

# CORINTHIAN KOTYLE WORKSHOPS

(PLATES 65–68)

THE POINT OF DEPARTURE for this study was the observation that the kotyle seems to have been one of the most frequently occurring shapes among the Middle Corinthian materials excavated in the Potters' Quarter at Corinth.<sup>1</sup> This statement does not rest on firm statistical data: I was not present at the excavation and have no way of knowing whether this was true of the vast amount of sherds discarded. The impression nevertheless arose from working with the inventoried material and from examining control bags left behind by the excavator. Moreover, the popularity of the kotyle in the export line can hardly be doubted, to judge from museum collections, particularly those of southern Italy, which most directly reflect its habitual use in local graves.

In the Potter's Quarter and elsewhere the quality of manufacture and decoration varies greatly. Some pieces must have been a delight to their possessors; yet perhaps more frequently the workmanship is of such indifferent quality as to give rise to the supposition that

<sup>1</sup> The definitive publication appears in *Corinth*, XV, iii, *The Potters' Quarter. The Pottery*, by A. N. Stilwell and J. L. Benson. Publication numbers as found in the catalogue are used in this article in bold-faced type. Items which do not appear in that catalogue are referred to simply by the inventory number, which is regularly preceded by the letters KP. In addition to whatever substantive value this article has as a broader study of Potters' Quarter materials, it also discharges a longstanding obligation to the American Philosophical Society: see its *Year Book*, 1966, p. 573 (grant from Penrose Fund).

All profiles in Figure 1 are by J. L. Benson except that of **575** by David Lewis, Corinth Excavations. All photographs of objects in the Corinth Museum are by courtesy of the Corinth Excavations with the exception of C-40-159, C-40-169, C-47-488: photo Benson. The remaining photographs are also by the author with the exception of the following: Florence 76138, courtesy Museo Archeologico; Havana, Coll. Lagunillas no. 9, source unknown; Urbana, Krannert Museum 70-9-1, courtesy Krannert Museum. Ischia, Gr. 91 is published by permission of Dr. Giorgio Buchner. All photographs of objects in the National Museum, Athens, Staatliche Museen, Berlin, Montclair Art Museum, National Museums, Palermo and Taranto, Krannert Museum, and Yale University Gallery are published by permission of the curators of those institutions. BSA A 31 is published by permission of the Managing Committee of the British School at Athens.

Works frequently cited are abbreviated as follows:

- Amyx, *CalStud* 2 = D. A. Amyx, "Observations on the Warrior Group," *California Studies in Classical Antiquity* 2, 1969, pp. 1–26
- Amyx, *Jahrb* = D. A. Amyx, "A Corinthian Kotyle in Mainz," *Jahrbuch des römisch-germanische Zentralmuseums Mainz* 6, 1959, pp. 101–109
- Corinth* VII, i = S. Weinberg, *Corinth*, VII, i, *The Geometric and Orientalizing Pottery*, Cambridge, Mass. 1943
- Corinth* VII, ii = D. A. Amyx and P. Lawrence, *Corinth*, VII, ii, *Archaic Corinthian Pottery and the Anaploga Well*, Princeton 1975
- GKV = J. L. Benson, *Die Geschichte der korinthische Vasen*, Basel 1953
- Hopper = R. Hopper, "Addenda to *Necrocorinthia*," *BSA* 44, 1949, pp. 162–257
- Lo Porto = F. G. Lo Porto, "Ceramica arcaica dalla necropoli di Taranto," *Annuario*, n.s. 21–22, 1959–60, pp. 7–230
- NC = H. Payne, *Necrocorinthia*, Oxford 1931
- Perachora* II = *Perachora*, II, *The Sanctuaries of Hera Akraia and Limenia*, T. J. Dunbabin, ed., Oxford 1962

heavy demand for the product necessitated its manufacture *en masse*. This circumstance might mean that relatively competent artists were compelled to work hastily and that incompetent artisans may have been pressed into service. A better understanding of the situation might arise if the various known kotylai could be assigned to painters or at least to workshops. Unfortunately, this is discouraging work; indeed at times one has the impression that numerous inept persons must have attempted one pot and then quit: *quot vasa, tot fabricatores*.<sup>2</sup> Since, however, the authors of *Corinth* XV, iii have already patiently sorted out a number of workshops active in the Potters' Quarter, I believe that it will be profitable to summarize and extend this work to include a greater consideration of non-Kerameikos materials than could be justified in that already large volume. From this same standpoint it would, in fact, be possible and profitable to make a special study of each shape represented in the volume, the main purpose of which was to bring to a first ordering a great reservoir of materials with innumerable interconnections.

A few preliminary comments on method seem to be required. The first is connected with the hypothesis of mass production: did certain painters or workshops specialize in this particular shape? Insofar as we are speaking of the late Early Corinthian (EC) and Middle Corinthian (MC) periods, an affirmative assumption seems to work well enough in practice, despite the lack of any hard evidence.<sup>3</sup> My intention throughout has been to emphasize those groups of kotylai which seem to stand as entities unrelated in their style to that of other shapes; in order not to present a slanted picture, however, I have also included artists who normally decorate other shapes but are known to have tried their hand at kotylai on one or more occasions. On a related question: Was there a distinct division of labor between potters and painters, as if belonging to two separate crafts? I cannot offer any concrete evidence. The scale of the operation at the Potters' Quarter might suggest to a modern mind that this would have been efficient, but that is no proof.<sup>4</sup>

Although my purpose has been to understand the concentration of kotylai specimens in Middle Corinthian contexts at the Potters' Quarter, the nature of the materials involved required me to include the periods contiguous to Middle Corinthian but without necessarily striving to be as complete in their coverage. Material from these periods is valuable for comparisons and for interpretation of trends; moreover, in some cases it is not possible to be sure to which period a vase should be assigned. The study of this shape in these periods has received an important impetus from the publication of finds in the Anaploga well (*Corinth*

<sup>2</sup> A somewhat similar sentiment has been expressed by the authors of *Corinth* VII, ii (see p. 83). Needless to say, this situation is not confined to the painters of kotylai alone but is quite pervasive in Corinthian ceramics. Not only human fallibility accounts for this but also the pre-individual stage of culture, before artists were particularly conscious of personal style.

<sup>3</sup> Note that often the more distinguishable groups of works are united not only by a common style of drawing but also by a common preference for certain tricks in subsidiary decoration (e.g., Delessert Workshop, a pronounced case). This gives rise to a workshop concept by which it can be assumed that a leading artist set a pattern for his benchmates as well as for himself. But I have no specific evidence for division of labor in the painting of subsidiary decoration and frieze on kotylai.

<sup>4</sup> Lawrence found a few examples of pots which could be plausibly attributed to the same potter: *Corinth* VII, ii, pp. 83, 90, but of course there is no way of knowing whether this was also the painter of the pots.

VII, ii). Lawrence's very careful presentation of a group of kotylai in a stratified sequence from Middle Corinthian to Late Corinthian I has produced observations which may have some applicability to examples found in other locations.

The core of my research is presented in appendices comprising annotated lists of kotylai assignable to specific painters or workshops. These are arranged in three stages: A) Lists which are strictly applicable to the Potters' Quarter. B) Lists of works one or more of which have been found at the site of Corinth but not in the Kerameikos itself. C) Lists of works without any specific indication of provenience in Corinth. (The last group [D] comprises rejected or unverifiable attributions.) This arrangement reflects the reasoning in the text and may be followed sequentially.

### I. KOTYLE GROUPS IN THE POTTERS' QUARTER (Appendix A)

Out of 25 Early Corinthian kotylai published in *Corinth* XV, iii (representing a larger number: for example, a few more inventoried pieces are mentioned under 355), there is at least one kotyle by the Royal Library Painter who may be described as a specialist in fine kotylai and kotyle-pyxides. The KP 34 and KP 44 Workshops are represented by two and three kotylai respectively of better than average style, but other shapes are also associated with these workshops. Another painter of stature, the Corinth Pyxis Painter, should be mentioned here, although the only kotyle connected with him is apparently slightly later in period. These groups give the impression of work done for a discriminating clientele, not necessarily abroad. It is true that among the unassigned kotylai there are some of poor quality (e.g., 352, 353, 355), but on the whole the quality is reasonably good. The same comment could be ventured about other shapes with possible reservations about aryballoi and alabastra. In any case the evidence for specialization in kotyle production at this time is not impressive.

