

VRG\_Folder\_0486



1  
July 22, 1949

M. Luigi Morricone  
Archaeological Museum  
Rhodes

Dear M. Morricone,

I have no record of ever having thanked you directly and personally for all the trouble you took to provide me with photographs, measurements and descriptions of some Thasian amphoras in the museum, two from the Italian excavations at Pontano, and two others of which I had had no information before. The information which you sent me was and will be very useful indeed.

I am sending you under separate cover offprints of recent articles of mine on amphora stamps. There are some points which I should very much like to discuss with you, in connection with this material. I am hoping to come to Rhodes before long, possibly next month. Will it be possible for me to see you there? I hope you will not have gone before I could arrive. I should be very much obliged if I could have some word as to your plans at present for going or staying.

With many thanks for your kindness,

Yours very sincerely,

Virginia Grace



RHODES

(Chalce)

2. XII. 47

Ten material from Marnion on Thessia jars  
in Rhodes finally received today, with covering note  
from Betty Arthur. Misfortune that a <sup>Keoplen-Thespiens</sup> early one,  
for the time with a plastic varn of E. E. paint,  
has disappeared, - attributed to bombing of British (Betty).  
But a 2 of Period II, very good to have. Lower part of jar  
of this period hitherto unknown.

Ten pentagraph stamp is note ours, - smaller.

I investigate what connection between Athens  
and Chalce. The pseudonyms and Chalce  
at around 400, and the later in the 4th.

It will be advisable now to write  
up my 1945 Thessia paper (Cincinnati).

(5th) For date of earliest Rhodian: note that  
there are none in these Combs



Miss Virginia GRACE  
THE INSTITUTE FOR ADVANCED STUDIES  
SCHOOL OF HUMANISTIC STUDIES  
PRINCETON, NEW JERSEY.

Rodi, 18 settembre 1947

Solo ora sono in grado di spedire le fotografie, i disegni e qualche notizia intorno alle anfore di Taso conservate nel Museo di Rodi: esse mi furono richieste nella primavera del 1946 dal Maggiore Th.W.French, allora Antiquities Officer presso la British Military Administration del Dodecaneso, ma - dopo la partenza del French da Rodi - io non sapevo in che modo far pervenire le fotografie in America senza pericolo di smarrimento.

Debbo ora ringraziare il Console d'Inghilterra a Rodi, Signor Hoyland, e la Signora Arthur di Cipro che avranno la gentilezza di occuparsi della spedizione.

Le fotografie e i disegni sono stati eseguiti dal Signor Dervisc Ali Husni, che è stato per trent'anni il fotografo e il disegnatore del Museo di Rodi, e a cui si deve la maggior parte delle illustrazioni di Clara Rhodos.

Poichè rientrerò in Italia nei prossimi mesi, appena finiti i miei studi in Egeo, La prego di rivolgersi - per ulteriori notizie intorno a materiali del Museo di Rodi - al Signor Iohannis Kontis, che attualmente, essendo passate le isole alla Grecia, è l'Eforo delle Antichità del Dodecaneso e il Direttore del Museo di Rodi.

Con i migliori saluti

Luigi Monicome .



## ANFORE DI TASO NEL MUSEO ARCHEOLOGICO DI RODI.

=====

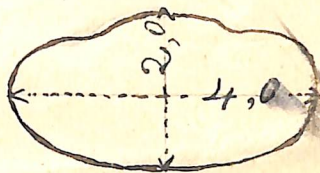
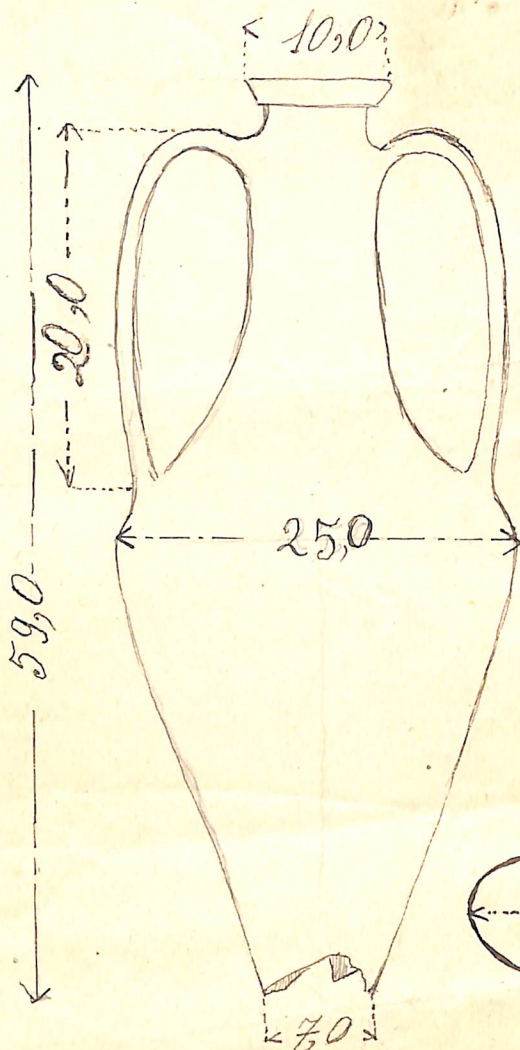
- I) - Tutte le anfore tasie trovate nel 1931 nello scavo di Pontamo a Calchi furono portate nel Museo di Rodi e ancor oggi parte di esse sono conservate nei magazzini del Museo, parte sono esposte nel giardino.
- 2) - Delle tre anfore trovate nelle tombe 6-7-8-9 di Pontamo, ho potuto identificare solo due, quella cioè della tomba 7 (pubblicata in Clara Rhodos, II, p.130, tav.VI) e quella della tomba 9 (Cl.Rh.II, p.143, tav.VI; inv. del Museo 13901). - Non è stato possibile ritrovare l'anfora della tomba 6 (Cl.Rh.II, p.124, tav.VI); - non è da escludere che essa sia stata distrutta con altri oggetti esposti nel giardino durante uno dei bombardamenti per cui ebbe a soffrire il Museo di Rodi nell'estate del 1944.
- 3) - Solo l'anfora della tomba 7 è completa e se ne è potuto misurare la capacità che è di poco superiore agli 11 (undici) litri. - Non è invece possibile misurare o calcolare la capacità dell'anfora della tomba 9 che è troppo rovinata.
- 4) - Durante la ricerca delle anfore di Pontamo, ho trovato nel Museo di Rodi altre due anfore tasie con bollo, d'ignota provenienza (nr.3 e 4: il nr.3 viene da una collezione privata). Anche di esse invio le fotografie e le misure. - L'anfora nr.3 è intatta e la sua capacità è di 9 (nove) litri esattamente.
- 5) - Le fotografie dei bolli delle anse sono riuscite tutte di uno o due millimetri più grandi che gli originali.



3.01

RHODES MUSEUM

see corresp. with  
Museum (etc) in  
folder 'RHODES-  
PONTAMU



Hum. p. 54, 411

Jase (favo) Age? no fold  
sketches of  
(as human)

Nr. 4

(Museo di Rodi)  
Ignota provenienza.



3.02

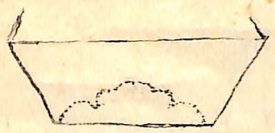
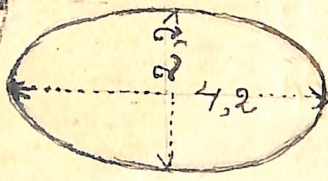
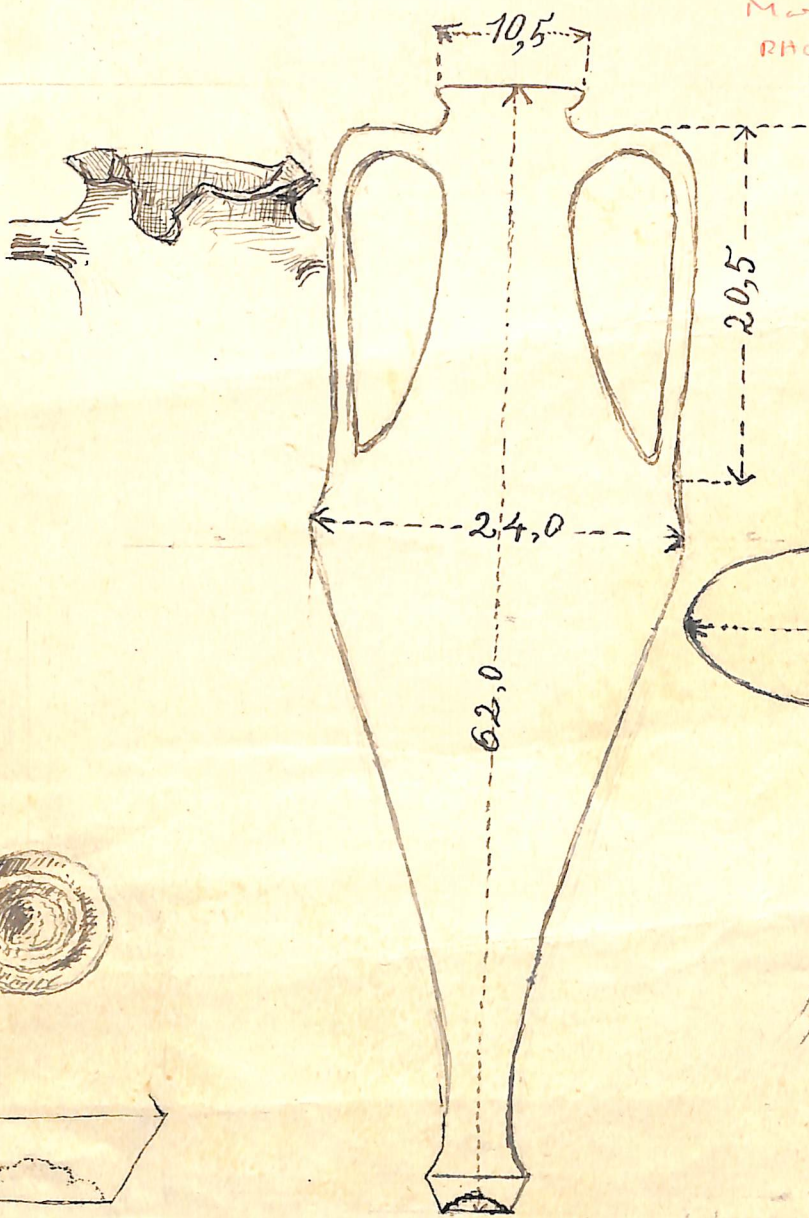
Vg Rhodus 128

RHODES MUSEUM.

Nr. 3

2 wrap with  
etc.  
Marras and  
RHODES - PONTAN  
copy filed

(Museo di Rodi)  
Ignota provenienza.



Prob.

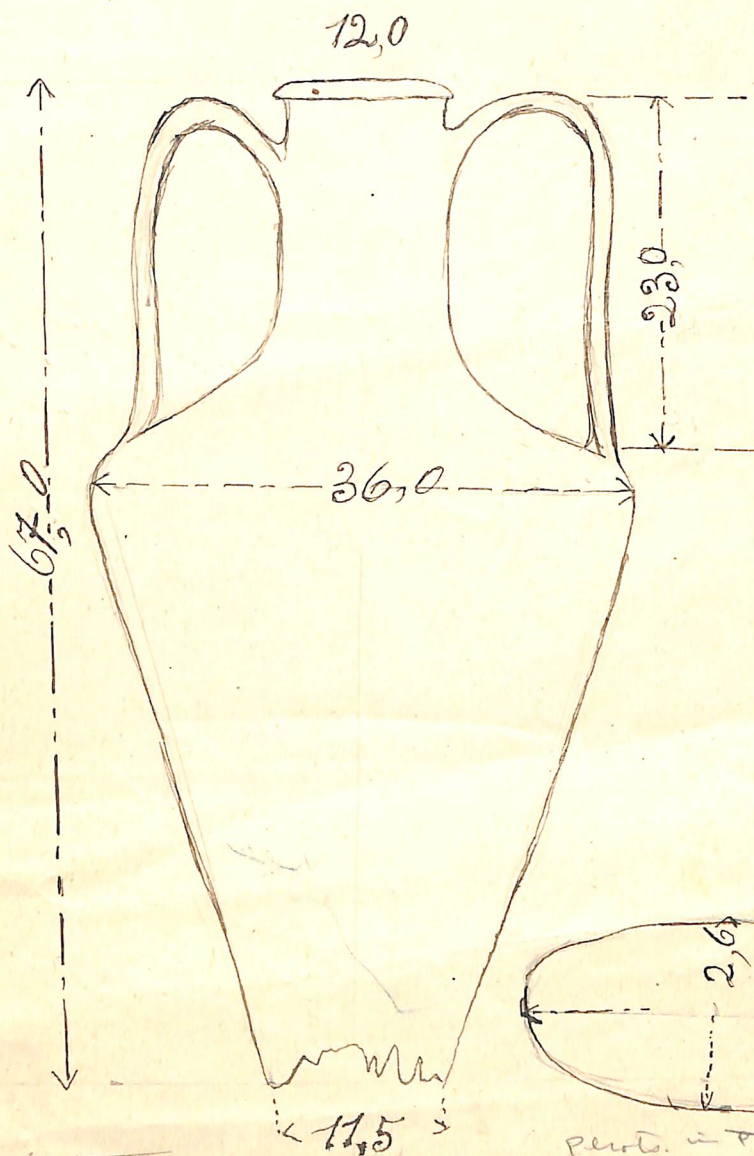
Capacità: 9(nove) litri esatti.  
Oss. (or) May (Oss. v. v. (y.))  
lamp

(copy filed)



3.03

Vg. Plin. 126



Nr. 2

(Museo di Rodi - inv. 13901)

CALCHI - Pontano Tomba IX

(Clara Rhodos, II, pag. 143 e tav. VI)

Tomb 9 inv. 325 by P. Calchi and LT

Vase, 4th VIII

cf. Horn. Pl. IV, 6 (not used - text p. 56, 452)

and 55 7811 (not used)

Photo. in vase for file

(at end, as no name)

(not used)



3.04

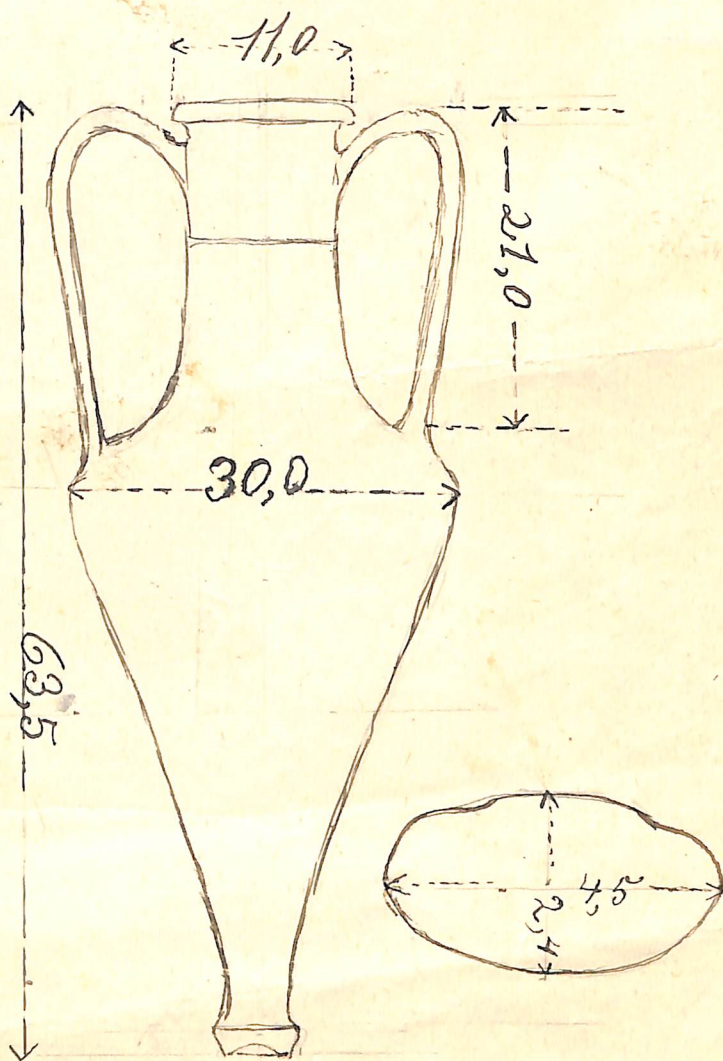
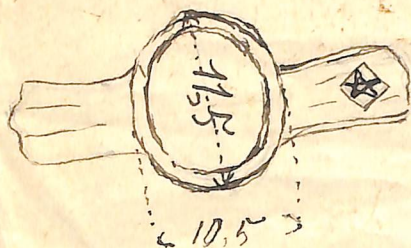
Vg Rhodus 125

(Museo di Rodi)

Nr. I

CALCHI - Pontano Tomba VII

(Clara Rhodos, II, pag. 130 e tav. VI)



Capacità: di poco superiore  
agli 11 (undici) litri.

Photos in *Tav. I* *fig. 1*

Rest of Tomb 7 being dated *K. A. 1901*  
380-370 BC ??



July 22, 1949

Mr. Ioannis Kondis  
Ephor of Antiquities  
Rhodes

Dear Mr. Kondis:

You were very kind in permitting Miss Talcott and Miss Frantz of the Agora Excavations to study and photograph some amphoras for me about a year and a half ago. Now I am hoping to come to Rhodes and do further work on these and other jars, and I should like to know whether it would be convenient for you to have me working in your museum some time next month. I do not know whether you like to close the museum for part of the summer, or whether perhaps many of the jars are not yet taken out of their wartime storage place.

I am hoping to be able to consult with M. Morricone on some subjects of his research. I shall write him a note now, addressing it to Rhodes. If he has left Rhodes, and will not be returning immediately, I should be grateful if you would let me know about it.

Mrs. Kondis has many greetings from two young ladies who are working with me here at present: Miss Papadopoulou and Miss Sabbatianou, who were fellow students with Mrs. Kondis at the University. I hope that I may have the pleasure also of making her acquaintance.

With many thanks for your help already given,

Yours very sincerely,

Virginia Grace



April 12, 1948

Mr. Ioannes Kondis  
Director of Antiquities  
Rhodes

Dear Mr. Kondis:

I received recently a wonderful package of photographs from Miss Talcott and Miss Frantz of the Agora Excavations in Athens, also a long letter from Miss Talcott, telling me of your kindness in giving us every facility to enable us to study the antiquities in your care. Thank you very much for your help during their visit. I am very grateful also to you and to Mr. Morricone for the photographs received earlier, which have greatly interested me. Miss Talcott tells me that you are checking the records to see whether by chance a photograph exists of the missing Thasian jar from Pontano Tomb 6, the earliest of the Thasians.

I hope to have the opportunity to visit your very important collection before too long. In the meanwhile, very many thanks for all you have done to forward my work.

With best wishes for your good health, I am,

Yours very sincerely,

Virginia Grace



6  
January 27, 1948

Professor C. R. Morey  
U. S. Embassy N.1  
APO 794  
c/o Postmaster, New York

Dear Professor Morey:

Thank you very much indeed for your note of December 17th with information about Luigi Morricone. I am very glad he can stay on in Rhodes, since I suppose that is what he would prefer to do, and I know the Greeks are short of archaeologists.

Yours very sincerely

Virginia R. Grace

VRG:W



February 18, 1948

7

(continued)  
next

Salary 4 -

Herewith the paper-work on the Rhodian excursion; photographs under separate cover (two packets, one duplicating the other).

It is ridiculous that it should have taken so long to get this off to you; but I am glad I did not send it sooner, as the work done on the Pontamo graves will be useful to all concerned, I think.

I am sorry I did almost nothing of the things you asked for; I just did what I could. You should come.

There seems no use in trying to abbreviate my long letter written in Rhodes; read it at your leisure. If there are discrepancies of fact between it and the typed notes, then it is the typed notes that are up to date.

Many thoughts

and much love -

from you

LT.

Enclosures:

- ✓ I. Letter from Rhodes
- ✓ II a. Notes on dates of Pontamo graves (P.E.C.)
- ✓ II b. Further remarks (L.T.)
- ✓ III. Note on palmette lekythoi in the Agora (LT)
- ✓ IV. List of negatives and of numbers of jars photographed, 12/30/47 ff..
- ✓ V. Measurements of jars, as above.

