

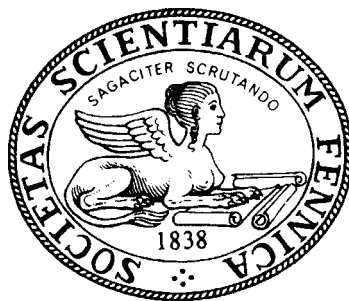
UNION ACADÉMIQUE INTERNATIONALE

CORPUS VASORUM ANTIQUORUM

FINLAND

BY

LEENA PIETILÄ-CASTRÉN, RIA BERG, HEINI PARKO, ANNE-MARIA PENNONEN,
TIINA TUUKKANEN, HANNE WIKSTRÖM AND NINA YLIKARJULA



FINLAND, FASCICULE 1

HELSINKI 2003

SOCIETAS SCIENTIARUM FENNICA
THE FINNISH SOCIETY OF SCIENCES AND LETTERS

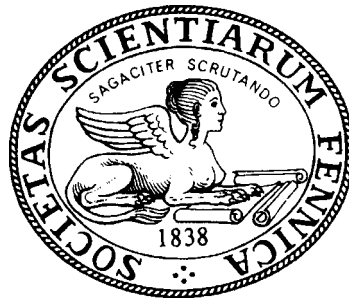
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Corpus Vasorum Antiquorum, Finland, fascicule 1, Helsinki 2003.
The Finnish Society of Sciences and Letters, Mariankatu 5, FIN-00170 Helsinki, Finland.

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Photographs: Tiina Tuukkanen, except Pl. 76, 1, National Board of Antiquities.

Layout: Vesa Vahtikari.

Printing: Ekenäs Tryckeri Ab, PB 26, FIN-10601 Ekenäs, Finland.

Distributor: Tiedekauppa Ry – Vetenskapsbutik Rf, Mannerheimintie 5 B, FIN-00100 Helsinki, Finland.

ISBN 978-951-653-471-1 (pdf)

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PREFACE

VASES AND COLLECTORS

The Finnish collections of Graeco-Roman pottery result mostly from haphazard acquisitions since the beginning of the nineteenth century, and are in only a very few cases the fruits of systematic collection.¹ Material which might have existed in Finland before that date was destroyed in the fire of the city of Turku in 1827.

To our present knowledge, the first Greek vase was brought to Finland in the 1820s (fig. 109). In 1834 it was donated by the future professor of medicine, Immanuel Ilmoni, to the Historical-Ethnographic Collection of the Imperial Alexander University, as the University of Helsinki was called at that time. For most of the nineteenth century, collecting relied on university professors, seafarers and merchants, who travelled about the Mediterranean in the course of their professions.

More systematic acquisition began when the Historical-Ethnographic Collection was attached to the National Museum recently founded in 1893, and some items were purchased from the surplus of the National Museum in Stockholm. It was to the Society of Arts and Crafts, later the Finnish Museum of Art and Design, that a painter and a teacher of the same society, Werner von Hausen, donated a collection of South Italian and Greek vases purchased in Agrigento, Sicily, in the 1890s. Finally, in 1913–1914, a classical scholar, Dr. Johannes Sundwall, was commissioned to purchase Greek vases from Greece, backed by capital from the Antell Delegation. His correspondence reveals that in those times of innocence he acquired vases directly from peasants in the field, and from antique dealers in Athens.

In the latter half of the 20th century, with the development of mass tourism, purchases of ancient vases by individuals intensified. These have been kept mostly as private collections, but some entities have ended up in the National Board of Antiquities through bequests, or have been donated to universities or museums. The most notable collection outside Helsinki is in the Art Museum of the city of Joensuu in eastern Finland. Thirty-five private collections are known to the authors of the *CVA Finland, fascicule 1*, and thirty of these are published in the present volume, together with the nine state or municipal collections.

As, for almost two centuries, the tradition of classical archaeology in Finland has depended on the interest of private individuals, it is no wonder that only two objects in the present *CVA* volume are previously published (figs. 37 and 193). The *CVA Finland, fascicule 1* thus fills a major scholarly and museological gap. The vases are the results of controversial collecting, but the rightful owners – technically the countries of origin or of purchase – can no longer be reached. The study and publication of these vases aims to dispel their anonymity, conveying them to anyone interested in Greek and Roman pottery.

ACKNOWLEDGEMENTS

The Finnish *CVA* team was created in 1995. The Alfred Kordelin Foundation was the first to have faith in the project taking its first steps, but it was the three-year grant from the University of Helsinki, for 1998–2000, which finally made the complete study possible. The team wishes to thank the Department of Classical Philology at the University of Helsinki for support and domicile.

In Finland we could not have operated without the indispensable support of the National Board of Antiquities and especially Mrs Leena Söyrinki-Harmo, the Chief Intendant of the Collections and Archives at the Department of Archaeology. The staffs of the museums in Helsinki and other parts of the country also gave their unreserved help. Finally, our warmest thanks go to the private owners of the vases, who wanted their collections to be included in the Finnish *CVA* work.

The *CVA* team is grateful to colleagues in the other Nordic countries and museums for their interest and feedback. Furthermore, our thanks are due to Curator Nadya Zhizhina and others in the State Hermitage Museum, Department of Greek and Roman Antiquities, for steadfast cooperation over the years, and to Dr. Ninina Cuomo di Caprio from the University of Ca' Foscari, Venezia, for her expert assistance. We are also very grateful to the referees, who bore the burden of reading the manuscripts and provided constructive criticism.

Union Académique Internationale has shown considerable interest to our efforts over the years. The Finnish Society of Sciences and Letters kindly consented

to admit the *CVA Finland, fascicule 1* as part of the series, in an extraserial form. Special thanks go to Mr Vesa Vahtikari for his accomplished work on the layout and to Ms Tiina Tuukkanen for her outstanding photographs. The six junior members of the Finnish *CVA* team demonstrated such potential, resourcefulness and good humour in their research, that the project proved to be a unique experience for us all.

Finland still lacks a proper museum of Greek and Roman antiquities. Only a small part of the present material has ever been put on display, and then only temporarily. Let us hope that the *CVA Finland, fascicule 1* will encourage the effort to create a permanent museum of Greek and Roman antiquities in Finland. The *CVA* items cover all the major classes of Greek and Roman pottery and, even if they are modest in quality, they are certainly worthy of display.

Athens, 22 July, 2003

Leena Pietilä-Castrén

¹ L. Pietilä-Castrén, *Classical Reflections and Collecting in Finland*, *Rivista di archeologia* 24 (2000) 129–137, figs 1–4.

ABBREVIATIONS AND SELECTED BIBLIOGRAPHY

AA	<i>Archäologischer Anzeiger, Deutsches Archäologisches Institut.</i>	Buranelli	F. Buranelli, <i>La necropoli villanoviana "le Rose" di Tarquinia</i> , 1983.
ABV	J.D. Beazley, <i>Attic Black-Figure Vase-Painters</i> , 1956.	Camporeale	G. Camporeale, <i>La collezione alla Querce</i> , 1970.
Agora VIII	E.T.H. Brann, <i>The Athenian Agora VIII, Late geometric and protoattic pottery: mid 8th to the late 7th century B.C.</i> , 1962.	Cavagnaro Vanoni	L. Cavagnaro Vanoni, <i>Tombe Tarquiniesi di età ellenistica</i> . Catalogo di ventisei tombe a camera scoperte dalla Fondazione Lerici in località Calvario, 1996.
Agora XII	B.A. Sparkes and L. Talcott, <i>The Athenian Agora XII, Black and Plain Pottery of the 6th, 5th and 4th Centuries B.C.</i> , 1970.	Cherici	A. Cherici, <i>Ceramica etrusca della collezione Poggiali di Firenze</i> , 1988.
Agora XXII	S.I. Rotroff, <i>The Athenian Agora XXII, Hellenistic Pottery. Athenian and imported moldmade bowls</i> , 1982.	Civiltà	<i>Civiltà del Lazio primitivo</i> , catalogo della mostra, Roma, 1976.
Agora XXIII	M.B. Moore and M.Z.P. Philippides, <i>The Athenian Agora XXIII, Attic Black-Figured Pottery</i> , 1986.	Coen	A. Coen, <i>Complessi tombali di Cerveteri con urne cinerarie tardo-orientalizzanti</i> , 1991.
Agora XXVII	R.F. Townsend, <i>The Athenian Agora XXVII, The East Side of the Agora. The Remains beneath the Stoa of Attalos</i> , 1995.	Corinth	<i>Corinth: results of excavations conducted by The American School of Classical Studies at Athens</i>
Agora XXIX	S.I. Rotroff, <i>The Athenian Agora XXIX, Hellenistic Pottery. Athenian and imported wheelmade table ware and related material</i> , 1997.	Corinth VII, 1	S.S. Weinberg, <i>The geometric and orientaling pottery</i> , 1933.
Agora XXX	M.B. Moore, <i>The Athenian Agora XXX, Attic red-figured and white-ground pottery</i> , 1997.	Corinth VII, 2	D.A. Amyx & P. Lawrence, <i>Archaic Corinthian pottery and the Anaploga well</i> , 1975.
AJA	<i>American Journal of Archaeology</i>	Corinth XIII	C.W. Blegen, H. Palmer & R.S. Young, <i>The north cemetery</i> , 1964.
AM	<i>Mitteilungen des Deutschen Archäologischen Instituts. Atenische Abteilung</i>	Corinth XV, 3	A. Newhall Stillwell & J.L. Benson, <i>The potters' quarter: The pottery</i> , 1984.
AntCl	<i>L'Antiquité Classique</i>	CVP	D.A. Amyx, <i>Corinthian vase-painting of the Archaic period</i> , 1988.
ArchClas	<i>Archeologia Classica</i>	De Juliis	E.M. De Juliis, <i>La ceramica geometrica della Daunia</i> , 1977.
ARV ²	J.D. Beazley, <i>Attic Red-Figure Vase-Painters</i> , 2 nd ed., 1968.	Delos X	C. Dugas, <i>Delos X, Les vases de l'héraion</i> , 1928.
ASAA	<i>Annuario della Scuola Archeologica di Atene e delle Missioni Italiane in Oriente</i>	Delos XVII	C. Dugas, <i>Delos XVII, Les vases orientalisants de style non mélien</i> , 1935.
ASMG Bari	<i>Atti e memorie della Società Magna Grecia Il Museo Archeologico di Bari</i> , ed. E.M. De Juliis, 1983.	Enea	<i>Enea nel Lazio</i> , catalogo della mostra, Roma, 1981.
Beaufort	J. Beaufort, <i>La stipe votiva antica, in Satricum – una città latina</i> , 1982, 75–107.	Forti	L. Forti, <i>La ceramica di Gnathia</i> , 1965.
Bernardini	P. Bernardini, <i>La ceramica a vernice nera del Tevere, Museo Nazionale Romano, Le Ceramiche V</i> , 1, 1986.	Gierow 1964	P.G. Gierow, <i>The Iron Age Culture of Latium II</i> , 1964.
BICS	<i>Bulletin of the Institute of Classical Studies, University of London</i>	Gierow 1966	P.G. Gierow, <i>The Iron Age Culture of Latium I</i> , 1966.
BSA	<i>The Annual of the British School at Athens</i>	Gjerstad 1956	E. Gjerstad, <i>Early Rome II</i> , 1956.
		Gjerstad 1966	E. Gjerstad, <i>Early Rome IV</i> , 1966.
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		<i>Gli Etruschi di Tarquinia</i>	<i>Gli Etruschi di Tarquinia</i> , catalogo della mostra, Modena, 1986.

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- JdI *Jahrbuch des Deutschen Archäologischen Instituts*
- JHS *Journal of Hellenic Studies*
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- LIMC *Lexikon Iconographicum Mythologiae Classicae*
- Lippolis E. Lippolis, *La necropoli ellenistica, problemi di classificazione e cronologia dei materiali*, *Catalogo del Museo Nazionale Archeologico di Taranto*, III, 1, 1994, 239–281.
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- PBSR *Papers of the British School at Rome*
- Perachora *Perachora: the sanctuaries of Hera Akraia and Limenia. Excavations of the British School of Archaeology at Athens*, ed. T.J. Dunjabin, 1962.
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CYPRIOT

Leena Pietilä-Castrén

PLATE 1

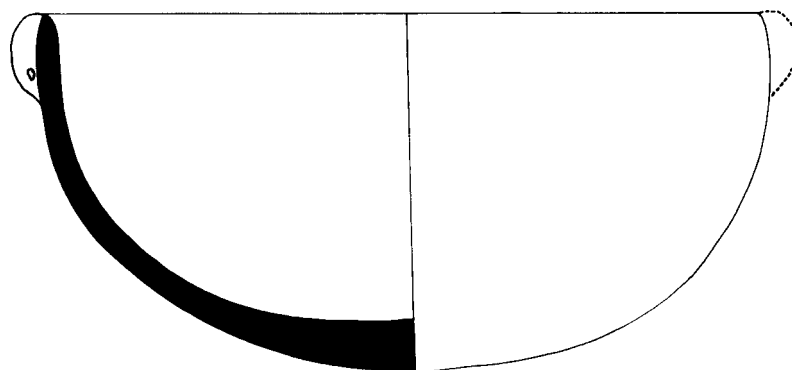


Fig. 1. Pl. 1,1. Scale 1:2

1. KNOB-LUG BOWL (Fig. 1.)

University of Helsinki, Department of Classical Philology. Donated by Cypriot authorities in 1980. *S(ine) R(egistro)* (6200/75).

DIMENSIONS: h. 9.4; d. rim 18.9; wt. 775 g.

CLAY: Munsell 7.5 YR 6/6 (reddish yellow), 7.5 YR 7/4 pink. Porous with large light and dark particles.

SLIP: 2.5 YR 5/6 (red), thick outside, partly shiny, Gley N 2.5 (black), uneven inside.

CONDITION: Mended from six fragments. Small and large cracks in the rim, one lug missing. Encrustation on interior and exterior.

SHAPE: Shallow open bowl with rounded bottom; inverted plain rim. Horizontally pierced lug at the rim.

DECORATION: Inside black except the upper 3 cm of rim. Outside polished red.

PARALLELS: SCE IV: IA, 227, fig. 139, no 23 for the shape, no 6 for the lug. *CVA Göteborg* (= Sweden 3), pl. 1, 2 and 4.

DATE AND PRODUCTION: Red Polished II Ware, mainly Early Cypriot II = 2075–2000 BC.

2. a-c SHALLOW DISH (Fig. 2.)

University of Helsinki, Department of Classical Philology. Originally owned by the antique dealer Pentti Vähäjärvi.

DIMENSIONS: h. 2.8; h. with handles 3.1; d. rim inside 14.3; d. rim outside 16.3; d. with handles 21.5; d. base 6.8; wt. 248 g.

CLAY: Munsell 7.5 YR 7/4 (pink).

GLAZE: 7.5 YR 4/1 (dark gray) and 2.5 YR 4/4 (reddish brown).

SLIP: 7.5 YR 8/3 (pink).

CONDITION: Intact. Two cracks in floor. Slip worn on base. Encrustation on interior. The colours are so bright and glossy, that they may have been repainted in modern times.

SHAPE: Shallow open dish with carinated out turning rim and raised flat base. Horizontal loop handles attached at rim with a knob on exterior face.

DECORATION: Horizontal bands around the exterior of the body; concentric circles and solid paint on the underside. PARALLELS: SCE IV: 2, fig. XV, 8. S. Antoniadou (ed.), *Ancient Cypriote art in the Pierides Museum* (Laiki Group Cultural Centre, Athinais), 2001, 88, no 48.

DATE AND PRODUCTION: Bichrome II ware, Cypro-Geometric II = 950–850 BC.



Fig. 2. Pl. 1, 2. a-c Scale 1:2

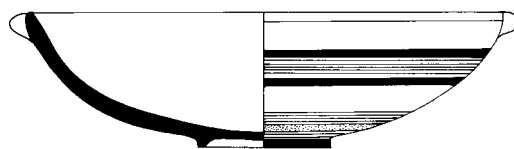


Fig. 3. Pl. 1, 3. a-b Scale 1:3

3. a-b BOWL (Fig. 3.)

University of Helsinki, Department of Classical Philology. Donated by Cypriot authorities in 1980. *S(ine) R(egistro)* (9289/ 75).

DIMENSIONS: h. 5.3; d. rim 18.8; d. with handles 20.3; d. base 5.3; wt. 371 g.

CLAY: Munsell 5 YR 7/6 (reddish yellow), porous with black particles.

GLAZE: 10 YR 4/8 (red), 5 YR 3/1 (very dark gray).

SLIP: 10 YR 8/3 (very pale brown).

CONDITION: Complete, mended from 17 fragments, glaze and slip worn.

SHAPE: Shallow body with plain rim. Two horizontal attachments on rim pierced vertically. Ring base.

DECORATION: Groove on exterior below rim. Horizontal bands in black and purple around the exterior of the body; concentric circles underside. Handles red.

PARALLELS: SCE IV:2, fig. 30, no 16. *Salamis* I, 61 and 63, pl. 132, no 65 and 85.

DATE AND PRODUCTION: Bichrome IV ware, Cypro-Archaic I = 750–600 BC.

PLATE 2

1. a-b STEMMED BOWL (Fig. 4.)

University of Helsinki, Department of Classical Philology. Originally owned by the antique dealer Pentti Vähäjärvi.

DIMENSIONS: h. 19.3; d. mouth 17.2 outer, 13.0 inner; d. foot 12.0. wt. 1435 g.

CLAY: Munsell 5 YR 7/4 (pink).

GLAZE: 10 YR 4/8 (red), 10 YR 3/1 (very dark gray).

SLIP: 7.5 YR 8/3 (pink).

CONDITION: Intact. Small scratches, white powdery encrustation in places. The colours are so bright and glossy, that they may have been repainted in modern times.

SHAPE: Roundish, slightly squat body with thickened in-turned rim; triple vertical handles on shoulder, spreading ring foot.

DECORATION: Black and red horizontal bands below rim, below the handles and on foot. On the shoulder alternate decorated and undecorated metopes between upright parallel lines and horizontal zigzag lines. In the decorated metope diagonal lines ending in large circles flanked by smaller ones; in the middle concentric half circles.

PARALLELS: For the body and handles, SCE IV: 2, fig. 31, no 11. For the motive, *Salamis* I, pl. 58, 88 (amphora).

DATE AND PRODUCTION: Bichrome IV ware, Cypro-Archaic I = 750–600 BC.

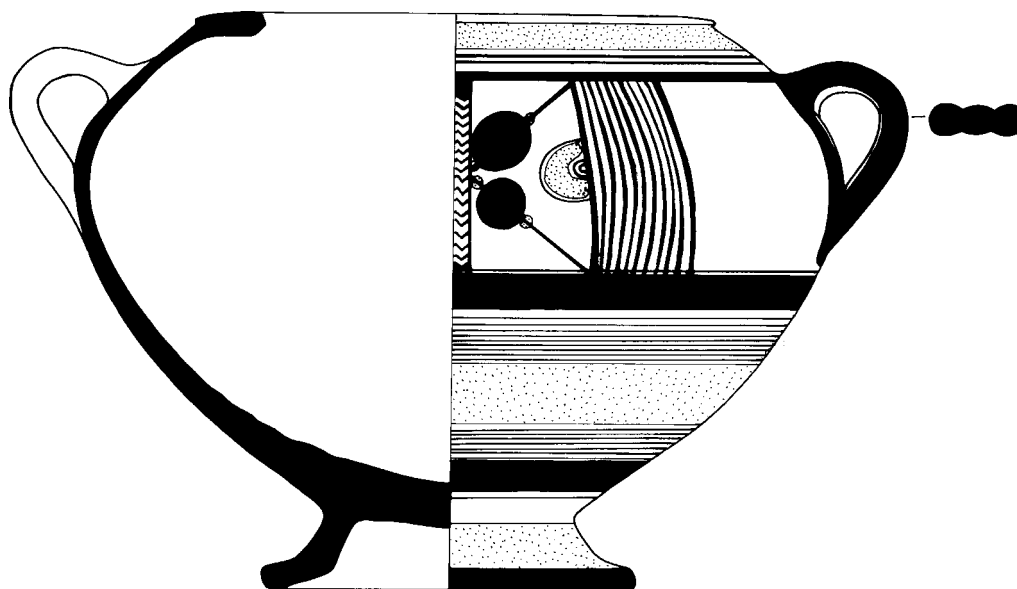


Fig. 4. Pl. 2, 1. a-b Scale 1:3

PLATE 3

1. a-c TREFOIL JUG (Fig. 5.)

National Board of Antiquities, Museum of Cultures, Helsinki, inv. VK 5708:2. Donated by Archbishop Macarius to President Urho Kekkonen in 1975. (*C(olokasiris)* 87).

DIMENSIONS: h. 38.7; h. with handle 39.7; d. belly 26.8; d. base 10.6; wt. 2860 g.

CLAY: Munsell 7.5 YR 7/4 (pink).

GLAZE: Brownish black and orange red.

SLIP: Creamish.

CONDITION: Two fragments mended on trefoil rim. Pitted on the neck. Chipping on the base. Blackish encrustation under the handle.

SHAPE: Oinochoe with slightly oval body, short cylindrical neck, trefoil mouth, double handle rising from mouth to shoulder, ring base.

DECORATION: Bands encircle body horizontally on shoulder and vertically on either side of handle. Groups of small concentric circles arranged in vertical circles on either side of body surrounding large central concentric circles. Under the handle three crossing lines. On the neck, between horizontal lines, concentric circles.

PARALLELS: *SCE* IV: 2, fig. 34, 8. *Salamis* IV, 4, pl. 1, no 2, though smaller.

DATE AND PRODUCTION: Bichrome IV ware, Cypro-Archaic I = 750–600 BC.

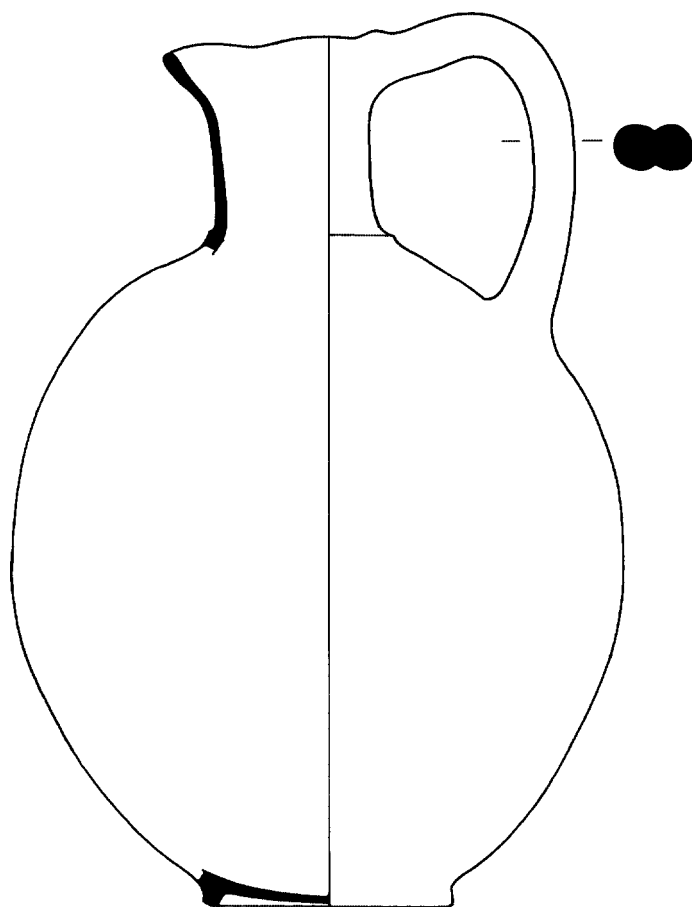


Fig. 5. Pl. 3, 1. a-c Scale 1:4

2. TREFOIL JUG (Fig. 6.)

University of Helsinki, Department of Classical Philology. Donated by Cypriot authorities in 1980. *S(ine) R(egistro)* (5976/ 75).

DIMENSIONS: h. 25.7 beak; h. max 26.5; d. belly 20.0; d. foot 8.7; wt. 1230 g.

CLAY: Munsell 5 YR 7/6 (reddish yellow).

SLIP: 10 YR 8/3 (very pale brown).

CONDITION: Complete; chip at rim. Pit on body. Encrustation on the lower body, on inside and outside foot.

SHAPE: Globular body. Short cylindrical neck; pinched rim. Double handle from rim to shoulder; ring base.

DECORATION: A grooved circle on underside.

PARALLELS: *Salamis* I, 60, pl. 133, no 39 and 81, pl. 138, no 45.

DATE AND PRODUCTION: Plain White IV ware, Cypro-Archaic I = 750–600 BC.

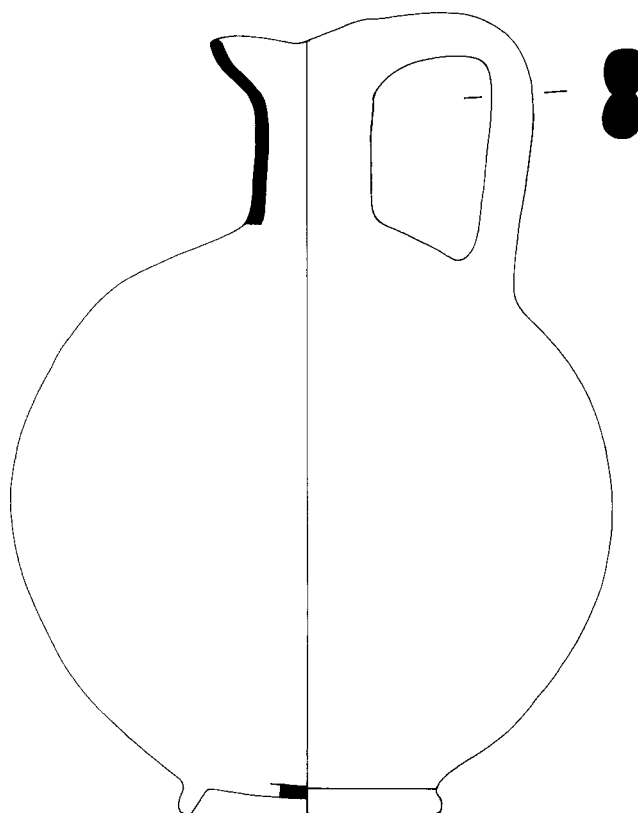


Fig. 6. Pl. 3, 2. Scale 1:3

PLATE 4

1. a-b AMPHORA (Fig. 7.)

National Board of Antiquities, Museum of Cultures, Helsinki, inv. VK 5708:1. Donated by Archbishop Macarius to President Urho Kekkonen in 1968. (*Receipt Register* 4575.)

DIMENSIONS: h. 55.0; d. mouth 24.5; d. base 13.5; d. max body 44.5.

CLAY: Munsell 5 YR 6/6 (reddish yellow).

SLIP: Creamy with black particles, on the belly and lower body orange patches.

CONDITION: Intact. On the neck creamy encrustation. Long crack from neck to shoulder.

SHAPE: Ovoid biconical body; flaring neck, rounded everted rim, ring base, horizontal knobbed handles on the belly.

DECORATION: In the handle zone, ripple wavy line, between horizontal bands. On the neck, between horizontal lines concentric circles. On the rim zigzag bands.

PARALLELS: For the shape, L. Badre, *Late Bronze and Iron Age Imported Pottery from the Archaeological Excavations of Urban Beirut*, in V. Karagheorgis – N. Chr. Stampolidis, *Eastern Mediterranean. Cyprus-Dodecanese-Crete 16th-6th cent. B.C.*, Proceedings of the International Symposium, 1998, 82, fig. 9,1. For the shape of the body, SCE IV: 2, pl. 29: 14.

DATE AND PRODUCTION: White Painted IV ware, Cypro-Archaic I = 750–600 BC.

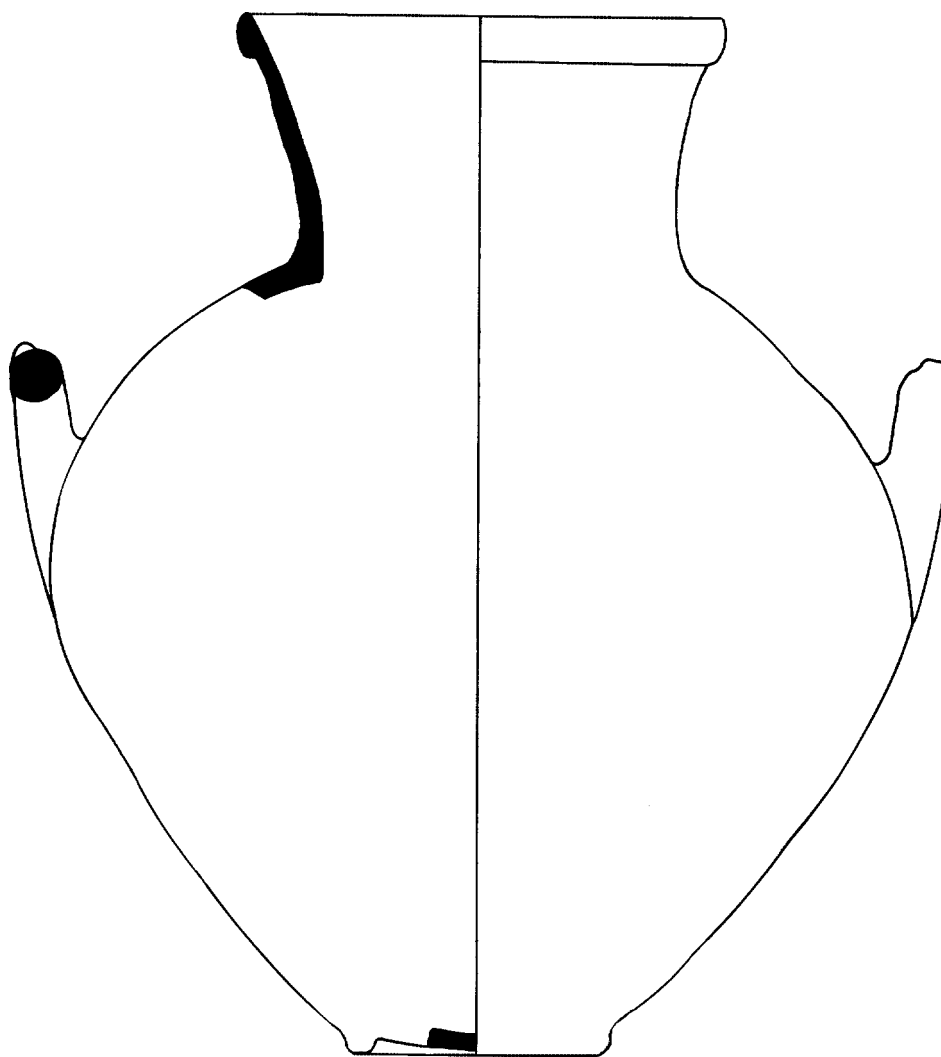


Fig. 7. Pl. 4, 1. a-b Scale 1:4

MYCENAEAN

Leena Pietilä-Castrén

PLATE 5

1. a-c STIRRUP JAR (Fig. 8.)

National Board of Antiquities, Helsinki, inv. KM 14677:5.
Donated by Ambassador Cay Sundström in 1959.

DIMENSIONS: h. 11.5; d. false mouth 1.9; d. mouth 3.1; d. foot 4.1; d. max (belly) 11.0; wt. 260 g.

CLAY: Munsell 5 YR 7/6 (reddish yellow).

PAINT: Orange red.

SLIP: Buff.

CONDITION: Complete, chip in the lower body and foot, encrustation in places.

SHAPE: Globular, slightly squat body; raised ring round base of false neck, top disc slightly coned. Ring base.

DECORATION: Horizontal bands around the body; concentric circles on the top disc and schematic flowers on the shoulder.

PARALLELS: For the shape, P.A. Mountjoy, *Regional Mycenaean Decorated Pottery I*, 1999, 29, 268–269, fig. 88, 94; for the spout, A. Furumark, *The Mycenaean Pottery I. Analysis and Classification*, 1941, repr. 1972, 81, fig. 22, and for the neck and the handles, 85, fig. 23.

DATE: LH III A2 = Ca. 1375–1300 BC.

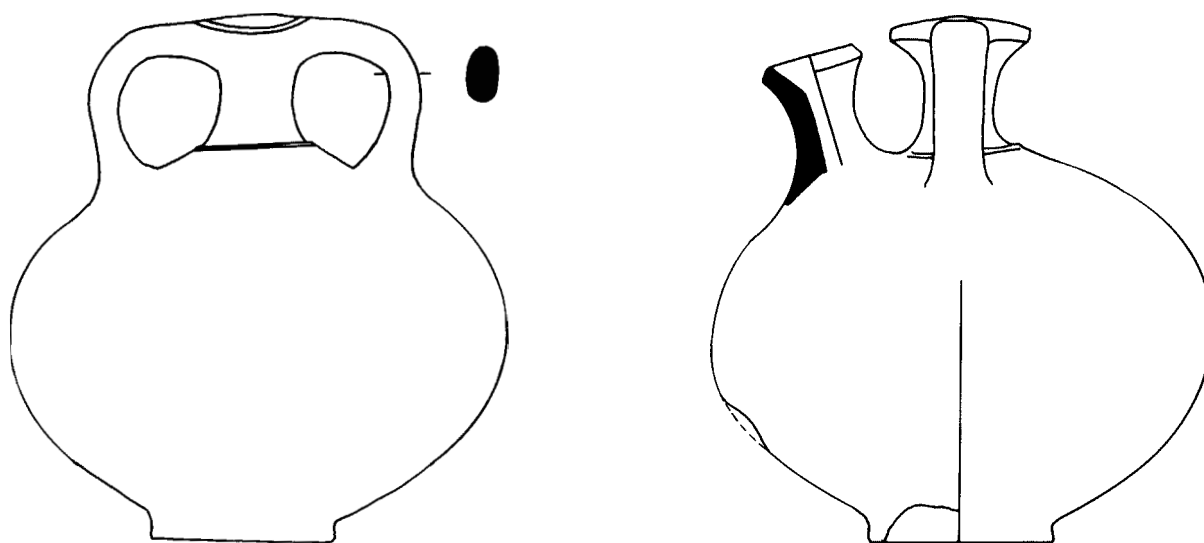


Fig. 8. Pl. 5, 1. a-c Scale 1:2

PROTOCORINTHIAN

Heini Parko

PLATE 6

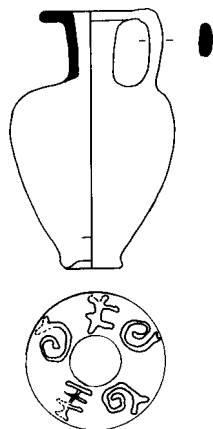


Fig. 9. Pl. 6, 1. a-c Scale 1:2

1. a-c ARYBALLOS (Fig 9.)

National Board of Antiquities, Helsinki, inv. 14677:18. Donated by Ambassador Cay Sundström in 1959.

DIMENSIONS: h. 6.8; d. max. 4.2; d. mouth/lip 0.9/2.8; d. foot 1.5; wt. 37 g.

CLAY: Munsell 10 YR 8/4 (very pale brown); surface fine and powdery.

PAINT: Dark brown with little sheen; on two-thirds of the surface, fired to reddish and partly worn-off.

CONDITION: Intact; encrustation on shoulder, foot and underside.

SHAPE: Ovoid body; long, straight-sided neck; strap-handle; lip with flat top; low false foot with concave underside.

DECORATION: On lip, broad rays. Inside of mouth, a narrow band. On shoulder, three hooks alternating with two double sided forks. On upper body, a double chequered band with very thin cross lines, more like a horizontal ladder-pattern. On mid-body, two broad bands with traces of two narrow bands of added purple on each. On lower body, three narrow bands and rays. Foot painted.

COMMENTS AND PARALLELS: The shape is Middle Protocorinthian (CVP, 437; T. J. Dunbabin in *Perachora*, 9–24). The craftsmanship and the decoration of this aryballos and the following, Pl. 6, 2. a-c, closely resemble those of the aryballoi found in a grave at Taranto (G. F. Lo Porto, “Ceramica arcaica della necropoli di Taranto”, *ASAA* 37–38 (1959–1960) 7–230, complesso no. 6). The decoration on the shoulder compares with that of Lo Porto (above), no. 6, 11, and CVA *Louvre* 13 (=France 21), pl. 39, 4. For the overall decoration scheme, see CVA *Taranto* 2 (=Italia 18), III C d, tav. 2, 6; and *Grækenland i arkaisk tid*, katalog af

Flemming Johansen, Ny Carlsberg Glyptotek, 1994, no. 86.

DATE: Middle Protocorinthian II, 670–650 BC.

2. a-c ARYBALLOS (Fig 10.)

National Board of Antiquities, Helsinki, inv. 14677:17. Donated by Ambassador Cay Sundström in 1959.

DIMENSIONS: h. 6.2; d. max. 4.0; d. mouth/lip 0.9/2.7; d. foot 1.5; wt. 34 g.

CLAY: Munsell 2.5 Y 8/2 (light yellow); surface hard and smooth.

PAINT AND ADDED COLOURS: Dark brown; mostly peeled-off leaving a dark stain. Added purple.

CONDITION: A fragment missing from lip; a crack in lower body.

SHAPE: Ovoid body; long straight-sided neck; strap-handle; lip with flat top; low false foot with concave underside.

DECORATION: On lip, broad rays bound by two narrow circles on either side. Inside of mouth, a narrow band. On handle, two vertical wavy lines. The rim of lip and the edges of handle painted. On shoulder, three bent figures. On mid-body, a broad triple chequered band with two broad bands above and below with traces of an added purple band in the middle of each. On lower body, two narrow bands and rays, which are bound by two narrow bands below. Underside painted.

COMMENTS AND PARALLELS: The figures on shoulder are hard to trace in the present condition, but were probably running dogs. A nearly identical parallel in shape and decoration, except for the shoulder, is CVA *Gela* 1 (=Italia 52), tav. 4, 1–6. See also G. F. Lo Porto, “Ceramica arcaica della necropoli di Taranto”, *ASAA* 37–38 (1959–1960) 7–230, no. 6, 21.

DATE: Middle Protocorinthian II, 670–650 BC.



Fig. 10. Pl. 6, 2. a-c Scale 1:2

CORINTHIAN

Heini Parko

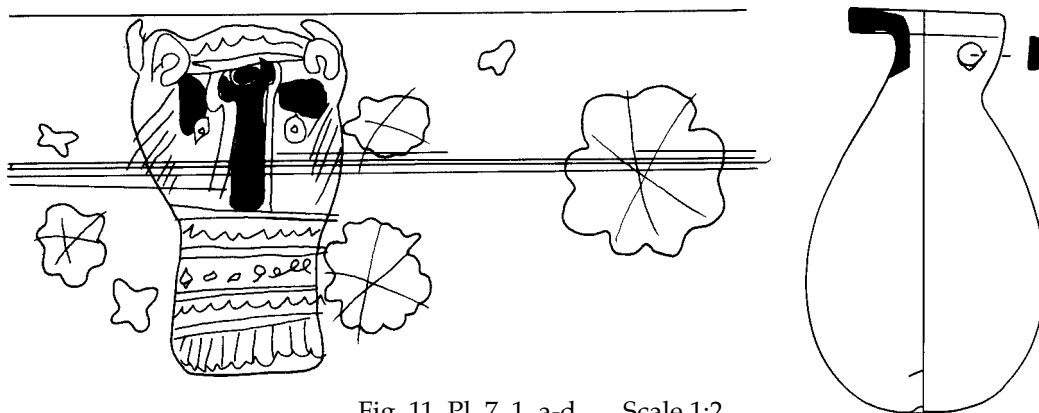


Fig. 11. Pl. 7, 1. a-d Scale 1:2

PLATE 7

1. a-d ALABASTRON (Fig. 11.)

Prof. Paavo Castrén, Kauniainen.

DIMENSIONS: h. 10.6; d. max. 6.2; d. lip 4.0; wt. 100 g.

CLAY: Munsell 10 YR 8/2 (very pale brown); surface light and smooth.

TECHNICAL FEATURES: Groove-like turning marks in mid-body.

PAINT AND ADDED COLOURS: Blackish brown with little sheen; mostly peeled off leaving a stain. Dull added purple.

CONDITION: Intact but cracked.

SHAPE: Ovoid body; somewhat flattened underside with a central depression; lip with slightly concave top; pierced lug-handle.

DECORATION: On lip and on shoulder, tongues. On the rim of lip, dots. Opposite to handle, a frontal head of an animal with incised details and added purple. The upper part of the head conforms to panther conventions except for added horns, while the lower part resembles the long muzzle of a bull except for alternating straight and zigzag incisions across the muzzle. A few incised rosettes and small crosses as filling ornament. Under handle, a big cross-incised rosette without a centre. On underside, a dot in central depression encircled by dots.

COMMENTS AND PARALLELS: The motif is most unusual, and probably the painter has been sketching out some fantastic idea on a vase already spoiled by the visible grooves in the surface at mid-body. For soft-muzzled boukrania on alabastra, see *Corinth VII*, 1, pl. 33, 236 and *Perachora*, pl. 59, 1529. These have big, round eyes and ears of a bull. Panther-protomes occur in the round aryballoi groupedunder the name of the Panther-Mask Painter (*CVP*, 125–126. C. W. Neeft, *Addenda et Corrigenda* to D. A. Amyx, “Corinthian Vase-Painting in the Archaic Period”, 1991, 39).

DATE: Early Corinthian, 620/615–595/590 BC.

2. ARYBALLOS (Fig. 12)

University of Helsinki, Department of Art History, inv. 39. The Prof. Chr. H. Ericsson Collection.

DIMENSIONS: h. 4.3; d. max. 4.2; d. lip 3.1; wt. 29 g.

CLAY: Munsell 10 YR 8/2 (very pale brown); surface somewhat powdery.

PAINT: Dark brown; only traces left on body.

CONDITION: Intact, but discoloured.

SHAPE: Round body; undercut lip with inward sloping top; short neck; broad strap-handle.

DECORATION: On lip, a broad circle and traces of a narrower one near the mouth opening. On body, just above the greatest diameter, traces of a broad band with two narrow bands above and below it. Except for the broad circle on lip, the traces of paint are barely visible.

COMMENTS AND PARALLELS: Payne’s round aryballos shape A (*NC*, 287, fig. 123). Cf. *Perachora*, pl. 118, 2810.

DATE: Early Corinthian, 620/615–595/590 BC.

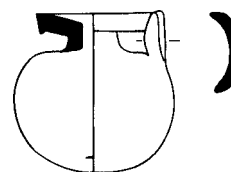


Fig. 12. Pl. 7, 2. Scale 1:2

PLATE 8

1. a-f ARYBALLOS (Fig. 13.)

Mrs Leena Peltola, Helsinki. Purchased in London in 1959.

DIMENSIONS: h. 9.7; d. max. 9.4; d. mouth/lip 1.4/5.2.

CLAY: Munsell 10 YR 6/4 (light yellowish brown) on surface; surface hard and polished.

PAINT AND ADDED COLOURS: Shiny blackish-brown, in parts fired to orange; worn off of one third of lip, shoulder and body surface leaving a stain. Added dull purple.

CONDITION: Broken in several pieces; mended with glue and two restoration pieces of new material; surface pitted; a piece of paper glued to body.

SHAPE: Round body with a central hollow on underside; long neck; lip with flat top; strap handle.

DECORATION: On lip, thin tongues with a circle at the inner and outer edges. Mouth painted inside to the depth of 0.7 cm. On the rim of lip, dots. On handle, a zigzag. The edges of handle painted. On shoulder, tongues. On body, a frieze bound by two bands above and below. In the frieze, opposite to handle, a siren to the right with horizontally outspread wings. Incised details; added purple on the centre parts of the wings. Background densely filled with rosettes, lotus flowers and irregular blobs, all incised. On reverse side, a large spoked rosette with incised centre.

COMMENTS AND PARALLELS: Close to the Panther-Bird Group (NC, nos. 609–621A; CVP, 93–94). Cf. with *Corinth* XV, 3, no. 795, pl. 37.

DATE: Early Corinthian, 620/615–595/590 B.C.

2. a-c ARYBALLOS (Fig. 14.)

University of Helsinki, Department of Art History, inv. 51. The Prof. Chr. H. Ericsson Collection. Purchased in Athens in 1958.

DIMENSIONS: h. 5.7; d. max. 5.7; d. lip 3.5; wt. 50 g.

CLAY: Munsell 2.5 Y 8/3 (pale yellow); surface quite soft and smooth.

PAINT AND ADDED COLOURS: Blackish-brown with little sheen; unevenly fired and partly worn. Added dull purple; flaked. Added white.

CONDITION: Intact; surface pitted.

SHAPE: Round body, slightly squat; lip with flat top and concave underside; strap-handle.

DECORATION: On lip, traces of concentric circles. On shoulder, tongues. On handle, horizontal stripes. The frieze is bound by two bands above and by five concentric circles below on the underside. In the frieze, four hoplites to the right with spears and round shields. The shields have centres outlined with incision, highlighted with added purple, and bordered with added white dots. Two careless curving incisions opening to the right on the head of each hoplite.

COMMENTS AND PARALLELS: The decoration scheme follows that of the Middle Corinthian warrior aryballoi found in the North Cemetery of Corinth (H. Palmer in *Corinth* XIII, 113). The shape resembles the two examples from grave no. 182, which are the latest in the series (*Corinth* XIII, 182-5 and 182-6, pl. 28). See also *CVA Gela* 1 (=Italia 52), tav. 42, 1–5, where the shape is squatter but the figures more carefully executed, and *ibid.* for further references and a list of examples by M. Cristofani Martelli.

DATE: Middle Corinthian, 590–570 BC.

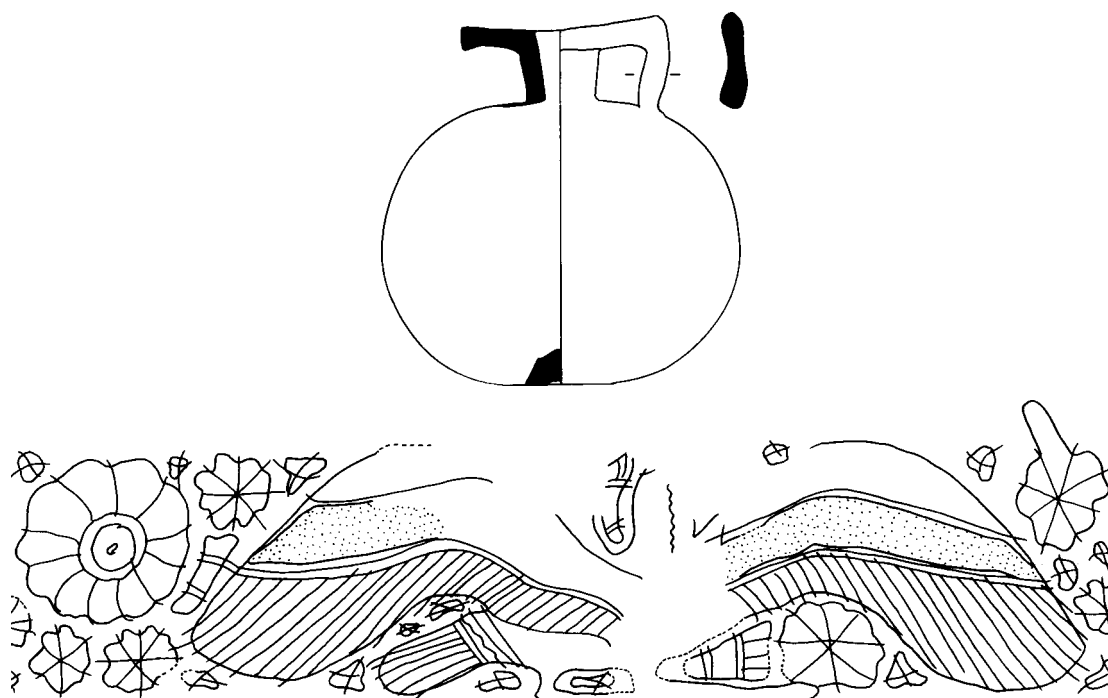


Fig. 13. Pl. 8, 1. a-f Scale 1:2

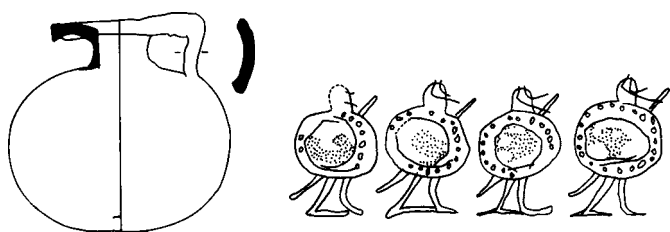


Fig. 14. Pl. 8, 2. a-c Scale 1:2

PLATE 9

1. a-c ARYBALLOS (Fig. 15.)

University of Helsinki, Department of Art History, inv. 50. The Prof. Chr. H. Ericsson Collection. Purchased in Rome.

DIMENSIONS: h. 6.5; d. max. 6.2; d. lip 3.9; wt. 73 g.

CLAY: Munsell 10 YR 8/3 (very pale brown); surface soft and floury.

PAINT AND ADDED COLOURS: Dull blackish-brown; partly worn. Added dull purple; flaked.

CONDITION: A piece missing from lip; pink encrustation on neck and on shoulder; surface pitted.

SHAPE: Round body with a central depression on underside; strap handle; lip with concave underside.

DECORATION: On lip, three concentric circles; on the rim of lip, dots. On body, a bird with vertically outspread wings flying to the right. Incised details; added purple in the wings and in the tail. Two incised blob rosettes to the right of the bird, and a small spot above the tail. On underside, five concentric circles.

COMMENTS AND PARALLELS: The floury surface and the blob rosettes indicate hasty work and a poor finish. The aryballo conforms to Payne's group A of Late Corinthian I aryballoi (NC, 319). For the motif, see *Perachora*, pl. 63, 1619 and *Corinth XV*, 3, pl. 23, 429. On eagles as a motif in general, see *CVP*, 670.

DATE: Late Corinthian, 570–500 BC.

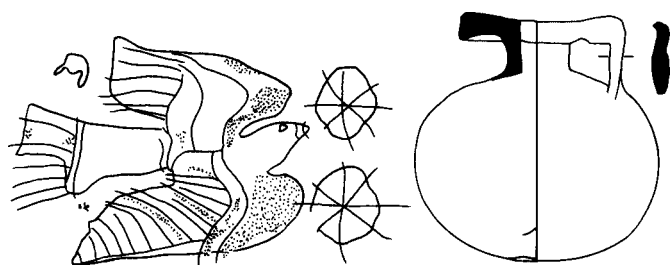


Fig. 15. Pl. 9, 1. a-c Scale 1:2

2. a-c ARYBALLOS (Fig. 16.)

Mrs Leena Peltola, Helsinki. Purchased in London in 1959.

DIMENSIONS: h. 8.4; d. max. 8.2; d. mouth/lip 1.4/5.2.

CLAY: Munsell 7.5 YR 7/6 (reddish yellow) on surface; surface quite hard and smooth.

PAINT: Dark brown with some sheen.

CONDITION: Intact; chipping around rim; over half of the surface encrusted; decoration cleaned with some of the paint abraded.

SHAPE: Body round with a central depression on underside; broad undercut lip with concave profile and slightly concave top; strap handle.

DECORATION: On lip, four concentric circles: one narrow close to the mouth opening, a broad one in the middle, and two narrow ones on the outer edge, the outermost continuing over to the upper part of rim. On the lower part of rim, a band. On body, a quatrefoil with cross-hatched leaves at sides and a serpentine central motif inside a double oval. The top leaves are linked by stripes; the bottom leaves by stripes, a zigzag and three double-contoured tongues. On shoulder, short tongues along the pattern.

COMMENTS AND PARALLELS: For the development of the more organic Assyrian lotus motif into the Corinthian quatrefoil, see NC 146–148. See *CVA Gela 1* (=Italia 52), tav. 38, 1–5, text for a bibliography on quatrefoil aryballoi and a list of examples by M. Cristofani Martelli. Cf. G. Vallet & F. Villard; "Mégara Hyblaea", *MEFRA* 67 (1955) 7–34, pl. 7 A; *CVA Fogg Museum and Gallatin Collections*, Fogg Museum (=USA 8), pl. 5, 3.

DATE: Late Corinthian, 570–500 BC.

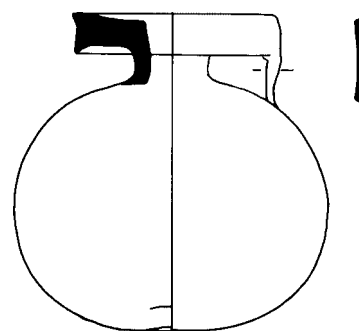


Fig. 16. Pl. 9, 2. a-c Scale 1:2

3. a-f ARYBALLOS (Fig. 17.)

National Board of Antiquities, Helsinki, inv. 7826:9. The Antell Collection. Purchased in Athens in 1913.

DIMENSIONS: h. 7.9; d. max. 7.6; d. mouth/lip 1.3/4.9; wt. 104 g.

CLAY: Munsell 10 YR 8/3 (very pale brown); surface smooth.

TECHNICAL FEATURES: Turning marks.

PAINT AND ADDED COLOURS: Shiny blackish brown; in places fired to an orange tint. Added purple; mostly worn-off.

CONDITION: Intact with small surface defects.

SHAPE: Body round with a central depression on underside; broad undercut lip with concave profile and concave top; strap handle.

DECORATION: On lip, a broad circle with two narrow ones on either side. On rim, a band, which continues across the handle. On body, opposite to handle, a quatrefoil with cross-hatched leaves at sides and a serpentine central motif within an oval. The top leaves are linked by stripes; the bottom leaves by stripes, a zigzag and three contoured tongues, the two outer ones with double contour. Below

handle, a six-pointed star. On shoulder, short tongues along the pattern. Added purple on the four leaves; the purple on the upper right one continues as a stripe to the base of handle.

COMMENTS AND PARALLELS: For quatrefoil aryballoi in general, see as above in Pl. 9, 2. a-c, *NC* 146–148 and *CVA Gela* 1 (=Italia 52), tav. 38, 1–5, text. For the shape and the decoration, cf. *CVA Stockholm* 1 (=Sweden 2), pl. 9, 14 and *CVA Reading* 1 (=Great Britain 12), pl. 5, 3 a–b.

DATE: Late Corinthian, 570–500 BC.

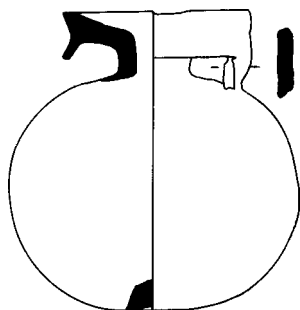


Fig. 17. Pl. 9, 3. a-f Scale 1:2

PLATE 10

1. a-e ARYBALLOS (Fig. 18.)

Mrs Arnevi Lassila, Helsinki. Formerly the Prof. Aune Lindström Collection.

DIMENSIONS: h. 5.9; d. max: 6.0; d. mouth/lip 1.1/4.1.

CLAY: Munsell 5 Y 8/2 (pale yellow); surface hard and smooth.

TECHNICAL FEATURES: Turning marks.

PAINT AND ADDED COLOURS: Dilute brown; partly worn. Added purple; mostly worn-off.

CONDITION: Intact; some chipping around rim.

SHAPE: Body, round with flattened shoulder and underside; slight depression on underside; lip inclines slightly inwards; rim spreads upwards; strap handle.

DECORATION: On lip, two narrow circles at the mouth opening, the paint of the innermost continuing inside, a broad circle in the middle of the lip top and a narrow one on the outer edge continuing over to the upper part of rim. On rim, a band, which continues across the handle. On body, opposite to handle, a quatrefoil linked above by three stripes and a comb and below by five stripes and very thin rays. An oval central motif pending from the upper stripes by oblique lines. Added purple on the central band on the lip and on the four leaves.

COMMENTS AND PARALLELS: Both the potting and the decoration are careless. The body shape and the central motif resemble those of the cinquefoil aryballoi of the late sixth and the early fifth centuries from Rhitsona [*CVA Reading* 1 (=Great Britain 12), pl. 5, 6–7]. Cf. *CVA Stockholm* 1 (=Sweden 2), pl. 10, 1–3. See also *CVA Nantes* 1 (=France 36), pl. 3, 5 (a cinquefoil); and *CVA Gela* 1 (=Italia 52), tav. 39, 5–6. For quatrefoil aryballoi in general, see as above in Pl. 9, 2. a-c, *NC* 146–148 and *CVA Gela* 1 (=Italia 52), tav. 38, 1–5, text.

DATE: Late Corinthian II, 550–500 BC.

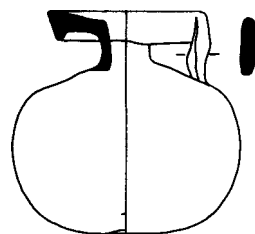


Fig. 18. Pl. 10, 1. a-e Scale 1:2

2. a-c ARYBALLOS

Joensuu Art Museum, Joensuu, inv. 1123.

DIMENSIONS: h. 5.6; d. max. 5.7; d. mouth/lip 0.9/3.7.

CLAY: Munsell 2.5 Y 7/2 (light gray); surface soft, somewhat floury.

PAINT: Dark brown with some sheen; worn.

CONDITION: Intact; chipping around rim. Pattern repainted and coated: colour smeared and shiny.

SHAPE: Round body with flattened underside; undercut lip that inclines slightly inwards.

DECORATION: On lip, four concentric circles. Inside of mouth, a black line. On rim, a band. On body, a quatrefoil with cross-hatched leaves at sides and a serpentine central motif. Top leaves linked by two stripes, the upper one with a comb. Bottom leaves linked by five stripes, the central one a zigzag and the lowest one with a comb.

COMMENTS AND PARALLELS: For quatrefoil aryballoi in general, see as above in Pl. 9, 2. a-c, *NC* 146–148 and *CVA Gela* 1 (=Italia 52), tav. 38, 1–5, text.

DATE: Late Corinthian, 570–500 BC.

3. a-d ARYBALLOS (Fig. 19.)

Mr Olavi Koivukoski, Turku. Purchased in Mycenae in 1961.

DIMENSIONS: h. 7.1; d. max. 6.7; d. lip 4.4.

CLAY: Lipdisc: Munsell 5 Y 8/2 (pale yellow). Body: Munsell 10 YR 8/4 (very pale brown); fine; surface somewhat powdery.

PAINT AND ADDED COLOURS: Dilute brown with some sheen. Added purple.

CONDITION: Lipdisc and body from different vases, joined together with pink paste. Body partly covered with thin, light-coloured encrustation; lip covered thickly with grey encrustation; underside clean but with an oily feel.

SHAPE: Round body with a small ring-shaped depression on underside; undercut lip with concave top.

DECORATION: On the rim of lip, a band. On body, opposite to handle, a quatrefoil with cross-hatched leaves at sides and a central motif consisting of a vertical stroke within an oval. Top leaves are linked by two stripes and a comb. Bottom leaves are linked by five stripes, the middle one wavy, and three contoured tongues, the middle one double-contoured. On shoulder, short tongues along the top leaves. Added purple on the four leaves. An extra dot behind the pattern on underside.

COMMENTS AND PARALLELS: For quatrefoil aryballoi in general, see as above in Pl. 9, 2. a-c, NC 146–148 and *CVA Gela 1* (=Italia 52), tav. 38, 1–5, text. Cf. *CVA Frankfurt am Main 1* (=Deutschland 25), Taf. 16, 1; 16, 5; 16, 7–8; and *CVA Stockholm 1* (=Sweden 2), pl. 9, 11–12.

DATE: Both parts come from aryballoi of similar date. Late Corinthian, 570–500 BC.

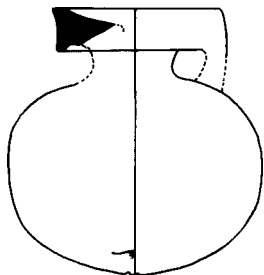


Fig. 19. Pl. 10, 3. a-d Scale 1:2

PLATE 11

1. ARYBALLOS (Fig. 20.)

Porvoo Museum, Porvoo, inv. 23-7:4.

DIMENSIONS: h. 5.6; d. max. 5.8; d. mouth/lip 1.0/4.0; wt. 63 g.

CLAY: Munsell 2.5 Y 8/2 (pale yellow); fine; surface quite soft and floury.

PAINT: Brown; worn-off leaving a stain with some traces of paint left.

CONDITION: Intact; chipping around the lower edge of rim; coated with pink encrustation. Attempts to clean the centre of the motif have resulted in abraded surface.

SHAPE: Round body; slightly flattened underside with a central depression; undercut lip with concave top; strap handle.

DECORATION: On lip, traces of narrow concentric circles. On rim, a band. On body, a quatrefoil linked above and below by a comb. A central motif of which only a vertical stroke remains.

COMMENTS AND PARALLELS: The pattern is barely discernible under encrustation. For quatrefoil aryballoi in general, see as above in Pl. 9, 2. a-c, NC 146–148 and *CVA Gela 1* (=Italia 52), tav. 38, 1–5, text.

DATE: Late Corinthian, 570–500 BC.

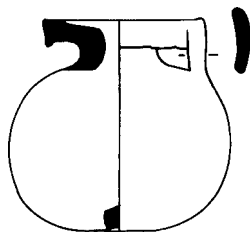


Fig. 20. Pl. 11, 1. Scale 1:2

2. a-c FLAT-BOTTOMED ARYBALLOS (Fig. 21)

Joensuu Art Museum, Joensuu, inv. 1121.

DIMENSIONS: h. 13.4; d. max. 12.5; d. mouth/lip 1.5/5.4; d. foot 8.7; wt. 339 g.

CLAY: Munsell 2.5 Y 7/3 (pale yellow); surface hard and smooth.

TECHNICAL FEATURES: Turning marks on the surface of body.

PAINT AND ADDED COLOURS: Dull dark brown; mostly peeled off leaving a stain. Added dull purple.

CONDITION: Body broken and restored with glue; restoration coated thinly with grey plaster. Handle restored with glue.

SHAPE: Round body; undercut lip with concave top; low ring-foot.

DECORATION: On lip, traces of reserved petal motif. On rim, traces of dots. On shoulder, tongues. On handle, a zigzag and strokes on the edges. On underside, two concentric circles and a dot. In the frieze, a siren to right, wings spread out horizontally, facing a swan. Incised details; traces of added purple on necks and on bodies. As filling ornament, two rosettes incised with two parallel lines. Two bands above and three below the frieze.

COMMENTS AND PARALLELS: Similar in subject and very close in style to the flat-bottomed aryballoi by the Painter of the Munich Siren in *CVA Prague, Musée national 1* (=Tchécoslovaquie 2), pl. 20, 2 and 7 (=CVP, 350 add. to p. 240, A-10 bis); *CVA Musée Scheurleer, La Haye 1* (=Pays-Bas 1), III C, pl. 6, 1 (=CVP, 240, A-11); NC pl. 36, 13 (=CVP, 240, A-16) and CVP, 240, A-10 and pl. 107, 1. For the Painter of the Munich Siren, see CVP, 239–241 and 388.

DATE: Late Corinthian I, 570–550 BC.

3. a-e FLAT-BOTTOMED ARYBALLOS (Fig. 22.)

National Board of Antiquities, Museum of Cultures, Helsinki, inv. VK 5936:15. The Spranger Collection. Purchased in Stockholm in 1960.

DIMENSIONS: h. 10.2; d. max. 9.4; d. mouth/lip 1.5/4.4; d. foot 6.7; wt. 193 g.

CLAY: Munsell 10 YR 8/3 (very pale brown); surface hard and smooth.

TECHNICAL FEATURES: Turning marks.

PAINT: Blackish-brown; in places fired to light brown; at best shiny.

CONDITION: Intact. Two pieces of paper glued to underside.

SHAPE: Round body with greatest diameter somewhat above mid-body; undercut lip with slightly concave top; low ring-foot; strap-handle.

DECORATION: Inside of mouth, a band. On lip, a broad circle in the middle and a narrow one on the outer edge, which broadens above handle. On handle, a horizontal stroke. On shoulder, tongues. On body, a frieze bound by four bands above and by one below. In the frieze, a siren to left with horizontally outspread wings. Incised details;

Corinthian

no added colour. In the background, three rosettes, of which one is incised. Foot, painted. On underside, two concentric circles.

COMMENTS AND PARALLELS: The odd style is close to the Painter of the Goateed Sirens (*CVP*, 241–242, 388 and pl. 107, 2). For the shape and the decoration, cf. *CVA Wien* 1, Sammlung Matsch (=Deutschland 5), Taf. 3, 4 (=CVP, 241, A-3) and *CVA Frankfurt am Main* 1 (=Deutschland 25), Taf. 17,1 (=CVP, 241, A-5) both by the Painter of Goateed Sirens and *CVA Basel* 1 (=Schweiz 4), Taf. 16, 14 and Taf. 16, 18 (=CVP, 242, AP-3), possibly by the same painter.

DATE: Late Corinthian I, 570–550 BC.

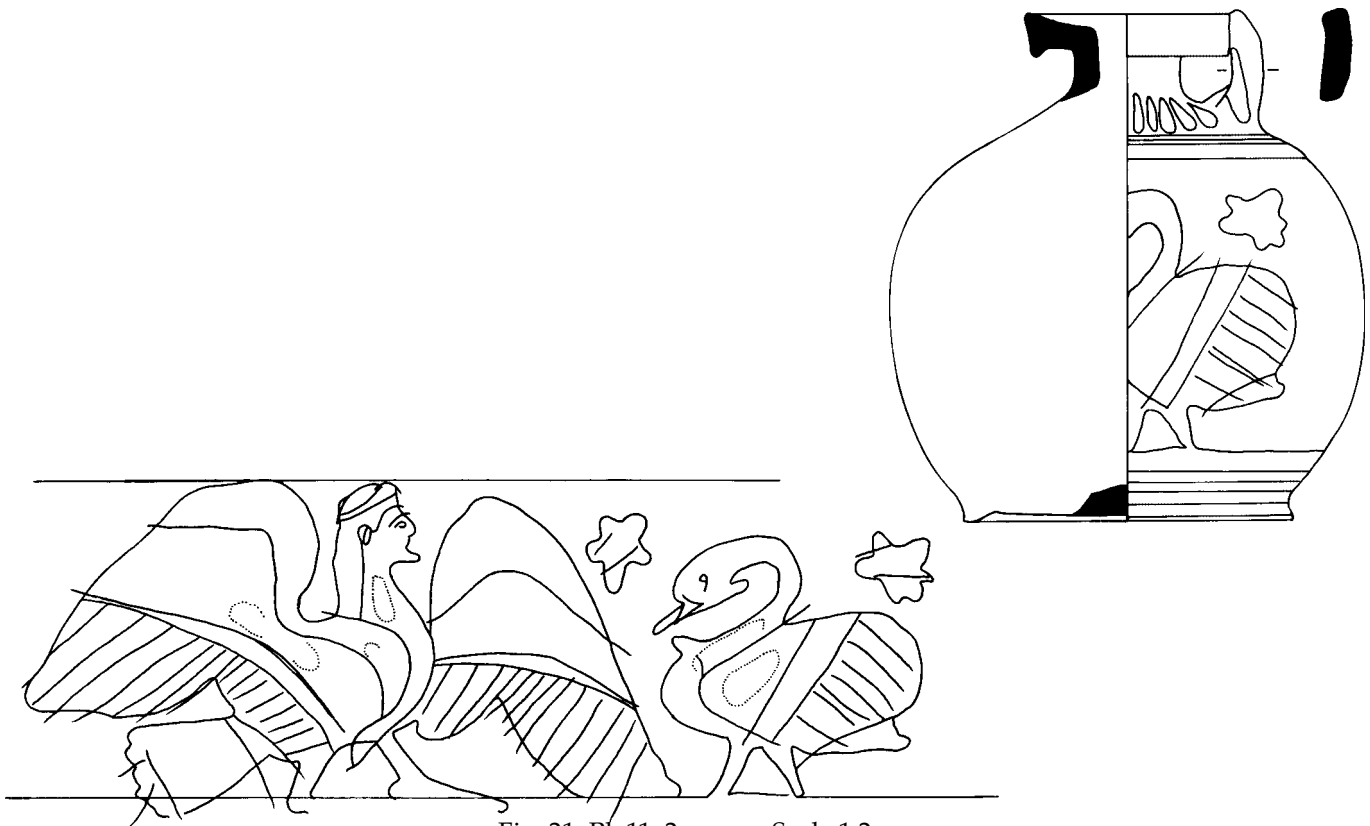


Fig. 21. Pl. 11, 2. a-c Scale 1:2



Fig. 22. Pl. 11, 3. a-e Scale 1:2

PLATE 12

1. a-e FLAT-BOTTOMED ARYBALLOS (Fig. 23.)

National Board of Antiquities, Museum of Cultures, Helsinki, inv. VK 5936:14. The Spranger Collection. Purchased in Paris in 1950.

DIMENSIONS: h. 10.6; d. max. 10.6; d. mouth/lip 1.6/5.1; d. foot 6.8; wt. 238 g.

CLAY: Munsell 10 YR 7/4 (very pale brown); surface hard and smooth.

TECHNICAL FEATURES: Turning marks on lower body; a nipple on underside.

PAINT AND ADDED COLOURS: Dark brown with some sheen; in places fired to an orange tint. Added dull purple; partly worn-off.

CONDITION: Intact; body cracked; chipping around lip; a few small surface defects.

SHAPE: Round body; lip with slightly concave top; short neck bulging under lip; strap-handle; low ring-foot; a groove in the junction of foot and underside.

DECORATION: On lip, a broad circle between two narrow ones. On rim, dots. On handle, horizontal stripes. The edges and the base of handle, painted. On shoulder, tongues. On body, a frieze bounded by two bands above and below. In the frieze, a lotus-palmette flanked by two confronting birds. Incised details; added purple on the lotus-palmette and as dots on the neck of the bird on the right. Filling ornament consisting of three spoked rosettes with incised centres and small blobs, of which some are incised. Foot, painted. On underside, three concentric circles.

COMMENTS AND PARALLELS: The combination of shape, motif and style suggests an attribution to the Torino Painter. On the painter, see CVP, 242–244 and 388. C. W.

Neeft, *Addenda et Corrigenda* to D. A. Amyx, "Corinthian Vase-Painting in the Archaic Period", 1991, 72, suggests that the works grouped under the Torino Painter are by more than one hand. Cf. with the flat-bottomed aryballois by the same painter in CVA *Stockholm* 1 (=Sweden 2), pl. 11, 7-9 (=CVP, 243, A-14); CVA *Prague*, *Musée national* 1 (=Tchécoslovaquie 2), pl. 21, 1–2 and 4 (=CVP, 351 *add.* to p. 243, A-13 *bis*); CVA *Rodi* 2 (=Italia 10), III C, tav. 3, 5 (=CVP, 243, A-21) with the same motif; CVA *Japan* 2, Taf. 3, 5–8, an exact parallel but more carefully executed. For the development of the Corinthian lotus-palmette, see NC, 148–149 and fig. 55.

DATE: Late Corinthian I, 570–550 BC.

2. a-b FLAT-BOTTOMED ARYBALLOS (Fig. 24.)

Mrs Helvi Pettersson, Helsinki.

DIMENSIONS: h. 11.1; d. max. 9.4; d. mouth/lip 1.8/5.2; d. foot 5.7; wt. 179 g.

CLAY: Munsell 10 YR 8/3 (very pale brown); fine.

TECHNICAL FEATURES: Turning marks at mid-body.

PAINT AND ADDED COLOURS: Shiny brownish-black, partly worn off the upper part of the vase. Added pinkish purple and added white.

CONDITION: Intact; some chipping around rim; a few small surface defects; encrustation at the junction of foot and body.

SHAPE: Round body with slightly elongated lower part; lip inclines slightly inwards; low ring-foot; strap-handle.

DECORATION: On lip, a narrow circle at the mouth opening with the paint continuing inside, a broad circle in the middle and a narrow one on the outer edge of the lip top. On rim, a band. Edges of handle painted. On shoulder, tongues. On body below handle, two bands with a double

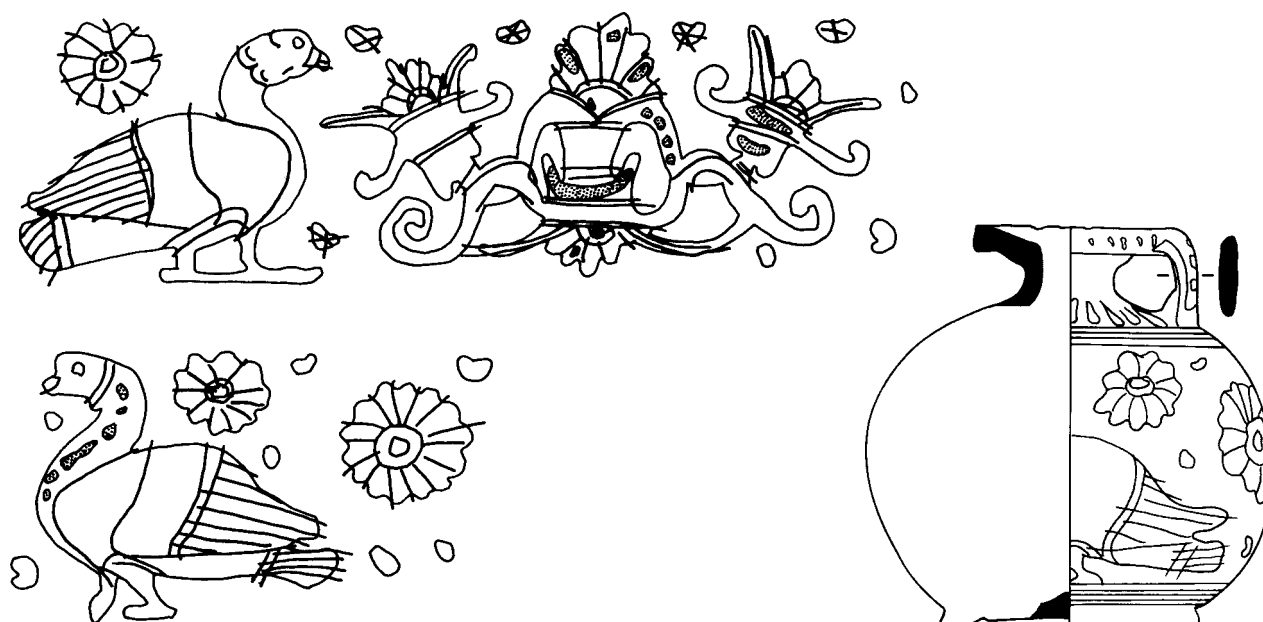


Fig. 23. Pl. 12, 1. a-e Scale 1:2

horizontal ladder pattern inbetween. The ladder pattern breaks below handle; only the horizontal central band continues around. Below this zone, a narrow reserved band. The rest of the surface is painted. Body is divided into segments by vertical double incisions. Every other segment has added purple except for the one below handle. Above foot, the segments are bound by two narrow bands of added white. Underside painted with dilute paint.

COMMENTS AND PARALLELS: Cf. *CVA Musée Scheurleer, La Haye 1* (=Pays-Bas 1), III C, pl. 6, 8 and *CVA San Francisco 1* (=USA 10), pl. 2, 5. See *CVA Gela 1* (=Italia 52), 27, a note by M. Cristofani Martelli, for references and a list of further examples of segmented flat-bottomed aryballo with double incisions.

DATE: Late Corinthian I, 570–550 BC.

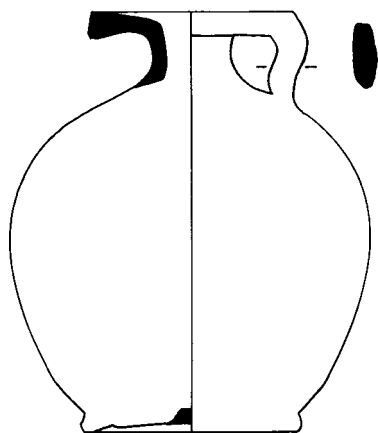


Fig. 24. Pl. 12, 2. a-b Scale 1:2

PLATE 13

1. PYXIS (Fig. 25.)

Museum of Art and Design, Helsinki, inv. B 776. Purchased in Agrigento, Sicily.

DIMENSIONS: h. 8.0; d. max. 11.5; d. mouth/lip 5.3/7.7; d. foot 7.7; wt. 152 g.

CLAY: Munsell 2.5 Y 8/3 (pale yellow); fine; surface powdery.

PAINTS: Blackish-brown, mostly worn-off. Purple directly on surface.

CONDITION: Lid missing; cracked; surface defects; covered with pink and light-coloured encrustation.

SHAPE: Convex-sided body with high greatest diameter; lip with short vertical outer face and flat inwards sloping upper face; at the junction of lip and body, a step; flaring ring-foot; flat underside; a nipple at centre of floor.

DECORATION: On lip top, narrow bands on the edges. On the rim of lip, a band. On the step below lip, a purple band. On shoulder, tongues with thin vertical strokes between them. Every third tongue purple. Above and below the tongues, four bands, of which every other one

is purple. On lower body, three broad bands, of which the middle one is purple. Below the group of broad bands, two narrow purple ones. On foot, three narrow bands. Underside and inside unpainted.

COMMENTS AND PARALLELS: For the shape of the pyxis and the overall decoration scheme, see P. Lawrence, "Five grave groups from the Corinthia" *Hesperia* 33 (1964) 89–107, E 2–8; *CVA Stockholm 1* (=Sweden 2), pl. 15, 2 and pl. 15, 4; and A.-F. Laurens, *Catalogue des collections 1*, 1974, no. 44. For the pattern on shoulder, cf. with a pyxis with upright handles in *CVA Mainz, Zentralmuseum 1* (=Deutschland 42), Taf. 21, 12, and for the overall effect, a similar pyxis in *CVA Reading 1* (=Great Britain 12), pl. 7, 1. DATE: Late Corinthian I, 570–550 BC.

2. LID (Fig. 26.)

Museum of Art and Design, Helsinki, inv. B 776. Purchased in Agrigento, Sicily.

DIMENSIONS: h. 4.1; d. 7.0; h. of knob 1.3; d. max. of knob 1.7.

CLAY: Munsell 2.5 Y 8/3 (pale yellow); fine; surface powdery.

PAINTS: Blackish-brown, mostly worn-off. Purple directly on surface.

CONDITION: Intact.

SHAPE: Biconical knob with flattened top; concavely slanting lid top; deep inset vertical flange with concave interior face.

DECORATION: On knob top, a circle. On the middle of knob, a band. On lid top, alternating broad brown and narrow purple bands.

COMMENTS AND PARALLELS: The lid goes under the same inventory number as the preceding pyxis, although its shape is not related and it probably belonged to another vessel originally. However, it fits nicely and is made of the same clay and paint as the pyxis.

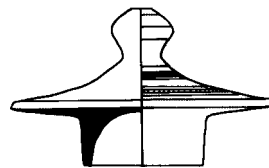


Fig. 26. Pl. 13, 2. Scale 1:2

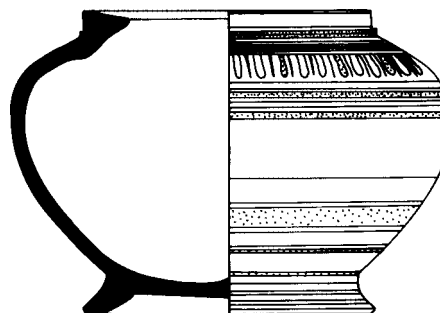


Fig. 25. Pl. 13, 1. Scale 1:2

3. a-b PYXIS (Fig. 27.)

Joensuu Art Museum, Joensuu, inv. 1122.

DIMENSIONS: h. to rim 9.2; h. with handles 11.6; d. max. 10.2; d. mouth 5.2; d. foot 6.7; wt. 195 g.

CLAY: Munsell 7.5 YR 6/4 (light brown); hard.

TECHNICAL FEATURES: A groove-like turning mark at mid-body.

PAINT: Thin orange-brown with little sheen.

CONDITION: Lid missing. One handle mended. Thick light-coloured encrustation at the junction of body and foot and on one side. A dark stain on body.

SHAPE: Convex-sided body tapering towards a flaring ring-foot; short vertical neck; flat shoulder; tall upright handles round in section.

DECORATION: The inner face of mouth opening painted, the paint continuing over to the upper part of neck. On shoulder, between neck and handles, a narrow band. On upper body, three bands, the uppermost being narrow. On lower body, a broad band. The upper surfaces of handles painted. Foot, painted.

COMMENTS AND PARALLELS: The shape is a late variation of the convex-sided pyxis with upright handles (CVP, 449–450). A close parallel in shape and decoration is CVA *Nantes* (=France 36), pl. 5, 7.

DATE: Late Corinthian II, around 500 BC.

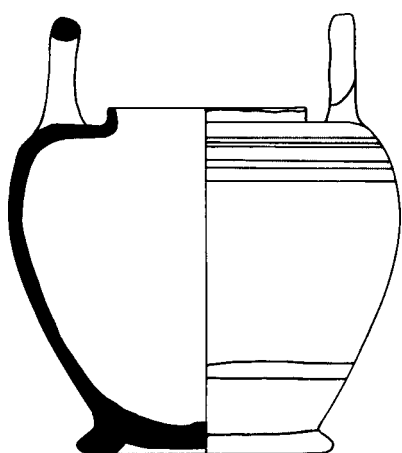


Fig. 27. Pl. 13, 3. a-b Scale 1:2

4. PYXIS (Fig. 28.)

National Board of Antiquities, Helsinki, inv. 7826:7. The Antell Collection. Purchased in Athens in 1913.

DIMENSIONS: h. to rim 11.2; h. with handles 12.1; d. max. 12.8; d. mouth 6.2; d. foot 7.7; wt. 237 g.

CLAY: Munsell 7.5 YR 7/3 (pink); surface quite soft and floury.

TECHNICAL FEATURES: Turning marks inside and outside in the lower part of body.

PAINTS: Black with some sheen. Dull pinkish-purple; both directly on surface and as added colour.

CONDITION: Lid missing; some chipping and surface defects; encrustation around mouth and handles and underside.

SHAPE: Round body with greatest diameter somewhat above mid-body; short vertical lip; upright handles round in section; low ring-foot; a groove at the junction of foot and underside; flat floor and underside.

DECORATION: Lip painted inside and outside. The upper surfaces of handles painted. On shoulder between handles, a leaf pattern bound above by one and below by four narrow bands of purple. On mid-body, two narrow purple bands. On lower body, between narrow purple bands, three broad bands of which the middle one has added purple. Foot painted.

COMMENTS AND PARALLELS: The floury surface, the black paint and the pinkish tint of the purple indicate a late date. For the development of the shape and the so-called 'White Style' decoration on pyxides, see CVP, 449–450 and NC, nos. 1325–1327. Cf. with the shape and the decoration of CVA *Stockholm* 1 (=Sweden 2), pl. 13, 7 and with A.-F. Laurens, *Catalogue des collections* 1, 1974, no. 49, with further references.

DATE: Late Corinthian II, 550–500 BC.

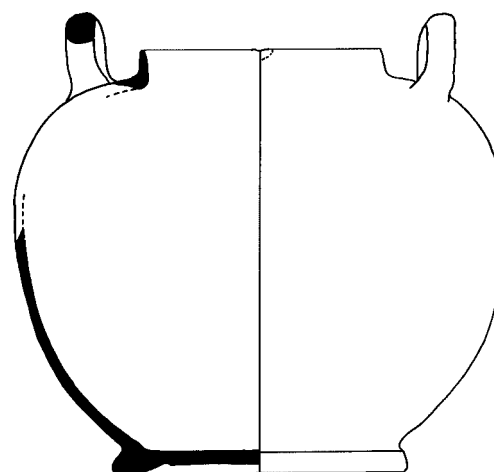


Fig. 28. Pl. 13, 4. Scale 1:2

PLATE 14

1. KOTYLE (Fig. 29.)

National Board of Antiquities, Helsinki, inv. 7826:8. The Antell Collection. Purchased in Athens in 1913.

DIMENSIONS: h. 8.2; d. mouth 10.4; d. foot 5.5; wt. 108 g.
CLAY: Munsell 2.5 Y 7/2 (light gray); surface hard and smooth.

PAINTS: Blackish-brown; partly flaked. Purple with an orange tint; directly on surface.

CONDITION: Intact; light-coloured encrustation on foot and inside.

SHAPE: Bowl with convex wall; horizontal handles round in section; low ring-foot.

DECORATION: Interior thinly painted with brush strokes visible. On rim, a narrow purple band. Handles painted. Between handles, vertical zigzag lines bound below by two bands, one purple and one brown. Hanging from the brown band, buds all around. On mid-bowl, three bands, of which the middle one is purple. Just above foot, a brown band. The outer and inner edges of foot painted. On underside, a circle and a dot.

COMMENTS AND PARALLELS: Carefully potted kotyle of fine clay. The shape resembles class iii black-glazed kotylai of the late sixth century from the North Cemetery of Corinth (*Corinth* XIII, fig. 11). Chains of buds with arched stalks were a common motif on the pattern decorated kotylai of the Late Corinthian period, see e.g. *NC*, no. 1516 and *Perachora*, nos. 2668 and 2669, pl. 114. The decoration on this kotyle is a simplified version of the same motif.

DATE: Late Corinthian II, 550–500 BC.

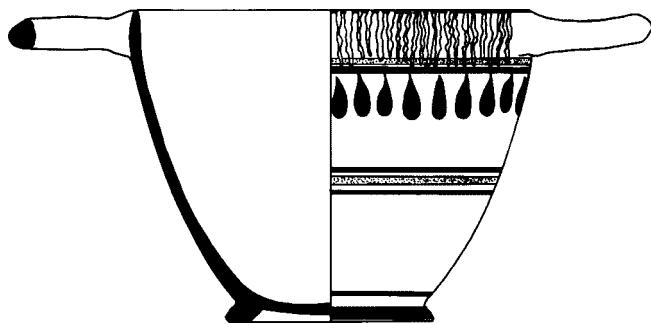


Fig. 29. Pl. 14, 1. Scale 1:2

2. KOTYLE (Fig. 30.)

National Board of Antiquities, Helsinki, inv. 14677:8. Donated by Ambassador Cay Sundström in 1959.

DIMENSIONS: h. 3.6; d. mouth 6.0; d. foot 3.8; wt. 31 g.
CLAY: Munsell 10 YR 7/4 (very pale brown); surface quite soft.

PAINT: Dark brown; in places fired to an orange tint.

CONDITION: Intact; chipping around rim and the edge of foot; encrustation.

