Copyright and use of this thesis

This thesis must be used in accordance with the provisions of the Copyright Act 1968.

Reproduction of material protected by copyright may be an infringement of copyright and copyright owners may be entitled to take legal action against persons who infringe their copyright.

Section 51 (2) of the Copyright Act permits an authorized officer of a university library or archives to provide a copy (by communication or otherwise) of an unpublished thesis kept in the library or archives, to a person who satisfies the authorized officer that he or she requires the reproduction for the purposes of research or study.

The Copyright Act grants the creator of a work a number of moral rights, specifically the right of attribution, the right against false attribution and the right of integrity.

You may infringe the author’s moral rights if you:

- fail to acknowledge the author of this thesis if you quote sections from the work
- attribute this thesis to another author
- subject this thesis to derogatory treatment which may prejudice the author’s reputation

For further information contact the University’s Copyright Service.
sydney.edu.au/copyright
A Comparative Study of

West Slope Pottery Productions

in the Hellenistic World

Elizabeth A. Bollen

Volume 1.1

Thesis submitted for the degree of Doctor of Philosophy

University of Sydney 2004
## Contents

### Volume 1.1

<table>
<thead>
<tr>
<th>Acknowledgements</th>
<th>ix</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abstract</td>
<td>xi</td>
</tr>
</tbody>
</table>

### Ch. 1 An Introduction to West Slope Pottery

1.1 Historical Setting
1.2 Definition of West Slope Pottery
  1.2.1 The name
  1.2.2 The technique
  1.2.3 Origin of West Slope pottery
  1.2.4 Attribution
  1.2.5 Iconography
  1.2.6 Non-painted decorative techniques
    a. Stamping
    b. Rouletting
    c. Mould-made techniques
    d. Ribbing
    e. Grooves and reserved bands
  1.2.7 Eastern Sigillata
1.3 Functional Setting
  1.3.1 The function of West Slope vessels
  1.3.2 The relationship with non-ceramic vessels
1.4 Geographical Setting
1.5 Chronological Setting
1.6 Structure of Thesis
  Table 1: Map reference
  Table 2: Prefix code for catalogue
1.7 Introduction to the Methods of Research

### Ch. 2 History of Research and Chronology

- 2.x.1 History of Research
- 2.x.2 Chronology

**Section One: City Productions**

2.1 Athens
2.2 Corinth
2.3 Eretria
2.4 Knossos
2.5 Rhodes
2.6 Ephesos
Section Two: Regional Productions

2.8 Northern Greece
2.9 Epiros/Ilyria
2.10 Central Greece
2.11 Ionian Islands
2.12 Peloponnese
2.13 Aegean Islands
2.14 Crete
2.15 Asia Minor Various
2.16 Near East
2.17 Cyprus
2.18 Egypt
2.19 Africa
2.20 Black Sea Coast

Ch. 3 Motifs
3.1 Natural Motifs
3.1.1 Ivy
3.1.2 Elongated leaves
3.1.3 Grapevine
3.1.4 Palmette chain
3.1.5 Flower chain
3.1.6 Volute garland
3.1.7 Wavy dot garland
3.1.8 Scrolling tendrils
3.1.9 Circular wreath
3.1.10 Single standing branch
3.1.11 Palmette
3.1.12 Star flower
3.1.13 Lotus bud
3.1.14 Grapes
3.1.15 Wheat
3.1.16 Single leaves
3.1.17 Single standing flower
3.1.18 Tendril
3.1.19 Volute
3.1.20 Seedpod
3.1.21 Dolphin
3.1.22 Bird
3.1.23 Animal
3.1.24 Human figure
3.2 Manmade motifs
3.2.1 Spearhead necklace
3.2.2 Charm necklace .................................................. 118
3.2.3 Dot necklace ..................................................... 119
3.2.4 Ribbon and bow .................................................. 120
3.2.5 Woollen fillet ..................................................... 122
3.2.6 Boukranon ......................................................... 123
3.2.7 Cornucopia ......................................................... 124
3.2.8 Thymiaterion ..................................................... 125
3.2.9 Torch ............................................................... 125
3.2.10 Tripod ............................................................... 126
3.2.11 Vessel ............................................................... 127
3.2.12 Musical instrument ............................................ 128
3.2.13 Lynx ..................................................................... 129
3.2.14 Isis crown .......................................................... 129
3.2.15 Isis knot ............................................................. 130
3.2.16 Vertical scroll ..................................................... 130

3.3 Geometric motifs .................................................. 131
3.3.1 Concentric rectangles ........................................ 131
3.3.2 Checkerboard ..................................................... 133
3.3.3 Lattice ............................................................... 134
3.3.4 Meander ............................................................. 136
3.3.5 Net-pattern ........................................................ 137
3.3.6 Imbricate leaves ................................................... 138
3.3.7 Scallops ............................................................. 138
3.3.8 Bead and reel ..................................................... 139
3.3.9 Egg and dart ....................................................... 141
3.3.10 Wave pattern ..................................................... 142
3.3.11 Cross ............................................................... 144
3.3.12 Elaborate cross ................................................ 144
3.3.13 Quartered rectangle ........................................... 145
3.3.14 Quartered circle ................................................ 146
3.3.15 Thunderbolt ...................................................... 147
3.3.16 Teardrops .......................................................... 147
3.3.17 Chevrons .......................................................... 148
3.3.18 Rays ................................................................. 149
3.3.19 Strokes ............................................................. 150
3.3.20 Bands ............................................................... 151
3.3.21 Pseudo ribbing .................................................. 152
3.3.22 Dot rosette ....................................................... 152
3.3.23 Dot rectangle ..................................................... 154
3.3.24 Dot triangle ....................................................... 154
3.3.25 Wavy line ........................................................ 155
3.3.26 Zigzag ............................................................. 155
3.3.27 Row of dots ....................................................... 156
3.3.28 Inscription ......................................................... 159
Chs. 4-6 Shapes

- Function of vessels
  - Shape
  - a-e.
    - City production
    - Regional production
    - Imports
    - Various
    - Summary

Ch. 4 Drinking vessels

4.1 Classical Drinking Vessels
  - 4.1.1 Classical kantharos, plain rim
  - 4.1.2 Classical kantharos, moulded rim
  - 4.1.3 Cup kantharos, plain rim
  - 4.1.4 Cup kantharos, tall stem
  - 4.1.5 Classical kantharos, strap handles, turned foot
  - 4.1.6 Classical kantharos, thorn.
  - 4.1.7 Calyx cup
  - 4.1.8 Cup kantharos, bowl-shaped, Classical
  - 4.1.9 Cup kantharos, bowl-shaped, Hellenistic (and related)
  - 4.1.10 Skyphos, Corinthian
  - 4.1.11 Beaker
  - 4.1.12 Bolsal

4.2 Hellenistic Kantharoi
  - 4.2.1 Hellenistic kantharos, straight-walled
  - 4.2.2 Hellenistic kantharos, one-piece
  - 4.2.3 Hellenistic kantharos, baggy
  - 4.2.4 Hellenistic kantharos, angular.
  - 4.2.5 Hellenistic kantharos, S-swung
  - 4.2.6 Hellenistic kantharos, cyma
  - 4.2.7 Hellenistic kantharos, low foot, plain rim
  - 4.2.8 Hellenistic kantharos, low foot, moulded rim
  - 4.2.9 Hellenistic kantharos, various.
  - 4.2.10 Kantharos, fragments

4.3 Hemispherical Bowls
  - 4.3.1 Bolster cup
  - 4.3.2 Hemispherical bowl, mould-made feet
  - 4.3.3 Hemispherical bowl, conical profile
  - 4.3.4 Hemispherical bowl, out-turned rim
  - 4.3.5 Hemispherical bowl, mould-made (and imitations)
  - 4.3.6 Hemispherical bowl, moulded medallion
  - 4.3.7 Hemispherical bowl, footed
  - 4.3.8 Hemispherical bowl, net-pattern
4.3.9 Hemispherical bowl, exterior decoration, strap handles 304
4.3.10 Hemispherical bowl, exterior decoration, fragments . 309

4.4 Second Century Drinking Vessels 316
4.4.1 Skyphos, Pergamene variation A 316
4.4.2 Skyphos, Pergamene variation B 319
4.4.3 Skyphos, Pergamene variation C 321
4.4.4 Skyphos, Pergamene (variations and fragments) 323
4.4.5 Knidian cup, imitation and related 324
4.4.6 Pergamene cup 327

5.1 Food Service 331
5.1.1 Spool salt cellar 331
5.1.2 Plates 333

5.2 Kraters 351
5.2.1 Krater, bell 352
5.2.2 Krater, calyx 355
5.2.3 Krater, bolster 357
5.2.4 Krater, lug-handled 361
5.2.5 Krater, concave neck 366
5.2.6 Krater, lekane 371
5.2.7 Krater, various 373

5.3 Amphorae and Pouring Vessels 378
5.3.1 Amphora 379
5.3.2 Chous 398
5.3.3 West Slope oinochoe 401
5.3.4 Oinochoe, thin neck 407
5.3.5 Situla 411
5.3.6 Guttus 413
5.3.7 Lagynos (and related) 420
5.3.8 Double cruet 425
5.3.9 Pouring vessels, other 430

6.1 Pyxis 435
6.1.1 Pyxis type A (and related) 436
6.1.2 Pyxis type B 439
6.1.3 Pyxis type C related 456

6.2 Lidded lekanis 458
6.2.1 Reversible lid 458
6.2.2 Lekanis 466

6.3 Lebes Gamikos 468

6.4 Unguentarium 472

Ch. 5 Serving Vessels 329

Ch. 6 Toiletry Vessels 434
Volume 1.2

Ch. 7 Characteristics of City Productions

7.1 Athens ............................................ 477
7.2 Corinth ............................................ 484
7.3 Eretria ............................................. 489
7.4 Knossos ............................................ 493
7.5 Rhodes ............................................ 498
7.6 Ephesos ............................................ 503
7.7 Pergamon ......................................... 508

Ch. 8 Characteristics of Regional Productions

8.1 Northern Greece ............................... 514
8.2 Epiros/Illyria .................................... 519
8.3 Central Greece .................................. 523
8.4 Ionian Islands ................................... 530
8.5 Peloponnese ...................................... 533
8.6 Aegean Islands ................................... 538
8.7 Crete ................................................. 544
8.8 Asia Minor Various ............................. 548
8.9 Near East ......................................... 554
8.10 Cyprus ............................................. 564
8.11 Egypt ............................................. 568
8.12 Africa ............................................. 571
8.13 Black Sea Coast ................................. 574

Ch. 9 Conclusion ........................................ 580
I. Appendix: Regional Clay and Glazes

<table>
<thead>
<tr>
<th>Section</th>
<th>Region</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I.1</td>
<td>Northern Greece</td>
<td>589</td>
</tr>
<tr>
<td>I.ii</td>
<td>Epiros/Illlyria</td>
<td>591</td>
</tr>
<tr>
<td>I.iii</td>
<td>Central Greece</td>
<td>592</td>
</tr>
<tr>
<td>I.iv</td>
<td>Ionian Islands</td>
<td>594</td>
</tr>
<tr>
<td>I.v</td>
<td>Peloponnese</td>
<td>595</td>
</tr>
<tr>
<td>I.vi</td>
<td>Aegean Islands</td>
<td>596</td>
</tr>
<tr>
<td>I.vii</td>
<td>Crete</td>
<td>598</td>
</tr>
<tr>
<td>I.viii</td>
<td>Asia Minor Various</td>
<td>599</td>
</tr>
<tr>
<td>I.ix</td>
<td>Near East</td>
<td>602</td>
</tr>
<tr>
<td>I.x</td>
<td>Cyprus</td>
<td>605</td>
</tr>
<tr>
<td>I.xi</td>
<td>Egypt</td>
<td>606</td>
</tr>
<tr>
<td>I.xii</td>
<td>Africa</td>
<td>606</td>
</tr>
<tr>
<td>I.xiii</td>
<td>Black Sea Coast</td>
<td>607</td>
</tr>
</tbody>
</table>

II. Lists

<table>
<thead>
<tr>
<th>Section</th>
<th>Type</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>II.i</td>
<td>Motifs</td>
<td>608</td>
</tr>
<tr>
<td>II.ii</td>
<td>Drinking vessels</td>
<td>609</td>
</tr>
<tr>
<td>II.iii</td>
<td>Serving vessels</td>
<td>628</td>
</tr>
<tr>
<td>II.iv</td>
<td>Toiletry vessels</td>
<td>641</td>
</tr>
<tr>
<td>II.v</td>
<td>Imports by origin</td>
<td>648</td>
</tr>
<tr>
<td>II.vi</td>
<td>Museum holdings by origin</td>
<td>651</td>
</tr>
</tbody>
</table>

III. Maps

<table>
<thead>
<tr>
<th>Section</th>
<th>Region</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>III.i</td>
<td>The Adriatic and Black Sea Coasts</td>
<td>658</td>
</tr>
<tr>
<td>III.ii</td>
<td>Northern Greece</td>
<td>659</td>
</tr>
<tr>
<td>III.iii</td>
<td>Central Greece</td>
<td>660</td>
</tr>
<tr>
<td>III.iv</td>
<td>Peloponnese</td>
<td>661</td>
</tr>
<tr>
<td>III.v</td>
<td>Northern Aegean</td>
<td>662</td>
</tr>
<tr>
<td>III.vi</td>
<td>Southern Aegean</td>
<td>663</td>
</tr>
<tr>
<td>III.vii</td>
<td>Crete</td>
<td>664</td>
</tr>
<tr>
<td>III.viii</td>
<td>Asia Minor Coast</td>
<td>665</td>
</tr>
<tr>
<td>III.ix</td>
<td>Levantine Coast</td>
<td>666</td>
</tr>
<tr>
<td>III.x</td>
<td>Near East</td>
<td>667</td>
</tr>
<tr>
<td>III.xi</td>
<td>Cyprus</td>
<td>668</td>
</tr>
<tr>
<td>III.xii</td>
<td>Egypt and Africa</td>
<td>669</td>
</tr>
<tr>
<td>III.xiii</td>
<td>Black Sea Coast</td>
<td>671</td>
</tr>
</tbody>
</table>

IV. Bibliography

<table>
<thead>
<tr>
<th>Section</th>
<th>Type</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>IV.i</td>
<td>Bibliography</td>
<td>671</td>
</tr>
<tr>
<td>IV.ii</td>
<td>Bibliographic Abbreviations</td>
<td>711</td>
</tr>
</tbody>
</table>
Volume 2

IV. Catalogue

IV.i Notes on the Catalogue
   Table I: Order of entries
   Table II: Abbreviations in Catalogue
   Table III: Abbreviations of cities and regions

IV.ii Catalogue

VI. Disc

VI.i Disc Catalogue
VI.ii Tables
   a. Motifs
   b. Drinking Vessels
   c. Serving Vessels
   d. Toiletry Vessels
   e. Imports

Title page image: CGR4442, drawn by Ann Thomas and Anne Hooton
Acknowledgements

This thesis relies heavily on the work of numerous scholars and to them I am indebted.

Through my research I have been able to visit a number of sites where I have received hospitality and assistance in my endeavours. I would like to thank John Camp and Jan Jordan at the Athenian Agora, Guy Sanders and Nancy Boukidis at Corinth, Stephan Schmidt at Eretria, Professor Krinzinger at Ephesos, Dr. Radt at Pergamon and Dr. Papachristodoulou at Rhodes. I would like to thank Susan Rotroff, Veronika Mitsopoulos-Leon, Christine Rogl and Sarah Japp who took the time to assist me and discuss their own research.

Thanks is also due to Professor Alexander Cambitoglou, Dr. Søren Dietz and Professor J. Richard Green who have each allowed me to include unpublished material from their excavations. I have learnt much about ceramics while on their projects and must thank Stavros Paspalas, Beatrice McLoughlin and Jonas Eiring for all the knowledge, experience, hospitality and good humour that they have shared. Jonas must receive further thanks for pointing me in the direction of Hellenistic pottery in the first place.

Richard Green has been a supportive and generous supervisor, sharing with me his knowledge of ceramics at large, Gnathia ware and iconography in particular. He has broadened my understanding and increased the scope of this thesis with poignant questioning and pertinent suggestions. He has been an inspiring teacher, filling students with a belief that their interpretations were valid and that they, even as undergraduates, could contribute to the understanding of the ancient world. This freshness and vitality within the classroom won me over to Archaeology.

A year spent as the Fellow of the Australian Archaeological Institute at Athens added much to the quality of my research and I would like to recognise the AAIA’s support and commend their role of sponsoring Australian scholars. More recently the Danish Institute at Athens provided me with accommodation for a month of research. I have
worked in a number of the libraries in Sydney and Athens where staff have been both courteous and helpful. Particularly I would like to thank the Nordic library and staff for their continual hospitality and friendly assistance.

I would like to thank Rebecca and Anne Bollen for their help with translations (an acknowledgement long overdue). My sincerest thanks to Jonathan Bollen for his database design, assistance with computer troubles and numerous thesis writing tips. John Tidmarsh kindly read a draft of the thesis and Stavros Paspalas patiently checked a number of references. I greatly appreciate the editing assistance provided by Anne and David Bollen and Benjamin Streat. Thanks to Sophie Winlaw and Johanna Wasyrowski for their friendship and to Michal Wasyrowski for sharing his language talents. My friends and colleagues at the University of Sydney have helped in innumerable ways, particularly Beatrice McLoughlin, Michael Turner, Lesley Beaumont, Ted Robinson, Camilla Norman, Wayne Mullen, Craig Barker, Steven Ellis and Matthew MacCallum.

Much thanks is due to my siblings Catherine, Jenny, Jonathan, Rose and Rebecca for their friendship, down-to-earth conversations and support. Thanks also to my late grandparents Jack and Margery Thomson, whose financial assistance, among other things, saw me onto my first excavation. From family too comes what my paternal grandfather, Len Bollen, termed ‘stick-to-it-iveness’, an approach invaluable in thesis writing and one which he and his wife Jean displayed to me in their own lives.

I am immensely grateful to Benjamin Streat for his daily company and compassion. His ability to listen, his patience, support, encouragement and humour have been of enormous assistance on both practical and emotional levels.

Finally I would like to thank my parents, Anne and David Bollen, who have provided for me in practical means throughout my university studies. What is more, it was they that set me on this path by introducing me to classical mythology and history as a child and by always encouraging me to study that which I enjoyed. This then, is one of the fruits of that journey and a reflection of their belief.
Abstract

This thesis sets out to compare the productions of over-painted pottery in the Hellenistic world. The region under study includes mainland Greece, the Aegean, the Asia Minor and Levantine coasts and extends to the Adriatic coast, the Black Sea coast, Egypt and Africa. This group of over-painted pottery is collected under the title “West Slope ware”, a name it received after a formative publication of the ceramic type from the west slope of the Acropolis in Athens. Attention is paid to the shapes, the motifs and the production techniques of the ceramics found in all of these areas. Through analysis of shapes and decoration, alongside clay and glaze qualities, attempts are made to distinguish and characterise local productions. The similarities of ceramic assemblages can sometimes be read as influence of one to another, while differences indicate independence and divergent traditions in fine dining, in burial and in cultic rituals, the main contexts in which these vessels functioned. The study also pays heed to the patterns of imports, pointing to trading and interconnections of cities at this time.
Chapter 1: An Introduction to West Slope Pottery

1.1 Historical Setting

The Hellenistic period historically begins with the death of Alexander the Great in 323.1 The great landmass that had been conquered by Alexander was disputed and carved up among his generals, the Successors. Greek culture was not unfamiliar in the Empire. Cities on the Asia Minor coast regarded as Greek were now freed from Persian control. Egypt and the settlements on the coastlines of Syria, Phoenicia and Palestine had been involved in trade with Greece for centuries. However, the removal of Persia as an opposing power drew the land and natural resources and trade routes of the east under Greek exploitation. This introduced the new political, economic and social trends and pressures that differentiate the Hellenistic from the Classical period.

The Hellenistic world was not a united entity. The cities of mainland Greece had individual alliances with the Macedonians and many held to their ideals of autonomy, resisting the autocratic rule of the Macedonian kings. The Seleucid, Ptolemaic and Attalid monarchies dominated the East where Alexander had placed his own people into existing local power structures. A Greek elite held power, but the large, local and possibly resentful populace maintained their traditions and material culture. Coinage, although closer to uniformity, varied in weight from region to region.

The natural resources, expansive territories and manpower exploited by the Greeks in the East altered the economic balance of the Mediterranean region. The cities of mainland Greece were crippled somewhat by their lack of raw materials and continued need to import whilst their export goods, including fine-ware pottery, lost some of their market to the resources of the east. The natural resources of Macedon, particularly timber, kept its import and export reasonably balanced.2 The cities on the eastern coast

---

1 All dates are B.C. unless specified.
of the Mediterranean flourished as they controlled the outward flow of the inland resources.

While written sources can tell us of the political interactions of the Hellenistic world, they do not indicate the cultural unity of the area. Many of the Hellenistic cities, particularly those in the East, consisted of a Greek governing body, within an indigenous community. Here the elite adhered to Greek cultural tradition but this did not always penetrate the fibre of the society. The domestic nature of pottery means that it is a quiet indicator of cultural unity or disunity, one that would not have attracted the attention of the political leader, as it escaped the attention of the ancient authors. If the building of temples and theatres, the setting up of political sculptures and the minting of coins produce a Greek city by appearance, pottery reflects a Greek city by practice.

The growth of trade and practical need for inter-reliance tied the Hellenistic cities together. There is some evidence of a shift in the mental attitude, if not a wholesale change in ideals, from the city-based view of the Classical period, to a recognition of the growing complexity of the world both economically and socially. Such a change is documented in the work of the geographer Eratosthenes and in the historical documentations of Polybius, who both stress the interrelated nature of existence. This is also reflected in Zeno’s philosophy that talks of a commonality of mankind. Such musings hail an end to the old “Greek equals Culture” and “Other equals Barbarian” dichotomies and open up opportunities for cultural interaction not least the interchange of religious cults (Dionysos returning to the East and moving to the West while Isis enjoys worship on Greek soil). The shared environment, culture, language and outlook allow us to identify the region as a unit, as the Hellenistic koine.

The Hellenistic period is ushered out by the emergence of Rome and the Romans’ steady acquisition of control throughout the region. This take-over does not occur in a single blow, nor does it destroy Hellenistic cultural traditions, but rather forms part of the

---

Hellenistic period itself. Roman military involvement in the area began in 229 with the first Macedonian War and total control was achieved in 31 when the last of the Hellenistic monarchs was defeated at Actium.
1.2 Definition of West Slope Pottery

1.2.1 The name

West Slope pottery receives its name not from a production location but from an early Twentieth-Century publication, by C. Watzinger, of pieces of Hellenistic over-painted pottery excavated on the western slope of the Athenian Acropolis.\(^5\) In this appraisal of the ceramics, Watzinger draws parallels with examples from Museum collections. While the term “West Slope ware” is not coined in this article, it is drawn from it. Some publications have reserved the term West Slope ware (Westabhang Ware) for the Attic production alone, choosing related or adapted terms to classify examples sharing the same technique produced at a different site.\(^6\) To facilitate comparison I have done away with such subtle divisions and use the term West Slope ware or West Slope pottery to apply to over-painted pottery produced at a wide range of sites from the late fourth through to the first half of the first century.

Although analyses were published from major excavations,\(^7\) particularly in the third quarter of the twentieth century, Hellenistic fine-wares were long neglected in favour of the fine-wares of the sixth and fifth century.\(^8\) Fortunately, the study of Hellenistic ceramics, including West Slope ware, has blossomed over the last twenty years, with a strengthening of chronology and the presentation of a great range of material displaying local characteristics and indicating various inter-connections across the Hellenistic World. West Slope shapes are closely associated with black-glazed wares and the two shared function and form. The quantity of black-glaze prevented its relationship to West Slope from being a major focus of this study.

\(^5\) Watzinger, 1901.
\(^7\) See Chapter 2 where these publications are featured, as the majority are site-specific.
\(^8\) Cook, 1997, p. 194: “Hellenistic pottery has been neglected, and deservedly…”
1.2.2 The technique

The fine-ware decorated pottery of the Hellenistic period continues in the traditions of earlier phases of Greek ceramic production. West Slope pottery does not distinguish itself from earlier productions of pottery by any adoption of new techniques. The vessels have a black- to red-glaze surface. The surface is not vitreous but rather a clay-slip, though the term “glaze” is used throughout, following convention. The finish can be lustrous as in the Classical period though a popular metallic finish suggests that potters may have been striving for a slightly different effect than their predecessors. The majority of vessels have a matt or dull finish. Much of the glaze appears well adhered, suggesting that the finish of the glaze was not due to bad workmanship, but could, at least in part, be due to an altered aim. The decoration is added on top of the glaze, so that there is no (or rarely) contrast between colours of the glazed and unglazed surfaces of the pot, as there had been in both black- and red-figure. Rather added clay or white paint, used for highlighting in the black- and red-figure production, is now central to the construction of the entire decorative scheme. This practice had been anticipated by Six’s technique, developed but never widely used in the late sixth and early fifth century. There is no demonstrable continuity between Six’s technique and West Slope ware, though added paint is a common element in Greek painted pottery. White is a popular added colour within the red-figure production. Added paint can dominate compositions in pseudo or imitative red-figure while West Slope pottery is foreshadowed by two added paint techniques, Gnathia in Southern Italy (which begins prior to West Slope) and gold-decorated within Greece (see 1.2.3). Over-painted decoration is found on Corinthian bell kraters of fourth-century date. Along with clay- and white-painted decoration, incision can also be used. The incision, as common in black-figure, cuts through the glaze and reveals, in contrast, the colouring of the surface beneath.

9 I have chosen to use the term “clay” or “clay-coloured” paint to cover the red, orange, pink, yellow painted colouring, which vary along with the local clay. Of course the “white” paint was also a clay solution, but as it often plays a distinct part in the decoration, this choice of terms highlights that.
All elements, clay paint, white paint and incision can be used to form a West Slope motif, or each element can be used independently. Clay paint tends to dominate the construction, with incision used for intricate or incidental elements (as scrolls and branches) and white used for highlights, though this varies within each production. The decoration of ceramics is largely restricted to clay and white colouring, the only ones to achieve some durability through firing. These added paints, particularly the white, can flake and leave only a shadow of their form on the surface of the pot. When this occurs the paint is described as “fugitive”. The all-incised motifs of the later years of Pergamene production have attracted a term to distinguish them from the painted or incised and painted wares; that of Westabhangnachfolgestil, or post-West Slope ware, though others would distance this group from West Slope, placing it firmly with Eastern Sigillata. The other group of material to attract a separate name is the ware common along the Levantine coast. This ware carries decoration all in white paint and due to its distinctive motif and shape range it has been called “Ivy Platter” ware.

West Slope ware is characterised by vegetal and geometric motifs, with some man-made items and animal motifs for variation. These motifs are diminutive, often leaving much of the glazed surface unadorned. The motifs, much like the shapes, are often drawn from the Classical tradition, leaving out the figured motifs but maintaining the once subsidiary decorations. At least in part the painted motifs imitate richer, symposium vessels that would have been adorned with actual wreaths and necklace (see 1.2.5).

The variation in the construction of the motifs from one site to another makes it impossible to suggest one element that distinguishes West Slope ware, as has been done for individual productions; for example Rotroff using the loss of gilding for the initial stages and then the addition of white paint for true West Slope ware in Athens cannot be used as a blanket marker. However, the ware goes beyond being a late phase of gold decorated ware, as Roos would have it, a distinction particularly marked in shapes

---

12 Behr, 1988, p. 106. See 2.7.2 for discussion of the chronology of this ware and further bibliography.
Rather the identification relies on a group of technical elements (clay paint, white paint and incision) that may be present in all or in part, and more importantly (but less easy to define) a shared aesthetic. This leads, in turn, to further difficulty in dating the beginning and ending of West Slope ware, and limits it to an ill-defined span (300-50). Such determining factors are better to be considered on a site by site basis.

West Slope is not only defined by the technique, which it shares with other wares, but also by the shapes on which it appears, the appearance and placement of the motifs on these shapes, by a geographical range and also a chronological factor. Each of these components is discussed below.

1.2.3 Origin of West Slope pottery

The development of the simplified painted pottery technique of West Slope ware can be regarded as the result of an ongoing shift in the aims of the potter, the artist and the desires of the buying public. The increasing interest in colour contrast, shading and representations of the three dimensional, which appear to have dominated the panel and wall paintings from the fifth century, are preoccupations that could find little outlet on the painted surface of a pot. The limited number of colours that could be fired to achieve any durability (red/yellow, white), the solid, dark-glaze base and the curving surface of the pot gave the pot-painter little chance to exercise his skill in the light of the new concerns. The lack of success in imitating the greater art can be seen to have a negative impact on the vivacity and creativity of the vase painter, identified already in the mid-fifth century. By the late-fourth century red-figure production at Athens is in decline. The vessels show an increase in the use of added colour and gilding. Kraters and pelikai are popular shapes. The drapery of the figures is rendered in a mass of lines, sometimes overly ornate, while the figures themselves can be poorly formed.

---

From the fifth century, vessels with figured decoration are joined on the table by black-glaze vessels. These unpainted vessels allow the glaze and the shape of the pot to be the focus of appreciation. They can be decorated on the interior floor with simple stamped motifs and rouletting.

It is likely that any individual showing skill in painting would have moved away from painting pottery and found employment in the more highly acclaimed art of wall-painting, an explanation for the decline in fourth century red-figure and one which must have had long term effects on the pottery industry. This influence continues in the Hellenistic period; the one Hellenistic vessel to hold elaborate figured work, ATH1689, presents a hunt scene, a scene we know from the façade of the Tomb of Philip II.\textsuperscript{17} Overall, the achievements of wall paintings leave the Pot-painter well out of contention, leading them to halt the hunt for high art, or the reflection thereof, in the functional pot, and instead to emulate a different luxury product (metal). The artisans remaining in pottery manufacture are often not the skilled painters that they once might have been. Some examples of decoration on Hellenistic vessels rise above hack work and reveal a skilful beauty in their simplicity, however the average pot painter no longer can, nor has the impetus to, produce a work of art.

The loss of figured decoration on pottery must go beyond the artistic community and indicate greater social change; people were no longer needing their vessels to be decorated with scenes of myth or scenes of idealised earthly existence, but rather were content with symbolic but simple designs. Rotroff and Oakley have discussed the decline in numbers of the krater indicating the loss of the institution of the symposion.\textsuperscript{18} This analysis generally proves true throughout the region and other shapes of the symposion also become less frequent, or alter in their actual function (jugs for example, became smaller and thin-necked). The decline in the symposion also, I believe, has an impact on the decoration of vessels, afterall it is the symposion vessels of the krater, amphora and cup that attract some of the finest scenes in the Archaic and Classical

\textsuperscript{17} Rotroff, 1997, pp. 54-56; Rotroff further discussed ATH1689 in a paper presented at "The Macedonians in Athens 323-229" conference, University of Athens, May 24-26, 2001.
\textsuperscript{18} Rotroff and Oakley, 1992; Rotroff, 1996.
period. Did the Hellenistic Greek lose the need to be prompted to relate the story or reflect upon it as he sat around drinking?

The loss of the narrative on the ceramic vessel, the feature that has distinguished Greek vases (in ancient trade and within our study of the ancient world) since the first steps out of the Dark Ages, indicates a fundamental difference between the Hellenistic period and that which went before. Other social developments must have influenced this change, for example an increase in literacy and an increase in theatre, both presenting more vibrant and memorable (in the case of literature repetitively available) versions of the stories, previously found on pots. Literature and theatre must not only have impacted on the oral poet, but also on the scenes of these poems captured in the figured scenes on pottery.

Gold-decorated ware develops in the first half of the fourth century and must be regarded as a direct predecessor of West Slope ware. Some see the division of the two as purely chronological.19 This ware combines the beauty of the black-glaze vessel with simple and fine decoration applied in raised paint and highlighted with added gold.20 Gold-decorated, or gilded, ware is produced in Athens and has also been identified in the local ware of Ephesos.21 Coupled with the skill in local ceramic production, gilded wares found in Northern Greece could prove, on further analysis, to be locally produced.22 The concentration of examples found at Caunus, and scattered at various other places along the Asia Minor coast and in Rhodes, offer an effective trade of this ware or additional production localities.23 Calyx kraters, bell kraters, pelikai, amphorae (of the Panathenaic type), choes, kantharoi and pyxides are decorated with ivy, grapevine, elongated leaves, spearhead necklaces and charm necklaces. These motifs,

---

19 Roos, 2001, p. 29. However, this does not take account of the shapes and the motif renditions that differ alongside the more subtle changes in technique.
20 Köpcke, 1964, remains the most complete representation of this ware.
22 For gold-decorated wares in the north, see: Themelis and Touratsoglou, 1997, H1, pp. 131-132, pl. 148, where comparable examples are listed.
23 Roos, 2001, p. 30, discusses other possible locations of the vessels, including Caunus and refers to examples in museums at Istanbul, Izmir, Bodrum and Rhodes.
though often simplified, are among the standard motifs of West Slope ware. Moulded ovolos decorate the rim of the kraters and pelikai, a feature shared with contemporary red-figure vessels. Gold decorated ware shares the decorative aesthetic of West Slope and this provides a very good indication of origin for the later ware. However, the fact that, of the shapes in the Gold decorated assemblage, only the kantharoi are maintained into the West Slope production stresses that changes greater than a shift in the decorative technique were taking place.

An economic element is likely to be present in the development of Gold decorated to West Slope ware. Simpler decorative techniques limited the time taken to produce each pot. This reduced the cost of the production and the cost of the vessel. Such an alteration suggests a change in the desire or ability of the buying public. This could reflect a general decline in wealth through the fourth century, an argument applicable for Athens.\(^{24}\) However, also suggested is the decline in the amount of money one would be willing to spend on a ceramic vessel. The wealthier Greeks may have turned from ceramics to enjoy the metal-wares more abundant with the exploitation of the East. The less wealthy left buying ceramics vessels for their table are likely to have striven to emulate the rich with vessels that shared the aesthetic (shape and decoration) of the metal imports. Here we find yet another possibility for the move to simplified decoration. The extant metal-wares, although rare, overwhelmingly sport simple motifs of wreaths, leaving those with figures (as the Derveni krater) the exception. The gilded and over-painted technique could well begin as a budget version of the contemporary luxury vessels. A similar preference for low-cost substitutes for metal vessels is reflected in the popularity and mass-production of mould-made bowls from the later years of the third century.

West Slope ware was produced successfully at a large number of sites. The techniques used in production relied less on the qualities of the local clay than had red-figure. The

\(^{24}\) It is harder to argue for this same economic decline prompting the development of Gold decorated ware in the place of red-figure. While the amount of decoration on red-figure pottery is greater than that on Gold decorated ware and would take longer to produce, the precious metal (gold) central to the latter’s decoration, would have increased the cost.
ability to achieve good red- and black-figure decoration demands a good quantity of ferric oxide, quartz particles and fine clay particles to allow the three step firing process to reach the contrast of red and black.\textsuperscript{25} This meant that successful productions could export their products, while regions with clay sources not suitable for the technique had to rely on imports, though maintaining a local production for lower quality and plain-ware vessels.

While there are some regions that can't achieve the fused glaze base, as Egypt (see 8.11), it would appear that other areas were able to adopt West Slope technique quickly and successfully. Some smaller productions had been using an over-painted technique for some time.\textsuperscript{26} Given the influence of Boiotian shapes on the establishment of Attic Hellenistic kantharoi shapes (see 4.2), it seems possible that elements of decoration were also adopted from regional productions; West Slope is likely to have composite origins.

The technique of West Slope is shared with the South Italian productions of the fourth century, commonly collected under the term "Gnathia".\textsuperscript{27} The production of South Italian over-painted pottery would appear to start earlier than West Slope running parallel and sharing decorative similarities with the later phases of Attic red-figure, with a preference for stock figures including large female heads with floral frames. The phases of Gnathia production are assigned the following dates: early phase 370/60-340,

\textsuperscript{25} Cook, 1997, p. 232.

\textsuperscript{26} Alexandropoulou, 2002, p. 6. The two cities for which there is the best evidence for fourth-century over-painted production are Corinth and Thebes. Corinth: McPhee, 1997, this paper analyses the fourth-century production of stemless bell kraters that are decorated with incised and painted wreaths; Thebes: CGR2617, CGR2618, CGR2619, CGR2620, CGR2621, these pieces all have over-painted or painted and incised decoration and date through the fourth century (date revised, following Alexandropoulou, 2002, pp. 33). The local production continues smoothly into the Hellenistic period. Heimberg, 1982, p. 28 distinguishes the Hellenistic pottery from the earlier production through their increased similarity to Attic material and the addition of incision to the decorative technique. PEL4972 from Elis, an Attic-type skyphos, appears to carry over-painted decoration, though red-figure technique is also a possibility. PEL5304, an Elian lekythos with stamped decoration belongs more to Classical than Hellenistic period in form, though the incised and painted decoration ties it to West Slope production. Earlier use of over-painted pottery in Elis could be due to the proximity of the region to Italy and the influence of Gnathia wares (see: Alexandropoulou, 2002, pp. 30-31).

\textsuperscript{27} For description and examples of Gnathia and its development and identified phases and painters see: Green, 1976, pp. 2-13.
middle phase 340-320 and the late phase 320-200. The late phase of Gnathia pottery (320-200), when the stock figures become less common, and the early to mid-phase of West Slope ware, which never favours figured motifs, co-exist, allowing for exchange and influence. There is a slight difference in the techniques employed in West Slope and in Gnathia. West Slope uses clay and white paint with incision, the colouring relying on that of the local clay. In Gnathia, on the other hand the "clay" colour can be manipulated as the technique has a base white paint with the option of adding a clay-glaze solution over the top, thus achieving a yellow hue that can be varied in colour depending on the thickness of application and the preference of the artist. In addition to this Gnathia pottery uses a red-purple and a red-brown paint.

The decorative tendencies of the two wares differ. Apart from the preference in Gnathia pottery for figured scenes in its early phases, the two groups are distinguished notably through the shapes potted for decoration and also in the renditions of shared motifs. The multiple zones of decoration used in Gnathia pottery that cover or incorporate the majority of the pot's surface into the decorative scheme contrast with the diminutive decoration and large zones of black glaze in much, and certainly in early, West Slope production.

There are indications of direct contact and reciprocal influence between South Italian and Greek productions, particularly in Corinth. Other parallels of decoration and shape are found on Crete, in the Peloponnese and particularly in Epiros. Some of these that indicate the connection to Italy are rather exceptional vessels and stand out from the

---

28 The dating of Gnathia has been re-aligned; primarily extending the last phase well past the originally proposed cut-off date of 270 down to the second half of the third century. Contextual evidence provides a base for this realignment, see: Hempel and Mattioli, 1994, p. 356-359, dates through coins; Yntema, 2001, pp. 133-136, from the excavations at Valesio dates the widely exported Gnathia to the second half of the third century production, while a production of over-painted pottery continues in Italy into the second century though this may not be related to Gnathia ware as such. For summary of the chronological changes and the evidence for them see: Alexandropoulou, 2002, p. 4; Puritani, 2002.

29 Alexandropoulou, 2002, p. 3.

30 McPhee, 1997. Though the krater on which the over-painted decoration appears in Corinth is found in Gnathia, it is not a shape maintained into West Slope production; furthermore, Alexandropoulou, 2002, p. 32, shows the bell kraters have quite a different technique to that characteristic of Corinthian West Slope with the use of miltos and difference in the appearance of the vegetal decoration, which is much simplified in West Slope (see 7.2).

general local production. So that while these pieces show contact, the influence indicated appears a rather ephemeral link. A deeper connection can be displayed for Epiros though the introduction of over-painted pottery directly from Italy seems unlikely.

West Slope ware appears to develop from a combination of the decline in red-figure production, the appreciation of the beauty in black-glazed vessels, the decoration of metal vessels and to fit a changing society and a changing market. The production of gold-decorated ware combines these elements and anticipates West Slope with diminutive decoration and a focus on shape. Local productions who, in some cases, had long been relying on fine vessels with simple decoration must also be considered in the development of this ware. The major productions, most notably Athens, abandon the complexity of figured decoration and join the smaller productions, prompting the simplified ceramic technique of West Slope ware to take a central role in ceramic production.

The interests in three-dimensionality in the art of the Hellenistic period are revealed in ceramic production in the second half of the third century. Drinking bowls with relief decoration are produced en masse, and reinforce the declining interest in the painted surface of a pot (for technique see 1.2.6). The shapes and motifs that appear in West Slope productions at this time show the influence of the mould-made wares and potentially display an attempt on the potter's part to compete with the new production. The mould-made bowls point clearly to metal prototypes and remind us of the role that metal, glass and wood production may have played in the development of the ceramic industry (see 1.3.2).

1.2.4 Attribution

The rudimentary and repetitive designs that characterise West Slope decoration make the attribution of pots to individual painters, and even workshops, almost impossible. Some
success has been achieved in Crete, following on from the attribution of Hadra Hydriai, though even here results have conflicted. Rotroff has grouped vessels from the Athenian Agora by the details and qualities of their decoration. While hands remain elusive, some phases of decoration, and even groups of production, perhaps workshops, are apparent. The best results from these studies, is not in the revelation of an individual, but rather in the contribution made to the chronological framework through a deepened understanding of stylistic development.

1.2.5 Iconography

Given the lack of figured scenes on West Slope vessels, the tradition of analysis of mythological scenes on pottery finds no outlet in the study of Hellenistic ceramics. The motifs, however, do retain some meaning, in that they remain appropriate to their position on drinking and toiletry vessels. The motifs are often clearly of the "festive" genre. The garlands and necklaces on vessels can be seen to imitate the real garlands and necklaces placed on vessels and perhaps, the festoons decorating walls of the symposium rooms and the surrounds of a festival. Similarly the torch, the branch, the boukranion, circular wreaths, bows, filets and the thymiaterion, could all have a role within the real symposium or alternate cultic celebration. Dolphin motifs are appropriate in the symposium given the link between Dionysos and the dolphin, and similar arguments have also been made for the lotus or palmette. Other motifs can, on occasion, be closely linked to cultic activity. The simplicity of the motif prevents story-telling but the concept of a shorthand decorative tradition is appealing: the simple

32 Enklaar, 1985; Callaghan and Jones, 1985; Callaghan, 1980; Callaghan, 1981a; Callaghan, 1981b; Callaghan, 1984; Cook, 1984; See also: Rotroff, 1991, pp. 62-64; Eiring, 2001a, pp. 65-68, for discussion of these results.
34 For further discussion of meaning see entries on specific motifs (Ch. 3).
35 For a fine example of a metal hydria with gold garland from the Royal tombs at Vergina see: Andronicos, 1984, fig. 183.
38 This is the case for a series of motifs that are used in production at Athens, as the cornucopia, the Isis knot, the Isis crown, the sistrum, the scroll; see: Rotroff, 1997, pp. 56-57, 61-62, 194-195.
motif standing for, or inferring, a more complex meaning beyond their decorative purpose.  

1.2.6 Non-painted decorative techniques

Through the discussion of West Slope productions and of specific pieces, reference will be made to non-painted decoration on the vessel.

a. Stamping

The tradition of placing stamped decoration on the floor of vessels is inherited from the Classical period, being a common decorative element on black-glaze pottery from the mid-fifth century. It continues through the Hellenistic and into the Roman period, though is never a common component of West Slope production. The motifs are produced by pushing a moulded stamp, typically carrying a palmette decoration, into the leather-hard surface of the pot prior to glazing. While some stamped decoration can be intricate (examples belong both to the Classical and the Roman period) the examples dating to the Hellenistic period are largely stereotypes, lacking both care in execution and inspiration in design.

b. Rouletting

This decorative technique is used widely from the second decade of the fourth century on black-glaze pieces, though remains infrequent in most productions of West Slope

---

39 Green, 1989, for discussion of meaning in Gnathia pottery. Many of these motifs are found in other arts including wall painting, mosaics and in architectural sculpture. These can assist in interpreting meaning and comparisons are made where appropriate.
43 Commonly four or five palmettes with solid frames are placed on the floor, sometimes with linking incised and glazed arcs, though more often floating free.
pottery. This rouletting is produced by a slender strip of metal, bent over at the end, which is held to the surface of the vessel as it turns on the wheel. The metal strip jumps quickly producing short dashes set in a spiralling circle. This is quite different from the rouletting technique of the Archaic period. It also varies from the technique used in the Roman period. Hellenistic rouletting is most often used to define the tondo of a plate or bowl.

c. Mould-made Techniques

Occasionally vessels combine West Slope decoration with moulded or relief decoration. The mould is produced on the wheel and holds the basic shape of the vessel, or part thereof. While the clay of the mould is still soft, stamps are used to impress the motifs into the interior surface of the mould. Casts for these stamps can be made from existing moulded vessels or from models of the desired motif. Clay for the vessel itself is then pressed into the mould and smoothed on the wheel. The lip of the vessel is shaped at this stage. The vessel is left in the mould until it has dried, a process that causes the clay to shrink so that it can be removed from the mould (and so the mould can be reused for the production of another vessel). The vessel now carries in relief, the decoration that had been impressed into the surface of the mould. Additional parts of the vessel, as the shoulders and feet of amphorae, are wheel-made and then attached to the moulded zone. While the moulding technique is known in the fourth century and earlier, it comes into its own in the third quarter of the third century when it is not only used for the production of singular vessels, but also for a large scale, repetitive, production of hemispherical bowls.

Moulding can be used to create three-dimensional decoration to add to the surface of the wheel-made vessel. Ivy leaves, masks, rotelles and spurs are moulded as the thumb-

---

44 Sparkes and Talcott, 1970, p. 28.
48 A mould, if it is to be re-used can only produce open bowl sections of the vessel.
49 Rotroff, 1982, pp. 4-5, technique outlines.
rests for kantharoi. In fact moulds for the entire handle (strap and thumb-rest) have been reported from excavations in the Kerameikos.\textsuperscript{50} Masks and other moulded heads are found below the handles of jugs and amphorae. Moulded elements can also decorate the tondos of bowls and the tops of pyxides lids, a practice inherited from the Classical ceramic production.\textsuperscript{51} Moulded shells and, less frequently, faces or masks are used for the feet of hemispherical bowls while moulded lions’ feet are produced for the tripod pyxides. These moulded elements are created separately again using the stamp and mould production. Wet clay is then used to adhere the moulded feature to the wheel-made vessel.

Some appliquéd decoration would appear to be hand-modelled. The rotelle handle attachments on kantharoi and amphorae can consist of a simple roll or “sausage” of clay and the flat panel of a spur handle could be achieved without the mould. Ivy leaves appear to be hand-modelled on occasion with a cylindrical strip of clay folded up at the ends and then pinched to flatten the clay and to form the two circular ends into a heart-shape. Thorn or pine-cone bands on kantharoi are also likely to be hand-modelled and attached prior to firing, though the early production of pinecone mould-made bowls allows some, at least, to be mould-made.\textsuperscript{52}

d. Ribbing

The ribbing or fluting of a vessel’s surface is another decorative technique used in West Slope, familiar from Classical production.\textsuperscript{53} The ribbing is mostly vertical, although some conical bowls and some calyx cups carry horizontal ribbing. Horizontal ribbing can be easily produced with a comb while the pot is being turned on the wheel. Vertical ribbing is created by a series of impressed lines. In the fifth century the ribbing has the appearance of being scraped with a stick; in the fourth century the ribbing appears moulded with arcs linking the ribs at the top though no appropriate mould has yet been found.\textsuperscript{54} Both ribbing of the scraped and moulded type occur on certain drinking vessels.
and amphorae produced in the Hellenistic period; the moulded examples tend to belong to earlier phases of production.

e. Grooves and Reserved Bands

The zones of West Slope vessels are often defined by scraped grooves. These can also be used to define the decorative zone. The grooves can be scraped into the leather-hard surface of the pot prior to glazing. Then the glaze is applied over the groove, or the grooved area is reserved (i.e. left unglazed). It is more common, however, for the clay-ground grooves to be produced post-glazing, so that a line is scratched, or gouged, across the surface of the vessel, through the glaze, revealing the colour of the clay. In some productions these grooves are recorded as being filled with miltos, a red-clay substance that highlighted the division.

Occasionally bands on the vessel’s surface, with or without a groove, are left unglazed, drawing a contrast between bands of black-glaze and bands of clay-colouring, again used to define sections of the vessel and decorative zones.

1.2.7 Eastern Sigillata

Eastern Sigillata develops during the Hellenistic period. It will not prove a focal point of this study but mention will be made of its relationship with West Slope. Sigillata has a characteristically smooth red-glaze surface. The shapes are angular, with squared
profiles of feet and sharp rims, contrasting with the curved profiles of the Greek potting tradition and suggesting metal-ware influence.\textsuperscript{56} The techniques and style of Eastern Sigillata represent a breakthrough in potting technique dated to around 150.\textsuperscript{57} This ware is widely popular as an export item and appears to have spread from manufacturing centres in the East to those in the West (Western Sigillata). It becomes the standard, and signature, fine-ware of the Early Roman Empire (Roman terra Sigillata).

The influence on contemporary West Slope pottery of both the development and increasing popularity of sigillata is apparent not least in the increasing preference for a red-glaze rather than a black-glaze finish. Such a colour transition may be drawn from the East where red-glaze had long been the preference. The connection of West Slope ware and sigillata is seen particularly in the mid-second century Pergamene production where the parallels are quite strong, particularly given the angularity of the West Slope shapes produced and the post-West Slope decoration which point to a transition between the black-glaze Greek and the Near Eastern, and later indicatively Roman, red-glazed pottery.\textsuperscript{58}

---

\textsuperscript{56} Lund, 2002, p. 197.
\textsuperscript{58} See 2.7.2 for discussion of post-West Slope ware and its chronology.
1.3 Functional Setting

1.3.1 The function of West Slope vessels

West Slope vessels, as other decorated fine-wares before them, primarily fill a position in the wine-drinking customs of the Greek world. The majority of West Slope vessels are drinking vessels with some wine-service and some food-service vessels. The percentage make-up of the function of vessels varies from place to place, sometimes due to the characteristic of the area excavated and at other times revealing local preference.

The production of West Slope vessels is closely related to the production of black-glaze fine-wares. Many shapes appear in both wares and most studies present the two in conjunction. Extracting the West Slope pieces, as I do, denies them of some of the information they hold within the broader group of fine-wares: shape development, particularly, can be obscured. On occasion vessels, or fragments, that do not preserve West Slope decoration have been included to make up for the lack of preservation of full profiles (or in the failure to identify certain, undecorated, sections of vessels, like the foot, as belonging to a West Slope shape).

While some Classical drinking forms are maintained in the first fifty years of the third century, new "Hellenistic" shapes largely replace them, many of which indicate a change in the appearance and practice of wine consumption. The drinking cups change from stemmed to low-footed vessels, then to handle-less and shallow hemispherical bowls, and then in the second century to angular, shallow cups. The kraters popular in the fourth century, including the gold-decorated production of bell and calyx kraters, are produced in low numbers in the third century, indicating a change in drinking traditions. The versions of kraters that are popular in the productions of the Asia Minor coast and the Levantine coast have a rather shallow form, not overly appropriate for the ladling of liquid and suggesting that these large bowls must have functioned in a different way to their predecessors. The pelikai of the late red-figure production are not

---

59 For the decline of krater production in Athens see: Rotroff and Oakley, 1992; Rotroff, 1996.
in evidence. The oinochoai, popular in the fourth century, continue to be produced, though in a decreased size, while a new West Slope oinochoe form is developed. The amphorae, too, take on a Hellenistic form, with groups appearing of Attic, Pergamene and the Epiros type. Drinking vessels are less frequent in the assemblage of the second and first centuries, perhaps due to the popularity of the mould-made drinking cups.

Burial contexts indicate that West Slope pottery filled a function in the burial customs of certain regions. In this context some of the shapes are as those in the drinking tradition, including kantharoi and jugs. Others introduce new components in the assemblage. Two shapes dominate this context, namely the pyxis and the lebes gamikos. The pyxis, a jewellery or cosmetic box, has a practical, everyday function. It has a number of forms, some quite elaborate combining moulded and painted decoration. The function of the lebes gamikos is less straightforward, though it is known to have played a role in wedding preparation. The conflation of ritual surrounding the marriage and the funeral highlights their importance in the transition of state within the life of a Greek, particularly that of a female. Unguentaria, perfumed oil holders, are also popular in burial contexts of the Hellenistic period and occasionally these receive West Slope decoration. The West Slope vessels appear in burial contexts alongside black-glaze and plain-wares as well as the occasional metal vessel.

Toiletry vessels, including the reversible lid and the pyxis, are found in non-burial contexts, asserting the cosmetic function of a percentage of the West Slope production. These become more dominant in the assemblage through the second and early first centuries.

---

60 Greek women move from child to adulthood through marriage, leaving one family and one role for another, leaving father (or head of the oikos) for husband. In death the woman moves from adult to afterlife, exchanging her husband for Hades. Many see the use of the wedding gifts in graves to symbolise that the buried individual had died prior to their chance to marry and so are given in death what they never had in life. However, it is likely that the gifts were seen as highly appropriate for a deceased married (or unmarried) woman to accompany her into the new state of existence. Certainly many of the traditions surrounding the preparation of marriage are repeated in the preparation of burial. Jenkins, 1983; Oakley and Sinos, 1993, p. 20; Rehm, 1994, particularly chapters one and two which review the traditions associated with marriage and funeral.
Some examples of West Slope vessels are associated with a cultic function, identified by their excavation context or through shape and decoration. Dining and drinking vessels play a central role in ritual feasting. More specific identification can be made for the worship of Isis in Athens, through the decorative motifs found on certain shapes. Due to its similarity to the phiale, the hemispherical bowl with conical profile is a shape that could well have had some libation pouring function. The set decoration that appears on examples of the shape suggests a link between the productions perhaps due to a specific cultic function. The Medusa medallions on the tondos of Cretan bowls have drawn some attention, though suggesting a potential political-cultic link, much as the use of the cornucopia motif in Athens.

1.3.2 The relationship with non-ceramic vessels

Non-ceramic vessels can also fulfil the functions of fine-ware pottery and there is a demonstrable connection between the production of metal, glass and ceramic. The production of wooden-wares may also impact on ceramic production though the archaeological record can offer but little information on wooden products.

Painted pottery was perhaps the lowest form of the luxury vessel, with glass and particularly metal vessels likely to carry more value. Vessels of very similar form are produced in ceramic, metal and glass (parallels are listed below, though more detailed lists, including context, are provided within the analysis of each shape, see Ch. 4-6). This suggests a direct correlation between the productions, one copying a shape found in the other. Certainly ceramics can show details that suggest an emulation of metal forms. The ceramic shapes, though, may not all have existed in metal and may not represent direct copies. Even those with metal-ware elements could reflect the popularity of a certain style, or certain shape or feature rather than a metal shape itself. Furthermore,

---

62 For the cultic function of the phiale see: Sparkes and Talcott, 1970, p. 105, especially fn. 2.
the direction of the flow is not always clear, and often represents a symbiotic relationship.\textsuperscript{64}

The Classical drinking vessels quite frequently have metal parallels. The high-swung handles of the cup kantharos with plain rim and the bowl-shaped cup kantharos are much better suited to metallic than ceramic production.\textsuperscript{65} The tall stems of some kantharoi show an extension also well suited to metal-wares.\textsuperscript{66} The calyx cup has a well-known metal prototype, originally an Achaemenid cup,\textsuperscript{67} popular in Greece in metal and ceramic form.\textsuperscript{68} The hemispherical bowl finds quite specific metal prototypes particularly for the bowl with mould-made feet.\textsuperscript{69} There are also examples of metal vessels of the conical bowl that share the typical interior decoration.\textsuperscript{70} Other examples of metal hemispherical bowls are more generic in their form, typically with a parabolic base.\textsuperscript{71} Interestingly, there are rarely examples of Hellenistic kantharos shapes in metal, instead the Classical shapes are maintained.

The Hellenistic amphorae show metallising elements but lack direct parallels. Some have rivets at the base of their handles; a feature that serves no useful purpose in clay but would have done if the shape were made of metal. Moulded attachments placed at the base of handles in ceramics reflect a practical purpose, of particular importance in metal-

\textsuperscript{64} Zimmermann, 1998, p. 149 (English summary); Green, 1961.
\textsuperscript{65} Rotroff, 1997, p. 12. Both these shapes have metal parallels: Ancient Macedonia, 1988, no. 238; Vickers et al., 1986, pl. 18; Zafeiropoulou, 2000, pl. 164c, d; Walters, 1921, no. 14, p. 5, pl. 3; no. 15, p. 5, pl. 3; Pydna MD2122, Thessaloniki Museum.
\textsuperscript{66} Rotroff, 1997, p. 88; Zimmermann, 1998, pp. 17-18; Pfrommer, 1987, pp. 3-24; Wuilleumier, 1930, pl. 5; Ancient Macedonia, 1988, nos. 253a, 253b; Zafeiropoulou, 2000, pl. 164d.
\textsuperscript{68} Attic production: Rotroff, 1997, pp. 91-92; Sparks and Talcott, 1970, pp. 121-122; Northern Greece: Pfrommer, 1987, pp. 56-63; Metal examples include: Drougou and Touratsoglou, 1997, p. 155, pl. 118c (= Touratsoglou, 1996, nos. 343, 345, pp. 266, 267); Touratsoglou, 1996, nos. 342, 344, pp. 266-267; no. 470, p. 367; Ancient Macedonia, 1988, nos. 239, 247; also Walters, 1921, no. 11, p. 4, pl. 3; no. 12, p. 5, pl. 3; Özgen and Öztürk, 1996, cat. nos. 46-50, 122-124; For gold and silver plated ceramic calyx cups see: Drougou, 1991b, Pu 632 p. 41; Pu 633, p. 43.
\textsuperscript{69} Zafeiropoulou, 2000, pl. 164b; Green and Seeberg, 1995, 2XA 1, 2XA 2, p. 159; Von Bothmer, 1984, pp. 59-60, nos. 105 and 106.
\textsuperscript{70} Zafeiropoulou, 2000, pl. 165c, e; Watzinger, 1901, p. 90; Vickers, 1994 (compares Nabataean and metal bowls).
\textsuperscript{71} Vickers et al., 1986, pl. 26, below; Andronicos, 1991, fig. 129; Stern and Schlick-Nolte, 1994, p. 102, fig. 186; p. 102, fig. 187; Zafeiropoulou, 2000, pl. 164 b, c; Von Bothmer, 1984, pp. 59-60, nos. 105, 106; Wuilleumier, 1930, pp. 34-40, pls. III, IV; Walters, 1921, no. 13, p. 5, pl. 3; no. 16, p. 5, fig. 4.
wares, of reinforcing a junction. What is more the stylistic development of the amphora follows a line of increasing angularity. Both these suggest that the aim of the potter was to achieve a metal-like form. This aim of metal-like angularity is also visible in the drinking vessels of the second century, particularly those of the Pergamene production.

There are metal pouring vessels, though these don’t always correspond closely to the ceramic versions. The situla, both of type A and type B, is quite regularly found in metal-wares and the ceramic examples with moulded spout must be considered to be direct copies of the metal type. While the West Slope oinochoe lacks extant metal parallels it may emulate a metal form or style.

The handles of Bolster kraters (and cups) are small, moulded pellets with some ceramic examples preserving a painted loop below the handle; the moulding and the loop represent a ring handle known in metal forms. There are metal pyxides, though, again, these don’t correspond closely to the popular ceramic forms.

With Vickers’ argument of black=silver and red=gold we would have to regard the decorative elements of West Slope as an imitation of silver vessels with gold inlay. While such vessels are known in the fourth and third centuries the motifs and decorative techniques are not analogous in ceramics and metals. If we take the calyx cup, a shape popular in metal and in ceramic production, gilding is used on the lower exterior body and interior tondo decoration of silver cups, while the West Slope examples decorate the

---

72 Zimmermann, 1998, pp. 88, 91. Although it would seem that the potters receive the inspiration for these additional decorative elements from metal production they then adapt the attachments for their own purposes.

73 Examples of jugs from the Macedonian tomb known as the tomb of Phillip II: Andronicos, 1991, figs. 115-116, 124, 128; (= Touratsoglou, 1996, nos. 300-302, pp. 232-33); also from Macedonia: Touratsoglou, 1996, no. 532, p. 419; Pfrommer, 1983, fig. 3 (see 5.3 for further listings).

74 Type A: Touratsoglou, 1996, nos. 81, 311; Apollonia Necropolis: Albanien Schätze, no. 263; Type B: Drougou and Touratsoglou, 1997, p. 155, pl. 119a (= Touratsoglou, 1996, no. 469, p. 366); Themelis and Touratsoglou, 1997, B29, p. 73, pl. 79; Andronicos, 1991, figs. 104-105; Green, 1980, p. 29, fig. 4; Pfrommer, 1983, fig. 22.


76 Andronicos, 1991, fig. 111.

77 Zafeiropoulou, 2000, pl. 164 f; Goldstein, 1979, no. 293, p. 142.

78 Vickers, 1985; Cook, 1987, for rebuttal of this theory.
upper exterior wall with motifs that belong to the ceramic tradition.\textsuperscript{79} Even the use of added gold on the vessels can be regarded as part of the ceramic tradition.

Potters do not widely adopt the engraved decorative technique popular in Hellenistic metal-ware, though some post-West Slope wares sport a fine incised line. While motifs are shared between metal and West Slope pottery it is better to understand these as evidence of a shared artistic heritage combined with a common desire to meet contemporary tastes, and not as an indicator of imitation one from the other.

The flow of influence between glass and ceramic production is less certain. Although the dating of much extant glass-ware remains unsubstantiated, the general impression is that glass production could copy forms long popular in ceramics, or in metals, sometimes keeping alive a tradition. This is the case for the bowl-shaped cup kantharoi, which apparently continue in glass-wares long after the shape is lost to ceramics.\textsuperscript{80} Interestingly the glass-ware examples all have strap handles of the Hellenistic cup kantharos type, as the high-swung handles, popular in metal, are too fragile in glass. The correlation of moulded production of both glass and ceramics is of interest. Both share a preference for hemispherical bowl forms, though again the evidence would point to a ceramic to glass influence rather than vice-versa. The elegant form of a Panathenaic amphora is brought to a new realisation through glass.\textsuperscript{81} Other glass vessels that share the form of ceramic examples may draw on a common metal prototype: the calyx cup seems an obvious example of this,\textsuperscript{82} as does the hemispherical bowl.\textsuperscript{83} Parallels can also

\textsuperscript{80} Nenna, 2001, p. 310, fig. 3; Goldstein, 1979, no. 289, p. 140; no. 290, p. 140; no. 292, p. 141; Stern and Schlick-Nolte, 1994, p. 97, fig. 176.
\textsuperscript{81} Glass amphora in Berlin from Olbia, see: Harden, 1980, p. 19, figs. 6, 7.
\textsuperscript{82} Aristophanes, \textit{Acharnai}, vs. 74, has a description of the Persian courtiers drinking from cups of glass and gold. Goldstein, 1979, no. 249, p. 119; Stern and Schlick-Nolte, 1994, no. 24, p. 166-169, fig. 66; p. 168 (mention) = Barag, 1968, pp. 17-20.
\textsuperscript{83} Glass: Harden \textit{et al.}, 1968, no. 30, p. 29; no. 33, p. 30; no. 38, p. 33; Goldstein, 1979, no. 282, p. 138, pl. 38; no. 285, p. 139, pl. 38; Stern and Schlick-Nolte, 1994, p. 100, figs. 182, 183; no. 63, pp. 246-247, fig. 181; no. 64, pp. 248-249, fig. 184; no. 66, pp. 252-255, fig. 185; no. 73, pp. 272-273, figs. 124, 196; no. 77, pp. 280-281, fig. 199; no. 79, pp. 284-285, fig. 116; no. 82, pp. 290-291, fig. 47; no. 84, pp. 294-295, figs. 126, 135; Grose, 1989, nos. 211, 212, 215, pp. 204-205; no. 223, p. 207; Nenna, 1999, pls. 1-34; Weinberg, 1961 (numerous examples); Hayes, 1976, nos. 39-58, p. 166, fig. 1. Faience: Grose, 1989, fig. 104 (from Canosa).
be made with plates found in glass that sometimes hold interior decoration.\textsuperscript{84} Pyxides with domed lids are made in glass, showing the adoption of a ceramic form.\textsuperscript{85} The mouldings used on the thorn kantharos are found on Roman glass-ware.\textsuperscript{86} The one shape that might suggest ceramic following of a glass form is the unguentarium. This shape is so well suited to the technique of core-glass production,\textsuperscript{87} and becomes popular with the growth of glass-working,\textsuperscript{88} that it just might be copied from glass to ceramics.

\textsuperscript{84} Grose, 1989, nos. 191-209, pp. 201-203, figs. 93, 95, 99, 106; these shapes parallel the plate with flaring rim more than any other form.

\textsuperscript{85} Goldstein, 1979, no. 276, p. 133, pl. 37; Stern and Schlick-Nolte, 1994, p. 79, fig. 146; no. 78, pp. 282-283, figs. 45, 145; Barag, 1985, nos. 108-109, pp. 86-87; Weinberg, 1959, pp. 11-21; Nenna, 1999, p. 49; C268, p. 99, pl. 31; this example is a Type A profile.

\textsuperscript{86} Glass jug and bottle: La Baume, 1973, C18, pl. 12,2; C19, pl. 12,3.

\textsuperscript{87} For core-forming technique see: Harden, 1968, pp. 12-13.

\textsuperscript{88} Grose, 1989, p. 185.
1.4 Geographical Setting

The lands conquered by Alexander represent a broad geographical zone that extends from western Greece to western India and from the coast of the Black Sea to the banks of the Nile. These regions comprise the Hellenistic world and many of them received or produced West Slope pottery. The West Slope vessels found outside mainland Greece tend to be from coastal sites, and while this may reflect the archaeologist’s desire to excavate near the sea, it suggests a limited penetration of the Greek culture into these new lands. When vessels are found inland they correspond to trade routes and rarely represent local productions.

Given the simplicity of production many places do not rely on imports but rather manufacture their own West Slope pottery. The geographical extent of West Slope pottery, as defined in this thesis, reaches from the north coast of the Black Sea and the eastern coast of the Adriatic to the coast of Asia Minor, the Levant, Egypt and northern Africa; Cyprus, the Aegean Islands, mainland Greece and the hinterland to its north are, of course, encompassed in this zone. The common use of West Slope ware allows it to be an indicator of the Hellenistic koine. It is the comparison of these productions on which the following analysis will focus, looking first at the distribution of particular shapes and then summarising the characteristics of each production. These productions are interlinked, not only due to their inclusion in the lands under the control of Macedonians. Trade, including ceramic trade, had been well established before the Classical period, taking the shapes of Attic (and other) productions far and wide. Thus the traditions of potting maintained into the Hellenistic period were already disseminated, and similarities may reflect past rather than current connections.

The dispersal of the techniques of potting may have been achieved through the movement of craftsmen, including potters, from city to city. Documentation tells of this being the case in Ephesos where an Athenian potter worked in the fourth century,\(^8\)

---

\(^8\) Keil, 1913, p. 239f; Rostovtzeff, 1941, p. 160, fn. 35; (Furtwängler, 1990, pp. 49-50, refers to these potters and lists further citations, fn. 7).
something supported by the appearance of gold-decorated wares at the city. At Demetrias the shapes of the vessels also suggest such an event.90 Certainly the rulers commissioned foreigners, particularly philosophers,91 and sculptors are known to have worked where commission demanded.92 Potters could also have gravitated toward the central powers, not so much for personal commissions as for a wealthy and growing market. Another mobile group were members of the Actors’ guilds. The guilds could have been responsible for the spread of certain shapes and motifs, particularly if they were imbued with cultic significance.93

---

90 Furtwängler, 1990.
92 For the evidence of itinerant sculptors see: Habicht, 1997, pp. 112-113.
93 Le Guen, 2001; Personal communication J.R. Green. Evidence for these guilds remains rather inconclusive. There is evidence for an Athenian and an Egyptian guild, a guild of Isthmia and Nemea, of the Hellespont and of the Ionian Islands in the first half of the third century.
1.5 Chronological Setting

The Hellenistic period conventionally begins in 323, the year of Alexander's death. This is followed by the division of the conquered lands by the Successors, ushering in a new phase of political history. The material remains, though, do not change immediately in response to these political events. Many of the areas had long been interconnected in their material culture (see 1.4) and while there may have been some new influences that accompanied Macedonian control, much of the pottery production remained tied to the traditions of the previous period. Toward the end of the fourth century the ground is laid for the development of characteristic Hellenistic shapes and decoration, the forerunners of West Slope pottery gain ground while the alternative productions, such as red-figure, are in decline. However, the Hellenistic period in pottery terms does not really begin until the third century. During the first twenty-five years of the third century, and displayed most clearly at Athens, the old shapes are decorated with new techniques while new shapes are gradually introduced and largely replace those of the earlier period, though some productions, as Ephesos, maintain some Classical shapes throughout the Hellenistic period. A transition phase can be set during the last years of the fourth and the early years of the third century.

During the early third century, production of West Slope ware is established at a number of places. Athens, Eretria, Corinth, Ephesos, Northern and Central Greece all exhibit local production at this date, while the cities of the Black Sea coast and those in the Levant boast fine ceramic imports from Athens. Attic imports decline in the early years of the third century, so that by the time of the transition from the Classical to the new Hellenistic drinking vessels, exports are quite rare. The lack of exports must be seen to encourage the development of local production, or the acquisition of material products from non-Attic sources. The earliest pieces at Pergamon are Hellenistic shapes, and this has suggested a date of initial production in the second quarter of the third century. The West Slope amphora and the oinochoe are introduced in the second quarter of the third century and reinforce the alteration of the assemblage.
In the second half of the third century the drinking assemblage changes again, this time from the Hellenistic kantharoi, to the handle-less hemispherical bowl. In the Asia Minor productions, these are accompanied by the lug-handled krater, linked to the conical bowls through similar decorative schemes. These bowls are no doubt influenced by the mould-made, or megarian, bowl production.

The production of West Slope pottery continues through the second century though it has lost its prominence and some of its vitality. In many areas shapes "hang-on" rather than develop and there is a general decline in standards of manufacture. In the second century drinking cups decline in number. Pergamon bucks this trend and develops a new set of shapes sporting angular profiles that soon carry reduced decoration, consisting of incised patterns with white painted rows of dots (post-West Slope ware). While these shapes do not appear to be widely adopted, they are exported in the Aegean and to the Black Sea. They indicate a transition to the Eastern sigillata production (see 1.2.7). Amphora production appears to survive these developments, though they, too, become more angular in form. Toiletry vessels are maintained during the second and into the first century and take a much larger percentage of overall production, with pyxides and reversible lids the most common.

The end of the manufacture of West Slope ceramics is a somewhat site-specific event. The destruction of cities by the Romans rang the death knell for some productions, as Corinth in 146, and slowed other cities' economies and their pottery productions as Athens in 86. The production at Eretria also suffered from war-related devastation. In other areas there are no clear cut-off points for production. Knossos came under Roman control in 67 and became a colony in 25 but the pottery remains Hellenistic for the remainder of the century. In Pergamon, and in cities through Asia Minor, the production shifted, much in the way the change occurred at the beginning of the century. Red glaze was increasingly favoured, while the shapes became more angular, moving

---

95 Eiring, 2001a, p. 1.
away from the Greek traditions. Just as West Slope evolved from previous production it then dissolved into the following production of pottery.
1.6 Structure of Thesis

As this study is of regional comparison much of the work is structured by the parameters of the cities and regions where West Slope pottery has been found. Following the introduction to the historical, geographical and chronological breadth of the thesis and an introduction to the characteristics of West Slope ware, focus will turn to the evidence. This will first be evaluated through a presentation of the history of research of each city and region, providing an introduction to each site, the context of the finds, and the standard of the publication. This is followed immediately by a review of the chronological evidence available. The cities chosen for independent examination are Athens, Corinth, Eretria, Knossos, Rhodes, Ephesos and Pergamon. The regions are Northern Greece, Epiros and Illyria, Central Greece, the Ionian Islands, the Peloponnese, the Aegean Islands, Crete, the Asia Minor coast, the Near East, Cyprus, Egypt, Africa and the Black Sea coast. Maps of each region are provided pinpointing the position of each site analysed (for map reference see Table 1). A negative and regrettable aspect of this structure is the removal of the “cities” from their regions, for example an analysis of Corinthian vessels is not followed by a presentation of those in the Peloponnese. However, the structure allows the well-proven characteristics and firmer chronologies of the major productions to be presented first. These “city productions” set the norm and highlight elements of influence and derivation in “regional productions”; many times these draw the nearby city into the discussion of the regions.

A review of the motifs used in the production of West Slope pottery is included. This provides a list of the motif names used and examines the definition of the motif, its history, distribution, development and characteristics of use, as appropriate. Examples of the motif rendition are provided and a contrast of the examples highlighted. These are organised first by the type of motif,96 and then somewhat by frequency though grouping of like motifs and a rating of complexity also influence the order: Natural motifs (first vegetal then animal) are followed by manmade motifs, and then by

---

96 This follows the division used by Rotroff, 1997.
geometric motifs. The order presented in this chapter is followed in the listings and within the catalogue.

A more detailed study will then focus on the shapes that are decorated with West Slope motifs, first classifying the form, before tracking its appearance site by site. This will involve a short tour of the region that should follow the list above (though this can begin at any point, and will not include those cities or regions where the shape is not present). The shapes are presented in order of function and within this an order roughly based on chronology and frequency. Drinking vessels are first, and are divided into Classical drinking vessels, Hellenistic kantharoi, hemispherical bowls and finally drinking vessels of the second century. Serving vessels, plates and kraters, then the amphorae and pouring vessels follow. Toiletry vessels complete this section of the study. Motif will be considered alongside shape discussions.

The study then moves to a site-specific analysis. Following the same presentation order cited above, I will first discuss the cities noting their production qualities (clay and glaze), shapes and the motifs in use and then presenting noted examples of influence (from the production) or influences (to the production). The regional studies, which deal with a number of sites, often over some distance, begin with an appraisal of the cohesion of pottery within the area, then the local productions within the area are identified, and to some extent characterised, though the low number of examples can make this rather tentative. Influence or influences are again noted for the sites, and for the region as a whole. While some mention of clay and glaze colours will be made in the analysis of the regional productions, an appendix (see I. Appendix) compiles the available details.

The catalogue that follows the thesis collects together each piece of West Slope pottery that has been used in the study. Each entry into the catalogue has a unique identification code that consists of a city or region prefix and an automated database number (see Table 2). These numbers are used in the text and tables to identify each piece and, through consultation of the catalogue, can provide additional data and publication
references. The catalogue is organised in alphabetical and numerical order. An
electronic form of the catalogue accompanies the thesis to enable easier referencing.

It is hoped that this thesis will provide not only an overview of the many productions of
West Slope pottery throughout the Mediterranean but also a window to view
characteristics of the social makeup of the Hellenistic period. The comparisons between
sites facilitated in the presentation should build a pattern of interaction, isolation and
independence within the Hellenistic koine. The changing trends may be witnessed. The
depth of cohesion in drinking and burial traditions particularly, and patterns within
these, can be traced.
<table>
<thead>
<tr>
<th>City/Region</th>
<th>Appropriate Map</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aegean: Rhodes</td>
<td>III.vi</td>
</tr>
<tr>
<td>Aegean: Various</td>
<td>III.v and III.vi</td>
</tr>
<tr>
<td>Africa</td>
<td>III.xiii</td>
</tr>
<tr>
<td>Asia Minor: Ephesos</td>
<td>III.viii</td>
</tr>
<tr>
<td>Asia Minor: Pergamon</td>
<td>III.viii</td>
</tr>
<tr>
<td>Asia Minor: Various</td>
<td>III.viii</td>
</tr>
<tr>
<td>Athens</td>
<td>III.iii, III.iv, III.vi</td>
</tr>
<tr>
<td>Black Sea Coast</td>
<td>III.xiii</td>
</tr>
<tr>
<td>Central Greece</td>
<td>III.iii</td>
</tr>
<tr>
<td>Corinth</td>
<td>III.iii and III.vi</td>
</tr>
<tr>
<td>Crete: Knossos</td>
<td>III.vii</td>
</tr>
<tr>
<td>Crete</td>
<td>III.vii</td>
</tr>
<tr>
<td>Cyprus</td>
<td>III.xi</td>
</tr>
<tr>
<td>Egypt</td>
<td>III.xii</td>
</tr>
<tr>
<td>Epiros/Ilyria</td>
<td>III.i and III.iii</td>
</tr>
<tr>
<td>Eretria</td>
<td>III.iii and III.v</td>
</tr>
<tr>
<td>Ionian Islands</td>
<td>III.iii and III.iv</td>
</tr>
<tr>
<td>Museum</td>
<td>-</td>
</tr>
<tr>
<td>Near East</td>
<td>III.ix and III.x</td>
</tr>
<tr>
<td>Northern Greece</td>
<td>III.ii and III.i</td>
</tr>
<tr>
<td>Peloponnese</td>
<td>III.iv</td>
</tr>
</tbody>
</table>

**Table 1: Map reference**
<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>City/Region</th>
</tr>
</thead>
<tbody>
<tr>
<td>AER</td>
<td>Aegean: Rhodes</td>
</tr>
<tr>
<td>AEV</td>
<td>Aegean: Various</td>
</tr>
<tr>
<td>AFR</td>
<td>Europe</td>
</tr>
<tr>
<td>AME</td>
<td>Asia Minor: Ephesos</td>
</tr>
<tr>
<td>AMP</td>
<td>Asia Minor: Pergamon</td>
</tr>
<tr>
<td>AMV</td>
<td>Asia Minor: Various</td>
</tr>
<tr>
<td>ATH</td>
<td>Athens</td>
</tr>
<tr>
<td>BLK</td>
<td>Black Sea Coast</td>
</tr>
<tr>
<td>CGR</td>
<td>Central Greece</td>
</tr>
<tr>
<td>COR</td>
<td>Corinth</td>
</tr>
<tr>
<td>CRK</td>
<td>Crete: Knossos</td>
</tr>
<tr>
<td>CRT</td>
<td>Crete</td>
</tr>
<tr>
<td>CYP</td>
<td>Cyprus</td>
</tr>
<tr>
<td>EGP</td>
<td>Egypt</td>
</tr>
<tr>
<td>EPI</td>
<td>Epiros/Illiria</td>
</tr>
<tr>
<td>ERT</td>
<td>Eretria</td>
</tr>
<tr>
<td>ION</td>
<td>Ionian Islands</td>
</tr>
<tr>
<td>MUS</td>
<td>Museum</td>
</tr>
<tr>
<td>NRE</td>
<td>Near East</td>
</tr>
<tr>
<td>NGR</td>
<td>Northern Greece</td>
</tr>
<tr>
<td>PEL</td>
<td>Peloponnese</td>
</tr>
</tbody>
</table>

**Table 2:** Prefix code for catalogue
1.7 Introduction to the Method of Research

The material on which this comparative study is based is drawn from a large number of different publications that span the broad geographic area. These publications and the work of their authors vary in the comprehensiveness of the presentation. Some of the information is taken from detailed catalogues and extensive analyses of the Hellenistic ceramic assemblage that draw on consummate excavations. These are complete with full catalogue details, line drawings, photographs and an appraisal of chronological development and local characteristics. I have been able to view a selection of this material first hand. Other pieces presented are drawn from excavation reports, that tend to mention a few, outstanding pieces to provide an impression of the success of the excavation. They do not often give details of the vessels. I have been able to include a selection of unpublished material from Australian projects at Paphos and at Torone along with West Slope examples from the Danish-Greek project at Chalkis in Aetolia. Other pieces included in this study are on display in museums, so are known either through museum catalogues, or from personal viewing, often through the pane of glass.

This variation in information must be taken into account so that comparisons are sensible. It must be remembered, too, that even in the large volumes that give an impression of comprehensive publication, a selection process has occurred, first at excavation (what is sent to the storeroom and what to the spoil heap) and then in the pottery processing section (what is inventoried and what is sent to storage) and then a further selection is made by the author. Not all the material is included and certain biases can occur so that the number of any one shape published is not necessarily representative of the frequency of the shape within the full assemblage. In order to keep these discrepancies in mind, details of the history of research for each site is presented. Furthermore, I have divided the analysis into Cities, for which the evidence is detailed.

---

97 This is true for the material at the Athenian Agora, Corinth, Eretria, Rhodes and Pergamon.
98 See 2.8.1, 2.10.1, 2.17.1 for further information.
99 Material recorded from museum displays includes examples from the Kerameikos, Pella, Thessaloniki, Beroia, Delos and Istanbul. I have relied on J.R. Green’s personal catalogue for unpublished examples from Italian museums. A single piece on display at the Louvre, AMV1533, was kindly brought to my attention by M. Turner.
and most likely comprehensive, and Regions, which include groups of sites with less representative or less detailed publications (see 1.6). Material held in Museums is classified as such when its provenance is unknown or of uncertain reliability. These pieces are included in the catalogue but are only presented in the text for comparative or illustrative purposes.

I am well aware that the Hellenistic pottery from a number of sites is currently being prepared for publication. These publications should greatly broaden the base of our understanding of Hellenistic ceramics, including West Slope ware. This indicates that the following comparative study is by no means exhaustive and perhaps not, in the long run, representative. However, I hope that by drawing together and analysing the material already brought to light, the patterns found may widen the scope of the pending publications, or highlight aspects that otherwise would pass the reader unnoticed. Many previous studies have listed comparanda for pieces, but little focussed study has been carried out on these. To contrast and compare a number of sites and regions in a systematic manner, to trace the spread and development of shape, decorative motif and technique and to take account of varying influence and chronological factors will stand as the central aim of this thesis.

The published and viewed material has been entered into a catalogue database. This is a collection of over four and a half thousand individual pieces of pottery and it is these that have formed the base of my research. Each piece has been given a catalogue number that combines the suffix of the city or region name and then a record number generated automatically in order of data entry (see 1.6, table 2). These entries have included as much catalogue information as provided, and I have worked from this information alongside a scanned image or profile drawing, where provided.

Some of these pictures are reproduced in the text; the catalogue number provides the identification and publication reference citation for these pieces. I have re-orientated some images in order to provide some standardisation. The vessels have been
reproduced at a ratio of 1:4. When no dimensions are known for the piece the size presented is determined through averages of other examples, though a footnote should always alert the reader to the fact that the image is not reproduced to scale. This is also the case, in some occasions, when the size of the image of the vessel to a 1:4 scale is either too small or too large to easily facilitate its inclusion into the study. The alternative ratio is recorded, or the original dimensions given. The reproductions of motifs are not to scale.

While each vessel may not be referred to individually, they have all played a part in creating a picture of the assemblage. This approach does not fully solve the problem in the variation in the size of assemblages from different areas. While in some areas we may be viewing twenty vessels of the same shape from a single period, in another we may have only one example of the shape. The characteristics of this one example become more powerful but perhaps less representative than the characteristics of a single one of the twenty. The single shape stands without any of the balancing elements of a larger assemblage. A single vessel standing alone remains tenuous evidence.

Variation occurs in the terminology chosen for particular shapes from one publication to another, and certainly between sites. I have tended to show preference for the terminology used in the Agora excavations, given that the Attic production covers the greatest range of shapes and is also familiar and accessible to ceramicists. Naturally, there are some shapes that do not appear in Athens and yet others that, through analysis of other products, indicate the need for further divisions or a more appropriate name. When choosing names I have opted for descriptive terms that refer to the shape of the vessel, so that they are both memorable and hopefully easy to use. The choice of these descriptive terms has been influenced by the need to make one shape distinct from a related form. Some ancient names are used, though it should be recognised that these

---

100 Sometimes this can be achieved through a standard reduction of a scale drawing or photograph; other times one must rely on the dimensions provided in the catalogue (a task that for photographs introduces some inaccuracies). I have also noticed (and have not been able to prevent) a tendency of my computer to round up, or down, an image size, so again adding some inaccuracy.
reflect academic convention rather than following names the Hellenistic Greeks employed.\textsuperscript{101}

Variation occurs in the detail of description given to the pottery by different authors. So that while each piece has its own catalogue entry, some assemblages will be more easily manipulated for information than others. For the material I have viewed I have attempted to fill in these gaps, though detail is most often lacking for smaller sites where it has not been feasible to visit and view. Similarly variation occurs in the span of time represented by the material from each site, depending on the nature of the site and the excavation. Some material is drawn from large-scale urban excavations, and the developments of pottery production can be traced throughout the Hellenistic period. Other excavations, particularly burials, offer only a narrow chronological window on the production. The limits imposed by the nature of the evidence must be recalled before conclusions are drawn.

A major component of this thesis is the analysis and comparison of each shape. This includes the development of shape within a production and also the adoption and adaptation of shape from one production to another. Over time elements of a shape evolve.\textsuperscript{102} One wheel-made vase is never an exact copy of the one made before it, a quality that differs substantially from mould-made bowls. The potter will have a mental, or actual, model of the desired shape, and his imitation of this prototype will result in a similar, but slightly different vessel. The vessels and the potter’s concept run parallel so that the shape alters steadily over time. Such slow development can take different courses in each production, even though both could begin with the same prototype. Some shapes, though, never reach a uniform state and retain many variables throughout the production. The majority, however, do show unifying characteristics.

Trade in pottery and the movement of potters and people disperse shapes to a number of different centres. Trade can introduce a prototype to an area for locals to copy, itinerant

\textsuperscript{101} For discussion of the evidence of the lack of uniformity in ancient names for vessels see, Sparkes and Talcott, 1970, pp. 3-9.
\textsuperscript{102} Rotroff, 1997, pp. 9-10.
potters bring with them a set of prototypes to which they conform, to some extent independent of local standards, while immigrants can encourage local potters to produce vessels similar to those at home. The desire to produce pottery locally can be primarily driven by a desire to be self-sufficient, a noble desire still to the Hellenistic Greeks, and one that could limit the expense incurred through importing. Alternatively imitation can be necessitated when the imports drop behind the local demand and the local potters must make up the shortfall.

If a shape is imported to an area and picked up in the local production, the early examples tend to adhere closely to the imported piece, emulating the shape, the turn of the rim, the flare of the foot and so on, but never achieving a carbon copy. Slowly, as piece after piece is made the shape evolves within the adoptive production and achieves a recognisably local appearance. This local evolution can be held in check by continual imports; the continual provision of prototypes that are themselves, evolving. In these cases the manufacture of the importing city is carried along with the developments of the exporting city. With the cessation of imports, the local production can develop on independent lines. Variables such as the quality of the clay, the proficiency of the local potters and the characteristics of the local assemblage can also affect the imitations of imported wares. Local shapes may continue to be manufactured independently, or may merge with the imported prototypes, producing hybrids.