Sent separately:

Two packages of pictures, each a duplicate of the other; in each: three bundles:

- ✓ Photographs from Rhodes
- ✓ Photographs of recent Agora wonders
- ✓ Photographs of some fifth century problems




Jan  
~~Dec.~~ 2

I  
8.01

Darling V. - I shall probably have to rewrite this in Athens -  
or at any rate will make various additions there, but I had  
better write down what I can now. Too bad not to send you  
back your letter with blanks all filled in. But I have written  
all over it; & besides I cherish it for itself, & much useful  
information which you send. - I will begin, though, in  
the order of your numbers, as that will best show what  
is not done. - There is so much stuff - as you know - that  
it is difficult not to go off on by-paths. <sup>(Common)</sup> Three of these  
I will note:

Lagynoi - a great many plain ones - same size & fabric apptly  
as Gene's & Rogers'; Morricone said he had never seen one with a  
stamp, but I told him to watch out. Could only look at a few. -

Discobolos - nice stamp unknown to M - we found it while  
delving in the Villanova lot (photos).

Kizol Tepe - tombs dug by Jacopi in 1934; said to be  
unpublished. The only person who seemed to know about  
this is one Hassani, who I judged might have been Jacopi's  
foreman. He described the skeletons as having a jar  
standing by each shoulder. The only jar I saw marked  
"Kizol Tepe 1934" was one of your "Chian" (Potamo Tomb 3)  
type; practically identical; scratched on the shoulder in  
the dry clay a large . You doubtless know about this;  
I had no opportunity to delve into the question of what else  
was in the tombs.

"Fractionals" - These burst upon me here. We will watch  
for them now, in Athens. I resisted them with difficulty  
a few. - The nicest  
- all but one - ~~It~~ is the bulge-necked one, which was sent



such as we have, large, in the later 5<sup>th</sup> c. Two red bands under the handles; another farther down. (phot). Prop. unknown.

Unstamped Jars in General - From "early stamped" times, that is. This excursion has pointed up to me that these may one day be useful; we have been piously mending them up - but will do so with <sup>a</sup> more conscious zeal now - and with the photos from here before us - [IF - as A lugubriously says - they come out at all (weather terrible)]

Further:

Capacity: I could not do this - simply no time; but  
 (said so of own accord)  
 M can + will<sub>x</sub> + will have a set of our photos; + you will have to write him for this + also more detailed measurements, etc. { In all, my measurements are most inadequate + I am extremely sorry about this; but I just had to take the overall measurements + get on; otherwise there were too many people standing around waiting, in cold wet. Sorry. Simply the nature of the excursion. I do know how what you want. - And M knows where these pots are.

Local Situation: unique as an opportunity for getting things done; + unique anyhow. As you know, the islands are not yet really united to Greece - they have just simply been handed over + are under a sort of governorship. Kondis, who is in charge of all the antiquities can do whatever he likes - no reference to Athens, no graphokratia - etc.

I don't know whether anyone is paying Morricone, or what his status is exactly - K has him on hand to attend to things he <sup>(K)</sup> knows nothing about, and hasn't time for. This won't last, I fear. I wish you were here now.

The more so that when all the classical collections are moved to the Castello the little bits of useful information which - in default of the written word - so often can be pieced together from the places + ways in which things are



stored, will be gone for good + all.

There was nothing bootleg about the photo. you received. Roudis mentioned them, + summoned M., the moment we put in an appearance - (Fearing the worst, + armed with a letter from Mr. (Lalandos).) - Those four jars are in fact now in a place of honor, in the little garden just behind K's office, in the Institute Building. (He has all the glass back in the panes in the windows there + in the big library - a fascinating contrast to the Hotel des Roses.)

Records. They have the old negatives but K says about 10% are damaged; + the drawers, which were evidently stored somewhere else, are in piles. (Same for excavation records? one in particular I should have liked to check. <sup>My impression is that there are none --</sup> M. dubious about getting at any one thing, until more straightening out has been done; + it is evident one couldn't. - I feel sorry I have another job!

Diplomatic relations. When you get this, you better write a short elegant letter to K, saying how much you appreciate the photographs he sent you earlier, as well as all the help he + Mr. M gave A + me. You are so glad to hear in what fine shape everything is ... etc., etc. You will write again in more detail about the material, but meanwhile want to send your thanks, etc. -

This would be good, I think. - <sup>(They were terribly anxious to know if you got the photos. It was the sending that worried them -)</sup>

Then, when you see how little we are sending, and know what you want next, you can write in detail, and say you hope he will be able to turn this over to M, as you understood from me he was ~~thoroughly~~ familiar with the <sup>jars</sup> material + get the



he would have time for it. (He will, all right; & he will love it.)

You might add that of course if there are photos, etc., to send, they can send them to me in Athens, & I will forward them to you. (It is really quite hard to send things out, you know, unless one is doing it, as we are, all the time.) - You might add also that they can send me the bill for any expense involved; this also will simplify their lives. - (I don't do them all this, of course.)

Please excuse all this good advice - I don't know quite how else to give you the picture; - & you can act on it, or not, or as, you please, naturally!

Physical State of the Collections. - The Potamo groups are all packed up - except a few show pieces which have been unpacked for the temporary display; and of course the jars. More below about the groups. I wanted very much to see the feet of those ubiquitous cup-kylixes. M. would have unpacked them for me - but unjustifiable in the available time. . . . too bad. -

{ Only the feet tell anything - & acentraly of course the handles. The wall fragiles are remarkably constant & conservative - & the P groups showed a interesting of

Potamo jars - some are or were in museum garden, and some are in storeroom on ground floor of museum. The number situation is bad - some have no numbers; some have 2 numbers; some appear to have wrong numbers. There will be an appendix to this work on whatever we were able to do in the way of identification.

Villanovian jars - some are in the corridors, but of the two big lots one - those formerly displayed - is in the upstairs storeroom; the other lot, which never was displayed, is in ground floor storeroom. They were all supposed to be marked with fine



big stencilled numbers - but these haven't always worn too well. As M very well knows, they need all to be got out + laid in the courtyard - but this is a job. With 2 helpers, + a lantern, he was searching for "Diskos" and one or two other special desiderata, when we left this evening, but I doubt if he finds them before we leave for Athens.

It is foolish to write all this. Really + truly, you had better declare an emergency in the state of jobs, + COME COME while you can go anywhere - + esp. before Morricone vanishes. (no also - one way!) Round trip from Athens \$26<sup>50</sup>; anchors + three-quarters. Room + board at "Tür Pwör" 34,000sp + 1000 spore - i.e. about \$4.50 which is at present  dirt cheap for these parts. Food very plain, + chiefly macaroni + fish; but well cooked + hot. I see no lack of helpers, clerical helpers, etc., etc. for you. - You see I take seriously what you wrote about the importance of the material here. -

If you have struggled this far, I will now get back to the point - that is the points in your letter. Measurements such as separate sheets.

1. Kleophon - Theophilus jar from P - Tomb 6. There is no conviction that there ever were photo of this. Plate VI (upp. part) is surely a drawing?? I have left the search for a possible phot. on M's soul, however, though, as noted above, the present state of old photo. is poor, for searching.

We made what I believe was a thorough tour of the Museum gardens. I hoped for little piles of remains, but there were none. -



2/ Tomb 6 group, + related: will write about these pots from Athens. (See typed note)

3/ Tomb 7 (first quarter 4<sup>th</sup>?) vs. Tomb 9 (mid-fourth)  
(Pentagon stamp) (Kantharos stamp)

rims < dreadful - see scrap >

I wish I could have done these with a wine; I enclose as somewhat more authentic than the above a small little piece of paper representing my impressions as recorded while kneeling worshipfully in front of them in the rain this p.m. - There is a slight but perceptible difference in the rims. Tomb 7's is more rounded on the outer face; tomb 9's is more angular, + projects further. But it doesn't seem like much to go on. -

As for the bases, I will get Peter Corbett to work on the ones from Tomb 7; maybe it is later than first quarter; I don't know when those shampooing girls come in. But look at the shapen - which isn't even the end of the fight ... I take it, though that wine-jars were seldom heirlooms. (More from Athens). -

As for Tomb 9, I take it it is solidly mid-fourth. <sup>second half</sup> (See typed note)

4/5 As to the EK jar from Tomb 1 - M maintains he can find the pieces, but when pressed to do so said he would have to think. He probably will. Phot of another apptly same shape.

Pottery ca. Olynthos - I should think. -



Pontamo

8.07

~~#3~~

mid 4<sup>th</sup> c.

whole 11th c. & 12th

early 4<sup>th</sup> c.?

12th c. field

12th c. field  
12th c. field



6/ Thasian jar from Villanova - XAIPITTOAO

H: 0.81 (I made it 0.805 but beg you not to

split the atom on these measurements.) -

diam 0.295; H of handles 0.26; W of handle

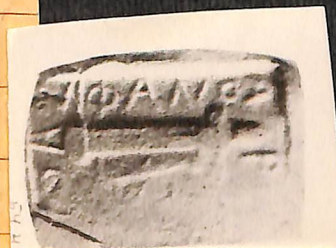
at stamp 0.04 (forgot thickness, alas; will try tomorrow

but fear not). - H of rim above top of handle 0.02.

(This is in the upstairs apotheca) -

7/ Thasian of unknown prov.; Prilik returned recently

The device is apparently the same. The letters aren't there. It isn't that there are illegible letters; there is just nothing to be seen, except in the one corner three small but clear traces which could be the tip of the N, the top of the O and the tail of the A, as indicated in pencil on your phot. M & A agree on this; whether or not this is enough to say it is the same stamp, we could not say. -




W I Φ A N O Y  
A ΜΟΥ ΒΕ  
Θ ΗΝΑΧ. I  
V I

Θάσι(ον). Φανο(?)

Άριστα(γόρης?)

8/ On the other unknown Thasian, we compared the <sup>copy of</sup> phot you have with the stamp, & <sup>there is</sup> ~~everything~~ <sup>on the phot.</sup> ~~shows~~. It is indeed a mess; A suggests the clay of the jar had not hardened enough when it was stamped? It looks like nothing we ordinarily see. There is something that looks like an alpha, but a wispy sort of thing; at right angles to it, & (looking more like remains of letters), parts of a Π and an O! -

I saw nothing so wonderful about the toe  - It was simply concave beneath, so far as I could see



9/10 - Potamo + Villanova - See photo + list. -

8.09

Many searched for had not been found at this time of writing. They are prob. all there - but need to be spread out.

Note jar from T 21. We found in the garden a jar with a stamp below the rim which M thought he had never seen before. The light was bad for the stamp -

(M) I think. I am satisfied this is the jar from T 21 - but you will <sup>have to</sup> satisfy yourself. There was nothing else of any such sort whatever, in the Potamo material indoors. (Brought in to downstairs storeroom.)

#### PUBLICATION, etc.

About taking or use of photographs, there seems no question here. I said to Mr. K., would it be all right to take pictures for you to use? He said, oh, all these things are Mr. M.'s; just fix it up with him. - So I said to Mr. M. - is it all right to take pictures for Miss Grace to use? And he said, But you must ask Mr. K. - Well - I said, - I did & he said you should decide; & nothing could have made him happier. - You see, either they are published <sup>(in one way or another)</sup> or they never will be - presumably - either by the Italians or by the Greeks - who will doubtless want to do up more... Mr. M. apparently sees this - & is delighted to have them in circulation; BUT - as already noted, this is only for the moment. - When these happy & sensible people get mixed up with & bogged down in the Arch. Service - AND the Ministry of Education, anything can happen. - No more tonight; - this is simply an added exhortation to travel. -

All love -

Dot.



PONTAMO GRAVES  
Clara Rhodos - II

Peter Corbett's notes on  
Agora parallels; suggested  
dates for the grave groups,  
in parentheses. 2/14/48 [10.01]

1. Unfortunately the kantharos in this shape is rare on the Agora shelves. The first one - though already of a form developed as much as the later Olynthian ones, is in Ψ: Well at 37/KA. The contents of this well seem to cover quite a period, the main body being of the third quarter of the fourth century: the kantharos in it seems one of the earlier pieces.

(before middle of fourth century, probably)

2. (Amphora only) L.T. has couple of photos of one very like this (of P. VI)  
3. For the ka. in the upper row, quite a good parallel is P 6948 (ΠΘ: Theseion cisterns: late fourth - early third c.?). The ka. in the lower row is intermediate between P 4468 (B: Well at 15/ΔΔ: last quarter fourth c.) and P 4411, P 4397 (B: Well at 33/KA: end of fourth c - early third c.).

(towards end of fourth century)

4. The cup-ka., middle left, is close to P 12,387 (Z: Tholos Trench T) and less developed than P 11,706 (KTA: Well in Theseion Plateia). Both groups are second quarter fourth century. The cup-ka. concerned should be early in the period. - The Bolsals in the grave seem perhaps earlier than those in Z: Tholos Trench T. The cup-kotyle, middle right, seems later than P 3711 (OE: filling in Building North of Temple of Apollo: 2nd quarter to mid fourth c.) and earlier than P 6374, P 6373 (Γ: Cistern at 109/AB: 2nd to 3rd quarter fourth c.).

(second quarter of fourth century)

5. The cup-kotyle a heavy-walled variety - above, in the picture on p. 123: this type seems to appear in a very brief period: last quarter fifth c. - early fourth c. This specimen resembles P 10,008 (ΠΘ: 78/NET: late fifth c.). One would like to see more of the cup, lower right, as indeed of the whole group.

(late fifth - early fourth century)

6. A mix-up: the Eretria painter's plastic vase; palmette lekythoi, that can't predate the first quarter of the fourth c.; two Bolsals of the first half of the fourth c.; and an early third century cup-kantharos.

(clearly the tomb of a Greek Methuselah, who at the end took with him the gleanings of a life-time)

Tomb 1  
C.P. p. 120,  
fig. 2.  
also for P. VI  
(not found) and  
closed to B. 5  
for

Tomb 3  
P. 121, fig. 3  
and P. VI  
LT. seems to be  
of "clay" -  
compared with P. 1114  
from HAT group B, 2  
main cistern.

Tomb 4  
P. 122, fig. 4  
P. VI also a Tholos  
type (No photo)

Tomb 5  
P. 123, fig. 5  
P. VI also a Tholos  
type (No photo)

Tomb 6  
(to Kleopatra's grave)



7. It hardly seems necessary for the epinetron to come after the beginning of the second quarter of the fourth century (ca. 380 - 370?). Palmette lekythoi again. For the Bolsals, middle left and bottom centre, a parallel perhaps in P 12,383 (Z: Tholos Trench T). - However, the ribbed mug, middle centre, looks much earlier: start of last quarter of fifth c. (?); and the 'Corinthian type' skyphos possibly not much later.

(end of first - start of second quarter fourth c.)

8. In the upper row, a 'Corinthian type' skyphos which is perhaps a little later than the one in Grave 7. The ribbed mug is close to ones of the latest fifth and early fourth century. - The two Bolsals in the middle row are early fourth century. It is hard to say much on the two one-handlers in the bottom row, other than 'first half of fourth century'; and lastly of course the palmette lekythos: 'after 400'.

(first quarter fourth century)

In these two graves (7 and 8) the discordant element is in each case the same: a Corinthian-type skyphos and a ribbed mug. Moreover the earlier skyphos was found with the earlier mug; conversely, the two later versions were also together. So for both graves the suggestion of two burials is attractive, with the skyphos-mug combination perhaps representing standard fifth century grave furniture.

9. The cup-ka, top centre, is rather more developed than P 7445 (ΠΘ: Well at 68/MB: third quarter of fourth century). The cup ka, middle left, is an earlier relative of P 4418 (B: Well at 15/ΔΔ: last quarter of fourth century).

(Turn of third and last quarters of fourth century)

10. From the Bolsal - fourth century.

11. On the kantharos, see Tomb 1.

12. The kantharos, top right, seems intermediate between P 4458 (B: Well at 19/ΔΔ: last quarter of fourth century) and P 4411, P 4412 (B: Well at 33/KA, end of fourth to early third century). Fusiform unguentarium. The cup-kantharos, middle left, resembles P 13,530 (Ψ: Well at 37/KA; third quarter fourth century). Earlier vases are: the Corinthian type skyphos, disagreeably persistent, paralleled to some extent by P 14,812 (EE: Unfinished Cistern at 31/KA: second quarter to middle fourth c.); the one-handler; and also perhaps the palmette lekythos, bottom right.

(Two burials: ca. second quarter to middle fourth c.; and, last quarter. The position of the cup-kantharos, at left, is not altogether clear; it appears to fall between the two burials, but can belong better to the earlier than to the later group.)

13. The bowl, left, on fig. 28, seems to come in in the third quarter of the fourth century. From kindred type, the cup-kantharos, on fig. 25, should be late fourth century.



14. On the cup-kantharos, much as for Tomb 13, though the lip differs.

15. (The Bolsal not early: second half fourth century ?) (dubious: little can be seen)  
P.E.C.

16. The skyphos, upper right, much as in Tomb 7.

17. The oenochoe, upper centre, related in shape to the Fat Boy group, and apparently less developed than P 14,958 (P: Cistern at 38/M: mid fourth century). The Bolsal not very far on in the fourth century.  
(second quarter fourth century ?)

18. The two round-bodied cup kantharoi in the upper line, much as P 14,258 (AA: Well at 19/A: second quarter of fourth century). Part of a similar one in Z: Tholos Trench T; here also a parallel for the cup-kantharos in the bottom line: P 12,387.  
(second quarter fourth century)

19. Fusiform unguentaria (late fourth century ?) (two burials)

20. (hydria, p. 158)

21. For the kantharos, cf. for the body only, the cup-kantharos, P 2224 (A: Cave: end of fourth c.), though the Rhodes one is less developed.  
(last quarter fourth century)

22. For the kantharos, upper right, cf. P 6949 (ΠΘ: Theseion cisterns: end of fourth c. to early third c.); the stem of the Rhodes one is rather more slender. For the one at lower left, cf. P 3994 (A: Cave: end of fourth century); for the one at lower right, P 7766 (MM: Cistern at 44/H: late fourth c. to early third c.)  
(latest fourth century)

Tomb 17  
P. 154, fig. 36  
(This tomb, no  
bones, seems to  
suggest child)  
No wings

Tomb 18  
P. 155, fig. 38  
P.E.C. has a pin  
like Bessy, with angles  
but small, not angles

Tomb 19  
P. 157, fig. 40  
P.E.C. has a pin  
like Bessy, with angles  
but small, not angles

Tomb 21  
P. 160, fig. 43

Not the 19 and 21, both  
considered late 4c by P.E.C. show  
each a pin of the same type - a  
bit like (earlier) Thasian, but with  
these differences:  
heavy, not fine  
line of base of neck  
the handles look thick  
the base seems diff.  
The narrow M: at this in Mytilene?  
On coins, is a place where written in a narrow  
as distinct from a short abbreviation?



II b  
10.04

PONTAMO GRAVES  
(Additional notes)

Grave 6 (Item 2 in your letter): There is nothing, I suppose, to prove that the jar could not have belonged to the earlier burial, with the Eretria p's vase. But there is nothing to prove that it did. The material is so mixed (cf. P.E.C.'s remarks) that I believe this grave is useless for dating.

For the Panticapeum grave, shortly after 400 still seems to me fair enough. Possibly it is later; but the cup-kotylai of this sort which carry over from the late fifth do not last very long; and there is no evidence that the net lekythoi begin before 400 (Beazley, "Miniature Panathenaicæ", in BSA, 1940-45; when also the name 'bolsal' for the plain shallow cup-kotylai).

As to the question of the stamp in the middle of the neck, see the example which appears to be from Grave 21 (phot).

Graves 7 and 9 (Item 3 in your letter) : on the dates, see P.E.C.'s notes; my date for the epinetron was clearly too early.

There did not seem to be to be any great difference in the shapes of the two jars; one slightly plumper in the body; one with a little more angularity in the rim; but the over-all look of both very much the same. - The other pots in the two graves suggest however a gap of a good fifty years.

- - - -

Miscellaneous : Sorry so many of the photos. are of jars without stamps. . . But I became fascinated by the fractionals; also by the relations between stamped and unstamped in the early period; and anyhow we had to phot. what we could get at.

Four Morricone negatives: I still do not have the additional prints of these to send you; I will poke them up.

P. E. Corbett: Thinks you should know he has only lately got into the fourth century - working through from the late 5th. He has however been through and rearranged all our fourth c. material most carefully, and there are a good many checks; his dates-and-shapes are certainly more reliable than anything we have had before for our fourth century groups. I told him, however, that I would pass on his warning to you. - If questions occur to you, you might write to him directly.

L.S.



Palmette lekythoi in the Agora : NOT BEFORE 400 -

We have only ~~about~~ a dozen of these, the reason being that they occur usually in graves: cf. Olynthos quantities.

We have none from any context clearly before 400.

JDB\* suggests that they start about that time, along with the 'nets' (cf. BSA, 1941) ~~xxxxxx~~ at end of discussion of the N's. Apparently no one knows.

