

**Interpreting
the Seventh Century BC
Tradition and Innovation**

Edited by

Xenia Charalambidou and Catherine Morgan

ARCHAEOPRESS ARCHAEOLOGY

ARCHAEOPRESS PUBLISHING LTD

Gordon House
276 Banbury Road
Oxford OX2 7ED

www.archaeopress.com

ISBN 978 1 78491 572 8

ISBN 978 1 78491 573 5 (e-Pdf)

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Cover images: Sanctuary of Herakles by the Elektran Gates at Thebes.

Foreground: dinos or louterion depicting Herakles killing the Centaur Nessos while abducting Deianeira
(© Hellenic Ministry of Culture and Sports: Archaeological Receipts Fund; photograph: S. Mavromatis).

Background: concentration of unpainted jugs massed together in the ash altar (photograph: V. Aravantinos).

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Printed in England by Oxuniprint, Oxford

This book is available direct from Archaeopress or from our website www.archaeopress.com

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23. Cult in Attica. The case of the sanctuary of Artemis Mounichia

Lydia Palaiokrassa-Kopitsa

Abstract: Seventh-century material from the sanctuary of Artemis Mounichia is especially rich. It consists mostly of pottery – about 1500 sherds, very few of which belong to the same vases – and a limited number of smaller objects, basically terracotta figurines and women’s jewellery. Despite its fragmentary state of preservation, the pottery provides us with a range of evidence for the prosperity of the sanctuary during this period and for issues related to the cult, the dedicators, and the potters. The plethora of sherds, some bearing traces of fire, come from pedestal kraters and confirm the continuous use of this particular shape from the Geometric period through to the end of the seventh century. A large quantity of sherds belong to small Subgeometric vases, mainly krateriskoi, various of which are attributed to prominent seventh-century Attic artists. The study of the pottery from the sanctuary, in conjunction with evidence from other cult sites in Attica, indicates an intensive cult activity and a differentiation in the quality of the vessels, suggesting dedicators coming from different social groups, devoted to collective ritual practices, who participated in a common religious life.

The seventh-century BC material

Most finds from the sanctuary of Artemis Mounichia (**Figure 23.1**) come from the rescue excavation conducted by Ioannis Threpsiadis in 1935 (Threpsiadis 1935: 159-95), with a small number from rescue excavation in 1984 on the occasion of repair works to the building of the Nautical Club of Greece which now covers the sanctuary site (Palaiokrassa 1989: 10, 14-15, 17).¹ The 1935 trenches were narrow and dug under pressure from the Club’s administration to allow construction of the Club building, resulting in an incomplete investigation of the site, extensive loss of material, and extremely fragmentary preservation of the finds (Threpsiadis 1935; Palaiokrassa 1991: 16 fig. 1, 17).

The part of the material that dates back to the seventh century includes terracotta figurines, a few minor artefacts, and a large amount of pottery, preserved mainly in small sherds. The figurines were discovered on the lower terrace and at the eastern end of the upper terrace, at the present site of the Club mast (Threpsiadis 1935: 185-7; Palaiokrassa 1991: 54). They belong to two main types: handmade standing female figures with a columnar stem and a pinched bird-like face (Palaiokrassa 1989: 10 pl. 3.3; 1991: 54 pl. 12); and plank-shaped seated female figures (Palaiokrassa 1989: 10, pl. 2.4; 1991: 54, pl. 13). Some heads are also preserved (Palaiokrassa 1991: 54 nos 17-18, pl. 13), including one from the decoration of a vase (Palaiokrassa 1991: 54 no.16, pl. 13). The artefacts found include bronze globular pendants (Palaiokrassa 1991: 171 fig. 14); a bone head of pin (Palaiokrassa 1991: 176 fig. 17); two faience amulets of a seated cat (Palaiokrassa 1991: 87, pl. 48) probably of Egyptian origin, and a hawk (Palaiokrassa 1989: 18, pl. 2.4) which is probably Rhodian; triangular, ribbed or spherical glass paste beads (Palaiokrassa 1991: 87, 179 fig. 19); and a scarab with a depiction of a chimaera (Palaiokrassa 1991: 88, 179 fig. 19).

The pottery

The pottery includes approximately 1500 decorated sherds mainly from the eastern side of the lower terrace (**Figure 23.1**). These deposits probably accumulated here during a renovation of the sanctuary (Threpsiadis 1935: 185), noting that the excavation data indicate two such episodes, after the Persian wars and towards the end of the fourth century BC (Palaiokrassa 1989: 3-5; 1991: 90-1). Mention must also be made of the fact that several sherds and terracotta figurines bear evidence of burning. Sherds come from mostly small mass-produced vessels with Subgeometric decoration or decoration by recognized seventh-century Attic painters. Fragments of Corinthian vases are very few in number.

Macroscopic examination of the vessel fabric indicates that it is typical of the period. It is not very pure, often containing mica or other inclusions (mostly white), and it varies in colour from the usual pinkish orange or pink to a reddish or light brown (7.5YR 7/4 pink, 2.5YR 6/8 or 6/6 light red, 5YR 7/4 pink, 5YR 6/4 light reddish brown, 5YR 7/6 reddish yellow, 7.5YR 6/4 light brown, 10YR 7/4 very pale brown). The glaze is usually black and less frequently ranges from brown to reddish yellow, while in some cases use was made of added white or violet paint. Often the glaze is abraded or has flaked off.

The work of the leading painter in the Athenian Kerameikos around 700 BC and one of the principal exponents of the new Protoattic style, the Analatos Painter (Denoyelle 1996; Morris 2014: especially 101-2; Rocco 2008: 13-30), is represented by quite a number of pieces (**Figure 23.2**). All come from kraters which are mainly small in size.

¹ I am grateful to J. Palaiokrassa for his help with the English text.