One difficulty of this study has been the identification of imports. First distinguishing them from local production can be difficult and then identifying the source of the vessel is a precarious practice, especially when working second hand and relying on written reports. The trend to identify all imports as either Pergamene or Attic is quite striking and is not borne out by the material itself. In recent literature there has been some avoidance of pinpointed origins of imports, rather the difference from the local

assemblage is all that is noted. This makes for rather indistinct, but not incorrect, data.\textsuperscript{104}

In the catalogue and text there are examples of pottery that have been assigned the status of an import. Amongst these imports are a number that have been assigned a production origin (see list II.v). In identifying an import and assigning an origin the original publications have acted as a guide, but these assignations have been checked, and in some cases changed, against the available evidence. For instance, a piece identified as an Attic import that does not find parallels in the current publications of Attic material is not presented here as Attic. An alternative origin has been sort, or the question of origin is left open. Of course, some regions provide much more data and the sample size and variation within it has also informed the assessment. As mentioned above many publications simply define material as non-local. Attempts to find likely origins for these pieces is of course hampered in many cases by the limits of textual and pictorial evidence (not handling and examining the pieces individual cuts out many of the clues as to origin). Using, again, decoration (motif construction and application) and shape as guides, parallels have been sort. Interestingly such parallels were not often easy to come by indicating the gaps in our knowledge of Hellenistic productions and allowing for the possibility that some wares that were made to be exported do not reflect local wares but rather cater to a foreign market. Other pieces are, of course, of too generic an appearance to allow a definite identification. Due to the uncertainty, many imports remain without an assigned origin in this study, opening an avenue for future research.

Motifs can provide some indication of interaction and independence. Despite the simplicity of West Slope decoration there are numerous variables within the decoration, not the least of which is the technique. The choice of, and role taken, by clay paint, white paint and incision is production specific. Furthermore, certain motifs have distinct distribution patterns or can be rendered in a distinctive manner in certain productions. The range of motifs varies site to site, with some production centres using a great

\textsuperscript{104} When a production location is not specified in the catalogue or tables it can be assumed that it was produced in the region in which it was found. If there is any suggestion that the piece is imported this has been noted and collated in list II.v and Table VI.rie.
number of different motifs, while others rely on a stock few. Again patterns of influence and development can be analysed in a similar manner, though decoration reflects quite clearly the individual hand of the potter and presents a less unified picture of the production than do the shapes. Attribution, the assigning pots to individual hands, will not be attempted in this thesis (see 1.2.4).

Chronology can be established through the context of the pottery excavated but it is more often the case that a pot will receive a relative chronology by slotting it in to a known pattern of shape development, even if from another site (for a site-by-site review of chronology see Ch. 2). For a long time the relative chronology for Hellenistic pottery was without a good series of vessels from which to propose dates. H. A. Thompson’s publication of material from the Athenian Agora provided a guide. V. Grace’s study of stamped amphorae, first relying on Thompson’s groups, was later able to refine this chronology. The more recent work of S. Rotroff has incorporated these findings and heightened the precision of the Athenian pottery chronology. A clear shape development of many Hellenistic Athenian vessels has been produced, thanks to the extent of the Athenian assemblage and the number of well-layered deposits. It is common in publications for authors to use Thompson’s and now Rotroff’s work, dating their own material by comparison. While this can date Attic exports accurately, and perhaps the local pottery found within the same context, the dating of local manufacture through shape comparison with the Attic (or any other city’s) chronology produces circular arguments in a study as this one (see below). What is more it tends to increase the status of Athens, a position that does not always appear to be warranted. Pergamon holds a similar position, with many authors drawing parallels to the Hellenistic material from that site, largely the examples included in J. Schäfer’s landmark study. The shapes in Pergamon are shared largely through the productions on the Asia Minor coast and the Aegean, so to label each example as a Pergamene import is misguided at best.

105 Thompson, 1934.
106 Grace, 1956; 1963; 1974; 1985. See: Rotroff, 1987, pp. 4-6, reviews Grace’s role in the development of a Hellenistic pottery chronology. Studies of amphora stamps outline the ceramic chronologies of a number of sites; many rely heavily on the work of Grace.
107 Rotroff, 1987, outlines the changes to Thompson’s dates; Rotroff, 1990a; Rotroff, 1997, pp. 18-36.
G. R. Edwards provides a similar function for the ceramic chronology at Corinth and for Corinthian-ising productions. Edwards’ absolute dates have required some revision, though the relative dating remains solid.  

Some dates as I have stated above, have had to be aligned with more recent understanding of ceramic chronology. Some pieces that have been published without a fixed date have been assigned a date within this study. The method of achieving these dates revolves around fitting the ceramics within the web of the more certain chronologies and accepted developments. When a piece has been published twice, the dates given to it can, of course, conflict. When confronted with two dates for an object I have taken the one that fits better with the overall picture of West Slope. This, of course, could rule out anomalies that may have existed, so the local assemblage pattern, the excavation and the regional picture have also been taken into account. Even then, the dating cannot be as precise or certain as we may like and further discoveries could change these results substantially.

As similarities in shapes are taken to indicate equivalent era, the possibilities of alternative development or production delay are hidden. The differences in the progression of shapes from region to region can be obscured by this constant reference to external sources, replacing a focus on the local trends. If the characteristics of the shape only are taken to indicate contemporaneous production, the interaction of the production and the variation in development over time are obscured. Similar characteristics of shape may not necessarily prove contemporary.

That dating should rely on other evidence rather than on shape comparison between productions may be a good ideal for a comparative study but a rather difficult one to exercise given the rather infrequent occurrence of clean and well-dated Hellenistic deposits. The evidence for the chronology of the pottery in each production is presented following each review of the publication history. Largely chronology of vessels will remain relative, and, often, within a very broad time span. Given the absence of

\[109\] Pemberton, 1989, p. 3.
universally strong chronological evidence, the comparison of chronological differences has not been able to be a major focus of the analysis, such comparisons remain rather indistinct but I think better that, than outright inaccurate.

The notion of influence, that of the shapes, techniques and motifs of one region impacting on those found in another, is difficult to trace yet central to a comparative study as this one. The absence of a common chronological base can frustrate the tracking of influences within the Hellenistic world. One expects adoption in the smaller centres, especially when imports from larger centres are present. A more general flow of influence or shared development between major productions can be more difficult to characterise. It would be most easy to compare the dates of the presence of the said shape or motif in one centre and compare it to the date of the same in another centre and thus determine which got in first. However, the chronology is rarely so precise, and much of it relies itself on shape development and comparison. Furthermore the secondary passing on of shapes can be very difficult to determine. That is, if Athenian shapes are emulated by the potters in Pella, and then this centre distributes wares to smaller settlements who begin their own production, do we recognise the shapes there as bearing signs of Attic or Pellan influence? Imports could assist in such identification, though, as mentioned above, they, too, can be hard to source.
Chapter 2: History of Research

Section One: City Productions

2.1 Athens

2.1.1 History of Research

At the beginning of the twentieth century C. Watzinger published a group of ceramics from the German excavations at the foot of the West Slope of the Acropolis.\(^1\) Although he did not coin the term 'West Slope ware' for this ceramic group, it is in reference to this publication that the name we now use originated. Watzinger’s study compares excavated pieces to ceramic and metal vessels housed in museums. He identifies the decorative technique and common shapes. O. Broneer and N. Vogeikoff have since presented further material from the Acropolis.\(^2\)

The site that has provided the most material for the study of West Slope pottery is the Athenian Agora. The large quantity of material from the multiple and chronologically useful deposits, both public and domestic, has enabled comprehensive ceramic studies. H.A. Thompson presented the Hellenistic pottery placing the major shapes within a chronological framework.\(^3\) S. Rotroff has continued to exploit the deposits of the Athenian Agora, and has refined the chronology, examined the nature of production and revealed the social implications inherent in the assemblage.\(^4\)

Due to the Hellenistic burial customs there are few examples of West Slope pottery in graves, rather the majority of examples excavated from the Kerameikos come from wells

---

\(^{1}\) Watzinger, 1901.
\(^{2}\) Broneer, 1940; Vogeikoff, 1993; 1994.
\(^{3}\) Thompson, 1934.
\(^{4}\) Rotroff, 1983; 1984a; 1984b; 1987; 1988a; 1988b; 1990a; 1990b; 1991; 1992; 1994; 1996; 1999; 2000; 2002; Rotroff and Oakley 1992; Rotroff, 1997, incorporates much of this research, it is a comprehensive and accessible presentation that greatly adds to the study of Hellenistic material as a whole.
and building foundations. A focussed report on the Hellenistic ceramics is in preparation; available at the moment is a series of excavation reports that include examples of West Slope.\(^5\) In addition to this I have included pieces on display at the Kerameikos Museum in 2001.\(^6\)

The Pnyx has provided evidence of mould-made bowl production, but thus far contributes little to the study of West Slope ware.\(^7\)

The lack of material from regional Attica is regrettable. There are seven fragments from the sites of Vari and Koroni and some examples of West Slope pottery from Piraeus that broaden the study.\(^8\) These all closely resemble examples from the Agora as does ATH2335, a well-preserved kantharos from Megara.\(^9\)

### 2.1.2 Chronology

Rotroff's 1997 publication clearly outlines significant excavations and deposits that have contributed to her work in establishing a chronology of Hellenistic pottery in Athens.\(^10\) This includes, but is not limited to, deposits from the Agora, the Kerameikos and Attica. The material presented within this thesis follows the dates given by Rotroff and the chronological evidence is best read as is and not summarised here. The chronology provided by the Agora deposits has been used to date material from many other sites.

---


\(^6\) Due to the relocation of the Kerameikos storehouse in 2002-2003, I was unable to study further material.

\(^7\) Mould-made bowls: Edwards, 1956; West Slope: ATH2080.


\(^10\) Rotroff, 1997, pp. 18-36.
2.2 Corinth

2.2.1 History of Research

Examples of Hellenistic pottery from Corinth and the Isthmus appear in excavation reports from the forties but it was not until the mid-seventies that G.R. Edwards published a clear and comprehensive examination of the ware.\(^{11}\) E. Pemberton in her presentation of the ceramics from the Sanctuary of Demeter and Kore has drawn attention to the need to revise Edwards’ absolute dates, something anticipated by Edwards himself, but has also reinforced the reliability of his presentation of shape development and progression of the production (see 2.2.2).\(^{12}\)

V.R. Anderson-Stojanović has presented the material from the settlement of Rachi at Isthmia in a series of articles that focus on the site’s chronological significance.\(^{13}\) The West Slope examples issue from Corinth, Athens and Argos.

The sanctuaries of Hera Akraia and the Limenia at Perachora add a dozen West Slope fragments to the study.\(^{14}\) Fragments from the eastern port of Corinth, Kenchreai and from the excavations of the Diolkos further add to the assemblage.\(^{15}\)

Corinth is set on the bridge between the Aegean and the Corinthian gulf, opening it to goods passing on a major east-west trade route. Imports, however, are not included in Edwards’ study and Anderson-Stojanović has left examples from Rachi for a later publication.\(^{16}\) McPhee has highlighted the connection to Italy in the fourth century with some implications for the establishment of West Slope ware (see 1.2.3).\(^{17}\)

---


\(^{12}\) Pemberton, 1989, p. 3; Edwards, 1975, pp. vi-vii; See also: Callaghan, 1978c.


\(^{14}\) Dunbabin, 1962.

\(^{15}\) Adamscheck, 1979; Berdeli, 1966.

\(^{16}\) Anderson-Stojanović, 2000, p. 382.

\(^{17}\) McPhee, 1997.
Gnathia pottery and vessels of Asia Minor production are identified amongst pieces held in the storerooms of the Museum of Corinth.

### 2.2.2 Chronology

In his presentation of Hellenistic pottery Edwards spreads the examples between two fixed points. The first relies on comparison of shapes from the destruction of Olynthos in the mid-fourth century. The second is Corinth's own destruction in 146, which was then thought to bring an end to occupation. It is now generally accepted that the sack did not lead to complete abandonment of the city but there is no evidence for the continuation of the West Slope production after 146. Many of the excavated deposits, including wells and cisterns, associated with the mid-first century clean-up of the city are not stratified and contain a mix of material from a range of periods.

The wells of the South Stoa contain material associated with the clean-up of 44. However, the area provides more useful chronological evidence through the association of material with the construction, rather than the demolition, of the building. Edwards dated the cleaning and planning stages to 375-350, the construction to 350-330 and the use 330-146. However, by the time of publication recent excavation suggested that these dates were too high by some twenty-five years. This realignment has been confirmed.

The Isthmian settlement at Rachi was occupied for a limited period, from the second half of the fourth century to the end of the third century. A well and a cistern have

---

18 There are examples of imports excavated at Corinth that date to the interim period, prior to the re-founding of the city in the year 44: Pemberton, 1989, p. 4; Williams, 1978, pp. 21-23; Wiseman, 1978, p. 12; p. 15, fn. 25. It is also possible that ceramic production continued after the sack, at least some lamps may date to this time and fabric links with these suggest that some mould-made bowls may have also been produced: Edwards, 1981; Williams and Russell, 1981; Pemberton, 1989, p. 4.
20 Anderson-Stojanović, 2000, p. 381.
provided stratified deposits within this time span.\textsuperscript{22} West Slope pottery appears in layer five of the well, excavated above coin and lamp evidence dated to the end of the fourth century. The cyma kantharos and hemispherical bowl with mould-made feet are the West Slope shapes that appear first. These are followed by angular, and other, kantharoi of the later third quarter of the third century. Dating to the second half of the third century are the hemispherical bowl with conical profile and the plate with wide rim.

This material confirms Edwards' proposal of two phases of West Slope production. The first is characterised by Hellenistic kantharoi decorated with a restricted number of diminutive motifs, predominantly ivy. The second phase sees a change to hemispherical bowls and plates decorated with a wide range of new motifs and often sporting an artistic flourish. Given the evidence from the South Stoa and Rachi the first phase should be condensed from 325-250 to 310/300-240 and the second phase to 240-200 with a decline to 146.\textsuperscript{23}

\textsuperscript{22} Anderson-Stojanović, 1993, examines the well; 1997, examines the cistern; 2000, presents a summary of the finds from the previous mentioned deposits, with a focus on the West Slope pieces.

\textsuperscript{23} The second phase in part reflects the establishment of the mould-made bowl production. The second phase is well established by the end of the Rachi settlement, ca. 200, so the years between 200 and 146 must witness little evolution.
2.3 Eretria

2.3.1 History of Research

The study of West Slope material of Eretria has largely been drawn from the excavations of the Swiss Archaeological School in the public and domestic sections of the city.\textsuperscript{24} I. Metzger has carried out a series of studies on the Hellenistic ceramics and has characterised the local production and distinguished it from Attic and Boiotian imports.\textsuperscript{25} S. Schmid has presented material found in a well dump providing good chronological evidence (see 2.3.2).\textsuperscript{26}

The excavations carried out by the Greek Ephoria are ongoing at Eretria and reports of these have included examples of West Slope pottery.\textsuperscript{27}

2.3.2 Chronology

The sack of Eretria in 198 provides a break in the settlement patterns of the city. Areas around the West Gate, the southern districts, the West Quarter Houses and the City Wall contain material dated throughout the third century and, less frequently, into the second. The area around the foot of the Acropolis and the region near the East City Wall appear to be settled post-sack and the deposits hold later Hellenistic to Roman material. There is further disruption to the city in the early first century during the Mithridatic War.\textsuperscript{28}

The well deposit presented by S. Schmid held homogenous and well-preserved ceramics suggesting that it represented a single dump. This allows the ceramics to be tied to the coin and lamp evidence in the deposit, which all date to the late fourth and first half of

\textsuperscript{24} Some graves have been excavated from the site but they rarely contain examples of West Slope.
\textsuperscript{26} Schmid, 2000.
\textsuperscript{28} Metzger, 1969, pp. 39-40; see also: pp. 9-11, for historical review of the settlement.
the third century; the absence of mould-made bowls supports a pre-240/220 date. Schmid suggests that the disturbance caused by the Chremonidean War may have been responsible for the dump of complete vessels and coin hoard.

In the early work on Hellenistic ceramics from Eretria the majority of pieces are dated through comparison to Attic productions. Given the geographical proximity of the two cities and the number of Attic imports in Eretria such comparisons are not without merit. However, the deposits excavated in the West Quarter and in the excavation of the House of the Mosaics have allowed the chronology of the pottery to be examined through internal evidence.

The vast majority of West Slope pottery from Eretria has been dated in the first half of the third century with few examples in the late third and second century. While the absence of West Slope pottery in the second century may reflect the devastation of the city in 198, its absence in the late third century is less easy to explain.

\[29\] Schmid, 2000, p. 362.
\[30\] These dates have been bought into line with more recent work on Attic chronology.
2.4 Knossos

2.4.1 History of Research

In 1950 B. Homann-Wedeking presented third-century ceramics from a kiln at Knossos and examples of late-second century ceramics from a related cistern. There is no West Slope apparent in the text and photographs, nor in later examination of the material. However, the examination suggests a chronology for the Hellenistic ceramics at Knossos and provides a starting point for subsequent research.32

The excavation of the Sanctuary of Demeter uncovered five deposits containing material dating to the Hellenistic period.33 The shrine from Glaukos added further examples.34 However it was the excavation of the Little Palace Well that held enough material to allow a detailed study of Cretan ceramics of the third and second centuries. From these deposits P.J. Callaghan presented a typology of shapes that remains the standard categorisation for the region. This is followed by studies focusing on the decorative qualities of the local ware.35 A number of stratified deposits were excavated in the Unexplored Mansion allowing Callaghan to establish a chronology, used and confirmed by Coldstream in his presentation of material from mid-twentieth century excavations of the town.36

L.J. Eiring has drawn together the ceramic evidence excavated in the aforementioned projects along with other, previously unpublished, material to provide a comprehensive analysis of Hellenistic ceramics from Knossos.37 This includes material from graves, the domestic sphere, a sanctuary and manufacturing zones. Work on the Hellenistic ceramics at Knossos is continuing.

32 Eiring, 2001a, pp. 6-7; a West Slope fragment is used as a comparative piece: Homann-Wedeking, 1950, p. 182.
34 Callaghan, 1978b.
36 Callaghan, 1992; Coldstream, 1999.
37 Eiring, 2001a; 2001b.
2.4.2 Chronology

The chronology of Hellenistic pottery at Knossos has been established through a combination of historical events, contexts with datable coins, lamps or imports and stratified deposits; this has informed the understanding of local stylistic development which in turn dates the majority of pieces. Within Knossos deposits have been dated throughout the Hellenistic era, though with little information for the middle years of the third century.38

In the early third century the appearance of Attic imports in some deposits provide dates. The lack of imports in the later period, forces the dating to be derived internally. Some of this information comes from outside of Knossos, namely the destruction of Lyttos in 200 and of Apollonia in 171.39 Coins, particularly from graves, assist in dating.40 Other external clues, particularly for dating decorative style, issue from the finds of Hadra hydriai produced in Crete and exported to Alexandria to be used as cinerary urns, inscribed with the regal year when buried.41

38 A review of these stratified deposits is presented by Eiring, 2001a, pp. 13-15.
39 Eiring, 2001a, pp. 15-17. These sites share a pottery tradition with Knossos.
40 Eiring, 2001a, p. 17; coins provide a date but their relationship to the ceramics is rarely specific.
41 Eiring, 2001a, p. 17; through comparison of decoration of Hadra hydriai excavated in Egypt, dates can be transposed to those found in Crete and to the West Slope fragments that hold similar motifs.
2.5 Rhodes

2.5.1 History of Research

Knowledge of the West Slope production in Rhodes relies primarily on the presentation by B. Patsiada of finds from various excavations throughout the city. This publication identifies pieces of the local production and presents them alongside their imported cousins. A closer examination of the chronology of Rhodian Hellenistic ceramics presents further West Slope material alongside other wares. A body of material from the cemetery of Rhodes adds only one West Slope fragment to the assemblage. An elaborate krater indicates the variation of the Rhodian production.

2.5.2 Chronology

The chronology of the West Slope material produced in Rhodes relies primarily on comparisons with other productions, predominantly Athens and Pergamon. The local shapes and decorative schemes are grouped with the imported wares that they emulate. These are then both dated through the chronology of the dominant exporting city.

In Rhodes the date spans are broad as they rely primarily on the stylistic development documented from other sites. Through the second century there appears to be a decline in the quality of the production, though this is unlikely to be strictly linear. Independent indications of dating are rare: a coin found with the kantharos, AER0106, dates to the

---

42 Patsiada, 1989.
43 Yannikouri et al., 1990.
45 Zervoudaki, 1990.
46 This can enforce a restriction on the dating Rhodian material, due to the characteristics or understanding of the excavation of the other cities. For example: in Pergamon the Altar foundation deposits provide a terminus ante quem of the early second century (see 2.7.2); this has then been applied to give an early second century date for the comparable Pergamene imports and the local imitations in Rhodes, though the Pergamene evidence only demands a date at or before this time.
late fourth to early third century;\textsuperscript{47} an amphoriskos from the necropolis is dated to the late second century as it is found in a deposit with a plate that carries sigillata-like impressed decoration.\textsuperscript{48}

\textsuperscript{47} Patsiada, 1989, p. 138.
\textsuperscript{48} Yannikouri and Patsiada, 1994, pp. 117-121.
2.6 Ephesos

2.6.1 History of Research

The understanding of the West Slope pottery production of Ephesos relies primarily on the work of V. Mitsopoulos-Leon. The ceramic material presented issues from the excavation of the Basilika in the Staatsmarkt and the Prytaneion.\textsuperscript{49} The characteristic shapes and decorative styles are defined, the chronology outlined and relationship to other productions examined.

The excavation of the South Gate of the Tetragonas-Agora has brought further examples of West Slope pottery to light.\textsuperscript{50} This presentation, by V. Gassner, adds a few variations of shapes to the local assemblage.

Work continues at Ephesos on the Hellenistic material and will refine conclusions drawn from the above publications.\textsuperscript{51}

2.6.2 Chronology

Although the published West Slope material from Ephesos issues from only two main deposits, these span from the early third to the early first century.

The date of the Basilika in the Staatsmarkt is set within the Tiberian or Claudian period.\textsuperscript{52} The Hellenistic material issues from deposits below this construction, associated with a stoa that lay under the north and middle part of the Basilika, a well-constructed (schöne) wall bordering the stoa and two diagonal (schräge) walls which date prior to the stoa. An early-third century date for the deposit is supplied by some

\textsuperscript{49} Mitsopoulos-Leon, 1972-75; 1978; 1991.
\textsuperscript{50} Gassner, 1997. Referred to in the following text as the South Gate deposit.
\textsuperscript{51} C. Rogl was kind enough to discuss her research of the West Slope material from the Ephesos Agora in August 2000.
Attic imports while the absence of Pergamene relief skyphoi, sigillata or other red-glazed ceramics provide a lower date of ca. 150. There are no internal divisions within this 300-150 span as the phases of the construction and use of the stoa were not differentiated in the excavation. Rather the pieces are arranged into a relative chronology through shape and motif development.

In the South Gate excavations most of the Hellenistic ceramics are associated with the east wall and the east border drain. The end date of this filling can be set in the last third of the second century and so provides a *terminus ante quem* for the material found within.\(^{53}\) The ceramic material found in the Neronian Hall sondages has been used to date the context.\(^{54}\)

---


\(^{54}\) Gassner, 1997, p. 231.
2.7 Pergamon

2.7.1 History of Research

West Slope fragments from various regions of the city appear in the series of Pergamon publications. Deposits of chronological significance and rich in Hellenistic ceramics issue from the foundation deposits of the Great Altar and the Asklepieion. In 1968 J. Schäfer drew this material into a synthetic study of Hellenistic ceramics. Schäfer defined the qualities of the local production and outlined the chronology. In the same year O. Ziegenaus and G. de Luca's publication presented the fragments from the Asklepieion in more detail, followed by a second volume in which material from the Olivenhain sondage and other less secure contexts are presented. D. Behr has reviewed the shape development of Pergamene West Slope, broadening the assemblage by presenting examples from more recent years of excavation. Following new excavations at the site of the Great Altar, G. de Luca and W. Radt have presented further ceramic finds from this chronological unit.

2.7.2 Chronology

Arguments about the chronology of the Hellenistic ceramics at Pergamon frequently revolve around the date of the Great Altar. If one could date the Altar, through architectural style or excavated amphora stamps and coins, one can provide a terminus ante quem for the material in the foundations and a terminus post quem for the material found within the use phase of the Altar. The date of the Great Altar is generally set in the first half of the second century, though may reach a decade beyond 150. At first a date of 180, which relied on the architectural and sculptural styles of the Altar, was widely accepted and used by Schäfer and others to date the pottery. However, with

55 Conze, 1912; Boehringer and Krauss, 1937; Bohtz and Albert, 1975; Pinkwart and Stammnitz, 1984.
57 Behr, 1988.
58 De Luca and Radt, 1999.
increased understanding of Hellenistic ceramics and further excavation, the ceramics within the foundation deposits are being used to lower this date to 172 or 165.\textsuperscript{59} Recent assessment of the altar itself suggest a date after 197, the beginning of the reign of Eumenes II, and before 139, the death of Attalos II, due to the worn but readable inscribed word \textit{Basiliss(a)}, evidence of Apollonis dedicating as queen mother.\textsuperscript{60} Within this phase there is strong historical argument for the construction to begin after the Peace of Apamea in 188 BC, but no tighter chronology can be determined.

At the Asklepieion a series of deposits of building phases (Bauphasen) provide stratigraphical contexts that date from the fourth century to the Roman period.\textsuperscript{61} West Slope fragments are found in Bauphase 5 to Bauphase 14. Bauphase 5 dates to the second third of the third century, 7 and 8 to the end of the third century, 9, 10 and 11 reach increasingly into the first half of the second and 12 spans the mid to the end of the third quarter of the second century. Bauphase 13 and 14 are the last to contain West Slope ware and are dated into the early first century A.D.

A kiln that contained material from the late second to the early first century is significant in the absence of West Slope pottery and the presence of mould-made wares and the incised post-West Slope ware.\textsuperscript{62} As post-West Slope ware did not appear in the Bauphasen with early second century dates, a date in the mid to late second century has been suggested for the establishment of this ware.\textsuperscript{63} Through analysis of a thymiaterion with post-West Slope decoration Radt has suggested that this decorative technique

\textsuperscript{59} Callaghan, 1981c, pp. 115-121, suggests a date around 165 on the basis of mould-made bowl fragments. De Luca and Radt, 1999, pp. 120-125; pp. 126-128, argue for a date just after 172 again in the analysis of mould-made bowls. See: Rotroff, 2001, for review of these arguments.

\textsuperscript{60} Smith, 1991, p. 158.

\textsuperscript{61} De Luca and Radt, 1999, pp. 126-128, assess the chronology of the Bauphasen; for original presentation of the date range and material from each Bauphase see: de Luca, 1968, pp. 96-174.

\textsuperscript{62} Hepding, 1952.

\textsuperscript{63} Behr, 1988, follows this date presenting post-West Slope ware as a fore-runner to sigillata; Meyer-Schlichtmann, 1988, p. 190, fn. 266, rather sees it as a imitation of West Slope dated in the first century and perhaps reaching into the first century A.D. This argument is based on fragments at Tell Anafa presented by Warner Slane, 1997, which issue from Roman contexts (here NRE3716, NRE3717, NRE3718). Post-West Slope style decoration is found on Pergamene skyphoi with appliqué decoration, which Meyer-Schlichtmann dates concurrently (pp. 18ff); Ozügüt, 2000, suggests an earlier production in the second half of the third century, ending around the mid-second century. Hübner, 1993, however, sets the initial production of this ware at 170-160 and this date fits well with the ceramic chronology presented in this thesis.
continues to at least 50 B.C. bridging the transition of West Slope ware to sigillata and appearing on both.64

There is no secure deposit for the early phases of West Slope at Pergamon.65 Rather analysis of stylistic development has had to be employed to date the material from deposits with second century cut-off dates, particularly the Altar foundation. Schäfer focused on the decoration, using the quality of glaze and the painted-only as opposed to incised and painted decoration to differentiate the early third century production from that of the later third and second century. Schäfer sets the earliest West Slope pottery around 275 BC.66 Behr focuses on shape development relying on the kantharoi in the third century and the skyphoi in the second and first century.67 Through comparison with Attic productions Behr places the earliest examples of West Slope pottery in the first half of the third century.68

64 Radt, 2000, p. 126.
65 The Bauphasen dated to the third century contain little West Slope.
67 Behr, 1988; due to the excavation and re-evaluation of the Great Altar foundations some of the dates given in this article, specifically those of the skyphos variation B, have had to be altered. For the most recent discussion of shapes and their likely dates, see: de Luca and Radt, 1999, pp. 82-87.
68 Behr, 1988, p. 114 and n. 87; states an earlier date in the late fourth century but drawing on Thompson Group B so revision necessary.
Section Two: Regional Productions

2.8 Northern Greece

2.8.1 History of Research

While a good amount of West Slope material has been excavated in Northern Greece and a quota of this published, a comprehensive analysis of the West Slope manufacture has yet to emerge. The rich burials provide much of the evidence in this region, a context that creates a bias toward particular shapes.

In the region of Thessaloniki the material from the city itself is largely from burials with some examples from the Agora and excavations linked to modern development.69 Fragments are also reported from the tombs at Derveni.70 In the region of Imathias, Vergina provides only two examples of West Slope,71 while Beroia offers a richer collection of ceramic material.72 Pella provides the most balanced assemblage of the region with material presented from the Necropolis, Agora, Citadel and the Thesmophorion.73 Other graves in the region at Edessa, Pentaplatanos and Kallithea have increased the number of West Slope examples.74 The Tomb of Lyson and Kallikles at Mieza includes West Slope and to the northeast a few fragments have been presented.

from Palatiano.\textsuperscript{75} In the region of Kozani fragments are published from Kozani itself, from Aiane and from Spelia.\textsuperscript{76} Further inland, in the region of Florines, examples have been reported from the settlement of Petres.\textsuperscript{77}

In the Chalkidiki a limited amount of West Slope material has been found in the burials of Potidaea.\textsuperscript{78} The Australian excavations at Torone have brought to light material from civic and domestic contexts.\textsuperscript{79} One pyxis from the harbour of Olynthos is included in an examination of Hellenistic jewellery.\textsuperscript{80}

In Eastern Macedonia material has issued from a range of contexts at Eion, Amphipolis and Philippi.\textsuperscript{81} A study of the chronology of the region has added two West Slope pieces from the inland cities of Nea Zichni and Rodolivos.\textsuperscript{82} In Thrace West Slope pottery is recorded at two coastal cities, Abdira and Mesambria.\textsuperscript{83}

The ceramics from the region further to the north correspond closely to the production trends witnessed at the cities immediately to their south. Due to this the West Slope material from Stobi, Isar Marvinci, Demir Kabija and Delogzoda are included in the regional examination of Northern Greece.\textsuperscript{84}

\textsuperscript{77} Adam Veleni, 1997.
\textsuperscript{78} Adam Veleni, 1997; Sismanides, 1990; Sismanides, 1997.
\textsuperscript{79} Cambitoglou, 1980; Cambitoglou, 1993; Steiner, 2001; Additional pieces have been made available for my personal examination; thanks must be extended to Prof. A. Cambitoglou for his kindness in allowing me to include references to unpublished material in my thesis.
\textsuperscript{80} Robinson, 1953.
\textsuperscript{82} Poulios, 1994.
\textsuperscript{83} Abdira: Lazarides, 1960; 1973b; Ergon, 1971b; 1987; Mesambria: Vavritsa, 1971; Ergon, 1969. Mesambria should not be mistaken with the Black Sea coast settlement of the same name.
2.8.2 Chronology

Much of the material in Northern Greece is excavated from tombs. The inclusion of the coins in a number of the burials provides an excellent *terminus post quem* for the burial but as coins can have a lengthy circulation before being buried they do not offer a close dating of the material. More useful for the establishment of a chronology is the fact that the graves offer a group of material in use at the same time. These groupings have allowed a relative chronology to develop which, in comparison to other sites, particularly Athens, has been tied to absolute dates. The clustering of material toward the late third and early second century could well reflect the prosperity of the region under the rule of Philip V (221-179), as local resources were exploited and wealth flowed in from the East.

---

85 Coins used to suggest chronology for ceramics in Northern Greece: Poullos, 1994; Nikolaidou-Patera, 1994 (coins and amphorae handles).
86 Drougou and Touratsoglou, 1991, present a chronology based on the contrasts and homogeneity of grave groups.
2.9 Epiros and Illyria

2.9.1 History of Research

In the southern zone of this region examples of West Slope pottery have been presented in reports of the excavation of the Nekyomanteion at Mesopotamos on the Acheron River. The sites of Kefalochori and Kassope preserve material with a distinct local flavour. One piece can be added from Paliopyrgos. Presentations summarising the Hellenistic pottery of the region have highlighted local characteristics.

Along the central Adriatic coast the necropolis of Amantines provides examples. A preliminary report of a survey at Durrës includes presentation of pottery. Ceramics from Phoinike and Butrint are published and a regional presentation of antiquities in Albania includes a West Slope piece from the Necropolis of Lissos.

Further north, pieces from Budva, Osanici and Vis are presented in a regional study of the Eastern Adriatic. A discussion of the trading city of Rhizon focuses on the ceramic evidence and refers to the presence of Hellenistic fine-wares.

Work continues in this region.

---

89 Dakaris, 1964.
92 Gravani, 1988-89; see also: Alexandropoulou, 2002, with representation of material from the region throughout, including reference to unpublished pieces.
93 Bereti, 1997; Bereti, 2000.
97 Ujes, 1999; though specific identification of West Slope ware, as opposed to Gnathia or other over-painted pottery, in Rhizon and the regions remains uncertain.
2.9.2 Chronology

Clues for chronology are likely to have issued from the full-scale excavations of Kassope, though an analysis of the contexts does not play a large role in the presentation of pottery. Here, as at other sites, the dates, when given, tend to be broad and draw on the general developments and trends witnessed in larger productions. The inhabitants of Kassope were relocated to Nikopolis after the Battle of Actium in 31 providing a *terminus ante quem* for most activity on the site, though not one that is of much use for the study of West Slope pottery. Coins are also used to provide dates for the ceramics.
2.10 Central Greece

2.10.1 History of Research

In the Boitia/Phthiotis region the production of ceramics from the Sanctuary of the Kabiroi at Thebes has drawn focused examination. This material has drawn particular attention due to its potential role in the development of West Slope (see 1.2.3). A single example of West Slope is included in a presentation of Hellenistic pottery from Gla. A broader representation of ceramics is published from the Necropolis at Akraifias. P. Bruneau’s examination of the burial goods at Medeon focuses on Boiotian ceramics and includes pieces from Levadia and the Cheroneia Museum. Two kantharoi from Thespies are published and there is a small selection of fragments from Delphi available for study.

At Lamia and Asopos, in Southern Thessaly, the excavation of Hellenistic graves has brought to light examples of West Slope pottery. In East Lokris the sites of Martinon Lokridos, Kynos (the harbour town of ancient Opous, modern Triandaphillia), Megaplatanos and Halae provide examples of West Slope ware alongside other burial goods.

The excavation of the palace, the private sector and the cemetery of Demetrias has provided a range of West Slope vessels. Graves at Phthiotic Thebes and Halos have held West Slope material. Modern development in Velestino has brought to light

---

98 Heimberg, 1982.
100 Andreiomenou, 1992; 1994.
101 Bruneau, 1976.
examples of West Slope pottery from the ancient city of Pherai. A small number of West Slope pieces, again from burials, has been found at Amphane. Further graves with West Slope ceramics are located in inland Thessaly, at Larisa and the cemetery of Orthe at Kedros.

Moving west to Aetolia, the presentation of the domestic deposits at Kallipolis includes a selection of ceramic material. Single pieces of West Slope ware from rescue excavations at Nafpaktos and Kalydon have been published. The Greek-Danish excavations of the ancient city of Chalkis in Aetolia have uncovered material from domestic deposits and a burial. Burials at Trichonio and Thurreion add to the Aetolian West Slope assemblage.

2.10.2 Chronology

The majority of the ceramic studies in Central Greece draw on comparative material to suggest dates for each ceramic example. The comparisons used can be local, as the use of the Rhitsona black-glaze wares for the dating of material at Thebes, though are more often reliant on the ceramic chronologies of Athens and Corinth. The many burial contexts from the region provide some assistance in assigning dates; for example, a lamp found in grave ten at Pherai indicates a date for the other ceramics. In Phthiotic Thebes the burial area has two periods of use, the first in the fourth century and the...
second spanning the third and second centuries. The grouping of contemporary material adds security, though the re-use of graves, as at Medeon and Chalkis, may blur the distinction.

In the excavation of the palace at Demetrias the coins date back to the fifth century but a large number belong to the third century and suggest a date for the building between 277 and 168, a date supported by amphora stamps, lamps and the appearance of mould-made bowls. The destruction deposit holds material that dates after 190. This period of use suggests that the building was constructed under the rule of Philip V. Demetrias was central to his kingdom and it is known that he spent his last years, 180-179, here. This palace, therefore, is likely to have been built after his ascension in 218/217 and before 180/179. It is possible that the destruction occurred after 196 when the Macedonians were defeated in Thessaly. After the destruction some activities continue in the area, though the finds do not date beyond the mid-second century. Most of the West Slope pottery is found in the filling within the rooms and so dates before the time of destruction.

At Kallipolis a series of devastations in the third and second centuries known from written sources aid in the assigning of dates. However, given the limited amount of West Slope material so far available from the city, this date is yet to be fully utilised.

---

116 Adrimi-Sismani, 2000, p. 146.
119 Baziotopoulou-Valavani, 1994, pp. 46-47.
2.11 Ionian Islands

2.11.1 History of Research

Examples of West Slope ware have been published from Ithaca and Leukada. The material from the cave at Polis at Ithaca was first published by in 1938-39. Recently the re-analysis of this material has been undertaken and reports tell of evidence for the local pottery production “including an unusual collection of West Slope ware” and identified Italian and Asia Minor imports. West Slope pottery is found at the Necropolis of Leukada and a single pyxis is presented from Karyotes.

2.11.2 Chronology

There are, as yet, no known internal chronological indicators though the burial groups from the Leukada necropolis aid in the dating of the West Slope material. One looks forward to the full publication of the ceramics from Ithaca, which promise evidence of local stylistic development.

---

120 Benton, 1938.
121 British School at Athens, 2002, p. 34. C. Morgan, King’s College, London, is carrying out the analysis.
2.12 Peloponnese

2.12.1 History of Research

Much of the West Slope material from the Peloponnese is gathered from excavations rather than specific studies of ceramics. This leaves the region under-represented in the catalogue.\textsuperscript{123}

From Corinthia there is a single fragment from Nemea that appears to have over-painted decoration.\textsuperscript{124} At Argos various pieces are included in a series of reports from the excavation of tombs and a single piece is presented from Epidauros.\textsuperscript{125} In Arkadia two very similar drinking vessels are amongst the finds from Helleniko.\textsuperscript{126} At Sparta two kantharoi from the cemetery and a number of fragments have been presented.\textsuperscript{127} A more focused study of West Slope ware is found for the region of Messenia; here the decorative qualities of a variety of vessels from Yalova and Tsopani Rachi are examined.\textsuperscript{128} Alongside these are other pieces from excavations in the region at Messene, Chora Trifilias and Pylos.\textsuperscript{129} In the north, a number of West Slope pieces, from a variety of contexts, have been included in the reports of the excavations at Olympia and Elis.\textsuperscript{130} Evidence for West Slope ware along the Corinthian Gulf is not extensive; examples issue from the Patras Necropolis, Mamousia and Aigeira.\textsuperscript{131}

\textsuperscript{123} Note: the cities of the Isthmus: Perachora, Rachi and Kenchreai, are all incorporated into the examination of the city production of Corinth.

\textsuperscript{124} Miller, 1975.


\textsuperscript{126} Abadie and Spyropoulos, 1985.


\textsuperscript{128} Kolonas, 1991.


\textsuperscript{130} Olympia: Eilmann, 1939; Schleif and Eilmann, 1944; Freytag, 1981; Schauer, 1994; Schilbach, 1999; Elis: Kastler, 2000; Ergon, 1983; Arapogianni, 2000; 2002; additional pieces from the Elis Archaeological collection are pictured in Yalouris, 1996a.

2.12.2 Chronology

The West Slope ware from the Peloponnesian settlements has rarely been found in large enough quantities to establish a sense of the local chronology. Olympia and Elis are two sites, though, where a local chronology has been sought. However, many of the dates that have been assigned to pieces at Olympia do not align with the now-accepted dating of similar products from other centres. Kastler reviews this problem in light of chronological evidence from Elis and suggests the down-dating of some of the material by as much as a century. It would appear, through comparison with other cities, that the production of West Slope pottery in Elis begins in the early third century and is maintained into the first half of the second century. Re-dating of some of the material is problematical and requires detailed re-analysis best undertaken on site and perhaps after further excavation.

---

132 Kastler, 2000, pp. 405-406.
2.13 The Aegean Islands

2.13.1 History of Research

Examples of West Slope pottery have been found in all regions of the Aegean. On the island of Aegina, in the Saronic Gulf, the West Slope pieces from the temple of Apollo, from various other excavations and from the museum collection are presented together. In the Cyclades Hellenistic material has been presented from Tenos. Imported examples at Delos are found within the excavation reports of the houses and public spaces of the city. The excavation of the acropolis on the Kastro Hill in Siphnos and development of the modern town in Naxos have bought to light some Hellenistic deposits. West Slope pieces are included in reports from the systematic excavations in the region of Minoa on Amorgos.

In the Dodecanese the ancient city of Alasarna (Karademena) on Kos, the city located above modern Mandraki on the island of Nisyros and a grave at Polio on the island of Kasos provide limited evidence of West Slope ceramics. In the northeast Aegean examples of West Slope are published from the following sites: the North Gate and the Kophina Ridge excavations at Chios; the area of the harbour and acropolis of the ancient city at Mytlini and excavation at Methymna on Lesbos; two sanctuary sites,

---

133 The production on the island of Crete is examined independently. See also the independent examination of Knossos and Rhodes (7.4 and 7.5).
134 Smetana-Scherrer, 1982.
135 Queyrel, 1986.
2.13.2 Chronology

Again much of the material from the Aegean has been dated through comparison with the wares of Athens and Pergamon; imports from these cities found on the islands support this. At Naxos such comparisons have lead to an overall date range of 275-250 for the material. Similarly the majority of West Slope pottery at Nisyros belongs to the early third century. At Samos, on the other hand, most of the material is comparable with second century Pergamene wares.

Amphora stamps and the absence or presence of mould-made bowls date the stratified deposits at Tenos. While the influence of West Slope shapes is apparent in vessels from a deposit dating 260-230/220, the earliest fragments carrying West Slope decoration are found in a 230/220-180 deposit and in deposits dated to the late second to early first century.

During the excavations of the Kophina Ridge a deep shaft, called well H, was excavated and provided three levels of stratigraphy spanning 325-250. West Slope material was found in the middle and top levels of this deposit.

143 Ghali-Kahil, 1960.
144 Aegina: Smetana-Scherrer, 1982, draws dates from comparisons with material in the following publications: Kopcke, 1964; Thompson, 1934; Sparkes and Talcott, 1970; Braun, 1970.
146 Queyrel, 1986, Bb1, p. 211, pls. 94, 115; Bb3, p. 212, pl. 94, show the influence of West Slope kantharoi shapes; pp. 210-211, date of Bb is discussed. West Slope fragments are recorded in the following: pp. 214-215, deposit Ca, dates 230/220-180; pp. 218-219, deposit D, dates 140/130-100; pp. 223-224, deposit AN (Annexe) which parallels material in Ea, p. 221, dates late second to early first century.
147 Anderson, 1954. Middle level: AEV0240; upper level
Although the material from Samothrace is associated with burial, the local ritual of smashing the vessels and scattering the fragments outside the burial prevents the preservation of contemporary groups of vessels.\textsuperscript{148} This practice does not seem to have been adhered to in one case where two extant S-swung kantharoi, and other vessels, accompany the remains of three bodies; the kantharoi forms suggest a date in the late third to second century.\textsuperscript{149}

\textsuperscript{148} Dusenbery, 1988, p. 787.
\textsuperscript{149} Karadima, 1994.
2.14 Crete

2.14.1 History of Research

In Western Crete the ceramics are from the burial sites at Rokka, at Elyros and from Tarras.\textsuperscript{150} West Slope fragments have also been presented from ancient Lyttos.\textsuperscript{151} In Central Crete the examples of West Slope ware are largely from domestic deposits from the cities of Agia Pelagia (ancient Apollonia), Eleutherna, Archanes, Gortyn and Phaistos (the latter also includes burial contexts).\textsuperscript{152} In Eastern Crete the excavations of the houses at Lato have uncovered only a few examples of West Slope ware, added to by a single piece from Siteia.\textsuperscript{153}

2.14.2 Chronology

The chronology of the productions in Crete is largely reliant on comparisons with Knossian material.\textsuperscript{154} At Lyttos the houses were destroyed in the late third century, though the close dating of this event relies on the established ceramic typology of Knossos.\textsuperscript{155} Apollonia has an historic destruction date of 171, so if Agia Pelagia is correctly identified, it provides a base for the local chronology.\textsuperscript{156}

\textsuperscript{151} Englezou, 2000.
\textsuperscript{154} Knossos is presented independently as a City production; for chronology see 2.4.2.
\textsuperscript{155} Eiring, 2001a, pp. 15-16.
\textsuperscript{156} Eiring, 2001a, pp. 16-17.
2.15 Asia Minor Various

2.15.1 History of Research

West Slope ceramics are common in excavations of the coastal cities of Asia Minor.\footnote{157} Starting in the north, there is an example of West Slope pottery from the Maltepe Necropolis in the Istanbul region.\footnote{158} Two examples of West Slope ware are reported from a tumulus near Çanakkale.\footnote{159}

The earliest publication of Hellenistic ceramics from Troy comprises part of a brief catalogue of pieces from Heinrich Schliemann’s collection in Berlin.\footnote{160} The contexts of this material are not recorded. More recently B. Tekkök-Bicken has presented Hellenistic material from the Sanctuary Area focusing on deposits associated with construction, habitation and destruction.\footnote{161} In this report the West Slope ware is identified, almost without exception, as Pergamene.\footnote{162} Further examples of West Slope pottery are included in Tekkök’s report on the excavation of the City Wall of Ilion.\footnote{163} A. Berlin has presented a thorough examination of the period drawing on ceramics from stratified deposits in the Lower City of Troy.\footnote{164} The local production of West Slope is identified, its characteristics are outlined and a chronological sequence, from the early third through to the first century, is presented.

To the southwest of Troy, Beşik Tepe provides further examples.\footnote{165} Reports from Assos give a detailed picture of the local Hellenistic ceramics.\footnote{166} West Slope fragments from

\footnote{157} The sites of Pergamon, Ephesos and Troy are dealt with independently as City Productions.
\footnote{158} This kantharos, AMV1509, was on display in the lower galleries of the Istanbul Archaeological Museum in September, 2000.
\footnote{159} Duyuran, 1960.
\footnote{160} Schmidt, 1902. The lack of detail in this publication is problematic and consequently if shapes represented are not found amongst the reports from secure contexts, or are identified there as imports, I have made due allowance.
\footnote{161} Tekkök-Bicken, 1996.
\footnote{163} Tekkök, 2000.
\footnote{164} Berlin, 1999.
\footnote{165} Hübner, 1984; Kossatz, 1985.
\footnote{166} Filges, 1993; Ellinghaus, 1990.
the excavations at Kyme are held in the Anatolian collection of Charles University and there is an example of West Slope ware from Myrina on display at the Louvre.\footnote{Kyme: Bouzek, 1994; Myrina: Louvre MYR 565 (AMV1533), thanks to M. Turner who drew my attention to this piece and kindly supplied me with a colour photograph.} At Priene Hellenistic ceramics are presented from the domestic areas of the site.\footnote{Zahn, 1904; Raeder, 1983.} At Miletus the cistern, O VIII, and the complex from R IX, contain West Slope fragments.\footnote{Pffommer, 1985.} At Didyma fragmentary material has been included in the excavations reports from the Altar Temenos and the region to the Northwest of the Apollo Temple, including the buildings along the Holy-road.\footnote{Wintermeyer, 1980; Tuchelt, 1971; 1973-74; 1980.} A single West Slope fragment is published from amongst the finds of the Hellenistic shipwreck at Serçe Limani.\footnote{Pulak and Townsend, 1987.} Further examples are found at Labraunda and Iasos.\footnote{Labraunda: Hellström, 1965; Iasos: Pierobon, 1985.} In the rock-cut tombs of Caunus a number of krater fragments were found; the majority of these are gold-decorated ware but there appears to be at least one piece of West Slope ware.\footnote{Roos, 1974. Roos, 2001, protests heartily about the lack of consideration of this material in discussions of West Slope ware, although in many works, including this one, a distinction is made between West Slope and the related gold-decorated wares. Mitsopoulos-Leon, 1978, p. 120, n. 50, discusses the importance of Roos’ publication. It was decided to include this material to highlight the region’s connection with pre-West Slope mainland pottery productions.}

2.15.2 Chronology

A large amount of material in this region closely reflects the shapes and motifs of the Pergamene production. This relationship encourages the application of dates from Pergamon to those of the local productions. The natures of some excavations have frustrated attempts to establish local chronologies. While a good selection of material from Assos has been found in packing, walls and fills these deposits have not provided a secure stratigraphy.\footnote{The black-glaze has been dated from the 5th to the third century: Ellinghaus, 1990, p. 67. The West Slope material draws parallels with Pergamene material but the absence at that city of closely dated third century deposits does not really aid matters here.} The material from Labraunda does not issue from secure Hellenistic deposits with Roman rebuilding causing major disturbance.
There is, however, some chronological evidence developed at the sites, particularly at Troy. Within the Sanctuary some of the Hellenistic material comes from the North Building which had a layer of burned debris associated with the Fimbrian sack of the city in 87/85. The coins below the burnt deposit date to the second half of the second century while fragments found below the floor are associated with the construction of the building set in the mid-second century. The material from the construction trench of the City Wall of Ilion and the wall itself have been dated to the third century due to the absence of mould-made bowls that characterise later-third and early-second century deposits. The excavations in the Lower City provide a number of contexts, dumps, walls, water channels, drains and floors, dated by coins, lamps and stamped amphora handles. From this evidence the ceramics from the Lower City are divided into the following groups: pre-Hellenistic activity (350-375), the Hellenistic construction (early third century), the Hellenistic occupation (260-240), Hellenistic 2 construction (225-130) and the Hellenistic 2 occupation (150-87).

The Hellenistic material excavated from a particular area at Beşik Tepe has allowed the supposition of a set chronological span. Evidence for the absolute dates has been derived from the lack of mould-made bowls, lagynoi and red-slip, which all suggest a date prior to the second century. The two West Slope pieces from Miletus issue from a cistern that contains material (lamps, mould-made bowls etc.) dated to the later part of the third and into the second century. The amphora stamps found suggest that the Serçe Limani shipwreck occurred ca. 280-275.

175 Tekkök-Biçken, 1996, p. 13; “Although the historical evidence is limited, the pottery found in the burned debris and the pre-fire deposits point to the last quarter of the first century B.C. for the fire.” I think there is a mistake in the text, from the discussion and from the coins that are found in the deposit, it would appear that a date in the first (not the last) quarter of the century is appropriate.
177 Tekkök, 2000, pp. 88-89.
178 Berlin, 1999, p. 85, table 4. This table presents the deposits in chronological order. Beside each deposit is a list of the material used to establish the date. Further analysis is provided through the text.
179 Hübner, 1984, p. 177.
2.16 Near East Various

2.16.1 History of Research

West Slope is found in two zones in the Near East: along the coast of modern day Turkey, Syria, Lebanon and Israel where it reaches inland to the Jordan River, and further inland in Syria and Iraq.

On the coast the Hellenistic and Roman deposits from the Gözlü Kule mound at Tarsus contain a range of West Slope wares. A handful of pieces are published from the Sirkeli Höyük just to the west of Tarsus. An illustrated list of pottery shapes from Antioch on the Orontes, Seleucia, Pieria and Daphne is presented under the heading of ‘Pottery of the Orontes Valley’. Material from Ibn Hani, near modern day Latakia, has revealed pottery that fits well with the material from the aforementioned cities. Fragments of West Slope ware have been reported from Hama, and a similar fragment, though without decoration, was recovered at Tell ‘Arqa. A few examples of West Slope pottery have been found at the farming village of Tel Anafa. A series of fragments is mentioned in a report on excavations at Akko. There are two fragments reported from Tell Keisan and one each from Sha’ar ha-Amakim and Caesarea Maritima. A broader range of material has been excavated at Dor.

Moving east to the Jordan River, mention is made of imported West Slope fragments at Gadara. The publication of the Canaanite temples at Beth Shan includes one example

\[\text{References}\]

182 Jones, 1950.
183 Hübner, 2000b.
184 Waagé, 1948.
185 Bounni et al., 1976; Bounni et al., 1978.
188 Dothan, 1976, p. 31.
191 Kerner and Hoffmann, 1993, p. 368.
of West Slope pottery.\footnote{192 Fitzgerald, 1930.} The Hellenistic ceramics of Pella, Jordan, have been presented alongside a review of the region in the Hellenistic and Roman period.\footnote{193 Tidmarsh, 2000; McNicholl and Smith, 1980.} Fragments are also recorded from the Eastern Hill of Jerusalem, from Judaiideh and Beth Zur.\footnote{194 Jerusalem: Duncan, 1925-26; Judaiideh: Waagé, 1948, most of these appear to be fourth century gold-decorated ware: NRE3829, NRE3960, NRE3962; Beth Zur: Sellers et al., 1968.} West Slope pottery is seen to be rare east of the Jordan River, though one example is presented from the Upper Citadel at Amman.\footnote{195 Tidmarsh, 2000, p. 188, lack of East Jordan examples may have more to do with lack of publication. Amman: Zayadine, 1977-78, no. 401, pp. 40-41, fig. 14.}

The site of Samaria has preserved a good amount of West Slope pottery.\footnote{196 Reisner et al., 1924; Crowfoot, et al., 1957.} Examples from Gezer are available for study.\footnote{197 Macalister, 1912.} The city of Ashdod has strata dating from the Chalcolithic to the Medieval period and carries a well-preserved layer of Hellenistic occupation.\footnote{198 Dothan and Freedman, 1971, p. 17-24; For pottery, see: Kee, 1971; Dothan and Freedman, 1967, p. 24. \footnote{199 Petrie and Ellis, 1937.}} The excavation of Anthedon, near Gaza, adds a single West Slope fragment to the catalogue.\footnote{199 Petrie and Ellis, 1937.}

Inland, West Slope ware has been found amongst the pottery at Tell Halaf and Nimrud.\footnote{200 Tell Halaf: Hrouda, 1962; Nimrud: Oates, 1968.} At Seleucia the fine-wares are largely terra sigillata and Roman red-glaze but reference is made to a West Slope fragment.\footnote{201 Debevoise, 1934; Hannestad, 1983, p. 97, refers to a West Slope fragment from the Italian excavations: NRE3832.} Imports reached Babylon and Dura Europos; the broad collection of fragments, particularly at Dura Europos, reflects the economic importance of the city.\footnote{202 Babylon: Wetzel et al., 1957; Dura Europos: Hopkins et al., 1931; Cox, 1949; Hannestad, 1983, p. 92;}


2.16.2 Chronology

The trenches on the mound of Gözlü Kule as presented by H. Goldman and F.F. Jones are said to have produced stratigraphy that enabled the establishment of chronology. L. Zoroğlu has recently questioned the security of this stratigraphy. Certainly the dates must be brought in line with more recent scholarship. The appearance of mould-made bowls in the bottom level of the Middle Hellenistic unit points to a need to change the date of this level from the first half of the third century to after 240/220. The jewelled long-petal mould-made bowls that occur in the Hellenistic Roman unit indicate that this level contains material that dates to the second half of the second century to the first century. The appearance of established sigillata in this deposit demands a date after the mid-second century. The results of this realignment are as follows:

Middle Hellenistic Unit
- Bottom level first half of third century – 220
- Middle level 220-mid/late second century
- Top level early-late second century

Late Hellenistic Unit
Last quarter of the second century

Roman Hellenistic Unit
Mid-second to mid-first century

The homogeneity of material throughout the levels of the cistern at Sha’ar ha-Amakim indicates that it is a single dump and not a stratified deposit. The near total destruction of the Hellenistic houses at Samaria has left little context for the pottery though some cisterns allow a picture of relative dates to emerge. Coin evidence has assisted. Some of the West Slope ware from Ashdod is found in clean deposits that

---

203 Goldman, 1950a; Jones, 1950.
204 Zoroğlu, 2000, pp. 199-200.
205 Comparison to pieces from Pergamon, for instance, supports the general need to down date. For example the imported amphora, NRE1482, from the top level of the Hellenistic unit, compares to Pergamene production dating well into the second century.
207 Jones, 1950, nos. 163-164, p. 223, fig. 130. Date from: Rotroff, 1982, p. 34.
208 Lund, 2002.
209 The results of my own re-assessment of Hellenistic dates are in line with those suggested by Zoroğlu, 2000, p. 200, who addresses the assessment from the Roman ceramics perspective.
211 Reisner et al., 1924, p. 274.
suggest second and first century dates.²¹² At Beth Zur the West Slope fragment comes from stratum II, a bracket of peace in the city and so given the date of 175-165.²¹³ At Pella the sack of the city by Jannaeus in 83/2 provides a useful chronological barrier; the pre-destruction deposits have been divided into early (200-160) and late (160-86) categories based primarily on the absence or presence of sigillata.²¹⁴ Tell Halaf offers little in the way of stratigraphic evidence, both the sherd deposit on the ruin of the temple and the ‘wine cellar’ are given a similar date of the third and perhaps into the second century.²¹⁵ The majority of publications rely on comparisons to other productions

²¹² Kee, 1971, pp. 44-64.
²¹⁵ Hrouda, 1962, p. 87.
2.17 Cyprus

2.17.1 History of Research

A considerable amount of Hellenistic pottery is drawn from the numerous excavations of the domestic, public and burial areas of Paphos.\textsuperscript{216} West Slope fragments are included in an examination of Cypriot art based on the finds from the Temples at Soli.\textsuperscript{217} While the French excavations at Amathous on the south coast of the island have revealed a substantial amount of Hellenistic material there are few pieces of West Slope pottery.\textsuperscript{218} J. Lund has added much to the understanding of Cypriot West Slope ware in his presentations of material from the Danish excavations at Aradippou.\textsuperscript{219} The site of Kition Bamboula has a quantity of Hellenistic material, though only four examples of West Slope ware are published.\textsuperscript{220} An amphora from the Aphendrika tomb 33 is the only example of West Slope pottery available from northern Cyprus.\textsuperscript{221} Pieces now held in the Cyprus Museum, Nicosia are often of uncertain origin.\textsuperscript{222}

2.17.2 Chronology

Much of the material in Cyprus is dated through comparison to wares of other regions; a quite reasonable practice given the number of imports. Further evidence comes from the sanctuary at Kition Bamboula which appears to have been abandoned around 200, and from the settlement at Aradippou which flourishes in the second and first centuries.\textsuperscript{223}

\textsuperscript{216} House of Dionysos: Hayes, 1991; Polish excavations: Papuci-Wladyka, 1994; 1995a; 1995b; 1995c; 1997. Included in this discussion, thanks to Prof. J.R. Green and Dr. S. Hadjisavaas, are fragments from the University of Sydney Theatre excavations and the University of Sydney Tombs of the Kings project.

\textsuperscript{217} Westholm, 1936.

\textsuperscript{218} Burkhalter, 1987.

\textsuperscript{219} Lund, 1996; 1998; Sørensen and Grønne, 1992.

\textsuperscript{220} Salles, 1993.

\textsuperscript{221} CYP3272: Dray and du Plat Taylor, 1951; Vessberg and Westholm, 1956.

\textsuperscript{222} MUS3267, MUS3268, MUS3269, MUS3270, MUS3271, MUS3273, MUS3275, MUS3276, MUS3277, MUS4978.

It is important to keep in mind, however, that these dates rely in part on the ceramic evidence and its comparison to external productions.
2.18 Egypt

2.18.1 History of Research

Much material known from Egypt issues from the burial grounds, most famously the Sciatbi and the Hadra cemeteries. Much of the material from Sciatbi was taken to Germany, and is housed in Heidelberg. Reports from the recent French excavations at Alexandria have included one example of West Slope ware. G. Grimm’s article about city planning in Hellenistic Alexandria contains an example of West Slope pottery from the necropolis of Gabbari. Within a discussion of the pottery production in Ptolemaic Egypt reference is made to a bowl fragment with over-painted decoration from Tebtyinis. The majority of the over-painted pottery presented from Egypt appears to be imported and of Italian rather than Greek origin.

2.18.2 Chronology

The excavations in Egypt have increased the understanding of Hellenistic ceramic chronology through the inscriptions added to the walls of Cretan Hadra hydriai when used as cinerary urns. These are aligned with a regal year and thus reveal the stylistic development of the decoration. This is particularly useful for examples of Cretan West Slope vessels which are made and decorated by the same hands as the hydriai (see 1.2.4

---

224 Sciatbi: Schreiber, 1908; Breccia, 1912; Pagenstecher, 1913; Hadra and Plinthine: Adriani, 1940; 1952a; 1952b.
225 When the link between the pieces and their find-spot appears somewhat tenuous I have catalogued the example as a museum piece. The primacy of Alexandria as a Hellenistic city may have made it a popularly claimed origin to ensure a higher price on the art market. Pagenstecher, 1913: MUS4460, MUS4461 MUS4462, MUS4463, MUS4464, MUS4477, MUS5008, MUS5009; Other publications: MUS3169, MUS3607, MUS3608, MUS3608, MUS3612, MUS3617, MUS4494, MUS4496, MUS4497, MUS4498, MUS4499, MUS4500, MUS4512, MUS4996.
227 Grimm, 1996.
228 Marchand, 2002.
229 Green, 1995a; this preference for South Italian pottery has led to a body of it being known as the Alexandria Group.
230 Braunert, 1951-52; Callaghan and Jones, 1985; Enklaar, 1985; 1986; 1990; Eiring, 2001a, p. 60.
and 2.4.2). The West Slope vessels in Egypt are imported and are dated through comparison to examples from the proposed origins.
2.19 Africa

2.19.1 History of Research

The examples of West Slope in Africa are found along the north coast of the continent. Finds have been made at the city of Berenice (Sidi Khrebish). Further fragments are drawn from the numerous excavations at Carthage, including those on the hill of Byrsa, the necropolis, and various other regions of the city.

2.19.2 Chronology

The phases of occupation inform the dates presented for material at Carthage. Dates given to pieces are in line with the generally accepted chronology of West Slope and Gnathia pottery.

---

233 Chelbi, 1992, refers to phases of occupation, incorporating this evidence in the discussion of each shape. For a review of the date of imports see: Chelbi, 1992, pp. 17-23.
2.20 Black Sea Coast

2.20.1 History of Research

Examples of West Slope pottery are found along the north and the west coast of the Black Sea and indicate the continued importance of the region in trade throughout the Hellenistic period.234 The excavations of Olbia have provided a good number of examples, and while much is now housed in the Hermitage and examined as such, other publications have focused more on the archaeological context and add fragments to the complete examples.235 The site of Pantikapeion (Kerch) has similarly received early excavation and many of the finer pieces are housed in museums.236 Reports of systematic excavations broaden and reinforce the patterns of imports and local imitations.237

The West Slope ceramics from Chersonessos are from domestic and burial contexts.238 At Mirmeki excavations of domestic deposits have revealed numerous fragments of West Slope ware.239 Examples from museums, often presented in regional analyses, include pieces from Scythian Neapoli, a burial at Taman, from Phanogeira, and from the site of Anapa (ancient Gorgippa).240 A Hellenistic ceramic complex from Anapa includes a further fragment.241 A Pergamene style amphora is reported from the Necropolis of Tanais.242 A tomb somewhat further inland at Shevchenkovka, in the

234 Many of the pieces from the Hermitage have inventory numbers that tie them to their excavation. Others, given the origin of 'Southern Russia', or with less specifics about their find spot are given MUS (museum) catalogue numbers.
235 Some pieces are presented regional discussions: Knipovich, 1949; Bouzek, 1990; Rostovtzeff, 1912; Site specific reports: Belin de Ballu, 1972; Parovich-Peshikan, 1974; Pharmakowski, 1911; Context based reports: Slavin, 1964; Bats, 1988; Levi, 1964; Samiolova, 1994.
236 Otchet, 1909-10; Pharmakowski, 1898; Knipovich, 1949.
238 Shelov, 1953; Shelov, 1962; Manzewitsch, 1932.
239 Michalowski, 1958; Gajdukiewicz, 1959; Szetylo, 1976.
lower Dneiper Valley, held a cup that carries post-West Slope style decoration.\textsuperscript{243} Recent publications from the site of Panskoye are unfortunately not included in the catalogue.\textsuperscript{244}

On the western shores of the Black Sea a number of fine pieces of West Slope pottery have been published from the excavations of the necropoli at Histria and Tomis.\textsuperscript{245} Fragmentary vessels also from graves are reported from Durankulak.\textsuperscript{246} At Mesambria West Slope examples were found in a bothros that contained material from the fifth to the end of the third century.\textsuperscript{247} A report reviewing the local trends of Hellenistic fine-wares has added examples from Apollonia.\textsuperscript{248} West Slope has also been published from the inland cities of Cabyle and Seuthopolis.\textsuperscript{249}

2.20.2 Chronology

Both the imported and locally produced West Slope vessels found in this region acquire dates through comparison, frequently with Pergamon and Athens.

\textsuperscript{243} Zubar and Kubyshev, 1987.
\textsuperscript{244} For a fuller understanding of the region the reader should consult Hannestad et al., 2002.
\textsuperscript{245} Histria: Alexandrescu, 1966; Tomis: Bucovăță, 1967; Lungu and Chera, 1986.
\textsuperscript{246} Burow, 1997.
\textsuperscript{247} Ognenova, 1960.
\textsuperscript{248} Bozkova, 1997b.
\textsuperscript{249} Cabyle: Bozkova, 1997a; Seuthopolis: Dimitrov and Čičikova, 1978.
Chapter 3: Motifs

3.1 Natural Motifs

The natural motifs can be split into two groups: the common vegetal motifs and the less common animal motifs. The vegetal motifs are largely inherited or adapted from the Classical period and represent celebratory and decorative garlands. Such garlands could decorate the walls, the vessels and the participants themselves at celebratory events, including the symposium. The motifs are either continuous wreaths or collections of freestanding motifs and tend to be repetitive and standardised. Some of the motifs are also found in an architectural sculptural form.1 The common animal motifs are the dolphin and bird though other animals, including mythical animals, appear. Human figures are rare. The animal motifs can be single renditions or components of a repetitive composition.

3.1.1 Ivy2

Ivy is inherited from the Classical period. It is a popular motif in gold-decorated ware and remains the most ubiquitous of West Slope motifs. It is found throughout the Hellenistic period and is popular in every region. Ivy appears on a great number of vessels of all types and is particularly popular on drinking vessels. The ivy motif is

---

2 See List II.ia for the catalogue numbers of examples of ivy. Motifs subheadings without a footnote indicating the appropriate List (as previous) have the catalogue numbers listed within the text. For full listings, including examples with no known provenance and examples identified as imports, see the motifs tables (V.iiiia) on the accompanying disc.
characterised by heart-shaped leaves though sometimes these are reduced to dots or blobs. Most often ivy is rendered with scrolling stems, painted or incised, that run parallel in slightly offset pairs. The leaves are set on the end of the stem that curls up, and sometimes away, from the wreath. This version can be adorned with dot rosettes or triangles painted in either clay or white. It can be embellished with additional (multiple) stems or with a white ribbon that undulates around the basic motif. Another version of the ivy combines elements of the elongated leaves motif (3.1.2) by using a straight branch with pairs of heart-shaped leaves set above and below. Again this wreath can be embellished with dot rosettes. Another ivy variation uses a continuous undulating branch. Ivy is rendered in the post-West Slope technique where it has an incised outline with short incised lines texturing the interior.

3.1.2 Elongated leaves

Reconstructed

Elongated leaves is used as a blanket term to discuss motifs that are identified as olive, laurel or myrtle wreath. While elaborate, well-formed examples can, perhaps, be accurately attributed to a particular plant, the majority of examples in West Slope, with simple blobby or thin leaves set in pairs on either side of a straight or suspended branch, are standardised patterns. Most productions preserve a range of versions from the elaborate to the basic.

Elongated leaves are scattered through all productions both in the early and late phases though they are never as popular as ivy. The variation in renditions is considerable. Some are elaborate with numerous embellishments (dot rosettes, rows of dots, tendrils, alternating coloured leaves etc.) while others hold only the basic components. On most examples the leaves are set on either side of a painted or incised branch. The leaves can

---

3 See List II.ib.
intersect with the branch or float beside it. The branch, though, can be absent from the composition, a feature typical in the Near East. On some examples the leaves are set so close to each other as to obviate the need for a branch. This version can become so reduced as to resemble a row of triangles.⁴

3.1.3 Grapevine⁵

ATH1897  ATH1894  ATH1795  CRK3243  CRK3191

The grapevine is a motif that has obvious associations with wine drinking, celebration and Dionysos. Early examples of the grapevine maintain bunches of grapes, a component that may be expected to define the motif. Later, though, the bunches are replaced by dot rosettes, making the motif bi-symmetrical and leaving the variegated leaves to distinguish the grapevine from other wreaths. The motif development is clearly displayed in the Attic production where it appears on drinking, serving, pouring and toiletry vessels. Inherited from the gold-decorated technique, the motif maintains the bunch of grapes only in the first half of the third century. The variegated leaves can be set on scrolling, undulating or straight stems, like ivy. The motif lasts until the end of the production but undergoes increased and extreme stylisation. The motif is popular in Knossos where the renditions are varied and bunches of grapes are not a standard component. Northern and Central Greece, the Aegean and the Asia Minor coast preserve few examples of this motif.⁶

⁴ AMP1010, AMP1099.
⁵ See List II.ic.
⁶ There is a handful of examples at Eretria (ERT3340) and at Ephesos (AME0716, AME0717). In Northern Greece an example is found at Pella (NGR4144), Dervini (NGR4128) and at Kefalochori (EPI4029). In Central Greece there are three from Demetrias, CGR2720, CGR2721 and CGR2759 and a fragment from Delphi, CGR2646. Phaistos provides an additional example for the island of Crete, CRT3026. The only examples on the Asia Minor coast come from the late-fourth century Calyx kraters from Caunus, AMV4864, AMV4867 and AMV4876.
3.1.4 Palmette chain

ATH1900  CRK3079  AMP0961  AEV0311

The palmette chain has a set of multiple elongated leaves arranged in a garland. Typically each set consists of white and clay-coloured leaves embellished with rows of dots, dot rosettes and so forth.

A close examination of this motif throughout Hellenistic art has indicated that it is introduced during the first quarter of the second century and reaches peak popularity later in that century. The motif is found in Athens only after 150. In Knossos the motif dates to the second century; it is not overly common and appears close to the local renditions of the elongated leaves. The motif is uncommon in Pergamon where it occurs on two S-swung kantharoi and one krater that are assigned third and second century dates. There is a single example from Rhodes, one from Delos and one from Lyttos. In the Near East the palmette chain appears on the krater with concave neck as a rare variation of the more common elongated leaves.

---

7 Callaghan, 1980. Here the motif is called a trefoil garland. Callaghan begins by considering the motif on Hadra hydriai and draws chronological evidence for the motif from wall-painting, mouldmade bowls, coins, relief sculpture and metal-ware. Examples the palmette chain on West Slope are not considered in Callaghan’s article but they add support for a second century date. For further discussion of the motif see, de Luca and Radt, 1999.

8 ATH1819, ATH1898, ATH1900, ATH1901, ATH1933, ATH1976, ATH2064, ATH2171, ATH2271, ATH2274, ATH2319.

9 CRK3079, CRK3123, CRK3138, CRK3149.

10 AMP0910, AMP0961, AMP0970; import COR4543.

11 Rhodes: AER0219; Delos: AEV0311; Lyttos: CRT3235.

12 Tarsus: NRE1504; Pella: NRE5311.
3.1.5 Flower chain

CRK3073

The flower garland is confined to a single example from Knossos, CRK3073. Here very neat triangular flowers with white highlights and incised stamens decorate the rim of a cylindrical jug that dates to the first half of the second century. The construction of the motif relates it to the palmette chain.

3.1.6 Volute garland

ATH2286 ATH1598 AMP1025 AMP0893

The volute garland has tripartite leaves set on scrolling stems with decorative tendrils. The motif is delicate and the care of construction accounts for a lack of standardisation. Dots and dot rosettes are common embellishments. The volute garland is inherited from gold-decorated ware and is also part of the post-West Slope range.

In Athens the motif is maintained in the first half of the third century. It is not dissimilar to contemporary examples of the grape-less grapevine, though the leaves have three, not more, lobes. Painted versions are found through Northern Greece (Beroia, Pella, Amphipolis, Torone), Central Greece (Delphi, Medeon, Demetrias, Chalkis), the Peloponnese (Aigiera, Olympia, Argos and Patras) and at Aegina. Possibly related to gold-decorated wares, a hydria from Chersonesses, BLK5181, preserves a thick volute garland bordered by a wave pattern and a row of dots.

13 See List II.id
In Pergamon the earliest volute garland, AMP1025, is painted and dates to the second century. The volute garland is more popular in Pergamene post-West Slope ware on Pergamene cups and reversible lids where the incised tendrils curl around white dots, and incised dashes represent tripartite leaves.

3.1.7 Wavy dot garland

ATH2231    COR2915    CRT3234

The wavy dot garland is a simplified, possibly derivative, wreath that consists of an undulating line with dots or dot triangles set in each undulation.\(^\text{14}\) The dots and the undulating line are often distinguished from each other by colour or by technique (i.e. the branch is incised, the dots painted). The motif appears throughout the Hellenistic period and is most common in regional productions.

Infrequent examples from Athens span 275-86.\(^\text{15}\) Two examples from Corinth date to the end of the third and into the second century.\(^\text{16}\) Ephesos preserves an example with incised band, AME0796. The examples in Northern Greece are painted and often subsidiary motifs.\(^\text{17}\) In Central Greece examples are reported at Medeon on a lagynos, CGR2658, and at Kallipolis on a reversible lid, CGR4381.\(^\text{18}\) From Olympia the motif is found on a drinking vessel of the late fourth to early third century and again in the

\(^{14}\) The construction of the motif is closely associated with ivy renditions and so is counted as vegetal.

\(^{15}\) ATH1766, ATH1933, ATH2049, ATH2101, ATH2226, ATH2231, ATH2298, ATH2351, ATH2366. Probably also of Attic manufacture: AEV0520; imported to Athens of uncertain origin: ATH2342.

\(^{16}\) COR4529, COR2915.

\(^{17}\) Eion: NGR4058; Edessa: NGR4147; Beroia: NGR4181; Beroia: NGR4182; Amphipolis: NGR4202; Pella: NGR4656.

\(^{18}\) Medeon: CGR2658; Kallipolis: CGR4381.
second century on a double bottle. In Crete the motif is used on the pyxides of Chania and Rokka and is found once in Knossos on a cylindrical jug.

3.1.8 Scrolling tendril

![Illustration of scrolling tendril motif]

The scrolling tendril motif consists only of interconnecting undulating spiral tendrils. Sometimes it seems that the leaves are no longer preserved, but on most examples, particularly from Knossos, there is no indication of the motif ever combining other elements. At Knossos the motif is set between grooves and fills what must often be considered a subsidiary zone. The motif is most often painted, though CRK3172 and CRK3039 appear incised. The examples from Eretria and from the Near East both appear as a substitute for the ivy wreath.

3.1.9 Circular wreath

![Illustration of circular wreath]

Reconstructed

The circular wreath is composed of a looping branch with leaves, formed as those of a simple elongated leaves motif, placed on either side of the branch. The ends of the

---

19 PEL4291, PEL4587; also on fragments from Sparta: PEL5136, PEL5139.
20 CRT3224, CRT3233, CRT3234, CRK3106.
21 CRK3038, CRK3043, CRK3158, CRK3172, CRK3215, MUS3270, ERT3425, ERT3437, ERT3447, MUS3609, NRE3947, NRE3950.
22 This is true for the examples from Eretria and the Orontes Valley and for CRK3158. NRE3947 preserves dot rosettes and a teardrop-shaped leaf.
wreath intersect at the top and ties can hang down from this junction, through the centre of the wreath. The motif can be associated with head wreaths that indicate celebration (including cultic), victory (in sporting scenes) and honour. The motif is found in Athens around 275 but becomes popular in the second half of the third century. Dated examples from other productions range through the third and into the second century.

The circular wreath appears most often as one component in a group of motifs with which it shares a decorative zone. In Athens the circular wreath is commonly found on Hellenistic kantharoi alongside torches and the single standing branch. A hemispherical bowl from Corinth, COR2992, holds a circular wreath in the same zone as a single standing branch, a bird and boukranion. The motif is found on two bowl-shaped cup kantharoi from a tomb in the Thessaloniki region, where it is flanked by a ribbon and bow motif. A circular wreath is partially preserved on a fragment from Torone and is used on the upper face of pyxides found at Pella, alternating with the single standing branch. Circular wreaths found on a plate at the Necropolis of Lissos, EPI4890, alternate with swans. Three stylised circular wreaths are set on the upper wall of a baggy kantharos from Sparta, PEL4267.

---

23 For significance of wreath around the head, see: Jouanna, 1983; Blech, 1982, discusses the use and meaning of the wreath in various contexts including the symposium, marriage, burial and within particular cults; for discussion of the motif in architectural decoration, see: Goette, 1989. The wreath was adopted as a victory symbol on the coins of Pergamon after the ascension of Attalos: P. Green, 1990, p. 168. The relationship between the wreath and celebratory drinking is reinforced by mosaics showing wreaths, branches and amphorae, see: Bruneau, 1972, no. 25, p. 136, fig. 30; no. 234, p. 264, fig. 217. Other non-circular renditions of vegetal garlands are likely to draw on the significance or meanings associated with the circular wreath.

24 Hellenistic kantharoi: ATH1548, ATH1648, ATH1654, ATH1655, ATH1656, ATH1683, ATH2014, ATH2223; Classical kantharos, plain rim: ATH1547; Hemispherical bowl, conical profile: ATH1748; Guttus: ATH2290.

25 NGR4010, NGR4012.

26 Torone: NGR4758; Pella: NGR4086, NGR4257.
3.1.10 Single standing branch

ATH1654  NGR4086  NGR4257

The single standing branch is a vertical motif that is frequently used to flank other motifs. The branch has a central stem with leaves on either side; it is rarely elaborate. It is usually clay-painted with white highlights, though sometimes the stem can be incised. Attested in the Roman period as a symbol of victory, it possibly already has this meaning in the Hellenistic period.

In Athens the motif often shares the decorative zone with the circular wreath and the cornucopia, though can also be used to flank other motifs including the dolphin and wave pattern. The Classical kantharos with plain rim carries the motif in the period 300-275. After 275 to the end of the century the angular and baggy kantharoi are decorated with the branch and, less frequently, the motif is found on conical bowls, plates and a guttus. It does not appear in second-century Attic production. At Corinth the hemispherical bowl, COR2992, carries a bending single standing branch. In Knossos, one stands between boukrania on CRK3087. At Troy on the pyxis lid, AMV1385, the motif has no central branch. The motif is found on pyxides in Northern Greece, including the elaborate tree-version NGR4257. One of the few West Slope fragments from Stobi has two dolphins flanking a single standing branch. In Central Greece

---

27 Rome: Marrou, 1941-1946. See also: New Testament, Matthew, 21:8; Mark, 11:7; John 12:13 which describe how a crowd held branches to commemorate Jesus' entry into Jerusalem. The mosaics at Delos show single branches alongside circular wreaths and amphorae reinforcing the motif's association with drinking and celebration, see: Bruneau, 1972, no. 25, p. 136, fig. 30; no. 217, p. 256f, figs. 205-210; no. 234, p. 264, fig. 217.


29 This identification remains uncertain as there is something rather pole-like about the rendition.

30 Pella: NGR4086, NGR4257; Beroia: NGR4645, NGR4649; Thessaloniki: NGR5123; Isar Marvinci: NGR2393.

31 NGR2385, this appears as a local misunderstanding substituting the single standing branch for the palmette, typically coupled with the dolphin.
partially preserved branches decorate the interior of conical bowls at Pherai. A reduced version is found on a plate from Aegina and one may be represented on a fragment from Chios. A motif from Tarsus, NRE1508, is related to the single standing branch, though it scrolls elaborately and lacks the painted leaves of standard West Slope examples.

3.1.11 Palmette

The palmette is a freestanding composition with multiple leaves, or petals, splaying from a central lobe. Examples appear in numerous productions throughout the third (predominantly in the second half), second and first centuries. The renditions are varied. Some palmettes have lotus buds set beside them, a motif that can also be incorporated into the star flower; furthermore some star flowers have palmette-like petals suggesting that the palmette might be best understood as a lotus. In Egypt the motif is also a symbol of life, death and rebirth. The lotus had narcotic powers, a use that would have placed the motif within the realm of Dionysos.

At Athens the palmette is not a standardised motif. It most often appears above the spearhead necklace or within a dolphin and wave pattern. Attic star flowers occasionally have palmette petals. The only example to have an independent palmette is ATH1809, an amphora dating 125-86, where an incised palmette fills the neck zone. In Corinth the palmette is used on plates and bowls and alternates with other motifs,

32 CGR4375, CGR4376.
33 Aegina: AEV0459; Chios: AEV0260.
35 Spearhead necklace: ATH1797, ATH1806, ATH1807, ATH1834, ATH1877; Dolphin and wave: ATH1799, ATH1875; Other: ATH1727, ATH1875, ATH2068. Import: ATH2336.
36 Star flower: ATH2060.
particularly animal figures.\textsuperscript{37} Most of the examples at Eretria follow the Attic type, except for fragments that preserve palmettes composed of multiple, incised fronds.\textsuperscript{38} The palmette is more customary at Knossos where it appears in friezes on pouring vessels, alternating with volutes or dolphins.\textsuperscript{39} The palmette is standard in Pergamon where it frequently appears alongside dolphins, lotus buds and tendrils, decorating the walls of conical bowls and the rims of kraters.\textsuperscript{40} Very reduced palmettes appear in post-West Slope ware.

In Northern Greece there is a range of palmette types, some drawing on Pergamene versions, the others, as those at Aiane appearing quite independent.\textsuperscript{41} A single freestanding palmette from Demetrias, CGR2724, is the only example from Central Greece and there are none presented from the Peloponnese. Palmettes comparable to Pergamene examples are found along the Asia Minor coast, in the northeast Aegean and on the Cycladic islands\textsuperscript{42}. Examples from Tarsus and Dor link to the Pergamene production.\textsuperscript{43} Imports account for some of these while others are local derivatives. Amongst imported examples there is a single possibly local palmette from Chersonessos, BLK2459.\textsuperscript{44}

\textsuperscript{37} COR2952, COR2994, COR4542.
\textsuperscript{38} ERT3455 cf. ATH1727; ERT3541, ERT3552.
\textsuperscript{39} CRK3074, CRK3111, CRK3141, CRK3173, CRK3184.
\textsuperscript{40} Hemispherical bowl, conical profile: AMP0865, AMP0866, AMP0867, AMP0873, AMP1002, AMP1153, AMP1154, AMP1187, AMP1192, AMP1193, AMP1235, AMP1236, AMP1255, AMP1256; Krater, lug handled: AMP0899, AMP0900, AMP0901, AMP0902, AMP0903, AMP0904, AMP0905, AMP0906, AMP0907, AMP0908, AMP1022, AMP1110, AMP1125, AMP1188, AMP1208, AMP1258; Other shapes: Hemispherical bowls, exterior decoration: AMP0879, AMP1012, AMP1152; Hellenistic kantharos, S-swung: AMP0962; Skyphos, Pergamene: AMP4564, AMP4568; Bowl, flaring rim: AMP1050, AMP1051; Reversible lid: AMP1036; Fragment: AMP0953, AMP1183; Import: ATH2336.
\textsuperscript{41} NGR4008, NGR4073, NGR4151, NGR4218, NGR4219, NGR4641, NGR4247, NGR4703, NGR5255.
\textsuperscript{42} AEV0239, AEV0255, AEV0293, AEV0329, AEV0345, AEV0379, AEV0429, AMV1348, AMV1349, AMV1350, AMV1351, AMV1380, AMV1389, AMV1408, AMV1527, AMV1533.
\textsuperscript{43} Tarsus: NRE1482, NRE1487; Dor: NRE3889, NRE3890, NRE3900, NRE3901.
\textsuperscript{44} Import: BLK2416, BLK2443, BLK2476, BLK2483, BLK2519, BLK2545, BLK2566, BLK2590.
The star flower has petals radiating from a central point. The petals can be lanceolate or rounded in form and sometimes are so reduced as to allow ‘asterisk’ to be an appropriated descriptive term. On occasion the petals are shaped as lotus buds or as palmettes, as though they are blooming, suggesting that the motif is a lotus (see 3.1.11 for discussion of the lotus). The motif has also been interpreted as a symbol of the sun, which could represent the heavens in worship. The star flower has been linked to the Macedonian star, though such political connections remain contentious given the existence of the motif in mosaics and ceramics prior to its establishment as a political symbol. The similarity between the ceramic decoration and motifs found on shields is also striking. It is a popular motif in mosaics where it can appear with a similar selection of motifs that reinforce themes of drinking and celebration.
In Athens the star flower is occasionally found in the early third century but gains in popularity in the later third century when it decorates the tondos of hemispherical bowls, and is found on pyxides, kraters and amphorae. Often the renditions are little more than asterisks. The motif is maintained on reversible lids until the end of the production. At Corinth the examples are limited to the hemispherical bowl and plate tondos of the late third and early second century. Here the flowers are characterised by a banded shading of colour on the petals, shared with versions from Italy and Epiros.\textsuperscript{51} Popular on the hemispherical bowls and plates in Epiros, the motif often alternates petals with tripartite leaves.\textsuperscript{52} The motif is uncommon in Eretria and Knossos, though it is found on the pyxides at Rokka and Chania and ERT3428 compares closely to these. At Rhodes a second century plate and pyxis provide the only local examples. Examples of pyxides and hemispherical bowls with star flowers are scattered in Northern and Central Greece, in Epiros and on the Ionian Islands, joined by one example from the Peloponnese. In Africa there is a bowl-shaped cup kantharos, AFR0641, that has interior decoration and a star flower in the centre, a piece that does not hold close to Greek traditions.

In Pergamon the hemispherical bowls and krater tondos frequently carry the motif, again dating to the late third and second centuries. The star flower can also decorate the rim of kraters and the walls of amphorae or kantharoi. The examples from Pergamon are neatly painted; the petals have lanceolate leaves that alternate in colour and sometimes represent blooming palmettes. The same range is found at Ephesos, Assos, Beşik Tepe, Didyma and Priene. Further examples that adhere to the standards of Pergamene production are identified in the Aegean (Tenos, Siphnos, Chios and Samos with Delos providing a post-West Slope version\textsuperscript{53}) and in the Near East (Dor, the Orontes Valley). Imported examples that follow the Pergamene type are found in the Balkans.

