

VRG _ Folder _ 0744.

1.05

15. III. 69

1.03

1.07

p. 308;

p. 21 ff.

8. 7. Relief
 in Stein,
 offenbar

wollten früher
 erkennen. Aber
 schlecht

Bildhauer

is. Aus dem
 lauten Gefässer

zu tun, von welchen eine meisten zerbrochen
 sind. Oben liegen zwei Scherben von
 Amphoren verschiedener Form ~~umgekehrt~~
 umgekehrt mit dem oft vorkommenden,
 knospenartigen unteren Spitz nach oben.



1.016

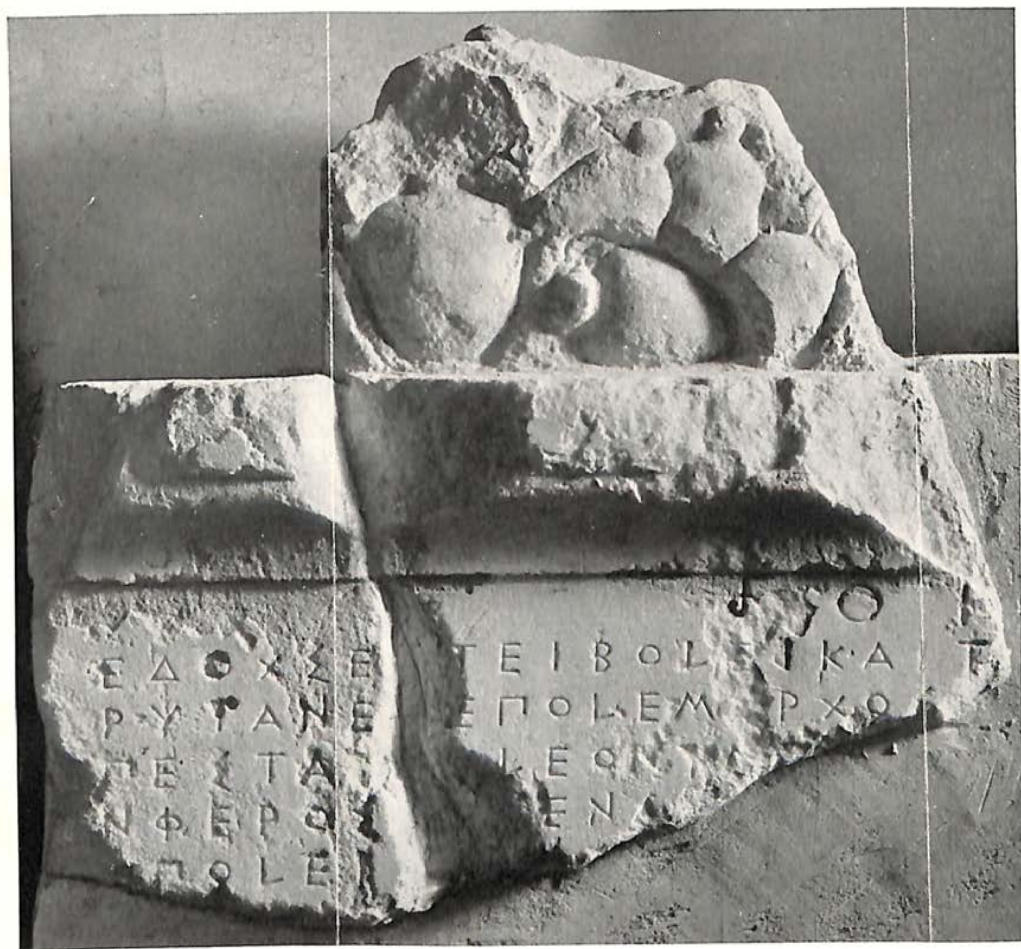
585.39
K110, Bd. xxviii,
plate 1

NI 110 XI.63

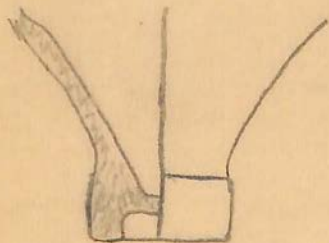


585.38
B.D. Meritt,
Documents on
Athenian tri-
bute. fig. 1, p. 4

NIKO XI.63



1.04



12 21954 6



Preocupemus faciem eius in con-
fessione: et in psalmis iubilemus ei.

Quoniam deus magnus domi-
nus: et rex magnus super omnes
deos.



SOWING

From the Luttrell Psalter

(Size of portion reproduced $6\frac{1}{2}$ in. \times 9 in.)

Add. MS. 42130.f.170b

English, about A.D. 1340

12-9-63

Darling V. This has not yet been reviewed; nor have I read it. Presumably it can only be GOOD or BAD; and one hardly dares hope for the former. - It may reach you in time for Happy Twelfth Night - or at any rate for Happy Easter; in any case, with love. -

P.T.O. : I perceive we must now collect sacks!

Yours - A.T.

SAMIAN (?) d. ca 400 B.C.

15. III. 69

1.07

coins in photo

From Jacobsthal, AJA 1943, p. 308;

W f 051

A. Hoss, Klio 28, 1935, pp. 21 ff.

~~The~~ Tafel 1, opp. p. 32 is phot. of relief
which we reproduced on the sketch.
Ben's phot. seems more effective

See text p. 27 on the relief

" ——— man wollte früher
in den oberen Körpern Säcke erkennen. Aber
als solche wären sie doch zu schlecht
charakterisiert, und der vom Bildhauer
dargestellte Bruch macht dies Aussehen
unmöglich. Wir haben es mit lauter Gefässen
zu tun, von welchen die meisten zerbrochen
sind. Oben liegen zwei Scherben von
Amphoren verschiedener Form ~~umgedreht~~
umgekehrt mit dem oft vorkommenden,
knospenartigen unteren Spitz nach oben. —"

Treaty, decree

Look up full text, see what is said about Samos, and if can connect with the joins.

— at ASCS

On fact, in the preserved parts only Samians and Thesians are mentioned, so that the Samians would not be outweighed by others who ought to be represented in the pediment. But most of the text is administrative details, mainly with to do with the Samians - rather to do with the collection of tribute, which they did not pay (but were still paying the indemnity after 439 presumably).

BDM makes no comment on the relief. He does not even describe it.

Does it look like a the sculpture?

11.11.69

[Prof Harrison later said

that the sculpture can look like whatever it

wants to, or even such.

Anyhow she did not seem to

think it was a later reworking or anything. She did think

there are moneybags, but no 11s 2ths

Dec. 7, 1963

TWENTY SEVEN HASLET AVENUE PRINCETON, NEW JERSEY

1.09

Darling V: Herewith at last your photographs returned, and with them as you see a dividend from Ben, in the shape of a good proof pull of the treaty relief, which I think you will like to have in your file. The original negative has long since disappeared. I was thinking of making a small noise about peculiar uses of the hydria, for the club, and thought I might have his print rephotographed; but when ~~it~~ he produced this I concluded my noises could wait.

Your pot parallels are closer than I could have imagined, but why did the sculptor not indicate the depression in the toes, and why did he make the ~~ides~~ sides of the things so lumpy and un-pot-like? And that neck; surely it looks remarkably like a piece of cloth or leather with a string tied around it. Why not let them be money bags? The evidence for the use of jars to transport money is rather later is it not? The metal hydria represents the lot, and can be carried in processions; the rest of the money came in bags? - Anyhow, do keep this relief in mind, and maybe something will turn up to offer satisfactory proof.

You probably know that Ben is coming out, for two months, May and June, and is going to stay at the Hotel Alexiou. We have also just heard definitely that Peter will be out for two months, late in the summer I believe, to work on the Agora red-figure. I am delighted about this.

We are in a breathless condition; the fact that I see now that B.A.S. and I cannot make the spring publ. comm. meeting does not seem to make the pressure any the less. And Alison wants to get her Athens in Transition all sewed up before Jan. 9. - Fortunately we have disposed of Christmas more or less; but we mustn't forget about The Wedding, now set for Dec. 30.

H.A.T. has been away for large parts of the autumn, lecturing, but seems in good repair. Dorothy is about to go to Hilary's, to preside over the baby's arrival. Hilary was here a week or two ago, and looked very well; her little boy is delightful. Also I was pleased with my great-nephew whom I saw at Thanksgiving; in spite of the counts against him he is an agreeable if not particularly beautiful child. - I wish my pot-children were as well-behaved. I find I have enshtined as a small funnel a thing which should be the other way up, and a bell! - I don't mind too much, for I shall just say this; but what about other horrors I don't catch? ?

Much love and many thoughts, with special thanks for the jar pictures. Yours as always,

Lucy

Oh, thank you for the information about Anne Waldman. (Ilsa Hanfmann says that the right name for a long-haired dachshund is a Waldman. Mr. Benachi took me on an excursion with one.) How much work there will be for non-Greek-knowing helpers I am not sure, as I don't know if Mrs. Matthews is coming. Right now I have a nice girl Rosemary Lonergan, who was two weeks at Sardis.

REPRESENTATION Athens, October 28, 1963

5th CENT. - MARATHON CLASS ?

Dearest Lucy,

I am intrigued by the treaty relief to which you refer me in your p.c. of 19.X. I have not looked it up with thoroughness, have seen the picture only in Ben's illustration, Documents on Athenian Tribute, p.4, fig.1 (cited by Jacobsthal in the article you mention). It would seem sensible to show the emptied containers from the tributary states. The three that seem to be sticking up their toes, ^(the toe is missing from one of these) might be for instance of the class of the two of which I enclose prints (412.36, 34, jar in Kos; 432.32, 30, jar in Samos). I think these may ~~both~~ be 2/2 of 5th century: the jar in Samos has a toe much like the toe P 26379 from Q 15 : 2 but a bit longer and more flaring and with deeper depression underneath than P 26379 - i.e. say into the 4th cent. The jar in Kos seems to me at a rather earlier stage, and also more comparable with what is represented in the relief. But the shape is not so clear in the photos and the Samos jar may help. The features which perhaps the sculptor meant to indicate are the relatively narrow body, compared e.g. with contemporary(?) Attic, and the flaring knob toe. In case my connecting these jars from the sea with the 5th century seems a bit tenuous, some tops of such were found in Smyrna one of which had I believe a 5th century context. For a published neck of this class, see BCH 77, 1953, p.141, fig.3,c, from the wreckage at Marathon.

Series
filed as
"Marathon
Type"

Perhaps when one looks at other photos of the relief with different shadows there ceases to be any resemblance. I don't know what to do with the one lying on its side, which certainly has too short a neck to be of the class of those in my photos. Dan Geagan, a second-year student here, on looking over my shoulder at the illustration of the relief, said the amphoras are not broken, but the artist was trying to show the three as behind the one lying down. All this again on the basis of the one photo. Some day we will go and look at the relief.

Lower
duty

⊗ On basis of all 4 prints leave with "Please return & v.g."

But not now, because I must try to get ready to go to Alexandria. In case Homer has not heard the date of our proposed flight, mine and A's, please tell him it is Nov.5. I can be addressed care of Mr. Dawson Kiang, 67 Avenue El-Horreya, Alexandria, United Arab Republic.

Oct. 19, 1963

Darling V: I have never answered
your last letter properly, and now
want to ask you something else.
Would you like to write to me
to Ben, to say if you have ever
considered the objects to be seen
to the right behind the hydria
on the treaty relief, IG II, 65,
refs. to illustrations and some
remarks in Jacobsthal's article,
AJA 47, 1943, p. 308 and note 15d.

Ben showed a picture of this stele
in a lecture last week, and I became
excited about the hydria, even
though bronze. - I doubt if the
other things are any sort of
amphora you would wish to recognize,
and think they do all right as
money bags, going along with the
hydria. - But it would be nice to
know, and I told Ben I would ask
you. - As you see, this has no sort
of priority. - But anyhow even a
question can bring you my love
and thoughts. Yrs.,

MISS LUCY TALCOTT

27 HASET AVENUE

PRINCETON, NEW JERSEY

really IG II 65
(Helen, 1924)

POST CARD

1.11b



Miss Virginia Grace

American School of Classical Studies

54 Souidias Street

Athens, 140

GREECE

AIR MAIL

Representation possibly of
broken jars, on slide of 426/5 B.C. (see p. 308)

I look up Jacobsthal's article,
and referred to it in Merrill's
Documents on Athenian Tribute, Harvard
1937 (84), p. 4, fig. 1

Jacobsthal ^{with 15d} also expresses an opinion that
the objects may be broken pots,
but he ^{thinks} rather money-bags.

56 broken pots, 3 of them it seems
might be bottoms-up big pieces
of amphorae with rather high
ring feet - i.e. the "body" swell
away from the "foot". In the 4th
the "foot" would have to be a neck, since
a sort of shoulder swell below
it; no handles visible for such.

Translation, Merrill, Document (see above)
pp. 29-31. commentary, pp. 31-42.

It is about selection of local boards
for collecting tribute in various cities.
Among these mention is made of Samians
and the Theraeans. Merrill, p. 31-36 - it was
not tribute then, but payments due on a debt. Samians
did not pay tribute. The payments payable
by Athenian communities collecting tribute for others.

AT 2A, and
Dan Jagan coming up suggested they
might just be amphorae inverted to show
emptied, in an attempt to produce perspective.
I of the two with e.g. that of P 26379,
which seem to be those of Marathon Group.

Later, I bring down cards of "Marathon Type" jars seen in Kos & Samos (412.36,
etc., and 432.32 etc.). Resemblance pretty good. But their tops are
nothing like the top? or the all jar

SAMIAN - CONTENTS

54 Swedias Street
Athens 140

August 16, 1972

Mr. Fabian Opeku
36A Portland Rise
London N4
England

Dear Mr. Opeku:

Thank you for your letter of July 31, in which you tell me that you are going home to Ghana in September. So although I address this letter to you still in London, I am posting the offprint to you addressed Department of Classica, University of Cape Coast, Cape Coast, Ghana. You will probably have enough to carry on your journey, after your years in London, not to wish to add any parcels.

I have greatly enjoyed visiting East Africa, and as far south as Salisbury, but have never had the opportunity to visit the western parts of the continent. I wish for you a very good start to your career, in Cape Coast.

Yours sincerely,

Virginia R. Grace

A friend of mine, Professor Anna Benjamin of Rutgers University, was much interested in your textual suggestions on the Florida. She is preparing a lecture on Apuleius to be given this coming winter, chiefly I believe on the Metamorphoseis.

36A Portland Rise
London N4
31st July 1972

Dear Madam

Thank you very much for your kind letter, and for the suggestion that you send me a copy of your article. I would like that very much, in fact I had read it already in Hesperia because Dr. Barron who was reading through some of my work at the time brought it to my attention. I would be very grateful if you would let me have a copy that I can keep, not to mention the fact that I shall need it for the preparation of my final draft.

My commentary is taking shape now, and I hope that it will be ready for presentation some time in the coming year. Permit me to thank you very much for your good wishes for its success, and to say that I shall look forward to hearing from you in the near future and to receiving the article.

Yours very sincerely


FABIAN OPEKU

VIRGINIA GRACE
American School of Classical Studies
54 Swedias Street,
Athens 140,
GREECE.

P.S. Work on the thesis will be a little delayed as I am going home to Ghana this September, and will be teaching there full time from October. My address will then be:
Dept. of Classics
University of Cape Coast,
CAPE COAST, Ghana.

SAMIAN - CONTENTS

American School of Classical Studies
54 Swedias Street, Athens 140, Greece

July 6, 1972

Mr. Fabian Opeku
36A Portland Rise
London N4
England

Dear Mr. Opeku:

We had some correspondence early in 1971 about wine-growing in Samos, in connection with Apuleios' Florida 15. My article on "Samian Amphoras" has since come out, Hesperia XL, 1971, pp. 52-95. The contents of these container-amphoras is taken up on pp. 79-80, and your Apuleios passage is discussed a little in note 69. If a copy of this article would be of use to you, I can send you one, but of course it is mostly concerned with matters that would probably not concern you.

