

## C Red-figured pottery

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The red-figured pottery from Sector NGS constitutes a relatively modest part of the overall pottery assemblage found in the sector. All fragments belong to the Attic production and possess the characteristic composition, quality and colour of the clay. Almost all the fragments can be dated to the 4th century BC, with a few pieces belonging to the 5th century BC.

At present there is no comprehensive study of the red-figured pottery from Olbia. Only publications of particular groups or individual vessels are available. A number of vessels have been published by V.D. Blavatskij<sup>293</sup> and B.V. Farmakovskij.<sup>294</sup> M.M. Kobylina has published several pelikai of the Kerč style;<sup>295</sup> E.I. Levi has written a series of publications on the pottery from the pre-War and post-War excavations in Olbia and the excavations of the Olbian Agora;<sup>296</sup> I.V. Štal' has published pelikai of the Kerč style housed in different museums in the Commonwealth of Independent States;<sup>297</sup> Ju.I. Kozub has published lekythoi and a pelike from excavations of the necropolis;<sup>298</sup> and N.P. Buravčuk<sup>299</sup> and O.E. Buravčuk<sup>300</sup> have published the aryballos-like squat lekythoi and the pelikai of the Kerč style. Separate fragments and vessels have been discussed by A.S. Rusjaeva, L.G. Popova, N.G. Sazonova, E.O. Pruševskaja and others.<sup>301</sup>

The painting of the red-figured vases can be subdivided into a number of chronological groups. Traditionally in Russian literature, red-figured pottery has been separated into the following stylistic groups: “Modest” (Rus. *strogiĭ* – 530-470 BC); “Free” (*svobodnij* – 470-430 BC); “Rich” (*roskošnij* – 430-400 BC); “Cursory” (*beglyj* – 400-370 BC); and “Kerč” style (370-320 BC). The Kerč style received its name due to the early finds of vessels (pelikai and lekanides) of the 4th century BC being mostly from excavations in Kerč. In contemporary Western literature, a different system of chronological subdivisions, developed by J.D. Beazley and adjusted by J. Boardman, is accepted: the Archaic period (530-475 BC); and the Classical period (475-320 BC); which in turn is subdivided into the early Classical (480-450 BC), Classical (450-425 BC) and later Classical I (425-370 BC) and II (370-320 BC) periods.<sup>302</sup> In the present study we will follow the Western subdivisions.

The fragmentary state of the finds does not always permit unambiguous identification of the type of vessel. The drinking vessels are most easily identified. Within this category, the fragments may be attributed more specifically as skyphoi, kylikes or cups and cup-skyphoi. The rare fragments of kraters are mostly too poorly preserved to identify their particular type. A number of fragments are grouped together as unidentified vessels. Of these, the “closed vessels” may include walls of lekythoi, olpai, small table amphoras and oinochoai, whereas the “open vessels” category comprises skyphoi, kylikes or cups and cup-skyphoi.

Because the red-figured pottery from NGS is in such a poor state of preservation, it is not possible to reconstruct complete forms. It is, therefore, difficult to quantify the presence of individual forms. The fragmentary state does not permit a full analysis of the vase-painters either. Nevertheless, certain painters are recognizable even on fairly small sherds. This

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<sup>293</sup> Blavatskij 1953.

<sup>294</sup> Farmakovskij 1909.

<sup>295</sup> Kobylina 1951.

<sup>296</sup> Štal' 2000.

<sup>297</sup> Štal' 2000.

<sup>298</sup> Buravčuk 1984, 88-96; Buravčuk 1989; Buravčuk 2007b, 36-59.

<sup>299</sup> Buravčuk 1983; 1984.

<sup>300</sup> Buravčuk 2007a.

<sup>301</sup> Pruševskaja 1941; Kobylina 1951; Kozub 1962; Gorbynova 1964; Kozub 1974; Štitl'man 1977; Burakov 1980, 64-76; Kozub 1980, 76-83; Kozub 1987; Kozub 2001; Rusjaeva 2006, 169-176.

<sup>302</sup> Boardman 1975, 7-10; 1989, 9-10.

is especially true for the painters working in the 4th century BC, such as painters of pelikai of the Kerč style: the Griffin Painter of Group G, the Amazon Painter and the Q-Painter. The Group of the Cambridge Askos, the Painter of Askoi from Al Mina and the lekanides of the Otchet Group are also distinctly recognizable. These are all fairly well represented in the NGS assemblage.

Lekanides and askoi were especially popular in the 4th century BC and are well represented among the collection from NGS. In the late 5th century BC, askoi with depictions of animals became widely distributed. The painter who painted the askos with a swan and a feline predator was most probably the Painter of Askoi from Al Mina (C-103).<sup>303</sup> He was a miniaturist painter of the late 5th century BC who made flat askoi on which chasing wolves, panthers and swans were represented. Generally common are askoi belonging to the Group of the Cambridge Askos (C-102). Lekanides of the Otchet Group are the most numerous.<sup>304</sup> These are dated to the late 4th century BC. This group unites several craftsmen who painted lekanides with scenes of wedding preparations in the *gynaikonitis* (C-62, C-78, C-80, C-81, C-86, C-87). The finds of lekanides from NGS also include fragments which are attributable to the Group of the Painter of Vienna Lekanis.<sup>305</sup> This painter is known for his representations of heads of Amazons and griffins (C-88-C-89).

The group of aryballos-like lekythoi is decorated either with figural scenes or with palmettes. Lekythoi with palmettes are the most numerous. These continued in use throughout a fairly long time-span until the third quarter of the 3rd century BC.<sup>306</sup> Here, due to the poorly fragmented state of the vessels, we are not able to identify the subjects of the painting.

In the 4th century BC, cup-skyphoi on a ring foot were widely distributed. In the first and the beginning of the second quarter of the 4th century BC huge numbers were issued from the workshop of the Q-Painter.<sup>307</sup> The painting on these vessels was very carelessly executed. The figures are static, occasionally with distorted proportions, and the athletes look like heavyset sturdy fellows rather than the elegant handsome youths on vessels of the earlier period. The range of subjects is very limited. The most frequently encountered scenes are those of athletes, athletes and a woman, a woman and Eros, a Satyr and a Maenad or conversing youths. The empty space beneath the handles was filled with palmettes. Another feature of this craftsman's painting is a representation of an ivy branch with leaves and berries around the inner side near the rim. The ivy leaves retain the colour of the clay while the stem and the berries are rendered in a thick white paint (C-129, C-137, C-138).

The Kerč style of Attic vase-painting was finally established by the end of the first third of the 4th century BC, based on the development of the "Rich" and "Cursory" styles. The wide use of thick white paint, the impression of gilding and low relief giving the effect of a three-dimensional representation, compositions saturated with movement, the choice of subjects related to barbarian tradition and Dionysian motifs all became distinctive features of the style, which concluded the history of Attic vase-painting. The gentleness and blurring of the lines impart an impression of the aerial nature. The depiction and arrangement of the folds of clothing is here not intended to emphasize the shape of the body but, rather, it is intended to instil a sense of movement. The abundance of overlapping figures, complicated perspectives and clothes flowing backwards impart a volatile, aerial character to the representations on these vases. Each movement and each figure are rendered with expression. The same concerns the technique of their execution. The abundance of gentle lines made with a brush prevails over the severe, strict lines executed with a syringe or pen. The manner of painting become more diverse. Numerous details are executed in diluted gloss over the clay or thick white paint, producing the effect of polychrome painting or gilding against a white background. The strong and resolute invasion of this new style should not be taken to imply that all the painters began working in the new manner at once. Some of them combined the Rich and the Kerč styles. Until the mid-4th century BC, many of them had been working in the Cursory style. Occasionally these styles were combined, creating effects unique in their expressiveness. The passion for rich ornamentation of the Meidias Painter still continued to be seen, but, instead of the abundance of thin and clear lines in pen, there are lush and broad brush strokes. As a result, the design gained in terms of brightness and expressiveness, which were lacking in the work of the painters of the earlier period.

<sup>303</sup> Vdovičenko 2006, 34.

<sup>304</sup> Beazley 1963, 1496-1498.

<sup>305</sup> Moore 1997, nos. 1122-1123; Štal' 2004.

<sup>306</sup> Buravčuk 2007a, 36-44.

<sup>307</sup> Beazley 1963, 1518-1521.

The Griffin Painter worked ca. 360-330 BC.<sup>308</sup> In his creative works, both the earlier and advanced traits of the Kerč style are recognizable. The compositions are mostly dynamic; the outlines of the figures have manifold intersections creating a single mass of bodies moving in a united rhythm. The bodies of Amazons and the Greeks fighting retain their roundness and the modelling is gentle – the muscular system just traced in short and thin lines. The circle of the Griffin Painter was very wide. It included numerous vase-painters working in his workshop or imitating his style.

The Amazon Painter belonged to the earlier stage of the Kerč style.<sup>309</sup> He widely employed polychromy. The design is often fairly careless and schematic, but on small vases it is distinguished by clear outlines. The scenes of Amazonomachy or Gryphomachy were among the favourite subjects of this vase-painter. On the reverse side on many vases in this style, one, two or occasionally three male figures wrapped in *himatia* are frequently represented. Sometimes there is a schematic representation of an altar and a round object, possibly a ritual bread or a tambourine, between the figures. Most frequently this representation is ornamented with two intersecting lines. On the pelikai, representations of an Amazon's head, a horse or a griffin often appear. These are the so-called "portrait" pelikai (C-6, C-7, C-14, C-19).