Of the Agora inventoried examples

two were brought in by workmen who said they had found them in graves

two others come from contexts that seem not worth much

one comes from a well called 'latest fifth - early fourth c' - but a poor lot of stuff, not worth much

seven - the remainder - come from various reputable wells all of the full fourth century - around the middle or after.

(the Agora)  
This is not the place to date this shape. One may however put some faith in this distribution, for the reason that we have so large an amount of late fifth century pottery. It seems likely that if there were any palmette lekythoi around then, a few of them would have got into our wells, as they got into the wells of the mid-fourth.

\* BSA 1940-45, "Miniature Panathenaios" -  
mentioned right after the "Nets", -



1-10-48

IV  
10.06

List of negatives of jars and stamps photographed in  
Rhodes Museum, Dec. 30-31, 1947; Jan. 2, 1948

(listed in the order of taking)

1. Type of Villanova 4568 (discobolus stamp: # 3 below) )
- ✓2. Villanova Thasian (Xairip. stamp, # 4 below) )
- ✓3. Discobolus stamp (on # 1 above) ) VILLANOVA
- ✓4. Xairip. stamp (On # 2 above) )
- ✓5. Cos type: Villanova )
- ✓6. Two fractionals (Mus. Nos. 2045 and 2052) )
- ✓7. Fractional (Mus. No. 2042) ) SAID TO BE CAMIROS
- ✓8. Fractional (Mus. No. 2063) )
- ✓9. Thasian w stamp on neck :Potamo 21 ? )
- ✓10. (possibly grave 12 ?) )
- ✓11. (marked 16: looks more like 2 ?) )
- ✓12. (possibly 1 - or 12 ?) ) POTAMO OR
- ✓13. (marked 15: looks more like (1)9 ) CLOSELY
- ✓14. (marked 19: looks more like 15) ) RELATED
- ✓15. (possibly 21: another neg. as # 9 above) )
- ✓16. ( ? ) )
- ✓17. Potamo 3 (marked both 3 and 10) )
- ✓18. Kizul Tepe: same type as # 17: for comparison )
- ✓19. Not positively Potamo; but cf. Graves 1 and 2\* )
- ✓20. (possibly grave # 16 ?) )
- ✓21. Fractional with bulge-neck ) UNKNOWN

\* another, in garden,  
closely resembles 2

Negatives in Agora Miscellaneous Leica book,  
numbered RH-1, RH-2 etc.

The numbers that exist to be read on the pots are  
underlined above; all other remarks about grave numbers  
as conjectures.

negs. 10-14 and 15-17  
negs. ~~## 10-17~~, and # 20 were indicated by Morricone  
as coming from Potamo; neg. ## 9 and 15 (jar found in  
garden) and # 19, (found with Potamo lot, but not  
positively verified by Morricone) are conjectural).

Note difficult to identify Potamo jars with representations on  
Pl. VI. Many have no numbers; but all except those which were in  
the garden are believed stored in one place. It seems highly  
probable no. 9 above is same as Potamo Grave 12; nothing else at  
all similar to be seen; this was in the garden. - Note possible  
confusion on Pl. VI: the small plump jar at upper right, marked  
9, is not mentioned in the text, (though there is something  
mysterious in the back of the picture). Was this number on the  
plate meant to be 19? There is a perfectly good jar numbered  
19 (# 14, above), which is nothing like the 19 on Pl. VI; it  
does however have a strong resemblance to the so-called no. 9 on  
Pl. VI, + an even stronger resemblance to the so-called 15. 15 moreover  
looks like the illustration of "9" -- and so welters...

Morricone says no excavation records, -  
Rondro says the German made the inventory, -



Measurements of jars photographed in Rhodes Museum: numbers as in list of negatives

No measurements of capacity taken; Morricone can and will do this, but must be told which ones; he and Kondis will have a set of these photos., so these jars can be referred to by the negative numbers written on the back of the prints. Sorry forgot to take thickness at stamp; in general only took rudimentary measurements: too many people waiting.

- South, Sam* ✓ 1. and 3. : H 0.822; diam. 0.35; H of handle 0.20; W at stamp 0.05  
*Thos.* ✓ 2. and 4. : H 0.805; diam. 0.295; H of handle 0.26; W at stamp 0.04  
 H of rim above handle 0.02  
*Kosm* ✓ 5. H 0.805; diam. 0.44; H of handle 0.168  
 ✓ 6. (2045): H 0.483; diam. 0.24  
 (2052): H 0.33; diam. 0.175  
 ✓ 7. H 0.51; diam. 0.257  
 ✓ 8. H 0.348; diam. 0.14  
*Lesby(?)* ✓ 9. (same as 15): H 0.727; diam. 0.263; H of handle 0.225  
 H of handle above rim 0.012  
 W of handle at highest point 0.033  
 ✓ 10. H 0.645; diam. 0.33  
 ✓ 11. H 0.61; diam. 0.375  
 ✓ 12. H 0.615; diam. 0.30  
 ✓ 13. H 0.515; diam. 0.285 i.e. 0.285  
 ✓ 14. H 0.50; diam. 0.27  
 ✓ 16. PH (to top of handle) 0.74; diam 0.31  
*Chim, Y. C.* ✓ 17. H 0.74; diam. 0.28  
 " " ✓ 18. H 0.775; diam. 0.285  
*South, Sam* ✓ 19. H 0.765; diam. 0.415  
 " " ✓ 20. H 0.74; diam. 0.33  
 " " ✓ 21. H 0.41; diam. 0.215

stamp - a (M) -  
 sorry no detail photo.

query 0.51



from Philip  
2, (on yellow paper) [11]

Notes on present-day Rhodes, ~~chiefly~~ from Lucy Talcott, on the basis of  
a visit at Christmas time, 1947-8

"Local situation: unique as an opportunity for getting things done; and unique anyhow. As you know, the islands are not yet really united to Greece - they have just simply been handed over, and are under a sort of governorship. Kondis, who is in charge of all the antiquities can do whatever he likes - no reference to Athens, no graphokrateia - etc.

I don't know whether anyone is paying Morricone, or what his status is exactly - K has him on hand to tend to things he (K) knows nothing about, and hasn't time for. This won't last, I fear. I wish you were here now.

The more so that when all the classical collections are moved to the Castello the little bits of useful information which in default of the written word - so often can be pieced together from the places and ways in which things are stored, will be gone for good and all.

. . . . . in the little garden just behind K's office, in the Institute building. (He has all the glass back in the panes in the windows these and in the [ ? ] library - a fascinating contrast to the Hotel des Roses.)"

(In here a good deal about the whereabouts of the jars from the Villanova deposit and from the Pontamo tombs - Clara Rhodos II.)

"It is foolish to write all this. Really and truly, you had better declare an emergency . . . and COME COME while one can go anywhere - and especially before Morricone vanishes. . . trip from Athens \$26.50, an hour and three quarters. Room and board at "Ton Rhodon" 34,000 dr. plus 10% service - i.e. about \$4.50 which is at present dirt cheap for these parts. Food very plain, and chiefly macaroni and fish; but well cooked and hot. "

Kondis is a friend of Mitsos, and disposed to  
be very cooperative with us.







57263. RODI - Museo Archeologico.  
Kantaros plastico (V sec. a. C.).

to prove we got to the right place.  
Details from Athens - by no means  
all you would like. but something.  
The Villanueva collection is intact, or almost.  
Both Messrs M. + K. love you.  
M. is working under K - for the  
present at least - excellent arrangement  
- You could be having a very fine  
time here even M. right now...  
More later - - but little HOPE for  
Lysistrata's jar ... alas.  
Much love - L.T.



ΑΕΡΟΤΑΧΙΔΙΟΝ

Miss Virginia Grace -

Institute for Advanced  
Study -

Princeton -

New Jersey -

U.S.A.

12-6

NOT RECORDED  
PAR A

F.lli Alberti - I.D.E.A. - Firenze - A. XX

Jan 1 - Happy New Year - d. - 1911

Proprietà artistica riservata



Dec. 20

Darling V: This is just a word to tell you that your Rhodian letter came, and in plenty of time. I shall love doing whatever is within my powers; I have been wishing I had some special objective in the museum. If we do nothing more, we shall certainly stir up the idea that jars really matter!

All your news was most welcome Also. Alison particularly appreciated your picture of her mother — complete with cat!

This isn't worth the postage - for indeed Christmas love and thoughts travel as well without. But I wanted you to know that we shall both enjoy chasing jars, and shall set out complete with tripod. All love -

DT



December 12, 1947

Dearest Lucy,

HAT says you and Alison may be going to Rhodes. He suggested that a commission or so might not be too unwelcome, might at least encourage you to go, even to stay a little. I need very much to go there in person, was a great silly not to spend at least a month there before the bombs fell. Now I may even be too late to catch you before departure. In order to be ready for any luck there may be, however, here are some inquiries, with spaces left for you to jot notes, if convenient.

My chief present concern is for the things from those graves at Pontamo, in Clara Rhodos II. There were three stamped Thasian jars, in graves of successive date. I've managed to get photographs and measurements of the two later ones, from Tombs 7 and 9, through the English (Tom French who was Antiquities officer for the Occupation, and my Cyprus friend Mrs. Arthur). The photographs and drawings were performed by Dervish Ali Husnu, attached to the museum for 30 years, under the supervision of Morricone, the Italian who has been replaced by Kondis. They are not too good, but I am greatly obliged to have them, as it was not an easy task as things stood.

1. Is it possible to find an unretouched photograph of the Thasian jar, from Tomb 6 with the stamp Kleophon-Therophilos-bow? Apparently the jar itself has disappeared; it would be a fine thing if you got some trace of it. I am inclined to put this jar before 400 BC, and certainly have nothing else complete as early as it appears to be. Lysistrata's may have looked like it.

*L.T. (2 Jan 48 p. 5) conviction that there ever were photo. - similar to ill. is from a drawing. For the jar itself, searched the garden. Found no piles of remains.*

2. How does the accompanying group (p. 124, fig. 6) compare with the Panticapaeum group? I republished in the Beazley no., which I think you did not want to put before 400? I'd like a comparison of latest to latest. (\*That was the group with the net lekythoi.) According to my notions, the Tomb 6 jar should be a couple of steps ahead of the Panticapaeum jar. If a comparison is hard, I'd be obliged for a plain comment on the Tomb 6 group (fig. 6).

*L.T. and Peter Corbett: apparently noting in Tomb 6 illustrated group is 5th cent. except the plastic vase. The rest, various parts of 4th cent., and early 3rd. LT considers group useless for dating, too mixed. \*Panticapaeum group is still fairly shortly after 400, possibly later.*

3. When one looks at the two jars from Tomb 7 (with pentagram stamp) and Tomb 9 (stamp with tall kantharos), is there enough difference, to account for the lapse of time indicated by the accompanying groups? The latest stuff from Tomb 7 you were dating (in October 1946, from photographs) "to the years shortly after 400." Is not the Tomb 9 group a good deal later than that? I should much like to know the rim profiles of the two jars. The Tomb 7 jar seems out of place at the beginning of the 4th century. I admit.

*L.T. (yellow no) (p. 6) gives picture of jars; thinks with approx. 4th cent. jars.*

*(Tomb 7) being dated ca 380-370 (approximation) with a couple of 5th and 4th*

*(Tomb 9) " " ca 325*



4. Does the jar - not Thasian - from Tomb 1, with stamp **HK**, still exist? I fear not, as I saw it in the garden, and things there seem to have been smashed. If it does I should be very glad indeed to have <sup>photos and</sup> measurements:

H. \_\_\_\_\_ diam. \_\_\_\_\_ H of handles \_\_\_\_\_ W x T of handle at stamp \_\_\_\_\_  
X

and capacity \_\_\_\_\_ and any comments on the clay, etc.

This jar seems to belong to the same series as the one Beazley bought for me. If it can't be found, perhaps an unretouched photo exists.

5. How would you date the accompanying pottery? (p.120, fig.2).

*"begin middle of 4th century, probably" (Carbutt)*

6. The attached tracing is of a Thasian jar found in the large Rhodian deposit at Villanova. This suggests a date after 200, which makes it important. If it exists, again it would be desirable to have photos, and measurements:

H. <sup>81</sup> .805 diam. .295 H of handles .26 W x T of handle at stamp .04 X

and capacity \_\_\_\_\_ level of the

The height of handles has been taken from the center of the lower attachment to the top - highest point (see on the tracing). There seems to be no other way to be consistent about this measurement, which has turned out to be a very useful one in comparative work with fragmentary jars. The elevation of the rim above the top of the handle is also useful to know - it is greatest at the date of this jar - but I have never taken it. .02

*("This is in the upper pottery" LT Yellow Mts. p. 7)*

and measurements

7. Morricone sent me photos of two "double-conical" Thasian jars of unknown provenance, one intact, the other minus toe. For comparison with the stamp on the incomplete one, I attach a photo and a facsimile, and would be obliged if you could tell me if it seems to be the same stamp.

*(can't be sure)*

8. On the complete jar, the stamp is messy: can the device be named, or any letters be identified with certainty? *(see yellow mts. writing & speak)*

And please look at the under side of the tow, of which they have sent me astonishing drawings. *nothing wonderful, simply concave beneath*



9. All the rest of the jars represented, as one might say, on Pl.VI of the ~~ELK~~ Cl.Rh. article (opp.p.154) are of very considerable interest, so that any of them that you find about and have time to measure or means to have photographed will be highly informative, since we know their context. The big jar from Tomb 3 belongs to a known series which I am privately and tentatively attributing to Chios (not ready to publish on this). The jar from 21 seems to have been marked below the rim (see Pl.VI) though the text does not mention any mark. The jar from 13 looks like a fractional of the series of the jar from 1; and the amphoriskos from Tomb 8 (fig.19. p.141) looks like still less of the same.

So here are more blanks:

|                          |       |            |       |             |       |       |       |          |       |
|--------------------------|-------|------------|-------|-------------|-------|-------|-------|----------|-------|
| Tomb                     | _____ | Museum No. | _____ | H.          | _____ | diam. | _____ | capacity | _____ |
| W X T of handle at stamp | _____ | position   | X     | H of handle | _____ |       |       |          |       |

|                                   |       |             |       |   |       |       |       |          |       |
|-----------------------------------|-------|-------------|-------|---|-------|-------|-------|----------|-------|
| Tomb                              | _____ | Museum No.  | _____ | H | _____ | diam. | _____ | capacity | _____ |
| W X T of handle at stamp position | _____ | H of handle | _____ |   |       |       |       |          |       |

|                                   |       |            |             |       |       |       |       |          |       |
|-----------------------------------|-------|------------|-------------|-------|-------|-------|-------|----------|-------|
| Tomb                              | _____ | Museum No. | _____       | H     | _____ | diam. | _____ | capacity | _____ |
| W x T of handle at stamp position | _____ | X          | H of handle | _____ |       |       |       |          |       |

10. The rest of the jars from the Villanova deposit (cf 6 above) are also as important as practically anything in my business. It takes time to realize how inadequate the publication is. (Annuario IV-V, pp.32-47. Comparatively, it is good.) This is hopeless to embark on in a general way, unless the bombs have only left one or two. I may just say that dope on any of these jars would be news. Of those of exotic manufacture, I am just now most interested in 4563 with double handles (Coan?), and 4562 (Chian???), and of course the Thasian. However, 4568, with Diskos stamped at the lower attachment is also a wonder, goodness knows (does the clay really look Rhodian?). The items in the appendix, pp.46-7, are also needed, No.3 (1804) being unique.



At this point I realize that what I have laid down is the outline of a large job which I must myself attend to if spared. You must not do more than entertain yourself with it. I should very much like your comments on the grave groups, especially when you have seen them. I should be greatly obliged by a general survey as to how many of these jars I mention still exist; and it would be a real service if you could inspire the new antiquities officers (Kondis etc.) to preserve them (and the identification of their various provenances where they are still really known). You know the Metropolitan got rid of most of their Rhodian jars in their sale of "duplicates" (that event which Christine Alexander says people talk about as if it were the great fire of Alexandria). Well, in Rhodes there may be some true duplicates among the Rhodian jars, with exactly the same stamps. I want very much to know how close the capacities are in such cases, as well as how and how much they vary according to date and according to potter. Nowhere except in this collection has one the material with which to make a real test of this sort. It is a big job, and I don't suggest Mr. Kondis do it, only that he not consider the jars drugs on the market.

Photographs of individual jars would be very gratefully received, preferably in duplicate (2 prints I mean). Of the 4 Morricone sent me, I have only one print each, and that makes it uncomfortable if it goes to press. I'd like another set - if nothing better is available - but I am not sure whether it can be mentioned that I have these, since there seems to have been some difficulty about sending them. Could you sound out in general what the position is about using, or publishing, pictures of antiquities in Rhodes? It should be just like the rest of Greece, I suppose. Maybe they just objected to Morricone acting, he being no longer in force. I need not say that I should be delighted to have any pictures Alison may have time and inclination to take.

As to the inquiries listed on the first three pages, I should be very glad to have responses even to one or two of them.

News, in case any has escaped you: Hetty was due to leave yesterday morning for Tucson (Hotel El Conquistador) and presumably did; I saw her Monday, when she seemed very much herself, but says she has no endurance; she expects to be out there till about March. The Stillwells often come to lunch here on Thursdays, and it was very nice that on the 4th Homer was here and Rodney blew in. (HAT travels a good deal, lecturing.) DBT is trying out her New Haven talk on Visual Aids to the Teaching of Art etc., on the Princeton University Art Journal Club next week; it will probably be more in extenso here; the suggestion came from Berta, who works mostly in the University library, hence is acquainted with the students and goes to these Journal Clubs. Wade Gery's talk on the date of the Iliad I think I wrote you about. The Meritts are going to Baltimore for Christmas, and won't be at New Haven. We are to have a committee meeting there on my project and its alternatives: Brad Welles is calling it, as a local, he says; by which I infer he is not willing to remain as chairman, but we shall see and hope for the best. Dick has shown a gratifying interest and plans to be present; and I think Bellinger and Sterling will also be there, also of course HAT. This on the 30th. Meetings of the local Society will be held a good deal in the common room at this Institute, the present management being agreeable to this arrangement: the next, Jan. 13 with HAT on Agora finds, will probably be attended by Oppenheimer. JFDaniel is making noises like having Lapithos published, and has in mind assigning some promising graduate student. He asked me how I felt, and I said I was interested, but if I had time, that would mean I didn't have money, unless they gave me some; since I am not, so far, one of your gilded devotees. The response to the appeal for the school: when last heard from, ca. \$2500.

In the first snow the other evening, I went through the gap in the hedge and called on Mrs. Frantz for the first time since she had come home. She had a black silk pussy asleep on the yellow blanket at her knee, and Sam and Sally were having an evening at home with her, upstairs. It seemed ever so much brighter and cosier than the hospital.



## Plurals

G. G. Parro, Annuario ii 103 ff edito 602

stamps found at Calvaria, in the territory

of Camerino

Thas. 4

Olbia 4

Knida 2

gens 13

Plurad. 579



aged  
CE.

P. 48 B

[16-a]

Miss Virginia GRACE

INSTITUTE FOR ADVANCED STUDIES  
SCHOOL OF HUMANISTIC STUDIES

PRINCETON  
NEW JERSEY  
U. S. A.

G.



R.

GENERAL POST OFFICE.

Found



cured.

51-163

[16-6]



PRINCETON

NEW

and open or damage  
(Arrivé ouvert ou avarié)  
and officially Secure  
et remis en état.)





THE FOREIGN SERVICE  
OF THE  
UNITED STATES OF AMERICA

AMERICAN EMBASSY

Rome, Italy, December 17, 1947

Virginia Grace  
The Institute for Advanced Study  
Princeton, New Jersey

Dear Miss Grace,

Prof. Doro Levi informs me that Luigi Morricone, about whom you inquired in your letter of December 3rd, is still in Greece and has not returned to Italy. According to Prof. Levi, Mr. Morricone is staying on down there indefinitely and you can address him at the Archaeological Museum at Rhodes.

Best wishes.

*With best wishes*

Sincerely yours,

*C. R. Morey*  
C.R. Morey  
Cultural Attache



17 September 1947

Dear Mr. French:

Many thanks for your letter of June 22 and for all the trouble which you took about the photographs of the jars in Rhodes. I have had several letters from Mrs. Arthur who has finally discovered, much to her annoyance, that the Greek military authorities in Rhodes will not permit the export of any photographs of antiquities. ~~That~~ is probably the reason you have had no satisfaction from Morricone.

