A Hellenistic Find in New York

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In 1973, the Metropolitan Museum received on loan from Christos G. Bastis a find comprising bronze vessels and jewelry as well as silver coins. The group, of Hellenistic date, had previously been sold at auction in Paris.¹ The provenance given in the sale catalogue is Amphipolis, one of the main cities of northern Greece in Greek and Roman times,² and, as we shall see, the find is as typical of the area from which it reportedly comes as of the time when it was made. The interest of these objects extends even further, however. Individually and as a group, they can be related to material found all over the ancient world. Though they have never been comprehensively investigated, Hellenistic bronze vessels and jewelry exist in quantity, and the vessels in particular raise questions concerning typology, centers of production, and distribution. The importance of the Bastis bronzes is increased by the five silver drachms whose inclusion in the original find need not be doubted. The dates of the coins provide a terminus post quem for the burial of the lot, while their mints interest us for reasons of contemporary monetary policy and communication. The ramifications of the subject are greater than can be pursued here in detail, yet they must enter into the discussion insofar as they supplement the artistic aspect of the objects.

Description of the find begins with the bronze vessels—two cups, a ladle, a funnel-strainer, and a bottle—which seem to form a basic set of drinking equipment. The cups (Figures 1, 2) are of the stemmed type with a bowl that is concave in profile; the handles, whose leaf-shaped roots are soldered to the underside of the bowl, curve up to the lip and end in a triangular projection. Both are of about the same size; in both, the tips of the handle roots have broken away, and, in one, the top of the handle has been mended. The ladle (Figure 3) consists of a shallow bowl at the end of a long handle that has been broken and repaired. Between bowl and shaft are two small projections and, at the top, a duck's head finial³ that has also been rejoined. The most noteworthy piece in this group is the funnel-strainer (Figures 4, 5). It consists of a rather broad-rimmed bowl that develops into a funnel at the center; this is best seen on the outside, for on the inside, the center is covered by a strainer: a thin disc with holes punched in a pinwheel pattern. The utensil had two loop handles that curve in opposite directions, each ending in a duck's head; the head and most of the neck of one have broken away. Compared with the other pieces, this one is also the most extensively worked. It has beading on the rim, curlicues on the flat portion of the handles, and profiling around the strainer, the funnel, and on the underside of the rim. Finally, the bottle (Figure 6) is a squat, globular vase with a small ring base and a mouth that opens into a narrow, flat lip. It is intact and entirely undecorated.

From a technical standpoint,⁴ the bottle is the only

1. Vente Drouot, 14 November 1973, lot 138 (ill.).
3. Such finials occur on utensils of many kinds in later Greek and Roman art. In the literature, the animals are variously identified as swans, ducks, or geese. Here, they will be called duck's heads.
FIGURE 1

FIGURE 2

FIGURE 3
bronze in the group that was raised; it is therefore relatively light. The other pieces were cast and finished according to the requirements of each shape. The cups, for instance, were cast in parts—bowl, handles, foot; the bowl and foot were finished on a lathe and then the parts were soldered together. The funnel-strainer was cast as a funnel, turned, and then provided with the sieve that had been hammered and pierced separately.

**Figures 4, 5**

**Figure 6**

The appearance of all the pieces is similar, but suggests some tampering by a modern restorer; the brown surfaces have patches of red and green that look rather pasty for cuprite and malachite. Only the funnel-strainer preserves heavy deposits of green patina.