In the catalogue, the sequence and form of description adopted in the publication of the red-figured pottery from the Athenian Agora is employed.<sup>310</sup> The material within the groups in the catalogue is arranged chronologically. In describing a particular vessel, the parts of the vessel are detailed in relation to their position on the complete object, beginning from the top; i.e. from the edge of the rim.

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<sup>308</sup> Schefold 1934, 159.

<sup>309</sup> Schefold 1934, 134-135.

<sup>310</sup> Moore 1997.

## Catalogue

## Pelikai

C-1 95-435, II-5 B 390/35. Pl. 88

Rim fr. H 1.8; W 10. The gloss is dense, black, lustrous. Around the out-turned lip is an Ionian *kyma* with inaccurate eggs separated below by dots. Possibly late 5th or early 4th century BC.

C-2 95-61

Base. H 5.5. The gloss is dense, even, black, lustrous. The lower part and the upper third of the *torus* of the foot are black-glossed (the gloss is partly worn). Above the foot is an Ionian *kyma* with eggs separated by dots, bounded above and below by thin lines. Above are remains of painting; the subject is unidentifiable. The pattern is rather inaccurate; the rest of the painting is executed in dense gloss. The *torus* of the foot and the external part of the bottom are neatly profiled. Possibly late 5th or first half of the 4th century BC.

C-3 87-878. Pl. 88

Neck and body fr. H 8.5; W 7.5. The gloss is black, lustreless. Decorated in the Kerč style. An Ionian *kyma* with eggs with dots between them. Below is part of the head of an Arimasp turned right. The hair is summarily rendered as a single blot, the brow as a thin line.

C-4 87-913. Pl. 88

Body fr. H 8.2; W 6.4. The gloss is black-olive, flaking off. An Ionian *kyma* with eggs with dots. Below is the upper part of an Arimasp turned right. The hair is shown summarily as a single blot. The face is shown in profile without the mouth. The mouth is marked by a dot near the centre of the face. The brow is an arc from the line of the hair to the bridge of the nose; the upper eyelid and the eyelash edge are rendered as two lines converging on the bridge of the nose. The eye and the lower eyelid are rendered in two strokes. The folds of the *himation* are reproduced in thin lines of diluted gloss. The design is inaccurate without a preliminary drawing. On the int., the gloss covers the surface only down to the bend of the neck.

C-5 87-901. Pl. 88

Rim fr. H 2; W 8.5. The gloss is black and lustrous. An Ionian *kyma* around the everted lip. The contours of the eggs are drawn with a pen in thin lines (carelessly, occasionally blurred). The inner parts of the eggs are painted by a brush in a thinner gloss. Only one dot between the eggs.

C-6 87-242. Pl. 88

Body fr. H 5.6; W 6.3. The gloss is black-olive. Part of a griffin standing on back paws (attacking), turned left. The body is reproduced in white paint. The muscles are drawn in a much diluted gloss. The tail is dropping down between the legs. On the fr. of a wing, the single feathers are drawn in diluted gloss. No traces of a preliminary design. Close to the circle of the Griffin Painter.

C-7 88-403. Pl. 88

Body fr. H 5.8; W 7. The lower part of the neck of an Amazon; necklace, edge of head-dress. Below is an Ionian *kyma* with eggs separated by dots. The gloss of the painting is brown. White: Amazon's head, necklace, border of head-dress.

C-8 88-481. Pl. 88

Body fr. H 3.2; W 5.7. The upper part of a youth's head facing right.

Above the head is possibly an Ionian *kyma*. The details (eyebrow, eye) are rendered in thin lines of dense gloss.

C-9 89-359. Pl. 88

Rim fr. H 1.2; W 8.5. Fabric: 7.5YR 6/6. The gloss is olive coloured, lustrous on the rim; under the rim, lustreless with brown stains of wear. Around the edge of the rim an Ionian *kyma* with eggs occasionally separated by dots. Diluted gloss, carelessly applied.

C-10 89-53, II-6 B 195/55

Body fr. H 5.6; W 3.5. Fabric: 5YR 6/6. The gloss is black, lustrous. The lower part of a figure wrapped in a *himation*, standing on an Ionian *kyma*. The insides of the eggs are rendered as two parallel lines and the eggs are separated by dots. The design is carelessly executed, occasionally overlapping the background.

C-11 89-853, IV-1 B 253/146

Neck fr. H 7.4; W 7.6. Fabric: 2.5YR 5/6. The gloss is black, dense, lustrous. Upper encircling Ionian *kyma*. The design is executed by means of a brush and a pen. The technique of the execution is characteristic of a left-handed person. The background extends out of the limits of the preliminary marking.

C-12 89-632

Body fr. H 3.2; W 3. Fabric: 5YR 5/6. The gloss is black, dense. Part of folds of clothing in a thin pen. The subject is unidentifiable.

C-13 89-181. Pl. 88

Body fr. H 4.2; W 5.5. Fabric: 5YR 6/6. The gloss is black, dense, semi-matte. Part of a youth turned left. The eyebrow and eye are reproduced by angular ticks inserted into each other. The hair is represented summarily as a single blot. Drapery on the left shoulder, the right shoulder is naked. The drapery and muscles are drawn by pen. Traces of a preliminary design executed by brush in diluted gloss.

C-14 92-380, III-3 R 359/113. Pl. 88

Body fr. H 3.8; W 5.2. The gloss is black-brown. Part of face (*protome*) of an Amazon and the neck of a horse. The face of the Amazon is painted in white; decorations along the edge of the head-dress.

C-15 92-859. Pl. 88

Body fr. H 4.1; W 4. Head of a youth, left; in front of the face is presumably a tympanon with a cross design. Above the scene is an inaccurately executed Ionian *kyma* with eggs separated by dots. The painting is carelessly executed.

C-16 93-773, III-2 B 389/88

Body fr. H 3.7; W 4.1. The gloss is light-red; on the inner surface the gloss is thin, lustreless. Remains of white paint. Possibly a representation of an Amazon.

C-17 93-94

Body fr. H 5; W 4.5. The gloss is lustrous. An upper Ionian *kyma*. Below is part of the head of a woman facing right. The coiffure is rendered in brown gloss. The face is painted white.

C-18 93-1068, VI-2 B 395/260. Pl. 88

Body fr. H 5; W 8.5. The gloss is lustrous, scorched. The upper part

of a male figure wrapped in a *himation*, right. The hair is rendered summarily as a single blot, the eyebrow and eye as three parallel lines of different length and the mouth as a dot. The folds of the *himation* are executed by pen in thin lines; the decorated border of the *himation* is reproduced as a thick line by means of a brush. Behind the back is another figure holding an oval tympanon with a cross-like ornamentation. Painting is cursory.

C-19 94-728, VI-2 B 395a/262. Pl. 89

Body fr. H 7.5; W 5.3. The lower back part of the head-dress of an Amazon turned right. The folds are reproduced in thin, dense brown lines. On the head-dress are three-dotted rosettes. On the left is an unidentifiable representation (edge of the cloak of a standing figure?). White: a vertical row of dots over the edge of the head-dress.

C-20 96-265, VI-1 B 479/243. Pl. 89

Neck fr. H 6.4 x W 8.2. Fabric: 2.5YR 6/6. The gloss is red-brown; a defect of firing. Between two bands in the colour of the clay is a frieze of laurel leaves.

C-21 96-22 + 96-22/3 + 96-22/5, II-5 B 390/36. Pl. 89

Three joining body frs. H 6.8; W 7.4. Fabric: 5YR 6/6. The gloss is black, lustrous. The subject is unidentifiable. The lower part of a figure wrapped in a *himation*, leaning on an Ionian *kyma*. Below the frieze is a band in the colour of the clay.

C-22 96-163, V R 465/229. Pl. 89

Body fr. H 3.8; W 6.2. Fabric: 2.5YR 6/6. The gloss is thin, black, lustrous. Ionian *kyma*. Below is gloss filling.

C-23 96-11

Body fr. H 4; W 3.1. Fabric: 2.5YR 6/6. The gloss is black, lustrous. Ionian *kyma*. Above is an unidentifiable subject. The details are executed with a brush in diluted gloss and with a pen in dense black gloss.

C-24 97-330. Pl. 89

Body fr. H 6; W 3.5. The gloss is smooth, lustrous. A youth facing right (back part of the head, the right shoulder, folds of clothing are preserved). Above the figure is an Ionian *kyma* with eggs separated by dots. The details are rendered fairly neat in thin lines of dense gloss. The pattern of the eggs is carelessly executed.

C-25 01-267

Body fr. Top of panel with an Ionian *kyma*. Below is a painted design, the subject of which is unidentifiable. The execution is very crude and careless. The int. is covered with tawny gloss.

C-26 01-268. Pl. 89

Body fr. The upper left corner of an Ionian *kyma*. The subject is unidentifiable. The int. is covered with tawny gloss. The painting is very careless.

C-27 02-28. Pl. 89

Neck fr. H 5.2; W 5.4. The gloss is black, lustrous. Part of the head of a *palaestrite* turned left. Discernible is the upper part of the head from the forehead to the nose. The hair is represented summarily with a single blot. The eye is rendered in a very peculiar manner: the eyebrow and the lower eyelid are reproduced as an arc while the upper eyelid and the pupil are perpendicular to each other. On the top, the design is delimited by an Ionian *kyma* with eggs alternating with dots.

