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**ATTIC GEOMETRIC
WORKSHOPS**

EDIZIONE ANASTATICA

**“L’ERMA” di BRETSCHNEIDER - ROMA
1968**

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Preface

THIS STUDY is based on a dissertation presented to the faculty of the Graduate School of Yale University in candidacy for the Ph.D. degree in June 1957. Much of the material was gathered during a year spent at the American School of Classical Studies in Athens (Fulbright award, 1954—55) and during the summer of 1957, also spent in Athens. The Department of Classics of Yale University has subsidized the collection of many of the photographs; for others I am indebted to Eva T. H. Brann and to my brother John A. Davison. Preparation for publication was aided by two faculty research grants from the University of Vermont.

Among the many persons and institutions who have responded to requests for photographs and information, I am particularly indebted to the staff of the Agora Excavations for their cooperation in making available all their facilities, and to Homer A. Thompson for permission to publish many of the Agora vases; to the German Archaeological Institute and to I. Meliades, Ephor of the Acropolis, for permission to examine and to arrange according to grave groups the Geometric pottery in the Kerameikos Museum; to Bernard Ashmole of the British Museum for permission to examine and to publish some of the Geometric pottery not on public display; to Harald Ingholt for references and suggestions concerning questions of Near Eastern chronology; and to Henry R. Immerwahr, Eva T. H. Brann, and John H. Kent for valuable criticism.

January 1960

J.M.D.

Abbreviations

- AA*: *Archäologischer Anzeiger* (Supplement to *JdI*, below)
AJA: *American Journal of Archaeology*
AM: *Athenische Mitteilungen*
BASOR: *Bulletin of the American Schools of Oriental Research*
BM: British Museum
BSA: *Annual of the British School at Athens*
CRAI: *Comptes Rendus de l'Académie des Inscriptions et Belles-Lettres*
CVA: *Corpus Vasorum Antiquorum*
Hesperia: Journal of the American School of Classical Studies at Athens
JdI: *Jahrbuch des deutschen archäologischen Instituts*
JHS: *Journal of Hellenic Studies*
Ker. 5: *Kerameikos: Ergebnisse der Ausgrabungen. Die Nekropolen des 10. bis 8. Jahrhunderts*. Vol. 5, Pt. I, Karl Kübler, Berlin, 1954
Matz, Griech. Kunst: F. Matz, *Geschichte der griechischen Kunst, I: Die geometrische und die früharchaische Form*, Frankfurt, 1950
MFA: Museum of Fine Arts (Boston)
Mon Piot: *Monuments et Mémoires Publ. par l'Académie des Inscriptions et Belles-Lettres, Fondation Piot*
Oikonomos Festschrift: E. Kunze, "Disiecta Membra attischer Grabkratere," *Archaiologike Ephemeris* (1953), in honor of G. P. Oikonomos
QDAP: *Quarterly of the Department of Antiquities in Palestine*
RA: *Revue archéologique*
RendPontAcc: *Atti della Pontificia Accademia Romana di Archeologia, Rendiconti*
Schweitzer Festschrift: E. Kunze, "Bruchstücke attischer Grabkratere," *Neue Beiträge zur klassischen Altertumswissenschaft: Festschrift zum 60. Geburtstag von Bernhard Schweitzer*, Stuttgart, 1954
Young, Geometric Graves: R. S. Young, *Late Geometric Graves and a Seventh Century Well in the Agora, Hesperia*, Supplement 2, 1939

I. Introduction

GENERAL SUMMARY OF RESEARCH

IN EARLY GREEK HISTORY the Geometric period, which spans the ninth and eighth centuries B.C., derives its name from the linear design peculiar to its pottery. There are only three statements that can be made with certainty about the development of this pottery: The style rose to favor during the decline of Protogeometric pottery; it began to wane with the beginning of the Orientalizing era; and the greatest development of the style was localized in Attica.¹ Given this chronological and geographical framework, archaeologists have made frequent attempts to determine the outer bounds and the inner relationships of the style, with the Attic vases forming the basis of their research.