SHAPE: Low broad bowl; horizontal handles round in section; profiled foot.

DECORATION: Interior painted. On body, three broad bands. Between handles, a reserved area with some traces of paint. Underside, unpainted.

COMMENTS AND PARALLELS: The pattern between handles could be a horizontal looped line, such as the one on *Corinth* XV, 3, no. 1625, pl. 65.

DATE: Late Corinthian II, 550–500 BC.

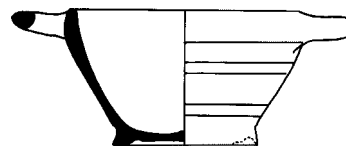


Fig. 30. Pl. 14, 2. Scale 1:2

3. KOTYLE (Fig. 31.)

National Board of Antiquities, Helsinki, inv. 14677:7. Donated by Ambassador Cay Sundström in 1959.

DIMENSIONS: h. 3.6; d. mouth 5.2; d. base 2.9; wt. 24 g.
CLAY: Munsell 2.5 Y 7/3 (pale yellow); surface quite soft and floury.

PAINT AND ADDED COLOURS: Brown, mostly worn-off leaving a stain. Added dull purple.

CONDITION: Intact; chipping around rim; one handle broken at junction to bowl.

SHAPE: Bowl with convex wall; horizontal cylindrical handles that sag; profiled false foot; flat underside with a grooved circle near the outer edge.

DECORATION: Interior painted. Handles painted. Between handles, a horizontal zigzag line. On mid-body, a broad band with added purple with a narrow band above and below. On lower body, a broad band, and a narrow one at the junction of body and foot. On underside, traces of two concentric circles.

COMMENTS AND PARALLELS: Cf. with the pattern skyphoi of the first half of the fifth century from the North Cemetery of Corinth (*Corinth* XIII, nos. 250-9, 253-1, 285-1, 287-1, and 291-2). See also *Perachora*, nos. 2947–2949, pl. 119; *CVA Würzburg* 1 (=Deutschland 39), Taf. 34, 5; *CVA Mannheim* 1 (=Deutschland 13), Taf. 8, 10 and 8, 11; *CVA Frankfurt am Main* 4 (=Deutschland 66), Taf. 42, 3; *CVA Heidelberg* 1 (=Deutschland 10), Taf. 16, 7–8; G. Vallet & F. Villard, *Mégara Hyblaea* 2, La céramique archaïque, 1964, pl. 57, 8 and 57, 9. For a bibliography and a list of further examples by M. Cristofani Martelli, see *CVA Gela* 2 (=Italia 53), tav. 25, 2, text.

DATE: Late Corinthian, 500–450 BC.

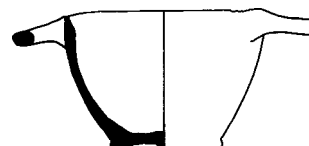


Fig. 31. Pl. 14, 3. Scale 1:2

4. KOTYLE (Fig. 32.)

University of Helsinki, Department of Art History, inv. 56. The Prof. Chr. H. Ericsson Collection. Purchased in Athens in 1958.

DIMENSIONS: h. 2.9; d. 4.3; d. base 1.9; wt. 16 g.

CLAY: Munsell 10 YR 7/4 (very pale brown); surface soft and floury.

PAINT AND ADDED COLOURS: Blackish-brown; flaked in places. Added purple.

CONDITION: A small piece missing from the rim; thinly coated with encrustation of the same shade as the clay.

SHAPE: Bowl with convex wall with a slight outward curve towards the base; horizontal handles round in section, roughly formed; flat underside.

DECORATION: Interior painted. Handles painted. Between handles, a horizontal zigzag line. On mid-body, a broad band with added purple between narrow bands. Lowest part of body painted. On underside, a circle at the edge.

COMMENTS AND PARALLELS: The bowl is oval-shaped when seen from above. For references and parallels, see above Pl. 14, 3.

DATE: Late Corinthian, 500–450 BC.



Fig. 32. Pl. 14, 4. Scale 1:2

5. KOTYLE

Mrs Birgit Rydman, Kangasala.

DIMENSIONS: h. 3.1; d. mouth 4.0; d. base 1.9; wt. 10 g.

CLAY: Munsell 5 YR 7/6 (reddish yellow).

PAINT AND ADDED COLOURS: Blackish-brown; fired to an orange tint in parts; interior flaked. Added purple.

CONDITION: Intact; thinly covered with encrustation.

SHAPE: Deep narrow bowl with straightly tapering wall; horizontal handles round in section; flat underside.

DECORATION: Interior painted. Handles painted. Between handles, a zigzag line. On mid-body, a broad band with added purple between narrow bands. Lowest part of body painted except for a narrow reserved area at the base. On underside, a circle.

COMMENTS AND PARALLELS: See above Pl. 14, 3.

DATE: Late Corinthian, 500–450 BC.

PLATE 15**1. a-c EXALEIPTRON (Fig. 33.)**

National Board of Antiquities, Helsinki, inv. 14683:3. Donated by Mrs Maija Tudeer, the Collection of Prof. Lauri O. Th. Tudeer.

DIMENSIONS: h. 3.0; d. max. 7.7; d. mouth 4.3; d. foot 5.9; wt. 58 g.

CLAY: Munsell 10 YR 8/3 (very pale brown); surface quite hard and smooth.

TECHNICAL FEATURES: Turning marks on lower body.

PAINTS: Shiny brownish black; worn on top. Purple directly on surface; worn on top and on vertical lip.

CONDITION: The loop of handle and a fragment of lip missing; cracked; encrustation inside.

SHAPE: Shallow bowl with convex wall; vertical inward hanging lip; ring-foot; a groove at the junction of underside and foot; reflex strap-handle with only the wings remaining.

DECORATION: Interior floor, painted except for a reserved round area in the centre with two concentric purple circles within. On the inward hanging lip, a black band on the upper part and a purple band in the middle. On top, black cones between purple bands. Below these, two narrow black bands and a purple one. On mid-body, a broad black band. The upper and lower edges of handle-wings and the outer edge of foot are painted. On underside, a dot and two concentric circles.

COMMENTS AND PARALLELS: For the name and the function of the exaleiptron, see the two articles by I. Scheibler, "Exaleiptra", *Jdl* 79 (1964) 72–108 and "Kothon – Exaleiptron. Addenda", *AA* (1968) 389–397. For the development of the shape and the decoration of the Corinthian exaleiptron, see *CVP*, 470–474. Exaleiptra of the 'White Style' are usually dated to the Late Corinthian II period but Amyx argues that their production must have started already during the Late Corinthian I period. Cf. with the shape and the decoration of *CVA Karlsruhe* 1 (=Deutschland 7), Taf. 42, 13; *CVA Heidelberg* 1 (=Deutschland 10), Taf. 19, 3; and the following of the same size *CVA Bruxelles* 3 (=Belgique 3), pl. 7, 8 a–b; *CVA Edinburgh* (=Great Britain 16), pl. 6, 7–8; *CVA Kiel* 2 (=Deutschland 64), Taf. 33, 7–8.

DATE: Late Corinthian, 570–500 BC.

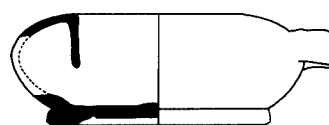


Fig. 33. Pl. 15, 1. a-c Scale 1:2

2. a-c EXALEIPTRON (Fig. 34.)

University of Helsinki, Department of Art History, inv. 55. The Prof. Chr. H. Ericsson Collection. Purchased in Athens in 1958.

DIMENSIONS: h. 4.2; d. max. 11.3; D. mouth 7.0; d. foot 8.5; wt. 148 g.

CLAY: Munsell 10 YR 8/3 (very pale brown); fine; surface floury.

TECHNICAL FEATURES: Turning marks on lower body.

PAINTS: Brownish-black with some sheen; brownish-purple directly on surface; both worn on the upper surface.

CONDITION: Intact; surface somewhat worn; pinkish encrustation inside and around lip and handle.

SHAPE: Shallow bowl with convex wall; vertical inward hanging lip; ring-foot; reflex strap-handle attached at an upward angle.

DECORATION: Interior floor painted except for a reserved round area in the centre with two concentric circles within. On the inward hanging lip, three bands, of which the middle one is purple. On top, cones between bands. Below these, two dotted bands. On mid-body, a band. The upper and lower edges of handle painted. The outer edge of foot painted. On underside, concentric black and purple circles.

COMMENTS AND PARALLELS: For the name and the function of the exaleiptron, see the two articles by I. Scheibler, "Exaleiptra", *Jdl* 79 (1964) 72–108 and "Kothon – Exaleiptron. Addenda", *AA* (1968) 389–397. For the development of the shape and the decoration of the Corinthian exaleiptron, see *CVP*, 470–474. Cf. *CVA Musée Scheurleer*, La Haye 2 (=Pays-Bas 2), III C, pl. 7, 11; *CVA Gela 2* (=Italia 53), tav. 30, 1–2.

DATE: Late Corinthian, 570–500 BC.

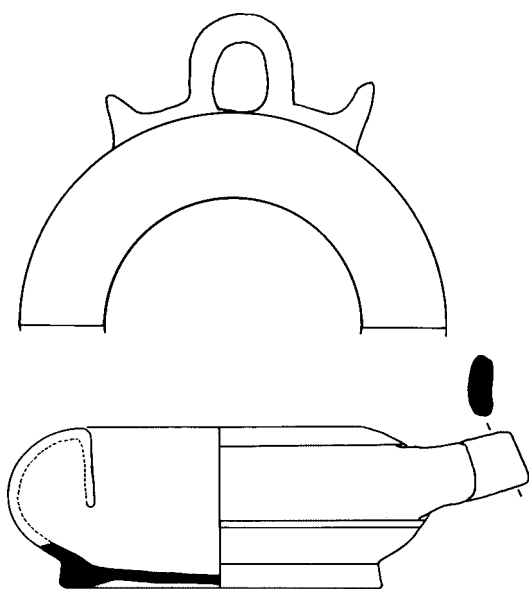


Fig. 34. Pl. 15, 2. a-c Scale 1:2

PLATE 16

1. a-d OLPE (Fig. 35.)

Mrs Marita Mustakallio, Espoo. Purchased in Rome in 1961.

DIMENSIONS: h. to rim 30.4; h. with handle 31.7; d. max. 17.0; d. mouth 15.7; d. foot 10.2; wt. 1047 g.

CLAY: Munsell 10 YR 7/2 (light gray); surface hard and smooth, pitted in places.

TECHNICAL FEATURES: Turning marks on mid-body.

PAINT AND ADDED COLOURS: Shiny blackish-brown; in places fired to orange; flaky and worn off of the one side leaving a pinkish stain. Added purple; flaky. Added yellowish-white.

CONDITION: A piece missing from rim together with one rotelle; chipping around rim; pinkish and black encrustation on the worn side.

SHAPE: Ovoid body; a raised ring at the junction of body and neck; wide trumpet-shaped neck with overhanging lip; double ribbed vertical handle flanked by rotelles (one missing) at rim; low ring-foot.

DECORATION: Trumpet neck painted inside and outside to the plastic ring. Handle painted to the same level. Inside of trumpet, two bands with added purple. On body, three animal friezes separated by bands with added purple. In the top frieze: a lion between two grazing goats. In the middle frieze: two goats and two panthers. In the bottom frieze: three goats, two lions and an avian-bodied creature with ears and horizontally outspread wings. Animals with incised details and added purple, except for the winged creature and the two goats flanking it in the bottom frieze. Filling ornament in all friezes consists of unincised rosettes and blobs. Lower body painted brown and enlivened with two zones of narrow bands of added purple and yellowish white. Above the painted foot, a reserved zone with broad rays. No traces of paint on underside.

COMMENTS AND PARALLELS: For the development of the shape and the decoration of the olpe, see *CVP*, 488–489. This olpe has a well-balanced shape and decoration. The style is fairly coarse and lacking in detail, but the purple is added carefully and the overall impression is not without charm. That the decoration is unfinished is evident by the lack of incision in three figures in the bottom frieze. Whether the filling ornament was meant to be left unincised is impossible to say. The unincised winged creature with ears could have been intended to be a panther-bird. The details in the rendering of the animals are inconsistent and curious, such as the panthers' heads and the two ears visible in the profiled heads of the lions, and have no parallels so far.

DATE: Early Corinthian, 615–590 BC.

PLATE 17

1. a-b AMPHORA (Fig. 36.)

National Board of Antiquities, Helsinki, inv. 14677:2.
Donated by Ambassador Cay Sundström in 1959.

DIMENSIONS: h. 20.5; d. max. 14.8; d. mouth 8.6; d. foot 9.1;
wt. 557 g.

CLAY: Munsell 2.5 Y 8/2 (pale yellow); quite hard; surface
pitted.

TECHNICAL FEATURES: Turning marks on mid-body and
neck; handles unsmoothed.

PAINT AND ADDED COLOURS: Dark brown with some sheen;
flaked on one side leaving a yellowish stain. Dull
brownish-purple; somewhat flaked.

CONDITION: Intact; a small chip at rim; some encrustation
underside, on foot and below one handle; 'Egina' penciled
on underside.

SHAPE: Ovoid body with continuous curve to the lip;
slightly offset flaring lip and a flat rim; vertical handles
from body to neck, round in section; ring-foot; on
underside, a groove at the junction of foot.

DECORATION: Inside of mouth, a band. The upper face of
rim painted. Outer face of lip painted and enhanced with
added purple. Along handles, a vertical band joining the

first horizontal band on body. On body, below handles,
four bands at equal intervals. The uppermost band has
added purple and forms the groundline for the motifs
between handles. On one side: a swan to the right with
horizontally outspread wings; incised details; added
purple on the centre parts of the wings and as dots on the
breast. On other side: two confronting griffon-birds with
one leg raised and the raised paws merged; between the
griffon-birds, a lotus upside down; incised details; added
purple on the middle parts of the wings and as dots on
the breasts; traces of added purple on the feathers and on
the lotus. Filling ornament on both sides is sparse and
consists of variably incised rosettes and small blobs. Outer
face of foot painted and enhanced with added purple.

COMMENTS AND PARALLELS: The shape and the decoration
differ from the normal Corinthian B-type amphora which
has a higher neck, a more tapering body and a rectangular
lip and is usually glazed except for reserved panels
between the handles and for an area at the base for rays
(NC 316 and 326, nos. 1415-1434). For the possible East-
Greek influences on this type, see A.-F. Laurens, *Catalogue
des collections* 1, 1974, 98. The decorative scheme is
probably related also to the banded 'Corinth oinochoai'
from the Anaploga Well at Corinth (*Corinth* VII, 2, 78-80
and pls. 59-62). Cf. also with two oinochoai of similar type

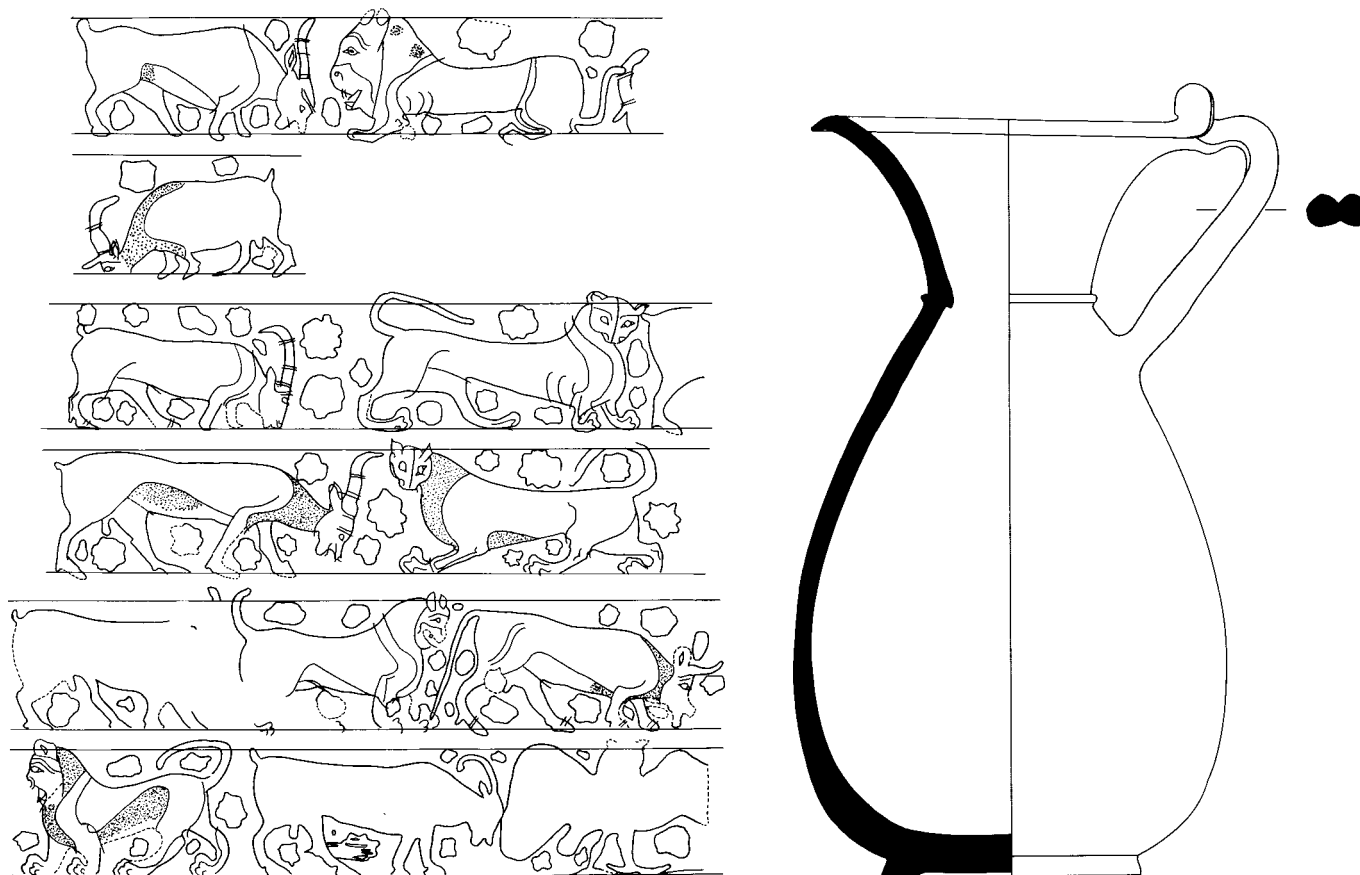


Fig. 35. Pl. 16, 1. a-d Scale 1:3

presenting sirens with outspread wings (*Corinth VII*, 1, nos. 332 and 333, pl. 41). The globular banded bodies of these oinochoai might relate also to the shape of the other two known parallels of this amphora type, *CVA Edinburgh* (=Great Britain 16), pl. 7, 1-4 and Montpellier, inv. 154 (A.-F. Laurens, *Catalogue des collections* 1, 1974, no. 38, 94-98), which have a more pronounced neck and a more globular body compared to the present one. These two are both of the same size and have a line framing the picture panel, absent here. All three amphorae have similar secondary decoration and a rough finish. On the Edinburgh amphora there is a panther on one side and a goat on the other with sparse filling ornament of cross-incised rosettes, small incised blobs and unincised dots. The panel motifs of the Montpellier amphora are the same as of the present one, except that the griffin-birds have both legs on the ground and there is a palmette added to the lotus flower with volutes touching the breasts of the griffin-birds. The overall composition is the same on both vases, only the details of incision and distribution of added

purple vary. The filling ornament is similar, too, except for the largest rosette under the right wing of the bird, which is centre-incised in the Montpellier version and is a simpler one with a cross and short incisions in the four fields on the present one. That the Montpellier amphora has acted as a model for the present one is obvious also from the arrangement of the paws of the griffin-birds: the palmette with volutes touching the breasts has inspired a new version where there are legs instead of the volutes and a paw instead of the palmette. The picture motifs of the present one and the Montpellier amphora are typical for the panel amphorae of the Late Corinthian I period (*CVP*, 389). Considering the close resemblance in shape and decoration of the Montpellier and the Edinburgh amphora, it is probable that the suggested dating of late Early Corinthian for the Edinburgh amphora might be a little early. All three amphorae must be attributed to one workshop.

DATE: Late Corinthian I, 570-550 BC.

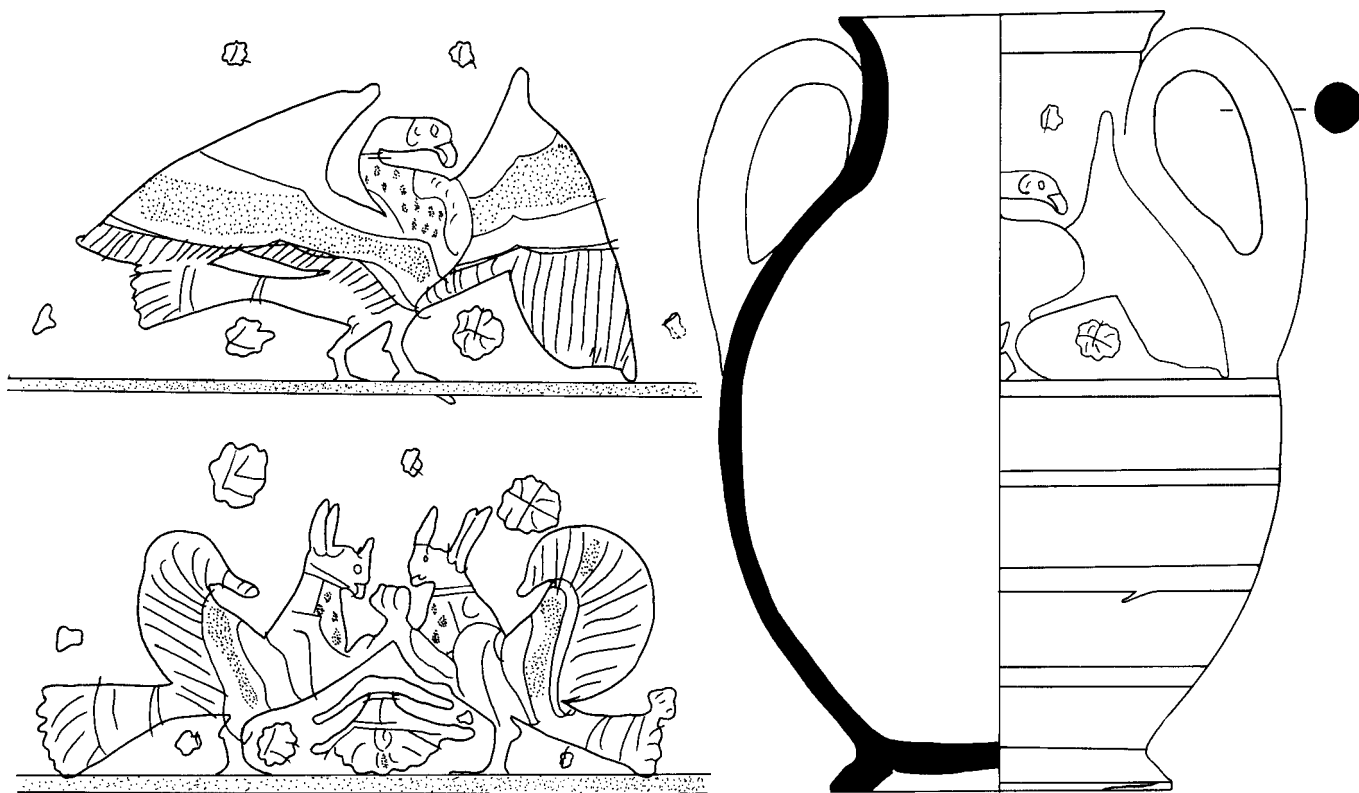


Fig. 36. Pl. 17, 1. a-b Scale 1:2

ATTIC GEOMETRIC

Heini Parko

PLATE 18

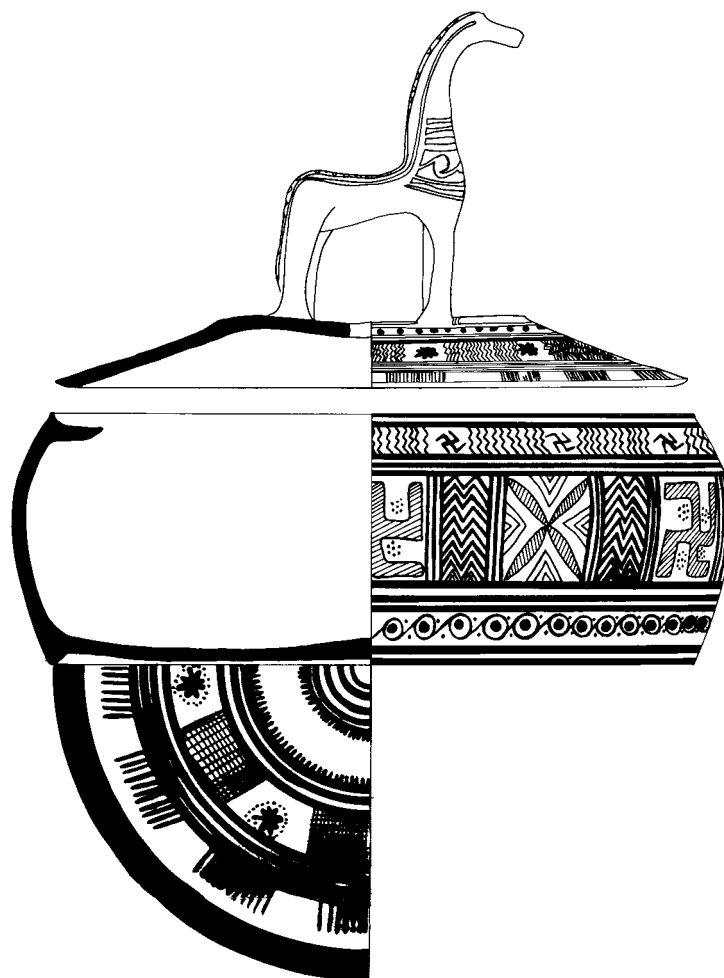


Fig. 37. Pl. 18, 1. a-d Scale 1:3

1. a-d PYXIS (Fig. 37.)

National Board of Antiquities, Helsinki, inv. 7826:1. The Antell Collection. Purchased in Athens in 1913.

DIMENSIONS: Pyxis: h. 10.0; d. max. 28.6; d. rim 25.6; d. foot 25.5. Lid: h. 2.7; h. with horses 14.9; d. 25.5.

CLAY: Munsell 7.5 YR 7/4 (pink); fine.

GLAZE: Shiny brownish-black; partly worn on lower body and on lid.

CONDITION: Both pyxis and lid broken and mended with glue, some pieces missing. Chipping around rim and the edge of foot. Surface partly broken on the underside of the pyxis. Yellowish encrustation on the interior and on the lip.

SHAPE: Pyxis: low broad body with continuously convex

wall; horizontal lip projects inward, set slightly lower than rim; recessed flat underside. Lid: slightly concave top, with a circular perforation at centre, supporting three moulded horses; straight side sloping to rim. A pair of small holes on opposite sides of both lid and lip for fastening.

DECORATION: Pyxis: Interior unpainted. On the upper face of lip, a band. On body, two bands on top and bottom. The rest of the surface is divided into three horizontal zones by two groups of three bands. In the uppermost zone, vertical zigzags and swastikas. In mid-zone, a frieze of various metopes and recurring horizontal zigzags between vertical triple bars. In the frieze metopes of hatched swastikas with dot-rosettes between the arms alternate with metopes of hatched quatrefoils with

chevrons in the fields and metopes of circles surrounded by tangential dots with connected dotted circles inside. Two metopes lie side by side: a swastika and a hatched diagonal cross with dotted circles in the fields connected to the frame. In the lowest zone, connected circles with dots inside and additional dots above and below the connecting lines. On underside, in the centre, five concentric circles, of which the outermost one has a short outward comb. In mid-field, two groups of bands: the inner one with three bands and a short comb inward and the outer one with four bands and grouped long outward combs. Between the banded zones, a frieze of net-patterns with metopes of eight-pointed stars encircled by dots. On the outer edge of underside, a broad circle. Lid: Horses stand between segmental lines. In front of and behind the horses, multiple zigzags and lines. On the upper part of the sloping side of lid, two bands and a row of dots. In the middle of the sloping side, between three bands, a frieze of vertical zigzags and eight-pointed stars. Between the lowest of the bands and a band on rim, groups of multiple vertical lines. Horses glazed except for reserved breasts that are decorated with bands and connected dots, and for three reserved lines, the middle one with a row of dots, running from mane to tail on each horse. One of the horses has a reserved muzzle with a cross, one muzzle is missing, and one is badly worn. Under the horses, an engraved cross and an additional dot of paint. Underside of lid, unpainted.

BIBLIOGRAPHY: J. Fink, "Büchse und Pferd. Geometrisches in Helsinki", *AA* 4/1966, 483–488.

COMMENTS AND PARALLELS: Use of multiple-brush. Cf. the shape and the decoration with *CVA Copenhagen* 2 (=Danemark 2), pl. 71, 4 (especially the lid with four horses); *CVA Tübingen* 2 (=Deutschland 44), Taf. 19–20, 1–3 (with three horses); *CVA München* 3 (=Deutschland 9), Taf. 126; and *Agora VIII*, pl. 15, 252 (of smaller size). Cf. the circular ornament with dotted circles inside with *Agora VIII*, pl. 21, 352.

DATE: Around 750 BC.

PLATE 19

1. a-b SKYPHOS (Fig. 38.)

National Board of Antiquities, Helsinki, inv. 7826:4. The Antell Collection. Purchased in Athens in 1913.

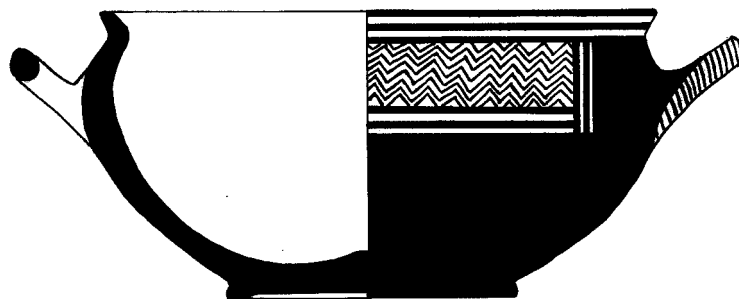


Fig. 38. Pl. 19, 1. a-b Scale 1:2

DIMENSIONS: h. 7.9; d. rim 14.0; d. foot 7.7; wt. 316 g.

CLAY: Munsell 5 YR 6/4 (light reddish yellow); hard and compact.

SLIP: In panels, Munsell 7.5 YR 6/6 (reddish yellow), smooth and shiny.

GLAZE: Blackish-brown with green metallic sheen.

CONDITION: One handle restored in plaster; some surface chipping; some grey encrustation inside; black and rust-coloured encrustation under one handle.

SHAPE: Rounded bowl with a nipple on interior floor; short offset lip; horizontal handles round in section on the widest part of body set at an angle; very low ring-foot; flat underside.

DECORATION: Interior glazed except for the nipple on floor which is reserved. On the inner face of lip, groups of parallel vertical lines. On the outer face of lip, three horizontal bands. Bowl glazed outside except for reserved areas below handles and for reserved panels between handles. In the panels on both sides, multiple horizontal zigzags framed below and on both short sides by two lines. Along handles, vertical parallel lines between horizontal bands.

COMMENTS AND PARALLELS: Use of multiple-brush. Cf. E. L. Smithson, "A Geometric cemetery on the Areopagus 1897, 1932, 1947", *Hesperia* 43 (1974) 325–390, grave I, 18:3–3, pl. 78, a 3 with barred handles; *Kerameikos* V, 1, Taf. 89, 887 and 892; *CVA Athènes* 1 (=Grèce 1), III H d, pl. 1, 10–11.

DATE: Ninth century BC.

2. a-b SKYPHOS (Fig. 39.)

National Board of Antiquities, Helsinki, inv. 7826:3. The Antell Collection. Purchased in Athens in 1913.

DIMENSIONS: h. 9.6; d. rim 15.6; d. foot 9.1; wt. 470 g.

CLAY: Munsell 7.5 YR 6/6 (reddish yellow); compact; surface powdery.

GLAZE: Brownish-black with some sheen in two thicknesses; some metallic sheen on lower body; somewhat worn; brush strokes visible inside.

CONDITION: Complete; a hole in bottom; chipping around rim.

SHAPE: Low rounded bowl; short vertical lip with convex inner profile; horizontal strap-handles on the widest part

of body; low profiled foot; flat underside; a nipple on interior floor.

DECORATION: Interior glazed. On the inner face of lip, groups of parallel vertical lines. On rim, a line. On the outer face of lip, three bands. Between handles on both sides, a hatched meander to left flanked by six vertical bars, of which the space between the middle ones is hatched. Hatchings with diluted paint. Below the handle zone, three bands. Lower body glazed. On handles, vertical parallel lines between horizontal lines along the edges.

COMMENTS AND PARALLELS: Cf. the shape and the decoration with *CVA Musée Scheurleer*, La Haye 1 (=Pays-Bas 1), II H b, pl. 1, 7; and *CVA München 3* (=Deutschland 9), Taf. 122, 9 (with a broader bowl and a row of dots on lip). For examples of the same decoration scheme but with cylindrical handles, see *Agora VIII*, pl. 8, 125; and *Kerameikos V*, 1, pl. 94, 826–828 with strap-handles.

DATE: The first half of the eight century BC.

PLATE 20

1. a-b SKYPHOS (Fig. 40.)

National Board of Antiquities, Helsinki, inv. 7826:2. The Antell Collection. Purchased in Athens in 1913.

DIMENSIONS: h. 8.3; d. rim 14.4; d. foot 7.6; wt. 270 g.

CLAY: Munsell 10 YR 7/4 (very pale brown); compact;

surface powdery.

GLAZE: Brownish-black in two thicknesses; at thickest with some sheen; dilute paint in the handle zones and in the bands below; somewhat worn.

CONDITION: Broken and mended with glue; some small pieces missing; some light-coloured encrustation inside. SHAPE: Low rounded bowl; short vertical lip with convex inner profile; horizontal strap-handles with a slight upward slant set on the widest part of body; very low ring-foot; flat underside.

DECORATION: Interior glazed except for a reserved band just below the greatest diameter. On rim, traces of grouped parallel vertical lines. On the outer face of lip, two bands. In the handle zone on both sides, three triglyphs of six vertical bars, of which the space between the middle ones is hatched, and two metopes in mirror-image with a bird with a cross-hatched body. A cross-hatched triangle and a small four-pointed star as filling ornament on both metopes. Flanking the frieze, two obliquely curving lines towards the handles and a dot rosette with a stem of dots filling the triangular spaces left in the upper corners. The frieze is bound by one continuous band above and by three below. Lower body glazed except for a narrow reserved band. Outer faces of handles glazed.

COMMENTS AND PARALLELS: For an exact parallel, see *CVA Copenhagen 2* (=Danemark 2), pl. 70, 9. For examples of the same decoration scheme but with cylindrical handles, see *Agora VIII*, pl. 8, 130; and *Kerameikos V*, 1, Taf. 97.

DATE: The first half of the eight century BC.

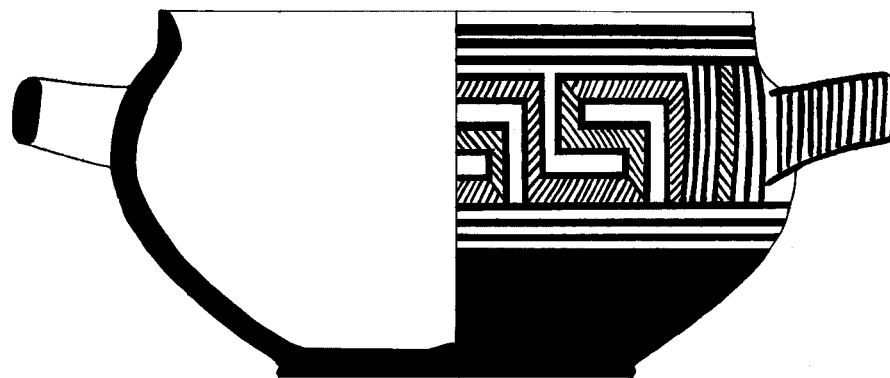


Fig. 39. Pl. 19, 2. a-b Scale 1:2

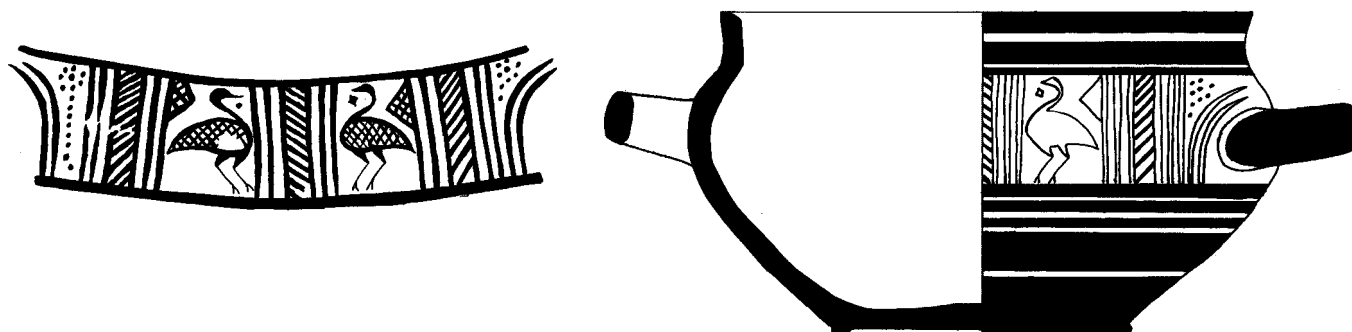


Fig. 40. Pl. 20, 1. a-b Scale 1:2

2. a-b SKYPHOS (Fig. 41.)

National Board of Antiquities, Helsinki, inv. 7826:5. The Antell Collection. Purchased in Athens in 1913.

DIMENSIONS: h. 10.6; d. rim 14.1; d. base 6.5; wt. 397 g.
 CLAY: Munsell 10 YR 7/4 (very pale brown); surface floury.
 TECHNICAL FEATURES: Turning marks inside.
 GLAZE: Dull, thin black; thicker in dots; uneven with brush strokes visible on lower body and inside.
 CONDITION: Intact; surface somewhat pitted.
 SHAPE: Deep conical bowl with tall vertical lip; horizontal handles round in section on the widest part of body set at an angle; flat underside.
 DECORATION: Interior glazed. On the inner face of lip, three bands. On the outer face of lip, a false spiral of connected blobs between bands. In the handle zone on both sides, five triglyphs of triple vertical bars alternating with three cross-hatched tongues and two cross-hatched squares. The frieze is bound above by one and below by two continuous bands. The lower part of bowl glazed. At the base of handles, two oblique lines. Along handles, a row of dots with two lines above and below.
 COMMENTS AND PARALLELS: Cf. the shape and the decoration with *Kerameikos* V, 1, Taf. 99, 344; 99, 1324–1325; 99, 1299. On the shape, see J. N. Coldstream, *Greek Geometric Pottery*, 1968, 48, and on the motif of cross-hatched tongues in metopes, see *ibid.* 50.
 DATE: The latter half of the eighth century BC.

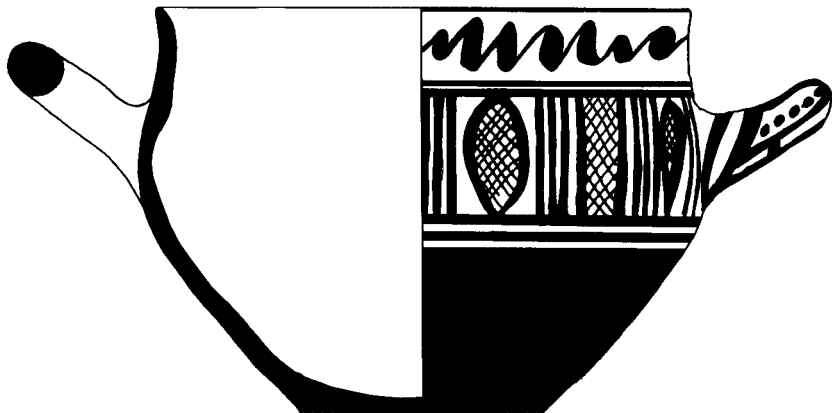


Fig. 41. Pl. 20, 2. a-b Scale 1:2

3. a-b MUG (Fig. 42.)

National Board of Antiquities, Helsinki, inv. 7826:6. The Antell Collection. Purchased in Athens in 1913.

DIMENSIONS: H. to rim 4.4; D. rim 4.6; D. max. 6.8; D. base 5.9; Wt. 54 g.
 CLAY: Munsell 5 YR 6/6 (reddish yellow); fine; surface somewhat floury.
 GLAZE: Thin black; partly worn.
 CONDITION: Intact; chipping around rim; a hole and some surface chipping on underside.
 SHAPE: Flaring rim; squat body with a bevel above plain base; strap-handle from rim to the widest part of body; concave underside.
 DECORATION: Just inside rim, three bands. At rim, two bands. The mid-body is divided into three zones by two groups of three bands. In the top zone, a row of dots. In the middle zone, a gear-pattern. In the bottom zone, vertical zigzags. The patterns are interrupted by a plain area under handle and closed by a vertical line. On lower body, four bands, of which the three lowermost are continuous. On handle, horizontal stripes. Edges of handle painted.
 COMMENTS AND PARALLELS: Cf. with *CVA Musée Scheurleer*, La Haye 1 (=Pays-Bas 1), III H b, pl. 2, 3; *CVA Providence 1* (=USA 2), pl. 8, 3; *CVA Athènes 1* (=Grèce 1), III H d, pl. 4, 1; and *CVA Copenhagen 2* (=Danemark 2), pl. 70, 8.
 DATE: The first half of the eighth century BC.

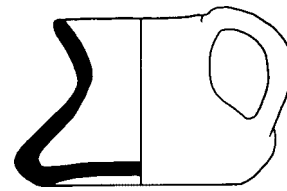


Fig. 42. Pl. 20, 3. a-b Scale 1:2

ATTIC BLACK FIGURE

Tiina Tuukkanen

PLATE 21

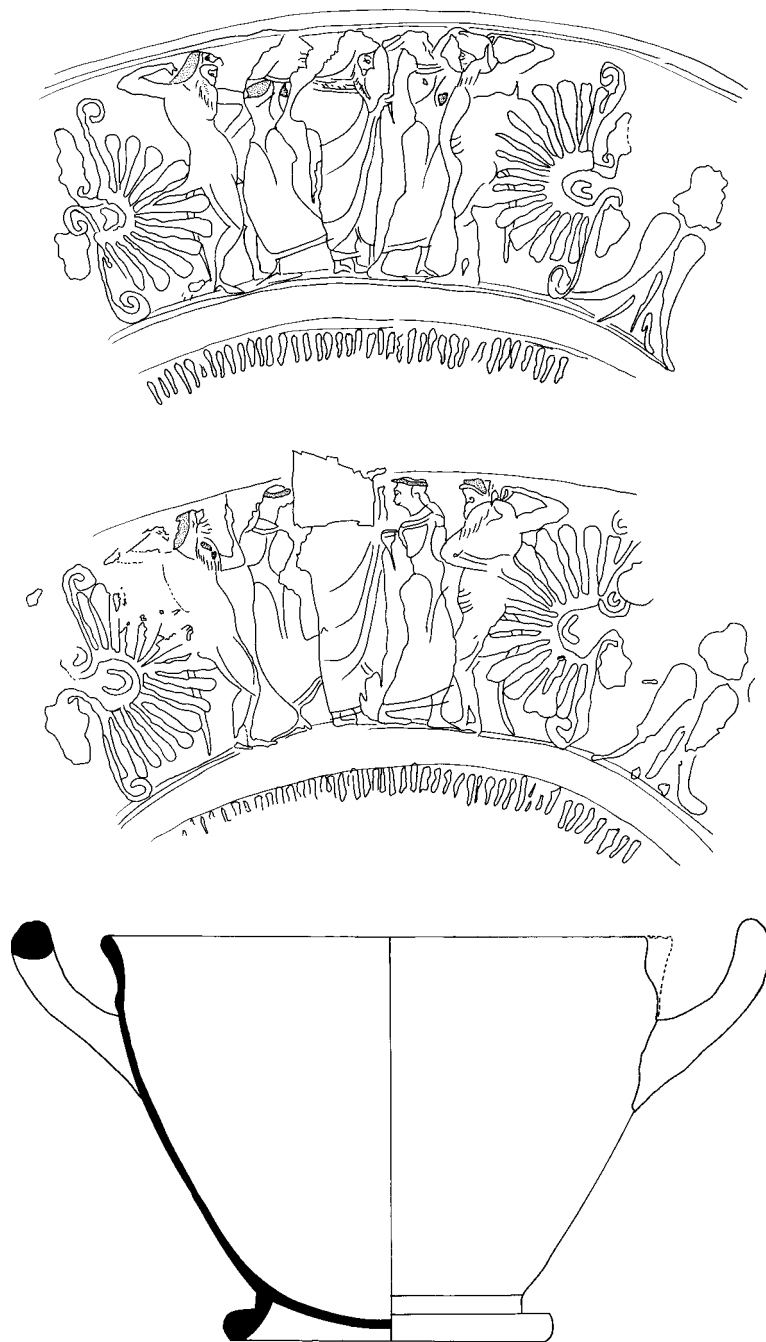


Fig. 43. Pl. 21, 1. a-c Scale 1:3

1. a-c SKYPHOS (Fig. 43.)
National Board of Antiquities, Helsinki, inv. 14560:627.
Discovered in Melos in 1859.

DIMENSIONS: h. 16.0; d. mouth 22.5; d. foot 12.7; wt. 764 g.
CLAY: Munsell 5 YR 6/6 (reddish yellow).
GLAZE: Rich and shiny, at places dull.

CONDITION: Mended, pieces missing around one handle and on body.

SHAPE: Ure's class A 2. Slightly outturned lip, canted handles, and broad disk foot, at the junction of body and foot a fillet.

DECORATION: Both sides with standing Dionysos flanked by a dancing maenad and a satyr on each side. Dionysos wears a long himation and holds a rhyton in his hand away from his body. The maenads are dressed in long robes, the schematic incisions on them probably account for *nebris*, animal skin tied over the dress. The painter has not rendered arms for them. At the handles large horizontal palmettes; under the handles a lotus flower and an ivy leaf. Below the scene a broad black line, at base summary band of black tongues. Glazed: lip, top of handles; top, edge and interior face of foot. Reserved: fillet and resting surface. Underside reserved with two black circles and a dot. Red: Hair and beards of satyrs; fillets and torsos of maenads.

COMMENTS AND PARALLELS: The missing of maenad arms is fairly odd but is probably due to hasty execution and refer to the painter's problems with arranging them in the picture field. No trace of added white for the arms, either. The skyphos belongs to a group called FP class (Flower-Palmette) characteristic of which is the decoration at the handles. For the shape see *CVA Athens 4* (= Greece 4), pl. 24, 1–2 The style close to a skyphos found in Cyprus, see E. Gjerstad, *Greek Geometric and Archaic Pottery found in Cyprus*, 1977, pl. 31, 9. See also *CVA Leiden 2* (= The Netherlands 4), pl. 64, 3, 5 and 6. For the *nebris* see *LIMC* 3 s.v. Dionysos, 330, 304; 333, 328. For the shape: Ure, *Sixth and fifth*, 58–59, pl. 17, 31.182. *Para* 91, 7–12.

DATE: Ca. 500 BC. FP-class.

PLATE 22

1. a-c SKYPHOS (Fig. 44.)

National Board of Antiquities, Helsinki, inv. 14677:3.

DIMENSIONS: h. 13.0; d. mouth 15.3; d. foot 10.7; wt. 383 g. CLAY: Munsell 5 YR 6/6 (reddish yellow).

GLAZE: Dull, badly flaked. Misfired red especially inside the bowl.

CONDITION: Two small pieces glued onto the lip, otherwise complete.

SHAPE: Ure's class D. CHC-type, round bowl, canted handles, slightly outturned lip, disk foot.

DECORATION: Both sides with four dancers between sphinxes. Central couples face each other, flanking figures move outward but look back towards center. At least three of the figures wear short tunics covering the torso. No incision. Below the scene two black lines. Above the foot hastily painted band of black tongues. Glazed: lip; lower part of bowl above the tongues; top, exterior and interior face of foot. Reserved: flat fillet between body and foot, and resting surface. Underside with central circle and a dot, within broad circle. Red: on tunics of the dancers.

COMMENTS AND PARALLELS: The figures set between sphinxes are typical of the CHC Group (Chariot-Courting). Along with the chariot and courting scenes the dancers appear often on the group's vases. Characteristic are also the unincised sketchy figures with thin legs and large long feet, *ABV* 619, 67–69; 620, 70–84. *CVA Leiden 2* (= The Netherlands 4), pl. 65, 1–2. *Agora XXIII*, 59–61, pl. 105, 1592. Ure, *Sixth and fifth*, 62–65, pl. 19, 80.260. For the CHC group see J. Beazley, *Some Attic Vases in the Cyprus Museum*, 1947, 22–23; *ABV* 617–623, 711. *Para* 306–308.

DATE: Ca. 500–475 BC. The CHC group.

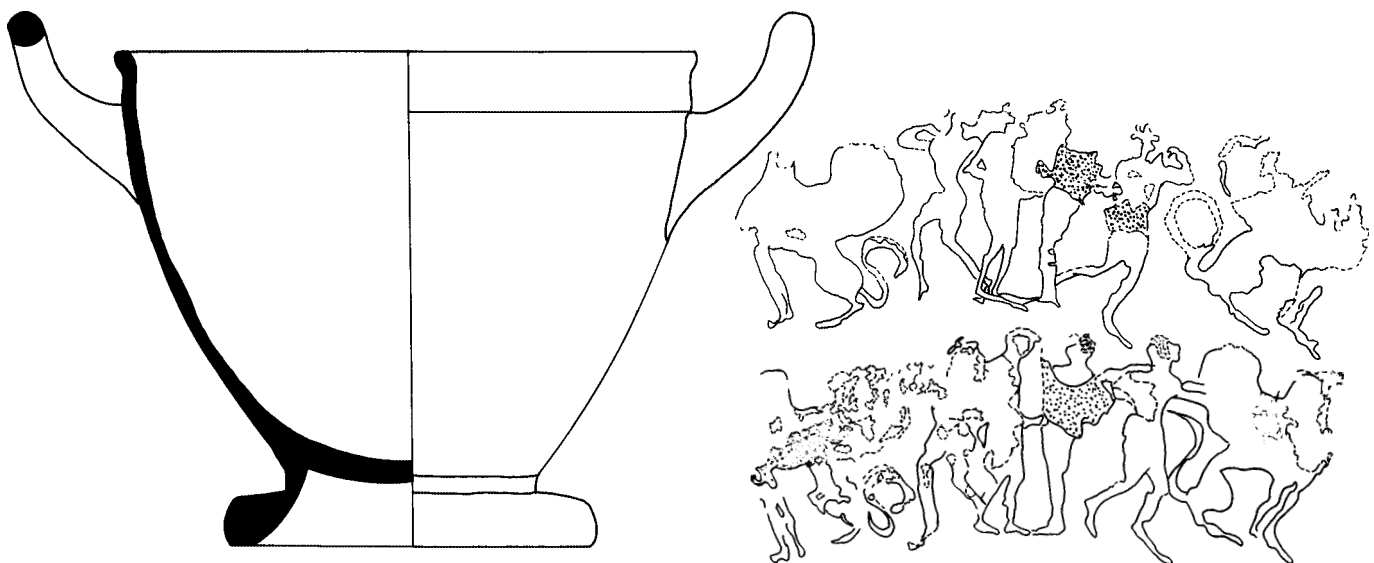


Fig. 44. Pl. 22, 1. a-c Scale 1:2

PLATE 23

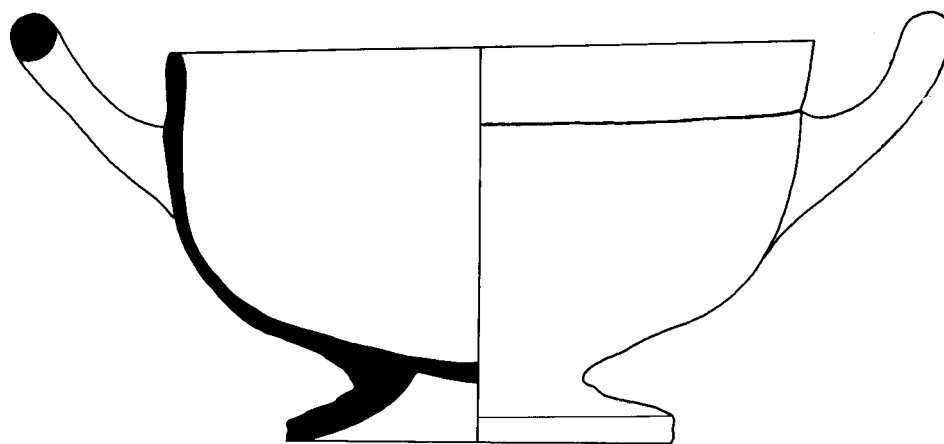


Fig. 45. Pl. 23, 1. a-b Scale 1:2

1. a-b SKYPHOS (Fig. 45.)

Joensuu Art Museum, Joensuu, inv. 1126.

DIMENSIONS: h. 10.6/10.1; d. mouth 17.8; d. foot 10.3; wt. 505 g.

CLAY: Munsell 5 YR 6/6 (reddish yellow).

GLAZE: Thin, mostly dull, shiny in places; flaked, brush strokes visible. Lower body misfired brown.

CONDITION: Mended, missing pieces around handles and in the body replaced with plaster and repainted. Lip near one handle pressed slightly inwards. Vase surface under the figures rough.

SHAPE: Ure's class R, cup-skyphos with rounded bowl, canted handles, flaring foot.

DECORATION: Both sides with three dancers flanked by eight-leafed palmettes opening upwards. Picture area covers almost the whole body. Hasty incision. Glazed: lip, top of handles, lower part of bowl, top and parts of the edge and inside of foot. Reserved: resting surface and underside.

COMMENTS AND PARALLELS: Palmette, figural style and shape connect this skyphos to the Haimon Painter and his group. A good parallel for the style with big-headed figures: *Agora XXIII*, pl. 103, 1524, fragment of a cup skyphos. See also *CVA Laon 1* (= France 20), pl. 25, 6-7; *CVA Pushkin State Museum 1* (= Russia 1), pl. 52, 4; *CVA Limoges - Vannes* (= France 24), Limoges pl. 8, 5; *CVA Bucarest 1* (= Roumanie 1), pl. 23, 6; *CVA Genève 2* (= Suisse 3), III H, pl. 67, 3.More about the Haimon Group and shape see *Agora XXIII*, 59-61. Ure, *Sixth and fifth*, 71-72, pl. 22. *ABV* 565, 598-606 and 566, 607-622.

DATE: 490-450 BC. The Haimon Group.

2. a-b SKYPHOS (Fig. 46.)

Museum of Art and Design, Helsinki, inv. B 502. Purchased in Agrigento, Sicily.

DIMENSIONS: h. 8.1; d. mouth 10.6; d. foot 6.1; wt. 136 g.

CLAY: Munsell 5 YR 7/4 (pink).

GLAZE: Uniform, fairly shiny, thin on the legs and tails of

the animals and at the palmettes.

CONDITION: Complete, mended from a few pieces.

TECHNICAL FEATURES: Inside the bowl vertical finger marks in clay.

SHAPE: Ure's class O, canted handles shape, slightly outturned lip, rim offset on interior, flaring foot. Shape also recalls the Hermogenean skyphoi.

DECORATION: Both sides with two felines(?) facing each other between upright palmettes. Figures set in a narrow band at handle level. Below the picture a broad black and reserved band. No incision. Glazed: lip, top of handles, top and exterior edge of foot and resting surface. Underside reserved.

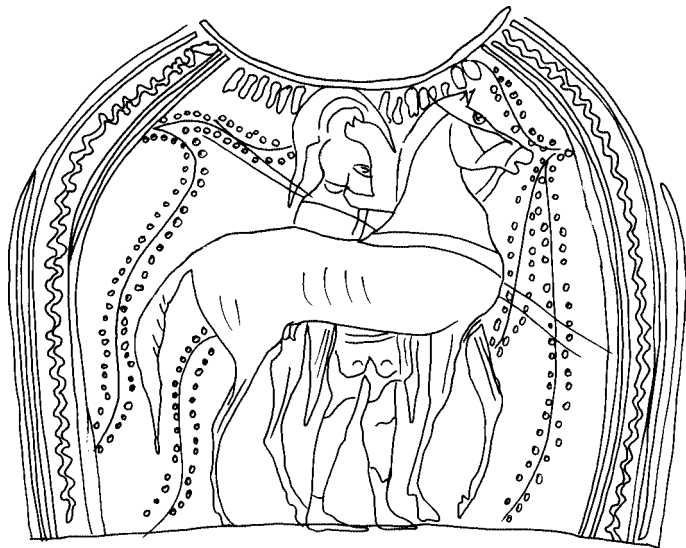
COMMENTS AND PARALLELS: The closest parallel for the animals: on the skyphos with Herakles and a lion in *CVA Frankfurt am Main 2* (= Deutschland 30), Taf. 51, 5-6. For the general decoration and the shape see: *CVA Pushkin State Museum 1* (= Russia 1), pl. 53, 1-2. *CVA Athens 4* (= Greece 4), pl. 13, 9-10 and 11-12. *CVA Napoli 5* (= Italia 69), tav. 77, 1-2. *CVA Nantes* (= France 36), pl. 17, 4-5. *CVA Reading 1* (= Great Britain 12), pl. 11, 1. See also *Agora XXIII*, 59-61. Ure, *Sixth and fifth*, 71, pl. 22.

DATE: 480-450 BC. The Haimon Group.



Fig. 46. Pl. 23, 2. a-b Scale 1:2

PLATE 24



1. a-c OINOCHOE (Fig. 47.)

Mr Harry Kivijärvi, Espoo. Purchased in Florence in 1972.

DIMENSIONS: h. with handle 23.5; d. foot 8.0; wt. 614 g.

CLAY: Munsell 7.5 YR 6/4 (light brown).

GLAZE: Shiny, but thin brush strokes visible, brownish tone.

CONDITION: Intact.

SHAPE: Trefoil mouth, flat shoulder, handle rises above mouth, disk foot.

DECORATION: At the junction of neck and shoulder a billet (for the term see Kurtz *AWL*, fig. 5). The picture in a panel opposite the handle. At the top of the panel tongues and at the sides a hasty zigzag pattern between black lines. In the panel a warrior with his horse to right. The warrior, equipped with two spears, wears a short chlamys and a Corinthian helmet. The crest of the helmet breaks the tongue pattern. Branches in the background.

COMMENTS AND PARALLELS: The picture set in a panel framed by zigzag pattern is typical of oinochoai by the Athena Painter. The style, with economical and light incisions, is closer to the painter himself than others connected with the workshop. See *CVA Frankfurt 1* (= *Deutschland 25*), Taf. 39, 3–4. See also *CVA Ferrara 2* (= *Italia 48*), tav. 22, 4 (Painter of Sèvres 100). *CVA München 12* (= *Deutschland 65*), Taf. 44, 5–8 (Painter of Sèvres 100). *CVA Lecce 1* (= *Italia 4*), III H e, tav. 2, 1 and 3.

For the shape see *Agora XII*, 59–60. About the workshop of the Athena Painter Haspels, *ABL*, 141–165, 254–262. *ABV* 524–537.

DATE: Ca. 500–480 BC. The workshop of the Athena Painter.

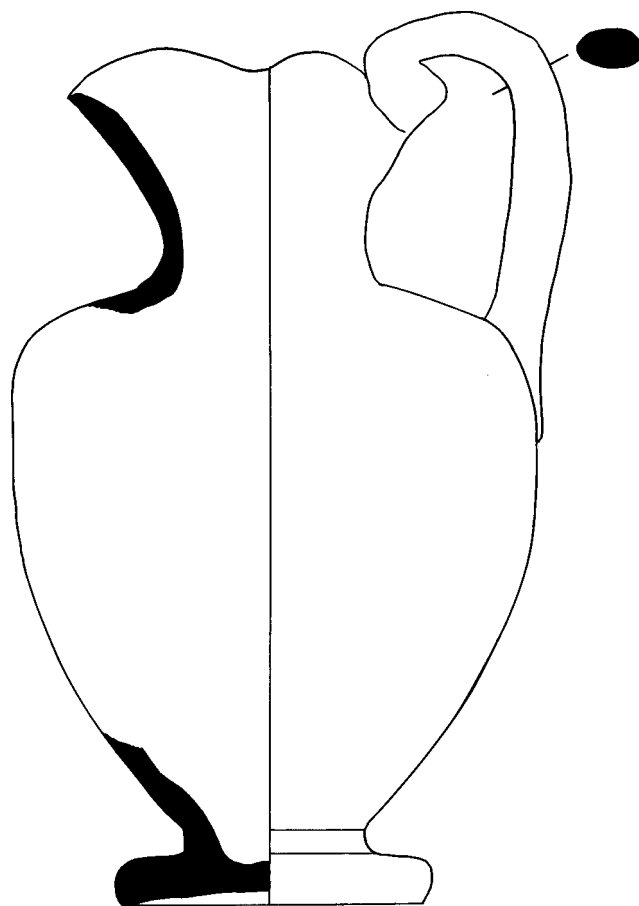


Fig. 47. Pl. 24, 1. a-c Scale 1:2

PLATE 25

1. a-d LEKYTHOS (Fig. 48.)

Mr Harry Kivijärvi, Espoo. Purchased in Rome in 1957.

DIMENSIONS: h. 13.3; d. mouth 3.5; d. shoulder 7.6; d. foot 4.2; wt. 122 g.

CLAY: Munsell 7.5 YR 7/6 (reddish yellow)

CONDITION: Intact.

SHAPE: Shoulder lekythos, body tapers towards a shallow echinus foot. A low ridge at the junction of the neck and shoulder. Echinus mouth.

DECORATION: On the neck a narrow brownish band above the ridge. On the shoulder one five-leafed palmette between ivy leaves. On the body nude youth riding a horse to right between two draped onlookers. Glazed: mouth, lower third of the body and top of foot. Red: Hair of the onlookers and the youth, mane of the horse and the folds of the himatia.

COMMENTS AND PARALLELS: The shape places this lekythos at the end of the sixth century along with forms decorated by the Wraith- and the Vatican G 52 Painter, Dolphin, Fat runner, Phanyllis and Cock Groups. According to Haspels the narrow band on the neck also belongs to the period after 540 BC, Haspels, *ABL*, 19.

A man with a horse, either a warrior or a nude youth mounted or leading the horse, is a common subject. The

small rider may refer to a lightweight jockey. The two onlookers might then represent the owner of the horse and the trainer. Their role within the representation, however, is not an active one, rather their purpose is to balance and frame the picture area. For more about riders and horsemen see e.g. T. B. L. Webster, *Potter and Patron in Classical Athens*, 1972, 179–195.

See: *CVA Bruxelles 2* (= Belgique 2), pl. 21, 20 and *CVA Agrigento 1* (= Italia 61), tav. 38, 5 (general decoration scheme). See also *CVA Gela 4* (= Italia 56), tav. 10, 4 and 36, 1–3.

DATE: 525–500 BC.

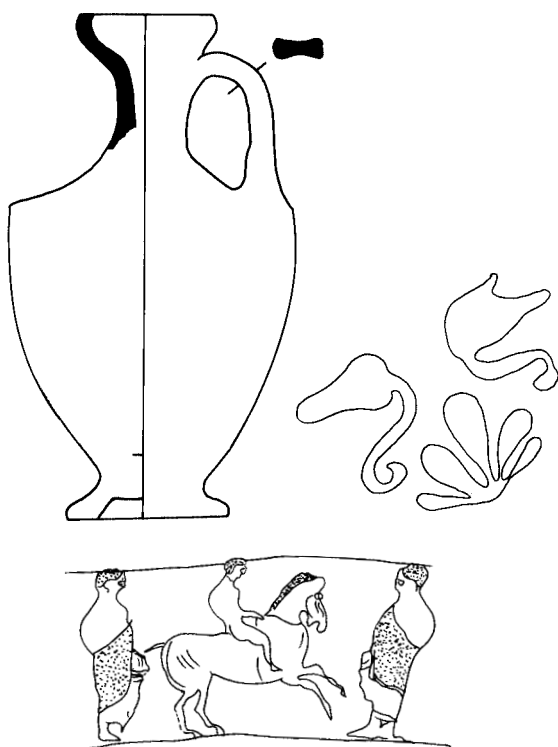


Fig. 48. Pl. 25, 1. a-d Scale 1:2

PLATE 26

1. a-d LEKYTHOS (Fig. 49.)

Museum of Art and Design, Helsinki, inv. B 497. Purchased in Agrigento, Sicily.

DIMENSIONS: h. 18.8/18.7; d. mouth 4.2; d. shoulder 9.0; d. foot 5.2; wt. 285 g.

CLAY: Munsell 5 YR 7/6 (reddish yellow).

GLAZE: Rich on the figures, shiny in places. Mouth and lower body partly misfired red.

CONDITION: Roughly mended with reddish brown plaster (5 YR 5/4), figures and lotus buds repainted with black watercolour. Deep pits in the lower body.

SHAPE: Compromise shape (Haspels, *ABL*, 55; Kurtz, *AWL*, 13, 78 ff.) with a broad shoulder, tapering body, cup mouth and low echinus foot.

DECORATION: At the junction of the neck and shoulder

rays; on the shoulder a chain of lotus buds, alternatingly linked by arcs. On the body two nude boxers hands bound in thongs flanked by two draped onlookers. The one at left, probably the trainer, holds a stick. Glazed: exterior of mouth and handle, lower body and top of foot.

Red: On the himatia of the onlookers.

COMMENTS AND PARALLELS: The poses of the athletes are close to the Parma lekythos, *CVA Parma 1* (= Italia 45), III H, tav. 18, 1–2, attributed to the circle of The Edinburgh Painter. See also *CVA Napoli 5* (= Italia 69), tav. 57, 4–6. For the shape *CVA Palermo, Coll. Mormino 1* (= Italia 50), III H, tav. 5, 4–5 and 10, 9–10.

DATE: Ca. 500 BC.

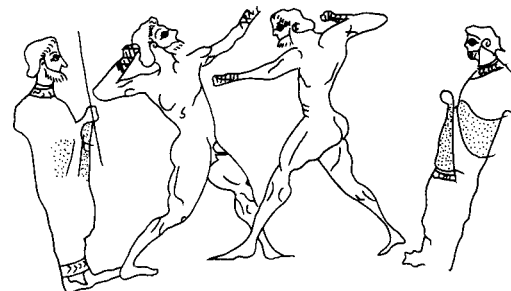
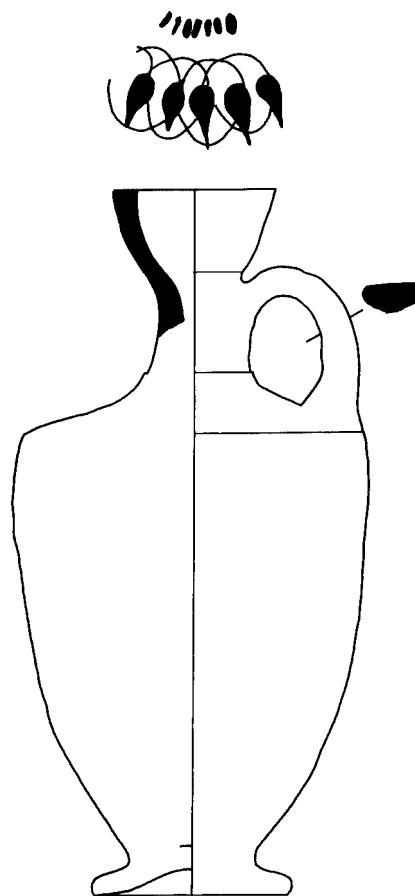


Fig. 49. Pl. 26, 1. a-d Scale 1:2

PLATE 27

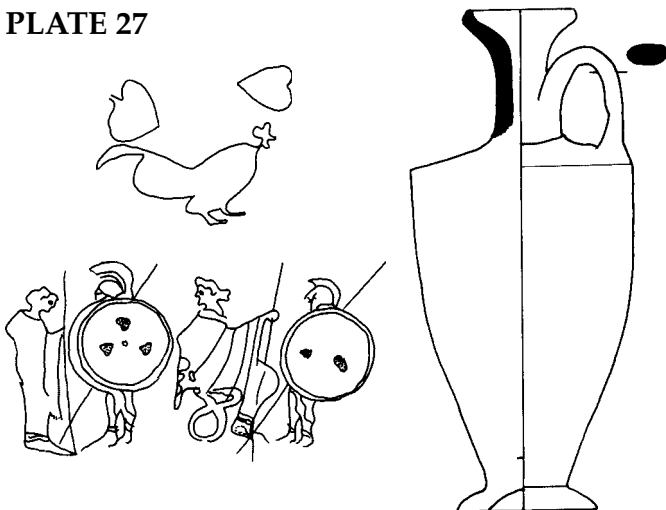


Fig. 50. Pl. 27, 1. a-d Scale 1:2

1. a-d LEKYTHOS (Fig. 50.)

Mrs Birgit Rydman, Kangasala. Purchased in Italy.

DIMENSIONS: h. 13.2; d. mouth 3.0; d. shoulder 5.9; d. foot 3.7; wt. 100 g.

CLAY: Munsell 7.5 YR 7/6 (reddish yellow).

GLAZE: Shiny in places, lower body partly misfired brown.

CONDITION: Handle chipped, not repaired. On the lower body some repainting with black, now peeling.

TECHNICAL FEATURES: A compass point hole is visible at the centre of each shield.

SHAPE: Little Lion shape with a shallow cup mouth, flat shoulder, body tapers towards shallow echinus foot.

DECORATION: On shoulder a cock between two heart shaped ivy leaves, unincised. On the body, on the left, a draped figure standing right, next to him a standing hoplite wearing a low crested helmet and greaves and holding a round shield with three dots on his side. Next to him a bearded draped figure sits on a *diphros*, head turned to left. On far right another hoplite facing the others equipped like the other warrior. Glazed: lower body, top of mouth and foot. Red: dots on the shields.

COMMENTS AND PARALLELS: This is one of the most common subjects, "Hoplite leaving home", on the lekythoi by the Cock Group, *ABV* 467, 19–32. *CVA Mainz Zentralmuseum* 1 (= Deutschland 42), Taf. 33, 4–5. See also *CVA Pushkin State Museum* 1 (= Russia 1), pl. 31, 4–5. *CVA Frankfurt am Main* 4 (= Deutschland 66), Taf. 17, 10–13. About the Cock Group see Kurtz, *AWL*, 118–119, 145–146. DATE: 510–490 BC. The Cock Group.

2. a-c LEKYTHOS (Fig. 51.)

Museum of Art and Design, Helsinki, inv. B 500. Purchased in Agrigento, Sicily.

DIMENSIONS: preserved h. 22.7; d. shoulder 8.4; d. foot 6.3; wt. 485 g (inside wall covered with plaster, which increases the weight).

CLAY: Munsell 5 YR 7/6 (reddish yellow).

GLAZE: Thin, brown.

CONDITION: Mouth and handle missing, picture badly worn. Vase mended with plaster, also some missing parts replaced with plaster. Figures repainted with watercolour.

Inside wall covered with a heavy layer of plaster.

SHAPE: Cylinder lekythos, foot in two degrees. Near the Beldam Painter's BEL-type.

DECORATION: Black figure on white ground. On the shoulder several 5–7 leafed palmettes opening upwards, only three of them preserved. Above the picture a simple meander to right, barely preserved. On the body four draped, standing female figures. Three of them facing right and the one on the far right facing these three. Glazed: lower part of body and top of foot.

COMMENTS AND PARALLELS: The palmette decoration and the style of painting are close to a lekythos representing the Judgement of Paris by the Theseus Painter, *Haspels, ABL*, pl. 43, 1 and 44, 1 and 2. Since the painting is so badly damaged a closer analysis of the style is not possible. For the shape: Kurtz, *AWL*, pl. 18, 2 (a white ground lekythos by the Beldam Painter). For the Theseus Painter see *Haspels, ABL*, 141–146. Kurtz, *AWL*, 84–87.

DATE: Ca. 480–470 BC.

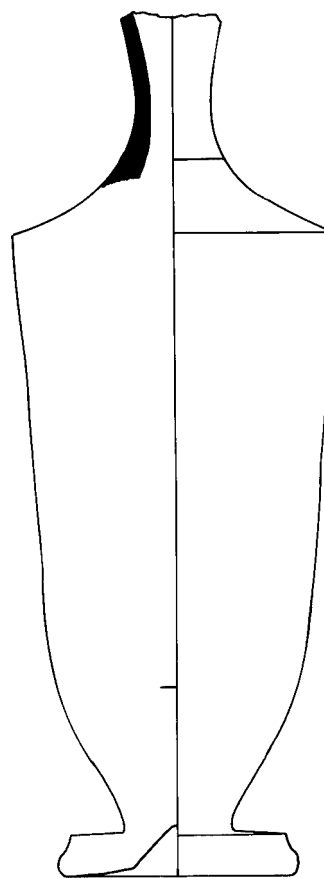


Fig. 51. Pl. 27, 2. a-c Scale 1:2

PLATE 28

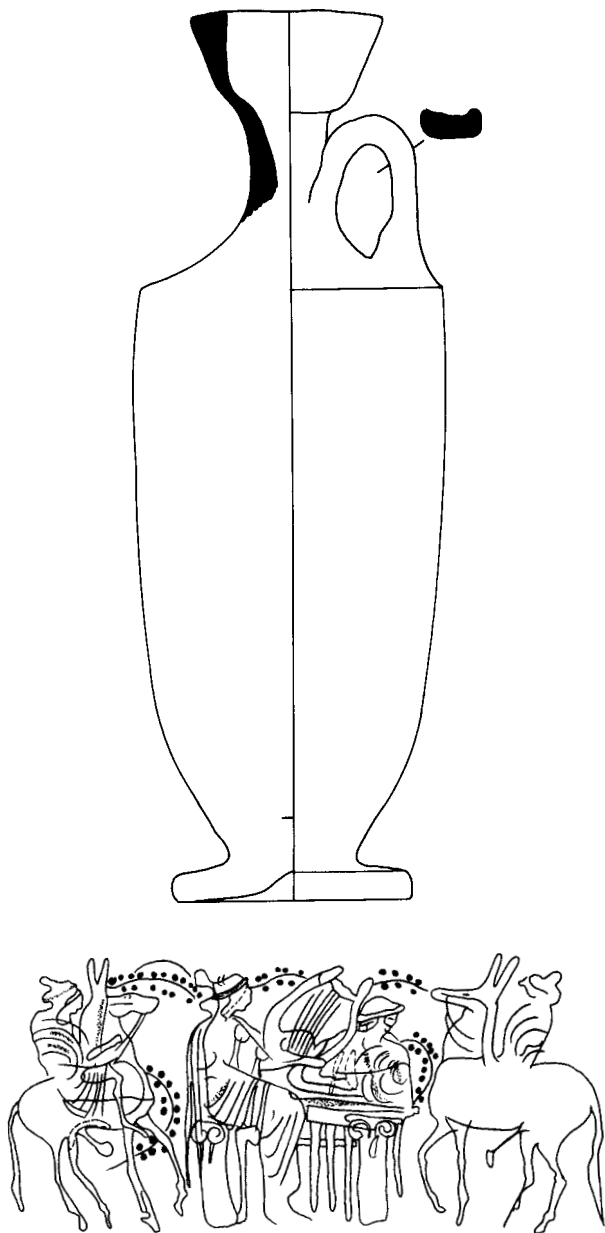


Fig. 52. Pl. 28, 1. a-d Scale 1:2

1. a-d LEKYTHOS (Fig. 52.)

Museum of Art and Design, Helsinki, inv. B 495. Purchased in Agrigento, Sicily.

DIMENSIONS: h. 23.6; d. mouth 3.1; d. shoulder 7.9; d. foot 6.2; wt. 389 g.

CLAY: Munsell 5 YR 7/6 (reddish yellow)

GLAZE: Glaze is worn but originally shiny.

CONDITION: Mended, complete; surface pitted, repainting on the mule depicted on the right.

SHAPE: Cylinder lekythos, cup mouth, ribbon handle, disk foot.

DECORATION: At the junction of the neck and shoulder rays. On shoulder five seven-leafed palmettes on volutes.

Above the picture a double dot band. On the body a male figure is reclining on a kline. On the table in front of the kline strips of meat hanging over the table edge. At the end of the couch a female figure, sitting on a high seat with a lyre in her hand. On both sides female figures riding ithyphallic mules. Branches in field. Glazed: mouth interior and exterior, top of handle, lower body and top of foot. White: Faces, arms and legs of the lyre player and riders, legs of the seat and the table, hair of the man, some on the lyre. Red: Drapery folds and hair bands.

COMMENTS AND PARALLELS: There are several scenes with a man reclining on a kline accompanied by other figures. Dionysos usually has maenads and/or satyrs around him and a maenad playing a lyre or Ariadne sitting at the end of the couch, e.g. a black figure lekythos CVA *Musée Rodin* (= France 16), pl. 16, 1–4. When Herakles, another common reclining feaster, is represented, the goddess Athena is often present, as on the black figure neck amphora, CVA *Castle Ashby* (= Great Britain 15), pl. 10, 3–4. The ithyphallic mules usually belong to the Dionysian imagery, as mount of either Dionysos himself or Hephaistos in the depictions of "The return of Hephaistos to Olympus". Thus it is most probable that the reclining figure here is Dionysos and the riders maenads, who along with these two gods are often depicted riding mules on vase paintings. See e.g. a black-figure lekythos by the Leagros-Group, maenads riding ithyphallic mules flanking Dionysos at the centre, in S. Moraw, *Die Mänade in der attischen Vasenmalerei des 6. und 5. Jahrhunderts v. Chr.*, Taf. 5, 14a-c, 1998.

For the shape CVA *Leipzig 2* (= DDR 2), Taf. 39, 3–5. For the subject CVA *Heidelberg 4* (= Deutschland 31), Taf. 176, 1–2; CVA *Agrigento 1* (= Italia 61), tav. 56, 1–3; CVA *Gela 4* (= Italia 56), tav. 30, 2, 6 and tav. 31, 1–3; CVA *Leiden 2* (= The Netherlands 4), pl. 98, 4–6 and 7–9; CVA *Nantes* (= France 36), pl. 20, 10–12. *ABV*, 551–2. *Para*, 279–280.

The shape and the shoulder palmettes are close to the cylinder lekythoi by the Gela-painter, Haspels, *ABL*, pl. 27, 1–3, Kurtz, *AWL*, fig. 9. The style of the painting, however, with hasty incisions more characteristic to the Haimonian circle.

DATE: 500–475 BC.

2. a-c LEKYTHOS (Fig. 53.)

National Board of Antiquities, Museum of Cultures, Helsinki, inv. VK 5936:5. The Spranger Collection, Purchased in Paris 1950.

DIMENSIONS: h. 15.6/15.4; d. mouth 2.4; d. shoulder 5.4; d. foot 4.1; wt. 112 g.

CLAY: Munsell 7.5 YR 7/6 (reddish yellow).

GLAZE: On the figures thicker than on the other parts, fairly shiny. On the lower body misfired greenish-black.

CONDITION: Mouth mended, otherwise complete.

SHAPE: Cylinder lekythos with a slightly incurving body below the shoulder, calyx mouth, foot in two degrees.

DECORATION: Black figure on white ground. On shoulder rays in two rows. Above the picture a double dot band;

below three black bands. On the body a male figure is grabbing a woman by her waist, flanked by two women running away from the couple, heads turned towards the centre. The central woman has spread her arms towards the others. Branches in the background. Glazed: mouth, lower third of body, top of foot and the torus-part.

Red: Drapery folds and hair bands.

COMMENTS AND PARALLELS: The scene represents the fight of Peleus and Thetis in which Peleus holds her tightly to prevent her metamorphosis. The story of Peleus and Thetis was a popular subject both on black and red figure vases. The wedding procession is depicted, for example, on the François krater and on a dinos by Sophilos (*LIMC* VII, s.v. Peleus, 211). The rape scene appears on numerous vases cf. *LIMC* VII, s.v. Peleus, black figure: 109–126; red figure: 170–172 and 174–178.

Almost identical *CVA Cambridge* 1 (= Great Britain 6), pl. 22, 29; attributed to the Diosphos Painter by Haspels, *ABL*, 234. For subject see also *CVA Fogg Museum and Gallatin Coll.* (= USA 8), Gallatin Coll. pl. 43, 7.

DATE: The beginning of the fifth century BC.

PLATE 29

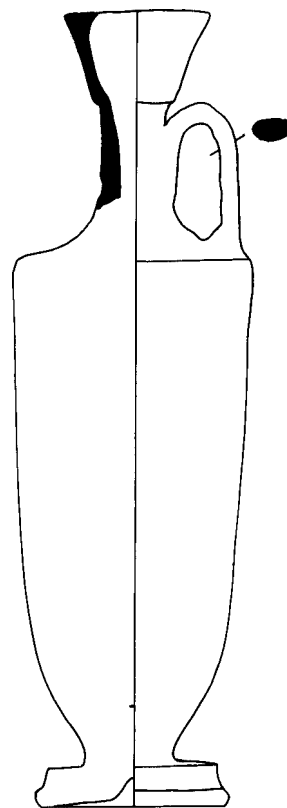


Fig. 54. Pl. 29, 1. a-c Scale 1:2

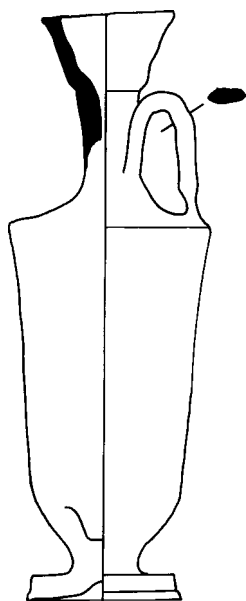


Fig. 53. Pl. 28, 2. a-c Scale 1:2

1. a-c LEKYTHOS (Fig. 54.)

Museum of Art and Design, Helsinki, inv. B 498. Purchased in Agrigento, Sicily.

DIMENSIONS: h. 21.0; d. mouth 3.8; d. shoulder 6.2; d. foot 5.1; wt. 201 g.

CLAY: Munsell 7.5 YR 7/6 (reddish yellow).

GLAZE: Shiny, the lower body partly misfired red.

CONDITION: Mended with plaster, joins of the pieces and the pits in the body filled with plaster and repainted with reddish-brown colour. Figure on the right partly repainted with black watercolour.

SHAPE: Cylinder lekythos, calyx mouth, foot in two degrees.

DECORATION: On the shoulder, rays in two rows. Above the picture a double dot band. On the body Akhilleus and Aias sitting at a low table playing a board game, Athena stands behind the table facing right. She holds a spear

and gestures with her left arm; two draped female figures flank scene. Leafless branches in field. Below the picture three black lines. Glazed: exterior of mouth and handle, lower body and top of foot. White: Faces and arms of the onlookers; on helmets and on the folds of the himatia of Athena and the warriors; dots on the side of the table. Partly flaked off.

COMMENTS AND PARALLELS: There are a few variants in treating this popular black figure subject. The earliest paintings show merely Akhilleus and Aias playing, with no central motif between them, as on the Exekias amphora (Vatican 344), cf. *LIMC* I, s.v. Achilles, 397. Athena or a tree appears in the paintings at the end of the sixth century. When Athena is present she is always facing left towards Akhilleus. Only the late scenes on lekythoi represent Athena facing right, as on the Tübingen and Palermo lekythoi, where conventional onlookers also flank the players. For more about the subject see: H. Mommsen, Achill und Aias pflichtvergessen? *Tainia, Festschrift für Roland Hampe*, 1980, 139–152.

Parallels for the shape and subject see lekythos 335, tomb no. 530 in *The city beneath the city*, 322. For the subject see *CVA Tübingen* 3 (=Deutschland 47), Taf. 49, 9–11. *CVA Palermo Coll. Mormino* 1 (= Italia 50), III H, tav. 10, 6–8.

DATE: Ca. 500–475 BC. The Haimon Group

2. a-c LEKYTHOS (Fig. 55.)

Mrs Birgit Rydman, Kangasala. Purchased in Italy.

DIMENSIONS: h. 19.9; d. mouth 3.8; d. shoulder 6.5; d. foot 5.2; wt. 250 g.

CLAY: Munsell 7.5 YR 7/6 (reddish yellow).

GLAZE: Dull, flaked off from the figures, lower body misfired reddish.

CONDITION: Neck and handle mended.

SHAPE: Cylinder lekythos, calyx mouth, foot in two degrees.

DECORATION: On the shoulder rays in two rows. On the body Dionysos is sitting on a *diphros* and holding a rhyton in his hand, flanked by two maenads, on the far left a dancing satyr. Branches in the background. Above the picture a double dot band; below a black and a reserved line. Glazed: mouth interior and exterior, top of handle, lower body and top of foot. White: on the tail of the satyr
COMMENTS AND PARALLELS: Dionysos with maenads and satyrs is a very popular subject on black figure vases. There is not, however, a parallel for this kind of grouping. Parallel for the shape, a white ground lekythos by the Haimon Painter, Haspels, *ABL*, pl. 41, 4 and 5.

DATE: Ca. 480–460 BC. The Haimon Group.

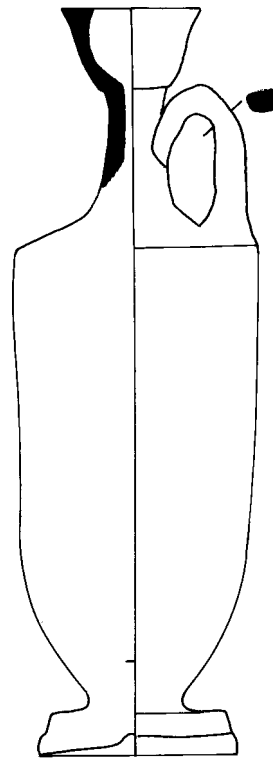
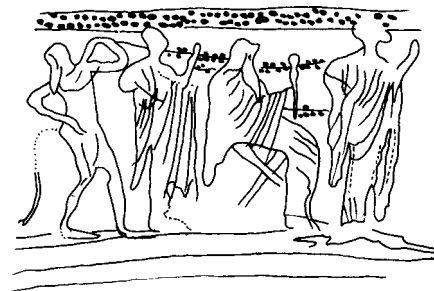


Fig. 55. Pl. 29, 2. a-c Scale 1:2

PLATE 30

1. a-c LEKYTHOS (Fig. 56.)