C-28 02-876. Pl. 89

Body fr. H 4.6; W 4.2. The gloss is olive-coloured, lustrous. On the upper part of the fr. is an Ionian *kyma* with eggs with dots bounded by a thin band of diluted gloss.

C-29 05-535. Pl. 89

Rim fr. H 1.5; W 3.6. The gloss is black, dense. Worn. Decorated in the Kerč style. On the out-turned edge of the rim is an Ionian *kyma* with eggs separated by dots between two parallel bands.

## Kraters and krateriskoi

### Column krater

C-30 93-548. Pl. 89

Rim fr. H 2.3; W 7.3; Ø 36. Fabric: 5YR 5/6. Around the upper surface are lotus buds connected by arcs over every second bud. Around the outer edge is a double row of ivy leaves separated by lines. Last third or end of the 6th century BC. Bilingual painting.

### Volute krater

C-31 02-820

Neck and shoulder fr. H 9.5; W 4.5; Ø 0.3. The gloss is thick, black, lustrous. Only the int. surface of the neck is glossed. The lower part of the neck is decorated with a tear-shaped pattern with alternating elements connected by arches. The pattern is bounded below by a thin and a thick band of gloss. The shoulder is ornamented with a stroke pattern alternating thin and thick, the thin strokes in a denser gloss. Below the pattern is presumably part of a female head turned right. Only the top of the head is preserved, as well as part of the *tainia* and hair-net. The hair is rendered summarily, separated from the background by a thin band in the colour of the clay. The *tainia* is worn, possibly it was coated with an appliqué paint. The hair-net is engraved with small crosses in addition to the hatching. The partial preliminary marking of the design was executed in thin lines of dense gloss; that of the figure in a more diluted gloss. First half of the 5th century BC.

Cf. CVA Altenburg 1 [Germany 17], taf. 55.

### Bell krater

C-32 04-304a-b. Pl. 90

Body fr. with handle. H 11.2; W 10.7. The gloss is of excellent quality, black, lustrous. The left part of a figure of a Satyr (thighs, shins, right arm, chest, top of the belly) turned right and holding a *thyrsos*(?) in the right hand. At the rear at the level of the waist is a tail. The figure is immediately abutting the base of the handle with its arm and tail upon. The base of the handle is bordered below by an Ionian *kyma*. Left, behind the legs of the Satyr, is an ivy branch. The figure is executed very realistically and finely. The Ionian *kyma* beneath the handle and the ivy behind the right leg of the figure are reproduced carelessly. The anatomic details inside the figure are rendered in an almost colourless diluted gloss; the outlines of the figure and the *thyrsos* in thin lines of dense gloss. Possibly first half of the 5th century BC.

C-33 95-518, V Earth-dwelling 445/240. Pl. 90

Rim fr. H 4.5; W 12.3; Ø 33. Fabric: 5YR 5/6. The gloss is thin, with a metallic sheen; on the int. dense, lustrous. The edges are worn. Repair hole. On the int. beneath the rim is a reserved band. Around the rim, a double laurel branch is represented. The petioles are drawn in thin lines of dense gloss.

C-34 04-63. Pl. 90

Body fr. H 3.5; W 5.5. Below the rim is a wreath of olive leaves. Below is a reserved band. On the wall is a depiction of an unidentifiable object. The details are rendered in dense gloss using a pen.

*Kraters, type not identifiable*

C-35 01-495, VI-3 B 641/297. Pl. 90

Body fr. H 3.9; W 3.5. The gloss is dense, of good-quality, even, black, lustrous. Right below is a laurel branch. Above is part of a naked youth. Observable are only the edge of the torso and the outstretched arm. The laurel leaves are separated from the stem by thin lines of gloss slightly denser than that of the background. Second quarter of the 5th century BC.

C-36 01-494, VI-3 B 641/297

Rim fr. H 6.5; W 5; Ø >30. The gloss is dense, even, black, lustrous. The rim is out-turned and painted on the top. The neck, above and below (2.3 cm), is emphasized with fluting and glossed. Over the gloss, applied in white paint, is a triple garland of ivy branches with large leaves left in the colour of the clay and filled with white paint. On the inside, below the edge of the rim, is a reserved band. Mid-5th century BC.

C-37 93-86. Pl. 90

Body fr. H 4.5; W 4.8. Fabric: 5YR 5/6. The gloss is even, dense, lustrous. Folds of clothing. The subject is unidentifiable. The details are rendered in thin lines of dense gloss. Second half of the 5th century BC.

C-38 93-382, IV-3 R 383/197. Pl. 90

Body fr. H 4.2; W 1.9. Fabric: 5YR 6/6. The gloss is even, dense, lustrous. The head of a youth, right. The details are rendered in thin lines of dense gloss. The hair is rendered summarily; along the edge of the head-dress are separate curls. Second half of the 5th century BC.

C-39 94-212, II-5 B 390/29. Pl. 90

Body fr. H 3; W 3.5. Fabric: 5YR 5/6. Left arm, chest and belly of a naked male figure. Painting is accurate, anatomically correct, exact and very minute. The details of the figure are rendered in thin light-brown lines. The muscles of the breast, arm and hand are given in black thin lines of dense undiluted gloss. The preliminary marking was applied in thin lines of thick gloss. Second half of the 5th century BC.

C-40 95-156

Body fr. H 3.6; W 5. Fabric: 5YR 5/6. Lower part of body and folds of clothing. The details within the figure are rendered in thin lines of dense gloss. There are traces of preliminary marking applied in a broad line of a denser gloss. Possibly late 5th century BC.

C-41 02-799. Pl. 90

Body fr. with handle attachment. H 5.6; W 4.5; Ø 10. Left of the handle attachment are the remains of a representation of a swan's wing turned to the left. The feathers are rendered in thin parallel lines of dense gloss directed downwards and right. Below the handle attachment, the design is bounded by a reserved band. 4th century BC.

C-42 94-140. Pl. 90

Body fr. H 3.8; W 4.7. Fabric: 5YR 5/6. The gloss is even, black, lustrous. The left arm of a male figure stretched out to the left and downwards and part of the torso. The preliminary marking is drawn in broad lines of a slightly denser gloss. Early 4th century BC.

C-43 93-1155, IV-4 B 392/221. Pl. 90

Rim fr. H 7; W 9. Fabric: 2.5YR 5/6. The gloss is black, lustrous.

Under the edge a wreath of a double row of olive leaves. First half of 4th century BC.

C-44 93-361. Pl. 91

Rim fr. of a krateriskos. H 5.5; W 7.5; Ø 15. Fabric: 10YR 7/6. The gloss is dull. Standing male figure (head, shoulder) wrapped in a *himation* and turned right. The folds of clothing are rendered by a thin pen in brownish gloss. The hair is represented summarily as a single blot. The eye is absent and the mouth rendered as a dot. Below the edge of the rim is an Ionian *kyma* with eggs separated below by dots. The upper edge of the background of the painting is uneven. The painting is very carelessly executed. Second half of the 4th century BC.

C-45 95-519, V Earth-dwelling 445/240

Body fr. H 4.2; W 5.3. Fabric: 5YR 5/4. The gloss is black, even, lustrous. Part of painting. The subject is unidentifiable. The details (folds of cloth) are rendered in thin bands of diluted gloss. The preliminary marking is not discernible. Possibly second half of the 4th century BC.

C-46 89-302. Pl. 91

Body fr. H 5.1; W 5. Fabric: 5YR 5/6. The gloss is black and lustrous. Part of recumbent figure, left. The muscles on the belly and the drapery enveloping the lower part of the figure are drawn by pen in thin lines of brown gloss. Supported on its left arm, the character is leaning upon a striped cushion and with an elegant gesture holds the edge of the drapery above its navel. The design is bounded by a thin line of gloss and a reserved band. Below it, a coat of gloss begins (near the foot of the vessel). On the band of gloss there are three spots of thick white paint.

C-47 89-376, III-2 R 52. Pl. 91

Body fr. (lower part) of a krateriskos. H 5; W 5.5. Fabric: 2.5YR 6/6. The gloss is black-brown. Part of a female(?) head. Preserved is an area of applied white paint depicting the neck and a row of large beads. Below is a thin band of gloss and a frieze of a wave meander right.

C-48 89-779, II-6 B 186b. Pl. 91

Body fr. H 2.8; W 4.6. Fabric: 5YR 5/6. The gloss is black, dense, lustrous. Part of tail and rear of a Satyr turned right. The design is executed using a thin pen in a very dense black gloss. Traces of a preliminary design incised with an acute object are discernible.

C-49 89-183

Body fr. H 1.9; W 4.6. Fabric: 5YR 6/6. The gloss is black, dense, lustrous. Left is part of a representation of a draped figure.

C-50 90-495

Body fr. of a large vessel (krater?). The gloss is dense, black, even, lustrous. The surface of the clay is slightly coloured. Remains of a laurel branch. Below is an unidentifiable figure. The leaves are separated from the branch by thin lines of dense gloss. The preliminary marking is executed in lines of thick gloss and bands of a gloss (up to 0.4-0.5 cm wide) somewhat denser than that of the background.

C-51 93-1069, VI-2 B 395/260. Pl. 91

Body fr. H 5; W 6.3. Fabric: 2.5YR 5/6. Right side of a multi-foliolate palmette. Left are the legs of a male figure advancing right. Below is a design decorated with a wave meander.