I hope you have got on well with your commentary.

Yours sincerely,

Virginia R. Grace

SAMIAN - CONTENTS OF JARS

FABIAN OPEKU,

209

36A ~~36A~~ Portland Rise,

London N.4.

12th January, 1971.

Dear Madam,

Please permit me to introduce myself as a post-graduate student of London University, writing as my thesis a commentary on Apuleius' Florida.

At Chapter 15 of this work, I came against the problem of viticulture in Samos, which has been made rather difficult because of some corruption of the text. I proposed to read for 'nec vinitori nec hol(it)ori(s) culpatur' of Helm's text, 'nec vini foris nec holeris sulcatur.' ~~to~~ This I thought, would bring the text into line with Strabo XIV, 1, 15 (637), which says that Samos is not ~~of~~ good for wine growing. I then consulted Dr. Barron on this matter, who said that he had some reservations about Strabo's statement, and that if I wrote to you, saying that he had referred me to you, you might be able to help me with some recent evidence you had discovered to indicate that Samos did produce wine in the middle of the 2nd Century A.D.

This, Madam, is the reason for the liberty I have taken to write to you, which I beg you may forgive, and should you find it possible to reply my letter with your views, will place me deeply in your debt.

Yours Truly,



F. OPEKU.

VIRGINIA GRACE,

American School of Classical Studies,

Odos Souedias, 50,

ATHENS.

FIRST FOLD HERE

SENDER'S NAME AND ADDRESS

FABIAN OPEKU,

36A Portland Rise,

London N.4.

U. K.

AN AIR LETTER SHOULD
NOT CONTAIN ANY ENCLOSURE;
IF IT DOES IT WILL BE SURCHARGED
OR SENT BY ORDINARY MAIL

SECOND FOLD HERE

BY AIR MAIL
AIR LETTER

PAR AVION AEROGRAMME

REMEMBER
to use the
POST CODE!



VIRGINIA GRACE,

American School of Classical Studies,

Odos Souedias 50,

A T H E N S 140.

SAMIAN -
CONTENTS OF JARS

See "Samian"
note 69

January 19, 1971

Dear M. Opeku,

I am interested to hear that you are working on Apuleius' Florida, which I looked at for the first time a couple of years ago, in connection with the very passage you mention. It was my impression that the text you propose to emend, which was that of the 1900 as well as the 1959 Teubner edition, was itself an emendation. See the Budé edition of P. Valetti¹ (1924) which reads nec vinitori nec holitori scalpitur.¹⁴⁵ Valetti¹ comments (p. xiv, note 1): this information surprised some critics, who corrected the text to make it say the contrary - i.e. to make it stop saying there was no vine-growing in Samos, I imagine because ~~it was known~~ Samian wine had a vogue in the 19th century, cf. Byron. It had, however, so far as I can find out, no name in antiquity, no export value. The amphoras represented on Samian coins evidently carried Samian olive oil, which did have a reputation (cf. Barron, p. 7).

I shall be interested to know if the Latin text as I quote it above is not the original text of this passage.

With best wishes for the progress of your work,

Yours sincerely,

Virginia R. Grace

F Opeku
 36A Portland Rise
 London N4
 27th March 1971

Dear Madam,

Thank you very much for your very kind and quick reply to my letter, which reply was however unfortunately caught in the recent Post Office strike.

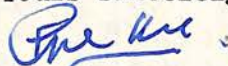
Your comments have clarified my doubts about the passage, and I hope soon to be able to discuss it again with Dr. Barron who first raised the point that the other argument needed further consideration.

As for the various readings, I am putting ~~them~~ down as follows: The MS reading goes, 'nec uinitori nec holeri sculpitur' and Helm comments in his app. crit. that the 'u' in sculpitur seems to have been altered to 'a' by a later hand, which probably made him accept Rohde's emendation 'culpatur'. Incidentally, Helm has in the addenda to the 1959 reprint of his Teubner text rewritten his earlier 'nec uinitori nec holitori culpatur' to read 'nec uinitori nec holeris cultori culpatur', in spite of the objection of Ellis (C R XV, 1901 p. 50), supported by Purser in *Hermathena* XIV p. 406 that culpatur was palaeographically unsound, and the reading of scalpitur of Vallette after Becichem and Oudendorp. Thus I think I will accept scalpitur, although I still think that the collocation of 'vinitori' and 'holeri' is suspect in view of the fact that 'vinitor' seems to be out of place among the crops frumento oliveto holeri. And for the collocation of 'vinum' and 'holus' in Apuleius, cp. *Apologia* 24 holitori et cauponi merito est concessum holus et vinum ex nobilitate soli commendare, vinum Thasium, holus Phliasium. *ibid.*, 29 nam saepe numero et vinum et holus et pomum et panem pretio mutavi. Thus the reading I intend to propose will go nec vini foris (rows) nec holeris scalpitur, which seems to me to chime in better with what is obviously a description of the soil and the tools used for working it: The plough is no good, ~~but~~ and so there is no corn

but a perennial ^o ~~crop~~ like the olive does better (you do not have to plough the land), nor is ~~the~~ digging (breaking up the soil) necessary for planting the rows of ~~wines~~ vines or vegetable (beds?). Everything in the agriculture depends on the small hoe (no deep digging) and the small tree (olive, vine, herbs). By the way is the Samian soil of today particularly hard or stoney?

Please permit me to thank you once again for your great kindness and help.

Yours sincerely,



FABIAN OPEKU.

April 14, 1971

Dear Mr. Opeku,

Thank you for your interesting letter of March 27, which I could appreciate even more if my academic relations with the Latin language had not terminated 44 years ago.

You are right that one does not dig deep among olive trees, because this would interfere with the roots. But I think quite deep cultivation is done in vineyards, with horse or machine; as you say, between the rows. I have never heard that the soil of Samos was harder or stonier than in many other parts of the Greek world. The island does of course produce lots of wine nowadays, chiefly sweet wine. It is interesting how these things change: for instance, Chian wine was one of the most famous in ancient times, whereas now it has no name at all, and Chios is covered with mastika trees.

Yours sincerely,

Virginia Grace

Contents of Samian Tars

In addition to olive branch based jars or coins, note
the papyrus cited by Heideblum, Wirtschaftsgeschichte des
Altägypten, Latz, 1938, p. 446. Carving of ships carrying
oil, in Milesian and Samian jars and half-jars.

i.e. it must be P. Cairo Zen 59015

(259 B.C.)

as ref. is given by Casson (on attached paper)
926.X.68

Cargoes of oil

See L. Casson, "The Size of Ancient Merchant Ships," in Studi in Onore di Aristide Calderini e Roberto Paribeni, Vol. I, pp. 231-238. (Milano-Varesi 1956)

p.235: Note 15: "Evidence that confirms these figures is provided indirectly by another inscription, IG II² 903 (176/5 B.C.) which honors a man who loaded 1500 metretae of olive oil intending to sell it abroad and bring back a cargo of grain to the Peiraeus but returned with his original load when he learned of a scarcity of oil at Athens. etc."

p.236 (part of same note): "The papyrus PCairoZen 59015 (259 B.C.) lists the contents of the cargoes of three vessels with gratifying detail. The ships were all engaged in carrying oil from Samos or Miletus to Alexandria and we are told just how many jars each carried, the size of the jars [i.e. jars or half-jars?], and the freight paid thereon. The document is one of the very few pieces of evidence for freight rates that have come down to us and accordingly it has often been cited; . . . (references) . . . Yet its evidence should be treated with the greatest caution. These three ships were not regular freighters; two were lembi and one a keles, i.e. fast oar-driven craft that were relatively small, built for speed and maneuverability and not to carry cargo. The heaviest laden held no more than 27 tons or so (258 50-litre and 102 25-litre jars containing 412 metretae) while the smallest carried but 14 odd (145 50-litre and 35 25-litre jars containing 213 metretae)."

Must check to see whether all of these figures depend on mistaken assumptions, i.e. what the papyrus really says.

Κ. Πίνης Πίνης
Σάμος

SAMIAN WINE
REFS

Εφ. Β. Μ. 7. VI. 59

[5.02]

Επαμ. Σαριαλιάδα Σαριακά τόμος 1^{ος} 248

πρεῖ νεοτάτων Σαρια-

Νιμαίρετος (Σάμος νοητός) Αθήναις Δεύτε. Δ 21

Σράβων Δ & 15 (Σάμος οὐκ εὐοίκοις)

S.01

Florid XV 6) (Σαριακά)

ΚΩΣΤΑΣ Ι. ΠΙΝΗΣ

Journalist of Samos

σταφυλῆς

... νοητός) Αθήναις 1 Δ 22

Πορφυρίων Ονομαστέ. ΣΤ 78

Ήσυχος (Δελφίνι γ. Σαριακά εἶδος σταφυλῆς)

Πλακοπρόδρομος 1143-1180

B! σ. 355

«Κρατὸν γλυκύν Γανήλιον ὁ Κρητιώτης ὁ ἐν
Σάμῳ»

ἢ καὶ χυμὸς Εὐβάγων τῶς τῆς Σαριακάς

πρεῖ νεοτάτων Σαριακά ὁ ἀρχαῖος

Επαμ. Σαριαλιάδα Σαριακά τόμος Α' 256.

Τὰ βιβλία Σαριαλιάδα εὐρίσκονται ὁ ἐν τῇ ἐκδοτῇ Βιβλιοθήκῃ

S.01

ΚΩΣΤΑΣ Ι. ΠΤΙΝΗΣ

Journalist of Samos

ΕΠΑΜ. Σαμαλιαῖα Σαρμακά τοῖος 1^{ος} 69 248

πρεῖ νεοῖό τιν Σάμω -

Νιμαίρετος (Σάμος νοσηλῆς) Αθήναις Δεύτερ. Δ 21

Σράβων Δ α 15 (Σάμος οὐκ εὖοικος)

Ανώνιος (Apul. Florid XV 6) (Σμοῖος)

πρεῖ σαμακῆς σταφυλῆς

Αἰθῆρος (Σάμος νοσηλῆς) Αθήναις 1 Δ 22

Ποσειδώνιος Ονομασθ. ΣΤ 78

Ήσυχιος (Δεξιμῆ 7. Σαμία = εἶδος σταφυλῆς)

Πλαχόπρόδρομος 1143-1180

Β. 1. σ. 355

« Κρατὴν ρυμὴν Γανή τιμας ὅς κηλυμὰς ὅς ἐν
Σάμω.

ἢ καὶ χυμὸς ἐμβόλων τῶς τῆς Σαρμακῆς.

πρεῖ περαμανθῆς ὅς ἀρρεῖον

ΕΠΑΜ. Σαμαλιαῖα Σαρμακά τοῖος Α' 69 256.

Τὰ βιβλία σταματήσαν εὐρίσκειν ὅς ἐς τὴν ἐδῶκεν Βιβλιοθήκην

6.VI.59

begin

6.01

Start of Samian Wine

Note a conversation with R. H. Trivis, journalist
 Ref. to NIKAUSZTOS (archaic period) of Samos
 before drinking wine

Strabo says Samian wine u.g.
Athenaeus says nothing about Samian wine,
 when listing dozens of kinds.

$\Phi\tau\omega\kappa\alpha\pi\acute{o}\delta\rho\omicron\mu\omicron\varsigma$, lawyer (not a Samian)
 10th - 11th cent., wrote a poem about
 the knaves in Byzantium who drank
^{just} Samian wine.

Really, that \uparrow seems to be the earliest
 piece of praise.

I said, yes, he seemed to be quite right that
 there is no ancient reference celebrating Samian wine.
 This did not satisfy him, though.

However, some renown of ancient Samian
 wine is accepted by J. P. Barron, The Silver Coin
of Samos, London 1966, p. 7. Although he^{B.}
 notes that the island was famous for its olives from
 an early time, and ~~attributes~~ ^{sees} the olive branch on the
 coin as a ref. to these, he does allow that

17.X.68

11.7.68
 u.g.
 worded
 so below

the amphoras on the coins "may symbolize the island's famous wine"⁵³ [Pace Strabo 637, see Apuleios, Florida 15₂ - an eye-witness account. *] cf. also the place-name Ampelos (Thrace), Strabo 637; and the only remembered story of King Ambrosios, Arist., Fr. 571,] ... Certainly the krater which is a common symbol in the third century must be taken as a reference to Samian wine."

For this "brater", see his pl. XXV, nos. 4-7 - etc.
- also pl. XXVI. Anyhow, it is true it does not
look like an oil-container. ~~see further exhibit~~

From P. Vakkila, in Bard's ed. 1924

of Apologia; Florida, pp. vi of

(17.86 at ASCS
Construction Dept)

Apuleius was born in N. Africa (Madaura) in 125 AD.

Educated in Carthage, and continued ^{to} Athens - travelled
for the ^{Philosophy} and Sciences - Phlegias.

and an older Fronded - 12m Ltr but

In this edition, the passage in XV reads:

"C'est un sol pauvre en blé, rebelle à la charrue, plus fertile en oliviers, et que ni vignes ^① ni maraichers ne grattent.
[i.e. nobody turns & scratches it & plants vines or vegetables]

(^{us & cultus}
neq[ue] vinitori neq[ue] hilitari scalptur) How reads.

"nec vinovatii nec ^{in culpa} trahitori culpatur" in de Tenbrouk Geds
van de Vliet Helsse
bete 1900 - 1959

① Valletti's comment (p. xiv, note 1): this information surprised some critics, who corrected the text to make it say the contrary. But see Shubert, xiv, 115, c 637.

Barron's remarks p. 7 about wisdom for Samian seem nonsense.

But note his p. 1, a paraphrase of Kallimachos quoted describes ^{Samian} Hera as having a garb worn winding about her loins

Ἡρῇ τῇ Σαμίῳ περὶ μὲν τρίχας ἕρπιδος
ἕρπει

B. seems not to make anything of this.

Samir win

Ref of Baron: dustole Fr. 571

In entry at ASCS (RA 99/01), Fr. 530
 It appears a serious warning - "May a slip
 between cup & lip" is the kernel. His sword
 said, when he played vines, that he could
 never learn to wine. Just as he was about
 to drink it, an urgent business came up,
 & came. After that he was killed.

From him, no good is said of the wine.
 It was just that Aubains got interested in
 farming - φιδος γεωργος.

8.V.70

8.02

For Sam CONTENTS

no 69

Αρχαία Σάμος II, 1947

On

P. M. F. will leave it at his house (I think)
with instructions that I am to take it. Can keep
over weekend -

V.70

8.01

(n.g.)

Dapontes 1713-1784

[from P.M.F.]

Αρχαία Σάμος, pp 2, 1947,

pp. 165-182

(n.g.)

V. 70

8.01

Dapontes. 1713-1784

[from P. M. F.]

'Αρχαία Σαίμων, ~~pp~~ 2, 1947,
pp. 165-182

(n.g.)

8.17.70

For "Sain" CONTENTS

8.02

no 69

ApXéiss Époco II, 1947

On

P. M. F. will leave it at his house (I think)
with instructions that I must take it. Can keep
over weekend -

(n.g.)

17. III. 69

Fragments now put away. I wish but been
 out for study for
Block "Saurin Amphorae"

P 23377	<u>I</u>	but were <u>not</u> included - this time.
24900	<u>I</u>	
24901	<u>I</u>	
24902	<u>I</u>	
26348	<u>III</u>	
26401	<u>II</u>	

at French School

got exact text on Sami

misleading for Jol

Lib. Fr. Sch.:

25073

P. Cairo Zen 59015 recto

= C. C. Edgar, Zen Papyrus, Vol. I
(Cat. Gén. des Antiqu. Eg. du Musée du
Cairo) Cairo 1923

17. III. 69

Date 259 or 258 B.C.

For more comments, he refers to the introd. to
P. Edg. 75, ^{Vol. XXIII, pp. 86-95} which - see p. vi - is Annales des
25055 | Souvenirs d'Antiquités, vols XVIII - XXIV.

