

POTS AND PANS
OF CLASSICAL ATHENS



AMERICAN SCHOOL
OF CLASSICAL STUDIES
AT ATHENS

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OF CLASSICAL ATHENS



American School of Classical Studies
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EXCAVATIONS OF THE ATHENIAN AGORA
PICTURE BOOKS

1. *Pots and Pans of Classical Athens* (1951)
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by M. Alison Frantz

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Title page design:
the owl and olive of Athena on the handle
of a measuring mug. P 3506.

POTS AND PANS OF CLASSICAL ATHENS

THE pots and pans of classical Athens, to which this booklet is devoted, illustrate the contrast between the materials used in ancient households and in our own; they also show the care taken by the ancients in the making of ordinary utensils for everyday needs.

These two particulars, contrast in material and care in execution, stem from the same root: in ancient times domestic equipment was a product of the potter's craft. Modern housewives have other materials at their service—steel, aluminum, plastic; the Athenian housewife depended on utensils made of clay, either turned on the wheel or built up by hand, and fired in a simple kiln. This equipment included both tableware, fired to produce that shining black glaze which was the pride of Athenian potters, and the unglazed or partly glazed kitchen and storage pots—saucepans, ovens, frying pans, stoves, casseroles, braziers. Even bathtubs and other toilet fixtures, water pipes, pails and light fittings in classical times were made of pottery.

The rivalry of potters was proverbial; the range of shapes figured on these pages shows how the demand for skill and ingenuity was answered. Moreover metal was dear, clay cheap. The householder who might own a single metal pail would possess two dozen or more clay vessels. This disproportion is brought out clearly in Aristophanes' comedy *Wealth* of 388 B.C., when the god himself brings good fortune to an impoverished citizen. Not only do the supplies of all staples suddenly become boundless: flour, wine, oil, perfume and fruits, but even the kitchen equipment itself is affected by the dispensation:

‘The cruet, tiny casserole and cooking pot
Have turned to bronze! These wretched plates
For fish, well, they are silver, if you care to look.’

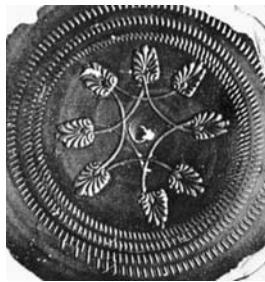
Shown in the following pages are these and many other ordinary objects of household use, as they appeared on Athenian tables and in Athenian kitchens without the benefit of any miraculous transformation.

As to the ways in which these vases were used in antiquity, a wealth of evidence has been preserved in paintings on vases of the black-figured

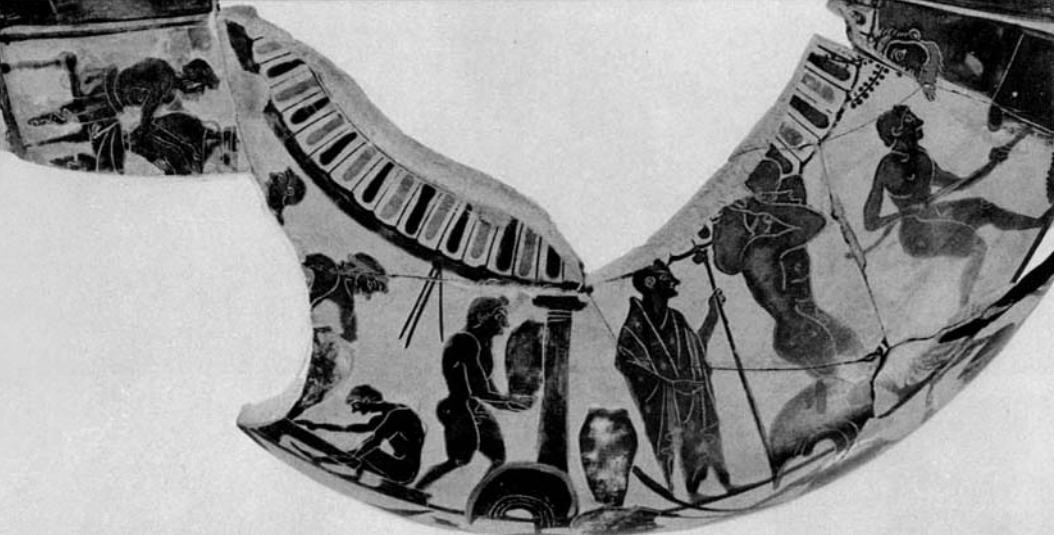
and red-figured styles (sixth-fifth centuries B.C.), frequently contemporary with the pots themselves. A selection of such pictures, from vases made in Athens but now in museum collections widely scattered throughout the world, is given here; the potter in his shop, the purchaser's careful selection, the convivial gatherings, household tasks and domestic scenes are shown alongside the actual vases from the Excavations of the Athenian Agora. For cooking utensils and methods, a number of small terracotta figurines, for the most part not made in Attica but in near-by Boeotia, give vivid impressions of, among others, a woman stirring the soup, a man carefully heating a grill, and a woman comfortably seated in her bath.

Further evidence on objects of daily use, and in some cases for the names of household shapes, comes from Athenian literature, especially from the comic poets of the fifth and fourth centuries B.C. Intimate domestic detail, together with domestic disasters, provided the dramatists with the material for ridiculous but thoroughly recognizable scenes—acceptable entertainment in ancient Athens as in the modern theatre. A number of short passages from these plays, naming various pots shown here, are quoted as captions to the pictures.