The existence of Geometric as a distinct style was recognized as early as 1870,² but research in it was at first limited to the arrangement of the newly discovered vases into general categories according to type³ and to studies of their possible

1. It is not the purpose of this study to investigate the origin of the style. Suffice it to say that the prevailing presumption is that Athens introduced the Geometric style (as she had the Protogeometric), and that there is a continuity of stylistic development from the Mycenaean to the Geometric period: W. Kraiker and K. Kübler, *Kerameikos: Ergebnisse der Ausgrabungen*, I: *Die Nekropolen des 12. bis 10. Jahrhunderts* (Berlin, 1939), pp. 131-77; C. H. Whitman, *Homer and the Heroic Tradition* (Cambridge, Harvard University Press, 1958), p. 53.

2. A. Conze, *Zur Geschichte der Anfänge griechischer Kunst*, 2 vols. Vienna, 1870-73.

3. S. Wide, "Geometrische Vasen aus Griechenland," *JdI*, 14 (1899), 26-43 (Thera, Melos, Kreta); 78-86 (Boiotien, Lakonien, Argolis); 188-215 (Attika).

chronological significance.⁴ In the twenties a general study of the style appeared in Volume I of Pfuhl's monumental work,⁵ wherein were summarized—and criticized—the results of all earlier research. The material available was still scanty, however, for the excavations in the Kerameikos and the Agora had not yet been undertaken. As new vases appeared, the field of investigation widened to include symbolic⁶ and aesthetic⁷ interpretations of Geometric art, studies on particular aspects of Geometric decoration,⁸ and attempts to discover mythological and Homeric analogies.⁹

In a more general treatment, Young, in his catalogue of the Agora grave groups,¹⁰ has given a summary of the development of shapes and decorative motifs as found in Attic Geometric pottery, while Matz¹¹ has handled the over-all development of the style, covering all forms of Geometric expression (pottery, metal utensils, sculpture, armor, and jewelry) and all areas of production. The most recent work on the subject, aside from Matz, has again focused on the chronological aspects, this time through the study (in combination or separately) of shapes, grave groups, and workshops.¹² Re-

4. B. Schweitzer, *Untersuchungen zur Chronologie der geometrischen Stile in Griechenland*, I, Heidelberg, 1918; II, *AM*, 43 (1918), 1-152.

5. E. Pfuhl, *Malerei und Zeichnung der Griechen*, 3 vols. Munich, 1923.

6. Anna Roes, *Greek Geometric Art: Its Symbolism and Its Origin*, Haarlem, 1933.

7. Matz, *Griech. Kunst*.

8. G. S. Kirk, "Ships on Geometric Vases," *BSA*, 44 (1949), 93-153.

9. R. Hampe, *Frühe griechische Sagenbilder in Böotien*, Athens, 1936; *idem*, *Die Gleichnisse Homers und die Bildkunst seiner Zeit*, Tübingen, 1952; T. B. L. Webster, "Homer and Attic Geometric Vases," *BSA*, 50 (1955), 38-50, figs. 1-3.

10. Young, *Geometric Graves*.

11. *Griech. Kunst*.

12. Since Matz is concerned with the stylistic interpretation of form and decoration, he does not deal with questions of individual workshops or with the problem of chronology, but refers to the work of other scholars on these matters without discussing the relative merit of their conclusions.

cent research along these lines may be summarized as follows:

The period for the development of the Geometric style in Attica has been determined as comprising *ca.* 200 years, from *ca.* 900 to *ca.* 700 B.C.¹³ This 200-year period has been divided by Kahane into four main phases of development, each of roughly 50 years' duration: Early, 900–850; Strict, 850–800; Ripe, 800—before 750; and Late, before 750–700. This arrangement is based mainly on a consideration of vase shapes, which is based in turn on grave groups.¹⁴

Although variations of this scheme have been suggested,¹⁵ Kahane's stylistic divisions and dating system have been generally accepted.¹⁶ Despite the adoption of his terms, however, they are not always used in the same way; what one scholar puts in the "classical" or "ripe" stage, another labels "late Geometric."¹⁷ The relative chronology also is not definite, for the stylistic classification of a particular vase may be accepted while its place within the framework of development is rejected.