A good deal of arithmetic, 8) which much
is restored, and many symbols.

Introd. to 59015 reads: "The importer
seems to have been Apollonios and the account,
which is written along the fibres in a large
clear hand (cf. no. 59022, pl. VIII), seems to
have been drawn up in his office. Its object
is to show the value, or nominal value, of
the shipment after payment of Customs duty,
freight and minor taxes. Some marginal
notes have been added in a smaller hand,
written by Zenon or by an accountant. The

fact that the oil was carried in Milesian and Samian jars indicates its origin, and a comparison of the account with no. 59012 leads us to believe that it came by sea to Alexandria and was unloaded at that seaport. The text contains new - inter. info. concerning Alexandrian commerce, shipping expenses, custom duty and the control of imported oil by the royal monopoly. It has been commented on in the int. to P. Edg. 75, and will no doubt be discussed it.

Commentary on

Lines 1-2 "The shipment was nominally 1000 metretres, probably the quantity ordered. While merchants were free to import as much as they chose is a doubtful point. The symbol $\overline{\Pi}$ means 1000, while Π stands for 900 (see l. 38).

$$\begin{array}{r} 21278 \\ 139 \\ \hline 526 \\ \hline 665 \end{array}$$

Lines 8-13. The shipment consisted of 526 heramnia and 278 hemikradia, equal altogether to 665 heramnia. To make up the amount of 1000 metretres, at the original estimate of 18 choes to the heramnia, the total required is $666 \frac{2}{3}$ heramnia, but this difference is negligible.

The words used for the jars:

(31c τοῦ Ἀερόπου ἀεζήβου)

(Cuir) 20

κεράμια Σάμια [EB]

Μιθυα [E]

ἡμικάρδια Μιθυα []

ἡμικάρδια Σάμια []

— more on list as for other boats,
always with κεράμια (its abbreviation)
or ἡμικάρδια

p. 34

"... From Cuir 1-2 we infer
that imported oil was handed over to the
Crown at the fixed price of 46 drachmas
the metretres and that the importers were
not allowed to sell directly to the retailers."

See now Annales du Service (see above), Vol. XXIII, 1923
pp. 86-95 no. 45 - Account concerning a consignment of oil, entitled

"... Oil is not mentioned, but the
Customs valuation and a comparison with the
duties paid in no. 73 leave no doubt that oil
was what the jars contained."

p. 87

"The main account may be summarized
as follows: 'We have received a consignment of oil,

(p. 87)

amounting nominally to 1000 metretai. But as we assume the average contents of a keraunos to be 16 chous and not 18, the 1000 metretai are reduced to $888 \frac{8}{9}$. Of the total quantity shipped, we have recovered so many jars from the vessel of Theon, as many from that of Aeropos, and so many from the keles. Breakages are reported ($\alpha\gamma\iota\upsilon\alpha \phi\acute{\epsilon}\rho\sigma\upsilon\sigma\alpha\iota$) to the amount of so many jars, making a total of 18 metretai, of which 10 metretai, 5 chous, have been recovered. This leaves 881 metr., 4 ch., which at the valuation of 52 ~~metr.~~ drachm the metretai are worth 7 talents, 3,812 drachm. Deduct from this the import duty of 50 percent, the minor taxes, and the charges for freight, amounting altogether to 4 talents, 637 dr.. The balance is 3 talents, 3,175 dr. "

He comments on meaning of keraunos (simply a jar, not a recog. measure) ^{and limiting} $\frac{1}{2}$ ~~berg~~ I do not know where he gets that about 16 chous and not 18 — I see it is his restoration in lines 1-8, on which comment pp. 94-5. I find ^{then} no 'documentation' for a container taking 16 chous let alone 18.

p. 89 & what Egyptian port the oil was carried, but there are only two possibilities: it was either Alexandria or Pelusium. The latter was the favorite port of the little trading vessels from Syria - — — — On the other hand, those coming with a full cargo from the Aegean would naturally make straight for Alexandria. As there are certain differences between the taxes in the present account and those in no. 73, and as the latter certainly refers to Pelusium, I incline to believe that the oil came by sea to Alex. and was unloaded there."

50 percent duty on oil.

One of the minor taxes, the $\tau\epsilon\lambda\epsilon\phi\acute{o}\chi\eta\mu\alpha$, is figured per tetrameter, not per metretes

p. 90 " — — — for practically all the ^{foreign} oil imported into Egypt was for the Gouls of Alexandria"

Sarnian ?

From
J. Klein,
in connection
with his
present of
Attic jar.

Not Villard, La Céramique Grecque de
Marseille, Paris, 1960, pp. 49-50, on "Céramique
décorée à la brosse" Clay reddish ^{from} or pinkish,
slightly granular, having grains of "dégraisage",
"micaceous". Painting — (sounds rather
like our banded Attic?) It's only less bits,
which he illustrates and lists. Can be
confused with Attic.

The says one can eliminate the great wine(!)
centers like Rhodes, Samos, Chios or Thasos, of
which the amphorae are known.

What does he refer to as Sarnian.

For later jars with "Samin" loc
 of "Samin" note 50

Note we have profile drawings of

P 18354 } int. - foot jar (earlier)
 P 25674 } (later)
 P 27708 } (middle)
 These are interesting 1/5 for the shape

also of P 14128 (earlier) } miscellaneous
 P 18354 (later) } jars

[13.01]

On the Meteorological Relief: which was put away under EQ inst. of FK 20 & missed for months

J. Boardman allied

13. VI. 70

EK 022

J. Boardman, etc. piece of it was lost & supplemented

part 12

(Boardman)

restored

pl. 42, above

high relief in Oxford Ashmolean Mus. B.C. 11

p. 12:

"a comment on the

diversity of standards may be read in the strange Meteorological Relief = Oxford on which the man's outstretched arms (2.07 m) give a fallow of 6 rather long feet, or 7 short feet of usual length, such as is also shown on the relief, or 4 rather short ell. Whether this monument can have anything to do with the imposition of Athenian standards within her empire is not clear.

ref. for illustration:
42 above, Lippold 176
G. Lippold, Die Griech. Plastik, Handbuch Vol. 3, 1, 1930

E-8

GERMANTOWN SAVINGS BANK

5458 GERMANTOWN AVENUE

PHILADELPHIA, PA. 19144

AIR MAIL



Miss Virginia R. Grace
c/o American School of Classical Studies
Athens 140
GREECE

21. II. 70 [13.026]

(neutral, relief)
(in ashmud)

See recently

J. Boxed, J. Döring

W. Fuchs - M. Hönner

The Art and Architecture
of Ancient Greece

London 1967,

fig. 42 above
dated "mid 5th c.
of the p. 12.

[The band & right is
not pres. 3.5 to
length given (2.07)
The present length?

24.10.70
It is illustrated Arch
21, 1968, p. 209, Amstel

SAMIAN SHAPE

Jm 031

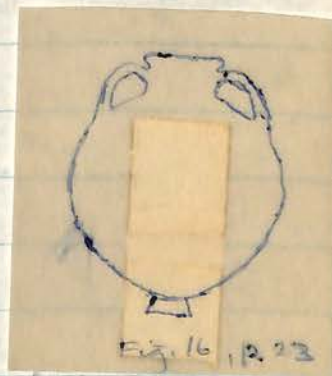
J. Boeckler, Aus Ionischem und Italischen
Nekropolien, Leipzig, 1898.

In pp. 10 ff. on the Samos cemetery (on E.W. side of the city, on the terraces of the Akropolis in front of the preserved stretch of the fortification wall). Esp. pp. 23- on the use of large amphorae in the cemetery, with which he thinks is some relation (usually) to graves.

Amphorae ^{usually like} p. 23, fig. 163 (reasonably bell-shaped type, cf. fig. 2). Ht. .40 & .60. On their sides, often with stone stoppers (one with a Schale). Smaller pots

cf. Eleusis mostly, twice inside. No bones or ashes found inside. Sts not near graves, at least none found. Without

exception broken; st. it is clear that they were broken when put there. Suggestions on cult, or mixture of cults. Similar practice in Myrina and Marseilles (no sp.). Also in Sicily, Oasi often found amphorae near the graves, but here they all held cremated bodies of children, or skeletons of children ^{and Oasi emphasizes} (Kohler 1895, p. 772 A.1)



that they were used to do with a meal of the dead. J.B. says Samos jars can't be burial ones because of no bones. (No doubt babies too small). (Even though he found no other interments of sucklings, among 100 intact graves.)

all on p. 144

pp. 144 ff. on AMPHORA in discussion of undecorated pottery from the Samos cemetery. Discussion of those (above) mentioned amphorae. They correspond exactly with

OVER

6. XI. 68

They were J.B.'s wrong reference
corrected now in the notes, and I have
corrected them in his list [after ASCS]

Those of which so many were found in Daphnusa and
Nauloratis - cf. p. 23, fig. 16 [above] - (after "Tunis II"
t. 23, 1, 12, 34, 39, Nauloratis I t. 16. 2. Characteristics:

broad shoulder, body going to a point below, relatively
short neck and broad handles set close under the
mouth. — die ionische Form, die namentlich in der Korinthischen Keramik
vorkommt. — the Ionic shape, especially exemplified in
Aiginaheim gefunden hat. By their handles leaving the neck
lower down (? "tiefer") and the rounder body, several
[? what?] are close to the form of the Samian
[decorated?] amphora. Not uncommon were also
oval amphoras without broad shoulders, like Nauloratis
I, t. 15, 4; Tunis II t. 33, 2. The zigzag or
sandy line... is Ionic.
mention of double handle as ordinary.

get for
ref.
for use
p. 57

(X)
These are
7th, 5th, 6th
C.
Chios
shapes as
drawn in
Tunis II and
Nauloratis I

Discussion of shapes being carried over via
Phoenician glass-ware

Cu 012, Cu 017

Looking for photographs of Nauloratis I, pl. XVI, XVII
Tunis II, " 33, 34, 36

6. XI. 68

It is not as
round or as
short-necked
as J.B.'s
fig. 12.

Included here are both the rounder shape (Tunis II
pl. 33, 1) and one drawn-in narrower at the
bottom, like our "Pyro-altis": (Tunis II, pl. XXXIV, 39,
on one of which is a Δ ; and Nauloratis I, pl. XVI, no. 2
from Well 101, all 6th and -). also Tunis II, pl.
XXXIII, 12, which is drawn-in but has quite diff.
handles, thick-looking, and curving down rather close.

left page
new on ms.
p. 22

Fig. 1. Boekler's Samos Shapes.

~~See fig. 16, 17, and 18~~

No. 1, the generalized drawing; Nos. 2 and 3, Petrie's drawings of jars from Naukratis⁽²⁾ and Daphnisi (3), cited by Boekler as modeling jars excavated in Samos. Estimated scale, 1:10. See for notes 42 and 43 for documentation.

new ms. p. 26

Fig. 2. Attic (1, an SOS jar) and Samian (?) amphoras from the Agora Excav.

Early 7th century B.C. to ca. 500 B.C.

Note the characteristic foot. Scale, 1:10

nos. 1, 2, 3, and 5

For nos. 1, 2, 3, see respectively nos. 58, 46, 59,

and again 59. For no. 4, see Doc. A Pl. 4

For Fig. 1

30.12.70

14.05

For "Sam" 4

Enfil & photo. and print & seal

12.11.70

Mr.

Bernardos

Look for me to

3 books and will

take the photo. tonight

He has to print measures

at 1:10.

Petrie, Nabatees I

pl. XVI, no. 2

reduced to ht. .042 in print

Petrie, Tans II

pl. XXXIII, no. 1

reduced to ht. .062 .061

J. Bochlau, aus Ionien etc

p. 23, fig. 16

enlarge to ht. .055

(E. n. Pl. 4, 1)
cyprian jar



Fig. 1



Amphora
from 17

17
51

Fig. 1

14.04b

Tienvy



For Fig 1

30.II.70

14.05

For "Samu"

Enfil & photo. and print & seal

12.II.70

Mr.
Bernardos

Petro, Nabesates I

pl. XVI, no. 2

Look for me in

3 books and will

reduce & ht. .042 in print

Take the photo. tonight

He has to print measures

at 1:10.

Petro, Taxis II

pl. XXXIII, no. 1

reduce & ht. .062 .061

J. Bochsler, Aus Jomisch etc

p. 23, fig. 16

enlarge to ht. .055

(to match ht. of Pl. 4, 1)
cylinder

19. VIII. 69

14.06

SAMIAN AMPHORA

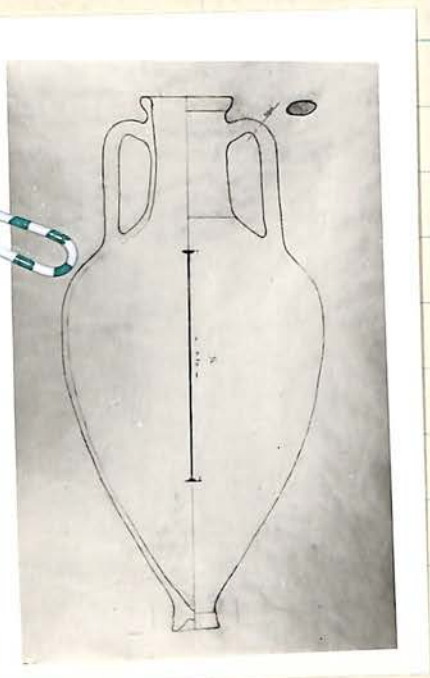
Drawings are a bit
over scale

I have been much confused
by the fact that the reduced drawings
lines not come out to match the
photo. at 1:10, but a bit larger,
indicating e.g. for P18988 a ht.
of 0.71 when it shd. be 0.69.

I thought there was something
unmanageable about the series
of steps by which we arrived at
the reduced drawings, or possibly
that the hts. in the ^{full-size, original} drawings somehow
do not come out the way they do when
the pot just is stood upside down and
its height is taken.

Now checking the measured dimension
in the original drawings, I find that when
they say they are 0.30 they are in
^{ind. P18988 was at.} several cases, actually 0.2985. Would
that do it? (and how did I come
about.)

However the SOS P 23883 which ht.
is given as 0.72 by E. Braun has come out of
our reduced (by P. 1900) 1:10 drawing as
ca 0.75, whereas the measured ht was nearer 0.72.



W.B.D. if
the
A
seems
fine with

19. VII. 69

14.06

SAMIAN AMPHORAS

Drawings are a bit
over scale

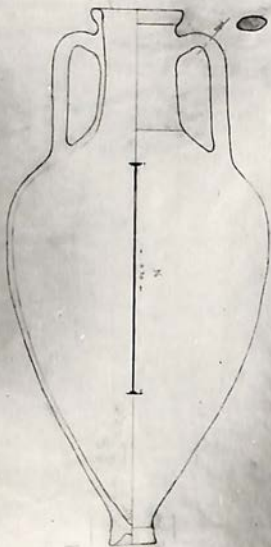
I have been much confused
by the fact that the reduced drawings
have not come out to match the
photos. at 1:10, but a bit larger,
indicating e.g. for P18988 a ht.
of 0.71 when it shd. be 0.69.

I thought there was something
unmanageable about the series
of steps by which we arrived at
the reduced drawings, or possibly
that the hts. in the ^{full-size, original} drawings somehow
do not come out the way they do when
the pot just is stood upside down and
its height is taken.

Now checking the measured dimension
in the original drawings, I find that when
they say they are 0.30 they are in
^{ind. P18988 was at.} several cases, actually 0.2985. Would
that do it? (and how did I come
about.)

However the SOS P 23883 of which ht.
is given as 0.72 ^{by E. Braun} has come out of
our reduced (by Porvich) 1:10 drawing as
ca 0.75, whereas the measured ht was nearer 0.72.

