

Some New Objects in the Collection of the
American School of Classical Studies, Athens

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The following series of notes discusses various new items found by the author during his term as Arthur W. Parsons' Fellow of the American School of Classical Studies in Athens. The objects were located in a mass of uncatalogued material gathered by various members of the School and dumped in a storeroom. Most of the material dealt with in these notes ~~was~~ collected by the late Bert Hodge Hill in the 1920s. It is hoped that the following will aid in the explication of what is primarily a teaching collection.¹

1. I am indebted to Professor H. R. Immerwahr, the Director of the American School, for the opportunity to work on these objects. The Hill material came to the School in 1972/3, and has remained in storage since. I would also like to thank the staff of the Athenian Agora for allowing me to use their photographic facilities.

An interesting bag of sherds was apparently collected by Bert Hodge Hill in the 1920s and labelled "Sparta, Orthia".^{1.} The material in the bag thus seems likeliest to represent scavaging efforts on the site and in the dumps of the British excavations at the Artemis Orthia sanctuary outside modern Sparte.^{2.}

The bag contains a standard selection of sherds ranging in date from the late 8th century B.C. to the Hellenistic period, all apparently representing the locally produced wares of Lakonia.^{3.} The bag also contained two inscribed sherds. These present the main interest of the group.

The first of the inscribed pieces mended with 6 other fragments in the bag to form approximately $\frac{1}{3}$ of a small two-handled black-glazed cup of typical Lakonian type.^{4.} The inscription was reserved between the handles and fired to the orange typical of the fabric. In the firing the glaze apparently ran slightly to produce a slight mottling over the letters. These read FOP, and should obviously be restored FOP[ΘΙΑ].^{5.} The existence of a labelled dedication to the goddess confirms the provenience of the sherds, since these cups were found in some numbers at the Spartan sanctuary.^{6.} The shape of the cup is similar to those found on Kythera in a deposit of the late 5th century B.C., and it should probably be dated accordingly, although the shape is a simple one likely to have long survived in the same basic form.^{7.}

If the cup belongs to the 2nd half of the 5th century B.C., the use of the digamma is interesting. It should represent an archaism, although it can be paralleled in other cult titles, and the goddess apparently remained Worthia into the 4th century B.C.^{8.}

The other inscribed sherd is more difficult to deal with,

since it is undoubtedly an Attic skyphos base inscribed in Attic script of the first half of the 5th century B.C. The skyphos appears to be of the Corinthian type, and its closest parallels from the Athenian agora date to the period ca. 480-450 B.C.⁹. The dating from the shape agrees well with the style of the lettering. The inscription is incised neatly and carefully on the underside of the foot:]ΕΣΙΤΕΛΕΣ:Μ[~~ανέθηκε~~]. Its letter forms seem closest to those on ostraka of the period after 480 B.C., particularly those of ca. 460 B.C.¹⁰, and compares well with the large numbers of inscribed sherds of the 2nd quarter of the 5th century preserving the names of loved or hated ones.¹¹

If the sherd indeed belongs with the others, and represents an Attic dedication at the Spartan shrine in the years around 460 B.C., it might well have been ^e deposited there by a pious member of the abortive Athenian expedition to aid the Spartans after the helot revolt of 464 B.C.¹². Certainly after 460 B.C. the chances of an Attic dedication in Sparta are drastically reduced. The date of the dedication, if from Sparta, thus seems prescribed to the years ca. 470-460 B.C.

Unfortunately, the dedicator remains unknown to us. If we restore $\mu\alpha\lambda\acute{\alpha}\nu\epsilon\theta\eta\kappa\epsilon$ as the second word, as seems reasonable, and assume the same careful spacing of the letters, there is room for a punctuation and about two letters before]εσιτέλες. Since Greek names of over 4 syllables appear to be rare, we are left with a very restricted range of names for the dedicator. $\mu\nu\]\epsilon\sigma\iota\tau\acute{\epsilon}\lambda\epsilon\varsigma$ could be restored, but that name is unattested.¹³ $\mu\eta\gamma\chi\sigma\iota\tau\acute{\epsilon}\lambda\epsilon\varsigma$ (i.e. $\epsilon\gamma\]\epsilon\sigma\iota\tau\acute{\epsilon}\lambda\epsilon\varsigma$) occurs on Thasos, but one would then need a nu at the end of $\mu\alpha\lambda\acute{\alpha}\nu\epsilon\theta\eta\kappa\epsilon$, producing a problem in letter-spacing.¹⁴ If we assume that the gentleman used σ for ξ ($\chi\varsigma$ in Attic epichoric script), we may avail ourselves of several further attested names: $\Delta\epsilon\sigma\iota\tau\acute{\epsilon}\lambda\epsilon\varsigma$, $\Psi\alpha\lambda\epsilon\sigma\iota\tau\acute{\epsilon}\lambda\epsilon\varsigma$.¹⁵ If he had trouble

spelling, we may cite the common Attic name Πραξιτέλης, as well as Πεισιτέλης.¹⁶ It seems best, given these uncertainties, to allow our pious Athenian to remain Πεισιτέλης.