The situation changed dramatically in the Middle Corinthian period. In the first place, over 130 pieces are published, and these represent a selection of a truly larger repertory of inventoried kotylai. Even allowing a generous margin for the possibility of classifying some of these vases as late Early Corinthian rather than early Middle Corinthian (not much difference in time!), it is clear that a quite different set of factory and, presumably, economic conditions must have prevailed. This conclusion can be applied, of course, solely to the Kerameikos, for the present at least; but it is interesting to note that, even within this site, the situation is somewhat complicated. The kotylai fall into several groups, to some extent according to find places.

Some interrelated workshops from the Northwest Angle Deposit and the East Deposit offer the closest approximation to a continuation of the tradition of finer vases of the Early Corinthian stage. Yet there are no "big names" among them, and the quality in many, if not most, cases is distinctly more ordinary. (This comment does not take account of a few fragments in the narrative tradition, these not being assignable.) Perhaps the most competent painter of this group (Group 1) is the Confronted Panthers Painter (Pl. 65:e), represented, unfortunately, by only two fragments. His work is not unlike a late work of the Royal

Library Painter and immediately precedes that of the Stout Goat Painter, which is fully Middle Corinthian; stylistically, an even closer successor is suggested by the animal frieze on a krater in Palermo. Related but a little less spirited are works of the Puffed-up Owl Workshop (Pl. 65:f) and the Painter of KP 2042 (Pl. 65:d). Very close to the latter are those assigned to the Painter of KP 332 (in Group 2A). The four fragments assigned to the Stout Goat Painter (Pl. 65:g) show the emergence of a style fully adapted to the decoration of kotylai in a competent and fluid, but not inspired, manner; one feels that this artist could have dealt with more challenging tasks, such as the decoration of “double decker” kotylai. His style seems hauntingly similar to that of the Schistos Painter (Late Corinthian I according to Amyx and Lawrence) but more ponderous and stately, less frenetic and certainly not Geladakian, so that the resemblance may be quite fortuitous.

All the above painters seem to present a unified manner, regardless of quality. Completely non-conforming is the Painter of the Streaming Palmettes from the East Deposit (and Well I). Boldly and baldly ignoring the frieze convention, he aligns himself with a slapdash manner prevalent among some painters of Well I material.

A second group of kotyle painters is associated with Well I. Comparing stylistic tendencies such as elongation of animals and sorting out of filling ornaments into contrasting large and small elements, we find that the move to a typical “kotyle style” apparently rather cleverly designed to attract the interest of a wide, if not necessarily discriminating, clientele took place here simultaneously with the other area discussed (Northwest Angle and East Deposits). The wide distribution of the pieces attributable to the Painter of KP 14 (Pl. 66:a, b) underlines this. He is the leading artist of the *Gruppe des polychromen Skyphos*, through which I earlier<sup>5</sup> called attention to the general phenomenon of the Corinthians’ capitalizing on a popular item at the expense of artistic quality. But this school is by no means entirely bad. The firmly drawn “dachshund” panthers and ovoid ducks, compressed within a seemingly narrow frieze, betray a relationship to the finer style of the Confronted Panthers Painter, even to small details of the panther shape and incisions and to the careful incised rosettes. In fact, the Painter of KP 14 cannot be thought of as anything but derivative, even if also approximately contemporary. If the Painter of KP 14, however, depicts his animals in a jaunty manner, those of his colleague, the Painter of KP 63, go beyond that to a racy, decorative dissolution, compared to which the figures of the Confronted Panthers Painter look like the work of an “old master”. The Painter of KP 64 (Pl. 66:c, d) is closely related to the Painter of KP 63. As I now understand the former (having progressed from another viewpoint, expressed in *Corinth XV*, iii), he must be credited with moderately competent work, although his style degenerates and either becomes that of the works attributed to the Painter of KP 248 (Pl. 66:f), who in turn leads on to the Painter of the Streaming Palmettes, or provides the prototype for those works. 541 is a link among these lists, but I am not sure to which it should be given. Surely, only a very insistent demand by not very discriminating customers both in Corinth and abroad could explain the toleration of such a desertion of quality standards. Perhaps the best among the artists of this group is the

<sup>5</sup> *GKV*, p. 37, List 57.

Painter of KP 17, who has a certain relation to the Painter of KP 332 (whom I therefore list here, although his works are not particularly associated with Well I). This latter painter typifies the run-of-the-mill, uninspired but not yet quite execrable Middle Corinthian kotyle decorators. Perhaps this latter adjective could be used for the Painter of KP 450. The PQ Kotyle Painter (Pl. 66:e) is recognizable above all for his elongated wooden birds and panthers.

Although the Painter of the Yale Kotyle (Pl. 66:g, h) has a connection with the North Dump finds, more of his works come from Well I. His attenuated style is clearly characteristic of the latter part of the Middle Corinthian period and perhaps even later. The Silhouette Kotyle Painter must be at least partly of the earlier Middle Corinthian period, while the Silhouette Goat Painter I (Pl. 67:a), although essentially of the Middle Corinthian period, may overlap into the Late Corinthian period; thus his work is among the latest material from Well I.

The kotyle painters discussed above (Group 2A) dealt almost exclusively with the most basic elements of the animal style: panther, goat, bird, and occasionally lion. Since the site lacked stratification<sup>6</sup> which might have been helpful, as at Anaploga, the dividing line between Early and Middle Corinthian in this series had to be set in almost total dependence on rather intuitive factors of style and shape, based on knowledge of the whole site. Further, it must be noted that even such modest results as Anaploga yielded for kotyle dating are not necessarily transferable to another pottery. In the Potters' Quarter the emergence of a typical, routine animal style on kotylai seems to have been a phenomenon of the Middle Corinthian period, which is not to deny that careless painters decorated the shape earlier. I have been obliged, therefore, to date KP 14 (576), the key piece of the *Gruppe des polychromen Skyphos*, later than I did in *Die Geschichte der korinthischen Vasen*, that is, Middle Corinthian rather than Early Corinthian, with resulting consequences for conclusions<sup>7</sup> drawn there. Quite apart from the intuitive conviction about this shared by A. N. Stillwell and myself, the revised dating seems emphatically borne out by a factor neglected in *Corinth XV*, iii, namely, the sectional profiles of the foot of KP 14 (576) and such related vases as KP 63 (578), KP 64 (575) and KP 17 (580). All these vases (as shown in Figure 1) have a thick, wide foot comparable only to Type VII of the Anaploga series, there considered to be characteristic of the later Middle Corinthian and Late Corinthian stages. In the Potters' Quarter this form appears to date from an earlier part of Middle Corinthian, although it may well last through the period. It could perhaps be regarded as a clarification of the Early Corinthian type, represented by 361 (Fig. 1), which resulted in an essentially new type. Thus, a striking reorganization of shape seems to parallel the consistent kotyle-type decoration encountered in the "mass produced" specimens at this site. It must not, of course, be assumed

<sup>6</sup> The excavator did not leave behind any detailed notes suggesting that a series of the sort observed at Anaploga could be worked out.

<sup>7</sup> In view of the progress in attributions made in this area I would now detach *Corinth VII*, i, nos. 258, 259 from this context, although the latter has a superficial resemblance to careless (later?) works of the Painter of KP 14.

that this shape was used by all potters, even all whose work is associated with Well I, any more than that all painters adhered to only one style. In this way 572 may be a mannered version of 364 or even 361, while 588 and 606 look like rather precious developments of 585, which is surely a continuation of the type represented by 365 (for all these see Figure 1).