There are two star flowers, one from Tarsus the other from Durrës (in Albania) that are painted within stamped or rouletted decoration.\textsuperscript{54}

\textsuperscript{51} Alexandropoulou, 2002, p. 79; Epiros: EPI2793.
\textsuperscript{52} EPI4890, EPI5023, EPI5026, EPI5213.
\textsuperscript{53} AEV0310 cf. AMP1170.
\textsuperscript{54} NRE1500, EPI4974.
3.1.13 Lotus bud

The lotus bud motif has two distinct forms that belong to distinct chronological spans (see 3.1.11 for discussion of the significance of the lotus motif).

![Images of AMP0905, AMP1007, and ATH1878]

The first lotus bud version is a narrow motif with two bands set in an elliptical form with pointed upper and lower ends (as AMP0905). The central zone is left blank or is painted in a lighter colour. In Pergamon, and related productions (Troy, Assos), this motif is used alongside the palmette, dolphin and star flower to decorate the rims of kraters in the late third and early second century.\(^{55}\) This lotus bud form can also be used as a component of the star flowers (as AMP1007); examples are found on the Asia Minor coast and in the eastern Aegean.\(^{56}\) Examples of the star flower lotus bud in Athens may be unrelated to these examples and rather compare with rosettes on mould-made bowls.\(^{57}\)

![Images of ATH2368 and ATH2054]

The second form of the lotus bud appears in Athens in the late second and early first century and seems unrelated to the first version.\(^{58}\) Here the lotus bud is a half-ellipse with a thick arcing frame and a thin, interior arc or line; some versions add highlighting.

---

\(^{55}\) AMP0905, AMP0906, AMV1380, AMV1452, NGR4219.

\(^{56}\) AER0109, AEV0263, AMP0869, AMP1007, AMV1450.

\(^{57}\) Rotroff, 1997, p. 51. ATH1878; ATH1751 is incised on the exterior of the bowl.

\(^{58}\) ATH2054, ATH2172, ATH2181, ATH2368.
paint and embellishments. These lotus buds appear in rows on reversible lids, often alongside motifs of cultic significance.  

3.1.14 Grapes

ATH1560  ATH1713

“Grapes” refers not to a bunch of grapes that appear set on a grapevine, but rather to unattached grape bunches that stand as independent motifs. These, as the grapevine, reflect the production of wine, the harvest and celebration. This motif appears in Athens from 280 to the end of the third century. Bunches of grapes are typically set beside other motifs, particularly the cornucopia, the thymiaterion and torch, or the single standing branch. One example, ATH1713, alternates dolphins with bunches of grapes. These combinations decorate drinking vessels, occasionally Classical and Hellenistic kantharoi and more often hemispherical bowls. The motif is quite popular on amphorae and the related oinochoai. Attic pyxides and plates can also carry the motif. A rather ill-formed version on a plate, CRK3201, is the only example of the bunch of grapes on Crete. From Northern Greece there are three instances of groups of dots forming a grape bunch but rather than a freestanding motif these are almost geometric components of non-vegetal motifs.

---

60 ATH1560, ATH1611, ATH1629, ATH1713, ATH1715, ATH1717, ATH1722, ATH1723, ATH1777, ATH1778, ATH1780, ATH1788, ATH1825, ATH1864, ATH1888, ATH1891, ATH1896, ATH1921, ATH1940, ATH2185, ATH2205.
61 Egg and dart: NGR4193, NGR4954; Spearhead necklace: NGR4948.
3.1.15 Wheat

![Wheat Image]

ATH2265   COR2942

Wheat is a symbol of Triptolemos and of Demeter. It is a celebratory symbol of the harvest, of plenty and well-being and, through this, of dedications to the gods. It is also a symbol found in burial contexts, associated with Persephone and the underworld, encapsulating the hope (and belief) of rebirth after death. Heads of wheat (or ears of corn) strung together in a garland is never a common West Slope motif. The wheat tends to have a straight stem. Leaves set on either side in pairs fold back at their ends. The heads of grain are elongated and either elliptical or rectangular in form. The heads have thin, spiky, incised hairs. White dots often depict the grain. The wheat motif is found in fourth-century gold-decorated ware and is maintained throughout the third century. In the productions of Southern Italy one finds remarkably similar renditions as those found in West Slope ware (see 7.2.3, 8.2.3).

In the mid-third century the wheat garland is found in Athens and Corinth where it decorates a krater and two skyphoi. The motif is used more frequently, and becomes more standardised, in the late third century, where it is used to decorate the walls of hemispherical bowls at Athens and even more frequently at Corinth. Similar renditions are found along the Adriatic coast and further afield at Carthage and Berenice. There is also a fragment from Knossos that holds the motif, CRK3042. In

---

62 For example we see the small statue of Tyche of Antioch, a copy of the early third century original, in the Vatican Museum, holding corn (pictured: Robinson, 1993, fig. 11, pp. 74-76). Corn, or artistic renditions thereof, are listed amongst the dedications in sanctuaries, see: Wolters, 1930, pp. 118-119
63 Wolters, 1930, pp. 119ff.
64 Early examples include: ATH1605, ERT3461, BLK4135; MUS3573, MUS3581, MUS3658, MUS3660.
65 Green, 1979, p. 86, figs. 11, 12.
66 ATH1848, COR4517, COR4513.
68 EPI4967, EPI5023, EPI5027, EPI5213, AFR0615, AFR0625.
Athens the wheat garland makes a reappearance on two lids of the late second to early first century.\textsuperscript{69}

3.1.16 Single leaves

ATH1669    ATH1679

The single leaves are, as their name would suggest, unattached to a wreath or garland. They are found in the production at Athens in the last quarter of the third century. A row of single leaves sits above diagonal wave patterns on two baggy kantharoi: ATH1669 has variegated leaves that alternate with dot rosettes, and ATH1679 has simple heart-shaped leaves. The hemispherical bowl, ATH1744, carries a similar composition. On the amphora ATH1789 a small heart-shaped leaf floats above a spearhead necklace and on the krater ATH2266 a heart-shaped leaf floats in the undulations of an elongated leaves motif. There are scattered examples in Northern Greece and on the Adriatic coast.\textsuperscript{70}

3.1.17 Single standing flowers

ATH2328    NGR4151    BLK2590

The single standing flower is neither a common nor standardised motif. On a baggy kantharos, ATH2328, a single standing flower with a dot rosette head flanks the typical incised wave pattern of late-third century production. An example is preserved on a

\textsuperscript{69} ATH1913, ATH2058.
\textsuperscript{70} EPI4964, NGR5288, NGR5319, NGR4952.
plate from Aiane, NGR4151, that has two leaves flanking a central stalk with a dotted flower set on top. A more precise rendition is found on a reversible lid, BLK2590, an import. This flower has lower leaves that are drawn as a palmette, and the central stalk ends in a rounded flower; vertical lines mark the petals and small dashes indicate the stamens. This represents a lotus flower. Two unusual motifs that flank a boukranion on a fragment from Phaistos, CRT3027, have been identified as rosebuds.\footnote{71}

### 3.1.18 Tendrils

AMP0901               BLK2477

Tendrils are the incised flourishes that sit beside palmette and star flowers on krater rims produced in Pergamon in the late third and early second century.\footnote{72} These are fairly simple curling lines, sometimes highlighted with painted dots. One more elaborate version imported to Pantikapeion has tendrils with a palmette-like (or fleur de lys) flourish at the end, BLK2477.\footnote{73} Tendrils are preserved between the volutes on the hydria from Thessaly, CGR5180.

### 3.1.19 Volutes

CRK3173               AER0233

\footnote{71}{Alexandropoulou, 2002, p. 119.}
\footnote{72}{AMP0899, AMP0901, AMP0902, AMP0903, AMP0904, NRE3890, NGR4219, MUS5004. CGR5180 differs from the standard example; this is a hydria dated to 300 with a volute garland spaced by tendrils.}
\footnote{73}{This motif compares closely to MUS5004, possibly found in Olbia.}
Voluttes can sit within friezes and hold a similar construction to the palmette, but with upward and inward curving leaves. This rendition appears on an olpe from Knossos, CRK3173, where volutes alternate with palmettes. On a hydria from Thessaly, CGR5180, a frieze of volutes alternate in orientation and are spaced by tendrils. The term volute has also been used to describe a non-linear vegetal motif on the lower wall of an elaborate krater from Rhodes, AEV0233.

### 3.1.20 Seedpod

[Image of a seedpod]

AMP1030

A seedpod is identified only once, on a post-West Slope reversible lid, AMP1030. The motif consists of a series of incised lines that converge on a group of five dots, identified as a seedpod.

### 3.1.21 Dolphin

[Images of dolphins]

ATH1635 COR2943 AMP0900 CRK3092 AMP1037

The dolphin appears within a number of West Slope productions, though, excluding Athens and Corinth, it is infrequent in the productions of mainland Greece. The dolphins vary from large, dominant motifs, to diminutive components of repetitive patterns. The dolphin has significance attached to it; it is associated with Poseidon, with the journey to the underworld, with Dionysos and likenesses are also drawn between the

---

74 Other volutes: CRK3033, CRK3111.
75 See List II.1f.
facial features of a dolphin and that of a satyr. Drinking vessels and kraters are the most common recipients of the motif, though it is also found on amphorae, pouring vessels and occasionally pyxides and reversible lids. Examples date from 285-100 with the majority belonging to the late-third to early-second century span.

In Athens diminutive pairs of miniature dolphins dive above an accompanying wave pattern. In Corinth the versions are larger and are repeated across a circular zone. At Knossos the motif frequently alternates with swans, or other dolphins and once with palmettes. In Pergamon friezes of dolphins alternating with palmettes are typical on interior walls of hemispherical bowls and on krater rims. One of the few examples of West Slope from Stobi carries two painted dolphins set on either side of a single standing branch. An oinochoe from Vis, EPI4964, sets a dolphin in a metope within a zone of ribbing. The majority of dolphins are painted, though there are occasional incised and painted examples at Pergamon, Ephesos and Tenos, that may lead to the rather awkward post-West Slope rendition, AMP1037.

3.1.22 Bird

While some of the feathered friends within this group appear to emulate the fine figure of a swan (or other long-necked bird as a goose or duck), occasional examples show more in common with a robin or a dove. Doves are a common motif in Gnathia pottery, possibly due to their popularity as a love-gift, often shown with ties on their feet for holding. The West Slope examples range in date from 250 to the end of the first century with most clustered in the late-third to early-second century group.

76 Ridgway, 1970, discusses the role of dolphins in the ancient world and the deities with whom they were associated; Davies, 1978, discusses the links of wine and the sea (p. 78 dolphins); Descoeudres, 2000, discusses the significance of the dolphins on the walls of the Tomb of the Lionness at Tarquinia, interpreting them as the creatures accompanying the dead soul to the afterlife. Dolphins can be a component of mosaic design and often accompany the same set of motifs as found in ceramics, see: Bruneau, 1972, no. 210, p. 235, fig. 169; no. 217, p. 256-260, figs. 205-210 (star flower, amphora, branch, bird); no. 351, p. 320, figs. 298-300; Goldman, 1950b, fig. 12 (palmette, volute, dolphin, wave pattern).

77 Green, 2001, figs. 8 (note ties), 21.
Birds are quite common in the late-third century production of Corinth. The swan-like creatures have outstretched wings, long curling necks, short legs and ribbons suspended from their beaks; one, on COR2992, has the form of a dove. The typical Corinthian versions are strikingly like renditions found in Knossos, where, again, birds with outstretched wings are set in a frieze, linked together by suspended ribbons carried in their beaks. Further swans appear in Knossos without the ribbon, and often with no feet; set in friezes, twice with dolphins. A fragment from Phaistos, CRT3023, preserves a similar bird in flight. Birds related to those at Corinth and Knossos are found at Lissos, EPI4890, and Mesopotamos, EPI2793.

In Pergamon there is a series of plate or krater bases, dating around 200, that have a winged creature depicted within. These have been classed as birds, though the lack of a complete example leaves the interpretation a little uncertain. A fine hemispherical bowl from Myrina, AMV1533, now on display in the Louvre has a tall-necked, long-legged bird with folded wings painted in the tondo.

78 COR2909, COR2912, COR2992, COR4539, COR4542, COR4544.
79 CRK3089, CRK3109, CRK3208, CRK3209, CRK3249, CRK3250.
80 CRK3088, CRK3103, CRK3090, CRK3092.
81 AMP0883, AMP0884, AMP0885, AMP1137, AMP1198.
82 Some of these examples may, rather, join the mythical creatures.
In the Aegean and on the Black Sea coast there is a group of bird motifs of uncertain origin. There is a bird set above a row of dots on an unguentarium from Rhodes, AER0192. An unguentarium from Olbia, BLK5032, is also decorated with a swan set above a row of dots. Nearby at Pantikapeion an imported krater rim carries birds with closed wings alternating with star flowers. A similar combination is found on the Panathenaic amphora from Southern Russia, MUS5004, which holds teardrops as the Olbian unguentarium. These pieces have all been classed as Pergamene imports and they do share the internal divisions on the wings of the bird motif produced on the Asia Minor coast, yet lack close parallels.

The bird appears in the post-West Slope production as a closed-winged bird with solid body and no distinct neck, rather like a robin. These are exceptional examples of the usually rudimentary post-West Slope style. In Athens the only bird recorded is incised on a late reversible lid, ATH2172. It is rudimentary in form and shows something in common with Pergamene post-West Slope decoration. An unguentarium from Delos, AEV0359, has an unusual version of a bird with wings stretched out on either side of the body. The multiple incisions on the body and wings of this figure suggest that it is post-West Slope style and most probably Pergamene.

---

83 AMP0890, AMP1170, AMP5339.
At Olbia a long-necked bird painted in white decorates a bowl with projecting rim, BLK4883. While the shape is known in Athens, ATH2284, it remains quite unusual in West Slope productions. The version of the bird suggests an Italian origin.

3.1.23 Animal

Animals are not a standard motif in West Slope. The animals found are both real and imaginary with lions or panthers, griffins and hippocamps alongside a number of unidentified quadrupeds and even one insect. These figures appear in friezes or as the dominant motif. The interpretation of the feline quadrupeds as panthers allows another element of Dionysian symbolism within the West Slope assemblage. The griffins have a long tradition in Greece, imported by the 8th century from the East. They are primarily apotropaic symbols; often found in funerary contexts they appear to be eschatological (evoking hope and rebirth in the afterlife). This association with death allows them to be regarded as an animal of Dionysos. The hippocamps are sea creatures.

---

84 Green, 1995b, pp. 115-118, discusses the political use of Dioysiac imagery including the depictions of such animals, namely in Ptolemy’s procession.
86 Akurgal, 1992, griffins appear from the eighth century and the lion-bodied griffin (as found in West Slope ware) is found at the end of the 1st quarter of the 7th century. Hannah, 1990, pp. 243-244, griffins are solar symbols, they are found below the wall painting of the rape of Persephone at Vergina and evoke hope and rebirth in the afterlife. Schauenburg, 2000, p. 54, fig. 218, an example of a South Italian vase with a griffin alongside other mythical figures. Mosaic with griffin and star flower: Orlandos, 1939, fig. 3.
and are largely associated with Poseidon and the Nereids. Their role of transporters in the ocean allows them to be associated with the journey to the underworld.

Corinth provides examples of winged creatures (hippocamp and pegasus) decorating a plate and a hemispherical bowl. At Knossos a large hippocamp is preserved on an olpe, CRK3145. It is possible that some of the Pergamene krater tondos with winged creatures counted as swans (see 3.1.22) could represent a similar animal. An imported plate from Athens, ATH2359, for instance, preserves a griffin, suggesting an alternate reconstruction at least for some. A griffin is also found in the post-West Slope production of Pergamon, on the skyphos AMP0989. In the Chersonessos a fragment preserves an uncertain creature that appears to have a long neck, BLK2473.

Panthers are selected to decorate late-third century Corinthian plates. A similar frieze of quadrupeds from Knossos, CRK3172, is identified as an import, joined by CRK3212, a fragment preserving an animal’s head. A deer-like quadruped is placed, alternating with an Eros figure, on a plate in the Ashmolean Museum, identified as Attic, MUS3619. Quadrupeds appear on an exceptional baggy kantharos from Athens, ATH1689, as part of a hunting scene (see 3.1.24).

AEV0435
A plate from Delos, AEV0435, carries, along with other unusual motifs, a large creature that looks like a cricket.

87 For discussion of an Apulian example, see: Besques, 1988.
88 Another hippocamp is depicted on a mosaic at Delos also in a context related to feasting: Bruneau, 1972, no. 75, p. 174f, fig. 89.
89 Winged creatures: COR2803, COR4532.
90 Panthers: COR2952, COR2953, PEL5208.
Human figures and representations of deities are rare in West Slope pottery. In Athens there is a hunting scene that depicts human and animal figures in confrontations, ATH1689. This composition draws parallels with wall paintings from Macedonian tombs. On a plate held in the Ashmolean Museum, MUS3619, figures identified as Eros hold roosters and alternate in a frieze with quadrupeds. A smaller version of Eros, a running figure, is identified on a fragment of a drinking vessel from Eretria, ERT3345. This figure is subsidiary and is set below the main motif, a spearhead necklace. At Knossos on a pouring vessel fragment, CRK3259, a figure holding a phiale approaches a krater. On a thorn kantharos from Metaponto, MUS4997, figures sit on a grapevine.

---

91 For this and further discussion of the exceptional piece see: Rotroff, 1997, pp. 54-56; concepts elaborated in a paper given, by S. Rotroff, at ‘The Macedonians in Athens 323-229’ conference at the University of Athens, May 24-26, 2001.
3.2 Manmade Motifs

This group includes motifs that depict objects constructed by humans. Most of these are likely to have been used to decorate at festivities, as the necklace, ribbons, boukrания and cornucopia, or had a function at festivities as the torch, tripod and vessel. In addition to these there is a group of motifs directly linked to the worship of Isis.92

3.2.1 Spearhead necklace93

The spearhead necklace is one of the most common motifs in West Slope ware. The motif consists of a band, often suspended, with spearhead- (lanceolate-) shaped pendants hanging below. Sometimes a chain is set between the band and pendants, generally either an arcing or zigzag line. Various other embellishments, particularly rows or groups of dots, can be added to the band or to the pendants. Variations in colour of the paint and use of incision for the different components of the motif, distinguish productions. The motif is inherited from the Classical period and is maintained throughout the production of West Slope pottery.94 The design is based on real jewellery, and thus symbolises wealth.95 The use of the motif in gold-decorated technique provides a nice transition between the real object and the West Slope version. The motif reflects its real use when it is placed on the neck of a vessel, however, within the West Slope production such sense of the motif is not always retained.

93 See List II.ig.
94 There is no evidence of the motif being translated to the post-West Slope technique. This could appear unusual given the spearhead necklace’s long popularity at Pergamon. However, in Pergamon the motif is generally all painted so perhaps wasn’t considered for an incised technique.
95 Examples of jewellery that compare to this motif design include: Themelis and Touratsoglou, 1997, Z1, Z2, p. 126, pls. 24-26, 140-141; Andronicos et al., 1980, no. 56, p. 130; no. 62, p. 133.
The spearhead necklace appears on the drinking vessels inherited from the Classical period; the plain- and moulded-rim kantharoi, the plain-rim and bowl-like cup kantharoi, the calyx cup and the bolsal. Examples of these are found at Athens, Corinth (a single example) Eretria, through Northern and Central Greece, in the Aegean (Samothrace, Kasos) on the Asia Minor coast (Troy, Assos, Beşik Tepe) and in the Black Sea (Olbia, Tomis, Chersonessos). The popularity of the motif is maintained on Hellenistic kantharoi. In Athens the motif is used on all the locally produced kantharoi (straight-walled, angular, baggy). At Corinth the spearhead necklace is quite standard on the cyma and angular kantharoi. Spearhead necklaces decorate early one-piece kantharoi in Central Greece, at Corinth and at Eretria. The earliest examples of the S-swung kantharos from Pergamon are decorated with the spearhead necklace, which becomes the standard motif on this shape at Pergamon, Ephesos and Assos, throughout the Aegean, in the Black Sea and on the Levantine coast. The variation kantharoi produced in Knossos are among the few examples of use of this motif on the island. Hemispherical bowls both those with exterior and interior decoration carry the motif, though the frequency decreases in the later third century; the vertical asymmetry of the motif proving difficult in circular zones.

Amphorae, both of the Attic and Pergamene type frequently carry the motif on the neck zone of the vessel. Renditions are found in all the major productions and, popular as exports, are found in the many regions. In Rhodes the local amphorae carry reduced spearhead necklaces, often maintaining only a thick white band. Oinochoe decorated in a similar manner with a spearhead necklace on the neck or on the shoulder are found in mainland Greece with some (imported) examples in the Aegean, Asia Minor and on the Black Sea coast. Other pouring vessels as the guttus and chous receive the decoration. At Knossos the motif is infrequently employed to decorate the local jug forms.

96 Those that do not record amphorae with spearhead necklaces are Corinth, Knossos, Epiros/Illyria, the Peloponnese, the Ionian Islands and regional Crete.
97 Oinochoe: Athens, Eretria, Northern Greece (Beroia, Pella, Thessaloniki); Epiros/Illyria (Vis); Central Greece (Akraffias, Asopos); Peloponnese (Epidaurus – import); Aegean (Aegina – import); Asia Minor (Didyma); Black Sea coast (Tomis, Olbia – import).
In Athens, Eretria and Ephesos bolster kraters are decorated with the spearhead necklace as is a hemispherical krater from Corinth. In Central Greece at Demetrias a variation krater carries the decoration on the interior rim as does an example from Beşik Tepe on the Asia Minor coast but here the motif has been reduced to two floating pendants.

Spearhead necklaces are popular on toiletry vessels, possibly due to the link with jewellery; depicting on the outside the objects held within. Spearhead necklaces decorate pyxides in Athens, Eretria, Northern and Central Greece. The reversible lids of Athens, Eretria and one example from Thebes also hold the motif. In the North of Greece the lebes gamikos can be decorated with the spearhead necklace as are rare examples of unguentaria from Athens, Corinth and Thessaloniki.

3.2.2 Charm necklace

The charm necklace is inherited, as the spearhead necklace, from the gold-decorated technique. It appears on the reverse side on early-third century drinking vessels carrying the spearhead necklace, but only makes small inroads into the Hellenistic assemblage. It is a more delicate and less repetitive motif than the spearhead necklace. It consists of a suspended band, often embellished with dots. Below the band a number of shapes are suspended: crescent shapes, double axes, leaves, along with spearhead pendants. Again the prototype is likely to be gold jewellery.98 Recent interpretation has suggested that some of the pendants may hold narcotics and thus the motif refers to cultic, hallucinatory experience.99 The motif has a limited distribution. The majority of the examples belong

98 Andronicos et al., 1980, no. 77, p. 142 (necklace with pendant amphorae); no. 79a, p. 143 (diadem with charms).
to the first half of the third century with only a few examples reaching to the transition of the third and second centuries.

In Athens the charm necklace is found on Classical kantharoi, bowl-shaped cup kantharoi, Corinthian skyphoi and a calyx cup.\(^{100}\) The motif appears on the earliest straight-walled kantharoi, and on occasional angular kantharoi, a hemispherical bowl with mould-made feet, a chous, pyxides and reversible lids in the first half of the third century.\(^{101}\) The charm necklace is rare in Northern Greece, but is found on an unguentarium and on fragments from Pella, Torone and Palatiano.\(^{102}\) In Central Greece a Hellenistic bowl-like cup kantharos from Levadia, CGR2681, carries the motif as does a one-piece kantharos from Demetrias, CGR2613, dating 280-250. The motif is maintained at Demetrias into the later third century, though in adapted form.\(^{103}\) In the Peloponnese there is a thorn kantharos fragment that has substituted the charm for the more common spearhead, PEL4269. Examples of the motif are rare to the east; the fragment AME0787 presents a well-spaced and elegant charm motif, and NRE3971 an import from the Orontes Valley and a fragment of a mould-made vessel, appears to have a series of suspended charms.\(^{104}\)

### 3.2.3 Dot necklace

\(^{100}\) ATH1550, ATH1556, ATH1564, ATH1572, ATH1575, ATH1583, ATH1589, ATH1590, ATH1608, ATH1917, ATH2279.

\(^{101}\) Hellenistic kantharos: ATH1616, ATH1618, ATH1621, ATH1622, ATH1982. Also of Attic production is BLK5232, a pyxis exported to Anapa; Hemispherical bowl, mould-made feet: ATH1699; Chous: ATH1826; Pyxis: ATH1892, ATH2152, ATH2165; Reversible lid: ATH2043; Krater, lidded: ATH2092; Small jug: ATH4605; Fragment: ATH2202, ATH2206.

\(^{102}\) NGR4102, NGR4142, NGR4750, NGR5041.

\(^{103}\) CGR2702, CGR2703; at Pherai: CGR4370.

\(^{104}\) If the motif is reconstructed correctly as a charm necklace then its combination with mould-made decoration is singular and must be considered one of the latest examples of the motif.
The dot necklace consists of a row of dots set on either side of a suspended band, with ties hanging at each end. The motif is a reduced version of the spearhead necklace. Such derivation would be supported by the disparate examples in the assemblage. The dates range from the third to the early second centuries, with most clustered at the end of the third.

In Athens there is an amphora and a plate that carry the motif.\textsuperscript{105} At Eretria an imported and rather rough pyxis, ERT3428, has a dot necklace on the wall. At Rhodes a local plate and a local pyxis preserve the motif suspended between ribbons.\textsuperscript{106} In the Peloponnese a one-piece kantharos is decorated with a series of suspended dot necklaces, PEL4273. Priene provides another simple suspended row of dots, AMV1396. Related to these examples are the dotted ribbons found in the beaks of swans in Corinth and Crete.\textsuperscript{107}

3.2.4 Ribbon and bow

CGR4376 CRK3061 AMP0931 NRE3885 COR2914

The ribbon and bow motif ranges from simple fillets to elaborate broad bows with suspended bands and ties. The fillets tend to be border motifs that mark off a decorative zone rather than being central to the decoration. The ribbon and bow can be a self-contained motif or set together in a frieze with the ribbon linking one bow to the next. They can appear in conjunction with other motifs, set at the end of suspended spearhead necklaces or wreaths, or between swans. The examples appear through the third and second century and vary production to production.

\textsuperscript{105} ATH1789, ATH1869.
\textsuperscript{106} AER0010, AER0208.
\textsuperscript{107} COR2909, CRK3250. For discussion of motifs, see 3.1.22, 3.2.4.
Diminutive fillets predominate in Athens and are popular on bolster kraters and Hellenistic kantharoi. Fillets are common on a range of shapes in Central and Northern Greece.

Elaborate bows are uncommon in Athens with two examples preserved: a hemispherical bowl, ATH1953 dated 225-140, and an amphora, ATH1808 dated 100-86. An elaborate bow appears on a hemispherical bowl from Corinth, COR2914. The other Corinthian examples, also on hemispherical bowls, consist of dotted or solid bands suspended between the beaks of swans. A similar suspended dot band is preserved on a guttus from Eretria, ERT3532, and on a pyxis from Pella, NGR4088. Knossos preserves a good number of ribbons and bows in different forms on late third- to second-century shapes. The motif can fill a register and typically carries distinctive tasselled ties. Other examples are set between garlands or, as at Corinth, between swans. At Pergamon larger bows decorate amphorae, kraters, S-swing kantharoi and Pergamene skyphoi. These can be part of a spearhead necklace, but more often are motifs in their own right. Only occasional examples are found at other cities on the Asia Minor coast. An unusual variation, found at Lesbos and Didyma, looks like the bows one ties on a kite string.

---


109 Cup kantharos, Hellenistic: NGR4010, NGR4012; Bolsal: CGR2672; Hemispherical bowl, footed: NGR4045; Pyxis: NGR4088, NGR4913. Hemispherical bowl, conical profile: CGR4376; Plate: CRK3026; Lagynos: CRK2731.

110 COR2909, COR2912. Also COR2989, Classical kantharos, plain rim, decorated with ribbon and bow and elongated leaves, possibly an import.

111 CRK3061, CRK3062, CRK3075, CRK3077, CRK3080, CRK3089, CRK3104, CRK3109, CRK3110, CRK3121, CRK3122, CRK3130, CRK3136, CRK3139, CRK3249, CRK3250, CRK4630, CRK4631, CRK4632, CRK4633, CRK4635, CRK4636, CRK4637, CRK5160.

112 AMP0888, AMP0931, AMP0963, AMP0963, AMP0978, AMP1023, AMP1077, AMP1079, AMP1124, AMP1132, AMP1186, AMP1225, AMP1248, AMP1250, AMP4559; Post-West Slope style: AMP4565, AMP4567.

113 Troy: AMV1299; Priene: AMV1396; Cyme: AMV1406; Didyma: AMV1532.

Ribbon and bows are popular in the second-century Near East productions where they are commonly used to decorate the flaring rimmed plates found at Dor, Pella, Samaria, Ibn Hani and Tarsus. Here the ribbon and bow is white-painted and has a distinctive wavy outline. At Rhodes there are two plates that copy the form popular on the Levantine coast, though here the motif is incised or set above a dot necklace. Local Rhodian versions of the pyxis also employ the ribbon and bow motif. At Nimrud a hemispherical bowl with exterior decoration, NRE3979, has an incised group of lines that may represent a rough version of a ribbon and bow.

### 3.2.5 Woollen fillet

![CRK3057 CRK3080 CRK3077 CRK3151](image)

The woollen fillet motif represents a manmade garland with a thick band of wool, often entwined with a ribbon. It shares compositional construction with some of the vegetal motifs. The woollen fillet is a motif found predominantly in Crete. Some examples, as CRK3057, consist of a painted band with ribbon and rosette embellishments. Others, as CRK3080, have a thick band with textured edge, the wool tightly bound with a ribbon. One example dates 225-200, the rest belong to the second century. A similar motif appears in Central Greece on a hemispherical bowl with conical profile from Thebes, CGR2771.

Sometimes the woollen band and a ribbon are set as two intersecting undulating bands. This motif appears twice in the second-century production at Knossos with the two

---

115 Dor: NRE3885, NRE3886, NRE3887; Pella: NRE5310; Dura Europos: NRE3766; Hama: NRE3924; Samaria: NRE3759, NRE3829, NRE3828; Ibn Hani: NRE3779; Tarsus: NRE1496, NRE1498, NRE5325. There is an amphora (rhyton) with the decoration from Ashdod, NRE3726.

116 Plate: AER0009, AER0010.

117 Pyxis: AER0208, AER0222.

118 CRK3057, CRK3080, CRK3082, CRK3108, CRK3112, CRK3120, CRK3124, CRK3133, CRK3137, CRK3147, CRK3213.
bands painted in different colours. Both are adorned with dots and CRK3077 adds small heart-shaped leaves. A pouring vessel fragment from Assos, AMV1441, is described as holding a comparable motif.

3.2.6 Boukranion

The boukrania are bulls' heads or skulls that are adorned (and are thus man-made) with tassels or ribbons and hung as decorative, festive objects, recalling sacrifice and feasting. The boukranion evokes the surrounding setting of a sanctuary. Examples of this motif are found in relief sculpture. The boukranion is found in the gold-decorated technique. These are not, perhaps, responsible for the examples in West Slope ware that belong to the late third century and are found predominantly at two sites, at Knossos (where bulls' heads had long been favoured in iconography) and Corinth.

The examples at Corinth are components of exceptionally fine decoration found on plates and a hemispherical bowl produced in the late third century. A plate from Messenia, PEL5208, follows the Corinthian versions. Contemporary pieces are found at Knossos on a hemispherical bowl as well as on the local cylindrical jug and olpe. There is a further fragment from Phaistos, CRT3027. The motif is imported to Cyprus on a hydria, likely to be Cretan and on an amphora of Pergamene type which remains difficult to source (see 8.10.3). The latest dating example is found on the upper face

---

119 Olpe: CRK3077; Hellenistic kantharos, low foot: CRK3151.
122 Including examples from Athens: ATH2010 and COR2967 (import); Caunus: AMV4865, AMV4872, AMV4874. The imported pyxis, AER0195, may also be an example of gold-decorated Attic boukrania.
123 COR2804, COR2952, COR2992.
124 Hemispherical bowl, conical profile: CRK3062; Cylindrical jug: CRK3087; Olpe: CRK3142.
125 Hydria: CYP3261; Amphora: CYP3310.
of a reversible lid at Pergamon, AMP1056, belonging to the second half of the second century.

### 3.2.7 Cornucopia

ATH1560

The cornucopia is a decorated horn that symbolises the harvest and plenty.\(^{126}\) It is a freestanding motif that takes the central position in a composition, flanked by dot rosettes, single standing branches and bunches of grapes. It is thought that the motif was used as the symbol of fecundity for Arsinoe II, the Ptolemaic queen, before becoming more broadly associated with Egypt.\(^{127}\) Only Athens provides examples of this motif in West Slope ware, most frequently in the years between 275-225, and occasionally in the last quarter of the third century.\(^{128}\) Its appearance in Athens may reflect the city’s connection with Egypt, though the form of the Attic cornucopia is distinct from that found on Egyptian coins.\(^{129}\) The motif is found on drinking vessels, both Classical and Hellenistic, and on a number of amphorae, as well as on an oinochoe, a mould-made krater, a pyxis and two lids. Imports to Rhodes and to Pantikapeion hold the motif.\(^{130}\)

---

\(^{126}\) The cornucopia is closely associated with good fortune in a copy of a ca. 330 sculpture, the Agathe Tyche (Vatican, Braccio Nuovo 86) (pictured: Boardman, 1995, fig. 92). Such a goddess with cornucopia is found on the tondo of a silver patera from the Boscoreale treasure, Louvre (pictured: P. Green, 1990, fig. 137).

\(^{127}\) Rotroff, 1997, p. 57, for further discussion and references.

\(^{128}\) ATH1560, ATH1611, ATH1615, ATH1628, ATH1649, ATH1715, ATH1777, ATH1778, ATH1780, ATH1788, ATH1825, ATH1891, ATH1944, ATH2046, ATH2185, ATH2332, ATH2334.

\(^{129}\) Rotroff, 1997, p. 57.

\(^{130}\) BLK2444, AER0002, AER0194.
3.2.8 Thymiaterion

ATH1849     NRE3953

The ornamental thymiaterion is inherited from the fourth century though the Hellenistic versions differ in their appearance. The thymiaterion is an oil (or incense) burner, a symbol of celebration, particularly associated with cultic events and possibly with wealth. The West Slope depiction has a broad base that rises to a tall column decorated with scrolls and volutes. The motif can stand independently alongside other motifs, though more often has spearhead necklaces or wreaths suspended from it.

The majority of examples are from Athens and, apart from one fourth-century chous, date between 285-225. The motif is found on hemispherical bowls, plates and kantharoi but is most often employed on larger vessels as amphorae and kraters. The motif is part of the local assemblage at Pella, found on three shapes including the pyxis. An unusual fragment from the Orontes Valley has a thymiaterion-like motif within a net-pattern, NRE3953. The vessel on AER0063 may represent a thymiaterion.

3.2.9 Torch

ATH1722

133 Classical kantharos, plain rim: NGR4953, Hemispherical bowl, footed: NGR5132; Pyxis: NGR4073.
134 Here the column has the ionic scroll with a more elaborate branch set above. This branch is rather close to the single standing branch motif from Tarsus, NRE1508.
The torch is a symbol associated with night-time festivities and cultic events. It is represented by an object, roughly triangular in form, composed of numerous, individual lines bound together and converging at a narrow point. On top of this stem, flames are represented by angled dashes. White dots and stripes can highlight the motif and ribbons or tendrils can form additional components. The torch appears as a flanking motif particularly alongside the cornucopia and bunch of grapes. As with these motifs it is most common in Athens, dates in the last three quarters of the third century and appears on Classical and Hellenistic drinking vessels, amphorae, oinochoai, pyxides and reversible lids. There are two imported Attic vessels at Rhodes that are decorated with torches. An Attic pyxis exported to Pantikapeion, BLK2444, preserves torches on the upper face.

3.2.10 Tripod

The identification of these motifs as a tripod, an object erected to celebrate victory, remains uncertain. The square or rectangular object appears to be a stand and is found in conjunction with festive motifs. The upper zone of the tripod is divided into squares and crosses are placed inside these. The motif appears in Athens in the early third century on two pyxides and one plate.

---

135 Cup kantharos, plain rim: ATH1560; Bolster cup: ATH1615; Hellenistic kantharos, baggy: ATH1671; Hellenistic kantharos, one-piece: ATH1611; Hemispherical bowl, conical profile: ATH1722, ATH1723; Hemispherical bowl, out-turned rim: ATH1746; Amphora: ATH1777, ATH1788; West Slope oinochoe: ATH1825; Pyxis: ATH1896; Reversible lid: ATH2046, ATH2048; Lekanis lid: ATH2185; Fragment: ATH2301.

136 Attic imports to Rhodes: AER0016, AER0194.

137 Rotroff, 1997, p. 63; Enklaar, 1985, fig. 22, presents a similar motif with branches and torches as a funerary scene, presumably the ‘tripod’ represents a stele.

138 ATH1863, ATH1940, ATH2164; also BLK2511, MUS3655.
The vessel is not a common motif in West Slope ware. The form of the vessel in the extant examples is varied but they are all fine vessels associated with celebrations or cultic events. Depictions of vessels are found in various productions from the late fourth to the late second century.

At Knossos there is a fragment, CRK3259, dated 225-175, preserving a tall vessel with a moulded stem, a concave-convex profile and broad flaring rim. The vessel is approached by a human figure holding a shallow bowl. The painted vessel would appear to be a krater, given its form and proportional size to the figure (if one can rely on such artistry). Similar versions are recorded in late-fourth century Athens, ATH1888, and late-second century Pergamon AMP1056. These kraters do not have profiles that resemble contemporary ceramic forms and so it seems reasonable to look to metal-ware for a prototype, however, no extant parallels are known. AER0063 carries an incised covered vessel, either a lidded thymiaterion or kernos.

On a reversible lid found at Taman, BLK2590, a frieze of vessels is preserved. These vessels, which resemble a hydria, have a moulded foot and a tall narrow stem; the body flares to a squared shoulder, and an impossibly narrow neck and wide, flat rim are set above. One handle curves from shoulder to neck, the other, a horizontal handle, curls up from the shoulder. A late-second century reversible lid from Athens, ATH2178, preserves a vessel with a shorter neck and taller body, more of a Panathenaic amphora than hydria. The attenuation and curling handles of both suggest metalwork.\(^{139}\)

\(^{139}\) These motifs are reminiscent of the profile of the glass amphora found at Olbia: Harden, 1980, p. 19, figs. 6, 7.
There are two vessels on an unusual plate from Delos, AEV0435. The first is a pouring vessel with a broad shoulder that curves, concavely, to a narrow, flat foot. This jug form has parallels amongst the Hellenistic ceramic and metal assemblage. Another object on this vessel has a flat base and walls that flare to an inset rim. This may be another vessel, though not one familiar in ceramic or metal-ware, the hatching on the wall creates the appearance of a woven basket, though the rim attachments may identify this as an instrument.

3.2.12 Musical instrument

There are two, unrelated examples of musical instruments in West Slope decoration. One is identified on a plate at Delos, AEV0435. This motif has been reconstructed as a musical instrument with strings held taut between intersecting straight and arcing bands, a harp. In the late-first century production in Athens a series of reversible lids carry the instrument, the sistrum. The sistrum motif consists of a stem and an elliptical frame spanned by a series of crossbars. In reality these bars were loosely attached, and

140 For West Slope ceramic parallels: ATH2353, PEL4330; Metal parallels: Derveni: Themelis and Touratsoglou, 1997, A3 and A5, p. 35, pls. 39-40; Vergina and Komotini: Andronicos et al., 1980, no. 158, p. 181; no. 106, p. 156; See also: Pfrommer, 1983, fig. 3 (=Themelis and Touratsoglou, 1997, A3), which compares to fig. 4, a marble version of the shape NY Met 24.228.
141 The harp is derivative from lagynos ware cf. Rotroff and Oliver, 2003, no. 285, with bibliography.
142 ATH2172, ATH2173, ATH2174, ATH2177.
so rattled when the sistrum was shaken. The sistrum was used in the worship of Egyptian gods.143

3.2.13 Iynx

ATH1599

A lozenge with dots set between elongated leaves appears only once in Athens on a bowl kantharos dated to 275, ATH1599. This dotted rectangle has been identified as an iynx: an object, usually circular in form, used in love spells.144

3.2.14 Isis crown

ATH2172

Florid motifs found on reversible lids in first century Attic West Slope pottery are identified as Isis Crowns. The motif is likely to be linked with the cult of Isis due to the other motifs that sit alongside it. With this premise the motif can be likened to stylised Isis crowns found stamped on pottery.145

143 Rotroff, 1997, pp. 61-62; these reversible lids appear to be linked to the cult of Isis.
144 Rotroff, 1997, p. 58.
145 Rotroff, 1997, p. 57; alternatively, the motifs could be elaborate palmettes.
3.2.15 Isis knot

ATH2177

The Isis Knot is a tie or fillet with a loop at the top. The motif is known from ties on female dresses represented on grave stele and linked to the worship of the Egyptian goddess Isis. The motif is recorded once in West Slope ware, ATH2177, and belongs to the second half of the first century.

3.2.16 Vertical scroll

Reconstructed

The vertical scroll consists of a row of joining dots with ties issuing from the final dot. This motif occurs four times, only at Athens and always on reversible lids that date to the second half of the first century.

---

146 Rotroff, 1997, p. 57.
3.3 Geometric Motifs

This group contains motifs that are patterns of geometric design. While some of these are Hellenistic derivatives, others have long had a position as subsidiary motifs; though in West Slope ware can be set in a central position.

3.3.1 Concentric rectangles

Concentric rectangles are a Hellenistic creation and consist of painted or incised sets of diminishing rectangles. Sometimes diagonal lines run from corner to corner across the rectangle and the centre can be highlighted with white dots. These blocks are set in a frieze alongside each other and in combination with the checkerboard and lattice motif. Concentric rectangles are occasionally found in the early third century, though the majority of examples belong to the last quarter of the third century and the first quarter of the second. The motif is maintained, at least in Athens, into the first century.

Red-figure meander and checkerboard

The appearance of the rectangles motif, set as it is beside the checkerboard, creates the same effect as the subsidiary meander and checkerboard combination of Classical red-figure pottery. In the Hellenistic period the complex interlinking meander is replaced in most productions with the concentric rectangles, a motif that demands less intricacy in

---

148 See List II.ii.
149 AER0107, ATH1586, ATH1587, COR2960.
151 For example: ARV 1446,1; ARV 1446,2; ARV 1454,23; ARV 1455,3; ARV 1475,1; ARV 1475,4; ARV 1476,1; ARV 1482,5; ARV 1523,1; Louvre G 528, Boardman, 1989, fig. 375; Munich 2439, Simon et al., 1976, pl. 240; New York 25.190, Richter and Hall, 1935, no. 169.
composition. The cross that intersects the rectangles, with four dots at the centre, can find an origin in the quartered rectangles that are set beside the meander in late red-figure.\textsuperscript{152}

In Athens the motif is found on two calyx cups and on a baggy kantharos dating in the first half of the third century.\textsuperscript{153} The baggy kantharos regularly carries the motif into the later third century and it is on this shape that the motif is introduced and adopted by the production of Rhodes.\textsuperscript{154} In the second half of the third century Attic hemispherical bowls with mould-made feet and Hellenistic kantharoi with moulded rim commonly hold the motif.\textsuperscript{155} The Attic amphora, a widely exported vessel, sports the motif from 235-86.\textsuperscript{156} In Eretria the use of the concentric rectangles is limited though found on amphorae and baggy kantharoi, as at Athens.\textsuperscript{157} Fragments of the motif in Attic clay have been identified at Knossos, though local emulation remains very limited.\textsuperscript{158}

In Corinth the motif is found on one early cyma kantharos and on another from Elis.\textsuperscript{159} It appears regularly in the late third century on the rims of plates and hemispherical bowls; related examples are found in the Peloponnese.\textsuperscript{160} The pyxis and various

\textsuperscript{152} For example: ARV 1468,139; ARV1469,161.
\textsuperscript{153} ATH1586, ATH1587, ATH1652. Attic calyx cup from Rhodes: AERO107.
\textsuperscript{154} Athens: ATH1652, ATH1653, ATH1670, ATH1672, ATH1674, ATH1675, ATH2013, ATH2110, ATH2111, ATH2198, ATH2200, ATH2236, ATH2237, ATH2238, ATH2239. Rhodes imports: AER0073, AER0074, AER0075, AER0076, AER0077, AER0078; Rhodes local: AER0087, AER0088, AER0089. It is used in Rhodes on local shapes, as the pyxis, as well as shapes of Attic origin: AERO068, AERO106, AERO137, AERO208, AERO221.
\textsuperscript{155} Hemispherical bowl, mould-made feet: ATH1704, ATH1705. Hellenistic kantharoi, moulded rim: ATH1693, ATH1694, ATH1695, ATH1696, ATH1697, ATH1698, ATH1949.
\textsuperscript{156} Attic production: AER0141, AER0142, AER0143, AER0145, AERO238, AERO602, AFR0645, ATH1784, ATH1786, ATH1787, ATH1788, ATH1789, ATH1790, ATH1791, ATH1792, ATH1793, ATH1794, ATH1795, ATH1796, ATH1797, ATH1798, ATH1799, ATH1800, ATH1801, ATH1802, ATH1803, ATH1804, ATH1808, ATH1810, ATH1811, ATH1812, ATH1912, ATH1956, ATH1968, ATH2069, ATH2113, ATH2114, ATH2115, ATH2116, ATH2234, ATH2233, ATH4589, ATH4590, BLK2417, BLK2437, BLK2446, COR3006, COR3007, COR4530, MUS3624, NRE3800, NRE3985, NRE3989. Non-Attic, or uncertain origin: AERO0321, AERO466, AERO494, AERO495, AERO522, AERO523, AMP1129, CYP3306, ERT3450, ION4407, AFR5034, MUS3670.
\textsuperscript{157} ERT3343, ERT3450, ERT3485; Attic imports: ERT3344, ERT3367, ERT3429.
\textsuperscript{158} Import: CRK3170, CRK3195, CRK3198; Local: CRK3194, CRK5159. Knossos maintains the meander in its assemblage so, perhaps, had no need for this version.
\textsuperscript{159} COR2960, PEL4311.
\textsuperscript{160} COR2802, COR2804, COR2805, COR2906, COR2910, COR2911, COR2913, COR2914, COR2918, COR2919, COR2920, COR2940, COR2950, COR2964, COR3002, COR3003, COR3004, COR4520, COR4527, COR4529, COR4532, COR4541, COR4542; PEL4271, PEL5208.

132
drinking vessels in Northern and Central Greece, Epiros/Illlyria, the Ionian Islands and the Peloponnese adopt the motif. At Vis there are two oinochoai with thin necks that carry the motif. In the Aegean, examples are not numerous and are generally confined to amphorae, kantharoi and plate fragments. The motif is rare on the Asia Minor coast. 

The concentric rectangle is the chosen motif on two, often-exported shapes: the Classical kantharos with strap handle and turned foot and the thorn kantharos (and some related moulded rim kantharoi). The origin/s of these often remain uncertain.

3.3.2 Checkerboard

The checkerboard is a rectangular panel that is divided by horizontal and vertical lines into small squares. The squares are alternately painted with white paint, whilst the others remain the colour of the glaze. This motif is inherited from the Classical period where it is set beside the meander pattern. In the Hellenistic period the motif is closely associated with the concentric rectangles, and shares with it the date range and distribution (see 3.3.1). The checkerboard also combines with the lattice motif, which adds examples and increases both range and distribution. The first West Slope examples

161 CGR2600, CGR2640, CGR2707, CGR4403, CGR4427, CGR4452, COR2956, COR2965, EPI4962, EPI4965, ION4399, ION4407, ION4410, NGR4014, NGR4179, NGR4731, NGR5046, NGR5047, PEL4270, PEL4271, PEL4311, PEL4394, PEL4395.
162 EPI4962, EPI4965.
163 AEV0295, AEV0321, AEV0393, AEV0466, AEV0467, AEV0494, AEV0495, AEV0514, AEV0516, AEV0517, AEV0522, AEV0523, AEV0537, AEV0602.
164 AME0780, AMP0942, AMP0948; Import: AME0786, AMP1129.
165 AERO 106, BLK2441, BLK4988, COR2971, COR2986, COR4519, CRT3222, CRT5011, EGP4639, EPI2577, ERT3344, MUS3608, MUS4461, MUS4905, MUS4906, MUS4907, MUS4997, NRE3841, PEL4276, PEL5206, PEL5207.
166 See List II.ii.
belong to the early third century; the majority belong to the late third and into the second century with occasional examples dated to the first century.

In addition to its distribution alongside the concentric rectangles (see 3.3.1) the checkerboard is found at Knossos on a variant kantharos, flanked by a local vegetal motif. At Rhodes the checkerboard combines with lattice on an S-swung kantharos, AER0084. The motif is popular on hemispherical bowls and plates from Thebes and from Epiros. In Epiros and on the Ionian Islands the motif is used to decorate pyxides. A local series of pyxides from eastern Crete also uses the motif. At Vis the motif is adopted to decorate locally-produced oinochoai with thin neck. At Taman on the Black Sea coast a local amphora, BLK2591, combines the checkerboard with the quartered rectangle.

The motif remains rare on the Asia Minor coast with only four examples from Ephesos, Pergamon, Troy and Caunus. The bell krater from Caunus carries the motif as do occasional kraters from Athens, Rhodes and Aegina.

3.3.3 Lattice

Reconstruction

The lattice motif consists of a band of crosshatching. It appears alongside the checkerboard and occasionally with the concentric rectangles motif. It is, however, less common than the other two. There are some examples of the motif in the second quarter

167 CRK3056; also from Knossos CRK5159, a hemispherical bowl, conical profile.
168 This is identified as an import but lacks an obvious origin.
169 CGR2635, CGR2781, CGR2782, EPI4890, EPI5029, EPI5213.
170 ION4397, ION4399, ION4401, EPI5020.
171 CRT3233, CRT3234 and the related lid CRT3014.
172 EPI4960, EPI4964.
173 AME0780, AME0786, AMP0942, AMV4873.
174 AEV0520, AME0786, ATH1847, ATH1852, ATH2124, ATH2155, ATH2235, ATH4608, AMV4873.
of the third century from Rachi, COR2981. The motif becomes common largely due to its appearance on Attic amphorae in the second and first centuries.

In Athens the motif is found on the baggy kantharos, the amphora, the krater and the small jug with wide mouth. The Attic amphora with lattice is exported, and occasionally imitated, through the Aegean to the Black Sea and the Near East. The motif is also found on the Epiros-type amphora. The hemispherical bowl with conical profile retains the motif in Athens, Corinth and particularly in Central Greece and Epiros; the plate with lattice has a similar distribution. Other hemispherical bowl types broaden the distribution to include the Aegean and the Near East. Pyxides from Kassope, Northern Greece, the Ionian Islands and Eastern Crete carry the motif. Lattice appears on a range of other shapes within these same geographical boundaries. At Rhodes an S-swung kantharos, AER0084, sets the motif alongside the checkerboard (see 3.3.2). A Pergamene cup, AMP0990, dating to the end of the second century is the only example of the motif on the Asia Minor coast.

175 Hellenistic kantharos, baggy: ATH1658, ATH2251, ATH2252, ATH2253, ATH2256, ATH2334; Hemispherical bowl, conical profile: ATH1733; Amphora: ATH1785, ATH1805, ATH1806, ATH1807, ATH1809, ATH1819, ATH1911, ATH1957, ATH1998, ATH2079, ATH2082, ATH2133; Krater, Bolster: ATH1855, ATH4608; Plate: ATH1876, ATH1955; Small jug, wide mouth: ATH2008, ATH2275; Fragments: ATH2195, ATH2240, ATH2241, ATH2257, ATH2297, ATH2365.
176 AEV0235, AEV0312, AEV0313, AEV0314, AEV0350, AEV0351, BLK2448, BLK2450, BLK2523, BLK2525, BLK2591, EPI2571, MUS3598, NRE3971.
177 CGR2638, EPI5024.
179 AER0002 (import), ATH1876, ATH1955, COR4522, EPI5213, ION4412, NRE3760.
180 Hemispherical bowl, exterior decoration: AER0067, CGR2657, NRE1476, NRE5309; Hemispherical bowl, mould-made feet: AEV0515, COR2981, ERT3485; Hemispherical bowl, moulded medallion: EPI5029, MUS3619, MUS4624.
181 CRT3233, CRT3234, EPI5020, ION4397, ION4399, ION4401, ION5249, MUS3053, NGR4068, NGR4073, NGR4079, NGR4095, NGR4138. Related lid CRT3014.
182 Mainland Greece: Oinochoe: MUS3641, MUS5014; Oinochoe, thin neck: EPI4963; Lagynos: PEL4330; Askos novelty: MUS2144, MUS4627; Reversible lid: CCR4449; Unguentarium: EPI2795, MUS3590; Kalathos: NGR4185; Flask: ION4426; Fragment: COR2963, PEL5143; Aegean and Near East: Jug: AER0180 (import); Krater various: MUS3270; Fragment: AER0126 (import), AEV0347, AEV0530, CRT3225, NRE3922.
3.3.4 Meander

The meander pattern, a standard subsidiary motif in red-figure, is rare in West Slope ware and generally limited to Cretan production where its maintenance may be explained by the importance of the labyrinth in Cretan myth. The meander consists of a continuous line that winds in and out and forms, but does not close, a square.

A miniature calyx cup from late-fourth century Attic production, ATH2157, has the motif added in paint; it appears as the latest example of the motif in the city, and on later calyx cups the geometric motif chosen is the concentric rectangle and checkerboard. At Knossos the West Slope examples date from 250-150.\textsuperscript{183} The meander pattern appears on a range of local shapes including the olpe, cylindrical jug, krater and amphoriskos, in either a subsidiary or main zone. An elaborate lebes gamikos from Pylos, PEL4970, preserves a simplified meander. The flamboyance of the motifs on this piece is unusual for the region and may represent Cretan influence. A fourth- or early-third century version is amongst the finds from Caunus, AMV4873. A fragment from the Orontes Valley preserves part of a meander-like motif, NRE3973.

\begin{footnotesize}
\begin{enumerate}
\item CRK3034, CRK3081, CRK3110, CRK3144, CRK3145, CRK3146, CRK3157, CRK3163, CRK3218.
\end{enumerate}
\end{footnotesize}
3.3.5 Net-pattern

The net-pattern motif is quite closely associated with the hemispherical bowl that holds the decoration on the exterior surface dated from 250-100. The pattern consists of an incised or painted, polygonal net that spans the wall zone of the bowl. A metal bowl from the Black Sea suggests an origin for the motif. The net-pattern bowls are widely popular and are found through Northern, Central and Southern Greece, along the Asia Minor and Levantine coasts; a third of all examples are from Pergamon. The pattern is rare in the ceramics of the Black Sea, only BLK2467, and it is not reported from the Aegean. The net-pattern is found in Crete, on two bowls from Gortyn and, rather unconventionally, on two jugs from Phaistos. In Africa the motif and shape seem to have been confused, with the net-pattern set in, what appears to be, the interior of a hemispherical bowl, AFR0624.

\[\text{ATH1706 \ CRT3015}\]

\[\text{184 Image not reproduced to scale.}\]
\[\text{185 Painted examples: Ephesos: AME0835; Tarsus: NRE1488; Ibn Hani: NRE3784. Examples from Metaponto, Italy are also painted: J.R. Green, personal communication.}\]
\[\text{186 Karageorghis et al., 2001, no. 106, p. 62.}\]
\[\text{187 AME0835, AMP1070, AMP1114, AMP1115, AMP1116, AMP1120, AMP1146, AMP1199, AMP1200, AMP1201, AMP1202, AMP1205, AMP1253, AMP1254, AMP1270, AMP1271, AMP1272, AMP1273, AMP1274, AMV1346, AMV1386, AMV1399, AMV1510, ATH1706, ATH1707, ATH1708, ATH1709, ATH1710, ATH1711, ATH4594, BLK2467, CGR2636, CGR2654, CGR2779, COR2904, COR2905, CYP3320, NGR5042, NRE1478, NRE1488, NRE3713, NRE3714, NRE3715, NRE3784, NRE3921, NRE3946, NRE3948, NRE3953, NRE5336, PEL5138, PEL5141, PEL5324.}\]
\[\text{188 Hemispherical bowl: CRT3048, CRT3049; Jug, broad body: CRT3015, CRT3240. At Beroia there is an aryballoid bottle with net-pattern decoration, P1460: Drougou and Touratsoglou, 1980, pp. 78-79, fig. 20, pl. 53.}\]
3.3.6 Imbricate leaves

Mould-made bowl

COR2903  COR2902  COR2911

This West Slope design, found only in Corinthian production, follows contemporary mould-made bowl decoration where leaves are stacked closely to produce a textured exterior. In West Slope ware the motif is emulated by close-set incised rounded or pointed lines. A dot or dash of white paint is placed in the centre producing a three-dimensional illusion. The imbricate leaves in West Slope ware begin in the third quarter of the third century, and appear to continue until Mummius’ sack of Corinth. The imbricate leaves are also found on the interior of hemispherical bowls with straight rim and conical profile from Corinth where the motif fills the interior wall zone.190

3.3.7 Scallops

CRK3162  NRE3944

Rather as the imbricate leaves, the scallops consist of repetitive arcing lines that produce a covering pattern. The examples are infrequent and the construction of the motif varied. Described amongst the finds at Rachi is an oinochoe that carries incised scallops on the wall, COR2957.191 There is a plate from Knossos, CRK3162, that has Y-shaped lines that are set together to form a net. This piece dates 225-175. Scallops decorate the

189 Picture: Edwards, 1975, no. 787, pi. 65.
190 COR2906, COR2911, COR2920.
191 Due to a lack of illustration the similarity between this decoration and the others mentioned is impossible to ascertain. Given the production region and its date in the late third century it is possible that the Rachi scallops show something of the imbricate leaves.
interior of an oversized version of egg and dart on a double cruet found at Delos, AEV0304. There is a hemispherical bowl with exterior decoration from the Orontes Valley that has three arcing horizontal lines set within the decorative zone, NRE3944.

3.3.8 Bead and reel

ATH1852  ATH1851  CGR2649  AMP0995

Bead and reel refers to a geometric motif made up of a row of dots (beads) spaced by double vertical lines (reels). This motif, also known as the astragal, is found in architectural relief decoration. Typically the bead and the reel are painted in alternate colours, clay and white respectively. On some examples the beads are replaced by horizontal lines, a version referred to as *pseudo* bead and reel. There is no significant difference in patterns of distribution of the *true* and *pseudo* bead and reel types. The bead and reel appears in West Slope from at least 250 and is maintained to the end, appearing occasionally in post-West Slope ware.

The bead and reel is first used as a subsidiary decoration. In Athens, Corinth and Eretria it is found, from the mid-third century, decorating the rims of bolster kraters.\(^{192}\) In the late third century, in both centres, the motif is adopted for the decoration of hemispherical bowls, of various forms.\(^{193}\) In Athens from the mid-second century to the mid-first century the motif moves from a subsidiary position to become a larger, more dominant motif in decorative schemes on a range of vessels.\(^{194}\) In Knossos the bead and

\(^{192}\) ATH1849, ATH1851, ATH1852, ATH1853, ATH1854, ATH2193, COR2807, ERT3484.

\(^{193}\) ATH1710, ATH1729, ATH1730, ATH1914, ATH1953, COR2903, COR2912, COR2943, COR4521; an example of this is reported at Pella, Jordan, NRE5315, and at Siphnos, AEV0297.

\(^{194}\) Hellenistic kantharos, low foot, moulded rim: ATH1697, ATH1698, ATH1966; Plate: ATH1869; Amphora: ATH1810, ATH1817, ATH1818, ATH4589; Small jug, wide mouth, mould-made: ATH2007, ATH2276; Double cruet: ATH1887; Situla: ATH1840, ATH1841, ATH1842, ATH1843, ATH1845, ATH1846; Pyxis: ATH1899, ATH1900, ATH2138, ATH2139, ATH2368; Reversible lid: ATH2050, ATH2056, ATH2057, ATH2058, ATH2061, ATH2062, ATH2065, ATH2067, ATH2083, ATH2085, ATH2087, ATH2089, ATH2090, ATH2140, ATH2141, ATH2169, ATH2171, ATH2172, ATH2175,
reel remains as a subsidiary motif providing a border for the central motifs on the olpe, oinochoe and guttus. Only on a Hellenistic kantharos variant, CRK3059, is the bead and reel the central motif.

In Pergamon the true motif is found on the rim of a lug-handled krater and on a hemispherical bowl both belonging to the pre-Altar era. A plate with offset rim from Beşik Tepe, AMV1522, dating around 200, carries the motif on the rim. The motif reappears at Pergamon in the second half of the second century in post-West Slope versions on reversible lids and on Pergamene cups. A reversible lid example is found at Amphipolis, NGR4203. The few examples from Ephesos also belong to the late second century, though they remain at least partially painted.

In Northern Greece, in addition to the post-West Slope example from Amphipolis there is a hemispherical bowl, NGR4212, decorated with bead and reel. A plate from Kassope employs the motif on the rim and further north at Vis it is found on an oinochoe with thin neck. From Central Greece a plate from Delphi and a hemispherical footed bowl from Larisa preserve bold and true versions. At Olympia a plate with offset rim, PEL4292, also retains this motif in one of many zones. Fragments sporting bead and reel appear in the Aegean at Siphnos, Samos, Samothrace and at Aegina. On the Black Sea coast a Knidian Cup, BLK2594, is decorated with bead and reel.

195 CRK3074, CRK3090, CRK3155, CRK3171, CRK5153.  
196 Hemispherical bowl, conical profile: AMP1197; Krater, lug-handled: AMP0913; Fragment: AMP1058, AMP1076.  
197 Pergamene cup: AMP0994, AMP0995; Reversible lid: AMP1039; Fragment: AMP1055.  
198 AME0832, AME0836.  
199 Kassope: EPI5023; Vis: EPI4960.  
200 Delphi: CGR2649; Larisa: CGR2737.  
201 AEV0374, AEV0406, AEV0533, AEV0572.
3.3.9 Egg and dart

Egg and dart, a pattern shared with architectural sculpture, is found throughout West Slope productions with examples dating from 300 into the first century. The form of the egg and dart is varied and these variations occur within each production (i.e. while certain forms may be typical of a production, there are always many variations that occur alongside them). The examples from Pergamon, depicted above, are typical of the range found. The eggs are a string of arcs that can be incised, or painted (or incised and painted) and often hold a dot in their centre. The darts sit between the eggs. They can take the form of simple incised lines, of painted pendants or of tripartite leaves (this version can also be called hoops and leaves). On some occasions the darts are absent, a version referred to as ball and swag. The motif can be subsidiary or can fill a zone.

The egg and dart is a widely popular choice for lug-handled krater rims, on various drinking vessels, pouring vessels, amphorae, pyxides and reversible lids.

The hoops and leaves version has a more particular distribution. In Athens the motif is usually of the hoops and leaves variety and in this form provides a wave pattern for dolphins to dive above. Such a combination of dolphins and the egg and dart is found at Eretria. Hoops and leaves without dolphins, though, are found more widely at Aegina, Pergamon, in Central Greece, in Corinth (on hemispherical bowls), on Leukada, Patras, on the Adriatic coast and particularly in the north of Greece where it is a

---

202 See List II.ij,
203 Some pieces referred to as 'ball and swag' do carry darts, but are reversed to appear as a suspended garland. Given the difficulty in discerning the intended direction of a motif on circular shapes (as the hemispherical bowls) it was deemed best to combine the ball and swag with the egg and dart group. Certainly the range of egg and dart is not stretched by this addition.
204 ATH1545, ATH1554, ATH1562, ATH1588, ATH1591, ATH1593, ATH1640, ATH1671, ATH1703, ATH1774, ATH1872, ATH1922, ATH2156, ATH2164. Imports: AER0100, AER0196, AEV0458, AEV0462, BLK2495; MUS3618, MUS5239, MUS3690.
205 ERT3502.
favoured motif on pyxides, unguentaria and on one oinochoe. There are occasional versions where the trefoil leaf is incised rather than painted, as on the angular kantharos from Larisa, CGR2738, and a plate fragment from Troy, AMV1284.

3.3.10 Wave pattern

The wave pattern appears in a number of forms in West Slope ware. The sea was, of course, significant in the life of many Greeks, moreover it was a symbol closely associated with wine and wine drinking. The most common version is the scrolling wave pattern: a continuous painted or incised scrolling line, often filled with white paint. Examples are found frequently in Athens, Rhodes, Pergamon, Ephesos, the Aegean and in the Near East, and scattered examples through mainland Greece. It appears around

206 AEV0510, AFR0629, AMP0981, AMP1053, AMP1088, ATH1592, ATH1645, ATH1839, ATH2079, ATH2082, ATH2133, ATH4608, COR2909, COR4539, COR4550, CGR2614, CGR4427, CGR4452, EPI4961, EPI4965, NGR2384, NGR4067, NGR4071, NGR4098, NGR4102, NGR4178, NGR4189, NGR4193, NGR4647, NGR4653, NGR4654, NGR4656, NGR4949, NGR4954, NGR5086, NGR5087, NGR5090, NGR5091, NGR5092, NGR5119, NGR5126, NGR5127, NGR5130, NGR5209, NGR5223, NGR5245, NGR5264, NGR5274, NGR5276, NGR5282 (variation), PEL5218, PEL5152, PEL4394, PEL5208, ION4419; Imports: BLK2464, BLK2568, MUS3613, MUS3614, MUS3678, MUS4194, MUS4622, MUS5259.

207 The form of some waves is difficult to determine. Those of uncertain type: ATH2127, COR2944, CRT5157, ERT3394, ERT3418, MUS3672, NGR4760, NRE3832, PEL4307.

208 Davies, 1978, discusses examples in the literary record of wine-sea links.

285 in Athens accompanied by dolphins diving above, a combination popular on drinking vessels and amphorae. In the majority of productions, though, the wave pattern stands independently. The examples in Athens are rarely dated beyond the third century, but in other regions the wave pattern continues through the second and into the first century. Amongst the examples of spiral waves are motifs for which the term ‘running dog’ has been used, this can indicate that the spiral is broken, as NRE1508.¹¹⁰

ATH1561   CRK3097

A popular alternative in Athens is the diagonal wave pattern, it is found from 275-200 and consists of a row of dots with short diagonal lines set above usually accompanied by diving dolphins.¹¹¹ This version appears in Knossos with dot rosettes.¹¹² The hoops and leaves version of the egg and dart also sits below dolphins on Attic drinking vessels, as a ‘wave pattern’ (see 3.3.9). In Crete and in Northern Greece there are examples of waves that are simple undulating lines; the versions from Crete have dolphins interspersed.¹¹³ Many examples from Crete that may represent a wave pattern have been classed as a wavy line, even when dolphins dive above, as the same simplified motif is frequently used in conjunction with non-marine motifs (see 3.3.25).

---

¹¹⁰ AER0046, AER0097, AER0102, AER0103, AER0110, AER0163, AEV0396, AFR0640, BLK2426, BLK2446, BLK2448, BLK2475, BLK2544, BLK2546, COR2933, ERT3524, MUS3324, MUS3569, MUS3598, MUS3625, MUS3638, MUS3665, MUS3689, MUS4996, MUS5173, MUS5259.
¹¹¹ AEV0497, ATH1561, ATH1637, ATH1665, ATH1669, ATH1679, ATH1680, ATH1744, ATH1923, ATH1924, ATH2071, ATH2262, ATH2266, ATH2289, ATH2305, ATH2327; Imports: BLK2470, BLK2471, MUS2442, MUS3607, MUS4943.
¹¹² CRK3068.
¹¹³ CRK3097, NGR4099; probably also NRE3804, MUS3677.
3.3.11 Cross

The term 'cross' refers to a single X-like cross or to a row of interlinked crosses. For a simple motif, the cross is quite rare in West Slope pottery. Strings of crosses are used regularly in the second quarter of the third century in Athens to decorate the flange on the moulded rim kantharoi. In the second quarter of the third century crosses are found with small dots set between on ATH1712, a hemispherical bowl with moulded decoration. There is a fragment from Athens, ATH2227, that carries a larger frieze of such crosses with dots placed roughly at the intersection of the arms of the cross. At Corinth a cyma kantharos, COR2831, dated in the third quarter of the third century, has a similarly constructed motif with dots placed between each cross, changing the appearance to that of a row of diamonds. A similar example is reported from Olympia, PEL4298. An amphora, ATH1799, dating in the third quarter of the second century carries a single cross within a dolphin and wave pattern, a reduction of an elaborate cross motif, common in such a composition (see 3.3.12). Another amphora, ATH4590, uses a cross to decorate the outer face of the rotelle handle attachments.

3.3.12 Elaborate cross

Included in the elaborate cross group are embellished motifs with a base of intersecting arms. Examples are mostly confined to Athens and date within the third century. Here they are found through the third century and are either a component in a festive motif or

---

214 ATH1567, ATH1568, ATH1693. In a similar mode they are placed around the knob on an Athenian double cruet, MUS4626.
are part of a dolphin and wave complex.\textsuperscript{215} The one exception is the baggy kantharos, ATH1689, where elaborate crosses and star flowers alternate to form a base line for a figured scene. An elaborate cross set between two dolphins is preserved on the neck of an amphora found at Tarsus in a second-century context, NRE1482.\textsuperscript{216} Elaborate crosses flank a thymiaterion on a Classical kantharos from Pella, NGR4953. On the lebes gamikos PEL4970, elaborate crosses are set within a meander pattern. A rather rough version stands alone on the neck of a double cruet from Pergamon, AMP1063.

### 3.3.13 Quartered rectangle

![Quartered Rectangle Examples](images)

The quartered rectangle consists of a diagonal cross - X - set within a rectangle, a motif found in late red-figure in subsidiary zones alongside the meander. Most often the quartered rectangle appears in a frieze alongside concentric rectangles, checkerboard or lattice. As such it is found, in Athens, on a guttus dated to the late third century and on two hemispherical bowls in Corinth.\textsuperscript{217} On one of these, COR2906, the alternate triangles are painted. In Athens a similar version is found below the handle on an earlier third-century miniature bolster cup, ATH2316. At Corinth there is a cyma kantharos, COR2820, that holds a frieze of quartered rectangles set beside rectangles with a central painted dot, a composition described as a Doric frieze. From Delphi there is a fragment that preserves two quartered rectangles that flank an unidentified motif, CGR2647. At Taman and at Budva there are locally produced amphorae that hold this motif alongside the checkerboard, a simple substitute for concentric rectangles.\textsuperscript{218} Such a substitution is

\textsuperscript{215} Festive motif: Amphora, ATH1777; Reversible lid, ATH1940. Dolphin and wave complex: Amphora, ATH1783; Cup kantharos, bowl-type, ATH1593. When a component of the dolphin and wave the crosses can flank the dolphins, or, alternatively, the cross can provide a spacing motif for pairs of dolphins.

\textsuperscript{216} This is a probable import, though the form of the amphora is not Attic.

\textsuperscript{217} ATH2294, COR2906, COR2992.

\textsuperscript{218} BLK2591, EPI2572. The simple cross, that often sits over the concentric rectangles, is all that is rendered.
found on the plate EPI5213 from Mesopotamos. On the pyxis MUS5241, a quartered rectangle divides two elaborate garlands.\textsuperscript{219} A similar motif decorates the handle of an amphora, MUS4477\textsuperscript{220}

ATH1673

Related to the quartered rectangle is a motif that combines an upright cross with a diagonal cross rather like the Union Jack. These, and variations thereof, are used as handle strap decorations and are found in Athens in the last quarter of the third century on baggy kantharoi and on kantharoi with moulded rims.\textsuperscript{221}

3.3.14 Quartered circle

ATH1801

This quartered circle appears only once, at Athens on an amphora dated 125 to 86. It consists of a circle with an intersecting \textbf{X} cross. The motif is set between dolphins and above a wave pattern on the neck of the amphora ATH1801. This is similar to the elaborate and simple crosses (see 3.3.11, 3.3.12) that sit between dolphins.

\textsuperscript{219} Here the rectangle is embellished and could be classed as an elaborate cross.
\textsuperscript{220} MUS4477 has a proposed provenance of Alexandria and is likely to be of Attic production.
\textsuperscript{221} ATH1672, ATH1673, ATH1694, ATH1696, ATH2112, ATH2224, ATH2254.
3.3.15 Thunderbolt

ATH2247

The thunderbolt consists of a sheath of sparks bound together at the centre. It belongs to the Attic production and dates to the second half of the third century. The motif most often occurs painted on the handles of kantharoi,\textsuperscript{222} though it appears on the plate ATH1873 as a spacer between two wreaths. A partially preserved motif on the oinochoe ATH1825 may be a thunderbolt.

3.3.16 Teardrops

AEV0306 NGR4008 ATH1817 ATH1932

The teardrop motif is composed of a series of vertical lines, generally with a rounded lower and pointed upper edge. It is common for alternate teardrops to be painted in clay and white. In the second half of the third or early second century the motif is used to decorate the thin necks of pouring vessels found at Athens and Delos, and an elaborate example is found at Knossos.\textsuperscript{223} The teardrop decorates three unguentaria, two from the Black Sea coast, the third from Mieza in Macedonia.\textsuperscript{224} Also from the Black Sea coast the unusual amphora, MUS5004, carries the motif on its thin neck. Probably belonging to the third century is a hemispherical bowl with mould-made feet from Thessaloniki that uses single teardrops as spacers for palmettes, NGR4008. Teardrops are found on the exterior rims of two imitation mould-made bowls from Isar Marvinci.\textsuperscript{225}

\textsuperscript{222} ATH1673, ATH2243, ATH2247, ATH2248, ATH2249, ATH2250, ATH2255.
\textsuperscript{223} ATH1835, ATH1836, AEV0306, CRK3135.
\textsuperscript{224} MUS3639, BLK5032, NGR5226.
\textsuperscript{225} NGR2391, NGR2400.
swung kantharos and an unidentified fragment found at Assos have a teardrop motif that may well be a reduced spearhead necklace. The teardrop is used more regularly in Athens in the years prior to the Sullan sack, 120-86. Here it decorates an amphora, a chous and is regularly found on the vertical walls of pyxides.\textsuperscript{226} A rough version is recorded on the unusual rhyton amphora from Ashdod, NRE3726, dated around 100.

3.3.17 Chevrons

![Chevron Images](image)

The chevron is composed of a close-set row of V-shapes. These are usually horizontally set, though occasionally are set vertically. This motif is not unlike the elongated leaves motif in its rougher version: some examples counted here represent such a derivation, as NGR4005. Others appear to be consciously geometric and represent a ceramic motif that has a continuous history since the Mycenaean period. Chevrons can fill subsidiary zones or stand as the primary decoration. The motif is not common but examples are found at Athens, Delphi, Thessaloniki, at Knossos, Chios and Delos and in the Orontes Valley.\textsuperscript{227} No place has more than two examples. The pieces that are dated belong to the late second through to the early first century. The motif is found on drinking, serving, pouring and toiletry vessels. Perhaps the most elaborate versions are found at Knossos. Here, on the chous CRK3135, small chevrons are set within teardrops; while on CRK3118 alternatively coloured chevrons decorate the shoulder of the juglet.

\textsuperscript{226} Amphora: ATH1817 (where it appears as a version of bead and reel); Chous: ATH1832, ATH2137; Pyxis: ATH1899, ATH1900, ATH1901, ATH1932.

\textsuperscript{227} AEV0250, AEV0359, ATH2086, ATH2346, CGR2649, CRK3118, CRK3135, MUS3592, NGR4005, NRE3954.
Short or long strokes that sit in a circular frieze and radiate out from a central point are classed together as rays. This motif is particularly popular on pyxides and is also found on double cruets, hemispherical bowls, krater rims and other vessels that have circular decorative zones. The motif exists throughout the production of West Slope ware, though enjoys popularity at different times in different productions.

Just less than half of the examples of rays come from Northern Greece, found largely on pyxides produced through the third and second centuries, and particularly on the pyxides from Pella (something which distinguishes the workshop(s) from that at Beroia where rays are quite rare).\(^{228}\) They can be placed on plain domed pyxis lids but they are more common on the protome lids. These rays vary from rough blobs (as NGR4077) to fine, lanceolate drops that almost appear as a spearhead necklace variation (as NGR4071).

In Central Greece rays are found on the double cruets of the third century, and this same shape carries the motif to Athens and to Delos, as AEV4901.\(^{229}\) Effective use of the motif is found at Knossos where rays surround the moulded Medusa head on the hemispherical bowl, CRK3061.\(^{230}\) Kraters with the decoration on the rim are found at the distant sites of Eretria, Elis, Dor and Berenice.\(^{231}\) In Athens the frequency of the motif picks up considerably in the late second to first centuries when the motif decorates

---

\(^{228}\) Pyxis: NGR4001, NGR4002, NGR4067, NGR4068, NGR4069, NGR4071, NGR4072, NGR4074, NGR4075, NGR4076, NGR4077, NGR4078, NGR4080, NGR4081, NGR4084, NGR4090, NGR4098, NGR4123, NGR4157, NGR4197, NGR4644, NGR4650, NGR4653, NGR4654, NGR4904, NGR5224, NGR5225, NGR5260, NGR5265, NGR5271, NGR5278, NGR5279, NGR5281, NGR5287; Other productions: EPI2371, EPI5020, MUS3567, MUS4195; Imports: AEV0434.

\(^{229}\) Double cruets: AEV0304, AEV4900, AEV4901, ATH1883, CGR2670, CGR2675, EPI4968, MUS2677, MUS2679, MUS4626.

\(^{230}\) Similar use of the motif is found on bowls and plates: NGR4151, MUS3575, MUS3609.

\(^{231}\) Krater, lekane: ERT3333, ERT3457, NRE3893; Krater, various: PEL4265, CGR4275; Krater, bell: AFR0618; this piece draws comparison with Gnathia production (see 8.12.2).
reversible lids (both short, border rays, and longer main zone rays are found, as on ATH2317) and on pyxides (earlier Attic pyxides are not decorated with rays). The motif decorates a variety of other shapes throughout the Hellenistic world.

3.3.19 Strokes

CRK3112

Strokes, which remain a border, or subsidiary motif, are composed of closely set lines, which are often just simple dashes. Strokes are differentiated from rays, as they are not set in a circular zone and do not, therefore, radiate. Strokes are a component of the diagonal wave pattern. The strokes motif has most frequent use at Knossos where it sits above the main decorative zones on cylindrical jugs and on the shoulder of a lebes. The Cretan examples date to the late third century. The motif is used in Rhodes on the local version of pyxides and is reported on an amphora from Assos. A skyphos fragment from Pella, NRE5312, preserves a very rudimentary version.

---

233 Hemispherical bowl, conical profile: CGR2770, PEL4294; Bowl, projecting rim: CYP4584; Plate: CGR2786, CGR4377, CRK3162; Jug: MUS3164; Unguentarium: AEV0359, EPI2795; Reversible lid: CGR4381; Lebes gamikos: NGR4070; Lid: AEV0406; Double vessel: PEL4587; Baby Feeder: BLK4885; Fragment: AEV0433, NGR4229, NRE3973.
234 Cylindrical jug: CRK3088, CRK3112; Lebes: CRK3085.
235 Rhodes: AER0223, AER0224, AER0008 (fragment); Assos: AMV1416.
3.3.20 Bands

Bands, simple painted lines, represent simple garlands or ribbons as on a double cruet from Delos, AEV4901, and around the handles of various vessels, such as ATH1850. More frequently they can be used as borders to set off the decoration, in place of the more common grooves. Pyxides from Northern Greece frequently carry parallel bands on their vertical walls and on the upper lid, as NGR4096, a practice emulated on the Adriatic and Black Sea coasts. They are effectively used as a border motif in the Ivy Platter production, both on the plates found in the Near East, such as NRE3770, and on the amphorae and drinking vessels found in Paphos. Examples of this ware are imported to Egypt. A late reversible lid, ATH2090, carries a pair of parallel lines on the outer surface of the upper wall.

---

236 Also ATH1814. These subsidiary handle decorations are often unreported and are perhaps disregarded as not being intrinsic to the West Slope production. On bolster kraters it would seem that they represent the ring that would have provided the handle in metal versions of the shape. Note the spearhead necklaces from Rhodes rendered without their pendants (see 3.2.1), are closely related to the band motif.
237 EPI4175, EPI4966, NGR2397, PEL4970.
238 BLK5234, EPI2797, EPI5285, NGR4069, NGR4071, NGR4072, NGR4073, NGR4074, NGR4077, NGR4080, NGR4082, NGR4083, NGR4084, NGR4095, NGR4096, NGR4098, NGR4157, NGR4187, NGR4646, NGR4647, NGR4649, NGR4904, NGR4955, NGR4956, NGR5209, NGR5223; MUS3595, MUS3597, MUS4194, MUS4195; fragment: NGR2397.
239 Plate: NRE3769, NRE3770, NRE3859, NRE3860, NRE3868, NRE3871, NRE3884; Fragment: NRE3920; Paphos: Hemispherical bowl, exterior decoration (skyphos): CYP3302; Amphora: CYP4878; Fragment - Skyphos: CYP3288.
240 EGP4492, EGP4493.
3.3.21 Pseudo ribbing

ATH2296  CRK3128  AME0788

While moulded ribbing is found on Classical kantharoi, amphorae and some Pergamene skyphoi, there are examples of pseudo ribbing produced by incised or painted vertical lines. In the late third century on the lower body of an unguentarium, ATH2296, long, straight, parallel painted lines run from the foot to the maximum diameter.\textsuperscript{241} There is a kantharos fragment with re-curved handles imported to Athens that preserves painted ribbing on the lower wall, ATH2342. A third-century kantharos from Knossos, CRK3128, has ribbing formed by clay-coloured loops and highlighted with white arcs and arrows. A similar version is also preserved on a cylindrical jug fragment, CRK3206.\textsuperscript{242} At the end of West Slope production in Pergamon, rough incised lines, resembling ribbing, are used to decorate the lower wall of the lekanis.\textsuperscript{243} An example of this decoration is found at Ephesos, AME0788.

3.3.22 Dot rosette

ATH1703  ATH1649  ATH1808  CRK3068  CRK3102  AMP0890

Dot rosettes are a flower-like, festive motif created by a central dot encircled by further dots. This is a popular component of many motifs especially the ivy wreath. Some elongated leaves are embellished with dot rosettes and bunches of grapes can be

\textsuperscript{241} The motif is also found on the fragment ATH2244.
\textsuperscript{242} From Gortyn there is a fragment with painted ribbing, CRT5162; Papadopoulos, 1999, p. 229, records this as local; Alexandropoulou, 2002, p. 194, classes it as a Gnathia import.
\textsuperscript{243} AMP1044, AMP1046, AMP1047.
replaced by dot rosettes on grapevines. The dot rosette can be set on the end or on the top of fillets, either hanging from suspended wreaths, cornucopiae or spearhead necklaces. It also appears as a flanking motif. The dot rosette can stand as an independent component in West Slope compositions.

Independent dot rosettes are common in Athens in the third (and occasionally second) century when they are regularly found as a spacing motif between dolphins, a feature shared with finds from Aegina and Eretria. The dot rosette can be retained above the wave pattern even when the dolphin has been removed. Similar examples are found in Knossos on cylindrical jug fragments when the dot rosette sits beside dolphins or alone above a wave pattern. On a plate from Mesopotamos, EPI2793, and on a hemispherical bowl fragment from Corinth, COR4544, the dot rosettes are set between swans.

In Athens the dot rosette can also be a component in groups of festive motifs, appearing, for instance, between the cornucopia and single standing branch, like ATH1649. Similar examples are preserved at Pella. The dot rosette is also used in Knossos between the chevron-filled teardrops on the chous fragment, CRK3135, and between the ribbing of the cylindrical jug CRK3206. Dot rosettes are set between the peaks of a zigzag on a fragment from Samaria, NRE3987. The motif can be placed above spearhead necklaces, filling the undecorated zone produced by the suspension found in Athens on plates in the third century and reappears on amphorae in the early first century (such as ATH1808). The dot rosette makes the occasional appearance in post-West

244 AEV0462, AEV0497, AEV0538, ATH1545, ATH1635, ATH1651, ATH1665, ATH1666, ATH1703, ATH1714, ATH1718, ATH1775, ATH1781, ATH1782, ATH1783, ATH1799, ATH1801, ATH1872, ATH1904, ATH1924, ATH2045, ATH2127, ERT3484; MUS3569; Dolphins and dot rosettes appear on imports: ATH2337, ATH2356.
245 ATH1669, ATH1744.
246 CRK3102, CRK3179, CRK3068.
247 ATH1615, ATH1628, ATH1631, ATH1649, ATH1864, ATH1944, ATH1983, ATH2046. A variation, ATH1581, has dot rosettes suspended below a wavy line and elongated leaves. ATH1824 has a frieze of asterisk star flowers alternating with dot rosettes. Of uncertain composition is ATH1734.
248 NGR4952, NGR5319.
249 ATH1806, ATH1807, ATH1808, ATH1871, ATH1937, ATH2057.
Slope ware. A skyphos fragment, AMP0890, has dot rosettes set around the beautifully incised bird.

### 3.3.23 Dot rectangle

| ATH1727 | ATH2043 |

Rectangles of dots are used in grapevines and ivy garlands to alternate with leaves as an alternative to dot rosettes. Dot rectangles can also be found at the centre of concentric rectangles. They are used as an independent motif in Athens above a suspended spearhead necklace on a reversible lid, ATH2043, dated to the second quarter of the third century and alternating with palmettes on a hemispherical bowl, ATH1727, dated to the first quarter of the second century.