C-52 95-316 (1+2)

Two joining body frs. of a krateriskos. H 1; W 1.2. Fabric: 5YR 5/5. The gloss is thin, faded, uneven black; on the int. traces made by a brush. Repair holes. On the body below the neck is a representation of a winged Genius flying left. The wings are spread, the right arm is stretched forward and the left arm bent is at the elbow, thrown back and uplifted. The wings (without detailed elaboration of the feathers) are left in the colour of the clay. The head and body are thickly painted

white over the colour of the clay. The hair and *tainia* were possibly treated in black gloss. Under the bent elbow of the left arm is a reserved ring. To the left of the legs of the figure is a continuation of the figured composition – possibly part of an altar.

C-53 02-744. Pl. 91

Body fr. (lower part). H 6.4; W 9.1. The gloss is not homogeneous, black-green, applied in a thick layer, in places over-fired to red. The fr. is strongly worn and scratched on the int. surface. Remains of the lower part of a standing female figure turned right. In front of the figure is a leg of a low table (couch?) partly covered by the left foot of the figure. The folds of the clothing and the toes of the right foot are rendered in a gloss of the same thickness as the background. The design is bounded by an ornamental band: a frieze of separate modules of a plain geometric meander alternating with single oblique crosses with dots. Traces of the preliminary marking are discernible only on the leg of the furniture.

Cf. CVA Altenburg 1 [Germany 17], taf. 57.325.

C-54 05-684. Pl. 91

Body fr. H 3.5; W 3.4. The gloss is black, semi-matte. Fr. of a depiction of drapery. The folds are rendered in a strongly diluted orange gloss. The lower part of the design is possibly bounded by a reserved band. Traces of a preliminary design in a denser gloss are discernible.

## Lekythoi

C-55 02-913. Pl. 91

Body fr. H 2.7; W 2.7. The gloss is black, lustrous. Fr. of a standing figure, right. Only part of the folds of clothing in the middle of the figure is preserved. The folds are drawn by pen in a thick gloss. Ca. mid-5th century BC.

C-56 93-1041, III-3 R 359/123. Pl. 91

Body fr. of an aryballos-like lekythos. H 3.6; W 3.4. Fabric: 5YR 5/6. The gloss is black, even, lustrous. Leaves of a multi-foliate palmette. The design is neatly executed. First to third quarter of the 4th century BC.

C-57 02-880. Pl. 91

Body fr. of a thin-walled, small closed vessel, possibly a lekythos. The gloss is black, lustrous. The subject is unidentifiable. Thin and medium-thick lines of gloss probably render folds of clothing.

C-58 02-877

Body fr. of a thin-walled, small closed vessel (possibly the same as C-57). H 2.4; W 2.6. The gloss is black, lustrous. Ionian *kyma* with eggs separated by dots.

C-59 05-87. Pl. 91

Body fr. and base of an aryballos-like lekythos. Ø 6. The gloss is tawny-olive coloured, flaking off, with scratches on the surface. Fr. of a palmette encircled with a double reserved line with a tendril on the outside of the line. Below, the design is bounded by a reserved band, W ca. 1, covered by a Z-like pattern confined between two lines of gloss.

## Lekanides

C-60 96-339, VI-3 B 474/288

Handle. 3.4 x 2.8 x 2.3. Fabric: 5YR 7/6. The gloss is black, lustrous, dense. On the right side of the handle is a decoration in the form of a running wave directed towards the top. Between the elements is a

pattern in the form of three dots on one side and loops on the other. To the right is part of a red-figure multi-foliate palmette. First half of the 5th century BC.

C-61 87-790, II-1 R 156/6. Pl. 91

Body fr. H 2.6; W 4.2. Gloss thin, olive-brown. Painting in the form of a laurel wreath with central stem to the left. 4th century BC.

C-62 93-425, II-7 P 1/66. Pl. 92

Rim fr. with handle attachment. H 3.2; W 4.7; Ø 20. Fabric: 2.5YR 6/6. The edge is worn. The gloss is dull, lustreless. Pattern of leaves of semi-palmettes. Otchet Group. Late 4th century BC.

C-63 93-323. Pl. 92

Rim fr. H 2.6; W 2.9. Fabric: 2.5YR 6/6. The gloss is olive coloured, lustrous. The edge is worn. On the ext. is a pattern of leaves of semi-palmettes. Late 4th century BC.

C-64 89-1043. Pl. 92

Rim and Body fr. with fr. of handle. H 8.2; W 10.3; Ø 33. Fabric: 2.5YR 5/6. The gloss is brown and black; on the int., black, dense, lustrous. Over the upper edge, the handle is ornamented with an Ionian *kyma* with eggs separated by dots between two thin lines of gloss. The lower part of the handle is decorated with a band of gloss. The lateral side of the handle is richly ornamented with three bands, the upper and lower with eggs separated by dots, and between them a closed wavy-spiral pattern also with separating dots. Each band is bounded by a line of gloss. On each of the friezes, traces of a preliminary design made by brush are discernible. The design is retouched in a thicker gloss by pen. Next to the handle is a brush-stroke pattern. Traces of a preliminary marking are also discernible here. Below the base of the handle is a band of gloss, which is followed below by an Ionian *kyma* with eggs separated by dots.

C-65 89-1042 + 89-150, II-6 B 186/46. Pl. 92

Two joining rim frs. H 4.3; W 8; Ø 15. Fabric: 2.5YR 5/6. The gloss is brown, thin with a metallic sheen; on the int., very dark-brown. A series of large triangular palmettes.

C-66 92-175, III-1. Pl. 92

Rim fr. H 3.8; W 11.7; Ø 22. Strongly worn. On the int., the gloss is thin and lustreless. A series of semi-palmettes arranged in a zigzag pattern applied in light red-brown gloss on the ext.

C-67 95-131. Pl. 92

Rim fr. H 3; W 5.6. The gloss is thin, black, lustrous; on the int., black. The wall was probably ornamented on the ext. with horizontal leaves.

C-68 96-338, VI-3 B 474/288. Pl. 92

Rim fr. H 5.2; W 7.9; Ø 18. Fabric: 5YR 6/6. The gloss is olive-coloured, thin. A frieze of triangular multi-foliate palmettes.

C-69 96-429, VI-3 B 474/289. Pl. 92

Rim fr. H 3.6; W 6.1; Ø 15. Fabric: 5YR 6/6. The gloss is brown-olive, lustrous. Triangular semi-palmettes.

C-70 01-659

Rim fr. The gloss is thin, even, black, slightly matte. Triangular palmettes with their apexes alternately directed upwards and downwards, fairly neatly executed.

C-71 01-565

Rim fr. The gloss is thin with a metallic sheen; on the int., black, even, slightly matte. Triangular palmettes with their apexes alternately turned upwards and downwards. The painting is executed by brush strokes.

C-72 02-27. Pl. 92

Rim fr. H 4; W 5.6; Ø 18. The gloss is tawny on the ext.; on the int., black, dull. A frieze of multi-foolate palmettes inscribed inside triangles and oriented alternately upwards and downwards. The left palmette is evidently the outermost one near the handle because only half of it is represented. On the bend, the painting is bounded by a band of gloss. Below, the surface is filled with gloss. The painting is carelessly rendered in a much diluted gloss.

## Lids of lekanides

C-73 95-521, V Earth-dwelling 445/240

Lid fr. of a lekanis(?). H 3.5 x W 4. The gloss is even, dense, black, slightly matte. Fr. of painting – possibly, the upper part of the back of a semi-recumbent figure. A preliminary marking in very thinned gloss is discernible; the marking differs considerably from the final design. The anatomic details are rendered in thin lines of thick gloss. Possibly second half of the 5th century BC.

C-74 93-1241, III-3 R 359/124. Pl. 92

Body fr. H 2.7; W 3.9. Fabric: 2.5YR 6/6. The gloss is smooth, lustrous. The background is slightly coloured. Fr. of a running female figure (head, bosom, right arm) facing left. Numerous folds and details of the face are rendered with a pen in thin lines of gloss and broader ones in thinned gloss applied by means of a brush. Traces of a preliminary design are discernible. Late 5th to early 4th century BC.

C-75 90-566

Body fr. H 3.7; W 3.7. The gloss is thin, black, even; on the int. it is more dull. A knee draped in clothing and the right arm of a figure turned right. The folds of the clothing are numerous, executed in very thin parallel lines of thinned gloss. The palm of the hand is rendered very schematically without treatment of the fingers. Traces of the preliminary marking are absent.

C-76 88-308. Pl. 92

Rim fr. H 3.2; W 4. The gloss is thin, lustrous. The edge is chipped off. The right tendril and lower leaf of a palmette. The design is carefully executed. There is a reserved band around the perimeter. On the outer edge brush is stroke pattern. Second quarter of the 4th century BC.

C-77 93-1043, III-3 R 359/123. Pl. 93

Rim fr. H 1.4; W 3.4; Ø 12.5. Fabric: 5YR 6/6. The gloss is lustrous. The design is unidentifiable – possibly the beginning of a volute and part of a figure (head?) right of it. Around the outer edge is an Ionian *kyma* with eggs separated by dots. Second or third quarter of the 4th century BC.