National Board of Antiquities, Helsinki, inv. 14677:13. Donated by Ambassador Cay Sundström in 1959.

DIMENSIONS: h. 15.2/15.5; d. mouth 2.9; d. foot 4.2; wt. 133 g.

CLAY: Munsell 7.5 YR 6/6 (reddish yellow)

GLAZE: Thick and dull, well preserved.

CONDITION: Neck mended.

SHAPE: Cup mouth, body tapers towards the shallow echinus foot.

DECORATION: On shoulder rays in two rows, below the scene two reserved bands. On the body a female figure mounting a chariot. Behind the horses a male figure walking right but turns back towards the carriage. Both figures are wearing himatia. Branches in field. Glazed: mouth, lower body and top of foot. White: One of the horses, the face of the woman and some dots on her robe

and on harness. Red: The fillet on woman's head and some dots on the robe. Harness of the horse in the front. COMMENTS AND PARALLELS: The subject, "a goddess mounting a chariot", is one of the most common subjects on black figure vases. However, this variation with only two figures does not occur very often. Goddesses represented mounting a chariot are numerous e.g. Athena, Semele, Ariadne, Leto. Most late depictions show another figure, often female, standing beside the goddess and one sitting at the heads of the horses (cf. the two lekythoi below). The figure behind the horses is usually Dionysos, but on this lekythos the man is quite difficult to identify. The style of the painting recalls a lekythos by the Group of Agora P 24366, *Agora XXIII*, pl. 83, 990. The mounting goddess appears alone on *CVA Edinburgh* (= Great Britain 16), pl. 14, 10–11.

DATE: 500–475 BC. The Class of Athens 581 ii.

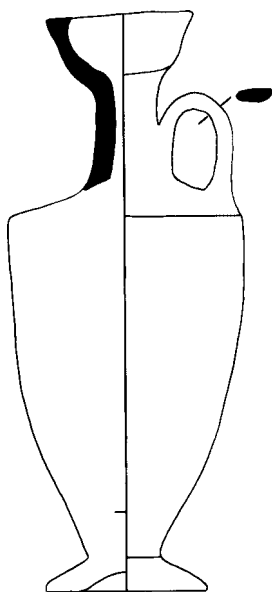
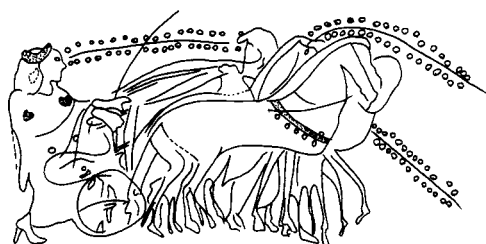


Fig. 56. Pl. 30, 1. a-c Scale 1:2

2. a-c LEKYTHOS (Fig. 57.)

Mrs Arnevi Lassila, Helsinki. Formerly the Prof. Aune Lindström Collection.

DIMENSIONS: h. to shoulder 13.8; d. foot 4.4; wt. 192 g.

CLAY: Munsell 5 YR 6/6 (pink).

GLAZE: Partly misfired reddish-brown. Flaked in small areas.

CONDITION: Mouth, neck and handle missing.

SHAPE: Cylinder lekythos, the wall curves slightly in below the shoulder. Foot in two degrees.

DECORATION: On the shoulder rays in two rows. On the body a female figure mounting a chariot, beside her another woman with a *kentron* (?) in her hand. Behind the horses a bearded male figure with a wreath on his head, facing left. He is holding a rhyton in his hand. At the heads of the horses a sitting female figure raising one hand. Above the scene a double dot band; below three reserved lines. Glazed: lower body and top of foot. White: Faces and feet of the women, dots on the wreath of the man, mane and legs of one horse, outline of the rhyton. Red: The fillet in hair of one woman and a dot on her cheek, folds of himatia and the harness.

COMMENTS AND PARALLELS: About the subject cf. the preceding lekythos. It is most probable that the man behind the horses with a drinking horn is Dionysos and thus the mounting goddess either Semele or Ariadne. For the subject see *CVA Mainz Zentralmuseum 1* (= Deutschland 42), Taf. 34, 13–14. *CVA Bibl. Nat. 2* (= France 10), pl. 80, 8. *CVA Varsovie 1* (= Pologne 4), pl. 32, 1–3. *CVA Tübingen 3* (= Deutschland 47), Taf. 50, 7–9. See also *Agora XXIII*, pl. 87, 1187 and E. Gjerstad, *Greek Geometric and Archaic Pottery found in Cyprus*, 1977, pl. 72, 4–6. ABV 539, 1–18; 540–542 and 543, 123–124.

DATE: Ca. 480–460 BC. The Haimon Group.

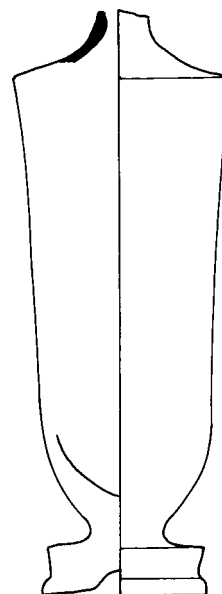
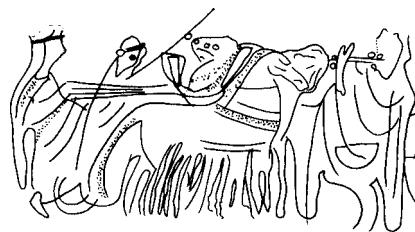


Fig. 57. Pl. 30, 2. a-c Scale 1:2

PLATE 31

1. a-c LEKYTHOS (Fig. 58.)

Mrs Eila Suolahti, Helsinki. From Greece.

DIMENSIONS: h. to shoulder 8.8; d. foot 3.0; wt. 66 g.

CLAY: Munsell 5 YR 6/6 (reddish yellow).

GLAZE: Badly flaked especially off the shoulder and the chequer work. Misfired reddish brown.

CONDITION: Neck, mouth and handle missing. Mended.

SHAPE: Cylinder lekythos, body curves in slightly below the shoulder; disk foot.

DECORATION: On shoulder rays in two rows, above the scene chequer work in three rows. On the body a goddess mounting a chariot, composition almost the same as on the preceding lekythos, but the male figure seems to be missing. Below the scene black and reserved bands. Lower body and top of foot glazed.

COMMENTS AND PARALLELS: CVA *Heidelberg* 4 (= Deutschland 31), Taf. 174, 8-9. CVA *Bruxelles* 2 (= Belgique 2), pl. 12, 5. CVA *Gela* 4 (= Italia 56), tav. 33, 4. CVA *Nantes* (= France 36), pl. 21, 3-5.

DATE: Ca. 475-450 BC. The Haimon Group

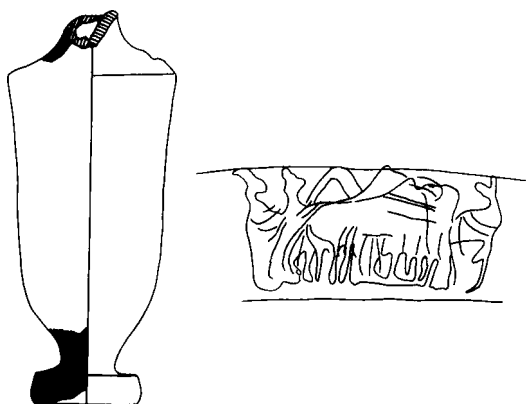


Fig. 58. Pl. 31, 1. a-c Scale 1:2

2. a-c LEKYTHOS (Fig. 59.)

University of Helsinki, Department of Art History, the Prof. Chr. H. Ericsson Collection, inv. 54. Purchased in Athens in 1958.

DIMENSIONS: h. 17.3; d. mouth 3.5; d. shoulder 5.5; d. foot 4.3; wt. 179 g.

CLAY: Munsell 10 YR 7/4 (very pale brown).

GLAZE: Misfired red and badly flaked.

CONDITION: Handle mended, otherwise complete.

SHAPE: Cylinder lekythos, body slightly concave below the shoulder, calyx mouth, foot in two degrees.

DECORATION: On shoulder rays in two rows, above the picture a simple meander to right. On the body Athena fighting a warrior, who has fallen on his knee, flanked by mounted onlookers. Branches in field. Below the picture two narrow and one broad black band. Glazed: mouth, lower body, top and torus of the foot.

COMMENTS AND PARALLELS: The composition refers to the Gigantomachy. A similar arrangement with Athena, just about to throw her spear towards a giant, is represented in the north frieze of the Siphnian treasury in Delphi. Vase paintings from the end of the sixth century usually show vast and hectic scenes with several fighters. The static compositions with onlookers, flanking merely two combatants, are characteristic of the fifth century representations of the Gigantomachy. On a black figure amphora, Louvre (E 732), and on a red figure cup in Berlin (F 2531) the inscriptions name the giant Enkelados; cf. LIMC IV, s.v. Gigantes, 170 and 318.

The symbolic connection between the Gigantomachy and the Persian wars in fifth century BC art has been noted by e.g. D. Castriota, in *Myth, Ethos and Actuality - Official Art in Fifth-Century BC Athens*, 1992, 139-141.

The style and the poses almost identical with the Tübingen lekythos, CVA *Tübingen* 3 (= Deutschland 47), Taf. 49, 3-5. Others CVA *Cambridge* 1 (= Great Britain 6), pl. 22, 14; CVA *Agrigento* 1 (= Italia 61), tav. 77, 2; CVA *Palermo, Coll. Mormino* 1 (= Italia 50), tav. 14, 14-15; CVA *Edinburgh* (= Great Britain 16), pl. 15, 16-17; CVA *Capua* 2 (= Italia 23), tav. 8, 3-5. See also ABV 546.

DATE: Ca. 480-470 BC. The Haimon Group

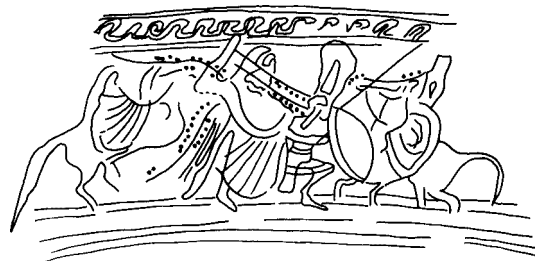


Fig. 59. Pl. 31, 2. a-c Scale 1:2

PLATE 32

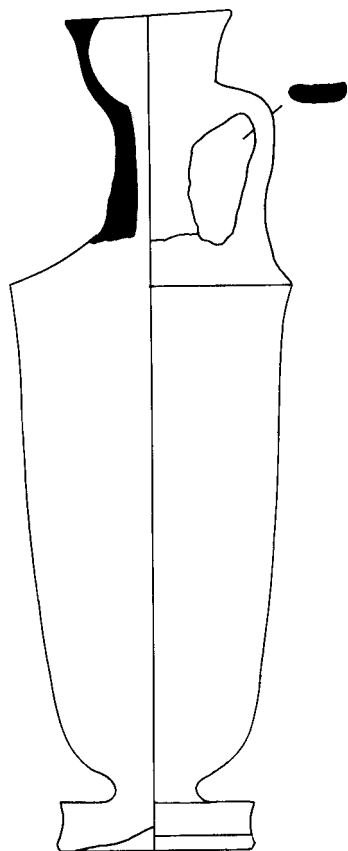


Fig. 60. Pl. 32, 1. a-c Scale 1:2

1. a-c LEKYTHOS (Fig. 60.)

Joensuu Art Museum, Joensuu, inv. 1125.

DIMENSIONS: h. 22.2/22.0; d. mouth 4.3; d. foot 5.3; wt. 290 g.

CLAY: Munsell 5 YR 7/6 (reddish yellow).

GLAZE: Thin, dull, flaked badly off the figures.

CONDITION: Mended, neck and handle restored very coarsely with plaster. Neck is blocked due to restoration and its shape destroyed, repainted with yellowish colour. Also black areas have been repainted with watercolour and re-incised coarsely.

SHAPE: Cylinder lekythos, near the Beldam Painter's BEL-shape. Calyx mouth, ribbon handle, trochilos foot.

DECORATION: Black figure on white ground. On shoulder

rays in two rows. Above the picture a simple meander to right; below reserved and black lines. On the body Herakles is fighting a warrior, flanked by two other warriors. Herakles raises his hand to hit the opponent, who has fallen to the ground on one knee. The fallen warrior is wearing a high crested helmet and holding a shield. Herakles is wearing the lion skin, he and the left warrior also bear shields. Glazed: mouth, top of handle, lower body, top and the lowest third of foot.

COMMENTS AND PARALLELS: Though the composition is much the same as those representing the Gigantomachy, Herakles' pose and implied weapon (though not preserved) indicate that this is an Amazonomachy. The role of the hero in the battle between the gods and giants was to slay the giant with his bow and arrow. On this vase he is raising his hand as if to hit the Amazon with a club or a sword. For the subject and composition see e.g. a Tyrrhenian amphora by the Timiades Painter, cf. LIMC I, s.v. Amazones, 9. See also CVA Palermo, Coll. Mormino 1 (= Italia 50) III Y, tav. 2, 1-2; CVA Taranto 4 (= Italia 70), tav. 8, 4-6. For the shape Kurtz, AWL, 84-87, pl. 71, 1 a. For the Amazons see D. von Bothmer, *Amazons in Greek Art*, 1957, 30-69.

DATE: Ca. 480-460 BC.

2. a-c LEKYTHOS (Fig. 61.)

National Board of Antiquities, Helsinki, inv. 14677:15. Donated by Ambassador Cay Sundström in 1959.

DIMENSIONS: h. 17.8; d. mouth 3.0; d. shoulder 5.5; d. foot 3.9; wt. 205 g.

CLAY: Munsell 7.5 YR 6/4 (light brown).

GLAZE: Partly misfired red, glaze richer on the mouth and the robe of the charioteer. Partly flaked.

CONDITION: Shoulder and mouth mended.

SHAPE: Chimney lekythos, body slightly concave, foot in two degrees.

DECORATION: On the shoulder rays in two rows. Above the picture a double dot band between two black lines. On the body a quadriga. The bearded charioteer wears a long chiton; he holds a *kentron* in his right hand. Athena stands behind the horses with a spear and a high-crested helmet facing the charioteer. A turning post (?) between the *kentron* and the spear. Hastily incised details. Below the scene four thin incised lines. Glazed: mouth, lower part of the body and the torus of the foot.

Red: On the crest of the helmet and on the manes and the harness of the horses.

COMMENTS AND PARALLELS: In general, the iconography of chariot scenes is twofold. One interpretation relates the subject to the great mythological races, like those arranged at the funeral of Patroklos and Akhilleus. The other finds the goddess Athena as a link to Athens and an actual event, the Panathenaia festival. Thus the patroness of the city symbolises the festival and, represented in the background, she also has a role as an advisor at the most dangerous moment of the race, when the horses turn

towards the finish. A better illustration of the subject is the oinochoe, *CVA Copenhagen 3* (= Danmark 3), pl. 122, 2 a and b. For more about the subject see e.g. C. Bérard, *Festivals and Mysteries, A City of Images*, Bérard et al. (translated from *Cité des images*, 1988), 1989, 109–120.

See also *CVA Copenhagen 3* (= Danmark 3) pl. 111, 7. *CVA Hamburg 1* (= Deutschland 41), Taf. 31, 8–11. *CVA Heidelberg Univ. 4* (= Deutschland 31), Taf. 175, 3–4. *CVA Palermo, Coll. Mormino 1* (= Italia 50), III H, tav. 16, 11–12. *CVA Fogg Museum and Gallatin Coll.* (= USA 8), Fogg Museum pl. 12, 1. See also *ABV 545*, for other examples of chariot races.

DATE: Ca. 475–450 BC. The Haimon Group.

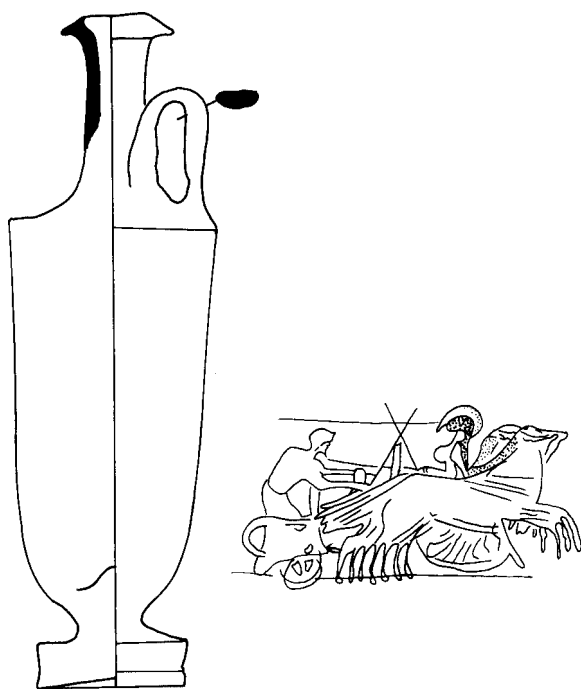


Fig. 61. Pl. 32, 2. a-c Scale 1:2

PLATE 33

1. a-c LEKYTHOS (Fig. 62.)

The Reitz Foundation, Helsinki, inv. M 136.

DIMENSIONS: h.16.0; d. mouth 3.0; d. foot 3.7; d. shoulder 5.2; wt. 139 g.

CLAY: Munsell 7.5 YR 7/4 (pink).

GLAZE: Shiny and even; thin on the figures. CONDITION: Neck repaired, mouth and shoulder with some restorations in plaster. Some rays on shoulder and part of the mouth repainted with black colour. Encrustation on the underside.

TECHNICAL FEATURES: Some fingerprints in clay on the handle.

SHAPE: Chimney lekythos, with a slightly incurving wall below the shoulder. Foot in two degrees.

DECORATION: On shoulder rays in two rows. Above the scene a double dot band and below black and reserved

bands. On the body a quadriga; behind the horses, Athena (?), facing left. Glazed: mouth, exterior of handle, top and edge of foot.

COMMENTS AND PARALLELS: Almost identical, *CVA Pushkin State Museum 1* (= Russia 1), pl. 38, 6 and 8. See also *CVA Palermo Coll. Mormino 1* (= Italia 50), III H, tav. 16, 11–12; *CVA Fogg Museum and Gallatin Coll.* (= USA 8), Fogg Museum pl. 12, 1; *CVA Hamburg 1* (= Deutschland 41), Taf. 31, 9–11; *CVA Heidelberg 4* (= Deutschland 31), Taf. 175, 3–4.

About the subject cf. the preceding lekythos.

DATE: Ca. 475–450 BC. The Haimon Group.

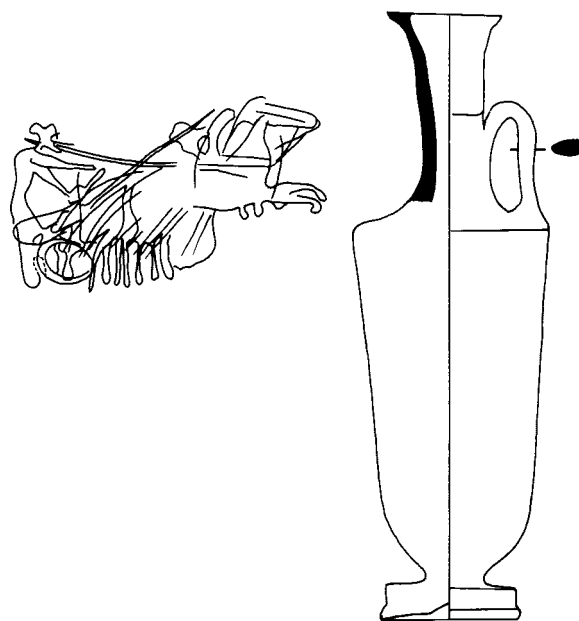


Fig. 62. Pl. 33, 1. a-c Scale 1:2

2. a-b LEKYTHOS (Fig. 63.)

Museum of Art and Design, Helsinki, inv. B 499.

DIMENSIONS: preserved h. 11.3; h. to shoulder 10.4; d. shoulder 5.0; d. foot 4.6; wt. 110 g.

CLAY: Munsell 5 YR 7/6 (reddish yellow).

GLAZE: Thick on the figures, otherwise thin and dull, flaked off on the foot. Misfired throughout.

CONDITION: Mouth, neck, handle and part of the shoulder missing. Mended and repainted heavily with brown and pink colours.

SHAPE: Cylinder lekythos; foot in two degrees.

DECORATION: On shoulder rays in two rows. Above the picture a double dot band. On the body a quadriga galloping right, charioteer wearing a long robe. Behind the horses a warrior facing right, wearing a chlamys and a crested helmet carrying a round shield. Branches in the background. Below the picture two black and two reserved lines. Glazed: top of foot and the torus.

Traces of white on the harness

COMMENTS AND PARALLELS: The scene may represent the *apobates* race, in which a warrior mounts and dismounts a chariot in mid-course. *Apobates* race was one of the events e.g. of the Great Panathenaia. For the race the

warrior was armed with a shield and a helmet, but otherwise the clothing varied. About the chariot race see e.g.: S. Müller, "Herrlicher Ruhm im Sport oder im Krieg" – Der *Apobates* und die Funktion des Sports in der Griechischen Polis, *Nikeforos* 9 (1996), 41–69; N. B. Crowther, The apobates reconsidered, *JHS* 111 (1991), 174–176; E. N. Gardiner, *Greek Athletic Sports and Festivals*, 1910. Almost identical in rendering *CVA Nantes* (= France 36), pl. 19, 7–9. See also *CVA Leiden* 2 (= The Netherlands 4), pl. 102, 3–4; *CVA Laon* 1 (= France 20), pl. 17, 4–5; *CVA Palermo Coll. Mormino* 1 (= Italia 50), III H, tav. 13, 3–4, 5–6 and 7–8. *ABV* 544, 149–179 and 545, 179–183. DATE: 500–475 BC. The Haimon Group.

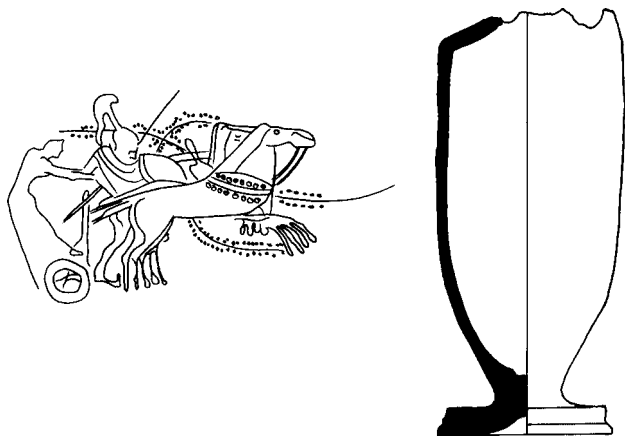


Fig. 63. Pl. 33, 2. a-b Scale 1:2

PLATE 34

1. a-c LEKYTHOS (Fig. 64.)

Mrs Birgit Rydman, Kangasala. Purchased in Italy.

DIMENSIONS: h. 15.2; d. mouth 3.6; d. foot 4.7; wt. 126 g.

CLAY: Munsell 5 YR 7/8 (reddish yellow).

GLAZE: Shiny, thinner on the figures, brush strokes visible on the mouth.

CONDITION: A small hole in the lower third of body, a small pit on foot. Slip partly flaked off. Some branches repainted with black colour.

SHAPE: Cylinder lekythos, calyx mouth, foot in two degrees

DECORATION: On shoulder rays in two rows. On the body Apollon with a lyre in his hand sitting on a *diphros*, beside him a deer. Flanked by dancing satyrs. Branches in field. The scene framed above by a simple meander to right and below by one black and one reserved line. Glazed: mouth inside and out, the lower third of body, top of foot and upper half of torus.

Red: On the beards of the satyrs, for folds of Apollon's himation and the fillet in his hair.

COMMENTS AND PARALLELS: Apollon with a deer and satyrs is quite a rare subject. The deer was originally an attribute

of Artemis, but on vase paintings it has little by little moved closer to Apollon. On some black figure vases the deer can be seen with the god, even if Artemis is not present e.g. on a neck amphora, *CVA British Museum* 4 (= Great Britain 5), pl. 52, 1b. On the other hand, the satyrs are the companions of Dionysos, who still appears sometimes together with Apollon, e.g. on a black figure neck amphora, *CVA British Museum* 4 (= Great Britain 5), pl. 63, 2 a. The only parallel to the subject is the lekythos in Vienna, where Apollon is standing between satyrs with a deer beside him, *CVA Wien* 1 (= Deutschland 5), Samml. Matsch Taf. 5, 3. Parallel for the shape and style (especially the hand of the left side satyr) Kurtz, *AWL*, pl. 17, 2 (Gela Painter); see also *CVA Palermo, Coll. Mormino* 1 (= Italia 50), III H, tav. 14, 7–9 (The Haimon Group, Class of Athens 581 i, ca. 475 BC). About Apollon and his companions see G. Jurriaans-Helle, Apollo and the Deer on Attic Black-figure Vases, *Enthousiasmos*, 1986, 111–120. Cf. also *LIMC* II, s.v. Apollon, 324, 630–634, and 639.

DATE: Ca. 480–460 BC.

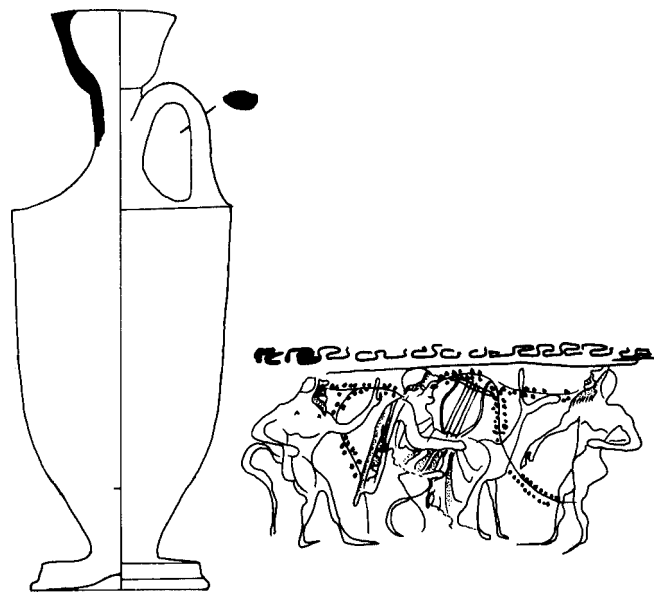


Fig. 64. Pl. 34, 1. a-c Scale 1:2

2. a-c LEKYTHOS (Fig. 65.)

National Board of Antiquities, Helsinki, inv. 14683:1. Donated by Mrs Maija Tudeer in 1959, the Collection of Prof. Lauri O. Th. Tudeer.

DIMENSIONS: preserved h. 13.8; d. foot 3.8; wt. 115 g.

CLAY: Munsell 5 YR 5/6 (yellowish red).

GLAZE: Fairly shiny on the lower body, but thin with brush strokes and the clay visible. Flaked off from the figures and the foot.

CONDITION: Mouth and handle missing.

SHAPE: Cylinder lekythos with a tapering body and flat shoulder, disk foot.

DECORATION: On the shoulder rays in two rows. Above the picture a carelessly drawn simple meander to right

and below two black bands. On the body Apollon and two female figures sitting on *diphroi*. Each of them is wearing a long himation. Apollon is in the centre playing a lyre and a deer stands beside him. Summarily rendered. Glazed: lower body and top of foot. White: on the face, hand and the himation of the left figure and on the lyre. Red: fillets and some drapery folds.

COMMENTS AND PARALLELS: The deer beside Apollon might suggest that the women with him are Leto and Artemis. More about Apollon and his companion cf. the bibliography of the preceding lekythos.

For the subject CVA Agrigento 1 (= Italia 61), tav. 81, 3-4. CVA Palermo, Coll. Mormino 1 (= Italia 50), tav. 14, 10. ABV 550, 315-316.

DATE: Ca. 475-450 BC. The Haimon Group

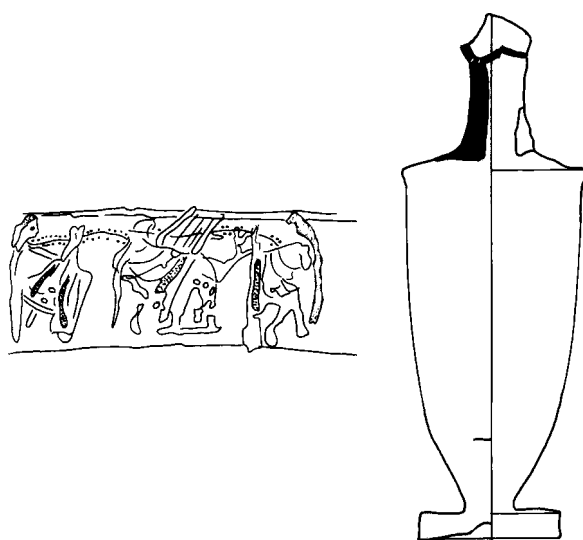


Fig. 65. Pl. 34, 2. a-c Scale 1:2

PLATE 35

1. a-c LEKYTHOS (Fig. 66.)

Archimandrite Arseni, Heinävesi.

DIMENSIONS: preserved h. 14.2; h. to shoulder 13.7/13.6; d. foot 4.2; d. shoulder 5.2; wt. 187 g.

CLAY: Munsell 5 YR 7/6 (reddish yellow)

GLAZE: Very shiny, though at places thin and greyish, brush strokes visible.

CONDITION: Mouth and handle missing. Body mended with plaster, which has been repainted to imitate the colour of clay. White partly flaked off.

SHAPE: Cylinder lekythos with a slightly incurving wall below the shoulder, foot in two degrees.

DECORATION: On the shoulder rays in two rows. Above the picture a double dot band. On the body four draped women. Two of them are standing at a thin black vertical line facing each other. The two others are sitting on *diphroi*, flanking the central group. The woman on the far left seems to hold a rhyton(?) in her hand, from which rises a

branch. In the background branches and black, round dots. Below the picture five black bands. Glazed: lower body and top of foot.

COMMENTS AND PARALLELS: The painting might represent the theme called "Women in orchard shaking a tree" as on the lekythos in Braunschweig, CVA Braunschweig (= Deutschland 4), Taf. 10, 18 and 11, 9, or the one in Agora XXIII, pl. 84, 1052; yet the hasty execution make this definition questionable. Also the form depicted at the bottom is alien within the other representations of the subject. About the subject see ABV 554, 400-402.

DATE: Ca. 475-450 BC. The Haimon Group.

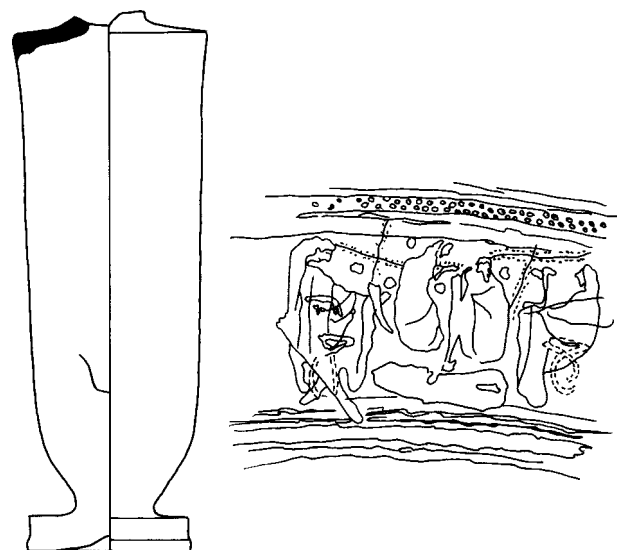


Fig. 66. Pl. 35, 1. a-c Scale 1:2

2. a-c LEKYTHOS (Fig. 67.)

Museum of Art and Design, Helsinki, inv. B 501.

DIMENSIONS: h. 10.2/10.0; d. mouth 3.0; d. foot 2.9; d. shoulder 4.2; wt. 46 g.

CLAY: Munsell 5 YR 7/8 (reddish yellow).

GLAZE: Thin and dull, at the ends of palmettes thicker.

CONDITION: One fragment missing from the foot. White ground worn in places.

SHAPE: The earliest variation of the Little Lion shape with a flat and broad shoulder and a tapering body, shallow echinus-shaped mouth, and small, flaring foot.

DECORATION: Black figure on white ground. On the shoulder rays in two rows. On the body five 12-14 leafed encircled palmettes opening right. Glazed: mouth, top of handle and foot and lower half of the body. Red: on the top of the mouth.

COMMENTS AND PARALLELS: For pattern and shape CVA Stuttgart 1 (= Deutschland 26), Taf. 24, 7-8. CVA Basel 1 (= Schweiz 4), Taf. 54, 7. CVA Como 1 (= Italia 47), III H, tav. 7, 5 a and b. Kurtz, *AWL*, 149-150, pl. 69, 4.

DATE: The beginning of the fifth century BC.

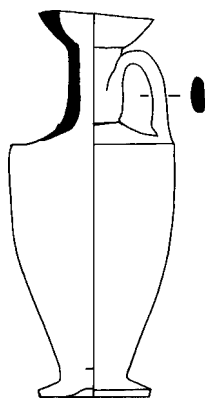


Fig. 67. Pl. 35, 2. a-c Scale 1:2

PLATE 36

1. a-c LEKYTHOS (Fig. 68.)

National Board of Antiquities, Helsinki, inv. 14677:12. Donated by Ambassador Cay Sundström in 1959.

DIMENSIONS: h. 11.6/12.0; d. mouth 3.0; d. foot 3.4; wt. 86 g.

CLAY: Munsell 5 YR 7/4 (pink).

GLAZE: Deep and shiny on the lower body, on the palmette leaves more brownish; on the mouth brush strokes are visible.

CONDITION: Intact, but the neck leans slightly forward (to opposite direction from the handle).

SHAPE: Cylinder lekythos, body slightly concave below the shoulder; mouth a shallow cup, trochilos foot.

DECORATION: Black figure on white ground. On shoulder rays in two rows. On body three upright palmettes-on-Os separated by arcs and tendrils. Below the palmettes reserved and black bands. Glazed: lower body and top of foot. Added reddish-brown line on exterior face of foot. White: on the centres of Os.

COMMENTS AND PARALLELS: This decoration with upright palmettes is usually attributed to the Beldam Painter. There is, however, such a huge quantity of these small vases that they must have been decorated by more than one workshop. E.g. CVA *Castle Ashby* (= Great Britain 15)

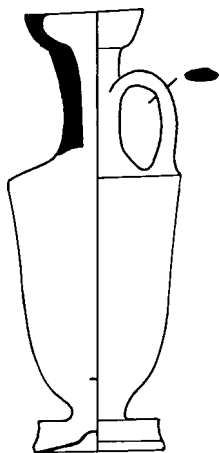


Fig. 68. Pl. 36, 1. a-c Scale 1:2

pl. 23, 9. CVA *Copenhagen* 3 (=Danemark 3) pl. 14, 21–22. CVA *Edinburgh* (= Great Britain 16), pl. 16, 9. CVA *Heidelberg Univ.* 4 (= Deutschland 31), Taf. 177, 5. CVA *San Francisco* 1 (= USA 10), pl. 12, 3. Kurtz, *AWL*, 152–153, pl. 69, 2. DATE: 500–450 BC.

2. a-c LEKYTHOS (Fig. 69.)

National Board of Antiquities, the Antell Collection, Helsinki, inv. 7826:14. Purchased in Athens in 1913.

DIMENSIONS: h. 22.2; d. mouth 3.0; d. foot 5.6; wt. 366 g.

CLAY: Munsell 2.5 YR 6/6 (light red).

GLAZE: Slightly bluish, badly flaked.

CONDITION: Neck and handle mended, chipped at the mouth and handle.

SHAPE: BEL type cylinder lekythos, with a cup mouth, body slightly incurving below the shoulder, trochilos foot.

DECORATION: Black figure on white ground. On shoulder rays in two rows; below the shoulder a simple meander to right between black lines. On the body rhombi between black lines; below them a white zigzag, net pattern and five white and four black bands. Glazed: mouth, lower body, top and lower edge of foot.

PARALLELS: CVA *Stuttgart* 1 (= Deutschland 26), Taf. 25, 3. *Hesperia* 32 (1963), pl. 38, C2 (The Beldam Painter).

Kurtz, *AWL*, 84–87, pl. 70, 5.

DATE: Ca. 470–450 BC. Manner of the Beldam painter.

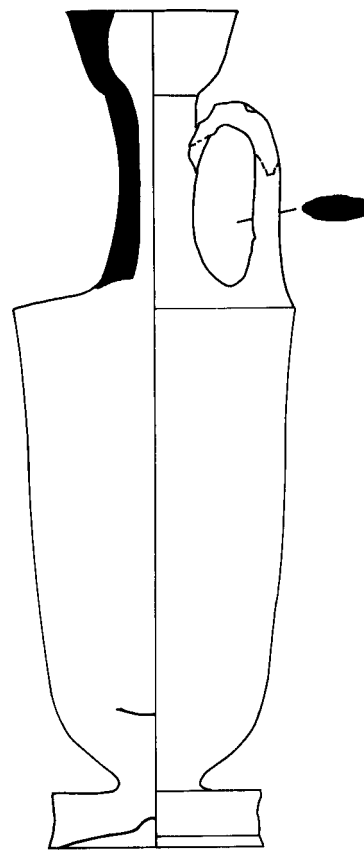


Fig. 69. Pl. 36, 2. a-c Scale 1:2

PLATE 37

1. a-c LEKYTHOS (Fig. 70.)

Mr Olavi Koivukoski, Turku. Purchased in Corinth, in 1964.

DIMENSIONS: h. 15.8; d. mouth 3.3; d. foot 3.7; d. max. 5.2; wt. 138 g.

CLAY: Munsell 7.5 YR 7/6 (reddish yellow).

GLAZE: Badly flaked, some small areas show that the glaze was originally shiny.

CONDITION: Two small fragments missing from the foot and the body.

SHAPE: Cylinder lekythos, body slightly concave below the shoulder, mouth a shallow cup, trochilos foot.

DECORATION: Black figure on white ground. On the body, from top to bottom: A net pattern, black line, three ivy leaves, a black line, three ivy leaves, a black line, a net pattern, black and reserved lines. Glazed: lower body; top and the lowest edge of foot.

COMMENTS AND PARALLELS: The ivy lekythoi were originally an Attic invention, decorated e.g. in the Beldam workshop. The model was imitated by the Corinthian painters at the end of the fifth century, after the Peloponnesian war broke out. The difference between Attic and Corinthian is not always easy to discern. Here the colour of clay, however, refers to Attic origin. For the lekythos type in general see *Corinth XIII*, 121 ff., grave 364, pl. 58, 8, 9, 10 (local ware). Kurtz, *AWL*, 138–139 and 153. For the decoration see *CVA Basel 1* (= Schweiz 4), Taf. 56, 6. *CVA Mannheim 1* (= Deutschland 13), Taf. 19, 5. *CVA Heidelberg 4* (= Deutschland 31), Taf. 177, 8. *CVA Pushkin Museum 1* (= Russia 1), pl. 44, 6.

DATE: 475–425 BC.

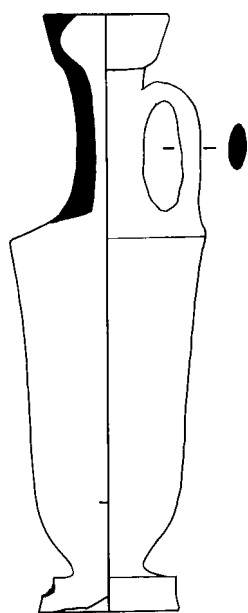


Fig. 70. Pl. 37, 1. a-c Scale 1:2

2. a-c LEKYTHOS (Fig. 71.)

National Board of Antiquities, Helsinki, inv. 14677:16.

DIMENSIONS: h. 16.0; d. mouth 3.6; d. foot 3.8; d. max. 5.4; wt. 162 g.

CLAY: Munsell 5 YR 7/6 (reddish yellow).

GLAZE: Shiny, but misfired reddish-brown; thicker on the mouth, but dull. Flaked.

CONDITION: Intact.

SHAPE: Cylinder lekythos, body slightly tapering, calyx mouth, disk foot.

DECORATION: Black figure on white ground. On the shoulder rays in two rows. On the body, from top to bottom: A net pattern with three rows; a zone with only one rosette preserved; a net pattern in two rows. Glazed: mouth, the lower body and top of foot.

COMMENTS AND PARALLELS: The area with one preserved rosette has undoubtedly been decorated with several ivy leaves and rosettes as on the lekythoi in *CVA Genève 2* (= Suisse 3), pl. 78, 9–10. *CVA Bucarest 1* (= Roumanie 1), pl. 30, 8. *CVA Heidelberg 4* (= Deutschland 31), Taf. 177, 9. About the ivy lekythoi see Kurtz, *AWL*, 138–139 and 153. Cf. also the preceding lekythos.

DATE: 475–425 BC.

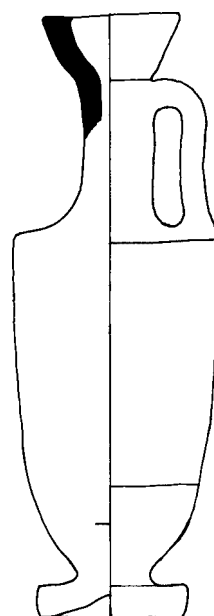


Fig. 71. Pl. 37, 2. a-c Scale 1:2

3. ALABASTRON (Fig. 72.)

Archimandrite Arseni, Heinävesi.

DIMENSIONS: h. 12.9; d. mouth 3.3; wt. 79 g.

CLAY: Munsell 5 YR 7/6 (reddish yellow).

GLAZE: Shiny, brownish, brush strokes visible. Flaked off from the underside.

CONDITION: Mended, part of lip restored with plaster coloured black and the tone of clay. Lip and body slightly chipped. Partly repainted (?), black lines cross even the chipped areas on the body.

SHAPE: Long round-bottomed body, lip a shallow disk.
 DECORATION: Two net patterns separated by black, reserved and white bands. Net pattern in a fairly high relief line. A black ring round the mouth and edge of the lip. Glazed: underside of lip, neck inside and out, and the lowest body.

COMMENTS AND PARALLELS: Kurtz, *AWL* 1975, pl. 72, 5; *CVA Barcelone* 1 (= Espagne 3), pl. 15, 5. See also *CVA Mannheim* 1 (= Deutschland 13), Taf. 19, 17, attributed to the Emporion Painter, the first half of the fifth century BC.

DATE: Ca. 475–425 BC.

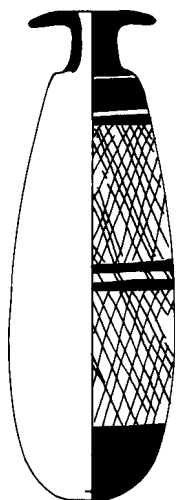


Fig. 72. Pl. 37, 3. Scale 1:2

4. ALABASTRON (Fig. 73.)

Archimandrite Arseni, Heinävesi.

DIMENSIONS: preserved h. 12.4/12.2; d. max. 3.4, wt. 68 g.

CLAY: Munsell 5 YR 7/4 (pink).

GLAZE: Fine, bluish.

CONDITION: Mouth missing, neck mended.

SHAPE: Long, round-bottomed body. Slightly flattened bottom.

DECORATION: On the shoulder two 13-leafed white palmettes on volutes and two five-leafed white palmettes on black background, each opening upwards. Below palmettes white, reserved and black band, net pattern with white dots, black and white band and below these four white, rayed rosettes and four, three-leafed white palmettes opening upwards, white, black and reserved bands and white dots. Glazed: the lowest part of body.

COMMENTS AND PARALLELS: Almost identical, the alabastron from Kertch, now in St. Petersburg, see *BSA* XLI (1940–45), pl. 4, 13. See also *CVA Gotha* 2 (= Deutschland 29), Taf. 74, 1.

DATE: The beginning of the fourth century BC. The Bulas Group.

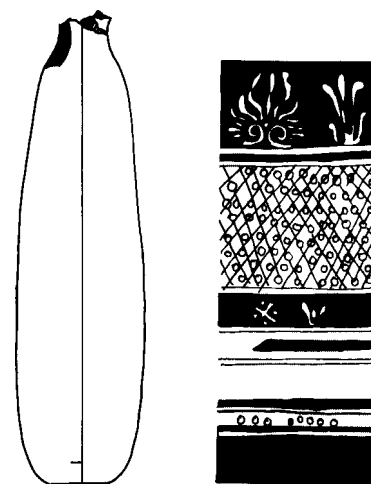


Fig. 73. Pl. 37, 4. Scale 1:2

5. ASKOS (Fig. 74.)

Museum of Art and Design, Helsinki, inv. B 515.
 Purchased in Agrigento, Sicily.

DIMENSIONS: h. max. 6.2; h. to rim 6.0; d. mouth 2.4; d. max. 7.0; wt. 81 g.

CLAY: Munsell 5 YR 7/6 (reddish yellow).

GLAZE: Thin, brownish, pitted.

CONDITION: Mended. Cleaned at one time with acid, which has made the whole surface dull with pinkish stains. Some encrustation.

TECHNICAL FEATURES: Fingerprints in clay on the handle and around the neck.

SHAPE: A doughnut shaped body; mouth a shallow cup.

DECORATION: On the top of the body six black leaves; round the body three black bands. Glazed: mouth and neck.

COMMENTS AND PARALLELS: This askos type is typical for the East Greek areas but was produced also in Attica, starting around 500 BC, *Agora* XII, 210; pl. 80, 1725.

Almost identical *CVA Frankfurt am Main* 4 (= Deutschland 66), Taf. 57, 5–6, dating 475–450 or the 4th century BC, suggested to be Attic. Here the hasty decoration refers more to Attic askoi than to the elegant Eastern ones. For the Rhodian-Ionian askoi see *Delos* X, pls. 16–18 and *Delos* XVII, pls. 47–48.

DATE: 500–450 BC.

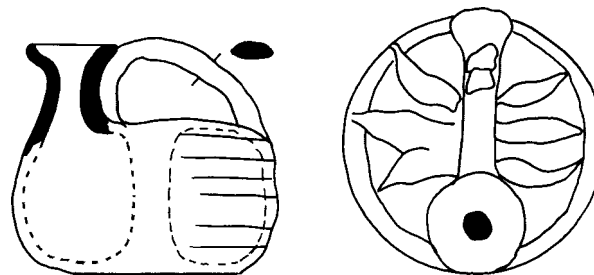


Fig. 74. Pl. 37, 5. Scale 1:2

ATTIC RED FIGURE

Ria Berg

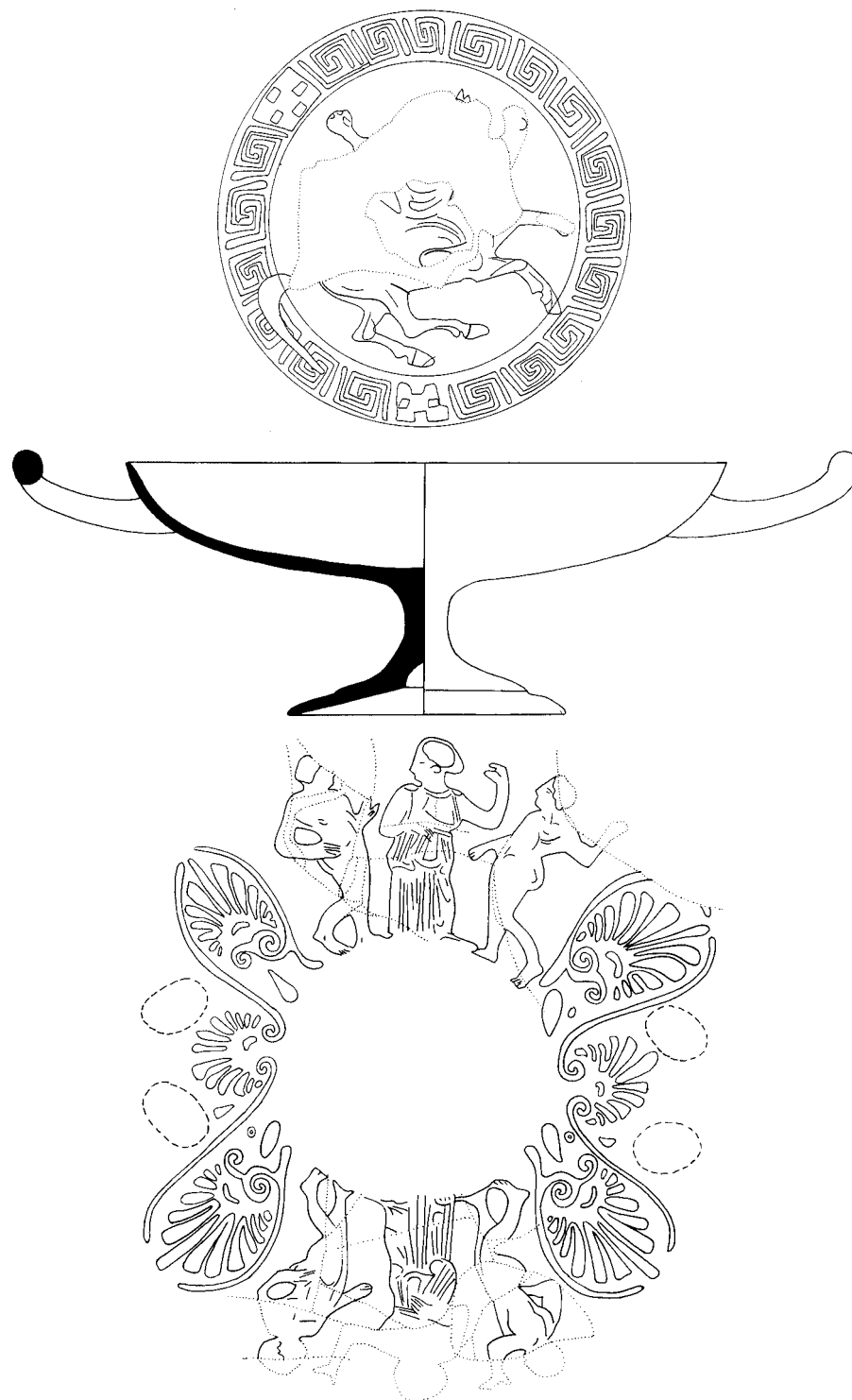


Fig. 75. Pl. 38, 1. a-c Scale 1:2

PLATE 38

1. a-c CUP (Fig. 75.)

National Board of Antiquities, Helsinki, inv. KM 36699:12.
Donated by Ambassador Jussi Mäkinen in 1978.

DIMENSIONS: h. 9.7; d. foot 11.2; d. rim 24.0.
CLAY: Munsell 2.5 YR 5/4 (reddish brown).

GLAZE: Lustrous thick glaze, relief line used on figures.
CONDITION: Mended from several small fragments; one handle, handle root and most of the rim are reconstructed with insertion of some floating original fragments into the modern clay. The reconstructed areas are painted anew, partly over the original figures. A large part is missing in the middle of the tondo and a figured fragment is misplaced in the tondo, in the modern clay matrix.

SHAPE: Type B. Foot plate slanting upwards with a slight chamfer on the upper surface. Shallow bowl.

DECORATION: Underside of foot reserved; a thin black band on underside of foot along the edge; one thin and one wide black band inside the stem. On outside of foot a reserved stripe along the chamfer; another on underside of the bowl. Reserved handle panels. Under handles central palmettes with two lateral circumscribed palmettes. Hearts of palmettes formed by simple arching lines.

Exterior, side A: Two nude male figures facing a dressed woman in the middle. The youth on the left has his right hand on his waist and stands with weight on his left leg, right behind. The woman, dressed in peplos with *apoptygma*, is looking backwards to the left. The youth on the right raises left hand backwards and extends his left leg back. Side B: Similar composition, with the youth on the left holding his right hand raised forwards and left hand placed on his waist; right leg extended backwards; head is missing. Of the woman only the lower part below the waist is preserved. The youth on the right has his left hand on his waist and extends back the left leg.

Interior: Tondo border of stopt irregular meander alternating with two chequers, in the tondo horse with a rider. Lower part and the legs and tail of the horse are preserved; the tail, painted black, protrudes into the meander band. Of the rider only an outstretched hand and some of his robe are preserved.

COMMENTS AND PARALLELS: A cup by the same hand, the Meleager Painter, with identical decoration on the outside, and also with a rider in tondo, in CVA *Firenze, Museo*

Archeologico 4 (=Italia 38), III, I, tav. 157, 1–3. In this case the tondo is surrounded by a wave pattern, not a meander, but it is in a like manner penetrated by the horse's tail. The tondo could also be compared to a cup with a centaur by the same painter, see B. Korzus, ed., *Griechische Vasen aus westfälischen Sammlungen*, Münster 1984, 227–228, fig. 93b. For parallels for the outside decoration see also CVA *Paris, Musée Rodin* (=France 16), pl. 23, 3–4 and CVA *Baltimore The Walters Art Gallery* 1 (=USA 28), pl. 50, 3–4; 51, 1–2. The Meleager Painter, the leading figure in a workshop that specialised in cups, was active in the Kerameikos in the beginning of the fourth century BC. For his tondo decorations, see ARV² p. 1412–1413, where riders are depicted only in three vases: nos. 60 and 61 (Eros on horseback) and no. 62. According to Beazley (ARV² 1412, 56) the woman between the athletes could be interpreted as Phyle, the personification of the winner's home region.

DATE: Manner of the Meleager Painter, the beginning of the fourth century BC.

PLATE 39

1. a-b STEMLESS CUP (Fig. 76.)

Mrs Eila Suolahti, Helsinki.

DIMENSIONS: h. 4.3; d. foot 15.4; d. mouth 15.4; with handles 21.8.

CLAY: Munsell 2.5 YR 6/6 (light red).

GLAZE: Even and lustrous.

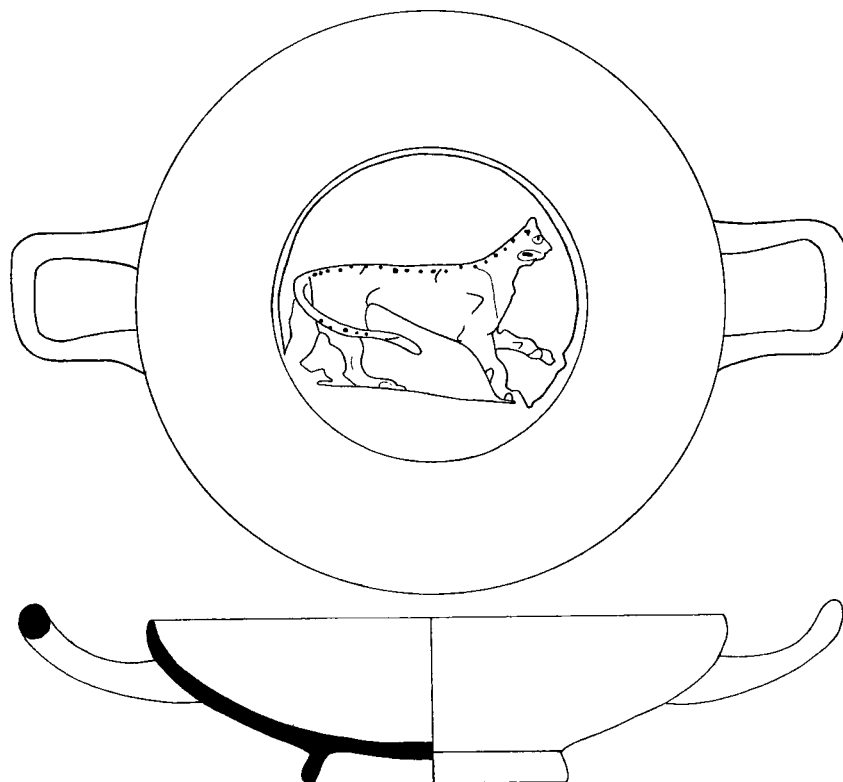


Fig. 76. Pl. 39, 1. a-b Scale 1:2

CONDITION: Intact. Black glaze worn inside the bowl and at handles. Encrustation in places.

SHAPE: Ring foot; shallow bowl; slightly upturned handles.

DECORATION: Resting surface reserved; underside glazed with reserved centre; in the centre a black dot surrounded by two thin concentric black circles. All other surfaces glazed. The tondo is encircled by a thin reserved band, which merges into the reserved area below the figure. Inside the tondo a feline moving right, the right foreleg raised and the tail turned forwards; a dotted line along back and tail.

COMMENTS AND PARALLELS: For the figure: panthers in similar posture, with the eye and the mouth almost identically drawn, on a lekanis lid from Olynthos, dated 375–350 BC, see *Robinson* no. 63, pl. 86; cf. also *Agora XXX*, pl. 111, 1175.

DATE: The first half of the 4th century BC.

PLATE 40

1. a-c BELL KRATER (Fig. 77.)

National Board of Antiquities, Helsinki, inv. 7826:13. The Antell Collection. Purchased in Athens in 1913.

DIMENSIONS: h. 20.8; d. max. 16.5; d. foot 11.7; d. rim 21.1.

CLAY: Munsell 5 YR 5/6 (yellowish red).

GLAZE: Lustrous and thick, around the figures thinner with brushmarks.

CONDITION: Almost complete; broken in several pieces and

mended; one fragment missing on the decorated surface of side A, the area is filled with plaster. Chips at the edges of foot and lip. Glaze worn at rim and the edge of foot. The fragment is missing in the middle part of the figure of Nike and the man on the right.

SHAPE: Tall body bell shaped foot with groove near the top of the edge. Outturned rim. Upturned handles, round in section.

DECORATION: Underside of foot reserved; a reserved band following the groove on the outside of foot, another at the junction of foot and body. Beneath the rim between two reserved lines laurel wreath to left. Beneath the main pictures meanders in groups of three alternating with chequer squares. Reserved stripe on inside of rim, another ca. 2.5 cm below. Reserved handle panels.

The main scene on side A: Two nude athletes facing a winged Nike in the centre. The man on the left holds his right hand upwards. Nike, facing right and wearing a chiton knotted at the waist, rests her left leg on an invisible support. The man on the right has his left hand on his waist. On side B: Two mantled youths facing each other. The youth on the right holds his right hand outstretched.

COMMENTS AND PARALLELS: Mantled youths by the same hand on the reverse of a bell krater in *CVA Musée Rodin* (=France 16), pl. 23, 4. The details of the hair and eyes of the youths on its side A confirm the attribution to the same painter.

DATE: 400–375 BC.

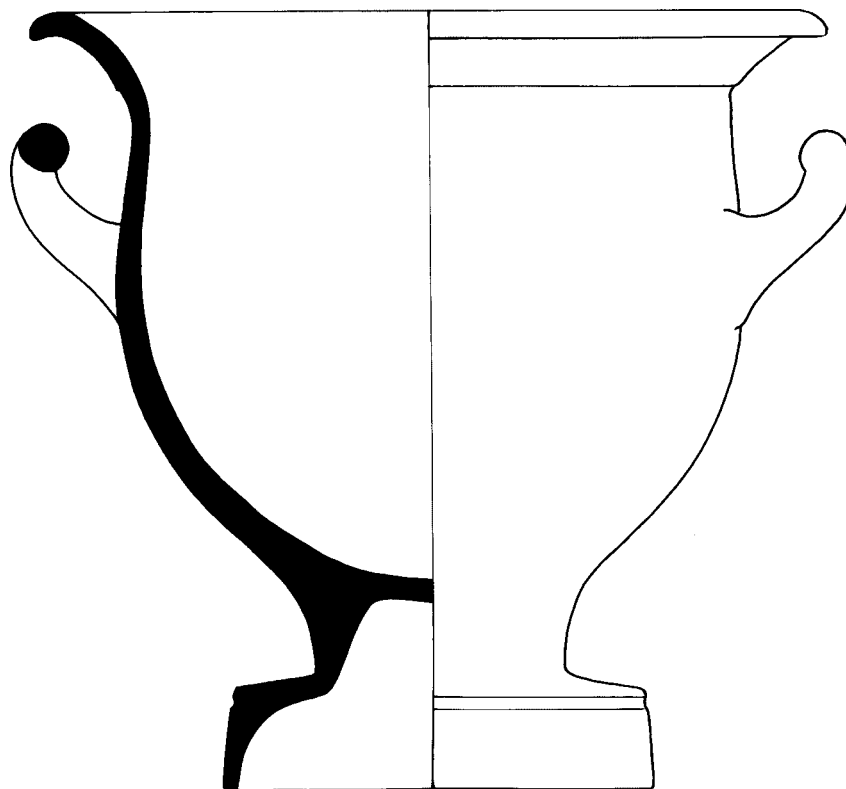


Fig. 77. Pl. 40, 1. a-c Scale 1:2

PLATE 41

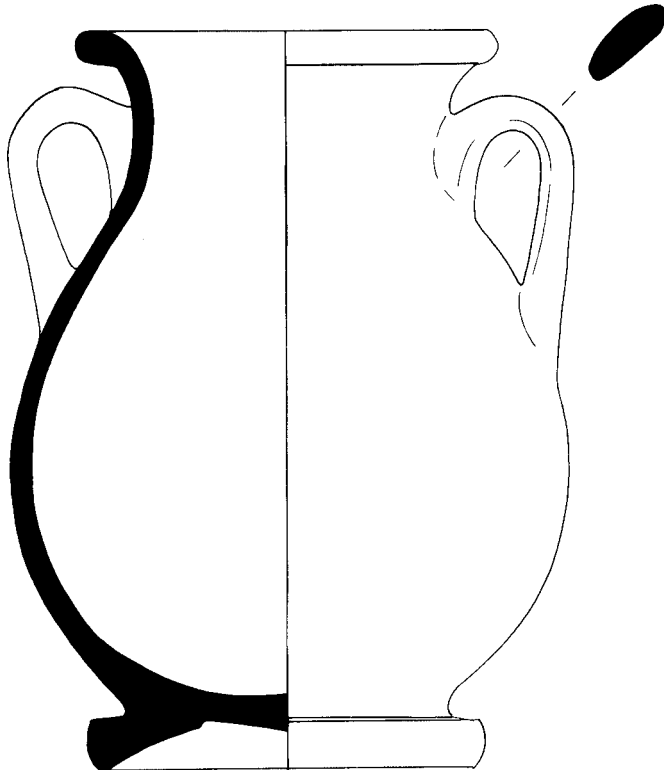


Fig. 78. Pl. 41, 1. a-b Scale 1:2

1. a-b PELIKE (Fig. 78.)

National Board of Antiquities, Helsinki, inv. 14677:1. Donated by Ambassador Cay Sundstöm in 1959.

DIMENSIONS: h. 27.8; d. max. 20.9; d. foot 15.7.

CLAY: Underside of foot Munsell 7.5 YR 6/6 (reddish yellow), on body Munsell 2.5 YR 5/4 (reddish brown).

GLAZE: Glazed thickly within; on outer surface lustrous, but somewhat uneven.

CONDITION: Complete; a small chip missing on foot. Surface abraded at places; a chip missing from the maenad's dress on side A.

SHAPE: Disc foot; torus rim; strap handles.

DECORATION: Underside and exterior edge of foot reserved. Ground line below the pictures is formed by an egg-pattern with dots between two reserved lines. On neck, laurel wreath to left between two reserved lines. Side A: A satyr moves to right playing *auloi*. A maenad walks right holding a torch upright in her left hand and an oinochoe in her right. Both the satyr and the maenad wear garlands on their heads. Dionysos moves to right, looking back. He holds a thyrsos in his left hand and wears a chiton, a mantle and a headband, *i.e.* the *mitra*. An oinochoe has first been sketched in his right hand, then corrected as a kantharos; the outlines of the oinochoe are still visible on the reserved areas of the kantharos. On side B: Two mantled youths facing each other. The youth on the left holds a staff, behind him a stele on a low base. On the background, between the figures, a drop shaped bag, decorated with four horizontal lines.

COMMENTS AND PARALLELS: Similar figures, arranged in various compositions in identical postures are favourite motifs of the Christie Painter. His hand is, however, usually more accurate and the use of detail richer, and so the pelike is likely to come from the same workshop, but probably not by the painter. Compare, for example, a bell krater by the Christie Painter, CVA *Baltimore* 1 (=USA 28), pl. 23, 1–2 with further references. On that vase the *aulos* playing satyr is on the right, but the postures of the figures are the same. Also by the Christie Painter a bell krater, CVA *Wien* 3 (=Österreich 3), Taf. 113, 1, where the same three figures with the satyr on the right, are painted more carefully; for example the flame of the torch and the wine spilling from Dionysos' kantharos are shown. The same scheme is utilised also on the shoulder of a hydria in the style of the Christie Painter in CVA *Wien* 3 (=Österreich 3), Taf. 141, 5 where the composition is balanced by two additional figures on either side. Cf. also CVA *Los Angeles* 1 (=USA 18), pl. 27,3; CVA *Hoppin and Gallatin collections* (=USA 19), Hoppin Collection, pl. 16, 3; CVA *Siracusa* 1 (=Italia 17), III I, tav. 5, 3; CVA *Cambridge* 1 (=Great Britain 6), pl. 37, 1a; CVA *Louvre* 4 (=France 5), pl. 21, 9 and ARV² 1047, 10 and 12. The oinochoe in the hand of the maenad belongs to shape 1, which is an archaising feature as the shape is typical in early black-figure (*Agora* XXIII, 41–42).

DATE: Manner of the Christie Painter, 440–420 BC.

PLATE 42

1. a-b LEKYTHOS (Fig. 79.)

Museum of Art and Design, Helsinki, B 505.

DIMENSIONS: h. 30.0; d. mouth 6.0; d. foot 6.5; wt. 590 g.

CLAY: Munsell 5 YR 6/6 (reddish yellow).

GLAZE: Shiny and even. Horizontal brush strokes visible on whole body; around the palmette the glaze is transparent. Relief line used on the palmettes.

CONDITION: Neck broken and mended. Slightly chipped on edge of lip and on body.

SHAPE: Disc foot with a rounded fillet at juncture of foot and body. A slight ring on neck. Cup mouth. Handle oval in section.

DECORATION: Underside and exterior of foot reserved. At top of body a reserved band around the vase with two rows of dots arranged in net pattern. On shoulder a chain of four linked circumscribed palmettes with unribbed petals. The first palmette from left is turned to left, the following ones to right. Above the palmettes an encircled reserved dot. At the join of shoulder to neck a row of rays on a reserved band. Top of mouth reserved, inside glazed. COMMENTS AND PARALLELS: CVA *Palermo*, Collezione Mormino 1 (=Italia 50), III L, tav. 3,5; Kurtz, *AWL* pl.12, 3 (Funcke collection) and 4 (British Museum). Black bodied lekythoi with horizontal red figured palmettes on shoulder were mainly produced in the Bowdoin Painter's workshop. Kurtz, *AWL* (p. 22–23) knows of nine examples.

Similar shoulder decoration was applied also on some black- and red-figured lekythoi (ABV 524; ARV² 694).

DATE: The Bowdoin workshop; beginning of the fifth century BC.

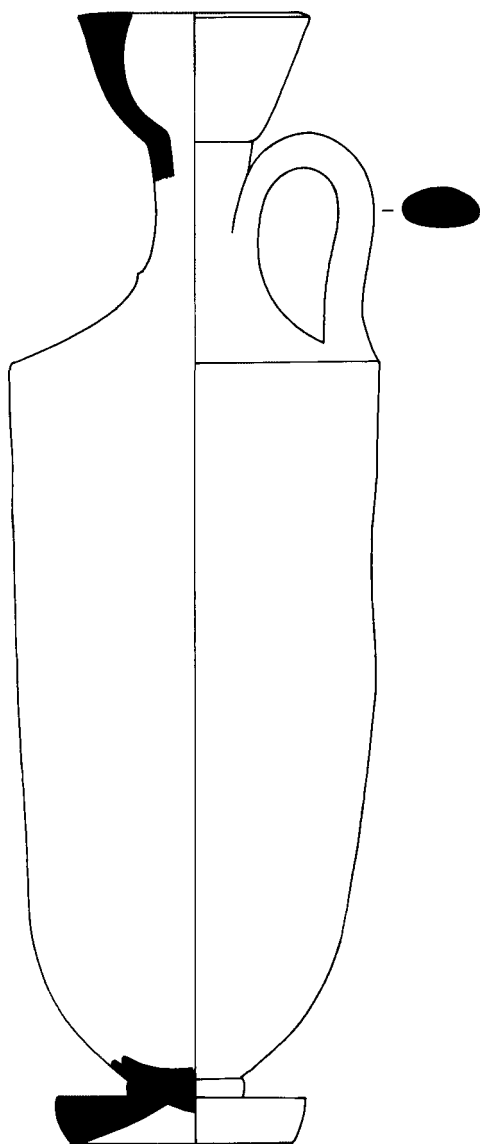


Fig. 79. Pl. 42, 1. a-b Scale 1:2

2. a-c LEKYTHOS (Fig. 80.)

National Board of Antiquities, Helsinki, inv. 14677:14. Donated by Ambassador Cay Sundström in 1959.

DIMENSIONS: h.18.1; d. max. 5.9; d. foot 4.3; d. mouth 3.6.

CLAY: Munsell 5 YR 5/6 (yellowish red).

GLAZE: Lustrous glaze; at places thinner with brushmarks. Relief line and dilute glaze on figure.

CONDITION: Complete. Glaze worn on the edge of mouth and surface slightly pitted on body below handle.

SHAPE: Disc foot with concave exterior face. Calyx mouth. Handle oval in section.

DECORATION: Underside of foot reserved; a thin reserved band on the exterior of foot near the top of the edge. Below the main figure a reserved band. On body opposite to

handle Nike flying to right. She wears a chiton and a *sakkos*. In her outstretched left hand she holds a phiale, in the right a fillet, both decorated with small dots. A pattern band with a simple meander running above the picture field. Double row of rays on the reserved shoulder. Neck reserved; handle glazed only on the exterior. Mouth reserved on top; glazed inside and out.

COMMENTS AND PARALLELS: For the shape and secondary decoration, cf. *CVA Baltimore* 1 (=USA 28), pl. 36, 3-4. For the style and the subject, see *CVA Athens* 2 (=Grèce 2), III I c et d, pl. 12, 1, a lekythos with a flying Nike, who wears a similarly draped chiton, with the drapery drawn as clusters of very thin parallel lines. The vase is attributed to the Bowdoin Painter, who could also be the painter of this vase, see ARV² 677-679. In *CVA Cambridge* 1 (=Great Britain 6), pl. 28, 7 a similar female figure running with hands outstretched, identified as Nike or Eos.

DATE: 470-440 BC, manner of the Bowdoin Painter.

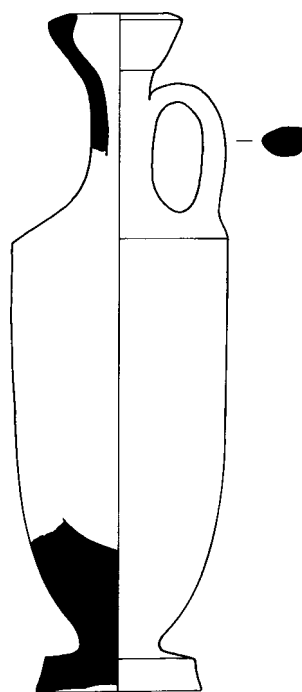


Fig. 80. Pl. 42, 2. a-c Scale 1:2

PLATE 43

1. a-c LEKYTHOS (Fig. 81.)

Museum of Art and Design, Helsinki, inv. B 504. Purchased in Agrigento, Sicily.

DIMENSIONS: h. 17.0; d. mouth 4.1; d. foot 4.1; wt. 224 g.

CLAY: Munsell 7.5 YR 6/6 (reddish yellow).

GLAZE: Very lustrous with metallic shine. To the right of the picture field a misfired surface, lighter and greenish in colour. Relief line and dilute glaze on figure.

CONDITION: Intact. Surface slightly pitted under handle.

SHAPE: Disc foot; cup mouth; strap handle. Flat fillet at junction of foot and body.

DECORATION: Underside and exterior of foot reserved. Under the main picture meander to left. On body a frontal owl with wings spread to left and right. On reserved shoulder a row of bars between horizontal lines, and palmettes alternatingly directed up and down. Top of lip reserved; otherwise glazed inside and out.

COMMENTS AND PARALLELS: Owls with wings spread rather than closed are unusual in Attic vase painting. The flying owl was mostly considered an auspicious sign, for example an omen of victory. Owls with spread wings appear on some skyphoi, and are probably iconographic derivations from Athenian coinage issued by Kimon commemorating his victory over the Persians in 465 BC; see *CVA Oxford 2* (=Great Britain 9), pl. 62, 1–2 and H. Hoffman *Sotades. Symbols of immortality on Greek Vases*, Oxford 1997, 51–54; fig. 25–27. On owl vases in general see F. P. Johnson, “An Owl Skyphos”, in *Festschrift für D. M. Robinson*, II, 1953, 96–105; *Idem*, “A Note on Owl Skyphoi”, *AJA* 59, 119–124; K. Schauenburg, “Eulen aus Athen und Unteritalien”, *Jdl* 103 (1988) 67–85, esp. p. 52 with further references; on the ambiguous funerary symbolism of the owl, R. Laffineur, “Le symbolisme funéraire de la chouette”, *AntCl* 50 (1981) 433–444.

DATE: 475–450 BC.

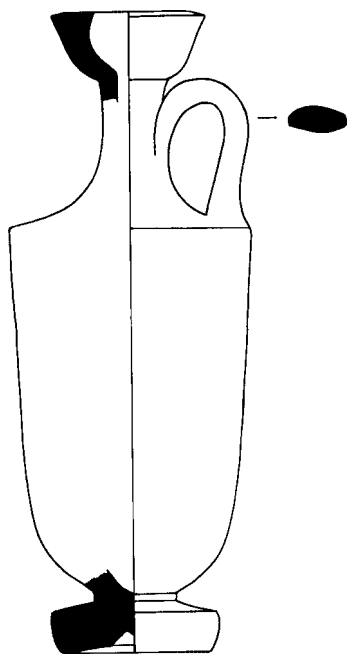


Fig. 81. Pl. 43, 1. a-c Scale 1:2

2 a-c LEKYTHOS (Fig. 82.)

The Maarit and Jorma Kaimio Collection, Espoo. From Greece.

DIMENSIONS: h. 18.1; d. foot 4.7; d. mouth 3.4.

CLAY: Munsell 5 YR 6/6 (reddish yellow).

GLAZE: Fairly lustrous. Marks of misfiring at places: reddish patches under the picture field and on a narrow

vertical area to the left of the picture probably indicating the close placing of another lekythos in the kiln.

CONDITION: Neck broken and mended; handle restored. Glaze worn below the picture field. Throughout the glazed surface veinlike lines with metallic shine. Numbers 203 and 1155 written with pencil under foot.

SHAPE: Disc foot with torus profile; calyx mouth; strap handle.

DECORATION: Underside and exterior edge of foot reserved. A reserved band running around the vase below the main picture field. Above the reserved line a female figure, facing left, wearing a chiton and a himation. The uplifted right hand is either wrapped in himation or holding a very summarily drawn basket. Above, a pattern band with a stopt simple meander running left. Neck reserved; two rows of rays on the reserved shoulder. Handle glazed only on the exterior. Mouth reserved on top, exterior glazed, inside a wide black stripe painted with dilute glaze.

COMMENTS AND PARALLELS: For the composition see *CVA British Museum 6* (=Great Britain 8) III Ic, pl. 98. The three curving lines decorating the lifted arm recall the patterns on a basket carried by a woman in similar position on an Attic oinochoe, see B. Korzus, ed., *Griechische Vasen aus westfälischen Sammlungen*, Münster 1984, 137–138, fig. 48. For a hastier rendering of the same motif, closer to this lekythos see *CVA Göteborg 1* (=Sweden 3), Pl. 35, 7–8.

DATE: Late fifth century BC.

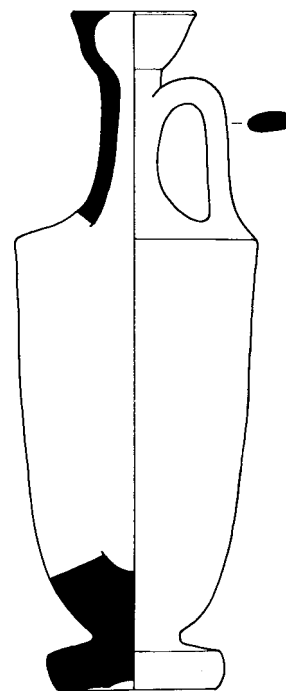


Fig. 82. Pl. 43, 2. a-c Scale 1:2

PLATE 44

1. LEKYTHOS FRAGMENT

Mrs Birgit Rydman, Kangasala.

DIMENSIONS: h. 7.8; width 6.8; thickness 0.4; wt. 23 g.

CLAY: Munsell 5 YR 6/4 (light reddish brown).

GLAZE: Thin and without lustre.

CONDITION: Five fragments glued together. Glaze partly worn on decoration.

SHAPE: A piece of straight lekythos wall from below the shoulder.

DECORATION: Above the picture a meander to right between two black lines. A woman to right wearing a chiton and himation, her hair in chignon and a band over her forehead. She holds a large circular mirror in her right hand. To the right an alabastron hanging in the background.

COMMENTS AND PARALLELS: A lekythos with identical decoration by the same hand in *CVA Oxford 2* (=Great Britain 9), pl. 63, 12.

DATE: 480–460 BC, The Bowdoin Box Painter.

2. a-b SQUAT LEKYTHOS (Fig. 83.)

National Board of Antiquities, Helsinki, inv. 18375:11. Donated by the Aminoff Foundation in 1971.

DIMENSIONS: h. 11.6; d. max. 8.2; d. foot 6.3.

CLAY: Munsell 5 YR 5/6 (yellowish red).

GLAZE: Lustrous and thick, except for a duller and more dilute area surrounding the picture.

CONDITION: Mouth missing. Glaze is worn on handle, body, neck and foot, especially near the decoration. Under foot whitish encrustation.

SHAPE: Offset at join of neck to shoulder. Ring foot with torus profile. Handle oval in section.

DECORATION: Underside of foot reserved. On body a reserved line below the figure. Above it, a woman moves to left, looking backwards. She wears a peplos, an earring and probably a pair of bracelets in her arms, which are widely outstretched to the sides. On the ground line, to the left of the woman, an object decorated with dots and stripes. Its identification as a *kalathos*, a small altar or a box is uncertain because of the abrasion of the picture. Inside of mouth glazed.

COMMENTS AND PARALLELS: For the shape cf., for example, *CVA Nantes, Musée Dobrée* (=France 36), pl. 25, 10–11; *CVA Göteborg* (=Sweden 3), pl. 35, 5–6 and *CVA Torino 3* (=Italia 40), III I, tav. 12, 5. For the posture of the woman, cf. *CVA Norway 1*, pl. 41, 4; 5 and *CVA Prague, université 1* (=Tchécoslovaquie 1), pl. 43, 4.

DATE: The latter half of the fifth century BC.

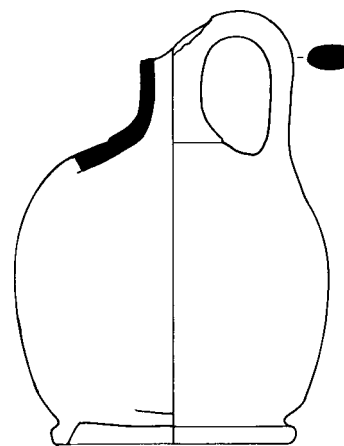


Fig. 83. Pl. 44, 2. a-b Scale 1:2

3. a-b SQUAT LEKYTHOS (Fig. 84.)

Joensuu Art Museum, Joensuu, inv. 1134.

DIMENSIONS: Preserved h. 9.9; d. max. 6.3; d. foot 5.1; wt. 104 g.

CLAY: Munsell 7.5 YR 6/6 (reddish yellow).

GLAZE: Thicker on the side of handle, on the opposite side and around the picture rather thin. Slight reddish misfiring around the picture.

CONDITION: Mouth missing. A chip missing under the picture. Glaze abraded at places. White encrustation at juncture of foot and body and under foot.

SHAPE: Ring foot. Concave neck offset at join of neck to shoulder. Handle oval in section.

DECORATION: Underside of foot reserved. Lower part of the exterior profile of foot reserved. On body below the figure a reserved band, a female figure standing on reserved line and moving right. She wears a chiton and holds a box decorated with two rows of vertical brush marks in dilute glaze. Above the box a reserved dot. On ground, at right, a *kalathos* decorated with two rows of vertical lines and two rows of dots.

COMMENTS AND PARALLELS: For the shape, cf. *CVA Berlin 8* (=Deutschland 62), Taf. 43, 8–9. Similar composition, for example, on a squat lekythos of the same shape in *CVA Edinburgh 1* (=Great Britain 16), pl. 28, 8.

DATE: 450–400 BC.

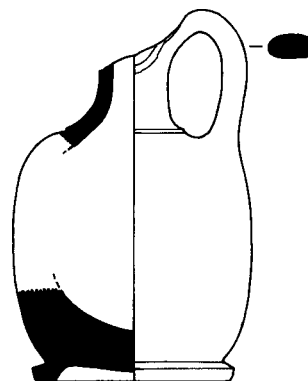


Fig. 84. Pl. 44, 3. a-b Scale 1:2

PLATE 45

1. a-b SQUAT LEKYTHOS (Fig. 85.)

National Board of Antiquities, Helsinki, inv. 8712:22.
Donated by Volter Stenbäck in 1926.

DIMENSIONS: h. 6.2; d. max. 3.5; d. foot 2.9; d. mouth 2.7.

CLAY: Munsell 7.5 YR 6/4 (light brown).

GLAZE: The glaze has a dim bluish lustre.

CONDITION: Complete; a chip missing on mouth. The glaze worn especially on the edges of the foot, lip and on handle.

SHAPE: Ring foot. Concave neck, offset from mouth and body. Out turned mouth. Handle round in section.

DECORATION: Underside of foot reserved. On body opposite the handle a reserved palmette. The palmette is overarched by a continuous reserved line and flanked by triangular leaves; heart of the palmette is formed by two concentric arches (*Robinson* type 4).

COMMENTS AND PARALLELS: On palmette squat lekythoi see *Robinson*, 146–150. One of the production centres of such vases, besides Athens, was Olynthos, where they were manufactured of the local clay and can be dated to 375–350 BC. This one belongs to *Robinson's* type 4, in which the bordering line of the palmette forms a single scallop at top, see his nos. 127 and 128. Cf. also *CVA Göteborg* (= Sweden 3), pl. 35, 11–12; *CVA Genève* 1 (= Suisse 1), III I, pl. 22, 25–28. *CVA USA Bryn Mawr* 1 (= USA 13), pl. 40, 1–2.

DATE: 400–350 BC.

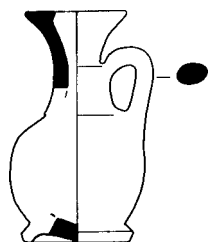


Fig. 85. Pl. 45, 1. a-b Scale 1:2

2. a-b SQUAT LEKYTHOS (Fig. 86.)

National Board of Antiquities, Helsinki, inv. 8712:23.
Donated by Volter Stenbäck in 1926.

DIMENSIONS: Preserved h. 5.9; d. max. 4.0; d. foot 3.3.

CLAY: Munsell 7.5 YR 5/4 (brown).

GLAZE: Rather dull glaze, thin at places.

CONDITION: Mouth missing. Foot chipped, glaze worn on body.

SHAPE: Ring foot; underside of foot recessed. Concave neck, offset from body. Strap handle.

DECORATION: Underside of foot reserved. On body opposite the handle a reserved palmette. The palmette is overarched by a reserved band, which is broken on top by the central leaf of palmette and is flanked by triangular leaves; heart of the palmette is formed by one arching line.

COMMENTS AND PARALLELS: See n. 1. (Fig. 85) above. *Robinson* type 2, in which the bordering line is pierced by the central leaf of palmette, see for example his nos. 119 and 131 Cf. also *CVA Cambridge* 1 (=Great Britain 6), pl. 28, 8; *CVA Vienna* 1 (=Österreich 1), pl. 45, 11–13; *CVA Braunschweig* (=Deutschland 4), pl. 28, 8.

DATE: 400–350 BC.

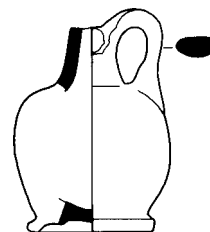


Fig. 86. Pl. 45, 2. a-b Scale 1:2

3. a-b SQUAT LEKYTHOS (Fig. 87.)

Mrs Birgit Rydman, Kangasala.

DIMENSIONS: h. 8.4; d. max. 4.4; d. foot 3.4; d. mouth 3.1; wt. 49 g.

CLAY: Munsell 5 YR 6/6 (reddish yellow).

GLAZE: Bluish lustre, on body to the left of the picture a vertical patch misfired to bright orange colour (Munsell 5 YR 6/8 reddish yellow).

CONDITION: Complete. Chips at places on surface. Light-coloured encrustation at junction of foot, at junction of handle and inside neck.

SHAPE: Outturned mouth; concave neck; ring foot; strap handle.

DECORATION: The whole surface is glazed except the decoration. On body opposite the handle a reserved palmette over a reserved band. The palmette is overarched by a reserved band, which is broken at top by the central leaf of palmette; the whole is flanked by triangular leaves; heart of the palmette is formed by one arching line.

COMMENTS AND PARALLELS: See n. 1. (Fig. 85) above. *Robinson* type 2.

DATE: 400–350 BC.

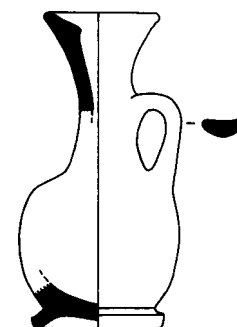


Fig. 87. Pl. 45, 3. a-b Scale 1:2

4. a-b SQUAT LEKYTHOS (Fig. 88.)

National Board of Antiquities, Helsinki, inv. 14560:917. Found near Kertch, Crimea, by an artillery officer of the guards, Eliel Jean Philipenko; donated in 1878.

DIMENSIONS: h. 6.6; d. foot 2.7; d. mouth 2.2.

CLAY: Munsell 7.5 YR 6/6 (reddish yellow).

