

F Mouldmade bowls

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INTRODUCTION AND HISTORY OF RESEARCH⁴⁸²

Under this heading are grouped two different types of vessels. Of these, mouldmade (relief) bowls⁴⁸³ (henceforth MMB) numerically constitute the dominating group. Roulette cups or bowls are also included in the present chapter, though not relief ware proper. Not integrated in this chapter are other mouldmade types of vessels such as the Pergamene appliqué ware and emblem bowls because none of these have been found in the closed contexts of Sector NGS. Given the fact that in general they are found very sparsely in NGS, this is not surprising. Their rarity contributes to the chronological profile of Olbia as such.

The study of mouldmade bowls, the so-called “Megarian Bowls”, from Olbia has a long history. Among the earliest vessels to be published from the city was a magnificent *situla* now in the Hermitage.⁴⁸⁴ Very influential and still much quoted is R. Zahn’s publication of 1908 of MMB from the collection of the German merchant Arnold Vogell, which he created from finds unearthed in Olbia between 1892 and 1905. This collection counted as one of the major private collections of South Russia. It was sold at an auction in Kassel on 26-30 May 1908 and is now scattered across a number of Western museums.⁴⁸⁵ Zahn’s publication of the Vogell collection’s 37 MMB long constituted the main corpus of mouldmade bowls known from Olbia, and they were also included in F. Courby’s general study of relief pottery from the Greek world.⁴⁸⁶ From time to time, mouldmade bowls have been cited in reports from the Olbia excavation. A modest number of MMB was also published by M. Parovič-Pešikan in the 1974 volume on the Hellenistic section of Olbia’s necropolis. Moreover, on several occasions T.L. Samojlova has discussed MMB from Olbia,⁴⁸⁷ and the present author has recently provided an overview over the MMB from the Sector NGS.⁴⁸⁸

Despite the above-mentioned publications, MMB from Olbia are not particularly well known. Many of the publications deal with old finds, for which we are ignorant of the archaeological context, and even recent publications deal mostly with single objects. The only more thorough analysis is found in J. Bouzek’s book on pottery from the Black Sea region.⁴⁸⁹ This study, however, is difficult to use, because most of the types and production centres described in the text are not illustrated.

⁴⁸² The present chapter contains drawings by Svetlana Igorevna Boldyreva, Tatiana Sergievna Meršavka, Søren Handberg, Maxim Michailovič Zaikin and Lilya Leonidovna Zaikina, as well as by the author, and photos by Søren Handberg, Jakob Munk Højte, Jan Kindberg Jakobsen, and Alexander Karjaka, as well as by the author. I would like to thank all those mentioned above for their contribution to this chapter. The fine inking was done by Hans Joachim Frey.

⁴⁸³ My terminology follows that of Rotroff 1982.

⁴⁸⁴ von Stern 1902.

⁴⁸⁵ Boehlau 1908; Zahn 1908; Merten 1998.

⁴⁸⁶ Courby 1922, 408-413.

⁴⁸⁷ Samojlova 1994; 1998; Samojlova & Batizat 1994.

⁴⁸⁸ Guldager Bilde 2006.

⁴⁸⁹ Bouzek 1990, 69-74.

MOULDMADE BOWLS FROM OLBIA, SECTOR NGS: THE DEPOSITS

The present publication offers one of the first opportunities to publish a comprehensive body of MMB from dated contexts from the Black Sea region. Previously, a similar corpus of material has been published from only two other localities, namely Istros⁴⁹⁰ and Čajka.⁴⁹¹ 711 vessels have been published from Istros. However, they mainly derive from old excavations and are completely devoid of any contextual information.⁴⁹² From Čajka, a dump containing, among other pottery, 240 fragments from ca. 150 different MMB, has been published. This dump is relatively well dated, not least by the stamped amphoras, to the third quarter of the 2nd century BC.

Between 1985 and 2002, 522 fragments of 374 individual MMB were excavated in NGS.⁴⁹³ Of these MMB, 134 individual vessels derive from a total of 54 “closed” contexts. They were primarily found in the two central Houseblocks III and IV (Houses III-3, IV-2, IV-3 and IV-4), whereas they were virtually absent in the Northern Houseblocks I and II. In Houseblock VI, MMB were found almost exclusively in a mixed fill under the later Stove 561. In the central blocks the “deposits” were made up of the deep fills in the houses which accumulated in the 140s-130s BC and were deposited in the late 2nd century BC as part of a major clean-up and levelling action in Sector NGS of the Lower City.

By and large, the composition of the MMB in the individual contexts is very homogeneous, even though a slight variation can be noted. In terms of complexity, as well as in number of finds, the most important context is that of House III-3. In this house we have a stratigraphical sequence with Room 278 situated over Basement 368. The latest finds come from the upper layer (Context 102) of Basement 368, where the latest Rhodian amphora stamp is dated to ca. 119 BC (L-328). The fill in the basement was separated into several layers by the excavators (the upper floor (Context 104) and the layer under this floor (Context 107), a second floor under which Context 106 is situated), but it is to be considered a single layer, since joining fragments of the same large greyware bowl (F-79) were found in Context 102 as well as Context 104. Likewise, joining fragments of an early “Classical” Ephesian bowl with a figural design and beaded friezes (F-12) were found in Contexts 104 and 106.

The finds from Room 278 (Contexts 91, 96 and 100), situated over Basement 368, belong to the early “Classical” Ephesian production. A large part of an Ephesos PAR bowl with an acanthus-vine scroll left (F-25), a lower body fragment also of this workshop with rounded, imbricate petals (F-40) and a minute fragment of a pendent semicircle bowl (PSC) (F-46) were found, as well as two fragmentary bowls, in all likelihood from Kirbeis’ workshop (F-99, F-111).

House IV-2 Basement 302 reveals the same pattern as that of House III-3 just mentioned. This basement was also divided by the excavators into a series of layers, although there was no reason to do so, since fragments pertaining to the same bowl with an ivy wreath (F-16) were found in several contexts (Contexts 180 and 182).⁴⁹⁴ Similarly, joining fragments of the bowl with garlands suspended from columns, perhaps from Kyme (F-73), were found in Contexts 182 and 183. Also in this basement, were found fragments of several Ephesian bowls which can probably be ascribed to the Monogram PAR workshop, such as the fragment with an acanthus-vine scroll left beneath a rim frieze with a box meander (F-27) and two lower body fragments with fine imbricated petals (F-39, F-41); but also found were some very fine fragments of a trefoil myrtle wreath (F-16) as well as an early fragment of a PSC bowl (F-47) (plus an “imitation”, probably by Kirbeis, of the same pattern: F-116). The upper layer (Contexts 177 and 181) contained a rim fragment of a greyware version of a bowl with an acanthus-vine scroll left beneath an Ionian kyma (F-80), as well as a large part of a bowl with multiple rim friezes with birds alternating with palmettes (F-48), an extremely rare motif known from only three Delian bowls⁴⁹⁵ and another bowl previously found in Olbia.⁴⁹⁶ A date in the 140s BC (but hardly very much later) is likely for the fill in this basement.

Even though the general picture provided by the MMB is quite homogenous, there are some contexts that seem more mixed. An example is House IV-3 Basement 343. From the upper layer clearing part of the walls (Context 199) derives a rim fragment with rouletting (F-134). This is the only fragment with this decoration found in a closed context. Wheel-made bowls decorated on the exterior with “rouletting” were predominantly manufactured in Knidos in the late 2nd and

⁴⁹⁰ Domăneanțu 2000.

⁴⁹¹ Kovalenko 2007.

⁴⁹² Domăneanțu 2000, xvi.

⁴⁹³ The entire collection of MMB from NGS will be published on a later occasion by the author.

⁴⁹⁴ This is the only context where a bowl with an ivy wreath has been found. This pattern may have been inspired by Pergamene relief pottery (Rotroff 2003, 109) or at least be part of the same trend.

⁴⁹⁵ Laumonier 1977, 1063, 3034, 3192, pl. 29.

⁴⁹⁶ Zahn 1908, cat. 10.

the first half of the 1st century BC.⁴⁹⁷ The fragment from Basement 343 is hardly Knidian, but a colour-coated imitation from elsewhere. Inside the basement are at least two layers divided by a floor. In the upper layer (Context 200) were found two rather early lower body fragments with “nelumbo” with acanthus in front alternating with curved, not bent, acanthus leaves (F-22, F-31). One fragment features a naturalistic myrtle wreath frieze with a PA monogram (F-22). Both fragments are probably earlier than the latest Rhodian amphora stamp found in the same layer, which dates to 137-125 BC. This date, which in turn is later than the main bulk of the amphora stamps, corresponds better to the finds in the layer under the upper floor (Context 202) in which half of a greyware bowl signed “Philonniou” (F-83) must count among the latest pieces. It is also to be noted that this is the only context in which the stylized acanthus scroll with groups of three dots occurs (F-30), evidently the successor of the early “Classical” acanthus-vine scroll, which has been mentioned recurrently above.

An even more mixed context is provided by the group of finds excavated in House VI-3 under Stove 561. The fact that a rim fr. of a large greyware bowl with net pattern (F-88) joins a rim fr. found in a completely different houseblock (House IV-4 Basement 397) tends to suggest that some of the very mixed contexts derive from a general levelling and clean-up of the area. The latest amphora from under the furnace is a Dressel 1A dated to 140-100 BC.

PLACES OF ORIGIN OF THE MOULDMADE BOWLS FOUND IN OLBIA, SECTOR NGS

Attribution of a heterogeneous body of fragments is, as it is well known, a tricky affair. The following attributions are based on a combination of all available elements:

- Technique (fabric, coat);
- Morphology (shape, particularly that of the rim, as well as the proportion between the rim diameter and height);
- Iconography (type and composition of the general design, individual stamps and their combination).

By and large, most production centres catered for local consumption and the distribution of vessels from most production centres was limited. In fact, relatively few production centres distributed its products beyond the local or regional level. This does not, however, hinder the presence of a number of fragments from minor workshops that testify to the movement of people rather than regular trade. Such fragments can be very difficult to assign to precise production locations, even though, occasionally, a general regional ascription may be possible.

						Up to
Athens	6	1.6%				1.6%
Ephesos	194	51.9%	Ephesos(?)	27	7.5%	59.4%
Ionian, grey	4	1.1%				1.1%
Samos(?)	5	1.3%				1.3%
Pergamon	10	2.7%	Pergamon(?)	13	3.5%	6.1%
Aeolia	8	2.1%	Aeolia(?)	3	0.8%	2.9%
Kyme	8	2.1%	Kyme(?)	2	0.5%	2.7%
Black Sea region(?)	57	15.2%				15.2%
Production place(?)				36 ⁴⁹⁸		9.6%
						99.9%

Table 1. Comparison of the mouldmade bowls found in the deposits of Sector NGS according to their production place.

⁴⁹⁷ Köglér 2000, 192.

⁴⁹⁸ Including six pieces, I have not seen.

Table 1 provides us with an overview of the production centres (certain and presumed) of all the vessels found in Sector NGS, not just the pieces from contexts included in the catalogue. It can be seen that the occurrence of Athenian vessels is negligible. Seemingly, Athenian production was limited, and Athenian mouldmade bowls predominantly circulated in the immediately neighbouring regions. Nevertheless, Athenian vessels are found throughout the Hellenistic world, although in small quantities at each site.⁴⁹⁹

Mouldmade vessels from Asia Minor constituted the majority of the finds in Sector NGS (ca. three quarters). By far, the largest group of vessels is Ionian bowls of Ephesian manufacture, representing up to 60%. It is well known that this prolific production, best known from the commercial hub of Delos,⁵⁰⁰ dominated Hellenistic sites from at least the mid-2nd century BC.⁵⁰¹ In Olbia, vessels of several workshops and several mould generations have been found. It is evident that the vessels from the early contexts, i.e. from the second quarter of the 2nd century to the 140s BC, belong to the earliest phase of Ephesian production, preceding or overlapping with the earliest bowls known from Delos.⁵⁰² In most of the NGS contexts we find examples of the earliest of the “Classical” Ephesian bi-coloured bowls.

Relatively few certain Pergamene vessels have been found in NGS (F-62-F-68). This may come as a surprise, but actually corresponds well to the general picture from Olbia, where, though present, Pergamene vessels with applied decoration are equally scarce. In NGS, fragments of only three vessels with applied relief decoration have been found and none of these comes from the closed deposits (89-1000; 93-169a+b; perhaps 87-0199). This may be a matter of chronology, since it seems to be from the second half of the 2nd century that we find a more significant export of vessels from Pergamon.

A small number of fragments can be attributed to the workshops of Kyme, probably that of Paniscus.⁵⁰³ Paniscus vessels have previously been identified in Olbia.⁵⁰⁴

Around 15% of the fragments can be attributed to probably local Black Sea production, especially of the Meter Medallion Group of Kirbeis and his associates (see below).

ICONOGRAPHY AND DATING

A brief look at some decorative elements of the Ephesian MMB found in NGS makes it clear that this ensemble, if compared with, for example, the large corpus of MMB published from Delos,⁵⁰⁵ differs considerably in its composition (Table 2). It is obvious that the Olbia corpus to a large extent consists of the early “Classical” Ephesian production (PAR Monogram). Characteristic in Olbia is the high occurrence of the acanthus-vine scroll frieze (10.6%) as well as the presence of the box meander as a popular rim pattern (17.2%). MMB with bound three- and five-petal style wreaths (F-16-F-22) occur in almost every context with MMB in Olbia, and, as mentioned above, one ivy wreath bowl was found in the latest of our pre-catastrophe deposits (F-23). This is precisely in accordance with the prevailing date of the two wreath types, with the first being introduced in the first quarter of the 2nd century BC, whereas the latter belongs to the second half of the century (for a summary of the arguments: see Rotroff 2003, 93, 109).