Two kotyle artists of the Well I group (Group 2B) exhibit more imagination in the choice of motives: the Painter of MP 6 (sphinx) and the numerously represented Patras Painter (dancing women, etc.; see Pl. 67:b); likewise the Medallion Painter, who is not primarily a decorator of kotylai, is represented by one piece in Well I with siren. From quite other areas come some finer pieces which can be assigned to the Samos Group, although nothing by the master himself. One may further notice a handsome kotyle-pyxis (635) which, following A. N. Stillwell, I once thought to be an early work of the Geladakis Painter (so reported by Lawrence in *Corinth* VII, ii, p. 88). I have concluded that this opinion was wrong, although the piece is obviously related to that painter.

Even allowing for the fact that some kotylai dated Middle Corinthian in *Corinth* XV, iii might already be Late Corinthian if stricter criteria were available, it is safe to state that the production of this shape fell off dramatically in the latter period and that quality became almost negligible (Group 3). Besides the Silhouette Goat Painter II (Pl. 67:d), with works from the Deposit in Trench J, only the Curved Line Painter has been recorded, from a site (Road Deposit) also not considered above in connection with kotyle production. A sherd without significant context was associated with the style of the Quarter Moon Painter, one of the crudest, latest painters in the mature Corinthian tradition (see Pl. 67:c).

## II. KOTYLE GROUPS IN CORINTH AT LARGE (Appendix B)

The evidence assembled above, without resort to statistical procedures, seems clearly enough to indicate that the kotyle flourished in a particular version of the animal style for widespread use during the Middle Corinthian period only. This statement applies, of course, to the Potters' Quarter exclusively. In order to place it in a broader context I have prepared a systematic recapitulation in list form (Appendix B) of all other painters, whether or not primarily kotyle decorators, who have been, or can be, credited with kotylai found at ancient Corinth. Fortunately, for this purpose it was only necessary to turn to the lists conveniently published by Amyx and Lawrence in *Corinth* VII, ii, pp. 8–10 and extract the pertinent information. A few remarks on these may suffice. The majority of the Early Corinthian painters are totally undistinguished and probably decorated kotylai chiefly for local use. The previously recognized artists, Perachora Painter, Havana Painter (Pl. 67:f), and Lowie Painter, worked in their own more distinctive manners and to that extent might be considered parallel with the Potters' Quarter purveyors of luxury kotylai. Even if we postulate that all these painters worked in areas other than the Potters' Quarter, we seem nevertheless to recognize a situation very similar to the one there.

In the Middle Corinthian period we are confronted almost entirely with a series of artists of more stature than that of the average Potters' Quarter kotylai painters. They also, with one exception ("C-47 Painter": Pl. 67:g), decorated mostly shapes other than kotylai. It

is quite possible that some of these, at least, may have worked at the Potters' Quarter. Although the Late Corinthian I period is not strongly represented, the lists suggest a little activity of no very significant *niveau* for the local market, which accords with the impression gained from the study of our site.

Before attempting any broader summation, I must now take account (again, in list form in Appendix C) of those painters or workshops whose works do not include any now existing, or known to have been found, in Corinth itself. My aim has been to provide a comprehensive, rather than an exhaustive, listing, and the criterion for inclusion is, of course, the existence of kotylai in the repertories.

### III. KOTYLE GROUPS NOT DOCUMENTED AT CORINTH (Appendix C)

The Early Corinthian painters include several already published, at least one of whom belongs to the group of luxury purveyors (Painter of the Heraldic Lions). Perhaps the Pithecusa Kotyle Painter (Pl. 68:c) and the Tomb B Painter (Pl. 68:d) could also be so classified. Only one, perhaps ("Dot Dropper"), belongs to the class of spiritless kotyle painters whose works are so well known at Corinth. As the find places indicate, such works were obviously exported, but it must be noted that I have dated the "Dot Dropper" Painter very late in the Early Corinthian period. The Middle Corinthian lists show that the Ampersand Painter, known for other shapes, at least once decorated a kotyle-pyxis. Somewhat individual pieces are ascribed to the Delessert Workshop, and there is the lateish, mannered Budapest Palmette Painter (Pl. 68:g). The most striking result of my tedious research, however, has been the isolation of a number of artists of the "mass-producing" variety: Laon Painter, Krannert Painter (Pl. 68:e), Quagliati Painter (Pl. 68:h), Three Dot Painter, Painter of Taranto 50284, Montclair Painter (Pl. 68:f), and Selinunt Silhouette Workshop. The heavy incidence of connections with Taranto is at least underlined as well by the list of rejected attributions (Appendix D). Curiously, I found no additions to the Late Corinthian painters already known at Corinth, which suggests that few artists worked in this shape for the export market after the very beginning of the Late Corinthian period.

### IV. CONCLUSIONS

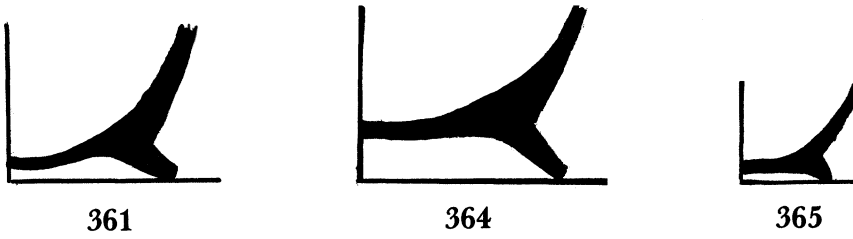
An interpretation of the role of kotyle production in the domestic market at Corinth itself has already been made, and nothing in the lists of Appendix C requires it to be modified. The cumulative data of the appendices, however, do allow a closer interpretation of the export situation. Most of the painters to whom kotylai found outside Corinth can be attributed are associated with the find place in the Potters' Quarter known as Well I. In fact, one may virtually say that the Well I group was in the habit of selling works to Italy, where they ended up at Taranto. Strenuous efforts on my part have not produced evidence that the same is true for various other Potters' Quarter groups. Principals in this are the Painter of Berlin 537-x, Painter of KP 14, Painter of KP 64, Painter of KP 332, Painter of the Yale Kotyle, Silhouette Goat Painter I, and Patras Painter. In the lists of several of these

(e.g., the first and last) there is some overlapping with finds in the Northwest Angle Deposit, and a very minor list from that deposit might also be added: PQ Rosette Workshop. Again, the first of the above represents a contact with Vulci (not necessarily at first hand) and the last (Patras Painter) has a fairly wide spread of find places. The majority of contacts, however, are squarely with Taranto. There are other, less tangible but persistent factors which point in this direction as well, especially the curious relationship of the Painter of Taranto 50284 with the Painter of KP 17. A relationship with Syracuse is much sketchier: the most definite contact is through the Patras Painter and then the Silhouette Goat Painter I on the basis of a school piece. The find places of the Patras Painter are scattered, as stated, but largely in Greece: Athens, Chaironeia, Isthmia, Mykonos, Delphi, but also Tocra and besides, as mentioned, Taranto and Syracuse.