There is, unfortunately, a strong chance that the Attic sherd represents an intrusion into the Orthia material. The last two items in the sack are two clay gem impressions. These were wrapped in a piece of paper clearly of later date than the bag which contained the material.¹⁷ Further, gems of the date of the two impressions were not found in the Artemis Orthia excavations.¹⁸ If the two gem impressions, as seems likely, represent intrusions, there is a good chance that the inscribed Attic sherd might have found its way into the bag at the same time, even though it was not wrapped with the impressions. It thus may well not represent an Attic dedication at a Spartan shrine in a critical period in the relations between the two poleis.

Nevertheless, the bag from Artemis Orthia does present the American School with two significant acquisitions. The cup with the Orthia inscription is the best preserved example of its type known. The Attic sherd, even if it loses its historical interest, still preserves a fine inscription in late epichoric script, as well as presenting us with a probable new Attic name.

NOTES

1. The bag was closed and deposited in a cloth sack with several other separately wrapped groups of sherds. The bag is labelled ΠΑΝΤΟΠΩΛΕΙΟΝ, with below ΙΩΑΝ. ΠΑΤΠΑΔΗΜΗΤΡΙΟΥ & ΑΝΤ. ΜΠΗΚΙΑ, and below that ΑΡΧΑΙΑ ΟΛΙΜΠΟΙΑ. A smaller group of words at the bottom tells^{us} that the bag was made by the Masourides' brothers in Peireus. Besides the label "Sparta, Orthia", the bag preserves the cryptic graffiti: "Shelf Saloni's closet". The stylistic date of the bag should be placed in the 1920s. Also perhaps to be ascribed to this Spartan expedition are a group of lead votive figurines now on display in the Seminar room of the American School (inventory numbers

ventory numbers ASM 35-46). I would like at this point to record my thanks to Ms. J. Binder, who offered many helpful suggestions on the material and the glue to mend one of the pots. The following abbreviations will be used:

"Amyklaion" = E. Buschor and W. von Massow "Vom Amyklaion" AthMitt 52 (1927) pp. 1-64.

Artemis Orthia = R.M. Dawkins (ed.) The Sanctuary of Artemis Orthia at Sparta (London, 1929).

Coldstream = N. Coldstream Geometric Pottery (London, 1968).

Kythera = N. Coldstream and G. Huxley Kythera (London, 1972).

2. Cf. Artemis Orthia. The chronology of the sanctuary has recently been subject to some revision: cf. J. Boardman "Artemis Orthia and Chronology" BSA 58 (1963) pp. 1-7.

3. The clay of all the smaller sherds is similar to that described Artemis Orthia p. 56. Identifiable were:

Upper body to lip of lekanis or pyxis glazed olive-green to brown inside and out. Cf. for the glaze Kythera p. 162 nos. 31, 33, 34, 40, 42, 48, 53.

Upper body to lip of small echinus bowl glazed fugitive brown inside and out.

Both these last two late 5th to 4th century B.C.

Fragment of Archaic krater or bowl foot with black-glaze stripe on exterior and interior. Perhaps one other fragment of krater wall.

3 fragments of outturned lip mug or bowl, black-glazed inside, decorated below lip on exterior with rows of tear-drop shaped black blobs. Cf. Artemis Orthia p. 105 fig. 80a-c, e, m; p. 106 fig. 81 a-b for motif. Also "Amyklaion" p. 54 and pl. 13.8.

Fragment of wall of chalice(?), slipped inside and decorated outside with dilute brown glaze forming a herring-bone pattern against three central lines. Cf. E.A. Lane "Lakonian Vase-painting" BSA 34 (1933-4) p. 110. Could perhaps also come from tall bowl. Cf. Lane op. cit. p. 104. Cf. also the similar pyxis/skyphos shape Coldstream pp. 215-6 pl. 46j. Similar decoration "Amyklaion" pl. 12 below center.

Fragment of closed shape, slipped inside with exterior thinner lines between thicker in dilute glaze. Lakonian Late Geometric. Cf. Coldstream p. 217 pl. 46m, and "Amyklaion" pl. 11 center left.

Fragment of interminate open shape of tall character. Perhaps a lakaina; cf. J. Droop "Excavations at Sparta, 1909" BSA 15 (1908-

