S Graffiti

Anna S. Rusjaeva

Olbia is one of the few ancient cities of the Black Sea coast where excavations have produced quite a large number of graffiti. Explorations in Sector NGS testify to the fact that this peripheral part of the city was also inhabited by literate citizens. For various reasons, they incised, primarily on vessels, full and abbreviated personal names, monograms, dedications to deities, symposiastic inscriptions, magic drawings, letters of the alphabet and symbolic marks, etc. All in all, according to the inventory lists from 1985-2005 during the whole period of its excavation, this area has produced more than 370 graffiti.1205 The majority of them, however, are very fragmented preserving parts of letters or drawings, one or two letters from incomplete personal names or single letters, marks and stokes scratched unclearly. These will not be considered here. None of the graffiti were found on completely preserved vessels. Fully inscribed names of deities and names of owners are also few in numbers. Some of the latter could be reliably restored, thanks to similar names occurring in inscriptions, the rest only hypothetically.

The majority of the sherds with graffiti come from mixed cultural layers and fills of basements, where they were accompanied by material of the 5th to the 2nd century BC, sometimes with material dating from the last quarter of the 6th century BC through to the first centuries AD. In order to establish the absolute chronology of a particular graffito the lettering of the inscription and the date of the vessel type were taken as points of departure, allowing for them to have been in use for some time. The majority of the inscribed pottery fragments have chips, scratches and signs of wear, i.e. they derive from vessels which have been long and probably intensively used. In certain cases, such damage complicates the reading considerably and makes it impossible to define precisely whether the inscription was applied on a new or already used vessel. In particular, this concerns sacrificial inscriptions and drawings on ostraka, made on purpose from fragments of black-glossed ware and amphoras, on which the character of the lettering is not consistent with the date of the pottery.

Basically, the graffiti are executed in capital letters. A few examples show, however, cursive letters (lunate sigma, omega, epsilon), which, in Olbian inscriptions, appeared from the middle or second half of the 4th century BC, originally as graffiti on pottery and lead.1206 Ligatures occur in some names and words, while monograms are less common. Numerical marks are quite rare. A distinctive feature of considerable numbers of the graffiti is their careless execution.

The inscriptions and drawings are incised mainly on Attic vessels from the second half of the 5th to the first half of the 3rd century BC. The earliest examples belong to the end of the 6th to the first half of the 5th century BC, whilst the latest ones date to the second half of the 3rd and the 2nd century BC. The majority of the vessels with graffiti are drinking cups, more rarely plates, fish-plates, salt-basements and other types of tableware. Graffiti on fragments of greyware and red-clay plates and jugs of Olbian manufacture during the Hellenistic period are also present in the collection. As a rule, the inscriptions are placed on the bases of the vessels. Very seldom, mainly inexpressive marks and drawings were incised with a thin, sharp tool on the neck and body of amphoras, of which small fragments have been found. Some net sinkers made from amphora sherds and marked with single letters have been found as well.

It is striking that this remote area of the ancient city has produced quite a considerable quantity of various sacrificial inscriptions. The subgroup of graffiti executed on specially worked ostraka, made from body and base fragments of Attic black-glossed ware, deserves special attention.

According to their content, the graffiti can be divided into the following groups and subgroups.

---

1205 The drawings and photos of the graffiti were made by T.A. Zinov’eva under the supervision of N.A. Lejpunskaja, with some adjustments to the drawings by A.S. Rusjaeva.
1206 See, for example, Tocht’as’ev 2000, 296-311.
I. SACRAL GRAFFITI

1. Dedications (S-1-S-13)
2. Ostraka with names of deities (S-14-S-15)
3. Ostraka with magical signs and drawings (S-16-S-27)
4. Magical signs and drawings on vessels (S-28-S-43)

II. RITUAL AND SYMPOSIASTIC INSCRIPTIONS

III. NAMES OF OWNERS

1. Full names (S-47-S-55)
2. Abbreviated names and initials (S-56-S-104)

IV. HOUSEHOLD AND NUMERICAL NOTATIONS

V. VARIA

The examples included in these groups represent the best preserved graffiti. Except for three of them (S-14, S-15, S-44), they are published here for the first time. Quite often letters in the same graffito vary in size. In such cases, when two or three letters are preserved, their height is given according to their arrangement; in longer inscriptions their height is given from the minimum to the maximum height. The peculiarities of the lettering are also recorded. Names of deities in dedications and personal names are considered in alphabetic order.

I. SACRAL GRAFFITI

1. Dedications

Of the dedicatory inscriptions none are completely preserved. However, some data are available which suggest that inhabitants of this part of Olbia devoted inexpensive vessels to the deities they worshipped, which could be placed in domestic sanctuaries. Some may have been intended as gifts to the public sanctuaries, but, for whatever reason, were not presented. In accordance with Greek religious practice, libations were made on the domestic altar and the hearth during family events.

The main criteria for assigning graffiti to the group of dedicatory inscriptions are the fragments of specific words, which may be interpreted as the name or epiclesis of a deity, as well as their positioning on the rims or bodies of the vessels, which is most characteristic of such inscriptions in Greek public and domestic sanctuaries, including the Olbian ones. Much less often, dedications were placed on the base of a vessel, which is usually explained by the chthonic nature of the deities invoked. Since none of the dedicatory inscriptions are preserved completely, the restoration of the name or epiclesis is often hypothetical, as the preserved letters may also belong to other words or to theophoric names of dedicants or participants of symposia, who might also scratch their names on the visible parts of vessels. Caution is also required when defining particular dedicatory formulas, which are typically short, consisting only of the deity’s name (formulas not only in the dative, but also in the nominative and genitive are typical for Olbia) or of the names of deities.

---

1207 For sanctuaries with altars, found in the houses of Sector NGS, see Leipunskaya 1995, 39-40; Rusjaeva 2001, 46; Leipunskaja & Rusjaeva 2006, 108-126.
1208 Lazzarini 1976, 58-60; Jajlenko 1980a, 76-81; Rusjaeva 1987, 140-145.
and dedicants. In rare cases, longer formulas have apparently also been employed, of which, however, only insignificant remains are preserved that cannot be restored reliably. Unlike in the Olbian Western Temenos, where sacral graffiti were found mainly on fragments of new vessels, in Sector NGS the vessels are mostly worn, which can testify either to their long-term use in rituals or to the placement of inscriptions on old vessels.

S-1 96-430, VI-3 B 474/289. Pl. 376
Two body frs. of Attic black-glossed vessel (Da-665). The graffito is on the outer surface. Letter H a) 0.3-0.5; b) 1-1.1. First half of the 5th century BC.

a) \(\text{Ατπολλωνι}\)
b) \(\text{Απ(?) (in ligature)}\)

Remains of the first inscription can be restored as a dedication: Ατπολλωνι. Below and to the right, the ligature Αφ is scratched in larger letters – perhaps an abbreviation of the name of the same deity or of a theophoric name.1209 The second lambha with a shortened right hsta, an omeg in the shape of a narrow oval with slightly lowered ends, the right vertical of nu raised up, an alpha with a straight cross-bar, wide pi with a shortened right vertical.

S-2 89-400. Pl. 376
Rim fr. of Attic black-glossed bowl. The graffito, the beginning of which is missing, is on the outer surface. Letter H 0.2-0.6. Second half of the 4th century BC.

\[\text{Μενος}\]

Probably, Απολλωνος or Ποιντιδαγωνος – “(the vessel) of Apollo or Poseidon”. The end of a dedicant’s name in the genitive is not excluded, for example: Agrion, Polyomedon (cf. S-15), or Tychon known in Olbia and other cities.1210 Letters vary in size, omicron in the shape of a miniature ring, the ends of the sigma slightly elongated. An identical ending of a name is also preserved on the base of a contemporary Attic black-glossed kantharos (86-385) found in this area, but the omega has a cursive form.

S-3 02-858, R 672. Pl. 376
Base fr. of Attic black-glossed kylix. The graffito is scratched in capital letters on the outer surface along the ring foot. The beginning and the end of the inscription are missing. Letter H 0.5-0.7. First half of the 4th century BC.

\[\text{Ης Αφρ}\]

Given the clear execution of the inscription and examples of completely-preserved dedications to Aphrodite (Αφπολλωνι) on the bases of other vessels,1211 this graffito can also be assigned to the group of dedications to this goddess in which only the ending of the dedicant’s name is preserved.

S-4 89-463. Pl. 376
Fr. of lamp (O-57). The graffito is clearly scratched on the nozzle. Letter H 0.8-0.9. 3rd century BC.

\[\text{Βα(?)}\]

Graffiti on lamps are very rarely found in Olbia. Most likely a shortening of the epiclesis Βάκχος or Βασιλεύς. The cults of Dionysos Balchos and Zeus Basileus are well-known in Olbia. Whether the lamp was used in the Bakchos ceremonies, or the graffito represents a name beginning with Βα-, for example Bakchos, Barakos, Basilinos, all recorded in Olbia, cannot be determined.1212 The beta with slightly elongated semicircles is larger than the adjoining alpha.

S-5 89-855, IV-1 B 253/146. Pl. 376
Rim frs. of Attic black-glossed kantharos (Db-142). The graffito is on the neck, under the wide ornamental strip; the end is missing. Letter H 0.3-0.6. Second half of the 4th century BC.

Δαιωνι (cursive sigma)

Should most likely be restored as Δαιωνι(ο)(ου)νι – “to the Dioskouroi”. However, a theophoric name, for example Dioskourides, cannot be ruled out either, by analogy with a contemporary dedication to the Dioskouroi from Olbia, in which the theophoric name of the dedicant is placed at the beginning of the inscription.1213 In the 6th through to the 1st century BC the Dioskouroi were worshipped in a separate sanctuary at the Western Temenos, where a large quantity of graffiti was found.1214

S-6 02-324, R 678. Pl. 376
Rim fr. of Attic black-glossed kylix with traces of wear and scratches. The graffito is on the outside, scratched carelessly. The beginning and the end of the inscription are missing. Letter H 0.5-0.6. Second half of the 4th century BC.

\[\text{Ανας Ε}\]

Presumably a theophoric name, such as Apollonophanes, Dionysophanes, or Theophanes, all recorded in Olbia.1215 E represents perhaps the beginning of the name of a deity in the dative: Επετυμβι – “to Hermes”;1216 Εκ(α(τ)η(ς) – “to Hekate”. Since a private sanctuary of the Muses might have existed in Sector NGS, a dedication to Erato or Euterpe cannot be ruled out either. To be noted are the wide nu, as compared to the narrow e, and an epsilon with a long upper horizontal.