Although the five vessels do not form a matched set and although we do not know how they were used together, we can identify the general purpose of each. The cups represent the most typical form of drinking vessel; on the basis of inscriptions as well as pictures on vases and in tombs, they seem to have been used mainly for wine. To serve wine from the deep bowl in which it...
FIGURE 7
Attic red-figure cup. The Metropolitan Museum of Art, Rogers Fund, 20.246

FIGURE 8
Attic black-figure pelike (detail). Vatican Museum, 413 (photo: Courtesy Dietrich von Bothmer)
was mixed with water, a ladle and strainer were basic utensils. On a red-figure cup of about 490 B.C. by the potter Hieron and the painter Makron (Figure 7), they are shown hanging from a lampstand, and an additional sieve, together with a small jug, is held by the young attendant beneath the right handle. The ladle was used to dip out the liquid from the mixing bowl, represented under the left handle of the Makron cup. The strainer filtered out the deposit as well as additives to the wine; an unusual form of evidence for this practice exists in a silver strainer shaped like a vine leaf.7

The most difficult piece to explain is the bottle. Its generalized shape would allow a variety of uses. It may once have contained the additives mixed into wine at a symposium and, later, been adopted as a convenient receptacle for coins, a function it may also have served in this find. Another possibility is that it contained oil, scented or plain, in which case the funnel-strainer should perhaps be reconsidered.8 An Attic black-figure pelike in the Vatican9 shows an oil merchant removing his finger from the bottom of a funnel to allow its contents to fill a lekythos (Figure 8). While the use of a strainer is better documented with wine than oil, the funnel seems more necessary with a small, narrow-necked bottle than with an open drinking cup. In the absence of conclusive evidence, the connection between the five pieces is best left flexible. In any event, the funnel-strainer and bottle introduce two unusual shapes into a group of otherwise common bronze vessels.

The remaining bronzes in the Bastis find consist of a bracelet and two rings. The bracelet (Figure 9) has a thin hoop with flattened snake-head terminals; its small size suggests that it was made for a child. The rings (Figures 10, 11), by contrast, are for the fingers of an

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7. Crosby, “Ladle and Strainer,” p. 212, figs. 4-5, pp. 214-216; D. K. Hill, Greek and Roman Metalware (Baltimore, 1976) no. 51. The pieces are now in the Minneapolis Institute of Arts, numbers 72.103, 72.104 (information courtesy J. C. Mannell).
9. C. Albizzati, Vasi Antichi Dipinti del Vaticano (Rome, 1925-39) p. 183, no. 413, pl. 61. For other representations of a funnel used in an oil shop, see Amyx, “Stelai,” pp. 258-259. D. von Bothmer has drawn my attention to a particularly unusual container represented on a red-figure cup by the Scheurleer Painter (J. D. Beazley, Attic Red-figure Vase-Painters [hereafter ARV] [Oxford, 1963] 169, 11; Paralipomena [Oxford, 1971] 338). One would certainly agree with Beazley that the youth holds a perfume vase in his left hand and smells the perfume on the fingers of his right hand. The shape of the vase, however, is problematical because one cannot tell whether a spreading lip or a ring base is represented at the top. If the vase had a wide mouth, it would represent a kind of funnel with the stem modified into a dropper. If it has a flat base, the shape is related to the phormiskos (see most recently O. Touchefeu-Meynier, “Un Nouveau ‘Phormiskos’ à Figures Noires,” Revue Archéologique 1972, pp. 93-102) as well as to perfume pots and the guttus type of askos (see B. A. Sparkes and L. Talcott, The Athenian Agora XII
FIGURES 12, 13

adult. The hoops are elliptical in cross section. The bezels are decorated with a single motif in intaglio; the circular bezel shows a lion pacing to left, the oval one shows an Eros standing to left and playing the flute. Assuming that the Bastis find represents the grave goods placed with a burial, the inclusion of a child's bracelet adds to the rather heterogeneous character of the material. Was the person buried with mementos of his family or did the choice of objects depend on what was at hand? This is another question that must be left open.