- 9) p. 23 fig. 1b. Slipped inside with traces of glaze which has run down from lip. Exterior has at right traces of 3 horizontal lines in reddish-brown glaze, then to left 4 vertical lines. At extreme left beginnings handle area. Lakonian Late Geometric. Lip of black-glazed vase with fugitive metallic black glaze inside and out. Perhaps similar to Kythera p. 163 no. 47 pl. 47, a jug's mouth. Later 5th century B.C.
- 2 black-glazed handles; one from kylix (cf. Kythera pl. 45.42), other from flat-based cup (cf. Kythera pl. 45.29). 5th-4th centuries B.C.
- 7 assorted wall fragments of open vases glazed black inside and out.
- 4 wall fragments of vases glazed inside only.
4. Diam. foot ca. 5 cm., H. 4.7 cm. Cf. Kythera pp. 161-2 pl. 45.29-34 and fig. 48.29-34. The cup type apparently belongs to the classifications Lakonian V-VI (Artemis Orthia pp. 94-106, 113). Cf. also "Amyklaion" pp. 58-61 pl. 14.1.
5. Cf. the similar cup fragments Artemis Orthia pp. 371-2 and fig. 86 nos. 1, 4, 8, 10, 12. For Worthia cf. IG V.1 nos. 252, 252a, 252b, 255; Artemis Orthia pp. 367ff.
6. Cf. Artemis Orthia pp. 371-2; Hondius and Woodward "Votive Inscriptions from Sparta" BSA 24 (1919-1921) pp. 104-115.
7. Cf. Kythera pp. 161-2, 307-8.
8. For the survival of the digamma cf. L.H. Jeffery The Local Scripts of Archaic Greece (Oxford, 1961) pp. 183, 196-7. She cites IG V.1 no. 213 line 9 (her no. 52) as evidence that the digamma survived in Lakonian cult titles into the 3rd quarter of the 5th century B.C. She does not mention IG V.1 no. 255, an inscription of the 4th century B.C. which names Worthia.
9. Diam. foot ca. 6.5 cm. Cf. L. Talcott and B. Sparkes Agora XII: Black and Plain Pottery (Princeton, 1970) pl. 14 nos. 312-3, 316-7. Number 316 seems closest to our skyphos, and comes from a deposit dated to 460-440 B.C. (Agora deposit N 7:3). For similar Attic skyphoi in Spartan territory cf. Kythera p. 160 pl. 44. 14-5.
10. Cf. E. Vanderpool "The Ostracism of the Elder Alkibiades" Hesperia 21 (1952) pp. 1-8 pl. 1.1-6; Vanderpool "New Ostraka from the Athenian Agora" Hesperia 37 (1968) pp. 117-9 pl. 34.1-4.

11. Cf. M. Lang Agora 21: Graffiti and Dipinti (Princeton, 1976) p. 13 pl. 5 C 16-22, esp. C 17.
12. Cf. Thucydides I.102-103.3; P. Oliva Sparta and her Social Problems (Prague, 1971) pp. 152ff.; R. Meiggs The Athenian Empire (Oxford, 1972) pp. 88-90; G.M. de Ste. Croix The Origins of the Peloponnesian War (London, 1972) pp. 179-180.
13. I would like to thank Ms. J. Binder for the tentative suggestion of this name.
14. Cf. F. Dornseiff and B. Hansen Rückläufiges Wörterbuch der griechischen Eigennamen (Berlin, 1957) p. 159.
15. Cf. Dornseiff and Hansen (supra n. 14) p. 159.
16. For Praxiteles cf. J. Kirchner Prosopographica Atticae (Berlin, 1901) nos. 12165-12177. For Peisiteles cf. Dornseiff and Hansen (supra n. 14) p. 160.
17. The paper is labelled: I. Philippopoulou- R.[, below that 27 Marasli St. Tel. 728-951, KOL[onaki], below which in the lower right hand corner]ov - Βιβλία. It looks to be attributable to the later 1950s or 1960s A.D.
18. The gem impressions are almost illegible, but seem to represent: 1) Diam. ca. 2-2.3 cm. Figure seated at right looks left with right (?) arm extended. At left a smaller person stands looking right. Between the two an object? Perhaps Aphrodite with youthful Eros. Cf. M.-L. Vollenweider Die Steinschneidekunst und ihre Künstler in Spätrepublikanischer und Augusteischer Zeit (Baden-Baden, 1966) pl. 31.1-2 and 7, pl. 32.1-2. In all of these, though, the Eros is an infant.
- 2) Diam. ca. 1.5-1.7 cm. Kaliskos dancer moving left with right arm raised behind head. Left arm down before her holding object (?). Cf. M. Schlüter, G. Platz-Horster and P. Zazoff Antike Gemmen in Deutschen Sammlungen IV: Hannover, Hamburg (Wiesbaden, 1975) no. 993 (pl. 133) (p. 200) with bibliography on type. Neither impression seems to have an exact parallel. Both are to be dated to the 1st century B.C. to the 1st century A.D.

Among the sherds and other material collected by the late Bert Hodge Hill was a small terracotta bull.¹ The sherds in the bag which contained the figurine were wrapped in a newspaper labelled Politikà , apparently referring to the village of that name on the island of Euboea (Evvia).² This provenience agrees well with the figurine's fabric, a hard grainy brownish-red with small inclusions.³ Pl. 14-5

The bull is handmade, with a separately-added plastic bridle attached to its muzzle and extending back to a disk between the horns.⁴ Two knobs depict the eyes, which were painted as large circles with central dots.⁵ Black painted bands on the front of the neck and chest are connected to two thinner painted bands which run up each front leg to the ear. These may represent further harness.⁶ Unfortunately, only one front leg survives, and the figurine is broken off at the middle of the body.