S-7 94-205, II-5 B 390/29. Pl. 376
Base fr. of Attic black-glossed kylix. The graffito is clearly scratched along the ring foot; broken on both sides. Letter H 0.7-1. 4th century BC.

\[\text{Μ(?)ΕΙ ΙΕΡ}\]

Perhaps, Επετυμβι επ(ε) – “to Hermes as a gift”. If so, the name of the deity is given in the Ionic dialect. Conjectured nu is wide, epilons are of unequal shape: the first features almost equally long horizontals, while in the second the middle horizontal bar is shorter, and the vertical projects downwards.

1209 Cf. Tolstoj 1953, 2.
1210 Knipović 1956, 152; Levi 1964c, 145.
1211 Cf. Tolstoj 1953, nos. 25 (Olbia), 114 (Nymphaiion); Jajlenko 1980b, no. 66.
1212 Knipović 1956, 152.
1213 Tolstoj 1953, no. 30.
1214 Rusjaeva 1992, 116-117.
1215 See the lists of names in Knipović 1956, 152; NO 127.
2. Ostraka with names of deities

One of the features of the religious and ritual activities of the Olbians, related to mysticism and magic, was the special manufacturing of votives and amulets. These are represented by ostraka made from fragments of pottery, mainly Attic tableware. 1221 They have been found in large numbers in various residential areas of the city and its sanctuaries, as well as in the settlements and sanctuaries of the Olbian chora. Usually, they bear the names of deities, personal names, single letters, symbolical marks and drawings, the reliable interpretation of which is hardly possible at the moment. They combine the most ancient fetish beliefs with cults and oracles, magic spells and appeals to the deities and demons, and represent diverse, probably coded, requests, wishes, vows and hopes for health, welfare and general success in life.

The ostraka from Sector NGS complement the group of sacral graffiti with new, original types and furnish information about the previously unrecorded private cult of the Muses in Olbia. This group thus requires a more detailed consideration than any of the other groups of graffiti.

1217 See, for instance, "LGPN II, 263-268.
1219 Knipović 1956, 153; IOSPE I, 226.
1220 Knipović 1956, 153; NO 71.
1221 See in detail, Rusjaeva 1979, 131-137; Rusjaeva 1992, 168-169. The interrelation of religion and magic is reflected in the spiritual life of the Greeks in many regions of the ancient world. See, for example, Dornseiff 1935; Budge 1968; Luck 1987; Faraone & Obbink 1991.
S Graffiti


Roughly-cut ostrakon of irregular rectangular shape, made from the central part of a thick-walled base of Attic black-glossed vessel; the lower left corner is broken off. Size 2.7 x 3. The graffito is extremely carelessly executed. Letter H 0.1-0.3; one letter 0.7. Publication: Lejpunskaja & Rusjæva 2006, 108-112. Presumably 350-250 BC.

Ἀπόλλων (cursive omegα)
Μοῦσαι (cursive sigma)
Νίκη
Θεός (lunate sigma)
Ὑλος (lunate sigma)
Ποσιδῶν (cursive sigma and omegα)
Π[οσιδων(ι)](t)

"Apollon, the Muses, Nike, God, Helios, Poseidon, Pl(ou)ten?". It is worth mentioning that the inscription was made not in the traditional manner, with lines placed one under another. In the middle of the ostrakon, to the left and below the name of Apollon, one under another are listed the Muses, Nike and God. The remaining space to the right of them, under the last names of the letter of Apollon, is filled by two further names written vertically: at the edge — Νίκη, under it and further along the lower edge of the ostrakon — Ποσιδῶν. After the latter, along the edge of the sherd, there was probably one more name, judging by the two remaining letters and their position at the lower edge of the ostrakon, presumably Πλ[ουτων]. Between the name of Nike and the beginning of the name of Poseidon, a large alpha is carelessly scratched, from the right hasta of which continues a thin, slanting line with a deflection, or, alternatively, the right hasta of the latter has been casually extended. From the lower end of the sigma in the word Μοῦσαι, a wider line runs downwards to the lower end of the sigma in the word Θεός.

Most of the letters are incised rather clearly, but carelessly, especially in the endings of last names. The paleographic features of the inscription (cursive omegα and sigma, wide pi with verticals of almost the same height, sweeping mu, wide eta, epsilon with a shortened middle bar, theta with a vertical stroke, which joins with the circle) suggest a date within the 3rd century BC, probably its first half, as some letters preserve earlier forms. The ends of the lunate sigma in the name Ποσιδῶν are just slightly incurved, thus resembling an iota. The name of Poseidon is given in the Ionic dialect. From other inscriptions it is known that the Olbians, as well as other Greeks, sometimes called him Ποσειδῶν, sometimes Ποσιδῶν, from both forms of which corresponding theophoric names were equally popular.

This is the first instance in Olbia in which a list of names of so many different deities is preserved in one inscription and in such an extraordinary form. Of these, Apollon, who during the 6th through to the 1st century BC occupied the main place in the city's pantheon and was the supreme patron of the polis, is placed first in this graffito. All the other deities were worshipped here to a much lesser extent. Until the find of this inscription, the Muses were not mentioned in any of the inscriptions from Olbia. As they are listed directly under Apollon's name, he must be represented here in the hypostasis of Mousagetes, their leader and patron of the arts. Apparently, the Muses, together with Apollon and the other deities listed in the inscription were worshipped in one of the private sanctuaries in this quarter.

Θεός also attracts great interest. The analysis of the lettering of sigma and iota in the graffito confirms that it is not Θεός, but Θεός. Since this word sits among the names of other deities, it is possible to assume that it conceals an anonymous god. In the Hellenistic period and in the first centuries AD, Θεός Μιγάας was worshipped in the western Pontic cities. Many different opinions have been expressed regarding the identification of this deity with specific Greek and Thracian deities. In the absence of an epiteth, it is not possible to connect Θεός with the western Pontic Great God, although it may be that, thanks to the close economic and cultural-political contacts, the latter was known to the author of the graffito. Furthermore, it should be noted that incompletely preserved graffito ΘΕΟ, scratched on the rims of black-glossed vessels of the first half of the 4th century BC, have been found previously in Olbia and been interpreted as dedications to the Great God. However, the question of which particular deity is concealed under Θεός remains open, the more so as this name is preceded by the Muses and Nike.

On the reverse of the ostrakon the gloss is worn off in many places. Among numerous scratches, some obliterated letters seem to be discernible: upsilon or iota, iota, delta or alpha, below upsilon. Apparently, these marks, as well as the large alpha set among the names of the deities, had a veiled magical value known to the author of the inscription. The concrete purpose of this ostrakon, with its list of deities and isolated letters, is not clear. Its meaning can be interpreted in various ways. Taking into account the functions of Apollon and the Muses, and the fact that they are mentioned first, it is possible to assume that the author practised poetry and was soon to set sail to partake in a festival with a contest of music, in which he hoped to be victorious with the help of all the deities presented in the graffito. In a veiled form, the isolated letters may have concealed his name and some requests and promises to these deities, which he would fulfil on his safe return. The votive may have been stored in a house sanctuary, where the inhabitants worshipped the Muses together with all the other deities named in the list. By the same token, the ostrakon could have served as a kind of amulet, the owner of which hoped for help from all the deities listed on it.

S-15 No number. Pl. 378

Ostrakon of trapezoid shape, from the lid of an Attic red-figured lekanis of the 2nd to the 3rd quarter of the 4th century BC. Otchet Group. Size 3.2 x 4.3. The graffito is scratched in rather small letters on the black gloss on the interior of the lid at its upper and lower edge. Letter H 0.1-0.3. Publication: Lejpunskaja & Rusjæva 2006, 112-114. Presumably the second half of the 4th to the first half of the 3rd century BC.

a) Μνήμη
b) Μοῦσαι (cursive sigmas)
Pοσιδῶν (cursive omegα)

Unlike the previous graffito, the graffito is executed in the traditional manner, in lines with breaks between the words: the last eta in the first

---

1223 The names of Apollon, Poseidon, Athena, Aphrodite, Zeus, Dioskouroi, Erotes and Herakles are scratched one under another on a body fragment of a brown-clay plate of the 3rd century BC. The inscription is believed to be a dedication, although three completely preserved names are in genitive. See Gorskaja 2002, 119.
1224 Rusjaeva 1992, 29-50 with literature.
1226 Blavatskaja 1952, 218-221, 228; Bordenache & Pippidi 1959, 455-465; Gočeva 1998, 91-100 with literature.
1227 Jajlenko 1979, 5. The beginning of a dedicant's name cannot be excluded either.
word is transferred to the second line, after which is scratched a not entirely clear colon; the inscription ends with a single nu which stands below. Judging by the free space at the left and at the right sides of the ostraka, a more attentive attitude to the creation of the inscription, would have allowed the graffito to be placed without breaks. It should also be noted that the text is placed close to the upper edge of the ostrakon, but that there is a large rupture between the inscriptions, which is probably evidence of their incompleteness. The lettering of the graffito is close to that of S-14 and can be dated to the same period.

As the words are set at a considerable distance from one another, and the two upper ones are not monosemantic, the meaning can be variously interpreted. Thus, Μνήμη (= Μνήμονος/ίναι), on the one hand, can be interpreted as the name of the mother of the nine Muses and the embodiment of memory, and, on the other hand, as just the word μνήμη = "memory, recollection". Next to it, the two first letters of another word are clearly visible, the two last letters being less clear. Most likely this is "Ερως, with a wide cursive omega, which took the place of an original omicron, and a miniature sigma at the end. Here it is possible to read the name of the god of love, Eros, or simply the word "love".

At the lower edge of the sherd, and more clearly incised, are Μούσαι, i.e. to the Muses, and the personal name Polymedon, in which the omega is even wider and much smaller than the other letters. In the case that the upper and the lower inscriptions are interrelated, the graffito is likely to be a dedication: "Polymedon (dedicated) memory (and) love to the Muses".