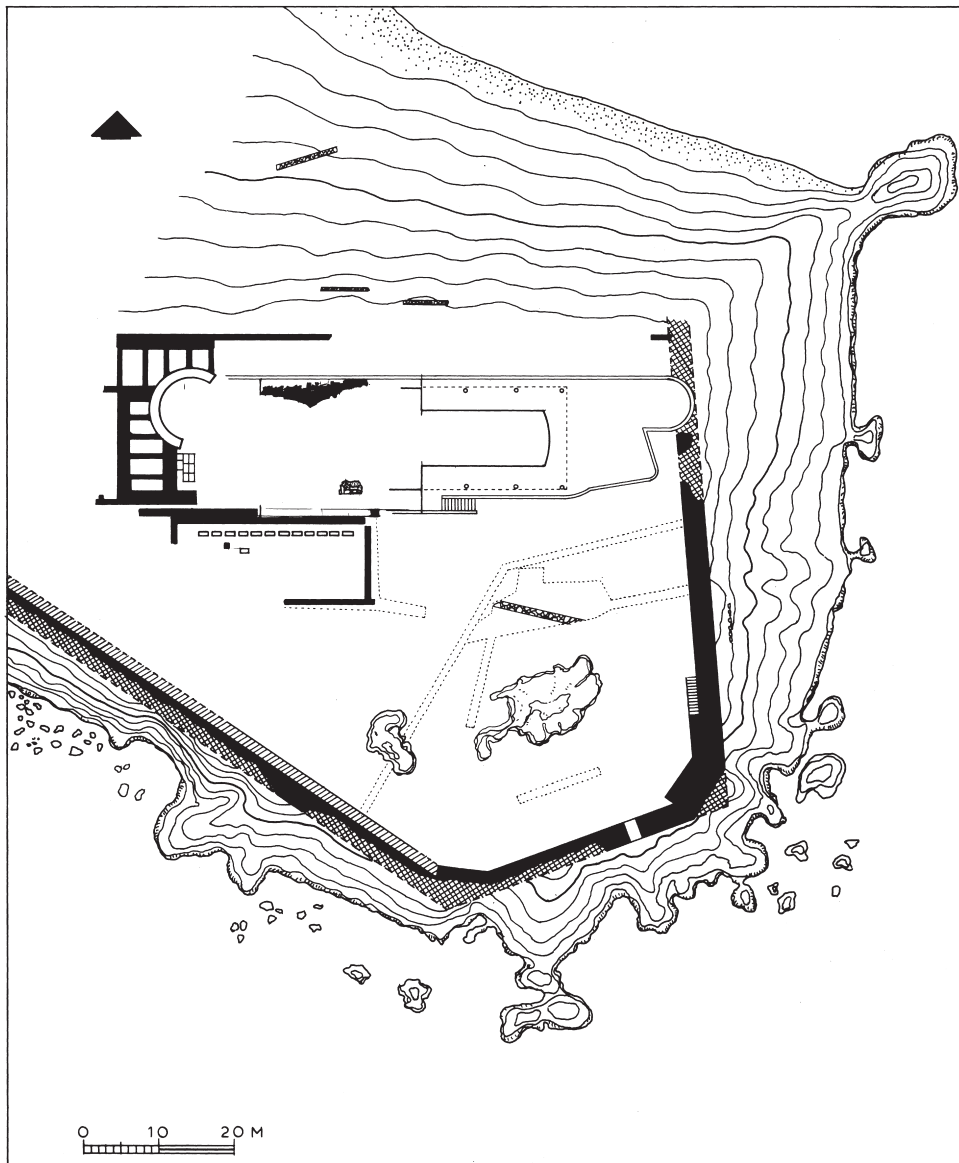


Figure 23.1 The area of the sanctuary of Artemis Mounichia. Plan of the excavation (1935 and 1984) showing ancient remains in relation to the Nautical Club building. (© L. Palaiokrassa).

Various animals are depicted, such as horses (1), deer (2) and birds (3), a probable lion or sphinx (4), a charioteer (5) from a chariot procession, and the legs of a male figure (6). Another fragment (7) preserves part of a charioteer's body, the end of the reins, and part of the chariot's front rail.

The Mesogheia Painter (Rocco 2008: 31-40, with bibliography) is equally richly represented (Figure 23.3). In his case too, all fragments belong either to kraters or to their high pedestals. Two sherds from the rims of vases, with remnants of a chariot procession and sets of zigzags (8-9), are possibly classified among this painter's early works. Four more sherds depict a deer (10) and horses (11-13) - in the latter case, the three horses trotting to the right presumably drew a chariot. Six more sherds, five from kraters (14-18) and one from a fenestrated pedestal (19), preserve parts of sphinxes. On 14, a female head belonging to a sphinx finds counterparts on other vases by the Mesogheia Painter (Rocco 2008: 38 Me 6, 39 Me 11 and Me 12). Part of a sphinx on 16 is closely similar to the sphinxes on a fragmentary krater (Figure 23.4) once in the Vlastos Collection (Rocco 2008: 39 Me 22). The krater sherd 20 preserves, among sets of zigzags, a leg probably of a lion, while on three more sherds only sets of zigzags can be seen. 21 (Figure 23.4), with the hindquarters probably of a sphinx plus a lozenge star, must be ascribed to a painter related to the Mesogheia painter.

The Passas painter (CVA Metropolitan 5; Moore 2003; Palaiokrassa 2014; Palaiokrassa-Kopitsa forthcoming; Rocco 2008: 67-78) is also represented by a substantial number of fragments, all of kraters or their pedestals. 22 (Figure

23.5) illustrates the imagination and innovative spirit of this painter. A horse's hoof and bird's claws are preserved at the top, with a panel beneath framed by a double band of diagonal bars and containing a lion with a gaping mouth and another figure which is probably a griffin. The lion looks like the emblem on the shield of the left warrior on the neck (side A) of the painter's name vase (Athens, Passas Collection; Hampe 1960: 41-5, 80, Pa 3; Moore 2003: 33; Rocco 2008: 77 Pa 4; see also Tölle-Kastenbein 1974), while the 'griffin' finds counterparts on vases of the painter (see Palaiokrassa 2014: 108 n. 24 and Tölle-Kastenbein 1974: 27, fig. 9.12). The filling ornaments are characteristic of the painter (Moore 2003: 23-24; Palaiokrassa 2014: 107; Rocco 2008: 75 fig. 9). On the right upper part of a pedestal (**23**; **Figure 23.6**), the surviving part of a goat resembles the reclining goats on the shoulder of side A of the name vase (Moore 2003: 26 fig. 20, 31), with long S-shaped horns overlapping the top border. The remaining fragments (**Figure 23.7**) depict a probable sphinx (**24**), a vulture (**25**), and the painter's favourite creatures, birds or cocks (**26-28**). Others preserve some of the filling ornament characteristic of the painter, a swastika surrounded by a circle of dots (**29**).

Another group of sherds from kraters and pedestals follow the so-called Wild Style (**30-32**; **Figure 23.8**). Some aspects of the surviving representations find parallels in the works of painters or workshops of the same period. A krater sherd depicting water birds (**33a**), from the same vase as part of a pedestal (**33b**; **Figure 23.8**), may perhaps be associated with the workshop of the Checkerboard Painter. Two fragments of another pedestal (**34a-b**; **Figure 23.8**) follow the same tradition, date to the second quarter of the seventh century, and may be related to the louterion from Thebes (now in Athens) and the krater National Archaeological Museum, Athens, 17762, formerly in the Schliemann collection (see below under **34**).

Part of an animal head, including the eye, is preserved on another krater fragment (**35**; **Figure 23.9**). It finds a parallel in the running dog on the stand from the Acropolis, National Archaeological Museum, Athens, Acr 370 (Morris 1984: 54-5, 122 no 1, pl. 11; Rocco 2008: 150 Ar 8) or the hanging prey on the amphora Berlin A9 (CVA Berlin 1: pl. 5.2; Rocco 2008: 149 Ar 1). It may be the work of the Ram Jug Painter or of a painter near to him (for the Ram Jug Painter see Rocco [2008: 143-51] with bibliography).

Sarah Morris has attributed the krater fragment **36** (**Figure 23.10**), with the figure of a sphinx, to the Pernice Painter, while another fragment of a similar vessel with the same theme (**37**; **Figure 23.11**) must be associated with the Kerameikos Mug Group (on which see Rocco [2008: 161-5] with previous bibliography). Two more fragments, one with an animal to the left and a swastika (**38**; **Figure 23.12**) and another with the remnants of a figure and a rosette (**39**; **Figure 23.12**), probably belong to the same Group.

A small panel from a fenestrated pedestal (**40**) decorated with a water bird with half-spread wings in black and violet paint, similar to the birds on the oinochoe Kerameikos 54 (Kübler 1970: cat. no. 70, pl. 62; Rocco 2008: 183 Op ζ 1), is attributed to the Painter of Opferrinne ζ/XIV (for the painter see Rocco 2008: 182-3). It dates to the third quarter of the seventh century.

The century concludes with fragments of kraters and pedestals attributed to the Nessos Painter (for whom see *ABV*: 4-6; *Add*²: 1; *Para*: 1-6; Alexandridou 2011: 39-41, 215; Moore and Philippides 1986: 74-5). In addition to one published pedestal (Palaiokrassa 1994; also Alexandridou 2011: 85, 164), there are also fragments with female figures holding branches or flowers from procession scenes (**41**; **Figure 23.13**), and sherds from pedestal kraters with bird figures.

As the above discussion has shown, the most common vessel form in the sanctuary during our period is the pedestal krater, mostly small in size (for the shape see Brann 1962: 41-2; Cook 1934-5: 170; Moore 2003: 39 n. 25; Moore and Philippides 1986: 29-32; Palaiokrassa 2014: 105; Palaiokrassa-Kopitsa and Vivliodetis 2015: 157). In a few cases the pedestals are fenestrated. The body profiles fall into two types: skyphoid-kraters with deep, slightly convex bowls, and chalice-like kraters with a convex lower body and flaring high rim (Palaiokrassa 2014: 105 n. 4; compare Walter-Karydi 1997: 387 fig. 6). Handles are horizontal, single or double. The pedestals are conical. The interior of the krater is usually glazed, often with a reserved band at the rim. The decoration follows the general evolution of Protoattic pottery: the subjects are the usual ones, with no differentiation that could be related to the cult. For example, there are no women's processions, such as exist in the Late Geometric period (Palaiokrassa-Kopitsa and Vivliodetis 2015: 157) or the early Black Figure style like the above mentioned by the Nessos Painter.

