of a ray, two thin lines, red line, three thin lines. **Int.** slipped, part of the head and shoulders of a bearded man (r.) holding a pole-like object in his left hand at shoulder level.

The male figure may be Odysseus or one of his companions preparing to blind Polyphemus. For two other depictions of the Blinding, see Samos K 1307, Stibbe 1997, 89 f. no. 56 pl. 10, 1. 2 attributed to the Boreads Painter, and Cabinet des Medailles 190, Stibbe 1972, no. 289 pl. 94, 1 by the Rider Painter. For a fuller discussion of the scene, see Pipili 1987, 33 no. 89 fig. 47. The ear/hair on this male figure is not executed in the Rider Painter's manner. Rather, the thick pole and the hand grasping it are very close to the small fragment from Samos. That fragment is almost a continuation of the figure depicted here.

The exterior decoration, as little as is preserved, also is close to the fragment in Samos. The small ear, short beard and plain hair fit the Boreads Painter's style.

Boreads Painter.

Ca. 575–565 B.C.



L137 arachne.dainst.org/entity/6861465

Inv. Z 08.178.14 □ Q 08.27; inv. Z 94.151.25 □ Q 94.09

Three body frgs. from a small cup. Light greyish-buff slip.

MPDim. a) 2.8, b) 3.4, c) 2.45, Th. 0.3

Ext. slipped, in a wide frieze below the rim, a) body and legs of a naked male figure (r.) holding a bow and arrow (Herakles) with a diagonal strap across his chest in added red (baldric for his quiver?), part of the tail (?) of a centaur at his knee, b) human body of a bearded centaur running (r.) looking back, holding the end of a branch in his left hand, edge of the tail of a second centaur in front in added red. The centaur on b) is very carefully drawn and the body flecked with short strokes; c) line at the offset between rim and body, red tail and back end of a centaur (r.), part of a branch above. **Int.** black band with added red (?) line over it, slipped tondo with a border of pendent, closely placed pomegranates (two sepals), a) tail of a cock (r.), b) feet and body of a cock (r.) squatting on a thick curved branch, tops of pomegranates, c) row of pomegranates, thin lines.

The depiction of a scene with Herakles and the centaurs is found on one other Laconian vase, a dinos in the Louvre by the Rider Painter, see Pipili 1987, 7–9 no. 15 fig. 10; Stibbe 1972, 286 f. no. 313 pls. 110. 111. For Herakles in Laconian art, see also Boardman 1992; Powell 1998, 126–128. Centaurs from the workshops of the Naucratis, Hunt, Rider and Olympia Painters are known, but not previously from the Boreads Painter: see Stibbe 1972, no. 36 pl. 18, 4 (Naucratis Painter), no. 110 pl. 34, 3 (»compare with the Naucratis Painter«), no. 313 pls. 110, 4. 111, 2 (Rider Painter); Stibbe 2004, no. 165 pl. 48, 1 (manner of the Hunt Painter); Stibbe 1997, 41 n. 90; Stibbe 2004, 147. 250 no. 3 (392); Furtwängler – Kienast 1989, 133 no. IIIc/10 fig. 27, C10 pl. 30 (Olympia P). The centaur on **L137** is close to the types on the Rider Painter's dinos in Paris (Louvre E 662, Stibbe 1972, 152–154. 161 (Group E). 173. 286 f. no. 313 pls. 110. 111) dated by Stibbe ca. 545–535 B.C., but different in that it has the ›hairy‹ body, but human legs. (The Rider Painter's dinos has centaurs with ›hairy‹ body and horse legs, non-›hairy‹ body with horse legs, and non-›hairy‹ body with two human legs.) For other examples of ›hairy‹ human-like bodies, see Droop 1926/1927, 70 fig. 13 b (hairy-legged figures beside fuzzy tree trunks [palm trees?]); also **L139**, **L140** and **L182**.

The branches are different also, with short stubs attached to the branches instead of thin leaves. The centaurs' tails are painted red without incision like the horses on **L124**. Two vases by the Boreads Painter have a similar rendering of ›hairy‹ fur on creatures, where the short strokes are generally lined up in semi-regular horizontal rows (Brit. Mus. B7, Stibbe 1972, 277 no. 148, Lane 1933/1934, pl. 35b and a fragment in Samos, Stibbe 1972, no. 150 pl. 47, 2). The head of the centaur has hair down to its shoulders and a long curving beard. The head is turned back towards his attacker, like the centaurs by the Naucratis Painter and in the manner of the Hunt Painter. On the Rider Painter's dinos, Herakles is armed with a large knobby club, but here he has a bow and arrow with a very large arrowhead. The red strap across his chest no doubt held a quiver on his back. An awkward rendering of a centaur holding a bunch of branches is seen in the tondo of a cup in Corfu by a follower of the Hunt Painter, see Stibbe 2004, 71 no. 165 (43) pl. 48, 1. For the branch, compare a tree on Stibbe 1972, no. 336 pl. 118, by the Evangelides Painter on his name vase found at Samos. Another, with longer leaves is found on a fragment from the Artemis Sanctuary on Samos, see Pipili 2001, 45. 47 no. 17 fig. 23.

For other examples of birds or sirens in the tondo of cups by the Boreads Painter, see Stibbe 1972, no. 118a and b pl. 36, p. 279 no. 190 (*ClRh* III, 120 figs. 115. 116, pl. B [colour]) in the manner of the Boreads Painter (Stibbe), but by the painter himself (Boardman 1998, 187 fig. 419). See also **L141**. For the bird (cock) (squatting) on the branch, compare the birds on **L186**, **L210** and **L211** standing on exergue or tondo lines or on a rock in one case. The Boreads Painter did not normally use birds or florals to fill spaces in his tondo compositions, but both a water bird and an owl standing on a base were used as fillers on a cup from Rhodes which should be by his hand (as Boardman 1998, 187 fig. 419; rather than Stibbe 1972, 279 no. 190 »manner of the Boreads Painter«). No other cocks are known on vases by the Boreads Painter.

Boreads Painter.

575–565 B.C.

L138 | Pl. 5, 2. 3 arachne.dainst.org/entity/6861466

Inv. Z 91.86.18 □ Q 91.32; inv. Z 94.91 □ Q 94.05; inv. Z 91.79 □ Q 91.32; inv. Z 05.4 □ Q 05.04; inv. Z 05.20 □ Q 05.04

Eight frgs. (two joining) of a cup from the handle zone to the start of the base. The surface is somewhat worn, and the slip is a greyish-buff colour. The exterior decoration is consistent on all the frgs. with the red bands being somewhat worn so that the black paint often shows up underneath the red, and the groups of three thin lines are so close together that they almost merge. The bands of rays, tongues and pomegranates are all very narrow, and there is no evidence that alternate tongues were painted with added red as the Boreads Painter usually does. The tongues are painted in boxes rather than in oval outlines.

MPDim. a) 6.7, b) 4.8, c) 4.4, Th. 0.25–0.56

Ext. slipped, edge of a handle palmette with separately painted leaves, red band between thin lines, short rays, red band between thin lines, small framed tongues, red band between thin lines, small pomegranates (two sepals), two thin lines, red line. **Int.** slipped, a lion with head reversed, a long narrow object with rows of red dots following two incised lines, and the knees of a man (?) (r.) fill the largest frg. The long, curving object (serpent?) now with three incised lines appears on two more frgs., one of which has a poorly preserved surface so no red dots are visible, but the other still has these rows of dots. Another frg. has a bearded male (r.) with arms raised, and a sword handle in a scabbard hanging at his far shoulder. Another frg. has the outstretched back legs of a dog (?) (l.). Other objects on these frgs. are not intelligible. Added red dots on the long, narrow object, the mane of the lion, at the neck hem of the human figure (?), and on one unintelligible object.

The main scene is difficult to reconstruct. In fact there may have been two tondo scenes, like Rhodes 10711, Boardman 1998, 186 f. fig. 419 (Boreads Painter); Stibbe 1972, 279 no. 190 (»manner of the Boreads Painter«). If there is just one main scene with an armed man and a snake-like creature, then Herakles and the Lernaean Hydra may be depicted. This was one of the most popular mythical scenes to appear on Laconian vases (Pipili 1987, 3 nos. 3–6 figs. 3–5) occurring four times, of which three were by the Boreads Painter. All are very fragmentary, and none of them closely match all the elements on **L138**. One problem is that the short-bearded hero in the centre of the tondo is not using his sword to kill the Hydra since it is clearly visible in its scabbard by his side. His knee is placed up against one long part of the curving creature which is decorated with red dots, like other depictions of the Hydra's heads. Here the hero is clothed, not naked, as on at least one of the other Laconian depictions. It is hard to understand other parts of the scene, but on the fragments once in Leipzig (Pipili 1987, 3 no. 3 fig. 3), the Hydra has narrower snake-like heads and thicker sections, presumably near the body of the creature.

The lion on **L138** seems to be too small and is neither being wrestled nor roped, as occurs on other vases; see Pipili 1987, 1 f. 111 nos. 1. 2 figs. 1. 2, pp. 24. 113, no. 77 fig. 35; Pipili 1985, fig. 1; Boardman 1998, 186 f. fig. 419 (Rhodes 10.711). It seems likely then that the tondo was divided by an exergue line which happens also to be part of the Hydra (?), and the lion with his head turned back is used to fill this space. The Boreads Painter used a prone lion in the exergue of a cup in Malibu (Stibbe 2004, 210 no. 7 [73]; Stibbe 1991a, fig. 2), perhaps also on a cup in Nicosia (Stibbe 2004, 210 no. 8 [74]; Thalmann 1977, 81 pl. 18, 9b), as well as a sphinx and a boar on other cups (Stibbe 1972, nos. 122 and 140, pls. 41, 1. 44, 1). If, on the other hand, the lion is part of the main tondo scene, it

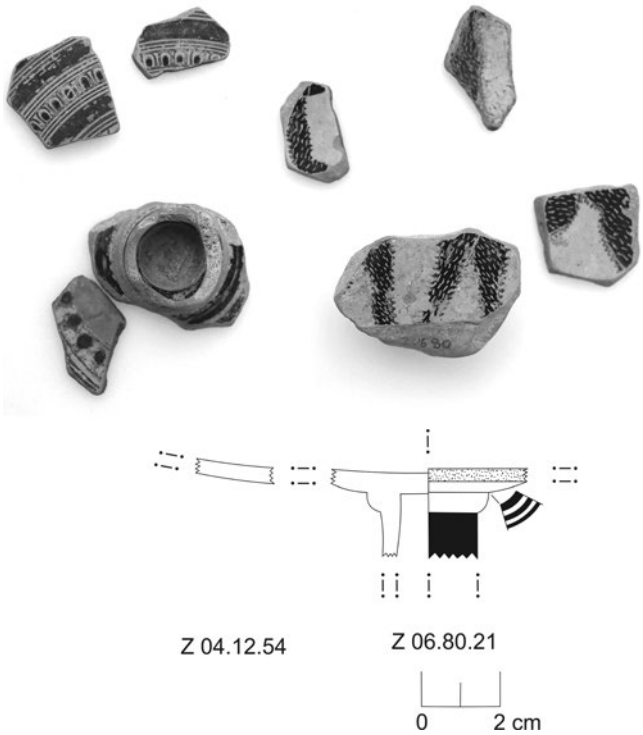
may be posed as if climbing something, but with its head turned back, in a similar way as lion figures are posed on the handles of the Vix krater (Joffroy 1979, colour pl. IV). The zig-zag line for the lower edge of the mane is similar to Chian black-figure lions.

If the lion is used to fill an exergue, then the fragment with a dog's (?) outstretched back legs needs to be explained. The exterior decoration fits exactly with that on the large fragments here, but there seems to be no place for a running dog (the curved line under its feet does not seem to suit a tondo border since it cuts slightly diagonally across the lines of the exterior decorative bands. The Boreads Painter twice painted tondos with dogs pursuing prey (hare and fox) and once painted such a chase in the exterior handle frieze (Louvre E 663, Stibbe 1972, no. 121 pl. 40, 3 [hare chase] and British Museum B7, Stibbe 1972, 100. 277 no. 148; Lane 1933/1934, pl. 35 a. b [hare and perhaps fox chase respectively], and **L123** [handle zone]). It is unlikely that the dog (?) is part of a chase set around the tondo like the Louvre and British Museum cups since the base line does not line up correctly with the exterior decorative bands, and besides it is not decorated with a row of pomegranates, as is the habit of the Boreads Painter. It seems more likely that there is a frieze cutting across a tondo that held the coursing animal.

The secondary ornament on the exterior fits the Boreads Painter's style, with pomegranates having two sepals, and the very small tongues being set in boxes rather than having oval outlines. This can be seen clearly, for example, in Stibbe 1972, nos. 119. 120. 122 pls. 38, 1. 40, 2. 41, 3

Boreads Painter, but possibly two cups here, not one.

575–565 B.C.



L139 arachne.dainst.org/entity/6861467

Frgs. a and b below, inv. Z 93.21.120 □ Q 93.11 and inv. Z 04.12.55 □ Q 04.03; Frgs. c and d here, inv. Z 04.12.54 □ Q 04.03, and inv. Z 06.80.21 □ Q 06.18

Two non-joining frgs. from the body and two possibly joining frgs. from the lower body and stem with raised ridge at the join of wall to stem. The ext. surface on c) has suffered.

MPDim. a) 3.1, b) 2.55, c) 3.1, d) stem 4.45, PHt. stem 2.2, D stem 2.4, D ridge 3.0, Th. 0.38

Ext. slipped, red line, two thin lines, pomegranates (two sepals), red line between thin lines, short tongues in frames, red line between thin lines. Two lines on lower wall, reserved raised ridge between body and stem, black on stem. **Int.** slipped, hairy legs and body (?) on all four frgs. with spiked outlines and many short incisions to depict the hair (satyrs?). Int. stem, reserved at top, black below. Added red on alternate tongues.

It is possible that the lower body and stem fragments, **L139c** and **d** join, but they may not come from the same cup as pieces **L139a** and **b**. The legs of the centaurs or satyrs (?) on the first pair mentioned seem to be on a smaller scale than the other parts, but they are all rendered in the same way with many short incised strokes and along the edges of the figures very short painted strokes. The centaur on **L137** has the short incised strokes, but with a smooth-edged outline, as also does the centaur (?) on **L182**. The two fragments, **L139c**, **d**, cannot be made to align on the same imaginary ground line and still keep their ext. decoration in line with the stem and lower body frags. Furthermore, the rendering of the legs on the largest fragment **L139a** is much more human in shape instead of being noodle-like as on the stem fragment **L139d**.

Fragments **a** and **b** may depict a centaur(s), but it is also possible that a Silenos is represented with a large phallus (object at left side of fragment **a**); compare, for example, Pipili 1987, 38 f. no. 98 fig. 53 (Rider Painter), or less likely, a komast or satyr, Pipili 1987, 65–68 (satyrs) nos. 179. 180 figs. 95. 96 (manner of the Naucratis Painter, and Painter of Samos K 1044 respectively), pp. 74 f. 118 f. (komasts) nos. 204–210 figs. 104 and 106.

The Boreads Painter for a time in his career may have painted rough-edged outlines on these wild creatures, and then changed to smooth edged outlines, or vice versa.

Boreads Painter.

575–565 B.C.

L140 arachne.dainst.org/entity/6861468

Inv. Z 06.127.64 □ Q 06.23 (now inv. no. is mistakenly inv. Z 05.127.64 in ink on sherd)

Body frg. of a small cup.

MPDim. 2.2, Th. 0.28

Ext. slipped, part of a handle palmette (to l.), two thin lines, red band, thin line. Red on the base and ›heart‹ of the palmette. **Int.** slipped, parts of two pomegranates (two sepals), unintelligible object with three rows of short incised lines (satyr's hairy hide?).

The handle palmette is the most common type used by the Boreads Painter, found mostly on his Group C cups (Stibbe 1972, 92 pattern 17, p. 94 Group C), dated ca. 570–565 B.C. The pomegranates with two sepals are typical for tondo borders. The unintelligible figure has a smooth edge to its body but hairy surface otherwise, like the centaur on **L137**. (This same use of rows of short incised lines is found for cocks by the Rider Painter, such as on **L209**.)

Perhaps the same vase as **L182** although the short incisions there are not as fine.

Boreads Painter.

Ca. 570–565 B.C.

L141 arachne.dainst.org/entity/6861469

Inv. Z 02.55.46 □ Q 02.04

Body frg. from the handle zone of a thin-walled cup, with the edge of one handle stump.

MPDim. 3.05, Th. 0.2

Ext. slipped, vert. line near the missing handle, thin line. **Int.** slipped, thin line, row of pendent pomegranates (two sepals), tail of a cock or siren (?) (l.). Added red dots on both rows of feathers of the tail.

The Boreads Painter very rarely painted birds or sirens on his vases. For a large cock standing on a branch, see **L137** and for a small unincised eagle (?) below a throne, see Olympia K 2111, Stibbe 1972, 277 no. 155; Kunze-Götte 2000, no. 11 pl. 8. He depicted at least one, but more likely an antithetical pair of sirens on a cup in Samos, from Stibbe's Group A for the painter (Samos K 1206, Stibbe 1972, 94 f. 229 no. 118a pl. 36, 1). If **L141** is another example of a siren, the layout of the tondo figures in relation to the handles is about the same. The Samos example is early in the painter's career, based on the early handle palmette, like that on **L121**, but these two fragments at Miletus must come from separate cups to judge from the more closely packed pendent pomegranates on that fragment. On **L141** there is nothing by which to judge the date.

For sirens in Greek art, but especially on Laconian vases, see Pavlou 2012.

Boreads Painter.

Ca. 575–565 B.C.

L142 arachne.dainst.org/entity/6861470

Inv. Z 93.33.110 □ Q 93.12 (stored in the Etütlük cabinet)

Body frg.

MPDim. 5.1, Th. 0.3

Ext. slipped, thin lines, short tongues alternately black and red, red band between thin lines, pomegranates (two sepals), black, red, black lines. **Int.** slipped, naked male (?) figure (r.) with very long hair and arms bent upward, unintelligible object above.

Stibbe 2004, 43. 115 no. 113 (47) pl. 18, 3. 4.

This naked male (?) has unusually long hair. This can be found on seated bearded figures apparently representing Zeus (e.g. Pipili 1987, 46 f. nos. 130. 132 figs. 69. 71), or the standing figure of Atlas on the Arcesilas Painter's cup in the Vatican (Pipili 1987, 34 f. no. 92 fig. 49). Hunters, as well, perhaps regarded as heroic figures, also have very long hair at times (Pipili 1987, 22 no. 69 fig. 33 [Calydonian Boar hunt, both a bearded and a non-bearded hunter] or more generically, Stibbe 2004, no. 53 pl. 10, 3). Spartans were well known for the care of their hair, as Herodotus (7, 208. 209) notes before the final stand at Thermopylae. The fragment is broken off just at the figure's neck so it is unclear whether he was bearded or not. He must have held some object in his hands.

Placed in Group D of the Boreads Painter's work, see Stibbe 2004, 43. 215 no. 113 (47) pl. 18, 3. 4.

Boreads Painter (Stibbe).

575–565 B.C.

L143 arachne.dainst.org/entity/6861471

Inv. Z 94.154.177 □ Q 94.09

Body frg.

MPDim. 3.6, Th. 0.4

Ext. slipped, red line, thin lines, pomegranates (two sepals), line (thin lines converged), red, black lines. **Int.** slipped, head with a very large beard (?) (r.) reaching out with his arm, to touch the head of a second figure (l.), line above may divide the zone. Traces of red on the beard and the extended arm.

The painter seems to have changed his mind concerning the bearded figure since he incised the figure's jaw line and then over-painted it with red and incised the vertical line of the beard directly below the lips. For a figure with a beard that similarly drops vertically from the mouth rather than projects out from the chin, see Stibbe 2004, no. 89 pl. 17, 7; now Reusser – Bürge 2014, 586 fig. 44, by the Boreads Painter.

The action between the bearded figure on the left and the unbearded figure on the right is puzzling. There is no object in the hand, such as a weapon, nor do the figures seem to be wrestling since there are no arms visible for the figure on the right (for a depiction of boxing on Laconian, see Schaus 1985, no. 160 pl. 10). A sculpted stele in Sparta with bearded man on the left and woman on the right, with the man's arm around the shoulders of the woman has sometimes been interpreted as Menelaus and Helen, see Pipili 1987, 30 f. no. 87 fig. 45. Still, the gesture of a hand to the head is not easily explained, and many other possibilities might be offered. It is not a common gesture of tenderness certainly. **L142** has the same external decoration, and quite a similar figure with raised arm on the interior. **L144** has similar exterior decoration, but the lines are a little narrower on that fragment and the wall thickness is noticeably greater.

Boreads Painter or »in his manner«.

L144 arachne.dainst.org/entity/6861472

Inv. Z 94.177.14 □ Q 94.07

Body frg.

MPDim. 2.7, Th. 0.53

Ext. slipped, stem and cross stroke of a pomegranate, black, red, black lines. **Int.** slipped, thick line (exergue border?), unintelligible object.

The decoration on the exterior is similar to **L143** with the red line placed between black lines but there are also differences and the wall thickness is not identical, so they are not likely from the same vase.

Manner of the Boreads Painter.

L145 arachne.dainst.org/entity/6861473

Inv. Z 94.46.20 □ Q 94.04

Body frg. from a small cup.

MPDim. 1.6, Th. 0.22

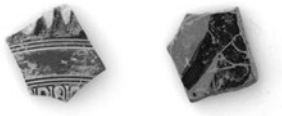
Ext. slipped, short closely packed rays between thin lines.
Int. slipped, face of a woman (l.).

The face probably belongs to a large figure of a goddess (Aphrodite?).

Use of outline rather than the addition of white over black paint to distinguish female figures can be found with the Boreads and the Arcesilas Painters. For the latter, see for example his women at a symposium on a cup on Samos (Stibbe 1972, no. 191 pl. 58, 1), as well as a second symposium cup in Brussels (R 401, Stibbe 1972, 279 no. 192; de Fabrizio 1986, pl. 14) and now from Miletus also with a symposium, **L166**. For the former, compare

the faces of the Harpies on the Boreads Painter's cup in the Villa Giulia museum (Stibbe 1972, no. 122 pl. 41, 1) or of Athena on the Curtius cup (New York 50.11.7, Stibbe 1972, no. 140 pl. 44, 1). The short, relatively thick rays on the exterior are common for cups by the Boreads Painter, while the Arcesilas Painter tends to extend the tips of the rays slightly more.

Probably by the Boreads Painter.



L146 arachne.dainst.org/entity/6861474

Inv. Z 08.198.257 □ Q 08.33

Body frg. Very careful ext. decoration.

MPDim. 2.65, Th. 0.25

Ext. slipped, base of closely packed rays, red band between thin lines, row of small tongues in frames. **Int.** slipped, body of a male figure, half draped, to r. Added red on the drapery at mid-section.

The red object drawn over the lower torso of the figure in the interior should be a garment (himation?) pulled up over one shoulder, as seen regularly on reclining figures at a symposium. Compare, for example, the symposiast on a cup by the Arcesilas Painter, with raised arm and garment over his left shoulder (Stibbe 1972, 279 no. 192; de Fabrizio 1986, 29 pl. 14), but the arm on that symposiast is thicker than that on **L146** and bent straight upwards at the elbow. The folds of the garment are slightly different from those on **L146**. The Naucratis Painter always bent the right arm of his symposiasts back in towards their body. On balance, this may be the first depiction of a symposium on a cup by the Boreads Painter, and if so, it seems likely that this fragment goes with **L147**.

The width of the red band and the neat tongues suggest the Boreads Painter. On the exterior, the red paint has been put directly over a coat of slip, and has fired quite a lively red colour. On the interior, the red paint has been put over black, and in firing, has become a deeper red colour.

Probably by the Boreads Painter.

L147 arachne.dainst.org/entity/6861475

Inv. Z 03.29.33 □ Q 03.03

Body frg. Surfaces are worn.

MPDim. 2.8, Th. 0.35

Ext. slipped, row of careless short pomegranates (two sepals and a cross stroke below) between thin lines. **Int.** slipped, leg of a kline (?) with a red line curling around the middle of it, unintelligible object.

If this is a kline leg, it may be part of a symposium scene; no other symposium scenes have been recognised by the Boreads Painter. Unless the band with pomegranates having two sepals, so common to the Boreads Painter, has here been borrowed by one of the other Laconian painters, then this could be a new addition to the known repertoire of the Boreads Painter. The red band wrapped around the leg (?) of this piece of furniture may be a decorative fillet. This fragment may belong with **L146**, possibly depicting a symposiast. Alternatively, the red band could be a snake around a column, but this also would be unusual for the Boreads Painter, though not for the Rider Painter.

Given the diameter of the exterior band of pomegranates, it should not have been placed right at the join of the stem, but a little way up the side, perhaps similar to Stibbe 1972, no. 119 pl. 38, or no. 122 pl. 41.

Boreads Painter or a follower.

L148 arachne.dainst.org/entity/6861476

Inv. Z 94.95.233 □ Q 94.05

Body frg.

MPDim. 2.4, Th. 0.4

Ext. small tongues in frames, red line between thin lines, pomegranates (two sepals). **Int.** slipped, unintelligible objects (base for furniture leg?), line.

This is not from the same vase as **L147**; the sepals of the pomegranates are shorter here. If it is part of a piece of furniture, then a symposium scene is possible.

Boreads Painter.

L149 arachne.dainst.org/entity/6861477

Inv. Z 01.18.5 □ Q 01.11

Body frg.

MPDim. 2.3, Th. 0.37

Ext. slipped, bottom edge of very small tongues in frames, red line between thin lines, pomegranates (two sepals). **Int.** slipped, unintelligible objects with two semi-circular incised lines, and one long one.

This fragment does not belong with **L123** since the red band is narrower and the pomegranates are smaller.

Boreads Painter.

L150 | Pl. 5, 4. 5 arachne.dainst.org/entity/6861478

Inv. Z 92.88.21 □ Q 92.22; inv. Z 92.53 □ unknown; inv. Z 01.67.54 □ Q 01.14; inv. Z 01.84 □ unknown; inv. Z 04.121.25 □ Q 04.08; inv. Z 03.34.78 □ -; inv. Z 01.2.18 □ Q 01.10; inv. Z 01.64 □ Q 01.14

(mistakenly given as inv. Z 92.88.2 in Pfisterer-Haas 1999, 271 no. 11 and repeated by Stibbe 2004, 212 no. 21 [87]) (stored in the Etütlük cabinet, with new pieces added).

Four frgs. (8 pieces joining in one frg.) from the body. Paint has fired dark brown to black; the added red is a deep orange-red and has worn badly in places; the slip has a dark cream colour.

MPDim. a) 11.0, b) 2.3, c) 2.1, d) 1.9, Th. 0.3

Pfisterer-Haas 1999, 271 no. 11 fig. 11 a. b; Stibbe 2004, 40. 212 no. 87 (21) pl. 17, 3. 4.

Ext. slipped, line at the rim junction, part of one handle palmette (frg. c [inv. Z 01.64]), otherwise an undecorated handle zone, red line between thin lines, short rays, red line between thin lines, short tongues, red line between thin lines, row of pomegranates (two sepals, cross stroke), line. **Int.** slipped, two thin lines at the junction of the rim and body, lotus and bud chain (the lotus has void inside petals; the last lotus overlaps with the first lotus in the chain so the artist has not completed the outlining of the lower lotus' outside petal), three thin lines (the middle one may have added red), whirligig (counter-clockwise direction) in the central medallion. Added red for the outside petals of the lotuses, and alternate crescents of the whirligig pattern.

The rendering of the lotus with void interior petals is unusual and effective. It is a technique which may go back to the void ray patterns of Laconian II bird cups, not necessarily due to influence, at least not direct influence, from East Greek painting (as Stibbe 2004, 40. 212 no. 21 [87]). It is also found on other vases by the Boreads Painter, including a cup fragment in Gravisca (Stibbe 2004, 40. 212 no. 20 [86]; Boitani 1990, 27 f. no. 4 figs. 9–11), a complete cup in New York (Stibbe 1972, no. 117 pl. 35) and also **L152**. A fragmentary cup in Tocra by the Rider Painter has part of a lotus which may be this same type, see Stibbe 1972, no. 284 pl. 93, 3. In other forms, it is found on an aryballos in Richmond (Naucratis Painter) and a cup in Malibu attributed to the Rider Painter by Stibbe (2004, 225 nos. 187 [6] and 190 [9], pls. 54, 6. 7 and 55). (The aryballos in Richmond, VA [Richmond, Virginia Museum of Fine Arts 80170], is probably by the Naucratis Painter or a follower, see *LIMC* VIII [1993], 1097 no. 44.)

The painter of **L150** clearly misjudged the space needed to complete the last lotus in his chain, so he simply overlapped the petals of the first and last flowers.

Stibbe (1972, 12) suggested that the Boreads Painter may have travelled and worked on Samos, and so was influenced by East Greek motifs. It seems likely that he, and the Rider Painter at least, had workshops elsewhere besides Sparta since their work has not been found in Sparta itself, possibly in Gytheion, although Catling (2010, 49) believes that professional artisans worked only in Sparta, unless they were itinerant specialists. For an apparently elite grave group at Mesoa (Sparta) located close to a potter's kiln, see Cartledge 1976, 118. Also, note **L152** and **L171** for other examples of apparently East Greek influence on this painter.

The whirligig or crescent wheel pattern is found on two other cups attributed to the Boreads Painter, from Naucratis and from Samos, see Stibbe 1972, nos. 171. 172 pl. 50, 15. 17. It also seems to appear in a simpler version in the medallion of another rather early Laconian black-figure cup (by an unknown painter?), see Lane 1933/1934, pl. 40 below; Stibbe 1996, pl. 16, 1 (colour). About the same time, or just a bit earlier, the pattern is found decorating the tondos of Corinthian cups in the Gorgoneion Group, by the Medallion Painter (Amyx 1988, 195 no. 4), the Painter of Brussels A 2182 (Amyx 1988, 195 no. 2), the Painter of Corinth T-1589 (Amyx 1988, 196 no. 2), the Cavalcade Painter (Amyx 1988, 197 no. 2), and others (Amyx 1988, 204 no. 6, p. 205 no. 4). It was used in decorating Laconian roof antefixes where in fact a good number of other secondary ornaments on Laconian vases can also be found (e.g. George – Woodward 1929, figs. 91–95; see Winter 1990 for regional types in architectural terracottas). Interestingly, a votive bronze discus from Olympia is decorated with a similar whirligig and signed as being made by Hermesios, the Lakedaimonian, for Aeginetan clients. This Hermesios is argued persuasively by Catling (2010) to be Ionian in origin; however, he apparently came to Laconia to ply his profession as a bronze worker. It is possible that the ›unfolding‹ of the whirligig provided the idea for making a band of crescents as seen in **L152** (for a discussion, see below) and **L171**. The other source for the motif is normally assumed to be East Greek vases where the motif appears first, in an isolated and quite careless way, on a cup from Miletus dated 610–590 B.C. (Schlotzhauer

2014, 570 no. 439 pls. 74 and 158), but otherwise is not seen until the Altenburg Painter towards the middle of the sixth century (Cook – Dupont 1998, 78). Note also the Tocra vase, Boardman – Hayes 1966, 42. 47 no. 586 pl. 29, which however was dated too early by J. Hayes.

Very careful painting, characteristic of the Boreads Painter. Attributed by Stibbe to this painter, and placed in his Group Cb, which he dates ca. 570–565 B.C. (Stibbe 2004, 40. 212 no. 87 (21) pl. 17, 3. 4).

Boreads Painter (Stibbe, Group Cb).

570–565 B.C.

L151 arachne.dainst.org/entity/6861479

Inv. Z 94.44.77 □ Q 94.03

Body frg.

MPDim. 1.6, Th. 0.37

Ext. slipped, red line three thin lines, pomegranates (two sepals). **Int.** slipped, part of a floral (bud).

L151 has the same bud pattern as **L150**, but it has the tips of pomegranates on the exterior, rather than tongues, so the motif is placed a bit differently on the interior.

Boreads Painter.

L152 | Pl. 8, 1–3 arachne.dainst.org/entity/6861480

Inv. Z 90.11.2 □ Q 90.36; inv. Z 93.33.111 □ Q 93.12; inv. Z 94.141.10 □ Q 94.10; inv. Z 03.44.4 □ Q 03.05; inv. Z 90.83 □ Q 90.40; inv. Z 92.60 □ unknown; inv. Z 91.33 □ Q 91.30; inv. Z 91.38 □ Q 91.31; inv. Z 94.13.86 Screening Area 13 (inv. Z 94.171 □ Q 94.07); inv. Z 94.72 □ Q 94.04; L 94.05; inv. Z 94.131.14 □ Q 94.07; inv. Z 02.34 □ Q 02.02; inv. Z 04.55.31 □ Q 04.02; inv. Z 04.105 □ Q 04.07; inv. Z 05.17.3 □ Q 05.08; inv. Z 05.20.3 □ Q 05.04; inv. Z 08.198 □ Q 08.33

Twenty frgs. (4 + 3 + 2 + 2 joining pieces make up four of the frgs.) from the rim and body of a large cup. One piece (inv. Z 90.83) from frg. a) was burned in a secondary fire[141].

D rim (est.) 30.0, MPDim. a) 6.3, b) 5.8, c) 5.3, W rim 3.3, Th. rim wall 0.48, Th. body wall 3.8

Ext. band below the lip, slipped but undecorated zone on the rim, line, large lotus and bud chain in the handle zone, large handle palmettes, pendent lotus below the handles with tendrils ending in pomegranates. Added red on the buds and lotuses in the handle zone, on every third leaf and the base of the handle palmettes and on parts of the pendent handle lotuses. **Int.** slipped, three-level pomegranate net (pomegranates have two sepals), evidence for repainting and squeezing in of pomegranates where the painter completed the net around the rim, line at the join of rim to body, row of pendent pomegranates with three (or sometimes two) short sepals, line, lotus and bud chain, line, band of crescents (curving left), tips of a lotus-bud chain. Added red on the base of the lotus buds, the central spike of the lotuses and on occasional crescents.

Schaus 2018a, 296–298 fig. 1.

The use of a pomegranate net to decorate rims of cups is common for the Boreads Painter (Stibbe 1972, 91 patterns 5–7), but it is consistently on the exterior, not the interior of rims as here. The interior normally has a lotus-bud chain when the exterior has a pomegranate net. The hand of the Boreads Painter can often be detected on vases through his use of pomegranates with two sepals (Stibbe 1972, 91 patterns 1–7), although the Arcesilas and Rider Painters also occasionally used them. The same can be seen on this large cup in the pomegranate net. Oddly, however, the painter here also painted a row of pomegranates on stems hanging down below the rim on the interior, and here he used three very short sepals. One might suggest that an assistant was involved with this work rather than the Boreads Painter himself since the Boreads Painter is otherwise consistent in his use of just two sepals on pomegranates. This is the first time that this variation has appeared on pomegranate patterns on his vases (Stibbe 1972, 91 patterns 1–7, and see further below for three sepals on a lone pomegranate, in the handle palmette of this vase, and in a tondo scene of another vase by this Painter).

Perhaps in his haste, the painter misjudged the spacing at the end of his pomegranate net. Instead of carefully scraping off the first layer of paint, he painted a second coat of slip on top, then repainted the last of the net, although the spacing is still poor. Now the second coat of slip has flaked away to expose the first pomegranates underneath. Similar evidence of poor planning is found on other cups by the Boreads Painter, one in Olympia (Kunze-Götte 2000, no. 10 pl. 6E [exterior]), as well as **L150** with the lotuses being partly cut off, and also on **L123**, where the final dog in the handle zone chase has been cut off by the handle palmette.

In the past, the band-of-crescents motif had generally been assumed to have been adopted in Laconia from Fikellura pottery ca. 530 B.C., especially since they are normally monochrome (occasional ones may be overpainted in red, as here), rather than alternating red and white as in Attic, Corinthian or Clazomenian, see Lane 1933/1934, 153; Cook 1933/1934, 73; Stibbe 1972, 145 n. 1,

141 My thanks to N. Panteleon who drew this cup including the restoration and was helpful in establishing details of the composition.

pp. 191. 257 no. 277. On the other hand, crescents appeared on two fragments from Olympia which Kunze-Götte (2000, 42 f. 46 nos. 29. 32 pls. 12. 13; Stibbe 2004, 71. 222 f. nos. 46. 47 [168. 169]) would date somewhat earlier, ca. 540 and ca. 540–530 B.C. respectively. An earlier dating for this ornament in Laconian is discussed by Kunze-Götte (2000, 93 f. n. 253); a problem with dating its first appearance as late as ca. 530 B.C. was noted by Stibbe (1994, 78. 193 f. no. G50 pl. 15, 3) because of the similarity that a cup in Taranto with crescents has with a cup from Corinth (Stibbe 1994, 77 f. 192 no. G42) without crescents, the latter being dated by context to the second quarter of the sixth century. He did not pursue the issue. See above **L150**.

The large and colourful lotus and bud chain inside the cup below the rim can be contrasted with the one on the exterior handle zone, and with that on **L150**, also by the Boreads Painter, where the spiked interior petals of the lotus are void. Compare also a cup by the Boreads Painter from the Artemis Sanctuary on Samos, which has similar lotuses, but the buds are more ornate with up to seven sepals (Pipili 2001, 20 f. no. 3 fig. 3 a, with references [p. 21] to others including two by the Rider Painter). Here, on the inside of **L152**, the petals are all solid. This is normally considered an East Greek floral type, found in Wild Goat and Fikellura pottery for example (Stibbe 1972, 95; Cook 1933/1934, 76 fig. 13 pattern 6). The evidence seems to suggest that the Boreads Painter was somehow influenced by East Greek vase decoration. When one considers **L152** together with **L150**, which has a standard exterior decoration for the Boreads Painter (rays, tongues, pomegranates), and on the interior again a band of East Greek-style lotus and bud chain, and a whirligig (Sichelrad) in the central medallion, along with a third cup from Miletus (**L171**) perhaps by the Arcesilas or less likely the Rider Painter, with two bands of crescents (one to r., and one to l.) and a complex stopt meander between them, one is compelled to consider the connection between Laconian and East Greek vase decoration more carefully. This matter is discussed in some detail below (see **L171**). One needs to be cautious, however, when determining the direction of influence. It was not always one way. Some evidence of Laconian influence on Chian has been noted, see Cook – Dupont 1998, 75 (and my discussion of this topic in the Chian pottery section here [p. 240], as well as Shefton's discussion for the Getty vase under **L171** below). This all reinforces the notion of an East Greek link for the Boreads Painter, and confirms that the crescent band appeared in Laconian pottery earlier than previously assumed[142].

For the exterior decoration, there is a large lotus hanging down beneath the handle attachments with tendrils extending to either side that end in pomegranates, again, with three sepals. Three sepals, rather than two as is found so often with the Boreads Painter, are also found on a single pomegranate on the Boreads Painter's cup in London mentioned above (Brit. Mus. B6, Lane 1933/1934, pl. 36c; Stibbe 1972, 277 no. 154). The pomegranate tendril along the edge of the pendent handle lotus flower can be compared on a cup by the Arcesilas Painter with lotus buds extending along and back from handle palmettes (Stibbe 1972, no. 191 pl. 59). Notice also the use of an unusual lotus bud with void petals coupled to a handle volute on a later Laconian cup, perhaps by the Hunt Painter, in Aegina and dated ca. 530 B.C. (Pipili 2006b, 81 f. pl. VII. 3). The handle palmettes are large and unusual for a couple of reasons, if they have been restored correctly. One is that every third leaf of the palmette was painted in added red, and the other is that a small volute tendril was added to the upper edge of the palmette base, but not to the lower. For the first detail, only the Boreads Painter and Stibbe's Typhon Painter ever painted handle palmettes with alternate leaves in added red (Stibbe 1972, 92 pattern 16, and p. 180 pattern 5). For the second detail, no other examples are known, but the Naucratis Painter occasionally added a volute to both sides of the handle palmette base (Stibbe 1972, 59 patterns 4–6). The placement of a floral pattern underneath the handles on cups and other vases is normally a trait of the Naucratis Painter (see, for example, Stibbe 1972, nos. 1. 11. 13. 21. 42. 43 pls. 1, 1. 5, 5. 6, 2. 11, 2. 21, 3. 23, 1). It is otherwise not found on cups by the Boreads Painter. The use of an incised lotus and palmette chain in the handle zone of cups by the Boreads Painter is found twice (on cups in Samos and Olympia, Stibbe 1972, 92 patterns 5. 6 nos. 146 and 152 pl. 48, 1; Kunze-Götte 2000, no. 10 pls. 6. 7). The exterior rim is covered with a broad black band for its top half, which is unusual since normally the band is narrower, compare Stibbe 1972, pl. 55, 8.

The missing central medallion might have had a gorgoneion, like **L172** (below).

See too **L171** which has been listed with the Arcesilas Painter, but since both **L152** and **L171** use bands of cres-

142 One of the earliest appearances of bands of crescents on East Greek pottery, if the vase was dated correctly, occurs on a closed vessel from Tocra (Boardman – Hayes 1966, 42. 47 no. 586 pl. 29). It was found in Deposit III (dated ca. 565–530 B.C.), but argued by Hayes to have features which put it in the 580s. The enclosed palmettes on the shoulder of this vase bear a resemblance to the handle palmettes on early vases by the Boreads Painter, e.g. **L120** or Stibbe 1972, 92 pattern 12. A significant difference though is that the leaves are overpainted in both red and white, and are fuller. It seems more likely, as Cook (1992, 262) suggested, that this vase is a contemporary imitation of Fikellura, produced after ca. 560 B.C.

cents and both have other East Greek influences (lotuses, stopt meander), the two vases should be considered together, possibly being made in the same workshop, but whether that workshop is the Boreads Painter's or the Arcesilas Painter's is hard to judge.

Perhaps the Boreads Painter (with assistance from the Arcesilas Painter?).

570–565 B.C.

L153 arachne.dainst.org/entity/6861481

Inv. Z 94.95.33 □ Q 94.05; inv. Z 94.53 □ Q 94.05; inv. Z 93.21? □ Q 93.11

Five non-joining rim and body frgs. from the handle zone.

D belly (est.) 18.0, MPDim. a) 3.75, b) 3.2, c) 2.7, Th. 0.24

Ext. slipped, band at the lip, three thin lines, three-level pomegranate net (two sepals on top and bottom level pomegranates), three thin lines, thin line below the join of rim to body, chain of buds (alternating between three sepals and five with the outside two curling around as volutes, cross bars below), ends of three separated leaves from a handle palmette on the far right edge. **Int.** slipped, line at the lip, three thin lines, bud chain (three sepals, cross stroke below each), thin line at the rim to body junction, black zone below.

Stibbe 2004, 38. 211 no. 80 (14), pl. 17, 1. 2.

The pomegranate net is found commonly on the outside of rims on the Boreads Painter's cups, see Stibbe 1972, 91 pattern 5. The lotus-bud chain with up to five sepals, the outer two curling into volutes, is found for the first time here, but they are similar to the buds (with seven sepals) in a lotus and bud chain on a cup by the Boreads Painter from the Artemision on Samos (Stibbe 2004, 34 pattern 2 pp. 37. 210 no. 6 [72]; Pipili 2001, 20 f. no. 3 fig. 3 a).

L153 was attributed by Stibbe to the Boreads Painter, and placed in his Group Ba because of the secondary ornament (Stibbe 2004, 38. 211 no. 80 [14] pl. 17, 1. 2, two of the fragments only), dated ca. 570 B.C. The edge of the handle palmette with individual leaves helps confirm the attribution.

Boreads Painter (Stibbe).

Ca. 570 B.C.

Scale 1 : 3

L154 arachne.dainst.org/entity/6861482

Inv. Z 93.2.22 □ Q 93.10; inv. Z 01.2 □ Q 01.10; inv. Z 01.61 □ Q 01.13; inv. Z 01.64 □ Q 01.14; inv. Z 02.53 □ Q 02.02; inv. Z 03.34 □ -; inv. Z 93.33 □ Q 93.12

Eight rim frgs. (2 + 2 + 2 pieces join for three frgs.)

D rim (est.) 22.0, Ht. rim 3.75, Th. 0.4, MPDim. a) 6.8, b) 2.9, c) 2.3

Ext. slipped, line at the lip, two thin lines, three-level pomegranate net (two sepals on pomegranates in the top and bottom level), two thin lines. **Int.** slipped, line at the lip, thin line, chain of closely packed buds (one sepal, cross strokes below each), two thin lines.

This is a common rim decoration for the Boreads Painter, see Stibbe 1972, 91 patterns 5. 6. 12. 13, p. 276 nos. 128–135 pl. 43. The type falls into Stibbe's Group B of this painter (Stibbe 1972, 94).

Boreads Painter.

Ca. 570 B.C.

L155 arachne.dainst.org/entity/6861483

Inv. Z 94.299.7 □ Q 94.14

Body frg.

MPDim. 2.5, Th. 0.3

Ext. slipped, red line between thin lines, short rays. **Int.** slipped, edge of a line, unintelligible object with sharply bifurcated line, possibly bent arm or leg of a female.

The interior lines remind one of the bend of the elbow of a female figure, but since one of the lines might be the tondo border, an elbow is not certain. (For a female arm [Gorgon] on a cup by the Boreads Painter in Olympia, see Kunze-Götte 2000, no. 9E pl. 4 [fragment is upside down, Schaus 2001, 738]). The short wide rays on the Olympia cup though are close to those on **L155**, and there is no tondo border of pomegranates, possibly like **L155**. Another possible identification is the bifurcated tongue of a snake, perhaps from a gorgoneion (as Lane 1933/1934, pl. 32a; Boitani 1986, pl. 58 below; Boitani 1990, fig. 33; Stibbe 1972, no. 161 pl. 49, 11), but snake tongues tend not to stick out far from the mouth, which should therefore be visible. A snake-tongue also would not explain the line just above the forked object. Two stick-like objects are seen on a cup fragment from Gravisca which likewise are bifurcated (Boitani 1986, pl. 57, 1; Boitani 1990, fig. 8 fragment c), but they seem to belong together as a pair. Compare also the tips of the lotuses on a cup by the Boreads Painter, see Stibbe 1972, no. 117 pl. 35, 1. This remains a puzzle, and at the moment, has no clear identification.

Probably by the Boreads Painter.

L156 arachne.dainst.org/entity/6861484

Inv. Z 04.84.27 □ Q 04.05

Frg. from the handle zone. Paint is dark brown, red has faded.

MPDim. 2.6, Th. 0.35

Ext. reserved line on rim, line, incised handle palmette with part of a volute (to l.). Added red on the ›heart‹ of the palmette.
Int. black except one reserved line below the join of rim and body.

This is an unusually careful handle palmette with red added over the ›heart‹, loops to close each leaf and a spiral volute at the end. The type is used very commonly by the Boreads Painter, but occasionally also by the Naucratis Painter. For the Naucratis Painter, compare Stibbe 1972, 59 patterns 10. 11. A careless handle palmette by this painter, but with red ›heart‹ is seen on Louvre E 668 (Stibbe 1972, 63. 74 f. 271 no. 31 fig. 34 pl. 16) in Stibbe's Group E of the Naucratis Painter, ca. 565–550, but most of the other similar handle palmettes (without the red ›heart‹) are put in his Group D (Stibbe 1972, 63), ca. 565–560 B.C. Examples on cups by the Boreads Painter (Stibbe 1972, 92 pattern 17 [with red ›hearts‹]) mostly fit in Stibbe's Group C (Stibbe 1972, 94) for this painter and date ca. 570–565 B.C. What is different about **L156** however is that there is a black zone in the interior, rather than a reserved and decorated tondo, suggesting a smaller medallion decoration, as Stibbe 1972, no. 124 pl. 42, no. 137 pl. 43, no. 189 pl. 57; Stibbe 2004, no. 70 pl. 11, 3, no. 79 pl. 12, 1. Most of the handle palmettes by the Boreads Painter of this type have fewer and wider leaves.

Manner of the Boreads Painter.

Ca. 570–560 B.C.

L157 arachne.dainst.org/entity/6861485

Inv. Z 94.14.183 Screening Area 14 (or inv. Z 94.14.133?)

Body frg. from a small thin-walled cup. Black paint has fired dark brown.

MPDim. 3.8, Th. 0.3

Ext. slipped, handle palmette (to l.) with tightly wound spiral volutes, red line between two thin lines, closely packed rays. **Int.** black.

The tightly wound volutes at the base of the palmette and the row of short rays below the handle zone suit the Boreads Painter (compare Stibbe 1972, 92 patterns 16. 17 for the handle palmette volutes). The interior must have had a medallion decoration.

Probably by the Boreads Painter.

L158 arachne.dainst.org/entity/6861486

Inv. Z 05.00.4 □ -

Body frg.

MPDim. 3.8, Th. 0.3

Ext. slipped, red line, thin lines, band with very small, well-spaced tongues (dots) in frames, red line between thin lines, row of pomegranates (two sepals, cross stroke below), thin lines. Added red on alternate tongues. **Int.** band, line, three thin lines, thin black-red-thin black-red lines, line.

For the careful narrow bands of secondary ornament on the exterior, and the small medallion in the interior, compare a cup by the Boreads Painter in Vienna (Stibbe 1972, no. 124 pl. 42, 1–3), which Stibbe places in his Group B for this painter, and dates ca. 570 B.C.

Probably by the Boreads Painter.

Ca. 570 B.C.

L159 arachne.dainst.org/entity/6861487

Inv. Z 04.84.26 □ Q 04.05

Lower body frg.

MPDim. 2.9, Th. 0.35 to 0.5

Ext. slipped, two thin lines, row of pomegranates (two sepals), cross strokes below, line, red line. **Int.** slipped, unintelligible object.

The row of pomegranates with two sepals around the base of the body is common to the Boreads Painter (Stibbe 1972, 91 pattern 3).

Boreads Painter or after his manner.

Two-sepal Pomegranate Borders

L160 arachne.dainst.org/entity/6861488

Inv. Z 05.36.1 □ Q 05.07

Body frg. and stump of one handle of a small cup.

MPDim. 3.95, Th. handle 0.9, Th. wall 0.2

Ext. black around the handle stump, slipped. **Int.** slipped, line, thin line as a border for the tondo, pendent pomegranates (two sepals), unintelligible object (foreleg with hock of a horse to l.?).

Probably by the Boreads Painter.

L161 arachne.dainst.org/entity/6861489

Inv. Z 92.92.123 □ Q 92.24

Handle and body frg.

MPDim. 4.0, Th. handle 0.8, Th. wall 0.25

Ext. black around the handle, red line between thin lines. **Int.** slipped, thin line, pendent pomegranates (two sepals) along the tondo border, unintelligible object (exergue line, edge of a floral in the corner?).

Probably by the Boreads Painter.

L162 arachne.dainst.org/entity/6861490

Inv. Z 94.190.22 □ Q 94.11

Handle and body frg.

MPDim. 2.7, Th. wall 0.23, Th. handle 1.0

Ext. black around the handle, red line, three thin lines, tips of three rays. **Int.** slipped, thin line as border for the tondo, row of pendent pomegranates (two sepals), edge of an unidentified object with trace of added red.

Probably by the Boreads Painter.

L163 arachne.dainst.org/entity/6861491

Inv. Z 03.10.30 □ Q 03.01 (or inv. Z 05.30.10 □ Q 05.07)

Body frg. broken at the join of the rim. Well preserved surfaces with thick buff slip.

MPDim. 3.1, Th. 0.3

Ext. slipped, nothing in the handle zone, two thin lines, red band, three thin lines, tip of a ray. **Int.** slipped, red line, two thin lines border the tondo, row of pendent pomegranates (two sepals), unidentified object.

Probably by the Boreads Painter.

L164 arachne.dainst.org/entity/6861492

Inv. Z 91.86.42 □ Q 91.32

Body frg. from a thin-walled cup.

MPDim. 3.1, Th. 0.25

Ext. slipped, line at the join of rim and body. **Int.** slipped, thin line bordering the tondo, row of small closely placed pendent pomegranates (two sepals), two unintelligible objects (silhouettes).

An attempt to match the row of pomegranates with other sherds having similar decoration, including the sherd with the centaur, produced no results.

Manner of the Boreads Painter.

L165 arachne.dainst.org/entity/6861493

Inv. Z 02.61.7 □ Q 02.04

Body frg. and turn to the rim.

MPDim. 3.3, Th. 0.27

Ext. slipped, line at the join of rim and body. **Int.** slipped, line, thin line at the tondo border, row of very closely packed, small and careless pomegranates with two sepals, unintelligible object with an outline around it.

The pomegranate border has degenerated here, with careless and very closely packed fruits.

Manner of the Boreads Painter.

Arcesilas Painter[143]

With a total of just 12 cups certainly attributed to his hand by Stibbe, another seven listed as »probably« by him, and several other pieces »in his manner« or »to compare«, this painter was the least productive of the major Laconian vase painters in terms of vases preserved[144]. His career was likely brief, but since his name vase is a very rare depiction of an historical figure, King Arcesilas II (presumably, rather than Arcesilas I) of Cyrene, whose reign has been dated ca. 566–560 B.C. by Stibbe[145], and since the Arcesilas Painter was influenced by both the Naucratis and Boreads Painters at the beginning of his career, then a ten-year span, ca. 565–555 B.C., for this painter seems a good estimate[146]. A few of his vases have been found in southern Greece (Olympia, Laconia), and a few in Etruria, including the Arcesilas cup, but most of the rest have been found in East Greece (e.g. eight in Samos). Finds of his from Miletus now equal those from Samos.

His creativity is shown most clearly on the Arcesilas cup, depicting a scene of weighing and packing of a costly bulk product that imitates a scene of Osiris weighing souls, from Egyptian funerary art. Many of the figures are carefully labelled, including King Arcesilas. Furthermore, a cup from Cerveteri in the Vatican has cosmological implications in its depiction of Atlas and Prometheus being punished by Zeus, at the west and east ends of the known world respectively[147]. The most popular scene type on his cups, however, is the symposium, as is the case at Miletus (**L166–L169**). One particularly rich depiction in Samos shows flute girls lying on klinai with bearded men, and winged daimons hovering above them[148].

L166 is one of the finest vases produced by this vase painter, yet it is sadly only preserved in three fragments, offering perhaps 10% or less of the original cup. The tondo was divided into several friezes, of which the main one shows a female (outlined flesh) attendant beside a fancy kline where banqueters (now missing) reclined; the frieze below has figures on a smaller scale, but also associated with a banquet, including a female filling a wine pitcher, two standing male figures, and a winged daimon. The standing males seem to have been labelled to identify them, as on the Arcesilas cup.

Two other fragmentary cups pose their own challenges. **L170** is a procession of armed men, but without armour, so what they represent is puzzling. **L171**, if its attribution to the Arcesilas Painter rather than the Boreads Painter is correct, is another Laconian cup with clear East Greek influence. **L172** also has hints of East Greek influence, reinforcing the connection between Laconian pottery and its eastern Aegean counterparts.

L166 | Pl. 9, 1–3 arachne.dainst.org/entity/6861494

Inv. Z 94.91.12 □ Q 94.05; inv. Z 94.69.17 □ Q 94.05; and inv. Z 93.37.45 □ Q 93.12 (stored in the Etütlük cabinet)

Three non-joining frgs. from the body, and stump of one handle (three joining pieces in one frg.) likely from the same vase. Very finely painted details on the int. have been worn and partly lost.

MPDim. a) 6.9, b) 3.8, c) 4.6, Th. 0.5

a) **Ext.** slipped, between the joins of handle to cup wall is a rosette ornament framed within a circle and a square with lotus buds in the corners, black around the stump of the handle, red line between thin lines, rays. **Int.** black line, slipped, two thin lines, part of a volute krater – or a dinos with ladle hanging beside it? (partly cut off by the tondo border), legs and lower torso of a female standing figure (r.) in outline wearing a short chiton (?) and calf-length boots with a tongue that rises above the upper edge, a decorated kline coverlet and leg of the kline in outline, unintelligible object to the right of the kline leg; below are the legs and part of the wing of an erote or daimon flying (r.) in the exergue. Added red on the kline cover, the chiton and boots of the standing figure,

143 For his career and painting style, see Stibbe 1972, 107–119; Stibbe 2004, 45–52; Pipili 2006a, 125; Pipili 2018, 131.
144 Stibbe 2004, 45. Coudin (2009a, 39) regards the Arcesilas Painter as »parmi les ateliers secondaires« and lists 24 vases as belonging to him or the atelier, mostly cups except for a lakaina, a krater, a pyxis and an aryballos. The krater, however, has now been re-attributed to the Painter of the Taranto Fish, see Schaus 2015, 7. 18 f. no. 26.
145 Stibbe 1972, 195–201.
146 For the latest of his cups, dated ca. 555 B.C. by Stibbe, see Stibbe 2004, 164.
147 Stibbe 1972, 279 f. nos. 194. 196 pls. 61. 63. There is an extensive bibliography for these cups, but see, e.g. Schaus 1983.
148 Stibbe 1972, no. 191 pls. 58. 59.

and the feet of the erote (daimon). Added white stripes for the fringe of the kline coverlet.

b) **Ext.** part of a handle palmette of unusual type with petals filling the space between the volutes and the palmette proper. The volute is made by two concentric circles and a dot in the middle. **Int.** black line, slipped, two thin lines, a small-scale dinos with two loop handles at the rim sits on a stand, a female figure (reserved arms and face) (to l.) looking back, holds a long object (a ladle?), and with her other arm she apparently reaches towards the dinos, but her elbow then must bend upwards from the dinos rim. She holds something (presumably an oinochoe or drinking vessel) in her hand above the dinos. A breast is apparently depicted in a frontal view, although this may be a piece of jewellery or decorative feature of her dress. Added red for tongues on the shoulder of the dinos, and the top of the dinos stand.

c) **Ext.** very fine floral chain in the handle zone, with a tear drop in the ›wedge‹-shaped spaces formed and a small pomegranate (?) in the low part of the chain (between larger florals?), red line between thin lines, rays. **Int.** slipped, two small-scale male figures wearing cloaks over their shoulders walk to r., perhaps holding objects in their hands. The figure on the right has a thin object just in front of his preserved hand. The other figure has two long thin lines extending vertically below his hand, and perhaps extending above it as well between the two figures. Behind the second figure at the left edge of the frg. is perhaps a floral filling ornament with three sepals extending below and joined to a circular object by two cross strokes. An incised line at the chin of the right hand figure extends beyond the preserved paint on his face and suggests that he was bearded. The short line at the chin of the left hand figure ends at the preserved paint, so it is not clear that he also was bearded. Added red on the men's cloaks, and the hair of the lead figure. Possible inscriptions in front of the figure on the right, and behind the leg of the figure on the left are now worn and difficult to discern. The latter may have an initial rho, then a space for two or three letters, then iota, mu, omicron are perhaps readable. The former has no certain letters, but several are more acceptable as letter forms, perhaps a phi, a rho and an omicron.

This is a noteworthy example of detailed work, of unusually high quality. The handle palmette reinforces this impression. There are a surprising number of banqueting scenes on the Laconian vases at Miletus and this is another of them, suggesting purposeful dedication.

The rendering of the ›omega‹-shaped knees, and the way the short chiton has been drawn up and tucked into the waist creating the ›V‹ hem can be compared closely to details on the Arcesilas Painter's name vase in Paris, see Stibbe 1972, no. 194 pl. 61. This can also be seen in a vase by the Hunt Painter in Hamburg, see Stibbe 2004, no. 127 pl. 30. Female attendants are less common than male; on a cup by the Arcesilas Painter, a small figure wearing a long chiton is more likely male because the skin is painted black instead of being reserved, see Stibbe 1972, 279 no. 192; de Fabrizio 1986, pl. 14 (int.). The Arcesilas Painter, however, painted two female flute players lying beside symposiasts on his cup in Samos (Stibbe 1972, no. 191 pl. 58). High boots are rare.

The vase at the lower left edge of the banqueting scene should be a volute krater with a tall curved handle reaching to the rim, rather than a dinos perhaps with a ladle. In comparison to the dinos in the scene below (fragment b), the shoulder tongue pattern is higher, and there seems to be a neck and possibly even a rim depicted, although there is damage here to the painting. The shoulder pattern of the volute krater then, as well as of the dinos, imitates tongue patterns normally found on both bronze and painted Laconian kraters. For the development of the Laconian krater, and especially volute kraters, see Stibbe 1989, 13–28; Gaunt 2013, 68–71; Pipili 2014b, 27–32.

For the erote or daimon with double winged boots, see Stibbe 1972, no. 191 pl. 58, for the Arcesilas Painter, but the figure also appears on the Naucratis Painter's vases, e.g. Stibbe 1972, no. 25b pl. 13, 1. Stibbe (1974, 20–24) studied the appearance of such winged figures on Laconian pottery and concluded that they had significant meaning, associated both with Aphrodite and other goddesses including Persephone, perhaps as daimons of both love and death, depending on context. Here in a banquet scene of a vase found in an Aphrodite sanctuary, the former, as a daimon of love, seems a preferable interpretation. On the other hand, Pipili (1987, 71–74; Pipili 1998, 89 f.) thought that symposia were depictions of real events from everyday life, either private occasions or ones connected with religious events, and that the role of the daimons supported the latter interpretation, as benevolent beings attending ritual banquets connected with a sanctuary festival. (For the suggestion by Pelagatti of a funerary banquet for a cup in Taranto where a symposiast holds a pomegranate and a snake appears, see the counter arguments by Pipili 1987, 72 no. 198.) Thomsen (2011, 98) had something of the same notion, that the winged figures are visual agents of divine goodwill at the symposium or elsewhere.

For the extended corner of the kline cover, see Stibbe 1972, no. 197 pl. 65 and no. 196 (Brussels R 401, *CVA* Bruxelles 3, pl. 106, 6; Thomsen 2011, fig. 47), but it can also be found with the Naucratis Painter, see Stibbe 1972, no. 37 pl. 19, 1. The fringe on the coverlet is normally incised, but here the artist painted it in added white to enliven it.

Unfortunately, the carefully portrayed leg on the kline is poorly preserved in its lower part (**L166a**); nevertheless, it appears to be the first example of Kyrieleis's furniture leg Type B in Laconian vase painting[149]. The leg is ornate and rendered in outline, rather than in the more common solid black with incised details. The Hunt and Arcesilas Painters depicted their furniture legs with an exaggerated delicacy.

149 Kyrieleis's Type A furniture leg has a metal prototype and is essentially rounded, while Type B is made from wood, and has a rectangular cross-section. For the early development of turned legs on klinai, see Kyrieleis 1969, 116–131, especially pl. 16 for Type A,

Banqueting scenes are popular with the Arcesilas Painter, compare Stibbe 1972, no. 191 pl. 58, no. 192 (R 401, *CVA* Bruxelles 3, III D, pl. 106, 6), no. 195 pl. 62, 3, no. 197 pl. 65; Stibbe 2004, nos. 114. 115 pl. 19, 1 and 19, 3. 4. The cup in Brussels (Stibbe 1972, 249 no. 192) has a similar krater at the left side with an oinochoe sitting on its top edge. The second frieze with dinos and wine-dipper attendant suggests that like several other Laconian vases (e.g. Stibbe 1972, 185 f. 288 no. 342; AA 1937, 406 f. fig. 21 [capture of Silenus]; Stibbe 2004, 175 f. no. 24 [205] pl. 59, 5 [symposium], possibly also pp. 164–166 no. 1 [123] pl. 24 [capture of Silenus]), this vase has a continuation of the main scene in a secondary frieze below.

The rosette ornament under the handle is unique for Laconian pottery though the space is often decorated, sometimes with a simple geometric pattern or floral. Here the painter has taken a rosette with void petals, added a dot to the end of each petal, and then diagonally placed simple buds with circles at their bases at four places so as to extend the rosette to the four corners of the surrounding square. An unusually beautiful cup fragment from Cyrene (Stibbe 1972, 69 f. 270 no. 11 pl. 5, 5; Stibbe 2004, 16 Nachtrag a) has an ornate floral below the handle. Its handle palmette is the only close parallel for the handle palmette partially preserved on **L166b** (Stibbe 1972, 59 pattern 9), noteworthy for its little palmettes tucked between the volute tendrils (in this case concentric circles rather than spiral volutes) and the base of the handle palmette reaching the handle attachment. Stibbe attributed the Cyrene fragment to the Naucratis Painter, but with little to go on besides the partially preserved handle palmette with separately painted leaves on Tocra 941 (Stibbe 1972, 69. 270 no. 12; Boardman – Hayes 1966, 82. 85 f. pl. 61). It is possible, indeed to me likely, that the fragment in Cyrene is a special piece by the Arcesilas Painter instead. Locating this fragment and viewing the interior should decide the issue. The floral chain in the handle zone of **L166** is unique, but has some similarities with other floral chains done by the Naucratis Painter, e.g. Stibbe 1972, 56 patterns 7–9. The handle zone on a cup fragment in Tocra by the Naucratis Painter appears to have a similar double tendril and ornament in the corners, but it may be a wave pattern instead, compare Boardman – Hayes 1966, 85 f. no. 941 pl. 61; Stibbe 1972, 58 pattern 19, p. 270 no. 12.

L166a must come close to joining **L166b** on its right side to judge from the exterior view, and so on the interior will show part of the figured zone directly below the main symposium scene. Thus the attendant dipping (?) wine from the dinos on **L166b**, and the winged daimon in the lower zone on **L166a** belong close together in the same zone, likely a continuation of the symposium scene above. This can be compared with the symposium scene on a cup fragment by the Arcesilas Painter in Samos which likewise has a horizontal border above it (Stibbe 1972, no. 197 pl. 65), or another from Taranto with an upper exergue filled with a lotus-bud chain (Stibbe 2004, no. 114 pl. 19, 1). For the position of the arm of the female figure beside the dinos, compare the female symposiast holding a wreath (?) on Stibbe 1972, no. 192, (R 401, *CVA* Bruxelles 3, III D, pl. 106, 6; de Fabrizio 1986, pl. 14 top). If indeed the painter attempted to represent the breast of the female under her garment on fragment **L166b**, it is quite rare in Laconian vase painting, but not unprecedented since the Rider Painter apparently incised the breast to distinguish a female figure on a cup with komasts and a kitharode now in Atlanta (Stibbe 2004, no. 182 pl. 49, 1 [upper right]; Stibbe 1992, 139 pl. 25, 1). For daimons in a symposium by the Arcesilas Painter, see Stibbe 1972, no. 191 pl. 58, and for one by the Naucratis Painter, Stibbe 2004, 18–21 fig. 2 (Stibbe 1972, no. 19). For daimons on Laconian vases generally, see Pipili 1998, 89; Pipili 1987, 64 f. 71–73.

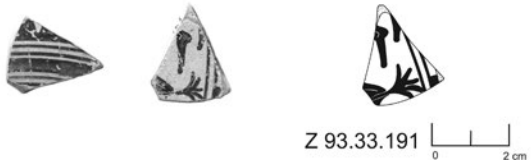
Fragment **L166c** is separated from **L166b** by the distance of the missing part of the handle palmette or a little more, and so cannot be part of the wine dipper and daimons zone, but part of the one below. The two men with red cloaks draped over their shoulders, but otherwise apparently naked, have bent knees and seem to be walking (rather than dancing). The depiction seems animated because both knees are clearly bent on one of the figures. One might suggest that these two and perhaps a procession of others, with names beside each, were revellers returning from a symposium. Dancers appear in the zone below a symposium on the Lavinium cup by the Naucratis Painter, but they are naked (Stibbe 2004, 19 fig. 2).

Cook (1997, 93) described the Arcesilas Painter's detail as »inferior and rather fussy« on his name vase in Paris. »Fussy« might be used to describe some of the detail on this vase, but in no way »inferior«.

Arcesilas Painter.

Ca. 560 B.C.

and 151–154, especially pl. 19 for Type B (both types begin in Greece at about 600 B.C.); see also, Richter 1966, 55–58 figs. 294–296. For other examples of such turned kline legs in Laconian symposium scenes, see the Rider Painter: Würzburg L 166 (de Albentiis 1986, pl. 24, 2; Stibbe 1972, 285 no. 298); Hunt Painter: Samos K 2073 (Stibbe 1972, no. 215 pl. 71), Berlin 464x (Diehl 1964, 577 f. no. 54 fig. 30; Stibbe 1972, 281 no. 216); Arcesilas Painter: Brussels R 401 (*CVA* Bruxelles 3, III D, pl. 106, 6; de Fabrizio 1986, pl. 14; Stibbe 1972, 279 no. 192); Naucratis Painter: Lavinium G1 (Paribeni 1975, figs. 434. 435; Stibbe 2004, 19 fig. 2), Samos K 1445 (Stibbe 1972, no. 37 pl. 19) and Louvre E 672 (Pipili 1987, 74 no. 199 fig. 105; Stibbe 1972, 271 no. 33). For another possible one in the style of the Naucratis Painter, see **L95**.



L167 arachne.dainst.org/entity/6861495

Inv. Z 93.33.191 □ Q 93.12

Body frg. from a small cup.

MPDim. 2.5, Th. 0.3

Ext. slipped, base of two rays, red line between thin lines.
Int. slipped, unintelligible object, two thin lines, pair of feet (l.), tassel with five lines splaying out, corner of a cushion.

The small unintelligible object in the interior, outside of the two thin tondo border lines, lies over the band of rays on the exterior, indicating that there is an outer tondo zone below the cup rim, and an inner tondo. Compare the outer tondo zone laid out on a cup in Samos by the Arcesilas Painter, see Stibbe 1972, no. 191 pl. 58. Unlike that cup, however, there should not be a second circular figured band and small central medallion on **L167**. Because of the angle of the cushion tassel touching the tondo border line, the inner tondo scene must have been laid out as a round composition (instead of a circular frieze), though perhaps with an exergue. In any case, it should not have straight friezes within a circular frame like **L166** since the tondo border is too low on the cup wall. For the cushion and tassel as well as the banqueting scene itself, compare Bruxelles R 401 (*CVA* Bruxelles 3, pl. 106, 6; de Fabrizio 1986, pl. 14; Stibbe 1972, 279 no. 192) also by the Arcesilas Painter. The pair of small feet floating above the cushion belongs to one of the winged daimons that commonly appear in scenes of banqueting (e.g. Samos K 1203, Pipili 1987, 71 f. figs. 103. 104), here hovering above a banqueter leaning on this cushion. For daimons in banqueting scenes by the Arcesilas Painter, besides Samos K 1203 (Stibbe 1972, 191 pl. 58), see **L166** (above).

The tassel argues strongly in favour of an attribution to the Arcesilas Painter. It also provides a date within a narrow range, ca. 565–560 B.C.

Another fragment may belong with this one. **L168** is likewise a banquet scene by the Arcesilas Painter, but from closer to the tondo centre.

Arcesilas Painter.

Ca. 565–560 B.C.

L168 arachne.dainst.org/entity/6861496

Inv. Z 04.53.4 □ Q 04.01

Lower body and start of the stem frg.

MPDim. 2.3, Th. 0.35–0.7

Ext. row of pomegranates, thin lines, line around stem.
Int. slipped, frontal chest of naked male, left hand and right arm crossed in front of him.

No evidence clearly links this fragment either to **L166** or **L167** above, which also have symposium scenes. The lack of slip on the exterior is worth noting, although this feature seems quite variable among vase painters both over time and in their choice of which zones will be left reserved. For comments on the lack of slip, see Stibbe 1972, 140 (exterior rim and handle zone). 143 (dating). 147. 149. 164 n. 6. 167 (medallion). 168 n. 1 (dating). 252 no. 242. p. 257 nos. 276. 277 (medallions and exterior). Handle zones do not have slip on a good number of cups from Tocra from the second quarter to the middle of the sixth century (Boardman – Hayes 1966, 83–87 nos. 932–935. 940. 944–947. 949). For another fragment from Miletus, more clearly by the Arcesilas Painter and also without slip on the exterior, see **L170**.

For banqueters with a similar frontal chest including the continuous or almost continuous outline of the pectoral muscles, see Stibbe 1972, no. 13 pl. 6 by the Naucratis Painter and no. 195 pl. 62 by the Arcesilas Painter; and for the same on an attendant by the Naucratis Painter, see Stibbe 2004, 18–21 Nachtrag a, fig. 2, and a komast by the Arcesilas Painter, see Stibbe 1972, no. 191 pl. 58, 1a. The distinguishing feature though that differentiates the two painters is the two long strong lines along the right forearm of the banqueter. This is found particularly with the Arcesilas Painter, see Stibbe 1972, no. 194 pl. 61, 2, no. 195 pl. 62, 3, no. 196 pl. 63, 1, and Stibbe 2004, no. 117 pl. 21. For other symposia scenes by the Arcesilas Painter, see Stibbe 1972, 109 nos. 191. 192. 195. 197; Stibbe 2004, nos. 114. 115 pl. 19, 1. 3. 4; **L166** and note also **L93**, **L94** and **L169.**

The row of pomegranates without a cross stroke on the exterior lower body is found on cups by both the Naucratis and Arcesilas Painters, see Stibbe 1972, 53 pattern 3, p. 111 patterns 1. 2.

There is little to date this piece more closely within the career of the painter.

Arcesilas Painter.

Ca. 565–555 B.C.

L169 arachne.dainst.org/entity/6861497

Inv. Z 01.19.16 □ Q 01.11 (inv. Z 03.34 □ -)

Two non-joining body frgs.

MPDim. a) 4.1, b) 3.3, Th. 0.3 to 0.5

Ext. slipped, red line between thin lines, band of meander hooks, thin lines, red line. **Int.** slipped, a) part of the table with food objects, kline, edge of one arm and tips of the fingers of the left hand of a banqueter, corner of a pillow; b) kline, hand holding a handleless cup, cloak pulled up toward the shoulder, and wavy locks of hair. Added red on the cloak of the second banqueter and perhaps the pillow of the first.

This banqueting scene with food table is simpler than other ones (compare a vase by the Naucratis Painter from Lavinium, Stibbe 1972, 270 no. 19; Stibbe 2004, 19 fig. 2). The pose of the better preserved banqueter is repeated five times on a complete vase by the Naucratis Painter, where the cloak is also pulled up over the shoulder as here, see Stibbe 1972, no. 13 pl. 6, and compare details on the Lavinium vase. A banqueter on the Arcesilas Painter's vase in Samos (Stibbe 1972, no. 191 pl. 58) seems to be holding a phiale in each hand.

Unlike the normal representation of food in plates on a banqueting table by the Naucratis Painter which is incised against the black background of the kline, here the food and table are painted well below the kline, against a white background. If this is indeed by the Arcesilas Painter, it would be the first time in which food rather than just drinking vessels is painted in his banqueting scenes. See also **L93** and **L94** for food tables incised against the kline background.

The two hooks at the end of the collar bones almost touch here, comparable to banqueters on Louvre E 667 (Stibbe 1972, no. 13 pl. 6) by the Naucratis Painter, but the fragment in Naples from Cumae by the Arcesilas Painter is also quite close (Stibbe 1972, no. 195 pl. 62, 3).

A four-stroke stopt meander pattern is found on the shoulder of a hydria in Rhodes by the Hunt Painter, see Stibbe 1972, 128 pattern 14 no. 219 pl. 75. Other versions of meander hook bands are found in different positions on this painter's vases (Stibbe 1972, 128 patterns 10 and 13), as well as on a krater, an amphora and two hydriai by the Naucratis Painter (Stibbe 1972, 58 patterns 5–8 nos. 41–44 pls. 21–23) and just below the handle zone for one of the Naucratis Painter's cups (Stibbe 1972, no. 25b pl. 13, 2). On the other hand, meander hook bands are also found below the handle zone on a cup by the Arcesilas Painter and one probably by him (Stibbe 1972, no. 191 pl. 59 [›sigmas‹] and no. 197 pl. 65 [probably the Arcesilas Painter, meander hooks]), both times with a symposium scene on the interior as here.

Perhaps by the Arcesilas Painter.

Ca. 565 B.C.

L170 arachne.dainst.org/entity/6861498

Inv. Z 05.43.42 □ Q 05.04

Three joining frgs. from the body.

MPDim. 5.2, Th. 0.35

Ext. red band between thin lines, closely packed rays, red band between thin lines. **Int.** slipped, parts of three figures (l.): long hair and back of the first man, with the end of a sword scabbard just above the hands of the middle figure; long hair, neck, torso of the middle figure wearing a chiton (?) with half sleeves and decorated with rows of crosses, with a sword handle above his far shoulder and the end of the sword just above his elbow behind him; bearded chin of the third figure, chest covered with a chiton (?) decorated with two pairs of horizontal lines, and a sword handle near his far shoulder. The middle figure holds both hands out in front of him with elbow bent at the waist. Added red on the beard, and garments of all three figures.

For the lack of slip on the exterior, see comments above on **L168**.

The very long hair with wavy locks, and short beard on one of the swordsman can be seen on the Arcesilas Painter's name vase (Stibbe 1972, 194 pl. 61, 2). The sleeve comes together from the two sides of the arm and extends almost down to the elbow. This is a feature of the Ionic chiton found, for example, on the main figure of the Arcesilas Painter's name vase, as well as on an enthroned god on a cup at Olympia by a follower of the Naucratis Painter (Kunze-Götte 2000, 63 f. no. 36 pl. 17 [Reform Workshop]; Stibbe 1972, 274 no. 101), a cup by the Chimaira Painter in Cyrene (Stibbe 2004, 100 no. 8 [275] fig. 14 pl. 66), and a fragment from another cup in Miletus, **L187**. (See Kunze-Götte 2000, 64 for this garment and other Laconian examples, with suggested Ionian influence on the later examples.) A little loop, or two short curved lines, marks the elbow on his figures, although this is not unique to him. The very fancy dress of

the middle figure has no close comparisons on Hunt Painter vases, although the Hunt Painter uses other decorative patterning to indicate elite dress. The Arcesilas Painter does not normally depict hoplites on his cups[150], but here on **L170** clearly elitely dressed, armed men, though without shields and armour, stand in a row.

The identification of this scene is problematic. At least three figures process to the left, of which the one on the left should be close to the centre of the composition. The middle figure and the one behind him both carry swords in sheaths at their shoulders. The middle figure has both his arms bent at the elbow with hands reaching forward to the figure in front, but there is nothing apparently in his hands. The only scene on Laconian pottery similar to this is on a cup fragment by the Hunt Painter, dated ca. 555–545 B.C., depicting the Seven Against Thebes. Pipili (1987, 25 f. no. 78 fig. 36) discussed this scene and noted comparisons in bronze reliefs and a fragmentary Chalcidian hydria ca. 540 B.C. At least four figures on that cup process to the left, with the one on the far left holding a sword in his hand at his waist, with his wrist being restrained by the figure labelled Parthenopais immediately behind him. On **L170,** there is no indication that a sword hand is being restrained by the outstretched hands of the middle figure. The tip of the sheath, moreover, is still visible at the back of the far left figure, suggesting that his sword was still sheathed. If this were a depiction of the Seven Against Thebes, one would expect three figures at least facing to the right on the left-hand side of the tondo. The Hunt Painter's cup has inscriptions to help identify figures. None are given on the Miletus fragment. A procession of warriors is also depicted on the krater **L295**, but there they are naked, wearing helmets and carrying shields, albeit without weapons. Without more visual clues, the scene remains a puzzle.

Arcesilas Painter.

Ca. 565–555 B.C.

L171 arachne.dainst.org/entity/6861499

Inv. Z 01.21.4 □ Q 01.11 and inv. Z 94.299.3 □ Q 94.14

Two frgs. (one frg. is in three pieces) from the body of a large cup. Fine, light orange-brown clay, medium hardness (no evidence of ›golden mica‹ found normally in local pottery at Miletus). Black paint on the exterior, fired brown on the interior where it is thinner, thick cream-coloured slip on the exterior, but on the interior the slip is somewhat grey and more powdery in texture, thick added red. On the int. the surface is worn, the paint is much flaked and the slip is different in colour and texture.

MPDim. a) 5.8, b) 5.7, Th. 0.55

Ext. slipped, a) handle bud (pointing l.), red line between thin lines, band of neat tightly packed short rays, line; b) red line between thin lines, short well-spaced tongues in frames, red line between thin lines, row of pomegranates (two sepals) on tall stems. Added red for the ›heart‹ of the handle bud, and on alternate tongues. **Int.** slipped, a) chain of large lotus buds, tips of crescents (?) (curving to right) below without a line between the chain of buds and the crescent tips; b) decoration in three registers divided by single lines, crescents curving right, complex broken meander (alternating broken meander block and block with saltire [?] filler), crescents curving left. Added red on every fourth crescent.

Schlotzhauer 2014, 430. 456. 466/ 610 Appendix VI (Mommsen test no. Mil 88); Schaus 2018a, 296–298 fig. 2.

The exteriors of the two fragments are similar in that they both have a kind of brownish added-red, but the interior slip is different between them, with the slip being whiter on **L171a**, whereas it is more yellowish-buff on **L171b**. Also there is no thin line separating the chain of buds from the crescents on **L171b**, whereas there are thin lines separating each zone on **L171a**, and the zones seem to be smaller or narrower in height. Nevertheless, the two fragments very likely belong together, based largely on the rare band of crescents (to r.).

The interior of this cup appears at first glance to be a Laconian imitation of East Greek (Fikellura) decoration although the alternative, an East Greek (Fikellura) cup imitating Laconian decoration, was also considered. In either case, it has a mix of two styles and a dating problem. The interior decoration is of Fikellura type, without close parallels in Laconian. The exterior decoration is

150 Powell 1998, 128. See **L185** for references to a hoplite by the Boreads Painter and one probably by the Arceslias Painter. For ones by the Rider Painter, see **L205**.

purely Laconian, with the two-sepal pomegranates used especially by the Boreads Painter but also sometimes by the Arcesilas and Rider Painters. The row of pomegranates with two sepals, but no cross stroke on the stem, is not otherwise used in this location on cups by the Boreads Painter, although it is found here on a few early cups by the Arcesilas Painter (Stibbe 1972, 111 pattern 1) and the Rider Painter (Stibbe 1972, 156 pattern 3), dated ca. 570–560 B.C. The band of small tongues, alternately black and red, is most common for the Boreads Painter (Stibbe 1972, 92 patterns 8–10), but occasionally also for the Arcesilas and Rider Painters (Stibbe 1972, 112 pattern 2, p. 157 pattern 11). The use of a bud rather than a palmette as a handle decoration is not found otherwise on the Boreads Painter's cups, but is found occasionally for the Naucratis Painter and his workshop (Stibbe 1972, 59 patterns 1–3), though not with the red ›heart‹, and on a similarly shaped cup with a strong offset from Miletus, **L246**. Handle buds appear on cups from Stibbe's Group B by the Naucratis Painter dated ca. 570 B.C. (Stibbe 1972, 63). They are also found on one cup by the Arcesilas Painter (Stibbe 1972, 112 pattern 11, without the red ›heart‹) from Stibbe's Group B by this painter, dated ca. 565–560 B.C., as well as on a cup in his manner (Stibbe 1972, no. 204 pl. 67), and several times with the Rider Painter (Stibbe 1972, 159 patterns 1–5 also without a red ›heart‹, but in two cases with red ›sides‹; see also a small fragment in Samos, Stibbe 1997, 98 no. 71 pl. 11, 18, probably the Rider Painter) from Stibbe's Groups A–C, dated ca. 570–550 B.C. Two other examples are on **L89** and **L246**. The closest parallel though is on the buds attached to tendrils which appear below handle palmettes on a cup by the Arcesilas Painter in Samos (Stibbe 1972, no. 191 pl. 59). Here the buds have the same incised ›heart‹ which is overpainted in red. The same type of bud with a red ›heart‹ is also found on the kantharos, **L359**, decorated with a floral complex, which cannot be firmly attributed. The preponderance of evidence then would suggest either the Arcesilas or the Rider Painter, and of these, it seems more likely to be the Arcesilas Painter.

For the interior, there is one feature which is unusual for typical Fikellura decoration: when there are two bands of crescents, they are usually not separated by a narrow band of other ornament (see, for example, *CVA* British Museum 8, II D l, pls. 10, 2. 11, 1. 13, 1. Cook 1933/1934, pl. 4 b). One Fikellura feature closely observed is that the meander hook pattern includes alternating squares with concentric meander hooks and panels filled with a saltire pattern, (see, for example, *CVA* British Museum 8, II D l, pl. 12, 1; Cook 1933/1934, pls. 7 b. 15 a. 16 a; Schaus 1986, fig. 3 pattern 5). The fact that this decoration is applied to what seems to be a typical Laconian drinking cup (wall thickness of 0.55 cm), rather than a smaller, finer Fikellura dish or bowl, suggests that the creator of this cup was a Laconian painter, influenced by an East Greek style. The one example of a footed cup in Fikellura is such an oddity, albeit quite obviously imitating Laconian, that it reinforces the point that the shape here is based on a Laconian type, not a Fikellura one (Cook 1933/1934, 46 no. X1; Walter-Karydi 1973, no. 335 pl. 40). The lack of any evident golden mica, commonly found in pottery made in Miletus, reinforces this supposition. A sample from this cup (**L171** – Mil 88/inv. Z 01.21.4) was analysed for its chemical composition by Mommsen and according to the report from Schlotzhauer (see below), the clay was different from two other Laconian sherds of Peloponnesian clay (Mil 84/inv. Z 02.34.10 – **L374** and Mil 87/inv. Z 05.91.26 – **L172**), but it also was found not to be of East Greek clay.

For the complete so-called Ionian Little Master cup at Osborne House, Cowes, Isle of Wight, with a very strong Laconian appearance on its exterior, and a strongly East Greek appearance on its interior, but with quite different motifs from **L171**, see Shefton 1989, 57–65 fig. 12 a–e. This Osborne House cup gives away its non-Laconian exterior through the lack of handle palmettes and the use of added white dots along the ivy wreath stem on the rim. For East Greek imitations of Laconian, see for example Walter-Karydi 1973, nos. 325. 335 pls. 39. 40. The second of these, a stemmed cup from Samos, has winged figures like ones in the symposium scene of the Arcesilas Painter (Stibbe 1972, no. 191 pl. 58), flying around one frieze in the interior, and an outer frieze with dolphins like those of the Painter of the Taranto Fish. In the centre of this cup is a gorgoneion, more like the standard Laconian gorgoneion with large snakes radiating around its head, and so unlike that on **L172**. Such gorgoneia are otherwise not found on Fikellura (this cup had the only Fikellura gorgoneion that Cook [1933/1934, 46] knew of). The exterior of this cup in Samos is purely East Greek on the other hand, with a fine floral complex and Fikellura type komasts. A similar band of ornament, crossed meander and enclosed rosette, has been taken as East Greek influence on North Aegean vase painting, see Perron 2012, 143–147.

For a discussion of imitations of Laconian, see Lane 1933/1934, 185–189, especially 185 for Samos; and Shefton 1989, 59 f. 62 f. 69 n. 80. Also for presumed imitations at Samos, although they look genuinely Laconian, see Walter-Karydi 1973, 26 n. 64 (references to Laconian-East Greek relationship), nos. 452–456. 466 pl. 54 (another piece of the same vase as no. 466 was identified as an imitation by Lane [1933/1934, 185 pl. 36e], with no slip and fine lines in the interior), and see the group of cup rims with lotus buds on the exterior, **L279** and others. For an Elean/Laconianising style at Olympia, see Kunze-Götte 2000, 126–151. The issue of connections between East Greek and Laconian vase painting has been commented on by several scholars: Schaus 2018a, 296–298; Pipili 2006b, 76 f.; Pipili

1998, 84–89; Cook – Dupont 1998, 88; Shefton 1989, 62 f.; Stibbe 1972, 89 n. 2, pp. 95 f. 99; Catling 2010, 50 f.; Williams 2006, 130 f. (also Lane, Lemos, and Boardman). One explanation for the connection has been that Laconian potters/painters were itinerant, and that they may occasionally have worked on Samos and elsewhere, for example see Pipili 2006b, 77 and n. 26 (with bibliography), but this has not been demonstrated conclusively.

There is a problem with the dating. The Laconian exterior decoration with spaced framed tongues and a row of pomegranates around the base is generally found on cups dated ca. 570–560 B.C. On the other hand, East Greek ornament with crescents and broken meander is expected to be found after ca. 560 B.C. since bands of crescents, in particular, are only popular with the rise of the Fikellura style[151]. The difference in dating is small perhaps, but it is difficult to put the Fikellura style as developed by the Altenburg Painter up into the 560s. It is now clear that bands of crescents appeared while Middle Wild Goat animal friezes were still being painted, although the dates of these few vases are not well established, as seen on a Carian olpe (?) in Tampa, for example, (Cook – Dupont 1998, 64 f. fig. 8, 27) or a bowl from Miletus (inv. Z 92.120.3 etc., Schlotzhauer 2007, 274–276 and n. 80 for comments on the crescents ornament, fig. 3 pl. 38, 1a–c[152]).

It is noteworthy that the appearance of bands of crescents now on a couple Laconian cups in the second quarter of the sixth century prompts the question as to which has priority, and in which direction the influence flowed. The unusual meander pattern on **L171** may provide a clue since this appeared on East Greek oinochoai necks, for example, much earlier, and was otherwise foreign to the Laconian style[153]. There are certainly features of Laconian which do seem to have been adopted by East Greek painters, but in this case, East Greek vase painting may have priority. On South Ionian vases, once bands of crescents are established, they become a popular secondary ornament until the end of the sixth century, while in Laconian, after the appearance of the crescents on just a couple vases in the second quarter of the sixth century, there appears to be a hiatus before the decoration becomes standard on the series of Laconian Droop cups from the third quarter of the sixth century (formerly assumed to appear on Laconian cups only ca. 530 B.C., but pointed out by Kunze-Götte [2000, 43. 46 n. 124, pp. 93 f. 96] as likely to have appeared earlier in the third quarter of the sixth century). (See also **L152**.) A band of crescents as well as the whirligig pattern appears on Chian Grand Style vases in the second quarter of the sixth century as well, but these quickly disappear completely, see Lemos 1991, 184 f. (dating) nos. 732 and 744

151 For the dating of Fikellura as a style, see Schaus 1986, 288–292; Cook – Dupont 1998, 89. Schlotzhauer's »Stilphase MileA IIa«, which is roughly equivalent to Fikellura, is based on the first appearance of some ornaments rather than a coherent new style. Schlotzhauer apparently wishes to redefine the beginning of Fikellura and raise its date to meet the end of Middle Wild Goat, disregarding the Altenburg Painter as a starting point. Cook's comment (1992, 262 f.) on his Group R is worth noting in this regard. He had originally classed this as Fikellura, although allowing for it to be earlier than the »main style«. He changed his mind about this. »I am now inclined to think that it is an experimental line, earlier – at least in part – than Fikellura and perhaps not connected with it directly«. This recognition of the »main style« is important when discussing the term »Fikellura«.

152 As a side note, it is difficult to accept the vases which Schlotzhauer calls »bilingual« as truly such in cases where they have overwhelmingly Wild Goat decoration, but have florals without outlines. This includes the olpe in Rhodes as well, whose grave context may be disturbed, but which may offer some dating support for Cook's suggestion that Middle Wild Goat II continued into the early sixth century (Schlotzhauer 2007, 284; Gates 1979, 98–100). Two bowls, however, from the Aphrodite sanctuary at Miletus are more interesting: the first with a Wild Goat frieze on the exterior as well as a kind of handle floral, and two bands of crescents on the interior, and the second with a Wild Goat frieze in the handle zone, and a chase scene on the interior similar to the Fikellura human figure scenes (Schlotzhauer 2014, 570 f. nos. 439. 440 pls. 74. 158). The first of these two is like the Carian olpe (above), but may well belong in the second quarter of the sixth century, with the Laconian cup **L171** as supporting evidence of an earlier date for the appearance of crescents. The latter is truly an unusual piece, and unfortunately still a singleton (Schlotzhauer 2014, 570 f. no. 440 pls. 74. 158). Nevertheless, the Fikellura-looking human (and griffin) chase scene has Wild Goat filling ornaments, and reminds one of the large Chian chalice with a hunt scene from the Aphrodite Sanctuary at Miletus (**Ch56**). Thus, the number of such vases is very small, and yet they have to span several decades in the first half of the sixth century to bridge the gap between Middle Wild Goat II and the start of the real Fikellura style. Moreover, they show little stylistic unity, and have not been well dated by their contexts. (For the dating of these cups with everted rims at Miletus from the period of Schlotzhauer's South Ionian Archaic Id phase to his Milesian Archaic IIa phase, see Schlotzhauer 2014, 269–271. Unfortunately very few of the cups were found in firmly dated contexts of the late seventh to early sixth centuries.) It is a pity that the evidence was lost from the Carian graves since the Aphrodite Sanctuary contexts are largely unhelpful. With all the Archaic material that has now been excavated at Miletus, including a very large amount of pottery from the first half of the sixth century, it is less remarkable that several pieces have been found with ornaments associated with both Middle Wild Goat and with Fikellura styles, and much more remarkable that there are still so very few of them. As Cook was fully aware, there are pieces with both Wild Goat and Fikellura features: »Instead an MWG style seems to have been retained, lasting presumably till Fikellura took over« (Cook 1992, 260). But he also recognised what the term Fikellura means as a style, and he concluded, »Since Fikellura is greatly indebted to MWG, students (myself included) have looked for some transitional stage. This I now think mistaken« (Cook 1992, 262). Schlotzhauer (2007; 2014, 269–271) made another attempt to look for a transitional stage, but clearly the characteristics of his new MileA IIa style phase do not coincide with what is normally meant by Fikellura, nor does there seem to be a coherent style and clear lines of development among the few vases credibly datable to the period ca. 600/590–560/550 B.C.

153 For the priority of Laconian Droop cups (or Doric cups) over Attic ones, see now Pipili 2009.

(whirligigs on shields), and no. 806 (band of crescents), colour plates 2–4.

A clay sample was taken from both **L171** and **L172**, to test for the origin of the clay. A sample was also taken of the chalice, **L361**. Schlotzhauer reported in an email to me (Feb. 9, 2013; all information in square brackets added, G. S.):

»I have results of three Lakonian or maybe Lakonian pots.

Mil 87/inv. Z 05.91.26

[**L172** = Schlotzhauer 2014, 456. 610 Appendix no. XII (›unlokalisiert, vermutlich Peloponnes‹)]

Mil 88/inv. Z 01.21.4

[**L171** = Schlotzhauer 2014, 456.610 Appendix no. VI (›unlokalisiert‹)]

Mil 84/inv. Z 02.34.10

[**L374** = Schlotzhauer 2014, 456.608 no. 619 pls. 96. 204 (›unlokalisiert, vermutlich Peloponnes‹)]

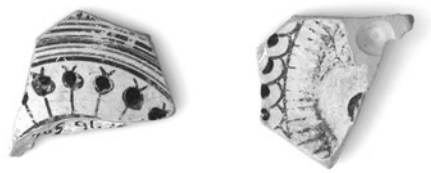
Mil 84 and 87 for sure were Lakonian cups, one with Medusa, and the chemical result shows a possible Peloponnesian source for the clay. Mil 88 by contrast had one side looking like Fikellura. And indeed this is another group but as well not East Greek«.

This is an interesting result, particularly in that the clay for Mil 88 does not seem to be Laconian (Peloponnesian), but that it is not East Greek either. Is this evidence for a travelling Laconian potter/painter? If it is by the Arcesilas Painter, it is also interesting that the two vases that were analysed also may be by this painter, **L172** and **L374** (Mil 84 and 87).

The exterior decoration with very short framed tongues, alternating black and red, is more in the manner of the Arcesilas Painter than the Rider Painter, and it is worth noting that **L169**, perhaps by the Arcesilas Painter, has a three-stroke stopt meander band on its exterior, simpler but similar to the interior band here, which the Rider Painter did not use. This and **L172** are unusual in having similar exterior decoration, and interiors with East Greek motifs. They may have been produced about the same time by the same painter specifically for the same market.

Arcesilas Painter or his manner.

Ca. 565–555 B.C.



L172 arachne.dainst.org/entity/6861500

Inv. Z 05.91.26 □ Q 05.15

Lower body and start of the rise to the stem. Worn on the int. The fabric looks in every way Laconian. The light orange-brown clay has a few small inclusions, but no noticeable mica; it is hard and well fired. The buff or cream-coloured slip is thick and covers well. The paint is brown to black depending on how thickly it was applied. (A sample was taken for clay analysis to discern whether it is a Laconian product.)

MPDim. 4.8, Th. 2.8–4.6

Ext. slipped, trace of a band of framed tongues, nine thin lines, row of pomegranates (two sepals) on long stems, line at the join of the stem. Trace of red on the tongue. **Int.** slipped, part of a cable pattern, line, small closely packed rays, part of the mouth and left side of the hair of a gorgoneion. Trace of red at the edge of the gorgoneion mouth.

The row of pomegranates on tall stems with two sepals and no cross stroke points to the Arcesilas Painter (Stibbe 1972, 111 pattern 1, on two early vases, and see also above **L171**). The other two painters adding just two sepals to their pomegranates normally had cross strokes and/or shorter stems, the Boreads Painter (Stibbe 1972, 91 pattern 3, with a cross stroke and very short stem normally) and the Rider Painter (Stibbe 1972, 156 pattern 3, with shorter stems, compare pattern 7 with longer stems but three sepals). The Boreads Painter produced several gorgoneia (or a Gorgon), including Stibbe 1972, nos. 151 (Lane 1933/1934, pl. 37a). 152 pl. 48, 2. 164. 165 (Kunze-Götte 2000, nos. 9. 10 pls. 4. 5. 7) and Stibbe 2004, no. 82 (16) pl. 14 (**L123** – Miletus inv. Z 93.33.101–103), no. 85 (19) (Venit 1985, pl. 43 fig. 12), no. 92 (26) (Boitani 1990, fig. 160), and in his manner, no. 105 (39) pl. 18, 5. These, however, have nothing in common with the gorgoneion on **L172**. Both the ray pattern around the face, and the cable pattern around a cup medallion are not found on other cups by this painter. For a cable around a cup medallion filled with a rosette, see Pelagatti – Stibbe 2002, pl. 17; Pelagatti 1955/1956, fig. 19 b. For the Rider Painter, gorgoneia are found on Stibbe 1972, no. 303 pl. 107, 1 (hoplite shield device); Stibbe 2004, no. 193 pl. 56, and »in his manner«, Stibbe 1972, no. 331 pl. 117, 3. Once again, there are no real similarities with the rays or cable pattern around the gorgoneia. The cable pattern is common in East Greek vase painting, but quite rare in Laconian (twice used by the Naucratis Painter: Stibbe 1972, 58 pattern 17; Stibbe 2004, 13 pattern 10; twice by the Arcesilas Painter, Stibbe 1972, 112 pattern 9 and for a probable third time, see **L173**; once by

the Hunt Painter, Stibbe 2004, 56 pattern 10; and once by the Rider Painter, Stibbe 2004, 78 pattern 3). Stibbe and others have already noted its connection with East Greek pottery (»rhodischen Tellern«) (Stibbe 1972, 7 n. 6 »Flechtband«). The rays around the medallion with the gorgoneion are out of place entirely, but the painter may have decided that they are a suitable replacement for the traditional ring of snakes around the Gorgon's face. In East Greek vase painting, a band of simple vertical strokes might have been expected, a kind of simplified tongue pattern if you will. In Laconian, a band of tongues would be less out of place than the rays. (Compare for example, Cook 1933/1934, pls. 2a and 7b, for a cable and band of vertical strokes used together.)

On the exterior, while the pomegranates are placed around the lower body as expected, the series of nine thin lines above the pomegranates is odd. Normally one expects a thicker red band with two or three thin lines on either side. The use of an evenly spaced group of thin lines is more at home with East Greek cups, as Walter-Karydi 1973, nos. 379. 382–418. 446 pls. 43. 44. 51. The evidence suggests at least some East Greek influence on this Laconian cup.

Evidence from the decoration argues for the Arcesilas Painter or in his manner. For another possible gorgoneion by him, see **L374**. If so, these would be the first examples of the type by the Arcesilas Painter As it happens, clay analysis for both these vases showed that they were made from the same source of clay (see above **L171**) apparently from the Peloponnese, despite possible East Greek influence in the cable and group of thin lines (Schlotzhauer 2014, 428. 456. 466. 610 Appendix XII [Mommsen test no. Mil 87], pl. Appendix XII [p. 857]).

Arcesilas Painter or his manner.

Ca. 565–555 B.C.

L173 arachne.dainst.org/entity/6861501

Inv. Z 93.21.121 □ Q 93.11 (inv. Z 93 and inv. Z 94)

Four non-joining rim frgs. from a small cup.

PHt. rim 1.7, D rim (est.) 20.0, MPDim. a) 2.5, b) 1.85, Th. 0.22

Ext. line at the lip, slipped, narrow buds (cross stroke below), with a small circle and dot beside the tops of each. **Int.** line at the lip, slipped, single cable pattern, line.

Both the single cable on the interior and the buds with circle and dot fillers on the exterior are uncommon motifs, although parallels can be found at times on vases from the Naucratis Painter's workshop, see Stibbe 1972, 56 patterns 8. 9, p. 61 pattern 4 (circle and dot), and p. 58 pattern 17 (single cable), and by the Arcesilas Painter, see Stibbe 1972, 111 pattern 10 (lotus bud with circle and dot fillers), p. 112 pattern 9 (single cable). No exact parallels can be found for the exterior rim pattern, nor for the combination of lotus buds and single cable patterns together on a rim, although the Arcesilas Painter's cup in Samos comes close (Stibbe 1972, no. 191 pls. 58. 59). There he decorated the exterior of the rim with a single cable pattern and the interior of the rim with lotus buds using circle and dot fillers. A cup fragment in Samos in his manner also shows a single cable as an exergue border (Stibbe 1972, no. 203 pl. 66, 3). In both these examples from Samos, the rendering of the cable is similar to **L173**, where the slightly curved lines of the cables tend to be attached to the centre of the cable balls rather than tangentially to their edges. Note also the use of a single cable for a band around the gorgoneion on **L172** which may be his (above). The Naucratis Painter apparently only used it one time, on the exterior of a cup below the handle zone. The buds with circle and dot fillers are carelessly done.

Arcesilas Painter or in his manner.

Ca. 565–560 B.C.

L174 arachne.dainst.org/entity/6861502

Inv. Z 05.20.39 □ Q 05.04

Body frg. from a small cup. The ext. surface is worn.

MPDim. 3.1, Th. 0.2

Ext. slipped, rays, red line between thin lines, small tongues in frames, thin line. **Int.** slipped, black band with a red line at its lower edge, thin lines, thin red line, unintelligible object(s).

The small careful outline tongues on the exterior can be compared to ones on cups by the Arcesilas and Rider Painters especially, see Stibbe 1972, 112 pattern 3, and p. 157 patterns 9. 10. The rays here are still quite neat with a regular triangular shape, which is more expected of the Arcesilas Painter (Stibbe 1972, 111 patterns 15. 16) than the Rider Painter whose secondary ornament tends to be careless (compare Stibbe 1972, 158 patterns 6. 9).

Manner of the Arcesilas Painter.

Hunt Painter [154]

The Hunt Painter, a student of the Naucratis Painter, had a long and varied career, lasting at least 30 years. He produced a wide range of scenes and decorative elements, not only on cups, but on other shapes as well, including kraters, lakainai, a hydria, an oinochoe, chalices, and a phiale. He began before the mid-sixth century, and lasted to the end of the third quarter[155]. His earlier compositions are finely done with careful incision and lively subjects – boar hunts, Herakles with Cerberus or with the Nemean Lion, Tyndareus (?), Poseidon on a hippokamp, decoratively clad warriors, komasts – some of them cut off by the edges of the tondo as if viewed through a porthole, but later in his career, he became less careful, and favoured smaller figures in narrower bands, almost miniaturist in style. Stibbe believed that it was his follower(s), closely copying his style, who produced a series of cups and chalices, most prominently found in the Artemis sanctuary on Samos, at this smaller scale, and so called him/them the Miniatures Painter and his Circle[156]. His argument was not fully convincing since many features of these miniature works are so close to the Hunt Painter's style as to be indistinguishable from the Painter's work itself, taking into account the scale and the placement of them towards the latter part of the Painter's career. For this reason, I have separated several of these types of vases (**L198**–**L201**, and see also under ›Chalices‹) from other works by the Hunt Painter at Miletus, and listed them under ›miniature style‹. Slightly more vases from his hand and his workshop are known (131) than of the Boreads Painter (121) according to Coudin's reckonings[157]. They also have a more even distribution in the eastern and western parts of the Mediterranean, besides those found in mainland Greece.

At Miletus, his works, or those »in his manner«, are not of the highest quality. **L175** is another cup with a horse and rider filling much of the tondo, better known on cups by the Rider Painter. **L176** is intriguing for several reasons. One could only wish that more of it had been found since the quality is high and the subject is puzzling, with a star-ornamented object floating above the head of a possible male figure wearing a decorated head covering. A cup in his manner, **L187**, is again very fragmentary, but one is reminded of the story of Oedipus and the riddle of the sphinx, although other explanations for the scene are possible. Just one cup, **L179**, has a painted inscription by this painter who writes these more commonly than any other Laconian painter. Among the cups in the miniature style, **L198** must have had at least four narrow friezes in its tondo, among which a figure of a young man almost appears to be practicing falconry, even though there is no evidence of the sport in the Greek world so early.

Generally, since the vases are so fragmentary and their subjects so varied, they do not lend themselves to any particular order of presentation in the catalogue. Therefore, those that belong to the Painter himself tend to be separated from those that can only be attributed as »probably« his or »in his manner«.

L175 arachne.dainst.org/entity/6861503

Inv. Z 06.82.19 □ Q 06.16 (two pieces from inv. Z 06.98 □ Q 06.16)

Two body frgs. (one frg. is in 2 pieces).

MPDim. a) 5.2 b) 5.9, Th. 0.3

Ext. slipped, edge of a handle palmette (to r.) on b), line, red line between thin lines, tightly packed narrow rays, thin lines.
Int. slipped, a) part of a horse and torso of a rider (r.); b) head and wavy locks of the mane of a horse (r.), face of a person (l.). Added red on alternating locks of the mane, line on the horse's neck, and on a small object just below the reins.

A rider and a person standing to receive him dominate the tondo scene. The mane of the horse is carefully done, and the tiny lines on its neck just at the jaw line also show care. The scalloped hair on the forehead of the facing person is characteristic of the Hunt Painter. For a rider filling a tondo by the same painter, placed in

154 Stibbe 1972, 121–150; Stibbe 2004, 53–73; Pipili 2018, 135 f.; Pipili 2006a, 125.
155 Stibbe 1972, 124 f.; Pipili (2018, 135; Pipili 2006a, 125) generally places his work in the third quarter of the sixth century, although starting in the 550s B.C.
156 Stibbe 2004, 124–126.
157 Coudin 2009a, 38 f.

Group D of the Hunt Painter, see Stibbe 2004, 65. 218 f. no. 135 (13) colour plate (frontispiece), pl. 39, which has many similar renderings for both the rider and horse's head, and the same exterior decoration. Neither this, nor any of the depictions of riders on the Rider Painter's cups have a facing figure, as here – only a winged daimon, leading the rider or flying behind. Nevertheless, the facing figure here may be another of these winged daimons. Stibbe (2004, 65) placed the Hunt Painter's rider cup in his Group D because of its small size and silhouette handle palmette. **L175** is certainly larger in size, and its handle palmette is incised. It probably also should go in his Group D, although early (Stibbe 1972, 139–142; Stibbe 2004, 65–67).