Considering the previously mentioned list of names of deities (S-14), as well as the small letters and the empty space between the upper and lower lines, it cannot be excluded that Polymedon also intended to mention some other names of the Muses or other deities. Since the name of the Muses is given in the dative plural, Polymedon has probably, simultaneously with this votive, presented a gift to the Muses on which it was impossible to make an inscription, although it cannot be excluded that the ostrakon itself was considered a gift in itself. As a true worshipper of the Muses, he placed the name of their mother and that of Eros, the most ancient god of love, first. In the Orphic hymn devoted to Mnemosyne, the mother of the Muses is glorified especially for giving people memory and mental abilities.1229

As can be seen from the graffito on S-14 and S-15, a common trait is the reference to the Muses in the plural. This is not in the sense of the poeticon technique for many literary works, however, but in connection with their cult. To appreciate this fully, it is possibly necessary to understand all nine Muses praised by Hesiod in the famous prologue to his Θεogonía, which mentions their names for the first time.1230

In addition to these ostraka, a body fragment of an Attic black-glossed vessel, with a likely dedicatory inscription, was found by chance in Sector NGS. According to the find- and inventory lists for 2004 (no. 45, inv. no. 371a), some letters were partially preserved: Υ(Ω)ΣΕΙΟΝ. In this case, it is possible to assume that they belong to the word ΜΟΥΣΕΙΟΝ, i.e. "Museum". Here, as in the previous graffito, a cursive sigma occurs, which may indicate a relatively similar date. The meaning of the word "Museum" was not limited only to the sanctuary of the Muses.

As the Muses represented the concept of the divine origin of singing and story-telling, the art of music was an essential element of general education. As a result, "Museum" meant both the sacrifices within the cult of the Muses and festivals in their honour (Paus. 9.31.3), including special school festivals (Aeschin. 1.10), and, in the later Greek language, schools themselves were called "Mousea" (Liban. Or. 58.14; 64.112). Platon even calls educational books "Mousea", specifically works on rhetoric by the sophist Polos of Akragas (Plat. Phaedr. 267b).1231

The fragmentary state of this third graffito does not allow us to conclude in what sense the Olbian author had used the word. However, whatever the case may be, the two other ostraka give good grounds to believe that the Muses were worshipped in the territory of Sector NGS.

The origin of Polymedon, the admirer of the Muses whose name occurs in graffito S-15, also requires a comment. This extremely rare name in Olbian prosopography is characteristic of one specific period, i.e. the last third of the 4th to the first half of the 2nd century BC. Without going into detail about the chronology of the correspondingly lapidary inscriptions, on which there is generally no significant disagreement, let us touch upon only those which mention the name in question.

The earliest of these is a small fragment of a white marble base for a bronze statue which bears a dedication by priests and members of the religious union of the Heuresibiadai and Leokratidai to Zeus Soter (NO 71), which, according to one point of view, is dated from the late 4th to the beginning of the 3rd century BC or, according to another, to within the third quarter of the 4th century or simply to the early Hellenistic period.1232 Although in this inscription only the two last letters of the name are preserved, no one has raised doubts about the restoration of Polymedon. It is also important to note that this fragmentary inscription was found in 1938 in Sector NG, south of Sector NGS.

That the name of Polymedon, son of Leokrates, is restored correctly finds corroboratory in the diachronic catalogue of names of the Olbian eponymous priests of the temple of Apollo Delphinius (IOSPE F, 201), which was carved on a marble slab during the last quarter of the 2nd century BC, and which, among many other preserved names, includes the names of Polymedon, son of Leokrates, and Leokrates, son of Polymedon. V.P. Jaklenko is of the opinion that the Polymedon of this catalogue could be the grandson of the Leokrates who set up the bronze statue of Apollo Letos in Olbia, which was the work of the Athenian sculptor Stratonois.1233 In the last third of the 4th century BC, it must have been placed in the sanctuary of this god in the Western Temenos, as the base of the statue was found just opposite it, in the Zajacja ravine.1234

The above-mentioned dedication to Zeus Soter contains the names of eight sons of Leokrates, six of which begin with Poly-. According to their arrangement, the youngest of them must be Polymedon. The Heuresibiadai and Leokratidai belonged to the same large, noble and wealthy family, who, at their own cost, commissioned expensive bronze and marble statues in Athens devoted to the deities Apollo and Zeus and served as priests in their sanctuaries. Taking into account the rarity of the name Polymedon in Olbia and its connection with the aforementioned families, as evidenced by the epigraphic sources, it is possible to assume that Polymedon, admiral of the Muses, also belonged to this noble clan.

The absence of clear palaeographic criteria for the absolute dating of NO 71, IOSPE F, 201 and graffito S-15 does not allow confirmation that he was actually the son of Leokrates from the aforementioned list of priests. The Hellenistic period gave rise to small patrimonial unions which were established under the aegis of worshipped deities or heroes in many Greek cities, as well as to various religious associations of people

1229 Hynn. Orph. 77.4-5.
1231 Frolov 2004, 315.
1232 Cf. NO 71; Jaklenko 1987, 100; Vinogradov 1989, 147.
1233 Jaklenko 1987, 100, n. 1.
1234 Rusjaeva 1992, 36.
of different origins, social status or professions. At various times, many religious associations also existed in Olbia.\footnote{Rusjæva 1992, 193-203 with literature.} However, the duration of their existence remains unknown.

Thus the graffiti of Polymedon alludes to the existence of a private cult of the Muses in Olbia in the Hellenistic period.\footnote{Leipjunks’ka & Samojlova 1997, 147-150. [See comment in note 1144 concerning the interpretation of this statue, the editors].} Moreover, the discussed graffiti and the fragmented marble statute interpreted as a Muse (Q-1)\footnote{Leipjunks’ka & Samojlova 1997, 147-150.} found in Sector NGS give grounds to assume that House II-5, with its uncommon layout with a large courtyard and an altar, might be some kind of private Mousieion.\footnote{Leipjunks’ka 2005, 177-179.} N.A. Lejpunskaja has drawn attention to this building, arguing for the possible association of cultic activities (the house of a priest?) in the northern part of the Lower City.\footnote{Rusjæva 1992, 143-144. On a specially worked ostrakon from the sanctuary of the Mother of the Gods the name of goddess is written in a circle. On another sherd it is accompanied by letters.} If this is a Mousieion, compared with the famous Mouseia in Athens, Alexandria, Pergamon and other cities,\footnote{Rusjæva 1992, 144.} the Olbian Mousieion was, naturally, much more modest, but, also it was similarly located far from the central districts of the city.

Considering the evidence scrutinized here, it cannot be excluded that Polymedon could have been the owner of the large and unusually designed house in Sector NGS, which possibly accommodated a sanctuary of the Muses with an altar in the courtyard and the marble statue of the sitting Muse produced in Athens. At the same time, together with the Muses, other deities, primarily Apollon Mousagetes, might have been worshipped in this sanctuary as well.

3. Ostraka with magical signs and drawings

In addition to the ostraka discussed above, Sector NGS has produced further ostraka, of which mostly fragments are preserved. They bear isolated letters, parts of words, possibly names, drawings, and various intersecting lines and symbols, which most likely were scratched for a magic purpose. On many of these ostraka the gloss has been carefully removed along the edges. The graffiti are usually placed on the black gloss. Revealing the meaning of each graffito is hardly possible. Therefore, presented here are general descriptions of individual examples and, in some cases, hypothetical interpretations of the words and drawings. It is impossible to date the ostraka with drawings precisely, whereas those with graffiti are dated on the basis of palaeography.

S-16 92-388, II-3 R 359/113. Pl. 378
Almost round ostrakon made from body of Attic black-glossed vessel. Ø 3.5. The graffito is scratched relatively clearly at the edge on both sides. Letter H 0.4. 4th century BC.

Σωμ
t(possibly a personal name beginning with Σωμ- or some coded wish or curse. On the reverse, omikron or a miniature magic ring.

S-17 92-304. Pl. 378
Fr. of ostrakon of irregular oval shape made from the base of Attic red-glossed vessel. The gloss has been partially removed along the edge. Size 4.2 x 2.9. The graffito is rather carelessly scratched by a thin tool in small letters. Letter H 0.3-0.5. Second half of the 4th century BC.

Τ(?) (?)/Η(?) Ρ(?) Ω(?) (cursive omega)
The first letter at the edge of the sherd is unclear and covered by scratch-es. Possibly the name Προδόθα(?) or the more uncommon Ροδά(?) or the word ροδό(?) (with a votive purpose of the ostrakon in the supposed sanctuary of the Muses. Other interpretations are also possible.

S-18 91-246, IV-2 B 301/175. Pl. 378
Fr. of ostrakon of irregular rectangular shape made from body of Attic black-glossed bowl; at two edges, accurate cuttings of an oval and a triangular shape, from which the gloss has been carefully removed on one side. Size 2.1 x 2.5. The graffito is extremely carelessly scratched; the begin-nning is missing. Letter H 0.4-0.9. 5th-4th century BC.

Presumably, ΑΤΟΝΙ can be discerned in the upper line. In the lower, YYΠ, or other marks in ligature, underlined with a straight horizontal line, under which is a row of vertical and densely scratched lines. Probably, the first word isʾατο(?) – “languir, exhaustion”. The second should probably be readʾωτ – “upwards”. If so, the ostrakon may have been related to curative magic. On the reverse the gloss has been care-lessly removed in many places.

S-19 94-312, VI-2 R 410/246. Pl. 378
Fr. of ostrakon made from body of Attic black-glossed bowl. Size 1.5 x 2.8. The gloss has been carefully removed along the edges. The graffito is hastily scratched around the centre of the sherd. Letter H 0.5-0.7. 5th-4th century BC.

ὃowed
t(possibly “(on) the road/journey”. The upper parts of the first two letters are missing. The first omikron has an irregular shape and is larger than the second. Another, coded, magic word is also possible.

S-20 96-71, II-5 B 390/37. Pl. 378
Carefully cut off base of Attic black-glossed kantharos. Ø 3.7. The graf-fitio is in the centre of the sherd on the outside. Letter H 0.5-1. Second half of the 4th century BC.