Similar evidence can be adduced from fragments that do not bear (or preserve) iconographical themes, but merely ornamental patterns. There are two types of decoration (see also Whitley 1994a: 53): The first consists of Subgeometric patterns (**42**; **Figure 23.14**). In the second, decoration closely follows the precepts of Protoattic pottery (**43-44**; **Figure 23.15**); it spreads freely over the vessel surface, combining old and new ornament in a spirit of invention.

An unimaginative repetition of Geometric patterns, particularly zigzag or wavy lines, may be observed on the pedestals of a group of small kraters (45; Figures 23.16-23.17) which resemble the Phaleron group (Young 1942; Stampolides and Parlama 2000: 276-7). In some cases, these patterns decorate the rim or the lower body. Lines are straight, zigzag or wavy, horizontal or vertical (46; Figure 23.16). Sometimes we find combinations of straight and wavy lines (single or double) or of lines and chevron columns or solid tongues; on other occasions we come across a combination of many linear themes (cross-hatched bars, lozenge chains, and zigzags). There are also examples of multiple zigzags, strokes or bars and steps in horizontal bands encircling the vase (47; Figure 23.16). In two further cases, notwithstanding the careless Subgeometric decoration of the pedestals, the use of white and violet paint combines tradition with an innovative technique. N-shapes, three- or four-limbed sigmas, zeds and steps decorate the rims, bodies and pedestals of various vessels, occasionally enclosed in metopes. Less often, pedestals are decorated with parallel horizontal lines apparently influenced by Corinthian pottery (48-49; Figures 23.16, 23.17). The lower part of the pedestal or the vessel body may bear rays, usually solid and often in a double row (Palaiokrassa 1989: 29 no. 78). Zones of alternating solid and reserved squares define the upper part of pedestals or the lower part of bodies (50; Figure 23.16). Small kraters apart, rare forms include a few, mostly small, skyphoi (Palaiokrassa 1989: 29 no. 78, pl. 6. 3) and amphora necks decorated with vertical, parallel, slightly convex bars.²

New Protoattic ornament is dominated by free curving lines. Vases are freely decorated (in zones or free-form) with volutes, solid circles, spiral hooks, double spirals, tendril ornaments (53; Figure 23.18), palmettes circumscribed by tendrils ending in spirals and joined by lines (51-52; Figure 23.18), connected vertical wavy lines, connected double spirals (55; Figure 23.19), elongated tangential blobs, cable, guilloche, rosettes, hooked vertical lozenge chains, solid tongues (54; Figure 23.16), and upright loops. In certain cases, motifs or drawing style betray influence from the island tradition (55) or find counterparts on vases attributed to well-known painters or groups. For example, metopes with circles (47; compare Rocco 2008: 97 fig. 12. 12) and parallel four limbed sigmas recall the Wild style (Rocco 2008: 102 W 24 and 30). Spiral floral ornament, connected double volutes, and black and white palmettes (43-44) find parallels in the Kerameikos Mug Group (see Rocco [2008: 161-165] with previous bibliography). Added white ornament on a violet ground is typical of the group of vases from the Kerameikos Opferrinne ζ (Freytag 1975; Kübler 1970: cats 65-73, pls 62-71, especially cat. 65, pl. 71; Rocco 2008: 171, 172 AG 14, 182-3). The dense painted patterns on 56 are reminiscent of the Checkerboard Painter (Figure 23.19). Finally, miniature vases, mostly cups, skyphoi and krateriskoi, are exceptionally few.

This chapter has presented a limited part of the material from the sanctuary. It is clear that there was intensive cult activity throughout the seventh century, especially when one takes into account the limits of research (Palaiokrassa 1989: 14-15; 1991: 65, 90; Scholl 2006: 117). Within the ceramic repertoire (i.e. the majority of finds), the pedestal krater is the predominant shape (Figure 23.20). As finds from the sanctuary of Artemis at Brauron confirm, it had ritual significance and was used for libations or for burning incense, maintaining this function at least to the fifth century.³

Vessel decoration follows the two main seventh-century Attic trends, namely conservative insistence on Geometric tradition, and original creation, building on the rich tradition of the Kerameikos from Geometric times. Potters experimented and made highly imaginative creations, dominated by figures in outline and curvilinear orientaling ornaments, producing inspired vases, sometimes monumental, sometimes small and medium-sized. However, large works, which were expensive and difficult to move, were destined for tombs, while smaller vessels, painted by able artists as noted, were preferred as votive offerings. In the material under consideration, one can distinguish two categories of vases, corresponding to two levels of dedicators, of higher and lower social rank: more noteworthy vessels painted by leading artists, and small, modest vessels, decorated with new but also old Geometric patterns.

Similar conditions are found at the Brauron sanctuary (Ekroth 2003: 79-80; Mersch 1996: 69), in terms of the cult and as far as one can tell from the seventh-century material, although (with the exception of the terracotta figurines and the wooden objects) this has not been published.⁴ In these two sanctuaries Artemis was worshipped as a fertility goddess, protector of the continuing life of both genders and of safe childbirth, of infants, children (especially female) and of women. Artemis protected females, especially at the most critical periods of their lives when passing from childhood to adolescence and on to motherhood, thus preserving the continuity of the *oikos* and consequently Athenian society. The flourishing of these cults in the seventh century should be closely associated with social

² There are also fragments from SOS amphorae and undecorated ware, mostly lekaneae.

³ For krateriskoi, see Ekroth 2003: 65-6; Kahil 1963; 1965; 1983; *TheSCRA* V: 256-7 nos 665-8 and 250 no. 673 (I. Krauskopf); Palaiokrassa 1989: 16-17, 31 no. 88; 1991: 74-82, 185-6; Zampiti 2013: 307-8. The Mounichia material shows that the krateriskos has a long history from the Geometric period onwards, with Protogeometric prototypes (Palaiokrassa 1989: 17-18; Palaiokrassa-Kopitsa and Vivliodetis 2015: 156-7, 159-60).

⁴ On the Brauron sanctuary, see Ekroth 2003: 102-4; Kondis 1967; Mylonopoulos and Bubenheimer 1996; Papadimitriou 1963; Themelis 2002; Travlos 1988: 55-7, s. v. Brauron.

organization (Polignac 1995b: 78-81; see also n. 7), reflecting the emergence of the polis, as noted in the case of the sanctuary of Nymphe, protector of marriage, established in the third quarter of the century (Kyrkou 1997; Greco 2010: 200-1). By this time, these sanctuaries must have been incorporated into public cult.

From the end of the eighth century, and especially during the seventh, cult activity in Attica was generally intense. This is evident from the great concentration of objects in sanctuaries, which denotes a certain difference in attitudes towards the divine when compared to previous periods. In the material record of almost all places of worship one may observe a differentiation in the type or quality of objects. The difference in type generally relates to the nature of each cult and its particular ritual, and is not confined to this period. As far as the quality of material is concerned, in the more important sanctuaries it consists of Protoattic,⁵ Subgeometric and Corinthian pottery (D'Onofrio 1995: 75), whereas the pottery from the more remote or minor sanctuaries is mostly Subgeometric.⁶ Vases in this last category, of modest artistic value, could be manufactured in any workshop including local ones (see also D'Onofrio 1995: 74), and were thus accessible to the majority of the people, sold at popular prices. Even in the Mounichia sanctuary, which is not lacking in other high quality vessels, a large quantity of Subgeometric vases is observed. It is difficult to determine the place of production of the Protoattic pottery found at Mounichia, i.e. whether vases were manufactured by itinerant artists or in Athenian workshops and transported to Piraeus.⁷

In conclusion, sanctuary finds bear witness to the flourishing religious life of Attica, to the organization of sanctuaries and collective ritual practices, and to the attachment to particular cults of individuals of different income and social status (Whitley 1994a: 60-2). This last point is indicated by the dedication at the same sanctuary of the same vessel type in versions of different quality and value. The development of the sanctuary of Athena Polias in the city centre is further evidence of an organized religious community (Scholl 2006: 89, 127-31, especially 129). This process also presupposes the social and political organization of the city at this time under the auspices of the nobles, the *eupatrides*.⁸