The schematic character of the representation is reminiscent of Late Geometric bronzes, and its painting is also well paralleled in that period.⁷ Its solid form, however, is characteristic of figurines of the earlier 7th century B.C. from Samos and Chios.⁸ By the end of that century far more naturalistic renditions had been evolved,⁹ and it thus seems most likely that the American School bull belongs to the first half of the 7th century B.C.¹⁰, reflecting the canons of the sub-Geometric style which flourished on Euboea throughout most of that century.¹¹

The American School bull is, in fact, more important than its humble character would imply. Terracotta cattle are not common, with only the Samian Heraion and Chios producing large numbers of the type in proportion to the number of early figurines known from sites.¹² Our bull's provenience may then reflect

the early ties which seem to have existed between Samos and Euboea.¹³ It possibly represents a votive at a country shrine,¹⁴ perhaps dedicated, in view of the harness, as a sign of his Spring labors by a farmer who wished to follow Hesiod's advice:

Εὐχεσθαι δὲ Διὶ Χθονίῳ Δημντερὶ θ' ἄγνῃ
 ἐκτελέα βρίθειν Δημήτερος ἱερὸν ἀκτῆν
 ἀρχόμενος τὰ πρῶτ' ἄροτου, ὅτ' ἄν ἄκρον ἐχέτης
 χειρὶ λαβῶν ὄρηκα βοῶν ἐπὶ νῶτον ἵκηαι
 ἔνδρουον ἐλκόντων μεσάβων.

Ἔργα 465-469

NOTES

1. GPL. 7 cm., H. (to tip of horn) 8.6 cm.
2. Cf. S.D. Demetrakos Πρωτοεργαία "Atlas Παχνοσμίης " Ελλάς (Athens, 1967) vol. I p. 432 no. 48.
3. Cf. J. Boardman "Pottery from Eretria" BSA 47 (1952) p. 2; Boardman "Early Euboean Pottery and History" BSA 52 (1957) p. 2; J.R. Metzger Eretria II: Die Hellenistische Keramik in Eretria (Bern, 1969) p. 34.
4. For similar plastic bridles cf. R.M. Dawkins (ed.) The Sanctuary of Artemis Orthia at Sparta (London, 1929) pp. 157-8 pl. 41.5; H.G.G. Payne (ed.) Perachora I (Oxford, 1940) p. 229. Cf. also the painted bridle D. Ohly "Frühe Tonfiguren aus dem Heraion von Samos I" AthMitt 65 (1940) pp. 93-4 pl. 47 no. 1178.
5. Cf. Ohly (supra n. 4) pl. 47 no. 1178; K. Vierneisel "Neue Tonfiguren aus dem Heraion von Samos" AthMitt 76 (1961) pp. 25ff. pl. 11 T 1404; K. Kübler Kerameikos V.1: Die Nekropole des 10. bis 8. Jahrhunderts (Berlin, 1954) pl. 54 no. 2432, pl. 59 no. 3584, pl. 60 no. 5361; N. Coldstream Geometric Pottery (London, 1968) pl. 3b, 9f, 10k, 45b; B.N. Schweitzer Greek Geometric Art (London, 1971) pl. 24, 168. P.N. Ure Aryballoi and Figurines from Rhitsona in Boeotia (Cambridge, 1934) pl. 15 nos. 86.275 and 145.94 shows that this style of painting continued, at least in some areas, into the early 6th century B.C. Note also the common incised circles, sometimes with central dot, for eyes

- on various early figurines. Cf. W-D. Heilmeyer Frühe Olympische Tonfiguren: Olympische Forschungen 7 (Berlin, 1972) passim; Ohly (supra n. 4) pl. 46-50, 59.201, 60.949, 62.945; E. Diehl "Fragmente aus Samos" AA 79 (1964) pp. 503-6 fig. 3.
6. Cf. R. Higgins Greek Terracottas (London, 1967) pl. 4d-e for this on Mycenaean terracottas. In the Geometric period it is common on Attic terracotta horses serving as handles on lids: cf. Kübler (supra n. 5) pl. 54.2432, 59.3584 and 3589, 60.3542, 60.3966, 60.5361. The bridle is clearly depicted on Dawkins (supra n. 4) pl. 41.1-4; Payne (supra n. 4) p. 228 no. 169 pl. 100; Ohly (supra n. 4) pp. 97-8 pl. 47.1178.
7. Cf. H.-V. Herrmann "Werkstätten Geometrischen Bronzeplastik" JdI 79 (1964) pp. 20-32; N. Himmelmann-Wildschutz Bemerkungen zur Geometrischen Plastik (Berlin, 1964); F. Matz Geschichte der griechischen Kunst I (Frankfurt a.M., 1950) p. 80. For the painting cf. supra notes 5-6.
8. Cf. Ohly (supra n. 4) pp. 93, 98-9, 101; J. Boardman Chios: Greek Emborio (Oxford, 1967) p. 189; Higgins (supra n. 6) p. 37 (but cf. also p. 18).
9. Cf. H. Walter and K. Vierneisel "Heraion von Samos: die Funde der Kampagnen 1958 und 1959" AthMitt 74 (1959) pp. 29-31 pl. 67, 71.2; K. Vierneisel (supra n. 5) pp. 28ff.
10. Cf. esp. Walter and Vierneisel (supra n. 9) pp. 15-16 pl. 25.2-3; Boardman (supra n. 8) p. 188 pl. 73.26, 74.39-42; Ohly (supra n. 4) p. 101 pl. 60; J.K. Brock Fortetsa (Cambridge, 1957) p. 202 no. 1556 pl. 111. The American School bull certainly seems later than the terracotta cattle assigned to the Late Geometric period from Olympia: cf. Heilmeyer (supra n. 5) pp. 16-19 pl. 6-9. Closest there is pl. 9.48, dated by Heilmeyer to the 7th century B.C.
11. Cf. J. Boardman "Pottery from Eretria" BSA 47 (1952) pp. 16-20 and 47-8; R.M. Cook Greek Painted Pottery² (London, 1972) p. 104.
12. Cf. A. N. Stillwell Corinth 15.2: The Potters' Quarter (Princeton, 1952) p. 188. For Samos cf. Ohly (supra n. 4); for Chios Boardman (supra n. 8) p. 189.
13. Cf. Herodotus 5.99; W.G. Forrest "Colonisation and the Rise of Delphi" Historia 6 (1957) pp. 161-164; C. Roebuck Ionian