The grave groups most scientifically and therefore most profitably excavated have been those recently found in Athens

13. Schweitzer, *AM*, 43 (1918), 49; the criteria for these chronological limits will be discussed *infra*, Chapter VI.

14. P. Kahane, "Die Entwicklungsphasen der attisch-geometrischen Keramik," *AJA*, 44 (1940), 464-82.

15. Notably, Matz' and Kübler's tripartite division into Early, High (which comprises Kahane's Strict and Ripe phases), and Late; Matz, *Griech. Kunst*, p. 53; *Ker.* 5, p. 183. Matz stays within the 900–700 framework; Kübler, although he gives the same length of time to the development of the style, begins it a generation earlier and thus dates the Geometric period from the mid-tenth century to the thirties of the eighth century. The question of absolute chronology will be more fully treated in Chapter VI, *infra*.

16. E.g., R. Lullies, *CVA*, München 3; V. R. d'A. Desborough, *Proto-geometric Pottery* (Oxford, 1952), *passim*; Kirk (note 8, *supra*), p. 94: "Kahane's system of dating is the most convincing, although some vases cited by him appear to be assigned to too early a period . . ."

17. Schweitzer *Festschrift*, p. 57.

itself—in the Agora and the Kerameikos.¹⁸ The Agora graves which had been published by 1940 were used by Kahane in his study of the development of Geometric style; the Kerameikos graves were not published until 1954 and therefore could not be used by him, except insofar as they were available in the preliminary reports.¹⁹ Present excavations at Eleusis and around the southwest slope of the Acropolis are turning up many new Geometric grave groups, but details of these are not yet published. The earlier excavations in Eleusis, as well as those in the Dipylon area,²⁰ were carried on without attention to stratification or context, with the result that few grave groups were preserved or can be reconstituted.²¹

Various attempts have recently been made to discover individual painters or workshops in the period of Attic Geometric vase-painting. Cook, in his two studies of Protoattic pottery,²² notes the products of the Late Geometric style which immediately preceded or were contemporary with the beginnings of Attic Orientalizing. Kahane also mentions a few hands or workshops in the Ripe and Late phases of his analysis.²³ The main interest, however, has been centered on the "Dipylon" style, which is represented by those monumental funerary kraters and amphorae whose decoration consists not only of Geometric ornament but also of *prothesis* scenes, char-

18. Agora: *Hesperia*, 1933, 1935, 1940, 1947–52, and especially Supplement 2, 1939. Kerameikos: *Ker.* 5. About 140 graves of the Geometric period have been found in the two areas.

19. *AA*, 49 (1934), 240, and Abb. 26 f. = Ker. Grave 74; *AA*, 48 (1933), 279 = Ker. Grave 69; *AM*, 51 (1926), 138 f., and Beilage VII, 3, 4 = Ker. Grave 72; Hampe, *Frühe griechische Sagenbilder*, p. 38, Abb. 19 and Taf. 32-33 = Ker. Grave 59.

20. The term "Dipylon" graves refers to the early excavations; "Kerameikos" graves, to the more recent ones.

21. For a discussion of this problem and a list of those graves recovered cf. Young, *Geometric Graves*, p. 4, note 1.

22. J. M. Cook, "Protoattic Pottery," *BSA*, 35 (1934–35), 165-219; "Athenian Workshops around 700," *BSA*, 42 (1947), 139-55.

23. *AJA*, 44 (1940), 475-80, 482.

iot processions, and land and sea battles. Nottbohm has sought to single out the painter and the workshop of the amphora Athens 804 and the workshop of the krater Athens 990; Chamoux, Villard, and Kunze refute some of Nottbohm's ascriptions and limit themselves to the identification of individual hands among the krater painters and to the study of scattered krater fragments in an attempt to assign them to existing vases or to compose new ones from them.²⁴

PURPOSE AND METHOD

It is this third phase of research that will be the main object of the present study, for the investigation of workshops has not yet been extended to the point where it might be of some assistance in determining the internal relationships of Geometric pottery.

