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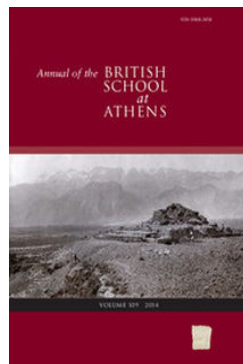
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DIPYLON VASES FROM THE KYNOSARGES SITE.

IN the spring of 1896, a small excavation conducted by Mr. Cecil Smith, then Director of the British School, resulted in the discovery of the site of the Kynosarges gymnasium on the left bank of the Ilissus below Callirrhoe.

The excavation also brought to light a considerable number of 'Dipylon' tombs. It is unfortunate that, according to the law as it then stood, the larger part of the vases found in these tombs passed into the hands of the owner of the site and are now beyond reach, but a certain number are preserved in the Museum of the British School, and these, to judge from a photograph of some of the lost vases, I believe to be good representatives of the whole group. I have to thank Mr. Cecil Smith for permission to publish them.

There are in all forty-four vases, many unfortunately very fragmentary. Besides these there are three pieces which show traces of later oriental influence. The numbers are those of the Museum Catalogue.

THE GEOMETRIC VASES.

The decoration of these vases is for the most part purely linear. The human figure appears only twice (31 and 83), the horse only once (31), while there are only five examples of birds (14, 18, 28, 30, 91). They are as a rule small, and the decoration is thus generally coarse. The motives are those usual with this class of pottery,—parallel lines, perpendicular and horizontal maeanders, rows of dots, zigzags perpendicular or horizontal, circles joined by tangents, hatched triangles and lozenges. The swastika occurs only four times (8, 9, 12, 30).

A general fondness is shown for dividing up the chief bands of decoration into square fields, which, according to recent theories,¹ points to a relatively late date. Against this should be placed the rarity of human or animal figures, which has been thought a mark of early date, if the importance of this point were not discounted by the small size and general rudeness of the greater number.

Those most worthy of note are seventeen bowls, remains of four amphorae, remains of five jugs, two miniature jugs, three small cups, three tiny lekythi, one plate, one sieve and one lid of a bowl. These, for greater convenience of treatment, are grouped by shapes.

The clay and paint are uniformly of the normal Dipylon type, the latter varying from black to red according to the amount of baking.

JUGS.

(a) 83. Fig. 1. Ht. .363 m.

This vase falls into Wide's Class II(a), the shape with sharp lip, thick neck and high flat handle with the support being frequent in Attica. The maeander on the neck calls for note as a variant of the complicated type



FIG. 1.

assigned by Poulsen to the 'strong style' of Dipylon ware.² Of the decoration on the shoulder, the left centre is gone, but enough remains to make it certain that it was symmetrically arranged on either side of a central symmetrical scene exactly opposite to the handle; also the one pro-

¹ Cf. Dragendorff, *Thera* ii. *passim*; Wide, *Geometrische Vasen*, p. 61.

² Poulsen, *Die Dipylongräber und die Dipylonvasen*, Pl. III.

jecting breast implies another on the left side ; they are, I think, not rare on this style of vase.

The central scene (Fig. 2 (b) below), to which I can hardly find a parallel, requires more detailed description. On the right a man is sitting on a square cross-hatched seat looking left towards an oblong chequered table, on the right corner of which is a cross-hatched triangle, and to the left a cross-



FIG. 2 (a) AND (b).

hatched shield of the 'Theban' or 'notched' type. Further to the left comes the break in the vase, but a fragment on the same level is preserved, representing the lower half of a cross-hatched square of exactly the same width as the man's seat, and as it is just the same distance to the left of the centre of this band of ornament (i.e. the point exactly opposite to the handle) as the man's seat is to the right of it, it is almost

certain that the scene was symmetrical and represented two seated men with the table, triangles and shield between them ; moreover in the right hand part there are two zigzags in the field, and above the shield to the left is the end of a zigzag corresponding with the upper of these two.

The temptation is strong to see in the table and triangle a horned altar, but the hatched triangle is frequently used to fill vacant spaces, and appears for that purpose on this very vase, while the band of chequers lower down, makes it doubtful if the table had any more significance.