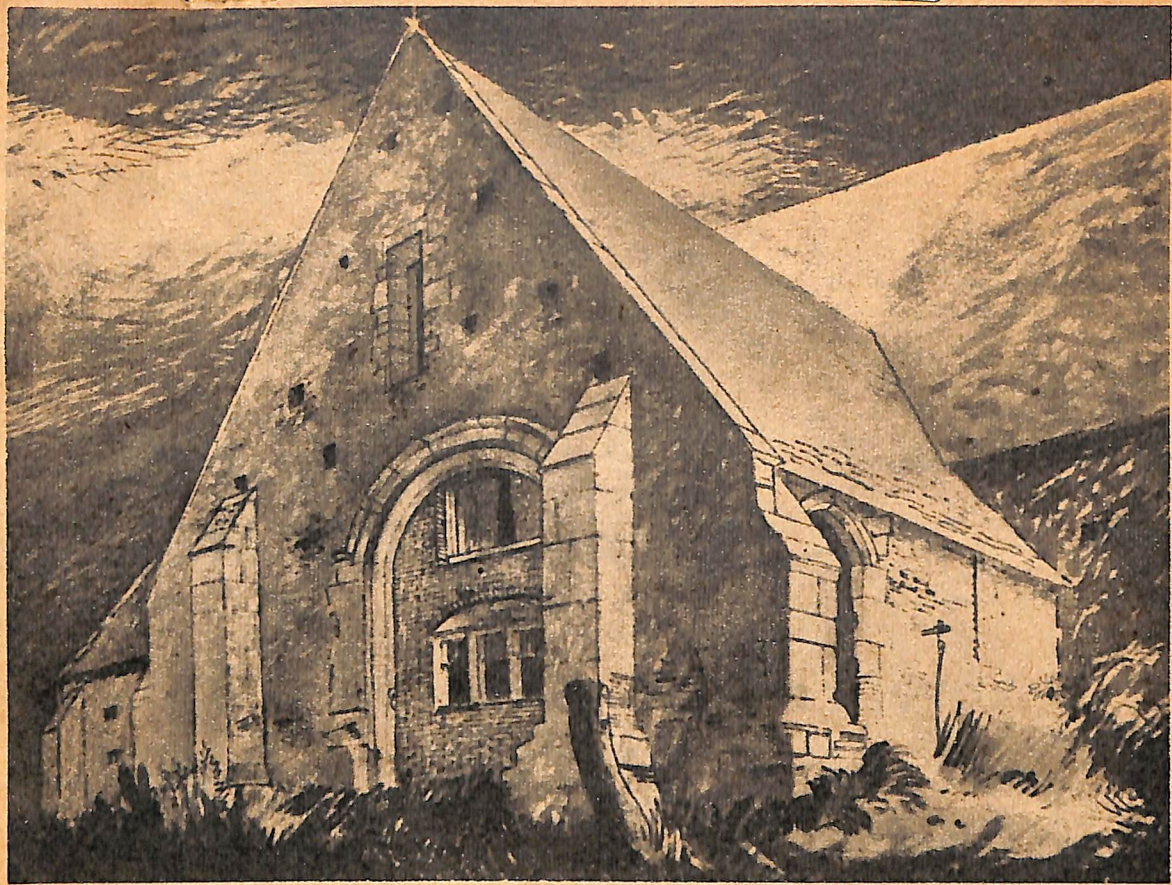
I now have a new lead, in an introduction to a Greek named Kondis who is, apparently, Director of Antiquities of the island, and I shall try writing to him.

Your new job sounds very interesting. I should think it must be the work described in a new book of the Oxford Press, Recording Britain, which I have seen very favorably reviewed in the New York Times.

With many thanks for your past kindness,

Yours very sincerely,





"Tithe Barn, Great Coxwell." By John Piper. Illustrations From "Recording Britain."

19-a



...comes by way of a second and death.

But there is a third and more somber theme—the theme of family feud, of deep-buried feelings of incest and guilt, of dark ambivalences of brother-sister, child-mother relationships. Miss Stafford's approach to this difficult material is entirely mature. She neither underlines nor overwrites. Indeed, it is possible that naive readers may miss the deeper psychological developments of the tale. But even if they do, the author manages to convey the sense of dark and rushing wings—darker for the bright blue sky—which plunges the end of the book into unexpected horror.

Yet the sense of shock immediately disappears as one reflects upon the point and structure of this beautifully modeled tale.



"Elementary Existence in the Mountains . . . Under the Vast

## Novelized Biography of a Wilderne

**MRS. MIKE.** By Benedict and Nancy Freedman. 312 pp. New York: Coward-McCann. \$2.75.

By MARY McGRORY

**W**HEN she first saw Sgt. Michael Flannigan of the Northwest Mounted Police, Katherine Mary O'Fallon of Boston, Massachusetts, was a

material labeled clearly either "fiction" or "non-fiction" may wonder which parts are Freedman and which Flannigan. Readers who enjoy a spirited blend of action and emotion should take "Mrs. Mike" to their hearts.

As a Mounty's bride, Kathy

moth mosquitos. But Kathy's pleurisy vanished and her homesickness for her mother's Boston boardinghouse receded in the everyday wonder and excitement of life with a husband who had to be magistrate, doctor and social service worker to his widely



20.01

rec'd July 2  
(ordering mail)

17 Upper Cheyne Row

Chelsea S.W.3.

22 June '47.

postmarked 22 June  
- Cambridge

Dear Miss Grace,

Many thanks for your letter,  
and my apologies for not having replied  
sooner.

I'm very sorry you haven't  
received either the photos or the  
measurements of the amphorae, but I  
still don't despair of ultimate success.  
The position when I left in May last  
year was that we had found two of  
the three you asked for, and another  
one not on your list. They were being  
photographed just as I left, and were  
then to be measured for cubic capacity,  
though I think that two at least of



20.02  
them were broken. I arranged in my  
departure for Morrison to send the photos  
and data either to me or direct to you,  
but since then I've heard nothing. I've  
written twice to Morrison, but have  
received no reply, and suspect the  
postal services of being even more inefficient  
than our own. Morrison is, however, staying  
on under the Greeks, and I am proposing  
to write to him again shortly, in the  
hopes of making contact. As an alternative  
approach to the problem so that the islands  
are Greek, I will ask John Cook in Athens  
if he can get in touch with him.

I'm very sorry to have let you  
down like this, but I think the information  
is there somewhere, if I can only get in  
touch with Morrison.

I left the British Museum at



20.03

the end of April, and have now a permanent job with the Royal Commission on Historical Monuments (England). It is very interesting work, consisting of making an inventory of all the monuments in the country from the beginning of time down to 1710 AD, with a selection of the more interesting ones to 1850.

Hope you are keeping well, and that work is going satisfactorily.

Yours sincerely

Tom French.



December 2, 1947

Dearest B.,

Today came a packet of photographs and notes from Morricone with covering letter from you. I am tremendously obliged to have this material finally. The pictures alas are not very good, but the objects are unmatched.

Would you have the additional kindness to put me right on the situation? I shall need to correspond with the new man in that museum, and I should like to be able to thank Morricone. It would be better for me to know if I should not mention his kindness to me, to his successor - I suppose that is the case? I mean I suppose he never actually got permission to send me the pictures and notes? If I knew his address in Italy, I should like to send him a little parcel or something. He has taken great pains for me, made little extra drawings of features that seemed to him curious, etc. I think that he must be very miserable, leaving the things he knows and has cared for. I can probably reach him through some contacts in Italy, so don't trouble too much.

My niece is back in this country, terribly homesick for England. This seems to be partly traceable to a personally conducted tour of Cambridge, about which she is reticent. But she visited a lot of schools, and found the masters more exhilarating than most she has met here. I am very sorry she did not get to meet Dr. Elliott. Her time in London was short, and much absorbed by the kindness of her host, a nice old doctor, who took her on sightseeing strolls. She is getting busy now preparing for Civil Service exams. It was awfully kind of you to speak about her to Dr. Elliott. I was particularly disappointed about their not meeting when I realized that you and Ray were there at the same time (as she wrote me). But I suppose that was enough to make her too busy for strangers, since you are so seldom at home. I am very glad you both had the trip, and how nice that yours was free. I am much distressed to hear of the death of Ray's mother, and shall write to him.

I wonder if you get to Athens after all? My aunt and her husband (Canadian, retired tb specialist) sailed last week to join Carol George their child. It is barely possible I may get over in the spring of '49.

This is not really a letter, and I hope to write again before long. So many thanks for all the trouble you took over the Thasian jls - I plan to publish them fairly soon.

With love,



Commissioner's House  
Nicosia

28th October 1947.

Dearest Virginia.

At last. I have just received the enclosed from RHODES and do so hope that they are all right. It has taken 3 years I think, hasn't it? Many thanks for your brochure (is that the word?) received some time ago. I have just been home for 2 weeks - got a free air passage there and back by escorting a young Jewish illegal immigrant whose father lived in UK and who the Home Office allowed in to join him. Ray had two good motnhs and returend two days before me. All very excellent. He has just heard that his mother has died. It was not unexpected and really merciful, as she had jaundice but had not been ill for long, and the prospect of being ill through the coming winter in England was not a good one. Lucy says that your niece has rung up and sounds charming. Unluckily the Ellixotts (Lucy etc) have been away and busy, but please tell your niece to presevere. Are you coming this way at all, at all? This is not a letter but I'll write a newsy one later.

Much love.

Bdy



June 5, 1947

My niece has gone to France on a summer Rehabilitation job. We hope she may get to England before returning. Do you know someone who might be nice to her? She is a nice girl, unglamorous at present, but full of zest, and excellent company. She has been teaching modern history during her first year out of college. Her name is Margaret McPhedran. I wish she would meet lots of gents.

Dearest B.,

This is written in haste and in chagrin at not having answered yours of March 25. I have written to Athens on your possible advent, and had one reply, looking forward to seeing you, from Lucy Talcott (Miss) at the Agora excavations, who is a great person for looking after one, and interested in brats as she more or less brings up her niece and nephew when in the U.S., their mother being more or less of an invalid. She is addressed at the American School of Classical Studies, Athens, but lives in a flat with Alison Frantz, also an archaeologist but at present our acting Cultural Attache at the U.S. Embassy (they would give her the office, on dit, but she thinks it should be a man). Alison's mother is a marvelous old lady from the Hebrides, now living in Princeton, a great friend of mine. Lucy wrote they had already heard about your coming, from Joan du P. T. Do get down to the excavations, and meet my other pals, they are so nice. Homer Thompson, the director, is a Canadian, and during the war was in Bari. I think in charge of British intelligence there. Probably you know some of the same people. Quite separate, except well acquainted with Homer, are the James Georges: he is Canadian representative, Charge a good deal of the time I think, in Athens, and his wife Carol (Caroline in full) is my first cousin. They are a young couple with a baby. I have not met him, but he is said to be bright and to have been taken into Foreign Office work because he wrote a very good report from Greece when there on Navy business during or just following the war. Carol is lovely. She was in London a good part of the war, and, for a time, radio operator on a ship under most exciting circumstances, which you may like to get her to tell you. How much more they let your women do in service. I wrote to her <sup>about you</sup>, she has not answered, but her mother says she is a very bad correspondent, and most of her letters consist in lists of essentials to be sent out. On point of view: her mother says "These young people are very socialistic". This is probably an exaggeration, but I doubt if you will find sentiment among any of my friends in favor of the Greek monarchists, unless possibly in Homer Thompson. You will surely look up Mr. Hill, who when in Athens (rather than Corinth) lives with the Carl Blegent's at 9 Plutarch Street - but I hope George will have told you all this. Perhaps Mrs. Hill will be there too. But do surely see the excavation, though it is mostly quite complete ruins, and especially the dig houses: if they are having tea, it is fun to go down at that time. (I don't know how much that sort of thing has been revived.) You won't probably see otherwise Eugene Vanderpool, since he lives way out in the suburbs with his wife and four beautiful children, and he is such a dear. Margaret Crosby and Arthur Parsons, the other members of the staff, are also old friends, especially Margaret, who was a classmate of mine at college, and was in the M.E. during the war.

You see I am getting homesick!

I should state that I never have received those photographs of the amphoras in Rhodes. I have sent a letter of inquiry to French, at the English address he gave me. I suppose they have got tangled up in the change of administration. Possibly you might speak of the matter to the Agora people, who might be able to get at the matter through appropriate Greek authorities.



25<sup>th</sup> March 1948 24.01

## COMMISSIONER'S HOUSE

LIMASSOL NICOSIA  
CYPRUS.

Dearest Virginia

It's a long time to see you - in the words of this country folks have  
 one of not two letters from you, unanswered. No you coming this way ever  
 again? I have seen Jennings & again on Tuesday but and stupidly  
 broke my leg in a bush 5 weeks ago, have rather got out of  
 circulation for the time being & am consequently trying to get over  
 with my letters. We are hoping to go home again this summer, &  
 I'm awfully anxious to fly BOAC via Athens & stay there + Beirut  
 for a day or two. Do you know anyone there still who would be kind  
 to me? We may not get there, but we might & might have from  
 Saturday to Tuesday at the end of June. It's hard to say but I feel  
 Ray must get home as he only had 6 weeks leave from & going home  
 or re-joined only too clearly how awfully narrow is this existence,  
 however pleasant. Did you ever get the photographs for Rhodes of  
 your amphora? I think I wrote a letter for & had actually seen the  
 new photographs & the amphora themselves, & that the Curator of the  
 Museum was sending them to French in England first, for  
 forwarding them to you. I've heard no more & I was dark of the  
 the dedication any longer. I'm sure to see you again in January in  
 time for Tom's Birthday on 19<sup>th</sup> & in time to take them over on Sunday



when we sh<sup>d</sup>. Noel was for. I think this winter also in London w<sup>d</sup>  
 have been definably too much for her. Oliver Perra & his wife have  
 also been here for 2 weeks on their way to see her sister Steven Perra  
 in Athens. Olvie rather fat & with a booming voice but much the  
 same otherwise. He stayed with the Bot in CAIRO I think for 2 days.  
 He wants to come & start a pub here in September. The Brats  
 flourished - I flew w<sup>th</sup> them to UK & back & which it was calm &  
 we loved it. I have some sh<sup>d</sup> from Canada for them & they've started  
 gently. I'm told Tom is showing immense promise. Caroline  
 not quite so good a position. They love it & look (I'm told) nice  
 doing it. The thing is going well & the Races were a great success.  
 The Army won everything this year which is a good plan as it had  
 been in the mature Dan Arthur Benefit last year! I wish I could  
 have taken part. The weather is absolute heaven. It really is, which  
 a wonderful time of year, I am overcome by its beauty each time  
 it appears! The welfare library is now enormous. Last summer  
 before I went home we moved it to Wolsey Barracks & got a  
 paid full time librarian - Mrs Paul; so I hope it there for all  
 time. We have about 10,000 books & have improved the selection  
 out of all knowledge. SAFA still goes on but is beginning to  
 show signs of decay I am glad to say! My garden is out of  
 hand - I've been making Ray collect ~~stuff~~ who works



been out, for a week, and it really looks quite good. Have grabbed up everything we could find & jumbled it in anyhow. Joan de Plat Taylor is here & going home via Athens shortly. You will have heard of the Museum theft which is so monstrous & sad for Peter. Today being Greek independence day the whole of the town is bedecked w/ Greek flags & folk are out collecting funds to send more delegations to UN presumably on a free trip to see their relations!! (or is that unfair?) What do you think about your Country & Greece & Turkey? I imagine the loans are a fresh note idea. The world situation is so depressing that the only thing to do is to be bottom upwards in the garden & try to think only of ones petunia's. It's up to the young generation to put the world right in any event. Have fresh been visited by one of the Palestine wife evacuees. One is sorry for them - so difficult for us when war was on, but now it's hard, especially as this is the 2<sup>nd</sup> evacuation of quite a number. Ray is well & liking this job I think. He had a good season shooting & has had quite a bit of skinning. He much has start getting it dinged ready. I hope that gang is going to have his are upped as he cannot be used any longer as he is. It was heaven having her back year & the Brats are now quite fearless about the sea & sailing. They can both swim adequately tho' Tom



24.04

would do better were he to keep his mouth shut. He is so surprised when the sea comes into it! (Lecha seems to think that Caroline has quite outstanding ability. It is certainly much advanced at school for her age, but it may be a flash in the pan. Seems to like ~~the~~ arithmetic which I cannot understand!! Tommy will like great care not to overwork. Healer Williamson has (with difficulty) been persuaded to come up each Thursday & give dancing lessons here for the school. We have had 2 classes. Nama plays. It has been the greatest success & the children are slightly less elephantine than they were. There have been made to teach singing at the school & I wanted a proper teacher & really quite enjoy it except when the Bach gets out of hand. How are things with you? Will you write & tell me one of these days? We miss you awfully. This we never manage to put pen to paper. Ray has just the second length in 2 copies of LIFE of which we never cease to beseech you.

Much love & happy Easter

Betty



25.01

PERNWORTHY,  
HEATH END,  
PETWORTH, SUSSEX  
PETWORTH DIST.

13 June 46.

Dear Miss Grace.

I must apologise for not  
having written to you for so long, and for

PETWORTH  
SUSSEX  
11. 30 AM  
14 JNE 46

ET  
SUS  
11. 30 AM  
14 JNE 46



Miss V. Grace

The Institute for Advanced Study  
Princeton

New Jersey

U. S. A. 26-d

ack. July 22, 1946  
write after  
as no picture or word-  
received



ack. - July 22, 1971  
 wrote off  
 as no picture or word -  
 received

FERNWORTHY,  
 HEATH END,  
 PETWORTH, SUSSEX  
 GU10 2JG

13 June 46.

Dear Miss Grace.

I must apologise for not having written to you for so long, and for not having already provided you with the information you required. Unfortunately I had two long spells travelling round the other islands, and on my return from the second trip early in May, was immediately sent off home to be demobbed.

The position when I left was that we had found two of the three vases



FERNWORTHY

MEATH END

BETWORTH 2522EX

FERNWORTH 2522EX

you wanted (one with the bottom broken), and two others whose provenance is unknown. There four were being photographed and measured and should with any luck be finished by now. As I couldn't bring information with me, I left instructions with Prof Maricone to finish the work as soon as he could and send it all on to me. I am just writing to one of my friends out in Rhodes, and am enclosing a reminder for Maricone, so as soon as the information and photos arrive I will send them on to you. I am very



2/  
sorry to have been so slow over this, and do  
hope I hope I haven't caused any  
irreparable delays.

I am feeling slightly at a loose  
end now, not having yet got used to  
civilian life with all its complications of  
rationing, coupons etc. I'm just starting to  
look round for a job, and am appalled at  
how ~~few~~ few there are.

Give my regards to Gladys  
Weinberg & Rodney Young if you see them.  
I hope your work is now returning to its  
normal peacetime ways.

Yours ever Tom French.



PETWORTH  
SUSSEX  
11. 30 AM  
14 JNE 46

ET  
SUSSEX  
11. 30 AM  
14 JNE 46



Miss V. Grace

The Institute for Advanced Study  
Princeton

New Jersey

U. S. A. 26-d



JUL 1941

26-b



Maj T.W.French

Antiquities Dept

HQ B.M.A.

Dodecanese

M.E.F.

18 Jan 46

Dear Mrs Grace

As I am in charge of the antiquities of these islands under the British Administration, Mrs Arthur has passed on to me your letter seeking information about the Thasian amphorae from Calchi.

I shall be only too glad to help you in any way I can and will investigate to see if I can locate these amphorae. At the moment all the pottery from the Museum is in cases most of which are stored away in underground caches, though we have just started to bring them up again to the Museum. I don't think it likely that the amphorae would have been left at Calchi, so I imagine they will be here somewhere. I will also try to find the original negatives from which the offending plate in Clara Rhodos was made, but as soon as I can find the amphorae I will take a proper series of photos and measurements.

I hope you are not in a desperate hurry for the answer, as, owing to the number of



other jobs on hand at the moment, it may take anything up to a month or so to check over the contents of the cases and find what we want. However I will do my best to let you have the results as soon as possible.

Yours sincerely

*Y. G. French.*



O.A.S.



Miss V. Grace

The Institute for Advanced Study

Princeton

New Jersey

United States of America



BY AIR VIA CANADA

28-a



Maj T.W.French

HQ BMA

Dodecanese

MEF

28-6



Measurements are important because the jars were apparently of guaranteed capacity and thus record changes in standard which reflect commercial, and political, relations of their times. Exact data on ancient standards are remarkably scarce. [Litt. mem.]

December 4, 1945

To Mrs. O. R. Arltman  
Commissioner's House  
Nicosia, Cyprus

Dear B.:

This is quite official. I have a mission for you on your next sailing trip round Rhodes, or perhaps you can delegate it to one of your myrmidons.