It is clear that both the Hunt and the Rider Painters took an interest in the depiction of unarmed riders, and that it had a special meaning. Stibbe (1974) discussed it in some detail, arguing that the rider represented the heroised dead, with the accompanying winged figure, often clutching a wreath or floral, representing an early form of Eros or Erote (daimons of love and death). Pipili (1987, 76; Pipili 1998, 92–94) on the other hand, interpreted the horsemen as generic figures, victorious athletes or aristocratic youths, rather than heroised dead, since she does not find heroised dead to be a fitting subject for vases. They may be associated with a festival of Artemis Orthia who had a particular interest in horses, or for a festival honouring Hera since a possible prototype by the Naucratis Painter was found in the Heraion in Samos (Stibbe 1972, no. 48 pl. 23, 2). The subject of winged figures in conjunction with these Laconian riders is also treated by Thomsen (2011, 59–82. 284–286) who sees them as ›eudaimones‹ or representative »of the divine impact on human life« (2011, 285). They communicate the notion of fertility/prosperity or even inspiration for human accomplishment when they appear in figure scenes. M. Pavlou (2012), examining a kylix by the Naucratis Painter in the Louvre (E 667) with symposiasts attended to by winged daimons and sirens carrying lotuses and wreaths, saw these figures as conveying the conviviality of the symposium. »Through his lotus-bearing sympotic sirens the Naucratis Painter might have wanted to symbolise the ›mesmerising‹ atmosphere of the symposium which has the ability to free the symposiasts – even for a moment – from the constraints of profane and historical time and to immerse them into sweet forgetfulness« (Pavlou 2012, 411).

The context of the Miletus cup, from the Aphrodite sanctuary, merely broadens the possible interpretations of the scene in linking the rider with the divine.

Hunt Painter.

Ca. 550–540 B.C.

L176 arachne.dainst.org/entity/6861504

Inv. Z 94.6.4 Screening Area 6

Body frg.

MPDim. 4.4, Th. 0.52

Ext. slipped, red line, thin lines, thin tightly packed rays, line.
Int. slipped, face of a bearded (?) person (at a large scale) (r.), wearing a headband decorated with an incised zig-zag border on the forehead and circles hanging from the edge, under a ›canopy‹ (?) having an irregular lower edge and decorated with a red stripe and incised eight-pointed stars. Red on the beard (?) or lock of hair (?) and the top of the head.

An initial look at this strange depiction, reminds one of the cup by the Arcesilas Painter with the Titan, Atlas, holding up the sky on his shoulder (Stibbe 1972, no. 196 pl. 63, 1). It has a canopy at the top of the tondo with irregular lines and many red dots representing the sky or heavens. Another vase by him, the famous Arcesilas cup in Paris, depicts Arcesilas with a great white canvas suspended over his well-capped head. **L176** has a similar unusual representation with a large object hanging above a figure's head, but if the band at the top represents the sky, for example, it would seem to be rather a night sky, with stars. But the rendering of the figure's eye is not the normal depiction for the Arcesilas Painter, and whatever hangs above the figure's head, it is not a canvas sheet nor anything easily identifiable. Even so, the Arcesilas painter's few attributed cups provide more options for large objects hanging over a head than do most other painters' vases. The unusual incised little ›stars‹ can be compared with ones painted in the handle zone of a fragment from Samos, which Stibbe has been able to link to a previously known and quite unusual depiction of a large building on a cup by the Naucratis Painter (Stibbe 1997, 85 no. 47 pl. 9, 3. 4; Stibbe 1972, no. 14 pl. 7). Also for the ›star‹ pattern, compare Droop 1929, fig. 47 b (handle zone) (Margreiter 1988, no. 748 pl. 66).

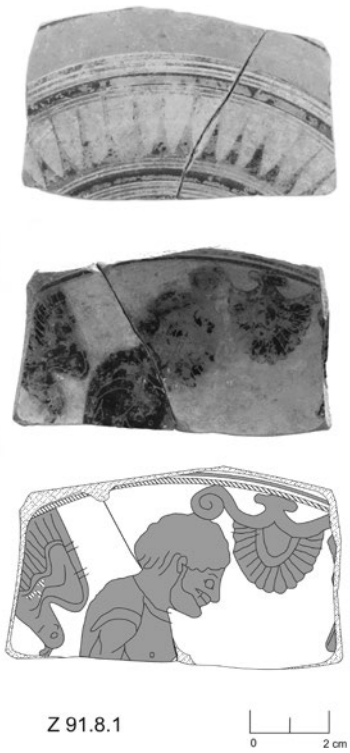
Stylistically, there are some comparisons to be made with the name vase of the Cyrene Painter: in the incised eight-pointed stars, the zig-zag pattern on the ›head scarf‹, and even the eye, which is close to that of the lion on that cup. Note the incised star pattern on a second fragment from Olympia, see Kunze-Götte 2000, 71 f. no. 38 pl. 22 (possibly Cyrene Painter – Reform workshop, 520–510 B.C.), and also an old man's himation on a cup by the Chimaira Painter in the Sinopoli Collection (Bruni 1995, 32. 231).

The Hunt Painter employs the double outlined eye with distinct wedges at the corners (Stibbe 2004, no. 128 pl. 32, 1), and in an unusual tondo scene on one of his cups in Hamburg (1983. 281; Stibbe 2004, 61. 217 no. 127 pl. 30, 1), one can find parallels for other details, such as the zig-zag line as a garment border, a garment with simple ›X's‹, two other garment borders decorated with more complex ›X's‹, lavish use of added red, and some jewellery. Curls of hair on the forehead just below the cloaks draped over the heads of two figures on this vase even bear some resemblance to the circular bangles hanging below the head band (?) or veil border on **L176**. One of the dead or dying figures lying on the ground on the Hamburg vase (eyes half open) has the garment of a second dead figure behind his face, and this background garment is decorated with ›X's‹, suggesting another possible layout of the figure on the Miletus sherd – namely with the garment of another person behind the bejewelled face.

There is no parallel for the exterior decoration among the few Cyrene Painter vases (a total of two attributions to his hand and one probable), but similar coarse rays are found commonly on the Hunt Painter's vases. The ornamented headband here raises the possibility that the figure shown is a female, perhaps Hera, with a veil drawn up over her head; however, this idea probably should be set aside, both because the figure might be bearded and because there is too much open space between head and starred ›veil‹. Further, females, for several painters (including the Boreads, Arcesilas and Cyrene Painters), normally are depicted in outline, not in black with incised details, so the preponderance of evidence suggests the hand of the Hunt Painter.

Hunt Painter.

560–550 B.C.



L177 arachne.dainst.org/entity/6861505

Inv. Z 91.8.1 □ Q 91.30

Body frg. (2 joining pieces). Badly worn surface on both ext. and int.

MPDim. 8.65, Th. 0.3

Ext. reserved handle zone, thin line at the top, then slipped, black-red line between thin lines, rays, red line between thin lines, edge of a red line. **Int.** slipped, thin line, thin red line, tondo scene with the wing and head of a bird flying downward, head and shoulders of a bearded male (r.) wearing a breast plate (?), hanging palmette with tight volutes, small parts of an object (second male?) at the right edge. Trace of added red on the bird's wing.

Senff 1992, 108 pl. 19, 5; Pfisterer-Haas 1999, 265 n. 9, attributed to the Hunt Painter.

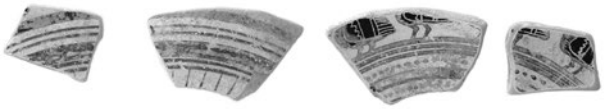
This may be a scene of arming with the warrior wearing his breastplate but not yet his helmet. Compare a cup in New York for a scene of two warriors arming (Stibbe 2004, 62. 167 f. no. 128 [6] pl. 32, 1).

The large eye with front and back corner angles, the little vertical stroke at the end of the mouth, the wavy edge to the hairline over the forehead, the small beard rising slightly on the front of the cheek and projecting just beyond the chin as well as the small ear are all good signs that this is the Hunt Painter's work. The floral ornament used as a filler is common for this painter (Stibbe 1972, 130 patterns 11–24; Stibbe 2004, 57 patterns 7–10, p. 58 patterns 1–5), but its particular form here is new, although close to that used above the head of a siren on a cup in Oxford (Stibbe 1972, no. 235 pl. 83, 3). The exterior decoration also fits with this painter. One unusual fea-

ture is that the figure seems to have short hair, rather than the long locks reaching down to the middle of the back so common otherwise on Laconian vases. (For a brief discussion of long hair on Spartans with references, see Stibbe 1976a, 8 f.) Such short hair is found, for example, for the workmen on the Arcesilas Painter's name vase in Paris (Stibbe 1972, no. 194 pl. 61, 2) or the bird hunters on a krater or dinos fragment in the manner of the Hunt Painter in Bonn (Stibbe 1972, no. 275 pl. 91, 2). A figure of Herakles on a dinos by the Rider Painter has shorter hair (Stibbe 1972, no. 313 pl. 110, 4), but otherwise except for youths riding horses, most figures in Laconian vase painting have longer hair.

Without more of the cup's shape preserved, it is difficult to suggest a date.

Hunt Painter.



L178 arachne.dainst.org/entity/6861506

Inv. Z 06.11.37 □ Q 06.11 and inv. Z 08.134.14 □ Q 08.23

Two joining body frgs. Black paint has flaked.

MPDim. 6.3, Th. 0.25

Ext. edge of handle palmette (?), line, red line between pairs of thin lines, top of rays. **Int.** slipped, parts of four small birds (geese?) standing (l.), three thin lines, row of much extended ›squares‹ between thin lines and rows of small dots. Added red on parts of two birds' wings.

Birds encircling the centre of a tondo are found in different variations. This one is closely paralleled by a cup once in the Swiss art market with similar small birds (geese?) standing (l.) (missing only the vertical line beside the wavy line on the wing), attributed by Stibbe to the Hunt Painter, placed in his Group D and dated 540–530 B.C., see Stibbe 2004, 66. 219 no. 138 (16) pl. 43, 1. The exterior decoration on these two cups is very close. Compare also a cup from Cerveteri where the birds (geese or guinea fowl?) were left unincised (Stibbe 1972, 284 no. 280; Pompili 1986c, 109 f. pl. 54). For a row of partridge (?) in the handle zone on a vase once in Kassel from Samos, now lost, see Stibbe 1972, no. 209 pl. 69, 1; Stibbe 2004, 59–61 Nachtrag b fig. 7. It was used in the handle zone of a second cup in Samos which Pipili identified as probably by the Hunt Painter, but Stibbe put with his Miniatures Painter and his circle (Pipili 2001, 27 f. no. 8 fig. 10 b; Stibbe 2004, 145. 249 no. 16 [383]). Water birds or guinea fowl (?) walk around the tondo of a cup in Samos (Stibbe 1972, no. 269 pl. 87, 8) and on hydrias in London and Boston in the manner of the Hunt Painter (Stibbe 1972, nos. 270. 271 pls. 89, 2. 90, 1).

The rows of dots and squares are not usual in this position, but the Hunt Painter used it on the rim interior of his ›Nymph cup‹ (Stibbe 2004, 60 fig. 7) and on the outside wall of a cup in Olympia (Kunze-Götte 2000, no. 28 pl. 12).

Hunt Painter.

Ca. 540–530 B.C.

L179 arachne.dainst.org/entity/6861507

Inv. Z 91.81.4 □ Q 91.32

Body frg. The slip is a very light grey colour.

MPDim. 4.0, Th. 0.45

Ext. two lines, back and tail of a cock (l.). **Int.** slipped, two unintelligible objects with careful wavy edges (long wavy hair (?) running down the backs of two figures), and a dipinto written sinistrograde:]ΟΚΛΕ[.

The objects in the interior with wavy edges may be the long hair of two figures facing in opposite directions. This is fairly typical of the Hunt Painter. If so, then the incised lines to the right of the ›hair‹ along the right edge would be drapery. Compare the hair of komasts on the Hunt Painter's cup in Florence (Stibbe 1972, no. 227 pl. 80, 1 for example). This painter did not usually paint animal friezes on the exterior of his cups, but two are known, see Stibbe 1972, nos. 208. 209 pls. 68, 7. 69, 1. The cock's tail suits the Hunt Painter's style, although he preferred to enliven the small patch of feathers between tail and back with added red rather than incising them individually, but see a cup in New York with an exterior animal frieze with a cock very close to this one, Stibbe 2004, no. 123 pl. 25. The Naucratis Painter also painted a wavy outside edge for the hair of his figures, used animal friezes on the exterior of his cups (more often than does the Hunt Painter), and more commonly incised individual lines on the patch of feathers on cocks, but with so many of his vases known, and only perhaps two inscriptions, the probability is greater that this is a work of the Hunt Painter.

This fragment might seem to go with **L209** since both have cocks on the exterior and similar dark brown paint, but that fragment is attributed to the Rider Painter here, who has no other inscriptions known on his vas-

es. **L179** has a slightly thicker wall, and the slip colour is more greenish-buff than the yellowish-buff slip on **L209**.

The inscription is likely a name, ending in]ΟΚΛΕ[Σ (e.g. Ete]okles or Hipp]okles). Another cup by the Hunt Painter, found in Cyrene, depicts a scene from the myth of the Seven Against Thebes. Two of the Seven are labelled, with one of them fully preserved – Parthenopaios. It is possible, given the Painter's interest in this myth that a scene with Eteokles and his brother Polynikes, in their battles for Thebes, was in his repertoire. Painted inscriptions on Laconian vases are rare – one or two by the Naucratis Painter (see **L106**), two and perhaps a third by the Arcesilas Painter (see now **L166**), none by the Boreads Painter (if Kunze-Götte [2000, 38] is correct with her attribution of a fragment in Olympia to the Arcesilas Painter rather than the Boreads Painter) or the Rider Painter, see Wachter 2001, 159–165. It is the Hunt Painter who is the exception, with five attributed vases (Stibbe 1972, 126 ›Inschriften‹, nos. 207. 219. 222. 252; missing from his list is 221, and no. 206 is now joined with no. 207 as belonging to the same vase [Stibbe 2004, 59 Nachtrag a pls. 28. 29]. Cyrene A 58 I 4 [Stibbe, 1972, 283 no. 257] has a graffito.) The Hunt Painter liked to make his omicron smaller than other letters, but his lambda (two cases) normally has both arms meeting at the top of the stroke, unlike here.

Hunt Painter.

Ca. 560–545 B.C.

L180 arachne.dainst.org/entity/6861508

Inv. Z 04.75.94 □ Q 04.05

Lower body and start of the stem frg. Very small raised ridge at the junction of cup body to stem.

MPDim. 3.6, Th. 0.26

Ext. slipped, thin closely-packed rays, red line between thin lines, row of dots, two thin lines, thin red line on the raised ridge.
Int. slipped, head of a cock (r.), crescent wing of a sphinx (more likely than a siren) (r.) with heads to centre. Added red on crest, wattle and upper neck of the cock, and wing feathers of the second creature.

For the exterior decoration, see below **L183** with the same layout but wider red band and larger dots. **L180** has a circle of birds with heads pointed towards the centre of the cup floor.

Unlike other examples with cocks or water birds, where the birds are all one type, here there is a mixing, like **L184**. Somewhat careless work with a desultory comb, but otherwise fitting the style of the Hunt Painter. For other Group D cups by the Hunt Painter, see **L184**.

Hunt Painter or a follower.

Ca. 550–540 B.C.

L181 arachne.dainst.org/entity/6861509

Inv. Z 04.45.30 □ Q 04.01

Lower body and start of the stem, frg. from a small cup. Raised flat ridge at the junction of cup body to stem.

MPDim. 3.7, Th. wall 0.26, D stem 2.5

Ext. black on the lower cup wall with a patch of added red, slipped on the raised ridge, black at the junction of the wall to stem below the ridge, red line, black. **Int.** slipped, heads of five birds circling (r.) an incised rosette at the centre of the cup. Trace of added red on one bird's wing.

For this composition, birds encircling the tondo with heads towards the middle, see Stibbe 2004, 65. 169 f. 219 no. 136 (14) pl. 41, 1, and similar but with two pairs of antithetical waterbirds, Stibbe 2004, 65. 219 no. 137 (15) pl. 42, 1; both attributed by Stibbe to the Hunt Painter, and dated ca. 550–540 B.C. (See also Stibbe 1972, 140 f. 282 no. 231 pl. 80, 5. 6, dated ca. 540–530 B.C.) **L181** is a variation on this composition, with a procession of five partridge or pigeons on a smaller scale, filling a central zone or medallion, perhaps with a second frieze of animals outside it. The very short necks and short straight beaks suggest their identification as partridges or possibly pigeons rather than eagles, for example, which should have longer, curved beaks. For pigeons (?) on vases by the Hunt Painter, see Stibbe 1972, no. 209 pl. 69 (Stibbe 2004, 60 fig. 7) and no. 228 pl. 80, 3. There are some small differences on **L181** from the birds on other vases. The Hunt Painter otherwise seems only to have tried to paint partridges once or twice: in the procession of small birds found in the handle zone of his cup once in Kassel, see Stibbe 2004, 59–61 fig. 7, possibly on a fragment on Samos, see Pipili 2001, 28 no. 8 fig. 10 b (but attributed to the Miniatures Painter and his circle by Stibbe 2004, 145. 249 no. 16 [383]), and on **L178**.

The vase-shape's group is difficult to judge since so little is preserved. On the one hand, the stem is solid at the break, and so seems to fit in Stibbe's Group VII c

(Stibbe 1972, 28 figs. 21–23), but on the other, it still has a very clear ridge at the junction of wall to stem.

Hunt Painter or a follower.

Ca. 550–540 B.C.

L182 arachne.dainst.org/entity/6861510

Inv. Z 03.34.35 □ -

Body frg. of a small cup, thickening near the stem attachment. Careful incision.

MPDim. 2.3, Th. 0.24

Ext. slipped, red line between thin lines. **Int.** slipped, head and body of a bearded figure with long hair and hairy body (l.). Possible extension of the body at the bottom of the hair to the right. Large beard, red on the beard and the hair.

This is probably not from either of the cups represented by **L139a**. **b** or **L139c**. **d**, since the scale of this figure (centaur or satyr) is smaller. Another fragment (**L140**) by the Boreads Painter with a ›hairy‹ body and smooth-edged outline, is also on a larger scale and the strokes on the body are more widely spaced. With the large beard, hairy body and possible extension of the human body at the back, this figure is likely another centaur.

For scenes of Herakles and the centaurs, see Pipili 1987, 7–10, and for the Boreads Painter, see above **L137**. This fragment, however, may be by the Hunt Painter. The exterior does not help, but the face of the centaur has features of the Hunt Painter's figures, including the little circles forming the hair line above the forehead (compare the hair of the siren on a fragmentary cup in New York, Stibbe 2004, no. 123 pl. 25), and the little stroke at the corner of the mouth. The extra curved lines at the shoulder are also something found on the Hunt Painter's figures. For creatures with hairy bodies but smooth-edged outlines by the Hunt Painter, see the Silenos figure's leg on Stibbe 2004, no. 123 pl. 24, and the fox on no. 128 pl. 32.

Given the small scale of the centaur (?) here, the tondo must have been divided perhaps into three zones. Compare Stibbe 2004, no. 123 pl. 24 for a tondo with at least four zones by the Hunt Painter. If it is by this painter, the centaur (?) is different from the only other centaur attributed to him or to his manner, filling a cup tondo in Corfu, see Stibbe 2004, no. 165 pl. 48, 1 (manner). The beards though are very close on both these figures.

Probably by the Hunt Painter.

Ca. 560–540 B.C.

L183 arachne.dainst.org/entity/6861511

Inv. Z 04.00.12 □ -

Lower body frg.

MPDim. 4.6, Th. 0.5

Ext. slipped, tongues, red band between thin lines, row of large dots close to the stem. **Int.** slipped, legs of a cock (l.) standing on a base line, incised rosette filler in the exergue.

Cups with the same exterior decoration (rays, red band, dots) include Stibbe 1972, 281 nos. 214. 215. 220 pl. 71; Stibbe 2004, no. 129 pl. 34, 3, from Groups B and C of Stibbe's classification for the Hunt Painter (Stibbe 1972, 131 dated ca. 560–545 B.C.), as well as **L180**. Cocks were among the favourite birds of the Hunt Painter, especially confronting pairs to fill cup exergues. Here the bird probably served to fill a space among larger figures in the tondo or was part of a procession of birds in one frieze within the tondo. The incised rosette in the zone below with two concentric circles forming the core is not common for the Hunt Painter, but for one example, see Stibbe 2004, 57 pattern 3 no. 135 pl. 39.

Probably by the Hunt Painter.

Ca. 560–545

L184 arachne.dainst.org/entity/6861512

Inv. Z 01.47.3 □ Q 01.13

Body frg.

MPDim. 6.35, Th. 0.5

Ext. reserved handle zone, black band, slipped, red line between thin lines. **Int.** slipped, edge of a cock's tail (l.), body, lower edge of a wing, lock of hair and start of legs of a siren (l.). Added red on tail feather of cock and wing of siren.

The composition of the tondo must be much like that of Stibbe 1972, 270 no. 20 (Boardman – Hayes 1966, 84 no. 936 pl. 59 – tendrils between cocks, by the Naucratis

Painter); Stibbe 1972, no. 231 pl. 80, 5; or Stibbe 2004, nos. 136. 137 pls. 41, 1 and 42, 1 (all three with water birds, by the Hunt Painter); Stibbe 1972, no. 339 pl. 122, 3 (lizards between cocks, by the Spiral Frieze Painter). An important difference here is that **L184** has different bird types in the procession, like **L180**, but processing in the opposite direction. (A cup by the Allard Pierson Painter has two cocks, back to back but with heads almost touching near the tondo border, as if ready to fight, as well as a water bird behind them and a lizard in the middle, see Stibbe 1972, 289 no. 348; Pompili 1986a, pl. 31, 1. This is a different composition though with similarities to the Spiral Frieze Painter's cup.)

A siren with crescent wing by the Naucratis Painter is similar to **L184**, see Stibbe 1972, no. 13 pl. 6, 1, but without the extended lock of hair. A cup from Lavinium by a follower of the Naucratis Painter has antithetical sirens with similar wings but the wings do not extend forward enough and the lock of hair is shorter (Stibbe 1972, 274 no. 97; Paribeni 1975, 368–370 no. G2 fig. 438). Only perhaps two sirens by the Rider Painter have their wings ›closed‹ (crescent shape), see Stibbe 2004, no. 187 pl. 54, 6 and no. 206 pl. 60, 5, neither of which is similar to **L184**. Otherwise the Rider Painter preferred sirens with their wings open. It is the Hunt Painter whose sirens and sphinxes show the same features as the siren on **L184**, although he too preferred sirens with open wings. An exception is in the lowest frieze of his large krater now back in Sicily, see Stibbe 2004, no. 125 pl. 26, 3. 4, and perhaps also Stibbe 1972, no. 215 pl. 71, 3, although this may be a sphinx. His sphinxes (on Stibbe 1972, no. 219 pl. 77, 4) show the long lock of hair reaching to the wing, set quite far forward on the chest, and straight diagonal feathers. See also Stibbe 2004, no. 123 pl. 25 for both sphinx and siren. A hydria in the manner of the Hunt Painter (Boston 68.698, Stibbe 1972, no. 271 pl. 90) has a sphinx (r.) with a long lock of hair crossing the wing with straight vertical feathers in exactly the same way as **L184**. Stibbe (1972, 149) dates this no earlier than ca. 540–530 B.C. Since the composition on **L184** demands that all the birds stand up quite straight, with heads towards the tondo centre, the lock of hair should hang farther back on the wing, as here.) Compare also a siren by the Naucratis Painter on the oinochoe, **L344**.

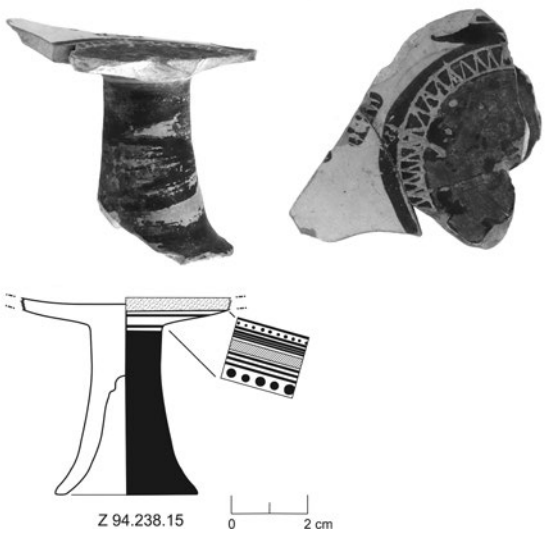
Here it is quite clear that if a siren is depicted, it has little more meaning than the cock which lines up beside it in the composition. See Pavlou 2012 for Greek, and specifically Laconian, sirens.

The outside decoration scheme is similar to **L205**, and compare also **L211**–**L213**.

Stibbe (1972, 131. 139–142; Stibbe 2004, 65–67), puts many of these cups decorated with birds in his Group D, and dates them generally ca. 550–530 B.C.

Probably by the Hunt Painter.

Ca. 550–540 B.C.



L185 arachne.dainst.org/entity/6861513

Inv. Z 94.238.15 □ Q 94.14

Two joining frgs. from the lower body and stem. The paint on the stem is thin and badly worn.

MPDim. 8.0, Th. wall 0.28, D stem 2.05–2.5, Th. stem wall 0.23, PHt. stem 4.45

Ext. slipped, thin line, row of small dots, red line between thin lines, reserved zone with row of dots, two thin lines just before the junction of the stem, black stem. Reserved inside stem.
Int. slipped, tail of bird (l.), shield with incised zig-zag band, part of the back of a helmet. Added red on the shield.

For the two rows of dots of different sizes on the ext. associated with the Hunt Painter, see **L190**. The zig-zag line around the outside of the shield is used by different painters, but for the Hunt Painter's vases, see Stibbe 1972, 128 pattern 3. The depiction of warriors with raised frontal shields is found more commonly in the work of the Rider Painter, especially in scenes in front of a building (e.g. ambush of Troilos), see Stibbe 1972, nos. 291. 294. 303 pls. 96, 1. 100, 1. 107, 1; Stibbe 2004, no. 197 pl. 58. The Boreads Painter did a similar scene with a warrior on bent knee, holding up a frontal shield (Pipili 1987, 27 no. 83 fig. 41; Stibbe 1972, 277 no. 156), and compare too a cup probably by the Arcesilas Painter (Pipili 2001, 26 no. 6 fig. 8 a ›possibly by the Arkesilas Painter‹; Stibbe 2004, 50 f. ›wahrscheinlich sein Werk‹ no. 7 [120]). The Hunt Painter preferred a profile view of shields, but for frontal views, see Stibbe 1972, no. 206b pl. 68, 5 (two shields overlapped by warriors) and Stibbe 2004, no. 123 pl. 24 (top zone, the shield is almost lowered to the ground line). For the line of the helmet, compare the Hunt Painter's depictions on Stibbe 1972, nos. 214. 219 pls. 71, 1. 75; Stibbe 2004, no. 128 pl. 32, 1. On these, there are always locks of hair emerging from below the back of the helmet, but on **L185** presumably the hair is covered by the raised shield.

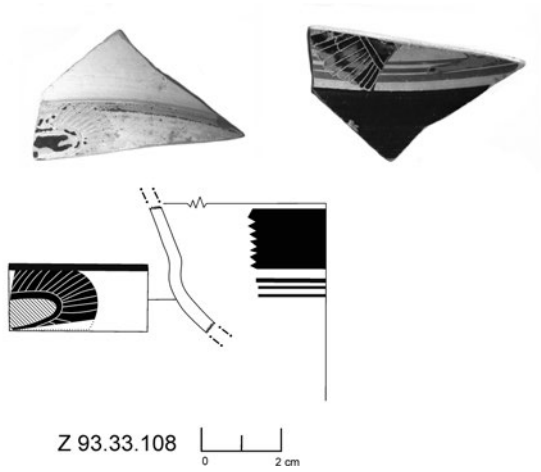
The flying bird is a very common filling device for Laconian vase painters, but especially common on the Hunt Painter's scenes.

The quality of the painting on this fragment is not up to the best standards of the Hunt Painter, nor is this composition with a warrior filling the middle of the tondo found on other cups by him. Given the placement of the shield right in the centre above the stem, with the helmet tucked right above it, there should be room in the tondo for both an upper and lower exergue segment. It is not likely to have had a ›port-hole‹ composition in that case.

Evidence for dating the cup is slim. This painter and others used the tall slim stem painted entirely black quite commonly, but the use of rows of solid dots generally occurs on cups just before or around the mid-sixth century.

Probably by the Hunt Painter.

Ca. 560–545 B.C.



L186 arachne.dainst.org/entity/6861514

Inv. Z 93.33.108 □ Q 93.12

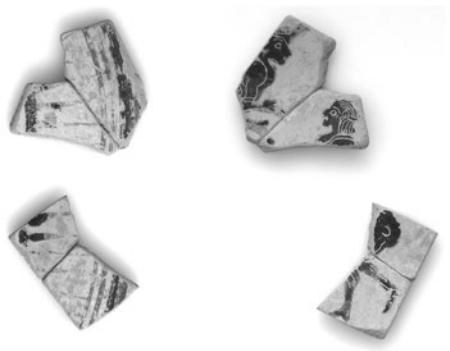
Rim and body frg.

MPDim. 5.6, Th. 2.8, D rim (est.) 18.0

Ext. slipped, undecorated rim and handle zone except for a handle palmette (to r.). Added red over the ›heart‹ of the palmette. **Int.** black on the rim, slipped, three lines as the border for the tondo, tail and feet of a bird (eagle or siren?) standing on the tondo border (exergue?) (r.). Added red on a band of the tail.

This is the most popular type of handle palmette used by the Hunt Painter (Stibbe 1972, 129 pattern 10, and compare patterns 8 and 9). It is also used by the Rider Painter, although much less commonly, especially with the double incised outline around the red ›heart‹ (Stibbe 1972, 160 patterns 3. 4). It is found even more rarely on vases by the Naucratis and Boreads Painters (Stibbe 1972, 59 pattern 14, p. 92 pattern 19). The lack of ornament on an otherwise slipped ext. rim and handle zone, and a black int. rim is standard also for the Hunt Painter, particularly for cups in Stibbe's Groups B, C and D (Stibbe 1972, 131) which he dates between ca. 560 and 530 B.C. The bird whose feet and tail break through the tondo border on the interior probably belonged to a standard confronting pair used by the Hunt Painter to fill an exergue, though here not a pair of cocks which is more common in this position. Compare Stibbe 2004, no. 127 pl. 30, 1 (eagles or hawks?).

Probably by the Hunt Painter.



L187 arachne.dainst.org/entity/6861515

Inv. Z 02.58.13 □ Q 02.04

Two body frgs. (2 + 2 joining pieces). Badly preserved surface on the ext.

MPDim. a) 3.9, b) 3.6, Th. 0.32

Ext. red line, thin lines, thin rays, line. **Int.** slipped, a) head, arm, two hands and torso of a siren (?) (r.) with hands extended wearing a garment having a sleeve down to the elbow, start of a wing (?) just behind the elbow; head of a second figure (l.), unintelligible objects near the head of the winged (?) figure; b) legs and feet of a naked male (?) (l.). The double incised line over the shoulder of the second figure (l.) on a) may be the edge of a wing, or possibly a cloak over one shoulder, or even a strap for a sword scabbard or quiver. Red over the sleeve.

These two fragments have figures of the same scale on the int., and the same ext. decoration, and so suggest that they come from the same vase. For sirens with arms, in a symposium setting, holding wreaths, see Louvre E 667, Stibbe 1972, no. 13 pl. 6; Pipili 1987, 71 f. fig. 103 no. 194 and note also nos. 195–198 fig. 104. Most Laconian sirens only have bird wings, but these are an exception. For another siren with arms, holding the body of a naked, presumably dead, youth by the Hunt Painter, see Stibbe 2004, no. 139 pl. 44, 1. On the other hand, on an unpublished cup in the Thebes Museum (Hunt Painter – Pipili, pers. comm.), a winged beardless (female?) figure (l.) holding wreaths, pomegranate and floral stands in front of a beardless draped male (?) figure (r.) with a walking staff, but the two figures are

equal in height[158]. If the female (?) figure on **L187** is a siren, the figure is tall and looks down on the male figure (l.). The myth is not identifiable. If this is a sphinx with human arms/hands, then one might think of Oedipus for the youth. The female figure (siren, sphinx, goddess?) seems to wear an ornate headdress or other object on her head.

The painter of this piece is not easily recognised. Especially odd is the lack of a horizontal straight or wavy line across the forehead (of the figure to l.) to join the strands of hair at the front. This may simply have been an oversight by the painter. There are features in the drawing of legs and the faces which can be associated with the style either of the Arcesilas Painter or the Hunt Painter. Overall, it seems more likely that the piece came from the latter painter's workshop.

Manner of the Hunt Painter.

Perhaps mid-sixth century or a bit later.

L188 arachne.dainst.org/entity/6861516

Inv. Z 94.150.39 □ Q 94.10

Body frg. from a very thin-walled cup.

MPDim. 2.5, Th. 0.18

Ext. slipped, thin lines, row of small dots, red line between thin lines. **Int.** slipped, wing of a bird (l.), unintelligible object above. Added red band on the wing, and dot on the unintelligible object.

The row of small dots is less carefully done than on **L190**, and the cup wall is thinner, so the two fragments should belong to different vases. The wing of a flying bird is close to the centre of the tondo composition, so perhaps it was encircled by other birds, like Stibbe 2004, nos. 136. 137 (14. 15) pls. 41, 1 and 42, 1.

Manner of the Hunt Painter.

Ca. 550–540 B.C.

L189 arachne.dainst.org/entity/6861517

Inv. Z 93.27.46 □ Q 93.11

Body frg. from the handle zone.

MPDim. 4.2 Th. 0.3

Ext. reserved handle zone, incised handle palmette (pointed r.) with red ›heart‹, slipped, line. **Int.** slipped, two thin lines, red line for the tondo border, bent leg wearing a greave (r.), horizontal line in front of the leg, exergue with a curved line having one incised line along it (snake tail?).

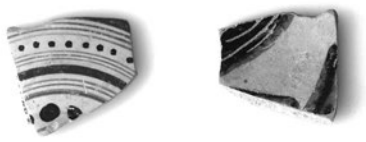
This palmette type with closed petals, double incised outline around the red ›heart‹, and no volute, is uncommon. One close comparison can be made with a cup by the Rider Painter in the Louvre (10.492, Stibbe 1972, 160 pattern 1 no. 325 pl. 116, 2) although it has a longer palmette ›heart‹ and only a single incised outline.

The small exergue space may be filled with a snake, of which only the tail now remains (compare St. Petersburg 183, De Albentiis 1986, pl. 25, 2; Stibbe 1972, 286 no. 302 by the Rider Painter). The main scene in the tondo of **L189** has a warrior in a crouching or running pose with one knee bent almost to the ground. This is a common pose, especially for the Rider Painter (see, for example, Stibbe 1972, no. 291 pl. 96, 1, no. 294 pl. 100, 1, no. 303 pl. 107, 1, no. 313 pl. 111, 1; Stibbe 2004, no. 197 pl. 58), but he does not paint a greave quite like this one. Besides the double incised line just above the ankle, there is one other detail worth noting, and that is what appears to be a small band or strap or simply a protective projection that hangs down from the ankle end of the greave. It is found on hoplites by the Hunt Painter (Stibbe 1972, no. 212 pl. 70, no. 214 pl. 71 [to which add Stibbe 2004, pl. 33, 2], no. 218. 219 pls. 74. 75; Stibbe 2004, no. 128 pl. 32, 1) and also by the Hoplite Painter (Stibbe 1972, no. 93 pl. 31). In all these examples, the band or projection extends directly out from the bottom edge of the greave, whereas on **L189**, it clumsily extends out from above the bottom edge, and it is not incised, perhaps an oversight.

Manner of the Hunt Painter.

Ca. 560–540 B.C.

158 I am grateful to M. Pipili for bringing this cup to my attention.



L190 arachne.dainst.org/entity/6861518

Inv. Z 94.169.74 □ Q 94.12

Frg. of the lower body and slight rise to the stem.

MPDim. 3.8, Th. 0.34

Ext. slipped, red line, thin lines, row of small dots, red line between thin lines, row of large dots, thin line. **Int.** slipped, unintelligible objects of which one has three parallel, curved and incised lines.

For the two rows of dots of different sizes on the lower wall of a cup, compare **L185** and Stibbe 1972, 128 patterns 17 and 18, no. 212 pl. 70, 2 by the Hunt Painter, and also for single rows of dots, nos. 213–215. 217 pls. 70. 71. 73. These cups are all placed by Stibbe (1972, 131) in his Group B of the Hunt Painter, ca. 560–550 B.C. Two sizes of dots can also be found with the Allard Pierson Painter, see Stibbe 2004, 114 patterns 12. 13, but he generally uses a ray pattern or a black zone on the lower wall beside the junction of the foot.

Manner of the Hunt Painter.

Ca. 560–540 B.C.

L191 arachne.dainst.org/entity/6861519

Inv. Z 06.82.17 □ Q 06.16

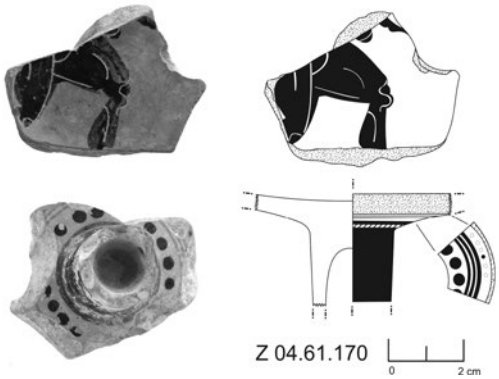
Body frg. from a small, thin-walled cup. Burnt in a secondary fire. Slip is badly flaked.

MPDim. 4.1, Th. 0.22

Ext. slipped, thin line at the junction of rim to body, undecorated handle zone, red line between thin lines, narrow closely packed rays, thin lines. **Int.** slipped, thin lines border the tondo, water bird (r.), simple floral ornament, unintelligible object. Added red on the bird's wing.

This is not part of a common tondo exergue decoration with a pair of confronting birds and a floral ornament in between (such as Stibbe 2004, no. 117 pl. 21 by the Arcesilas Painter, or less close, no. 135 pl. 39 by the Hunt Painter) since the large black object above the floral filler would not fit this. Instead, the tondo was filled without an exergue, perhaps with a variety of birds (such as Stibbe 1972, no. 231 pl. 80, 5), or a single large figure and the bird with floral filling in an empty space (compare Stibbe 1972, no. 235 pl. 83, 3 or no. 299 pl. 106, 1). This suits the style of the Hunt Painter whose waterbirds commonly have a series of short strokes along the neck, though not normally grouped so closely together as here. Only the Hunt Painter and the Naucratis Painter regularly use small florals for filling ornaments as here.

Manner of the Hunt Painter.



L192 arachne.dainst.org/entity/6861520

Inv. Z 04.61.170 □ Q 04.05

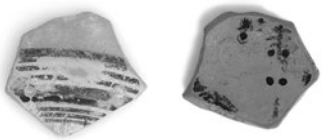
Lower body frg. and part of the stem.

MPDim. 5.2, Th. wall 0.5, D stem 1.95, Th. stem wall 0.3

Ext. reserved, thin lines, row of dots, red line at the junction of wall to stem, black stem. **Int.** slipped, legs of a naked male striding right, the edge of one hand (?), empty with palm down.

From the thickness of the lower wall and shape of the foot, especially with its interior rounded end, this fragment fits best with Stibbe's shape Group IX (Stibbe 1972, 37–39, especially figs. 44. 46. 47, which are all by the Rider Painter). The band of large dots around the lower wall is a simple ornament found more commonly with the Hunt Painter (Stibbe 1972, 128 pattern 18). The incised extended wavy line at the knee is a cursory way to depict this joint. Other lines on the legs are also simple and minimal. For the empty hand with palm down, compare for example Pipili 1987, 39 fig. 53 no. 98 (Silenos figure); Stibbe 1972, 285 no. 292, by the Rider Painter.

Perhaps by a follower of the Hunt Painter.



L193 arachne.dainst.org/entity/6861521

Inv. Z 06.82.20 □ Q 06.16

Body frg.

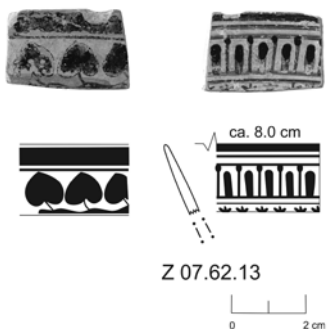
MPDim. 3.6, Th. 0.35

Ext. reserved handle zone, slipped, line, red line between thin lines, tip of a ray (?). **Int.** slipped, unintelligible objects, the larger of which has pairs of dots along a long stem that then seem to branch out.

The long thin object with two pairs of dots along it, as well as three small disks, cannot be the turned leg of a kline from a symposium scene since it is too long and no part of the coverlet is visible. Instead, it appears to be the remains of an unusually intricate and delicate filling ornament, of a type particularly favoured by the Hunt Painter (compare Stibbe 1972, 130 patterns 11. 15. 24; Stibbe 2004, 57 pattern 5, p. 58 patterns 1–3). Less intricate and slender ones were executed also by the Chimaira Painter (Stibbe 2004, 98 pattern 1) and the Allard-Pierson Painter (Stibbe 2004, 115 pattern 16). The surface is badly worn so the original shape of this ornament is not certain.

Manner of the Hunt Painter.

560–545 B.C.



L194 arachne.dainst.org/entity/6861522

Inv. Z 07.62.13 □ Q 07.10

Rim frg.

D rim (est.) 16.0, MPDim. 3.5, Th. 0.3

Ext. black lip, thin line, three of the top leaves and wavy (intertwined?) vine of ivy, with the leaves pointing to l. No evidence of added red. **Int.** black lip, slipped, row of standing tongues in frames between thin lines, row of sepals (three per fruit) from pomegranates.

This is the only example of an ivy vine being used as decoration on a Laconian cup rim known to me; however, a grape vine with very similar looking leaves as here, alternating with bunches of grapes, is found on a rim fragment from the Artemision on Thasos, and like **L194**, the interior decoration has a band of short tongues. Pipili (2012, 202 figs. 9. 10) dates it to the late third quarter of the sixth century. On the other hand, the ivy branch is found on the exterior of rims on Ionian Little Masters cups, particularly those attributed to the Osborne House Painter, who shows decided influence from Laconian pottery, as well as Attic, around the middle of the sixth century (Shefton 1989, 57–61 figs. 1 a–d. 12 a. b, see also **L122** and **L171**). On Attic cups, the motif is very common on the exterior rims of Siana cups though usually rather stylised, and only rarely is it found on Little Masters cups, with the exception of the Hermogenes Painter, see Heesen 2011, 109 n. 654. 655 (lists of the different types of ivy on Siana cup rims and handle zones) pls. 44 a. 45 c. d. 46 a. These are dated between 560 and 540 B.C., e.g. Heesen 2011, 275 f. nos. 135. 143–146.

An ivy vine is found in the handle zone of two vases in Syracuse by the Hunt Painter (Stibbe 1972, 127 pattern 19, nos. 237. 238 pl. 84, 2; Pelagatti 1990, 191 nos. 297. 298 figs. 198. 199 pl. 18 b. d [colour]), and on five vases in Olympia from the Reform Workshop of the last quarter of the sixth century, one of which was attributed to the Chimaira Painter (Olympia, Museum K 1292, Stibbe 2004, 97 pattern 7, p. 236 no. 10 [277]; Kunze-Götte 2000, 63 f. no. 36 pl. 18; Stibbe 1972, 61 pattern 9, no. 101 [manner of the Naucratis Painter, by a follower]), and one to the Cyrene Painter (Olympia, Museum K 2101, Stibbe 2004, 123. 246 f. no. 2 [366]; Kunze-Götte 2000, 64–72 no. 37 pl. 21). The other three are fragments from the handle zone of cups, see Kunze-Götte 2000, 72–75 nos. 39. 40. 42 pl. 22. Cups of the Reform Workshop, although their number is small, have not shown the use of a band of tongues in frames, while it is found on the Hunt Painter, including his two vases in Syracuse. The ivy leaves on the Hunt Painter's two cups, however, have deep and wide indentations where the stem joins them, and even the two in Olympia have quite deep indentations, even if they are not wide ones. Two Droop cups in Sparta also have an ivy wreath in their handle zones, with leaves similar to ones here where the stems attach to the leaves with a very slight indentation, see Stibbe 1994, 79. 195 nos. G56. G58 fig. 277, p. 246 pattern 183, and compare also nos. G57 and G59, a cup in Sparta and two in Cyrene, with slightly different wreaths. These should date after ca. 530 B.C.

Manner of the Hunt Painter, perhaps by a follower.

Ca. 550–525 B.C.

L195 arachne.dainst.org/entity/6861523

Inv. Z 02.56.4 □ Q 01.14 or inv. Z 02.50.4 □ Q 02.03

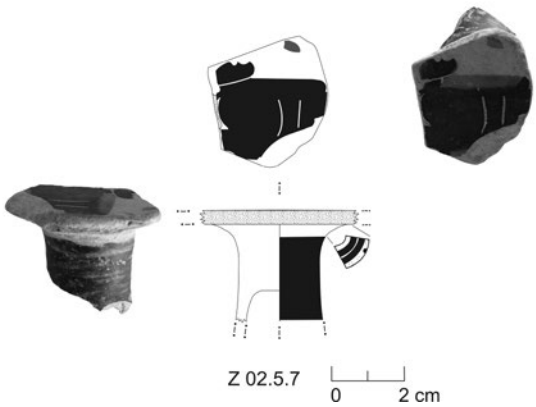
Body frg. from a small cup.

MPDim. 2.3, Th. 0.3

Ext. slipped, short narrow rays, thin lines. **Int.** slipped, chest/neck and open wing of a water bird (l.). Remnants of added red on a large section of the wing.

The bird must have been squeezed into a confined space since the width of the wing is narrower than usual, and the neck is touching the wing. The short horizontal lines along the neck/breast of the water bird are typical of the Hunt Painter, see Stibbe 1972, no. 219 pl. 77, 1 by the Hunt Painter, for example.

Manner of the Hunt Painter.



L196 arachne.dainst.org/entity/6861524

Inv. Z 02.5.7 □ Q 02.01 (or inv. Z 02.5.1 □ Q 02.01)

Lower body frg. and part of the narrow stem. Thin, dark brown paint, and thin, light tan slip.

MPDim. 4.15, Th. wall 0.45, D stem 2.1, Th. stem wall 0.3

Ext. part of a dot from a row (?) of the same, two thin lines at the junction of the cup wall to stem, black stem. **Int.** thin slip, unintelligible black figure object (possibly part of the foreleg, shoulder and belly of a boar to r.).

The object in the tondo is carelessly done. Paint was applied thinly along the edge of the figure and so only fired medium brown here, instead of black. The incised lines would suit a boar to r., but one would expect the animal's pizzle at the far left edge. Compare the boar on a cup in Tolfa, Stibbe 2004, no. 162 pl. 47 in the manner of the Hunt Painter.

Manner of the Hunt Painter.

L197 arachne.dainst.org/entity/6861525

Inv. Z 06.104.61 □ Q 06.7 (inv. Z 06.104.63 □ Q 06.7; inv. Z 06.159.4 □ Q 06.21)

Body frg. (3 joining pieces) of a small, thin-walled cup.

MPDim. 6.3, Th. 0.3

Ext. line at the junction of rim to body, accidental splotch of paint in the reserved handle zone, black-red lines, slipped, two thin lines, narrow rays, three thin lines, red line at the base.
Int. slipped, two thin lines border the tondo, running dog (l.), tail and back of second dog (?) at right angles (moving upwards) in front, head and foreleg of a third dog moving downwards towards the first dog; base line, body of a fourth dog moving left in the exergue. Added red on the shoulder, ribs, haunches of the dogs.

The upper dog running downward is not close enough to the tondo edge to use it as a baseline. There must have been a good space between the feet of this dog and the tondo border.

The appearance of a group of dogs facing in different directions at first brings to mind a boar hunt as is found on six Laconian cups, but most of these scenes have no dogs, or just one (see Pipili 1987, 22–24 for Laconian boar hunt depictions; for a boar attacked by lion and panther on a volute krater now back in Gela, Stibbe 2004, 59. 217 no. 3 [125] pl. 26, 2). Only the cup in Tolfa has as many as four dogs (Stibbe 2004, 222 no. 40 [162] pl. 47, 1), but here the dogs are all directly engaged with the boar. A cup in Cerveteri (Stibbe 2004, 27. 207 no. 53 pl. 10, 3) has two men (hunters?) with two dogs on either side running along the tondo line in opposite directions. A dog and hare chase is the other common scene where a procession of dogs can be found. Compare a cup in Paris (Louvre E 663, Stibbe 1972, no. 121 pl. 40, 3), and the handle zone of **L123**, both by the Boreads Painter. The dogs all run in the same direction. On **L197**, the dogs are all going in different directions and there is a ground or exergue line which separates three of the dogs from the fourth. The composition is strange, but it reminds one of the name vase of the Spiral Frieze Painter (Stibbe 1972, 182–185 no. 338 fig. 64 pl. 121) where dogs, interspersed with birds, chase a hare in a half-spiral, in a mixed directional lay-out. The figures are carelessly painted, the incision is second-rate, and one wonders whence the composition originated – a creation of the painter or a poor imitation of a better painter. **L197** suggests that it was the latter, an imitation of a work, possibly of the Boreads Painter by whom the secondary orna-

ment here seems to be influenced, or perhaps another painter connected to the Hunt Painter's workshop. This can be seen by comparing the animals, boar and dogs on the cup from Tolfa (Stibbe 2004, 70. 222 no. 40 [162] pl. 47) with **L197**. The strong semi-circular line of the shoulder joins the line of the foreleg at a sharp angle, with two crescent lines inside the shoulder line, and a series of shallow crescents that curve in the opposite direction along the torso of both boar and dog. The dogs on **L197** are better drawn than the Tolfa cup dogs, but it is hard to find carefully depicted dogs on works by the Hunt Painter himself (other than the Cerberos of the Erskine cup, see Stibbe 1972, no. 217 pl. 72, which is a monster). He omits dogs from his boar hunt scenes, and only has tiny ones otherwise, begging for symposium scraps (Samos K 2073, Stibbe 1972, no. 215 pl. 71, 3), or playing fetch inside a cup rim (Berlin 476x, Diehl 1964, 571–574 no. 52 fig. 33; Stibbe 1972, 280 no. 207). The foxes on a cup in New York offer a little help, see Stibbe 2004, no. 128 pl. 32, 1. Certainly the double outlined ear and eye with extended corners seen on the best preserved dog on **L197** suit the style of the Hunt Painter, along with the spaced-out shallow crescents along the body, but there is not enough to go on to be sure of an attribution. Another comparison can be made with the dogs on a dinos by the Rider Painter (Stibbe 2004, no. 193 pl. 56). The shape of the dogs is close, particularly the paws and legs, but with the exception of the shoulder line, the inner markings diverge quite noticeably.

If **L197** follows the Spiral Frieze Painter's model, then what seems to be an exergue line would actually separate the procession of dogs as it winds around the inside of the tondo, giving both a partition and a ground line as the chase changes directions. More of the cup needs to be found to confirm this idea, however.

The outside decoration gives little help in fixing a workshop, artist or even a date. The reserved handle zone is common over a long period of time. The row of thin medium-sized rays is also not a distinguishing feature. The thick black/thick red band right below the handle zone is found on a number of other cups from Miletus.

A problem is the date. If the Spiral Frieze Painter works ca. 565 B.C. (Stibbe 1972, 185) at the very end of the Boreads Painter's career, and the Tolfa cup from the workshop of the Hunt Painter is dated as late as ca. 540 B.C. (Pompili 1986c, 108), then the composition with a kind of meandering procession of dogs as seen on **L197** must either be resurrecting an older composition, or it is something created quite a few years later, perhaps with no connection at all to the early Spiral Frieze Painter's strange vase.

For the exceptionally fine incision on small figures, compare the miniaturist work on **L198** which also has similar outside decoration (reserved handle zone, slipped, bands, rays).

L240 may be another piece of this cup.

Hunt Painter workshop.

Perhaps ca. 540 B.C.

Miniature Style

A group of cups and chalices by the Hunt Painter or in his manner from the third quarter of the sixth century was found in the Artemis Sanctuary on Samos[159]. Many of them are decorated with miniature figures in narrow bands on the interior of the cups and on the exterior of the chalices. Stibbe was not comfortable with the attributions of these to the Hunt Painter and his manner as Pipili had suggested, despite the fact that it was well known that the Hunt Painter worked in a miniature style at times[160]. Instead he attributed them to a new painter, called the Miniatures Painter, and his circle[161]. Since characteristics of the drawing style are so close to that of the Hunt Painter, albeit with some concession made for the miniaturist style and a certain lack of care in drawing, it is hard to recognise a separate and distinctive painter at work here. At Miletus, a few cup fragments in the miniaturist style can be added to a half-complete chalice body and about five other chalices preserved only in single fragments that reflect the same miniaturist work found at the Samian Artemision. Since so many details used for the figured decoration are close to the Hunt Painter or his manner, it seems best to follow Pipili and recognise it as the work of this painter or of those close to him. It is important to note, however, that these narrow friezes decorated in black figure are not confined to the Hunt Painter and his workshop, but are done by other painters as well, including the Arcesilas Painter[162] and the Rider Painter[163].

159 Pipili 2001, 19. 26–43 nos. 7–14 (cups), pp. 56 f. 60–80 nos. 31–39.

160 E.g. Stibbe 1997, 93 no. 62 pl. 10, 17; Stibbe 2004, 59 Nachtrag a, pl. 28.

161 Stibbe 2004, 124–146; Coudin 2009a, 40.

162 E.g. Stibbe 1972, no. 191 pls. 58. 59; **L166**.

163 E.g. **L202** and **L206**.

L198 arachne.dainst.org/entity/6861526

Inv. Z 05.88.115 □ Q 05.02 (inv. Z 05.88.111 □ Q 05.02 and inv. Z 05.118.31 □ Q 05.02)

Body frg. (3 joining pieces) from a small cup, including the stump of one handle. The surface is worn.

MPDim. 6.9, Th. 0.3

Ext. reserved handle zone, black around the handle stump, black silhouette handle palmette (pointing r.), black line, slipped, black-red line between thin lines, thin rays, line. **Int.** slipped, decorated with three narrow black-figure friezes: the upper one has the body, back legs and tail of a sitting feline (l.) with a rosette filler, thin line dividing registers, the middle frieze has the head and chest of a bird (r.), dog (missing its head) walking (r.), back foot of another animal (r.), incised rosette below the dog's belly and a circle-dot filler above its back, thin line dividing registers, bird with raised wings (r.) apparently landing on an object (youth's hand) rather than carrying an object in its talons, head of a water bird (to r.) below, beardless youth facing l. with an object on his head that appears to be a bird perch (?). Added red in two places on the back leg of the dog, on the wing and tail of the flying bird and the water bird. The red is closer to orange on the tail of the flying bird.

Two cups from the Artemision on Samos were decorated with hoplite battle scenes in the miniaturist style (Pipili 2001, 19. 36–42 nos. 11. 12 figs. 14–17). Two other cup fragments from there may have animals in the same style, but not enough is preserved in either case to be sure (Pipili 2001, 47 nos. 18. 19 figs. 24 a. 25 a). In none of these cases is the exterior decoration particularly close to that on **L198** and **L200**. Rows of animals (including birds) of the same type are common in this miniature style, but more commonly met with on the chalice shape.

Since the upper two zones on **L198** only have animals, the third zone should be the main focus of the tondo which probably had four or possibly five figured zones altogether, with the top and bottom ones being exergues, possibly with confronting animals, and the second zone with a procession of animals.

Compare **L197** for the fine incision on small animals (dogs) and the outside decoration. For a bird landing on an object, see the chalice, **L362**. The bird, perhaps an eagle or large hawk, seems either to be carrying prey toward the youth or to be landing on the youth's hand, but it seems possible, for lack of a better explanation in this context, that the object on the youth's head is a landing perch for the bird, rather than a floral ornament (›Kopfvolute‹ or ›Kopfschmucks‹) which sometimes sprouts from the heads of youths and others (Thomsen 2011, 82–92). In any case, this would be the first example in Laconian art of a bird of prey possibly being used for hunting. K. Lindner (1973, 111–156) and G. Åkerström-Hougen (1974, 86–94. 97–101) collect the evidence, literary and archaeological, for falconry in the ancient and post-Classical world. They argue that birds of prey were used only to scare birds into places where hunters were waiting to kill them, until the fifth century C.E. when falconry was introduced, although Greeks knew about both Eastern (Indian) practices of falconry and something similar in Thrace. M. Teller (2016, 6) notes evidence for well-established falconry in Mongolia in the first millennium B.C. from where it spread westward through military campaigns, as well as eastward, reaching China by the seventh century B.C. He also mentions Greek coins showing Alexander the Great with a falcon on his hand in the fourth century B.C. J. K. Anderson (1985, xii) notes that »though falconry, a sport of the barbarians, was enthusiastically taken up by the last of the Roman aristocracy, it does not really belong to the ancient world«.

Perhaps from a similar cup as **L201**, but the main frieze is narrower on that cup judging by the position of the cock.

On **L198**, details of the eagle or hawk closely agree with the Hunt Painter's birds (e.g. Stibbe 1972, nos. 212. 217. 220. 225 pls. 70. 72. 78. 79; Stibbe 2004, nos. 124. 127. 135 pls. 27, 1. 30, 1. 39). The dog, the head of the youth and filling ornaments are certainly close to the Hunt Painter as well (dogs, Stibbe 2004, pl. 28 [Stibbe 1972, 280 no. 206]; youths, Stibbe 2004, nos. 135. 142 [with filling ornaments] pls. 39. 44, 5). The exterior of the cup with unincised handle palmette and careless rays also supports a date late in the career of the Hunt Painter (see Stibbe 1972, 129 pattern 12, p. 131 Group D nos. 227. 228, Stibbe 2004, 65 nos. 13–15 [135–137] pls. 40–42).

Hunt Painter.

545–530 B.C.

L199 arachne.dainst.org/entity/6861527

Inv. Z 94.211.17 □ Q 94.13 (Z 94.51 □ Q 94.06)

Two non-joining body frgs. from a small cup. Thin black paint.

MPDim. a) 2.9, b) 2.3, Th. 0.23

Ext. a) red line, two thin lines, narrow rays, line, two thin lines, red line; b) line, two thin lines, red line. **Int.** slipped, a) tail of a bird (l.), standing bird (l.), dividing line between zones, head of a lion (r.), unintelligible object (tail?); b) trace of unintelligible objects in an upper frieze, line, part of the tail of a bird (l.), head and neck of a bird (l.), blob filler. The neck of the bird on b) is depicted with careless, short incised crosses. Added red for stripes across the birds' wings.

Parts of three friezes, at least two of which are decorated with animals – the middle one with birds to the left, and the lower one with a lion to right. The exterior of the ›Nymph cup‹, as well as the interiors of three cups in Samos (Pipili 2001, 27–33. 36–39 nos. 8. 9. 11 figs. 10 a. 11 a. 14 a), are divided into narrower horizontal zones. See also **L198** which has at least three zones in the tondo.

This is another small vase with narrow friezes decorated with miniature figures. The procession of pigeons (or partridges?) around a narrow band is a favourite of the Hunt Painter. It is similar to one in the handle zone of the Hunt Painter's ›Nymph cup‹, once in Kassel (Stibbe 1972, no. 209 pl. 69, 1), and also found probably in the handle zones of two other cups from the Artemision on Samos (Samos 4764δ and Samos 4102, Pipili 2001, 27–33 nos. 8. 9 figs. 10 b. 11 b, »probably by the Hunt Painter«; Stibbe 2004, 248 f. nos. 10. 16 [377. 383], Miniatures Painter). While the ›Nymph cup‹ and Pipili's Samos 4102 both have animal friezes below the handle zone, they are separated by a band of ornament (tongues or sigmas), while on **L199**, in the interior tondo, there is no room, so only a narrow line is used.

Probably by the Hunt Painter.

Ca. 550–530 B.C.

L200 arachne.dainst.org/entity/6861528

Inv. Z 06.82.18 □ Q 06.16 (inv. Z 06.82.48 is now put on this sherd in ink)

Body frg. Paint has flaked badly, some calcium deposit remains still on the surface after cleaning.

MPDim. 5.4, Th. 0.4

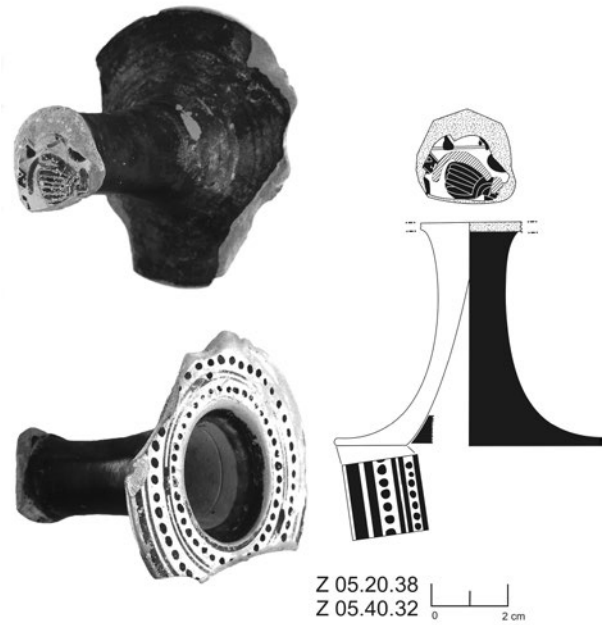
Ext. slipped, narrow closely packed rays, red line between thin lines, reserved zone with two thin lines, tops of pomegranates (three sepals). **Int.** slipped, two friezes with animals, the upper frieze has part of the tail and wing of a bird (l.), a second bird (almost complete), flying (l.), and the head and edges of two wings of a third bird (l.); the lower frieze has part of a water bird (r.), with head turned back, parts of the heads turned back (?) of two other birds.

Uncommon use of a reserved zone for the pomegranate row.

Here both friezes preserve enough to show a file of the same type of birds in the same action, similar to the more common row of processing pigeons (or partridges) (above **L199**). In the upper frieze, the flying bird with one wing above and the other below its body is a common type after the mid-sixth century or so, somewhat out of place in these friezes which otherwise have figures that stand on the base line. It is carelessly done here with short neck and short tail. For the water bird in the lower frieze compare, for example, the birds on a cup by the Hunt Painter, Stibbe 2004, no. 138 pl. 43, and **L178**. It is unusual for the bird to have its head turned back.

Manner of the Hunt Painter.

Ca. 550–530 B.C.



L201 arachne.dainst.org/entity/6861529

Inv. Z 05.20.38 □ Q 05.04

Tall foot with spreading base and floor frg.

PHt. 5.7, D base 6.9, D stem 1.8

Ext. black stem and base, slipped on the edge of the base; underside, slipped, line, row of dots, two thin lines, row of dots, black band inside the stem. Added red on feathers of the cock.
Int. slipped, parts of two horse's hooves, thin line separating friezes, face of a siren or sphinx (r.), tail and back of a cock (r.), blob filler.

The division of the tondo into friezes argues for another example of the miniature style. What is unusual here is that one of the central zones of decoration in the tondo is a minor one with cock and either siren or sphinx in an apparent procession. The main zone should be the one just above.

Possibly from a similar vase as **L198** (above) with narrow friezes and miniature figures, but the main zone on **L198** should be wider than the one on **L201**.

The profile of the foot is quite similar to an unusual cup foot from the Samian Artemision with a miniaturist scene of combat in the interior (Pipili 2001, 39–42 no. 12 figs. 16. 17). That foot is fully decorated, one of only two such Laconian cup feet to be treated this way, and it also has a band of decoration on the resting surface below the foot, like **L201**, but in that case it is a band of short tongues.

Manner of the Hunt Painter.

Ca. 550–530 B.C.

Rider Painter[164]

The Rider Painter also had a lengthy career, partly judging by the number of his vases, and by the apparent changes in his style over time. His earliest vases show strong influence from the Boreads Painter, perhaps from as early as 570 B.C. or shortly thereafter, while his latest stretch down well into the third quarter of the sixth century[165]. Despite this long span, only 85 vases attributed to his hand or workshop are counted by Coudin, spread quite widely and evenly among Cyrenaica, Etruria, the Taranto region, Samos and Naucratis[166]. The number is increased quite considerably with the finds from Miletus. His style tends to be fussy, and less careful than the other major Laconian painters. He liked to paint scenes with Greek heroes – Herakles, Odysseus, Achilles, Bellerophon – and also common scenes of banqueting or komasts, but he received his name from several of his cups depicting a lone young rider with a prominent floral ornament on his head, being accompanied by a winged daimon, perhaps referring to the divine or divinely blessed or heroic character of the depicted figure, whether heroised dead or participant in a religious setting[167].

Twenty fragmentary cups from Miletus can be attributed to the Rider Painter or at least tentatively to his manner. Again, dealing with small fragments makes attribution difficult. There are several cups of particular interest among this painter's works. The best preserved (**L202**, about 25% of the original) is laden with decoration both secondary and primary. In the tondo, there are divisions into at least four zones, the most important being the upper one with a banquet scene, likely divine in nature, with both a male and female figure lying on the kline holding wreaths and surrounded by five smaller attendants, clothed and naked, two of which have floral volutes on their heads. Right below this scene, and partly intruding into it, is a rare depiction of Odysseus and his men escaping from the cave of Polyphemus under the bellies of sheep. On **L205**, another hero, Achilles, may be depicted with the Amazon queen, Penthesilea. The two of them stare closely into each other's eyes. An unknown winged figure fills the tondo of another cup, **L204**. It may be Medusa, or Perseus, or one of the winged daimons, but too little is left to identify the figure more closely. What seems like a monster's face appears on the small fragment, **L207**, while horses figure prominently on **L206** and **L209**, the latter surely depicting a horse race, similar to **L123** by the Boreads Painter. An unusual variety of birds appear on other fragments, **L209–L213**, from the site.

164 Stibbe 1972, 151–175; Stibbe 2004, 75–86.
165 For dating the various groups into which his vases are divided, see Stibbe 1972, 153 f. 161; Stibbe 2004, 76 f. 79–83.
166 Coudin 2009a, 39.
167 Stibbe 1974; Pipili 1987, 76; Pipili 1998, 92–94; Powell 1998, 123–126; Thomsen 2011, 59–82.

L202 | Pls. 10, 1. 2 and 11, 1. 2 arachne.dainst.org/entity/6861530

Inv. Z 93.27.25 □ Q 93.11; inv. Z 94.75.154 □ Q 94.05; inv. Z 02.49.9 □ Q 02.03

Five rim and body frgs. made up of 20, 3, 2, 1, 1 pieces, with the stump of one handle. Fine light brown clay with some small white inclusions. The paint on one end of a) and all of d) has fired reddish-brown (oxidised, but not reduced again).

D rim 25.0, MPDim. a) 24.5, b) 10.2, Th. 0.5

Ext. line at the lip, reserved (polished or orange-red slip), row of short outlined tongues between thin lines, band with rectangles between thin lines and rows of small dots, two-level pomegranate (three sepals) net with dots between and under the pomegranates, line at the junction of rim and body, closely packed bud chain in the handle zone with dots at top and bottom between each bud, handle palmettes and black on the handle stump, below is a red band between single thin lines, narrow animal frieze on a) with heads and wing tip of confronting sphinxes (?), confronting cocks with small floral between them, simple dot fillers over their backs, tail of a bird (r.) and on b) confronting cocks with floral between them and dot fillers, one sphinx (to r.) with the leg of a second confronting animal (sphinx?). Added red on combs and wattles of cocks, belly of sphinx. Below is a red line between thin lines, row of short rays, red line between thin lines, row of outlined tongues, line, row of pomegranates on short stems (three sepals and cross stroke on stems) with a dot between each.
Int. reserved (polished or orange-red slip) rim, line at the lip, pomegranate chain (three sepals, cross stroke below) with a dot between each, red line between thin lines, row of outlined tongues between thin lines, line at the junction of rim and body, slipped over the tondo, three thin lines border the tondo. The tondo is divided into at least four, but more likely five zones. The top zone is the largest, approx. 12 cm at its greatest height, showing what may be a symposium scene. Frg. a) has the head, draped raised knees and one or two hands of a large female figure (l.) with face (no eye or other details preserved) and hand painted over in added white, holding up a wreath, possibly with a second hand behind. The female's drapery is in added red. Above the head of this figure is a male hand holding a wreath. In front of the female figure, as if hanging on the wall of the banqueting room are a rhyton and a tortoise shell kithara. Frg. c) preserves the curved end of another rhyton. Below and in front of the female figure are three standing male figures (r.) on a smaller scale, the first two from the left are naked, the first on the left has his forearms raised to waist level with empty hands; the second is missing his forearms, but they are bent at the elbow like the first. The third figure has only the head and back of one lower leg preserved. The heads of the second and third figures are adorned with similar floral ornaments with tendrils (›Kopfvoluten‹). Added red on the hair of all three smaller figures, the hip of the leftmost, and on the upper bars of the kithara. The bearded head of a large figure in the lower left corner of this scene is intrusive from the frieze below. Frg. b) has part of a kline, a table with small handleless bowl (or phiale) and part of another object sitting on it, and a footstool with a shoe and part of a second one on it. A bird with partly raised wing stands (r.) looking back under the kline beside the table. Two male figures, smaller in stature than the three on frg. a), wearing chitons (or exochides) to their knees stand (to l.) beside the kline, the smaller of whom is bearded. Both have bent arms and empty hands. Added red is seen on the kline, bird wing, and the chitons of the two male figures.

In the second zone, frg. a) has a large seated naked bearded male (to r.) with his right elbow along the top of a first sheep's back, and left hand partially raised, the head and shoulders of a much smaller male figure looks upward from his position below the head and neck of the first sheep (to l.), head of a second sheep (to l.) Added white for the fleece on both sheep; added red on the hair of both the large bearded figure and the small male below the sheep. Frg. b) has part of a bird flying (l.), a second bird flying (l.) between circle and dot fillers. Below the birds is a sheep with black horn but otherwise in added white without other details preserved, part of a male torso (buttocks and back) below the sheep's belly. Added red on the wings and tails of the birds. The second zone has a height of 4 cm, though the large bearded figure on the left extends 2 cm above the frieze into the upper zone.

The third frieze is about 2 cm high, seen only on a), depicting a rider galloping (l.), armed with spear and shield, ground line below. Added red on the rider's hair and shield.

The shape fits comfortably in Stibbe's Group VII (1972, 16 f. 24–28) that includes large cups with straight rims and high feet, dated ca. 565–530 B.C. The foot/base for this must be similar to that of **L203**, but the internal decoration on that does not line up with the themes on **L202**.

This cup (**L202**) by the Rider Painter is one of the richest, most ornate ones he ever attempted. It includes much secondary decoration that must have been time-consuming to complete, and many figures in complex scenes. The animal frieze on the exterior is an archaising feature once popular on vases by the Naucratis Painter, but continued by the Rider Painter (compare Stibbe 1972, no. 313 pls. 110. 111, a cup fragment in Cyrene, Stibbe 2004, no. 188 pl. 54, and see **L206**). He regularly used birds, both standing and flying, as fillers more than with any special meaning. The secondary ornament has a couple modifications to otherwise standard patterns (for the Rider Painter's common ornaments, see Stibbe 1972, 156–160; Stibbe 2004, 78). The two-level pomegranate net on the rim has added dots; the bud chain in the handle zone has only closed buds; the pomegranates on stems just above the junction with the foot and the pomegranate chain on the interior rim also have added dots. All are tightly packed together. The handle palmette has incised hooks at the end of each leaf to define the leaves, which the Rider Painter rarely bothers with otherwise, see Stibbe 1972, 160 pattern 1. The overall effect is extravagant fussiness.

As for the figure style, the large clumsy hands, extended earlobes, pointed chins and horizontal bands in the hair are characteristics of this painter, compare Stibbe 1972, no. 293 pl. 98; Stibbe 2004, no. 205 pl. 59, nos. 208–211 pl. 61. He also enjoyed adding floral ornaments with long tendrils to his figures, e.g. Stibbe 1972, no. 299 pl. 106. nos. 306. 307 pl. 108; Stibbe 2004, no. 195 pl. 57.

Despite its elaborateness, the figure drawing is only of average quality. Eight zones of decoration are found on the exterior (rim: three, body: five), and probably seven on the interior (rim: two, tondo: five). Other elaborately painted cups by this painter include a cup in Samos (Stibbe 1972, no. 294 pl. 100) with seven zones of decoration on the exterior (rim: one, body: four, foot: two) and four or

five on the interior (rim: two, tondo: at least two) and one from Cerveteri in the Villa Giulia museum (Stibbe 1972, no. 291 pls. 96. 97) with five zones on the exterior (rim: one, body: four) and two in the tondo. The rim of a large cup from Miletus by the Hunt Painter in the Berlin Staatliche Museen (Antikensammlung M20)[168] depicts a flying bird (r.) and a lion (l.) on the exterior of the rim, and three bands of decoration on the interior: a pomegranate chain, tongues, and a single cable, comparable to this large cup by the Rider Painter (**L202**) for the three bands of decoration on the interior. Stibbe (2004, 167) commented that this cup from Miletus may have been brought over from Samos, noting Greenewalt's (1997, 135) brief discussion of Laconian pottery generally in western Asia Minor, but this now seems unlikely.

Symposium scenes on Laconian vases are treated by Pipili (1987, 71–74), Förtsch (2001, 139–145) and Thomsen (2011, 92–117, especially 104–115 for ›medallion type‹ symposium scenes). For attendants adorned with large floral ornaments on their heads, and also for the shoes (sandals) of the banqueters sitting on the footstool in front of the food table, compare the cup from Lavinium, Paribeni 1975, 362–368 figs. 433–436 pl. 5 (colour); Stibbe 1972, 270 no. 19; Stibbe 2004, 18–21 fig. 2, Nachtrag a, Gruppe D of the Naucratis Painter. This may have served as a model for the Rider Painter's cup here. The shoes have been identified as a Lydian fashion, adopted by the Spartans, perhaps from influence at the time of Alkman, see Pipili 1987, 74 n. 705; also Kurtz – Boardman 1986, 61 ›kothornos‹. Interestingly, there is only one pair of shoes on this cup from Miletus, while on the Lavinium cup by the Naucratis Painter (Thomsen 2011, fig. 49), there are two pairs for the two bearded symposiasts, and likewise for the bearded and unbearded symposiasts on Louvre E 672 by the Naucratis Painter, two pairs of shoes (Pipili 1987, 74 fig. 105), while on the cup by the Arcesilas Painter in Brussels with a bearded male and a naked female, there is just one pair of shoes on the footstool, as here (Thomsen 2011, fig. 47).

For the floral volute sitting on the heads of various figures in Laconian vase painting, see Stibbe 1972, 181 n. 7 (denoting divine or daimonic figures); Pipili 1987, 99 f. n. 508 (»probably nothing more than a stylisation of the wreaths worn by these figures«); Thomsen 2011, 86–92 (attributes to the divine-daimonic essence, »Auf dieser Ebene kann die Kopfvolute dann auch einem Menschen zukommen – denn in der Bildwelt, in der er uns gezeigt wird, ist er nicht einfach ein beliebiger Mensch in seinem realen lebenspraktischen Umfeld, sondern ein Idealbild guten Menschseins und guter menschlicher Lebenspraxis [verstanden natürlich im Sinn archaisch-aristokratischer Standesethik, nicht philosophischer Moral!]« Thomsen 2011, p. 91).

As for the winged ›daimons‹, Thomsen (2011, 116) summarises their character, »Die Flügelfiguren sind Mittler, die göttliche und menschliche Welt verbinden.«

The Rider Painter produced several cups with symposium scenes (Stibbe 2004, 79. 172 f. no. 3 [184] pl. 52, 1; Stibbe 1972, 154. 165–167. 285. 286 nos. 292. 298. 312). The earliest of them according to Stibbe (2004, 79. 172 f. no. 3 [184]) can be placed ca. 565–560 and has an oddly angular rendering of the scene with two (or three?) symposiasts and their furniture. A second is a small fragment in Berlin from Samos with a row of symposiasts on the outside of a cup (beardless, Diehl 1964, 576–578 no. 53 fig. 33; Stibbe 1972, 285 no. 292, dated ca. 560 B.C.). The third example, Würzburg 166 (Stibbe 1972, 285 no. 298; Thomsen 2011, 105–107 fig. 48), has a large kline covered with patterned cloth and a male figure holding up a wreath (?) above the head of a beardless draped aulos player (female?) who also lies on the kline. A smaller bearded aulos player stands at the left end of the kline and a dancer (?) stands on the right side. This scene has some similarities to the scene on **L202**, including the wreath being held up by the mostly missing male figure on the kline. (For a fourth, see Lane 1933/1934, pl. 48a, Stibbe 1972, 286 no. 312.) For the symposium on **L202**, however, the female figure, painted in added white, is not playing an aulos, but instead holds up a wreath, like the male figure. Compare this with the unusual object, a ›tainia‹ or fillet with apparent loops, being held up by a naked female lying on a kline with a bearded man, drawn on a cup by the Arcesilas Painter in Brussels (Brussels R 401, *CVA* Bruxelles 3, pl. 106, 6 [III D pl. 4, 6]; Thomsen 2011, 104 f. fig. 47). For another symposiast holding a wreath in his hand, but by the Hunt Painter, see Stibbe 1972, no. 215 pl. 71, 3.

Stibbe (1972, 114) commented that only the Arcesilas Painter had depicted women at the symposium, perhaps taking the concept from Corinth, but **L202** now shows that the Rider Painter did also.

For the two drinking horns and a kithara hanging along the tondo border, compare the symposium on a cup in the Louvre (E 667) by the Naucratis Painter with two long straight rhytons and two cups between symposiasts, see Stibbe 1972, no. 13 pl. 6, 1; Thomsen 2011, fig. 45. A vase by the Hunt Painter in Cyrene has banquet furnishings, including a phiale, kantharos, aulos case (?) and pillow as a border of its tondo (Schaus 1985, 40 f. no. 214 pl. 12).

On a cup from Taranto now attributed to the Allard Pierson Painter (instead of the Rider Painter, but rec-

168 Stibbe 2004, 59. 166. 217, no. 124 (2) fig. 29 pl. 27, 1. 2.

ognised as a follower of the Rider Painter, Stibbe 2004, 120 f. 243 no. 26 [338]), there is a symposiast placed at an unusual angle to the ground line of the tondo, listening to a kitharodist with three smaller attendants, a winged daimon, a bird and a snake filling the spaces, see Lane 1933/1934, pl. 48a; a better photograph in Pelagatti 1955/1956, 37 fig. 37 a; Thomsen 2011, 114 fig. 50. The tondo of this cup is divided into three sections with birds and lions in the middle frieze and komasts around a large amphora below. For another richly decorated vase by the Rider Painter, see a cup in Atlanta with a kitharodist (female, says Stibbe, but not others) surrounded by smaller male komasts (Stibbe 2004, no. 182 pl. 49, 1). For another fragment with attendants (?) of different sizes, see Stibbe 2004, no. 208 pl. 61, 1.

The symposium scene on **L202** should represent a divine event, given the significant difference in size between the attendant figures and the symposiasts. In any case, it is ›other worldly‹, or represents an ideal-world view, especially with the floral ornaments growing from the heads of the smaller attendants. Since it was dedicated in the Aphrodite sanctuary, the first suggestion in identifying the female symposiast must be as Aphrodite, but with what male figure? The female reclining on the kline is apparently an equal with the male figure in that she holds a similar wreath, she is draped, unlike the naked female on the cup in Brussels with a symposium by the Arcesilas Painter, and she is not a flute player, unlike the females in the symposium scene by the Arcesilas Painter in Samos (Thomsen 2011, figs. 47 and 43 respectively; Stibbe 1972, no. 191 pl. 58). On the other hand, even if a greater acceptance of female participation in symposia were found among the Spartans, the figure of Aphrodite is otherwise not found as a banqueter in male company in Greek art. Perhaps then the scene is a generic one, without specific divine attributes, although maybe heroic ones, even if the setting is still one of an otherworldly nature.

There is also a noteworthy distinction between the small attendant figures on either side of the kline. Those on the left are naked, apparently unbearded, and two of them have floral ornaments on their heads. Those on the right wear short chitons, and at least one of them, the smallest figure, is bearded. If this difference is deliberate and meaningful, perhaps the figures on the left are heroised youth, or representative of the supernatural sphere in which the symposium takes place, and towards whom the symposiasts hold their wreaths.

Below is a unique scene for Laconian vase painting. It shows Polyphemus, already blinded, allowing sheep out of his cave with Odysseus and his companions making their escape, tied to the bellies of the giant's sheep. The third register depicts a warrior with shield and spear, riding a horse (to l.). H. Grönwald, drawing this vase, first recognised the ram in the middle of the scene, which led to its identification as Odysseus's escape from the cave of Polyphemus. There are at least two Laconian depictions of the Blinding of Polyphemus: one is by the Rider Painter, see Pipili 1987, 33 no. 89 fig. 47 (Paris, Cab. Méd. 190), and the other is a small fragment on which, if the scene is correctly identified, may be a prototype by the Boreads Painter for the Rider Painter's later depiction, see Stibbe 1997, 89 f. no. 56 pl. 10, 1. 2; Stibbe 2004, 41 f. 213 no. 30 (96). Compare also **L136** and **L207** which depict men holding stake-like objects up around eye-level, but **L202** is the first Laconian vase with the Escape. The same scene occurs on at least two other works of Laconian art, however. One is a group of clay relief plaques from the acropolis of Sparta (Pipili 1987, 33 f. no. 91 fig. 48), and the other is a bronze appliqué from Delphi (*Fouilles de Delphes* V, 126 no. 680 inv. 2560 fig. 469; Pipili 1987, 34 no. 90). The former is tentatively dated by Pipili ca. 560–550 B.C., though it has been dated as much as 20 years earlier by others; the latter is dated about the mid-sixth century. There is no sign of ropes tying Odysseus or his companions to the belly of the rams, such as on the Delphi appliqué, but at least the first of these companions seems to be beardless, like the appliqué. For a discussion of other depictions of the myth, see Pipili 1987, 34, of which there are only a few, and the preferred direction of the procession to the right[169]. A sarcophagus in the Palaepaphos museum on Cyprus depicts a scene in relief along one of its long sides with the Escape of Odysseus showing a procession of four sheep with a man tied by two ropes below each (to right) towards a kneeling Polyphemus, see Flourentzos 2007, 25 f. figs. 13 and 15, drawing p. 19 ›side B‹. An Athenian example on a lekythos from Vulci in the Six technique depicts Odysseus under the ram, proceeding to the right, holding up a sword in his left hand, see Six 1888, 199 f.

169 H. Grönwald kindly provided me with the following references for other early depictions of this scene on pottery, bronze and ivory: »Polyphem und die Schafe bzw. Griechen unter Schafen – Keramik: Schulterfragment einer Kanne in Aigina, um 670 B.C., Maler der Widderkanne; Rand- und Schulterfragment eines Kraters des Kleiteias, um 570 B.C., Sammlung H. A. Cahn Basel, Acc. Nr. 1418; Fragment eines korinthischen rotgrundigen Stangenkrater, um 570 B.C., Amsterdam 1296 (ehem. Sammlung Scheurleer 2037); Toledo 1927.97 (ehem. Sammlung A. Kann, 530–520 B.C., *CVA*, USA fasc. 17, p. 27 pl. 40, 3. 4); Lekythos Antikensammlung München (um 590 B.C.); Kylix des Pamphaios, Villa Giulia Rom; – Bronze: Dreifußbein Olympia B 7000, Ende 7. Jh., Widder eng verwandt mit Milesischem Gefäß; Bronzeplastik, Archäologisches Museum Delphi (540–530); – Elfenbein: Pyxis aus Chiusi, um 600; Museo Archeologico Firenze 73846.«

pl. 28D (colour). A fragment which seems to have a similar large ›giant‹ with a great beard is **L207**.

The lowest preserved frieze in the tondo with a mounted warrior galloping to left, breaks the frame of the tondo. The horse's mane seems to fly back from its head and neck. The miniature scale allows for very little incised detail, but the warrior's ear has the extended lobe common to this painter.

Rider Painter.

560–540 B.C.

L203 arachne.dainst.org/entity/6861531

Inv. Z 04.44.24 □ Q 04.01

Small part of body and stem. Raised ridge at junction of body to stem. Thin, buff-grey slip.

MPDim. 6.1, D stem 3.25, Th. wall floor 0.7, Th. stem wall 0.4

Ext. possibly reserved rather than slipped, line at base of wall, line below ridge, downward pointing rays, three lines. **Int.** slipped, left half of a kantharos resting on either a ground line or more likely a table, patterned cloth (?) above, curved object touching the underside of the surface holding the kantharos.

The kantharos and the patterned band above it suggest either a symposium scene, or a scene of drinking perhaps with komasts. The former is more likely, with a low table holding drinking vessels below the bottom edge of the kline coverlet, as on the cup by the Arcesilas Painter in Brussels, see Thomsen 2011, fig. 47. The curving line below would then be part of the table support.

This foot cannot belong to **L202** since the line upon which the kantharos sits passes through the centre of the cup tondo, and so does not correspond to the position of the ground line of the main symposium scene of the large kylix **L202**. The kylix foot on that cup must have been under the scene with the escape of Odysseus, based on the external decoration. This means that there were two large kylikes with symposium scenes, without slip on the outside for large parts of them. (The scene of the blinding of Polyphemus by Odysseus and his men on the cup in Paris by the Rider Painter [Stibbe 1972, no. 289 pl. 94, 1] has a similar kantharos being held up to the Cyclops's mouth, but there would be no explanation for the decorated band seen here above the kantharos). A kantharos sits on a ground line in the tondo of a Droop cup in Cyrene along with other banqueting objects, Schaus 1985, 40 f. no. 214 pl. 12. For the kantharos shape, see below, p. 180, **L358** and **L359**. Kantharoi are commonly depicted on the well-known Laconian hero reliefs, and for clay examples of this same kantharos shape, see Catling 2008, and note Droop 1908/1909a, 30. 33 n. 1 fig. 6, who comments that the shape is common among miniature vases at Sparta.

For other fine cups by the Rider Painter with a cordon at the junction of wall to stem and rays below, see e.g. Stibbe 1972, 161. 166–168, mostly belonging to Stibbe's Group C, nos. 293. 294. 296. 297. 299 pls. 97, 2. 100, 2. 101, 3. 102, 2. 103, 1. 106, 2, dated by Stibbe ca. 560–550 B.C. Floral patterns on the stems of kylikes are not common and normally are indicative of more carefully decorated vases. A cup from Assos (Utili 1999, 165 no. 119 fig. 7), however, with decorated stem does not have a figured scene.

Perhaps by the Rider Painter.

L204 | Pl. 12, 1. 2 arachne.dainst.org/entity/6861532

Inv. Z 04.10.116 □ Q 04.01; inv. Z 04.77.55 □ Q 04.05; inv. Z 04.101.60 □ Q 04.06; inv. Z 04.101.67 □ Q 04.06; inv. Z 04.00.13 □ - ; inv. Z 05.6.229 □ Q 05.04; inv. Z 05.11.225 □ Q 05.03; inv. Z 04.101 □ Q 04.06

Six body frgs. and the stump of the foot (4 joining in one piece, 2 in another) from a small cup.

MPDim. a) 7.5, b) 4.6, c) 4.35, Th. wall 0.3

Ext. reserved handle zone with parts of two handle palmettes (one in each direction), slipped, red line between thin lines, rays, two red lines separated by thin lines, row of pomegranates (two sepals), thin lines. **Int.** black zone, red line over the lower edge, slipped, red line between thin lines, thin red line, leg/foot wearing winged boots, chiton hem just visible at the knee, incised rosette filler, part of the draped torso of the winged figure, part of a floral (?), crescent wing. Added red along the inside of the crescent wing, on the wings of the boot, and on the inside of the rosette filler.

The exterior secondary ornament suits the hand of the Rider Painter. The pomegranate row with just two sepals is common on his early cups (Stibbe 1972, 156 patterns 2–4, p. 161, particularly in Group A cups ca. 570–560 B.C.) when he was more strongly influenced by the Boreads Painter, but the handle palmette is close to Stibbe 1972, 160 pattern 1, found on two cups in the manner of the Rider Painter which Stibbe puts quite late, in his

Group E for this painter, and dates ca. 545–535 B.C. The pomegranates then may be part of the archaising tendency of this late group of small cups.

The use of a medallion decoration on the interior is common for the Rider Painter (Stibbe 1972, no. 296 pl. 101, 1, no. 297 pl. 102, 1, no. 299 pl. 106, 1, no. 309 pl. 109, 4; Stibbe 2004, no. 190 pl. 55, 1, no. 206 pl. 60, 5, and no. 217 [»probably his«, p. 228 no. 36], and in his manner, Stibbe 1972, 287 no. 324. Of these, Stibbe 1972, nos. 299 and 324 have sphinxes filling the medallion). Stibbe 1972, no. 322 with Pegasos in a medallion is now attributed to the Hoplite Painter, see Stibbe 2004, 239 no. 14 (301). **L204** adds to this list of mythical creatures with a winged running figure, perhaps a wind god rather than Medusa who would more likely be rendered in outline and added white (like the female on **L202**). This should probably not be mistaken for one of the winged daimons, sometimes also wearing winged boots, which are minor figures in scenes of riders, or with a hero wrestling a bull on cups by the Rider Painter (›Flügeldämon‹, Stibbe 1972, 155 nos. 302. 306. 307; Stibbe 2004, 76. 81 f. 226 no. 14 [195] pl. 57, 1). For depictions of a winged figure, perhaps to be understood as a wind or weather god, popular with the Naucratis Painter, see Stibbe 1972, no. 2 pl. 1, 5, no. 9 pl. 5, 1, no. 29 (Munich 382, *CVA* Munich 6, pl. 291, 1); Stibbe 2004, 203 no. 18 (Torre S. Sabina, Brindisi). For a discussion of Boreads and Harpies and single, winged mythical beings, see Thomsen 2011, 137–146, who warns against accepting them as Boreads. The crescent-shaped wings here, as opposed to normal open birds' wings, may be significant, since they seem to appear more often on Harpies and Medusa figures, see Thomsen 2011, 141. For the incised rosette filler, see Stibbe 1972, 160 patterns 10. 11. The exterior decoration is different from that of **L207**, so they belong to separate vases. M. Pipili has pointed out to me (pers. comm.) that this is the only example of a Boread or winged figure by the Rider Painter, perhaps a sign of influence from the Naucratis Painter. The quality of the secondary ornament and the confident incising of the main tondo scene suggest the Rider Painter himself.

Rider Painter.

Ca. 560–540 B.C.

L205 arachne.dainst.org/entity/6861533

Inv. Z 01.44.7 □ Q-; inv. Z 06.96.9 □ Q 01.13

Two body frgs. (3 pieces joining in one frg., Z 01.44.7) and a second frg. (Z 06.96.9) which does not fit tightly, but must join. The ext. surface is worn.

MPDim. a) 8.0, b) 6.4), [a + b = 14.4], Th. 0.5

Ext. line at the junction of rim to body, reserved handle zone, black band, slipped, red band between thin lines. **Int.** slipped, two lines bordering the tondo, wing and tail of a flying bird (to l.), helmeted heads and shoulders of two warriors closely facing each other, the one on the left having a sword hilt (?) rising above his left shoulder, incised rosette filler behind the warrior facing l., edge of tail feathers (?) of a bird to r. The crest of the warrior facing l. has an unusual crescent shape with a wavy incised line falling from the top of the crest to the shoulder perhaps indicating a garment draped over the ›helmet‹. The ›helmet‹ is not drawn separately from the figure's clothing, but instead continues down as if tucked into the chiton (?) of this warrior. The warrior facing r. wears a helmet with a more conventional face opening, but it too extends down to the base of the neck where the warrior's clothing begins. The helmet turns to rise to a crest on top of his head; a garment (?) also seems to be draped over this warrior's helmet. The helmet is decorated with a line of ›X's‹. Red on the ›helmet‹ border, crest, garment (?) covering the crest, and mantle of the warrior facing l.; on the garment (?) covering the crest (?) of the warrior facing r., on the sword scabbard (?) and on the tail and wing bands of the bird.

Features of the style can be compared most closely with cups by the Rider Painter. For example, the flying bird with two pairs of lines going across each wing (Stibbe 1972, nos. 300. 301. 306–308 pls. 104. 105. 108. 109). Eyes with lines extending from the upper curve of the eyeball to form corners comprise one of two main types favoured by the Rider Painter. For the more opened-faced helmet, as well as the double circle rosette filler, see this Painter's cup in the Louvre (Louvre E 669, Stibbe 1972, no. 303 pl. 107, 1). Other helmeted warriors, sometimes identified as Achilles in the ambush of Troilos scenes, include Stibbe 1972, nos. 291. 294 pls. 96, 1. 100, 1; Stibbe

2004, no. 197 pl. 58, 1 (Cadmos killing dragon?). None of these helmets is very close to the two on **L205**.

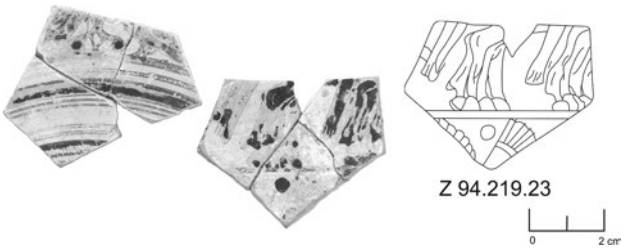
The foreign-looking warrior on the right with odd crested ›helmet‹ might be an Amazon. It is depicted very differently from any Greek helmet, and can be compared to eastern, perhaps Persian or Scythian ones. Rather than a bronze helmet, the common Persian head protection seems to have been leather or fabric. It rises up well above the head and then normally curls forward, but occasionally is shown curling towards the back or not curling at all. It also has long flaps which hang down below the ear and the back of the neck. It has been described as follows, »Im Alltag und im Kriegsfall war sie wohl tatsätlich praktischer and schützte vor allem durch die vorne zu schließenden Kinnlaschen der Kopfbedeckung gegen Wind und Sand der Steppen des iranischen Hochlandes« by M. Nollé (1992, 44). Depictions of it can be seen on Persians fighting Greek hoplites, e.g. Miller 1997, figs. 110. 111 (with flaps hanging loose), but it is also worn in day-to-day affairs, e.g. Boardman 2000, fig. 5. 83 a (in council and at a feast). For the flap drawn across the face, much like the depiction on **L205**, see Nollé 1992, pl. 15c (at sacrifice). The painter of **L205** may not have understood how this ›Phrygian‹ or ›Persian‹ cap worked. It is noteworthy that in a battle scene painted on the wooden walls of a chamber tomb ca. 470 B.C. at Tatarli near Kelainai, Persian soldiers are differentiated from their enemies, perhaps Scythians, through their head ware. The Persians wear the cap with long flaps over their cheeks but there is no curling part above their heads, while their opponents likewise have the cheek flaps, but the cap rises high above the head in a curl towards the back, see Summerer 2016, fig. 4.

This same headgear appears on a Laconian cup in the Villa Giulia by the Typhon Painter (Stibbe 1972, 185 f. 288 no. 342; Faustoferri 1986, pl. 64, 1) in a scene of the capture of Silenos by the Phrygians to bring him to King Midas. It is a high conical cap with a small ornament (or just the curl) on top, and long flaps hanging down below the ear and at the back of the neck.

One possible identification of the scene is Achilles falling in love with Penthesilea, before killing her. This is rare for Laconian art, but in Attic art, the depiction of foreigners and their appearance in Greek myth came to be an accepted, perhaps welcomed, aspect of Greek art. The high-topped headgear could be found for peoples of different foreign backgrounds, and may simply have been regarded as exotic or ›Other‹. The Penthesilea story when represented in Athenian black-figure need not have this queen of the Amazons represented as ›foreign‹, but rather a comparably equipped Greek hoplite. See Bérard (2000, 396 fig. 15, 5) for Exekias's depiction of Penthesilea as a hoplite with open-faced helmet ca. 540–530 B.C., (2000, 399 fig. 15, 6) for the Swing Painter's representation of an Amazon with peaked headgear, and (2000, 403 f. figs. 15, 9 and 15, 10) for Andromeda and her father Kepheus, of Ethiopia, wearing ›eastern‹ dress including ›Persian‹-type crescent headgear from the Niobid Painter's workshop, ca. 460 B.C. A cup by the Arcesilas Painter in the Villa Giulia museum, dated ca. 560 B.C., depicts a swordsman chasing two female warriors (Pipili 1987, 5–7 no. 14 fig. 9) which has been interpreted as Herakles fighting the Amazons. Nothing in it suggests an eastern or foreign origin for the Amazons. An ornately dressed heroic figure on a Laconian cup in Hamburg (Hamburg 1983.281; Stibbe 2004, 61 f. no. 5 [127] pl. 30, 1; Pipili 1987, 11 no. 22a fig. 15) wears strange shin protectors and odd headgear as he attacks two figures, one bearded, one not, who attempt to flee. The warrior has been identified as either Herakles or Tyndareos, attacking Hippokoon and his sons.

Rider Painter.

560–540 B.C.



L206 arachne.dainst.org/entity/6861534

Inv. Z 94.219.23 □ Q 94.12; inv. Z 94.7 Stray Find

Body frg. (three joining pieces). Surfaces are badly worn.

MPDim. 4.6, Th. 0.28

Ext. slipped, legs and lower bodies of antithetical birds (different birds, one a cock [?] and one a pigeon [?]) with a floral ornament between in the handle zone, black-red line between thin lines, thin lines, red line. **Int.** slipped, the main scene has the tails and back legs of four horses (r.) with the first pair being slightly in front of the second and overlapping with them; below the ground line are parts of two palmettes from a floral complex in the exergue.

The floral ornament on the exterior at first glance looks like the intertwined legs of fighting cocks, but both birds have their two legs on the ground; the floral ornament can be compared to one on **L202** by the Rider Painter, and see Stibbe 1972, 130 pattern 16, p. 160 pattern 12. For a depiction of a cock fight with intertwined feet and a different appearance, see a fragment by the Hunt Painter in Sydney, Stibbe 2004, 63. 218 no. 129 [7], pl. 34, 2.

The main scene in the tondo with four horses is ambitious and unusual. The horses are facing toward the outside border of the tondo rather than in towards the

centre, which means that the composition could not have been antithetical groups of horsemen, framing a hoplite battle scene, for example, like on a hydria by the Hunt Painter in Rhodes (Stibbe 1972, no. 219 pl. 75) or a krater in Syracuse (Stibbe 2004, no. 122 pl. 23, 1) by the Painter of the Taranto Fish. A pair of horses with a single rider faces away from a hoplite battle scene on a krater fragment from Samos by the Naucratis Painter (Stibbe 1972, no. 36 pl. 18, 3). There is a small square incised patch just to the left side of the horses' tails near the left edge of the fragment which must have been part of the central section of the composition. There is room to the left of the horses either for a chariot or perhaps another group of four horses, but chariots are very rare on Laconian pottery otherwise, see **L90** above for references. A cup with at least four decorated zones in the tondo, in a miniature style in the manner of the Hunt Painter (Pipili 2001, 36–39 no. 11 figs. 14. 15; Stibbe 2004, 141 f. 249 no. 11 [378] – Miniatures Painter), has galloping riders in two friezes, four in the upper and six in the lower, including at least two pairs together. A fragment from Gordion by the Hoplite Painter has two pairs of galloping horses which partly overlap, see Stibbe 2004, no. 296 pl. 68, 1. A cup in Cyrene by the Chimaira Painter has four horses, but in facing pairs (Stibbe 2004, 100, 235 no. 8 [275] fig. 14 pl. 66, 5); see also a cup probably by the Hunt Painter (Pipili 2001, 29–33 no. 9 fig. 11; Stibbe 2004, 248 no. 10 [377] – Miniatures Painter) which has one pair of horses and room for a facing pair. **L202** by the Rider Painter must have had four or so friezes as well. Centaurs rather than horses are unlikely since they are not depicted in close pairs like this, compare Stibbe 1972, no. 36 pl. 18, 4 or no. 313 pl. 111, 2. The composition here therefore is unusual and difficult to reconstruct.

The Rider Painter regularly filled his exergues with floral complexes, e.g. Stibbe 1972, nos. 306–308 pls. 108. 109; Stibbe 2004, no. 182 pl. 49, no. 195 pl. 57.

There are features of both the Hunt and Rider Painters detectable here; it is difficult to decide which workshop made this fragment, but the exergue florals and the exterior birds with little filler between them suggests more the Rider Painter or his manner.

Probably by the Rider Painter.

L207 arachne.dainst.org/entity/6861535

Inv. Z 94.150.10 □ Q 94.10

Body frg. Surfaces are worn.

MPDim. 4.7, Th. 0.3

Ext. slipped, rays, red line between thin lines, very small tongues separated by dots at the ends, red line between thin lines, tips of pomegranates (three sepals). **Int.** slipped, face of a gorgon or some mythical creature with a beard (?) (r.) and part of its body (?) below. The beard is rendered in outline drawing with many short curving lines for the strands of its hair. Incised lines for whiskers (?) around the mouth (not preserved). Large eye, small ear.

The narrow band of small tongues (not outlined) with a dot at the end between each is only found with the Arcesilas Painter (Stibbe 1972, 112 pattern 5 no. 194) and the Rider Painter (Stibbe 1972, 157 pattern 9 no. 291 pl. 97, 1). Both painters regularly employed very small outlined tongues as well. Both cups with this pattern have the same exterior decoration of short rays, above the band of small tongues, then pomegranates, separated by red lines between thin lines. So there is nothing in the exterior ornament to distinguish one painter from the other.

In the interior, the head of a monstrous figure is clearly distinguishable in the tondo, but it is not clear whether it is in profile or frontal. There is no eyebrow above the eye, but a line of short vertical strokes sets off the forehead. Around the mouth area there are many lines in different directions, almost like cat whiskers. The eye is very large coming to a corner, while the ear, on the other hand, is small. Again, the face's features are confusing. Could this be another Polyphemus, or a Medusa since there are a couple Medusa figures in tondos at Miletus? If it were Medusa, one might expect it to have been depicted in outline rather than black figure, although this is not a dependable criterion. For the Rider Painter's depiction of Polyphemus in a scene of the blinding, see Stibbe 1972, no. 289 pl. 94, 1, and for the bearded head of Polyphemus in a scene of Odysseus escaping from the cave by the Rider Painter, see **L202**. A small figure of Silenus in a scene showing his capture bears little close similarity to the depiction here, see Pipili 1987, 39 no. 98 fig. 53. The Rider Painter also depicted several rather monstrous centaurs and two figures of komasts with big bearded heads on a dinos in the Louvre (Louvre E 662, Stibbe 1972, no. 313 pls. 110. 111).

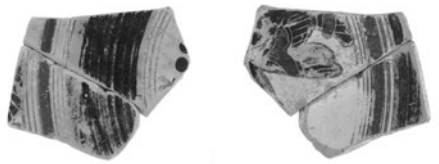
The same painter also produced two gorgoneia, of which one is well preserved (Stibbe 1972, no. 303 pl. 107, 1

[shield device]; and Stibbe 2004, no. 193 pl. 56 [face in outline, only the forehead preserved and snakes]). These agree well enough with the image here, except for the apparent whiskers and mouth area. None have been found on vases by the Arcesilas Painter. See also **L204**, for a possible Gorgon or Boread by the Rider Painter.

Stibbe (1972, 152. 173 f.) commented on this painter's propensity to produce figures that are caricatures, even to the point where his fidgety style leads to grotesques. One of the bearded komasts on the dinos is wearing the straps of an aulos player but without the aulos, and has a garment with decorated borders given a band of short strokes. These details account for a confusing idea of his face, even obscuring whether he is bearded or not. None of these figures in the end is very close to the head on **L207**, especially with respect to the lines over the eyes, the beard and mouth area. The Arcesilas Painter depicted the giants Atlas and Prometheus (Stibbe 1972, no. 196 pl. 63, 1), but these are both human-looking figures, not monsters. The bearded head of a corpse on a cup in a private collection by his hand has something of an other-worldly appearance, but detail is hard to make out, see Stibbe 2004, no. 117 pl. 21.

The head on **L207** may more likely be a conceit of the Rider Painter, but we have so few vases by the Arcesilas Painter that it is difficult to be sure whose hand is at work here.

Probably by the Rider Painter.



L208 arachne.dainst.org/entity/6861536

Inv. Z 04.50.32 □ Q 04.02; inv. Z 05.5.15 □ Q 05.08 (the two pieces were inventoried separately before the join between them was found)

Body frg. (2 joining pieces).

MPDim. 5.3, Th. 0.35

Ext. slipped, incised handle palmette (pointing r.?), red line between thin lines, broad black band, thin lines, row of pomegranates (two sepals). **Int**. slipped, black band with an added red line on its lower edge, red line between thin lines, flying bird (l., foot just visible), unintelligible object.

The row of pomegranates with two sepals around the base of the cup body is common for the Rider Painter, especially for his early cups (Stibbe 1972, 156 patterns 3. 4, p. 161 Group A [ca. 570–560 B.C.], but also Group C [ca. 560–550 B.C.]). The outside decoration with a broad black zone is found on a couple of cups also from Stibbe's Group C by this painter (Stibbe 1972, nos. 296. 297 pls. 101, 2. 103, 1). The bird in the tondo is close to the Rider Painter's normal flying birds, except the inside of the wing has a single and a pair of curved lines separating the three zones, instead of two pairs of curved lines. Exceptions to this, however, are also found on a cup attributed to the Allard-Pierson Painter (formerly to the Rider Painter) in Taranto, see Stibbe 2004, 120 f. 243 no. 26 (338); Lane 1933/1934, pls. 47 (ext.) and 48 (int.); Pelagatti 1955/1956, figs. 36. 37; Stibbe 1972, 286 no. 312.

Probably the Rider Painter or his workshop.

Ca. 560–550 B.C.

L209 arachne.dainst.org/entity/6861537

Inv. Z 94.91.84 □ Q 94.05

Body frg.

MPDim. 3.1, Th. 0.4

Ext. slipped, chests of confronting cocks with a lotus bud between them. **Int.** line, thin lines from the border (?) of the tondo, head of a horse (r.), below it the tail of a second horse (r.). Added red on the top of the horse's head.

The tondo scene with horses must be small since the border begins in the middle of one of the cocks on the ext. The composition may have three or four horses racing around the tondo. Very careful rendering of the horses.

For the cocks with several rows of short strokes, compare Hamburg 1968.94 (Stibbe 1972, no. 324 pl. 116, 1) and Louvre 10.492 (Rolley 1959, 277 pl. 12A; Stibbe 1972, no. 325 pl. 116, 2), which Rolley attributed to the Rider Painter, but which Stibbe (1972, 161. 174 f.) grouped with two other pieces within his Group E as the work of another hand but in the manner of the Rider Painter, dating ca. 545–535 B.C. As with both the Hamburg and Louvre vases, there is a lotus bud floral standing in between the antithetical cocks. If **L209** is by the same hand as these three vases, the interior decoration is very different from them, since they have antithetical goats or antithetical sphinxes in a main tondo frieze. On **L209**, the painter has closely imitated a scene of riders galloping around the outer frieze of the tondo, as painted several times by the Boreads Painter (**L123–L126**, Stibbe 2004, 38 no. 16 [82] pl. 14, from Miletus and no. 26 [92], from Veii; Kunze-Götte 2000, 26–29 no. 10 pls. 6. 7

[Stibbe 1972, 278 no. 164], from Olympia), and once on an exterior frieze (Stibbe 1972, no. 152 pl. 48, 1, from Samos). Points of comparison are few, but the horses are rendered differently on **L209** from the Boreads Painter's horses, including the missing cross piece of the bridle above the horse's eye, the placement of the horse's ear, and the two-directional incised lines on the horse's tail (Stibbe 1972, no. 152 pl. 48, 1, and **L123**). This must be by a painter familiar with the Boreads Painter's work, and it cannot be as late as ca. 545–535 B.C. as the cocks might suggest. This instead is more likely a work of the Rider Painter and the cocks may be very similar to ones that Rolley (1959, 277 pl. 12a) previously had recognised as his. Clearly, the Rider Painter used multiple lines of short strokes on other figures in his work, most prominently on the centaurs of his dinos in Paris (Louvre E 662, Stibbe 1972, no. 313 pl. 111, 2). For the tail incision of the horse with lines near the base of the tail that start by going across the tail, then change to go lengthwise, see two of the centaurs on the Louvre dinos (Stibbe 1972, pls. 110, 4. 111, 2). The Naucratis Painter depicted an eccentric band of Pegasoi around the tondo of a cup from Porto Cheli (Nauplion HP-192.392, Stibbe 2004, no. 2 pl. 1, 1).