Trade and Colonisation (New York, 1959) pp. 71ff., 84; P. Auberson and K. Schefold Führer durch Eretria (Bern, 1972) pp. 116-8; P. Auberson Eretria I: Temple d'Apollon Daphnéphoros, Architecture (Bern, 1968) p. 15. Cf. Higgins (supra n. 6) p. 23 for a possible case of East Greek influence on Boeotian terracottas of the Geometric period.

14. For speculation as to the role these figurines played in early Greek religious thought cf. Heilmeyer (supra n. 5) pp. 87-8; R.V. Nicholls "Greek Votive Statuettes and Religious Continuity c. 1200-700 B.C." in B.F. Harris (ed.) Auckland Classical Essays (Dunedin, 1970) pp. 1-37, esp. 8-15. I am indebted to Ms. A.A. Donohue for the latter reference.

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Among the objects collected by the late Bert Hodge Hill was a fragmentary black-figure lekythos of low quality. Only about $\frac{1}{3}$ of the vase survives, although at one point it is preserved as high as the shoulder.¹ Its fabric is a fairly soft orange-red, while the glaze tends to be thin and brownish or to streak occasionally. Pl. 21-2

The lekythos has a foot in two degrees, with the higher upper degree reserved. Below the picture are two sets of reserved lines, first two and then one from the bottom. The ground line of the picture is quite irregular. Above the picture are two framing lines, followed by a double row of roughly opposed blob-dots. There is a slight flare outwards in the body just before the shoulder and above the picture.

The left half of the picture survives. Its center is filled by a draped woman riding a mule. She wears a chiton whose skirt is enlivened by a series of five incised lines, one of which extends well past the line of the glaze. She appears to ride side-saddle and reaches forward with her left arm to grasp the mule's mane. Her right arm hangs behind her, perhaps slapping the mule's haunch. Both arms are rendered in added white, as was the now lost head. This last must have extended up into and overlaid the register of blob-dots. There are further traces of white dangling from the woman's left sleeve, but the nature of this escapes me. It is perhaps a mistake on the artist's part. Pl. 21

The mule floats well above the ground line.² Its hooves, pendant penis and the termination of its tail end in globs of glaze. Its head extends into the two upper framing lines, and is chipped away in the area of the eyes. Three incised lines depict the ear, the bridle and the mane. There are traces of

added red lines outlining the shoulders of the beast.

Behind the mule to the right a glob of glaze seems to have flowed from below into the pictorial field. It is unlikely to possess any significance. To the left of the mule stands a Pl. 2.2 draped man, unfortunately quite worn. The figure's garment seems to be a mantle draped over the left shoulder, from which a series of six incised lines radiate. His left arm seems to be bent up under the mantle against his chest, and his feet are sunken in the ground line.

All in all, this is an unfortunate piece of art. The shape, style and depiction are all characteristic of a group of lekythoi painted by the Group of the Haimon painter.³ The scene has been called a maenad on a donkey flanked by Dionysos or other Dionysiac figures,⁴ and thus our draped male could be identified as the god.

The Haimon painter and his group represent the last stages of the black-figure lekythoi trade in Athens, with the Master of the workshop painting mainly after 490 B.C.⁵ His group begins sometime after that date,⁶ and the American School lekythos seems most likely to have been painted in the decade 480-470 B.C.⁷ Lekythoi of this low quality sometimes were exported, but the bulk of the vases attributed to this painter and his followers have been found in Athens, where they were common funerary offerings.⁸ It seems most probable, then, that Mr. Hill procured the vase from a disturbed grave in Athens itself, and its main interest then lies in its illustration of a humble funerary offering of the early 5th century B.C.⁹

NOTES

1. G.P.H. 10.8 cm., Diam. foot 3.8 cm.

2. Cf. E. Haspels Attic Black-figured Lekythoi (Paris, 1936)

p. 131; U. Knigge Kerameikos IX: Der Südhügel (Berlin, 1976) pl. 58.2; C. Boulter "Graves in Lenormant Street, Athens" Hesperia 32 (1963) p. 130 no. 4 pl. 47.

3. For the Haimon painter and his group cf. Haspels (supra n. 2) pp. 130-141; Knigge (supra n. 2) pp. 36-41; ABV pp. 538ff. Paralipomena pp. 269ff.; M. Eisman Attic Kyathos Painters (Dissertation, U. of Pennsylvania, 1971) pp. 587-599; D.C. Kurtz Athenian White Lekythoi (Oxford, 1975) pp. 150-153.