Figured and unfigured pots, glazed and partly glazed vases, coarse and fine ware—all were created on the potter's simple wheel turned by an apprentice. At the time these pots were made, Athens had the monopoly of the export trade in vases and we can imagine that, both at home and abroad, people believed, as did Kritias the fifth-century philosopher, that the Athenians 'invented the potter's wheel and that useful housemaid, born of clay and kiln,—well-renowned pottery'.



Stamped design on the floor of a drinking cup,
second quarter of 4th century B.C. P 22660.



I MAKING PITHOI Hydria fragment in Munich

Tasks in a potter's shop are varied: the older men throw the vases; the boy turns the wheel; the vase is carried carefully to the kiln which is being stoked by the servant. In their midst stands the old master of the shop. Below, a young man applies his brush to the krater; beside him on a stool, his pot of paint. Other implements decorate the walls of the shop.

2 PAINTING VASES Bell-krater in Oxford





3 KYLIX



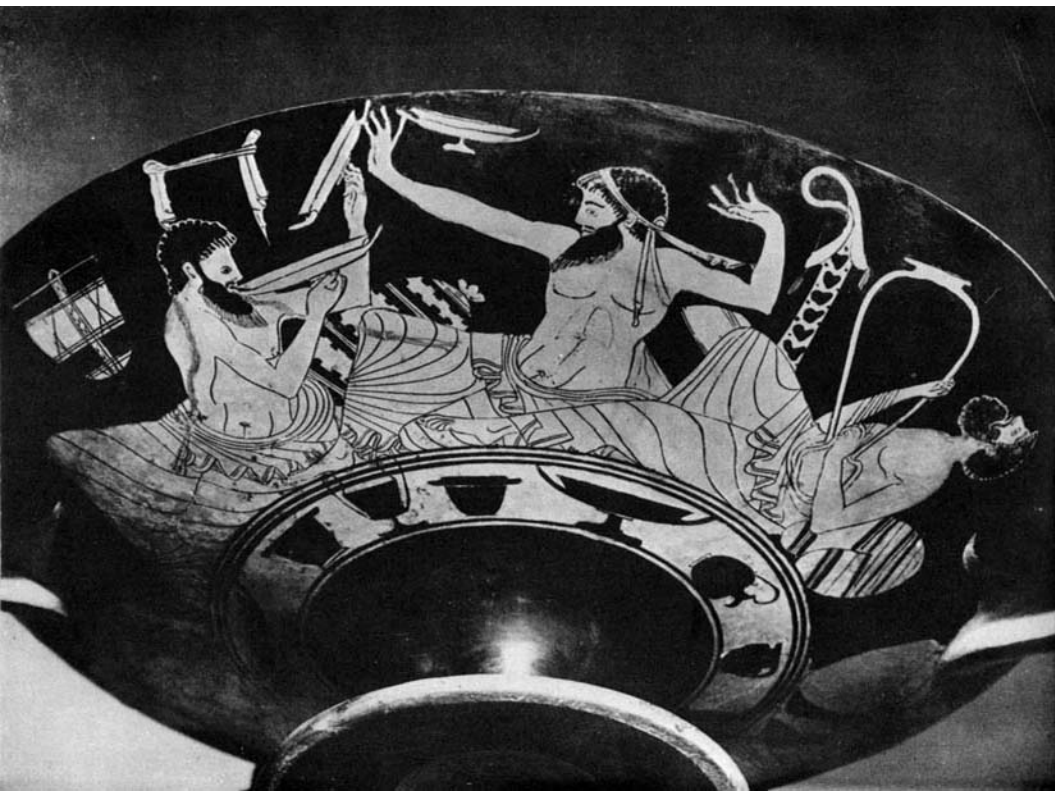
4 KYLIX

Apostrophe to a kylix:

'To the maker of it may good fortune chance
For its proportions and simplicity.'

Antiphanes, *The Initiate* (4th century B.C.)

5 DRINKING PARTY Kylix in Rome





6 SKYPHOS



7 OLPE



8 SKYPHOS

The painter of the drinking party shown opposite emphasized the equipment needed for such an occasion by representing the vases in a row, beneath the picture itself.

Similar cups and jugs are illustrated on this page and opposite.

Ancient names for vases are quoted only for those shapes which can be clearly identified in ancient usage.



9 KANTHAROS



10 OINOCHOE



11 CUPS



12 BUYING A VASE Kylix in Baltimore

The purchaser, preparing perhaps for an evening party, holds his purse firmly in one hand as he leans toward a group of vases on display: a wine jar in a stand, with a kylix set in its mouth; behind them an all-purpose basin, a lekane.



13 WINE JAR, STAND, KYLIX, LEKANE

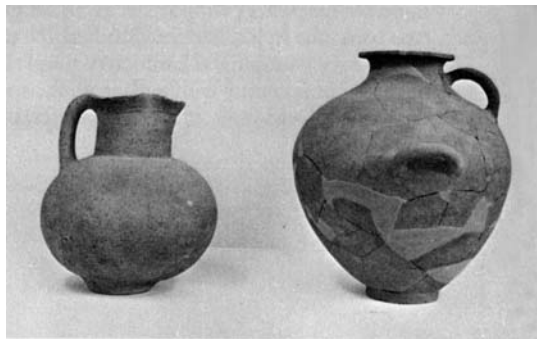
The vases on this page show the grouping the painter of the cup opposite had in mind for his pottery shop scene. As in his picture, the wheelmade vases here are of two sorts: the kylix, like much other fine tableware, is glazed a lustrous black; the heavy-duty wine jar and basin carry simple bands of glaze only, though the interior of the basin is coated with a glaze wash as waterproofing. The stand is not wheel-thrown but hand-built, of a very coarse clay like that which served for pithoi.