The NGS deposits also confirm the now prevailing date of two particular types of decoration, namely the “shield” or “pendent semicircle” bowls (PSC) and the “long-petal” bowls (LP).⁵⁰⁶ In Olbia Sector NGS, both types of decoration are attested. 14 or 15 “concentric semicircle” bowls and six “long-petal” (LP) bowls were found (of these, two have isolated long petals in vegetal design), thus a ratio of almost 3:1. Several fragments of PSC bowls have been found in the deposits predating the catastrophe of the 140s BC (Ephesian: F-45-F-47; Kirbeis(?): F-116), compared with only one fragment of “long-petal” bowl found in the deposits (F-11). In fact, in comparison with other localities it is striking that bowls with PSC design have been found much more frequently in Olbia than anywhere else. In Olbia ca. 5% of the Ephesian bowls have PSC design compared with 1% or less in Delos. In the Black Sea region only two of 246 individual bowls

⁴⁹⁹ Guldager Bilde 1993.

⁵⁰⁰ Laumonier 1977.

⁵⁰¹ Guldager Bilde 1993.

⁵⁰² Laumonier 1977.

⁵⁰³ Bouzek & Jansová 1974.

⁵⁰⁴ Bouzek 1990, 72: Hermitage Оп.11288; see also Farmakovskij 1929, fig. 46.

⁵⁰⁵ Laumonier 1977.

⁵⁰⁶ See the recent discussion in Rotroff 2003, 93, 122-124, 126.

from Myrmekion (M-57-63, M-47-88), two out of 70 bowls from Chersonesos (X-1953-406, X-1965-86) and none out of 84 bowls from Porthmion were decorated with this pattern.⁵⁰⁷ This suggests that a catastrophe in the 140s BC in Olbia may have preserved a frozen image of the short period of popularity of this type of decoration, which resulted in its temporary overrepresentation.

This is in contrast to the presence of the long-petal decoration. This type of decoration was introduced later than, but still contemporary with, the PSC bowls and it certainly continued much longer. In Delos it accounts for more than 10% of the bowls, whereas in Olbia this type of decoration is significantly rarer (2.3%). Moreover, if counting the true imbricate bowls in Olbia and Delos, we would probably reach much the same picture.

Ephesian productions	Olbia NGS 1985-2002 Total: 221		Delos (Laumonier 1977) Total: 5,989	
Decoration				
Acanthus-vine scroll	24	10.6%	73	1.2%
Myrtle wreath	11	5%	61	1%
PSC	11	5%	46	0.77%
LP	5	2.3%	658	11%
Decorative elements				
Box meander	38	17.2%	187	3.1%

Table 2. Select decorative schemes found in the deposits of Sector NGS compared with MMB from Delos.

The lower body of the bowls is either rendered as a lotus corolla with small overlapping leaves or as a calyx with acanthus leaves alternating with a pointed, more or less stylized, lotus sepal. This calyx comes in several varieties, of which the type where the acanthus leaf is folded over to either side is the most common. This type seems to be preceded by a more naturalistic version where the acanthus leaves are turned rather than folded and where they alternate with a lotus sepal, which is turned over at the tip, with a small acanthus leaf in front. A magnificent complete bowl of this type with the early calyx has previously been found in Olbia.⁵⁰⁸ Though present in Delos, this type of decoration is proportionally much less common on the island than in Olbia, which, again, I believe we can take as an element of chronology, placing this type of bowl securely in the middle of the 2nd century BC.

BOWLS RELATED TO THE MOULDMADE BOWLS

Two groups of bowl, which are frequently published together with mouldmade bowls, should briefly be mentioned, since the Olbia deposits can contribute to the clarification of their date. The first and largest group to be mentioned consists of wheelmade bowls on a small ring base or flat base decorated with horizontal fluting on the exterior (DB 579-Dd 584). They are quite common in Olbia⁵⁰⁹ and they are also found, for example, in Istros⁵¹⁰ and Tomis.⁵¹¹ As mentioned above, examples of this group of vessel come in many different qualities. They are quite consistently found in the last

⁵⁰⁷ The bowls, which are partly kept in the IIMK and in the State Hermitage Museum, St Petersburg, will be published by the author. They are mentioned here by the kind permission of J.J. Kalašnik (Chersonesos), M.J. Vachtina (Porthmion) and J.A. Vinogradov (Myrmekion).

⁵⁰⁸ Slavin 1938, fig. 44. The present location of this bowl is unknown. From studying the original photograph in the photographic archive of the IIMK RAN (neg. II 18317), it is clear that the rim of the vessel is rather tall and the ware is probably grey with a black coat.

⁵⁰⁹ For example, Parovič-Pešikan 1974, 91, 94-95; Bouzek 1990, 74, no. 8, n. 46 with further references.

⁵¹⁰ Domăneanțu 2000, 4, série α Groupe 2 (wrongly grouped with the roulette bowls).

⁵¹¹ Bucovață 1967, 122, fig. 79.f.

layers predating the mid-140s catastrophe, and a date in the middle of the 2nd century BC seems plausible. Due to their concentration in Olbia, I find it likely that they are of local manufacture.

Another wheelmade, but much smaller, group consists of small cups or bowls with a thin everted lip decorated on the exterior with “rouletting”. These vessels were predominantly manufactured in Knidos in the late 2nd and first half of the 1st century BC.⁵¹² In Olbia, only one fragment has been found in a closed context (F-134).

REPAIRS ON THE VESSELS

Before proceeding with the catalogue I would like to draw attention to the fact that almost 10% of the bowls had been repaired in antiquity: of 380 mouldmade bowls, 32 were repaired; and of 19 bowls with horizontal fluting, three were repaired. If we compare these figures with MMB from other localities, be that of the Mediterranean or of the Black Sea, we find that the number of repairs present in Olbia is surprisingly high. Amongst the almost 6,000 complete or fragmentary mouldmade bowls unearthed in Delos, no more than three are furnished with drilled holes which might indicate repairs.⁵¹³ Laumonier cat. 3240 has two holes drilled next to each other in the middle of the sherd.⁵¹⁴ They could hardly have functioned for repair, but were most probably intended for suspension as suggested by Laumonier.⁵¹⁵ Cat. 1205⁵¹⁶ and cat. 5607⁵¹⁷ each have one drilled hole. They were probably intended for suspension too, rather than for repair, and, even if not, the repair rate in Delos is negligible. In the Black Sea region this feature is found more commonly, though — with exception of Bol’šoj Kastel’,⁵¹⁸ a fortified farmhouse in the distant chora of Chersonesos, where three bowls out of 31 were repaired — never as frequently as in Olbia. Thus, of 246 individual bowls from Myrmekion, only five bowls were repaired, of 70 bowls from Chersonesos, four were repaired, only three out of 84 bowls from Porthmion were repaired and only one bowl out of 711 vessels found in Istros were repaired.⁵¹⁹ The repairs of the MMB in Olbia may, thus, be an indicator of the availability (or lack of) of these vessels, as well as, perhaps, a sign of a struggling(?) economy in Olbia. Moreover, the repairs also have to be taken into consideration when dating the vessels, because they tend to suggest a longer period of use than is normally imagined, perhaps as much as a generation.

⁵¹² Kögler 2000, 192.

⁵¹³ Laumonier 1977.

⁵¹⁴ Laumonier 1977, 116, pl. 26.

⁵¹⁵ Laumonier 1977, 116

⁵¹⁶ Laumonier 1977, 119, pl. 27.

⁵¹⁷ Laumonier 1977, 193, pl. 42.

⁵¹⁸ To be published by the present author by the kind permission of A.N. Ščegļov and V.F. Stolba.

⁵¹⁹ Domăneanțu 2000, cat. 701.

Catalogue⁵²⁰

MOULDMADE BOWLS OF MEDITERRANEAN PRODUCTION, OXIDIZED FABRICS

Athens

All three vessels are of the normal, finely levigated Athenian fabric.

F-1 93-914, III-3 B 368/106. Pl. 168

Rim fr. H 4.25; Ø 14. Fabric: 7.5YR 6/6; coat ext. 2.5Y 2/0, int. 2.5Y 2/0. Very worn, almost no coat left ext. and much pitted int. Thin scraped groove beneath lip. Decoration: at least triple rim pattern: above horizontal S-spirals of alternating direction; above these palmettes; heart guilloche left; horizontal S-spirals of alternating direction; beneath these friezes are the remains of small rosettes.

Cf. Rotroff 1982, cat. 99, 101, 103, 105 etc. (but without lowest frieze of horizontal S-spirals, which is uncommon): workshop of Bion, 225-175 BC.

F-2 88-293, III-2 R 164/76. Pl. 168

Rim fr. H 2.4; Ø 14. Fabric: 5YR 6/4; coat ext. 5Y 2.5/1, int. 5Y 2.5/1. Scraped groove beneath lip. Decoration: horizontal alternating S-spirals with seven-petalled palmette above.

Cf. Rotroff 1982, cat. 103 etc: workshop of Bion, 225-175 BC.

F-3 93-1100, III-3 B 368/107. Pl. 168

Base fr. H 4.6; Ø 1. Fabric: 10YR 5/4; coat ext. 10YR 2/1, int. 10YR 2/1. Decoration: acanthus leaves alternating with palm fronds, both with indented central rib; beneath a small rosette with concave petals. Identical calyx stamp on 00-395.

Cf. Rotroff 1982, cat. 73, 73bis, 116: Class 2, 200-150 BC.

Ephesos

Among the mouldmade bowls, the output of the Ephesian workshops was by far the largest and most widespread in the ancient world. The various workshops are becoming better understood due to the finds of moulds in several parts of Ephesos.⁵²¹ Thus, as it is well known, it is today possible to confirm A. Laumonier's and later scholars' suspicion that most of the so-called "Delian" or "Ionian bowls" published by Laumonier in 1977 were, in fact, crafted in Ephesos.

The main production consisted of oxidized, relatively low bowls with a short, unsophisticated rim turned in immediately above the moulded part. The diameter of the rim is normally 12-13 cm. As found in NGS, this production is also very standardized in its fabric. The fabric is not

particularly fine, it is micaceous and slightly grainy with occasional lime inclusions, and it is always hard fired.⁵²² The vast majority is fired brownish to 5YR 8/4, 6/8, 5/4, 6/6. The vessels were stacked during firing, rendering the coat bi-coloured with a slightly lustrous red-brown body, 2.5YR 4/8, and with the exterior rim fired to a frequently more metallic lustrous grey. The decoration is exclusively organized in a series of horizontal registers. Very few of examples have figural decoration. The only types of figural decoration represented among the NGS fragments are the battle between the Greeks and the Amazons (F-13) and Erotes pursuing various activities, such as racing a biga towards the right (F-14-F-15),⁵²³ dancing, playing, walking or worshipping (F-4-F-5) In all cases, the figural scene is located as an upper-body zone frieze. The NGS fragments mostly employ a single rim frieze and only sparingly double or triple rim friezes. This I take as a sign of chronology: the later the bowls the more likely is the occurrence of multiple rim friezes. In NGS the most popular rim pattern design is the single Ionian kyma, with the box meander following as the second most popular design. The calyx is mainly one of the following three types, with type B being the most common.

Calyx type A: Nymphaea lotus sepal ("nelumbo") with small acanthus leaf in front, alternating with naturalistic acanthus leaves and lotus sepals, both turned over at the tip. Typologically this seems to be the predecessor of the more rigidly bent-over acanthus leaves of the calyx type B, and calyx A is probably the earliest type.

Calyx type B: the acanthus leaf is folded over to either side. This is the "feuille typique" of Laumonier (1977, 129), attributed to the Monogram PAR workshop.

Calyx type C: the acanthus leaf is straight and more stylized.

The base medallion also comes in several varieties, the most popular being type A.

Medallion type A: rosette with six to eight outlined petals separated by narrow tongues.

Medallion type B: calyx with a rosette of 10-12 Nymphaea lotus sepals.

Medallion type C: heart-shaped leaves separated by narrow tongues.

A large part of the "Classical" Ephesian fragments unearthed in NGS are by convention attributed to the so-called Monogram PAR workshop. However, I am somewhat sceptical as to the workshop attribution. Very few PAR signatures are known at all (none from Olbia, unless the monogram PA on the body of an Ephesian bowl [F-22] is actually an early variant of his signature), so based on signed vessels it is difficult to reconstruct the *oeuvre* of this workshop. I believe that what is commonly denominated the Monogram PAR workshop may be several (unnamed) "Classical" workshops corresponding to the early part of the Delos body of material (and the later part of the Olbia deposits). That Laumonier's workshops of Belles Méduses, Petites roses spiralées, Comique a la canne and 14 série belong at least partly to the Monogram PAR workshop as has recently been pointed out by Rogl,⁵²⁴ and one may also wonder,

⁵²⁰ Unless otherwise stated, all pieces in the catalogue are hemispherical bowls.

⁵²¹ Today, no less than 108 complete or fragmentary moulds have been found in Ephesos, see Laumonier 1977; Seiterle 1981; Seiterle 1982; Mitsopoulos-Leon 1985; Mitsopoulos-Leon 1991; Dereboylyu 2001; Rogl 2001a; Tuluk 2001; Rogl forthcoming a and b.

⁵²² See also Gassner 1997, 71.