It probably entails a trip to the island variously called Calchi, Chalce, Chalki, Kharki etc. which lies off the west coast of Rhodes. Toward the end of 1931 (when we were at Lapithos) the Italians dug some tombs on the little bay of Pontamo, between the shore and Corio (villaggio semi-disabitato) which they published with admirable promptness in Clara Rhodes II, 1932. The connected tombs 6-7-8-9 produced three peerless stamped Thasian amphoras, to be made out dimly and ambiguously in the worst of their illustrations, Pl. VI opposite p. 154, wherein one figure for instance has been neutralized to serve as representation of three different pots. Whole stamped Thasian amphoras are exceedingly rare in publications, and in tomb groups almost unheard of. These were found in groups of painted pots of successive dates, the earliest including an Athenian vase of about the time of the war with Sparta in the late fifth century; the Thasian jar in this lot probably looks like the one "sacrificed" by the ladies in Aristophanes Lysistrata (lines 196-206).

We need good pictures of the Thasian jars (the figured pottery is pretty well illustrated), if possible of the stamps also (actual size photographs are best for these); we need measurements of the jars too, at least their heights, if possible their capacities (I do this by pouring in water until they stop drinking, then measure what comes out). They may have been taken to the museum in Rhodes itself, but being large (about two feet high) and unhandy, they are more likely to be gathering dust in the village schoolhouse or some shed on the site of excavation. Finally, if no pictures result, and/or no measurements, something will have been accomplished if they are located and steps taken for their preservation.

For identification, I enclose a picture of a jar which must look something like them, and of stamps like those on their handles; number 1, with bow as device, will mark the early jar like the one in the comedy.

Incidental expenses will be gladly met, persons involved will (unless they object) be memorialized in the ensuing publication and presented with Gift Copies thereof.

[Prints attached of stamps in plate of Herm.:  
1.) Kleophon - Theophrastos with bow Pl. V, 24  
2.) pentagon Pl. XV, 6  
3.) Chalch Pl. III, 6 Corresponding jar p. Chalch 13901  
and also included print of fig. 2 p. 35 (jar)]  
\* [Remember to look at first, in view of EK jar]



years ago "A" Face - of which  
 Alanis was a charmed a  
 to their parents of the December  
 end of, but on the 2<sup>nd</sup> day  
 in into by the military, a has  
 made a remarkable recovery.

house open for her. I am now  
 get the leg ready to ski as  
 go to Athens in November as  
 England. How are you? The  
 body. I saw George fish before  
 is in a very bad way death

The nights are cool. I am going  
 up next week to T. Woods of Caroline's 10th Battalion. They are  
 both getting rather too old cello they are now the greatest fun to  
 do things with. Ray loves riding with them & they can manage  
 the book fairly well. Tom still dreaming & thinking of other  
 things much of the time - Caroline more practical.

I do hope the gas saga will end satisfactorily. It  
 most annoying the way it is now!

Much love

Bill



32-4

Miss Virginia Grace,

The Institute of Advanced Study

Princeton

New Jersey

U.S.A.



COMMISSIONER'S HOUSE  
NICOSIA  
CYPRUS.

RHODES 30-a

12<sup>th</sup> August 1947

Dear Virginia,

I can't think when I last wrote, but this is NOT very good news. I wrote to the British Consul RHODES about the amphora & received a reply saying that the Greek Military Authorities do not permit the export of any photographs of antiquities & that unless the Curator of the Museum is the same as who I saw & who actually took the photographs - get he can do nothing for us. In a passion of fury I have now taken the matter up with the Greek Consul here who is not only full of charm but keen as 'centigras' & says how silly it all is. I found a few original letters & photographs ones & he says he has written off to the Governor of Rhodes to try & get prints for us. Dear! Dear! Meanwhile do you think Comrade French has the originals?

Ray went home last week by air. I have a signal saying he arrived safely minus his suitcases (which incidentally were mine! Hope they turn up. It will be much tawdrier if they don't & his one shirt will get somewhat high in 2 months.

Children are as T woodas & hama in Plesio. I decided not to go home as I still can't get out a except on 2 sticks of England or much be very fat. I planned to go to Famagusta to sail my boat (the same one!) but Bill Stewart has gone into Hospital dangerously ill with a fractured skull.



Do you remember going to his office years ago "A" Face - of our  
your bicycle? He & Daphne are both American men & charmed a  
place to bring the school bus out here to their parents for the summer  
holiday. They planned to stay the weekend only, but on the 2<sup>nd</sup> day  
here Bill was in a taxi which was run into by the military, & has  
been desperately ill. He has so far made a remarkable recovery.  
Daphne is staying here & will keep the house open for her. I am now  
going to walk & sail in Fano Gusto to get the legs ready to ski in  
this winter. I now hope to take a trip to Athens in November as  
I have been due out of my leave in England. How are you? Are  
you returning to us? We miss you badly. I saw George just before  
he left of the States. England sounds in a very good way don't  
she? Give us your news - please.

Newsea is not such beautiful as the nights are cool. I am going  
up next week to T Wood of Caroline's 10<sup>th</sup> Birthday. They are  
both getting rather too old cellis they are now the greatest fun to  
do things with. Ray loves riding with them & they can manage  
the book fairly well. Tom still dreams & thinking of other  
things much of the time - Caroline more practical.

I do hope the fair saga will end satisfactorily. It  
most annoying the way it is now!

Much love

Bill



Dear Vagina, I have such a guilty conscience about you. In May, about the middle, I went to Rhodes again & as usual asked about your amphora. To my surprise the Curator of the Museum showed me 2 of them which he was even then in the process of photographing! It really was most exciting. I saw also Clara Rhoda II a whatever the Book was, which you quoted, where the whole of the KALCHI dig was described. I gathered from the Curator that he was not so missing & may have been bombed (by us!). Anyhow he had quite a party unearthing them (literally I think as they were buried somewhere). He said he had to send the photographs first to his friends who by then had returned to England, & he wouldn't let me have them so I hope they have reached you safely. Please let me know. I had great fun in May as I got around Cos, Lesos & finally PATMOS in an M.L. I was awfully excited at getting to Patmos as everyone said we couldn't get there but there were actually some officers & a couple for the Bul: Em Barry & Allen who were very keen. It's wonderful to think that Patmos was undisturbed by both sides during the war, that raged so very near them. Have you been there? I was intensely thrilled by the codex & other illuminated books & by their jewels, hawellans. The Abbott had been at Ayia Wapa in Lemnos & so we were great buddies. I took one of my very rare success for photographs of him which I must send him. The children are having 2 weeks at the George Farm & garden & Ray & I have been down weekends. I brused my foot sailing last Saturday & I went right on Monday & have spent most of this week in/ on bed leaving an O.A.B. & catching up with my correspondence. Not a bad thing. Both the boys can swim & the sailing - I could have gorges dingly & have had the greatest fun out of it. I could have been with nothing that could have given me more fun!! Such a pity one lives in Nicosia & has so little chance of sailing it. Our plans are thus. Ray has again been scored off by the —. He is to go home when the Col. Sec. returns end of August or mid September. He has therefore more



Suggested that he fly home for a short leave  
of 6 weeks which would not prejudice a long  
summer leave next year. If they don't allow  
that, it means we shall be home Sep, Oct  
Nov Dec! Very jolly! I propose taking the Boat  
end of this month or early August as when a  
ship appears. England sounds repellent but I  
long for my home & other friends & relatives.  
Have not seen George for ages. Are you returning  
to these parts ever? We miss you & think it  
time you came & stayed with us. What about  
another Christmas as you did in Lemmer?

I don't think your country are being very helpful  
about Palestine - do you? What a burden it is.  
We have got into an enormous library now in  
Woolsey Barracks. It's fearfully hot - even hotter  
than the other one, but bigger & really looks quite  
like a library - there is room for 4000 volumes to  
be spread out & that's quite enough. Mrs Paul  
is now paid librarian (thank God) & will do  
SSAFA too while I'm away. Gloat in old!

Much love

Billy

H/a - 36 ARGYLE ROAD  
LONDON W.2

BY AIR MAIL

AIR  
LETTER

Affix

Stamp

Here

IF ANYTHING IS ENCLOSED THIS LETTER  
WILL BE SENT BY ORDINARY MAIL

Miss Virginia Grace

The Institute for Advanced  
Study

Princeton

New Jersey  
U.S.A.

E. H. D.

WHEN FOLDED THE AIR LETTER MUST CONFORM IN SIZE AND SHAPE WITH  
THE BLUE BORDER WITHIN WHICH THE ADDRESS ONLY MAY BE WRITTEN

[31-6]

Arthur





32-9

Miss Virginia Grace,

Yale Institute of Advanced Study  
Princeton

New Jersey

U.S.A.



E. Arthen · SBAFAH @ Cyhus  
Dutch MELP 3

32-6



Farmington -

Monday.

Oct 2? 1946

See also BSA, and JDB's note on my article  
JHS? recent  
no. article by  
JDB on Egyptian  
it  
(for LT)

## CONTEXT OF THASIAN JARS

IN CHALCE :

33.01

See Rhod. II, p. 131, fig. 12, J.

the pentagon Thasian  
early 4c?!

Darling V - The onos with the javelin-throwing boy is all right at  
"about 400" I think, though a little later, time about as  
the hydria London F90 (BM Cat IV, pl. II; ARV, p. 874) would be  
nicer. Sheffield ~~is~~ dated this hydria by shape to 350-380. In the  
Bible it is under "Early Fourth Century Pot. Painters". - The boy is very  
very nice, esp. the drapery over his legs; and the combination of  
this quite free plastic feeling with the conventional figures on  
the sides would be extremely useful if a closer dating were possible.  
- Same state of mind as Tuna Group. -

When I got to N.Y. + saw the picture I remembered it  
from long ago; but instead of getting out any useful parallels  
I became enthralled by it + the other grave groups in the Cat; +  
pretty soon it was closing time + I had to come home. ...  
Now, I do not remember the details as well as I wish; but I  
made up my mind to "shortly after 400" before I looked up  
DMR's Cat - + ~~it~~ considering the welter of uncertainty which  
still surrounds this era, his date seems hardly more generalizing  
with. Only, if there is any question as to what "about 400"  
means, then this piece belongs after, + not before.

- all this in Fig. 12

The same should be true for the taller of the 2 palmettes

*(this is  
in all  
the early  
just in  
revisions  
my  
mind  
early)*  
Ekpythai, the one with the flaring lip; + also very close for  
the cat askos, though not poss. to see very well. - I surmise  
that the pair of shallow Kolylai was brought over for the grave also,  
partly for the (bad) reason that there are similar pairs in



other graves of this <sup>lot</sup> group, & partly, because of the <sup>really</sup> ~~rather~~ spindly handles. - But ~~they, & the sunken palmette klyptoi,~~ ~~might have been sitting on the dealer's shelves for a bit I think.~~  
 (This stuff makes me WILD - absolutely crazy to get back to Athens...)  
 - The klyptoi with the crawling child is surely earlier; the ~~the~~ ribbed ring & the nice skyphos of the this type would look at home in any collection of c. 425 - though both are conventional shapes which change slowly, & I would not want to argue about them ~~too~~ much.  
 - I made a picture of the child, in hopes of dating him, but the picture looks very odd to me ~~now~~... However, it did remind me of a child in Oxford, (CV, 2, pl. LXIII, no. 6), called ca. 420.

Please forgive me for thinking out loud: the latest pieces in this grave should belong to the years shortly after 400.

With respect to <sup>some of</sup> the other graves, I cannot travel along with Mr. Jacopi & ~~his too early~~ <sup>his</sup> ~~best~~ <sup>late</sup> ~~decorations~~ <sup>also</sup> his tell their Kantharoi - surely later than Olynthos.

I know you do not like to think that grave groups can spread over a generation at least (vide that Halai material). But once you allow this Tomb 6, with its "oggetto di curiosità," ~~to~~ the Eretria painter's rhythm, I think you will find other groups for which this ~~is~~ time range is also true.

I do not see that this is such a catastrophe - so long as one can date or place the latest pieces, & so long as one is determined to keep an open mind about conservative or conventional



2

shapes. — One certainly does not want to argue from the human probabilities; but a few more clear examples of graves with mixed material would clear our minds of what can be a dangerous pre-conception if applied to all graves. — (I mean the idea that all or nearly all grave material was brought for the given grave.)

It occurs to me to ask JPS, if she goes back to her Cornish graves, to watch carefully for signs of use.

I note that in the hairworking scene on your end, there is what looks like a very little amphora. But I suppose the size is simply to be accounted for by the <sup>scale</sup> ~~shape~~ of the picture.

Do you have a name for your science? W.B.D. came out with "sigillatology" — but this seems to me to be a bastard production unworthy of him or of you!

Do you know if JPS received copies of Homer's weekly reports ?? I hope she did but I fear not .... I saw these at the Dinsmoors, & they are lovely — almost as lovely as the scale model of the West Side buildings; & the Odorion, complete with roof & sculptures ... Mr. Blegen's comment on the latter (reported by Nelson) was that "never before had any one made so much out of so little" — but that he believed every word. —

I had the idea that Homer would come out to Princeton & that I would trail along; but when he asked I spent the time instead going to the Export Store, etc., & after he left I had



to come home, it being impossible to leave Papar there 3 cold  
all soul alone over Sunday. —

I told the Export Line I would go 100.15, an impossible  
time to go because of the cold + damp - but I think if I am  
ever going back it will be then, { \$300: for what we would once have  
called steering accommodations ... You  
come too + maybe we can get them to give  
us domitory accommodations for \$1.75 ... }  
You have probably heard that Mr. Beazley is in this

Country. Address 40 Mkt. Museum. — Will be lecturing in  
NY + Boston in October. Said to be very, very deaf. — Alas.

Write H. Milner whether you want to be on list for lectures...

Homer was in excellent form. Gave pretty good account  
of difference in living conditions for Greeks with capital + Greeks  
without — bitter indurization of class barriers. — Melons in season  
cost a dollar... Curious he does not appear to link this  
with political conditions; more British Empire than ever; when  
asked about fighting in the north says, oh, of course, there  
are brigands in the mountains. — This depressed me deadly.

But everything about our own work + our friends was  
good. EV is reported to be coming back soon for 2-3 mos on  
some personal business.

I think Oscar + Verna will get off on the "Comp" this  
week. — If you see any Weinbergs please ask them if they  
have found a Geddes to go on - + if so of what line?? I  
am very dubious about luggage allowance on the Export. Homer



3  
 said they are going soon, & he thinks have a boat - though Oscar  
 couldn't find any seeds.

As I said. I thought (from what Dorothy said) that Hower  
 would go to Princeton. I wish now I had urged you to  
 come up. Even if no practical reason! — Hope it is much  
 agitated about increasing salaries - & also workmen's wages -  
 to make living possible. - Hans has details, & will do.

My unmade bed is covered with books & photos - & the breakfast  
 dishes are unwashed... Goodbye, oh beautiful one.

Much love -

d.g.

n.b. Do not worry if the dates which seem probable  
 for your stamps do not wholly coincide with red-figure  
 datings. Remember there is not one single reliable <sup>objective</sup> fixed  
point in the late fifth - early fourth c. material. (Grave of the  
 dacedaemonians chiefly a headache.)

We may hope for a good deal of cumulative evidence  
 from the Agora groups. But personally I think that in  
 the end the pots must be dated from the stamps, & not the  
 stamps from the pots.

Hence if you find any notable difficulties in the  
 Pontemo material, for instance, by all means air them - - -

Best love: h.T.



34  
With the kind regards of D.M.R.

p. 484: "The onos was another of  
many attic inventions and evidently  
was not continued in use after 400 B.C."  
only 1 frag. found at Olympia

## A NEW ATTIC ONOS OR EPINETRON

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DAVID M. ROBINSON

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## A NEW ATTIC ONOS OR EPINETRON

NO ARTICLE or monograph has been written in English on that rare type of ceramic art, called onos, of which more than forty examples exist (see appendix, pp. 488-90). The only one in America, so far known, is in the Metropolitan Museum. Another (figs. 1, 2) was purchased in England and has come into my collection. It is said to have been found near Athens in 1939. It is of red-buff Attic clay, only 25.5 cm. (10 inches) in length.<sup>1</sup> It has been mended, but is unrestored, save for a patch on the right side of the goddess' nose. It is of semi-elliptical or semi-cylindrical shape, hollow and open on the bottom and at the lower end. It widens slightly toward the lower end, tapering upward and outward. It was evidently meant to fit over the knee and the part of the leg above the knee, which increases slightly in thickness. Experiments prove that it performs this function perfectly. My former teacher, Carl Robert, of Halle, long ago suggested,<sup>2</sup> taking a hint from Sophoules, that such objects were used by Athenian women in working wool. This is proved by such an implement (2179) in the National Museum at Athens,<sup>3</sup> which pictures on its side a woman seated with such an object covering her right knee and adjacent thigh. The closed end is fitted over her knee-cap. There is a basket of wool in front of her, another and a loom behind her. A woman in front holds a rod, waiting to receive the wool which she will wind about the rod or spindle. The seated lady can hardly be said to be spinning,<sup>4</sup> or to be improving the texture of the spun threads for weaving, or to be rubbing thread<sup>5</sup> over the surface of the epinetron to make it even and smooth. She is using both hands and not one, as Robert believes. Robert<sup>6</sup> says: "Sie (the epinetron in Athens) belehrt uns, dass man die Wolle auf einem Gerät, das man den 'Esel,' entsprechend unserem 'Bock' nannte, zu reiben pflegte, um sie für das Spinnen geschmeidiger zu machen." So also Hauser, as cited in note 5. The *British Museum Guide* states: "Before the wool was placed upon the distaff, it appears to have been rubbed with a view to the separation of the fibres, upon an instrument, known as the epinetron." Miss McClees<sup>7</sup> notes: "For making the roves

<sup>1</sup> The length inside is 20.5 cm. The greatest height at the upper end with the bust is 10 cm. (inside 9.5 cm.), at the bottom 8.2 cm. (inside 8 cm.). The width at the top end is 11.4 cm., at the bottom 12.2 cm. The thickness is ca. 0.05 cm. Length of bust 6.8 cm., width at bottom, 3.5 cm., at top, across *stephane*, 4.2 cm. Height of bust from surface of vertical end 2.6 cm. Height of face 2.4 cm., of *stephane* 0.8 cm. Width of face 1.9 cm. Distance from end of epinetron to front edge of *stephane* 2.8 cm. There are two holes at the closed end, below the bust, showing that this was the top and that the onos could be hung up. Such holes (added after the potter had delivered the onos) are lacking in many examples, and so were not essential. Sometimes they are in the middle of the top end, sometimes to right or left, sometimes at the lower end, sometimes in the female head. Our onos is more than a half cylinder, such as most onoi are. Only one (Appendix, No. 7) is exactly a half cylinder.

<sup>2</sup> *Ep.* 1892 (1893), pp. 247-255, pl. 13.

<sup>3</sup> *Ibid.*, pl. 13, 2, repeated in illustrations often, as for example, in *DS.*, s.v. *onos*, p. 201, fig. 5407; *AM.* xxxv, 1910, p. 324, fig. 1; Robert, *Archaeologische Hermeneutik*, 1919, p. 96, fig. 78; British Museum, *A Guide to the Exhibition Illustrating Greek and Roman Life*,<sup>3</sup> 1929, p. 135, fig. 149; Picard, *La Vie privée dans la Grèce classique*, 1930, pl. xxxiii, 3.

<sup>4</sup> *BSA.* xi, 1904-5, p. 235.

<sup>5</sup> Hauser, *JOAI.* xii, 1909, p. 84, thinks that red wool was represented on the onos, but has disappeared through corrosion of the surface.

<sup>6</sup> *Archaeologische Hermeneutik*, p. 96.

<sup>7</sup> Metropolitan Museum, *The Daily Life of the Greeks and Romans*, 1941, p. 37.