The chief interest lies in the object or objects which the man holds. The arms, extended and bent, hold each a staff with a pointed spade-shaped knob at the end, that in the left pointing downwards, while that in the right points up. It is possible, but not likely, that they joined in the middle, (for the vase has a crack just between the two hands), in which case it might be a weapon grasped like a quarter-staff. The nearest parallel which I know is a fragment from the Heraeum of Argos,¹ where the article has a cross-bar below the knob, but unfortunately the fragment is broken away, so that it is impossible to see whether it had a second knob at the lower end ; if not, the shaft is longer than on our vase.

(b) 14. Fig. 3. Greatest Ht. 124 m.

The neck of a jug belonging to Wide's Class II(b).

A happy carelessness breaks the symmetry of the main band of ornament. The design of the central field is rather strange :—a circle with projecting rays, inside which a series of small dotted circles are arranged in a ring ; inside again is a circle of dots with a star at the centre, while a star fills each corner of the square field. In the Athenian National Museum a vase of the same class (No. 210)² has an almost exactly similar design.

(c, d, e) 28, 85, 86.

Fragments of Dipylon oenochae. 28 is smaller than the other two, and is more graceful than is usual, the body being more slender and oval. All are decorated with lines and zigzags ; 28 has triangles and 'Geometric' birds, while 86 has a maeander. Of 85 and 86 only the necks remain. 86 with its narrow neck falls well into Wide's II(b) class,³ but 85 is exceptional in its short thick neck, for Wide emphasises the long narrow neck as a characteristic of the Dipylon oenochae.

¹ Cf. *Argive Heraeum*, Vol. ii. Pl. LVII, 5.

² Wide, *op. cit.* Fig. 81.

³ *Op. cit.* Figs. 90, 91.

(*f* and *g*) 22, 25. Fig. 4. Ht. (22) .06 m., (25) .08 m.

Two miniature jugs with trefoil lip, very modern in shape but rude in make and covered with paint. Three local jugs found at Thera may be compared with these.¹

BOWLS.

(*h*) 1. Fig. 5. Ht. circ. .115 m.

This shape with high handles rising above the brim is supposed by Wide² to be a Mycenaean survival. Poulsen³ considers that both it and the Mycenaean two-handled cup, as well as the Greek Cantharos, are derived from a primitive shape, of which the nearest examples are found in the Cypriote Bronze Age pottery, while the Trojan cup, the *δέπας ἀμφικύπελλον* of Schliemann, is another variant. The shape is thus not



FIG. 3.



FIG. 4.



FIG. 5.

peculiarly or even very commonly Geometric. The nearest parallels both in shape and ornament are 851 in the National Museum at Athens, and 695 in the Museum at Eleusis, while Furtwängler and Löschcke show a kindred shape existing in Mycenaean times.⁴

(*i*) 2. Fig. 6, bottom. Ht. .08 m.

The shape is not 'Geometric,' for the nearest parallel is No. 76 in *Mykenische Vasen*. The ornament, too, has an element foreign to the style—a band consisting of two thin lines joined by thick, curved, slightly slanting lines; a similar ornament appears on a Mycenaean cup of quite

¹ Pfuhl, *Athen. Mitt.* 1903, Beilage ix. 2 and 5.

² Wide, *op. cit.* p. 58, Fig. 116.

³ Poulsen, *Athen. Mitt.* 1901.

⁴ *Mykenische Vasen*, Pl. XLIV, 11 and 16.

different shape from Melos.¹ It should perhaps be classed as a Mycenaean survival.

(j) 12. Fig. 6, middle left. Ht. .055 m.

The graceful curve and upright pointed handles are interesting. A parallel comes from Thera,² and two similar bowls, but with mouths more closed in, come from Adhromyloi near Praesos in Crete.³ The decoration is rather rude and slightly unusual.

(k) 10. Fig. 6, middle right. Ht. .069 m.

The vase is chiefly remarkable for the graceful curve of its outline, rare



FIG. 6.

among Geometric bowls, to which Wide gives no parallel, and for the care shown both by painter and potter.

(l) 6. Fig. 6, top left. Ht. .08 m.