⁵²³ It has been discussed whether the charioteer is a Nike or an Erot. A close study of good stamps reveals that both type of figure occurs. But normally the stamps are too blurred to ascertain their proper identification. I therefore prefer to identify them as Erotes, since the design with a racing Erot is well known from many media in time and space.

⁵²⁴ Rogl 2001a, 101.

why, for example, Laumonier thinks that the same Medusa head surrounded by pointed petals is used not just by the workshop of Belles Méduses, but also by the Monogram PAR potter,⁵²⁵ Athenaios⁵²⁶ and by NI.⁵²⁷ This “mixing” of workshops is probably due to the fact that Laumonier took as his point of departure for his classification the calyx or lower body decoration. To my mind this is not a viable method.

The workshop or workshop group of Monogram PAR was, without doubt, functioning in the third quarter of the 2nd century BC. As already mentioned by Laumonier, a signed piece was found in Entremont, destroyed in 125 BC.⁵²⁸ This seems to be supported by the evidence from the NGS deposit. Thus the recent attempt to redate significantly this workshop to 110-88 BC, based upon the finds from a wine shop in Delos,⁵²⁹ and accepted by Rotroff,⁵³⁰ seems troubling, unless we accept that the workshops could have worked unchanged for half a century or longer, as Rotroff mentions may have been the case with, for example, the Athenian workshops of Bion and A.⁵³¹ If this was the case, it becomes difficult to employ MMB for anything but a very generic dating. It is, though, my conviction that a closer scrutiny of the Ephesian production may lead to a more fine-meshed dating.

There seems to have been an initial production in Ephesos with a limited output of a high quality, utilizing figural decoration to a higher degree than was common in the “Classical” production. Not surprisingly, this production seems to have been inspired by the Athenian workshops in a number of technical (first of all their use of a black coat), morphological (relatively deep bowls with a tall rim, for example the workshop of Menemachos) and iconographical elements (the predominance of figural elements including birds, dotted lines used as frieze separators and for outlining the rim pattern). The fabric was slightly finer than the Classical fabric described above, and it was fired uniformly to the slightly more yellowish colour of 7.5YR 6/6. These early vessels were covered with a dull to slightly lustrous black coat and were seemingly intended as black. From the very beginning, Erotes dominate the figural design. In the Athenian repertoire, Erotes occurred mostly as small flying figures mostly functioning as additional space fillers. In the Ephesian workshops, the Erotes were normally not depicted as flying but performing various tasks, such as playing instruments, worshipping a vase etc.

Apart from oxidized vessels, Ephesos had an, albeit small, contemporary production of vessels in reduced fabric, the same was also employed for making lamps (Højte in this volume, p. 435). These are considered further below (F-78-F-98).

Early production

A Figural decoration

F-4 93-909, III-3 B 368/106 + 93-1098, III-3 B 368/107. Pl. 168

Two non-joining rim frs. from the same vessel. H 4.4; Ø 14. Fabric: 7.5YR 6/6; coat ext. 7.5YR 2/0, int. 7.5YR 2/0. Decoration: over an

Ionian kyma a frieze of bead and reel; on the upper body frieze are Erotes turned right with a gesture of adoration.

A very close parallel is the Olbia *situla* in the Hermitage (inv. B.3274). It was first mentioned by E. von Stern in 1899 and published in detail by the same author in 1902 (von Stern 1899, 123-125, fig. 235; von Stern 1902). I have recently discussed this vessel in another publication and pointed to its Ephesian parallels without drawing the obvious conclusion that it is, in fact, Ephesian (Guldager Bilde 2006). Instead I suggested a Black Sea origin. This conclusion is, I believe, to be corrected. Though the Black Sea connection can be upheld (it was probably crafted with the Black Sea market in mind), the *situla* can probably serve as a very fine specimen of the early Ephesian production.⁵³²

F-5 93-918, III-3 B 368/106. Pl. 168

Mid- and lower body fr. H 6.9. Fabric: 10YR 6/4, coat ext. and int. 7.5YR 3/0. Decoration: rim frieze with Ionian kyma; upper body frieze with Erotes moving right carrying a wound garland above; above the garland is a debased palmette; on the lower body acanthus and fern alternate (cf. F-3 and 00-395), separated by a seven-petalled flame-palmette.

B Vegetal decoration

F-6 94-116, IV-2 B 302/182. Pl. 169

Rim fr. H 3.72; Ø 8. Fabric: 7.5YR 6/6; 5YR 6/6; bi-coloured due to stacking in firing; coat ext. 10YR 3/1, int. 10YR 3/1. Decoration: rim frieze with Ionian kyma; body decoration of two slender leaves separated by a lotus bud(?).

F-7 93-560, IV-4 B 351/218. Pl. 169

Body fr. H 4.7. Very sandy fabric with abundant fine gravel 7.5YR 6/6; coat ext. 7.5YR 4/0, int. 7.5YR 4/0 with a metallic sheen. Decoration: vertical undulating floral stems (incised) with four-petalled lobed-petalled rosettes (stamp) on top of widely spaced long petals (incised). The ascription to Ephesian production is tentative.

C Wreath decoration

F-8 93-678 + 93-679 + 93-683, III-3 B 368/104. Pl. 169

Two rim frs. and one body fr.; two frs. join. H 4.85; Ø 14. Fabric: 7.5YR 6/6; coat ext. 7.5YR 4/0, int. 2.5YR 5/6. Decoration: rim frieze with Ionian kyma; main body decoration of fine three-petalled myrtle wreath with berries on stalks left.

D Main decoration not discernable

F-9 92-422 + 92-424, IV-3 B 343/202. Pl. 169

Two joining rim frs. H 2.75; Ø 13. Fabric: 7.5YR 6/6; coat ext. 5Y 2.5/1, int. 10YR 3/1. Decoration: rim frieze with Ionian kyma.

⁵²⁵ Laumonier 1977, cat. 463, 629, 772, pl. 50.

⁵²⁶ Laumonier 1977, cat. 1209, 1406, pl. 52.

⁵²⁷ Laumonier 1977, cat. 5377, pl. 16.

⁵²⁸ Laumonier 1977, 7, 131; cf. Benoit 1947, 82-83.

⁵²⁹ Chatzidakis 1997, 293.

⁵³⁰ Rotroff 2003, 117-118.

⁵³¹ Rotroff 1997a, 403.

⁵³² In a later work I will return to the arguments concerning this *situla*. In the same work I will discuss the distribution of *situlae*, as well as vessels manufactured with the Black Sea market in mind.

F-10 94-59, IV-2 B 302/180. Pl. 169

Rim fr. H 3.5; Ø 13. Fabric: 7.5YR 6/6; 5YR 6/6; coat ext. 10YR 2/2, int. 2.5YR 4/6. Decoration: rim frieze with spidery wave meander right.

E Linear decoration

F-11 89-322, III-2 B 164/81. Pl. 170

Body fr. H 3.5. Fabric: 7.5YR 6/4; coat ext. 10YR 3/1, int. 10YR 3/1. Decoration: plastically-shaped long petals separated by dotted line.

Classical production

A Figural decoration

F-12 93-507, III-3 B 368/104 + 93-674 + 93-675 + 93-676 + 93-677, III-3 B 368/104 + 93-910, III-3 B 368/106. Pl. 170

Three joining and three non-joining rim frs. H 5.5; Ø 13.5. Fabric: 7.5YR 6/6; coat ext. 2.5YR 4/6, 10YR 3/1; int. 2.5YR 4/6. Decoration: rim frieze with Ionian kyma; main body frieze with Erotes riding side-saddle on dolphins while playing lyres; all friezes are outlined with dots. The bowl was secondarily burnt after it was broken.

No exact parallels are known to me.

Amazon battle

The Amazonomachy is one of the few better-known motifs of the Classical Ephesian figural repertoire ascribed especially to the workshops of Vases Gris and the Monogram PAR.⁵³³ One specimen has been found in NGS contexts (F-13) and the scene is also found outside these contexts (86-14 and 88-1), as well as in Olbia's Agora⁵³⁴ and in other parts of the Black Sea region, for example Mesambria,⁵³⁵ Tyras,⁵³⁶ Istros,⁵³⁷ Chersonesos⁵³⁸ and Kara-Tobé.⁵³⁹

F-13 90-370 + 91-618, III-1 Stove 329/70 + 92-735, III-1 Stove 329/70. Pl. 170

Rim, base and body; two joining frs. with same number, one non-joining fr. H 5.9; Ø rim 13, Ø base 4.5. Fabric: 2.5YR 5/8; coat ext. 10R 5/6, 5YR 3/1, int. 10R 5/6. Decoration: rim frieze with Ionian kyma; main body frieze with Amazonomachy showing Amazon with

double axe, Amazon with spear and oval shield, lower part of three persons in short dresses, probably also Amazons. Calyx type C; medallion type A.

No exact parallel to the stamp combination, only to single stamps (see above).

Erot racing biga right

This is also a relatively popular figural design in the Ephesian repertoire.⁵⁴⁰ As is the case with F-14-F-15, the most popular rim frieze used in combination with the Nike frieze is various types of rosettes. With its lower frieze, it may be a little later than – though overlapping with – the larger and slightly more ambitious Amazonomachy frieze. This decoration has also been found outside contexts in NGS (92-134+135 [two non-joining frs. of the same bowl], 02-633g+679+739+840 [joining frs. of an Ephesos imitation bowl]) and elsewhere in the Black Sea region, for example Tyras,⁵⁴¹ Istros,⁵⁴² Pantikapaion,⁵⁴³ and Tanais.⁵⁴⁴

F-14 98-499, VI-3 Stove 561/308. Pl. 171

Rim fr. H 4.2; Ø 13. Fabric: 7.5YR 6/5; coat ext. 10YR 3/1, int. 2.5Y 3/0. Decoration: rim frieze with seven-petalled rosette; main frieze with Erot racing biga right. Very worn.

Cf. Laumonier 1977, cat. 3127, 3134-3135, pl. 37, 3155, 3162, pl. 48, 3124, pl. 50.

F-15 85-233, I-1 R 36/2. Pl. 171

Rim fr. Not found. Decoration: rim frieze with eight-petalled rosette; main frieze with Erot racing biga right. Only known to me from the annual excavation report in the Institute of Archaeology, Ukrainian Academy of Sciences, Kiev.

No exact parallel to stamp combination, only to single stamps (see above).

B Wreath decoration

Myrtle wreath

The bound wreath with three or five pointed petals is very popular in NGS. The plant species of this wreath type is identified either as a laurel⁵⁴⁵ or an olive.⁵⁴⁶ However, because the earliest representations show small berries on stalks, I prefer to identify this type of wreath as a myrtle

⁵³³ For example, Laumonier 1977, cat. 526, 2426-2427, 3246, 3308, 3318, 3343, 3343bis, 3347, 3350, 3352-3353, 3355-3360, 3362, 3370-3371, 3374-3375, 3380-3381, 3389, 3392, 3396, 3433, 3441, 3460, 8535, 9195, 9252, 9289, 9483, 9485, 9731, 9745.

⁵³⁴ Levi 1940, pl. XXV.1.

⁵³⁵ Oppermann 2004, pl. 81.5.

⁵³⁶ Samojlova 1984, fig. 2.3, 17; Batizat 2002, fig. 7.5.

⁵³⁷ Domăneanțu 2000, cat. 103.

⁵³⁸ Belov & Jakobson 1953, fig. 7.b.

⁵³⁹ Vnukov & Kovalenko 1998, figs. 1, 2.2.

⁵⁴⁰ Laumonier 1977, cat. 532, 535, 562, 637, 714, 961, 2191, 3124, 3126-3127, 3130, 3132-3139, 3141, 3143, 3148, 3151-3152, 3155, 3161, 3163-3167, 3169, 3171, 3315, 3330, 3431, 5057, 8551, 8587, 8705, 8934, 9198, 9325, 9349, 9394, 9739, 9755.

⁵⁴¹ Samojlova 1984, fig. 1.2.

⁵⁴² Domăneanțu 2000, nos. 129-132; Neapolis (Zaytsev 2004, fig. 32.5).

⁵⁴³ Loseva 1962, fig. 1.4.

⁵⁴⁴ Šelov 1966, pl. XXII.3; Šelov 1969, pl. 4.29, 31.

⁵⁴⁵ For example, Laumonier 1977.

⁵⁴⁶ For example, Pfrommer 1993, 36-38.

wreath. This type of wreath is also securely connected with Dionysos. The first group is still naturalistic with berries on stalks (F-16-F-17 and F-22; see also above F-8), whereas the second is completely stylized with the berries turned into dots (F-18-F-21). The first group is only combined with an Ionian kyma as the rim pattern. This is also found in the second group, where, in addition, a nine-petalled rosette and a stylized “sun-burst” rosette are also used. A mould for the production of a wreath of bound five-petalled myrtle with berries on stalks and groups of three-dot berries has been found in Ephesos with a box meander as rim frieze,⁵⁴⁷ as well as a mould with a simple bound three-petalled myrtle wreath under an Ionian kyma.⁵⁴⁸

F-16 94-165, IV-2 B 302/182 + 94-596, IV-2 B 302/189 + 96-14. Pl. 171

Two joining body frs. and one non-joining rim fr. H 4.3; Ø 13. Fabric: 2.5YR 5/8; coat ext. 2.5YR 4/6, 10YR 3/3, int. 2.5YR 3/4-3/6. Decoration: rim frieze with fine Ionian kyma; body frieze with fine and detailed bound myrtle wreath with berries on stalks left. Calyx type cannot be distinguished. One repair hole. This and the following vessel are superior to the following ones in terms of the quality of design and coat.

F-17 92-810 III-3 R 359/115. Pl. 171

Rim fr. Not seen.