CONDITION: Complete. The glaze is worn especially on edges of mouth and handle and along the widest diameter of the body. Neck blocked by encrustation on the inside. SHAPE: Ring foot; recessed on the underside. Neck concave and offset from body. Outturned mouth. Handle oval in section.

DECORATION: Underside of foot reserved. On body opposite the handle a palmette over a reserved band. The palmette is overarched by a reserved band, double on the right side, broken at top and flanked by triangular leaves; heart of the palmette is formed by a short thick line

COMMENTS AND PARALLELS: See n. 1. (Fig. 85) above. *Robinson* type 5, in which the reserved line border is broken at top but not pierced by the central leaf of palmette, cf. *CVA California* 1 (=USA 5), pl. 51, 2c; *CVA Copenhagen* 4 (=Danemark 4), pl. 168, 7.

DATE: 400–350 BC.

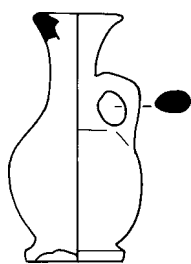


Fig. 88. Pl. 45, 4. a-b Scale 1:2

5. a-b ASKOS (Fig. 89.)

National Board of Antiquities, Helsinki, inv.14677:9. Donated by Ambassador Cay Sundstöm in 1959.

DIMENSIONS: h. 4.8; h. with handle 9.6; d. max. 9.7; d. foot 9.0.

CLAY: Munsell 7.5 YR 6/6 (reddish yellow).

GLAZE: On body quite dull, on handle more lustrous.

CONDITION: Complete. Glaze worn especially on spout and underside of body. Encrustation in places.

SHAPE: Flat underside. Shallow body with dome-shaped top. On top of the dome a small knob with five stepped ridges around it. High handle with central rib overarching the pot. Trumpet shaped spout.

DECORATION: Underside reserved. Egg-pattern around the central knob on top. On shoulder olive sprigs from handle to spout, dots between the leaves.

COMMENTS AND PARALLELS: L. Massei (*Gli askoi a figure rosse nei corredi funerari delle necropoli di Spina*, 1978, p. XXXVI–XXXVII) groups such askoi into his category 1c, variant 1 (with olive leaf pattern). He refers to eight examples found

in grave contexts in the cemeteries of Valle Trebba and Valle Pega at Spina, see pl. XIX,1; XXI,1. Similar askoi have also been found in Olynthus, see D. M. Robinson, *Excavations at Olynthus* V, 1933, 172–173, pl. 140, nos. 401 and 403. Parallels also in *CVA Sèvres* 1 (= France 13), pl. 21, 19; *CVA Mannheim* 1 (= Deutschland 13), pl. 33, 14; cf. also *CVA Copenhagen* 6 (= Danemark 6), pl. 272, 4 and *CVA Fogg Museum* 3 (= USA 8), III I a, pl. 20, 7. For the shape see *Agora* XII, p. 158–159: the shallow askos shape is found in the Agora until the third quarter of the fourth century. DATE: 400–350 BC.

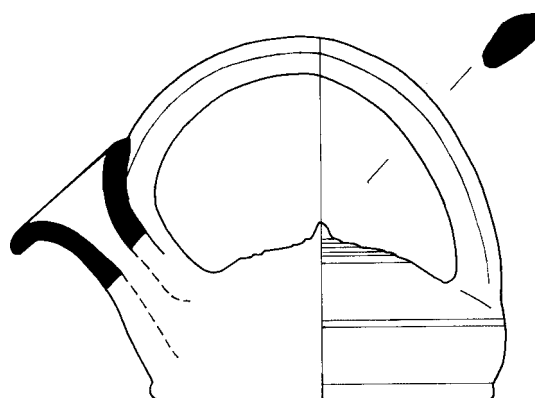


Fig. 89. Pl. 45, 5. a-b Scale 1:2

ATTIC WHITE GROUND

Ria Berg

PLATE 46

1. a-c LEKYTHOS (Fig. 90.)

University of Helsinki, Department of Classical Philology.

DIMENSIONS: h. 30.7; d. foot 6.1; d. mouth 5.1; wt. 693 g.

CLAY: Munsell 2.5 YR 5/6 (red).

GLAZE: Mostly very lustrous and even, at places transparent.

CONDITION: Complete. Broken into several small fragments and mended; modern painting over the joins; head of the left figure and the clothing of the right mostly modern. Neck broken and mended. Added colours faded on shoulder. Encrustation under foot and inside mouth. SHAPE: Disc foot with groove near the top of edge. Fillet at junction of foot and body. Cup mouth, neck slightly offset from mouth; in the middle of neck a slight raised ring marked by the change of colour. Handle oval in section.

DECORATION: Underside and exterior edge of foot reserved with reddish slip. Top of foot and lower body glazed. Under the picture field a reserved band. White ground until the middle of neck; handle, upper neck and mouth glazed. On body below shoulder black meander band to right between double red lines. On shoulder faint remnants of floral pattern. Top of mouth reserved, inside glazed. In the main picture opposite the handle two figures facing a funerary stele. All drawn in reddish paint.

The figure on left has long hair and is wrapped in himation. The figure on right leans right hand against chin; dress is mostly repainted. The stele rests on two steps and is decorated by several black and red fillets.

COMMENTS AND PARALLELS: Similar compositions in class IX, 2 of A. Fairbanks, *Athenian lekythoi*, 1914, pl. V. For the figures, cf. *CVA Athènes 1* (=Grèce 1), pl. 8, 7; for the stele, pl. 9, 3–4.

DATE: 440–420 BC.

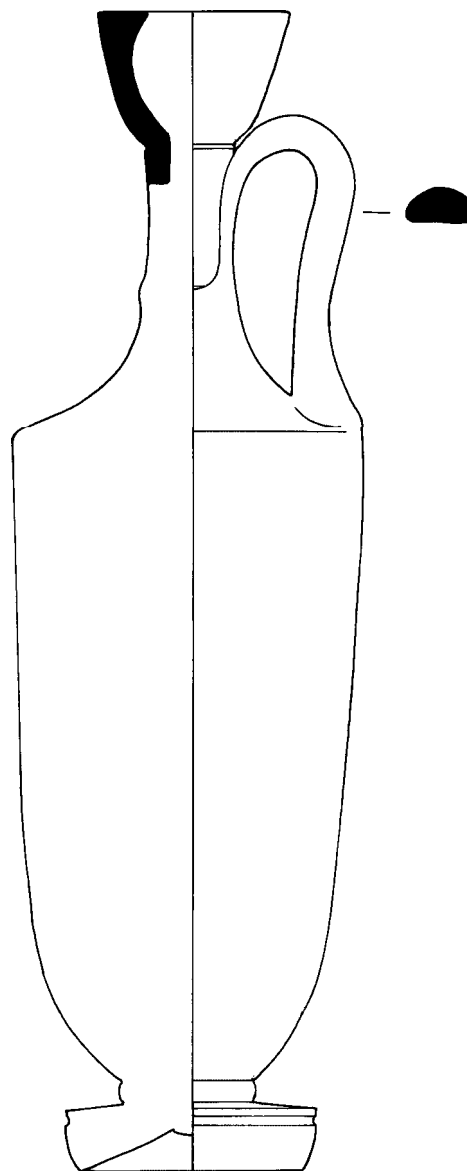
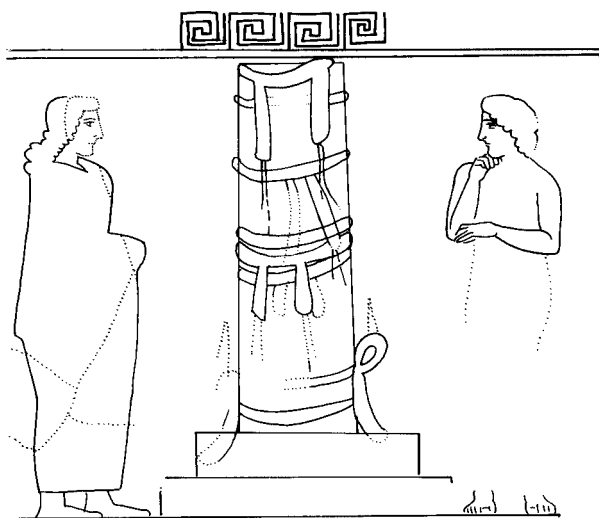


Fig. 90. Pl. 46, 1. a-c Scale 1:2

2. LEKYTHOS (Fig. 91.)

Joensuu Art Museum, Joensuu, inv. 1124.

DIMENSIONS: h. 31.3; d. foot 6.5; d. mouth 6.3; wt. 754 g.

CLAY: Munsell 7.5 YR 6/6 (reddish yellow).

GLAZE: Thick and even. The red slip on reserved surfaces of foot Munsell 2.5 YR 5/8 (red).

CONDITION: Complete. Slightly chipped at lip. Glaze flaked in places, especially under the picture field.

SHAPE: Disc foot with groove near the top of edge. Cup mouth. False bottom. Handle oval in section.

DECORATION: Underside and exterior edge of foot reserved. Top of foot and lower body glazed. At junction of foot and body two incised lines running around the

vase. Under the picture field a reserved band. White ground until the middle of neck; handle, upper neck and mouth glazed. On body below shoulder a black stopt meander to right, between red double lines. On shoulder traces of floral pattern: Below an ovolo pattern drawn with two black and one central red curving line; three circumscribed palmettes with alternating red and black leaves. Between the palmettes scrolls in black and leaves in red. Top of mouth reserved, inside glazed. In the main picture two standing figures facing a funerary stele in the middle. The figure on the left is a woman stretching her hand towards the monument, little trace of garments visible. On the right a youth standing frontally, looking left, enveloped in a red mantle, his right hand at waist. The stele stands on three steps and is decorated by a simple wreath to left at top.

COMMENTS AND PARALLELS: A man and a youth in the same postures around a plain stele in A. Fairbanks: *Athenian lekythoi*, 1914, pl. I, 2, cf. also pl. IX, 3. A stele reaching to the top of the picture field, decorated with a similar wreath, in *CVA Athènes 1* (=Grèce 1), pl. 9, 3-4; such a wreath also in Fairbanks, *ibid.*, pl. X, 3.

DATE: 420-400 BC.

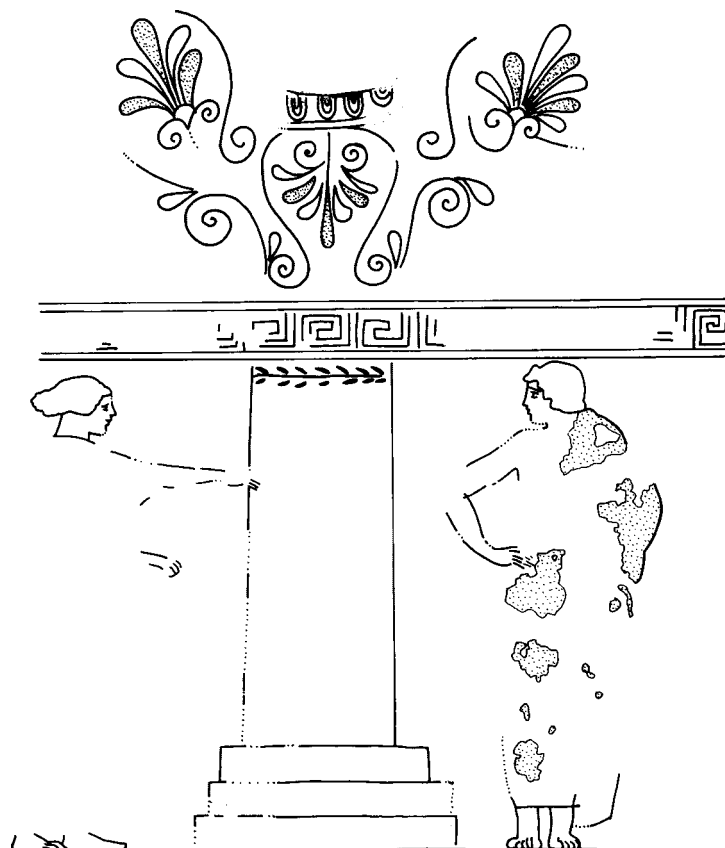
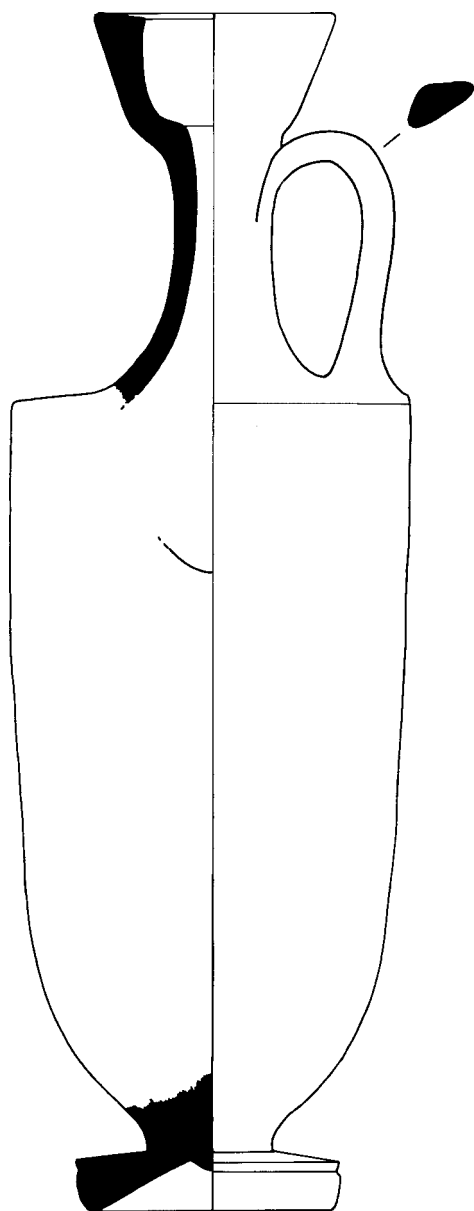
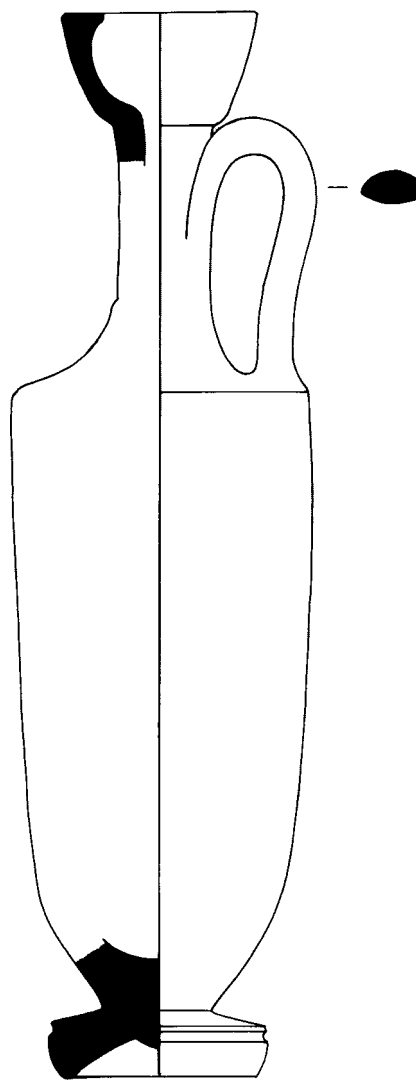
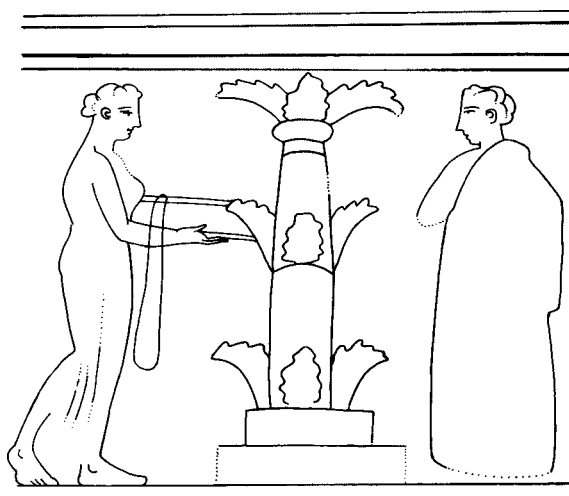


Fig. 91. Pl. 46, 2. Scale 1:2

PLATE 47



1. a-c LEKYTHOS (Fig. 92.)

National Board of Antiquities, Helsinki, inv. 14677:10.

DIMENSIONS: h. 28.5; d. foot 5.0; mouth 5.2; wt. 454 g.

CLAY: Munsell 5 YR 6/8 (reddish yellow).

GLAZE: Rather lustrous and even, on neck thinner with visible brushmarks.

CONDITION: Neck and handle broken and mended. Glaze worn on foot and mouth. At places modern repainting; white ground colour flaked off under the handle where the drawing has consequently been somewhat restored. In the restoration a layer of orange varnish has been applied on the reserved surfaces; now flaked off at many places. Yellowish encrustation inside mouth.

SHAPE: Disc foot with a groove near the top of edge. Cup mouth. Handle oval in section.

DECORATION: Underside and exterior edge of foot reserved. Top of foot and lower body glazed. Under the picture field a reserved band. White ground until the middle of neck. On body below shoulder double lines in red, no remaining traces of decoration between them. Handle, upper neck and mouth glazed. Top of mouth reserved, inside glazed. In the main picture two figures facing a central funerary monument, all drawn with thin red lines. Of the clothing of the woman on left only a few lines survive. She holds a low basket decorated with black fillet in added dark colour, almost faded away. The figure on the right is enveloped in a red himation. The column shaped funerary monument stands on two steps and it is decorated with acanthus leaves at three levels.

COMMENTS AND PARALLELS: For a discussion of a lekythos with a funerary monument decorated with similar rings of acanthus leaves painted by the Woman Painter, see E. Kunze-Götte, *Akanthussäule und Grabmonument in der Darstellung eines Lekythenmalers*, *AM* 99 (1984), 188–189.

Fig. 92. Pl. 47, 1. a-c Scale 1:2

Multiple acanthus rings on columns were a motif favoured by the Woman Painter, see *CVA Mannheim* 1 (=Deutschland 13), Taf. 34, 4; 35, 1–3; Abb. 14; *CVA Berlin* 8 (=Deutschland 62), Taf. 26, 7 and acanthus atop a column, Kurtz, *AWL* pl. 44, 1 and 3a–b. Triple acanthus rings appear also on lekythoi in *CVA Copenhagen* (=Danemark 4), 4, pl. 171, 1b–c and *CVA Petit Palais* (=France 15), pl. 35, 4–66. Cf. also A. Fairbanks, *Athenian lekythoi*, 1914, pl. XX, 2. The rendering of the hair with only contour lines is a rare feature, paralleled for example by a lekythos from the Kerameikos, for which see *AM* 81 (1966) Beil. 31, 3. Originally the hair may have been coloured. For quite similar drawing of head and face, with the typical pronounced ear and a short line marking the end of the mouth see a lekythos with a woman bearing a basket at a column crowned with acanthus leaves, *CVA Tübingen* 5 (= Deutschland 54), Taf. 31, 7; Abb. 32. For a similarly drawn woman with a basket see also *CVA Berlin* 8 (= Deutschland 62), Taf. 30, 2–4 and *CVA Tübingen* 5 (= Deutschland 54), Taf. 29, 2–3.

DATE: 430–420 BC., manner of the Woman Painter

2. a-c LEKYTHOS (Fig. 93.)

National Board of Antiquities, Helsinki, inv. 14677:11.
Donated by Ambassador Cay Sundström in 1959.

DIMENSIONS: h. 28.8; d. mouth 5.3; d. foot 5.5; wt. 525 g.

CLAY: Munsell 2.5 YR 6/8 (light red).

CONDITION: Intact. The glaze flaked on handle and lower body; pitting on top of foot. Encrustation on the underside of foot.

SHAPE: Disc foot; a low nipple on underside. Cup mouth, handle oval in section.

DECORATION: Underside and exterior edge of foot reserved. Top of foot and lower body glazed; handle, neck and mouth black inside and out; top of mouth reserved. Body and shoulder white. Below shoulder a band of broken meander in black, interrupted by one saltire square between double red lines. On shoulder, faintly visible, a palmette painted with black. On picture field, drawn with red sketchy lines, two figures facing a funerary monument in shape of an oval *tymbos*, decorated with black fillets. On the left a woman stretching her left hand towards the monument and raising the right hand backwards. She wears a transparent chiton drawn in outline and a black himation. On the right a youth with his right leg resting on the steps of the monument and the right hand raised over the head in a gesture of mourning.

COMMENTS AND PARALLELS: The hasty drawing with swift broken lines points to the Reed workshop. For parallels for the style in *CVA Athènes 1* (=Grèce 1), pl. 14–15: in pl. 14, 6 a similarly dressed woman at a funerary stele, wearing a dark himation, which reaches to the height of the knee; at shoulders the edge of the chiton is rendered as a long horizontal line, as on our example. Also the position of the raised hand with the index finger somewhat apart is characteristic of the painter. For the posture and physiognomy of the youth compare especially the figures in *CVA Athènes 1* (=Grèce 1), pl. 15, 2 and 4. For the workshop, see Kurtz, *AWL* 58–68.

DATE: 420–400 BC, The Reed workshop.

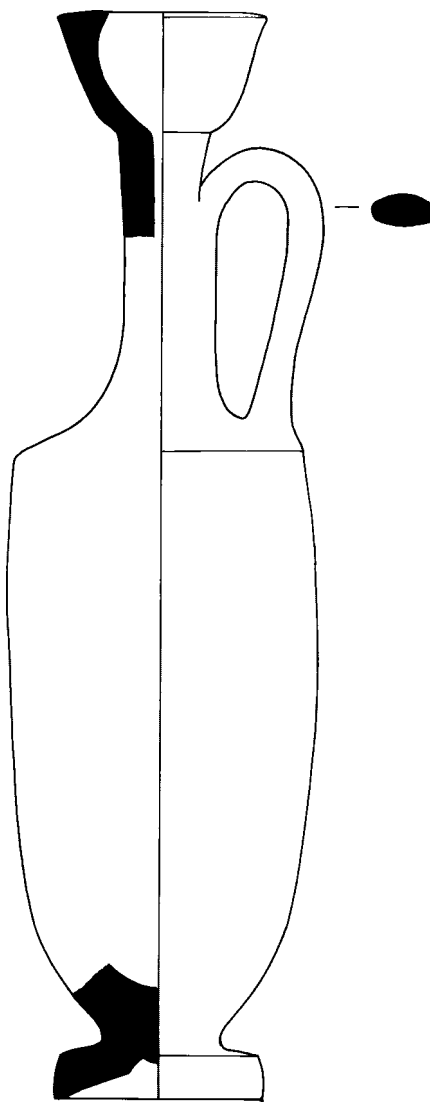
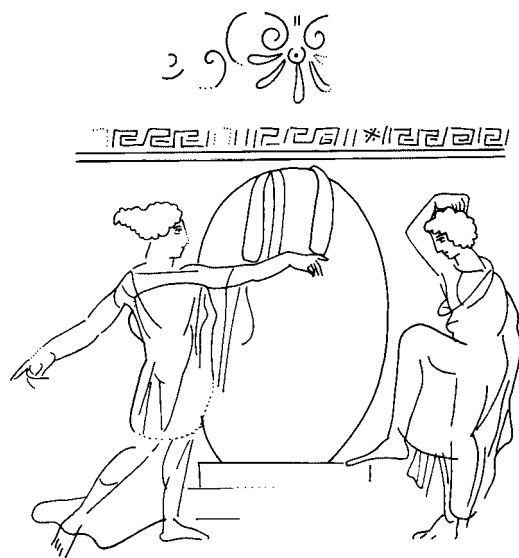


Fig. 93. Pl. 47, 2. a-c Scale 1:2

ATTIC BLACK GLAZE

Tiina Tuukkanen

PLATE 48

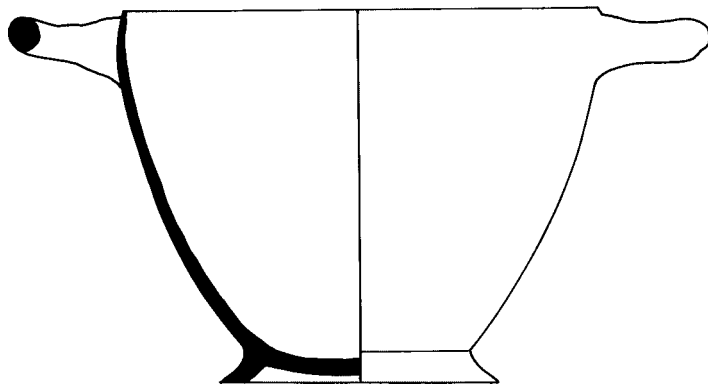


Fig. 94. Pl. 48, 1. Scale 1:2

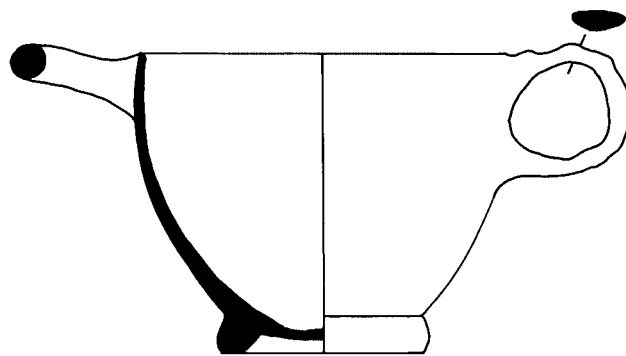


Fig. 95. Pl. 48, 2. Scale 1:2

1. SKYPHOS (Fig. 94.)

Mrs Eila Suolahti, Helsinki. Purchased in Rome in 1960s.

DIMENSIONS: h. 9.5; d. rim 12.6; d. foot 7.3; wt. 209 g.

CLAY: Munsell 5 YR 6/6 (reddish yellow).

GLAZE: Uniform and partly shiny.

CONDITION: Intact, surface pitted around the rim and at places on the body.

DECORATION: Below the handles one purple line. Above the foot a reserved zone with one purple and one black line. Inside of foot black. Underside reserved with a small black circle and a dot.

SHAPE AND PARALLELS: Corinthian type skyphos with tapering body, two horizontal, and horseshoe shaped handles just below the rim, flaring foot. *Agora XII*, 81–83, pl. 14. *CVA Nantes* (= France 36), pl. 34, 7 and 8.

DATE: Ca. 500 BC.

2. SKYPHOS (Fig. 95.)

Mr Heikki Toikka, Turku. Found in the sea on the eastern coast of Sicily.

DIMENSIONS: h. 8.0; d. rim 9.8; d. foot 5.5.

CLAY: Munsell 2.5 YR 6/6 (light red).

GLAZE: Dull and brownish, very thin so that the brushstrokes are visible.

CONDITION: A crack in the body, but not broken. The mouth is not quite round.

TECHINICAL FEATURES: Inside the bowl vertical incisions as if it had been remodelled after drying of the clay.

SHAPE AND PARALLELS: Attic skyphos, type b, round bowl,

one vertical and one horizontal handle; ring foot. *Agora XII*, 86–87, pl. 17, 360–362. *CVA Oxford 2* (= Great Britain 9), pl. 65, 2. *CVA Frankfurt am Main 4* (= Deutschland 66), Taf. 58, 10–11. Beazley calls the shape *glaux* because red figure type b skyphoi often feature a single, frontal owl. He also suggests that the shape of the vase resembles the form of an owl, the vertical handle for head and the horizontal for tail, J. D. Beazley and F. Magi, *La raccolta Benedetto Guglielmi nel Museo Gregoriano Etrusco*, 1939, 87. DATE: 500–450 BC.

3. SKYPHOS (Fig. 96.)

Museum of Art and Design, Helsinki, inv. B 750. Purchased in Agrigento, Sicily.

DIMENSIONS: h. 5.2; d. rim 6.7; d. foot 4.4; wt. 74 g.

CLAY: Munsell 5 YR 7/6 (reddish yellow).

GLAZE: Quite uniform, in some areas slightly brownish.

CONDITION: Mended. Yellow encrustation on the underside and handles.

TECHNICAL FEATURES: Some fingerprints round the vertical handle.

DECORATION: Underside reserved with a central black circle and a dot. Inside of foot glazed; resting surface reserved.

SHAPE AND PARALLELS: Attic skyphos type b, cf. skyphos no 2. *CVA Tours et Bourges* (= France 30), Tours, pl. 13, 8. *CVA Frankfurt am Main 4* (= Deutschland 66), Taf. 58, 10–11.

DATE: 500–450 BC.

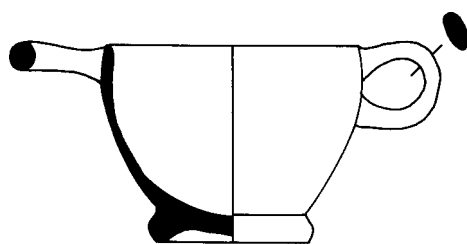


Fig. 96. Pl. 48, 3. Scale 1:2

PLATE 49

1. a-b CUP SKYPHOS (Fig. 97.)

Mrs Arnevi Lassila, Helsinki. Formerly the Prof. Aune Lindström Collection.

DIMENSIONS: h. 6.2; d. mouth 11.8; d. foot 6.5; d. max. 18.2; wt. 163 g.

CLAY: Munsell 5 YR 7/6 (reddish yellow).

GLAZE: Dull and thin, at places metallic and shiny, brush strokes visible.

CONDITION: Intact. Encrustation on the underside, the body and the handles.

TECHNICAL FEATURES: Several fingerprints in clay at the handles and on inside.

DECORATION: Handle panels, junction of the body and foot and resting surface reserved. Inside of foot glazed. Underside reserved with a central black dot.

GRAFFITO: *ME* in ligature, on the underside. *Johnston* type 10 E; see also *ASMG* 8 (1967) tav. 25, f, cup skyphos, the end of the sixth / the beginning of the fifth century BC.

SHAPE AND PARALLELS: Early variety of cup-skyphoi. Deep bowl with an outturned lip. Handles rise up to the level of the rim. Ring foot. *Agora* XII, 109–110, pl. 25, 568, fig. 6, 569. *CVA Scheurleer* 2 (= Pays-Bas 2), III L, pl. 3, 4.

DATE: 500–480 BC.

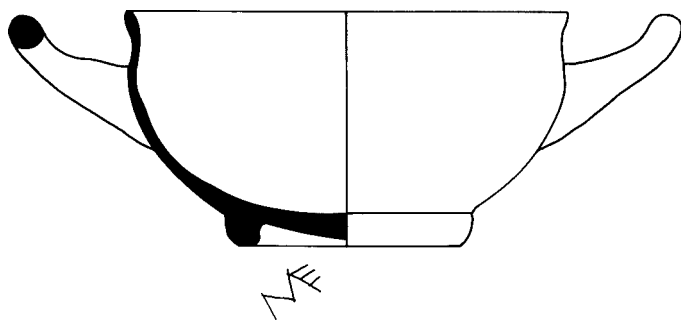


Fig. 97. Pl. 49, 1. a-b Scale 1:2

2. a-b CUP SKYPHOS (Fig. 98.)

National Board of Antiquities, Museum of Cultures, Helsinki, inv. VK 5936:4. The Spranger Collection, Purchased in Stockholm, in 1978.

DIMENSIONS: h. 6.3; d. mouth 11.2, d. foot 5.5, wt. 156 g.

CLAY: Munsell 5 YR 6/6 (reddish yellow).

GLAZE: Deep and semi-lustrous. Flaked off from the handles.

CONDITION: Some pieces missing from one handle, the other has been mended.

DECORATION: Inside the bowl a stamped ornament with four palmettes at the centre surrounded by a circle of tongues between two thin lines. Three palmettes insufficiently impressed. Underside reserved with a broad black circle and two small circles and a dot at the centre. Inside of foot and resting surface glazed.

SHAPE AND PARALLELS: A heavy walled variation of cup-skyphoi. Deep bowl with a concave lip, slightly thickened at the rim. Handles attached below the lip and curl above the rim. The foot in two parts: the upper part slightly concave and the lower a torus. The lower member is divided into two by a groove. *Agora* XII, 111–112, pl. 27, 617–623, fig. 6. *CVA Cambridge* 1 (= Great Britain 6), pl. 41, 31. *CVA Mainz Zentralmuseum* 1 (= Deutschland 42), Taf. 42, 5. *CVA Mainz Univ.* 2 (= Deutschland 63), Taf. 51, 6–8.

DATE: The beginning of the fourth century BC.

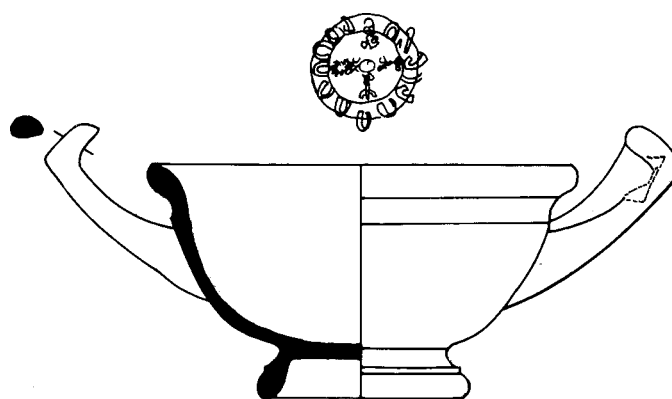


Fig. 98. Pl. 49, 2. a-b Scale 1:2

PLATE 50

1. a-b CUP (Fig. 99.)

Museum of Art and Design, Helsinki, inv. B 748. Purchased in Agrigento, Sicily.

DIMENSIONS: h. with handles. 7.2, to the rim 6.8; d. rim 17.9; d. foot 7.3; wt. 307 g.

CLAY: Munsell 7.5 YR 7/4 (pink).

GLAZE: Semi-lustrous, partly brownish, the brush strokes visible. At places flaked off.

CONDITION: Surface somewhat pitted. One handle mended.

TECHNICAL FEATURES: Some fingerprints in clay on exterior near handles.

DECORATION: Inside of foot glazed. Handle panels, edge of foot, resting surface, top of cone reserved.

GRAFFITO: *LM*, inside the foot.

SHAPE AND PARALLELS: Type C, plain rim. Shallow bowl with a continuous curve from rim to the stem. Handles rise just above the rim. The top of foot with chamfer rises towards the stem; outer face of foot torus. *Agora* XII, 91–92, pl. 20, 420 and fig. 4, 420. Also a fragment of a foot used as an *ostrakon* fig. 20, 422.

DATE: 500–480 BC.

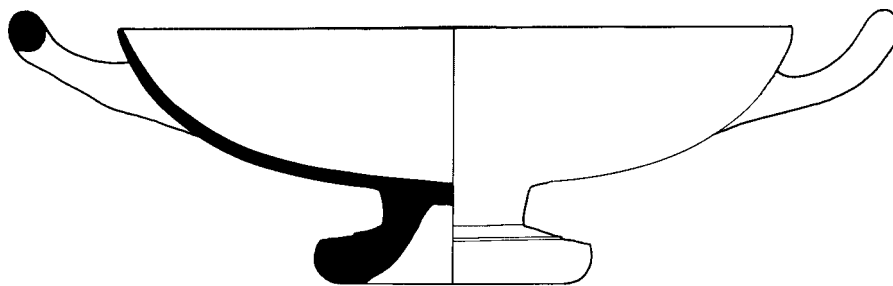


Fig. 99. Pl. 50, 1. a-b Scale 1:2

2. a-b STEMLESS CUP (Fig. 100.)

Joensuu Art Museum, Joensuu, inv. 1128.

DIMENSIONS: h. 5.9; d. rim 17.9; d. foot 7.8; wt. 340 g.

CLAY: 5 YR 7/6 (reddish yellow).

GLAZE: Dull, partly brownish, cracked round the rim, on the foot and at the junction of body and foot.

CONDITION: Mended, handles restored with plaster and covered with greenish black varnish. Pitted all around the body.

TECHNICAL FEATURES: Fingerprints in clay at the joins of handles.

DECORATION: On floor an incised rosette surrounded by four 10-leafed palmettes connected by arcs. Underside reserved.

SHAPE AND PARALLELS: Stemless cups of the Delicate class, from the second half of the fifth to the first half of the fourth century. Broad shallow bowl, bevelled rim, offset inside. Foot in two degrees with grooved lower element. Uprturned horizontal handles. *Agora XII*, 102–105, pl. 22, 487.

DATE: 400–350 BC.

PLATE 51

1. STEMMED DISH (Fig. 101.)

Museum of Art and Design, Helsinki, inv. B 757. Purchased in Agrigento, Sicily.

DIMENSIONS: h. 8.5/9.3; d. mouth 13.2; d. foot 7.7; wt. 226 g.

CLAY: Munsell 5 YR 7/6 (reddish yellow).

GLAZE: Inside rich, but dull; outside more lustrous, with a slightly brownish tone.

CONDITION: Mended, the joins of the pieces repainted black. Encrustation on the foot.

DECORATION: Edge of foot, centre of the stem and half of the cone reserved.

SHAPE AND PARALLELS: Convex and small type, shallow bowl, incurving rim with a convex offset lip. A flat fillet at the junction of bowl and stem. Flaring foot. *Agora XII*, 140. *CVA Reading 1* (= Great Britain 12), pl. 34, 1. *CVA Oxford 2* (= Great Britain 9), pl. 65, 6.

DATE: The end of the sixth / the first half of the fifth century BC.

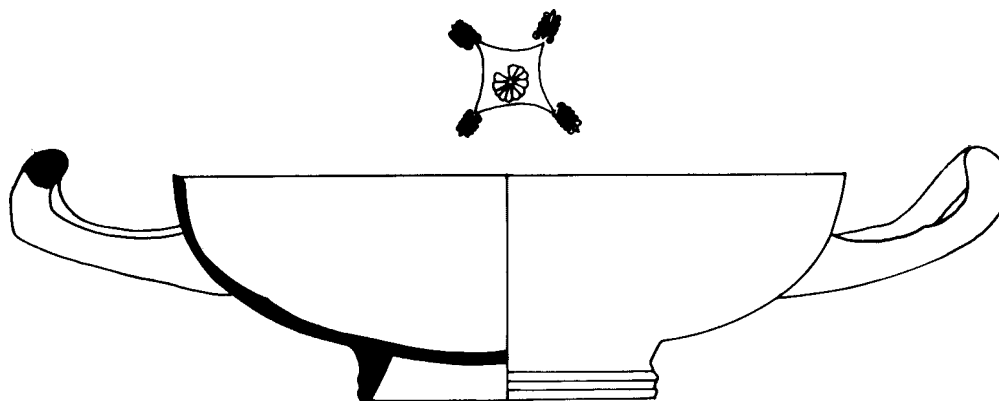


Fig. 100. Pl. 50, 2. a-b Scale 1:2

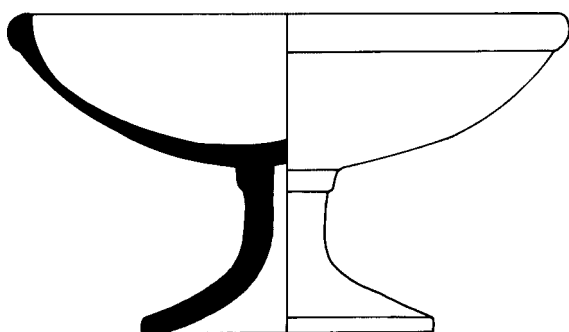


Fig. 101. Pl. 51, 1. Scale 1:2

2. BOWL (Fig. 102.)

Altia Group, Helsinki, inv. 66–298. Acquired in 1966. Formerly the Prof. Jaakko Suolahti Collection. Purchased in Italy.

DIMENSIONS: h. 3.7; d. rim 13.1; d. foot 5.5.

CLAY: Munsell 5 YR 6/6 (reddish yellow).

GLAZE: Very shiny, almost metallic bluish. Round the foot a bit duller. Inside the bowl, at the bottom, a round brownish area, probably caused by another vase put inside during the firing.

CONDITION: Intact, surface slightly pitted.

DECORATION: One red line on the exterior at the middle of the bowl, not continuous round the vase. Underside black with a reserved, round spot at the centre. Inside of foot glazed, resting surface reserved.

SHAPE AND PARALLELS: Deep wall and convex-concave profile type. Shallow bowl with an uninterrupted curve from rim to foot. *Agora XII*, 130, fig. 8, 814. The shape also popular in Italian production, *CVA Tours et Bourges* (= France 30), Tours, pl. 24, 5. See also D. M. Taylor, *Cosa: Black-Glaze Pottery, Memoirs of the American Academy in Rome* 25–26 (1957), 65–193.

DATE: 450–400 BC.

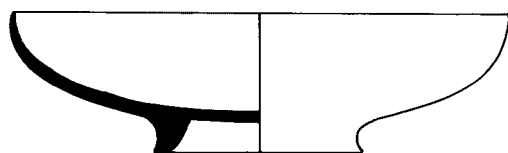


Fig. 102. Pl. 51, 2. Scale 1:2

3. a-b BOWL (Fig. 103.)

Archimandrite Arseni, Heinävesi.

DIMENSIONS: h. 3.7; d. rim 9.5; d. foot 6.9; wt. 128 g.

CLAY: Munsell 5 YR 6/4 (light reddish brown).

GLAZE: Lustrous and rich.

CONDITION: Mended, a small portion of the bowl and foot repaired with plaster, repainted black inside.

DECORATION: Black all over except part of the resting surface and the groove between bowl and foot.

GRAFFITO: *M* on underside.

SHAPE AND PARALLELS: Incurving rim type. Shallow bowl. Groove at the junction of bowl and foot. Torus foot with the grooved resting surface. *Agora XII*, 131, pl. 33, 828. *CVA Leiden* 4 (= The Netherlands 7), pl. 208, 16. *CVA Heidelberg* 4 (= Deutschland 31), Taf. 182, 9.

DATE: 400–350 BC.

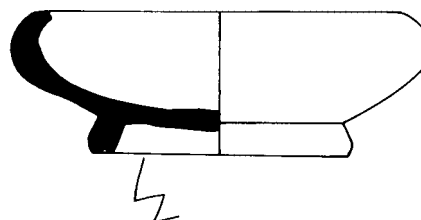


Fig. 103. Pl. 51, 3. a-b Scale 1:2

4. a-c MUG (Fig. 104.)

National Board of Antiquities, Helsinki, inv. 5982:148. From Kertch, Crimea.

DIMENSIONS: h. 6.5; d. bottom 3.1; wt. 63 g.

CLAY: Munsell 5 YR 7/6 (reddish yellow).

GLAZE: Shiny on the neck, duller elsewhere and slightly brownish.

CONDITION: Fragments missing from the lip, otherwise complete.

DECORATION: Black all over. An X-figure below the handle, incised before firing.

SHAPE AND PARALLELS: So-called Pheidias mug. Ribbed body tapers a little downwards. Shoulder quite flat. A double handle with a small hole at the junction to the rim. *Agora XII*, 72–74, pl. 11, 201–222 and pl. 47, 208–219.

DATE: 450–400 BC.

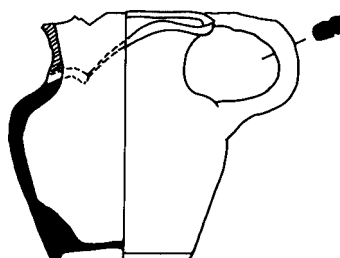
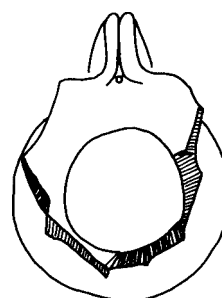


Fig. 104. Pl. 51, 4. a-c Scale 1:2

PLATE 52

1. LEKYTHOS (Fig. 105.)

Mrs Eila Suolahti, Helsinki. From Italy.

DIMENSIONS: preserved h. 9.0; d. foot 3.1, wt. 58 g.

CLAY: Munsell 7.5 YR 6/4 (light brown).

GLAZE: Very thin and badly flaked off from the body.

CONDITION: Mouth missing.

DECORATION: On shoulder dots and lotus buds without arcs. Edge of foot and underside reserved.

SHAPE AND PARALLELS: Little Lion shape; broad, flat shoulder, body tapers towards a low echinus foot. A shallow ridge at the junction of shoulder and neck. Nipple at centre of underside. *Agora XII*, 153, pl. 38, 1118. *Haspels, ABL*, 98–100, 107–109. *CVA Agrigento 1* (= Italia 61), tav. 87, 10. *CVA Ferrara 2* (= Italia 48), tav. 42, 5. *CVA Kiel 2* (= Deutschland 64), Taf. 36, 6. *CVA Zürich 1* (= Schweiz 2), Taf. 20, 25–26.

DATE: The beginning of the fifth century BC.

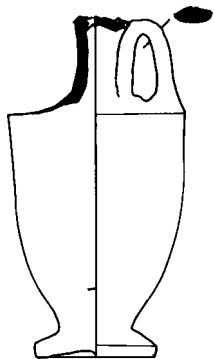


Fig. 105. Pl. 52, 1. Scale 1:2

2. LEKYTHOS (Fig. 106.)

National Board of Antiquities, Museum of Cultures, Helsinki, inv. VK 5936:6. The Spranger Collection. Purchased in Paris.

DIMENSIONS: h. 19.7/19.5; d. mouth 2.4; d. foot 4.8; wt. 235 g.

CLAY: Munsell 5 YR 7/6 (reddish yellow).

GLAZE: Shiny with a bluish tone, partly misfired brownish.

CONDITION: Neck repaired coarsely with plaster and repainted bright orange, very different from the slip. Also some black repainting on the body.

DECORATION: On shoulder rays in two rows, just below the shoulder two purple lines and one at the lower body, above the tapering. A black band at the side of foot. Mouth, top of handle and top of foot glazed.

SHAPE AND PARALLELS: Cylinder lekythos with cup mouth and trochilos foot. Recalls the DL-shape by the Diosphos Painter. Kurtz, *AWL*, 80–81, pl. 67, 6. *CVA Fogg Museum and Gallatin Coll.* (= USA 8), Fogg Museum pl. 12, 9. *CVA Torino 2* (= Italia 40), tav. 18, 6. *CVA Stuttgart 1* (= Deutschland 26), Taf. 25, 8. *Corinth XIII*, pl. 65; 403, 8.

DATE: 500–450 BC.

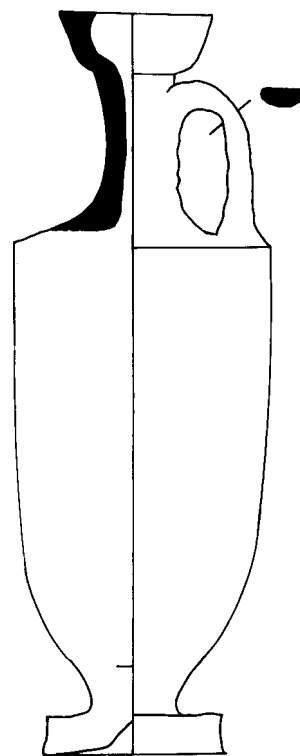


Fig. 106. Pl. 52, 2. Scale 1:2

3. a-b LEKYTHOS (Fig. 107.)

Mr Esko Lauha, Helsinki. Formerly the Prof. Aune Lindström Collection.

DIMENSIONS: h. 16.9; d. mouth 4.1; d. shoulder 7.0; d. foot 5.1; wt. 248 g.

CLAY: Munsell 5 YR 6/6 (reddish yellow).

GLAZE: Shiny but on the foot misfired partly red.

CONDITION: One fragment missing at the mouth; the neck mended; surface pitted on the body. Encrustation on the neck, on the lower part of body, on the edge of foot and underside.

TECHNICAL FEATURES: Fingerprints in clay at the attachment of handle and neck.

DECORATION: On the shoulder dots and four connected 10–12 leafed palmettes opening, in turn, up- and downwards. Below the shoulder two purple lines and on the lower third of the body one purple line. Mouth inside and exterior black, neck reserved. Top of handle and foot glazed.

SHAPE AND PARALLELS: Cylinder lekythos with a calyx mouth and disk foot, Kurtz, *AWL*, 82–83, 120–122. The shape recalls the lekythoi by the Aischines Painter: *CVA Parma 1* (= Italia 45), tav. 12, 8; *CVA Norway 1*, pl. 48, 5; Kurtz, *AWL*, pl. 21, 2. The shoulder decoration as on the lekythoi attributed to the Workshop of the Athena Painter: *CVA Gela 4* (= Italia 56), tav. 42, 4, 8 and 12. *CVA Ferrara 2* (= Italia 48), tav. 6, 9. Also near the palmette style by the Sabouroff Painter, Kurtz, *AWL*, pl. 28, 1, a, b.

DATE: 475–450 BC.

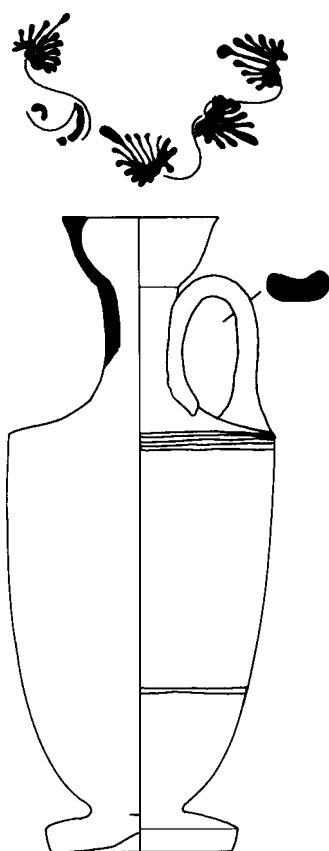


Fig. 107. Pl. 52, 3. a-b Scale 1:2

4. LEKYTHOS (Fig. 108.)

University of Helsinki, Department of Classical Philology.
The Helen and Veikko Väänänen Collection.

DIMENSIONS: h. 20.5; d. mouth 4.1; d. foot 4.6; wt. 295 g.

CLAY: Munsell 7.5 YR 7/6 (reddish yellow).

GLAZE: Shiny, partly misfired reddish, flaked off from the mouth, shoulder palmettes, upper part of body, top of handle and foot.

CONDITION: Intact; body surface slightly pitted. Encrustation on neck, body and underside.

DECORATION: On the shoulder dots and four palmettes, cf. the preceding lekythos. Decoration poorly preserved. Below the shoulder, opposite to handle, a simple meander to right. At the lowest quarter of the body a purple line. Also at the upper edge of foot a purple line. Mouth, outside of handle and top of foot originally glazed. Edge of foot and underside reserved.

SHAPE AND PARALLELS: Cylinder lekythos, calyx mouth, disk foot. For the shape: *CVA Gela* 4 (= Italia 56), tav. 42, 3 and 9; *CVA Palermo, Coll. Mormino* 1 (= Italia 50), III L, tav. 3, 1; *CVA Napoli* 5 (= Italia 69), tav. 69, 3. For the shoulder palmettes: cf. the preceding lekythos.

DATE: 475–450 BC.

5. LEKYTHOS (Fig. 109.)

National Board of Antiquities, Helsinki, inv. 14560:19.
Purchased in Italy in the 1820s by Prof. Immanuel Ilmoni.

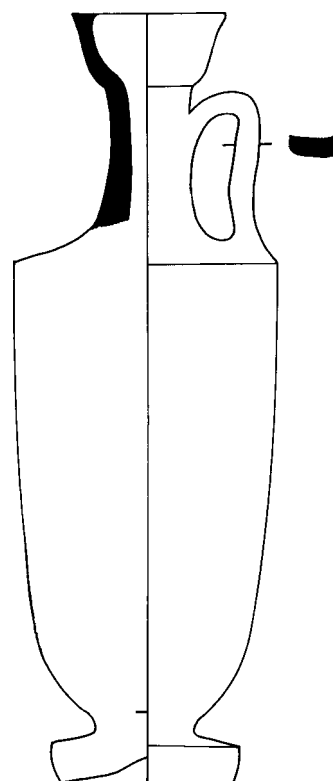


Fig. 108. Pl. 52, 4. Scale 1:2

DIMENSIONS: h. 10.2; d. mouth 2.7; d. foot 2.6; wt. 44 g.

CLAY: Munsell 5 YR 6/6 (reddish yellow).

GLAZE: Shiny and slightly bluish.

CONDITION: Handle missing, neck mended.

DECORATION: On shoulder rays in two rows, below the shoulder, opposite to handle, a simple meander to right, framed by thin black lines. On the lower part of body one purple line. Mouth inside and out black; top of lip reserved with a black circle. Edge of foot reserved.

SHAPE AND PARALLELS: The later variety of the Little Lion-lekythoi with a narrow, flat shoulder. Cylinder body tapers only a little. Mouth a shallow cup; disk foot. *Agora XII*, 153, pl. 38, 1119. Kurtz, *AWL*, pl. 71, 1. *CVA Agrigento* 1 (= Italia 61), tav. 90, 21. *CVA Bruxelles* 2 (= Belgique 2), III H e, pl. 21, 1. *CVA Capua* 2 (= Italia 23), tav. 23, 10. *CVA Copenhagen* 4 (= Danmark 4), pl. 166, 8 and 9.

DATE: 475–450 BC.

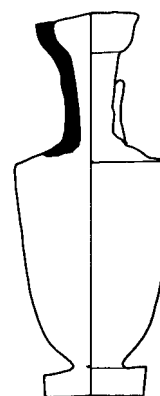


Fig. 109. Pl. 52, 5. Scale 1:2

6. LEKYTHOS (Fig. 110.)

Mrs Eila Suolahti, Helsinki.

DIMENSIONS: h. 10.2/10.1; d. mouth 2.5; d. foot 3.1; wt. 70 g.

CLAY: 5 YR 7/6 (reddish yellow).

GLAZE: Thin on upper body, brush strokes visible; rich and shiny on lower part of body.

CONDITION: Mouth mended with glue; a fragment missing from foot. Handle and edge of shoulder chipped; a crack at the lower junction of handle.

DECORATION: On shoulder rays in two rows. Below the shoulder a simple meander to right, between double lines. On lower body, just above tapering, a simple meander to right between single lines, drawn with diluted glaze. Both meanders opposite to handle. Mouth inside and out, tops of handle and foot glazed. Top of mouth, edge of foot and underside reserved.

SHAPE AND PARALLELS: Cylinder lekythos with flat shoulder and a fairly thick body, wall curves slightly inwards below shoulder and tapers strongly towards a disk foot; shallow cup mouth. The shape resembles that of the side-palmette lekythoi, classified by Kurtz as Type PL, Kurtz, *AWL*, 81, pl. 61, 1. For the shape see a red figure lekythos in *CVA Oslo 1* (= Norway 1), pl. 39, 2 (460–450 BC) and a black bodied lekythos in *CVA Ferrara 2* (= Italia 48), tav. 42, 15. Also *Corinth XIII*, 243, grave 336, pl. 49, 4, 5. For the general decoration scheme see *CVA Gela 4* (= Italia 56), tav. 43, 5–7.

DATE: 470–450 BC.

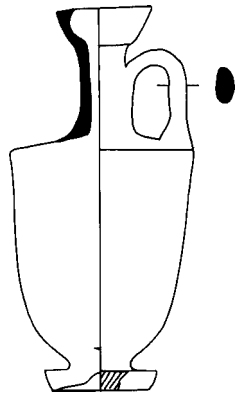


Fig. 110. Pl. 52, 6. Scale 1:2

7. AMPHORISKOS (Fig. 111.)

Museum of Art and Design, Helsinki, inv. B 92.

DIMENSIONS: h. 13.7; d. mouth 3.5; d. foot 1.1; wt. 84 g.

GLAZE: Shiny, partly misfired red.

CONDITION: Mended, the joins of the pieces painted with black water-colour. Mouth and parts of body restored with plaster.

DECORATION: Stamped decoration; on shoulder band of tongues. On the body upright, five-leafed palmettes connected by arcs; inside the arcs three-leafed palmettes opening downwards. A stopt meander between bands of dots. Below these similar palmette ornament as above, but upside-down.

SHAPE AND PARALLELS: Stamped class. Convex mouth with a projecting lip. A collar at the junction of neck and shoulder. Ovoid body, profiled toe. *Agora XII*, 156, pl. 39. For the shape of the mouth *Agora XII*, pl. 39, 1149 (a fragment). For the shape *CVA Karlsruhe 1* (= Deutschland 7), Taf. 34, 10. For the decoration *Agora XII*, pl. 48, 1151.

DATE: 430–420 BC.

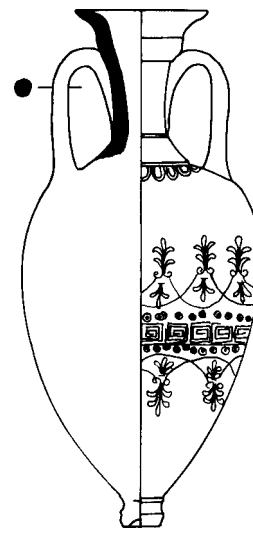


Fig. 111. Pl. 52, 7. Scale 1:2

BOEOTIAN

Tiina Tuukkanen

PLATE 53

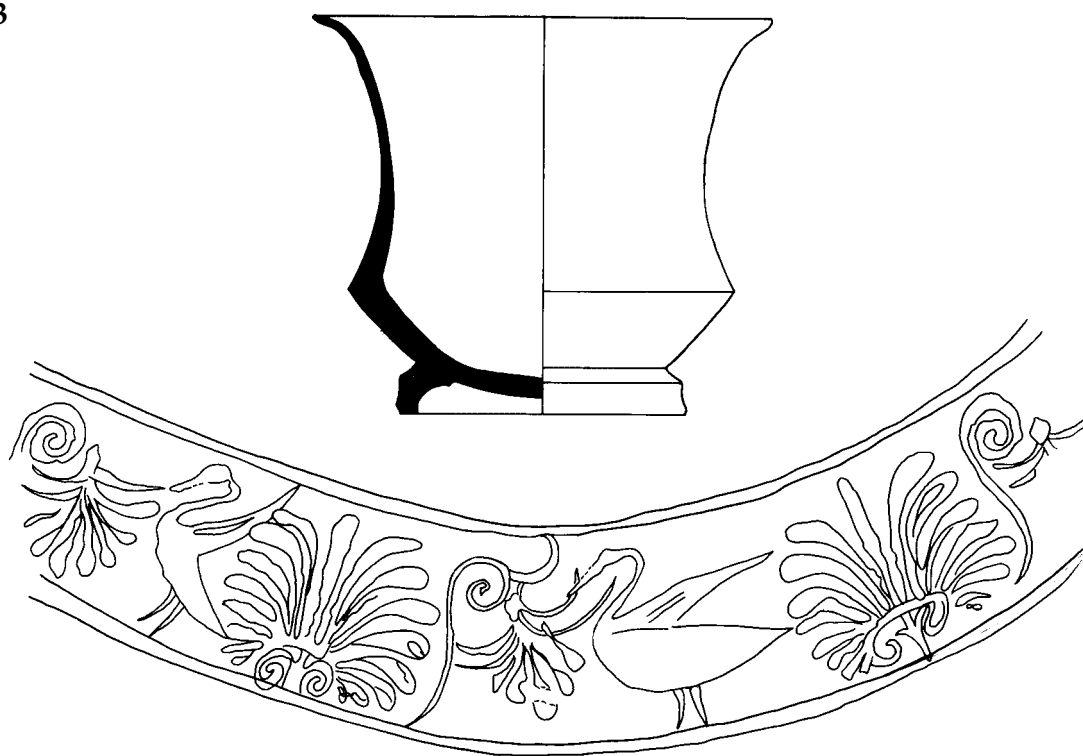


Fig. 112. Pl. 53, 1. a-d Scale 1:2

1. a-d PYXIS (Fig. 112.)

National Board of Antiquities, Helsinki, inv. 7826:10. The Antell Collection. Purchased in Athens in 1913.

DIMENSIONS: h. 10.4; d. mouth 12.2; d. foot 7.6; wt. 277 g.

CLAY: Munsell 7.5 YR 7/4 (pink).

GLAZE: Thin, dull, brownish.

CONDITION: One small fragment mended on mouth, lid missing. Plaster restoration on parts of the lip and body. Areas repainted with black and the colour of clay.

SHAPE: The upper part of the body concave and the lower quarter convex, the junction carinated. Ring foot with a sloping top and slightly concave edge.

DECORATION: Both sides a bird between palmettes. One palmette opening upwards and the other hanging from a volute. No incisions. Glazed: lip, lower body, foot inside and out. Resting surface reserved. Underside reserved

with central circle and dot inside big, thick circle. COMMENTS AND PARALLELS: Ure has published some cups from the Chaeronea region with similar palmettes. Because of the volute and linking tendrils he has classified them as an independent group apart from the Tanagra and Chaeronea cups. He suggests this palmette type could be "from a workshop farther south" [from Tanagra]. P. N. Ure, *Some Boeotian palmette cups*, *Hesperia* 15 (1946), 27–37, pl. 1–8.

Florals on pyxides see *CVA Kassel* 1 (= Deutschland 35), Taf. 13, 8. *CVA Leipzig* 2 (= DDR 2), Taf. 45, 6–8. *CVA Bucarest* 1 (= Roumanie 1), pl. 21, 1. *CVA Heidelberg Univ.* 1 (= Deutschland 10), Taf. 28, 1.

DATE: The end of the fifth/the beginning of the fourth century BC.

PLATE 54

1. KANTHAROS (Fig. 113.)

National Board of Antiquities, Helsinki, inv. 7826:12. The Antell Collection. Purchased in Athens in 1913.

DIMENSIONS: h. with handles 8.0, to the rim 6.2; d. mouth 7.0; d. foot 4.1; wt. 80 g.

CLAY: Munsell 5 YR 5/4 (light reddish brown).

GLAZE: Thin, dull, brush strokes visible.

CONDITION: Mended, surface pitted slightly.

SHAPE AND PARALLELS: Deep bottomed type, upper part of the bowl straight, lower rounded, junction carinated. Foot quite high and flaring. Strap handles. Ure, *Black Glaze*, 4–6, 12, pl. 7. CVA *Cracovie* (= Pologne 2), Coll. de l'Univ. pl. 6, 2 a–b.

DATE: The end of the sixth/the beginning of the fifth century BC.

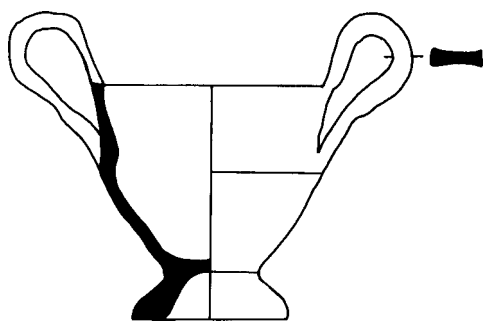


Fig. 113. Pl. 54, 1. Scale 1:2

2. SKYPHOS (Fig. 114.)

National Board of Antiquities, Helsinki, inv. 7826:11. The Antell Collection. Purchased in Athens in 1913.

DIMENSIONS: h. 8.6; d. rim 9.3; d. foot 5.6; wt. 147 g.

CLAY: Munsell 5 YR 6/4 (light reddish brown).

GLAZE: Dull and partly flaked off. At places green.

CONDITION: Rim mended, underside covered with heavy encrustation.

SHAPE AND PARALLELS: Kabeiric skyphos, round bowl, two vertical handles with spurs. Ring foot in two degrees. More for the shape see U. Heimberg, *Die Keramik des Kabirions*, 1982, 27–28, Taf. 8, 126. With floral decoration: CVA *Bruxelles* 3 (= Belgique 3), III G, pl. 4, 2. See also K. Braun - T. E. Haevernick, *Bemalte Keramik und Glas aus dem Kabirenheiligtum bei Theben*, 1981, 1–88, Taf. 9–15, where they call the shape Kabeiric kantharos ("Kabirenkantharos"), due to the vertical handles.

DATE: The end of the fifth / the beginning of the fourth century BC.

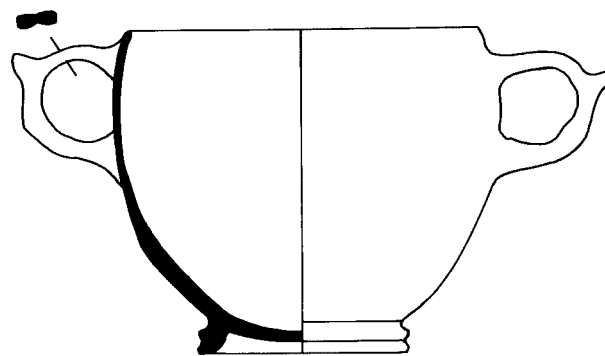


Fig. 114. Pl. 54, 2. Scale 1:2

3. FLUTED CUP (Fig. 115.)

Joensuu Art Museum, Joensuu, inv. 1224.

DIMENSIONS: h. 6.5; d. mouth 8.3; d. foot 4.8; wt. 99 g.

CLAY: Munsell 5 YR 6/4 (light reddish brown).

GLAZE: Thin, dull, misfired partly brown, flaked off from the lip and the handles.

CONDITION: One large fragment missing from the mouth, scratches and encrustation inside.

DECORATION: Incised vertical flutings on the wall. X-figures incised below handles. Inside of foot and underside reserved.

TECHNICAL FEATURES: Reserved spots on the outside of foot where the potter has held the vase while dipping it into the glaze.

SHAPE AND PARALLELS: Outturned lip. Round bowl, stepped below the flutings. Vertical handles with spurs attached below rim. Moulded foot in two degrees. Ure, *Black Glaze*, 28–29, pl. 17, 21. CVA *Karlsruhe* 1 (= Deutschland 7), Taf. 37, 10.

DATE: Fourth century BC.

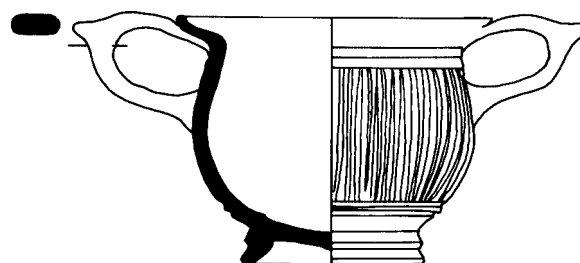


Fig. 115. Pl. 54, 3. Scale 1:2

HELLENISTIC HOUSEHOLD WARE

Leena Pietilä-Castrén

PLATE 55

1. BANDED LAGYNOS (Fig. 116.)

National Board of Antiquities, Helsinki, inv. MV 5982:173.
Purchased in Kertch, Crimea, before 1912.

DIMENSIONS: h. 10.7; d. mouth 3.1; foot 7.0; wt. 195 g.

CLAY: Munsell 5 YR 7/8 (reddish yellow).

GLAZE: Orange.

SLIP: Buff.

CONDITION: Complete; small chip on the shoulder.

SHAPE: Angular body, slightly convex shoulder with smooth transition to thick cylindrical neck, torus mouth. High lower body with slightly convex wall. Double grooved strap handle.

DECORATION: Banded. Neck and upper shoulder covered with orange. Orange circles at edge of shoulder, orange band and circle on lower body and foot.

PARALLELS: H.A. Thompson, *Two Centuries of Hellenistic Pottery*, *Hesperia* 3 (1934) 403–405, 450–451. J. Schäfer, *Hellenistische Keramik aus Pergamon*, Berlin 1968, 101. *Agora* XXIX, 225–229, 390, no 1503. *Lippolis*, 243, 187 (fase E).

DATE AND PRODUCTION: Ca. 150–50 BC, Pergamene.

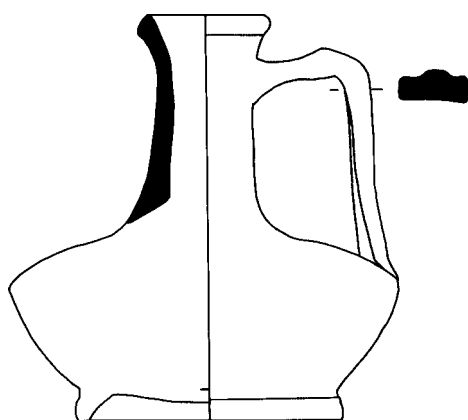


Fig. 116. Pl. 55, 1. Scale 1:2

HELLENISTIC RELIEF WARE

Leena Pietilä-Castrén

PLATE 55

2. a-b HEMISPHERICAL CUP (Fig. 117.)

National Board of Antiquities, Helsinki, inv. MV 7826:15.
Purchased in Athens in 1913.

DIMENSIONS: h. 8.3; d. foot 4.4; d. rim 14.2.

CLAY: Munsell 5 YR 7/6 (reddish yellow).

SLIP: On the relief metallic sheen, at places chipped. Interior dull and partly modern.

CONDITION: Mended from ten fragments, restored joints painted black. Wheelmarks on interior.

SHAPE: Deep hemispherical bowl with slightly flaring offset rim. A scraped groove immediately below the rim, upright rim added by hand above the top of the mould. Flattened bottom.

DECORATION: On the medallion base, a Pegasus to the left. The medallion is divided from the calyx by a double scraped groove. A double, partly triple row of petals sprouts from the exterior groove. The body is decorated with a Dionysiac scene: Between antithetical satyrs, each with club in opposite hand, nude male to right with Nike on left shoulder. On either side of the nude figure, bird with crown.

Beneath the rim ivy-leaf guilloche; above, alternating palmettes and volutes.

PARALLELS: K. Braun, *Der Dipylon-Brunnen B1, Die Funde, AM 85 (1970) 167–185. Agora XXII, for the medallion petals 57, no. 108, pl. 19 and for the subject 59, no. 129, pl. 24. For the mythological motifs, 66–73. Agora XXVII, for the motif with bird, 190, no. 169, pl. 44 and 229.*

DATE AND PRODUCTION: Ca. 225–175 BC, Athenian.

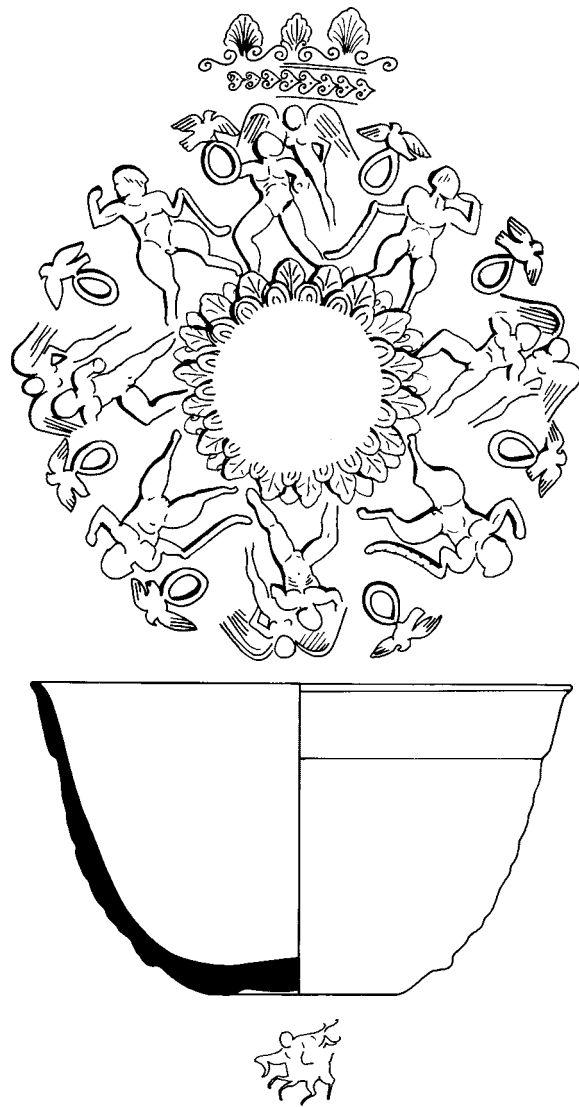


Fig. 117. Pl. 55, 2. a-b Scale 1:2

IMPASTO

Hanne Wikström & Nina Ylikarjula

PLATE 56

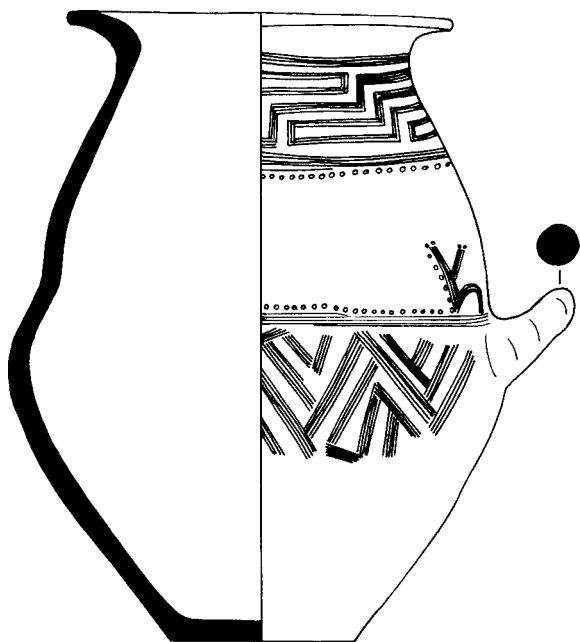


Fig. 118. Pl. 56, 1. Scale 1:4

1. BICONICAL URN (Fig. 118.)

Mrs Eila Suolahti, Helsinki. Presumably from Vulci.

DIMENSIONS: h. 33.4; d. rim 20.5; d. base 10.0; wt. 3812 g.
CLAY: Munsell 2.5 YR 4/4 (reddish brown); surface Munsell gley N 2.5/ (black); handle Munsell 2.5 YR 3/4 (dark reddish brown). Clay coarse, firing uneven. Speck on body Munsell 5 YR 3/2 (dark reddish brown).

CONDITION: Complete; on rim three pieces mended with glue, small cracks on rim, encrustation.

SHAPE: Strongly outturned rim, conical and slightly concave neck, narrow shoulder. Body bulged in the middle, tapering downwards, base slightly raised, but flat. Upturned horizontal ring handle attached to shoulder, decorated with vertical ridges.

DECORATION: Rim with quadruple lines. Double-step meander, below quadruple lines. Below, row of impressed dots. On the mid-body impressed dots, quadruple grooved horizontal lines. A connected incised winged angular line pattern. Beside handle, small line pattern with impressed dots.

COMMENTS AND PARALLELS: Handmade. For the shape, see *CVA British Museum 7* (= Great Britain 10), IV B a, pl. 3, 15; *CVA Copenhagen 4* (= Denmark 4), IV pl. 191, 2; *Buranelli*,

115–117. For the decoration and shape, see *Pohl*, 52, fig. 43, 1 and 71, fig. 57, 1: similar angular line pattern decoration, but without the impressed dots. Pohl dates this decoration by style to 775–725 BC.

DATE: 950–850 BC.

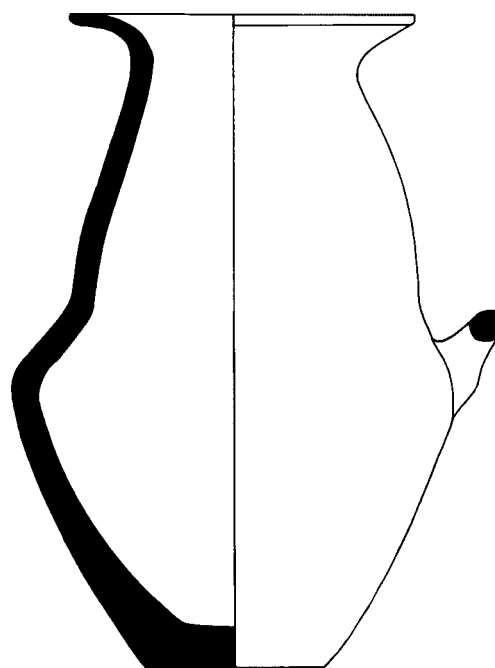


Fig. 119. Pl. 56, 2. Scale 1:4

2. BICONICAL URN (Fig. 119.)

Sara Hildén Art Museum, Tampere, inv. E 203 SAHIM 452/1988. Purchased in 1961.

DIMENSIONS: h. 35.5; d. rim 18.6; d. base 10.0; wt. 3802 g.
CLAY: Munsell 2.5 Y 2.5/1 (black), hard and very coarse. Firing uneven on rim. Colour varies from black to dark reddish brown (Munsell 7.5 YR 2.5/1 and 2.5 YR 3/3). On surface black burnished slip.

CONDITION: Complete. Burnished surface partly worn. Small cracks and fractures on rim. Below decoration small area restored. Encrustation below rim, on decoration and on interior.

SHAPE: High neck, tapering upwards with rim widely outturned, quite thin, flattened and profiled. Biconical body, thick flat base. Upturned horizontal handle attached to shoulder, round in section.

DECORATION: On neck, double-step meander and quadruple grooved lines. On belly and lower body, three

Impasto

pairs of connected winged angular incised lines like triangles with diagonal lines and impressed dots here and there.

COMMENTS AND PARALLELS: Handmade. For the shape, see *CVA Würzburg* 3 (= Deutschland 51), Taf. 1, 1–2; *CVA Stockholm* 1 (= Sweden 2), pl. 28, 2; *CVA Copenhagen* 4 (= Denmark 4), IV pl. 191, 3; several examples and parallels in *CVA Firenze* 1 (= Italia), IV B k, tav. 1–13; *Buranelli*, 115–117. For the decoration and shape, see *Pohl*, 8–9, fig. 6, 1 and 118, fig. 98, 1: line patterns with impressed dots.

DATE: Ninth century BC.

PLATE 57

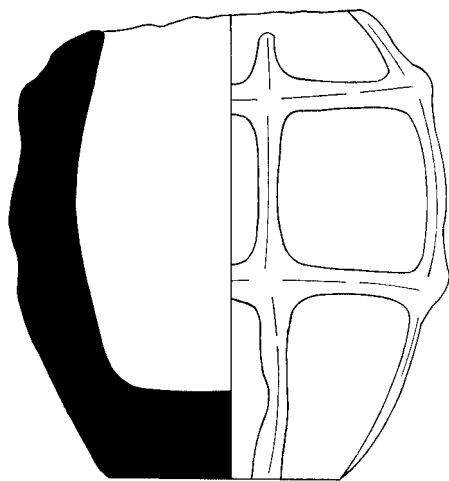


Fig. 120. Pl. 57, 1. Scale 1:2

1. OLLA (Fig. 120.)

Mrs Eila Suolahti, Helsinki. Purchased in Rome.

DIMENSIONS: h. 12.4; d. rim 7.3; d. base 6.2; wt. 600 g.

CLAY: Munsell 10 YR 6/3 (pale brown), very coarse. Slightly burnished slip, mottled and varying from very dark grey to black.

CONDITION: Complete; slightly chipped at rim and relief decoration. Surface somewhat worn. Rather thick encrustation.

SHAPE: Incurving rim with flattened edge. Almost ovoid, slightly asymmetrical body with thick flat base.

DECORATION: On the body, reticulated relief decoration in two rows.

COMMENTS AND PARALLELS: Closest to jar found in Satricum (tomba XVII), see *Civiltà* (Colonna), 33, tav. XC, 5 and *Waarsenburg*, 106–107, pl. 23, 17.3. For the shape see *Gierow* 1964, 40–42, fig. 13, 9; *Gierow* 1966, 134, fig. 29, 4. For the decoration see *Gierow* 1964, 72, fig. 34, 37; *Gierow* 1966, 219, fig. 29–30.

DATE: 900–830 BC.

2. JAR (Fig. 121.)

Mrs Eila Suolahti, Helsinki.

DIMENSIONS: h. 13.8; d. rim 11.0; d. base 8.4; wt. 1670 g.

CLAY: Munsell 10 YR 4/1 (dark gray), fairly coarse. Burnished slip, firing uneven. Colour different tint of grey on belly (Munsell 2.5 Y 3/1, very dark gray).

CONDITION: Complete; small cracks on rim and body. On surface signs of wear and some encrustation.

SHAPE: Outturned rim, short concave neck, separated from the body by an encircling groove. Bulging shoulder. Broad, globular and slightly biconical body with flat base.

DECORATION: On shoulder four false horseshoe-shaped handles, applied in added clay.

COMMENTS AND PARALLELS: Handmade. For the shape see *Gierow* 1966, 144, fig. 33, 3 and fig. 34, 2. For the decoration and shape see *Gjerstad* 1956, 232, fig. 208, 1.

DATE: Eighth century BC.

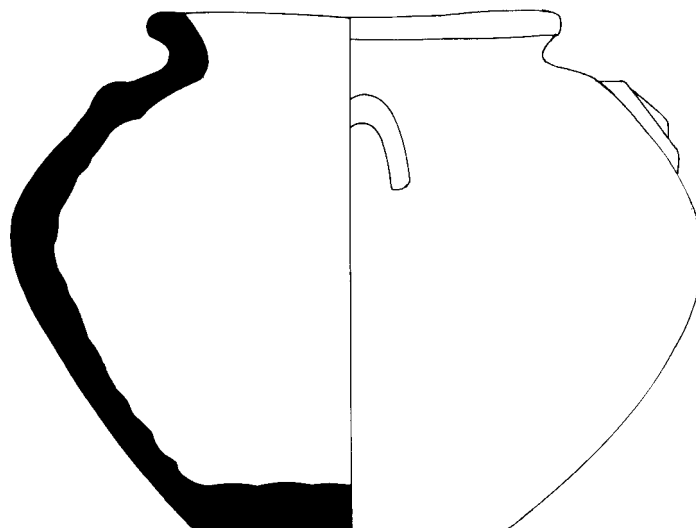


Fig. 121. Pl. 57, 2. Scale 1:2

3. JAR (Fig. 122.)

Mrs Eila Hiltunen, Helsinki.

DIMENSIONS: h. 8.1; d. max. 8.6; d. rim 5.3; d. base 5.2; wt. 249 g.

CLAY: Munsell 7.5 YR 2.5/1 (black), coarse and porous. Surface glossy at places, colour quite even (Munsell 7.5 YR 2.5/1, black).

CONDITION: Mended from several fragments. Rim, knobs and the original fragments worn.

SHAPE: Incurving rim, ovoid body, broad in middle and thick flat base.

DECORATION: Four upturned knobs on the broadest part of body.

COMMENTS AND PARALLELS: Handmade. For the shape and decoration see *Gierow* 1966, 127, fig. 25, 9 and 14; *Gierow* 1964, 57, fig. 23, 17 and 18; *Beaufort*, 92; *Civiltà*. (Bietti Sestieri), tav. IV B, 4 and tav. VII, 5.

DATE: Ninth/eighth century BC.

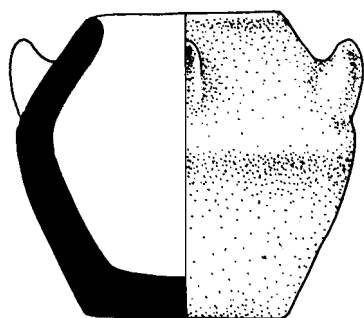


Fig. 122. Pl. 57, 3. Scale 1:2

4. MINIATURE BOWL (Fig. 123.)

Mrs Eila Suolahti, Helsinki.

DIMENSIONS: h. 4.0; d. max. 8.0; d. interior 5.5; wt. 109 g.
CLAY: Munsell 5 YR 3/2 (dark reddish brown), coarse. Black unburnished slip (Munsell 5 YR 2.5/1).
CONDITION: Underside surface pitted, two pieces missing from body. Worn surface, encrustated inside and out.
SHAPE: Plain incurving rim, slightly flattened. Two small holes near rim. Globular body, strongly bulged in middle. Base thick and rounded.
DECORATION: Below rim an encircling, triple-dotted line decoration, incised. In the middle of body triple-dotted zigzag lines, incised.
COMMENTS AND PARALLELS: Handmade. Shape closest to miniature bowl in *Civiltà* (Colonna), 339, tav. XC, A, 8–9.
DATE: Mid-ninth century BC.

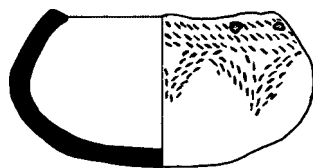


Fig. 123. Pl. 57, 4. Scale 1:2

5. BOWL (Fig. 124.)

Mrs Eila Suolahti, Helsinki.

DIMENSIONS: h. 6.7; d. rim 15.9; d. base 5.6; wt. 370 g.
CLAY: Munsell 10 YR 5/3 (brown), rather coarse. Misfired reddish brown patch on the interior rim (Munsell 5 YR 4/3). Dark greyish brown, unburnished slip (Munsell 10 YR 4/2).
CONDITION: Complete; a small crack on the body near the two holes. Inner decoration partly worn.
SHAPE: Asymmetrical body with flattened, outturned rim with varying height. Two small holes side by side below rim. Exterior profile slightly convex. Thick raised flat base.
DECORATION: On interior, double and triple zigzag lines on top of rim. Exterior, on lower part of body, a pattern of triple and quadruple zigzag lines, below which horizontal lines. On underside star-shaped pattern of impressed lines.
COMMENTS AND PARALLELS: Handmade. Decoration possibly executed by pressing a twisted wire against the surface. For the shape and decoration see *CVA Capua 4* (=

Italia 44), IV B, tav. 9, 9. Close to *CVA Copenhagen 5* (= Denmark 5), pl. 200, 2; *Gierow 1966*, 106, fig. 20, 6; *Pohl*, 63–65, fig. 53, 3. Similar star-shaped decoration on the base of a bowl in Museo Archeologico, Florence; see H. Hencken, *Tarquinius and Etruscan Origins*, 1968, pl. 83.
DATE: 750–725 BC.

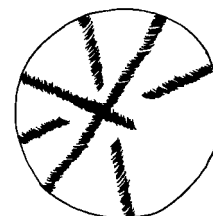
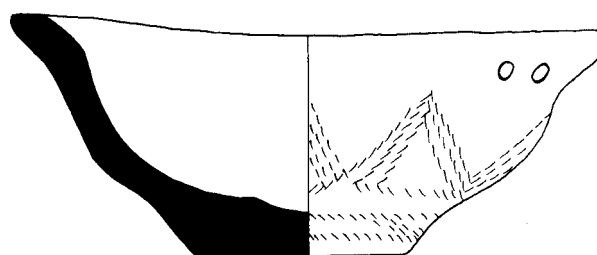
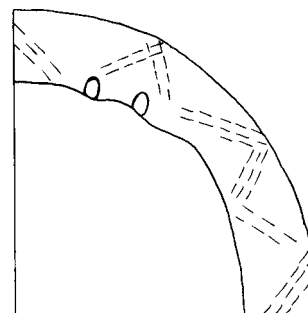


Fig. 124. Pl. 57, 5. Scale 1:2

6. BOWL (Fig. 125.)

Mrs Eila Suolahti, Helsinki. Presumably from Vulci.