W.B.D. if
fig. 11
A series
first with



14.07b

Πριόβολος μαγ.
P 18988

14.11

SAMIAN

14.08

P 24869

P 24869

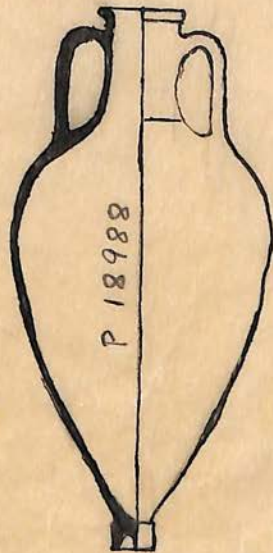
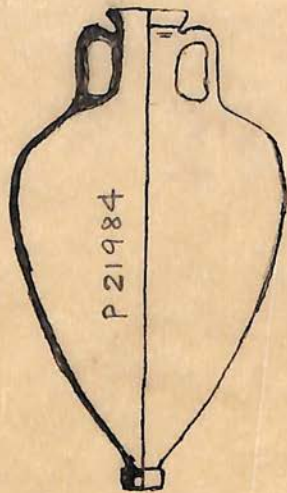
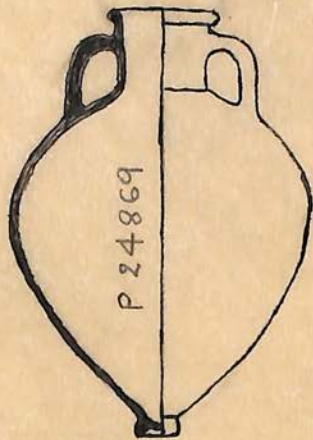
P 18988

P 21984

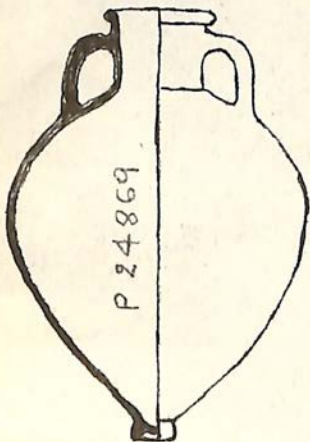
P 18988

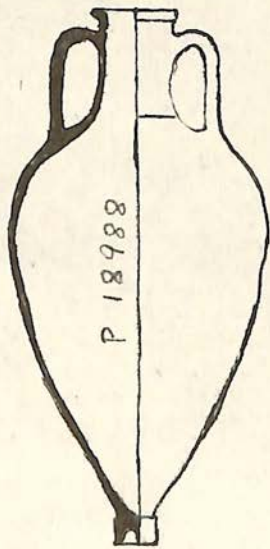
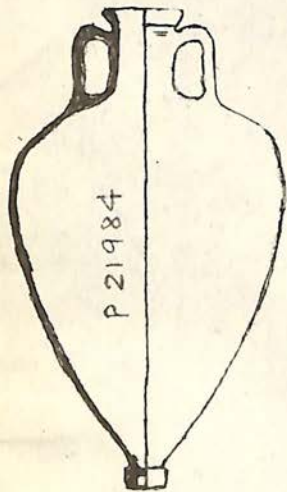
(Samian - earlier than (millstone).)

Probably was with
large collection of 25.4.69



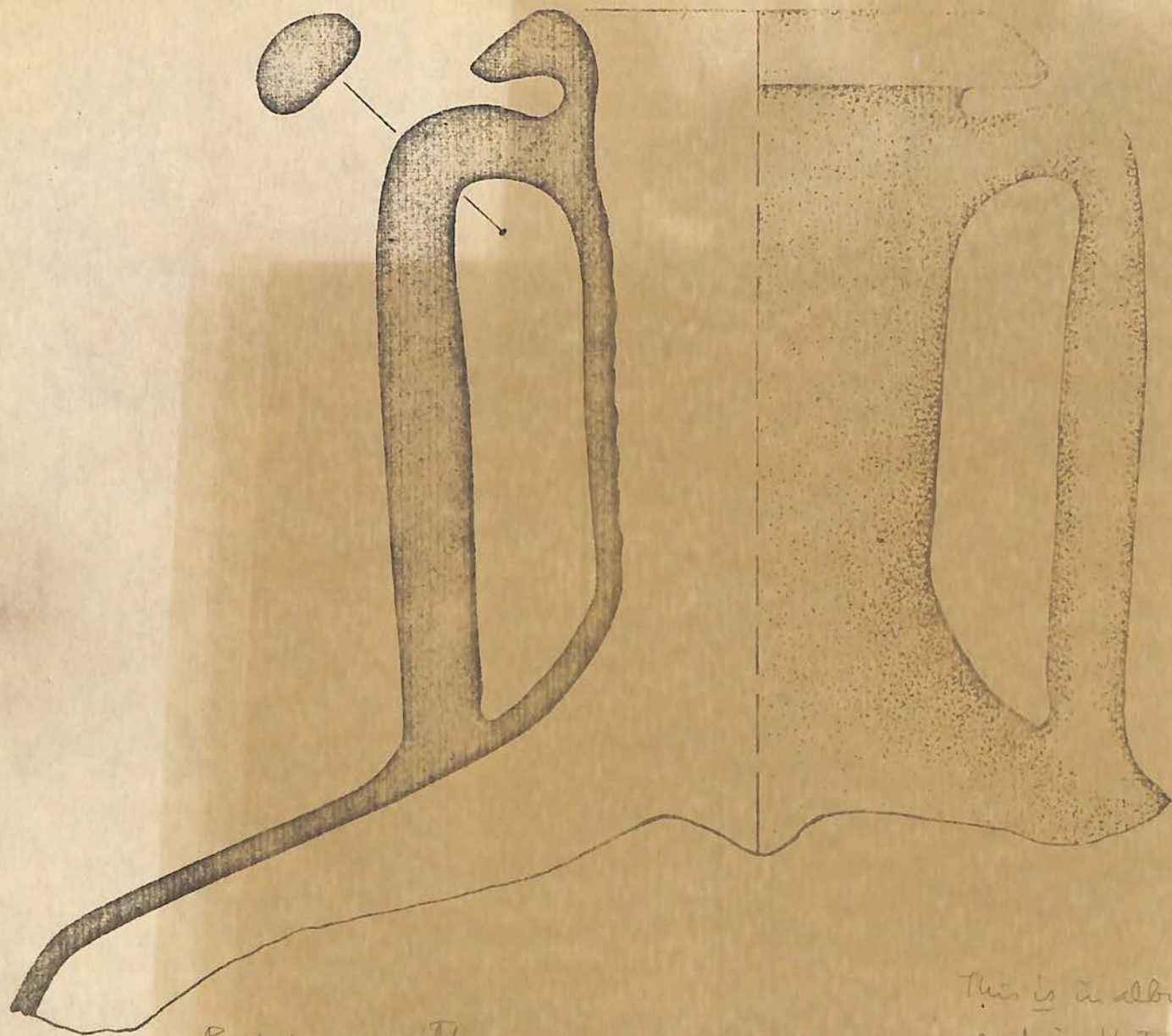
(Samian - earlier than Philhellenes.)





14.11

SKULIA



Perhaps was with
Kazuo letter 9 25.V.69

This is in album
sent in Kazuo Wachi folder
space



863 1.2

q. Barron p. 48 (table)
195 (catalogue)
of the -

13.I.69

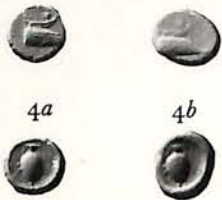
ca mid 5th
stage

14.12

Savinian amphora

Rearrangement of Triclinidols
on plate 88 of Barron

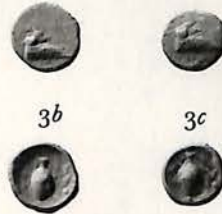
vg 1971
pl. 15, 8
(2a)



4a

4b

3a
(not
all)



3b

3c



1

2a

2c

(1)

vg 1971, pl. 15, 6
(4b)

Process: branch upright
/ amphora
/ ethin
circular incuse

(Barron, table p. 48,
442/1)

vg 1971, vol. 62;

vg 468/7

But I think, why
not contemp. with
Class III, no. 35-37
dated for (468) (olier)
(circular incuse)
also

because of the relatively
short handles and
full body of the
represented jar



5

6

(Barron pub
5-6 with
4.

I can't tell.)

(2)

vg 1971
pl. 15, 7
(2a)

Process: ethin
/ amphora
/ branch up
circular incuse

(Barron p. 48, also
442/1)
(vg 460/459)

maybe this is -
contemp. w. cl. IV
460 - ca 457?
(circular incuse)
also

(3)

Process:
ethin/amphora/branch
down
rectangular incuse

(Barron, p. 48,
449/8)

vg 446/5

But his
rect. incuse
lasts through
Classen V-VI
and into VII
- in VII, as
late as 446

18.I.69

16.I.69

See Table p. 48. He dates the system $449/8$
0 " $442/1$

14.13

Baron's date for the Trihemiole with amphion
pl. XVI, 1-6

The plate as a whole is dated 482-420.

See pp. 71; 92; 198 (cat.) (not dated here)

P. 71

shin leaves in outline puts them before the
Altes - not a Phoen - not coin (which have whole
ledge raised)

So they are Samian - weight.

in relation to tetradrachms -

shin branch suggests they belong to "Constant shin" series
- this seems to be his classes TV-X, see his p. 55
These are his nos. 54 - to input through 48 cent.
but seem not to begin before 456 B.C.
see pl. XI caption.

some have reverse type in \square but most in \circ

so probably begin in 1st part of lettered sequence
of tetradrachms, count cont. more numerous
through the 2nd.

lettered sequence: class VII it seems to begin,
so 451 (pl. XII)

His sequence of these trichemibols seems to be based on putting the square minus first, i.e. that is how it looks in pl. XVI. It makes the sequence wrong for the shapes of the joins depicted.

Note that his class IV Tetradradon has incuse O (as well as his Class III and Class II, which latter begins 480)

~~But don't forget~~

Yes. See
note 17.9
p. 1. ind.

So he seems to begin the trichemibols at 456 at earliest - more probably 451 and carry them on to 480

I see no reason why he not go back to 468 when some of Class III has olive branches (pl. X) and O ^{reverse} ~~reverse~~

18.I.69

- 1) nos. 35-37; olive branch is upright, as in trichemibol 46 (my 1st)
- 2) Then Class IV, 460/59, olive upright as in my 2nd (Ba-De.)
- 3) "his p. 92"

cf. also his p. 92

"in and after - (445/4)" trichemibols will have been first struck at about the same date."

17.I.69

And does he cut them the right away in 440/39? G. p. 87, and p. 82, table, B. Yes 3 given in doc, p. 92.



on 29.7 10.1.70
[14.15]
Call ad negotrochotis
Vaontsas offici
8th not gold
Faint not about
permission to hunt
in Chellin apothek
and photo an
amphora.

We have to be able to
do it by 5.15.

Taa for the sea,
Journal in
ERETRIA

(not found these
recently by Miller
not given hunting)

5th cent. BC (?)

on 29. ✓

10. 1. 70

[14.15]

Call ~~at~~ ^{negotiations} ~~Vancouver~~ office

~~Get into order~~
~~Fail out about~~

permission to hunt
in Chellis apothecary
and photo, an
amphibian.

Wd have to be able to
do it by 5. vt.

Take on to sea,
primarily in
ERETRIA

(not found there
recently by Miller
not for hunting)

5th cent. BC (?)



14.166

Baron 4⁵



14.176

Banan 2^a



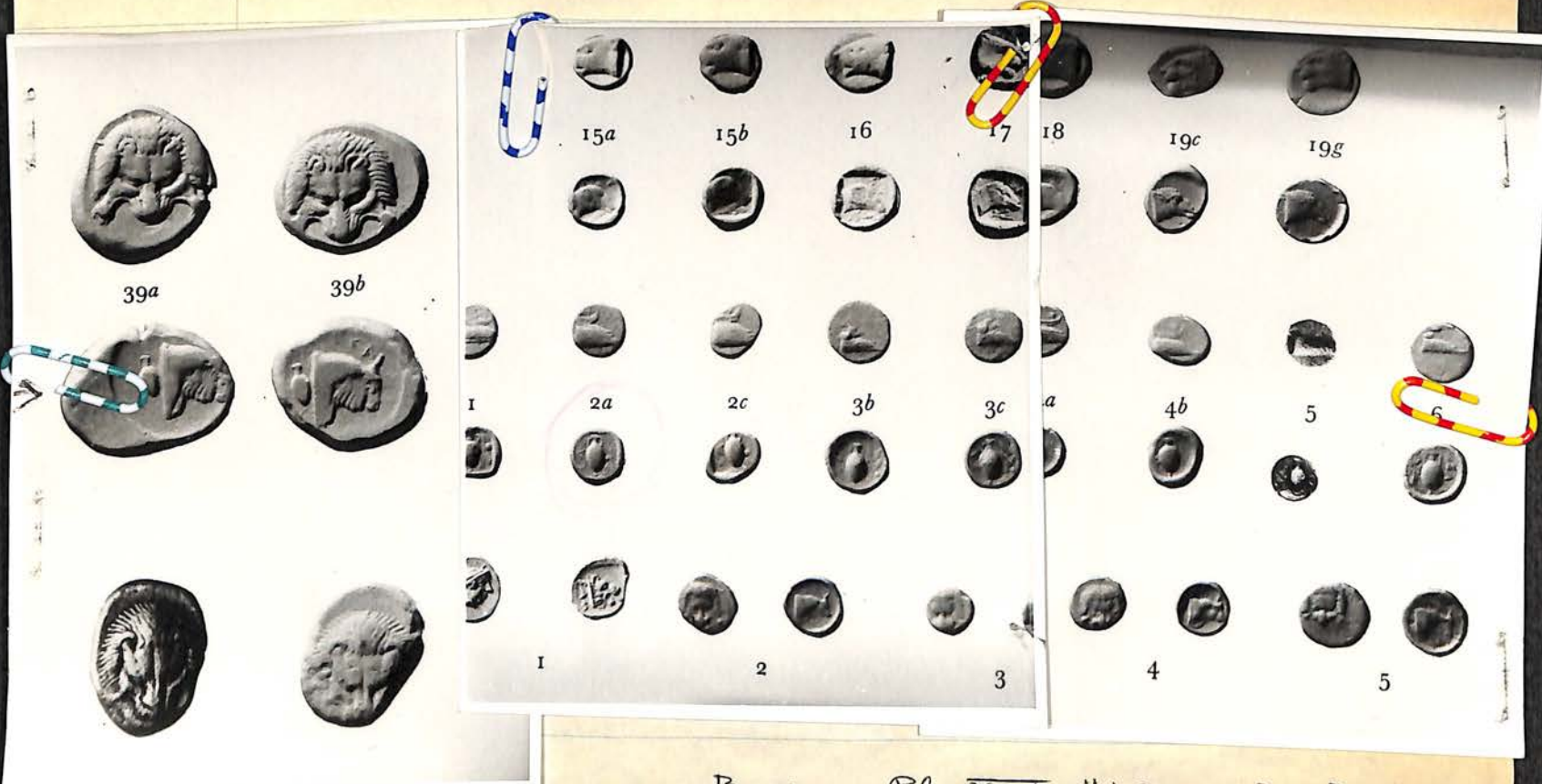
14.186

A Paris 2369 16
= Baron, pl. 16
XVII, 16
to women
and p. 73,

14-15. X. 68

14.19

Saurian coins related to Saurian amphoras



Barron, Pl. XVI, "482-420 B.C."

p. 198, catalogue of 1-6 "trichemis obols"
" 199 " " 1-5 "obols"

Barron, Pl. X,
468-463 B.C.

(tetradrachms) for date
(Jan looks too narrow.)

→ Amphora shape
on coin of approx. 5th c. B.C.