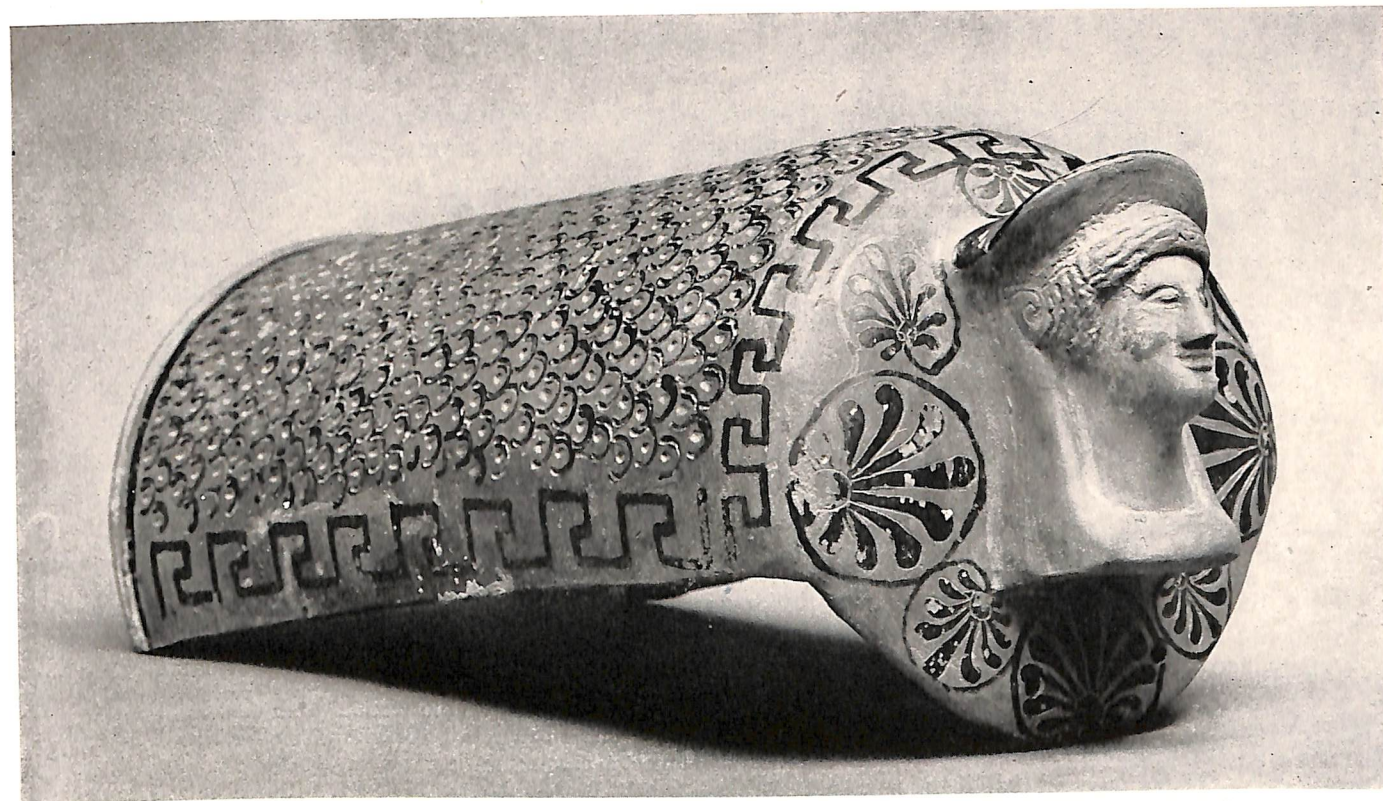


FIG. 1.—AN ATTIC EPINETRON IN THE ROBINSON COLLECTION

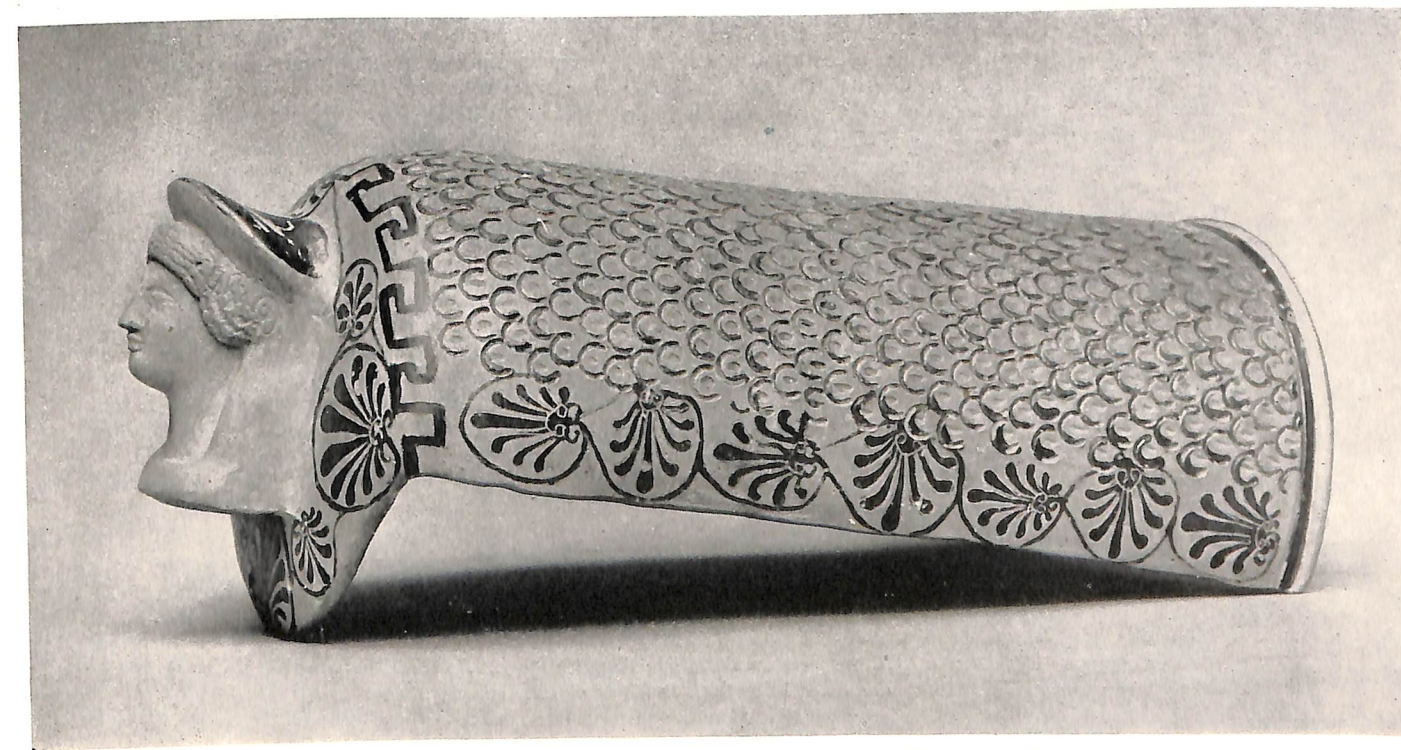


FIG. 2.—ANOTHER VIEW OF THE ATTIC EPINETRON IN THE ROBINSON COLLECTION



a pottery guard, called epinetron or onos, was placed on the knee and the fibers rubbed over it." It seems more probable that the epinetron was employed to prevent the twisting thread or roves or dirty fleeces, such as the five the husband in Theocritus xv, 20, has bought for Gorgo, ἔργον ἐπ' ἔργῳ, from rubbing (Hesychius says, τρίβουσιν) against the clothing of the woman who was preparing or carding the wool for spinning and weaving.<sup>8</sup> Certainly the onos was not used on the naked knee to prepare the already spun wool for the loom, as Engelmann believes.<sup>9</sup> Robert, as I have said, settled the question of the use of such objects, which had been interpreted as roof-tiles, tiles for tombs, drinking vessels, or even vases for the cottabus.<sup>10</sup> They were used by Chinese<sup>11</sup> women on the right knee for the same purpose, as we know from paintings of Pu-Qua of Canton, who lived at the end of the eighteenth century.

Some scholars believe that in early times an animal's skin or rough hair was put over the knee to protect the clothing and that the scales or circles and the roughness found on many examples have this significance. Later on, in this article, I shall hazard the idea that they perhaps suggest the scales of Athena's aegis; but if, as Six<sup>12</sup> believes, they represent a donkey's fur, since some women wore garments of camel

<sup>8</sup> Cf. Xanthudides, "Epinetron," *AM.* xxxv, 1910, pp. 323-334, with illustrations from modern life (fig. 3, "Aufhäufen der Wolle;" fig. 4, "Befestigen der Wolle am Rocken"). Cf. also Lillian M. Wilson, *The Clothing of the Ancient Romans*, p. 16. On the subject of carding, sewing, weaving, etc., cf. Blümner, "Onos und Epinetron, ξάινειν and νέειν," *JOAI.* xiii, 1910, Beiblatt, 90-94, 275-278 (thinks ξάινειν means "das Reiben des Vorjarns auf dem Epinetron"); cf. Lang, *ibid.*, pp. 245-251; Hauser, *ibid.*, pp. 269-275. Hauser objects to Blümner's distinction between ὄνος and ἐπίνητρον. On epinetron, cf. Xanthudides *l.c.* In *B.M.M.A.* iii, 1944, pp. 110-112, Miss Milne publishes a sixth-century eye cylix, which I knew in Hirsch's collection in Paris (*Olynthus*, x, p. 374, n. 106, where much literature is cited on spinning), now in the Metropolitan Museum. The Tarentine inscription says: Μελώσας ἡμὶ νικατήριον. ξάινωσα τὰς κόρας ἐνίκη. Contests evidently were held in carding and wool working and show that respectable Athenian women (and not merely heterae) spun and took pride in domestic pursuits. On distaff and spindle and other spinning implements cf. Blümner, *Technologie*, i<sup>2</sup>, pp. 120 ff.; Beazley, *JHS.* li, 1931, p. 121; Gow, "Κλωστήρ, Spindle," *CR.* lvii, 1943, p. 109; *Olynthus*, x, pp. 374-377 with the many references cited there. The meaning of κλωστήρ as distaff should be added in the *Greek-English Lexicon* and the meaning, spindle, not wrongly cited from Apollonius Rhodius, *Argonautica*, iv, 1062. I believe that such practical terracotta epinetra as mine were actually used and not merely elegant, decorative and precise imitations of onoi in better material, a harder clay, or metal (Hartwig, 'Ep. 1897, p. 142), or wood, such as modern Cretan ones are made of. Cf. Xanthudides (*l.c.*, p. 326, n. 2); also Lechat, *REG.* xi, 1898, pp. 222-224 (used for wedding presents and often dedicated on the Athenian acropolis or placed in graves). They are not too beautiful for ordinary everyday use by art-loving Athenian women. Cf. also Miss Richter, *BSA.* xi, 1904-05, pp. 233-234; Hauser, *JOAI.* xii, 1909, p. 84. The only dissertation or monograph which I know on the onos is that of Margarete Lang, *Die Bestimmung des Onos oder Epinetron*, Berlin, 1908 (in Hungarian in *Archeologiai Értesítő*, Budapest, 1907). Nowhere has there yet been published an up-to-date list of onoi. Benndorf, *Griechische und Sicilische Vasenbilder*, p. 71, knew only nine examples. Dumont et Chaplain, *Les Céramiques de la Grèce propre*, p. 381, added four to the list of Studniczka, *JdI.* ii, 1887, p. 69, speaking of 21 examples. 14 b.f., 6 r.f., 1 uncertain. Miss Lang, *op. cit.*, p. 12, gives a list of 12 in Athens with measurements.

<sup>9</sup> *PW.* xxvii, 1907, cols. 233-234.

<sup>10</sup> For example, Furtwängler, *JdI.* i, 1886, p. 153; *Sammlung Sabouloff*, pl. LII; Walters, *Catalogue of the Greek and Etruscan Vases in the British Museum* ii, 1893, p. 79, B96 (No. 415 in the Life Room); Studniczka, *JdI.* ii, 1887, pp. 69 f.; Rayet et Collignon, *Histoire de la Céramique grecque*, p. 389; Dumont et Chaplain, *op. cit.*, i, pp. 381-383, pls. XIX-XX (called imbrex).

<sup>11</sup> Feldhaus, "Der Onos in China," *AA.* xxxii, 1917, pp. 10-13, fig. 1; cf. also Kowalski, *Eos* xxi, Miss Lang, *op. cit.*, p. 55, n. 2, quotes Director Frauberg of the Gewerbemuseum in Düsseldorf as saying that no such implements were used in mediaeval or modern times.

<sup>12</sup> *JOAI.* xv, 1912, pp. 107-108.

skin and the skin of an ass was also used, it might explain the peculiar name, ὄνος, which was employed for such objects. This would give meaning to the name<sup>13</sup> as used by Pollux vii, 32 (ἐφ' οὗ δὲ νήθουσιν ἢ νῶσιν, ἐπίνητρον καλεῖται καὶ ὄνος) and x, 125, as well as Hesychius s.v. ὄνος and ἐπίνητρον<sup>14</sup> and the σκεῦος in Aristotle's *Top.* i, 15, 107a, 18. Pottier explains that the right leg with the epinetron on it looked like an ass. "La form en dos d'âne explique le nom populaire donné à cet accessoire, ὄνος."<sup>15</sup> ὄνος can also mean a rough striated upper grinding stone, such as we found at Olynthus.<sup>16</sup> The ideas of roughness and of work seem to be suggested and make ὄνος an appropriate term for an implement with a rough surface, which was used for working the wool.

Strictly speaking, such objects should not be considered under the heading "Attic Vases," but they, as well as the pinakes, are products of Athenian ceramic art and trade. It is better, in view of the fact that they are of the same style of decoration and the same fabrication, to include them in such a classification,<sup>17</sup> especially since some, such as the masterpiece from Eretria, published by Hartwig,<sup>18</sup> ἐν τῶν καλλίστων κειμηλίων τοῦ Ἑθνικοῦ Μουσείου (1629) are chefs d'oeuvres of the Athenian painter. The one from Eretria pictures in red-figured style beautiful scenes of the erotic contest of Peleus with Thetis (the names of the figures given) and other scenes connected with Aphrodite, with marriage, and with the bride Alcestis. At the closed end is a plastic female bust, as on our onos, but with bare breasts. This is generally interpreted as Aphrodite.<sup>19</sup> This onos is included in that epoch-making volume of 1186 pages, *Attic Red-Figure Vase Painters* (Oxford, 1942)<sup>20</sup> by Professor John Davidson Beazley, the world's undisputed greatest authority on Attic vases, the ἀπτικώτατος of ceramists, to whom I dedicate this μικρὸν ἀντίδωρον ἀντὶ μεγάλου. It was this onos which gave the name "the Eretria Painter"<sup>21</sup> to the artist to whom Furtwängler<sup>22</sup> and Beazley<sup>23</sup> assigned some 76 vases. To this miniaturist the great Meidias Painter and other Attic vase painters of the end of the fifth century B.C. were greatly indebted. This masterpiece dates 440-430 B.C., but the Baltimore example is earlier.

Such onoi are surely not late Mycenaean, as was suggested by Xanthudides with regard to three or more onoi, all from the same necropolis near Kameiros in Rhodes.<sup>24</sup>

<sup>13</sup> Jones-McKenzie-Liddell-Scott, *A Greek-English Lexicon*, s.v. vii, 4, wrongly translated the Pollux passages as spindle or distaff.

<sup>14</sup> ὄνος. ἐφ' οὗ τὴν κρόκην νήθουσι. ἐπίνητρον, ἐφ' οὗ τὴν κρόκην τρίβουσιν. *Etym. Mag.*, 362, 2, ἐπίνητρον—τὸ ἐπὶ τῶν γονάτων, ἐφ' οὗ τὴν κρόκην ἐνηθον. <sup>15</sup> *DS.* s.v. p. 201.

<sup>16</sup> Cf. *Olynthus* viii, pp. 326-334, and xii, pp. 217-218 and "Reference List of Some Greek Words concerned with the Greek House," s.v. ὄνος.

<sup>17</sup> Such a shape is naturally not given in Richter-Milne, *Shapes and Names of Athenian Vases*, 1935. Hoppin, *Handbook of Attic Red-Figured Vases* i, p. 345, speaks of the "Painter of the Epinetron from Eretria in Athens" and "the class of vases called onoi."

<sup>18</sup> 'Ep. 1897, pp. 128-142, pls. 9-10.

<sup>19</sup> So Hartwig, 'Ep. 1897, pp. 139-141.

<sup>20</sup> P. 726, no. 27. Cf. also Cook, *Zeus* iii, p. 389, n. 3b; p. 391, fig. 258.

<sup>21</sup> Pollak, *Arch. Epig. Mitt. aus Oes.*, 1895, p. 21 (see also Hartwig, *l.c.*, p. 140), thought that Xenotimos was the painter of the Eretria onos.

<sup>22</sup> *FR.* i, pp. 290-291.

<sup>23</sup> *ARV.* pp. 724-732. In his first edition, *Attische Vasenmaler*, pp. 428-429, Beazley classified many under the "Lemnos Painter," but in *Vases in Poland*, p. 61, he changed to "The Eretria Painter."

<sup>24</sup> *AM.* xxxv, 1910, pp. 333-334, figs. 6, 7 (given by Biliotti to Karo). A second one is in Berlin, Furtwängler, *JdI.* i, 1886, p. 153, no. 2983 (without plastic bust). A third is in the Ashmolean Museum, *A.A.* xxiv, 1909, p. 426, where Evans says, "A good specimen of a Mycenaean onos from Rhodes."



Furtwängler had already recognized a local Rhodian style of the fifth century B.C. and Blinkenberg,<sup>25</sup> a great Danish authority on Rhodes, noted that a Mycenaean date is impossible and that such onoi of the sixth and fifth centuries have neither predecessors nor successors. The onos was another of many Attic inventions and evidently was not continued in use after 400 B.C. Otherwise, more than one piece of an onos (and that of the fifth century) would have been found at Olynthus and on other fourth-century sites. Such Attic onoi were exported to neighboring Eleusis, to Boeotia, and even to Rhodes. One was found by the Danes in the sanctuary of Athena Lindia,<sup>26</sup> but Rhodes herself made local imitations,<sup>27</sup> among which are one in Berlin, the two published by Xanthudides, one in Copenhagen, published by Blinkenberg,<sup>28</sup> likewise with two holes at the closed end for suspension of the onos, all from the same cemetery of Kameiros. The last example has a maeander pattern along the edges of the two long sides and at the closed end. The Baltimore onos also has a simple black maeander along the edge of one long side and at the closed end above a back palmette design, the details of which can be seen in fig. 1. The palmettes, enclosed in a black line, are arranged alternately with the petals pointing upward and downward. On the other long side (fig. 2), instead of a maeander, is a design of seven palmettes, alternately facing to left (four of them) and downward (three of them). The volutes at the base of the palmettes are incised and connected by a curving black line. A painted thick black line crosses the onos just below the projecting rim at the open end. I am reminded of a lekythos in my collection, which I published in the *CVA*. Robinson Collection, fasc. 1, p. 53, pl. XXXVIII, 7 a-c and attributed to Beazley's Diosphos Painter,<sup>29</sup> and of another lekythos with similar maeander and palmettes attributed by Miss Haspels also to the Diosphos Painter,<sup>30</sup> whose latest period would be contemporary with that of the Baltimore onos. It likewise has a black elaborate design of palmettes encircled by their own stems, combined with a running maeander just below the shoulder. The palmettes face away from one another, not, as on the Baltimore onos, toward one another; the maeander runs to left, instead of to right, but the types of palmettes and of maeander are similar. It is possible that the Diosphos Painter in his later years was responsible for the Baltimore onos. He and his contemporary, the Sappho painter, made several onoi, the Sappho painter surpassing him at onoi.<sup>31</sup> But the Diosphos painter is a close second.

An interesting feature of the Baltimore onos is the plastic head which protrudes from the closed end, and which helps in dating the onos. Such heads occur on other onoi. On three examples in Athens published by Dumont et Chaplain (*Les Céramiques*

<sup>25</sup> *AM*. xxxvi, 1911, pp. 145-147.

<sup>26</sup> *Bulletin de l'académie royale des sciences et des lettres de Danemark*, 1905, p. 119.

<sup>27</sup> One in the Louvre: Pottier, *Catalogue des vases antiques* i, p. 172, no. A487; Lang, *op. cit.*, p. 16 (*AM*. xxxvi, 1911, p. 146, fig. 1, with scales on top and plastic Athena head with stephane at closed end). Cf. below, p. 490, nos. 32, 35-39.

<sup>28</sup> *AM*. xxxvi, 1911, pp. 147-148, figs. 2, 3; *CVA*. Copenhagen, Musée National II-III, pl. 80, 1.

<sup>29</sup> Cf. also Beazley, *Greek Vases in Poland*, p. 79; Miss Haspels, *Attic Black-Figured Lekythoi*, p. 235, no. 67.

<sup>30</sup> *Op. cit.*, pp. 100, 110, 233 (Athens 2213), pl. 36, 5.

<sup>31</sup> Cf. Miss Haspels, *op. cit.*, pp. 104-106; p. 237, no. 118 (Louvre, MNC 624 [M 10], = Lang, *op. cit.*, p. 19, fig. 4, attributed to the Diosphos painter).