Identical to F-16.

F-18 93-559 + 93-559a, IV-4 B 351/218. Pl. 172

Two non-joining rim frs. from the same vessel. H 4.2; Ø 14. Fabric: 5YR 5/6, 10YR 6/4; bi-coloured due to stacking in firing; coat ext. 2.5YR 3/4, 3/0, int. 2.5YR 3/4. Decoration: rim frieze with blurred nine-petalled rosette; main frieze with bound five-petalled myrtle wreath left with triple berries stylized as dots above and below.

There are no precise parallels to the stamp combination. The best parallel is Laumonier 1977, pl. 35, cat. 385 (Monogram PAR) with wreath right instead of left.

F-19 92-736 III-1 Stove 329/70. Pl. 172

Rim fr. H 3.8; Ø 14. Fabric: 5YR 6/6, 10YR 6/2; bi-coloured due to stacking in firing; coat ext. 5YR 3/2, 2.5YR 3/0, int. 2.5YR 4/4. The vessel is extremely worn.

Identical to F-18.

F-20 97-222 + 98-330 + 98-511 + 98-511a + 98-511b, VI-3 Stove 561/308. Pl. 172

Five rim frs. joining two and two and one body fr. H 6.15; Ø 13. Fabric: 10YR 6/3; coat ext. 2.5Y 3/0, int. 2.5Y 3/0. Decoration: rim frieze with Ionian kyma; main frieze as F-18. The vessel is very worn. Graffito: A incised on rim ext. There are no precise parallels to the stamp combination.

F-21 90-216, IV-2 B 280/160 + 90-301. Pl. 172

Two joining rim frs. H 5.1; Ø 16.5. Fabric: 7.5YR 7/6, 10YR 6/4; bi-coloured due to stacking in firing; coat ext. 10YR 3/2, 2.5YR 3/4, int. 5Y 2.5/1, 5YR 3/3. Decoration: rim frieze with debased “sun-burst” rosette; main frieze as F-20, but towards right.

Cf. Laumonier 1977, pl. 30, cat. 375 (Monogram PAR).

F-22 92-74, IV-3 B 343/200. Pl. 173

Lower body fr. H 2.8. Fabric: 5YR 6/6; coat ext. mottled 10YR 3/1, 7.5YR 5/6, int. 2.5Y 4/2. Decoration: main body frieze with myrtle wreath left with berries on stalk; calyx type A. Between the leaves is the monogram ΠΑ, which can also be read as ΑΠΙ. The monogram corresponds neither to that of the Monogram PAR (Laumonier 1977, 404, fig. 1, cat. 2002) nor to that of Apollonios (Laumonier 1977, 404, fig. 1, cat. 338, 5356-5357); both potters sign under the base, and these two monograms are the only ones occurring in Rogl's list of signatures (Rogl 2001b, 150, monogram 12-13).

Ivy wreath

F-23 94-42, IV-2 B 302/180 + 94-115 + 94-335, IV-2 B 302/182. Pl. 173

Two joining and one non-joining rim frs. H 5.25; Ø 13. Fabric: 7.5YR 6/4; coat ext. 2.5YR 4/6, int. 2.5YR 5/6. Decoration: rim frieze with plastic wave meander right, turned upside-down; main frieze with clusters of three ivy leaves around a korymb left, with dots of three berries above and probably below separating the clusters. One repair hole.

The best parallels are, with miniature acanthus scroll as rim frieze, Laumonier 1977, pl. 125, cat. 1281 and, with box meander as rim frieze, Laumonier 1977, pl. 126, cat. 453, both Monogram PAR.

F-24 94-504, IV-2 B 302/183. Pl. 173

Rim fr. H 4.55; Ø 12.5. Fabric: 5YR 6/6, 10YR 5/3; bi-coloured due to stacking in firing; coat ext. 2.5YR 5/6, 5Y 3/2, int. 2.5YR 5/6, 5Y 3/1. Decoration: rim frieze with Ionian kyma; main decoration perhaps ivy wreath. Preserved is one korymb.

C Scroll decoration

Scroll decoration is frequently found in Olbia, first of all in the early, very detailed version combining a vine and an acanthus scroll with vine leaves and clusters of grapes evolving either left or right. As mentioned above, this is one of the most common types of decoration on the bowls in NGS, in combination with a single rim frieze of box meander with a four-pointed star in the box. This pattern is foremost attributed to the workshop of the Monogram PAR,⁵⁴⁹ and it was imitated in other workshops, though never with such fine details. Finds of moulds with this pattern have been made in Ephesos, so there can be absolutely no question of the attribution of this decoration to that city.⁵⁵⁰ Apart from this very detailed scroll, the stylized acanthus scroll with groups of three dots as berries is also represented (the *rinceaux classiques* of Laumonier). Moulds with this decoration have also been unearthed in Ephesos.⁵⁵¹ In Delos, this pattern was more popular than the vine-acanthus scroll.

Vine-acanthus scroll

F-25 91-476, III-3 R 278/91. Pl. 173

Four joining and one non-joining frs; complete shape. Ø rim 13; Ø base 3. Fabric: 5YR 5.5/6; coat ext. 2.5YR 5/6, 5YR 3/1, int. 2.5YR

⁵⁴⁷ Rogl 2001a, pl. 68, fig. 18 RB 16.

⁵⁴⁸ Rogl 2001a, pl. 69, fig. 22 RB 23.

⁵⁴⁹ Laumonier 1977, esp. pls. 33-35, 46.

⁵⁵⁰ Rogl 2001a, pl. 62, RB 14, pl. 63, RB 15 with box meander as rim frieze; Seiterle 1982, pl. 26.3 with Ionian kyma as rim frieze = Tuluk 2001, pl. 44, fig. 17b, cat. 27.

⁵⁵¹ Mitsopoulos-Leon 1991, pl. 76, cat. D1; Tuluk 2001, pl. 44, fig. 18a, cat. 28.

5/6. Decoration: rim frieze with box meander with a four-pointed star; main frieze with vine-acanthus scroll left with vine leaves and bunches of grapes on tendrils; calyx of lotus corolla of rounded petals with single central vein; base medallion type A. Three repair holes.

F-26 89-895, IV-1 B 253/148. Pl. 174

Rim fr.; very thin and delicate piece, beginning of series. H 5.5; Ø 12.5. Fabric: 5YR 5/6; coat ext. 2.5YR 4.5/6, 5YR 3/3, int. 2.5YR 4/6. Decoration: rim and main frieze as F-25; calyx of lotus corolla with small pointed petals.

Cf. Laumonier 1977, pl. 108, cat. 9140 (unassigned).

F-27 94-333, IV-2 B 302/182. Pl. 174

Rim fr. H 4.8; Ø 14. Fabric: 2.5YR 5/8; coat ext. 5YR 4/4, 10YR 2/1, int. 10YR 3/1; ext. blotched red. Decoration: rim frieze with box meander with a four-pointed star; main frieze with vine-acanthus scroll left. One repair hole.

F-28 93-279, III-3 R 359/119. Pl. 174

Rim fr. H 4.5; Ø 13. Fabric: 5YR 6/6; coat ext. 5Y 3/1, int. 2.5YR 5/6. Decoration: as F-27.

F-29 93-842, IV-4 B 397/219. Pl. 174

Rim fr. H 4; Ø 14. Fabric: 5YR 6/6, 7.5YR 6/4; coat ext. 10YR 3/1, int. 10YR 3/1. Worn. One repair hole. Decoration: as F-28.

Stylized acanthus scroll

F-30 92-425, IV-3 B 343/202. Pl. 174

Lower body fr. H 3.9. Fabric: 10YR 5/4; coat ext. 10YR 2/2, int. 10YR 2/2. Decoration: main frieze with stylized acanthus scroll left with three dot-berries; calyx with bent acanthus leaf, probably type B.

Cf. Tuluk 2001, pl. 44, fig. 18a, cat. 28.

D Fragments of bases and lower bodies with vegetal decoration

Calyx type A, base medallion unknown

F-31 92-100, IV-3 B 343/200. Pl. 175

Fr. of lower body with ridge of base. H 3.6. Fabric: 5YR 6/8, coat ext. 2.5YR 5/6, int. 2.5YR 5/6, 4/3.

For example, Laumonier 1977, pl. 125, cat. 1281 (Monogram PAR).

F-32 98-500, VI-3 Stove 561/308. Pl. 175

Body fr. H 2.95. Fabric: 5YR 5/6; coat ext. 10R 3/1, int. 2.5YR 4/6.

For example, as F-31.

Base medallion type A

F-33 92-802, IV-3 B 343/202. Pl. 175

Fr. of base and of lower body, non-joining. Decoration: calyx of lotus corolla with rounded petals with single central vein. Not seen.

F-34 92-619, IV-3 B 343/204. Pl. 175

Base fr. H 5; Ø 3.5. Fabric: 5Y 4/1; coat ext. 5Y 2.5/1, int. 5Y 2.5/1. Decoration: calyx type C; medallion type A.

F-35 90-272, IV-1 R 290/136. Pl. 175

Base fr. H 4.4; Ø 4.3. Fabric: 5YR 6/6, coat ext. and int. 2.5YR 4/4. Decoration: calyx type B.

Calyx Type B

F-36 93-269, III-3 B 368/102. Pl. 175

Lower body fr. H 2.1. Fabric: 5YR 5/8, coat ext. 5YR 4/3, int. 2.5YR 4/6. Decoration: calyx type B.

F-37 92-426, IV-3 B 343/202. Pl. 175

Lower body fr. H 2.75. Fabric: 5YR 6/8; coat ext. 2.5YR 4/6, int. 2.5YR 5/6. Decoration: calyx type B.

Calyx of lotus corolla

F-38 92-427, IV-3 B 343/202. Pl. 175

Body fr. H 2.7. Fabric: 5YR 5/8; coat ext. 2.5YR 4/6, int. 2.5YR 4/8. Decoration: rounded petals with central vein.

See F-25.

F-39 94-118, IV-2 B 302/182. Pl. 175

Base fr.; the ridge defining the base can just be seen. H 5. Fabric: 2.5YR 5/8; coat ext. 10R 5/6, int. 10R 5/6. Decoration: small pointed petals. One repair hole.

See F-26.

F-40 93-20, III-3 R 278/96. Pl. 175

Body fr. H 4.5. Fabric: 5YR 5/6, 10YR 5/4; bi-coloured due to stacking in firing; coat ext. 2.5YR 5/4, int. 2.5YR 5/4.

See F-26.

F-41 94-340, IV-2 B 302/182. Pl. 176

Body fr. with edge of ridge defining base. H 2.9. Fabric: 5YR 5/6; coat ext. 10YR 2/1, int. 2.4YR 4.4/4.

Related to F-40.

E Various vegetal bowls

F-42 91-712, III-3 C 332/131. Pl. 176

Rim fr. H 5; Ø 13. Fabric: 5YR 6/6; coat ext. 2.5YR 4/4, int. 2.5YR 4/4. Decoration: two shallow grooves instead of a rim frieze; body decoration consists of small plastic leaves.

F-43 92-738, III-1 Stove 329/70. Pl. 176

Base fr. H 4.1; Ø 3. Very sandy fabric with few light-reflecting particles and a fine coat with pinkish metallic sheen. Fabric: 5YR 6/6; coat ext. 2.5YR 3/4, int. 2.5YR 4/4. Decoration: calyx of acanthus leaves alternating with lotus petals pointed at both ends; base medallion with short eight-petalled double outlined rosette. This piece can be grouped with a few further fragments also found in NGS, but not from a context, which share the same fabric and coat: 00-945 (identical); 86-890 (base fr. with calyx and heart-shaped petals in medallion).

F-44 93-843, IV-4 B 397/219. Pl. 176

Two body frs. and one base fr.; all joining; complete shape with only the lip missing. Ø base 4.5. Fabric: 7.5YR 6/6; coat ext. 2.5YR 5/4, 2.5YR 3/0, int. 5YR 4/1. Plain slightly ring-shaped base with single relief ring inside. Decoration: rim frieze with square version of the "sun-burst" rosette over a frieze of dots; body decoration is imbricate with small v-shaped petals.

F Linear decoration

Pendent semicircle design

Apart from the four fragments included in the catalogue, bowls of the pendent semicircle design are also well known in NGS from outside the contexts: first of all an almost half bowl found in 2002 (02-650) should be mentioned, but also fragments 87-200, 92-132, 98-395, 02-47, 02-84, 02-238, 02-299, 02-482, 02-680, 02-833. They make up a very homogeneous group with a finely jewelled rim pattern (either guilloche left, as F-45, Ionian kyma or box meander with star in box), jewelled outline of the semicircles and stamped rosettes with eight slender petals (as F-47) alternating with stamped rosettes with lobed petals. On Delos, this design is very uncommon. A few fragments are attributed by Laumonier to the Monogram PAR workshop⁵⁵² as well as to CI,⁵⁵³ Philon,⁵⁵⁴ but most of them are unassigned.⁵⁵⁵ It is known from several moulds found in Ephesos.⁵⁵⁶

F-45 02-114, VI-3 B 661/303. Pl. 176

Rim fr. H 5; Ø 13. Fabric: 5YR 5/6; coat ext. 7.5YR 3/0, int. 2.5YR 4/4. Decoration: rim frieze with jewelled guilloche right; faint traces of stamped rosettes with lobed petals in the spaces between the jewelled semi-circles.

Cf. Laumonier 1977, pl. 45, cat. 4305 (Monogram PAR).