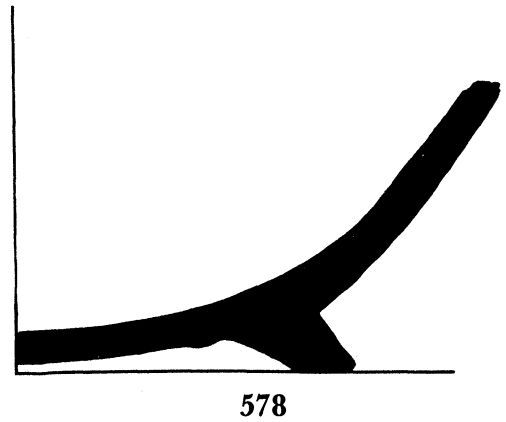
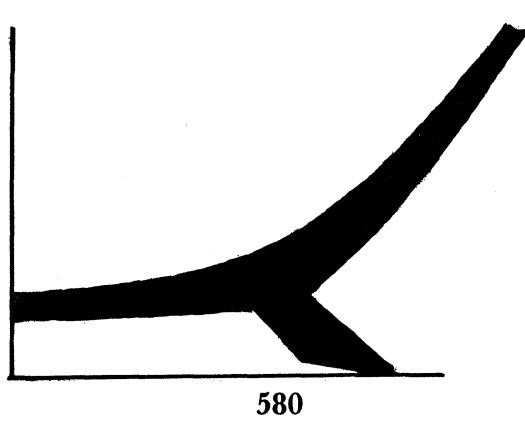
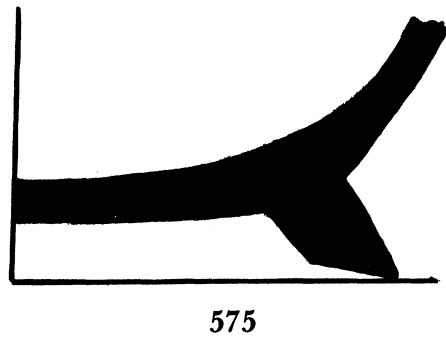
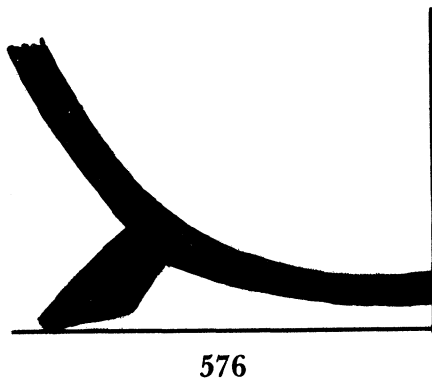
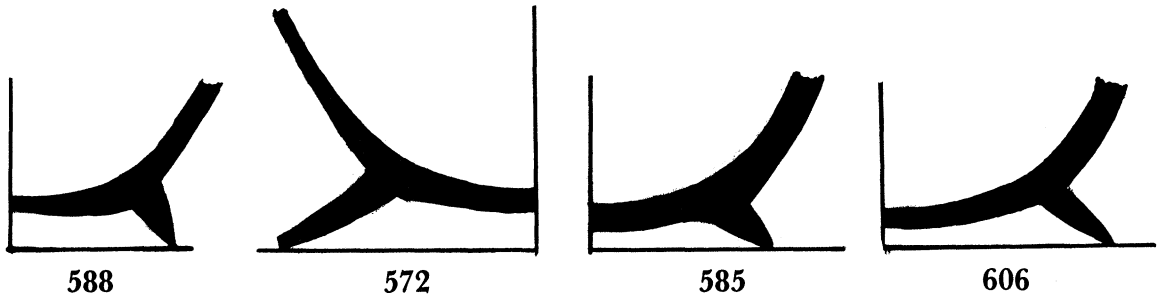
As far as the numerous materials of the Potters' Quarter are concerned, it may seem discouraging to have established so few connections with the outside world on a connoisseurship basis. It is possible that the excavator may have discarded unwittingly some fragments which could now be placed, but in my opinion the likelihood of significant loss of information in this manner is small. Furthermore, many kotylai and fragments which were preserved could not be connected specifically with others in Corinth or elsewhere; conversely, of the large group of kotylai now in museums or collections outside Corinth, perhaps three quarters have resisted my attempts to connect them with items in Corinth or among themselves (granted, always, that more could be done in this direction with more illustrative materials, more time, more patience). From these circumstances, it must seem likely that other sites as well as the Potters' Quarter produced quantities of kotylai.<sup>8</sup> Furthermore, it seems inevitable that many artisans must have been engaged in this branch of the ceramic industry. I say this because, on the great numbers of kotylai that I have examined, the "tricks" of drawing are employed in such disparate ways that there seems little hope of sifting down many more hands or groups. This does not take into account a practical limitation that I placed on my activity, *viz.*, not to include, except in rather obvious cases, comparisons with the decoration on other shapes. Granted, as the above study shows, that many known artists *occasionally* decorated a kotyle, the finds in the Potters' Quarter do seem to point rather definitely toward specialization. In any case, the task of making shape-wide comparisons would be difficult indeed. As already stated, it would be more profitable to pursue the course I have laid out here, starting with the Potters' Quarter materials: the study of painters and schools by shape, with secondary attention to overlappings. Out of this might emerge ultimately more patterns of connections among artists and more patterns of exporting practices.

<sup>8</sup> In view of the especially close connections of the Potters' Quarter and Taranto and of the exceptionally large number of Corinthian vases found there, the suggestion that some of these may be of local manufacture (see Hopper, p. 221, no. 16) gains in attractiveness. The possibility that a branch of the Well I associates, for example, was set up here for Italian distribution, even with some manufacture by local artists working with or without supervision, should not be entirely disregarded. One might even reckon with the possibility of imported clay, especially since Corinthian kilns seem not to have been formidable structures and could therefore have been easily reproduced.





Early Corinthian Kotyle Profiles



Middle Corinthian Kotyle Profiles

FIG. 1. Early and Middle Corinthian Kotylai. Scale 1:1

## LISTS OF ATTRIBUTIONS

Bold-faced numbers throughout are those of the catalogue in *Corinth* XV, iii; they refer to kotylai unless otherwise specified. References to field numbers (e.g., KP 382) in lists generally indicate that the pieces so designated have not been taken up in said catalogue. Nevertheless, owing to the long delay in publication and frequent references in the archaeological literature to Potters' Quarter items by their field numbers (an inescapable necessity before the catalogue was made final), these numbers have been retained to designate the name of an artist or workshop when no more distinctive name could be found. This applies to both published and unpublished items.

## APPENDIX A: Kotyle Groups in the Potters' Quarter

## EARLY CORINTHIAN

*KP 34 Workshop*

**361** (Fig. 1), **364** (Fig. 1; Pl. 65:b), **389** (pyxis), **390** (lid).

*KP 44 Workshop*

**362**, **365** (Fig. 1; Pl. 65:a). Bonn, composite vase (AA [*JdI* 51], 1936, p. 357, fig. 10). Vienna IV 66 (NC, no. 692: cocks very similar to those of **365**).

*Royal Library Painter*

**342**. This is no. 9 of the list in Amyx, *CalStud* 2, p. 19. Six other kotylai are there listed. Cf. also **343** and **533** (MC). A kotyle in Taranto (IG 20493) is related. Note also NC, no. 680 and pieces discussed by Amyx, *Jahrb*, p. 106.

*Corinth Pyxis Painter*

**372** (kotyle-pyxis), **386** and **387** (pyxides). **572** (Fig. 1: MC). Close: lid from Argive Heraion (*Hesperia* 21, 1952, pl. 52:171).

*Painter of Berlin 537-x*

West Berlin Antikenabteilung 537-x (Pl. 65:c). Vulci 64215 (G. Ricciuni and M. Amorelli, *La Tomba della Panatenaica di Vulci* [Quaderni di Villa Giulia No. 3], p. 26, no. 15a; wrongly dated MC). **631** (MC). An EC item, **357**, may be assigned to the workshop. The name piece is probably still EC but seems more developed than **357**. A kotyle from Anaploga (*Corinth* VII, ii, An 123) may have some relation to this painter.

## MIDDLE CORINTHIAN

## GROUP 1

*Confronted Panthers Painter*

**507** (Pl. 65:e), **508**. Related: Palermo, Fondazione Mormino 755 (krater fragment).

*Puffed-up Owl Workshop*

**511** and **513** (Pl. 65:f), probably by the same hand. Related: **522**, **523**.

*Painter of KP 2042*

**524** (Pl. 65:d), **538**.

*PQ Rosette Workshop*. I have little doubt that the items listed below are by one hand but the schematic nature of the motif used makes it safer to speak of a workshop. Notice the strong difference in shape despite almost identical decoration.

**526**. Taranto 52765 (Lo Porto, p. 73, fig. 54:c).

*Stout Goat Painter*

**512**, **516**, **517**, **519** (Pl. 65:g).

*Painter of the Streaming Palmettes*

**542**, **543**, **597**. Philadelphia, University Museum 68-36-18.

## GROUP 2A (mostly Well I painters previously unknown)

*Painter of KP 14* (cf. GKV, List 57: *Gruppe des polychromen Skyphos*). As stated above, this is in some sense the most distinctive or prototypical artist of a group which popularized the "dachshund look" in quadrupeds. Along with artists from the Northwest Angle Deposit, this group often used a rather wide, low-slung kotyle shape with prominent conical base. The handle-zone decoration consisted of closely set squiggles, perhaps part of an archaizing trend started in Early Corinthian in works like **365** which seem to recall Late Geometric zone decoration, combined with heavy double lines above and below the animal frieze, the lower lines resting on rays. These interacting artists apparently set the style for numerous, less distinctive imitators. The "dachshund look" is not, of course, confined to this shape, and no claim is made that it originated on it, but at least its adaptation to the shape was probably accomplished by the Well I artists.