C-78 87-555, II-3 B 89/10. Pl. 93

Body fr. H 5.8; W 5.5. The gloss is brown, matte, diluted; on the int., dense, dark-brown. The palm of the right hand of a figure touching the lid of a large casket. Left is part of the shoulder of a female figure turned right and placed lower than the edge of the casket. Above the shoulder, is part of a coiffure in the form of a hair-knot. The folds of the clothing, the fingers and parts of the casket are executed with a thin pen in dense gloss. The rest of the painting and the background are filled by means of a brush, rather carelessly with gaps. Otchet Group. Late 4th century BC.

C-79 87-231, I-2 R 119. Pl. 93

Body fr. H 4.2; W 5.1. The gloss is black, dense, lustreless. A horse's head and a griffin's head turned right. The numerous details are executed carefully with pen in thick gloss. Traces of the preliminary design are discernible. Otchet Group. Late 4th century BC.

C-80 87-818, II-1 R 156/7. Pl. 93

Body fr. H 4.8; W 4.3. Traces of burning. The gloss is red-brown, with stains. Fr. of a wicker basket. To the right and above are part of folds of clothing. Traces of a preliminary design in a thicker gloss, applied with a brush, are discernible. The basket is carefully painted with a brush and the folds of the clothing with a pen. Otchet Group. Late 4th century BC.

C-81 89-182. Pl. 93

Body fr. H 3; W 3.5. Fabric: 5YR 5/6. Embroidered edges of cloth. The subject is probably the preparation for a wedding. Otchet Group. Late 4th century BC.

C-82 89-31

Rim fr. H 1.5; W 3.9. Fabric: 5YR 6/6. The gloss is olive-brown with olive-green stripes. The edge of the lid has two grooves of different depths. The outer one is coloured in red. Along the edge of the lid are large eggs with gloss inside. The wicker basket(?) is without a filling pattern. To the right, there are two flat arcs. The subject is unidentifiable. Traces of a preliminary design are recognizable. Otchet Group. Late 4th century BC.

C-83 92-275

Rim fr. H 3.8; W 2.3; Ø 20. The subject of the design and the motif of the pattern on the edge are unidentifiable. The details are rendered in thin lines of thick gloss. Late 4th century BC.

C-84 93-1015, III-3 R 359/123. Pl. 93

Handle fr. H 2.9; Ø 7.5. Fabric: 5YR 5/6. The gloss is black, lustrous. Concentric circles of different thickness and an Ionian *kyma* with eggs with dots. Late 4th century BC.

C-85 94-425, VI-2 R 410/247. Pl. 93

Rim fr. H 5; W 7.5; Ø 18. The gloss is lustreless. The legs of a flying Eros. Along the edge is an Ionian *kyma*. The details are rendered in thin stripes of dense black gloss. Late 4th century BC.

C-86 87-371. Pl. 93

Body fr. H 3.7; W 3.4. The gloss is brown-olive coloured. Fr. of the torso of a seated female figure right. The bosom and thigh are shown by the folds of the clothing. The design of the folds is distinct, executed by pen with thick gloss. The edge of the *peplos* is marked with arc-like thin lines of dense gloss. The ornamental band on the *peplos* is rendered as a wavy line of thinned gloss. In her left hand, the female figure (maid?) holds a casket ornamented with a wave meander and dots. Otchet Group. Late 4th century BC.

C-87 88-430. Pl. 93

Rim fr. H 2.8; W 5; Ø 26. The gloss is lustreless. A casket stored below a couch. Around the outer edge is an Ionian *kyma* with eggs separated by dots. Otchet Group. Late 4th century BC.

C-88 89-999. Pl. 93

Rim fr. H 1.5; W 5.5. Fabric: 5YR 6/6. The gloss is black, dense, lustreless. Fr. of the figure of a griffin. The wings and muscles are drawn with a pen in thick black gloss. The preliminary design is drawn in brown gloss with a brush. Group of the Painter of the Vienna Lekanis.

C-89 89-184. Pl. 93

Body fr. H 6; W 3.8. Fabric: 2.5YR 6/8. The gloss is dense, lustrous, over-fired to red; on the int., very dark-brown, dense, matte. Part of a female head-dress from the subject of "two protomes". Group of the Painter of the Vienna Lekanis.

C-90 96-197, VI-3 R 459/273

Rim fr. H 1.1; W 3.9. Fabric: 5YR 6/6. The gloss is brown-black,

lustrous. Fr. of the hind part of a griffin. The details (paws, feathers) are rendered with a pen in thick black gloss. Around the ledge for the lid is an Ionian *kyma* with widely spaced eggs alternating with dots.

C-91 96-75, II-5 B 390/38. Pl. 93

Body fr. H 4.3; W 5.5. Fabric: 2.5YR 6/6. The gloss is black, lustrous. Right is part of a female face with a small graceful nose, plump lips, a heavy chin and a rather small eye. The preliminary design is executed in a strongly diluted gloss. In the same gloss, a ringlet on the neck of the figure is represented. The eye is drawn anatomically correctly by pen in black thick gloss. The bridge of the nose is emphasized. The line of the lips with a half-smile is rendered by a line with a dot depicting a corner of the mouth. Left of the face is a complicated tendril and a sprout with a bud in the middle.

C-92 99-440

Body fr. H 4.1; W 5.6. The gloss is tawny. The edges are strongly worn and the gloss is flaking off. The design is arranged in concentric circles around the centre. From the centre, runs one thin line of gloss. A pattern of strokes and petals.

C-93 01-566

Body fr. H. 3.7; W 3.7. The gloss is thin, even, black, lustrous; on the int., dull. A knee draped in clothing and the right arm of a figure turned right. The folds of the clothing are numerous, executed in very thin parallel lines of diluted gloss. The palm of the hand is very schematically drawn without treatment of the fingers. Traces of a preliminary marking are lacking.

C-94 02-765b

Body fr. H 3.2; W 3. The gloss is black, lustrous; on the int., dull. A pattern of a thick and a thin band of gloss. Above is an Ionian *kyma* with eggs separated by dots.

C-95 02-810

Lid fr. of a small lekane. H 2.4; W 2.9. The gloss is lustrous, strongly worn. Fr. of an extremity of a wing of a griffin or Eros. The feathers are drawn in a thick gloss and the lines are executed distinctly, possibly by means of a reed stick. Some of the lines are obscured by the background gloss. The preliminary marking is traceable.

C-96 02-780

Lid fr. of a small lekane. H 3.8; W 3.4. The gloss is black, lustrous. Near the base of the handle is a band of gloss bounding the base of an Ionian *kyma*. The eggs are chaotically arranged without a discernible preliminary drawing. Below is part of an unidentifiable design partly overlapping the eggs.

C-97 03-231

Rim fr. H 5; W 4.2; Ø 20. The gloss is dull. A pattern of semi-palmettes inscribed into triangles.

C-98 03-39. Pl. 94

Rim fr. with remains of handle. H 4.5; W 8; Ø 22. The gloss is dull. A pattern of semi-palmettes inscribed into triangles and arranged in a zigzag pattern.

C-99 04-130 (04-131, 04-138?)

Body fr. H 3.2; W 2.2; Ø 15. The lower tendrils of a palmette. Around the ledge is an Ionian *kyma*. The painting is carelessly executed.

C-100 04-140. Pl. 94

Body fr. Scorched by fire. H 2.8; W 3.1. The surface of the design is partly chipped off. The design is unidentifiable. The details of the design are rendered in thin lines of dense gloss.

C-101 05-665. Pl. 94

Body fr. H 5.7; W 7.4. The gloss is olive-black. Fr. of the lower part of a seated female figure turned left. The hips, the shin of the left leg and the right arm from the elbow down are discernible. The folds of the clothing reveal an anatomically correct figure. Discernible is an edge of the cushion on which the woman is seated. The right arm is sunk below the knee. Behind the arm, there is a rectangular object, possibly a large casket consisting of at least two drawers. On the object, the cramp-iron handle of one of the drawers is discernible. The adornments and technical elements are rendered in thin lines and thick dots. A preliminary drawing was made in a denser gloss.

## Askoi

C-102 87-129, I-1. Pl. 94

Upper body fr. H 3.5; W 4.8. Part of *umbo* decorated by alternating bands of gloss in the colour of the clay and an Ionian *kyma*. One of the eggs is not completed, as there is no internal field. Beneath the *umbo* there is part of a design with two female heads in head-dresses, turned with their backs towards each other. The right head-dress is ornamented with a design in the form of a three-dot pattern. The left is executed in parallel lines with dots arranged oppositely at the outer edge of the lines. Between them is the handle or spout attachment of the vessel. Group of the Cambridge Askos. Second quarter of the 4th century BC.

C-103 88-277. Pl. 94

Fr. of upper part. H 3.2; W 6.1. Wings and neck of a swan in the posture of an "attacking" swan – the wings are highly uplifted, the neck curving and slanting down. The feathers are rendered in large light-brown dots and thin bands of thick gloss. On the opposite side there is the upper body of some sort of beast of prey, most probably a panther. Painter of Askoi from Al-Mina. Second quarter of the 4th century BC.

C-104 89-401. Pl. 94

Fr. of upper part. H 3.2; W 3.4. Fabric: 5YR 6/6. The gloss is black, lustrous. A brush-stroke pattern arranged from the centre outwards. The sharp bend of the shape is bounded by a false joint filled with red. Beneath, it is black-glossed. Second quarter of the 4th century BC.