ΜΗ(?) or HM(?) (in ligature)
The ττε is to the left of the με, so there is no certainty that the liga-ture is actually rendering MH, which might stand for the name of the Mother of Gods or a theophoric name. Such abbreviations are found in the sanctuary of the Mother Goddess in Olbia.\footnote{Rusjæva 1992, 144.} Possibly the graffito was originally scratched on the base of the kantharos.
S-21 85-82. Pl. 378
Body fr. of a red-clay vessel of irregular oval shape, which was possibly used as a votive ostrakon; eroded. Size 2.7 x 5.6. Graffiti are carefully scratched on both sides. Letter H 0.7-1. On one side, two chi, on the other, chi and eta. 4th-3rd century BC.

S-22 91-599, IV-1 B 315/140. Pl. 378
Ostrakon of irregular oval shape from Attic black-glossed vessel. Size 2.2 x 4.2. The gloss along the edges has been removed. In the centre, on the black gloss, a cross-like mark, H 1.8, is carelessly scratched. 5th-2nd century BC.

S-23 95-205, VI-3 B 434/281. Pl. 378
Ostrakon of irregular triangular shape made from body fr. of Attic black-glossed vessel. Size 2.9 x 4.5. There are graffiti on both sides. H of signs 2.4-3.1. Externally perhaps drawing of boat with sail, or a carelessly written chi with long hastas, which is ligated with A, Δ, II or P. Internally: ligated X, A, Δ and scratches of different sizes. Perhaps these are primitive line drawings with a magic connotation. Presumably 5th-3rd century BC.

S-24 92-454. Pl. 379
Ostrakon of irregular round shape made from body fr. of Attic black-glossed vessel. Ø 2. Drawings on both sides. Recto: carelessly scratched, joining, multi-directional lines; the gloss has been removed along the edge of the sherd. Verso: in the middle of the sherd, the gloss has been carelessly removed in the shape of a "blot", from which long and short lines run in different directions. 5th-2nd century BC.

S-26 95-261. Pl. 379
Carefully cut off and smoothed base of Attic black-glossed vessel. Ø 3.5. The gloss has been carelessly removed along the edges on both sides of the sherd. On one side, among a great number of chips and small scratches, one may distinguish carelessly and chaotically scratched chi, mi or lambda and delta in ligature, eta(?); under them, a long slanting line, probably, iota followed by xi with cursive sigma in ligature. On the other side, in the centre of the ostrakon, the gloss has been removed in such a way that the unglossed spots seem to resemble a small fish and a dolphin(?). Letter H 0.5-1. 4th-3rd century BC.

S-27 04-405, II-7 B 20. Pl. 379
Fragmented ostrakon of irregular trapezoid shape with rounded corners and two triangular cuttings, carefully made from body fr. of Attic black-glossed vessel (Da-713). Size 2.6 x 3.5. The gloss has been carefully removed along the edges to form a continuous unglossed strip. Along it, a schematic circle formed from wide and narrower strips is scratched. The whole black-glossed surface is covered by numerous crossing, vertical, horizontal and slanting lines. At the right edge, the schematic image of a fish with a long fin seems to be discernible. 5th century BC.

4. Magical signs and drawings on vessels

In addition to ostraka, pottery fragments on which marks and drawings occur are also found in Sector NGS. Like the ostraka, they come from different layers and fillings of basements, which make their exact purpose difficult to establish. However, there is no reason to link them merely to the domestic sphere. Some similarities between the graffiti on ostraka and on other pottery fragments make it possible to attribute the latter to the group of sacred graffiti too.

S-28 93-1020, III-3 R 359/123. Pl. 379
Fr. of a brown-glossed fish-plate. The graffito is inside the ring foot. Letter H 0.7; 0.4; sign Η 1.6. First half of the 3rd century BC.

S-29 01-722, R 615. Pl. 379
Base fr. of Attic, probably black-figured, vessel. On the outside, at the edge, is a carefully scratched swastika, the lower part of which is missing. It is thought to be a symbol of health, human force and movement.1244 Sign Η 1.8. Second half of the 6th century BC.

S-30 96-10. Pl. 379
Base fr. of Attic black-glossed vessel; very worn. The graffito is on the outside. Letter H 0.7; H of pentagram 1.1. First half of the 3rd century BC.

a) Σκι (cursive sigma)
b) pentagram

1242 Such abbreviations on the bases of vessels are often considered dedications to Apollon. Cf., for example, Tolstoi 1953, no. 29. Similarly, abbreviated dedications to Apollon made on body fragments were found in the Olbian sanctuary of Apollon letros. See Vinogradov & Rusjaeva 2001, fig. 1.13.

1243 Various theophoric names deriving from the name of Apollon were popular in Olbia. See Knipović 1956, 152; NO 126.

1244 Tresidder 1999, 322.
The representation of a pentagram on a vessel is thought to be connected with astral magic and may be regarded as a solar symbol of healing and health.\textsuperscript{1245} The letters belong to a personal name or, for example, to the word οἶδα in its various meanings – “a shadow, a ghost, a dream, a trespasser, nothing” – which, to some extent, might be considered to be associated with magic acts.

S-31 89-461. Pl. 380

Fragmented Attic black-glossed fish-plate. The graffiti is scratched by a very thin tool inside and outside the ring-foot. Letter H 2.1; 0.4; H of the partially preserved signs 0.4; 1.5-2.5. Second half of the 4th century BC.

HΩO (monogram)

Straight and slanting lines are carelessly scratched inside and outside the ring-foot; the lower one resembles an iota ligated with lambda. To be noted is the original structure of the monogram. Above the cross-bar of a very wide eta, in the centre, is scratched a rather small omega with a quite contracted semicircle and short horizontals; an even smaller omicron is added from the outside to the upper part of its right hasta.

Apparently the inscription is associated with the goddess of the dawn Ηώς (Ἕως). Such an interpretation would imply the preservation of the epic-Ionian form of this name, which could be borrowed from the Iliaid, which was popular among the citizens of Olbia. Neither the name of this goddess nor the corresponding theophoric name has been recorded previously in Olbian epigraphy.

S-32 02-32. Pl. 380

Lid fr. of Attic red-figured lekanis with a purposely cut-off upper part. Ø 3.1. The gloss has been removed along the perimeter. A large cross is scratched in the centre of the sherd on the black-glossed surface.

One of its lines is crossed by two vertical parallel strokes, and from the centre towards the periphery runs a slanting line. H of the signs 0.7; 2.1. 4th century BC.

S-33 01-579. Pl. 380

Rim fr. of Attic black-glossed skyphos. Graffiti on both sides. Letter H 0.5, 5th century BC.

On the outside, at the upper left edge, part of a geometric figure is discernible, probably a trapeze; below it is a partially preserved rectangle drawn in wider lines. The gloss has been removed from the lower part.

In the centre of the sherd, there is a carelessly scratched rectangle with lambda in the right lower corner. On the inside is a geometric figure resembling a square; at the break, traces of two lines.

S-34 01-910. Pl. 380

Base fr. of a light-clay jug of Olbian manufacture. Underneath, possibly traces of letters (delta inside with a cursive epsilon in ligature; to the right, a miniature stroke); the lower line of delta projects right to a sign resembling chi with one longer hasta and possible delta in ligature; between these signs, in the centre, are long vertical lines, one of which resembles upsilon. Letter H 1.5; 0.9; 2.6; 3.3. Hellenistic period.

S-35 87-229, I-2 R 119. Pl. 380

Base fr. of Attic black-glossed vessel. The graffiti is carelessly scratched on the outer surface; the beginning and the end are missing. H of the preserved signs 0.6; 1. 5th-4th century BC.

At the beginning, perhaps, the remains of a sigma and an epsilon, to the lower slightly oblique stroke of which is adjoined an iota; nearby, at the upper break, part of an omicron seems to be discernible; below it, an eta or an alpha, from the end of the right vertical of which a long straight line is scratched; on it, a rectangle with four strokes inside; at the right edge, a sign resembling an upsilon. Individual letters are given in ligature.

S-36 89-986 + 89-986a. II-4 B 243/19. Pl. 381

Three toe frs. of Attic black-glossed bowl with a stemmed toe of the first half of the 5th century BC. The graffiti is carelessly scratched on the upper and lower surfaces; broken at both sides. H of marks varies from 0.6-2.1. On the upper surface, at the stem, three marks resemble randomly placed alpha and delta; on the left, at the break, two uneven verticals with four horizontal lines; underneath a rectangle of irregular shape with a cross inside; next to it, a partially preserved design consisting of two vertical lines crossed by slanting and straight lines. The other fr. shows ligated letters, among which can be discerned X, Λ, and H, as well as X at a distance. These marks have been scratched on the bowl when it was still complete and must have served some magic purpose.

S-37 89-601, IV-1 B 253/143. Pl. 381

Base fr. of Attic black-glossed bowl (Da-677). Graffiti on both sides; broken. Letter H 0.5-1.1. 5th century BC.

On the upper surface, at the break, two horizontal strokes, possibly from an epsilon, are partially preserved; next to it, two parallel verticals with five cross-beams in the form of a schematic ladder followed by a small and clear delta; at the right break, probably two more verticals with cross-beams; underneath the marks are less clear. The position of the inscriptions on both sides of the bowl’s toe makes this graffiti similar to the previous one. In general, this kind of graffiti is rarely found on vessels.

S-38 04-360, II-7 B 20. Pl. 381

Scratched and chipped body fr. of a greyware vessel. On the outer surface, ABI, rather carelessly scratched. Letter H 0.9, 4th century BC.

The vertical of the beta has casually slipped off, above nu, a long slanting line, which makes it possible to see here chi in ligature with nu.

S-39 04-383, III-1 B 734. Pl. 381

Neck fr. of a thick-walled, Attic black-glossed vessel (Da-712). The graffiti is on the outside, carelessly and sweepingly scratched. Letter H 0.4; 1.1: 1.5. 5th century BC.

A narrow eta or an alpha with hastas not joining at the top, an upsilon in the form of Latin V with a delta adjoined below, as well as a tall iota, from the middle of which runs a slanting line, seem to be discernible. It is not clear whether the miniature pi at the end of the inscription is connected with it. The careless and atypical lettering does not exclude other readings, as all letters seem interlaced: upsilon with a long vertical, delta or large theta, below, lambda and eta.

S-40 04-141. Pl. 381

Body fr. of Attic red-figured vessel. The graffiti is on the outer surface; the beginning and the end of the inscription are missing. Letter H 0.3-0.5. 4th century BC.