4. Cf. ABV p. 550 nos. 311-314 (with p. 549 nos. 296-304 similar); Paralipomena pp. 278, 284; Knigge (supra n. 2) p. 39 and esp. nos. 109.4 (pl. 29), 127.1 (pl. 32.8), 155.1 (pl. 53.5), 215.5-6 (pl. 58.2-3); Boulter (supra n. 2) pl. 36 A 3, 47.4; Eisman (supra n. 3) p. 597 no. 176.

5. Cf. Haspels (supra n. 2) pp. 77, 132-3, 140-1; Knigge (supra n. 2) pp. 35-6. This chronology has recently been criticized by Eisman in a review in AJA 82 (1978) p. 259. His "revisions" would imply that graves with lekythoi of the shape commonest in the Marathon tumulus (i.e. Knigge's grave 20), as well as those with the shape of the American School lekythos (i.e. Knigge's grave 117) date to the 6th century. In view of the fixed date of the Marathon tumulus this seems improbable. Cf. CVA Athens Nat. Mus. 1 (Greece 1) IIIh pp. 6-8. The shape of our lekythos already appears there (cf. pl. 10 no. 12). However, two lekythoi by the Haimon painter appear in a context dated by ostraka to ca. 485 B.C. Cf. E. Vanderpool "The Rectangular Rockcut Shaft" Hesperia 15 (1946) pp. 265-7 and nos. 147-8. These two lekythoi are of an earlier shape (Knigge's type III.2) than our lekythos (of Knigge type IV.1). Knigge's dating of the floruit of the her shape IV.1 to 480-470 B.C. thus seems secure.

6. Cf. Haspels (supra n. 2) pp. 137ff.

7. Cf. supra n. 5.

8. Cf. ABV pp. 539-555, Paralipomena pp. 269-283. The lekythoi from Athens and Attica outnumber those with other proveniences in about a 2:1 ratio. For Attic graves of the early 5th century with multiple lekythoi cf. Knigge (supra n. 2) pp. 33ff.; Boulter (supra n. 2) pp. 113-137; S. Papaspyridi and N. Kupperis "Νέα Λήκυθος τοῦ Δούριδος" Deltion 11 (1927-8) pp. 91ff.;

R.S. Young "Sepulturae intra Urbem" Hesperia 20 (1951) pp. 91-102 (graves 10-20), pp. 108-9 (graves 49-50).

9. For an interpretation of the meaning of these as grave gifts Cf. D. Kurtz and J. Boardman Greek Burial Customs (London, 1971) p.209.

IV ASP 135

Also among the Hill material was a small squat lekythos with a palmette adorning its front.¹ The vase seems to be of Attic clay, and probably comes from Athens. It possesses a ring foot with recessed central disk on the undersurface, and rises with a slight flare to its offset neck.² The lip and most of the neck are unfortunately broken away, but the vertical strap handle survives in full at the rear. It can thus be estimated that the pot was ca. 9 cm. high, a standard size for this type of vessel.³ The glaze is not good; a flaking brown. The palmette was left reserved, and has mostly perished due to the flaking away of its intervening glazed tongues. The palmette seems to have been hastily done, since it is not aligned carefully with the vertical axis of the vase. It appears to have been framed by a reserved band.⁴

Lekythoi of this humble type are quite common in tombs of the late 5th and 4th centuries B.C., and they turn up also in domestic contexts.⁵ Both they and their cousins, the reticulate lekythoi,⁶ enjoyed a long popularity extending into the 3rd century B.C.⁷ The closest parallels to the glaze and shape of the American School example are dated to the 2nd and 3rd quarters of the 4th century B.C.⁸ Our lekythos may thus be assigned to roughly the middle of the 4th century B.C., and illustrates a humble but common product of the Attic pottery industry.

NOTES

1. G.P.H. 8.4 cm., diam. foot 3.5 cm. Similar ASP 105.
2. For numerous profiles of the type cf. D.M. Robinson Olynthus XIII: Vases found in 1934 and 1938 (Baltimore, 1950) p. 146 pl. 109-112.
3. Cf. Robinson (supra n. 2) p. 146. The Olynthus examples averaged 8.86 cm. in height.

4. Robinson (supra n. 2) pp. 147-8 distinguishes 6 varieties of framing the palmette. Due to the poor preservation of the American School lekythos it is unclear which of these it belongs to. It can not be Robinson's types 4 or 6.
5. Cf. Robinson (supra n. 2) pp. 150-160 for numerous examples from both tombs and houses. Cf. K. Viéneisel "Die Ausgrabungen in Kerameikos 1962" AA 79 (1964) col. 456, 459 fig. 46 for an example from an Attic tomb; cf. L. Talcott and B. Sparkes Agora XII: Black and Plain Pottery (Princeton, 1970) p. 154 nos. 1137ff. pl. 38 for some in domestic contexts.
6. On reticulate lekythoi cf. J.D. Beazley "Minature Panathenais" BSA 41 (1941-5) pp. 17-21; Robinson (supra n. 2) pp. 160-167 pl. 102, 107-8.
7. Cf. the examples from the Sciatbi (Chatby) and Hadra cemeteries of Alexandria: E. Breccia La Necropole di Sciatbi (Cairo, 1912) p. 58 no. 142 (cf. also pl. 46 nos. 68-70 and pl. 50 no. 86); Breccia "Nuovi Scavi nelle Necropoli di Hadra" BSRAA 25 (1930) p. 125 pl. 21.3. On the date of the beginning of these cemeteries use the standard discussion is G. Kleiner Tanagrafiguren: JdI Erg. 15 (Berlin, 1942) pp. 30-34. It now seems likely that his dating of the start of the Sciatbi cemetery (ca. 320 B.C.) is too early and should be lowered at least 10 years. Robinson (supra n. 2) p. 150 dates the palmette lekythos to the first half of the 4th century B.C. in the main, but it is important to realize that they remained popular long after the destruction of Olynthus.
8. Cf. Talcott and Sparkes (supra n. 5) nos. 1139-1141 pl. 38. Note the much better glaze on the earlier example Viéneisel (supra n. 5) col. 459 fig. 46.