### 3.3.24 Dot triangle

Most common as a component of garlands and other motifs, the dot triangle (that is, three dots set in a triangular shape) occasionally stands on its own. On the reversible lid, AMP1037, a rougher version appears to preserve dot rosette on the wall above the rim pattern of dolphins and palmette. Dot triangles sit between teardrops on an unguentarium from Mesopotamos, EPI2795. They are also found on a plate from Delos, AEV0435, and in a conical bowl held in the Heidelberg Archaeological Institute, MUS4598.²⁵⁰

---

²⁵⁰ Possibly of Gnathia rather than West Slope production is EGP4490, a conical bowl, that has dot triangles alternating with an unidentified motif (a single standing leaf?) around the tondo star flower.
3.3.25 Wavy line

The wavy line, a self-explanatory form, appears in a number of productions. The wavy line can fill a zone,\textsuperscript{251} or the motif can be subsidiary.\textsuperscript{252} It is often painted, though can also be incised. In Knossos the wavy line is commonly set below the main decorative zone.\textsuperscript{253} The motif can be placed alone, though is often accompanied by a row of dots, together providing a border for the decoration. Sometimes the main motif is a dolphin frieze, so the wavy line could be identified as a wave pattern, though this wavy line does not differ from those used in conjunction with other motif types.\textsuperscript{254} The Cretan version appears on the cylindrical jug, olpe, amphoriskos, juglet and on variation kantharoi. These date from the mid-third to the mid-second century. A similar version is found at Berenice, AFR0618.\textsuperscript{255} The wavy line provides a link between productions of Corinth, Epiros and Italy as it is found on the rim of hemispherical bowls from these regions.\textsuperscript{256}

3.3.26 Zigzag

\textsuperscript{251} AEV0344, AME0794, AME0822, AMP1211, ATH2083, ATH2323, CGR4398, CGR4859, COR2806, EPI4968, PEL4264.
\textsuperscript{252} ATH1837, CGR2653.
\textsuperscript{253} CRK.3039, CRK3054, CRK3055, CRK3072, CRK3073, CRK3074, CRK3079, CRK3081, CRK3082, CRK3087, CRK3090, CRK3114, CRK3116, CRK3117, CRK3122, CRK3129, CRK3135, CRK3136, CRK3138, CRK3139, CRK3148, CRK3151, CRK3152, CRK3153, CRK3155, CRK3157, CRK3159, CRK3161, CRK3177, CRK3209, CRT3229, CRT3230, CRK3256, CRK3259.
\textsuperscript{254} CRK3071, CRK3091, CRK3095, CRK3097, CRK3098, CRK3131, CRK3175, CRK3197, CRK3207, CRK3244, CRK3251.
\textsuperscript{255} This piece could show Italian rather than Greek influence.
\textsuperscript{256} COR2915, EPI2793; Italy: Green, 1976, pl. 25; Alexandropoulou, 2002, p. 189.
The zigzag line appears across a wide range of production zones throughout the Hellenistic period but is not a standard feature of any. The zigzag can be incised or painted and is sometimes embellished with dots and dashes so that it takes the form of an angular egg and dart.\textsuperscript{257} In Athens the zigzag is twice preserved around the moulded medallions of hemispherical bowls, one dated around 200, the other from 125-75.\textsuperscript{258} Some renditions represent a reduction of the spearhead necklace of which the zigzag is a component (the chain).\textsuperscript{259} Other zigzags represent rudimentary decoration or a low technical ability as in the case of the S-swung kantharos from Nea Zichni, NGR4065. The motif is rare amongst the post-West Slope of Pergamon.\textsuperscript{260} However, two amphorae from the Asia Minor coast dated 175-150 are decorated with a post-West Slope zigzag and similar decoration appears on a fragment at Mirmeki.\textsuperscript{261}

### 3.3.27 Row of dots

The row of dots is a simple, painted motif. It is frequently a component of other motifs. Many wave patterns in Athens are set with rows of dots. Spearhead necklaces commonly have rows of dots on their upper surface, as do charm necklaces. The thymiaterion has rows of dots within the structure. Rows of dots can also be used to form the tassels on boukrania and to form ribbons. In Athens the row of dots is a standard component in spiral and diagonal wave patterns. As an independent motif the row of dots frequently provides subsidiary or border decoration. Only occasionally does it appear as the central motif.

257 AER0223, AEV0328, AEV0348, AEV0539, AEV0600, AFR0641, AMV1457, ATH2137, CGR2654, CGR2753, CRK3181, NRE3987, PEL4318, ION4404, ION4418, COR4533, EPI4964; MUS3623, MUS3639, MUS4625, MUS4888, MUS5014.

258 ATH1765, ATH1768.

259 COR2888, AER0008.

260 AMP1074.

261 Didyma: AMV1534; Kyme: AMP1405; Mirmeki: BLK2529.
Rows of dots can be set on either side of garlands. This happens in Athens in the second half of the third century, such as ATH1663,262 and similar examples are found on the Ivy Platter plates at Samaria, like NRE3826.263 There are a few examples of rows of dots at Eretria.264 In Knossos borderline rows of dots are a standard motif from 250-150, often combined with the wavy line, found on CRK3079.265 This feature is found in other Cretan cities.266 Disparate fragmentary examples are found at Ephesos.267

A widespread practice is to set the rows of dots within incised grooves, highlighting both the decoration and shape.268 In Athens this version of the row of dots appears on the reversible lid (and occasionally other shapes) in the third, but more frequently in the first century.269 The composition is a common feature of the Pergamene production.270 The motif appears on kantharoi, such as AMP1101, hemispherical bowls, like AMP0879 and

AMP1101  AMP0879  AMP0865  AMP0930  AMP1173  AMP0891

262 ATH1786, ATH2125, ATH2219, ATH2220; Import: AER0191, BLK2551; Other productions: PEL5142, BLK5181.
263 NRE3754, NRE3824, NRE3825, NRE3826, NRE3851; Import: EGP4475; MUS3269.
264 ERT3342, ERT3435, ERT3455.
265 CRK3054, CRK3055, CRK3056, CRK3069, CRK3071, CRK3072, CRK3073, CRK3074, CRK3077, CRK3079, CRK3080, CRK3081, CRK3089, CRK3091, CRK3092, CRK3098, CRK3100, CRK3101, CRK3105, CRK3111, CRK3116, CRK3117, CRK3118, CRK3119, CRK3122, CRK3125, CRK3128, CRK3136, CRK3138, CRK3139, CRK3150, CRK3152, CRK3153, CRK3154, CRK3157, CRK3158, CRK3159, CRK3176, CRK3179, CRK3185, CRK3200, CRK3201, CRK3206, CRK3207, CRK3209, CRK3213, CRK3214, CRK3215, CRK3241, CRK3244, CRK3246, CRK3249, CRK3250, CRK3251, CRK3257.
266 CRT3052, CRT3225, CRT3228, CRT3230, CRT5156, CRT5162, CRT5163, CRT5172.
267 AME0794, AME0796.
268 AFR0616, AFR0618, AFR0621, AFR0624, CGR2686, CGR2725, CGR2751, CGR2753, CGR4859, NGR4008, NGR4016, NGR4216, NGR4219, NGR4801, NGR4949, NGR4952, NGR5319, NRE3712, NRE3721, PEL4266, PEL4267, PEL4294, PEL4970, PEL4587, PEL5203, PEL5133, PEL5138, PEL5140; Imports: AEV0315, BLK2540, BLK2554, BLK2589, CYP3310, CYP3317; MUS3575, MUS3590, MUS3596, MUS3609, MUS3703, MUS4625, MUS5004; Variation: AMP4559 (dark on light), CRT5162 (maybe Gnathia ware, see 3.3.21).
270 AMP0865, AMP0879, AMP0880, AMP0882, AMP0924, AMP0926, AMP0927, AMP0930, AMP0955, AMP0961, AMP1013, AMP1046, AMP1077, AMP1101, AMP1102, AMP1124, AMP1161, AMP1223, AMP1225, AMP1226; Import: AER0019, AER0027, AER0042, AER0047, AER0156, AER0157, AER0158, AER0159, AER0200, BLK2474, BLK2477, BLK2562.
AMP0865, amphorae, such as AMP0930, along with other shapes from the Altar foundation deposits to the end of production. Comparable examples are found frequently throughout the Aegean, along the Asia Minor coast and into the Black Sea region. The row of dots is a post-West Slope motif and often provides the only painted element of the decoration. The dots often run near the junction of the shape’s walls, emphasising the angularity. Skyphoi, like AMP0891, Pergamene cups, like AMP1173, reversible lids and bowls with steep rims all carry the motif.

Reduced or rough versions of motifs are sometimes classed as a row of dots. There are hemispherical bowls with exterior decoration or Pergamene skyphoi that hold rows of dots, probably a derivation of the elongated leaves motif, shown on AMV1401. In the early-first century production at Pergamon rough dots become standard on reversible lids, like AMP1042.

Reduced or rough versions of motifs are sometimes classed as a row of dots. There are hemispherical bowls with exterior decoration or Pergamene skyphoi that hold rows of dots, probably a derivation of the elongated leaves motif, shown on AMV1401. In the early-first century production at Pergamon rough dots become standard on reversible lids, like AMP1042.

158
In Cyprus the decoration on vessels can consist only of a simple row of dots. Examples of this tradition are found in Paphos, Kition Bamboula and a good number have been published from Aradippou. Similar pieces are found further to the east.

![AMP1056](image1.png) ![AER0035](image2.png)

Occasionally rows of dots are set in vertical bands, again defining the decorative zone, though this time into panels. Examples of this design are known from Pergamon and Rhodes.

### 3.3.28 Inscription

The tradition of placing inscriptions on drinking cups continues in the early Hellenistic period. These cups are generally termed γραμματικό ἕκτομα after Charles Picard connected them with a description in the writings of Athenaios. The Hellenistic inscriptions are frequently found on drinking vessels inherited from the Classical period and on their early Hellenistic counterparts. Inscriptions are rare after the mid-third century. The inscriptions are words appropriate to their position on drinking vessels. They can carry the name of a god, frequently Dionysos and Aphrodite, or tell of a quality, presumably an abstract quality of the wine, as ΦΙΛΙΑΣ.

In Athens these inscriptions are painted above the West Slope decoration with only the latest dating example, ATH1650, carrying an incised inscription. The cup kantharos, both plain rimmed and bowl-like, the Classical kantharos with strap handles and turned foot, calyx cup and hemispherical bowl with mould-made feet all carry inscriptions. The

---

276 CYP3264, CYP3278, CYP3283, CYP3284, CYP3285, CYP3286, CYP3287, CYP3302, CYP4588.
277 NRE3727, NRE3728, NRE3821, NRE3970.
278 AMP1056, AER0035.
279 See List II.ik.
280 Athenaios, 466d-467c; Picard, 1910, pp. 104-106; Picard, 1913, pp. 174-178.
Hellenistic kantharoi with straight or angular walls maintain the use of inscriptions. The variation of words is not large in Athens. There are examples of ΑΦΡΟΑΙΤΗΣ, ΔΙΟΝΥΣΟΥ and very frequently, ΦΙΛΙΑΣ.281

In Corinth the inscription is most often incised through the glaze of the vessel. Again drinking vessels are selected, with the cyma kantharos and angular kantharos being the most common recipient. In Corinth the inscription can stand on its own, the West Slope motif can sit on the reverse of the vessel, or not be present at all. The range of words inscribed is large, the most popular is ΔΙΟΣΣΩΤΗΡΟΣ; other common examples are ΑΣΦΑΛΕΙΑΣ, ΥΤΕΙΑΣ, ΗΔΟΝΗΣ, and ΗΔΥΟΙΝΟΣ.282 ΦΙΛΙΑΣ is completely preserved on one occasion. One example, COR2896, differs from these standards. Here the inscription Ω ΠΑΡ ΕΛΠΙΔΑΣ ΦΑΝΕΙΣ (hail to you, coming here beyond our hopes) is half a line of iambic trimeter suggesting that it copies a line from a play.283

The majority of West Slope inscriptions are found on cups at Athens and Corinth, though there are exceptions indicating similar dedicatory practices through the region. Examples are recorded in Northern Greece, the Aegean, Crete, Egypt and on the Black Sea coast, these generally show close correlation to Attic production and many are identified as imports. The example from Elis, PEL4311, on the other-hand, is likely to be Corinthian.

There is one incised inscription preserved on a Hellenistic S-swung kantharos from Pergamon, AMP0957. The letters preserved are ΑΙΜ for which Behr suggests a restoration of ΔΑΙΜΟΝΟΣ.284 This is joined by AMV1279 from Troy. Also in the region is NRE5337 from Sirkeli, a hemispherical bowl with exterior decoration dating after the majority of inscriptions, in the late third century. There are two inscription on this cup, the upper reads ΔΙΟΝΥΣΟΥ and [-]ΤΗΣ is recorded below.

281 For fuller discussion of inscriptions from the Agora see: Rotroff, 1997, pp. 68-70.
282 For fuller listing, and discussion, of inscriptions from Corinth see: Edwards, 1975, pp. 64, 65.
283 Green and Handley, 2001 (translation of the inscription is theirs).
284 Behr, 1988, p. 106.
A calyx cup from Amphipolis similar to, if not of Attic production, reads ΥΓΕΙΑΣ, while a cup kantharos from the same site has ΦΙΛΙΑΣ inscribed.\textsuperscript{285} One example is found at Eleutherna with KOA preserved. A thorn kantharos from Butrint, EPI5302, carries an inscription in white, ΝΙΚΑΔΑΣΣΝΙΚΑΙΟΥ, that has been interpreted as indicating ownership: the vase of Nikadas.\textsuperscript{286} An imported example, EGP4977, from the Sciatbi cemetery, preserves the lettering KAP and is identified as an Attic import. Examples of Attic vessels carrying inscriptions are found along the Black Sea coast.\textsuperscript{287}

\textsuperscript{285} Calyx cup: NGR4959; Cup kantharos, plain rim: NGR4958.
\textsuperscript{286} Ugolini, 1942, p. 131.
\textsuperscript{287} A potential local example: BLK5333.
Chapter 4: Drinking Vessels

Drinking vessels are the most common carriers of West Slope decoration particularly during the third century. Of the identified vessels in the catalogue fifty-five percent of them are drinking vessels, and many more fragments are likely also to be of this function. This indicates that West Slope is largely a technique employed for vessels used for the consumption of wine.

The drinking vessel production has a number of phases in the Hellenistic period. At the beginning of the third century the shapes that receive West Slope decoration are shapes that are inherited from fourth-century production, like the Classical kantharos and cup kantharos. These retain the stemmed foot and high-swung or spurred-strap handles of the fourth century. In the first few decades of the third century, shapes that reflect regional production of earlier periods become standard in the major productions. These are referred to as Hellenistic kantharoi, though some, such as the straight-walled and one-piece versions, are adopted from the fourth century. These cups have a low foot, deep body and strap handles. By the middle of the third century the Hellenistic kantharoi have largely replaced their Classical cousins. Toward the end of the third century, perhaps linked to the production of mould-made bowls, a new type of drinking vessel becomes popular. This is a handle-less bowl with very low foot and broad, open shape, like a phiale. These hemispherical bowls are produced alongside the late kantharoi but extend beyond their production into the first few decades of the second century. After this, decorated drinking vessels are less common, reflecting the popularity of the mould-made drinking vessel. One region that continues to produce drinking vessels is Asia Minor. Here late-third century shapes, such as the hemispherical bowl with exterior decoration, are maintained through the second century while new drinking vessels are also developed. These new shapes, like the Pergamene skyphoi variations, the Pergamene cup and the steep-rimmed bowls, have an angularity that indicates a move toward the sigillata production.
Many of the forms of the vessels maintained from the fourth into the third century and even those of the later third century are termed kantharoi. The name of the vessel, the kantharos, is the chosen drinking vessel of Dionysos and Herakles. The Classical and Hellenistic forms are not, however, the same as the vessel that Dionysos and Herakles are seen holding in red-figure scenes, nor is this shape responsible for their development. It would seem that the Dionysos kantharos is never a common ceramic shape, and that the kantharoi types that develop through the fourth century and are maintained into the Hellenistic period are derived from an Attic black-glazed shape, the cup skyphos.\(^1\) The heavy-walled cup skyphos provides an early example of the smooth curving convex-concave profile.\(^2\) The form shows an increasing tendency for a more even distribution of height between the upper and lower walls. The cup kantharos provides an interim form with the strap handles of the kantharos proper a later addition so that the shape again reflects something of the Dionysos kantharos with handles attached to wall and rim. The Hellenistic kantharos forms are derived from the Kabeiric skyphos, a cup produced in Boiotia from the fifth century.\(^3\) Nevertheless, any wine-drinking vessel must be seen to maintain strong links with Dionysos and with Dionysian cult practice.

\(^1\) Sparkes and Talcott, 1970, p. 113, fn. 1.  
\(^2\) Sparkes and Talcott, 1970, p. 117.  
\(^3\) Rotroff, 1997, pp. 97-98.
4.1 Classical Drinking Vessels

The Classical drinking shapes, developed through the fourth century in Athens, are the first recipients of West Slope decoration in many productions. They can often provide evidence of transition in the decorative technique. Having received motifs in the gold-decorated technique these vessels in turn are decorated with clay-only decoration and see the addition of incision and white paint. They are widely exported from Athens and both the form and decoration are emulated in many regional productions. These shapes are produced in the third century but become infrequent after the first half of the century.

4.1.1 Classical kantharos, plain rim

The Classical kantharos with plain rim is thought to have developed in Athens as a variety of the cup kantharos in the second quarter of the fourth century though is uncommon until the second half. It adds sturdier strap handles often with spur attachments or, as they are commonly termed, thumb-rests. The shape was exported from Athens during the fourth and early third century and appears as a familiar prototype of numerous West Slope productions during the third century.

The Classical kantharos with plain rim has a moulded foot emphasised by scraped grooves. The resting surface is grooved and the underside typically conical. From the foot rises a cylindrical stem. Above the stem sits a rounded, bowl-like body that can be decorated with vertical ribbing or left plain. The upper body has a smooth concave profile forming a distinct junction with the rounded lower body. The rim flares out from the upper wall as a smooth continuation of the concavity. The vertical strap handles are attached on the rim and on the lower wall at the point of widest diameter. On the upper surface of the handles are placed mouldings, typically spurs, rectangular pellets, that protrude beyond the handle. These spurs can sit at the height of the rim or are set at an angle and rise above it.

The characteristic development of this shape is a gradual process of attenuation. The lower body becomes pointed and the stem higher. The spurs are placed at an increasing angle.

a. City production

In Athens the Classical kantharos is a popular black-glaze and West Slope shape in the early Hellenistic period. The number of examples and the constant development of the shape have provided a relative chronology.\(^5\) The pieces are produced with West Slope decoration from 285-240, though the shape received similar motifs, though gilded, in the fourth and early third century.\(^6\) The motifs are typically balanced with a preference for opposing garlands (ivy, elongated leaves and grapevine) and other motifs that have a distinct centre (as dolphin and wave and the circular wreath and single standing branch combination). Some white is used as a highlight or in subsidiary motifs but on the whole the majority of the motifs are clay-painted with only one instance of incision (ATH1950).

In Eretria there are no full examples of the shape though there are some fragments from the early stages of West Slope production in the city. Motifs of ivy, elongated leaves, and also spearhead necklaces are recorded for these fragments.

\(^5\) Rotroff, 1997, p. 80.
\(^6\) Kopcke, 1964, no. 281, p. 51, pl. 42.1, Agora P 13526.
The shape is quite a popular drinking vessel in Ephesos and indicates the maintenance of the Classical tradition in the Ephesian assemblage. The lack of examples published from the second-century deposit would suggest that the shape was not produced beyond the third century.\(^7\) The fragments with West Slope motifs preserve only the body of the shape. These upper body fragments hint that the profile changes in Ephesos to a shorter and increasingly flared upper body. There are some fragments that carry bands of clay wrapped around the upper surface of the handle to appear as a small rotelle or simplified version of the Herakles knot. The lower body can be ribbed or plain. The decoration here is clay-painted and is restricted to ivy and elongated leaves.

b. Regional production

In Northern Greece there is a scattering of examples of this shape showing Attic influence, local derivation and occasional parallels with Asia Minor production. In the museum at Thessaloniki there are two pieces that parallel closely with Attic production.\(^8\) At Edessa an example with red-orange glaze, NGR4897, preserves partial decoration of

\(^7\) Gassner, 1997, no Classical kantharoi are recorded amongst the finds from this second century deposit.
\(^8\) NGR4015, NGR3991.
a cornucopia and single standing branch. The piece is of a standard form with ribbing on the lower body, a tall upper body and only slightly rising spur handles. In the region of Kozani there is evidence of local production following the Attic prototype. At Kozani itself there is one single complete kantharos, NGR4258, that is inclined to one side due to misshaping prior to firing. It has a plain lower wall that carries a groove below the handle attachment. The upper wall retains an incised and painted ivy wreath. At Aiane the Classical kantharos, NGR4150, is typical in shape but the decoration is rather rough and appears to employ white paint. In the region of Imathias we have two similarly shaped examples from Beroia with high-rising spur handles, decorated with spearhead necklaces.\textsuperscript{9} There are two from Vergina, one thin walled, the other a much more solid shape.\textsuperscript{10} Extant examples and fragments from Pella have rising spur handles and preserve a somewhat constricted upper wall.\textsuperscript{11} At Eion, in Eastern Macedonia, there are numerous examples, again with high spur handles and diminutive decoration: elongated leaves, spearhead necklaces, ivy and volute garland.\textsuperscript{12} At Amphipolis and at Rodoleivos fragments provide a good percentage of the profile of a local version.\textsuperscript{13} The upper body is tall and the lower body short and ribbed. The spurs on the strap handles rise slightly and appear to have a somewhat rounded upper surface. The decoration, elongated leaves and spearhead necklace, is placed on the upper body. At Amphipolis two white bands border the decoration on NGR4210. In the Chalkidiki there is one example at Potidaea, NGR4116, with exaggeratedly rounded handles and short, rounded spurs. At Torone fragments of the lower body represent the presence of Classical kantharoi. All the related (inventoried) kantharos rim fragments, however, carry a small moulding making it uncertain that the plain-rim variety was in evidence. While most of the fragments preserve a fairly standard upright upper wall, NGR4236 splays quite broadly, either representing a similar progression as that found at Ephesos or more likely, given the precise and delicate decoration, representing another drinking vessel shape. NGR2386 and other fragments from Isar Marvinci indicate the presence of this shape further inland.

\textsuperscript{9} NGR4183, NGR4184.
\textsuperscript{10} NGR4171, NGR4226.
\textsuperscript{11} NGR4948, NGR4952, NGR4953, NGR5319; Fragments: NGR4141, NGR4143, NGR4145.
\textsuperscript{12} NGR4047, NGR4048, NGR4050, NGR4051, NGR4052, NGR4053, NGR4054.
\textsuperscript{13} Amphipolis: NGR4204, NGR4205, NGR4206, NGR4210, NGR4211; Rodoleivos: NGR4064.
In Central Greece examples from Boiotia/Phthiotis are quite different in form. These kantharoi have a turned foot, the handles sit below the rim and the spurs are small peaks rather than rectangular plates. The lower body appears to carry horizontal, not vertical, ribbing. While the black-glaze versions of this shape are found at many sites, they do not carry West Slope motifs except at Thebes and at Gla. The motifs, frequently ivy, are either painted, or, incised and painted. In Thessaly three fine examples (two fragmentary) are preserved at Demetrias. CGR2606 adheres closely to the Attic prototype and is decorated with elongated leaves. At Phthiotic Thebes there is one example of this shape, CGR2744, with plain handles and no clear stem, representing a local version though maintaining the elongated leaves decoration. From Chalkis in Aetolia fragments suggest the presence of the shape decorated with ivy.

A Classical kantharos with plain rim from Yalova, PEL5215, has high spur handles and a ribbed lower body. The foot is stemmed and moulded. A simplified spearhead necklace decorates the upper wall. A less canonical Classical kantharos from Messenia, PEL5190, retains a double handle and a band of ribbing on the upper wall.

---

14 Heimberg, 1982, no. 84, pp. 13-14, pl. 6.
15 Image not reproduced to scale.
16 The examples carrying West Slope decoration do not provide a full profile; rather the black-glaze versions provide the profile of the local version of the shape.
17 Thebes: CGR2788, CGR2789, CGR2790, CGR2791, CGR2792; Gla: CGR2749 (though this may preserve a low foot).
18 CGR2606; fragments: CGR2708, CGR2709.
19 CGR4434, CGR4438.
There is a scattering of examples through the Aegean Islands with one at Aegina, three from Naxos, one from Nisyros (a local version with odd form and no spur attachments), one from Kasos decorated with a spearhead necklace and one from Samothrace with a low ribbed body and a tall concave upper body decorated with a spearhead necklace.\(^{20}\)

In Crete there is a single example of a West Slope Classical kantharos with plain rim at Lyttos, a shape known at Knossos but left undecorated. This piece, CRT3235, has a tall and narrow form. The strap handles carry small rotelles at the point of attachment with the rim of the vessel. A trefoil garland is painted on the upper wall.

In Troy the shape appears with West Slope decoration in the late fourth to early third century, dated through evidence of the quarry dumps, and is found in deposits of the second to early first century from the so-called Garden Dump.\(^{21}\) Full profiles of the

\(^{20}\) Aegina: AEV0469; Naxos: AEV0607, AEV0610, AEV0612; Nisyros: AEV0352; Kasos: AEV0614; Samothrace: AEV0341.

\(^{21}\) For a table of deposits and their datable objects see: Berlin, 1999, p. 85, table. 4.
shape are not preserved. Foot fragments are found but not in connection with upper to lower body fragments carrying West Slope motifs. Beginning with the prototype shape with bowl-like lower body, concave upper body and horizontal to slightly rising spurs, the kantharos from Ilium develops along unusual lines. The lower body bulges increasingly while the upper body appears more strongly convex. It is likely that this development of the wall profile is accompanied by the development of a low foot (see 4.2.7). This suggests, therefore, a move from Attic influence to a shared shape development with other cities in the region, including Pergamon, where there is no evidence of the Classical kantharos with plain rim, but rather a low footed variation, AMP1060. The motif of the spearhead necklace is the most popular in Troy, as with other Asia Minor productions, along with ivy and elongated leaves.

There are few examples of the kantharos from other sites on the Asia Minor coast. At Beşik Tepe there are three pieces identified as Classical kantharoi with plain rims. AMV1524 preserves a full profile showing a shape that adheres closely to the prototype. The lower wall is ribbed. The upper handle attachment is not marked leaving the possibility that AMV1524, as AMV1513, is a cup kantharos. Two other fragments, AMV1519 and AMV1520, preserve concave upper walls. Elongated leaves, ivy and spearhead necklace are the preserved motifs. Close by, at Assos, AMV1410 is identified as a Classical kantharos. The lower wall is ribbed. The concave upper wall is set at quite a sharp junction to the lower wall. A spearhead necklace decorates the shape.

22 Berlin, 1999, does not suggest such a foot for this group of vessels. Rather the associated foot fragments are all stemmed (Berlin, 1999, pl. 2). The low foot fragments, published as bases to S-swung kantharoi (Berlin, 1999, pl. 3), do not carry ribbing, so do not provide a definite alternative base for the later production of Classical kantharoi, though there remains a possibility of hybridisation (see 8.8.2).
In Cyprus there is a (probably) local variation among the finds from Kition Bamboula, CYP3290.

In the Balkans at Olbia and at Tomis there are three exceedingly attenuated versions that appear characteristic of the region, two carrying spearhead necklaces and two elongated leaves.\(^\text{24}\) The fragment from Chersonessos, BLK2462, preserves a narrow and concave profile and also carries a spearhead necklace.\(^\text{25}\) These are dated to the second century and are derived from broader bodied examples that follow the early-third century Attic prototype, generally decorated with painted elongated leaves.\(^\text{26}\)

c. Imports

There are twenty-two Classical kantharos, plain rim entries that are identified as imports. Most of these are plausibly given the manufacturing location of Athens. There are a number found at Rhodes, many decorated with elongated leaves, though grapevine and volute garland are also present.\(^\text{27}\) Samos preserves an example and likely imports issue from other Aegean Islands as at Delos.\(^\text{28}\) At Kabirion on Lemnos, AEV0437 has an overly constricted upper body that is unlikely to be Attic. A number of examples have

\[\text{BLK2486}^{23}\quad \text{BLK4572}\]

\[\text{Image not reproduced to scale.}\]

\[\text{Olbia: BLK2486, BLK2501, BLK2502; Tomis: BLK2418, BLK4986.}\]

\[\text{BLK2462 has not positively been identified; though in the light of the attenuated kantharoi could be another example of this local derivation.}\]

\[\text{Dating: Bozkova, 1997b, p. 11, also popular as a black-glaze shape. Broader bodied Classical kantharoi with plain rim: Bozkova, 1997a, suggests BLK4176 and BLK4177 from Cabyle as Attic imports which compare to BLK4570 from Histria; Bozkova, 1997b, p. 9, BLK4982 and BLK4983 from Apollonia are presented as local copies of imports. BLK2500 from Olbia may fall between the two types and is of uncertain origin.}\]

\[\text{AER0090, AER0091, AER0092, AER0093, AER0094, AER0095, AER0229, AER0232.}\]

\[\text{Samos: AEV0360; Delos: AEV0236; Kabirion: AEV0437.}\]
been found in the Balkans, at Olbia, Cabyle and at Histria. Some of these show clear production links to Athens, but others have variations that could allow them to be imported from a more local source. Attic examples are present at Alexandria. While there are fragments at Tell Halaf and at Dura Europos that suggest importation of the shape, a definite identification can only be made at Dor. This kantharos, NRE3839, has a solid moulded foot, a rounded lower body and convex upper body. The spurs on the handles are horizontal. The glaze is described as glossy dark sepia and the fabric as roman ochre, the decoration consists of clay-painted elongated leaves. The piece has been dated to the first half of the third century.

d. Various

Two regional examples produce a variant Classical kantharos with plain rim. Here the body profile adheres to the prototype, complete with the rising spur handles, of the second quarter of the third century. However, the stemmed and moulded foot is discarded and replaced with a low, ring foot. Two such variant kantharoi are found in the local production of Northern Greece at Edessa, in a grave dated to the late third century. Both cups carry West Slope motifs on their upper walls, one a painted elongated leaves motif without a central stem and the other a spearhead necklace consisting only of the suspended pedants. At Kabirion on Lemnos, a similar Classical kantharos variant is found, AEV0439. The ivy wreath decoration is placed on the mid

---

29 Olbia: BLK2484, BLK2498, BLK2499, BLK2500, BLK2501; Mirmeki: BLK2544; Cabyle: BLK4176, BLK4177; Histria: BLK4570, BLK4572.
30 BLK2500, for instance, appears to bridge the transition from the prototype to the highly attenuated shape.
31 EGP4501, EGP4977.
32 Image not reproduced to scale.
33 These differ from the low-footed Hellenistic kantharoi (see 4.2.7) where the body shape and the handles have been altered.
34 NGR4148, NGR4149.
upper wall and is constructed from a central white-painted undulating branch with short incised branching stems.

e. Summary

The Classical kantharos is a popular Attic drinking cup, but one that has a restricted zone of production. It remains an indicator of the influence of Classical production on the early Hellenistic ceramics, and more specifically it would appear to indicate exposure to Attic production. This is not felt to the south of Athens on mainland Greece. Local production of the shape in Northern Greece, the Balkans, on the Asia Minor coast and through the Aegean leads to a variation in the appearance of the kantharos (note Troy, Ephesos, Nisyros, Olbia, Amphipolis). Some variation in form may be due to an adherence to local tradition; Crete and Central Greece suggest such possibilities. The variant low-footed form found at Edessa and Lemnos may show the influence of the Hellenistic kantharos, or could be explained in terms of local preference or a simplification of the required potting demands. Motifs also indicate variation from the prototype. While Attic production does not use the spearhead necklace motif on the shape, other productions choose the motif repeatedly (Asia Minor, including Troy, Northern Greece, Aegean (Kasos and Samothrace), the Balkans (Olbia and Tomis) and the single example from the Peloponnese). In most zones the production of the shape seems to belong to the third century, though in Troy and in Ephesos there is evidence that variant forms continue to be produced in the second century.

4.1.2 Classical kantharos, moulded rim

This shape appears to vary considerably in its appearance, never achieving consistency to enable the identification of a prototype. Examples of this shape remain infrequent in the West Slope tradition. The form shares much with the Classical kantharos, plain rim. It has a moulded and stemmed foot, a bowl-like lower body, a concave upper body

and flaring rim. The rim, however, carries a moulding that remains un-standardised in form. Strap handles attach to the moulding and to the upper area of the lower wall.

a. City production

ATH1549

ATH1550

In Athens decorated versions are less frequent than black-glaze examples. The shape first appears with motifs rendered in the gold-decorated technique, ATH2154. There are five examples that carry West Slope and they date in the first half of the third century. These pieces range from a sturdy form with solid moulding and horizontal spur handles, ATH1549, to a more delicate thin-walled form with beaked moulding and rising spur handles, ATH1550. The kantharoi with moulded rim are, on the whole, larger than the plain rim varieties in Attic production. They carry motifs of elongated leaves, ivy, grapevine, charm necklace and spearhead necklace. These motifs are clay-painted with only one instance of white and no incision.

ATH1581

A variant form of the Classical kantharos with moulded rim appears in Athens and can be likened to a group of cups produced in Northern Italy, known as the Group of Vatican
The vessel has been dated to 290-270, and gives evidence for possible Italian influence in the early production of West Slope at Athens. The decoration consists of an unusual composition of elongated leaves, wavy line, and suspended dot rosettes, and includes early use of white highlighting; perhaps the decoration and form are the result of drawing on the Italian prototype.

AME0650  AME0652

Ephesos is the only other city production to exhibit examples of this shape. The pieces remain strongly associated with the Classical period and all belong to the early third century. They are less frequent in Ephesos than the plain-rim version. The moulding is generally quite delicate though can be down-turned or horizontal. The decorative technique employed includes gilding: AME0650. Elongated leaves (possibly trefoil garland) and ivy are preserved.

b. Regional production

NGR4235  NGR4665  NGR4244

In Northern Greece there are only a few settlements that provide evidence of the shape. The best-preserved example comes from Beroia, NGR5298. It has a straight rim with a small moulding at the height of the upper handle attachment. The upper wall is short, only slightly concave and carries a volute garland. The lower wall is convex and on the


37 AME0650, AME0652, AME0789.
shoulder is set a band of vertical ribbing bordered below by a clay-ground groove leaving the lower region plain. The foot is stemmed and moulded. A fragment, NGR4235, with a very thin lip and a thickened bulge below is also preserved from Beroia. It carries a painted volute garland. At Torone, in the Chalkidiki, a good number of fragments with moulded rim, that correspond to that of NGR5298, are amongst the inventoried items, represented here by NGR4665 and NGR4244. These pieces are fine-walled drinking vessels with a delicate moulded ridge or beak that sits between 1 to 1.5 centimetres below the rim. The decoration is set in the narrow zone between the moulding and the lower wall junction. The motifs of ivy and elongated leaves are both painted and incised. A fragment of this type, NGR2387, is preserved inland at Isar Marvinci.

CGR2669

At Medeon, in Central Greece, a version of this kantharos type is preserved, CGR2669. Here the foot is narrow but only slightly stemmed. The lower wall is convex and tall, curving in to join with the upper wall that flares out at a slight angle. This upper wall carries a ridge just below the rim, at the point of the upper handle attachment. The handles carry spur attachments. A painted volute garland is set between grooves on the upper wall.

CGR2710  CGR2711

At Demetrias there are two fragments that preserve the rim and upper wall of a moulded rim kantharos. On both fragments the rim is set at a different angle from the wall and the ridge marks this junction. On CGR2711 the moulding is enhanced by grooves set

---

38 CGR2710, CGR2711.
above and below. The decoration sits below the moulding and consists of ivy and egg and dart motifs.

A kantharos with moulded rim, spurred strap handles, tall tapering body and conical foot, PEL5207 from Yalova in Messenia, is decorated with rectangles and checkerboard on the upper wall. Both the form and the decoration of the piece draw on the production of the thorn kantharos, also known from the region.39

Of the Aegean Islands only Aegina preserves an example, AEV0440. This has a solid moulded band covering the rim with an elongated leaves motif set below. Attic examples are brought to mind.

In the Near East a few more variations are found. NRE3844 is a rim fragment from Dor that has a strongly flaring upper wall and rim. The rim is moulded right on the lip surface. This fragment has a diameter of 19.5 centimetres, so can be considered an oversized kantharos. The strongly concave neck, however, suggests a reconstructed vessel narrower than the rim alone would indicate.

At Samaria yet another version, NRE3729, with a complete and unusual profile, is found. The kantharos has a high and strongly moulded, turned foot. The lower wall is convex but very shallow, the upper wall quite upright with a ridge running around at mid-height and a moulding on the rim. The handles are attached below the rim and rise

39 Thorn kantharoi: PEL5194, PEL5206.
up but are shaped so as to sit close to, but not connect with, the rim. The interior floor of the vessel carries moulding. An elongated wreath motif is set between the mouldings on the exterior of the vessel.

c. Imports

An example of an Attic moulded rim kantharos is found in the lower deposit of the settlement well at Rachi, COR2967. At Eretria a rim and upper wall fragment of a kantharos carrying a white-painted motif is identified as Boiotian, ERT3426. Attic exports of the moulded rim kantharos are identified at Lemnos and at Samos. This is another shape exported to Alexandria and a fragment also turns up at Mirmeki.

d. Summary

The Classical kantharos with moulded rim is not a common shape in West Slope productions. At both Athens and Ephesos it is not produced after the first half of the third century. Other examples are scattered through the regions under study. The form can be seen to vary considerably, even the nature of the defining feature, the moulding, is not uniform. At Medeon and Demetrias the tall and closed form is moving toward some Hellenistic kantharos profiles. Torone is the only site where the fragments of this shape are frequent and the form standard. Both at Torone and Demetrias incision is employed in the motifs showing a break from Classical tradition.

4.1.3 Cup kantharos, plain rim

The production of the cup kantharos with plain rim begins around 350. It appears more delicate than the Classical kantharos, with thinner walls, narrower proportions, a

---

40 Lemnos: AEV0436, AEV0438; Samos: AEV0548.
41 EGP4504, BLK2541.
flaring rim and high swung handles. The foot is moulded and a short stem is set above. The lower body is convex and the taller upper body is concave, running smoothly to the lip. The handles have a double attachment on the lower body and swing just higher than the rim, folding in and down. There are some metal versions of this shape, though these are of slightly different proportions to the ceramic examples.

a. **City production**

ATH1553

ATH1558

In the fourth-century production at Athens the shape received gilded decoration, found on ATH1553. In the third century the shape is decorated with West Slope and continues to be produced until 260. Through this time the shape becomes increasingly attenuated. The overall height increases and the stem, the ribbed or plain lower wall and the upper wall are all taller and narrower. The handles are set closer to the wall and the rim flares less, meeting rather than exceeding the diameter of the lower body. These changes produce a less open shape. There is an exceptionally fine and over-sized example from the Agora, ATH1560; it is decorated with a cornucopia, bunches of grapes and torches and makes effective and bold use of white to balance the design. More common are motifs of elongated leaves, ivy, dolphin and wave pattern (which can employ white) and combinations of spearhead necklace on one side and charm necklace on the other. Inscriptions are popular, maintained from the fourth century; ΦΙΛΙΑΣ is the most common with examples also of ΔΙΟΝΥΣΟΥ, or part thereof, ΑΦΡΟΔΙΤΕ, ΑΓΑΘΗΣ

43 Rotroff, 1997, p. 86
44 Zimmermann, 1998, p. 16. Metal examples: Ancient Macedonia, 1988, no. 238; Andronicos et al., 1980, no. 120; with tall stem: Themelis and Touratsoglou, 1997, B5, p. 66, pls. 9, 68; B6, p. 66, pls. 9, 68; with moulded rim: Themelis and Touratsoglou, 1997, D8, p. 103, pl. 113; D9, p. 103, pl. 113.
Zimmermann, 1998, pp. 18-19; the relationship of the two productions with regard to the cup kantharos is one of mutual exchange throughout the shape’s evolution.
ATH1564 preserves the foot and lower wall of a cup kantharos. The lower wall is quite rounded in profile and stands at a height of eight centimetres indicating that the original vessel would have been of considerable height. The foot is moulded and the stem low. This piece is unusual in that it carries decoration, a charm necklace highlighted with white paint, on the lower wall. A date of 300 has been suggested for the piece.

COR3012
Corinth preserves one example of the cup kantharos with plain rim, COR3012, dating to the early third century. The shape is quite tall and the rim narrow. The lower wall is undecorated. The spearhead necklace decorates both sides of the vessel with incised band and clay-painted pendants. The pendants sit straight on the band without a chain attachment.

b. Regional production

There is a cup kantharos from Amphipolis, NGR4958. It carries a painted spearhead necklace and an inscription, ΦΙΛΙΑΣ. It is possible that this example is an import.
Two cup kantharoi have been found in Central Greece. One is preserved amongst the finds from Phthiotic Thebes, CGR2726. The high swung handles reach above the height of the rim and fold in and, only very slightly, down. The diameter of the rim more or less equals that of the lower wall. An incised and painted ivy wreath with additional dots decorates. At Amphane another example is preserved, CGR2733, though with a turned foot. The profile is attenuated and a groove runs below the lower handle attachment. An incised and painted scrolling ivy wreath is placed on the wall.

AEV0354

In the Aegean only Nisyros preserves an example of the cup kantharos with plain rim. This piece, AEV0354, is of fine production. The shape is tall but not overly constricted. A groove runs below the lower handle attachment. The preserved ivy decoration has incised stems and clay-painted leaves.

---

45 Image not reproduced to scale.
AMV1513

In Asia Minor a tall example, AMV1513, reconstructed at a height of just over twenty centimetres (including handles) has been published from Beşik Tepe. The rim does not flare beyond the diameter of the body. The decoration of a painted spearhead necklace sits below the rim and fills little of the tall upper body.

c. Summary

The count of this shape may lose out somewhat to fragments classed as Classical kantharos with plain rim; the distinctive handles break easily and thus are not always in evidence to allow identification. The shape does not seem to be produced beyond the first half of the third century and only in Athens is it found more than once. However, there are some interesting patterns in the productions, for example the earlier open version of the shape is found only at Athens. The versions from Amphane and Nisyros both have an incised groove below the lower handle attachment, a practice more common on Classical kantharoi than cup kantharoi. In Athens the decoration combines white and clay-coloured paint; at Corinth, Phthiotic Thebes, Amphane and Nisyros a combination of incision and clay paint is used. At Beşik Tepe and at Kavala the decoration is entirely in clay paint.
4.1.4 Cup kantharos, tall stem

The cup kantharos with tall stem has a moulded rim, concave upper wall, convex, ribbed lower wall and high-swung handles. Such moulded rim fragments of cup kantharoi are frequent at Olynthos proving that the production of this variation was well underway by 350.\textsuperscript{46} The Hellenistic group, however, is set aside from other cup kantharoi with moulded rim by a tall, candlestick-like stem. This stem has a band of grooves at its top not found on other contemporary cup kantharoi.\textsuperscript{47} The form is better known in Italy and the eastern Mediterranean than in Greece and probably represents a ceramic imitation of a metallic shape.\textsuperscript{48} A close relationship between this shape, Ptolemaic Egypt and the cults of Dionysos and Aphrodite has been suggested.\textsuperscript{49} A variant form of the kantharos, with a lower stem, is clearly related.\textsuperscript{50}

a. City production

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{ATH1566}
\caption{ATH1566}
\end{figure}

Examples with West Slope are identified at Athens. These fragments show a moulded rim and concave-convex wall profile. The stem has a series of grooves where it joins with the lower wall. The foot is turned and moulded. West Slope decoration is preserved on the upper wall of only four fragments, these being dated 275-260. On the

\textsuperscript{46} Sparkes and Talcott, 1970, p. 118.

\textsuperscript{47} This allows fragments to be identified as examples of this form.


\textsuperscript{50} Rotroff, 1997, pp. 87-89, presents these as different forms of the Classical kantharos, one as ‘tall stem’, the other as ‘moulded rim’.
whole the West Slope motifs are badly preserved though ATH1566 retains a grapevine with bunches of grapes hanging on both sides (on the upper side the grapes defy gravity and hang upwards). The shape attracts an early and careful employment of white paint.

An example with a less elongated body is ATH4895, uncovered in the recent Metro excavations. It has a turned foot with broad base, a tall stem with a groove above mid-height and a broader platform, not grooved, at the junction of the stem and upper wall. It has ribbing on the lower wall, high swung handles and moulded rim. Elongated leaves, neatly painted in clay, are suspended on the upper wall.

ATH1563
A variant of this kantharos type is found at Athens. This form has a moulded foot and tall, but not elongated, stem. It shares the convex-concave wall profile of other Classical kantharoi, and has high-swung handles. Moulding sits on or below the rim. The variation spans the transition from gold-decorated (ATH2151) to West Slope ware, though is never highly popular. The examples date from the late-fourth to the mid-third century and there is evidence of attenuation. Rotroff suggests a remodelling of the shape by a specific manufacturer after 275.\textsuperscript{51} Motifs include gilded elongated leaves and painted dolphin and wave patterns.

\textsuperscript{51} Rotroff, 1997, p. 87.
b. Regional production

NGR4909 from Thessaloniki preserves an example of this shape decorated with a volute garland on the upper wall and ribbing on the lower wall. The narrow stem carries moulded ridges at mid-height. The rim profile corresponds to ATH1566.

c. Imports

An example of the cup kantharos with tall stem, NGR5294, was excavated from Tafos 96 at Amphipolis. It is probably an Attic product given the gold-decorated elongated leaves motif on the upper wall. The profile is similar to ATH1562 though the example from Amphipolis has a taller and narrower stem and the lower body is ribbed.

d. Summary

As a West Slope shape this drinking vessel has only a limited production in Athens and some currency in Northern Greece. Its infrequent appearance coupled with aspects suggesting fine decoration, indicate this is a “special” shape. The change in the form of the vessel shows an easing of the characteristics achieved in metal, adapted to suit the ceramic production.

4.1.5 Classical kantharos, strap handles, turned foot

The Classical kantharos with strap handles and turned foot is most clearly distinguished from the Classical kantharos by its foot: below a low stem a cylindrical section kicks out to a horizontal surface, the underside is conical while the resting surface and the vertical side of the foot are grooved. The vessel has a convex lower body and a concave upper body that flares out to a simple lip. The strap handles attach to the upper lower body and to the upper body, but well below the rim. The handles carry thumb-rests,
typically ivy leaves or masks and sometimes rotelles though not the spur thumb-rests of the Classical kantharos with plain rim.\textsuperscript{52}

a. City production

![Image of Kantharos](image)

ATH1575

The shape is produced in Athens in the late fourth and early third centuries and nearly always receives decoration.\textsuperscript{53} The preserved examples and fragments indicate that the shape undergoes attenuation during its production. It is most often decorated with the ivy garland, especially during the first decade of the third century. The elongated leaves motif, and the combination of spearhead necklace and charm necklace, one on either side, is also preserved in the upper wall zone. There is no mention of white paint or incision in the description of the motifs on this shape.

From the Kerameikos of Athens there is one piece, ATH2161, that instead of strap handles has ring handles placed on the mid-wall. A similar example without decoration is found at the Agora.\textsuperscript{54} These date to the early third century and indicate experimentation with shapes at this time in the production.\textsuperscript{55} The Kerameikos piece preserves an elongated leaves motif that may be gilded.

In Eretria a foot fragment, ERT3514, adheres to the above prototype and indicates the probability of a local version of the Classical kantharos with strap handles and turned foot. Ivy is preserved above a groove.

\textsuperscript{52} For examples of the moulds from the Kerameikos used to make these attachments see: Stroszeck, 2002, p. 479.
\textsuperscript{53} Rotroff, 1997, p. 90.
\textsuperscript{54} Rotroff, 1997, no. 114, p. 91, fig. 10, pl. 11.
\textsuperscript{55} Rotroff, 1997, p. 91.
Rhodes boasts a high quality example in the local fabric. The handles hold mask attachments and the grooves are filled with miltos. The piece was excavated with a coin that dated to the late fourth to early third century.\textsuperscript{56} This version is tall and narrow. It carries a band of the checkerboard and concentric rectangles in the upper wall zone set between two grooves.

b. Regional production

A version of the kantharos from Thessaloniki appears to be a hybrid, NGR4042. It would seem this piece has a moulded foot and no stem but the position of the handles liken it to the strap handles and turned foot variety. The lower body is convex and quite tall. The upper body is concave, rather short and somewhat constricted in appearance. The rim flares out and the upper handle attachments are set well below. The handles carry rotelle thumb- rests. The upper wall carries a rather simplified spearhead necklace with an incised band and pendants painted roughly below.

\textsuperscript{56} Patsiada, 1989, p. 138.
\textsuperscript{57} Image not reproduced to scale.
From Helleniko in Arcadia two similar examples of this form are found, PEL4308 and PEL4309. They are not overly attenuated. Both examples are decorated with ivy constructed with an incised scrolling stem. From this central stem, shorter stems branch off and end in, now fugitive, clay-painted leaves.

CRT3222
The example from Rokka in Western Crete follows closely the version of the shape found at Rhodes. It is tall and attenuated and carries mask thumb-rests, CRT3222. Furthermore the decoration is of concentric rectangles and checkerboard that sit in a band below the rim. An example from Phaistos, CRT5011, carries concentric rectangles and checkerboard on one side and ivy on the other. It is a less than successful emulation of the shape.

AMV1525
From Sarce Limani on the Asia Minor coast a fragment of the upper wall preserves handles with mask attachments set well below the rim, AMV1525. The upper wall, which is strongly concave, is decorated with incised and painted ivy. The ivy has a continuous undulating branch with short stems branching off to end in painted leaves.

c. Imports

On display in the Corinthian museum is a kantharos with strap handles and over-painted decoration, COR2991, that does not parallel with the local West Slope production. It is
decorated with a band of ribbing on the lower wall and with a painted spearhead necklace on the upper.

A fragment from Ephesos found in a second-century deposit, AME0660, is not of the local production. It is decorated with an elongated leaves motif described as being rendered in a pink paint; the fabric is beige with white inclusions.

EGP4639

A fine example of a tall and attenuated kantharos with strap handles and turned foot was found in Egypt, EGP4639. This piece is decorated with concentric rectangles and checkerboard and joins the examples from Rhodes, AER0106, and Rokka, CRT3222. Another example of such a kantharos was found at Olbia in the Balkans, BLK2441. Identified as an import this piece is also decorated with concentric rectangles and checkerboard.

d. Summary

This shape can be divided into two groups. The first is the low, open version found at Athens, Eretria, Helleniko and Serçe Limani and decorated with garlands or necklaces. This group also includes a hybrid version from Thessaloniki. The examples from Serçe Limani and Helleniko are quite similar in shape and both use incision, also found on the fragment from Eretria, but not recorded on the examples from Athens.

The second group consists of the attenuated examples that preserve the same decoration of painted concentric rectangles and checkerboard. The example from Rhodes is

58 Image not reproduced to scale.
identified as of local fabrication. If an Athenian prototype is sought for the Rhodian production then the tall and attenuated shape parallels with the post-275 products of Athens. The checkerboard and concentric rectangles also appear in the Attic assemblage around this time, after 270, but I have no evidence of this motif being used on this shape in Athens. Checkerboards and concentric rectangles do appear on Rhodes on other Attic imports. Imports of this kantharos version are found at Rokka, Alexandria and Olbia. On all of them the concentric rectangles and checkerboard are painted and not incised. While a number of these have been identified as Attic vessels, it would seem that another origin must be sought, and Rhodes is a probable candidate.

4.1.6 Classical kantharos, thorn

The name of this form of the kantharos derives from the thorn appliqués that cover the lower wall of the vessel. The profile varies in different productions as does the placement of the thorns and the West Slope decoration. The kantharos is usually quite tall and elaborate in form (foot, handles etc.) and decoration (appliqués, multiple decoration zones etc.). The thorns on these kantharoi are not dissimilar to those found on the pinecone mould-made bowls that largely date to the last quarter of the third century, though any direct relationship is unsubstantiated.59 Thorn-like mouldings are also found on Roman glass-ware.60

59 Rotroff, 1982, p. 16.
60 Glass jug and bottle: La Baume, 1973, C18, pl. 12,2; C19, pl. 12,3.
a. City production

ATH4593
At Athens there is one recorded kantharos with applied thorns on the lower wall, ATH4593. This is a special vessel with a height of twenty-one centimetres. This version from Athens has a spreading and moulded foot, a lower wall that is convex and covered with thorns. The upper wall is concave and inclined producing a rather constricted upper profile. The rim is plain and flares very slightly. The strap handles attach below the rim and between grooves on the upper lower wall. They carry mouldings at the lower attachments and short spurs at mid-height. Decoration is placed in two zones. The first, an ivy wreath, is found on the shoulder, between the grooves; a second, a grapevine with dot rosettes, is placed on the upper wall. White and clay paint are identified as components of the decoration.

b. Regional production

From Pella Building One issues NGR5129, an example of the thorn kantharos, preserving all but the handles. Ivy decorates the upper wall and three rows of thorns adorn the lower. Deep grooves mark each decorative zone.
At the site of Mesopotamos in Epiros a Classical kantharos with applied thorns was recovered near complete, EPI2798. This example has a moulded foot and stem. The lower body is tall and rounded and carries a wide band of thorns on its mid- and upper-half. The upper wall is concave and the rim flares out. Grooves run at the junction of the lower and upper wall and the upper wall and rim. The handles attach below the rim and to the lower wall at the point of widest diameter. The decoration, of an unidentified but all-painted wreath, is narrow and fills only part of the upper wall zone. At Osanici, in southeast Yugoslavia, fragments preserve the tell-tale thorns that identify the shape.\(^{61}\) They are made of fine yellowish grey clay with no mica, assumed to be local. They are decorated with an incised egg and dart motif.\(^{62}\)

There are potentially two fragments from thorn kantharoi amongst the finds from Delphi. While the photograph of CGR2643 does not reveal any thorns it is compared to the above piece from Athens with which it shares the placement of handles. The decoration on CGR2643 is bordered by grooves. Another fragment, CGR2653, preserves the thorns with a clay-ground groove between them and the upper wall decoration.

\(^{61}\) EPI2579, EPI2580.

\(^{62}\) There is an additional example that is not decorated: Cvijanovic, 1995, no. 158, p. 129.
In the Peloponnese two kantharoi were excavated from tombs in Messenia. PEL5194 has a tall, slightly splaying foot. A band of three rows of thorns sits on the upper half of the well-rounded lower wall. Grooves define this zone. The upper wall is concave and the rim flaring. The handles carry spurs. Grooves define a decorative zone below the rim; ivy is the chosen motif. A second example from Messenia, PEL5206, has a less articulated profile with a smooth, concave-convex profile from rim to foot, a profile that is shared with other local kantharoi. It is decorated with concentric rectangles and checkerboard. Another thorn kantharos, PEL4276, was excavated at Mamousia, situated on the coast of the Corinthian Gulf. This kantharos parallels PEL5194 in shape but has a tall and narrow foot. The decoration is composed of incised concentric rectangles and checkerboard. A similar piece was found at the nearby site of Aigeira, PEL4269. The handles here may have held a spur on their upper surface and a secondary spur on the outer surface. A motif is partially preserved on the upper wall, perhaps a charm necklace, and a second motif, a volute garland, is set below the band of thorns.

Two fragments indicate the presence of the shape at Aegina. Both preserve West Slope decoration on the upper wall, above the thorn appliqués on the lower wall. AEV0443 has an elongated leaves motif without a central branch, unusual in the island’s assemblage. AEV0479 carries an ivy wreath of uncertain composition.

c. Imports

A Classical kantharos with thorn appliqués, COR2971, preserves all but the stem and foot of the kantharos. The origin of the piece is uncertain; the clay is described as burnt. The decoration consists of concentric rectangles, likely to be incised, and a checkerboard filled with white paint. The thorns are set on the shoulder of the vessel with an incised groove beneath. A second imported piece from Corinth, COR3005, decorated with ivy and elongated leaves, is dated between 200-150; the fabric is described as “dense pale pink grey to pink orange clay turning grey at core 2.5YR6/6-6/4”.

63 Romano, 1994, no. 25, p. 70.
At Eretria there are fragments from a thorn kantharos, identified as an import. ERT3344 preserves an upper rim with a slight moulding and the remains of concentric rectangles and checkerboard decoration. The lower wall has a band of thorns and, between grooves, an elongated leaves motif without a branch. The fabric is beige, clean and compact with only occasional voids. The identification of the piece as an Attic import can not, as yet, be supported by any comparable examples from Athens itself.

EPI2577

At the necropolis of Butrint, EPI5302 was excavated. It has a moulded rim, spur handles and tall body. A groove runs below the thorns and white-painted checkerboard and concentric rectangles decorate the upper wall. This thorn kantharos carries an inscription (see 3.3.28). Further north at Budva there is an imported version of this shape, EPI2577. It is made of fine orange clay. It carries the attachments on the lower body and the upper body is decorated with incised concentric rectangles and painted checkerboards. Also from Budva a local version emulates the appliqués but falls slightly short in the attempt of the niceties of strap handles, moulded rim and foot and does not appear to have attempted West Slope decoration.64

An example of the thorn kantharos has also been found on Leukada, ION4402, though the identification of the motif held is uncertain.

Excavations at Alexandria and Sciatbi have also revealed examples of this shape, EGP4506 and MUS4617. Again one of these is identified as Attic, but lacks a comparable example.

64 Cvijanovic, 1995, no. 155, p. 128, pl. 33, 1.
A number of imports are also apparent in Italy. Pieces on display at Bari, Taranto and Brindisi show the breadth of trade of this unusual vessel.65

d. Summary

The thorn kantharos is a fine drinking vessel produced in a limited number but with a geographically broad distribution in mainland Greece extending to the north, the southeast and the west. There is no clear indication of a main manufacturing location, though at least one regional derivative production is prompted by the imports. The only island that holds the shape is Aegina, an island with close proximity to the mainland and to Athens. The examples from Athens and those from Delphi have a straight rim, whereas most others preserve a flaring rim. The shape is potentially produced for export.

There are two typical choices of primary motif for these cups: ivy or the checkerboard-concentric rectangles combination. The geographical distribution of the two motifs overlaps.66 The popular choice of concentric rectangles and checkerboard as upper body motif indicates a potential link between this shape and the distinct group of Classical kantharoi with strap handles and turned foot that also hold this decoration (see 4.1.5e). Elements of the form are shared between these two shapes - the height of the vessel, the strap handles below a flaring rim, the decoration between grooves - though the thorn kantharoi tend to have spur, rather than moulded handle attachments. From the distribution pattern it is possible that the thorn kantharos represents the mainland vessel

65 Bari: MUS4908; Taranto: MUS4905, MUS4906; Brindisi: MUS4907.
66 Ivy: Athens: ATH4593; Pella: NGR5129; Mesopotamos: EPI2798; Dephi: CGR2643; Messenia: PEL5194; Aegina: AEV0479; Alexandria: EGP4506; Gabbari: MUS4617; Bari: MUS4908; Import: Corinth: COR3005; Concentric rectangles and checkerboard: Rachi: COR2971, COR3005, COR4519; Eretria: ERT3344; Butrint: EPI5302; Messenia: PEL5206; Mamousia: PEL4276; Alexandria: MUS3608; Budva: EPI2577; Taranto: MUS4905, MUS4906, MUS4907; Other motifs: Garland, Mesopotamos, EPI2798; Unidentified, Leukada: ION4402; Egg and dart, Budva: BLK2577, BLK2578; Wavy line, Delphi: CGR2653; Garland and spearhead necklace, Aigeira: PEL4269; One elaborate piece found at Metaponto, MUS4997, carries a grapevine on upper body with small human figure perched in the vine; immediately above the thorns is a diminutive bead and reel motif then below the thorn band, on the lower body, are concentric rectangles and checkerboard.
that stands in place of the attenuated versions of the Classical kantharos with strap handles and turned foot that are found through the southern Aegean.

4.1.7 Calyx cup

The calyx cup is found in late-fourth century ceramic productions and in West Slope productions of the early third century. The ceramic versions copy Macedonian metal versions of the shape, which are, themselves, local imitations of the Achaemenid cups. The Achaemenid cups are depicted most famously on the stone reliefs found at the palace at Persepolis, the Apadana, though they are also found at other sites within the Achaemenid Empire. These cups have been associated with the ancient term kondy. The shape has a concave upper body, a strongly flaring rim and a convex lower body, but lacks the stem, foot and handles of a Classical kantharos as though it morphs the shape with that of the phiale. The resting surface is formed by deep grooves and within these the underside is concave with a central nipple. The interior tondo carries moulded decoration, typically a mask (as the phiale). The shape development of the ceramic examples is one of attenuation. The shape is also found in glass-wares and in such form is referred to in ancient text.

---


68 Walser, 1966.

69 Athenaios XI, 477f-478a; 784 a, b.

70 Sparkes and Talcott, 1970, p. 121.

a. City production

ATH1584
In Athens there are seven examples of the shape that span the late fourth century to 270. The examples have a lightly grooved lower body and receive painted decoration on the upper body. Grooves can be used to define the upper and lower body and to define a "shoulder" zone. The painted motifs of ivy garlands, grapevine and a combination of spearhead necklace and charm necklace are typical and indicate continuation from the Classical period in both shape and decoration. The two latest dating examples have a purely Hellenistic decorative composition, that of concentric rectangles and checkerboard. The origin of this decorative choice is suggested by a fourth-century piece from the Kerameikos that carries a meander pattern. The checkerboard and concentric rectangles are all painted but are set between two incised grooves.

AER0108
The calyx cup appears in the local Rhodian production, imitating Attic versions. The body is delineated with incised lines at the widest diameter and at the junction of the upper and lower body. The lower body is plain and does not carry vertical ribbing. The ivy wreath set in the centre of the upper wall has incised stems and painted leaves.
b. Regional production

There are three calyx cups on display at the Kavala Museum from the excavations of Amphipolis. They have highly lustrous glaze and long leaf-like ribbing on the lower body. The upper bodies carry ivy and elongated leaves, one combining an inscription, YTEIAΣ. The interior floor of NGR4959 carries a relief head. It may be an imported (Attic) example, though given the many metal examples in the region a local ceramic version cannot be ruled out.

c. Imports

Examples of this shape, not thought to be local, are found at Corinth, in Egypt and in Rhodes. While production of the shape occurred at Corinth within the black-glazed tradition the only example with West Slope, COR2995, is identified as an import. The suggested origin of Attic cannot really be accepted, however, given the incision used for the stems of the ivy wreath that decorate the fragment. The import to Rhodes that is preserved carries the painted concentric rectangles and checkerboard of the later examples of Athenian production.

EGP4509

While one of the pieces from Alexandria conforms to Attic production, EGP4510, the other, EGP4509, lacks the vertical ribbing on the lower body. Rather horizontal ribbing is very visible, something which lacks parallel amongst other West Slope examples of this form.
d. Summary

Athens produced West Slope versions of the calyx cup in the early years of the third century. There is evidence that these Attic versions were exported, though in Corinth the technique of decoration on the fragment of a calyx cup refutes the identification of the piece as an Attic import. In Rhodes the Attic examples prompted a local production of the shape. In Egypt, along with the Athenian example, there is a version of the calyx cup of uncertain origin, suggesting the possibility of yet another production site. The production of the shape in metal allows for a distribution and imitation not reliant on ceramic distribution and not indicating connections between ceramic productions.

4.1.8 Cup kantharos, bowl-shaped, Classical

This shape, inherited from the fourth century, continues to be produced in the first half of the third century. The shape develops from the light-walled cup skyphos of the fifth century. The bowl-shaped cup kantharos of Classical form has a moulded foot with scraped grooves. The underside of the foot is conical. The body is hemispherical. While the fourth-century shape has an incurved rim the common version in the third century has an out-turned, flaring rim. The handles are high-swung. They attach to the mid-body and rise above the level of the rim. There are metallic versions of the shape, which date to the same time as the ceramics, though these tend to introduce some variation in form.  

---

76 Sparkes and Talcott, 1970, p. 121.
77 Zimmermann, 1998, pp. 30, 35. Some of these are closer to the Classical kylix. Komotini: Andronicos et al., 1980, no. 108; Pydna: MD2122, Thessaloniki Museum; Trichonio: Zafeiropoulou, 2000, pl. 164c, d one with a high candlestick stem and flaring rim and the other without a stem or foot, was found in a burial; Island of Chalke, near Rhodes, 3rd cent: Walters, 1921, no. 14, p. 5, pl. 3; Boscoreale, 3rd-2nd cent: Walters, 1921, no. 15, p. 5, pl. 3; Von Bothmer, 1961, no. 269, p. 69, pl. 100; no. 270, p. 69, pl. 100; Oliver, 1978, no. 17; Vickers et al., 1986, pl. 18 (below).
a. City production

In Athens the bowl-shaped cup kantharos appears with an incurved rim in the fourth century and with a flaring rim and a deeper body in the third. This version is found in both metals and ceramics. One example, ATH1590, preserves a moulded medallion in the tondo of the bowl. Five of the ten examples carry dolphin and wave combinations. Charm and spearhead necklaces are preserved in combination on two cups, once with a limited addition of white. White becomes more dominant toward the middle of the third century (and the end of the production of this shape) and is used to highlight a volute garland and cornucopia. Inscriptions are also found frequently set above the West Slope motifs, mostly $ΦΙΛΙΑΣ$, or part thereof, and a single $Δ$.

b. Regional production

The production at Demetrias shows its connection to Attic pottery with the example of the bowl-shaped cup kantharos. CGR2608 preserves the deep body of the bowl and attachment scars allow the reconstruction of high-swung handles. The rim of the bowl flares out and the body is somewhat attenuated. The decoration, a suspended spearhead necklace, fills a good portion of the wall. It is one of the only necklaces in the production to use an intersecting chain that sits below an incised band and a painted row of dots. Short pendants are set below.

A version with flaring rim is found at Aegina, AEV0485. It is decorated with an ivy wreath painted with a thick white suspended band with clay-painted stems set in pairs on either side with dot squares between. An inscription, [Δ]ΙΟΝΥΣΟΥ is painted above.

CRT3051
In East Crete, at Siteia, a bowl-shaped cup kantharos is preserved. This is a deep shape with flaring rim. The foot is turned and solid with a broad resting surface and a short stem. A groove runs below the rim and again below the lower handle attachment. A spearhead necklace, all-painted, is preserved on the upper wall. The motif consists of a row of dots, a painted band, an arcing chain and short pendants.

AFR0633
AFR0641
At Carthage the bowl-shaped cup kantharos is a popular drinking vessel in the local over-painted tradition. The local version generally has a high ring foot though AFR0641 preserves a high-moulded foot, a characteristic that shows strong parallels with Gnathia cups. AFR0641 is smaller than the other examples and has a tighter, more attenuated wall compared to the baggy majority. These examples are removed from the Greek production by placing decoration on the interior rather than the exterior of the vessel

---

79 Green, 1976, pp. 10, 22, pl. 19a, b, here called cups. These Gnathia versions have a less elevated handle but the foot profile, especially of AFR0633, is shared.
including, in the case of AFR0641, a star flower on the tondo. The decoration is a simplified incised and painted ivy, elongated leaves and zigzag.

c. Imports

Attic examples of the shape are identified at Rhodes, AER0039, with flaring rim and spearhead necklace, and at Carthage, AFR0640, with a flaring rim and dolphin and wave pattern. It is a popular import at Olbia where it appears frequently in its flaring rim form. Some of these Olbian pieces are identified as Attic; others are of less certain origin.

d. Summary

The production of this shape is restricted to Athens and Central Greece with examples at Aegina and in eastern Crete. These non-Attic productions produce the cup kantharos, bowl-shaped, Classical with flaring rim indicating that they are copying a third- (and not fourth-) century prototype. The examples at Carthage are an exception to this; the city’s connection to Italy supplies a very likely origin for the divergent form and decoration. While an Attic Classical bowl-shaped kantharos is recorded at Carthage, it seems to have limited impact on the local production. The early-third century trade to the Black Sea coast is clearly illustrated with this shape.

4.1.9 Cup kantharos, bowl-shaped, Hellenistic (and related)

The Hellenistic bowl-shaped cup kantharos develops from the Classical version. The foot is cylindrical and has a short stem set above. The bowl is hemispherical and the rim curves in slightly though some productions prefer an out-turned rim. The handles are

80 Though MUS4621 also has interior decoration. Though the motifs are those typical of the hemispherical bowl with conical profile and one wonders whether the vessel has been falsely reconstructed.
strap handles and attach from the mid-height of the body to just below the rim. Examples of this shape are produced in the glass productions of the Hellenistic period.\textsuperscript{81}

a. City production

\begin{figure}
\centering
\includegraphics[width=0.2\textwidth]{ATH1598}
\caption{ATH1598}
\end{figure}

In Athens the shape is found between 300-260 and during this time there is no clear development. It differs from the Classical version by maintaining the incurved rim and by having a turned (i.e. flaring to a flat, projecting resting surface), rather than moulded foot.\textsuperscript{82} It would seem that the handles carry moulded thumb-rests but few of these are fully preserved. It is very common for this shape to be decorated with West Slope motifs. Mostly the motifs remain conservative and clay-painted: elongated leaves, spearhead necklace and inscriptions. But there is some use of white on a volute garland, ATH1598, and an ivy wreath, ATH1596, and for a further element added to an elongated leaves motif, ATH1599. The inscriptions are ΦΙΛΙΑΣ and ΕΥΝΟ[ΙΑΣ].

There is some variation in the production at Athens. ATH1603 combines an out-turned rim with strap handles setting the bowl on a low foot as found on the Hellenistic kantharoi. It carries an elongated leaves motif that sits above a scraped groove. A decorative zone provided by grooves is also found on ATH1602 that has a low, moulded foot and bowl with incurved rim. The spearhead necklace that sits between the grooves has a thick band in white set between two clay bands. It has no chain. The decoration and the grooved border find parallels with the baggy-kantharoi production of the third

\textsuperscript{81} Nenna, 2001, p. 310, fig. 3; Goldstein, 1979, no. 289, p. 140, pl. 39; no. 290, p. 140, pls. 18, 39; no. 292, p. 141, pl. 39; Stern and Schlick-Nolte, 1994, p. 97, fig. 176; Kunina, 1997, no. 61, p. 259, pl. 34; no. 60, p. 259, pl. 35; no. 59, p. 259, pl. 36.

\textsuperscript{82} Rotroff, 1997, p. 93.
quarter of the third century. With a much squarer profile is ATH1769, which almost has something of the Pergamene variation B skyphos in its form.

ERT3335

In Eretria the Hellenistic bowl-shaped cup kantharos combines an out-turned rim with strap handles. These cups have a tall, moulded foot and short stem. The body is deep and the rim flares sharply. The strap handles carry ivy leaf thumb-rests and are set below the rim. Grooves run below the rim and can be repeated at the lower handle attachment. The shape appears first in the early third century and predominantly belongs to this era. There is one piece, though, that has been dated to the beginning of the second century, ERT3379. It has rough ribbing on the lower body and preserves attachment scars for ring handles set on the wall. The decorative motifs on the bowl-shaped cup kantharoi of Eretria are restricted to ivy and spearhead necklaces, all produced with a combination of incision and paint.

b. Regional production

At Thessaloniki there is an example of a Hellenistic bowl-shaped cup kantharos with incurved rim, NGR4012. It carries a slight groove under the lower handle attachments. The foot is stemmed and the handles carry moulded thumb-rests. The painted decoration consists of a circular wreath and ties. A second piece from Thessaloniki has a conical body and a slightly flaring rim, NGR4010. It maintains the foot, stem, handles and handle attachments of the prototype and shares the light groove and almost identical painted decoration with the other example from Thessaloniki.

At Pella there is a version of the kantharos, NGR4951, that appears to combine elements of the Classical and Hellenistic forms. It has a moulded foot and stem, and strap handles
with moulded mask attachments. In place of a spherical body, however, is a rather
squared body with convex lower wall and straight upper wall, similar to a straight-
walled kantharos. Two grooves are set on the exterior rim and below these run neat
elongated leaves.

There are strong arguments for a fragment found at Amphipolis to be identified as an
Attic import. The piece, NGR4162, preserves the bowl with a slightly incurved rim.
The partially preserved strap handles indicate thumb-rests. The painted decoration, of
dolphin and wave pattern, has an inscription set above: ΔΙΩΝΥΣΟ[-].

CGR2681

At Levadia in Boiotia another piece, CGR2681, on first inspection would appear to
represent an Attic import. It has a turned foot, an incurved rim and strap handles with
attachments. The decoration of a charm necklace is also close to Attic examples.
However, both the band and the charms are incised. The intersection of the charms and
the band and the charms themselves, are highlighted with painted dots. An inscription
runs above, also incised, with the unusual repetition of the same word, ΟΜΟΝΟΙΑΣ, on
both sides.84

At Halos in Thessaly a bowl-shaped cup kantharos with turned foot and strap handles
with ivy thumb-rests was excavated from a grave, CGR2747. The shape is quite deep,
the stem tall and the rim slightly incurved. Much of the glaze is worn off and the
characteristics of decoration are not certain. There are hints of marks that may have
been incised suspended bands on the upper wall of the vessel. A variation bowl
kantharos from East Lokris, CGR3709, has a similar squared profile as ATH1769,
though adds a tall foot.

83 Image not reproduced to scale.
Two examples from Tsopani Rachi in Messenia represent the shape in the Peloponnese. Both have a broad body, straight rim and high-set strap handles with attachments. While PEL5202 has a moulded, stemmed foot, PEL5204 has the tall conical foot which it shares with the cyma kantharos. Also typical of local production is the narrow decorative zone bordered by grooves. PEL5306 from Elis also has the tall conical foot, straight rim and plain strap handles. It is decorated with a thin band of ivy, not set within a border of grooves.

CRK3060

In Knossos there is a drinking cup that conforms somewhat to this shape with a high, moulded foot, an open bowl-like body, though here the body curves in before flaring to the rim. Strap handles rise above the rim. An elongated leaves motif sits on the outer rim.

At Carthage there is a version of the bowl-shaped cup kantharos with a heavy moulded foot, an open bowl and upright rim with spur handles, AFR0629. Again, as for the Classical versions at the site, the decoration is on the interior and bordered by a series of grooves. An elongated leaves motif is painted and incised on the wall and a circle on the floor is surrounded by an egg and dart motif.

85 Image not reproduced to scale.
In Olbia a local version of the bowl-shaped cup kantharos is represented by BLK2488. This vessel has a moulded ring foot with conical under surface and no stem. The bowl is somewhat conical, though the walls remain curved and the rim incurved. The strap handles sit high on the wall and carry thumb-rests of moulded female heads. Ivy decorates the upper wall and sits above a scraped groove.

c. Imports

BLK2487

BLK2496

There are imports of the Hellenistic form found at Olbia though not as frequently as those of the Classical type. BLK2487 has the more common incurved rim and turned foot and is decorated with a painted ivy leaf. The other two have the tall foot and deep body and flaring rim of the production at Eretria. These pieces, BLK2489 and BLK2496, are both decorated with spearhead necklace, one with a white-painted band, incised chain and clay pendants, the other with incised band and chain and clay-painted pendants.

d. Summary

The Hellenistic bowl-shaped cup kantharos is not standard in form but incorporates variation from the Classical shape from which it is adapted. The strap handles and open bowl-like body define it, while the rim and foot form and the curvature of the body vary. The shape is produced in the first half of the third century in Athens and, with a rather independent form, in Eretria. In regional productions it turns up in limited number in Northern and Central Greece and in the Peloponnese. Olbia receives imports, showing both an Attic and Eretrian profile, and produces a local version. Carthage also produces bowl kantharoi, though the interior decoration of these pieces indicates rather a different source of influence.
4.1.10 Skyphos, Corinthian

The Corinthian skyphos, or kotyle, has a tall body with a single curve from incurved rim to narrow foot. The handles are horizontal. The shape is produced over a lengthy period of time though is rare after the early third century. In the Hellenistic period examples of the Corinthian skyphos often replace the moulded foot with a turned foot.

a. City production

ATH193486

In Athens there are examples of the Corinthian skyphos with over-painted decoration dating in the last quarter of the fourth and first quarter of the third century, unlike the Attic skyphos that remains undecorated at this date. There is one example, ATH1607, that replaces the horizontal handles with strap handles, a familiar element of Hellenistic drinking shapes. There is no obvious shape development. The pieces produced have an average height of ten centimetres. The decoration is placed just below the level of the horizontal handles except on ATH1608 where both the upper and lower body are decorated. The motifs are clay-painted, occasionally gilded, with no incision or white paint. Ivy, elongated leaves with boukrania, wheat and additional inscriptions, [ΦΙΛΙ]ΑΣ and [-]ΘΡΩΣ, are recorded.

86 Pemberton, 1989, p. 26, fn. 70, classes this piece as a kotyle and dates it to the early third century.
In Corinth there are two pieces from the sanctuary of Demeter and Kore that represent a transition to the Hellenistic assemblage. Their taut body shape reflects fourth-century potting but the decoration is in West Slope technique. Both carry wheat motifs incised on the upper wall.

b. Regional production

The Corinthian skyphos is quite frequent in the assemblage at Aegina though the decoration is closer to the gold-decorated technique than to West Slope ware. The shape adheres closely to that found in Athens (strong possibility of imports), with a turned foot and smooth curving wall. There is one example of a miniature version of the shape. The often gilded decoration is set below the handles. The two inscriptions are ΦΙΑΙΑΣ and ΔΙΟΝΥΣΟ[-].

---

87 COR4517, COR4518.
c. Imports

There are numerous examples at Aegina that are likely to issue from Attic workshops. There is a similar example reported from Alexandria, EGP4508, indicating early Hellenistic trade from Athens.

An example of a Corinthian type skyphos with West Slope decoration comes from Ithaca where a rim fragment is preserved, ION4420. The upper wall carries a double groove below the rim and a second groove some distance below. These grooves define the decorative zone that is filled with an incised and painted ivy wreath. The clay is thought to be Corinthian. In addition to this Benton mentions another West Slope example found at Pelikata.

d. Summary

The Corinthian skyphos is not maintained through the Hellenistic period but provides an example of transition from the Classical to Hellenistic production. There is a chance that the development of the Hellenistic one-piece kantharos may be related to this shape. It is confined in its distribution to Athens, Corinth, Eretria, Aegina and Ithaca.

4.1.11 Beaker

The beaker is a tall cup that has a flat base and a wall that curves with a convex profile to a flaring rim. Ring handles attach to the upper wall. The profile shows something akin to the Cretan cylindrical jugs (see 5.3.9), though the ring handle sets them apart.

---

88 The identification of the shape of this fragment is confused by an apparent mistake. Benton, 1938, no. 27, p. 33, lists it as fig. 14, no. 9, I have concluded that this should read: fig. 14, no. 8.
89 Benton, 1938, p. 33, fn. 4.
90 Pemberton, 1989, pp. 26, 35.
a. City production

ERT3553

The most complete example of this shape comes from Eretria, ERT3553. A groove runs around the wall at about two thirds of the height. A ring handle is attached at this point and the wall begins to flare out. West Slope decoration is said to be on the shape but the chosen motif is uncertain.

Athens provides another potential example of the shape, ATH1580, but only the upper wall and ring handles are preserved. The lower wall preserves quite a narrow body that widens markedly to the rim. A ring handle with moulded handle attachment is preserved on one side. An ivy garland is preserved with an inscription set above [ΦΙΛΙΑΣ] (?). This piece is dated to the late fourth or early third century.

b. Import

A straight-walled fragment with inset rim from Troy, AMV1379, joins this group of shapes. The origin of the import is unknown. The decoration consists of a checkerboard in thick white paint.

c. Summary

This is an infrequent shape in the West Slope assemblage. The two examples come from Athens and Eretria with a third, perhaps unrelated example identified as an import, at Troy.
4.1.12 Bolsal

The bolsal cup is a simple and open skyphos with a low but broad ring foot, a broad and slightly rising lower wall that meets the upright upper wall at a sharp junction. Horizontal strap handles sit on the upper wall. This shape develops in the third quarter of the fifth century and in some areas is maintained into the Hellenistic period.\textsuperscript{91}

a. City production

There is a scattering of black-glazed bolsals in late-fourth century deposits of Athens.\textsuperscript{92} Only one of these receives West Slope decoration, ATH4515. This unusual example combines stamped and painted decoration. The West Slope decoration is composed of two vertical ties or pendants and dot triangles or rectangles below. The stamped decoration consists of eight linked palmettes within a circle of rouletting. There is also a miniature version, ATH2304, that carries a spearhead necklace.

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{ERT3330.png}
\caption{ERT3330}
\end{figure}

In the late-fourth to early-third century well deposit at Eretria the upper wall and handles of a bolsal were preserved, ERT3330; there are a few other fragmentary remains. The rim is usually distinguished from the upper wall by a groove. These pieces have decoration on the outer surface of the rim, directly below the groove. Elongated leaves, spearhead necklace and a wave pattern are reported.

\textsuperscript{91} Sparkes and Talcott, 1970, p. 107.  
\textsuperscript{92} Rotroff, 1997, p. 97.
b. Regional production

The bolsal is most popular in Central Greece. There are three examples of the shape from Thebes. They differ somewhat in their profile with CGR2627 being taller and rounder than is typical. There is variation in the placement (or absence) of grooves. Incised and painted ivy wreaths decorate. At Akraifias a bolsal, CGR2752, is preserved with low foot, an open bowl and straight upper wall. There is no grooving on the exterior body. The ivy decoration is incised and painted and is set between the horizontal handles. At Medeon this is the most common drinking form. A number of pieces are near complete. The handles, which are again set horizontally, rise above the rim. The decoration sits in the narrow zone of the upper wall but is not bordered by grooves. All the pieces from Medeon are decorated with the spearhead necklace.

At Demetrias the shape is found in the orange clay of the local potters and in the yellow clay of the so-called Athenian potter. The one of orange clay, CGR2601, has a slightly more upright wall and lacks the groove that sits below the rim on the other, CGR2609. Both are decorated with ivy wreaths that take up much of the limited area of the wall. CGR2601 preserves clay and white paint and CGR2609 adds incision to the composition. I do not think we should look to Athens for the introduction of this piece. Rather the “Athenian potter” appears to be adapting to local conditions.

---

93 Image not reproduced to scale.
94 Furtwängler, 1990, pp. 51-52, suggests material of local fabric being the work of an Attic-trained potter.
c. **Summary**

The bolsal is a drinking vessel of the fourth century that enjoys continued popularity in Central Greece during the early Hellenistic period and limited production at Eretria and at Athens. It is another shape that indicates that Hellenistic ceramic productions in many areas do not follow an Attic lead.
4.2 Hellenistic Kantharoi

The Hellenistic kantharoi are developed in the first half of the third century and become the standard drinking vessels during the second half of the third century. These differ from their Classical counterparts, most obviously by dispensing with the high, stemmed foot and adopting a simple, low ring foot, with or without exterior moulding. The form is also simplified with somewhat less articulated lower and upper bodies. The handles are always strap handles, the high-swung handle not being maintained. The practice of ribbing the lower body is abandoned. Decoration is still placed on the upper, exterior wall of the vessel. Some regional productions had long enjoyed simplified drinking forms, but these characteristics find a new respect in the Hellenistic period indicated by their frequent and widespread production. Examples of these shapes are rare in metal-ware and glass-ware, where the Classical shapes, if adopted, remain more frequent.\(^{95}\)

The different forms of kantharoi presented below follow an established typology. There is some overlap of form in the groups which is not surprising as the shapes do develop from one another. The straight-walled kantharos, the one-piece, the baggy, the angular and the S-swung, are all versions and derivations of the Kabeiric cup, a shape produced in Boiotia from the late fifth century.\(^{96}\) This drinking vessel has a straight or more spherical form, a low foot, and rounded strap handles with spur attachments. The Kabeiric cup was first decorated with figured decoration in an over-painted technique inherited from the sixth century.\(^{97}\) During the fourth century, vegetal designs, particularly ivy and elongated leaves, replace figured decoration.\(^{98}\) Some of these use over-painted white on a black-glaze base, a forerunner of the West Slope style.\(^{99}\)

---


\(^{97}\) Braun and Haevernick, 1981, p. 5. Much of the progression of this shape has been traced through the progression of certain workshops: Kabirmaler, Mystenmaler, Satyrmaler, Rebrankengruppe etc.; see: Wolters and Bruns, 1940, pp. 96-122; Braun and Haevernick, 1981, pp. 7-29.


\(^{99}\) CGR2619, CGR2620, CGR2621.
The development of the divergent Hellenistic forms somewhat obscures the categories - in Pergamon the articulated angular kantharos becomes an unarticulated S-swung kantharos, while the last form of the baggy kantharos in Athens has an articulated, inset upper wall. While recognising the similarities of the kantharos forms, each, if overlapping, category is presented separately to highlight regional diversity.

4.2.1 Hellenistic kantharos, straight-walled

The straight-walled kantharos develops directly from the Kabeiric cup (see 4.2). The form of the cup varies considerably in its years of production and some of these variations led to the development of other popular versions such as the angular and baggy kantharoi and, indirectly, the S-swung kantharos.

The straight-walled kantharos has a broad and low ring foot that can be moulded or have a squared, flaring or rounded profile. The lower wall is convex though varies from hemispherical to square and the upper wall is straight, slightly inclined or slightly convex. The junction of the upper and lower wall is generally smooth and is rarely marked with a groove. The cup has strap handles that attach on the wall above the point of greatest diameter and just below the rim.

a. City production

In Athens the straight-walled kantharos is one of the earliest Hellenistic shapes and a popular black-glazed or decorated drinking cup of the first half of the third century. The shape is not heavily standardised and variation leads to the development of new shape types. The handles of West Slope vessels carry ivy or mask thumb-rests which differentiate them from their black-glaze counterparts that have spur handles. While the shape is new, the decoration in Athens consists of the motifs common on Classical shapes. The decorative technique is transitional with clay-only decoration predominating. Only ATH1616 maintains the tradition of gilding and only ATH1617
sports added white. Ivy is the most popular motif, elongated leaves appear, losing the precision of execution, and spearhead and charm necklace combinations are also found.

b. Regional production

As expected given the potential origin of the shape, the straight-walled kantharos is found through the southern zone of Central Greece. The shape is long-lived at Thebes (see 4.2). Those with dark on light decoration often carry spur handles. Some examples have simple, unadorned strap handles, dark glaze and white-painted decoration, linking them closely to the West Slope production. CGR2619 with the painted decoration belongs to the second half of the fourth century, while CGR2620 and CGR2621, that combine incision with painted decoration, are dated to the late fourth and early third century. Ivy and elongated leaves are the selected motifs, painted in white and set on the upper wall of the kantharos.

CGR2673

At Medeon the piece preserved, CGR2673, dates to the first quarter of the third century. Grooves run on the exterior of the rim and well-rounded strap handles attach to the mid-wall and below the rim. The piece is only partially glazed and preserves an elongated leaves motif painted in white.

There are two examples of the straight-walled kantharos from Aegina. AEV0444 is an early version with a broad ring foot, convex lower body and a straight upper body with
no grooves to mark the junction or rim. AEV0470 is dated slightly later given the inclined upper wall. Both have strap handles with moulded thumb-rests and both are decorated with painted elongated leaves suspended between the upper handle attachments.

NGR4661

Pieces on display at Pella provide two examples of this shape. They show a low cup with low foot, and a curved body that quickly straightens to the upper wall. Glaze or miltos fills grooves set straight below the rim, but no groove runs at the point of the lower handle attachment. The strap-handles hold moulded attachments and a suspended ivy wreath and a spearhead necklace are painted on the upper wall. Both motifs make use of added white.

c. Imports

There are four straight-walled kantharoi from Rhodes that are identified as Attic imports.

d. Summary

The distribution of the West Slope shape supports the proposed origin as a traditional Boiotian shape. The shape developed and was adopted in Athens in the early Hellenistic period. This points, of course, to an interesting case of influence not travelling in the usually assumed direction (Athens out). The decorative technique and the shape may each have moved from Central Greece and played a role in the establishment of the West Slope production in Athens (and elsewhere). The straight-walled kantharos shows the

---

100 NGR4660, NGR4661.
101 AER0081, AER0082, AER0083, AER0230.
close correlation between material in Aegina and Athens, the relationship of Northern Greek and Attic/Central Greek ceramic productions in the early third century, and the importance of Rhodes as a trading port.