DIMENSIONS: h. with handle 12.3; h. to rim 10.2; d. rim 20.8; d. base 7.7; wt. 1390 g.
CLAY: Munsell 2.5 Y 2.5/1 (black) at core, very coarse. Burnished slip of the same colour. Misfired dark brown patches in the lower part of the body (Munsell 7.5 YR 3/2).
CONDITION: Complete. Worn surface, but still glossy. Cracks on the rim, repaired with reddish-brown paste. Encrustation inside and out.
SHAPE: Conical body with incurving rim. Thick flat base. One upturned horizontal handle attached at rim. Round in section.
DECORATION: Two knobs, one on each side of the handle, pointing upwards.
COMMENTS AND PARALLELS: Handmade. For the shape, see *CVA British Museum 7* (= Great Britain 10), IV B a, pl. 2, 9; *CVA Firenze 1* (= Italia 8), IV B, tav. 3, 2 and 5, 23; *CVA Taranto 1* (= Italia 15), IV C a, tav. 2, 1 and 5; *Gierow 1966*, 94, fig. 17, 5; *Gierow 1964*, 66, 78, fig. 36, 63 and 67. Shape and knob decoration quite similar to a bowl found at the

Necropolis of Sorbo in Cerveteri, see *Pohl*, 45, fig. 38, 2 and 100, fig. 85, 2.
DATE: 800–750 BC.

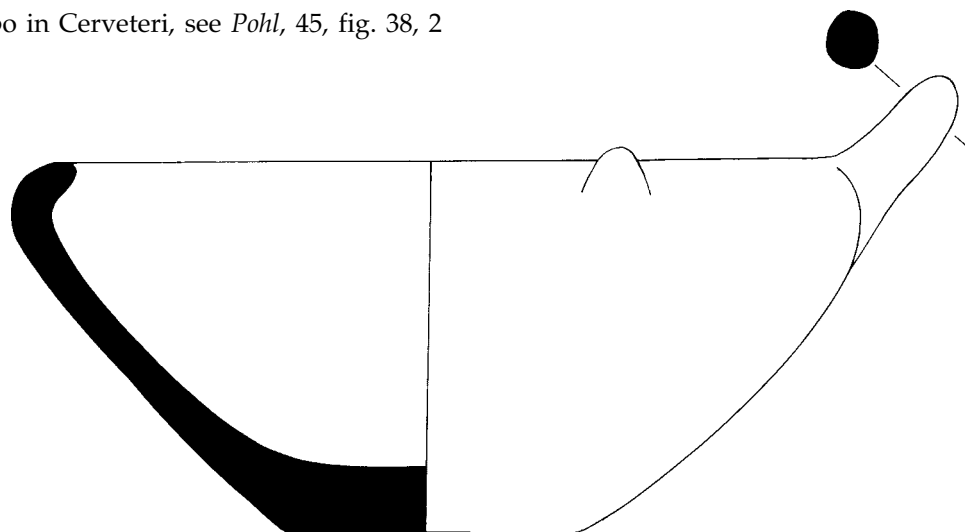


Fig. 125. Pl. 57, 6. Scale 1:2

PLATE 58

1. a-b STEMMED BOWL (Fig. 126.)
Mrs Eila Hiltunen, Helsinki.

DIMENSIONS: h. to handle 9.1; h. to rim 8.0; d. max. 13.5; d. rim 11.3; d. foot 7.1; wt. 412 g.

CLAY: Munsell 7.5. YR 5/3 (brown), coarse. Black particles and gloss on slip, colour uneven and completely dull (Munsell 2.5 Y 2.5/1, black and Munsell 10 YR 3/1, very dark grey).

CONDITION: A fragment missing from rim, surface worn.
SHAPE: Conical body, incurving rim. Low flaring foot, concave on underside. One upturned ring-handle attached at rim, almost semicircular with small indentation on upper edge.

DECORATION: Four knobs near rim.

COMMENTS AND PARALLELS: Handmade. *CVA Copenhagen* 5 (= Denmark 5), pl. 194, 8.

DATE: Ninth/eighth century BC.

2. BOWL (Fig. 127.)
Prof. Olli Castrén, Espoo. Purchased in Rome in 1964.

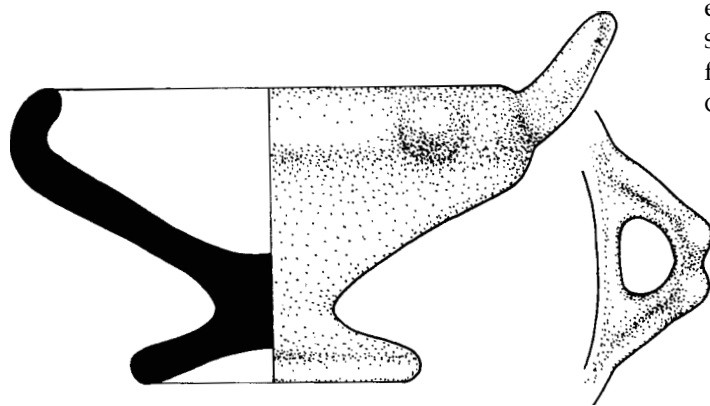


Fig. 126. Pl. 58, 1. a-b Scale 1:2

DIMENSIONS: h. 5.6; d. rim 12.3; d. base 5.2; wt. 377 g.
CLAY: Munsell 5 YR 2.5/1 (black), hard and rather fine. Burnished, very smooth and glossy slip, from mottled brown to black.

CONDITION: Complete; small chips on rim and cracks in base, surface slightly pitted.

SHAPE: Low conical body, slightly incurving rim from articulated shoulder, flat base.

DECORATION: Two encircling grooves on the upper part of the body.

COMMENTS AND PARALLELS: For the shape, see *CVA Frankfurt am Main* 4 (= Deutschland 66), Taf. 29, 4. One close parallel, which is without the foot, see *CVA Capua* 4 (= Italia 44), IV B, tav. 9, 11.

DATE: Probably seventh century BC.

3. MINIATURE BOWL (Fig. 128.)
The Maarit and Jorma Kaimio collection, Espoo. Purchased in Rome.

DIMENSIONS: h. 4.2; d. rim 11.9; d. foot 5.2; wt. 227g.
CLAY: Clay black (Munsell gley N 2.5), hard and rather fine. Slip of same colour.

CONDITION: Complete: fractures on foot and rim. Heavily encrusted.

SHAPE: Wide, shallow bowl with thick out turning flattened rim. Low foot with flat base.

COMMENTS AND PARALLELS: Wheelmade. *CVA Parma* 2 (=

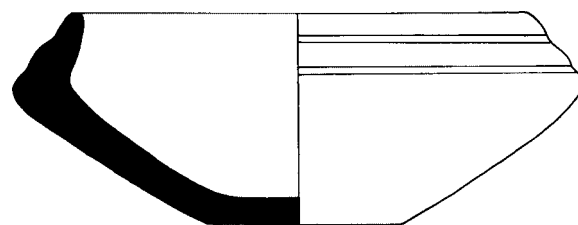


Fig. 127. Pl. 58, 2. Scale 1:2

Italia 46), IV B, tav. 6, 9; *CVA British Museum 7* (Great Britain 10), IV B a, pl. 21, 8. Closest to Rasmussen bowl type 1, but with a smoother carination and flat base, see *Rasmussen*, 124, pl. 41, 248.

DATE: 600–550 BC.

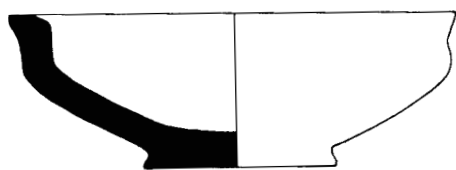


Fig. 128. Pl. 58, 3. Scale 1:2

4. KYATHOS (Fig. 129.)

Mrs Annikki Saarikivi, Helsinki. Gift from the Finnish National Gallery, Atheneum to Prof. Sakari Saarikivi in 1981.

DIMENSIONS: h. with handle 11.3; h. to rim 5.9; d. rim 11.3; d. base 5.1; wt. 244 g.

CLAY: Munsell 2.5 YR 3/3 (dark reddish brown), Munsell 2.5 YR 3/4 (dark reddish brown) and Munsell 2.5 YR 3/2 (dusky red), fine. Mottled, black on handle and above carination.

CONDITION: Complete; surface somewhat worn. Decoration almost worn on body. Original sheen on handle and body. Encrustation inside.

SHAPE: Rather high neck. Wide body with smooth, carinated shoulder and flat base. Biforal handle raises up from shoulder. Lower part of handle rounded, upper part flat on exterior. Shape almost triangular on interior.

DECORATION: Above carination smooth incised diagonal lines. On handle, inside and near rim nine horizontal grooved lines.

COMMENTS AND PARALLELS: Wheelmade. A similar kyathos with incised line decoration has been found in Cerveteri (tomb 90), see *Gli Etruschi di Cerveteri* (Pugnetti), 64–65, fig. 4 and 5. For the shape, see *Gierow* 1966, 252, fig. 79, 7; *gli Etruschi e Cerveteri* (Ciaghi), 208, fig. 6.

DATE: Seventh century BC.

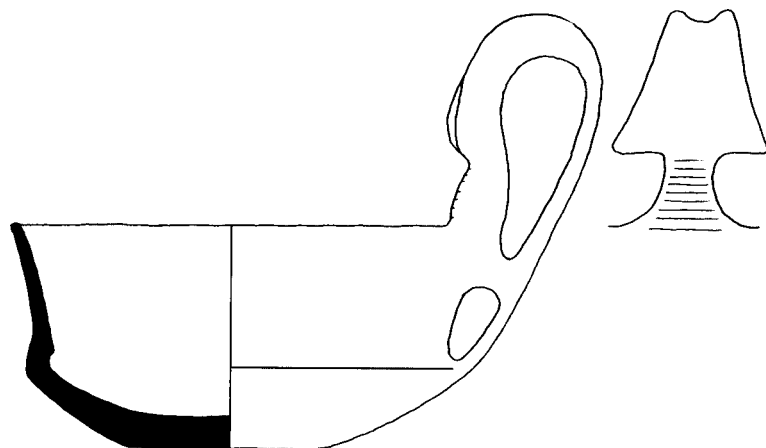


Fig. 129. Pl. 58, 4. Scale 1:2

5. KYATHOS (Fig. 130.)

Mrs Anna Maria Potenti, Helsinki. Purchased in Rome in 1963.

DIMENSIONS: h. with handle 10.0; h. to rim 6.5; d. rim 10.7; d. base 5.2; wt. 331 g.

CLAY: Munsell 7.5 YR 5/2 (brown) and gley N 2.5/ (black), fairly coarse. Firing uneven, colour brown (Munsell 7.5 YR 4/4; 7.5 YR 4/3; 7.5 YR 4/2) and black (Munsell 7.5 YR 2.5/1). Burnished slip.

CONDITION: Restored; small cracks and dents, thin encrustation all over the vase.

SHAPE: Conical body with smooth carination, flaring outwards from shoulder. Plain, outcurving rim, flat base. High handle with a single loop.

COMMENTS AND PARALLELS: Wheelmade, no decoration. Very heavy because of coarse material. For the shape, see *Gierow* 1964, 163, fig. 95, 4 and 177, fig. 103, 4; *Buranelli*, 84, fig. 86, 18; *Gli Etruschi di Tarquinia*, 217–218, fig. 197 and 199.

DATE: Seventh century BC.

6. a-b CHALICE (Fig. 131.)

Mrs Marita Mustakallio, Espoo.

DIMENSIONS: h. 13.4; d. rim 13.9; d. foot 9.3; wt. 404 g.

CLAY: On fracture Munsell 7.5 YR 4/1 (dark gray), bowl Munsell 7.5 YR 2.5/3 (very dark brown), foot and base Munsell 2.5 YR 3/4 (dark reddish brown), fine. Surface quite glossy.

CONDITION: Small cracks on rim, worn on exterior and quite worn interior. Upper part of foot and part of base restored. Core of foot filled with paste/supporting material. Lower part of foot completely different. Encrustation.

SHAPE: Slightly flaring plain rim. Conical asymmetrical bowl, carination on lower part of body. Cylindrical, straight stem foot, on underside concave.

DECORATION: Three horizontal grooves on upper body.

INSCRIPTION: Etruscan inscription on foot (*MI TETANAL?*).

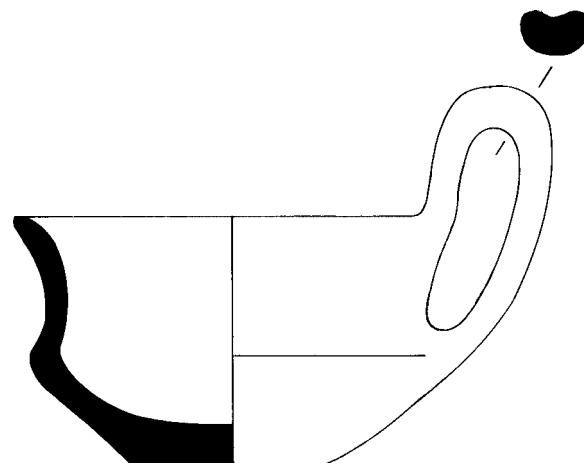


Fig. 130. Pl. 58, 5. Scale 1:2

COMMENTS AND PARALLELS: Wheelmade. For the shape and decoration, see *CVA British Museum 7* (= Great Britain 10), IV B a, pl. 5, 4 and 6; pl. 23, 3. Closest to Rasmussen chalice types 2b and 3b, see *Rasmussen*, 98–99, pl. 27, 133 and 100, pl. 29, 150.

DATE: Mid seventh (?) century BC.

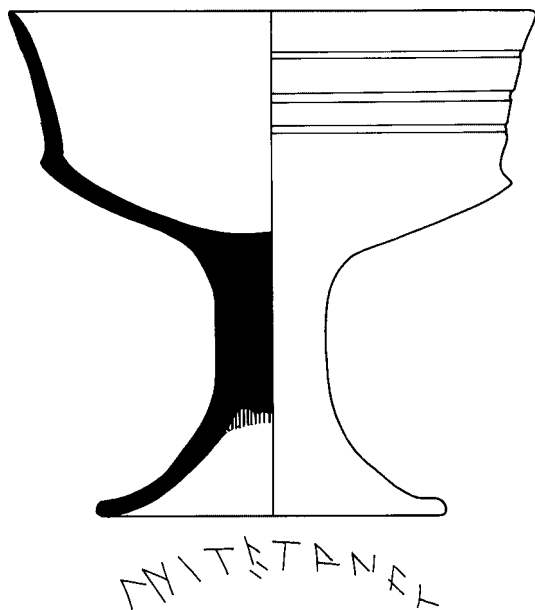


Fig. 131. Pl. 58, 6. a-b Scale 1:2

PLATE 59

1. CUP (Fig. 132.)

Mrs Eila Suolahti, Helsinki.

DIMENSIONS: h. with handle 7.2; h. to rim 5.7; d. rim 5.6; d. base 2.8; wt. 109 g.

CLAY: Munsell 10 YR 6/2 (light brownish gray) rather fine. Base and lower part of body fired to very dark greyish brown (Munsell 10 YR 3/2) and red (Munsell 10 R 4/6) at places. Burnished greyish brown slip (Munsell 10 YR 5/2).

CONDITION: Complete; slightly chipped at rim and a small crack on body. Entirely veiled by encrustation, slip somewhat worn.

SHAPE: Plain rim, body globular and slightly biconical. Thick flat base. Vertical strap handle rising above rim with ridged edges at highest point. Handle is attached from rim to the middle of the body.

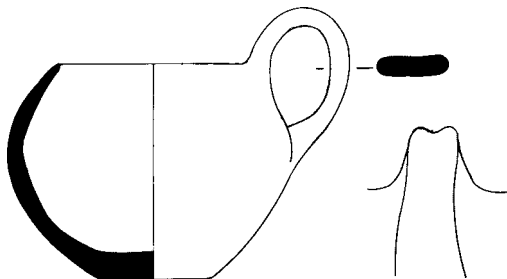


Fig. 132. Pl. 59, 1. Scale 1:2

COMMENTS AND PARALLELS: Handmade. Closest to cups from the Necropolis of Sorbo in Cerveteri, see *Pohl*, 42–43 and 98, fig. 84, 1 - 3. Pohl dates the cup to 775–725 BC.

DATE: Mid seventh (?) century BC.

2. a-b OLPE (Fig. 133.)

Mrs Eila Suolahti, Helsinki. Purchased in Rome.

DIMENSIONS: h. with handle 11.8; h. without handle 8.9; d. rim 6.1; d. base 3.7; wt. 183 g.

CLAY: Munsell gley N2.5/ (black). Burnished slip, mottled. CONDITION: Complete. Encrustation all over the vase, especially on the interior and at the junction of handle and shoulder. Mouth broken and mended.

SHAPE: Round-mouthed, concave neck clearly articulated from the piriform body. High strap handle, rectangular in section, but concave at the highest point, attached from rim to shoulder. Flat base.

COMMENTS AND PARALLELS: Closest to Rasmussen jug type 1c, *Rasmussen* pl. 24, 107. The earlier jugs are of more delicate work and have more decoration. Here the potting is not of such high a quality, and the junction between neck and body is rather clumsy. See *Gli Etruschi di Tarquinia*, 220, 616 and fig. 203; *Gli Etruschi di Cerveteri* (Bosio), 37–38, no. 29.

DATE: Sixth century BC.

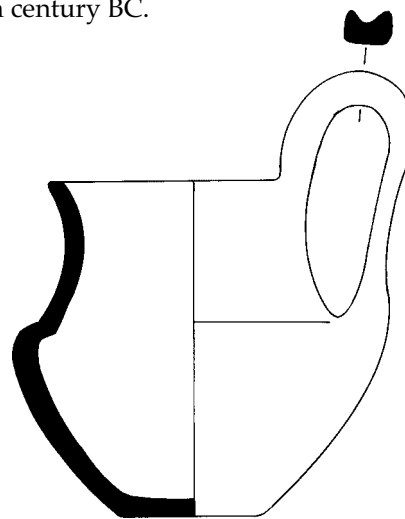


Fig. 133. Pl. 59, 2. a-b Scale 1:2

3. AMPHORISKOS (Fig. 134.)

Mrs Eila Suolahti, Helsinki.

DIMENSIONS: h. 8.2; d. rim 4.1; d. base 3.4; wt. 129 g.

CLAY: Munsell 5 YR 5/4 (reddish brown), fairly coarse. Misfired dark brown patch on body (Munsell 10 YR 3/3). Burnished very dark grey slip (Munsell 10 YR 3/1).

CONDITION: Complete; surface slightly chipped on the lower part of body. Encrustation inside and out.

SHAPE: Short, almost cylindrical neck with straight flattened rim. Thick bulging body, tapering downwards with thick flat base. Two thick vertical handles attached from rim to shoulder, oval in section.

DECORATION: On body, vertical line decoration looks incised, but has been made by rouletting. It forms a disjoined zigzag decoration on both sides of the body.

COMMENTS AND PARALLELS: Handmade. For the shape and decoration, see *CVA Capua 4* (= Italia 44), IV B tav. 3, 1; *CVA British Museum 7* (= Great Britain 10), IV B a, pl. 4, 5; *Beaufort*, 75-76, 87; *Gierow 1964*, 166, fig. 97, 6; *Gierow 1966*, 248-249, fig. 78, 7.

DATE: Late seventh century BC.

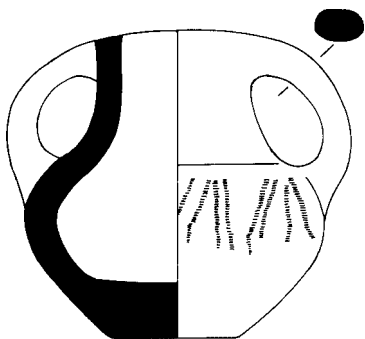


Fig. 134. Pl. 59, 3. Scale 1:2

4. AMPHORISKOS (Fig. 135.)

Mrs Anna Maria Potenti, Helsinki. Purchased in Rome in 1963.

DIMENSIONS: h. 9.9; d. rim 5.1; d. base 3.5; wt. 221 g.

CLAY: Munsell 7.5 YR 2.5/2 (very dark brown) and 5 YR 2.5/1 (black), fine. Burnished slip, dark reddish brown spots at places (Munsell 5 YR 3/2).

CONDITION: Rim, handles and most of the neck restored.

SHAPE: Neck slightly concave, flattened rim. Short body with bulging belly, thick flat base. Two vertical handles attached from shoulder to rim; flattened, oval in section.

DECORATION: On shoulder six intentional dents on one side and seven on the other.

COMMENTS AND PARALLELS: Handmade. Vertical lines on surface and in dents, probably from a polishing instrument. For the shape and decoration see *CVA Capua 4* (= Italia 44), IV B, tav. 3, 4 and tav. 5, 9; *CVA Karlsruhe 2* (= Deutschland 8), Taf. 49, 4; *CVA British Museum 7* (= Great Britain 10), IV B a, pl. 4, 5; *CVA Louvre 20* (= France 31), IV

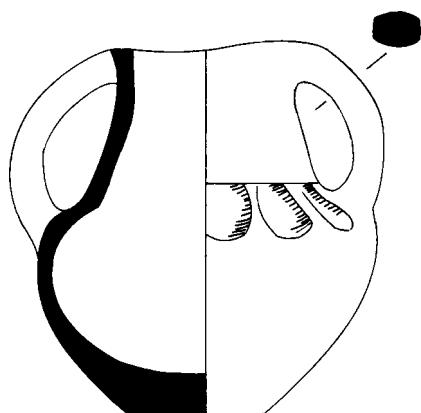


Fig. 135. Pl. 59, 4. Scale 1:2

B a, 1, 5 and 6; *CVA Varsovie 6* (= Pologne 9), IV B, pl. 38, 5, 11 and 13; *Gierow 1966*, 248 - 249, fig. 78, 7; *Beaufort 1982*, 75-76, 87.

DATE: 850-775 BC.

5. AMPHORISKOS (Fig. 136.)

Prof. Paavo Castrén, Kauniainen. Purchased in Cerveteri. Presumably from the necropolis of Monte Abatone, Cerveteri.

DIMENSIONS: h. 9.5; d. rim 5.2; d. base 3.0; wt. 138 g.

CLAY: Munsell 2.5 YR 3/4 (dark reddish brown), fine. Smooth firing, colour partly dark red (Munsell 2.5 YR 3/6). Burnished slip on surface.

CONDITION: Neck and body partly restored and one handle replaced with new material. Two small fragments missing from neck and rim. Encrustation at places.

SHAPE: Fairly high concave neck. Short body with bulging belly. Raised, flat base. Two vertical strap-handles attached from rim to shoulder.

DECORATION: On handles four vertical grooves. On both sides of the belly, horizontally disjoined incised double-spirals, above them incised tree-pattern. Spirals are flanked by four lines descending from shoulder to base. Below handles vertical quadruple lines.

COMMENTS AND PARALLELS: Thin-walled with wheelmarks. Same form, decoration and parallels can be found both in bucchero nero and in impasto. For the shape and decoration, see *CVA British Museum 7* (= Great Britain 10), IV B a, pl. 5, 11 and 14; *CVA Parma 2* (= Italia 46), IV B, tav. 3, 1 (classified as bucchero nero); *CVA Louvre 20* (= France 31), IV B a, pl. 4, 3-4, 5-6 and 11-12; *Civiltà (Zevi)*, 150, tav. XXIII, 5; *Civiltà (Sommella)*, 306-307, tav. LXXX 6; *Gierow 1964*, 145, fig. 102, 3; *Gierow 1966*, 263, 267-268, fig. 82, 7; *Pohl*, 276-277, fig. 271, 1; *gli Etruschi e Cerveteri (Gambari)*, 68-69; K. Berggren, Brown Impasto Pottery from Civita Castellana, in J. Swaddl (ed.), *Italian Iron Age Artefacts in the British Museum. Papers of the Sixth British Museum Classical Colloquium*, 1986, 257-260, pl. 3, b and c; *Coen*, 25-26, tav. XVII (classified as bucchero nero); *Gli Etruschi di Cerveteri (Pugnetti)*, 54-55, no. 6.

DATE: Ca. 700-650 BC.

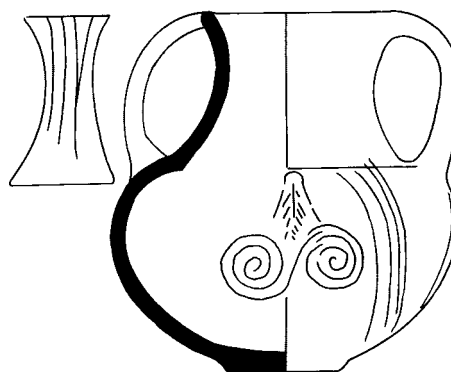


Fig. 136. Pl. 59, 5. a-b Scale 1:2

BUCCHERO

Anne-Maria Pennonen & Nina Ylikarjula

PLATE 60

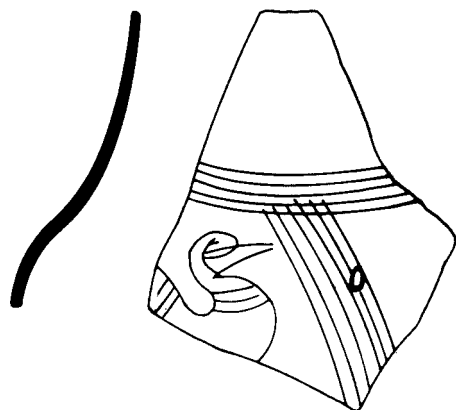


Fig. 137. Pl. 60, 1. Scale 1:2

1. FRAGMENT OF AN AMPHORA (Fig. 137.)

Dr Marja Itkonen-Kaila, Helsinki. Purchased in Rome in 1962.

DIMENSIONS: h. 10.2; width 8.2; thickness 0.4; wt. 28 g.

CLAY: Munsell gley N 2.5 (black).

CONDITION: A spall caused by foreign matter or an air pocket on the incised lines on the right.

DECORATION: Part of a stylized bird on the left; five horizontal incised lines above the bird and six diagonal lines on its right.

COMMENTS AND PARALLELS: For an amphora with a similar stylized bird in conjunction with rows of horizontal rouletted lines see *Rasmussen*, pl. 1, 2. See also Maria Bonghi Jovino, *Produzione artigianale ed esportazione nel antico il bucchero etrusco*, 1993, 136–137.

The fragment is obviously from an amphora with a double spiral on the belly. The number of concentric circles in each spiral may vary from 3 to 10. There is usually another decorative motif above the spiral, in this case a stylized bird, which is a rather common ornament. The bird is surrounded by rouletted or incised lines at the top and on its right. The bird has been identified as a *heron* by M. Bonghi Jovino. The handles of the amphora may also be decorated with vertical lines, either rouletted or incised.

DATE: 675–625 BC.

2. AMPHORISKOS (Fig. 138.)

Mrs Eila Suolahti, Helsinki. Purchased in Rome.

DIMENSIONS: h. 13.4; d. rim 9.2; d. foot 4.1; wt. 232 g.

CLAY: Munsell 10 YR 2/1 (black).

BURNISHED SLIP: Munsell gley N 2.5/(black).

CONDITION: Chipped on the foot and rim. Encrustation all over the vase, especially inside. A slight crack inside near handle.

SHAPE: Low ring foot. Ovoid body. Concave and rather tall neck. Vertical strap handles attached from rim to shoulder. Neck almost half the total size.

DECORATION: Three horizontal grooves on the neck.

COMMENTS AND PARALLELS: Bucchero *sottile*. The shape is native to Etruria and closest to *Rasmussen* type 1b. The neck usually carries no decoration; the groove motif here actually follows an earlier tradition, *Rasmussen*, pl. 2. Plain amphoriskoi of this type are dated later, ie. 625–575 BC.

DATE: 625–600 BC.

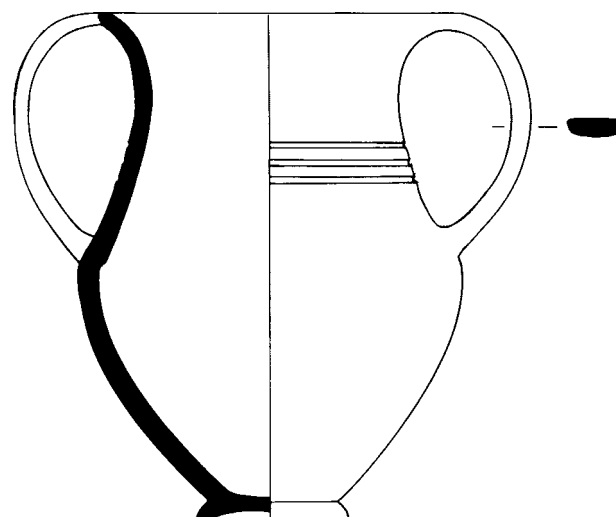


Fig. 138. Pl. 60, 2. Scale 1:2

3. AMPHORISKOS (Fig. 139.)

Mrs Eila Suolahti, Helsinki. Purchased in Rome.

DIMENSIONS: h. 11.4; d. rim 6.4; d. base 3.1; wt. 133 g.

CLAY: Munsell 2.5 Y 2.5/1 (black). Burnished slip of the same colour.

CONDITION: Intact. Rim somewhat chipped. Burnish slightly worn. Encrustation all over the body.

SHAPE: Outturned rim. Quite tall, concave neck. Piriform, broad and rather plump body. Very low base. Vertical strap handles attached from rim to shoulder; oval in section.

DECORATION: Body ribbed vertically. On neck a band of closed vertical fans, seven on one side, eight on the other. Four closed vertical fans on both handles.

COMMENTS AND PARALLELS: Bucchero *sottile*. Rasmussen amphoriskos type 1b. The shape and the decoration of this amphoriskos resemble type 1a, but it is, however, distinguished from that by its smaller size which refers to a later date. *Rasmussen*, 163–164, pl. 1–2. *CVA Parma 2* (= Italia 46), IV B, tav. 3, 2. *CVA Göteborg* (= Sweden 3), pl. 24, 4. *CVA Louvre 20* (= France 31), pl. 10, 13–14. For a similar shape, see also *Enea*, fig. C 50.

DATE: 650–625BC.

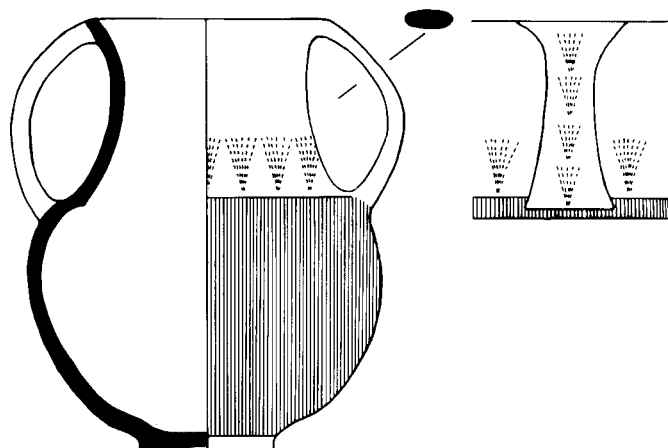


Fig. 139. Pl. 60, 3. Scale 1:2

4. OINOCHOE (Fig. 140.)

Mrs Eila Suolahti, Helsinki. Purchased in Rome.

DIMENSIONS: h. with handle 21.6; h. to spout 20.4; d. mouth 7.1; d. foot 6.9; wt. 646 g.

CLAY: Munsell gley N 2.5/ (black). Burnished slip rather matt.

CONDITION: Intact. Thin encrustation all over the vase. An air pocket or a spall caused by foreign matter on the body.

SHAPE: Trefoil mouth. Conical neck clearly articulated from the ovoid body. Ring foot. High vertical handle attached from rim to shoulder; oval in section.

COMMENTS AND PARALLELS: Bucchero *sottile* or transitional. Closest to Rasmussen oinochoe type 2 b. *Rasmussen*, pl. 7, fig. 28. See also *CVA Stockholm 1* (= Sweden 2), pl. 34, 5.

DATE: 625–575 BC.

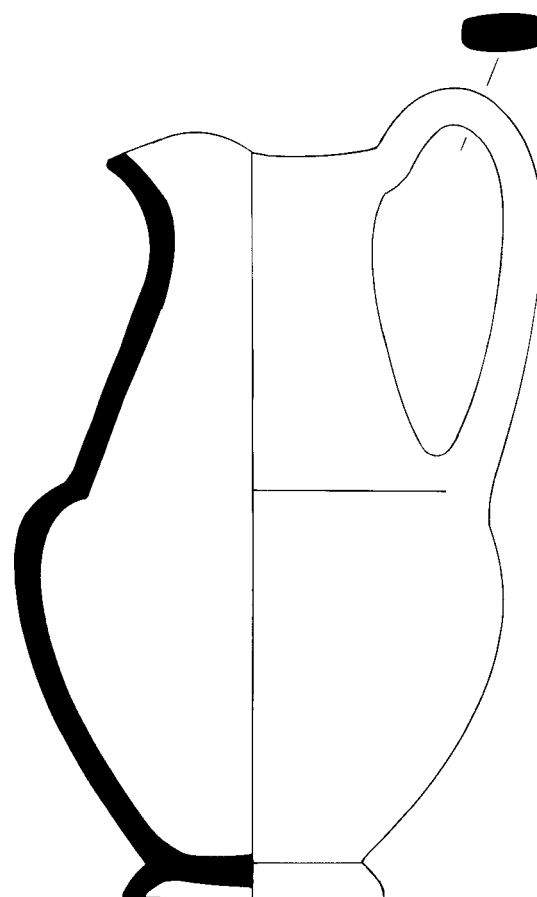


Fig. 140. Pl. 60, 4. Scale 1:2

5. OINOCHOE (Fig. 141.)

Altia Group, Helsinki, inv. 66–313. Acquired in 1966. Formerly the Prof. Jaakko Suolahti Collection. Purchased in Italy.

DIMENSIONS: h. with handle 17.2; h. to spout 16.9; d. mouth 8.1; d. foot 8.6; wt. 240 g.

CLAY: Munsell gley N 2.5/ (black). Burnished slip of the same colour.

CONDITION: Intact. Foot and mouth somewhat chipped. Surface slightly scratched. Pitted on the body and the rim. Encrustation especially on the foot. High sheen.

SHAPE: Trefoil mouth. Fairly tall flaring neck. Round body. Broad ring foot. Handle attached from rim to shoulder, round in section.

DECORATION: Three single horizontal incised lines on the body; one on the shoulder, the second in the middle and the third at the bottom.

COMMENTS AND PARALLELS: Bucchero *normale*. The walls are rather thick, but the sheen is good. Closest to Rasmussen oinochoe type 7a. *Rasmussen*, pl. 16, 63. See also *CVA Parma 2* (= Italia 46), IV B, tav. 3, 8, with a high handle.

DATE: 600–525 BC.

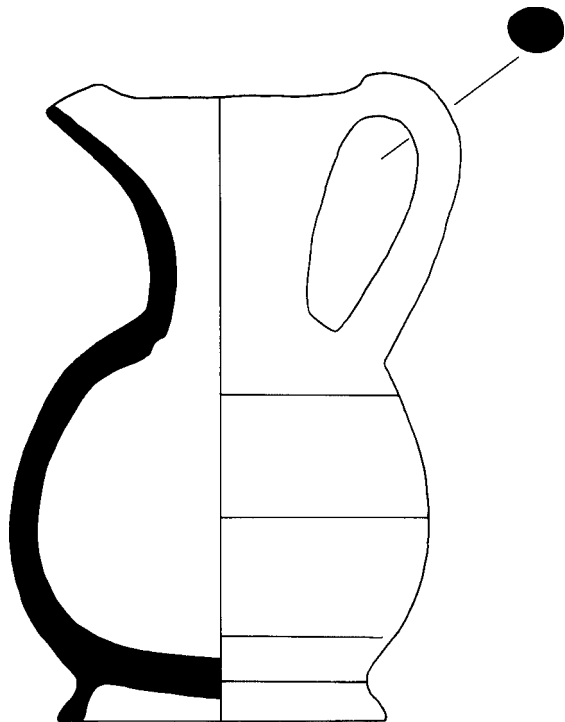


Fig. 141. Pl. 60, 5. Scale 1:2

6. OINOCHOE (Fig. 142.)

Mrs Eila Suolahti, Helsinki. Purchased in Rome.

DIMENSIONS: h. with handle 22.0; h. to spout 22.7; d. mouth 11.1; d. foot 12.1; wt. 746 g.

CLAY: Munsell gley N 2.5/ (black). Rather matt burnished slip of the same colour.

CONDITION: Intact. Foot and rim chipped. An air pocket or a spall caused by foreign matter on the body. Encrustation all over the vase

SHAPE: Trefoil mouth. Fairly tall flaring neck. Ring at junction of neck and shoulder. Round body. Flanged straphandle attached from rim to shoulder. Broad ring foot.

DECORATION: A single ring at the junction between neck and shoulder. Small circles on the rim at both sides of the handle.

COMMENTS AND PARALLELS: Bucchero *normale*. Closest to Rasmussen oinochoe type 7b, which lacks the ring at the junction between neck and shoulder, *Rasmussen*, pl.16, 64. See also *CVA Parma 2* (= Italia 46), IV B, tav. 3, 6, which is otherwise very similar, but has more of an ovoid body and a handle round in section, just as the ones in *CVA Stockholm 1* (= Sweden 2), pl. 34, 3–4. For the shape, see also *CVA British Museum 7* (= Great Britain 10), pl. 22, 7; *CVA Rennes* (= France 29), pl. 29, 9.

DATE: 600–550 BC.

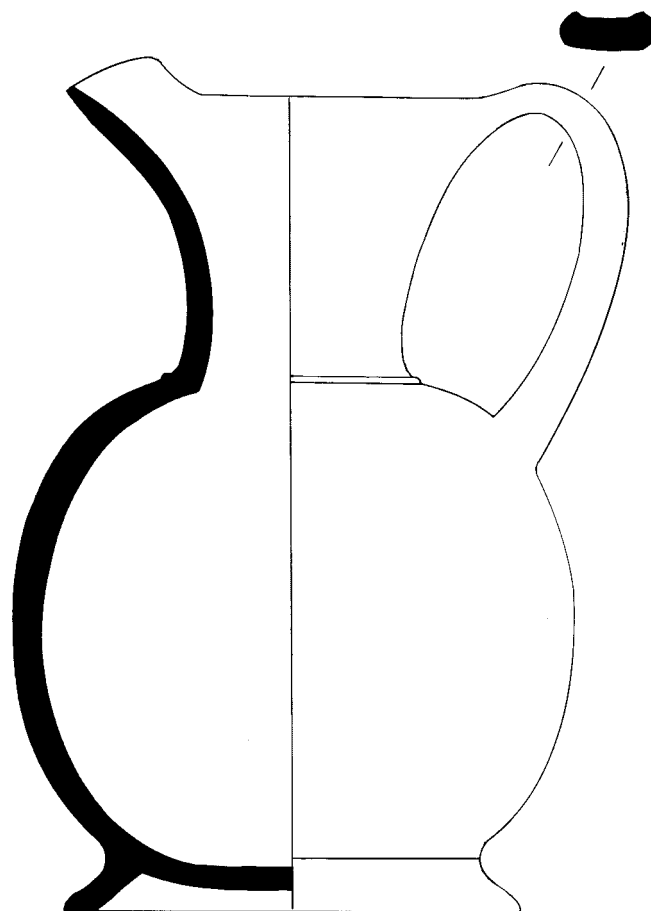


Fig. 142. Pl. 60, 6. Scale 1:2

7. OINOCHOE (Fig. 143.)

Mrs Eila Suolahti, Helsinki. Purchased in Rome.

DIMENSIONS: h. with handle 23.1; h. max. 23.6; d. foot 6.0; wt. 753 g.

CLAY: Munsell 7.5 YR 2.5/1 (black). Burnished slip of the same colour.

CONDITION: Complete. Rim broken but mended. A slight crack at the junction between neck and body. Ring at the junction between neck and body shows signs of heavy wear. A minor crack on the lower part of the body. Incised lines somewhat worn. Encrustation on one side, especially on the body.

SHAPE: Trefoil mouth. Tall flaring neck. Piriform body. Vertical handle, flat in section, attached from rim to shoulder. Ring foot.

DECORATION: Two groups of incised lines on the body; the upper group consisting of three to four horizontal lines, the lower of four. A single ring at the junction between body and neck.

COMMENTS AND PARALLELS: *Bucchero sottile*. Closest to Rasmussen oinochoe 3a, *Rasmussen*, pl. 8, 32. See also *CVA Parma 2* (= Italia 46), IV B, tav. 4, 8 and 9; *CVA Fiesole 2* (= Italia 58), tav. 3, 6 and tav. 4, 1; *CVA Rennes* (= France 29), pl. 29, 8.

DATE: 625–575 BC.

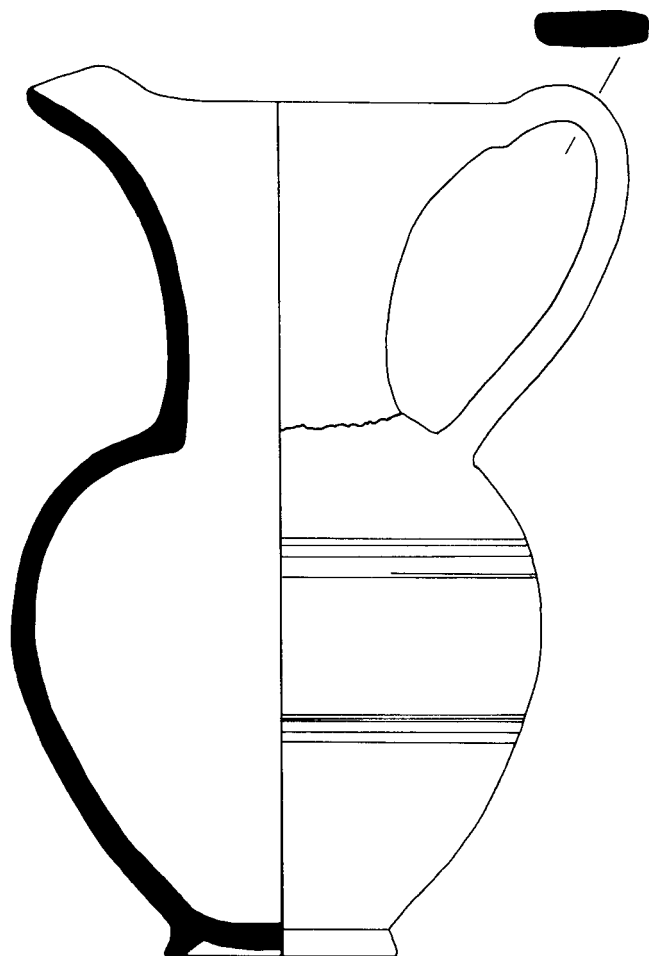


Fig. 143. Pl. 60, 7. Scale 1:2

PLATE 61**1. OINOCHOE** (Fig. 144.)

The Maarit and Jorma Kaimio Collection, Espoo. Purchased in Rome in the 1960s.

DIMENSIONS: h. with handle 16.9; h. max. 17.0; d. foot 6.9; wt. 447 g.

CLAY: Munsell gley N 2.5/ (black). Burnished slip of the same colour.

CONDITION: Surface heavily pitted, especially on the body. Handle broken and mended at three different places. Mouth and neck also broken and mended. Rim and foot somewhat chipped. Spalls caused by foreign matter on the mouth and spout.

SHAPE: Rather short flaring neck. Ovoid body. Vertical handle, flat in section and flush with mouth, attached from rim to shoulder. Ring foot.

DECORATION: Two plastic animal heads at both sides of the handle on the rim.

COMMENTS AND PARALLELS: *Bucchero pesante*. Closest to Rasmussen oinochoe type 9b, *Rasmussen*, pl. 20, 83. See also *CVA Kassel 2* (= Deutschland 38), Taf. 66, 9; *CVA Louvre 23* (= France 34), pl. 38, 5 and pl. 39, 3; *CVA Nantes* (= France 36), pl. 39, 9; *CVA Parma 2* (= Italia 46), IV B, tav. 5, 1. In *CVA Louvre 23* (=France 34), the oinochoe is dated somewhat earlier than this one, ie. 570–540 BC.

DATE: 550–500 BC.

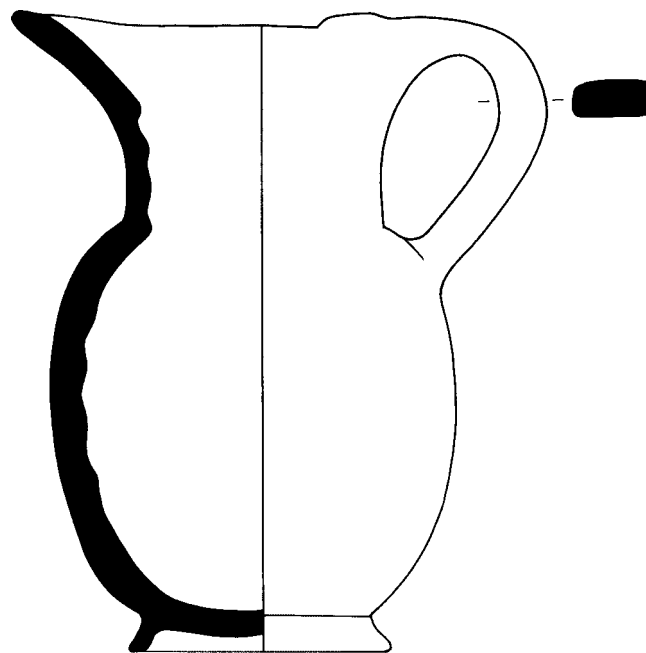


Fig. 144. Pl. 61, 1. Scale 1:2

2. OINOCHOE (Fig. 145.)

Mrs Eila Suolahti, Helsinki. Purchased in Rome.

DIMENSIONS: h. with handle 15.2; h. max. 13.4; d. mouth 4.1; d. foot 4.3; wt. 200 g.

CLAY: Munsell gley N 2.5/ (black). Burnished slip of the same colour.

CONDITION: Intact. Mouth somewhat chipped. Encrustation on the exterior and the interior.

SHAPE: Trefoil mouth. Straight-sided and rather tall conical neck flaring at the rim. Neck clearly articulated from ovoid body. Thin and high vertical handle, round in section, attached from rim to shoulder. Thick ring foot concave on underside.

DECORATION: Closed vertical fans on the neck.

COMMENTS AND PARALLELS: Bucchero *sottile*. Closest to Rasmussen oinochoe type 2b. *Rasmussen*, pl. 7. See also *CVA Fiesole 2* (= Italia 58), tav. 3, 3, which, however, has a taller and narrower neck.

DATE: 625–600 BC.

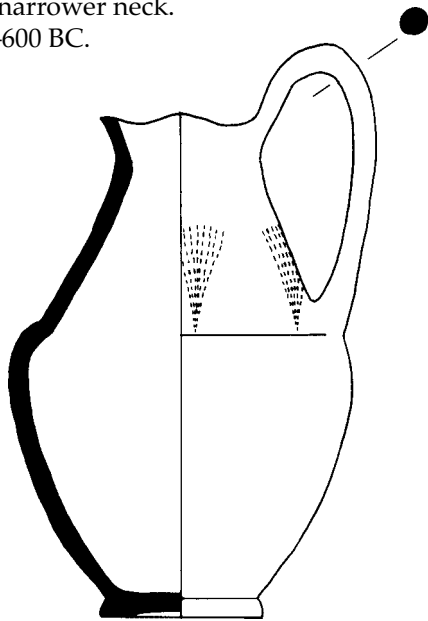


Fig. 145. Pl. 61, 2. Scale 1:2

3. OINOCHOE (Fig. 146.)

Mrs Birgit Rydman, Kangasala.

DIMENSIONS: h. with handle 13.2; h. to rim 11.9; d. mouth 4.8; d. foot 4.8; wt. 231 g.

CLAY: Munsell gley N 2.5/ (black), hard and fairly coarse. Burnished slip of the same colour (black).

CONDITION: Complete; small chips on base and slightly flaked on mouth. Surface worn, covered with scratches.

SHAPE: Globular shaped body, narrow neck, flaring towards rim. Low foot, concave base, trefoil mouth. Round, slightly flattened handle rises from shoulder above rim.

COMMENTS AND PARALLELS: Wheelmarks. Closest to Rasmussen oinochoe type 6 b, see *Rasmussen*, pl. 15, 59 (classified as bucchero). *gli Etruschi e Cerveteri* (Menotti), 185, fig. 3 and 188, fig. 21.

DATE: 525–450 BC.

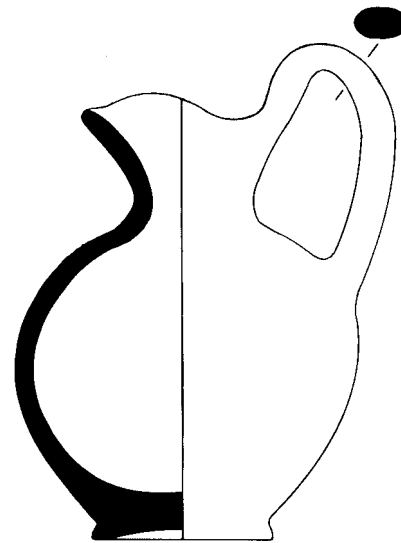


Fig. 146. Pl. 61, 3. Scale 1:2

4. OLPE (Fig. 147.)

Mr Harry Kivijärvi, Espoo. Purchased in Rome in 1956.

DIMENSIONS: h. with handle 14.0; h. 11.6; d. rim 6.2; d. foot 4.26; wt. 176 g.

CLAY: Munsell 2.5 Y 4/2 (dark grayish brown).

BURNISHED SLIP: mottled, Munsell 2.5 Y 4/2 (dark grayish brown) or 2.5 Y 5/2 (grayish brown). Fairly matt.

CONDITION: Complete. A small crack on the body. Some chips on the rim. Surface pitted and scratched on the body and neck. Slightly encrusted.

SHAPE: Concave neck. Ovoid body. High vertical handle, flat in section and asymmetrically attached from rim to shoulder. Low ring foot, concave on underside.

COMMENTS AND PARALLELS: Bucchero *grigio*. Closest to Rasmussen jug type 1 b. *Rasmussen*, pl. 24, 104. See also *CVA Tübingen 6* (= Deutschland 68), Taf. 45, 1; *CVA Parma 2* (= Italia 46), IV B, tav. 5, 7; *Enea*, fig. C 43.

DATE: 600–550 BC.

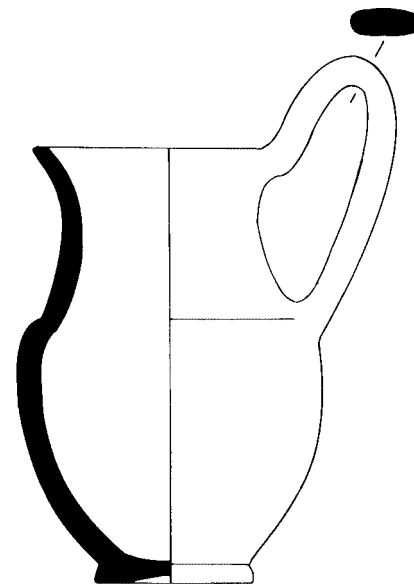


Fig. 147. Pl. 61, 4. Scale 1:2

5. OLPE (Fig. 148.)

University of Helsinki, Department of Classical Philology. The Helen and Veikko Väänänen Collection. Purchased in the 1950s.

DIMENSIONS: h. 11.2; h. with handle 14.2; d. rim 6.7; d. foot 4.2; wt. 184 g.

CLAY: Munsell gley N 2.5/ (black). Burnished slip of the same colour.

CONDITION: Intact. Rim chipped at many places. Surface somewhat pitted and scratched on the body and neck. Encrustation on the handle and extensively on the interior. High sheen.

SHAPE: Round-mouthed; conical neck, slightly flaring at the rim, clearly articulated from the piriform body. High strap handle, oval in section, but concave at the highest point, attached from rim to shoulder. Low narrow foot, concave on underside.

DECORATION: A row of horizontal closed fans on the neck, three on both sides. Three horizontal grooves below the fans.

COMMENTS AND PARALLELS: Closest to Rasmussen jug type 1a. *Rasmussen*, pl. 23, 97. See also *CVA British Museum 7* (= Great Britain 10), IV B, pl. 14, 12–13; *CVA Parma 2* (= Italia 46), IV B, tav. 5, 8; *CVA Tübingen 6* (= Deutschland 68), Taf. 15, 4, which, however, has no fans. This is one of the earliest bucchero types. The fans have been possibly filled with white colour which could also be encrustation.

DATE: 675–600 BC.

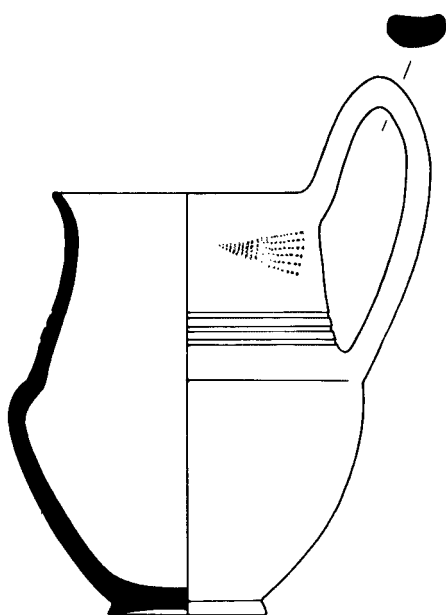


Fig. 148. Pl. 61, 5. Scale 1:2

6. JUG (Fig. 149.)

Prof. Patrick Bruun, Helsinki. Probably purchased in Rome.

DIMENSIONS: h. 12.0; d. rim 4.8; d. foot 4.2; wt. 227 g.

CLAY: Munsell 7.5 YR 3/1 (very dark gray), hard and rather fine. Burnished black slip.

CONDITION: A piece missing from lip, surface rather worn and scratched, deposit on neck and handle.

SHAPE: Globular body tapering downwards, narrow ring foot, base slightly convex. Cylindrical narrow neck, flat-top lip, broad ribbon handle attached from lip to shoulder.

COMMENTS AND PARALLELS: Wheelmarks on body. For the shape see *CVA Braunschweig* (= Deutschland 4), Taf. 32, 1 (classified as bucchero); *CVA British Museum 7* (= Great Britain 10), IV B a, pl. 21, 34.

DATE: 6th century BC.

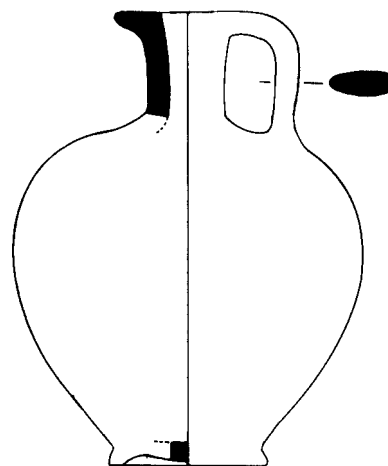


Fig. 149. Pl. 61, 6. Scale 1:2

7. SKYPHOS (Fig. 150.)

Mrs Hellevi Arjava, Helsinki. Purchased in Rome in 1958.

DIMENSIONS: h. 8.9; d. rim 9.0; d. base 4.3; wt. 166 g.

CLAY: Munsell gley N 2.5/ (black). Burnished slip of the same colour.

CONDITION: Intact. Encrustation, minor scratches and signs of wear on the surface. Mouth slightly chipped. High sheen.

SHAPE: Rim diameter almost the same as the height. Two round, asymmetrical horizontal handles below the rim. Ring foot, concave on underside.

DECORATION: One incised line below the rim. Eight closed horizontal fans at the handle zone. Three groups of incised horizontal lines below the fans on the body; one at the top, another in the middle and the third at the bottom, each group consisting of four to six lines.

COMMENTS AND PARALLELS: Bucchero *sottile*. Closest to Rasmussen kotyle type c. *Rasmussen* pl. 25, 122. See also *CVA Rennes* (= France 29), pl. 30, 4; *CVA Nantes* (= France 36), pl. 41, 6 and 7; *CVA Varsovie 6* (= Pologne 9), pl. 42, 1.

DATE: 625–600 BC.

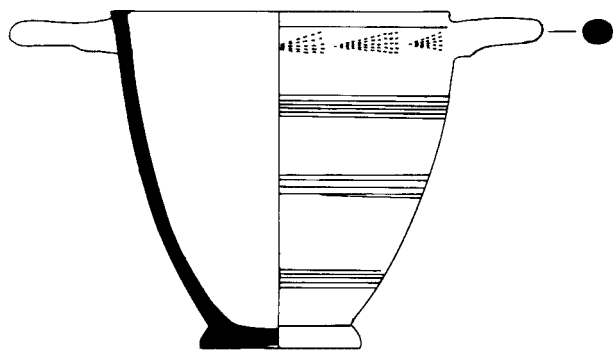


Fig. 150. Pl. 61, 7. Scale 1:2

Parma 2 (= Italia 46), IV B, tav. 2, 5; *CVA Sèvres* (= France 13), pl. 28, 15.
DATE: 625–525 BC.

2. CHALICE (Fig. 152.)

Mrs Anna Maria Potenti, Helsinki. Purchased in Rome in 1963.

DIMENSIONS: h. 20.4; d. rim 15.3; d. foot 10.7; wt. 600 g.
CLAY: Munsell gley N 2.5 (black). Burnished slip of the same colour.

CONDITION: Complete. Scratches and signs of wear on the surface. Chipped on the rim and foot. Encrustation inside the bowl. The vase was restored by E. Auriemma, chief restorer, in Rome in 1963, and it has very high sheen.

SHAPE: Carinated bowl with a tall straight lip. Tall stemmed foot flaring at the bottom.

DECORATION: Three horizontal grooves on the rim. Two raised rings on the stem at the bottom. Fillet at the junction of bowl and stem.

COMMENTS AND PARALLELS: Closest to Rasmussen chalice type 2d which, however, has a lower stemmed foot and no rings on the stem at the bottom. *Rasmussen*, pl. 27–28. For a similar foot, see *CVA Collection Diverses* (= Pologne 3), Poznan, Museum Wielkopolskie, IV B, pl. 3, 17, where the bowl has some relief decoration. See also, *CVA Fogg Museum and Gallatin Collections* (= USA 8), Fogg Museum pl. 28, 4; this chalice has the same form, but there is only one ring on the stem.

DATE: 625–525 BC.

PLATE 62

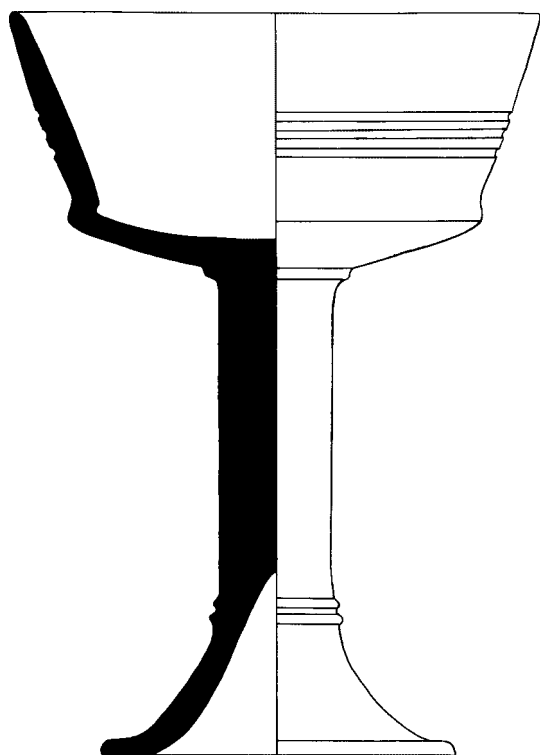


Fig. 151. Pl. 62, 1. Scale 1:2

1. CHALICE (Fig. 151.)

Mrs Eila Suolahti, Helsinki. Purchased in Rome.

DIMENSIONS: h. 19.7; d. rim 14.1; d. foot 9.4; wt. 425 g.
CLAY: Munsell 2.5 Y 2.5/1 (black). Burnished slip of the same colour.

CONDITION: Complete. Stemmed foot broken and mended at two different places. Chipped on the foot, mouth and carination. Surface pitted inside the bowl. Encrustation all over the vase.

SHAPE: Carinated bowl with a tall straight lip. Tall stemmed foot flaring at the bottom, conical on underside.

DECORATION: Three horizontal grooves on the rim. Two raised rings on the stem at the bottom. Fillet at the junction of bowl and stem.

COMMENTS AND PARALLELS: For similar shape, see *CVA*

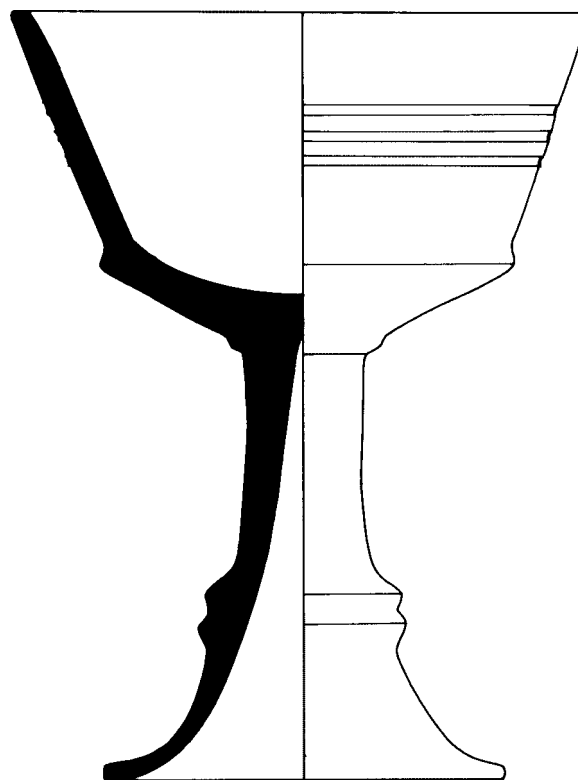


Fig. 152. Pl. 62, 2. Scale 1:2

3. CHALICE (Fig. 153.)

Altia Group, Helsinki, inv. 66–312. Acquired in 1966. Formerly the Prof. Jaakko Suolahti Collection. Purchased in Italy.

DIMENSIONS: h. 14.3; d. rim 15.4; d. foot 12.3; wt. 408 g.

CLAY: Munsell gley N 2.5/ (black). Burnished slip of the same colour.

CONDITION: Complete. Chipped on the rim and foot. Signs of wear on the surface. Broken and mended at three different places. Encrustation inside the foot and on the carination.

SHAPE: Carinated bowl with a tall straight lip and a tall stemmed foot flaring broadly at the bottom. Single raised ring at the top of the stem.

DECORATION: Seven fans opening upwards on the lip. Three horizontal grooves below the fans. Diamond notches on the carination.

COMMENTS AND PARALLELS: Closest to Rasmussen chalice type 2 d. *Rasmussen*, pl. 27, 136–137. See also Hirschland-Ramage type 4, *Hirschland-Ramage*, 51, 4, and *CVA Limoges-Vannes* (= France 34), *Limoges*, pl. 16, 12. In addition, compare with *CVA Fiesole 2* (= Italia 58), *tav. 3, 1*, where the shape is similar, but the decoration is different: with only grooves, but no fans on the lip nor diamond notches on the carination.

DATE: 650–525 BC.

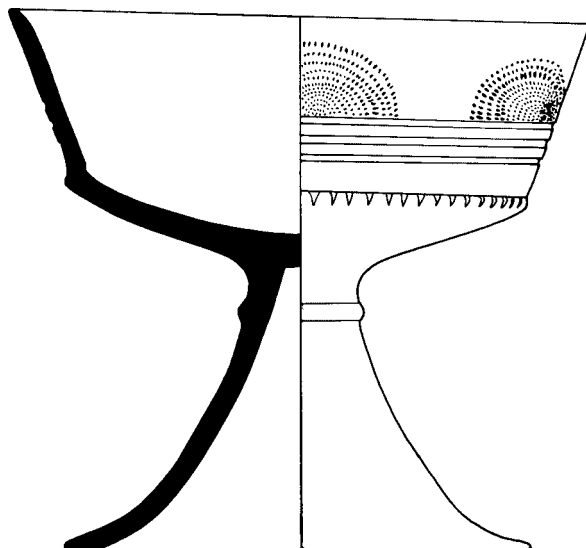


Fig. 153. Pl. 62, 3. Scale 1:2

4. CHALICE (Fig. 154.)

Joensuu Art Museum, Joensuu, inv. 1130.

DIMENSIONS: h. 15.1; d. rim 15.5; d. foot 12.5; wt. 513 g.

CLAY: Munsell 2.5 Y 4/1 (dark gray). Burnished slip.

CONDITION: Two pieces missing from the rim, also somewhat chipped. Foot chipped inside. Rim restored. Signs of encrustation; the vase has obviously been cleaned at the time of restoration.

SHAPE: Carinated bowl with a tall straight lip and a tall stemmed foot flaring broadly at the bottom. Single raised ring at the top of the stem.

DECORATION: Horizontal closed fans on the lip. Four horizontal grooves below the fans. Diamond notches on the carination..

COMMENTS AND PARALLELS: Closest to Rasmussen chalice type 2d. *Rasmussen*, pl. 27, 136–137. See also *CVA Nordrhein-Westfalen 1* (= Deutschland 49), *Taf. 40, 4*, and *CVA Heidelberg 2* (= Deutschland 23), *Taf. 49, 1*.

DATE: 650–525 BC.

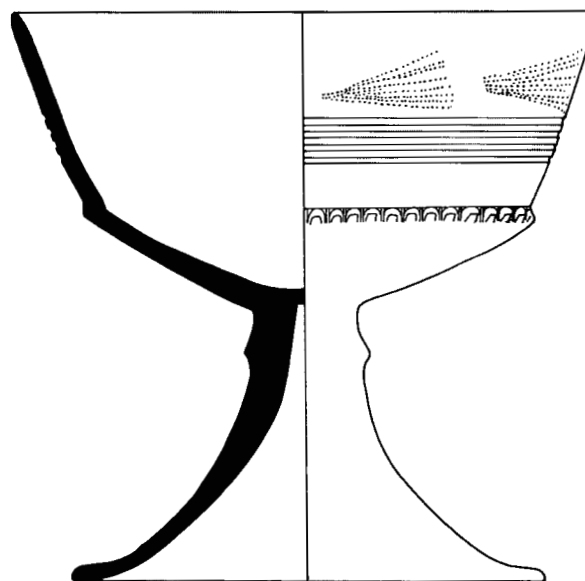


Fig. 154. Pl. 62, 4. Scale 1:2

5. CHALICE (Fig. 155.)

Mrs Eila Hiltunen, Helsinki, a gift from notary Domenico Farneti in Livorno in ca. 1970.

DIMENSIONS: h. 15.5; d. 13.9; d. foot 10.9; wt. 364 g.

CLAY: Munsell gley 2.5/(black).

CONDITION: Complete. Chipped on the rim. Foot broken and mended. Encrustation on the underside of the foot.

SHAPE: Carinated bowl with a tall straight lip and a tall stemmed foot flaring broadly at the bottom.

DECORATION: Three grooves on the lip. Diamond notches on carination. A bulge at the top of the stem.

COMMENTS AND PARALLELS: Closest to Rasmussen chalice type 2d, except for the bulge on the stem. *Rasmussen*, pl. 27, 135. See also *CVA Limoges-Vannes* (=France 24), *Limoges*, pl. 16, 5, with a similar bulge on the stem.

DATE: 625–550 BC.

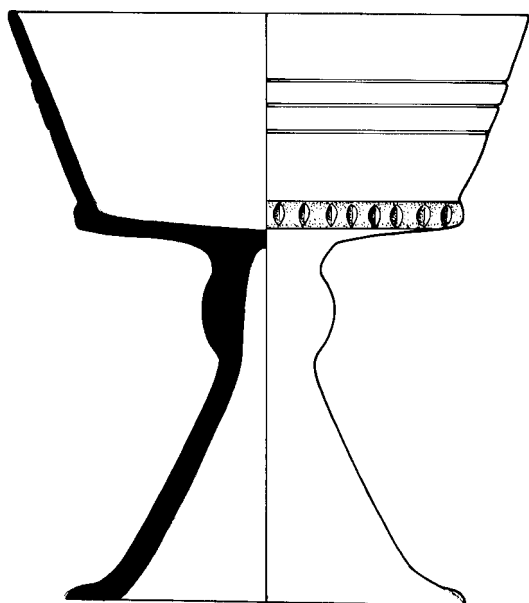


Fig. 155. Pl. 62, 5. Scale 1:2

6. CHALICE (Fig. 156.)

Mrs Eila Suolahti, Helsinki. Purchased in Rome.

DIMENSIONS: h. 7.8; d. rim 13.5; d. foot 6.1; wt. 256 g.

CLAY: Munsell 10 YR 4/1 (dark gray).

BURNISHED SLIP: Mottled, Munsell gley N 2.5/ (black) and Munsell 5 YR 3/1 (very dark gray).

CONDITION: Intact. Interior and exterior slightly scratched. Chipped on the rim. Slip shows obvious signs of wear. Heavy encrustation all over the vase.

SHAPE: Carinated bowl with a tall straight lip and a low flaring foot. Height less than rim diameter. Plain carination.

DECORATION: Three horizontal grooves on the lip.

COMMENTS AND PARALLELS: Bucchero *sottile*. Closest to Rasmussen chalice type 3a. *Rasmussen*, pl. 28, 147. See also *CVA Frankfurt am Main 4* (= Deutschland 66), Taf. 31, 8.

DATE: 625–575 BC.

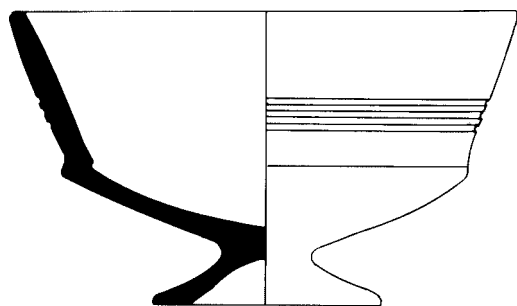


Fig. 156. Pl. 62, 6. Scale 1:2

7. CHALICE (Fig. 157.)

Altia Group, Helsinki, inv. 66–296. Acquired in 1966. Formerly the Prof. Jaakko Suolahti Collection. Purchased in Italy.

DIMENSIONS: h. 9.2; d. rim 14.2; d. foot 7.9; wt. 156 g.

CLAY: Munsell gley N 3/ (very dark gray). Burnished slip of the same colour.

CONDITION: Intact. Rim somewhat chipped and outer surface slightly scratched. Heavily encrusted, especially on the foot.

SHAPE: Carinated bowl with a tall straight lip and a low flaring foot. Height less than rim diameter. Plain carination. Groove on the outer edge of foot.

DECORATION: Four horizontal grooves on the middle of the lip.

COMMENTS AND PARALLELS: Closest to Rasmussen chalice type 3a. *Rasmussen*, pl. 28, 147. For the shape, see also *Gli Etruschi di Tarquinia*, fig. 111, 313 and *gli Etruschi e Cerveteri*, 249, 8.

DATE: 625–550 BC.

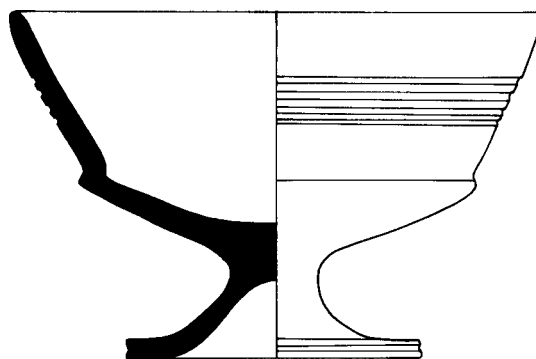


Fig. 157. Pl. 62, 7. Scale 1:2

8. CHALICE (Fig. 158.)

Prof. Jaakko Frösén, Helsinki. Purchased in Rome in 1960.

DIMENSIONS: h. 7.7; d. rim 13.3; d. foot 7.3; wt. 305 g.

CLAY: Munsell gley N 2.5/ (black). Rather matt burnished slip on the exterior.

CONDITION: Complete. Chipped on the rim. A slight crack on carination. Air pockets or spalls caused by foreign matter on the body. Slight encrustation. Grooves rather worn.

SHAPE: Carinated bowl with a tall straight lip and a low flaring foot. Height less than rim diameter. Plain carination.

DECORATION: Three horizontal grooves on the lip.

COMMENTS AND PARALLELS: Bucchero *sottile*. Closest to Rasmussen chalice type 3 a. *Rasmussen* 1979, pl. 28, 146. For the shape, see also *Gli Etruschi di Tarquinia*, fig. 111, 313 and *gli Etruschi e Cerveteri*, 249, 8.

DATE: 625–550 BC.

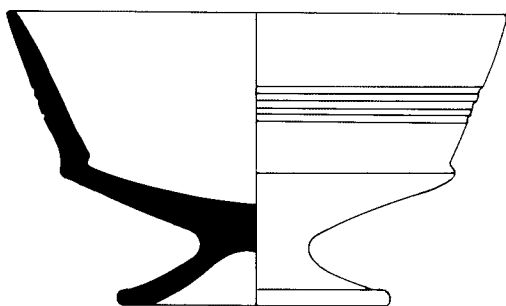


Fig. 158. Pl. 62, 8. Scale 1:2

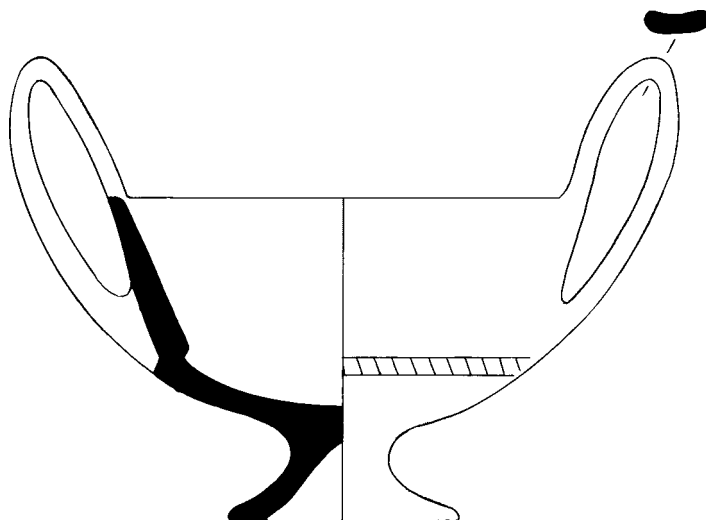


Fig. 159. Pl. 63, 1. Scale 1:2

PLATE 63

1. KANTHAROS (Fig. 159.)

Mrs Eila Suolahti, Helsinki. Purchased in Rome.

DIMENSIONS: h. max. 12.2; h. to the rim 8.6; d. rim 12.7; d. foot 6.1; wt. 277 g.

CLAY: Munsell gley N 2.5/ (black). Burnished slip of the same colour.

CONDITION: Complete. Slight crack at the top of the bowl. Encrustation, especially on the handles and foot.

SHAPE: Carinated bowl with a tall offset straight lip and a low flaring foot. Two rather short, but not quite identical vertical strap handles rising above the rim, slightly concave in section, attached from rim to carination.

DECORATION: Irregular notches on carination.

COMMENTS AND PARALLELS: *Bucchero normale*. Closest to Rasmussen kantharos type 3e. *Rasmussen*, pl. 32, 171. For the shape, see also *CVA Stuttgart 1* (= Deutschland 26), Taf. 44, 4 and *CVA Parma 2* (=Italia 46), IV B, tav. 6, 1.

DATE: 625–550 BC.

2. KANTHAROS (Fig. 160.)

The Maarit and Jorma Kaimio Collection, Espoo. Purchased in Rome in the 1960s.

DIMENSIONS: h. max. 13.3; h. to the rim 8.0; d. rim 13.0; d. foot 6.3; wt. 332 g.

CLAY: Munsell N 2.5/ (black). Burnished slip of the same colour.

CONDITION: Complete. Outer surface worn on one side of the vase. Slightly chipped on the mouth. Heavy encrustation, especially on the underside of the bowl and on the foot.

SHAPE: Carinated bowl with a tall straight thick lip and a low flaring foot. Plain carination. Two vertical strap handles, flat in section, attached from rim to carination.

COMMENTS AND PARALLELS: *Bucchero sottile*. Closest to Rasmussen kantharos type 3e, *Rasmussen*, pl. 32, 172, except for the notches on the carination. For the shape, see also *CVA British Museum 7* (= Great Britain 10), IV B, pl. 23, 22.

DATE: 625–550 BC.

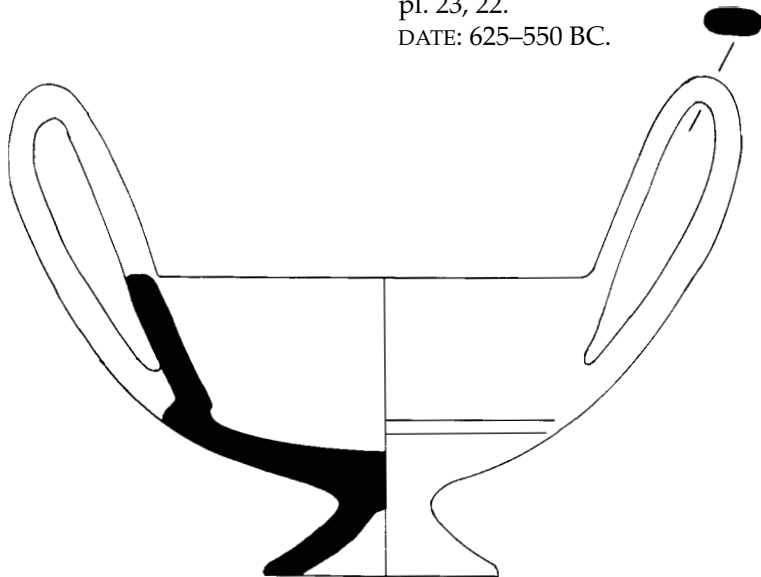


Fig. 160. Pl. 63, 2. Scale 1:2

3. KANTHAROS (Fig. 161.)

Alta Group, Helsinki, inv. 66–297. Acquired in 1966. Formely the Prof. Jaakko Suolahti Collection. Purchased in Italy.

DIMENSIONS: h. max. 12.2; h. to the rim 7.5; d. rim 12.5; d. foot 6.1; wt. 153 g.

CLAY: Munsell gley N 2.5/ (black).

BURNISHED SLIP: Mottled, Munsell gley N 2.5/ (black), Munsell 7.5 YR 4/1 (dark gray), Munsell 7.5 YR 3/1 (very dark gray).

CONDITION: Intact. Especially outer surface very worn and scratched. Surface pitted. Encrustation mainly on the foot and the handles.

SHAPE: Carinated bowl with a low flaring foot. Lip offset. Two vertical strap handles, flat in section, attached from rim to carination.

DECORATION: Regular vertical notches on carination.

COMMENTS AND PARALLELS: Closest to Rasmussen kantharos type 3e. *Rasmussen*, pl. 32, 172. For the shape, see also *CVA British Museum 7* (= Great Britain 10), IV B, pl. 23, 27 and *CVA Limoges-Vannes* (=France 24), Limoges, pl. 16, 9.

DATE: 625–550 BC.

4. KANTHAROS (Fig. 162.)

Mrs Arnevi Lassila, Helsinki. Formely the Prof. Aune Lindström Collection.

DIMENSIONS: h. max. 13.8; h. to the rim 8.7; d. rim 16.1; d. foot 6.5; wt. 426 g.

CLAY: Munsell gley N 2.5/ (black). Burnished slip of the same colour.

CONDITION: Complete. Mouth slightly chipped. Surface worn and scratched. Some cracks. Encrustation all over the vase.

SHAPE: Carinated bowl with a tall straight lip and a low flaring foot. Two vertical strap handles, slightly concave in section, attached from rim to carination.

DECORATION: Two horizontal incised lines on the rim. Diagonal notches on carination.

COMMENTS AND PARALLELS: Closest to Rasmussen kantharos type 3e. *Rasmussen*, pl. 32, 168–169. For the shape, see also *CVA Limoges-Vannes* (=France 24), Limoges, pl. 16, 7 and *CVA Nordrhein-Westfalen* (= Deutschland 49), Taf. 40, 2.

DATE: 625–550 BC.

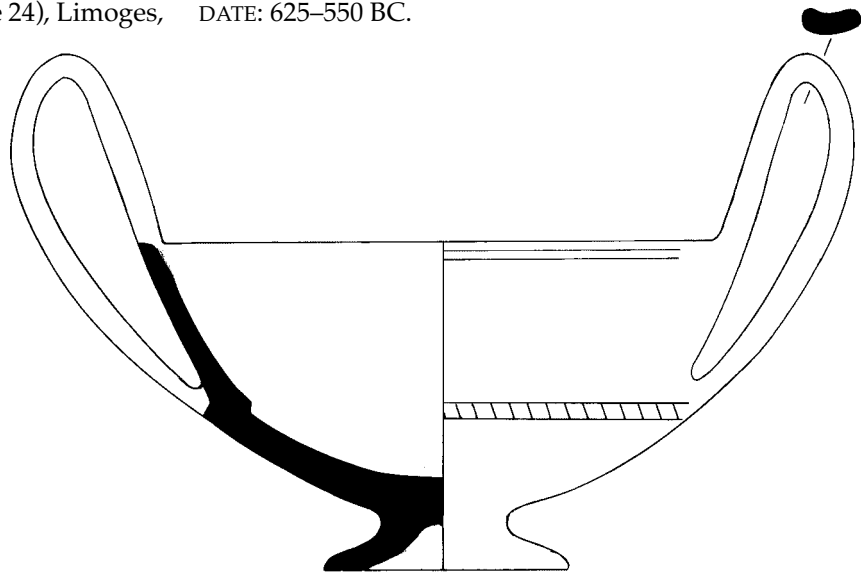


Fig. 162. Pl. 63, 4. Scale 1:2

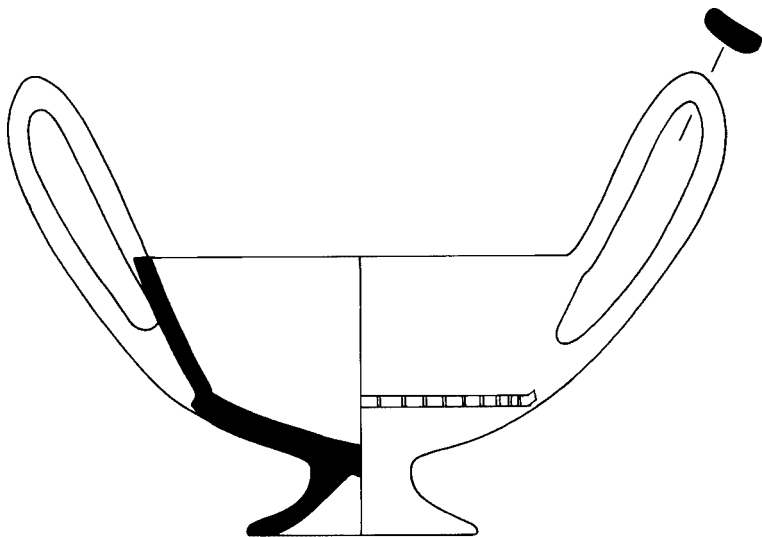


Fig. 161. Pl. 63, 3. Scale 1:2

5. KANTHAROS (Fig. 163.)

Mr Olavi Koivukoski, Turku. Purchased in Rome in 1957.

DIMENSIONS: h. max. 9.4; h. to the rim 5.5; d. rim 10.2; d. foot 3.7; wt. 156 g.

CLAY: Munsell gley N 3 (very dark gray).

BURNISHED SLIP: Munsell gley N 2.5/ (black).

CONDITION: A small crack on the rim. Incised lines almost completely worn out on one side. Burnished slip somewhat worn. Foot partly restored with plaster. Slight encrustation.

SHAPE: Carinated bowl with a tall straight offset lip and a low flaring foot. Two vertical strap handles rising above the rim, slightly concave in section, attached from rim to carination.

DECORATION: Two horizontal incised lines on the rim. Diamond notches on the carination.

COMMENTS AND PARALLELS: Quite small in size. Closest to Rasmussen kantharos type 3e, *Rasmussen* pl. 31, 166. For a similar decoration, see also *CVA Stuttgart 1* (= Deutschland 26), Taf. 44, 3 and 6.

DATE: 625–550 BC.

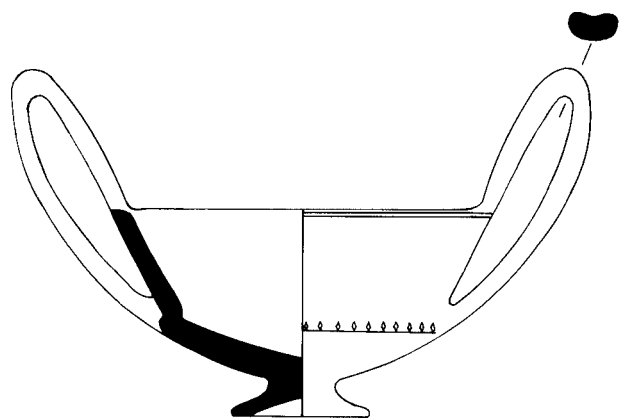


Fig. 163. Pl. 63, 5. Scale 1:2

PLATE 64**1. KANTHAROS** (Fig. 164.)

Prof. Jaakko Frösén, Helsinki. Purchased in Rome in 1966.

DIMENSIONS: h. max. 13.2; h. to the rim 8.0; d. rim 13.2; d. foot 5.9; wt. 318 g.

CLAY: Munsell gley N 2.5/ (black). Burnished slip of the same colour.

CONDITION: Complete. Rim and carination chipped. Two slight cracks on the rim. Burnished slip shows signs of wear. Encrustation on the outer surface.

SHAPE: Carinated bowl with a tall straight lip and a low flaring foot. Two vertical strap handles, slightly concave in section, attached from rim to carination.

DECORATION: Irregular notches on the carination.

COMMENTS AND PARALLELS: Closest to Rasmussen kantharos type 3e, *Rasmussen*, pl. 32, 172. For a similar shape and decoration, see *CVA Parma 2* (=Italia 46), IV B, tav. 6, 1 and *CVA Stuttgart 1* (= Deutschland 26), Taf. 44, 4.

DATE: 625–550 BC.