14 SATYRS MAKING WINE Amphora in Würzburg

For centuries Greek artists showed the servants of the god of wine, Dionysos, treading the grapes; not men but fat merry satyrs. The five vases and the tub in use at the edge of the vineyard resemble those used in ordinary households.

15 OINOCHOE AND HYDRIA





16 ON THE WAY TO A PARTY Oinochoe

One young man stoops under the weight of the wine in the jar; his friend urges him to hurry. At the party the wine has been poured from the jar into the mixing bowl; one boy fills his jug; another waits with empty kylix and skyphos. Such bowls, used for mixing wine and water (the punchbowls of antiquity), may often have been the principal decorated vase in unpretentious households.

17 FESTIVITIES IN PROGRESS Cup in Oxford





18, 19 COOLING THE WINE Oinochoe in Athens, kylix in Compiègne

In warm weather wine is not served directly from the mixing bowl but from a psykter or wine cooler. Into the long-stemmed vessel goes the wine; into the mixing bowl, decorated or plain, goes cold water. The psykter is set inside the mixing bowl and a slender ladle reaches into its cool depths.

Vase-painters do not hesitate to represent after-effects of a party. A lekane is needed for the guest taken by sickness. A considerate host will also provide other conveniences such as an amis like the one shown opposite, with its substantial handle.

20 TWO PSYKTERS (ONE STANDING IN A LEKANE)





21 AFTER THE PARTY
Kylix in Copenhagen

'Do you feel sick? Bring him a feather and a basin, quick.'
Kratinos, *The Seasons* (428-426 B.C.)

22 AMIS AND TWO LEKANAI



Household inventories, scratched on broken fragments of pottery, more often list simple objects of everyday use than the equipment needed for a party. Some of the names on the list shown here can be recognized among the vases illustrated throughout these pages: *lopas* (casserole), *poterion* (drinking cup), *lekythos* (oil flask), *chous* (pitcher).

23 SAUCER FRAGMENT



Poets sometimes use inventories for comic effect:

‘I’ve dishes, a cooking pot, a tiny casserole, cruet, jug and pot,
Basin and mortar, a drinking cup, a roaster and a lamp.’
‘Old woman, you’ve a complete dinner service there.’

Axionikos, *The Man from Chalkis* (350–340 B.C.)



24 STEMMED DISHES

Some further items of tableware are shown here. A large stemmed dish for fresh fruit or dried figs, for olives perhaps or raisins, smaller dishes for salt, garlic, vinegar or other seasonings. The two ribbed mugs are of a shape well suited for the traveller; at home the sturdy porringer, sometimes black, sometimes glazed only in part, often hangs on the wall; the two-handled drinking cup, more delicately fashioned, is usually glazed all black.

25 MUGS, PORRINGERS AND DRINKING CUP



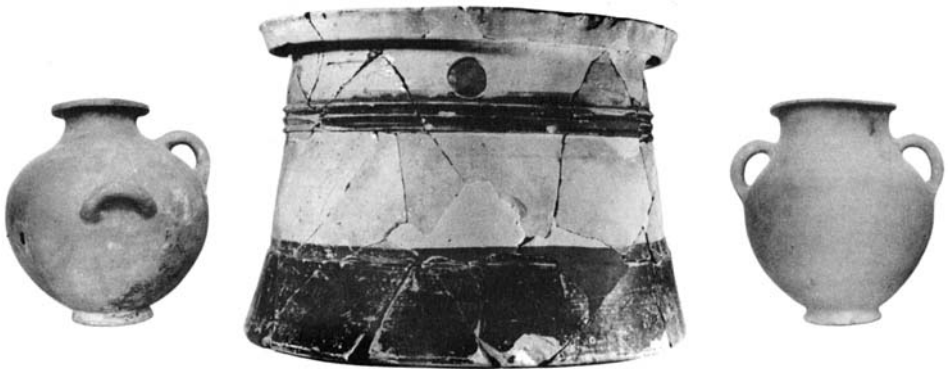


26 AT THE WELL
Kylix in Rome



27 WATER FOR WINE-MIXING
Kylix in Boston

Water for the day's needs is a primary concern in ancient Athens. The vase-painter turns the humdrum task of fetching water into one of the most delightful subjects of his repertory: scenes at the well are adapted to the circular field of a cup interior; a procession of girls toward the fountain house decorates the wall of the water jar itself. No house is complete without its well. The well-mouth, of terracotta, is sometimes shaped like the top of a pithos, sometimes formed like a drum. The jar most in use at the well is a kados (pail), either of metal or more usually of terracotta; a bail handle of rope may be fastened to the side handles.



28, 29, 30 HYDRIA, WELL-HEAD AND KADOS

Public fountains throughout the city supplement the wells. One of the earliest buildings of the Agora is a fountain house. Here, the women's traditional meeting place, the water jars (hydriai) are of a special shape, more capacious than the kados and supplied with three handles, the two horizontal for lifting, the vertical for pouring or for carrying the jar when empty.



31 GIRLS AT THE FOUNTAIN Hydria in London

32 A BOY AT THE FOUNTAIN Lekythos



The girls have stilled their chatter at the artist's bidding. The comic poet, however, who presents the scene as one of noise and bustle, and the painter of the young man who hoists his hydria to his head on leaving a less gracious fountain perhaps provide a more realistic notion of the daily routine.

'Just now I filled my pitcher
at the fountain;
It's a difficult task,
with the crowd and the din
and the clatter of pots.'

Aristophanes, *Lysistrata*
(411 B.C.)