The bronzes we have considered are attractive, but their main interest is nonesthetic. This applies even more to the five silver coins that complete the find (Figures 12, 13). All are drachms of Alexander the Great with the youthful head of Herakles on the obverse and the image of Zeus seated with eagle and scepter on the reverse. All were minted in Asia Minor between 327 and 304 B.C. Their identification is most succinctly presented in a list, arranged chronologically (Figure 14). This evidence contributes to several aspects of the find as a whole. First and foremost, the coins allow us to estimate when the material was buried, thus the approxi-

<table>
<thead>
<tr>
<th>Museum loan number</th>
<th>Mint</th>
<th>Date</th>
<th>Weight (grams)</th>
<th>Author</th>
</tr>
</thead>
<tbody>
<tr>
<td>L.1973.117.11</td>
<td>Abydos</td>
<td>324 B.C.</td>
<td>4</td>
<td>Thompson-Bellinger 2</td>
</tr>
<tr>
<td>L.1973.117.9</td>
<td>Lampsakos</td>
<td>322 B.C.</td>
<td>3.5</td>
<td>Thompson-Bellinger 8</td>
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<tr>
<td>L.1973.117.12</td>
<td>Kolophon</td>
<td>316 B.C.</td>
<td>4.2</td>
<td>Thompson-Bellinger 10</td>
</tr>
<tr>
<td>L.1973.117.10</td>
<td>Kolophon</td>
<td>305/304 B.C.</td>
<td>3.85</td>
<td>Thompson-Bellinger 21/22</td>
</tr>
</tbody>
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[Princeton, 1970] pp. 157, 162–164). Although the vessel represented by the Scheurleer Painter is probably of terracotta, a phormiskos of silver from Taman may also be compared (B. Pharmacowsky, “Archäologische Funde im Jahre 1912: Russland,” AA 1913, col. 187, fig. 18).

mate date before which the bronzes must have been made. From the degree of wear, the latest coin seems to have been in circulation about twenty-five years.\textsuperscript{11} A terminus ante can therefore be set around 280 B.C.; we shall pursue the question of chronology in discussing the individual bronze shapes. The second noteworthy feature of the coins is that all come from Asia Minor. Under Alexander the Great, Amphipolis and, secondarily, Pella were exceedingly important mints, due partly to their proximity to the mines of Thrace. Both, however, supplied gold and silver currency in larger denominations, the first primarily for foreign trade, the second for local use.\textsuperscript{12} “Small change,” such as drachms, was evidently issued in Asia Minor for the whole empire; of the seven major centers, four are represented here.\textsuperscript{13} Owing to this feature of Alexander’s monetary system, therefore, it is not surprising to find coins of rather distant mints in the heartland of his kingdom.

With the information gained, we may now return to the bronzes, especially the vessels, in order to consider more fully their typological, chronological, and, to a degree, their geographical context. The jewelry represents forms that are most familiar in gold and silver. Though by no means restricted to this area, personal ornaments decorated with snake-head terminals occur particularly often in Macedonia;\textsuperscript{14} it is noteworthy also that the bracelets found with burials are frequently child-size.\textsuperscript{15} Magnificent prototypes for the Bastis example exist in the Statathos Collection.\textsuperscript{16} Closer counterparts, however, may be found at sites like Olynthos\textsuperscript{17} and Mesembria.\textsuperscript{18} The bronze bracelet is surely a local product, and, in view of the tradition for such objects, it can be accepted as contemporary with the remaining material. The rings present just the opposite situation. While they do not appear characteristic of any one region of Greece, their shape points to a period between the late fifth and late fourth centuries;\textsuperscript{19} the fluting Eros also represents a type of subject favored at this time. Parallels from a well-excavated and published site may again be found at Olynthos;\textsuperscript{20} other pertinent material, from Derveni\textsuperscript{21} and Nikesianes,\textsuperscript{22} for example, has yet to be fully illustrated. In publishing the rings from Olynthos, Robinson felt that those of bronze were more likely to have been made locally than imported.\textsuperscript{23} One may assume the same for the Bastis examples.