4.2.2 Hellenistic kantharos, one-piece

The one-piece kantharos is so-called for the smooth-curving wall that runs from a low ring foot, to a slightly incurved, simple rim. The vertical strap handles are often decorated with attachments. Grooves can be placed below the rim and again on the mid-wall, usually associated with the handle attachments.

The one-piece kantharos is popular both as a black-glaze and West Slope shape. The shape is not known at Olynthos, so presumably developed toward the end of the fourth century. Some early examples, as those from Corinth, have wheel-painted bands under the foot, a practice found on mid-fourth century skyphoi. The form of the one-piece kantharos resembles the Corinthian skyphos and may have developed to replace this shape whose attenuation prevented comfortable use, combining elements of the Kabeiric cup.

Note, however, the similarity between the rim profiles of one-piece kantharoi and hemispherical bowls with exterior decoration (4.3.9, 4.3.10), can make it difficult to class fragments. The two bowls share much in their profile and it is perhaps adhering to terminological convention to class them separately. However, the one-piece kantharos tends to have a narrower base and tauter body, suggesting the skyphos as origin, and handles that sit close to the top of the rim. They date in the third century. The hemispherical bowl with exterior decoration has a broader base and baggier body, it is produced in the second century and is related in form and decoration to other hemispherical bowls. Distribution has also assisted in the differentiation of the two

103 Edwards, 1975, p. 75.
104 Fragments have been classed as one form or the other, largely on the basis of extant versions preserved in the region (see 4.3.9, 4.3.10).
groups. The two forms indicate a similar trend and yet appear to have grown from
different traditions (i.e. a different parent shape) and for that reason, although the line
between them is sometimes less than clear, have been presented separately.

a. City production

At Athens there are only three examples of this shape. They date in the first half of the
third century, probably in the early second quarter, 275-260. They are varied in form
but have a low moulded foot and a broader lower body than the skyphos.\textsuperscript{105} ATH1610
carries a simple ivy garland, ATH1935 an elongated leaves motif, while ATH1611 has a
more elaborate composition of festive motifs (cornucopia, grapes and torches) possibly
highlighted with white paint.

At Corinth the one-piece kantharos with West Slope decoration appears in the early third
century, perhaps around 280, and continues only until the mid-century. While the West
Slope remains tend to be fragmentary, the black-glaze examples indicate a shape
development of a constricted foot diameter, the addition of a stem and an increasingly
ovoid body. The West Slope examples have handles that preserve attachments of spurs
or Herakles knots. The decorative motifs found on the one-piece kantharos are those
most popular on other Corinthian kantharoi, the ivy wreath and the spearhead necklace.
COR4914 from layer 5 of the Rachi settlement, so dating after 275, has an incised
inscription as the decoration, HΔ[ONΗΣ].

At Eretria extant examples from the well deposit indicate the early appearance of this
drinking cup in the city. The examples are dated in the early third century with only one
piece reaching into the second half of the century. Again links to production in Central
Greece are made clear. The Eretrian versions maintain a narrow and somewhat elevated
foot. They have a broad shape that is hemispherical low down and rises smoothly to a
slightly incurved rim. Grooves distinguish the upper wall and decorative zone. Ivy and

\textsuperscript{105} Rotroff, 1997, p. 95, lists these pieces as related to the Corinthian skyphos but also compares them with
Corinthian one-piece kantharoi. I have taken up this second suggestion to facilitate comparison.
spearhead necklaces decorate the shape, painted and incised, along with one instance of the egg and dart.  

b. Regional production

Two one-piece kantharoi are on display at the museum of Pella. They both have a low ring foot and smooth curving walls. Double grooves are set below the rim and a single groove sits below the lower handle attachment. The handles carry moulded thumb-rests, probably ivy leaves. NGR4659 is more attenuated than NGR4658. The decoration on both sits between the grooves and is quite similar in rendition with elaborate volute garlands with fine tightly scrolling tendrils rendered in clay and white paint.

Black-glaze version\textsuperscript{107} CGR2618 CGR2617

The one-piece kantharos appears frequently throughout Central Greece. At Thebes the full profile is preserved only in black-glaze versions, but rim fragments indicate that the shape was also decorated with West Slope motifs. The Theban pieces have no grooves articulating the shape, rather the wall curves smoothly to the rim. The handles are quite circular, as found on the Classical kantharoi from the site, though on the one-piece kantharos the spurs are lengthened. Decoration of incised ivy or elongated leaves float on the upper zone of the wall.

\textsuperscript{106} The similarity in the Eretrian production between the baggy and the one-piece kantharoi can make it difficult to determine which shape a fragment issues from. From the evidence of the full profiles it would appear that the one-piece kantharos has a more in-turned rim than the straighter rims of the baggy kantharos. Accordingly I have divided up the fragments attributing many that were published as bowl/kantharos. However, those without published profiles remain unidentified. It is, of course, recognised that some of these may be mistaken and that other shapes yet unknown in complete profile may be hidden amongst these fragments.

\textsuperscript{107} Heimberg, 1982, no. 127, p. 27, pl. 8.
The one-piece kantharos from Medeon, CGR2668, is a more attenuated version. The handles remain quite small and circular and sit high on the wall. The decoration is an elongated leaves motif with a thick incised branch that runs around the vessel at mid-handle height, pairs of clay-painted leaves being set on either side.

There are a number of versions of the one-piece kantharos found at Opous that reflect elements of other forms of the Hellenistic kantharos and indicate the difficulty of adhering to strict divisions of forms. The baggier example, CGR4385, has a rounded wall, short strap handles and a narrow foot. It carries a groove below the rim but lacks the secondary groove below the decoration - an element of the straight-walled versions. CRG4387 also shows elements of the straight-walled form (it is not articulated with grooves and the handles are unadorned), though maintains the narrow lower body of the one-piece. CRG4388 and CRG4386 are not dissimilar though they have a more attenuated lower body and a slightly more incurved rim. The strap handles sit high on the wall and rise above the level of the rim. Only CRG4386 carries grooves above and below the decoration. The motifs preserved are incised and painted spearhead necklace and ivy.
From the numerous fragments published it is likely that the one-piece kantharos was a popular drinking vessel at Demetrias, CGR2695. Moulded thumb-rests, including ivy, are preserved on the handles and it is common for grooves to define the upper wall zone. Spearhead necklace and ivy are the popular motifs though variation is apparent with elongated leaves, charm necklace, circular wreath and egg and dart also present. Fragments from Pherai attest to the presence of this shape. Grooving on rim and wall is standard. The best preserved, CGR4373, is an elaborate version with a ribbed lower body and large handles with ivy leaf thumb-rests. Spearhead necklaces and elongated leaves are recorded.

At Amphane two one-piece kantharoi are preserved. CGR2732 is a low and open example that does not appear to carry grooves. CGR2734 is more attenuated and carries grooves that distinguish an upper wall zone. The spearhead necklace, well preserved on CGR2732 with an incised band and pendants, is likely to have decorated both vessels.

In the cemetery at Kedros a low and open one-piece kantharos, CGR2748, with grooved upper wall decorated with a rough incised ivy wreath, is preserved.
One-piece kantharoi are found at the sites of Aetolia. At Kallipolis a fragment preserves the upper wall with a short strap handle and incised ivy stems. A full profile is presented from Kalydon, CGR4459, with grooved decorative zone filled with ivy. At Chalkis this appears to be a popular drinking vessel with a number of fragments from the rim and upper wall, eg. CGR4430. Grooves run on the exterior right below the rim and again about 1.5 centimetres below. Ivy is a popular decorative motif with examples of spearhead necklace and volute garland as well.

It is uncertain whether ION4416 from Ithaca represents a one-piece kantharos. The wall curves smoothly and the rim is marked off by a groove. A ring handle is preserved and the decoration is placed beneath the rim. The piece is decorated with white-painted elongated leaves.

The one-piece kantharos is found at a number of sites in the Peloponnese. A tall version with an unglazed foot, PEL4278, is found in Messenia at Chora Trifilias. The incised decoration is placed in a narrow zone between grooves that run at the level of the upper and lower handle attachments. A piece with a reserved band from Yalova, PEL5216, carries similar incised suspended bands as PEL4278, but preserves pairs of elongated leaves on either side. At Pylos there are two examples of the one-piece kantharos both with a low foot and a smooth curving wall, PEL4272, PEL4273. The rim is only slightly incurved providing a more upright and less spherical profile. Both are attenuated,

---

108 Image reproduced at 1:2.
PEL4273 very much so. Both carry a groove below the rim but only PEL4272 has a groove below the decorative zone. The decoration sits in the upper wall, ivy and a dot necklace the chosen motifs.

Two more such kantharoi are presented from excavations at Patras. One, PEL4392, has a distinctly convex profile, while PEL4393 is straighter walled. The strap handles on PEL4392 are knotted while those on PEL4393 carry spurs. Grooves define the decorative zone. A fragment from Aigeira, PEL4270, preserves another example of the shape with a narrow and grooved decorative zone on a smooth curving wall.

c. Imports

The most interesting of the imports is one found at the Athenian Agora, ATH2345. This piece has been identified as Boiotian and dated 325-275. An ivy garland with incised stem decorates the piece. At Eretria a fragment preserving the rim, wall and handle, including ivy leaf thumb-rests, ERT3385, is also identified as Boiotian. This fragment carries a wreath below a groove on the exterior wall; no groove runs below. A piece from the Chalkis in Aetolia excavations, CGR4439, differs significantly from the common fabrics of the site.

d. Summary

The one-piece kantharos is a popular drinking cup at Eretria, Corinth, through Central Greece and in the Peloponnese. In contrast Attic production of this shape is quite limited. The dating of examples from Thebes in the fourth century suggests that like the origin of the straight-walled kantharos, the one-piece kantharos represents a continuation of Classical local production. This early preference for low-footed cups is influential in
the Hellenistic period and appears to lead to the adoption of this, or similar shapes, through mainland Greece. The broad popularity of the low-footed kantharos may be due to it being a substitution for the overly attenuated Corinthian skyphos. The decoration sits frequently between grooves (an apparent Hellenistic addition) and can be incised and painted clay-coloured or white.

### 4.2.3 Hellenistic kantharos, baggy

The baggy kantharos appears to develop in Athens from the straight-walled kantharos though it is possible that the baggy form reflects renewed influence from Boiotia. This shape has a low ring foot. The lower body is convex and can have an almost hemispherical profile (allowing some cross-over with the one-piece kantharos). The lower body ends at the mid-height of the vessel and, while the junction with the upper body is often smooth, it is articulated by a scraped groove. The upper wall is slightly inclined. Two scraped grooves are set on the outer wall, just below the rim. The strap handles attach at the placement of the grooves. Decoration is set between the handles, and thus, between the grooves.

#### a. City production

![Images of kantharos](image1)

**ATH1661**  
**ATH1676**  
**ATH1686**

The baggy kantharos is as common in Athens as the contemporary angular version. The shape is varied and this lack of standardisation makes it difficult to trace the stylistic

---

development. The shape begins to be produced in the mid-third century and continues in some number to the end of that century. The handles carry ivy or mask thumb-rests. The pieces dated in the third quarter of the third century, such as ATH1661, have traditional motifs of elongated leaves, ivy and spearhead necklaces but there are particular Hellenistic elements visible, as a bolder use of white, of painted border lines and, very occasionally, incision. Those dated 225-210, such as ATH1676, increase the height of the lower body creating a narrow upper body and decorative zone. Those dated in this bracket use clay and white in the motif with almost equal emphasis though incision remains rare. After 210 the height of the lower body is more exaggerated, seen on ATH1686. The profiles of these vessels are tall and narrow and although the final result suggests a distinct shape, transitional pieces provide evidence of the relationship of the baggy kantharos to these tall, articulated forms. These pieces are decorated uniformly with a reduced spiral wave pattern incised and filled with white and underlined with a series of straight or wavy lines.\[10\] There are a few examples of miniature baggy kantharoi in Athens, some of which are found amongst pyre material.\[11\] These appear to have been decorated in the same manner as the larger version, though sometimes more conservatively.\[12\] There is one miniature version with a squared profile carrying concentric rectangles and checkerboard, ATH1689. There is no evidence of the elongated form occurring in a miniature version.

ATH1674

In the third quarter of the third century there is a group of baggy kantharoi in Athens decorated with concentric rectangles and checkerboard. Two of these preserve enough of the profile to show that both differ from the norm; ATH1652 being rather squared, as a straight walled kantharos, and ATH1658 rather more spherical than is typical, with a

\[10\] ATH1686, ATH1687.
narrow lower body of the one-piece kantharos. The double spurs on the handles reinforce the connection with Kabeiric cups. The motifs are painted in clay and white. This group of vessels remains distinct in the period 225-210 when five examples are decorated with concentric rectangles and checkerboard and again have a broader and generally squarer profile that set them apart. Two related pieces are ATH2334 and ATH2110 that preserve a band of concentric rectangles and checkerboard running above another motif and ATH1689, related by its squared profile and remarkable for the figured decoration that it carries.

ERT3411

At Eretria there is one definite identification of a baggy kantharos fragment, ERT3551, though it remains uncertain whether this is local or an import. There are a number of rim fragments that suggest a version existed in the local production, characterised by a straight, tall upper wall that curves quite smartly to the lower wall. ERT3411 is a good example. The fragments that have been identified as belonging to this form all (rather problematically) date in the first half of the third century with just one fragment stretching into the second half. The motifs, ivy, elongated leaves, spearhead necklace and occasional wave pattern or scrolling tendrils and bead and reel, make considerable use of incision and clay-paint with some added white. One piece, ERT3345, adds a small human figure, perhaps an Eros, that runs along the clay-ground groove bordering the decorative zone, below a spearhead necklace.

AER0087

113 See: Wolters and Bruns, 1940, nos. 1, 2, 4, 5, 6, 8, 9, 10, p. 119, fn. 1, pl. 59; many other examples in this volume also have this handle type.
In Rhodes there are three examples of this shape.\textsuperscript{114} Only the upper bodies are preserved but they indicate a close similarity. The cup is wide with a slightly inclined upper wall. A groove runs on the exterior immediately below the rim. All are decorated with incised concentric rectangles and on AER0087 an accompanying checkerboard is preserved. There are slight remains of added paint with dots placed at the centre of the rectangles and alternate squares of the checkerboard being filled with white. The form and the motifs are linked with mid to late-third century Attic production.

b. Regional production

:\textsuperscript{114} AER0087, AER0088, AER0089.

NGR4059

One fragment from Eion in Eastern Macedonia preserves the foot and lower profile of a drinking cup that appears to emulate the baggy kantharos, NGR4059. There are two additional fragments that may also be added to this group, NGR4057, NGR4058. The decoration is placed between the upper and lower grooves. Spearhead necklaces and ivy are the preserved motifs. Clay paint, white paint and incision are incorporated in the designs.

At Chalkis in Aetolia CGR4443 differs from the typical kantharoi on site and indicates the, limited, presence of the baggy kantharos. The fragment preserves a curving lower body and a straighter upper wall; the rim is simple but slightly profiled by the grooves that sit on the exterior. A second groove runs only 1.5 centimetres below producing a narrow decorative field for the incised and painted volute garland.
There are two baggy kantharoi from Sparta. They have very broad and low ring feet. The curved lower wall straightens to an upright wall. Sets of two grooves run at the upper and lower handle attachment. The handles carry mouldings on their upper and outer surfaces (as at Athens). The space between the upper grooves is filled with dots. Below this are rather rudimentary motifs of ivy, single floating ivy leaves set in a row, and small circular wreaths set side by side.

On the island of Tenos a fragment preserving the wall profile of a baggy kantharos is preserved. The handles of this piece carry rotelles. The decoration consists of very rudimentary straight and wavy lines that are set between grooves.

At Siphnos two fragments of the shape are preserved. They show the straight upper walls and decoration, of concentric rectangles and checkerboard, bordered by grooves. The concentric rectangles on AEV0295 are painted, as is the checkerboard on AEV0295. AEV0296 preserves part of a checkerboard this time with an incised frame. Both the checkerboards fill alternate squares in white.

d. Imports

At Rhodes there are six examples of Attic baggy kantharoi all holding checkerboard and concentric rectangles in a band on the upper wall. A baggy kantharos of Attic

---

115 AER0073, AER0074, AER0075, AER0076, AER0077, AER0078.
manufacture is found amongst the imports at Olbia, one is reported from Knossos and one is identified at the Necropolis of Hadra in Egypt.\textsuperscript{116}

e. Summary

The baggy kantharos is found in mainland Greece, though rather infrequently outside of Athens, and reaches to the Cycladic islands and to Rhodes. A connection between Athens, Rhodes and Siphnos is indicated by the presence at these sites of the squarer profiled version of the kantharos with concentric rectangles and checkerboard decoration, dating after 260. The broad-bodied examples from Messenia are of this type, indicated by the handles, rather than the decoration. We see again that the use of incision is quite latent in Athens in comparison with its use in most other productions. The exaggeratedly attenuated form of the kantharos is not found outside of Athens. Production of this shape appears to belong to the second half of the third century except at Eretria where dates of the shape in the first half of the third century may indicate a problem with the local chronology. Though, given the influence of Boiotian production on the shape, the proximity of Eretria to Boiotia, and the potential for influence indicated by the presence of Boiotian imports, it is also possible that the shape did exist in Eretria before it became standard in the well-dated assemblages of the Agora.

4.2.4 Hellenistic kantharos, angular

The angular kantharos develops from the straight-walled kantharos. The angular version has a low ring foot that can be moulded or flaring. When moulded, grooves are scraped between the mouldings. The lower body is convex and distinguished from the upper body by a groove that can be glazed or clay-ground. The upper body is concave. Strap handles attach above the groove on the body and below the rim. This group includes examples that have been published as “articulated” kantharoi, that have a more conical wall than is typical. They are frequent only in Corinth, and are found in Central Greece

\textsuperscript{116} Olbia: BLK2440; Knossos: CRK3195; Egypt: EGP4484.
and the Peloponnese. The early examples of kantharoi from Pergamon and from Beşik Tepe show a transitional phase of the angular to the S-swung form.

a. City production

![Diagram of kantharoi](image)

ATH1620  
ATH1623

The development of this shape is witnessed at Athens where there are examples spanning the transition between the straight-walled and the angular versions, ATH1618 and ATH1623. Produced at much the same time and indicating general experimentation are two pieces, ATH2281 and ATH2282, that combine the body of the angular kantharos with the foot of the bowl kantharos.

![Diagram of kantharoi](image)

ATH1631  
ATH1639  
ATH1649

The shape develops around 275 and continues to be produced until 220. During this period it undergoes a constant development becoming increasingly tall and narrow. There is a growing lack of articulation between the upper and lower body so that some of the later version, like ATH1649, have quite a curved and almost S-shaped profile. The strap handles carry moulded thumb-rests. The decoration, from the earliest examples, makes good use of white for contrast in the motif and occasionally employs incision to achieve variation in known motifs. While the motifs remain familiar in the last decade
of production, the technique and arrangement of them is varied as though the standards
and formality of the early Hellenistic period are being disbanded. At the same time
white-painted bands can be added on either side of the main motif providing a border,
perhaps as the form no longer provides this.

ATH2026
ATH2029

In Athens there is a group of smaller kantharoi of the angular variety that have been
identified as votive vessels due to their height, below 9.5 centimetres and, more
significantly, their pyre contexts. The production of these occurs in the mid-third
century. The ring foot is rarely moulded but there is the same variation of concavity
and a growing tendency to a slimmer shape. The angular meeting of the upper and
lower wall is not always emphasised by a groove, suggesting an overlap of the angular
and straight-walled shapes. Mask and ivy thumb-rests decorate the handles. The
decoration is limited with clay-painted elongated leaves being popular and ivy garlands
the only alternative.

COR2874
COR2876

The angular kantharos is the last of the Hellenistic kantharoi to be popular in Corinth.
It has a low, conical body and often a sharp junction with a tall upper wall. The strap

---

118 Rotroff, 1997, p. 103.
120 Edwards, 1975, p. 83, states that fragments of the shape are not found in the deposits associated with
the construction of the South Stoa but examples are found in the deposits associated with the use of the
building, (now regarded as a date of 270 or later) and it does not appear in deposits associated with the
handles hold spur attachments. Grooves run across the body below the rim and again at the mid-handle height defining a very narrow decorative zone. The shape appears to attenuate during the later third century with a substantial increase in the height of the lower body producing a much higher centre of gravity. The articulation is less sharp and the walls become somewhat more curved though the foot remains low. The decoration of the articulated kantharos shows no change from the motifs found on other cups in the city’s assemblage, namely ivy, spearhead necklace and inscription. At Rachi, however, there is a wider range of motifs displayed, with egg and dart (ball and swag), bead and reel and elongated leaves.

COR2933

There is one example from Corinth that conforms to the standards of the Attic angular kantharos, COR2933. The vessel has a moulded ring foot and an attenuated lower body whose junction with the upper wall is marked by a series of clay-ground grooves. These sit well below the lower handle attachment. The wall above is inclined and slightly concave. A further groove distinguishes the rim. The decoration on the wall is a rudimentary incised wave pattern, popular in Attic production of the baggy kantharos at the end of the third century.121

At Eretria there is only one definite angular kantharos amongst the fragments, ERT3560. This piece adheres closely to the Attic form with a slight angle to the wall and a groove running around the point of greatest diameter. There is no groove under the rim. The ivy motif that decorates a narrow strip between the handles has incised stems and painted leaves.

second century. At Rachi, Anderson-Stojanović, 1996, p. 70, places the articulated kantharos in the assemblage of the third to fourth quarter of the third century.
121 Despite the parallels the shape cannot easily be classed as an Attic import. The shape parallels the angular kantharoi of the mid to late phase of Attic production but the piece uses a decorative motif and technique that is popular in Athens on the late-third century baggy kantharoi.
AME0671

At Ephesos the publication of the examples is restricted to the upper part of the vessel so details of the overall shape must remain vague and identification sometimes uncertain. Although most of the fragments would appear to adhere to the characteristics of the S-swung kantharos there are five pieces with a more gradual curvature of the upper wall, possibly of an angular kantharos. Three of these shapes maintain the motifs of the late-Classical period with clay-painted ivy and elongated leaves and two see the introduction of the spearhead necklace into Ephesos, both with incised band and chain. AME0676 has clay-painted pendants while AME0677 preserves pendants in white paint.

AMP0954

At Pergamon there are some pieces of local production that indicate a transition between the angular kantharos and the S-swung kantharos. AMP0954 is quite close to the angular kantharos of Attic production, presumably the source of inspiration. However, already visible on this piece is the out-swung lip that will continue to be characteristic of Pergamene production, along with a smoothing of the upper and lower wall junction. AMP0959 maintains some angularity of the junction, though, again, the rim curves out.

122 Elongated leaves: AME0670, AME0671, AME0672; spearhead necklace AME0676, AME0677.
b. Regional production

NGR4153
At Aiane in Northern Greece there is a local version of the angular kantharos with a tall, concave upper body and angular junction to a short and somewhat conical lower body and ring foot. The handles are set high on the vessel, they lack thumb-rests and the profile is very circular, approaching a ring rather than strap handle. The decoration reflects local adaptation with a wide band of paint, rather than a groove, running below the handles. The decoration is an ivy wreath with incised stems and painted leaves with additional dot triangles. The decoration is neat and regular and maintains a pleasing flow.

CGR4274
At Thespies there is a kantharos with a low conical body and tall upper body, CGR4274. Small handles sit high on the shape and reach above the rim. The handles carry moulded thumb-rests. The decoration is set between grooves that do not correspond to the shape of the vessel but border the decoration. The ivy wreath has undulating stems painted in one colour and the leaves in another.
There are four examples of this shape from Larisa. There is some variation in the examples from the site with CGR2738 very square and broad, CGR2739 more rounded, CGR2742 retaining a sharper angle and CGR2441 more attenuated. The strap handles carry ivy leaf or rotelle thumb-rests. The glaze covers only the upper sections of the vessel. The majority of the motifs are painted in clay and white, though ivy on CGR2742 has incised stems. Egg and dart, elongated leaves and spearhead necklace are found.

CGR2705
An example is found at Demetrias, CGR2705, which preserves only a slightly concave and inclined upper wall and rim. A groove runs below the rim. The junction of the wall is marked by a deep groove but otherwise appears rather smooth. The spearhead necklace on this piece has a double incised band filled with white, dots sit above this and pendants are suspended below.

CGR2729
An angular kantharos found at Lokris has the conical rather than convex lower wall. The handles are plain strap handles that attach on the rim and well above the junction of the upper and lower wall. The glaze does not cover the entire shape. Grooves run on the exterior just below the rim and at the height of the lower handle attachment. The decoration runs between these two; a fully painted ivy garland, now fugitive.

CGR4374
There is a piece from Pherai, in southern Thessaly, that is rather unusual and combines elements of the baggy and the cyma kantharos. It stands at eleven centimetres and has a diameter of eleven and a half centimetres. The lower wall is hemispherical and curves to an upper wall that is slightly concave. The rim is not straight but kicks out. Grooves run below the rim and at the junction of the upper and lower walls. The lack of articulation between the upper and lower wall has this shape fall somewhere between the angular, baggy or cyma classifications. The decoration sets painted elongated leaves on either side of an incised, suspended branch.

PEL4329

At Pylos there is a rather attenuated version of the shape with a conical, but quite high upper body, PEL4329. The strap handles sit on the inclined upper body attaching below the rim. Grooves sit below the rim providing a narrow decorative zone that does not correspond with the articulation of the shape. An elongated leaves motif with incised branch and painted leaves is preserved.

AEV0445

At Aegina the three examples are decorated with elongated leaves suspended between the handles. None of them have their body shape defined by grooves except in the case of AEV0445 where a groove offsets the foot from the body. The strap handles sit well below the rim and reattach at the junction of the upper and lower wall. There is a kantharos, AEV0507, with the more conical lower body of the Corinthian examples.

---

123 Image not reproduced to scale.
124 AEV0445, AEV0498, AEV0499.
The foot is broad and the upper wall is concave and tall. The junction of the upper and lower wall is sharp. The strap handles are quite large and attach below the rim and well above the junction with the lower wall. A spearhead necklace is suspended between the handles.

**AMV1512**

From the coastal site of Beşik Tepe comes an example, AMV1512, which indicates a transition from the angular to the S-swung. The junction of the upper and lower wall is distinct and angular but the rim flares out and the handles carry rotelles. The decoration of the spearhead necklace, set between grooves, further emphasises the links with the S-swung group.

c. **Import**

In addition to the possible import discussed above, from Rachi, there is an example from Demetrias that is identified as Attic, CGR2599. It is decorated with ivy and is an early example of the Attic shape. It is dated around 280, as an early import associated with the city after the Synoikismos. A piece from Pantikapeion appears to be an early example of Pergamene West Slope ware, BLK2510.

d. **Summary**

In Athens, where the form is most frequent, it has a convex lower body and a concave upper body set at an angle to each other. This angle is marked with a groove. The presence of the shape at Ephesos and at Eretria provides support for the growing evidence of connections between these productions. At Aegina the examples suggest the

---

125 Furtwängler, 1990, pp. 50-51.
island shared Attic production. The example of the shape in Pergamon indicates the inspiration for the kantharoi on the Asia Minor coast though it is quickly adapted to an S-swung form. The late-third century development of the shape to a deep cup is only followed at Athens. There is a second version of the angular kantharos with a conical lower body and a straight, sometimes inclined upper wall. This version is found in Corinth, the Peloponnese and occasionally in Central Greece and at Aegina. Here the grooves are not used so much to articulate the junction of the wall as to define a decorative zone. The piece from Aiane in Northern Greece is not standardised enough to display influence, rather it appears as a local cup that, in some ways coincides with the southern productions.

4.2.5 Hellenistic kantharos, S-swung

The S-swung kantharos is a local adaptation, or hybridisation, of the angular kantharos. The convex concave profile of the angular kantharos is maintained but the junction between one and the other is softened to a curve. There is no emphasis of the division between upper and lower body. The rim flares out, the foot is low and strap handles sit primarily in the upper zone. The decoration is placed in the constricted zone below the rim. The shape is produced from before the mid-third century into the early second.

The shape is seen to develop in Pergamon and its appearance at other sites is read as Pergamene influence or imports. Examples at Pergamon show the development of the shape from the angular examples that are dated toward the mid-third century to the S-curve. A developmental sequence for the material at Pergamon shows an increase in the strength of the "swing" through the production\(^{126}\) however, all profile types were found in the Altar foundation so if this development was sequential it had been completed by the second quarter of the second century.\(^{127}\)

\(^{126}\) Behr, 1988, pp. 113-114.
\(^{127}\) De Luca and Radt, 1999, p. 86.
a. City production

At Pergamon the S-swung kantharos is the standard drinking vessel through the third to second century. Some vessels closely resemble the angular kantharos (see 4.2.4) and indicate Attic influence on the early years of the Pergamene production. If this is so it is a short lived influence with the majority of cups produced in Pergamon not resembling the Attic prototype. If the instigation for the shape came from Athens the local potters moved away from the angularity with considerable swiftness, see AMP0973. There is variety in the severity of the concave, convex contrast through the Pergamene production. There is also considerable variation in the dimensions of the pieces. There are some hybrid S-swung kantharoi in the assemblage, such as AMP0955 (moulded ridge below the rim), AMP1128 (ribbed lower wall) and AMP1222 (straighter lower wall), perhaps drawing on Classical kantharos forms. Decoration occurs on the rim and in the upper wall zone between the handles. Grooves are used sometimes to border the decoration; in some instances the grooves are not relevant to the decoration but rather articulate the shape. Garlands, particularly ivy, and spearhead necklaces are frequent in the wall zone. Rows of dots are often placed between grooves on the rim, though on AMP1222 the dots are placed below the decoration. Occasionally other motifs as the palmette, dolphin, and ribbon and bow are used. The spearhead necklace and the garlands (elongated and tripartite leaves), are typically fully painted. The majority of motifs, for example, the ivy, use incision in their construction. There are no examples of post-West Slope style decoration on the S-swung kantharos, a good indication of the shape falling from the production some time before the mid-second century.

128 Behr, 1988, p. 116, places AMP0954 as the no. 1 in her phase 1 kantharoi.
129 Compare: AMP0973 and AMP0971.
Although the examples are fragmentary, there are some pieces from Ephesos that display the smooth curving convex-concave profile of the S-swung kantharos. There are both those with a slight S-curve and those with a strong curve and rather constricted upper body. Given the fragmentary nature of this, and other, Hellenistic kantharos types from the site the development of the S-swung kantharos cannot be displayed. The less curved examples carry ivy wreaths: AME0669 holds a clay-painted example with straight stems while AME0667 and AME0668 carry the more common ivy with incised curving stems and clay-painted leaves. Those with the shorter upper wall are decorated with spearhead necklace; AME0673 and AME0675 are clay-painted with a white band and clay pendants while AME0674 has the band and pendants in clay and an incised chain between. One example, AME0669, carries a very slight moulding beneath the rim.

b. Regional production

The S-swung kantharos turns up on occasion in Northern Greece. At Eion at least one kantharos from the site has an S-swung profile. NGR4055 is decorated with ivy and has strap handles with rotelles. Another fragment, NGR4056, also preserved rotelle handles. At Nea Zichni a kantharos with a bulging belly and concave upper wall and flaring rim preserves rotelle handles and is a fine example of the shape, NGR4065. The wall carries a groove around the point of maximum diameter. A rough zigzag is painted in a narrow

\[^{130}\] Image not reproduced to scale.
band on the wall. It is set between incised lines. At Torone there are a number of upper wall fragments that would suggest the presence of the shape in the Chalkidiki, however with the lack of a full, or even near complete profile, a question remains about this identification.\footnote{NGR4227, NGR4228.} At Abdira, NGR4172, shows a rather squat version of the shape with an upper and lower wall at even height. A groove runs below the lower handle attachment. The handles carry rotelles and the junction of the upper and lower walls is smooth. There are a number of rim fragments from similar kantharoi indicating that this was the common drinking vessel in this city in Thrace. Many appear to be decorated with spearhead necklaces.

\begin{figure}
\centering
\includegraphics[width=\textwidth]{image}
\caption{CGR2706}
\end{figure}

The only examples of this shape in Central Greece are identified at Demetrias. CGR2706 preserves the typical profile of the upper wall and rim of an S-swung kantharos. The wall curves up with a slight convexity to a constricted neck where the wall becomes quickly concave and flares to a simple lip. CGR2707 has also been identified as an S-swung kantharos, though the profile of the wall makes for a less straightforward identification. The wall angles toward a rim but the strong grooves and the checkerboard and concentric rectangle motifs are not typical of the shape.

\begin{figure}
\centering
\includegraphics[width=\textwidth]{image}
\caption{AEV0291, AEV0342, AEV0404, AEV0405}
\end{figure}

There is a scattering of S-swung kantharoi through the Aegean Islands. There are two fragments from Siphnos that are likely to be of this form, one has a groove at the lower
Both are decorated with spearhead necklaces with white band and clay-painted pendants, one adds an incised chain. AEV0432 from Amorgos preserves the unarticulated rim of an S-swung kantharos and is also decorated with a spearhead necklace consisting of white band and clay-painted pendants. AEV0584 from Samos gives little information beyond identifying a shape type. The fragment is decorated with ivy. On Lesbos examples are found at both Mytilini and Methyma. At Mytilini there is one full-sized example, AEV0291. It is a rather broad and open version with grooves at both the upper and lower handle attachment. This piece retains something of the angular kantharos in its profile. It is decorated with a rather reduced ivy wreath. In addition to this there are two miniature cups that have a bulbous body and flaring rim. These hold the same grooves as the full-sized example but also show elements of the locally produced Pergamene skyphoi. Their decoration is simplified. At Methyma there is one example, AEV0292 with rotelle handles and a light groove at the height of the upper handle attachment. The piece is decorated with a spearhead necklace with a fugitive, and probably white band, and clay pendants. There are four examples from Samothrace. These indicate a variation in profile much as at Pergamon. The handles, which sit below the rim, carry rotelles. Three out of four are decorated on their upper wall with a spearhead necklace, the fourth has a ghost of a spiralling pattern.

At Agia Pelagia, the kantharos, CRT3052, closely resembles the shape of the Pergamene kantharoi though the decoration links the piece to Cretan production. The vessel has a low foot, a curving belly and a constricted upper wall. The rim barely flares out. The strap handles carry rotelles. The decoration sits on the upper body, in this example quite

---

133 AEV0301, AEV0302.
134 AEV0342, AEV0404, AEV0405.
135 Image not reproduced to scale.
a wide zone, and is bordered by grooves and a row of dots above and below. Of course when discussing this example we should not forget the variety of kantharos types found in Crete which do not conform to a clearly distinguished type (see 4.2.9b).

In addition to the finds at Pergamon and Ephesos regional Asia Minor sites provide additional examples of this shape. An example from the Maltepe necropolis is on display in the Istanbul Archaeological Museum. It is a squat version of the S-swung kantharos with rotelle handles and thick white-painted elongated leaves set, without a central branch, on the upper wall. There are only a few pieces with decoration that are identified as of local manufacture in Troy. They issue from deposits of the last quarter of the third to second century. They do not appear to differ from the prototype. The three examples are each decorated differently with ivy on AMV1292, elongated leaves on AMV1321, spearhead necklace on AMV1378 and an unidentified wreath on AMV1291. The S-swung kantharoi at Assos are represented by numerous rim and upper wall fragments. These rims show considerable variation in profile. Spearhead necklace, ivy and elongated leaves decorate these fragments. A lower wall and base profile is provided amongst the finds from Didyma. AMV1528 has a tall and bulbous body that sits above a low, moulded ring foot. A groove runs around the mid-wall of the vessel. The ivy motif is preserved just before the break of the fragment, well above the groove.
NRE3842

The S-swung kantharos is occasionally found along the Levantine coast. There are two examples from Dor, one, NRE3842, is published with a profile drawing. It shows a tall and bulbous lower wall, a constricted neck and flaring rim. Again the handles carry rotelles, but also in this case short spurs as the handle approaches the lower wall. The decoration sits in the handle zone. Both NRE3842 and NRE3843 are decorated with spearhead necklaces. Nearby, at Caesarea Maritima, NRE3984 shows the rim and upper wall of an S-swung kantharos. A spearhead necklace is preserved on the concave upper wall. An example of the shape is also preserved at Samaria, NRE3733, though this is a miniature version and decoration, an elongated leaves motif, runs on the lower wall at the widest diameter.

c. Imports

There are three examples of the S-swung kantharos imported to Rhodes, including one that maintains elements of the angular kantharos, though the thumb-rests indicate the transitional phase, AER0084. Numerous fragments of this shape have been identified as Pergamene imports at Samos. Within Asia Minor imports, again from Pergamon, have been identified at Troy and at Assos. Further north examples are picked up at Olbia, Neapoli and Pantikapeion, some are Pergamene, others more generally identified

---

136 Roller, 1980, p. 36. In the publication this piece is presented as a cyma kantharos but the profile and the decoration parallels Asia Minor manufacture of S-swung kantharoi.
137 AER0084, AER0085, AER0086.
138 AEV0364, AEV0365, AEV0366, AEV0367, AEV0368, AEV0369, AEV0370, AEV0371, AEV0372, AEV0373, AER0374.
139 Troy: AMV1288, AMV1377; Assos: AMV1394.
as of Asia Minor production. To the south examples of the shape are found on the island of Cyprus, at the sites of Kition Bamboula and the House of Dionysos at Paphos. An example of the shape made of fine, orange clay is reported at Berenice on the coast of North Africa. The piece carries a spearhead necklace with an incised band and clay pendants and has the inclined wall, constricted neck and flaring rim of the S-swung kantharos.

d. Summary

This shape is one that clearly differentiates the Asia Minor production from the mainland Greece production and can be used to indicate the influence of one side or the other. The shape which appears to develop from the angular kantharos, indicated by finds at Pergamon and Beşik Tepe, is popular through Asia Minor, the islands in the east Aegean, up into the Black Sea and through to Thrace and to some cities in the central and northern zones of Greece. The shape also reaches south along the Levantine coast, Cyprus and may be picked up in Crete. An example of the shape reaches Africa. The form has a relaxed appearance and the variation in the profile indicates a somewhat relaxed production. The motifs are not highly varied. The popularity of the spearhead necklace is most noticeable with ivy and elongated leaves also common.

4.2.6 Hellenistic kantharos, cyma

The cyma kantharos is a drinking vessel that belongs to the productions at Corinth and the Peloponnese. The shape develops at Corinth around 300 and those with West Slope decoration appear in the first quarter of the third century. To begin with the shape has a low foot. The lower body is globular and has a smooth transition to the upper body that curves into a constricted neck. From this narrow zone the rim flares sharply

---

140 Olbia: BLK2505, BLK2506, BLK2507, BLK2508, BLK2509; Neapoli: BLK5193; Pantikapeion: BLK2433, BLK2570.
141 Kition Bamboula: CYP3280; Paphos: CYP3291.
The cyma kantharos alters through the production to an attenuated shape with a high foot, and a straighter wall. The constricted neck is replaced by an inclined, slightly concave upper wall, which kicks out to the rim. The lower body can be grooved or plain. The strap handles are attached from the narrow neck to the upper body and grooves run around the exterior of the vessel to correspond with these attachments, as the shape attenuates a third groove is added at mid-handle height. In the later production the handles are taller and carry spur attachments. A subgroup of the cyma kantharos, the Acrocorinth kantharos, has Herakles knot handles. The decoration is placed between the grooves.

The cyma kantharos shares the S-curve profile with the S-swung kantharos of Pergamon, though the curve is not nearly as pronounced. The development of the forms is different and the high foot of the Corinthian and related examples is quite distinct.
a. City production

The cyma kantharos is a popular drinking vessel in Corinth and continues to be produced into the third quarter of the third century. The large globular shape, as

\[143\] Anderson-Stojanović, 1993, pp. 289, 294, reports that two are found in the Rachi well, one in layer 5 and the other in layer one (COR2974, COR2982). This indicates a date of production through the third century. However, in Anderson-Stojanović, 2000, p. 382, it is clearly stated that the only two kantharos shapes that receive West Slope decoration, according to Edwards’ groups, are the cyma kantharos and the articulated kantharos. I would assume, therefore, that in this second article Anderson-Stojanović has grouped the Acrocorinth kantharoi with the cyma kantharoi. Here, we will deal with them along with the cyma kantharos, though it is perhaps wise to regard them as a subgroup, or alternate development, of other Corinthian kantharoi, perhaps with the body of the one-piece and the rim of the cyma kantharos. Those that belong to this subgroup are COR2864, COR2866, COR2867, COR2868, COR2869, COR2870, COR2974, COR2982, COR4922.
COR2823, develops into the high-footed narrow variety around or just after 275, as seen on COR2824, and this progression continues through the third and second quarters of the century, like COR2827. The piece placed last in the assemblage has a moulded foot with a low stem. The decorative zones on the cyma kantharos are determined by sets of grooves, which on the later examples provide two possible zones. Decoration can be placed in either zone, though rarely in both. Ivy and spearhead necklaces rendered with incision and paint are popular as are inscriptions, though less so in the later years of production. The other motifs that appear are geometric: the egg and dart, checkerboard and concentric rectangles (dated 300-270), a quartered rectangle and a ball and swag.

COR2866

COR2866 represents the subgroup of the Acrocorinth kantharos. All the examples from Corinth and Rachi have West Slope decoration. The shape shares the rim with the cyma kantharos, though can have the more spherical wall of the one-piece. The shape appears to attenuate with some examples achieving considerably straighter walls, again differentiating the type from the main cyma group. The range of motifs is narrow and common with other Hellenistic kantharoi from Corinth: the majority carry ivy, one a spearhead necklace and one an inscription, ΗΔΥΟΙΝΟΣ.
b. Regional production

PEL4331\footnote{Image not reproduced to scale.}

The cyma kantharos found at Pylos is of the early-third century variety with low foot and bulbous body. The constricted neck carries a derivative elongated leaves with irregular blobs set around or on an incised branch. Two from Yalova have the more attenuated and less articulated body of the later cyma kantharos.\footnote{PEL5200, PEL5201.} Decoration is placed in a narrow band.

PEL4279\footnote{Image not reproduced to scale.} PEL4291\footnote{Image not reproduced to scale.}

A number of cyma kantharoi from Olympia have been dated in the fourth century but parallel with the 275-225 examples of the shape from Corinth. They are attenuated with a high foot and the handles carry spur attachments. Two have a smooth convex-concave profile, PEL4279, PEL4304, while the other two have a more angular profile, PEL4291, PEL4303. The lower wall of PEL4291 is conical and the junction of the upper and lower body quite sharp. On all, the decoration is set in a narrow zone between the handles, usually bordered by grooves (PEL4303 may not have grooves). Three are decorated with incised and painted ivy of differing appearance and on the fourth, PEL4291, an incised undulating stem has a row of white dots set on top.
PEL4335
At Elis the kantharoi appear to correspond with the finds at Olympia with high foot, concave-convex profile and handles with spur attachments. The narrow band of decoration, bordered by grooves, can be set high or low on the upper wall. Two are decorated with incised and painted ivy, one with a white row of dots and the other with an incised inscription. PEL5307 is something of a transitional piece between the older and newer form of the cyma kantharos, it maintains the ribbed lower body and slightly spherical profile, but has a tall foot and a tall rim zone; the handles are plain strap handles.

c. Imports

The example listed as an import does not broaden the distribution of the shape. A fragment found at Elis appears to be a cyma kantharos. It carries an inscription almost directly on the rim and below runs a checkerboard and concentric rectangles motif which parallels with the decoration found on COR2960 from Rachi.

d. Summary

The cyma kantharos is a rather unusual Hellenistic shape moving, as it does, from a low foot to a high foot and even, in Corinth, to a stemmed foot. The distribution indicates Corinthian influence through the Peloponnese. The fourth-century date given to examples at Olympia may need further consideration (see 2.12.2). One should also note the unclassified Hellenistic kantharoi from Knossos (see 4.2.9) some of which share
characteristics with the cyma kantharos. The early use of the concentric rectangles and checkerboard on this shape is of interest.

4.2.7 Hellenistic kantharos, low foot, plain rim

The Hellenistic kantharos with low foot and plain rim incorporates some variation but is characterised by a low foot, a tall, bulbous lower body and a short, concave upper body. The strap handles most often attach below the rim and to the bulge on the top section of the lower wall, making them quite small and rounded in profile; some carry thumb-rests. Decoration is commonly placed in the narrow upper wall except in Crete where multiple zones of decoration are preserved. There are strong similarities in the form of this group and the Hellenistic kantharos, low foot, moulded rim and both hybridise Classical and Hellenistic drinking vessel characteristics.

a. City production

CRK3151

At Knossos this version has a moulded ring foot, a tall and well-rounded lower body with a short, convex upper body and flaring rim. The strap handles attach below the rim and to the mid-lower body. The lower body carries a broad zone of pseudo-ribbing, in one case, CRK3128, this is highlighted with white arrows and dots. Above this ribbing, on the upper lower body, subsidiary West Slope motifs can be preserved (wavy line on CRK3151), though the main zone of decoration is on the narrow upper wall (CRK3147, CRK3151 woollen fillet). These pieces are in deposits dated to the second century.
At Pergamon, the three low-footed versions are the only vessels from the site that resemble the Classical kantharos. They exhibit a rather high ring foot with moulded outer profile. The lower body is proportionally higher than the upper body and is ribbed on two of the three examples. The strap handles attach below the flaring rim and reattach on the upper lower wall making for rather short and rounded handles. The context of the fragments and their unusual shape do not allow for any conclusions to be drawn as to their date of production. The use of a chain on the spearhead necklace rendition and the incised and painted scrolling ivy are both more frequent in the third century, though reach into the second.

b. Regional production

NGR2588

A tall kantharos with the Classical concave-convex profile but low foot has been published from the Thessaloniki Agora. NGR5113 has a tall and tapering lower body and an inset upper wall. The strap handles carry rotelles. A spearhead necklace decorates the upper wall. Further north, in the region of Lake Ohrid, a low-footed variant was found at the necropolis of Delogzoda, NGR2588. It has a low foot, a plain lower body that is both tall and convex, a short somewhat constricted upper body and rounded strap handles. The rim is plain and upright and the handles do not carry attachments. The upper wall is decorated with a derivative version of the elongated leaves motif, a

---

148 AMP0941, AMP1059, AMP1060.
149 Height of vessel is given as 6.2 centimetres; angle of photograph makes it difficult to ensure scale.
series of incised chevrons set horizontally. A fragment from Isar Marvinci, NGR2408, is likely to belong to this group.

CGR2730

At Demetrias a variant appears, CGR2730, with a tall and ribbed lower body that sits on a low, moulded ring foot. The upper body is short and the rim plain. The handles sit below the rim and reattach on the top of the lower wall. The strap handles hold rotelle attachments. The decoration consists of a painted spearhead necklace. The band is now fugitive and has very short clay-painted pendants set beneath.

PEL4277150

The Hellenistic kantharos with low foot is a popular drinking vessel in Messenia. Maintaining the distinction of the upper and lower wall, familiar from the Classical kantharoi, these cups, from Chora Trifilias, Pylos, Yalova and Tsopani Rachi, have a tall and bulbous lower body and a short upright, or slightly flaring, upper body.151 Simple strap handles sit on the upper wall and shoulder. Two examples hold a band of ribbing, produced by incised cross-hatching on the upper wall, paralleling the cyma kantharos production.152 PEL5221 perhaps shows a derivation, or loosening, of the later cyma kantharos form. The West Slope decoration sits on the upper wall, bordered by grooves.

---

150 The kantharos is given a height of 9.1 cm. The angle of the photograph makes it difficult to ensure scale ratio of 1:4.
151 Chora Trifilias: PEL4277; Pylos: PEL4310; Yalova: PEL5196, PEL5197, PEL5219, PEL5221; Tsopani Rachi: PEL5222.
152 PEL5219, PEL5222 cf. Cyma kantharos PEL4331.
AEV0363

On the island of Samos numerous fragments preserve the full profile of AEV0363. Again a low foot, this time turning out slightly, a tall lower body and a shorter upper body with flaring rim, are seen. The handles with ivy leaf thumb-rests attach just below the rim and reattach on the upper wall. Grooves are set on either side of the lower handle attachment and divide the shape into three zones. The West Slope decoration of painted elongated leaves, without a central stem, is preserved on the concave surface of the upper wall.

Wall fragments of second-century ceramics from Troy suggest the presence of this shape within the production of Ilium. The lack of associated low foot fragments makes the identification uncertain (see 4.1.1b). AMV1376 preserves the full profile. It has a short upper wall as the example from Pergamon, AMP1060, and may well be an import from this source.

BLK2503

A low foot variant is found at Olbia, BLK2503. Here a tall, bellied lower body sits above a low moulded foot and below a strongly concave and short upper wall. Spur handles attach below the rim and on the upper section of the lower wall. The ivy wreath has incised, regular scrolling stems and small painted leaves. This is closely paralleled.

153 Image not reproduced to scale.
at Apollonia by BLK4984, dating to the third century.\textsuperscript{154} Fragments from Chersonessos, BLK2463 and BLK2469, suggest that a similar shape is in evidence there.

c. **Summary**

This drinking cup variation is never a frequent recipient of West Slope decoration but has a reasonably broad distribution. It is found in the Balkans, in Central Greece and the Peloponnese, in Crete, a smattering of Aegean Island assemblages and in Pergamon. The dates given to these pieces tend, when most specific, to rest in the late third century and may stretch to the early second. While some of the examples seem derivative others appear as the products of competent productions.

4.2.8 **Hellenistic kantharos, low foot, moulded rim**

The Hellenistic kantharos with low foot and moulded rim is probably a derivative of the Classical kantharos with moulded rim but also bears close similarities to the group classed as the Hellenistic kantharos with low foot and plain rim.

The shape of the Hellenistic kantharos with low foot and moulded rim is quite varied; however, some general characteristics can be outlined. The foot is low, the lower body tall and bulbous and the upper body constricted and fairly upright. A moulded ridge or beak sits below the rim, usually at the same height as the upper handle attachment. Grooves can be used to articulate the shape.

\textsuperscript{154} Bozkova, 1997b, p. 11.
ATH1698

The moulded rim and low-footed kantharos is produced in Athens through the last three quarters of the third century to the mid-second. They are, however, never produced in any quantity and remain, in their shape and their decoration, quite singular. The decoration occurs in multiple zones on the body of the vessel making for rather elaborate pieces. The shoulder can be decorated and the zone bordered by a scraped groove. In the early years of this shape this zone typically holds a garland but by the last quarter of the third century concentric rectangles and checkerboard are standard. On ATH1690 more than one motif is layered in this zone. The wall carries a continuous motif while the rim tends to be decorated with isolated motifs. The spur handles also hold painted motifs.

AMP1180

Amongst the finds from Pergamon there is an unusual fragment, AMP1180, which preserves the upper wall and moulded rim of a drinking vessel.\(^{155}\) Given the presence of the low-foot Hellenistic kantharos at Pergamon it is not impossible that this similar, moulded variety was present in limited number in the city. Here a double groove sits beneath the moulded ridge. These grooves provide the upper border for a decorative

\(^{155}\) Determining the shape of the lower body is perhaps unwise given the singularity of this rim fragment. I have included it here, rather than in the section 4.1.2 (Classical kantharos, moulded rim), due to the presence of the low-footed, plain rim versions in Pergamon compared to the lack of evidence of any Classical forms (see 4.2.7a). Added to this is the decoration that finds comparison with AMP0945, a fragment of 250-200, and AMP0975 a Pergamene skyphos of the mid-second century, fitting better with Hellenistic rather than Classical forms. Also comparable is ATH2348, an imported moulded rim kantharos fragment probably of Pergamene manufacture.
zone that carries an elaborate ivy wreath with incised stems, a white painted undulating band, dot rosette and leaves. Other Pergamene pieces with this type of ivy are dated to the mid-third to mid-second century. The fabric is described as light red and the glaze as dark brown.

b. Regional production

NGR4062

While the low-footed kantharos has quite a wide distribution, that with moulded rim is rather unusual. An example is presented from Eion. NGR4062 has a solid low foot, a tall curving body with a band of ribbing on the shoulder. The neck is constricted and slightly concave and is approximately the same height as the upright rim. The one is distinguished from the other by a moulding that juts out at the point of the upper handle attachment. The narrow upper wall zone is decorated with an incised and painted scrolling ivy wreath. The upper wall of this is very similar to the Classical version from Beroia, NGR5298, suggesting local derivation of a Classical form rather than imitation of external Hellenistic versions.

c. Summary

The moulded rim kantharos of Hellenistic type has a low distribution; just two pieces are found outside of Athens and they do not appear to represent any close production links. In Athens itself, the shape is never common or standardised; in fact the variation of shape and the unusual multi-layered decoration leads to the conclusion that these individual vessels were somehow "special".

156 AMP0945, AMP0975.
4.2.9 Hellenistic kantharos, various

This group lists drinking vessels related to, but not conforming with, the kantharos types described above. These vessels indicate the independence of some ceramic productions in the Hellenistic period, particularly Knossos and Epiros.

a. City production

Dated much later, to the first half of the second century, are kantharoi from Knossos that share characteristics with a variety of kantharoi from other productions, but not uniformly enough to categorise them. Some share characteristics with the angular kantharos, some with the cyma kantharos while others show influence of the S-swung variety. These have all been published as baggy kantharoi but are not restricted by the standards that that name infers in other regions.

CRK3054  CRK3152  CRK3058

CRK3054 is one of the earliest examples found in the religious context of the Glaukos shrine, dated 250-225. This is a miniature vessel. It has a low foot, a globular lower body and concave upper body with flaring rim. A spearhead necklace bordered by a row of dots and a wavy line decorate the tall upper wall. It has a distinct ring of the S-swung kantharos in its profile. An accompanying piece, CRK3055, has been dated slightly later due to its attenuated shape and slightly pedestalled foot. CRK3152 is a full-sized version from a deposit dating 225-175 and shows a smooth convex-concave profile. A number of wall and rim fragments share this profile. CRK3058 shows the early-second
century transition to a more attenuated and footed form, which prompts a parallel with the later production of Corinthian cyma kantharoi (see 4.2.6).

Two pieces have wall profiles that draw comparison with the angular kantharos, but again display the narrow moulded foot of the cyma, CRK3107 and CRK3057. A third example, CRK3056, retains something of the Classical kantharos in the bulging junction of upper and lower wall. The decoration does not confirm any influences, though spearhead necklaces are found on three of the more S-swung forms, while the checkerboard on CRK3056 is only one of two examples from the site, suggesting external influence. Others are decorated with the variety typical of Knossian production.

Two examples from Knossos represent more variation in the drinking assemblage of the city. CRK3059 is a miniature votive with an attenuated shape. It has a narrow, pedestalled foot, a convex lower body and a short concave upper body flaring to the rim. An oversized version, CRK3156, has a similar pedestalled foot, but tall flaring walls without any constriction at the neck, it is somewhat like a cylindrical jug, though with two handles.

157 CRK3054, CRK3058, CRK3127.
b. Regional production

NGR4060

At Eion in eastern Macedonia there are two fragments that represent a local derivative kantharos. This drinking cup, with a very narrow base, a broad body and a concave upper wall, carries grooves on the upper and lower wall. The short strap handles carry spur thumb-rests. The wall profile is similar to other kantharoi but the combination of broad body and narrow foot are unusual. An elongated leaves motif is set on the mid upper wall.

EPI4174

In Epiros, at the sites of Kefalochori and Butrint, there are three similar kantharoi, indicating a local version. These cups have a tall, stemmed foot and a broad rounded body that tapers toward the rim. The rim kicks out just slightly. Simple strap handles with circular cross-section sit on the upper wall. While the foot of those at Butrint broadens below the stem, that from Kefalochori does not, but rather has a narrow resting surface reminiscent of the cyma kantharos. The decoration is all-incised including the ivy leaves on EPI5300 and the egg and dart on EPI5301. EPI4174 has a derivative, schematic motif.

158 Kefalochori: EPI4174; Butrint: EPI5300, EPI5301; black-glaze examples are also produced in the region as Butrint: Ugolini, 1942, fig. 141.
159 The broad body and out-swung lip support such an origin.
ION4418

At Ithaca a fragment that shares some elements of the cyma kantharos is presented, ION4418, and further fragments are reported. Benton predicts a high foot. The groove on the lower body is out of character for the shape. Benton predicts a high foot. The decoration sits on the upper, so interior, surface of the rim.

PEL4295

At Olympia a variant kantharos is found. It has a solid and high foot. The low wall is broad and carries vertical ribbing; it runs straight to the upper wall. The upper wall appears to have a slightly recessed band that sits between the handles and carries the decoration. Above this is an upright rim. The sturdy handles carry short spurs. It is likely that this variation is drawn from the late-fourth century shape termed the “Goblet kantharos”. A similar vessel is found at Aegina though appears to be Gnathia ware, where the shape is known as the Ring-handled kantharos of the late Alexandria Group.

160 Benton, 1938, p. 33, fn. 3.
161 Benton, 1938, p. 33.
162 Image not reproduced to scale.
163 Sparkes and Talcott, 1970, nos. 722-723, p. 124, pl. 29 and fn. 73.
164 Smetana-Scherrer, 1982, no. 499, p. 71, pl. 38; identified as Gnathia ware by J.R. Green, personal communication.
In Western Crete at Elyros there is a drinking cup that appears as an overly attenuated angular kantharos. The foot is low but thick and the lower wall begins at this narrow point and rises to form a sharp, conical profile. The upper wall junction is marked by a rough groove. The upper wall is slightly concave, narrowing to a plain rim. The handles carry moulded attachments. An ivy wreath sits between the handles. A fragment from Agia Pelagia, CRT3229, shares something of the S-swung profile held by CRT3052 (see 4.2.5b).

At Troy there are three fragments that are published as kantharoi but do not conform to the characteristics of any type. They all have flaring rims, but beyond that the profiles are varied. AMV4578 has a concave profile and may represent an exaggerated version of a Classical kantharos. AMV1320 has a strongly out-turned rim and carries a ridge on the underside of the rim. It has a convex curving upper wall as does AMV1292. These two share something with the bowl with flaring rim and the groove on AMV1320 is similar to that found on the Demetrias fragment CGR2607, classed as a hemispherical bowl with out-turned rim.

c. Imports

A large and broad kantharos, ATH2347, is imported to Athens, though the source of this piece is uncertain. The decoration is a suspended spearhead necklace that is much narrower than the zone in which it is placed.
4.2.10 Kantharos, fragments

Throughout the publications of West Slope pottery there are numerous fragments that are identified as kantharoi but are unclassified as to type. In Athens there are a number of handle fragments published that show the presence of clay-painted decoration on the outer surface. Typically the motifs are thunderbolts and union jacks.
4.3 Hemispherical Bowls

Versions of the hemispherical bowl are produced in the first quarter of the third century but the group gains in popularity in the mid third century, becoming the standard drinking vessel with painted decoration. These are handle-less bowls and their popularity in the late third century must be due in part to the popularity of the handle-less mould-made bowl, a new production technique sporting three-dimensional decoration that gains popularity in the late third and through the second century. The painted versions do not appear to survive as long, or to be as popular, as the mould-made. One shape group, the hemispherical bowl with exterior decoration, can appear with handles. It is rather clumsily included here but does provide a bridge between Hellenistic kantharoi, hemispherical bowls and the second-century drinking vessels. There are also a number of fragments with exterior decoration that remain difficult to classify; these are presented together (see 4.3.10).

Hemispherical bowls are produced during the Hellenistic period in wheel-made and mould-made ceramics, along with frequent examples in glass and in metals. The metal and glass versions often have no foot, so their closest ceramic parallel is the somewhat infrequent parabolic bowls, or, sometimes, the mould-made bowls.\footnote{This is an incomplete, but representative, listing. Glass: Harden, 1968, no. 30, p. 29; no. 33, p. 30; no. 38, p. 33; Goldstein, 1979, no. 282, p. 138, pl. 38; no. 285, p. 139, pl. 38; Stern and Schlick-Nolte, 1994, p. 100, figs. 182, 183; p. 109, fig. 206; no. 63, pp. 246-247, fig. 181; no. 64, pp. 248-249, fig. 184; no. 73, pp. 272-273, figs. 124, 196; no. 77, pp. 280-281, fig. 199; no. 79, pp. 284-285, fig. 116; no. 82, pp. 290-291, fig. 47; no. 84, pp. 294-295, figs. 126, 135; Grose, 1989, no. 211, pp. 204, 411; no. 212, pp. 204, 182, 411; no. 215, pp. 205, 411; no. 223, pp. 207, 183, 412; Hayes, 1976, fig. 1, p. 166; Nenna, 1999, pls. 1-34; Weinberg, 1961 (numerous examples); Hayes, 1976, nos. 39-58, p. 166, fig. 1; Wuilleumier, 1930, pls. XI, XII; Metal: Vickers et al., 1986, pl. 26 (below); Andronicos, 1991, p. 161, fig. 129 (the pictured example is large but was accompanied by three smaller bowls); Stern and Schlick-Nolte, 1994, p. 102, fig. 187; Zafeiropoulou, 2000, pl. 164b; Green and Seeberg, 1995, 2X A 1; 2X A 2, p. 159; Von Bothmer, 1961, no. 273, p. 69, pl. 100; Von Bothmer, 1984, nos. 105, 106, pp. 59-60; Wuilleumier, 1930, pp. 34-40, pls. III, IV; Walters, 1921, no. 13, p. 5, pl. 3; no. 16, p. 5, fig. 4; Karageorghis et al., 2001, no. 106, p. 62.} The comparison in shape, and in decoration, often with the use of the tondo star flower points to an overlap in the media.\footnote{Metal: Watzinger, 1901, p. 90; Zafeiropoulou, 2000, pl. 165c, e. Pfommer, 1993, numerous examples, particularly no. 8, p. 125; Glass: Grose, 1989, nos. 184, pp. 198, 178, 409; no. 211, pp. 204, 411; no. 212, pp. 204, 182, 411; no. 213, pp. 205, 411; no. 214, pp. 205, 182, 411; no. 215, pp. 205, 411; no. 216, pp. 205, 183; no. 218, pp. 206, 411; no. 219, pp. 206, 183, 411; no. 221, p. 207; no. 222, pp. 207, 411; Goldstein, 1979, no. 251, p. 120, pl. 37; Stern and Schlick-Nolte, 1994, p. 109, fig. 206; p. 168; no. 166.} While the flow of inspiration could be to, or from, ceramic
production, the presence of these bowls in other media does allow for an alternative distribution and imitation pattern. Other influences may be maintained from the handleless bowl shapes of the Classical period, particularly the phiale, a shape used in ritual events. Decorative parallels link with painted and terracotta shields. The cultic elements in some of these bowls appear likely, but others are strongly utilitarian.

4.3.1 Bolster cup

The bolster cup has a moulded foot with a grooved resting surface and a conical underside. The stem can be short or non-existent. The body is hemispherical with grooves just below the lip. Bolster handles are attached below the grooves and are sometimes elaborately moulded. This shape appears to be introduced around 300 but enjoys a very limited production.

a. City production

ATH1613

The bolster cup occurs twelve times in the Athens catalogue, including one miniature version. A number found in Kerameikos building Y suggest an initial date of around 300 with others dated in the first quarter of the third century (through parallels of

---

66, p. 252-255, fig. 85 (London BM 1966.10-14.1); Byvanck-Quarles van Ufford, 1972, various examples; Kunina, 1997, no. 48, p. 255, pl. 25; Wuilleumier, 1930, pls. XI, XII. **Other media:** The decoration on the bowls is similar to that found in the depictions of shields. 167 The hemispherical bowls with star flower decoration are similar to paintings on the wall of the tomb of Lyson and Kallikles (also for plates, see 5.1), see Makaronas and Miller, 1975, pp. 250, 257; for discussion see, Mitsopoulos-Leon, 1982, p. 93, figs. 8a, 8b; the Hemispherical bowl with moulded medallion, particularly the Medusa head bowls from Crete are similar to shields, for example, Vollmoeller, 1901, pl. XV; Christie’s New York, Antiquities, Wednesday 12th June 2002, no. 53, p. 38.

266
Two exceptions are ATH1988, which is straighter walled and hints at a shape development to a narrower and deeper form, and the miniature version ATH2316, that both belong to the second quarter of the century. The decoration on all examples falls at mid-height, below the handle zones, balanced between the moulded foot and the grooved rim. Clay only decoration predominates, with two examples using very limited white. Additional decoration is found on either side of the bolster handle from which hang simple tendrils.

AME0692

There is evidence of this shape at Ephesos. Rim fragments with bolster handles and grooved exteriors are preserved in some number but the feet are not presented in conjunction with them. One of the pieces, AME0692, is of fine quality yet clearly of local clay and glaze. The groove on the rim preserves miltos filling and it would seem that the decoration held gilding. This links the piece and the production of the shape to the earlier part of the 300-150 date range provided by the context.

AME0815 AME0816

There is a chance that this cup remained in the Ephesos assemblage for a century. Examples from the Tetragonas-Agora South Gate, suggest that the shape was maintained into the second century. These examples appear to have a ring foot and a narrow lower body that curves smoothly to an incurved or upright rim. Grooves can define the decorative zone. The bolster handle is still apparent. The decoration does not provide

168 Schöne-Denkinger, 1994, p. 36, pl. 11b.
169 AME0815, AME0816, AME0820.
any clues as to the longevity of the shape. It remains fairly standard with incised and painted ivy, painted elongated leaves and a single example of the ball and swag.

b. Regional production

There is a single example of a hemispherical bowl with bolster handle found at Samos, AEV0394. Dated in the second century it shares a wall profile with other Hellenistic hemispherical bowl fragments on the site. It parallels examples in Ephesos and so reflects regional cohesion rather than Attic influence.

c. Summary

The production of this shape is limited to Athens, where it has a very short duration of the early third century, and Ephesos, where it may enjoy longer popularity and influence in the region (Samos). The lack of feet associated with the early fragments from Ephesos limits our analysis of the shape development.

4.3.2 Hemispherical bowl, mould-made feet

The hemispherical bowl with mould-made feet is developed in the early Hellenistic period. It has fine curving walls, with a single curve from floor to in-turned rim. The rim carries grooves on the exterior surface. The resting surface is provided by three, often moulded pellets. These are set on the exterior curving floor of the bowl. They are often moulded to appear as small shells, though moulded masks and simple pellets are also recorded.170 These feet would be added to the vessel after potting but before glazing or firing.171 Examples of this shape appear in metal.172

170 For masks as feet for this, and other bowl forms, see: Green and Seeberg, 1995, 2BV 6-7, p. 116; 2DV 14, p. 128; 2SV 2, p. 154; 2TV 1-6, 8-10, pp. 157-158. Also: EPI2728, CRK3065, MUS3596, MUS4615.
171 Shell feet are preserved in Athens on some of the earlier examples of the mould-made bowl production: the pinecone bowls. See: Rotroff, 1982, nos. 1, 2, pp. 16, 45, pl. 1.
172 Zafeiropoulou, 2000, pl. 164b; Green and Seeberg, 1995, 2XA 1, 2XA 2, p. 159; Von Bothmer, 1984, nos. 105, 106, pp. 59-60.
a. City production

ATH1699

ATH1701

In Athens this shape often sports a high lustre glaze and intricate decoration that both indicate a high standard of production between 285-250/225. The Athenian examples all have moulded shell feet. The decoration often consists of more than one motif. The multiple registers are produced through the division of the vessel into vertical or horizontal zones; on ATH1699 an elaborate thymiaterion divides three different zones. The decoration is restricted to the upper wall. The decoration is normally all-clay painted though white highlighting is used on ATH1703 and ATH2080. The popular motifs are grapevines, spearhead or charm necklaces, dolphin and wave combinations and elongated leaves. Concentric rectangles and checkerboard are preserved on ATH1704 and ATH1705.

COR2968

Fragments of this shape are found at Corinth and Rachi but the fragments at Corinth are from the bottom of the vessel and so do not preserve any decoration. In Rachi the pieces are better preserved and found in a stratified context which provides a date of 275-250, maybe reaching into the third quarter of the third century. There is no indication of shape development. Shell feet and simple pellet feet are represented and the grooves below the rim are filled with miltos. Incised ivy tendrils, sometimes

173 Edwards, 1975, nos. 525-526, p. 88, pl. 54.
preserving leaves, are the most common motif on examples from Rachi. Two examples carry geometric motifs, an egg and dart with incised outline and painted filling and a painted strokes motif.

![Image of bowl with motifs]

**ERT3336**

There is some evidence for local production of the hemispherical bowl with mould-made feet at Eretria. ERT3336 has a distinctive version of the spearhead necklace that closely associates the piece with the local production. Two other examples, ERT3456 and ERT3485, are less certainly local. The former carries a painted ivy wreath with hollow leaves, and the latter painted concentric rectangles, checkerboard with filling and lattice between grooves.

![Image of bowl with motifs]

**CRK3065**

The example from Knossos has been dated to the first half of the second century and shows a variation in profile. It was found at the sanctuary of Glaukos. The profile is deep but squared with a flat floor and rising, convex wall. The three feet are moulded in the shape of female heads and each issue from a different mould. The West Slope decoration is placed on the upper exterior of the wall. It consists of a row of dots between grooves with a ball and swag suspended below.
b. Regional production

NGR4007

There are four examples of the hemispherical bowl with mould-made feet found at Thessaloniki, three from the same tomb. NGR4006 and NGR4008 have similar deep profiles with decoration set between grooves. NGR4007 is shallower and has a profile somewhat like a conical bowl, though with added shell feet. The decoration on NGR4007 is placed beneath a series of grooves but there is no lower border groove. NGR4114 has a hemispherical profile and also carries grooves only below the rim. Elongated leaves are found on NGR4006 and a rougher version is found on NGR4114. NGR4007 carries a rather rough ivy wreath and NGR4008 is decorated with a simplified palmette that sits above a row of dots. A piece from Potidaea, NGR4108, maintains the hemispherical profile with grooves below the rim. Shell feet provide the resting surface. The piece is decorated with elongated leaves with a swag suspended beneath.

EPI2728

EPI2728 from Mesopotamos preserves the full profile. Here the three moulded feet are not shells, but, as at Knossos, faces. These faces have been identified as that of Dionysos. These are left unglazed, as is the lower exterior of the vessel. The upper exterior is glazed and a decorative zone is demarcated by two grooves running below the rim. The zone is filled with a scrolling ivy wreath.

A wall fragment from Thebes, CGR2623, does not preserve the lower wall and feet however the profile, the groove below the rim and the lack of further grooves below the

\[174\] Image not reproduced to scale.
\[175\] Ergon, 1965c, pp. 54-55.
spearhead necklace suggests the fragment should belong in this group. CGR5211 from Demetrias preserves no painted decoration but the moulded feet indicate the shape’s presence. PEL5151 from Sparta further indicates the dispersal of the shape.

AEV0492
Vessels that relate closely to Attic examples are reported from Aegina. Two have grooves above and below the decorative zone while one has grooves just below the rim; twice the grooves are filled with miltos. One carries elongated leaves, one a volute garland and the third, a continuous band of lattice.

c. Imports

COR2981 from Rachi is queried by Anderson-Stojanović as possibly Corinthian or possibly an import. I would support the possibility for it to be an import. It carries a lattice and checkerboard pattern and spearhead necklace as decoration. The spearhead necklace is painted with a double band filled with dots, pendants sit straight on the band and two dots hang from each pendant. This is unlike other Corinthian renditions of this motif. The lattice and checkerboard appear painted, differing from the Corinthian practice of incision for these motifs. There is an additional groove that runs below the decoration.

Two of the fragments listed above from Eretria may not be of local production. In addition to this ERT3525 is likely to be Attic in origin.

There is a single example in Central Greece, from Medeon, CGR2659. This example has shell feet and a groove below the rim. It is decorated with an elaborate elongated leaves motif with tendrils and splaying rows of dots set between the horizontal leaves. The piece is identified as an Attic import.
d. Summary

At Athens, Eretria and Aegina, similar pieces are found with the same range of decoration and form variation. Similarly two of the pieces from Thessaloniki and the examples from Potidaea do not deviate from the prototype. At Eretria, however, this is supplemented by at least one piece that conforms to local variations of decoration, and holds pellets rather than shell feet. Variation is found in the pellet feet at Eretria, the shallow piece from Thessaloniki, and the moulded female faces substituted for the shells in evidence at Knossos and Mesopotamos. Non-local examples are reported at Corinth, Eretria and Medeon. Athens is a likely exporter of these pieces.

4.3.3 Hemispherical bowl, conical profile

The hemispherical bowl with conical profile has a low foot, often simply a groove in the exterior floor of the vessel. The walls rise up from this, either straight or slightly convex in profile, to a simple rim, producing an open, and somewhat shallow shape. The exterior is often decorated with horizontal ribbing, sometimes grouped in bands, which stop as they approach the rim and foot. Grooves are used on the interior to define the more or less indistinguishable zones (by form) of the rim, wall and floor. These also provide distinct zones for the West Slope decoration that is always placed on the interior. The shape is known in Athens from 280/260: ATH1942 was found in the second cut of the Dipylon well. From this time the bowl grew in popularity. It is most common in the production of Athens and throughout the Hellenistic world during the years 240-180 with reduced production lingering, perhaps, until 100. A metallic prototype for this shape is possible.\(^{176}\)

\(^{176}\) Zafeiropoulou, 2000, pl. 165c, e. This example has the star flower moulded on the exterior of the bowl, so is closer to the parabolic version. Watzinger, 1901, p. 90; Pfrommer, 1993, no. 8, p. 125 (and others); Vickers, 1994, fig. 4; conical bowls with interior decoration.
a. City production

ATH1726  ATH1731

In Athens the early examples of the shape that date in the middle two quarters of the third century have quite straight walls while the later production adopts a more rounded profile. The early examples in Athens have quite fine decoration that is clay-painted with white used for dot rosettes, undulating bands, and other highlights. The fragments preserve only the rim and wall decoration which parallel with those motifs found on the contemporary hemispherical bowl with moulded medallion (of course some of these fragments may belong to that group). Grapevines, volute garlands and dolphin and wave patterns are popular while a collection of festive motifs decorates ATH1715. Some of these bowls have decorated rim and wall, others leave the rim zone plain.

ATH1721  ATH1909

The later production, of the rounder bowls, indicates a change in the standards of decoration, not so much in technique, which sees only a limited use of incision and the maintenance of white as a highlighting tool, but in the motifs themselves and in their placement on the vessel. The tondo receives the standard star flower motif, well suited to the circular zone. These range from floral renditions to reduced asterisks, with petals/rays alternating in colour from clay to white. The rest of the motifs are on the wall, though two vessels have a third register of decoration with a motif placed on the rim. Some of the meaning, or sense, of the motifs may be lacking in the late third century, certainly the circular zone introduces new challenges to the painter. ATH1725 carries a spearhead necklace with pendants pointing to the rim, rather than falling to the rim.

ATH1721 and ATH1725 have an additional decorative zone on the rim.
tondo as gravity would demand. Similarly, while some elongated leaves motifs are placed in a continuous band, others are painted as four or more separate straight branches that intersect with each other and conflict with the circular shape. In the late third- to second-century group the wall motifs are very varied, wreaths are present but are not dominant. In the late second- to first-century group geometric motifs are increasingly frequent.

At Corinth the wall rises higher producing a deeper and more angular shape. These bowls are produced in Corinth until the date of 146, evidenced by a later example, COR2920, in a context dated to the destruction of Mummius. An initial production date of 250/225 was suggested by Edwards through comparison with the Attic assemblage, but now gains support from the excavations at Rachi and the Sanctuary of Demeter and Kore; though these do not exclude a post-225 date. There is indication of the shape development: the wall profile is softened (i.e. a hint of a curve), the false ring foot decreases in height and there is a noticeable decline in the care with which the exterior horizontal grooves are executed until they are omitted altogether.

The motifs on the conical bowls of Corinth are varied and, particularly on the earlier examples, executed with great care. Clay-coloured paint, white paint and incision are all used successfully. On occasion the clay-paints of various shades are used to produce
gradations of colour that achieve a sense of the three-dimensional. This is done to best
effect on the tondo star flower motifs, though is sometimes reduced to a band of white
that transverses the petal at its widest point. There are up to four zones of decoration on
the Corinthian bowls, an optional rim zone, a wall zone, an optional tondo border zone
and a tondo zone. The tondo zone is decorated with a star flower. The tondo border
zone carries the spearhead necklace or a geometric motif as bead and reel or egg and
dart. The wall zones can carry ivy or wheat (there are some unidentified motifs) or large
animal motifs as dolphins, swans and winged horses. Ribbon and bow motifs and wave
patterns are also found in the wall zone. On three occasions the wall zone is completely
filled with imbricate leaves, imitating mould-made bowls. The rim zone commonly
contains concentric rectangles and checkerboard, once supplemented with quartered
rectangles. On one occasion the rim zone carries a garland, COR2915.

There are two variations of this bowl form in Corinth. One is the parabolic bowl,
COR2970, which has a smooth lower wall and lacks a distinct resting surface. The
other COR2924 follows the Classical mastos, and continues the horizontal grooving to
the lower walls, producing a nipple. The profile and the motifs of the vessels link them
to the production of the hemispherical bowl with conical profile.

There are few examples of this shape in Eretria, possibly due to the near destruction of
the settlement in the Chremonidean wars. Only one fragment, ERT3455, is clearly
identified. This fragment preserves the rim and wall of quite a small bowl, with a
diameter of only eight centimetres. All zones of decoration are preserved, with a star

\[182 \text{COR2906, COR2911, COR2920.} \]
\[183 \text{For metal parabolic bowls: Themelis and Touratsoglou, 1997, B43a, b, p. 74, pl. 83; Von Bothmer,
1961, no. 45, p. 10, pl. 100; Andronicos, 1991, p. 161, fig. 129; Zafeiropoulou, 2000, pl. 165c, e. For glass
listing see, 4.3 (introduction).} \]
flower in the tondo that reaches some way onto the wall, a narrow band of dot rosettes alternating with palmettes and a simple row of dots on the rim zone.

CRK3062
In Knossos the fragments are associated with deposits of the mid-second century. The interior of the wall is divided by grooves but the profile drawings of the larger fragments do not indicate ribbing on the exterior. Two fragments, CRK4636 and CRK4637, carry a band of rouletting around the tondo and CRK4630 carries a rouletted band below the rim. Ribbon and bow is the most popular wall decoration. Other motifs as ivy, grapevine, and boukrania are found. The tondo, though rarely preserved, is twice seen with star flower and once is left plain. Naturally some of these fragments could issue from the hemispherical bowls with moulded medallion, a shape characteristic of Cretan production.

AER0024
This shape is not common in the local production of Rhodes and the one of four fragments that is published with a profile indicates a rather derivative shape with a hollow rim. These examples have been dated to the late third and early second century.

---

184 Eiring, 2001a, p. 38.
185 Star flower: CRK3062, CRK4637; Plain tondo: CRK3063.
186 The full profile of CRK3062 and CRK3063 and the hint of a star flower in CRK4637 and full star flower in CRK3062 indicate the presence of the production of a hemispherical bowl with conical profile.
through comparison to Pergamon and Athens.\textsuperscript{187} Ivy, elongated leaves and egg and dart are preserved on the rim to wall fragments.

At Ephesos the hemispherical bowls with conical profile draw comparison with the production from other cities and from this it is assumed that the production began in the latter part of the third century.\textsuperscript{189} Examples of the shape are found in the South Gate deposit, dated to the second half of the second century suggesting that production of this bowl at Ephesos may have extended beyond that at other sites.\textsuperscript{190} The shape in Ephesos is conventional and has the curved profile of other Asia Minor productions. Many of the fragments suggest a shallow, open form. The exterior walls are often grooved horizontally and the foot is typically produced by a groove. The decoration is divided by a groove into two zones, the wall and tondo. On some examples an undecorated rim zone is marked by a groove, however on three examples at Ephesos the rim zone is dispensed with and, corresponding to this, the wall decoration is placed somewhat higher. The tondo decoration, when preserved, is always a star flower. The decoration on the wall is often ivy or elongated leaves, though the latter becomes rare. Spearhead necklaces are also common and ribbon and bow is used. Geometric motifs as bead and reel, egg and dart and row of dots also appear. The decoration is mostly incised and painted.

\textsuperscript{188} Image reproduced at 1:2.
\textsuperscript{189} Mitsopoulos-Leon, 1991, p. 38.
\textsuperscript{190} For dating of the South Gate, see 2.6.2.
At Pergamon the bowl has a low ring foot and a curving wall. The exterior wall carries bands of horizontal grooves. On the interior, grooves define the decorative zones. At the Asklepieion the finds are confined to Bauphase 12 placing the bowls well into the second century.\(^{191}\) Finds from other parts in Pergamon, including the Altar foundation and the Peristyle houses, have supported dates at the end of the third through to the mid-second century.\(^{192}\) The motifs are quite zone specific. The tondo is decorated, again, with star flower motifs. This time the versions emphasise colour contrast, alternating white and red lanceolate petals. On occasion the lanceolate petals alternate with more elaborate “blooming” petals that resemble palmettes and lend support to the idea that the star flowers represents the lotus.\(^{193}\) The walls carry motifs, most commonly the palmette and dolphin, though ivy, elongated leaves, bead and reel and egg and dart are also used. The majority of the motifs are painted and not incised, with the exception of the ivy and egg and dart.

![AME0843 and detail](image)

At Ephesos there is one bowl, AME0843, that can be considered a variation of the hemispherical bowl with conical profile. The vessel belongs to the South Gate assemblage so has been dated in the second century. The fragment preserves a slightly profiled ring foot. The upper floor surface is concave and runs smoothly to the walls. The tondo of the bowl carries a star flower with rounded petals that alternate pink and white. Two grooves run around the tondo to define the zone.

\(^{191}\) AMP1136.

\(^{192}\) Persityle House: AMP1096, AMP1097; Altar: AMP1189, AMP1190, AMP1191, AMP1192, AMP1193, AMP1194, AMP1195, AMP1197, AMP1203, AMP1204.

\(^{193}\) For discussion of the palmette as lotus, see 3.1.11.
b. Regional production

NGR4212

In Northern Greece there are four sites that preserve evidence of this shape: Amphipolis, Torone, Abdira and Mesopotamos. At Amphipolis there are two fragments, though with the absence of a full profile there remains a possibility of local derivation. One, NGR4198, preserves the tondo fragment with the characteristic double incised groove. The other, NGR4212, is near complete and preserves a star flower tondo, but the photograph excludes information of the profile. It is the decoration that links them most strongly with this bowl-type. At Torone both wall and floor fragments indicate the presence of the shape.\textsuperscript{194} NGR4702 preserves a star flower close in rendition to those from Pergamon with thick lanceolate clay and white petals radiating from a circle. A palmette is preserved on a wall fragment, NGR4703, and elongated leaves and spearhead necklace are preserved on the other fragments. The example from Abdira, NGR4218, preserves the full profile. The photograph shows the interior divided into zones with a star flower, alternating lanceolate leaves and tripartite palmettes in the tondo. On the wall zone smaller clay- and white-painted star flowers alternate with dolphins.

Probably a variant, EPI2793, from Mesopotamos preserves a large and splendid vessel. It appears to have a rim which angles out from the wall, though again the photograph does not reveal the profile. It carries a star flower at the centre with petals painted in clay with central white bands for highlighting (as at Corinth). On the wall, swans with long necks and outstretched wings alternate with dot rosettes. A thick wavy line fills the rim zone. Fragments from Kassope indicate the presence of the shape.\textsuperscript{195} Two carry the

\textsuperscript{194} NGR4678, NGR4702, NGR4703, NGR4744.
\textsuperscript{195} EPI5025, EPI5026, EPI5027, EPI5028.
wheat motif on their walls, one preserving the outer rays of an elaborate star flower, the others are decorated with ivy.

CGR2629

The shape appears quite popular in Thebes where it dates from the second half of the third century and well into the second. The profiles show a smooth curving wall and a very low foot, some with a flatter, or less hemispherical, profile than others. CGR2630 preserves a series of grooves on the outer surface. Others carry grooves only on the interior. The tondo motif is uniformly the star flower, though varied in execution, with all-yellow, all-white, yellow and white, or painted and incised, examples. The wall motifs show garlands (ivy, elongated leaves, woollen fillet) and geometric motifs (checkerboard and lattice bands).

By combining the three fragments from Demetrias the whole profile is revealed. The foot is low, the rim simple, the wall is only slightly curved and carries grooves on the exterior surface. A groove marks the tondo from the lower wall and the rim from the wall. A very floral star flower is preserved on CGR2717 with clay-painted rounded petals and white suspended ribbons between. An egg and dart motif is preserved on one wall and a circular wreath on the other. Two fragments from Pherai have straight walls and an open form. A series of grooves are set on the exterior. The upper wall

---

196 CGR2628, CGR2629, CGR2630, CGR2631, CGR2632, CGR2633, CGR2634, CGR2635.
197 Image reproduced at approximately 1:2.
198 Image reproduced at approximately 1:2.
199 Image not reproduced to scale.
200 CGR2715, CGR2717, CGR2718.
201 CGR4375, CGR4376.
decoration is set below a groove and in both cases consists of a single standing branch. On the larger fragment this is accompanied by a ribbon and bow, which is rather awkwardly placed with the ties pointing toward the rim.

CGR4398

A fully preserved example of the bowl was found at Nafpaktos, CGR4398. Again grooves define the interior. On the exterior the horizontal grooves appear as wheelmarks and are quite different from the sharp incised grooves of the prototype. The tondo carries a star flower, the upper wall a straight branch with elongated leaves and a large, fugitive, undulating band fills the zone between.

Two potential examples of this shape are found at Ithaca, though the details of form are sketchy. The motifs are an ivy wreath and an inscription.

PEL4297

Examples of the shape are less frequent in the Peloponnese. A rim fragment with interior grooves was excavated at Aigeira, PEL4271. It has ivy on the wall and concentric rectangles and checkerboard set on the rim, linking it closely with Corinthian production though the profile is somewhat sharper. A rim fragment from Olympia, PEL4297, indicates a rather deep shape. The lip is simple and incurved and the exterior profile is slightly convex. It is decorated on the interior with scrolling incised ivy. This piece is problematically dated to the late fourth or early third century, a century out from other examples. Another piece from Olympia, PEL4294, dated more in line with the

---

202 ION4408, ION4409.
203 The inscription suggests misidentification of the fragment as a hemispherical bowl with conical profile.
204 See 2.12.2 for chronology issues at this site; while the deep form may allow for some dating discrepancy, the decoration suggests otherwise.
accepted chronology, is decorated with thick-painted, regular, vertical rays on the wall and a row of dots between the grooves around the tondo.

AEV0525

At Aegina AEV0525 adheres to this form.\textsuperscript{205} It has a smooth curving profile producing a shallow bowl. The internal divisions produce a tondo zone, a lower wall zone, an upper wall zone and a rim zone. Decoration is found in both the wall zones, with ivy in the lower and an egg and dart set on the lower groove of the upper zone. The motifs are incised and painted. From the fragments it would appear that star flowers of various renditions, simple asterisks (typical of Attic workshops) to elaborate star bursts, fill the tondo zones.