33, 34 GRINDING THE FLOUR Figurines in Paris and London

Of all household tasks the most serious to an Athenian is breadmaking, yet the famous white loaves of Athens require equipment no more elaborate than this. The grain is pounded in a mortar made by hollowing out a tree-trunk or, if smaller quantities will suffice, in a shallow thick-walled clay mortar. For grinding the flour, the lower millstone is set into a broad basin on three legs; the woman grinding pushes the upper stone back and forth across it and the flour accumulates at the sides of the basin.

35 TWO CLAY MORTARS AND A STONE GRINDER

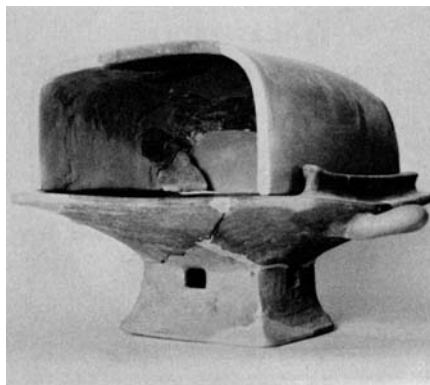


‘That is the reflectory of wise souls.
In there live men who state convincingly
That heaven’s a cooking bell which sits
Around us and we, within it, coals.’
Aristophanes, *Clouds* (423 B.C.)

While the bread is baking, careful watch
must be kept lest the fire beneath the
oven go out, or burn too bright. Small
loaves can be baked in a portable oven
set on top of a charcoal brazier, or under
a cooking bell first heated over the fire
and then piled around with coals after
the dough has been placed beneath.



36 COOKING BELL (OVEN)



37 PORTABLE OVEN

38 BAKING Figurine in Berlin

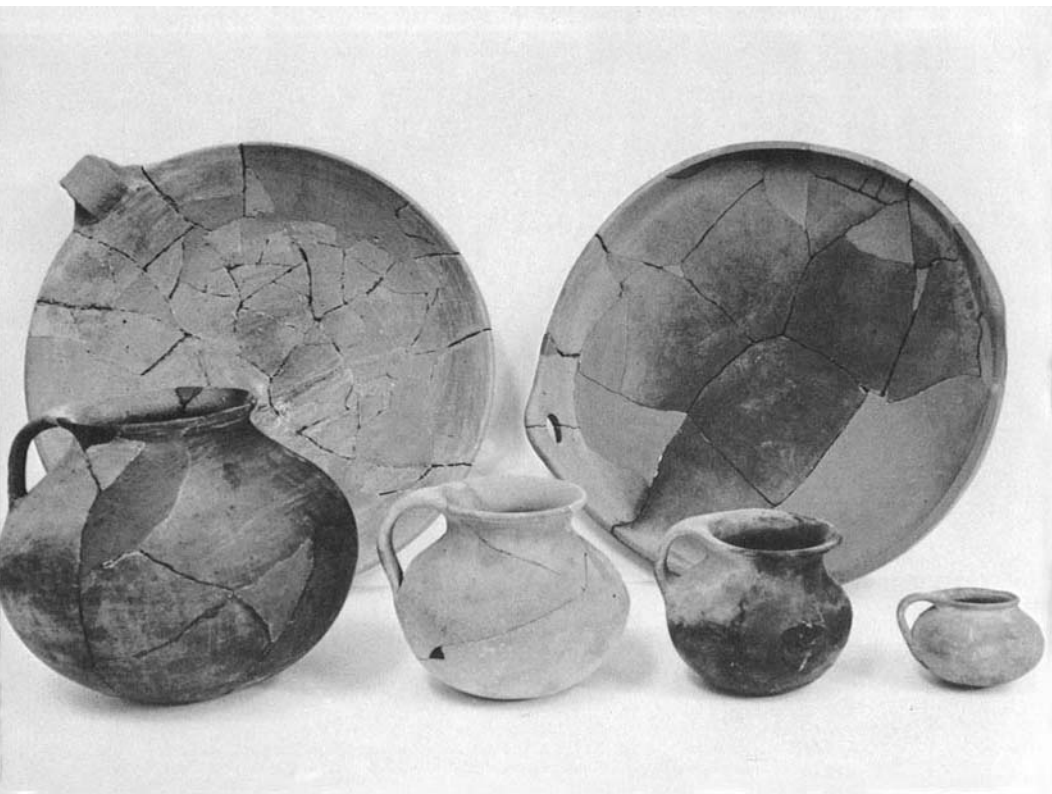




39 CASSEROLES

Preparing the mid-day meal demands a selection from among the cooking pots available in the kitchen. Eels, or lamb stew perhaps, will simmer in a covered pot; if there is fish to be fried a large flat-bottomed pan will serve; soup will be boiled in a chytra (kettle) set over the fire or on a cooking stand pushed up to the edge of the large hearth.

40 FRYING PANS AND COOKING POTS





41 A COOKING LESSON
Figurine in Boston

42 COOKING POT ON STAND

'Grinning up at me,
The casserole boils and
chatters to itself
And fishes leap up in
the frying pans.'
Euboulos, *Giants* (ca. 385 B.C.)