**576** (Fig. 1), **582**, KP 421 (Pl. 66:a). Baltimore Walters Art Gallery 48.2028 (*Bull.* 3, 2 Nov. 1950, p. 1). Basel (MünzMed, Sonderliste L,

p. 10, no. 23: careless, late?). Leiden (J. Brants, *Description of the Ancient Pottery . . . of the Museum of Archaeology of Leiden*, Hague 1930, pl. XII:5). Taranto IG 4985 (*ASAtene* 17–18, 1955–56, p. 22, fig. 16 and here Pl. 66:b). Corinth (*Corinth* VII, ii, no. 106). Lyon Musée des Beaux Arts x492-10.

*Painter of KP 63.* The interaction of style among this group of painters can be seen on a kotyle in Schwerin (CVA, Schwerin 1 [DDR 1], 3 [715]), which I there designated as manner of the Painter of KP 63; but I see now that it is related, perhaps equally, to the Painter of KP 64 (who has since emerged as an actual painter independently to both Amyx and myself).

**578** (Fig. 1). Corinth (*Corinth* VII, i, no. 337). A kotyle in Taranto, inv. no. 20505 (*BdA* 47, 1962, p. 155, fig. 60), has been attributed by Lo Porto, probably correctly, but I do not have sufficient photos to be sure.

*Painter of KP 64.* In *Corinth* XV, iii (note 1 under **575**), I speak of a workshop, but further study has convinced me that a distinct personality must be envisioned.

**575** (Fig. 1), **577**, KP 997 (Well I). Florence 3753 (probably slightly earlier than the name piece). Taranto 50100. Taranto 50099 (*NSc*, 1936, p. 119, fig. 9: dated too early in *GKV*, p. 155, no. 1329 but nevertheless the earliest known work of this painter). Corinth (*Corinth* VII, ii, no. 107, attributed by Amyx). Taranto 20852 (Lo Porto, p. 184, fig. 157:b, also suggested by Amyx citing [*sic*] 22852; here Pl. 66:d). The latest phase of this artist seems to be represented by fragments in Corinth (*Corinth* VII, ii, nos. 108, 109) as suggested by Amyx; on the other hand a kotyle in Mannheim (CVA, Mannheim 1 [Germany 13], 7 [593]:7–9) assigned tentatively by Amyx is at present better considered a workshop piece. Perhaps related is a kotyle in Warsaw (CVA, Warsaw 2 [Poland 5], 24).

*Painter of KP 17.* Close in style to the Painter of Taranto 50284. Both artists are rather careful in their incisions.

**580** (Fig. 1), **581**.

*Painter of KP 248.*

**583**, KP 415 (Pl. 66:f).

*Painter of KP 450.* On the date see “Dot Dropper” Painter. See further discussions of relationships under **585** (*Corinth* XV, iii).

**584**, **585** (Fig. 1), KP 463.

*PQ Kotyle Painter*

**588** (Fig. 1), **589**, **590** (Pl. 66:e), KP 494. A vase in Corinth (C. Roebuck, *Corinth*, XIV, *The Asklepieion and Lerna*, Princeton 1951, pl. 5, C-31-46) is possibly a late or careless work of this painter.

*Painter of KP 332*

**510**, **514**, **537** (N.B. In *Corinth* XV, iii this was assigned to the Painter of KP 2042). Taranto IG 4931. Related, but with more elaborate markings: Taranto 20704.

*Painter of the Yale Kotyle*

**550**, **594**, **595** (the latter two represent a late phase of this artist). New Haven, Yale University Gallery, unnumbered (Pl. 66:h). Amherst, Mass., private coll. (Pl. 66:g). Taranto IG 4811 (P. Pelagatti, “La ceramica laconica del Museo di Taranto,” *ASAtene* 17–18, 1955–56, p. 12, fig. 3). Workshop: Syracuse 2203; Philadelphia, University Museum L-64-139.

*Silhouette Kotyle Painter.* A full discussion of the antecedent kotylai (Corinth Silhouette Horse Group B) and identification of the animals is given in *Corinth* XV, iii under **1285**.

**1285**, KP 387, KP 390. Workshop: KP 110, KP 391 (Corinth Silhouette Horse Group A). All the above are from Well I and probably of Middle Corinthian date, but late Early Corinthian is not excluded; cf. *Corinth* VII, ii, An 162 by the same hand.

*Silhouette Goat Painter I.* The artist responsible for this large series of kotylai limited himself chiefly to a frieze of rather woodenly painted, browsing goats, all facing right, surrounded by large dots, ubiquitous but not actually dense. Occasionally a swan was introduced to vary the effect. If there is any aesthetic quality involved here at all, it is rather like that of the Yale Kotyle Painter. Several pieces can be singled out as a late use of the formula by the main painter; several others show use of it by another hand, presumably also of the workshop. All the pieces connected with this painter are from Well I except an uninventoried piece from the Asklepieion. School pieces have a varied provenience.

**1388**, KP 380, KP 386, KP 401, KP 404, KP 409, KP 426, KP 441, KP 1070. Later: KP 388, KP 400. Fragments: KP 391, KP 406, KP 407, KP 410, KP 411, KP 414, KP 417, KP 436. Asklepieion, uninventoried. With bird added: **1286** (Pl. 67:a), KP 381, KP 385, KP 405, KP 408, KP 413 (sickle wing), KP 743. Fragment: KP 428. School:

KP 307, KP 402, KP 552, plus many others found in Corinth, Taranto, Cumae, Mykonos, Marseilles, Kavalla, Gela, etc. (detailed list in *Corinth* XV, iii, note 2 under **1286**). Syracuse 45730 may perhaps be added to this context. It has subsidiary decoration like that of the *Silhouette Goat Painter II*.

GROUP 2B (mostly Well I painters previously recognized).

*Painter of MP 6*. Bibliography: *Corinth* VII, ii, *apud* no. 139: inv. no. of Bologna kotyle referred to there is G 624; add J. L. Benson, "Corinthian Vases at Wellesley College," *AJA* 68, 1964, p. 171 and Wellesley kotyle attributed there.

**602** (from Well I: attribution by A. N. Stillwell). *Patras Painter*. Bibliography: *Corinth* VII, ii following no. 122. There is also a long discussion of this painter in *Corinth* XV, iii, pp. 122–123. The example illustrated in Pl. 67:b is Athens N.M. 329 (cf. I. Jucker, "Frauenfest in Korinth," *AntK* 6, 1963, p. 54, note 46).

**606–613, 628**. Not listed by Amyx: **608, 611, 612**. All from Well I. **606** is shown in Figure 1.

*Samos Group*. See *EAA* VI, p. 1101 and *Corinth* VII, ii, pp. 9, 10.

**563, 568** (both Road Deposit), **618**.

### LATE CORINTHIAN

GROUP 3: (various proveniences in Corinth and other Greek sites)

*Curved Line Painter*

**819–824** (all fragmentary and all from Road Deposit). Cf. **825** and **827**.

### APPENDIX B: Kotyle Groups in Corinth at Large

All catalogue references are to *Corinth* VII, ii.

### EARLY CORINTHIAN

*Perachora Painter*

Cat. nos. 9–11 (all fragments), N.B. On Boston MFA 49.403 cf. J. L. Benson, review of H. Payne, *Perachora II*, *Gnomon* 36, 1964, p. 405.

*Painter of Corinth CP 2391*

Cat. no. 47.

*Painter of Corinth C-32-412*. This painter used many unincised blobs as well as incised rosettes. In one case (last vase cited) even the animals are not incised.