F-46 93-21, III-3 R 278/96. Pl. 177

Body fr. close to rim. H 3.55. Fabric: 5YR 6/6, 7.5YR 6/6; slightly bi-coloured due to stacking in firing; coat ext. 10YR 3/1, 5YR 4/3, int. 2.5YR 4/6, 10YR 4/2. Decoration: rim pattern of Ionian kyma; thick dots separate rim frieze from body decoration.

Cf. Laumonier 1977, pl. 45, cat. 4306 (Monogram PAR).

F-47 94-117, IV-2 B 302/182. Pl. 177

Body fr. H 2.6. Fabric: 2.5YR 5/8; coat ext. 2.5YR 4/4, int. 2.5YR 4/6. Decoration: a stamped rosette with eight slender petals is placed in the space outside the jewelled semi-circles.

Cf. Laumonier 1977, pl. 45, cat. 4303, 4313 (Monogram PAR).

G Various rim fragments

As already mentioned above, in Sector NGS the most popular rim pattern design is the single Ionian kyma, with box meander as the second most popular design. In general, bowls employing more than one rim frieze are by and large coupled with less ambitious design on the body, and the frieze should probably be viewed as a compensation for deteriorating body stamps, a result of repeated moulding-off of stamps. Accordingly, friezes can probably be used as a chronological indicator, even though, as in the case of, for example, F-49, this rule is not without exceptions.

Multiple rim friezes

F-48 91-208 + 91-209 + 91-210 + 91-307, IV-1. Pl. 177

Almost complete shape; two thirds of a bowl consisting of two halves

made up of 91-307: two joining frs.; a third rim numbered 91-307 joining three body frs. 91-208 (two frs.) and 91-210. H 6.8; Ø 13. Fabric: 5YR 6/6; coat ext. 7.5YR 3/0, 2.5YR 4/6, int. 10YR 3/2. Decoration: three friezes: Ionian kyma, seven-petalled rosette with concave petals and a frieze with birds left alternating with palmettes; calyx of acanthus with indented central vein and bent tip alternating with ovoid petal. Two repair holes.

Cf. Laumonier 1977, pl. 29, cat. 1063, 3033-3034, 3192 with identical frieze of sitting bird alternating with palmette used as secondary frieze (Comique à la canne, Annexée). A closely similar bowl was in the possession of A. Vogell, who bought his collection in Olbia (Zahn 1908, cat. 10).

F-49 91-566 + 92-594 + 92-914, III-1 Stove 329/74. Pl. 177

Three joining rim frs. H 3.8; Ø 12.5. Fabric: 5YR 5/6; coat ext. 5Y 4/2, int. 2.5YR 4/4-4/6. Decoration: three rim friezes: seven-petalled rosettes, jewelled Ionian kyma and seven-petalled rosettes.

F-50 92-418 + 92-4 + 92-420 + 92-423, IV-3 B 343/202. Pl. 177

Three non-joining rim frs. from the same vessel. H 4.25; Ø 13. Fabric: 5YR 6/8; coat ext. 2.5YR 4/8, 3/0, int. 2.5YR 4/8. Decoration: three rim friezes: Ionian kyma, Lesbian kyma and seven-petalled rosettes.

F-51 93-840, IV-4 B 397/219. Pl. 178

Rim fr. H 4; Ø 13. Fabric: 5YR 5/6; 10YR 6/6; bi-coloured due to stacking in firing; coat ext. 5Y 3/1; 7.5YR 4/2; int. 2.5YR 4/6. Decoration: three rim friezes: debased bead and reel, Ionian kyma with hatched tongues, and bead and reel.

F-52 93-991, IV-4 B 353/227. Pl. 178

Three rim frs. and three lower body frs.; all joining. H 4.7; Ø 13. Fabric: 5YR 6/8; coat ext. 2.5YR 5/6, 5YR 4/2, int. 2.5YR 5/6. Decoration: vague stamp of "sun-burst" rosette; box meander with star in box; calyx of lotus corolla of rounded petals with double-outlined central vein.

F-53 98-329 + 98-415 + 98-502 + 98-503, VI-3 Stove 561/308. Pl. 178

Two joining frs. and two non-joining frs. H 4; Ø 12. Fabric: 7.5YR 6/6; coat ext. 2.5YR 4/4, int. 2.5YR 4/4. Decoration: guilloche left; Lesbian kyma; probably calyx type C.

F-54 94-338, IV-2 B 302/182. Pl. 178

Rim fr. H 4.58; Ø 14. Fabric: 2.5YR 5/8; coat ext. 2.5YR 4/8, 10YR 3/1, int. 10YR 3/1, 2.5YR 4/6. Decoration: Ionian kyma, guilloche left.

F-55 93-270, III-3 B 368/102. Pl. 178

Body fr. H 3.72. Fabric: 5YR 6/4; coat ext. 10YR 3/1, int. 2.5YR 4/6. Decoration: Ionian kyma, guilloche left; probably calyx of lotus corolla of rounded petals with double-outlined central vein.

Single rim frieze (as preserved)

F-56 98-498, VI-3 Stove 561/308. Pl. 179

Rim fr. H 2.8; Ø 13. Fabric: 5YR 5/8, 7.5YR 6/6; bi-coloured due

⁵⁵² Laumonier 1977, pl. 45, cat. 4303, 4305-4306, 4313, 4316, 4320, 4326, 4328, 4335-4336, 9321

⁵⁵³ Laumonier 1977, pl. 84, cat. 4300.

⁵⁵⁴ Laumonier 1977, pl. 61, cat. 1214, pl. 62, cat. 2319.

⁵⁵⁵ Laumonier 1977, pl. 94, cat. 4308, pl. 102, cat. 1955, pl. 112, cat. 4301, 4304, 4311-4312, 4314, 4318-4319, 4321-4324, 4329-4332, 4334, 4346-4348, 9097, 9233, 9442, 9613, 9642.

⁵⁵⁶ Seiterle 1982, pl. 26.3, with bead and reel as the rim frieze; Rogl 2001a, pl. 62, RB 11, pl. 67, fig. 13, with an eight-petalled star rosette as rim frieze.

to stacking in firing; coat ext. 2.5YR 5/6, 7.5YR 3/2, int. 2.5YR 5/6. Decoration: rim pattern of box meander with four-rayed star in box.

F-57 92-421, IV-3 B 343/202. Pl. 179

Rim fr. H 2.93; Ø 13. Fabric: 5YR 6/6; coat ext. 2.5YR 4/6, 10YR 3/2, int. 2.5YR 4/8. Decoration: rim pattern of Ionian kyma.

F-58 98-434, VI-2 P 545/272. Pl. 179

Upper body fr. close to rim. H 2.3. Fabric: 2.5YR 6/8, coat ext. 2.5YR 4/3, int. 2.5YR 5/8. Decoration: rim pattern of Ionian kyma.

F-59 92-737, III-1 Stove 329/70. Pl. 179

Rim fr. H 4.3; Ø 12. Fabric: 5YR 6/6; coat ext. 2.5YR 5/4-4/4, int. 2.5YR 5/6. Decoration: rim pattern of guilloche right; perhaps calyx of lotus corolla of pointed petals.

F-60 94-60, IV-2 B 302/180. Pl. 179

Rim fr.; rather worn. H 3.05; Ø 12.5. Fabric: 2.5YR 5/6; coat ext. 2.5YR 3/6, 10YR 2.1, int. 10YR 3/1. Decoration: irregular frieze of widely-spaced dots.

F-61 92-153, III-3 C 332/132. Pl. 179

Rim fr. Decoration: seemingly no rim pattern. Late(?). Not seen.

PERGAMON AND SURROUNDINGS

Despite more than a century of excavation in Pergamon, our knowledge of this production is to date based on very little evidence and we therefore still lack a thorough analysis of Pergamene MMB. Production of MMB has been established in Pergamon itself immediately southeast of Philetairos' city wall northeast of the Gymnasium as well as in the Ketios valley east of the city.⁵⁵⁷ Pergamene vessels are not particularly common in NGS, and none of the vessels in the deposits are of the well-known type with a thick, glossy red (or bi-coloured) coat and a distinct concave rim.

A Figural decoration

F-62 93-681, III-3 B 368/104. Pl. 179

Body fr. H 5.2. Fabric: relatively fine micaceous fabric with many small lime inclusions and many voids, 5YR 6/6; coat ext. 10YR 3/1, 2.5YR 5/4, int. 10YR 3/1, 2.5YR 5/4, thin and well adhering with a slight lustre. Decoration: Nilotic scene featuring a person rowing a boat; behind the boat a palm in which sit birds; bud growing out of acanthus on long undulating stem. The Nilotic scene alternates with straight acanthus leaves with central indented rib. F-62 and F-63 are closely related and may come from the same workshop, but they are not from the same bowl. The same palm is seen on 92-8 (not from a context), which has a different fabric and a pinkish coat with a metallic sheen, and is thus hardly of the same workshop.

Cf. Rotroff 2003, nos. 560-561, 94 with discussion of the bud and its relation to Pergamene production. The Nilotic scene corresponds well to the MMB's Egyptian inspiration, and Nilotic scenes occur particularly on the bowls of Menemachos (for example, Laumonier 1977, pl. 116, cat. 1980).

F-63 93-682, III-3 B 368/104. Pl. 180

Body fr. H 5.4. Fabric: as F-62, 7.5YR 6/6; coat ext. 2.5YR 5/4, int.

5YR 4/2, thin and well adhering with a slight lustre. Decoration: striated lotus sepal with indented central rib and bordering rib; collared buds and standing, naked, frontal youth; beneath small calyx of small rounded lotus petals.

Cf. Rotroff 2003, 94, nos. 497, 504 (Sardis) and the Sardian relation to Pergamene production.

F-64 89-763, II-2 B 248/8. Pl. 180

Body fr. H 5.25. Fine, slightly sandy fabric with mica and a few small lime inclusions, 7.5YR 5/6; coat ext. 10YR 3/2, 2.5YR 5/6, int. 5Y 3/1, 5Y 4/2, thin, almost dull and blotchy int. and ext. Decoration: rim frieze with completely debased Ionian kyma; main frieze with comical theatre mask between bows with double outlined edges.

Bows feature prominently on MMB from various production centres in the Aiolian region, and we find them on the vessels of Kirbeis, inspired by the same region (F-99-F-100).

B Vegetal decoration

F-65 93-919, III-3 B 368/106. Pl. 180

Lower body fr. close to base. H 4. Fabric: fine fabric with small light-reflecting particles and some small voids, 5YR 5/6; coat ext. and int. 2.5YR 5/6, thin, well adhering and semi-lustrous. Decoration: corolla with acanthus leaf, tall sepal with indented mid-vein having two smaller sepals in front; medallion with trace of rosette.

F-66 93-917, III-3 B 368/106. Pl. 180

Body fr. near rim (with torus: shape as F-67). H 5.6. Fabric: fine rather porous micaceous fabric with abundant larger and smaller voids, 7.5YR 6/6; crackling coat adhering poorly to the surface of the vessel, ext. and int. 2.5YR 4/8. Decoration: long, slender sepals alternating with palmettes on dotted stems. The fabric and coat are not of the normal Pergamene fabric, and the attribution is tentative.

F-67 92-916, III-1 Stove 329/74. Pl. 180

Near rim fr. joining base fr. H. 6.7. Fabric: fine dense micaceous fabric with a few small lime particles, 5YR 6/6; coat ext. and int. 2.5YR 4/6, slightly thick and faintly lustrous. Decoration: under the rim is a torus, beneath this a frieze of bead and reel; imbricate with small leaves with central and side veins; faint traces of medallion rosette.

C Wreath decoration

F-68 89-497 + 89-497a, III-2 R 255/85. Pl. 181

Two non-joining rim frs. from the same vessel. H 6.8; Ø 13.5. Fabric: fine and slightly micaceous with small voids, 5YR 5/6; coat ext. 2.5YR 5/6, int. 2.5YR 5/6, thin and flaking with a very slight lustre. Decoration: beneath the tall, concave rim elongated three-petalled wreath right with clusters of four dots (stylized berries) above and below.

KYME AND SURROUNDINGS

The workshops of Kyme were treated at length by Bouzek & Jansová in 1974. Their point of departure was a group of 14 complete and fragmentary moulds found in Kyme, as well as a number of fragments of vases; in total around 109. According to Bouzek & Jansová the fabric and the coat can vary a lot.⁵⁵⁸ Characteristic are two or more

⁵⁵⁷ The pottery workshops along the Ketios are only summarily published, see Erdemgil 1980; Erdemgil 1981; Bounegru 2003.

⁵⁵⁸ Bouzek & Jansová 1974, 16-17.

deep grooves beneath the rim.⁵⁵⁹ The vessels are almost exclusively rendered in several superimposed friezes (if not of linear or imbricate design). I believe that we can be certain that F-70, with its deep grooves under the rim and small register with columns alternating with wreaths, is from the Kyme. One of the Kymeian workshops as defined by Bouzek & Jansová is that of Paniscus. It is so called because of a stamp repeated on two moulds⁵⁶⁰ as well as on a wall fragment.⁵⁶¹ This Paniscus, which we also find, for example, in Istros⁵⁶² is, in fact, an Erot (in all cases the wings are clearly seen) sitting with crossed legs playing a *syrix*. Exactly the same stamp is found on a half bowl from Farmakovskij's excavations in Olbia.⁵⁶³ Here it is combined with a figural frieze at full height without acanthus calyx, which is not at all found in Kyme. In the base medallion is a comical mask also known from a Kymeian mould,⁵⁶⁴ but not from any bases, whereas it is used as a wall decoration on several fragments.⁵⁶⁵ On F-70 there is a real Pan without wings and with feet surely depicted as hoofs, this is certainly a real Paniscus, and it would be interesting to know the relationship between this and the Kyme Paniscus. F-70 shares with the above-mentioned bowl from Farmakovskij's excavation the element of having a full-frieze decoration, and the small triangular mount of overlapping leaves employed on the Farmakovskij bowl is probably also present on F-70. The figural elements of the Farmakovskij bowl as well as of F-70 are not found among the Kyme fragments in Prague, in fact Bouzek & Jansová claim that figural friezes are unknown in this workshop.⁵⁶⁶ But since this is not true in Olbia, with confidence I attribute the fragment F-71 with an Amazonomachy frieze to this group, based on its close relationship with F-70. A further three fragments are attributed to the Kymeian workshops. Two, F-72 and F-73, are very similar in fabric and coat, and F-72 with a ship and F-73 with its Corinthian columns from which garlands are suspended are thematically related to the Kymeian workshops.