In p. 71 on the reasons for calling
these (1-6) trichemis obols, and ^{about} dating them
as he does. (If style permitted, they
would fit better as obols of the Attic
or Phocian period:

Attic period: 412-404^{B.C.} (see p. 100)

Phocian " 398-365 B.C. (see p. 119)

[See p. 48 for "Saurian" coins
which include trichemis obols.]

9. XI. 68 Shd add: Barron Pl. XVI, 1-6

by coin on long handles on amphora
Dated 412-401 B.C.



Sarion coins related to Sarion amphoras

Barron, Pl. X.
468 - 463 B.C.

(tetradrachms) for date
 (as holes too narrow.)

→ Amphora shape
 on coin of approx 5th c. B.C.

Barron, Pl. XVI → "482 - 420 B.C."

p. 198, catalogue of 1-6 "trichinidols"
 " 199 " " 1-5 "obols"

In p. 71 on the reasons for calling
 these (1-6) trichinidols, and ^{that} dating them
 as he does. (If style permitted, they
 would fit better as obols of the Alcibiades
 or Pericles period:

Alcibiades period: 412 - 404^{B.C.} (see p. 100)

Pericles " 398 - 365 B.C. (see p. 119)

[See p. 45 for "Sarion coins"]
 which include trichinidols]

9. XI. 68 Shd add: Barron Pl. XVI, bottom, right.

by coin - long handles as amphora

Dated tentatively 412 - 405 B.C.



39a



39b



NIRO IX.68

583.35

Barron pL. X, 39~~f~~ - 39~~x~~.

J. P. Barron, The silver coins of amos,
Univ. of London 1966



15a



15b



16



17



I



2a



2c



3b



3c



I



2



3

14.216

NERO IX.68

683.34

Sum total
48 - 13010

Barron pl. XVI,
1-3

J. P. Barron, The silver coins of Samos
Univ. of London 1966

Taken from J. P. 178



18



19c



19g



4a



4b



5



6



4



5



14,226

NIKO IX.68

683.33

Barron pl. XVI, 4-6

J. P. Barron, The silver coins of Samos
Univ. of London 1966

Tailor

f. 112 + p. 71



14.236

14.236
14.236
(14.236)

15.V.69

14.24

"Samia Amplius"

- discuss with HAT

Should I put in, as Fig. 1, the 3
Petric drawings? Wd mean much
correction of Fig. 40.

Do,

Bookman refers to
Petric drawings for
shape of jaw & teeth
in Samos.

$$\begin{array}{r} 678 \\ \times 8 \\ \hline 5424 \end{array}$$

This on a bit
larger (it is more
reduced)
on the way
no
(Tain II)
ph XXXIII
(1)

Corinth - in the museum

⁴³⁹
glass amphoriskos, MF 4751

This looks like to be in a stamp - possibly
45 a. Samian shape.

ms. Theodoraki
726 729

~~11~~

14.26

Ms 493

missing 1 stop
brought 23. XII. 68

by A. Anshoult

14.26

Ms 493 —
nothing of note
except 23. XII. 68
by A. Archontidou

14.28-4.32

14.27

4.29



14.27



14.28



14.29



19.30



14.31



14.32



14.33



14.34





14,356

Plant, MS 417

838



[10]

[10] 11

[10] 12

[10] 13



836

14.37b





P. 1. P. 2. 495

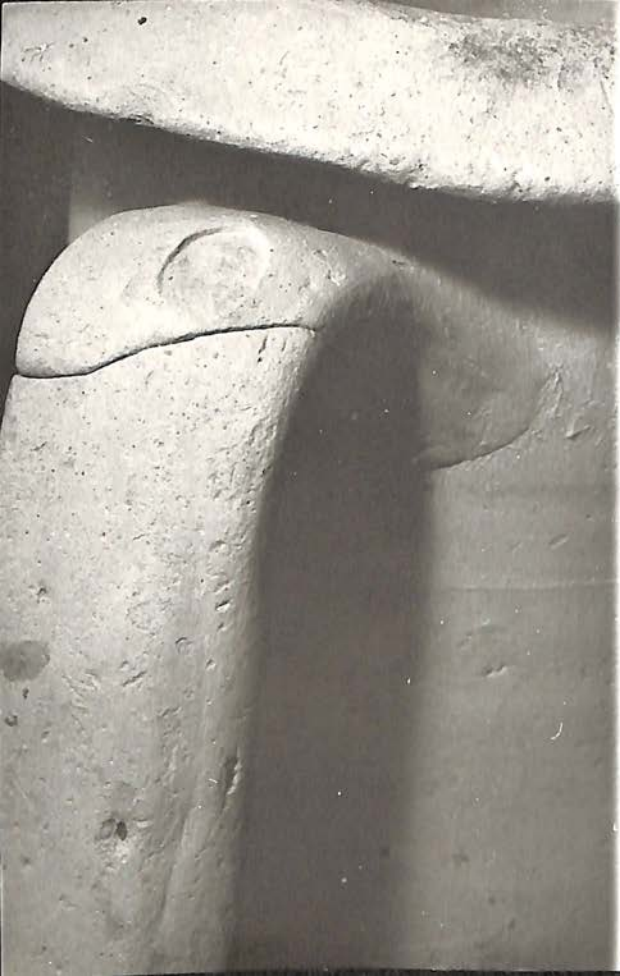


836

Kleinman ME 473



836



() 2 2000

for 100 23.77 200

by the 1000 1000 1000

200

22. XII. 68

(original)
 This letter was carried by P. Fraser
 to Rhodes. P.F. said Mr. K. was
 planning to send a cast (of the stamp of MS 493?).
 He thought no question but he was willing for me
 to publish the jar.

December 8, 1968

Dear Mr. Konstantinopoulos,

I hope you are very well, also your family, and enjoying as pleasant weather
 as we are having today for all the Sunday excursions.

Mr. Fraser has been kind enough to tell me he would bring messages to Rhodes
 on his trip tomorrow. I wish I could come also, but am very busy trying to pull
 together a short article on Samian amphoras.

In connection with this, I would be grateful for your permission to publish
 an amphora from one of your investigations brought about by building operations.
 I enclose a picture for identification purposes. When Maria photographed this jar
 in 1966, I think it had as yet no inventory number, and we have given it for the
 present our record number MZ 493. It was found in the OIKODOMON MIAATEH in 1964.
 In this lot, the other jars included earliest Rhodian (not looking at all like
 Rhodian) and I would date them late 4th to very early 3rd. I think MZ 493 (here
 enclosed) may be late 4th century Samian. On one handle it has what looks like
 a gem impression in the rubbing. Unfortunately we have as yet no photograph of
 this stamp.

Will you not be coming to Athens for a time as other ephors do at this
 season? Please do let me know if you do.

My best wishes for happy holidays, in any case.

Yours sincerely,

Letter, 22. XII. Visit for Miss Aglaia Kavouridou, who
 brought photos and cast of the stamp of this jar.

Visit from Rhodan

'Aylaia' Aproxidou

new EKTAKTY, she graduated last June

~~A.~~

'A. MAROUTIDOU 5 (when her parents now live in Athens

- they are from Mytilene) (she is home for holidays)

Tel. 642 927

She brought me offprints of photos of the stamp on
MS 493. Also 2 casts of it. Also the
plastic impression.

Head, with hair parted in the middle.

This brings us hardly below the middle of the stamp.

Surface of the lower part seems to be eroded. Seems as if
there must have been something below. Best suggest
letter?

(No specific permission to publish MS 493 - just
but perhaps by now it can be assumed.)

She reported the discovery ^{in Rhodes} of a deposit (ἀποθήκη)
of amphora fragments, which were taken out
about 5 tables. Great variety in types. I
showed her "proto-Rhodian" from Papadimitriou list,
and she said, "Not like ~~those~~ ^{these}". I showed
her "low-type" early Rhodian, and she said
yes, she was sure like the ~~one~~ ^{one} in my picture
book, she picked out fig. 46, and fig. 42 ~~fig.~~
for ~~the~~ ^{the} ~~right~~ ^{right} and the fractional ones in fig. 52
- i.e. all 4th and 5th c. items. She thought also of

like the right end of fig. 45.

I showed her ME 493, and she said,
we had ^{with type} seen like this, but the body ~~was~~
is not like body of ME 493.

She had no photos, and I told to bring
some, and we would look together for 1/5.
Somebody may be bringing or sending her
photos.

From Zeest, Pottery Containers, etc.

14.45

p.91

Amphoras of the Solokha I (4th cent. B.C. (XIV-XVI, 32)

In the kurgan Solokha, there were found two amphoras belonging to a wide-spread group of containers of the 4th-3rd cent. B.C. imported into Bosphor and P(ontus) E(uxinus) S(eptentrionalis). A.P. Mancevitch¹⁶⁴ characterizes them as follows: they have a rounded body on which is put a ~~xx~~ not too high straight neck ending with a very large ~~mouth~~ projecting rim. The foot is large and not high, handles not large, with oval section, set vertically on the shoulders and fixed ~~in~~ on the upper part of the neck just a bit under the rim (XV, 32 b) (top line). *(Handwritten: 4th to 7th cent. B.C. only - no earlier than 4th)*

(No picture here)
The amphorae found here are practically identical in form and dimensions. Both are 0.69 high, the shoulders are 0.40 and 0.42 wide, the handle is 0.17 long, diam. of rim 0.175 - 0.18. On the body of one of these amphoras is written in red A Y and on the neck of the other there is a graffito which is read by Miss A.B.Mancevich AYKOS, name of the owner of the amphora.

Another amphora without findingplace but in all identical in dimensions and form with the two from Solokha is in the Kerch museum. Ht. 0.68, diam. 0.40. (XV, 32 e). Its neck is not high but wider in the upper part terminated with a wide rim overhanging. The foot is very low with a not too deep cavity underneath. The clay is clear brown with fine grains, with small particles of mica. Another similar amphora only a bit bigger is in the Krasnodarsk museum (XV, 32 d). It is ht. 0.77, diam. 0.45. The neck is not high, straight, widening below where it joins the round shoulders.

The two amphoras found in the Sol. kurgan and the two others put with them are the most typical specimens of this type of containers. Attention is drawn ^{to} from the unusually massive low and wide foot which is able to stand the great weight of the container when full.

p.92

Many times we have found different amphoras, smaller (one would say something like half, for example the container from the village Ilinsi¹⁶⁵ (XV, 32 v). Ht. 0.62, diam. 0.34, rim in the direction of the handles 0.165. The cavity in the foot is very deep. The clay is clear brown without sand in it, with small particles of mica. Three

(p.92) specimens of small dimensions are in the museum of Efpatoria.¹⁶⁶ Ht. of the first 0.59, shoulder width 0.31 (XV, 32 g). The second, ht. 0.64, diam. 0.29 (XVI 32 zhe). The feet of these jars are not big, with deep cavity. The proportions are more organic than is the case with the large Sol. Amphoras, the bodies being markedly ~~xxxx~~ lighter. The third specimen ^{in the Efp. museum} is still smaller. Ht. 0.50, diam. 0.30.

Amphoras type Sol. I, both large and small, correspond with 4th-3rd cent. B.C. according to the evidence of things found with them in the mentioned complex and in other burials for ex. in the kurgan not far from the village Rujanofky.¹⁶⁷

Signs and stamps on these amphoras are rather rare. Beside the sign A Y on which Mancevich reported, we found the sign E put on with red preserved on the fragment of a neck. [unspecified]

We know two stamps on amphoras Type Solokha. On the handle of a fragmentary amph. (upper part) in the Efpatoria museum (XIV, 32 a) there is a monogram with relief letters in a rectangular field ¹⁶⁸ HB.

The second amphora of similar type was found in Rhodes in burial context together with two kotylai and two kantharoi, the black glaze of these has not uniform color and metallic brilliance. The kantharoi may correspond to the end of the 4th - beginning of the 3rd cent. B.C. On the handle of the amphora there is a stamp EK ¹⁶⁹ (after the kappa there is a point; cf. the sign ~~xx~~ found in Efpatoria in the monogram of which there are four points).

Dec. 7, 1968

A.S.C.S.

MEMORANDUM

TO: Virginia

without quotes -
[but in Agora & the call is to ↑
Samian

P.12
Agora
 The red ware I call "Samian" was almost certainly not made on Samos. I used to think that it began to appear on the market only after the extensive importation of Arretine, that is, after about 30 B.C., although there is one fragment of Samian in earlier filling in my Agora group F. However, it appears now possible that potters using the same "Samian" clay (that is micaceous, ~~pinkish~~ cinnamon colored, with dull red glaze) were at work earlier in competition with the Pergamene potters - for I saw on Delos two years ago a number of plates of 2nd cent. B.C. with Pergamene shapes but "Samian" ~~glaze~~. *Clay + glaze.*

There was a lot of "Samian" in Egypt, especially at Old Cairo, but I should not think that the ware I call "Samian" would have been considered nearly grand enough for Cleopatra.

OVER

Dawry
 9. XII. 68

I saw HSR this a. m. and asked him where his certainty again, was v. little found in Samos, and he said

Yes, very little. And now
 from e.g. in old Cairo! and

Miss Grace

collected by L.B. from there, and
 brought to N. Museum here.

Items taken out ca. XII.68 for study
of "Vasa Samian" in relation to Samian (?)
amphorae 14.50

Not at all
sure I got
them all back
in the right spot
in the drawer

Samian "A"

P 14119

replaced
in drawer
17.III.69

P 22404

Samian "B"

P 15268

P 19453

replaced
in drawer
17.III.69

Wester sigillata

P 6982

place: cat field
replant
17.14.69

Delft defined and pottery potted

C. H. de JONGE:
Delft Ceramics

Translated by Marie-Christine
Hollin
168pp. Pall Mall. £5.

GRISELDA LEWIS:

A Collector's History of English Pottery

224pp. Studio Vista. £4 4s.

GEOFFREY BEARD:

Modern Ceramics

167pp. Studio Vista. 30s. (Paperback, 15s.)

C. H. de Jonge's book is a translation of her *Delfts Aardewerk*, which appeared in 1965. For those who make heavy weather of Dutch texts it will be a welcome addition to a rather empty shelf. It incorporates the extensive research that has been done since the publication of her previous volume, *Oud-Nederlandsche Majolica en Delftsch Aardewerk*, in 1947. Furthermore the illustrations are almost all different, and, though fewer, far better.

The subject is complex. The scale of manufacture was great: there were many potteries and some of them lasted a long time, with changing owners and associate firms, changing artists, changing marks, and sometimes changing names; some artists worked independently; and there was much piracy of marks. It is the unenviable task of scholars such as Dr. de Jonge to try to unravel it all for our benefit. But much of it stays obstinately ravelled. Very few of the potters or of the artists emerge with recognizable styles or subjects, and the interpretation of the numerous marks, so neatly pigeon-holed by Dr. de Jonge, remains often uncertain.

For example, she still seems to support the traditional attribution of

the well-known IW mark to Jacob Wemmerson Hoppesteijn, of the Young Moor's Head; but the association of the mark both with him personally and with his factory is open to question, as she herself at one point admits. Van Frijtom's work, too, is perhaps not as definitively known as she states.

Her archival work remains most valuable, for all that. The relationships between owners, managers, potters and artists are carefully explained, and their very numerous comings and goings set out in detail. Moreover, her first chapter, on the technique of making Delft ware, is particularly informative and interesting. One wishes, however, that she had told us more about the commercial side: where the clay came

from, how the wares were priced, and how sales were organized, for example; and it would be gratifying to know more about relations with the East India Company, whose imports of Chinese porcelain inspired the whole business.

Her book also prompts speculation about the artistic history of Delft. The potters were using a refinement of a technique imported (long before) from Italy, and an idiom imported from the East. They succeeded in bestowing a brave Dutch character on their wares, which to some eyes seem more attractive than their cool Chinese originals. But one suspects that, despite the vitality and Dutchness of the masterpieces, it was as ministers to a wide European hunger for things Chinese that they exerted

such remarkable influence. We may prize their *trek* and their bold baroque shapes, but it was surely through their *kwaart*, their very closeness to the Chinese, that the Delft potters came to dominate the European market and to colonize Germany and England. And though they furthered a fashion, they hardly created a style, in the way that Rouen and the other great French factories did. When they turned to European subjects of decoration, they seem to have made much use of engravings, and here we are still rather in the dark. Possibly their finest products were certain dishes and jugs which they left snowy white, without any decoration at all. In these colour, form and material blend quite faultlessly.