A(Γ)ΔΕ

The gammon with a long horizontal bar is much larger than other letters, the delta’s right hasta has slipped down, the middle horizontal bar of epsilon is shorter than the others. Samples of alaphabetic exercises with omitted letters, as well as individual letters, scratched for a magic purpose are known both in Olbia and Berezan.\textsuperscript{1246}

\textsuperscript{1245} Hopfrer 1926, 761; Treidder 1999, 270. For ancient sherds with a pentagram found on Berezan’, in Istrs and Bosporos, see Jajlento 1980a, no. 24; 2005, 466-467.

II. RITUAL AND SYMPOSIASTIC INSCRIPTIONS

The excavations in the residential zones of Olbia have produced numerous graffiti inscribed on the visible parts of drinking vessels which are connected with symposia and various other junkets, as well as with collective sacral meals.\(^{1247}\) Noteworthy amongst these are humorous metric texts, dedicatory inscriptions and short expressions composed \textit{ad hoc}. The formulas of these inscriptions are not repetitive, as in most of the cases they are original compositions.

Only three graffiti assigned to this group have been found in Sector NGS. Of particular interest is one completely preserved inscription, the interpretation of which has caused controversy in previous publications. Compared to the many other symposiastic graffiti of the Classical and early Hellenistic periods, this seems to be one of the latest Olbian graffiti within the group. Besides, it is remarkable that the inscription is scratched not on a drinking vessel, but on a plainware lagynos.

\textbf{S-44} \textit{89-644, IV-1 B 253/144}

Two neck-to-shoulder frs. of a light-clay Rhodian lagynos with coat and traces of a stamp (ΣΤΩΝ) on the broken handle. The inscription is completely preserved, except for partial damage to some of the individual letters. Thus, the upper part of a \textit{rho}, the right part of an \textit{omeg}a and the ends of the last three letters are missing. The shapes of the letters vary. The horizontal of the first \textit{gamma} is much longer compared to that of the following letter, its vertical being shorter.

The first \textit{cursive epsilon} is much longer than the preceding \textit{lunate sigma} and the second \textit{epsilon}. Miniature \textit{omekron} have the shape of a circle and oval. To be noted is the different manner of lettering: the end of the inscription, after the word \textit{ΨΥΧΟΣ}, is scratched more clearly. Perhaps it was made by two different hands.

Different readings and interpretations of this graffito have been suggested. The first of them was made by A.A. Beleckij: θίγγοψυχος ὑγὼ μὲν ὁ κατὰ μάκτρια(ν) – “I touch (with my wine) the cold (i.e. of the dead) in the sarcophagus.”\(^{1248}\) Another interpretation has been proposed by Ju.G. Vinogradov: \textit{θιγγόψυχος} ἐγὼ μὲν ὁ κατὰ μάκτρια(ν) – “Ich bin denn seltenrührend bei den \textit{makres}”.\(^{1249}\) In his publication, Vinogradov also gave a third variant of the translation by R. Merkelbach: “Ich, der Wein, der in dem Krug ist, rühre die Seele an.”\(^{1250}\) A fourth variant has been proposed by A.I. Zajcev: “I shall touch a desired cool in the bath.”\(^{1251}\)

Such substantial divergences in the interpretation can be explained by the ambivalent meaning of the individual words and the difficulty of reading the not very clearly scratched and partially damaged letters, in particular the first \textit{rho}, which Vinogradov thought to be a \textit{gamma}, despite the visible trace of a semicircle. Likewise, Beleckij, for a “better” reading, has emended \textit{θιγγό} to \textit{θῖγγα}, (an unrecorded variant of \textit{θῆγαν}). He also supplies an \textit{alipon} to the word \textit{ἴρῳμενο} – \textit{ἴρῳμενω}, as well as a \textit{nu} to \textit{μακτρία} – \textit{μακτρίαν}, as above the last \textit{alpha} a horizontal line, a kind of ligature, was discernible.

Vinogradov rejected Beleckij’s reading, drawing attention to the word \textit{μακτρία}. Adducing various examples of the use of words with the stem \textit{μακτρία} in the ancient narrative tradition, he came to the conclusion that in this inscription it means “a carousal” (κόμης), where vessels were used in dances with obscene movements, as in representations of \textit{komastai} in early vase-painting.\(^{1252}\) Moreover, Vinogradov is of the opinion that the verb \textit{θῆγα} suggested by Beleckij could not derive from \textit{θῆγαν}, and, in any case, the graffito reads \textit{θῆγα}, which could only be the first part of the composite adjective \textit{θηγομένος}.

However, the explanation of the text provided by Vinogradov, which he considers metric, is also problematic. As mentioned above, Merkelbach and Zajcev interpret the text quite differently. Indeed, the words \textit{θῆγα}, \textit{ἴρῳμενω} and especially \textit{μακτρία} remain the most prob-

\begin{itemize}
    \item \textbf{S-1} 01-990
        Base of Attic black-glossed bowl with a perforation in the middle. On the outside the perforation is carefully outlined by a wide line. By a slanting stroke this scratched ring is connected with an oval of irregular shape. H 3.5, Presumably 4th century BC. The bowl could have been used for libations on a domestic altar.

    \item \textbf{S-43} \textit{97-97, Pl. 382}
        Base fr. of Attic black-glossed bowl of the 4th century BC. On the outside, a sign in the shape of an anchor. H of sign 2.2, 4th century BC.

    \item \textbf{S-42} \textit{92-112, Pl. 382}
        Worn and scratched rim fr. of a figured krater. Dull gloss. The graffito is carelessly scratched on the outside on an ornament of extended, white palmettes. To the left of the palmette, a symbol resembling a \textit{nu}, to the right an \textit{alpha} with a long cross-bar. Letter H 0.7; 0.9, 3rd century BC.

    \item \textbf{S-41} \textit{01-990}
        Base of Attic black-glossed bowl with a perforation in the middle. On the outside the perforation is carelessly outlined by a wide line. By a slanting stroke this scratched ring is connected with an oval of irregular shape. H 3.5, Presumably 4th century BC. The bowl could have been used for libations on a domestic altar.

\end{itemize}
lematic. It is well-known that in Olbian graffiti one can find multiple examples of errors and abbreviations in the lettering of individual words, even in the period of cultural acme in the early Hellenistic period. In the late Hellenistic period, when the city underwent a severe economic crisis, the level of education was, obviously, in decline as well, which is reflected in a considerable reduction in the number of graffiti. One should also bear in mind the effects of the particularities of pronunciation in peripheral areas of the ancient world and, in the case of symposiastic or comic inscriptions, of changes in the spoken and written word caused by drunkenness. Therefore, taking the Olbian dialect into account, it does not seem impossible to consider θήγγα as a local Olbian derivative of the verb θύγαω. Moreover, μακτρία does not occur in such a form in any of the examples listed by Vinogradov. This word has various meanings: quite often as a wash-tub, a bath, a tub for dough, mortar and other materials, which in metaphorical and comic senses could also mean “larynx”, and a female nickname Maktria. In this case, taking into account possible errors or the use of words taken from the local dialect, one more variant of the interpretation of this graffiti can be suggested: “I touch with a desired coolness the larynx (or Maktria)”. If this reading is to some extend correct, the graffiti better reflects the purpose of the vessel, which could be used to pour or to drink cooled wine in cheerful company during the symposium.

III. NAMES OF OWNERS

1. Full names

Some inhabitants of the northeastern area of Olbia, just like other citizens, “signed” their property by scratching their names on the bases of vessels, most often drinking cups and fish-plates. The group of fully-written names is small compared to that of abbreviated names and initials. In addition, the majority of them are very fragmented, and it is often impossible to restore the names reliably. Some of them are carefully scratched in small letters, while others are carelessly made and with haste. For some of them, an alternative interpretation is given. Among the completely preserved names mentioned are rather rare ones, such as Alkimachos, Hippos, Ion and Phanion. The last three occur here in graffiti for the first time. Other names are restored according to known Greek personal names.

S-47 93-324, VI-2 B 395. Pl. 383
Base fr. of Attic black-glossed dish. The graffiti is carefully scratched on the outside along the ring foot. The beginning and the end of the name is preserved. Letter H 0.5-1.6. Second half of the 4th century BC. Ἀλκιμάχου
(“Alkimachos”). Perhaps, the letters AK preserved on the base fr. of the black-glossed vessel 89-421 represent the same name. The name is recorded on a possibly contemporary graffiti from Sector I located west of NGS in the Upper City. It probably derives from the epiclesis Athenai Ἀλκιμάχη, which may indicate worship of this goddess in Olbia. The letters at the beginning are placed closer to each other than those at the end.

S-48 93-161. Pl. 383
Fr. of figured lekanis ornamented with an ivy branch. The graffiti is carefully scratched on the outside of the rim. Letter H 0.3-0.5. Last quarter of the 4th century BC. Ἀρτιος (lunate sigma)
Presumably a rare name beginning with Ἀρτιος, perhaps female in the genitive, or the epithet Ἀρτιος in one of its meanings – “pair”, “even”, “suitable” – which could characterize a vessel consisting of two parts, i.e. a lekanis with a lid.

S-49 04-362, II-7 B 20. Pl. 383
Miniature base fr. of a black-glossed vessel. The graffiti is carefully scratched in very small letters on the outside; the end is missing. Letter H 0.2. 5th century BC. Ίκατος
Probably a theophoric name. Various personal names deriving from the theonym Ίκατος are recorded in Olbian inscriptions.

---

125 Levi 1964c, 138, 141.
1254 Jajlenko 1980b, no. 124.
1256 Knipović 1956, 152.
S-50 99-403. Pl. 383
Fr. of a greyware fish-plate coated with slip. Two inscriptions are on the outside: one on the base, the second inside the ring foot. Letter H a) 0.4-0.6; b) 0.4-0.9. 4th century BC.
   a) Σινω
   b) δους
The name in the genitive is preserved completely: “(the plate) of Hippo-ous”. The related name Σινως is recorded in Olbia, although it is rather rare among Greek names.1257 The first letter of the second word is incomplete below. The word may be read as δοους - “a father-in-law”. The lettering varies between the two inscriptions. The name is rather carefully scratched in the capital letters; only the second πι differing from the first one by a shortened right hasta. The word on the base is sweepingly scratched by a thinner tool. The upsilon is unfinished or preserves an early shape resembling the Latin V and the sigma has a very long slanting lower hasta. In both words, the alpha is smaller than the other letters. It cannot be ruled out that the inscriptions were executed by two different people.