F-69 91-3, IV-2 B 280/165. Pl. 181

Rim frs. from the same vessel. H 5; Ø 13. Fine slightly micaceous fabric with occasional orange lime particles, many small and a few larger voids, 5YR 6/6; coat ext. 10YR 2/1, int. 10YR 2/1, 2.5Y 3/2, fine and well-adhering with a good semi-lustrous sheen. Decoration: two deep grooves beneath rim; low frieze with alternating columns and hanging wreaths.

Cf. Bouzek & Jansová 1974, 74.

F-70 89-82, III-2 R 255/83 + 90-372. Pl. 181

Rim and two joining body frs. H 7.5; Ø 15. Medium fine, slightly micaceous fabric with lumps of amorph lime, many larger and smaller voids, 7.5YR 6/4; coat ext. 7.5YR 4/0, int. 7.5YR 4/0, thin and well adhering with a slight lustre. Decoration: rim frieze with Ionian kyma; main decoration is a figural scene with four fighting males in cuirass, one standing figure watching scene with a child suckling a feline (probably Herakles watching Telephos),⁵⁶⁷ two times Pan sitting with crossed legs playing *syrix*.

F-71 91-487, IV-2 P 285/196. Pl. 182

Rim fr. H 4.5; Ø 13. Fabric: 7.5YR 6/6; coat int./ext. 7.5YR 3/2. Fabric and coat are very close to those of F-69. Decoration: rim frieze beneath two wide but shallow grooves is an Ionian kyma turned upside-down; main decoration is a battle between the Greeks and the Amazones with stamps of two sizes.

F-72 92-811, III-3 R 359/115. Pl. 182

Rim fr. Decoration: rim frieze with heart guilloche left; main frieze with oared ship with battle ram to the left and Skylla to the right. Not seen.

This piece has previously been published by Samojlova (Samojlova & Batizat 1994). She provided as a parallel a *situla* found in Olbia with the same motif. However, she did not understand the significance of the scene, which is Skylla next to Odysseus' ship. The figure of Skylla, with her canine lower part and with a raised right arm, can be easily distinguished not just on the *situla*, but also on F-71, and in between the ship and the figure of Skylla on the *situla* can be seen one of Odysseus' companions pulled into the sea. The same ship occurs on one Kyme fragment in Prague, described as "misfired", which corresponds to the blotchy look of F-72 (Bouzek & Jansová 1974, fig. 1.20). I have not seen the fragment.

F-73 94-339, IV-2 B 302/182. Pl. 182

Rim and joining body fr. H 7.2; approximate Ø 14. Fabric: 2.5YR 5/8, 5YR 5/3, 5/6; bi-coloured due to stacking in firing; coat ext. 5YR 3/2, int. 5YR 4/3. Decoration: beneath the rim are two wide, shallow grooves; upper frieze with garlands with long, thick-ended *tainia* suspended from a Corinthian column with indented torus; over garlands flying buds(?); lower frieze with winged feline (griffin) walking right. Ascribed to Kyme because of the column with suspended garlands; however, the coat deviates from F-69-F-71, although it is similar to F-72. There is a small group of fragments not from contexts that shares this vessel's fabric and dull coat with a lilac metallic sheen (02-132 with heraldic griffins around a bukranon).

Cf. Bouzek & Jansová 1974, pl. 19, no. MB A is identical, though lower (and accordingly later?).

F-74 93-912, III-3 B 368/106. Pl. 182

Rim fr. H 4.4. Fabric: 7.5YR 6/6; coat ext. and int. 10YR 3/1. Decoration: rim frieze is debased seven-petalled flame palmettes beneath grooves.

KNIDOS

Knidian workshops employed a very distinct, hard-fired greyware fabric with an occasional orange or pinkish core. It was normally not exported beyond the local market region (Kögler 2000), but isolated single pieces occur throughout the Pontic region.

⁵⁵⁹ Bouzek & Jansová 1974, 49.

⁵⁶⁰ Bouzek & Jansová 1974, pl. 1, MB 1 and pl. 19, MB A.

⁵⁶¹ Bouzek & Jansová 1974, fig. 1.16

⁵⁶² Domăneanțu 2000, no. 564.

⁵⁶³ Farmakovskij 1929, fig. 46

⁵⁶⁴ Bouzek & Jansová 1974, pl. 1, mould MB 1.

⁵⁶⁵ Bouzek & Jansová 1974, 47.

⁵⁶⁶ Bouzek & Jansová 1974, 48.

⁵⁶⁷ The scene is closely related to – and inspired by? – the contemporary panel of the Telephos frieze of the Pergamon Altar (Berlin Staatlichen Museen Antikensammlung inv. T.I.17).

F-75 93-122, III-3 B 368/102. Pl. 182

Rim fr. H 6.8; Ø 13. Compact, hard-fired, relatively fine, slightly micaceous fabric with some very small black inclusions and with fine inclusions of lime, 5YR 6/8, 10YR 6/1; bi-coloured due to stacking in firing, with grey core; coat ext. 2.5Y 3/0, 5YR 5/4, int. 10YR 4/1, thin, dull and well adhering, blotchy from firing. Decoration: rim frieze beneath three shallow incised grooves of Ionian kyma; main frieze of unbound three-petalled myrtle wreath with berries on stalks left. One repair hole.

PRODUCTION PLACE UNKNOWN

F-76 86-546, III-2 R 52/73. Pl. 182

Lower body fr. H 5.9. Relatively fine, micaceous fabric with many small lime inclusions, 5YR 6/6, 7.5YR 6/4; coat ext. 10YR 4/1, int. 10YR 4/1, thin with a slight blueish metallic sheen. Decoration: three rows of small ribbed leaves from which spring acanthus leaves with indented mid-rib alternating with flowers on undulating stems.

F-77 98-501, VI-3 Stove 561/308. Pl. 182

Upper body fr. close to rim. Decoration: rim frieze with guilloche right; scroll. Not seen.

MOULDMADE BOWLS AND KRATERS OF MEDITERRANEAN PRODUCTION, REDUCED FABRICS

Many of the workshops of Asia Minor had an (albeit limited) intentional greyware production operating side by side with that of oxidized vessels, for example Pergamon, Sardis, Ephesos and Knidos, and a large part of this region had a very old tradition of producing greywares. Grey MMB could take the appearance of silver bowls, and actual metal bowls were reproduced in greyware, as is evident from a magnificent bowl from Olbia exhibited in the Archaeological Museum of Odessa which was perhaps produced in Mesambria.

The reduced fragments included in this catalogue with all certainty derive from a number of different workshops. Nevertheless, their fabric is quite homogeneous, being either fine or relatively fine and micaceous with small lime inclusions and normally hard or even very hard fired. The fabric colour is fired to 4/1 and 5/1 in the colours 10YR and 5Y. The coat is greyish or brownish-black with a slight dull sheen. Since they are sufficiently close to the standard fabric of the Ephesian vessels mentioned above, without hesitation I ascribe most of them to Ephesos. This ascription is confirmed by F-84, stamped by Philonnios, as well as by F-88, with the popular motif of the vine scroll with clusters of grapes left, which is of certain Ephesian production as witnessed by the recovered moulds (see above). The Ephesian greyware workshops, which certainly included (at least the majority of) Laumonier's "Vases gris", excelled in large shapes, such as kraters, as also witnessed in NGS (F-95-F-98). One fragment (F-94), with its light and soft fabric (and tall straight rim), is certainly from a different origin.

BOWLS

A Figural decoration

F-78 88-292, III-2 R 164/76. Pl. 183

Rim fr. H 3.6; Ø 10. Fabric: 10YR 4/1; coat ext. 2.5Y 2/0, int. 10YR 3/1. Decoration: single rim frieze of "X"s; beneath that, a figural scene with part of standing figure alternating with eight-petalled rosette with concave petals.

F-79 93-210 + 93-211 + 93-267 + 93-268, III-3 B 368/102 + 93-680 + 93-684, III-3 B 368/104. Pl. 183

Two rim frs., one base fr. and three body frs.; two frs. joining; almost complete profile. Ø rim 17. Fabric: 5Y 4/1; coat ext. 5Y3/1, int. 5Y3/1. Decoration: rim frieze with Ionian kyma; figural decoration with remains of standing draped female and draped female sitting on rock, heads of two standing figures (probably part of Dionysiac trio), draped male sitting on a rock playing *kithara*, standing draped female as well as a body sherd with a sitting *kithara* player and the full Dionysiac trio, figure height: 2.7 cm; under the figural frieze is a frieze with six-petalled rosettes with concave petals; calyx with alternating stylized acanthus, pointed lotus sepals and long-stretched palmettes, in between the leaves are helmeted(?) busts; medallion with pointed overlapping leaves. The main frieze depicts some of the scenes known from the so-called Tarentine altars (Guldager Bilde 2005a; Guldager Bilde 2005b). These scenes were extremely popular, primarily on Attic MMB (for example, Rotroff 1982, cat. 200, 203-204, 208-219, 222-223, 225-226, 277-278), as well as on products of other mainland workshops of Athenian inspiration (Corinth: cf. Edwards 1975; Argos: cf. Siebert 1978), and they are known, for example, from a mould found in Sardis.⁵⁶⁸ They were used sparingly on oxidized Ephesian vessels (Laumonier 1977, pl. 20, cat. 3247, pl. 99, cat. 1940), and they were occasionally depicted on the Ephesian greyware production (as F-79), for example on an amphora from Pantikapaion in the Hermitage (P1850).⁵⁶⁹ The most extended version of the altar frieze is on the probably early Ephesian *situla*, which was also found in Olbia and has already been mentioned, where, as on F-80, it functions as the main frieze (Guldager Bilde 2006).

B Scroll decoration

F-80 91-390, IV-2 B 302/181. Pl. 184

Rim fr. H 5.4; Ø 13.5. Fabric: 10YR 4/1; coat ext. 10YR 4/1, 5Y 2.5/1, int. 5Y 3/1. Decoration: rim frieze with Ionian kyma; acanthus-vine scroll with bunches of grapes on tendrils left. This pattern is of certain Ephesian origin, as mentioned above.

Identical examples: Slavin 1938, fig. 44 (Olbia); Laumonier 1977, pl. 36, cat. 1283 (Delos).

C Various vegetal decoration

F-81 93-913 + 93-916, III-3 B 368/106. Pl. 184

Rim and body frs.; non-joining. H. 6.1; Ø 13.5. Fabric: 5Y 4/1; coat ext. 2.5Y 2/0, 5Y 4/2, int. 5Y 4/1. Decoration: superimposed registers separated by Ionian kymas; in the main frieze eight-petalled rosettes alternate with palmettes; calyx with long, slender pointed sepals or leaves.

⁵⁶⁸ Rotroff 2003, pl. 67.402.

⁵⁶⁹ Stephani 1869, 357, cat. 1818; Schwabacher 1941, 187, cat. 1.16; Pochmarski 1990, 285, cat. RK 90, pl. 20.1.

F-82 93-1103, III-3 B 368/107. Pl. 184

Base fr. H 2.95; Ø 4.5. Fabric: 5Y 4/1; coat ext. 5Y 3/1, int. 5Y 3/1. Decoration: calyx with long lotus sepals with central rib alternating with groups of small pointed lotus leaves with central rib. Medallion: variant of medallion Type A.

F-83 92-415, IV-3 B 343/202 + 92-459

Complete profile. Decoration: rim frieze with "paw" motif; body decoration of lotus corolla of small, pointed triangular petals. Under the base the fabricant name was incised before firing: ΦΙΛΟΝ-ΝΙΟΥ (Philonios) placed *bustrophedon* and turned upside-down. I have only seen the non-joining rim fr. 92-459 from the same or a similar vessel; 92-415 has not been found, and I know it only from the photo in the unpublished excavation report in the archive of the Institute of Archaeology, Ukrainian Academy of Sciences, Kiev.

Two identical vessels with the same rim pattern and same inscription are known to me from the photo archive IIMK RAN, St Petersburg. One was found in Olbia in Farmakovskij's excavations in 1912 (neg. II 18395) and one was excavated in Pantikapaion in 1908 (neg. III 12089). This stamp is not recorded in Rogl's list of signatures (Rogl 2001b).

F-84 91-313, IV-2 B 301/174. Pl. 184

Base fr. Decoration: lotus corolla of small, pointed triangular leaves or sepals with central vein in relief. Not seen.

F-85 93-1102, III-3 B 368/107. Pl. 185

Body fr. H 6.65. Fabric: 5Y 5/1; coat ext. 5Y 5/1, 4/2, 7.5YR 3/0, int. 2.5Y 4/4. Decoration: lotus corolla of small, pointed triangular petals.