Probably by the Rider Painter.

Ca. 570–560 B.C.

L210 arachne.dainst.org/entity/6861538

Inv. Z 93.25.13 □ Q 93.11

Body frg.

MPDim. 4.9, Th. 0.3

Ext. reserved rim and handle zone, line at the junction of rim to body, incised handle palmette, line, red line between thin lines, tips of rays. **Int.** slipped, line at the junction of rim to body, line, thin line, line, feet and part of the tail of a standing bird (l.), exergue line, lotus bud from a floral (?). Added red on the outside of the bud.

The handle palmette has a narrow ›heart‹, almost coming to a point, which is found on Stibbe's Group C and D cups of the Rider Painter dated ca. 560–540 B.C., compare Stibbe 1972, 159 pattern 9 and p. 160 pattern 2.

The feet and tail of the bird in the main tondo zone may be another crane or stork since the tail is well off the ground line and rises vertically. Compare the storks on **L211** and **L212** which have both different exergue and exterior decoration. And note the flying stork (?) on the early krater neck, **L295**. The appearance of the stork, the use of a floral in the exergue, and the external decoration all can be found on cups with riders from Stibbe's Group D, compare Stibbe 1972, 161 nos. 306. 307 pl. 108, 1. 4.

Probably by the Rider Painter.

Ca. 550–540 B.C.

A number of the following fragments have the same general exterior decoration as **L205**, but some if not all come from other cups. They all have partially preserved birds of different types, either in the exergue decoration or close to the base line of the main scene. Of those that have this exterior lay-out – with a broad black line directly below the handle zone, then a broad red band between thin lines, only two may belong to **L205**, having also the same medium brown-coloured glaze paint. These are **L211** and **L213**, but since they both come from the same place at the left hand junction of main scene and exergue, they cannot both belong with **L205**. Another vase with the same exterior decoration and cocks circling around the tondo is **L184**.

Three other fragments with large birds are **L183**, **L186** and **L210**.

L211 arachne.dainst.org/entity/6861539

Inv. Z 06.109.21 □ Q 06.02

Body frg. and handle stump. Black paint, where thinner, has fired medium brown.

MPDim. 5.8, Th. 0.5

Ext. reserved handle zone, black at the junction of rim and body, part of a handle palmette (to right), black on the handle stump, black band, slipped, thin lines, red band. **Int.** slipped, black at the junction of rim and body, line as tondo border, legs of a tall bird (crane or stork) standing (r.), bird (r.) standing on a rock (?), exergue base line, tail of a flying bird (r.) in the exergue. Added red on the exergue bird's tail.

The small bird standing presumably on a rock is a rare detail. Otherwise the drawing and incision are rather coarse. On a cup by the Rider Painter, an artificial perch has been created for a bird on top of a building (fountain house or shrine – Stibbe 1972, no. 294 pl. 100, 1, compare this to two other buildings by the same painter with

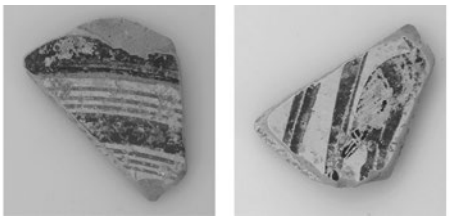
birds on the ›roof‹, no. 291 pl. 96, 1 where the building roof is flat, and no. 303 pl. 107, 1 with peaked roof and disk acroterion).

Perhaps from the same vase as **L205**, based on the ext. decoration. While the Hunt Painter certainly employed birds, particularly to provide a lively filler for empty corners, as well as for animal friezes, processions of birds, and for exergues on his cups, the crane or stork was a more common type on certain cups by the Rider Painter, e.g. Stibbe 1972, 155 ›Vogel mit langem Hals‹ including nos. 306. 307 pl. 108. For the crane (heron or stork?), see Stibbe 1972, 181 n. 3, and by other painters, no. 194 pl. 61, 2 (flying on the Arcesilas cup), no. 271 pl. 90, 1 (manner of the Hunt Painter), no. 336 pl. 119, 2 (Evangelidis Painter, spouted oinochoe); Stibbe 2004, 14 no. 1 pl. 6, 2 (fruit stand in Sparta by the Naucratis Painter) and 231 no. 6 (239) pl. 63, 3 (Stibbe 1994, 62, 165 no. C18, cup in Sardis by the Painter of the Taranto Fish), as well as both **L210** and **L212** which belong to two other cups. The outside decoration with handle palmette is almost identical to **L213**, but these two sherds both preserve the left hand corner of the exergue, and so must be from different vases. Both have a bird's tail filling the left exergue corner (cock for **L213**, and flying bird for **L211**).

The handle palmette fits the work of the Hunt Painter somewhat more than that of the Rider Painter, compare Stibbe 1972, 129 patterns 8 and 10 (Hunt Painter) with p. 160 patterns 4. 5 (Rider Painter). The type was used for some decades, on either side of 550 B.C.

Manner of the Rider Painter.

Ca. 560–540 B.C.



L212 arachne.dainst.org/entity/6861540

Inv. Z 02.1.1 Stray Find

Body frg. The int. surface is worn and paint has flaked.

MPDim. 4.9, Th. 0.55

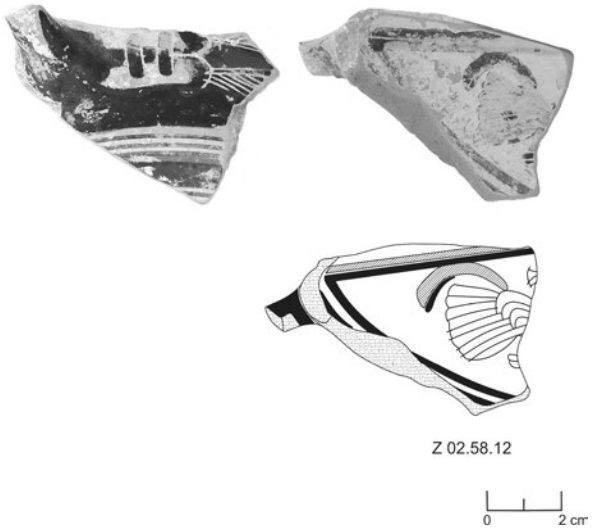
Ext. black band, slipped, red band between thin lines, tip of one ray. **Int.** slipped, body and upper legs of a crane or stork (r.), vert. line behind it (horse's tail?), vert. black-red line (horse's tail?).

For the crane (stork?), compare one on **L211** and on a fruit stand in Sparta by the Naucratis Painter, see Stibbe 2004, no. 1 pl. 6, 2. The exterior suits these two sherds, as well as two others, **L184** and **L205**, but there must in fact be two, if not three, separate vases represented by these fragments.

L212 has a crane (r.) just like **L211**, but it must come from another cup. The two tall slightly curving vertical lines with an incised line through them, one black, the other with added red, may be long tails from two horses facing to r. with the crane inserted as a space filler between tails and back legs. For this, see a cup in the British Museum by the Rider Painter, Stibbe 1972, no. 306 pl. 108, 1. The Rider Painter normally incised horses' tails more carefully. The Hunt Painter's cup in Miletus, **L175**, has only a single horse and rider filling the tondo, and in any case, the better preserved example of this by the Hunt Painter uses other filling ornaments rather than a bird between tail and back leg, see Stibbe 2004, no. 135 pl. 39, frontispiece (colour). For a pair of horses filling a tondo, rather than the more common single horse, see a cup in Budapest attributed to the Hoplite Painter, Stibbe 2004, no. 292 pl. 67, 1.

Manner of the Rider Painter.

Ca. 560–540 B.C.



L213 arachne.dainst.org/entity/6861541

Inv. Z 02.58.12 □ Q 02.04

Frg. of the body and stump of one handle. The int. surface is badly worn.

MPDim. 7.3, Th. 0.5, Th. handle 0.82

Ext. black around the handle stump, reserved handle zone, handle palmette pointing r., with carelessly incised leaves, black band, slipped, red band between thin lines. **Int.** slipped, line as the border around the tondo, red-black lines as the border between exergue and main tondo scene, tail of a cock (r.). Added red on the top feather of the cock.

The red-black lines forming the upper border of the exergue are similar to lines on one fragment of **L184**, and the exterior decoration is similar, but the two pieces, though related, do not appear to be from the same vase. There is no indication of bird's feet above the exergue line and the tondo border is different, so **L212** and **L213** must be from separate cups. The handle palmette is the same as **L211**, but these also cannot come from the same cup.

Manner of the Rider Painter.

L214 arachne.dainst.org/entity/6861542

Inv. Z 93.28.20 □ Q 93.11; inv. Z 94.151 □ Q 94.09; inv. Z 94.211 □ Q 94.13

Five non-joining body frgs. from a small cup.

MPDim. a) 3.0, b) 2.6, c) 2.5, Th. 0.26

Ext. reserved handle zone, slipped, red line between thin lines, thin long ends of narrow rays. **Int.** slipped, two thin lines as tondo border, parts of a lotus – palmette complex, exergue line and unintelligible object above it with an extraneous dot of paint. Added red for the ›hearts‹ of the florals.

The Rider Painter liked to decorate exergues with a floral tendril ornament, such as this, and since the exterior of this vase has a simple reserved handle zone and thin rays below, it is more likely to be a work of his from the mid-sixth century or so. For a large floral complex which likewise overlaps a thin exergue border line, see Stibbe 2004, no. 182 pl. 49, 1.

Rider Painter or his manner.

Ca. 550 B.C.

L215 arachne.dainst.org/entity/6861543

Inv. Z 05.42.182 □ Q 05.04

Body frg.

MPDim. 3.1, Th. 0.3

Ext. two rays, thin red line between thin lines, short tongues with oval frames, line. **Int**. slipped, two bands, one of them curves slightly.

The small but broader outlined tongues and rays with a wider base that then narrows quickly can be found most commonly on cups by the Rider Painter (Stibbe 1972, 157 pattern 9, and p. 158 pattern 6). The interior objects without incision should belong to a bold floral, but not a rosette (such as Stibbe 1972, no. 296 pl. 101) since their shape is not like a rosette petal (›drop-like‹).

Manner of the Rider Painter.

L216 arachne.dainst.org/entity/6861544

Inv. Z 92.16.4 □ Q 92.20

Lower body frg.

MPDim. 4.0, Th. 2.7 to 4.4

Ext. black zone, slipped, short tongues between lines. **Int.** slipped, thin line, thin red line, two feline rear legs walking (r.) on a base line separating the exergue.

The interior had a small medallion, about 8.0 cm in diameter, but with a small exergue. The ext. is unusual in having a band with short tongues. The feline must have filled most of the tondo, perhaps a sphinx, rather than a lion.

Two cups that Stibbe attributed to the Rider Painter have most of their lower walls painted black and then a band of pomegranates just above the junction of the foot to the wall (Stibbe 1972, nos. 296. 297 pls. 101–103). In both cases, the interior is decorated with a medallion filled with a floral motif (rosette and lotus-palmette complex). Both the Naucratis and the Boreads Painters produced cups with their lower walls painted black, but without adding a small ornament band just before the foot. With **L216**, a similar layout of the exterior is evident, but instead of the pomegranate row, petals are found, similar to a medallion rosette's petals. This same

use of a row of petals is found on the shoulder of the Rider Painter's aryballos in Rome (Villa Giulia 45774, Stibbe 1972, no. 290 pl. 95). The two cups are placed in Stibbe's Group C of the Rider Painter (Stibbe 1972, 161, 167) which he dates ca. 560–550 B.C. A significant difference for **L216**, however, is that its interior is not decorated with a floral, but a large feline separated by a ground line from a decorated exergue.

Manner of the Rider Painter.

Ca. 560–550 B.C.

L217 arachne.dainst.org/entity/6861545

Inv. Z 06.154.13 □ Q 06.21

Rim and body frg. from a thin-walled cup.

MPDim. 2.3, Th. 0.2

Ext. reserved, line at the junction of rim and body, slipped in the handle zone, edge of an incised handle palmette (to r.), row of pomegranates (three sepals) in the handle zone. **Int.** black on the rim, slipped, three thin lines border the tondo.

The normal floral chain decorating handle zones on Laconian cups is the lotus bud. Pomegranate chains are quite rare; however, the Rider Painter decorated several cups with this in the middle of his career (Stibbe 1972, 256 patterns 11–13, nos. 296–299 pls. 101–103. 106, Groups C and D, dated ca. 560–540 B.C., p. 161). Another cup (Taranto 20909, Stibbe 1972, no. 312 pl. 110, 3) with a pomegranate chain here was originally attributed to the Rider Painter, but re-attributed to the Allard-Pierson Painter by Stibbe (2004, 83 Nachtrag Ea. 120 f. 194 f. 243 no. 26 [338] fig. 39 pl. 87). Now a second cup has been attributed to this painter by Stibbe, also with pomegranates in the handle zone (Stibbe 2004, 120. 193 f. 243 no. 25 [337] fig. 38 pl. 86). Both are placed in Group Ba for this painter by Stibbe and based on his idea that the Allard-Pierson Painter was influenced by the Rider Painter in the second half of his career, which is dated ca. 550–530 B.C., one would presume that a date ca. 540–530 might suit these two cups. The problem is that the Rider Painter's cups are dated ca. 560–540 B.C., yet one would expect that the two groups, by the Rider Painter and by Stibbe's proposed Allard-Pierson Painter, would overlap, not be dated successively. Vessels attributed to the Allard-Pierson Painter by Stibbe are rare in East Greece.

Manner of the Rider Painter (more likely than the manner of the Allard-Pierson Painter).

Ca. 550–540 B.C.

L218 arachne.dainst.org/entity/6861546

Inv. Z 94.25.7 □ - (Phase -); inv. Z 94.10.10 □ - (Phase -)

Two rim frgs. with offset to the body.

D rim (est.) 21.0, Ht. rim 1.7, MPDim. a) 3.9, b) 2.4, Th. 0.35

Ext. slipped, red line, two-level pomegranate net (three very careless sepals for each pomegranate), thin red line over black line at the rim to body junction. **Int.** slipped at the lip, black over the rest of the rim with a red line at the top edge of the black zone and at the rim to body junction.

The Rider Painter often is careless in painting secondary ornament on his cups. On two of his early ones, there is a careless two-level pomegranate net (two sepal pomegranates rather than three) on the rim exterior (Tocra 934, Boardman – Hayes 1966, 81. 84 no. 934 pls. 57. 58; Stibbe 1972, 156 pattern 15, p. 161 Group A nos. 286 [Tocra 934] and 289 [Cab. d. Méd. 190] pls. 93, 6. 94), dated ca. 570–560 B.C. Because it uses pomegranates with three sepals instead of two, one may suggest bringing the cup down a little in date.

Manner of the Rider Painter.

Ca. 560 B.C.

L219 arachne.dainst.org/entity/6861547

Inv. Z 05.20.40 □ Q 05.04

Rim frg. from a very thin walled cup.

MPDim. 2.5, Th. 0.21

Ext. reserved rim, closely packed bud chain, alternating buds are partly open, the closed ones have dots on either side of the tip, line at the junction of rim and body, slipped (?) below. **Int.** reserved rim, closely packed bud chain, two thin lines, slipped on the body.

For the bud chain on the exterior with two dots at the tip of the unopened lotus buds and a cross stroke at the base of each, see two cups by the Rider Painter, Stibbe 1972, 157 pattern 1 nos. 298 and 301 pls. 103, 2 and 105, 3, and compare p. 157 pattern 3 nos. 302 and 310. These gener-

ally date around the mid-sixth century B.C. (Groups C and D). The Hunt Painter's workshop used a similar lotus-bud chain, but not for the exterior of cup rims (compare Stibbe 1972, 127 patterns 6. 7. 9).

Rider Painter or his workshop.

Ca. 560–540 B.C.

L220 arachne.dainst.org/entity/6861548

Inv. Z 06.106.4 □ Q 06.30 and inv. Z 06.112.6 □ Q 06.30

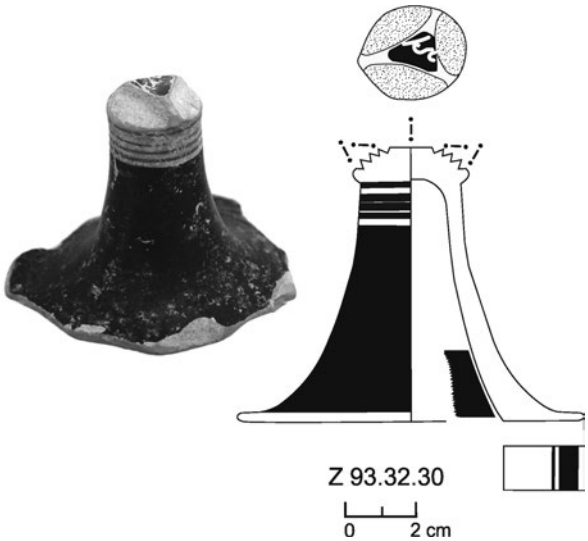
Concave rim frg. (3 joining pieces). Thin paint on the ext.

MPDim. a) 4.4, b) 2.8, Ht. rim 2.3, Th. 0.25

Ext. black. **Int.** slipped, line at the lip, pomegranate chain between thin lines (three sepals), black band, reserved line at the junction of rim and body.

This has the concave shape of the common Laconian Droop (or Doric) cup, and also the normal all-black exterior rim decoration, but its interior is not normal for Droop cups. Instead of being all black as well, it has a simple pomegranate chain without a cross stroke on the stem, of a type found on cups by the Rider Painter (Stibbe 2004, 78 pattern 7 [and 8]).

Manner of the Rider Painter.



L221 arachne.dainst.org/entity/6861549

Inv. Z 93.32.30 □ Q 93.12

Tall foot with spreading base and floor frg.

PHt. 5.4, D base 7.5, D stem 2.1

Ext. upper quarter of stem is reserved with four thin lines, rest of stem is black. Edge of foot is reserved. Underside, black band on outer edge, otherwise reserved. **Int.** cup: unintelligible black-figure object; stem: reserved for upper half, black for lower half.

The shape and decoration of the foot stem can best be compared to cups by the Rider Painter belonging to Stibbe's shape Group IX, dated ca. 555–530 B.C., see Stibbe 1972, 17. 37–39. 286 figs. 46. 47 nos. 307. 308. These particular cups by the Rider Painter are placed in his Group D and dated ca. 550–540 B.C. by Stibbe (1972, 161). The few thin lines at the top of the stem must be a middle step between an almost fully decorated stem and an all-black one (compare Stibbe 1972, nos. 297. 299 pls. 103. 106 with nos. 307. 308 pls. 108. 109).

Manner of the Rider Painter.

Ca. 550–540 B.C.

Hoplite Painter

The Hoplite Painter's hand was first distinguished in 1985 by the present author on six cups of different types, to which Stibbe in 2004 added 19 further attributions including cups, two aryballoi, two large open vases (kraters?) and a possible lakaina or chalice, and suggested a date in the third quarter of the sixth century[170]. His

170 Schaus 1985, 42 no. 222; Stibbe 2004, 103–110. 237–240 nos. 1–25 (288–312). As a side note to this Painter, one might mention that Stibbe (2004, 94. 234) tentatively added five more vases to the list of the Typhon Painter's works, at the same time as he noted (2004, 94 n. 373) that two scholars remain sceptical about whether this painter should be recognised as a distinct hand. Two of the vases that Stibbe (2004, 94. 234 nos. 1. 2 [263. 264] pl. 66, 1. 2) added, one in New York and one in Sparta, have large helmeted heads

oeuvre is now better understood, as a follower of the Naucratis Painter and the Hunt Painter, with some originality, but still a minor figure in the development of Laconian vase painting. He often decorated his vases with hoplites, but also with mythical figures, especially Pegasoi, as well as riders and some animals. His vases have been found quite widely in Italy, particularly Etruria, with a scattering in Cyrene and East Greece, along with one at Gordion. None have been found in Laconia, but single ones occurred in the Argolid, at Aegina and Perachora[171]. At Miletus, a very thin-walled fragment, **L222**, with a hoplite in the tondo was found on Kalabaktepe, while fragments of a second small cup, **L223**, probably by this painter, decorated with an animal frieze on the exterior, were found at Zeytintepe.

L222 arachne.dainst.org/entity/6861550

Inv. K 90.234.4 □ Q 90.05 (from Kalabaktepe, mistakenly said to be from the Aphrodite sanctuary on Zeytintepe by Stibbe 2004, 239 no. 12 [299])

Frg. from the lower body, very low raised ridge (perhaps 0.05 cm) at the base of a small, very fine-walled dish (?). This could be called ›egg-shell‹ ware. It is possible that the raised ridge is in fact part of a flat base rather than a stemmed foot. There is no indication of a stem. The paint on the ext. has fired orange-brown.

MPDim. 2.65, Th. 0.18

Ext. slipped, dot from a decorated band, red line between thin lines, line around the raised ridge. **Int**. slipped, lower body and one leg of a man running (r.), wearing a short chiton and greave. Added red on one band of the chiton.

Pfisterer-Haas 1999, 271 no. 13 fig. 13 a. b. (ca. 570–560 ›Naucratis Painter‹).

Attributed by Stibbe (2004, 109. 239 no. 12 [299]) to the Hoplite Painter, and placed in his Group B. For a recently re-published kylix in Amsterdam by this painter, Allard-Pierson Museum 3765A, see Songu 2009, 55 f. fig. 63 pl. 334, 1–3. Compare the legs of hoplites on a cup by the Hoplite Painter in Bryn Mawr, Stibbe 1972, no. 93 pl. 31, 1. See also **L99**.

Hoplite Painter (Stibbe).

550–530 B.C.

L223 | Pl. 12, 3. 4 arachne.dainst.org/entity/6861551

Inv. Z 04.101.50 □ Q 04.06; inv. Z 04.85 □ Q 04.05; inv. Z 04.70 □ Q 04.01

Five body frgs. (2 pieces join in each of two frgs.) from the wall of a small cup. The slip is lighter than normal and the added colour is more like a true red, placed directly on the slip.

MPDim. a) 5.95, b) 4.9, c) 3.15, d) 2.8, Th. 0.29

Ext. reserved handle zone, parts of three handle palmettes, two pointed left, one right, slipped, line, thin lines, thin red line, a) head and tail of a lion (r.), blob filler, b) tail of a lion (l.), tail of a cock (r.), c) back and tail of a lion (?) (r.), edge of a blob filler, d) back and tail of a cock (l.), blob filler over its back, e) heads of two facing cocks. Added red on the crests of the two cocks, and feathers from the cock's tail. One possible incised letter is preserved in the handle zone of b) with a vertical arm and two short horizontal strokes to its right. **Int.** black band on the upper wall with an added red line on its lower edge, slipped, three thin lines, red thin line.

The use of an unincised large rosette or blob filler is characteristic of the Allard-Pierson Painter (see Stibbe 2004, 115 pattern 9 no. 324 pl. 76, 1, no. 332 pl. 8, 23, no. 338; Pelagatti 1955/1956, 37 fig. 37 b), but it can also be found on a cup in Rome which Stibbe now attributes to the Hoplite Painter (Stibbe 2004, 239 no. 14 [301]; formerly considered to be in the manner of the Rider Painter, Stibbe 1972, no. 322 pls. 114. 115). The appearance of an animal frieze on the exterior of cups attributed by Stibbe to the Allard-Pierson Painter is an influence from the Rider Painter (e.g. **L202**), as can be seen on Stibbe 2004, nos. 338. 341–344. 346 pls. 87. 90–92; Pelagatti 1955/1956, 36 fig. 36 (Stibbe 1972, no. 312 pl. 110, 3). It also appears on a phiale in Samos attributed to the Allard-Pierson Painter, see Pipili 2001, 52–54 no. 25 fig. 32 a. Again, though, it occurs also on cups by the Hoplite Painter (Stibbe 2004, 238 f. nos. 9 [296]. 13. 14 [300. 301]. 17. 18 [304. 305]). The lion's eye with its circle and two diagonal strokes at the corners is more typical of the Allard-Pierson Painter, see Stibbe 2004, 113 (chart), but the rendering of the feathers on the back of the cock is a little different and fits better with the Hoplite Painter's vase in Rome, see Stibbe 1972, no. 322 pl. 115. An interior medal-

in the tondo, apparently divorced of bodies. This is reminiscent of a cup fragment attributed to the Rider Painter in Cyrene (Schaus 1985, 36 no. 170 pl. 10; Stibbe 2004, 83. 227 no. 25 [206] pl. 60, 5. 6) with a helmeted head appearing in an animal frieze. A problem in attributing these two fragments with helmeted heads to the Typhon Painter is that they have the same way of depicting the helmet as was done by the Hoplite Painter (Stibbe 2004, 103–110, e.g. nos. 296. 298 pl. 68, 1. 3 and Pompili 1986c, pl. 55, 1. 2), and not many other features to demonstrate that they were *not* done by the Hoplite Painter, except pomegranates on the New York fragment and on another from Gela (Stibbe 2004, nos. 263 [1] and 267 [5] pl. 66, 2. 4) with three parallel sepals that each touch the ball of the pomegranate separately, as on the name vase and one from Bisenzio by this painter (Pompili 1986c, pl. 51, 1; Faustoferri 1986, pl. 64, 1 [badly worn]; Stibbe 1972, 180 pattern 1, pp. 185 f. 288 nos. 341. 342). So, doubt persists as to the painter of those two fragments.

171 See Stibbe's (2004, 237–240) list of attributed vases.

lion composition is common on cups of both the Allard-Pierson Painter and the Hoplite Painter. Most vases attributed to the Allard-Pierson Painter have come from Taranto and Satyrion, suggesting to Stibbe (2004, 111) that he may have worked there. Very few at all have occurred in the eastern Aegean (one cup probably by him and a phiale were found in Samos, Stibbe 2004, 245 f. nos. 41 [354] and 51 [364]). Pipili (2001, 54) suspects that more than one artist's hands may be identified within vases attached to the Allard-Pierson Painter's work. The similarities with the cocks by the Hoplite Painter in particular suggest an attribution in that direction.

Probably by the Hoplite Painter.

Ca. 550–530 B.C.

Reform Workshop

This ›workshop‹ was identified and named by E. Kunze-Götte from her study of a small number of late Laconian fragments of surprisingly good quality found at Olympia that showed clear influence from Athenian figured pottery[172]. Three vase painters are included within the workshop: the Cyrene, Chimaira and Olympia Painters. Their work is found on cups including Droop (Doric) cups, as well as lakainai and an aryballos. They generally are dated ca. 530–500 B.C., with a concentration of finds at Olympia and Sparta, but some were exported to Taranto and Cyrene, and a couple examples to Samos[173].

L224 arachne.dainst.org/entity/6861552

Inv. Z 04.37.10 □ Q 04.02

Body frg. from a thin-walled cup (?)

MPDim. 1.9, Th. 0.21

Ext. slipped, lower edge of drapery. Added red dot on a part of the drapery. **Int.** black.

Very fine incision for the drapery. The small segment of the end of a himation or chlamys suggests quite a large-sized human figure scene on the exterior, with a black interior. (Possibly from a lakaina?). Laconian cups with human figure scenes on the exterior are not common, e.g. Stibbe 1972, no. 152 pl. 48, 1, no. 191 pl. 59, no. 206 a pl. 68, 4. Lakainai have such scenes also, as Stibbe 1972, no. 205 pl. 68, no. 337 pl. 120; Stibbe 2004, nos. 394. 395. 397 pl. 95, nos. 398, 400 pl. 96. Zig-zag folds on drapery are a late feature, after ca. 530 B.C. A zig-zag fold can be found on the name vase of the Cyrene Painter in Taranto (Stibbe 1972, 192 f., 289 no. 358; Pompili 1986a, 63 f. pl. 35, 2), a cup in Olympia by the Olympia Painter (Stibbe 2004, 250 no. 1 [390], Kunze-Götte 2000, no. 35 pl. 14 A) and compare the folds on a cup by a late follower of the Naucratis Painter (Stibbe 1972, 274 no. 101; Droop 1910, 19 fig. 7).

The use of slip became much less common in the last third of the sixth century, but it is still found here. On four cups assigned to the Olympia Painter and his Circle by Stibbe (2004, 146–148, 250 nos. 1–4 [390–393]), two of them (nos. 2. 3 [391. 392]) have this slip, and two do not. These are from large Doric (Laconian Droop) cups, but **L224** should not be since its wall is quite thin. Its decoration is similar to the Samos cup from this group (Stibbe 2004, 250 no. 3 [392]; Furtwängler – Kienast 1989, 133 no. IIIc/10 fig. 27, c10 pl. 30 [middle left]) with quite a large figured frieze on the outside (on the Samos cup the figured frieze began in the handle zone but must have extended down onto the mid-wall at least) and black on the inside.

Reform Workshop.

Ca. 530–510 B.C.

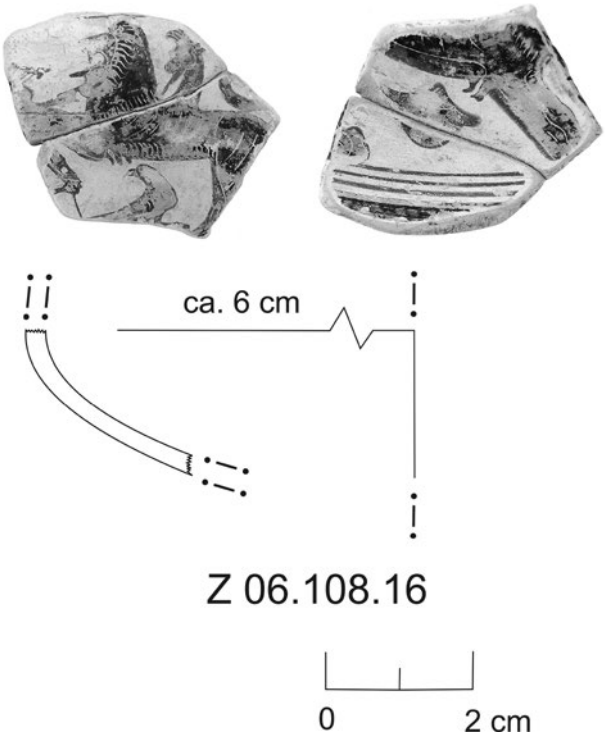
Some Unusual Small Cups

The following few pieces are simply enigmatic. Both **L225** and **L228** have enough preserved that an attribution should be possible, and both were done by painters of sufficiently good quality, but for various reasons, there is significant doubt as to the hands that painted them. **L225** is especially worth considering. The scene on the exterior is close to the excellent Bellerophon cup by the Boreads Painter in the Getty Museum both in quality and composition, but it is not by that Painter, and to find it on the exterior, in a kind of double-sized handle zone, is rare and surprising. **L226** and **L227** are both unusual in having figured scenes in the handle zones of what are presumed to be small cups. The incision is very good, but too little is preserved of either to narrow down

172 Kunze-Götte 2000, 48–76; Stibbe 2004, 147 f.

173 Stibbe 1972, 289 (Chimaira and Cyrene Painters); 2004, 234–237 (Chimaira Painter). 246 f. (Cyrene Painter). 250 (Olympia Painter).

choices for attributions. On the other hand, only secondary decoration is preserved on the lip of **L228**, which must have been a very ornately decorated but small cup, in the same vein as **L202** by the Rider Painter, but on a smaller scale. It is something of a tour de force for a Laconian vase painter, and regrettable that the rest of the cup cannot be identified and associated.



Scale 1 : 1

L225 arachne.dainst.org/entity/6861553

Inv. Z 06.108.16 □ Q 06.05

Body frg. (2 joining pieces) from a very small thin-walled cup, broken at the junction of the rim. The paint where thinnest has flaked away, leaving a brown shadow.

MPDim. 3.6, Th. 2.2, D tondo (est.) 16.0

Ext. slipped, the Chimaira (l.) (preserved almost complete except for part of the snake tail and back legs of the lion, and the horns of the goat), part of the head of Pegasos (r.) with open mouth including the reins, as well as two front legs (one is above the Chimaira's front legs, striking the Chimaira in the lower jaw, and one below), one hand of Bellerophon (below the lower hoof of Pegasos) holding a long rein which reaches to the ground; below the Chimaira is a bird (r.) looking back. **Int.** slipped, line at the junction of the rim, group of three thin lines around the tondo, back paw, body, edge of the mane and front legs of a lion to r., small palmette filling ornament. (The object at the junction of belly and front legs is two tufts of fur of the lion which hang down here, as can be seen with the Chimaira which has three tufts of fur at this spot.) Red on the belly and mane of the lion in the interior, and on the mane of the Chimaira on the exterior. Possibly a trace of added white on the lower hoof of Pegasos. (The painting is not so careful on the interior especially for the front legs.)

For the theme of the Chimaira in Laconian art, see Pipili 1987, 18. 19. 21. (The cup from Lavinium by the Naucratis Painter said to have had a scene of Bellerophon and the Chimaira, which Stibbe studied in 1968 and saw again in 1969, has since been conserved and the poorly preserved scene apparently is no longer discernible. Paribeni [1975, 363] identified it as a lion hunt; Stibbe 2004, 18–20 Nachtrag Da; Stibbe 1972, 71 f. 270 no. 19; Paribeni 1975, 362–368 no. G1 figs. 433–436 pl. 5 [colour]). It is unclear on the Lavinium cup whether there was either a snake's head at the end of the tail or a goat's head attached to the lion's back. In any case, there is no evidence of a winged horse in this scene. Under one handle of that cup was a scene of two spearmen attacking a lion which faced right and had a flying bird above its back to fill the empty space. Under the other handle, a possible lion faced left and was being fought by a single spearman, very poorly preserved. On the better preserved lion under the first handle, there is a prominent tuft of hair rising up from the lion's forehead, and the shape of the head is quite close to the Miletus rendering of its lion, but the mane is entirely incised on the Lavinium cup rather than only incised at the front and the rest overpainted in added red as on **L225**.

For a Laconian cup with a helmeted warrior (Bellerophon?) killing a chimaira (here a lion with a snake for a tail, but no goat's head on its back), see Stibbe 1972, 171. 287 no. 318 (probably the work of the Rider Painter); Rizza 1960, 251, fig. 11 (top left). Both the lion's and the snake's heads are turned around, away from the spearman. The lion's mane is incised with individual tufts of hair, and its belly has a row of short incised strokes, but it is not as carefully depicted as here.

The composition on **L225** is not that of Bellerophon riding Pegasos and attacking the Chimaira with a spear, as was established in Corinthian art (see **L69** for Bellerophon riding Pegasos, and note also **L231**), but rather Bellerophon on the ground between Pegasos and the Chimaira, similar to the Boreads Painter's cup in Malibu (Pipili 1987, 19 no. 57 fig. 29; Stibbe 2004, 39 f. 211 f. no. 18 [84] pl. 16). (See now also **L135**, which must have been a very similar composition by the same painter.) Given the size of the bird used to fill the space below the belly of the Chimaira, it seems likely that the figure of Bellerophon overlapped the body of Pegasos to some extent, rather than filled the full triangular space without any overlap, as the Boreads Painter did with his figure of Bellerophon.

Below the mouth of the goat on the Chimaira's back is a long object which at first glance appears to be the goat's ›beard‹, although it is much longer than that of the Chimaira in Malibu. (For a goat with a long ›beard‹ on a Laconian cup from Vacarella near Taranto, see Pelagat-

ti – Stibbe 2002, 370 pl. 12.) The goat on the Malibu cup though has three streams of ›fire‹ coming out of its nostrils. This may provide a different explanation for the detail on the Miletus goat; the long extension emanating from the goat's mouth might be taken as a similar dangerous stream of fire. If it were painted red originally, all traces of added red paint here have worn away now.

There is a large tuft of hair divided into four sections by incised lines which rises up and curves forward above the head of the goat. There may once have been goat horns, but they are no longer apparent, unless there is some indication of them close to the goat's ear. The goat's head may be set partly to the side, or in three-quarter view, in order to allow for the goat to belch its fire. The Chimaira's lion-mouth is wide open and the tongue is extended. Below the mouth is one foreleg with a hoof of Pegasos. On the Malibu depiction of the fight, Bellerophon holds the reins of Pegasos with his left hand, while he thrusts a spear into the belly of the Chimaira with his right hand. There is no spear being thrust into the Chimaira on **L225**. Compare **L231**, a fragment with a spear (?) being thrust into the mouth of a lion. The back legs of the Chimaira are stretched out fully raising its body to meet the raised hooves of Pegasos, like on the Malibu cup, see Stibbe 2004, no. 84 pl. 16, 1. The same can be seen on a lion attacking a spearman's shield on a cup in Athens by the Rider Painter (Athens NM 20063, Pipili 1987, 2 no. 2 fig. 2; Stibbe 1972, 289 no. 351 [once in the Fluss Collection]).

The incision on **L225** is very fine, among the most careful to be found among Laconian black-figure vases, and the detail is remarkable, especially of the body and face of the Chimaira.

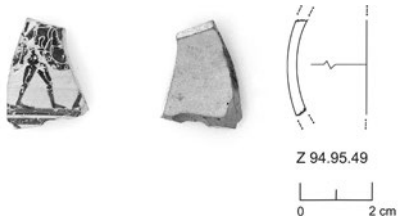
The painter has taken the equivalent of two zones of the cup body, including the handle zone and another below this, to paint the miniature scene. This approach is sometimes found on early Laconian cups, e.g. Stibbe 1972, 221 f. 272 f. no. 64 pl. 26, 7, and compare also **L68** and **L69**. On the interior, only part of one lion, presumably of a confronting pair in an exergue, is preserved. There should be room for a tondo scene above the exergue. On the exterior, other scenes would have been needed to fill the full frieze going around the body. This scene, if it indeed included the handle zone, was not like the Lavinium cup where the Chimaira scene was confined to the area below one handle. Another band of ornament, perhaps a row of pomegranates, probably filled the rest of the cup body above the stem attachment.

For the tufts of hair between the belly and foreleg of the lion's body, compare the lion on the neck of the Hunt Painter's krater now back in Gela, see Stibbe 1990b, pl. IV a (colour); Stibbe 2004, 59. 217 no. 3 (125) pl. 26, 2; Gaunt 2013, fig. 1; however, there is almost no other similarity with the Hunt Painter's lion. There is even less similarity with the Chimaira by the Chimaira Painter (Stibbe 1972, no. 352 pl. 128, 1) or his lions for that matter (Stibbe 1972, no. 354. 355 pls. 129, 1. 130, 4). The lions of the Naucratis Painter are closer, but none of his has all the features of the Miletus fragment, including the careful rendering of the strands of fur on the belly. Compare, for example, the mane and some features of the face of the ›lion‹ part of the Ketos on a cup in Basel, see Stibbe 2004, 202 no. 8 pl. 4, 1. Other lions by the Naucratis Painter include ones on an amphora in Toledo (64.53, Stibbe 1972, no. 41 pl. 22, 3), a volute krater in the Louvre (Stibbe 1972, no. 42 pl. 21, 2), a hydria in the Louvre (E 660, *CVA* Louvre 1, III D c pl. 6, 3; Stibbe 1972, 271 f. no. 43), a cup fragment from Samos (Stibbe 1972, no. 24 pl. 12, 2), and cup fragments from Miletus, **L70** and perhaps **L78**. A well-preserved Pegasos figure by the Naucratis Painter is seen in a medallion of a cup in Leipzig (T 3311) (Stibbe 1972, no. 32 pl. 17, 1). The bird with head turned and the small floral, both used as fillers below the belly of the lions (Chimaira), are typical of the Naucratis Painter

The use of antithetical lions to fill the exergue is only common on cups by the Hoplite Painter, a follower of the Naucratis Painter (Stibbe 2004, 237 f. nos. 1. 2 [288. 289]. 4 [291]. 6 [293]) and these all lack the tuft of hair at the top of the forelegs. The Hunt Painter uses them once for a cup in Paris (Louvre E 671, Stibbe 1972, no. 214 pl. 71, 1). The Naucratis Painter, however, painted antithetical lions in an animal frieze on the amphora in Toledo (above) and also likely on the cup fragment in Samos (Stibbe 1972, no. 24 pl. 12, 2).

Workshop of the Naucratis Painter, by a very good painter.

575–550 B.C.



L226 arachne.dainst.org/entity/6861554

Inv. Z 94.95.99 or Z 94.95.49 □ Q 94.05

Body frg. (int. is slipped but not decorated), strong convex curve. The clay is very hard and fine, medium pink-brown. The paint has fired dark to medium brown; good buff slip and matt added red.

MPDim. 2.8, Th. 0.3

Ext. slipped, miniature procession of hoplites (r.) (most of one except the head, and parts of two others) wearing cuirass and carrying shields, two lines separate the upper and lower friezes, short curved line of an ornament (?) below. Added red on the inside of the shields. The incision is a bit careless, but delicate. **Int.** slipped.

The inside rim of the shield is decorated with a row of circles, as is common in Laconian. For a shield with a row of circles on the outside rim, see Stibbe 1972, no. 26 pl. 13 by the Naucratis Painter, and Stibbe 1972, no. 214 pl. 71, 1 and no. 219 pl. 75 by the Hunt Painter. For other Hunt Painter vases that use this, see Stibbe 1972, 128 pattern 4, and compare the small cup fragment, **L259**. Use of two figured friezes on the exterior points to the Naucratis Painter or his workshop.

The lack of black paint on the interior suggests a lid, but lids are very uncommon in Laconian, especially ones decorated in black figure. A lid from the Artemis sanctuary on Samos has an animal frieze with a sphinx whose tail appears to have a row of circles along it (not mentioned in the catalogue description, Pipili 2001, 93 f. no. 56 fig. 82). A Laconian II lid from the Menelaion has a neatly incised animal, but not identifiable, see Droop 1929, fig. 46 p; Lane 1933/1934, 124. A chalice (based on its lip shape) from the same site might have accepted a lid, see Pipili 2001, 65 no. 34 fig. 46 a. A pyxis lid decorated only with a row of dots and concentric lines came from the Heraion on Samos, see Stibbe 1997, 115 f. no. 97 fig. 323. Two other lids were found at Cyrene, both decorated with secondary ornament rather than black figure, see Schaus 1985, 48 nos. 265. 266 fig. 5 pl. 16. One of these two (no. 266) has a similar convex profile as **L226**. If **L226** were a lid, it might go either with a chalice or a pyxis, but presumably a shape that was likewise decorated in the miniature style. For several other lids that may have belonged with pyxides, see Stibbe 2000, 90. 181 figs. 216–218; Stibbe 1972, no. 76 pl. 27, 7 (Sparta 3231). For Laconian lids more generally, Lane 1933/1934, 104 (Geometric). 119 (Laconian I). 124. 127 (Laconian II). 147 (Laconian III). In this case, however, despite the lack of black paint on the interior, but given the strong convex curve to the wall, and the rarity of lids with black figure, it seems overall more likely that **L226** is from a cup body, similar to **L69**, possibly even from the same cup. **L69** also has a large undecorated area on its interior, almost miniature black-figure friezes on its exterior and a similar separation of the two friezes using a pair of horizontal lines. This fragment has a somewhat different slip colour on the exterior, but if it does belong with **L69**, the composition in the handle zone may be walking hoplites between horsemen.

The shield, although no doubt meant to be round, is drawn by hand and is more oval in shape. The cuirass worn by the hoplite has a separate division for the thoracic arch. The arm of the hoplite disappears behind the shield. It is possible that at waist height, either the tip of a weapon is visible or the extension of the hoplite's forearm. Frontal views of a hoplite's cuirass are not common, but for three examples by the Hunt Painter, see Pipili 2001, no. 36 fig. 50 a (Samos inv. 3959); Stibbe 1972, no. 214 pl. 71 (Louvre E 671) and Stibbe 2004, no. 128 pl. 32, 1 (NYMM 99.527), as well as one in a miniature style in his manner, Pipili 2001, 36–39 no. 11 fig. 14 a (Samos inv. 3983) and one by the Hoplite Painter, Stibbe 2004, no. 298 pl. 68, 3. The Miletus sherd has some of the features of these by the Hunt Painter. The use of the circles around the shield rim and the depiction of the thoracic arch on the cuirass suggest the Hunt Painter's workshop.

Naucratis or Hunt Painter workshop (?)

Ca. 560–540 B.C.

L227 arachne.dainst.org/entity/6861555

Inv. Z 94.4.144 □ -

Body frg. from the handle zone. Sharply curving wall below the rim/body junction.

MPDim. 1.8, Th. 2.5

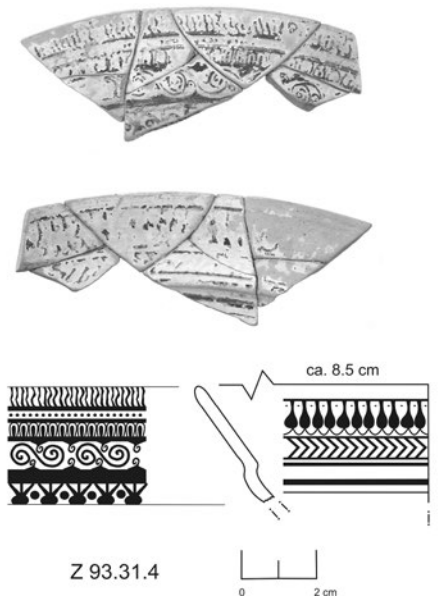
Ext. slipped, black-red line, head of a horse (r.) on a very small scale, unintelligible object (patch of paint) in front of it.
Int. slipped, red line, small unintelligible objects in black and red.

Black-figure decoration on a miniature vase is rare in Laconian.

For riders in friezes on the exterior of two cups by the Boreads Painter, see Stibbe 2004, 41. 213 no. 29 (95); Boitani 1990, 26 f. no. 3 fig. 8 (from Gravisca) and Stibbe 1972, no. 152 pl. 48, 1. 3 (from Samos), and see now also from Miletus, **L132**. Here the horse is missing its bridle, and the ear is more vertical than on horses by the Boreads Painter. Locks of the horse's mane are incised horizontally though, suggesting that the horse was depicted running, with mane swept backward by the motion. These two features – lack of a bridle suggesting therefore it was not being ridden, and swift motion based on the mane – argue in favour of this horse being another representation of winged Pegasos, if its wing can be accommodated within the bounds of the frieze. A small patch of paint some way in front of the horse's face is in a place that might suit the wing of a second Pegasos better than the body of a second horse in front of it. This would not suit the figure of Pegasos on **L69** (above), however, since that Pegasos has an unincised mane. For figures of Pegasos, compare, for example, Leipzig T 3311 (Stibbe 1972, no. 32 pl. 17), or a cup in Zurich (Stibbe 2004, no. 17 pl. 9, 1), both by the Naucratis Painter, and a procession of several Pegasoi around the interior of a cup in Nauplion by the Naucratis Painter, Nauplion HP-192, 392 (Stibbe 2004, no. 2 pl. 1, 1). On the other hand, ridden horses can also be shown without a bridle, though this is rare. The hare chase with riders on the Grammichele krater shows

such unbridled horses, with reins only, see Stibbe 2004, no. 122 pl. 23, 2. A procession of unbridled walking horses is seen on a krater wall fragment from Samos, but in an earlier style, see Stibbe 1997, no. 3 pl. 1, 6.

The broad black-red band above the horse's head on the exterior and a similar red line around the tondo on the interior prevent this fragment from belonging to the same small cup as **L225** with Pegasos and the Chimaira (above), but it may come from the same cup as **L132**, if that fragment is not by the Boreads Painter, since the Boreads Painter regularly puts a border of pomegranates around the tondo of his cups, and there is no evidence of one on **L227**.



L228 arachne.dainst.org/entity/6861556

Inv. Z 93.31.4 □ Q 93.12; inv. Z 06.82.3 □ Q 06.16; inv. Z 06.66 □ Q 06.05

Frg. (7 joining pieces) from the rim and body of a small, thin-walled cup. Fine, light orange clay, good light grey to cream-coloured slip, black paint. Worn surface on both interior and exterior.

D rim (est.) 17.0, MPDim. 8.95, Th. 0.2, W rim 2.5

Ext. slipped, row of vertical short wavy lines, thin line, row of dots, thin line, row of outlined tongues, thin line, running spiral or wave band with spirals in the angles, line at the junction of rim and body, reserved handle zone decorated with a row of pomegranates, dots between each pomegranate. **Int.** slipped, thin line, tightly packed bud chain either with dots or short strokes between each or dots linked by ›tendrils‹ from alternate buds, thin line, row of chevrons, two thin lines on the rim, line at the junction of rim to body, thin line bordering the tondo.

This is one of the most unusual Laconian cup rims. The tiny zones of decoration on such a small cup are virtually unheard of. The Rider Painter tried such multiple ornament zones on the rim of his cup in Miletus, **L202**, with three ornaments on the exterior of the rim and two (or three if the red band is counted as one) on the interior. The Naucratis Painter squeezed three ornament friezes on the interior and two on the exterior of a cup rim in Samos (Samos K 1309; Stibbe 1972, no. 21 pl. 11, 1. 2). The row of vertical wavy lines near the lip on the exterior is quite unusual, especially for cups, as is also the running spiral or wave pattern lower on the rim. It is surprisingly elaborate, and disappointing that the rest of the cup is missing.

The ornament on the rim can be compared with patterns developed by the Naucratis Painter and his workshop especially. On the interior, for the tightly packed buds perhaps with dots between them, compare Stibbe 1972, 56 patterns 3 and 4, and p. 61 patterns 1–3 (by ›followers‹), and for the short wavy lines on the exterior, see Stibbe 1972, 58 pattern 14. The row of dots is normally found on either side of a row of squares, but the Hunt and Rider Painters both used it by itself on the lower walls of cups, see Stibbe 1972, 128 pattern 17 (Hunt Painter) and 157 pattern 7 (Rider Painter). The short outlined tongues are common, though often alternate ones are painted red, compare Stibbe 1972, 57 pattern 5 (Naucratis Painter), p. 92 patterns 8–11 (Boreads Painter), p. 112 patterns 1–4 (Arcesilas Painter), p. 157 patterns 9–11 (Rider Painter) and Stibbe 2004, 56 pattern 4 (Hunt Painter). It is the wave pattern though that distinguishes this rim. What comes closest are patterns used by the Naucratis Painter (Stibbe 1972, 58 pattern 19) and Hunt Painter (Stibbe 2004, 56 pattern 9). The main difference for their wave patterns, besides spirals going in opposite directions and meeting in the middle of each ›wave‹, are the spaces between waves filled by open triangles. The Miletus rim pattern has single directional spirals and spaces filled with spiral volutes. As for the handle zone decoration, namely pomegranates with dots between each, again the Naucratis Painter's workshop used a similar type most commonly, see Stibbe 1972, 53 patterns 7–9, p. 54 patterns 1. 4. The Hunt and Rider Painters also employed something similar, see Stibbe 2004, 56 pattern 1 (Hunt Painter), and Stibbe 1972, 156 patterns 13. 14 (Rider Painter).

On balance, it seems that this small cup was a product of a follower of the Naucratis Painter, possibly by the Rider Painter who was influenced by the Naucratis Painter, but unless it can safely be associated with more of the cup body (it cannot go with **L225**, for example, since the handle zone is preserved on it), little more can be said. It is a highly decorated but small cup, probably intended from the start as a dedication rather than a special symposium piece.

Other Unattributed Cups

L229 arachne.dainst.org/entity/6861557

Inv. Z 05.42.170 □ Q 05.04

Body frg.

MPDim. 4.9, Th. 0.42

Ext. slipped, leaves from myrtle (?) pointing right, three lines, framed tongues, three thin lines. One of the three tongues on the exterior has added red. **Int.** black zone, slipped, framed tongues (?) in a medallion on the floor.

Laconian vase painting is remarkably innovative in its secondary ornament, often trying new variations of ornament and in different places or ways, but **L229** is noteworthy for a number of reasons. The tongue pattern, for example, is strange, since the tongues are not anchored at one end or the other of their outline frames, but rather both ends are rounded and the tongues float freely in their rectangular boxes. Furthermore, the tongues are placed in an unusual location, low on the wall, rather than on the rim, or in a shortened form mid-way up the body. Secondly, there is a myrtle wreath in the handle zone area, again in an unusual location. It normally belongs on the rim. Finally, the interior is decorated with a rosette in a medallion at the centre of the floor, which is not unusual, but the rosette petals are really tongues again placed in simple squared-off frames, if we can judge from what is preserved. The myrtle wreath begins to appear in Laconian quite early in the sixth century, but without stems on the leaves which are attached to the bough directly. Here the stems have appeared, suggesting a date in the second quarter of the century (Lane 1933/1934, 174 fig. 23, 2). As for the tongues in squared frames, compare Stibbe 1994, 240 pattern 100 fig. 117, but the unanchored tongues with two rounded ends is new. None of these features can be linked with any of the known painters.

Ca. 575–560 B.C. perhaps.

L230 arachne.dainst.org/entity/6861558

Inv. Z 94.16.4 □ - (Phase -)

Body frg.

MPDim. 2.9, Th. 0.45–0.6

Ext. slipped, bent arm and thigh of a naked figure (r.), part of a rosette filler. Fine incision. **Int.** slipped, part of an incised rosette filler.

A human-figured scene on the exterior of a Laconian cup is not very common. In this case, it may be a komast scene with a naked dancer holding a drinking cup. For komos scenes in Laconian art, see Pipili 1987, 74 f.; Smith 1998; Förtsch 2001, 145–154. For two examples of komasts on the exterior of cups, see an early cup in Sparta with eight figures in an apparently obscene komos with male and female figures (Stibbe 1972, 221 f. no. 64 pl. 26, 7; Pompili 1986a, pl. 29, 3; Lane 1933/1934, pls. 39 a, 40 top) from the workshop of the Naucratis Painter, and a partially preserved komos scene on a cup in Samos by the Hunt Painter (Stibbe 1972, 247 f. no. 206a pl. 68, 4, also Stibbe 2004, pl. 29). For other human figure scenes on the exterior of cups, compare e.g. Stibbe 1972, no. 26 pl. 13, 3 and 13, 5, no. 152 pl. 48, 1, no. 191 pl. 59, 1; Stibbe 2004, no. 12 pl. 6, 4, no. 115 pl. 19, 3. See also the small cup with the Pegasos and Chimaira scene on the exterior of **L225** or the scene with Herakles and the centaurs on **L137**. The rosette filling ornament on the interior is most commonly found on vases by the Naucratis Painter (Stibbe 1972, 60 patterns 8–10), but it occurs on other painters' works as well.

Ca. 580–560 B.C.

L231 arachne.dainst.org/entity/6861559

Inv. Z 90.79.5 □ Q 90.40

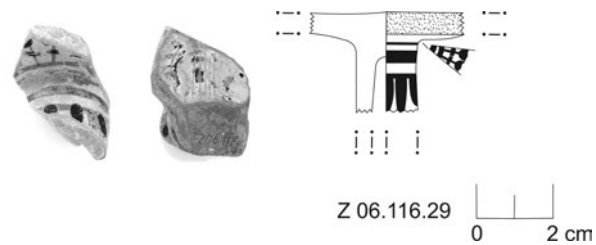
Body frg. from a thin-walled cup.

MPDim. 2.1, Th. 0.2

Ext. slipped, red line between thin lines, tips of two rays or buds. **Int.** slipped, nose of a lion (l.) with mouth open and tongue extended, spear (?) being thrust into the lion's mouth, unidentified object (elbow?) attached to the spear.

For Herakles and the Nemean Lion, see Pipili 1987, 1–3 nos. 1. 2 figs. 1. 2, and the capture of a lion, see Pipili 1987, 24 no. 77 fig. 35. Pipili's no. 2 (Athens N. M. 20063) shows a youth with a shield holding off a lion, while he spears it in the side. **L231** clearly shows it being attacked at its mouth. On a cup from Practica di Mare (Lavinium) by the Naucratis Painter, there was once both a group of Bellerophon attacking the Chimaira, and a second with two spearmen attacking a lion (Paribeni 1975, 362–368 fig. 436; Stibbe 2004, 20). The latter is clearer and shows a spear point right at the upper jaw of the lion. It is not evident whether the feline on **L231** is a lion. If it is a Chimaira, the spearman would be Bellerophon. The cup by the Boreads Painter in Malibu (Getty Museum 85. AE.121, Stibbe 1991a; Pipili 1987, 19 no. 57 fig. 29) depicts the battle, but the Chimaira's lion head is turned away and Bellerophon is spearing it in the belly. Another depiction of the scene, on **L225**, shows the lion being struck in its lower jaw by the hoof of Pegasos, while Bellerophon holds the reins attached to the horse. If **L231** in fact comes from the same cup as **L135**, then the scene is more clearly to be restored as Bellerophon riding Pegasos, and spearing the Chimaira. There is nothing in the exterior decoration to exclude this possibility.

Compare also **L136**, depicting a bearded man holding a thick shaft which may be from a scene of Odysseus and his men blinding Polyphemus.



L232 arachne.dainst.org/entity/6861560

Inv. Z 06.116.29 □ Q 06.30

Floor and stem frg. from a cup or fruit-stand (?)

MPDim. 3.4, PHt. stem 1.8, Th. wall 0.5

Ext. reserved, row of pomegranates on stems on the lower wall, band at the junction of body to stem, careless rays (?) around the stem, black inside the stem. **Int.** slipped, unintelligible black-figure decoration.

This may be a fruit stand, with a gorgoneion (?) or a floral complex (?) in the tondo (although the preserved lines do not easily suit either motif), but the profile of the foot is not well enough preserved to be certain. For Laconian fruit-stands (›fruit dishes‹), see Stibbe 1994, 87–90. 213–218. The exterior decoration is careless, and the interior is very worn so that details cannot be discerned easily. Based only on the incised lines, with five parallel lines in the middle and curved lines on either side, one might think of a lyre; however, lyres are represented usually by painted lines for the strings rather than incised ones (compare Stibbe 2004, no. 182 pl. 49, or **L202**).

L233 arachne.dainst.org/entity/6861561

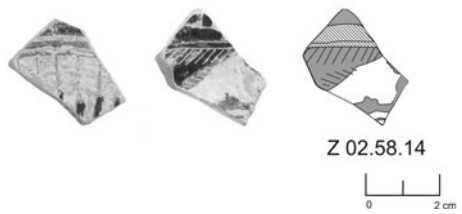
Inv. Z 07.108.12 □ Q 07.24

Body frg. Soft orange-buff clay, surfaces are worn.

MPDim. 3.3, Th. 0.3

Ext. slipped, red line between thin lines. **Int.** slipped, helmeted head (l.), unidentified object above. Red over the crest of the helmet.

Carelessly incised eye and edge of the helmet's ›face‹. The painter here was either in a hurry, or he simply has a weak and unsure hand.



L234 arachne.dainst.org/entity/6861562

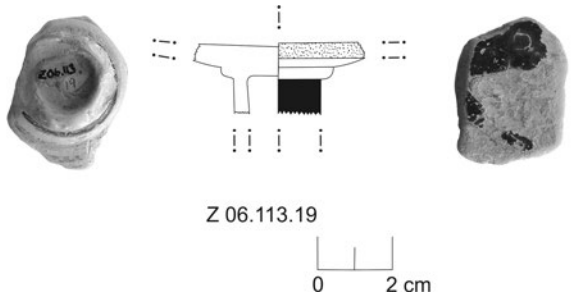
Inv. Z 02.58.14 □ Q 02.04 (There is another frg. with this same inv. no., so this has been labelled (a) and the other (b). Both have these numbers inked on their edges, ›A‹ and ›B‹ respectively.)

Body frg. from a small cup. Surfaces are worn.

MPDim. 3.2, Th. 0.28

Ext. red line, two thin lines, thin rays. **Int.** slipped, part of the wing and belly of a sphinx or Pegasos (r.), unintelligible objects. Added red on part of the wing.

This figure, Pegasos or sphinx, must have filled a medallion or perhaps the whole tondo of the cup. Compare a figure of Pegasos by the Naucratis Painter, see Stibbe 2004, no. 17 pl. 9. 1; and sphinxes by the Naucratis Painter (Stibbe 1972, no. 7 pl. 4, 1) and by the Rider Painter (Stibbe 1972, no. 299 pl. 106, 1). The row of diagonal lines along the belly is not commonly found here. The objects below the belly should be a filler of some sort.



L235 arachne.dainst.org/entity/6861563

Inv. Z 06.113.19 □ Q 06.08

Floor and part of the stem of a cup with a raised ridge at the junction of the body and stem. Soft orange-brown clay, black paint, buff slip.

D ridge 3.1, D stem 2.4, Th. wall 0.4

Ext. slipped on wall, thin line, reserved ridge, black stem.
Int. slipped, part of the leg of a naked male (l.).

The naked legs and sharp bend to the knee reminds one of the common poses of komasts, see e.g. Stibbe 1972, nos. 228. 272. 313. 314 pls. 80, 3. 90, 2. 111, 1. 112, 1, but a lyre player on a cup in Syracuse is also close, see Stibbe 1972, no. 238 pl. 85, 1. The little incised circle at the hip is common especially on cups by the Hunt Painter, as Stibbe 1972, no. 228 pl. 80, 3. For komast scenes, see Pipili 1987, 74 f.; Powell 1998, 128–130.

L236 arachne.dainst.org/entity/6861564

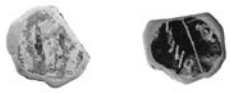
Inv. Z 94.299.5 □ Q 94.14

Body frg.

MPDim. 2.7, Th. 0.35

Ext. slipped, red line between thin lines, tips of rays. **Int.** slipped, bent knee(s) (?) of a large figure (l.).

Laconian painters used a variety of techniques to depict two legs close together; one of them was to incise the line of the closer leg while leaving the farther leg unincised. Compare a cup by the Boreads Painter, see Stibbe 1972, no. 141 pl. 45, 1, and less clear but also visible on another of his cups, see Stibbe 1972, no. 122 pl. 41, 1. The painter has followed that approach here.



L237 arachne.dainst.org/entity/6861565

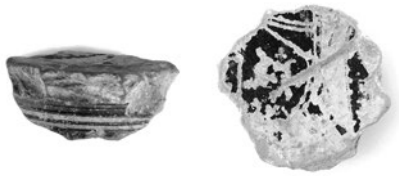
Inv. Z 02.60.2 □ Q 02.04

Body frg. of a thin-walled cup. The exterior surface is worn.

MPDim. 2.1, Th. 0.3

Ext. slipped, narrow rays. **Int.** slipped, head with eye of a horse (?) facing r. Row of diagonal stripes almost parallel to the straight line of the bridle (?). Some added red on the mane (?).

Perhaps the bridle, edge of the mane and eye of a horse, but this only works if the incised line in front of the eye is a careless outline of the edge of the horse's head. Compare the incised lines on the left horse of **L90**.



L238 arachne.dainst.org/entity/6861566

Inv. Z 94.14.184 Screening Area 14

Small part of the body and stem. Badly worn surfaces. Paint fired dark brown.

MPDim. 4.3, D stem 3.7, Th. wall floor 0.7, Th. stem wall 0.4

Ext. slipped, line at the junction of body and stem, thin line, trace of pendent rays (?). **Int.** slipped, unintelligible objects (draped figure?).

It is very difficult to make sense of the black-figure scene – perhaps a draped figure (to r). This is another of the decorated cup stems, of which there are only a few.

L239 arachne.dainst.org/entity/6861567

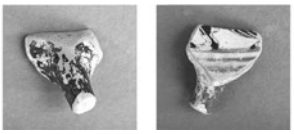
Inv. Z 03.34.34 □ -

Handle and body frg.

MPDim. 3.9, Th. handle 1.1, Th. wall 0.45

Ext. black around the handle, thin line, red line. **Int.** slipped, two thin lines, red line, part of the head of a horse (to r.) with harness, unintelligible object.

Either part of a composition with galloping riders, similar to **L123**, which would mean that the object in front of the horse's head is the tail of a second horse, or more likely, a composition like **L90** with antithetical horses and a floral filler in between, which would better explain the object in front of the horse here.



L240 arachne.dainst.org/entity/6861568

Inv. Z 06.151.26 □ Q 06.23

Body frg. and stump of a handle.

MPDim. 2.5, Th. wall 0.3, Th. handle 0.7

Ext. black around the handle. **Int.** slipped, three thin lines border the tondo, back foot and part of the tail of a dog (?) (l.), unintelligible object below the tail.

Compare, for example, the dog on **L197** or the foxes on a cup by the Hunt Painter in New York, see Stibbe 2004, no. 128 pl. 32. This may belong to the same cup as **L197** although the foot of the dog here extends along the ground line more than on that fragment.

L241 arachne.dainst.org/entity/6861569

Inv. Z 01.9.5 □ Q 01.10

Body frg. from the handle zone of a thick-walled cup. Sharply offset rim. Surfaces are badly preserved.

MPDim. 3.9, Th. 0.58

Ext. slipped, line just below the rim offset, row of buds in the handle zone (cross stroke below each, alternate ones are partly open – three sepals). **Int.** black at the junction of rim to body, slipped, thin line, back legs, belly and part of the front legs of an animal (lion?) (to r.).

Possibly from the same vase as **L96**. Compare also **L112** which is from a smaller cup, though with a similar sharply offset rim. The row of buds with alternate ones partly open, in the handle zone, probably linked, is common in Laconian. The type is most often found on vases by the Naucratis Painter, e.g. Stibbe 1972, 55 patterns 1–3. 5. 14. The interior figure seems to be a crouching feline, presumably being squeezed into a confined exergue space. Comparisons are difficult to find for the Naucratis Painter, as well as for the Hunt or Rider Painter

L242 arachne.dainst.org/entity/6861570

Inv. Z 94.126.56 □ Q 94.05

Body frg. from a small cup. The ext. surface is badly worn.

MPDim. 1.6, Th. 0.22

Ext. rays, thin lines. **Int.** neck, hair and edge of the wing of a sphinx or siren (r.). Added red for a line of the wing below the hair.

For the rendering of the hair, compare sphinxes or sirens on a fruit dish by the Naucratis Painter (Pipili 2001, 40 f. no. 22 fig. 28); a komast on a cup by the Hunt Painter (Stibbe 1972, no. 228 pl. 80, 3); or a siren on a cup attributed to the Allard-Pierson Painter (Stibbe 2004, no. 317 pl. 72, 1). For a chalice by the Hunt Painter with antithetical sirens having two styles of hair, one a lock and the other a wider mass as here, see Pipili 2001, 72 no. 37 fig. 52 b.

L243 arachne.dainst.org/entity/6861571

Inv. Z 06.125.50 □ Q 06.05

Body frg. from a thin-walled cup.

MPDim. 1.8, Th. 0.3

Ext. slipped, red line between thin lines. **Int.** slipped, crescent wing of a sphinx (?) (l.). Added red on one band of the wing.

The wing is carefully incised and a little unusual in that it has three zones running lengthwise in front of the marked feathers. Normally, such crescent wings just have two divisions here.

L244 arachne.dainst.org/entity/6861572

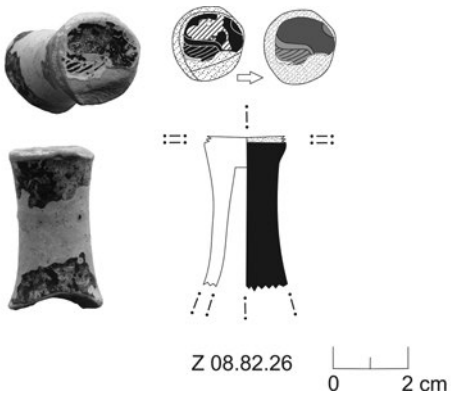
Inv. Z 91.38.191 □ Q 91.31

Body frg. from a small cup.

MPDim. 2.6, Th. 0.28

Ext. slipped, careful rays, thin lines, red line. **Int.** careful parallel lines from the wing of a bird (?) or a floral.

Wide, closely-packed rays with their bases touching can be found most commonly on cups by the Boreads Painter, see Stibbe 1972, 92 patterns 2. 3. The interior object is difficult to identify for certain. Wings by the Boreads Painter often have a subdivision, part way along each feather, as Stibbe 1972, no. 119 pl. 37.



L245 arachne.dainst.org/entity/6861573

Inv. Z 06.82.26 □ Q 06.16

Narrow stem of a cup with a small part of the cup tondo floor. The paint has fired dark brown and now is badly flaked.

PHt. 3.9, D stem at narrowest point 1.7

Ext. black. Int. of stem, reserved. **Int.** tondo, slipped, open wing of a bird or sphinx (?) (r.). Added red over a large part of the wing.

The stem is tall and narrow, perhaps from Stibbe's (1972, 39 fig. 49) Formgruppe IX b, which he (1972, 37) dates ca. 555–530 B.C. This has the same shape and size as **L201**, but the interior of the stem has a wider hollow space.

L246 arachne.dainst.org/entity/6861574

Inv. Z 05.49.45 □ Q 05.01

Offset rim and body frg.

MPDim. 3.15, Th. 0.3

Ext. slipped, line at the junction of rim to body, black around the missing handle, part of a handle bud (pointing r.). **Int.** black on the rim and junction with the body, slipped, thin line as the border of the tondo.

Both the Naucratis and the Rider Painters used lotus buds to decorate the space beside handle attachments on cups (Stibbe 1972, 59 patterns 1–3 [Naucratis Painter], p. 159 patterns 1–5 [Rider Painter]), but none of their known examples have what seems to be an outline around the bud ›heart‹. The Arcesilas Painter, on the other hand, used such a bud with red ›heart‹ extending below a handle palmette on a cup from Samos (Stibbe 1972, no. 191 pl. 59, 1) and see also **L171** where it occurs on another cup that may be his in Miletus. A bud ornament with a red ›heart‹ is used twice on the same vase by the Hunt Painter (Stibbe 1972, 130 patterns 8. 9). It is possible that this ornament is an early experiment as a handle decoration.

L247 arachne.dainst.org/entity/6861575

Inv. Z 08.1.34 □ -

Edge of the rim and body frg. from a medium-sized cup.

MPDim. 4.5, Th. 0.3–0.35

Ext. slipped, careful handle palmette with hooks at the end of every petal. Added red in the ›heart‹ of the palmette, three thin lines, red line. **Int.** slipped, black on the rim edge, three thin lines, red line around the tondo, part of a crescent wing (?). Every second feather is painted with added red.

The care taken for the handle palmette is noteworthy. With the hooks to close the ends of the palmette leaves, the double outline around the ›heart‹ and the added red in the ›heart‹ of the palmette, one would expect an attribution to the Naucratis Painter or his workshop, but all of these features are not found together on any of the other vases attributed to this painter or his workshop. Compare Stibbe 1972, 59 patterns 10–14.

L248 arachne.dainst.org/entity/6861576

Inv. Z 94.151.26 □ Q 94.09

Wall frg. from a small cup.

MPDim. 2.05, Th. 0.3

Ext. reserved handle zone, incised handle palmette (pointing l.), slipped below, group with four thin lines and a thin red line, tip of one ray. **Int.** slipped, unintelligible object (upper leg?) with a curving red band between incised lines (shield?), small rosette filler (?).

Black-figure decoration on a miniature scale, it seems. The object with the curving red band may be part of a round shield.

L249 arachne.dainst.org/entity/6861577

Inv. Z 94.70.18 □ Q 94.06

Body frg.

MPDim. 2.9, Th. 0.32

Ext. slipped, part of three closely packed rays, red line between thin lines, thin tongues in frames, thin line. **Int.** slipped, part of a palmette floral, line between zones, unintelligible object (edge of a palmette?) below.

It is difficult to find another cup with similar exterior decoration, and an interior which seems to have both an outer floral frieze, and a central floral ornament. Compare the upper frieze on this fragment with the upper frieze on **L250** which has almost the same lines, but must come from a different vase both because the framed tongues on the outside are not touching each other on **L250** but are on **L249**, and because the lower frieze on **L250** has lotus buds, while **L249** has the edge of a palmette.

L250 arachne.dainst.org/entity/6861578

Inv. Z 94.299.1 □ Q 94.14

Body frg.

MPDim. 3.6, Th. 0.3

Ext. slipped, red line between single thin lines, band of short tongues (not touching each other), red line between single thin lines. **Int.** slipped, unintelligible objects in an upper frieze (perhaps part of a floral pattern or alternatively a bird's tail), line, top of a floral bud and a sepal of a second one partly open. The floral bud has an incised ›heart‹.

From a closely similar vase as **L249**. The incised ›heart‹ of the lotus bud is unusual.

L251 arachne.dainst.org/entity/6861579

Inv. Z 94.223.18 □ Q 94.12

Body frg. from a thin-walled cup

MPDim. 2.05, Th. 0.2

Ext. slipped, unintelligible object in a figured zone, red line between thin lines, tips of pomegranates (at least three sepals). **Int.** slipped, unintelligible objects, perhaps part of a floral complex. Added red line in a small section.

The object(s) in the interior cannot easily be deciphered, although a floral complex may be most likely. The rather sloppy sepals on the pomegranates of the exterior and the possible floral complex on the interior tend to suggest the Rider Painter who used floral complexes to fill exergues, but may also fill a central medallion with one, see for example, Stibbe 2004, no. 190 pl. 55, 1 (tondo) no. 195 pl. 57, 1 (exergue). Otherwise, the Naucratis Painter liked to use large floral complexes to fill tondos, for example, Stibbe 2004, no. 11 pl. 5, 2.

L252 arachne.dainst.org/entity/6861580

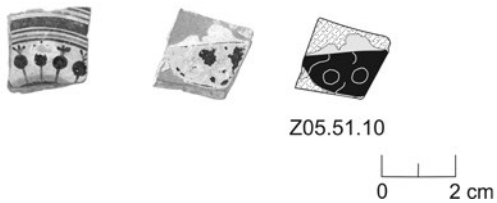
Inv. Z 05.36.2 □ Q 05.07

Body frg.

MPDim. 2.3, Th. 0.3

Ext. slipped, thin lines, very small neat tongues in frames, thin lines, red band. Red on alternate tongues. **Int.** unintelligible object, perhaps including an animal ear. Added red oval, line.

The neat framed tongues, alternately black and red, and the wide red band, together with the neat incision on the interior suggest the style of the Boreads Painter, although these same features can also be found on the Arcesilas Painter's cups.



L253 arachne.dainst.org/entity/6861581

Inv. Z 05.51.10 □ Q 05.07

Lower body frg from beside the stem. Int. surface is worn.

MPDim. 3.0, Th. 0.35–0.48

Ext. slipped, red line between thin lines, row of pomegranates (three sepals), line. **Int.** slipped, unintelligible wing-like object with two incised circles and outlines (?), similar to a single cable.

The cable is used, though not often, by both the Naucratis and Arcesilas Painters, Stibbe 1972, 58 pattern 17 and p. 112 pattern 9. These have a central black dot; otherwise the cable is in outline, whereas on **L253**, the entire pattern is in black with incised lines. Also, this is not a band of ornament, but an object in a kind of half-moon shape, as far as it is preserved. For the row of pomegranates on tall stems with no cross strokes, compare the Naucratis Painter (Stibbe 1972, 53 pattern 3), and by the Rider Painter (Stibbe 1972, 156 pattern 7). Those on cups from Stibbe's Group E by the Naucratis Painter are dated ca. 565–550 B.C. (Stibbe 1972, 63. 74–76). One of the cups in this group with similar pomegranates has a hippokamp in the interior, whose body is decorated with either concentric circles or divided lozenges along it (Pompili 1986c, pl. 52; Stibbe 1972, 271 no. 35). The object on **L253** apparently with a cable pattern has only a passing similarity. The cups by the Rider Painter using these pomegranates are from Stibbe's Groups C, D and E, generally dated ca. 560–540 B.C. (Stibbe 1972, 161).

L254 arachne.dainst.org/entity/6861582

Inv. Z 91.38.190 □ Q 91.31

Lower body frg.

MPDim. 3.05, Th. 0.5

Ext. slipped, red line, thin lines, row of large pomegranates (three sepals), thin line. **Int.** slipped, unintelligible object attached to part of a circular object incised around the floor of the tondo. Added red on the circular object.

A large solid red circle in the centre of a tondo, as seems to be the case here, is unusual, even as a starting point for large floral complexes. Perhaps the closest to this is a hoplite's shield in the middle of the tondo on **L185**, which is likewise overpainted with red, but has an incised band around its edge. Not quite centred over the foot is another shield carried by a hoplite in a scene normally identified as an ambush of Troilos, found in Samos (Stibbe 1972, no. 294 pl. 100, 1). The shield is undecorated except, it seems, for being overpainted in red (it is not described and is not easily discerned); it is incised at its circumference by a single line, like here. If this is the correct interpretation, then the object beside the shield would be the leg of a hoplite bent at the knee and facing to r. Most scenes of the ambush of Troilos have a hoplite near the centre of the composition, but normally facing to l. An exception is from Satyrion by the Hoplite Painter, where the figure of Achilles (presumably) faces r. and holds his shield in profile (Stibbe 2004, no. 298 pl. 68, 3). For scenes of the ambush of Troilos on Laconian vases, see Pipili 1987, 27–30. 50 nos. 82–86 figs. 41–44; Perfetti 2013. The hoplite on **L185** is also facing to r., but from an unknown scene.

L255 arachne.dainst.org/entity/6861583

Inv. Z 05.151.22 □ Q 05.07

Body frg.

MPDim. 2.9, Th. 0.4

Ext. slipped, horizontal band at right edge, line, red band.
Int. slipped, two unintelligible objects (at first glance parts of two upper legs [?] to r.).

The vertical band at the right edge on the exterior may be the border of the right-hand stem of a handle. Handles are painted black; when painters reach the cup body, they often extend the black onto the body from the handle. This painter is quite neat, and squared up this black paint extending from the handle. The interior objects certainly seem to be parts of a pair of naked legs, but the inner incised markings are difficult to find close parallels for.

L256 arachne.dainst.org/entity/6861584

Inv. Z 06.151.29 □ Q 06.23

Body frg. from a very thin-walled cup.

MPDim. 2.4, Th. 0.2

Ext. slipped, red line, two thin lines, tops of two rays, but since the rays are of different thickness, their bases may be on two different levels. **Int.** slipped, part of a curved wing (of a sphinx?) to l. Some added red.

The added red on the wing has worn badly but would have extended further down to the left on the wing. Part of the sphinx's (?) hair is just visible at the left edge. Compare, e.g., the wings of the sphinxes on a cup by the Naucratis Painter in the Louvre, Stibbe 1972, no. 13 pl. 6, 2.

L257 arachne.dainst.org/entity/6861585

Inv. Z 94.145.168 □ Q 94.10

Body frg. from the junction of rim and body of a small cup. Surfaces are worn.

MPDim. 2.0, Th. 0.2

Ext. slipped, line at the junction of rim to body, part of a handle palmette (extending left), line. **Int.** slipped, line from the tondo border, unidentified object (carelessly incised foot and seat of a throne [?] to l.).

The red ›heart‹ on the handle palmette without incised lines on the stem comes closest to handle palmettes by the Rider Painter, but not enough is preserved to be certain of the association. The object in the tondo has the rough shape of a throne with a lion's paw back leg, but it is carelessly rendered, and may not be a throne at all.

L258 arachne.dainst.org/entity/6861586

Inv. Z 06.127.148 □ Q 06.23

Body frg.

MPDim. 2.4, Th. 0.3

Ext. short tongues, red line between thin lines. **Int.** slipped, three parallel lines (none of them from the tondo border) with unintelligible objects between them (banquet table items?).

If the small items resting on the lower line were objects on a banqueting table, such as food, it would be unusual since most often such items are incised against a black background. An exception is **L169**, but this is from another vase, as the exterior clearly shows.

L259 arachne.dainst.org/entity/6861587

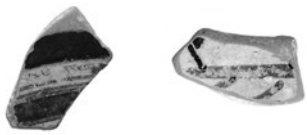
Inv. Z 94.53.411 □ Q 94.05

Body frg. from a small cup. Worn surface on the ext.

MPDim. 2.05 Th. 0.3

Ext. slipped, thin lines, tip of a thin ray. **Int.** slipped, unintelligible object with a row of four small neat incised circles, and a line with incised pairs of short strokes.

There is nothing distinctive about the row of incised circles. It is used commonly by different painters. Compare the shield rim on a fragment from Samos by the Naucratis Painter (Group D, ca. 565–560 B.C., Stibbe 1972, no. 26 pl. 13, 3) and for spots on the neck of the panther on Tocra 943 (Boardman – Hayes 1966, 82. 86 pl. 62; Stibbe 1972, 269 no. 1). The Hunt Painter used it more often than other painters (Stibbe 1972, 128 pattern 4, nos. 212 [snake]. 213–215. 217 [club]. 219. 220. 228. 235), e.g. for a similar shield rim decoration, on a cup fragment from Samos (Stibbe 1972, no. 206b pl. 68, 5), and on a hydria from Rhodes (Stibbe 1972, no. 219 pl. 75, 1); and for the bottom edge of a cuirass (Stibbe 1972, no. 213 pl. 70, 3). A snake on a cup attributed to the Allard Pierson Painter also has it (Stibbe 2004, no. 314 pl. 71). A lid fragment from Miletus, **L226**, in miniature style also has a row of circles along a shield rim. This may be another example from the Hunt Painter's workshop, but the connection is weak.



L260 arachne.dainst.org/entity/6861588

Inv. Z 03.27.2 □ Q 03.03

Body frg.

MPDim. 3.5, Th. 0.3

Ext. reserved handle zone, black band, slipped, red band between thin lines. **Int.** slipped, exergue line divides an unintelligible object above in the tondo (edge of a shield in profile?), from two short curving lines attached to a slanting object below in the exergue (fish?).

The ext. decoration is similar to **L205** and **L213**, with broad black and red bands.

For a shield resting on the ground with a similar profile, compare Stibbe 2004, no. 128 pl. 32, 1 by the Hunt Painter. Fish are not uncommon in exergues, although their fins are normally incised, compare Stibbe 2004, no. 132 pl. 35, 1, no. 184 pl. 52, 1.

L261 arachne.dainst.org/entity/6861589

Inv. Z 91.95.3 □ Q 91.31

Body frg. from a small cup.

MPDim. 2.1, Th. 0.23

Ext. red line between thin lines, tip of a ray. **Int.** slipped, raised arm and garment (?), unintelligible object. Added red on one band of the garment.

The sleeve of the garment, if interpreted correctly, comes all the way down to the elbow. The hand probably held an object up, or was making a gesture in front of a second figure. The pose is, however, not that common. See, for example, the figure of Hermes, Stibbe 1972, no. 353 pl. 128, 2, or a caped figure, Stibbe 2004, no. 127 pl. 30, 1.

L262 arachne.dainst.org/entity/6861590

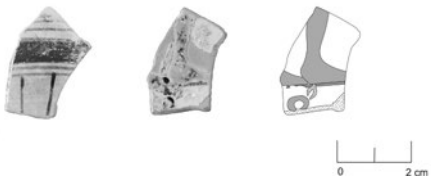
Inv. Z 94.222.5 □ Q 94.15

Body frg. from a small cup.

MPDim. 2.05, Th. 0.27

Ext. slipped, row of thin rays. **Int.** slipped, foot/lower leg of a figure (l.), line, unintelligible object in the exergue (?).

On the foot, the ankle has not been marked off. The leg is inclined to the left. It is possible that an animal, such as a boar, rather than florals, filled the exergue, compare Stibbe 1972, no. 140 pl. 44, 1.



L263 arachne.dainst.org/entity/6861591

Inv. Z 06.98.10 □ Q 06.16

Body frg. The paint on the interior has flaked badly.

MPDim. 2.9, Th. 0.3

Ext. reserved, red line between pairs of thin lines, tips of two rays. **Int.** slipped, lower leg/foot (r.) and part of second foot (r.) standing on a ground line, unidentified object (or objects?) below overlapping the ground line in the exergue (?). Added red on part of the unidentified object.

L264 arachne.dainst.org/entity/6861592

Inv. Z 90.88.1 □ Q 90.40

Body frg. from a small cup.

MPDim. 2.35, Th. 0.2

Ext. slipped, thin lines, red line. **Int.** slipped, two pairs of lower legs (?) facing each other.

If the identification of the objects in the interior is correct and these are naked legs (male) facing each other, almost knee to knee, there are but few parallels for the composition, especially on such a small scale. The feet rest on the tondo border and are eccentrically arranged, which is more common for birds and animals than for human figures, though compare Sparta 1872 (Stibbe 1972, no. 204 pl. 66, 5 [manner of the Arcesilas Painter]) or a kind of double exergue composition, Rhodes 10.711 (Fortunelli – Manca di Mores 1986, pl. 10 interior; Boardman 1998, 186 f. fig. 419; Stibbe 1972, 279 no. 190 [manner of the Boreads Painter]). Scenes with komasts usually show figures with legs further apart, separated, with one leg bent. A scene that Stibbe (2004, 27 no. 53 pl. 10, 3) interpreted as an ›erastes‹ and ›eromenos‹, or else the Dioscuroi, has two males with straight legs facing each other, but at some distance (reconstruction with spears between, Stibbe 1976a, pl. 2, 2). A scene with the Blinding of Polyphemus may have two pairs of naked legs opposing each other, but one pair should be larger than the other. The composition does not work well on the curved base line of a tondo border, compare for a straight base line, Stibbe 1972, no. 289 pl. 94, 1.

L265 arachne.dainst.org/entity/6861593

Inv. Z 06.151.28 □ Q 06.23

Body frg.

MPDim. 2.7, Th. 0.4

Ext. slipped, base of rays, red line between thin lines, tongues. **Int.** slipped, unidentified object (looks like legs to l. of a miniature human figure), no incised lines.

The interior painted object is carelessly rendered, perhaps a filler of some sort. The exterior is a common combination of rays and tongues.

L266 arachne.dainst.org/entity/6861594

Inv. Z 91.88.17 □ Q 91.32

Body frg.

MPDim. 3.05, Th. 0.4

Ext. reserved, bud chain (cross stroke below each bud and dot between) in the handle zone (?), red line between thin lines, thin red line over the upper edge of a black band. **Int.** black band, red line over the lower edge of the black band, three thin lines bordering the tondo, unintelligible object in the tondo.

Unusual layout of lines.

L267 arachne.dainst.org/entity/6861595

Inv. Z 94.299.2 □ Q 94.14

Body frg.

MPDim. 3.2, Th. 0.4

Ext. slipped, careless narrow rays, line, two thin lines, red line. **Int.** slipped, unintelligible object(s). Added red on one part.

This has a similar ext. as **L176**, and the int. may be on the same scale as that fragment, though nothing is identifiable.

L268 arachne.dainst.org/entity/6861596

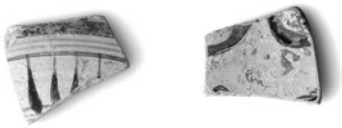
Inv. Z 04.5.33 □ Q 04.03

Body frg.

MPDim. 1.65, Th. 0.3

Ext. slipped, band, two thin lines, red line. **Int.** slipped, unintelligible objects along the tondo border (loop with an irregular surface, above a rock-like object).

The irregular edge along the looped object is deliberate. The incision of the rock-like object is carefully done.



L269 arachne.dainst.org/entity/6861597

Inv. Z 01.18.6 □ Q 01.11

Body frg.

MPDim. 3.4, Th. 0.3

Ext. slipped, red line between thin lines, thin rays, thin lines. **Int.** slipped, parts of unintelligible objects (two loops, two other small edges).

This is a black-figure scene, but with considerable empty space and two thick curved objects of little help in identifying the objects from which they come.

L270 arachne.dainst.org/entity/6861598

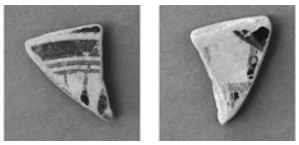
Inv. Z 01.84.4 □ unknown

Body frg. from a thin-walled cup.

MPDim. 2.1, Th. 0.3

Ext. red line, five thin lines, tops of three rays. **Int.** slipped, unintelligible object (part of the back and tail of a bird [?] [to r.]), added red on part of the object.

Usually for the tail of a bird there are two incised lines at the narrowest point between tail and body; however, there are many variations.



L271 arachne.dainst.org/entity/6861599

Inv. Z 03.10.31 □ Q 03.01

Body frg.

MPDim. 3.0, Th. 0.4

Ext. slipped, line, red line, two thin lines, tops of three rays. **Int.** slipped, three joining unintelligible objects. Added red along the edge of one of them.

This has a similar row of short incised lines as **L203**, but there is no join between them.

L272 arachne.dainst.org/entity/6861600

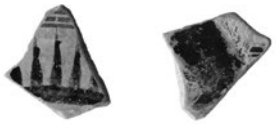
Inv. Z 92.83.1 □ Q 92.22

Body frg. with parts of two handle stumps of a small cup.

MPDim. 3.3, Th. 0.26

Ext. slipped, black around the base of the handle, two thin lines, red line. **Int.** slipped, line at the junction of rim to body, thin line, fan-like object.

The fan-like object is not similar to known florals nor bird tails. It might be part of an exergue ornament.



L273 arachne.dainst.org/entity/6861601

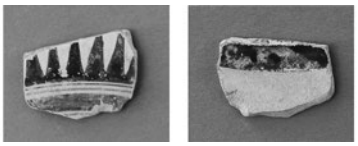
Inv. Z 94.299.6 □ Q 94.14

Body frg. Int. surface is worn.

MPDim. 2.9, Th. 0.46

Ext. slipped, thin lines, narrow rays, line. **Int.** slipped, unintelligible object with four diagonal incised lines in one direction interrupted by five diagonal lines in another direction at one side of the object.

Possibly feathers from the back of a cock are recognizable, in a composition of several birds around a tondo. Compare, e.g. **L180**. Certainly, birds were a common central theme for Laconian cup tondos.



L274 arachne.dainst.org/entity/6861602

Inv. Z 06.104.67 □ -

Body frg.

MPDim. 3.2, Th. 0.35

Ext. slipped, rays, red line between thin lines. **Int.** slipped, large unintelligible curved object covered in added red (with no incision).

This has a strange interior. A large curved object (?), as opposed to a band or medallion in red, is not easy to identify.

L275 arachne.dainst.org/entity/6861603

Inv. Z 02.62.15 □ Q 02.04

Rim/body frg. with a noticeably offset lip. Two joining pieces.

MPDim. 4.05, Th. rim 0.2, Th. wall 0.45

Ext. reserved rim, thick line, reserved handle zone, black below. If there is any slip on the ext. it is not apparent now. **Int.** black on the rim, thin reserved line at the turn of the rim to the body, slipped, three lines around the tondo, two unidentified objects with added red on one of them.

The exterior is somewhat unusual with a narrow reserved handle zone and a thicker than normal line above it.

Unattributed Cups with Pattern Decoration Only Preserved

L276 | Pl. 13, 1–3 arachne.dainst.org/entity/6861604

Inv. Z 94.5.110 Screening Area 5; inv. Z 94.53 □ Q 94.05; inv. Z 94.59 □ Q 94.04; inv. Z 94.75 □ Q 94.05; inv. Z 94.95 □ Q 94.05; inv. Z 94.110 □ Q 94.04; Q 94.05

Eight non-joining frgs. from a slightly convex rim of a cup with junction to body.

D rim (est.) 23.0, Ht. rim 2.2, MPDim. a) 3.75, b) 3.6, c) 3.35, Th. 0.38

Ext. slipped, black in the top half of the rim, row of pendent pomegranates (three sepals) for the lower half, line at the junction of rim to body. **Int.** thin reserved line near the lip and another near the junction of rim and body, otherwise black.

Normally, a row of pendent pomegranates is used to decorate the border of a tondo, like **L105**. Decorating the exterior of the rim with such pomegranates is very unusual, but it is found on two other rims (from Samos and Porto Saturo) which cannot be attributed to a painter since just the rims are preserved (Stibbe 1997, 101 f. no. 77 fig. 23 pl. 12, 7 and p. 130 Anhang 2 pl. 16, 3. 4). Both of them have the three short sepals as here, but with cross strokes on the stems of the pomegranates. See also **L277** with the cross stroke on the stem, but just two sepals.

Cups with such convex rims are put in Stibbe's Group VIII, and have a long period of use (Stibbe 1972, 29–36 figs. 24–42, ca. 565–530 B.C.).

L277 arachne.dainst.org/entity/6861605

Inv. Z 94.204.110 □ Q 94.10

Rim frg. from a large, thick-walled cup.

MPDim. 4.3, Th. rim 0.45

Ext. black line at the lip, slipped, row of pendent pomegranates (two sepals) with a short cross stroke on the stem of each. Inscription on the interior rim in neat letters, E.] ΝΟΣ, written upside down, right to left (if the cup is standing). **Int.** black, reserved near the junction of the body, one thin line.

The first letter should be a vowel, so the short horizontal stroke preserved at the break can best be read as an epsilon. Presumably, the masculine singular nominative ending may be understood as belonging to the name of the dedicator. The row of simple pomegranates on the rim exterior is unusual here. Other rims with pendent pomegranates on the exterior and black interiors have three sepals rather than just the two as here, see **L276** with references. Stibbe offers no discussion of dating for these unusual rims.

L278 arachne.dainst.org/entity/6861606

Inv. Z 06.84.27 □ Q 06.05

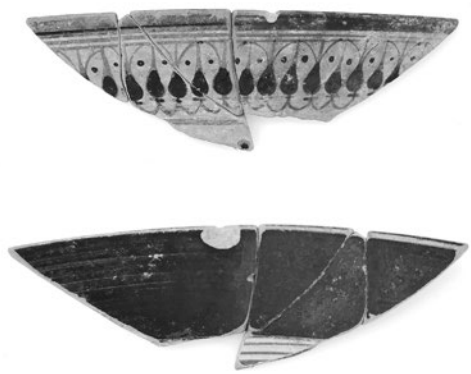
Two rim frgs. (2 joining pieces in one frg.) from a thin-walled vessel.

MPDim. a) 4.3, b) 2.2, D rim (est.) 16.0, Th. 1.3

Ext. line at the lip, slipped, double chain of closely packed pomegranates with three sepals (every second pomegranate linked) between thin lines. **Int.** black except one reserved line just below the lip.

Only the Arcesilas Painter uses a double pomegranate chain exactly like this, although upside down (Stibbe 1972, 111 pattern 7, no. 191), on a cup with fragments now in both Samos (K 1203, K1541, K2402) and Berlin (478x, 460x). Variations on the double pomegranate chain are found with vases by the Rider Painter (Stibbe 1972, 156 pattern 14) and the Naucratis Painter (amphora in Toledo, OH 64.53) or to be compared with him (Stibbe 1972, 54 patterns 1. 2). The Toledo amphora is dated by Stibbe (1972, 78) to ca. 570–555 B.C. and the cup in Samos and Berlin to ca. 565 B.C. (Stibbe 1972, 109 f.). The cup rim here presumably belongs to about the same time.

Ca. 570–555 B.C.



L279 arachne.dainst.org/entity/6861607

Inv. Z 06.66.74 □ Q 06.05; inv. Z 06.84 □ Q 06.05 (now inv. Z 06.68.74 in ink on sherd)

Frg. (4 joining pieces) from the rim and turn to the handle zone of a cup.

D rim (est.) 20.0, Ht. rim 2.9, Th. 0.3, MPDim. 11.4

Ext. reserved, black lip, two thin lines, bud chain with alternate buds partially open (three sepals and cross stroke below) with a dot between each, thin line at the junction of rim and body, unintelligible object in the handle zone, perhaps from a black-figure frieze. **Int.** thin reserved slipped line at the lip otherwise black rim, slipped tondo begins at the junction of rim to body, three thin lines, red line as a border for the tondo.

The use of a lotus-bud chain to decorate the exterior of a cup rim is not uncommon in Laconian, being used by different painters, but not consistently by any particular group or in association with other specific secondary ornaments. Three rim fragments from Miletus have bud chains on the exterior, and a secondary ornament (two with pomegranates, and one with another bud chain) on the interior (**L118**, **L119** and **L219**). Some other cups with lotus-bud chains on their exterior rims include, by the Naucratis Painter or probably by him, Stibbe 1972, no. 29 fig. 11 (Munich 382, *CVA* Munich 6, pl. 289, 1. 3. 291, 1 with broad buds against a slip background and black interior, from Stibbe's Group VII dated by him [1972, 24–28] ca. 565–530 B.C.), no. 49 pl. 23, 5 (int. pomegranates), no. 57 pl. 26, 1. 2 (int. black), no. 59 pl. 26, 5. 6 (int. myrtle); by the Boreads Painter, Stibbe 2004, no. 70 (4) pl. 11, 3. 4 (int. black, Group Aa for this painter dated ca. 575–570 [Stibbe 2004, 35]); by the Hunt Painter, Stibbe 1997, no. 62 pl. 10, 15–18 (int. figured scene), see too Stibbe 1997, Anhang 4, 131–135 pl. 16, 8–11;

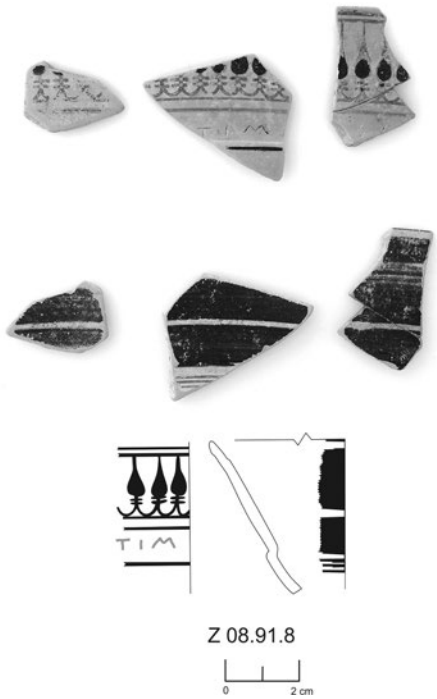
including other fragments in Stibbe 1972, 247 f. no. 206 a. b pl. 68, 3–6; Stibbe 2004, 59 Nachtrag Aa, pls. 28. 29; by the Rider Painter, Stibbe 1972, no. 298 pl. 103, 2 (int. black, Group C dated ca. 560–550 B.C., Stibbe 1972, 161), no. 301 pl. 105, 2. 3 (int. tongues and black, Group D dated ca. 550–540 B.C., Stibbe 1972, 161).

Regarding a rim/handle zone fragment in Samos, Stibbe (1972, 80 no. 57 pl. 26, 1. 2) says that this is the only example up to that time of a very fine, thin-walled and small cup type (Group VI, dated by Stibbe [1972, 23] ca. 575–565 B.C.) in the corpus of the Naucratis Painter or his circle. It also has a black interior, like the five examples from Miletus.

The placement of a lotus-bud chain on the neck of an amphora in Toledo by the Naucratis Painter (Stibbe 1972, no. 41 pl. 22) and on a hydria in the manner of the Hunt Painter in London (Stibbe 1972, no. 270 pl. 89), as the uppermost frieze of secondary ornament on these vases, is similar to its appearance on cup rims.

At Miletus, however, five such rims, all of them without slip, and all with black interiors, were found (besides **L279**, there are also **L280**–**L283**). This suggests an unusual regularity, perhaps owing to a narrow time frame for their arrival at Miletus, although, as one expects for Laconian, all five of these have some variation on the bud chain. The buds tend to be small and tightly packed, and the reserved rim and handle zones probably imply a date in the second half of the sixth century, probably within the third quarter. While there is no good way to show which workshop produced these neat, small cups, the interior ornament tends to point to that of the Naucratis Painter.

Four similar rim fragments, unslipped and with black interior rims, were identified by Walter-Karydi (1973, nos. 452–455 pl. 54) as Samian. If she were correct, then these pieces at Miletus might also be East Greek imitations of Laconian. But it is difficult to accept this without support from clay analysis since otherwise the pieces look genuinely Laconian. While there are a few imitations of East Greek ornament on Laconian vases (see **L172**), there is no immediate reason to think that the fragments in Samos or these in Miletus are imitations of Laconian ornament on East Greek cups.



L280 arachne.dainst.org/entity/6861608

Inv. Z 08.91.8 □ Q 08.19; inv. Z 08.92 □ Q 08.19

Three rim frgs. (2 joining pieces in one frg.) from a fine thin-walled cup. Good cream slip on the interior tondo.

MPDim. a) 4.3, b) 3.6, c) 2.6, Ht. rim 3.3, Th. rim 0.25

Ext. reserved rim and handle zone, two thin lines, lotus-bud chain with two cross strokes below each bud, two thin lines, thin line at the junction of the body. Inscribed letters on a)]TIM[, b)]Σ[A (four-stroke sigma). **Int.** black rim except for a reserved line at the lip and one at the mid-rim, slipped below the junction of rim to body, three thin lines.

The height of the rim and thinness of the wall suggests a very fine cup, perhaps a Laconian response to Athenian Little Masters lip cups from the mid to third quarters of the sixth century. The lack of slip is another feature suggesting imitation. The inscription indicates that its owner wished to have his gift to the goddess remembered.

For a similar lotus chain with two cross strokes below each bud, but used in the handle zone, see **L113**. For other cups with this bud chain type, see Stibbe 1972, 56 pattern 2, p. 226 no. 85 (ornate cup rim of the Naucratis Painter's workshop, ca. 565–560), and another, though with every second lotus bud linked, is found in the handle zone of a late Laconian cup from Sparta (Stibbe 1972, 61 pattern 3 no. 103; Droop 1910, 19 f. fig. 8) dated ca. 530–520 B.C. For a cup rim with closely packed lotus buds on the exterior of a reserved rim but without the pairs of cross strokes, see **L282**.

Ca. 540–525 B.C.

L281 arachne.dainst.org/entity/6861609

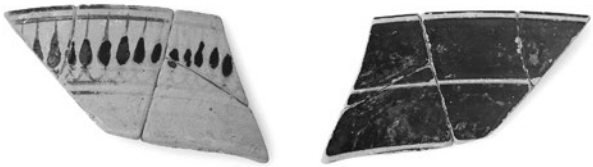
Inv. Z 06.113.15 □ Q 06.08

Rim frg. from a small, thin-walled cup. No slip.

MPDim. 5.0, Th. 0.2, D rim (est.) 16.0

Ext. reserved, bud chain between thin lines. **Int.** black, thin reserved line at the lip and the junction of rim to body.

L281 and **L282** have very similar exterior rim decoration, but they come from separate cups since the interior of **L282** has a reserved line midway down the rim.



L282 arachne.dainst.org/entity/6861610

Inv. Z 06.96.8 □ Q 06.16

Frg. (4 joining pieces) from the rim of a small, thin-walled cup. Paint is faded, worn. No slip.

MPDim. 7.7, Th. 2.0

Ext. reserved, closely packed bud chain between thin lines in the upper half of the rim. **Int.** black, thin reserved line at the lip, midway down the rim and at the junction of rim to body.

Compare the exterior rim decoration with **L279–L281**.

L283 arachne.dainst.org/entity/6861611

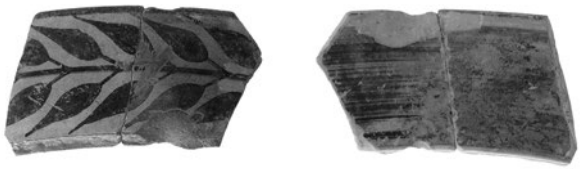
Inv. Z 94.149.11 □ Q 94.10; inv. Z 08.399 □ Q 08.69

Rim frg. (2 joining pieces). Paint is dark brown.

PHt. rim 2.5, Th. 0.3, MPDim. 3.6

Ext. reserved or lightly slipped, line at the lip, row of narrow buds (single long sepal, cross stroke at the base of each bud) with a dot between each. **Int.** reserved line at the lip, otherwise ›black‹ (here dark brown).

A similar pattern as this row of buds with dots can be found on Droop cups by the Chimaira Painter and the Hoplite Painter, but in the handle zone, not the rim, see Stibbe 1972, 180 patterns 14. 15 nos. 353–355 pl. 130 (Chimaira Painter); Stibbe 2004, 108 fig. 14 a (Hoplite Painter). See also a similar pattern, but with pairs of dots by the Rider Painter, Stibbe 2004, 78 pattern 10. These normally had black paint on both interior and exterior of the rims except for a reserved line near the lip, as here.



L284 arachne.dainst.org/entity/6861612

Inv. Z 04.5.29 □ Q 04.03; inv. Z 04.12.45 □ Q 04.03

Rim frg. (2 joining pieces) from a large cup. Light brown clay; brown-black paint.

D rim (est.) 31.0, Th. 0.5, MPDim. 6.9

Ext. slipped, line at rim, myrtle branch (leaves pointing left). **Int.** black except one reserved line below the rim, slipped, thin line at turn to body.

For the appearance of the myrtle wreath, starting in the early sixth century, see Lane 1933/1934, 174. With a similar rim having a black interior and myrtle branch on the exterior, but going in the other direction, see two cups by the Naucratis Painter, Stibbe 1972, 63 Group E dated ca. 565–550 B.C., no. 33 pl. 18, 1 (ext.); E 662, *CVA* Louvre 1, III D c, pl. 3, 2 (int.), and Stibbe 2004, 203 Group D dated 565–560 B.C. no. 16 pl. 8, 5; and by the Chimaira Painter, Stibbe 1972, 61 pattern 8, no. 102; and for the attribution, Stibbe 2004, 236 no. 278; Pipili 1987, 61. 63 no. 164 fig. 89 (Doric or Droop cup, dated ca. 520–510 B.C.). The myrtle wreath is also used on the rim in conjunction with other secondary ornaments. It is very common in the handle zone on Droop cups (see Kunze-Götte 2000, nos. 69–86 passim pls. 31–34) and has a wide range of dates for its use in the sixth century.

L285 arachne.dainst.org/entity/6861613

Inv. Z 01.64.59 □ Q 01.14; inv. Z 01.84 □ unknown

Two rim frgs. Paint is medium to dark brown.

MPDim. a) 2.9, b) 2.7, Th. 0.45

Ext. slipped, myrtle wreath with leaves pointing left, dot at the base of each myrtle leaf. **Int.** slipped, line at the lip, alternating line, thin line.

See **L108** for the same myrtle wreath with dots at the base of the leaves (Stibbe 1972, 58 pattern 24, but not with a red stem; and compare p. 58 pattern 23, p. 92 pattern 7 for dots at base and tips of leaves). For myrtle wreath use generally, see **L284**. The interior rim with five lines separated by four thin lines is very unusual for Laconian. On East Greek Little Masters cups, it is common to find the use of the myrtle wreath on the exterior, and the interior decorated with very fine lines, or sometimes like here with thin lines alternating with wider ones. It is likely that the interior rim pattern here was influenced by those cups, see Walter-Karydi 1973, varia on pls. 44. 45. 51. For a series of white bands on the interior of a lakaina, see Stibbe 1997, 66 fig. 9; Stibbe 1990a, 92 no. D4 pl. 7c, though not with any clear link to the interior of this cup.

L286 arachne.dainst.org/entity/6861614

Inv. Z 94.133.13 □ Q 94.07

Rim frg. from a small cup.

MPDim. 2.0, Th. 0.2

Ext. slipped, thin line, careless pomegranate net with two levels. **Int.** slipped, gear pattern between thin lines.