It is not lack of material which inhibits an investigation of vases of less distinguished size or decoration but rather the fact, as Kunze points out,²⁵ that linear design is not conducive to the expression of individuality. Thus the ascription of a group of vases to a particular painter or workshop is difficult because of the scarcity of "personalized" elements.

The dangers inherent in a study of workshops are amply set forth by Chamoux,²⁶ who, while both praising and challenging Nottbohm for her masterly appraisal of the personality of the painter of Athens 804, fears lest a horde of imitators be inspired to flood the Geometric period with "a host of anonymous masters, all too precisely named."²⁷

24. Gerda Nottbohm, "Der Meister der grossen Dipylon-Amphora in Athen," *JdI*, 58 (1943), 1-31; F. Chamoux, "L'école de la grande amphore du Dipylon," *RA*, 33 (1945), 55-97; F. Villard, "Un nouveau cratère du Dipylon au Musée du Louvre," *RA*, Ser. 6, Vols. 31-32 (1949), *Mélanges Charles Picard*, II, pp. 1065-74; *Schweitzer Festschrift*; *Oikonomos Festschrift*, pp. 162-71.

25. *Schweitzer Festschrift*, p. 58.

26. *RA* (1945), pp. 60-8.

27. *Ibid.*, p. 60.

In the search for workshops or individual painters, there are three main criteria which may be used: shape, geometric ornament, and figured representation. The form of the vase has already been used as the basis for a study of stylistic development,²⁸ and the figured style is the main feature of the various analyses of the Dipylon ware; the geometric decoration, as the most formal element on the vase, has apparently not been considered susceptible of serving as a basis for workshop attribution.²⁹ Of the three, shape is clearly of least significance as far as individual painters are concerned; at most one might try to single out the potter.³⁰ The significance of shape for the determination of chronological sequence has been proved of great importance when applied to the classical period; one of the functions of this study of workshops will be to test its trustworthiness for the Geometric.

Nottbohm's attributions with respect to the Dipylon ware are based on the study of figured representations, with a side glance at the arrangement of the Geometric decoration and the choice and disposition of filling ornaments; all these observations Chamoux accepts as indicative of a stylistic tradition and a relative order of development, but he insists that they do not allow any certain attributions to individual painters.³¹ In attempting to discover some order or process of development in Attic Geometric vase-painting, therefore, one must try to avoid two extremes—an excess of subtlety, of which Chamoux accuses Nottbohm in her fine distinctions, and that same excess, in reverse, of which Chamoux is himself guilty in his refusal to admit individual attributions when there exists any divergence in detail. However formal the design

28. Kahane, *AJA* (1940) pp. 464-82.

29. Though it has been put to more esoteric uses; e.g., J. L. Myres, "The Last Book of the Iliad," *JHS*, 52 (1932), 264-96; "The Pattern of the Odyssey," *JHS*, 72 (1952), 1-19.

30. Potter and painter may, of course, be one and the same, but shape alone offers no evidence for the identification of a painter.

31. *RA* (1945), p. 61.

may be, however stylized the figures, homogeneous groups of vases do appear, and within these groups some vases show such similarity that it would seem almost perverse not to ascribe them to a single painter (if for no other reason than to indicate the existence of gradations of similarity).

The study which will be pursued here has a twofold purpose: first, to describe a series of new workshops composed of figured vases which seem closely associated in their decoration; and second, to see whether there exist any stylistic connections, not only among the new groups themselves, but also (and particularly) with the Dipylon style and those Late Geometric vases which Cook has designated as links in the progression toward the Orientalizing style. In this study ornament and figures will be used together in the search for analogies, with the emphasis on the ornament as providing the less subjective and thus the more recognizable criterion for noting similarities. This reasoning may seem contradictory, for the figures, despite their use in Geometric art as part of the decorative scheme, may be expected to show more variation than the linear design. But for this very reason, when a design *does* show a divergence, or if some new ornament appears in the established repertoire, such novelties are immediately apparent (more so, certainly, than subtle changes in figure-painting)³² and imply a distinct hand. Over 1,000 vases of the Geometric figured style³³ have been collected, and of these, over 800 have been studied, either from photographs or from published illustrations, or in the museums themselves. No attempt has been made to sort them all into

32. I do not feel competent to say with Kunze, in regard to two vases of similar figured style, "Was sie trennt, ist kaum ein zeitlicher Abstand, sondern eher ein Unterschied des Temperaments" (*Oikonomos Festschrift*, p. 171).