Of the vases, the most difficult to place is the bottle, which has no exact counterparts among Greek shapes. On the other hand, the generally spherical, wide-mouthed, and handleless vase was a characteristic and exceedingly long-lived form\textsuperscript{24} in the Balkan regions as well as southern Russia, and it is with this tradition that I should tentatively associate the Bastis bottle. During the period with which we are concerned, contacts intensified greatly between Greece, particularly Macedonia, on the one hand, and ancient Thrace and settlements around the Black Sea, on the other hand.\textsuperscript{25} While such an explanation may seem unduly

\textsuperscript{11} Estimate made by C. Hersh, Mineola, New York.
\textsuperscript{16} Amandry, Bijoux Antiques, pp. 50–51, nos. 112–119.
\textsuperscript{17} Robinson, Olynthus, pls. 12–13, pp. 69–72.
\textsuperscript{18} Kazarow, AA (1918) cols. 24, 27, 28.
\textsuperscript{20} Robinson, Olynthus, pl. 26, esp. nos. 451, 465, 467; pp. 138–145.
\textsuperscript{23} Robinson, Olynthus, p. 133.
\textsuperscript{25} For a recent survey, Découverte de l’Art Thrace: Trésors des Musées de Bulgarie (Paris, Petit Palais, 1974).
complicated for so simple a shape, a craftsman in Amphi-
polis may well have made this versatile and well-
proportioned vase after a type common in surrounding
areas. The development and the diversity of bottle-like
vases in eastern Europe can best be studied from the
numerous examples in clay. Examples in metal ex-
isted as well, and for our purposes it is significant that
a considerable number are datable to the fourth century.
Despite evident differences, as in the treatment of the
neck and mouth, I should compare with the Bastis bot-
tle the globular silver vases from Chmyrev,27 the Tam-
an peninsula (Sellenskaya),28 Karagodeuashk,29 and Gorn-
yani in Bulgaria;30 several more came to light in the
recently excavated “Tolstaya Mogila” not far from
Chertomlyk.31 The finds at Sellenskaya and Gornyan-
include, respectively, a gold stater of Alexander the
Great and a silver tetradrachm of Philip II, thus pro-
viding a date roughly contemporary with that of the
Bastis group. The bottle may also be compared with a
silver vase of very similar form that has been modified
by the addition of a handle; it was found near Bresov,32
north of Plovdiv in Bulgaria, in a grave that is proba-
ble datable to the second half of the fifth century B.C. While
the Bastis bottle certainly belongs with the other ob-
jects in the group and may well have been made to-
gether with the other bronzes, it is set apart by its shape
and technique. Our hypothesis is an attempt, subject to
correction and revision, at associating the piece with
material that is pertinent chronologically, geography-
ically, and stylistically.

In contrast to the bottle, the duck-headed ladle be-
longs to one of the best documented groups of ancient
metal utensils. The development of the shape in silver
has recently been traced by D. Strong,33 and the Bastis
piece corresponds perfectly to the Early Hellenistic type
with its shallow bowl, short projections, and long han-
dle. Contemporary examples have come to light over
much of the Greek world. From northern Greece, we
may cite the bronze ladles from Olynthus,34 as well as
silver ones from Potidea35 and, evidently, from Thes-
salys6 and Akarnania.37 Another18 belonged to the
group of silver vessels found at Prusias (Bithynia), now
with the Walter C. Baker bequest in the Metropolitan
Museum. From Russia come still other examples of
bronze (Kerch,39 Kop-Taki40) and of silver (Kerch,41
Sellenskaya,42 Karagodeuashk43). The list of ladles with
recorded and unrecorded provenances is long and fa-
miliar, so it need not be continued here. The pieces
we have enumerated, however, provide a direct frame
of reference for the Bastis ladle and indicate that it fits
well with what we have seen so far of the find.