*miques de la Grèce propre* i, pp. 381-383, pls. XIX and XX,<sup>32</sup> under the title "Tuiles peintes des scènes de la vie familière"), is painted an archaic female head with snood and earrings, the snood decorated with pointed leaves. The head is there (p. 383) interpreted to be the protectress of the dead, Demeter or Kore. On earlier examples the head is a plastic bust which later gave way to a painted head or even to mythological scenes, such as that of Bellerophon on the winged Pegasus spearing the Chimaera.<sup>33</sup> There are several examples of the plastic female head on black-figured onoi,<sup>34</sup> on some red-figured onoi,<sup>35</sup> and even on Rhodian local imitations.<sup>36</sup>

As has been said, Dumont and Chaplain interpreted the head as that of Demeter or Kore, and Hartwig<sup>37</sup> suggested that the beautiful bust on the onos of the Eretria Painter was that of Aphrodite. It seems to me that Athena Ergane, the goddess of work, would be a more suitable goddess to be represented on these instruments of work. The incised scale-pattern (λεπίδες, φολίδες), which is invariably present on the backs of the majority of them and on the Baltimore onos with its many blackened depressed horseshoes and a cutting in the center of each, presents the necessary roughened surface for rubbing the roves of the wool. The suggestion of Six mentioned above<sup>38</sup> that these scales represented a donkey's fur, because the epinetron was also called an onos, is dubious. If the head is that of Athena, the scales might be the snake scales of Athena's aegis, on which Professor Cook has collected so many details.<sup>39</sup> Perhaps in origin it was a snake-skin or owl-skin rather than a goat's skin, certainly not a donkey's skin. Athena was the patron of women's work and her main occupation was working wool and spinning. Cook<sup>40</sup> quotes a tradition that Athena's bird, the owl, was "an old weaver spinning with silver thread." Perdrizet believed that the owl spinning was Athena Ergane.<sup>41</sup> Kretschmer<sup>42</sup> even went so far as to suggest that Athena's name was derived from ἄθρονον = ἄττρονον and that this gave rise to the idea of Athena as "eine Töpfergöttin," the later Athena Ergane. The clay vessel from which Athena received her name may have been conceived as a "Fetisch und Symbol," as a ἅγιον σκεῦος. The Athenians were the first to give her the epithet Ergane<sup>43</sup> and first invented the

<sup>32</sup> According to Beazley, pl. xx is the work of the Painter of Berlin 2624; pl. xxix, 1-2 is near his style; pl. xxix, 3-5 is the work of the Painter of Munich 2335; *ARV.*, pp. 759, 782.

<sup>33</sup> *Εφ.* 1892, pl. 13; Lang, *op. cit.*, p. 3, fig. 1.

<sup>34</sup> *A Guide to the Exhibition Illustrating Greek and Roman Life*, Brit. Mus., 1929, p. 135, fig. 150 (Picard, *op. cit.*, pl. xxxii, 2; Pfuhl, *MuZ.* iii, p. 350, fig. 769); Haspels, *op. cit.*, pls. 34, 2; 36, 2 (with a white flying figure painted on the end at the side of the female bust); *BMM.A.* vi, 1911, p. 31, fig. 2 (with incised scales on top, ivy leaves at open end, with b.f. scenes on both sides showing women pulling apart piles of wool and preparing it for spinning; plastic female head at closed end, illustration repeated in McClees, *Daily Life of the Greeks and Romans*, 1941, p. 38, fig. 44).

<sup>35</sup> *Εφ.* 1898, pl. 9; *WV.* 1888, pl. viii, 5 (restored fragment, Benndorf, *op. cit.*, pl. xxxvii, 1), with bridegroom and bride seated side by side in a low cart, preceded by the προηγούμενος or Hermes with his caduceus and followed by a young man on horseback. The fragment is restored with scale pattern on top and female bust at end. Cf. also, Miss Lorimer "The Country Cart of Ancient Greece," *JHS.* xxiii, 1903, p. 151.

<sup>36</sup> *AM*. xxxvi, 1911, p. 146, fig. 1 (Louvre).

<sup>37</sup> See note 19.

<sup>38</sup> See note 12.

<sup>39</sup> *Zeus* iii, pp. 837-844.

<sup>40</sup> *Ibid.* iii, p. 795, n. 6.

<sup>41</sup> *Mélanges Perrot*, 1903, pp. 264 f. Cf. also Jesson in *RE.* vi, pp. 428-430.

<sup>42</sup> *Glotta* xi, 1921, pp. 282-284.

<sup>43</sup> Pausanias i, 24, 3. πρῶτοι μὲν γὰρ Ἀθηναῖον ἐπωνόμασαν Ἐργάνην. Robert in *Εφ.* 1892, p. 255, says: εὐνόητον εἶναι ὅτι σκεὺς τῆς κατ' οἶκον ἐργασίας καὶ εἰς γυναικείας θεότητας τὴν Ἀθηναῖον Ἐργάνην ἐν τῇ Ἀκροπόλει καὶ τὴν Δήμητρα ἐν Ἐλευσίνι, ὡς ἀναθήματα προσεφέροντο καὶ εἰς τοὺς τάφους τῶν οἰκοδεσποινῶν κατετίθεντο. Many onoi or fragments of them have been found on the



onos, which perhaps symbolized this idea. The onos was an Athenian σκεῦος, or instrument of work. The cap-like headdress can be compared with that of a terracotta Athena in Athens,<sup>44</sup> which may represent the olive-wood xoanon of Athena on the acropolis, similar to that at Troy on which the priestess Theano laid a precious robe.<sup>45</sup> Perhaps garments, made from the wool worked on the onoi, were dedicated not only in the precinct of Braurionian Artemis, but also in the precinct of Athena Ergane on the acropolis, if not in a temple, in her precinct in or near the Chalkotheke.

The style of the bust helps us to date the onos between 490 and 480 B.C., and this fits in with the date of the Diosphos Painter and with other arguments presented above. It is reminiscent of many fifth-century archaic terracotta masks (which also often have two holes for suspension), such as those which I have excavated at Olynthus.<sup>46</sup> The wavy hair and the loop in front of the ear resemble coiffures on plastic vases in the form of a female head, such as the one in the Metropolitan Museum;<sup>47</sup> on some of the korai in the Acropolis Museum;<sup>48</sup> on the seated goddess in Berlin (ca. 480 B.C.),<sup>49</sup> on the nude female flute-player on the "Ludovisi Throne" in Rome (480-470 B.C.);<sup>50</sup> on the marble head of a Greek goddess in the Metropolitan Museum and parallels cited by Miss Richter<sup>51</sup> (ca. 460 B.C.). The style on these last works of art and on the so-called Lemnian Athena seems to be more advanced than that of our onos. The date suggested by parallels in sculpture, vases, and other terracottas is confirmed with some precision by comparison with a datable Athenian coin, here shown in fig. 3. It is the famous decadrachm of the Warren Collection,<sup>52</sup> which was minted ca. 485 B.C. This was part of the dole of 10 drachmas, which before 483 B.C. each Athenian citizen, instead of paying income tax, had received as a bonus once a year.<sup>53</sup> Since, as Herodotus<sup>54</sup> says, some 30,000 citizens



FIG. 3.—SICILIAN DECA-  
DRACHM OF THE WARREN  
COLLECTION

Athenian acropolis, in the sanctuaries of Braurionian Artemis and of Athena Ergane, a few fragments at Eleusis, and several onoi in graves. Miss Lang, *op. cit.*, p. 69, believes that the onoi actually used were of wood and that the terracotta ones were "Paradestücke, Hochzeitgeschenke" and offerings in the graves and sanctuaries. I see no reason why those preserved in terracotta could not have been used.

<sup>44</sup> Cf. Roscher, *Lexikon* i, p. 688; Seltman, *CAH.*, Vol. of Plates i, 206 a.

<sup>45</sup> Homer, *Il.* vi, 87, 302 f. The ancient image of Braurionian Artemis was clothed in robes woven and dedicated by women, *Paus.* i, 23, 7; *I.G.* ii-iii, 2 1514-1531. Cf. Frazer, *Pausanias* ii, pp. 547 ff.; iii, pp. 592 ff., and for the use of garments for an image of Demeter, cf. my article, "A New Arcadian Inscription," *CP.* xxxviii, 1943, pp. 191-199, esp. p. 195.

<sup>46</sup> Cf. *Olynthus* iv, pl. 4, 17a, etc.; vii, pls. 1 ff. Those found at Olynthus in 1934 and 1938 are still unpublished. Cf. also Winter, *Typen der figürlichen Terrakotten* i, p. 236, 6; p. 237.

<sup>47</sup> Richter-Milne, *op. cit.*, fig. 187.

<sup>48</sup> For example, No. 680: Payne-Young, *Archaic Marble Sculpture from the Acropolis*, pl. 54 (perhaps as early as 530-520 B.C.). <sup>49</sup> Richter, *The Sculpture and Sculptors of the Greeks*, figs. 65, 161.

<sup>50</sup> Lawrence, *Classical Sculpture*, pl. 31.

<sup>51</sup> *B.M.A.* i, 1942-1943, pp. 207-212, figs. 1-14. Fig. 10 shows an Athena on a vase in the Louvre with a loop of hair in front of the ear and wearing an aegis with scales like those on the Baltimore onos.

<sup>52</sup> Seltman, *Greek Coins*, pl. xii, 2.

<sup>53</sup> *Ibid.*, p. 93.

<sup>54</sup> V, 97; vii, 144 (ὁρχηδὸν ἑκάστος δέκα δραχμάς); Plutarch, *Them.* iv.

came up one after another to get their 10 drachmas, the paymaster had difficulties; and so the mint issued two new denominations, the decadrachm and didrachm in addition to the old tetradrachms to enable the payment to be easily made. Profile, nose, lips, protruding eyes (with outer upper corner not overlapping the lower lid), chin, and the so-called archaic smile are similar on this decadrachm and on the head on our onos. Seltman's<sup>55</sup> statement about the coin might apply to our onos: "On the rare coins issued between 488 and 480 B.C. (pl. xii, 17, 18), the loop of hair in front of the ear was the more prominent, the wave from over the forehead passing beneath it," as on the Baltimore onos. The head of Athena on the special decadrachms of the dole exactly resembles that on the current tetradrachms,<sup>56</sup> but the reverse has a facing owl. After 478 B.C. the loop of hair is inside, not over the wavy hair over the forehead. I reproduce (fig. 4) in the original size such a tetradrachm in my collection, which dates after 478 B.C.<sup>57</sup> Here are seen on the obverse (fig. 4a) three up-right olive leaves on the helmet of Athena, which



FIG. 4A, B.—SILVER TETRADRACHM IN THE ROBINSON COLLECTION

continued to be represented on Athenian coins for nearly three centuries. On the reverse (fig. 4b) a "tiny waning moon" as Seltman<sup>58</sup> calls the crescent, appearing on coins for the first time after the battle of Marathon, is seen to the left of the owl's head. This is a reference to the Athenian victory at the battle of Marathon, which was fought when the moon was waning, whereas the Pan-Hellenic battle of Salamis was fought with a full moon.<sup>59</sup>

Because of the resemblance to coins dating 490-480 B.C. in the features of the face and especially in the loop of hair which passes over the waves of hair over the forehead, and because of similarity to terracottas and sculptures, and for other reasons given above, I am inclined to date this onos 490-480 B.C. and attribute it to the Diosphos Painter, who was so fond of the combination of palmette design with the maeander. I leave it to the master, to whom this number of the *AMERICAN JOURNAL OF ARCHAEOLOGY* is dedicated, to decide.

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<sup>55</sup> *Op. cit.*, p. 108.

<sup>56</sup> *Ibid.*, pl. xii, 17, 18. In the Boston Museum of Fine Arts I have noticed eight or more Athenian coins (several tetradrachms, one with owl in front view) which show the loop of hair in front of the ear and they date before 450 B.C.

<sup>57</sup> *Ibid.*, pl. xvi, 1, 9, 10. Such a loop is frequent on coins of Syracuse dating 485-478 B.C. Cf. e.g. *BMFA.* viii, 1910, p. 35; xxviii, 1930, p. 10, fig. 2. In my collection are an early coin of Thurii and several Sicilian coins which also show this loop.

<sup>58</sup> *Op. cit.*, p. 92.

<sup>59</sup> Cf. Seltman, *Athens, its History and Coinage*, C. xiv; Munro, *JHS.* xix, 1899, pp. 185 ff.; Plutarch, *de Gloria Athen.* 7.



## APPENDIX

## LIST OF ONOI

## BLACK-FIGURED

1. Adria. Formerly in Bocchi collection at Adria, where it was found, fragment mentioned by Schöne, *Museo Bocchi*, p. 32 (top); Haspels, p. 228, 54 bis. On drawing in a manuscript of Codex Vindobonensis used by Schöne, now in the possession of Professor Beazley. Chariot to right. By the Sappho painter.
2. Athens, 1419 (2183); Collignon-Couve, *Catalogue des vases peints du Musée National d'Athènes*, 842. Studniczka, *JdI*, ii, 1887, p. 69 D, confuses this vase (Collignon 226) with some other. See Dumont-Chaplain, p. 383, n. 1. Scale pattern on top, olive wreath near closed end. A. Three women pouring libations. B. Three Maenads dancing.
3. Athens, 1359 (2184), from Tanagra, 'Eφ. 1874, p. 345, pl. LI; 1892, p. 247; Benndorf, *Gr. und Sic. Vasenbilder*, p. 71; Collignon-Couve, p. 269, 841; pl. 34, no. 53; Haspels, *Attic Black-Figured Lekythoi*, pp. 95, 104-106, 228; *JdI*, ii, 1887, p. 69, n. 1, C. Cf. also Lang, *op. cit.*, p. 37, fig. 13. A. Three Amazons arming. B. Similar scene, recalling Amazons on r.f. hydria by Hypsis in Munich (*FR*, pl. 82). Scale pattern on top, maeander above scene, lotus-buds below open end. At end in mat terracotta technique, female head in relief, with stephane, reminding one of heads on kyathoi, at end of handle. On either side of the head a winged figure, painted in white. By the Sappho painter. Sixth century B.C.
4. Athens, Dumont-Chaplain, p. 383, pl. XIX, 6. In *JdI*, ii, 1887, p. 69, n. 1, D, Studniczka wrongly calls this Collignon, no. 226 and refers to Dumont-Chaplain, pl. XIX, 6. Scale pattern on top, maeander above main scene, rays above open end. Bearded man standing before seated woman with kalathus between them, female with plemochoe standing before bearded man holding stick and seated on an okladias.
5. Athens, from Tanagra, not in catalogue, Dumont-Chaplain, p. 383, n. 1 (not C. 226-Collignon-Couve 842); pl. XIX, 6. A. Standing man and seated woman, standing woman with plemochoe and seated man on okladias. Above scene maeander and on top scales.
6. Athens. Five small b.f. fragments, found on acropolis, east of Parthenon (L west of Erechtheum, 1886) and belonging to three different onoi mentioned by Benndorf and Studniczka, *JdI*, ii, 1887, p. 69, n. 1, G, H, I, K, L, G, confronting seated woman and man. K, upper part of seated woman. Other fragments have only decorative motives. L, seated woman. (Not in Graef-Langlotz, *Die Antiken Vasen von der Akropolis*). Some 31 fragments of onoi have been found on the acropolis, but I am unable to locate them in any publication, though Miss Lang, *op. cit.*, p. 5, quotes Graef as saying that 30 b.f. onoi were found on the acropolis. Several have also been excavated recently in the Athenian agora.
7. Athens, fragment from Tanagra, Collignon-Couve 843; Lang, *op. cit.*, p. 11, fig. 2. Exactly half of a cylinder. Between two zones of points, a zone of lozenges.
8. Athens, frag., Collignon-Couve, 844. Female head in relief, with stephane decorated with red zigzags. Black palmettes, with small black birds in the intervals. Cf. Lang, *op. cit.*, p. 39, fig. 14. Probably by the Diosphos painter.
9. Baltimore, Robinson Collection, from Athens, published in this number of *AJA*. By the Diosphos Painter, 490-480 B.C.
- 9a. Bonn(?), Black-figured fragment formerly in possession of Count Tyszkiewicz, Bonn.
10. Berlin, 4016, from Attica, Furtwängler, *Beschreibung der Vasensammlung*, p. 1018, 4016 (wrongly called "Firstziegel"); *Sammlung Sabouraff* v, 1, pl. 52, 1; *JdI*, ii, 1887, p. 69, n. 1, B; Pfuhl, *MuZ.*, fig. 769; Lang, *op. cit.*, p. 31, figs. 10, 11. A. Two groups of two confronting women seated. B. Two groups of confronting seated woman and man. Scale pattern on top, lotus buds at either end of scenes. At end a plastic archaic female head with high stephane. Had two holes for suspension.
11. Eleusis, fragments from Eleusis, 907, Inv. 277-279, 'Eφ. 1885, pl. 8, 1-3; 1892, p. 247, n. 1, *JdI*, ii, 1887, p. 69, n. 1, E; Pfuhl i, p. 307; Broneer-Kourouniotes, *Eleusis*, p. 115; Haspels, pp. 104, 106, 228 (54), pl. 34, 1. A. Beautiful scene of armed Amazons, one on horseback, one beside her horse. B. Two Amazons on foot, arming, one blowing a trumpet. By the Sappho painter, sixth century B.C.
12. London, British Mus., Walters, *Cat. of Vases in the Brit. Mus.*, ii, p. 266, B. 598; *JdI*, ii, 1887, p. 69, n. 1, A, called an imbrex or roof-tile (Dachziegel), pictured in Birch, *History of Ancient Pottery*, p. 197. A, symposium, Dionysus on couch conversing with Ariadne seated on an okladias. B. Two groups of Maenads with a pithos between them. Illustrated in Lang, *op. cit.*, p. 21, fig. 5. Scale pattern on top. At the end is a female head with sphendone, in relief.

13. London, Brit. Mus., Walters ii, p. 266, B. 597, called imbrex or roof-tile. A, youth seated on an okladias, conversing with woman on okladias, seated woman conversing with bearded man. B, similar design, pictured in Brit. Mus. *Guide to Exhibition ill. Gr. and Rom. Life*, 1929, p. 135, fig. 150. Incised scale pattern on top. At closed end a female figure in relief, with spendone.
14. London, Brit. Mus., Walters ii, p. 79, B. 96, there called a roof-tile (also Furtwängler, *JdI*, ii, 1887, p. 153); but rightly labelled in *Guide to Greek and Rom. Life*, p. 135. Unglazed buff clay painted in black, with tendrils, palmettes, geometrical designs and tongue pattern.
15. New York, Metropolitan Museum, *BMA*, vi, 1911, p. 31, fig. 2 (also p. 36); McClees, *Daily Life of Greeks and Romans*, p. 38, fig. 44. Incised scale pattern on top, two leaves of laurel below at open end, plaster female head with stephane, at closed end. A. Three seated women, two with one leg held up, pulling apart wool, which is brought to them by other women. B. Similar. At the end archaic female head in relief. Probably by the Sappho painter.
16. Paris, Louvre, from Athens (MNC 624), Lang, *Die Bestimmung des Onos*, p. 19, fig. 4; Dumont-Chaplain, p. 381, n. 3; Haspels, p. 237 (118). A. Amazon taking shield down from wall, mounted Amazon leading second horse near her, Amazon on foot. Similar style to that of the fragments from Eleusis (no. 11). B. Interior of gynaikonitis, five women, two seated working wool and spinning. By the Diosphos painter.
- 16a. Poland, 225, *CVA*. Musée Czartoryski, pl. 15, 5. On either side two couples consisting of a seated man and woman. Rays at either end, scales on top, plastic female head at end. Cf. nos 10. and 13.
- 16b. Rhodes, from sanctuary of Athena Lindia, *Bulletin de l'académie Royale des sciences et des lettres de Danemark*, pp. 118-120, fig. 50. Seated woman to r. spinning, dog behind stool, bearded man in front of woman. Scales on top.