AEV0345 \hspace{1cm} AEV0330\textsuperscript{206}

At Tenos a number of fragments preserve the full profile of a rather deep form, AEV0345. It has slightly curving walls that carry grooves on the lower exterior. The tondo carries a rough star flower with long rays that intersect with an outer circle of paint. Thin palmettes and dolphins alternate in the wall zone. A potential rim fragment of this shape is found at Delos, AEV0325. A lower wall fragment, AEV0297, is found at Siphnos with a rough star flower encircled by grooves and bead and reel. The only West Slope fragment from the excavations of the ancient city of Alasarna on the island of Kos, AEV0239, preserves a curving wall of a conical bowl decorated with a reduced palmette. A fragment possibly representing local production at Samos, AEV0587, carries incised and painted ivy set on the upper wall. A number of fragments are found

\textsuperscript{205} There are likely to be further examples of this form amongst the many unidentified fragments at Aegina.

\textsuperscript{206} This image may not be to scale. The only dimension given is for the thickness of the wall at 0.3cm.
at Chios and are identified by the maintenance of the characteristic smooth wall and interior grooves.\textsuperscript{207} The decoration on these closely parallels that found at Pergamon and may, indeed, represent imports. From the Lesbian city Methyma there are two fragments that preserve an open and not overly deep form.\textsuperscript{208} One preserves a palmette, the other an incised and painted ivy wreath. At Efestia on Lemnos a rim fragment, AEV0423, carries a band of lattice on the interior. Fragments from Phaistos, Crete, are decorated with ribbons and bow.\textsuperscript{209}

\begin{figure}
\centering
\includegraphics[width=0.2\textwidth]{image}
\caption{AMV1533}
\end{figure}

There is only one example of this shape of local production in Troy, AMV1298. It issues from a deposit spanning 225-130. Two more fragments are published, but are not definitely of local manufacture. AMV1298 shows a bowl with an internal groove below the rim and a second around the tondo, just above the break; an ivy wreath decorates the wall. The two fragments, AMV1357 and AMV1358, have star flower tondos. An undecorated foot fragment of a hemispherical bowl is preserved at Beşik Tepe, AMV1515. AMV1449, a tondo fragment from Assos, preserves the exterior ribbing and interior decoration of a star flower with petals drawn as lotus buds. A fine bowl from Myrina, AMV1533, is displayed in the Louvre. It has a single groove on the rim and a double groove around a broad tondo zone. A white swan with clay-coloured beak and feet and incised detailing, stands on the tondo line with its body filling one half of the tondo and its long neck and head reaching into the other half. Around the tondo zone are set the more typical motifs of dolphin in clay-coloured paint and palmettes in white.

\textsuperscript{207} AEV0254, AEV0255, AEV0256, AEV0261, AEV0262, AEV0263, AEV0264.
\textsuperscript{208} AEV0329, AEV0330.
\textsuperscript{209} CRT3018, CRT3021: these could be from hemispherical bowls with mould-made medallion and the former is classed as such.
At Tarsus, NRE1493 has a low foot with a concave under-surface. The lower wall is convex and curves to the rim. On the inner surface of the rim a groove produces a slightly stepped profile. Elongated leaves are painted in white around the rim. A number of fragments of this shape are found in the Orontes Valley. NRE3932 provides a foot to rim profile that indicates a deep form of the bowl with a tall, curved wall. The interior carries a groove on the rim but the rest is left undivided. A star flower fills the floor and there is no decoration preserved on the wall or rim. Two other fragments also preserve the star flower motif though within grooves.\(^{211}\) Wall decoration of ivy, within grooves, is found on NRE3930 and on NRE3931. NRE3931 adds a strap handle with a Herakles knot on the rim and represents a hybrid of drinking vessels.\(^{212}\)

At Dor there are two profile forms produced. One has a steep wall that runs from a very narrow base reminiscent of the mastos bowl, as NRE3849 and NRE3852, the others have a curvature of the wall, as NRE3853. Within the second group the rims are quite clearly distinguished from the upper wall by a slight thickening and grooves. NRE3850 takes the shape articulation somewhat further with a distinct change in angle from the lower to upper wall, adding elements of a bowl with out-turned rim. The interior bowls are not divided into zones by grooves, though on NRE3851 the wall motif is set between two rows of dots. Elongated leaves are the most popular wall motif, with one example

\(\text{\textsuperscript{210}}\) Image not reproduced to scale. The maximum dimension of the fragment is 5.5 centimetres.  
\(\text{\textsuperscript{211}}\) NRE3933, NRE3934.  
\(\text{\textsuperscript{212}}\) The wall profile, however, conforms to the standards of the conical shape and the interior is heavily grooved.  
\(\text{\textsuperscript{213}}\) Image not reproduced to scale.
of ivy. The tondo twice preserves a simplified star flower. At Amman an example comparable to those at Dor is found, NRE5308.

The shape is also present in Africa. At Berenice the rim and upper wall of AFR0624 preserve the profile of a form closer to the Corinthian than Pergamene versions. On the interior a white-painted band replaces the groove that defines the rim from the wall. An incised large polygonal pattern is placed on the interior wall, a motif common on the exterior of another hemispherical bowl type. The second example of the shape comes from the lower wall of the vessel and preserves a wheat motif. The small fragments from Carthage, AFR0647 and AFR0616, indicate that the local version of the shape retains the interior divisions of the prototype, though on AFR0647 these are, again, white-painted. A row of white dots and dolphins decorate the rim of one example and ivy the other.

c. Imports

The hemispherical bowls with conical profile are exported quite frequently. A bowl of Pergamene manufacture reaches Athens, ATH2350. There are examples of imports at Corinth, one identified as Pergamene, COR2984. Ephesos also records an imported version, AME0739. At Chalkis one fragment has lattice and a straight elongated leaves motif on the upper wall, the latter very similar to that found at Nafpaktos, CGR4441. Another example from Chalkis carries the shadow of a large leaping dolphin, CGR4442, as found at Corinth, Crete and Pergamon. Rhodes and Lesbos both record examples of imports identified as either Pergamene or Attic. At Samos, Pergamene fragments are found. Pergamene examples are also present at Alexandria and in the Balkans at Olbia and Mirmeki. Unidentified examples of Asia Minor or related production are also

---

214 Alexandropoulou, 2002, p. 101: questions this identification, suggesting that it is, in fact, local.
picked up at Olbia. At Pella, Jordan, an example is identified as Attic, NRE5315. In Cyprus the imported examples share the profile and decoration with those from Dor. At the African coastal sites, Attic and, perhaps, Aegean versions of the bowl are imported.

d. Summary

The hemispherical bowl with conical profile is a West Slope vessel that enjoys wide distribution. The change in drinking tradition from tall, handled cups to these shallow handleless bowls appears to be a fashion followed throughout the regions examined. The manufacture of these bowls at so many sites in all regions indicates links in the late-third to early-second century productions. There is some variation in the form of vessels, particularly in the wall profiles that can be straight or curved, to produce a deep or shallow bowl. The commonality of the vessel is emphasised by the uniform decoration, particularly the star flowers on the tondos of the vessels. This trend can be linked to the increasing popularity of the mould-made bowls and metal and glass-wares may have also played a part in the development, dissemination and popularity of this shape.

The hemispherical bowl with conical profile is a shape frequently imported, perhaps on the back of the mould-made bowls trade. This indicates a pick-up in trading after an apparent slump throughout the mid-third century. The form of this hemispherical bowl shares much with the phiale, and allows it to have had a ritualistic function, that of pouring libations. A use in cultic activities may explain both the wide distribution of the shape and the specific motifs that are chosen to decorate it.

4.3.4 Hemispherical bowl, out-turned rim

Another handle-less drinking bowl, the Hemispherical bowl with out-turned rim has a low foot, a curving wall producing a hemispherical rather than conical profile, and an outward flaring rim. The interior of the bowl is divided by grooves below the lip and
again around the tondo. The exterior wall can also carry horizontal grooves that can be placed in bands. The production of the wheel-made bowls starts before the introduction of mould-made bowls, though it is likely that both emulate a shared metal model. Later examples, however, appear as wheel-made imitations of mould-made bowls. The dating of these bowls follows that of the mould-made and conical varieties beginning before the mid-third century and ending in the early second century.

a. City production

This version of the hemispherical bowl is produced in Athens from 240/220 into the first quarter of the second century. There is no obvious shape development. The bowls have a low foot that is broader than the conical version and a curving, slightly baggy wall and a rim that flares out. The decoration is placed on the interior. Scraped grooves define the decorative zones though on ATH1753 the interior wall is covered with rouletting. The tondo decoration is standard, all carrying star flowers, while the execution of the motif is varied. The second zone, which runs around the mid-interior of the vessel, remains undecorated. The upper wall zone commonly carries spearhead necklaces (clay- and white-painted, rarely incised) that can be continuous and circular in form or combine a series of intersecting straight or suspended bands. The pendants hang either toward the tondo or toward the rim. Ivy, elongated leaves and grapevine are common, the grapevines do not carry grapes. A wheat motif and a single standing branch are also used. A dolphin and wave pattern occurs on ATH1745, an awkward composition with the dolphins orientated so that they appear upside down when viewed from above. A problem avoided on ATH1744 where the dolphins are replaced by single leaves and dot rosettes. As with the conical bowl there is a sense of decline in the understanding of the motifs or a difficulty in design as reflected by their illogical orientation.
COR4521

A parabolic bowl from Corinth, COR4521, shares the deep, hemispherical profile of this form but does not preserve the rim. It carries a star flower on the tondo, bead and reel around the tondo and an incised wheat pattern on the wall.

CRK3064

One of these bowls is found at Knossos. It dates to the first half of the second century, or slightly later and preserves a deep body, a flaring rim and a low foot. The interior carries a groove below the rim and an ivy wreath on the wall.

At Ephesos there is one hemispherical bowl with out-turned rim, but the decoration, between grooves, is placed on the exterior, AME0837. The wall tapers toward the foot. This piece combines the rim of the mould-made bowls with the wall profile and decoration found on the hemispherical bowls with exterior decoration, popular at Ephesos.

b. Regional production

A fragment from Demetrias, CGR2607, is hard to classify. The flaring rim is similar to that found on bowl kantharoi but the grooves and ridge below the rim are atypical and, along with the rounded body, liken it to the out-turned rim group. A wave pattern, clay-painted and filled with white, sits high on the exterior wall.
c. Summary

Only at Athens is the production of this shape regular. At Athens, Corinth and Knossos the bowls combine the profile of the mould-made bowls with the decoration of the conical bowls. Perhaps this hybrid developed as a direct response to the competition felt within workshops producing wheel-made vessels from the increasingly popular mould-made production. The other fragments from Ephesos and Demetrias represent hybrids of other shapes.

4.3.5 Hemispherical bowl, mould-made (and imitations)

This group consists of both mould-made bowls with additional West Slope decoration and wheel-made bowls that are decorated to create the illusion of a mould-made vessel. The examples are quite divergent and belong to the late-third and second century.

a. City production

ATH2330

In Athens examples that add painted decoration to mould-made drinking vessels are quite rare. The bowls are made in a stamped mould and the exterior wall and resting surface hold the relief decoration. The shape of the bowl would appear to adhere to the standard of the mould-made bowl. Three examples have painted decoration on the exterior rim, in a zone set above the moulded decoration. Alternatively, ATH2330, which preserves the resting surface and floor of a mould-made bowl, carries the characteristic moulded rosette on the exterior and a painted star flower on the interior. The star flower consists of asterisk-like rays alternating with wavy tendrils.

215 ATH2319, ATH4599, ATH4600.
COR2901
A bowl fragment from Corinth, COR2901, adds moulded thorns to the exterior wall of a wheel-made vessel in imitation of the pinecone mould-made bowls. West Slope decoration, an incised and painted ivy wreath, is set above the thorns and is bordered by grooves.

COR2902 and detail
Rather different from this are COR2902 and COR2903 that reproduce the effect of mould-made decoration in West Slope technique. These bowls share a convex floor with some early mould-made bowls. Both have painted and incised decoration on the interior and the exterior. Each carries a star flower motif in the tondo but preserves no decoration on the lower wall. On the exterior the walls are decorated with a closely set incised pattern highlighted with paint that imitates imbricate leaves, as found on a popular group of mould-made bowls. COR2903 retains a zone around the underside of the vessel decorated with a bead and reel pattern. COR2902 preserves a star flower on the underside identical to the one painted and incised on the interior. The decoration of these vessels links them to the production of both the mould-made bowls and to the hemispherical bowl with conical profile.

216 For pinecone bowls see: Rotroff, 1982, pp. 16-17. The thorn kantharos is another West Slope shape that carries appliquéd thorns.
217 Edwards, 1975, p. 89. The profile of this bowl is not dissimilar to COR4521, see 4.3.4a.
218 Rotroff, 1982, pp. 16-17.
b. Regional production

A vessel on display in the Thessaloniki museum, NGR3993, carries deeply incised decoration on the body that imitates the moulded decoration found on mould-made bowls. Above this decoration runs a motif of elongated leaves. Fragments from Isar Marvinci preserve incised patterns on the lower body that were added prior to glazing, with painted decoration above.\(^\text{219}\)

One example from Kassope, EPI5031, preserves pinecone decoration on the lower wall as at Corinth. In the exterior rim zone is preserved an incised wave pattern.

At Cyme there are two examples of West Slope bowls that are made in moulds and hold three-dimensional decoration on the lower wall. AMV1407 only preserves a painted row of dots while AMV1408 preserves the fragment of a thin white-painted palmette set below the rim.

At Tarsus, NRE1508 preserves moulded decoration on the exterior while the interior upper wall and the tondo hold an unusual incised branch with scrolling tendrils.

c. Summary

These examples either add painted decoration to mould-made cups, or imitate the decoration of mould-made bowls in West Slope technique. Each piece is quite individual. The influence of the mould-made tradition is reflected in the painted wares but this combination of the two techniques is not standard practice in Hellenistic pottery workshops. Such combination of mould-made bodies and painted decoration is also found in the production of kraters and amphorae (see 5.2.7, 5.3.1a). Note the thorn kantharoi that carry the same barbotine decoration found on the above examples from Corinth and Kassope.

\(^{219}\) NGR2391, NGR2395, NGR2399, NGR2400.
4.3.6 Hemispherical bowl, moulded medallion

The hemispherical bowl with mould-made medallion is closely related to the hemispherical bowl with conical profile, but differs by the placement of a moulded element, most often a protome, in the tondo of the bowl. The bowls have a conical profile with walls rising sharply, or with a slight convexity, from a narrow foot. The underside of the foot is conical. The rim is simple. The exterior walls carry a series of horizontal grooves, though the rim and foot zones are plain. The moulded protome sits on the interior floor and around it, on the wall, is set painted decoration in the West Slope tradition. Metal prototypes for this shape have been proposed and there are extant examples.220

a. City production

ATH1712  
ATH1713 details

In Athens there are three examples that represent the first phase of the production of this form, dating 275-250.221 ATH1712 has the head of a satyr rising from the floor with highlights of white paint on its head. Both the protomes in ATH1713 and ATH1754 have been identified as the head of a Ptolemy.222 While ATH1754 is fragmentary and retains only a painted wreath around the tondo, the other two are complete and show an interior wall divided by grooves into wall and rim zones. Each zone has decoration painted in clay and white. The motifs are quite elaborate. ATH1712 has two bands of crosses and a neat hollow-leaved ivy wreath above. ATH1713 has a spiral wave pattern.

221 ATH1712, ATH1713, ATH1754.
222 Rotroff, 1988b, p. 520.
running around the tondo and dolphins alternating with grapes above. In the outer zone, a painted ivy garland is preserved. Medallions are preserved in the date range of 240-200, though they rarely preserve evidence of surrounding painted decoration. Some, as an erotic couple, ATH1768, date to the late second century. Satyrs or Pans, Herakles, Dionysos, kissing couples, an Eros and triotness group represent some of the medallion types.

At Corinth there are seven fragments of bowls with moulded medallions. In shape they resemble the hemispherical bowl with conical profile (see 4.3.3a). The medallions are normally heads of mythical beings (satyrs, Athena, Eros and dog). These fragments attest the presence of the bowl-type in Corinth but do not preserve surrounding West Slope decoration. While Edwards suggests a date for these bowls in the first quarter of the second century and sees the moulding as a “laboursaving” decorative option rather than painting, two fragments have been found at Rachi in contexts which would argue for the production beginning in the last quarter of the third century.²²³

CRK3061

The production of the hemispherical bowl with mould-made medallion has drawn some focus in the literature of the Hellenistic pottery production in Crete. This is largely due to the Medusa head which is the standard choice for the medallion form, setting the Cretan examples apart as a distinct and recognisable group. While only one of these bowls with Medusa medallion is published along with its excavation context from

Knossos, other examples from other parts of Crete, a piece from Italy and examples from museum collections have extended the prevalence of this form.\textsuperscript{224} The excavated hemispherical bowl with moulded medallion from Knossos, CRK3061, was found in fragments in two deposits of the Unexplored Mansion. The dating of the accompanying material places the medallion fragment in the early second century. In addition to the very distinctive Medusa head and the rouletting set around the rim and tondo this bowl carries painted decoration. Around the head sit a series of painted rays. On the wall, white-painted ribbons and bows, with the characteristic three tassels hanging from the ties, decorate the wall. On some examples painted highlights are added to the medallion itself.

\textsuperscript{225} Image reproduced at 1:2.

At Ephesos the hemispherical bowl with moulded medallion is found both in the Stoa and the South Gate deposits providing a potential date span of the third through to the end of the second century. The fragments presented in the Ephesian assemblage preserve little more than the tondo and are not present in any great number in the assemblage.\textsuperscript{226} The medallions are varied: satyrs and groups of one to three standing female or male figures. The motif on the lower wall is consistently an ivy wreath.\textsuperscript{227}

\begin{itemize}
\item \textsuperscript{224} For further discussion, see: Hadjimichali, 1971; Callaghan, 1981b; Eiring, 2001a, p. 38; Green, 1979, p. 86. Examples of the shape identified as Cretan: CRK3061, CRT3165, MUS3166, MUS3167, MUS3169. Other rim and wall fragments that may be fragments from these bowls have been presented as hemispherical bowls with conical profile (see 4.3.3a).
\item \textsuperscript{225} Image reproduced at 1:2.
\item \textsuperscript{226} Mitsopoulos-Leon, 1991, p. 55.
\item \textsuperscript{227} The placement of this motif is rather different from that on hemispherical bowls with painted medallions where the ivy wreath is always set on the mid-wall while the decoration around the tondo is geometric.
\end{itemize}
b. Regional production

Fragments from the Agora of Thessaloniki preserve a bowl decorated in the centre with a moulded medallion face, NGR4025. Around this is set an ivy wreath. Examples are also published from Demetrias. CGR4979 preserves a satyr protome with an incised and painted spearhead framing (the pendants pointing out). Two other examples, also with satyr heads, do not preserve West Slope.\textsuperscript{228}

From Kassope in Epiros there is a local version of the Medusa bowl, EPI5030. Here the head fills only the centre of the tondo, while an elongated leaves motif decorates the inner rim. Another bowl from this site, EPI5029, carries a star flower in the tondo but this flower is stamped and not painted. Both bowls have quite deep walls.

A fragment from Lato, CRT3165, preserves the Medusa medallion characteristic of Cretan production. White paint is set around the medallion.

c. Imports

AEV0307, from Delos, is a fragment that preserves part of a mould-made medallion. There is incision and perhaps paint in the surrounding zone.

An example in Paphos, CYP3317, with a female head medallion and surrounding wall decoration of palmettes and a row of dots, appears to be an import from Asia Minor. An example, reportedly from Alexandria and now held in the British Museum, MUS3169, is a fine example of the Cretan Medusa bowls.

d. Summary

The hemispherical bowl with mould-made medallion is known in Athens, Corinth and Ephesos where it is often decorated with busts of satyrs, Pans and other characters

\textsuperscript{228} CGR4980, CGR4981.
associated with the symposium. Later in the production of the bowls these seem to give way to groups, a kissing couple, or erotic pairs or groups that include Eros. Some vessels, however, go beyond these standards. At Athens there are two early examples of the bowls that have been identified as carrying busts of the Egyptian ruler Ptolemy I. This identification leads to speculation about the origin of the shape and possible cultic and political significance of the vessels.²²⁹

At Knossos, and in evidence at Lato, there is a distinct group of these bowls with medallions in the form of Medusa heads. The Medusa heads have also drawn speculation as to their political and cultic significance.²³⁰ Certainly this group remains distinct from those produced at other cities, though the shape indicates a parallel. An example of this type has been identified as Apulian, MUS3168, and, alongside the example from Kassope, provides a link between Crete, Epiros and Italy. Metal vessels may provide the inspiration for and the link between these ceramic groups.

4.3.7 Hemispherical bowl, footed

The footed hemispherical bowls have a hemispherical wall profile set on a narrow ring foot. The profile and decoration combine to identify the hemispherical bowl with ring foot as a derivation of other hemispherical bowls particularly the mould-made feet version.²³¹

²²⁹ For discussion of identification and significance see: Rotroff, 1988b; Rotroff, 1997, pp. 115-117.
²³⁰ Callaghan, 1981b.
²³¹ For related fragments of less certain identification see 4.3.10.
a. Regional production

**NGR4180**

There are three bowls from Beroia, including NGR4180, that have a low ring foot and smooth curving walls. The grooves on the exterior walls mark out a decorative zone. No handle attachments are preserved although full profiles are evident. Four examples are also known from Pella.²³² Again the exterior conforms to the mould-made foot type, complete with grooves below the exterior rim.

**CGR4421**²³³

At Pherai, in Central Greece, CGR4421, appears similar to the hemispherical bowl with mould-made feet; however, a standard ring foot provides the resting surface. The foot is narrow and flaring. A groove marks the point where the foot joins a well-rounded and smooth wall. The wall rises with a hemispherical profile to a slightly incurved rim. The rim is marked off from the wall by two grooves that run around the exterior. Decoration sits below these grooves and consists of a spearhead necklace with an incised suspended band and an arcing incised chain with clay pendants set below.

**CGR2737**

²³² NGR4949, NGR4950, NGR5131, NGR5132.
²³³ Image not reproduced to scale.
Another example from Central Greece, this time from Larisa, preserves a similar deep bowl but with a more rustic appearance. The foot is moulded and there is a very short stem that sits between it and the curving wall. The wall rises convexly to a simple rim, again marked off with grooves on the exterior. A painted bead and reel motif sits below the rim. Again the hemispherical bowl with mould-made feet seems a likely model.

![AEV0497](image)

At Aegina, AEV0497 replaces the mould-made feet with a flaring ring foot. The two grooves, filled with miltos, sit below the exterior rim. On the mid-wall of the vessel a dolphin and wave pattern is preserved.

At Olbia, a hemispherical bowl with narrow foot, BLK5033, is decorated with a simplified motif of a row of large white dots set between two grooves. This is very similar to Pergamene fragments of hemispherical bowls with exterior decoration.

**b. Summary**

These bowls represent variations of standard hemispherical bowl versions. Most replace the moulded feet with a ring foot and the example from Ephesos appears to add a true foot to the conical profile variety. The Classical bolster cup may be another source for this shape, the potter simply leaving off the small, moulded handles. In all cases the decoration aids in the identification of the model bowl. The form and decoration of the example from Olbia suggests that a number of the fragments from Pergamon and other related productions may belong to this group and indicate popularity of such a form in the late third to second century (see 4.3.9 and 4.3.10 for further discussion).
4.3.8 Hemispherical bowl, net-pattern

While perhaps not strictly a West Slope vessel, these Hellenistic bowls carry incised or painted exterior decoration, described variously as a net, a tortoise-shell pattern or a football. They appear to be linked to West Slope production both chronologically and geographically. Furthermore, occasional examples carry additional motifs in West Slope technique on their exterior upper walls.\textsuperscript{234} The net-pattern bowls are never produced in high numbers and are scattered through the mid-third to the late second century. They have a smooth curving wall to floor profile. The rim is distinguished by grooves on the exterior of the vessel and the resting surface may be hemispherical, flattened or grooved. A silver example of this bowl is housed in the Archaeological Museum of Odessa.\textsuperscript{235}

a. City production

In Athens the examples of the net-pattern bowls remain individual in the specifics of their shape. From their contexts they date 275-150/125.\textsuperscript{236} The decoration is incised on the exterior of the vessel, covering the surface from the grooves of the foot up to the region below the rim. Typically the rim zone is left plain. On ATH1710, the net-pattern decoration is supplemented with a painted motif: the rim grooves are widely spaced providing a decorative zone for a bead and reel motif in clay and white.

\textsuperscript{234}ATH1710, CGR2654, NRE3715, NRE3946, NRE3953.
\textsuperscript{235} Karageorghis \textit{et al.}, 2001, no. 106, p. 62.
\textsuperscript{236} Those in the catalogue date 240/225-150/125, but Rotroff, 1997, p. 109 and n. 106, draws attention to fragment P31420 from lot BE 995, dated to the second quarter of the third century.
Two fragments of the net-pattern bowl are found at Corinth. The incised pentagonal lines cover the exterior wall, running below incised grooves that sit below the rim. The shape of these bowls is reconstructed by Edwards to resemble Corinthian mould-made bowls that also carry net decoration, but in relief. These bowls are dated to the period just prior to the destruction of the city.

There is only one example of the net-pattern bowl published from Ephesos. This was found during the excavation of the South Gate, which provides a context date of the latter part of the second century. The bowl, AME0835, has a very hemispherical profile, with a curved, footless base. The rim is slightly incurved. The lip is simple but grooved on the exterior. A second groove runs below, distinguishing a rim zone from the wall, but the decoration does not appear to heed this division.

The net-pattern bowl is well represented in the dated assemblages in Pergamon. Many fragments were found in the Altar foundations. The fragment found at the Asklepieion, AMP1120, came from Bauphase 9 that links it with a 200-190 date. It is found neither in the earlier nor later levels of the Asklepieion deposit. The bowls have a low ring foot with a slightly raised base. The wall is curved and the profile open and conical.

---

decoration is standard with polygonal shapes that finish before the foot but are half formed at the rim.

b. Regional production

Excavations of Plateia Dioikitiriou in Thessaloniki have revealed the fragments of this cup type in Northern Greece, NGR5042.

There are two examples of the bowl from Thebes, CGR2636 and CGR2779, with incised net-patterns. CGR2654, from Delphi, has an incised polygonal pattern on the wall but on the exterior rim, in a zone marked off with an incised groove, runs a rough zigzag motif with a scattering of painted dots.

PEL5141, from Sparta, indicates the presence of the shape, if limited, in the Peloponnese.

At Gortyn two fragments preserve the characteristic net-pattern that reveal the presence of the bowl. One should not forget the jugs, from Phaistos, that carry net-pattern on the ovoid wall.

One fragment of the shape belongs to the production of Troy, AMV1386. The local fragment is from a mixed deposit from the time of Augustus. The decoration is incised. A fragment was found at Çanakkale, AMV1399, and another, AMV1510, is in the material published from Iasos.

At Tarsus, NRE1478 has been reconstructed to show a footless hemispherical bowl with grooves running on the upper wall to set off a simple rim. The incised lines of pentagons radiate from the base and reach the rim. A fragment from Sirkeli, NRE5336,

\[238\] CRT3048, CRT3049.
\[239\] CRT3015, CRT3240.
is very similar. Another fragment from Tarsus, NRE1488, preserves a ring foot and painted pentagons.

In the Orontes Valley two hemispherical bowl fragments preserve net-pattern decoration. NRE3946 carries two sets of grooves below the rim. Between the grooves an incised and painted ivy wreath is set. Below this, on the wall, are the incised lines of a net-pattern. NRE3948, a smaller fragment, maintains the characteristic lines of the incised net-pattern. NRE3953 carries some peculiar decoration on the lower wall with a thymiaterion (a branch with scrolls set on an ionic column) surrounded by incised double lines that appear to form polygonal shapes.

From Ibn Hani the fragment NRE3784 preserves painted decoration that suggests a net-pattern composition. The shape of the bowl prompts this identification. At Hama, NRE3921 indicates the presence of the shape and at Tel Anafa there are three fragments that show the double groove that ends the incised polygonal pattern just above the floor of the hemispherical bowl.

**c. Imports**

There is a net-pattern identified as Pergamene manufacture at Troy, AMV1346. Imports of this bowl are also reported at Paphos, CYP3320, and at Chersonessos, BLK2467.

**d. Summary**

Found in the major cities of Athens, Corinth, Ephesos, Pergamon and Tarsus, the bowl is not so popular amongst the regional productions with only scattered examples in Northern, Central and Southern Greece, Crete and on the Asia Minor coast. The exception is the Near East where the bowl appears more frequently. The net-pattern is incised, except for the example from Tarsus where a white-painted polygonal net is preserved. Only examples from Athens, Delphi and from the Orontes Valley carry

---

240 NRE3713, NRE3714, NRE3715.
additional West Slope motifs set on the exterior rim of the vessel. On one example from
the Orontes Valley a motif is set amongst the polygonal net. There is evidence of
production of these pieces at Metaponto, Italy, where the nets are painted on top of the
glaze.\textsuperscript{241} The link of these bowls with the examples of relief decoration, as found at
Corinth, remains to be explored.\textsuperscript{242}

4.3.9 Hemispherical bowl, exterior decoration, strap handles

The hemispherical bowl with exterior decoration and strap handles combines elements
of drinking vessel types popular through the Hellenistic period. It has the hemispherical
wall profile popular in the late third and through the second centuries but adds strap
handles, often with rotelle thumb-rests, to the shape, making it appear closer to the
production of third century kantharoi, or second century skyphoi (for further discussion
see 4.2.2 and 4.3.9d). The identification of this shape is somewhat confused by the
limited number of full profiles at some sites. Many wall fragments have been associated
with the shape but without the handles misidentification is quite possible. Supposed
wall profile fragments of hemispherical bowls with exterior decoration could actually
represent hemispherical bowls with mould-made feet, footed hemispherical bowls,
bolster cups, one-piece kantharoi, Pergamene skyphoi etc. It remains possible that there
are actually two forms: a handless hemispherical bowl with exterior decoration
(additions to the hemispherical bowl, footed group, see 4.3.7), and a kantharos or
skyphos with a hemispherical profile, low foot and strap handles. Therefore, only
productions with examples that have preserved handles will be counted here (see 4.3.10
for related fragments).

The shape has a low ring foot, often with a flaring profile. The wall is hemispherical
curving smoothly from the floor to the incurved rim. The strap handles sit on the upper
wall and form the borders of the decorative zone. Grooves run between the handles,

\textsuperscript{241} J.R. Green, personal communication.
\textsuperscript{242} For discussion of these mould-made bowls, though not in relation to the net-pattern bowls, see:
Callaghan, 1978a.
usually at the height of the upper and lower handle attachments, defining a decorative zone or zones. The strap handles often have attachments on their upper, outer surface. The lower wall can be ribbed or plain.

a. City production

AMP0887  AMP1013

From the evidence of handleless fragments it would appear possible that the shape was present in Pergamon, if in limited numbers, by the early second century and continued to be produced through the century. The profiles of the two vessels that preserve handles offer some contemporary variation. One, AMP0887, has an incurved rim and a wall that bulges beneath the rim and curves smoothly to an, apparently, narrow foot. Many fragments follow this profile. The walls are quite solid and do not carry vertical ribbing. Short strap handles sit on the upper wall with rotelle attachments. AMP1013 preserves a version with a more upright rim. Handle stems indicate the presence of short strap handles. The lower wall and upper part of the foot are preserved and suggest a low, grooved foot. These two examples carry decoration bordered by grooves, common on the fragments (see 4.3.10). Ivy is presented on both AMP0887 and AMP1013, and is joined by dots on the latter.

243 This is evidenced by AMP1261, a single example from the foundation of the Great Altar (note the absence of this shape in de Luca and Radt, 1999). AMP1141 and AMP1276 are from Asklepieion deposits dated to the second and third quarters of the second century. AMP1017 and AMP1018 are decorated in the post-West Slope technique and indicate the production of the shape in the second half of the second century. None of these preserve handles.
In Ephesos there are some good examples of hemispherical bowls with handles. Clear identification of fragments belonging to this group is marred by the presence of a shape with a similar rim profile, the bolster cup. The hemispherical bowls with exterior decoration and handles are present in the second-century South Gate deposit. There is one fragment, AME0825, that preserves the whole profile. It has a low, flaring ring foot, a curving wall, an incurved rim and strap handles set below the rim. The handles are decorated with rotelles. The other examples show rims that can be incurved or more upright. AME0678 has a slightly elongated profile, suggesting the possibility of a process of attenuation through the Ephesian production. This attenuation may go to the extreme producing Corinthian skyphoi type shapes such as AME0814 (see 4.1.10a). AME0711, a fragment without handles, has a squared profile similar to AMP1013. The handles can attach below the rim or straight onto the rim and carry rotelle, spur or ivy leaf thumb-rests. Handle attachments do not always correspond to the upper wall grooves that border the decoration. Ivy is the most frequent motif and, without exception, is rendered with a combination of incision and pink paint. The incision is free flowing but not always precise. Clay-painted elongated leaves are frequent while the spearhead necklace is preserved twice, once with elongated leaves squeezed above.

b. Regional production

At Mytilini, AEV0290 preserves the full profile of a hemispherical bowl with exterior decoration. The handles, holding rotelles, are preserved. The ring foot is low and flaring. The rim is incurved. The strap handles sit below the rim. The wall of the drinking vessel is marked with numerous grooves from the rim to the foot. The
decoration is placed on the upper wall and uses one of the grooves as the branch of an elongated leaves motif.

AMV1526
Miletus provides a fully preserved profile of this shape that includes the handles with rotelle attachments. The ring foot is quite tall and is articulated with grooves. The wall curves slightly and carries horizontal grooves, between two of which, in the handle zone, is painted an ivy wreath.

NRE1469
This is a popular drinking shape at Tarsus. The walls curve smoothly to an upright or slightly incurved rim. Grooves run below the rim, defining a decorative zone. Short strap handles attach to the upper wall. The handles carry a variety of attachments including rotelle and moulded faces. A moulded face is found on the upper wall of NRE1477, which holds, rather unusually for Tarsus, ribbing on the lower wall. One handle, NRE1469, carries a second lower spur attachment. Ivy is the standard decoration with lattice and elongated leaves occurring once each. A similar cup was found at Sirkeli, NRE5338.

---

244 This is identified in the publication as an Attic import, but draws no parallel from that city. The ribbing links this piece to the production of Pergamene skyphoi, see 4.4.1.
CYP3297

At Paphos there are two examples of hemispherical bowls with handles, one identified as an East Cypriot product.\textsuperscript{245} CYP3297 has a wall that curves slightly to an inclined rim. Grooves sit below the rim and mark the decorative zone. The handles are short and carry moulding on the upper surface.

c. Imports

CYP3266, from Paphos, is imported and decorated with bold painted ivy. On the Black Sea coast, Olbia and Pantikapeion preserve versions of this shape, identified as being of Pergamene or Asia Minor origin.\textsuperscript{246}

d. Summary

The distribution of these pieces identifies them as an eastern (largely Asia Minor) shape. The hemispherical bowl with exterior decoration has different handle treatment from that of the one-piece kantharos (see 4.2.2). The profile also differs with a broader and shorter form and, generally, a lower centre of gravity of the hemispherical bowl. However, the distinction of fragments is somewhat difficult and relies partly on geographical grounds. They seem best understood as a variation of the hemispherical bowl production, rather than as a regional and late version of the one-piece kantharos. They date to the early second century and it is this, along with their distribution, which distinguishes them from the one-piece kantharoi.\textsuperscript{247} Through the second-century handled cups re-emerge as a dominant part of the Pergamene drinking assemblage and it would seem that this shape may span the transition between the late-third century decline in kantharoi, the late-third to and early-second century popularity of the handless hemispherical bowls, and the second century rise of the Pergamene skyphos and Pergamene cup.

\textsuperscript{245} CYP3297, CYP3266 (East Cypriot).
\textsuperscript{246} BLK2516, BLK2517.
\textsuperscript{247} The region in which the vessel is found has helped distinguish some examples of these similar groups.
4.3.10 Hemispherical bowl, exterior decoration, fragments

This group combines fragments that lack the handles or the foot to identify them as belonging to a particular type of hemispherical bowl (or kantharos). They are likely to represent fragments of footed or strap-handled hemispherical bowls, and thus are significant for the distribution of the above shapes (see 4.3.7, 4.3.9). Alternatively, they could issue from other, perhaps handleless, hemispherical bowls.

a. City production

It seems likely that the hemispherical bowl with exterior decoration was adopted into the Rhodian production through the imitation of imports, though there are no published imports to identify the prototype. No Rhodian examples preserve handles. The Rhodian bowls show a strongly hemispherical profile. Vertical grooves decorate the bodies of a number of examples, though others remain plain. The West Slope decoration on the unribbed examples tends to be rather schematic. The decoration is placed directly under the rim and is bordered by clay-ground grooves. This narrow zone is typically filled with ivy, with a few examples of wave pattern, and on later pieces, a variety of motifs. The decoration varies in the precision of its execution but tends to combine incision and paint.
Two fragments from Rhodes, AER0068 and AER0069, carry concentric rectangles and checkerboard, a motif found in Rhodes on the baggy Hellenistic kantharoi, both imported and local. These represent a local hybrid. The profile is not as hemispherical as is typical of the bowl but is more hemispherical than a baggy kantharos.

AMP0876  AMP0879  AMP1018

Most of the fragments of rims and walls at Pergamon follow the rounded profile of AMP0887 (see 4.3.9a). The handleless post-West Slope fragments have a rim with a sharp, bevelled interior.²⁴⁸ AMP1016 has a profile with a straight rim and a straighter, more conical, profile. This appears to be a hybrid of the exterior decoration and the conical profile versions, a connection emphasised by the horizontal grooves that appear along the lower wall. The bowls carry decoration on the upper wall, bordered by grooves. The motifs are typically simple garlands, particularly intersecting ivy, or elongated leaves, or are reduced to rows of dots or triangles. A large palmette is preserved on AMP1012. The addition of a row of dots on AMP0879 and AMP0880 pushes the main motif further down the wall. The post-West Slope motifs are vegetal. AMP1018 has a row of dots running under the main motifs and shows signs of having had an incised pseudo-ribbing on the lower wall.

²⁴⁸ AMP1017, AMP1018.
In Ephesos there is one piece, AME0814, which preserves the profile of an elongated hemispherical bowl; other smaller fragments also share this characteristic. The attenuation has led the group to be miss-classed as Corinthian skyphoi. The shape has a heavy moulded ring foot and a wall that curves to a high maximum diameter before curving in to the rim. There are grooves set on the rim and decoration is placed between. These grooves and the reduced elongated leaves motif are characteristic of the hemispherical bowl with exterior decoration. The lack of handles preserved prevents certain identification and the moulded foot is out of character for this shape. However, the second-century date of the context in which they were found argues against the maintenance of a Classical shape and the classification of these as Corinthian skyphoi.

b. Regional production

At Torone there is no standardisation of incurving rim fragments of bowls carrying grooves and decoration on their exterior.\textsuperscript{249} Local variation of prototypes seems the best category for these pieces, and the influence may be traced to those with mould-made feet given the strong grooves that articulate the rim.

\begin{center}
\includegraphics[width=0.2\textwidth]{cgr2703.png}
\end{center}

CGR2703

A bowl at Delphi that appears to have a hemispherical profile carries a band of lattice set between deep grooves below the rim. At Demetrias there is no evidence of handles on three fragments that preserve a hemispherical profile. Horizontal grooves run below the rim, at mid-wall, and on CGR2703, on the lower wall. CGR2704 has vertical ribbing on the lower half of the fragment. The decoration is placed on the upper wall beneath the grooves on the rim. CGR2703 carries a charm necklace, a motif associated with the fourth and early third century (and the hemispherical bowl with mould-made feet\textsuperscript{250}).

\textsuperscript{249} NGR4246, NGR4247, NGR4785.

\textsuperscript{250} ATH1699, MUS4615.
though the piece is dated 220-150. CGR2614 carries an egg and dart motif that is set as though suspended from the rim grooves. CGR2704 carries a suspended spearhead necklace.

AEV0395, from Samos, preserves an in-turned rim with a convex profile. A groove sits on top of the wall, defining a small rim. The decoration of ivy sits on the upper rim. Two Chian fragments, AEV0242 and AEV0244, also appear to belong to this type of drinking vessel. No handle attachments are preserved. The fragments are decorated with a neat elongated leaves motif and a rougher ivy wreath. Two fragments from Mytilini, AEV0289 and AEV0598, preserve smaller sections of similar shapes. A rim and upper wall fragment from Thassos, AEV0357, carries a spearhead necklace motif below the grooves on the rim and above double grooves on the mid-wall, a feature that suggests the piece is not a baggy kantharos.

Rather rare in Troy, there are only two known fragments, both from deposits that date to 160-87. AMV1341 and AMV1342 indicate a shape with a fairly straight upper wall and well-rounded lower wall. Grooves border the decoration on the upper wall; an elongated leaves motif and a spearhead necklace are preserved. From the drawing of AMV1516 from Beşik Tepe, it would appear that the decoration is on the exterior. The curve of the upper wall, however, is only slight. The rim is offset by a groove on the exterior and a slight thickening of the wall. Not an infrequent find from Cyme, the fragments, as AMV1401 and AMV1403, show bowls with smooth curving walls with grooves demarking the decorative zone. The rim profile varies from incurved to upright (perhaps indicating the presence of two separate shapes). At Labraunda three fragments preserve

---

251 AEV0357 cf. ATH1616.
252 Image reproduced at 1:2.
253 Image reproduced at 1:2.
the rim and upper wall of a hemispherical bowl with decoration placed between grooves on the exterior. AMV1387 is from Labraunda.

NRE5337 from Sirkeli has quite a straight upper wall, below the two grooves that define the rim, sits an inscription, Διονυσοῦ above an ivy wreath with [-]-τύ below. The hemispherical bowl profile is also popular in the Orontes Valley and has one of the above two types of profile, termed as shape 57 F and K. Some examples carry ribbing on the lower wall. No examples preserve handles. Ivy is a popular motif choice and is set between the characteristic grooves. Ivy decorates two fragments of hemispherical bowls from Ibn Hami, NRE3778 with plain lower wall and NRE3783 with ribbing. Three fragments from Tel Anafa, including NRE3710, preserve the rim and upper wall of the vessel. Grooves are preserved on the exterior rim above the decoration. Spearhead necklace and ivy are the identified motifs. Less clear evidence of the shape is found at Dor, NRE3845. This fragment with a band of decoration below the rim, has a rather steep wall running down from an incurved rim. An example carrying lattice and checkerboard on the outer wall is presented from Pella, Jordan. Samaria preserves three fragments that have a hemispherical profile but only NRE3813 has grooves that un below the decoration.

---

54 Image not reproduced to scale. The preserved height is recorded at 2.4cm. and the preserved width at 1.3cm.
56 NRE5309, decoration compares to an example from Tarsus, NRE1476, that preserves a strap handle.
At Nimrud the only example of (possible) West Slope from the site has a thick wall with incurved rim. Grooves sit below the rim and incised swags run down from these onto the lower wall. This decoration is best understood as a hybrid or rough imitation of West Slope decoration.

Two fragments from Aradippou, also suggested as Eastern Cypriot production, have incurved but bevelled rims. A thin band of decoration sits on the exterior, with white dots between grooves. CYP3284 conforms to the profile of the conical bowl but adds decoration to the exterior wall.

The pieces from Africa appear to be handle-less bowls. AFR0623 from Berenice has an incurved rim and an attenuated wall. A band of decoration is set between grooves on the exterior. At Carthage, AFR0628 has a low disc base and a wall that curves smoothly to a slightly thickened, upright rim. The exterior upper wall carries a series of grooves that define a narrow decorative zone. The zone carries a wavy dot garland.

BLK2427, from Olbia, is deemed local due to the paucity of its manufacturing quality. The shape appears to adhere closely to the Asia Minor prototype. The decoration consists of a debased elongated leaves motif.

---

257 This image is reproduced from a freehand sketch and is not to scale.
c. Imports

A fragment with post-West Slope decoration, AEV0431, a likely Pergamene import, indicates the presence of the shape at Amorgos. Rim fragments from Samos and Lesbos have also been identified as Pergamene. Two imported fragments appear in the Orontes Valley. An example reaches Pantikapeion, BLK2565. It carries an incised and painted ivy wreath on the exterior.

d. Summary

Given the possible variation in the prototypes represented by the fragments it is difficult to draw any conclusions. The fragments that draw strongest parallels with the hemispherical bowl, with exterior decoration and strap handles, appear to rest in the eastern half of the region under study. Imports and imitations of the shape appear in the Aegean and in the Near East. It is unlikely that this shape is at all frequent in mainland Greece. The fragments from Central and Northern Greece seem to belong with the late third-century versions of mould-made bowls or with the earlier hemispherical bowl with mould-made feet or bolster cup. The excavation of more fully preserved examples may alter the pattern.

---

258 NRE3952 (with a very shallow profile), NRE3954.
4.4 Second-Century Drinking Vessels

In the second century, drinking vessels with over-painted decoration are generally infrequent. It would seem that mould-made bowls gain the ascendancy. This is not the case, however, on the Asia Minor coast. Here drinking vessels continue to be produced in the second and first centuries and, what is more, new shapes are developed. This group of second-century drinking vessels includes three variations of the Pergamene skyphos: the Pergamene cup and the Knidian cup. What differentiates all but the early Pergamene skyphoi from the third-century shapes, is the angularity of their profile. This angularity is quite different from the smooth curving profiles of the third century, particularly of the third-century productions of Asia Minor. When looking at broader patterns this change can be seen to lead towards forms popular in the Roman period. These shapes bring with them a change in the decorative technique. Rather than painted decoration with subsidiary incision there is a move towards incised decoration with subsidiary paint. This has been termed Westabhangnachfolgestil, or post-West Slope style (see 1.2.2 and 1.2.7).\(^{259}\) The decorative technique along with the shapes are exported and adopted, but not widely, tending to be restricted to the eastern Aegean and its shores, though also appearing on the Black Sea coast.

4.4.1 Skyphos, Pergamene variation A

Variation A has a rounded lower body that curves to produce a body with a hemispherical profile before the rim flares out above the constriction. The wall profile is reminiscent of the hemispherical bowl with exterior decoration, with which it may be

\(^{259}\) Behr, 1988, p. 106.
closely related. Both carry short strap handles with attachments. Examples of variation A have been found in a cistern filled in the middle of the second century. An atypical version of the skyphos, AMP1207, issues from the recent excavation of the Altar foundation. This suggests that the shape began in the early second century reaching its standardised form before the mid-second century. Undecorated versions are identified in a late-second century kiln.

a. City production

AMP0975

The variation A skyphos of Pergamene production carries vertical or diagonal ribbing on the lower body. Above this runs a band of decoration, delineated by incised grooves. The flaring rim zone, above, is undecorated, though carries further grooves. The decoration of ivy, elaborate elongated leaves and ribbon and bow, appears repeatedly.

b. Regional production

AEV0282      AEV0288

At Mytilini the Pergamene skyphoi are the most common shape amongst the published material. AEV0282 is a typical variation A skyphos. Decoration is placed between grooves on the upper body. AEV0288 preserves a derivation of variation A with a

260 Behr used this evidence to suggest a mid-second century date for the pieces but de Luca has shown that a date in the first half of the second century is more appropriate for the material in this deposit: Behr, 1988, p. 129; de Luca and Radt, 1999, pp. 85.
261 Behr, 1988, p. 129.
constricted upper body and rim that are reminiscent of the S-swung kantharos. Fragments similar to AEV0288 are found at Methymna.  

AMV1398

AMV1398 from Çanakkale fits with the variation A, though it has an un-ribbed lower wall and a slightly concave upper wall suggesting elements of variation B. The strap handles hold rotelles and painted pairs of elongated leaves sit loosely alongside each other on the upper wall. At Assos fragments represent each version of the Pergamene skyphos. However, it is clear that the lines defining one form from another are blurred.

At Samaria NRE3740 adheres to the standard of variation A with ribbing and the remains of an incised ivy wreath. Two drinking cups share the profile of the variation A skyphos, though add a moulded rim and recurved, rather than strap, handles.

CYP3287

CYP3287 from Aradippou, a possible local variation, close to variation A, carries a row of irregular dots.

c. Imports

Imports of type A identified as Pergamene are in evidence at Rhodes. They clearly influence the local production. BLK2528 from Mirmeki, preserves another type A

---

262 AEV0332, AEV0333.  
263 Image not reproduced to scale.  
264 AMV1415, AMV1421, AMV1427, AMV1428, AMV1429, AMV1448, AMV1455, AMV1458, AMV1461.  
265 NRE3727, NRE3728. The recurved handle links these two to the production of Knidian cups, see 4.4.2.
skyphos. The fragment BLK2567 found at Pantikapeion and identified as Pergamene may represent another type A skyphos in this region.

d. Summary

This second century shape is confined to an eastern distribution. The majority of examples are found on the Asia Minor coast and nearby islands. Connections further east are displayed through examples from Cyprus and Samaria. Imported versions extend somewhat further to the Black Sea coast. The form of this vessel relates to the kantharoi and the hemispherical bowl with exterior decoration popular in the third and early second century.

4.4.2 Skyphos, Pergamene variation B

AMP0892

Variation B has an angular form and is shallower than variation A. It has a low, flaring ring foot. The lower wall rises up with only a slight convexity. There is a sharp junction with the upper wall marked by grooves. The upper wall is concave, curving in then flaring out to a simple lip. Grooves run on the exterior below the rim. Strap handles preserve rotelles or other attachments. A variation B fragment has been found in the more recent excavations of the Altar foundation, AMP1206, and secured the date of this shape to the first half of the second century. There is little evidence for this shape in later second-century production.267

266 AER0042, AER0043
a. City production

AMP0889
In Pergamon the variation B skyphoi hold decoration on the upper, concave wall, again bordered by grooves. Wave patterns occur frequently, either painted or incised, or both. Elongated leaves and egg and dart are also chosen.

AER0029
The variation B skyphos is found in the second-century production at Rhodes. The local versions imitate imported examples. The fragments retain elongated decoration, following the imported examples.

b. Regional production

At Samaria, NRE3742 is like variation B, though the lower wall is rounded. A row of dots sits between grooves on the narrow zone of the upper wall. Fragments from Pella, Jordan, one of which may represent the Antioch workshop, adhere to the variation B form: NRE5316 preserves incised looping ivy stems while NRE5312 is decorated with irregular, painted strokes.

c. Imports

An import of Type B are found at Rhodes, AER0027. One type B skyphos is found at Mirmeki identified as an Asia Minor import, BLK2531.
In Alexandria, EGP4489 presents a shape with an upper wall rather like a B variation but ribbing on the lower wall points to the A variation. The handle is almost of ring-type that draws comparison with the production of the Pergamene cup. A thick, painted elongated leaves motif is set on the wall.

d. **Summary**

The angularity of this shape displays a move from the traditional drinking vessels of the third century to angular shapes that characterise the sigillata productions. The reduction in the decorative motifs further indicates this alteration in aesthetic. The variation B skyphos shares the distribution of the variation A skyphos: predominately on the Asia Minor coast and Aegean Islands, and extending to the Near East and the Black Sea.

### 4.4.3 Skyphos, Pergamene variation C

AMP0985

The variation C skyphos develops from the variation B skyphos. The lower body is shallower and the upper body taller and inclined, with a rim flaring above. The fragments preserve attachment scars indicating the presence of strap handles. The variation C skyphos carries either true West Slope or post-West Slope style decoration indicating that the shape existed through the middle years of the second century. This shape is similar to those skyphoi that receive appliquéd decoration which also, on occasion, carry post-West Slope decoration. The variation C skyphoi date into the first century and indicate a continuation of the skyphos shape into a new ceramic production.

268 Behr, 1988, p. 128, dates this shape to the late first century, due to the appearance of fragments in cistern fillings dated to the first century. These fillings could easily hold residual matter and so it would seem safer to date the cups from the second half of the second and into the first century.

269 AMP4564, AMP4565, AMP4566, AMP4567, AMP4568.
a. City production

The variation C skyphos of Pergamon has a tall decorative zone given the greater height of the upper body. Pairs of incised grooves provide the border for the zone. The grooves are filled with white dots. Between the grooves are set a range of motifs. We see here a break with the typical horizontality of West Slope decoration with the use of vertical and diagonal lines in the composition. Ivy can appear in its old incised and painted form or, along with elongated leaves, in a new fully incised version. Two elaborate pieces, AMP0890 and AMP1170, show birds surrounded by vegetal decoration. The internal detail on the figure is delicate and effective. Paint is used as a highlight. A griffin, similarly constructed, appears on AMP0989. These show that the new technique of decoration moved quickly from the standards of West Slope ware.

b. Regional production

At Efestia two fragments preserve the upper wall and rim of cups. These are quite tall and concave and would appear to be variation C skyphoi. They still, however, carry standard West Slope motifs.

---

270 AEV0424, AEV0425.
c. Imports

Imported C skyphoi are found at Rhodes.\textsuperscript{271}

d. Summary

The variation C skyphos increases the angularity of the cups and pushes into the sigillata class. The decoration is now reduced to incised motifs, or simple painted blobs, with a few exquisite exceptions. This shape has a more limited distribution than its forerunners, confined to Pergamon, Efestia and Rhodes, though the variations described below may indicate a greater influence.

4.4.4 Skyphos, Pergamene (variations and fragments)

This group combines examples of the Pergamene skyphos that fall between the classified groups described above, representing regional variation or adaptation of the standard forms. Fragments that remain unclassified are also included in this group.

a. Regional production

AEV0283

AEV0283 is a broader, shallower version, though not as angular as many variation B or C examples. It carries post-West Slope style decoration set between two rows of dots. Two further examples from Mytilini, that fall between variation A and C, have a tall ring foot, and a lower slightly convex wall that shares a sharp junction with an inclined upper

\textsuperscript{271} AER0044, AER0045, AER0046, AER0047, AER0048, AER0049, AER0050
The rim flares out from this, but has a smaller diameter than that reached by the lower wall. Lesbos presents a fragment that spans the A to B variations, AEV0332. A fragment from Samos, AEV0585, may also issue from a skyphos. Transitional B-C skyphoi and unidentified fragments are found at Delos.

NRE3958 from the Orontes Valley offers a related fragment that is possibly of local origin. Its ribbed lower body parallels type A. The rim is inset but does not flare out. Ivy decorates it.

b. Imports

On the Black Sea coast variations are found at Olbia and Pantikapeion.274 At Pantikapeion, alongside the pieces identified as Pergamene, are those said to be of Samian, Rhodian or other Asia Minor production. This identification of a broad production base provides an explanation for the various and combination profiles.

c. Summary

The variation skyphoi do not extend the date or distribution of the classified groups. The variation in the profiles perhaps indicates a loosening of standards and a lack of adherence to prototypes or, more likely, an era of experimentation and development. These skyphoi belong to the Aegean and are imported to the Black Sea coast.

4.4.5 Knidian cup, imitation and related

The Knidian cup is a two-handled vessel with a form similar to the type B skyphos. It has a flaring ring foot and a lower wall that rises with a slight convexity to produce a broad and shallow shape. The lower wall meets with the upper wall at a sharp junction.

272 AEV0281, AEV0286; AEV0287 appears to hold a similar profile.
273 AEV0237, AEV0310, AEV0320, AEV0601.
274 BLK2454, BLK2518, BLK2557, BLK2558, BLK2560, BLK2562, BLK2567.
The upper wall is upright or convex and the rim is simple. The body of the cup is similar to that of the type B Pergamene skyphos, but the handles, which sit on the upper wall, are set horizontally. These can rise at a slight angle from the wall, or be curled up and in to form "recurved" handles. These cups are most often undecorated, only occasionally recording West Slope motifs. Numbers of these cups were discovered as cargo in a ship, which had sunk off the coast of Knidos, dated to the second or first century, though there is no mention of painted decoration on these examples. Numbers of these cups were discovered as cargo in a ship, which had sunk off the coast of Knidos, dated to the second or first century, though there is no mention of painted decoration on these examples.275 Pieces imported to Athens are found in contexts dated to the second and first centuries.276 The clay of these cups compares to the fabric of the widely exported Knidian lamps.277 Local imitations are not uncommon and while most of these remain black-glaze cups others add West Slope motifs on their upper walls.

a. City production

AER0025

At Rhodes two full versions of the cup with horizontally set handles share a similar wall profile with the local production of variation B Pergamene skyphoi, being distinguished only by the handles.278 AER0025 and AER0026 both have a maroon glaze and are decorated with painted elongated leaves.

275 Bass, 1975, pp. 33-34, figs. 6-7 (shipwreck D). This shipwreck has been dated to the second or first century on the basis of lamps and ceramics.
277 Rotroff, 1997, pp. 233-234, see fn. 61 for listing of examples.
278 This leads to the possibility that handleless fragments that have been placed with the Pergamene skyphoi may in fact represent further examples of this shape.
b. Regional production

There is an example of the shape from excavations at Samos, AEV4899. The piece preserves part of the angular lower and the vertical upper wall and rim and one recurved handle. The upper wall carries West Slope decoration, which is set between grooves. An ivy wreath is rendered with incised stems, painted leaves, a thick undulating ribbon and dot rosettes.

Another West Slope Knidian cup is reported from the excavation of houses at Priene, AMV4976. This example has simple decoration on the exterior, preserving two rows of white dots between incised lines, one below the rim, the other just above the junction of the upper and the lower wall.

At Tarsus and Samaria examples of this cup type are preserved, though in both cases the horizontal handle is shaped into a recurved handle. The upper wall profile of these two also differs with a strongly concave form. Both carry incised and painted ivy.

In the Orontes Valley two fragments draw comparison with the Tarsus and Samaria Knidian bowls (above) though they may also be compared with variation B skyphoi. They have a concave upper wall and a lower wall that is convex but inclined.

---

279 Though it unclear if this is regarded as local or imported.
280 NRE1465, NRE3739.
281 Waagé, 1948, p. 13, shape 63k.
282 NRE3956, NRE3957 cf. AMP0982.
Decorative motifs, ivy and spearhead necklace, are painted and incised on the upper wall.

BLK2594

A piece with recurved handles but with a short and upright upper body was found in the Lower Dnieper Basin just inland from the northern Black Sea coast. It has a moulded ring foot, a broad, conical lower wall and a short, inclined upper wall that carries an incised bead and reel motif with the internal incision characteristic of the post-West Slope production.

c. Summary

These vessels indicate an occasional adaptation of a black-glaze shape into the second-century West Slope production. Examples are found in the Aegean where the simple horizontal handles of the black-glazed form are generally maintained. In the Near East, Asia Minor and the Black Sea coast recurved handles are substituted. The recurved handle is common on an undecorated cup of eastern tradition that is exported through the Eastern Mediterranean, and is found on the variation A related skyphoi from Samaria (see 4.4.1b).

4.4.6 Pergamene cup

The Pergamene cup has a tall rim. It has a straight to slightly convex exterior profile but the interior profile is angled and convex. Under the exterior rim the profile shows a constricted collar that joins the upper wall to the well-rounded and convex lower body.

283 Image not reproduced to scale
284 I refer here to a bowl type termed Type A ware, see: Hayes, 1991, p. 23, fig. XII, nos. 1, 2, 3.
285 NRE3727, NRE3728.
The lower body carries ribbing, or pseudo ribbing. The ring foot is low and broad. The junctions of the shape are marked by grooves. The strap handles are quite circular and approach ring handles in their appearance.

An example of the cup is reported amongst the material from a pottery kiln, a context that places it at the end of the second century. There are no examples of the shape in the Altar foundation or in the Asklepieion deposits. The shape is closely related to Pergamene sigillata. Non-decorated examples are found in the cistern deposit and dated from the mid-second century to the mid-first century. The angularity of the shape, the broad, squared foot, the preference for red glaze and the incised decoration all indicate the transition to the sigillata production.

a. City production

AMP0990  AMP0995  AMP0999

The Pergamene cup represents the last phase of West Slope production in Pergamon. The decoration on the cup is placed on the exterior of the rim. Incised geometric designs are common and these are bordered by clay-ground grooves above and below. The areas between the grooves are filled with white-painted dots. When garlands are chosen they are also incised and are not bordered by grooves or rows of dots.

b. Summary

The Pergamene cup is only identified at Pergamon. It represents the end of the line for West Slope decoration on new drinking shapes. Even on these cups the decoration is reduced with a domination of geometric motif and preference for incised rather than painted decoration.

---

286 Hepding, 1952, p. 54, pl. 3.3.
287 Behr, 1988, p. 139.
Chapter: 5 Serving Vessels

Included under this heading are vessels of food service, the spool salt cellar and plates, along with vessels of wine service as kraters, amphorae and pouring vessels. Serving vessels are not as common a recipient of West Slope as drinking vessels. It is possible that plain-ware and black-glaze ceramics and metal products were substituted for decorated ceramics in the Hellenistic period or that the tradition changed to put the forms of this function somewhat (in some places) in the shadow. A number of these vessels are recovered from graves, suggesting preparation for the deceased's feasting in the underworld.

Plates are the main group of West Slope food service vessels. The fragmentary remains suggest variation in profiles. The broad flat interiors can be exploited resulting in fine decoration. In the discussion of plates the productions of the Levant stand apart from other regions due to the frequency of plates of the rolled or flaring rim variety that sport characteristic white-painted decoration. Salt cellars appear but are limited in both distribution and date range. There are occasional bowls, with a probable food service function, that carry West Slope decoration. These tend to be singular examples and while included in the catalogue they are not discussed below.

West Slope kraters mark a change from the Classical drinking tradition. Classical forms are not long lived, and in many areas there is little evidence of decorated Hellenistic kraters. The krater is popular and the form standardised in the Asia Minor coast (particularly Pergamene) production and in the Levant. The West Slope amphorae clearly indicate regional zones and interrelated workshops. Some forms relate to their Classical ancestors but most show a new vessel form possibly drawing on metal prototypes. Pouring vessels are not frequent in West Slope ware, and, like the krater, indicate a new phase of drinking traditions. There is a decline in number, size and standardisation of form, though many that do exist are fine examples of the West Slope

1 Of course one needs more drinking vessels than the communal amphora or krater for fine dining, yet the change from the Classical period is marked.
technique. The production of Knossos is an exception with a great number of pouring vessels of local form.
5.1 Food Service Vessels

The decoration of food service vessels is not overly common in the West Slope tradition. Less than seven percent of the assembled examples of West Slope pottery are identified as plates, and almost one percent of these are fragments of uncertain form. Salt cellars do not add significantly to the count with only seven examples presented. The lack of decorated food service vessels highlights the dominance of over-painted drinking vessels. Although rare, plates can receive quite exceptional decoration and can have drilled holes that pierce the ring foot and allow the vessel to be hung against the wall with the decoration on display. In this guise the plates appear as “special” vessels and draw strong parallels with painted depictions of shields. During the Hellenistic period plates with comparable profiles are produced in glass.

One region where the plate is popular is in the Near East. The plate with rolled rim and the plate with flaring rim comprise just over thirty percent of the local assemblage (not counting identified imports). This selection of vessels distances the production from that of the rest of the Hellenistic world where the plate comprises just over four and a half percent of the assemblage.

5.1.1 Spool salt cellar

The decorated salt cellars all have a spool profile. The broad projecting foot runs smoothly into the wall and a projecting rim balances the broad foot. A comparative study of this shape from the sites where it appears has indicated considerable homogeneity; this, along with evidence from the deposits in which the pieces were

---

2 Compare ATH1873, COR2804, COR2950 (among others) with the shields that are painted on the walls of the Tomb of Lyson and Kallikles: Makaronas and Miller, 1974, pp. 250, 257; and for terracotta shields see: Vollmoeller, 1901, pl. XV.

3 For example, Grose, 1989, nos. 191-209, p. 410, figs. 93, 95, 99, 106; these shapes parallel the plate with flaring rim more than any other form.
found, indicates a limited chronological period. Two silver spool salt cellars were excavated from tomb B at Derveni.

a. City production

ATH1879

The spool salt cellar is produced in Athens in the last quarter of the fourth century and the very beginning of the third, 325-290. All examples that hold decoration belong to the lower part of this date span. All four of the Attic examples carry clay-painted elongated leaves on the upper face of the rim.

There is one example of this shape from Eretria, ERT3529. It carries a spearhead necklace on the upper rim. The fragment is dated in the first half of the third century.

b. Regional production

NGR4154

A quite beautifully produced piece is found amongst grave goods at Aiane, NGR4154. It has a taut profile and neat incised and painted ivy decoration. This piece is dated to 300. A similar example is displayed in the museum of Pella, NGR4657.

---

4 Rotroff, 1984b.
5 Themelis and Touratsoglou, 1997, B20-21, pp. 67-68, pl. 70.
c. Summary

The spool salt cellar is an early West Slope shape that does not receive wide distribution. The shape indicates a connection of productions at Athens and Eretria and Northern Greece, although the chosen motif differs at each.

5.1.2 Plates

The plates that are decorated with West Slope motifs are a fragmentary and varied lot. Often the fragments are difficult to categorise due to the lack of a published profile drawing or through failure to maintain characteristics of a prototype. While the settlements in the Levant produce a cohesive group of plate forms, the plates of the mainland and northern productions are varied. In grouping these forms into rough categories I have favoured identification by rim type. Due to the nature of the evidence I have chosen to present the various groups simultaneously.

a. City production

In Athens West Slope motifs are only rarely used to decorate plates. The plates that are decorated belong to the third century. The earliest example, dated to the late fourth or early third century, is a small plate here termed a plate with thickened edge. The ring foot has a wide diameter, the wall angles up with a slightly concave outer profile and the rim is offset. The rim has a squared outer profile and is grooved on the interior and exterior surfaces. Grooves also sit on the interior of the vessel and define the tondo. Ivy and elongated leaves are painted around the rim while the tondo can carry stamped and rouletted decoration.
ATH1873

There are large decorated plates produced in Athens between 275-200. These are called plates with wide rim. There is a variation in their appearance but most appear, like ATH1873, to be a plate with a wide ring foot, a broad tondo set off by interior grooves, a wall rising slightly to further grooves and a broad rim zone. The decoration tends to be elaborate with multiple registers divided by grooves. Sometimes geometric designs are placed between the grooves increasing the density of decoration. The tondo often carries a star flower design. One example, ATH1871, carries a thymiaterion in the tondo zone. Natural motifs, grapevine, elongated leaves and ivy, are common for the rim and wall zone. A spearhead necklace and a dolphin and wave pattern are also preserved. One of these, ATH1873, carries drilled holes in the base for suspension.

ATH1862  ATH1866

Smaller plates from Athens, that also have a grooved interior, carry decoration. These tend to have a short, projecting rim some of which have a rilled upper face; henceforth identified as plates with rilled rim, or when the rim is not rilled or not preserved: plates with grooved interior. The plates with grooved interior have a production range of 275/250-210/190 and those with rilled rims span 275-150, though there are none dating from 250-210 in the published record. The foot of the plate is quite broad and the wall ranges from a straight or flat profile to a rising, convex outer profile. Grooves define the decorative zone, typically distinguishing the tondo from the wall zone. Star flowers
decorate the tondo. Garlands, ivy, elongated leaves or grapevine, spearhead necklaces, festive motifs and even checkerboard and lattice can fill the wall zone. The rim zone on these plates is narrow and preserves no decoration. One plate related to this group, ATH1867, carries rouletting on the mid-wall, surrounding a star flower tondo. Two of these plates carry drilled holes in the base for suspension.6

ATH1870

From Athens there is one example, ATH1870, that dates between 300 and 275 and has a double rolled rim, a thickened lower wall and a wide foot with curving profile: a plate with rolled rim. Grooves on the interior are filled with miltos and define the zones of the shape. The interior carries two bands of decoration just within the rim. An elongated leaves motif is painted on the outer band and a delicate ivy motif is found on the interior.

Another plate variation from Athens, ATH1875, here called a plate with grooved base, appears to be related to the hemispherical bowl with conical profile. Both shapes have a low resting surface set off from the wall by a series of grooves. The lower profile indicates a curving, convex wall. The tondo is defined by a groove and decorated with a star flower. On the wall, dolphins alternate with leaves.

COR2804

\[^{6}\text{ATH1868, ATH2122.}\]
The plate with wide rim of Corinthian fabric is found in the destruction deposits at the settlement of Rachi, which ties it to the late third century. The production of the plate is likely to have continued into the second century. This plate has a ring foot with a flaring profile. The wall rises, possibly more steeply as the production develops. The rim is offset from the body and has a convex upper surface. Grooves sit on either edge of the upper face of the rim and around the centre floor defining the decorative zones. The motifs chosen to decorate the shape show clear parallels to the production of hemispherical bowls with conical profile. The main motifs on the plates are placed in the rim, wall or tondo zone but further subsidiary motifs can be placed between. The tondo is typically filled with a star flower though two examples from Rachi differ from this. The wall zone is decorated with various animals, dolphins, hippocamps, lions and boukrania. The rim zone is typically decorated with concentric rectangles and checkerboard and one example uses lattice. Examples from Rachi differ from this with ivy and palmettes used to decorate the rim.

There is one fragment of a plate with projecting rim from Rachi, COR2966, dated prior to the settlement’s destruction circa 200. It has a deeper body with a tall, somewhat

---

7 Pemberton, 1989, pp. 50-52, has suggested that one of the pieces from the Sanctuary of Demeter and Kore, COR4522, indicates production of this shape with decoration after the destruction of Corinth in 146. This is based on the appearance of incised lattice on the rim which she dates as a late-second century motif based on Attic comparisons. However, since Pemberton proposed this, our knowledge of Attic production has increased and Rotroff has presented shapes with cross-hatching dating in the third century, including plates ATH1867 and ATH1955. Evidence from the settlement at Rachi indicates contact with this motif before 200: a kantharos, possibly an Argive import, from the lower deposit of the settlement well has a band of incised cross-hatching, COR2963. COR4522 may belong to the late third or early second century along with the other plates with wide rims.

8 COR2954, COR2955.
9 COR2951, COR2952.
10 Image not reproduced to scale.
saucer-like wall, and a short projecting rim. The rim carries grooves on both edges. This plate carries strokes that transverse the rim and ivy on the wall. The shape is rather like that of the Corinthian black-glaze flat-rimmed plates, though these are dated at the time of the Mummius’ sack.\(^\text{11}\)

The fragments of plates from Eretria that have an identifiable profile emulate the groups found at Athens. The large plate with wide rim appears a popular shape and does not differ in form from the Attic versions. The interior of the plate is divided into multiple registers by grooves. Many rim fragments preserve ivy and spearhead necklaces. Star flowers are preserved twice as tondo decoration. Two examples carry stamped decoration or rouletting while one preserves a medallion.\(^\text{12}\) The plates are dated throughout the third century.

ERT3499

The plate with thickened edge is found on four occasions in Eretria.\(^\text{13}\) The profiles indicate some variation but the shape is characterised by a rim that has a squared outer face. Two of these plates have drilled suspension holes.

CRK3045\(^\text{14}\)

Knossos is the only place to have identified a fish-plate decorated with West Slope motifs. CRK3045 preserves a thick foot with a grooved resting surface and a sloping wall with a distinct groove and ridge around the interior tondo. As is common in the late production of the fish-plate the tondo is not depressed. It seems that decoration was

\(^{11}\) Black-glaze plates: Edwards, 1975, pp. 37-38; Date: Rachi destruction, see 2.2.2.
\(^{12}\) Plate wide rim and rouletting: ERT3404; Plate wide rim and palmette stamps: ERT3334; Plate with moulded medallion: ERT3465.
\(^{13}\) ERT3373, ERT3495, ERT3499, ERT3500.
\(^{14}\) Image not reproduced to scale. Diameter of base given as 14 cm.
placed on both the wall and tondo with elongated leaves and a variation of the egg and dart motif preserved. It has drilled holes in the foot.

CRK3066
Fragments provide evidence of other plates at Knossos, most often plates with a broad foot, wide floor, curved rising wall and projecting rim with grooved upper surface. CRK3066 is dated 300-275 and CRK3162 at 225-175, the other fragments could well fit in this span. The interior of the plate is divided by grooves. The rim, wall and tondo are the major divisions but in some cases the wall is divided into two zones. The motifs are varied.

AER0012
In Rhodes the plate with projecting rim is found twice in the local production. AER0012 preserves a partial profile and shows a wide vessel with a curving wall. The rim carries clay-ground grooves on its upper surface. The decoration sits on the interior wall bordered by grooves. Both plates are decorated with elongated leaves.

AER0010

---

15 AER0011, AER0012.
Two plates with rolled rim are produced in Rhodes. AER0009 and AER0010 both belong to the first half of the second century.\textsuperscript{16} The two pieces share the same rolled rim and straight wall though AER0009 is shallower. AER0009 carries an incised ribbon and bow on the upper wall and incised scrolling stems on the lower wall; rows of dots accompany the dividing grooves. AER0010 is also decorated with a ribbon and bow though here they are painted and set above a dot necklace, the outer ray of a star flower may be preserved in the tondo zone.

AME0736 AME0749

There are very few plate fragments in Ephesian West Slope. Their absence is not explained by imports, which are also minimal. AME0736 has a high wall with grooves to define the rim and the upper and lower wall, it finds comparison with ATH1869 and PEL4292. Decoration runs in two registers, ivy above and elongated leaves below. AME0749 is a very different plate with a flat projecting grooved rim and a barely inclined wall. The decoration is set on the rim between the grooves and consists of an incised and painted egg and dart.

AMP0863 AMP1054

A variety of rim, floor and wall fragments from the excavations at Pergamon have been published as plates. AMP0863 preserves a solid, slightly overhanging rim while AMP1054 has a thick rim that is set to continue the angle of the wall. Both carry grooves on their surfaces. AMP1053 preserves a broad ring foot, an interior concave floor and wall and shows a shallow bowl- or saucer-like form. The tondo is separated from the lower wall by reserved bands. Ivy is a popular motif and elongated leaves and

\textsuperscript{16} AER0010 is published in the catalogue section as dating from the first half of the third century but from the text it would appear that this is, in fact, a misprint and should read the first half of the second century. Cf. Patsiada, 1989, no. 9, p. 114; p. 108, for discussion of this fragment.
egg and dart are also preserved. There are a series of bases from plates or kraters that commonly carry either star flowers or swans on their interior.¹⁷

b. Regional production

A plate of uncertain profile from Thessaloniki carries a wave pattern on the rim, NGR3996. Two fragments from Beroia said to be small plates are both decorated with ivy.¹⁸ A fragment of a plate was found in the northeast part of the Pella palace, NGR4144. It carries moulded ovolo decoration on the outer rim and painted decoration, a grapevine, on the upper wall, suggesting a late-fourth century date. A better preserved plate from Pella, NGR4954, has a wide rim and broad central zone, grooves define the shape and the motifs are arranged around these. From Torone a rim fragment, NGR4745, preserves a broad, flat profile with a rising outer wall ending in a pointed rim. The exterior carries multiple horizontal grooves like the hemispherical bowl with conical profile. There is a reserved band on the interior rim and a band of ivy on the upper wall.

NGR4641

There are two plates with rather unusual decoration from Aiane. The profile photograph of one, NGR4641, shows a high, broad ring foot and a rather flat wall and rim. The rim carries grooves on the outer and inner edge. The decoration is painted in off-white and consists of two large palmettes placed on either side of a star flower motif. This plate is

¹⁷ AMP1182, AMP1183, AMP1184, AMP1185.
¹⁸ NGR4036, NGR4037.
dated in the mid-third century. The other, NGR4151, has no motif in the tondo but a band of rays are set around the lower wall. In the outer zone palmettes and what appear as stemmed flowers point toward the tondo. There is a further plate with a brown-red garland painted on a yellow background. 19

NGR4063

At Eion, NGR4063 has a projecting and slightly overturned rim, a curving wall and a broad floor. An ivy garland is painted on the upper surface of the rim while four free-floating palmettes are stamped on the floor.

From Lissos, a plate with wide rim, EPI4890, is decorated with checkerboard interspersed with ivy on the rim, a star flower in the tondo and swan-like birds alternating with circular wreaths on the wall. From Mesopotamos a plate with wide rim, EPI5213, has concentric rectangles on the rim, wheat on the wall and a star flower in the tondo. An example with wheat and star flower, though carrying bead and reel on the rim, EPI5023, is amongst the West Slope material from Kassope. Similar decoration is found at Vis on EPI4967, that carries a wheat garland on the wall and ivy on the rim. A more extraordinary piece, EPI4974, issues from Durrës in modern day Albania. Resembling the wide rim plate, this piece combines rouletted decoration on the walls with a painted star flower in the centre, mixing fourth and third-century practice. 20

---

20 No close parallels are found. Decoration: ATH1687, a plate with rilled rim, holds rouletting and a combination of stamped palmettes spaced by a painted star flower in the tondo. The Near Eastern plates commonly combine rouletting in the centre with ivy on the outer wall. NRE1500, NRE3882 have painted decoration amongst stamps. An example from Northern Greece, NGR4053, has stamping and rouletting on the interior and an ivy wreath on the projecting rim. Shape: The plate with offset rim is popular in Corinth and an example is found elsewhere in Albania, at Lissos, EPI4890, but these do not have the hooking rim of EPI4974. The best parallel for the shape is Attic, see: Rotroff, 1997, no. 838, p. 327, fig. 57, pls. 70, 144, which has a hooking rim, though is not quite as convex in profile. Such plates are found in fourth-century Athens: Sparkes and Talcott, 1975, no. 1011, p. 307, fig. 9.
The fragments in Thebes reveal little about the profile of the plates though there does seem to be variation at least in the treatment of the rim.\textsuperscript{21} The decoration sits on the rim or upper wall and is often bordered by grooves. One fragment, CGR2787, indicates decoration that defies the circular design of the plate. A spearhead necklace is suspended from one upper wall across the tondo to the other upper wall, crossing the grooves that define the zones. This decoration would have made sense when the plate was hung on the wall rather than when it was set at a table, suggesting a decorative rather than functional role of the vessel. Due to the absence of profile drawings the plate fragments from Delphi remain somewhat obscured.\textsuperscript{22} They appear to vary from each other, though all carry clay-ground grooves defining shape and decorative zones.

At Demetrias there are plates with wide rims and plates with thickened edges as well as a plate with a projecting rim. Ivy is a popular motif along with the volute garland, spearhead necklace, ribbon and bow and egg and dart. A plate with a broad rim is also preserved at Kallipolis, CGR4377. Grooves run on the inner and outer edge of the rim and the decoration, rays, is set between.

The West Slope plates from Messenia and Aigeira closely resemble Corinthian production and may be an import from there.\textsuperscript{24} At Messenia incised rectangles and checkerboard decorate the rim while a star flower and egg and dart are set in the tondo. Animals (panthers/lions) and boukrania alternate on the wall. At Aigeira ivy and checkerboard decorate the rim.

\textsuperscript{21} CGR2783, CGR2784, CGR2785, CGR2786, CGR2787.
\textsuperscript{22} CGR2644, CGR2649, CGR2655.
\textsuperscript{23} These images reproduced at approximately 1:3.
\textsuperscript{24} PEL5208, PEL5340 cf. COR2952, COR2953.
PEL4292
A large West Slope plate from Olympia has a broad, moulded foot and a flat wall marked with sharp grooves. The rim continues the line of the wall, flattening slightly. Incised and painted ivy, star flower and bead and reel fill the interior. The piece has been dated to 300 but this date should be revised and placed well into the third century.

ION4410
Rim fragments with broad, concave upper surfaces are presented in the finds from the cave at Polis, Ithaca. The wall of ION4410 indicates quite a deep shape. The rim is grooved at the junction with the lower wall and on the outer edge of the upper surface. Concentric rectangles, checkerboard and lattice are preserved on the rim along with ivy. Ivy is also found on the wall zone. One piece, ION4413, has two wall zones with a spearhead necklace in the lower. The tondo fragment, ION4414, carries a version of the star flower.

AEV0459
Plates from Aegina are mainly fragmentary but the larger profiles indicate the presence of the plate with thickened edge, a plate with a bowl-like body and projecting rim and likely examples of the plate with wide rim. Other fragments preserve interior grooves. Star flowers, usually asterisks though including one elaborate version on AEV0536, are placed on the tondo.

---

25 Image not reproduced to scale.
26 Image reproduced at 1:2
27 AEV0518 and AEV0537 carry incised checkerboard and concentric rectangles on the rim.
28 AEV0535, AEV0536, AEV0546, AEV0547.
AEV0435

The profile of AEV0435 from Delos shows a low foot with a smooth curving floor and wall and a rim marked off by grooves. The decorative zones are also defined by grooves. The tondo carries a standard star flower but the walls are shown to be decorated with quite unique motifs, among them a musical instrument and a large cricket- (or grasshopper-) like insect. Two other fragments from the island are of uncertain profile. 29

Two plates from Samos have been photographed from above so the qualities of the shape are unclear. AEV0583 appears to have a rolled rim while AEV0586 has a squared rim raised above the wall.

Chios may provide an example of a plate. Although the fragment AEV0240 has been identified as an Attic import, the clay description does not differentiate the piece from the rest of the Chian assemblage. The plate has a single incised line on the very edge of the upper surface and decoration that sits on the upper wall.

From Methyma on Lesbos, a fragment, AEV0337, has quite a solid, rolled rim that stands out from the wall both above and below. Two grooves run on the inner wall just inside the rim and an incised wave pattern is placed below.

CRT3220

CRT3220, from Lato in Eastern Crete, is a plate with rolled rim. The foot is broad and the wall, that becomes thinner toward the rim, rises smoothly from a concave floor. The

29 AEV0433, AEV0309.
interior is divided into zones by groves and ivy is placed on the upper wall just inside the rim.

AMV1300

Fragments of plates from Troy have been dated in the broad span of 260-80. The few fragments are spread through this time span and indicate that the shape was never particularly popular. The plate fragments preserve a curved wall, and a projecting rim rising slightly: a plate with offset rim. The upper surface of the rim carries grooves on either edge and decoration runs between these grooves. Elongated leaves, ivy and egg and dart decorate the plates.

AMV1517

AMV1517 from Beşik Tepe is a projecting rim fragment with grooves on the upper surface. An ivy motif is set on the rim. AMV1453, a wall fragment from Assos can give little more information than to attest for the limited presence of West Slope plates in the local assemblage. It is decorated with elongated leaves.

Moving into the region of the Near East the status of the plate changes significantly. Here it is the standard bearer of West Slope decoration and appears in two forms: the plate with rolled rim and the plate with flaring rim.\(^{30}\) Both these plates are familiar in

\(^{30}\) The production site of these pieces is undecided and I believe it is highly likely that more than one site produced these similar pieces, particularly as the clay can be either grey or pink. The production sites are likely to be found on the Levantine coast but I have not chosen to favour one site as the producer and the others as importers. Be aware, however, that these shapes did achieve a wide distribution from Tarsus to Anthedon and not all sites necessarily produced their own. See, Rotooff, 2002; 8.9 for further discussion of this type of West Slope.
mainland Classical productions and the rolled rim version continues in the Hellenistic period but only rarely decorated with over-painted motifs. These shapes, which were imported to the Near East in the fourth century and assimilated into the local production, are maintained in the Hellenistic period combining the stamped decoration with a local style of over-painted decoration.

The plate with rolled rim has a broad ring foot and a wall that rises with a convex exterior profile to the rim, sometimes in-turned and sometimes maintaining the trajectory of the wall. The rim is thickened with a rounded ‘roll’ of clay sometimes grooved to produce a double roll. Grooves can define a tondo zone. The decoration typically consists of stamped palmettes on the tondo coupled with painted ivy, elongated leaves or ribbon and bow on the wall.

The plate with flaring rim has a broad, flat floor with a squared foot. The wall has a concave outer surface that bends to a squared rim, often with a sharp junction to articulate the angular, or slightly rounded, lip. The profile of the rim is varied. Decoration sits on the inner surface. Typically the motif is a white-painted ribbon and bow or ivy. The profile owes something to the Classical bowl with out-turned rim, a widely popular Hellenistic black-glaze shape, also in production in the region.

32 Image not reproduced to scale.
Reconstructed

The Levantine plates are identified by the distinctive decoration of white-painted ivy, elongated leaves and ribbon and bow.

At Tarsus both plate versions are in existence though the plate with rolled rim is most popular.\textsuperscript{34} It appears with both the double and single rolled form. The decoration is standard.

In the Orontes Valley the plate with flaring rim appears twice, though adapted slightly with a rounded rim.\textsuperscript{35} These plates have a broad, rather flat floor, a squared foot and a concave wall that flattens to a rolled rim that is slightly overhung. Both examples are decorated with ivy. Three other plates from the site have a more articulated form, resembling the Classical bowl with outturned rim.\textsuperscript{36} Here they are called plate with thickened edge. They are decorated with incised ivy.

At Ibn Hani two fragments of each type are presented.\textsuperscript{37} The rolled rim plates are both decorated with painted ivy. Ribbon and bow and elongated leaves are the chosen motifs for the plates with flaring rim.

Dor preserves twenty-five examples of rolled rim plates, the most common shape in the settlement’s West Slope assemblage. The rim has a double rolled profile. The tondos are stamped and rouletted and painted bands sometimes define the zones of the vessel. Ivy or elongated leaves are set on the interior just below the rim. On NRE3882 a simplified star flower is painted on the tondo, sharing the space with stamped palmettes. The plate with flaring rim appears four times at Dor with differing rim profile. The

\textsuperscript{34} The plate with rolled rim is counted on nine occasions comparing to only one flaring rim example.

\textsuperscript{35} NRE3925, NRE3926.

\textsuperscript{36} NRE3927, NRE3928, NRE3929.

\textsuperscript{37} Plate, rolled rim: NRE3772, NRE3773; Plate, flaring rim: NRE3774, NRE3779.
preferred motif is the ribbon and bow, as on NRE3886, with NRE3888 holding an ivy wreath.

At Pella there are the remains of a flaring rim plate, NRE5310, decorated with the customary ribbon and bow. Another fragment from a plate is likely to have had a rolled rim, NRE5313.

Samaria has a similar count of shapes to Dor with eighteen rolled rim plates and two with flaring rim. The rolled rim plates are constructed with a broad foot and a wide, flat floor. Elongated leaves and ivy are painted on the upper wall. The two flaring rim examples differ in profile. NRE3828 shows an upper wall with a concave outer profile flaring quite steeply to a moulded and slightly overhanging rim. NRE3829 shares the wall profile but in this case the rim is simple and rounded. NRE3828 carries a ribbon and bow motif while NRE3829 is decorated with elongated leaves.

A plate with rolled rim is found at Tell Arqa but it does not preserve decoration, NRE3795. A plate with rolled rim from Beth Shan, NRE3769, carries stamped decoration on the floor along with a white-painted dividing band and a multiple stemmed ivy wreath. Two plates from Tell Keisan are decorated with ivy and one preserves a rolled rim. A plate with a double rolled rim decorated with ivy is found at Gezer, NRE3770, and identified as an import. Ashdod preserves one of each type, both decorated with ivy. A plate with flaring rim, NRE3797, also carrying ivy, was found in the excavations of the Eastern hill of Jerusalem. An example of the rolled rim plate with ivy is found both at Beth Zur, NRE3730, and at Anthedon, NRE3796.