With the funnel-strainer and the cups we reach per-
haps the most interesting of the objects. In addition to
being somewhat larger and more complex in their con-
struction, they admirably demonstrate a typical feature
of Greek metal and clay vases, the variations of form
within a given shape. Funnel-strainers are known from
a number of archaic Etruscan examples45 as well as
from the famous piece in the Chaource Treasure (third

26. Comparanda for the Bastis bottle: S. I. Makalatiya, “Ras-
kopki Dvanskogo Mogilnika,” SA 11 (1944) p. 232, fig. 11, 1; T. N.
Troitskaya, “Pogrebenie u Sela Beloglinki,” SA 27 (1957) p. 239,
figs. 4-5.
27. B. Pharmacovsky, “Archäologische Funde im Jahre 1909:
Russland,” AA (1910) col. 225, fig. 4; col. 222.
28. Pharmacovsky, AA (1913) col. 185, fig. 17; col. 182.
29. A. Lappo-Danilevskij and B. Malmbarg, “Kurgan Karago-
deuashk,” Materialy po Archeologi Rossii 13 (1894) p. 44, fig. 10.
(1937) p. 209, fig. 189; p. 213.
31. B. N. Mozolevskii, “Kurgan Tolstaya Mogila,” SA 1972,
3 p. 305, fig. 41 (only one).
32. I. Velkov, “Grabhügelfunde aus Bresovo in Südbulgarien,”
Bull. Bulgarie 8 (1934) p. 6, fig. 4, 2.
33. D. E. Strong, Greek and Roman Gold and Silver Plate (Ithaca,
34. Robinson, Olynthus, pp. 194-198.
94 (1970) p. 1069, fig. 392; M. Karamanolis-Siganidos, “Chronika:
Strainers,” p. 40, fig. 1; p. 44; Hill, Metalware, no. 50.
37. Crosby, “Ladle and Strainer,” p. 210, figs. 1, 2, pp. 209-
214; Hill, Metalware, no. 51.
38. Metropolitan Museum of Art 1972.118.161. D. von Both-
mer, Ancient Art from New York Private Collections (New York,
1961) p. 68, no. 266.
39. L. Stephani, “Erklärung der im Jahre 1862 bei Kerch ge-
fundenen Gegenstände,” Compte-rendu de la Commission Impériale Ar-
chéologique (hereafter Compte-rendu) (1864) p. 49, note 7.
915. pl. 44, 9.
41. Reinach, Bosphore, p. 80, pl. 30, 1-2; Compte-rendu (1864) p.
49, note 7.
42. Pharmacovsky, AA (1913) col. 185, fig. 11; col. 181.
43. Lappo-Danilevskij and Malmbarg, “Karagodeuashk,” pl.
v, 2.
44. See, for instance, Robinson, Olynthus, pp. 195-196, note 25.
46-47.
In Greek art, I am familiar with five examples, all of which seem to be Hellenistic. All, however, were acquired by European museums and have little or no documentation so that their provenances remain uncertain. Best preserved is a funnel-strainer in the British Museum (Figure 15); the holes of the sieve are randomly distributed, the handles end in dog’s heads, and the handle plates develop extended curlicues that give this a more ornate appearance than the Bastis piece. In the Ashmolean Museum, there are two funnels, each of which originally had a pair of duck’s-head handles; given the rather thick metal and the discoloration at the center of the bowl, they are probably funnel-strainers whose sieves have become detached and lost. The more complete piece (1932.440) resembles the one in London through the developed curlicues
and the beading around the bowl, while the other (1932.441), which lacks one of the duck’s heads, is comparatively plain. C. Friedrichs’ catalogue of bronzes in Berlin clearly includes at least one funnel-strainer, 47 bought from the Pourtalès collection, it was found at Cumae. The two following entries in the catalogue are described as being similar, but we cannot check their shapes since all three disappeared during the last war. Finally, a variant form of funnel-strainer is in Karlsruhe (Figures 16, 17). 48 It differs from the preceding pieces principally in the placement of the sieve, not within the bowl of the utensil but at the bottom of its relatively short, wide stem. This solution suggests a simplification of the type we have been considering, and the lack of detail in the handle plates and duck’s heads points in the same direction.