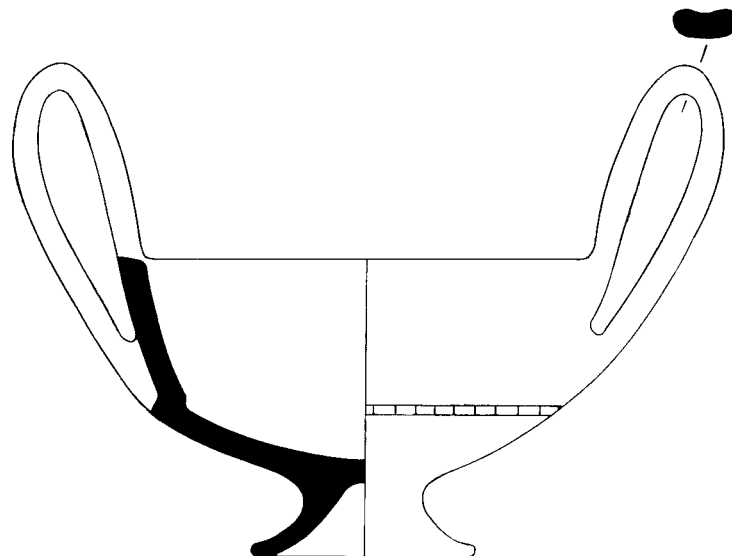


Fig. 164. Pl. 64, 1. Scale 1:2

2. KANTHAROS (Fig. 165.)

Mrs Eila Suolahti, Helsinki. Purchased in Rome.

DIMENSIONS: h. max. 12.8; h. to the rim 9.1; d. rim 16.3; d. foot 7.3; wt. 443 g.

CLAY: Munsell 10 YR 3/1 (very dark gray).

BURNISHED SLIP: mottled; Munsell gley N 2.5/(black), Munsell 10 YR 3/1 (very dark gray).

CONDITION: Broken and mended. A piece missing on one side. Chipped on the rim and one handle. Surface and burnished slip slightly worn. Encrustation.

SHAPE: Carinated bowl with a tall straight lip and a low flaring foot. Two vertical strap handles rising above the rim, slightly concave in section, attached from rim to shoulder.

DECORATION: Two horizontal incised lines on the rim. Two fans opening upwards on both sides of the vase. Diamond notches on the carination.

COMMENTS AND PARALLELS: Closest to Rasmussen kantharos type 3b, *Rasmussen*, pl. 30, 163. For a similar vase, see also *CVA Würzburg 3* (= Deutschland 51), Taf. 12, 5.

DATE: 625–600 BC.

3. KANTHAROS (Fig. 166.)

Prof. Laila Pullinen, Vantaa.

DIMENSIONS: h. max. 10.8; h. to the rim 6.9; d. rim 10.5; d. foot 5.3; wt. 211 g.

CLAY: Munsell gley N 2.5/(black). Burnished slip of the same colour.

CONDITION: Intact. Chipped on the rim, carination, one handle and on the interior of the bowl. Burnished slip shows signs of wear. Encrustation all over the vase.

SHAPE: Carinated bowl with a tall straight offset lip and a low flaring foot. Plain carination. Bowl not completely round. Two ribbon handles, flat in section, attached from rim to carination.

COMMENTS AND PARALLELS: Closest to Rasmussen kantharos type 3e, *Rasmussen* pl. 32, 171, except for the notches on carination. For a similar plain kantharos, see also *CVA British Museum 7* (= Great Britain 10), IV B, pl. 23, 22.

DATE: 625–550 BC.

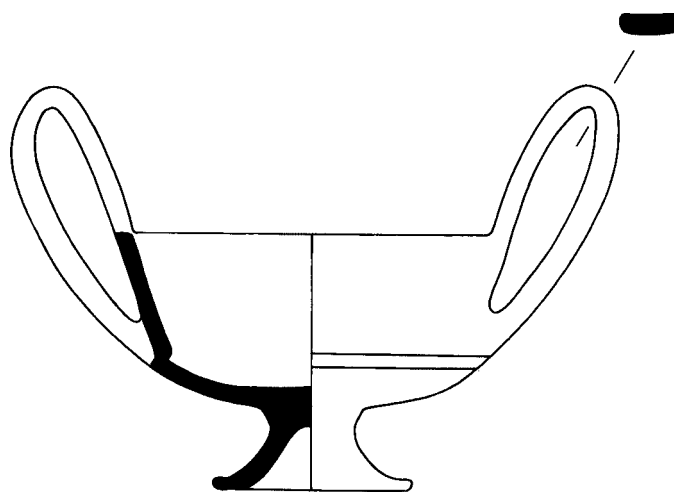


Fig. 166. Pl. 64, 3. Scale 1:2

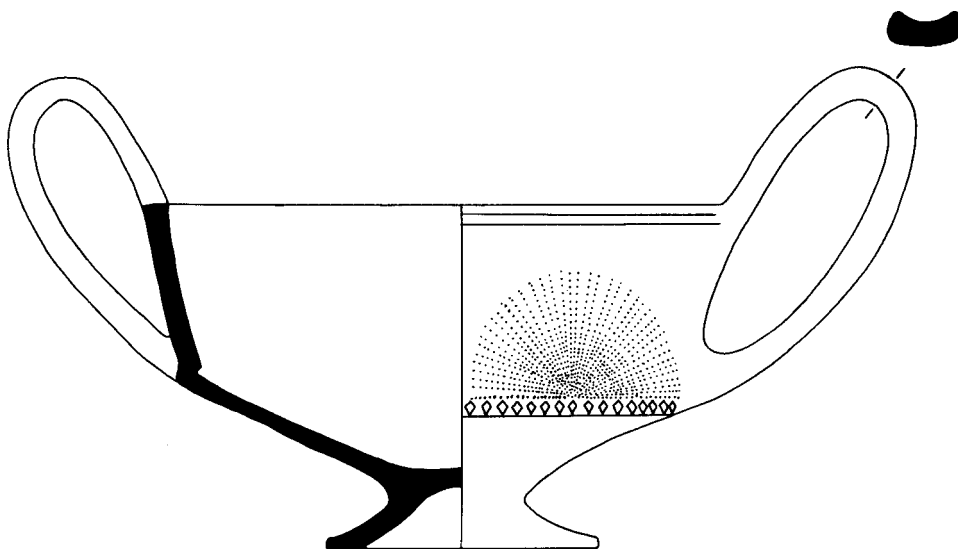


Fig. 165. Pl. 64, 2. Scale 1:2

4. KANTHAROS (Fig. 167.)

Mrs Sirpa Wihtol, Helsinki, purchased in Caere at the beginning of the 1960s.

DIMENSIONS: h. max. 11.1; h. to the rim 7.4; d. rim 11.8; d. foot 6.4; wt. 272 g.

CLAY: Munsell gley N 2.5/(black).

CONDITION: One handle broken at the highest point and at the junction of bowl and handle. The other handle also broken at the junction of bowl; a piece missing from the wall of bowl. Lip restored. Encrustation on the outer and inner surface of foot, also at the junction of handles.

SHAPE: Carinated bowl with a tall thick straight lip and a low flaring foot. Two vertical strap handles rising above the rim, attached from rim to carination.

DECORATION: Arched notches on carination.

COMMENTS AND PARALLELS: Closest to Rasmussen kantharos type 3e, *Rasmussen*, pl. 32, 171. See also *CVA British Museum 7* (= Great Britain 10), IV B, pl. 23, 27.

DATE: 625–550 BC.

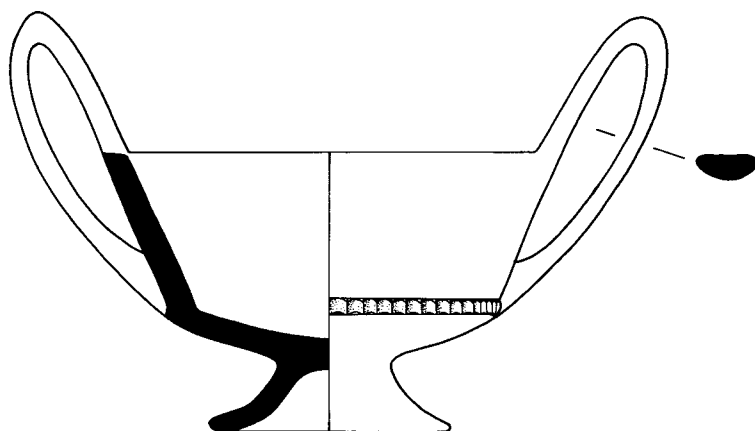


Fig. 167. Pl. 64, 4. Scale 1:2

5. KANTHAROS (Fig. 168.)

Mrs Eila Hiltunen, Helsinki, a gift from notary Domenico Farneti in Livorno in ca. 1970.

DIMENSIONS: h. 6.2; h. with handles 10.6; d. rim 12.3; d. foot 6.6; wt. 300 g.

CLAY: Munsell gley N 2.5/(black).

CONDITION: Broken and mended at different places on bowl, foot and handles. Surface scratched. Encrustation on interior. Carination and notches show signs of wear. Foot broken and a piece missing. Bowl not standing upright.

SHAPE: Carinated bowl with a tall straight lip and a low flaring foot. Two vertical strap handles rising above the rim, slightly concave in section, attached from rim to carination.

DECORATION: Two groups of incised lines on the lip, each group consisting of two lines. Diamond notches on carination.

COMMENTS AND PARALLELS: Closest to Rasmussen kantharos type 3f, *Rasmussen*, pl. 32, 173; the shape of the vase is very similar, but the decoration and the cross section of the handles are different. For the shape and decoration, see *CVA Limoges-Vannes* (=France 24), Limoges, pl. 16, 7 and 9.

DATE: 625–550 BC.

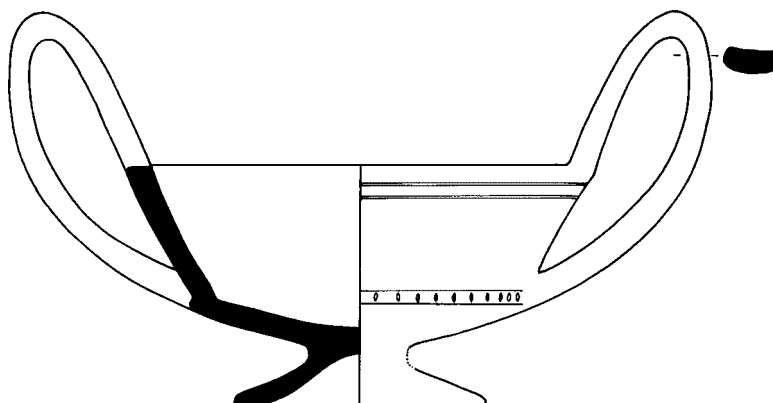


Fig. 168. Pl. 64, 5. Scale 1:2

PLATE 65

1. KYATHOS (Fig. 169.)

Prof. Päiviö Tommila, Kauniainen. Purchased in Rome in 1963.

DIMENSIONS: h. max. 11.7; h. to the rim 6.1; d. rim 8.6; d. foot 5.2; wt. 132 g.

CLAY: Munsell 7.5 YR 3/1 (very dark gray). Burnished slip somewhat mottled.

CONDITION: Complete. A slight crack on the rim. Two minor cracks on the interior of the cup. Sheen of burnished slip varies from shiny to matt. Slight encrustation.

TECHNICAL FEATURES: A fingerprint on the centre of floor.

SHAPE: Straight-sided. Biforal handle surmounted by a bud. Flaring ring foot.

COMMENTS AND PARALLELS: Bucchero *pesante*. For a similar shape, see *CVA Kassel 2* (= Deutschland 38) as well as *CVA Würzburg 3* (= Deutschland 51), Taf. 11, 3 and 8, except for the incised decoration on the rim. The bud on the handle has been identified as the upper part of a pomegranate in *CVA Kassel 2* (= Deutschland 38), Taf. 66, 7.

DATE: 550/525–500 BC.

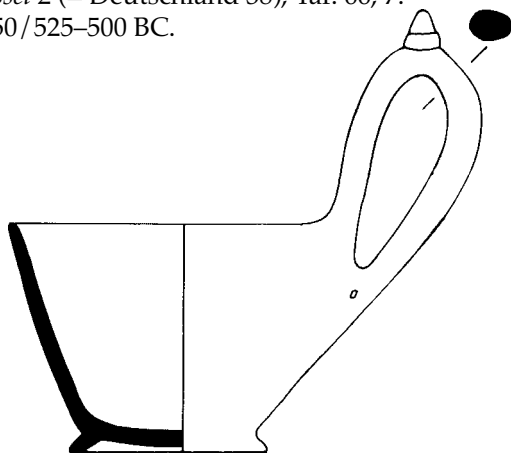


Fig. 169. Pl. 65, 1. Scale 1:2

2. a-b KYATHOS (Fig. 170.)

Prof. Patrick Bruun, Helsinki.

DIMENSIONS: h. with handle 16.2; h. to the rim 8.7; d. rim 12.6; d. foot 6.2; wt. 272 g.

CLAY: Munsell gley N 2.5/ (black). Burnished slip of the same colour.

CONDITION: A fragment missing from the mended foot. Handle also restored. Surface shows signs of wear and scratches. Encrustation all over the vase.

SHAPE: A carinated bowl with an offset lip and a convex profile. A biforal handle surmounted by a flat button; handle triangular in section. Flaring ring foot.

COMMENTS AND PARALLELS: Closest to Rasmussen kyathos type 4b, *Rasmussen*, pl. 36, 200. For a similar shape, see *CVA Parma 2* (= Italia 46), IV B, tav. 6, 5–6 and *CVA Bourges et Tours* (= France 30), Bourges pl. 12, 14; however, the carination on this kyathos is sharper and the offset lip longer than these examples.

DATE: 625–525 BC.

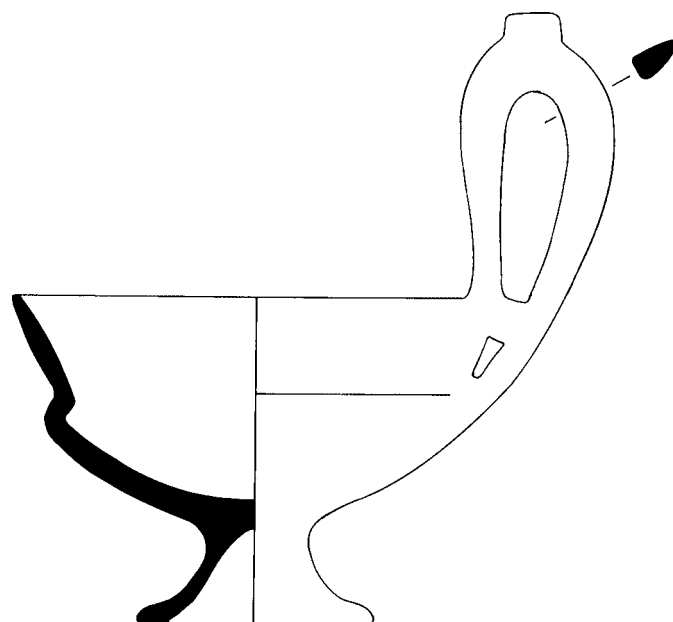


Fig. 170. Pl. 65, 2. a-b Scale 1:2

3. CUP (Fig. 171.)

Prof. Paavo Castrén, Kauniainen. Purchased in Cerveteri in 1963.

DIMENSIONS: h. 4.8; d. rim 11.8; d. foot 3.7; wt. 120 g.

CLAY: Munsell gley N 2.5/ (black). Burnished slip of the same colour.

CONDITION: Broken and mended on the body. Restored at two different places on the lip. Both handles restored. Surface slightly scratched. Encrustation especially inside the bowl and on the foot.

SHAPE: Low ring foot with flat resting surface. Concave outturned lip. Shallow bowl. Two horizontal bell-shaped handles round in section.

DECORATION: On handle zone, closed horizontal fans turned to the right, eight on one side and seven on the other. Two groups of incised horizontal lines consisting of four to six lines; one group just below the fans, the other at the bottom of the cup. White colour or encrustation on the fans and incised lines.

COMMENTS AND PARALLELS: Closest to Rasmussen cup type 1b, *Rasmussen*, pl. 37, 207. For a similar shape and decoration, see *CVA Göteborg* (= Sweden 3), pl. 24, 3; *CVA Nantes* (= France 36), pl. 41, 9 without the fan decoration. DATE: 625–600 BC.

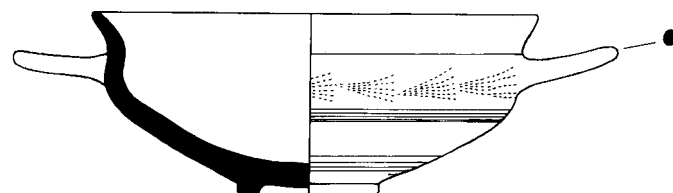


Fig. 171. Pl. 65, 3. Scale 1:2

4. CUP (Fig. 172.)

University of Helsinki, Department of Classical Philology.
The Helen and Veikko Väänänen Collection.

DIMENSIONS: h. 6.3; d. rim 12.5; d. foot 4.0; wt. 168 g.

CLAY: Munsell gley N 2.5/ (black).

CONDITION: A piece missing from the lip. Somewhat chipped on the rim and foot. An air pocket or a spall caused by foreign matter on the interior surface. Surface slightly pitted on the handles. Incised lines worn.

SHAPE: Offset lip. Body tapering against the foot. Two horizontal handles, round in section. Ring foot, concave in section.

DECORATION: Two groups of incised horizontal lines consisting of four to six lines, one in the middle, the other at the bottom of the cup. White colour or encrustation on the incised lines.

COMMENTS AND PARALLELS: Closest to Rasmussen cup type 1c, *Rasmussen*, pl. 37, 209. See also *Gli Etruschi di Cerveteri*, 69, 29.

DATE: 650–575 BC.

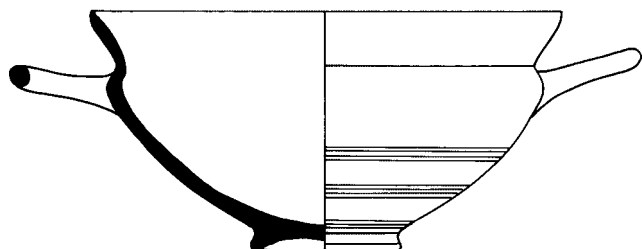


Fig. 172. Pl. 65, 4. Scale 1:2

5. SMALL STEMMED BOWL (Fig. 173.)

University of Helsinki, Department of Art History. The Prof. Chr. H. Ericsson Collection. Inv. 24.

DIMENSIONS: h. 4.2; d. rim 7.6; d. foot 4.0; wt. 83 g.

CLAY: Munsell gley N 3/ (very dark gray), Munsell gley N 2.5/ (black). Burnished slip of the same colour.

TECHNICAL FEATURES: No slip on interior.

CONDITION: Intact. A small chip on the foot. Encrustation on the exterior of the bowl.

SHAPE: Convex, shallow body with incurving rim. Low flaring foot.

COMMENTS AND PARALLELS: *Bucchero pesante*. Closest to Rasmussen small stemmed bowl. *Rasmussen*, pl. 42, 275. See also *Camporeale*, tav. XXVI, f. 103; *Gjerstad* 1966, fig. 116, 10; *CVA Capua* 4 (= Italia 44), IV B, tav. 3, 7; *Enea*, fig. C 53.

DATE: 600–550 BC.

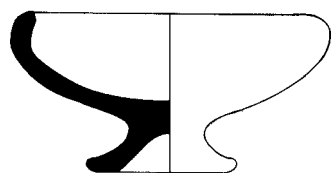


Fig. 173. Pl. 65, 5. Scale 1:2

6. SMALL STEMMED BOWL (Fig. 174.)

Prof. Olli Castrén, Espoo. Purchased in Rome in 1964.

DIMENSIONS: h. 5.8; d. rim 9.8; d. foot 6.0; wt. 170 g.

CLAY: Munsell 2.5 Y 2.5/1 (black).

BURNISHED SLIP: Mottled; Munsell 2.5 Y 2.5/1 (black), Munsell 2.5 Y 4/1 (dark gray).

CONDITION: A crack and some scratches on the base. Burnished slip shows signs of wear. Encrustation especially on the foot.

SHAPE: Low flaring foot. Convex, shallow body with slightly incurving rim.

COMMENTS AND PARALLELS: *Bucchero pesante*. Closest to Rasmussen small stemmed bowl, *Rasmussen*, pl. 42, 275. See also *Camporeale*, tav. XXVI, f. 103. *Gjerstad* 1966, fig. 116, 8; *CVA Capua* 4 (= Italia 44), IV B, tav. 3, 7; *Enea*, fig. C 53.

DATE: 600–550 BC.

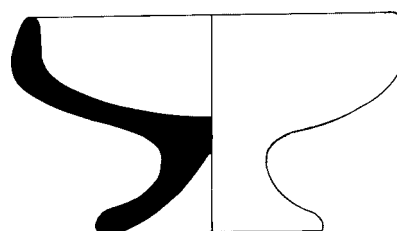


Fig. 174. Pl. 65, 6. Scale 1:2

7. BOWL (Fig. 175.)

Mrs Eila Suolahti, Helsinki. Purchased in Rome. Probably from Monte Fiascone.

DIMENSIONS: h. 6.4; d. rim 18.7; d. foot 7.7; wt. 669 g.

CLAY: Munsell 5 Y 2.5/1 (black), hard and rather coarse. Black slip (Munsell 2.5 Y 2.5/1).

CONDITION: Complete; fractures on rim and outside the vessel. Scratches on underside. Surface worn, slightly encrusted.

SHAPE: Wide, shallow bowl, smooth carination on upper body, outturning rim. Ring foot.

COMMENTS AND PARALLELS: *Bucchero pesante*. Wheelmarks on body. Material hard and heavy. For the shape see *CVA Capua* 4 (= Italia 44), IV B, tav. 3, 9; *CVA Cracovie* (= Pologne 2), IV B c, pl. 12, 3; *Cherici*, 5, tav. XXXV, C. Closest to Rasmussen bowl type 1, but with a smoother carination, see *Rasmussen*, 124, pl. 41, 248.

DATE: 600–550 BC.

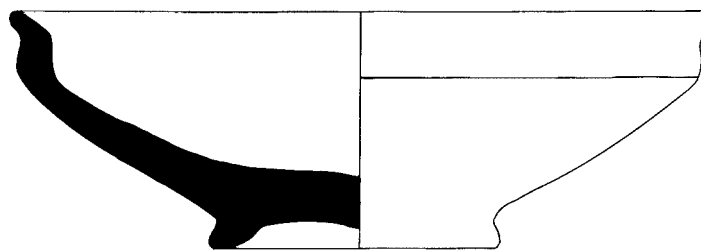


Fig. 175. Pl. 65, 7. Scale 1:2

ITALO-GEOMETRIC

Heini Parko

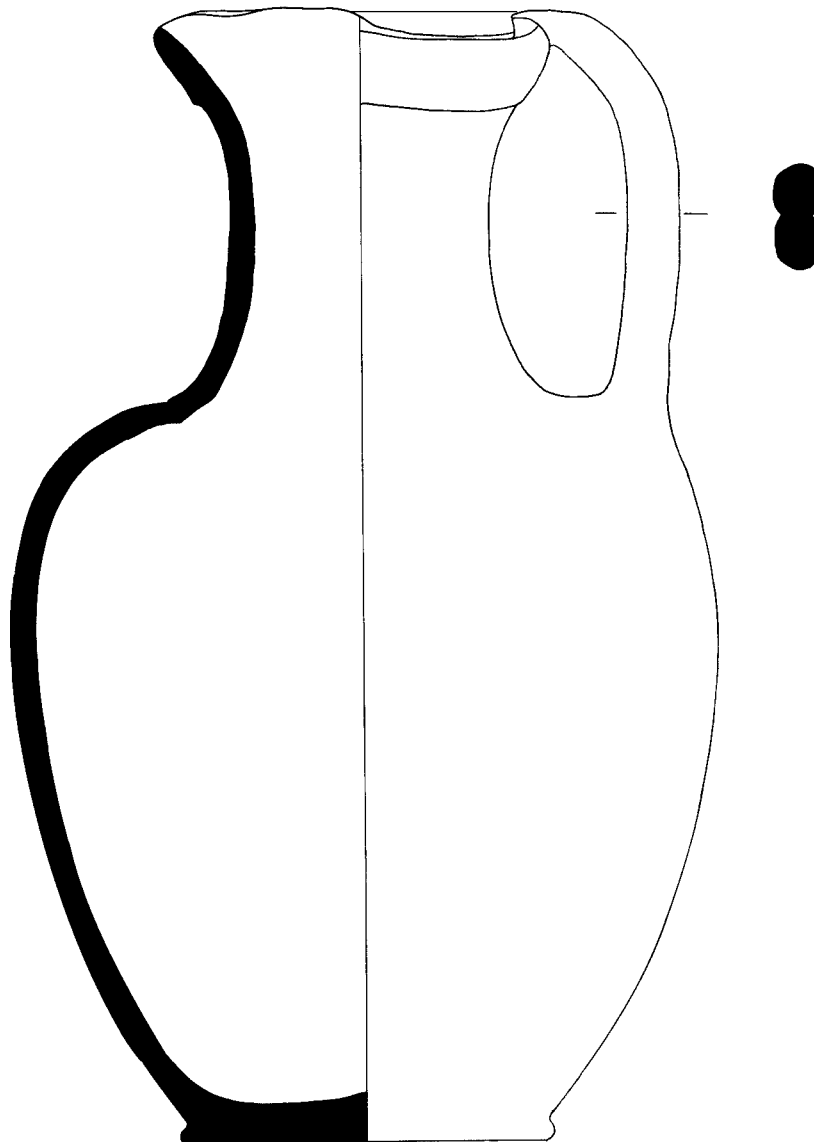


Fig. 176. Pl. 66, 1. a-b Scale 1:2

PLATE 66

1. a-b OINOCHOE (Fig. 176.)

Mrs Eila Suolahti, Helsinki. Purchased in Rome.

DIMENSIONS: h. max. 30.0; d. max. 18.8; d. foot 9.9; wt. 1485 g.

CLAY: Munsell 7.5 YR 7/3 (pink); quite fine.

TECHNICAL FEATURES: Turning marks inside.

PAINT: Thin brown; fired to orange on body; somewhat worn. The paint on the lower body is very thin and uneven.

CONDITION: Broken in pieces and mended with glue; a large piece missing from lower body; covered with light-coloured encrustation, more thickly deposited on lower body; a fragmental piece of paper with illegible Roman numerals glued to underside.

SHAPE: Trefoil mouth; lip thickened, offset from neck with a step; cylindrical neck; pear-shaped body; double ribbed vertical handle; low profiled foot; flat underside.

DECORATION: Lip painted. On neck, six bands, of which the fourth from top is a broad one. On shoulder, pending rays. Patterns on neck and shoulder are interrupted by a plain area under handle and closed by a vertical line. On handle, three vertical lines along the back. The edges of handle painted. On mid-body, pendant rays bound above and below by three bands. Lower body painted except for a narrow reserved band.

COMMENTS AND PARALLELS: For the shape, cf. *CVA University of Michigan 1* (=USA 3), pl. 20, 10. Cf. also with *CVA Tarquinia 3* (=Italia 55), tav. 9, 8–10 and 15, 8 for affinities in shape and decoration.

DATE: The first half of the seventh century BC.

ITALO-CORINTHIAN

Heini Parko

PLATE 67

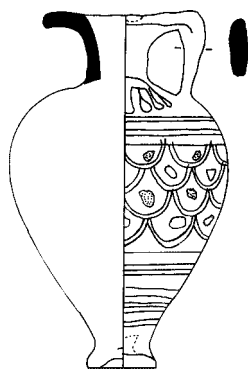


Fig. 177. Pl. 67, 1. a-b Scale 1:2

1. a-b ARYBALLOS (Fig. 177.)

University of Helsinki, Department of Art History, inv. 32. The Prof. Chr. H. Ericsson Collection. Purchased in Rome.

DIMENSIONS: h. 9.3; d. max. 5.7; d. lip 4.0; d. foot 1.8; wt. 34 g.

CLAY: Munsell 10 YR 7/3 (very pale brown); surface hard and smooth.

PAINT AND ADDED COLOURS: Shiny brown; in places fired to orange. Added red and added yellowish-white.

CONDITION: Intact; chipping around the rim of lip; some encrustation on body.

SHAPE: Pear-shaped body with heavy shoulder; lip with flat top; foot with concave underside; strap-handle.

DECORATION: Lip painted and divided by incisions into segments of which nearly every other one is enhanced alternately with added white or red. The segments directly above handle all have added colour. On handle, horizontal stripes. The edges of handle painted. On shoulder, tongues radiating from a band at the base of neck. On body, a painted zone with four rows of double-incised scales. The scales of the first and the third row from top have dots of added red, the second and the fourth of added white. Above the scale-zone, a broad band between two narrow ones. Below the scale-zone, three narrow bands. The lowest part of body painted brown and decorated with three lighter-coloured bands, probably drawn with a dry brush. The edge of foot reserved.

COMMENTS AND PARALLELS: For the shape and the decoration, see *Gli Etruschi di Cerveteri*, eds. B. Bosio & A. Pugnetti, 1986, 79–81, nos. 87–92 (from the necropolis of Monte Abatone) and 111 for comments and notes by A. Pugnetti. Another example from Monte Abatone is A.

Coen, *Complessi tombali di Cerveteri con urne cinerarie tardo-orientalizzanti*, Biblioteca di "Studi etruschi" 21, 1991, 39, no. 29, tav. XXXc. For a close parallel, cf. with *La grande Roma dei Tarquini*, ed. M. Cristofani, 1990, 235, no. 9.6.4 (from Satricum). The present aryballos is individualized by the pattern on the lip which has its models in the segmented aryballoi and alabastra, so-called 'football' or 'orange-quarter' aryballoi and alabastra, of the late sixth century [see *CVA Gela 1* (=Italia 52), tav. 42, 1–5, text by M. Cristofani Martelli].

DATE: Late seventh or early sixth century BC.

2. ARYBALLOS (Fig. 178.)

Mrs Eila Suolahti, Helsinki. Purchased in Rome.

DIMENSIONS: h. 9.4; d. max. 5.1; d. lip 4.0; d. foot 1.5; wt. 69 g.

CLAY: Munsell 10 YR 6/4 (light yellowish brown); surface hard and smooth.

TECHNICAL FEATURES: Turning marks on lower body.

PAINT AND ADDED COLOURS: Brown with some sheen; fired to an orange tint on lip and on handle. Added purple.

CONDITION: Broken in three pieces and mended with glue; one fragment restored in plaster on lip.

SHAPE: Pear-shaped body with asymmetrically bulging shoulder due to careless potting; lip with flat top; profiled foot with concave underside; strap-handle.

DECORATION: On lip, a circle at the mouth opening and another one at the outer edge with short narrow rays running from it towards the centre. On handle, horizontal stripes. On shoulder, tongues radiating from a band at the base of neck. Below these on body, three narrow bands. On mid-body, two broad bands with a band of added purple in the middle of each. Between the broad bands, narrow oblique lines in groups. On lower body, four narrow bands. The lowest part of body and the outer face of foot painted.

COMMENTS AND PARALLELS: The motif of grouped oblique lines is a simplified version of the herringbone pattern for which on aryballoi, see *CVA Grosseto 2* (=Italia 63), tav. 48, 1, text by E. Mangani and *Gli Etruschi di Cerveteri*, eds. B. Bosio & A. Pugnetti, 1986, 111, comments and notes by A. Pugnetti. For the shape and the decoration, cf. *CVA Erlangen 1* (=Deutschland 67), Taf. 34, 4–6; *CVA Limoges - Vannes*, Limoges (=France 24), pl. 19, 13; and especially E. Fiumi, *Volterra etrusca e romana*, 1976, fig. 29c.

DATE: Late seventh or early sixth century BC.

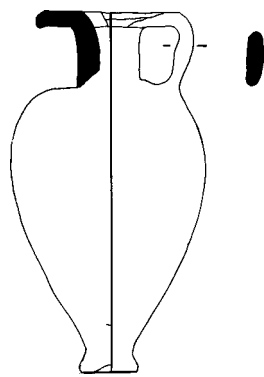


Fig. 178. Pl. 67, 2. Scale 1:2

3. ARYBALLOS (Fig. 179.)

Prof. Paavo Castrén, Kauniainen. Allegedly from the necropolis of Monte Abatone in Cerveteri in 1963.

DIMENSIONS: h. 8.9; d. max. 4.7; d. lip 3.5; d. foot 1.5; wt. 55 g.

CLAY: Munsell 10 YR 7/2 (light gray); surface hard and smooth.

PAINT AND ADDED COLOURS: Brown with some sheen in two thicknesses; partly flaked-off leaving a stain. Added dull purple.

CONDITION: Intact; two protruding cracks on body; encrustation inside of handle.

SHAPE: Pear-shaped body; lip with concave underside and upward sloping top; strap-handle; profiled foot with slightly concave underside.

DECORATION: Mouth painted inside. On lip, three concentric circles of which the middle one with added purple. The paint of the outermost circle has spread over to rim. On handle, three horizontal stripes. On shoulder, tongues radiating from a band at the base of neck. On body, five broad bands of which the second and the fourth from top have added purple. Below these, two narrow bands. The lowest part of body painted brown except for two bands of dilute paint. The edge of foot reserved.

COMMENTS AND PARALLELS: Cf. *CVA Mannheim 1* (=Deutschland 13), Taf. 40, 5; *CVA Frankfurt am Main 1* (=Deutschland 25), Taf. 21, 2; *La grande Roma dei Tarquini*,

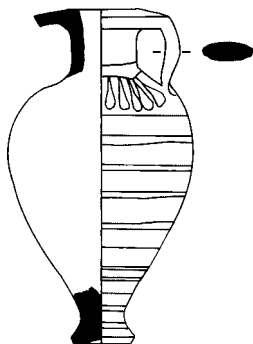


Fig. 179. Pl. 67, 3. Scale 1:2

ed. M. Cristofani, 1990, 211, no. 9.1.1 (from Valvisciolo). One close example from Poggio Buco has incised lines on a painted lower body instead of bands of dilute paint (G. Matteucig, *Poggio Buco. The Necropolis of Statonia*, 1951, pl. 16, 16).

DATE: Late seventh or early sixth century BC.

4. ARYBALLOS (Fig. 180.)

Mrs Eila Suolahti, Helsinki. Purchased in Rome.

DIMENSIONS: h. 7.4; d. max. 5.2; d. lip 3.2; d. foot 1.8; wt. 46 g.

CLAY: Munsell 10 YR 7/3 (very pale brown); hard.

PAINT: Brown.

CONDITION: Intact; chipping around the outer edge of foot; covered by encrustation, only one third of body clean.

SHAPE: Ovoid body with heavy flattened shoulder; lip with flat top; profiled foot with concave underside; strap-handle.

DECORATION: Illegible traces of paint on lip and on handle. On body just below handle, three narrow bands. On mid-body, two broad bands. On lower body, two narrow bands. Foot painted.

COMMENTS AND PARALLELS: The foot of this aryballos is profiled in a manner which is more usual in pear-shaped aryballoi. Otherwise cf. the shape and the decoration with *CVA Copenhagen 2* (=Danemark 2), pl. 93, 8–11; *CVA Nantes 1* (=France 36), pl. 36, 7; *CVA Tours et Bourges*, Musée du Berry à Bourges (=France 30), pl. 16, 9; *Gli Etruschi di Cerveteri*, eds. B. Bosio & A. Pugnetti, 1986, 80–81, nos. 93–96 and 111 for comments and notes by A. Pugnetti.

DATE: Late seventh or early sixth century BC.

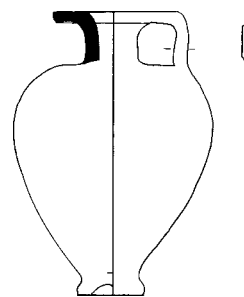


Fig. 180. Pl. 67, 4. Scale 1:2

5. ALABASTRON (Fig. 181.)

Joensuu Art Museum, Joensuu, inv. 1120.

DIMENSIONS: h. 16.8; d. max. 6.7; d. mouth/lip 1.2/4.0; wt. 203 g.

CLAY: Munsell 7.5YR 7/2 (pinkish gray) – 7/3 (pink); surface hard, smooth, and shiny.

PAINT AND ADDED COLOURS: Black with some sheen; peeled off of lip and partly off the tongues on shoulder. Added purple with little sheen.

CONDITION: Intact; some chipping; a scratch on lower body; a crack on underside. Light-coloured encrustation in lower body, under lip and within mouth.

SHAPE: Elongated body with a flattened bottom; lip inclines slightly inwards; pierced lug-handle.

DECORATION: Mouth painted inside. On lip, a broad circle with added purple in the middle; another circle on the outer edge continuing to the upper part of rim; on the lower part of rim, a band continuing to the underside. On shoulder, tongues. On handle, five horizontal strokes. The main field on body is bound at top and bottom by a broad band with added purple in the middle. In the main field, three friezes with dogs running to the right; dogs under handle separated with dot-rosettes. Between friezes, broad dot-zones.

COMMENTS AND PARALLELS: Dot-zones with intervening bands is a common type of decoration on Italo-Corinthian alabstra. On this vase, the bands are replaced by friezes of running dogs. For alabstra combining friezes of running dogs with friezes of dots and/or broad bands, see e.g. *CVA Louvre* 9 (=France 14), III C b, pl. 5, 10–22 and *CVA Mainz, Zentralmuseum* 1 (=Deutschland 42), Taf. 24, 13–14. For Corinthian examples with running dogs intervened with broad bands, see *CVA Louvre* 9 (=France 14), III C a, pl. 29, 8–9.

DATE: The first half of the sixth century BC.

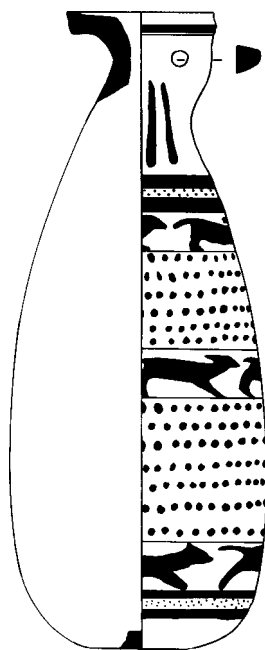


Fig. 181. Pl. 67, 5. Scale 1:2

6. ALABASTRON (Fig. 182.)

Mrs Eila Suolahti, Helsinki. Purchased in Rome.

DIMENSIONS: h. 9.3; d. max. 4.6; d. lip 2.8; wt. 61 g.

CLAY: Munsell 10 YR 6/4 (light yellowish brown); hard.

TECHNICAL FEATURES: Turning marks on lower body.

PAINT AND ADDED COLOURS: Dark brown with some sheen;

partly worn-off. Added dull purple.

CONDITION: Intact; lightly covered with encrustation.

SHAPE: Ovoid body; lip top inclines slightly inwards; pierced lug-handle; slightly flattened underside.

DECORATION: Rim and lip top painted. In the middle of lip top, a circle of added purple. On handle, two horizontal stripes and a dot at the base. On shoulder, tongues. On body, a zone of dots in four rows bound above and below by a broad band with an added purple band in the middle.

COMMENTS AND PARALLELS: For Early Corinthian to early Middle Corinthian models, see *NC*, 284, no. 377; *Perachora*, nos. 1549–1550; *CVA Gela* 1 (=Italia 52), pl. 18, 3–6; *Corinth* XV, 3, pl. 63, no. 1555. For parallels and further references together with lists of other examples with proveniences, see *CVA Grosseto* 2 (=Italia 63), tav. 45, 2–6 by E. Mangani; *Gli Etruschi di Cerveteri*, eds. B. Bosio & A. Pugnetti, 1986, 82 and 111 by A. Pugnetti; *CVA Tübingen* 6 (=Deutschland 68), Taf. 28, 6 by B. Rückert.

DATE: Late seventh or first half of the sixth century BC.

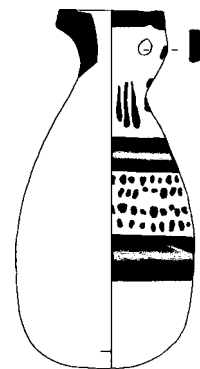


Fig. 182. Pl. 67, 6. Scale 1:2

7. ALABASTRON (Fig. 183.)

Mrs Eila Suolahti, Helsinki. Purchased in Rome.

DIMENSIONS: h. 9.1; d. max. 3.9; d. lip 2.5; wt. 60 g.

CLAY: Munsell 10 YR 7/4 (very pale brown); surface hard and smooth.

TECHNICAL FEATURES: Turning marks on lower body; a fingerprint on neck.

PAINTS: Blackish-brown with some sheen; flaking. Dull brownish-purple directly on surface.

CONDITION: Intact; on body, a large dark stain partly encrusted; some chipping on shoulder.

SHAPE: Slim body with nearly straight wall and round underside; lip top inclines slightly inwards; pierced lug-handle.

DECORATION: Mouth painted inside. On lip, a purple circle. The rim of lip painted. On handle, two horizontal stripes. On shoulder, tongues. On body, a zone of dots in five rows bound above and below by three bands of which the middle one is purple.

COMMENTS AND PARALLELS: See above Pl. 67, 6.

DATE: Late seventh or first half of the sixth century BC.

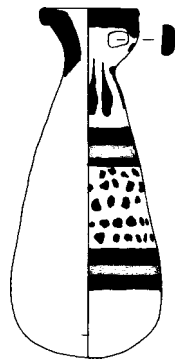


Fig. 183. Pl. 67, 7. Scale 1:2

8. ALABASTRON (Fig. 184.)

Mrs Eila Suolahti, Helsinki. Purchased in Rome.

DIMENSIONS: h. 9.5; d. max. 5.4; d. lip 3.3.

CLAY: Munsell 10 YR 7/3 (very pale brown); surface hard and smooth.

TECHNICAL FEATURES: Turning marks.

PAINT AND ADDED COLOURS: Blackish-brown with some sheen; mostly worn-off leaving a pinkish stain. Added purple; worn.

CONDITION: Intact; a small chip on lip; dirt inside.

SHAPE: Ovoid body with a bulge at shoulder; flattened underside with a central depression; conical neck; lip with slightly raised flat top; strap-handle.

DECORATION: On lip, three concentric circles of which the middle one with added purple. The rim of lip painted. On handle, three horizontal stripes. The edges of handle painted. On shoulder, tongues radiating from a band at the base of neck. On body, five broad bands with a band of added purple in the middle of each. Between the bands, single rows of dots. The upper part of the band-and-dot decoration is badly worn.

COMMENTS AND PARALLELS: The bulge at the base of neck is an Etruscan feature. On its evolution, see J. G. Szilágyi in *CVA Budapest 1* (=Hongrie 1), 40–41, pl. 11, 4, 6 and 9. For Early Corinthian models for the decoration, see *Corinth XV*, 3, pl. 63, nos. 1558–1559. Cf. the shape and the decoration with *CVA Leipzig 1* (=Deutschland 14), Taf. 24, 1.

DATE: The first half of the sixth century BC.

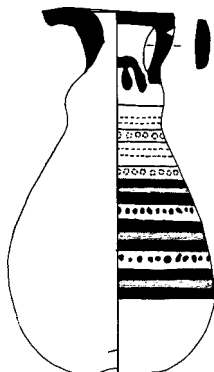


Fig. 184. Pl. 67, 8. Scale 1:2

PLATE 68

1. ALABASTRON (Fig. 185.)

Mrs Eila Suolahti, Helsinki. Purchased in Rome.

DIMENSIONS: h. 6.6; d. max. 3.7; d. lip 2.7; wt. 26 g.

CLAY: Munsell 10 YR 6/3 (pale brown); surface hard and smooth.

PAINT: Shiny brown with an orange tint; well preserved.

CONDITION: Handle missing; a chip missing from lip top; some encrustation.

SHAPE: Ovoid body with a raised collar at neck; lip with flat top; the missing handle has been strap-modelled.

DECORATION: On lip, three concentric circles. On the rim of lip, a band at the upper edge. On shoulder, narrow tongues radiating from a band at the base of the collar. Below the tongues, a row of small dots and a narrow band. On mid-body, three bands separated by single rows of small dots. On lower body, two narrow bands.

COMMENTS AND PARALLELS: For the shape and the decoration, cf. *CVA Louvre 9* (=France 14), III C b, 2, 9–20 and *CVA Grosseto 2* (=Italia 63), tav. 46, 2 with a list of further examples by E. Mangani.

DATE: The first half of the sixth century BC.

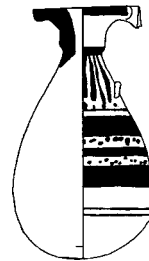


Fig. 185. Pl. 68, 1. Scale 1:2

2. ARYBALLOS (Fig. 186.)

University of Helsinki, Department of Art History, inv. 25. The Prof. Chr. H. Ericsson Collection. Purchased in Rome.

DIMENSIONS: h. 6.9; d. max. 6.6; d. lip 3.6; wt. 67 g.

CLAY: Munsell 10 YR 8/3 (very pale brown); hard.

PAINT AND ADDED COLOURS: Shiny dark brown. Added purple.

CONDITION: Intact; some encrustation on body.

SHAPE: Round body with slightly sloping shoulder; lip with flat top; strap-handle.

DECORATION: On lip, three concentric circles of which the middle one has a band of added purple in the middle. The colour of the outermost circle continues over to rim. On handle, horizontal stripes. On shoulder, tongues. On body, below a narrow band two broad bands between which a narrower one with added purple.

COMMENTS AND PARALLELS: This is a very common and diffused type of Italo-Corinthian aryballos which has Early Corinthian models (*NC*, no. 642; *Corinth VII*, 1, no. 244). For a list of examples with proveniences, see *CVA Grosseto 2* (=Italia 63), tav. 50, 8, note by E. Mangani.

DATE: Late seventh or early sixth century BC.

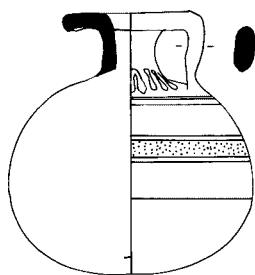


Fig. 186. Pl. 68, 2. Scale 1:2

3. a-d ARYBALLOS (Fig. 187.)

Mrs Birgit Rydman, Kangasala.

DIMENSIONS: h. 7.5; d. max. 6.7; d. mouth/lip 1.5/4.2.

CLAY: Munsell 2.5 Y 7/3 (pale yellow); quite fine; surface smooth.

PAINT AND ADDED COLOURS: Thin, dark brown. Added purple.

CONDITION: A fragment missing from lip; much dirt inside. SHAPE: Round body with a small depression on underside; trumpet-shaped mouth; lip with flat top; strap-handle.

DECORATION: Mouth painted inside. On lip, a circle at the mouth opening and another one at the outer edge with short rays running inwards and continuing outwards over to the rim as vertical stripes. On handle, three horizontal stripes. On body, a frieze bound above and below by a band. In the frieze, three birds to right. Incised wings and eyes; added purple on the front part of the wings. Filling ornament consists of plain and cross-incised blob rosettes. On underside, tongues radiating from a circle.

COMMENTS AND PARALLELS: See J. G. Szilágyi, *Ceramica etrusco-corinzia figurata, Parte II 590/580–550 a.C.*, Monumenti etruschi 8, 1998, pl. 246 a–f for similar aryballoi attributed to the “gruppo Albizzati”, p. 648–650. Cf. *CVA Edinburgh* (=Great Britain 16), pl. 54, 5; *CVA Oxford 2* (=Great Britain 9), III C, pl. 4, 30; *CVA Copenhagen 2* (=Danemark 2), pl. 95, 13 and 95, 14; *La grande Roma dei Tarquini*, ed. M. Cristofani, 1990, 236–237, no. 9.6.25.1–6 and note by M. Micozzi; R. D. De Puma, *Etruscan Tomb-Groups*, 1986, 37–38 and pl. 10 b.

DATE: Around the middle of the sixth century BC.

PLATE 69**1. a-f ARYBALLOS (Fig. 188.)**

Mrs Eila Suolahti, Helsinki. Purchased in Rome.

DIMENSIONS: h. 14.9; d. max. 14.4; wt. 435 g.

CLAY: Munsell 10 YR 6/4 (light yellowish brown) on surface; surface hard and smooth.

PAINT AND ADDED COLOURS: Dark brown with some sheen; in places fired to an orange tint; somewhat worn on one side. Added purple and added white.

CONDITION: Body cracked; lip partly reconstructed in plaster and overpainted; the new lip has broken and been mended with glue.

SHAPE: Round body; strap-handle that rises above the lip-top level; slightly flattened underside.

DECORATION: On lip, tongues. On handle, a cross and a horizontal stripe below. On shoulder, tongues. On body, an animal frieze bound above and below by a broad painted band enlivened with added white and purple bands and a band of Ss in added white. In the frieze: two confronting panthers, a swan to right and a sphinx to right; incised details; added purple on the necks and the behinds of the panthers, on the front parts of the wings and on the face and the neck of the sphinx; filling ornament of plain and cross-incised blob rosettes of varying size, the two largest ones with centres of added purple. On lower body, a band of dots with two narrow bands above and below. On underside, two concentric circles and tongues.

COMMENTS AND PARALLELS: The oversized aryballo with animal frieze and black-polychrome secondary decoration has Middle Corinthian models, cf. e.g. with the aryballo of the Scale Painter (*CVP*, 150). Cf. *CVA Como 1* (=Italia 47), III C, tav. 4, 1 a–d; and especially *CVA Trieste 1* (=Italia 43), IV B, tav. 1, 2–4, probably by the same hand. The style and the details of incision follow the manner of the “gruppo del Pittore di Laguna Beach”, J. G. Szilágyi, *Ceramica etrusco-corinzia figurata, Parte II 590/580–550 a.C.*, Monumenti etruschi 8, 1998, 397–399, fig. 67 a–b, pl. 161 c and 162 a–b.

DATE: 580–550 BC.

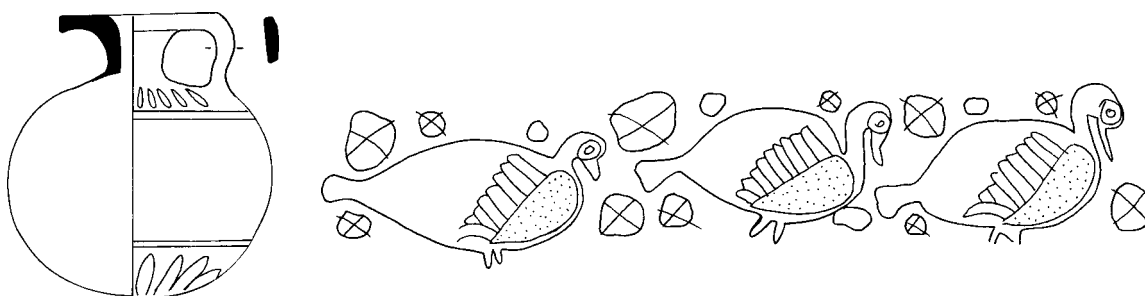


Fig. 187. Pl. 68, 3. a-d Scale 1:2



Fig. 188. Pl. 69, 1. a-f Scale 1:2

2. a-b PYXIS (Fig. 189.)

Mrs Eila Suolahti, Helsinki. Purchased in Rome.

DIMENSIONS: h. 4.0; d. max. 8.6; d. mouth/lip 2.6/5.1; d. foot 4.2; wt. 97 g.

CLAY: Munsell 7.5 YR 7/3 (pink); hard.

SLIP: Munsell 7.5 YR 7/2 (pinkish gray).

PAINT AND ADDED COLOURS: Brown; with a greenish metallic sheen on the frieze; partly flaked; in places fired to orange. Added dull purple.

CONDITION: Lid missing; the slip peeled off of most of the top surface of lip; a small fragment missing from foot; thick light grey encrustation in parts of body and rim.

SHAPE: Low biconical body; fairly high lip with broad flat top inclining inwards; ring-foot.

DECORATION: On lip, short narrow rays running inwards

from the outer edge. The outer faces of lip and foot painted. On the upper part of body, a frieze of two lions to right with a centre-incised spoke-rosette between them. Incised details; added purple on the lions' manes, bodies and behinds and on every other petal of the rosette. Filling ornament consists of unincised and cross-incised blob rosettes and of one additional dot of purple. About one fourth of the frieze is covered by the encrustation and is indiscernible. The frieze is bound above and below by a band. On the lower part of body, three bands. On the inner face of foot, a band.

COMMENTS AND PARALLELS: The frieze is most likely symmetrical and there should be another large rosette under the encrustation. Cf. the shape and the decoration with A.-F. Laurens, *Catalogue des collections* 1, 1974, no. 149; CVA *Oxford* 2 (=Great Britain 9), III c, pl. 4, 32 and 4, 34,

which J. G. Szilágyi attributes to the "Pittore Casuccini" in *Ceramica etrusco-corinzia figurata, Parte II 590/580-550 a.C.*, *Monumenti etruschi* 8, 1998, 405. See also a similar pyxis by the same painter, *ibid.* pl. 165 b.

DATE: The first half of the sixth century BC.

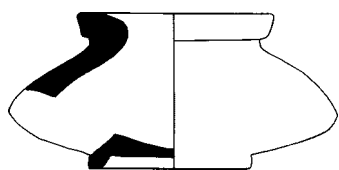


Fig. 189. Pl. 69, 2. a-b Scale 1:2

PLATE 70

1. a-b PYXIS (Fig. 190.)

Prof. Olli Castrén, Espoo. Purchased in Rome in 1964.

DIMENSIONS: Pyxis: h. 3.9; d. max. 8.9; d. mouth/lip 3.2/5.4; D. foot 4.6. Lid: h. 1.7; d. 3.3.

CLAY: Munsell 2.5 Y 7/3 (pale yellow); quite hard.

TECHNICAL FEATURES: Brownish dirt spread by the wheel as a whirl from underside to rim; at thickest the dirt has broken the surface; turning marks inside.

PAINT AND ADDED COLOURS: Dull brown; almost entirely worn-off leaving a stain. Added purple of bluish tint.

CONDITION: Intact; a small chip on lip; surface damage on lower body.

SHAPE: Pyxis: shallow bowl with convex wall; low projecting lip with flat, slightly inward sloping top; very low foot. Lid: slightly slanting top; concave underside; conical knob.

DECORATION: On the inner rim of lip, a narrow band. On lip, a broad band with added purple. On the upper part of body, three birds to right on a ground line. Incised details; traces of added purple on the breast of one bird. Filling ornament of cross-incised blob rosettes and two oblongs fitted under the tails of two birds. On lid top, two concentric circles. Knob painted except for a reserved dot at the top.

COMMENTS AND PARALLELS: Similar in style to the pyxides of the "Gruppo di Pavia" in J. G. Szilágyi, *Ceramica etrusco-corinzia figurata, Parte II 590/580-550 a.C.*, *Monumenti etruschi* 8, 1998, 660-662, pl. 252 g-i and pl. 253 a-c. Cf. the shape and the decoration also with CVA *Karlsruhe* 2 (=Deutschland 8), Taf. 53, 5; CVA *Mannheim* 1 (=Deutschland 13), Taf. 40, 7; CVA *Würzburg* 3 (=Deutschland 51), Taf. 26, 1-3; CVA *Erlangen* 1 (=Deutschland 67), Taf. 37, 4-6.

DATE: Around the middle of the sixth century BC.

2. STEMMED DISH (Fig. 191.)

Mrs Eila Suolahti, Helsinki. Purchased in Rome.

DIMENSIONS: h. max. 8.8; d. max. 12.3; d. foot 8.8; wt. 178 g.

CLAY: Munsell 7.5 YR 7/3 (pink); hard.

PAINT AND ADDED COLOURS: Brown in two thicknesses. Added bluish-purple.

CONDITION: Intact; some chipping around the inner rim of lip; two scratches on the bowl floor; encrustation; three rust-coloured stains on lip.

SHAPE: Low bowl with round bottom; offset horizontal, projecting lip with a slightly convex upper surface; cylindrical stem with a flat fillet in the middle; wide flaring foot with almost flat upper surface; underside, a high cone.

DECORATION: Interior painted. On lip, a broad band with added purple in the middle and a narrow band at the outer edge. On mid-bowl, a broad band of dilute paint with a spiral of two bands of thicker paint drawn on it. Stem and foot painted except for the fillet and a reserved circle on the upper surface of foot. The paint on stem and foot is dilute and the brushstrokes form a spiral.

COMMENTS AND PARALLELS: The rim is tilted at an angle to bowl and stem. On the shape which is popular in Etruria also in impasto and bucchero pottery, see CVA *Budapest* 1 (=Hongrie 1), pl. 12, 5-6 by J. G. Szilágyi. Cf. the shape and the decoration with CVA *Gotha* 1 (=Deutschland 24), Taf. 13, 5; CVA *Musei Capitolini* 2 (=Italia 39), tav. 13, 2-5; CVA *Tübingen* 6 (=Deutschland 68), Taf. 24, 4; CVA

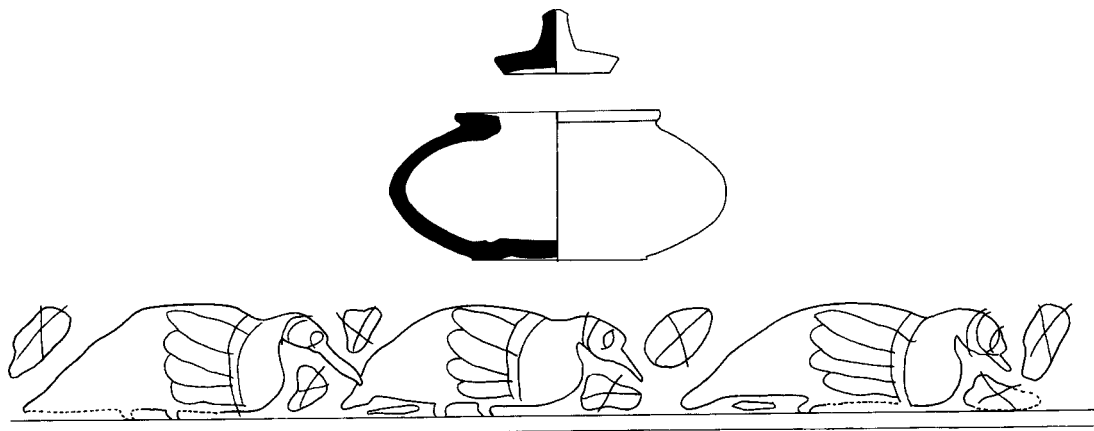


Fig. 190. Pl. 70, 1. a-b Scale 1:2

Mannheim 1 (=Deutschland 13), Taf. 39, 4. For a list of further examples with proveniences, see *CVA Grosseto 2* (=Italia 63), tav. 37, 1-2 by E. Mangani.
DATE: Late seventh or first half of the sixth century BC.

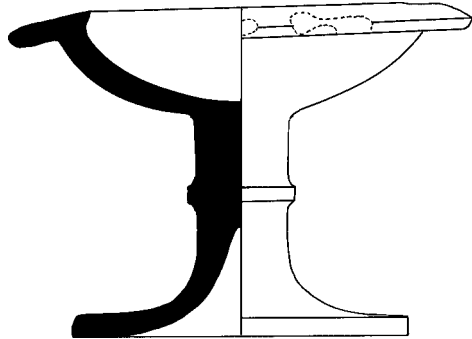


Fig. 191. Pl. 70, 2. Scale 1:2

3. a-b KYLIX (Fig. 192.)

Mrs Eila Suolahti, Helsinki. Purchased in Rome.

DIMENSIONS: h. 8.9; d. rim 15.0; d. foot 5.7; wt. 249 g.

CLAY: Munsell 10 YR 7/3 (very pale brown); surface quite soft and floury.

PAINT AND ADDED COLOURS: Black with some greenish metallic sheen; flaking; fired brown on one side and worn-off leaving a stain. Added dull purple and added white.

CONDITION: Intact; two small chips at rim; light-coloured

encrustation; a soot-coloured track crosses the bowl diagonally both on the interior and on the exterior.

SHAPE : Deep hemispherical bowl that curves slightly in at shoulder; offset lip with convex outer profile; horizontal handles round in section; small flaring ring-foot.

DECORATION: Interior painted. On the upper face of lip, a broad circle with added purple and white bands. On the outer face of lip, a frieze of alternately painted and reserved rectangulars bound by a band above and below. Below this, at the junction of lip and body, a band of dots. The rest of the outer surface, including handles, is painted except for reserved panels between handles. The panels are bound above by a band with added purple and below by two bands, one with added purple and one with added white. The bands with added colour continue round the bowl. On the panels on both sides, two birds to right with a centre-incised spoke-rosette inbetween. Incised details; added purple on the front parts of the wings and added purple and white alternately on the feathers and on the petals. Filling ornament of dots and incised blob rosettes fitted into spaces. Underside reserved.

COMMENTS AND PARALLELS: This is a common combination of shape and decoration. Cf. with G. Matteucig, *Poggio Buco. The Necropolis of Statonia*, 1951, pl. 16, 13-14 and 19, 5-6; M. Gras, "Les importations du VIe siècle avant J.-C. à Tharros (Sardaigne)", *MEFRA* 86/1 (1974) 79-139, no. 43. See also *CVA Grosseto 2* (=Italia 63), tav. 34, 4-6 by E. Mangani for a list of examples of Corinthian models.

DATE: The first half of the sixth century B.C.

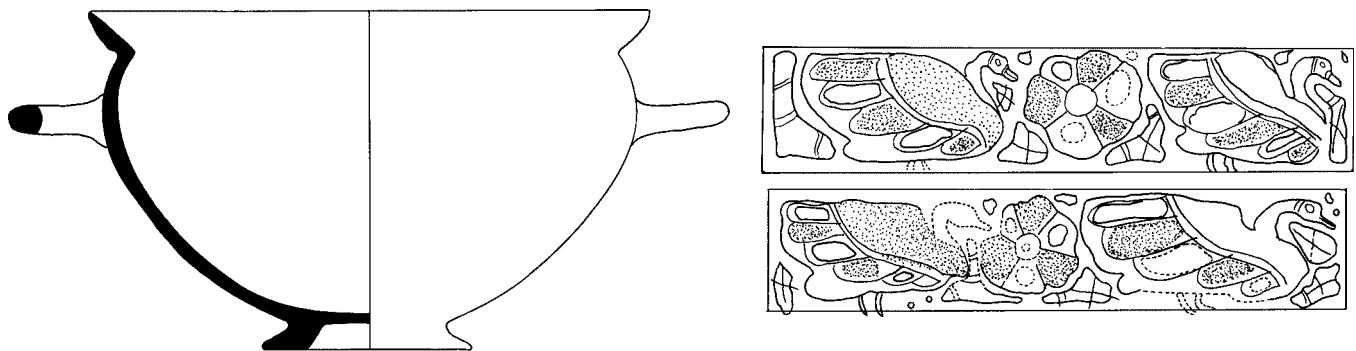


Fig. 192. Pl. 70, 3. a-b Scale 1:2

ETRUSCAN RED FIGURE

Leena Pietilä-Castrén

PLATE 71

1. a-b GENUCILIA PLATE (Fig. 193.)

University of Helsinki, Department of Classical Philology.
The Helen and Veikko Väänänen Collection.

DIMENSIONS: h. 5.8; d. foot 7.5; d. 13.5 rim; wt. 239 g.

CLAY: Munsell 10 YR 6/4 (light yellowish brown).

GLAZE: From orange to dark brown.

SLIP: Opaque beige.

CONDITION: Intact.

SHAPE: Stemmed flat bowl. Lipped upturning foot. Shallow depression in the calyx. Vertical rim with hanging lip.

DECORATION: Base of the foot black, overhanging lip and exterior of the calyx decorated with a glazed band. Inside on the rim five waves left, in the calyx a four pointed star pattern with a dot in the middle, W-shaped motifs in each quadrant.

PARALLELS: M. Del Chiaro, *The Genucilia Group: A Class of Etruscan Red-Figured Plates*, 1957, 287. *gli Etruschi e Cerveteri*, 171, from a necropolis.

BIBLIOGRAPHY: L. Pietilä-Castrén, *Genucilia Plates – Common agalmata or Depictions of the Myth of Persephone*, *Arctos* 33 (1999) 105–106, 110.

DATE AND PRODUCTION: 300 BC, Caeretan.

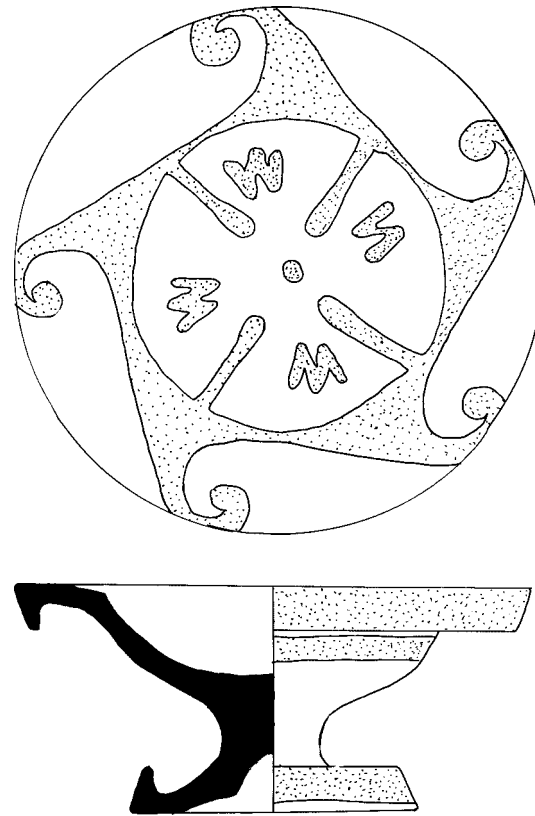


Fig. 193. Pl. 71, 1. a-b Scale 1:2

SOUTH ITALIAN RED FIGURE

Ria Berg

PLATE 72

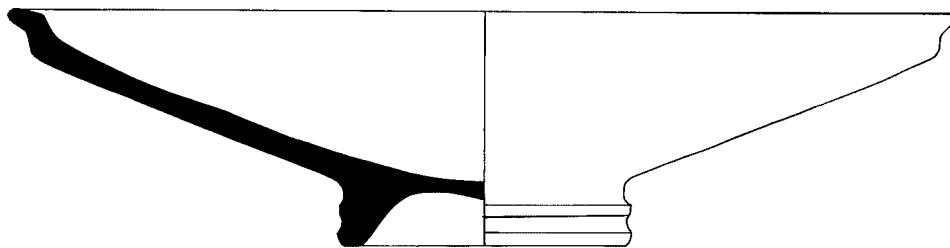


Fig. 194. Pl. 72, 1. Scale 1:2

1. PLATE (Fig. 194.)

Museum of Art and Design, Helsinki, inv. B 72.

DIMENSIONS: h. 6.2, d. mouth 25.3; d. foot 8.0; wt. 685 g.

CLAY: Munsell 7.5 YR 6/6 (reddish yellow).

GLAZE: Very lustrous glaze with green metallic shine; on exterior somewhat thinner with visible brushstrokes. A layer of red slip (5 YR 4/4) is applied on the reserved areas of the picture field.

CONDITION: Broken into eight fragments, which were once mended with clasps, but now glued. Restoration with clasps probably modern.

SHAPE: Foot with wide concave groove on exterior face. Shallow bowl with straight sloping walls.

DECORATION: Underside of foot and juncture of foot and body reserved. Exterior glazed; exterior of lip reserved. Inside, on reserved lip, a row of vertical rays. Around tondo, painted with white on black surface, laurel leaves with berries to right, stem indicated with a reserved stripe; a reserved band with a thin black line and a wave pattern to right, in black. In tondo a woman facing left, to the left a phiale decorated with a white line and white dots. The woman wears a *stephane* drawn with white lines, a necklace and a circular earring with five pendant dots, all painted white. Her *sakkos* is decorated with white crosses and black and white dots and lines. It is tied on top with two white loops, from which white ribbons stick out. The hair emerges on her cheek in two parallel curls.

COMMENTS AND PARALLELS: Identical plates in CVA *Capua* 4 (=Italia 44), IV D, tav. 3, 4; CVA *Karlsruhe* 2 (=Deutschland 8), Taf. 73, 9–10; CVA *Altenburg* 3 (=Deutschland 19), Taf. 108, 6; CVA *Kassel* 2 (=Deutschland 38), Taf. 81, 1; CVA *Ostschweitz Ticino* (=Schweitz 5), 52, 3–4 and in G. Andreassi, *Ceramica Italiota a figure rosse della*

Collezione Chini del Museo Civico di Bassano del Grappa, 1979, 149, no. 83. The painting is made in style of the Kantharos Group, a large workshop with several painters, active in Apulia in the latter half of the fifth century BC. For the group see *RVAp* II, 991 and A. Cambitoglou, "Groups of Apulian Red-figured Vases", *JHS* 74 (1954) 116–118. Typical of the group is the rendering of the eye with thick lines meeting above the pupil and the drawing of the mouth as a dot. Typical features are also the double locks at the ear, the *sakkos* ending in one or two loops at top and tied with white ribbons, the white crosses on the *sakkos* and the downwards diminishing lines of the *stephane*.

DATE: 325–300 BC, the Kantharos Group.

2. a-c BELL KRATER (Fig. 195.)

Mrs Eila Suolahti, Helsinki.

DIMENSIONS: h. 11.5; d. foot 5.2; d. mouth 12.6.

CLAY: Under foot Munsell 10 YR 6/4 (light yellowish brown); on body Munsell 5 YR 5/6 (yellowish brown).

GLAZE: Slightly metallic lustre.

CONDITION: Intact. Glaze worn at edges of foot and mouth, on handles and on the lower part of the inside of the bowl. SHAPE: Tall torus foot with groove near the top of the edge. Broad flat ring mouth; a ridge under the mouth. Uprturned handles, round in section.

DECORATION: Underside of foot reserved. Exterior of foot and lower body glazed. Interior glazed except for a reserved stripe below the mouth. On exterior of mouth a wider reserved band under lip, decorated with summary tongue patterns and joining the reserved handle-panels. Side A: A female head in profile to left. She wears a *sakkos* with hair protruding on top and at the forehead. The

woman is flanked by floral scrolls opening inwards. In the upper left corner of the picture field a crossed circle in reserve. Side B: The head of a youth in profile flanked by floral scrolls opening inwards. In the upper corners of the picture field crossed circles in reserve. Palmettes under handles.

COMMENTS AND PARALLELS: The simply decorated female head can be compared to numerous vases. For a bell krater with identical dimensions and exactly the same overall decorative scheme see *Catalogue of the Classical Collection of the Glencairn Museum*, pl. 121, p. 105 (eds. D. Gilman Romano and I. Bald Romano, Bryn Athyn, Pennsylvania, 1999). A small bell krater with female heads and an identical scheme of secondary decoration in *CVA Lecce 2* (=Italia 6), IV Dr. 51, 12. The style of the female heads by Ugento Painter comes very close in details of adornment and rendering of the face. In *CVA Tübingen 7* (=Deutschland 69), Taf. 13, 3 the upper eye lid has been characteristically drawn with three lines; other examples in *CVA Ostschweitz Ticino* (=Schweitz 5), 4, 12–13a and *CVA Pushkin State Museum 2* (=Russia 2), pl. 21, 1–2. Other similar female profiles in *CVA Braunschweig 1* (=Deutschland 4), Taf. 39, 7 and *CVA Stuttgart 1* (=Deutschland 26), Taf. 47, 7. A bell krater by the same painter in *RVAp II* pl. 251, 8 shows similar traits in the drawing of the eye. The painter belongs to the group of Zürich 2662, but his manner is more simple than the name painter's, see *RVAp II*, 673–674.

DATE: 325–300 BC, manner of the Ugento Painter.

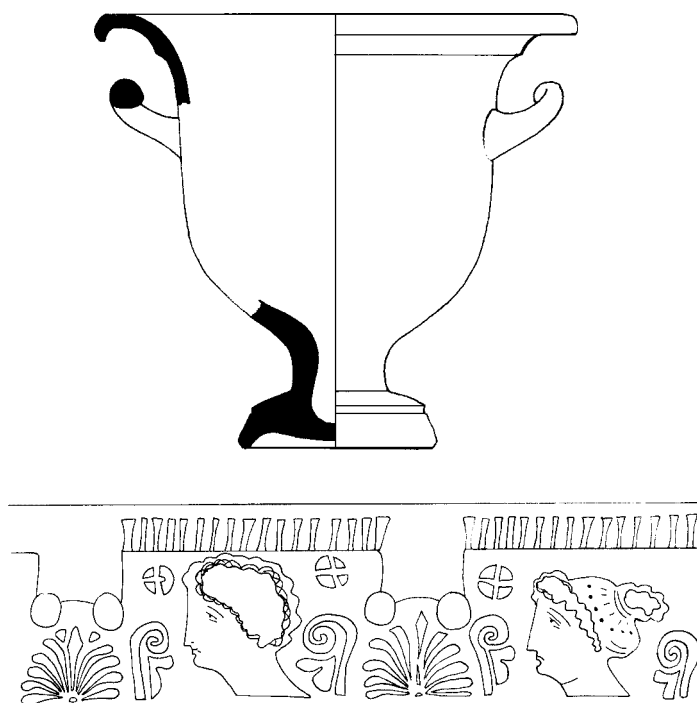


Fig. 195. Pl. 72, 2. a-c Scale 1:2

3. a-c SKYPHOS (Fig. 196.)

University of Helsinki, Department of Art History, inv. 34. The Prof. Chr. H. Ericsson Collection.

DIMENSIONS: h. 9.3; d. foot 4.8; d. mouth 9.1.

CLAY: Munsell 5 YR 5/6 (reddish yellow).

GLAZE: Lustrous black.

CONDITION: Intact. Glaze slightly worn on lip. Added white very worn at places.

SHAPE: Horizontal handles below the lip. Handles round in section.

DECORATION: Underside of foot reserved. Below the picture field a reserved band, with three black lines running around the vase. On both sides an identical female head in profile to left. She wears a *kekryphalos*; a bunch of hair emerges at top and on the forehead, hanging over the ear. In added white: the necklace (double on side B), earring, *stephane*, two straight lines and a dotted line on the *kekryphalos*. The handle roots reserved on the underside. Under handles palmettes flanked by floral scrolls and fans. The hearts of the palmettes are formed by two arching lines. Above the picture field wave pattern to the right.

COMMENTS AND PARALLELS: The decorative scheme of the skyphos corresponds to *CVA Torino 1* (=Italia 32), IV, D, tav. 17, 8; *CVA Altenburg 3* (=Deutschland 19), pl. 106, 5–6 and M. Reho-Bumbalova, *La collezione Meo-Evoli: ceramica italiota a figure rosse*, 1979, pl. XCVI, c. Cf. also G. Andreassi, *Ceramica Italiota a figure rosse della Collezione Chini del Museo Civico di Bassano del Grappa*, 1979, 137, no. 72. The drawing of the female figure resembles the style of a group of skyphoi in the museums of Policoro and Turin (the TPS Group, see *RVAp II*, 660, pl. 247, 7–8), i.e. the downwards arching mouth, indentation under the lower lip, indicating the nostril as a couple of dots; the simple decoration of the *kekryphalos* with dots and lines in white; a loose lock in front of the forehead.

DATE: 325–300 BC, the TPS Group.

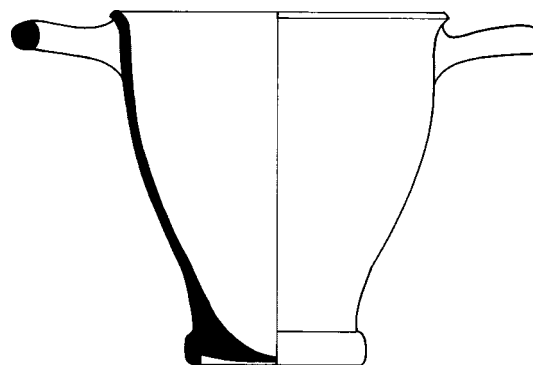


Fig. 196. Pl. 72, 3. a-c Scale 1:2

PLATE 73

1. a-c OINOCHOE (Fig. 197.)

Altia Group, Helsinki, inv. 66–299. Acquired in 1966. Formerly the Prof. Jaakko Suolahti Collection.

DIMENSIONS: h. 9.5; d. max 7.4; d. foot 5.3.

CLAY: Munsell 10 YR 7/4 (very light brown).

GLAZE: Bluish metallic lustre. On picture surface the glaze is thinner with visible brush marks, the side of the handle has been dipped into glaze and the colour on that side is thicker and more even.

TECHNICAL FEATURES: Dipping line visible under foot.

CONDITION: A small unattached fragment on mouth. Minor chips on lip, foot and the surface of picture field.

SHAPE: Chous, shape 3 (*Agora* XXX, 41–42). Flaring ring foot with concave exterior profile. Handle oval in section.

DECORATION: Underside of foot glazed except for a reserved circle at centre. Exterior of vase glazed, inside until the depth of 1 cm. On body opposite to handle a female head in profile to left. The hair is painted as a curly mass without any covering. To the left a floral scroll opening to left.

COMMENTS AND PARALLELS: In *CVA Pushkin State Museum* 2 (=Russia 2), pl. 22, 6–7 a similar unadorned female head with a floral scroll on an oinochoe. The drawing of the eye with three long fine lines above and one short stroke below resembles this figure. These features place the oinochoe close to the Truro Painter, cf. *RVAp* I pl. 39, 1 with a similarly drawn female head. For the painter *RVAp* I, 115–122. Cf. also the oinochoe in *CVA Mannheim* 1 (=Deutschland 13), Taf. 33, 9 and a small pelike in *CVA Lecce* 2 (=Italia 6), pl. 40, 12.

DATE: 375–350 BC, manner of the Truro Painter.

GLAZE: Rather lustrous black.

TECHNICAL FEATURES: The side of handle has been dipped in glaze, which is indicated by dipping lines under the foot and inside the vase. A thicker glaze has been used for sketching the drawing and for painting the exterior of foot probably in order to cover the finger-marks resulting from dipping.

CONDITION: Complete except for small chips at mouth.

SHAPE: Chous, shape 3, (*Agora* XXX, 41–42). Thick ring foot. Strap handle with a central ridge.

DECORATION: Underside of foot partly reserved. Inside of vase reserved except for the area nearest to mouth. On body opposite to handle a female head in profile to left within a panel. She wears a *sakkos* tied with two loops at top, both loops crossed with a black line. The *sakkos* is decorated with black lines starting from the ear and two rows of black dots. A bunch of hair emerges under the *sakkos* over the ear. She also wears an earring indicated by a black dot and a necklace likewise painted with black dots. The woman is flanked by floral scrolls opening inwards. In the upper left corner of the picture field a crossed circle in reserve. The picture is framed at four sides with a reserved line, filled above with a row of vertical strokes and below with a wave pattern to right.

COMMENTS AND PARALLELS: The manner of painting the *sakkos*, especially the row of vertical strokes between two rows of black lines is closely paralleled by some products of the Monopoli Group, see *RVAp* II, 706–709; pl. 263, 4; 8 and particularly fig. 7 showing both the black pearls and the ribbed *sakkos* loops. For similar female hairdress see also *CVA Heidelberg* 2 (=Deutschland 23), Taf. 83, 1 and *CVA Mannheim* 1 (=Deutschland 13), Taf. 42, 3.

DATE: 350–325 BC, The Monopoli Group.

2. a-c OINOCHOE (Fig. 198.)

Mrs Arnevi Lassila, Helsinki. Formerly the Prof. Aune Lindström Collection.

DIMENSIONS: h. 12.9; d. max. 9.5; d. foot 7.3.

CLAY: Munsell 10 YR 6/4 (light yellowish brown).

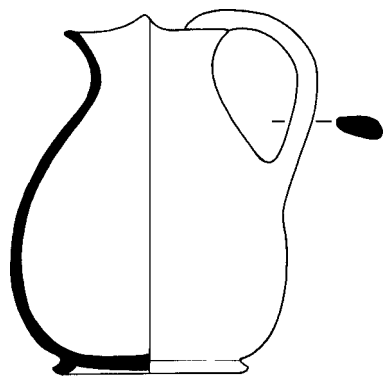


Fig. 197. Pl. 73, 1. a-c Scale 1:2

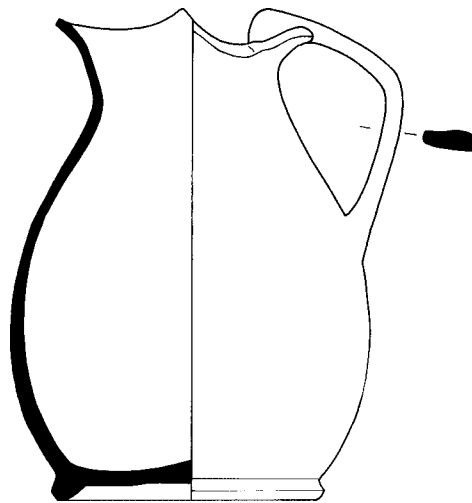


Fig. 198. Pl. 73, 2. a-c Scale 1:2

PLATE 74

1. a-c OINOCHOE (Fig. 199.)
Mrs Eila Suolahti, Helsinki.

DIMENSIONS: h. 11.5; d. max. 7.2; d. foot 5.0.

CLAY: Munsell, underside of foot, 10 YR 7/4 (very light brown); on body 5 YR 5/4 (reddish brown).

GLAZE: Rather lustrous glaze.

CONDITION: Intact. Some minor abrasions on body.

SHAPE: Chous, shape 3, (*Agora* XXX, 41-42). Ring foot. High and rather narrow neck. Handle oval in section.DECORATION: Underside of foot reserved. On body opposite to handle a head in profile to left with *petasos*. To the right a floral sprout. The picture is framed at all sides with a reserved line, above a band of ovolo with dots.COMMENTS AND PARALLELS: The *petasos* is not a very common accessory for profile heads. For the motif, see for example Attic squat lekythoi, *CVA Hoppin and Gallatin collections* 1 (=USA 1), *The Hoppin Collection*, pl. 24, 5; *CVA Berlin* 8 (=Deutschland 62), Taf. 43, 7; *CVA Nantes* 1 (=France 36), pl. 26, 3 and *AM* 81, 1966, Beil. 28. no. 1. An early prototype for the motif in *RVAp*, II, pl. 257, 6.

DATE: 350-325 BC.

2. a-c OINOCHOE (Fig. 200.)

Museum of Art and Design, Helsinki, inv. B 527.

DIMENSIONS: Preserved h. 23.0; d. foot 4.9; d. max. 9.1; wt. 346 g.

CLAY: Munsell 10 YR 7/4 (very pale brown).

GLAZE: Around foot thick with metallic gloss, between the figures uneven and transparent, especially on one side.

CONDITION: Mended from several fragments; handle missing. Encrustation inside neck and around foot.

SHAPE: Ring-foot with sloping profile articulated in four angular steps. Between foot and body a short stem with a

rounded fillet. High ovoid body, offset from the elongated neck. Narrow trefoil mouth with a groove following rim on the exterior.

DECORATION: Under foot a reserved circle in the center, otherwise glazed. Outside of foot, stem and lower body glazed. Under the picture field a wave pattern to right. On picture field a female head in profile to left. She wears an elaborate *kekryphalos* decorated with dots and stripes in added white. In added white also a string of pearls, an angular earring with pendant dots, a fillet tied on the chignon and another looped fillet hanging down behind and in front of the neck. On the backside, under handle, a palmette flanked by volutes and fan-palmettes. The palmettes are decorated with dots in added white. On background groups of three white dots. At neck, in added white, a ray pattern and two horizontal lines. Mouth and neck glazed inside and out.COMMENTS AND PARALLELS: Several features of the painting refer to the Stoke-on-Trent Painter. Typical of his style are the mouth and eye rendered with thick brush strokes, the vertical line at the end corner of the mouth, the loops of white ribbons on either side of the neck and the clusters of three dots as filling ornaments, see *RVAp* II, 888. A close parallel in *RVAp*, suppl. II, pl. 77, 5, see also M. C. D'Ercole, *Barletta in età preromana*, 1990, tav. 12-13. The painter was identified by Cambitoglou in *JHS* 74 (1954), 111 and the vase belongs to his middle period.

DATE: 330-310 BC, the Stoke-on-Trent Painter.

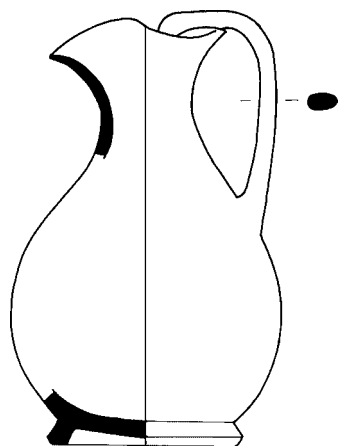


Fig. 199. Pl. 74, 1. a-c Scale 1:2

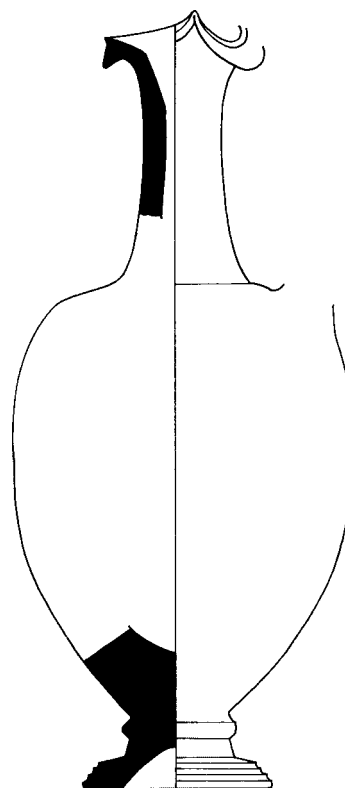


Fig. 200. Pl. 74, 2. a-c Scale 1:2

PLATE 75

1. a-d NECK AMPHORA (Fig. 201.)

Mr Harry Kivijärvi, Espoo. Purchased in Cologne in 1970.

DIMENSIONS: h. 47.0; d. max. 17.9; d. foot. 8.0.

CLAY: Munsell 7.5 YR 5/6 (strong brown).

GLAZE: Semi-lustrous glaze.

CONDITION: One handle missing. Black glaze flaked at places.

SHAPE: High, bell shaped foot; ovoid body. Moulded overhanging lip, under mouth a stepped moulding, neck offset from body. Twisted handle, round in section.