*Silhouette Goat Painter II*. This artist uses exactly the same formula as his earlier namesake but greatly elongates the animals while eliminating the filling ornament. Goats' horns are consistently smaller, and bands instead of rays appear on the foot except in the case of **1316** (Pl. 67:d), which has close-set line rays. Birds do not appear. The paint is matt light brown. These pieces were found mostly in the deposit in Trench J.

**1316, 1317**, KP 140, KP 144, KP 500, KP 792. Heidelberg (*CVA*, Heidelberg 1 [Germany 10], 20 [454]:5): from the workshop.

*Quarter Moon Painter*. A wiry, scrappy style favoring sirens and birds.

Corinth C-37-946 (M. T. Campbell, "A Well of the Black-Figured Period at Corinth," *Hesperia* 7, 1938, p. 591, no. 116, fig. 17, dated there at the very end of the animal series). From Comiso (*NSc*, 1951, p. 347, fig. 13). Athens British School Collection A 31 (from Boiotia; Pl. 67:c). Corinth: Nemea P 118, P 123; C-62-732 a, b; C-62-692. Philadelphia, University Museum 31-22-1. **835** is at least a workshop product and may stand in a yet closer relationship to the above list. Cf. also perhaps P. Ure, *Aryballoi and Figurines from Rhitsona in Boeotia*, Cambridge 1934, pl. VI:99.3.

C-32-105 (*Corinth* VII, i, no. 254), C-32-106 (*op. cit.*, no. 257), C-32-112 (*op. cit.*, no. 253), C-32-109 (*op. cit.*, no. 255).

*Plus Painter*. I have given this name to a painter identified independently both by myself and Amyx (cat. no. 50). The usual formula consists of two lions and a bird, all to the right, surrounded by rough unincised blobs, dots, and crosses (plusses). These latter are painted large and bold. At present thirteen kotylai, all from the same context, are assignable to him.

Cat. no. 53 (C-40-159; Pl. 67:e, which also includes C-40-169). Of the remaining numbers listed by Amyx, C-40-161 is published by S. Weinberg, *Hesperia* 17, 1948, p. 222, pl. 81, no. D43.

*Painter of C-40-162*

Cat. nos. 50–52.

*Painter of C-40-576*. This list and the following are from a context dating from the late 7th to around the middle of the 6th century.

Cat. no. 56 plus others in the same context unpublished.

*Painter of C-47-586*

Cat. no. 57 plus one or possibly two others from the same context unpublished.

*Painter of C-47-603*. As Amyx points out, this painter is somewhat more distinctive than the others of this group; in quality and perhaps even a few mannerisms he recalls **357**.

Cat. no. 58 plus C-47-608.

*Painter of C-47-612*. Despite few definite attributions, Amyx and Lawrence think that this painter may be the most prolific of those associated with the Southeast Building well.

Cat. no. 59.

*Heraldic Lions Painter*. *AJA* 70, 1966, p. 297.

Basel, private coll.: kotyle-pyxis fragment. Interesting in this connection is a very carefully drawn kotyle, London 1958.7.21.1, which seems to be related in style.

*Duel Painter*

Athens (Amyx, *CalStud* 2, p. 5, no. 12).

*Havana Painter*

Cat. no. 46. Havana (formerly) Coll. Conde de Lagunillas, no. 9 (Pl. 67:d). Toledo Museum of Art convex pyxis (*Auktion XXVI, 5 October 1963*, MünzMed, no. 61, pl. 9).

*Lowie Painter*. A decorator of oinochoai as now known except for one kotyle, the last piece listed below.

Cat. no. 62. Berkeley (*CVA*, Univ. Cal. 1 [U.S.A. 5], 6 [187]:1. Corinth, *Corinth* VII, ii, An 138 and An 216. An 66.

## MIDDLE CORINTHIAN

*"C-47 Painter"*

Cat. nos. 124, 125, 126 (C-47-649, Pl. 67:g; *Hesperia* 16, 1947, p. 237, pl. 55:4; reference omitted from *Corinth* VII, ii; see also Hopper, p. 254 (IV) and MünzMed, Sonderliste L, 1961, no. 10 *sub*

no. 27). *Tocra*, pl. 24, no. 233. Madrid 10789 (*CVA*, Madrid 1 [Spain 1], 4[13]:3). Basel (trade) 1969 aryballos: correctly attributed by me (MünzMed, Sonderliste L, Mai 1969, p. 10, no. 27), not included by Amyx and Lawrence in their list.

*Chimaera Painter*

Paris, Musée Rodin TC 607 kotyle-pyxis (cf. P. Lawrence, "The Corinthian Chimaera Painter," *AJA* 63, 1959, p. 354, no. 14).

*Dodwell Painter*

Braunschweig (D. A. Amyx, "Dodwelliana," *CalStud* 4, 1971, p. 11, no. 39).

*Painter of Hearst SSW 9500*

Athens 939 (Pl. 67:h; cf. Amyx, *Jahrb*, no. 108, note 20).

*Medallion Painter*

**603**.

*Phloe Painter*

Paris (*NC*, no. 941).

*Stobart Painter*. Although no attributions of the kotyle shape can be made, attention is drawn to Taranto IG 4877 as very closely related to this painter, perhaps influenced by him.

## LATE CORINTHIAN I

*Chaironeia Painter*

Chaironeia 336 (*NC*, no. 1337: group number designating two kotylai). Berkeley (*CVA*, Univ. Cal. 1 [U.S.A. 5], 10 [191]:7). Vienna Kunsthist. Mus. IV 3520. Syracuse GB 21579 (*MonAnt* 17, 1906, p. 614, fig. 420) attributed independently by myself and Amyx who ascribes tentatively. Palermo M.N. 190 (Pl. 68:a). Fragments from Buteleli shown me in Palermo reserve may also be by this artist. Amyx adds the lekythos Syracuse 21873 (*NC*, no. 1375). Related: Corinth (Cat. no. 209, *q.v.*).

*Eurymachos Painter*

Berlin 967 (*NC*, no. 1340A): tentative attribution by Payne to same hand as *NC*, no. 1340 (dubious).

*Blob Painter*. A decorator who depended on carelessly made rosettes and blobs as his chief ornament. The deteriorated style, involving also subsidiary decoration, strongly suggests the LC I period.

Corinth C-47-629 (*Hesperia* 16, 1947, pl. 55:4, c), C-47-630, C-47-631.

*Corinth BK Painter*. The following very uniform series of large kotylai comes from a well in the South-

east Building at Corinth. The Corinthian pottery illustrated by the excavator cannot all be so late as the third quarter of the 6th century (see *sub* Cat. no. 56). A fragmentary vase from the Potters' Quarter, 903, unfortunately not from a datable context, has the same decoration done much more expertly. Can it have served as a shop model from which the careless artist here designated worked? All his friezes have a

net pattern flanked by a flower on the rim, a frieze of degenerate lotos and buds, then thin rays on the base. The entire group may be from around 550 or slightly later.

Corinth C-47-488 (*Hesperia* 16, 1947, pl. 55:4, d; Pl. 68:b), C-47-487, C-47-489, C-47-490, C-47-491, C-47-492, C-47-573, C-47-574.

## APPENDIX C: Kotyle Groups Not Documented at Corinth

### EARLY CORINTHIAN

*"Dot Dropper" Painter.* Lo Porto, p. 73. The works of this painter seem to be rather similar to those of the Painter of KP 450 (although there is no direct connection) which I have classified as Middle Corinthian and perhaps early in that period. Thus, the Dot Dropper's works (so called because of a tendency to splash dots in the ray area; on two pieces) may be transitional to Middle Corinthian. Surely there can not be many years between the two lists in question.

Taranto 52766, 52769–52771: four kotylai (the first illustrated Lo Porto, p. 72, fig. 54:b) ascribed correctly and dated EC by Lo Porto. Lo Porto also suggests 52675, 52772, and 52773, which I cannot verify.

*Pithecusa Kotyle Painter.* Two kotylai, one incomplete, with a very distinctive style and subsidiary decoration from the excavations at Pithecusa.

Ischia Lacco Ameno Gr. 91 (Pl. 68:c). Taranto 20673 (Lo Porto, p. 96, figs. 71, 72) must at least be from the same workshop, as well as Taranto 52776 which has a lotos-palmette frieze.