The careless two-level pomegranate net suggests a later date, perhaps the third quarter of the sixth century, but the gear pattern can be found earlier, see for example **L105**, where it appears as the border of an exergue (?) on a cup painted by the Naucratis Painter. It is also found on a cup by the Hunt Painter from Stibbe's Group D which he dates ca. 550–530 B.C. (Stibbe 2004, 56 pattern 12, p. 66 no. 138 (16) pl. 43, 1; Stibbe 1972, 131 for Group D of the Hunt Painter) and in a variant on a fragment which Stibbe suggests should be compared with the Rider Painter (Stibbe 1972, 158 pattern 14, no. 330 pl. 117, 2. He identifies the fragment as a fruit dish on p. 162, but as a phiale on p. 287). Since the Hunt Painter does not use the pomegranate net, one would expect that this fragment was painted by someone in the Naucratis or the Rider Painter's workshop.

Ca. 550–530 B.C.

L287 arachne.dainst.org/entity/6861615

Inv. Z 06.151.25 □ Q 06.23

Body frg of a small cup. The paint has worn off the exterior except on the buds where it was applied more thickly.

MPDim. 3.8, Th. 0.25

Ext. reserved (?), double chain of tightly packed lotus buds, line, two thin lines. **Int.** black.

The double chain of buds is not very common; it is used by the Naucratis Painter in several ways (Stibbe 1972, 55 patterns 5. 6. 9, p. 56 pattern 12; Stibbe 2004, 13 patterns 1 and 3); and by his followers (Stibbe 1972, 61 patterns 1 and 3), by the Boreads Painter twice (Stibbe 1972, 91 patterns 14. 15), by the Arcesilas Painter just once (Stibbe 1972, 111 pattern 13), by the Hunt Painter once, and twice »in his manner«, but in a fancier way (Stibbe 1972, 127 patterns 4 and 10). In general these vases have been dated ca. 565–560 or a little later.

Ca. 565–555 B.C.

L288 arachne.dainst.org/entity/6861616

Inv. Z 06.142.10 □ Q 06.21; inv. Z 05.82.10 □ Q 05.7

Body frg. (2 joining pieces).

MPDim. 5.4, Th. 0.4

Ext. slipped, red band between thin lines, rays, two thin lines. **Int.** group of three thin red lines over the lower part of a black zone, reserved line, thin red line, slipped, three thin lines, red band applied over a black band.

The sets of lines around the interior clearly mark off a very small medallion area either with more lines or perhaps a central rosette.

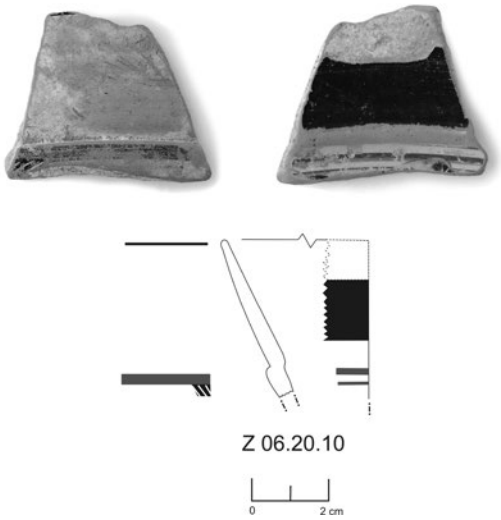
L289 arachne.dainst.org/entity/6861617

Inv. Z 04.55.30 □ Q 04.02

Body frg. of a thin-walled cup.

MPDim. 3.6, Th. 0.3

Ext. reserved handle zone, slipped below, red-black line between thin lines, rays. **Int.** black zone, slip, thin line at the start of a central medallion (?).



L290 arachne.dainst.org/entity/6861618

Inv. Z 06.20.10 □ Q 06.06

Rim and body frg. from a large cup with offset rim.

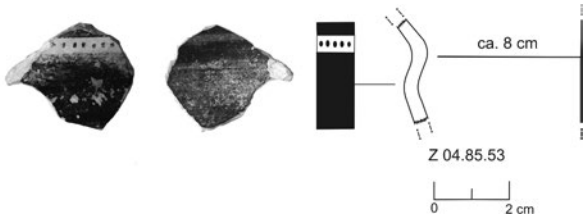
MPDim. 5.9, Ht. rim 3.4, Th. rim 0.4

Ext. reserved rim and handle zones, line at the junction of rim to body, part of the incised handle palmette. **Int.** black rim, slipped, two thin lines, two unidentified objects.

From a similar vase as **L186**, but with a reserved rim/handle zone.

Black-Painted Cups

These cups were first recognised as Laconian by Hayes at Tocra[174]. Since then, they have been found and identified on many sites, and treated by Stibbe as a group in more detail, part of his Group E: cups with low base moulding[175]. Stibbe traced their development from before 550 to about 500 B.C. Imitations have been reported, for example from Olympia and Thasos, and others seem likely[176]. A group of more than two dozen was recently published from Olbia[177].



L291 arachne.dainst.org/entity/6861619

Inv. Z 04.85.53 □ Q 04.05

Body and rim frg. The curve from rim to body is less sharp than for normal cups, though the thickness of the wall is about the same.

MPDim. 3.4, Th. 0.4

Ext. rim, black band, slipped band decorated with a row of small dots; body, black. **Int.** black, red line on the rim.

This and **L292** belong to a very common type of plain Laconian drinking cup with a row of leaves in the handle zone. The leaves decline in quality till they become simply a row of dots. D. Williams (1993, 573 f.) provided a list of examples and range of distribution. The row of dots instead of leaves as decoration has been dated to the last quarter of the sixth century, among the latest Laconian at Miletus. It is possible that other fragments of such cups are still to be found in the storerooms at Miletus.

525–500 B.C.

L292 arachne.dainst.org/entity/6861620

Inv. Z 94.70.20 □ Q 94.06

Body and rim frg. Soft, orange clay, shiny black paint.

MPDim. 2.8, Th. 0.25

174 Boardman – Hayes 1966, 89 f. 94 f. nos. 998–1017 fig. 45 pls. 68. 69.
175 Stibbe 1994, 66–70. 174–183, especially 68 f. ›subgroup Ec: black-glazed, row of leaves or dots in handle-zone‹.
176 Stibbe 1994, 68; for possible Thasian imitations, Koukouli-Chrisanthaki – Marangou 2012, 330 f. fig. 16 c. d.
177 See Buyskich 2013, 178–181 nos. 11: 1–29 pls. 174–178.

Ext. slipped, black band, row of small dots on the rim, thin line at the junction of rim to body, black below. **Int.** black.

Close to **L291** in decoration, but the wall is thinner.

525–500 B.C.

Other Inscribed Sherds (besides L69, L106, L277, L280 and L359 [Bell Krater])

L293 arachne.dainst.org/entity/6861621

Inv. Z 91.38.197 □ Q 91.31

Rim frg. with one letter incised.

MPDim. 2.5, Th. 0.2

Ext. slipped, black line and two thin lines at the lip. One incised letter, omicron or delta perhaps. **Int.** thin reserved line at the lip, the mid rim and at the junction to the body.

Similar rim sherds with black interiors, except for a reserved line or two, and exteriors with a band and two or three thin lines were attributed to the Boreads Painter by Stibbe (1972, nos. 149. 177. 178 pls. 54. 55).

L294 arachne.dainst.org/entity/6861622

Inv. Z 91.79.12 □ Q 91.32; inv. Z 91.26 □ Q 90.40

Two rim frgs. broken at the junction to the body. Very good paint, and clay. It is not certainly Laconian, especially with the unusually simple decoration.

MPDim. a) 3.2, b) 3.6, Th. 0.3

Ext. black band, three thin lines, slipped. Sherd a) has three incised letters, – A]N E Θ [E K E – , written upright on the lower edge of the rim before the offset to the body. The epsilon has three downward sloping horizontal strokes, the last of which joins the vertical bar well up the stroke, and the theta has crossed strokes in its interior. **Int.** black except a thin reserved line at the lip.

Other Shapes

The previous two sections were devoted to cups (Laconian II cups, and black-figure and patterned cups). The following section discusses a variety of other drinking vessels (table 4), including lakainai, a skyphos, so-called bell kraters (or ›beakers‹), a kantharos, chalices, goblets and mugs, but it also includes non-drinking vessels, albeit ones created for wine-drinking contexts, i.e. kraters, a dinos, and oinochoai[178]. Only two other shapes which do not clearly fit this context appear here: fruit-stands and aryballoi. The purpose of the latter is clear enough. It is a closed shape whose contents may be more important than the vase itself as a trade item, perhaps even as a votive left in the sanctuary. It should not be surprising then that the aryballoi here are also the vessel type most consistently not decorated in black-figure, or even black patterned designs, but rather in simple lines and circles. It is unclear what purpose the so-called fruit-stands or ›fruit dishes‹ served, but one presumes that they contained items of food in a banqueting setting, for instance.

Shapes	No. of Entries
kraters	39
dinos	1
large open vessels	6
oinochoai	3 or 4
lakainai	6
skyphos	1
small open vessels	2
›bell kraters‹ or ›beakers‹	3
kantharos	1
chalices	9
two-handled small goblets	2
cylindrical mugs	2
fruit stands (?)	3
stand (?)	1
aryballoi	23
small closed vessel	1

Tab. 4 Other shapes and number of catalogue entries

178 No Laconian trade amphoras were identified by Naso (2005, 77) in his preliminary study of trade amphoras at Miletus, but see n. **192** below.

Only a few of the vessels in this part of the catalogue can be attributed to known vase painters, most notably the krater recently published as a work by the Painter of the Taranto Fish, and other fragments which can be associated with his hand through their similar secondary ornament[179]. The Naucratis Painter is recognised as having painted the largest number of different shapes. This is reflected in the corpus from Miletus. Besides several kraters by him or in his manner[180], there are also two oinochoai, a chalice showing his hand or influence[181], and an aryballos that is certainly his[182]. The two fruit-stands, if indeed they are fruit-stands, and not cups with short, wide-stemmed feet, can be associated with the Arcesilas and the Boreads Painters from the style of their tondo decoration, although no fruit-stands by these painters are known otherwise[183]. Finally, there are the chalices that were done by the Hunt Painter or at least in his manner[184]. Stibbe decided to attribute chalices and some cups of similar style from the Artemision on Samos to a new painter, the Miniatures Painter, rather than keep them with the Hunt Painter[185]. His arguments, however, are not entirely persuasive, so the idea of a recognizable hand called the Miniatures Painter has been set aside here, pending more evidence of a distinct hand, as Pipili has also suggested should be done[186].

Open Vases

Kraters

Stibbe produced a detailed study of these popular Laconian vases for mixing wine and water[187]. This was accompanied by an analysis of their widespread distribution across every part of the Mediterranean[188]. A focus on the distribution and trade in kraters was continued and supplemented by the more recent work of Coudin who counted 59 vases for mixing wine from the region of East Greece and Rhodes, of which 49 were regular kraters[189]. The great majority of them were from Samos (about 38)[190]. This, however, now has changed significantly with a minimum of 16 kraters from Miletus, and more likely closer to 20 to 22 of them, as represented in the catalogue. For patterns of trade in Laconian products, Williams also offered some comments, based especially on finds of black-painted pottery at Aegina[191].

As lists of rim and shoulder fragments respectively, tables 5 and 6 help to estimate a minimum number of kraters among the Laconian finds at Miletus, from various parts of the site. In total, a minimum of 15 different krater rims and nine different decorated krater shoulders are represented. The minimum number of kraters, if one assumes that the two sides of a krater had the same rim decoration (which is usually but not always the case), is 16 (15 different rims + one krater known only from its shoulder found at the Athena Temple). The actual number is no doubt higher given that many kraters are represented by just one piece, and there are at least nine different decorated krater shoulders represented. A conservative estimate then of the number of Laconian kraters at Miletus is 20 to 22 if some of the shoulder pieces belong with some of the krater rims here.

179 **L295**, Schaus 2015, 7. 14. 16–21. 57–59 no. 24, figs. 23–25, and krater shoulder fragments »to compare«, Schaus 2015, 8 (listed under »to compare, s«), 34. 61–65 figs. 27–34.
180 **L298**, **L311**, **L336**, **L338–L340**.
181 Oinochoai, **L344** and **L347**; partly open vessel, **L342**; chalice, **L366**; as well as a kantharos possibly by him, **L358**.
182 **L377**.
183 **L374** (perhaps the Arcesilas Painter); **L375** (Boreads Painter workshop). Only cups have been attributed to the Arcesilas Painter with assurance, but krater fragments in Berlin were thought probably to be his (Stibbe 1972, 113. 119. 280 no. 202), and lakaina fragments in Sparta were considered to be in his manner (Stibbe 1972, 113. 119. 280 no. 205). The volute krater from Terravecchia di Grammichele, published by Bacci (1988; Pelagatti 1990, 168 no. 99 pl. XV [colour]) was thought by Stibbe (1989, 126; 1990b; 2004, 45. 51. 216 f. no. 9 [122] pl. 23) possibly to be an early work by this painter, but it has now been attributed to the Painter of the Taranto Fish (Schaus 2015, 7. 14. 16–20 no. 26).
184 **L360–L363** and **L365**.
185 Stibbe 2004, 124–146. 247–250 nos. 1–9. 17–22 (368–376. 384–389) (chalices); nos. 10–16 (377–383) (cups); Pipili 2001, 56. 60–79 nos. 31–39.
186 Pers. comm.
187 Stibbe 1989; he and others had studied the shape earlier, see Stibbe 1989, 7 nn. 1. 2. 4.
188 Nafissi 1989, 341 kraters.
189 Coudin 2009a, 25–29, out of 860 mixing vessels in total.
190 Stibbe (1989, 20) says ›some twenty fragmentary kraters‹ from the Heraion on Samos; while on pp. 154. 156, he also lists two from Izmir (Smyrna), one from Lesbos, four from Rhodes, three from Sardis, but none from Miletus.
191 Williams 1993, 593–596.

Site	Cat. no.	Rim Pattern and Height
Aphrodite Sanctuary	**L295**	rays + prone square S's
Aphrodite Sanctuary	**L319**	3-stroke broken meander between bold reverse Z's
Aphrodite Sanctuary	**L314**	squares between dot rows
Aphrodite Sanctuary	**L318**	3-stroke broken meander
Aphrodite Sanctuary	**L322**	meander hooks, 4.3 cm ht.
Aphrodite Sanctuary	**L323**	meander hooks, 4.3 cm ht.
Aphrodite Sanctuary	**L324**	meander hooks, 4.3 cm ht.
Aphrodite Sanctuary	**L321**	meander hooks, 3.5 cm ht.
Aphrodite Sanctuary	**L320**	meander hooks, 2.8 cm ht.
Aphrodite Sanctuary	**L315**	broken H's
Aphrodite Sanctuary	**L328**	black, 3.4 cm ht.
Kalabaktepe	**L317**	3-stroke broken meander
Kalabaktepe	**L325**	meander hooks, 3.0 cm ht.
Kalabaktepe	**L329**	black, 3.5 cm ht.
Kalabaktepe	**L327**	black, 2.5 cm ht.
Old Excavations	**L326**	broken 5-stroke meander
Old Excavations	**L316**	bold backward Z's

Tab. 5 Krater rims

Site	Cat. No.	Shoulder Pattern
Aphrodite Sanctuary	**L295**	tongues, rays
Aphrodite Sanctuary	**L302**	tongues, 3-stroke broken meander, rays
Aphrodite Sanctuary	**L303**	tongues, chevrons, rays
Aphrodite Sanctuary	**L304**	meander hooks, rays
Aphrodite Sanctuary	**L305**	rays
Athena Temple	**L306**	tongues, meander hooks, rays
Kalabaktepe	**L307**	tongues, meander hooks, rays
Kalabaktepe	**L308**	big tongues
Old Excavations	**L309**	rays
Old Excavations	**L310**	rays

Tab. 6 Krater decorated shoulders

Stibbe divided Laconian kraters into 12 groups (labelled A to L), and of these, just four or possibly five groups are represented at Miletus: Group B – volute kraters; possibly Group D – pseudo-volute kraters; Group E – kraters with geometric decorated rims only; Group F – all black kraters; and Group G – large kraters. Only six kraters from Miletus belong to Group F, but there probably are more. When sorting was done on the fragmentary pottery after cleaning, it is likely that some black-painted fragments from Laconian kraters, and perhaps other shapes also, were put into boxes for storage without recognising their fabric or shape[192]. The one vase assigned to Group D is not certainly from a pseudo-volute krater, but since the only other appearance of similar decoration where the krater shape could be determined was a pseudo-volute krater, it was assigned to this group[193]. A number of fragments with decorated shoulders are either broken off above the belly decoration, or the belly is painted black. Parallels can be found in both Stibbe's Group B (volute kraters) and Group D (pseudo-volute kraters), but since no pseudo-volute handles have been found at Miletus, it is assumed that these shoulder fragments belong in Group B.

192 For example, Seifert (2004, 29. 49 f. 74 cat. nos. 215–221 pls. 85–87) publishes the results of analysis of over 200 amphoras (223 samples) found at Miletus from the Archaic period, of which her cat. nos. 215–221 are identified as Laconian.

193 Stibbe 1989, 31 f.

Volute Kraters

Stibbe Group B, ›Painted Figures‹ Subgroup
Painter of the Taranto Fish and Circle

This is the first important individual now distinguished in the development of Laconian vase painting – no longer to be regarded as one of the ›minor‹ or ›lesser‹ exponents, but in fact among the ›major‹ vase painters in Laconian pottery[194]. He decorated fine cups using both outline and black-figure techniques, but he also included other shapes, among which are fruit dishes, lakainai, kraters and phialai, showing some influence from Corinthian pottery, but also influence from East Greece. At the same time he demonstrated his own repertoire of imaginative secondary ornament with regular use of added red paint to enliven vase surfaces. Besides a variety of marine creatures, we now are able to distinguish his hand in human-figure scenes, particularly on kraters, along with a nascent menagerie of Corinthian-style animals. He influenced both the Naucratis and the Boreads Painters, with a career that must have spanned at least 20 years, ca. 595–575 B.C.[195].

Besides drinking cups at Miletus that can be attributed to this Painter (**L8–L11**) or those that are likely his (**L12–L13**), there are many others that would fit within this Painter's ›Circle‹ (**L14–L39**). It is with the krater shape, however, that the Painter forms a link with early figured work of the Naucratis Painter and the decorative ornament of the Boreads Painter. Most important here is **L295**, with human-figure scenes in the main zone on both sides of the krater, as well as an animal frieze below, and birds of at least two types on the decorated neck. The small fragment, **L296**, may also be his, but from a separate krater. Other small fragments of kraters are not well enough preserved to suggest a painter, although **L298** has a bird that is close to ones by the Naucratis Painter. There is some reason to think that other krater fragments at Miletus preserving at least some shoulder ornament (**L302–L310**) were also produced in the workshop of the Painter of the Taranto Fish and in fact are by his hand.

L295a | Pl. 14, 1–3 arachne.dainst.org/entity/6861623

Inv. Z 02.27.31 □ Q 02.2

Rim and neck frg. from a volute krater. The slip is a grey-buff colour.

D rim (est.) 42.0, Th. rim 1.5, Th. neck wall 0.95, Ht. rim 3.5, MP-Dim. 12.7

Ext. black on top of the rim; rim face, slipped, band of short rays (dog's tooth), bold broken meander (facing right) between thin lines and rows of dots, thin line; neck, slipped, file of at least two types of birds, water bird (to l.) with head turned back, crane with long beak and open wing (l.), only a small part of a third bird (?), likely a water bird (to l.) with head turned back. Added red on the middle section of the open wing. **Int**. black.

Schaus 2015, 7. 16–20. 57 no. 24a fig. 23 a. b.

Stibbe (1997, 48 n. 131; Stibbe 2004, 5) recognised that there was a group of vases from very early in the development of Laconian black figure displaying simple painting with sparse incision. He regarded these as anonymous, without sufficient character to distinguish hands. The fragments in Miletus (**L295**) belong within this group, but now provide enough information to distinguish at least one important painter involved in this early work.

A krater from the Heraion on Samos has the same rim decoration as **L295a** (Stibbe 1989, 24. 91 no. B2 fig. 4 pl. 2, 1, p. 131 pattern 28), as well as a decorated neck with a procession of unusual water birds (geese?) on one side and a siren and sphinx (?) on the other (Moustaka 2004, 56 f. 61–63 fig. 1, pl. 12; Stibbe 1989, 24. 91 no. B2, fig. 4 pl. 2, 1). The difference is that the birds, at least on one side of the Samos krater, are all the same type, while the Miletus krater has two different birds on the same side, neither being the same as the Samos ones. At first, the Samos krater was dated stylistically to the beginning of the last quarter of the seventh century (Moustaka 2004, 63; cf. Stibbe 1989, 24), but more recently Stibbe (2007, 257 ›Krater A‹) commented that the rim decoration belongs to the earliest stage of Laconian krater rim decoration, so before or around 600 B.C. This would presumably put it right at the very beginning of Laconian black figure, which, however, he credits to the Painter of the Taranto Fish. He puts his three cups in Taranto about the middle of this early development, ca. 590–580 (Stibbe 2004, 88).

194 See above, p. 24 under ›Laconian II cups‹. His hand was first identified by Pelagatti (1955/1956, 7 n. 3, p. 11 n. 3, pp. 12. 15 f. figs. 3–6) when publishing three of his cups found in a single tomb at Taranto. He was discussed by Stibbe (1972, 177 f.; Stibbe 1994, 62) and Pompili (1986a, 53–55), and his list of attributed vases expanded by Stibbe (2004, 91–93. 230–234) to 13 vases along with cups associated with his style/belonging to his Circle (16 vases, some of which are not particularly close). A study of the distribution of 30 vases attributed to his *atelier* by Coudin (2009a, 37 f. 84 table 13) suggested that the Painter may have worked in the Taranto – Satyrion area of south Italy, but this is no longer tenable. For a re-study of his work and expansion of his *oeuvre*, including vases from Miletus attributable to his hand, see Schaus 2015.

195 Schaus 2015, 39.

In Stibbe's 1989 study of kraters, only four rims (Stibbe 1989, nos. B2. D2. D3 and Reading 26.2.79 on p. 104 ›Outside the Catalogue‹ [E], pp. 128. 131 patterns 26. 27. 28) were catalogued as having a row of short rays at the top of the rim, of which only the Samos krater (K 7758, K 10744 and K 10745 combined) could be dated from its figured decoration; none could be dated well by shape. Now the Grammichele krater with similar short rays on its rim (Syracuse, Museo Regionale 87213) has been published. It comes from a tomb with over a 100 vases, ranging in date, perhaps from the second to the last quarters of the sixth century (Bacci 1988, 13 n. 3; Stibbe 2004, 51 n. 240). Since Stibbe suggested that this may be an early work of the Arcesilas Painter whose career he dated as beginning ca. 565, he would presumably date the Grammichele krater a little earlier, perhaps ca. 570 B.C. The proposed chronological gap between the Samos krater and the Grammichele krater (ca. 600 and ca. 570 B.C., respectively) needs to be narrowed. The Miletus krater, **L295**, with the same rim decoration and the typical small-headed, long-necked water bird of the Painter of the Taranto Fish on the neck should be close in date to the Samos krater, but ca. 600 B.C. is too early, by at least a decade especially now in light of the two other kraters which likewise have a row of tongues above a row of rays on the shoulder. One is Louvre E 690 with a heavy, drooping-tailed water bird below each handle (Stibbe 1986, pl. 46. 2; Stibbe 1989, 31. 95 f. no. D6 fig. 22 – »no later than c. 575 B.C.«) and the other, the krater body fragments from Miletus with figured decoration, **L295b–f**. Thus **L295a** must belong with these, given the Samos krater as a link for both the rim and the shoulder decoration of the two parts of the Miletus krater. The ›volute‹ handle, **L295g**, must belong to this as well, using the same line of argument. These three kraters, in Miletus, Samos and now Syracuse (Museo Regionale 87213, from Terravecchia di Grammichele), can be linked to two other kraters in all likelihood by the same hand, one in Paris (Louvre E 690, Stibbe 1989, 31. 95 f. no. D6 fig. 22; Stibbe 1986, 80. 93 no. D8 pl. 46; Schaus 2015, 7. 16–19 no. 23) and the other in Sparta (bell or kalyx krater, Pelagatti – Stibbe 1988, 16 f. 22 no. 4 figs. 8. 9 pl. IIIa [colour drawing]; Schaus 2015, 7 19–22 no. 27).

One additional comment may be made. Thomsen (2011, 74 f.) noted that the appearance of a flying water bird in Laconian vase painting is found otherwise only on the Grammichele krater. The appearance of another one on **L295a** is a notable addition.

Painter of the Taranto Fish.

Ca. 590–575 B.C.

L295b | Pls. 14, 1 and 15, 5. 6

arachne.dainst.org/entity/6861623

Inv. Z 91.24.7 □ Q 90.40; inv. Z 92.92.64 □ Q 92.24; inv. Z 93.33.4 □ Q 93.12; inv. Z 93.33.128 □ Q 93.12; inv. Z 94.242.5 □ Q 94.12; inv. Z 93.33.127 □ Q 93.12; inv. Z 90.83 □ Q 90.40; inv. Z 01.71 □ Q 01.14; inv. Z 03.24 □ Q 03.4; inv. Z 03.32.31 □ Q 03.5; inv. Z 04.00.4 □ - ; inv. Z 04.8.25 □ Q 04.01; inv. Z 04.10 □ Q 04.01; inv. Z 04.71 □ Q 04.01; inv. Z 05.29.19 □ Q 05.08; inv. Z 07.10 □ Q 07.01.

Nineteen pieces making up eight separate frgs. from the belly and shoulder with turn to the neck, from a volute krater. (8 pieces join in one frg., 3 pieces in another and 2 pieces in two others). Clay is medium brown, greyer in the core, fine, medium hard; shiny black paint, but worn thin in places; thick buff slip; matt red paint (this has turned orange [from the cleaning process] on five frgs. with a shield, but not on a sixth joining piece). The surface has worn on some frgs. more than on others.

MPDim. a) 12.8 (8 joining pieces), Th. 0.7, b) 10.0 (2 pieces, feet and boar?), Th. 0.7, c) 6.8 (2 pieces, lion's body), Th. 0.55

Obverse: **Ext.** slipped, tongues in frames on the shoulder just below the neck, band of pendent rays, line, then figured scenes on each side; obverse: one almost complete naked male and two partial ones (lower legs of one, legs and torso of the second) walking (r.), two of the figures carry a shield and the edge of a third shield (carried by a missing fourth figure) is seen on the far right edge. The most complete figure wears a helmet and is unbearded. He is missing only his upper right arm and upper legs. Neither of the two better preserved figures carries a weapon. Below the base line for the scene is an animal frieze with a lion and a large animal, probably a bull (r.). **Int.** black, except a band directly under the turn of the shoulder.

Reverse: **Ext.** slipped, frgs. including a handle stump showing the left edge of a band of pendent rays, the head, naked torso with raised arm and upper legs of a first youth (r.), the naked torso with one arm hanging down and thighs of a second youth (r.), and, if they belong (the wall thickness is not quite the same as other frgs.), two frgs. with one having the naked lower torso of a third youth (r.) who is facing another naked figure with prominent belly (?) (l.), and the second frg. with the toe of a figure (r.) and the foot of another figure (l.) resting on a ground line. Since these figures are not carrying shields, they should not be part of the shield-bearers procession. The first (at the left) is striding, with his right arm raised high so that his hand disappears in the black paint around the base of the handle. He may have held a spear, and this may just be visible coming out of the black paint around the handle just above his forearm; however, the surface is worn and several large flakes of slip have been lost, so any identification is poor. It is possible that it was rendered in red paint only, like the spears on an early krater in Samos (Moustaka 2004, colour plate III, 2). The appearance of both pectorals on this figure means his chest is frontal, although his legs are in profile. He does not wear a helmet, suggesting he may be an athlete or a hunter.

Below the handle is the head and neck of a panther (r.) with frontal face, which must be posed at an angle to the naked youth, acting as a divider between scenes on two sides of the vase. The feline body on one frg. (inv. Z 03.32.31) may belong to this panther since the curve of the wall and its thickness suit here. The second naked youth on this side has one arm hanging down behind him with a vertical line down the middle of the upper part. An indentation indicates where the wrist was; the edge of the hand protrudes slightly just opposite the buttocks. This suggests that there was another object either in his hand or standing at his side, which appears to be just touching the figure's thigh. Since the oth-

er arm is not visible, it must have been held up or away from the body. Both youths have small genitals. The part of a facing figure on the third frg., if it belongs, seems to be the protruding belly of a naked figure (l.). This figure must be a little shorter, if what looks like his navel is identified correctly. A small sherd preserving a toe (r.) and a foot (l.) facing each other may belong with this frg. Added red on alternate tongues on the shoulder, on the warriors' shields, the lion's mane, muzzle and belly stripe.

Schaus 2015, 7. 16–21. 27. 29. 34–37. 43. 57–59 no. 24b fig. 24 a–d.

Besides the lion and bull (?) from the animal scene, there are parts of other animals, some of which may belong with this vase. A fragment with the bristles along the back of a boar (? r.) seems likely to belong, but the vertical curve of the wall is greater than other fragments from the animal frieze. Another has a base line and a second line below with the broad lower leg/paw of an animal, probably feline, perhaps belonging with the lion. A third has what might be the shoulder of a grazing animal. There is a ground line above this apparent shoulder, presumably for the figured scene above, and in that upper scene there are just traces of an object, possibly a filler like the flying bird or the lizard seen behind the last horseman on the left, on the two respective sides of the Grammichele krater. This third fragment is catalogued separately below, **L300**.

Details of interest: the incision is sometimes light and sketchy, for example, on the feet, and the face of the shield bearer. The crest of this figure's helmet breaks the plane of the band of rays. The line of the helmet crest was changed by being erased and then lowered slightly from the first attempt to paint it. Below the helmet, at the neck of the shield bearer, there is visible either a length of hair, or a neck-protecting flap. The shield is held in the left hand of the warrior, who pulls its plaited band somewhat towards himself. The second shield shows a similar plaited band on the shield behind the second male figure. This suggests that there were two plaited bands on each shield to provide grips for a warrior to hold and manipulate the shield.

One wonders what these shield bearers represent, since they are not wearing cuirasses, nor greaves, and they do not carry weapons although the position of their right hands and arms suggest that they should be carrying spears. One might consider a warrior dance, for example, at a religious festival. A terracotta metope from Sparta depicts a pair of naked hoplites walking to the right carrying shields in their left hands and spears in their right (although the spear shaft disappears behind their legs) in a very similar way as **L295b**. It is one of a series of metopes from an early building in Sparta showing processions of warriors to right and left, some on horseback[196]. Unfortunately, the context is missing.

In order to draw the shields, the painter used a compass. The same is found for the rosette of the ›volute‹ handle. A compass was also used on the Grammichele krater for shields and rosette, but it is not unique to this painter. The lion's head is unusual, with a small mouth and rather blunt-looking fangs, but he has a large snout, with the area between nose and jaw divided into three horizontal strips and painted red. The ›bull‹ is not common on Laconian black figure, but the animal cannot be a boar since it has no bristles and other animals are even less likely. For Laconian I bulls, see Margreiter 1988, 114 pl. 65, 728–734. 736; early Laconian black-figure bulls, Droop 1929, fig. 50 b; Naucratis Painter, Stibbe 1972, 78 f. no. 42 pl. 21, 2 (but probably closer to 570 than 550 B.C.); and Rider Painter, Stibbe 1972, 168. 170 f. 285 f. nos. 300. 304 pls. 104, 1. 107, 4. The position of the tail and the dip in the back support this bovine identification. The composition on the belly of the volute krater by the Naucratis Painter in Paris (Louvre E 661, Stibbe 1972, no. 42 pl. 21), with a bull between two lions may be the same as what was originally portrayed in the animal frieze here.

Including this vase, there are eight kraters now at Miletus which have a row of rays on the shoulder, either directly below a row of tongues or separated from the tongues by a row of broken meander of different kinds (see table 5, also listed in Schaus 2015, 8 (»to compare, s«). 61–64 figs. 27–34). Four are from the Aphrodite Sanctuary, one from Kalabaktepe, and one from the Athena Temple (the other two are from older excavations at Miletus). This is surprising since otherwise the ray pattern is very rarely found on the shoulder. One other krater that has it is in Paris, Louvre E 690 from Caere (Stibbe 1989, 31. 95 f. no. D6 fig. 22; Stibbe 1986, 80. 93 no. D8 pl. 46; attributed to the Painter of the Taranto Fish in Schaus 2015, 7. 16–19 no. 23). This has been dated by Stibbe (1989, 31) no later than ca. 575 B.C. on the basis of the water bird painted in added white below the handle, like those by the Painter of the Taranto Fish (Stibbe 1986, 80).

There are some similarities in the incision and the figured scenes between the Grammichele krater and **L295**. This krater, now in Syracuse, has a panther and a sphinx filling the spaces beneath the handles, like the Miletus krater with a panther below one handle. Both have hoplites wearing helmets and carrying shields. Both have a lion, with some similarities in their details. The short incised lines along the body and back leg are the same, and the belly stripe with short curved and

196 Förtsch 2001, 123 f. fig. 99.

double curved lines also are close. The tail of the Syracuse lion had to be raised and curled above its back to fit it in beside handle attachment. Details of the face are different between the two, but this may be caused more by a difference in date – with the Miletus one showing some inexperience, especially in the unusual red area between nose and mouth, but the separation between the lions' face and mane is the same on both.

The heads of the lion and panther are different on the krater in Syracuse, but the rendering of the human figures there display similarities, as does the body of the lion, to those on the Miletus krater. The figured field is substantially higher on the Miletus vase, allowing the painter to stretch his panther out between the handle attachments on the shoulder and even to continue it below the right attachment, then almost humorously to turn the panther's frontal head to look backward. On the Syracuse krater, the panther is brought up short to fit it in between the handle attachments. The snout of the lion on the Miletus krater between the nose and the teeth is done in added red, as observed above, and divided into several segments. This is rather unsuccessful. On the Syracuse krater, the lion has a more standard rendering of the snout, but its other features are very similar. The frontal face for the panther on the Miletus krater again looks less well developed than the Syracuse panther. The use of simple incised lines can be found on both kraters, as seen on the legs of the hoplites and naked males including the feet with just a small curved line for the ankle, a curved line to outline the calf of the inside leg but a shorter straighter line for the outer lower leg, a long curved line at the back of the thigh of the outer leg, a crescent on the buttock. This continues on the torso and head with a circle and curved line around a bulge for the nipple and pectoral muscle on naked chests, and the swath of hair sticking out at the back of the helmet. Sometimes eyes are simple circles, and sometimes they are circles set inside angled openings.

Another early krater decorated in black figure, but by a different painter, also has warriors, with raised spears, wearing only a helmet and carrying a shield (Moustaka 2004, 57. 60 Krater B figs. 2. 4 pl. 13, 1). There are, however, very few similarities to be noted with the krater in Samos by the Painter of Samos K 1044. The rendering of the shields and helmets, the legs of the warriors, and the lions in a figured frieze on the neck are all quite different from **L295**, see Stibbe 1972, 266 f. no. 344 pls. 124. 125, with additional pieces in Stibbe 1989, 25. 92 no. B6 fig. 7 pl. 2, 3; Stibbe 2004, 94 f.; and now see also Moustaka 2004, 57. 60 Krater B figs. 2. 4 pl. 13, 1, colour pls. 3. 4; Stibbe 2007.

There is another interesting comparison worth further comment, see Schaus 2015, 45–48. The Evangelidis Painter's name vase (now mostly lost) was found in the west necropolis of Samos and published by Evangelidis (1941). No other vase has been attributed to this painter. Stibbe (1972, 178. 181 no. 336 pls. 118. 119) noted that the photos and drawings of it »zeigen die Eigenart des ersten lakonischen Vasenmalers, der sich deutlich durch einen persönlichen Stil auszeichnet.« It is a very unusual vase, a hybrid between a ›baby feeder‹ and an oinochoe (Stibbe 2000, 59. 147 f. no. B1. Some pieces of it have been rediscovered in the Samos Museum [Vathy], see Stibbe 1997, 130 f. Anhang 3). There are enough similarities between this vase and the oinochoe from the Zaimis St. tomb deposit (Raftopoulou 1998, 134 f.; Raftopoulou 2006) that the two should at least be associated, and perhaps some relationship found. One obvious similarity is the menagerie of creatures (discussed below) and another is the secondary ornament: both have a band of rays or droplets decorating the base, fillers between the animals (though the oinochoe uses circle with dot and open triangle fillers, and the Evangelidis feeder uses incised rosettes), applied plastic heads to decorate the handles, and a wide band of tongues to decorate the shoulders. This at least provides a start in linking the two vases together, and their proposed dates, in the first quarter of the sixth century, would put them both at the very beginning of Laconian black figure. Stibbe (1972, 182) dated the Evangelidis vase ca. 590–580 B.C., while Raftopoulou at first (1998, 134) put the tomb in the ›first decades of the sixth century‹ but later (2006, 138) thought the vases belonged to Laconian III or the second quarter of the sixth century. The deposit of 22 vases may fit nicely ca. 580–570 B.C. because two of the ›bell kraters‹ are decorated with a procession of water birds on their rims. (The cock with circle and dot filler may also be found on a krater [?] wall fragment from Cyrene, Schaus 1985, 24 no. 83 pl. 5.)

Two ›bell kraters‹ from the Zaimis St. tomb deposit are important because they bring the whole group of vases into the realm of the Painter of the Taranto Fish. Raftopoulou (2006, 138) noted that the group shared a similar quality of shape and decoration and may have been made in the same workshop, perhaps by the same potter, but by different painters. The seven deep dishes and four ›salt bowls‹ certainly support the idea of a common potter, but the deep dishes, as far as one can tell, all seem to be decorated by the same painter as well. They may be linked to the oinochoe through the gorgoneion, where the Gorgon has high arching eyebrows, a mouth with two rows of teeth instead of one, and a less prominent chin. The shallow dish, on the other hand, which is very neatly painted with more elaborate secondary ornament, looks like it is done by the Naucratis Painter. The two ›bell kraters‹ appear to have water birds which are similar to those on the Taranto cups. This would seem to show that the Naucratis Painter and the Painter of the Taranto Fish were working side by side, presumably the former being a protégé of the latter. This brings us back to

the Zaimis St. oinochoe, and by association, to the Evangelidis vase. Both have features which are more closely in line with the expanded corpus of the Painter of the Taranto Fish. The lively wildlife, for one thing, is common to all. The Painter of the Taranto Fish loved water birds, but also has panther-birds with dotted plumage, both tuna fish and dolphins, a sea monster eating a fish, and if Stibbe is right in attributing the Basel cup to his hand, then there are scorpions and crabs too. If one then adds the creatures from the Miletus and Grammichele kraters, one can count lions, panthers, a lizard, a crane, a sphinx and a flying bird, not to mention horses. The Evangelidis vase and the oinochoe from the Zaimis St. tomb have cocks, including a pair with a centipede in between, waterbirds with a frog in between, sphinxes including a pair with a tall lotus bud in between, a Pegasus, lizards, panther, eagle, pigeon, a pair of boars with a bushy tree in between, and a gorgoneion with two lively snakes. Secondary ornament can also be matched between the two groups. A close inspection of details, especially of the figures like sphinxes and cocks, would help judge how closely the two groups can be associated, but as a first step, the Zaimis St. deposit needs a full publication.

A close comparison of the sphinxes on the Syracuse (Grammichele) krater and the Evangelidis vase reveals that they are very different and have to be kept apart. The Evangelidis vase though may still belong with the Zaimis St. oinochoe, linked by the centipede and reptiles, and perhaps by the cocks and sphinxes. The ›Pegasus‹ figure on the oinchoe looks very stiff and clumsy from the poor photo of it; if this is true, it cannot be associated with the Syracuse krater either. That would leave two separate early groups of black figure. The group around the Painter of the Taranto Fish, and the Zaimis St.-Evangelidis pairing.

Painter of the Taranto Fish.

Ca. 590–575 B.C.

L295c | Pls. 14, 1 and 15, 1
arachne.dainst.org/entity/6861623

Inv. Z 04.8.25 □ Q 04.1

Body frg. Clay, paint and slip are similar to **L295b**, although the slip is slightly grey, perhaps from a secondary fire.

MPDim. 4.35, Th. 0.55

Ext. slipped, naked torso and thighs of a youth (r.) with small penis pointed upwards, belly (?) with navel and incised hip line (?) of a large man (facing l.) in front of the youth. **Int.** black.

The half-moon line on the buttocks is smaller than on torsos of **L295b**, the genitals are painted outside the line of the thigh rather than incised within, and the buttocks are slightly more prominent. The apparently excited state of the penis is difficult to explain. Otherwise, the scale of the figure and the incised line for the front of the hip, are similar to figures on **L295b**.

L295d | Pls. 14, 1 and 15, 2
arachne.dainst.org/entity/6861623

Inv. Z 93.33.4 □ Q 93.12

Body frg.

MPDim. 3.9

Ext. slipped, toes of a foot (r.) and lower leg with foot of a second figure (l.) standing on a base line, unintelligible object in a frieze below. **Int.** black.

If this is identified correctly, then the feet may belong with the two facing figures on **L295c**. Below the ground line is a frieze with part of one figure, presumably belonging to the animal frieze on **L295b**. The careless incised lines around the foot on the right are similar to those of the shield bearers of **L295b**.

L295e | Pls. 14, 1 and 15, 3
arachne.dainst.org/entity/6861623

Inv. Z 03.34.79: Special

Body (?) frg. Burnt in a secondary fire, clay is dark grey, and the slip is medium grey.

MPDim. 3.5, Th. 0.6

Ext. slipped, lower part of a lion's (?) leg, two lines. **Int.** black.

While this may go with the lion on **L295b**, it was burnt in a secondary fire unlike the other pieces, and it is not clear that this is a lion's leg. The two lines below the lion's (?) foot are interesting since there is a similar double base line for the main frieze on the belly of the Grammichele krater, although it is not so uncommon, see Stibbe 1972, pl. 18, 3 for a krater by the Naucratis Painter, which has a band of rays below the animal frieze. This may also be the case on **L295e**.

L295f | Pls. 14, 1 and 15, 4
arachne.dainst.org/entity/6861623

Inv. Z 07.113.3 □ Q 07.25 (or inv. Z 07.115.3 □ Q 07.24)

Body frg.

MPDim. 2.9, Th. 0.6

Ext. slipped, part of the back of a boar with closely set incised vertical lines, and two wavy horizontal lines below. **Int.** black.

There is somewhat more vertical curvature to this fragment than is normal for krater body fragments, so it may

not belong with **L295b**. The clay is softer, and the ext. surface more worn, but the paint is similar. The bristles along the back of a boar are very commonly represented this way. The thickness of the wall and likelihood that this came from an animal frieze suggests that it belonged to a secondary frieze like that on **L295b**. Compare the boars on the Evangelidis vase (Stibbe 1972, no. 336 pl. 118) and for a boar in an animal frieze on the neck of a krater of about the same date, see Stibbe 1972, 266, no. 344 pl. 125, 2. If indeed it were part of an animal frieze, then it was probably depicted as the prey between two predators, similar to the belly frieze on the krater by the Naucratis Painter in the Louvre, see Stibbe 1972, no. 42 pl. 21, 2.

L295g | Pls. 14, 1 and 15, 6
arachne.dainst.org/entity/6861623

Inv. Z 05.134.9 □ Q 05.15; inv. Z 91.38.136 □ Q 91.31

Frg. (2 pieces) of a volute handle with ring support for attachment to the krater body. Two volute face plates are joined by a vertical plate at right angles which is attached to the top of the ring support. The clay is very hard, medium grey to grey-brown in colour, perhaps burnt in a secondary fire.

D ring support (est.) 12.0, Th. ring support 2.1, W handle 6.3, D volute disks (est.) 4.8, Th. handle wall 0.8, MPDim. 11.7

Ext. black except the disk ends which are slipped and decorated with rosettes (ten petals and a small circle at the centre of the better preserved rosette). A compass has been used to incise circles to guide the rosette decoration lines. **Int.** handle is reserved, ring support is black.

Schaus 2015, 7. 61 fig. 25 no. 24c.

This is a common handle type for Laconian volute kraters that can be associated with the Painter of the Taranto Fish and a student of his, the Naucratis Painter. There is another type which rises above the rim in a loop and is decorated with short transverse or diagonal stripes across the slipped handle edges. For a discussion and references for the two types, see Pipili 2014b, 28 n. 15, p. 29 n. 17. A third type, called by Stibbe (1989, 30–33) ›pseudo-volute‹ kraters, apparently begins at least as early as the disk with rosette type. This pseudo-volute type continues into the third quarter of the century. For two similar handles with void-petalled rosette disks from Cyrene with about the same number of petals on the rosettes, see Schaus 1985, 26 nos. 96. 97 pl. 6 (Stibbe 1989, 28. 94 no. B32). For complete kraters with rosette decorated handles, see Syracuse, Museo Regionale 87213 (Stibbe 2004, no. 122 pl. 23 from Terravecchia di Grammichele) by the Painter of the Taranto Fish (Schaus 2015, 7. 17–19 no. 26); the Castellani krater, Villa Giulia 50401, probably by the Painter of the Taranto Fish (Schaus 2015, 7. 29–31 no. 37 fig. 11); Louvre E 661 (Stibbe 1972, no. 42 pl. 21, 2) by the Naucratis Painter, and from Cerveteri, a piece also attributed to the Naucratis Painter (Stibbe 1989, 28. 94. 136 n. 106 no. B31 fig. 15 pl. 4, 3. 4). Similar handles have now been associated with a partially preserved krater by the Naucratis Painter (Stibbe 1997, 53 f. no. 4 fig. 2 pl. 2, 1–5). Given the better preservation of **L295b** than any of the other volute kraters at Miletus, it seems likely that this handle belonged with it.

L296 arachne.dainst.org/entity/6861624

Inv. Z 03.34.76 □ Special

Body frg. Burnt in a secondary fire, clay is grey, and slip is grey-buff.

MPDim. 3.3, Th. 0.6

Ext. slipped, head of a bearded male (r.) with an object resting on his shoulder. **Int.** black.

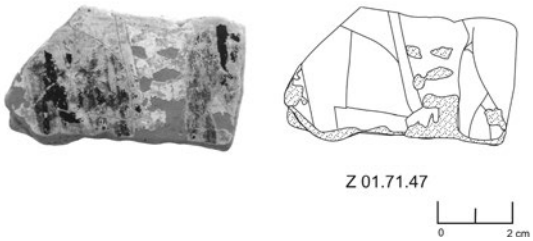
The head is a little too large to fit the naked figures processing to r. on the reverse of **L295b**, so this should be from another krater (or other large open vase). The eye with its eyebrow and the ear of this figure are close to those of the sphinx on the Grammichele krater, and the straight hair line, ear and eye are close to one of the youthful riders in the main scene of the same krater (Bacci 1988, figs. 8. 13). The line of the front shoulder is the same on this rider as well, as seen in the curved line at the bottom edge of **L296**.

One matter in need of an explanation is the little dots of paint in front of the figure's face. If this were a scene of Herakles fighting centaurs with a club, the centaur's branches with small leaves might leave such a pattern of dots when the surface is worn, as here. The Naucratis Painter produced quite an early depiction of centaurs on a krater from Samos (Stibbe 1972, no. 36 pl. 18, 4), and another krater, from Amyklai, with similarities to the same painter, also had such a scene (Stibbe 1972, no. 110 pl. 34, 3). A better preserved and more complete depiction is on a dinos by the Rider Painter in Paris (Louvre E 662, Stibbe 1972, no. 313 pls. 110, 4. 111, 2). None of these, however, is closely similar to the bearded figure on **L296**, who appears to be carrying a large object over his shoulder, bigger than a club.

Probably by the Painter of the Taranto Fish.

Ca. 590–575 B.C.

Other Painters



L297 arachne.dainst.org/entity/6861625

Inv. Z 01.71.47 □ Q 01.14

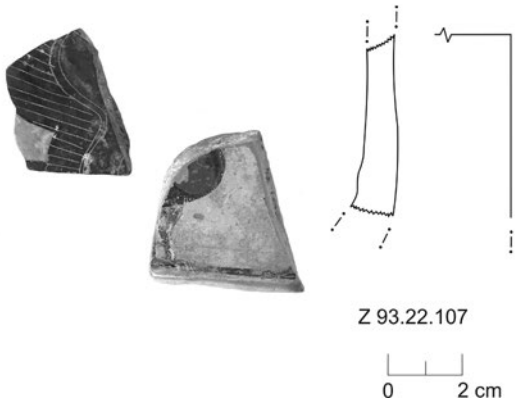
Body frg. Clay, paint and slip are similar to that on **L295b**. The ext. surface is worn and much of the paint and some slip has flaked away.

MPDim. 6.6, Th. 0.7

Ext. slipped, draped standing figure (r.?), thighs and one lower leg of a naked male (l.). **Int.** black.

The scale of the figures, and the thickness of the fragment both suit **L295**, but the naked figure here moves to the left, while most figures on **L295** move right; nor are the genitals depicted in the same way. Likewise, the draped figure is difficult to explain in what is preserved of **L295**.

Compare a krater in Samos by the Painter of Samos K 1044 (Stibbe 1972, no. 344 pl. 124, 3), where the legs of the warriors are similarly thickset, but the incised lines delineating the leg muscles are more numerous and bold. **L297** should come from another krater, not **L295**, and may be by a different painter.



L298 arachne.dainst.org/entity/6861626

Inv. Z 93.22.107 □ Q 93.11; inv. Z 05.52.14 □ Q 05.8

Two neck (?) frgs. with thickening at the junction of the shoulder on a). The added paint on both frgs. is dark orange, but this may be from the mild acid bath employed in cleaning the sherds since it is fugitive (see the note on this orange colour in **L355**, also **L295b**).

MPDim. a) (= inv. Z 93.22.107, bird chest) 5.8, Th. 1.1, b) (= inv. Z 05.52.14, bird wing) 5.1, Th. 0.7. Frg. a) is 1.1 cm thick compared with frg. b) which is only 0.7 cm thick, but this is at least partly explained by the thickening at the lower edge of a) where it meets the shoulder of the krater.

Ext. slipped, a) chest, legs and feet of a standing bird or siren (r.), feet of a second bird or siren (l.?), base line; b) open wing of a bird or siren (r.). **Int.** black.

The lack of any incised line on the bird's or siren's chest on a) suggests that its wings were shown open, which helps confirm the association of fragment b) with it. The upper part of the bird's leg on a) is unusually thick. The neck fragment, **L295a**, has a procession of birds to the left, so these pieces either belong to a different krater, as seems likely, or are from the other side of the same krater. The black-figure krater that Moustaka (2004, fig. 1 pl. 12) published from Samos has two different depictions on the neck; one side has alternating sphinxes and sirens facing to l., and the other has a procession of strange birds that look like ostriches, but may simply be long-legged geese, walking to r. The siren(s) or bird(s) here is close to the Naucratis Painter's sirens (compare Stibbe 1972, no. 42 pl. 21, 3) and not like the siren on the Painter of the Taranto Fish's krater on Samos (K 7758 g, Moustaka 2004, pl. 12 lower left), nor are the feathers all closed with a hook at the end. So it is best to consider them as belonging to a different volute krater.

Probably by the Naucratis Painter.

L299 arachne.dainst.org/entity/6861627

Inv. Z 93.22a □ Q 93.11; inv. Z 93.34 □ Q 93.12; inv. Z 01.74 □ Q 01.14

Three neck (?) frgs. of which b) has noticeable thickening at its lower edge, indicating the junction to the shoulder (?).

MPDim. a) (=Z 93.22a, feline nose?, base line) 3.5, Th. 1.0, b) (= inv. Z 93.34, feline foot) 2.5 Th. 1.1, c) (= inv. Z 01.74, bird's tail?) 3.2, Th. 1.15

Ext. slipped, a) horizontal line, nose (?) of a feline (?) to l., b) paw of an animal (r.) (feline?), c) unintelligible object with two incised vertical lines. **Int.** black.

The thickness of all these fragments suggests that they belong to a krater, but not likely to the krater body where the animal frieze is placed (e.g. on **L295b**) since the thickness of the body fragments of **L295b** is only about 0.6–0.7 cm. The neck rather than the lower body is a better possibility for their placement. (The known neck fragments are regularly thicker than the body fragments. E.g. the neck thickness of **L295a** is 0.9 cm, and of **L302**, it is 0.95 to 1.1 cm).

It is not certain what any of the objects are on these fragments, and it is very likely that they do not belong to the same krater, but perhaps even come from three different kraters.

L300 arachne.dainst.org/entity/6861628

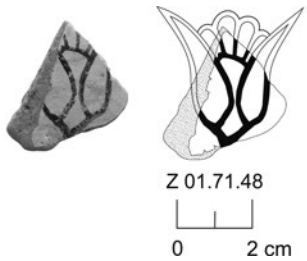
Inv. Z 01.20.11 □ Q 01.12.

Body frg. Clay and paint are similar to **L295b**; the slip is thick and adheres well since, despite the worn surface, none of the slip has flaked, as it has on other pieces (above).

MPDim. 6.0, Th. 0.68

Ext. slipped, unintelligible object overlapping a line (base line for a figured zone), small parts of two (?) unintelligible objects. **Int.** black.

The use of a base line to separate figured zones is similar to **L295b**, but none of the objects on **L300** seem to bear any similarity to objects (human or animal) on that krater.



L301 arachne.dainst.org/entity/6861629

Inv. Z 01.71.48 □ Q 01.14

Body frg. Clay, paint and slip are similar to Z 91.24.7, without any evidence of secondary burning.

MPDim. 3.4, Th. 0.6. The wall thickness of this frg. is a bit less than that of other frgs. from the volute krater, **L295b**

Ext. slipped, floral ornament (?). **Int.** black.

A simplified lotus either by itself or as part of a floral complex in outline is possible, perhaps placed between the supports of a handle as seen on a krater by the Naucratis Painter, see Stibbe 1972, no. 42 pl. 21, 3. The other possibility is as part of a band of florals decorating the belly of a krater, as on two kraters associated with the Painter of the Taranto Fish, see Schaus 2015, 7 no. 37 fig. 11 (Villa Giulia Museum 50401) and 7 no. 38 fig. 26 (Syracuse, Museo Regionale 24989).

Stibbe Group B, ›Secondary Ornaments and Black-glazed‹ Subgroup

Most, if not all, of the kraters with pendent rays on their shoulder are probably by the Painter of the Taranto Fish or at least his workshop, judging by the appearance of this pattern on shoulders of kraters that can be attributed to him. Its appearance on as many as eight more fragmentary kraters at Miletus besides **L295** is unexpected and noteworthy, and may mean that this painter supplied the East Greek market with significant orders of such vessels[197].

197 Schaus 2015, 34.

L302 | Pl. 13, 4 arachne.dainst.org/entity/6861630

Inv. Z 05.113.9 □ Q 05.15; inv. Z 01.64 □ Q 01.14; inv. Z 03.55 □ Q 03.5; inv. Z 05.51 □ Q 05.7; inv. Z 05.59 □ Q 05.7; inv. Z 05.99 □ Q 05.15; inv. Z 05.143 □ Q 05.7

Seven neck and shoulder frgs. with the stump of one vertical handle (3 pieces join to form one frg.). It is not certain that all these pieces belong to the same vase. The width of the tongues on the shoulder varies slightly between pieces, but within a rather narrow range of about one millimetre. Hard clay, fired orange-brown to dark grey. Shiny, black paint on some frgs., dull black or dull reddish-brown on others. The added red is now dark orange on two pieces, and in one instance, a dark orange tongue joins a piece where the same tongue continues as red. This change in colour of the added red might have been caused by the mild acid bath given to sherds to rid them of the hard calcium deposits on their surfaces when first excavated.

MPDim. a) 13.2, b) 10.4, c) 7.35, Th. neck 1.0, Th. shoulder 0.7, Th. handle stump 0.7

Ext. black neck and black on either side of the decorated body panel(s) including around the handle stump; slipped, tongues in frames, three-stroke broken meanders between lines, pendent rays, line. **Int.** black, except reserved directly below the start of the shoulder.

Schaus 2015, 8. 34. 61 fig. 27 »to compare s, 1«.

The width between tongue frames on two pieces averages about 0.95, and on two other pieces, it averages 1.05. Added red on every other tongue.

Laconian volute kraters normally are decorated with a band of tongues on the shoulder, sometimes with a narrower band of decoration below, for example, with broken meander, see Stibbe 1989, 28 no. B31 pl. 4, 3 for an almost complete krater with this decoration from Cerveteri, but late in the group, dated ca. 560–550 B.C. by Stibbe (1989, 28), although more likely a little earlier, perhaps ca. 575–560 B.C.

Three bands of decoration on the shoulder, as here, is otherwise unusual. To find at least five kraters (and possibly two more if one includes **L309** and **L310** which have only rays preserved on the shoulder, but probably had other bands of decoration also) at Miletus with three bands of decoration on the shoulder (this includes **L304**) is probably because a batch of kraters arrived at the city at one time, or within a short period of time. They were deposited in three different places, the Aphrodite sanctuary, the Athena Temple and the main Archaic period settlement area – Kalabaktepe (and two more places, again if one includes **L309** and **L310**). They should also all be quite early, probably Laconian II, in the first quarter of the sixth century, at a time when so many Laconian II bird cups were also being brought to Miletus. A krater in Paris (Louvre E 690, Stibbe 1989, 95 f. no. D6 fig. 22) and a krater from Samos (Moustaka 2004, 56 f. Krater A fig. 1 pl. 12), have a band of tongues and then rays directly below (seen on fragment K 7758 b of the Samos krater) without a narrow band of ornament between the tongues and rays. The krater in Paris is connected to the Painter of the Taranto Fish through the water bird in added white under the handle. This is a pseudo-volute krater (Stibbe's Group D) without the fully developed volute handle. **L295** likewise has the band of rays on the shoulder and is now attributed to the Painter of the Taranto Fish, although the Grammichele krater does not (it has just the rays on the top edge of the rim and a double row of rays at the base of the krater). Since the Samos krater (Moustaka 2004, 56 f. 63 Krater A, fig. 1 pl. 12) also is by the Painter of the Taranto Fish, this odd placement of rays on krater shoulders appears to be a characteristic of this workshop, or of the Painter of the Taranto Fish himself.

590–575 B.C.

L303 arachne.dainst.org/entity/6861631

Inv. Z 03.34.30 Special; inv. Z 05.43.40 □ Q 05.4

Two shoulder frgs. Grey-brown clay for a), grey to reddish-brown for b).

MPDim. a) 3.1, Th. 0.55, b) 3.75, Th. 0.7

Ext. slipped, lower edge of a band of tongues, line, horizontal chevron band, line, top of one ray. Added red on one tongue. **Int.** a) very thin black paint (under the bend of the shoulder at the neck), b) black.

Schaus 2015, 8, 34, 62 fig. 28 »to compare s, 2«.

The use of the chevron band is found on two vases by the Painter of the Taranto Fish, and for a third probably by this painter, see Schaus 2015, 67 patterns 27–30 on nos. 11. 12. 37. A cup on the Swiss art market with a similar chevron band was associated with this Painter or his circle by Stibbe (2004, 92. 232 no. 14 [247] pl. 65).

590–575 B.C.

L304 arachne.dainst.org/entity/6861632

Inv. Z 94.130.68 □ Q 94.05

Shoulder frg. from a small krater (?) or perhaps another open shape. The ext. surface is worn. Shiny, black paint, applied thinly on the int.

MPDim. 5.0, Th. wall 0.4

Ext. slipped, part of a band of meander hooks, thin line, three pendent rays from a band, thin line, otherwise black. **Int.** black.

Schaus 2015, 8. 34. 62 fig. 29 »to compare s, 3«.

The thickness of the wall and pendent rays on the shoulder suggests a small krater, rather than a hydria or other shape. Above the narrow band of broken meander there must have been a wider band with tongues, as on other kraters from Miletus.

To my knowledge, there are only two well-preserved, previously published kraters with bands of decoration on the shoulder and a wide black zone below. One is a volute krater from Cerveteri with tongues and sigmas (Stibbe 1989, 94 no. B31 fig. 15 pl. 4, 3. 4), and the other is a pseudo-volute krater in Paris (Louvre E 690, Stibbe 1989, 31. 95 f. no. D6 fig. 22; Stibbe 1986, pl. 46). The latter is dated ca. 575 B.C. based on its shape (»greater body than rim diameter«) and decoration, including water birds in added white below the handles. It has now been attributed to the Painter of the Taranto Fish (Schaus 2015, 7. 16 no. 23).

590–575 B.C.

L305 | Pl. 13, 5 arachne.dainst.org/entity/6861633

Inv. Z 05.31.1 □ Q 05.3; inv. Z 05.36.3 □ Q 05.7; inv. Z 05.37 □ Q 05.7; inv. Z 05.133.19 □ Q 05.15; inv. Z 05.134.11 □ Q 05.15; inv. Z 06.109 □ Q 06.2

Five wall frgs. (6 pieces). The clay fired grey towards the outside of the wall, more brown toward the inside. These would seem to come from at least two different kraters because of the difference in the wall thicknesses.

MPDim. a) 9.6, b) 7.3, Th. 0.6–0.8 (inv. Z 05.31.1 = 0.75 at bottom of rays; Z 05.13.19 = 0.6; Z 05.37 = 0.8; Z 06.109 = 0.75; Z 05.134.11 = 0.6)

Ext. slipped, row of closely spaced rays, thin line, black zone. **Int**. black.

Schaus 2015, 8. 34. 62 fig. 30 »to compare s, 4«.

Ca. 590–575 B.C.

L306 | Pl. 15, 7 arachne.dainst.org/entity/6861634

Inv. AT 55.62 b □ - (Phase -).

Four joining pieces from the shoulder, broken at the junction of the neck. Hard, fine clay, fired orange-brown near the surface and grey-brown in the core. Shiny, black paint, thin on the interior. Good buff slip. The exterior surface is worn. Deep red added colour, but some of the red has changed to orange.

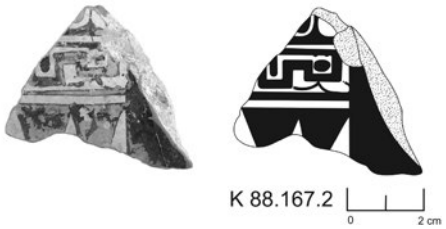
MPDim. 15.1, PL 14.9, PHt. 7.3

Ext. slipped, band of framed tongues, band of meander hooks between lines, band of pendent rays. Added red on every second tongue. **Int.** black, except reserved under the turn of the neck to the shoulder.

Schaus 2015, 8, 34, 62 f. fig. 31 »to compare s, 5«.

This has the same shoulder decoration as **L302** except for the meander hooks instead of three-stroke broken meanders. Only a few pieces of Laconian were found in the Athena Temple excavations. For the lack of Laconian from excavations in the Athena Temple area in 1955, see Weickert 1957, 125.

590–575 B.C.



L307 arachne.dainst.org/entity/6861635

Inv. K 88.167.2 □ Q 88.09

Shoulder frg. with the beginning of one vertical handle. The paint on the ext. has flaked, and is reddish-brown in colour.

MPDim. 4.9, Th. 0.6

Ext. ›black‹ around the handle stump, slipped, lower edge of a band of tongues, line, broken meander with the final meander extended to the panel edge and an awkward void filled in with a floral (pomegranate) and tendril, line, pendent rays. **Int.** black.

Schaus 2015, 8. 34. 63 fig. 32 »to compare s, 6«.

The ornament at the end of the meander is an awkward attempt by the painter to fill a gap. Since there is not enough room for a lotus bud, he may have attempted a pomegranate, but if so, and if this is by the Painter of the Taranto Fish, as the pendent rays and shoulder decoration generally suggests, or even just by his workshop, it would be the first example of the use of pomegranates as secondary ornament by the painter or his workshop. Another decorated krater from Kalabaktepe with tongues on the shoulder has a thicker wall, **L308**.

Phase 7 – Kalabaktepe.

590–575 B.C.

L308 arachne.dainst.org/entity/6861636

Inv. K 06.28.2 □ - or inv. K 06.242.8 □ -

Shoulder frg., rounded just past the point of the junction of neck to shoulder.

MPDim. 4.6, Th. 1.05

Ext. slipped, parts of two tongues in frames. Added red on one tongue. **Int.** reserved in the area just after the junction of neck to shoulder, then black.

From a similar krater as **L307**, but larger.

No Phase association.

L309 arachne.dainst.org/entity/6861637

Inv. III i 295 (alte Grabungen) (Heroon III unit i 295) □ - (Phase -)

Shoulder frg. Fine, hard clay, fired medium grey in a secondary fire. Shiny, black paint, good smooth slip is grey-buff from the secondary fire.

MPDim. 7.3, Th. wall 0.5

Ext. slipped, parts of 6 pendent rays, thin line; the rest is black. **Int.** black.

Schaus 2015, 8. 34. 64 fig. 33 »to compare s, 7«.

The rays are especially tightly packed together, suggesting they are short.

590–575 B.C.

L310 arachne.dainst.org/entity/6861638

Inv. S 73.57 (alte Grabungen) (Sudschnitt 1973, unit 57) □ - (Phase -)

Shoulder frg. Fine, hard clay, fired medium grey in a secondary fire. Shiny, black paint has flaked badly on the ext. surface, good smooth slip is grey buff from a secondary fire.

MPDim. 6.6, Th. wall 0.8

Ext. slipped, parts of two pendent rays, thin line; the rest is black. **Int.** black.

Schaus 2015, 8. 34. 64 fig. 34 »to compare s, 8«.

Similar closely-packed rays as on **L309**, but with a thicker wall.

590–575 B.C.

L311 arachne.dainst.org/entity/6861639

Inv. Z 93.33.190 □ Q 93.12

Lower body frg. Greyish-buff slip.

MPDim. 3.9, Th. 0.8 to 0.11

Ext. slipped, edge of a palmette floral, two lines, rays. **Int.** black.

The thickness and vertical curve of the body suggests that this is from a large vessel, probably a krater. The rays are spaced quite tightly together but are apparently of similar thicknesses, so are not likely part of a two-level ray pattern around the lower wall. The floral is neatly done. The tendril and ball at the end can be found most often in vases by the Naucratis Painter. Compare a volute krater by the Naucratis Painter, Louvre E 661 (Stibbe 1972, 78 f. no. 42 pl. 21, 2–4). Floral complexes are commonly used to separate animals, especially antithetically posed ones, in an animal frieze; compare, for example, the amphora in Toledo (Stibbe 1972, no. 41 pl. 22) or the krater in the Louvre (Stibbe 1972, no. 42 pl. 21, 3. 4).

Naucratis Painter or »in his manner«.

Ca. 570–550 B.C.

L312 arachne.dainst.org/entity/6861640

Inv. Z 08.106.16 □ Q 08.21

Lower body frg.

MPDim. 4.8, Th. 0.8

Ext. slipped, black possibly with the shadow of an added white or red line, thin line, ends of two rays. **Int.** black.

The length of the rays and thickness of the wall suggests it comes from the lower wall of a krater.

L313 arachne.dainst.org/entity/6861641

Inv. Z 08.132.6 □ Q 08.21

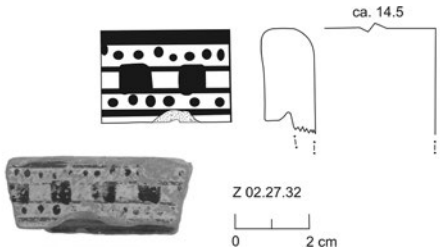
Body frg.

MPDim. 3.8, Th. 0.5–0.8

Ext. slipped, part of one ray. **Int.** black.

The fragment increases in thickness towards the base of the ray and with enough space between it and the next (missing) ray, it must be from the lower wall rather than the shoulder of a vase, probably a krater.

Kraters with Geometric Rim Ornaments Only (Stibbe Group E)



L314 arachne.dainst.org/entity/6861642

Inv. Z 02.27.32 □ Q 02.2

Rim frg. with turn to the neck, from a small krater. The paint has fired medium brown on the int.

D rim (est.) 29.0, Th. rim 1.4, Th. neck wall 0.7, Ht. rim 2.4, MP-Dim. 6.4

Ext. rim top, black; rim face, slipped, line, squares between lines and rows of dots, line; neck is black. **Int.** ›black‹.

Despite the very common occurrence of this squares-between-dot-rows pattern on Laconian cups and lakainai especially, it is rare in this form on Laconian kraters. Where the pattern does occur, the squares have become extremely extended rectangles, see Stibbe 1989, 131 patterns 32. 33. Finding it here, on a krater rim, in the early form where the squares are closely packed together suggests a date no later than the first decades of the sixth century. The narrowness of the rim is another feature which suggests an early date since by the second quarter of the sixth century, rims tended to become wider, see Stibbe 1989, 35. 36.

620–580 B.C.

L315 | Pl. 16, 1. 2 arachne.dainst.org/entity/6861643

Inv. Z 92.14.8 □ Q 92.20; inv. Z 04.64 □ Q 04.2; inv. Z 05.134 □ Q 05.15; inv. Z 05.99 □ Q 05.15; inv. Z 01.84 □ unknown

Two frgs. from the neck of a small krater (4 pieces join to form one frg.), almost half of the total rim is preserved.

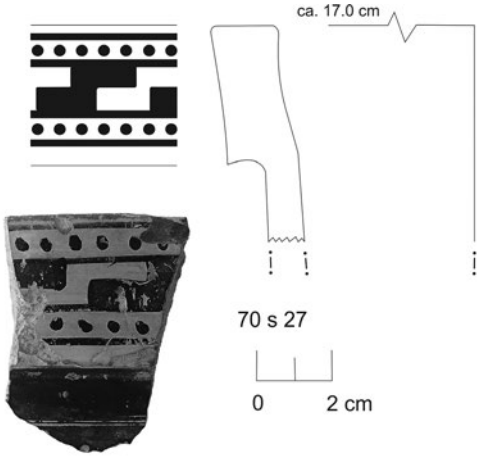
D rim 23.0, Th. rim 1.2, Th. neck wall 0.8, Ht. rim 2.15

Ext. rim top, black; rim face, slipped, line, pairs of vertical lines with short horizontal strokes in opposing directions from their mid-points, line; black on the neck. **Int.** black.

This is a unique rim decoration for Laconian kraters. Stibbe (1989, 34. 36) differentiates between kraters which he regards as experimental when painters were still settling on standard shapes and patterns, and those which are simply variants, often less well executed and later in date. This krater falls into the former category, probably

belonging to Laconian II and not necessarily late within that period, especially with it having such a narrow rim face. The only close pattern in Laconian II is a square ›C‹ with a stroke extending back from its middle (Lane 1933/1934, 124 fig. 12 pattern 11).

600–580 B.C.



L316 arachne.dainst.org/entity/6861644

Inv. 70 s 27 (alte Grabungen) □ - (Phase -)

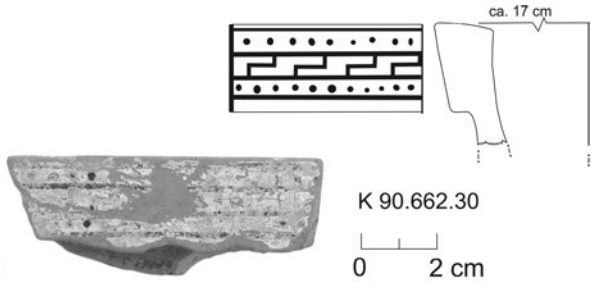
Rim and neck frg. Fine, hard clay, fired medium grey from a secondary fire. Shiny, black paint. Smooth slip, coloured light grey from a secondary fire. The surface preservation is noticeably better, presumably from ground conditions at this site.

D rim (est.) 36.0, MPDim. 6.3, Th. rim 1.8, Th. neck wall 1.0, Ht. rim 3.6

Ext. rim top, black but mostly flaked away; rim face, slipped, row of thick bold sigmas between thin lines and rows of dots; black on the neck. **Int.** black.

This is one of the earlier rim patterns according to Stibbe (1989, 34. 128. 131 pattern 20), probably from the first quarter of the sixth century.

600–575 B.C.



L317 arachne.dainst.org/entity/6861645

Inv. K 90.662.30 □ Q 90.15

Rim frg. and turn to the neck. Paint is badly worn away on the exterior rim face.

D rim (est.) 34.0, Th. rim 1.45, Th. neck wall 0.7, Ht. rim 2.4, MPDim. 8.0

Ext. rim top, black; rim face, slipped, line, three-stroke broken meander between lines and rows of dots, line; neck, black. **Int.** black.

This and the following have a rim pattern called by Stibbe (1989, 34 f. 128. 131 pattern 21) ›empty sigma‹. Its use is generally dated by him between 575 and 550 B.C. Both rim fragments here are quite narrow, which suggests that they may belong earlier rather than later within this time frame.

Phase 6/7 – Kalabaktepe. Phases 7/8 are post-Persian destruction, and Phases 4/5 are dated 590/580–530/520 B.C. Phase 6 is dated 530/520–494 B.C.[198]. Clearly this rim is earlier than its context would indicate.

580–560 B.C.

L318 | Pl. 16, 3. 4 arachne.dainst.org/entity/6861646

Inv. Z 93.33.117 □ Q 93.12

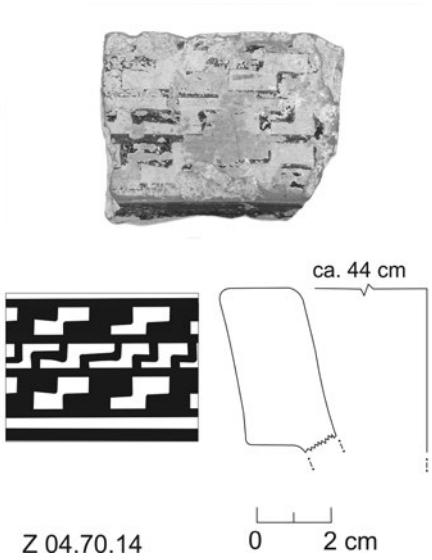
Two joining rim and neck frgs., with the start of the handle attachment on the rim.

D rim (est.) 31.0, Th. rim 1.3, Th. neck wall 1.0, Ht. rim 2.9, MPDim. 15.2

Ext. top of rim, black; rim face, slipped, line, three-stroke broken meanders between lines and rows of dots, line, vertical line at the end of the rim face before the handle attachment; black neck. **Int.** black.

580–560 B.C.

198 I am grateful to N. Panteleon who provided the following information concerning dates for the end of Phase 5 and end of Phase 6. »Attische Keramik des letzten Jahrhundertviertels (K 89.212.1, K 90.521.1 und K 91.225.2) in Befunden der Phase 5 (Senff 2002, 125). Das Ende der Phase 6 ist durch eine dicke Zerstörungs-/Planierungsschicht, die mit der Perserzerstörung 494 v. Chr. verbunden wird angegeben.«



L319 arachne.dainst.org/entity/6861647

Inv. Z 04.70.14 □ Q 04.01

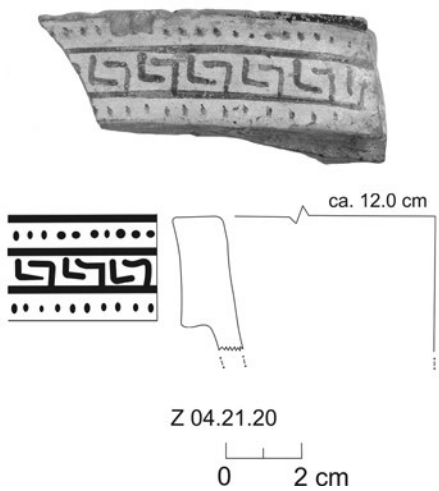
Rim frg. and turn to the neck of a large krater. The surface of the ext. rim face is worn.

D rim (est.) 44.0, Th. rim 2.15, Th. neck wall (est.) 0.9, Ht. rim 4.2, MPDim. 7.5.

Ext. rim top, black; rim face, slipped, row of bold sigmas, row of three-stroke broken meanders separated by single lines, row of bold sigmas, reserved directly under the thickened rim face, black otherwise at the junction to the neck. **Int.** black.

This is an odd combination of rim patterns because despite the two different patterns in black paint, they produce the same bold sigmas in the empty or unpainted space for all three rows (›empty sigma pattern‹). This is quickly caught by the eye and creates a lively effect. The combination of the two has not previously been found on a Laconian krater. The rim is quite wide, but the use of the bold sigma pattern in conjunction with the ›empty sigma pattern‹ (Stibbe 1989, 34 f. 128. 131 patterns 20. 21) may provide a guide for dating between the late first and early second quarters of the sixth century.

Ca. 580–570 B.C.



L320 arachne.dainst.org/entity/6861648

Inv. Z 04. 21.20 □ Q 04.03

Rim frg. with turn to the neck, from a small krater.

D rim (est.) 24.0, Th. rim 1.8, Th. neck wall 0.56, Ht. rim 2.8, MPDim. 9.4

Ext. rim top, black; rim face, slipped, thin meander hooks between thin lines and rows of dots. **Int.** black.

This is the most common pattern for Laconian krater rims (Stibbe 1989, 128. 130 patterns 2–7). Meander hooks were popular here from the first to the third quarters of the sixth century, but since they are both neatly done and on quite a narrow rim face, this fragment and the next two may belong earlier within the period of their use (Stibbe 1989, 34 f.).

580–560 B.C.

L321 arachne.dainst.org/entity/6861649

Inv. Z 01.67.56 □ Q 01.14

Rim frg. with turn to the neck, from a medium-sized krater. The clay has fired mostly grey; slip is light grey-buff. The rim profile is similar to **L320** and **L323**, but the height of the rim face is different, so each comes from a different krater.

D rim (est.) 34.0, Th. rim 1.35, Th. neck wall 0.8, Ht. rim 3.5, MPDim. 10.1

Ext. rim top, black; rim face, slipped, thin line, row of opposing meander hooks between thin lines and rows of dots; black neck. **Int.** black.

580–560 B.C.

L322 arachne.dainst.org/entity/6861650

Inv. Z 08.110.6 □ Q 08.19

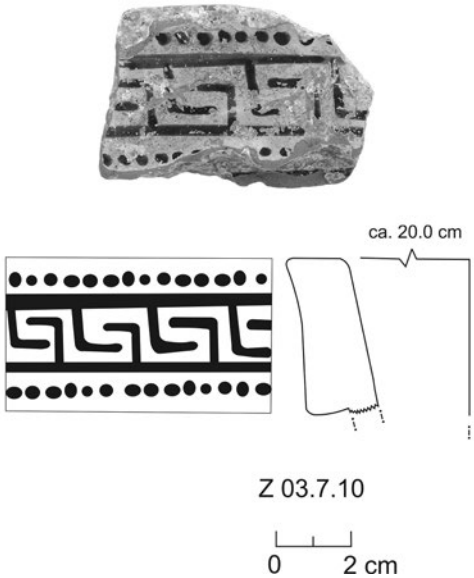
Rim frg. and turn to the neck of a large krater. The rim profile is again the same as **L320** and **L323**.

D rim (est.) 40.0, Th. rim 1.85, Ht. rim 4.3, Th. neck wall 0.7, MPDim. 9.3

Ext. rim top, black; rim face, slipped, row of opposing meander hooks between lines and rows of dots; black on the neck. **Int.** black.

Possibly from the same vase as **L323** and **L324**, with the same decoration and rim face height, but the paint is not as well preserved on the surface. Here the meander hooks are neatly done, but on quite a wide rim face, so it is hard to place this within Stibbe's ›group with hook meander‹ (Stibbe 1989, 35 f.).

580–540 B.C.



L323 arachne.dainst.org/entity/6861651

Inv. Z 03.7.10 □ Q 03.01

Rim frg. and turn to the neck of a large krater.

D rim (est.) 40.0, Th. rim 1.7, Ht. rim 4.3, MPDim. 7.2

Ext. rim top, black; rim face, slipped, row of opposing meander hooks between lines and rows of dots; black on the neck. **Int.** black.

580–540 B.C.

L324 arachne.dainst.org/entity/6861652

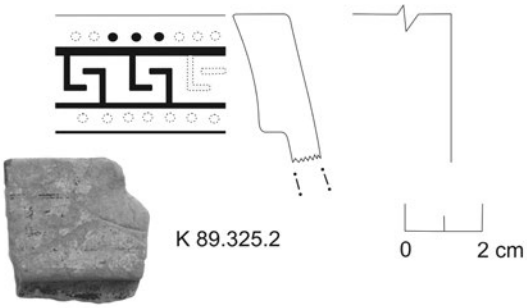
Inv. Z 05.21.5 □ Q 05.08

Rim frg. Burnt in a secondary fire.

Th. rim 1.7, PHt. rim 4.0, MPDim. 4.75.

Ext. slipped, opposing meander hooks between lines and rows of dots, black below the thickened rim face. **Int.** black.

580–540 B.C.



L325 arachne.dainst.org/entity/6861653

Inv. K 89.325.2 □ Q 89.15

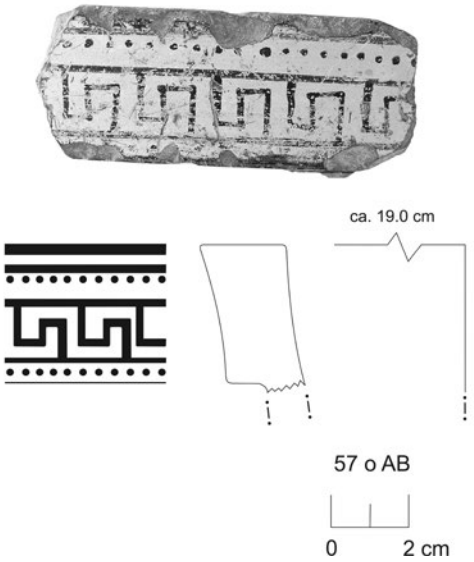
Rim and neck frg. Surfaces are worn.

MPDim. 4.7, Th. rim 1.4, Th. neck wall 0.8, Ht. rim 3.0

Ext. rim top, black; rim face, slipped, meander hooks between lines and rows of dots, black on the neck. **Int.** black.

No Phase association.

580–560 B.C.



L326 arachne.dainst.org/entity/6861654

Inv. 57 o AB (alte Grabungen) (Athena Temple site, unit 57 east [ost] AB) □ - (Phase -)

Rim frg. broken at the junction to the neck. The face of the rim is noticeably concave. Fine hard, dark red clay, fired grey both in the core and at the surface, the latter from a secondary fire. Shiny, black paint, good grey-buff slip.

D rim (est.) 38.0, MPDim. 8.9, Th. rim 2.3, Th. neck wall (est.) 1.3, Ht. rim face 3.6

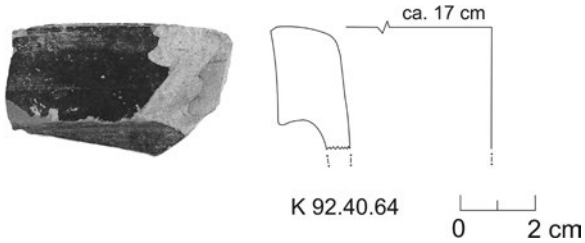
Ext. top of rim is black, slipped, broken meander battlement between thin lines and rows of dots, black below the rim and on the neck. **Int.** black.

Eight other kraters with this rim pattern are listed by Stibbe (1989, 31 f. 96 f. nos. D17–24, pp. 128. 131 pattern 24 ›empty broken meander‹), but because only one (his D17 from Camarina) is well preserved and identified as a pseudo-volute krater (his Group D), all the other examples are also listed in this Group. He (Stibbe 1989, 32) dates them to the second quarter of the sixth century.

575–550 B.C.

All-black Kraters (Stibbe Group F) and one ›Large Krater‹ (Stibbe Group G)

With so little of these kraters preserved, it is impossible to classify them with much confidence. The ones with narrower rims have been placed earlier in the catalogue, on the understanding that rims generally tended to become wider over time, but there were larger and smaller kraters in each period, with proportionally sized rims. A large number of all-black kraters were found in the Aphaia sanctuary on Aegina, mostly dated to the second half of the sixth century. A fair number of them had incised inscriptions. Williams discussed these in their sanctuary contexts, apparently used in ritual feasting, and as part of a pattern of trading in Laconian products in which the Aeginetans were involved in the second half of the sixth century[199]. His observations on use may be relevant for those in the Aphrodite Sanctuary at Miletus, although the number of examples in Miletus, at least of the all-black type, is small.



L327 arachne.dainst.org/entity/6861655

Inv. K 92.40.64 □ Q 92.01

Rim and neck frg. The thick band of clay (rectangular in profile) attached to the top of the neck to form the rim has only been joined to the neck at its int. and ext. edges, while the middle remains separate from the neck. There is a slight protrusion outward just at the top of the ext. rim face, found also on other Laconian black and decorated kraters.

D rim (est.) 34.0, Th. rim 1.6, Th. neck wall 0.6, Ht. rim 2.5, MPDim. 6.1

Ext. and **int.** black.

Phase 7/8 – Kalabaktepe (post-Persian destruction – 5th century B.C.)

L328 | Pl. 17, 1. 2 arachne.dainst.org/entity/6861656

Inv. Z 92.39.32 □ Q 92.21; inv. Z 03.44 □ Q 03.05; inv. Z 05.134 □ Q 05.15; inv. Z 05.135 □ Q 05.15

Four frgs. in 11 pieces (7 or perhaps 9 joining, and 2 or 4 non-joining) from the rim, neck, shoulder and handle plate (about one-third of the rim preserved). Slightly concave ext. rim face, inwardly inclining neck with slightly concave profile, strongly offset rounded shoulder with a large ridge on the underside of the neck-shoulder junction to reinforce the junction of separate sections. The handle plate extending from the upper face of the rim is supported by rectangular pieces of clay on its outer edges (jutting out from the ext. face of the rim). Paint is brown to black, thin and worn on the ext. surface. Clay is medium grey to brown; probably burnt in a secondary fire.

PHt. (shoulder to rim) 12.5, D rim (est.) 43.0, Th. rim 1.9, Ht. rim 3.4, Ht. neck 6.4, W handle plate 8.2, Th. wall 0.85

199 Williams 1993, 576–584. 593–596. Five more all-black kraters have been published recently from Olbia, Buyskich 2013, 182 f. nos. 11: 31–36 pl. 179 (colour).

Ext. and **int.** black, except under the handle plate.

Laconian potters began increasing the size of their kraters in the second quarter of the sixth century, reaching a peak in size and numbers in the late sixth and early fifth centuries. This krater from Miletus belongs in the second quarter, having a body diameter wider than its rim diameter. It finds quite a close comparison in an all-black krater incised by its owner apparently used as a funeral urn (Palermo, Fondazione Mormino 286, Stibbe 1989, 44. 106 with references, no. F20=G4a).

Stibbe Groups F and G

575–550 B.C.

L329 | Pl. 16, 5. 6 arachne.dainst.org/entity/6861657

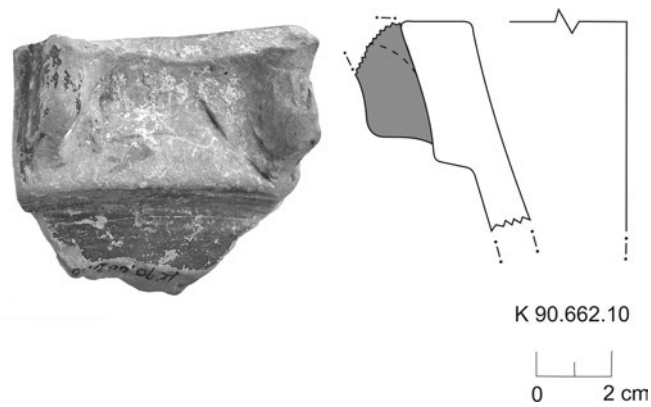
Inv. K 91.388.1 □ Q 91.09; inv. K 91.374.5 □ Q 91.08

Frg. of a rim and neck (two joining pieces) with the handle plate for a stirrup handle. The clay is greyish-brown. Paint is mostly dark brown. The handle plate rises slightly above the level of the lip, and is reinforced by extra clay below both side joins of the plate to the rim.

D rim (est.) 26.0, Th. rim 1.45, Th. neck wall 0.8, Ht. rim 3.5, W handle plate 5.1, MPDim. 16.7

Ext. and **int.** ›black‹.

Phase 7/8 – Kalabaktepe (post-Persian destruction – 5th century B.C.)



L330 arachne.dainst.org/entity/6861658

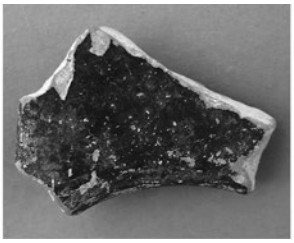
Inv. K 90.662.10 □ Q 90.15

Rim, handle plate and neck frg. The handle plate is reinforced by squares of clay put under the two sides of the plate where it meets the rim. The clay is medium grey, from a secondary fire. Surfaces are badly worn.

Th. rim 1.9, Th. neck wall 1.1, W handle plate 6.7, MPDim. 8.1

Ext. and **int.** black, except reserved under the handle plate.

Phase 6/7 – Kalabaktepe (late sixth – fifth centuries B.C.)



L331 arachne.dainst.org/entity/6861659

Inv. Z 06.66.97 □ Q 06.05

Round handle and support for a handle plate frg.

MPDim. 6.6, Th. handle 2.0

Ext. black, except under the support where the brush had trouble reaching.

L332 arachne.dainst.org/entity/6861660

Inv. Z 05.36.4 □ Q 05.07

Two non-joining frgs. from the rounded shoulder, perhaps from the same vase. One frg. has the stump of one of the vertical stirrup handles.

MPDim. a) 7.4, b) 7.8, Th. 0.6, D handle stump 2.6

Ext. and **int.** black, except directly under the start of the shoulder.

Scale 1 : 3

L333 arachne.dainst.org/entity/6861661

Inv. Z 05.134.10 □ Q 05.15; inv. Z 05.36 □ Q 05.07; inv. Z 05.134 □ Q 05.15

Five frgs. from the body of one or more black kraters (2 joining pieces in one frg.). Hard, dark grey to dark brown clay.

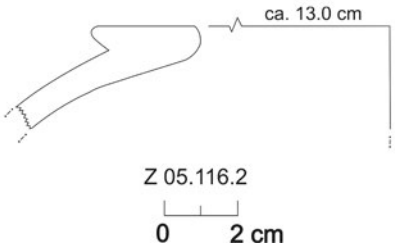
MPDim. a) 9.2, b) 7.4, Th. 0.6 to 0.7

Ext. and **int.** black.

(There are about nine other fragments of black painted kraters or other open vessels set aside in the Laconian boxes which have not been catalogued, most of which may well be Laconian.)

Dinos

Laconian dinoi are few in number. Seven certainly identified ones were known previously, of which three are black-figured (two from Samos, one from Cerveteri). All four of the plain black-painted examples are from Laconia. Another three are possible dinoi, preserved in small fragments, of which all are from Samos and decorated in black-figured[200]. The one example from Miletus is the first black-painted dinos known to have been exported.



L334 arachne.dainst.org/entity/6861662

Inv. Z 05.116.2 □ Q 05.02

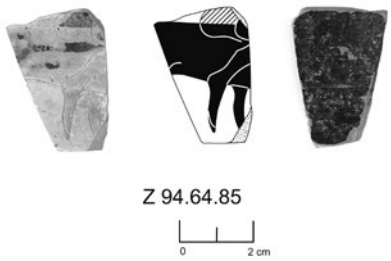
Rim and shoulder frg. Flat broad rim slopes slightly inward to the mouth, and rises sharply from the shoulder. There is a shallow groove at the bottom of the rim, where it joins the shoulder. Orange-brown to dark reddish-brown clay, very hard, with one very large inclusion at the surface of the shoulder. Paint is medium to dark brown.

D rim (est.) 26.0, W rim 2.8, Th. shoulder wall 0.7, rise in rim above shoulder 0.7, MPDim. 12.6

Ext. and **int.** ›black‹.

The diameter of the rim falls in the middle of the range provided by the three black dinos rims from the Laconia survey, which was 0.22–0.32 cm. (Catling 1996, 41 no. 7 fig. 14, 3. 10–12). Decorated dinos rims vary between 0.23 (Louvre E 662, *CVA* Louvre 1, III D c, pl. 7, 1–4) and 0.28 cm (Stibbe 1997, 114 no. 96 pl. 14, 1–6). There is little to go by for dating. Since decorated Laconian dinoi were only painted by the Naucratis and Rider Painters, Stibbe (2000, 85) suggested that ones painted all black were likely also products of these two painters' workshops and dated within the same time frame, ca. 565–535 B.C.

Large Open Vases



L335 arachne.dainst.org/entity/6861663

Inv. Z 94.64.85 □ Q 94.06

Body frg. The paint on the ext. fired a reddish-brown colour and most has worn off, while the paint on the int. is black and has adhered well.

MPDim. 3.9, Th. 0.3 at the top end, to 0.5 at the lower end

Ext. slipped, body of a horse and legs of a rider (r.). Added red on the rider suggesting that he is wearing a short chiton or chlamys. **Int.** black.

The relative thinness of the wall suggests that this is not from a krater or dinos, but a finer open vessel. The rider's elbow rests very low on his thigh and the feet are pointed almost straight down, otherwise the figure is close to other riders on Laconian vases. Compare the Grammichele krater (Bacci 1988, figs. 6–11. 14–16, colour pls. 1. 2) by the Painter of the Taranto Fish, or a krater fragment in Samos by the Naucratis Painter (Stibbe 1972, no. 36 pl. 18, 3), two cups by the Hoplite Painter (Stibbe 2004, nos. 292. 296 pls. 67, 1. 68, 2), or a cup by the Boreads Painter in Samos (Stibbe 1972, no. 152 pl. 48, 1). On the last, the buttocks and thigh are depicted as sunken well below the line of the horse's back, similar to the fragment here. No incised details were added to the feet or leg of the rider, just the outline, unlike a rider

200 Stibbe 2000, 85. 176 f. A1–3. B1–4 fig. 194, and three ›Outside the Catalogue‹.

by the Hunt Painter on a hydria in Rhodes (Stibbe 1972, no. 219 pl. 75) where knee, thigh muscle and ankle are incised, for example, or a cup by the Allard-Pierson Painter (Stibbe 2004, no. 330 pl. 81, 1) where calf, knee and thigh are detailed. Riders by the Rider Painter tend to have their feet overlapping the front legs of the horse (Stibbe 1972, nos. 306. 307 pl. 108, 1. 2), but these horses are walking rather than galloping and this makes some difference for the relative foot placement.

There is little to suggest a date other than a general lack of incision and the relatively large scale of the figure.

580–550 B.C.

L336 arachne.dainst.org/entity/6861664

Inv. Z 08.138.1 □ Q 08.21

Body frg. from a large open vase, perhaps a krater from the wall thickness.

MPDim. 3.7, Th. 0.7

Ext. slipped, body of a cock (l.) **Int.** black.

The patterning of feathers comes closest to cocks by the Naucratis Painter (e.g. Stibbe 1972, nos. 24. 27 pls. 12, 3. 14, 1). He used a variety of winged creatures, including a cock, to decorate both a large open vessel (krater?) from Samos (Stibbe 1972, no. 36 pl. 18, 3. 4) and the amphora in Toledo (Stibbe 1972, no. 41, pl. 22, 2). The confident lines of incision here suggest his hand.

Probably by the Naucratis Painter.

Ca. 575–550 B.C.

L337 arachne.dainst.org/entity/6861665

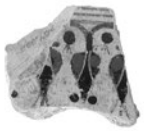
Inv. Z 94.127.234 □ Q 94.04

Body frg. The paint has fired black in the int., but dark brown on the ext.

MPDim. 2.9, Th. 0.5

Ext. slipped, broad curving line (branch?), narrower curving line beside the broader one, short line connecting the broad line to another object, trace of another object. No incision. **Int.** black.

While at first this may look like a small bird sitting on a branch, it is unlikely since just one ›leg‹ is shown and there is no incision to indicate feathers. Compare, for example, the birds on **L211**. Perhaps it is a leaf on a thick branch. The depiction is puzzling.



L338 arachne.dainst.org/entity/6861666

Inv. Z 04.00.1 □ -

Shoulder to belly frg. from a thick-walled open vessel, with a strong curve at the lower end.

MPDim. 4.0; Th. 0.6

Ext. slipped, three thin lines, pendent bud chain with two dots at the tips of every other bud, pomegranate dots at the bases of the buds. Added red for the envelopes (properly ›sepals‹) of each bud. **Int.** black.

The Naucratis Painter is the most innovative of the Laconian artists in terms of secondary ornament. The bud chain here is a slightly new type with pomegranates used as fillers in the loops of the chain between buds. Otherwise it is close to others by him, compare Stibbe 1972, 56 patterns 10–13. The floral chains on a krater in Paris (Louvre E 661, Stibbe 1972, 78 f. 271 no. 42 pl. 21) and on an amphora in Toledo by the Naucratis Painter (Toledo 64.53, Stibbe 1972, 78. 271 no. 41 pl. 22) alternate between buds with envelopes painted red, like here, and buds with their ›hearts‹ painted red, and they use drops at the tips of the sepals of those with the red ›hearts‹, something like the drops beside the ends of alternate buds here. In the handle zone of a cup fragment by the Arcesilas Painter, a small floral, perhaps in fact a pomegranate, grows between larger florals in a chain, something similar to here (see **L166**).

Probably by the Naucratis Painter.

Ca. 575–550 B.C.

L339 arachne.dainst.org/entity/6861667

Inv. Z 08.176.9 □ Q 08.19

Body frg.

MPDim. 3.9, Th. 0.65

Ext. slipped, part of a row of tongues, parts of two pomegranates with three sepals and a cross stroke above and below each pomegranate. **Int.** black.

This is probably from a krater both because of its thick wall, and its use of a tongue pattern commonly used on krater shoulders. For decorated kraters with a band of secondary ornament directly below the tongues rather than a figured scene, see the Hunt Painter's krater now in Gela, Stibbe 2004, no. 125 pl. 26 (broken spirals), a krater in Cerveteri, Stibbe 1989, 28. 94 no. B31 fig. 15 pl. 4, 3. 4 (sigmas), as well as several fragmentary krater shoulders from Miletus, e.g. **L307** (battlement, rays), **L302** (upright broken meander, rays), **L303** (chevrons, rays). This type of pomegranate, with a cross stroke between the fruit and the sepals, is common for the Naucratis Painter, but not for any of the other major painters.

Probably by the Naucratis Painter.

L340 arachne.dainst.org/entity/6861668

Inv. Z 08.91.9 □ Q 08.19

Body frg. The paint on the int. has fired dark brown.

MPDim. 2.8, Th. 0.5

Ext. slipped, part of a row of tongues. Added red on one tongue. **Int.** black.

From a similar vase as **L339** but the wall is thinner, and the paint on the interior has fired brown instead of black.

L341 arachne.dainst.org/entity/6861669

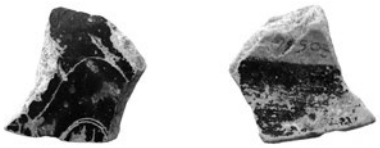
Inv. Z 93.21.124 □ Q 93.11

Foot frg.

MPDim. 2.4, Th. 0.5

Ext. slipped, end of one tongue, two thin lines. Added red on the tongue. **Int.** (underside) slipped, band at the outer edge.

This is part of a raised base commonly found on decorated kraters, hydriai and oinochoai, see Stibbe 2004, nos. 125. 126 pls. 26. 27, 3 for a krater and an oinochoe by the Hunt Painter with similar bases. Two other krater feet with tongues came from Cyrene, see Schaus 1985, 26 nos. 94. 95 pl. 6. For examples of hydria feet decorated with tongues, see Stibbe 1972, nos. 219. 270. 271, pls. 76. 89. 90; Schaus 1985, 20 no. 60 pl. 4 with comment on bronze prototypes. The same can be found also on the feet of fruit-stands, e.g. Stibbe 1972, no. 84 pl. 30, 1; compare Schaus 1985, 45 no. 245 pl. 15.



L342 arachne.dainst.org/entity/6861670

Inv. Z 05.10 □ Q 05.03

Body frg. from a large open (?) vessel, curve at the shoulder to the belly.

MPDim. 3.9, Th. 0.6

Ext. part of a bird's or more likely siren's open wing. Wide band of red on the wing (?). **Int.** reserved band, otherwise black.

The vase opening was too narrow for the painter to reach inside easily and paint the awkward area between shoulder and belly, so part is left reserved. At the turn of shoulder to belly (perhaps of an oinochoe or hydria), there was an animal frieze with a siren (?) whose wings were spread open, one probably in front of the figure and one behind. The wings arch upwards and then bend downward. Compare, for example, a siren in the exergue of a cup in the Louvre by the Naucratis Painter (Louvre E 672, *CVA* Louvre 1, III D c, pl. 3, 2), or on a hydria and a cup by the Hunt Painter (Stibbe 1972, nos. 219. 235 pls. 77, 3. 83, 3), or a dinos in the Louvre by the Rider Painter (Stibbe 1972, no. 313 pl. 111, 2). The wing here comes closest to those by the Naucratis Painter for angle and shape.

Manner of the Naucratis Painter.

L343 arachne.dainst.org/entity/6861671

Inv. Z 94.39.12 □ Q 94.02

Body frg. The paint is applied thinly on the interior and fired medium brown.

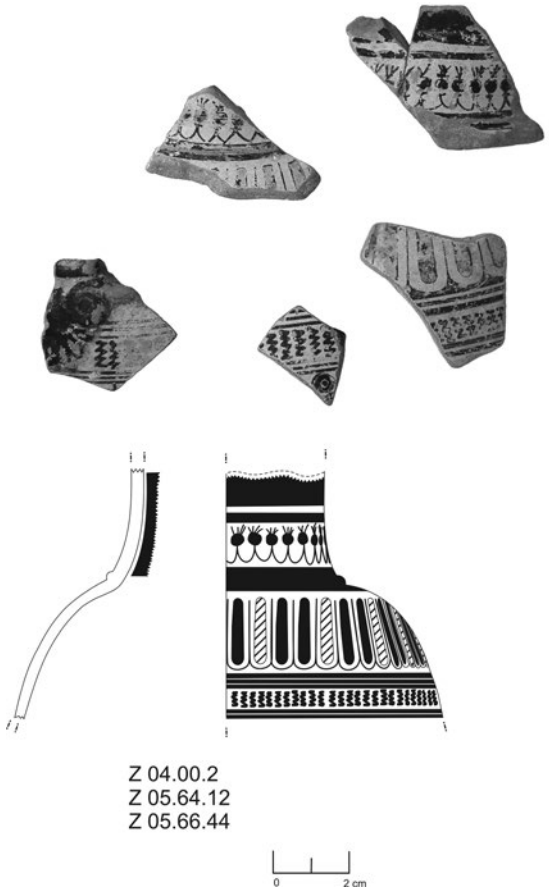
MPDim. 2.7, Th. 0.4

Ext. part of a floral (?) complex. Added red over at least two sections of the floral pattern. **Int.** black, reserved band.

This may come from a similar vase as **L342**, but it is thinner-walled with less curve to the shoulder/belly transition.

Oinochoai

At least two, but perhaps as many as seven Laconian oinochoai were found in the Aphrodite sanctuary. It is difficult to be sure of the shape of some fragments from their small size. These pouring vessels were not nearly as popular as kraters and cups for votive dedication, despite their use in symposia[201]. One would expect an oinochoe to be depicted on **L166**, for example, in a scene of an attendant dipping wine from a dinos, but the surface is too poorly preserved to discern the pot being used clearly. Stibbe catalogued 69 Laconian oinochoai and added 32 ›Outside the catalogue‹, for a total of 101 clay examples. He noted that the shape in clay was adapted from bronze examples produced in Laconian workshops in some numbers[202].



L344 arachne.dainst.org/entity/6861672

Inv. Z 04.00.2 □ - ; inv. Z 05.64.12 □ Q 05.01; inv. Z 04.2.99 □ - ; inv. Z 05.66.44 □ Q 05.04; inv. Z 05.19.361 □ Q 05.04

Five frgs. (6 pieces) of the neck, and shoulder of an oinochoe, with the base of a vertical handle, decorated with a palmette and volutes in relief made from a mould, raised ridge at the junction of neck to shoulder. Surfaces are badly worn.

MPDim. a) 5.7, b) 4.5, c) 4.3, d) 3.5, e) 2.5, Th. wall 0.3

Ext. black on the upper neck, line, pomegranate chain with three sepals and cross stroke, black on the raised ridge and on the handle palmette, slipped, outlined tongues on the shoulder, band of short vertical zig-zags between three thin lines, black-figure zone with circle and dot filler. **Int.** reserved except for a thin band on half of the lowest (also smallest) sherd.

Fragments of this oinochoe were found in the same vicinity as ones from **L345**, so sorting them between the two depended partially on surface preservation, which may not be a reliable indicator. Clearly there were two different oinochoai involved, as can be seen from the black band at the junction of neck and shoulder on two fragments here, but not present on **L345**. For both shape

201 For the oinochoe's shape and decoration in the sixth century, see Stibbe 2000, 58–64. 147–156; earlier brief discussions include Pelagatti 1990, 145–147; Margreiter 1988, 85; Lane 1933/1934, 144 f.; Droop 1929, 83–85.

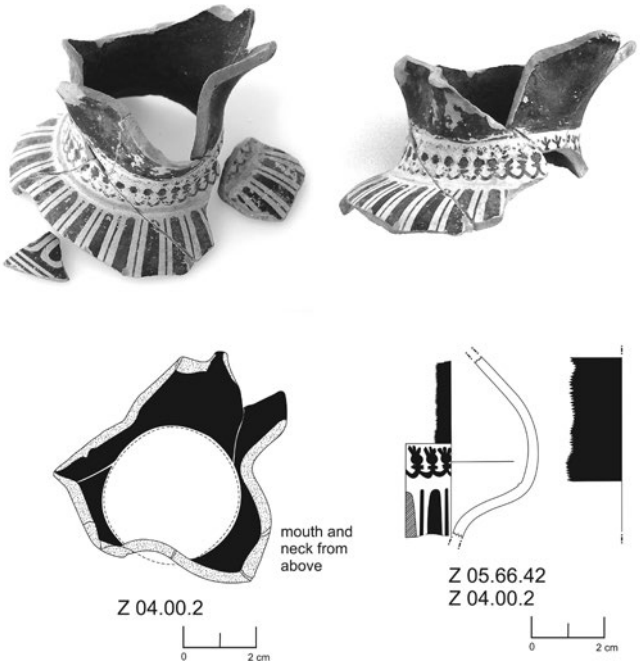
202 Stibbe 2000, 59.

and decoration, including the band of vertical zig-zags between the tongues and black-figure frieze, compare Stibbe 2000, 62. 150 no. D2; Boehlau 1898, pl. X, 5. The zig-zag band (›row of sigmas‹), as Stibbe (2000, 62) noted, is favoured by the Naucratis Painter, which is reason for suspecting that **L347** below, or an animal frieze like it, may belong with **L344**. The preservation of the surface is much better on **L347**, including the added red, which may argue for these figured fragments belonging with the other oinochoe, **L345**. For moulded ornaments on Laconian vases, see Droop 1929, 84 fig. 65; Stibbe 2000, 61 f. The moulded handle palmette on **L344** is less ornate than on Sparta 1017 (Stibbe 2000, 62 f. 151 no. E1 fig. 130), and the mould to create it looks well used, making the lines become indistinct.

Stibbe (2000, 61) suggests a date for the start of Group D oinochoai around 565–560 B.C.

Naucratis Painter or his workshop.

Ca. 565–550 B.C.