43 HOUSEHOLD LEKANIDES

From the poet's point of view, a meal can be prepared with little effort:

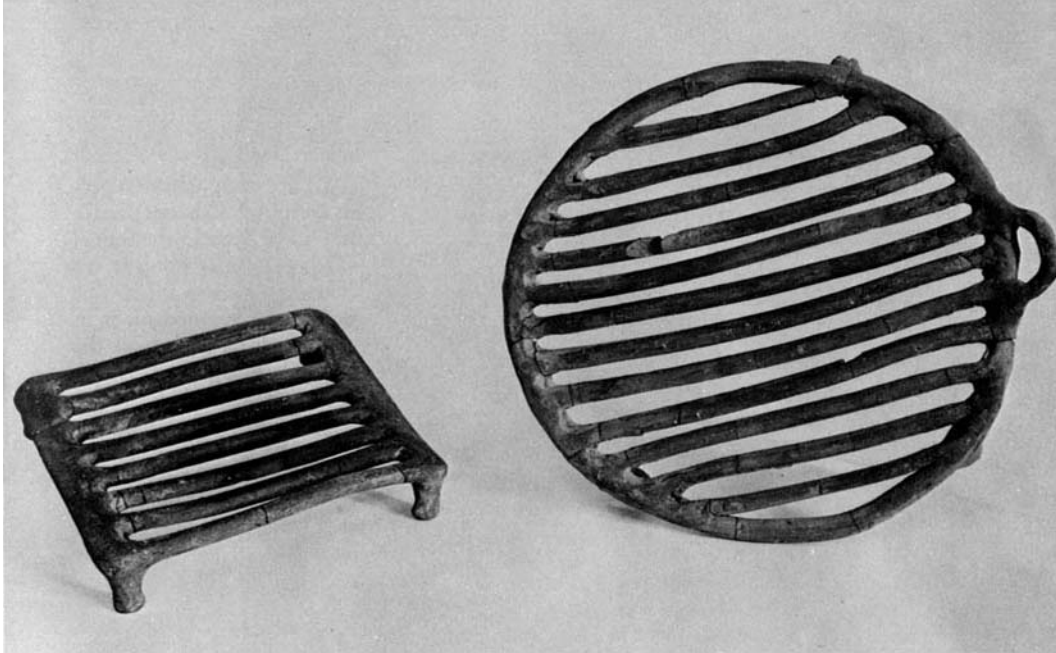
'The kitchen ware
 Will come when bidden. Table, stand by me.
 Casserole, make ready. Flour-bag, knead the bread.
 Pour, ladle. Where's the cup? Come clean.
 Rise, barley cake. Now, cooking pot, disgorge the beet.
 Here, fish.' 'But my other side's not cooked.'
 'Well, over you go, and salt and oil yourself.'

Krates, *Wild Animals* (436-431 B.C.)

44 BRAZIERS AND COOKING POTS



The *lopas* (shallow casserole) rests on a cylindrical brazier, the *chytra* on a high barrel-shaped cooking stand. The *eschara* (shallow brazier) serves for broiling meat; spits turn easily on the raised lugs at either side. Fuel for the two braziers is charcoal; for the cooking stand, dry twigs.



45 GRILLS

46 HEATING THE GRILL Figurine in Berlin





The alabastron (slender perfume pot of alabaster) has a very small mouth; the funnel which the dealer holds in his left hand serves to fill it. The supply of perfumed oil is in the substantial jar set on the ground before him.

47 AT THE PERFUMER'S Oil jar in Adolphseck

48 ALABASTRA, OIL JAR, FUNNELS





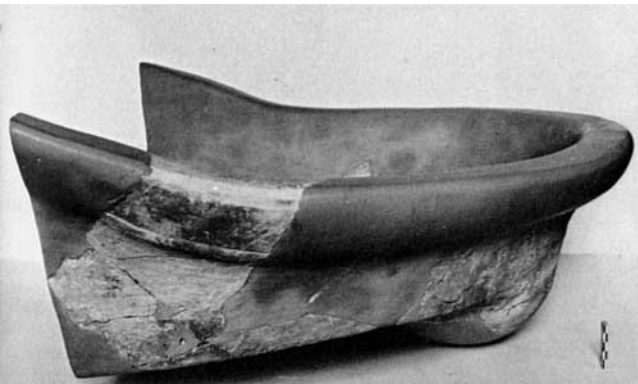
49 WOMEN WASHING Stamnos in Munich

The alabastron with its perfumed oil is a welcome adjunct to the bath, whether a washbasin on a stand is used or a deep tub. A stick dipped in the alabastron serves to perfume the hair.

'But a moment ago I left her
Soaping herself in the bath.'

Aristophanes, *The Lemnian Women*
(ca. 412 B.C.)