Miss Griselda Lewis's book *A Collector's History of English Pottery* takes us at a brisk pace from Neolithic times to the present: potted pottery with a vengeance, but comprehensive enough to include such out-of-the-way delicacies (if that is the word) as Measham ware and Mitchell ware. It is a history for the beginner, and costs four guineas, but with more than 400 illustrations it seems worth the price.

The same publishers, Studio Vista, have also put out a "Pictureback" entitled *Modern Ceramics* by Geoffrey Beard. It contains good photographs of commercial and studio wares made in the United States, Japan, England, Germany and Scandinavia, but the text is gushing and uncritical.

Arms for art's sake

RICHARD AKEHURST:
Game Guns and Rifles

178pp. G. Bell. £2 10s.

DOUGLAS J. FRYER:

Antique Weapons A-Z

114pp. G. Bell. £2 10s.

One of Britain's major contributions in the field of gunmaking has been the development of the fine-quality modern sporting gun. Its basic form was evolved in the late eighteenth and early nineteenth centuries by a group of brilliant London gunsmiths, of whom Joseph Manton is the most famous, but the technical developments that culminated in the hammerless ejector still in use today really began in about 1830, when the superiority of the percussion system of ignition over the flintlock had been generally accepted.

It is with this later period, never before the subject of a separate study, that Mr. Richard Akehurst's *Game Guns and Rifles* is concerned. The whole field is covered though, not surprisingly, the shotgun receives most attention. Mr. Akehurst has read widely in the sporting and technical literature of the period and has also carried out extensive research in the Patent Office. The result is a book that is entertaining to read as well as being a mine of useful information on the technical matters that are so dear to all collectors of nineteenth-century firearms. It is also well produced, with excellent half-tone and line illustrations that include many details of mechanisms and processes of manufacture, as well as pictures of the guns themselves and of personalities connected with them.

The only serious criticisms that can be made are that there is no index and that Mr. Akehurst does

not appear to be as well versed in the recent literature of his subject as he is in the old. This is shown particularly by the omission of several important modern works from his bibliography and by a number of errors in his list of gunmakers, for example the statement that Durs and Joseph Egg were brothers when they were, in fact, uncle and nephew. Apart from this, however, the book can be strongly recommended to all who are interested in the history both of firearms and of English game-shooting in the nineteenth century.

In *Antique Weapons A-Z* Mr. Douglas Fryer has tried to provide the collector with, to quote the dust-jacket, "a much needed guide to the identification of a wide range of antique weapons in all categories". It comprises five sections, each devoted to a different class of arm and consisting of a short glossary of terms illustrated with a few line

drawings and followed by a large series of half-tone illustrations, mostly of pieces that have passed through the sale-rooms of Messrs. Wallis & Wallis, of Lewes. The idea is not a new one, for both Stone's *Glossary of Arms and Armor* and Blair's *European and American Arms* attempt a similar treatment of the subject. Mr. Fryer's book, which covers both Western and Oriental arms, differs from these mainly in being less elaborate, and therefore less expensive, and in including a very much higher proportion of illustrations of second and third quality pieces. For these reasons, and because its coverage is very wide, it is likely to prove useful to collectors of limited means as a quick reference book. It is not, however, a work of scholarship and the glossaries are both inadequate and, in some instances, inaccurate, while a number of the dates and attributions applied to pieces illustrated are debatable.

AVAILABLE NOW

Dylan Thomas



Edited by Michael Marshall, Director of Studies, Cymru Fydd School, Llanelli

For the young reader, Dylan Thomas is an established figure of the 20th century, whose poems, stories, and autobiographies are studied in schools and colleges. This folder, *Under Milk Wood*, is set for study in CSE, English. Thomas died before today's schoolboys could read some of the masterpieces that have made him a household name. This folder, *Under Milk Wood*, is a collection of his best work, and the first of a series of folders on the life and work of the greatest writers of the 20th century.

Dylan Thomas's poetry is notable for its appeal to a far wider circle of readers than most other verse writers of the mid-century, and his death on a reading tour in America in 1953 encouraged a burst of poetry and prose writing which has since surrounded another twentieth-century writer. Critical opinions have varied, but the opinion, power and careful craftsmanship of the poems, written as he said, "for the love of man and in praise of God", continue to compel.

This folder is the new series *The Times Authors* is a valuable study and the contents are described on the reverse of this folder (cover) for anyone reading Thomas's poems, prose or drama. It illustrates on the range of reactions to the first publication of the poems, the interest in biographical details, the play *Under Milk Wood*, and interesting retrospective surveys.

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Dickens and others in New York

From a Correspondent

IF THE University of Texas was first away in the Dickens 1970 Stakes with its voluminous but ill-organized catalogue (TLS, February 26) of the Vander Pool and other collections, the United States is already providing some more spirited competition for the two powerful London runners: the Victoria and Albert's exhibition (TLS, June 4), based on John Forster's dominating group of original manuscripts, and the British Museum, which captured last year the most extensive collection of Dickens ever formed in this country: that of J. F. Dexter, who started to assemble it during Dickens's lifetime (the prototype, perhaps, of the collector of "moderns"?). There are concurrent exhibitions at the New York Public Library—"Dickens in America—1842 and 1867", and "Charles Dickens, 1812-1870" from the rich resources of the Berg Collection—and presumably Yale will be following suit with what must now be a memorial exhibition drawing on the collection of Colonel Richard Gimbel, who died in May during the Grolier Club's tour of Germany.

Earlier in the field was the Pierpont Morgan Library, which had on show by April a very choice selection from its distinguished holdings, organized by Mr. Douglas C. Ewing (already well established as a three-decker man, in the tradition of Michael Sadleir). Dickens was categorized under headings—Dramatist, Traveller, Novelist, Story-teller, Philanthropist—with some further cases of miscellanea. P.M.L.'s main strength in manuscripts (despite *Our Mutual Friend*) is among the Christmas books—*A Christmas Carol*, *The Cricket on the Hearth* and *The Battle of Life*—yet to the connoisseur the most impressive characteristic of the Morgan exhibition is the uniformly fine condition of the first editions, in particular those issued in serial parts, which are almost never seen, as here, in blissfully unsophisticated state (including that great rarity, the part-issue of *Sketches by Boz*, 1837/9, which was inspired by the runaway success of *Pickwick*, 1836/7).

If Dickens is to the fore everywhere this year, Manhattan had other centenaries to celebrate. That of the incorporation by the State of New York of the great library formed by James Lenox was commemorated by the display of a mere handful of treasures; but what a handful—the Gutenberg, Coverdale and Eliot Bibles and the Bay Psalm Book; the only known copy of the editio princeps of the Columbus Letter (Barcelona 1493); Mercator's "cordiform" *Orbis Imago* (Louvain 1538)—the earliest application of the name America to both halves of the hemisphere, one of two recorded copies; the original manuscript of George Washington's Farewell Address, dated September 17, 1796; and, for English literature, a First Folio and four quartos of Shakespeare, Milton's *Comus* and *Paradise Lost*, and *The Pilgrim's Progress*.

Meanwhile, at the Grolier Club (as well as at his birthplace, Lafayette, Indiana) the centenary of the birth of Bruce Rogers, America's most famous typographer, was marked by a very comprehensive illustration of his long career in

book design. From the beginnings (an 1894 programme for a meeting of the Daughters of the American Revolution at Lafayette and a binding design of 1895 for Stone and Kimball, the Chicago publishers), we followed Rogers to his formative period (1899-1911) at the Riverside Press of Boston, highlighted by the great Montaigne of 1902-4 (three folio volumes printed in his own type, selling at \$40 per volume) accompanied by trial pages and other accessories. Thence to England, in 1916, and his fruitful association with Walter Lewis at the Cambridge University Press; Drinkwater's *Persephone* of 1926 with the first use of Frederic Warde's Arrighi type and a pioneer employment of Virkotype for the medallion; and back to America for Geoffrey Tory's *Champfleury* (1917) for the Grolier Club, and the grandiose series of the Malahide Papers (1928/37) for the printing house of W. E. Rudge. The note to the *Pforzheimer Catalogue* (1940) discloses that its original design was drafted by Frederic Warde (we need a proper exhibition of his typographical work some day, somewhere).

Alongside Bruce Rogers's culminating masterpiece, the Oxford Lectern Bible of 1935, were shown

a number of preliminary sketches and layouts, and for the Grolier Club's publication of Morison's *Pacioli* (1933)—the last book, incidentally, ever to be printed wet at Cambridge—there were proofs annotated by Rogers, Morison and Mr. Philip Hofer (this and another proof marked by Walter Lewis, its printer, ought surely to be included in the Morison exhibition now being planned for June, 1971, in the King's Library at the British Museum). The final exhibit was *The Life of St. Gregory* in the October House Classics series, on which Rogers was working at the time of his death in 1957.

The Grolier show was organized by Mr. Herbert Johnson of Macmillans in collaboration with the Club's new secretary-librarian, Mr. Robert Nikirk. In addition to much associated material drawn from printing-house files as well as Rogers's own papers (in the Pforzheimer collection) it was instructive to see specimens of his designs for bindings—often in plain cloth with printed paper labels, deriving from William Pickering. The annotation, in the main careful and helpful, would have been the better for the inclusion as a standard component of the name of the publisher, and for a more discriminating use of the often-repeated phrase "one of BR's favourite books".

Book sales

JOHN H. L. CLARKE (Compiler):

Book-Auction Records

Volume 66.

903pp. Dawsons of Pall Mall. £10.

The latest, commendably prompt, volume of *BAR* contains about a thousand more entries (29,000) than its immediate predecessor in about forty pages less space. It covers, for the season delimited as August, 1968—July, 1969, sales held by Christies, London (15), Christies, Canada (3), Dowell's, Edinburgh (1), Edmiston, Glasgow (1), Freeman, Philadelphia (1), Leonard Joel Pty. Ltd., Melbourne (1), Morrison McChlery, Glasgow (3), Montreal Book Auctions (2), Parke-Bernet, New York (14), Phillips, Son & Neale, London (6), Sotheby's, Bond Street (36), Sotheby's, Chancery Lane (9), and Swann, New York (30).

The most notable contributors from the United States were the Fifth and Sixth sections of Thomas W. Streeter's collection of Americana and the stunning \$404,000 achieved by a copy of the first printing of *The Declaration of Independence* Philadelphia (1776) sold, appropriately, in the city of its birth. The runner-up in the record stakes, at \$155,000, was in fact a copy of the

first draft printing of *The Constitution of the United States* (1787), sold at Parke-Bernet on April 15, 1969, though this does not seem to be recorded here: whether overlooked, or excluded on account of its accompanying notes by Pierce Butler, one of the Delegates to the Constitutional Convention (*BAR* does not record autograph material). This policy inevitably produces a rather lopsided picture of Sotheby's performance during a season when more than a million pounds' worth of manuscripts was disposed of in New Bond Street, including the two resplendent Chester Beatty sales, *not among the sales of printed books* there were half a dozen which the historians will need to note—the final section of the extraordinary collection of science, surveying, commerce and technology formed by Mr. C. E. Kennedy, selections from the library of the late H. L. Bradfer-Lawrence, continental books from the private collection of the late J. Irving Davis, and the first two (of three) sales of books from the Royal Medical Society of Edinburgh, in which a number of striking prices were paid for *rariora* (not mostly in "collector's condition") in this currently fashionable field of collecting.

The Broxbourne Library

The Broxbourne Library formed by the late Mr. Albert Ehrman and Mrs. Ehrman has been deposited by trustees in the Bodleian Library. The range and significance of this great collection is well known from the two major works based on its resources: Mr. Howard Nixon's *Styles and Designs of Bookbinding from the Twelfth to the Twentieth Century*, 1956, and *The Distribution of Books by Catalogue from the Invention of Printing to A.D. 1800*, Roxburghe Club, 1965, a joint work by Mr. Albert Ehrman and Mr. Graham Pollard.

The Broxbourne Library as it now stands comprises more than 3,000 volumes collected with rare discrimination over a period of fifty years from 1919 to 1969. It will be kept under terms of deposit agreed with the trustees who include Mrs. Albert Ehrman and Mr. John Ehrman. Accredited scholars who wish to consult books in the Broxbourne Library are asked to communicate in advance with the Keeper of Printed Books, Bodleian Library (or with the Keeper of Western Manuscripts if they wish to consult

a manuscript), and if applications are approved the books will be made available in Duke Humfrey's Library.

The authorities of the Bodleian Library greatly appreciate the distinction and scholarly value of this deposit, and will not only make books available to approved scholars but will also exhibit selections from the collection as part of the main Bodleian exhibition in the Divinity School.

There is an exhibition on "Duke Humfrey and English Humanism in the Fifteenth Century" in the Bodleian Library, Oxford, until August 29. This assembles for the first time since the sixteenth century the surviving books which Duke Humfrey gave to the University. With them are Italian manuscripts brought to England in the fifteenth century, and manuscripts copied in Italy, and a humanistic script in Latin Language of Sir Roger Mynors, who honours this year from the Corpus Professorship of Latin Language and Literature.

Recapitulations

ITALO CALVINO:

Time and the Hunter

Translated by William Weaver. 152pp. Cape. 25s.

Italian title: *Ti con zero*. Fantastic stories marked by "a high level of comedy that, with extraordinary lightness, sees contemporary happenings, sharply observed and socially exact, in terms of infinitely ancient experience". Calvino is as fluent and original as ever here, in his enveloping of fantastic concepts in an unpretentious manner (TLS, April 18, 1968).

*The translation is a very literal rendering of a very complex original; at its best when the text is factual, at its worst when Calvino is exuberant. The wit and lightness of the Italian text have almost entirely vanished.

CLAIRE ETCHERELLI:

Elise or the Real Life

Translated by June P. Wilson and Walter Benn Michaels. 286pp. André Deutsch. 35s.

French title: *Elise ou la vraie vie*. The story of a girl's removal from provincial dullness to Parisian intensity at the time of the Algerian problem. Elise works in a factory and falls in love with an African but other minds are too narrow for her and she is forced back to grandmother and oblivion. A "slow and humourless" novel, but involvement grows on the reader and the second half has much documentary interest (TLS, September 12, 1968).

*A conscientious but undistinguished American translation which loses much of the original's fragile quality and atmosphere.

ERIC NEWBY:

Something Wholesale

232pp. Hodder and Stoughton. 30s.

"An entertaining enough account" of the years spent with the family business. "The mechanics of the small-time wholesale garment trade are good for joking about and Mr. Newby is a skilful raconteur. Beyond the trade, however, his touch is less sure" (TLS, January 25, 1963).

*Mr. Newby's relationship with the rag trade shows rather more hate than love on a second read. It is therefore with relief that we learn in the epilogue added to this new edition that after some frosty splendours as Central Buyer of Model Gowns for the John Lewis Partnership he has at last escaped into the happy haven of travel journalism.

RENATE RASP:

A Family Failure

Translated by Eva Figes. 126pp. Calder and Boyars. 30s.

German title: *Ein ungeratener Sohn*. The son of the title is "the long-suffering victim of a stepfather who devotes his major energies to an attempt to transform the boy from a human being into a tree. . . . This grotesque novel is satirical at the expense of close family life and of the educational process generally. It is clearly reminiscent of Kafka, recalling in some particulars the mood and subject-matter of *Die Verwandlung* (TLS, November 21, 1968).

*Eva Figes's translation is workmanlike and efficient.

PAUL RICOEUR:

Freud and Philosophy

An Essay on Interpretation. Translated by Denis Savage. 573pp. Yale University Press. £6 15s.