33. Vases without figured representations have been omitted from the main study solely because some kind of limit had to be set; and, since they offer only one criterion for ascription, they are less useful in this kind of investigation.

categories; they have simply constituted the primary sources in the research, and from their bulk have been excerpted those vases which seemed most closely related.

It will be seen that the bulk of the attributions concern kraters, amphorae, and other fairly large vases. This happens because these vases furnish more room for a variety of decoration and thus have more value for stylistic comparisons. Smaller vases which seem analogous but which do not provide enough evidence for greater certainty will be noted for their similarities but will not be definitely attributed.

In a period such as the Geometric, the history of which depends almost entirely on archaeological evidence, a study of workshops will be particularly valuable if it can establish an acceptable relative chronology for the development of the Geometric style and thus provide a solid basis for detailed studies of shape, ornament, and figures. In the attempt to discover such a relative chronology, Cook's analysis of the Early Protoattic style will be used as a basis for comparison, and the various workshops will be arranged accordingly, in recessive order behind the Protoattic groups.

TERMINOLOGY

The use of such terms as "Master" and "workshop" is particularly deprecated by Chamoux,³⁴ who feels that the one implies the existence of a personality which is in fact unverifiable, and the other indicates an actual place of work, the existence of which is equally unascertainable. He would prefer to use the word "school" as indicating a community of style, and to avoid attempts at delimiting the respective part played within such schools by individual hands, which he thinks impossible to determine. The term "Master," it is true, does bear a connotation of supreme merit when applied to painting and should perhaps be avoided when discussing Attic Geometric vases in general, though surely no one will cavil

34. *RA* (1945), pp. 67-8.

at so labeling whoever painted Athens 804, the one vase always pointed out as representing the consummation of the Geometric style. The particular designation, however, is not at issue here, inasmuch as Chamoux objects to any ascription to individuals, whether "Master" or "painter."

The word "school" seems to me as unacceptable as "workshop" is to Chamoux, because it has a Renaissance flavor, with the implication of Masters in the background. I should prefer to use "workshop," not only for the very reason that Chamoux discards it—as implying a common work area where a group of people were making and decorating pots—but also as signifying a simpler, less self-conscious social organization, where one would be more likely to think of master and apprentice than of Master and pupil; i.e., where the emphasis was on craft rather than on Art.

In the discussion of attributions, therefore, "workshop" will signify stylistic unity of a sort to catch the eye but in detail not close enough to warrant ascription to one hand, while the term "painter" will be used whenever a group of vases shows such striking similarity as to indicate some individual identity. Since the general attributions to a workshop are usually varied, such vases are by no means all to be considered the products of a single hand; whenever two or more vases can be identified as the work of a separate, and minor, craftsman within the larger workshops, they will be listed under individual "hands." The word "group" will be used in two senses: to indicate a larger category of vases, which could be broken down into the narrower designations of workshops and painters; and to supply a name for those collections of smaller vases which show an appreciable unity of style but whose decoration is too meager to allow closer attribution. "Tradition" will apply to a continuity of style which may cut across the more definitive categories; the "Dipylon Group," for example, will comprise all the vases that can be attributed to painters or workshops of this very striking style, while the "Dipylon tradition" will refer to the continuation on lesser



a. neck handles



1. AMPHORAE
b. belly handles (Dipylon)



c. shoulder handles



2. KRATERS
a. Dipylon



b. spouted



3. DOUBLE-HANDLED BOWL



4. OINOCHOE



5. PITCHER-OLPE



6. MUG-OLPE



7. HYDRIA



8. KANTHAROS



9. SKYPHOS



10. BOWL



11. HIGH-STANDED BOWL



12. KOTYLE



13. PYXIS

Fig. A. COMMON GEOMETRIC SHAPES

or later vases of features that are considered typical of the Dipylon ware (i.e., prothesis and battle scenes; composition of linear and figured ornament).