⁵ For the pottery from the Acropolis, see Graef and Langlotz 1925: 34-41 nos 344-94, pls 12-15; Scholl 2006: 112. From Sounion, see Theodoropoulou-Polychroniadis 2015: 258-60. From Brauron, see n. 4 above; from the sanctuary of Nymphe see Kyrkou 1997; Greco 2010: 200-1. The pottery from Eleusis and Porto Rafti (Mersch 1996: 148) is mostly unpublished. Finds from earlier tombs, such as the Mycenaean tholoi at Menidi and Thorikos, are different in character (Antonaccio 1995: 104-12; Baumer 2004: 85 Att 1, 102-3 Att 36-37; D'Onofrio 1995: 71; Whitley 1994a: 54-55) as is the material from the Agora (see Antonaccio 1995: 122-6; Whitley 1994a: 55). There is very little Protoattic pottery from the Zeus sanctuaries on Hymettos (see Baumer 2004: 89-90 Att 11; Langdon 1976) and Parnes (Palaiokrassa-Kopitsa and Vivliodetis 2015: 158), especially from the sanctuaries on Tourkovouni (see Baumer 2004: 103-4 AAtt 38; Lauter 1985a) and Kiapha Thiti (Christiansen 2000: 28-9). Protoattic pottery is reported from the peak sanctuary at Merenda (Baumer 2004: 136, Att 12; Langdon 1976: 103; Mersch 1996: 155). For the Agora deposits, see Whitley 1994a: 55; D'Onofrio 1995: 76.

⁶ See for example Agrielikoi (Baumer 2004: 115 Att 45), Varkiza (Baumer 2004: 107-8 Att 41; the pottery is Subgeometric, see Lauter and Lauter Bufe 2010: 78 pl. 15), Keratovouni (Baumer 2004: 136 AAtt 9). See also D'Onofrio 1995. The sanctuary of Zeus on Mt Parnes attracted people from neighbouring Boeotia (Palaiokrassa-Kopitsa and Vivliodetis 2015: 161).

⁷ On this issue see Brann 1962: 24; Morris 2014; Papadopoulos and Smithson 2002: 185-6, 190-1; Sheedy 1985: 170, 173, 189-90. For a local production of late Archaic-early Classical krateriskoi, see Monaco 2000: 125, 144; Palaiokrassa 1991: 81.

⁸ See also D'Onofrio 1995: 82; Parker 1996: 21-4, 27-8; Polignac 1995a: 151-4; 1995b. This organization is also attested in topographical changes in the area of the future polis of Athens, mostly in the modification of the function of the central area of the Agora, which was also used for religious activities.

Catalogue

All of the sherds in this catalogue belong to kraters. All are kept in the Piraeus Archaeological Museum, except for 22 and 36. For brevity, the catalogue records only the Piraeus Museum inventory number, the vessel part and its dimensions, the fabric (with reference to the Munsell colour chart), bibliography and references to parallels for decoration.

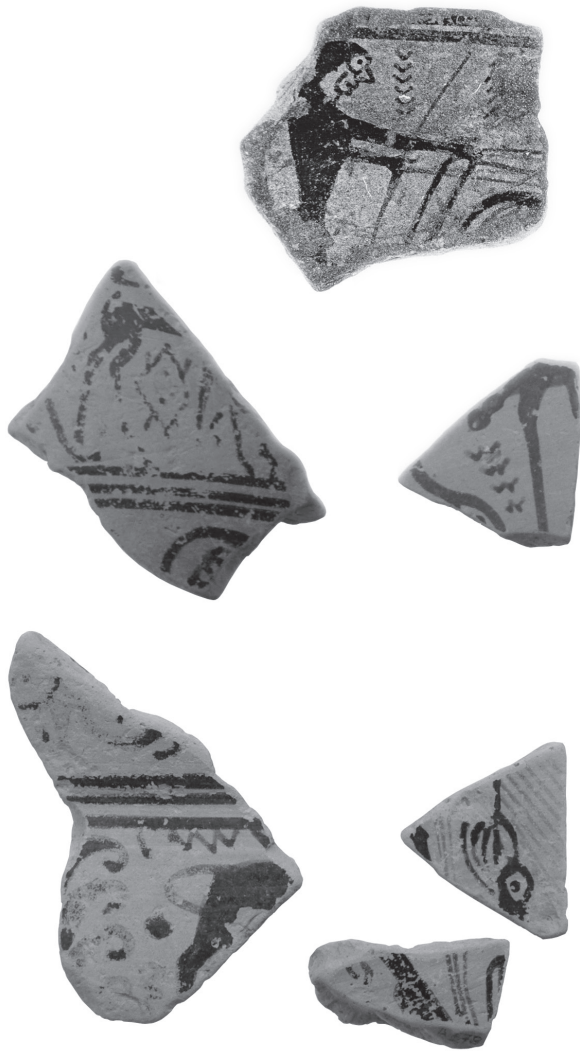


Figure 23.2 Sanctuary of Artemis Mounichia. First row: 5; second row: 2, 3; third row: 4, 1; fourth row: 7. (Photograph: K.-V. von Eickstedt).

1. 12993a. (Figure 23.2). Body.
Height 0.038m. Fabric 5YR 7/4, with inclusions.
Palaiokrassa 1991: 132 Kα 16α.
Compare the lids London British Museum 1977.12-11.9 (Rocco 2008: 29 An 38) and Athens Agora Museum P 13264 (Rocco 2008: 29 An 37).
2. 12993b. (Figure 23.2). Body.
Height 0.065m. Fabric 7.5YR 7/4.
Compare the hydriae Bochum, Kunstsammlungen Ruhr-Universität S 1067 (CVA Bochum 1: pls 10, 11. 1-2, 12. 1-4, figs 1, 2; Rocco 2008: 28 An 9), Melbourne, National Gallery of Victoria D 23/1982 (Denoyelle 1996: pl. 13. 1, 3; Rocco 2008: 28 An 10) and National Archaeological Museum, Athens, 313 (Denoyelle 1996: 86, no. 11, pl. 14. 2-3; Rocco 2008: 28 An 11), and the krateriskos Eleusis 1078 (Cook 1934-5: pl. 40a; Denoyelle 1996: 73, 81, 86, no. 15; Rocco 2008: 29 An 33). For the ornament, compare the Athens lid under 1.
3. 12993c. (Figure 23.2). Body.
Height 0.038m. Fabric 5YR 7/4, with inclusions.
Evidence of burning.
Compare the bird under the handle of the krater Munich, Staatliche Antikensammlungen 6077 (CVA Munich 3: pls 130-1, 133. 1-2; Denoyelle 1996: 73, 81, 86, no. 27; Rocco 2008: 28 An 18).
4. 12993d. (Figure 23.2). Body.
Height 0.076m. Fabric 7.5YR 7/4, with inclusions.
Compare the Melbourne and Athens hydriae (under 2) and the Munich krater (under 3). For the ornaments, see Rocco 2008: 23 fig. 1. 25, 25 fig. 2. 47.
5. 5404. (Figure 23.2). Rim.
Palaiokrassa 1991: 131 Kα 16; Rocco 2008: 28 An 25; Walter-Karydi 1997: 387.
6. 12993e. Body.
Height 0.044m. Fabric 7.5YR 7/4, with inclusions.
Compare the hydria National Archaeological Museum, Athens, 313 (under 2). For the ornament, see Rocco 2008: 23 fig. 1. 21.
7. 12993f. (Figure 23.2). Body.
Width 0.036m. Fabric 7.5YR 7/4, with inclusions.
Compare the fragment from the Olympieion (Brann 1959: pl. 44. 1; Rocco 2008: 27 An 6, with previous bibliography) and the Munich krater (under 3).



Figure 23.3 Sanctuary of Artemis Mounichia. First row: **18, 8**; second row: **14, 19, 15, 9**; third row: **12, 10, 11**; fourth row: **17, 20, 13**. (Photograph: K.-V. von Eickstedt).