The shape is interesting, being higher than the Dipylon type and without the projecting ends to the handles. The nearest parallel is not among Geometric vases but in Mycenaean pottery.⁴

¹ Cf. *Phylakopi*, Pl. XXV. 10, 11.

² *Thera*, Vol. ii. p. 197, Abb. 392, 393.

³ *Some Geometric pottery from Crete*, Fig. 22, Nos. 3246, 3248, p. 45.

⁴ Furtwängler and Löschke, *op. cit.* Pl. XLIV. 10.

(*m*) 9. Fig. 6, top right. Ht. .093 m.

One of four of the regular Dipylon type. All four (7, 8, 9, 87) are of the variety with the pierced high foot. 9 shows the greatest care. The swastika is the only point in the ornament calling for note, but is not uncommon on this type of bowl. The handles with projecting ends are probably reminiscent of a wood technique, though Poulsen¹ points to the breasts common on primitive vases as the origin of this form, looking on a bowl at Eleusis, where the two breasts appear directly bent to the horizontal handles on each side, as its immediate forerunner, needing but a step to make the breasts part of the handle. This hardly seems plausible.

(*n*) 29. Diam. .136 m.

Lid belonging to one of the same class of bowl. The decoration is in parallel lines. A concave knob forms the handle.

The collection also contains two small uninteresting bowls (4 and 5) and fragments of six more (3, 17, 82, 88, 89, 91). Of these, 3 is interesting from its shape, approaching that of 6 and because it is decorated inside as well. The bottom has a star ornament and the rest of the ornament comprises parallel lines and zigzags. 17 is a very shallow bowl painted over but for one broad band containing a series of hatched ovals. 91 has a row of birds.

AMPHORAE.

There are remains of only four.

(*o*) 30. Fig. 7. Ht. .205 m.

The pot was large, as the thickness (.01 m. to .02 m.) and the small amount of curve, show. The swastika and the birds are the only noteworthy features. It is part of the neck, which was a concave cylinder.

(*p*) 84. Fig. 8. Diam. .178 m.

The rounded lip and handles put it into Wide's Class I., in which the decoration is chiefly on the neck.

(*q*) 31. Fig. 2 (*a*). Greatest Ht. .052 m.

A fragment from the belly of a rather small amphora. The scene represents a procession of warriors; the chief points of interest are the small horse's head in the field between the chariots and the square shield

¹ Poulsen, *op. cit.* p. 89.

of the hinder warrior on the front chariot. The small horse's head appears again on vase 822 in the Eleusis Museum, just in the same position ; the



FIG. 7.

square shield is unusual, and, as far as I know, finds parallels only on a vase fragment in the Louvre,¹ on a fragment found 'on the Acropolis,'



FIG. 8.

and on a piece of vase found in 1891 during the excavations in Piraeus Street.² The drawing, though rude, yet shows signs rather of carelessness

¹ Cf. Perrot and Chipiez, Vol. vii. Fig. 67.

² Cf. *Athen. Mitt.* 1892, p. 215.

than of lack of skill, so that the vase should be placed comparatively late in the Dipylon series.¹

- (r) 19. Fragment of a small amphora. Greatest Ht. '085 m.
 Decoration, bands of paint and a row of triangles.

OTHER SHAPES.

- (s) 11. Fig. 9. Diam. '17 m.

A flat dish. Inside on the rim are eight sets of twelve perpendiculars; the rest is painted over. The outside is more elaborate ('false spirals' and concentric circles, the innermost on the bottom having many radii), and this, with the handles attached flush with the rim, seems to point rather to an ornamental than to a practical use. Such plates were probably hung



FIG. 9.

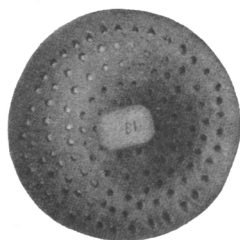


FIG. 10.

face to the wall; two similar plates from the Sellada cemetery at Thera are of the local ware and very like in decoration,² but a closer parallel is the Dipylon plate from the town hill cemetery at Thera.³ Wide does not mention this shape.