S-51 87-711. II-3 B 89/12. Pl. 383
Base fr. of Attic black-glossed vessel with many chips and scratches. The graffito is carelessly scratched in small letters on the outside; partially damaged by scratches. Letter H 0.3-0.4. First half of the 3rd century BC.
   Μυν (cursive omega)
Most likely the rather rare male name Ιων or an ethnonym. Not recorded previously in Olbian epigraphy.1258

S-52 92-760. Pl. 383
Base fr. of Attic black-glossed kylix. The graffito is on the outside; the end is missing. Letter H 0.5-0.8. Second half of the 4th century BC. Παρρι(π)
The beginning of a name starting with Παρρι-, for example the name Parmis, known from Olbia, or Parmenos.1259 The hastas of the first three letters are adjoined below and of the sweeping and long mu only the left part is preserved.

Base fr. of Attic black-glossed fish-plate. The graffito is on the outside; the end is missing and below it there is a large cross. Letter H 0.5-0.6; 2.1. First half of the 5th century BC.
   Πι(π)
Most likely a theophoric name deriving from the epiclesis of Apollon Pythios.1260 The meaning of the large sign resembling a chi with long slanting hastas, which is carelessly scratched below the name, is unclear. The shape of the upsilon (resembling the Latin V) is characteristic of the late Archaic period and occurs in inscriptions from Olbia until the first half of the 5th century BC.

S-54 02-173. Pl. 384
Base fr. of Attic black-glossed kylix. The graffito is on the outside; both the beginning and the end are missing. Letter H 0.8; 0.5. 5th century BC.
   Πνο
Perhaps a name beginning with Αν-, Ανο- for example Asios (compare S-63 and S-65) or Dionysios, popular in Olbia.1261

S-55 05-389. Pl. 384
Fr. of a small Attic black-glossed bowl (or salt-cellar). The graffito is on the outside of the lower body. Letter H 0.5-1.1. 5th century BC.
   Φανιων
The rare name Φανιον;1262 recorded in Olbian inscriptions for the first time. Since it is given in the nominative, it cannot be ruled out that this is the name of a dedicant.

2. Abbreviated names and initials

The largest number of graffiti falls into this subgroup. The majority of them consist of one, two and, more rarely, three letters, sometimes in ligature, and are usually regarded as abbreviated names of the owners of the vessels.1263 In Sector NGS, it is mainly Attic tableware of the 5th to the 3rd century BC, which we find marked this way. Relatively rarely, such marks occur on vessels of local manufacture. In most cases they are placed on the base of the vessels. Apparently, members of the same family preferred to use their own vessels for eating and drinking. For the sake of convenience, bearing in mind the large number of such graffiti, the best preserved of them are presented below in alphabetic order. In cases where the letters allow various restorations, preference is given to those names already recorded in Olbian inscriptions. This, however, does not rule out other restorations. In addition, abbreviations of new and relatively rare personal names are included. Unfortunately, it is impossible to differentiate between male and female names.

S-56 02-832, B 672. Pl. 385
Base of Attic black-glossed kylix. Two graffiti are rather clearly scratched at the ring foot opposite one another. Letter H 1:1. 4th century BC.
   a) Α(λ)
   b) ΙΠ or ΚΠ (ligature)
Deep dots are scratched at the junction of the assumed iota and pi as well as at the end of the latter’s right vertical. Nothing similar is

1257 Jajlengo 1980b, no. 105a; cf. LGPN II, 238.
1258 Cf. CIRB 244; LGPN II, 243.
1259 IOSPE 1, 201; Jajlengo 1980b, no. 187.
1260 LGPN II, 385-388.
1261 Knipović 1956, 152; NO 127.
1262 See, for instance, the lists of names in Loukopoulou 1989, 294, 340.
1263 Cf., for example, Jajlengo 1980a, 118-139, nos. 29-46; Stolba 2002, H 3-31.
found among the other graffiti. A single alpha also occurs on some other bases.

S-57 94-419, VI-2 R 410/247. Pl. 385
Base fr. of Attic black-glossed dish. The graffiti is on the outside. Letter H 1.7. 4th century BC.
Λβ() (ligature)
Traces of the upper parts of individual letters, perhaps of a word, are discernible at the break below. Greek names beginning with Λβ- are relatively rare; none have been found previously in Olbia.1264 The right hasta of the alpha is longer than the left one and the adjoining beta has elongated semicircles.

S-58 02-790b, R 676. Pl. 385
Base fr. of Attic black-glossed vessel. The graffiti is carelessly scratched on the outside, almost in the centre. Letter H 0.9-1. 4th century BC.
Λ()
Small strokes inside the broad lambda are most likely accidental scratches. Personal names beginning with Λ are recorded in Olbian inscriptions, for example Alexandros, Alphinios.1265

S-59 98-274. Pl. 386
Base fr. of Attic black-glossed vessel. The graffiti is on the outside at the edge. Letter H 0.9-1. 4th century BC.
Λυ() (monogram)
A male name beginning with Λυ- (Amyntor) is recorded only in the list of Olbian citizens of the 2nd century BC, but is well-known in other cities.1266

S-60 94-420, VI-2 R 410/247. Pl. 386
Base fr. of Attic black-glossed kylix. The graffiti is clearly scratched on the outside. Letter H 0.7; 0.5. 5th century BC.
ΛΠ()
Names beginning with Λ- Π- ΛΠ- are among the commonest in the Olbian onomastics.1267 Base frs. of imported and local tableware of the 5th to the 3rd century BC bearing such abbreviations are among those most often found in Sector NGS (see below). They are also recorded in other inhabited areas of Olbia and at the settlement of Panskoe 1 as well.1268

S-61 93-518, VI-2 B 395/259. Pl. 386
Base fr. of Attic black-glossed plate (Da-399). The graffiti is carelessly scratched on the outside along the wide strip of the black gloss. It consists of two abbreviations sitting at a distance of 1.5 cm from each other. Letter H 1.9; 1.2. 3rd century BC.

a) Λ()

b) Λρ()

S-62 94-434, III-1 B 734. Pl. 386
Base fr. of Attic black-glossed vessel with traces of wear, small chips and scratches (Da-744). The graffiti is scratched in rather large capital letters. Letter H 1.7. Second half of the 5th century BC.
Λρ()

S-63 01-1033. Pl. 387
Base of Attic black-glossed bowl(). The graffiti is on the outside in the centre. Letter H 2.4; 1.8. 4th century BC.
Λρ()
The first letter is considerably larger than the second.

S-64 00-87. Pl. 387
Base fr. of Attic black-glossed salt-cellar. The graffiti is on the outside. Letter H 0.6. 4th century BC.
Λρ() (ligature)

S-65 94-584, VI-2 B 395a/261. Pl. 387
Foot fr. of Attic black-glossed kantharos. The graffiti is carelessly scratched on the outside near the resting surface. Letter H 0.8; 0.5. Second half of the 4th century BC.
Λσ() (lunate sigma)

Body frs. of Attic black-glossed vessel. The graffiti is on the outside. Letter H 0.7; 0.9. Second half of the 4th century BC.
Λσ() (lunate sigma)
Names beginning with Λσ- have not previously been recorded in Olbia.1269

S-67 87-668, I-2 R 119. Pl. 387
Carefully polished bone facing of a knife handle. Size 9.6 x 1.9. The graffiti is clearly made in capital letters on the outside below. Letter H 0.9. 5th-4th century BC.
ΛΔ()
Names beginning with ΛΔ- were popular in Olbia. However, this sign could also have another meaning.

S-68 93-1019, III-3 R 359/123. Pl. 387
Base of Attic black-glossed kylix. The graffiti is on the outside almost in the centre. Letter H 0.6. 4th century BC.
ΛεΔ() (lunate sigma)
Names beginning with Δε- are quite rare in Olbia, two examples are Deinomenes and Delphos.1270

S-69 87-922, II-6 P 127/60. Pl. 388
Very worn rim fr. of Attic black-glossed dish. The graffiti is rather clearly and deeply scratched in large letters on the outside. Letter H 1.2; 1.5; 1.9. 5th-century BC.
ΛΔι() (epsilon)
The epsilon differs from that of S-68 by its elongated upper horizontal. At the right edge, near the delta, traces of a slanting stroke, probably from an alpha, are preserved. If so, the name should begin with ΑΔι-. Cf. Adeimantos recorded in Olbia.1271 In the case of this being a casual scratch, leaving ΑΔι- the name may be, for example, Deinomenes, which is also recorded in Olbia. However, given that the graffiti is placed on the rim, other interpretations are also possible.