50 TUB FRAGMENT (LOWER END)



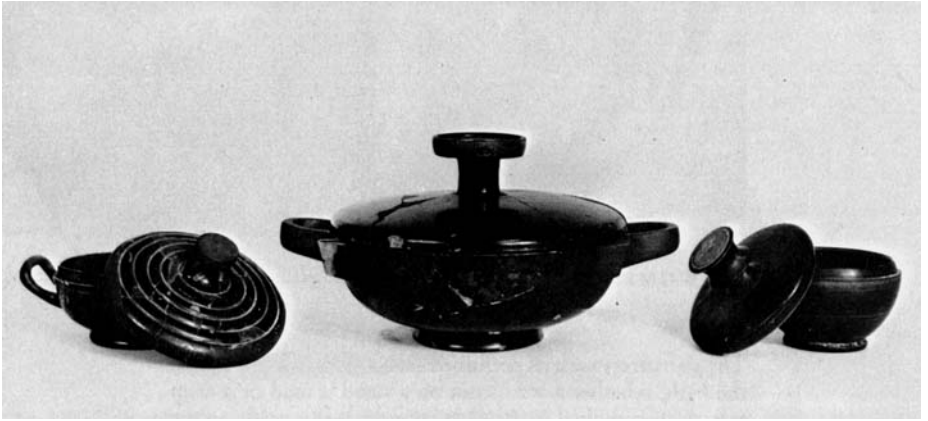
51 A BATH Figurine in London





52 PLATE, LEKYTHOS,
BABY-FEEDERS

53 POWDER BOWLS AND A TRINKET BOX



54 A GIFT OF PERFUME Epinetron in Athens



55 PERFUME POT IN STAND

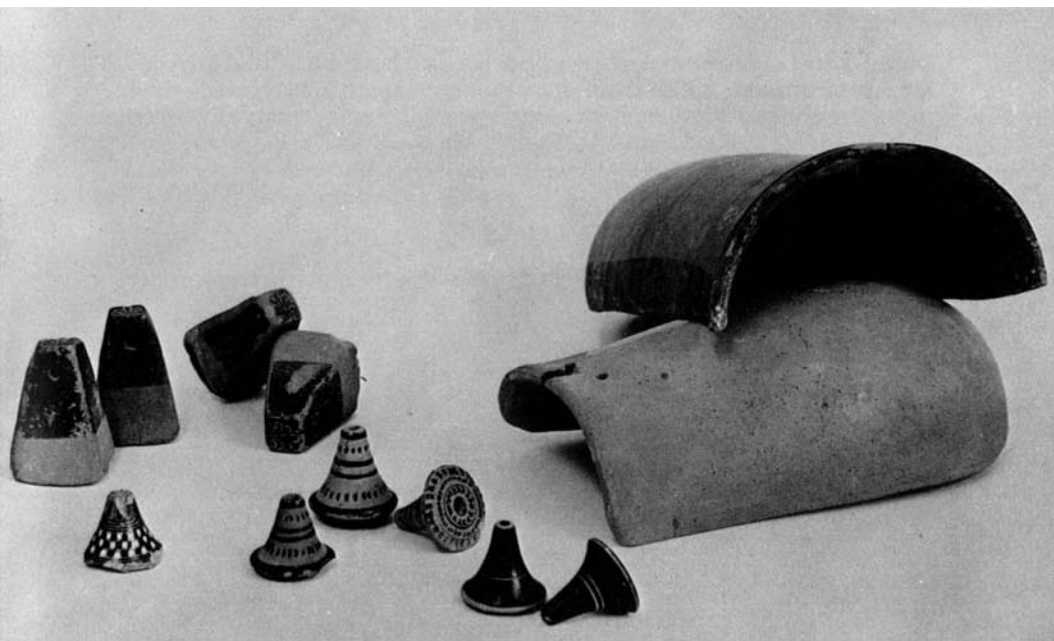


56 TWO PHIALAI AND A THURIBLE

At home an Athenian lady may readily imagine herself in the role of a heroine of legend, Helen or Ariadne, or even as a goddess. In the scene from a figured epinetron shown opposite, Hebe, goddess of eternal youth, is offered a small jar, just such a perfume pot as a mortal might boast. The goddess' jar is of precious glass from abroad, but the local variety has the luster of Attic black glaze, as do many other personal possessions.

Among such are the kylichnis (powder bowl) and lekaneis (trinket box) from the dressing table, and the phialai (libation bowls) and thurible (incense burner) for use at the courtyard altar. The decorated epinetron was no doubt a wedding present, but practical examples of the same shape are at hand to fit over the knee as a protection during the task of carding wool. Even the smallest household objects may however have their share of decoration, as do the loomweights and the spindle whorls, impressed or painted.