L345 arachne.dainst.org/entity/6861673

Inv. Z 05.66.42 □ Q 05.04; inv. Z 05.5 □ Q 05.08; inv. Z 05.64.12 □ Q 05.01; inv. Z 05.66.47 □ Q 05.04

Six joining, two non-joining mouth, neck and shoulder frgs. from a small trefoil-mouth oinochoe. Raised ridge at the junction of neck and shoulder.

D neck 4.5, Th. shoulder 0.35

Ext. black trefoil mouth and upper neck, slipped, pomegranate chain on the neck, framed tongues on the shoulder. Red on every third tongue. **Int.** thin paint over the mouth and neck, reserved under the curve to the shoulder.

Both **L344** and **L345** are similar in shape and decoration. The necks on both are concave, with the upper end narrower in diameter than the lower end for **L345**, and about the same for ends of **L344**. The transition from neck to shoulder is almost continuous, though on both there is a small ridge to mark the junction. The strongly out-turned lip of the trefoil mouth begins at this junction. Comparable oinochoai for the shape (or as much as is preserved here) are Stibbe 2000, nos. B3 fig. 118. C5 fig. 125. D6 pl. 10, 5. E1 fig. 130. F13 fig. 137 and Droop 1929, 84 fig. 66 d; also Stibbe 2000, 155 ›Outside the Catalogue‹. But these comparisons cover most of the sixth century and five quite different groups in Stibbe's classification. All things considered, **L345** may fit most comfortably in his Group D, with a slender body and similar decoration as Stibbe's D2, once in Kassel, originally from Samos.

Naucratis Painter or his workshop.

565–550 B.C.

L346 arachne.dainst.org/entity/6861674

Inv. Z 04.19.92 □ Q 04.01

Body frg. (2 joining pieces) likely from an oinochoe neck/shoulder with a smooth transition from neck to shoulder. Slightly concave profile. Burnt, clay and slip are both a light brown-grey colour.

MPDim. 4.0, Th. wall 0.32

Ext. slipped, two levels preserved of a pomegranate net, row of framed tongues. **Int.** black (half brown).

While the slightly concave profile of this fragment suggests a lakaina wall, the ornament on it suggests otherwise. In Stibbe's study of Laconian drinking vessels and other open shapes, he provided examples of 195 types of secondary ornaments (Stibbe 1994, 229–246). Among these, there are only about ten that use pomegranate bands (Stibbe 1994, 246 patterns 186–195, and note pattern 124 [p. 242], a meander with pomegranate filling ornament. Of these, only patterns 188. 189. 191. 193 appear on lakainai, see Stibbe 1994, 233), but none are pomegranate nets such as is found on **L346**. Pendent outlined tongues are also uncommon on lakainai, appearing twice decorating the cul on early examples, from Laconian II (Stibbe 1990a, 90 f. nos. C4. C8 figs. 58. 62 pl. Via. d). On the other hand, a pomegranate net is found twice on the neck of oinochoai, on one of which there is also a band with pendent outline tongues

as on **L346**, see Droop 1929, 84 fig. 66 d (pomegranate net and tongues); Stibbe 1972, 223 no. 66 pl. 26, 10; Stibbe 2000, 151 no. E1, and p. 155 right column second entry down, ›Outside the Catalogue‹. On this basis, then, it seems more likely that **L346** is from an oinochoe.

L347 arachne.dainst.org/entity/6861675

Inv. Z 05.19.361 □ Q 05.04; inv. Z 05.13.5 □ Q 05.04; inv. Z 05.11.2 □ Q 05.03; inv. Z 05.19.301 □ Q 05.04; inv. Z 05.19.304 □ Q 05.04; inv. Z 05.19.364 □ Q 05.04

Four frgs. (4 + 2 + 1 + 1 pieces) from the body of a small open vase, probably an oinochoe. (These may be from the same vase as **L344** or **L345** above. Both probably had animal friezes below the band of tongues, but surface preservation, clay, slip, paint and added red match a little more closely those of **L345**.)

MPDim. a) 5.8, b) 5.2, c) 3.6, d) 3.1, Th. wall 0.38

Ext. figured frieze, a) open wing, body, hair and leg of a siren (r.), palmette from a floral complex, b) edge of a floral complex, body, horns, forelegs of a kneeling goat (l.), c) body and foot of a cock (r.), palmette filler, palmette from a floral complex. Below the animal frieze is a band of ›Z's‹ between groups of three thin lines, rays. Added red on the wings and tail of the siren, on the feathers of the cock, on the shoulder and belly of the goat, and the ›hearts‹ of the palmettes. **Int.** thin brown paint applied streakily.

This is a typical animal frieze of the Naucratis Painter. For the cock, palmette filler and palmette of a floral divider, compare a cup fragment from Samos, Stibbe 1972, no. 24 pl. 12, 3; for the cock, goat and two types of floral complexes as dividers between confronting figures, compare an amphora in Ohio (Toledo 64.53), Stibbe 1972, no. 41 pl. 22; for the goat and ›Z‹ band, compare a cup in Samos, Stibbe 1972, no. 25b pl. 13; and for the siren with open wing and two types of floral complexes, compare Louvre E 661, Stibbe 1972, no. 42 pl. 21, 3. 4. The date of this oinochoe can only be fixed by comparing the animal frieze to the very similar ones on the Toledo amphora and the Louvre krater (Stibbe 1972, 78 f. nos. 41. 42, Group F) which Stibbe suggested must belong ca. 570–555 and 570–550 B.C. respectively. On the krater, the vertical zig-zags on the rim, ornate lotus bud band, two-tiered rays and the character of some of the animals in the figured frieze seem earlier than 550 B.C. Even if **L347** comes from the same vase as **L345**, there is not much help to be gained in narrowing the date range.

For an oinochoe probably by the Naucratis Painter and another from his workshop, see Stibbe 1972, 219 f. 272 no. 54 pl. 23 and pp. 223. 273 no. 66 pl. 26, 10. Both have wide animal friezes on their bellies; the latter has a row of reversed ›Z's‹ rather than regular ›Z's‹ like **L347**.

A fragment from the Artemis sanctuary at Samos, identified as a cup fragment, may be from a similar oinochoe as this, with thin streaky paint on the interior, see Pipili 2001, 25 no. 5 fig. 7.

Naucratis Painter.

570–555 B.C.

L348 arachne.dainst.org/entity/6861676

Inv. Z 94.270.212 □ Q 94.15

Neck (?) frg. from an open vase, perhaps an oinochoe. Concave wall of quite narrow diameter.

MPDim. 3.9, Th. wall 0.3, D neck (?) (est.) 6.0

Ext. slipped, thin line, band with added white line, red line, thin line. **Int.** black.

This is an odd shape and an odd banding, but it appears to be of Laconian fabric.

Drinking Vessels

Lakainai

The lakaina was very common in Laconia, where it was more popular than the kylix as a drinking vessel[203]. On the other hand, it was not as often found in the export market, suggesting that it was made specifically for the Laconian consumer, where more than 250 have been found. Coudin counted only about 84 among exported Laconian vases, of which eight are listed from East Greece[204]. Most of the fragments from Miletus are so small that they cannot be certainly identified as lakain-

203 Coudin 2009a, 21 f. tab. 4; Stibbe (1994, 19) had counted about 60 exported lakainai. For the shape, see Stibbe 1990a; Stibbe 1994, 19–35. 97–122.

204 Coudin 2009a, 21 f.; Stibbe 1990a, 74 f.; Stibbe 1994, 19.

ai. A slightly larger fragment was the only Laconian sherd found in the Südschnitt excavations along the Hellenistic city wall at Miletus[205]. Lakaina rims are normally decorated with a row of squares between rows of dots, or later with myrtle wreaths or simple rows of leaves[206].

L349 arachne.dainst.org/entity/6861677

Inv. Z 03.24.1 □ Q 03.04; inv. Z 01.6.7 □ Q 01.10

Two upper body frgs. (from just below the lip).

MPDim. a) 2.9, b) 2.9, Th. 0.25

Ext. slipped, part of a band with squares between thin lines and dot rows, red line between thin lines, a) trace of a figure below. **Int.** slipped, two thin lines, added red line at the edge of the black zone.

Although little is preserved of the vase, the squares with a row of dots followed by a broad red band and then a figured frieze fits well enough with Laconian II lakainai of Group D, see e.g. Stibbe 1990a, 92 no. D2 fig. 63 pl. VIIa (with a Laconian II waterbird above the cul); Stibbe 1994, 26. The group of lines near the lip on the interior is unusual, but compare Stibbe 1990a, 103 f. no. G4 pl. Xd.

Probably Laconian II.

Ca. 600–580 B.C.

L350 arachne.dainst.org/entity/6861678

Inv. Z 94.76.9 □ Q 94.06

Two non-joining frgs. from the upper body near the lip.

D wall (est.) 7.5, MPDim. a) 3.2, b) 2.8, Th. 0.32

Ext. slipped, squares between rows of small dots, band. **Int.** black.

Perhaps Laconian II, from the size of the squares on the rim. If this is not a lakaina, it may be from a small goblet.

In any case, it is clear that these and the two following rims do not come from cups, but from vessels with a concave profile, without an offset lip.

600–570 B.C.

L351 arachne.dainst.org/entity/6861679

Inv. Z 94.233.132 □ Q 94.12

Lip/rim frg.

MPDim. 3.6, Th. 0.3

Ext. slipped, squares between lines and rows of small dots, line, black. **Int.** black.

The squares are still quite close together, but without more preserved, it is difficult to narrow its date range. See Stibbe 1990a, 79–81 »lakaina ›canonica‹«.

Ca. 600–550 B.C.

L352 arachne.dainst.org/entity/6861680

Inv. Z 05.126.12 □ Q 05.16

Rim frg.

MPDim. 3.1, Th. 0.3

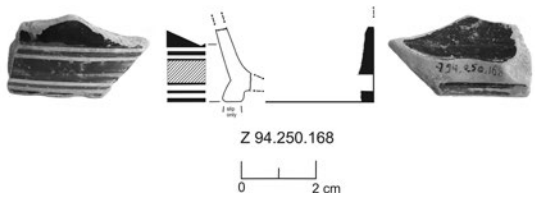
Ext. slipped, squares between thin lines and rows of small dots. **Int.** black.

205 von Graeve 1973/1974, 111 no. 141 pl. 32, MPDim. 3.5, Th. 0.3, row of squares between rows of dots on the rim, black zone below, inv. no. 63 S 126.

206 Stibbe 1994, 27. 29; Stibbe 1990a, 81 f. 85 f. especially Groups F and I for the wreaths/leaves.

›Skyphos‹ (?)

The term ›skyphos‹ for this shape in Laconian was first used by Lane[207], but Stibbe noted that it was not entirely appropriate[208]. For lack of a better term, he retained it, but kept it in inverted commas – ›skyphos‹. It was not a commonly produced shape, perhaps being an alternative to the lakaina, but of 19 examples studied by Stibbe at least seven were exported[209]. Recently a group of seven more were published from Cyrene[210]. These were thought by Mei to belong to Laconian I and date 650–620 B.C. on the basis of shape and decoration, but since neither shape nor decoration of ›skyphoi‹ varied significantly over time, and since only fragments were found at Cyrene, it is difficult to be sure of their early date. Furthermore, since the city was only founded ca. 631/630 B.C., and Laconian pottery is rarely exported at all this early, it seems much more likely that the pieces at Cyrene are Laconian II or even later, probably from no earlier than the first quarter of the sixth century. It is difficult to tell from the small fragment at Miletus what its shape and date may be, but indications are that it is in fact from a ›skyphos‹ and quite early, based on the wide ray. Two other examples of ›skyphoi‹ are known from the East Greek region, one from Pisidia and one from Samos[211].



L353 arachne.dainst.org/entity/6861681

Inv. Z 94.250.168 □ Q 94.15 (a cup frg. also has this inventory number)

Lower body and low ring base frg., rising almost vertically without a noticeable offset between base and body.

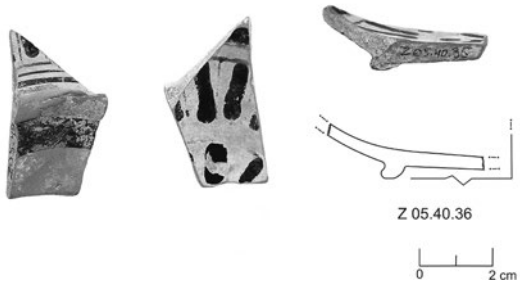
D base (est.) 8.0, Ht. base 0.4, Th. base 0.44, MPDim. 3.7

Ext. lower part of three broad rays, slipped, thin line, red band at the junction of body and base, two thin lines; band around the inside of the base. **Int.** black.

For the shape, although there is usually more of an offset between base and body, see the ›skyphoi‹ in Sparta and Taranto, Stibbe 1994, 123 f. nos. A4. B1 figs. 23. 27 pl. 3, 3.

Small Open Vase (Dish?)

The dish – a small shallow vessel on a low ring base, often with a horizontal out-turned rim – is rarely found outside Sparta, except in Cyrenaica where a dozen examples occurred in the Demeter Sanctuary of Cyrene and three more in the Demeter Sanctuary of Tocra[212]. There is very little consistency in the shape of the base, wall or rim, nor much in the decoration either, although rosettes are not unusual on the interior floor and rays on the exterior body. **L354** is the first one to be found in the eastern Aegean, which is surprising given all the Laconian material otherwise from Samos.



L354 arachne.dainst.org/entity/6861682

Inv. Z 05.40.36 □ Q 05.01

Lower body and base frg. from a dish (?) with low somewhat outward slanted ring base, low rising body.

D base (est.) 9.0, PHt. 1.5, MPDim. 4.5, Th. 0.4, W base 0.6

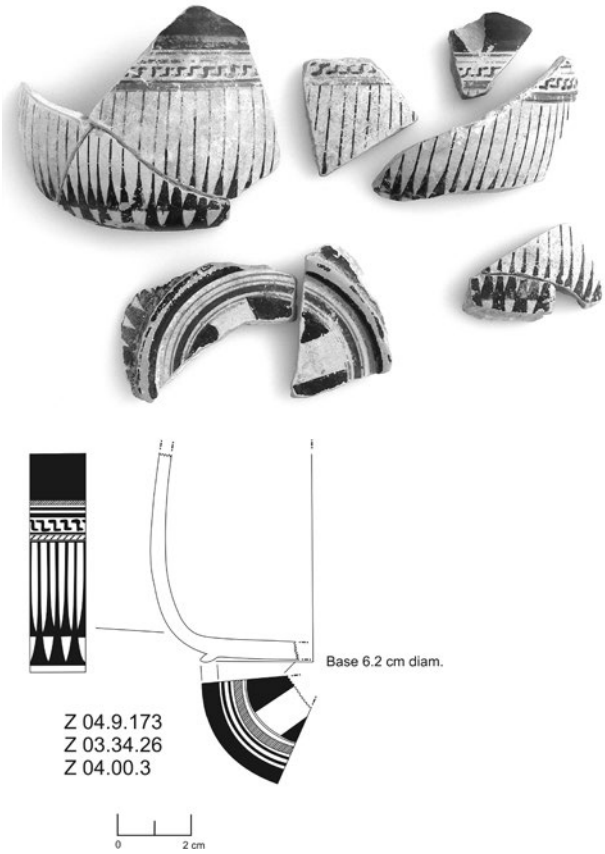
Ext. slipped, row of framed tongues (?), thin lines on the lower body, band on the underside of the floor. Added red on the preserved tongue. **Int.** slipped, band, row of framed tongues, rosette (?). Added red on alternate tongues and petals of rosette.

This is the first time that a band of framed tongues has appeared on the interior of a dish floor, and if correctly identified, it is the first time that they appear on the exterior of the body as well. More commonly such dishes have careless rays on the exterior, and rosettes on the interior made of closely packed long droplet-like leaves. The framed tongues suggest a date no later than ca. 550 B.C., and possibly even earlier than ca. 575 B.C.

207 Lane 1933/1934, 116.
208 Stibbe 1994, 35.
209 Stibbe 1994, 35–37. 123–126.
210 Mei 2013, 43–45 nos. 1–7 pl. 15.
211 Stibbe 1994, 123 no. A7 and p. 126 no. C7 pl. 4, 6.
212 Stibbe 1994, 84–87. 207–213 figs. 303–323; Schaus 1985, 46 f. nos. 246–257 fig. 5 pl. 15; Boardman – Hayes 1966, 95 nos. 1021–1023 fig. 46 pl. 69.

›Bell Kraters‹ or ›Beakers‹ (Becher)

This shape, or one close to it, is called a ›bell krater‹ by Stibbe or a ›Campana krater‹, despite its small size and more likely use as a drinking vessel than one for mixing wine and water[213]. It is an open shape with steeply rising sides ending commonly in a gently out-turned lip. It curves in at the bottom to a low ring base. Two horizontal handles are set in the upper half of the body. For the shape and decoration, see two nearly complete examples found in a ›heroon‹ deposit at Sparta from the early sixth century[214], and compare two vases from Saturo, now in the Taranto Museo Nazionale which Stibbe suggested are Laconian II[215].



L355 arachne.dainst.org/entity/6861683

Inv. Z 04.9.173 □ Q 04.01; inv. Z 04.00.3 □ - ; inv. Z 03.34.26 □ -; inv. Z 04.2 □ - ; inv. Z 04.15 □ Q 04; inv. Z 04.61 □ Q 04.05; inv. Z 03.20 □ Q 03.03; inv. Z 05.29.16 □ Q 05.08; inv. Z 05.29.16 □ Q 05.08

Four frgs. of the body and ring base (4 + 3 + 3 joining pieces in three frgs.). High vertical body curving into a low ring base. Added orange paint is distinctly different from the added red paint.

D base (est.) 6.2; PHt. 6.1; Th. floor 0.4, MPDim. a) 7.7, b) 5.9, c) 5.1

Ext. slipped, black band with added red line over its lower edge, thin lines, backward ›Z's‹, orange line over the slip, double row of narrow, closely packed rays on the lower belly; red line, black on the ring base; underside slipped, red line between thin lines, checkerboard in a porthole pattern. **Int.** black.

This vase is very neatly painted; the double ray pattern is unusual for this shape. The very narrow rays may fit more comfortably early in the second quarter of the sixth century.

For orange-white or orange-red paint on a Laconian II cup in Zurich, see Stibbe 1994, 165 no. C19 pl. 11, 3 (three tuna, one dolphin and three cuttlefish [?] on the interior); Stibbe 2004, 233 no. 21 (254). For another fish on a cup from Samos, see Stibbe 1997, 80 f. nos. 37. 38 pl. 8, 2. 3; Stibbe 2004, 93. 232 f. nos. 18. 19 (251. 252). This unusual orange paint was also used on an elaborate plate from the Artemis Orthia sanctuary at Sparta (see now Schaus 2015, 28 no. 35 fig. 10, p. 67 pattern 26 [colour]; Stibbe 1994, 206 no. B4; Droop 1908/1909b, 156 fig. 19; Droop 1929, pl. 17; Lane 1933/1934, 145 f. fig. 11 P [p. 123])[216], and on a pair of cups from Tocra as part of the black-figure decoration (Boardman – Hayes 1966, 81. 83 f. nos. 932. 933 [attributed to the Rider Painter by Stibbe, 1972, 162 f. 285 nos. 284. 285]).

It is clear that the added orange line was produced deliberately; it was painted directly over the slip, instead of over black. (A similar orange colour is found on the warrior's shield on two fragments of **L295b**, here joining another fragment with the same shield which has remained red. This may have been affected by the mild acid bath used to clean the carbonate deposit from the surface. This is not the case on **L355** however, since the orange is preserved with red on the same sherds in two cases.)

L355 is an excellent vase, possibly to be associated with the Painter of the Taranto Fish or his workshop, especially because of the added orange, use of the double ray pattern and the checkerboard in porthole decoration of the base, see Schaus 2015, 28 n. 120, p. 66 patterns 20. 21, p. 68 pattern 57.

Perhaps the Painter of the Taranto Fish or his Circle.

585–575 B.C.

213 The shape was first studied by Pelagatti – Stibbe 1988. Stibbe recognises the misnomer, it seems, in including the shape in his monograph on drinking vessels (Stibbe 1994, 51–55), rather than in that on mixing bowls (kraters – Stibbe 1989).

214 Raftopoulou 1998, 135 fig. 12, 19 (top centre and right).

215 Stibbe 1994, 52. 151 f. nos. A8. A10 figs. 151. 153.

216 When I viewed this plate in the Sparta Museum display case, I could not observe the orange colour clearly.

L356 arachne.dainst.org/entity/6861684

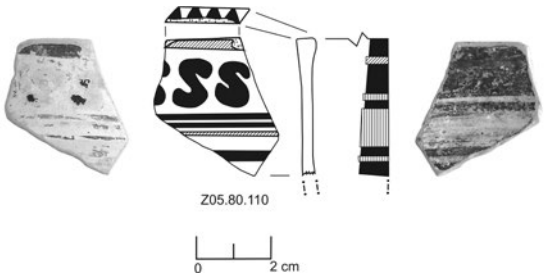
Inv. Z 94.53.93 or Z 94.53.98 □ Q 94.05

Frg. from the floor and low ring base (in three joining pieces). Paint is carelessly applied in the int.

D base 6.0, Th. floor 0.35, MPDim. 5.4

Ext. slipped, line on the ring base, red line, two thin lines, checker board in porthole pattern. **Int.** black.

The decoration under the base can be found on several shapes, including a lakaina (Stibbe 1990a, 89 no. C1 fig. 55) and **L355** (above); for the decoration, see Stibbe 1994, 229. 234 pattern 10 ›white cross on black field‹ – also found on a cylindrical mug, a small goblet, a dish, a cup and in the interior of the unpublished cup in Tripolis, see Stibbe 2004, 232 no. 17 (250). The low ring base and the diameter are almost identical with **L355**, suggesting that this base may be from a second ›bell krater‹ (or ›beaker‹).



L357 arachne.dainst.org/entity/6861685

Inv. Z 05.80.110 □ Q 05.01

›Bell krater‹ (?) rim and upper body. Concave wall, very slightly thickened rim. The ext. surface is badly worn.

D (est.) 6.5, MPDim. 4.5, Th. 0.25

Ext. top of rim is slipped and decorated with a row of black triangles (short rays); slipped, red line, row of bold ›S's‹, two thin lines, red line. **Int.** black, red line below the lip, then a band of added white between thin white lines.

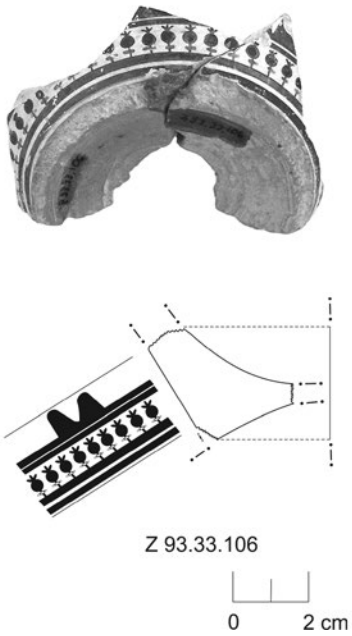
The decoration on the upper edge of the rim suggests the ›bell krater‹ shape rather than a lakaina or skyphos. For the shape, see Stibbe 1994, 51–55. 150–156, compare nos. A3 or G1 fig. 161 for the lack of a distinct lip; for an example from Sparta with a more protruding lip but decorated with small squares on the rim's upper edge, see Pelagatti – Stibbe 1988, especially 16 f. 22 no. 4 figs. 8. 9 pl. IIIa. The added white on the inside, and bold ›S's‹ on the exterior suggest an early date, probably Laconian II.

600–580 B.C.

Kantharos

All high-walled drinking vessels with vertical strap-handles are included in Stibbe's lists of Laconian kantharoi, which he divides into six groups covering a total of 49 vases[217]. A special type within this corpus is his Group 1 (or A), where the vases have a separate hollow section between the raised base and the bottom of the body. Eight other examples of such kantharoi with hollow feet have been identified, seven are listed by Stibbe in his Group 1, and the eighth, in Cyrene, was placed in his Group 6, but it too has the hollow foot[218]. Stibbe associated this unusual shape with grave use and the cult of the dead[219], but two examples of such kantharoi with a hollow foot were found in the Heraion on Samos, one came from the Demeter Malophoros sanctuary at Selinus, one came from the Demeter sanctuary at Cyrene, and now one has come from the Aphrodite sanctuary at Miletus[220]. Two or three came from tombs in Taranto and one came from Amyklai near Sparta.

217 Stibbe 1994, 37–40. 126–133, at first called a ›Becher‹.
218 For the shape, see Stibbe 1976b; Stibbe 1978, 23 f. 35–37 Group I; Stibbe 1994, 37 f. 126 f. Group A; Catling 2008. For the example from Cyrene, see Schaus 1985, 29 no. 126 fig. 3, pl. 8 called a ›beaker‹ after Stibbe's earlier term ›Becher‹; Stibbe 1994, 40. 132 no. F4.
219 Stibbe 1978, 36.
220 Stibbe 1994, 126 f. nos. A1. A4 fig. 34.



L358 arachne.dainst.org/entity/6861686

Inv. Z 93.33.106 □ Q 93.12

Two joining frgs. from the lower wall of a thick-walled kantharos with hollow foot, broken and missing the foot entirely. On the ext. the paint is dark brown on one frg. and black on the other.

MPDim. 8.6, D at break of junction to the base 7.3, Th. wall 1.05

Ext. slipped, black band, line, row of small pomegranates with three sepals, and cross strokes below, two lines. Reserved under the broken base. Added red on the cross strokes of the pomegranates. **Int.** black.

L358 has an unusually thick wall, typical of these rare vases with high rising hollow bases. The neat pomegranates low on the wall, as well as the red cross strokes, indicate its fine quality. Three similar kantharoi have a band of rays, either on the lower body (Samos K 1380/1 and Palermo, Mus. Naz. N. I. 1701, Stibbe 1994, 126 f. nos. A1. A6 fig. 3; Palermo N. I. 1701, Stibbe 1976b, pls. 18, 2. 19, 1) or on the upper part of the hollow foot (Taranto, Coll. Ragusa 257, Stibbe 1994, 126 no. A3 fig. 35 pl. 5, 1), but none has a row of simple pomegranates as here. The profile of **L358** is closest to one in Taranto (Stibbe 1994, 126 no. A3 fig. 35) but with a concave underside. There is no clear evidence for dating except by style. Here again, the Palermo example from Selinus (Mus. Naz. N. I. 1701, Stibbe 1976b, 70 fig. 3 pls. 18, 2. 19, 1; Stibbe 1994, 127 no. A6) is closest. Stibbe (1976b, 70) dated it ca. 550 B.C., and perhaps coincidentally it also has red cross strokes just below the lotus buds in a chain on its upper body, but its rays are more widely spaced, and the decoration generally more careless. **L358** should be earlier than this.

The careful decoration and use of red cross strokes for the pomegranates suggests the influence of the Painter of the Taranto Fish, but pomegranates are otherwise not found on vases assigned to this painter. It is possible, however, that this is by the Naucratis Painter who was influenced by the older painter. Since the kantharos shape is quite rare, it is conceivable that the wall and rim fragments below (**L359**) which also belong to Stibbe's Type A kantharoi, are from the same vase.

Painter of the Taranto Fish workshop, or perhaps the Naucratis Painter.

580–560 B.C.

L359 arachne.dainst.org/entity/6861687

Inv. Z 93.36.4 □ Q 93.12; inv. Z 94.182.33 □ Q 94.12; inv. Z 94.139 □ Q 94.06; inv. Z 93.33 □ Q 93.12 (stored in the Etütlük cabinet)

Four non-joining frgs. from the rim and body of a deep, rounded vessel, with a slightly outward thickened rim.

D (est.) 24.0, Ht. rim 2.1, Th. rim 0.6, Th. wall 0.5

Ext. slipped, upright framed tongues on the rim, line, parts of an incised lotus and palmette complex. Added red on alternate tongues, and on some elements of the floral complex. **Int.** black, inscription neatly incised through the black paint in letters 0.8 cm high just below the lip, upside down, a)….]Ọ̣ΔΟ[… b)…]ΕΤΕẠ[…

The tall, slightly thickened rim is a rarity, but compares best with rims of kantharoi from Stibbe's Group A, see, for example, ones in Samos, Taranto and Palermo (Stibbe 1976b, 64–67 figs. 1–3 pls. 18. 19, 1; Stibbe 1994, 126 f. nos. A3. A6 fig. 35 pl. 5, 1). Of interest not just for the shape, but also for its decoration is a fragment from Taranto that has part of a large palmette on the upper body just below the thickened rim. This might be a handle palmette, stemming from the upper handle attachment, but it may also be part of a larger floral complex like that on **L359**. Kantharoi of Stibbe's Group B (or II) include examples where the rim is decorated with a band of tongues and the body is decorated with a large (single) floral, so the ornament on **L359** is not unusual, see Stibbe 1978, 24–26 nos. 8. 11 figs. 2. 4 pls. 12. 13. For the floral complex with a lotus bud growing to the side, compare the handle zone florals on **L152**, and a cup by the Arcesilas Painter in Samos, Stibbe 1972, no. 191 pl. 59.

Possibly from the same vase as **L358**.

The inscription on the interior is not readable as preserved, but presumably it named the dedicator of the vase, and the goddess to whom it was given. Upside down inscriptions are not uncommon, as Johnston noted in Stibbe 1997, 104 for a cup in Samos. It may simply have been easier to write this way within the narrow opening of the kantharos lip.

Stibbe (1978, 24) dates Group A (I) as a whole ca. 625–550 B.C., but clearly **L359** belongs towards the end of this range.

570–560 B.C.

Chalices

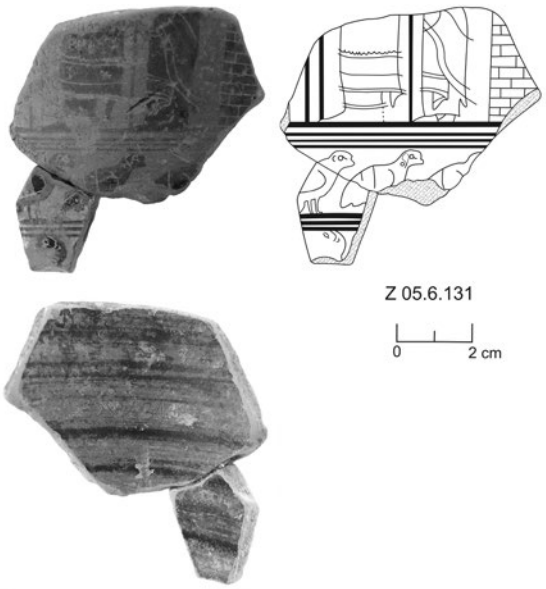
This shape in Laconian pottery was first identified, and the name ›chalice‹ (›Kelch‹) first applied to it, by J. Boehlau[221]. Lane noted its early appearance in the seventh century, in the Transitional and Laconian I periods[222]. It has a cylindrical, slightly flaring body with a thickened lip set on a stemmed foot, and no handles. The term ›Laconian chalice‹ was proposed by Pipili to distinguish it from the commonly exported Chian chalice with handles and a high offset rim. Pipili rejected the term ›calyx krater‹ proposed for the shape by Stibbe because most examples are the size of a drinking vessel rather than one for mixing[223]. Only a few examples of the shape were known prior to the discovery of 14 (or 15) in the Artemis sanctuary refuse deposit on Samos[224]. Of the latter, the earlier ones were attributed by Pipili to the Naucratis Painter or his workshop and dated to the second quarter of the sixth century, while the majority, from the third quarter of the century, were attributed to the Hunt Painter or his manner. Stibbe restudied the group and concluded that the later vases were done either by a distinct painter, giving him the name, Miniatures Painter, or by other artists within the circle of this same painter[225]. He divided the vases between chalices (Group A) and cups (Group B), and within the chalices he subdivided them according to the number of figured friezes on the chalice walls (a–d). Stibbe dated most vases in the Group ca. 530–520 B.C., with several being a bit earlier. Although he recognised them as being heavily influenced by the Hunt Painter, as well as the Naucratis Painter, he thought that this was common to most painters of the time since these two were masters. He noted a number of distinct features on these chalices and cups which were not found on works by the Hunt Painter, particularly in the secondary ornament, but he also thought the general quality of the work was different, a miniature style in narrow friezes, enlivened with plenty of added white and red.

At least five, but perhaps as many as nine distinct chalices are represented at Miletus, most as single fragments, which can be differentiated by the way the friezes are divided and the subjects depicted. They are very close to the Samos Artemision chalices. One supposes, given their rarity, that they were brought in the same ships, at the same time, and for the same purposes, namely, for use mostly as sanctuary dedications, perhaps first having played a role in some ritual (one was found in the west necropolis at Samos, placed in a ›Brandstelle‹ outside a grave, and therefore used as a ritual vessel, and left as an offering to the dead)[226]. At Miletus, all of them came from the Aphrodite sanctuary. Only **L361** is well enough preserved to provide a full profile, except for part of the stem and base.

Two fragments are quite unusual, and may not in fact be chalices, but since they have vertically straight walls, and no preserved evidence for handles, they are placed here with the chalices. The first of these, **L367**, has an odd disk-like element between body and base. A band of

221 Boehlau 1898, 125 f. pl. X, 7.
222 Lane 1933/1934, 110. 117. 125. 146.
223 For the shape, Pipili 2001, 55–57; Stibbe 1994, 51 f. 55. 156 f. ›calyx-krater‹; Stibbe (2004, 127) accepted the term ›chalice‹ (›Kelch‹) in his discussion of the Samian Artemision material.
224 Stibbe (1994, 55. 156 f. [H1–5]) catalogued five examples including one from Samos (Boehlau 1898, pl. X, 7), before the Artemis sanctuary ones from Samos were published, see Pipili 2001, 55–83 nos. 27–41 figs. 36–61.
225 Stibbe 2004, 124–146. 247–250.
226 Stibbe 1994, 156 no. H1 fig. 165. My thanks to the anonymous reviewer who pointed this out.

rays is painted that begins at this disk and runs over the almost right-angled carination in the lower body. It must be an early vase, from Laconian II. The other fragment, **L368**, fits even less comfortably under this shape name. It has the cylindrical body of a chalice with a sharp carination inwards to its base, but the base itself is a low, somewhat conical ring, rather than a high stemmed foot. The decoration has been adjusted because of this, so that rays are placed on the lower part of the vertical wall. Since so little of the body has been preserved, it is unknown whether it once had handles.



L360 arachne.dainst.org/entity/6861688

Inv. Z 05.6.131 □ Q 05.04

Body frg. (2 joining pieces) from a similar vase as **L361**. Black paint, almost entirely worn off the exterior surface, leaving a shadow. No trace of slip, nor of added red or white.

MPDim. 8.4, Th. wall 0.65

Ext. figured frieze with two standing draped figures (l.), then a carefully rendered wall with at least 10 courses of stone represented. In front of the figure on the left are two thin vertical lines, one of which may represent a staff belonging to this figure. In front of the second figure is another thin vertical line which again may represent a staff. Below are a base line and three thin lines, then a procession of birds (r.) (partridges?), with parts of three preserved, three thin lines below and another frieze with the head of a water bird (l.). **Int.** thin streaky black.

With three figured friezes, this chalice belongs in Stibbe's Group Aa (Stibbe 2004, 127. 131–134). The main frieze is the upper one with human figures, while the two lower ones are bird friezes, similar to Samos 4752 (Pipili 2001, 61–65 no. 34 figs. 45. 46; Stibbe 2004, 127. 131 f. 247 no. 1 [368] figs. 15. 16) which has a frieze of partridges at the bottom and antithetical sphinxes in its middle frieze.

Since there are two thin vertical lines (staffs?) at the left edge of the main frieze, one would expect another standing figure, presumably facing the first two (to r.), but no foot is visible close to the second staff, unless it were placed slightly back from it. The focus in this scene is the large building with regular masonry courses just at the right. Since it has this imposing façade, rather than columns, unless it faced to the right, it may represent a city wall rather than perhaps a temple, so the two figures standing in front of it may represent people who have gone out of the city to greet others coming to it. The chalice having no handles to interrupt the friezes seems to have depended on such things as the building to help the viewer understand the scene.

The surface is badly damaged and the paint largely lost, but the zig-zag line on one of the mantles, and the rendering of the partridges, are similar to the Hunt Painter's style.

Manner of the Hunt Painter.

Ca. 540–530 B.C.

L361 | Pls. 18, 1 and 19, 1
arachne.dainst.org/entity/6861689

Inv. Z 05.19.167 (Z 06.107) □ Q 05.04

Two frgs. (5 joining pieces, and 1 non-joining) of the rim, body and stem of a large straight-walled chalice. About 40% preserved. Fine, medium-hard, light orange-brown clay. Black paint, much flaked and worn, leaving a shadow on the surface. (Possible thin, buff slip, only preserved well on the rim; however, this is questionable since it may be just soil leaching.) No added red is visible, but matt added white is used uncommonly often.

D rim 13.2, D lower wall 8.3, D stem 3.0, Th. wall 0.4 to 0.6, Ht. stem to rim 11.2

Ext. rim, slipped, short rays; body, slipped (?), band of tongue-and-drumstick ornament. Black-figure frieze (ht. 3.9) with women and horsemen processing to left and to right. One woman is preserved complete (moving to r.); her mantle has been pulled up over her head, and the edges are held out in front of her. The feet, peplos and mantle of a second woman (r.) are preserved in front of the first. Then comes a pair of horses (r.) with the legs and arm of one horseman. After a gap, the feet of one more figure moving right are seen. The veiled head of one woman moving left, and the feet and dress of a second (l.), with a large gap between the two are preserved. After another gap, one more set of feet facing left stand in front of the last figure moving right, at the head of both processions. A line reaching the ground in front of these feet may be a staff which rests on the ground. Between the two ends of the processions, there is room for two komasts who dance facing each other. The one on the left is missing part of his legs and one hand; the other is complete. Below this frieze is a band of backward ›Z's‹ between thin lines, then a frieze of birds of various types (ht. 2.3). These include, in order, siren (r.), eagle flying (l.), siren (l.), standing bird (r.) with wings open (strange stubby tail), standing bird (r.) with wings folded, standing bird (l.) with wings open, cock (r.), eagle flying (l.), standing bird (l.). Two dot and circle fillers are placed beside the cock. Below

are thin lines and a thicker line at the turn of the wall to the chalice bottom. Rays between thin lines on the ext. bottom, line at the raised ridge joining the cup to stem.

In the upper figured frieze, added white is used on the chitons of two women (to r.), dots on the mantle of the completely preserved woman, and perhaps also for the face of the veiled woman moving left. Wreaths around the necks, hanging low to the stomachs of the komasts, are rendered in two or three loops of added white dots. A wreath seems to encircle the neck of the horses also, although this may just be part of patches of white on the horse's body. On the lower frieze, added white lines and dots are used on the feathers of every bird, where the surface is still well preserved.

Int. black. Top of rim, slipped, short rays alternating with dots.

The closest parallel for the shape and secondary ornament is a rim and upper wall fragment from the Artemision, Samos (Samos 4800, Pipili 2001, 79 no. 39 figs. 56. 57; Stibbe 2004, 139. 248 no. 7 [374] fig. 22). It also has a thickened, outward-bent lip, and the same three secondary ornament bands decorating it, but it has an animal frieze below in the main zone. The sphinx and flying bird preserved on that fragment are a close match for the siren and flying bird on the lower frieze of **L361**. A second chalice fragment from the Artemision has a similar lip and two of the same ornaments, but below the rays on the outer rim there is a wavy line and a band of meander hooks (Samos 3960, Pipili 2001, 76 no. 38 figs. 54 a–d. 55; Stibbe 2004, 138 f. 248 no. 6 [373] fig. 21). This second chalice has a carefully painted cult (?) procession and a myrtle wreath below. It may well have had a second figured frieze, but it is not preserved. Both these chalices were attributed to the manner of the Hunt Painter and dated ca. 540–530 B.C. by Pipili. Stibbe (2004, 138 f. nos. 6. 7 [373. 374], figs. 21. 22), on the other hand, placed them ca. 530 B.C., and thought one was by his Miniatures Painter (his no. 6 [373]) and the other was by a lesser artist but from the same ›circle‹. Because of their fragmentary condition, with only one figured frieze preserved, these two chalices from Samos were placed by Stibbe in his Group Ac, but **L361** has two friezes, a human and an animal, and so fits into his Group Ab as probably the other two should also (Stibbe 2004, 134–136).

The procession in the main frieze was no doubt placed on this vessel in accordance with its planned use in a religious ritual. What the different elements of the procession mean is unknown. The features can be found on three of the chalices, and perhaps one cup, from the Artemision on Samos (Pipili 2001, 61–71 nos. 33. 34. 36 figs. 43–46. 49–51). A horse rider together with a riderless horse, a man or men with a staff, and women wrapped in mantles sometimes with an aulos player comprise the main participants. The bearded naked komasts on **L361** are particularly lively. With pot-bellies, wreaths hanging from their necks, legs clearly dancing, arms bent away from their sides, locks of their hair swinging away from their heads, and a drinking cup held in the hand of one of the komasts, it is clear there is music and an intoxicated atmosphere. Moving away from the dancers in both directions are draped, veiled women, perhaps having nothing to do with the dancers. Wavy lines along the different segments of the mantle and white dots in rows along alternate garment segments give this an ornate appearance. A white peplos (?) with a hem covers the legs to the ankles below the mantle. The generous use of white continues on to the body of the horse as well, but seemingly in just parts of the horse's body, not its entire surface.

The riderless horse seems so consistent as to have carried a meaning, perhaps in memory of a lost hero, or in hopes of a safe return for a warrior. Samos 3959 (Pipili 2001, 66–71 no. 36 figs. 49–51; Stibbe 2004, 136–138. 248 no. 5 [372] fig. 20) depicts duelling hoplites and a fallen warrior between them, with ridden and riderless horses (to l.) to the right of the hoplites, but probably on both sides of the duel (the bottom of two horses' legs that are not mentioned by Pipili in her description [fig. 50 a], seem to be visible to the left of the duel) and then to the right of this scene there is a procession away from the duel, with an old man, a ridden and riderless horse, a standing naked youth with spear and a seated woman. Presumably the riderless horse in this second scene is for the naked youth. On Samos 4006 (Pipili 2001, 71–75 no. 37 figs. 52 a–d. 53; Stibbe 2004, 134 f. 247 f. no. 3 [370] fig. 18), ridden and riderless horses stand on either side of a single standing youth with a spear, while two dancing youths seem to enliven the scene. But there are also two women with mantles or himations pulled up over their heads, which seems less likely to be, for example, the gesture of the modest bride or wife, and more a gesture of grieving. (The daimons with wreaths flying below a symposium scene on another of these chalices, Samos 4008. 4009. 4752β [Pipili 2001, 81–83 no. 40 figs. 58 a–c. 59; Stibbe 2004, 132–134. 247 no. 2 [369] fig. 17], could be a reference to the Totenmahl [funerary feast], which occasionally crops up in Laconian art, as in Stibbe 1972, no. 13 pl. 6 or no. 191 pl. 58.) Pipili (1987, 71–75), however, largely dismisses this idea, perhaps as much as anything because of the dancers which often accompany such scenes of banqueting. Here on the chalices though, there are women with their heads veiled, and the riderless horse, and in any case, the warrior duels simply do not belong in a religious procession, which is certainly the basic feature central to the chalice scenes. Samos 4006 is especially close to **L361** although its surface has been worn by exposure to water near the Glyfada lake. The human figure scene on Samos 4006 has dancers, ridden and riderless horses, and veiled women, just like the Miletus chalice, with an upper border of tongue and drumstick pattern. The lower border is a nicer broken meander on the Samos chalice. Below it, on

both, as much as is preserved on the Samos chalice, the same sirens and flying eagle appear. It is impossible to avoid the conclusion that they were done by the same painter, at the same time or nearly so.

The question of the painter is vexing. On the one hand, the details of incision and the various bird or bird-like figures in particular are so close to those of vases by the Hunt Painter that it is hard to deny a very close connection, as Pipili (2001, 72) argued. Stibbe (2004, 124–126 n. 510) saw an independent artist at work with a circle of associates painting in a miniature style. While it is true that there is an individual character to these chalices and this miniature style, especially with its unusual use of added white, still, the chalices themselves are special shapes and apparently have a special use in sanctuaries. On balance, it seems best to me to accept that the Hunt Painter worked in the miniature style, perhaps not his favourite work, especially as he reached a mature age, or indeed toward the end of his career, but the birds are his birds, and the faces and details of these human figures suit his style so well that an imitator would be hard pressed to produce such results.

(A clay sample was taken by Mommsen and Kerschner for clay analysis, but no results were returned.)

Manner of the Hunt Painter, perhaps by his hand, although not up to his normal quality.

Ca. 540–530 B.C.

L362 arachne.dainst.org/entity/6861690

Inv. Z 92.39.35 □ Q 92.21

Body frg. From a smaller chalice (more horizontal curve and thinner wall). No slip and the black paint and added white have been badly worn away.

MPDim. 4.4, Th. 0.4

Ext. figure (to r.) holds up the sides of a himation decorated with horizontal zig-zag lines alternating with horizontal rows of small incised ›X's‹ and rows of small white dots. The figure holds a wreath in (her?) hidden (left?) hand. An eagle with raised wings (l.) lands on an object or holds onto an object in front of the figure. The left hand side of the object is semi-circular with a wavy outside edge. The right side of the object is divided from the left side by a vertical row of short horizontal incised strokes; it has a straighter upper edge where the bird is landing, and it is covered in added white. There is an added white line over part of the eagle's raised wing. Unidentified object behind the eagle. **Int.** black.

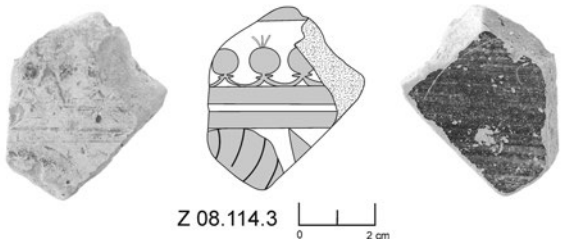
What the object is that the eagle is holding, or landing on, is difficult to identify. It is shown at about waist level of the human figure, and although difficult to see, it may have a snake-like body. Even so, the eagle seems too small to be attacking it. Because it is partly white, and partly has an irregular (wavy) surface, it cannot be a structure like an altar. A creature of some sort seems more likely.

This fragment does not fit into the themes observed on other fragmentary chalices from the Aphrodite sanctuary. An eagle is sometimes shown flying toward a seated figure that must represent Zeus (Pipili 1987, 46 f. nos. 129–131 figs. 69. 70; Stibbe 1972, no. 8 pl. 4, 3), and birds sometimes sit atop buildings (Pipili 1987, 29. 51 nos. 84. 85. 141 figs. 42. 43. 77 [identified as ravens with a suggestion of a connection to Apollo]). **L198**, also in the miniaturist style, depicts an eagle carrying some object in its talons or else landing on the hand of a youth. The youth has a disk on a stem, apparently sitting on top of his head. The birds on **L198** and **L362** are quite close in their incised details. The most dramatic action by an eagle, having landed but with wings still raised, is one that is pecking out Prometheus's liver, by the Arcesilas Painter (Pipili 1987, 34 f. no. 92 fig. 49).

The walls of the other two chalices that do not have slip generally are thicker than the wall of **L362**, although wall thickness tends to diminish as it rises to the rim.

Manner of the Hunt Painter.

540–530 B.C.



L363 arachne.dainst.org/entity/6861691

Inv. Z 08.114.3 □ Q 08.21

Body frg. The ext. surface is badly worn; the paint has flaked away leaving only a shadow.

MPDim. 4.8, Th. 0.75

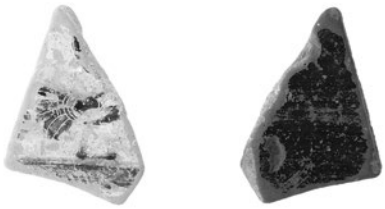
Ext. slipped, line, chain of pomegranates, pair of lines, part of a crescent wing (l., sphinx?) unintelligible object. **Int.** black.

The use of two wider dividing lines between friezes separates this from other chalice fragments. For the use of wider dividing lines on chalices, compare an example from the West necropolis on Samos, see Stibbe 1994, 156 no. H1 fig. 165. They are also found on a two-handled cylindrical mug, see Pipili 2001, 85 no. 42 figs. 62 a–c. 63. Three of the chalices from the Artemision on Samos use a narrow frieze of pomegranates as here, see Pipili 2001,

58–65 nos. 29. 30. 34 (chain) figs. 39. 40. 45. 46 a. b. Only one of these has a chain of pomegranates, rather than a simple row, and it also has a band with an animal frieze including antithetical sphinxes below, as is likely here too (Pipili 2001, 61–65 no. 34 figs. 45. 46 a. b).

Manner of the Hunt Painter.

540–530 B.C.



L364 arachne.dainst.org/entity/6861692

Inv. Z 03.34.77 □ -

Body frg. from a straight-walled vessel (almost no vertical curvature). Powdery, orange clay. Paint fired dark to medium brown. Thick buff slip. The exterior surface is worn.

MPDim. 5.2, Th. 0.6

Ext. slipped, edge of a bird's tail (l.), tail, legs and wing of a siren (?) (r.), broad band below. **Int.** black.

L364 clearly has slip, while some of the other chalices do not. The use of slip and the broad black baseline for the frieze can also be found on **L365**, but that fragment has a convex vertical curve so it belongs to another vase. A baseline of this width is unusual for Laconian chalices known from Samos, except the one from the West necropolis, see Stibbe 1994, 156 no. H1 fig. 165; compare also **L365** with a wide base line below the figured frieze.

As Pipili (2001, 72 no. 37 fig. 52) noted for a chalice from Samos, the siren more commonly is depicted with open (›outstretched‹) wing as here, than with a crescent (›sickle-shaped‹) wing as on the Samos chalice. It is strange though that the individual wing feathers are not incised on this figure, and that the three crescent lines at the base of the tail and the pair above the legs curve strongly in opposite directions to create the appearance of brackets on the back of the figure.

L365 arachne.dainst.org/entity/6861693

Inv. Z 94.137.4 □ Q 94.07

Body frg. Slightly convex curve along the vertical axis. Very fine, hard orange clay (almost like Attic), excellent shiny, dark brown paint on the int. and part of the ext., but on the figures of the ext. it is thinner and has partly worn off, leaving a medium brown shadow. Thick buff slip.

MPDim. 4.1, Th. 0.5

Ext. slipped, figure in a long chiton walking (to r.), feet of a second walking figure (r.), black band. The chiton is decorated with a zig-zag line along the hem, and a vertical row of small ›X's‹ between vertical lines in one section of the garment. **Int.** black.

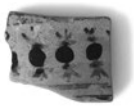
The miniature figure style here is similar to that on other chalices, but the vertical convex curve of the wall is rare and found only more subtly on that shape (see the profile drawing of Pipili 2001, 62 no. 33 fig. 44, or p. 83 no. 40 fig. 59). It is possible that this fragment comes from another shape, for example, a cylindrical mug, which can have a more convex wall than the chalice, compare Pipili 2001, 87 no. 42 figs. 62 c. 63. The use of slip, and a broad black frieze border is found on one chalice fragment from Miletus, **L364**, and compare also the two-handled cylindrical mug from the Samian Artemision, Pipili 2001, 85 no. 42 figs. 62. 63.

The rendering of the chiton is not the same as on other chalice figures. Usually the folds are more horizontal or sweep diagonally on a more horizontal plane, but compare the woman who has pulled her himation up over her head on Samos 4006 (Pipili 2001, 71–75 no. 37 fig. 52 c; see also 61–65 no. 34 figs. 45. 46). The use of diagonal folds, the zig-zag line, and a line of small ›X's‹ are typical of figured work on the chalices. The folds, and here especially the loop or hook fold, are thought by Stibbe (2004, 126) to help with dating, being used after ca. 530 B.C. Of the chalices that Pipili dates to the second half of the sixth century, only two have slip covering the area of the main figured frieze (Pipili 2001, 60 no. 31 fig. 41, and p. 76 no. 38 fig. 54 a–c). The rest omit the slip and often use an orange-red wash, in imitation of Attic presumably.

For the thick base line below the figured frieze, see above **L363** and **L364**.

Manner of the Hunt Painter.

530–520 B.C.



L366 arachne.dainst.org/entity/6861694

Inv. Z 04.102.19 □ Q 04.06

Body frg., with no vertical curvature, likely from a chalice.

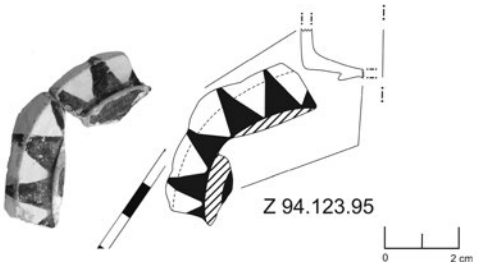
MPDim. 3.55, Th. 0.45

Ext. slipped, red line, row of pomegranates (three sepals and a cross stroke at both top and bottom of each fruit), two lines. **Int.** black.

It is not clear which way is up for this sherd. For rows of individual pomegranates on chalices, see Pipili 2001, 58–60 nos. 29. 30 figs. 39. 40, and for a chain of pomegranates, Pipili 2001, 61–65 no. 34 figs. 45. 46, and **L363**. The first two are dated to the second quarter of the sixth century, but they are too fragmentary to attribute. The third is probably by the Hunt Painter, ca. 540–530 B.C., according to Pipili. On **L366**, on the other hand, the individual pomegranates are double ended ones, with a cross stroke between fruit and sepals at both ends. This is very common for the Naucratis Painter (Stibbe 1972, 53 pattern 6), found on vases of Stibbe's Groups C. D. F and G for this painter, but not on vases from early in the Naucratis Painter's career. The type is not common for the Hunt Painter (perhaps Stibbe 1972, 127 pattern 2). The use of red is worth noting, since it is not common on later chalices.

Naucratis Painter or his workshop.

565–550 B.C.



L367 arachne.dainst.org/entity/6861695

Inv. Z 94.123.95 □ Q 94.05

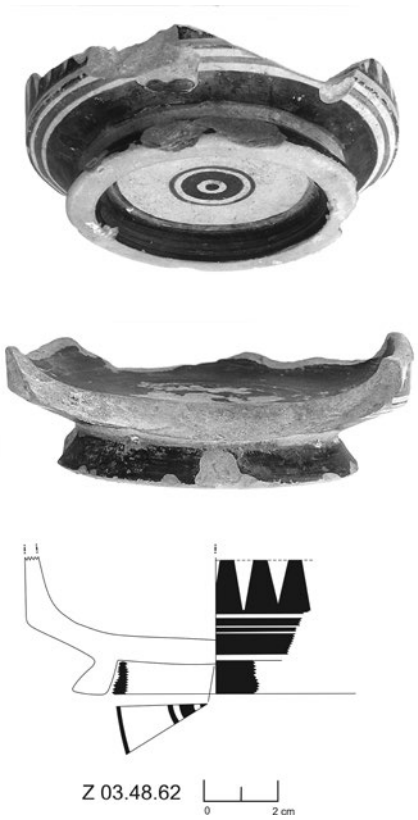
Two joining pieces from the lower body and low disk base of a small open shape with a sharp carination in the lower wall. Probably a chalice. Thin black paint, thick buff slip, good matt added red.

D wall ca. 6.0, D disk base ca. 4.0; MPDim. 5.2, Th. wall 0.3

Ext. slipped, rays which start at the disk base and overlap the carination on the lower wall, red band under the disk base, black band within the base. **Int.** black.

This is an unusual shape, and the overlapping of the carination by the rays is both unexpected and otherwise unknown to me in Laconian, but the fabric in every other way appears to be Laconian. The disk-like base, painted red on its underside, is a feature which is unexpected at least in its width. The profile, which first extends horizontally from the disk base for about one cm, and then turns sharply and rises almost vertically, is similar to the lower wall of a Laconian chalice, but chalices usually either lack the disk base or have much narrower ones. They also have a more extended horizontal lower wall before the carination. The rays have quite a wide base, and lend support to the notion that this is an early vase for Laconian at Miletus, likely Laconian II, from the first quarter of the sixth century, if not earlier.

600–580 B.C.



L368 arachne.dainst.org/entity/6861696

Inv. Z 03.48.62 □ Q 03.03

Frg. from the base and lower body of an open vessel with low ring base, spreading lower wall with a sharp angle to a vertically rising body. Fine, medium-hard, light orange-brown clay; shiny, black paint, but thinly applied in areas, light brownish-buff slip.

D base 7.8, Ht. base 1.1, Th. base 0.85, PHt. 3.5, D lower wall 10.3, Th. wall 0.45

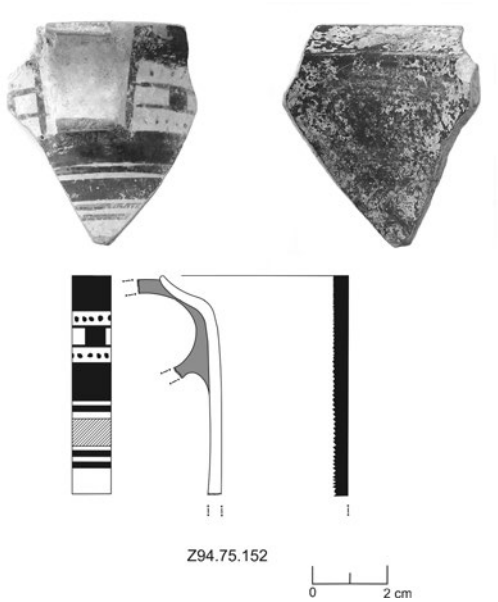
Ext. slipped, rays on the body, two lines at the turn of the body to the lower wall, band, band on the ring base, reserved under the foot, black band inside the base, slipped below the floor, line, band, dot at the centre. **Int.** black.

The body of **L368** is similar to the chalice in shape, but the low ring base is entirely new, so it may be from another shape. Only chalices and Stibbe's (1994, 92 f. 222 f. nos. A1–A10. B1. B2 figs. 366–377) ›small bowls without handles‹ have a similar shape with a sharp carination to a vertical body. The raised ring base is close to what Stibbe calls a low conical foot on Laconian II bird cups, such as Stibbe 1972, 18 f. fig. 2 (one of the Taranto bird cups with fish).

600–570 B.C.

Two-handled Small Goblet[227]

These are the first examples of the goblet shape to be identified outside Laconia, although a fragment from Samos with the same decoration may be from this shape[228]. Stibbe only counted 16 examples of such goblets in total, and since so few are known, he did not distinguish between ones with two handles or just one[229].



L369 arachne.dainst.org/entity/6861697

Inv. Z 94.75.152a □ Q 94.05

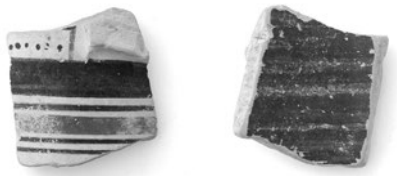
Frgs. from the lip and upper body with parts of a vertical strap handle. Short out-turned rim, slightly concave body, strap handle on the upper body and rim. The paint as preserved is a dull brown-black. The slip is thick, cream-colored; added red is a deep colour.

D rim (est.) 13.0, MPDim. 6.3, Th. wall 0.3, W strap handle 1.6

Ext. slipped, black band over the rim, squares between lines and rows of dots, black band, thin line, red line, two thin lines, black on the outside of the strap handle. **Int.** black.

Closest in decoration is Sparta 6074 (Stibbe 1994, 50. 148 no. A3 fig. 133) with a black and a red band below the squares and dot rows. This is also the earliest in Stibbe's series. **L369** has a carefully painted squares-and-dot-rows pattern, and a black band at the lip which is otherwise not found on goblets. **L370** may well be from the same vase since the shape is so rare otherwise, but it is kept separately here since the inventory number in this case is not reliable and it may not have been found together with **L369**. Also, the slip is thinner and slightly darker, the added colour is less deep in hue and more definitely red, the wall is thicker and the red line below the handle zone is slightly narrower.

First quarter of the sixth century.



L370 arachne.dainst.org/entity/6861698

Inv. Z 94.75.152b (the inv. no. and find spot of this second frg. are not reliable) □ Q 94.05

Frg. from the upper body with the stump of a vertical strap handle. Slightly concave wall. The paint as preserved is dull brown-black; cream-coloured slip; added red.

MPDim. 4.75, Th. 0.35

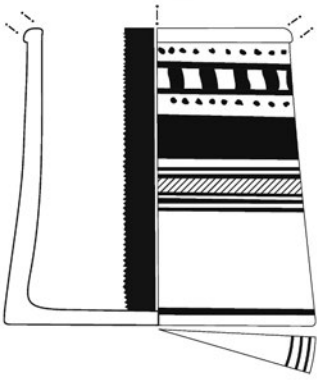
Ext. slipped, part of squares and dot row decoration, black band, thin line, red line, two thin lines. **Int.** black.

Cylindrical Mug

This shape is found for the most part in Laconian I and II, giving way to the ›kothon‹ or one-handled mug with more curved body by the second quarter of the sixth century. Stibbe divided examples of the cylindrical mug into six groups, based mostly on their decoration[230]. The

227 Stibbe 1994, 49–51. 147–150 figs. 131–149; Lane 1933/1934, 122 fig. 11 A (with one handle).
228 Stibbe 1997, 71 no. 30 fig. 14 pl. 7, 3.
229 Stibbe 1994, 49.
230 Stibbe 1994, 40–43. 133–138, especially pp. 41. 133–135 (Group B).

two examples here seem to fall into his second group (Group B), which includes vases with an offset rim and a square-and-dots pattern below, which **L371** has. **L372**, however, has neither of these features, but it does not fit any better into the other five groups. The discovery of two of these modest vessels at Miletus prompts one to wonder whether black-painted examples of the type, and of the popular one-handled mug (›kothon‹) were found in the excavations and not identified in sherd sorting.



L371 arachne.dainst.org/entity/6861699

Inv. Z 03.12.23 □ Q 03.01

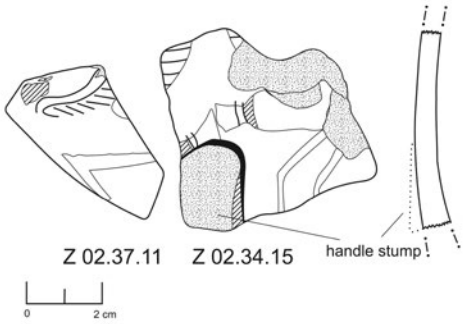
Body and flat base (8 joining pieces), broken at the turn of the rim, about one quarter preserved. The surface is badly worn. The body rises almost vertically from its plain flat base, inclining inward slightly. The out-turned rim and handle are not preserved.

PHt. 7.7, Th. 0.3–0.5, D base 8.2

Ext. slipped, traces of black at the turn to the rim, row of squares between lines and rows of dots, band, red line between thin lines, thin line on the lower wall, three thin lines at the outer edge of the flat base. **Int.** black.

This has a thicker wall and is probably a little shorter in height than **L369** based on the placement of the decoration. For a complete example decorated exactly the same, see Manchester, University Museum II D 46 (from Rhodes?), Stibbe 1994, 40 f. 134, no. B3 pl. 6, 2, ›first decades of the sixth century‹; and a fragment in Samos, Stibbe 1997, 63. 71 no. 30 (»Datierung: Lakonisch II [620–580]«) fig. 14 pl. 7, 3.

Ca. 610–580 B.C.



L372 arachne.dainst.org/entity/6861700

Inv. Z 02.34.15 □ Q 02.02; inv. Z 02.37.11 □ Q 02.02

Two body frgs. with the stump of a handle from a thick-walled open vase. Black paint (thin on the int.), thick cream-coloured slip, thick added red paint. Slightly convex wall frg. which thickens towards its lower edge where it presumably began to turn to the base. A handle was attached from the lower part of the body to the lip (? or upper body) although little is preserved to go on.

MPDim. a) 4.8, b) 6.3, Th. 0.43–0.7

Ext. slipped, a) body, leg and open wing of a bird (to l.), b) tail and tip of the open wing of a bird (to l.), tail, body, tall thin legs and tip of the open wing of a bird (crane?) walking (to r.). Black with a red line around the attachment of the handle. Added red on a band of the bird's wing, red stripe at the end of the birds' bodies before the tails. **Int.** black.

The vase shape is odd. Mugs normally have their small vertical loop handles attached about the midpoint of the body, not low on the body near the flat base. For some examples of cylindrical mugs, see Stibbe 1994, 40–43. 133–138 figs. 49–79. One of these (Stibbe 1994, 41. 134 no. B2 fig. 54; Droop 1929, fig. 59 b) has a stiff water bird with some incision that is close in appearance to the long-legged bird on **L372**, especially in the shape of the tail. Stibbe (1994, 41) dated it to the last decades of the seventh century. Perhaps in an experimental stage, the handle was placed lower on the mug wall. For a crane with open wings in Laconian II style on the neck of a krater, see **L295a**. The simple rendering of the bird's body and tail without individual feathers and a simple red line is unusual and probably a sign of an early date. The tails of the two birds meet above the handle attachment, suggesting that they and probably other birds or animals processed in opposite directions on either side of the handle. The painter squeezed in the left hand bird, but had to extend its tail over the handle attachment.

600–580 B.C.

Fruit-Stand (?)

It is not easy to identify small fragments from this shape, unless the out-turned rim is present, or part of its two-level base. Decoration helps: a gorgoneion or floral complex in a medallion in the interior and perhaps an animal frieze around it. The presence of a low, wide-spreading stemmed foot is useful, but even these can be confused with cups[231]. The three pieces listed here may be from fruit-stands, particularly **L374** and **L375**, with gorgoneia and wide-spreading stemmed feet. **L373** has a noticeably thick wall and a floral complex in its interior, suggesting it too may be of this shape. The fruit stand is not a drinking vessel since the rim, where preserved, is simply not conducive to sipping from. Instead, it may have held items of food, thus explaining its greater rarity than cups for example.

231 For a discussion of the shape and typical decoration, see Stibbe 1994, 87–90. 213–218 figs. 324–341 (called ›fruit dish‹).

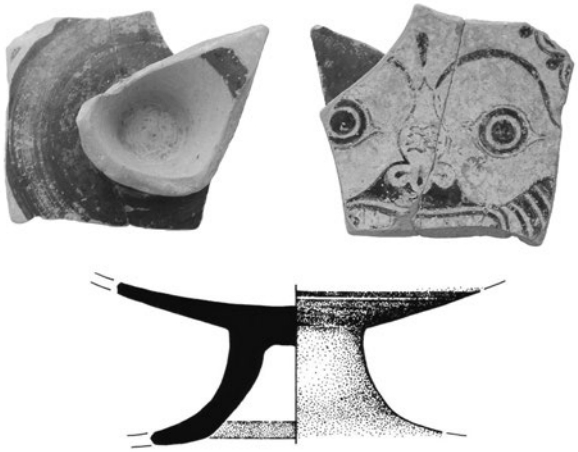
L373 arachne.dainst.org/entity/6861701

Inv. Z 06.99.10 □ Q 06.16

Lower body of a thick walled vessel, perhaps a fruit-stand. The paint is badly flaked on the interior.

MPDim. 3.5, Th. 0.7

Ext. slipped, large rays, thin line above the base. **Int.** slipped, part of a floral complex. Red band.



L374 arachne.dainst.org/entity/6861702

Inv. Z 02.34.10 □ Q 02.02

Body and low, wide-spreading stemmed foot of a cup or fruit-stand. Fine clay, fired bright reddish-orange to light brown. Paint is fired medium orange-brown to dark brown, almost black on the exterior, dark brown on the interior. Thick buff slip.

PHt. 3.1, Ht. base 2.6, MPDim. cup wall 7.2, Th. wall 0.4

Ext. body, reserved line, black zone; foot, black. **Int.** slipped, most of a gorgoneion (two eyes with large pupils and circles around them), nose with flaring nostrils and tip, having a droplet over each flare and four horizontal wavy lines over the nose ridge,

parts of two high arching eyebrows, droplet between the brows, edge of hair appearing like a floral chain with a droplet in the interstices, small moustache, striped beard, top of the mouth surrounded by a red line, top row of pointed teeth. Int. of stemmed base, reserved, one band.

For a gorgoneion with similar open corners to the eyes and simple high-arching brows of which the right one does not touch the line of the nose, compare Pipili 1987, 16 no. 39 fig. 23 (Sparta 3234, lakaina [?]). This fragment is not attributed to any painter. Gorgoneia are most common on cups by the Boreads Painter, but none of his gorgoneia are close to that on **L374**. The lines across the ridge of the nose and the clover-leaf-shaped nose tip are found with the Boreads Painter's gorgoneia (Pipili 1987, 15 no. 30 fig. 19 and p. 17 no. 42 fig. 25) but other features are different. Few other gorgoneia are particularly close to **L374**.

The Hunt Painter uses gorgoneia to decorate the spools on his ›volute‹ handles of a krater now in the Gela Museum, see Stibbe 1989, 26. 92 no. B11 fig. 10 pl. 3; Stibbe 2004, no. 125 pl. 26, 1. 2. These have similar simple high-arching eyebrows and painted wavy lines across the bridge of the nose, but the eyes are different with a straight lower edge that meets the high arching upper line in closed corners. The Hunt Painter also uses a spiral wave pattern with fillers in the corners that are somewhat similar to what is used to depict the ›hair‹ of the gorgoneia of **L374** (compare Stibbe 2004, 56 pattern 9, no. 125 pl. 26), but these are triangular fillers rather than droplets. The same painter also uses a spiral wave pattern to depict the hair around the forehead, though not with droplets in the corners, e.g. Stibbe 1972, no. 212 pl. 70, 1 (the lines of the eye of Herakles on this cup also do not quite meet at the corner). No other Laconian gorgoneion has the ›hair‹ depicted this way, nor do any have the droplets at the tip of the nose like here.

On the other hand, the Naucratis Painter, who only very rarely depicted gorgoneia (Stibbe 1972, no. 3 pl. 2, 1 and Stibbe 2004, no. 3 pl. 2) uses the high-arching eyebrows which do not quite touch the line of the nose, a single droplet between the eyebrows, and eyes which have a lower edge that curves up to meet the upper curved line at about the halfway point. The ›clover-leaf‹ shape of the nose tip is the same as here also. Likewise, he sometimes extended the stems of lotuses in floral chains to fill in the empty space in the corners of the chain, but these are not like the droplets seen here. See for example, both Stibbe 1972, no. 3 pl. 2, 2, and Stibbe 2004, no. 3 pl. 2. In fact, one of these floral chains with a straight line extension below every second lotus surrounds the gorgoneia which decorated the tondo of the cup in Taranto, see Stibbe 2004, no. 3 pl. 2. The exterior of this cup is painted black with a thin reserved line part way up the body. This is found in cups by the Naucratis Painter for example (Stibbe 1972, no. 7 pl. 4, 2, no. 30 pl. 15, 2), but is rarer for the Hunt Painter and occurs with a wider reserved line (Stibbe 1972, no. 237 pl. 84, 2). A cup in the manner of the Naucratis Painter from Tocra has a similar wide-spreading foot and black exterior with thin reserved line, and also a gorgoneion decorating its tondo (Tocra 945, Boardman – Hayes 1966, 86 no. 945 pl. 63; Stibbe 1972, 63. 65 no. 60 Group A, dated ca. 575–570 B.C.). In the end though, the rarity of gorgoneia among the many cups by the Naucratis Painter, and the lack of good parallels for the droplets, suggest another painter.

The Arcesilas Painter was strongly influenced by both the Boreads and Naucratis Painters (Stibbe 1972, 107 f.), but up until now, no gorgoneion has been recognised on his few vases. Still, one almost expects that he painted them. One small detail may point towards his hand on **L374** and that is the hairline with the lower outlined edge and the droplets in the corners. This is very closely paralleled on the cup fragment **L166**, now attributed to him, where there is both the careful outline and the droplet filling the corner. The firm careful hand that painted the gorgoneion on **L374** suggests a very good painter. There is some reason to think that another gorgoneion, found on **L172**, may be by him due to the secondary ornament. Unfortunately, there is not enough preserved of that gorgoneion to allow for comparisons. Still, it is possible that the Arcesilas Painter is responsible for one or both of these. Most of his attributed cups have ornament friezes of different types on the exterior, but two more recently attributed cups have wide black zones like here (Stibbe 2004, 215 f. nos. 2 [115] and 6 [119] pls. 19, 3. 22, 3. 4).

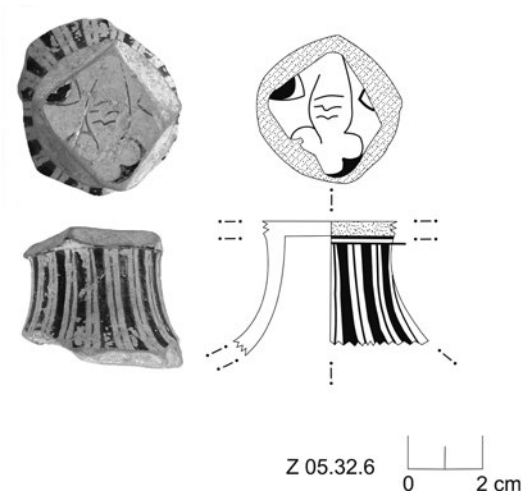
The shape, with its broad-spreading stemmed foot, does not easily fit into any of Stibbe's Formgruppen for cups, but the closest may be Taranto 52916 (Stibbe 1972, 21 fig. 4; Stibbe 1994, 185 f. no. G4 fig. 263) with a cordon at the junction of body and foot, or Louvre S 4373 (Stibbe 1972, 22 fig. 8) by the Boreads Painter which is taller and less spreading. This, however, does not take into account Tocra 943 (Stibbe 1972, no. 1 pl. 1, 3) with several cordons on the foot, which is commonly thought to imitate fruit-stand feet, or Tocra 945 (see above) with a spreading foot and gorgoneion on the interior. Another Laconian cup with similar low-stemmed spreading foot is in Sparta (Stibbe 1994, 185 no. G3 fig. 262). For fruit-stands with similar profiles as here, see Stibbe 1994, figs. 330–332. Compare also **L104**.

The results of clay analysis of this fragment carried out by Mommsen (sample Mil 84) were that the clay was unlocalised, but presumably from a Peloponnesian source (›unlokalisiert; vermutlich Peloponnes‹)

Schlotzhauer 2014, 428. 456. 465. 608 no. 619 pls. 96. 204.

Perhaps by the Arcesilas Painter, as an early work.

Ca. 565 B.C.



L375 arachne.dainst.org/entity/6861703

Inv. Z 05.32.6 □ Q 05.11

Floor and stem from a large vase. Broad stem of medium height, beginning of the spread to the foot. Fine, light orange-brown clay. Shiny, black paint, somewhat fugitive, fired brown where it is applied thinly on the floor. Good, but somewhat thin slip, buff in colour with a slight pinkish tinge. Added red is fugitive over the paint on the ext.

MPDim. 5.3, D stem narrowest point 3.35, Th. stem wall 0.47

Ext. slipped, line around the junction of body to stem, long tongues in frames. Red on alternate tongues (but two tongues together are red, since there is an odd number of them around the stem). **Int.** slipped, nose and parts of two eyes from a gorgoneion. Added red line around the Gorgon's iris.

A wide-spreading stem, decorated with tongues on the outside and a gorgoneion on the floor of the inside, is standard for Laconian fruit-stands. The one difference from the norm here is that the tongues extend all the way up to the junction of the body, rather than having an intervening band of lotus buds or simply lines, see Lane 1933/1934, 145 fig. 15; Stibbe 1994, 87–90. 213–218 figs. 324–341; e.g. Sparta 6210, fig. 328; the same, Stibbe 1972, no. 84 pl. 30 (buds, lines, tongues on stem). For the shape, compare **L104** and **L374**.

The Boreads Painter used Gorgons and gorgoneia most commonly to decorate tondos and medallions inside his cups (Stibbe 1972, 277 f. nos. 151. 152. 164. 165 pl. 48, 2. 4; Stibbe 2004, nos. 75. 82. 85. 92. 105 pls. 14. 18), but he painted their noses black rather than reserved. One example though which Stibbe (1972, no. 189 pl. 57, 9) noted as being in the manner of the Boreads Painter, has a reserved nose, clover-leaf-shaped end, and almond-shaped eyes quite similar to the gorgoneion on **L375**. The Naucratis Painter rarely used the Gorgon or gorgoneia, although one example has some similar features (Stibbe 2004, no. 3 pl. 2). Neither of these comparisons has the bent and wrinkled horizontal lines across the nose (Boardman – Hayes 1966, 86 no. 945 pl. 63; Stibbe 1972, 272 no. 60 has chevrons on the nose, but otherwise there are few similarities). The Hunt and Rider Painters were also not especially fond of the type, but where gorgoneia were used to decorate the handles of a krater by the Hunt Painter, the nose and eyes are close to those found here (Stibbe 2004, 58 pattern 6, no. 125 pl. 26, 1. 2). Still, this painter otherwise does not use the Gorgon in the tondos of his cups. Over all, given the greater propensity of the Boreads Painter to use gorgoneia in his cups, it seems more likely that this example came from his workshop.

Dating evidence is poor, but most such fruit-stands with gorgoneia should be earlier than ca. 550 B.C. (Stibbe 1994, 89).

Perhaps the Arcesilas Painter, or at least influence of the Boreads Painter.

575–560 B.C.

Stand (?)

L376 arachne.dainst.org/entity/6861704

Inv. Z 93.29.26 □ Q 93.12

Flat upper (or lower?) surface and part of the vertically straight side of a small stand (or lid?). Very fine, hard, light orange-brown clay, brownish-black paint turned light brown where applied thinly, good buff or cream-coloured slip.

D base (est.) 14.0, Th. base 0.5, MPDim. 5.3

Ext. flat upper surface is reserved or lightly slipped, outside face is slipped, seven evenly spaced thin lines. **Int.** reserved or lightly slipped.

The shape is the same as that of cylindrical mugs (like **L371**) but inverted; however, it is different in that it is only slipped on the interior and not painted black. This means that the interior did not hold liquids, and was largely unimportant in the functioning of the object. The shape, however, does not really suit a lid, a shape which is generally rare in Laconian in any case. It may simply have been a small stand to place another object on. The clay and slip otherwise fit very closely with that of normal Laconian.

Closed Vessels

Aryballoi

Two basic kinds of Laconian aryballoi have been found at Miletus, differentiated by their decoration. The first is decorated in the black-figure style, with just two examples preserved. The second is mostly black painted, but enlivened with simple secondary ornament, including red bands, white lines and dot rows. A smaller group of these have bodies covered in white paint or slip up to the shoulder. Almost all the examples have the same round bodies with narrow necks, disk-shaped rim and vertical strap handle from the lip to the shoulder, although some variation occurs, with somewhat flattened shoulder or base, and one with sides pressed in along two horizontal ›grooves‹. The black-figure aryballoi, judging from other examples whose bases are preserved, once had flat bottoms with slightly raised ring bases. Both black-figure and black-painted ones have been studied in detail by Stibbe. He divided over 700 examples into 17 groups (Groups A–R, with 53 subgroups) according to shape and decoration[232]. These are dated over a span of 125 years, from ca. 650 to 525 B.C.[233]. The black-figured ones, with just 20 examples (none of which were found in Sicily, where Laconian aryballoi otherwise were very popular) are given their own group (Group I), with three sub-groups depending on the shape of the mouth plate[234]. Altogether eight of Stibbe's 17 aryballos groups are represented in the finds at Miletus (Groups A, B, C, E, F, G, I and Q).

Black-figured

L377 arachne.dainst.org/entity/6861705

Inv. Z 94.116.1 □ Q 94.05; inv. Z 94.5.19 Screen Area 5; inv. Z 94.142 □ Q 94.05

Four non-joining frgs. from the body.

MPDim. a) 2.4, b) 2.1, c) 2.9, d) 3.95, Th. wall 0.35

Ext. slipped, row of framed tongues at the shoulder, meander hooks, red line, figured frieze: a) body and leg of a cock (r.), part of a floral filler, b) part of the wing and tail of a cock (l.), c) tail of a cock (l.), wing and tail of a siren (r.), d) head and wing of a siren (l.). Below the figured frieze: red line, band of meander hooks, edge of a band of framed tongues. Added red on every third tongue, on the wing and the tail of the siren, on the upper and lower wing feathers and tails of the cocks. The red line below the upper band of meander hooks was applied after the figured frieze had been completed or mostly completed, since it covers the head and wing of the siren and the wing of the flying bird and fills in some, but perhaps not all, of the incision lines.

The composition must have been very similar to that on the Naucratis Painter's aryballos from Tarquinia, with two or three antithetical pairs of animals and a filling ornament separating them (Stibbe 1972, 66 f. 205–207 no. 6 pl. 3; Lane 1933/1934, 136 fig. 16), in this case, cocks with a floral between, and sirens. Like the Tarquinia aryballos, the figured scene is bordered on both sides by a band of meander hooks; however, unlike that vase which has framed tongues on the shoulder and rays below on the base, this one has similar tongues on the shoulder, as well as on the body above the base. **L377** appears to be the first aryballos to have tongues on the lower wall. It is difficult to judge the original size of the aryballos, but it must have been roughly the same as the large aryballos in Tarquinia which had a height of 9.6 cm.

The incision is neat and careful, better than on the Tarquinia aryballos, but it is close in date to that. Stibbe (1972, 207) argued for a date ca. 575–570 B.C. on the basis of the high quality of the secondary ornament. The

232 Stibbe 2000, 19–52.

233 For a study of some seventh-century examples, with remarks about earlier work on Laconian aryballoi, see Catling 1992, 66. 68 nos. 41–48 fig. 18. For clay, bronze and iron aryballoi of Laconian type at Bassai, see Kourouniotes 1910, cols. 286 f. fig. 7 (clay) (Laconian aryballoi misidentified as Corinthian), col. 320 fig. 42 (bronze aryballoi and even one iron aryballos, of the same shape as the Laconian round aryballoi, found at the Bassai Archaic temple). The iron one (fig. 42 γ) appears remarkably well preserved. Although the photograph is not very clear, there appears to be decoration around the belly of the bronze aryballos, and perhaps the iron one also, and if so, it would seem to be similar to the white dots, white lines and red lines around the belly of the clay Laconian aryballoi. Also supporting a Laconian origin for the bronze and iron aryballoi are some other Laconian sherds, including about four pieces from Droop cups (cols. 293–295 fig. 12), a miniature lakaina (col. 297 fig. 15 γ) and possibly a two-handled mug (fig. 15 ε).

234 Stibbe 2000, 36–38.

cock on the Naucratis Painter's aryballos in Cyrene has a much longer tail, as if he were deliberately trying to extend the figure farther around the vase (Schaus 1985, 23 no. 73 pl. 5; Stibbe 2000, 37. 120 no. I5), and so may be somewhat later in date.

Laconian black-figure aryballoi are restricted to flat-bottomed examples where the base is preserved.

Group I (Stibbe 2000, 21. 36–38. 119–121 nos. 11–19).

Naucratis Painter.

Ca. 575–570 B.C.

L378 arachne.dainst.org/entity/6861706

Inv. Z 03.34.75 □ -

Body frg. Medium-hard, powdery orange clay, dull brown-black paint, buff slip.

MPDim. 4.0, Th. 0.3–0.45

Ext. slipped, wing of a bird or siren standing (r.) and upper part of one leg.

The clay is rather soft, but within the normal range for Laconian. The paint and slip are also acceptable. The figure must have covered a large part of the total surface. For examples like this in Laconian, see Stibbe 2000, 37. 119 no. I4 fig. 38 pl. 4, 4, pp. 37. 120 no. I6 (Stibbe 1972, no. 290 pl. 95), pp. 38. 120 no. I9 fig. 40 (Stibbe 2004, no. 233 pl. 62, no. 303 pl. 70). Various winged creatures are common on these. The two pairs of vertical lines, rather than a single one and then a pair, tends to suggest the Naucratis or Rider Painters, but it is very little to go on. Compare, for example, the standing bird on the Naucratis Painter's aryballos from Tarquinia, see Stibbe 1972, no. 6 pl. 3.

Group I.

Non-figured, Globular Aryballoi

One complete aryballos and 52 fragments of other Laconian non-figured aryballoi have been preserved at Miletus, which represent a minimum of perhaps 20 vessels[235]. Those with the top preserved have a broad disk-shaped rim, with a concave upper face rising to a thickened lip and squared outside edge, flanged both up and down. These are decorated with a red band on the rim around the mouth. The rim is supported by a broad strap handle (whose purpose is to secure a thong which can be looped around the wrist for carrying the vase, or hanging it up). The handle rises vertically from the shoulder to the lip. The neck is very short and narrow. Most examples are decorated with a red band between white lines and rows of dots, or red and white concentric circles (bull's-eye ornaments), including one on the rounded base. Eight fragments are from at least three aryballoi with thick white slip directly over the clay, perhaps in imitation of an egg.

The examples catalogued here represent quite a range of shapes and decorative types. Very few Laconian aryballoi of any kind had been found previously in East Greece. Compared to Samos, the finds from Miletus are unexpected. At Samos, besides three black-figure (or probably so) decorated examples[236], only two other Laconian aryballoi are known[237].

L379 arachne.dainst.org/entity/6861707

Inv. Z 94.178.137 □ Q 94.10

Rim, neck, shoulder and handle frg. from a small aryballos. Concave, relatively small rim disk, high neck. Faded added white.

D rim 3.8, Th. rim wall 0.3–0.4, W handle 2.1, Th. belly wall 0.33, PHt. 2.3

Ext. black except under the handle. Red band on the rim disk between thin added white lines.

The high neck and small rim disk suggest that this is related to aryballoi in Stibbe's subgroup Ab, which includes aryballoi found in graves at Taranto and in Sicily, with Middle Corinthian pottery (Stibbe 2000, 26).

Group Ab (?).

Ca. 590–570 B.C.

235 The complete aryballos was in the Miletus museum and inaccessible for study and inclusion in this catalogue.

236 Stibbe 2000, 121 nos. I16–I18.

237 Stibbe 2000, 110 no. C48, and p. 114 no. F23.

L380 arachne.dainst.org/entity/6861708

Inv. Z 94.99.83 □ Q 94.06

Body frg. from a small aryballos. Hard, dark brown clay, some sandy inclusions (Laconian?). Greyish-black paint.

MPDim. 4.3, Th. 0.3

Ext. black, narrow red band bordered by thin white lines.

Another fragment, **L381**, may be from a similar aryballos if not from the same one.

Group Ad.

L381 arachne.dainst.org/entity/6861709

Inv. Z 94.178.145 □ Q 94.10

Body frg. Very hard, reddish-brown clay, black paint which has fired bright orange in areas, matt red paint, and added white which is largely worn away but has left a shadow.

MPDim. 3.9, Th. 0.3

Ext. black, red band in between thin white lines.

L382 arachne.dainst.org/entity/6861710

Inv. Z 94.74.34 □ Q 94.06

Body frg. (2 joining pieces). The clay is greyish-brown.

MPDim. 5.3, Th. 0.4

Ext. black, added white line, pair of added white lines, added red band.

The single white line near the shoulder and a red band with two white lines on either side that decorates the belly occur on Group A aryballoi, the most common type with 129 examples listed by Stibbe (2000, 23. 25–28. 97–103. 136). The rounded shoulder and single white line where the shoulder curves to the belly can be compared with Stibbe's A26 from Cerveteri (Stibbe 2000, 99 fig. 7) for example. There is little here to help with dating, although the globular shape tends to place it in the sixth rather than the seventh century.

Group Ag (Stibbe 2000, 28 – aryballoi with known provenances, no dating context).

Ca. 590–560 B.C.

L383 arachne.dainst.org/entity/6861711

Inv. Z 92.44.12 □ Q 92.21

Two joining frgs. of rim, neck, shoulder and handle. About half preserved. Short neck. The rim disk is mostly broken away except where the vertical strap handle joins the rim. The shoulder is flat and horizontal before turning to the rounded belly. Clay is grey from a secondary fire; the paint is matt black, added red and added white are fugitive.

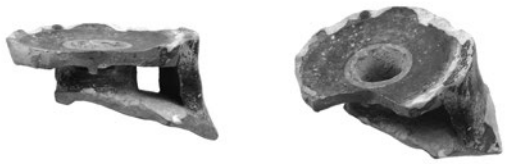
D rim 5.2, Th. rim wall 0.32, W handle 2.9, Th. belly wall 0.33, PHt. 3.4

Ext. black except under rim and handle. Added red band in the middle of the rim disk; added white band on the belly.

The white lines usually found bordering the red band on the rim are not evident, but perhaps were once there and have disappeared. The white band on the belly suggests that there must have been a red band also, farther down on the belly, such as on **L380**. This is the most common type in Stibbe's catalogue (Stibbe 2000, 25), but only six were known in East Greece up to this point, coming from Rhodes (Stibbe 2000, 101 nos. A56–A60) and Smyrna (Stibbe 2000, 101 no. A104).

Group Ag (Stibbe 2000, 28. 101–103 nos. 50–124; compare p. 99 no. A25 fig. 6).

Ca. 570–540 B.C.



L384 arachne.dainst.org/entity/6861712

Inv. Z 94.182.133 □ Q 94.12

Rim, neck, shoulder and handle frg. Concave rim disk with thickened or flanged lip, short neck. The clay is grey from a secondary fire, and the paint is dull black. If added white once existed, it has been lost.

D rim 4.2, Th. rim wall 0.3–0.6, W handle 2.0, Th. belly wall 0.35, PHt. 2.6

Ext. black except under the handle. Red band on the rim disk partly overlapping the black along the lip and near the mouth.

This may belong with **L393**, having a bull's-eye decoration on its underside. Its profile is very close to **L392**, but the strap handle on **L392** is wider.

Group A or B.

L385 arachne.dainst.org/entity/6861713

Inv. Z 94.203.6 □ Q 94.12; inv. Z 94.169 □ Q 94.12

Frg. (3 joining pieces) from the flat shoulder (including part of the neck opening) and rounded belly. Thick matt red and added white.

MPDim. 5.8, Th. 0.37, D belly (est.) 6.0

Ext. black, row of small added white dots between thin added white lines on either side of an added red band.

The decoration with rows of white dots and red bands on the belly distinguishes Stibbe's Group B, the second largest of his groups with almost a 100 known examples, most of which came from Laconia or the West, although two were found on Rhodes (Stibbe 2000, 23. 28 f. 106 nos. B60. B61 [from Rhodes]). A Group B aryballos in Amsterdam (inv. 109), said to be from Alexandria, was recently re-published by Songu (2009, 54 f. fig. 61, pl. 333, 6) and described as having a red band between rows of red dots and red lines, but this would be odd. Could the reported red dots and lines have been actually from fugitive white dots and white lines, leaving a shadow on the surface (Stibbe 2000, 108 no. B90)? The flattened shoulder here suggests quite an early stage in the shape's development, perhaps still in the late seventh century, but in any case no later than the first quarter of the sixth century. Compare Stibbe 2000, 28 f. 103 no. B6 fig. 15.

Group Ba or Bb (Stibbe 2000, 28 f.).

Ca. 610–575 B.C.

L386 arachne.dainst.org/entity/6861714

Inv. Z 94.207.75 □ Q 94.10; inv. Z 94.230 □ Q 94.10

Frg. (2 joining pieces) from the upper body. Silvery-black paint, faded added white.

MPDim. 5.3, Th. 0.4

Ext. black, row of closely spaced added white dots between added white lines, added red band, white line, row of dots.

This is another Group B aryballos, with a row of white dots below and above the red band on the belly. It was found close to **L385** and may belong with it.

Group Ba or Bb.

L387 arachne.dainst.org/entity/6861715

Inv. Z 91.60.11 □ Q 91.31

Lower body frg.

MPDim. 3.8, Th. 0.35

Ext. black, row of small white dots, thin white line.

Group B.

L388 arachne.dainst.org/entity/6861716

Inv. Z 94.247.40 □ Q 94.12

Body frg. Bright orange clay with a lumpy or wrinkly surface on the interior, shiny silvery-black paint, dark matt red, thin added white.

MPDim. 3.5, Th. 0.5

Ext. black, narrow red band between thin white lines with a row of white dots between them.

This is from another aryballos like **L385**, but the unusual interior surface demonstrates that it does not belong to other aryballoi of the type from Miletus.

Group B.

L389 arachne.dainst.org/entity/6861717

Inv. Z 92.108.4 □ Q 92.01

Lower wall and thickened rounded base. The clay is reddish-brown near the outside, but more orange-brown on the inside surface. The added white has mostly worn off.

MPDim. 6.1, Th. belly wall 0.5, Th. base 1.0, PHt. 3.0

Ext. black, row of added white dots between thin lines on the belly (mostly worn off leaving a shadow).

Group B.

L390 arachne.dainst.org/entity/6861718

Inv. Z 94.270.45 □ Q 94.15; inv. Z 94.178 □ Q 94.10; inv. Z 93.21.125 □ Q 92.07

Three non-joining frgs., a) rim and handle, b) shoulder and belly, c) lower body to base. Fine, powdery orange clay, silvery-black paint has flaked in small chips.

a) D rim (est.) 4.2, Th. rim wall 0.45–0.55, W handle (est.) 2.7, PHt. rim/handle 1.9, b) MPDim. 5.2, Th. 0.55, c) PHt. wall/base 2.3

Ext. black except reserved lines on the rim disk, one of which has a red line, and then a red band around the rim mouth, a reserved band on the belly which has a red band over most of it, and a reserved circle on the base which has a red line, red band, and two red lines over it.

This together with **L391**, decorated with broad red bands over a reserved zone, are from a relatively early type rarely found outside Laconia, and even there it was not that popular. Stibbe (2000, 29) speculates that the use of a red band over a reserved zone may have been a trait of one particular workshop (note also **L399** with the grooved body, which also has a red band on the belly over a reserved ground). **L390** is unusual, however, with a reserved zone on both the belly and the underneath resting surface. It may represent a kind of transition between Stibbe's Group C, and Group D (Stibbe 2000, 29–31). Group D normally has a narrow red band over reserved zones, but only on the mouth plate and the underneath resting surface, not on the belly as here (one example in Group D, Stibbe's no. D21, from Perachora [Stibbe 2000, 30 n. 75, p. 111] has a red band on the lower belly as well as underneath, and two examples, Stibbe's [2000, 111] nos. D18 and D19, have broad red bands rather than narrow ones, but only on the mouth plate and underneath). One vase of Stibbe's Group C (C12 from Sparta, Stibbe 2000, 109 pl. 2, 5) has a broad red band between double black lines on its underneath side, but it does not have both a broad and a narrow red band, as on **L390**.

Of 53 examples in Stibbe's (2000, 108–110) Group C catalogue, 45 were from Laconia, and only two from East Greece (nos. C47. C48), of which the one from Samos (C48) was unusual in having the red band painted over top of a cream slip.

Group Cc variant.

Ca. 580–560 B.C.

L391 arachne.dainst.org/entity/6861719

Inv. Z 94.102.4 □ Q 94.06

Rim and very wide strap handle frg.

D rim 4.2, Th. rim wall 2.8–3.7, W handle 3.3, PHt. 2.0

Ext. black except under the handle and a reserved band on the disk rim which has a reserved line, then a broad red band in the reserved area.

Group C (Stibbe 2000, 23. 29 f.).

Ca. 600–560 B.C.

L392 arachne.dainst.org/entity/6861720

Inv. Z 94.127.28 □ Q 94.04

Two joining frgs. of rim, neck, shoulder, belly and handle. Short neck, concave rim disk, steep-sided body. Fine, pinkish-orange clay. The paint is shiny grey-black. The added white is faded.

D rim 4.0, Th. rim wall 0.3–0.5, W handle 2.6, Th. belly wall 0.45, PHt. 4.6

Ext. black except under the handle. Red band on the rim disk between thin white lines, parts of two bull's-eyes (red circle surrounded by two thin white lines) on the belly.

Only one other Laconian aryballos of this type with bull's-eye decoration on the belly has been found in East Greece (Stibbe 2000, 112 no. E10 from Rhodes). Of the other 23 examples catalogued by Stibbe in his Group E, 11 come from Sicily, Italy or North Africa, 7 from Laconia, and the other 5 from elsewhere in the Peloponnese (Stibbe 2000, 31 f. 111–113). One from Laconia was found in a grave with Middle Corinthian pottery, while one from Corinth came from a context as late as the third quarter of the sixth century, although this seems too late for the group (Stibbe 2000, 32).

Possibly from the same vase as **L393** with a bull's-eye on its underside, but that fragment was burnt in a secondary fire, so it is difficult to compare closely.

Group Ea (Stibbe 2000, 23. 31 f.).

580–550 B.C.

L393 arachne.dainst.org/entity/6861721

Inv. Z 94.227.43 □ Q 94.10

Two non-joining frgs. from the lower wall and thickened somewhat flattened base. Light grey clay.

MPDim. a) 5.4, Th. belly wall 0.45, and ›base‹ 1.0, MPDim. b) 2.8, Th. 0.5 to 0.35

Ext. black, a) two thin added white lines, added red band on the base; b) remains of a red bull's-eye.

Possibly from the same aryballos as **L392**, but another possibility is **L384** which was also burnt in a secondary fire.

Group Ea.

580–550 B.C.

L394 arachne.dainst.org/entity/6861722

Inv. Z 06.82.27 □ Q 06.16

Body and beginning of a flattened resting surface. Powdery, orange clay.

MPDim. 4.2, Th. 0.6–0.95

Ext. black, traces of two thin white lines on the belly, two thin white lines encircling part of the red band around the resting surface.

From a smaller aryballos than **L393** but with a similarly thickened ›base‹.

Group Ea (as above).

580–550 B.C.

L395 arachne.dainst.org/entity/6861723

Inv. Z 94.98.20 □ Q 94.06

Two joining frgs. of the globular body and stump of the strap handle. Hard grey clay, shiny black paint.

MPDim. 5.8, Th. belly wall 0.35

Ext. black.

Forty-five examples of all-black aryballoi were collected in Stibbe's Group F (2000, 32–34. 113 f. 137 figs. 26–28), only one of which was found in East Greece (from Samos, K 1697, Stibbe 2000, 114 no. F23). Stibbe divided them only on the basis of whether their context (Group Fa) or only their provenience (Group Fb) was known, or whether they belonged to variants in terms of

decoration (Group Fc). In the case of **L395**, since the context is known, to the extent that it occurred among sixth-century votive material in the Aphrodite Sanctuary, but with little further dating help, it would seem better to place this fragment in his second sub-group.

Group Fb.

L396 arachne.dainst.org/entity/6861724

Inv. Z 94.127.222 □ Q 94.04

Rim frg. Laconian (?)

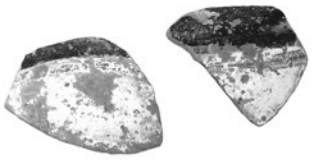
D rim (est.) 4.3, Th. rim wall 0.43–6.8

Ext. black except two thin reserved lines on the disk rim.

Although a variant of Stibbe's (2000, 32–34) Group F is known that has two thin reserved lines on the mouth plate (compare, for example, a Group Fc aryballos from the Menelaion at Sparta with concentric lines on the mouth plate, Catling 1992, 66 no. 42 fig. 18; Stibbe 2000, 34. 114 no. F21), nevertheless, the more likely possibility is that **L396** belongs to a large group of aryballoi whose bodies are painted with white slip up to the shoulder and above that painted black with concentric bands of black over a reserved ground on the rim disk, as here (Group G, Stibbe 2000, 34–36, compare no. G54, pp. 35. 118 fig. 33). This may come from the same aryballos as **L397**. Since it does not have a closely datable context, it can be placed in Stibbe's sub-group where the provenances, at least, are known. None of these have been found previously on the Asia Minor coast or Samos, but five examples were found on Rhodes (Stibbe 2000, 115 f. nos. G4. G29–G32). The second or third quarter of the sixth century is likely.

Group Gb.

Ca. 575–525 B.C.



L397 arachne.dainst.org/entity/6861725

Inv. Z 93.37.54 □ Q 93.12; inv. Z 94.205 □ Q 94.10

Two non-joining shoulder and belly frgs., perhaps from the same vase. Thick white slip is worn, especially on a).

MPDim. a) 4.1, Th. 0.4, MPDim. b) 3.4, Th. 0.4–0.6

Ext. black zone over the shoulder and handle stump, slipped belly, careless line in thin paint (dark orange).

These two fragments, as well as **L398**, come from a common type of aryballos (Group G, Stibbe 2000, 23. 25. 34–36; recently for the Amsterdam example, see Allard-Pierson Museum 8763, Songu 2009, 55 fig. 62 pl. 333, 7) which presented a strong visual contrast between its white lower two-thirds and its black upper third. It may have been imitating ostrich-egg aryballoi, although it is not especially large, and so not close in size to real ostrich eggs. The thin glaze line along the upper edge of the white zone is typical of the Group. It is possible that the mouth plate **L396** comes from the same aryballos.

Group Gb (Stibbe 2000, 35).

Ca. 575–525 B.C.

L398 arachne.dainst.org/entity/6861726

Inv. Z 94.164.33 □ Q 94.10; inv. Z 94.239 □ Q 94.10

Two non-joining frgs. from the belly and turn of the shoulder, possibly from different vases. Greyish-brown clay, thick white slip, worn, especially on b)

MPDim. a) 3.7, Th. 0.5 b) 3.0, Th. 0.5

Ext. slipped, line, black zone towards the turn to the base.

The separate black line near the top of the white zone varies in width between these two fragments They may thus come from two separate aryballoi, although it may also simply indicate a lack of care by the painter, while the vase was turning on the wheel.

Group Gb.

L399 arachne.dainst.org/entity/6861727

Inv. Z 94.170.14 □ Q 94.10

Body frg. and edge of the handle stump. Two horizontal grooves around the cylindrical body divide the body in three convex parts. Very fine, light brown clay.

MPDim. 4.85, Th. belly wall 0.35

Ext. black except one reserved band on the bulge between the two grooves. Red band over the reserved band, and on either side, a row of added white dots between added thin white lines.

Thirteen aryballoi of this type (tripartite body having the middle section decorated with a red band between rows of white dots and thin white lines) are listed by Stibbe (2000, 24 f. 49 f. 134 f. 139) in his Group Qa (Q1–9, and four more are noted outside the Catalogue including one from Rhodes in the Berlin Staatliche Museen, p. 139). Dating evidence points to the second quarter of the sixth century (Stibbe 2000, 50 nos. Q3–Q4).

Group Qa.

575–550 B.C.

Of the fragments not catalogued here, five have remnants of bull's-eye ornament, ten have rows of dots between thin lines with at least an edge of a red band, four have pairs of thin white lines without the row of dots, five have black bodies without any trace of added white or red decoration, and four have the eggshell-like thick white paint on the belly.

Small Closed Vase

Scale 1 : 1

L400 arachne.dainst.org/entity/6861728

Inv. Z 02.47.10 □ Q 02.03.

Wall frg. Medium brown clay.

MPDim. 1.6, Th. 0.25–0.32

Ext. unintelligible object with two parallel incised lines and a row of dots between them.

L400 may be from a black-figure aryballos, like the two from Group I (**L377** and **L378** above). For the red dots in a row, see the water bird on an early black-figure cup, **L71**.

A sea monster by the Hunt Painter is rendered with long incised lines dividing the body and rows of red stripes along the divisions, see Stibbe 2004, 64. 169. 218 no. 10 (132) pl. 35, 1. This is close to **L400** in the detail, but it is difficult to see how such a monster might fit on the exterior of a closed vase like this.

Chian

Discussion

The island of Chios was one of the wealthiest states in Archaic Greece, not so much because of its agricultural products, although the mastic bush's resin and oil, and the island's highly regarded wine were certainly important, but because of its trading success, notably in silver, wine, slaves and perhaps timber for construction and ship-building[238]. Its pottery in the late seventh and sixth centuries B.C. was a lesser trade product, but it had a wide distribution and was obviously valued for its delicate shapes and bright white finish. Indications are that all the styles found in Archaic Chian (once more commonly called Chiot) fine ware were produced in or around Chios town, perhaps by two distinct workshops, a main one following the Wild Goat tradition, and the short-lived Sphinx-and-Lion black-figure workshop influenced by Corinthian, but clay analysis has suggested that vases found at Emporio vary slightly from those of Chios town[239]. Grand style vases have not been found on Chios, but as an export-oriented product, this is perhaps not so surprising. They were, however, made from Chian clay.

Earlier Publication of Chian Pottery at Miletus

Prior to excavations on Kalabaktepe and Zeytintepe, very little Chian pottery had been published from Miletus, even if some amounts had been identified[240]. A single piece found in excavations around the Athena Temple was published by P. Hommel in 1959/1960 and identified as a Chian plate, but this was corrected by Boardman, identifying it instead as a fragment of a Chian phiale[241]. In 1999, Pfisterer-Haas noted that about 300 Chian sherds were known to her from Miletus, of which some 30 were from Kalabaktepe, including six which she placed in the last quarter of the seventh century; however, she catalogued only three individual pieces: a late-seventh century B.C. chalice, **Ch1**, a Sphinx-and-Lion style lid, **Ch178**, and a mid-sixth century chalice with komasts, **Ch75**[242].

238 For an overview of the economy of Chios, with references, see Möller 2000, 79–81. For the island's history in the Archaic period, see Jeffery 1976, 230–233, and for its geography, coinage and political history in the Archaic and Classical periods, see Rubinstein 2004, 1064–1069.

239 Lemos 1991, 2; Williams 2006, 129 f. Lemos (1991, 79) distinguishes two separate workshops in the sixth century using the reserving style of the Wild Goat tradition. The modern town of Chios sits directly over the ancient city, so only limited excavations have been carried out here. See Boardman 1954; Zacharou-Loutrari et al. 1989, 23–26, especially 26 for kilns; Lemos 1997.

240 See below p. 210 n. 296.

241 Hommel 1959/1960, 60 pl. 64, 2; Boardman 1968, 13 n. 8.

242 Pfisterer-Haas 1999, 263. 265–267. 270.

The Corpus of Chian Pottery at Miletus

Chian pottery is found quite widely around the Mediterranean and Black Seas, although rarely in large quantities[243]. The largest amount was discovered at Naucratis[244], but Berezan and Olbia among sites in the Black Sea have also produced substantial quantities[245], and so have Aegina[246], Cyrene[247] and Tocra[248], and now also Catania in Sicily[249]. A total of 190 Chian vases are included in the Catalogue here, to which can be added another 592 sherds identified as Chian, but too poorly preserved to be informative. The total of Chian fine ware fragments at Miletus amounts to about 780 pieces. This compares with a reported total of over 400 Chian sherds from Aegina, of which 169 were published in a catalogue by Williams[250]. In other words, only about half as many total Chian sherds were identified at Aegina as at Miletus. This, however, can be misleading since it is likely that much more Archaic fine ware pottery was discovered at Miletus, even if their total numbers are not recorded for either site.

After Naucratis and possibly Berezan, the material discovered at Miletus is the second or third largest body of Chian pottery found outside the Chios/Erythrai region. Given the close political relations between the two poleis – Miletus and Chios – and their shared interests in Egypt, it should not be surprising to find such a significant number of Chian vessels at Miletus. When one considers also the importance of Chian merchants' votives at Naucratis (particularly associated with the Aphrodite sanctuary[251]), it is easy to understand why Chian sailors may have stopped and offered similar gifts to Aphrodite at Miletus on their journey to and from North Africa. A hint of this relationship is found in a graffito on an unusual Chian cup which seems to indicate that it was dedicated either by a Milesian or to Milesian Apollo at Naucratis[252]. While the percentage of pottery originating from Chios is not large at Miletus, itself a major ceramic production centre, the variety and chronological range of wares from the island are certainly noteworthy and unusual. It is even more remarkable when compared to the finds of Chian pottery on nearby Samos where only a dozen or so fragments have been reported.

A preliminary study of commercial amphoras at Miletus by A. Naso has shown that less than 10% of them were from outside sources, but of those, approximately 36% (or 130 fragments) were from Chian amphoras, the largest quantity of all those being imported[253]. Their purpose was probably to transport wine.