SHAPES

All vase shapes common to the Geometric period are illustrated in Figure A; any important variations in shape, as well as unique examples, will be described or illustrated wherever relevant in the text.³⁵

The amphora (Fig. A.1a-c),³⁶ the krater (Fig. A.2a-b), the pyxis (Fig. A.13),³⁷ the hydria (Fig. A.7),³⁸ and the kantharos (Fig. A.8)³⁹ are usually so labeled in all publications, English and foreign, for small variations within the type do not obscure the shape which is peculiar to each. Many vases, however, are published under such vaguely generalized terms as "bowl," "pitcher," "jug," which serve as a catch-all for vases which may indeed function as bowls or pitchers but with considerable variation within the category. Under these circumstances it is difficult for the reader to know from one publication to the next just what shape is being discussed; and

35. An analysis of the evolution of vase shapes during the preceding Protogeometric period is given by Desborough, *Protogeometric Pottery*, under the pertinent categories; Protoattic shapes and their Geometric ancestry are discussed by Young, *Geometric Graves*, pp. 200-11.

36. Of the three types of amphorae which are popular in Protogeometric and which continue into Geometric, the belly-handled amphora retains its function as a cinerary urn and becomes a grave monument as well; the shoulder-handled amphora has died out by Late Geometric; and the neck-handled amphora replaces both as the favored shape in Protoattic and succeeding styles.

37. The pyxis exists from early Geometric times; it was probably superseded in Protoattic by the bowl, the lidded skyphos, and the Protocorinthian pyxis (Young, *Geometric Graves*, p. 201).

38. The hydria is rare in Protogeometric (Desborough, *Protogeometric Pottery*, p. 43); it is not found in early Geometric, but reappears in Late Geometric and Protoattic (Young, *Geometric Graves*, p. 209).

39. The kantharos is a Late Geometric shape which continues into Protoattic (Young, *Geometric Graves*, p. 204).

when there are no illustrations, he remains unenlightened unless he resorts to constant and wearisome cross-reference. To avoid uncertainty, therefore, the more ambiguous Geometric vase types will be categorized definitely, if perhaps arbitrarily, for the convenience of both reader and author.

The type of krater usually associated with the Geometric period is the large, footed grave monument, which will be referred to by its popular title, the "Dipylon" krater (Fig. A.2a). There are, however, two smaller forms: a footed example with vertical handles and a spout, which will be known as the "spouted" krater (Fig. A.2b), and an unfooted type with belly handles and vertical lip like the Dipylon krater, which will be labeled "double-handled bowl" (Fig. A.3).⁴⁰

The term "oinochoe" is often applied indiscriminately to two shapes: a wide-mouthed pitcher with high vertical handle, and a trefoil-lipped type.⁴¹ The wide-mouthed pitcher is sometimes called an "olpe," in which case its muglike version, with a similar high handle but a body cut off below the lower terminus of the handle, is called a "small olpe." All three forms are sometimes called "jugs" or "pitchers," with the "small olpe" also appearing as a "cup." In this study, "oinochoe" will signify only the trefoil-lipped pitcher (Fig. A.4); "pitcher-olpe" will refer to the large, wide-mouthed pitcher (Fig. A.5), and "mug-olpe" to the cut-down type (Fig. A.6).⁴²

40. The unfooted Protogeometric krater is enlarged and given a conical foot in the Geometric period; the shape then grows smaller during Late Geometric, and both footed and unfooted types are found among Protoattic vases (Desborough, *Protogeometric Pottery*, pp. 97-8).