57 LOOMWEIGHTS, SPINDLE WHORLS AND EPINETRA

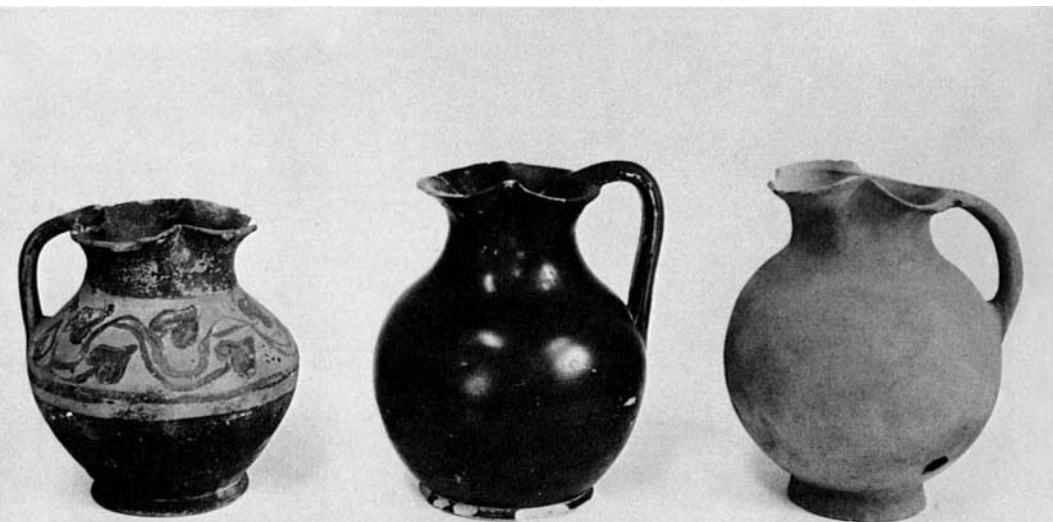


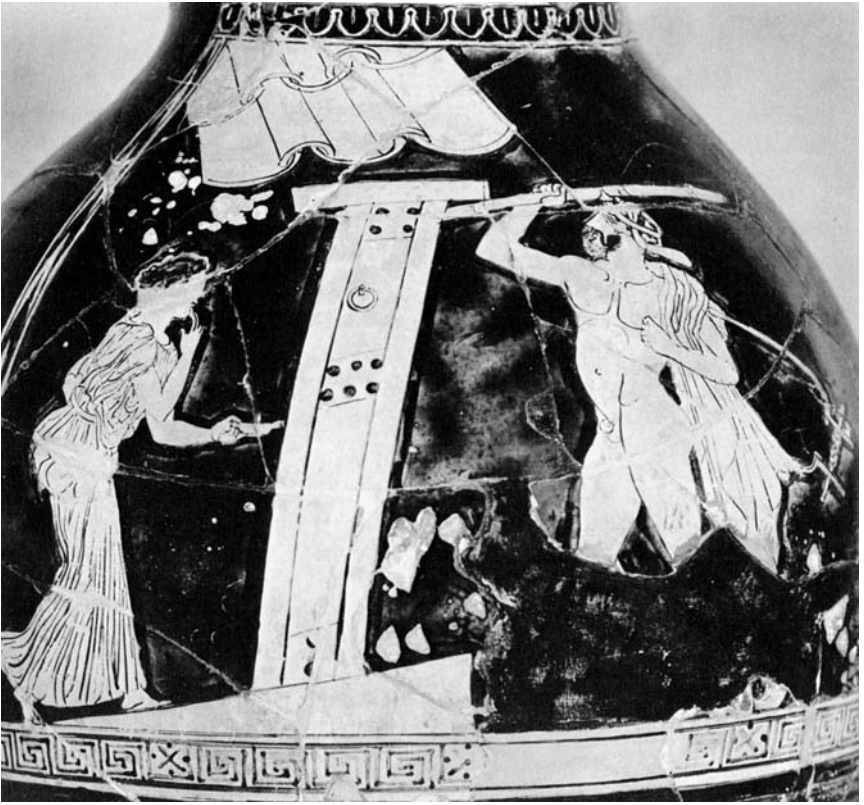


58 CHILDREN'S PARTY Chous

Miniature choes (jugs) decorated with scenes of children and their pets at play are acceptable presents for children on festal occasions. The same shape in standard household size, holding nearly three and a half quarts, serves all the uses of a pitcher. The household-size chous too may carry figured decoration, but for everyday use appears most frequently either partly glazed and roughly decorated, or all black, or in the natural clay. These three schemes, shown in various shapes in the preceding pages, provide for the pantry, the dinner table and the kitchen respectively. The unglazed chous is of the same lightweight but tough, non-porous and remarkably fire resistant make as the household hydriai. The cooking pots and the braziers, essential equipment in every Athenian home.

59 HOUSEHOLD CHOES





60 A BELATED REVELLER Chous in New York

The lamp held by the timid wife and the torch which her drunken husband brandishes about his head demonstrate the two forms of lighting usual in the classical world. The lamp, for use indoors, is wheelmade of clay like a vase; it is filled with olive oil and provided with a wick. The torch, composed of wooden strips bound together, gives light to the traveller in the streets. The picture provides a sad but illuminating conclusion to the day.

61 LAMPS



'When I wish to say "pot" to you, "pot" shall I say?
Or: "hollow-bodied sphere formed by the whirling wheel,
Clay fashioned, baked in a cover of mother earth,
Engendering the succulent stewing forms
Of a milk-nursed, newborn flock?'



62 COOKING POT

'Heavens, enough.

Why don't you say quite simply, "a pot of meat"?'
Antiphanes, *Aphrodisios* (4th century B.C.)

LIST OF ILLUSTRATIONS

The inventory numbers preceded by P designate material found in the excavation of the Athenian Agora and now housed in the Stoa of Attalos. For more detailed discussion of this and similar material see *Hesperia*, the Journal of the American School of Classical Studies at Athens.

For the use of supplementary illustrations of figured vases and terracotta figurines grateful acknowledgment is made to the collections whose names are given below.

ABV: J. D. Beazley, *Attic Black-Figure Vase-Painters*, Oxford, 1956

ARV: J. D. Beazley, *Attic Red-Figure Vase-Painters*, Oxford, 1942

1. HYDRIA. Munich, Museum antiker Kleinkunst, 1717. *ABV* 362,36. 520-510 B.C.
2. BELL-KRATER. Oxford, Ashmolean Museum, 562. *ARV* 718,3. *Ca.* 430 B.C.
3. KYLIX. P 5131. 470-460 B.C.
4. KYLIX. P 25275. 520-500 B.C.
5. KYLIX. Rome, Vatican. *ARV* 294,I,1. 500-490 B.C.
6. SKYPHOS. P 5145. 470-460 B.C.
7. OLPE. P 1564. 500-480 B.C.
8. SKYPHOS. P 8834. *Ca.* 500 B.C.
9. KANTHAROS. P 21877. 450-440 B.C.
10. OINOCHOE. P 1256. 500-480 B.C.
11. STEMLESS CUPS. P 16004. 480-470 B.C. P 24587. 500-480 B.C.
12. KYLIX. Baltimore, Johns Hopkins University. *ARV* 23,11. 510-500 B.C.
13. WINE JAR, EAST GREEK. P 24872. STAND. P 15914. KYLIX. P 24594. LEKANE. P 25755. 500-470 B.C.
14. AMPHORA. Würzburg, Martin von Wagner Museum, 265. *ABV* 151,22. *Ca.* 530 B.C.
15. OINOCHOE, CORINTHIAN. P 6179. 500-480 B.C. HYDRIA. P 20558. *Ca.* 575 B.C.
16. OINOCHOE. P 25965. *Ca.* 500 B.C.
17. CUP-SKYPHOS. Oxford, Ashmolean Museum, 520. *ARV* 49,70. *Ca.* 500 B.C.
18. OINOCHOE. Athens, National Museum, 1045. *ABV* 186. 520-510 B.C.
19. KYLIX. Compiègne, Musée Vivenel, 1102. *ARV* 234,1. *Ca.* 480 B.C.
20. PSYKTERS. P 24641, P 24642. LEKANE. P 25756. 510-480 B.C.
21. KYLIX. Copenhagen, National Museum, 3880. *ARV* 248,29. 490-480 B.C.
22. AMIS. P 2026. *Ca.* 430 B.C. LEKANAI. P 25757. 510-480 B.C. P 16774. 500-480 B.C.
23. SAUCER FRAGMENT. P 10810. *Ca.* 300 B.C.
24. STEMMED DISHES. P 24613, P 24609, P 7895, P 8810, P 1196. 510-480 B.C.
25. ONE-HANDLERS. P 23192. 500-480 B.C. P 2310. 440-425 B.C. MUGS. P 15038, P 18288. 425-400 B.C. BOLSAL. P 423. 430-420 B.C.
26. KYLIX. Rome, Museo Artistico Industriale. *ARV* 222,59. 490-480 B.C.
27. KYLIX. Boston, Museum of Fine Arts, 95.29. *ARV* 220,6. *Ca.* 480 B.C.
28. HYDRIA. P 24663. 6th century B.C.
29. WELL-HEAD. A 957. Late 6th century B.C.
30. KADOS. P 24668. 6th century B.C.
31. HYDRIA. London, British Museum, B 330. *ABV* 276,1. 520-510 B.C.