DECORATION: Interior, resting surface and exterior edge of foot reserved. Narrow reserved band at the junction of foot and body and another about 2.5 cm below it. On body below the images a wave to right running around the vase. Under the handles a complex floral pattern with volute and half-palmette shaped elements growing from a twisted central stem, flanked by two acanthus leaves. The florals are decorated with dots in added white. On the shoulder of the vase a row of rays. At neck, on both sides, a female head in profile flanked by a crossed circle and a circle with a dot decorated with added white. She is wearing a *stephane* in added white and a *kekryphalos* decorated with black dots and crosses. In added white an earring composed of three elements and a necklace. Above the picture fields, on either side of neck, a black stripe on reserved surface. Top of lip reserved, mouth is glazed on inside where the glaze is thinner and the circular brush marks are clearly visible. Underside of lip reserved until the upper edge of handles; inside the handles a narrow reserved stripe.

Side A: Three-figured scene with the departure of a warrior. On left a woman standing on a rock (in reserve, with details in added white), facing right, dressed in a himation fallen to the waist, and a *kekryphalos* with hair protruding at top and ear. She holds a phiale in her left hand and a wreath formed of dots in the right. In the centre a warrior in Samnite armour holding a round white shield in his left hand, leaning his right hand on a white spear. He wears a crested helmet decorated with two white upright plumes, a short tunic girded with a broad white belt, a metal cuirass with three circular discs and greaves in added white. At right a standing woman facing left, holding white palm leaves in her both hands. She wears a chiton and a belt decorated with white dots. In front of her feet a palm leaf in white. In added red (Munsell 2.5 YR 4/8 (red): the himation, tunic and chiton. Yellow wash on the breastplate, the helmet and the greaves of the warrior. Also the female flesh is painted with added white. On side B: Two female figures facing each other, both enveloped in himatia and wearing crestlike wreaths or *stephanai* in added white. The figure on the left sits on a *diphros* and holds in her left hand a phiale decorated with a line in added white and in her right hand a *tympanon*, both adorned with white ribbons. In the background, to the left of the figures, a fillet lined with added white, and

between them, a crossed circle in added white.

COMMENTS AND PARALLELS: The vase is by the hand of the CA Painter, the chief artist of a large Cumaeian workshop active in the latter half of the fourth century BC, see *LCS I*, p. 450. Scenes depicting a warrior's departure are among his favourite subjects, and his reverses mostly have two-figure compositions. The frequently depicted Samnite warriors tend to have soft body postures, women usually have upper body exposed or wear a peplos with high girdle. One of the reverse figures is almost invariably a seated woman upon a folding stool, holding a phiale and a tambourine, facing either a standing youth or a woman. Usually there is a small stele in between the figures, not present on this amphora. Especially characteristic of the painter's background ornaments are the white saplings with a herring-bone arrangement of leaves. Amphora is the shape most commonly decorated by the CA Painter, and Trendall knows of 69 examples. For the main picture cf. *LCS II*, pl. 177, 1 and 4–5. For the shape and reverse cf. *LCS II*, pl. 181, 4 and the bail-amphora pl. 181, 2

DATE: 340–320 BC, the CA Painter.

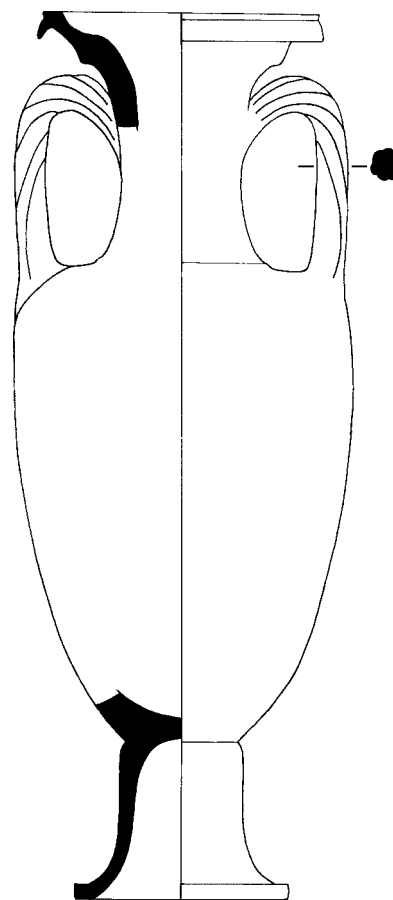


Fig. 201. Pl. 75, 1. a-d Scale 1:4

PLATE 76

1. SQUAT LEKYTHOS (Fig. 202.)

National Board of Antiquities, Helsinki, inv. 14560:562. Donated by Engineer Karsten in 1858. Possibly from Pompeii.

DIMENSIONS: h. 8.5; d. foot 4.9; d. mouth 3.4.

CLAY: Munsell 5 YR 5/6 (reddish yellow).

GLAZE: Rather lustrous. Glaze worn at junction of foot and body.

TECHNICAL FEATURES: The handle side has been dipped in glaze; on that side the foot is black inside and out. On the opposing side a fingerprint resulting from dipping.

SHAPE: Ring foot; calyx mouth; handle oval in section.

DECORATION: Underside of foot reserved. On body opposite to handle in reserve a bird flanked by two floral ornaments. Above the picture, on neck, a row of vertical strokes on a reserved horizontal band. Inside of mouth reserved; top of mouth glazed.

COMMENTS AND PARALLELS: The shape is close to *Morel* 1981 5421a 1. For a Campanian squat lekythos of similar shape and decorative scheme with a swan see *CVA Karlsruhe* 2 (=Deutschland 8), pl. 76, 9; and similar Apulian squat lekythoi, M. Reho-Bumbalova, *La collezione Meo-Evoli: ceramica italiota a figure rosse*, 1979, pl. LXXII and in G. Andreassi, *Ceramica Italiota a figure rosse della Collezione Chini del Museo Civico di Bassano del Grappa*, 1979, 77, no. 32. For related bird lekythoi see also, for example, *CVA Zürich* 1 (=Schweitz 2), IV D, pl. 47, 27–28. In a grave context among Gnathia ware (grave 6 in Via Emilia, Taranto; Museo Nazionale Taranto), see *Forti* pl. XIVb.

DATE: The latter half of the fourth century BC.

GLAZE: Thick and even glaze, at places a reddish lustre.

CONDITION: Broken in ca. 20 pieces and mended; mouth missing; fragments missing at junction of neck and body and on body.

SHAPE: Flat ring foot with a narrow moulded ridge on outer profile. Ovoid body; concave narrow neck meets the body at a sharp angle.

DECORATION: Underside of foot reserved. Exterior of foot glazed. A reserved stripe on lower body above foot; another one centimetre higher. A reserved stripe around the junction of neck and body. In main scene on body a woman to right, looking over her shoulder to left, sitting on *klismos* painted with added white. In her left hand she holds a phiale decorated with two fillets, over which there is a row of dots in added white. The woman leans her right hand on a stone slab. She is wearing a *sakkos*, decorated with white dots and a himation fallen to her waist. Around the neck and crossing the upper body necklaces in added white, also the shoes in added white. To the right of her head a white lozenge and a rosette, to the left a rosette and below it a palm branch, all in added white. Under the phiale a reserved rosette with white dots. Opposite a large reserved palmette with flanking volutes and half-palmettes. Heart of palmette formed by an arched line and a dot. Underside of the lip of the vase reserved; inside glazed with two reserved stripes under the mouth.

COMMENTS AND PARALLELS: For similar shape and decoration see *CVA Bonn* 3 (=Deutschland 59), Taf. 63, 1–3 and *CVA Torino* 1 (=Italia 32), IV E, tav. 1, 6 by the Sicilian Lentini-Manfria Group, cf. *LCS* 606 no. 124, pl. 238, 4; 607 no. 135a. On the group see *LCS* 583; *LCS* suppl. I 103; *LCS* suppl. II 255 and *LCS* suppl. III 269.

DATE: 340–320 BC, the Lentini-Manfria Group.

2. a-c BOTTLE (Fig. 203.)

Joensuu Art Museum, Joensuu, inv. 1133. Purchased at Capri.

DIMENSIONS: h. 15.3; d. max. 8.2; d. foot 5.5; wt. 108 g.

CLAY: Munsell 5 YR 6/6 (reddish yellow).

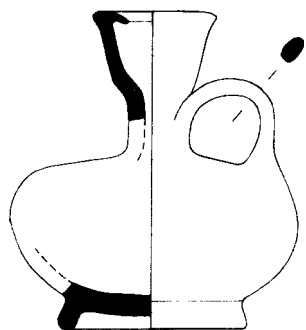


Fig. 202. Pl. 76, 1. Scale 1:2

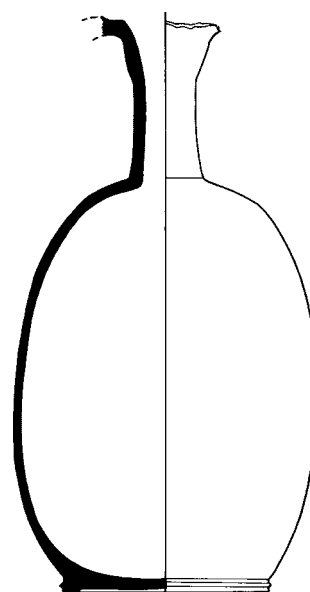


Fig. 203. Pl. 76, 2. a-c Scale 1:2

3. a-d SKYPHOID PYXIS (Fig. 204.)

Mrs Birgit Rydman, Kangasala.

DIMENSIONS: h. 10.0 (h. bowl 5.6; h. lid 4.9); d. mouth 7.2, d. foot 4.1; wt. 147 g.

CLAY: Munsell 7.5 YR 7/4 (pink).

GLAZE: Surface mottled; at places greenish-metallic shine.

CONDITION: Bowl mended from many fragments, one small fragment missing at lip. Lid: on lower edge of lip a small chip.

SHAPE: Round bodied pyxis; flange on interior of rim of bowl. Flaring ring foot. Convex knob on top of lid with raised flat disc on upper surface; underside of knob concave with ridge. Inset flange at rim of lid.

DECORATION: Bowl: underside of foot reserved. The bowl glazed inside and out, except for the flange reserved on both sides. On body a female head in profile facing left; opposite a palmette. She wears a necklace in added white and a *sakkos* decorated with black dots.

Lid: glazed inside and out except for a narrow reserved band around the upper edge of knob and a band around the flange. On body four reserved ivy leaves each with a cluster of three dots in added white.

COMMENTS AND PARALLELS: For the overall shape and decorative scheme, cf. *CVA Parma 2* (=Italia 96), IV D, tav. 9, 3–4. The lid resembles *LCS*, tav. 239, 4; 8; 11.

DATE: The latter half of the fourth century BC.

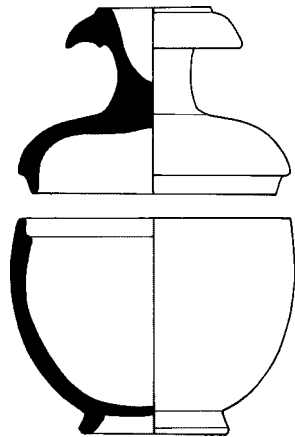


Fig. 204. Pl. 76, 3. a-d Scale 1:2

4. a-c SKYPHOID PYXIS (Fig. 205.)

Joensuu Art Museum, Joensuu, inv. 1138-1139.

DIMENSIONS: h. 12.8; (h. lid 7.9; h. bowl 5.6); d. max. 9.8; d. foot 4.5; wt. 260 g.

CLAY: Bowl: Munsell 10 YR 7/3 (very pale brown); lid: Munsell 7.5 YR 6/6 (reddish yellow).

GLAZE: Rich, bluish black. Red slip on lid Munsell 10 YR 4/6 (red) and on cup Munsell 5 YR 4/4 (reddish brown). Brush strokes visible around the picture.

TECHNICAL FEATURES: Fingerprints on the glaze over the mouldings of the foot.

CONDITION: Some chips on knob and rim; small chip

missing on edge of foot. Encrustation on picture field, inside the lid and on the knob.

SHAPE: Tall ring foot with three stepped mouldings on exterior. Short stem between foot and body. Hemispherical body. Convex knob on top of lid with smaller flat knob atop it. Inset flange at rim of lid.

DECORATION: Lid: topmost part of knob reserved with a black dot and a circle on upper surface. Exterior of knob glazed, under the knob a reserved stripe round the stem; stem reserved. On body a female head in profile to left. She wears a necklace in white and a *sakkos* decorated with dots and lines in white and black, ending in a circular white knot. Opposite a palmette and floral scrolls. Bowl: underside of foot reserved; exterior of foot glazed. Stem reserved. Interior glazed. Laurel branch round the body; below it two reserved bands.

COMMENTS AND PARALLELS: An exact parallel in *CVA Univ. of Illinois 1* (=USA 24), pl. 50, 1a, late work of the Kantharos Group in the White Saccos Workshop. Cf. *CVA Karlsruhe 2* (=Deutschland 8), Taf. 74, 1 and 2; *CVA Toledo 2* (=USA 20), pl. 107, 4–6; *CVA Bruxelles 2* (=Belgique 2), IV D b, pl. 8, 5; *RVAp. II* p. 1003, no. 612, pl. 389, 5; *CVA Altenburg 3* (=Deutschland 19), Taf. 115, 5 and Zampieri, G. *Ceramica Greca, Etrusca e Italiota del Museo Civico di Padova*, vol. II, (Collezioni e Musei Archeologici del Veneto), Roma 1991, p. 346, no. 386.

DATE: 320–300 BC, the Kantharos Group.

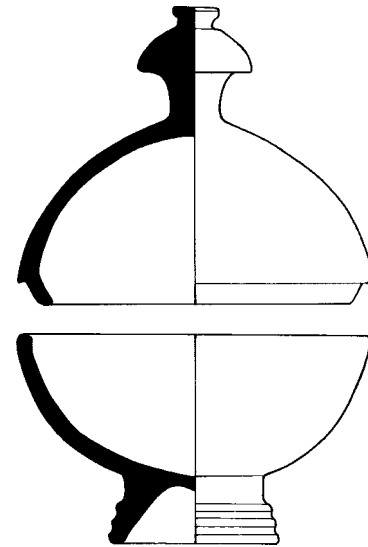


Fig. 205. Pl. 76, 4. a-c Scale 1:2

FALISCAN

Ria Berg

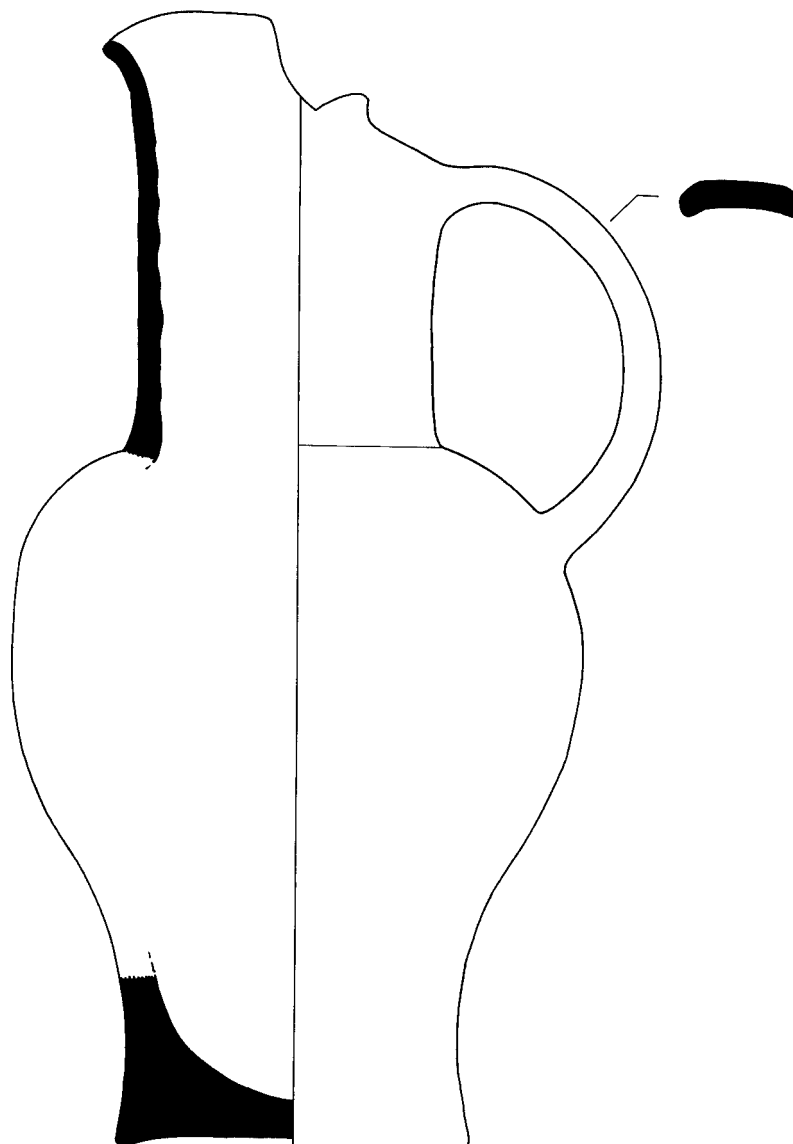


Fig. 206. Pl. 77, 1. a-c Scale 1:2

PLATE 77

1. a-c OINOCHOE (Fig. 206.)

Joensuu Art Museum, Joensuu, inv. 1132.

DIMENSIONS: h. 30.2; d. foot. 9.4; wt. 970 g

CLAY: Munsell 5 YR 5/6 (yellowish red).

GLAZE: Uneven around the picture, transparent with visible broad brush strokes on foot. At places the glaze has a silvery sheen. On foot a pale misfired spot.

CONDITION: The other scroll of lip missing. Partly mended with glue and plaster. White deposit on foot, darker and spotted deposit on neck and body.

SHAPE: Beazley shape VII (beaked jug). Strap handle.

DECORATION: Underside of foot reserved. Foot and lower body glazed, handle glazed on the outside. On body opposite the handle a bird painted in added white, facing right, the wings spread. The figure is flanked by floral

scrolls growing in zigzag pattern, with campanula flowers in between. Below handle an upside-down palmette. On shoulder egg pattern. On neck a draped youth facing left, flanked by floral scrolls. At lip a row of dots.

COMMENTS AND PARALLELS: The shape and secondary decoration of the vase, for example the reversed palmette under the handle, and other details of painting indicate a Faliscan origin. Faliscan oinochoai decorated with bird motifs are fairly common, see for example *CVA Louvre* 22 (=France 33), pl. 6, 11-14 and pl. 12, 13-16 and, especially close with the swan in added white, pl. 15, 1 and *CVA Parma* 2 (=Italia 96), IV B, tav. 12, 1-2. A krateriskos with swans in R. D. De Puma, *Etruscan Tomb Groups*, 1986, pl. 35 c-e; p. 86 and G. Pianu, *Ceramiche etrusche a figure rosse*, Roma 1980, pls. LXXXI-LXXXVII. The hand of the painter and the figured scheme are especially close to *CVA Tours et Bourges* (=France 30), Bourges IV B e, pl. 20, 1-3. In contrast to Del Chiaro, Pianu (p. 108) places such bird

vases in the Barbarano Group, in the final phase of Faliscan vase painting, cf. M. A. Del Chiaro, "A Faliscan Skyphos with Jockey-cap Helmet by the Full-Sakkos Painter", in *AJA* 65 (1961), 56, pl. 31, 4 and "Caeretan vs. Faliscan: Two Etruscan Red-figured Hydriae" in *Archeologia Classica* 22, (1970), 55–71, tav. XIV, 1. For the shape Beazley, *Etruscan Vase Painting*, 1947, p. 156 nos. 9 and 10, pl. 36, 5–6.

DATE: The last quarter of the fourth century BC.

2. a-b OINOCHOE (Fig. 207.)

Prof. Paavo Castrén, Kauniainen.

DIMENSIONS: h. 19.3; d. max. 9.8; d. foot 5.1.

CLAY: Munsell 5 YR 6/4 (reddish brown).

GLAZE: Distinctly metallic, yellowish lustre. Added white with orange wash.

CONDITION: A chip missing on foot and a flake at neck. Glaze worn at places.

SHAPE: Beazley shape VII (beaked jug). On exterior of foot two parallel grooves.

DECORATION: Underside of foot reserved. Body and mouth glazed; inside of neck glazed to c. 4 cm in depth. Inside handle area in reserve. At neck, in added white with orange wash, a stylised wreath drawn as a line bordered by short brush strokes. The wreath starts from the handle, and is decorated at the centre with a ribbon. On the widest point of body in added white a wave pattern to right, above and below it two lines.

COMMENTS AND PARALLELS: For the shape, see *Morel* 1981, p. 382, type 5722d1, pl. 185. Similar shape decorated with

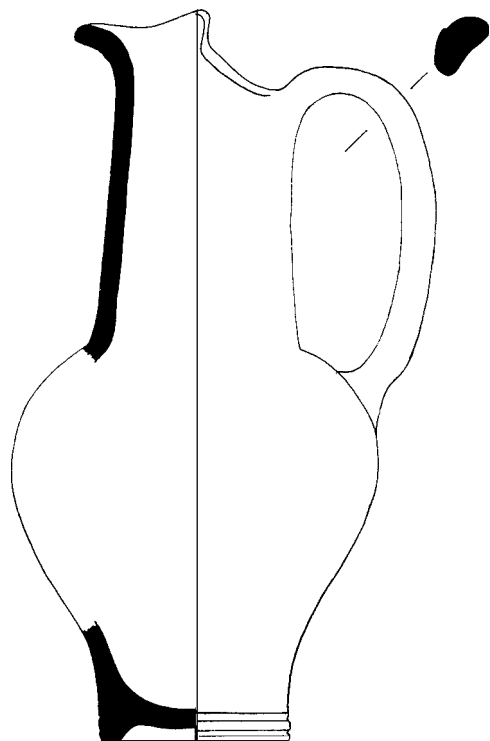


Fig. 207. Pl. 77, 2. a-b Scale 1:2

variations of the same motifs in *CVA Tours et Bourges* (=France 30), Tours pl. 21, 2 and 5; *CVA Limoges* (=France 24), IV B, pl. 21, 1 and 22, 4; *CVA Nantes 1* (=France 36), pl. 48, 9–10; *Satricum - una città latina*, Firenze 1982, fig. 63, p. 129; *CVA Mannheim 1* (=Deutschland 13), Taf. 53, 5; *CVA Mainz 2* (=Deutschland 43), Taf. 23, 5; *CVA Parma 2* (=Italia 46), IV b, tav. 14, 1 and G. Zampieri, *Ceramica greca, etrusca e italiota del Museo Civico a Padova II*, 1991, 186, no. 91. For the shape J. Beazley, *Etruscan Vase Painting*, 1947, 217.

DATE: The end of the fourth – beginning of the third century BC.

3. a-b OINOCHOE (Fig. 208.)

Mrs Sirpa Wihtol, Helsinki.

DIMENSIONS: h. 14.9; d. max. 6.8; d. foot 3.6

CLAY: Munsell 5 YR 6/6 (reddish yellow).

GLAZE: Metallic lustre. On foot fingerprints resulting from dipping; dipping line visible under foot.

CONDITION: Complete. A chip missing on lip. Glaze worn at places, especially on edges of lip and handle. Added colours worn.

SHAPE: Beazley shape VII (beaked jug).

DECORATION: Underside of foot reserved. Handle and body glazed, except for a stripe on lower foot. Inside of neck glazed ca. 3.5 cm in depth. On neck, in white with orange wash, an olive sprout with berries to right. Above and below it white lines. On the widest point of body an orange ivy sprout, painted with a line bordered by leaves and clusters of berries, above and below white lines.

COMMENTS AND PARALLELS: For similar shape and decoration *CVA Tours et Bourges* (=France 30), Tours pl. 21, 2 and 5; *CVA Limoges* (=France 24), IV B, pl. 21, 1 and 22, 4; *CVA Nantes 1* (=France 36), pl. 48, 9–10; *Satricum - una città latina*, Firenze 1982, fig. 63, p. 129.

DATE: The end of the fourth – beginning of the third century BC.

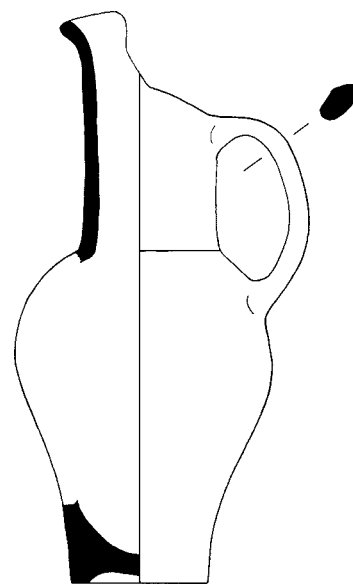


Fig. 208. Pl. 77, 3. a-b Scale 1:2

PSEUDO RED FIGURE

Ria Berg

PLATE 78

1. a-c BELL KRATER (Fig. 209.)

Museum of Art and Design, Helsinki, inv. B 745.

DIMENSIONS: h. 29.5; d. foot 14.0; d. rim. 28.0.

CLAY: 2.5 YR 7/6 (light red).

GLAZE: Glossy and thick.

CONDITION: Complete. Glaze chipped on exterior of foot and lip. Thick whitish encrustation on body.

SHAPE: Tall torus foot with groove near the top of the edge, high stem. Outturned rim. Upturned handles, round in section.

DECORATION: A reserved band following the groove on the the outer surface of foot, another at the junction of foot and body. Beneath the rim laurel wreath opening to the left. The stem of the laurel incised; two incised lines under the wreath. Beneath the main pictures meander running to the left, between the incised lines. At the handle joints a band of tongues. Under the handles a palmette flanked by floral scrolls.

The main scene on side A: On the left, a seated half draped youth facing right, holding a thyrsos behind his back in the right hand, and a phiale in the outstretched left hand. On the right, a standing draped female facing left, holding a thyrsos in the right hand and a bunch of grapes in the left. Incision is used for details of the figures.

On side B: Two youths facing each other, between them a bird spread with wings. The youth on the left is half draped and is holding a wreath in his outstretched right hand; with the left hand he leans on a knotty stick. The youth on the right is also half draped and is holding a strigil in his right hand. Details of the figures incised.

COMMENTS AND PARALLELS: The closest parallel, similar in overall shape and decorative scheme, is a Paestan bell crater in A. D. Trendall, *The red-figured Vases of Paestum*, 1987, no. 138, pl. 239e. Especially the incised lines above and below the picture field are identical in both cases. Trendall classifies the vase to Group B *ii* of pottery decorated in applied red (Appendix I, p. 365), attributed to the later period of the Sydney Painter, when he was active in Paestum and adopted some Paestan pictorial conventions. For the painter see also *LCS*, p. 127–129 and J. Beazley, *Etruscan Vase Painting*, 1947, p. 225–7. Especially noted among his stylistic traits is the extensive use of incision for anatomical details, fold lines and decorative patterns on the drapery, for the outline and the nipples of the breasts, see Trendall, *The red-figured Vases of Paestum*,

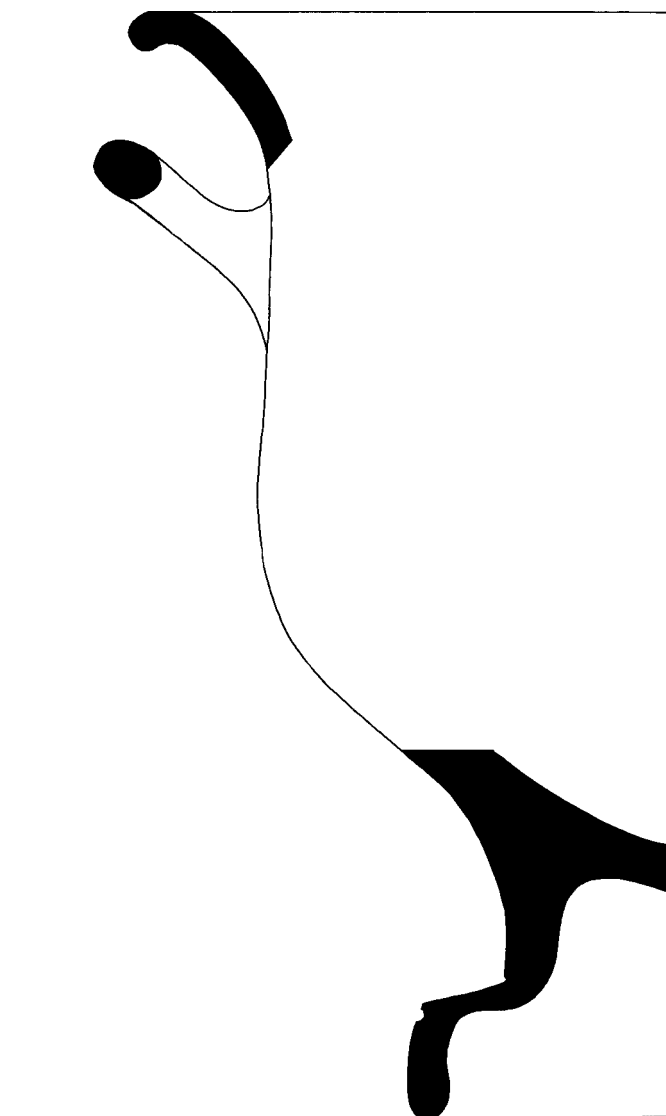


Fig. 209. Pl. 78, 1. a-c Scale 1:2

1987, p. 384–5. Characteristic and revealing of the same hand are also short incised lines over the legs of half draped figures.

DATE: The Sydney Painter, 350–325 BC.

PLATE 79

1. a-c SKYPHOS (Fig. 210.)

Museum of Art and Design, Helsinki, inv. B 506.

DIMENSIONS: h. 14.2; d. foot 10.2; d. rim 14.8.

CLAY: 2.5 YR 7/6 (light red).

GLAZE: Glossy and rather thick. On resting surface and interior of foot slightly more reddish slip 2.5 YR 6/6 (light red).

CONDITION: Complete. White encrustation around lip and foot, inside the cup and under foot.

SHAPE: Ring foot, rather wide cup, wall slightly curving. Horizontal handles below the lip. Handles round in section.

DECORATION: Interior of foot glazed, with two rings under the foot. At the lip a band of ovoli, underlined by an incised line. Two incised lines also under the main scenes. Under each handle, a palmette flanked by floral scrolls. The main scene on side A: A draped standing female with a phiale and a thyrsos. On side B: A draped standing female with a phiale and a wreath.

COMMENTS AND PARALLELS: The skyphos, as the preceding bell crater, finds its closest parallels in the production of the Sydney Painter. For the details of the drawing cf. a skyphos in A. D. Trendall, *The red-figured Vases of Paestum*, 1987, pl. 240 b-c, no. 163 (Paestum 6108), with a similar ovoli band with incision at the lip. This skyphos is most plausibly attributed to the later paestanizing production of the painter by the rendering of anatomical details and drapery. See also *CVA British Museum 7* (=Great Britain 10), IV Eb Pl. 1 4a; 6a; Pl. 2 10a; 13c.

DATE: The Sydney Painter, 350–325 BC.

2. a-b SKYPHOS (Fig. 211.)

Mrs Hilikka Hakava, Espoo.

DIMENSIONS: h. 10.1; d. foot 4.4; d. mouth 8.3; wt. 180 g.

CLAY: Munsell 7.5 YR 6/6 (reddish yellow).

GLAZE: Thin, without gloss, greenish in colour. Very uneven firing; mottled red with signs of other vessels placed in the kiln.

CONDITION: Two large fragments broken off and mended. Glaze worn on edges of lip and handle. Inside powdery white encrustation.

SHAPE: Tall ring foot, slightly flaring with a groove on exterior. Convex body. Slightly upturned horizontal handles, round in section.

DECORATION: Underside of foot reserved. Decoration in added red: Two parallel bands running round the vase under the main pictures. On either side an owl to right. On side A the bird is flanked by upwards growing olive wreaths; on side B by downwards tapering festoons.

COMMENTS AND PARALLELS: In *CVA Cracovie 1* (=Pologne 2), IV D, pl. 2, 5 and *CVA Parma 2* (=Italia 46), IV B, tav. 12, 5–6 “*glaux*” with owls on two red bands flanked by similarly arranged sprouts, though on the Parma vase with smaller leaves. Beazley (*Etruscan Vase Painting*, 1947, 200–201) presents three such *glaukes* decorated with owls and olive wreaths in added colour; beak, dot and circle of eye in reserved black are details which all the vases have in common. Similar rendering of the eye also in G. Zampieri, *Ceramica Greca, Etrusca e Italiota del Museo Civico di Padova*, vol. II, Collezioni e Musei Archeologici del Veneto, Roma 1991, no. 354, p. 293–294. An owl in added colour also on a kantharos in *CVA Karlsruhe 2*, (=Deutschland 8), Taf. 85, 6 and a fragment in *CVA Frankfurt am Main 4* (=Deutschland 66), Taf. 65, 3. The owl was a favourite subject on Faliscan vases, see K. Schauenburg, “Eulen aus Athen und Unteritalien”, *Jdl* 103 (1988), 67–85 (on Etruscan owl skyphoi p. 58), but owls were frequently depicted also by Apulian vase painters in the fourth century BC, often with this characteristic rendering of the eye as a dot and a circle, see Zampieri, *ibid.* no. 384, p. 347–348.

DATE: The first half of the fourth century BC.

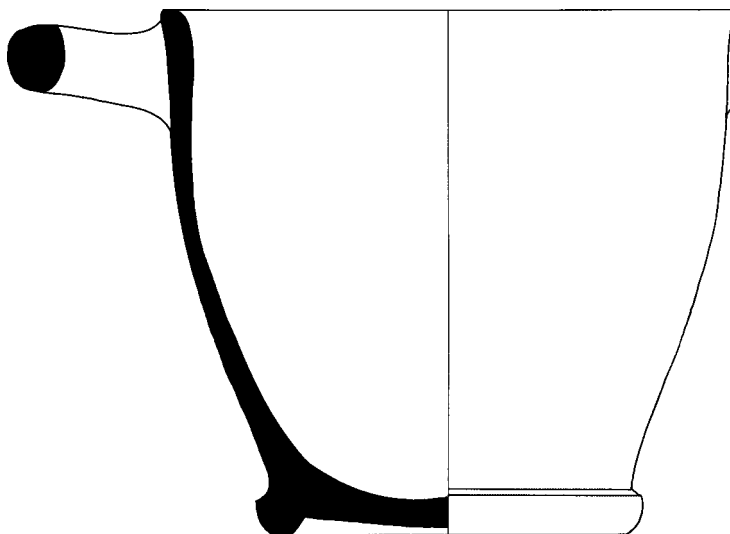


Fig. 210. Pl. 79, 1. a-c Scale 1:2

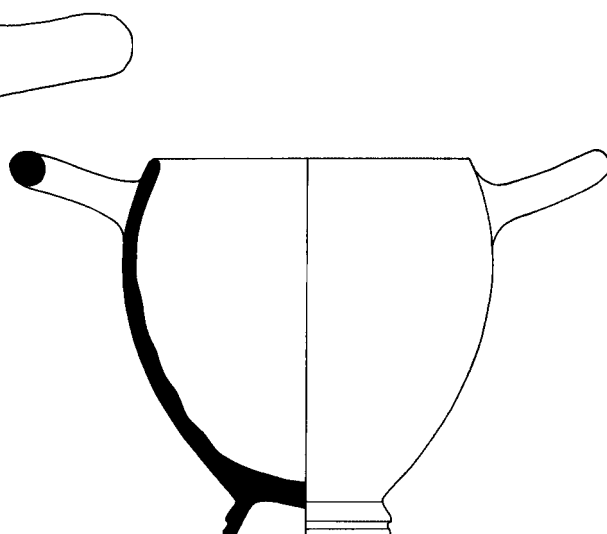


Fig. 211. Pl. 79, 2. a-b Scale 1:2

GNATHIA

Ria Berg

PLATE 80

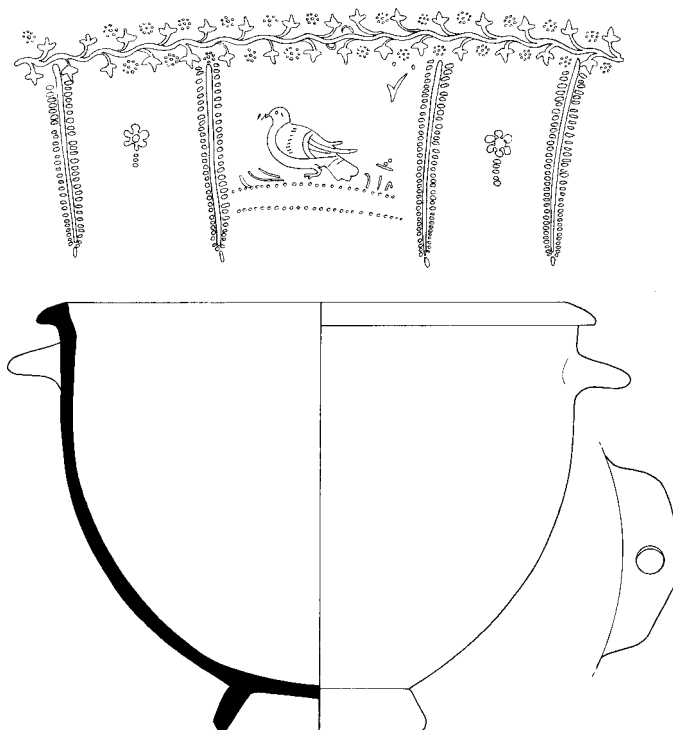


Fig. 212. Pl. 80, 1. a-b Scale 1:3

1. a-b BOWL (Fig. 212.)

Joensuu Art Museum, Joensuu, inv. 1136.

DIMENSIONS: h. 17.0; d. foot 8.2; mouth 20.1; wt. 835 g.

CLAY: Munsell 10 YR 7/4 (very pale brown).

GLAZE: Uneven dim lustre.

CONDITION: Complete. A flake missing on foot; body surface pitted. Glaze somewhat abraded at edges of handle, inner edge of mouth and on body. On side B marks of misfiring.

SHAPE: Torus ring foot. Outturned projecting mouth. Lug handle with round perforation.

DECORATION: Underside reserved with a black band (c. 1 cm wide) around the centre; interior face of foot glazed. Lower part of the torus foot glazed; junction with body and the lowest part of body reserved. Handles and body glazed inside and out. On side A, under lip, ivy sprouts from handles meeting at centre painted in white with alternating leaves and dot-rosettes. Four spray descenders hang from the horizontal pattern rendered as white lines with dots on either side. Between them, in the central panel, a white dove to left with details in orange lines. The bird had a painted object in its mouth, now faded.

Below, two rows of dots forming the ground line. Small brush strokes and dots indicate vegetation on either side of the bird. In flanking panels a dot-rosette with dots below. On side B, under lip, a simple broad line with dots on either side. All decoration in white with an orange wash.

COMMENTS AND PARALLELS: The decorative scheme and the shape of the bowl are paralleled by the works of several painters of middle Gnathian. Decoration with a wreath of 'new ivy' with spray descenders is typical of wide-mouthed middle Gnathia shapes, see *Webster*, 19. Similar shape and decoration, presenting a hare instead of a dove, in *CVA Hoppin and Gallatin Collections 1* (=USA 1), *Gallatin Collection*, pl. 32, 11 and in *CVA The Robinson Collection, Baltimore 3* (=USA 7), pl. 28, 2. Bowls with parallel shape but with a mask between the sprouts, painted by the painter of the Louvre bottle (see *Green*, 34) in *CVA British Museum 1* (=Great Britain 1), IV D c, pl. 2, 4; *CVA Napoli 3* (=Italia 24), tav. 58, 3 and *Forti* tav. XXXVIII d. One of the painter's characteristics is the ivy band meeting in the centre.

DATE: 340-320 BC.

2. KANTHAROS (Fig. 213.)

University of Helsinki, Department of Art History.

DIMENSIONS: h. 9.3; d. foot 5.7; d. mouth 12.3.

CLAY: Munsell 5 YR 6/6 (reddish yellow).

GLAZE: Thick, semi-lustrous.

CONDITION: A small piece missing on mouth. Glaze worn on edge of mouth. A large fracture on body. Added white partly worn off.

SHAPE: Conical foot in two degrees. The lower member torus shaped, with a groove in the middle. The upper member slightly concave. Hemispherical cup with tall straight walls. Circular strap handles attached vertically on either side of body below rim. Body ribbed by incision. DECORATION: Underside of foot reserved. Top of foot and lower body reserved. Handles, body and mouth glazed inside and out. On both sides under lip a leaf-spray drawn as a white line bordered by short brush strokes, starting from handles and meeting at a central rosette. Two small branches diverge up and downwards from the central stem. Under the handles simple upside-down palmettes. A row of dots running round the upper edge of foot. Over the sprays and dots a dilute ochre wash.

COMMENTS AND PARALLELS: The hemispherical cup on high foot is an innovation of late Gnathia, and the latest versions of the shape often have ring or knotted handles instead of flat ones (*Webster*, 2; *Green*, 12–13). *Webster* (26–27) places them in the group RC (ribbed with flowing florals), among vases with branched spray only; see also *Forti*, pl. 14a. A parallel cup with similar shape and decoration in *CVA University of Illinois* 1 (=USA 24), pl. 58, 4, attributed to the Painter of Zürich 2692 or his workshop. Same decorative scheme also in *CVA University of Illinois* 1 (=USA 24), pl. 58, 1–2 and *Green*, pl. 21, b. Cf. also *CVA Zürich* 1 (=Schweitz 2), Taf. 51, 9–11 with similar decoration, but horizontal

handles and *CVA Göttingen* 1 (=Deutschland 58), Taf. 42, 6–8 and *Bernardini* tav. 21, 5–6.

DATE: The beginning of the third century BC.

3. a-b SKYPHOS (Fig. 214.)

Mrs Lena Wikström, Helsinki.

DIMENSIONS: h. 8.2; d. foot 3.9; d. mouth 7.6, wt. 100 g.

CLAY: Munsell 7.5 YR 7/3 (pink).

GLAZE: Metallic, slightly greenish lustre.

CONDITION: Intact. Body surface somewhat pitted.

SHAPE: Flaring ring foot, recessed slightly on underside. Lower member of foot torus shaped. Horizontal handles round in section.

DECORATION: Underside reserved. Exterior edge of foot glazed; top of foot and lower body reserved. A black band on the reserved part of body. Handles and body glazed inside and out. Side A: Egg-and-dot pattern between incised lines, under the pattern the line is double; incision also on egg-patterns. Two ivy sprouts descending from the pattern band. Their stalks are rendered with incised curving lines, and they have white leaves and dot-rosettes on either side. In the middle a larger dot-rosette. Side B: Under lip, egg-and-dot pattern in white between incised lines, below the pattern the incised line is double; incision also on the egg-patterns.

COMMENTS AND PARALLELS: The six-dot ivy with incised stems is typical of the early Gnathia Konnakis C group (see *Webster*, 7 and, for example, *CVA Museo Nazionale di Taranto* 4 (=Italia 70), tav. 44, 6), but the shape of the skyphos with its relatively narrow base suggests a later date. The skyphos thus fits better in the transitional phase between early and middle Gnathia, among the products of the Naples Harp Group E, in which the Konnakis ivy reappears (*Webster*, 18–19).

DATE: 350–325 BC.

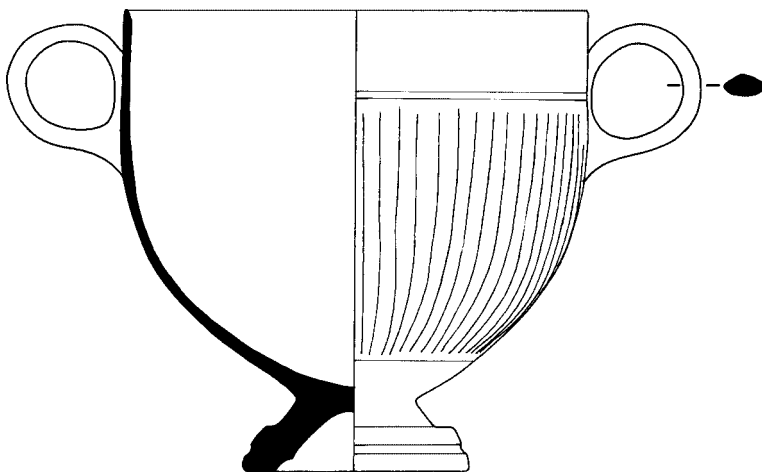


Fig. 213. Pl. 80, 2. Scale 1:2

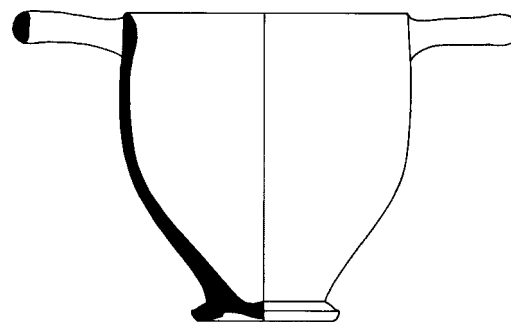


Fig. 214. Pl. 80, 3. a-b Scale 1:2

4. a-b SKYPHOS (Fig. 215.)

Museum of Art and Design, Helsinki, inv. B 523. Purchased in Agrigento, Sicily.

DIMENSIONS: h. 11.6; d. foot 4.3; d. mouth 9.7; wt. 202 g.

CLAY: Munsell 7.5 YR 7/6 (reddish yellow).

GLAZE: Even with silvery shine. Over foot an additional red slip Munsell 5 YR 6/6 (reddish yellow).

CONDITION: Complete; broken and mended. At lip numerous small chips. A small modern hole pierces the midpoint of the bottom. Encrustation under foot, on lower body and at junction of body and foot.

SHAPE: Thick flaring torus foot; elongated bell-shaped handles, round in section.

DECORATION: Underside of foot reserved. Outside of foot, handles, and body glazed inside and out. Side A, under lip, egg-and-dot pattern in added white and yellow wash, between two incised lines above and one line below. Under it a parti-coloured band in white and red. Below it two incised lines underlined with a row of white dots; below with alternating vine leaves and grapes. The leaves and grapes are halved vertically by a yellow wash; the parti-coloured band and the lower part of the egg-and-dot pattern are covered by a yellow wash. Side B, under lip, an incised line with dots on either side.

COMMENTS AND PARALLELS: For the decorative scheme, cf., for example, *CVA Copenhagen* 7 (=Danemark 7), IV D, pl. 276, 6.

DATE: End of the fourth century BC.

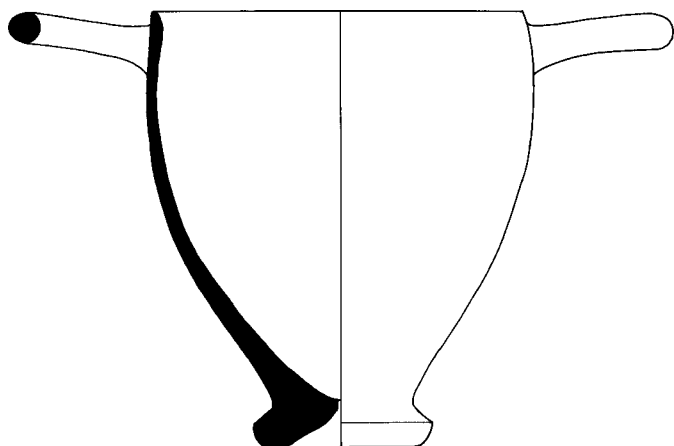


Fig. 215. Pl. 80, 4. a-b Scale 1:2

5. SKYPHOS (Fig. 216.)

Museum of Art and Design, Helsinki, inv. B 509. Purchased in Agrigento, Sicily.

DIMENSIONS: h. 6.6; h. with handles 7.2; d. mouth 9.4; d. foot. 5.1.

CLAY: Munsell 5 YR 6/6 (reddish yellow).

GLAZE: Complete; mended from several large pieces.

CONDITION: Highly lustrous and even.

SHAPE: High conical ring foot in two degrees. Handles turned sharply upwards, round in section.

DECORATION: Underside reserved; inner face of foot glazed by a broad black stripe, resting surface reserved. Outside of foot glazed; stem between the upper moulding of foot and junction of body reserved. Handles and body glazed inside and out. Side A, below mouth, egg-and-dot pattern in white between incised lines; the egg-pattern is marked off by incision. Below an incised line forming the horizontal stem of a sprout, with clusters of three vertically arranged dots under it. From the stem hang three sprout descenders, rendered with incised lines and white dots on either side. In the two spaces between the sprouts rosettes painted with five arching petals around a central dot. On side B the same pattern, without the middle descender and the rosettes.

COMMENTS AND PARALLELS: The vase can be attributed to the early middle Gnathia Konnakis (Kg) Group, which comprises less elaborate vases characterized by ivy leaves on either side of a single incised stem, see *Webster*, 10–11. Cf. *CVA Varsovie* 6 (=Pologne 9), pl. 19, 3–4; *CVA Napoli* 3 (=Italia 24), tav. 63, 7; *CVA British Museum* 1 (=Great Britain 1), IV D c, pl. 7, 2; *CVA Verona* 1 (=Italia 34), IV D, tav. 20, 2a–b; *CVA Capua* 4 (=Italia 44), IV D, tav. 1 (1992) 13; *CVA Schloss Fasanerie* 2 (=Deutschland 16), Taf. 91, 2; *CVA Karlsruhe* 2 (=Deutschland 8), Taf. 83, 6. Almost the same decorative scheme appears also on the reverse of a skyphos in Bonn, assimilated by *Green* to the late products of the Rose Painter, see pl. 5b and p. 4; cf. *CVA Napoli* 3 (=Italia 24), tav. 59, 5.

DATE: 340–320 BC.

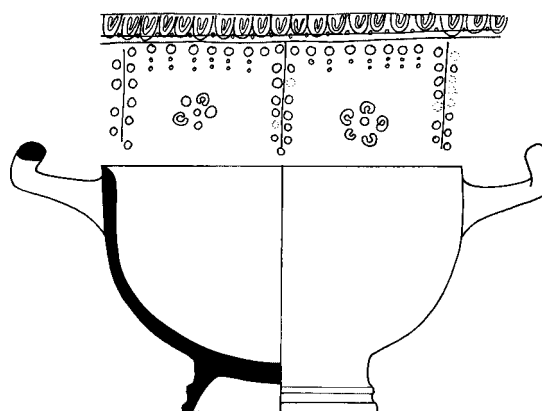


Fig. 216. Pl. 80, 5. Scale 1:2

PLATE 81

1. a-d PELIKE (Fig. 217.)

Joensuu Art Museum, Joensuu, inv. 1135.

DIMENSIONS: h. 32.1; d. foot 12.4; d. mouth 15.5; wt. 1512 g.

CLAY: Munsell 5 YR 5/6 (yellowish red).

GLAZE: Fairly lustrous and even.

CONDITION: Complete. Mouth somewhat chipped; large chips missing on body; glaze worn and pitted on body. On body a large fracture. Abundant encrustation covering the underside of lip, the handles on side A, lower part of body, junction of body and foot and underside of foot.

SHAPE: Sagging ovoid body. Flaring ring foot in two

degrees. Lowest member torus shape, with upper flange flat; the upper member forms an angular step with concave side, carination below junction with body. Handles round in section. Flaring, slightly down-turned lip; under lip a pronounced ridge.

DECORATION: Underside of foot reserved. On exterior the lower member of foot reserved. Handles, body and mouth glazed inside and out. On both sides of neck four rosettes between double incised lines; below, a row of dots. Side A: A woman to left, standing on a dotted ground line. She holds in her raised right hand a fan, and in the left hand, resting behind her back, an object too worn for identification. Behind the woman a fillet and palmette-scrolls; in front of her a four-petalled rosette. The rosette, the woman's dress and fillet decorated with lines in dilute

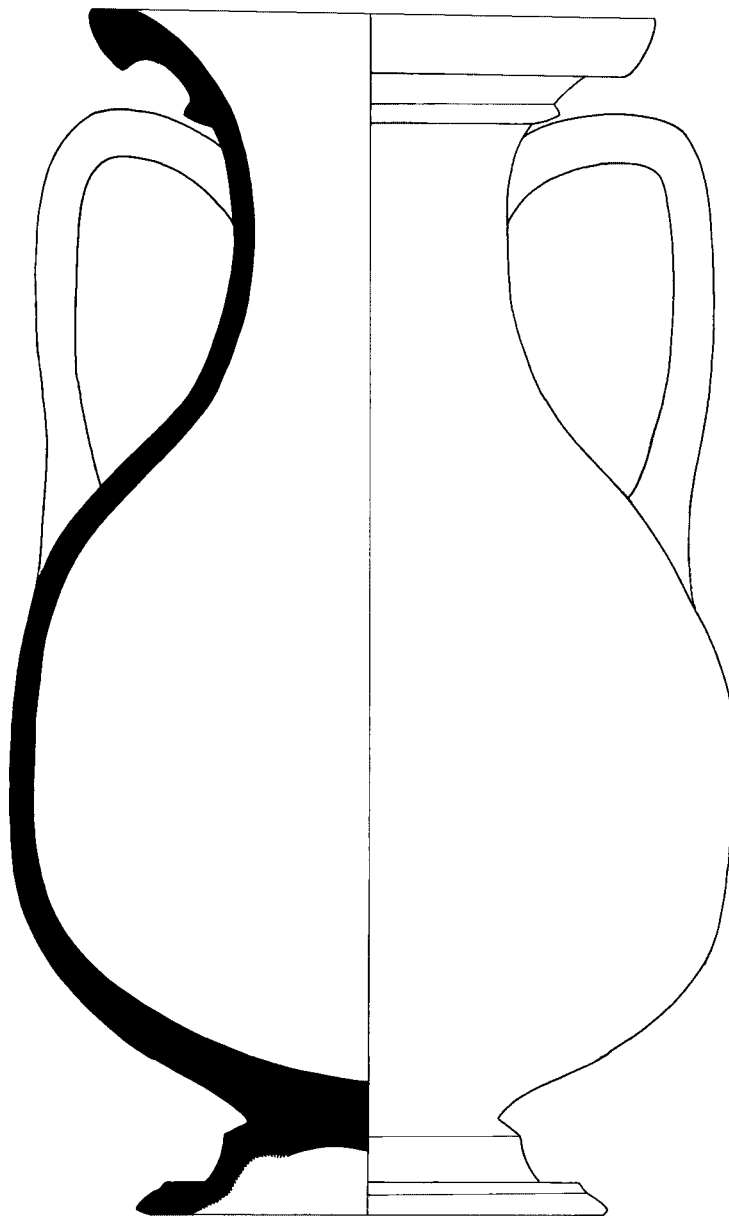


Fig. 217. Pl. 81, 1. a-d Scale 1:2

orange. Side B: A winged Eros flying to right; in his outstretched left hand a phiale with a row of dots atop. In front of him, resting on dotted ground line, an altar crowned by a row of dots. Details of body drawn in dilute orange, the wing decorated with added red.

COMMENTS AND PARALLELS: For the pelike shape 2 with mouldings at top of the neck and the foot, see J. R. Green, "Some Gnathia Pottery in the J. Paul Getty museum", in *Greek Vases in the J. Paul Getty Museum*, 3, 1986, 123–124. fig. 13. This shape preserved exceptionally long the compositional scheme of a single figure placed against black background. For a pelike with a similar shape, decorated with flying Eros, see *CVA Musée Scheurleer* 1 (=Pays-Bas 1), IV D c, pl. 1, 2 and *Forti*, tav. XIX b. Cf. also a pelike in *CVA Napoli* 3 (=Italia 24), tav. 66, 2 with a fairly similar shape and secondary ornaments depicting a squatting Eros, and a pelike found in Ruvo in *CVA Taranto* 1 (=Italia 15), IV D s, tav. 1, 1 with a kneeling Eros.

DATE: 330–310 BC.

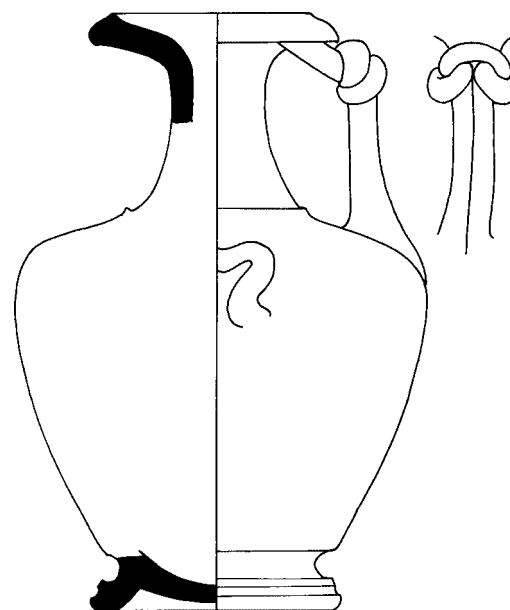


Fig. 218. Pl. 82, 1. a-b Scale 1:2

PLATE 82

1. a-b HYDRIA (Fig. 218.)

Museum of Art and Design, Helsinki, inv. B 518.

DIMENSIONS: h. 15.8; d. foot 6.6; d. mouth 6.4; wt. 316 g.

CLAY: Munsell 7.5 YR 7/4 (pink).

GLAZE: Even, but without lustre.

CONDITION: A piece missing on both handles, a part of lip and a piece of foot missing. Chips missing on body.

SHAPE: Flaring ring foot in two degrees; a groove around the lower member. On lower body a slightly carinated step. At junction of body and neck a slight ridge. Mouth strongly outturned with a low ridge at top. Uprturned horizontal handles below shoulder. Double vertical handle from neck to shoulder. The latter consists of two parts, round in section, and forming a knot together.

DECORATION: Underside of foot reserved. Exterior of foot glazed. The junction between foot and body reserved. Body, handle and mouth glazed inside and out. Decoration from top to bottom: on neck, in added white, a row of rays with clusters of dots above and below; on shoulder a garland of lotus buds; a wave pattern to right; ivy wreath with dot rosettes to left. On body a line with a row of dots beneath and four spray descenders, formed by a line with dots on either side. In the central panel a dove to left; in side panels rosettes.

COMMENTS AND PARALLELS: For the form, cf. ribbed hydriai of equal dimensions in *CVA Hoppin and Gallatin Collections* 1 (=USA 1), Gallatin Collection pl. 32, 1 and *Forti*, tav. XVI b, in a grave context from Taranto. For the decoration, cf. also *CVA Ostschweitz Ticino* (=Schweitz 5), Taf. 5, 2–3.

DATE: The first half of the third century BC.

2. a-b OINOCHOE (Fig. 219.)

Mrs Sirpa Wihtol, Helsinki.

DIMENSION: h. 20.5; d. max. 11.0; d. foot 6.5.

CLAY: Munsell 10 YR 6/4 (light yellowish brown).

GLAZE: Bluish metallic lustre. Under the handle marks of misfiring.

CONDITION: Complete. Some chips on mouth. Glaze worn on foot and at places on body. Added white partly worn off.

SHAPE: Flat ring foot. Narrow neck on ovoid body. Trefoil mouth with strongly projecting central lobe.

TECHNICAL FEATURES: On the inner side of handle a reserved area with a fingerprint in black.

DECORATION: Underside of foot reserved. Body and mouth glazed; inside of neck glazed for ca. 3 cm in depth. On neck opposite handle, in white, egg-and-dot band between incised lines. The ovoli lined by incision; below, the line is double. Three descenders rendered as incised lines with white dots on either side, each of them ends in three curving brush strokes. In the panels framed by the pattern, dot-rosettes.

COMMENTS AND PARALLELS: *CVA Schloss Fasanerie* 2 (=Deutschland 16), Taf. 91, 8; *CVA Nantes* 1 (=France 36), pl. 49, 6; *CVA Adolphseck* 2 (=Deutschland 16), Taf. 91, 8; *CVA Napoli* 2 (=Italia 22), IV E, tav. 21, 3.

DATE: The latter half of the fourth century BC.

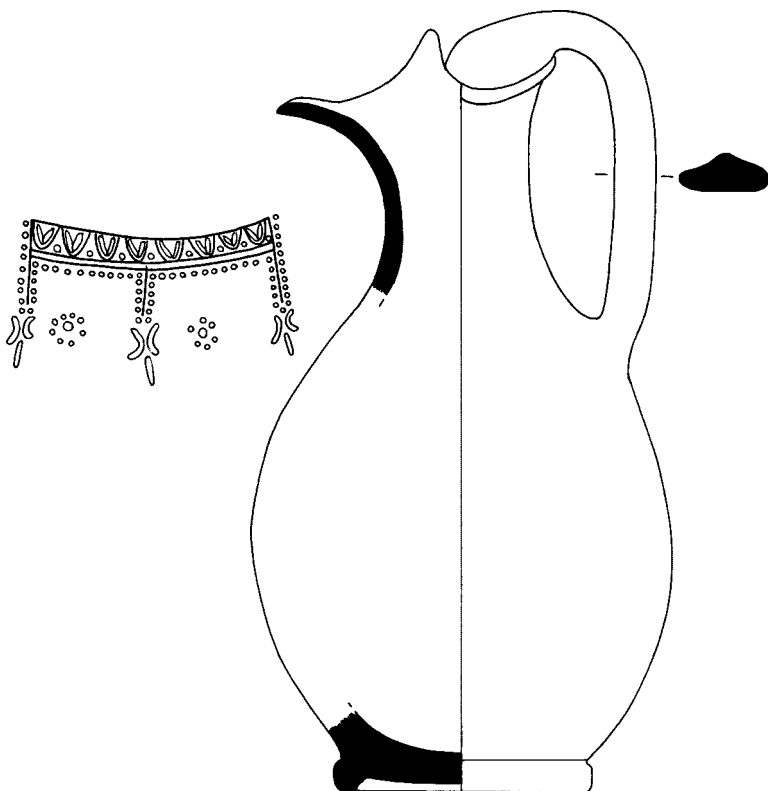


Fig. 219. Pl. 82, 2. a-b Scale 1:2

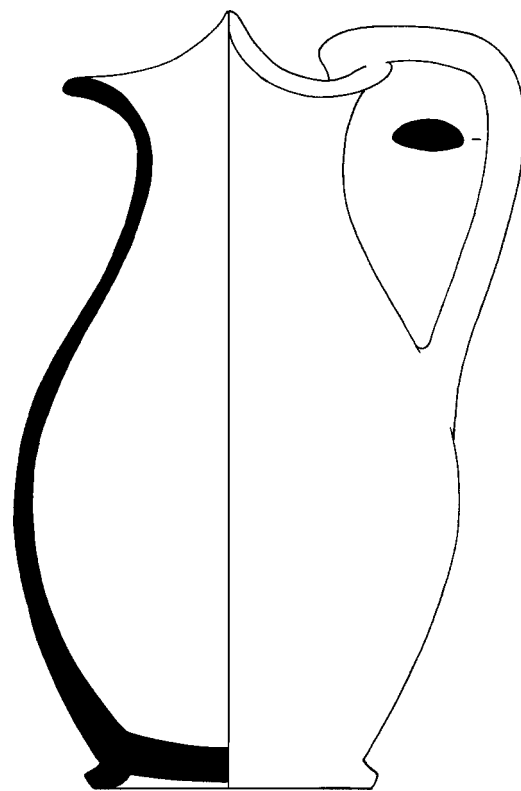


Fig. 220. Pl. 82, 3. a-b Scale 1:2

3. a-b OINOCHOE (Fig. 220.)

Museum of Art and Design, Helsinki, inv. B 747. Purchased in Agrigento, Sicily.

DIMENSIONS: h. 20.3; d. max. 11.8; d. foot. 7.6; wt. 460 g.

CLAY: Munsell 10 YR 5/6 (brown).

GLAZE: Lustrous and quite thick, under handle a brownish area resulting from misfiring

CONDITION: Complete. Three small chips at lip. Glaze worn off on handle and around handle root; some abrasions also on edge of lip. Encrustation inside the vase, under foot and at junction of foot and body.

SHAPE: Chous, shape 3, (*Agora* XXX, 41–42). Projecting ring foot; ovoid body; handle oval in section. Trefoil mouth.

DECORATION: Underside of foot reserved. Exterior edge of foot glazed; upper surface of foot and lowermost part of body in reserve. At neck egg-and-dot pattern in white between engraved lines. Below it a parti-coloured band in yellow and red between incised lines; a row of dots. On body opposite the handle a vine pattern in white with leaves and sprouts above and below a horizontal stem and with three sprout descenders. In the two spaces between the sprouts a large white dot.

COMMENTS AND PARALLELS: Cf. *CVA Göttingen* 1 (=Deutschland 58), Taf. 41, 5 and 9–10; *CVA Napoli* 3 (=Italia 24), tav. 65, 4 and 8, and *Forti*, tav. XIV a.

DATE: The latter half of the fourth century BC.

PLATE 83

1. a-b OINOCHOE (Fig. 221.)

Museum of Art and Design, Helsinki, inv. B 526. Purchased in Agrigento, Sicily.

DIMENSIONS: h. 21.7; d. max. 11.8; d. foot 6.8; wt. 434 g.

CLAY: Munsell 7.5 YR 7/3 (pink).

GLAZE: Thin, brownish, without lustre. Mottled with reddish patches resulting from misfiring.

CONDITION: Complete. Flaked on edge of foot and lip. Minor abrasions on the glaze over the ribbing and on handle. Brown sandy encrustation inside neck.

SHAPE: Flaring ring foot with groove on exterior. Narrow neck on globular ribbed body. Trefoil mouth. Inside the lip a slight groove. Handle round in section; on handle, at lower junction, a drop shaped depression; the upper part of handle ends in a moulded lion head.

DECORATION: Underside of foot reserved. Above the junction of foot and body a reserved band, ca. 1.5 cm wide. Body and mouth glazed, neck glazed on interior to a depth of ca. 4 cm. On neck an ivy pattern to right, with clusters of berries between the leaves painted in white with a yellow wash. Two red fillets, lined with white, hang from the ivy, between them a flying dove with wings spread carrying a wreath, painted white with details in yellow lines.

COMMENTS AND PARALLELS: The vase can be placed in

Webster's RE group (ribbed with yellow spray and hanging red scarves), p. 28–29; in pl. III d a similar oinochoe with a mask between scarves; likewise in *CVA Copenhagen 7* (=Danemark 7), IV D, pl. 274, 7 and 8; *CVA Varsovie, Musée National 6* (=Pologne 9), pl. 25, 1; 3 and *Bari*, pl. 54, 1. Cf. also *CVA Parma 2* (=Italia 46), IV D, tav. 1, 1; *CVA Mannheim 1* (=Deutschland 1), Taf. 53, 2 and *CVA Mainz RGZM 2* (=Deutschland 43), Taf. 21, 9–10. A similar ribbed oinochoe, with a belly band and a dove carrying a wreath at neck depicted between sprouts in *Forti*, tav. II c (Museo Castromediano n. 1874, Lecce).

DATE: 320–300 BC, Late Gnathian.

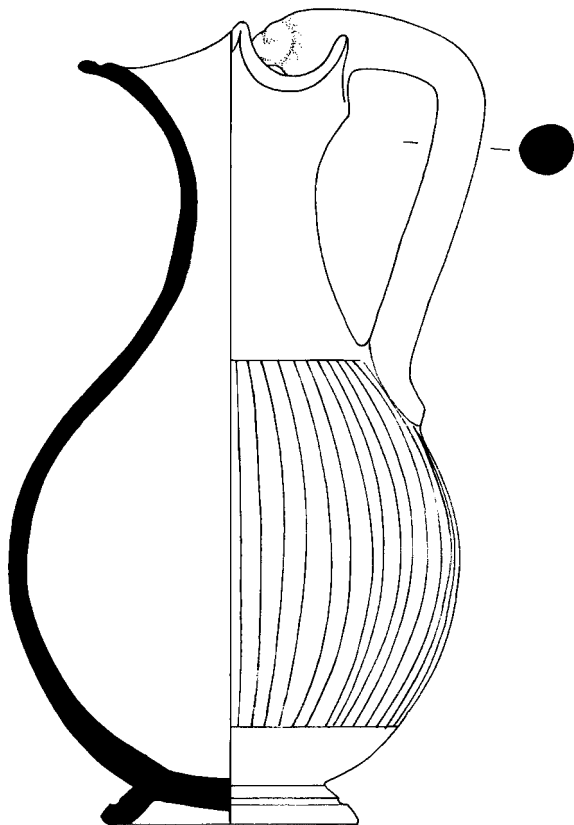
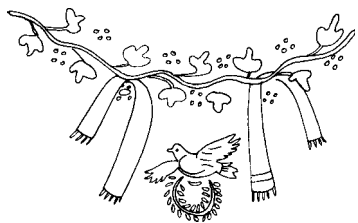


Fig. 221. Pl. 83, 1. a-b Scale 1:2

2. a-b OINOCHOE (Fig. 222.)

University of Helsinki, Department of Classical Philology.
The Helen and Veikko Väänänen Collection.

DIMENSIONS: h. 10.3; d. max. 6.1; d. foot. 3.3; wt. 97 g.

CLAY: Under foot Munsell 10 YR 8/3 (very pale brown); on abraded surfaces, emerging under the glaze, Munsell 5 YR 6/6 (reddish yellow).

GLAZE: Dimly lustrous, partly dull. On the widest part of the body beside the handle a reddish misfired patch, likewise on the side opposite the handle.

CONDITION: Complete; handle broken and mended with glue. Glaze worn on edge of lip, handle and on opposite side of body. White encrustation covers the underside of foot and the junction of foot and body. Added white rather worn.

SHAPE: Shape 3, chous, (*Agora XXX*, 41–42). Ring foot, strap handle.

DECORATION: Underside of foot reserved. Handle, body and mouth glazed inside and out. On neck, in added white with orange wash, egg and dot pattern with two lines above and below. Below a row of hanging grapes, vine leaves and tendrils.

COMMENTS AND PARALLELS: Oinochai of miniature dimensions decorated with hasty vine-patterns are common in late Gnathia grave contexts, see *Forti*, p. 49–50, tav. XIV a–XVI b. Cf. *CVA British Museum 1* (=Great Britain 1), IV D c, pl. 5, 13.

DATE: The first half of the third century BC.

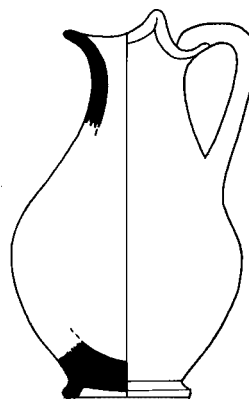
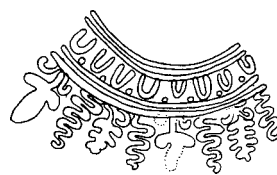


Fig. 222. Pl. 83, 2. a-b Scale 1:2

3. EPICHYSIS (Fig. 223.)

Museum of Art and Design, Helsinki, inv. B 528. Purchased in Agrigento, Sicily.

DIMENSIONS: h. 15.2; d. max. 10.7; foot 8.8; wt. 231 g.

CLAY: Munsell 10 YR 7/4 (very pale brown).

GLAZE: Brownish, dimly lustrous glaze; a large area on body misfired to a bright orange colour, Munsell 2.5 YR 4/8 (red).

TECHNICAL FEATURES: Under foot the line of dipping visible with finger marks.

CONDITION: Complete. Glaze somewhat abraded at edges of handle, on mouth and body.

SHAPE: Oinochoe shape 10, the low variety. Squat body, tall neck, beak-spout and high handle. Raised fillet at junction of neck and body.

DECORATION: Underside of foot reserved, otherwise glazed inside and out. Around neck in added white a row of rays ending in dots below. Under them on upper surface of body a similar row of rays stopping at handle; each ray end in two dots below.

COMMENTS AND PARALLELS: For the shape cf. *Morel* 1981, 5752a 1 and see J. R. Green, "Some Gnathia Pottery in the J. Paul Getty Museum", in *Greek Vases in the J. Paul Getty Museum*, 3, 1986, 117, fig. 7; *Bernardini*, tav. 52,1; *CVA Napoli* 3 (=Italia 24), tav. 71, 8 and *CVA British Museum* 1 (=Great Britain 1), IV D c, pl. 6, 18 (with similar rays at neck).

DATE: The first half of the third century BC.

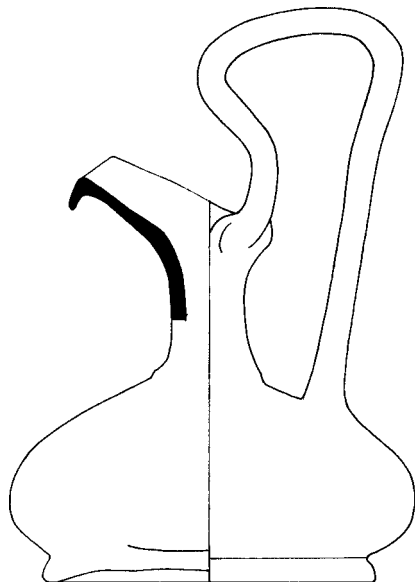


Fig. 223. Pl. 83, 3. Scale 1:2

4. a-b ASKOS (Fig. 224.)

Joensuu Art Museum, Joensuu, inv. 1137.

DIMENSIONS: h. 16.9; d. foot 9.0; d. mouth 6.1; wt. 518 g.

CLAY: Munsell 5 YR 5/4 (reddish brown).

GLAZE: Lustrous; below neck thicker, on the backside thinner.

CONDITION: Broken and mended; a chip missing on foot. SHAPE: Ring foot; exterior profile in three degrees, the two upper members concave. High body; short neck with outturned mouth. Strap handle with two ridges on exterior.

DECORATION: Underside of foot reserved; lowest and uppermost member of its exterior reserved, the middle member glazed. Top of foot and lower body reserved. Handle, body and mouth glazed; neck glazed on interior to a depth of ca. 2 cm; visible marks of dripping glaze. On body opposite handle egg-and-dot pattern between incised lines; parti-coloured band between incised lines; row of ivy leaves under an incised line. Two sprout descenders rendered as incised lines with ivy leaves on either side. Between the sprays a vine-pattern with alternating leaves, bunches of grapes and tendrils.

COMMENTS AND PARALLELS: Similar shape with a somewhat simpler decoration in *CVA Zürich* 1 (=Schweitz 2), Taf. 51, 1–2. For the shape cf. *CVA Napoli* 3 (=Italia 24), tav. 64, 8. Cf. also *CVA Parma* 2 (=Italia 46), IV D, tav. 1, 4–5. Cf. also a double necked askos in *CVA Ostschweitz Ticino* (=Schweitz 5), Taf. 28, 3–5 and *Bernardini*, tav. 53, 3.

DATE: The last quarter of the fourth century BC.

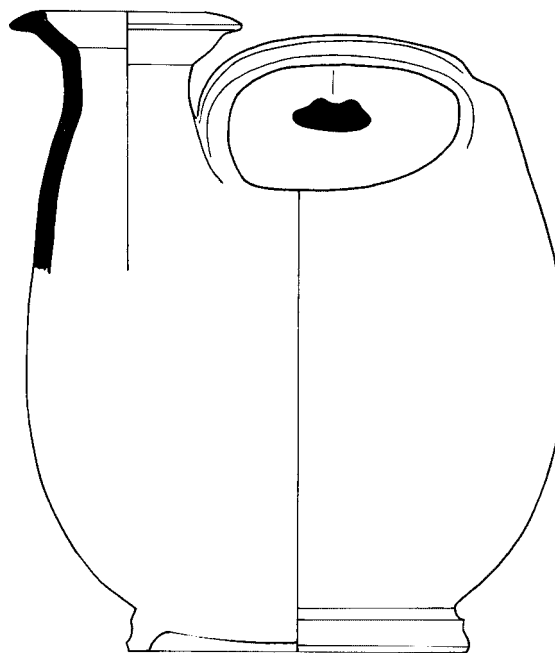


Fig. 224. Pl. 83, 4. a-b Scale 1:2

NATIVE APULIAN

Ria Berg

PLATE 84

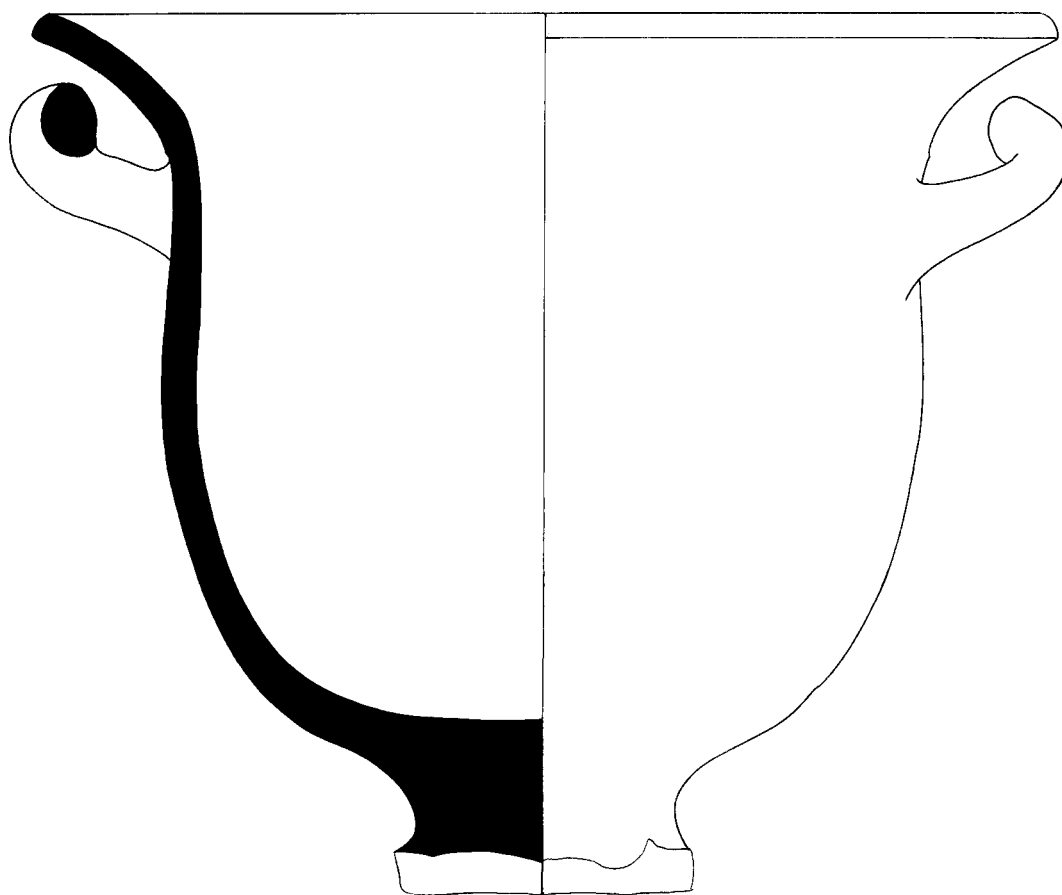


Fig. 225. Pl. 84, 1. a-b Scale 1:2

1. a-b BELL KRATER (Fig. 225.)
Mrs Irmeli Summanen, Helsinki.

DIMENSIONS: h. 24.8; d. mouth 27.2; wt. 1945 g.

CLAY: Munsell 10 YR 8/2 (very pale brown).

CONDITION: Foot missing and reconstructed. Surface somewhat pitted, paint worn off on large areas.

SHAPE: Strongly outturned mouth; upturned handles round in section.

DECORATION: Monochrome decoration in matt reddish brown paint. Exterior painted except for reserved zones with decoration. On lower body a broad reserved band

with an olive wreath to left. Between handles reserved panels with olive wreath to left; the leaves are circumscribed with dots. Inside of mouth painted down to a depth of 5 cm.

COMMENTS AND PARALLELS: Somewhat similarly decorated kraters in *CVA Lecce 1* (=Italia 4), IV D f d, tav. 14. On Peucetian phase D vases leaves surrounded by dots are a common decorative element. The vase resembles closely Daunian kraters found in tombs in S. Severo and Ascoli, see *De Juliis*, tav. CI and CII a, dated to the Daunian III phase.

DATE: Fourth century BC.

2. a-b COLUMN KRATER (Fig. 226.)

Museum of Art and Design, Helsinki, inv. B 767. Purchased in Agrigento, Sicily.

DIMENSIONS: h. 20.4; d. foot 10.0; d. mouth 17.8; wt. 1145 g.

CLAY: Munsell 7.5 YR 7/3 (pink); small white inclusions.

CONDITION: Complete. Nearly all the surface covered with very hard yellowish encrustation.

SHAPE: Flaring ring foot. Continuous curve from body to mouth. Lip flat on top.

DECORATION: Inside of foot reserved. On exterior of foot and body red slip Munsell 2.5 YR 5/8 (red). Painted in red on the reserved neck a chain of circumscribed palmettes to left. On top of lip a row of rays around two lines.

COMMENTS AND PARALLELS: For the shape *CVA Lecce 1* (=Italia 4), IV D fd, tav. 14 and M. C. D'Ercole, *Barletta in età preromana*, 1990, p. 62–63, tav. 1–2.

DATE: Fourth century BC.

PLATE 85

1. KANTHAROS (Fig. 227.)

Museum of Art and Design, Helsinki, inv. B 511. Purchased in Agrigento, Sicily.

DIMENSIONS: h. with handles 10.3; h. without handles 7.7; d. foot 4.8; wt. 150 g.

CLAY: Munsell 10 YR 7/3 (very pale brown); small brown particles.

CONDITION: Intact. Paint slightly worn at edges of handle.

SHAPE: Flaring foot with slight step at base. Flaring mouth. Broad high swung strap handles from lip to shoulder.

DECORATION: Monochrome decoration in dilute orange-brown matt paint. Underside of foot reserved. Exterior of foot painted brown except for the outer edge of the step at base. On lower body a narrow line; on middle body three lines; on shoulder a line with a wavy line above and below. Inside the mouth a tongue pattern. Exterior of handles painted brown.

COMMENTS AND PARALLELS: For the shape and the simple linear decoration cf. *CVA British Museum 7* (=Great Britain 10), IV D a, pl. 3, 6; *CVA Altenburg 3* (=Deutschland 19), Taf. 120, 2–3. In *De Juliis*, tav. C a similar vase of Daunian subgeometric III manufacture. Cf. also a Peucetian kantharos in *Bari*, tav. 21, 4, belonging to the type C, on which *ibid.* p. 51–52.

DATE: Fifth – fourth century BC.

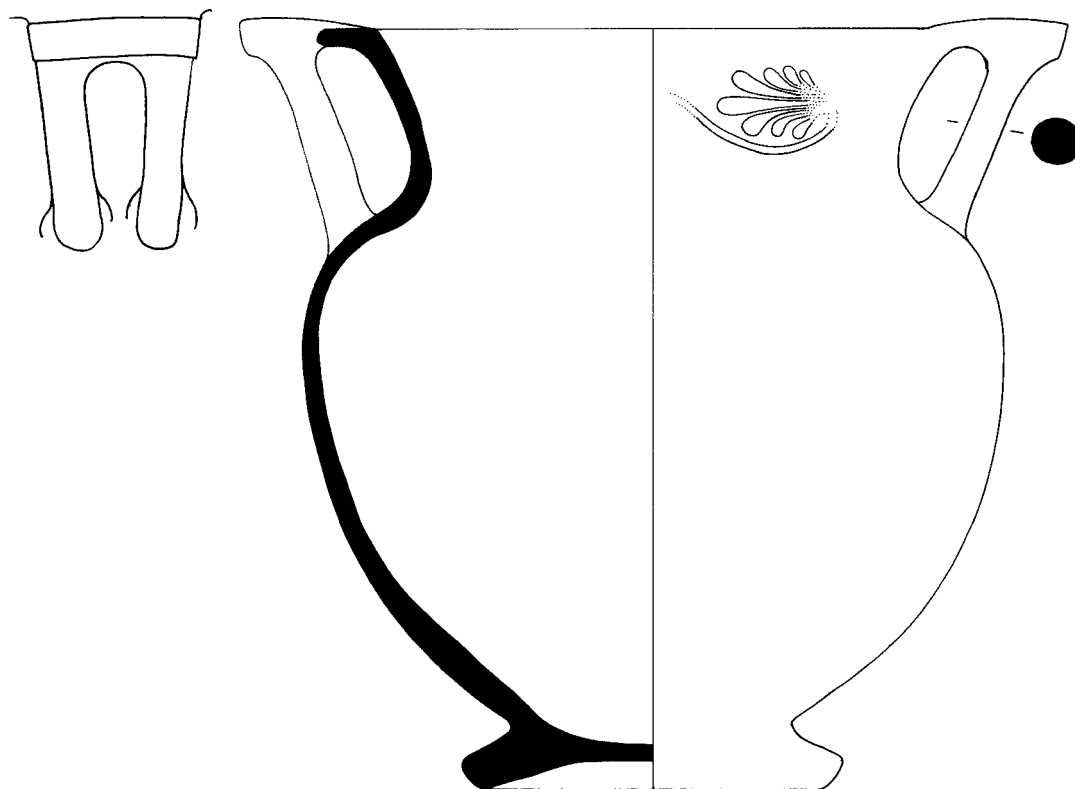


Fig. 226. Pl. 84, 2. a-b Scale 1:2

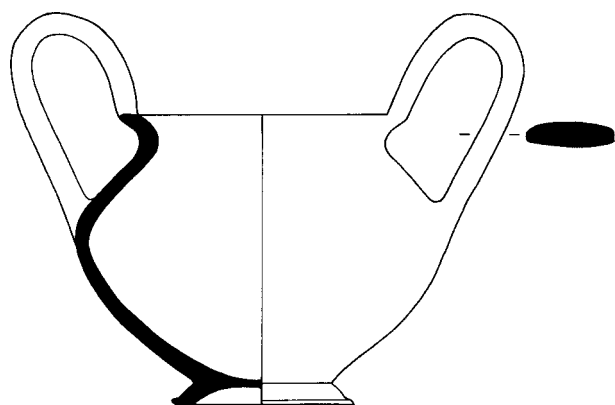


Fig. 227. Pl. 85, 1. Scale 1:2

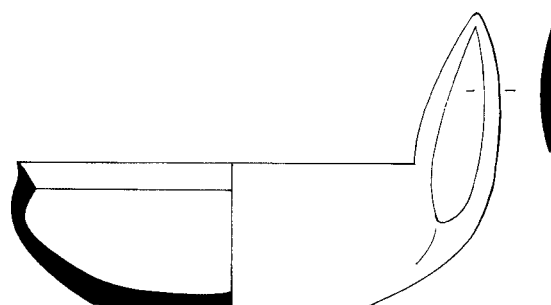


Fig. 228. Pl. 85, 2. a-c Scale 1:2

2. a-c KYATHOS (Fig. 228.)

Mrs Eila Suolahti, Helsinki.