French title: *De l'interprétation*, reviewed in a front-page article. "The most recent and elaborate, but not by

any means the most pellucid philosophical study" of Freud. For Ricoeur psychoanalysis "explores the most distinctively human of our characteristics, the creation of a culture, and the instrument of this exploration is linguistic analysis". He "examines the validity of the psychoanalytical interpretation of culture, particularly as expressed in Freud's writings on art, morality and religion" (TLS, April 14, 1966).

*Since Professor Ricoeur's 1961 Terry Lectures were published, in French, there has been nothing in the flood of books on psychoanalysis to approach them in philosophic depth and scholarship. Now admirably translated and handsomely produced, they should give rise to much close-woven discussion in English-speaking countries.

PERCY A. SCHOLES:

The Oxford Companion to Music

Edited by John Owen Ward.

1,189pp. Oxford University Press. £5 5s.

"A masterpiece of compression attained by an elaborate system of cross-references. That gives [Dr. Scholes] space to expand on major issues, and he traces whole epochs of history and developments of instruments in lengthy and well-informed articles" (TLS, December 17, 1938).

*The tenth edition of this idiosyncratic encyclopedia is, according to its present editor, the first to be revised and reset since the death of Percy Scholes in 1958. The character of the original edition has been preserved, but necessary additions have been made to bring it up to date. These included not only some ninety new entries but important additions to articles already in the ninth edition of 1955. Space has been saved by reductions made possible by changed perspective—as, for instance, of the effects of the Nazis on German music. Similarly a few of the portraits have been replaced by new ones. The tenth edition is slightly larger than the ninth, and is cheap by today's standards.

ELLIS WATERHOUSE:

Italian Baroque Painting

237pp. Phaidon. £2 5s.

Professor Waterhouse's book is "the fruit of long and close familiarity with the whole field. None the less it is a disappointing piece of work . . . loosely written and loosely planned". It is divided geographically by local schools, and this "scheme has the overriding disadvantage that painters in the seventeenth century were mobile, and that the total picture of their activity must therefore be assembled from different chapters. . . . It is notoriously more difficult to write intelligently about works of art in a short space than at length, and elsewhere Professor Waterhouse has shown a thorough understanding of what the task involves. But on this occasion the ingredient of enthusiasm . . . has in some mysterious fashion been eliminated from the book" (TLS, June 7, 1963).

*The illustrations are unchanged, save for the omission of two colour plates. A passage on the chronology of Domenichino's frescoes in Sant'Andrea della Valle has been slightly expanded to conform with the results of recent research, and a brief addition has been made to the bibliography.

MORRIS WEITZ (Editor):

Problems in Aesthetics

927pp. Collier-Macmillan. £5 10s.

A massive compilation of writings on aesthetics starting with Plato. "The book is bursting with stimulating ideas; it makes a good text book for the student and is a whole reference library for the critic" (TLS, September 4, 1959).

*In this second edition of what remains a very good book of its kind there are fifteen new essays, and seven deletions. The new inclusions are mostly well up to standard; among them are P. O. Kristeller, Stuart Hampshire, E. H. Gombrich, Susanne Langer and C. L. Stevenson.



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"VASA SAMIA"

Dec. 6, 1968

7. XII. 68

14.54

Butt call at
Zur Just,
and ask present
of your
letter

9. XII. 68
Jantzen tells
me sure
the HSR
that it was
not made in
Samos.
Can't go by
clay though,
he says.

ry,

am not sure whether I have mentioned to you
writing a little article about Samian

this connection I would like to refer to
are sometimes called "Samian" which I think
really was made in Samos. Is your opinion

still virtually that expressed in Agora V, p.12, i.e.
that this Samian was made in imitation of Arretine,
and not before late 1st B.C.? You would not like to
allow that Antony got a service made for Cleopatra
for their parties there in April of 32 B.C.?

Yours,

7. XII. 68

14.54

Butt call at
Zu Inst,
and ask present
of
the

7. XII. 68

Judy's bill
has our
the HSR
that I was
not made in
Sams.

Can't go by
clay though,
he says.

"Vasa Samia"

Dec. 6, 1968

Dear Henry,

I am not sure whether I have mentioned to you that I am writing a little article about Samian amphoras.

In this connection I would like to refer to the red ware sometimes called "Samian" which I think you believe really was made in Samos. Is your opinion still virtually that expressed in Agora V, p.12, i.e. that this Samian was made in imitation of Arretine, and not before late 1st B.C.? You would not like to allow that Antony got a service made for Cleopatra for their parties there in April of 32 B.C.?

Yours,

Fault on "Samu" was

N56 HSP, Agno V, p. 12, and F15
date to earliest "Samu" - the camp "one of the
earliest products of the Samu series - by this
Group F which is called (p. 10) last 3/4 of 1st BC.

This would be just about a time for the
visit to Samu of Antony & Cleopatra, followed
by Augustus.

T. Wiegand & others, Prüfung Berlin 1904
(Section on pottery, by R. Zahn)

p. 437, no. 153

an Arretine stamp CSEN with the name
↑
C. Senti

(p. 445 - C. Senti was an Arretine potter (master-p.))

Discussion of the ware that is to be put in
attributed to Samps - pp. 440-447

p. 440 Technik but I identify the
description of the clay - a good deal about
the polished surfaces

Top of p. 446 end of say about some
older (the "Sami") wares that have
the same micaceous clay.

Ah! see p. 430, under A

The clay of the following pieces is, unless
otherwise stated, bright reddish brown, "etwa
zimmetfarben" It is full of mica which
shows less in vertical beds than "bei
schrägen Absplittierungen." In these also one
sees but the peculiar "schuppige
Struktur" of the clay.

↑
"scaly, squamous"
- i.e. flakey?

4. 11. 69

14.58

JONE

a mystery stamp, Knipowitsch, pp. 14 (w. w. 3), p. 21

See if it is anything like our Pergamene LOKOVA or whatever

6.11.69/Note here on file card of

Find out for HSR? Check at ASCS

if it has been used. I asked HSR and said "Samian Ware"

8.11.69 -

Yesterday

put away

the rest of the

Try to find the publication of Knipowitsch on Samian at Olbia. See if she includes there any amphoras. I.e. did Zeest simply take the amphora shape from Kn.'s article, or did she apply Kn.'s version of Zahn's identification of Samian clay to her own identification of the amphora shape.

Perhaps,

Ref. to Knipowitsch, from SEH+H, p. 1479:

JL 099

T. Knipowitsch, "Die Keramik römischer Zeit aus Olbia," mit. z. röm.-germ. Keramik 10, I, 1929 [no page ref.s.]
amphoras, by the date

check ref. also in

Wagz, Antiquar XI, 1937, p. 47

Probably no

We have this but not the rest of ground (21)

Probably this will not be at ASCS, but see if we can tell it is at the Gern inst. (has 142 of a list of periodicals in other schools, I think so).

On Samian, pp. 12 -

on p. 14, fig. 3 (stamps) she calls it "samische" i.e. with goats

Does it say in her - p. 13 "schieferartige Stempel" on back shows it

Encephalartos Fomianus (c 260 - c 340) [Born Hawaiian] 26. XI. 68

Christian writer. Born of noble parents in Africa;
about 290 he went to Nicomedia in Bithynia &
back to Africa. His chief work: Divinae Quatuor Libri Sept

14.59

Mm 056

Samian pottery ["Vasa Samia"]

Vol. IV 9

Ec. Summ

9. 10. 11

date

Roll, SEHWW, p. 1479, note 66, cites
T.R.S. Broughton, Roman Asia Minor, p. 831,
"grob collector of texts of Roman writers where
Vasa Samia are mentioned".

this would
be (Broughton)

"Samian pottery (Vasa Samia) became almost
a proverb for cheap clay tableware (Plautus,
Bacchides, 202, etc. etc.). — 'The words
important lit. ref. come from Pliny (Nat
XXXX 160) who says that 'Samian wares
are still regarded highly for table use.'"

all?

(Pliny comments on the huge size of Chian jars)
(H.N., XXXVI, 59, giving Camelin Nipos, etc.)
(also p. 831)

Partly for
Waggon

Plautus, Bacchides 202 you know how little it is
Stichus 694 (cheap: only uses Samian dishes for fear of
Captivi 2912 (cheap: the rich may use fancy goblets etc.,
but use drinks for our "Samiole
patris")
Ad Herennium IV, 64

Cicero, De republ. VI, 2, 2 pleasing to the gods
Murena 75 more Samian crockery

For Samin: see Testman

- rest of article

(Alte Welt 54, 1929, pp. 48 ff.)
II + IV

See if some of this
is as early as 4C
B.C.

cf. Waage, Hesp. II, p. 292: "It was the early
ones of II which first made the word famous. ...
Testman is not correct, however, in insisting that an deeper
alone established the reputation (p. 50)."

Note that ^{some} this pottery is stamped (ΔΡΡΟΝ etc.)

"Vasa Samia"
pp. 46-55

See also Waage, Antiquity XI, 1937, pp. 51-53
- a Samia group from "Samia" (which with
it is by Zahn (Monist., p. 447) Lit. ref.,
pp. 54-55

Good account by F.F. Jones, Taurus I, pp. 186-7
She says "Samia"

When in Agraa V, p. 12 the SR. says
Samia (no photo)

10. XII. 68
9, i.e. they used "Samia"
as we use "china"

3. XII. 68

14.61

F. D. Waagø, "Vasa Samia," Antiquity XI, 1937,
pp. 46-55.

Loose use of "Samia" or "sigillata".

Ancient authors - In assembled passages, pp. 54-55 - speak of Samia ware as mean, simply as crockery is mean compared with silver. "Nowhere is there implied a contrast between different kinds of pottery; always is there (p. 47) ~~reference~~ a reference to the common nature of all pottery or to its inferiority in comparison with metal ware."

"As early as the beginning of the 2nd cent. B.C. the adjective Samius had become est. in Latin speech and lit. as a cliché with the meaning "clay" and it cont. to be so used throughout antiquity to emphasize the peculiar qualities of earthenware vessels and their lowly nature in contrast with metal ones."

On Zalm in Præm. On Kripowitzi in Olbia
who accepts Zalm.

34
W. Tschann Alt. Welt 1929 "The excavation
revealed that the ~~clay~~ ^{earthenware} ~~typical~~ ^{typical} micaceous clay was the
typical clay of the island, thereby proving" that the
was right

"Late publ. of early Greek pottery has
further confirmed the ident. of this clay as Sam⁶
[Eilmann, Ath. Mitt 58 (1933), p. 47]

He does allow (pp. ^{p. 5-5, XI} 47-48, 53) ^{that in Pliny HN 35-12} ^{the word was the} ^{"Samian"}
full group value.

He thinks we should find Hell. pots / in shape
imitating metal ware, in black, that are
the predecessors of his ident. red Samian.

pp. 54-55, his passages, all with dates.
Lactantius is not included.

"VII. Anonymus (c. 80 BC) Philostratus
ad C. Herennium IV, ~~51~~ 51, 64: "Apage,
inquit, aedes commodavi, familiaris dedi:
argentum quoque vult? Tamen si hospitem
habeo, tamen utatur licet, nos Samios
delectabimur."

"XVII. Isidorus of Seville (c. 560-640 after Christ)
Etymologicon XX, 4, 3: Fictilia vasa in Samos
insula prius inventa traduntur, facta ex creta
et indurata igni; unde et Samia vasa; postea
inventum et rubricam addere et ex rubra creta
fringere"

This word
is on a
Nikolaos
coin
(Cunha)

MST calls at Gorm School
(to look up Lactantius passage)

4. XII. 68

Lactantius Q 489-490

(format 8) vol. I (Q 489)

p. 1 after prolegomena I - CXVIII

L. Caeli Firmiani Lactanti

Divinarum institutionum

Libri I

De Falsa Religione.

p. 67; I, 18

p. 40, 21²⁴ artes quoque inventoribus
suis immortalitatem peperisse dicantur,
ut Aesculapio medicina, Volcanus
fabrica, colamus igitur et illos qui
fullonicam satrinamque docuerunt,
cur autem figulinae reperiuntur
honor non habetur? an quia isti diuites
vasa Samia continent? sunt et aliae artes

quarum repertores humanae
vitae plerumque profuerunt: cur
non et illis adtributa sunt templa?
sed nimirum Minerva est quae
omnes repperit, ideoque illi
gratias supplicavit. ergo ab his
sordibus Minerva ascendit in
caelum.

She talked then with Mr. Tsákos, the epimeltes
of the Cyclades ("a nice man" - a. 30 years old), and
asked about ^{area of} Εγγύδιον ^(outside). He said he was much
interested in this area, and had picked up ^{st.} 5¹/₂ handles
as well as other shards; he could not in any way
describe them ^{SAH.} (shape or stamp) - A road has been
cut in the neighborhood, and one can see the stratification.

He had excavated a cemetery (for building lots) between Tigris and the Heraclea, and found 22 tombs, archaic. Some had amphoras and he ^{found as} presented us with 2 plecters (~~then attached~~), both showing the same amphora, in pieces; very short handles, and rim well high above the, otherwise like our - i.e. guthrie's jar (the shows a little).

He says he will be going back to Samos in April, and that the apothekes are changed, so better for me to come in April.

"Samos" in index to Loeb Altheaenus

VB1.I Diogen. II, 66, f. ^{IV c. BC} got. f. Antiphon on
A ^{IV. BC.} ~~the~~

"Here is a metretes of Samian oil, white & gold"

26. Book XI, 499, c "Now Lyceus of Samos in a Letter
to Diogenes writes: 'at the time you stayed in
Samos, Diogenes, remember that you got
attended to drinking-parties at my house; at
these a flegon (dāyuvos) of wine, set at
each man's place, was kept filled, thus allowing
each to have a cup (ποτήριον) at his pleasure."

→ (This is a long fascinating discussion of
dāyuvos, as a measure and otherwise.
I must draw a note somewhere else.)

XII, 515 a - a golden mixing bowl, the work
of Theodoros of Samos.

- 525 c - 526 - Douris quotes A zios on
the luxury of the Samians - "making 8 &
Heraia with braided hair"

- 540 - Polybius' insistence for luxury moved
him to get together the special products of every country -

- he was the first man to build Samamāi
called after his country

(U.S. VII) Book XIV 655, 6 girl Antephane;
- Hera of Samos has the golden species of
birds; the beautiful Spectacular peacocks."
"That is why a peacock stands as the crown of Samos."
[e "Apparently not before 200 B.C., but
frequently thereafter."]

Necessary to fit in also
"banded Attic"

30.D.70

20.I.69

15.02

J. Klein is working on
SOS jars. He tells me
it is fairly recent that they are
identified as Attic.

Athenian (?) features in early
"Samian" (?) jar shapes

I note that the two characters



of which has come to see
Samian exists also in SOS jars, but no
more in what I take to be Attic of late 6th -
early 5th B.C. (such as P 12760) (which has
been drawn). [We cannot really tell here because
of plaster - also - Boult's Attic.
To look at sheets for - 480 group.]

SOS jars have other "early Samian" features:
raised ring below rim
etc " " " neck (P 22734, 3/4 7th)
spraddly handles, like the earlier "Samian"

Early period
comparison with
Attic
Corinthian

P 22733 and 22734
15.01

the Cyrenaean "early Samian"
jar that is " "
version of the SOS jars

The clay colour of both pieces of SOS jars
small enough to take to my desk, i.e.) P 10019
and P 666b has no mica.

Early period
Comparison with
Alic
Cornelius

15.01

Necessary to fit in also
"Banded Attic"

30.10.70

20.I.69

15.02

J. Klein is working on
SOS jars. He tells me
it is fairly recent that they are
identified as Attic.

Athenian (?) features in early
"Samian" (?) jar shapes

I note that the two characteristics



of which has now to be seen
Samian exists also in SOS jars; but no
more in what I take to be Attic of late 6th -
early 5th B.C. (such as P 12760) (which has
been drawn). [We cannot really tell here because
of plaster - also - Boulton Attic.]