32. LEKYTHOS. P 24106. *Ca.* 490 B.C.
33. TERRACOTTA FIGURINE, BOEOTIAN. Paris, Louvre, CA 45. 525–500 B.C.
34. TERRACOTTA FIGURINE, RHODIAN. London, British Museum, 56.9–2.63. Mid 5th century B.C.
35. MORTARS. P 25761. *Ca.* 500 B.C. P 9423. *Ca.* 400 B.C. GRINDER. ST 146. 3rd century B.C.
36. COOKING BELL (OVEN). P 8862. 500–480 B.C.
37. PORTABLE OVEN. P 14165. BRAZIER. P 2116. 425–400 B.C.
38. TERRACOTTA FIGURINE, BOEOTIAN. Berlin, Staatliche Museen, 31644. Early 5th century B.C.
39. CASSEROLES. P 19333. *Ca.* 350 B.C. P 25771. *Ca.* 500 B.C.
40. FRYING PANS. P 4462. 350–325 B.C. P 21945. 450–440 B.C. KETTLES (CHYTRAI). P 20813, P 25774, P 23189. 500–480 B.C. P 18540. 325–300 B.C.
41. TERRACOTTA FIGURINE, BOEOTIAN. Boston, Museum of Fine Arts, 01.7788. Late 6th century B.C.
42. COOKING POT. P 25007. COOKING STAND. P 25008. 575–550 B.C.
43. HOUSEHOLD LEKANIDES. P 11782, P 11004, P 24255. 425–400 B.C.
44. CASSEROLE. P 14655. *Ca.* 350 B.C. BRAZIER. P 16521. 425–400 B.C. KETTLE. P 18532. BARREL BRAZIER. P 17822. 6th century B.C. SHALLOW BRAZIER. P 21695. *Ca.* 425 B.C.
45. GRILLS. RECTANGULAR, P 26165. CIRCULAR, P 26166. 4th century B.C.
46. TERRACOTTA FIGURINE, BOEOTIAN. Berlin, Staatliche Museen, 6674. Early 5th century B.C.
47. PELIKE. Adolphseck, Schloss Fasanerie, 42. 460–450 B.C.
48. ALABASTRA. ST 201, ST 193. Second half of 5th century B.C. PELIKE. P 12551. 500–480 B.C. FUNNELS. P 8586, P 16720. Hellenistic period.
49. STAMNOS. Munich, Museum antiker Kleinkunst, 2411. *ARV* 695, I. *Ca.* 450 B.C.
50. BATHTUB FRAGMENT. P 21960. *Ca.* 450 B.C.
51. TERRACOTTA FIGURINE, RHODIAN. London, British Museum, 64.10–7.1935. Mid 5th century B.C.
52. SQUAT LEKYTHOS. P 10371. PLATE. P 2342. BABY-FEEDERS. P 10281, P 10282. Third quarter of 5th century B.C.
53. KYLICHNIS. P 19317. LEKANIS. P 16463. Last quarter of 5th century B.C. KYLICHNIS. P 10323. *Ca.* 460 B.C.
54. EPINETRON. Athens, National Museum, 1629, detail. *ARV* 726, 27. 430–420 B.C.
55. PERFUME POT. P 9434. 425–400 B.C. STAND. P 7020. 4th century B.C.
56. PHIALAI. P 9371. 425–400 B.C. P 816. 400–375 B.C. THURIBLE. P 18352. 425–400 B.C.
57. LOOMWEIGHTS. MC 328–331. 425–400 B.C. SPINDLE WHORLS. MC 250, 373, 781, 937, 938, 948. 6th and 5th centuries B.C. EPINETRA. P 9445, P 18605. 425–400 B.C.
58. CHOUS. P 7685. *Ca.* 400 B.C.
59. CHOES. P 2073. Early 4th century B.C. P 12961, P 14158. 425–400 B.C.
60. CHOUS. New York, Metropolitan Museum, 37.11.19. 430–420 B.C.
61. LAMPS. L 538, 3299, 3972, 4382, 5161. 5th century B.C.
62. CHYTRA. P 23188. 500–480 B.C.