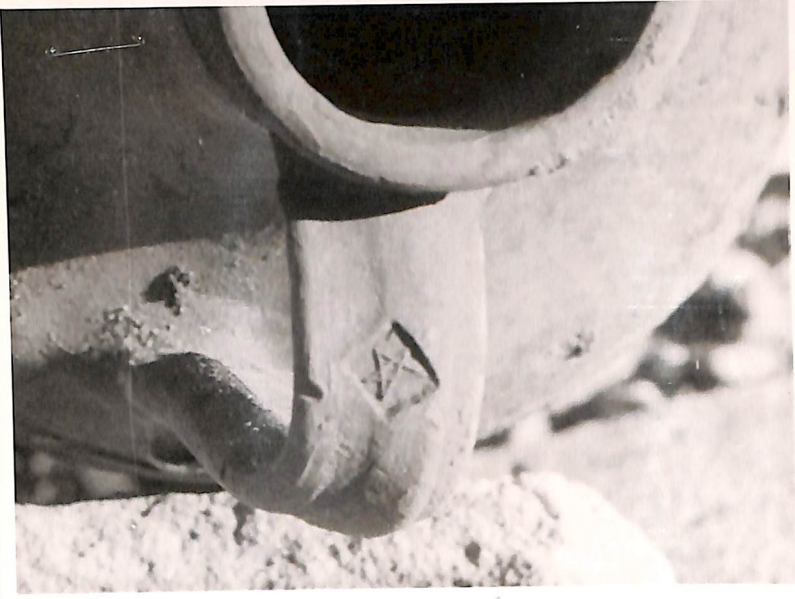
## RED-FIGURED ONOI AND NATIVE RHODIAN B.-F. ONOI

17. Athens, 1629 (Collignon-Couve, pp. 503 ff.; no. 1588), a masterpiece from Eretria, Δελτ. 1892, p. 77; 'Eφ. 1897, pp. 129-142, pls. 9, 10; Pollak, *Arch. Epig. Mitt. aus Oes.*, xviii, 1895, p. 21, no. 21, attributed to Xenotimos; Roscher, *Lexikon* iii, p. 2119, 9; Pfuhl, ii, pp. 567, 570; iii, p. 220, fig. 561; *AM*, xxxii, 1907, p. 95, fig. 6; *JdI*, xli, 1926, p. 197, fig. 3; Dugas, *Aison*, fig. 14; *FR*, i, p. 290; Nicole, *Meidias*, p. 118, fig. 28 (B); *JOAI*, xxii, 1909, p. 95; *DS*, iii, p. 1650, fig. 4863 (B); iv, p. 201, fig. 5408; Ducati, *Midia*, p. 38, n. 3; Cook, *Zeus*, iii, pp. 389-391, fig. 258; Hoppin, *Handbook of Attic Red-Figured Vases* i, p. 345, 1; Beazley, *VA*, p. 180; Beazley and Ashmole, *Greek Sculpture and Painting*, fig. 108; Lang, *op. cit.*, pp. 12, 21; Beazley, *ARV*, p. 726, 27, by the Eretria painter (attributed formerly to Xenotimos). A. The bride Alcestis, in front of house-door, and others with two b.f. lebetes gamikoi, a b.f. loutrophoros, etc.; B. Aphrodite, Eros, Harmonia, Peitho, Hebe, Himeros. On end is painted Peleus and Thetis story. Figures are all named with inscriptions. Projecting from the closed end is a beautiful female bust, perhaps of Aphrodite. By the Eretria painter.
18. Athens, 2383 (Collignon-Couve, 1590) from Eretria, Δελτ. 1890, p. 9, no. 25; Lang, *op. cit.*, pp. 12, 25 (fig. 6), 29 (figs. 8, 9), 35; Beazley, *ARV*, p. 673, 20. A, women. B, women and man. Pointed end and plastic head in relief. By the Clio painter.
19. Athens, 2180 (Collignon-Couve, 1592), Dumont-Chaplain, pp. 381-383, pl. xx; Rayet et Collignon, *Histoire de la Céramique grecque*, p. 389, fig. 144 (side A), *JdI*, ii, 1887, n. 1, O; Lang, *op. cit.*, pp. 12, 23; Beazley, *ARV*, p. 759, 2. A, two groups of standing woman and youth; B, youth between women. Scales on top, olive wreath at either end of scene. Painted female head, wearing snood with five olive leaves, at closed end. Olives refer to Marathon perhaps. By the Painter of Berlin 2624.
20. Athens, Agora, P 7817, frag., Beazley, *ARV*, p. 759, 4, A, woman and man. By the Painter of Berlin 2624.
21. Athens, 1596 (Collignon-Couve, 1593), frag. from the Kerameikos; Δελτ. 1888, p. 27, no. 35; Beazley, *ARV*, p. 759, 1, B, women and youth. Miss Lang, *op. cit.*, pp. 12, 24, 25, fig. 6, speaks of fragments of two onoi. Near the Painter of Berlin 2624.
22. Athens, Agora, P 9426, Beazley, *ARV*, p. 759, 2, A, youth and woman. Near the Painter of Berlin 2624.
23. Athens, 2182 (Collignon-Couve, 1595), from Attica; 'Eφ. 1869, pl. 51 A; Dumont-Chaplain, pl. XIX, 1-2; *JdI*, ii, 1887, p. 69, n. 1, N; Lang, *op. cit.*, p. 12; Beazley, *ARV*, p. 759, 3, A and B, olive leaves, scales on top, maeander at one end, olive wreath at other. Painted female head on end. Two holes in the end for suspension. Near the Painter of Berlin 2624.
24. Athens, 2181 (Collignon-Couve 1591), from Attica; 'Eφ. 1869, pl. 51 a; 1874, pl. LI; Dumont-Chaplain, pl. XIX, 3-5; *JdI*, ii, 1887, p. 69, n. 1, M; Lang, *op. cit.*, pp. 12, 23; Beazley, *ARV*, p. 782, 62. Scales on top, ivy wreath at either end. A, women; B, women. At closed end painted female head. By the Painter of Munich 2335.



25. Athens, 1615 (Collignon-Couve, 1594), frag. from Vélanideza. Δελτ. 1890, p. 19, no. 25. Lang, *op. cit.*, p. 12; A, standing woman before seated woman with calathus by her side. B, woman holding a calathus.
26. Athens, 5899 (Collignon-Couve 1589), from Attica, Πρακτικά, 1892, p. 101; 'Εφ. 1892, pp. 257-258; Lang, *op. cit.*, p. 12. Cf. above note 3 for publications which reproduce the scene of A, lady with onos on her right knee. B. Three women in the gynaikonitis. Scales on top, palmettes, tongue-pattern, and scene of Bellerophon on Pegasus slaying the Chimaera, painted on closed end. Shows influence of Parthenon frieze, 440-430 B.C.
27. Athens, frag. from cave on Parnes, 'Εφ. 1906, p. 106, fig. 6. Above, checker-board pattern. On one side in relief man on horse riding at full speed to left.
28. Berlin, 2624 (also 4016), from Athens; *JdI.* ii, 1887, p. 69, n. 1, P; Brendel, *Die Schafzucht im alten Griechenland*, Würzburg, 1934, pl. 66, 1; Lang, *op. cit.*, p. 40, fig. 15; Beazley, *ARV.* p. 758, 1. A, women and youth; B, the same; painted female head at end. By the Painter of Berlin 2624.
29. Berlin (?). Fragment in Benndorf, pl. xxxvii, 1, pp. 70 ff.; *JdI.* ii, 1887, p. 69, n. 1, I. Restored in *WV.* 1888, pl. viii, 5, 6 (wrongly called "Firstdeckziegel"); cf. also *JHS.* xxiii, 1903, p. 151. Incised scale-pattern on top, rays and laurel wreath above open end, meander near closed end on which is projecting female plastic head. Man on horseback, cart drawn by two mules with bride and groom and driver in it, preceded by the προηγητής, Hermes with caduceus moving to right but looking back. Plastic head at the end has two holes for suspension.
30. Berlin, 2983, from Rhodes, *JdI.* i, 1886, p. 153, fig. 2983 (wrongly called "Firstziegel eines Grabes"), perhaps also Berlin 309. Decoration consists only of parallel lines, no plastic head, no scenes as on Attic onoi. Local Rhodian imitation, fifth century B.C. (see no. 32).
31. Heidelberg, K 14, frag. from Athens, Beazley, *ARV.* p. 759, 3. A, youth. By the Painter of Berlin 2624.
32. Paris, Louvre (MNB 3024), from Rhodes; *Vente de la collection Bammerville*, 101; Dumont-Chaplain, p. 381, n. 3; Pottier, *Catalogue des vases antiques* i, p. 172, 487; *AM.* xxxvi, 1911, p. 146, fig. 1; *Archeologiai Értésítő* 1907, p. 401, fig. 12; Lang, p. 16. Incised scale pattern on top, female projecting head at closed end. Scenes from the life of women. Local Rhodian imitation of Attic ware, fifth century B.C.
33. Prague, fragment, in the University, pictured in Benndorf, *op. cit.*, p. 71. Cf. Lang, *op. cit.*, p. 24. Toilet scene, winged figure in front of lady with alabastron.
34. Rhodes, 13886, from Pontamo, *Clara Rhodos* ii, 1932, pp. 133-139, figs. 15-17, pls. III-IV (colored). A, winged female figure to r., seated woman between white winged Erotes, lady running to r. Egg and dart above and below scene. B, woman to r., winged white Eros, pouring water from jar on hair of kneeling woman (white) to left. Egg and dart above, astragal below. Palmettes near open end. Tongue pattern and recurved appendage at closed end, on which is painted male figure with petasos on a white horse, throwing spear at target. Much worn from use. About 400 B.C.
35. Rhodes. Local ware in geometric style, but late, from Pontamo, *Clara Rhodos* ii, 1932, p. 140, fig. 18; *CVA:* Rodi ii, pl. 6, 3. Dotted crosses, wavy lines, quadruple spirals. Fifth Century B.C.
36. Rhodes, 12910. Local ware from Macri Langoni (Kameiros), *Clara Rhodos* iv, 1931, pp. 111-114, figs. 101, 103; *CVA:* Rodi, i, pl. 2, 5. Branch of bell-like flowers. Irregular parallel lines, floral motive. Pointed end. Two holes for suspension. All the native Rhodian onoi are in black-figured style, but probably date from the late sixth or fifth century B.C.
- 37-39. Other local Rhodian onoi without plastic heads, one in Ashmolean Museum at Oxford, *AM.* xxxv, 1910, p. 333; *AA.* xxiv, 1909, p. 426 (wrongly called by Evans "a Mycenaean onos"); another from Rhodes, formerly in Karo's collection, *AM.* xxxv, 1910, pp. 333-334, figs. 6, 7; another in Copenhagen, *AM.* xxxvi, 1911, p. 148, figs. 2, 3; *CVA.* Musée National ii-iii, pl. 80, 1.
40. Saloniki, curved part of an onos, P. 38.197 (fifth century B.C.) from the House of Many Colors at Olynthus (room a). Diam. 0.109 m. Buff clay. Design in red to brown glaze, consisting of broad vertical lines along the edge.
41. Athens, 11735 (CC). A child's onos or plaything. Lang, *op. cit.*, pp. 9, 12, without decoration, unpainted, left rough. Diam. 0.11 m., length 0.25 m. Two holes at lower end.





the Row  
[35-a]

on S.W.3.

Oct 47,

offprint  
ment  
an  
of the

Islands. He was Ephor of Olympia during the war, and I found him very helpful when I was there. As an alternative method of running your information to earth, I shall be seeing Vincent Desborough, the librarian of the B.S.A. shortly, and he is expecting to visit the Islands during the autumn. I will ask him to see Morricone, and try to get some satisfaction.

In the meantime I am enclosing



rec'd.  
21 or 22 Oct.  
arrived 22 Oct.  
16 Oct. wrote  
in about arrival  
of Morrison's photo  
I had asked what  
it related to  
I am understanding  
photo. exists  
of T. Tomb  
17 Upper Cheyne Row  
Chelsea  
London S.W.3.  
[35-a]  
1 Oct 47.

Dear Miss Grace,

Very many thanks for the offprint  
of your article, and for your subsequent  
letter. I am glad to hear you have an  
introduction to Kondis, the new Ephor of the  
Islands. He was Ephor of Olympia during  
the war, and I found him very helpful  
when I was there. As an alternative method  
of running your information to earth, I shall  
be seeing Vincent Desborough, the librarian  
of the B.S.A. shortly, and he is expecting to  
visit the Islands during the autumn. I will  
ask him to see Morrison, and try to get  
some satisfaction.

In the meantime I am enclosing



an enlargement from part of one of my Contax negatives, which I had never previously had printed. I think it is one of the jars which you were originally seeking, so if you get Morrison's photos, they should include a better one than this. I find I also took a photo of the whole jar, which is similar in type to those in your fig 8 <sup>but with rounded shoulder handles & straightish sides</sup> L, but if you would like a print of it to go with the stamp on the handle, I should be delighted to send you one.

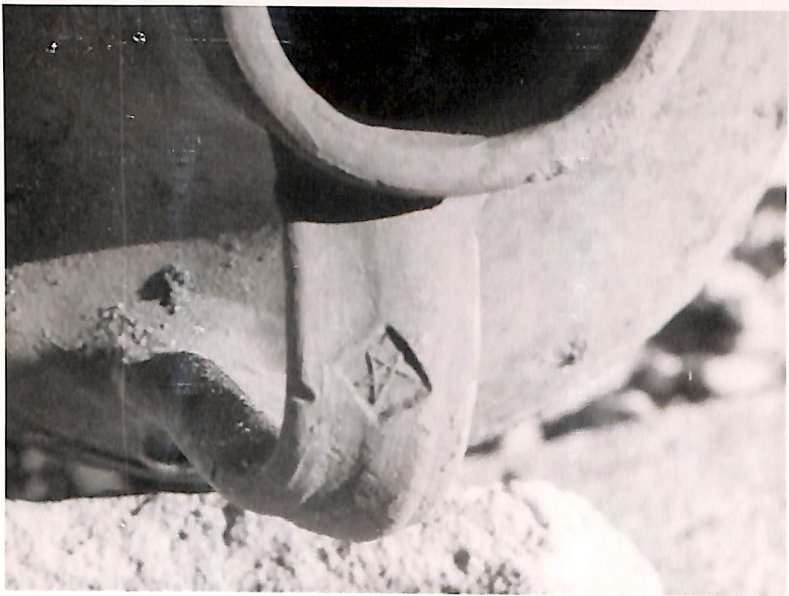
My work goes on steadily and is exceedingly interesting, but there is so much to learn that life will be much too short to take it all in. However it's very enjoyable.

I hope your work is going well,

Yours ever

Tom French.







is

de

36-b





ROYAL COMMISSION ON HISTORICAL  
MONUMENTS (ENGLAND),

6, KENSINGTON PLACE,  
CLIFTON,  
BRISTOL, 8.

Telephone: 38533

2 Mar 49.

Dear Miss Grace,

I'm afraid I have been most discourteous in not having provided sooner the photo you asked for so long ago. However here it is - not too late, I hope, to add to your collection. It is the same amphora from which I sent you the handle stamp previously. I asked for a glossy print, so of course they have done it matt. However if you ever want a glossy photo for reproduction, let me know and I will get it done. It will be no trouble, for I have got my negative filing system properly organised now, and can run it to earth at a



moments' notice.

I hope your researches are still progressing well. I should like to get down to some myself, but I find all my time is taken up with learning about my own work.

I've just returned to work after a spell in hospital having my appendix removed, so am taking things fairly easily.

Hope you are keeping well.

Yours sincerely

Tom French.







38-6



ο υ. Κορυς - που είναι  
 τώρα όλον Ίδρυμνια - δ' έχει  
 όλον Ρόδον. Είναι φίλος,  
 καλός και πολυγλωσσότατος.  
 m. nittis

26. vi. 47.



PAR AVION.

Miss

Virginia Crace

The Inst. for Adv. Study

Priyector N.J.

U. S. A.

40-a





Dr

M. Mitoy

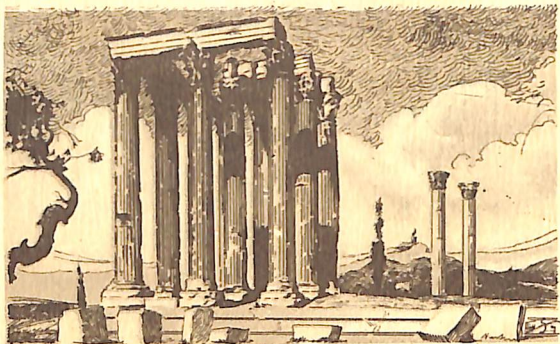
National Museum

Petisia / Tositsa 1

Athen

40-6





*Temple de Jupiter Olympien*

*Athènes :*



Dear Virginia!

22. VIII 47

πολλὸν χαιρετισμὸν ἀπὸ τῆς  
Ἀδελφῆς Γεράσης πρὸς κ. Γεώργιον  
Κονδῆν ἐξ ἑνὸς τοῦ ποδοσφαιρικοῦ  
μου.

Μ. Μιχαήλ.

41-6



# CABLE AND WIRELESS LIMITED.

(INCORPORATED IN ENGLAND.)

OFFICE STAMP.

799228

Cash Message No. 605



Received for telegram to

Limassol 88 words

Virginia Grace the sum of:—

7/8

For CABLE AND WIRELESS LIMITED.

Manayton

ONLY THE COMPANY'S OFFICIAL RECEIPT WILL BE RECOGNISED.

42-a







"Calchii" (= Chalcis?) - island west of Rhodes)

G. Jacopi, "La Necropoli di Pontano (Calchii)", Chora

Rhodes, II, 1932, pp. 117-164

Group of tombs near the shore, of which several contain stamped amphorae.

Transit

Pl. VII shows plan of tombs.

Tombs 1-3 are connected.

(cf. page 154)  
Pl. VI illustrates (badly) amphorae and four stamps thereon. [The numbers by jars seem to be the tombs from which they come. Sometimes several numbers are attached to one jar figure, which indicates they are all the same shape? Sometimes there are several jars recorded in a tomb and the tomb number appears next to a single jar.]

Tombs 1-3 are connected: [4th contd.?]

Tomb 1: amphora, with stamp (EK)

black gl. knuthraia and kotylai

See his Pl. V

Is this the same jar noted by me on the attached scrap, which reads:

"Rhodes June or July 1939

Jar in garden of Rhodes museum [EK] stamp on rim

one handle only yellowish

buff. Smallish, with broad short handle, rim close above, profile a little like a broad flaring Knidian, flaring toe"

Tomb 2:

bricks to base, only one pot, (unstamped) amph.

Tomb 3:

2 amphorae [one ill. Pl. VI is of "Hekesian" type]  
2 bl. gl. knuthraia, w. tiny leaves on handles.  
3 olpai, semi-foged.



Tombs 4-5 are connected: {4th?}

Tomb 4: 4 amphoras, 2 types being represented (?)  
on Pl. 51

6 bl. glazed kotylai<sup>(st.)</sup> and olpai  
knif

Tomb 5: apparently no amphoras  
black glazed cups - olpai - an askos

Tombs 6-9 are connected: [but 7-9 more than 6]

Tomb 6: Thasian amphora K220 for - Osofidos,  
(apparently had been  
earthen burial) [in ruins of Hymn.]  
body ill. Pl. 51 MO painted on neck  
also another amphora

J.D. Beazley Attic Red Figure  
Vase Painters, Oxford  
1942, p. 727, no. 31  
(died - Hawthorn cl. Ph.  
2 pl. 1-2

West. slope forearm, with dolphins  
Head vase [by Eritas Painter [430-420?]]  
2 lengths w. palm trees  
st.

As g. points out,  
pentagon suggests  
[i.e. the ant.] T a  
had as he illustrated  
it looks not much  
like Dancer house  
port.

Tomb 7:

Thasian amphora with pentagon  
body ill. Pl. 51

Epimachos with lots of gaudy white,  
winged figures [don't find this in  
not Attic? Beazley]

careless r.f. askos, small square kalypterion  
(palm trees, only)

ribbed one-handled  
skyphos  
skyphos  
T. C.

2 interior & then  
darker. Bones  
mostly gone.

Note that LT  
[p. 131, fig. 12  
(giant)]  
Note that LT  
[p. 131, fig. 12  
(giant)]  
Note that LT  
[p. 131, fig. 12  
(giant)]

Tomb 8: no amphora (on burial) see p. 141, fig. 19 (copies of 2005  
st. st.)

Tomb 9: Thasian amphora w. chelicer. (one-hand type)  
(on burial) shape of jar as that in Tomb 7



(Tomb 9)

(n.e. mystery about this Tomb 9. Only one  
 ampoule - the ~~the~~ <sup>the</sup> ~~the~~ <sup>the</sup> - is listed, but  
 2 are represented on Pl. 51 - neither of  
 which I should think could be the one in  
 the photo. p. 143, fig. 21 of the Tomb  
 interior. It is evident how bad these  
 washed-round profiles are.)

P. 144  
 fig. 22

kaitehwa, <sup>semi-gl.</sup> olpai, cups, glazed  
 [This group is clearly later than <sup>Tomb</sup> 7, wh. is  
 later than Tomb 6 - my opinion]



Reply, April 12, filed under

AGORA CLOSED DEPOSITS

(partly on a lab 5<sup>a</sup> and well)



RHODES MUSEUM : PONTAMO (CHALCE) GRAVE GROUPS (1947-1949)

486