20, 27, 90 are three small cups, hts. '03 m., '047 m., '047 m., with one handle. 20 has rude parallel lines and zigzags, 27 and 90 are painted over but for cross lines on the handle. 79 and 80 are tiny plates painted over; 42 and 43 are thin miniature lekythi without handles, and 24 is a stumpy miniature lekythos with a short perpendicular handle; all three are

¹ Cf. Wide, *op. cit.* Fig. 56.

² Cf. *Thera*, Vol. ii. Ch. iv. abb. 361, 362.

³ Pfuhl, *Athen. Mitt.* 1903. Beilage xxv. 2.

painted over. There is also (44) a sausage-shaped lump of clay rudely decorated with cross-lines with dots in the squares, from the middle of which something has been broken off. It may be the base of a small vase. Lastly, there is a fragment that may be part of a handle with projecting knobs, but apparently it had also a bump projecting from the lower side down the vase at the points of junction; it is decorated with crossed lines and dots.

Besides the vases there is a disc-shaped clay sieve with holes in five circles (Fig. 10); inside vase 750 in the Eleusis Museum is a similar sieve; both are the same size, circ. '105 diam.

VASES SHOWING EASTERN INFLUENCE.

Of these there are five belonging to the succeeding period. One has been published by Mr. Cecil Smith.¹



FIG. 11.

Of the rest (Fig. 11), three belong to the Proto-Attic or Phaleron style, while the fourth is, I think, Proto-Corinthian.

A—Phaleron Ware.

(a) 21. To the left in Fig. 11. Ht. '047 m.

This small cup is very near in style to the pure Geometric; there is no definite oriental element, but a touch in the drawing of the horses

¹ Cf. *J.H.S.* 1902, p. 29.

is foreign to the Geometric style ; moreover a comparison with a vase in the British Museum (figured by Böhlau)¹ justifies its separation from that style. Shape and scheme of decoration (parallel lines and a procession of quadrupeds) are very similar in both vases, as is also the style of drawing, but the British Museum vase does show those definitely oriental elements which the Kynosarges vase lacks, namely the lion and the plants, and thus allows the certain attribution of the latter to the Proto-Attic class.

(b) 78. (Below, to the right in Fig. 11.) A fragment from the lid of a pyxis.

(c) 15. (Above, to the right in Fig. 11.) Dimensions '034 m. × '07 m.

A fragment of a neck. Palmette and spirals combined with hatched triangles clearly place it in the Proto-Attic class.

B.—Proto-Corinthian.

(d) 26. (Centre Fig. 11.) Ht. '078 m.

Perhaps an Attic imitation, in view of the lack of care in the decoration, and the rarity in Athens of genuine Proto-Corinthian ware, of which the only certain example seems to be 768 in the Athenian National Museum.²

The presence of these five 'orientalising' vases perhaps strengthens the impression that these Dipylon graves are late in the 'Geometric' period. Seven pieces call for special note as being exceptional among Dipylon vases. The figure scene on 83 may be due merely to a freak of taste, and the cause of the unusually thick neck of the oenochoe (85) is probably no further to seek ; the other five, however, must owe their peculiarities to some outside cause. 1, 6, and 10 are strange only in shape ; 1 and 6 find parallels in Mycenaean ware ; but 10 finds none to the graceful curve of its outline, which is in strong contrast to the strictly Geometric nature of its decoration.

The remaining pair diverge, both in shape and in decoration, from the strict Geometric type ; 2 is frankly reminiscent of Mycenaean work, finding a near parallel to its shape in 76 of Furtwängler and Löschcke's plate, while the curved lines on the belly not only call to mind the scroll common on the later periods of Minoan pottery, but actually appear on a Mycenaean cup and a bowl from Phylakopi.

Mycenaean influence may have been reflected back from survivals

¹ *Jahrbuch*, 1887, p. 51, Figs. 9 and 10.