- 8.** 12994a. (**Figure 23.3**). Rim.
Width 0.052m. Fabric 7.5YR 7/4, with inclusions. Compare the amphorae Oxford, Ashmolean Museum 1935.19 (King 1976: pl. 13 figs 1-2; Rocco 2008: 38 Me 4) and Houston Museum of Fine Arts 37.92 (King 1976: pl. 13 fig. 3; Rocco 2008: 38 Me 3).
- 9.** 12994b. (**Figure 23.3**). Rim.
Height 0.04m. Fabric 7.5YR 7/4, with inclusions. Compare **8** above.
- 10.** 12994c. (**Figure 23.3**). Pedestal.
Height 0.072m. Fabric 5YR 7/4, with inclusions. For the ornament, see Rocco 2008: 35 fig. 3. 16, 32, 33 and for the zigzag see the hydria National Archaeological Museum, Athens, VS 179 (Rocco 2008: 39 Me 11).
- 11.** 12994d. (**Figure 23.3**). Body.
Width 0.048m. Fabric 7.5YR 7/4, with inclusions. Compare the amphora Oxford, Ashmolean Museum 1935. 19, the Houston amphora (under **8**) and the amphora San Antonio Museum of Art 86.133.23 (Rocco 2008: 38 Me 5).
- 12.** 12994e. (**Figure 23.3**). Pedestal.
Width 0.06m. Fabric 5YR 7/4, with inclusions.
- Probably the hind legs of a horse are preserved. Compare the amphorae in Oxford and Houston (under **11**).
- 13.** 12994f. (**Figure 23.3**). Body.
Width 0.055m. Fabric 7.5YR 7/4, quite pure. Compare the Houston amphora (under **8**).
- 14.** 12994g. (**Figure 23.3**). Rim.
Height 0.063m. Fabric 5YR 7/4, with inclusions. Compare the hydriae National Archaeological Museum, Athens, VS 63 (Rocco 2008: 39 Me 12) and 179 (Rocco 2008: 39 Me 11), and the amphora fragments Athens, Agora Museum Inv. P 3617 (Rocco 2008: 38 Me 6).
- 15.** 5403. (**Figure 23.3**). Rim.
Palaiokrassa 1991: 131 Kα 15; Rocco 2008: 39 Me 23.
For the head, compare the amphora Athens, Kerameikos Museum 1370 (Rocco 2008: 38 Me 1); for the sphinx's wings and the zigzag sets see the fragmentary krater (**Figure 23.4**) once in the Vlastos Collection (Rocco 2008: 39 Me 22).
- 16.** 12994h. (**Figure 23.4**). Body.
Height 0.053m. Fabric 5YR 6/6, with few inclusions.

- Compare the fragmentary krater once in the Vlastos Collection (under 15).
17. 12994i. (Figure 23.3). Body.
Width 0.049. Fabric 5YR 7/4, with inclusions.
Compare the fragmentary krater once in the Vlastos Collection (under 15).
18. 12994j. (Figure 23.3). Body.
Height 0.034m. Fabric 5YR 7/6.
Compare the hydria National Archaeological Museum, Athens, VS 63 (under 14).
19. 12994k. (Figure 23.3). Pedestal.
Width 0.061m. Fabric 5YR 7/4, with few inclusions.
Compare the hydriae National Archaeological Museum, Athens, VS 63 and 179, as well as the fragmentary krater once in the Vlastos Collection (under 15).
20. 12994l. (Figure 23.3). Body.
Width 0.063m. Fabric 5YR 7/4.
Compare the hydria National Archaeological Museum, Athens, VS 63 (under 14).



Figure 23.4 First row: Sanctuary of Artemis Mounichia, 16, krater fragment formerly in the Vlastos Collection, Athens (Cook 1934-5: 176, fig. 2, reproduced by courtesy of the British School at Athens); second row: Sanctuary of Artemis Mounichia, 21. (Photograph: L. Palaiokrassa).



Figure 23.5 Sanctuary of Artemis Mounichia, 22. (© National Archaeological Museum, Athens: Hellenic Ministry of Culture and Sports: Archaeological Receipts Fund).

21. 12994m. (Figure 23.4). Body.
Width 0.0625m. Fabric 5YR 7/4, with mica and inclusions. Evidence of burning on the upper part.
The form of the tail end is similar to that of the sphinxes on the lekanis lid Athens, Kerameikos Museum 1151 (Rocco 2008: 44 Op α 8).
22. National Archaeological Museum, Athens, 20586. (Figure 23.5). Body.
Height 0.0765m. Fabric 7.5YR 7/4, with inclusions.
Palaiokrassa 2014: 106-9 figs 1-2.
The figure must be a griffin because it has the body of a bird, but also a mane similar to the horse's mane on the crest of the warrior's helmet on the name vase of the Passas Painter (see Palaiokrassa 2014: 108; compare the winged horse on the oinochoe National Archaeological Museum, Athens, 306 [Petrocheilos 1996: 63-4 Nr 7, pl. 6. 2-3; Rocco 2008: 78 BPa 8]).



Figure 23.6 Sanctuary of Artemis Mounichia, 23. (Photograph: K.-V. von Eickstedt; drawing: S. Piskardellis).

23. 12995a. (Figure 23.6). Pedestal.
Width 0.084m. Fabric 7.5YR 7/4, with inclusions.
Palaiokrassa 2014: 109 fig. 3.
For the hanging spiral left of the goat, see Moore 2003: 23. For the zigzag frieze on the upper part of the pedestal, see the oinochoe British Museum 1865.7-20.1 (CVA Metropolitan 5: 68; Moore 2003: 29 fig. 32; Rocco 2008: 77 BPa 3).
24. 12995b. (Figure 23.7). Body.
Height 0.036m. Fabric 5YR 7/4, quite pure.
Palaiokrassa 2014: 112-13 fig. 4.
Compare the sphinxes on stand B Mainz, Sammlung der Universität 153 (Hampe 1960: pls 18.1, 20.3; Rocco 2008: 77 Pa 7), also the dogs on the tankard Manchester, University Museum 1984.105 (Moore 2003: 19, 29 fig. 33, 31; Rocco 2008: 78 BPa 26). For the two Ns see Moore 2003: 24.
25. 12995c. (Figure 23.7). Body.
Height 0.041m. Fabric 5YR 7/4, with inclusions.
Palaiokrassa 2014: 112 fig. 4.
The long talons of the feet are characteristic of the Passas Painter. Compare the vultures on the amphora in Athens, Passas Collection (Hampe 1960: 41-5, 80, Pa 3; Moore 2003: 31; Rocco 2008: 77 Pa 4) and on the pedestal National Archaeological Museum, Athens, 3823 (Rocco 2008: 78 BPa 19, pl.10.5 attributes it to the workshop of the Passas Painter).
26. 12995d. (Figure 23.7). Body.
Height 0.032m. Fabric 7.5YR 7/4, with inclusions.
Palaiokrassa 2014: 110 fig. 4.
Compare the bird on the neck of the amphora, New York, Metropolitan Museum of Art 21.88.18 (CVA Metropolitan 5: pl. 41.2;