US
line 260
259

SOS jars have other "early Samian" features:
raised ring below rim
etc " " " neck (P 22734, 3/4 7th)
spraddly handles, like the earlier "Samian"

- i.e., of P 22733 and 22734
with i.g. the upper line "early Samian"
- could imagine that the " "
is the slipping version of the SOS jars.

The clay known of (such pieces of SOS jars
small enough to take to my desk, i.e.) P 10019
and P 666b has no mica.

might be - second specimen of our type."

"1423. Fig. 67 Est. D. of foot 8.6. D. of
base - low part. Small low rounded foot,
high swelling body. Pinkish brown, was grey
at core, clean-bred, with occasional large
white patches. On outside, rather steady and
thick black glass, worn in places. (Perhaps
Satin fabric)
no fund

p. 138

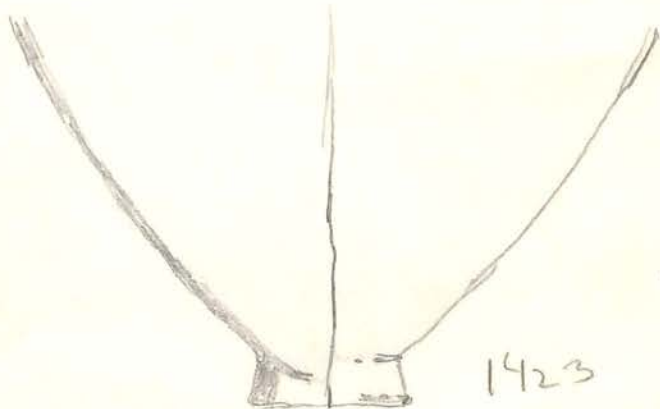


Fig. 67

1:4

(whole
diam. of
foot not
meas.)

Ref. for people of foot
of SOS jars

Try Boardman? - Hayes, Torea.

J. Boardman - J. Hayes, Excavations at Torea
1963-1965, The Archaeological Deposits I Suppl.
Vol. 4, Pr. Sch. of Arch. at Auckland, New Zealand
1966.

under "Wine Amphorae - Related Types"

p. 138, fig. 67, no. 1423, cf. text pp.
137, 139, no. 1423

J. Hayes:

p. 137: "The glazed fig. 1423 looks very much
like part of an Attic 'SOS' amphora, ^(but there is no collar) but is
probably not an Attic piece. The form of the
foot is one which was superseded in the
Attic amphorae by a more flaring variety
some time before the middle of the 5th cent.
[Cf. Young, & Boardman] (i.e. well before Torea
can have been founded). The ware too is
a little abnormal for Attic. I would suggest
that the vessel might be Samian; both the
fabric and the relation of rim to foot-fragments
can be matched there. Cf. a Samian cup
1298-1300 w.p. 1299 (fig. 55) an
amphora [sic] of similar form to ours, just
dec. of 'SOS' type, occurs in a late 4th cent
grave group from there [not near Attic] the

cf. Ep.

He is doing
only at the
outside. The
part of diff.
is quite diff.
I think

W. Technay, Ann. Mittl. ^{LIV} 54, 1929., pp. 6-
64 "Griechische Keramik im Samischen
Heraklion"

P. 8 Identification of the local clay: ~~very~~
the plain wares (which must be local) have
much mica but great variation in colour.

"Die Struktur ist ~~es~~ nicht immer
deutlich schiefen
und fein."
But recognizable in

Ann. Mittl. 1929, Beilage XVII
right [16.01]

Now a lot of g
(One of the plain wares
in 1949 I think.)

Plain wares of 8th -

Beilage XVII 1

~~to~~ Griechische ^{No} ~~plain~~
right) has a fine
sl. mottled & st
a flint, in the E

// (p. 30). The greater
the Gerasios bottoms
of 6th cent. (H.

Wappenmengen (Self
content app'th but

Also p. 30, fig-
ure-form little



H. 0.34

3. XII. 68
Lore
right //

Alt. Mitt 1929, Beiberg XVII
right [16.01]



H. 0.34

W. Technay, ^{LIV} Ann. Mittl. 54, 1929, pp. 6-
64 "Griechische Keramik im Samischen
Heraion"

P. 8 Identification of the local clay; ~~very~~
the plain wares (which must be local) have
much mica but great variation in colour.

"Die Struktur ist ~~es~~ nicht immer
deutlich schiefend, sondern oft ganz dicht
und fein." So it is very hard to define.
But recognizable in the hand.

Now a lot of geometries is shown & described.
(One of the pieces was on top of one of the heaps
in 1949 I think.)

Plain wares of 8th - 6th cent pp. 29ff.

Berlage XVII has 2 plain ampullas of
~~the~~ ^{No} ~~Geometries~~ ^{HT. 0.34} ~~must~~ ^{One of the} ~~app'ts~~ (6
right) has a form resembling ~~to~~ ours.
sl. narrowing & shoulder. [The top is broad ~~and low~~
& flat, as the is in people drawing] (But this is
quite a little ampulla.) Text.

(p. 30). He goes on to write. Then comes
the Genesio-bottles, and must be beginning
of 6th cent. (He goes on to write the one on the
Wappenstein (Selten, pl. 1) - pre-Soloni; but
context app'ts pulls down his fire.)

Also p. 30, fig. 22, shows of ampulla with
pre-form letter & signs.

3. VII. 69
Lore...
//

16.03

Tschernaw
p. 34


Fig. 26, no. 4 shows a bowl, ~~from~~ ^{no} ~~the~~ ~~general~~ ~~bottom~~, of which the inside goes down lower than the top of the foot; as in our amphora.

p. 40 quantities of shards of Panathenais amphorae. Indicate 9 different pots.

^{Fünfte Jhr.}
p. 41 very little of the 5th cent.

pp. 42 ff ^{Vierter Jhr. und Hellenistische Zeit}

p. 46, fig. 34 = text below, Hell. kantharos & charakteristischer. ^{p. 48} The object of each class is ^{the} Attic, ^{the} ~~but~~ the Attic domination in Samos brought also a craft-industrial influence from Athens.

(No picture of a kantharos )

pp. 49-50, II - seems to be "Samos war" ^{which he calls ziemlich häufig}

Shape of Samian jar

For several days now, various little series of jar cars have been laid out on the square small table (over newspapers over the duvion thin grid).

1. a.) jar in Samos in 1958, house of Aggeia Arzovou (p. 434.34, 35 "ring top - small thin handle")
Distinct in photo., a marked ridge on offset below rim;
less sure, smaller line near base of neck
- b-c) Looking to be the first a little earlier, the rest a little later
than the Antiochian jar, main Tomb 80, 17 and
Tomb 71, 6. Both have ridges below rim, and
app. to ring feet. Both dated late 4th and 5th, or
early 5th BC
- d-e) Apparently like these? P 24869-70, from
(both of wall - late 6th?) strongly smeared inside
Gullerston Wall, 4869 is sitting there on the floor,
meant to be drawn. Full description in notes of VT.55
"tip of body, inside ring" of toe, slight offset top of shoulder
and 2) as 101 below rim "neck top slightly to shoulder"
These however have finger above on lower alt. (not
marked in a-b) (and not present in later series)

4. XI. 68

⊗ Note the inside of the body goes below top of toe,
so there is a very thin bottom to the jar. In a way
this makes it resemble the later one such as P21984
(2 a below) despite the vertical side of the toe.

2. Associated with (1) by grooves or offsets or ridges near top and bottom of neck, and bending of neck to narrow slightly to shoulder; but having a ^{prominent} different toe - vertical - sided instead of spreading; and no finger imprints on lower all.

a.) P 21984 - 6 - ^{mid 5th} Hesp. 1953, p. 109 - p. 40, no. 169 for N 7:3 (Bridle wall)

b.) P 25426 (neck; mid 5th to in shoulder) for R 11:3 (3/4 5th)

c.) ^{may be into (3)} for in Britain, covered with sea-stuff, plut. WPW 1952. Not possible to see this well, but rim and toe both right as well as they can be seen. cannot see narrowing in neck.

d.) P 26348 is also here (neck) but should it be? Q 15:2 late 5th

3. Associated with (2) by general profile of rim & handles (which are longer) and by toe, so far as can be seen; and by no finger imprints on lower all S.

Grooves, ridges, etc. are reduced, and neck does not? contract & shorter

a.) for in ^{from 1950} Thasos, no. 555 H plut. L. Ghali (?)

Object not publ. by L. Ghali in ET. Th. VII, La Céramique Grecque, Paris 1960 (I searched in vain; also on p. 146, 555 H does not appear in her concordance)

So this jar handles are thicker than in others.

b.) P 18985 ^{late 5th} act 14 5th, cited Hesp. 1953 under #167 for a late act 5th of same series as P 21984, only 11 cited.

c.) Compare also P 1112 for 3rd cent act 5th; much bigger; has similar? toe.

4. Tachin & (1), although not too sure about neck-ridges: and with (b) has finger-impression.

a.) Zeeck, ^{in f. Hymenoptera, 1946} pl. 1, no. 3, text p. 70, called and of 6th, acc. to archival content. Callit Samian. (Meaning of clay)

b.) Perhaps also the Konstantinides jar ^{in Karys} (fig 197.36)

Note no finger impression on base of handle
(^{to 24869-70 have finger impr. I} Had been considered prototype of ^{Massaliote} Massallia jars.)
→ Who founded Massalia?

c.) Perhaps earlier of the same series: J. Bochlau, p. 23, fig. 16 - outline drawing. This is shown with quite round body, v. short neck, handles that spread out. Sketch indicates a ring toe (not described). No mention of grooves.

These jars were found in Samos, in the cemetery, [probably baby's graves] No dates are proposed.

Bochlau refers to similar jars found in

Naukratis : Naukratis I, pl. XVI, 2

Daphniae : Tanis II, pl. 33, 1, 12; pl. 34, 39

corrected ref. 5

5. — Items thus cited by Bochlau cover more than the rounder hint of Samian; they include a type that is in some ways similar but is drawn in at lower body, still with some spread handles

a, b. Naukratis I pl. XVI, 2, ^{on a well} called 6th and Tanis II, pl. 34, 39

c. *maxim*, Tomb 83, 3, called early 65

d. *Kalyon* (from sea) Hadjist. coll., pi 392.8
offset at base of neck. No pins up &

e. ? P 3609, from Posta-att. wall 114:1
[Offset at base of neck] (not in Brain)
3 lines 3 lines 3 lines and
fine

f. ? AP 1491, before ca. 480 BC
offset base of neck

6. Possibly related to foregoing (5),
same pin in Hawaiian Coll. (407.26 etc)

7. Associate with (2) from grooved neck, - top in ground -
and with 4-6 from ~~the~~ ^{or offset} neck:

a) P 25726 ^{14.I.69} no central - there does not have
a "Savin" top - there is plaster
inside, but is outside neck it is possible!

b) 12 rammed HW 177, with center of "Before 480"

c) P 24902, Q 12:3 (gutter) to ca 490 BC
(neck only)

(Could go perfectly well with (2) except it has
concentric & later a lid, met like P 25726

unconnected

- a.) P 24900, nach no finger imp. } gutteroch Q 12:3
b.) P 24901, .. " " " } Woll
c.) P 20803 (fm) (no handles pos.) ~~for 10/12~~ for R 12:1, to ca 480
d.) P 23377, nach f. (bottom of h. not pos.) H 12:15, to ca. 480
e.) P 26401, nach f. (" " " " ") F 19:4 2/4 ? 5
f.) Korameiden inv. 3554, content of 2/2 3rd 13c

Hill, Koan

Order of 1-8: 1) 5 (down-in) (6.) 4) 7 high should spread too 7. X. 68 [17.06]
 2) 4 (round) short top
 3) 1 (round) al. long top 5) 2 high? should vertical - short too (3 & 4 contemp.??)
 6) 3 long-top, vertical, short too
 8 (no. 6 & No. 8 may be unconnected.)

9. Of the series studied above, the only one that comes down as late as the late 5th cent. is (3); this has a possible 4th cent. ex., and a vague connection in Group B (same foot).

I have been taking it that the N. X. lot came together as a sort of hoard (and most spec. of their char. surface) and - since it has apparently been found in Egypt Alexandria (A.B.C.) that they should not date before last 1/3 of 4th cent. Confirmation, a little, in the facing head of Hera, which I see only in the coins dated by J.B. in time of Ptolemy - late 4th - early 3rd.

What was the shape of the jars they came from? (Nile's hand?)

a.) In the stamps with amphora as design:

X 481, 482 These jars have handles rather longer than those on any of the silver coins, but apparently less long than those shown on the gold coin (Barr. R. XVII). The rim is not emphasized, but in X 481, might be a flange.

b.) On the other hand, some handles with

line - mostly stamps, not exactly in ^{an} D. X. type,
but found in Samos,
have a mushroom rim (Samos, Heraklion, I 857a, 6).

A mushroom rim might connect us with the $\Xi\alpha\gamma\theta\epsilon\iota\sigma\tau\alpha\sigma$
jar and its relatives, with much narrower known ones:

- 1.) Xanthippos jar. Ring foot ^{now in Agou}
- 2.) jar for sea near Paros (roll 216.29). Better thick handle than foot.
- 3.) jar (b'tan) ^{bottom gone} in Rhodes, platt. metr. roll 650.9A
(with stamp - fragment?)
- 4, 5.) necks in Katys wreck, in roll 684, 20-21
(w. stamp, rim rim)
- 6.) P 6152, from D 15:3 (2nd-3rd quarter of 4th)
jar, b'tan (bottom and other parts gone).

Cf. Samos I 567 with markings. NE
(similar markings in Niditis 45)

I.70
[Pulchro
with
Kos?]

and with a $\Xi\alpha\gamma\theta\epsilon\iota\sigma\tau\alpha\sigma$ on a double handle,
with smooth approaching a mushroom rim.

Note short top of esp. (3) and (6).

(9) (Shape of gas from which Nishida's eruptions came.)
a study of the actual samples available

cf. note ~~Atten~~ at oil gas

SAMIAN ?

Series of Aggr P 21984 (week, + too)
(Aggr. XXII, p. 109, no. 167)

Broad flaring rim; allent toe, mostly micaceous mud
clay.

pre-Pers. P ²⁵⁴³⁹⁴₂₀₈₀₃ (I N 2; micaceous, fat rim, fold at base of mud)

pre-Pers. P 24902 (I; very little mica; ^{20. April} fold at base of mud)

jar in Eritrean museum? (wow? plus.)

460-440 B.C. (Bouillon) P 21984 (II; see heading; mica) ← see below (from SA cont. 412)

"Last 1/4?" (Oph. cont.) P 25426 (III; micaceous)

late 5th
(C 19:9)

P 18988 (I S 2; is this non-micaceous?)

? 4th cont?

jar in Thessalon, Hagia Sophia inv. no. 555 H. (Ghali plus.)

[4. II 69 But this is now thought to be 3/2 5th -
it is like the lotus (for 4/1) Brixham Rd.]

4. II 69
Do not find
any notes on
9. II 2 in
D. 10. II 1

A rim fragment in SA container 412 (from 9. II 2, 2nd 1/4 of 5th cont., now just studied by LT - Br. Sp.) started this story of this deposit for HAT.

How much from
5. II 69

to 9. II 2
date this
deposit
as 475-460 B.C.

18. III. 59 Tentative file of Samian made up.

17. IV. 59 What about P 25726 (jar with no context)

(OVER)

6.VII.59

Note some large handles, some with mushroom
ruins, which have type of "lion's head", cf.
 esp. note of Disvutikids, Sauss. T857 —
 photo. of type of handles, but no side view. Later
 then large jars as well as the little Xap.
 pieces?

28.IV.63

Op. a week from Motya contains ca 400 B.C.
 (SICILY - ITALY folder).

SAMIAN: SHAPE AND CONTENTS

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