² Cf. Poulsen, *op. cit.* p. 27.

in the East never thoroughly subjected to the Geometric style. It is not necessary to suppose direct connection on the mainland, which, in view of the probable lateness of date to be assigned to these vases, is less likely. 12 also probably borrowed both form and decoration from across the Aegean, for the nearest parallels in shape come from Thera and Crete; both for the knobs on the handle and for the decoration, a resemblance to Cypriote ware has been suggested. In any case this vase is probably of comparatively late date, and goes to strengthen the impression that the whole set of vases stands near the border line between the Dipylon and the Proto-Attic class, that is, probably well on in the eighth century B.C., or yet later. It is worthy of note that all these tombs showed traces of burning, though elsewhere in Attica a majority of burial cases has been the rule.

METAL OBJECTS.

Three fragments of a gold band or diadem, beaten very thin (Fig. 12 right), were found in the 'Geometric' graves on the Kynosarges site. Width '031 m., length (a) '14 m., (b) '1 m., (c) '04 m.

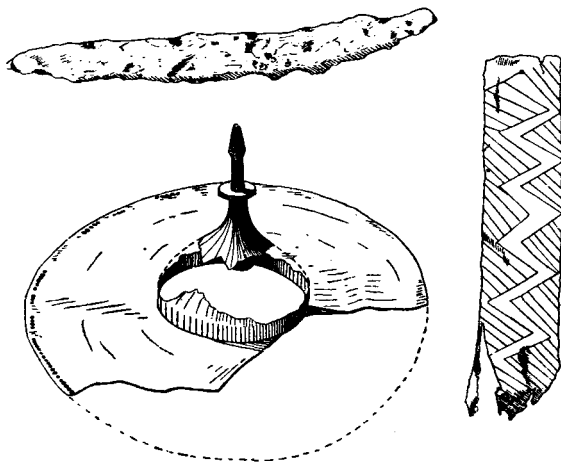


FIG. 12.

(a) and (c) are the two ends, and are each pierced with a hole for attachment; the edge of (c) has been slightly turned down as if the band had been too long. The decoration is in incised lines and makes it clear that the length cannot have been less than '29 m., and much may be

missing. Such bands are not rare in Dipylon graves,¹ there being ten in the Athenian National Museum, among which the nearest parallels are 3521 and 3522, with however three parallel zigzags. The accepted theory about these bands seems to be that they were worn in life round the back of the head, from ear to ear over the hair, as the Netos vase² shows it, yet some, *e.g.* 3522, are so small that they could not be so worn except by a very small child. Their use as a band across the forehead is perhaps more probable. On the other hand, Mr. R. C. Bosanquet has suggested that these bands were used specially for the interment, to prevent the falling of the dead man's jaw, for some have an opening where they would pass over the lips.

An iron knife-blade. Length .17 m. Fig. 12 above, slightly curved.

Weapons are not common in Dipylon tombs and are interesting as a criterion of date.

The most interesting, because the most puzzling, of the Kynosarges finds is an iron disc with a raised hollow boss ending in a spike, Fig. 12, left below, diam. .162. Inside, at the end of the spike is a ring, and the edge of the rim is decorated with dots in relief, but there are no holes for attaching pins. An almost precisely similar thing was found with some Geometric pots at Kavousi in Crete, and was given to the Candia Museum by Mr. A. J. Evans, only in that case the material is bronze and it is in better preservation. Such also were found at Hallstatt,³ also of bronze, with no holes round the rim and with the inside ring; in diameter they range from 3 to 10 zoll, *i.e.* circ. .075 m. to .25 m. Professor Ridgeway⁴ quotes *Iliad* xv. 530 'Θώρακα γυάλοισιν ἀρηρότα,' and regards them as ornaments fastened to the hauberk by means of pieces of leather attached to the inside ring, but the size is against this. On the other hand, if they were shield bosses, what purpose did the ring serve? Moreover they must have been sunk into the leather or wood. As the matter stands, their great interest lies in the connection to which they point between the Danube valley, Greece and Crete, a connection which makes it yet more probable that the 'Geometric' period in Greece reflects a northern invader.

¹ Cf. Brückner and Pernice, *Athen. Mitt.* 1893.

² Cf. *Antike Denkmäler* i. Taf. 57.

³ Cf. Von Sacken, *Grabfeld von Hallstatt*. pp. 44, 45, Pl. VIII. Figs. 9 and 10.

⁴ *Early Age of Greece*, i. p. 421.