1264 LGPN IIIIB, 114.
1265 Knipovič 1956, 152; NO 80, 90, 170.
1266 IJOSPE I, 201; LGPN IIIIB, 27-32.
1267 Knipovič 1956, 152.
1269 See, for instance, LGPN IIIIB, 73, 74.
1270 Knipovič 1956, 195; NO 80.
1271 IJOSPE I, 76; cf. Jajlenko 1980b, no. 118.
1272 Knipovič 1956, 195.
S-70 04-049, II-7 B 20. Pl. 388
Base fr. of Attic black-glossed kylix. The graffito is scratched on the outside in the centre. Letter H 1. First half of the 4th century BC.
Διε-
In the first hasta of δεία the hand of the scribe has slipped down. Most likely, one of the theophoric names common in Olbia, for example Dionysios, Diodoros.1273
S-71 87-765, R 138. Pl. 388
Base fr. of Attic black-glossed vessel. The graffito is clearly scratched on the outside in capital letters. Letter H 0.5; 0.7. 4th century BC.
Διε-
Below, at the break, traces of another graffito seem to be discernible.
S-72 02-306, R 672. Pl. 388
Base fr. of Attic black-glossed bowl. The graffito is rather clearly scratched in capital letters on the outside along the wide black-glossed strip. Letter H 0.5-0.6. First half of the 4th century BC.
Διε-
Possibly a personal name beginning with Διε-.1274 The epsilon features an elongated slanting middle stroke, which is characteristic of an earlier period.
S-73 00-1446, R 615. Pl. 388
Neck fr. of Thasian amphora. The graffito is clearly scratched on the outside. Letter H 1.4; 1.2. 5th century BC.
ΔΚΡ or ΔΙΚΡ (monogram)
Delta and kappa in ligature, rho is attached to the horizontal bar of the delta and at its left corner a small slanting stroke is discernible, probably an iota, which gives another combination of letters. Rho with long vertical and angular arc. This unusual monogram possibly conceals the initials of the owner’s name and his patronymic.
S-74 87-255, II-3 B 89. Pl. 389
Base fr. of Attic black-glossed vessel. The graffito is on the outside. Letter H 1.1. 5th century BC.
Ε-
Epsilon with long slanting horizontals, the middle bar is slightly shortened. Similar abbreviations are also recorded on other base frs. from this area.
S-75 96-36. Pl. 389
Base fr. of a red-clay vessel of Olbian manufacture. The graffito is on the outside, at the centre of the base. Letter H 2.8. 4th century BC.
Ε-
S-76 99-119. Pl. 389
Base fr. of Attic black-glossed fish-plate. The graffito is carefully scratched on the outside in capital letters. Letter H 0.6; 0.8. 4th century BC.
Ευ-
Many different male names beginning with Ευ- are recorded in Olbian inscriptions.1275 The upper horizontal of the epsilon is longer than the others.
S-77 87-538, II-3 B 89/10. Pl. 389
Base fr. of Attic black-glossed plate with stamped palmette decoration. The graffito is on the outside. Letter H 0.5-0.6. 4th century BC.
Ευ-
Since this is not a drinking vessel, ευαρστί can hardly be an exclamation in honour of Dionysos Bakchos. Rather, this is apparently a male or female name beginning with Ευα- that has not been attested previously in Olbian inscriptions.1276
S-78 98-494, R 554. Pl. 390
Base fr. of Attic black-glossed vessel. The graffito is carelessly scratched on the outside with double strokes. Letter H 1.4; 2.1; 1.9. 4th century BC.
Ευα-
Male names beginning with Ευα- are recorded in Olbia.1277 The lower horizontal of the epsilon is shorter than the others.
S-79 93-388, IV-3 R 383/197. Pl. 390
Base fr. of Attic black-glossed kylix. The graffito is scratched in capital letters on the outside, at the edge along a strip of black gloss. Letter H 0.3; 0.5. Second half of the 5th century BC.
Διε-
Possibly a theophoric name beginning with Διε-. Cf. Zenodotos and Zenon recorded in Olbia.1278
S-80 97-503, VI-2. Pl. 390
Fragmented base of a red-clay jug of Olbian manufacture. The graffito is on the outside in the centre. Letter H 1.5. 4th to the 3rd century BC.
Η()-
Similar abbreviations are also recorded on other frs. of vessels from this area.
S-81 87-223. Pl. 390
Base fr. of Attic black-glossed dish with stamped decoration. The graffito is clearly and carefully scratched on the outside. Letter H 1. Second half of the 4th century BC.
Η()-
Many different names beginning with Ην- are recorded in the preserved part of the fragment, among numerous scratches, two marks, of which one resembles a chi and the other an iota or a tau, seem to be discernible.
S-82 96-397, R 477. Pl. 391
Base fr. of Attic black-glossed bowl. The graffito is on the outside. Letter H 0.4. Second half of the 5th century BC.
Θε()-
Male names beginning with Θε- are quite common in Olbia.1279 The theta with a central dot has a slightly elongated shape owing to the adjoining epsilon.
S-83 93-795, R 351. Pl. 391
Base fr. of Attic black-glossed kylix. The graffito is on the outside. Letter H 1. First half of the 4th century BC.
Τι()-

1273 Knipović 1956, 152; NO 127. The abbreviation Δι in the bases of vessels is sometimes also interpreted as a dedication to Zeus. See, for example, Tolstoj 1953, 29 (Olbia); Alexandrescu 1978, cat. 526, 527, 533 (Istros).
1274 See, for example, LGPN II, 115.
1275 See Knipović 1956, 152; NO 127.
1276 See, for instance, LGPN II, 161-163.
1277 NO 85. It also occurs comparatively rarely in Greek onomastics.
1278 NO 80. A graffito in the Ionic dialect (ΠΗ ΖΗΝΟΣ) was found in the sanctuary of Zeus in the Eastern Temenos of Olbia. See Levi 1964c, 138.
1279 Knipović 1956, 152.
1280 Knipović 1956, 153; NO 127.
The letters are clearly scratched in capital letters. Most likely, these are b) the outside of the base. Letter H a) 1; b) 0.9. 4th century BC.

Fragmented base of Attic black-glossed fish-plate. There are two separate inscriptions on the outside. Letter H 2.1. 4th century BC.

Knipović 1956, 153; A broad lambda and the upper horizontal of the epsilon is longer than the others.

Base fr. of Attic black-glossed bowl. The graffito is on the outside, almost in the centre. Letter H 1.1; 0.9. 3rd century BC.

Base fr. of a grey-clay fish-plate. The graffito is on the outside; scratched more accurately than S-91. Letter H 0.9; 0.8. 3rd century BC.

For a name beginning with Πασ-, cf. S-52. Νυ (with shortened and slightly slanting right hasta) and ρ (in the shape of a triangle in the upper part) preserve early forms.

Names beginning with Πασ- are widespread in Greek. The male name Pasikles occurs in a dedication from the Western Temenos of Olbia. An unusual lettering of ligature:

Other interpretations cannot be excluded.

Base fr. of Attic black-glossed vessel (Da-655). The graffito is clearly scratched on the outside at the edge of the base. Letter H 0.9. First half of the 3rd century BC.

For male and female theophoric names recorded in Olbia, cf. Metrophanes, Metrobia, Metro.

Obviously, a name beginning with Αξω- is placed inside a very broad pi, the second vertical of which is curved in the shape of lunate sigma.

Names beginning with Παρ- are recorded in Olbia only in the proxeny inscription to the Chersonesean citizen Pyrralion.

Personal names beginning with Πλο- are recorded in Olbia only in the proxeny inscription to the Chersonesean citizen Pyrralion.

Similar signs are also attested in other Olbian pottery inscriptions from Sector NGS.

1281 NO 87.
1282 Knipović 1956, 153; NO 128.
1283 See Knipović 1956, 153; NO 128; Stolba 2005b, 91-92.
1284 Knipović 1956, 153; NO 65, 71; Stolba 2005b, 91-92.
1285 Knipović 1956, 153.
1286 Male names beginning with Εττ- are recorded in Olbian inscriptions (for example, Epikouros, Epikrates, Epichares). See Knipović 1956, 152; NO, 127.
1287 See lists of names in CIRB 892; LGPN II, 361-362; LGPN IIIIB, 337-338.
1288 NO 3.
1289 See Knipović 1956, 153; NO 128-129.
Base fr. of Attic black-glossed bowl with a stamped decoration; very worn. The graffito is on the outside. Letter H a) 0.6; b) 1.2; 1.7. Second half of the 4th century BC.

a) Σ or Μ
b) Ει

Names beginning with Ει- are not recorded in Olbia, but are known in other Greek cities.\(^{1290}\) The middle horizontal bar of the epsilon is longer than the others and the curve of the iota seems to be casual.

Base of Attic black-glossed bowl. The graffito is on the outside. Letter H 0.8; 1.3; 5.4. 4th century BC.

Σι

Names beginning with Σι- are attested in Olbia.\(^{1291}\) A large cross or chi is carelessly scratched in the centre of the base. Sigma is similar to S-98.

Fragmented base of Attic black-glossed dish. The graffito is on the outside. Letter H 4.6. 4th century BC.

Φ

Personal names beginning with Φ are quite common in Olbia.\(^{1292}\) This letter occurs on other bases as well as on one loom-weight from Sector NGS.

Fr. of Attic black-glossed plate with a stamped decoration. The graffito is on the outside of the base. Letter H 0.6; 0.3. 4th century BC.

ΥΣΕ or ΕΥΣ (ligature)

Other combinations of letters are also possible. The epsilon and upsilon are much larger than the sigma. One male name beginning with Ευσ- is recorded in an Olbian curse inscription on a lead platelet datable to the same period.\(^{1296}\)

S-105 97-498, Pl. 395
Rim fr. of a brown-glossed bowl of Olbian manufacture with traces of repair. The graffito is very carelessly scratched on the outside. Letter H 0.5-0.6. 3rd century BC.

The last letter is unclear. Possibly, χοινιξ, choinix (1.1 l). If so, the inscription may be considered a numerical notation, and this bowl might have been used as a measuring vessel for dry goods. This could

\(^{1290}\) Loukopoulou 1989, 254, 314, 354.
\(^{1291}\) LGPN II, 397-399; LGPN IIIB, 378-380.
\(^{1292}\) See Knipovič 1956, 153; NO 129.
\(^{1293}\) Cf. Knipovič 1956, 153; NO 129.
\(^{1294}\) NO 83.
\(^{1295}\) Cf., for example, LGPN II, 479.
\(^{1296}\) Knipovič 1956, no. 216.
\(^{1297}\) Solomonik et al. 1978, 12, 13; Solomonik 1984, index.
\(^{1298}\) Cf. Tolstoj 1953, no. 61; Jajlenko 1980b, no. 106.
 explain its continuous use after repair. The individual *chi*, which can be understood as a capacity mark, an initial of a personal name, a magic sign or an abbreviation of the word χαίρε, occurs on seven bases of brown-glossed vessels of the same period.1299

S-106 93-588. Pl. 396
Base fr. of Attic black-glossed lamp (O-37). The graffito is on the outside. Letter H 0.5. 5th century BC.
A clearly scratched *epsilon* with a slanting stroke at the end of the upper horizontal; possibly, the numeral 5. As the stroke is not at the right end, one cannot rule out a name beginning with Ευ- (monogram), where *epsilon* still preserves an early form in the shape of Latin V.1300 Chronologically, this corresponds well with the *epsilon* with the equally long horizontal bars.

S-107 88-122. Pl. 396
Handle fr. of a Sinopean amphora. The graffito is on the outside. Letter Η 1.2. 3rd-2nd century BC.
IΑ or IA
An unclear stroke above, between the letters; possibly the numeral 11. In the case of Iα – Attic μικρά, it could stand for 1 or have some other meaning. The unclear cross-bar of the alpha also allows the interpretation of a *lambdada*, in which case it could stand for 10 χιττα.1301

S-108 87-535, II-3 B 89/10. Pl. 396
Base fr. of Attic black-glossed plate. The graffito is on the outside. Clearly scratched *nu* with a lunate *sigma* or a semicircle to its right. Possibly, 50 staters or hemiobols. 4th century BC.