*Pushkin Kotyle Painter.* Two attributions by Brock, obviously correct, but cf. Boriskovskaya (*Soviet Archaeology* 3, 1968, p. 286). This painter is closely related to the foregoing through a similar, but more elaborate, system of subsidiary decoration.

Athens (?; *Perachora* II, no. 2437, pl. 98). Moscow (NC, no. 685, pl. 22:2; see also *Wiss. Zeitschr. Univ. Rostock* 16, 1967, *Gesell. sprachwissent. Reihe*, p. 718, no. 539, pl. 93).

*Tomb B Painter.* Two kotylai from Tomba B, Vulci. The first of these has something in common with the Painter of Corinth CP 2391 but is less fine in style;

the second shows a deterioration in quality. Hopper (p. 222, no. 23:1) correctly dates the first as EC but dates the second MC, which is probably too late. N.B. There may be a second kotyle painter represented in this tomb. Inv. no. 76139 has, according to my field notes of 1965, a replica which I was unable to find in 1974: possibly lost in the flood?

Florence, Mus. Arch. 76138 (Pl. 68:d), no. 76141. *Unnamed.* Two fragments of silhouette-style kotylai attributed by Brock with a query and dated EC, also with a query.

Athens (?; *Perachora* II, nos. 2359 and 2360).

### MIDDLE CORINTHIAN

*Ampersand Painter.* Amyx, *CalStud* 4, 1971, pp. 41–42. No kotylai listed.

Aigina: fragment of an unidentified kotyle-pyxis which I know about through the kindness of Mrs. Callipolitis. Part of three friezes preserved: lowest and smallest has rump and tail of feline (c); browsing goat facing feline (b); same (a).

*Budapest Palmette Painter.* Amyx, *Gnomon* 41, 1969, p. 684. A mannered painter transitional between MC and LC. The name piece is a pyxis and incised, but there are other shapes, including kotylai, with silhouette decoration. The vases listed below are definite attributions unless otherwise indicated.

Budapest 50.25.1 (S. G. Szilagyi and L. Castiglione, *Göreg-Römai Kiallitas*, Budapest 1955, pl. 5:3). London OC 394 (= A1039) and Syracuse 6233 (both unpublished kothons). *Tocra*, no. 248 (kothon)<sup>9</sup> is related but apparently not by the painter. Three unpublished kotylai (attribution of the last two by me): Oxford 1947.234. Corinth Museum from Galataki, on exhibition 1973.

<sup>9</sup> J. Boardman and J. Hayes, *BSA*, Suppl. 4, *Excavations at Tocra 1963–1965*, I, *The Archaic Deposits*, Oxford 1966, p. 34.

Athens N.M. 3045 (Pl. 68:g). Also *ArgHer* II, pl. 59, no. 26 (fragment).

*Laon Kotyle Painter*. The following kotylai are all, to my knowledge, unpublished. Characteristic is a row of dots above and below the elongated bodies.

Laon Musée 37.785bis. Chaironeia 335 (group number). Athens Agora P 1070.

*Krannert Painter*. The animal friezes are typically bordered by alternate-dot bands.

Urbana (Illinois) Krannert Museum 70-9-1 (Pl. 68:e). Basel Antikenmuseum 1906.250. Workshop: the first two may be by one hand, probably not the Krannert Painter, even though the filling ornament has the same general appearance. The first and third are closest to the Krannert Painter's formula for subsidiary decoration and in agreement with each other in having interfaced rays. Rather loosely related to the style: Gela 104. Syracuse 52126, Syracuse GB 21525 (= *NC*, no. 929), Tarquinia RC 1648.

*Montclair Painter*. Characteristic are hooks curved to the right attached below eye circles of panthers. The style is careful except in the third kotyle.

Montclair (New Jersey) Art Museum 50.106 (Pl. 68:f). Philadelphia, University Museum L-224-58 (fragment with panther's head). Syracuse unnumbered (panthers and goats).

*Nîmes Painter*. *EAA* IV, p. 949; V, p. 499. This complex has been suggested by Amyx and seems valid, at least as far as the two kotylai go, although it has been rejected by Lo Porto.

Nîmes, Musée Arch. 560, Taranto 52895 (Lo Porto, p. 137, figs. 111:c, 115, 116). Taranto 52900 (Lo Porto, p. 138, figs. 111:d, 113, 114, flat-bottomed oinochoe: see *EAA* IV, p. 499, fig. 638).

*Quagliati Painter*. A specialist in elongated swans. The first two attributed by A. N. Stillwell.

Taranto IG 4803 (= *NC*, no. 937: Q. Quagliati, *Il Museo Naz. di Taranto*, Rome 1932, pl. 51). Brussels (*CVA*, Brussels 3 [Belgium 3], III C 8 [110]:1). Taranto (*ASAtene* 17-18, 1955-56, p. 12, fig. 3: vases from Taranto T. 285 including IG 4803 plus a virtual replica IG 4800, which is *NC*, no. 938). Taranto 20760 (Pl. 68:h) has one owl in swan frieze. Syracuse 2203. French Switzerland (J. Dörig, *Art antique collections privées de la Suisse romande*, Geneva 1973, no. 153).

*Selinunt Silhouette Workshop*. The following kotylai have squiggles in the rim frieze and narrow, circumferential bands on the foot with heavily bordered animal frieze. The date is probably MC: cf. Corinth Silhouette Horse Painter.

Palermo N.M. 4263, 4264, 8408 (*Sicilia Archeologica* 3, 1970, no. 11, pl. 16, fig. 8:2; p. 18, fig. 12:1, 2).

*Painter of Taranto 50284*. A very distinctive and consistent artist somewhat related to the Painter of KP 17. In some ways these two, being competent and reasonably careful, represent a kind of standard approach to the problem of decorating kotylai. Although no actual works of the former have as yet been found at Corinth, he looks like belonging to the Well I group of painters.

Taranto 50284 (*NSc*, 1936, pp. 132-133, fig. 21). Taranto 52739 (Lo Porto, p. 152, figs. 128:c, 129). Taranto (apparently unnumbered but probably 21545). Taranto (unnumbered). Perhaps related: Syracuse 17254 (close but damaged and needing more study); Bucharest (*CVA*, Bucharest 2 [Roumania 2], 6[51]:1-4); Buffalo, N.Y., Museum of Science C-15543 (not same hand); Athens (?; *Perachora* II, no. 2475, pl. 100: debased).

*Three-dot Painter*. The name derives from placement of a dot in the center of each of three rings (but not the fourth) in the area around double palmettes. The motif may be compared to that of the Painter of the Streaming Palmettes, with which the Three-dot Painter may be contemporary, to judge from the context of the name piece.

Taranto 20689 (Lo Porto, p. 119, fig. 94:m). Taranto 20883 (Lo Porto, p. 177, fig. 153:h).

*Delessert Workshop*. The first two were put together by Brock (*Perachora* II, p. 254) as being by the same hand, which is possible but not certain, even though the vases both have archaistic ornaments in the rim frieze, as Brock noted (in *Corinth* XV, iii, p. 170, note 6, I referred to Brock's attribution without evaluating it). The conception of all three kotylai demands a grouping together. A piece in Corinth (*Corinth* XIII, pl. 83:159-5) may also be mentioned, but its similarity to the others may be merely coincidental.

Paris (*CVA*, Louvre 6 [France 9], III C a, 22 [390]:6. New York M.M. 17.230.20. Lyon, Musée B.A. x-492-11 (latter two unpublished).

## APPENDIX D: Miscellaneous attributions rejected or unverifiable

Paris (*NC*, no. 941) and "once Argos" (*NC*, no. 943).

By Payne. Not verifiable.

Taranto 52893, 52894, and 52904, Lo Porto, p. 138.

I lack sufficient materials to verify Lo Porto's attribution.

Taranto 20704 and 20705, Lo Porto, p. 156: "probably" by the same hand. This is unconvincing. The latter kotyle is in the territory of the Painter of KP 64.

Taranto 20906 and 20891, Lo Porto, p. 177: "proba-

bly" by the same hand. Not convincing on the basis of the materials I have.