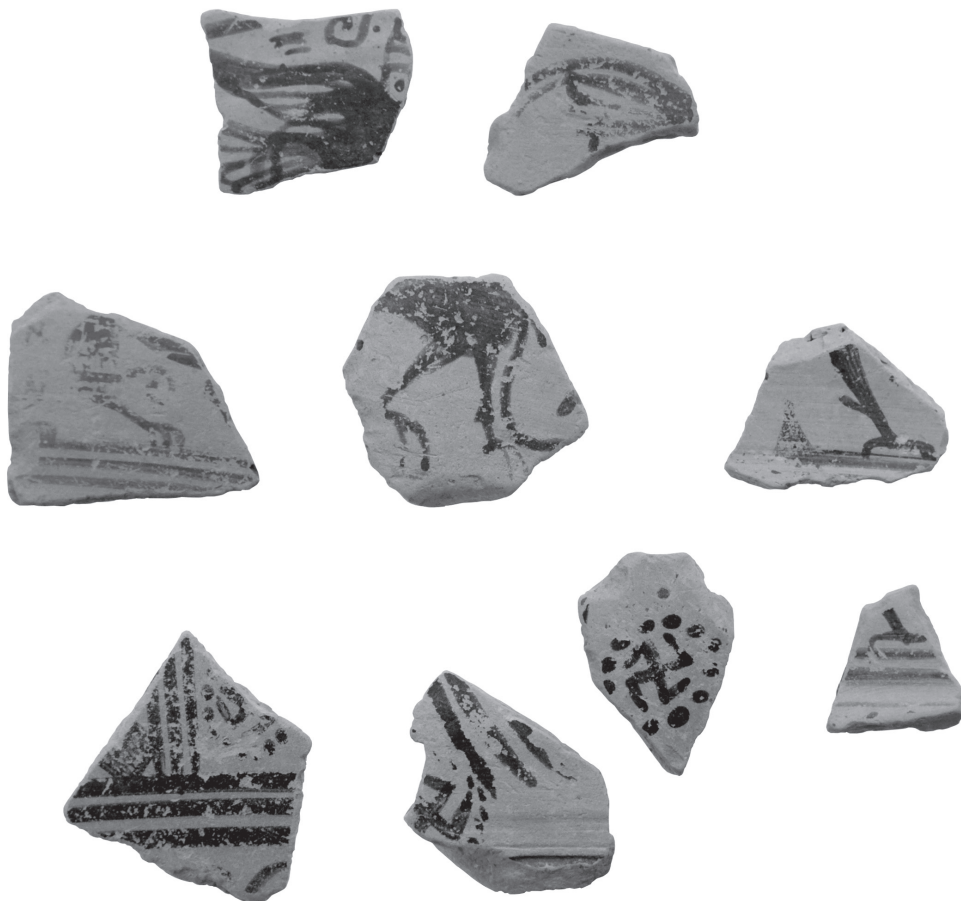


Figure 23.7 Sanctuary of Artemis Mounichia. First row: 26, 27; second row: 24, 25, 28b; third row: 29a, 29c, 29b, 28a. (Photograph: K.-V. von Eickstedt).

- Rocco 2008: 77 Pa 1). For cocks and birds by the Passas Painter, see Hampe 1960: 44-45; Moore 2003: 31; Palaiokrassa 2014: 110 n. 39.
27. Nr 12995e. (**Figure 23.7**). Body.
Height 0.029m. Fabric 5YR 7/4, quite pure.
Palaiokrassa 2014: 110 fig. 4.
Compare the cock on the krater Athens, Agora Museum P 10656 (Moore 2003: 30 fig. 34; Rocco 2008: 78 BPa 21), and those on the oinochoe British Museum 1865.7-20.1 (Moore 2003: 29 fig. 32; Rocco 2008: 77 BPa 3; Passas Painter workshop).
28. a. 12995f; b. 12995g. (**Figure 23.7**). Body sherds from two different vessels.
a. Height 0.0255m. Fabric 5YR 7/4, quite pure.
b. Width 0.0385m. Fabric 7.5YR 7/4, with inclusions.
Palaiokrassa 2014: 110 fig. 4.
Compare the cocks on the oinochoe British Museum 1865.7-20.1 (under 27) and the claws on 22.
29. a. 12995h; b. 12995i; c. 12995j. (**Figure 23.7**). Body sherds from three different vessels.
a. Height 0.047m. Fabric 7.5YR 7/4, with inclusions.
b. Height 0.027m. Fabric 5YR 7/4, with inclusions.
c. Width 0.035m. Fabric 5YR 7/4, quite pure.
Palaiokrassa 2014: 112 fig. 4.
For the ornament see Moore 2003: 24; Rocco 2008: 75 fig. 9.22.
30. 12996a. (**Figure 23.8**). Pedestal (?)
Height 0.064m. Fabric 5YR 7/4, with inclusions.
For the floral spiral pattern, see Rocco 2008: 113 fig. 15.19. Compare the pedestal kraters of the Checkerboard Painter, Berlin, Staatliche Museen, Antikensammlung A 22 (CVA Berlin 1: pls 12-13; Rocco 2008: 115-116 S 2) and A 24 (CVA Berlin 1: pl. 15.2; Rocco 2008: 116 S 3). See also the krater Kerameikos Museum 152 (Kübler 1970: pl. 74, cat. 78).
31. 12996b. (**Figure 23.8**). Body.
Height 0.038m. Fabric 7.5YR 7/4, with few inclusions.
For the floral ornament compare the neck of the New York Nessos amphora, Metropolitan Museum of Art 11.210.1 (CVA Metropolitan 5: pls 42.1, 43.2; Rocco 2008: 128 NY 1) and the krater fragments Berlin, Staatliche Museen, Antikensammlung A 26 (CVA Berlin 1: pl. 16.1; Rocco 2008: 116 NY 10).
32. Nr 12996c. (**Figure 23.8**). Body.
Width 0.064m. Fabric 10YR 6/4, with mica.
Compare the water birds on vases attributed to the Checkerboard Painter or his workshop: the skyphos-krater Berlin, Staatliche Museen, Antikensammlung A 39 (CVA Berlin 1: pl. 24.2-3; Rocco 2008: 116 S 6, pl. 17.3); the oinochoe British Museum 1865.7-20.2 (Rocco 2008: 116 BS 2, pl. 17.5). Also Kübler 1970: pl. 30, cat. no. 36.



Figure 23.8
Sanctuary of Artemis
Mounichia. First
row: 30, 33a; second
row: 33b, 31; third
row: 34a, 34b, 32.
(Photograph: K.-V.
von Eickstedt).

33. a. 12996d. Body; b. 12996e. Pedestal (**Figure 23.8**).

Height a. 0.0855m. b. 0.06m. Fabric 5YR 7/6.

For the water birds see 32 above and the krater Berlin, Staatliche Museen, Antikensammlung A 24 (CVA Berlin 1: pl. 15.1-2; Rocco 2008: 116 S 3, pl. 16.6). For the ornaments, see Rocco 2008: 113 fig. 15.26, 28, 34, 38 and compare 27. For the floral pattern on fragment b, see the Berlin krater above.

34. a. 12996f; b. 12996g. (**Figure 23.8**). Pedestal.

Height a. 0.069m. b. 0.045m. Fabric 5YR 7/4, with inclusions.

For the grazing deer, compare the louterion National Archaeological Museum, Athens, 238 (Rocco 2008: 119 LT 9). The filling ornaments come closer to the krater National Archaeological Museum, Athens, 17762, formerly Schliemann Collection (Rocco 2008: 123 SV 3, with previous bibliography).

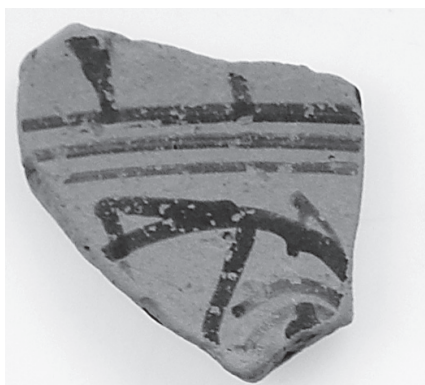


Figure 23.9
Sanctuary
of Artemis
Mounichia, 35.
(Photograph: L.
Palaiokrassa).

35. 12996h. (**Figure 23.9**). Body.

Width 0.034m. Fabric 7.5YR 7/4, with inclusions. Compare the lion on the dinos Berlin, Staatliche Museen, Antikensammlung A 43 (CVA Berlin 1: pls 34.1, 35; Rocco 2008: 149-50 Ar 4, pl. 22.4).

Figure 23.10
Sanctuary
of Artemis
Mounichia, 36.
(© National
Archaeological
Museum, Athens:
Hellenic Ministry
of Culture
and Sports:
Archaeological
Receipts Fund).

36. National Archaeological Museum, Athens, 20585. (**Figure 23.10**). Rim.

Height 0.082m. Fabric 7.5YR 7/4.

Morris 1984: 87 n. 197; Rocco 2008: 157 Per 5.