C-105 97-495

Base and Body fr. H 8.2; W 2.5; Ø 8. The gloss is smooth, lustrous, black. The lower part (paws) of an animal (hare, dog?) lying down. The details are rendered in thin lines of thick gloss. Second quarter of the 4th century BC.

C-106 01-1062

Body fr. with remains of a handle attachment. The forelegs of a hind walking left. The preliminary marking is in lines of the same gloss as the coat of the vessel. Second quarter of the 4th century BC.

C-107 02-335

Body fr. H 3.4; W 3.5. The gloss is tawny-brown, lustrous. Ornamented shoulder with a frieze of a laurel wreath. The design is executed by a brush and the internal ribs of the leaves by a thin pen. Mid-4th century BC.

C-108 02-799

Body fr. with handle attachment. H 2.4; W 4.5; Ø 10. Left of the handle attachment are the remains of a wing of a swan turned left. The feathers are rendered in thin parallel lines of dense gloss directed downwards and to the right. Beneath the base of the handle, the design is bounded by a reserved band. Mid-4th century BC.

## C-109 89-912

Base fr. H 2.1; Ø 8.4. Fabric: 2.5YR 6/6. The gloss is brown-black, lustrous. The subject is unidentifiable.

## C-110 92-343

Two joining base frs. H 7; W 2.1; Ø 8. The gloss is smooth, lustrous. The subject is unidentifiable.

## Skyphoi

## C-111 90-288, IV-1. Pl. 94

Rim fr. H 2.2; W 4.5; Ø 13. The edge of the rim is out-turned. The wall is practically vertical. The painting reaches the rim. Left is the head of a figure turned right. The hair is rendered summarily, separated from the background by a band in the colour of the clay. The eyebrow and eye are rendered as three, thin parallel lines of dense gloss. Right of the head is an unidentifiable object, probably a detail of a carelessly executed palmette. Traces of the preliminary marking are discernible only near the face. First half of the 4th century BC.

## C-112 95-110, II-5 B 390/33. Pl. 94

Rim fr. of a skyphos(?). H 3; W 4.7. The edge of the rim is slightly out-turned. The gloss is thin, even, black, lustrous. Part of the upper volute of a tendril. The painting is very inaccurate. 4th century BC.

## C-113 95-111, II-5 B 390/33

Rim fr. of a skyphos(?). H 5; W 4.8. The rim is slightly out-turned. The gloss is even, black, rather dull. A painting carelessly executed with broad strokes of a brush. The subject is unidentifiable. Possibly 4th century BC.

## C-114 87-775. Pl. 94

Rim fr. of a small, open vessel (skyphos?). H 2; W 3.5. Fr. of a figure (down to the shoulders) turned right. The head is rendered as a single blot in silhouette without facial features. The hair is rendered summarily as a tear-shaped blot. The details of the clothing are rendered schematically using a very thin pen. Right and left of the figure are unidentifiable objects.

## C-115 88-461. Pl. 94

Body fr. of a skyphos(?) H 5.8; W 5.5. The gloss is lustrous; on the int., turning to dark red-brown. Right is a multi-foliate palmette. Left is the lower part of a male figure draped in a mantle and turned left. The folds of the clothing are rendered in thin lines of a dark-brown colour.

## C-116 88-457. Pl. 94

Rim fr. H 2.5; W 4.8; Ø 8.2. Out-turned rim. The gloss is thin, lustrous. A schematic painting. The subject is unidentifiable. Left is possibly part of a palmette (turned downwards). To the right of the palmette is a male figure (the head and the upper part of the shoulders). The folds of the clothing are rendered in thin, dense black-brown lines.

## C-117 89-650, IV-1 B 253/144. Pl. 94

Rim fr. H 6; W 5.2; Ø 12. Fabric: 5YR 5/6. The gloss is black, lustrous. The upper part of a figure wrapped in a *himation* turned right. In the left hand is held a tympanon. Below is an isosceles triangle with its apex turned to the right and with a dot inside. Nearby below is an unidentified figure. Above the right shoulder is part of a palmette(?).

## C-118 89-387

Body fr. H 3.8; W 5.2. Fabric: 5YR 5/6. The gloss is black, dense. The lower part of a figure wrapped in a *himation*, left. Left is part of the

depiction of a tympanon crossed with oblique lines with dots between them. The design is executed using both brush and pen.

## C-119 89-515

Body fr. H 3.4; W 2.6. Fabric: 5YR 5/6. The gloss is black, dense, lustrous. Fr. of a figure turned right, wrapped in a *himation* (left shoulder and back of the head of the figure). The hair is represented summarily by a single blot. The folds of the clothing are finished using a brush.

## C-120 92-261. Pl. 95

Base fr. H 4.2; Ø base 6.7. Remains of a cursory painting in a black-brown colour. The subject is unidentifiable; possibly the lower parts of standing figures wrapped in *himatia*.

## C-121 94-252. Pl. 95

Rim fr. H 2.2; W 3.3; Ø 15. The gloss is black, lustrous. Head of a youth facing left.

## C-122 95-450, VI-2 B 410/254

Base of a medium-sized(?) open vessel (skyphos?). H 2.5. Flaring ring foot. The gloss is even, thin, black, lustrous. The pointed *torus* of the pedestal is not painted. Outside above the foot is a basket of closely set, thin, vertical black bands (W up to 0.5 cm).

## C-123 97-190. Pl. 95

Body fr. of a skyphos(?). H 2.7; W 2.9. The rim is out-turned. The gloss is lustrous. The sherd is worn smooth. The head and shoulders of a youth wrapped in a cloak and turned left. The folds of the cloak are rendered in thin lines.

## C-124 97-244

Body fr. (lower part) of a skyphos(?). H 3; W 2.5. The subject is unidentifiable.

## C-125 01-496, VI-3 B 641/297. Pl. 95

Body fr. of an open vessel, possibly a skyphos. Markings in lines of dense gloss. The subject is unidentifiable.

## Cups

## C-126 95-574, VI-2 B 410/256

Base fr. 3 x 3.2. The gloss is dense, thick, black, lustrous. Possibly a medallion with a crouching male(?) turned right (preserved are the left leg bent at the knee and part of the buttocks). The preliminary marking and details of the figure are rendered in thin (relief) lines of dense gloss. A lead repair clamp. Possibly first half of the 5th century BC.

## C-127 95-556, II-5 R 451/42

Body fr. H 3.2; W 3. The subject is unidentifiable. The details are fairly skilfully rendered in thin lines of dense gloss. Possibly mid-5th century BC.

## C-128 87-902

Body fr. (lower part). H 4.5; W 6.9. The gloss is black, dense, lustrous. Depiction of the legs of flying Eros turned left. The figure covers a representation of a large casket or a chest of several drawers. Right and left of Eros are frs. of standing female figures of which only the representations of the feet survive. The figures are turned left and right, respectively. The details of the figures are reproduced with a pen in dense gloss. The details of the decoration of the casket are rendered in a much diluted gloss using a brush. Traces of a preliminary design are discernible.

## C-129 89-301. Pl. 95

Rim fr. H 4.8; W 4.6; Ø 13. Fabric: 2.5YR 5/6. The gloss is black, lustrous. Frs. of figures of two conversing youths. The right youth is turned left and wrapped in a *himation* with an ornamental band. His hair is represented summarily as a single blot. The eyebrow and eye are reproduced as three parallel lines and the pupil is rendered as a dot. The mouth is shown by a thick dot. Left is part of the head and the palm of the hand of a figure turned right. The design is schematic. On the int. around the rim is a depiction of a garland in white and yellow clay. Of the garland, the twigs, a dotted flower in white paint and part of an ivy leaf in yellow clay are preserved. Circle of the Q-Painter.

## C-130 89-683

Body fr. with handle attachment. H 1.9; W 3.9. The gloss is black, dense, semi-matte. Left of the handle is part of a multi-foliate palmette encircled by a line in the colour of the clay. Right of the handle is also part of a palmette.

## C-131 89-676, IV-1 B 257/155

Body fr. H 4; W 3.8. Traces of secondary burning. The gloss is black, dense, lustrous. Fr. of a representation of two heads. The left head, turned left, is crowned with a wreath of ivy. It is separated from the background by a thin line in the colour of the clay. The right head has an adornment in the hair (a diadem? or a support for the hair-knot?). Above the representation is a reserved line. Traces of a preliminary design are discernable. The design is executed in dense gloss using a very fine pen.

## C-132 90-478. Pl. 95

Body fr. (lower part). H 6.1; W 6.3. Left is a naked male figure, with drapery wound around his left arm, turned right. Right is a twelve-leaved oval palmette encircled by a long tendril with leaves passing below into volutes under the core of the palmette. Below, the design is bounded by a narrow reserved band. The details are rendered in thin lines of dense gloss. The design is fine but slightly inaccurate. Traces of a preliminary design are rendered in lines of dense gloss W up to 0.2 cm. On the inside of the cup is a stamped ornament in the form of intersecting oblique lines and brackets inside a double circle.

## C-133 02-390

Body fr. (upper part). H 1.5; W 1. The gloss is black, lustrous. The upper petals of a palmette and part of the coiling tendril bounded above by the bend of the shape of the vessel.

## C-134 02-823. Pl. 95

Foot fr. H 2.5; W 4. The gloss is tawny-olive coloured. Fr. of a painted medallion on the int. The subject is unidentifiable. There are thin and moderately thick lines with traces of a preliminary design in thinner lines and a more diluted gloss. Possibly folds of clothing. Around the foot is a thin band.