The material cited presents parallels for the Bastis funnel-strainer, but virtually no chronological evidence. This we may derive, however, from a small number of two-handed strainers, without funnels, that correspond to the Bastis piece in all other respects. An example excavated at Potidaea49 has the same duck’s-head finials, short curlicues on the handle plates, and pinwheel sieve. Though extensively restored, another belongs to the Derveni find, 50 while a third was among a cache of fifth- and fourth-century objects found at Votonisi, near Metsovion. 51 A fourth strainer, reputedly from Thessaly, is in Baltimore. 52 The pieces from Potidae and Derveni bring us once more to the latter part of the fourth century, where we should also place the Bastis funnel-strainer. As for the other funnel-strainers, we tentatively suggest that Oxford 1932.441 is roughly contemporary, that Oxford 1932.440 and London 1911.1–171.1 are somewhat later, while Karlsruhe F 751 is certainly the latest of the group. These conclusions receive further support from sieves with a single duck’s-head handle. As examples from familiar sites, we may mention two of silver from Kerch 53 and Karagodeauaskh 54 with which a bronze example in London 55 can be associated. The loop-handed sieve may be less familiar than the straight-handed variety, which is well known from finds and ancient representations; there can be no doubt, however, that it found favor in northern Greece, at least, during the earlier part of the Hellenistic period.

Our identification of the bronzes in the Bastis find has so far tended consistently toward the region in which they came to light and the years around the turn of the fourth century. As the kylikes present no exception, we shall dwell on their typology instead. Hellenistic drinking cups of metal may be divided into stemless and stemmed types and the latter subdivided into three main varieties according to the treatment of the bowl; the bowl may form a continuous curve, it may be non-continuous with a concave profile, and it may be kantharoid with a squat or calyx-shaped profile. 56 In all three cases, bronze examples typically have a fillet halfway up the stem, concentric rings where stem and bowl join, pointed handle roots, and triangular rather than rounded handle terminations at the height of the lip. The two Bastis cups perfectly exemplify the second variety, with the concave-sided bowl. They may be compared with several pieces whose provenances are important. One of these was discovered in grave B at Derveni, 57 thus providing a contemporary Macedonian counterpart. One now in West Berlin (Inv. 7264) reportedly comes from Corinth, and Stackelberg illustrated another, apparently from Ithaka. 58 Two cups of

47. C. Friedrichs, Geräte und Bronzen im alten Museum, Berlin (Düsseldorf, 1871) p. 154, no. 657; Galerie Pourtalès (Paris, 1865) p. 142, no. 806.
48. K. Schumacher, Beschreibung der Sammlung antiker Bronzen (Karlsruhe, 1890) p. 94. no. 505.
50. Information about this piece from K. Rhomiozopoulou. An example of silver from Derveni is illustrated in M. Andronicos, The Greek Museum (Athens, 1975) p. 282, fig. 17. It is complete and, on the rim of the bowl, is ornamented with a wreath.
51. J. Vocotopoulou, Odegos Moussion Ioannion (Athens, 1973) p. 52, pl. 18; BCH 99 (1975) p. 773, no. 23 (includes further comparison).
53. Reinausch, Besphore, p. 82, pl. 31, 5.
55. 1847.8-6.139. Although it is possible that the sieve had two handles, the thinness of the metal makes it unlikely and virtually excludes the possibility of its having been a funnel-strainer.
56. Our discussion here will be limited to kylikes and not include skyphoi, phialai, and other vessels with small handles or none at all. For an introduction to this material, as well as to ancient plate generally, see Strong, Greek and Roman Plate. Our discussion also omits the ceramic counterparts to metal vessels, which may be found in black-glazed and West Slope wares, especially.
57. Makaronas, Delion 18 (1963) pl. 228. b. See Andronicos, Museums p. 281, fig. 15, although the piece may not be the same one.
58. O. M. von Stackelberg, Die Graber der Hellenen (Berlin, 1837) p. 42, pl. 54. 1. The register of objects in the British Museum’s
the concave variety are included among the forty-seven bronzes from Galaxidhi acquired by the British Museum from the English consul Merlin in 1878 and 1882.\footnote{59} This find represented an earlier generation of scholars what the Derveni material is for us today; W. Lamb, for example, called bronze stemmed cups such as we are discussing “the Galaxidhi type.” She also suggested that the chief center of production was Corinth,\footnote{60} a hypothesis that seems to be based as much on ancient literary sources like Strabo and Pliny\footnote{61} as on archaeological evidence. Given other finds like the twenty pieces once in the Hoffmann collection\footnote{62} and indications from the site itself,\footnote{63} Corinth probably was a center of production and diffusion, but not the only one.