For the filling ornament, see Rocco 2008: 157 fig. 23. The dotted rosette appears for the first time in this painter's work. For the sphinx's wing see the krater National Archaeological Museum, Athens, 801 (Rocco 2008: 156 Per 3) and the amphora fragment Athens, Agora Museum P 26415 (Brann 1962: 92, no. 540, pl. 33; Rocco 2008: 156 Per 2).

Figure 23.11
Sanctuary
of Artemis
Mounichia, 37.
(Photograph: L.
Palaiokrassa).

37. 12997a. (**Figure 23.11**). Body.

Height 0.085m. Fabric 7.5YR 7/4, with inclusions.

Compare the lekanis lids Kerameikos Museum 76 (Kübler 1970: pls 16-18, no. 27; Rocco 2008: 164 KMG 10) and Kerameikos Museum 75 (Kübler 1970: pls 18-19, no. 28; Rocco 2008: 164 KMG 11). For the ornament, see Rocco 2008: 162 fig. 25.28. For the dots decorating the upper part of the sphinx's wing, compare the horse's tail on the lekanis lid Kerameikos Museum 76 (Kübler 1970: pl. 17). Dots as a decorative pattern are used abundantly on the vases of the Kerameikos Mugs Group (see Kerameikos Museum 1280, 80 and 1281: Kübler 1970: pls 13, 15, 28; Rocco 2008: 164 KMG 16, 14, and 3).

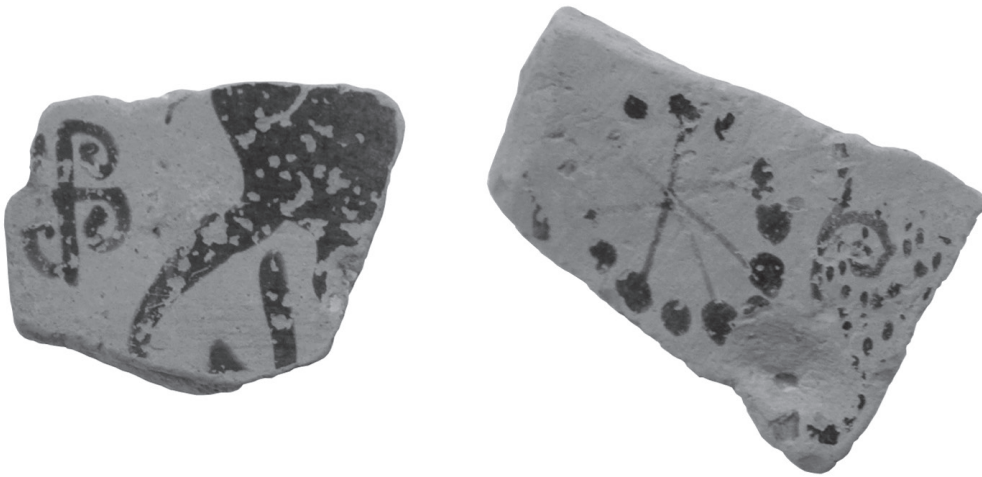


Figure 23.12 Sanctuary of Artemis Mounichia, **38**, **39**. (Photograph: K.-V. von Eickstedt).

38. 12997b. (Figure 23.12). Body.

Height 0.04m. Fabric 7.5YR 7/4, with inclusions.

Compare Kerameikos Museum 75, 76 (under **37**). For the ornament, see Rocco 2008: 162 fig. 25.42-3.

39. 12997c. (Figure 23.12). Pedestal (?).

Height 0.065m. Fabric 7.5YR 7/4, with inclusions.

For the ornament, see Rocco 2008: 162, fig. 25. 39. It is difficult to attribute this vase to any individual painter because the surviving details of the representation are not sufficiently distinctive. The rosette ornament, as well as the style of drawing in outline with filling dots is common in the work of, for example, the Ram Jug Painter (Rocco 2008: 147 fig. 21.3, 8 and pl. 22.2) or on vases of the Kerameikos Mugs Group (Rocco 2008: 162 fig. 25. 39 and pl. 25.4, 5). However, the hand of our painter is not so careful and steady as that of the Ram Jug Painter and seems to be closer to the Kerameikos Mugs Group.

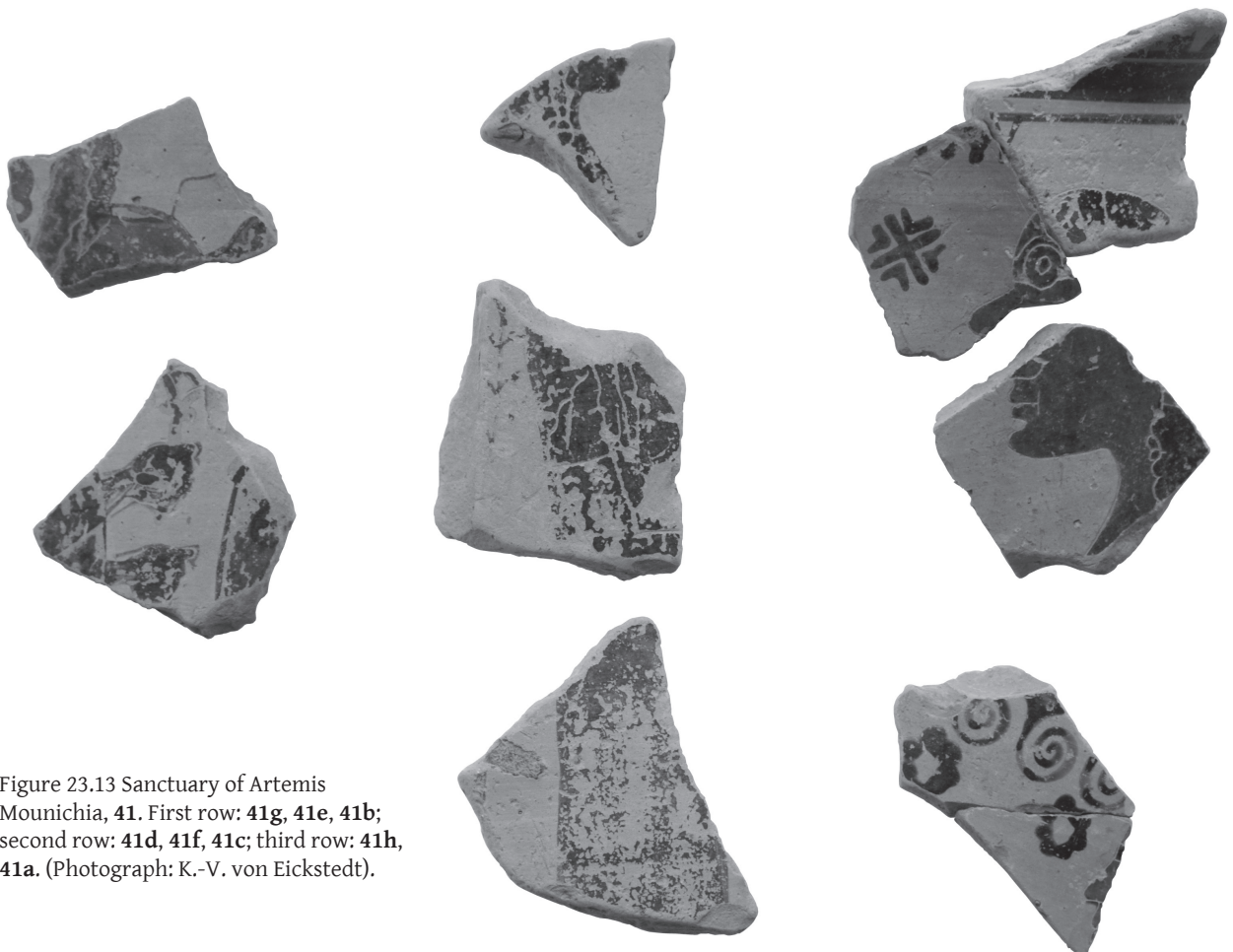


Figure 23.13 Sanctuary of Artemis Mounichia, **41**. First row: **41g**, **41e**, **41b**; second row: **41d**, **41f**, **41c**; third row: **41h**, **41a**. (Photograph: K.-V. von Eickstedt).