## C-135 02-30

Body fr. H 3.4; W 5.2. The gloss is black, dull. The area of painting reaches the carination of the vessel. Left is the upper part of a dancing female figure turned right. In her left hand, the figure holds an unidentifiable object of oval shape (possibly a tympanon?). The mass of the hair is rendered as a single curl and the outline of the hair is rendered in a line of thinned gloss (possibly a *tainia*?). The edge of the clothing and its folds (possibly a necklace?) are emphasized. The facial features are not shown. Right is part of the figure of a faun. Part of the hair (represented summarily as a single blot) and probably the left arm, the back, the upper part of the thigh and the tail are discernible. The details are absent and the figure is reproduced in the colour of the clay.

## C-136 04-252

Base fr. (the edge of the profiled ring foot is broken off). H 2.6; W 2.4. The gloss is black, of good quality. A medallion with a youth in a

*himation* turned left (the face, neck and folds of the *himation* on the breast). The eyebrow, eye, lips and folds of the *himation* are rendered in thin lines of dense gloss.

## Cup-skyphoi

## C-137 88-276. Pl. 95

Rim fr. H 6; W 5.4; Ø 12. The gloss is lustrous. On the inside of the rim is a double garland of ivy with dotted rosette berries (in white paint). Left is a Satyr chasing a Maenad (the head and arms; turned right). Right is a figure of an escaping Maenad (bosom, right arm, clothes). The anatomic details and folds of the clothing are rendered in thin lines of dense dark-brown gloss. White: the *tainia* of the Satyr; a spot between the heads of the figures.

## C-138 88-275. Pl. 96

Rim fr. with handle attachment. H 4.2; W 5.8; Ø 12. The edge is worn. The gloss is lustrous. On the int. of the rim is a double garland of ivy with dotted rosette berries (in white paint) and leaves (in the colour of the clay). On the ext. right of the handle is a palmette surrounded by a semicircle. Further right is the figure of a Satyr (body, shoulders, bearded face) running right. The details of the figure are rendered in thin lines of light-brown gloss.

## C-139 97-291. Pl. 96

Rim fr. H 3.5; W 4.2; Ø 14. The edge is worn. The gloss is lustrous, black. On the int. of the rim is a double garland of ivy with dotted rosette berries (in white paint) and leaves (in the colour of the clay). The figure of a bearded Satyr (shoulders, head) turned right. The details of the figure are rendered in thin lines of light-brown gloss. The painting is carelessly executed.

## C-140 97-361

Body fr. (lower part). H 3.8; W 3.4. The gloss is thin, lustrous; on the int., dull. The subject is unidentifiable; possibly male figures wrapped in cloaks and standing opposite each other. The painting is very carelessly executed.

## C-141 01-498, VI-3 B 641/297. Pl. 96

Body fr. H 3; W 2.5. The gloss is dense, even, black. On the int. is a thin encircling fillet raised in relief. The head of a figure of a youth turned left. Right and above are, presumably, the fingers of a hand of another figure, turned towards the youth. The curly hair is rendered in black paint with interstices reproducing the curls. The eyebrow, eye (of triangular shape), left shoulder and left brow, as well as the fingers of the next figure are rendered in thin lines of dense gloss. The top of the head-dress is bounded by a neatly figured reserved line. The head and expression of the face are very finely reproduced. The preliminary marking is applied as a stripe (W up to 0.2 cm) of gloss slightly denser than the gloss of the background.

## C-142 04-64. Pl. 96

Body fr. H 4; W 4. The gloss is dull. Two multi-foliate palmettes. Neat execution.

## Closed vessels, uncertain shape

## C-143 01-497, VI-3 B 641/297. Pl. 96

Body fr. of a small, closed vessel with handle attachment (jug or olpe?). The gloss is even, black, dense, lustrous. At the level of the handle

attachment is an Ionian *kyma*, with a black coat above and below. Mid-5th century BC.

C-144 95-573, VI-2 B 410/256

Body fr. (lower part) of a moderately large, closed vessel (pelike?). H 3.8; W 5.5. The gloss is dense, even, glossy, lustrous on the ext.; on the int., lustreless, black-tawny coat with traces of the brush. Above the black lower part is an Ionian *kyma* with inaccurate eggs separated below by dots. Above and below, the row is bounded by thin bands. Above the eggs there are the remains of a figured painting. The subject is unidentifiable. Probably 5th century BC.

C-145 95-555, II-5 R 451/42

Body fr. of a closed vessel. H 3.8; W 5.2. The gloss is thin, even, black, lustrous; on the int., dull. An area with painting. The subject is unidentifiable. The details are rendered in thin bands of dense gloss. Possibly end of the 5th to early 4th century BC.

C-146 97-363. Pl. 96

Body fr. (lower part) of a closed vessel. H 5; W 4.2. The gloss is lustreless. The subject is unidentifiable. Possibly 4th century BC.

C-147 94-704, II-5 B 390/31

Body fr. of a closed vessel (possibly a pelike). H 5; W 3.2. The subject is unidentifiable, perhaps folds of clothing. The folds(?) are rendered in thin, light-brown lines; the larger details in dense black lines. Second or third quarter of the 4th century BC.

C-148 87-923, II-6 P 127/60. Pl. 96

Body fr. of a closed vessel. H 4; W 3.1. The gloss is black, thin, lustrous. Right is the edge of the folds of clothing. The details are rendered both with a thin pen in a denser gloss and with a brush in a much diluted gloss, and evidently over a greasy surface since the gloss is slightly curdled. The same is true concerning an unidentifiable figure on the left. In the extreme corner of that figure is a spot of appliqué white paint, possibly a face.

C-149 88-563. Pl. 96

Body fr. of a large, closed vessel. H 4.2; W 4. The gloss is dense, lustrous. The figure of a youth advancing to the left with his arms extended forward. Left is an unidentifiable object. The details of the face and the preliminary marking of the design are executed in thin lines of dense gloss. The design is very neat.

C-150 88-610. Pl. 96

Body fr. of a closed vessel. H 1.8; W 3.1. The subject is unidentifiable. The details are rendered in thin lines of gloss.

C-151 89-667, IV-1 B 253/144

Body fr. of a closed vessel. H 2.5; W 3.5. Fabric: 5YR 5/6. The gloss is black, lustrous. Fr. of a figure wrapped in a *himation*. Below is part of an Ionian *kyma*. The design is executed with both a brush and pen. Traces of a preliminary design in much diluted gloss are discernible.

C-152 89-181

Fr. of a closed vessel. H 2.5; W 6.5. Fabric: 5YR 5/6. The gloss is olive coloured. Fr. of a figure turned right. The head-dress is rendered in separate curls. The left hand with the fingers clenched in a fist is turned backwards and upwards over the head. The curls are reproduced with a brown, strongly diluted gloss using a brush. The fingers and the muscles of the arm are rendered by a pen in black dense gloss.

C-153 89-923. Pl. 96

Body fr. of a thin-walled, closed vessel. H 3.4; W 3.8. Fabric: 5YR 5/6. Left is a representation of some ornamented drapery drawn obliquely

from right to left. Left is a leg in footwear (a shoe with ties?) tilted at the same angle. Below is an Ionian *kyma* with eggs separated by dots.

C-154 90-450, IV-2 B 301/173

Body fr. of a closed vessel. H 3.4; W 5.6. The gloss is misfired to red. The upper part of a male figure draped in a *himation* turned right. The hair is represented summarily as a single blot and separated from the background by a band in the colour of the clay. The ear is rendered as a dot. One of the folds of the drapery is executed with a brush, the other in thin lines of denser gloss, probably by means of a pen. Around the figure, traces of preliminary marking with a brush in a thicker gloss are discernible.

C-155 92-311

Body fr. of a thin-walled, closed vessel. H 3.2; W 1.7. The gloss is smooth, lustrous. The subject is unidentifiable. The details are rendered in thin dense lines.

C-156 93-262, III-3 B 368/102. Pl. 96

Body fr. of a small, thin-walled, closed vessel. H 2.2; W 1.8. Fabric: 5YR 7/8. The gloss is thin, lustrous. The head of a youth facing right. The details are rendered in thin lines of dense gloss. Purple: a thin wreath with vertically raised leaves.

C-157 93-622. Pl. 96

Body fr. of a thin-walled, closed vessel or an askos. H 1.2; W 3. Fabric: 5YR 6/6. The gloss is thin, lustrous. The subject is unidentifiable. The legs of a figure wrapped in a *himation* turned right. The painting is cursory and careless.

C-158 94-789, VI-2 B 395/269. Pl. 96

Body fr. of a small, closed vessel. H 2.5; W 3.7. The subject is unidentifiable, possibly part of the head of a woman and folds of clothing or feathers of wings. The coiffure is rendered in light-brown lines. White: the head of the woman(?).

C-159 95-132

Body fr. (lower part) of a medium-sized, thin-walled, closed vessel. H 5.5; W 4.1. The gloss is thin, even, lustrous, black on the ext.; on the int., a thin, tawny, dull coat with traces of the brush. Above the black lower part is an Ionian *kyma* with inaccurate eggs separated below by dots. Above and below, the eggs are bounded by thin bands. Above the eggs there are remains of a figured painting. The subject is unidentifiable.