DIMENSIONS: h. 3.9; h. with handle 7.3; d. mouth 11.3; d. foot 7.2; wt. 167 g.

CLAY: Munsell 7.5 YR 7/4 (pink).

CONDITION: Complete. Small chips at lip, a small pit on handle.

SHAPE: Shallow bowl with flat bottom. On exterior the mouth slightly concave, on interior offset. Broad, highswung strap handle.

DECORATION: The colour of the decoration vary between Munsell 7 YR 8/3 (pink) and 7.5 YR 5/4 (brown). Underside of foot reserved with three crossing double lines. On body angular geometric pointed shapes at sides. On front, opposite to the handle, a crossed diamond, inside of which, in each section two concentric squares. The diamond is flanked by vertical lines. Under the lip a broad band and two thin bands. On lip a painted band. Inside of mouth three narrow bands. The handle is bordered by a band of colour, which on the exterior is followed by two thin parallel lines. At two points the vertical lines are joined by triple horizontal lines. The top of handle is painted on both sides. On the inner side of the handle there is a similar square composition as on the front of the vase. Inside, on the floor, a small figure of Z.

COMMENTS AND PARALLELS: For the shape see *De Juliis*, 41(forma XIII), tav. XX, 5, b; for the decoration cf. *ibid.* tav. XXXVII, 38 (the pattern in front), and tav. XLII, 132 (the side patterns). A kyathos with similar handle decoration in *De Juliis*, tav. XCVII A, in a grave context from Ortona.

DATE: Subgeometric Daunian II, 550–400 BC.

3. a-b DOUBLE SITULA

Museum of Art and Design, Helsinki, inv. B 531. Purchased in Agrigento, Sicily.

DIMENSIONS: h. 17.0; h. with handle 21.5; d. feet 7.0; d. mouths 12.8; wt. 1215 g.

CLAY: Munsell 10 YR 7/3 (very pale brown).

CONDITION: Intact. Paint slightly worn.

SHAPE: Two joint vases with a handle in the middle. Both vases with flat bottom and flaring mouth.

DECORATION: Bichrome decoration: dark matt brown and added red. Decoration from bottom to top: at base a zone of panels separated alternately by vertical lines flanked with dots and superimposed circles; in the panels various simple ornaments: stars, crosses and florals. Above, two bands; a row of circles; two bands; zigzag line with dots above and below; two bands with the area inbetween coloured red; an ivy pattern with leaves above and dots below, both accentuated with red; two bands; a band of ovals, every third of them painted red, above dots and circles, below, dots; two bands; upside-down wave-pattern to left; two bands. On the junction between the vases a painted figure-of-x-pattern, filled with red. At base of handle three horizontal lines, on handle a line bordered by herring-bone pattern. Inside mouth egg-pattern. On underside of foot a star painted with four crossing lines.

COMMENTS AND PARALLELS: The shape was introduced in the final phase of the Canosan ware, listata C, continuing the subgeometric Daunian period. Parallels in CVA *Tübingen* 7 (=Deutschland 69), Taf. 55, 5–6; CVA *Fiesole* 2 (=Italia 58), tav. 11, 3; CVA *Sarajevo* 1 (=Yougoslavie 4), pl. 26, 4–5; CVA *Taranto* 1 (=Italia 15), IV D, b2, tav. 2, 1; CVA *British Museum* 7 (=Great Britain 10), IV D a, pl. 11, 8; M. Mayer, *Apulien*, Leipzig und Berlin 1914, Taf. 39, 6 and M. C. D'Ercole, *Barletta in età preromana*, 1990, p. 104–106, tav. 17, 76. For the shape see *Yntema*, 285; 281–2; fig. 272.

DATE: The end of the fourth to beginning of the third century BC.

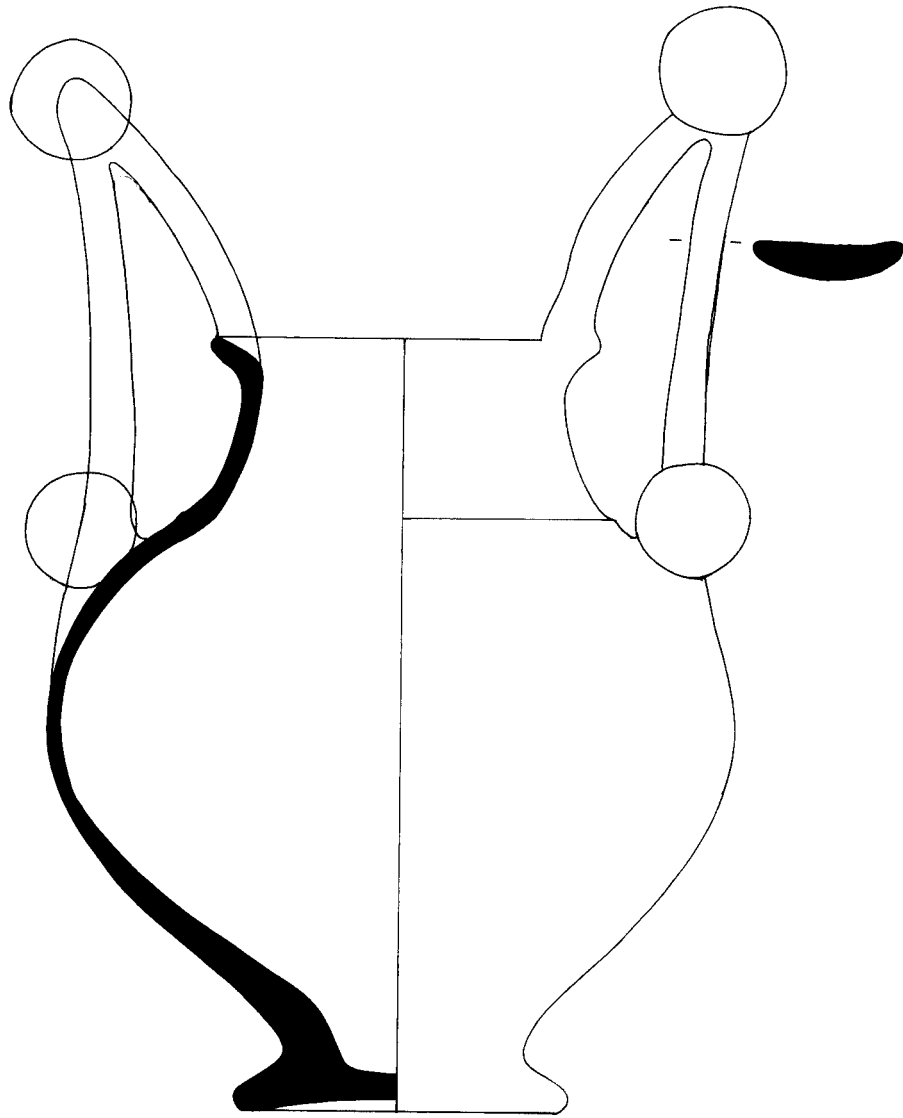


Fig. 229. Pl. 86, 1. a-b Scale 1:2

PLATE 86

1. a-b TROZZELLA (Fig. 229)

Museum of Art and Design, Helsinki, inv. B 529. Purchased in Agrigento, Sicily.

DIMENSIONS: h. with handles 29.5; h. without handle 20.5; d. foot 8.5; d. mouth 10.2; wt. 1120 g.

CLAY: Munsell 2.5 YR 7/4 (pale yellow).

CONDITION: Lower body is broken and has been mended, three pieces missing on body. The paint is worn in the middle of the body and on edges of handles.

SHAPE: Flat torus foot. Neck slightly offset from body; flaring mouth. Wide strap handles; discs on both sides at root and highest point of each handle.

DECORATION: Decorated with reddish matt paint Munsell 2.5 YR (reddish brown). Underside of foot reserved. Exterior of foot painted. Rays around lower body. On body

from bottom to top: a wide band with two narrow lines above and below; a wide chain of overturned palmettes and lotus buds; a wide band with three narrow lines above and four below. On neck a panel with plain painted frames; inside a chain of lotus buds with two lines above and three below. Exterior of mouth painted brown; inside tongue pattern. Edges of handles painted except for the handle roots; in the middle four wavy lines; at base of handle three arching lines. On the discs star pattern painted with four crossing lines.

COMMENTS AND PARALLELS: The trozzella is a typical Messapian shape. Floral decoration in Greek style is characteristic of the last period of Messapian vase painting in its earlier phase (late floral group, see *Yntema*, 67, 36). See also *Bari*, p. 53–55. The same decorative scheme without the tongue pattern in *CVA Lecce 1* (=Italia 4), 1, IV, D f d, tav. 5, 5.

DATE: The end of the fourth century BC.

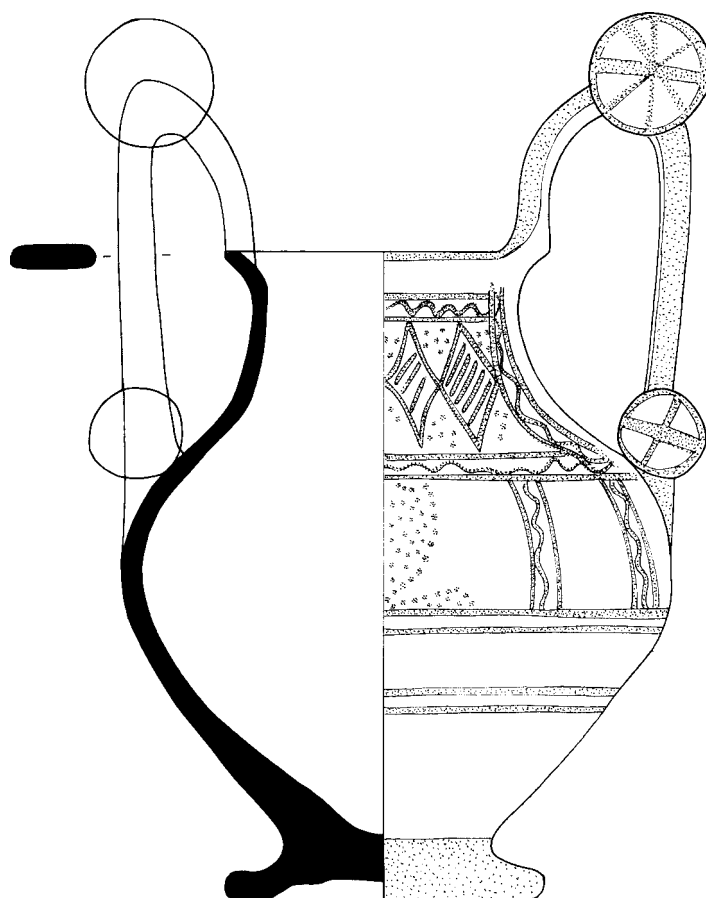


Fig. 230. Pl. 86, 2. a-b Scale 1:2

2. a-b TROZZELLA (Fig. 230.)

Museum of Art and Design, Helsinki, inv. B 530. Purchased in Agrigento, Sicily.

DIMENSIONS: h. with handles 23.5; h. without handles 17.2; d. foot 8.5; d. mouth 8.4; wt. 715 g.

CLAY: Munsell 2.5 YR 6/4 (light yellowish brown).

CONDITION: Complete. One handle broken into three pieces and mended. Paint rather worn. Encrustation at base of handle.

SHAPE: Flat flaring torus shaped foot; bulbous body; flaring mouth; broad strap handles with discs at handle root and highest point.

DECORATION: Monochrome decoration in dilute brown matt paint. Underside of foot reserved. Exterior of foot painted brown. On lower body two narrow lines; on upper body panels separated by vertical wavy lines between two straight lines. Central panels decorated with dots. On neck

a zone of lozenges filled with diagonal lines and surrounded by dots, framing the zone on all four sides a wavy horizontal line between straight lines. Inside mouth, about 1 cm in depth, a painted brown band. On handles a wavy line between two straight lines. On upper discs a star formed by four crossing lines; on lower discs two crossing lines.

COMMENTS AND PARALLELS: Trozzella vases with such hasty geometric decoration belong to the final phase IV of Messapian vase painting. In this phase indigenous geometric patterns derived from the earlier periods were reutilized on more hastily potted vases. See, for example, in *Gnathia Pottery in the Akademisches Kunstmuseum Bonn*, Mainz 1976, tav. 27, 2 and p. 53–55. For decoration cf. *CVA Varsovie, Musée National 6* (=Pologne 9), pl. 54, 2–4 and *Forti*, tav. XV a, in a grave context datable around 300 BC.

DATE: The end of the fifth century BC.

PLATE 87

1. a-b THYMIATERION (Fig. 231.)

Museum of Art and Design, Helsinki, inv. B 517.

DIMENSIONS: h. 44.8; d. foot. 15.5; d. mouth 13.6; wt. 2020 g.

CLAY: Munsell 10 YR 7/3 (very pale brown).

CONDITION: Complete. Large chips missing on lip; paint slightly worn at places.

SHAPE: Flaring torus foot with two slight steps at top. The sides of the base concave; the junction of base and stem profiled with four slight steps. Stem tapers towards a pronounced ridge at top below junction with bowl. Inside a rounded hollow for incense; around it a flat horizontal collar set off by ridges at inner and outer diameter.

DECORATION: Matt dark brown paint with additional red matt paint. Decoration from bottom to top: The steps at top of foot accentuated by four lines. On base an upside-down wave-pattern to left. Narrow red line between brown lines. Wide zone of vertical wreaths between parallel vertical lines flanked with dots; wreaths, a row of red-centred circles with groups of three leaves on either side. Narrow red line between brown lines; an upside-down wave-pattern to left. Narrow red line between brown lines. On stem a wide band of diagonal net-pattern; narrow red line between brown lines; band of red-centred circles with groups of three leaves above and below; narrow red line between brown lines. Wavy line with dots above and below; narrow red line between brown lines; wide diagonal net pattern; narrow red line between brown lines; band of red-centred circles with groups of three leaves above and below; narrow red line between brown lines; zigzag line with dots above and below; narrow red line between brown lines; wide diagonal net pattern; narrow red line between brown lines; upside-down wave pattern to left. Inside the bowl a painted circle with two encircling lines and eight petals (four brown and four red). On top of rim a wave pattern running clockwise.

COMMENTS AND PARALLELS: The thymiaterion is one of the new shapes of Canosan ware, which continues the Daunian subgeometric III tradition. In this Canosan listata C phase the decoration consists of superimposed zones filled with floral and geometric ornament. Cf. *CVA Tübingen 7* (=Deutschland 69), Taf. 54, 7; *CVA Lecce 1* (=Italia 4), IV, D f b, tav. 3; see *Yntema*, 286, fig. 276; *CVA Zürich 1* (=Schweitz 2), Taf. 53, 1; *CVA Verona 1* (=Italia 34), IV D, tav. 16, 3 a-b; cf. also M. Mayer, *Apulien*, Leipzig und Berlin 1914, Taf. 39, 1-2 and *Bari*, tav. 30,1.

DATE: The end of the fourth to the third century BC.

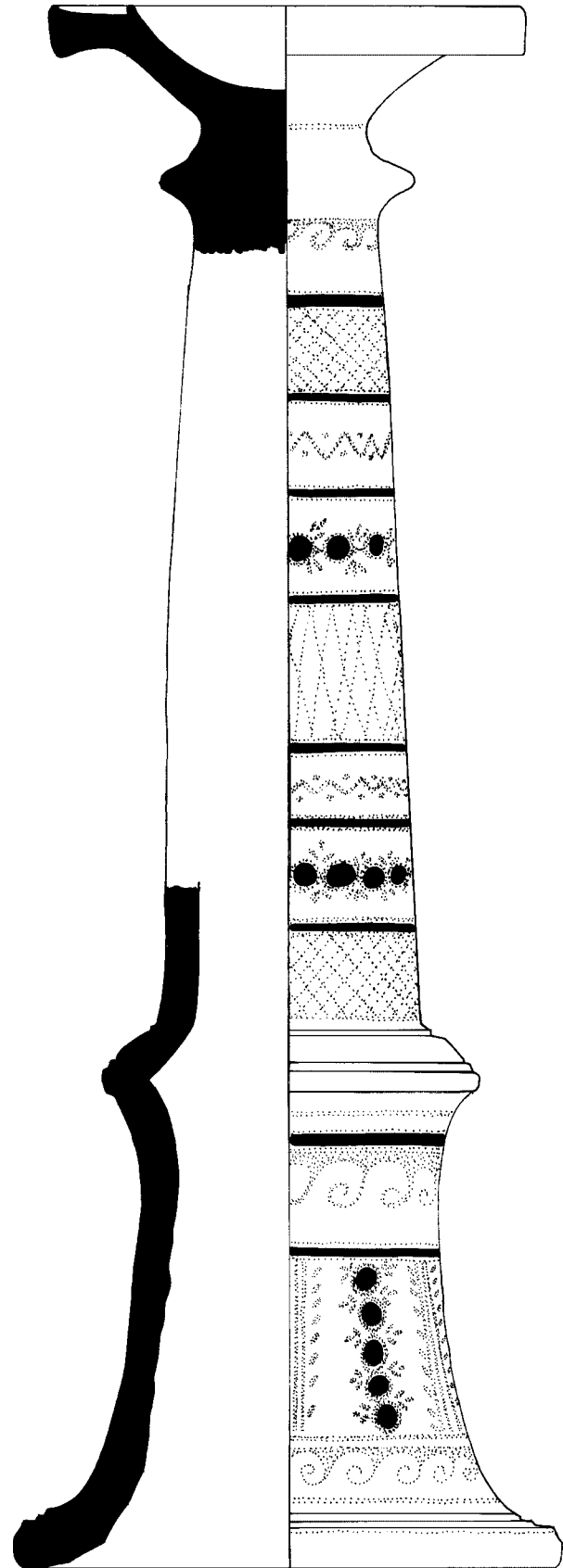


Fig. 231. Pl. 87, 1. a-b Scale 1:2

2. a-b ASKOS (Fig. 232.)

Museum of Art and Design, Helsinki, inv. B 512. Purchased in Agrigento, Sicily.

DIMENSIONS: h. 10.3; d. foot 6.0; d. mouth 6.5; wt. 297 g.

CLAY: Munsell 10 YR 7/3 (very pale brown).

CONDITION: Intact. Paint worn at places, especially on handle and around the secondary spout.

SHAPE: Rounded body. Wide flaring mouth. Perpendicular ring handle round in section. A secondary spout at tail.

DECORATION: Bichrome decoration in matt dark brown and red paint. Handle painted brown. Around the handle attachment a broad black and thin red line. Under handle on body two concentric brown circles. Tail and exterior of mouth painted brown. In front of neck a brown square, inside of which a double lozenge filled with a diagonal cross, flanked by alternating brown and red vertical lines. Under the pattern a broad brown line and a pattern of five diagonal brush strokes. On top of mouth a pattern of brown incurving lines.

COMMENTS AND PARALLELS: Similar bichrome askoi from Canosa in *CVA Lecce 1* (=Italia 4), IV, D f b, tav. 2, 7 differing only in some details of lateral decoration, and among the vases from a funerary context in S. Severo, see *De Juliis*, tav. XCIV B. A vase with similar shape but richer

decoration in *Bari*, tav 13, 2. For the shape cf. *De Juliis*, tav. VIII, 3 and p. 44 (shape V, 3), for the decorative pattern of mouth, XLVIII, 211. See also *Yntema*, 251, fig. 231, 9A. The hand-formed shape and the bichrome decoration consisting purely of indigenous geometric patterns place the vase in Daunian Subgeometric II phase.

DATE: 550–450 BC.

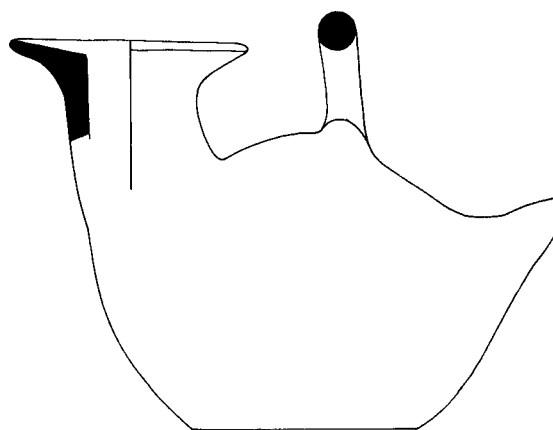


Fig. 232. Pl. 87, 2. a-b Scale 1:2

ITALIOT BLACK PAINTED

Leena Pietilä-Castrén

PLATE 88

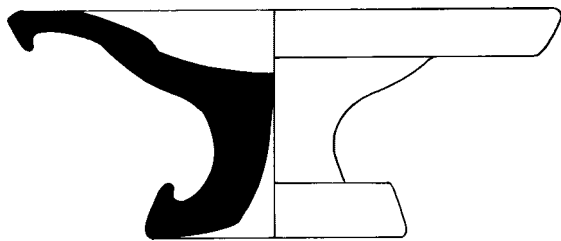


Fig. 233. Pl. 88, 1. Scale 1:2

1. STEMMED BOWL (Fig. 233.)

Mrs Sirpa Wihtol, Helsinki.

DIMENSIONS: h. 6.0; d. foot 6.5; d. rim max. 14.1; depth bowl 1.8.

CLAY: Munsell 5 YR 6/4 (light reddish brown).

GLAZE: On inside bowl and lip bluish with metallic sheen.

CONDITION: Complete. Interior clumsily mended and painted black.

SHAPE: Vertical rim with hanging lip, shallow depression at center of floor, lipped upturning foot. Series 1111 (M).

PARALLELS: Diffusion is limited to local or regional production essentially in Etruria and Lazio; in this type the paint sometimes only covers the interior and the rim. *Schippa* 109, Tav. XXXVII, fig. 353. *Morel* 1981, 81. *Bernardini* 99-100. *Cavagnaro Vanoni* 312, fig. 9-10.

DATE AND PRODUCTION: Ca. 300 BC, Etrusco-Latial.

2. SHALLOW BOWL (Fig. 234.)

Mrs Sirpa Wihtol, Helsinki.

DIMENSIONS: h. 3.4; d. rim. 13.8; d. foot 4.4; wt. 174 g.

CLAY: Munsell 5 YR 8/3 (pink).

GLAZE: Fired matt black to brown on interior, upper half of exterior fired black; lower half red; ring foot partly reserved.

CONDITION: Complete. Interior surface pitted.

SHAPE: Broad outturned rim, shallow body with thick floor, ring foot. Series 1271 (M).

PARALLELS: *Morel* 1981, 100. *Cavagnaro Vanoni*, 131, 133, fig. 36, no 30. The shape is very close to an unglazed version, 69, 72, fig. 15, no 99.

DATE AND PRODUCTION: Ca. 325-275 BC, Etruscan local or regional.

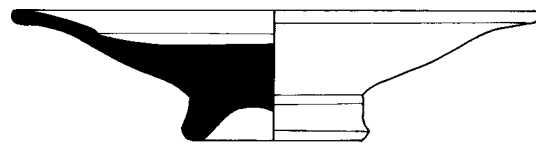


Fig. 234. Pl. 88, 2. Scale 1:2

3. BOWL (Fig. 235.)

Mrs Helvi Pettersson, Helsinki. A present from Mrs Annalisa Thesleff, the wife of the Ambassador Alexander A. Thesleff, working at the Embassy of Finland in Rome in 1950-54, the probable time of the purchase.

DIMENSIONS: h. 3.0; d. rim 12.4; d. foot 5.7; wt. 129 g.

CLAY: Munsell 7.5 YR 7/4 (pink), 7.5 YR 5/4 (brown).

GLAZE: Exterior black, interior dark grey to brown, partly peeled off; reserved resting surface.

CONDITION: Complete, fragment missing from rim, partly mended with plaster, encrustation on rim and foot.

SHAPE: Flaring bevelled rim, shallow open bowl, ring foot. Type 2231 b1 (M).

PARALLELS: *Morel* 1981, 149.

DATE AND PRODUCTION: 350-250 BC, South Italy.

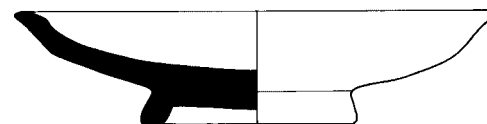


Fig. 235. Pl. 88, 3. Scale 1:2

4. SMALL BOWL (Fig. 236.)

Dr. Marcus Castrén, Helsinki. Purchased in the early 1960s in Italy.

DIMENSIONS: h. 3.7; d. rim 7.6; d. foot 4.5; wt. 105 g.

CLAY: Munsell 5 YR 5/6 (yellowish red).

GLAZE: Completely glazed; thick, greyish brown, with slight sheen.

CONDITION: Complete, slightly chipped foot. White encrustation on the lower wall and inside foot.

SHAPE: Shallow bowl, wall with convex-concave profile. A groove at the bottom of the convex wall. Type 2433 a1 (M).

PARALLELS: *Morel* 1981, 170. *CVA Capua* 3 (=Italia 29), tav. 23, 6.

DATE AND PRODUCTION: 400-300 BC, Apulian and Campanian production.

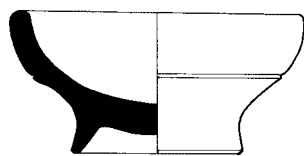


Fig. 236. Pl. 88, 4. Scale 1:2

5. SMALL BOWL (Fig. 237.)

Mrs Eila Suolahti, Helsinki. Purchased in Rome.

DIMENSIONS: h. 2.6; d. rim 6.7; d. foot 4.5; wt. 53 g.

CLAY: Munsell 7.5 YR 8/4 (pink).

GLAZE: Completely glazed; black, even and glossy.

CONDITION: Complete, chip on foot, glaze peeling on the rim, surface pitted.

SHAPE: Shallow bowl, wall with convex-concave profile; raised fillet marks transition, rounded lip. Type 2433 e1 (M).

PARALLELS: *Morel* 1981, 170.

DATE AND PRODUCTION: Ca. 330–300, Apulian and Campanian.

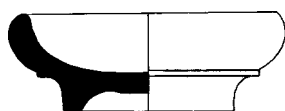


Fig. 237. Pl. 88, 5. Scale 1:2

6. a-b SMALL BOWL (Fig. 238.)

Mrs Eila Suolahti, Helsinki.

DIMENSIONS: h. 4.2; d. rim 10.6; d. foot 5.1.

CLAY: Munsell 7.5 YR 8/3 (pink).

GLAZE: Black, even and shiny.

CONDITION: Mended from six fragments; fragment missing from rim, chips on foot.

SHAPE: Shallow bowl with thickened rim and slightly inturning wall. Ring foot with a fillet on exterior. Series 2536 (M).

DECORATION: On the underside a graffito X scratched after firing.

PARALLELS: *Morel* 1981, 180.

DATE AND PRODUCTION: 250–200 BC, Central or Northern Etruria.

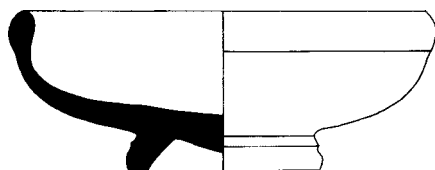


Fig. 238. Pl. 88, 6. a-b Scale 1:2

7. MINIATURE BOWL (Fig. 239.)

Museum of Porvoo. A donation by director Walter Sjöberg in 1911.

DIMENSIONS: h. 2.5; d. rim 3.7; d. foot 3.0; wt. 38 g.

CLAY: Munsell 5 YR 6/4 (light reddish brown).

GLAZE: Matt brownish black, covers interior and upper half of exterior.

TECHNICAL FEATURES: Fingerprints on lower half of exterior.

CONDITION: Two chips on exterior.

SHAPE: Shallow bowl with inturned rim and thick, flat foot. Type 2783 j (M).

PARALLELS: J.-P. Morel, *Céramique a vernis noir du Forum Romain et du Palatin*, MEFRA suppl. 3, 1965, forme 94a, p. 214, pl. 36, no 521. *Morel* 1981, 223–224. *Bernardini* 103–105, esp. no 333.

DATE AND PRODUCTION: Ca. 325–300 BC, Roman, local or regional.



Fig. 239. Pl. 88, 7. Scale 1:2

8. BOWL (Fig. 240.)

University of Helsinki, Department of Classical Philology. Donated by Cypriot authorities in 1980 *S(ine) R(egistro)* (6318/75).

DIMENSIONS: h. 5.1; d. rim 11.2; d. foot 4.3; wt. 117 g.

CLAY: Munsell 5 YR 7/6 (reddish yellow).

GLAZE: Brownish red to grey, thin and flaking, interior and exterior glazed. Lower wall and foot of exterior reserved with two fingerprints on foot.

CONDITION: Small chip on rim. Glaze now corroded due probably to heavy cleaning.

SHAPE: Incurving rim, convex wall, slightly spreading ring foot. Series 2765 (M).

PARALLELS: *Morel* 1981, 219–220.

DATE AND PRODUCTION: 300–100 BC.

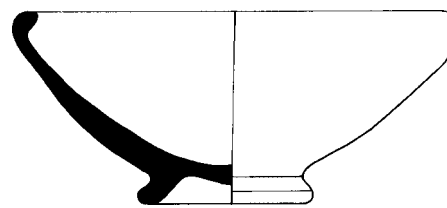


Fig. 240. Pl. 88, 8. Scale 1:2

PLATE 89

1. FRAGMENT OF A BOWL (Fig. 241.)

University of Helsinki, Department of Art History. The Prof. Chr. H. Ericsson Collection, no 42.

DIMENSIONS: d. max 5.6; d. foot 5.2.

CLAY: Munsell 5 YR 6/2 (pinkish gray), 6/3 (light reddish brown).

GLAZE: Black shiny, covers outside foot.

TECHNICAL FEATURES: Fingerprints.

CONDITION: Two joining fragments mended; wheel marks on exterior.

SHAPE: Open bowl, ring foot. Species 2780 (M).

DECORATION: Two stamps (of four) in positive; inside dotted circle dolphins to right, star beneath.

PARALLELS: *Cavagnaro Vanoni* 238–239.

DATE AND PRODUCTION: 300–200 BC. The dolphin stamp could point to Tarquinia; *Cavagnaro Vanoni*, 117–119, no 10, 238, no 53, where the dolphin is to left. M. Niro, La ceramica a vernice nera di produzione locale, in *Gli Etruschi di Tarquinia*, 164.

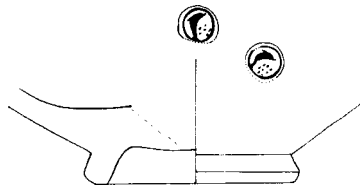


Fig. 241. Pl. 89, 1. Scale 1:2

2. FRAGMENT OF A BOWL (Fig. 242.)

University of Helsinki, Department of Art History. The Prof. Chr. H. Ericsson Collection, no 44.

DIMENSIONS: d. max. 6.5; d. foot 5.4.

CLAY: Munsell 5 YR 6/6 (reddish yellow).

GLAZE: Thick slightly shiny; covers the outer face of foot. Red fingerprints, stacking circle on floor.

CONDITION: Single fragment of foot and lower wall.

SHAPE: Open bowl, ring foot. Species 2780 (M).

DECORATION: Four volute-like stamps.

PARALLELS: *Morel* 1981, 222 f. K. Slej, Hellenistic Black-glaze Ware from the Temple of Castor and Pollux in the Forum Romanum. The Stamps, in *Acta Hyperborea* 3 (1991) 256–257, about the problematic class of the Etrusco-Latial ware.

DATE AND PRODUCTION: 300–200 BC, Central Italy.

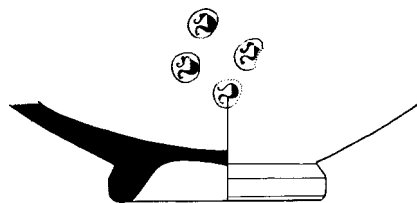


Fig. 242. Pl. 89, 2. Scale 1:2

3. FRAGMENT OF A BOWL (Fig. 243.)

University of Helsinki, Department of Art History. The Prof. Chr. H. Ericsson Collection, no 40.

DIMENSIONS: max 5.5; d. foot 4.3.

CLAY: 7.5 YR 8/6 (reddish yellow), 7.5 YR 6/4 (light brown).

GLAZE: Matt dark brown to orange red, fingerprints on inner and outer face of foot.

CONDITION: Single fragment of foot, floor and lower wall.

SHAPE: Shallow bowl; ring foot, series 2784–2788 (M).

DECORATION: One stamp at centre of floor: two birds with long legs standing antithetically, in relief.

PARALLELS: *Morel* 1981, 224–226.

DATE AND PRODUCTION: From third to second century BC, Central-Italy.

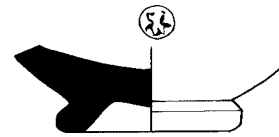


Fig. 243. Pl. 89, 3. Scale 1:2

4. STEMMED MINIATURE BOWL (Fig. 244.)

Mrs Eila Suolahti, Helsinki.

DIMENSIONS: h. 4.0; d. rim 6.0; d. foot 4.2; wt. 50 g.

CLAY: Munsell 7.5 YR 8/4 (pink).

GLAZE: Even shiny black; reddish on foot.

CONDITION: Complete, small crack on rim and foot, pitted below rim.

SHAPE: Shallow bowl, flaring rim, spreading foot rises to cone. Near the series 2533 (M).

PARALLELS: *Morel* 1981, 179.

DATE AND PRODUCTION: Ca. 250 BC, Central Italy.

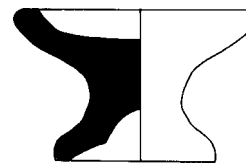


Fig. 244. Pl. 89, 4. Scale 1:2

5. STEMMED BOWL (Fig. 245.)

Mrs Eila Hiltunen, Helsinki. Donated by Notaio Mimmo Farneti in the 1970s.

DIMENSIONS: h. 7.5 (8.0 restored) ; d. rim 10.9.

CLAY: 7.5 YR 8/4 (pink).

GLAZE: Matt black, peeling.

CONDITION: Complete bowl, foot clumsily restored in grey material.

SHAPE: Rounded rim, shallow bowl, foot with very deep cone. Series 2784 f-h (M).

PARALLELS: Schippa 48, no 50, fig. LXI (Faliscan, erroneously put to type M 2686). *Morel* 1981, 224. *Cavagnaro Vanoni* 266–267, fig. 83, no 7 (Tarquinia). *CVA Rennes* (=France 29) pl. 45,4.

DATE AND PRODUCTION: Ca. 325–275 BC, Southern Etruria.

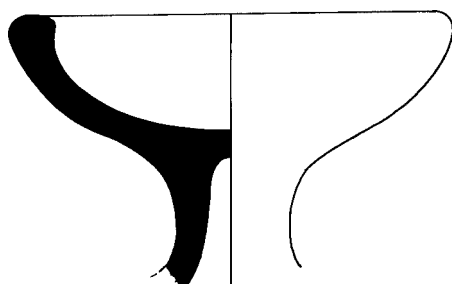


Fig. 245. Pl. 89, 5. Scale 1:2

6. BOWL (Fig. 246.)

Mrs Sirpa Wihtol, Helsinki.

DIMENSIONS: h. 6.0; d. rim 14.5; d. foot 5.5; wt. 213 g.

CLAY: Munsell 5 YR 7/6 (reddish yellow).

GLAZE: Thick black; matt inside, reserved underside.

TECHNICAL FEATURES: Fingerprints on exterior face of the foot.

CONDITION: Intact, slightly pitted.

SHAPE: Shallow open cup with convex wall, slightly inturning rim and narrowing lip, ring foot. Type 2784e (M).

PARALLELS: *Schippa* 61, no 114 and no 116, tav. 22; 114, no 386, tav. 33. *Morel* 1981, 224.

DATE AND PRODUCTION: 300–250 BC, Central Italy.

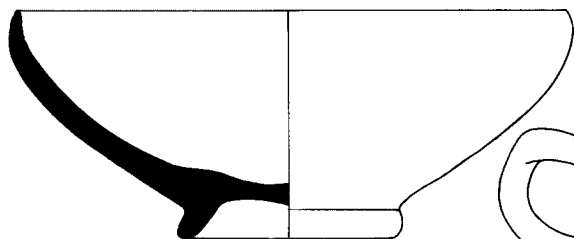


Fig. 246. Pl. 89, 6. Scale 1:2

7. MINIATURE BOWL (Fig. 247.)

University of Helsinki, Department of Art History. The Prof. Chr. H. Ericsson Collection, no 9.

DIMENSIONS: h. 3.1; d. rim 6,6; d. foot 3.3.

CLAY: 7.5 YR 7/4 (pink).

GLAZE: Brownish black, fired unevenly with red spots on exterior; wheel marks on exterior of rim, fingerprints on outer face of foot.

CONDITION: Complete profile: half preserved; mended from six fragments.

SHAPE: Shallow open cup, inturning plain rim, ring foot, nipple underside. Series 2784 (M).

PARALLELS: *Morel* 1981, 224. *Bernardini*, 118–122, esp. no 387, 119, 121, no 399.

DATE AND PRODUCTION: 300–250 BC, Etrusco-Latial, near the *l'atelier des petites estampilles*.

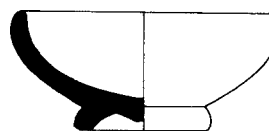


Fig. 247. Pl. 89, 7. Scale 1:2

8. a-b CUP WITH VERTICAL HANDLES (Fig. 248.)

The Maarit and Jorma Kaimio Collection, Espoo. Donated by Prof. Henrik Zilliacus in 1970, probably from Italy.

DIMENSIONS: h. 6.7; h. with handles 7.0; d. rim 12.6–13.5, not entirely round; wt. 245 g.

CLAY: 5 YR 6/4 (light reddish brown).

GLAZE: Greyish dark brown, partly silverish, flaked from the rim, covers the inner face of foot.

TECHNICAL FEATURES: Fingerprints outer face foot and lower wall. Wheelmarks on interior and exterior.

CONDITION: Complete. Mended from five fragments. One handle chipped.

SHAPE: Shallow bowl, potted irregularly, plain narrowing rim, ring foot. Double vertical handle rises slightly above the rim. Species 3120 (M).

PARALLELS: *Morel* 1981, 248–249. *Cavagnaro Vanoni*, 231–233, fig. 74, no 22.

DATE AND PRODUCTION: 200–100 BC, Central or Northern Etruria, regional or local.

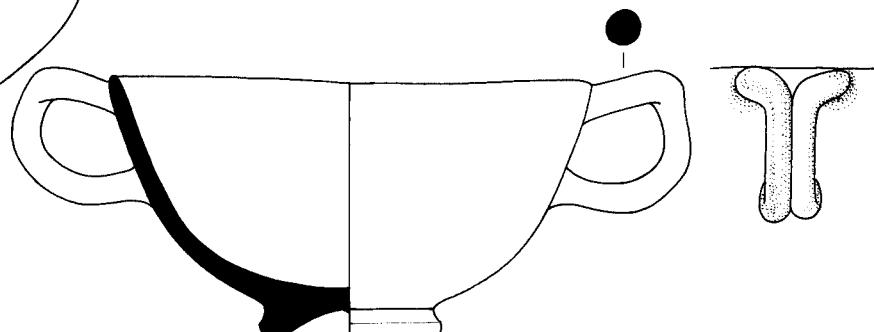


Fig. 248. Pl. 89, 8. a-b Scale 1:2

PLATE 90

1. STEMLESS CUP (Fig. 249.)

Museum of Art and Design, Helsinki, inv. B 759. Purchased in Agrigento, Sicily.

DIMENSIONS: h. 5.4; d. rim 13.2; d. foot 6.4; wt. 210 g.

CLAY: 10 YR 7/4 (very pale brown).

GLAZE: Brownish, metallic. Significantly peeled.

CONDITION: Complete, large chip on rim, surface worn, badly pitted.

SHAPE: Shallow bowl, plain rim, ring foot, upturned horizontal cup handles. Species 4250 (M).

PARALLELS: *Morel* 1981, 299, pl. 123. *Cavagnaro Vanoni*, 61–63, fig. 13, nos 27, 29, 30. *CVA Capua* 3 (= Italia 29), tav, 16, 7.

DATE AND PRODUCTION: Ca. 300, Central Italy, especially Southern Etruria, local or regional.

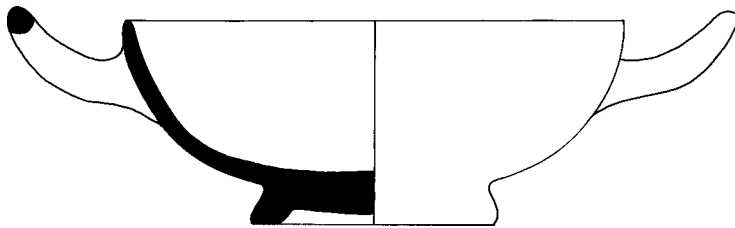


Fig. 249. Pl. 90, 1. Scale 1:2

2. SKYPHOS (Fig. 250.)

Joensuu Art Museum, Joensuu, inv. 1223.

DIMENSIONS: h. 8.1; d. rim 8.2; d. foot 4.4; wt. 97 g.

CLAY: 7.5 YR 7/6 (reddish yellow).

GLAZE: Uneven, spotty, thin, slightly shiny. Covers the resting surface.

CONDITION: Chipped on interior and exterior; pinkish encrustation on the rim. One handle mended.

TECHNICAL FEATURES: Wheelmarks on lower wall outside near the junction.

SHAPE: Deep body with thin walls; horizontal handles attached below rim. Flaring ring foot. Corinthian type, *Agora XXIII*, 58–59. Series 4311 (M).

DECORATION: Two concentric black rings on the underside.

PARALLELS: *Morel* 1981, 305, pl. 126. *Lippolis* 246–250.

DATE AND PRODUCTION: 350–300 BC, South-Italian and Sicilian.

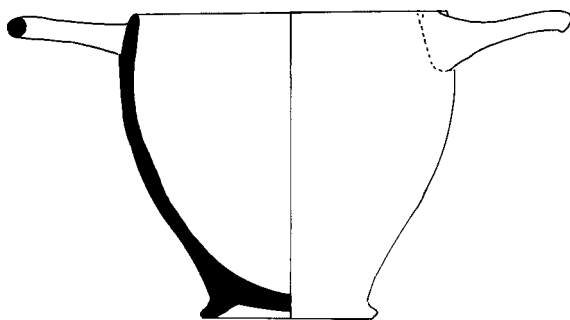


Fig. 250. Pl. 90, 2. Scale 1:2

3. SKYPHOS (Fig. 251.)

Museum of Art and Design, Helsinki, inv. B 519. Purchased in Agrigento, Sicily.

DIMENSIONS: h. 10.0; d. rim 9.0; d. foot 4.3; wt. 144 g.

CLAY: 7,5 YR 7/3 (pink).

GLAZE: Even and shiny.

CONDITION: Intact, wheel marks on the lower wall, almost totally covered with encrustation.

SHAPE: Deep body with thin walls, horizontal, horseshoe shaped handles attached at rim. Corinthian type. Series 4311 (M).

DECORATION: On the underside two concentric black circles, the outer partly covers the inner face of the foot. Reserved zone at bottom of exterior wall with a thin black central line.

PARALLELS: *Morel* 1981, 305, pl. 126.

DATE AND PRODUCTION: Ca. 330–300 BC, South-Italian.

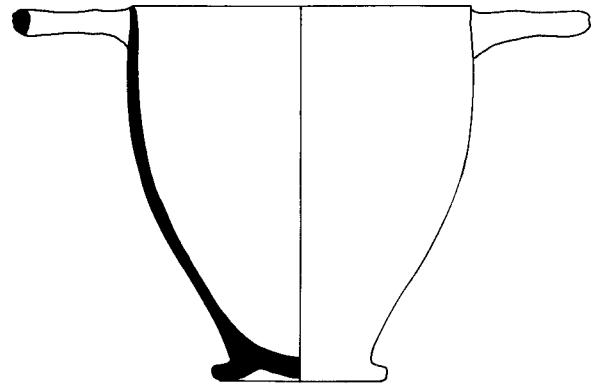


Fig. 251. Pl. 90, 3. Scale 1:2

4. SKYPHOS (Fig. 252.)

Museum of Art and Design, Helsinki, inv. B 755. Purchased in Agrigento, Sicily.

DIMENSIONS: h. 10.7; d. rim 9.7; d. foot 4.5.

CLAY: 7.5 YR 7/4 (pink).

GLAZE: Shiny black.

SLIP: 5 YR 6/4 (light reddish brown).

CONDITION: Originally intact, broken in pieces some time during the 20th century, mended from three fragments after 1979. Two rim fragments and a handle are modern. Thin encrustation.

SHAPE: Deep body with thin walls but restored with plaster; horizontal horseshoe shaped handles attached at rim; flaring ring foot. Corinthian type. Series 4311(M).

DECORATION: Thin black line in the reserved area on the lower wall. Central circle on the underside.

PARALLELS: *Morel* 1981, 305, pl. 126. *Cavagnaro Vanoni*, 210–212, fig. 67, no 7.

DATE AND PRODUCTION: 350–300 BC, South-Italian and Sicilian.

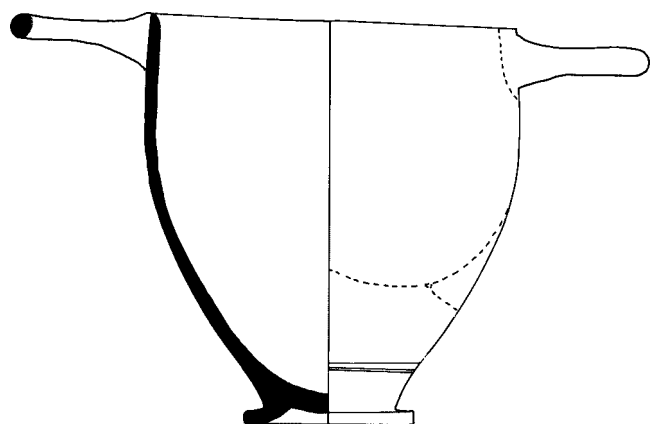


Fig. 252. Pl. 90, 4. Scale 1:2

5. SKYPHOS (Fig. 253.)

Museum of Art and Design, Helsinki, inv. B 754.

DIMENSIONS: h. 9.2; d. rim 9.8-10.2 (irregular); d. foot 4.2; wt. 132 g.

CLAY: 7.5 YR 8/4 (pink).

GLAZE: Somewhat bluish metallic, including the underside. The floor and lower inside wall fired orange.

CONDITION: Complete, rim worn, pitted, crack on the floor. Encrustation on the exterior wall, interior rim and top of handle.

SHAPE: Deep body with thin walls, horizontal handles attached at rim. Flaring ring foot. Corinthian type. Series 4314 (M).

DECORATION: Reserved: lower wall; junction with foot on exterior.

PARALLELS: *Morel* 1981, 306, pl. 127.

DATE AND PRODUCTION: Ca. 430-400 BC, South-Italian and Sicilian.

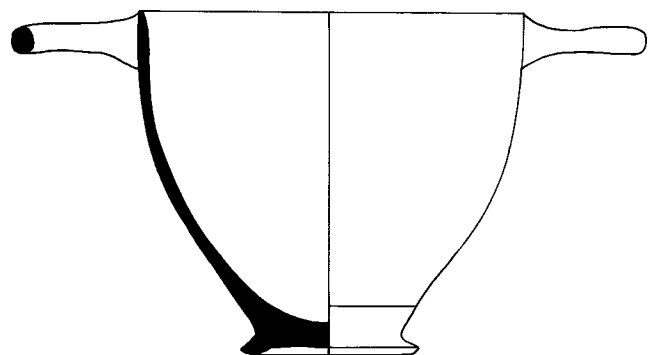


Fig. 253. Pl. 90, 5. Scale 1:2

6. SKYPHOS (Fig. 254.)

Museum of Art and Design, Helsinki, inv. B 751. Purchased in Agrigento, Sicily.

DIMENSIONS: h. 9.0; d. rim 8.6; d. foot 4.0; wt. 100 g.

CLAY: 10 YR 8/4 (very pale brown).

GLAZE: Slightly dull, even, worn on handles. Lower wall reserved.

CONDITION: Mended from two fragments; rim chipped. TECHNICAL FEATURES: Fingerprints at handles. Wheel marks on interior and exterior.

SHAPE: Deep body with thin walls, horizontal handles attached at rim. Corinthian type. Series 4373 (M).

PARALLELS: *Morel* 1981, 311, pl.131.

DATE AND PRODUCTION: C. 330-300 BC, Apulian.

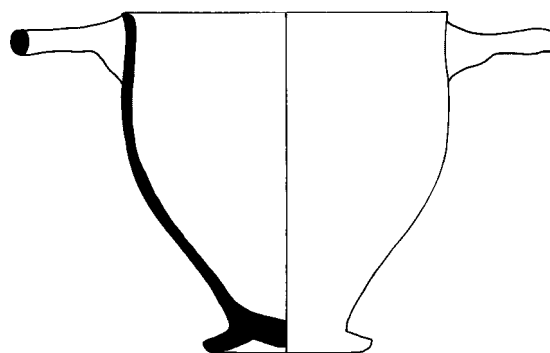


Fig. 254. Pl. 90, 6. Scale 1:2

7. SKYPHOS (Fig. 255.)

Museum of Art and Design, Helsinki, inv. B 752. Purchased in Agrigento, Sicily.

DIMENSIONS: h. 7.2; d. mouth 8.6-8.9 (irregular); d. foot 5.2.

CLAY: 5 YR 7/3 (pink).

GLAZE: Uniform, but dull. Underside reserved.

SLIP: 2.5 YR 6/6 (red), underside and resting surface.

CONDITION: One handle and part of rim missing. Some restoration around the broken area.

SHAPE: Deep body with thin walls, horizontal handles, ring foot. Attic type. Series 4383 (M).

PARALLELS: *CVA Stuttgart* 1 (=Deutschland 26), Taf. 65, 13. *CVA Zürich* 1 (=Schweitz 2), Taf. 53, 13. Model from the Attic type A, produced from the second half of the sixth century to the end of the fourth BC. *Agora* XII, 84-85, pl. 16. *Morel* 1981, 313, pl. 133.

DATE AND PRODUCTION: Ca. 350-250 BC, Apulian and Sicilian.

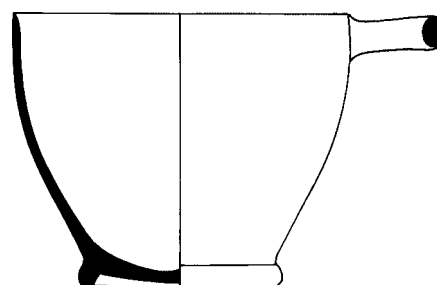


Fig. 255. Pl. 90, 7. Scale 1:2

8. ONE HANDLER (Fig. 256.)

Joensuu Art Museum, Joensuu inv. 1225.

DIMENSIONS: h. 5.6 (rim), 6.2 (handle); d. rim 8.2; d. foot 3.8; wt. 69 g.

CLAY: 5 YR 6/6 (reddish yellow).

GLAZE: Thin and dull black, brown outer face of the foot and on the handle.

CONDITION: Large chip on the rim, another in the floor, worn outside, slight encrustation.

TECHNICAL FEATURES: Dense wheel marks on interior and exterior.

SHAPE: Concave-convex body, carinated outturning lip, disk base concave on underside. Vertical strap handle attached from rim to the broadest part of the belly, rises above the rim. Series 5921 (M).

PARALLELS: *Morel* 1981, 391, pl. 193.

DATE AND PRODUCTION: Ca. 300 BC, Apulian.

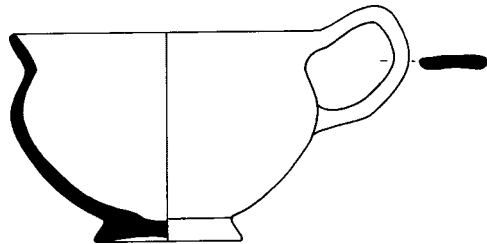


Fig. 256. Pl. 90, 8. Scale 1:2

10. ONE HANDLER (Fig. 258.)

Museum of Art and Design, Helsinki, inv. B 753. Purchased in Agrigento, Sicily.

DIMENSIONS: h. 5.0; d. rim 8.8; d. foot 3.3; wt. 87 g.

CLAY: 7.5 YR 7/4 (pink).

GLAZE: Slightly shiny, brownish black.

CONDITION: Lip slightly pitted, encrustation inside the bowl, on lip and on exterior.

TECHNICAL FEATURES: Fingerprints round handle.

SHAPE: Convex body, slightly outturning bevelled lip, high ring foot. Tangled handle attached slightly below rim. Type 6263a (M).

PARALLELS: *Morel* 1981, 396, pl. 195. *CVA Capua 3* (= Italia 29), tav. 20, 5. A. Dell'Aglio & E. Lippolis, *Catalogo del Museo Nazionale Archeologico di Taranto II,1*, Ginosa e Laterza, la documentazione archeologica dal VII al III sec. A.C. Scavi 1900–1980, 1994, p. 70, object 31,17.

DATE AND PRODUCTION: Ca. 350–300, South-Italian.

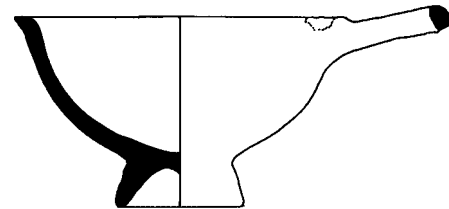


Fig. 258. Pl. 90, 10. Scale 1:2

9. ONE HANDLER (Fig. 257.)

Museum of Art and Design, Helsinki, inv. B 756. Purchased in Agrigento, Sicily.

DIMENSIONS: h. 5.0; d. rim 9.7; d. foot 4.9; wt. 96 g.

CLAY: 7.5 YR 7/3 (pink).

GLAZE: Metallic sheen, otherwise brownish-black.

CONDITION: Somewhat pitted. Light grey encrustation inside rim, on body and underside. Underside painted with red water-colour.

SHAPE: Shallow round body, flat rim, ring foot. Type «Black» in the *Agora XII*. Type 6213 b (M).

PARALLELS: *Agora XII*, 31, 124, 760; 375–350. *CVA Capua 3* (=Italia 29), tav. 20, 2.

DATE AND PRODUCTION: Late fifth century in Athens and whole fourth century BC in Apulia.

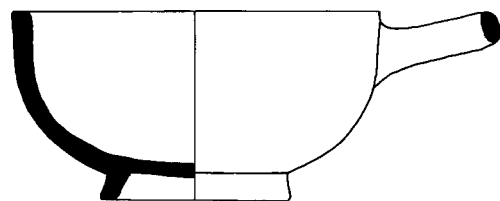


Fig. 257. Pl. 90, 9. Scale 1:2

PLATE 91

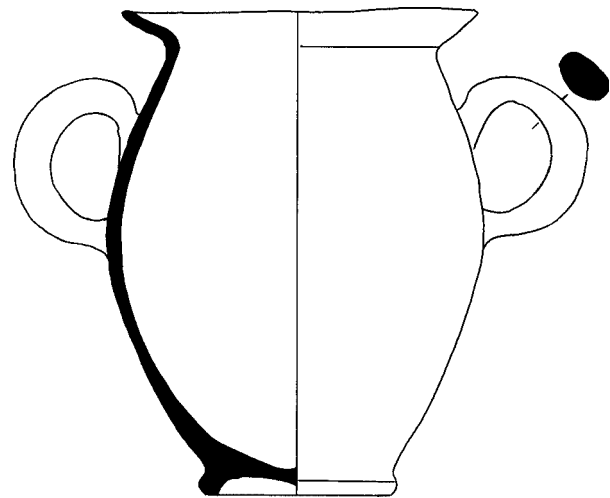


Fig. 259. Pl. 91, 1. Scale 1:2

1. MUG, TWO-HANDLED (Fig. 259.)

University of Helsinki, Department of Classical Philology. The Helen and Veikko Väänänen Collection.

DIMENSIONS: h. 12.8; d. rim 9.4; d. foot 5.3; wt. 231 g.

CLAY: 7.5 YR 8/2 (pinkish white).

GLAZE: Rich, but dull brown.

CONDITION: Intact, chip from mouth, crack through the body. Encrustation on interior and exterior near junction of foot and on the underside.

SHAPE: Deep ovoid body and flaring rim. Two vertical handles on shoulder. Type 3432 (M).

PARALLELS: *Morel* 1981, 261, pl. 93. *Cavagnaro Vanoni*, 278–279, fig. 87, no 10.

DATE AND PRODUCTION: Ca. 330–270 BC, Central and Southern Etruria.

2. OINOCHOE (Fig. 260.)

Prof. Patrick Bruun, Helsinki.

DIMENSIONS: h. 9.4; d. rim 6.1; d. foot 3.4; wt. 112 g.

CLAY: 5 YR 7/8 (reddish yellow).

GLAZE: Slightly shiny black with brown and grey flecks.

CONDITION: Intact, some encrustation.

SHAPE: Deep body with rounded belly, slightly narrowing neck and outturning mouth. Vertical strap handle from the shoulder to the rim. Disk base, concave on underside. Groove at bottom of wall. Series 5335 (M).

PARALLELS: *Morel* 1981, 354, pl. 164. J.B. Ward-Perkins – M.A. Cotton et al., *Excavations at Botromagno, Gravina di Puglia*, *PBSR* 37 (1969) 123, 133, fig. 13 S 17,2. *CVA Stuttgart* 1 (= Deutschland 26), Taf. 65, 6.

DATE AND PRODUCTION: 350–300 BC, Apulian.

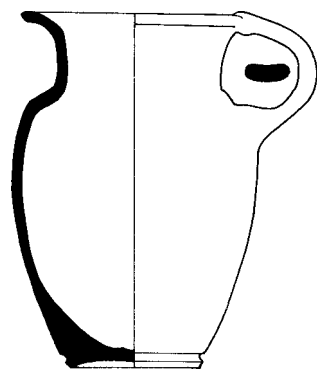


Fig. 260. Pl. 91, 2. Scale 1:2

3. OINOCHOE (Fig. 261.)

Joensuu Art Museum, Joensuu, inv. 1131.

DIMENSIONS: h. 31.4-31.6; d. rim 9.8; d. foot 7.4.

CLAY: 10 YR 6/4 (light yellowish brown).

GLAZE: Transparent and dull. Light reddish under the handle. At places blue (due to mending and restoring).

CONDITION: Unprofessionally restored from several fragments, large crack in the lower neck; bottom and wall mended with plaster and covered with greenish and cobalt blue varnish. Fingerprints under the mouth and handle.

SHAPE: Deep narrow belly, long narrow neck, flaring rim with ridge at edge, hanging lip. Strap handle with centre

ridge attached from shoulder to rim, rises slightly above rim. Straight ring foot, recessed on underside. Near the species 5370 and the type 5385a (M).

DECORATION: Ribbed belly, reserved on bottom of neck and top of body.

PARALLELS: Type 5385, in Lipari, L. Bernabò Brea – M. Cavalier, *Meligunis-Lipára II, La necropoli greca e romana nella contrada di Diana*, 1965, pl. g, 9, tombe 137. In the Museo Alessi, Enna, Sicily, there is a very near parallel; inv. nr not known. *Morel* 1981, 356–357, pl.166, 358, pl. 167.

DATE AND PRODUCTION: Ca. 350–300 BC, Sicilian and South-Italian.

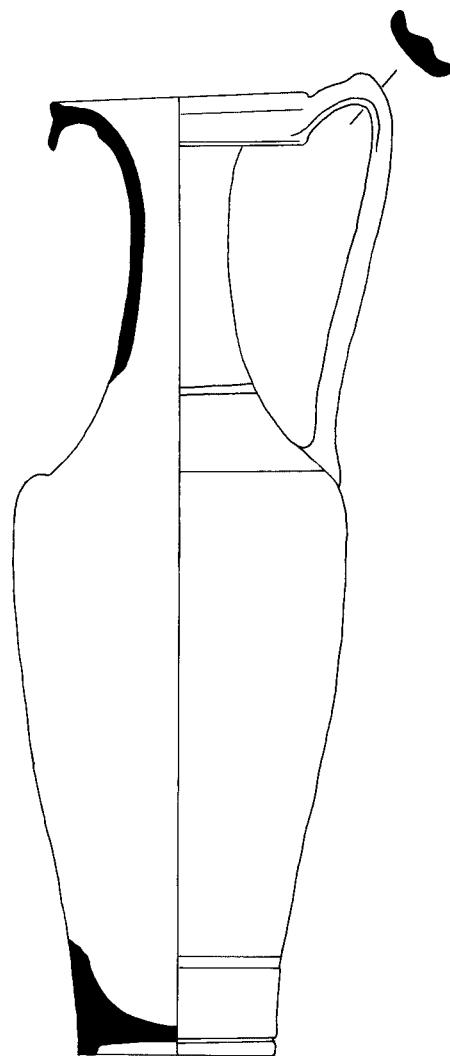


Fig. 261. Pl. 91, 3. Scale 1:4

4. SQUAT LEKYTHOS (Fig. 262.)

Prof. and Mrs Arne Rousi, Turku. Donated by Dott. Carmine Galante in the 1950s, from Isola del Liri sup., Italy.

DIMENSIONS: h. 10.0; d. rim 3.4/ 2.4; d. foot 4.8; wt. 76 g.

CLAY: 7.5 YR 7/4 (pink).

GLAZE: Thick, slightly glossy, peeling. Only underside reserved.

CONDITION: Complete, body pitted. Mouth and part of the body covered with encrustation.

SHAPE: Globular body with ring base, calyx-shaped mouth with flat rim, short neck with offset at bottom of neck; vertical strap handle. Type 5416c (M).

PARALLELS: *Morel* 1981, 359, 361, pl. 168. *Schipa* 72, tav. 3, no 167.

DATE AND PRODUCTION: Ca. 350–300 BC, South Italy and Sicily.

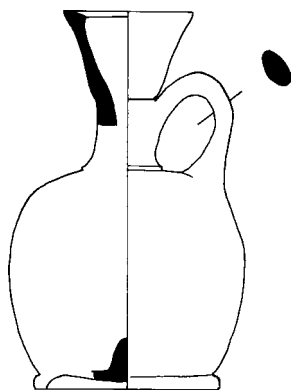


Fig. 262. Pl. 91, 4. Scale 1:2

5. SQUAT LEKYTHOS (Fig. 263.)

University of Helsinki, Department of Classical Philology. The Helen and Veikko Väänänen Collection

DIMENSIONS: h. 7.5; d. rim 2.8/1.8; d. foot 5.5; wt. 91 g.

CLAY: 5 YR 7/4 (pink).

GLAZE: Shiny, slightly chipped. Underside and outer face of the foot partially reserved. Fingerprints around the handle.

CONDITION: Encrustation inside and outside mouth, on neck, handle and underside.

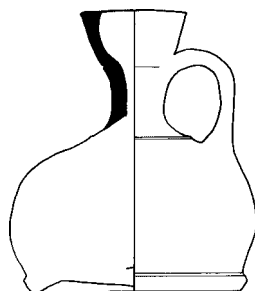


Fig. 263. Pl. 91, 5. Scale 1:2

SHAPE: Globular, flattened body with a ring base, calyx mouth with a flat rim; short neck with raised ridge at bottom of the shoulder, vertical strap handle. Type 5421b (M).

PARALLELS: *Morel* 1981, 362, pl. 169. *Agora* XII, 1121 pl. 38.

DATE AND PRODUCTION: Ca. 330–300 BC, South-Italian.

6. OINOCHOE (Fig. 264.)

Museum of Art and Design, Helsinki, inv. B 758. Purchased in Agrigento, Sicily.

DIMENSIONS: p.h. 10.5; d. foot 6.8; d. body 10.2.

CLAY: 7.5 YR 7/4 (pink).

GLAZE: Shiny uneven brownish black, covers part of the resting surface, underside reserved.

CONDITION: Fragmentary, most of the neck and handle missing, body and foot preserved. Mended with plaster. Slight encrustation.

SHAPE: Globular body; vertical strap handle, flaring ring base. Series 5644 (M).

PARALLELS: *Morel* 1981, 377, pl. 181.

DATE AND PRODUCTION: 350–300 BC, South-Italian.

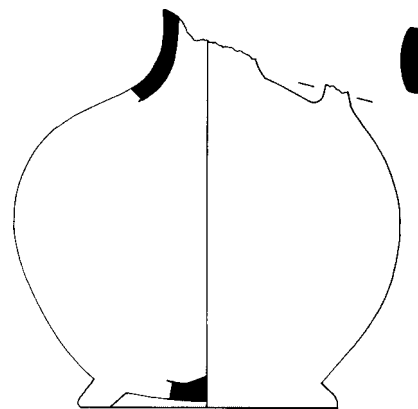


Fig. 264. Pl. 91, 6. Scale 1:2

7. a-b TREFOIL MOUTH OINOCHOE (Fig. 265.)

Reitz Foundation, Helsinki.

DIMENSIONS: p.h. 12.9; 14.6 (reconstructed); d. body 8.1; d. foot 4.3.

CLAY: 7.5 YR 6/4 (light brown).

GLAZE: Brownish dull, flaking and worn, covers the inner face of the foot.

CONDITION: Complete, two lobes of the mouth and part of the handle restored in plaster; small cracks in ribbing, slight encrustation between the ribs.

SHAPE: Trefoil mouth, round oblong ribbed body, ring base. Vertical strap handle. Type 5645c (M).

DECORATION: Incised before firing, under the handle, one short upright line between two diagonal lines.

PARALLELS: *Morel* 1981, 378, pl. 181. *CVA Capua* 3 (= Italia 29), tav. 3, no 13. *Lippolis*, 243–245.

DATE AND PRODUCTION: Ca. 300 BC, Apulian.

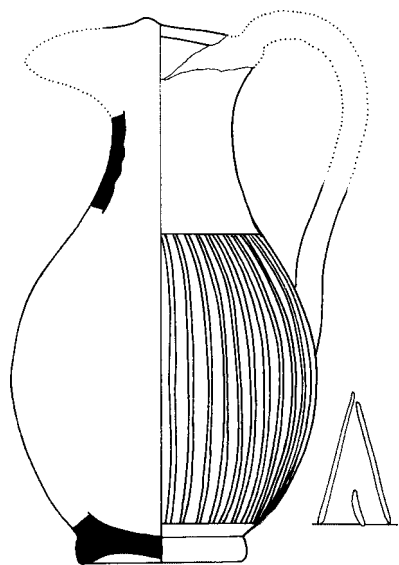


Fig. 265. Pl. 91, 7. a-b Scale 1:2

8. SMALL OINOCHOE (Fig. 266.)

Prof. Patrick Bruun, Helsinki.

DIMENSIONS: h. 14.1 (rim), 12.3 (handle); d. foot 3,8; d. body 8.1; wt. 175 g.

CLAY: 5 YR 6/6 (reddish yellow).

GLAZE: Thick brownish-black, slightly shiny, partly worn, foot reserved.

CONDITION: Intact.

SHAPE: Beaked jug (*a cartoccio*) with globular body, cylindrical neck, upright mouth. Series 5725 (M).

TECHNICAL FEATURES: Wheel marks throughout the vase. Fingerprints on the foot.

PARALLELS: *Morel* 1981, 382–383, pl. 186. *Cavagnaro Vanoni*, 188–189, fig. 58, no 6; 310–311, fig. 98, no 6.

DATE AND PRODUCTION: 300–250 BC., Central and Southern Etruria.

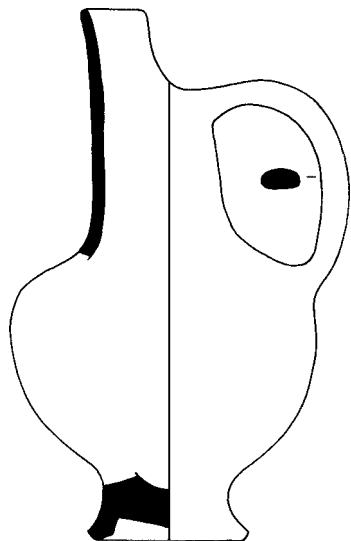


Fig. 266. Pl. 91, 8. Scale 1:2

9. DUCK ASKOS (Fig. 267.)

Mrs Sirpa Wihtol, Helsinki.

DIMENSIONS: h. (max) 7.5; h. 5.1 (back); d. mouth 2.9; d. foot 3.7.

CLAY: 5 YR 8/2 (pinkish white).

GLAZE: Dull, peeling black.

CONDITION: Some restoration of mouth in plaster, painted black.

SHAPE: Round body, concave back from which rise the upright echinus mouth and horizontal strap handle, oval in section; pointed tail. Ring base. Type 8221b (M).

PARALLELS: *Morel* 1981, 427–428, pl. 212.

DATE AND PRODUCTION: Ca. 325–275 BC, Campania and Sicily.

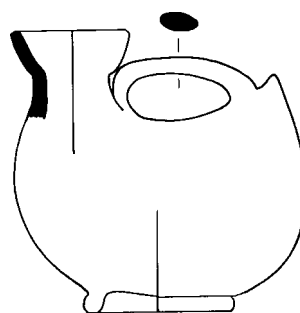


Fig. 267. Pl. 91, 9. Scale 1:2



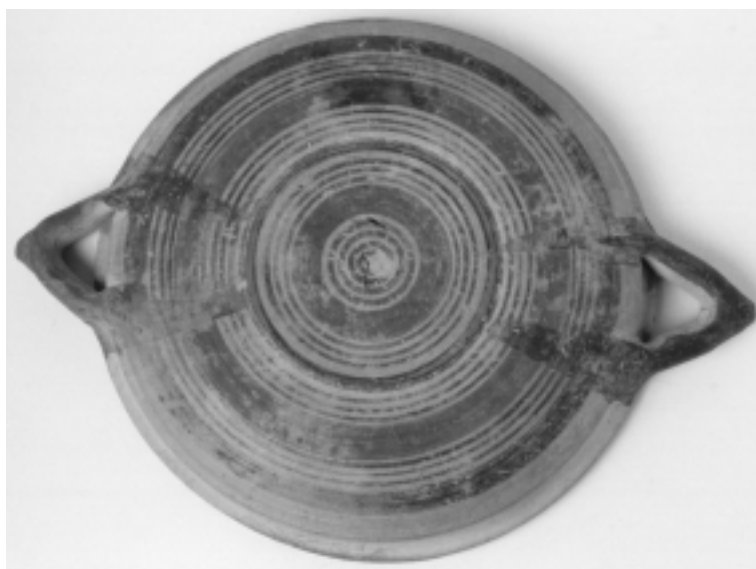
1.



2. a



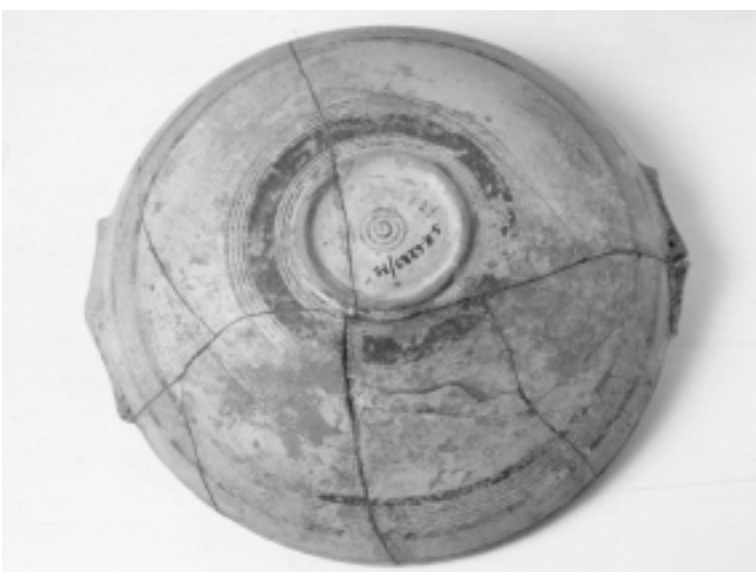
2. b



2. c



3. a



3. b



1. a



1. b



1. a



1. b



1. c



2.



1. b



1. a



1. c



1. b



1. a



1. a



1. b



1. c



2. a



2. b



2. c



1. a



1. b



1. c



1. d



2.



1. a



1. b



1. c



1. d



1. e



1. f



2. a



2. b



2. c



1. a



1. b



1. c



2. a



2. b



2. c



3. a



3. b



3. c



3. d



3. e



3. f



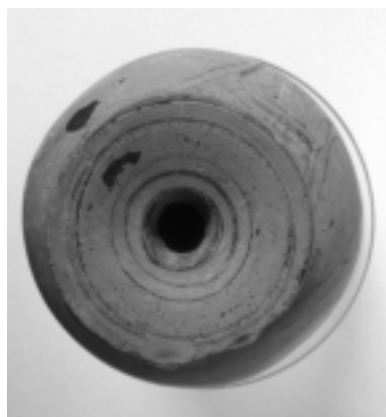
1. a



1. b



1. c



1. d



1. e



2. a



2. b



2. c



3. a



3. b



3. c



3. d



1.



2. a



2. b



2. c



3. a



3. b



3. c



3. d



3. e



1. a



1. b



1. c



1. d



1. e



2. a



2. b



1.



2.



3. a



3. b



4.



1.



2.



3.



4.



5.



1. a



1. b



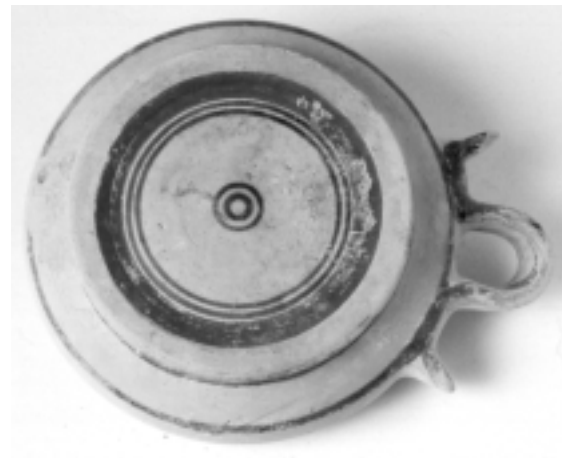
1. c



2. a



2. b



2. c



1. a



1. b



1. c



1. d



1. b



1. a



1. b



1. d



1. a



1. c



1. b



2. b



1. a



2. a



1. a



1. b



2. a



2. b



3. a



3. b



1. a



1. b



1. c



1. a



1. b



1. c



2. a



2. b



1. a



1. b



1. c



1. b



1. a



1. a



1. b



1. c



1. d



1. a



1. b



1. c



1. d



1. a



1. b



1. c



1. d



2. a



2. c



2. b



1. a



1. b



1. c



1. d



2. a



2. b



2. c



1. a



1. b



1. c



2. a



2. b



2. c



1. a



1. b



1. c



2. a



2. b



2. c



1. a



1. b



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2. c



1. a



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2. b



2. c



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1. a



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2. a



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1. a



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2. b



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1. a



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4.



5.



1. a



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1. c



1. a



1. b



1. a



1. b



1. c



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2. a



2. b



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1.



2. a



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3. a



3. b



1. a



1. b



2. a



2. b



3. a



3. b



4. a



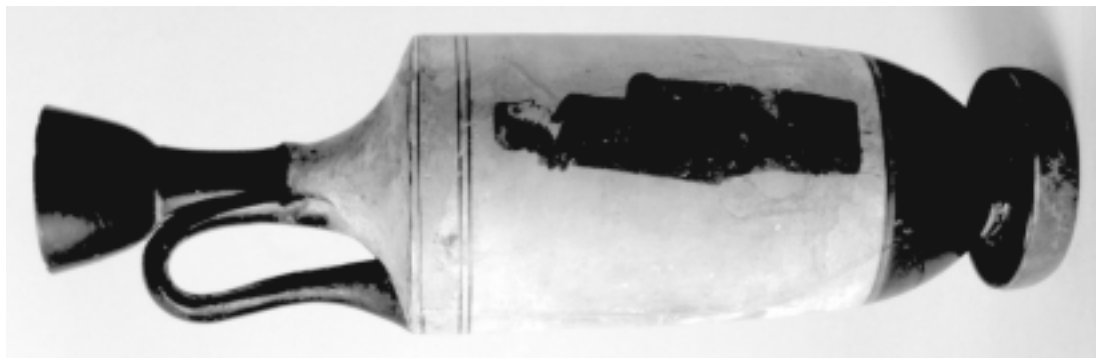
4. b



5. a



5. b



1. a



1. b



1. c



2.



1. a



1. b



1. c



2. a



2. b



2. c



1.



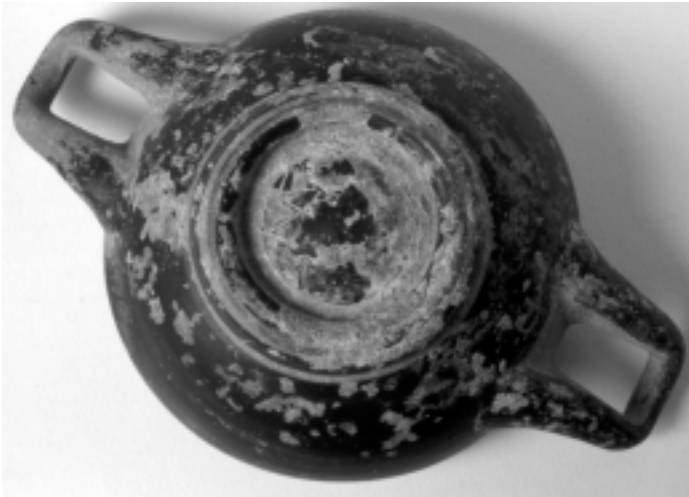
2.



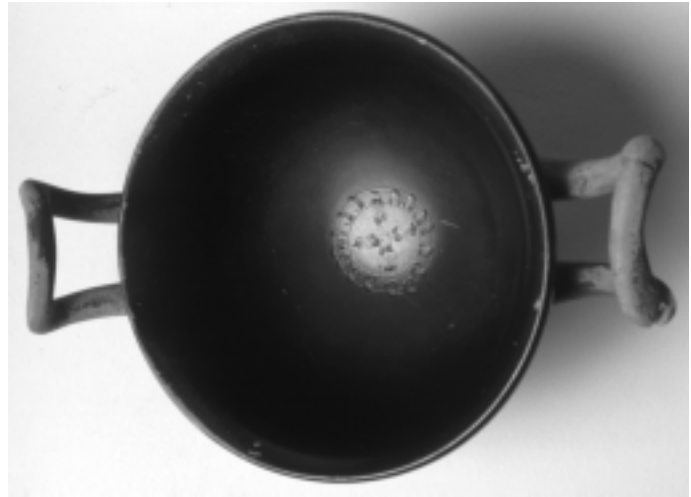
3.



1. a



1. b



2. b



2. a



1. a



1. b



2. b



2. a



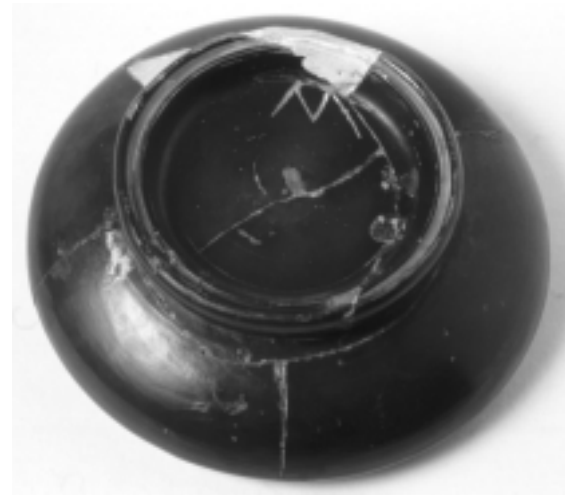
1.



2.



3. a



3. b



4. a



4. b



4. c



1.



2.



3. a



4.



5.



3. b



6.



7.



1. a



1. b



1. c



1. d



1.



2.



3.



1.



2. a



2. b



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2.



3.



4.



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6.



1. a



1. b



2.



3.



4.



5.



6. a



6. b



1.



2. a



2. b



3.



4.



5. a



5. b



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2. a



2. b



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1. b



1. a



1. a



1. b



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3. a



3. b



3. c



3. d



1. a



1. b



1. c



1. d



1. e



1. f



2. a



2. b



1. a



1. b



2.



3. a



3. b



1. a



1. b



1.



2. a



2. b



2. c



3. a



3. b



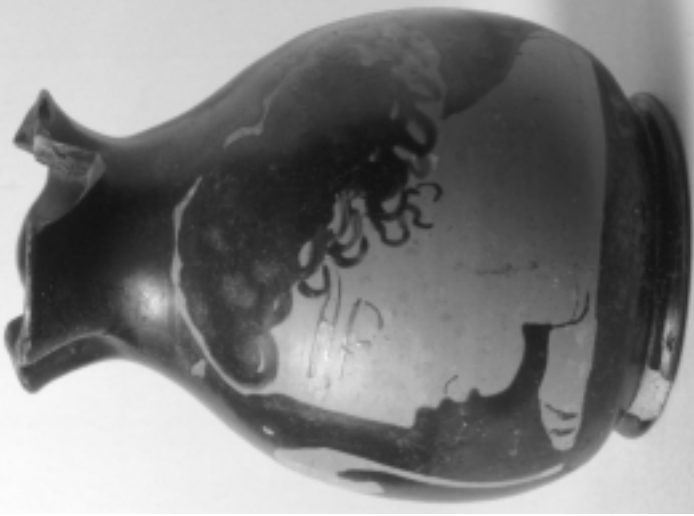
3. c



1. c



2. c



1. b



2. b



1. a



2. a



1. a



1. b



1. c



2. a



2. b



2. c



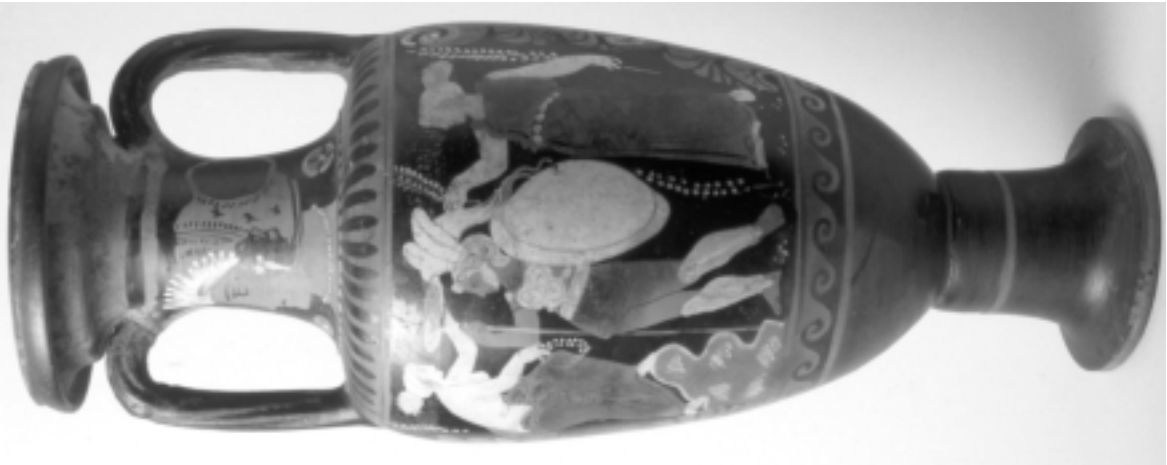
1. d



1. c



1. b



1. a



1.



2. a



2. b



2. c



3. a



3. b



3. c



3. d



4. a



4. b



4. c



1. a



1. b



1. c



2. a



2. b



3. a



3. b



1. c



1. b



1. a



1. a



1. b



1. c



2. a



2. b



4. a



4. b



5.



2.



3. a



3. b



1. a



1. b



1. a



1. b



1. c



1. d



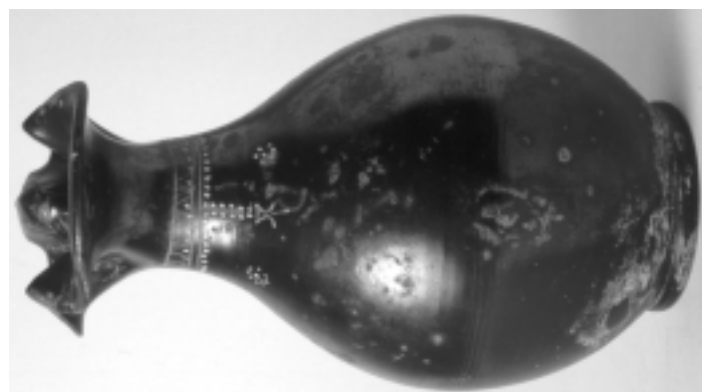
1. a



1. b



2. a



2. b



3. a



3. b



1. a



1. b



2. a



2. b



3.



4. a



4. b



1. a



1. b



2. a



2. b



1.



2. a



2. b



2. c



3. a



3. b



1. a



1. b



2. a



2. b



1. a



1. b



2. a



2. b



1.



2.



3.



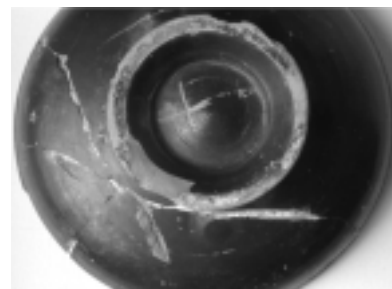
4.



5.



6. a



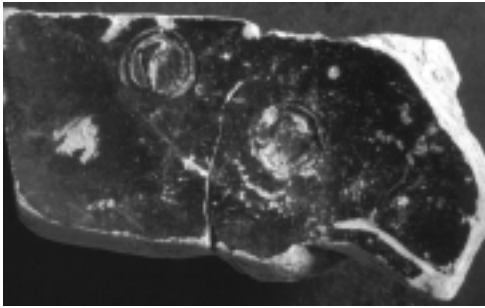
6. b



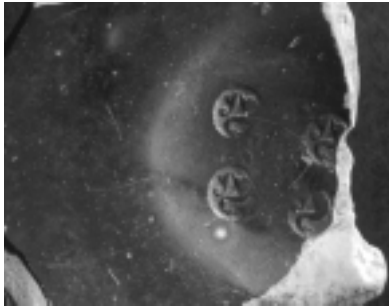
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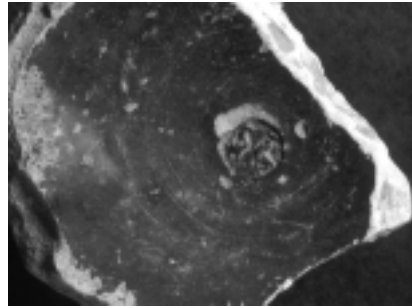
8.



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7.



8. a



8. b



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9.



10.



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3.



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5.



6.



7. a



7. b



8.



9.