40. 12997d. Pedestal.
Height 0.07m. Fabric 7.5YR 7/4, with inclusions.
41. 12998a-h. (Figure 23.13). Pedestals.
Height: d. 0.0625m. Fabric 5YR 7/4, with inclusions.
e. 0.05m. Fabric 5YR 7/4, with inclusions.
f. 0.061m. Fabric 7.5YR 7/4, with inclusions.
h. 0.072m. Fabric 5YR 7/6, with inclusions.
Width: a. 0.06m. Fabric 5YR 7/6, with inclusions.
b. 0.082m. Fabric 5YR 7/4, with inclusions.
c. 0.063m. From the same vase as b.
g. 0.06m. Fabric 5YR 7/4, with inclusions.
Compare the pedestal skyphos-krater National Archaeological Museum, Athens, 16384 (ABV 6; Para 3.13; Add² 1; Karouzou 1963: 11-14 pls 21-28) by the Nessos Painter.



42. 12999a, b. (Figure 23.14). Body sherds from two different vessels.
Width a. 0.138m. Fabric 2.5YR 6/6. Width b. 0.126m. Fabric 10R 6/8.
42a has counterparts in the work of the Analatos Painter (Denoyelle 1996: pl. 13. 1; Rocco 2008: 23 fig. 1. 2), but also later, around the middle of the seventh century (Kübler 1970: pl. 30; Rocco 2008: 170-1).

Figure 23.14 Sanctuary of Artemis Mounichia, 42. (Photograph: K.-V. von Eickstedt).



43. 12999c. (Figure 23.15). Body.
Width 0.077m. Fabric 7.5YR 7/4, with inclusions.
Compare the lekane Kerameikos Museum 76 (under 37 and Rocco 2008: 162 fig. 25.17) and the oinochoe Kerameikos Museum 1281 (Kübler 1970: pl. 28; Rocco 2008: 164 KMG 3).
44. 12999d. (Figure 23.15). Rim.
Width 0.073m. Fabric 5YR 7/4, with inclusions.
See under 43.
45. 13000a. (Figures 23.16-23.17). Pedestal.

Figure 23.15 Sanctuary of Artemis Mounichia, 43, 44. (Photograph: K.-V. von Eickstedt).



Figure 23.16 Sanctuary of Artemis Mounichia. First row: 54, 46, 47, 50; second row: 45, 48, 49. (Photograph: K.-V. von Eickstedt).

Height 0.128m. Fabric 5YR 6/4, with inclusions.

46. 13000b. (Figure 23.16). Pedestal.

Height 0.0725m. Fabric 5YR 7/4, quite pure.

Compare Phaleron cups: Young 1942: figs 1, 6, 8, 14, 23.

47. 13000c. (Figure 23.16). Pedestal.

Height 0.10m. Fabric 7.5YR 7/4, with inclusions.

Compare Rocco 2008: 97 fig. 12.12.

48. 13000d. (Figure 23.16-23.17). Pedestal.

Height 0.07m. Fabric 7.5YR 7/4, with inclusions.

49. 13000e. (Figure 23.16). Pedestal.

Height 0.0615m. Fabric 7.5YR 7/4, with inclusions.

50. 13000f. (Figure 23.16). Pedestal.

Palaiokrassa 1989: 30 no. 87, pl. 6.3.

For the decoration see Rocco 2008: 97 fig. 12.5, 105 fig. 13.9, 154 fig. 22.1 and 9.

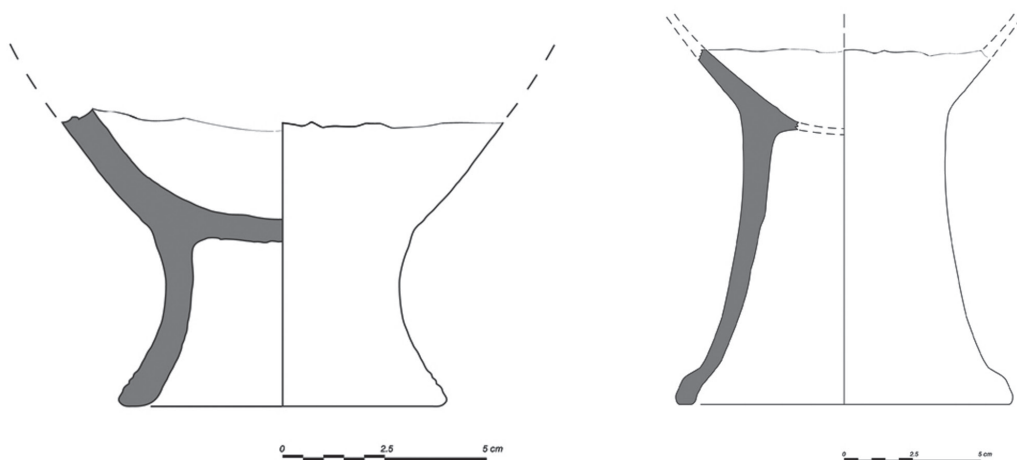


Figure 23.17 Sanctuary of Artemis Mounichia, 48, 45. (Drawings: S. Piskardellis).



Figure 23.18 Sanctuary of Artemis Mounichia. First row: 52b, 52a; second row: 53, 51. (Photograph: K.-V. von Eickstedt).



Figure 23.19 Sanctuary of Artemis Mounichia. 56, 55. (Photograph: K.-V. von Eickstedt).



Figure 23.20 Sanctuary of Artemis Mounichia. Subgeometric high-footed cup and late Archaic krateriskos. (Drawings: S. Piskardellis).

51. 13001a. (Figure 23.18). Rim.
Height 0.0495m. Fabric 7.5YR 7/4.
See Kübler 1970: 349 fig. 32; Rocco 2008: 43 fig. 4.6. Compare the lekanides Kerameikos Museum 1151, 1158 (Kübler 1970: cat. nos 2, 3, pls 4, 5; Rocco 2008: 44 Op α 8 and 9).
52. a. 13001b. b. 13001c. (Figure 23.18). Rim.
Width a. 0.057m. b. 0.037m. Fabric 5YR 7/4, with inclusions.
See Kübler 1970: 349 fig. 32. Compare Kerameikos Museum 76, 1281, 1361 (Kübler 1970: cat. nos 27, 32, 25, pls 17, 28, 20-21; Rocco 2008: 162 fig. 25.17, 164 KMG 10, 3 and 8).
53. 13001d. (Figure 23.18). Body.
Height 0.051m. Fabric 5YR 7/4, with inclusions.
See Kübler 1970: 373 fig. 43; Rocco 2008: 134 figs 19.11 and 22, and 162 fig. 25.47, 175 figs 27.5 and 13-14. Compare Kerameikos Museum 73, 75, 1361, 163 (Kübler 1970: cats 20, 28, 25, 63, pls 10-11, 18-9, 20-21, 59; Rocco 2008: 164 KMG 13, 11, 8 and 179 Op γII 1); Agora Museum P 16991 (Brann 1962: Plate 35, Nr 558; Rocco 2008: 140 Po 2). Also Walter-Karydi 1997: 387-9, no. 29, fig. 11; Rocco 2008: 140 Po 8.
54. 13000g. (Figure 23.16). Pedestal.
Width 0.109m. Fabric 5YR 6/4, with inclusions.
55. 13002a. (Figure 23.19). Pedestal.
Height 0.071m. Fabric 7.5YR 7/4, with inclusions.
Compare Zaphiropoulou 1985: 75-6, pls ΙΣΤ. 14, ΙΖ. 22, ΙΒ. 32, 33. Also the hydria-loutrophoros Athens, Fetihie Djami NA-57-Aα 456 (Kyrkou 1997: 426 figs 6-8, pl. 2, b; Rocco 2008: 93 MI 2).
56. 13002b. (Figure 23.19). Body.
Height 0.048m. Fabric 7.5YR 7/4, with inclusions.
Compare the skyphos-krater Berlin, Staatliche Museen, Antikensammlung A 39 (CVA Berlin 1: pl. 24.2-3; Rocco 2008: 116 S 6, pl. 17.3) and the kotyle-krater National Archaeological Museum, Athens, VS 188 (Rocco 2008: 116 S 5, pl. 17.1).