Decoration and Quality of Chian at Miletus

Unless otherwise stated, the interior of all open vessels is both slipped and coated in black paint; the exteriors of all vessels are covered completely in white slip. Painted interior decoration is in added white and red on top of the black overcoat. Soil conditions at Miletus are particularly hard on the preservation of slip and paint on Chian pottery. Calcium deposits have had to be removed as much as possible through the use of a dilute acid treat-

243 For the distribution of Chian pottery, see Cook 1949; Lemos 1991, 191–208; Schaus 1996, and for the Black Sea sites especially, see Bouzek 1990, 34 f., and note now Ili'na 2005. Schlotzhauer (2001, 120 n. 58) criticised my characterisation of the trade in Chian and Fikellura pottery in the sixth century (Schaus 1996), but it is clear he simply misunderstood what was being said. It is not that Chian in the first half of the sixth century and Fikellura in the second half of the sixth dominated the market among the traded painted East Greek wares, with the implication that there was no fine ware being produced at Miletus in the first half of the sixth century, but rather simply that Chian and Fikellura enjoyed a certain limited success in the export market during these respective times. See Schaus 1996, 36 f. What this means for evidence of Milesians at Naucratis is indeed very little, unless one insists that pottery from a homeland region must be present to prove the existence of a certain group of people at a given site at a particular time. Nevertheless, one should note that there is still a noticeable lack of well-dated deposits from the first half of the sixth century of either Fikellura (beginning with the Altenburg Painter) or Middle Wild Goat II pottery of south Ionian origin. Certainly Naucratis has not yet provided such well-dated strata or closed deposits, nor has Miletus been particularly helpful so far for this half century.

244 Bergeron 2014, ›Chian Pottery‹.

245 Ili'na 2005; Solovyov 2006; Buyskich 2013, 156–177.

246 Williams 1983.

247 Schaus 1985, 77–85.

248 Boardman – Hayes 1966, 57–63; Boardman – Hayes 1973, 24–28.

249 Pautasso 2009, 79–109.

250 Williams 1983, 156.

251 Johnston 2015, 14. Presumably it was Chians who brought drinking vessels from home with prefired painted dedications to Aphrodite at Naucratis. For the worship of Aphrodite by Chians, see Graf 1985, 64–67.

252 Reg.no. BM 1965,0930.400, see Johnston 2015, 41 no. 6 fig. 50.

253 Naso 2005, 77 f. fig. 1.

ment and some scrubbing. The thick coat of slip on both interior and exterior of vases often does not adhere well to the hard clay below despite good kiln firing conditions, and the black paint over the slip likewise tends to flake away in large pieces. When one combines all this with the relatively brittle, thin-walled nature of the vessels, and then adds in the conditions of deposition (that include breakage, regular trampling by human traffic and scattering around the site) so conducive to vessels ending up in quite small fragments, let alone the rigors of the modern cleaning process, the end result, hardly surprisingly, is that the present level of preservation is simply poor.

While acknowledging that preservation is substandard, it must also be recognised that Chian votive pottery left in the Aphrodite Sanctuary is generally very high in quality, if not perhaps reaching the level found at Naucratis, and it appears as early as on any other overseas site. **Ch8** and **Ch11** are carefully painted examples of late-seventh century Chian Wild Goat. The style's successor in the early sixth century, the so-called Mature Animal style, is well represented by **Ch30**, which reaches the quality of the name vases of the Tocra – Delos Animal Chalices Group, and again by **Ch24**, from the Group of Elaborate Animal Chalices, an excellent example of the unusual red-spotted boar being attacked on either side by fierce lions. Still in the first quarter of the sixth century is a small but significant group of vases (**Ch56**–**Ch64**) belonging to the Grand Style. No other place outside Naucratis has this number of pieces in this style, and one example, **Ch56**, is especially notable for its early date, from before the painter's palette was expanded to include light brown for male flesh. There are many examples of black-figure chalices from the Komast and Poultry Groups at Miletus (**Ch75** and **Ch94** are well preserved), almost all of them mediocre in quality, as were the Groups generally, but two black-figure pieces stand out. One, **Ch72**, displays very clear evidence of Laconian influence in its flying eagles, while the other, **Ch101**, is a rare depiction of a sphinx, carelessly executed and poorly preserved though it is. Finally, worth mentioning among the chalices is **Ch119** from Kalabaktepe. It stands out simply for its odd depiction of ›trees‹, which perhaps were part of a landscape, even though there is nothing otherwise to connect it to Grand Style vases where landscape elements sometimes appear.

A good number of other Chian shapes were also dedicated in the Aphrodite Sanctuary including a large open vase (possibly a dinos, **Ch140**) decorated with late-seventh century Wild Goat ornament, a surprising number of phialai (**Ch141**–**Ch156**), one of which, **Ch141**, is in the Simple Animal style, as well as cups, lids (in the Sphinx and Lion style, notably **Ch177**–**Ch179**) and small closed vases of which **Ch184** is decorated in black figure.

Shapes

ἐπαινοῦνται δὲ καὶ αἱ Χῖαι κύλικες, ὧν μνημονεύει Ἕρμιππος ἐν Στρατιώταις

Χία δὲ κύλιξ ὑψοῦ κρέμαται περὶ πασσαλόφιν – Athenaeus, *Deipnosophists* XI 480e

(»In high esteem are also the kylikes of Chios; they are mentioned by Hermippus in *Soldiers*; And the Chian kylix is now being hung high on its peg.« – Loeb transl.)

The most well-known Chian vessel was called a ›kylix‹ by a Chian potter/painter himself, as learnt from the only known complete Chian potter's signature, on a vase from Emporio: ΝΙΚΗΣΕΡΜΟΣ ΤΗΝ[ΔΕ] ΤΗΝ ΚΥΛΙΚΑ ΕΠΟΙΗΣΕΝ (»Nikesermos made this kylix«[254])

By far the dominant Chian fine ware shape is what is today termed the chalice. About 73% of all vases in A. Lemos's catalogue are chalices, although she admits that the numbers are misleading[255]. At the Aphaia sanctuary on Aegina, Williams's catalogue has 56 chalices, 19 kantharoi of Type A (although representing just three or four individual vases), 80 kantharoi of Type B, nine one-handled cups, three jugs and two phialai[256]. The Type B kantharoi had dedicatory inscriptions, almost all by Aristophantos and Damonidas, that may come from a single occasion (perhaps the refurbishing of the feasting rooms at the southeast edge of the temenos) or at least from a very narrow time range[257]. Discounting the kantharoi as special gifts by just two, possibly Aeginetan, dedicants, chalices again appear as the most common Chian pottery votive in this sanctuary, as at the Aphrodite sanctuary in Miletus. The development of the chalice is discussed in detail by Lemos[258] and its purpose

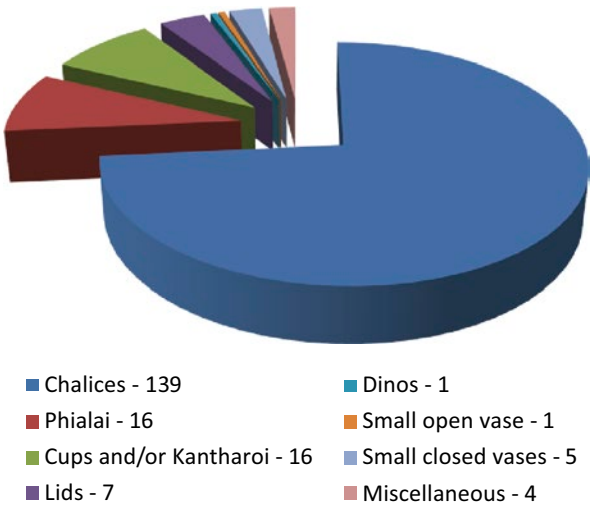
254 Lemos 1991, 7; for this and two partial signatures by the same hand, see Boardman 1967, 120. 243 f. nos. 614–616 pls. 97. 98.
255 Lemos 1991, 4 n. 23.
256 Williams 1983, 156–181.
257 Williams 1983, 186.
258 Lemos 1991, 7–15. 80–84; earlier by Boardman (1967, 102 f.) based on finds at Emporio.

for wine and ritual is explained by K. Burgemeister[259]. The main zone of decoration on the chalice is the extended rim which rises almost straight from the handle zone and ends in a simple, narrowed lip[260]. The area just below the lip commonly, but not always, is decorated with a simple band of ornament. The handle zone early on was decorated with a saw pattern (zig-zag) in a free field between groups of vertical lines, but later, the better vases have a double or triple guilloche. The lower body often is given simple banding.

There is a good variety displayed in the appearance of the chalices at Miletus, but preservation is so poor in most cases that little more than the bases or lower body fragments are left to show how the vase fits into Lemos's typology. In the catalogue that follows, chalices are described and discussed first, followed by other open vessels. The range in shapes is limited since most Chian pottery at Miletus came from the Aphrodite sanctuary and was meant for dedication rather than common use.

Burgemeister gathers together the evidence for the appearance of Chian chalices in close association with Chian wine amphoras at various sanctuaries, and comes to the conclusion that Chian mercantile activity was closely bound with Milesian colonising activities[261]. The relatively unusual quantity of Chian pottery presented here from Miletus tends to support this relationship. Unfortunately, the transport amphoras at Miletus are being published separately, so Burgemeister's thesis about the close association of chalices with Chian trade amphoras in sanctuaries will have to wait until both fine and coarse wares are fully published at Miletus.

Of 190 catalogue entries for Chian fine wares at Miletus (not counting the one Attic phiale – **Ch157**), 139 are identified as chalices. The next most common shapes are phialai and cups or kantharoi (not easily distinguished from each other in small fragments) (see fig. 10). All three of these shapes, like the chalices, are drinking vessels, and



10 Chian vases at Miletus by shape

almost all have the same fine and therefore fragile bodies, and fugitive paint and slip. Sixteen phialai are identified, while another 16 catalogue entries are of vases identified either as cups or kantharoi. Next most common are seven fragments of lids, of which six may belong to Sphinx and Lion style bowls, although the decoration is too poorly preserved on several of them to be certain. These lids tend to be larger in size with thicker walls, to cover the normally large bowls, and were probably produced by a separate Chian workshop. Among the less common shapes in an overseas context are a dinos and several small closed vases, perhaps small jugs. The dinos is especially unusual, although the shape is fairly common on Chios itself and several examples were found at Naucratis. Very few Chian dinoi are known from other sites. In general, the range of shapes is limited, and seems to reflect the typical kinds of vessels brought particularly for dedication in sanctuaries, much like the finds at Naucratis.

259 Burgemeister 2012.

260 The terms ›lip‹ and ›rim‹ are used in the reverse sense as from the Laconian pottery, where for Chian the rim is the uppermost edge separating the interior and exterior of the vase, and the lip is the zone below the rim which is often offset from the body of the vessel below.

261 Burgemeister 2012, 129–132. For a description of early settlement at Berezan and a summary of the Chian pottery finds (in English), see Solovyov 2006, who includes colour photographs of some of the Archaic pottery finds, although none are Chian.

Study of Archaic Chian Fine Ware Pottery

Archaic Chian fine ware has been studied in detail by Lemos[262], building on the work of E. R. Price, Boardman, Hayes, Williams and Cook among others[263], and since then, several important publications have appeared, especially of new bodies of material[264]. A significant new resource is the British Museum online catalogue for Chian pottery from Naucratis. It has over 2,200 entries, including pieces distributed to other museum collections by the Egypt Exploration Fund, along with excellent colour photographs for most items, offering both interior and exterior views, and a searchable database[265]. Given the importance of Naucratis for Chian pottery, this online catalogue and Bergeron's accompanying study are important points of departure for students of the ware.

Chian Pottery at Naucratis and Thasos

The story of Chian pottery's discovery first at Naucratis and identification as ›Naucratite‹, then its recognition as a product of Chios after Greek (Kourouniotis) and British (Lamb, Boardman) excavations on the island, has been noted often[266]. A lingering doubt remains as to whether some Chian pottery was nevertheless produced at Naucratis. This matter has been discussed on occasion by Boardman, with counter arguments marshalled by several scholars, notably Williams[267]. It is clear that evidence in recent years has swung opinion firmly to the counter side. The suggestion that Chian potter's clay was transported to Naucratis where it was used in particular to produce the simple kantharos shape, whereon the dedication inscriptions to specific gods have appeared, cannot be dismissed out of hand, since it is indeed possible. Yet it now seems that Nile clay could and was used to produce East Greek style fine ware pottery at Naucratis, thus turning the debate on its head a bit, and prompting one to ask why it would be necessary to bring Chian clay to Naucratis if an acceptable (i.e. usable though perhaps not good) type already existed there in Egypt[268]. A passage in Athenaeus (11, 480 d–f, see above, p. 203 under ›Shapes‹), although written much later, purports to quote Hermippos, a fifth-century B.C. comic poet, who praises Chian kylikes, but then goes on, and this is especially worth recalling since the potters' quarter in Naucratis must have been established quite early in the town's history, »Excellent kylikes are also made in Naucratis…(there are, by the way, many potters in Naucratis, from them also the gate which is near the potters' workshops is called the Ceramic Gate)« (Loeb ed.)[269].

The relatively large amount of Chian pottery in the sanctuary to Aphrodite Oikous at Miletus (although only a small percentage of the total pottery assemblage from the site) is interesting both in contrast to the remarkable paucity of Chian pottery at the Samian Heraion, or on Samos generally, but also in comparison to the large quantity of Chian at Naucratis, a fair proportion of which was probably from the Aphrodite sanctuary even if not so recorded by the excavators[270]. At Nau-

262 Lemos 1991.

263 Price 1924, 203–222; Boardman 1956; Boardman 1967; Boardman 1986; Hayes in Boardman – Hayes 1966, 57–63; Boardman – Hayes 1973, 24–28; Williams 1983; Williams 2006; Cook 1949; Cook 1997, 119–122; Cook – Woodhead 1952; Cook – Dupont 1998, 46–51. 71–76.

264 E.g. Poulaki 2001; Beaumont – Archontidou-Argyri 2004, 216–226; Il'ina 2005; Dupont – Thomas 2006; Williams 2006; Pautasso 2009, 79–109 (including Kerschner and Mommsen's chemical analysis of Chian at Catania in Pautasso 2009, 129–136); Burgemeister 2012; Tsiaphaki 2012, 231 f.; Buyskich 2013, 156–177; Bergeron 2014; Bergeron 2015, 274–279.

265 The search engine requires precise terms or numbers. See p. 261 n. 372.

266 E.g. Kerschner – Mommsen in Pautasso 2009, 129 f.; Burgemeister 2012, 127; Bergeron 2014, 3 f. Identified first as ›Naukratian‹ by C. Smith (Petrie 1886, 51, see p. 18 class F).

267 Boardman 1956; Boardman 1986, 252 f.; Boardman 1999, 123 and n. 43; Boardman 2006, 52; Williams 1983, 181 f.; Williams 2006, 131. Summary by Kerschner – Mommsen in Pautasso 2009, 131 f.

268 Kerschner – Mommsen in Pautasso 2009, 132 n. 42 with references; Schlotzhauer – Villing 2006, 62 figs. 30–39.

269 The Chian kylikes are said to be hung on the wall by a peg, but this could not be done, mouth inward, for Chian chalices due to their shape, suggesting that the writer has in mind a different shape for this ›kylix‹. See Lemos 1991, 4; Möller 2000, 198.

270 Only 87 Chian sherds were actually recorded as being found in or near the Aphrodite sanctuary at Naucratis, but about 160 dedications on Chian sherds were to Aphrodite, even if only 21 of them were actually recorded by the excavators as being found in the Aphrodite sanctuary. See Bergeron 2014, 4. For Chios and its interest in Egypt, see Möller 2000, 79–81.

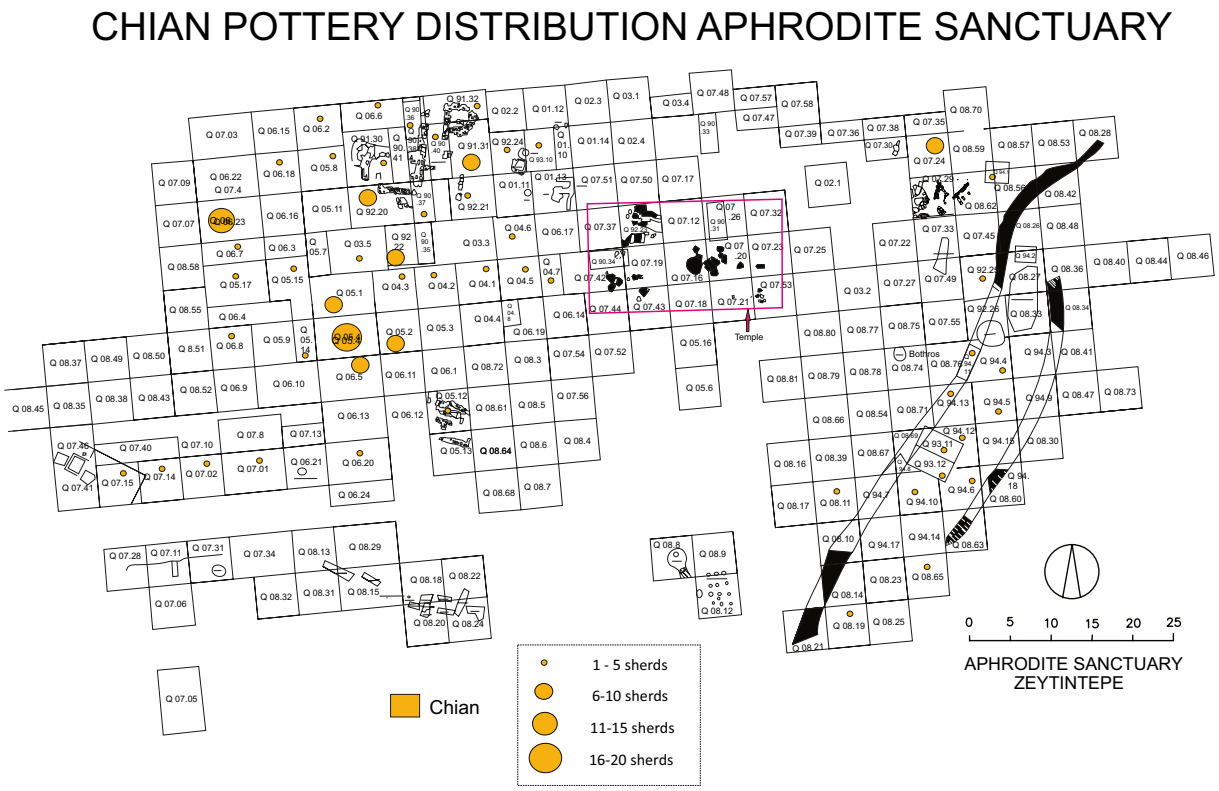
cratis, Aphrodite had only one attested epiclesis, which is ›Pandemos‹, found in probably four brief dedicatory inscriptions on Greek pottery[271]. The meaning of this is discussed by A. Scholtz, who suggests that it does not have the same connotation as in Athens, i.e. having to do with civic unity, common bond or political cohesion within the polis, but instead that it means ›common to all‹ and that her worship was open to all, with a special perspective at Naucratis as a maritime protectress worshipped in relation to the economic mainstay of the settlement, seafaring[272]. This is argued in much the same way by A. Möller, in the context of an early notion of differentiation between Hellenes generally and Egyptians, and so proposed as indicative of a ›cohesive identity‹ of the Greeks at Naucratis through their common religion, since one of the inscribed sherds came from the Hellenion, where nine Greek states worshipped, representing Aeolians, Ionians and Dorians[273]. There is a second, and no doubt related, aspect of the worship of Aphrodite at Naucratis, namely prostitution, for which the emporion also was known, through names like Rhodopis and perhaps Archedike[274]. This same character of worship regarding Aphrodite at Greek port cities was probably best displayed at Corinth with its strong maritime economy and fame as a home of sacred prostitution. It is noteworthy, however, that there is little evidence on Chios itself for the worship of Aphrodite, either privately or publically, although Mētēr/Cybele, who at times, albeit rarely, is associated with Aphrodite, certainly is in evidence there[275]. Aphrodite Pandemos, however, did have a temple at Erythrai, opposite Chios on the Ionian coast[276]. Chians were not the only worshippers in evidence at the Aphrodite sanctuary at Naucratis, but it seems clear that they took a leading role in this, the oldest Greek sanctuary in the river port town[277].

At least one vase painter from Chios worked on the island of Thasos in the early sixth century, producing a local version of Chian fine ware pottery, but with distinct differences in shapes and decoration[278]. Although it was tempting to connect the workshop with Maroneia, a nearby colony of Chios, this pottery has been discovered in large quantities on Thasos, with smaller amounts at Neapolis, Oisyme and Ainos[279].

Fabric

The fabric of Chian pottery is well enough known and distinctive[280]. Its clay is fine and quite brittle, sandier (grittier) in texture than many other fine wares. It fires a medium to dark pinkish-brown, less commonly orange. The most distinctive feature of Chian is its thick white slip, which, however, in many soils, flakes badly, as it has at Miletus in the Kalabaktepe and Zeytintepe strata. Earlier Chian sometimes has a darker slip, with a greenish or greyish tone. The paint is normally shiny black, and of fair to good quality, but like the slip, it can flake badly. Again, on earlier Chian, the black is commonly greyish in colour and streaky when applied thinly. Often it has fired bright orange or reddish-orange where not reduced properly in the kiln. Added red and white are used often, particularly for interior decoration, but also for details of the earlier animals. The added red is dark, with a violet or related tone. The white is very close to the slip in colour. Chian vase painters regularly covered the entire exterior and interior of their vases in white slip, and on top of the white slip in the interior painted the entire surface black. It is on this black background that added white and red ornaments (sometimes figures, but not commonly) are placed.

271 Two Ionian cups and one Attic red-figure krater, from the late Archaic or possibly early Classical period, are discussed by Scholtz (2003, 231 f.) and Höckmann – Möller (2006, 15–17), and a fourth possible one is noted by Johnston (2015, 16 fig. 11 Inv. BM 1922,0508.10) on an Attic black-figure cup.
272 Scholtz 2003, 232–239.
273 Höckmann – Möller 2006, 17, see also p. 15.
274 Scholtz 2003, 240 f. Terracotta figurines of nude females reclining on cushions have been thought to be connected to prostitution, Möller 2000, 159.
275 Graf 1985, 64–67. 107–120.
276 Höckmann – Möller 2006, 17 n. 98.
277 For Greeks from elsewhere as worshippers in the sanctuary, see Scholtz 2003, 236 n. 24; Möller 2000, 167–175.
278 Coulié 2002, 19–57 (le groupe chiotisant). 207–215; Koukouli-Chrisanthaki – Marangou 2012, 331–333; for Maroneia, see Lemou 1992; Lemos 1991, 209–222.
279 To judge by its odd sphinx, a fragment from Karabournaki may also be by this workshop on Thasos, Tsiaphaki 2012, 232 fig. 11.
280 Described by Lemos (1991, 1–3) in detail.



11 Distribution of Chian pottery in the Aphrodite sanctuary (scale 1:100)

Distribution

Regarding the distribution of Chian fine ware within the Aphrodite Sanctuary at Miletus, a plan of the site (fig. 11) demonstrates that a thin but widespread scatter of fragments was found on the eastern slope of the hillside in trenches dug in the 1993 and 1994 seasons. The heavier, more concentrated finds of Chian pottery occurred to the west of the temple, in fill material dating largely to the second and third quarters of the sixth century B.C. Trenches Q 91.31, 92.10, 92.22, 05.1, 05.2, 05.4, 06.5 and 06.23 had the largest number of fragments within them, but there was a scatter of sherds in many other trenches surrounding them. By comparison, it is worth noting that fragments of Laconian II vessels had a heavier concentration to the southeast of the temple, but for these too there was still a widespread scatter, with some concentrations to the west as well (see fig. 3). This coincides with general remarks about the deposit of votives around the Sanctuary made by von Graeve, differentiating the eastern slope and Bothros A especially with its finds of seventh century votives, and the fill of the stone quarry for the Late Archaic temple largely with those from the second and third quarters of the sixth[281]. Beyond that, however, and in general terms, finds of votive material, especially from the sixth century B.C., may be found on both eastern and western sides of the sanctuary, likely as a by-product of the late Archaic temple construction[282].

281 von Graeve 2013, 7–10. See also von Graeve 2019, § 43–63. 84–151. 183–213. For a summary of the relevant excavation areas at Miletus for finds of Attic pottery, see Kunisch 2016, 2 f.

282 See Kunisch 2016, 10.

Dedications

Johnston recently compiled some statistics concerning the dedicated pottery at Naucratis, noting that the largest number of Chian vessels from that site were dedicated to Aphrodite (155), while Apollo received barely a quarter of the number (40), and others dedicated to the Dioscuroi (4) and the ›Gods of the Greeks‹ (4) paled in comparison[283]. Of the 290 dipinti on vases at Naucratis, some 260 are painted on Chian vessels, and where the dedicatee can be identified, all but six are to Aphrodite, the exceptions being two either to the Dioscuroi or the Gods of the Greeks, two certainly to the latter, and two to Zeus Hellenios[284]. Just one dipinto is preserved on a Chian fragment from Miletus (**Ch70**), and a second one (**Ch71**) has an incised dedication to Aphrodite. Clearly, the practice of writing dedications on Chian pottery was much less common in the Aphrodite Oikous sanctuary at Miletus.

Chios and Miletus

Herodotus (6, 14. 15) described the battle of Lade in 494 B.C. in some detail, saying that at the beginning of the battle, the ships of Samos, except eleven, left their place in the line first (at the western end) and returned to nearby Samos. Seeing this, the ships of Lesbos also abandoned their place in line beside the Samians. Many other Ionian ships then did the same. But the Chians in the centre of the battle line, with the largest contingent of the Ionian fleet, stayed and fought most bravely – 100 ships with each holding 40 citizen warriors on their decks.

The Chians fought to the bitter end, capturing many enemy ships, until fewer than half of their own were left. As Herodotus (6.15) reports:

»Of those who remained and fought, none were so rudely handled as the Chians, who displayed prodigies of valour, and disdained to play the part of cowards… and when they saw the greater portion of the allies betraying the common cause, they for their part, scorning to imitate the base conduct of these traitors, although they were left almost alone and unsupported, a very few friends continuing to stand by them, notwithstanding went on with the fight, and oft times cut the line of the enemy, until at last, after they had taken very many of their adversaries' ships, they ended by losing more than half of their own.« (translation by G. Rawlinson: Herodotus, The Persian Wars, The Modern Library [New York 1942]).

Strangely, Herodotus makes no specific reference to the conduct of the Milesian fleet, even though their position was at the eastern end of the line, closest to their homeland, presumably facing southward towards the northward-sailing Persian fleet, and they were the second largest contingent at 80 ships. Surely Herodotus assumes that the Milesian force also stayed and fought alongside the Chians, since it was their country that was being occupied by the Persian army, and their homes and families which were being threatened with destruction, depending on the outcome of this battle. Were these the »very few friends« who continued to stand by the Chians?

J. Myres, noting the lack of information about the Milesian fleet, suggested that the Phoenicians enveloped it and destroyed it utterly[285]. The Chians could also have abandoned Miletus, just as the Samians and Lesbians had done, hoping to receive better treatment from the Persian king, Darius. But instead they fought bravely. Why?

The Chians may have been motivated by their long-standing and close friendship with the Milesians, going back well into the seventh century – some suggest even to the end of the eighth century in the Lelantine War, during which Miletus was said to have supported Eretria, while Samos supported Chalcis[286]. Herodotus (1, 18) tells us that only the Chians helped Miletus when it was suffering annual invasions by the Lydians under Sadyattes first and then Alyattes (late seventh/early

283 Johnston 2015, 6. Another 290 Chian sherds with dedicatory inscriptions had no evidence of the dedicatee.
284 Johnston 2015, 14.
285 Myres 1954, 54 f.
286 CAH² III.3, 308; Jeffrey 1976, 212. 231, and pp. 63–67. For a summary of the Lelantine War, see DNP 7 (1999) 38 f. s.v. Lelantinischer Krieg (E. Stein-Hölkeskamp); CAH III.1, 760–763; Jeffery 1976, 63–67, based on passages, such as Her. 5, 99; Thuc. 1, 15; as well as Plut. Mor. 760E–761B; and perhaps Her. 1, 18.

sixth centuries), and even this was suggested by Herodotus to be an obligation on the part of the Chians for help received from Miletus in a war even earlier that the Chians fought against Erythrai.

This comprises our best literary evidence for a close political relationship between these two important East Greek states, but a brief story in Aristotle (*Pol.* 1, 1259a) hints at something too, when he describes how Thales of Miletus, one of the Seven Wise Men of Greece, proved he could easily become a rich man if he wanted, by cornering the market on olive presses both at Miletus and on the island of Chios, when he knew that there would be a huge crop of olives one year.

What of the archaeological evidence, and in particular, the pottery? In 1992, Cook explored one aspect of the important discovery made by P. Dupont that, based on clay analysis, Miletus was the principal home of both the south Ionian Middle Wild Goat and Fikellura pottery styles[287]. This revelation, or to some simply an important confirmation, also made it clear that it was Milesian workshops that supplied a wider market in East Greece, the Black Sea, Egypt and occasionally in Italy with vases decorated in both Middle Wild Goat (MWG) and Fikellura styles. Cook's article outlined his view of how the Milesian Wild Goat style spread to other vase-making centres in the Aegean and elsewhere. He also offered some thoughts on the change from Wild Goat to Fikellura at Miletus[288]. »Evidently, Milesian – or what I take to be Milesian – MWG I was spawning local schools«[289]. Among these local schools imitating Milesian MWG I was certainly Chios, but possibly also Ephesus, Aeolis (Larisa) and an unknown Ionian school, (based on a group of sherds from Al Mina isolated by clay analysis and categorised as ›Ionian A‹ – not Miletus, Samos, Rhodes or Clazomenai). Cook also noted the MWG I pieces from the Heraion at Samos, but he seemed to assume that they also are imitations of Milesian, if not some perhaps being Milesian themselves. In any case, he argued that the principal MWG II school was Milesian, and therefore presumably it must also be the principal school of MWG I[290].

Again, starting with Chios, Cook noted that the Chian Wild Goat style continued to follow Milesian in the MWG II period, although not for an extended time[291]. Furthermore, influence from Milesian MWG II is seen by Cook also in North Ionian, Aeolian (Pitane) and Lydian (Sardis) Wild Goat. He thought that this was influence direct from Miletus, not through Chios to any degree, since peculiarities of the Chian Wild Goat did not show up in these other schools[292]. Cook also mentioned the Swallow Painter working in Etruria who learned his style in Miletus, not in North Ionia, and imitations of Milesian MWG in Caria as well, though no local style was established here, just an unusual mixture of careful and clumsy imitations[293].

Cook's point of departure was the Chian school, since this was the most effective in producing a high-quality variation on the Wild Goat style. It enjoyed some success as an export product at Naucratis, in the Black Sea, in Magna Graecia and even in Etruria. It is easily the most recognizable of the East Greek schools as well, with its fine white slip, and distinctive shapes, above all the chalice, but in the earlier Wild Goat stage, common shapes also include the oinochoe and dinos, both likely influenced by Miletus. Cook was tempted to see Chios as the gateway through which other northern schools developed versions of the Wild Goat style, but in the end, he shied away from this idea for lack of evidence. Nevertheless, the relationship between Chios and Miletus, evidenced through a shared pottery style, is worth exploring in a little more depth.

Was this spread of the Wild Goat style from Miletus to Chios facilitated to some extent through the good political relations which these two trading states had in the seventh century? Certainly the colonising enterprises of Miletus in the Black Sea area might have facilitated the spread of the pottery style since Wild Goat vases will have regularly passed Chios in ships heading northward, and no doubt they often stopped at the island. The same might be true for the route southward towards Egypt, since Chian ships, carrying wine and perhaps silver and slaves, regularly passed Miletus, stopping there in a friendly port. It is remarkable how very little Chian pottery, or material culture of any kind, can be identified on Samos, the rival of Miletus and Chios, lying in between the two. H. Kyrieleis, once director of the Heraion excavations on Samos, searched for Chian material or Chian cultural influence on Samos, and found virtually none[294].

Very little imported MWG pottery was found during British excavations at Emporio. Boardman only catalogued seven such pieces from Period IV of the Harbour Sanctuary[295]. But Emporio was not likely the centre of vase production on Chios. This was probably Chios town where very little Archaic imported material has so far been published. Perhaps someday more will be found.

287 Cook 1992, 255–257. 262 f.
288 Cook 1992, 256 f. 260. 262 f.
289 Cook 1992, 256.
290 Cook 1992, 256 and n. 15.
291 Cook 1992, 257.
292 Cook 1992, 257.
293 Cook 1992, 260.
294 Kyrieleis 1986. For Chios-Miletus, see Roebuck 1986, 84–85.
295 Boardman 1967, 148–150 nos. 620–622. 624. 628. 629. 632 ›Rhodian‹.

On the other hand, until recently, not much Chian pottery was known from Miletus either, although more had been reported by 1909, according to Cook, than in all the excavations of the Samian Heraion up to 1934[296]. The situation at Miletus has changed quite dramatically with the exploration of Archaic levels on Kalabaktepe, and especially in the Aphrodite Sanctuary on Zeytintepe directed by von Graeve. Now more than 780 pieces of Chian pottery have been found at Miletus. They are very fragmentary, and joins are difficult to make. My impression is that Chian comprises only a very small percentage of the total pottery finds. Counts of the various fabrics within distinct units were not explicitly made, but Chian seems to make up less than 1% of the total assemblage of fine wares. Compared to Samos, where only about two dozen sherds are reported in total, the Miletus material is still an impressive amount. Compared to Lesbos though, Chios's neighbour to the north, this may not turn out to be so impressive since in the limited Archaic levels tested in Canadian excavations in Mytilene town and acropolis, almost 50 pieces were discovered[297], and approximately the same number was found in a single plot excavated by Greek archaeologists in Eresos[298]. As a percentage of the total, this is higher than at Miletus. (Chian in the Demeter Sanctuary at Tocra was estimated at 3%, but this just considered the identifiable wares[299], and at Cyrene, the Chian made up 0.75% of all the pottery in one specific sample of 4,014 sherds[300].) Nevertheless, even if Chian makes up less than 1% at Miletus, a major pottery producing centre as we now know, it is certainly noteworthy.

An important point worth emphasising is that Chian began to appear quite early at Miletus, in the last quarter of the seventh century, when it was hardly common on overseas sites anywhere (examples of plain chalices of this date were found at Tocra, Al Mina, Naucratis and Rheneia, and a few fragments of other shapes even earlier have been identified at Eresos)[301]. It continued to appear until about the mid to third quarters of the sixth century when Chian generally disappeared overseas, probably due to Attic competition. Most of the typical exported Chian shapes and decorative styles have been identified at Miletus, although some are in small quantities.

296 Cook 1949, 159.
297 Schaus 1992, 362–364; Schaus 2017, 278–281.
298 Zachos 2012, 305 f.
299 Boardman – Hayes 1973, 4 fig. 1.
300 Schaus 1985, xxi.
301 See Boardman – Hayes 1966, 58 Type I with references. For Eresos, see Zachos 2012, 305 f.

Catalogue

When describing the chalices, the term ›lip‹ is used for the upper edge of the rim. The ›rim‹ is sometimes called ›wall‹ for chalices, but here the term ›rim‹ is used to designate the extended section from the handle zone up to the lip. The handle zone is usually offset from the rim and has a convex curve; here it is called the ›belly‹. Below the ›belly‹ is the lower body, usually diminishing in diameter quite quickly to the narrow join of the tall conical foot. The foot may or may not have a flared resting surface.

Inventory numbers beginning with »K« are finds from excavations at Kalabaktepe, while those beginning with »Z« are from the Aphrodite sanctuary on Zeytintepe[302].

Notes:

- All images within the following catalogue are printed in a scale of 1 : 2 unless otherwise stated
- A digital version of the catalogue is available at: https://arachne.dainst.org/project/milet_V4

Chalices

Early Chalices

Seventh-Century Patterned Style

The earliest identified Chian pottery from Miletus comes from the second half of the seventh century, occurring both on Kalabaktepe and Zeytintepe. Pieces from the former include one fragment of a plain chalice, **Ch4**, and possibly a second one, **Ch5**, and several examples from Lemos's Patterned Style (**Ch1**–**Ch3**) with short saw-toothed or zig-zag lines in the handle zone between groups of vertical stripes produced by a multiple brush[303]. Of the fragments found on Zeytintepe, two came from Bothros A, one perhaps from a tall cup, **Ch159**, and the other, **Ch7**, from an egg-shell-ware, fragmentary tall cup or chalice, that based on context likely date to the third quarter of the seventh century[304]. The third fragment from Zeytintepe is from the rim of a Wild Goat style chalice, **Ch8**.

It seems that imitations of the Chian chalice were being attempted locally since two fragments (inv. Z 94.64.40 and inv. Z 94.64.7+35+38 et al.) from the Aphrodite Sanctuary have this same shape[305]. The first is close to plain chalices of the later seventh century, with a thick wall and black bands above and below the handle zone[306]. The second has a much thinner wall and tall shape, but the decoration is a band of short rays at the lip and just above the handle zone, which is not common for Chian, although not unknown[307].

302 See Kunisch 2016, 5–10 for a full list of these site and excavation year designations with relevant bibliography.

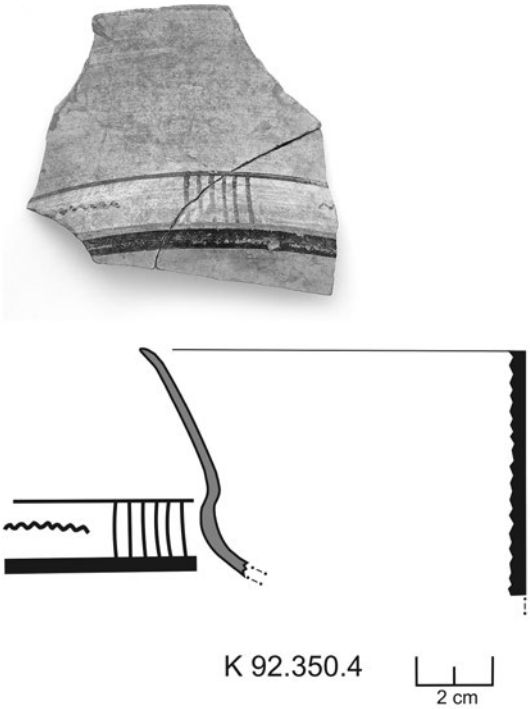
303 Lemos 1991, 7–13; Boardman 1967, 119–122. Lemos (1991, 231–233) catalogued examples (plain and patterned seventh-century chalices) from sites on Chios as well as Naucratis, Tocra, Cerveteri, Sybaris, Athens, Corinth, Rheneia, Pitane, Sardis, Vroulia, Tarsus, Al Mina and Histria.

304 For Bothros A, see DAI, Abteilung Istanbul 2009; von Graeve 2013. Neeft (2012, 190) dates the Corinthian pottery in Bothros A to 690–630 B.C., although Kerschner thinks it may continue a little later based on the bird bowls in the bothros; von Graeve (2013, 7 f.) provides a summary overview of the bothros and its rich contents.

305 Schlotzhauer 2014, 609 nos. 623. 624 pls. 97. 205.

306 Compare **Ch5** and Lemos 1991, no. 35 fig. 1, pl. 4.

307 A band of short pendent rays is found on **Ch56**, an impressive Grand Style chalice, at the top of the handle zone.



Ch1 arachne.dainst.org/entity/6861729

Inv. K 92.350.4 □ Q 91.04

Frg. of the straight rim, including the lip which narrows to a fine edge from the interior and is slightly everted, offset to the convex belly with a slightly angled ridge (left from the potting?) to the lower body. Hard, fine, grey-brown fabric, dull dark brown to black paint, light to medium grey slip, likely from a secondary fire. The paint has flaked on the interior near the lip.

D rim (est.) 20.0, Ht. rim 4.1, MPDim. 7.9, Th. 0.3, PHt. (belly to lip) 6.0

Ext. thin line at the join of rim and body, parts of two single saw patterns (horizontal zig-zag lines) separated by a group of six vertical lines, line below. **Int.** possible slip, black.

Possibly from the same vase as **Ch2**, although the saw pattern on that fragment is a little coarser. **Ch1** belongs with a group of patterned seventh-century chalices, decorated with two single saw patterns between three groups of vertical lines in the handle zone on each side (Lemos 1991, 12 Group c.2). These are placed in the middle of three types of such chalices dated by Lemos (1991, 12, ›Early Chalices‹) ca. 630–600 B.C. Compare, for example, a complete chalice from Pitane (Bayburtluoğlu 1978, 29 pl. 7 fig. 10).

If there is a layer of slip on the interior of this and the next two fragments, it adheres unusually well to the black paint over top of it so that it cannot be clearly distinguished.

Phases 3/4. These phases together are dated 610–550 B.C., so it is not very useful, except to suggest that the chalices should come from the very earliest part of this Phase 3/4.

620–600 B.C.

Ch2 arachne.dainst.org/entity/6861730

Inv. K 92.205.4 □ Q 92.02

Frg. of the rim and belly, beginning of a thickening for the handle attachment. Slight ridge left from the potting runs along the belly. Hard, medium brown clay with a little mica, dull dark brown to black paint, thick, cream-coloured slip.

MPDim. 8.6, Th. 0.35

Ext. thin line at the join of rim and body, group of six vertical lines, single saw pattern, part of a second group of vertical lines, line below. **Int.** possible slip, black.

If this is from the same vase as **Ch1**, it has not suffered the same darkening from a secondary fire.

Phases 4/5.

620–600 B.C.

Ch3 arachne.dainst.org/entity/6861731

Inv. K 92.836.6 □ Q 91.03

Belly frg. Fabric like **Ch2**.

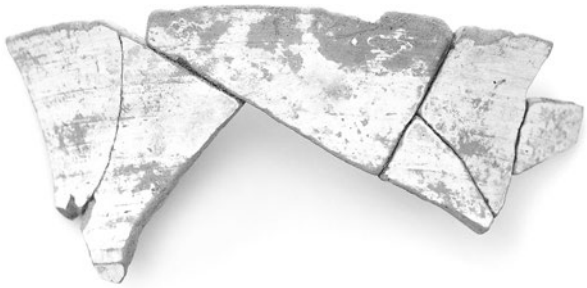
MPDim. 4.4, Th. 0.4

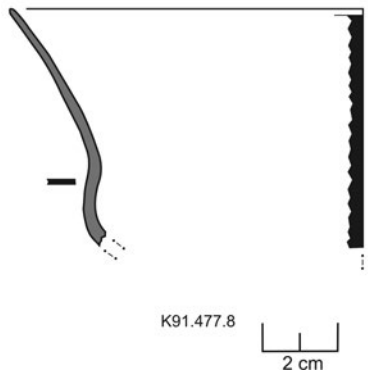
Ext. line at the join of rim and body, single saw pattern, line.
Int. possible slip, black.

This belongs to a different chalice from **Ch2** and **Ch14** since the upper line that borders the belly is thicker and the lower line is thinner than on those fragments Otherwise, the single saw pattern in a wider panel is the same.

Phase 5 at Kalabaktepe.

620–600 B.C.





Ch4 arachne.dainst.org/entity/6861732

Inv. K 91.477.8 □ Q 91.10

Rim including the lip and belly frg. (6 pieces). Concave rim, low ridges left on the belly. Clay has a few inclusions, both clay and paint are greyish, from a secondary fire (?). Thin black paint on the interior.

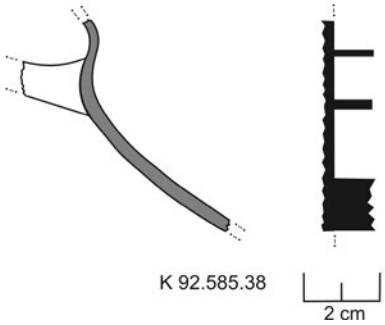
D rim (est.) 19.0, Ht. rim 4.7, Th. 0.4

Ext. line at the top of the handle zone. **Int.** slipped, black, reserved (slipped) line at the lip.

The relatively short, slightly concave rim, the streaky black paint, the lack of added red and white ornament on the interior, the rounded (convex) belly, and the ridges left on the belly indicate that this is an early chalice, probably from the seventh century, like **Ch1**. Compare the profiles of early chalices from the Athena Temple Terrace at Emporio, Boardman 1967, 121 nos. 254. 255 fig. 74.

Phase 8 at Kalabaktepe.

Ca. 620–600 B.C.



Ch5 arachne.dainst.org/entity/6861733

Inv. K 92.585.38 □ Q 92.03

Frg. of the rim, belly and lower body with part of one handle. Slightly convex lower body, small belly, rounded turn to the rim. Hard brown clay with a little mica and small white inclusions. Paint fired red-brown. Cream-coloured slip. The ext. surface is worn.

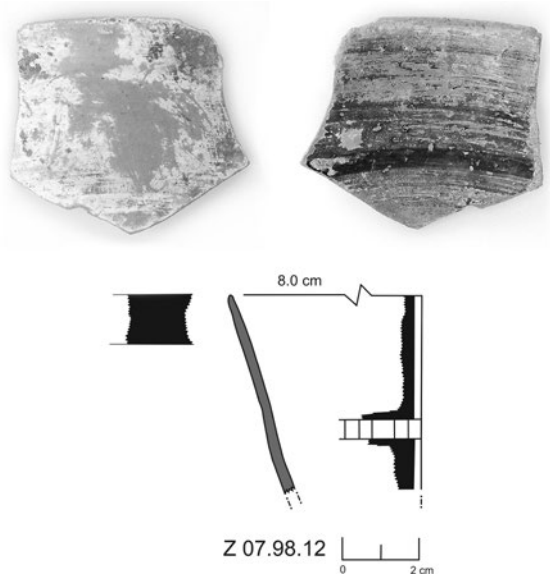
MPDim. 7.2, Th. 0.3

Ext. line at the join of rim and body, handle painted on its top half, line below the handle zone, band on the lower body. **Int.** slipped, ›black‹.

For the broad band just above the join of the body to the base, compare chalices from Naucratis (Cambridge NA274) and Rheneia, Lemos 1991, no. 69 pl. 6 and no. 94 pls. 8. 9.

Phases 7/8 at Kalabaktepe. Post-Persian destruction.

620–600 B.C.



Ch6 arachne.dainst.org/entity/6861734

Inv. Z 07.98.12 □ Q 07.15

Lip/rim frg. Slightly concave profile. Surfaces are badly worn, possibly in exposure to a secondary fire.

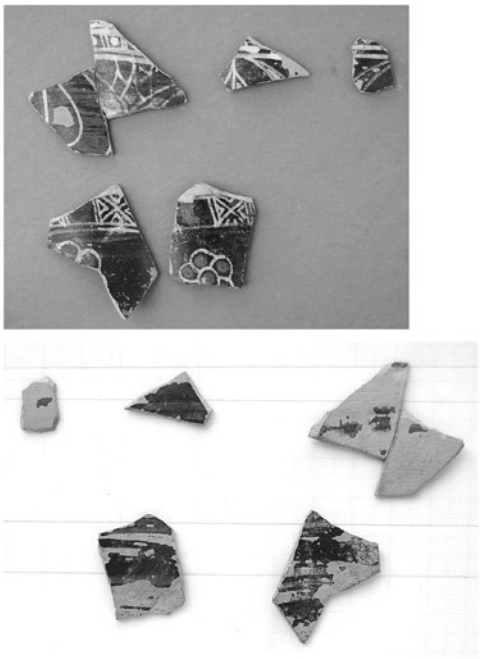
D rim (est.) 16.0, MPDim. 6.0, Th. 0.2

Ext. slipped, broad black band at the lip. **Int.** slipped, black, one added white line (flaked away leaving a black shadow).

A broad black band at the lip is unusual, but it can sometimes be found on early chalices (Lemos 1991, nos. 100. 101. 103 pl. 10), as well as on one-handled cups and kantharoi with plain lips (Boardman 1967, 126 no. 320 fig. 75, p. 128 no. 360 fig. 77, p. 168 no. 838 fig. 116), and phialai, **Ch147** and **Ch148**. It can also be found on chalices that Lemos (1991, 131 f. no. 1070 [Ephesos] pl. 146, and no. 1125 [Heidelberg I43] pl. 154) classified as ›patterned sixth-century‹ in her Chalice Style. From the estimated rim diameter and trace of a white line on the interior, **Ch6** may be another ›patterned sixth-century‹ chalice, but it seems early, perhaps even still seventh century.

Two other fragments with badly worn ext. surfaces seem to belong to this group but were not catalogued.

Egg-shell Ware



Ch7 arachne.dainst.org/entity/6861735

Inv. Z 09.73.1; Z 09.73.176; Z 09.64.11; Z 09.73.63; Z 09.76.18; Z 09.77.5, Bothros A

Five rim/body frgs. (2 joining pieces for one frg.) including a small part of a plain lip, very slightly out-turned from a small thin-walled open vessel (like the typical Chian chalice). Fine clay with some tiny white inclusions, orange-brown in colour. Shiny, grey-black paint has flaked badly on the interior. Matt added red and matt added white.

D rim ca. 14.0, PHt. 2.5, Th. 0.2, MPDim. a) 4.4, b) 3.4, c) 2.9, d) 2.3, e) 1.6

Int. black, thin red line at the lip, two thin red lines below. There is no sign of slip first over the surface, either on the int. or ext.
Ext. black, band of white dots framed by double white lines, lotus and bud chain with the florals in white frames and red fill for the petals, band of diagonal crosses (saltires) alternating with red dots in frames of double white lines, then a row of rosettes again with white frames and red filling.

Schaus 2018b, 20–22.

These five non-joining fragments belong to a small open vessel, likely a cup or chalice made of very fine and hard, orange-brown clay with tiny white inclusions. The paint is shiny black or grey-black, but it has flaked off in large areas, especially on the interior. The added red and white paints are both matt and of high quality, applied carefully, especially the white, with a fine brush.

At Emporio, white on black decoration was found on both kantharoi and tall cups from the Harbour Sanctuary Period I/II, dated to the first half of the seventh century or earlier[308]. These have black paint directly over the vessel's clay surface on the interior followed by a coat of slip, whereas the exteriors are slipped first, then painted black. Fragments of two skyphoi of egg-shell ware from Emporio also had added white decoration near the handles, but otherwise had motifs in black paint that included rows of hour glasses and diagonal strokes, cable and zig-zag lines[309]. These likewise came from Period I/II at the site. At Tocra a kotyle was found with eggshell thin walls of red clay having decoration in added white over black paint on the interior depicting Triton and fish. It was thought to go with a group of fine black-figure cups that Boardman and Hayes believed may have an Attic connection, though perhaps made elsewhere, for example, in Chios[310]. The fragments from Miletus (**Ch7**) may be from a tall cup with straight walls rather than the rim of a chalice, but not enough is preserved to be certain. If they are Chian, then they represent a later development from the kantharoi, skyphoi and tall cups found at Emporio.

The Miletus pieces are decorated with both added white and red over black paint, and include florals of MWG style: outlined lotuses, buds and rosettes, as well as a band of squares separated by double vertical lines, and a row of saltires[311]. This colourful decoration is found on the exterior of **Ch7** rather than the interior, where it is much more at home on Chian chalices of the sixth century[312]. It is treated both by Lemos[313] and Cook[314] as having begun on Chian chalices and phialai after ca. 600 B.C., but Lemos recognised that a simple form of light-on-dark decoration had appeared much earlier in Chian fine ware and that it was revived in the sixth century, although no evidence for continuity of its use is brought forward[315]. A Chian chalice in Oxford from Naucratis has white riders on a black ground on its exterior[316], and two unusual vases from Tocra with very thin walls, one a cup and the other a kotyle, have added white figured decoration on a black background, and if not Attic or Boiotian, they have been compared with Chian work[317]. These are sixth century in date. Compare this against the use of black polychrome decoration on Corinthian vases[318].

East Greek cups with very thin walls, approaching egg-shell ware thinness, have red lines on the interior and have been dated to the last third of the seventh century[319]. A chalice from Emporio belonging to the Harbour Sanctuary Period IV, ca. 630–600, is decorated with a canonical Wild Goat main zone and secondary ornament that includes a band of outlined lotuses and buds, a row of squares separated by double vertical lines, and a band of diagonal crosses (saltires) all in black paint, but of types similar to those in white and red paint on **Ch7**[320]**.** It seems then that all the individual elements of the Miletus vase can be found in Chian pottery, without there existing a parallel from the island that combines all of them together. In any case, **Ch7** is special[321]. What is particularly significant, if it is indeed Chian, is that it came from Bothros A, which to this point has produced material no later than ca. 630 B.C., based on the Corinthian pottery found there (or ca. 615 B.C. based on bird bowls, according to Kerschner)[322].

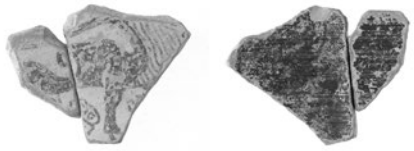
640–630 B.C.

308 Boardman 1967, 101. 119 nos. 199–204 pl. 32. pp. 123. 125 nos. 298–302 pl. 37.
309 Boardman 1967, 118 f. nos. 197. 198 pl. 31.
310 Boardman – Hayes 1966, 64 f. 69 no. 827 fig. 34 pl. 48.
311 For the outlined lotuses and buds from the MWG style, see Cook 1997, 113 fig. 19 A.
312 For light on dark decoration on Chian, see Lemos 1991, 118–124.
313 Lemos 1991, 119.
314 Cook – Dupont 1998, 49.
315 Lemos 1991, 119 n. 139.
316 Lemos 1991, 118 f. no. 810 (Oxford AN 1896-1908-G.134) pl. 113.
317 Boardman – Hayes 1966, 65. 67. 69 nos. 820. 827 figs. 34. 35 pls. 47. 48; Boardman – Hayes 1973, 30 no. 820 fig. 11, and for the Boiotian suggestion, Boardman – Hayes 1973, 52. 54 no. 2202.
318 Amyx 1988, 540 pls. 7, 1. 10, 1a–d.
319 See Boardman – Hayes 1966, 111 f. Type III and compare Type V.
320 Boardman 1967, 120 f. no. 272 pl. 35.
321 For other colourful East Greek light-on-dark vases, especially from Samos, see Walter-Karydi 1973, 125 nos. 277–288 pl. 36, p. 137 nos. 671–673 pl. 79 ›Schwartzbunte Gefäße‹, and note also the ›Vroulia‹ vases, e.g. Walter-Karydi 1973, 134 nos. 588–595 pl. 76. It is now apparent that these colourful vases decorated with added red and white over a black ground were produced more widely that just Rhodes, with the clay analysis suggesting a North Ionian, perhaps Clazomenian, origin for some, see Schlotzhauer 2012, 88 f. no. Nau29 pl. 7 c. d.
322 For a comment on the dating of this bothros to ca. 690–630 B.C., based on the Corinthian pottery finds (over 1,200 fragments), see Neeft 2012, 190. A study, not yet published, of the bird-bowl fragments in the bothros by Kerschner, has led him to believe that the date for closing the deposit should be later than ca. 630 B.C., perhaps closer to ca. 615 B.C.; however, Neeft does not accept a lowering to ca. 615 for the plentiful Corinthian pottery in the bothros – pers. comm. For Bothros A, see von Graeve 2013, 7 f.

Wild Goat Style

The Wild Goat Style found on Chian pottery is closely dependent on south Ionian MWG I and II with only a few distinctive features such as the horseshoe-shaped roundels and, of course, the white slip and popular chalice shape. Decoration on the inside of the chalices in red and white paint begins toward the end of the style and flourishes in the following Mature Animal Style. Predations or processions of animals are the most common decoration of the large rim zones, with guilloche patterns common in the handle zone and often lotus and palmette chains on the body below. The style is carefully described by Lemos including its common shapes, animal, bird and hybrid types, secondary and filling ornaments (of which there is a rich variety), and subdivisions within the style based on groups, painters and workshops[323]. The date for Wild Goat pottery on Chios is based largely on stylistic criteria, although Emporio is some help here. In any case, it seems to fall within the last third of the seventh century[324]. Besides the small number of chalice fragments in this style at Miletus, there is also a single dinos fragment, **Ch140**, that must belong either to this or the succeeding Mature Animal Style.

Group of the Emporio Chalices



Ch8 arachne.dainst.org/entity/6861736

Inv. Z 94.204.107 □ Q 94.10; Z 08.370 □ Q 08.65

Rim frg. (2 joining pieces). The paint on the exterior has fired reddish-brown, and the clay and slip on the interior is grey, as if burnt in a secondary fire.

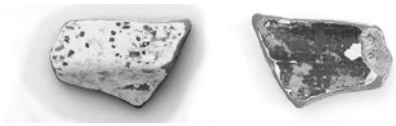
MPDim. 4.7, Th. 0.28

Ext. slipped, neck, body and one foreleg of a bull walking (r.), parts of two filling ornaments. **Int.** slipped, black.

The rendering of the folds on the neck, the reserved shoulder curve, the reserved line behind the top of the leg, and the reserved dot just above the hoof can all be compared closely to the name vase of Lemos's Emporio Chalices Group, see Lemos 1991, 71. 233 no. 114 pls. 11. 12; Boardman 1967, 120 f. no. 272 pl. 35. For representations of bulls in Chian Wild Goat, see Lemos 1991, 34–36. The same painter must have produced both of them. The Emporio chalice was found in the Harbour Sanctuary area, with Period IV material dated ca. 630–600 or a little later according to the chronology of Early Corinthian (Boardman 1967, 62). Lemos (1991, 184) dated the ›group of the Emporio chalices‹ ca. 620–610 B.C. The lack of any added white or red decoration on the interior helps support a date in the seventh century. A dedicant of a vase that Lemos places in this group was the potter Nikesermos, who may also be the painter (Lemos 1991, 71. 233 no. 112 pl. 11; Boardman 1967, 243 f. no. 615 pl. 98). A fragmentary Wild Goat chalice attributed to the Group of the Emporio Chalices was recently published from the ancient town of Zone in the peraia of Samothrace (Pardalidou 2012, 429 fig. 12).

620–610 B.C.

Group of the Chalices with Dotted Concentric Circles



Ch9 arachne.dainst.org/entity/6861737

Inv. Z 92.92.124 □ Q 92.24

Belly frg. Paint fired medium brown.

MPDim. 3.7, Th. 0.42

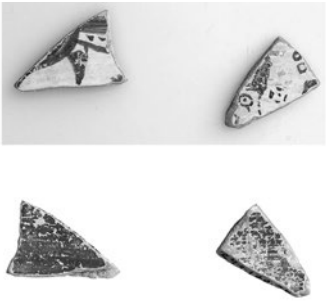
Ext. row of dotted circles in the handle zone, edge of a handle palmette with void leaves at the right, line below. **Int.** slipped, black (fired reddish-brown).

A small group of late MWG II chalices are decorated with a row of dotted circles in the handle zone as here, usually with a simple handle palmette having void leaves, and, where preserved, typical MWG II animals and filling ornaments, see Lemos 1991, 49. 70 f. (list) fig. 27 nos. 115. 117 pl. 11, no. 133 pl. 13, nos. 162. 163 pl. 15, no. 243 pl. 23[325]. Examples have been found at Naucratis, Emporia, Phana and Smyrna.

Ca. 610–600 B.C.

323 Lemos 1991, 14–78.
324 See Lemos 1991, 183 f.
325 The correct registration numbers for the fragments from Naucratis in Lemos's list are BM 1886,401.1562 (her no. 133), BM 1888,601.478.i (her no. 162, with incorrect 1924 registration number) and BM 1888,601.478.j (her no. 163, with incorrect 1924 registration number).

Other



Ch10 arachne.dainst.org/entity/6861738

Inv. Z 94.170.98 □ Q 94.10

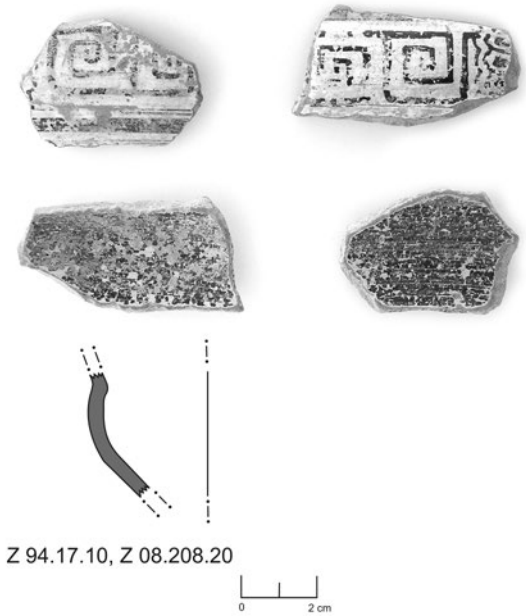
Two rim frgs. from a light chalice. Perhaps from the same vase. Black paint is cracked and flaked on the interior leaving a pink ›shadow‹; on the exterior it has fired dark brown.

MPDim. a) 2.9, b) 2.6, Th. 0.35

Ext. a) back legs and belly of a goat (?) (r.), edge of a rosette filler; b) part of the head and horn of a goat (r.), small filling ornaments. **Int.** slipped, black.

The filling ornaments just above the goat's head are found in MWG II; compare Lemos 1991, 65 fig. 39 second column, third from top, and right column top. Although these are small pieces, there is no evidence preserved of any decoration on the int. Small-scale, neat work.

620–600 B.C.



Ch11 arachne.dainst.org/entity/6861739

Inv. Z 94.17.10; Z 08.208.20 □ Q 8.19

Two belly frgs. Convex belly with small rounded offset to the rim, from a large chalice. Paint has fired medium to dark brown on the ext., cracked and in places flaked leaving a pink shadow on the int.

MPDim. a) 4.6, b) 5.8, Th. 0.5

Ext. slipped, line at the offset, careful broken meander in the handle zone (belly), a) edge of a handle palmette to r., b) part of a handle palmette to l. **Int.** slipped, black.

The handle palmette is unusual in that its leaves have been filled in rather than left void as is normal. For the handle zone pattern, compare Lemos 1991, no. 237 pl. 21 below, and p. 48 fig. 26, 3. The lack of decoration in the int. and creamy slip rather than white tend to support a date still in the seventh century

Ch12 arachne.dainst.org/entity/6861740

Inv. Z 91.38.192 □ Q 91.31

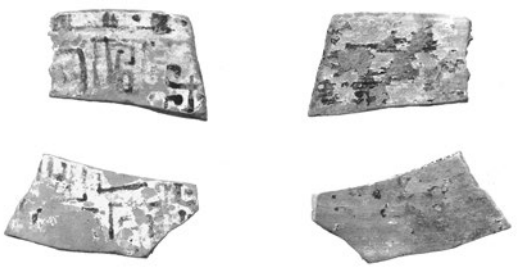
Rim and slightly offset, convex belly frg. Paint is worn on the ext. surface.

MPDim. 4.15, Th. 0.4

Ext. part of a filling ornament (outline rosette?) on the rim, broken meander pattern between thin lines on the belly, line. **Int.** slipped, black (dark brown).

The outline rosette filler, careful meander in the handle zone, and lack of any visible decoration on the int. tend to place this in the Wild Goat style rather than its successor, the Mature Animal style. For the handle zone meander, see Lemos 1991, 48 fig. 26, 5.

620–600 B.C.



Ch13 arachne.dainst.org/entity/6861741

Inv. Z 07.109.26; Z 07.109.27 □ Q 07.24

Two frgs. from the lip/rim of a thin-walled chalice. The clay has fired grey from a secondary fire. The black paint has flaked very badly on the interior.

MPDim. a) lip 4.7, Th. 0.25, b) rim 5.0, Th. 0.3

Ext. squares alternating with dots at the lip, part of a vertical panel with four meander spirals framed by a vertical broken meander, swastika filling ornament from a figured scene at the right.
Int. slipped, black.

Although the interior surface is badly preserved, there is no trace of any added red or white paint. This together with the decoration on the exterior suggests that **Ch13** is from a Wild Goat-style chalice. For the squares and dots band at the lip, see Lemos 1991, 44 Type 1a fig. 24, 1; for the framing pattern above the handle, compare Lemos 1991, 50 fig. 29, 2. 3; and for the swastika field ornament, see Lemos 1991, 62 f. figs. 37, 3. 40 left column middle two.

620–600 B.C.

Ch14 arachne.dainst.org/entity/6861742

Inv. Z 94.242.24 □ Q 94.12

Rim frg. including lip. Clay, paint and slip are grey from a secondary fire.

D rim (est.) 20.0, MPDim. 5.5, Th. 0.2

Ext. band, broken meander pattern at the lip. **Int.** slipped, black, reserved (?) line at the lip.

The lip pattern of thin lines and broken meander fits chalices from the early sixth century, but the int. has no red and white decoration visible.

Ca. 600 B.C.

Mature Animal Style

(Previously termed ›Animal Chalice Style‹)

A problem regarding labels for sixth-century Chian decorative styles (table 7) goes back to Lemos, who largely tried to use Boardman's terms from Emporio. Boardman offered names for the different styles of sixth-century Chian chalices at the site: Animal style chalices (both ›heavy‹ and ›light‹ or regular ones), Simple Figure chalices, Plain chalices, Black-figure chalices, All-black chalices and Patterned chalices[326]. Lemos decided to use the term ›Animal Chalice style‹ for Boardman's Animal style vases (which are really Late Wild Goat style vases and by far mostly chalices) and ›Chalice Style‹ for his Simple Figure vases[327]. (See chart below.) The term ›Chalice Style‹ was used by Lemos for sixth-century chalices, but also for kantharoi and phialai decorated without filling ornament using normally isolated animals (›Chalice Style A‹), patterned decoration (›Chalice Style B‹) or floral designs (›Chalice Style D‹)[328]. The term, unfortunately, is not especially descriptive of this group of vases, and indeed leads to confusion with the term ›Animal Chalice Style‹ for Lemos's preceding group.

326 Boardman 1967, 157 f.
327 Lemos 1991, 79. 88–94. 125–132. She opted to use ›Chalice style‹ instead of ›Simple Figure chalices‹ since it had been used by Cook in his article on the distribution of Chian pottery, and repeated in his *Greek Painted Pottery* where, however, it included all sixth-century chalices with reserving style animals and human figures down to the mid-century, both with and without filling ornament (Cook 1949, 158; Cook 1972, 126). After Lemos had divided these sixth-century chalices with Wild Goat animals into ›Animal Chalice‹ and ›Chalice‹ styles, Cook noted the two terms in the third edition of his book, as well as in a second book, *East Greek Pottery* (Cook 1997, 119; Cook – Dupont 1998, 49).
328 Chalice Style C vases according to Lemos's (1991, 125) categorisation are ones that may belong either to Chalice Style A or B.

Boardman, however, abandoned the term ›Chalice Style‹, and went back to a version of his earlier term, coining ›Simple Animal Chalices‹ for the group of vases with animals and no filling ornament but also including within it the chalices without animals, decorated simply with patterned or floral designs that Lemos included under the term ›Chalice Styles B and D‹[329].

Boardman 1967	Lemos 1990	Boardman 1998	Williams 2006
Animal style chalices	Animal Chalice style	Animal Chalices	Chalice Workshop
Simple figure chalices	Chalice style	Simple Animal Chalices	Chalice Workshop

Tab. 7 Overview of classificatory terminology for sixth-century Chian decorative styles

Finally, Williams warned first about changing terminology that had been established (»We will do best not to confuse terminology too much.«), and then, in fact, suggested the term ›Chalice Workshop‹ to cover both Boardman's and Lemos's term ›Animal Chalice Styles‹[330]. He then described the development of his ›Chalice Workshop‹, but did not differentiate a second distinct phase equivalent to Boardman's ›Simple Animal Chalices‹ or Lemos's ›Chalice Style‹. He did, however, try to explain the development within this workshop, suggesting that it was the introduction of human figures that led to the abandonment of filling ornaments, even if this was not entirely persuasive[331].

This all is further complicated by terminology used in a new classification system for East Greek pottery proposed by Kerschner – Schlotzhauer. This has similarities in its use of abbreviations, numbers and letters to the well-established Bronze Age Aegean pottery classification system[332].

The proverbial Gordion knot is set aside here, and Lemos's classification is used since it is established, understandable and generally accepted, but with two exceptions: the use of ›Mature Animal Style‹ instead of ›Animal Chalice Style‹ and the use of ›Simple Animal Style‹ instead of the undescriptive and confusing term ›Chalice Style‹ (table 8).

329 Boardman 1998, 145.

330 Williams 2006, 129.

331 Williams 2006, 130. »With the appearance of figures, the inclusion of filling ornaments is soon abandoned – they were a feature of the wider Greek animal frieze style, but had no real place in a mature 6th century figured style.«. This led to the ›Grand Style‹. Regarding the continuation of the use of animals though, he says, »Gradually, perhaps from around 570 B.C., the simpler chalices began to minimise their decoration further and further until a vessel might just have a pair of animals, or even just one, with no filling ornaments, on one side, and on the other a simple rosette ornament, or even nothing at all. Instead of the animal we sometimes find a single figure, as on a chalice from Berezan.« It is not clear whether this ›Chalice Workshop‹ term was still to be used when black-figure chalices began to be produced at a time when Williams's two workshops, Sphinx and Lion Workshop and Chalice Workshop, seemed to have merged ca. 560 B.C.

332 Kerschner – Schlotzhauer 2005; also Kerschner – Schlotzhauer 2007. Williams tried to indicate how the new classification might be applied to Chian pottery, but he only began the process and did not follow it through into the sixth-century styles. The variety of types in the sixth century expands so that trying to designate each one within the new system and at the same time trying to align them with a numeric and alphabetic system over the same chronological range applied to South Ionian types, becomes difficult. With this new system there is already a question whether the producing state should be represented by three or four letters (Should Samos = Sam or Samo, Miletus = Mil or Mile, Chios = Chi or Chio? [four letters are used in Kerschner – Schlotzhauer 2005, but for three letters, see Schlotzhauer 2001, 111; Williams 2006, 127, and just two letters for the North and South Ionian and East Doric, ›Ni,‹ ›Si,‹ ›Od‹]), but for Chios, since Erythrai has also been proposed as a producer of ›Chian‹ pottery, Kerschner – Schlotzhauer (2005, 5) suggested that the term ›wNi‹ be used, meaning ›western North Ionia‹. In any case, Williams (2006, 129) noted that a poorly represented Early Wild Goat phase of Chian and perhaps also a Middle Wild Goat I phase might be designated ›ChiA 1b‹ (i.e. ›Chian Archaic Ib‹), and the Middle Wild Goat II phase of Chian should be divided ca. 610 B.C. between ChiA Ic (Painter of the Würzburg Chalices and Painter of the Aphrodite Bowl and their workshops) and ChiA Id (Sphinx and Lion Workshop and Chalice Workshop). Since these two workshops continued to produce vases independently down to ca. 560 B.C., the former using black figure on a variety of vases but not chalices, and the latter continuing to use outline and reservation mostly on chalices but also kantharoi and phialai, with human figures being introduced including more complex scenes in the ornate ›Grand Style‹, it is simply not compatible with the new classification system to continue to use the Roman numeral ›I‹ as far down as ca. 560 B.C. It is easier to introduce the ›II‹ period by following Lemos's division between Chian Wild Goat and Animal Chalice (here ›Mature Animal‹) Styles. The latter should be ChiA IIa, then perhaps the Sphinx and Lion Style should be IIb, the Grand Style should be IIc, the Chalice Style IId and so on, to find a way through the conflation and expansion of types in the second quarter to mid-sixth century.

Boardman, Lemos	Williams	Bergeron, Schaus
Wild Goat style	Wild Goat style	Wild Goat style
Animal Chalice(s)/ style	Chalice Workshop	Mature Animal style
Simple Animal/Chalice style	Chalice Workshop	Simple Animal style

Tab. 8 Modification of Lemos's classification in the present volume

In discussing these terms with Bergeron while she was working on the Chian pottery from Naucratis in the British Museum and elsewhere, we both agreed that the term ›Simple Animal Style‹ should be used for this last phase of the animal style, even if on rare occasions there may be human figures depicted[333]. As for the first phase in the sixth century, which is just a continuation of the Chian Wild Goat style (MWG II from the seventh century), it would clearly be helpful to differentiate it from the ›Simple Animal‹ phase more distinctly than by using only ›Animal Chalice‹, despite this latter being now well established by Boardman and Lemos. It seemed that we might either heed Williams's warning about not confusing terminology too much and so just accept ›Animal Chalice‹ or ›Animal‹ style, or we might employ another term altogether for this middle phase of the Animal style, between ›Wild Goat‹ and ›Simple Animal Style‹. After some consideration, we decided to employ the term ›Mature‹ (i.e. ›Mature Animal Style‹) which suggests its development from seventh-century Chian Wild Goat, and allows for its differentiation from the succeeding ›Simple Animal Style‹.

With small sherds, it is difficult to differentiate between Lemos's Wild Goat style and her Animal Chalice style (now ›Mature Animal Style‹). Both use similar filling ornaments and animals. The Mature Animal style is a continuation of Wild Goat with some noticeable changes including added red and white decoration (florals) on the interior, and new lip patterns. Lemos described it this way, »It has been considered the late phase of the Wild Goat style, but as there are manifest differences from Middle II Wild Goat, and a definite stylistic development, it might be better considered as a renewal of the style and not simply a decline or a degeneration«[334]. Where there has been a question, fragments have normally been put with the more numerous Mature Animal style vases.

Lemos discerned two main directions for the development within the style, the more conservative one continuing the tradition of the Painter of the Würzburg chalices, and the more progressive one stemming from the workshop of the Painter of the Aphrodite Bowl. The first continues the Wild Goat style with the same basic ornament and decorative schemes, found in a relatively small group of chalices, called the Group of the Catane Chalices. The second trend tended to reduce the repertoire of animals and filling ornaments, but to enliven the interior with a range of bright red and white florals and sometimes figural decoration on the interior against the dark black background. The chalice rim becomes taller and the decoration is no longer broken by restrictive panels above the handles, so that it can continue all the way around the vase. Animal figures especially become larger and more prominent, singly or in groups of two or three against the broad white background.

Lemos distinguished five main groups within this second trend, of which two are conspicuously represented in the Miletus corpus: the Group of the Elaborate Animal Chalices, and the Group of the Tocra – Delos Animal Chalices. A third may also be represented, although in smaller fragments: the Painter of the Pitane Animal Chalices. Some examples which may belong either to Wild Goat or the Mature Animal style are listed first.

Ch15 arachne.dainst.org/entity/6861743

Inv. Z 94.95.235 □ Q 94.05

Rim frg. including lip. Clay and slip fired grey, from a secondary fire.

MPDim. 3.0, Th. 0.2

Ext. debased single guilloche between pairs of thin lines at the lip, spiral curl of a sphinx (l.), circle-dot filling ornament. **Int.** slipped, black, reserved (slipped) line at the lip.

The little circle-dot filler goes back to MWG (Lemos 1991, no. 236 pl. 20), and the lack of added white decoration on the int. also suggests a possible late seventh – early sixth century date, but the lip decoration is found commonly in the Mature Animal style.

Ca. 610–590 B.C.

333 Bergeron 2014, 6.

334 Lemos 1991, 88.

Ch16 arachne.dainst.org/entity/6861744

Inv. Z 07.109.24, Z 07.109.25 □ Q 07.24

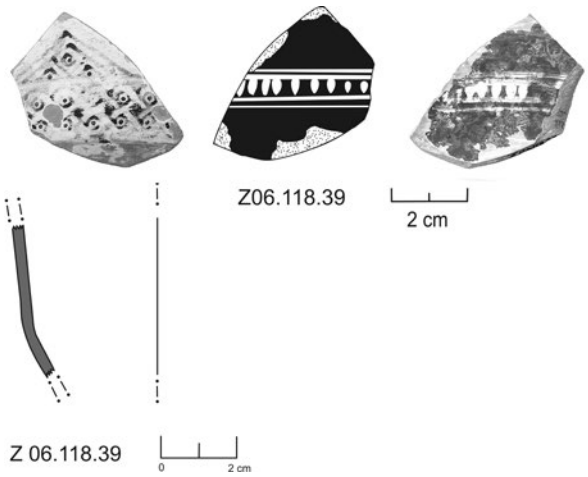
Two rim frgs. (3 + 1 pieces). Clay has fired grey-brown to grey from a secondary fire. Black paint and white slip are both badly flaked and worn.

MPDim. a) 4.4, b) 3.3, Th. 0.3

Ext. a) part of the body and one leg of a goose (r.), edge of a second goose (?) (r.), dotted circle filler; b) unintelligible objects. **Int.** slipped, black but very badly worn. Trace of added red on the interior of a).

Part of an animal procession with a filling ornament. The goose typically has this reserved patch on the front of its body with a ›D‹ shaped filler. It is found very commonly in the Wild Goat style, but almost disappears in the early sixth century, see Lemos 1991, 37 f. fig. 21. The trace of red on the interior suggests that **Ch16** is another stray in the Mature Animal style continuing from Wild Goat.

Ca. 600 B.C.



Ch17 arachne.dainst.org/entity/6861745

Inv. Z 06.118.39 □ Q 06.23

Rim and belly frg. Almost no offset from the rim to the belly.

MPDim. 4.8, Th. 0.25

Ext. triangle filling ornament on the rim, neat double guilloche between thin lines on the belly. Dots in the lozenges of both the guilloche and the triangle filler. **Int.** slipped, black, row of white dots between pairs of thin lines.

The careful double guilloche pattern in the handle zone and the divided triangle filling ornament resting on the ground line right above it are common in the Wild Goat style, but they continue down into the Mature Animal style. For such filling ornaments on the ground line, see Lemos 1991, no. 517 pl. 67, no. 624 pl. 80 and no. 648 pl. 84. A similar triangle filler is found on the Grand Style vase, **Ch56**. The divided triangle on **Ch16** is unusual with its dot fillers (not found in Lemos's charts [Lemos 1991, 57 f. figs. 33. 34]). For the guilloche and divided upright triangle, see Lemos 1991, 48 fig. 26, 1, pp. 54. 59 fig. 34. For the disappearance of the upright triangle on the ground line in the Mature Animal style, see Lemos 1991, 91 (›Animal Chalice style‹). On the other hand, the appearance of added white decoration on the int., even in this rudimentary band of squares between thin lines, is normally taken as a sixth-century feature. For the combination of double guilloche on the ext. handle zone and band of white squares on the int., compare Lemos 1991, no. 602 (Heidelberg I42) pl. 76.

Probably Mature Animal Style, although Grand Style is also possible.

600–570 B.C.

Ch18 arachne.dainst.org/entity/6861746

Inv. Z 06.1.24 Stray find.

Rim and belly frg.

MPDim. 1.9, Th. 0.18

Paint has fired medium brown on the **ext.** and dark brown on the **int.**

Ext. unintelligible object resting on the base line (two curved lines, remains of an object with alternating dots and short horizontal lines), below two lines, edge of a meander (?) pattern in the handle zone. **Int.** slipped, black, shadow of a floral ornament (rosette?).

The double curved line in the figured frieze may either be the outline foot of an animal with some object directly in front of it, or an upright roundel. The latter seems more likely, but normally the outside border of roundels is hatched. See Lemos 1991, 59 fig. 35 for upright roundels. For meander patterns in the handle zone, see Lemos 1991, 48 fig. 26 b.

Perhaps 600–575 B.C.

Ch19 arachne.dainst.org/entity/6861747

Inv. Z 94.168.20 □ Q 94.11

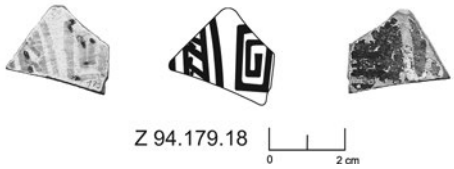
Lip/rim fragment. The black paint has flaked on the interior.

MPDim. 2.7, Th. 0.3

Ext. diagonal strokes between thin lines at the lip, part of a pendent roundel. **Int.** slipped, black, part of the right outside leaf of a lotus, and part of a rosette, both in added red and white.

600–575 B.C.

Group of the Catane Chalices



Ch20 arachne.dainst.org/entity/6861748

Inv. Z 94.179.18 □ Q 94.12

Rim frg. from a light chalice.

MPDim. 2.7, Th. 0.2

Ext. vertical debased single guilloche between thin lines, part of a broken meander (spiral) in the panel above the handle. **Int.** part of a lotus in white outline and red fill, white line.

The vertical guilloche border is different from the simple vertical lines on **Ch75** or **Ch76** (komast chalice). A fragment from Tocra which Lemos (1991, 89 no. 616 pl. 79) sees as a late piece (ca. 580 B.C.) in her Group of the Catane chalices has a similar panel of meander hooks and bordering guilloche as here. It seems unlikely that **Ch21** comes from the same vase, given the difference in surface wear, but they both suit Lemos's Catane chalices Group.

600–580 B.C.

Ch21 arachne.dainst.org/entity/6861749

Inv. Z 07.109.17 □ Q 07.24

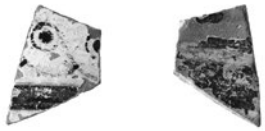
Rim and belly frg. from a small chalice. Convex belly, gentle transition to the straight rim. Slip and paint are badly flaked. Dark brown paint, white slip.

MPDim. 4.5, Th. 0.3

Ext. edge of a round ornament (?) on the rim, single guilloche, thin line, band of simple meander hooks (?). **Int.** slipped, black, badly flaked.

The meander hooks band is unexpected below the guilloche on a small chalice like this. For a bold single guilloche in the handle zone and a band of broken meander below, compare the name vase of Lemos's Group of the Catane Chalices (Lemos 1991, 88 no. 624 pl. 80, also no. 627 for the single guilloche) following in the tradition of the Würzburg chalices.

600–580 B.C.



Ch22 arachne.dainst.org/entity/6861750

Inv. Z 07.73.2 □ Q 07.14

Belly frg. from a medium to large chalice. No noticeable offset or convex surface.

MPDim. 3.1, Th. 0.4

Ext. part of a large guilloche in the handle zone, band below. **Int.** slipped, black, two added white lines.

This also has the bold single guilloche in the handle zone like **Ch21**.

Perhaps 600–580 B.C.

Ch23 arachne.dainst.org/entity/6861751

Inv. Z 05.133.21 □ Q 05.15

Rim frg. from a small, thin-walled chalice. Slip and paint have flaked from the surface leaving a pink shadow.

MPDim. 3.8, Th. 0.2

Ext. back leg of a goat (?) (r.), paw (?) of a feline (?, r.), roundel and four petal rosette as fillers. **Int.** slipped, black, part of a lotus outlined in added white with red fill, white line.

For the paw of a feline attacking the back of a goat, compare Lemos 1991, no. 475 (BM 1924,1201.135) pl. 65. The upright roundel between the hind legs of the goat continues from the Wild Goat style, while the interior floral ornament in white and red signals a sixth-century date, probably early in that century.

Perhaps within the Group of the Catane Chalices.

600–580 B.C.

Group of the Elaborate Animal Chalices

Ch24 | Pls. 20, 1. 2 and 21, 1. 2
arachne.dainst.org/entity/6861752

Inv. Z 05.106.58; Z 05.40.38; Z 05.48.39; Z 05.90.78; Z 05.106.59 □ Q 05.1; Q 05.2; Q 05.12

Rim, body, handles and foot of a chalice, about two-thirds preserved, no perceptible offset between the rim and belly. Complete profile except a narrow gap in the lower body. Tall conical foot that curves out in its lower section for a wider (more stable) resting surface. The body spreads out from its join to the foot then rises in a continuous curve to meet the straight tall rim (without offset) just above the handle zone. Restored from many pieces. The surfaces of some areas are well preserved while others are cracked and flaked, and have almost entirely disappeared. The best areas have shiny black paint (orange-brown where applied thinly for bands around the lower wall), thick white slip, and matt added red and white paints. The clay is hard (brittle) with fine sandy inclusions, pinkish-brown or grey-brown in colour.

Ht. 19.9, Ht. base 5.9, D base (est.) 9.l5, Th. base wall 0.3, D rim (est.) 20.0, Th. rim wall 0.25–0.33

Ext. row of dots between thin lines at the lip, boar walking (to l.) is attacked by a lion on either side. Sphinx (séjant to l.) on the reverse (the top of the sphinx's head and part of the head volute are preserved in a non-joining piece). Added red dots on the boar, red stripes on the shoulder and back leg of the lion and sphinx. Various triangle, horseshoe roundel and rosette filling ornaments. (The lion on the left of the boar is very badly preserved.) Broken meander square pattern in the handle zones between thin lines, debased handle palmettes (vertical stack of squares), black on the handles, spaced lines on the lower body. **Int.** reserved (slipped) line at the lip, widely spaced alternating lotuses and rosettes in added white outline with added red details, three spaced pairs of added white lines, white and red rosette in the bottom middle of the floor. Int. of the base reserved except a stroke of slip near the bottom and one on the top.

This is a typical example of the Mature Animal style on what would probably be considered a ›light‹ chalice. Most examples of this ›group of the elaborate animal chalices‹, where all of the red-spotted boars are found, are much larger chalices with a diameter of 30–40 cm (see Lemos 1991, 90). This has the tallest chalice base found at Miletus to this point, and the best preserved. Base proportion of diameter to height – D : Ht = 1.61. A similar composition, probably by the same painter, is found on an ornate heavy chalice from Naucratis in the British Museum (BM 1888,0601.466.d–f [BM online catalogue GD.1568], Lemos 1991, no. 439 pl. 58), except with the boar facing right[335].

The red-spotted boar in the middle of one side is the focus of attention for the vase, which is reinforced by having the more ornate handle zone meander pattern below it. Lemos noted two or three different hands at work in painting Chian red-spotted boars, which unusually here is facing left. (Lemos 1991, 90, illustrated boars include her nos. 114. 252. 432. 439. 448–451. 544. 572. 573. 611. 814. 887. 1401[336], and from the proposed Chian workshop in the north Aegean, the column krater and oinochoe in Kavalla [Lemos 1991, 217 pls. 225. 226, 1], two bowl kraters from Thasos [217 pls. 229, 1. 230, 1], and a fragment from Thasos [212 pl. 239, 4], all face right. Only

335 Williams (2006, 129) suggested that this fragment may have come from the other side of a large ornate chalice whose pieces were divided among the British Museum, Boston and University College London (Lemos 1991, nos. 552. 582 and 682 pls. 69. 70. 73 and 90; for other pieces associated with this chalice, see the BM online catalogue GD.1573, BM 1888,0601.465.a). Williams saw that these other pieces belonged together, noting two joins, but he mistakenly saw a bull in front of the sphinx when the animal is in fact a second lion facing left and probably attacking a boar, as on **Ch24**. Bergeron (pers. comm.) pointed out, however, that the interior decoration is not the same on BM 1888,0601.466.d–f (Lemos 1991, no. 439) and therefore it should not be from the same chalice as Lemos 1991, nos. 552. 582. 682.

336 Bergeron informs me that the correct registration numbers for these fragments from Naucratis in the British Museum are as follows: BM 1924,1201.1029 (Lemos no. 252); BM 1886,0401.1075 (Lemos no. 432); BM 1888,0601.471.h; BM 1888,0601.471.i; BM 1888,0601.471.j; BM 1888,0601.471.k (Lemos nos. 448–451, incorrectly given 1924 registration numbers); BM 1886,0401.1287 (Lemos no. 544, incorrectly given a 1924 reg. no.); BM 1888,0601.467 (Lemos no. 887). Lemos (1991, no. 452 pl. 61) mistakenly identified a boar on another fragment from Naucratis (BM 1888,0601.471.b) which Bergeron (pers. comm.) has identified as a bull.

her pl. 238, 2 shows a boar to left.) The boar on the Miletus chalice has a large iris with just a single thin line delineating the cornea, like the boar on the ornate chalice from Naucratis (BM 1888,0601.466.d–f, Lemos 1991, no. 439 pl. 58), rather than a smaller iris and double thin line around it, as on another chalice from Naucratis (BM 1886,0401.1287, Lemos 1991, no. 544 pl. 67). For discussions of boars, see Price 1924, 212 fig. 45 (rejected as Chian by Lemos 1991, 36 n. 62; Lemos 1991, 36 fig. 20. Three fragments from Catania have Chian boars, again to right, see Pautasso 2009, nos. 188. 209 [rather than a fawn]. 230 figs. 22. 25. 29 pls. 12. 14. 16. C. D), and both Boardman and Lemos discuss the connection of these boars with similar red-spotted boars on Laconian vases (Boardman 1956, 61; Laimou 1987/1988, 78 f.). **Ch24** may be early in the depiction of boars because of the unorthodox direction. Lemos also comments on the roundel and triangle which in this group normally only appear as pendent ornaments from the top border, rather than still resting on the ground line between animal legs as found here (Lemos 1991, 90 f.). The roundel has an unusually tall, narrow ›heart‹. Both the boar and lions, though somewhat less careful, are close to those on the fine chalice from Naucratis (BM 1888,0601.466.d–f, Lemos 1991, no. 439 pl. 58). They are probably by the same hand, but certainly at least from the same workshop.

The sphinx is the simpler séjant type rather than the more elaborate one, standing on all four legs (Lemos 1991, 90; compare the walking sphinx on **Ch30**). The lions attacking the boar unfortunately are poorly preserved, leaving mostly a pink shadow, but they were rendered carefully in much detail for the mouth and outlined legs. The meander patterns in the handle zone differ from one side to the other, and are less carefully drawn.

Lemos (1991, 184) dates the Group of Elaborate Animal Chalices between 590 and 575 B.C., but there are few good contexts to establish dates firmly.

Good neat work, perhaps ca. 590–570 B.C.

Ch25 arachne.dainst.org/entity/6861753

Inv. Z 92.58.17; Z 05.1.5; Z 06.127.69, □ Q R 92.20; Q 05.4+2; Q 06.23

Three frgs. (5 + 1 + 1 pieces) of the rim. Hard, dark orange clay, where the paint is thick it has fired black to dark brown and has flaked badly, leaving a pink shadow, especially on the int. Where the black paint is thin, it is medium brown and has adhered better on the exterior; thick buff slip, good added white, and dark red paints.

D rim (est.) 20.0, MPDim. a) 7.9, b) 3.3, c) 2.7, Th. 0.3

Ext. short diagonal strokes (debased single guilloche pattern) between pairs of thin lines at the lip, a) edge of a half roundel, group of short strokes and divided triangle as pendent fillers, rosette and four-volute ›swastika‹ as field fillers, part of a circular line (tail of a feline l.[?]); b) and c) parts of crescent wings of sphinxes (? r.). **Int.** lotus (palmette-leaf centre) sitting on two thin lines.

These fragments should belong together, although it is not absolutely certain. The lip pattern combined with the Wild Goat style filling ornament on fragment a) places this comfortably in the Mature Animal style. One of the better comparisons for the filling ornament and sphinxes is a large chalice from Naucratis in the British Museum (BM 1888,0601.464), which Lemos includes in this ›group of the elaborate animal chalices‹ (Lemos 1991, 90. 256 no. 458 pl. 62).

590–570 B.C.

Ch26 arachne.dainst.org/entity/6861754

Inv. Z 06.127.68 □ Q 06.23

Rim/lip frg. Hard, dark orange clay, thick buff slip, the paint is largely worn away leaving a pink shadow on the slip.

D rim (est.) 28.0, MPDim. 5.2, Th. 0.4

Ext. diagonal strokes between thin lines at the lip (simple guilloche), edge of a pendent half roundel, enclosed cross with dots filler, curved line (tail of a feline?). **Int.** slip and black paint are mostly flaked away.

590–570 B.C.

Ch27 arachne.dainst.org/entity/6861755

Inv. Z 94.127.223 □ Q 94.04

Rim (?) frg. No trace of black paint on the int., but on the ext. the paint was applied thinly and fired orange.

MPDim. 2.3, Th. 0.2

Ext. part of a crescent shaped wing of a sphinx (?) (l.). **Int.** slipped.

Ch24 has part of a wing that seems similar to this on **Ch27** in the shape and divisions of the wing, and the thin orange paint, but it certainly does not join. The complete lack of any black paint on the interior may be due to flaking, but there is no shadow either; usually the black paint flakes along with the white slip underneath, as on **Ch28** below.

590–570 B.C.

Ch28 arachne.dainst.org/entity/6861756

Inv. Z 04.19.97 □ Q 04.1

Rim frg. from a light chalice. Paint has flaked on the int., and fired yellow where thin on the ext.

MPDim. 3.3, Th. 0.2

Ext. wing and back of a sphinx (?) (l.) Yellow (thinned black) for the wing. **Int.** slipped, black paint.

590–570 B.C.

Ch29 arachne.dainst.org/entity/6861757

Inv. Z 04.69.6 □ Q 04.2

Belly frg.

MPDim. 2.95, Th. 0.32

Ext. part of a band of squares above a double guilloche pattern in the handle zone. Added red on lozenges along the guilloche. **Int.** slipped, black paint.

For the band of squares above the handle zone, compare Lemos 1991, 90 nos. 438 (BM 1888,0601.466.a) and 439 pl. 58, both belonging to the Group of the Elaborate Animal Chalices. This piece may also belong there. The unusual use of added red over the lozenges of the guilloche pattern would seem to suit this, but the relative thinness of the wall argues against it since the group has mostly large or heavy chalices in it.

590–570 B.C.

Group of the Tocra – Delos Animal Chalices

Ch30 | Pls. 22, 1–4 and 23, 1. 2
arachne.dainst.org/entity/6861758

Inv. Z 07.18.3; Z 07.6; Z 07.12; Z 07.18; Z 07.26; Z 07.98; Z 07.109; Z 07.114; Z 07.146; Z 08.107.21 □ Q 07.1; Q 07.2; Q 07.14; Q 07.15; Q 07.24; Q 08.19

Rim, body, handles and base of a large chalice, about one half preserved. Restored from many pieces (20 joining pieces form the main part, 6 + 4 joining pieces form two other large parts, at least 7 pieces along the rim are not joining). The surface is well preserved in large areas, but in others the slip has flaked away badly both on the interior and exterior. The clay is very hard and fine with some small inclusions, fired to a medium brown colour (at join of body to base), but for much of the vase the clay is grey-brown from a secondary fire. The black paint is generally dull. Thick cream-coloured slip, added white and some traces of added red are preserved on the interior.

PHt. (est.) 22.0, D rim (est.) 24.0, Th. rim wall 2.5–4.0

Ext. slipped, row of alternating squares and dots at the lip, band of broken meander between thin lines, animal frieze with the stub of a feline (probably lion) tail (l.), the body and tail of a bull walking (r.), legs of a feline (lion?) walking (l.), most of a sphinx walking (l.), back leg and tail of a bull (r.). Various rosette filling ornaments in the field and one roundel and one triangle ornament pendent from the broken meander border above. Double guilloche pattern in the handle zone with simple handle ›palmettes‹. Five spaced bands on the lower body; black on the foot and handles. The painter differentiated the nearer from the farther forelegs of the sphinx by painting the upper part of the nearer foreleg in outline. The sphinx's tail curls up and through the band of meander at the

lip. Its wing feathers are divided into sections and end in an irregular line. **Int.** reserved (slip) line at the lip, three pairs of added white lines widely spaced apart, part of one rosette in white outline with red petals and one lotus also in white outline with red interior below the lip, possible trace of a simple rosette in the middle of the floor bottom. Int. of the base is reserved.

The lip pattern is the same as that on two chalices from Tocra (Lemos 1991, nos. 611. 612 pls. 78. 79), as are the dots on the belly of sphinx and lion. The lions have similar outlined feet, and on **Ch30** the individual toes are even attempted. The bull on the complete chalice from Delos is close to the two here, but not apparently by the same hand since the reserved lines on the body vary from these and the dewlap continues to the start of the belly. For a contrast, see the bull on **Ch8**, and for reserved lines on the sides of other bulls, Lemos 1991, no. 256 (lekane, Cambridge GR.47.1894) pl. 29, no. 298 (dinos) pl. 36, and from the north Aegean (Thasos) workshop, Lemos 1991, pls. 233. 234, as well as the plate, no. 804 pl. 112. The use of filling ornaments here is restrained, with no upright roundels or triangles. The painter is not the same as the one who did **Ch24** although both follow a similar layout of decoration. The wings of the sphinxes, for example, are distinctively different, and the row of dots on the belly of the same animal is only found here.

Lemos (1991, 184) and Hayes (Boardman – Hayes 1966, 58) suggest a date quite early in the sixth century for this Group, following closely on the Wild Goat style in Chian.

600–580 B.C.

Painter of the Pitane Animal Chalices (?)

Ch31 arachne.dainst.org/entity/6861759

Inv. Z 91.66.8 □ Q 91.31

Two frgs. (2 + 2 pieces) from the rim of a heavy chalice. The clay and slip are greyish from a secondary fire.

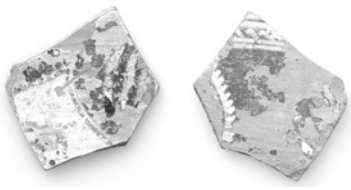
MPDim. a) 10.1, b) 6.6, Th. 4.3

Ext. a) back of a séjant sphinx (r.), tail of a feline (l.), eight-petalled rosette filler; b) back of a séjant sphinx (?) (r.), part of a small rosette filler, part of a guilloche in the handle zone. Added red on the backs of both sphinxes. **Int.** slipped, black, edge of a floral, two pairs of white lines.

The extant tail on the larger sherd begins low enough in the scene that it probably comes from another séjant sphinx, one facing left. If so, then the composition should be two pairs of facing sphinxes, perhaps with a floral ornament between them. The upper back leg of the better preserved sphinx ends almost in a point, and the line of the lower foot is narrow, barely visible along the base line till it rises slightly at the toes. It appears stiff and angular. The lack of a tail near either of the sphinxes' back legs may be explained by the artist's predilection of making it appear well up on the sphinx's back. Compare Lemos 1991, no. 675 pls. 88. 89 from Pitane. The lack of floral ornament on the interior is worth noting.

Near Lemos's ›painter of the Pitane animal chalices‹ (Lemos 1991, 93 Group 4) in the Mature Animal style (her Animal Chalice style), dated to the first three decades of the sixth century (Lemos 1991, 184, chart p. 188), but apparently not early in the style.

590–570 B.C.



Ch32 arachne.dainst.org/entity/6861760

Inv. Z 04.46.28 □ Q 04.2

Rim frg. from a thin-walled chalice. The paint has fired dark brown on the int., dark to medium brown where it is thicker on the ext., orange-brown where it is thinned, and badly flaked from the slip on both int and ext.

MPDim. 4.5, Th. 0.28

Ext. slipped, back leg and belly of a goat (?) or lion (?) springing (to l.) with a reserved line in front of the back leg to indicate the second back leg, reserved belly stripe with row of dots, part of a rosette filler. Added red and white diagonal stripes on the back leg. **Int.** slipped, black, added white short diagonal strokes (debased guilloche) between pairs of thin white lines, part of a curved line with jagged edge (wreath?) in added white, remnants of an added red and white palmette (?).

Compare the goat on a chalice from Pitane by the Painter of the Pitane Chalices, Lemos 1991, 93 no. 676 pl. 87 or the lion (to l.) on **Ch24**. The use of both white and red stripes on the animal's back leg is unusual. For the wreath (?) on the int. with fine leaves, compare Lemos 1991, no. 729 (BM 1888,0601.522)[337] pl. 95 and no. 888 (BM 1886,0401.1286) pl. 120, although on **Ch32** the object is not circular, but more horseshoe-shaped, and is too large to allow it to be held by any human figure here. Otherwise such a fringe is sometimes found on the mane of a lion, as *CVA* Oxford 2, IID pl. 5, 14; Lemos 1991, 126 no. 905 (Oxford AN 1888.217[g]) pl. 121.

590–570 B.C.

337 Williams (1983, 162 n. 18) believed that this sherd belongs to the same vase as BM 1888,060.507, 1888,0601.515, 1888,0601.516 and 1888,0601.788.

Other Mature Animal Style Chalices

Ch33 arachne.dainst.org/entity/6861761

Inv. Z 05.129.23 □ Q 05.14/4

Rim frg. Clay and slip are grey from a secondary fire.

MPDim. 3.4, Th. 0.37

Ext. mane and shoulder of a lion (r.?). Added red on the shoulder. **Int.** slipped, black.

The sherd should be posed this way so that the curve of the lion's shoulder indicates it was facing right rather than left, and so cannot be part of **Ch30**. Nor does it belong with **Ch24**, but the careful added red on the shoulder argues for a place in the Mature Animal style rather than as a single figure in the Simple Animal (›Chalice‹) style. For similar lions, see for example Williams 1983, 164 no. 9 fig. 8; Lemos 1991, no. 667 pl. 86 and no. 963 pl. 129.

600–570 B.C.

Ch34 arachne.dainst.org/entity/6861762

Inv. Z 90.7.1 □ Q 90.36

Rim frg. Paint is dark to medium brown on the interior.

MPDim. 3.2, Th. 0.3

Ext. leg of a sphinx (?) with added red stripe, star and circle ornament. **Int.** pair of white lines.

For the field ornament, see Lemos 1991, 92 (›Animal Chalice Style‹) fig. 48 left column, second from bottom.

600–570 B.C.

Ch35 arachne.dainst.org/entity/6861763

Inv. Z 05.1.16 □ Q 05.4+2

Rim frg.

MPDim. 1.9, Th. 0.2

Ext. circles and dots in a cell pattern probably representing feathers of a siren. **Int.** pair of thin white lines.

For a similar net pattern for feathers on sirens' bodies, see Lemos 1991, 41 no. 555 (BM 1888,0601.475.i), pl. 68, no. 567 (Cambridge GR.87a.1894) pl. 71, no. 675 fig. 23 pl. 88.

600–570 B.C.

Ch36 arachne.dainst.org/entity/6861764

Inv. Z 05.40.37 □ Q 05.1

Rim frg. from a thin-walled chalice. The black paint has flaked badly from the interior leaving a pink shadow on the slip.

MPDim. 3.4, Th. 0.22

Ext. slipped, edge of the hair, fillet and curl of a sphinx (l.) with the tip of its crescent wing, four-dot rosette filler. **Int.** slipped, black, part of a lotus with palmette (?) leaves in added red and white.

For the sphinx, compare, for example, fragments from Naucratis, Lemos 1991, no. 458 (BM 1888,0601.464) pl. 62 or no. 599 pl. 75. The filling ornament suggests that **Ch36** belongs in the Mature Animal Style (Lemos 1991, 184, for dating ›Animal Chalice style‹).

590–575 B.C.

Ch37 arachne.dainst.org/entity/6861765

Inv. Z 05.40.40 (the number now inked on this is Z 06.40.40) □ Q 05.1

Rim frg.

MPDim. 3.3, Th. 0.28

Ext. edge of the neck/chest and start of the wing of a sphinx (?) (l.), part of an outline rosette. **Int.** slipped, black.

For the line of the neck joining the chest and beginning of the wing in sphinxes (more commonly than with sirens), compare Lemos 1991, sphinxes no. 458 (BM 1888,0601.464) pl. 62, no. 489 pl. 65, and siren, no. 675 pl. 88. The filling ornament again suggests the Mature Animal Style.

590–575 B.C.

Ch38 arachne.dainst.org/entity/6861766

Inv. Z 05.1.32 □ Q 05.1

Rim frg. just at the lip. Paint is flaked, especially in the int.

MPDim. 3.85, Th. 0.32

Ext. row of squares at the lip, careful pendent roundel filler. **Int.** slipped, black, ›shadow‹ of a pair of white lines.

The wall is too thin to belong with the large Grand Style chalice with riders.

Likely a Mature Animal style scene.

600–570 B.C.

Ch39 arachne.dainst.org/entity/6861767

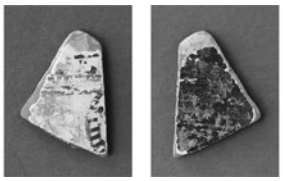
Inv. Z 06.1.20 Stray find

Rim frg. including lip.

MPDim. 3.3, Th. 0.3

Ext. short diagonal strokes (debased guilloche) between thin lines at the lip, pendent horseshoe roundel. **Int.** slipped, black, petal of a lotus in white outline and red fill.

600–570 B.C.



Ch40 arachne.dainst.org/entity/6861768

Inv. Z 91.38.198 □ Q 91.31

Rim frg.

MPDim. 3.3, Th. 0.3

Ext. row of ›hooks‹ or tongues, line, part of a horseshoe roundel. **Int.** slipped, black.

Ch41 arachne.dainst.org/entity/6861769

Inv. Z 91.66.13 □ Q 91.31

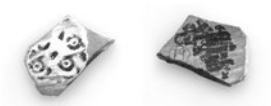
Rim and slightly offset convex belly frg. Clay, paint and slip are greyish, from a secondary fire.

MPDim. 4.9, Th. 0.45

Ext. unintelligible object on the rim, double guilloche between lines on the belly, part of a simple outline handle palmette. **Int.** slipped, black, two + one white lines.

The unintelligible object on the lower edge of the rim may be part of an upright filling ornament. The side of the chalice which has a double guilloche pattern as opposed to a meander pattern in the handle zone should be the more important side of the chalice, decoratively speaking (Lemos 1991, 48).

600–580 B.C.



Ch42 arachne.dainst.org/entity/6861770

Inv. Z 91.12.19 □ Q 91.30

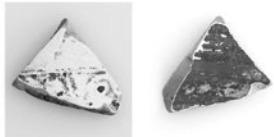
Belly frg.

MPDim. 2.4, Th. 0.3

Ext. part of a neat double guilloche pattern. **Int**. slipped, black, some added white.

This and **Ch43** have a double guilloche pattern in the handle zone, like **Ch41**, but this can be found in several of the Chian styles, not just the Mature Animal Style.

600–580 B.C.



Ch43 arachne.dainst.org/entity/6861771

Inv. Z 93.41.2 □ Q 94.01?

Belly frg.

MPDim. 2.8, Th. 0.4

Ext. guilloche pattern, part of a handle palmette (?). **Int.** slipped, black, red line.

Ch44 arachne.dainst.org/entity/6861772

Inv. Z 06.1.23 Stray find

Rim frg. from a light chalice. Dark brown paint.

MPDim. 2.3, Th. 0.13

Ext. lower edge of the throat and the end of an outlined crescent wing on the chest of a sphinx (l.), part of a filling ornament. **Int.** slipped, black.

The filling ornament together with a sphinx suggests the Mature Animal style.

600–570 B.C.

Ch45 arachne.dainst.org/entity/6861773

Inv. Z 94.223.19 □ Q 92.12

Rim frg. from a light chalice. Burned in a secondary fire. Dark brown glaze paint on the ext., but black on the int.

MPDim. 2.8, Th. 0.2

Ext. part of an outlined crescent wing of a figure (sphinx? to l.). **Int.** slipped, black.

The outlined wing on this and **Ch44** look like they come from the same vase, and even seem to join, but they do

not, or at least the int. paint has cracked differently on the two pieces, and the colour is also different.

Ch46 arachne.dainst.org/entity/6861774

Inv. Z 08.34.21 □ Q 08.11

Belly and rim frg. of a small chalice. No clear offset between belly and rim. Thin paint on the ext. has fired medium brown to orange, mostly flaked away on the int. No evidence of slip on the int.

MPDim. 5.4, Th. 0.3

Ext. slipped, unintelligible traces of decoration on the rim, careful tightly wound meander square spirals (?) on the belly. **Int.** black paint is only preserved in a few remaining flakes.

For meander patterns in the handle zone of chalices in the Wild Goat style, see Lemos (1991, 48 fig. 26) who notes that it is commonly found on the reverse, or less significant side of the chalice. The meander continues to be found on some chalices from the Mature Animal style in the early sixth century.