41. German publications use "Kanne" for both, sometimes adding "enghalsig" or "mit Kleeblattmündung" for the trefoil oinochoe and "weithalsig" for the wide-mouthed form.

42. The oinochoe exists also in Protogeometric and continues (with variations in type) through Geometric into Protoattic; the pitcher-olpe is a short-lived shape whose production is limited to the Late Geometric period, while the mug-olpe, which first appears with the pitcher-olpe in Late Geometric, continues into Protoattic (Young, *Geometric Graves*, pp. 208, 201).

Three Geometric forms are encompassed by the term "bowl." One is the deep or shallow bowl with curved sides and horizontal cylindrical handles, which develops into what Payne calls a "kotyle" in Protocorinthian ware and remained in the repertoire of the Athenian potter to be called a "skyphos" in the Attic red-figure style. Here it will be known as a "skyphos" (Fig. A.9) to distinguish it as an Attic Geometric shape from the straight-sided "kotyle," which will signify the Protocorinthian (and later red-figure) shape (Fig. A.12). A second bowl type is that with a vertical rim and horizontal ribbon handles set low on the body where it begins to curve toward the base. Each end of the flat handle loops away from the vase at the point of juncture. This type is designated simply as "bowl" (Fig. A.10). The third form is the bowl of the second type placed upon an openwork (fenestrated) foot of one or two tiers; this will be referred to as a "standed bowl" and will be called "low" if the openwork foot consists of only one tier, "high" if of two (Fig. A.11).⁴³

DECORATION

A general summary of decoration will suffice to show the type of ornament and composition which appears on Geometric pottery.⁴⁴ Two methods of composition are used throughout the Geometric style: The repetition of one motif in a continuous band or frieze around the vase (i.e., the run-

43. The ribbon-handled bowl is a Late Geometric shape, which continues to be made into the early seventh century. The standed bowl is also late, and gradually displaces the ribbon-handled bowl without the stand. The stand grows higher and the bowl shallower as the type continues into Protoattic (Young, *Geometric Graves*, p. 205).

44. A concise survey of the Geometric and Early Protoattic repertoire is given by Young (*Geometric Graves*, pp. 212-24) and Cook (*BSA*, 1934-35, pp. 166-72). The question of the origin and longevity of decorative motifs is too vast a study to be undertaken here; for a consideration, with examples, of the reintroduction of geometric patterns of earlier periods, cf. Kübler and Kraiker, *Kerameikos*, Vol. 1, pp. 167 ff.

ning maeander, connected triangles, lozenges, zigzags, etc.), and the triglyph-metope arrangement whereby the decorative band is interrupted by separate panels containing figures or elaborated Geometric designs. That these two methods were simultaneously popular is proved by their occurrence together on all types of vases and during all phases of the Geometric period.⁴⁵

The *type* of ornament chosen does not seem to be affected by the method used in arranging it on the vase—both figures and Geometric designs occur in the continuous frieze and in the metopes. The most common figure types are the human being, the bird, the horse, and the deer or goat.⁴⁶ Late Geometric ornament is signaled by the entrance of coursing hounds, lions, centaurs, sphinxes, and other creatures common to the early Orientalizing style.

Since the figures are at first conceived as part of the decorative aspect of the vase, they are represented as static—a row of deer caught in the moment of grazing or reclining with head turned back (regardant); a group of men and women in the attitude of mourning around the bier of the deceased; a frieze of chariots, or of birds, wending their wooden way around the vase. This impression of immobility does not last, however; in fact, it seems of very short duration, for even on vases which represent the earlier stages of the figured style, knees have begun to bend and arms to stretch until we find scenes of comparatively vigorous activity, especially on those vases depicting land or sea battles.

The basis of Geometric art is provided, of course, by the use of rectilinear design (see Fig. B),⁴⁷ which on the devel-

45. Young, *Geometric Graves*, p. 212.

46. The designation of a figure as deer or goat depends on whether the neck is long (= deer) or short (= goat).

47. I have noted over 400 varieties of design on Attic Geometric figured vases; these fall into sixteen general categories, a synthesis of which is given here (with the exception of a group of miscellaneous motifs).