F-86 94-506, IV-2 B 302/183. Pl. 185

Body fr. H 4. Fabric: 5Y 4/2; coat ext. 2.5Y 3/0, int. 10YR 4/1. Decoration: lotus corolla of small, rather blurred triangular leaves with barely marked central vein and with side veins.

D Linear decoration

Long-petal decoration

F-87 86-549, III-2 R 52/73. Pl. 185

Base fr. H 4.4; Ø 5. Fabric: 5Y 5/1; coat ext. 5Y 4/1, int. 5Y 4/1. Decoration: long, slender petals alternating with vertical dotted lines.

Net-decoration

F-88 93-841, IV-4 B 397/219 + 98-254 + 98-512, VI-3 Stove 561/308. Pl. 186

Two joining rim frs. and one body fr. H 7.3; Ø 15. Fabric: 10YR 4/1; coat ext. 2.5Y 3/0-3/2, int. 10YR 3/1. Decoration: rim pattern of a frieze of concentric boxes; net pattern in relief. Burnt. Late, heavy variant.

E Various rim fragments

F-89 93-1099, III-3 B 368/107. Pl. 186

Rim fr. H 4.9; Ø 13.5. Fabric: 10YR 5/1, coat ext. 2.5Y 2/0, int. 2.5Y 3/0. Decoration: very tall Lesbian kyma between two narrow friezes of Ionian kyma.

F-90 93-18, III-3 R 278/96. Pl. 187

Rim fr. H 3.38; Ø 13. Fabric: 5Y 4/1; coat ext. 2.5Y 2/0, int. 2.5Y 2/0. Decoration: rim frieze with Ionian kyma.

F-91 92-893, IV-4 B 353/222. Pl. 187

Rim fr. H 4.5; Ø 15.5. Fabric: 5Y 5/1, coat 2.5Y 3/0. Decoration: rim frieze with Ionian kyma.

F-92 96-289, VI-3 R 477/287. Pl. 187

Rim fr. Ø 15. Fabric: 7.5YR6/4, 10YR 5/3; coat ext. 7.5YR 2.5/0, int. 5YR 2.5/1. Decoration: rim frieze with Ionian kyma.

F-93 92-356, IV-4 B 351/206. Pl. 187

Rim fr. H 4.3; Ø 12. Fabric: Gley 1 5/10Y, coat Gley 1 3/N. Decoration: rim frieze with 11-petalled rosette. One repair hole.

F-94 92-416, IV-3 B 343/202. Pl. 187

Rim fr. H 4.2; Ø 12.5. Fabric: 2.5Y 5/2; coat ext. 5Y 2.5/1, int. 5Y 2.5/1. Decoration: straight rim with two grooves immediately beneath; rim frieze with heart guilloche left.

KRATERS

Fragments of at least three different kraters were unearthed in the deposits of NGS. One similar to F-95 (though with a different rim pattern) had previously been found in Olbia, Sector E2, 1961 (IIMK RAN, neg. II 73210).

F-95 92-673 + 92-678 + 92-677 + 93-539, IV-4 B 351/218. Pl. 188

Seven rim frs. and 10 body frs.; three of the rim frs. and five of the body frs. join. H 8.3; Ø 36; WT 0.4-0.75. Fine, soft and highly micaceous fabric with some lime inclusions, 5Y 4/1; flaking slightly lustrous brown coat. Decoration: above frieze with large rosettes (the rim frieze of the mould) over a horizontal line of dots; on the body frieze are dancing and music-playing Erotes and Satyrs; beneath this frieze and separated by a horizontal line of dots is a calyx with straight acanthus leaves alternating with looped tendrils.

The Erot walking right playing a *kithara* is a well-known stamp from Menemachos' production (Laumonier 1977, pl. 6, cat. 3203, 3216bis, 3323, pl. 118, cat. 3478), where we also find the *diaulos*-playing Erot in a reversed stamp (Jentel 1964, pl. XI; Chatzidakis 2000, pl. 64 below, signed). An identical krater with the same rim frieze (but of a more worn mould) was found in a farmhouse close to Myrmekion (Gajdukevič 1981, fig. 10).

F-96 93-240, II-5 B 390/25. Pl. 189

Body fr. H 3.8. Fabric: N4/; coat ext. 7.5R 2.5/0, int. 7.5R 2.5/0. Decoration: remains of an Erot and a Satyr viewed from behind, identical to the stamp of F-95.

F-97 91-676, III-3 C 331/128. Pl. 189

Body fr. H 6.1. Fabric: 5Y 5/1; coat ext. 10YR 3/1, int. 10YR 3/1. Decoration: frieze 1 with flower(?) right; main scene of naked male thrusting his spear towards right, probably a hunter, since he wears no helmet; figure height preserved, 3.4.

Hunting scenes are not particularly common. On another Ephesian greyware vessel, an amphora, we find the motif of the hunt of a large boar (unpublished; from Pantikapaion in the Hermitage, inv. P1852),⁵⁷⁰ and a similar stamp is found on two other vessels from Olbia, a *situla* unearthed by Farmakovskij between 1909 and 1912 (IIMK RAN neg. III 3428) and a cup from the Vogell collection published by Zahn (1908, cat. 30).

⁵⁷⁰ I am grateful to D. Čistov for allowing me access to this vase in the museum's storerooms.

MOULDMADE BOWLS OF BLACK SEA PRODUCTION, OXIDIZED FABRICS

We know very little about the production of mouldmade bowls in the Hellenistic cities of the Pontic region, and the number of moulds found there, which may attest to a local production, is negligible. Best known and most widely studied is the production of Demetrios located in the Bosporean Kingdom. Five mould fragments have been ascribed to Demetrios' production, even though none of them feature his signature (four from Pantikapaion⁵⁷¹ and one from Myrmekion).⁵⁷² A mould with a debased cone pattern from Phanagoreia has been discussed and attributed to Demetrios' workshop.⁵⁷³ No bowls of this workshop have been identified in Sector NGS. This is not surprising, since of the ca. 500 fragmentary bowls studied by me from Olbia, I have identified only one Demetrios bowl on an excavation photo from Olbia (IIMK RAN photo archive, neg. II-4816); two further bowls in all likelihood came from Olbia too.⁵⁷⁴ In addition to the workshop of Demetrios, we can mention a few further moulds attesting to a Pontic production of MMB. A mould has been found in the debris of a Hellenistic house in Mesembria⁵⁷⁵ and a mould of a pine-cone bowl is exhibited in the Archaeological Museum of Nessebar, perhaps the same mould. From Istros, a mould is referred to by Domăneanțu,⁵⁷⁶ and from Olbia derives a mould fragment with a long petal pattern, which was exhibited in the Odessa Archaeological Museum before the museum's recent refurbishment. In addition, mouldmade bowls were imitated in the indigenous cities of the Getes and the number of moulds found at four different localities by far outnumbers those from the Greek cities.⁵⁷⁷

Accordingly, we can be sure that MMB were produced also in the Pontic cities, not just in the Mediterranean. One further workshop has been associated with the Black Sea region, namely that of Kirbeis. Vessels made in this workshop are characterized by a deep shape, rather thick walls, baroque vegetal decoration and, primarily, by the presence on the exterior base medallion of a turreted female head or bust encircled with a signature. Most of the signatures can be reconstructed as KIRBEI, but some closely related and reading POSSIDOS can be found also. Vessels signed by Kirbeis have been unearthed in considerable quantities in the northern Black Sea region, particularly in the northwestern part. Therefore, they were first attributed to the Black Sea region.⁵⁷⁸ Afterwards, the general tendency has been for Black Sea scholars to locate the production location in Asia Minor, primarily because of the vessels' micaceous fabric,⁵⁷⁹ although most scholars working in the Mediterranean are still of the opinion that they were produced

in the Black Sea region.⁵⁸⁰ As I have argued elsewhere, bowls of the Meter Medallion Group⁵⁸¹ were produced in the northwestern Black Sea region, probably in Olbia, where the vessels were predominantly found. Out of the 70 vessels signed by Kirbeis known to me (November 2008), almost half, 32 vessels, were unearthed in Olbia (of these five in NGS), and of the 20 vessels signed by Possis known to me, eight were found in Olbia (of these four in NGS). Of the four vessels signed by Zenodotos, three were found in the northwestern part of the Black Sea region (Istros, Tyras and Petuchova in Olbia's chora) and one perhaps in Asia Minor. The single vase signed by Zenodoules can also be coupled with the northwest Pontic region, as it was found in Tomis.

As mentioned, vessels of the Meter Medallion Group show a close relation in shape, coat and decoration to the production from Kyme. Both groups employ the same deep bowl, ultimately inspired by Athenian bowls, from where also the preference for a black coat comes. Also of Athenian inspiration is probably the representation of birds,⁵⁸² which is seldom found elsewhere, but becomes virtually a trademark of the Kyme workshops⁵⁸³ as well as of the vessels of the Meter Medallion Group. Also, the particular "baroque" representation of fleshy acanthus leaves with a wide double central rib is something the Kirbeis vessels share with the Kyme production, as well as the frequent crude double grooving at the transition between rim and figural design.⁵⁸⁴ In addition to the Athenian influence, both groups show some Pergamene inspiration (or perhaps more likely mirror a common Aiolian pool of design) in the representation of heavily draped, dancing female figures, as well as the representation of garlands suspended from bows. As mentioned above, the Kyme workshops were dated by their excavators to the second quarter of the 2nd century.⁵⁸⁵ This is fully confirmed by the NGS deposits, and this date can probably be applied to the Meter Medallion workshop too. But though the Meter Medallion Group and the Kyme workshops are closely related, it is difficult to pinpoint who influenced who, since they both differ significantly from each other. However, as I will demonstrate elsewhere, Possis was a travelling potter and mouldmaker the earliest production of whom was somewhere in the (north?) Ionian region. He may have been the figure keying together the two workshops. It is, therefore, worth noticing that among the no more than six signed bowls of the Meter Medallion Group found in the Mediterranean region, one signed by Kirbeis does, in fact, derive from Kyme.⁵⁸⁶

The following section draws on a larger study made by the author of the Meter Medallion Group, and the vessels from NGS are here described following the general development of this group.

571 Mould fragment found in 1946 (Blavatskij 1953, 280; Blavatskij 1959a, 174, cat. 1); two mould fragments found in 1956 (Blavatskij 1959, 174, cat. 3, fig. 62.4 [=Loseva 1962, fig. 6.1]; Blavatskij 1959a, 174, cat. 4 [=Loseva 1962, fig. 6.2.2]; mould fragment found in 1955 (Blavatskij 1959a, 174, cat. 2, fig. 62.1-3). Recently, a large part of a mould of Demetrios' workshop was found in Pantikapaion (Žuravleva in print).

572 Mould fragment found in 1949 (Gajdukevič 1959a, 78, fig. 85; Gajdukevič 1971, 157, n. 107, fig. 39).

573 Kovalenko 1996, 55.

574 Signed; Leiden, RMO inv. I 1907/12.14 (Rogl 2008, 525, fig. 2); unsigned; Warsaw, National Museum inv. no. 237048 (Grzegorzówka 2001, 121-123, cat. 5, fig. 5) (identification by the present author).

575 Ognenova 1960, 228.

576 Domăneanțu 2000, 144 with references.

577 Casan-Franga 1967; Vulpe & Gheorghită 1976; Bouzek 1985.

578 Zahn 1908, 49-50, n. 6; Courby 1922, 411-412; Gajdukevič 1971, 157, n. 108.

579 For example, Loseva 1962, 201-203; Šurgaja 1962; Usačeva 1978, 101; Samojlova 1984, 123.

580 Kossatz 1990, 136; Rogl 2001b, 140.

581 Earlier I called it the Tyche Medallion Group (Guldager Bilde 2006), but, as I shall argue elsewhere, the female of the medallion is Meter rather than Tyche.

582 Cf. Rotroff 1982, 18, cat. nos. 93-98.

583 Bouzek & Jansová 1974, 44-45.

584 Bouzek & Jansová 1974, 49.

585 Bouzek & Jansová 1974, 22, 38.

586 Mayence & Verhoogen 1949, pl. 4.25.

KIRBEIS, SIGNED AND ATTRIBUTED

Garland bowls

F-98 93-19, III-3 R 278/96. Pl. 189

Rim fr. H 5.7; Ø 13.5. Fabric: 2.5YR 5/6; coat ext. 5YR 3/1, int. 5YR 3/1. Decoration: rim frieze with Ionian kyma; garlands suspended from thick, outlined bows; above the garlands are different rosettes.

F-99 94-166, IV-2 B 302/182. Pl. 189

Rim fr. H 4.8; Ø 12.5. Fabric: 5YR 6/6; coat ext. 7.5YR 2/0, int. 10YR 3/1. Decoration: rim frieze with heart guilloche left; frieze with various elements: eight(?)-petalled rosette with concave petals, upper part of garland(?), broad *tainia* in bow, large bud(?).

Vegetal bowls with birds and/or dolphins

F-100 89-762, II-2 B 248/8. Pl. 189

Rim fr. H 5.6; Ø 13.5. Fabric: 7.5YR 6/6; coat ext. 10YR 3/1, int. 10YR 3/1. Decoration: rim frieze with heart buds; sitting bird right.

F-101 93-911, III-3 B 368/106. Pl. 190

Rim fr. H 5.8; Ø 12.5. Fabric: 5YR 6/6; coat ext. 10YR 3/1, int. mottled 2.5YR 6/6 and 3/0. Decoration: rim frieze with heart buds; between main frieze and rim frieze jewelled line; main frieze with pairs of heraldic dolphins probably above garland.