S-109 89-170, II-2 R 211. Pl. 397
Neck fr. of a large light-clay amphora. Signs scratched twice by a thin tool, one under another: *nu* with a slightly shortened right hasta and a horizontal stroke over it and *chi* with very short upper and long lower bars (or a broad *lambdada*). Letter Η 1; 2.2. Possibly, a numerical notation: 80 χιος or χιττα1302 or an abbreviation from πεντε.1303 3rd-2nd century BC.

S-110 95-548, II-5 R 451/42. Pl. 397
Base fr. of Attic black-glossed vessel. An unclear graffito is on the outside. Letter H 0.5-0.6. Second half of the 5th century BC.

χιλι
Perhaps an abbreviation of χιλιον ( = 1,000) – or χιλιον. Such a large number could represent some magic numerical wishes of the vessel's owner.

S-111 04-378, III-1 B 734. Pl. 397
Body fr. of Attic black-glossed lekanis (Da-711). The graffito is on the outside. Letter Η 0.6; 1.6. 4th century BC.
IX or XI
Can be read in different ways; perhaps 10 choinikes.

S-112 00-972. Pl. 397
Body fr. of a red-clay amphora. The graffito is on the outside; broken on all sides. H 6.2. 5th-3rd century BC.
Three long vertical lines scratched rather clearly. Between the first and the second, 14 horizontal strokes are carelessly scratched with a thinner tool; 13 similar strokes are incised between the second and the third vertical lines. Above and to the right are several slanting strokes resembling a large *chi*. This unusual graffito can tentatively be interpreted as a numerical notation related to capacity or price (for example, respectively, 14 and 13 choinikes or chalkoi. Other interpretations are also possible.

S-113 92-1061. Pl. 397
Body fr. of a Chian amphora of the last quarter of the 6th century BC. The graffito is carelessly scratched on the outside. H of signs 2.5-2.7. Possibly, 10 χιος.

S-114 99-281, B 571. Pl. 397
Sinker of a rectangular shape with a perforation made from body fr. of an amphora. Size 4 x 6.3. Letter H 1.4. Approximately 4th-3rd century BC. Below, in the left corner, Ν; possibly, numerical notation for 50. A similar letter is also recorded on another sinker (00-1659).

S-115 99-332. Pl. 397
Sinker of irregular hexagonal shape with a round perforation made from body fr. of a red-clay amphora. The graffito is below the perforation: a vertical stroke, above which, a less clear, not adjoining, horizontal line (which makes it impossible to decide whether this is a *tau* or an *iota*). Letter Η 2; 2.7. Approximately the 4th-3rd century BC. Both numerical notation and abbreviation of a name or any word beginning with Τυ- are possible.

S-116 99-148. Pl. 398
Sinker in the shape of an irregular semicircle with a round perforation made from body fr. of an amphora. The graffito is clearly scratched in capital letters below the perforation. Letter Η 1.1; 1.5. 4th-3rd century BC.
XI or IX
Similarly to the previous examples, this graffito can be read in various ways. As it is executed on a sinker, this is likely to be a notation made by a manufacturer or trader to mark the thousandth item (χι).

S-117 89-422. Pl. 398
Fragmented sinker from body fr. of an amphora. The graffito is at the break; clearly scratched: Φ, Η 2.5. Approximately 4th-3rd century BC. Possibly, numerical notation for 500, which, as on S-116, must have been made by a manufacturer or trader. In Sector NGS, far more fishing sinkers were found than in the other inhabited areas of Olbia.1304 It cannot be ruled out that the initials of manufacturers or owners could be scratched on them as well.

S-118 92-9. Pl. 398
Body fr. of a red-clay jug. Letter Η 1.8. 4th century BC. At the right edge of the sherd, an *epsilon* is preserved, the lower horizontal of which is missing. Possibly, this is an indication of the vessel’s content, which was often made on amphorae, most likely olive oil (ελαιον).

S-119 95-386, Stove 440
Body fr. of a red-clay amphora. The graffito is carelessly scratched on the outside; broken at both sides. H of signs 1; 3.3-3.5. Approximately 4th century BC. A *nu* or a *lambdada* ligated with an *epsilon* and a small stroke above. Probably an indication of the amphora’s content (olive oil).

1301 Cf. Lang 1976, index verb.
1302 Cf. Lang 1976, index verb.
1304 Leipunskaja 2005, 177.
V. VARIA

This subgroup comprises the remains of words, letters and drawings as well as some individual letters and unclear signs. Only the best-preserved graffiti are included in the catalogue below in order to illustrate the material. As a rule, it is impossible to make interpretations or there are many different possibilities. For this reason, most of them are presented here without comment.

Fr. of Attic black-glossed dish of the 5th century BC. The graffito is unclearly incised by a very thin tool on the outside. H of signs 2.8; 4.9. Approximately 5th century BC. At the left edge, a tall ιτά and short υπσιλόν and, at the right edge, a large χι and a small stroke beside it.

S-121 87-473, Pl. 398
Body fr. of Attic black-glossed skyphos. The graffito is on the outside; the end is missing. Letter H 0.7-0.8. 4th century BC. A word beginning with Σ. The upper part of the sigma is worn off and that of an assumed ομίκρον or θέτα is missing; a slanting stroke from the following letter is discernible.

S-122 89-299, Pl. 399
Base fr. of a greyware vessel. The graffito is on the outside at the edge. Letter H 2.5; 2.1. 4th-3rd century BC.

S-123 92-1, Pl. 399
Fragmented neck of a Rhodian light-clay lagynos. The graffito is on the shoulders; slightly damaged below. It consists of two individual letters at a distance of 2.1 cm from one another: possibly ρθο and round θετα with a vertical stroke inside. H of the preserved letter: 1. Second half of the 3rd century BC.

S-124 94-509, IV-2 B 302/186, Pl. 399
Body fr. of a red-clay amphora. The graffito is on the outside at the left edge of the sherd. A drawing or a large χι with a large ιτα or accidental stroke adjoining it below. H 6.5. Approximately 4th-3rd century BC.

S-125 94-585, VI-2 B 395a/261, Pl. 399
Rim fr. of a brown-glossed plate (Da-410). The graffito is in large letters on the outside; the beginning is missing. Letter H 2; 1. Late 2nd-early 1st century BC.

|ΜΑΜΙЄΣ
Perhaps from μούγαν (presumably, mullet or eel) or an abbreviation of the name Πολυχνέω.

S-126 99-189, Pl. 400
Body fr. of a greyware vessel. The graffito is on the outside. Letter H 1.7; 2.7. 5th to second third of the 4th century BC.

|ΜΙ
A broad μα and ρι with shortened right hasta are characteristic of the inscriptions of the Classical period.

S-127 99-365, Pl. 400
Base fr. of Attic black-glossed krater. On the outside, randomly placed individual letters broken on both sides. Among them, three clear ιτα, two ικα, an ιτα, an υπσιλόν and probably an απιστόν are discernible. Letter H 0.3; 0.6; 0.9. The shape of χι with a vertical bar, υπσιλόν with four long, slanting horizontals and a narrow ιτα are characteristic of late Archaic inscriptions. Only the shape of υπσιλόν, with an elongated vertical, does not conform to this period. The graffito was scratched while the vessel was still complete. Presumably 5th century BC.

S-128 99-613, VI R 591/241, Pl. 400
Body fr. of Attic black-glossed vessel with a repair hole. The inscription was executed by a thin tool, in two lines, above and below the hole; the beginning and the end are missing. Letter H 0.9; 0.7. First half of the 5th century BC.

Σ(ο)ΡΑ
ΠΙΕ
At the left edge, in the first line, are possibly remains of a carelessly scratched sigma. The rho, with a wide and angular semicircle almost touching with its lower end the base of the vertical, is characteristic of late Archaic inscriptions. Taking into account the position of the graffito on the vessel, it could have been sacral or symposiastic.

S-129 00-156, Pl. 400
Rim fr. of greyware jug. The graffito is on the outside. Letter H 1.2. Second half of the 3rd century BC (according to letter shape). One rather clearly scratched letter may be an αλφα.

S-130 00-1138 + 00-1167, Pl. 400
Two body frs. of Attic black-glossed vessel. The graffito is carelessly scratched on the outside; damaged at both sides and in the middle of the mended sherd. Letter H 0.5; 0.7; 0.4. First half of the 5th century BC.

|ΗΠΙ[...]|ΟΤ|ΠΕ
Two letters of the second word belong probably to the epiclistis Σ|ωτ(ιπ) or Σ|οτ(ερισ). In the letter ρι, as a result of a correction, the horizontal bar and the right vertical bar appear as double lines.

S-131 01-344, Pl. 400
Base of Attic black-glossed kylix with a stemmed toe. The graffito is underneath. H 1.2. Approximately 5th century BC. Letters (perhaps an υπσιλόν and an ιτα) in ligature; clearly scratched.

S-132 01-723, R 615, Pl. 400
Base fr. of Attic black-glossed kylix. The graffito is on the outside; broken on both sides. Letter H 1.5; 1.7. 5th century BC. A γεμμα with an elongated vertical and a νι are preserved.

S-133 01-389, Pl. 400
Base fr. of a brown-clay dish. The graffito is on the outside. H 2.1. 3rd century BC. Large sign resembling a πι or an υπσιλόν and an ιτα in ligature.

S-134 02-252, Pl. 401
Rim fr. of Attic black-glossed bowl of the second half of the 4th century BC. The graffito is carelessly scratched on the outside. Letter H 1.9. Approximately 4th century BC. Probably hastily executed Φι. Taking into account that the graffito is placed on the rim, one may assume a dedication to Apollo Delphinios – Δελφινιος – or the remains of a theophoric name. The elongated circle in the first letter is, however,
not closed, being adjoined above with an iota, which also allows for a ligature, for example IIIA.

S-135 02-955. Pl. 401

Base fr. of a brown-glossed dish. The graffito is on the outside. H of signs 2.8; 3.4. 3rd century BC. Preserved signs resemble carelessly executed alphas connected with one long horizontal bar or adjoining lambdas.