Before leaving the stemmed cups with concave sides, it is worth recalling four of the most elaborate examples of this shape; they came to light in the Seven Brothers Kurgan\footnote{64} and are dated by Strong to the second half of the fifth century B.C.\footnote{65} Their technique is noteworthy insofar as they were made of silver, decorated on the inside of the bowl with engraved representations, and gilded without obscuring the scenes. Equally remarkable are the compositions, which in two cases consist of a tondo surrounded by a zone of auxiliary figures; one shows Bellerophon slaying the Chimera with six warriors around, the other shows a male personage and a maenad surrounded by three pairs of satyrs and maenads. Ceramic counterparts to such objects may be found, for example, in the oeuvres of the Penthesilea Painter and his colleagues,\footnote{66} who were active in Athens around the mid-fifth century. The silver cups are interesting not only in themselves but also for the unmistakable dependence on pottery models. By contrast, their later and simpler counterparts of bronze exist in their own right as utilitarian rather than luxury objects made in some quantity probably according to standardized methods.

The alternate variety of drinking vessel with a non-continuous bowl is frequently called a kantharos. Its squattest form, with a convex body surmounted by a flaring lip, is represented by examples in London from Galaxidhi (Figure 18), and in the Metropolitan Museum of Art. The Greek and Roman Department notes that their cup 1873.8-20.193 may be the one published by Stackelberg.

\footnote{59} While the finds from Galaxidhi have become well known, there has never been a comprehensive publication of the whole group.

\footnote{60} W. Lamb, Greek and Roman Bronzes (London, 1929) pp. 185-186.

\footnote{61} See, for example, H. Payne, Necrocorinthia (Oxford, 1931) pp. 348-351.

\footnote{62} Vente Drouot, 28-29 May 1888, lots 419-446. (Lot 427 is New York 788.68.)


\footnote{64} L. Stephani, “Erklärung einiger Kunstwerke der kaiserlichen Ermitage,” Compte-rendu (1881) pp. 5-45, pl. 1, 1-5.

\footnote{65} Strong, Greek and Roman Plate, pp. 78-79.

\footnote{66} Beazley, ARV² 877-971. Apart from the main piece in Ferrara (ARV² 882, 35) see ARV² 908, 14; 934, 66 and 66 bis; 940, 8.
um.67 A somewhat taller version with a larger interval between the convexity and lip appears in a piece purportedly from Galaxidhi, once in the Loeb collection

67. 07.286.130. G. Richter, Metropolitan Museum of Art: Greek, Etruscan and Roman Bronzes (New York, 1915) p. 216, no. 595. An elongated variant of London 1878.10–12.6 occurs in Athens, Melas inv. 15 (BCH 99 [1975] p. 589, figs. 38–39). Compare also Melas and now in Munich (Figure 19),68 and another in the Metropolitan Museum.69 The most elongated version of this type has a calyx-shaped body surmounted by a

inv. 16, except for the lip, which is closer to the pieces in Figure 20 and footnotes 70 and 71.