V ASL 11

A Roman lamp handle-attachment bearing an illustration of Pl. 2.3
 the Odyssey has recently been found in the uncatalogued material
 in the Collections of the American School of Classical Studies
 in Athens.¹ The triangular attachment once adorned the point
 at which the handle met the disk in an obvious imitation of Pl. 2.4
 bronze lamps.² It is hollow, bearing two small firing holes
 in its back, and is made of a fine, hard buff clay with small in-
 clusions. Though it is slipped all over, the glaze was applied
 only to the front. There the depiction was built up with the
 thick, stucco-like brown glaze, which tends to chip.³

Roman lamps of this type are not terribly common in Greece,
 with only the Roman colony of Corinth importing large numbers.⁴
 Unfortunately our handle-attachment is without provenience, al-
 though it was certainly found in Greece.⁵ Its parallels are
 all of Italian origin, however, and it appears likely that the
 piece is an import bearing witness to the strength of the Italian
 lamp industry in the first half of the 1st century A.D.⁶

The picture on the front depicts the episode of Odysseus
 and the Sirens.⁷ At the right, against the curved stern sits
 the steersman at his rudder. He stretches forward one hand to
 touch the back of a comrade, who is tying Odysseus to the mast.
 Unfortunately, the head of the hero has been chipped away on
 our example, but from a comparison with better preserved pieces Pl. 2.4
 he would be already straining forward in the spell of the Sirens'
 song.⁸ The attachment may thus depict the moment in which Odysseus
 pleads with his companions to loose his bonds and they bind him
 faster (Odyssey XII.192-6). Alternatively it may represent the
 telescoping of two moments in time; the binding and the later
 reaction of Odysseus to the Sirens' song. If so, our humble lamp

depiction is a representative of the tradition of continuous or simultaneous narrative common in Roman art.⁹ In either case, the handle-attachment illustrates the love for mythic illustrations in the early Imperial period.

NOTES

1. The handle-attachment comes from the collection of the late Bert Hodge Hill. G.P.H. 7.8 cm. Width 7.8 cm. Depth ca. 1.4 cm.
2. Cf. O. Broneer Corinth IV.2: Terracotta Lamps (Cambridge, Mass., 1930) p. 73ff. Type 21. For bronze lamps cf. H. Roux and M.L. Barré Herculanum et Pompéi Vol. VII ser. 5: Lamps (Paris, 1840); T. Szentl'éleky Ancient Lamps (Amsterdam, 1969) pp. 141ff.
3. For Roman stucco reliefs cf. H. Mielsch Römische Stuckreliefs: RömMitt erg. heft 21 (Heidelberg, 1975); R. Ling "Stucco Decoration in pre-Augustan Italy" PBSR 40 (1972) pp. 11-57. On the technique of stucco work cf. E.L. Wadsworth "Stucco Reliefs of the First and Second Centuries Still Extant in Rome" MAAR 4 (1924) pp. 16-22.
4. Cf. Broneer (supra n. 2) p. 75; E.M. Cahn-Klaiber Die Antiken Tonlampen des Archäologischen Instituts der Universität Tübingen (Tübingen, 1977) pp. 31, 68-71.
5. The object was found together with objects apparently collected, at least in part, on the island of Euboea (Evia).
6. Cf. Broneer (supra n. 2) pp. 73ff.; Broneer Isthmia III: Terracotta Lamps (Princeton, 1977) pp. 2-3; J. Perlzweig Agora VII: Lamps of the Roman Period (Princeton, 1961) p. 4.
7. Odyssey XII.39-55, 157-200. On illustrations of this episode cf. O. Touchefou-Meynier Thèmes Odysséens dans l'Art Antique (Paris, 1968) pp. 143ff.
8. Cf. Touchefou-Meynier (supra n. 7) pp. 156-7 nos. 267-270. Cf. also her nos. 273-5 (pp. 157-8) for similar scenes, and p. 157 n. 17 for the mention of two possible examples of our handle type in Greece.
9. Cf. P. von Blanckenhagen "Narration in Hellenistic and Roman Art" AJA 61 (1957) pp. 78-83.

ADDENDUM AST 56

In the examination of the new material in the Collections of the American School of Classical Studies in Athens a terracotta head was found. It does not belong to the material collected by Bert Hodge Hill, as do the other objects discussed in this group of notes, but in view of its relatively good quality seemed worth including here. Pl. 2.6

The head is of Hellenistic date and without provenience.¹ It is baked quite hard, with a slick, shiny surface, in a fine brown clay which seems most likely to be Boeotian.² Depicted is a female with hair drawn back into a bun at the nape of her neck. This is the so-called "Knidian" coiffure.³ She seems to have worn a himation draped over her left shoulder, since traces of that garment survive against the neck. Remains of white primer or paint adhere to the areas of her skin.