620–580 B.C.

Ch47 arachne.dainst.org/entity/6861775

Inv. Z 06.109.22 □ Q 06.2

Rim frg. from a heavy chalice. The black paint is cracked and flaked on both int. and ext.

MPDim. 4.8, Th. 0.43

Ext. tail of a séjant sphinx (?) (l.), outline concentric dot filler (?), traces of black paint (guilloche in handle zone?). **Int.** slipped, black, a little added white is preserved.

Although poorly preserved, the large dot circle filling ornament has an encircling line around it, which is otherwise not found in either the Wild Goat or Mature Animal style, compare Lemos 1991, figs. 39. 40. 48. It may be an enclosed rosette pattern, like her fig. 40 right column second from top.

600–580 B.C.

Ch48 arachne.dainst.org/entity/6861776

Inv. Z 91.38.193 □ Q 91.31

Rim frg. from a heavy chalice. The black paint has flaked away on the int. and parts of the ext.

MPDim. 4.0, Th. 0.42

Ext. back leg and belly of a sphinx or lion (l.) with reserved curved line outlining the upper back leg. Traces of added red on the body. **Int.** slipped, traces of black.

Compare the belly and back leg of the sphinx on **Ch24**, or Lemos 1991, no. 822 pl. 116 and no. 973 pl. 134; or of a lion, Lemos 1991, no. 971 pl. 132.

600–570 B.C.

Ch49 arachne.dainst.org/entity/6861777

Inv. Z 94.95.239 □ Q 94.05

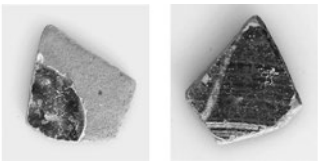
Rim frg. Well preserved black paint and white slip. Where the paint is thin in outlining the reserved line, it has fired light brown.

MPDim. 2.1, Th. 0.2

Ext. two unidentified black objects with a diagonal reserved line in between, (perhaps two parts of the wing of a sphinx). Added red line coming to a point over one of the black objects.
Int. slipped, black.

Compare the wing of a sphinx on BM 1924,1201.246. This may belong either in the Mature or the Simple Animal Style.

600–560 B.C.



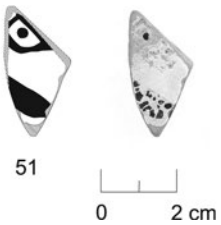
Ch50 arachne.dainst.org/entity/6861778

Inv. Z 94.208.3 □ Q 94.12

Rim frg. from a heavy chalice. Slip flaked on the ext.

MPDim. 3.4, Th. 0.38

Ext. part of a solid rounded object (large animal's body?).
Int. slipped, black, part of a partly open lotus in white outline with red fill, two thin white lines.



Ch51 arachne.dainst.org/entity/6861779

Inv. Z 94.64.90 □ Q 94.06

Rim frg. Black paint has flaked in places and left a greying shadow.

MPDim. 3.3, Th. 0.3

Ext. slipped, possibly part of the head and one thick foreleg of an animal (r.). **Int.** slipped, black, pair of thin white lines.

Ch52 arachne.dainst.org/entity/6861780

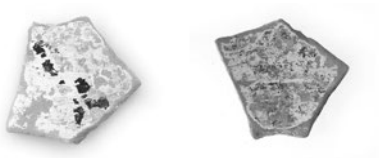
Inv. Z 91.38.199 □ Q 91.31

Rim frg.

MPDim. 2.2, Th. 0.35

Ext. edge of the double outline around a common dot rosette filling ornament. **Int.** slipped, black.

For the type, Lemos 1991, fig. 40 right row second from top, or compare examples on her nos. 441 (BM 1888,0601.471.b) and 442 (BM 1888,0601.471.a) pl. 60.



Ch53 arachne.dainst.org/entity/6861781

Inv. Z 06.80.16 □ Q 06.18

Rim frg. from a heavy chalice. Thin paint on the int. has flaked. Ext. surface is worn.

MPDim. 3.7, Th. 0.4

Ext. unintelligible object like a ›V‹ with a narrow reserved line down the middle. **Int.** slipped, trace of black.

A bull's horn has a similar appearance, with reserved line down the centre, but the size is too large here, even for a large bull such as the one on **Ch30**. Perhaps more significant is that the angle is wrong. Bulls normally are shown walking to the right and have a horn which is almost horizontal, or at most slightly inclined to the right. Compare Lemos 1991, nos. 441–447 (nos. 443–447 = BM 1888,0601.471.c–g) pl. 60, no. 546 (BM 1888,0601.463) pl. 68. In the case of a fragment from Naucratis (BM 1888,0601.466.a, Lemos 1991, no. 438 pl. 58), however, the bull is to the left, and taken down by a lion, so perhaps its horn (not preserved) would appear more like the object on **Ch53**.

Ch54 arachne.dainst.org/entity/6861782

Inv. Z 06.1.21 Stray find

Rim frg.

MPDim. 1.95, Th. 0.2

Ext. unintelligible objects with yellowish thin lines, black dot, and added red. **Int.** slipped, black, traces of added red and white from a floral.

It is difficult to make sense of the few traces of decoration. If upside down, it may be the face of a bull (r.), with eye and part of the horn, but the lines above the nose would then be unusually long and wavy.

Ch55 arachne.dainst.org/entity/6861783

Inv. Z 06.104.65 □ Q 06.7

Lip/rim frg. Paint is cracked and flaked on the int. Most of the paint has worn off the ext.

D rim (est.) 28.0, MPDim. 7.6, Th. 0.3

Ext. two thin lines at the lip, traces of a band of decoration below, shadows of paint from a figured scene (wing of a sphinx to r.?, back of feline to l.?). **Int.** slipped, black, traces of white and red from part of a lotus and an eight-petalled rosette.

This piece does not fit with the hare hunting fragment, **Ch56**, although its state of preservation is similar.

Another 20 fragments or so have bits of decoration without incision that may be parts of filling or band ornament, or animals. They have not been catalogued.

Grand Style

Lemos provides a good discussion of this special style in Chian pottery, dubbed by Boardman ›Grand‹, a better term than ›polychrome‹ since some examples do not use the wider colour palette[338]. Most examples are found on chalices, both heavy and light, but Lemos suggested that the Grand Style can be found on other shapes as well, including plates, dinoi and a phiale[339]. The scenes are much more ambitious than the run-of-the-mill animal or komast styles, and include myths, ritual processions and scenes apparently of daily life. Indeed such attempts at more complex human-figure scenes are rare elsewhere in East Greek vase painting where the reserve and outline technique is used. The use of a greater variety of colours must owe something to wall painting, with male flesh commonly painted a light brown colour, but with yellow, beige, mauve, and the normal red, white and black also employed in the decoration. The earlier vases in this Grand Style still have the typical Wild Goat filling ornaments and only the basic red, white, black and a diluted light brown colour, although male figures are left reserved in the white slip background. As the style developed, filling ornaments were slowly reduced, and the wider palette introduced. When almost all examples of the Grand Style were known only from Naucratis, there was reason to consider whether they had been made specifically for this market, and even whether they were made by Chian vase painters working in Naucratis[340], but now with examples of the Grand Style found at Berezan, Olbia, Erythrai, Pitane, Miletus and Chios itself, to go with those from Aegina, Athens, Tocra and perhaps Cyrene[341], and clay analysis which confirms that the clay is Chian, grounds for maintaining the idea of some production in Naucratis are weakened[342].

The 12 catalogue entries here represent a minimum of five or six chalices, both from the earlier group that still had filling ornament, and from later ones that did not.

Ch56 | Pls. 24, 1 and 25, 1–3

arachne.dainst.org/entity/6861784

Inv. Z 94.190.20 □ Q 94.11; inv. Z 94.54 □ Q 94.04; inv. Z 94.156 □ Q 94.10; inv. Z 94.165 □ Q 94.11; inv. Z 94.168 □ Q 94.11; inv. Z 94.198 □ Q 94.11; inv. Z 94.212 □ Q 94.13

Seventeen (?) frgs. (4 + 3 + 2 + 2 + 2 pieces for five frgs.) of the rim (including lip) and belly of a heavy chalice. Straight rim, no offset to the slightly convex belly.

The surfaces are badly worn and flaked. The black paint has left a pink shadow on the slip below.

D rim (est.) 30.0, a) 8.5 (2 joining pieces – horse, rider, dog's tail?), b) 8.2 (4 pieces – dog, handle zone), c) 5.3 (1 piece – horse, rider), Th. rim 0.35, belly 0.5

Ext. row of dots at the lip (larger squares? alternating with smaller dots), thin lines, broken meander pattern, thin lines. The main scene has at least three male riders (r.) (two faces have beards); one wears a sleeveless (?) white tunic decorated with a dot rosette on the chest and short chiton (one with reserved line and row of alternating up and down dots at the hem, the other has a plain hem, in added red). They hold a pair of spears in the left hand, and the reins in the right, riding on horses with black bodies but white necks and red manes; a curved reserved line marks the shoulder and a double line outlines the front of the horses' neck on one frg.; the tail of one horse is preserved, flying well out from the horses' back leg, suggesting speed, as do the stretched-out front legs of two horses. Running with the horses are at least three dogs (r.) with reserved lines at their shoulders, and a reserved vertical line decorated with a vertical row of dots along their necks representing collars. The dogs fit best in the space below the horses' bellies although no frg. indicates this clearly. Added red on the body of one of the dogs. A fourth running animal may be another dog, with a row of dots on its reserved chest. For a frg. with a likely hare, see below, likely from the same chalice. Small dotted loop clusters and divided triangle fillers are attached to top and bottom framing lines; one filling ornament is a ›sun‹ with central dot, two circles, little rays around the circles. Below this scene is a band of pendent rays between thin lines, and a double (?) guilloche pattern in the handle zone. Added red on every second or fourth pendent ray.
Int. slipped, black, chain of floral ornaments (probably lotuses and rosettes) on the upper rim in added red and white (poorly preserved), band with pairs of added white lines and alternating white and red squares between the lines (visible on one frg.) (or egg and dart band in white outline and red fill?), band with the base of a lotus at the lower rim, perhaps part of a lotus and bud row. (Poor preservation makes details difficult to see.)

Interesting details include the vertical row of dots on the collars of the dogs, the ankle of one rider rendered as a reserved triangle, and the toe of this same foot overlapping the triangle filler below the horse. The flesh of the riders is left in the colour of the slip, rather than in added light brown.

338 Lemos 1991, 94–118; Boardman 1956, 59 f. See also Schaus 1985, 78; Bayburtluoğlu 1978, 29 f. For a connection between the term ›polychrome‹ and the convention of painting male flesh light brown, see Schaus 1988, 107, *pace* Lemos 1991, 94 n. 45.
339 Lemos 1991, 95, and note pp. 113 f. Doubts can be raised about the identification of Chian Grand Style on all of these other shapes.
340 Boardman 1956, 59 f.; Boardman 1999, 123; Möller 2000, 136–140.
341 Schaus 1985, 78 with refs.; Williams 1983, 156–163 figs. 1–6; for a fragment now from Olbia, Buyskich 2013, 158 f. no. 10:13 pl. 153, and for a Grand Style fragment, said to be in black figure, from Chios (Kato Phana), see Beaumont – Archontidou-Argyri 2004, 217. 224 no. 59 pl. 18, 12.
342 Williams 2006, 131 briefly outlines the matter and argues against Chian production in Egypt.

The poor preservation of surfaces makes identification of polychromy difficult, although red is visible in several places and a dilute paint creates a light yellowy brown for outlines of figures.

For horses and horsemen on Chian vases, see Johnston 1982, 39. 42 n. 16; Lemos 1991, 101 f. The unusual colour scheme of the horses – with black body, white neck and head, and red or dark mane – is found commonly in Chian, e.g. Lemos 1991, nos. 713 (BM 1888,0601.492) pl. 93, 739 (BM 1888,0601.518) pl. 97, 756 (BM 1924,1201.412) colour plate IV, 790 (BSA no. 12) pl. 103, 799 pl. 108. The lack of shields or armour (bare legs, no helmets), the two spears and accompanying dogs, identify the riders as hunters, and without distinguishing features they appear to be generic ones rather than mythical. The collars on the hunting dogs find a close parallel on the Kavalla column krater (Lemos 1991, 217 f. pl. 225) which has a boar-hunting scene, perhaps the mythical Calydonian boar hunt (see Lemos 1991, 214). This may well be so, given the excellence of the painting which is amongst the most impressive of any Chian or imitation Chian vase. This link to the Kavalla krater has a bearing on the question of how certain Chian-style vases came to be found in the North Aegean. Lemos uses the krater as the name vase for one of two groups which she attributes to her proposed immigrant Chian workshop located in the north Aegean (for this workshop, Lemos 1991, 209–222; Lemou 1992; and for its specific place of production on Thasos, Coulié 2002, 1 f. 170 f. 207. 210–215). For another example of a hunting dog, attacking a boar and wearing a curving collar decorated with dots, see Lemos 1991 no. 887 pl. 118 – Simple Animal (Chalice) style, from Naucratis. The dots may indicate a spiked ›wolf collar‹. The object of the hunt, a spotted hare, may be found on another fragment, **Ch56a**.

Ch56 belongs in the ›group with the filling ornament‹ (Lemos 1991, 110 f., Group A of the Grand Style), the earliest of the four divisions recognised by Lemos. Closest to **Ch56** is her no. 799 pl. 108 from Berezan, in two fragments: a warrior with raised spear (to r.) on one, and a horseman with spear raised (to l.) on the other. The horse, with its dark body, white neck/head and dark mane, stretched-out body and big haunches is close to the ones on **Ch56**. The rider has bare legs, a skirt (*echodikes*?) and white torso (possibly meant to be a tunic, since other Chian riders wear one; compare, for example, the short-sleeved red tunic on Lemos 1991, no. 756 colour plate IV). Both male figures are reserved in the white slip. The illustration of the Berezan vase, although quite faded, may show a dot rosette on the chest of the naked warrior like **Ch56** (see Kornysova 1987, 45 fig. 18). Compare also the rosette on the ›shorts‹ of Herakles on Lemos's no. 797 from Athens (Lemos 1991, col. plate IV). A similar use of dot rosettes on a male figure's chest is seen on a Grand Style fragment from Naucratis, see Lemos 1991, no. 728 colour pl. II and pl. 95[343]. A second chalice from Berezan with a panther attacking a boar on the exterior likewise shows the use of a dot rosette rather inexplicably on the forehead of a panther (Kornysova 1987, 44 fig. 17).

Compare also the horse's tails on Lemos's no. 713 pl. 93 and no. 739 pl. 97, and her notes about the horses on nos. 713. 739. 799 (Lemos 1991, 112). She (1991, 112. 184 f.) points out the filling ornament on no. 799 including the horseshoe roundel, and suggests a date in the first quarter of the sixth century, solidly linked to the Mature Animal Style (her ›Animal Chalice Style‹). **Ch56** with its variety of filling ornament shows a similar connection both to the MWG II style and the Mature Animal style. The carefully drawn head of a white-headed horse (not likely of a mule, as Lemos [1991, 101] thought). The small ear, bent forward, is a horse's (like her no. 739 fig. 55) with a dark mane and large rosette filler in front of its face. It is probably close to ones originally on **Ch56**. For the horses and riders, compare two chalices from Naucratis (Lemos 1991, nos. 739 [BM 1888,0601.518] colour pl. III and 756 [BM 1924,1201.412] colour pl. IV), the first of which has a horse with white head/neck and red mane, and the second of which has a white-skinned rider with red tunic and black shorts[344].

Compare also a heavy chalice from Emporio for its secondary bands and filling ornament, Lemos 1991, no. 426 pl. 57; Boardman 1967, 157. 159 no. 731 pl. 59. A large chalice from Delos (Lemos 1991, 93. 268 no. 643

343 BM 1888,0601.507. Williams (1983, 162 n. 18) understood the figure as a buttock-padded dancer in a komos scene and noted that it probably belongs to the same vase as BM 1888,0601.502. Also associated are BM 1888,0601.515 and 1888,0601.516, see BM ORC.

344 An interesting comparison for the riders is a probable hunting scene on the so-called Aphrodite bowl from the Aphrodite sanctuary at Miletus (Schlotzhauer 2007, 276–282 fig. 4, pls. 38. 39). Unfortunately, it does not come from a well-dated context, although the somewhat late-looking Wild Goat decoration on the shoulder argues for a date ca. 600 or a bit later. The hunting scene is done in silhouette, and on that basis, Schlotzhauer connected it with elements of Fikellura, although comparisons for this scene in Fikellura are later, after ca. 540 B.C. A similar scene of galloping horsemen and dogs is found on a Laconian krater from Terravecchia di Grammichele (Sicily), but the riders are naked and without spears, and below the lead horse is a hare. (It was dated ca. 570–560 B.C. but is probably earlier than this, Stibbe 1996, 172–175 no. 6 fig. 94; Bacci 1988; Stibbe 1991b, 69 f. figs. 2. 3; Schaus 2015, 39.) The scene type is a long lasting one, and can be found on a terracotta revetment, for example, from the Herakleion at Thasos, dated to the last quarter of the sixth century, with the riders poised with shields and spears, and dogs chasing hares below the horses, Grandjean – Salviat 2000, 212 fig. 153. The use of shields and spears in a hare chase suggests that the iconography had become confused.

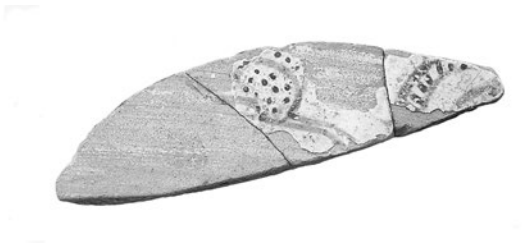
pls. 82. 83) decorated in the Mature Animal style and fragments from Naucratis (BM 1886,0401.1074 and BM 1888,0601.788 joining BM 1888,0601.507) in the Grand Style have a similar interior floral band as **Ch56**. The Emporio, Delos, two Berezan and Miletus chalices belong closely together, and other fragments from Miletus fit comfortably near them, including **Ch58**, **Ch59** and **Ch60**. Together these show a transition and connection between the Mature Animal Style and the early Grand Style chalices.

The most unusual ornament on **Ch56** is the band of inverted or pendent rays right above the double guilloche in the handle zone. Bands separating the main figured scene from the handle zone are found occasionally (examples include Lemos 1991, no. 114 pl. 11 zig-zag, no. 175 [BM 1924,1201.419][345] pl. 16 broken meander, nos. 438. 439 [BM 1888,0601.466.a and d–f] pl. 58 squares and rectangles in frames; no. 546 [BM 1888,0601.463] pl. 68 meander, no. 707 [BM 1888,0601.486] pl. 93 squares, no. 717 [BM 1888,0601.493.a] pl. 94 dots?, no. 758 [BM 1902,6020.1] pl. 99 dots), but this is the first case where a broader band of inverted rays is used. A group of much larger inverted rays is sometimes found in a panel on the rim of chalices or below the handle of oinochoai in the Wild Goat style, such as Lemos 1991, no. 114 pls. 11. 12 (chalice), no. 310 pls. 43. 44 (oinochoai), pp. 49. 51 fig. 28 b.1.

Lemos (1991, 111) commented on the early attempt at perspective on vases, here of the Grand style, ›group with the filling ornament‹, which may be evident on **Ch56** also, with the second or back foot of the hunter hanging down below the belly of his horse.

Ch56, in what is an early stage of the Grand Style, has Wild Goat or Mature Animal Style filling ornaments, and should be placed within the first quarter of the sixth century, although probably not at its beginning (Lemos 1991, 184 f. for dating).

590–575 B.C.



Ch56a https://arachne.dainst.org/entity/6880702

Inv. Z 94.196.20 □ Q 94.11

Rim frg. (3 pieces) from a thick-walled chalice. Both int. and ext. surfaces are badly worn. Fine, hard, pinkish-brown clay. The black paint is thick on the interior, but thin and fired medium brown for decoration on the ext.

MPDim. 6.2, Th. 0.4

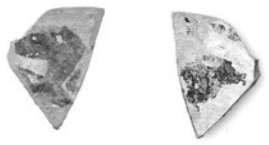
Ext. slipped, shoulders and front leg of a spotted hare (running r.) part of a roundel filling ornament, probably sitting on a base line. **Int.** traces of slip and black paint.

Although no roundel filler appears on any of the other fragments from **Ch56**, it still seems likely that **Ch56a** belongs with it. Most of the fragments for this large Chian chalice came from the 1994 season, with the lot numbers occurring around 190 to 212. The same with **Ch56a** and **Ch57**. **Ch56a** has the same wall thickness at about the same level of the scene, helping confirm the association. The hare would provide a focus of attention for riders and dogs on **Ch56** and identify the scene as a hunt.

A small chalice fragment from Naucratis in the British Museum has the neck and head of a spotted animal which was identified by Lemos (1991, 241 no. 215 [BM 1924.1201.152]) as a deer, but the ›horns‹ are also covered with dots and are certainly oddly shaped for deer antlers. It is more likely that it is instead a hare, as on **Ch56a**. Another Chian sherd from Naucratis has a spotted body which was identified as a possible panther (Lemos 1991, 243 no. 248, BM 1888,0601.477.d), but it too ought to be a hare.

590–575 B.C.

345 Bergeron (pers. comm.) notes that this and BM 1924,1201.531 (Lemos 1991, 239 no. 190) belong to the same vase and both therefore belong in the Group of the Aphrodite Bowl (Lemos 1991, 74 f.).



Ch57 arachne.dainst.org/entity/6861785

Inv. Z 94.211.74 □ Q 94.13

Rim frg. from a thin-walled vessel. The paint has flaked badly, especially on the interior.

MPDim. 3.2, Th. 2.8

Ext. back legs of a horse (r.) possibly with the hoof (?) of a second horse rather than a filling ornament overlapping one leg. **Int.** slipped, black.

This may belong with **Ch56**, but the thickness of the wall is much less, so it is kept separate here. The horse and rider theme was common in Chian in the Grand Style (see Lemos 1991, 101 f. fig. 55 with 18 or so examples), so its possible appearance on a second chalice at Miletus is not unexpected. Two lip fragments (below) from smaller chalices, otherwise decorated with similar lip ornament as **Ch56**, help support this possibility.

590–575 B.C.

Ch58 arachne.dainst.org/entity/6861786

Inv. Z 92.92.89 □ Q 92.24

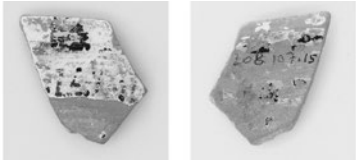
Rim frg. up to the lip.

MPDim. 3.5, Th. 0.3

Ext. slipped, row of squares and dots (?) at the lip, meander pattern between thin lines, pendent triangle filler. **Int.** slipped, black, ›shadow‹ of a flaked away lotus with palmette petals.

The lip pattern is close but not the same as on **Ch56**. The squares are larger and more widely spaced here, the curve of the wall seems a little tighter and the wall is less thick, suggesting a smaller chalice. Also the meander pattern is continuous rather than broken, and the preservation of the int. is quite different (less flaked). From a fine chalice.

590–575 B.C.



Ch59 arachne.dainst.org/entity/6861787

Inv. Z 08.107.15 □ Q 08.19

Rim frg. including lip.

MPDim. 3.9, Th. 0.3

Ext. slipped, large square (part of a row of squares) at the lip, remains of a band of broken meander. **Int.** slipped, black, one reserved (slip) line at the lip.

This is from a thinner-walled chalice than **Ch56**, but it has a larger square pattern at the lip. The combination of bands of squares and broken meander hooks is otherwise very similar to that chalice.

Ch60 arachne.dainst.org/entity/6861788

Inv. Z 93.27.3 □ Q 93.11

Two rim frgs. including part of the lip from a very thin-walled chalice.

MPDim. a) 3.8, b) 3.2, Th. 2.0

Ext. debased single guilloche pattern between pairs of thin lines at the lip, a) unintelligible objects, (top edge of a head?), b) a hand in outline holding up a wreath. **Int.** slipped, black, added white line at the lip, floral ornaments outlined in added white and filled with added red.

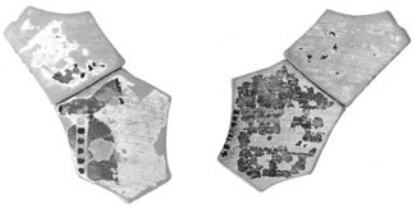
The careful painting and the size of the hand and wreath suggest the Grand Style. For the depiction of men and women, both of whom may be shown with outlined white skin, see Lemos 1991, 96–98; also for males in white, examples include BM 1888,0601.460.b and BM 1926,1117.2, BM ORC. For processional scenes, see Lemos 1991, 100. Both male and female figures are shown carrying wreaths in Chian vase painting.

Perhaps 580–560 B.C.

The following fragments have remnants of figures in the polychrome Grand Style found in such quantity otherwise only at Naucratis (see, for example, Lemos 1991, no. 717 pl. 94 [BM 1888,0601.493.a])[346]. The first three

346 Similar figures, but without the polychrome added colour, are found in Lemos's Group of Worshippers in the Simple Animal Style (Lemos 1991, 126. 128. 131. Two more of these have been published from Berezan, Ili'na 2005, 91 f. pl. 16 nos. 79. 80).

probably depict women, but too little is preserved to indicate what they are doing[347]. The thickness of the walls varies noticeably and suggests that these four fragments came from at least three different vases: **Ch61** (0.14 cm thick). **Ch63** (0.35 cm thick). **Ch57** and **Ch64** (0.25 to 0.28 cm thick).



Ch61 arachne.dainst.org/entity/6861789

Inv. Z 06.121.34; Z 06.121.35 □ Q 06.2

Rim frg. (2 joining pieces) from a small thin-walled chalice (egg-shell ware)

MPDim. 5.8, Th. 0.14

Ext. draped figure of a woman (l.) wearing a dark red garment (chiton), tightened at the waist with a black belt (?), and a paryphe decorated with a vertical row of dots, outlined in very thin yellow (dilute paint) lines, vertical black lines for the hems of the arm holes (rather than the hair). The dark red paint is put directly over the slip. **Int.** slipped, black, pair of added white lines.

575–550 B.C.

Ch62 arachne.dainst.org/entity/6861790

Inv. Z 94.125.115 □ Q 94.05

Rim frg. from a thin-walled chalice. Paint is black on the int., but dark to medium brown on the ext.

MPDim. 2.1, Th. 0.2

Ext. lower part of a dress with paryphe, and foot of a woman (r.). One dot is preserved at the bottom of the paryphe. Added red on the woman's dress. **Int.** slipped, black, pair of added white lines.

For the long dress with straight hem and paryphe, compare Lemos 1991, no. 717 (BM 1888,0601.493.a) pl. 94. no. 791 (BSA, sherd no. 13) pl. 104. no. 800 pl. 110.

Ch63 arachne.dainst.org/entity/6861791

Inv. Z 94.182.135 □ Q 94.12 (inv. Z 94.263 □ Q 94.13)

Two rim frgs., non-joining but close. Badly flaked black paint on the int. of both, and the ext. of a).

MPDim. a) 5.5, b) 2.4, Th. 0.35

Ext. a) garments of two (male?) figures walking (r.), represented by two diagonal rows of dots between pairs of thin medium brown lines, black area above the dot rows; b) diagonal row of dots between thin yellow lines, black above. **Int.** slipped, black.

For similar fragments with diagonal hem, see Lemos, 1991 nos. 745 (illustrated upside down) (BM 1924,1201.375). 748 (BM 1924,1201.384). 749 (BM 1924,1201.390)[348] pl. 98 and no. 773 (Cambridge GR.87.1894) pl. 101 (certainly a male wearing a long chiton and himation) all from Naucratis; and for two figures (to r.) with himations (?) but not the long chiton below as on most such figures, see Lemos 1991, no. 784 (Boston MFA, 88.1069) pl. 102.

575–550 B.C.

Ch64 arachne.dainst.org/entity/6861792

Inv. Z 94.61.57 □ Q 94.05

Rim frg.

MPDim. 2.3, Th. 0.25

Ext. added red band directly over the slip, dot. **Int.** slipped, black.

Simple Animal Style

(Previously termed ›Chalice Style‹ or ›Simple Animal Chalices‹)

As discussed above (pp. 218–220), the term ›Simple Animal Style‹ is used here instead of Boardman's label for similar vases, i.e. ›Simple Animal Chalices‹ or Lemos's ›Chalice style‹. This decision was made in consulta-

347 See Lemos 1991, 95–108 for a discussion of iconography on Grand Style chalices. For a male wearing similar drapery, see Lemos 1991, no. 773 (Cambridge GR.87.1894) pl. 101.

348 This fragment (BM ORC) was catalogued twice by Lemos (1991, nos. 749 and 975 pl. 98), under two different styles and as two different shapes. It is not clear whether it belongs to a chalice or to a Group A kantharos, Williams 1983, 169.

tion with Bergeron while she was preparing her recent study of the Chian vases from Naucratis[349].

Ch65 | Pl. 23, 3–5 arachne.dainst.org/entity/6861793

Inv. Z 92.83.24 □ Q 92.22; inv. Z 92.92 □ Q 92.24; inv. Z 92.16 □ Q 92.20; inv. Z 92.93 □ Q 92.24; inv. Z 92.104 □ Q 92.25

Nine frgs. from the lip, rim, belly and lower body, with stumps of two handles (11 + 2 joining pieces for two frgs.). Paint is cracked and flaked on the int., paint and slip are badly flaked on the ext.

D rim (est.) 26.0, Ht. rim 7.2, Th. 0.35–0.45

Ext. row of squares (?) below the lip, tail and part of the body of a water bird (?, goose) walking (r.), line below the belly. **Int.** slipped, black, reserved (slip) line at the lip, lotus outlined in added white with added red petals, pairs of added white lines below the lotus, at the join of rim and belly, and below the belly.

The lack of filling ornaments and the single animal figure place this vase in the Simple Animal Style Group A, but the water bird is an interloper among the normal lions, sphinxes and occasional humans in the group's repertoire. Also the large size of the chalice is out of place in this Style (Lemos 1991, 125. 130 f.). The goose gradually disappeared in the Mature Animal Style of the early sixth century, but the best parallel may be Lemos 1991 no. 148, pl. 14 from Naucratis (BM 1888,0601.475.c), which is placed in the Wild Goat style Group, but perhaps mistakenly. That example has no filling ornaments visible, though all other examples with geese do. It is probably best to acknowledge that the Simple Animal style occasionally can be found on heavy chalices (as Lemos 1991, 130 no. 963), and that the goose continued, if rarely, in the repertoire of animals, both features no doubt being early in the Simple Animal style (for dating the style, see Lemos 1991, 185).

580–570 B.C.

Ch66 arachne.dainst.org/entity/6861794

Inv. Z 94.1.63 □ unknown

Rim frg. Grey clay, paint and slip from a secondary fire.

MPDim. 3.6, Th. 0.3

Ext. part of the wing and back of a sphinx (l.). **Int.** slipped, black, careful rosette in white with double outside outline, petals filled in red, pair of white lines below.

Not enough is preserved to determine whether there were antithetical sphinxes decorating this or just a single figure. The latter is more likely, based on the greater number of these preserved (Lemos 1991, 125 f. 130 f., just six are attributed to Group A.1 with antithetical sphinxes, whereas over 40 chalices are put in Group A.2 with single figures). Three more chalices can be added to Lemos's list of Group A.1; two are from the north Aegean: one from Tomb 25 of the Souroti cemetery near Thessaloniki (Allamani-Souri 2012, 286 f. 296 fig. 4 with references to a dozen Chian chalices found in the region) and a well-preserved one from Tomb 3 of the Lakka site at Aphytis (Misailidou-Despotidou 2012, 371. 374 figs. 2 a. 8). The other addition is from Naucratis, BM 1888,0601.475.j. The three Group A.1 chalices from Aghios Paraskevis in Lemos's list are now published in Poulaki 2001, 57–86 colour photos. There are small differences between the sphinxes in all these, but they may be by the same hand. Poulaki's (2001, 70–78) no. 2 is the most carefully painted of them.

580–550 B.C.

Ch67 arachne.dainst.org/entity/6861795

Inv. Z 05.6.255 □ Q 05.4

Rim, belly, lower body frg. with stumps of one handle. Shiny, black paint on the int., thick white slip but badly worn on the ext.

MPDim. 6.3, Th. 0.25

Ext. leg of a sphinx (?) (to l.), group of vertical strokes in the handle zone beside the handle stem, black on handle. **Int.** slipped, black, one white line.

349 The British Museum: Online Research Catalogues, Naucratis: Greeks in Egypt, Material Culture of Naucratis, Chian Pottery, <https://research.britishmuseum.org/pdf/Bergeron_Chian_Pottery.pdf> (18.02.2020), especially p. 6.

Ch68 arachne.dainst.org/entity/6861796

Inv. Z 91.81.9 □ Q 91.32

Rim and belly frg.

MPDim. 2.6, Th. 0.26

Ext. unintelligible object, thin line at the join of rim and belly, group of ›J's‹ in the handle zone. **Int.** slipped, black, pair of thin white lines.

Perhaps belonging to the Simple Animal Style, but little is preserved of the figured scene.

Ch69 arachne.dainst.org/entity/6861797

Inv. K 93.534.1 □ Q 92.07

Belly frg. from a medium-sized chalice with a slightly offset, convex belly. Badly flaked on the ext. The added white on the int. appears in two different forms, perhaps simply due to the thickness by which it was applied, one is quite thin and now worn, and the other thick and so intact and well preserved.

MPDim. 3.2, Th. 0.45

Ext. group of at least four thin vertical strokes in the handle zone, line along the bottom edge. **Int.** slipped, black, two white lines, the upper one is wider, but there is a noticeable taper along its length, and uses thicker paint.

The group of vertical strokes in the handle zone is typical of Simple Animal Style chalices, with a saw-tooth pattern in the centre, and simple added white or red ornaments in the interior. It can also be found on simple patterned chalices. These are mostly from the second or third quarters of the sixth century.

575–540 B.C.

Chalices with Inscriptions

Dipinto

Ch70 arachne.dainst.org/entity/6861798

Inv. Z 05.52.19 □ Q 05.8

Rim frg. with part of the lip.

MPDim. 4.0, Th. 0.23, D rim (est.) 18.0

Ext. row of backward ›Z's‹ between thin lines below the lip, unintelligible object, two letters preserved of a dipinto, mu and alpha, one above the other. **Int.** slipped, black, reserved line at the lip, added white rosette with added red on its petals.

For inscriptions on Chian pottery, see Johnston 2015; Cook – Woodhead 1952; Boardman 1956, 56–59; Jeffery 1990 (1961), 338. 343 nos. 42. 43, pp. 473 f.; Boardman 1967, 243–245; Williams 1983, 183–186. Of the 56 chalices catalogued at Aegina by Williams (1983, 156–169), only two of them (his nos. 23 and 41) bore painted inscriptions, as opposed to 73 out of the 98 catalogued kantharos fragments with such inscriptions. It is worth noting that the only painted dedicatory inscription on a Chian vase at Miletus is on a chalice, and it is placed right below the lip decoration, rather than much lower on the vase as the two at Aegina[350]. For other examples of painted inscriptions placed just below the lip on Chian chalices, see Cook – Woodhead 1952, pls. 34. 35 nos. 1. 13–16. 24. 33–34. 50 (others may be kantharoi). Only two or three of the perhaps 275 painted inscriptions have a second line of writing (of the 231 catalogue entries in Cook – Woodhead 1952, 159. 165–170 of which some may be from the same vase, only nos. 35. 85 and perhaps 20 have a lower line, and none of the 75 catalogued pieces at Aegina [above Williams 1983] have one). For one other dipinto on a Chian vase at Miletus, a cup base, see **Ch169**.

There is nothing especially distinctive about either letter form. The alpha is described as a »triangular pennant on an upright staff« (Cook – Woodhead 1952, 163). The usual formula for these painted dedicatory inscrip-

350 Examples from Naucratis with the inscription painted below the lip include BM 1924,1201.850 and 859; Cambridge GR.65.1894.

tions is the person's name followed by (με or μ') ανεθηκε(ν) (or at Aegina ανεθετα(ν)) (τηι) Αφροδιτηι. If **Ch70** follows this formula, then the most common name beginning with mu to be found on other Chian bespoken vases from Naucratis is Μικις (found 7 times, along with 11 partial inscriptions by the same hand as the ›Mikis‹ writer and so presumably also Mikis's dedications, Cook – Woodhead 1952, 161). A little bit of evidence at Naucratis suggests that this dedicator favoured Zeus (Cook – Woodhead 1952, 161). The other name found on these vases beginning with mu is Μολων, just two times, but one of these has the dedication on two lines (Cook – Woodhead 1952, 162, 167 no. 85), possibly to Zeus. The first line on **Ch70** would likely have such a dedicator's name followed by (μ')ανεθηκε(ν) (»dedicated me«), and the second line presumably would have the goddess's name, one assumes here Αφροδιτηι, but this leaves the question of the article, τηι. It seems improbable that the same dedicator has left a Chian vase in both Naucratis and Miletus, and especially so if the dedicator is ›Mikis‹ a feminine name. She along with the other female dedicator of Chian vases at Naucratis, Aigyptis, is suggested to have been a local hetaera of Naucratis (Williams 1983, 185). This would not exclude the possibility that it is Mikis still on this Miletus fragment, since the dedications found at Naucratis seem more likely to have been put on the vases in Chios than at Naucratis, and so to have sailed past Miletus on their way to Egypt (see Williams 2006, 131; Williams 1983, 181 f. for a summary of the debate).

There is little to go on in providing a date, but it likely belongs in the first half of the sixth century rather than later.

580–550 B.C.

Graffito

Ch71 arachne.dainst.org/entity/6861799

Inv. Z 91.38.99 □ Q 91.31

Two rim frgs., the larger extends down to the beginning of the belly. Orange clay, dark brown paint.

MPDim. a) 5.7, b) 3.8, Th. 0.4

Ext. one line near the offset to the belly. Incised letters: a) ΑΝΕ̣[; b) Α̣ΦΡ[.

a) ΑΝΕ̣[ΘΗΚΕ; b) Α̣ΦΡ[ΟΔΙΤΗΙ. **Int.** slipped, black, one added white line.

The calcium deposit on the sherd surface has not been entirely removed in cleaning, leaving the ›nu‹ on fragment a) less easy to read since most of the letter is obscured by the deposit, except for the bottom angle. The photo makes it clear. The name of the dedicator is missing, but presumably came first, before (μ')ἀνέθηκε.

Since the letters are incised rather than painted, there is no reason to restrict their reading to the Chian alphabet. They might have been written by a Milesian, for example, since the letter forms of these two cities are the same. From a plain or simple patterned chalice, with little to go on for dating.

Black-figure Chalices

Mature Animal Style – Black Figure

Ch72 arachne.dainst.org/entity/6861800

Inv. Z 05.99.23 □ Q 05.15

Rim/lip frg. Hard, dark orange clay. The paint where it is thick is black and has flaked badly. Where it is thin, it has fired medium brown and adhered better. Thick buff slip, dull but bright added white, dull dark added red.

D rim (est.) 30.0, MPDim. 5.6, Th. 0.3

Ext. short diagonal strokes (debased single guilloche pattern) between pairs of thin lines at the lip, parts of two birds flying l., pendent triangle filling ornament. **Int.** slipped, black, floral chain with framed lotus (palmette-leaf centre) and framed rosette, with a white object (pomegranate?) inserted between the lotus and the rosette.

This belongs to an early stage in the introduction of black-figure decoration to the Chian repertoire, when Wild Goat style filling ornament is still employed. (For another chalice fragment from Rizari [Chios town] with a black-figure lion amidst unincised Wild Goat fillers, see Lemos 1991, 140 no. 1286 pl. 167.) Note also an unusual plate from Phanai (called a kylix by Kourouniotis [1916, 201 fig. 19]) with black-figure lion and panther amidst carefully incised filling ornaments in the Wild Goat tradition, see Lemos 1991, 142. 318 no. 1405 pl. 180; Boardman 1967, 166 n. 1. An early Sphinx and Lion style bowl fragment from Naucratis with panther and bull follows shortly after this (Lemos 1991, 142. 311 no. 1296 [Oxford AN 1896-1908-G.120.5] pl. 167). Another transitional piece is a lid fragment from Naucratis with a reserved goat grazing amongst incised rosettes (Lemos 1991, no. 1449 [Cambridge NA 103] pl. 192).

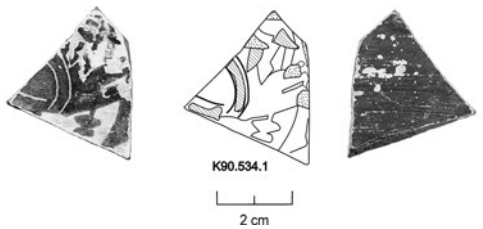
The flying eagles (?) on **Ch72**, however, are not found in Chian Wild Goat or Mature Animal Style vases (Lemos 1991, 37 f. [geese, water birds]) nor otherwise in Chian black figure (Lemos 1991, 141), except now **Ch102**, and instead may be another example of influence from Laconian vase painting where such flying birds are common, normally as a kind of filler around human figures, but at other times apparently with special meaning in black-figure scenes (Thomsen 2011, 71–82). The incised lines on the Chian birds, however, are somewhat different from Laconian renderings, including the double line at the neck, the V-shaped lines on the tail, and the long feathers on the wing. The question of the appearance of distinctive Laconian traits on Chian pottery (kylix shape, flying daimon figures, row of pomegranates around tondi, typical Laconian kylix exterior decoration) has been addressed by several scholars (above, **Ch24**, for the red-spotted boars, for example; Boardman 1956, 60 f.; Boardman 1986, 254; Lemos 1991, 154–162; Möller 2000, 134. 138; Williams 2006, 130 f. [see also Louvre E8056 bis.21 in the BM ORC – Bergeron 2014]). The proposal has been made that a Laconian painter, influenced by the Boreads Painter, established himself on Chios and adopted some Chian characteristics in his work such as the typical Chian fabric with white slip, the chalice shape and perhaps the ›ham-frill‹ collar on animals. He is named the Sirens Painter by Williams (2006, 130). It is worth noting, however, that this cannot be the complete explanation for Laconian features on Chian vases, since the Boreads Painter was the one major Laconian vase painter who did not paint flying eagles as fillers in his figured scenes. Boardman preferred to see this Laconian influence on Chian as a result of Chian production in Naucratis, where a fair amount of Laconian pottery was found, as opposed to on Chios where no Laconian has turned up. The appearance of a red-spotted boar on a black-figure dinos from Rizari, a cemetery site just outside the ancient city of Chios, made by the Sphinx and Lion workshop suggests though that Laconian influence was felt on Chios itself[351]. **Ch72**, a typical Chian chalice shape with even a Mature Animal Style pendent triangle filling ornament, also tends to support the idea of production on Chios. (The Rizari dinos with red-spotted boar has incised concentric circle fillers common to the Sphinx and Lion workshop. Otherwise, **Ch72** is the first Chian vase showing Laconian influence which has the Wild Goat/Mature Animal Style filling ornament, noted by Lemos [1991, 158] as otherwise being absent from Chian black-figure Grand Style vases.) A black-figure kantharos from Berezan has a band of geese with open wings and another with dolphins that may owe a debt to Laconian, although not very directly (Ili'na 2005, 66 colour plate, no. 96). A. Pautasso (2009, 91) also detected some Laconian influence, for example, in confronting sirens, on an unusual Chian black-figure chalice from Catania.

The simple row of diagonal curved strokes (broken cable) between pairs of thin lines below the lip is a com-

351 Lemos 1991, 162 no. 1401 pl. 179.

mon type, but it is found also on the Sirens Painter's chalice from Naucratis (Lemos 1991, no. 1463 [BM 1888,0601.550.a] pl. 193).

Perhaps 580–560 B.C.



Ch73 arachne.dainst.org/entity/6861801

Inv. K 90.534.1 □ Q 90.01

Rim frg.

MPDim. 3.9, Th. 0.35

Ext. unintelligible figure with a zig-zag line as the bottom edge of a ham-frill collar (forelegs, mane and shoulders of a horse galloping to r.?), filling ornament (?). Added red between the double curved incised lines, one triangle of the ham-frill collar and elsewhere.
Int. slipped, black, one + two white lines (shadow).

Cocks and lions are the two animals which commonly are given a ham-frill collar, and it sometimes is added to the diagonal band across the chests of komasts. None of these are possible identifications of the figure here. Although not especially close, compare the figure of a flying horse (Pegasos?) found on a fragment at Kavalla (Lemos 1991, 101. 108 no. 798 fig. 59 pl. 104) which is odd in several ways, and may even be one of the products of a north Aegean immigrant Chian workshop (Lemos 1991, 209–222; Lemou 1992; Coulié 2002, 19–57. 210–215, especially pp. 21–23 nos. 30–36 in black figure). It has a collar around the neck, a double curved line as part of the wing, and apparently a similar pose with raised front legs. It is unique for Chian, but may find a cousin here.

Perhaps 580–550 B.C.

Komast Chalices

Depictions of komasts are introduced into Corinthian vase painting towards the end of the seventh century, and from there in the sixth century they spread to Attic, Boeotian, Chian, Laconian and Fikellura pottery, among others. In Chian, they appear in the second quarter of the sixth century, and are different from Corinthian both in appearance and use[352]. Williams has discussed the subject in more depth, suggesting that »the resulting impression of our Chian dancers' regularised costume and their contexts is that they were drilled dancers, a chorus, who often performed with a chorus of women«[353]. He also suggests that there was an element of transvestitism, where the dancers are equipped with sakkoi and earrings. This, however, is disputed and instead pointed out that the headdress may be associated with the Lydian *mitra* worn by men[354]; likewise for the custom of men wearing earrings[355]. The strange buttock pads are clearly meant to exaggerate a feature, and with their regular appearance, we can assume that the dancers were organised and rehearsed as part of a festival performance. The occasional addition of pomegranates carried by dancers would seem to indicate an aspect of fertility in the celebrations[356]. The komasts wear a fringed band either around their necks or hanging diagonally off one shoulder. Price thought these were amulets[357], but Lemos suggested they were better understood as hems of an Ionian chiton or shawl[358]. Such chest bands are also found on komasts in other vase fabrics including Fikellura, and may be better interpreted as garlands or *hypothymides* (›plaited with anise‹), with pleasant perfume, apparently to counteract less pleasant smells at drinking parties[359].

Lemos divided black-figure komast chalices into six groups based on the care taken in representations, filling ornaments and additional features[360]. Not all the groups are coherent, so strict definitions of each are difficult to maintain. The dates that she proposed are largely stylistic ones relative to the Sphinx and Lion style and to a couple examples from excavations at Old Smyrna in levels of the 560s and 550s[361]. The Groups are as follows:

A (575–550 B.C.): mixed technique – outline for women, black figure for komasts.

B (575–555 B.C.): patterned rim, wide pendent half rosettes having protrusions (›bristles‹) along their edges.

C (580–560 B.C.): patterned rim, often no filling ornament, careful komasts.

D (565–545 B.C.): some with rim patterns, incised rosette fillers, beginning of degeneration in drawing.

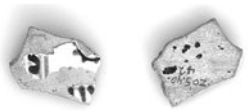
352 Lemos 1991, 169.
353 Williams 1983, 162 f.
354 Lemos 1991, 165; Kurtz – Boardman 1986, 50–56, especially 51.
355 Kurtz – Boardman 1986, 61 f.
356 Williams 1983, 163.
357 Price 1924, 220.
358 Lemos 1991, 164.
359 See Schaus 1985, 87 no. 538; Athenaios 15, 674 c. d. 678 d.
360 Lemos 1991, 169–173.
361 Lemos 1991, 189.

E (565–545 B.C.): no filling ornaments, careless komasts with simple details.

F (550–540 B.C.): blob fillers or none at all, komasts are stick or shadow men.

The largest group in this class is Group E where the style begins to degenerate and filling ornament is omitted. At Miletus, however, none of the examples certainly belong within this group, although **Ch87** is a possible exception. Most are either Group D or F, with filling ornaments, and quite careless incision. Besides komasts, occasionally women appear, but none are found among the Miletus examples. This is a large class with about 125 entries in Lemos's catalogue. Sixteen pieces are catalogued here as belonging to the class, with another five not catalogued but with probable komast figures, and yet another 57 uncatalogued pieces that had disk rosette fillers and might have belonged either to komast chalices or to the Poultry Group.

The chalices themselves are quite small, some even miniatures[362], but all belong to Hayes's Group III with thin high walls, small conical bowls, and relatively high bases often with an outward flare at the bottom[363].



Ch74 arachne.dainst.org/entity/6861802

Inv. Z 05.40.42 □ Q 05.1

Rim/belly frg. Paint and slip have flaked.

MPDim. 2.3, Th. 0.2

Ext. incised circular object (filling ornament) with protrusions along the outside edge, vertical row of dots between thin lines, then a thin line and three vertical strokes from the handle zone. **Int.** slipped, traces of black.

The vertical row of dots and lines must be the border of a framing ornament; the vertical strokes in the handle zone support this. The object in the figure zone is more likely a filling ornament than a wreath, as is held at times by women in the common komast scenes (wreaths are normally not incised, e.g. Lemos 1991, no. 1487 pl. 195, no. 1538 [Oxford AN 1896-1908-G.115.3] pl. 198). It is placed in a corner and very low in the figured scene.

For the framing ornament above the handles, see Lemos 1991, 50, a feature of Chian Wild Goat thought to have died out in the Mature Animal Style of the earlier sixth century. Its appearance on **Ch74** and **Ch75** puts paid to that notion. Unlike **Ch75** and **Ch76**, it has an outside border of a zig-zag line, degenerating from the vertical meander or row of ›Z's‹ used earlier for the border. The use of a framing ornament seems to have lingered a little longer in this black-figure workshop producing chalices.

Possibly Group A or C.

580–560 B.C.

Ch75 | Pl. 26, 1–3 arachne.dainst.org/entity/6861803

Inv. Z 92.58.14 □ Q R 92.20

Small, light chalice, restored from many pieces, missing parts of the rim including lip, belly, lower body and base (some pieces are restored in plaster and painted white on the ext. and black on the int.). Black paint varies in thickness, and fired from black to light brown.

D rim 12.0, PHt. 6.9, W at the handles 12.9, Th. 0.25

Ext. row of dots between thin lines at the lip, komast (r.) with head reversed wears a conical hat, diagonal chest band and short loincloth, careless double incised circle rosettes fill the fields. Above each handle is a framing ornament divided into quadrants, each decorated with a square spiral hook. The handle zone is bordered top and bottom with a pair of thin lines, and filled with a single saw pattern between groups of four vertical strokes. Black handles. **Int.** slipped, black, three buds alternate with three lotuses in white outline and red fill, well-spaced apart. They sit on two thin white lines below the lip, white line on lower wall.

The framing ornament here lacks any outside vertical border pattern, other than the two vertical lines, just as **Ch76**, but such black-figure komast chalices are normally dated to the second quarter of the sixth century (Lemos 1991, 189). This and **Ch76** are among the latest examples of its use on Chian chalices.

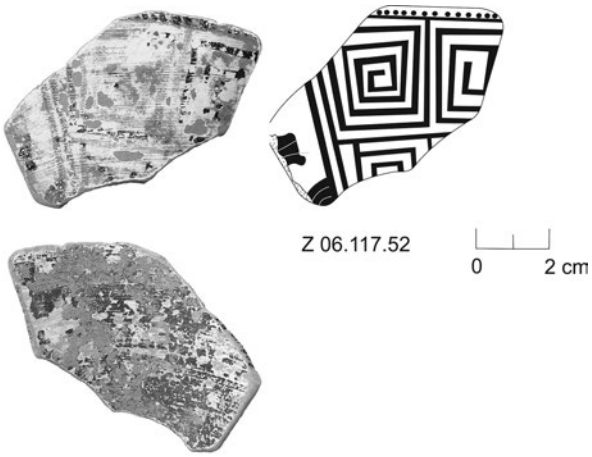
The rim pattern and neat though rudimentary incision of the komasts, including the depiction of their ears, as well as the filling ornaments with concentric circles, place this chalice in Lemos's Group D (Lemos 1991, 172. 189). Another from this group is from Berezan (Ili'na 2005, 65 [colour plate] no. 95), with an attempt at showing pectoral muscles on the komast instead of a diagonal band on the chest. A well-preserved chalice of this type from Olbia is less carefully painted and lacks the meander spiral, square pattern on the rim above the handles (Buyskich 2013, 159 f. no. 10:21 pl. 154; Lemos 1991, no. 1582 pl. 202). Another fragment, however, from Olbia is more carefully done with red paint added for the head gear of the komast. It has the single bud in red and white outline on the int., as here (Buyskich 2013, 160 no. 10:16 pl. 153).

Group D, though probably earlier in it.

565–550 B.C.

362 Lemos 1991, 163.

363 Boardman – Hayes 1966, 58.



Ch76 arachne.dainst.org/entity/6861804

Inv. Z 06.117.52 □ Q 06.20

Rim frg. including the lip from a small, thin-walled chalice. Paint is badly cracked and flaked, pinkish-brown clay.

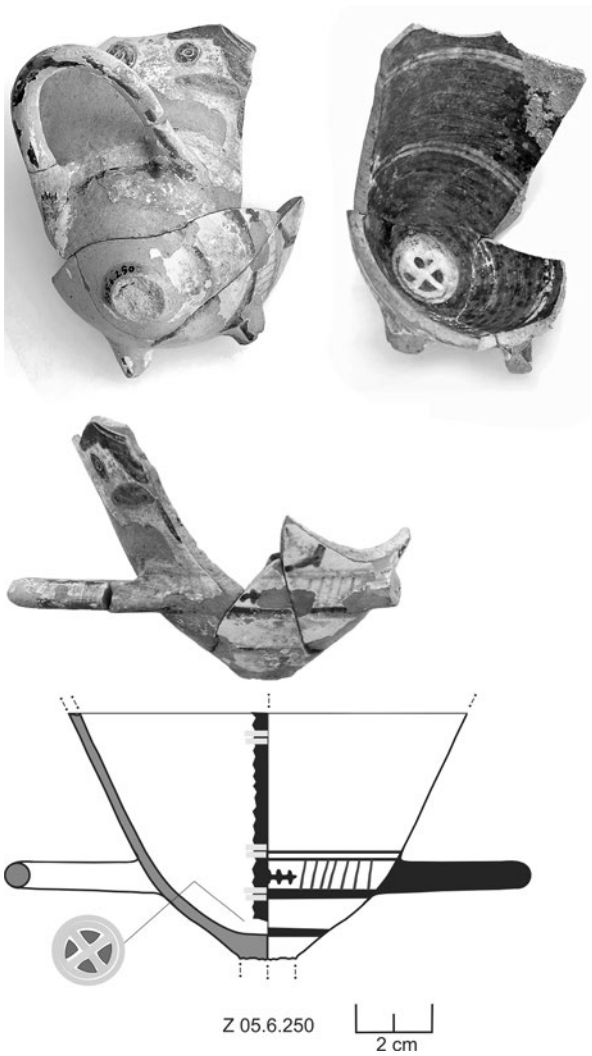
D rim (est.) 11.0, Th. 0.18, MPDim. 7.2

Ext. row of small dots at the lip, two unintelligible objects (filling ornaments?) in the figure scene, both of them with incised lines, panel above the handle is divided into at least four sections and each is filled with a square spiral hook (?). **Int.** slipped, black.

The framing panel above the handles is the same as that on **Ch75** with no outside border ornament except two vertical lines. Lemos (1991, 50) noted the use of these framing ornaments in a kind of metopal composition isolating figured scenes in panels on front and back of chalices, but that their use died out in the Mature Animal Style (her nos. 616 and 696, and here probably also **Ch20**). Clearly, it has a longer life than she suspected, although this may be early in her group.

Group D.

565–550 B.C.



Ch77 arachne.dainst.org/entity/6861805

Inv. Z 05.6.250 □ Q 05.4

Rim and body with one complete and one partial handle, broken at the join of the base. Slip has flaked badly from the ext. Grey clay from a secondary fire.

W handle to handle (est.) 12.6, PHt. 6.8, MPDim. 8.9, Th. 0.25–0.4

Ext. body, legs and arm of a komast (l.), foot of a second komast (l.), incised circle rosettes, two thin lines, single saw pattern between groups of vert. strokes in one handle zone, line, black on the handles, line on the mid lower body. **Int.** slipped, black, two pairs of white lines spaced out on the wall (one pair on the upper body, the other at the level of the belly), two concentric circles around the floor, with a white cross and red dots between the arms.

The komast has a simple double incised line diagonally across his chest for the garland.

Based on the filling ornaments, it should belong still to Lemos's Group D, rather than Group F.

565–550 B.C.

Ch78 arachne.dainst.org/entity/6861806

Inv. Z 05.49.65 □ Q 05.1

Rim frg. Paint is badly flaked.

MPDim. 3.5, Th. 0.25

Ext. torso of a komast (r.) wearing a loincloth, two small circle rosettes. **Int.** slipped, black.

The loincloth is depicted as two concentric semi-circles from waist to upper thigh, with a horizontal line across the waist from belly to the outside semi-circle.

The rosette fillers are still incised instead of simple blobs, suggesting Group D.

Group D.

Ch79 arachne.dainst.org/entity/6861807

Inv. Z 05.1.12 □ Q 05.4+2

Lip frg.

MPDim. 3.0, Th. 0.25

Ext. dot row between thin lines at the lip, head and shoulders of a komast (l.) wearing a pointed cap, diagonal band across the shoulder, circle rosette. **Int.** slipped, black.

Quite careless incision, but the ear is shown, and apparently also an eyebrow over the eye.

Group D.

Ch80 arachne.dainst.org/entity/6861808

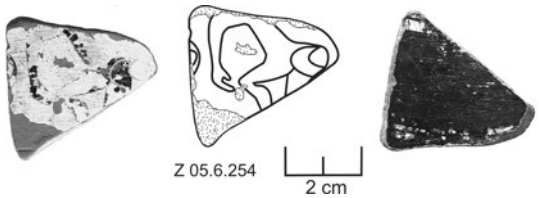
Inv. Z 05.6.256 □ Q 05.4

Rim frg. Paint has flaked away on the int.

MPDim. 2.4, Th. 0.17

Ext. torso and upper legs of a komast (r.) wearing a loincloth, parts of two incised circle rosettes. **Int.** slipped, trace of black paint.

Group D.



Ch81 arachne.dainst.org/entity/6861809

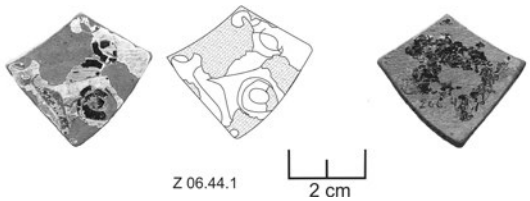
Inv. Z 05.6.254 □ Q 05.4

Rim frg.

MPDim. 4.2, Th. 0.25

Ext. body and legs of a komast (l.) wearing a loincloth, incised circle rosette. **Int.** slipped, black, two pairs of white lines.

Group D.



Ch82 arachne.dainst.org/entity/6861810

Inv. Z 06.44.1 □ Q 06.6

Rim frg. Badly flaked paint.

MPDim. 3.8, Th. 0.25

Ext. leg of a komast (l.) wearing a loincloth, parts of three incised circle rosettes. **Int.** slipped, black, white line.

Group D.

Ch83 arachne.dainst.org/entity/6861811

Inv. Z 05.1.13 □ Q 05.4+2

Lip frg. from a small, thin walled chalice. Cracked and flaked paint on the int.

MPDim. 3.6, Th. 0.15

Ext. dot row at the lip, hand of a komast (l.), two circle rosettes. **Int.** slipped, black, red stripe remains from a lotus.

Not quite careless enough to belong to Group F.

Group D.

Ch84 arachne.dainst.org/entity/6861812

Inv. Z 05.1.24 □ Q 05.4+2

Rim frg.

MPDim. 4.1, Th. 0.25

Ext. foot of a komast (l.), left hand of a second komast, unintelligible object, part of two circle rosettes, two thin lines, edge of a saw pattern in the handle zone. **Int.** slipped, black, white line.

Perhaps Group D rather than F.

Ch85 arachne.dainst.org/entity/6861813

Inv. Z 05.6.253 □ Q 05.4

Lip frg. The paint has cracked and flaked.

D rim (est.) 12.0, MPDim. 3.95, Th. 0.25

Ext. row of dots, thin line at the lip, head of a komast (l.), two circle rosettes. **Int.** part of a rosette in white outline with red fill.

Careless incision, but the rosette fillers still have concentric circle incisions, and the interior is decorated with a white and red rosette.

Probably still Group D.

Ch86 arachne.dainst.org/entity/6861814

Inv. Z 05.40.43 □ Q 05.1

Rim/belly frg. Paint and slip have flaked.

MPDim. 2.9, Th. 0.22

Ext. foot of a komast (r.), circle rosette at the base line, thin line, group of six vertical strokes in the handle zone. **Int.** slipped, black, white line.

Group D or F.

Ch87 arachne.dainst.org/entity/6861815

Inv. Z 05.1.23 □ Q 05.4+2

Lip frg.

MPDim. 1.9, Th. 0.2

Ext. dot row between thin lines at the lip, head of a komast (r.) wearing a cap. **Int.** slipped, black.

This is a very small fragment which might have had rosette fillers, but none are preserved. Some care is taken with details of the head, although no ear is visible.

Perhaps Group E.

Ch88 arachne.dainst.org/entity/6861816

Inv. Z 05.6.252 □ Q 05.4

Lip frg. Paint fired red-orange on the ext., black to dark brown on the int.

D rim (est.) 13.0, MPDim. 5.6, Th. 0.28

Ext. dots between two lines at the lip, padded buttock, hand and foot of a komast (r.), incised circle rosettes. **Int.** slipped, black, reserved (slipped) line at the lip, very thin white outlined bud with red fill, white line.

Careless disk and blob rosettes, characteristic of Lemos's Group F komast chalices, although still with a pattern at the lip and simple but neat interior decoration.

Group F.

Ch89 arachne.dainst.org/entity/6861817

Inv. Z 05.1.11 □ Q 05.4+2

Lip frg.

MPDim. 4.0, Th. 0.18

Ext. dot row between thin lines, head and body of a komast (r.) with head turned back wearing a conical cap, diagonal band on his chest, circle rosette. **Int.** slipped, black, lotus bud in white outline with red fill, two white lines.

Group F.

Poultry Group

These chalices, like the komast ones from the same workshop, are very small and light, closer to mugs in size, and may have been meant as votives, like miniature Corinthian kotylai. Their rim diameters generally fall in the range of 10 to 15 cm, and the rim walls are normally only 0.2 cm or less thick. The common filling ornament is the rosette with two incised concentric circles, often carelessly rendered. They are placed along the dot rows at the lip and scattered in the field.

Cocks are the most common birds, either singly or in pairs. Hens are less common, but sometimes appear with a cock, rarely alone. Otherwise, a water bird (swan?) is a departure for the group (see **Ch102** and **Ch103**), and a dolphin is found once[364]. Lemos divided the extant chalices into four stages (A–D) with the first two demonstrating careful drawing and precise incision, and the last two showing carelessness and degenerate birds and fillers, all in quite a short span of time[365].

Her stages within the Group are as follows:

A (565–560 B.C.): careful incised circle fillers, good proportions and balance in placement of figures.

B (560–550 B.C.): no filling ornament, precise drawing, well-balanced composition, all produced by one hand.

C (550–540 B.C.): hasty and careless incision, simplified rendering.

D (545–540 B.C.): no rim pattern but blob fillers, perfunctory incision, poor composition, total decline.

It is interesting that at Olbia there are a half dozen examples of chalices from the Komast Group, but none from the Poultry Group, whereas at Miletus, the two are represented almost equally[366]. The Group is better represented at Berezan however[367].

Without Filling Ornament

Ch90 arachne.dainst.org/entity/6861818

Inv. Z 05.1.10 □ Q 05.4+2

Rim including lip frg. The surface is worn, cracked and flaked on the int.

MPDim. 4.8, Th. 0.25

Ext. plain lip (no decoration), body of a cock (l.) with careful incision. Added red on the neck, chest band and part of the cock's tail, applied after the incision was done. **Int.** slipped, black, shadow of a white lotus bud with a remnant of its red core.

One of the finest cocks from the Poultry Group. Unlike most cocks in this Group, a fan of individual feathers is incised below the main tail feathers, similar to the cock on a chalice from Rhitsona (Lemos 1991, no. 1602 pl. 206). Added red is applied in three places, so filling in lines of incision where they overlap.

Stage B unless filling ornaments characterising Stage A are simply not preserved.

364 Lemos 1991, 165 f.
365 Lemos 1991, 173–175, and 190 for dating.
366 Buyskich 2013, 159 f. nos. 10:16–21 pls. 153. 154; Lemos 1991, 330 nos. 1581–1583.
367 Ili'na 2005, 99 nos. 119–121 pl. 26; Lemos 1991, 331 f. nos. 1605–1608.

Ch91 arachne.dainst.org/entity/6861819

Inv. Z 04.107.8 and Z 94.1.65 (now inv. no. inked on is Z 06.107.8) □ Q 04.7

Two rim frgs. including the lip. Paint fired red on the ext. The added red is almost the colour of the ›black‹ paint.

D rim (est.) 13.0, MPDim. a) 5.8, b) 5.5, Th. 0.2

Ext. line on the lip, row of dots between thin lines at the lip, a) head and chest of a cock (l.). Added red on the comb, wattle, neck and possibly the body of the cock. **Int.** slipped, black, reserved (slipped) line at the lip, a) remains of a white lotus with red petal interior, and white rosette with red dot filling, white line; b) six-petal rosette in white outline with red fill, pair of white lines.

The incised ham-frill or zig-zag line collar (lower neck) of the cock is distinctive, and similar to the cock on **Ch90**. The rendering of the comb and wattle are similar to that on the Tocra Poultry Group chalices, see Lemos 1991, nos. 1600. 1601 pls. 204. 205, although not enough is preserved to suggest it is by the same hand.

Perhaps Stage B.

Ch92 arachne.dainst.org/entity/6861820

Inv. Z 05.40.41 □ Q 05.1

Rim, belly and lower body frg. Paint is cracked and flaked on the int., and fired reddish-brown on the ext.

MPDim. 4.8, Th. 0.35

Ext. feet of a cock (l.), line, group of five vertical strokes and a single saw pattern in the handle zone, line. **Int.** slipped, black.

Perhaps Stage B.

Ch93 arachne.dainst.org/entity/6861821

Inv. Z 93.4.12 □ Q 93.10

Rim frg.

MPDim. 3.1, Th. 0.2

Ext. tail and legs of a small cock (l.). **Int.** slipped, black.

Stage C or D.

With Filling Ornament (Incised Circle Rosettes)

Ch94 | Pl. 27, 1–3 arachne.dainst.org/entity/6861822

Inv. Z 92.58.12 □ Q R 92.20

Restored from many pieces, missing some of the rim including part of the lip (restored in plaster and painted black on the int.) and the entire conical base. Conical rim with no offset to the belly, narrowing more sharply below the handles to the attachment for the base. Medium brown, fine clay, streaky black paint, thick buff slip, faded added white and red.

D rim 10.5, PHt. 7.2, W at the handles 12.2, Th. 0.2.

Ext. row of dots between thin lines at the lip, cock (l.) (neatly incised) on each side amidst careless circle rosettes, a pendent lotus bud with three sepals is attached to a long S-curving tendril sprouting from the right hand side of both handles. The handle zone is bordered top and bottom by two thin lines, and filled with a single saw pattern between two groups of four vertical strokes beside the handles, black handles, two lines, line around the join of body and base. **Int.** slipped, black, three florals preserved in a frieze below the lip – open lotus, partly open lotus, and the third is poorly preserved. Room for one more in the missing section. Florals sit on a white line, remains of three white (and three red?) petals of a rosette in the centre of the floor.

Found together with **Ch75** (in the Komast style, but same size and shape). These two chalices show that there is little difference between the Komast and the Poultry groups; both were likely painted in the same workshop, by the same artist(s). Although the quality of the incision has not quite reached the last stage of debasement, it is not far from it; the circle rosette fillers are finished with careless haste. Compare Lemos 1991, no. 1603 pl. 204 (Stage D) and no. 1611 pl. 208 (Stage C). The normal zig-zag line at the neck is missing on both these cocks or has become a slightly irregular wiggle. The large lotus bud stemming from the handle is an unusual addition helping to separate the cocks on the two sides of the vase. It may owe something to Laconian handle florals. This same pendent bud, although entirely closed (i.e. without three sepals), appears in a chain of such buds, awkwardly linked together, and separated by incised circle rosettes, in a panel on the shoulder of an oinochoe (?) from Olbia, see Buyskich 2013, 168 no. 10:94 pl. 162. The painter lost track of the joining tendrils in this chain, so the buds look like carrots. The buds are so unusual on the two vases that one expects the same careless hand at work.

Stage C.

Ch95 arachne.dainst.org/entity/6861823

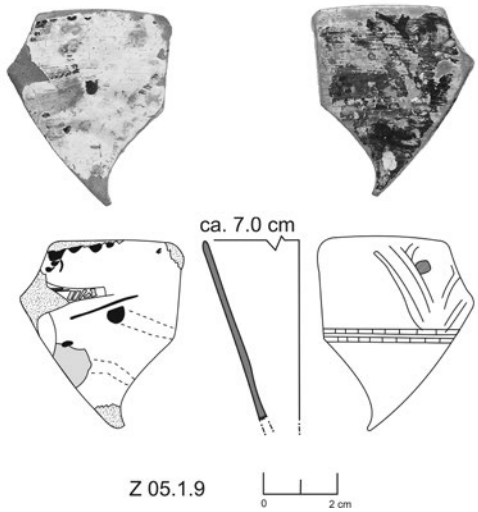
Inv. Z 06.127.71 □ Q 06.23

Rim frg.

MPDim. 4.3, Th. 0.2

Ext. body of a cock (?) (r.), circle rosette filler. **Int.** slipped, black.

Stage C or D.



Ch96 arachne.dainst.org/entity/6861824

Inv. Z 05.1.9 □ Q 05.4+2

Rim including lip frg. Ext. surface is badly worn.

D rim (est.) 14.0, MPDim. 5.3, Th. 0.22

Ext. dot row, thin line at the lip, tail and body of a cock (l.), circle rosette filler. The long tail feather swoops up and then curls back down at the far right edge of the sherd. **Int.** slipped, black, partly opened lotus in white outline with red fill.

Only patches of the black paint on the ext. and some incised lines are preserved, including one circle rosette directly over the back of the cock.

Stage C or D.

Ch97 arachne.dainst.org/entity/6861825

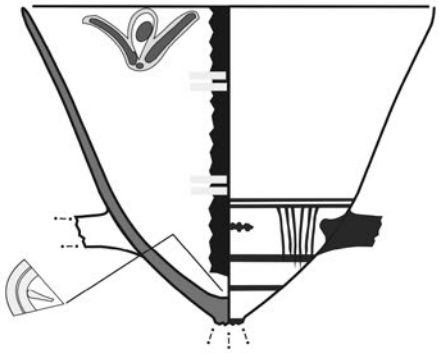
Inv. Z 06.127.72 □ Q 06.23

Rim including lip frg. Paint is cracked and flaked on the int.

D rim (est.) 13.0, MPDim. 6.15, Th. 0.2

Ext. row of small dots, thin line at the lip, long tail feather of a cock l., parts of three incised circle rosettes. **Int.** slipped, black.

Stage C or D.



Ch98 arachne.dainst.org/entity/6861826

Inv. Z 92.73.23 □ Q 92.22

Three frgs. (5 + 2 + 1 pieces) of the rim and body including lip, belly, lower body and stumps of one handle. Paint has fired dark brown to orange on the ext., dark brown to red on the int. Good thick buff slip, thin matt added white.

D rim 11.0, PHt. 6.6, MPDim. a) 10.9, b) 6.7, c) 3.1, Th. 0.2

Ext. most of a cock (r.), tail of a second cock (r.), double incised circle rosette fillers; unintelligible curved lines above a handle stump; thin curved line (part of the stem for a lotus bud?), two thin lines, single saw patterns beside groups of six vertical strokes in the handle zone, one + one lines, line at the body and base join. **Int.** slipped, black, thin reserved (slipped) line at the lip, simple white outlined lotus with red fill on b), two pairs of white lines on the wall, pair of white lines circle the floor with part of a four (?) leaf (one white leaf preserved) rosette inside.

The rendering of the feathers suggests a different, even hastier, hand from that of **Ch94**. The difference between Lemos's Stage C and Stage D may be more a matter of who painted the chalice. Compare Lemos 1991, no. 1603 pl. 204 (Stage D).

Stage D.

Ch99 arachne.dainst.org/entity/6861827

Inv. Z 92.83.31 □ Q 92.22

Two rim frgs. including lip.

D rim (est.) 10.0, MPDim. a) 5.2, b) 5.7, Th. 0.2

Ext. thin line at the lip, a) head of a cock (l.), curved stem and a cross stroke for a handle floral (?), b) part of the tail (?) of a bird (l.) (two diagonal incisions on a curved object), careless circle rosette fillers on both frgs. **Int.** slipped, black, reserved line at the lip, b) part of a white outline lotus with red fill.

For a lotus bud hanging from a long tendril attached to the handle, see **Ch94**. Incision on the cock and fillers is perfunctory.

Stage D.

Ch100 arachne.dainst.org/entity/6861828

Inv. Z 05.1.8 □ Q 05.4+2

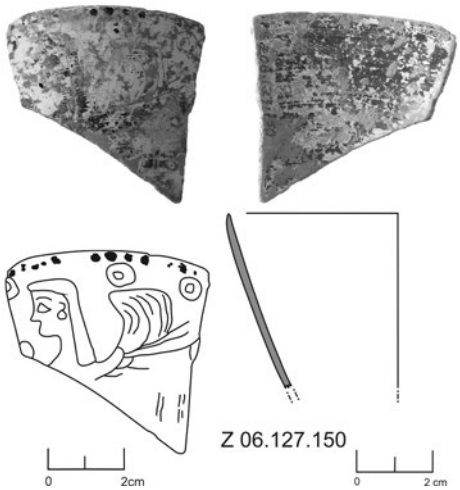
Belly frg.

MPDim. 2.3, Th. 0.25

Ext. toe of a bird's foot (l.), edge of a circle rosette, two thin lines, single saw pattern, line. **Int.** slipped, black.

Stage C or D.

Other Avian Figures



Ch101 arachne.dainst.org/entity/6861829

Inv. Z 06.127.150 □ Q 06.23

Lip/rim frg. of a small chalice. The black paint has flaked badly.

D rim (est.) 9.0, PHt. 4.5, Th. 0.2

Ext. dots (squares) at the lip, black-figure head, body, open wing and perhaps upper part of two legs of a siren (?) (l.), wearing an earring. Incised circle rosettes, two partial ones in front of the figure, two above its back and possibly a partial one below its tail.
Int. slipped, black, trace of added red paint.

The open wing is very clumsy, rising in a curved fan of about six or seven long feathers. Other long feathers stretch backward almost horizontally. A similar rendering of sirens, although less careless, can be seen on a large chalice from Catania where the wing feathers sweep upwards, and feathers along the body continue horizontally back towards the tail (Pautasso 2009, 91. 104 no. 230 fig. 29 pl. 16, colour pl. D). Two pairs of vertical lines against the lower body seem to be the upper part of the bird's legs. A partly preserved black-figure siren on a chalice by the Sirens Painter provides a foil by which to judge how poor the drawing is on **Ch101**, see Williams 2006, 131 fig. 20. A large siren in the outline technique fills one side of a chalice from Pitane, but the rendering of the figure is very different from the one here, see Lemos 1991, no. 675 pl. 88. Likewise with the sirens in the Sphinx and Lion style. The earring is more clearly rendered here than on many Chian female figures, including sirens and sphinxes, where it looks like a summarily depicted ear lobe. Compare the sphinx (or siren) on a well-preserved chalice fragment from Naucratis, BM 1888,0601.465.a with joining sherds, Boston MFA 88.830 and Paris E8056 bis.22 (see BM ORC) (Williams 2006, 129 fig. 11), and for examples in black-figure by the Sirens Painter, Oxford AN 1896-1908-G132.2 and AN 1896-1908-G133.6, and BM 1886,0401.1283 (Williams 2006, 130 figs. 14. 15 [the latter figure is incorrectly numbered]). The rosette filling ornaments are still quite neatly incised, but the feathers of the wing are clumsy and uneven in width.

This is a rare example of an incised figure other than komasts and poultry in these small late black-figure style chalices with clumsy circle rosettes.

Perhaps Group C although comparisons are poor.

Ch102 arachne.dainst.org/entity/6861830

Inv. Z 05.1.7 □ Q 05.04+2

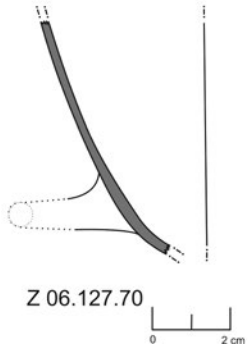
Rim including lip frg.

MPDim. 2.95, Th. 0.22

Ext. small dots between thin lines at the lip, part of an open waterbird's (?) wing (l.), edge of an incised circle rosette.
Int. slipped, black.

The closest comparison for the open wing is found on a black-figure hydria from Chios (see Lemos 1991, 177 f. 334 no. 1638 pls. 215. 216; colour photo Zacharou-Loutrari et al. 1989, 37) and a black-figure kantharos from Berezan (Ili'na 2005, 153 no. 131). The hydria is associated with Group E of the Sphinx and Lion style which Lemos (1991, 187) dates to the 560s or perhaps the early 550s. The two examples of water birds on Chian black-figure chalices have their wings closed (Lemos 1991, no. 1614 pl. 209 and **Ch103**, and for a lid or bowl, see Lemos 1991, no. 1271 pl. 163 [Sphinx and Lion style]), while on another black-figure kantharos from Berezan, the birds have their wings open, but the feathers are pointed down (Lemos 1991, no. 1635 pl. 214; Ili'na 2005, 152 no. 129 [colour plate p. 66 no. 96]). In the Sphinx and Lion style, both geese and sirens sometimes are shown with open wings (Lemos 1991, no. 1272 pl. 164 [geese], no. 1303 [Antikenmuseum der Universität Heidelberg I49] pl. 168 [siren]). **Ch102** and **Ch72** have the first examples of birds with open wings in black figure on Chian chalices. The incision on the feathers is quite careful, and so may fit into Lemos's Stage C for the Poultry Group.

Stage C.



Ch103 arachne.dainst.org/entity/6861831

Inv. Z 06.127.70 □ Q 06.23

Frg. (2 pieces) of the rim, belly, lower body and one handle. The paint is cracked and flaked, burnt in a secondary fire.

MPD 8.4, MPDim. 8.5, Th. 0.2–0.3

Ext. feet of a bird (r.) on one side, body and neck of a water bird (r.) on the other, incised circle rosette fillers, groups of five vertical strokes in the handle zone beside the handle stems, part of a saw (?) pattern, black on the handles. **Int.** slipped, black.

The incised lines on the water bird match those on a chalice from Rhodes quite closely, see Lemos 1991, no. 1614 pl. 209.

Stage D.

Five other uncatalogued fragments have objects which seem to be parts of birds.

Other

Ch104 arachne.dainst.org/entity/6861832

Inv. Z 06.127.73 □ Q 06.23

Rim including lip frg. The paint has cracked and flaked; on the ext. it fired black to red.

D rim (est.) 15.0, MPDim. 5.2, Th. 0.2

Ext. row of dots at the lip, unintelligible object (wing?), three circle rosette fillers. **Int.** slipped, black, lotus bud in white outline with red fill.

The pair of horizontal incised strokes and three vertical ones just above them do not suit either a cock, or the turbaned head of a komast.

560–540 B.C.

Ch105 arachne.dainst.org/entity/6861833

Inv. Z 05.1.14 □ Q 05.04+2

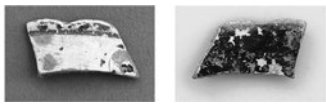
Lip frg. Cracked and flaked paint on the int.

D rim (est.) 12.0, MPDim. 4.6, Th. 0.2

Ext. dot row between thin lines at the lip, unintelligible objects, three circle rosettes. **Int.** slipped, black.

Neither the common komasts nor birds of the Poultry Group are represented here. More likely, though still not intelligible, is a scene with a female figure in outline (compare e.g. Lemos 1991, no. 1487 pl. 195). For women on black-figure komast chalices, see Lemos 1991, 163 f. 170. If correctly identified, this fragment should belong to Lemos's Group A, but here deviating from that Group in having both filling ornaments and a rim pattern.

565–540 B.C.



Ch106 arachne.dainst.org/entity/6861834

Inv. Z 06.127.76 □ Q 06.23

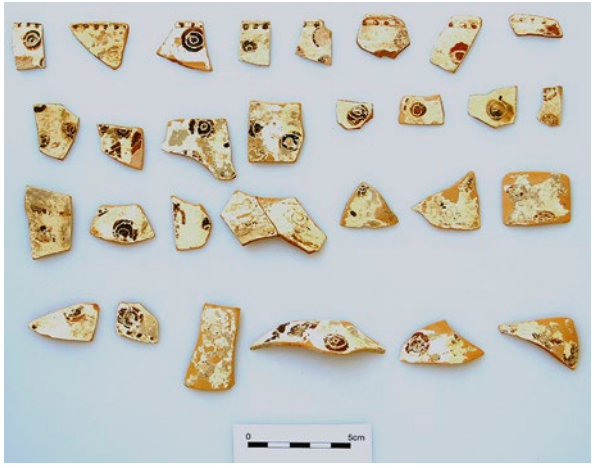
Lip frg. The paint has fired dark red where applied more thinly.

MPDim. 3.2, Th. 0.17

Ext. row of dots between thin lines, circle rosette. **Int.** slipped, black, reserved (slipped) line at the lip.

560–540 B.C.

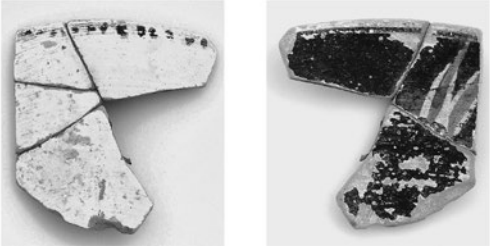
At least 57 uncatalogued fragments are like **Ch106**, with incised circle rosettes or other incised decoration, but not enough to distinguish between Komast or Poultry Groups (fig. 12.).



12 Sample of uncatalogued black-figure chalice fragments (scale 1:2)

Sixth-Century Plain Chalices

This is a selection of the better pieces from plain, or as Lemos calls them, ›patterned‹ chalices[368]. They are representative of another 12 rim sherds with either dot rows or no decoration at the lip, four rim sherds without decoration, and seven sherds from the belly with strokes or saw pattern in the handle zone. Some may be from black-figure chalices without filling ornament, where there is much empty space on the vase.



Ch107 arachne.dainst.org/entity/6861835

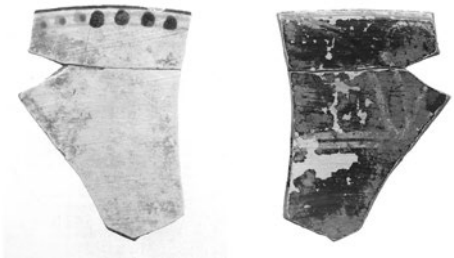
Inv. Z 92.73.24 □ Q 92.22

Lip/rim frg. (4 joining pieces).

D rim (est.) 12.0, MPDim. 6.0, Th. 0.25

Ext. row of dots at the lip. **Int.** slipped, black, reserved (slipped) line at the lip, part of a floral with two long petals in white outline and red fill moving diagonally to r.

368 Lemos 1991, 131 f. 298–300 nos. 996–1072, and for the type at Emporio with references to ones at other sites, Boardman 1967, 158 and n. 2.



Ch108 arachne.dainst.org/entity/6861836

Inv. Z 05.1.18 □ Q 05.4+2

Lip/rim frg. (2 joining pieces).

D rim (est.) 12.0, MPDim. 6.3, Th. 0.23

Ext. line at the lip, dot row between thin lines below the lip. The dot row has four large dark dots at the right (full paint brush) and three smaller, orange brown dots at the left (empty paint brush?). **Int.** slipped, black, reserved (slipped) line at the lip, lotus with droplet central petal in white outline with red fill and red dot at the lotus base, pair of white lines.

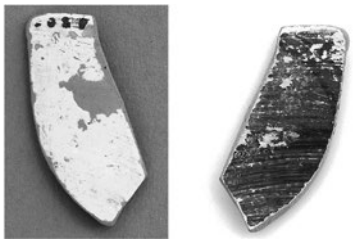
Ch109 arachne.dainst.org/entity/6861837

Inv. Z 04.19.98 □ Q 04.1

Lip/rim frg. Paint is cracked and flaked on the int.

D rim (est.) 14.0, MPDim. 4.2, Th. 0.2

Ext. row of small dots between thin lines at the lip. **Int.** slipped, black.



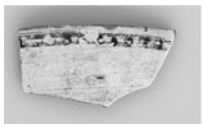
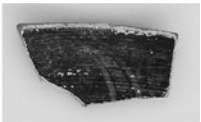
Ch110 arachne.dainst.org/entity/6861838

Inv. Z 06.127.77 □ Q 06.23

Lip/rim frg.

MPDim. 5.7, Th. 0.2

Ext. row of dots at the lip. **Int.** slipped, black, part of the left side of a partly open lotus in white outline and red fill, ›shadow‹ of a pair of thin lines.

Ch111 arachne.dainst.org/entity/6861839

Inv. K 93.538.1 □ Q R 92.05

Lip/rim frg. The added white on the int. has worn off.

D rim (est.) 14.0, MPDim. 4.1, Th. 0.17

Ext. row of dots between thin lines at the lip. **Int.** slipped, black, reserved (slipped) line at the lip, half of a partly opened lotus in white outline with red fill. The white has worn off, leaving a red shadow (the same colour as the shadow where the added red has worn off).

Phase 7 at Kalabaktepe – post-Persian destruction.

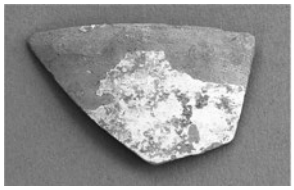
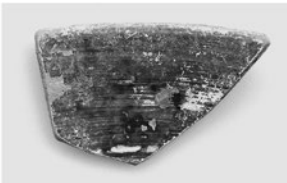
Ch112 arachne.dainst.org/entity/6861840

Inv. Z 92.44.9 □ Q 92.21

Lip/rim frg. (7 joining pieces). The rim has a concave profile. The paint fired dark reddish-orange in the interior.

D rim (est.) 13.0, MPDim. 6.1, Th. 0.2

Ext. thin line at the lip. **Int.** slipped, black, reserved (slipped) line at the lip though not parallel to it, trace of two pairs of thin white lines.

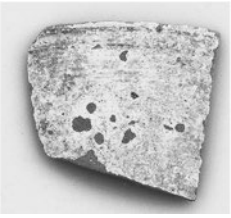
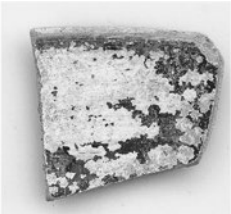
Ch113 arachne.dainst.org/entity/6861841

Inv. Z 94.182.136 □ Q 94.12

Lip/rim frg. The paint is worn and fired grey-black on the int.; the slip on the ext. has flaked badly.

D rim (est.) 14.0, MPDim. 6.0, Th. 0.2

Ext. plain. **Int.** slipped, black, reserved (slipped) line at the lip, thin white line at mid rim.

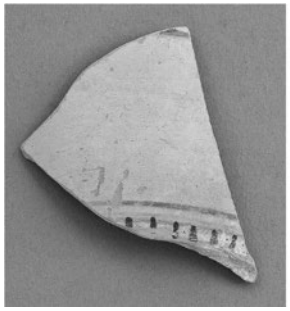
Ch114 arachne.dainst.org/entity/6861842

Inv. Z 94.1.64 □ unknown

Lip/rim frg. Paint fired dark brown on the int.; on the ext. the paint is thin and has fired orange.

D rim (est.) 15.0, MPDim. 6.8, Th. 0.3

Ext. two thin lines at the lip. **Int.** slipped, black, reserved (slipped) line at the rim.



Ch115 arachne.dainst.org/entity/6861843

Inv. Z 92.83.32 □ Q 92.22

Rim and offset of the belly frg. Paint is thin and worn on the int.

MPDim. 6.65, Th. 0.35

Ext. line at the lip, thin line, row of vertical strokes at the offset for the belly. **Int.** slipped, black, remains of red from a floral ornament, trace of a white line.

Groups of vertical lines commonly frame a saw pattern in the handle zone. Here just the tips of a group of such vertical lines have been preserved.

Ch116 arachne.dainst.org/entity/6861844

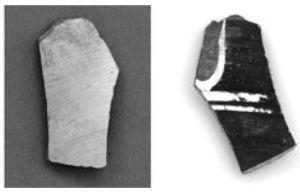
Inv. K 89.183.1 □ Q 89.01

Rim and offset convex belly frg. from a light chalice. Paint has fired dark reddish-orange. Slip and paint are flaked.

MPDim. 4.4, Th. 0.23

Ext. thin line at the join of rim and belly. **Int.** slipped, black, white line, pair of white lines.

Phase 7 – post-Persian destruction material.



Ch117 arachne.dainst.org/entity/6861845

Inv. Z 05.72.27 □ Q 05.2

Rim frg. Excellent preservation of the surfaces. Shiny black paint, thick buff slip, thick added matt dark red, and bright white.

MPDim. 4.05, Th. 0.23

Ext. plain. **Int.** slipped, black, lotus bud in white outline with red fill sitting on a pair of white lines.

Ch118 arachne.dainst.org/entity/6861846

Inv. Z 05.118.41 □ Q 05.2

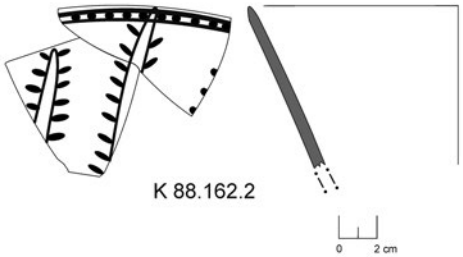
Rim frg. Flaked on the int.

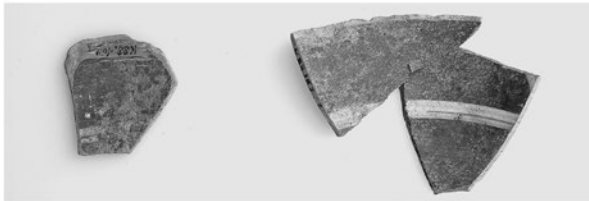
MPDim. 3.45, Th. 0.22

Int. lotus bud or rosette (?) in white outline with red fill and white dots around the outside, two lines.

The int. ornament may be the remains of a fringed rosette, like Lemos 1991, nos. 1505. 1506 (BM 1888,0601.548.i and c respectively) pl. 197, or a desultory lotus complex whose petals have been worn away partially, or just always were quite short, as e.g. Lemos 1991, no. 1600 pl. 205 or the int. of a sherd illustrated as no. 1620 pl. 212[369].

Miscellaneous Chalices





Ch119 arachne.dainst.org/entity/6861847

Inv. K 88.162.2 □ Q 88.12; inv. K 88.169 □ Q 88.12

Two rim frgs. (3 pieces) including part of the lip. Reddish-orange clay, dark brown to dark red paint, the slip has been discoloured from the soil.

D rim (est.) 11.0, MPDim. a) 6.4, b) 3.4, Th. 0.3

Ext. row of dots between thin lines at the lip, parts of four vertical ›branches‹ made from pairs of curved vertical lines and ›leaves‹ attached to their outside edges. The lines of the ›branches‹ and the dot rows are made with thinner paint, which has fired dark red. **Int.** slipped, black, reserved line at the lip, no apparent slip under the black paint, pair of added white lines, remnants of floral ornament in added white (lotus?).

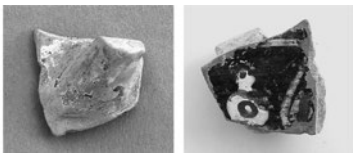
This is a rare and odd depiction for Chian vase painting, presumably representing bushes or strange trees. At least four are shown, and even though no human or animal figures are visible, it seems unlikely that the bushes continued all the way around the vessel. A tree is depicted on a Grand Style chalice from Pitane, but it bears no resemblance to the ›bushes‹ here; see Lemos 1991, 105 fig. 58. A small tree-like object is found as a graffito on the lower part of the bowl of a chalice from Naucratis, see Petrie 1886, pl. 5, 30 (BM 1886,0401.1064 – Bergeron, pers. comm.). For solidly painted tree trunks with similar

369 Bergeron (pers. comm.) notes the mistaken illustration of this sherd as the interior of Lemos 1991, no. 1620 pl. 212 and that the correct interior of no. 1620 is found in Lemos 1991, no. 560 pl. 71.

spikes up their sides on a Laconian cup, see Lane 1933/1934, pl. 39d. This is such an odd depiction for Chian that one suspects some kind of outside inspiration, but the depiction on that particular Laconian vase is likewise an oddity, so the source of both depictions is puzzling.

There is nothing to date this by. Only white lines are found on the interior, rather than red and white florals. The exterior rim pattern is one of the simplest types. One would expect it to belong to the second quarter or mid-sixth century if not later.

Phase 7 at Kalabaktepe – post-494 B.C.



Ch120 arachne.dainst.org/entity/6861848

Inv. Z 06.1.25 Stray find

Handle/belly frg. from a medium-sized chalice.

MPDim. 3.4, Th. 0.3, P. Th. handle 1.2

Ext. plain. **Int.** slipped, black, trace of red over white paint, pair of thin white lines, pomegranate in solid white with red circle in the middle and red dots on the sepal, double outline white bud with red filling stripe.

A complete phiale from Marion, Cyprus has a similar chain of alternating pomegranates and buds around the inside, just below the lip (Lemos 1991, no. 1081 pl. 151). Like this one, both the buds and the pomegranates have a white outline and red interior; the pomegranates have a noticeably thicker white outline. A fragment once in Berlin (lost in the War) from Naucratis (Lemos 1991, no. 1233[370] pl. 160) had a row of similar pomegranates above a row of similar buds (not ›tongues‹) though with double outlines on the interior. This belongs in Lemos's Group D (1991, 132, ›vases with floral decoration‹) of the sixth century, Simple Animal Style. A chalice from Aegina has a pomegranate chain, but not enough is preserved to show whether they alternated with buds (Williams 1983, 164 no. 8 fig. 8, 8a. b). See also the phiale fragment **Ch142** below. For a cup with a pomegranate chain on the int., see Louvre AM 1362 (23) (Bergeron 2014, BM ORC). A novelty is a chalice fragment from Naucratis with pomegranates growing out of the petals of a rosette, see Petrie 1886, pl. 5, 5. Women on four vases from Naucratis, perhaps all in processions, carry pomegranates (Lemos 1991, 100. 126 no. 735 [BM 1888,0601.508] pl. 96; nos. 889 [BM 1888,0601.493.f]. 890 [BM 1888,0601.481]. 896 [BM 1924,1201.381] fig. 70 pl. 120). For the appearance of pomegranates on Chian vases and for its influence from Laconia, see Lane 1933/1934, 186 fig. 26; Boardman 1956, 60 f.; Boardman 1968, 13; Laimou 1987/1988, 77. 79 (ροιά); Lemos 1991, 159. 162; Williams 2006, 130 f., and particularly fig. 14 for a pomegranate border around a cup by the Sirens Painter. Boardman (1968, 13) noted, however, that the appearance of pomegranates on Chian chalices and perhaps Melian also is earlier than pomegranates on Laconian. A pomegranate on a black-figure kantharos from Berezan is more clearly influenced from Laconian, see Ili'na 2005, 152 fig. 129; Lemos 1991, no. 1635 pl. 214 bottom right. See also a kylix fragment from Naucratis in Paris for another Laconian-inspired pomegranate chain (Louvre E8056 bis.21, Bergeron 2014, BM ORC) and for possible influence for an incised lotus bud, see above **Ch94**.

370 Thought by Bergeron (pers. comm.) to be more likely from a chalice than a phiale due to the concentric lines.

Ch121 arachne.dainst.org/entity/6861849

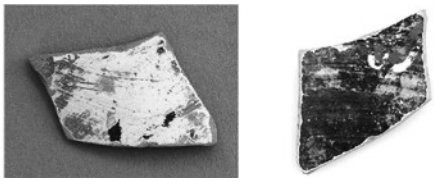
Inv. Z 05.1.17 □ Q 05.4+2

Rim frg. It is not clear which side is up. The interior added white is much flaked away, leaving a dark and reddish shadow of decoration below.

MPDim. 2.6, Th. 0.25

Ext. plain. **Int.** slipped, black, white line, four petals of a floral in added white.

The petals are neatly painted and close together. They could belong either to a palmette or a fully open lotus, but in either case belong to a carefully painted interior. Compare, e.g. Lemos 1991, no. 768 (Cambridge GR.76.1894 and GR.77.1894) pl. 100. no. 800 pl. 110 and no. 1600 pl. 205 for interior florals.



Ch122 arachne.dainst.org/entity/6861850

Inv. Z 04.1.6

Rim frg. Black paint has flaked on the ext.

MPDim. 5.2, Th. 0.2

Ext. unintelligible objects, no visible incision. **Int.** slipped, black, small lotus leaning to the r. in added white with red fill, pair of thin white lines.

Ch123 arachne.dainst.org/entity/6861851

Inv. Z 04.9.179 □ Q 04.1

Rim frg. of a chalice or wall of a phiale.

MPDim. 2.9, Th. 0.2

Ext. three thin lines. **Int.** slipped, black, half of a neat six-petal rosette in white outline with red fill, pair of thin white lines.

Ch124 arachne.dainst.org/entity/6861852

Z 06.1.24 Stray find

Rim and handle zone frg. Paint has fired medium brown on the ext. and dark brown on the int.

MPDim. 1.9, Th. 0.18

Ext. lower edge of a panel on the rim above the handle, part of a handle palmette. **Int.** slipped, black, shadow of a floral ornament (rosette?).

Ch125 arachne.dainst.org/entity/6861853

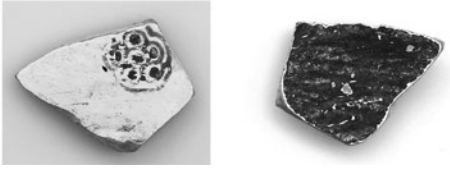
Inv. Z 06.118.40 □ Q 06.23

Rim frg.

MPDim. 3.8, Th. 0.25

Ext. three petals and the central circle of a six- or seven-petal outline rosette. **Int.** slipped, black.

This and the next two chalice fragments give a sample of rosette filling ornaments. There are another four uncatalogued examples in the storage boxes.



Ch126 arachne.dainst.org/entity/6861854

Inv. Z 93.41.3 □ Q 93.10 or Q 93.12

Rim frg.

MPDim. 4.7, Th. 0.42

Ext. five-petal outline rosette. **Int.** slipped, black, white line.

Six- or eight-petal rosettes are more common.

Ch127 arachne.dainst.org/entity/6861855

Inv. Z 94.95.236 □ Q 94.05

Rim frg.

MPDim. 2.65, Th. 0.33

Ext. 4-dot rosette. **Int.** slipped, black, white line.

Ch128 arachne.dainst.org/entity/6861856

Inv. Z 05.24.42 □ Q 05.1

Lower body at join to the base. The ext. surface is worn.

MPDim. 4.3, Th. 0.33

Ext. plain. **Int.** slipped, black, pair of white circles around the centre of the floor, rosette with white triskelis and three red petals.

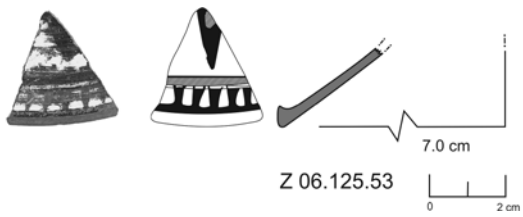
Ch129 arachne.dainst.org/entity/6861857

Inv. Z 93.29.11 □ Q 93.12

Lower body at the join to the base. The added red has turned deep orange-brown.

MPDim. 5.1, Th. 0.42

Ext. plain. **Int.** slipped, black, part of a white circle, careless rosette with two white and two ›red‹ petals preserved of the eight original ones at the centre of the floor.



Ch130 arachne.dainst.org/entity/6861858

Inv. Z 06.125.53 □ Q 06.5

Spreading foot frg. from a large base. Fine, hard brown clay, grey-black paint, worn but good added white and red.

D base (est.) 14.0, MPDim. 3.2, Th. 0.28

Ext. no visible slip, black, band of added white strokes, added red line, band of added white rays pointing up (or reserved black rays pointing down?), reserved outside edge of foot. **Int.** base, reserved.

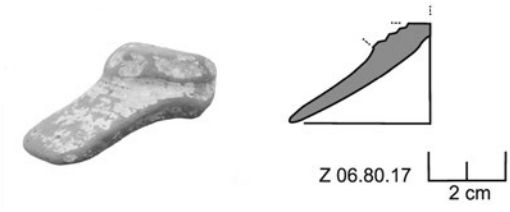
This is an unusual foot, of large dimensions. For Chian bases decorated with white rays but pointing down, see Price 1924, 207 fig. 37, BM 1924,1201.561 and BM 1965,0930.472, also UCL 746 and Cambridge GR.54.1894, BM ORC for Chian pottery and Schaus 1985, 81 f. no. 495 pl. 29, as well as two bases with black rays from Berezan, see Ili'na 2005, 161 figs. 183. 184, perhaps to be associated with the Sphinx and Lion style (as Lemos 1991, no. 1272 pl. 164 stemmed bowl). A possible Chian amphora foot has black pendent rays against the white slip, BM 1888,0601.187[371]. Chalice feet are normally only decorated with a pair of horizontal white lines on their lower edge, if at all, and their diameter is much smaller. One would expect that the chalices, to which these feet with white rays belong, were special ones, but until a similar foot is found together with chalice body, this is speculative. Possible influence from Laconian has been suggested to explain the rays (Schaus 1985, 82). An odd base with spreading foot from Gordion, which is listed as Chian by Lemos (1991, no. 1200 pl. 158) is doubtfully so.

Chalice Handles and Bases

Chian chalice handles are relatively uniform in shape and decoration: round in cross-section, an extended loop in shape, and normally set horizontally against the body wall, but projecting at an angle often slightly above the horizontal. They are slipped and painted black at least on their tops, if not all around. Of the total of 88 stray handle fragments (with little or none of their body wall preserved), 66 could be judged as to size, and of these, 9 are especially large (1.0 to 0.9 cm thick), another 29 are of medium thickness (0.8–0.7 cm), and a further 28 are quite thin, probably from light chalices (less than 0.7 cm). Some have a more rounded curve, while others are narrower with a sharper curve. There seems no reason to catalogue these separately here. Enough handles are preserved on other fragments in this corpus to represent satisfactorily this feature of the chalices.

Forty-five Chian chalice bases have been preserved at the junction of base to lower body, which is the sturdiest part of this delicate vessel. This number represents a *minimum* number of chalices found in the excavations to this point. Of these, nine preserve the full profile of the base, from the resting surface to the join of base to body. These have been catalogued, while the rest have not. These nine vary considerably in shape, from the low spreading base of **Ch131** which is presumably earliest in date, to **Ch135** and **Ch137** which are steeply conical. The proportion of base diameter to height (up to the body join) is offered here for these nine, as a method of differentiating their shape.

371 This may belong to the same vase as BM 1924,1201.27 – Bergeron, pers. comm.



Ch131 arachne.dainst.org/entity/6861859

Inv. Z 06.80.17 □ Q 06.18

Base frg. with low, spreading profile. Surface is worn. Medium brown, fine, rather soft clay, paint has fired red and flaked. Good pinkish-white slip, but worn and flaked.

PHt. 2.7, Ht. base 2.0, D base (est.) 6.2, Th. base wall 0.4

Ext. slipped, line at the lower edge of the base. **Int.** trace of red on the floor of the chalice; reserved under the base.

Base D:Ht. = 3.1

630–600 B.C.

Ch132 arachne.dainst.org/entity/6861860

Inv. Z 92.92.125 □ Q 92.24

Base frg. with low wide conical profile. Surface is badly worn. Fine brown clay, medium hard, with thin paint fired brown, good slip but largely flaked away.

PHt. 4.1, Ht. base 3.4, D base (est.) 7.9, Th. base wall 0.27

Ext. slipped, ›black‹ over the preserved surface. **Int.** base, reserved.

Base D:Ht. = 2.32

620–580 B.C.

Ch133 arachne.dainst.org/entity/6861861

Inv. Z 04.61.174 □ Q 04.5

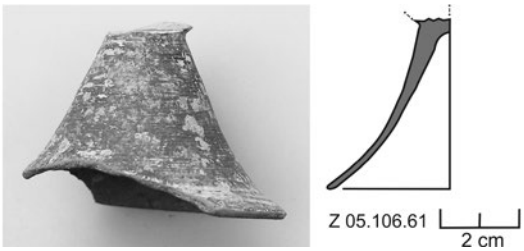
Base frg. with low wide conical profile. Paint has fired red and flaked. Slip is white and flaked in large patches.

PHt. 4.3, Ht. base 3.8, D base (est.) 8.4, Th. base wall 0.4

Ext. slipped, ›black‹. **Int.** base, reserved.

Base D:Ht = 2.21

600–550 B.C.



Ch134 arachne.dainst.org/entity/6861862

Inv. Z 05.106.61 □ Q 05.2

Base frg. with slightly spreading foot. Paint fired orange.

PHt. 4.8, Ht. base 4.4, D base 7.0, Th. base wall 0.21

Ext. slipped and painted, one or two white lines near the join with the body, two white lines on the spreading foot. **Int.** base, reserved.

Base D:Ht. = 1.59

580–550 B.C.

Ch135 arachne.dainst.org/entity/6861863

Inv. Z 05.106.60 □ Q 05.2

Small conical base frg. Surface is worn; paint has fired brown, flaked.

PHt. 3.9, Ht. base 3.6, D base (est.) 5.4, Th. base wall 0.2

Ext. slipped, painted, one or two white lines at the lower edge. **Int.** base, reserved.

Base D:Ht. = 1.5

580–550 B.C.

Ch136 arachne.dainst.org/entity/6861864

Inv. Z 04.14.81 □ Q 04.3

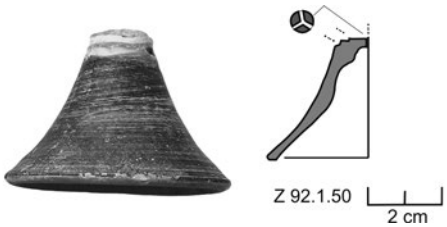
Conical base frg. Paint fired orange.

PHt. 3.9, Ht. base 3.9, D base (est.) 5.8, Th. base wall 0.2

Ext. slipped, paint, pair of white lines at the lower edge. **Int.** base, reserved.

Base D:Ht. = 1.48

580–550 B.C.



Ch137 arachne.dainst.org/entity/6861865

Inv. Z 92.1.50 □ Q 92.20

Conical base frg. Thin paint fired black to brown.

PHt. 4.1, Ht. base 3.8, D base 5.6, Th. base wall 0.3

Ext. slipped, black. **Int.** body, part of a three petal rosette with white outline and red fill on the floor; base, reserved.

Base D:Ht. = 1.47

580–550 B.C.