A plate with a very slightly rolled rim was found at Kition Bamboula, CYP3278. This piece is suggested as an import but may be of Cypriot manufacture. It carries grooves on the upper face with a row of dots set between; a simple motif seen on other Cypriot material. This find is very similar to CYP3264 from Paphos.

38 NRE5182, NRE5183.
39 NRE3719, NRE3722.
c. Imports

At Athens there are three fragments of plates deemed not to be local. One, ATH2359, has a large red griffin painted on the tondo and is possibly of Pergamene origin. The dot rosettes that are set around the figure show an uncommon compositional element (also on the Delos plate, AEV0435).

At Corinth there are two plate fragments carrying a wheat motif that are identified as non-local. These are both likely to be large West Slope plates with wide rims.40 From Eretria a fragment, ERT3334, with palmette stamps and a tiny fragment of painted decoration is presented as a possible Attic fragment. Other Attic imports are suggested for Rhodes.41 At Ephesos plates with wide and thickened rims are certainly reminiscent of Attic production.42 At Samos some early-third century fragments are identified as Attic.43 Delos may also hold a fragment of an Attic plate.44

The rolled rim and flaring rim plates of Levantine production are also exported across the water. Plates with rolled rim are found at Rhodes where the local potters imitate them.45 Ephesos also boasts two examples of this type.46 Alexandria received these plates, as did sites in the inland Near East as Tell Halaf.47 Fragments of the rolled and the flaring rim varieties have turned up at a number of excavations at Paphos.48

There is a plate found at Vis that carries a wheat motif on its inner zone and an ivy wreath close to the rim, EPI4967. This piece may represent an import from Epiros, Corinth, Athens or from Syracuse (see 3.1.15).

40 COR4548, COR4550.
41 AER0002 is rather like a bowl with out-turned rim, although not a common West Slope vessel the cornucopia motif ties it to Attic production. AER0003: Plate, thickened edge; AER0007: Plate, rolled rim.
42 AME0744, AME0745.
43 AEV0375, AEV0376.
44 AEV0433 (though this could also be a reversible lid).
45 Imports: AER0004, AER0005, AER0006, AER0007; Local: AER0009, AER0010.
46 AME0746, AME0747.
47 Egypt: EGP4474, EGP4478, EGP4480, EGP4485, EGP4486, EGP4511; Tell Halaf: NRE3978.
48 CYP3262, CYP3263, CYP3264, CYP3292, CYP4585, CYP4586, CYP4879.
Fragments of plates of unidentified production are found at Athens, Troy, Isar Marvinci, Amathous, Egypt and at Pantikapeion.  

**d. Summary**

The plate is not a common or standard West Slope shape in most regions. When it is produced, however, it often receives quite dense and detailed decoration, decoration that sets the vessel apart from the run-of-the-mill. This is the case in Athens, Corinth and in Northern Greece. The shape of the plate is not standardised though the vast majority use grooves to define a tondo, wall and rim zone. On occasion the plates appear to be produced for display: the drilled suspension holes that appear on the ring feet, and pieces as CGR2787 with a spearhead necklace suspended across the plate, indicate that they were designed to hang on a wall.

The assemblage is very different in the Near East where the plates are the most common shape to be decorated with West Slope. There are two types of shapes that appear, the plate with rolled rim, and the less common and more varied, plate with flaring rim. These are decorated with white-painted ivy, elongated leaves and ribbon and bow and often carry rouletted and stamped decoration. White-painted bands rather than grooves define the decorative zones. These vessels are found along the Levantine coast from Tarsus right down to Anthedon and east to the Jordan River. They are exported to Gezer and Tell Halaf and to Cyprus, Rhodes, Ephesos and Alexandria. The preference for the plate strongly distinguishes the pottery production of the Near East from that of Asia Minor and mainland Greece.

---

49 Athens: ATH2359, ATH2360, ATH2361; Troy: AMV1357, AMV1358, AMV1359, AMV4574; Isar Marvinci: NGR2388, NGR2394, NGR2398, Amathous: CYP3283; Egypt: EGP4481; Pantikapeion: BLK2553; EPI4890 from Lissos is another potential import.
5.2 Kraters

The krater appears in a number of forms in the Hellenistic period. Some of these such as the bell krater and the calyx krater are Classical shapes maintained in the Hellenistic period, though in no great number. Others, such as the bolster krater, the lug-handled krater and the krater with concave neck, are Hellenistic shapes and are more popular. The lekanis krater displays the adoption of a kitchen-ware shape into the fine-ware assemblage. The production of kraters is largely regional. The bolster krater is a mainland Greek shape with the exception of Ephesos where strong links to early Attic production can account for the appearance of the shape. The lug-handled krater is largely indicative of Asia Minor production and influence. The krater with concave neck is a product of the Near East. There are a number of variations of these forms.

The kraters are not overly common and account for approximately eight percent of the overall assemblage. In Athens kraters make up only four percent while Pergamon records thirteen percent of their production with sixteen percent in the Near East. The kraters of Asia Minor and the Near East belong largely to the late third and second centuries. The decoration on the Pergamene lug-handled kraters links them to the production of the conical bowls (they share the combinations of star flower and friezes that alternate the dolphin and palmette).

It would appear that in the first seventy-five years of West Slope production there were few kraters. This means that at the time that the Classical kantharoi were declining and while the Hellenistic kantharoi became the standard drinking vessel there was rarely an accompanying krater. Wine was not being drawn communally from the centre of the table, or if it was, the vessel was not decorated or not ceramic.50 A different pattern in the drinking tradition is visible, at least in Asia Minor, with the introduction of the conical bowl that couples the lug-handled krater. The Near Eastern productions uncharacteristically favour the krater, indicating the region’s estrangement from the general trends of the Hellenistic pottery productions.

50 For further considerations and discussion see: Rotroff and Oakley, 1992; Rotroff, 1996.
The bolster krater, the lug-handled krater and the lekanis krater, the common krater forms in Asia Minor and mainland Greece, are large but not overly deep vessels. The deep and narrow body of the Classical examples and the Hellenistic concave neck version of the Near East are much better suited to the ladling out of wine. The broad, flat interior expanses of the majority of Hellenistic forms would have made this rather difficult.\textsuperscript{51} Perhaps the emptying of the krater was not desirable or was achieved by dipping in the shallow conical bowls, or by some other means than ladling, for instance by tipping the vessel and pouring out the last inches. Otherwise we may have to recognise an alternate function for these large bowls.

\textbf{5.2.1 Krater, bell}

The bell krater is a Classical shape. It has a convex lower body, a concave neck and a wide flaring rim. The handles are set horizontally on the mid-wall and curve upwards toward the rim. The foot has a broad resting surface with a squared profile. A stem with a concave profile runs smoothly between the foot and lower wall. Some versions dispense with the stem and opt for a low foot.

\textsuperscript{51} J.R. Green, personal communication.
a. City production

ATH1847
At Athens the bell krater carries gold-decoration in the late fourth century. ATH2010 has a fine gilded olive garland with boukranion and ATH1981 preserves an egg and dart on the rim. The shape appears again with ATH1847, dated to the last quarter of the third century, decorated with a grapevine without grapes and a painted band of concentric rectangles and checkerboard. Another contemporary piece from the Athenian Acropolis, ATH2124, also carries a band of checkerboard and concentric rectangles. An ivy wreath decorates the interior of the vessel.

CRK3110
At Knossos, CRK3110 dated to the mid-second century, has a broad out-turned rim above a concave neck and convex belly. The foot is very low. Upturned strap handles sit on the mid-wall. The decoration on the exterior is bordered by incised grooves. A
meander pattern with dot rosettes sits in the lower register with a spirally grapevine undulating above. Another fragment with a similarly out-curved rim, CRK3041, is dated to the second half of the third century. This time the decoration consists of incised lattice along with a vegetal design.

b. Regional production

CGR4275
At Thespies a krater with a rather attenuated form is preserved. It has a moulded ring foot, a wall with a slight concave-convex profile and a flaring rim with a moulded upper surface. The small lug handles sit on the wall at mid-height. An elongated leaves motif is set between the handles.

At Caunus, amongst the calyx kraters a bell krater is found, AMV4873. The rim has moulded ovolo decoration. Although the piece is described as red-figure the white and clay-painted elongated leaves suggest the piece is West Slope ware while the checkerboard and meander argue for an early date.
An example from Berenice, AFR0618, has a low foot, a smooth curving and convex wall inclining slightly below a flaring rim. The handles are horizontal. The shape draws parallels with Italian forms and while the decoration of painted triangles, row of dots and wavy line have been linked with Attic wares, the Greek influence is not overly strong.\textsuperscript{52}

c. Summary

The bell krater enjoyed some popularity as a gold-decorated shape but is not common in West Slope ware. At the end of the third century it reappears on two occasions in Athens. There is a derivative version at Knossos with a low foot, a feature shared by an example from Berenice that may represent Italian influence. An attenuated version is found at Thespies maintaining the moulded rim of the fourth century, a feature shared by a fragment from Caunus whose decoration, of concentric rectangles, is purely Hellenistic.

5.2.2 Krater, calyx

Another shape from the Classical assemblage, the calyx krater, appears infrequently in the Hellenistic period. The decorative motifs, which include gilding, indicate the early Hellenistic date of vessels of this form. A number of these shapes are held in Museum collections and are often given Italian provenances.\textsuperscript{53} The vessel has a broad stemmed foot, a high, concave stem, a low bulging body curving in, much as a Classical kantharos, to the junction with a tall concave upper wall that flares to a broad, moulded rim. Horizontal handles curve up from the lower wall.

\textsuperscript{52} Kenrick, 1985, p. 79, compares this pieces to a plate fragment with similar decoration, MUS4625.
\textsuperscript{53} For a good collection of these shapes see: Kopcke, 1964, pls. 16-19. Amongst the examples from Italy it is difficult to distinguish those of Campanian production from those of Attic production (J. R. Green personal communication).
a. City production

Examples from the Kerameikos belong to the fourth-century production of gold-decorated wares. A number of the pieces in museums and from other sites claim to be of Attic production, again dating to the fourth century. One fragment from the Agora preserves the ribbed lower body and paint between the ribbing, a small indication of the possibility of West Slope calyx kraters. A rather solid fragment from Eretria, ERT3346, may be from a calyx krater.

b. Regional production / imports?

![Krater](image)

NGR4128

A fine example of the krater was excavated at Derveni. NGR4128 carries a gilded grapevine. Ovolo decoration sits on the outer rim.

A series of vessels of this type were excavated from the rock cut tombs at Caunus. They have moulded rims and fine gold-decorated motifs.

---

54 Kopcke, 1964, nos. 24-31, p. 31, pls. 16, 20.
55 Rotroff, 1997, no. 579, p. 303, fig. 41, pl. 53.
c. Summary

The calyx krater is not a shape that makes the transition to West Slope production. While it received gold-decoration in the fourth century, it was not retained into the Hellenistic production.

5.2.3 Krater, bolster

The bolster krater is a Hellenistic version of the krater characterised by moulded handles that point to a likely metal prototype. It would appear to develop toward the middle of the third century. The bolster krater has a tall moulded foot with a flaring profile. The body has a smooth convex profile that is bowl-like and rather shallow. The rim protrudes externally (and sometimes internally) beyond the wall and can carry a smooth or rilled upper face. The handles sit under the rim and are horizontal pellets often moulded with a constriction toward either end (as bolsters or spools). There is, however, some variation in the form.

a. City production

ATH1853

In Athens the bolster krater is produced from 260-175, though never in great number and never in a standard form. The diameter of the rim ranges from 24.5-36.0 centimetres with one outstanding example with an estimated diameter of sixty centimetres.

ATH1850 ATH1851

The narrow, moulded bolster handles can be pierced at the centre. Often a moulded head is placed below the handles and a painted swag hangs from each end of the bolster. One standardised element is the use of a bead and reel motif on the upper rim, perhaps in place of the moulded ovolo found on the late-Classical kraters. The later examples of the shape tend to carry decoration in multiple zones. The variation in motifs conforms to the variation in shape, indicating a rather singular approach to manufacture. ATH1849 is quite an elaborate example with a thymiaterion holding suspended spearhead necklaces above a spiral wave pattern. Clay, white and incision are all employed. Checkerboard and rectangles occur on ATH1852 and a lattice design on ATH1855. ATH4608 combines lattice and checkerboard with egg and dart above. ATH1853 carries a grapevine and ATH1848 a rather awkward star flower and wheat.

COR2807

There are two examples of the bolster krater in the Corinthian assemblage that date to the third century. COR2808 has a more attenuated shape than COR2807 and this may
indicate a chronological development or simply a variation.\textsuperscript{57} In both examples the decoration is bordered by clay-ground grooves. COR2807 has two bands of decoration with bead and reel motif in white in the upper band and an ivy wreath with incised stems and yellow leaves below. COR2808 carries a similar ivy wreath. Both have an unidentified incised design below the handles. It is not clear if this is a continuation of the ivy or a new motif.

There is a single but well-preserved bolster krater in Eretria. The shape and decoration would suggest that it could be an Attic import or close imitation. ERT3484 has a satyr head set below the bolster handle. Clay-ground grooves run on the exterior wall of the shape. Bead and reel is painted in white on the rim of the vessel. A swag runs below the bolster. A spearhead necklace with incised chain sits in the centre of the upper wall zone and flanking it are two panels of dolphin and spiral wave pattern. Incision is used to outline the dolphin and to carve the wave.

AME0754 and detail

Matching the local popularity of the bolster cup, Ephesos produces a number of bolster kraters. These are slightly more popular than the typical Asia Minor lug-handled krater. AME0755 and AME0756 are amongst the earlier examples and exhibit decoration that is not typical of the Ephesian West Slope style suggesting that they may be imports from which the ensuing local production develops. In Ephesos the production is likely to have spanned the third and second centuries given the two fragments published from the South Gate deposit.\textsuperscript{58} The rim profile of the Ephesian examples varies considerably as

\textsuperscript{57} Edwards, 1975, p. 46, argues for chronological shape development but the variation found in other productions and the occasional manufacture of the shape does not lend support to a linear development for the bolster krater.

\textsuperscript{58} AME0847, AME0848.
do the rim diameters. A groove or grooves run on the upper exterior wall below the rim. Characteristic of the later production is a strip of moulded decoration on the upper wall (as AME0754 and both the examples from the South Gate). This appears to be stamped so we can consider it pseudo-moulding. The West Slope decoration is preserved on the exterior wall. AME0754 is quite elaborately decorated with a wave pattern and an ivy wreath set on either side of the moulding. The other kraters are not so elaborate though both AME0758 and AME0760 preserve two registers of decoration. Ivy remains popular changing from all clay-painted to incised and painted during the production. Spearhead necklaces and elongated leaves are also represented.

a. Regional production

CGR2637 and detail

From Thebes a large bowl with a series of grooves on the outer wall has a bolster handle with an attached suspended loop of clay set below. This is an imitation of a metal handle (as are the clay-painted swags of other examples). The decoration is a simple scrolling wave pattern. CGR2637 is dated to the first half of the third century.

Another bolster krater from Central Greece, CGR2663, is found at Medeon and is identified as Boiotian. The decoration, set between clay-ground grooves, consists of an ivy wreath with incised parallel and undulating stems, painted fugitive leaves and dot rosettes.

A rim fragment from Berenice, AFR0626, draws closest parallels with the profiles of bolster kraters, particularly with AME0759 and less so with ATH1852. Kenrick draws a vague parallel with Gnathia but close parallels are lacking. The placement of decoration does not draw strong West Slope parallels: an incised wave pattern sits on top

---

59 Kenrick, 1985, p. 79, could be related to Gnathia form B101 but there are no close parallels.
of the rim while traces of a vegetal motif are retained on the interior wall. The upper wall decoration is set off from the rim by a band of red and white paint.

c. Summary

The bolster krater is found in Athens, Corinth, Eretria, Central Greece and Ephesos. An example from Africa is unlikely to be closely related. The shape is produced in the third century reaching into the early second at Athens and well into the second at Ephesos. The form is not standardised and resists linear development. The bolster and the loop that are often maintained below (in paint in Athens and in clay in Thebes) indicate the influence of metal production. In Athens the bead and reel motif on the rim may reflect the tradition of a moulded ovolo as found on the late-fourth century calyx and bell kraters (see 5.2.1 and 5.2.2). The decoration can be elaborate or at the least varied. It is never a highly frequent shape.

5.2.4 Krater, lug-handled

The lug-handled krater is a shape that appears to develop in the second half of the third century. There are black-glaze versions in Athens that can be dated to the third and fourth quarters of the third century. In Pergamon fragments of the shape are represented in the Asklepieion Bauphase 9 and 10 and in the Altar foundation indicating the shape was present in the first and second quarters of the second century. While fragments have been found in the later Cistern 1 and Bauphase 13, dating to into the first century, they are likely to be residual. De Luca argues for a production in the late third to the early second century. The decoration of the pieces would support

---

61 Bauphase 9: AMP1125, AMP1188; Bauphase 10: AMP1131; Altar foundation: AMP1208, AMP1209, AMP1210, AMP1211, AMP1212; for dating of contexts see 2.7.2.
62 De Luca and Radt, 1999, pp. 85-86; note the disagreement with the dates proposed earlier: Behr, 1988, p. 156.
contemporaneous production with the hemispherical bowls with conical profile. At Ephesos the fragments are found in second-century contexts.\textsuperscript{63}

![Image](AEV0429)

The form would appear to grow from the household lekane perhaps with an interim black-glaze form.\textsuperscript{65} This vessel has a moulded and broad ring foot. The wall curves smoothly following a hemispherical line to produce a deep but open vessel. The rim is set at an angle from the upper wall and projects outwards, curving over and down to produce an ‘overhung’ rim. Handles sit just below the rim. These are horizontal handles that are solid and attached to the wall, often an inverse U-shape. The profile drawings show that they curve up towards the rim.

a. City production

![Image](AMP1023, AMP1025, AMP1022)

The production that promotes the popularity of this shape is that of Pergamon. The numerous fragmentary examples from the city hold a distinctive set of decorative motifs. The rims are broad and have grooves that run on both the outer and inner edge, defining

\textsuperscript{63} Mitsopoulos-Leon, 1991, p. 40; Gassner, 1997, p. 60.
\textsuperscript{64} Image not reproduced to scale.
\textsuperscript{65} Rotroff, 1997, p. 138, links the genesis of this bowl with that of the deep bowl with projecting rim; p. 167, the deep bowl with projecting rim is linked to the household lekane. The lekane type from which these derive is likely to be type E1 (Lüdorff, 2000, pp. 17-18, for a close parallel see: L78, p. 94, pl. 55) though for the West Slope versions the rim is broadened and the handle reduced. In some productions there are some versions of the krater that remain less derivative of the plain-ware form and they have been classed as ‘Krater, Lekane’ (see 5.2.6).
a decorative zone. This zone is quite narrow and carries vegetal motifs as ivy and elongated leaves or geometric designs like wave patterns, egg and dart or bead and reel. On a number of vessels combinations of dolphins, palmettes, star flower (rosettes) lotus buds and tendrils are preserved. The tondo zones of the kraters can also receive decoration. The floors are decorated with star flowers or with swans or other winged creatures.\(^6^6\) The motifs combine painted (clay and white) and incised decoration.

Although preserved as a black-glaze shape in Athens, there are no full-sized examples holding West Slope decoration. This may indicate a non-symposium function for the vessel in the city but such propositions remain inconclusive.\(^6^7\) The one West Slope example is a miniature version, ATH2309, decorated with elongated leaves employing white and clay paint.

There are two fragments of lug-handled kraters at Rhodes that are potentially of local manufacture.\(^6^8\) They follow the prototype provided by the Pergamene imports. Both carry elongated leaves set between incised lines. At Ephesos the krater is not common and is produced only for a limited time. While AME0752 shows remarkable similarity to Pergamene kraters with decoration of dolphins and star flowers, the rest of the kraters are decorated much within the usual Ephesian range. Ivy leaves are popular with incised stems, painted leaves and sometimes a white-painted undulating branch.

b. Regional production

An example from Thessaloniki, NGR5115, perhaps joined by the fragmentary NGR5117, shows a broad, not overly deep vessel. The rim has a convex upper surface

---

\(^{66}\) These are labelled as ‘Krater, base’ in the catalogue though it seems fairly certain that they are from the lug-handled version. Some fragments that carry distinctive birds or star flowers on the tondo have been published as plates or bowls but appear in this catalogue as plate/krater. The published classification has been questioned through comparison of the profile of AMP0883 (plate, unfortunately the only ‘bird plate’ to be published with profile) with AMP1025 (krater) and the star flower decoration of AMP0882 and AMP1098 (plate/krater) with AER0109, AME0750, AME0751, AMP1026, AMV1345, AMV1451, AMV1518, AMV1536.

\(^{67}\) Rotroff, 1997, p. 138, associates the vessel with a waterclock.

\(^{68}\) AER0124, AER0125.
and is bordered by grooves. Lug-handles nestle under the rim. Ivy is said to decorate NGR5115 and a rather rough incised and painted example of the same motif is found on NGR5117. Given the lack of further examples these are possibly imports.

Fragments that conform to the Pergamene prototype are found on a number of Aegean Islands and may be Pergamene imports or good imitations. A rim fragment from Tenos, AEV0346, has a convex upper surface and carries a dolphin motif set between grooves. A similar rim with dolphin and palmette is preserved at Siphnos, AEV0293. A well-preserved krater showing the full profile is found at Amorgos, AEV0429 (pictured above). The rim is decorated with alternating palmettes and dolphins. AEV0574 from Samos, amongst some other likely fragments, preserves ivy on the rim. Two further krater rim fragments are identified at Chios.69 At Lesbos both settlements, Mytilini and Methyma, provide examples decorated with ivy, elongated leaves, a wave pattern and an unusual zigzag motif.70 A rim fragment from Thassos carries ivy, AEV0358.

AMV1521
One example from Troy, AMV1343, found in a 160-80 deposit, could be locally produced. It is decorated with ivy. Beşik Tepe preserves a fragment from the rim of a lug-handled krater, AMV1521, and a fragment of a krater base, AMV1518. The decoration on the rim consists of at least three all-painted motifs (elongated leaves, star flower and spearhead necklace droplets). At Assos motifs of ivy, wave pattern and teardrops are preserved on upper rim fragments, while the upper floor of the foot fragment preserves part of a star flower.71 Ivy decorates the krater rim fragment from Priene, AMV1395. At Didyma a rim and upper wall fragment, AMV1535, holds a rather elaborate version of the egg and dart pattern while the foot and lower wall fragment, AMV1536, preserves two thick-painted petals of a partial star flower.

69 AEV0269, AEV0270.
70 Mytilini: AEV0595, AEV0596; Methyma: AEV0327, AEV0328.
71 Rim: AMV1443, AMV1452, AMV1454; Foot: AMV1451.
In the Near East there are two fragments at Dor that preserve the characteristic overhung rim of the lug-handled krater. NRE3889 is decorated with dolphins and palmette. The fabric of ‘flesh ochre’ clay differs from the common colours allowing this to be an import. NRE3890, a small rim fragment, preserves a palmette and tendril with a rosette star flower set beside. Again this draws very strong parallels with Pergamene production. At Samaria three fragments preserve the distinctive rim of the krater. Two carry ivy and the other an incised wave pattern.

c. Imports

BLK2477

While some of the above are likely to be imports from the Pergamene production there are others that are positively identified as such. A number of pieces of Pergamene lug-handled kraters are identified at Troy. The majority of fragments of this shape in Rhodes are likely to be imports. These also reach Paphos where they have been found twice in the House of Dionysos: CYP3293 carries dolphin and palmette, CYP3294 an ivy wreath. Alexandria also sports some lug-handled kraters with ivy wreaths from Pergamon or a related source. Turning north there are fragments of the shape identified at Olbia, Pantikapeion and Mirmeki. At Olbia, BLK2423 preserves an egg and dart. The pieces at Mirmeki preserve a wave pattern, BLK2546, and a palmette and dolphin group, BLK2545. At Pantikapeion dolphins are found on BLK2479, and are coupled with a palmette on BLK2566, while ivy decorates BLK2569. A most extraordinary piece, BLK2477, is found at Pantikapeion. It is identified as an import.

72 NRE3799, NRE3830, NRE3831.
73 AMV1344, AMV1345, AMV1348, AMV1349, AMV1350, AMV1351, AMV1380, AMV1381.
74 EGP4476, EGP4487.
75 See 8.13.3 for further discussion.
and is decorated with birds, rather short and rounded in form, alternating with star flowers and tendrils. A row of dots borders the decoration on either side.

d. Summary

Although known as a black-glaze shape at Athens, the lug-handled krater with West Slope decoration is largely a Pergamene vessel and represents the dominance of this Asia Minor production in the second century. The lug-handled krater is found in small numbers in other Asia Minor productions, sometimes alongside identified Pergamene imports. It is scattered through the eastern Aegean, comprising possible local and imported examples, while imports move south along the Levantine coast, to Cyprus and Alexandria and north to the Black Sea.76

The decoration on the fragments found within Pergamon, on exports and on regional imitations correspond to those chosen on the Pergamene hemispherical bowls with conical profile. This may indicate related production of kraters and handle-less drinking vessels marking a change from the previous 75 years of kantharoi and few associated decorated kraters.

5.2.5 Krater, concave neck

The krater with concave neck has a high moulded foot, a broad body with convex walls, a narrow shoulder, a short inset vertical neck and a slightly projecting rim. The handles are horizontal, attached to the upper wall they sit parallel to the inset neck. Sometimes the handles are attached from the upper wall to the rim producing a column krater-like handle. Decoration sits on the neck bordered by the rim and the shoulder. There is something of the Achaemenid cup in this shape as though it has been enlarged to a krater size, the neck kept short, the foot added. A metal version from Vergina may throw light on the development of the form, though their low proportions and out-turned rim makes

---

76 For the distribution of the Pergamene kraters see, Rotroff, 2002, p. 100.
PEL4263 the only close ceramic version.77 There is a comparable vessel in Gnathia ware, the 'stemmed bowl'.78 Edwards offers the very acceptable explanation that the krater with concave neck, found in plainware in Corinth, is derived from the Classical column krater.79

At Tarsus pieces are found in the top level of the Middle Hellenistic Unit and the bottom level of the Hellenistic-Roman Unit, providing a span of the early second century to the mid-first century.

a. City production

AER0127

The krater with concave neck is a popular krater in the production of Rhodes. Dating to the second century, it appears to imitate imported versions of the vessel likely to issue from the Levantine coast. Ivy is repeatedly the chosen motif though AER0127 preserves an elongated leaves motif and AER0137 incised concentric rectangles.

---

77 Themelis and Touratsoglou, 1997, A51, p. 31, pl. 32; Andronicos, 1991, fig. 127 (= Touratsoglou, 1996, fig. 303); B40, pp. 72-73, pl. 77; Z18, p. 122, pl. 132. The metal krater could provide a prototype for the ceramic forms despite the geographical distance between them: the presence of eastern forms in Macedonian court burials is to be expected given the political connections between the regions (see, Calyx cup, 4.1.7).

78 The stemmed bowl was produced at the end of the fourth century. This shape has a concave neck though is less angular. The high foot is distinctive and the handles tend to be more horizontal. See: Forti, 1965, pp. 77-78, figs. 25, 26, pls. XXVe, XXVIIId; Green, 2001, p. 59, fig. 9.

b. Regional production

There are six examples of the krater with concave neck published from Tarsus. One of the kraters, NRE1503, carries incised ribbing on the lower wall but the others are left plain. The handles are attached to the lower wall. The decoration is painted in matt white on the neck of the kraters. Elongated leaves and ivy are the chosen motifs.

Five fragmentary examples are found amongst the material of Ibn Hani. NRE3791 gives the best indication of the shape with a constricted neck and bulbous lower body. Ivy and elongated leaves are common motifs and one fragment, NRE3791, preserves an egg and dart pattern that appears as a series of swags and ties.

Eight examples of the shape at Dor outnumber the two examples of the lug-handled krater. Here the foot is turned rather than high. The handles re-attach to the upper shoulder and the rim, forming a column krater-like handle. The rim has a concave upper

---

80 See NRE3893 for the preserved profile (NRE3898 also preserves a foot).
surface. The decoration sits on the upper wall. Elongated leaves are popular and there are examples of palmettes and ivy.81

From Pella, Jordan, NRE5311 preserves the rim and upper neck of such a krater. It is decorated with white-painted leaves set in groups of three; a trefoil garland.

At Samaria there are twice as many fragments of kraters with concave neck as fragments of the lug-handled krater. The shape has a low foot, a rounded body that curves to a constricted, though not always inset, neck. The neck can be short, such as NRE3737, or add somewhat to the height of the vessel, such as NRE3815. The rim is projecting and quite square in profile. Horizontal handles attach to the upper wall and rise to the mid-neck height. Five of the kraters carry painted elongated leaves while one carries an ivy wreath.

c. Imports

There are two fragments of the concave neck krater imported to Rhodes. AERO 138 carries white-painted elongated leaves and records a light grey fabric. AER0139 is also decorated with elongated leaves, this time considerably more elongated. It has clay that is placed at 2.5YR6/6 in the Munsel soil chart, it is fairly compact with small white inclusions.

Fragments of the krater type are preserved at Paphos. CYP3304 shows the full profile of the krater with a turned foot and handles attached only to the wall. Both this piece, with light orange clay, and CYP3323, with salmon pink clay, carry elongated leaves.

81 Elongated leaves: NRE3897, NRE3898, NRE3899; Palmettes: NRE3900, NRE3901; Ivy: NRE3903.
d. Various

AMP1057

At Pergamon, one complete krater has a moulded ring foot, a bowl-like body with somewhat steep walls decorated with ribbing. It does not, however, have the typical overhung rim of the Pergamene krater but rather preserves an upper wall that is concave in profile and flares to an upper rim. Horizontal handles, attached at the junction of the bowl and the neck, stand well out from the wall join. An ivy wreath is placed on the collar.

A fragment that may well be related to the concave neck krater, though falling well outside their normal geographic range, was found at Chalkis in Aetolia, CGR4455. This piece has a projecting rim, an upright collar-like neck and a convex upper wall. A rather rough wave pattern is placed on the collar while vertical lines preserved on the shoulder of the krater perhaps belong to a set of concentric rectangles.

PEL4263

At Elis there are a series of fragments that have a bowl-like body that becomes concave below a flaring, out-turned rim. They carry horizontal handles that curve up under the rim. The concave upper face of the rim carries the decoration. The rim is somewhat akin to the lug-handled krater though the rim-to-wall junction and the handles have more in common with the krater with concave neck. They are not unlike AMP1057 (above) though the placement of decoration differs.
The krater with concave neck is largely a product of the Near East. Examples of this type are also exported to Paphos and Rhodes and adopted into the local production at the latter. The decoration that it receives corresponds with that on the other main shape of the Near East, the plate with rolled rim. There is some variation in the shape, particularly in the form of the foot and handles. This could be a chronological indicator or an indicator of different production zones. There appears to be, as with the plates, two main groups of fabrics, the most common a reddish brown or reddish buff clay with lime or other inclusions and the other a grey or drab fabric.

The versions from Pergamon, Chalkis and Elis perhaps grow from a shared prototype (plain-ware ceramic or metallic) rather than being directly related to each other or to the Near Eastern production.

5.2.6 Krater, lekane

The lekane krater exists in a small and rather disparate group of productions. It is a simple bowl with out-turned rim. It appears in some productions as a black-glaze shape and by the Hellenistic period has long been common in household-wares. It has a smooth hemispherical body and a protruding overhung rim that is not as wide or as articulated as the lug-handled krater. The decoration can be placed on the upper exterior wall or rim. There remains something rather parochial about the appearance of this shape when decorated. The lekane krater shares a likely origin with the lug-handled krater though the lekane krater diverges to a lesser degree from the plain-ware prototype.

---

a. City production

ERT3333

The lekane krater is common in Eretria. The rim carries a groove on the inner edge. The walls are curved and deep. The handles are attached above a groove that runs on the exterior wall. The handles are horizontal strap handles that are recurved so that their upper surface attaches to the wall. The decoration is most common on the upper surface of the rim but is also found on the upper, outer wall. Ivy is popular on both zones. Rays are found on the rims of two examples.

b. Regional production

NRE3891                  NRE3893

At Dor there are six examples of the lekane krater. The wall curves up and slightly inward toward the rim. The rim projects out with a convex but narrow upper surface. The surface of the rim does not carry grooves nor does it provide the primary decorative zone. The decoration sits on the exterior wall below the rim. NRE3893 has a rim that rises slightly above the height of the wall and is decorated with painted rays in addition to the decoration found on the upper wall. Ivy is a popular motif. NRE3891 preserves an elaborate elongated leaves motif that resembles a series of volutes.
c. Import

![Image](image.png)

NRE37088

At Sha'ar ha-Amakim a variant example finds parallels in the nearby production at Dor. This piece has thinner walls that curve to suggest a deeper profile and possibly a different form. The source is suggested as Cypriot though there are no comparisons of shape or decoration to support this. The clay is fine, yellowish pink with very fine mica and occasional lime spores while the surface is a thin, semi-glossy red to orange-brown slip. The decoration consists of hollow tripartite leaves painted in white, flanked by dot rosettes and triangles also on stems.

d. Summary

The lekane krater is adopted into the West Slope assemblage by at least two productions, Eretria and Dor. Those at Eretria carry a groove on the interior rim surface and place most decoration, like the lug-handled krater, on the rim. At Dor the rim remains unarticulated and the decoration sits on the exterior wall, corresponding to the production of the concave neck krater. This appears to be a simple shape adopted by provincial productions in place of more complex pieces of the same function.

5.2.7 Krater, various

A variety of other versions of the krater are presented below.

---

83 Image not reproduced to scale.
There are a few variations of the krater in Athens. Various fragments of vessels of large bowls that would have filled the function of a krater are often not preserved well enough to understand the shape. There are two worth discussing here, one which I have called the lidded krater, and the other the mould-made krater.

The lidded krater has a low ring foot, a concave, rather baggy lower body, a relatively straight upper body and a rim designed to carry a reversible lid (for a miniature version see 6.1.1). The handles are horizontal and upturned. ATH1937 is from building Z of the Kerameikos and can be dated to the last quarter of the fourth century. ATH2092 preserves a clay-painted charm necklace suspended between the handles and ATH1937 has a multiple register decoration running beneath the rim with an olive wreath then well spaced dot rosettes above a suspended spearhead necklace. These examples could well be a Hellenistic variant of the bell krater as they reflect the shape of fourth-century bell kraters produced at Corinth.

\(^{84}\) Image not reproduced to scale.
\(^{85}\) For Corinthian bell kraters see: McPhee, 1997.
Another group of Attic kraters combines moulded decoration on the exterior lower body and painted decoration on other parts of the vessel. The lower body is hemispherical and produced in moulds in the same way as ‘megarian’ bowls. The flaring rim is wheel-made and receives decoration on the interior and/or exterior. The diameter of the rim has a range of 24 – 33.5 centimetres. The foot can be moulded and low or wheel-made. Only star flowers are painted on the interior floor. The rim decoration is individualised and often quite impressive. ATH2265 has a wheat garland on the inner rim and a double layer of elongated leaves on the outer rim. The most elaborate is ATH2332. The interior wall is decorated with tall cornucopiae and torches that alternate around the wall but are rather strangely ‘hanging’ toward the rim. An ivy garland runs on the exterior wall. Other examples have rather reduced West Slope decoration. A similar fragment from Pergamon, AMP4562, has a mould-made body with a wheel-made rim carrying painted decoration.

COR2809

In Corinth there is one example of a krater with low ring foot and hemispherical profile. The krater carries two grooves on the exterior under the rim. It lacks handles and so draws comparison with the hemispherical bowl production, particularly the

---

86 Image not reproduced to scale. Preserved height 16.5cm.; estimated diameter 31cm.
87 ATH2266, ATH2267.
88 Metal version parallels: Themelis and Touratsoglou, 1997, B25, p. 73, pl. 77; Oliver, 1978, no. 23.
AER0233

There is an elaborate krater from Rhodes, AER0233, that shares something of an amphora profile. It has a broad, rounded shoulder and a tapering lower wall. The neck is concave and the rim flaring. The handles are moulded and attach to the shoulder and to the rim. The decoration is elaborate with the lower wall, the shoulder and the neck all carrying decoration.

b. Regional production

At Pella, on display in the site museum, is a large wide serving vessel with a broad incurved rim and an upper body tapering to a flat base, NGR4663. A moulded lion head sits on one side of the upper wall. This shape is very probably a version of the Dinos. It is elaborately decorated, potentially gilded.

CGR2690
At Demetrias there are two rim fragments of large bowls or kraters. In both cases the rims project quite strongly from the upper wall, sitting horizontal. Both carry a spearhead necklace on the upper surface of the rim, one with a rosette set above.

From Tsopani Rachi in Messenia is an unusual krater, PEL5203. Set on moulded feet, in the form of satyr faces, it has a deep body and a very slightly projecting rim. A band of ribbing sits below the mid-height and pseudo ring handles are set below the rim, indicating a metal influence. The ivy motif is bordered by dots, the only example of such composition in the region, allowing the piece to be imported though there is no obvious origin.

PEL4307

From Olympia there are two partly preserved kraters that carry something of the calyx krater form though the convex lower wall is much higher than the concave upper wall. Incised and painted ivy and a painted wave pattern decorate them.

AEV0335

A rim fragment from Methyma, AEV0335, points to another krater form with a smooth curving convex-concave wall and a rim that kicks out quite sharply.

---

89  CGR2690, CGR2691.
90  Image not reproduced to scale.
91  PEL4306, PEL4307.
92  Image not reproduced to scale.
5.3 Amphorae and Pouring Vessels

The table amphora constitutes eight and a half percent of the West Slope assemblage. It appears from 275 and is maintained for over 200 years until the end of West Slope production. The Hellenistic amphora occurs in three main forms, distinguished by their profile and by their geographical distribution.

Though produced throughout the Hellenistic era, jugs are never a major component of West Slope production with the exception of Knossos where pouring vessels are standard. The vessels have a function of either pouring wine and so reflect drinking traditions, or pouring oils, for ritual or dining use. There are some that may have poured other liquids particularly water and vinegar. Perhaps due to the rarity of pouring vessels in many productions there remains considerable variation in their form. Overall, pouring vessels constitute eleven and a half percent of the assemblage (wine-pouring, including fragments, stand at not quite seven percent). In Knossos pouring vessels, dominated by wine-pouring vessels, constitute over fifty percent of the assemblage (without Cretan productions only eight and a half percent of the assemblage are pouring vessels).

Some Classical wine-pouring forms are maintained, particularly the chous (the Oinochoe shape 3), but the West Slope oinochoe is not related to Classical oinochoe forms. Rather the West Slope oinochoe shares a similar profile and similar decorative treatment with the West Slope amphora, appropriate for vessels that would have stood side by side on the table. Over-painted decoration is employed on the oinochoe with thin-neck and the situla.

Oil-pouring vessels, such as the guttus, develop from the Classical form to a more angular profile. The majority of them date to the third century. The lagynos is not a standard West Slope shape being more popular in white-ground ceramics during the Hellenistic period. The double cruet is largely a third-century shape though there is some indication of second-century production.
Pouring vessels are not unknown amongst the metal assemblage of the Hellenistic period and it is tempting, but not unproblematic, when viewing the shortage of the ceramic vessels of a pouring function in many areas, to believe that metallic versions were widely used.93

5.3.1 Amphora

The amphora is a common recipient of West Slope decoration. Its importance in the drinking range is maintained throughout the Hellenistic period. There is often a clear divide made of Attic, Pergamene and Epiros type amphorae, though these identifications should not be read as the manufacturing origin. I have chosen to present them together to allow for regional variations or divergent forms to be compared.

The table amphora is a wine storage or serving vessel. It has a broad and tall body that curves to a shoulder zone before joining to a reasonably broad and tall cylindrical neck. Strap handles sit on the upper body and attach to the rim or upper neck. The West Slope decoration is placed on the neck and the shoulder of the vessel. The lower wall can be plain or hold ribbing or moulding.

---

93 Examples of jugs from the Macedonian tomb at Vergina known as the tomb of Phillip II: Andronicos, 1991, figs. 115, 116; figs. 124, 128 (= Touratsoglou, 1996, nos. 300-302, pp. 232-33); also from Macedonia: Touratsoglou, 1996, fig. 532; Pfrommer, 1983, fig. 3; Derveni: Themelis and Touratsoglou, 1997, A3 and A5, p. 35, pl. 39, 40; A6, p. 36, pl. 42; A7, p. 35, pl. 41; A13, p. 36, pl. 42; A92, p. 36, pl. 43; B14, p. 68, pls. 10, 71; B23, p. 75, pl. 86; B24, p. 76, pl. 88; B33, p. 75, pl. 84; B41, pp. 75-76, pl. 86; B42, p. 76, pl. 86; B47, pl. 87; D7, pp. 103-104, pl. 114.
ATH1776

The Attic-type, or WS (West Slope) amphora, has a low moulded ring foot and a rather squat lower body with a curved and distinct shoulder. The neck is cylindrical and tall with a concave profile, widening to a flaring rim. Often a scraped groove marks the junction of the neck and shoulder and a second groove runs around the shoulder at the point of widest diameter. The twisted strap handles attach below the rim and onto the upper shoulder. Sometimes these handles have a clay rivet that serves no useful purpose on a ceramic vessel but imitates metal-wares. One example, ATH4589, has a rotelle handle attachment, others record moulded masks attached at the lower handle stem.94

ATH1783, ATH1785, ATH1789, ATH1791, ATH1794, ATH1795, ATH1796, ATH1797, ATH1798, ATH1799, ATH1800, ATH1801, ATH1802, ATH1803, ATH1804, ATH1806, ATH1811, ATH1812, ATH1813, ATH1814, ATH1815, ATH2082, ATH2113, ATH2331, ATH4589, ATH4590.

AMP0933

MUS3622

380
The Pergamene prototype has a moulded ring foot of reasonable height. The body is well rounded, grooved or plain and rises to a sharp junction with a broad somewhat horizontal shoulder that has a convex upper surface. The outer edge of the shoulder is marked by clay-ground grooves and further grooves may highlight the junction with the neck. The neck is a tall and broad cylinder. It has slightly concave walls that flare toward the rim. The junction of the neck and rim is angular. The moulded rim is upright or flaring and has a projecting and flat upper face. This projecting section is slightly thickened below, producing the appearance of an overhang. The strap handles are broad and flat. They attach from the grooves on the outer shoulder to the neck, set well below the junction of the rim. The handles often carry rotelle attachments at their base.

CGR2664

The third form of the amphora, which I will refer to as the ‘Epiros amphora’ given its dominance in that region, co-exists with and perhaps pre-dates the other versions. The Epiros amphora has a cylindrical, concave neck and rounded body with little or no articulation between the two. This smooth profile along with the plain strap handles distinguishes the type from the other Hellenistic amphorae.

In addition to these groups are occasional examples that resemble the Panathenaic amphora with a thin neck and narrow, stemmed foot. Other variations include the pointed amphoriskos, a form with a narrow toe that imitates the transport amphora.
In Gnathia the typical amphora has a broad and tall neck and a low, bi-conical body. The angularity of the shape clearly reflects the influence of metal-work. The neck holds the main zone of decoration, in some instances figured. Occasional examples of both Attic and Pergamene types reflect possible influence from the Italian type and the Epiros version may indicate contact. On the whole, though, the examples of West Slope amphorae are unlike the Italian version, having a taller, broader and more curvaceous body.

In Athens the amphora has been firmly dated by context to the third quarter of the third century, though comparisons of decoration with other shapes suggests that the production began in the second quarter of the third century. Pieces belonging to post-Sullan clean-up contexts show that the shape enjoyed considerable longevity in the Athenian production. In Pergamon new fragments from the Altar foundation have suggested that the production had begun by the mid-second century. Furthermore a fragment, AMP4559, in Bauphase 5 at the Asklepeion pushes the date of the amphora production back into the third century though the reserved bands on the fragment are somewhat at odds with the typical decoration of Pergamene amphorae. Bauphasen 10 and 11 also include fragments, indicating production in the early second century. The examples from Epiros are given dates derived from shape and burial contexts, which span the late fourth to the early second century.

---

95 Forti, 1965, pls. XXVc (Lecce 1785), XXVIIIe (Berlin), though the decoration on the latter is suspect, personal communication J.R. Green. Versions of this form are found on the Adriatic coast, decorated with West Slope style lattice and quartered rectangles, see: Popovic, 1994, no. 445, p. 277; no. 447, p. 278.
97 Rotroff, 1997, p. 121.
98 AMP1226, AMP1227.
99 AMP1129, AMP1134 (amphoriskos).
a. City production

ATH1785  ATH1802

The production of amphorae in Athens spans the period from the second or third quarter of the third century to 86. The shape develops from the rather smooth curving lower wall and shoulder of the early third century to the amphorae of the second half of the third century that has a more distinct shoulder set at an increasing angle from both the lower wall and the neck. The neck is increasingly concave in profile. Through the second century the shape becomes squat with a short and broad lower body, wide shoulder and wide neck. This is particularly exaggerated in the last phase of the production when some of the vessels also carry a thick, moulded rim. The height to diameter ratio increases slightly toward the end of the production. In all phases the decoration occurs in two zones, the neck and the shoulder. In the date span of 275-250 the decorative motifs used are varied and sometimes quite elaborate. At this time the amphorae carry a different motif on the neck from that on the shoulder, though the motifs found in one zone are found in the other zone on a contemporary vessel. In the date span of 250-235 the dolphin and wave pattern is popular on the shoulder but from 235 through to the end of production checkerboards and concentric rectangles are the standard shoulder decoration, sometimes substituting a lattice band. The neck motifs are more varied with spearhead necklaces, grapevines, ivy and elongated leaves being popular choices. Only in the later period of 140-86 does incision become common.

100 Stratigraphic evidence attests to their presence in the third quarter, while the decoration on early examples suggests broadening this date back to the second quarter of the third century: Rotroff, 1997, p. 121.
Small amphorae are produced between 175 and 86. They have simplified decoration and do not always conform to the standard shoulder decoration of their full-sized contemporaries. There is one example of the West Slope amphora produced in Athens, ATH2331 dated to 225-175, which combines a mould-made body with wheel-made neck, rim and foot.

There are few fragments of amphorae with West Slope decoration in the Corinth region. One example, COR2806, is a miniature amphora and in form, particularly the twisted handles, shows the influence of Attic production. A fragment from Rachi, COR2958, preserves part of the shoulder including a groove and elongated leaves motif. The fabric of this piece is Corinthian. COR2988 from Kencherai is probably a shoulder fragment from an amphora. The incised egg and dart motif on this piece compares to AMP0933 and points to the possibility that this last fragment may be imported.

The amphorae in Eretria emulate the amphora type common in Athens. Some could be imported (the decoration on ERT3340 strongly suggests Attic production). All examples have been dated in the first half of the third century. Spearhead necklaces are popular and ivy, elongated leaves and grapevine all make an appearance. Concentric rectangles are found only once, on ERT3450. There is one variant amphora that, due to the tapering of the lower walls, Metzger suggests may represent a pointed amphora or askos, ERT3470. Decoration on this fragment, spearhead necklace and ivy wreath, is found on the upper shoulder and on the outer wall below the shoulder junction.

CRK3033
There is a single fragment of a rim and a neck from Knossos that has been classed as an amphora, CRK3033. The rim is everted with a flat upper surface and grooves run below on the exterior wall. The wall of the neck is slightly inclined. The motif is partially preserved, a palmette or fleur-de-lys. The shape and decoration do not find close
parallel with the standard versions of West Slope amphorae but suggest a connection with the Hadra hydria or “plakettenvasen” production.\textsuperscript{101}

The amphorae in Rhodes have the broad stepped foot, wide neck and moulded rim of the Pergamene variety. The fragments indicate rather small versions. Decorative zones are maintained on both the neck and the shoulder. There is some indication of development in composition or differentiation of workshops, with either painted spearhead necklaces on the neck and ivy wreaths on the shoulder or a painted band (a reduced necklace) on the neck and a row of dots on the shoulder.

There is scanty evidence for this shape at Ephesos. Two neck fragments dating to the third but more likely the second century, preserve a gradual flaring neck that could be paralleled to early-second century Pergamene production.\textsuperscript{102} The decoration supports a link with Pergamon as both carry the typical spearhead necklace. Two amphoriskoi have a narrow shoulder and a tall lower body, quite different from the standard amphora.\textsuperscript{103}

In Pergamon most fragments adhere to the local version. This shows little connection to other ceramic versions suggesting inspiration for the form may be sought in metal production. The lower body of the Pergamene examples can be ribbed or plain and this appears to be an option throughout the production. The lower bodies of Pergamene amphorae can be mould-made and carry the remains of relief decoration.\textsuperscript{104} The decoration is quite zone-specific. The neck zone carries a spearhead necklace or a series

\textsuperscript{102} AME0771, AME0854.
\textsuperscript{103} AME0852, AME0853.
\textsuperscript{104} AMP0933, AMP0934.
of spearhead necklaces with one adding dolphins. Varied vegetal garlands decorate the shoulder: ivy, elongated leaves being most popular while star flowers and dot rosettes also appear. Ribbon and bows are a common alternative. The concentric rectangles on AMP1129 may indicate some knowledge of the standards of Attic production but remain in limited use in the Pergamene assemblage. Rows of dots are often placed between the grooves on the outer shoulder enriching the decoration. There are two atypical amphorae forms from Pergamon. AMP1058 appears somewhat as a cross between an amphora and a krater with a broad S-swung body, incurved horizontal handles on the mid-wall and a narrow stemmed foot. The decoration runs in two zones, on the upper wall, an elongated leaves motif is found and a bead and reel motif is placed between the handles. Another, AMP1227, varies from the normal amphora profile due to the angularity of its shoulder junction. The lower body is inclined at such an angle that it is rather like a large guttus. AMP1134 preserves a smaller version of the amphora (amphoriskos?) decorated with a spearhead necklace.

b. Regional production

There is an amphora from Thessaloniki, NGR4016, which carries a dolphin and star flower frieze on the shoulder and a spearhead necklace on the neck. It has a ribbed lower body, a moulded rim and strap handles with rotelles at the lower attachment. This piece strongly resembles Pergamene production and is likely to be an import. Another from Thessaloniki, NGR4041, has a pointed body and toe emulating a transport amphora.105 At Torone there are fragments that indicate the presence of amphorae or large jugs with West Slope decoration. NGR4743 preserves a moulded rim and a concave neck bearing a spearhead necklace that resembles the Pergamene variety.

105 This piece parallels MUS3273, held in Cyprus.
EPI2727
From the sites in Epiros (Michalisti, Kassope and Ambrakia) the favoured form of amphora has a smooth rim to base profile with plain strap handles. Often an accompanying lid with a high knob is preserved. The decoration, typically ivy, is placed on the neck or on the shoulder. EPI5036 varies the form slightly with a tall neck and a moulded rim. An amphora from Ambrakia, EPI4993, combines elements of the Epiros amphora with that of the Panathenaic amphora, retaining an attenuated body and a narrow neck and foot. This is taken further by EPI4994 from Ioannina, which has a broad moulded rim a very narrow neck and a stemmed foot. Both have knobbed lids and carry simple incised and painted ivy leaves. EPI2727 from Mesopotamos shows something of the Attic, Pergamene or Gnathia amphora forms with a broadening of the shoulder set at a sharp junction to the lower wall. Decoration sits on the near horizontal zone of the shoulder and within a panel on the broad neck. EPI5035 from the island of Vis has a form, with plain strap handles and knobbed lid, similar to those found in southern Epiros, though it is more squat and compares with MUS5214 from the Split Archaeological Museum. These are very similar to MUS4998, an import to Pantikapeion, and together provide evidence for connection across the lands to the north of Macedonia. Similarly the amphora fragments from Budva described as having grooved strap handles and ribbed bodies are not dissimilar to one found at Taman on the Black Sea coast, BLK2591 (pictured below). Decoration is usually on the neck and EPI2572 preserves a checkerboard and quartered rectangles with EPI2571 holding a
lattice and net pattern. A rudimentary egg and dart is set over the line at the junction of the neck and body on EPI2572.

CGR2638

In Central Greece the examples follow the Epiros version. At Thebes, CGR2638 preserves the upper shoulder, neck and rim of an amphora. The rim is broad and projecting with a thickened and moulded outer surface that runs smoothly into the concave neck. The neck to shoulder junction is distinct and the shoulder convex. The spearhead necklace is quite elaborate combining white paint and incision. Rows of dots sit between the suspended bands and pyramids of dots hang below the pendants. The upper shoulder appears to carry a lattice band. At Medeon there are two amphorae that are decorated in the West Slope technique (CGR2664, pictured above, and CGR2666). The foot of these pieces is low, the body bulbous, the neck a narrow, concave cylinder. The rim flares out and has a squared outer profile that overhangs slightly. The simple strap handles attach to the neck and shoulder. CGR2664 has an undecorated lid. Both show the remains of a spearhead necklace on the neck and an ivy wreath on the shoulder.

Fragments from the shoulder zone of large vessels, possibly amphorae, are found amongst the fragments in the cave at Polis, Ithaca. One of these, ION4407, carries a concentric rectangles motif pointing to Attic production.

---

110 There is little to indicate the shape of these fragments. Benton, 1938, p. 32, has identified them as hydriai. There are no handles to identify the shape. The hydria is rare in West Slope and the decoration on ION4407 draws it well into the realm of the amphora. The other two fragments in this group appear to have quite narrow neck diameters that are marked by a strong groove analogous with guttoei.
From the Peloponnese, only PEL5199, an amphoriskos from Yalova, provides a related form. This example has a narrow, moulded foot, broad body, concave neck and a rim that emulates that of a lekythos, suggesting an oil-pouring function.

Fragments from Aegina adhere to the decorative practices of Athens. The decoration of concentric rectangles and also checkerboard is standard on the fragments. Spearhead necklaces and an unidentified motif are preserved on the two neck fragments. AEV0351 from Tenos shows a broad foot and a conical lower wall that is set at a sharp junction with a rounded, broad shoulder decorated with a band of lattice. This draws parallels with the second-century production in Athens. AEV0428 from Amorgos preserves the broad moulded rim of the Pergamene amphora.

Moving east there are numerous fragments from Chios that belong to amphorae. These fragments indicate an adherence to the Pergamene standards of amphora manufacture, reflected also in the spearhead necklace motif chosen as decoration. A similar fragment, AEV0597, is found at Mytilini.

Although not frequent and often fragmentary the pieces of amphorae from the smaller cities on the Asia Minor coast appear to adhere to the Pergamene type. At Troy the amphora, AMV1304, belongs to the second century. Other fragments preserve only the concave neck of the vessel and, in all but one case, carry a spearhead necklace. A ribbed lower body fragment, AMV1383, holds an ivy wreath on the shoulder. At Beşik Tepe a single piece, AMV1523, preserves the squared shoulder, neck and handles, including rotelle attachments, of an amphora. A spearhead necklace is placed on the neck and a simplified version of the egg and dart decorates the shoulder. Six pieces are reported from Assos. These neck, shoulder and wall fragments provide little indication of the shape. When preserved, the junction of neck and shoulder is marked by a groove. The spearhead necklace is the common motif for the neck while ivy often decorate the shoulder. Fragments at Cyme preserve little of the shape and appear to hold decoration

---

111 AEV0466, AEV0494, AEV0495, AEV0522, AEV0523.
112 AEV0265 preserves part of a broad neck. AEV0266 and AEV0688 preserve the lower wall and shoulder and AEV0267 shows a solid, moulded rim. Body fragments: AEV0257, AEV0258, AEV0259.
on the outer zone of the shoulder. AMV1405 preserves rather rough ribbing on the lower wall. Ribbing is also preserved on the bodies of the fragments from Didyma. AMV1530 and AMV1534 preserve a broad and convex shoulder zone that carries decoration. The neck and rim sections of AMV1530 show a thick, projecting rim while the handle is broad and flat.

NRE1483
The best-preserved amphora from Tarsus is NRE1482. It is published as an Attic import but the shape parallels more closely with Pergamene and other Asia Minor productions. It is possibly an import from that region. Ivy decorates the shoulder while pairs of dolphins flanking either a palmette or an elaborate cross, form heraldic groups on the neck. Other pieces from the site adhere to the same form. Moulded elements can decorate the shoulder or upper belly of the amphorae. Ivy is regularly on the shoulder often incised and painted, though NRE1483 carries a white ivy motif painted in the style found on vessels produced in the south eastern Mediterranean (the plates with rolled and flaring rim and the krater with concave neck, see 5.1 and 5.2.5). An elongated leaves motif on NRE1481 provides a similar link and the fugitive remains of the decoration on NRE1480 should also belong to this group.

A heavy rim and cylindrical neck with fragmentary remains of decoration point to the presence of the amphora at Ibn Hani. At Dor small fragments show a slightly concave neck and rounded shoulder. The smooth curving shoulder and wall junction of NRE3909 shows something of the Attic amphora and the fragments are classed as Attic or imitation. Spearhead necklaces are the common neck motif, though NRE3905 preserves clay-painted elongated leaves while egg and dart decorate the shoulder of NRE3909. At Ashdod, NRE3721 preserves the shoulder and lower neck of an amphora. The handle stem indicates that the handle was twisted. The piece, therefore, follows the
Attic prototype but the buff fabric suggests non-Attic production. A simple row of dots runs around the shoulder. Also at Ashdod, NRE3726 shows an amphora-shaped vessel that has two spouts projecting at 45 degrees in the place of a ring foot. The possibly twisted handles have moulded animal heads at their top that bite the rim. Inland at Seleucia there has been mention of an amphora shoulder fragment, NRE3832, that holds a thin, white-painted wave pattern.\textsuperscript{113}

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{amphora_fragment}
\caption{CYP3303, CYP4878\textsuperscript{114}}
\end{figure}

Fragments of an amphora identified as Cypriot, CYP3303, are published from the finds of the House of Dionysos. The fragments preserve part of the broad, concave neck and floor. From these, Hayes has reconstructed an amphora type that bears close resemblance to Pergamene production. The description of the preserved decoration tells of vertical incisions flanked by incised hoops. Further fragments from the House of Dionysos have been identified as of Eastern Cypriot production. CYP3296 preserves the shoulder that rises from a rounded junction with the ribbed lower wall to the concave neck. Decoration is painted in white between the grooves. Two fragments from the Tombs of the Kings’ excavation and a third from the House of Dionysos maintain the decorative traditions of the Near East with white-painted scrolling ivy designs (as CYP4878 pictured).\textsuperscript{115} Two pieces from Soli preserve moulded rim decoration or

\textsuperscript{113} Hannestad, 1983, p. 97, mentions this piece found in the Italian excavations of Seleucia. No details are given beyond identifying the shape and over-painted decoration. I am unaware of further publication of the piece.

\textsuperscript{114} Image not reproduced to scale, reconstructed from a sketch.

\textsuperscript{115} CYP3298, CYP4877, CYP4878.
banded ribbing along with the white-painted wreaths.\textsuperscript{116} These parallel the fragment in Tarsus, NRE1483, pictured above. Such a combination of the Ivy Platter decoration and amphorae is not common through the Near East and the appearance of three fragments in Cyprus perhaps allows for a local source. Similar flowing, painted decoration and ribbing is preserved on AMP0930, a piece that is at odds with the majority of amphorae from Pergamon.

CYP3272

A coarse and local version of the amphora, CYP3272, is found at the Aphendrika tomb on the northernmost tip of Cyprus, and finds comparison within the local black-glaze production.\textsuperscript{117} The piece has an ungainly base, being quite high, thick and irregular. The lower body rises to a curved shoulder. The neck is concave and cylindrical, the rim flared. The plain strap handles with moulded thumb-rests attach to the shoulder and to the neck below the rim. The shape appears to rely more on Classical versions of the amphora rather than the West Slope types, though the neck has broadened. A thick-painted version of the spearhead necklace is set on the upper shoulder and elongated leaves, also painted in white, run below the lower handle attachment.

\begin{figure}
\centering
\includegraphics[width=\textwidth]{example.png}
\caption{Two images of amphorae, one with banded ribbing and white-painted wreaths, and another with flowing, painted decoration on the body.}
\end{figure}

\textsuperscript{116} CYP3326, CYP3326.

\textsuperscript{117} Westholm, 1936, p. 117, fig. 63, nos. 4, 5.
A fragment from Berenice, AFR0619, presented as possibly local, shows an amphora with a moulded rim somewhat comparable to that in Pergamon. This may rely on Italy as an intermediary in the distribution of form and style. The cylindrical neck is quite short and the fragment shows broad sloping shoulders and the beginning of a rather sharp junction with the lower wall. The plain strap handles sit on the upper shoulder and attach over the mouldings on the rim. The handles carry spurs, adopted from the kantharos. The decoration on the upper wall sits below a groove filled with a row of dots. The main neck motif is a reduced dot necklace that is suspended repetitively, an ivy leaf sits between the bands. The upper wall is decorated with a wavy line and further rows of dots.

The amphora from Carthage, AFR0617, has a broad moulded foot and a baggy ribbed body. The neck is tall and broad and the rim projects. The handles are twisted and masks sit on the lower body attachment. The decoration is difficult to determine, though incision dominates the composition. An egg and dart is likely to have decorated the shoulder.

118 Kenrick, 1985, p. 79.
119 Alexandropoulou, 2002, p. 157, discusses amphorae from Locri that have elements of Pergamene vessels.
An amphora from Taman in the Balkans now in the Kurgan museum, BLK2591, is derivative of the Attic prototype. The amphora has the low foot, the curving shoulder, flaring rim and twisted handles of the Attic form. The neck diameter is much smaller than the shoulder diameter, unlike the broad rim in the later production in Athens. It may represent a local version or an import from another imitative production. BLK2591 is made of light brown clay with many inclusions and appears to have been fired at a low temperature. It has two squares of incised and painted checkerboard on the neck spaced by a quartered rectangle. Checkerboards also form part of the shoulder decoration along with an incised lattice.

c. Imports

Both Attic and Pergamene imports are found together at many sites. However their distribution differs: Attic vessels don’t often reach the Asia Minor coast or the islands in the eastern Aegean and Pergamene examples are not in much evidence in mainland Greece. Pergamon itself preserves an import, AMP1129, but the origin is unknown, it carries concentric rectangles so shouts somewhat of Attic influence or origin.

Three pieces in Corinth have been identified as Attic imports. All three carry concentric rectangles and checkerboard. Another piece, COR4903, is an amphora of clearly Pergamene form.

---

120 Maksimova, 1979, p. 115.
121 For discussion and maps of the distribution of Attic and Pergamene amphorae see, Roroff, 2002.
122 COR3006, COR3007, COR4530.
Rhodes receives both Attic and Pergamene imports, though considerably more Pergamene. The Attic versions are of the late third to early second century while the Pergamene examples are dated (through comparison) to the second century.

In the Cyclades, AEV0351 is imported to Tenos from Athens. At Delos the fragments show the twisted handles and lattice, concentric rectangles and checkerboard decoration that characterise the Attic version; some, such as AEV0602, are positively identified as Attic. Amorgos preserves a Pergamene version, AEV0430. Samos preserves imports from both sources; perhaps significantly they are divided by area with the Archaic north door providing Pergamene examples and the Kastro Tigani, Attic examples. These are so fragmentary it is difficult to prove the identifications especially as both give the clay colour as ‘red’. Lesbos shows an affinity for the Pergamene variety, AEV0597. Troy also boasts an import from Pergamon, AMV1384.

Tarsus preserves a fragment, NRE1482, described above, that is likely to be an import probably from an Asia Minor (Pergamene) source. The pieces from Dor may be of Attic origin. NRE3800 from Samaria, which preserves concentric rectangles in pinkish clay, would appear to be of Attic manufacture. Similarly fragments from Akko and Pella are decorated with this Attic motif. In the Orontes Valley, NRE3971, of uncertain origin, retains a band of moulded decoration on the upper wall. The shoulder carries a narrow band of lattice with another motif above that resembles a charm necklace. The lattice is common in Athens but usually fills the decorative zone.

In Cyprus, a fragment discovered at Amathous, CYP3282, is decorated with a spearhead necklace constructed of beige pendants on a white band, rather like some of the fragments found at Dor. CYP3310 found at the House of Dionysos is of the Pergamene type but the decoration suggests a different, as yet unidentified, production source (see 8.10.3, 8.13.3).

123 Pergamene: AEV0396, AEV0397, AEV0398; Attic: AEV0558, AEV0560, AEV0561.
Carthage has both a Pergamene and an Attic amphora.\textsuperscript{124} Olbia, Pantikapeion and Histria provide examples of both Attic and Pergamene imports.\textsuperscript{125} Further Attic imports are found at Mirmeki while Phanogeira, Chersonessos and Tanais preserve Pergamene amphorae.\textsuperscript{126}

d. Summary

The amphora with twisted handles, flaring rim and rounded shoulder known from the production in Athens is also found at Corinth and Eretria. Other fragments of this type turn up at Ithaca and Aegina and on the Cycaldic islands of Tenos and Delos. Further influence on local productions can be witnessed at Dor, Carthage, Taman and Budva.

The type of amphora produced in Pergamon is also found at Rhodes and Ephesos. It is characterised by a moulded rim, flat strap handles and a squared shoulder. There is possible emulation of this shape in mainland Greece at Torone. Amorgos presents an example and Chios and Lesbos, not surprisingly given their geographical proximity, emulate the form. Troy, Beşik Tepe, Assos, Cyme and Didyma add to the examples. The influence appears to extend east to Tarsus and is also picked up in the production of Ibn Hani. In Cyprus, Paphos holds fragments of this form. An example at Berenice may emulate Pergamene imports.

In Epiros and Central Greece (Thebes and Medeon) and on the Adriatic coast there are amphorae with narrow necks, flat strap handles and rounded bodies often preserving a small, undecorated lid set on a lightly moulded rim. This third option of amphora form in West Slope productions unites the western zones of Greece. This form is one that appears to indicate Italian (Gnathia) influence mixed with residual Classical elements

\textsuperscript{124} Pergamene: AFR0627 (Carrió and Sanviti, 1977, p. 91), published as Attic amphora but rim and foot suggest otherwise; Attic: AFR0645.

\textsuperscript{125} Olbia: BLK2426, BLK2428, BLK2448, BLK2450, BLK2451, BLK2521, BLK2522, BLK2523, BLK2524, BLK2525; Pantikapeion: BLK2431, BLK2437, BLK2446, BLK2453, BLK2476, BLK2478, BLK2568; Histria: BLK2414, BLK2416, BLK2417.

\textsuperscript{126} Mirmeki: BLK2587; Phanogeira: BLK2592; Chersonessos: BLK2456, BLK2461, BLK2464, BLK2465, BLK2474; Tanais: BLK2475.
and local decorative (West Slope) techniques. The Panathenaic amphora, perhaps an influential element itself, is not common in Hellenistic productions though provides a link between West Slope and fourth-century traditions, including the production of gold-decorated ware and of Gnathia. EPI4994 provides the only example from a known archaeological context along with the hybrid EPI4993. Other examples are held in museums.

There is a group of amphorae that resemble the Pergamene form but are decorated in the Ivy Platter style typical of the workshops on the Levantine coast. A number of these fragments has been found amongst the excavations in Paphos. They show some similarity with examples from Tarsus and with one fragment from Pergamon. It seems likely that they represent another amphora group. At Aphendrika, Cyprus, a locally produced amphora of rather rough manufacture appears derivative of the Classical form.

Variations of amphora are found at Eretria with a narrowShouldered version not dissimilar to a form in Ephesos. Two amphiorkoi that copy the form of a transport amphora are decorated with West Slope. The narrow neck and broad rim of variation amphora, PEL5199, has something of a Panathenaic profile and a likely function of pouring oil.

In Athens and in Pergamon there are examples of the amphora with the body manufactured in a mould. The upper zones of each vessel conform to the amphora types of the respective city.

Imports of Attic and Pergamene type are quite evenly spread through the Balkans, Africa, the Near East and the Aegean Islands. Attic imports are more numerous in

128 Alexandropoulou, 2002, pp. 159-164, MUS4996 with its short neck and tapering body is thought to be of Cretan manufacture while MUS5004, possibly from Olbia, is suggested as a product of Asia Minor on the strength of its decoration though this identification seems problematic (see 8.13.3).
129 ERT3470, AME0852, AME0853.
130 NGR4041, MUS3273.
131 ATH2331, AMP0933, AMP0934.
mainland Greece while Pergamene imports dominate in the eastern Aegean and the Asia Minor coast.

5.3.2 Chous

The chous of the Hellenistic period maintains the form of Beazley’s shape III Chous. It has a low foot, a convex body running smoothly to a concave neck, flaring in turn to a trefoil mouth; a one-piece pouring vessel. A handle curves from the rim to the lower wall. Decoration sits on the neck zone of the vessel. The lower body can be ribbed or plain.

The chous is found in the gold-decorated tradition of the late fourth century in Athens and continues into the third century. After this it is produced sporadically in a smaller version at least until the Sullan destruction. In Ephesos the production of the shape is apparently adopted during the fourth century and maintained with minimal alteration through the third and second centuries. Pieces of the shape are found in the Basilika, the South Gate deposits and in the sondage beneath the Neronian Hall, though never in great number.

a. City production

---

132 Beazley, 1963, ARV 2 xlix-l. For further discussion of the types see: Green, 1972.
The early Hellenistic choes from Athens adhere to the fourth-century prototype, such as ATH2320. However, during the third century the shape develops: not only does the shape become smaller but by the last quarter of the third century, as shown by ATH1830, the maximum diameter of the shape drops, the neck becomes narrower and the handles, which begin as triangular in section, become thin strap handles. The decoration is most often set on the neck. Ivy is popular and is found in gold-decorated and West Slope technique. Gilded elongated leaves are popular but the motif is not chosen for West Slope choes. The two latest examples, dating 120-86, (ATH1832 and ATH2137), carry vertical tears alternating white and clay-coloured on the neck. The late-third to second-century vessels with smooth lower bodies can carry painted decoration on the lower wall in addition to the decoration on the neck. ATH1832 retains a large ivy wreath on the body and ATH2137 is decorated with a white zigzag; both reminiscent of the decoration found on contemporary amphorae.\(^{133}\)

![Chous](ERT3339)

A full profile of the chous was excavated in the fill of an early-third century well deposit at Eretria. ERT3339 has a narrow, somewhat elongated body, short neck and a high swung strap handle. A painted spearhead necklace with white band and clay pendants decorates the neck. The profile conforms to the Attic production but the decoration fits well with locally produced pieces found in the same deposit. A similar fragment, ERT3421, provides a second example.

\[^{133}\text{Comparable decoration on amphorae: ATH1815, ATH1817, ATH1818.}\]
A neck fragment from Knossos, CRK3135, has the smooth neck to body profile of a chous. The fragment is dated 175-150 and carries chevrons on the neck arranged as vertical tears with a wavy line and dot rosettes accompanying.

AME0850

At Ephesos the chous can appear in a squat or elongated form. It is not clear if the development is linear though the two later examples are elongated. The form has rough ribbing on the lower body and a strap handle that sits on the rim and shoulder. The decoration is confined to the neck zone. Both white and clay-paint along with incision are used to produce ivy wreaths, spearhead necklaces, elongated leaves and a star flower.

b. Imports

Attic imports are identified at the Isthmus, COR2959, and at Carthage, AFR0644. Athens itself receives an import, ATH2351, which has a maximum diameter set well down the body. This gives the piece a baggy appearance, though the neck and trefoil rim conform to the chous.

c. Summary

The chous is adopted from the fourth-century gold-decorated production and features in the West Slope productions of three cities: Athens, Eretria and Ephesos. It is never a frequent shape though its presence indicates the connection that these productions maintain with fourth-century traditions.
5.3.3 West Slope oinochoe

The Hellenistic oinochoe that is decorated from its inception with West Slope motifs has a moulded ring foot and a convex lower body that rises to a broad and curved shoulder. The junction with the neck is distinct and marked with a groove. The neck itself is tall and cylindrical. A second groove marks off the flaring rim. A twisted or plain strap handle sits below the rim and attaches to the shoulder. Decoration can be carried on the neck and shoulder zones of the vessel.

The shape does not appear to grow out of the fourth-century production of pouring vessels. Rather the shape and the decoration both indicate a strong parallel with the production of Attic-style amphorae. There may be some Gnathia influence with a similar shape appearing in Taranto currently dated to the fourth century. Further influence on the development of this shape may come from the production of plain-ware ceramics or from metal-wares. The shape belongs to third-century production phase in all the regions in which it is produced. Athens provides a more precise date span of 275-200.

---

134 I have followed: Rotroff, 1997, pp. 124-127; I recognise, of course, that the chous is also an oinochoe and in that sense the term “West Slope oinochoe” is inadequate but it neatly expresses the close correlation between the shape and the decorative technique, something that the chous does not share.
136 Green, 1976, no. 17, pp. 10, 22, pl. 18.
a. City production

ATH1820

Athens produces this shape from 275-200 though there are only nine full-sized examples along with one miniature in the published assemblage.\(^{139}\) In the Attic production the handles of the oinochoe are always twisted indicating the strong link with the amphora production. There is a variation in size discernible in the fragments that may indicate a difference in function.\(^{140}\) The decoration is placed on the shoulder and the neck of the oinochoe. Elongated leaves and ivy are equally common, closely followed by the grapevine (without bunches of grapes) and the spearhead necklace. These four account for the majority of motifs on neck and shoulder zones throughout the production. The appearance of the checkerboard and concentric rectangles in the 225-200 date range is shared with amphorae.\(^{141}\) More complex decoration is found on ATH1821, which manages to fit three different motifs into the shoulder zone, not by placing them in horizontal registers but rather setting the dolphin and wave pattern, a grapevine and a spearhead necklace alongside each other in three panels. ATH1824 adds a motif zone at the base of the neck.

\(^{139}\) Rotroff, 1997, p. 125, mentions ten inventoried examples from the Agora, which adds an additional three to the seven examples catalogued (one of these is black-glaze so not counted here), including one miniature this makes a grand total of thirteen.

\(^{140}\) Rotroff, 1997, p. 125, suggests that the small versions may have been for wine and the large for water.

\(^{141}\) ATH1825, ATH4592; fragment: ATH2005.
ERT3395\(^{142}\)

There are fragments of local fabric at Eretria that reveal a pouring vessel profile with a similarly rounded shoulder and offset, cylindrical neck as that of the Athenian oinochoe. Decoration is preserved on the neck and shoulder zones. All fragments are dated in the first half of the third century. The vast majority preserve ivy but spearhead necklaces and elongated leaves are also recorded.

There is an elaborately decorated oinochoe with a rather broad, flat shoulder in the British Museum, MUS3164. The foot is high and moulded, distinguishing it from the typically low-footed oinochoe. It has a moulded Medusa head on the neck and painted decoration on the outer shoulder consisting of a series of cubes seen in perspective. Callaghan has identified this as Cretan.\(^{143}\)

b. Regional production

NGR4101

The oinochoe appears with reasonable frequency in Northern Greece. Some beautiful and complete examples have been preserved. These tend to be 9-12 centimetres in height, appropriate for single serves of wine. The examples from Northern Greece are distinguished from the Attic production, on the whole, by the substitution of a plain strap handle in place of the twisted version. From the tombs at Derveni, NGR4113 preserves

\(^{142}\) Image not reproduced to scale.

\(^{143}\) Callaghan, 1983, pp. 31-32, pl. 4.
a spearhead necklace on the neck and a row of dots on the shoulder. At Beroia there are three oinochoai, one, NGR4046, preserves a twisted handle and shows a more attenuated body than its plain-handled counterparts. NGR4022 preserves elongated leaves on the shoulder zone, NGR4046 has a spearhead necklace on the neck while NGR4091 has both a volute garland and ivy on the neck and elongated leaves on the shoulder. There are three further examples, from Pella and Thessaloniki, with an ivy wreath painted with clay and white on the neck and an egg and dart or spearhead necklace set around the junction of the neck and shoulder.\textsuperscript{144} From Pella there is also the elaborate NGR4656, which carries a spearhead necklace on the neck while the shoulder decoration is moved to the upper part of the lower wall, running around the widest diameter. The motifs are set in registers with an egg and dart, wavy line and ivy. White is used liberally. A final example, NGR4147, comes from Edessa. It has a simple strap handle and again carries the decoration off the shoulder, around the point of widest diameter. Preserved is a continuous wavy line and dots set on either side.

\textbf{CGR2667 \hspace{1cm} CGR2750}\textsuperscript{145}

In Central Greece the oinochoe appears in slightly different forms as though combining the chous with the West Slope oinochoe (see also 5.3.4b). At Medeon, CGR2667 maintains the twisted handle of the Attic version but the neck is narrower and, furthermore, the piece adopts a trefoil mouth. This is not dissimilar to an example at the University of Reading, MUS3614. The Medeon example was found in a tomb dated between 275 and 250 and carries a suspended egg and dart pattern around the junction of the neck and shoulder. Similar variations are found at the Akraifias necropolis where

\textsuperscript{144} NGR4101, NGR5119, NGR5130.
\textsuperscript{145} Image not reproduced to scale.
CGR2750 has a twisted strap handle that attaches directly on the rim. This time the mouth is plain but the shoulder is a little less distinctly set off from the somewhat narrow neck. Ivy is painted on the shoulder. CGR2616 also from Akraifias has a plain rim and a plain handle that sits right onto the rim. The transitions of neck to shoulder and shoulder to lower body are quite smooth. A spearhead necklace is placed on the neck, an ivy wreath on the shoulder and a second ivy wreath on the lower wall. Akraifias preserves three oinochoai with trefoil mouth. \(^{146}\) Ivy, zigzag and a row of dots decorate.

A variation oinochoe from Yalova, PEL5195, maintains the twisted handle of the West Slope type but adds a rotelle at the upper attachment. The rim is broader than the neck, it forms a shallow version of the bell-shaped, lagynos rim. \(^{147}\) An ivy wreath and bead and reel sit on the shoulder to neck junction.

A fragment of an oinochoe that adheres to the Attic prototype and may be imported is recorded at Aegina, AEV0521. The shoulder is squared off from the neck and lower wall. A spearhead necklace is preserved on the neck and elongated leaves and ivy are found in the shoulder zone on either side of the vessel.

At Tomis on the Black Sea coast a possible local version of the oinochoe is found. BLK2419 shares something in shape with the examples from Northern Greece. It has a tall and broad neck, a plain strap handle and a rather squat body. It carries a rough spearhead necklace on the neck and perhaps a row of dots on the shoulder. Below this are a series of painted vertical lines, appearing as pseudo-ribbing. This ribbing most likely shows some influence from the Pergamene-style amphorae known in the region. The cylindrical neck of an oinochoe may also be identified at Chersonessos, BLK2462. The fragment preserves a strong concave, narrow cylindrical shape decorated with a

\(^{146}\) CGR2751, CGR2753, CGR2754.  
\(^{147}\) The rotelle attachment suggests a metalwork influence. Although there are no close parallels there are examples of broad and shallow mouthed metal aryballos lekythoi: Themelis and Touratsoglou, 1997, A92, p. 36, pl. 43; B23, p. 75, pl. 86. Compare PEL5195 with a ceramic version of the aryballos lekythos, NGR5296, see 5.3.9.
spearhead necklace.\textsuperscript{148} It can be compared with a narrow-necked oinochoe formerly in the Vogell collection, MUS3673.

c. Imports

ATH2352    ATH2341

Athens receives two imported oinochoai with twisted handles. ATH2341 has red glaze and red fabric and is decorated with a circular wreath and ivy. ATH2352 also has red glaze but a pinkish fabric. The twisted handle on this piece sits well below the rim. There are no suggestions for origins and the products don’t compare to any described above. It appears that the imports adhere to Attic prototypes to please the local buyers rather than exhibiting regional variation.

An oinochoe with rounded shoulder from Epidauros, PEL4260, has a twisted handle that sits below a projecting rim. The neck is tall and narrow. It carries a spearhead necklace on the neck that is elaborate but not terribly neat. The shoulder zone carries an elongated leaves motif. Both motifs incorporate a white wavy line. It would seem that this is closely related to Attic production (see 8.5.3 for further discussion).

An Attic import is identified at Pantikapeion, BLK2435. The shape carries concentric rectangles and checkerboard on the shoulder and so dates in the last quarter of the third century.

\textsuperscript{148} The piece draws parallels with the local attenuated production of kantharoi and identification cannot be certain, see 4.1.16.
d. Summary

The oinochoe with West Slope decoration appears as a purely Hellenistic shape. Influence from plain-wares, metal-wares or imported ceramics may account for the development of the form. The shape is most frequent in Attica and in Northern Greece. In Athens the body profile, the twisted handle and the decoration find closest correlation with the contemporary production of amphorae. Amphorae, however, are not common in the north and this may add weight to the argument for a metal origin. In the regional production, particularly in Central Greece, the shape is softened with a less angular profile. It is not a form that enjoys popularity though the decoration on many examples is fine. It has a limited distribution in mainland Greece, occasionally reaching into the northern hinterlands.

5.3.4 Oinochoe, thin neck

This group is rather disparate as it collects together pouring vessels related to the oinochoe that exhibit a narrow neck.\textsuperscript{149} The shoulder and body form is often bulbous but is not standardised.

a. City production

ATH1835

Three fragments from the Agora represent a local version of the oinochoe with thin neck. The best preserved, ATH1835, has a trefoil mouth, a thin neck and a bulging

\textsuperscript{149} Bronze sprinkler (Aporrantherion) that shares some profile features: Themelis and Touratsoglou, 1997, A13, p. 36, pl. 43, (no handle, thin neck, pear-shaped body).
curved shoulder. Decoration sits on the neck and on the shoulder zones. The three fragments span a production phase of 275-100.

CRK3080

At Knossos the thin-necked pouring vessel is familiar in black-glaze through the third century but it is only in the last quarter that it appears with West Slope decoration. It is never a common recipient of West Slope motifs with the evidence restricted to three examples though the shape can also appear with Hadra-style decoration. The vessel has a trefoil rim and a thin neck that is inclined toward the shoulder. The body can be oval or spherical in shape and the foot is low. The decoration appears on the shoulder except on CRK3135, the latest dating example, where the decoration is set on the junction of neck and shoulder. The decoration can be bordered by subsidiary motifs rather than incised grooves.

150 Eiring, 2001a, pp. 54-55.
b. Regional production

CGR4109\textsuperscript{151}

In Central Greece a piece from Asopos, CGR4109, has the twisted handle and lower body comparable to the West Slope oinochoe of Central Greece but adopts a narrow concave neck and a trefoil mouth. The handle attaches to the rim of the vessel. A spearhead necklace sits on the lower neck and elongated leaves are set on the outer shoulder. More peculiar is CGR2746 from Phthiotic Thebes, which has an angular, concave body, concave shoulder and narrow neck with trefoil mouth. It carries elongated leaves set in vertical rows on the lower body. A metal and a marble vessel each have a similar profile.\textsuperscript{152} Note too, the three examples from Akrafias with trefoil mouth but a neck broad enough to count them as a West Slope oinochoe (see 5.3.3b).\textsuperscript{153}

CGR2658

At Medeon there is a pouring vessel with a low, rounded, baggy body, cylindrical neck, a high strap handle and slightly curved (not quite trefoil) rim. The body and neck compare to the Classical guttus while the rim and handle are of the oinochoe. There is a

\textsuperscript{151} Image not reproduced to scale.


\textsuperscript{153} CGR2751, CGR2753, CGR2754.
second example from Medeon that does not preserve decoration. Grooves run on the body at the height of the handle attachment and below the neck junction. Between these grooves the decoration, a wavy dot garland, is preserved.

![Image of a vase](image)

PEL4861

At Elis and at Olympia there are oinochoai with ring feet, well rounded lower walls and wide flat shoulders. The necks are narrow and concave in profile. The rims are out-turned and projecting. The vessels are not coated with glaze rather a band of glaze is set on the shoulder providing a zone for the decoration. The garland motif is incised through the glaze with some use of added paint. PEL5326 carries further, unidentified decoration on the neck.

At Vis on the Adriatic coast there are a series of locally made thin-necked oinochoe. While a number of these conform to the oinochoe form produced in Gnathia ware and indicate Italian influence in the local assemblage, they combine this with West Slope influence, noted in the broadening of the shoulder and in the decoration, particularly the use of checkerboard on the neck. These examples do not carry twisted handles but often have high strap handles. The decoration sits on the neck and shoulder. Occasionally a band of decoration is set between ribbing on the lower wall - a feature maintained from Gnathia ware.

---

154 Bruneau, 1976, no. 42.1, p. 39, figs. 40 and 41.
155 PEL4860, PEL4861, PEL5326, PEL5327.
156 This decorative style is also found on pyxides from Patras, PEL4394, PEL4395, PEL4396, see 6.1.2b.
157 Cvijanovic, 1995, pp. 36-37; West Slope decoration: EPI4960, EPI4961, EPI4962, EPI4963, EPI4964, EPI4965, EPI4966.
c. Imports

One example from Vis, EPI4966, is identified as an import from Macedonia. It has a trefoil mouth and plain strap handle.

At Paphos there is a rather baggy bodied jug with a thin neck, CYP3312. Decoration is set on the shoulder between broad grooves. The origin of this piece is likely to lie to the east of Cyprus.

d. Summary

Examples of the oinochoe with thin neck appear throughout mainland Greece, on the Adriatic coast and in Crete with an outlying example from Cyprus. The form is not standard with almost every example suggesting influence from a different source.

5.3.5 Situla

The situla has a dipping and pouring function in the wine-drinking tradition. Not surprisingly given the rarity of its accompanying krater, it is not a common shape in the West Slope tradition. It appears in ceramics in two geographical groups, one in Attica the other in Aetolia, and these two differ in their form. Both of these types have metal counterparts (listed below).
a. City production

ATH1839
ATH1846
ATH1840

In the third century the Attic situla (here called type A) has a low ring foot and a straight wall flaring to a simple rim, such as ATH1839. There are metal examples that share the profile of these early Attic situlae.\(^{158}\) In the mid to late second century two situlae are produced with a globular body, such as ATH1846. The shape is produced more frequently from 120-86 with a hemispherical wall profile and a slightly projecting rim, seen on ATH1840. Throughout the production a basket handle curves from wall to wall and decoration sits on the outer wall.

b. Regional production

CGR4366\(^ {159}\)

The situlae found in Aetolia copy a metallic version of the shape known from finds in Northern Greece (here called type B).\(^ {160}\) They have a narrow foot, a concave wall

---

\(^{158}\) Touratsoglou, 1996, figs. 81, 311; Apollonio Necropolis: Albanien Schätze, no. 263; Wuilleumier, 1930, pp. 117-123, pl. 14; Andronicos et al., 1980, no. 107, p. 156, pl. 17; Themelis and Touratsoglou, 1997, D6, p. 103, pl. 111; Z10, p. 122, pl. 134.