The rough gouges in our lady's hair indicate that her mould was worn and needed retouching by the coroplast, a fact borne out by the slightly blurred features.⁴ Technically, also, the hard firing and slick surface imply a date late in the 3rd century B.C.⁵ The terracotta head thus seems to be a late member of the "Tanagra" style so characteristic of Early Hellenistic Boeotian art.⁶

NOTES

1. G.P.H. 4.1 cm., H. face 2.1 cm.
2. Cf. on Boeotian clay and terracotta technique in the Hellenistic Age R.M. Higgins Greek Terracottas (London, 1967) p. 102.
3. Cf. D.B. Thompson Troy Supplementary Monograph 3: The Terracotta Figurines of the Hellenistic Period (Princeton, 1963) p. 37.
4. Cf. R.V. Nicholls "Type, Group and Series: a Reconsideration of some Coroplastic Fundamentals" BSA 47 (1952) p. 223.
5. Cf. Higgins (supra n. 2) p. 102; D.B. Thompson "Three Centuries

of Hellenistic Terracottas IIc: The Satyr Cistern" Hesperia 31 (1962) pp. 244-5; Thompson "Three Centuries of Hellenistic Terracottas III: the Late Third Century B.C." Hesperia 32 (1963) p. 277. The hairstyle of our figurine, a "Knidian" with melon coiffure tendencies (the gouges), is dated to the later 3rd century and 2nd century B.C. by Thompson (supra n. 3) p. 37. On the Boeotian terracotta industry of the late 3rd century cf. also G. Kleiner Tanagrafiguren: JdI erg. heft 15 (Berlin, 1942) p. 89.

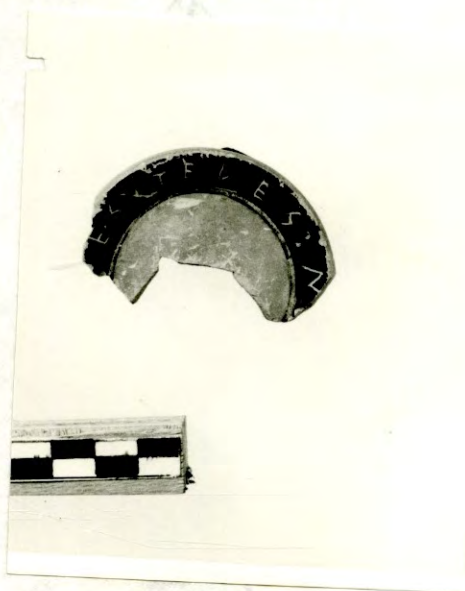
6. Cf. on the Tanagra style Kleiner (supra n. 5) esp. pp. 136ff.; D.B. Thompson "Three Centuries of Hellenistic Terracottas Ia: the Coroplast's Dump" Hesperia 21 (1952) pp. 130ff.; Higgins (supra n. 2) pp. 97-8. Similar to our head in conception, and a figurine probably close to what was once our figurine's appearance, is S. Mollard-Besques Catalogue Raisonné des Figurines et Reliefs en Terre-Cuite Grecs, Etrusques et Romains, Louvre, III.1 (Paris, 1971) pl. 27d.



1. Selected Sherds from "Artemis Orthia" sack



2. Cup with dedication to Orthia



3. Attic skyphos base with dedicatory inscription



4. Terracotta bull



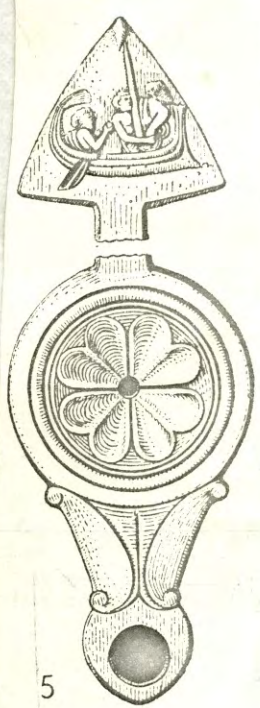
5. Terracotta bull



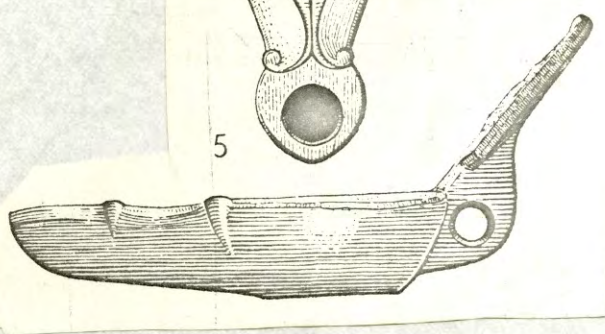
1.-2. Blackfigure lekythos



3. Lamp handle-attachment with Odysseus and the Sirens



4. Lamp in Römisch-Germanischen Museum, Mainz (Menzel Antike Lampen² p. 27)



5



← 5. Palmette lekythos



6. Hellenistic terracotta head