F-102 94-334 + 94-336, IV-2 B 302/182 + 94-505, IV-2 B 302/183 + 94-625, IV-2 B 302/188. Pl. 190

Two rim frs. and two body frs.; all joining; almost complete shape; the outline of the ridge encircling the base can just be seen. H 7.9; Ø 14. Fabric: 5YR 6/6; coat ext. 10YR 3/1, 4/2, int. 10YR 3/1, 4/2. Decoration: rim friezes with Ionian kyma, heart guilloche left; calyx of pointed finely-moulded lotus petals with central rib; between the petals are sticks with birds looking left tied(?) to them; above the birds a large collared bud.

Cf. Turova & Kovalenko 2005, 341-342, fig. 2 (signed).

Erot bowls

F-103 93-915, III-3 B 368/106. Pl. 190

Body fr. H 7. Fabric: 7.5YR 6/6; coat ext. mottled 2.5YR 4/6, 5YR 3/1, int. 2.5YR 4/4. Decoration: calyx with tall flame palmette and acanthus(?), between these, five-petalled rosettes, and, above, Erot in motion right with torch in right hand.

Cf. Rostovtzevff 1969, 600, pl. LXVIII.2 (State Hermitage Museum, inv. Ол-4246; signed; from Olbia).

F-104 92-665, IV-3 B 343/205. Pl. 191

Two rim frs., two base frs. and four body frs.; several joining; complete profile, ca. 1/3 of the bowl is preserved; extremely worn piece, almost no coat in lower part, in upper part much pitted. Ø rim 13; Ø base 5. Fabric: 7.5YR 5/6; coat ext. 10YR 2/1, int. 5YR 2.5/1. Decoration: vertical acanthus leaves with double outlined central rib covering the entire design, in between one triangular leaf; above this leaf Eros turned left freeing a bird from a latch held in his right hand, the bird flying to another bird sitting on the tip of the acanthus leaf facing right; in the medallion a turreted female bust facing right with a long drooping nose; inscribed KIR BEI around the bust; the inner medallion measures 2.5; it is surrounded by a single frieze of small triangular

leaves and a reserved frieze separated by thin ridges. Two repair holes. Meter Medallion Group phase 3A.

The motif of Eros freeing a bird is the most popular single stamp in Kirbeis' production (Guldager Bilde, forthcoming). It is also found on F-105. See, for example, bowls from Olbia (Farmakovskij 1913, fig. 131; Pharmakowsky 1910, 240-241, fig. 34), from Pantikapaion in Köln, ex-collection C.A. Niessen, inv. N 7604 (Berger 1995, 56-57, cat. 59, figs. 100-101) and from Istros (Domăneanțu 2000, 132, cat. 649, pl. 46).

F-105 90-217, IV-2 B 280/160. Pl. 192

Body fr. H 6; Ø 13. Fabric: 7.5YR 6/6; coat ext. 5Y2.5/1, 2.5YR 3/6, int. 5YR 3/2, 4/4. Decoration: rim frieze with heart guilloche right; Erot moving left raising *tainia* in right hand. As F-104. Three repair holes. Secondarily burnt.

Dance bowls

F-106 94-47, IV-2 B 302/180. Pl. 192

Body fr. H 5.25. Fabric: 2.5YR 5/6; coat ext. 10YR 3/1, int. 10YR 3/1. Decoration: rim frieze with heart buds; acanthus leaf with triple central stalk separating figures; left a dancing draped woman, right a male with flying cloak.

Other figural bowls

F-107 93-920, III-3 B 368/106. Pl. 192

Body fr. H 4.3. Fabric: 2.5YR 6/6; coat ext. 7.5YR 3/0, int. 10YR 3/1. Decoration: acanthus leaf with indented mid-rib; draped long bearded male standing *en face* lifting up his dress to show his erect penis; above to the left a small flying Erot.

A closely similar stamp is found on two Sardinian bowls (Rotroff 2003, cat. 513-514, pls. 89-90).

Vegetal bowls with various objects

F-108 85-231, I-1 R 36/2. Pl. 192

Rim fr. Decoration: tall vase between pointed leaves. Not seen.

Purely vegetal bowls

F-109 89-764, II-2 B 248/8. Pl. 192

Base fr. H 5.9; Ø 4. Fabric: 7.5YR 6/2-6/4; coat ext. 10YR 3/1, int. 10YR 3/1. Decoration: stylized acanthus with indented ribs growing up from an acanthus calyx; in the medallion a turreted female bust facing right; the medallion is surrounded by a frieze of dots.

F-110 93-22, III-3 R 278/96. Pl. 192

Rim and joining body frs. H 7.5; Ø 12. Fabric: 7.5YR 6/6; coat ext. 2.5YR 4/4, 3/0, int. 5YR 2.5/1. Decoration: triple rim friezes: dots, heart guilloche right, Ionian kyma; body decoration of calyx of acanthus leaves separated by groups of pointed lotus petals with central rib. One repair hole.

F-111 92-915, III-1 Stove 329/74. Pl. 193

Rim fr. H 5; Ø 13. Fabric: 7.5YR 6/4; coat ext. and int. 10YR 3/1. Decoration: rim frieze 1 with heart guilloche left; calyx with "nelumbo" and bud on stem(?).

F-112 93-105 + 93-353, III-3 B 368/102. Pl. 193

Two joining body frs. H 3.2. Fabric: 7.5YR 6/6; coat ext. 5Y 3/1, int. 5Y 2.5/1. Decoration: rim frieze with heart buds; vertical looped tendril; bird(?)

Kirbeis bowls with looped tendril design are relatively common in the later phases of his production, cf. the following signed bowls from Myrmekion (Gajdukevič 1959, 79, fig. 87; Bouzek 1990, 66, cat. 18), Tomis (Ocheseanu 1969, 235-236, cat. no. 19, figs. 32-34; Bucovala 1967, 122, fig. 79b; Ocheseanu 1969, 233-234, cat. no. 18, figs. 29-31; Bouzek 1990, 66, cat. 19) and Tyras (Samojlova 1984, 123, fig. 2.5).

F-113 02-41 + 02-113, VI-3 B 661/303 + 02-137. Pl. 193

Three rim frs. and one body fr. though not joining with certainty belong to the same vessel. H 7.2; Ø 13. Fabric: 5YR 6/6; coat ext. 10YR 3/1, int. 10YR 3/1. Decoration: rim frieze with Ionian kyma with indented tongues; naturalistic acanthus leaves with broad double mid-rib alternating with pointed lotus petals with marked central rib, between the leaves floating lily(?) flowers. Purple band at rim from stacking in firing.

Cf. Usačeva 1978, 101, fig. 1.20, signed (Kepoi).

F-114 90-371 + 91-484, IV-2 P 285/196. Pl. 193

Rim fr. and two joining body frs. H 7. Fabric: 5YR 6/8, coat 5YR 3/1. Decoration: rim frieze with heart guilloche left; body frieze with one large vine scroll incised freestyle into the mould.

This decoration is very rare in the Meter Medallion workshop. The closest parallel is a bowl from Tanais (tomb 65-III-131: Šelov 1969, cat. 59, pl. V.59); related is another bowl from Olbia (St Petersburg, Hermitage, inv. Ol-1903-5143).⁵⁸⁷ This decoration type is probably inspired by the (also rather uncommon) decoration of early Ephesian bowls, such as Laumonier 1977, cat. 1834-1841, 1845, 1847-1848, 1851, 1856, pl. 35 (all Monogram PAR workshop).

Pendent semicircle bowl(?)

F-115 94-45, IV-2 B 302/180. Pl. 193

Body fr. H 3.2. Fabric: 5YR 6/6; coat ext. 5YR 3/2, int. 5YR 3/3. Decoration: two grooves (beneath rim?); sun-wheel, perhaps from concentric pendent semicircle design. See above, F-45-F-47.

Attributed rim fragments, body decoration not discernable

F-116 94-595, IV-2 B 302/189. Pl. 194

Rim fr. H 4.45; Ø ca. 16. Fabric: 5YR 6/6; coat ext. 5YR 3/1, int. 5YR 3/1, 2.5YR 4/4. Decoration: rim frieze with heart buds. One intended repair hole, not drilled through.

F-117 90-218, IV-2 B 280/160. Pl. 194

Rim fr. H 4.6; Ø 13. Fabric: 7.5YR 7/4; coat ext. 10YR 3/1, int. 10YR 3/1. Decoration: rim frieze with heart guilloche left; body decoration of small Erotes(?).

F-118 92-417, IV-3 B 343/202. Pl. 194

Rim fr. H 3.9; Ø 12. Fabric: 7.5YR 6/6; coat ext. 10YR 3/1. Decoration: rim frieze with Ionian kyma.

POSSIS, SIGNED

F-119 87-817, II-1 R 156/7. Pl. 194

Base fr. H 4.2; Ø 5. Fabric: 7.5YR 6/4; coat ext. 10YR 3/1, int. 10YR 3/1. Decoration: calyx of stylized acanthus leaf with indented central vein alternating with other vegetal elements; in the medallion remains of a female bust right with the encircling inscription POSI[...].

F-120 94-46 + 94-48, IV-2 B 302/180. Pl. 194

Base and joining body fr. H 7.3; Ø 4. Fabric: 5YR 6/6; coat ext. 5YR 3/1, 5/6, int. 5YR 4/5, 3/1. Decoration: long pointed lotus sepals plastically shaped with central rib alternating with stylized acanthus leaf; above the vegetation a sitting bird and a small flying Erot; remains of bust of Tyche right with fluttering *tainia* and inscription POSSI[...]. One repair hole.

ZENODOTOS, ATTRIBUTED

F-121 93-123, III-3 B 368/102. Pl. 195

Body fr. H 4.3. Fabric: 5YR 6/8, 7.5YR 6/8; coat ext. 5Y 3/1, int. 2.5YR 4/6. Decoration: rim frieze with heart guilloche right; vegetal decoration with two friezes: upper frieze with ovoid leaf growing out of vegetation; lower frieze vegetal, type cannot be distinguished.

Probably identical: complete bowl from tomb 2S, Petuchovka (=Gute Maritzyn) in Olbia's chora (Ebert 1913, 60, fig. 62, 62, fig. 65; Zajceva 1973, pl. 53.21). This bowl is signed ZENODO[...]. Because of the very unusual pattern it is possible that F-121 can also be attributed to the workshop of Zenodotos.

Other Black Sea production

F-122 93-1101, III-3 B 368/107. Pl. 195

Body fr. H 2.2. Fabric: 7.5YR 6/6; coat ext. 10YR 3/1, int. 10YR 3/1. Decoration: beneath a deep groove is a frieze with wound garlands suspended from a badly printed bukranon.

Identical: Domăneanțu 2000, no. 603 considered to be of Pontic production (Istros). The same stamp can be found on bowl 1925-242 found in Olbia (IIMK RAN photo archive, neg. II 19397), which supports Domăneanțu's attribution.

F-123 92-615, IV-3 B 343/204. Pl. 195

Base fr.; faint traces of ridge defining base. H 2.6. Fabric: sandy micaceous fabric with some small lime, 5YR 6/6; coat ext. 2.5YR 4/8, int. 2.5YR 3/2. Decoration: calyx with stylized vertical fronds.

NOT LOCATED, UNIDENTIFIED MOULDMADE BOWLS

The following fragments of MMB have not been found. They are only known to me from the annual report in the Institute of Archaeology, Ukrainian Academy of Sciences, Kiev. They have not been included in the catalogue, because the available documentation does not allow for a closer identification.

⁵⁸⁷ I am grateful to I. Il'ina for showing me this bowl.

F-124 91-616, III-1 Stove 329/71

Rim fr. and main part of body. Decoration: floral (scroll?) motif under rim with Ionian kyma.

F-125 91-617, III-1 Stove 329/71

Rim fr. and main part of body. Decoration: under very crude box meander, undecipherable decoration.

F-126 94-341, IV-2 B 302/182

Small body fr. Decoration: vegetal motif, acanthus with indented mid-rib.

ROULETTE BOWL

A small group of wheelmade bowls with a thin everted lip decorated at the exterior with "rouletting" is also represented in Sector NGS. Such

vessels were predominantly manufactured in Knidos in the late second and first half of the 1st century BC⁵⁸⁸ and imitated elsewhere. In NGS they are rather uncommon. Only F-127 has been found in a closed context. A further three fragments, two surely Knidian, were found in Houseblocks VI and VII in 2000 and 2002 respectively.⁵⁸⁹ A complete bowl was previously found in Olbia during Farmakovskij's excavation of 1901 (IIMK RAN photo archive, neg. II 17974), and examples are also found in other parts of the Black Sea region (but always in small numbers), for example in Istros⁵⁹⁰ and Chersonesos (State Hermitage Museum, X-1965-69).⁵⁹¹

F-127 92-740 IV-3 B 343/199. Pl. 195

Rim fr. H 2.9; Ø 11. Fine, dense fabric with a few minute lime inclusions, 10YR 6/3, 4/1; coat ext. 5Y 2.5/1, int. 5Y 3/1, thin and well adhering with a slight lustre ext. Decoration: three rows of rouletting, instrument height 0.6 cm. This relatively coarse piece with its oxidized fabric seems to be an imitation made somewhere else than Knidos.

⁵⁸⁸ Kögler 2000, 192.

⁵⁸⁹ 00-1175 (Knidian); 00-1176 (Knidian); 02-741 (Knidian?).

⁵⁹⁰ Domăneanțu 2000, nos. 565-579.

⁵⁹¹ Unpublished, mentioned by the kind permission of the curator, J.J. Kalašnik.