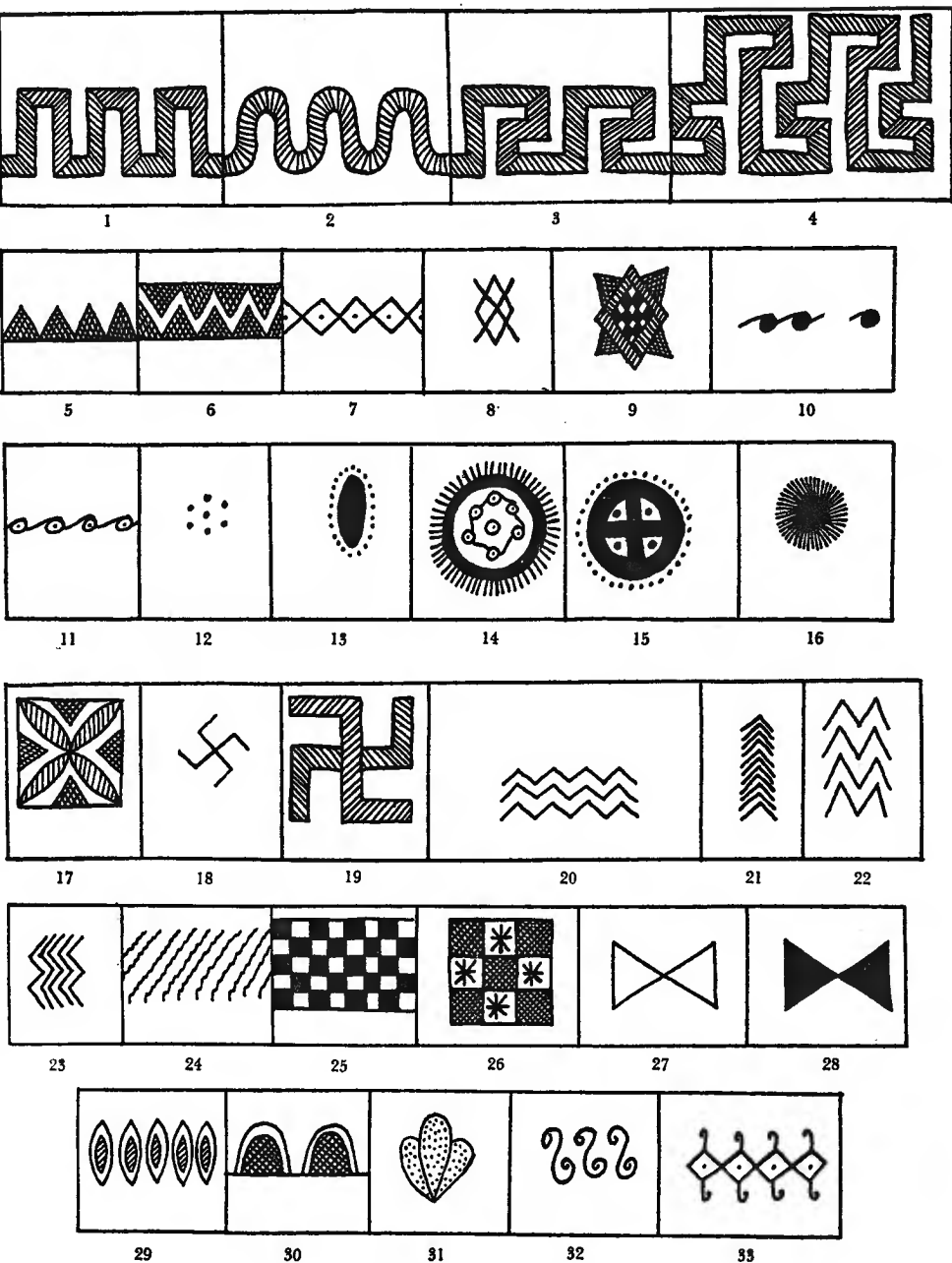


Fig. B. GEOMETRIC LINEAR DESIGNS