C-160 95-554, II-5 R 451/42

Body fr. (lower part) of a medium-sized, thin-walled, closed vessel. H 4; W 3.7. The gloss is thin, even, lustrous, black on the ext.; on the int., a thin, tawny, dull coat with traces of the brush. Above the black lower part is an Ionian *kyma* with inaccurate eggs separated below by dots. Above and below, the *kyma* is bounded by thin bands. Above the *kyma* there are remains of a figured painting. The subject is unidentifiable. Possibly the sherd belonged to the same vessel as C-159.

C-161 95-601, II-5 R 451/41. Pl. 96

Base of a small, closed vessel (olpe or small jug?). H 3; Ø base 6. The gloss is dense, black, lustreless; on the int., unglazed. The base is flat and ring-shaped. Over the black lower body is the lower part of an Ionian *kyma*. The ints. of the eggs are painted black.

C-162 95-393, II-5 R 451/43

Body fr. of a closed vessel. H 4; W 4.8. The gloss is thin, lustrous, black on the ext.; on the int., a thin, tawny, dull coat with traces of the brush. A fr. of painting. The subject is unidentifiable, possibly folds of drapery. The details are rendered in thin lines of dense gloss.

## C-163 95-132

Body fr. (lower part) of a medium-sized, thin-walled, closed vessel. H 5.5; W 4.1. The gloss is thin, even, lustrous, black on the ext.; on the int., a thin, tawny, lustreless coat with traces left by the brush. Above the black lower part is an Ionian *kyma* with inaccurate eggs separated below by dots. Above and below, the eggs are bounded by thin bands. Above the eggs are remains of a figured painting. The subject is unidentifiable.

## C3-164 95-245, II-5 B 390/34

Body fr. of a small, closed vessel (lekythos?). H 2.5; W 2.5. The gloss is thin, even, black, lustrous; on the int., unglossed. The remains of painting. The subject is unidentifiable. Traces of a preliminary contour executed in a line of gloss, W up to 1.5 cm, are discernible. The details of the painting are rendered both in lines of thick gloss and a line of diluted gloss.

## C-165 01-731

Body fr. of a thin-walled, closed vessel. The gloss is thin, even, black, lustrous on the ext.; on the int., a tawny coat with traces of the brush and trickled stains of thinned gloss. The remains of painting. The subject is unidentifiable. The details of the painting are rendered in broad strokes of diluted gloss.

## C-166 01-954. Pl. 97

Body fr. of a thin-walled, closed vessel (lekythos?). The gloss is even, thin, black, lustrous; on the int., unglossed. Above the coated black lower part is an Ionian *kyma* with accurate eggs. Above is the lower section of the panel of a frieze. The *kyma* is bounded above and below by double thin lines of dense gloss; the outer contours of the eggs are rendered likewise.

## C-167 01-450

Body fr. of a closed vessel. H 3.4; W 5.6 The gloss is misfired to red. The upper part of a male figure draped in a *himation* turned right. The hair is represented summarily as a single blot, separated from the background by a band in the colour of the clay. The ear is reproduced as a dot. One fold of the drapery is executed by means of a brush; the other ones probably with a pen in thin lines of dense gloss. Around the figure are traces of preliminary marking made by a brush in a thicker gloss.

## C-168 03-623. Pl. 97

Body fr. of a small, thin-walled, closed vessel. H 3.2; W 3. The gloss is tawny-black. The legs and the lower part of the cloak of a standing figure, turned right. The folds of the cloak are very neatly executed in thin lines of dense gloss.

## C-169 03-141. Pl. 97

Body fr. of a closed vessel. H 2.2; W 4.4. The gloss is black. A design with the cup and volutes of a palmette.

## C-170 04-76

Body fr. of a closed vessel (the shoulder of a large lekythos?). H 6; W 3.8. A figure turned left, the right arm is held down by the side. Left is an unidentifiable object. The palm of the hand and the details are rendered in dense thin lines. The treatment of the details is schematic.

## C-171 04-403, II-7 B 20. Pl. 97

Body fr. of a closed vessel. H 2.5; W 2.5. The subject is unidentifiable.

## C-172 04-288

Body fr. of a small, closed vessel. H 2.8; W 2.7. The gloss is of a good quality. Part of a *himation*; folds of the cloth. Possibly the figure is turned left. The folds are rendered in a thick light-brown gloss using a pen.

## Open vessels, uncertain shape

## C-173 02-900. Pl. 97

Rim fr. of a cup. H 2.6; W 5.7; Ø 15. The gloss is black, dense, lustrous. Remains a large spiral tendril (ivy, palmette?) right of the handle. The preliminary marking is executed with pen in a denser gloss. The rim is worn. Mid-5th century BC.

Cf. Beazley 1963, 1401, 2; cup of the Ruvo Painter in Ruvo.

## C-174 95-553, II-5 R 451/42. Pl. 97

Body fr. (lower part) of a medium-sized, open vessel (oxybaphon?). H 6.3; W 6.3. The gloss is tawny-black, dull. Over the filling of the lower part is part of an unidentifiable object, possibly the lower part of an altar. The details are drawn in thin lines with a moderately diluted gloss. Possibly late 5th or first half of the 4th century BC.

## C-175 95-520, V Earth-dwelling 445/240

Body fr. of an open vessel (cup?). H 3.5; W 3. Left are the remains of an unidentifiable figure. Right are leaves of a palmette. The details of the painting are rendered in thin lines both in a diluted gloss and in a dense one. The painting of the figure and the leaves of the palmette is neatly executed. The near-base part below the frieze is coated with a black gloss. Possibly late 5th or early 4th century BC.

## C-176 02-106, VI-3 B 661/303. Pl. 97

Fr. of a medium-sized, open vessel. H 2.6; W 4. The gloss is black, lustrous. Part of the face of a woman turned right. Observable is the edge of an *alopekis* above the forehead, decorated with a band imitating embroidery with two rows of dots between two thin bands of gloss. The brow is rendered in a thick band of undiluted gloss. First half of the 4th century BC.

## C-177 97-254. Pl. 97

Body fr. of an open vessel (cup?). H 3.5; W 2.8. The gloss of the painting is red-brown; on the int., smooth, black. The subject is unidentifiable. The spotty filling of the figure represented suggests the second quarter of the 4th century BC.

## C-178 95-518 (1+2), V Earth-dwelling 445/240

Body fr. (lower part) of a medium-sized, open vessel (oxybaphon?). H 11.8; W 9. The gloss is thin, tawny-black, with traces left by the brush. Over the filling of the bottom part is the lower left part of a very inaccurate painting. The details (possibly of standing draped figures) are rendered in inaccurate scanty strokes of diluted gloss. The subject is unidentifiable. Possibly second half of the 4th century BC.

## C-179 87-3

Body fr. (lower part) of a small, open vessel. The gloss is black-brown, dense, lustrous; on the int., black, dense, lustrous. Left are folds of clothing. Right are two unidentifiable objects. The folds are rendered in a denser gloss using a thin pen.

## C-180 94-211, II-5 B 390/29. Pl. 97

Body fr. H 3; W 2.5. The lower part of the face, neck and chest of a male figure turned left. The painting is neat, exact and very minute. The lapel of the tunic and folds of the *himation* on the breast are very minutely reproduced in thin lines.

## C-181 94-705, VI-2 B 395a/265. Pl. 97

Body fr. of an open vessel (skyphos or cup?). H 2.2; W 3.9. The right leg of a male figure advancing right, a muscle of the left leg and the border of the clothing. Left is a volute of a palmette. The design is extremely minute. The details are rendered in thin lines of dense gloss.

## C-182 95-522, V Earth-dwelling 445/240

Body fr. of a large, open vessel (krater?) with handle attachment. H 2.2;

W 3. The gloss is thin, even, black, lustrous. The remains of painting. The subject is unidentifiable. It cannot be distinguished whether this fr. is red-figured or black-figured (or bilingual?).

C-183 97-468. Pl. 97

Body fr. (lower part) of a thin-walled vessel (cup?). H 2; W 2.2. The top of the lower black band. Above is the left part of a multi-foliate palmette. The painting is applied in black-brown gloss.

C-184 02-781. Pl. 97

Body fr. (lower part) of a beaker, broken along the line of the carination of the vessel. H 2.2; W 2.4. The gloss is black, lustrous. A stroked pattern bounded below by a line of gloss.

C-185 02-389. Pl. 97

Fr. of a small, open vessel. H 2.7; W 3.1. The gloss is black, lustrous. Left, is the right foot of a moving person turned to the right. The leg is lifted; the ankle is rendered as a loop throughout the entire surface of the foot. Right is a paw of an animal (griffin?). The claws are reproduced in a denser gloss. Below, the design is bounded by an Ionian *kyma*.

C-186 04-438. Pl. 97

Body fr. of an open vessel. H 2.6; W 3.7. The gloss is tawny, lustrous. Part of folds of clothing of a figure(?).

C-187 04-139. Pl. 97

Body fr. of an open vessel. H 2.3; W 2.4. The left volute of a palmette contoured by a thin line. The subject is unidentifiable.

## Unidentified vessels

C-188 92-922, IV-4 B 353/224. Pl. 97

Chipped Body fr. H 3.8; W 3.2. Painting in a dark-brown colour. The subject is unidentifiable, possibly the remains of a palmette. Presumably second or third quarter of the 4th century BC.

C-189 92-746, IV-4 B 353/222. Pl. 97

Body fr. H 4.2; W 3.4. The subject is unidentifiable. The details are drawn in thin lines of dense gloss.