\(^{159}\) Image not reproduced to scale. Height given as 30 cm.

broadening to a wide and rounded shoulder and an incurved rim. A basket handle arches above as in the Attic version. This situla has a moulded spout, typically in the form of a lion or satyr, and further moulded attachments set on the rim, typically at the handle attachment opposite the spout. There is an example from Chalkis, CGR4440, and another from nearby Trichonio, CGR4366. These find parallels in non-decorated ceramics from Beroia. A series of similar over-painted situlae are produced in Gnathia ware.

c. Summary

The situla is not a standard carrier of West Slope decoration. Its production is geographically limited and draws on metal prototypes. The type A vessel records ceramic West Slope versions in Athens and metal examples in Macedonia. The type B version is produced in ceramic form in Aetolia, joined by undecorated examples in Northern Greece and decorated examples amongst Gnathia ware. These all follow a metal prototype. The extant metal and clay versions issue from Macedonia, Aetolia and Italy.

5.3.6 Guttus

The guttus, an oil-pouring vessel, is inherited from the Classical period. Examples are found at Olynthos and indicate that the shape had been produced for some time before

103, pl. 112; B29, p. 73, pl. 79; Bronze, from Bolsena, Italy, British Museum: Green, 1980, fig. 4; Silver, from Pilaf Tepe, Thessaly, Athens, National Museum 12 079: Pfrommer, 1983, fig. 22. There is a form of the situla with concave sides produced in metal but not found in ceramics (e.g. Themelis and Touratsoglou, 1997, A48, A49, A50, pp. 33-34, pls. 3, 35-37; B28, p. 73, pl. 78).

161 Beroia: Themelis and Touratsoglou, 1997, pl. 119b (= Touratsoglou, 1986, p. 635). The form of the situla is not dissimilar to a baby feeder found decorated amongst the Pergamene assemblage, AMP0938, though the baby feeder has a strap handle.

162 Green, 1980.

163 Eiring, 2004, pp. 105-111, discusses the geographic distribution of the ceramic and metal types and adds the Black Sea coast to the regions cited here.
its destruction.164 The vessel is produced throughout the Hellenistic period though the
majority of examples are dated in the third century.165

The form has a low ring foot and in the Classical period a rather globular body that
curves to a narrow, cylindrical neck flaring broadly to the rim. Grooves mark the neck
and wall junction. A ring handle sits on the upper wall. During the Hellenistic period
the shape changes to a vessel with a flat, angular body. The lower wall angles and meets
the upper wall at a sharp junction. This upper wall provides a rather flat, shoulder-like
zone for the vessel as it leads to a narrow, cylindrical neck. Grooves define the upper
wall and neck junction. Again a ring handle sits on the upper wall. There are a number
of examples that blur the distinction between the Classical and the Hellenistic versions
of the shape.

The shape of the angular body found on many gutti can be shared by another oil-pouring
vessel of the time, the lagynos. There is some confusion of the terms in the literature. I
have applied the following rule where possible: ring handle for the guttus and strap
handle for the lagynos. When the handle is not preserved but the angular body form is
clear, I have tended to identify the shape as a guttus due to the higher level of
standardisation in the guttus form. Size is another way to distinguish the two shapes.
Traditionally the guttus is smaller than the lagynos, this appears to be the case for West
Slope production but given the rarity of complete examples (and dimensions) size can
only sometimes be employed as a distinguishing characteristic in this study.

164 Rotroff, 1997, p. 172; pp. 19-20, destruction date of Olynthos 348, though occupation continues until
316.
165 For a metal version of the shape see: Zafeiropoulou, 2000, pl. 165b.
In Athens the first examples to be decorated with West Slope motifs have the globular body of the Classical period. These continue to be produced until 285 and are more common in black-glaze than in West Slope ware. Examples with a flat angular body date from 300 until 86. These have a low foot with a concave underside. The late-second century example, ATH2292, substitutes a convex lower wall and a flaring ring foot. Two examples are made more elaborate by the addition of moulded lion head spouts on their wall.\textsuperscript{166} The Attic gutti carry decoration on the shoulder zone. Only one, ATH2291, carries additional but unidentified decoration on the neck. Ivy is the most common choice along with elongated leaves, volute garland and the dolphin and wave pattern. There is also one, ATH2290, with circular wreath, a torch and ribbons while ATH2294 is decorated with checkerboard and concentric rectangles.

At Eretria the form of the West Slope guttus is angular, however the body maintains depth. The shoulder of ERT3532 is slightly concave. Ivy is preserved on two examples while a third carries a rather unusual wave pattern constructed from a double row of dots.\textsuperscript{167}

\textsuperscript{166} ATH2294, ATH2293.
\textsuperscript{167} Ivy: ERT3401, ERT3531; Wave pattern, row of dots: ERT3532.
The presence of the guttus in the West Slope production of Knossos is evidenced by only a few sherds, all dated to the last quarter of the third century. The most complete, CRK3155, preserves the angular body of a guttus. Decoration is set below the groove around the neck and above the ring handle.\(^{168}\)

At Rhodes the local pieces date to the early second century. The profile of the body ranges from rounded, AERO 182\(^{169}\) to angular, AERO 189, with AERO 190 somewhat in between. Stems of handles show them to have been ring-shaped and the bases of the necks are narrow. Decoration is placed on the upper wall or shoulder of the vessel and is confined by incised grooves. In all three cases ivy is used as the decorative motif.

In Pergamon the examples of gutti are rather uncommon. They can not be dated by find context, rather a date in the second half of the third century is proposed based on decorative technique.\(^{170}\) The examples vary in their profile. AMP0936 has an angular profile with a short lower body and a taller upper wall. The neck junction is marked by

\(^{168}\) There is a fragment, CRK3140, that preserves a narrow neck and a flaring, overhung rim that carries decoration on the outer surface. This is possibly from a guttus though of a much greater size than is typical. Another fragment that is associated with it, CRK3141 (Callaghan, 1992, p. 112, suggests they are from the same vessel), preserves a rounded shoulder that further differentiates it from the guttus.

\(^{169}\) Patsiada, 1989, p. 193, classifies this as a lagynos.

\(^{170}\) Schäfer, 1968, p. 57.
a strong groove and ivy decorates the area below. Handle attachments indicate a ring handle. AMP1061 has a similarly angular profile but the upper wall is rather concave. An ivy wreath sits on the upper shoulder and a groove runs around the outer edge of the upper surface. There is no trace of a handle. AMP1062 has a more rounded upper wall though still carries a double groove under the rim. It does not preserve handle attachments. A spearhead necklace and a bead and reel pattern decorate the upper wall. Another fragment with a curved upper shoulder is AMP0937, below this is set a rather straight and broad lower wall. A ring handle is preserved. The neck is not preserved but a spearhead necklace and a groove run at the break.

AME0773

The five fragments from Ephesos all show a sharply angled wall suggesting a high upper body and a short lower body. A ring handle, often a double handle, sits on the upper wall. The shape is frequently decorated with diminutive clay-painted ivy leaves. There is an example of painted and incised ivy, AME0777, and of a spearhead necklace, AME0775.

b. Regional production

b. Regional production

171 There are no remains to indicate if the handles of AMP1061 and AMP1062 were ring handles so identification of the fragments as gutti cannot be certain.

172 Image not reproduced to scale. Diameter of rim recorded as 9 cm.
At Aiane, NGR4152 mixes the canonical form with elements of local production. While the vessel has the ring foot, the wide flat shoulder and ring handle of the prototype, it adds a lion head spout and has a broad cylindrical neck. It lacks the tautness found in other productions. Decoration, a rough spearhead necklace, is painted on the upper shoulder. At Beroia a small and narrow guttus fragment, NGR4182, preserves a flat, angular body and a wide foot. Ring handle stems are preserved. The drawing indicates that the shape was complete without a neck. The gutti from Pella, such as NGR4192, have a rather evenly curved lower and upper wall that meet at a sharp angle. A ring handle sits on the upper wall. The rim, when preserved, flares out wide above the narrow, slightly concave neck. The placement of the decoration varies from the typical upper wall zone, to the base of the neck, the centre of the wall or the shoulder and lower wall junction. The motifs are varied with a spearhead necklace, ivy, volute garland, wave pattern and egg and dart. An angular shoulder fragment suggests the presence of the guttus at Torone. It is decorated with a volute garland.

From Delphi, CGR2651 is a near-complete example of the guttus. It has an angular body but one with some depth. The neck is narrow. The beginnings of a handle sit at the base of the neck. The piece stands at ten centimetres. CGR2651 is decorated with an unusual spearhead necklace version. Another comparable fragment, CGR2653, carries a volute garland. From Demetrias an angular body fragment, CGR3712, with volute garland is likely to be from a guttus.

An angular guttus fragment with ring handle is found at Aegina, AEV0448, it is decorated with ivy. An angular body fragment from Naxos, AEV0605, is decorated with elongated leaves. From Nisyros there are two pieces of quite different profile.

173 It appears that this is the beginning of a ring handle though given its position it could belong to a strap handle and thus make this piece a lagynos.
AEV0353 has a broad lower foot and a tall lower body that meets the concave upper body at a sharp junction. A spearhead necklace sits below. AEV0355, on the other hand, has a rather narrow foot, a shallow lower body and a tall, concave upper wall. The wall flattens horizontally prior to the junction with the cylindrical neck. A series of suspended elongated leaves sit on the upper wall. At Chios, AEV0271 is an angular vessel with broad foot, shallow lower and taller upper wall. It is decorated with an ivy wreath.174

AMV1511
An angular lower and upper body fragment is preserved at Beşik Tepe, AMV1511. A spearhead necklace sits below the neck groove.

BLK2582175
Potentially an import, BLK2582 from Chersonessos preserves the foot to neck of a guttus. The body is angular but not sharply angular. The neck appears inset from the wall. A groove runs around the base. Ivy decorates the mid-section of the upper wall. A second fragment, BLK2466, may also issue from a guttus.

c. Imports

In Athens there are two examples of red-ware that carry the characteristics of the guttus and date from 200 to the late first century.176 One preserves the angular wall and is

---

174 Another example from Chios, AEV0272, is not pictured.
175 Image not reproduced to scale.
decorated with ivy and a secondary incised ovolo decoration. The other, a neck fragment, is decorated with spearhead pendants that sit below ridges on the upper neck. Rhodes receives a number of imported gutti that have been identified as Attic. They are of both the Hellenistic and Classical form. Another import, possibly Attic, appears to the north of Macedonia at Demir Kapija, NGR2481. A baggy and broad example is found at Dor, NRE3847. The form refutes the identification of the piece as Attic: the lower wall is ribbed and the upper wall carries elongated leaves. EGP4479, an example with a rather tall body, is found at the Necropolis of Hadra. It is decorated with a spearhead necklace that sits below the neck junction. It finds comparison with AEV0353 from Nisyros.

d. Summary

The guttus is a shape that varies in its profile. It can have a rounded or angular body and when angular can be either shallow or deep. The neck is narrow and it is characteristic for the neck to be marked off with a clay-ground groove. The other identifying mark of the guttus is the ring handle that sits on the shoulder. The guttus is not produced in great numbers but it appears in Northern and Central Greece, in Athens and Eretria. Scattered examples are found in the Aegean, including examples from Knossos and Rhodes. Rhodes shows both imported and local examples. The guttus is found in limited numbers and varied form at Pergamon and with, somewhat more standardisation, at Ephesos.

5.3.7 Lagynos (and related)

The lagynos is not a frequent West Slope shape and has no standard form. Some of the examples have the angular form of the guttus (an aspect that has clouded the identification of fragments, see 5.3.6) but replace the ring handle with a strap handle that runs from the upper neck to the shoulder, others have a more spherical body, all have a

\[176\] ATH2338, ATH2339.
narrow neck. Lagynoi of the Hellenistic period are more common in white-ground and they can appear in black-glaze and plain-ware productions.¹⁷⁷

a. City production

AER0181

There is one lagynos from Rhodes that preserves West Slope motifs, AER0181. It dates to the second century and preserves a tall, cylindrical neck, a wide sloping shoulder and a short, slightly inclined wall that joins to a low, broad, ring foot. An angular strap handle attaches to the upper neck and mid-shoulder. The shape conforms to that of the white-ground lagynoi. A spearhead necklace is placed on the upper neck and on the inner shoulder. There may be an additional band or bow marking the neck and shoulder junction.

At Ephesos, AME0778, preserves a cylindrical neck with a handle stem attached. The neck is quite short and carries the remnants of a fine ivy wreath. The handle is a double handle preserving part of a knot. The handle may well have maintained a rather circular profile placing this piece somewhere between the lagynos and the guttus.

b. Regional production

A lagynos from a grave at Pella, NGR5297, has a tall, spherical body, narrow neck with thickened rim and strap handles. It carries branches of elongated leaves that drip vertically down over the shoulder, an unusual composition.

There are two lagynoi published from the finds at Kefalochori in Epiros that differ in their profile. EPI4029 has a ring foot, a bulbous body with a rounded shoulder that curves up to a narrow neck. The rim is moulded and the ridged strap handle is attached to the mid-neck and curves down to the mid-shoulder. Two bands of ivy wreath are set between grooves on the shoulder. The second example, EPI4175, has a squared, narrow form. It has a flat base and no foot. The lower body is tall and straight, it forms the majority of the vessel's height and meets the sloping shoulder at an angle. The neck is narrow and the rim flaring. The angular strap handle is attached to the mid-neck and the outer shoulder. Elongated leaves are set on the shoulder.
CGR2731

A further example and another variation comes from Demetrias. CGR2731 has a low ring foot. The lower body quickly broadens and then rises up curving smoothly, almost spherically, to the narrow and tall neck. The neck is inclined but the rim is out-turned. An angular strap handle sits on the neck and wall. Incised decoration is preserved between grooves around the base of the neck (ivy) and on the wall of the vessel (ribbon and bow). A fragment from the same site, CGR2714, preserves a strap handle with painted elongated leaves on the outer surface. It is identified as belonging to a lagynos.

PEL4330

In Messenia there are forms related to the lagynos. PEL5198 from Yalova conforms to the white-ground form of the lagynos with a tall, narrow, cylindrical neck, a broad, slightly convex shoulder, a deep body and broad foot. A spearhead necklace circles the neck and ivy decorates the shoulder. From Tsopani Rachi comes a lagynos, PEL5220, with a broad foot and convex lower wall meeting the flattened shoulder at a sharp junction. The neck is concave and the rim slightly flaring. An egg and dart variation is set at the junction of the wall and neck. Pylos provides another example, PEL4330, though here the lower wall is taller and concave in profile, contrasting to the convex shoulder. A rough patch of hatching sits on the shoulder.

178 Image reproduced not to scale.
c. Imports

In the Kurgan collection there is an example of a lagynos found at Taman, BLK2589. It has a bi-conical body, convex lower and upper walls meeting at an angular but not sharp junction. The neck is tall and narrow and the rim carries the characteristic out-turning. The strap handle softens the angle as it runs from upper neck to outer shoulder. The location of manufacture is suggested as Asia Minor but this cannot be verified through any comparisons. It finds comparison with a piece likely to be from the Black Sea coast, MUS3674.

In Athens there are two imported lagynoi that add two new forms. One, ATH2353, has a concave lower body and a convex upper body. The two meet at an angular and slightly beaky junction. The neck is narrow. ATH2354, on the other hand, has a rounded shoulder with finely incised decoration. Rotroff suggests this is possibly guiding lines for painted decoration but there could be something of the post-West Slope technique in this motif.\(^{179}\)

d. Summary

The lagynos is not a standard West Slope shape. Examples are identified at Rhodes and Ephesos and in the regional productions of Northern Greece, Epiros, Central Greece and the Peloponnese. It appears in many forms, identified by the tall, narrow neck and strap handle. Sometimes it appears with a profile similar to the guttus, at other times it has a curved, bulbous or baggy body. These vessels show neither standardisation in shape nor the frequency of the white-ground versions.

\(^{179}\) Rotroff, 1997, under no. 1677, p. 412.
5.3.8 Double cruet

The double cruet is a table vessel with two compartments accessed from separate openings.\(^{180}\) The compartments are commonly thought to have held oil and vinegar. The lower compartment sits on top of a ring foot and has a concave wall. The upper chamber sits on top of the lower chamber and has a conical, domed upper profile. Both chambers have tall spouts leading from them, set at much the same height. These jut out at either side of the vessel. One commonly has a round mouth suitable for oil while the other has a trefoil mouth for vinegar. This feature no doubt aided the pourer in identifying the contents issuing from either spout (much the same way that today the number of holes in a salt or pepper shaker can assist identification of contents). These spouts can each attach to either the upper or the lower chamber indicating, for example, that the lower chamber did not always hold the same substance. A basket handle rises from one spout and attaches to the other.

The double cruet appears in the second half of the fourth century though the form is rather different from the Hellenistic West Slope version.\(^{181}\) The West Slope pieces from Athens fit a date span, through decorative comparisons, of 285-150, though only one example dates beyond the third century. Fragments from Corinth indicate a date in the first half of the third century.\(^{182}\) Those in Eretria appear in two spans: from 300-260 with a rounded dome, then 200-150 with a high dome.\(^{183}\) One double cruet from Medeon, CGR2660, issues from a tomb where coins that date after 277 were found, allowing a third-century production date.\(^{184}\) An example from Delos is from a context of the second half of the second or the beginning of the first century and other examples from the island have decoration that would fit with second-century production.\(^{185}\)

---

\(^{180}\) Some examples counted here are published as askoi, as AME0790 and AMP1063.


\(^{182}\) COR4898 and dating of the deposit: Edwards, 1975, no. 38, p. 208 (though C-60-57 not listed); Robinson, 1962, pp. 116-117, fn. 80.

\(^{183}\) Metzger, 2001.

\(^{184}\) Bovon and Bruneau, 1966, pp. 132, 139.

\(^{185}\) Bovon and Bruneau, 1966, pp. 134, 138, 139.
There are Gnathia ware examples of the double cruet in the Ruvo production, part of the Laurel spray group. These have a globular body, ring handles rather than basket handles, and spouts that sit above the body. The decoration sits below each spout.

a. City production

ATH1882  ATH1887

In Athens the examples belong predominantly in the third century. During this period the upper domed wall of the vessel changes from having a convex profile, like ATH1882, to a straighter, conical form. Decoration is placed on the upper and lower walls and around the spouts. The lower body often carries elongated leaves (though rays and bead and reel are also recorded) and this motif is repeated around the spouts. ATH1884 reduces this motif to a straight white band around one spout and an incised line around the other, while ATH1885 has orange bands. ATH1886 preserves a star flower on the extant spout. The motifs on the upper body are more varied. ATH1882 is decorated with a grapevine. ATH1885 has a vegetal version of the egg and dart motif. Spearhead necklaces are found on ATH1887 and on ATH1883 where additional incised rays appear above.

Robinson reports a fragmentary double cruet from Corinth, COR4898, and Edwards notes some unpublished examples.\(^{187}\)

---

\(^{186}\) J.R. Green, personal communication; Bovon and Bruneau, 1966, fig. 17, Louvre (CA 2920).

In Eretria three of the four West Slope double cruets date to the early part of the third century. One of these, ERT5186, has an unusual cylindrical internal division. Only one example of those dated to the second century has West Slope decoration and then only on the rotelle handle attachment, ERT5188.188 Ivy, elongated leaves and spearhead necklace are all found; the dome, shoulder and spout providing the decorative zones.

AME0790
There is a fragment at Ephesos with a peaked upper face. Grooves, set close around the centre, produce a small knob. The context in which this fragment was found provides a broad date range of the third and second centuries, the peaked roof suggests a late date within that span. An incised egg and dart is set above the groove on the mid-wall while an incised and painted variation ivy wreath with dot rectangles in the place of leaves sits below the groove. Both the decoration and the shape are unusual in the city.

AMP1063
At Pergamon there is a single fragment, AMP1063, preserving a tall cylindrical neck with an out-turned rim and an upper handle attachment. The lower profile of the neck curves to the right. This curve is appropriate for a double cruet where the spout is set to the side of the vessel. Decoration on the neck consists of a cross.

188 Metzger, 2001, presents black-glaze examples alongside the West Slope pieces.
b. Regional production

Alongside Athens, only Central Greece indicates a regular production of this shape. Interestingly at Medeon the double cruet is commonly included amongst grave goods. Decoration can be placed on the edge of the dome and/or on the upper, slightly bulging area of the lower wall. The decoration is quite varied with spearhead necklace, ivy, elongated leaves and egg and dart reported. Rays are quite a popular addition, suited to the domed upper wall. An example of the double cruet is found at Delphi, CGR4859, where the extant upper, conical chamber appears to combine moulded and painted decoration. Rough egg and dart, wavy lines and a row of dots sit in registers on the upper wall. At Demetrias there is a fragment preserving the lower section of the upper chamber and the upper section of the lower, CGR2611. The upper wall appears convex. An egg and dart motif sits below the junction of the two walls.

At Chios a double compartment vessel is reported though it lacks the foot and spouts. This fragment, AEV4892, is somewhat difficult to place on the vessel. It carries a painted elongated leaves motif.

c. Imports

An Attic double cruet import to Rhodes, AER0191, preserves all but the basket handle and one upper spout. It carries an ivy wreath with a row of dots on the lower wall and a grapevine on the upper wall. A spearhead necklace sits on the preserved trefoil spout. The upper wall is high but maintains a slightly conical profile.

---

189 CGR2660, CGR2670, CGR2671, CGR2674, CGR2675. There are five examples from the region in the collection of Sotiriadis: MUS2676, MUS2677, MUS2678, MUS2679.
There is an example found at Vis, EPI4968. It is decorated with simple white-painted decoration, a wavy line and rays around the knob. It is suggested as of Attic origin though may issue from Central Greece.

AEV0304

Double cruets manufactured in Athens are found at Aegina, such as AEV0462 where the pointed dome of the vessel is preserved, decorated with a dolphin, dot rosette and wave pattern. The body of a double cruet was found in the House of the Comedian at Delos AEV0304. It has a rather straight-walled lower body as well as a domed upper body. Short rays are painted on the very top of the lower wall. On the dome a small frieze of egg and dart sits around the upper area and below this is a rather elaborate version of the same motif that nearly fills the wall: petal-like eggs filled with thin horizontal wavy lines and painted lanceolate darts between. The two other examples from Delos, AEV4900 and AEV4901, have a similarly domed upper body. Both have short rays in the subsidiary decorative zone. AEV4900 preserves a large scrolling wave pattern and AEV4901 has a large ivy wreath with spirally incised tendrils.

An example in the Museum of Herakleion, MUS4902, is said to be from Chersonessos.

d. Various

Related to these fine forms is, perhaps, a double vessel from Olympia, PEL4587, which likely fulfils the same purpose. This vessel consists of two squared bottles with narrow necks and flaring rims that are joined down one side. While one of the bottles is glazed and decorated with a wavy dot garland, a row of dots and short rays, the other bottle remains unglazed.
e. Summary

The West Slope double cruet is favoured in the third century though outside Athens, Eretria, Central Greece and perhaps Corinth, production is rare. Scattered examples are found at Pergamon, Ephesos and in the Aegean with a particular concentration at Delos. The appearance of the shape in tombs at Medeon is significant.

5.3.9 Pouring vessels, other

The following pouring vessels are described in groups of roughly comparable forms and so the discussion does not adhere to the usual order of cities and regions.

AER0178

A jug with broad body and short, concave neck is produced on occasion. One of these is imported at Rhodes, AER0178, and identified as Attic. There are also two jugs in Crete with short concave neck and broad bulging body that carry an incised net-pattern on their outer walls. A piece of not dissimilar form, BLK4985, has less of a distinction between neck and shoulder. It is decorated with a spearhead necklace.

ATH2007

190 CRT3015, CRT3240.
At Athens there is a series of small jugs with broad bodies and flaring rims; this form is called “small jug with wide mouth”. Some examples have mould-made bodies and preserve West Slope decoration on the neck. A similar example is found in Cyprus where it is suggested as a Cretan or Knidian import, CYP3321.

Crete produces a series of jug forms that are not found in other productions. These include the cylindrical jug, such as CRK3070, the juglet, such as CRK3092, and the olpe, such as CRK3074. These are all common shapes in the assemblage and set the Cretan production apart from other West Slope assemblages. Along with these there are variations, such as CRT3013, which appears somewhat like an Oinochoe type 1 but with an alternative, narrow base.

There are two jugs that have a convex bowl-like section between the trefoil rim and the thin concave neck, AEV0306 and ATH2340. This rim is that of a lekythos. A complete example with a similar rim, MUS3641, displays an elaborate form with multiple zones of decoration and elaborate handle attachments.

---

192 Image not reproduced to scale. Fragment has a recorded height of 11cm.
In the Peloponnese there is a group of pouring vessels that adhere to the form of the Corinthian blister ware aryballos with broad foot, domed body, cylindrical neck and flaring rim. These are more widely known in black-glaze productions, the examples from Patras and Messenia remain the only known West Slope versions. The painted decoration sits on the narrow neck and lower walls are ribbed, though this is absent from the taller Messenian example.

Elian lekythoi are most often a black-glaze vessel carrying moulded and stamped decoration. PEL5304 has a tall rim and thin neck, a narrow body, strap handle and unglazed foot. The shoulder carries vertical moulded ribbing with stamped circles along the ribs while scraped ribbing decorates the lower body. In addition to the typical decoration and set on the mid-wall are the incised stems of a West Slope ivy wreath. The piece has been dated to the early third century.

Hydriai are not commonly decorated in the Hellenistic period. Most of those included in the catalogue are closely linked with the gold-decorated production in which the shape was standard. Two examples with West Slope technique, one from Larisa, CGR5180, the other from the Chersonessos, BLK5181, adhere to the form of the fourth-century examples though are decorated in a derivative, local manner. The decoration that appears on these pieces is not common in West Slope ware allowing for the possibility that the pieces represent local fourth-century experiments. CGR4382 from Kynos (near Opous) has the angularity of Hellenistic pouring vessels suggesting local maintenance and adaptation of a form. An example from Crete, CRT5154, is perhaps closer to an amphora.

193 Messenia: PEL5217 (without ribbing), PEL5218; Patras: PEL4391, PEL4390, PEL4389.
194 Black-glaze examples: Athens: Rotroff, 1997, no. 1131, p. 172, fig. 71, pl. 83; Corinth: Edwards, 1975, nos. 750-775, pp. 146-148, pls. 35, 64. Helleniko: Abadie and Spyropoulos, 1985, no. 5, p. 395, fig. 19; no. 3, p. 399, fig. 27; no. 1, p. 400, fig. 30; no. 4, p. 410, fig. 50; no. 1, p. 416, fig. 69; nos. 3-5, pp. 418-420, figs. 78-80; nos. 7, 8, pp. 442-443, figs. 140-141.
A grave in Amphipolis adds another ceramic jug form: NGR5296, an "aryballos lekythos" or perfume pot. It has a broad bowl-like rim with a narrow neck and ovoid body. An elongated leaves motif sits on the upper shoulder. The shape finds parallels in metals, also from grave contexts in Northern Greece.\textsuperscript{196}

CGR4379

A filter jug with concave neck and broad body, CGR4379, is published from Kallipolis. Two baggy askoi, ATH1838 and ATH2006, and the novelty askos, MUS2144, represent other pouring vessel forms that carry West Slope motifs.

\textsuperscript{196} Themelis and Touratsoglou, 1997, A92, p. 36, pl. 43; B23, p. 75, pl. 86.
Chapter 6: Toiletry Vessels

Toiletry vessels represent about nine percent of the West Slope assemblage. Over fifty percent of these toiletry vessels are pyxides. The pyxis is a cosmetic or jewellery box generally associated with females. The pyxides appear in a variety of forms, often combining elaborate mouldings with fine West Slope decoration. Particularly notable are the examples from Northern Greece, especially from the cities of Beroia and Pella. The second most popular toiletry vessel is the reversible lid; it makes up almost a third of all toiletry vessels. The lebes gamikos, another female-associated shape, can be decorated with West Slope motifs. The unguentarium is a standard plain-ware component of Hellenistic burial assemblages; it occasionally receives West Slope decoration.

All these vessels have a practical, every-day function but the majority of them issue from burial contexts. Most of the pyxides and lebetes gamikoi are known from Central and Northern Greece. This may be due to the number of graves that have been excavated in those regions compared to the concentration on civic and domestic contexts in other areas. Nevertheless, they represent a rich and distinct burial tradition. Drinking vessels can dominate the burials in other regions, as the Peloponnese, while some burials, as the Kerameikos, carry a paucity of decorated ceramics.

The reversible lid is also found as a grave good in Central Greece. It is produced in Athens and remains one of the only shapes to be decorated in the Attic pottery production after the Sullan sack. This seems largely due to the cultic significance of these pieces, alluded to by their decorative motifs. The reversible lid is also found at Pergamon. Here it belongs to the later phase of production, the angular shape suiting the transition to sigillata.
6.1 Pyxis

The pyxis is the most popular decorated toiletry vessel in West Slope production. The shape is adopted from the Classical period but can be distinguished from it.¹ Most of the examples of the Hellenistic period conform, in general terms, to the type B pyxis with an upper lid slipping down over the top of the body of the vessel and resting on a lower flange.² Within this group there are some variations, characterised by the use of moulded features such as protomes set on top of the dome of the lid, or moulded tripods set in place of a ring foot. Aspects of the type A pyxis with short-sided flat lid and tall exposed lower body walls, and the type C pyxis with short-sided domed lid, alongside Hellenistic variations, are present in more limited numbers.³ The pyxis is frequently decorated while black-glaze examples are rare; when they do appear they do not differ from the decorated forms.⁴

Metal versions of pyxides are known but do not share the forms of the ceramic examples. The metal pyxides can carry incised decoration quite similar to West Slope ware. Some are like a type A pyxis but are squarer in form, lack an articulated foot and have a flat, un-knobbed lid.⁵ One silver pyxis from Taranto has tripod lion feet with attached sphinxes and a scene of three standing figures on the dome, as a type B pyxis with protome and tripod.⁶ The glass examples have a domed lid with a wide flange rather like a type B pyxis but the lid does not have walls, so that the body of the pyxis is visible at the side. These spool-shaped glass pyxides have no foot, rather the flange

---

⁴ Rotroff, 1997, p. 188, reports on the rarity of black-glaze pyxides in Athens and lists examples, fn. 4.
⁵ Zafeiropoulou, 2000, pi. 164 f; Goldstein, 1979, no. 293, p. 142; Themelis and Touratsoglou, 1997, B37, p. 77, pl. 89.
⁶ Wuilleumier, 1930, pp. 9-33, pl. 1.
doubles as a resting surface, as with the type C pyxis. Wood may have been a common medium for these vessels.

The pyxis is identified as a jewellery or cosmetics box and found in civic and burial contexts. The presence of the pyxis in a grave suggests, but doesn’t necessarily determine, the deceased’s sex as female. While there was some conjecture as to the giant pyxides being cremation urns, this was proved incorrect on analysis of the ash. Rather the pyxis could hold offerings including perfumes, thus overlapping in function with the thymiaterion.

6.1.1 Pyxis type A (and related)

The type A pyxis has a low foot and walls that can be convex, or, as in the Attic versions baggy and straight. It sometimes has lug handles. The short-sided lid sits on top of the walls resting on a ridge or ledge. The upper face of the lid rises slightly to a central knob. The decoration is placed on the wall of the body and the upper face of the rim. A version of this pyxis is found in metal in a tomb at Trichonio, Aetolia. This shape is reminiscent of the lidded krater, ATH2092, which may be an over-sized version of this toiletry vessel.

---

7 Goldstein, 1979, no. 276, p. 133, pl. 37; Stern and Schlick-Nolte, 1994, p. 79, fig. 146; no. 78, pp. 282-283, figs. 45, 145; Barag, 1985, nos. 108-109, pp. 86-87; Weinberg, 1959; Nenna, 1999, p. 49; C268, p. 99, pls. 31, 65 (this example is a Type A profile).
8 Sparkes and Talcott, 1970, p. 173, fn. 6, examples from the region of Taman and Pantikapeion; for type D: p. 177, fn. 34.
12 Zafeiropoulou, 2000, pl. 164f.
a. City production

ATH1939

In Athens, the type A pyxides date to the late fourth century. They tend to be decorated with gilded motifs and only rarely carry true West Slope decoration. Examples are found in the Kerameikos, sometimes in miniature form. They have a low foot, a baggy lower wall with convex profile and a straight upper wall. A lid, with short vertical sides and a ring-foot knob at the centre, sits on top. They date in the late fourth to the middle of the third century.

AER0227

The type A form appears at Rhodes well into the Hellenistic period. These pyxides carry a local derivative decoration combining black-glaze bands with West Slope motifs and clay-ground zones with dark on light decoration, the latter drawing parallels with Hadra-ware. These are dated from the mid-third to the second century. The resting surface is not standardised. AER0225 preserves a flat, broad and rather thick ring or disc foot. AER0227 preserves a tall concave tripartite foot as found on Attic black- and

---

13 Image not reproduced to scale.
14 Motifs are varied: Grapevine and bunches of grapes are popular, ivy, elongated leaves, dolphin, tripod, checkerboard, concentric rectangles, elaborate cross and egg and dart are also found. The form is not dissimilar to the lidded krater, see 5.2.7.
15 Image not reproduced to scale.
red-figure examples. The third, AER0226, sits very low but appears to preserve small pellets for the resting surface, perhaps as the moulded shell feet of the hemispherical bowl. The flat lids that top the Rhodian version are similar to those found on type D pyxides.

AMP1064
There is the body of a pyxis from Pergamon, AMP1064, that has a broad ring foot and a floor that curves beyond the foot producing a flange at the junction of the straight upper wall. The flange points to influence from the type B pyxis but the decoration on the upper wall of the body indicates that the vessel had a short-walled lid.

b. Regional production

NGR4005
An example from a tomb in Thessaloniki, NGR4005, has a low ring foot, a curved lower body and a straight upper wall. A very flat lid is set on top with hardly any depth to the vertical sides. NGR5291 from Vergina has a knob at the centre of the lid, the form being reminiscent of the reversible lid. It parallels with ATH1939 and is decorated with a volute garland.

---

17 Roberts, 1978, nos. 15, 16, pp. 14, 17-18, pl. 4,3; earliest examples of this foot type date in the third quarter of the sixth century. The following plates in this volume show numerous other examples of this foot type on Type A and C pyxides.

18 Sparkes and Talcott, 1970, p. 177. Also MUS4194, discussed in 6.1.2d.
CRT3047

From Gortyn a squarish over-sized pyxis, CRT3047, is decorated with ivy. It has a low foot, a wide, flat floor and a vertical wall. The wall angles in, almost horizontally, before an upright and slightly constricted rim, designed to hold a lid.

c. Summary

The type A pyxis is not a standard form in West Slope ware. It appears in the early production of Athens, though with a rather baggy appearance unlike the Classical versions. In Rhodes an alternative decorative tradition with only some bands carrying light on dark decoration chooses a pyxis form with an exposed wall and a flat lid. In Pergamon the example with decorated body combines the flange of the type B pyxis. In Northern Greece and in Crete there is evidence of square pyxides, again introducing variation to the group.

6.1.2 Pyxis type B

The most common pyxis in West Slope productions resembles the Classical type B pyxis with a domed, tall-sided lid that slips over the top of the pyxis body. The Hellenistic version appears to develop in Athens through the fourth century and is spread to other areas of the Hellenistic world through trade, for which we have particularly good evidence in the Black Sea.\textsuperscript{19} The angularity of the developing shape, along with the moulded decoration, suggests metal influence but with the lack of metal versions one

\textsuperscript{19} Kotitsa, 1996, p. 179.
concludes that features of metal-work were emulated rather than a prototype being copied.

This type B pyxis, in the Hellenistic period, carries with it a set of variations which perhaps call for further types. The type B pyxis has a convex lower body, a concave wall and a domed upper lid, characteristic parallel flanges sit on the body and lid. The standard lid is a plain dome, sometimes with a ridge or depression at the centre. The lids can have an additional moulded protome or a narrow knob at the centre. The pyxis bodies can have a standard ring foot or a moulded tripod. Variations can occur together or can be coupled with a standard other half. The variations will be presented together and the summary will provide a clearer pattern of the distribution of the particular versions.

The plain domed lid is by far the most common lid type. It is found at the beginning of the third century and is maintained, in some regions, to the end of the production. Often the centre of the dome is articulated by a groove, providing a separate decorative zone. Sometimes a ridge (or low ring foot) or a depression accompanies the groove, these would have provided a resting surface should the lid have been flipped over when removed from the body. The decoration occurs on the domed surface and on the concave walls. The shape is inherited from the Classical period but dispenses with the moulded ovolo rim decoration (there are only occasional Attic examples that retain this). While the Classical type is sometimes produced in a giant form, this is rare for the

20 Drougou, 1991b, calls the pyxis with ring foot and plain domed lid type A and the pyxis with moulded protome and moulded tripod feet type B. Kotitsa, 1996, calls the pyxis with ring foot and domed lid Type I; Type II has protome and tripod; Variation Ia has a ring foot base with protome lid; Variation IIa has plain domed lid with tripod; Variation III has a ring foot and a relief foot and a lid that may or may not carry moulding. These are the general divisions to which I have adhered but I have chosen to present the types in one discussion to highlight the interrelations. In the catalogue the ‘Pyxis, type B’ denotes one with plain dome and ring foot; other elements, as ‘protome’ or ‘tripod’ are added to the base name where appropriate. In addition is the ‘pyxis, type B, knob’, a group not separated from the protome pyxis by Kotitsa.

21 It is often difficult to determine the nature of the upper dome as this feature is obscured in the photographs that accompany published pieces. Profile drawings remain rare.

22 The lower body of a type B pyxis is covered by the lid and so does not carry West Slope ware, therefore they have only been entered into the catalogue when they occur with a lid.

23 For detailed discussion of the development of the shape in each region see: Kotitsa, 1996.

440
Hellenistic period. The development of the shape is difficult to trace particularly given local derivations.24

The protome lid has a moulded head, often a female face including identifications of Artemis and also of Dionysos, that sits on the centre of the upper lid.25 The protome increases the height of the lid. It does not, however, replace the need for painted decoration, which is often set to frame the protome. The profile of the lower dome and vertical wall adheres to the B prototype. The origin of this moulded medallion may be sought in metal-works or, more appealing, in metal medallions that may have been inset in boxes or pyxides of various materials, including wood.26

The knob lid adds a narrow protruding handle to the upper dome of the type B pyxis. It stands well above the wall, sometimes on a stem. It can be decorated with ridges or hold more elaborate mouldings, perhaps also faces like the protome pyxis.

The plain ring foot of the type B pyxis shows a low, flaring and sometimes moulded foot. The lower body can be convex or conical in profile and runs to a broad ledge, or flange, that provides the upper resting surface for the lid. Sometimes the body is so low that the foot appears to join straight to the ledge. The walls are vertical and inset from the flange. They are sometimes concave and usually inclined so that the lid slips over easily.

The tripod version maintains the profile of the ring foot body but does away with the simple foot. The vessel rests on three moulded legs, often in the shape of lion paws though they can also carry siren-like figures. These feet attach to the ledge and splay out slightly. The lower body can be seen to dip between the legs and on MUS5268 the ring foot is kept. The earliest examples of this type date to the third century and are from Macedonia. It is therefore reasonable to suggest a Macedonian origin for the form

24 Rotroff, 1997, pp. 188-190, even in the Athenian Agora the development of the pyxis is somewhat difficult to trace given the lack of paired lids and bodies.
25 Artemis: NGR4913; Dionysos: NGR2375, NGR2376, NGR5209.
26 Kotitsa, 1996, pp. 177-178. A ceramic version, AEV0434, appears to have a drilled hole in the centre of the dome suggesting some kind of attachment.
though there are not dissimilar examples in both ceramic and metal from Italy.\textsuperscript{27} The prototype for the foot could well be from metalwork.\textsuperscript{28} The majority of the examples of this version belong to the second century. The stylistic development of the type in Macedonia is not linear or not yet fully understood: attenuated examples with long shaft appear contemporary with those of a broader squatter appearance.\textsuperscript{29}

a. City production

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{images/fig1.png}
\caption{Illustrations of Attic pyxides: ATH1890, ATH1891, and ATH1899.}
\end{figure}

There is a gap in the evidence for the production of Attic pyxides creating two phases of pyxis production.\textsuperscript{30} The first falls in the first half of the third century and the second spans the years 120-86. The Attic pyxides have a domed lid with a horizontally projecting flange. The walls of the lid are straight or concave. The lower section of the Attic pyxis has a ring foot and a convex lower wall that curves up to the lower flange. The wall of the lower body is straight or slightly inclined. In the early production some of the elements of the Classical pyxis are maintained, including the moulded foot, the lid flange with ovolo decoration and high dome, seen on ATH1890. Some early third century pyxides replace the ovolo with a groove on the upper surface, such as ATH1891, a feature typical of the Hellenistic form. The examples of the late second to early first century are larger in size than their predecessors and have a strongly concave vertical lid wall and an inclined body wall, found on ATH1899. In both periods grooves can run around the dome. The central space of the third-century dome is marked by a ridge and

\textsuperscript{27} Kotitsa, 1996, pp. 174, 176.
\textsuperscript{28} A larnax from Vergina shows four lion paws, though with no upper legs (Andronicos, 1984, pp. 168-171, fig. 136) and lion paws are found on an ossuary box from Amphipolis (Touratsoglou, 1996, fig. 439).
\textsuperscript{29} For further discussion see: Kotitsa, 1996, pp. 123-125.
\textsuperscript{30} Rotroff, 1997, p. 188.
can be raised or depressed. The later lids all appear to have rather flat upper surfaces defined by grooves, though the groove is removed from the flange.

The decoration of the early pyxides is elaborate and can be multi-layered. Ivy, elongated leaves, and spearhead or charm necklaces are common. In the second quarter of the third century dolphin and wave pattern and combinations of cornucopias, grape bunches and torches are standard. In the late second to early first century additional layers of decoration are added. The flange is filled with white diagonal lines. A star flower (asterisk) fills the circular zone at the top of the pyxis while ivy, or more commonly the trefoil garland and geometric motifs (teardrops or bead and reel), are placed on the mid-dome. These motifs combine white and clay paint

While the glazed pyxis dating to the third and early second century is known in Corinth, there are only three fragments that carry West Slope. One is from the lowest deposit of the well at the Rachi settlement and so dated to the second half of the third century. The shape of these fragments is difficult to determine. The example from the Demeter Sanctuary appears to have a flatter dome than the black-glaze versions. It carries an egg and dart motif between grooves set on the outer zone of the upper lid. The two fragments from Rachi have concentric rectangles in the same zone.

31 COR2956, COR2965, COR4528. Pemberton, 1989, p. 56, lists four black-glaze pyxides dating to the late third and early second century.
32 Pemberton, 1989, p. 104, states that the outer edge of COR4528 is preserved. Presumably this means the outer edge of the flange and not the wall of the pyxis. If the pyxis does not show the broken edge indicating a wall, then it must be counted as an example of the type C pyxis. The piece is compared with an Attic import, C-34-36, which goes some way to secure this piece as type B.
ERT3548

The characteristics of the pyxis in the Eretrian production remain somewhat shrouded by the absence of profile drawings. ERT3480 appears to have a domed lid with a depression at the centre. The outer dome carries an ivy wreath. The side-walls are described as straight. ERT3548, from a grave context, is a giant pyxis with a maximum diameter of forty centimetres. The date of this piece, and the date of the grave from which it issues is, as yet, unsubstantiated. The extraordinary nature of the vessel allows for elaborate decoration and, if it is indeed local as identified by Metzger, is quite atypical. The bold use of white, the lack of incision and the rendition of the spearhead necklaces, with triple ties ending in dot rosettes, parallel with other renditions in the city. The appearance of a grapevine with grape bunches is less typical. Through comparisons of decoration a date in the first part of the third century is not unreasonable.

---

AER0201

---

33 For the excavation of the grave see: Vollmoeller, 1901.
34 Metzger, 1969, pp. 22-23.
35 ERT3331, ERT3336, ERT3395, ERT3407, ERT3416, ERT3422, ERT3469, ERT3541.
36 For further discussion and parallels of this shape see: Kotitsa, 1994.
The domed pyxis appears in the local Rhodian production in the third and second centuries. AER0201 preserves an over-sized but typical section of the domed lid with broad flange and vertical, slightly concave walls. The dome is divided into zones by clay-ground grooves. Some local derivation is apparent on AER0202 where the lower body and foot are taller than is typical.

b. Regional production

The pyxis is a standard find in the north of Greece. Numerous examples have been excavated particularly from burial contexts. Here there is a range in the coupling of plain lids, ring feet, protome lids and tripods. The pyxis is the most common shape from the Thessaloniki region. Two carry a moulded protome of a female head, the others have a plain dome. The resting surface in all cases is a ring foot. Some of these have a conical lower body, like NGR4066, while others are low and flat, such as NGR4043. Spearhead necklace, ivy, charm necklaces, rays and dolphins comprise the motifs.

NGR4155

There is a single pyxis published from Spelia. It is a simple type B pyxis with a moulded ring foot, a conical lower body and concave wall. The upper wall is domed and has a ridge around the centre. Ivy decorates both the outer dome and the mid-wall of the lid.

37 Moulded protome: NGR4014, NGR4043.
The pyxis is by far the most popular shape in the assemblage from the graves at Beroia. Often more than one pyxis is found per grave. There are three versions of the type B pyxis found: the standard type B, the pyxis with protome lid and the pyxis with moulded tripod. The first, and most common, adheres to the standard type B prototype with two broad horizontal flanges, rounded upper lid and rounded to conical lower body with a concave wall between. Two examples vary from the norm due to the near absence of a lower body, so the flange appears to attach to the foot.\textsuperscript{38} The decoration is found on the outer dome and the mid or lower wall. Only once is the central area of the dome decorated: NGR4137 carries a star flower variation. The second version of the type B pyxis is represented by three examples that have moulded female head protomes that add to the height of the lid.\textsuperscript{39} One of these examples, NGR4040, is rather like the elongated Rhodian variant AER0202. Decoration is set around the upper surface as a decorative border for the protome. Spearhead necklaces and garlands are popular, particularly ivy and volute. Elongated leaves are also used. The geometric motif of egg and dart is a popular framing motif for the upper wall. Dolphins appear once. NGR4179 has a band of concentric rectangles and checkerboard on the wall. Rays are used once to decorate the flange. The decoration can be bordered by grooves or, as on NGR4647, by white bands. One example, NGR4913, preserves an example of the third version of the pyxis with a protome on the upper lid and a tripod attached to the lower body. The decoration on this piece is quite elaborate and indeed unusual, both ivy and elongated leaves are suspended and have ties set at their end and bows set at their middle. This is rendered in thick clay paint with minimal use of incision. On the upper wall runs an elongated

\textsuperscript{38} NGR4647, NGR4648.
\textsuperscript{39} NGR4040, NGR4179, NGR4196.
leaves motif. There are further examples of the tripod lower body at Beroia, but only one example, NGR4913, is preserved in association with a West Slope lid.\(^{40}\)

![Pyxides illustrations]

At Pella most of the pyxides have a ring foot and a plain domed lid. The centre of the dome is distinguished by a groove or a series of grooves. The height of these lids range from five to 8.5 centimetres. The decoration is set on the lid; both in the inner circle and lower on the dome. Rays and egg and dart are popular motifs on the dome and flange of the lid. Occasionally finer decoration appears, as the single standing branches and circular wreaths of NGR4257. On this example the flange is decorated with elongated leaves. White bands are popular on the outer wall. Frequently pyxides at Pella combine the protome lid with the tripod base. The lid height ranges from 8.2 to 19.3 (with a mean of 14) centimetres while the moulded feet push these further above the height of the ring foot versions. The decoration is set on the lid framing the protome. Further decoration, including painted bands and elongated leaves, is set on the vertical wall.

There are four pyxides from Pentaplatanos. They all have tripod feet and moulded protomes. They are likely to be imported from a larger production, such as Pella. They carry painted decoration though only on the dome. Examples of this type of pyxis are also found in the Macedonian tomb of Lyson and Kallikles at Mieza.\(^{41}\) Here they are

\(^{40}\) Drougou and Touratsoglou, 1980, P1207, P1208-1209, p. 28, fig. 33, pls. 5, 70, 71, 72; P1341, p. 55, pl. 25.

\(^{41}\) NGR4904, NGR5209, NGR5223.
decorated with ivy, elongated leaves, rays, egg and dart surrounding the protome and ivy, elongated leaves and bands on the shaft. The plain-domed pyxides from Mieza carry simplified versions of the motifs found on the examples with moulded elements.\textsuperscript{42}

A simple domed pyxis lid is reported at Amphipolis, NGR4157. The foot is low and roughly moulded. The glaze appears quite lustrous. A band of white paint decorates the wall and another is set on the outer dome. Between this upper band and the centre, an ivy wreath and rays are set. NGR4685, a fragment from Torone, appears to be from the upper lid of a pyxis. It is decorated with a volute garland. Mekyberna, the port of Olynthus, records one type B pyxis, NGR5264, with a rather low protome and egg and dart pattern. A domed pyxis is found at Kallithea, NGR5288.

![EPI2797](image1)
![EPI2794](image2)

At Mesopotamos there are three pyxides.\textsuperscript{45} One shows a star flower set on the upper dome with petals drooping over the wall, EPI2794. A row of dots sits on the flange. Another, EPI2797, is a type B pyxis but one with a short and unglazed foot and lower body, a tall concave wall with a flange above and below, and a domed, but not high, upper face. The decoration on the wall, an ivy wreath, is set between double painted bands. EPI5285 is a lid of very similar appearance. The example from Kassope, EPI5020, has a similar, flat dome.

In the region of Phoinike there are two pyxides presented. While the shapes are fairly standard with well-rounded domes, the decoration is derivative and indicative of local

\textsuperscript{42} NGR5224, NGR5225.  
\textsuperscript{43} Image not reproduced to scale.  
\textsuperscript{44} Image not reproduced to scale.  
\textsuperscript{45} EPI2794, EPI2797, EPI5285.
imitation. On EPI5242 a ring of white-painted dots set on the outer dome surrounds a small star flower in the centre. EPI5286 also carries a star flower, this time incised with hatched petals alternating with rays that have something of the single standing branch in their appearance. An incised wave pattern is placed on the outer wall.

Two examples from this region carry protomes. At Paliopyrgos, EPI5262 has a tall lower body, an attenuated shaft and a well-rounded dome. EPI5263 from Apollonia, on the other hand, has a broad body with a short shaft, producing a flattish form.

In Central Greece an example at Lamia, CGR2615, has a narrow foot and slight stem. The lower body has a convex profile and meets a broad flange. The lid sits on this flange and has straight walls and a rising dome with only a very slight flange. The upper centre of the lid curves up to a narrow, moulded knob. A spearhead necklace decorates the zone around the knob. A grave at Lamia, dated to the late third century, holds a variation type B skyphos, CGR5240, with a low, flat body, flat dome and tall shaft. Bands of glaze highlight the shape; the band in the centre carries elongated leaves. A similar, though less extreme version, CGR5248, is from this region though the exact find-spot is unknown.

---

46 Image not reproduced to scale.
The lid of a pyxis is partially preserved at Demetrias. CGR2694 shows the flange and the beginning of the domed upper and vertical lower walls. The decoration, an ivy wreath, can be made out on the upper surface just before the junction with the ledge. At Amphane there are two standard type B pyxides of very similar form though their height ranges from 11.3 to 19.2 centimetres. The upper surface of the dome is articulated by a groove. CGR2735 carries a spearhead necklace on the dome and an elongated leaves motif on the wall. CGR2736 also has a spearhead necklace but this time it is set on the wall. The pyxis from Larisa, CGR2740, has a rather narrow ring foot and low lower body. The decoration is preserved on the dome and shows a series of suspended spearhead necklaces. The upper surface of a domed pyxis lid from Megaplatanos, CGR4110, carries a groove around the very centre and two more grooves further down the wall. A painted spearhead necklace and remnants of further motifs are preserved.

Kallipolis provides an example of the knobbed pyxis. CGR4380 has a low foot and lower body, sharp flanges above and below the wall and a rather conical dome. The knob is moulded. Decoration consists of an elongated leaves motif on the wall and a spearhead necklace on the dome. At Thurreion the three examples have a domed lid, ring foot and flange, the lower body is hardly visible. One piece, CGR4403, carries a star flower in the dome with concentric rectangles and checkerboard set on the upper zone. The other motifs are the more standard ivy and elongated leaves.

---

47 CGR2735, CR2736.
48 Image not reproduced to scale.
49 Image not reproduced to scale.
50 CGR4403, CGR4457, CGR4458.
On the island of Leukada there are five pyxides. Three have a low, broad ring foot, low body, a convex wall set between broad grooves and a plain domed lid. ION4400 carries a star flower, which compares to the Mesopotamos example EPI2794, and an elongated leaves motif on the wall. ION4397 and ION5249 are decorated with checkerboard and lattice. The other two examples, ION4399 and ION4401, have moulded tripods, tall, concave walls and high, domed lids. Both the lower and the upper bodies are taller than the ring foot examples. ION4399 carries multiple zones of decoration beginning with a small star flower in the centre dome surrounded by a narrow band of lattice and checkerboard, which provides an upper border for an ivy wreath. The flange is decorated with an egg and dart pattern. The wall has a concentric rectangles and checkerboard band with a wave pattern set above. This same wall decoration is repeated on ION4401.

The only examples from the Peloponnese are from Patras. These three examples have moulded tripods combined with tall, straight walls, and a slightly domed lid. The decoration is set on the wall and sometimes on the upper flange. Bands of the vessel are clay-ground while glaze highlights the flange, the central wall and the centre of the

---

51 Image not reproduced to scale.
52 Image not reproduced to scale.
53 ION4397, ION4400, ION5249.
54 Image not reproduced to scale.
55 Image not reproduced to scale.
56 PEL4394, PEL4395 cf. MUS3615.
dome. The West Slope decoration sits on the glazed bands. Two carry incised concentric rectangles and checkerboards on the wall and the other carries an incised ivy garland with multiple branching stems.

AEV0343
The pyxis is not terribly frequent on the Aegean Islands. On Samothrace, AEV0343 displays quite a narrow form. This pyxis has a ring foot, a short concave lower wall, a ledge and a straight wall. The lid is almost identical though slightly wider and with a conical, rather than convex, wall leading to the ring foot/knob. A wave pattern is partially preserved on the lower wall.

CRT3234
Crete provides further examples of the type B pyxis with knob. There are two from Rokka in Western Crete, joined by a third that lacks the vertical wall. CRT3234 preserves the full profile and shows a moulded foot, a conical lower body, a flange and inset wall. The lid has a knob with a moulded upper surface, a conical dome, a slight flange and a concave wall. Both examples carry the same decoration with a wavy dot garland on the wall and an incised (and rather rough) star flower radiating from a narrow band of checkerboard and lattice. There is a very similar example from Elyros,

\[57\] CRT3233, CRT3234. CRT3014 lacks a vertical wall but shares knob and decoration with the other examples.
CRT3224. The decoration is simplified by the absence of the checkerboard and lattice band but maintains the star flower rendition and the wavy dot garland.

c. Imports

Eretria, Corinth and Rhodes both receive imports identified as Attic. Eretria also has examples of Boiotian manufacture, ERT3349, while Rhodes receives one identified as Pergamene, AER0200, despite the lack of the shape amongst the published assemblage from that city. Those on the Black Sea coast, such as those at Anapa and Pantikapeion, are standard type B pyxides and appear to be the products of early-third century Athens, except for BLK5234, which carries a knob and banded decoration unfamiliar in Athens.

A pyxis lid fragment appears at Delos, AEV0434. It has a high and convex dome, a wide flange and an inclined wall. The profile drawing indicates what appears to be a break in the wall that rises above the dome, suggesting that the lid had a protome and so is likely to be from Northern Greece. The motifs, ivy leaves and rays, are painted on the outer zone of the dome and flange.

A good number of pyxides are imported to the north of Macedonia. Isar Marvinci preserves a fine group of pyxides. These include lids with domes and lids with protomes that can be coupled with either a tripod or ring foot resting surface. Ivy and elongated leaves are the common motifs. At Stobi, NGR2384 has no moulded additions. The wall is tall and the egg and dart set around the centre dome, along with the white bands on the dome, brings to mind pyxides from Pella. A type B pyxis lid appears on the Adriatic coast at Amantines, EPI2371. Here the rays that sit around the dome point to a Macedonian source.

---

58 Eretria: ERT3537 (pyxis fragment?); Corinth: a possible, though unpublished, import is found at Corinth, COR4547. It has an ivy wreath with large thick-painted leaves, dot rosettes and fine incision. Pemberton, 1989, p. 104, indicates that this piece is an Attic import though the white S-shaped lines that scroll over the ivy is typically Corinthian; Rhodes: AER0194, AER0195, AER0196, AER0197, AER0198.

59 NGR2374, NGR2375, NGR2376, NGR2396, NGR2411.
d. Various

MUS4194

A variation pyxis, MUS4194, combines the type D pyxis form, with a low foot, cylindrical wall and a flat lid, with the tall-sided lid of type B. This example compares to some flat-lidded type A pyxides (see 6.1.1). The form is that of a spool. The lid sits on a low, flat base, that projects to match the flange of the upper lid. The upper face of the lid is flat and is marked by a series of concentric depressions. The decoration is found on the upper face and on the shaft. The lack of context for this piece diminishes its significance.

e. Summary

There are five options in the production of the type B pyxis. They can be produced with a plain domed lid, a ring foot, a lid with central moulded protome, a lid with central knob or a tripod, moulded foot.

The domed lid with ring foot is the standard form at Athens where it is produced from the fourth to the first centuries. It is also found at Eretria and at Rhodes where Attic influence appears strong. A number of sites in Northern Greece have the standard type B pyxis: Thessaloniki, Spelia, Beroia, Pella, Amphipolis and Torone. The early examples appear closely linked to the Attic form but by the second half of the third century local productions have adopted the shape along individual lines. This form is also common in Central Greece with examples in Thessaly at Amphaean and Larisa and in Aetolia at Thurreion. It is also found in Epiros at Mesopotomos, Kassope, Phoinike

---

60 Image not reproduced to scale.
and Borsh (northwest of Phoinike). Another such pyxis comes from Leukada. Imported examples are found along the Black Sea coast at Anapa and Pantikapeion (of Attic origin) and north at Stobi (comparable to productions of Northern Greece).

Domed lids with no associated bases are found in Corinth and Eretria. They also appear in Northern Greece at Megaplatanos and in Epiros at Mesopotamos. In Central Greece there is an example at Demetrias and in the Aegean at Delos. An imported domed lid is counted amongst the pyxides of Isar Marvinci and in the Eastern Adriatic at Amantines (both comparable to productions of Northern Greece).

The protome lid with ring foot is found at Thessaloniki and is popular at Beroia. The protome lid with tripod is found at Beroia, Pella and Pentaplatanos. There are examples of the protome lid without base at Beroia. Protome lids with plain or tripod foot are exported further north to Isar Marvinci.

The knob lid, which appears only with the ring foot, is found in Central Greece and in Crete. In Central Greece the sites of Lamia in Thessaly and Kallipolis in Aetolia provide examples. Both Rokka and Elyros in western Crete sport a local version.

The domed lid appears with a tripod foot at two sites not too distant from one another: Patras and Leukada.

The lack of pyxides in the eastern regions of the Hellenistic world is of interest. Rhodes provides the only examples in the area with none counted from Asia Minor or the Levantine coast. Kotitsa has drawn a parallel between political history and the dispersal of the pyxis, particularly linking the presence of the protome or tripod elements with Macedonian influence. Such an interpretation suits this pattern.

---

63 Additional examples are: MUS3567, MUS3595, MUS3597.
64 Kotitsa, 1996, p. 175.
So, the domed lid and ring foot is the most widely produced pyxis type and is popular in Athens, Northern and Central Greece. There is some variation in the form, particularly in the depth of the lower wall and the convexity of the dome. The protome lid belongs to the production of Northern Greece. Tripod pyxides are largely confined to this region and are combined with the protome lid, though this standard is changed in the south where the tripod base is combined with the domed lid at Patras and Leukada. The knob lid is only found in Central Greece and Crete.

6.1.3 Pyxis, type C related

There are a few examples of pyxides in the West Slope assemblage that have a domed lid with short vertical sides. This lid sits on a practical, rather than ornamental flange on the upper wall of the body. These appear related to the type C pyxis but the variation suggests derivation of contemporary forms, with elements of the type A and B pyxis visible, rather than a reliance on a Classical prototype.\(^6\)

a. City production

\[
\text{AME0783}
\]

Two wall fragments at Ephesos preserve an inclined upper wall with a ridge on the outer surface appropriate for supporting a lid.\(^6\) Both carry decoration set under the ridge. An incised wave pattern and elongated leaves are preserved.

b. Regional production

A lid from Messenia, PEL5191, has a teardrop knob, a slightly domed lid with a flange set on short, vertical walls. The upper face is decorated with an ivy wreath.

\(^6\) For the fifth-century versions, see: Roberts, 1978, p. 143.

\(^6\) AME0783, AME0784.
AMV1385

An example of a type C pyxis comes from Troy. AMV1385 has short vertical sides and a domed lid. There is a slight bulge at the junction of the upper and lower wall. The upper surface carries a series of concentric grooves and the West Slope motif of single standing branch.

d. Summary

The type C related pyxis is atypical in West Slope ware. It is represented by two fragments, one from Ephesos the other from Troy. The lid from Rokka with a moulded knob handle is a variation of the local type B pyxides. The example from Messenia may be of Classical rather than Hellenistic production.
6.2 Lidded Lekanis

The lekanis consists of a lid and of a lower bowl. The bowl facilitates the addition of the lid by a steep rim (hence the terminology). The lid has short vertical sides that hide the steep, inset rim, providing a smooth junction between the two parts.

Examples of the reversible lid with accompanying lekanis are found in Hellenistic graves. Some lids, though, may have been produced as independent items as the vessel could function in a toiletry context, serving as a palate for cosmetics. It is clear from some of the decoration that these vessels also had a cultic function. I have grouped together as a reversible lid those that were found accompanied by a lekanis and those that were found independently.67

While there are examples of this shape that date to the fifth century, it is in the second quarter of the fourth century that the standard form is established in the Attic production.68 The shape is produced throughout the Hellenistic period and enjoys particular popularity in the later phases of production, from the mid-second century.69

6.2.1 Reversible Lid

The reversible lid has a vertical rim that provides a resting surface on which the vessel can stand. The upper surface, or exterior wall, of the lid is set at an angular junction with the rim. It rises, with a concave or convex profile, to a knob that can be set on a short stem. The knob is a moulded ring foot and provides a second resting surface for the shape. The two resting surfaces provide the reversible lid with a dual purpose. The form can function as a lid, when it stands on the rim, or as a bowl when it stands on the

67 Sparkes and Talcott, 1970, p. 168; Rotroff, 1997, p. 192. Not included however, are lids from lebetes that tend to lack the vertical wall and vary the knob form considerably, nor the flat lids of some pyxides. These are dealt with alongside their partner vessel, see 6.1.1, 6.4.
ring foot/knob. \(^{70}\) The decorative zone is set on the exterior wall of the vessel, a surface only visible when the vessel stands on the rim with the knob as its highest point.

**a. City production**

\[
\begin{align*}
\text{ATH2043} & & \text{ATH2185} & & \text{ATH2047} \\
\end{align*}
\]

The reversible lid of the early Hellenistic period in Athens, represented by ATH2043, has a short vertical rim and a rather flat wall that rises slightly to a moulded ring foot/knob. At this stage there are also some lekanis lids produced that are similar in shape but can be distinguished by a taller stem and a delicately turned foot, such as ATH2185. The motifs on the early lids occur in one decorative register, on the mid-wall. Garlands, particularly grapevine, ivy and volute, are popular, as is the spearhead necklace. From 250-200 the few examples of the lid show that the foot/knob loses the moulding on its vertical face, though the upper surface (i.e. the resting surface) carries a deep groove, as seen on ATH2047. The depth of the shape increases with a more steeply curving wall. These lids are decorated with the same motifs as the previous period though some simplification, as the loss of grape bunches on the grapevine, has occurred. There is also the addition of the star flower motif in the knob of both ATH2047 and ATH2180.

\(^{70}\) This vessel can be defined in publications as a lid or as a bowl. Behr, 1988, p. 160, calls the examples from Pergamon "Flache Schlüsseln" stressing the connection of the mid-second century shape with the developing sigillata production. Hübner, 1984, p. 180, identifies this shape as a "Teller-typ".
Development is apparent in the shape in Athens in the late second and first half of the first century, the wall often has a convex-concave profile, flaring out to a vertical rim. The angle of the wall has increased greatly so that many of the lids have a domed appearance, as does ATH2067. The rims are somewhat inclined. The late reversible lids have added subsidiary decoration in the zones on the edge of the wall, on the vertical face of the rim and in a band around the knob. These zones often hold diagonal lines, rows of dots or bead and reel. On the main wall zone ivy leaves remain popular but the execution of the motif has changed with large leaves, incised stems and lots of added white. A range of other motifs appear on the wall, including grapevine, dolphin and wave pattern, elongated leaves, ribbon and bow and the lotus leaf. Geometric motifs are popular with the bead and reel and rays found on the subsidiary zones being repeated in larger form. The reversible lid is one of the few shapes that continue to be produced after the Sullan sack. At this time a large number of new festive motifs are added that suggest a role for the vessel in the worship of Isis.\textsuperscript{71} The size of the reversible lids produced in Athens varies from a diameter of seven centimetres to that of 46.5 centimetres. While medium-sized lids are produced throughout, the majority of the large ones belong to the latest phase.

There are four examples of the reversible lid at Eretria.\textsuperscript{72} The examples follow the standard form. They have all been dated to the early third century though the walls are quite angular. Ivy is the popular motif with elongated leaves, spearhead necklace and egg and dart also appearing.

\textsuperscript{71} Rotroff, 1997, p. 192 and 194. There is a series of reversible lids in the late production of Athens that hold unusual motifs of the Isis knot, sistrum, and scroll. Both the imagery and the find spot suggest that these vessels were used in the worship of Isis.

\textsuperscript{72} ERT3458, ERT3469, ERT3542; profiles verified on viewing.
Reflecting the trends familiar in other regions there are reversible lid fragments from Rhodes that date in the second century. The form does not diverge from the prototype. The decorative zones are defined by grooves on the exterior wall and subsidiary decoration (rows of dots) and main decorative friezes (ivy wreaths) are preserved.

There is only one fragment of a reversible lid at Ephesos. AME0748 preserves part of the lower wall of the vessel with the grooves on the outer upper face and a sharp junction to a vertical rim. The decoration stands out from the Ephesian assemblage. It consists of broad incised leaves set in pairs, a post-West Slope ware version of the elongated leaves motif.

AMP1032  AMP1042

At Pergamon the shape first appears with incised post-West Slope decoration, setting the initial date at 150. The end of the decorated examples can be set around the year 50 though it is later produced without decoration as an early Eastern Sigillata shape. The Pergamene examples vary from a rounded to a more angular form. This variation could indicate a progression to the qualities associated with sigillata though the forms could also represent contemporary variation. The knob has a grooved resting surface, a moulded outer profile and often a clay-ground groove on its inner surface. Grooves run around the base of the knob and on the outer upper surface of the wall. The wall can be convex or straight. The rim, too, can have a convex or straight profile and can flare or be vertical. One example, AMP1056, has a concave profile rather like a variation B Pergamene skyphos. The rim diameters of the Pergamene lids range from eleven to twenty-eight centimetres with a mean diameter of approximately nineteen centimetres. The lids have two decorative zones, one on the exterior wall and the other on the exterior face of the vertical rim. On many of the vessels a row of dots run along the outer

73 AER0013, AER0193, AER0207.
74 Behr, 1988, p. 161.
75 Behr, 1988, p. 161.
circumference of the wall. There are some quite elaborate motifs, generally adopted from the painted repertoire, that appear somewhat peculiar in the incised technique. These include the palmette, AMP1036, the dolphin, AMP1037, and a boukranion and vessel combination, AMP1056. Vegetal motifs include reduced ivy and incised lines with painted dots. A large elongated leaves motif is incised on AMP1040. An egg and dart motif appears on the vertical wall of both AMP1028 and AMP1038, while AMP1039 carries an incised variation of the bead and reel. Very basic decoration of scattered and irregularly formed white dots appears on the wall, and less commonly the rim, of a number of vessels.

b. Regional production

Few fragments of reversible lids are identified in Northern Greece. From Amphipolis, NGR4203 carries incised bead and reel in the post-West Slope technique on the vertical rim surface. This points towards Pergamon for the inspiration, if not importation, of the lid. There is also an example from Pella, NGR4912. Though the profile is uncertain, the upper view of the vessel shows clay-ground grooves on the knob and on the outer surface of the upper wall. An ivy wreath, clay-painted and incised with a white-painted ribbon undulating over the top, decorates the wall.

Examples in Thessaly are more frequent. At Lamia there is a lekanis lid that is preserved with its partner lekanis body, CGR2596. The knob is a tall moulded ring foot though has a flaring profile. The upper wall slopes down and the upper outer surface is marked with a groove. The vertical rim is inclined. The decoration is placed on the mid-wall and consists of an incised ivy wreath that runs over the top of double incised
grooves. A very similar example, also with a partnering lekanis, issues from a grave at Phthiotic Thebes, CGR2745. It has a slightly stemmed knob and is decorated with elongated leaves that weave across the mid-wall. A fragment found at Demetrias, CGR2692, preserves part of the upper wall decorated with an ivy wreath. Grooves sit on the outer surface and the profile shows a short and slightly inclined vertical wall.

CGR4381

In Aetolia there are further examples. At Kallipolis there is another lekanis with lid, CGR4381. Here the foot is stemmed and moulded. The upper and vertical walls of this lid are slightly convex. Decoration is preserved in bands on the upper body, a wavy dot garland and rays, which are separated from each other by a thick white band and clay-ground grooves. The upper face of the knob is decorated with a star flower. A near complete example of the reversible lid was pieced together from fragments found in a Hellenistic house at Chalkis, CGR4452. The fabric of this piece is typical of that found at the site though the production and decoration are exceptionally fine. It preserves a short vertical rim with a diameter of 23.4 centimetres. The upper wall is broad and the central knob sits on a short stem. The knob has a depressed interior surface and is decorated with a star flower. A spearhead necklace sits on the upper wall. The central zone of the lid remains undecorated, however, the grooves that sit on the outer wall define two decorative zones: the inner, narrow zone carries an egg and dart motif, while the outer, broader zone has a concentric rectangles and checkerboard band. There are other reversible lid fragments from the site.
In the Peloponnese an example of a reversible lid was excavated from a tomb at Argos. This lid is set on the top of a lekanis. It has a ring foot with a grooved resting surface but no moulding on the outer surface and no stem. The upper wall is broad and flat with grooves set around the knob and on the upper outer surface, which then declines slightly to join with the vertical rim. Elongated leaves sit on the wall between grooves.

At Naxos, AEV0604, a moulded ring foot, preserves egg and dart decoration set quite close to the foot on the exterior, while the interior surface remains rough and unfinished. This suggests that the fragment belongs to a reversible lid.

At Beşik Tepe, on the Asia Minor coast there is a reversible lid with a broad and very flat upper wall, AMV1514. The vertical rim is set at right angles to this wall. The knob has a vertical and moulded outer surface. An ivy wreath is set on the mid-wall and grooves run around the knob and outer wall. At Assos a fragment, AMV1464, preserves the steep vertical wall of a reversible lid with a sharp angle to the upper surface. A white-painted elongated leaves motif is preserved on the vertical wall. At Miletus the full profile of AMV1527 shows a lid with a plain knob, a tall, steep wall and an inclined rim set at a sharp junction. Consecutive grooves run around the inner and outer surface.

---

76 Image not reproduced to scale.
77 Image not reproduced to scale.
of the upper wall. The decoration of alternating dolphins and palmettes is set between these grooves. This combination of motifs is the same as that used on the conical bowls and lug-handled kraters produced in Pergamon in the late third and early second century.

c. Imports

There is an import of a reversible lid at Athens, ATH2369. It has a rather convex upper surface and a smooth curving junction with the vertical (though rather inclined) rim. It carries a series of motifs with incised and painted ivy set between grooves on the outer wall, incised and painted spiral wave pattern on the mid-wall and a narrow zone of bead and reel on the upper wall. This draws comparison with examples from Pergamon.\(^7\)\(^8\)

Fragments from Mirmeki suggest the presence of Pergamene reversible lids on the Black Sea coast. These examples preserve what appear to be the vertical sides of the reversible lid decorated with thick white-painted motifs on a red-glaze base, such as BLK2533, or incised decoration on black-glaze, seen on BLK2529. Both preserve subsidiary rows of dots. A more elaborate reversible lid from Taman, BLK2590, preserves quite beautiful decoration with palmettes, lotus flowers and vessels (see 8.13.3 for discussion).

d. Summary

The reversible lid, sometimes set upon a lekanis, is known in mainland productions of Athens and Central Greece throughout the third century. It is found in graves in Thessaly and Aetolia and is also found in the Peloponnese at Argos. It increases in popularity in the second half of the second century when it is produced frequently at Athens. It is also picked up in the Pergamene production at this time carrying the post-West Slope incised decoration or simple, irregular white-painted dots. There is some indication in Asia Minor, outside Pergamon (i.e. from Miletus, AMV1527), that the shape may have been produced there in the first half of the second century. At Athens the reversible lid is one of the few shapes to receive decoration after the Sullan sack of

---

\(^7\) Rotroff, 1997, under no. 1688, p. 414.
the city in 86. At Pergamon the reversible lid appears late in the West Slope assemblage and bridges the transition to the manufacture of Eastern Sigillata.

6.2.2 Lekanis

The lekanis consists of a low, broad ring foot with a straight profile. The wall is well curved. The rim is concave and is set in from the wall at a sharp junction, providing a ridge for a lid. The lekanis accompanies a reversible lid. The lekanis itself rarely carries any decoration (PEL4333, CGR2596 pictured above). However, in the late phases of the Pergamene production the bowl of the pair also receives decoration and thus must be included here.

The Pergamene examples date in the first century, based on evidence from a cistern in Pergamon.\(^79\) The red glaze, incised decoration and sharp angles within the shape also indicate a date some time after 150. These match with the reversible lid in date and decorative style further suggesting a relationship between the two.

a. City production

AMP1044

AMP1045

This is a shape local to Pergamon. The decoration occurs on the exterior wall. AMP1045 resembles West Slope ware in that it carries an incised wave band, or running dog on the upper wall. AMP1044 and AMP1046 carry only a row of white dots below the ridge of the rim wall junction. The lower wall of the cup is incised with ribbing

\(^79\) Behr, 1988, p. 168.
varying in precision: AMP1044 has a rough zigzag incision, AMP1047 has short arcing and looping lines and AMP1046 retains parallel incisions.

There is a fragment from Ephesos, AME0788, which preserves the curved lower body and angular junction to a concave upper wall of the Pergamene cup. Furthermore it carries the distinctive incised ribbing on the lower wall.

b. Summary

The decoration of these lekanides pushes the borders of the definition of West Slope and edges the assemblage into the realm of Eastern Sigillata. These decorated examples, however, do not seem to be picked up in the export trade, as later sigillata will be. Rather aspects of experimentation and an, as yet, limited taste for these new, angular red-glazed shapes, keeps the distribution limited.80

80 Some authors may well not include these in their discussion of West Slope ware, unlike Behr, 1988, so that the distribution of this shape may be wider than my assemblage indicates.
6.3 Lebes Gamikos

The lebes gamikos is a shape that, through its red-figure decoration, is strongly associated with the female's marriage preparation and with death. In some areas, particularly in the north of Greece, this shape remains in production in the Hellenistic period. It is often found in a burial context, where it maintains the significance of the vessel as known from the Classical period. The examples, when dated, belong to the third or early second century.

The lebes gamikos has a squat body. The widest diameter sits high on the shape, at the shoulder, which curves to a constricted opening and a small, upright rim. The lower body tapers to a ring foot. The shoulder carries two horizontal handles that rise vertically and stand well above the height of the handle. The lebes can carry a lid. This lid has a low incurving rim. The upper surface is slightly domed. It can preserve a ring foot/knob as a reversible lid or an elaborate, moulded knob.

a. City production

At Knossos, CRK3085 is one of the earliest dated examples of West Slope ware from the site, belonging to the first quarter of the third century. It has a wall that rises from a narrow base to a broad shoulder. The shoulder is somewhat angular and the wall is inclined to a narrow, upright rim. Handle stems indicate upright, horizontal strap handles. The decoration, a rather free-form garland, is preserved on the body and set between grooves.

---

81 Oakley and Sinos, 1993, p. 20; chthonic elements are present in the images on the red-figure examples, with winged figures, unlikely to be Nikes, identified as chthonic deities bringing fertility to the dead. Kauffmann-Samaras, 1988, discusses the role of the Classical lebes gamikos in the wedding ritual drawing ethnographic parallels to Modern Greek wedding traditions. The significance of a child in weddings and in associated iconography is highlighted. The vessel accompanies the female in both the major transitions of her existence – from childhood to wifehood and from wifehood to the underworld (see also 1.3.1).

82 This would seem likely given the maintenance of meaning displayed by the use of the vessel in burial, particularly in female burial.

83 This piece is published as a pyxis: Eiring, 2001a, p. 128; but as a lebes: Callaghan, 1992, p. 101.
Examples of lebetes gamikoi are produced at Rhodes though like the pyxides (see 6.1.1a) they are decorated in a dark on light technique.84

b. Regional production

A lebes with small upright handles is on display in the Thessaloniki museum, NGR4013. It preserves a spearhead necklace that is suspended from the shoulder on to the wall. From Beroia there is a lebes gamikos, NGR4111, decorated with a suspended elongated leaves motif on the upper wall. The lid is undecorated but carries an elaborate and high stem that reaches above the height of the body handles. At Pella there are three lebetes that have narrow feet and well-rounded bodies incurving to upright rims, such as NGR4087. The lids that match with these vessels have short vertical sides. They demonstrate a variation in knob form with examples that are either elaborate and tall, like NGR4070, or plain and low, like NGR4655. The decoration is set on the mid and lower body. Two carry spearhead necklace, the other, NGR4070, an elongated leaves motif. Decoration is also preserved on the elaborate lid of NGR4070 with pendants visible on the vertical rim. A lebes from Pentaplatanos, NGR4099, probably issuing from the Pellan production, has a very rudimentary wave pattern on either side of an incised line that defines the shoulder from the wall. At Amphipolis the lebes, NGR4156, has a lid with a tall, moulded ring foot and a short stem. The upper body is decorated with an elongated leaves motif.

---

84 For numerous examples of these see: Yannikouri et al., 1990, pls. 92-99.
EPI2796

At Mesopotamos there is a lebes that shows some derivation from the taut form of those from further north. This lebes, EPI2796, has a low foot and a lower wall that is slightly concave in profile. The wall becomes bulbous, resulting in a maximum diameter just above mid-height. The wall then continues to rise, though is now inclined to an upright rim. Horizontal handles are set on the mid-shoulder and splay out to the sides. An egg and dart motif runs below the rim.

The lebes gamikos from Pylos, PEL4970, is unusual with its spurred upright handle and narrow body. The florid and multi-layered decoration also set it apart from other vessels in the region. Kaltsas draws broad parallels with south Italian productions while Alexandropoulou concludes that the piece displays a local independence. Perhaps Cretan influence is present, particularly in the motifs and style of decoration.

AEV0542

There are a series of lebetes from Aegina that date to the early second century. These differ from other vessels on the island as they do not draw close Attic parallels. The lebetes from Aegina are attenuated. They have a flaring ring foot and the lower wall

---

rises up with a more or less convex profile. On AEV0540 and AEV0541 the wall curves to a shoulder that leads to a constricted neck and upright rim. On AEV0542 and AEV0543 the upper wall curves in, not distinctly enough to produce a shoulder, but rather forms a constricted neck beneath a flaring rim. Upright handles on all examples attach horizontally. One small lid is preserved, AEV0541, with a domed profile, a small, projecting resting surface and a narrow knob. The decoration sits on the upper and outer shoulder of the body of these lebetes. Elongated leaves are popular, sometimes combined with a volute garland.

c. Imports

There is a lebes gamikos found at Isar Marvinci, NGR2373, that is similar to examples from Pella. It has a low foot, a well-rounded lower body and broad shoulder. The upright handles curve inwards slightly. The example preserves a low lid with a central knob that lacks articulation. The piece is decorated with a spearhead necklace on the shoulder and short rays on the outer lid.

d. Summary

The lebes gamikos has a rather localised production in the Hellenistic period. It is most popular in Northern Greece where it often accompanies the dead. Here the shape is frequently decorated with a spearhead necklace. There is a single, early example from Crete which may be related to the one found at Pylos. There are also examples from Aegina that have been dated in the second century. These have an attenuated body and a variant rim form.
6.4 Unguentarium

The unguentarium, a perfume bottle, is ubiquitous on Hellenistic sites and particularly popular in graves. The unguentaria are usually left unglazed and undecorated. While the undecorated unguentaria are frequent, their date and line of development remain uncertain. Scattered through the region under study there are examples of unguentaria with West Slope decoration. These vessels are characterised by a narrow foot, sometimes with a cylindrical lower wall, a bulbous body and a tall, narrow, cylindrical neck. These examples correspond to, but are subtly different from, plain-ware forms. They are fusiform, sometimes globular fusiform and often able to stand unaided (unlike the plain-ware types). Although varied in height the decorated examples conform to the standard height range of plain-ware examples. Most examples appear to date to the third century though the more attenuated examples (from Epiros and Lokris) may belong to the second century. Worth noting are the examples of unguentaria in Hellenistic glass-wares, the core-formed production well-suited to, and perhaps influential in the development of, the elongated shape.

---

87 For contents analysis see: Sampaolo, 1996.
88 Forti, 1962, pp. 9-10, pl. IV, most of the West Slope examples are closest to type III.
89 For those with profile drawings some likenesses can be found in plain-ware forms, see: Camilli, 1999, though identical forms are not found. ATH2295, ATH2296, NGR4100 (Thessaloniki) and NGR4102 (Pella) cf. Camilli, 1999, A.23.2, though the Greek examples tend to have a slightly concave lower body. Interestingly, the undecorated, glazed versions from Athens are different with a more globular body: Rotroff, 1997, nos. 1163-1169 cf. Camilli, 1999, A14.1.3. The examples from Epiros EPI2795 and EPI2799 cf. Camilli, 1999, B.31.1; EPI4173 cf. Camilli, 1999, B.32.9 and EPI2800 cf. Camilli, 1999, C.12.1; the example from Lokris, CGR4383 cf. Camilli, 1999, B.31.1.
90 Anderson-Stojanović, 1987, p. 106, small unguentaria range from 4-5 cm., large are 20-30 cm., most belong to the 8-20 cm. range.
91 This possible difference in date is suggested through the above mentioned comparisons of the West Slope forms to plain-ware examples as presented by Camilli, 1999.
a. City production

ATH2295

In Athens the decorated unguentaria have a projecting or flaring foot. The lower wall is slightly concave as it rises to the ovoid belly. The shoulder slips in to the thin, tall neck. The rim is down-turned. Horizontal grooves run at the point of the widest diameter of the body, on the shoulder and at the junction of neck and body. The complete example, ATH2295, preserves a height of 12.6 centimetres and a maximum diameter of 6.2 centimetres. ATH2296, on the other hand, is preserved just to the point of widest diameter, 10.1 centimetres, but already stands at 11.5 centimetres in height. The pieces carry rather elaborate decoration. ATH2295 has multiple zones combining two ivy wreaths and a spearhead necklace with a band of concentric rectangles and checkerboard. The preserved lower wall of ATH2296 is covered in vertical lines that run between the foot and the belly. Above this is a concentric rectangles and checkerboard band. The incised version of the motif suggests a date in the late third century.

b. Regional production

NGR4100  NGR4102
The unguentarium is found at a number of sites in Northern Greece, perhaps reflecting the number of tombs excavated in that region. NGR4100 from the Macedonian tomb in the Thessaloniki region is tall and, with a restored neck, has a height of 11.8 centimetres. It has a low narrow foot and a bulbous body that carries two lug-handles. The body is decorated with ivy and a spearhead necklace. The example from Pella, NGR4102, conforms to the profile of NGR4100, complete with the lug handles but stands at 17.4 centimetres. The ivy decoration is set between grooves above the widest diameter. Above the upper groove sits an egg and dart. A charm necklace is suspended on the lower wall.

A decorated unguentarium is amongst the finds from the Tomb of Lyson and Kallikles at Mieza. NGR5226 has the broad body of the others in the region but has a longer, stemmed foot. The height is restored at 20.9 centimetres. Handles sit on the junction of the neck and body. A spearhead necklace decorates the neck and suspended elongated leaves adorn the body.

The unguentarium from Kefalochori, EPI4173, has a different form with a tall cylindrical base and broad resting surface that balance the neck and rim. The body is bulbous but elongated. The vessel stands at 16.1 centimetres. A band of decoration sits on the mid-wall and carries an egg and dart motif. Two decorated unguentaria from Mesopotamos, EPI2799 and EPI2795, share this form though neither preserves the neck. These two appear to differ in height but both carry decoration on the upper body above

---

93 Image not reproduced to scale.
94 Image not reproduced to scale.
or at the point of widest diameter. The larger carries an ivy wreath and the other rays and a band of lattice. These unguentaria from Epiros may date later than other West Slope examples.

CGR4383

From Central Greece, Kynos preserves an unguentarium with a broad bulbous body and narrow foot, CGR4383. It is from a grave dated in the first quarter of the third century. It is decorated with ivy.

From Olbia there is a fusiform unguentarium with teardrops on the neck and a dove-like bird on the body, BLK5032. A row of dots provides a lower borderline. Although this has been linked to the Pergamene production it lacks close parallels from that site. The closest parallels are also found on the Black Sea coast though are identified as imports.

c. Imports

There is an import to the Agora, ATH2367, that carries over-painted decoration, but may be Italian rather than of West Slope production. It has horizontal strap handles on the upper shoulder that point toward the rim and preserves bead and reel and egg and dart decoration.

At Corinth there is an unpublished unguentarium, COR4549, that carries a spearhead necklace on the neck and an ivy wreath on the shoulder. The origin is uncertain.

95 Image not reproduced to scale.
96 Alexandropoulou, 2002, pp. 113-114.
97 For further discussion see 3.1.22, 8.13.3.
98 This is joined by fragment COR4552, which may be from a local unguentarium.
There is an example of an unguentarium that is imported to Rhodes and said to be of Pergamene manufacture (though parallels are lacking). It carries a row of dots below the widest diameter and above this sits a painted figure that appears to be a bird. The foot is low and the lower wall narrow but not cylindrical. A not dissimilar example is found at Delos, AEV0359, though the birds have outstretched wings.

d. Summary

The unguentaria that appear in Athens and at Thessaloniki and Pella share a basic form with narrow foot and flaring lower wall. This differs from the profile of examples found in Epiros at Mesopotomos and Kefalochori. Here the shape remains closer to the fusiform version of the undecorated Hellenistic unguentarium. It would seem, too, that the shape progresses from a globular to a more elongated form and those from Epiros and from Central Greece date later than those from Athens and Macedonia. The example from Olbia is like those from Epiros in form while the decoration remains difficult to classify. The decoration is generally placed on the broadest zone of the vessel.