68. J. Sieveking, Die Bronzen der Sammlung Loeb (Munich, 1913) p. 84 and pl. 44, above.
pronounced lip; two examples came to light in grave D at Derveni; other examples are known from Galaxidhi (Figure 20) and from the art market. Calyx-shaped cups without a distinct lip have been found, for instance, at Nikesianes, Ithaka, and Galaxidhi. Of special interest is the piece said to be from the vicinity of Amphipolis (Figure 21). Although we shall not discuss them here, it should be noted that these shapes occur among stemless cups as well. We shall conclude with two special examples of the stemmed variety. The first, which was discovered in Kephallenia and published by Stackelberg, often appears in the older literature because it was found with a Corinthian coin of the late fourth century; though somewhat peculiar in Stackelberg's engraving, the shape of the cup may have corresponded to the taller of the Loeb examples. The second piece is another showpiece of silver, from Chmyrev. It is also of the intermediate kantharoid variety, with

70. Information from K. Rhomiopoulos.
71. Vente Hoffmann (1888), lots 423-424; Collection Borelli Bey, Vente Drouot, 11-13 June 1913, lot 264.
75. Ex coll. Arndt. This is the piece mentioned in Scheurleer, Catalogus, p. 101, no. 159.
76. Squat kantharoid examples from Galaxidhi (Allard Pierson: Gids, pl. 38, 789 and p. 90; same as Scheurleer, Catalogus p. 100, no. 158), Anaktorion (London, 1907-5-21.1), and Votonisi (BCH 95 [1975] pp. 764-766, nos. 15-18; an example of the elongated variety with pronounced lip (Metropolitan Museum 11.106; Richter, Bronzes, p. 217, no. 597); a pair of silver cups from Derveni with calyx form and plain lip (Makaronas, Delton [1963] pl. 228, a). A silver vase with the broad and low shape commonly associated with kantharoi was found at Gornyan (Mikov, "Gornyanjani," Bull. Bulgare, p. 208, fig. 188). A remarkable calyx-shaped bronze cup that seems to have been made without any stem or foot whatsoever comes from Szob, Hungary (E. Baja-Thomas, Archäologische Funde in Ungarn [Budapest, 1956] p. 166).
77. Stackelberg, Graeber, p. 42, pl. vii.
78. Pharmakowsky, AA (1910) cols. 219-220, figs. 18-19.
unusual features like fluting on the convex portion of the body and a tondo of sheet gold showing a nereid, helmet in hand, riding a hippocamp. The last of the cup shapes that we distinguished was that with a continuous bowl. A few examples suggest the range of possibilities even here. A cup in the Metropolitan Museum, another lent by William Rome to the Burlington Exhibition of 1903, and others from Galaxidi in London have globular bodies of varying depths and handles attached at the sides; a further piece in London resembles the previous types in its shallower bowl with handles attached on the underside (Figure 22). Even greater variation occurs among the stemless examples with a continuous profile.

Our discussion here was not intended to be exhaustive, but rather to indicate several lines of inquiry suggested by the Bastis cups. In presenting the typological context to which the pieces belong, we have also had the opportunity to survey the artistic diversity and richness existing in a subject that might well seem exceedingly prosaic. Geographically speaking, the material strongly suggests the existence of several centers of production, of which one may be located in Corinth, another or others in northern Greece; the presence of several in Macedonia is made likely by the number of cities in this region as well as by their access to trade routes and metals. Finally, although a few of our examples may be later, chronological indications for the class we have considered point toward the fourth and third centuries B.C., the earlier part of the Hellenistic period. In all of these respects, the cups fit perfectly with the other constituents of the Bastis find. Moreover, by virtue of its coins, this find joins those like Derveni, Nikesianes, Sellenskaya, and Gornyani in providing fixed points to which a varied, important, and ever increasing amount of material can be related.

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