Athens (?; *Perachora* II, no. 2586) and Athens (*NC*, no. 681). Brock (under no. 2586): "probably" by the same hand. Not convincing on the basis of materials I have.

Warsaw (*CVA*, Warsaw 2 [Poland 5], 22, 23, inv. no. 198021) and Athens 16631. Bernhard, editor of the Warsaw piece, attributes to one hand. Not convincing.

CONCORDANCE: *Corinth* volumes/Corinth inventory

<i>XV, iii</i>	<i>inv. no.</i>	<i>XV, iii</i>	<i>inv. no.</i>	<i>XV, iii</i>	<i>inv. no.</i>	<i>VII, ii</i>	<i>inv. no.</i>
342	KP 1296	523	KP 2033	597	KP 2323	9	CP-2647
343	KP 2037	533	KP 1053	602	KP 2322	10	C-40-289
352	KP 739	537	KP 205	606	KP 102	11	C-40-291
353	KP 420	538	KP 206	607	KP 104	46	CP-2390
355	KP 41	541	KP 887	608	KP 427	47	CP-2391
357	KP 260	542	KP 884	609	KP 103	50	C-40-162
361	KP 665	543	KP 2268	610	KP 1106	51	C-40-163
362	KP 757	550	KP 1804	611	KP 2697	52	C-40-167
364	KP 34	563	KP 2621	612	KP 449	53	C-40-159
365	KP 44	568	KP 1739	613	KP 2321	56	C-47-576
372	KP 22	572	KP 741	628	KP 1894	57	C-47-586
386	KP 114	575	KP 64	631	KP 937	58	C-47-603
387	KP 737	576	KP 14	635	KP 88	59	C-47-612
389	KP 754	577	KP 466	819	KP 1633	62	CP-52
390	KP 96	578	KP 63	820	KP 1634	209	C-47-648
507	KP 1297	580	KP 17	821	KP 1636	An 66	C-62-429
508	KP 1299	581	KP 448	822	KP 1635	An 123	C-62-481
510	KP 2036	582	KP 16	823	KP 1639	An 138	C-62-493
511	KP 2039	583	KP 248	824	KP 1640	An 162	C-62-667
512	KP 334	584	KP 456	825	KP 1632	An 216	C-62-562
513	KP 1293	585	KP 450	827	KP 1638		
514	KP 332	588	KP 389	835	KP 2527		
516	KP 2043	589	KP 382	1286	KP 107		
517	KP 2040	590	KP 20	1316	KP 798		
519	KP 2041	594	KP 1108	1317	KP 781		
522	KP 2031	595	KP 1107	1388	KP 250		

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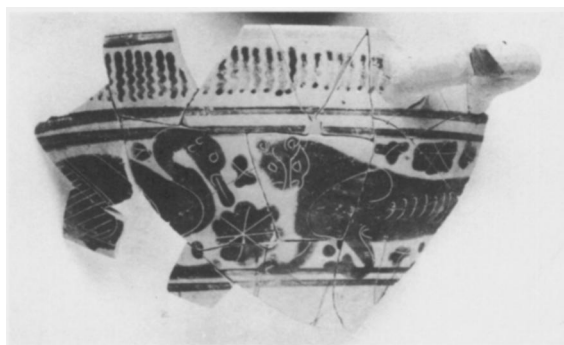
a. 365 (KP 44). H. 0.037 m.  
KP 44 Workshop



b. 364 (KP 34). H. 0.082 m. KP 34 Workshop



c. Berlin 537-x. H. 0.118 m.  
Painter of Berlin 537-x



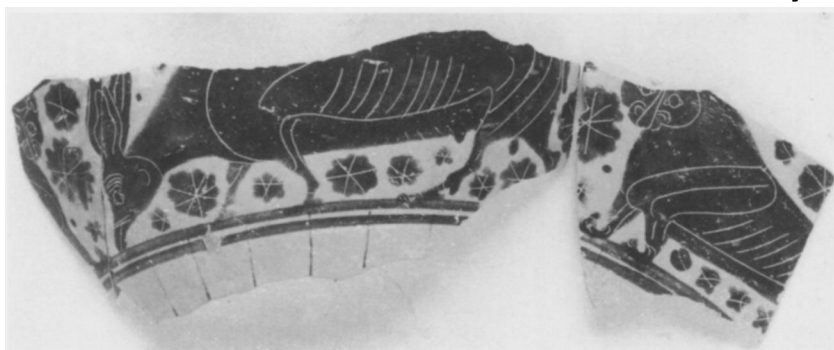
d. 524 (KP 2042). W. 0.152 m. Painter of KP 2042



e. 507 (KP 1297). H. 0.102 m.  
Confronted Panthers Painter



f. 513 (KP 1293). W. 0.14 m.  
Puffed-up Owl Workshop



g. 519 (KP 2041). W. 0.17 m.  
Stout Goat Painter

Potters' Quarter: Early Corinthian and Middle Corinthian, Group 1

PLATE 66



a. KP 421. H. 0.05 m.



b. Taranto IG 4985. H. *ca.* 0.132 m.

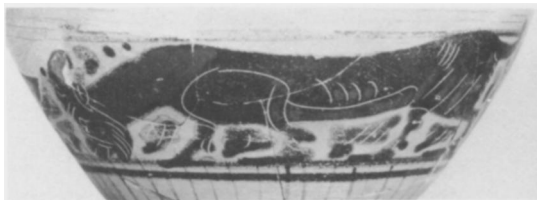
Painter of KP 14



c, d. Taranto 20852. H. 0.14 m.



Painter of KP 64



e. 590 (KP 20). H. 0.072 m.  
PQ Koytle Painter



f. KP 415. H. 0.103 m. Painter of KP 248



g. Yale University Gallery (unnumbered).  
H. 0.08 m.

Painter of the Yale Kotyle

h. Amherst private collection.  
H. 0.095 m.



Potters' Quarter: Middle Corinthian, Group 2

J. L. BENSON: CORINTHIAN KOTYLE WORKSHOPS



a. 1286 (KP 107). H. 0.075 m.  
Silhouette Goat Painter I



b. Athens N.M. 329. H. 0.105 m.  
Patras Painter

Potters' Quarter: Middle Corinthian, Group 2

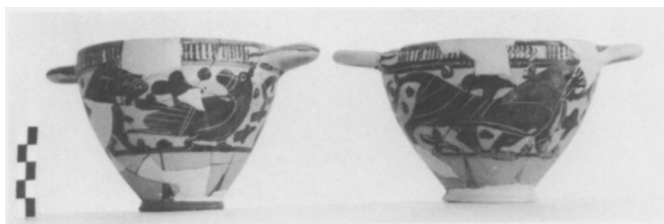


c. Athens, British School A 31  
H. 0.082 m. Quarter Moon  
Painter



d. 1316 (KP 798). H. 0.061 m.  
Silhouette Goat Painter II

Potters' Quarter: Late Corinthian, Group 3



e. C-40-159. H. 0.091 m.      C-40-169. H. 0.09 m.  
Plus Painter



f. Lagunillas Collection No. 9.  
H. 0.165 m. Havana Painter

Corinth at Large: Early Corinthian



g. C-47-649. H. 0.107 m.  
C-47 Painter



h. Athens N.M. 939. H. 0.14 m.  
Painter of Hearst SSW 9500

Corinth at Large: Middle Corinthian



a. Palermo 190. H. 0.09 m.  
Chaironeia Painter



b. Corinth C-47-488. H. 0.15 m. Corinth BK Painter



c. Ischia Gr. 91. H. 0.087 m. Pithecusa Kotyle Painter



d. Florence 76138. H. 0.195 m.  
Tomb B Painter



e. Krannert Museum 70-9-1. H. 0.12 m.  
Krannert Painter



f. Montclair Art Museum 50.106. H. 0.109 m.  
Montclair Painter



g. Athens N.M. 3045.  
H. 0.085 m. Budapest  
Palmette Painter

h. Taranto 20760.  
H. 0.127.  
Quagliati Painter



Painters not represented at Corinth: Early and Middle Corinthian