Ch138 arachne.dainst.org/entity/6861866

Inv. Z 06.118.41 □ Q 06.23

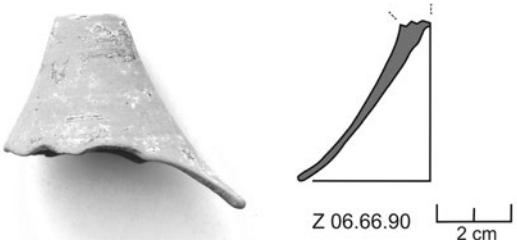
Conical base with slightly spreading foot frg. Thin paint has fired orange-brown.

PHt. 3.8, Ht. base 3.6, D base (est.) 5.2, Th. base wall 0.25

Ext. slipped, black, two white lines. **Int.** base, reserved.

Base D:Ht. = 1.44

580–550 B.C.



Ch139 arachne.dainst.org/entity/6861867

Inv. Z 06.66.90 □ Q 06.5

Conical base frg. Surface has badly worn. Dark brown paint.

PHt. 5.1, Ht. base 5.1, D base (est.) 7.1, Th. base wall 0.2

Ext. slipped, black. **Int.** base, possibly a patch of slip.

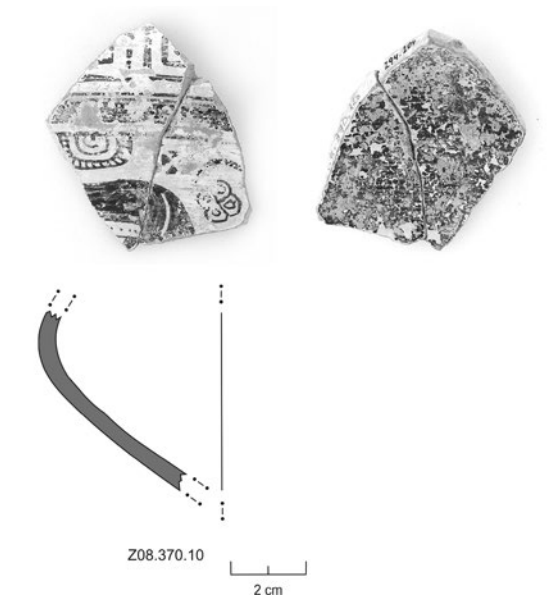
Base D:Ht. = 1.39

580–550 B.C.

Other Shapes

Open Vases

Dinos (?)



Ch140 arachne.dainst.org/entity/6861868

Inv. Z 08.370.10 □ Q 08.65; inv. Z 94.204 □ Q 94.10

Wall frg. (2 joining pieces) from the shoulder/body. A strong curve at the shoulder leads to a straight-walled lower body. Cracked and flaked black paint, especially on the int. has left a pink shadow on the slip.

MPDim. a) 5.8, Th. 0.4

Ext. slipped, broken meander hooks on the shoulder, band, body and horn of a grazing goat (r.) with a row of dots on its belly, pendent roundel, four-wedge pie, and four-leaf rosette filling ornaments. **Int.** slipped, black.

The fabric of this sherd, and especially the use of a thick coat of slip below the black paint on the interior, as well as the preservation of its flaking black paint, is very similar to that of Chian chalices, e.g. the heavy Grand Style chalice **Ch56**, and seems persuasive in identifying this as Chian, even if other features are unusual. There is a question about whether this is from a dinos, since Williams (2006, 128) noted that Chian dinoi are unglazed inside (he commented that East Greek dinoi generally are unslipped [unglazed?] inside), and Bergeron too (2015, 278 n. 88) noted that they are not normally slipped inside. It is difficult to see what other shape besides a dinos might be represented here with such a distinctive curve of the body. The fact that it is painted black on the interior is in line with the normal expectation for open mixing vessels, although not East Greek ones. Kraters are even less commonly glazed inside than dinoi according to N. Panteleon (pers. comm., email July 18, 2014) who studied these shapes at Miletus. She kindly informs me that

»10% of the (East Greek) kraters are glazed inside. Most of these … can be dated in the 7. Cent. B.C. In the 6. Cent. B.C., it is not very common. There are two other possibilities used for the ›decoration‹ inside. The first and biggest group of kraters has a glazed neck interior (partly or complete) and a slip on the neck and the beginning of the shoulder. Sometimes this slip is also on the body and the bottom (of the interior), but more often the lower body and the bottom are unslipped. The third possibility is a thicker slip inside with some painted band-decoration. … East Greek dinoi in the 7. Cent. B.C. are more often glazed inside than the kraters, but there are also examples without glaze. Dinoi without a slip are rare«.

It is interesting that dinoi were sometimes used as grave goods at Rizari on Chios, but yet there is little evidence for them in Chian sanctuaries. On the other hand, 31 of them have been found at Naucratis, but almost nowhere else overseas, and only for a limited time, between about 610 and 580 B.C. Bergeron (2015, 277 f.) discusses this observation and suggests that they may have been destined for a non-Chian clientele in Naucratis, and possibly it was non-Chian traders who brought them there. One might suppose that the appearance of one at Miletus was a result of a merchant heading to Naucratis, but it is still worth noting that it is unusual in being slipped and painted black on its interior.

The carefully depicted goat and filling ornaments suit MWG II decoration, including the four-wedge pie and four-leaf rosette fillers (Lemos 1991, 65 fig. 39 second row centre, p. 66 fig. 40 second row second down). The roundel is flattened rather more than is usual for the Chian horseshoe-shaped ones in order to fit the available space above the goat's back (otherwise, Lemos 1991, 60 fig. 35 first row second down). The same is found on one of the Würzburg chalices (Lemos 1991, no. 237 pl. 21). The grazing goat, as much as is preserved, also seems close to those on the Würzburg chalices (see Lemos 1991, 71–73 for the Würzburg chalice Group.)

A meander pattern can be found between the rim and the figured scene on several dinoi (e.g. Lemos 1991, no. 284 [BM 1888,0601.460.e from the same vessel as BM 1888,0601.499.e; 1888,0601.459; 1888,0601.460.f and g; 1924,1201.20; certainly a dinos, see Bergeron 2014, BM ORC] pl. 35, and no. 302 [Cairo JE27203.b] pl. 37), but separating this secondary motif from the figured scene below by a broad band is not normal. Such broad

black bands commonly separate two different figured scenes (e.g. Lemos 1991, no. 282 [BM 1888,0601.458] pl. 35. no. 310 [oinochoe] pl. 43). On the other hand, the band may be part of the meander pattern, as part of a pair to enclose the meander band, such as is found on the lower body of the two Würzburg chalices.

A fair number of dinoi have been assigned to the Group of the Würzburg chalices, both to the painter himself (Lemos 1991, no. 275 pl. 34 and no. 296 [Dublin, University College UCD 309, possibly belonging with BM 1924,1201.2, Bergeron 2014 BM ORC] pl. 36), and to the larger group (Bergeron 2014, BM ORC notes that Lemos 1991, 72 no. 281 pl. 35 and no. 295 [BM 1886,0401.1122 and BM 1924,1201.939], which Lemos placed in the larger Group of the Painter of the Würzburg chalices, are from the same dinos and this dinos is not Chian), as well as others ›in the style‹ of the Group (Lemos 1991, 73 nos. 282. 283 [BM 1888,0601.459 see above] pl. 35, and no. 285 [BM 1888,0601.457]).

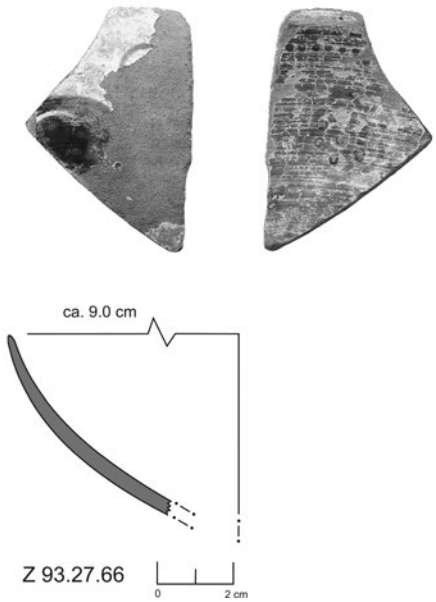
Probably Group of the Würzburg chalices.

610–600 B.C.

Phialai

The phiale is a quite simple shape, with a raised ›omphalos‹ in the centre at the bottom for placing one's middle finger when holding the vessel, and a smoothly curving convex wall ending in a plain tapered lip, where one might place a thumb on the edge to steady one's grip. The majority of Chian phialai mesomphaloi are classified as ›Chalice Style‹ by Lemos (here termed ›Simple Animal Style‹) with little or no exterior decoration, and florals of different simple types in red and white on the interior[372]. The date range is rather broad, ca. 570–530 B.C.[373]. Although all the phialai at Miletus are very fragmentary, it appears that at least 13 are represented, which is an unusually high number for a sanctuary outside Chios or Naucratis. This is a tribute to the popularity of the shape and appreciation of the bright interior decoration. Another Chian phiale was found during excavations east of the Athena Temple at Miletus (from an Archaic well)[374]. It is decorated on its interior with a row of white triangles at the lip, then a row of white rays (or buds?), and two rows of white ivy leaves. The rows of decoration are separated by groups of thin white lines. The exteriors of phialai are typically slipped, and the interiors are slipped first and then completely covered with black paint, just like chalices.

An Attic imitation, **Ch157**, of a Chian phiale is included in the catalogue here, decorated with added red and white floral motifs in the interior, but with the addition of a peach-coloured paint as well. This type of decoration in Attic is normally called the Six Technique, but its similarity to Chian phialai is obvious.



Ch141 arachne.dainst.org/entity/6861869

Inv. Z 93.27.66 □ Q 93.11

Rim frg. including part of the lip. Hard, gritty brown clay. Black paint has cracked and flaked on the int. Thick buff slip, much flaked on the ext.

MPDim. 6.4, Th. 0.32

Ext. part of the back leg and tail of a sphinx or lion (?) (l.). Added red spots/lines on the back leg. **Int.** slipped, black, ›shadow‹ of a row of white dots below the lip, ›shadow‹ of a rosette in white with red petals, ›shadow‹ of a pair of white lines.

372 Lemos 1991, 125. 130–132. 297 f. nos. 979–995, p. 301 nos. 1073–1081, pp. 306 f. nos. 1211–1252, p. 308 nos. 1266–1269. Note the proper format for registration numbers of fragments in the British Museum, so they can be searched in the BM ORC. For example, Lemos no. 1213 is given in her catalogue as BM 1888.6-1.498.a, but it is now registered as BM 1888,0601.498.a, and can be searched as 1888,0601.498.a in the online catalogue. Incorrectly given, or missing, museum numbers in Lemos (1991) are as follows, Lemos no. 995 has the wrong registration number, it is BM 1924,1201.862; Lemos no. 1220 is Oxford AN 1896-1908-G.114.28; Lemos no. 1222 is Cambridge, Museum of Classical Archaeology NA78; Lemos nos. 1225–1228 are Reading, Ure Museum, 26.2.66. 26.2.68. 26.2.70 and 26.2.71 respectively; Lemos nos. 1229. 1230 are Liverpool, World Museum, 56,21,524 and 56,21,526; Lemos no. 1231 is Boston, MFA 88.938; Lemos no. 1232 is Philadelphia E175.J10; Lemos no. 1234 is Brussels A.1767.

373 Lemos 1991, 185 f. 188 chart.

374 See Hommel 1959/1960, 60 pl. 64, 2, identified as a plate (›Teller‹), but noted by Boardman (1968, 13 n. 8) as probably a phiale.

Very little of the exterior is preserved, but the lack of a lip decoration or filling ornaments suggests that this belongs in the Simple Animal Style. The feline (?) is well done, with a careful reserved line on the back, and added red. Such figures in the Simple Animal Style are sometimes better drawn than ones in the earlier Mature Animal Style. Compare for example, Ili'na 2005, 65 no. 93 with p. 63 nos. 88. 90 for the lions, and for the sphinx, see **Ch24**. The interior has an eight-petal rosette, well-spaced from other florals (probably like Lemos 1991, 124 fig. 66 no. 928). Chalices of this style usually are light ones, quite small in size, but **Ch141** is larger than most of these (Lemos 1991, 125). Typically they are decorated with a single figure on one side, either a sphinx (séjant) to left, or a lion to right, or sometimes with two animals antithetically composed. For two phialai from Naucratis with sphinx (to l.), see Lemos 1991, 298 nos. 992. 993 (BM 1924.1201.590 and 593).

580–550 B.C.

Ch142 arachne.dainst.org/entity/6861870

Inv. Z 04.9.178 □ Q 04.1

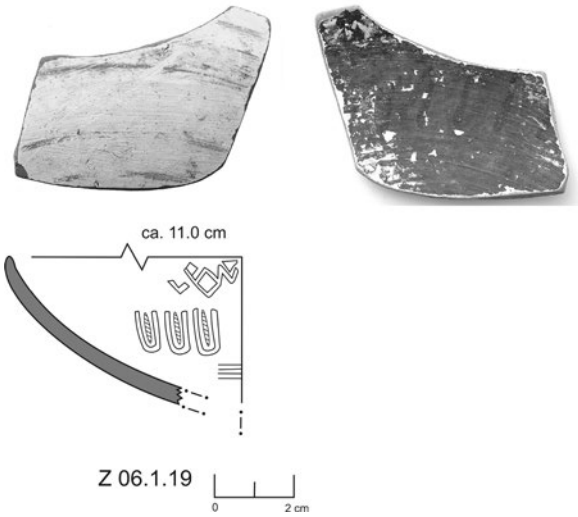
Two floor frgs. with thickening around the omphalos. Thick black paint, white slip, and added red and white paints. Surfaces are well preserved, except for the white tongues on b).

MPDim. a) 4.5, b) 4.1, Th. 0.4

Ext. two thin lines around the missing omphalos. **Int.** slipped, black, chain of florals in white, red dot below each floral, two white lines, row of alternating red and white tongues, two white lines.

This must have been one of the more ornately decorated interiors for a Chian phiale with at least two, but perhaps as many as three colourful bands of florals. Compare phialai from Catania (Pautasso 2009, 103 no. 225 fig. 27 pl. 15, colour pl. C), Tocra (Lemos 1991, no. 1075 pl. 148), Marion, Cyprus (Lemos 1991, no. 1081 pl. 151), Histria (Lemos 1991, no. 1077 pl. 150) and Berezan (Ili'na 2005, 67 no. 100). The chain of closely packed florals in the interior may have been pomegranates and lotus buds, or just lotus buds, but with white pomegranates above the loops of the chain. See the chalice **Ch120** for other pomegranate and bud floral chains, and for inserted pomegranates, Lemos 1991, 123 fig. 65 no. 643. The band of white and red tongues can be compared with Lemos 1991, no. 1227 pl. 159.

580–550 B.C.



Ch143 arachne.dainst.org/entity/6861871

Inv. Z 06.1.19 Stray find

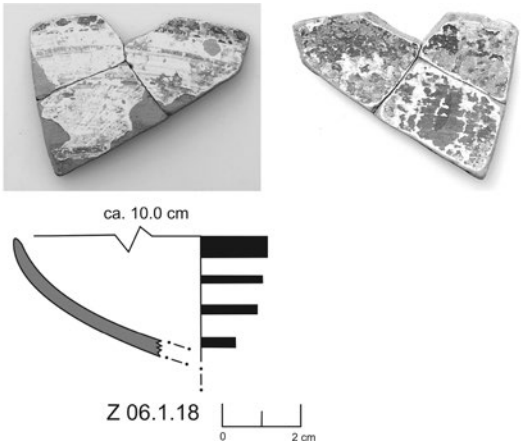
Lip/body frg. Most of the added red and white has worn off, leaving a shadow.

D rim (est.) 22.0, MPDim. 7.7, Th. 0.38

Ext. five (?) lines in thin paint. **Int.** slipped, black, unintelligible pattern in white at the lip (›W‹ shaped section with a loop below may be part of a pomegranate chain), row of closely packed lotus buds in white outline and red fill, two lines, white splotch in the lower left.

For the band with closely packed buds, see Lemos 1991, nos. 1074 (UCL 748, but not a phiale, see Bergeron 2014, BM ORC) and 1076 pl. 149. For the ›W‹ pattern in white, compare a pomegranate chain on a Grand Style chalice from Naucratis, BM 1888,0601.185, BM ORC. The white splotch may be part of a figure, now badly preserved, although this would be unusual. This together with the ornate int. suggests an association with the Grand Style.

580–550 B.C.



Ch144 arachne.dainst.org/entity/6861872

Inv. Z 06.1.18 Stray find

Frg. (3 joining pieces) from the lip/body.

D rim (est.) 20.0, MPDim. 6.1, Th. 0.35

Ext. line at the lip, three spaced thin lines. **Int.** slipped, black, ›shadow‹ of a row of lotus buds in white outline with red fill.

Similar to **Ch147** with a black band at the lip, but from a somewhat larger phiale.

580–550 B.C.

Ch145 arachne.dainst.org/entity/6861873

Inv. Z 06.127.75 □ Q 06.23

Lip/body frg. Slip flaked on the ext., paint cracked and flaked on the int.

D rim (est.) 20.0, MPDim. 5.4, Th. 0.3

Ext. black band at the lip. **Int.** slipped, black, traces of white and red florals.

Possibly from the same vase as **Ch144**.

Ch146 arachne.dainst.org/entity/6861874

Inv. Z 06.127.67 □ Q 06.23

Floor frg. Well preserved paint, slip and added red and white.

MPDim. 2.7, Th. 0.27

Ext. faded thin line(s). **Int.** slipped, black, two partly preserved outlined buds in white with a red stroke in the centre, two thin white lines.

580–550 B.C.

Ch147 arachne.dainst.org/entity/6861875

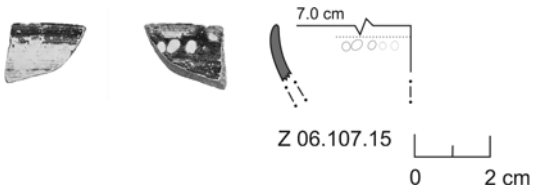
Inv. Z 05.19.416 □ Q 05.4

Two frgs. from the lip/body of two (?) small thin-walled phialai. The black paint has cracked and flaked.

D rim (est.) 13.0, MPDim. a) 4.2, b) 3.6, Th. 0.3

Ext. black band below the lip. **Int.** slipped, black, a) shadow of dots (?) at the lip, two lines, lotus bud (?); b) lotus petals in white outline, possible red fill.

The broad black band at the lip is found also sometimes on chalices, see above **Ch6**. Four other phialai fragments from Miletus have this band at the rim, **Ch144**, **Ch145**, **Ch148** and **Ch149**, which otherwise is not common. For a phiale from Naucratis with it, see Lemos 1991, no. 1224 pl. 159 with dots and lotus buds (?) on the interior.



Ch148 arachne.dainst.org/entity/6861876

Inv. Z 06.107.15 □ Q 06.5

Lip/body frg. with quite a sharply convex wall (small phiale or off-set lip from a cup?)

D rim (est.) 14.0, MPDim. 2.45, Th. 0.3

Ext. black line at the lip. **Int.** slipped, black, row of added white dots between lines at the lip.

For two phialai from Histria with a row of white dots at the lip, see Lemos 1991, nos. 1076. 1079 pls. 149. 150, which belong to the Simple Animal Style.

575–550 B.C.

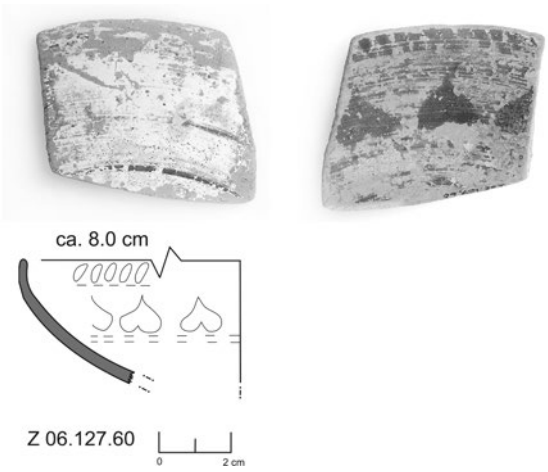
Ch149 arachne.dainst.org/entity/6861877

Inv. Z 90.25.28 □ Q 90.37

Lip/body frg.

D rim (est.) 20.0, MPDim. 4.2, Th. 0.23

Ext. traces of a black band at the lip. **Int.** slipped, black, poorly preserved white and red floral.



Ch150 arachne.dainst.org/entity/6861878

Inv. Z 06.127.60 □ Q 06.23

Lip/floor frg. Fine but medium hard, orange-brown clay with some small brown inclusions, flaky black paint on the int., brown to orange paint on the ext. where applied thinly, thick white slip. If slip existed on the int., it is difficult to discern. It may be discoloured almost to the colour of the clay.

D rim (est.) 18.0, Ht. 2.9, MPDim. 7.1, Th. 0.38

Ext. black line below the lip (mostly flaked away), black band on the mid-wall. **Int.** no visible slip, black, ›shadow‹ of a pattern at the lip (diagonal strokes or row of dots?), ›shadow‹ of a row of ivy leaves with traces of white paint on one leaf, one or two lines below.

The ivy leave motif is found, for example, on a Chian chalice from Naucratis (Oxford AN 1896-1908-G.114.34) and a phiale from the Athena Temple area at Miletus (Hommel 1959/1960, 60 pl. 64, 2). The black paint on the latter also seems to be put directly over the clay. The ivy leaves are small and have a thin red line up their centres.

Several phialai from Olbia have ivy leaves or wreaths decorating their interiors, including two with a red line down the centre of the ivy leaf and a row of dots or droplets at the lip (Buyskich 2013, 171 f. nos. 10, 126. 128 pl. 167). The ivy leaf pattern may have been influenced by Laconian (it appears in the Hunt, Chimaira and Cyrene Painters' cups after the mid-sixth century, Stibbe 1972, 127 pattern 19; Stibbe 2004, 97 pattern 7, p. 123 fig.) or Ionian Little Masters cups just before or at the mid-sixth century, which are themselves influenced by Attic (Shefton 1989, figs. 1 a–d, 12 a. b, 13 a, 14 a, dating pp. 45. 61). A small group of Attic phialai from the Athenian Acropolis have ivy leaves on the int., but their exteriors have wide black bands, see Graef – Langlotz 1933, 103 f. nos. 1136–1140.

Ca. 560–540 B.C.

Ch151 arachne.dainst.org/entity/6861879

Inv. Z 06.117.51 □ Q 06.20

Omphalos and floor frg.

D omphalos (upper side) 2.9, MPDim. 2.9, Th. 0.3

Ext. thin line and line around the hole for the omphalos; reserved (no slip) inside the bottom of the omphalos. **Int.** no visible slip, black, two added white lines around the edge of the omphalos, traces of an added red and white petalled rosette on top, a ›shadow‹ of a circle of white dots on the phiale floor around the omphalos.

Possibly from the same phiale as **Ch150** with no slip on the interior wall before the black paint was applied.

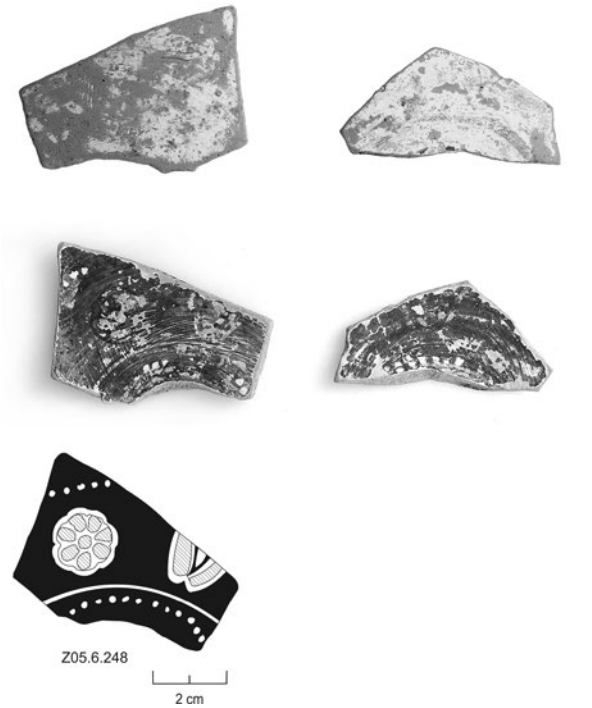
Ch152 arachne.dainst.org/entity/6861880

Inv. Z 05.6.313 □ Q 05.4

Wall frg. from the lower body. Slip is worn on the exterior, added red and white are worn on the interior.

MPDim. 4.1, Th. 0.3

Ext. one thin line. **Int.** slipped, black, lower part of a floral chain (?) in white, two white lines, remains of a band of lotus and palmette in white outline with red filling.



Ch153 arachne.dainst.org/entity/6861881

Inv. Z 05.6.248 □ Q 05.4

Two floor frgs. Badly worn surfaces, especially the ext. of a).

MPDim. a) 6.3, b) 5.6, Th. 0.4

Ext. faded line, black at the break of the omphalos. **Int.** slipped, black, row of added white dots, rosette and lotus from a row of alternating rosettes and lotuses in white outlines with red on petals, remains of a ring of white petals around the missing omphalos.

For the lotus and rosette, compare Lemos 1991, 124 fig. 66 no. 928 pl. 124, from Deposit II at Tocra and dated to the 560s, Boardman – Hayes 1966, 59. 62 f. no. 784 pl. 42.

580–550 B.C.

Ch154 arachne.dainst.org/entity/6861882

Inv. Z 06.126.2 □ Q 06.5

Floor frg.

MPDim. 4.0, Th. 0.25

Ext. the slip is badly worn away. **Int.** slipped, black, part of a lotus (or partly opened palmette) and full palmette in white with red for the outside leaf and a dot of the lotus leaf, and alternating leaves and the ›heart‹ of the palmette.

The leaves of the palmette are unusually long, perhaps owing a debt to Attic or Laconian palmettes. Compare two sherds from Naucratis from the same vase, either a kantharos or chalice, with similar palmettes, and a reserved exterior, probably due to Attic influence, BM 1924,1201.236 and 1269, Bergeron 2014, BM ORC. The shape of the palmette suggests a somewhat later date, perhaps in the third quarter of the sixth century.

550–525 B.C.

Ch155 arachne.dainst.org/entity/6861883

Inv. Z 06.125.51 □ Q 06.5

Floor frg. Thin paint, fired brown on the exterior.

MPDim. 3.7, Th. 0.3

Ext. one line. **Int.** slipped, black, white line, lotus (partly opened palmette leaves) outlined in white with red on the outside ›leaf‹, alternating with white dots between the outside ›leaves‹, and on the ›heart‹ of the floral.

Ch156 arachne.dainst.org/entity/6861884

Inv. Z 92.1.49 □ Q 92.20

Floor frg. from a small, thin-walled phiale. Orange-brown clay with many tiny dark brown inclusions, shiny black paint, no slip.

MPDim. 2.9, Th. 0.25

Ext. reserved, black line, possibly a faded red line. **Int.** slipped, black, two incised lines at the upper edge, row of white tongues.

A small number of Chian chalices and kantharoi are decorated in black figure without slip (Boardman 1967, 168 nos. 838–841 pl. 63; Lemos 1991, 175–177. 332 f. nos. 1617–1619. 1625–1634[375]), and a group of cups at Tocra also has been associated with Chian black figure, again without slip (Boardman – Hayes 1966, 64 f. nos. 820–826 pls. 46. 47). **Ch156** may belong with them, but it would be the first known example of a phiale in this group. As a whole, the

375 Lemos 1991, no. 1629 is BM 1911,0606.12; no. 1630 is Oxford AN 1896-1908-G.1009; no. 1631 is Oxford AN 1912.37.2 (see also Oxford AN 1896-1908-G.128.6 together with AN 1912.33[5]mile and AN 1912.37h); no. 1632 is Oxford AN 1925.608d.

group has been dated to the third quarter of the sixth century (Boardman 1967, 168).

550–525 B.C.

One other phiale sherd with some slip preserved on the exterior, but none visible on the interior, has no decoration, so it was not catalogued – from Z 05.99.

Attic, Imitating Chian

Ch157 | Pl. 25, 4 arachne.dainst.org/entity/6861885

Inv. Z 92.73.22 □ Q 92.22

Rim and body frg. (19 joining pieces), about one-half preserved, with a slightly offset rim which is concave on the ext. Missing the omphalos. Very fine and hard clay, fired from grey to pinkish-orange to red. The black paint is somewhat shiny, but has discoloured to a greyish-black. No evidence of slip. Dull added colours in white, red (red) and a thick pinkish-cream (›peach‹).

D rim (est.) 22.0, Th. 0.3–0.4, PHt. 3.9, Ht. rim 1.4

Ext. black, at least one added white line at the join of rim and body. **Int.** black, row of added white dots on the rim, band of tall outlined buds in added white with added red stripe in the middle, and similar but smaller buds between the tops of the taller buds with an added ›peach‹-coloured ball between the tops of each tall and smaller bud, row of thin tongues in added ›peach‹ colour around the missing omphalos.

Schaus 2018b, 22–24.

The clay and paint are typical of Attic. For Attic polychrome phialai, see Six 1888, 283–286 pl. 28 D–E; Graef – Langlotz 1933, nos. 1111–1248 pls. 85–89; Luschey 1939, 108–110. 148 Group VIII and 152; Rizza 1960, 250 fig. 10 (p. 253); Boardman 1968, 14 f.; cf. ABV 350; Tsingarida 2008a, 187–193; 2008b; Smith 2009, 356 f. with references to a suggested date range ca. 520–480 B.C. These are described as having a wide black band or bands on the ext., sometimes with additional white or yellow lines (Six 1888, 281; Graef – Langlotz 1933, 102 e.g. 1111. 1112. 1119), but one group of the Acropolis phialai is completely black on the ext., see Graef – Langlotz 1933, 105 nos. 1156–1158. 1160. 1161. This unusual decorative style is found more commonly on Attic lekythoi (Boardman 1974, 178; biblio. *CVA* USA [36] 27).

Boardman (1968, 13–15) argued for Chian influence on the Attic phialai decorated in the Six's technique, for the added white and red colour and the floral patterns. **Ch157** cannot be mistaken for Chian however; there is no white slip either on the int. or the ext., and the added ›peach‹ or yellow colour is not found on Chian phialai. Although Chian painters had a larger colour palette for vases in the Grand Style including a light to medium brown as the flesh tone for male figures, the ›peach‹ colour on **Ch157** is not one that is found normally. It is, however, found on the Attic Six-technique polychrome phialai, see J. Six 1888, 283 »Cette couleur, dont on émaillait des briques à Ninive depuis des siècles et dont on se servait encore à Suse du temps de Darius, parait avoir longtemps fait défaut aux potiers grecs«. On one of the phialai from the Athenian Acropolis it is described as »gelbrot«, and that »Das Gelb nähert sich dem Orange« (Graef – Langlotz 1933, 102 no. 1111). The short, slightly offset rim on the exterior is also unheard of for Chian phialai, but can be seen on some of the Attic phialai (see Tsingarida 2008b, 112 fig. 1 nos. 1–8; Graef – Langlotz 1933, no. 1114 pl. 85). For recent overviews of the Six technique on Attic vases with bibliography, see Cohen 2006; Brijder 2008; Smith 2009, 356 f.; Bentz et al. 2010, 51–57. For a list of known Athenian vases in the Six technique, see Grossman 1991, 20–24. Most are lekythoi, but she adds eleven more examples to the phialai in this technique known to Six (1991, 22 no. 7, p. 24 nos. 83–92).

The decoration, except for the completely black ext., is much closer to Attic polychrome phialai than to Chian ones. The row of long thin tongues in ›yellow‹ around the omphalos can be found on phialai from the Athenian Acropolis (Graef – Langlotz 1933, 102 nos. 1111. 1114 pl. 85, p. 106 no. 1175 pl. 86). The ›yellow‹ balls between the ends of buds or leaves can be compared again to Acropolis examples, see Graef – Langlotz 1933, nos. 1111. 1118 pl. 85. It is common on the Athenian phialai also to have a row of white outlined buds with red interiors encircling the omphalos and even to have smaller buds in the spaces between, as Graef – Langlotz 1933, 106 nos. 1166. 1167 pl. 86. This decoration does have similarities to earlier Chian phialai, especially in the red and white buds against the black background of the phiale. For some examples of brightly decorated Chian phialai, see Lemos 1991, nos. 1074–1081 pls. 148–151.

Boardman (1978, 85) briefly mentions a Chian version of the ›Six technique‹ (also as ›Six's technique‹) with regard to a couple fragments from Emporio (Boardman 1967, 169 f. nos. 848. 849 fig. 117 pl. 64).

A. Tsingarida (2008a, 187–193 figs. 1–4) studied the distribution of Attic phialai in the Six polychrome technique, differentiating the various types, and noting that ones with more elaborate narrative scenes were found on the Acropolis or exported to Etruria, while ones with simpler ornamental designs (mostly florals) were especially common in Athens (Acropolis), but also occurred on Delos and Rhodes. They are found in graves on Rhodes, but in sanctuaries elsewhere (e.g. Delos, Perachora). See also Tsingarida 2008b, for an update on the distribution and comments on the East Greek source of inspiration by Nikosthenes and his workshop. **Ch157** expands the known distribution of these vases.

An example from Despotiko on Paros was shown to me by R. Sutton and thought by him to be Parian, compare Dugas 1935, pl. 47, but it has all the features of the

Attic ones. There may have been a local imitation of Attic phialai in the Six technique produced somewhere in the Cyclades, but clay analysis will be necessary to differentiate them.

Ca. 520–480 B.C.

Banded Cup

Ch158 arachne.dainst.org/entity/6861886

Inv. K 86.178A.1 □ Q 85.22

Convex rim, offset to the body, from a small thin-walled cup (?). Hard clay with a fine gritty texture, dark reddish-brown in colour. Thick, shiny black paint, thick white slip. Dull dark red and dull white over-painting.

D rim (est.) 9.0, MPDim. 3.6, Th. 0.2

Ext. slipped, black on the rim with a row of alternating red and added white strokes, thin line at the join of rim and body. **Int.** slipped, black, row of outline buds in white on the rim with red stripes in their centres, white line at the join of rim to body, two thin red lines, white line.

This piece is unusual both for its shape and its decoration. The surface preservation is good and the black paint is still shiny, which are likely due to the soil conditions on Kalabaktepe.

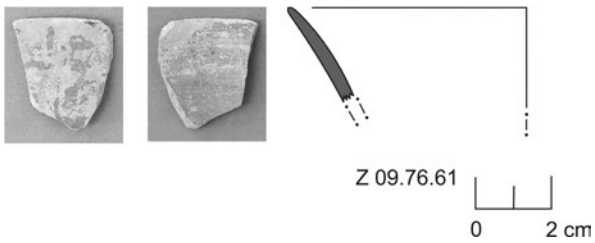
Ch158 is similar to a rim fragment in the British Museum from Naucratis, belonging to a Chian so-called Ionian cup (›banded‹ is a better term since Chian examples of the type are quite easily identified and so have no need to be called ›Ionian‹). Bergeron discusses these cups as »banded cups of ›Ionian‹ type« (see Bergeron 2014, BM ORC, BM 1924.1201.176, Price 1924, 214 fig. 60; Williams 2006, 130 n. 63, which has narrow pendent rays from the lip on the ext., and a bold meander in added white on the int. of the rim, dated to the first quarter of the sixth century). Two other rim fragments from Chian banded cups at Naucratis have a myrtle wreath pattern in added white on the ext. rim and on the int. have florals in white and red (BM 1924.1201.172 and BM 1924.1201.457, BM ORC). They are also dated ca. 600–575 B.C., although this seems too early for cups with a myrtle wreath on the rim. The simple added red and white buds on the interior lip here point to a date in the sixth century B.C., but more likely in the second quarter than the first, and the careless rays on the exterior rim tend to support this. It seems that only those Chian banded cups with decoration on the exterior rim also have decoration, other than lines, on the interior.

575–550 B.C.

Phase 5/6 or 7 at Kalabaktepe

Cups (or Kantharoi) with Vertical Handles

Generally these simple drinking vessels have a plain lip, steep wall, both concave and convex in profile, narrowing to a flat or slightly concave base, with simple vertical handles (oval in section) attached at the lip, and rising slightly above the lip before curving down to attach to the lower body. The development of the shape can best be seen at Emporio going back to the early seventh century or earlier[376]. Some fragments cannot be distinguished easily from kantharoi which may have the same handle and straight wall[377]. A hundred fragments identified as kantharoi were found at the Aphaia sanctuary, Aegina, many of them with dedicatory inscriptions by the same two men. Large numbers, inscribed before firing, were also found at Naucratis. Decoration is very simple, with the entire vessel covered in white slip, one or two black bands on the exterior, and a reserved (white slip) or added white band or two on an otherwise black painted interior.



Ch159 arachne.dainst.org/entity/6861887

Inv. Z 09.76.61, Bothros A

Rim/lip frg. Slightly concave wall. Hard, fine clay has fired mostly pink, but near the lip on the exterior it has fired a buff colour, the same as the slip to a depth of about half a millimetre. The buff slip

376 Boardman 1967, 123–128 figs. 75–78, p. 162 fig. 110; for types on Aegina, see Williams 1983, 178–180 fig. 19.

377 Boardman 1967, 161 fig. 109; Williams 1983, 169–178 figs. 10–18; Ili'na 2005, 119 f. nos. 215–220 (cups), pp. 118 f. nos. 208–214 (kantharoi).

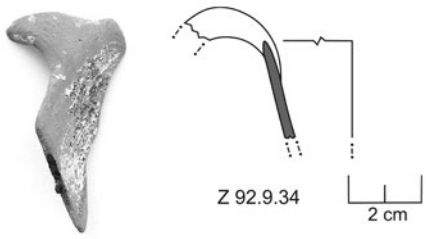
has a powdery surface and has become discoloured from the soil. Where the slip and paint have flaked away on the exterior, there is a pink ›shadow‹.

D rim (est.) 12.5, MPDim. 3.2, Th. 0.35

Ext. slipped, line at the lip. **Int.** slipped, line at the lip.

Perhaps from a tall cup. It is unusual not to be painted black on the interior as most Chian cups and chalices are, but compare Boardman 1967, 126 no. 316 fig. 75. It was found in Bothros A that otherwise was filled with material from the second and third quarters of the seventh century.

Before ca. 630 B.C.

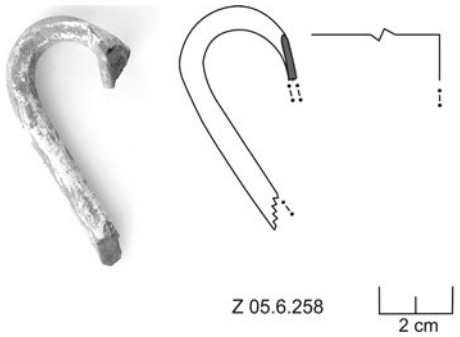


Ch160 arachne.dainst.org/entity/6861888

Inv. Z 92.9.34 □ Q 92.20

Frg. of the lip and one handle. Fine, but soft, powdery brown clay, paint fired reddish-brown, thick cream-coloured slip.

D rim (est.) 12.0, MPDim. 5.8, Th. wall 0.21, Th. handle 0.7



Ch161 arachne.dainst.org/entity/6861889

Inv. Z 05.6.258 □ Q 05.4

Frg. of the lip and one handle. Hard, orange-brown clay, dull black paint, powdery cream-coloured slip.

MPDim. 6.5, Th. wall 0.3, Th. handle 0.7

Ext. black band on the lower part of the handle.

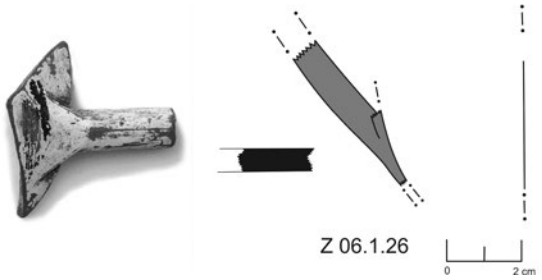
Williams's (1983, 169) Type B2 kantharoi for this same plain handle with a band or lines at the base of the handle join.

Ch162 arachne.dainst.org/entity/6861890

Inv. Z 91.130.100 □ unknown

Frg. of the rim and one handle. Soft, orange-brown clay, white slip.

MPDim. 2.9, Th. handle 1.7



Ch163 arachne.dainst.org/entity/6861891

Inv. Z 06.1.26 Stray find

Frg. of the lower handle and attachment to the lower body. Hard, light brown clay, good black paint and white slip.

MPDim. 4.3, Th. wall 0.21, Th. handle 0.7

Ext. line at the level of the handle attachment.

Even with a widely flaring body it is hard to distinguish one-handled cups from certain kantharoi. Compare Type D cups from Emporio (Boardman 1967, 128 no. 376 fig. 78) with the kantharos (Boardman 1967 162 no. 767 fig. 109).

Nine other handle fragments were not catalogued, of which three still have part of their attachment to their rims.

Ch164 arachne.dainst.org/entity/6861892

Inv. Z 05.1.22 □ Q 05.4+2

Lip frg. from a thin-walled open vessel, perhaps a kantharos. Tapered lip, slightly convex wall. Hard, gritty, orange-brown clay. Paint fired dark to medium brown, good buff slip.

D rim (est.) 12.0, MPDim. 3.1, Th. 0.17

Ext. slipped and painted black (dark red from misfiring).
Int. slipped, black, thin reserved line at the lip.

The very thin wall, and painted rim ext. can be found on black-figure kantharoi that have a wide band below the lip framing a panel between the handles, but these are ›Atticising‹ in style and are unslipped, e.g. Lemos 1991, 175–177. 333 fig. 101 nos. 1625–1634 pls. 212. 213. If **Ch164** is from a kantharos, as the roughly estimated lip diameter suggests, it is very unusual to have the wide black band on the ext. and to be slipped. The alternative is a chalice, like **Ch6**, which may be early in date, perhaps even in the seventh century still.

Ch165 arachne.dainst.org/entity/6861893

Inv. Z 05.1.20 □ Q 05.4+2

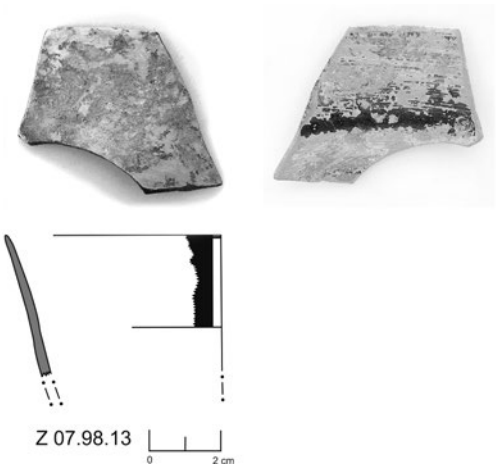
Lip frg. from a large cup (?). Shiny, black paint, thick white slip.

MPDim. 16.0, Th. 0.24

Int. slipped, black, thin reserved line at the lip, broad black band, reserved line.

This and the following kantharos fragments with black bands in the int. and no floral ornaments can all be classified as Type B2 kantharoi according to Williams's (1983, 169) divisions. At Aegina, he dates this type to the second quarter of the sixth century.

575–550 B.C.



Ch166 arachne.dainst.org/entity/6861894

Inv. Z 07.98.13 □ Q 07.15

Lip frg. from a large cup or kantharos. Shiny, black paint has mostly flaked away, good buff slip.

D rim (est.) 12.0, MPDim. 5.9, Th. 0.2

Int. slipped, black except for a wide reserved (slip) band.

Found with the chalice, **Ch6**, and both may be early, perhaps going back to the late seventh century or a bit later.

Ch167 arachne.dainst.org/entity/6861895

Inv. Z 05.1.19 □ Q 05.4+2

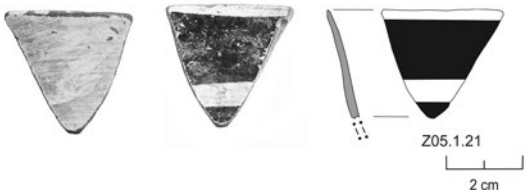
Lip frg. Both thin dull black and thick shiny black paint on the int.

D rim (est.) 11.5, MPDim. 3.9, Th. 0.26

Int. slipped, black, reserved (slip) line at the lip, black band (upper half is grey-black thin paint), reserved (slip) line.

Type B2 kantharos.

575–550 B.C.



Ch168 arachne.dainst.org/entity/6861896

Inv. Z 05.1.21 □ Q 05.4+2

Lip frg. Paint has fired black to dark brown, thick cream-coloured slip.

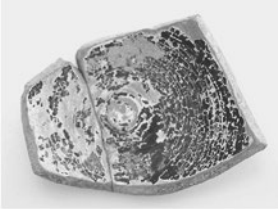
D rim (est.) 14.0, Th. 0.2

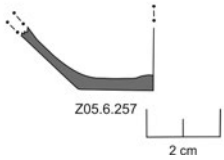
Int. reserved line at the lip, band, reserved line, band.

Type B2 kantharos.

575–550 B.C.

Nine other lip or body fragments are preserved from similar cups, having a reserved (slipped) line in the otherwise black interiors. All have plain white exteriors.





Ch169 arachne.dainst.org/entity/6861897

Inv. Z 05.6.257 □ Q 05.4

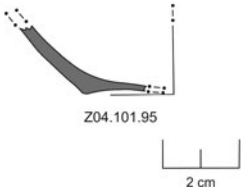
Lower body and flat base frg. Hard, gritty pinkish-brown clay. Shiny, black paint but cracked and flaked on the int., thick cream-coloured slip, gathered in a thicker rough coating on the base, but flaked in large areas elsewhere.

D base 3.9, MPDim. 6.45, Th. wall 0.3

Ext. a full letter and parts of two others have been painted on the base in thin, light brown paint. ΔA[. The first seems quite clearly to be delta; the second is very poorly preserved, but may be an alpha. The third letter has only a trace preserved. **Int.** slipped, black.

The inscription is probably a commercial mark or owner's mark from its placement under the base. For such marks on Chian vessels from Naucratis, see Johnston 1979, 173. 236 f.; Johnston 2015, 7. 14 f. 22, although by far most dipinti on Chian vases are dedications, placed on the body, not under the foot of vases[378]. If the reading as ΔA[is correct, the owner could be Damonidas, who dedicated many kantharoi at the Aphaia sanctuary on Aegina (Williams 1983, 184) and possibly marked one vessel at Naucratis (Johnston 1979, 236 ›Damon‹); however, what few traces remain of the third letter do not seem to suit the letter ›mu‹. For another dipinto on a Chian vase at Miletus, see **Ch70**.

378 For graffiti incised on the foot of Chian vases, see Johnston 2015, 20 f.



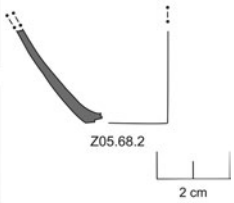
Ch170 arachne.dainst.org/entity/6861898

Inv. Z 04.101.95 □ Q 04.6

Lower body and flat base frg. Thin paint on the int. has fired dark to medium brown.

D base (est.) 4.5, Th. wall 0.25

Int. slipped, black.



Ch171 arachne.dainst.org/entity/6861899

Inv. Z 05.68.2 □ Q 05.12

Three frgs. of the body and flat base (3 joining pieces for one frg.).

Dull grey-black paint, thick white slip which has turned a pinkish colour.

D base 4.3, MPDim. a) 5.5, b) 3.5, c) 2.3, Th. wall 0.23

Ext. slipped, reserved (?) under the base. **Int.** slipped, one narrow reserved line, otherwise black.

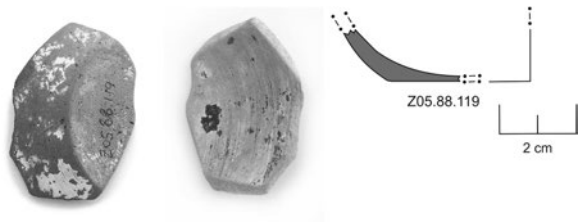
Ch172 arachne.dainst.org/entity/6861900

Inv. Z 90.68.6 □ Q 90.40

Lower body and flat base frg. Paint has fired shiny dark red; slip is thick, pinkish-buff.

D base (est.) 5.2, Th. wall 3.1

Int. slipped (?), black.



Ch173 arachne.dainst.org/entity/6861901

Inv. Z 05.88.119 □ Q 05.2

Lower body and flat base frg. Light brown clay with a little mica and small white inclusions. Surfaces are worn and flaked. Black paint and cream-coloured slip.

D base (est.) 5.0, Th. wall 0.32.

Int. slipped, a few remnants of black overcoat.

Eight other base fragments of similar shape and decoration were not catalogued.

Lids

Ch174 arachne.dainst.org/entity/6861902

Inv. Z 03.34.88 □ unknown

Body frg. from a large lid. Fine orange-brown clay, glaze fired orange, thick white slip on the ext., thinner on the int.

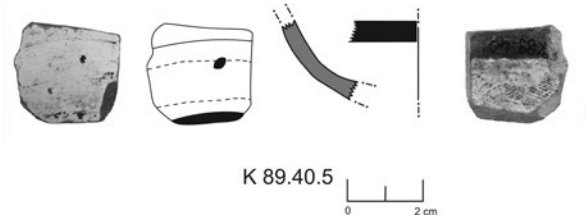
MPDim. 2.7, Th. 0.4

Ext. slipped, part of a dot rosette filling ornament, two thin lines, thin curving line from unintelligible decoration. **Int.** slipped.

The filling ornament suggests the Mature Animal Style for this small fragment For lids in this style, see Lemos 1991, 271 nos. 688–694 pl. 91, although it is not clear what shape they covered. The Wild Goat style is also possible, as Bergeron thinks for a sherd with a goat in Cambridge from Naucratis[379].

610–575 B.C.

Small Open Vase



Ch175 arachne.dainst.org/entity/6861903

Inv. K 89.40.5 □ Q 89.02

Convex body frg. from a cup (?). Small rounded body with thick wall. Fine hard clay, fired grey-brown, probably burnt in a secondary fire. Black paint has flaked away on the ext., thick white slip.

MPDim. 3.1, Th. 0.4

Ext. slipped, line, traces of black paint from a second line (?).
Int. thin slip.

Cups often have a thickened wall just above the base which at times is bevelled, though not here. See, for example, Boardman's Group B cups, Boardman 1967, 123 fig. 76, but for the convex body, see Boardman 1967, 123 f. Groups C and D figs. 77. 78.

379 Bergeron, pers. comm.; Lemos 1991, 271 no. 688, Cambridge, Museum of Classical Archaeology NA 102, pl. 91.

Sphinx and Lion Style

Vases of this style are distinctive for their unusual range of shapes which excludes the chalice, but includes large bowls on tall stems with lids, dinoi, oinochoai, kantharoi, plates, dishes and some unique shapes like ring vases and a bell-shaped container with basket handle[380]. While the shapes are innovative, the painted style is not, being mostly repetitive rows of lions (r.), sphinxes or sometimes sirens (l.), occasionally water birds, with an isolated human or two[381]. There is little development in the figure style, suggesting that it only lasted a short time, perhaps a couple decades at most in the early part of the sixth century, although other black-figure types (Poultry and Komast Groups) apparently developed out of it. Only a kantharos and five lid fragments are preserved at Miletus. The kantharos is quite rare for the Sphinx and Lion style. All the lids must have been covering bowls originally. The term ›skyphos‹ or indeed ›skyphos-krater‹ for large bowls sitting on tall raised stems, and covered with tall domed lids, is hardly appropriate. Kraters are for mixing wine and water as their name implies, and normally are not covered with such lids. Skyphoi are drinking cups with two horizontal handles, usually with an offset rim, though not always. These large Sphinx and Lion style bowls may have small, unobtrusive handles, but they were not an appropriate size for lifting the bowl easily and drinking from it[382]. The paint regularly fires a dark red-orange colour.

Kantharos

Ch176 arachne.dainst.org/entity/6861904

Inv. K 93.504.1 □ Q 92.05

Kantharos (?) frg.

MPDim. 5.1, Th. 0.35

Ext. pair of back feet of a feline (l.), single back foot of a feline (r.) touching the first feline's foot, rosette fillers with some added red, row of dots between thin lines. **Int.** slipped, black, pair of white lines.

Most black-figure chalices decorated with animals have birds on them (Poultry Group, Lemos 1991, 173–175. 331 f. nos. 1592–1614 pls. 204–209)[383], but a sphinx, a dolphin and bulls on three occasions are known, see Lemos 1991, nos. 1609 (sphinx), 1597 (dolphin) pl. 204, and 1592. 1604. 1610 (bulls; for this last bull, see Kocybala 1978, 343 fig. 48 rather than a boar [?] as Lemos. Kocybala [1978 343 figs. 47. 48] described both nos. 1609 and 1610 as being cups). Other black-figure bulls, antithetical dolphins, geese, sphinxes as well as a cock and a lion are found on black-figure kantharoi, see Lemos 1991, no. 1635 pl. 214; Ili'na 2005, 152 pls. 28. 29 fig. 129 (geese and dolphins), fig. 130 (bull), fig. 131 (goose), fig. 132 (goose, cock); BM 1924,1201.208 and BM 1886,0401.1297, Bergeron 2014 BM ORC (lion and sphinxes in the Sphinx and Lion style). Note also a sphinx on a possible kantharos (BM 1965,0930.305) and a black-figure bull on a vase identified as a bowl (BM 1886,0401.1070, Bergeron 2014 BM ORC). Back-to-back felines can be found occasionally in the Sphinx and Lion style, e.g. Il'ina 2005, 104 no. 143 pl. 31.

The use of a row of squares or large dots between thin lines is common as a base for animal friezes in the Sphinx and Lion style, normally dividing two different figured bands (e.g. Lemos 1991, no. 1311 pl. 170, no. 1347 pl. 174, no. 1419 pls. 182. 183, nos. 1430. 1434 pl. 185). It was likely used this way here and a second figured band below has now been lost.

Based on the incised lines on the felines' legs and the filling ornaments, this fragment should belong in Lemos's Group D or E of the Sphinx and Lion style, and date to the 570s or 560s B.C., see Lemos 1991, 148. 187.

Before Phase 5 (1–2?) at Kalabaktepe.

580–560 B.C.

380 Lemos 1991, 133–154; Boardman 1967, 166.
381 For example, Paris, Louvre AM1363(14) and BM 1888,0601.763 (kernoi).
382 For the one well-preserved large stemmed bowl with lid, see Lemos 1991, 135 no. 1272 fig. 74 pl. 164.
383 Lemos 1991 no. 1592 is BM 1924,1201.340; Lemos no. 1593 is BM 1888,0601.549; Lemos no. 1594 is BM 1886,0401.1563; Lemos no. 1595 is Oxford AN 1896-1908-G.115.15; Lemos no. 1596 is Oxford AN 1912.32a(12); Lemos no. 1597 is Oxford AN 1896-1908-G.115.12; Lemos no. 1598 is Oxford AN 1896-1908-G.115.13; Lemos no. 1599 is Oxford AN 1912.32a(9).

Lids

Ch177 arachne.dainst.org/entity/6861905

Inv. Z 06.66.47 □ Q 06.5

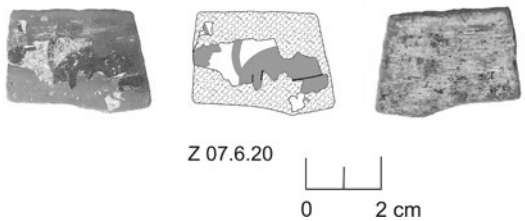
Janus-headed knob from a lid, acting as a handle with a hole through the top of the head (presumably to release steam/gas during firing). The surface is worn and flaked, especially on the upper part (top of the head). Good quality, thick white slip, paint fired dark brown to red where it is applied thinly.

PHt. 5.7, PW. 5.5, Th. (at the ears) 2.6

Ext. slipped, some details of the face (eyes) are preserved. The ›women‹ share a common veil, and each wears a necklace (row of dots) and perhaps earrings. Locks of hair are shown along the edges of the common veil. A row of large dots encircles the knob where it attaches to the lid, or lip of a bowl.

A large bowl from Naucratis also has a couple of these heads placed along its flat lip (Lemos 1991, no. 252 [BM 1888,0601.456] pl. 24), but the rounded carination below the heads on **Ch177** indicates that this is the knob of a lid[384]. The facial features are well worn, suggesting that the mould was well used, perhaps in need of replacement. The same can be seen for other heads in the series, noticeably where the white slip is still well preserved, but the facial features are smooth and worn-looking (e.g. Schaus 1985, 85 no. 537 pl. 31). Boardman (1968, 194) gave a list of 15 examples of such plastic heads decorating Chian vases. Lemos (1991, 317 f. nos. 1377–1398[385] pls. 177–179) increased the number to 22 for Sphinx and Lion style vases alone, with the Aphrodite bowl from Naucratis considered separately in the Wild Goat style (Lemos 1991, no. 252 pls. 24–26). Another, from Berezan, can be added (Ili'na 2005, 108 f. no. 163 fig.), and the one from Olbia has recently been associated with the Group of the Aphrodite bowl rather than the Sphinx and Lion Style (Buyskich 2013, 157 f. no. 10:6 pl. 152; Lemos 1991, 318 no. 1397 pl. 179). The example in Cambridge from Naucratis (Lemos 1991, no. 1388 pl. 178) has a narrower band of hair (or veil?) between the two faces, while the one in Cyrene (Lemos 1991, 317 no. 1393; Schaus 1985, 85 no. 537 pl. 31) has one wider than **Ch177**. The dotted necklace is common to most of these heads. None of the illustrated pieces has the same step or carination at the base of the double head as here. Most examples, where they are connected to painted friezes, belong to the Sphinx and Lion style, except for the Aphrodite bowl (Lemos 1991, no. 252 pls. 25. 26), and also perhaps the one from Olbia (Buyskich 2013, 157 no. 10:6 pl. 152), although these two are not closely similar. The Janus-head knob seems to have been a special feature of the potter(s) in the Sphinx and Lion style workshop.

600–575 B.C.



Ch178 arachne.dainst.org/entity/6861906

Inv. Z 07.6.20 (now inked with Z 07.5.20) □ Q 07.2

Wall frg. from a large lid (the int. is slipped only). Fine, light brown clay with a few sandy inclusions. Paint fired medium reddish-brown; slip is thick, buff or cream-coloured, flaked in large parts of the exterior.

MPDim. 4.3, Th. 0.4–0.3

Ext. slipped, part of the face of a sphinx (r.) with chin, lips, nose and edge of the eye, then the body and tail of a second sphinx (r.). Incision for a line along the belly and two vertical lines on the flank of the second sphinx. **Int.** slipped, no trace of paint.

Faces of sphinxes in the Sphinx and Lion style commonly only have incised eyes, eyebrows and ears, but not mouths, so the sphinx here is true to form, but the face is placed very close to the back of the sphinx in front, suggesting that they may be walking rather than portrayed in the normal sitting position. Rows of sphinxes more commonly face left. For both a walking and a sitting sphinx, compare a lid fragment from Naucratis, Lemos 1991, no. 1332 (BM 1888,0601.547.a) pl. 173.

It is possible that **Ch178** comes from the same lid as both **Ch179** and **Ch180** since vases in this style commonly have several animal friezes. Compare a lid from Histria having a band with a sphinx above and a bull and lion below, Lemos 1991, no. 1367 pl. 175. If so, then all three can be assigned to Lemos's Group A which comprises the most elaborate pieces of the Sphinx and Lion style, see Lemos 1991, 146 f., and comments about the style,

384 Called vessel fittings by Bergeron (2014, 21).

385 Lemos 1991 no. 1379 is BM 1886,0401.1218; Lemos no. 1380 is BM 1886,0401.1300; Lemos no. 1381 is BM 1888,0601.497; Lemos no. 1382 is BM 1886,0401.1399; Lemos no. 1383 is BM 1886,0401.1429; Lemos no. 1384 is BM 1888,0601.152.b; Lemos no. 1385 is Oxford AN 1896-1908-G.119.50; Lemos no. 1386 is Oxford AN 1886.469; Lemos no. 1387 is Oxford AN 1886.469.

pp. 153 f. The Sphinx and Lion style started by ca. 600 B.C. since one early fragment was found in the siege mound at Smyrna (Lemos 1991, 186). Otherwise, Lemos (1991, 187) dates Groups A and B to the 590s and 580s with little stylistic development to justify a longer range of production.

600–580 B.C.

Ch179 arachne.dainst.org/entity/6861907

Inv. Z 94.7.66 Stray find

Wall frg. with the turn to the lip. Hard, orange-brown clay, paint has fired reddish-brown, thick white slip.

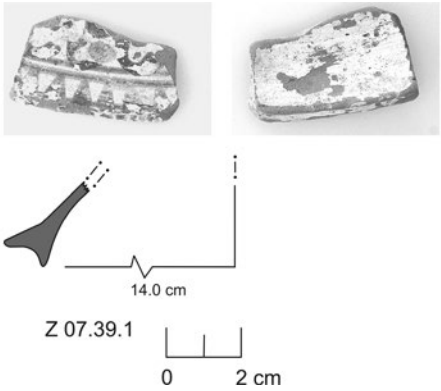
MPDim. 5.2, Th. 0.43

Ext. slipped, traces of the upper animal frieze, pair of lines, lion walking l. with one foreleg lifted high, incised rosette fillers, base line. **Int.** slipped.

The lion has the typical looped ›collar‹ for the bottom edge of its mane. It is unusual in being shown walking rather than sitting, but in this case, with its raised front paw, it is probably attacking a bull (compare Lemos 1991, no. 1420 [Oxford AN 1888.185] pl. 184, and note her no. 1405 pl. 180 with a lion and panther facing in opposite directions in the same frieze). If so, it was likely part of a composition with two lions attacking a bull, suggesting that **Ch180**, also with a walking feline rather than the more common sitting ones, and facing in the opposite direction, may come from the same lid. Very likely the missing bull faced right, as was normal in the style, see Lemos 1991, 141 nos. 1344 (Oxford AN 1896-1908-G.120.12). 1345 (Oxford AN 1896-1908-G.120.13). 1367 pls. 174. 175, and see now a lid fragment in the Sphinx and Lion style from Olbia with a procession of bulls to right, Buyskich 2013, 164 no. 10:59 pl. 159.

Perhaps from the same lid as **Ch178**, and **Ch180**.

600–580 B.C.



Ch180 arachne.dainst.org/entity/6861908

Inv. Z 07.39.1 □ Q 07.2

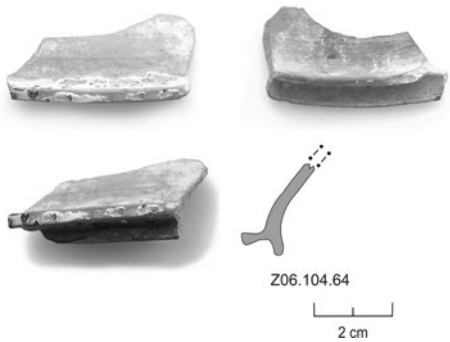
Overhanging lip, rim and wall frg. Hard, orange-brown clay, the paint has fired reddish-brown, thick white slip.

D rim (est.) 28.0, MPDim. 4.3, Th. wall 0.3

Ext. slipped, row of short rays along the rim, two thin lines, two back legs of a lion (?) walking (r.), filling ornament. **Int.** slipped.

Perhaps from the same lid as **Ch178** and **Ch179**.

600–580 B.C.



Ch181 arachne.dainst.org/entity/6861909

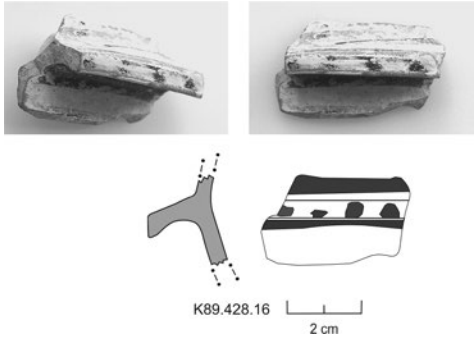
Inv. Z 06.104.64 □ Q 06.7

Rim and body frg. from a domed lid. Fine, hard brown clay. Paint fired orange-red. The thick white slip has flaked badly.

D rim (est.) 28.0, D inside rim (est.) 26.5, Th. 2.5.

Ext. slipped, line at the junction of rim and body, squares (?) on the outside rim face. **Int.** thinly slipped.

The orange-red colour of the paint is close to many examples of the Sphinx-and-Lion style. Although the estimated diameter for this lid is the same as **Ch180**, the profile is different, meaning that at least two of these large lids (probably from stemmed bowls) were dedicated in the Aphrodite sanctuary, and another one (**Ch182**) was left on Kalabaktepe.



Ch182 arachne.dainst.org/entity/6861910

Inv. K 89.428.16 □ Q 89.08

Rim and wall frg. from a domed lid with downward sloping rim. Orange-brown clay, dark brown paint, white slip.

D rim (est.) 28.0, D inside rim 24.5, Th. 0.4

Ext. slipped, band at the join of body and rim, line at the edge of the rim, row of dots on the rim face, band below the rim and the inside rim. **Int.** reserved.

The profile indicates a domed lid to be set over a thick-walled bowl.

Not associated with any Phase at Kalabaktepe

Closed Vases

Small Closed Vases

Ch183 arachne.dainst.org/entity/6861911

Inv. Z 05.6.249 □ Q 05.4

Body frg. from a thin-walled vessel. Fine, hard orange-brown clay, shiny black paint, very good thick white slip.

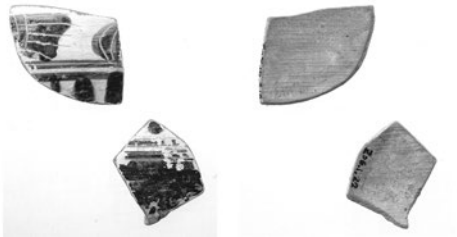
MPDim. 2.5, Th. 0.21

Ext. slipped, part of an animal (water bird? to left) with three incised lines.

The figure may be the neck and upper body of a water bird with its wing folded rather than raised, compare a small hydria from Lithi, Chios, Lemos 1991, no. 1638 pl. 216 (colour photo in Zacharou-Loutrari et al. 1989, 37), and a two-handled pot from Olbia, no. 1647 pl. 217; another well-preserved two-handled pot from Olbia with similar birds though probably not the same hand was published recently, see Buyskich 2013, 165 f. no. 10:67 pl. 160, along with more than a dozen other fragments, nos. 10:68–92 pls. 161. 162. The incised lines here are spread apart like the bird on one of the pot fragments from Olbia (Buyskich 2013, no. 10:86 pl. 162), and on a chalice from Rhodes (Lemos 1991, no. 1614 pl. 209) rather than in pairs as seen on the Lithi hydria or the Olbia pot (Buyskich 2013, no. 10:67 pl. 160).

The shape is a closed one. A two-handled pot is perhaps the most common small shape lacking paint on the interior (of three identified at Cyrene, two were slipped only, and one was reserved, see Schaus 1985, 79 nos. 476–478 fig. 9 and pl. 28). For a jar (two-handled pot) from Naucratis, see Bergeron 2014, 20 fig. 28, BM 1924,1201.179–181. A small hydria with narrow neck may be another possibility, but since the hydria shape is so rare, it does not seem likely (but see **Ch184**). Another possibility is a narrow-necked jug. In any case, Chian decorated closed vessels were not commonly exported. For several other examples of closed vases from Cyrene, see Schaus 1985, 78 nos. 470–472 fig. 9 pl. 28. Small plain jugs were quite numerous at Berezan, see Ili'na 2005, 67 f. nos. 101. 102 (colour), pp. 121–124 nos. 229–244 figs. on pp. 171–173. A date after the mid-sixth century would fit with other late Chian black-figure vases (see Lemos 1991, 177 f. 190).

Not from the same vase as **Ch184** since the clay of that is pinker and harder, and the slip not as bright white.



Ch184 arachne.dainst.org/entity/6861912

Inv. Z 05.19.418 and Z 06.1.22 □ Q 05.4 and Stray find

Two body frgs. from a thin-walled vessel, probably a hydria or a two-handled pot.

Fine, hard dark pinkish-orange clay; shiny black paint, medium brown where thin; good thick white slip.

MPDim. a) 3.65, b) 2.7, Th. 0.17

Ext. slipped, a) tail of a bird (l.) and filling ornament (?), two lines, row of large tongues (?); b) part of a band of ornament (tongues), two thin lines, black zone.

For the bird, filling ornament and row of coarse tongues on closed or semi-closed vases, compare Lemos 1991, no. 1638 pl. 216 (small hydria from Chios), no. 1647 pl. 217 (two-handled pot from Olbia, and other examples from Olbia, Buyskich 2013, nos. 10:66–92 pls. 160–162). If the object behind the bird's tail is a filling ornament, it is unusually sloppy, having incomplete incised circles.

On two-handled pots, birds fill the entire panel between handles on the belly with filling ornaments squeezed around them, while on the hydria from Chios, the birds are smaller in a shoulder frieze which goes around the vase, with a band of bold tongues below in the handle zone (Lemos 1991, no. 1638 pls. 215. 216). One of the fragments from Olbia is similar and so may also be from a hydria rather than a two-handled pot, see Buyskich 2013, no. 10:79 pl. 161.

Ch185 arachne.dainst.org/entity/6861913

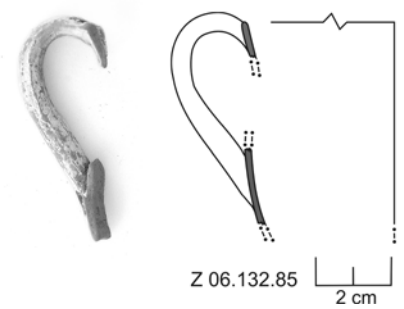
Inv. Z 05.139.29 □ Q 05.17

Lip, neck, shoulder of a small pot (jar?). Plain outflaring lip, narrow neck, convex shoulder. Medium orange-brown clay, thick white slip.

D mouth. 4.0, PHt. 3.1, Th. wall.0.25–0.35

Ext. slipped, line at the lip. **Int.** slipped as far as the narrowing of the neck.

The interior has finger grooves from the potter. For jars from Naucratis, see Bergeron 2014, 20 fig. 28, and BM 1888,0601.166; Cambridge, Fitzwilliam Museum, GR.259.1899; Cambridge, Museum of Classical Archaeology, NA115.



Ch186 arachne.dainst.org/entity/6861914

Inv. Z 06.132.85 □ Q 06.8

Frg. of the rim, one handle and attachment at the lower body. Surface is worn. Powdery light orange-brown clay, black paint, powdery white slip.

Ht. handle 4.8, Th. handle 0.55, MPDim. 5.6, Th. wall 0.23

Ext. slipped, line where the handle joins the rim and another where the handle joins the body. **Int.** slipped at the rim, but reserved on the lower body.

Likely from a small narrow-necked jug similar to ones found at Berezan, see Ili'na 2005, 67 f. nos. 101. 102 (colour), pp. 121–124 nos. 229–244 figs. on pp. 171–173.

Ch187 arachne.dainst.org/entity/6861915

Inv. Z 06.127.74 □ Q 06.23

Convex body frg. from a small closed vessel. The exterior surface is very worn.

D belly (est.) ca. 5.0, MPDim. 4.0, Th. 0.16

Ext. slipped, one line.

Miscellaneous

These last few fragments belong to small closed vessels whose fabric may pass as Chian, especially the clay and slip. One suits an aryballos (**Ch189**), but since this shape is not otherwise found in Chian, it may instead come from an attachment to a ring vase (kernos), as **Ch188** seems to be. The other two may be from small two-handled pots.

Ch188 arachne.dainst.org/entity/6861916

Inv. K 90.98.1 □ Q 90.06

Ring vase spout (?) frg. Part of the narrow neck and body. Hard, light brown clay, paint fired dark to medium brown, cracked and flaked, thick cream-coloured slip.

MPDim. 2.2, Th. 0.3

Ext. slipped, paint on the shoulder (not the neck).

The spout suggests a ring vase (kernos), of which about 31 Chian examples were found at Naucratis. See Bergeron 2014, 20 for the shape, and her p. 8 figs. 2 and 4 where 21 examples in the Wild Goat style and 10 examples in the Mature Animal style are noted; Lemos 1991, 22. 138

nos. 355–364. 1440[386] pls. 52. 53. 191. Compare also Boardman 1967, 172 no. 874 fig. 118 for a simple East Greek one. They are not found elsewhere, and so here may provide a link with trade from Chios to Naucratis.

Phase 8 at Kalabaktepe.

Ch189 arachne.dainst.org/entity/6861917

Inv. Z 05.52.21 □ Q 05.8

Body frg. (2 joining pieces). Round body with thick wall. Soft orange clay with dark and light inclusions and a little mica. The surface is worn and badly flaked. Paint fired red (perhaps deliberately red), thick cream-coloured slip.

MPDim. 8.1, Th. 0.8

Ext. slipped, band, line, patch of paint on the mid body from figured (?) decoration.

The clay is not normal for Chian, and would be poor for chalices, but it is within the range of Chian, especially for thick-walled vessels. The shape is difficult to judge, but a squat lekythos is possible. Compare Boardman 1967, 144 no. 590 fig. 92.

Ch190 arachne.dainst.org/entity/6861918

Inv. Z 05.6.259 □ Q 05.4

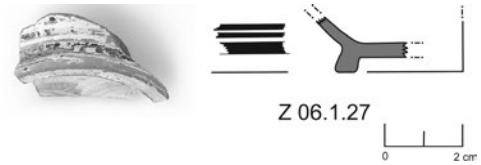
Lower body and base frg. Low ring base with flat resting surface.

Hard, pinkish-brown clay with small inclusions. Paint fired black to medium brown where thin. Thick white slip.

D base (est.) 5.5, MPDim. 3.7, Th. base 0.35, Th. 0.25

Ext. slipped, tips of vertical strokes(?), two thin lines, black on the join of body to base and the outside of the base.

Both this and **Ch191** may be from two-handled pots with a band of tongues around the lower wall, as Lemos 1991, nos. 1641. 1647 pl. 217, and see the decorated body fragments, **Ch183**, and **Ch184**, that may also be from this shape.



Ch191 arachne.dainst.org/entity/6861919

Inv. Z 06.1.27 Stray find

Lower body and base frg. Low ring base with flat resting surface. Hard, gritty pinkish-brown clay; black paint has cracked and flaked, thick white slip.

D base (est.) 6.0, MPDim. 3.9, Th. base 0.45, Th. wall 0.35

Ext. slipped, two thin lines on the lower wall, line at the junction of body and base.

386 Lemos 1991 no. 355 is BM 1888,0601.152.a; Lemos nos. 356–358. 361. 362 (same vase) are BM 1888,0601.154.a–d, Oxford AN 1925.608e(2); Lemos no. 359 is BM 1888,0601.155; Lemos no. 360 is BM 1888,0601.152.b; Lemos no. 363 is UCL 756; Lemos no. 364 is Boston MFA 88.1040; Lemos no. 1440 is BM 1888,0601.763. Others not listed in Lemos 1991: BM 1965,0930.473; BM 1965,0930.293 + 1924,1201.519 (same vase); BM 1924,1201.198; BM 1924,1201.197; BM 1888,0601.153; BM 1924,1201.199; BM 1924,1201.23 (Lemos no. 291 is incorrectly labelled as a dinos); BM 1888,0601.478.h + 1924,1201.22 (same vase); BM 1924,1201.25; BM 1924,1201.24; BM 1888,0601.763; BM 1886,0401.1399; Boston MFA 88.926; Paris, Louvre AM1363(14); Cambridge, Museum of Classical Archaeology NA109; Cambridge, Museum of Classical Archaeology NA99; UCL 750.

Abbreviations

The following abbreviations are used in the catalogues and text:

B.C. before Christ
BM ORC British Museum Naukratis Project Online Research Catalogue
BSA British School at Athens
cm centimetre
D diameter
est. estimated
ext. exterior
f. following
fig., figs. figure, figures
frg., frgs. fragment, fragments
Ht. height
int. interior
Inv. inventory number
L length
l. left
m metre
mm millimetre
MPDim. maximum preserved dimension
MTh. maximum thickness
n note
no., nos. number, numbers
□ Q quadrant
pl., pls. plate, plates
p., pp. page, pages
P preserved
PHt. preserved height
PL preserved length
r. right
reg. no. registration number
Th. thickness
W width

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Drawings of **L123**, **L202**, **L361**, **L374** and **Ch24**, **Ch56** were by Holger Grönwald.

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The distribution plans, figs. 3–5, 11, were produced by Ashley Paling.

The base plan of the Zeytintepe excavation area, seen in figs. 2–5, 11, was drawn by Irene Blum and provided by the Miletus excavation project courtesy of V. von Graeve.

Plates

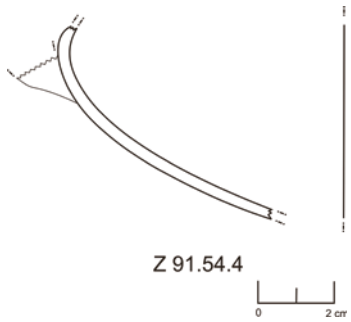
1 Cat. L6 exterior, scale 1 : 2

2 Cat. L6 interior, scale 1 : 2

3 Cat. L107 exterior, scale 1 : 2

4 Cat. L107 interior, scale 1 : 2

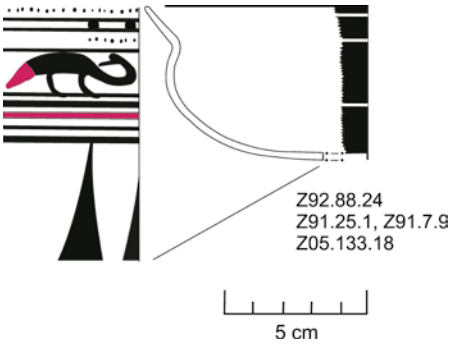
1 Cat. L8 exterior, scale 1 : 2



2 Cat. L8 profile, scale 1 : 2

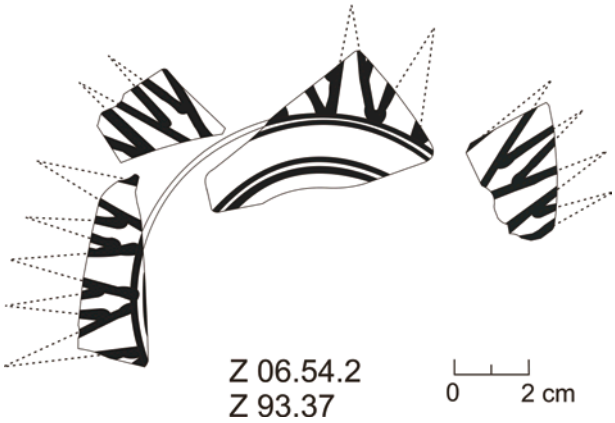
3 Cat. L8 interior, scale 1 : 2

4 Cat. L12 exterior, scale 1 : 2



5 Cat. L12 profile, scale 1 : 2

6 Cat. L12 interior, scale 1 : 2



1 Cat. L46 exterior, scale 1 : 2

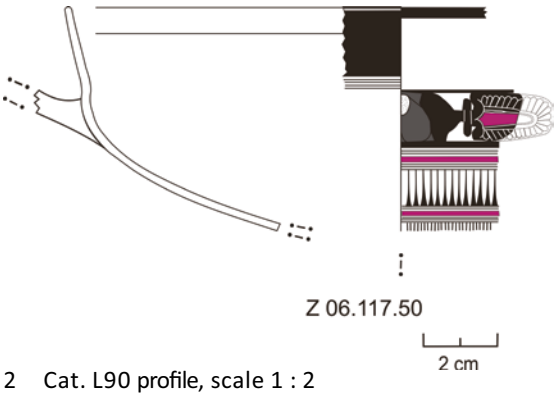
2 Cat. L46 drawing, scale 1 : 2

3 Cat. L46 interior, scale 1 : 2

4 Cat. L73 exterior, scale 1 : 2

5 Cat. L73 interior, scale 1 : 2

1 Cat. L90 exterior, scale 1 : 2



2 Cat. L90 profile, scale 1 : 2

3 Cat. L90 interior, scale 1 : 2

1 Cat. L106 detail of the inscription scale 3 : 2

2 Cat. L138 exterior, scale 1 : 2

3 Cat. L138 interior, scale 1 : 2

4 Cat. L150 exterior, scale 1 : 2

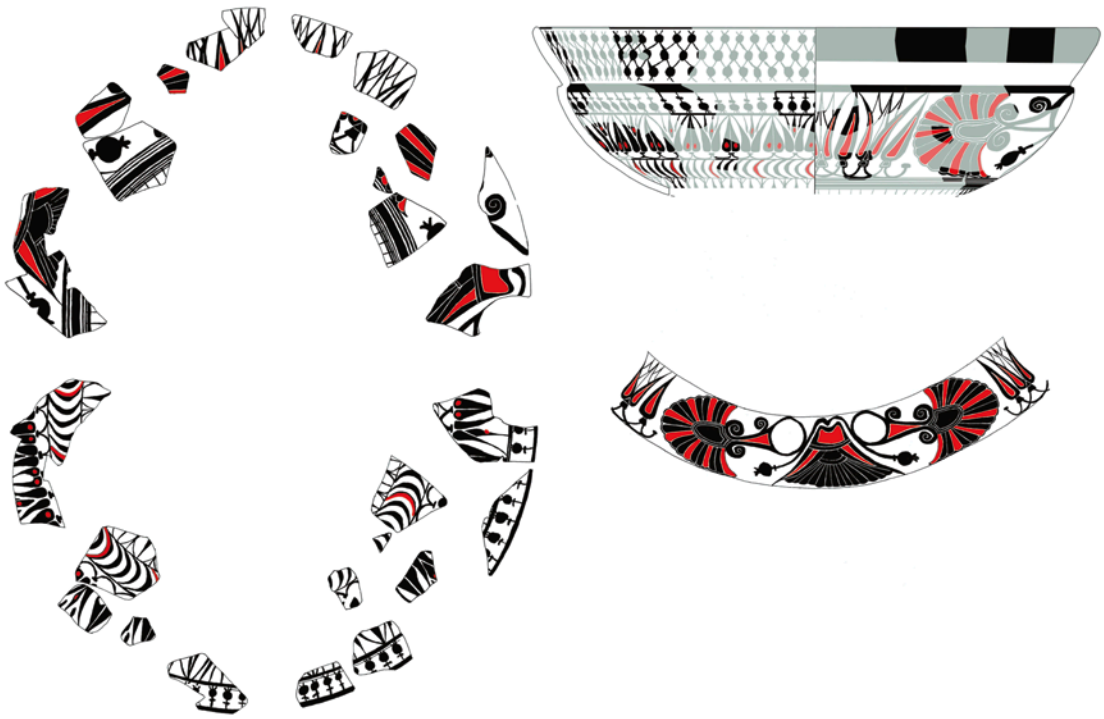
5 Cat. L150 interior, scale 1 : 2

1 Cat. 123 drawing, scale 1 : 2

1 Cat. L123 exterior, scale 1 : 2

2 Cat. L123 detail of the inscription

3 Cat. L123 interior, scale 1 : 2



1 Cat. L152 drawing, scale 1 : 4

2 Cat. L152 exterior, scale 1 : 4

3 Cat. L152 interior, scale 1 : 4

1 Cat. L166 exterior, scale 1 : 1

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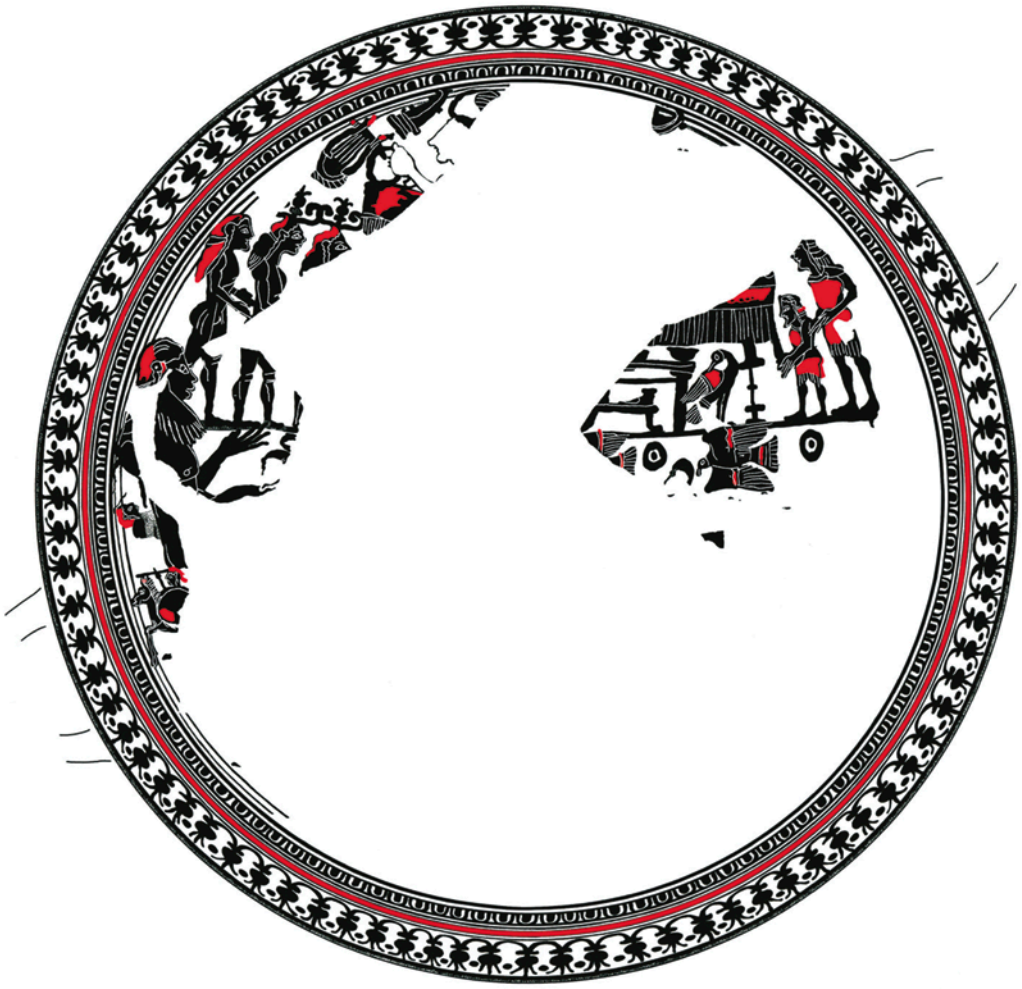
3 Cat. L166 drawing, scale 1 : 1



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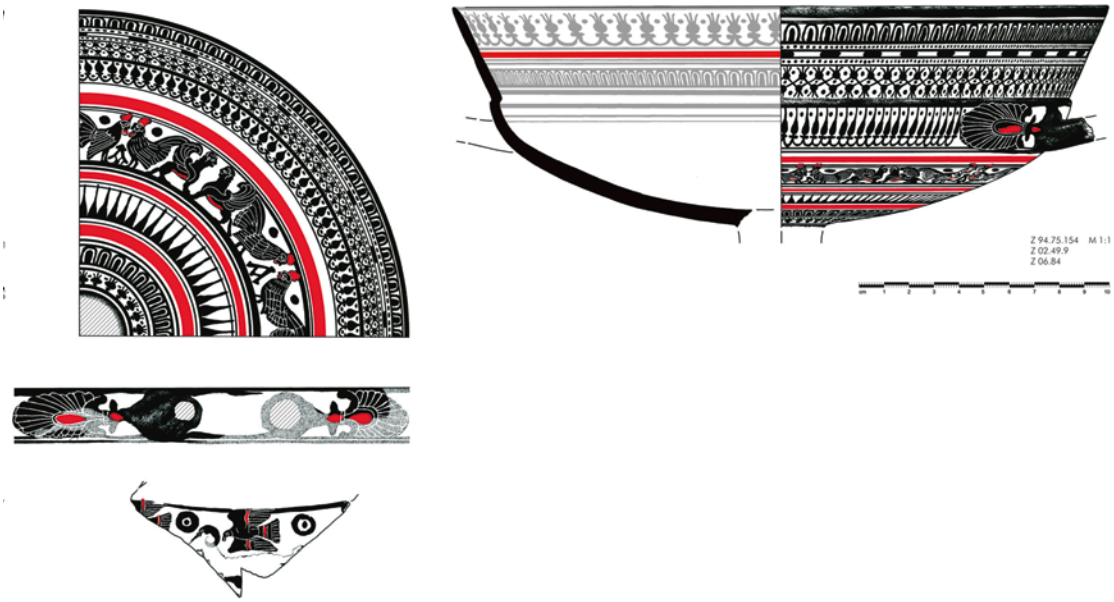


2 Cat. L202 drawing exterior, scale 1 : 3. – Top: body, overview; middle: detail, handle palmettes; bottom: frg. with ram

1 Cat. L202 interior, scale 1 : 2

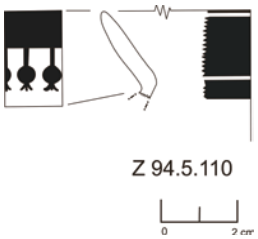
2 Cat. L202 exterior, scale 1 : 3

1 Cat. L204 interior, scale 1 : 2

2 Cat. L204 exterior, scale 1 : 2

3 Cat. L223 exterior, scale 1 : 2

4 Cat. L223 interior, scale 1 : 2



1 Cat. L276 profile, scale 1 : 2

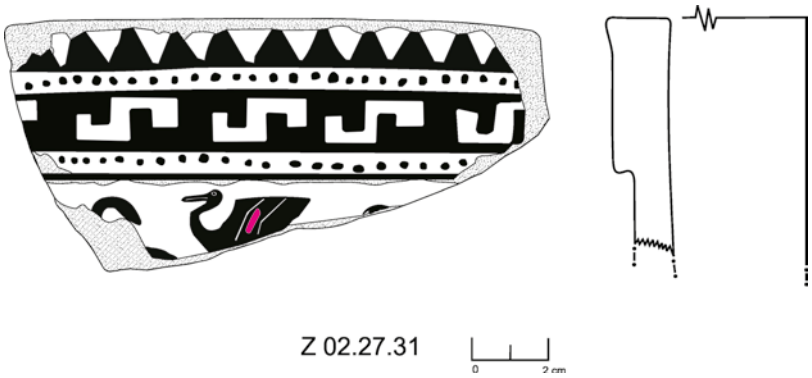
2 Cat. L276 exterior, scale 1 : 2

3 Cat. L276 interior, scale 1 : 2

4 Cat. L302 exterior, scale 1 : 3

5 Cat. L305 exterior, scale 1 : 2

1 Cat. L295a-g exterior, scale 1 : 4



2 Cat. L295a drawing, scale 1 : 2

3 Cat. L295a exterior, scale 1 : 2

1 Cat. L295c, scale 1 : 2

2 Cat. L295d, scale 1 : 2

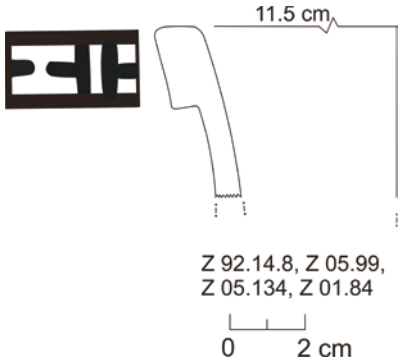
3 Cat. L295e, scale 1 : 2

4 Cat. L295f exterior, scale 1 : 2

5 Cat. L295b, exterior, scale 1 : 2

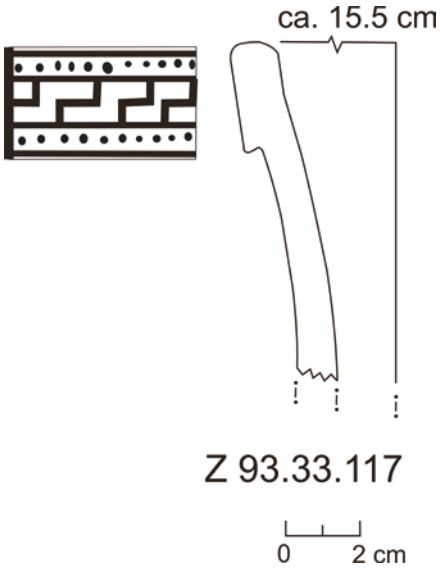
6 Cat. L295g from different angles, scale 1 : 2

7 Cat. L306 exterior, scale 1 : 2



1 Cat. L315 profile, scale 1 : 2

2 Cat. L315 exterior, scale 1 : 2

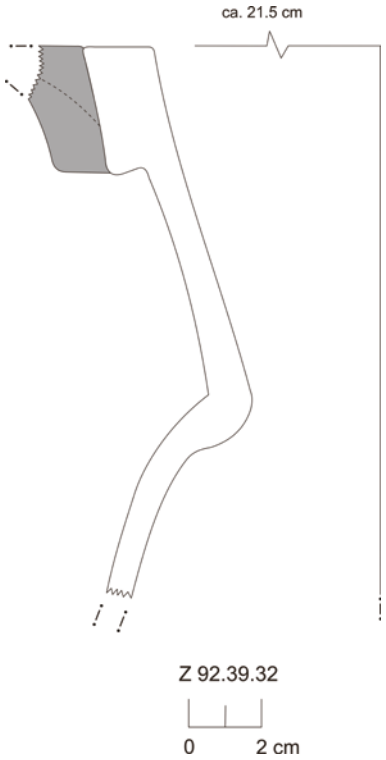


3 Cat. L318 profile, scale 1 : 2

4 Cat. L318 exterior, scale 1 : 2

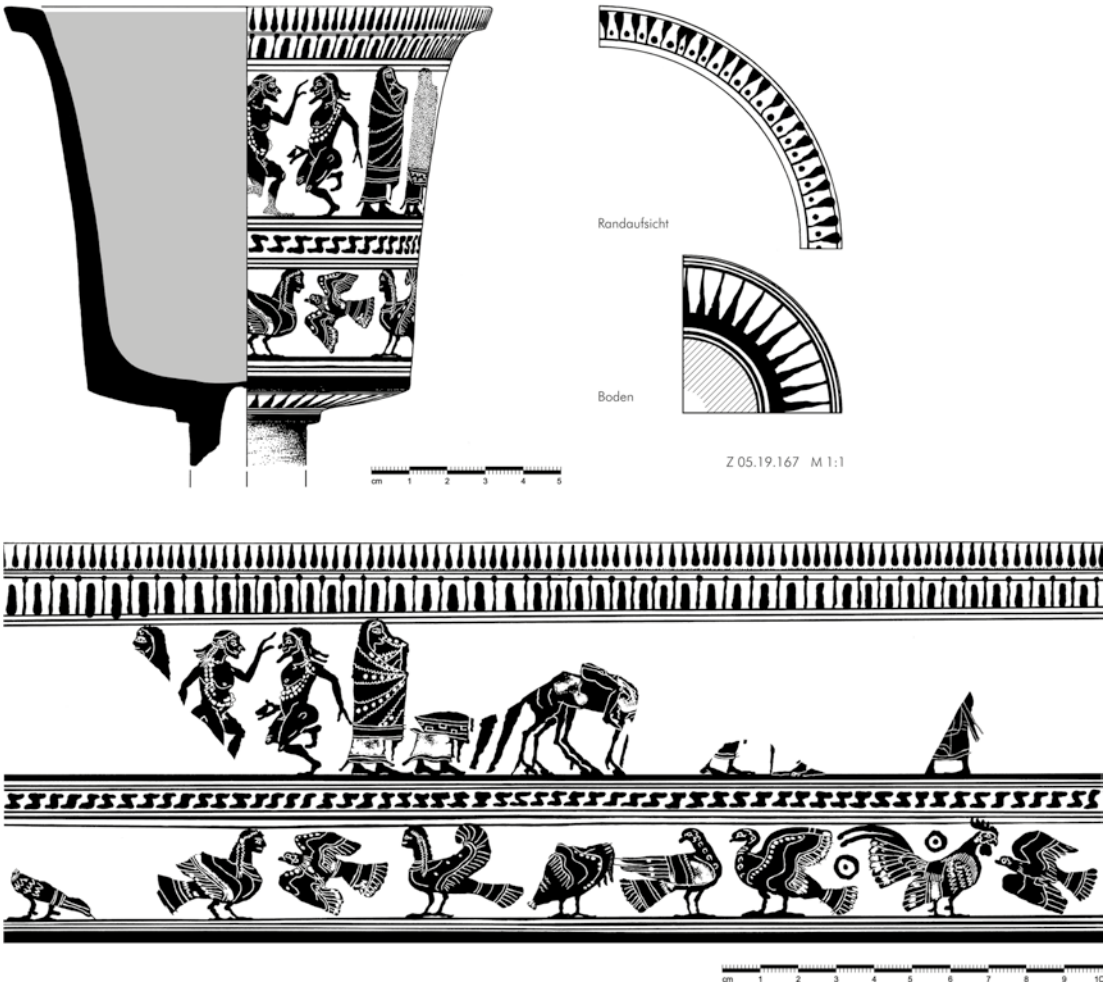
5 Cat. L329 profile, scale 1 : 2

6 Cat. L329 exterior, scale 1 : 2



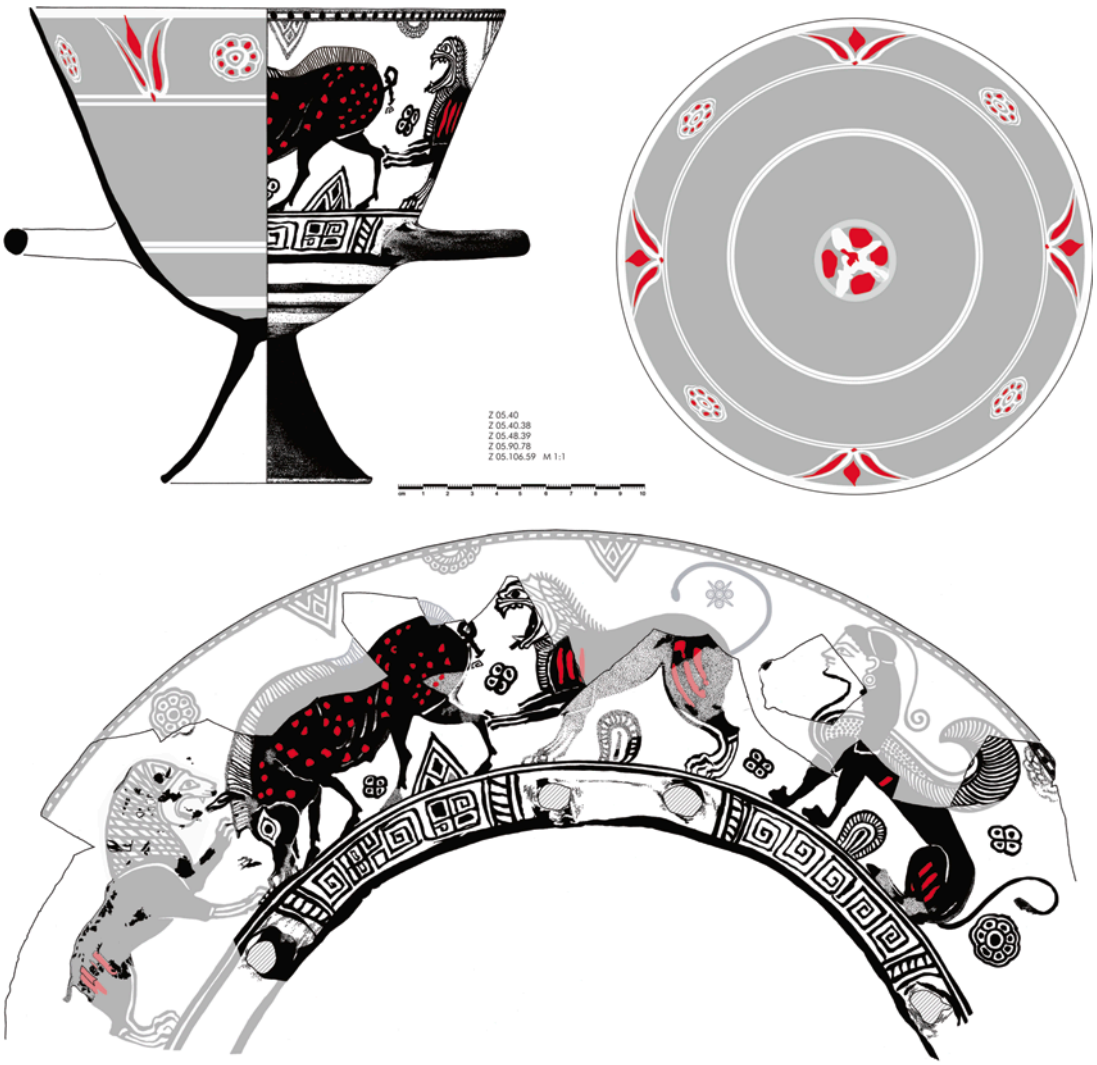
1 Cat. L328 drawing, scale 1 : 2

2 Cat. L328, scale 1 : 2



1 Cat. L361 drawing, scale 1 : 2

1 Cat. L361, scale 3 : 4



1 Cat. Ch24 drawing, scale 1 : 3

2 Cat. Ch24 detail

1 Cat. Ch24 from different angles

2 Cat. Ch24 foot

1 Cat. Ch30 exterior, scale 1 : 3

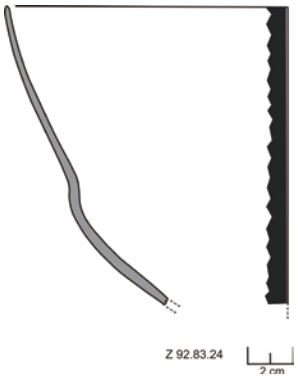
2 Cat. Ch30 handles

3 Cat. Ch30 detail

4 Cat. Ch30 fragments

1 Cat. Ch30 detail

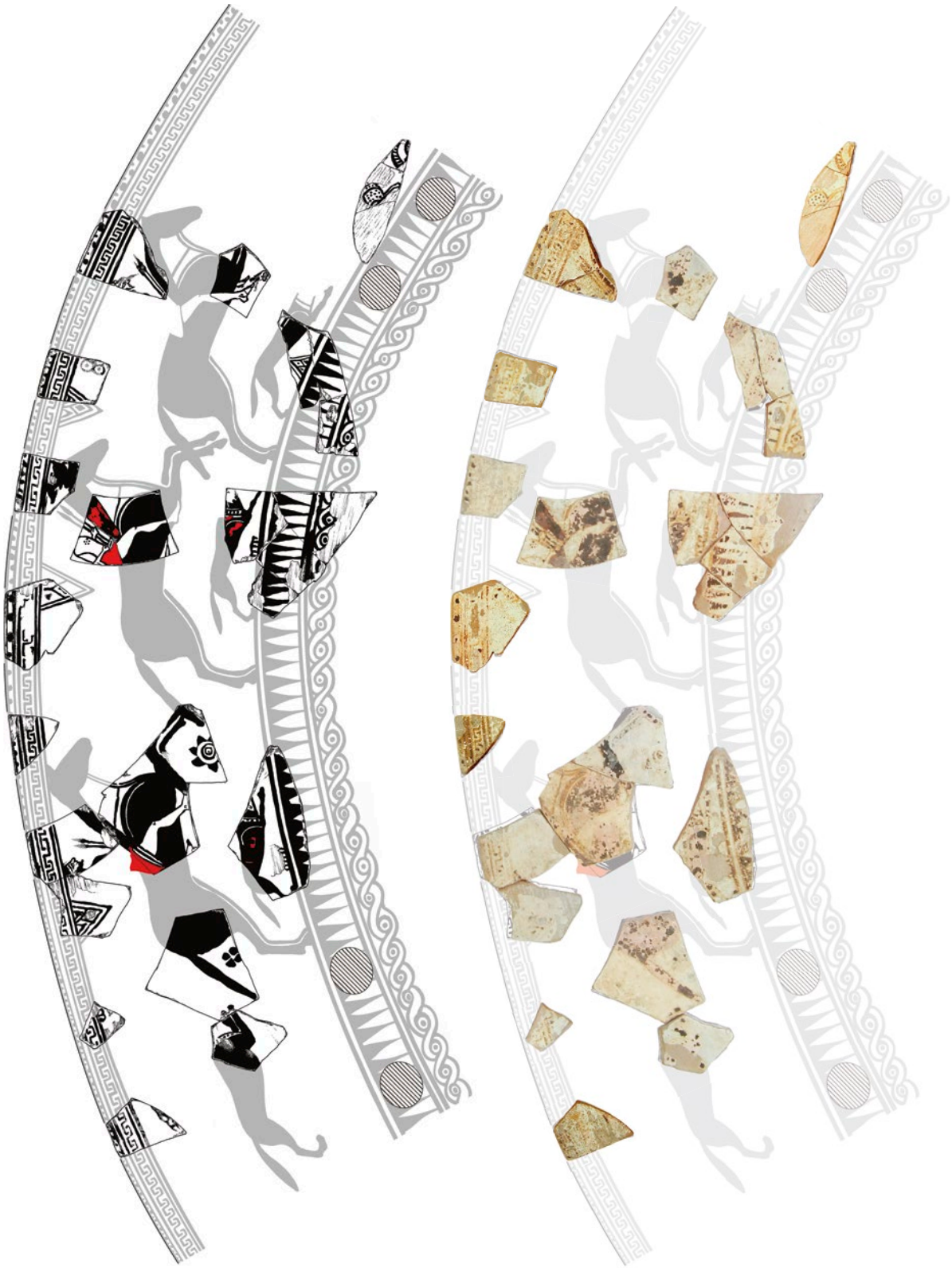
2 Cat. Ch30 detail



3 Cat. Ch65 profile, scale 1 : 3

4 Cat. Ch65 exterior, scale 1 : 3

5 Cat. Ch65 interior, scale 1 : 3



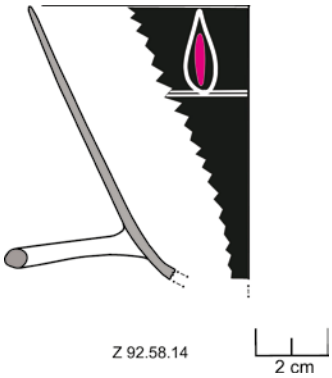
1 Cat. Ch56 drawing, scale 1 : 3

1 Cat. Ch56 drawing, scale 1 : 3

2 Cat. Ch56 fragments exterior, scale 1 : 2

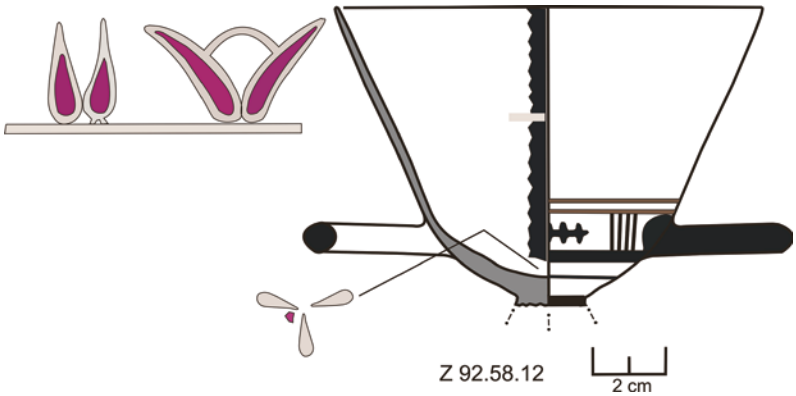
3 Cat. Ch56 fragments interior, scale 1 : 2

4 Cat. Ch157 interior, scale 1 : 2



1 Cat. Ch75 drawing, scale 1 : 2 2 Cat. Ch75 interior

3 Cat. Ch75 exterior from different angles



1 Cat. Ch94 drawing, scale 1 : 2

2 Cat. Ch94 interior

3 Cat. Ch94 exterior from different angles