RED-FIGURE POTTERY FROM AINOS/THRACE (ENEZ): ITS SPECTRUM FROM THE EARLIEST FINDS UNTIL THE END OF THE 5th CENTURY BC

AİNOS (ENEZ)' TAN ELE GEÇEN KIRMIZI FİGÜRLÜ KERAMİKLER: GEÇ ARKAİK DÖNEM'DEN MÖ 5. YÜZYIL SONUNA KADAR TARİHLENEN BULUNTULAR

Reyhan ŞAHİN*

Makale Bilgisi
Başvuru: 20 Haziran 2016
Hakem Değerlendirmesi: 27 Eylül 2016
Kabul: 17 Şubat 2017

Article Info
Received: June 20, 2016
Peer Review: September 27, 2016
Accepted: February 17, 2017

Keywords: Eastern Thrace, Ainos (Enez), Red Figure, Athenian Pottery, Archaic Period, Classical Period
Anahtar Kelimeler: Doğu Trakya, Ainos (Enez), Kırmızı Figür, Attika Üretimi Keramik, Arkaik Dönem, Klasik Dönem

ABSTRACT

The main subject of this article is red-figure pottery from Ainos (Enez) in eastern Thrace from the late 6th century to the late 5th century BC. The material comes from the fill layers of the necropolis and a limited number of grave contexts as well as from the ancient acropolis, which is known today as the Medieval Castle.

Ainos was a member of the Delian League and an ally of Athens in the 5th century BC. Available finds indicate that Athenian red figure pottery was being imported throughout the 5th century BC. The identified painters, shapes and subjects on the vases show parallelism with Athens. Calyx and bell crater, skyphos and cups are the most represented shapes. The earliest red figure pottery can be attributed to the Pioneer Group. However, the finds from the timespan between 500 to 480 BC constitute 4% of all the sherds. Available finds indicate that red figure and black figure pottery were in use simultaneously until the middle of the 5th century BC. In the second half of the 5th century, red figure shows an obvious increase.

* Dr., Lecturer, Uludag University Faculty of Arts and Sciences, Department of Archaeology, Görükle, 16059-Bursa
E-mail: reyhansahin@uludag.edu.tr
I would like to express my sincere gratitude to Prof. Dr. Sait Başaran for providing me the opportunity to study the Red Figure Pottery form Ainos.

In contrast to some settlements in western Asia Minor, Ainos continued to import Athenian red figure pottery through the course of the 5th and 4th centuries BC. The city's location on important trade routes between the North Aegean and the Black Sea and its large hinterland must have contributed to this situation. A remarkable increase in the quantity of red figure pottery in Ainos can be detected at the end of the 5th century BC in parallel with the trade boom between the Black Sea ports and Athens.

Among the various subjects depicted on the vases, Dionysos and related scenes are popular from the beginning until the end of the 5th century BC. Also, scenes from women's daily life, komos, soldiers' farewells and sacrificial offerings are identified. Context graves in limited availability give us information about the intended purpose of the red figure pottery in Ainos. Accordingly, pelikai and hydriai were used as urns for cremation graves and lekythoi were used as grave goods.

Although the examples of local productions in black figure technique from the late 6th and 5th century BC were identified in Ainos, available examples of red figure pottery from this period show the features of the Athenian clay, glaze and the painting style. The finds, which differ from Athenian imports, can be classified as belonging to the 4th century BC. On the other hand, the earliest examples of the local red figure pottery in Mainland Greece can be traced to the second half of the 5th century BC.

ÖZET

Bu makaleninin konusunu Ainos (Enez) Kazısı'nda bulunan kırmızı figürlü keramikler oluşturmaktadır. İncelenen buluntular MÖ 6. yüzyıl sonundan MÖ 5. yüzyıl sonuna kadar tarihlenen örnekleri kapsamaktadır. Buluntular Antik Kent Nekropolis alanınındaki dolgu tabakalarından, sınırlı sayıdaki kontekst mezar buluntusundan ve günümüzde Orta Çağ Kalesinin yer aldığı Antik Çağ Akropolünden ele geçen örneklerden oluşmaktadır.

Attika–Delos Deniz birliği üyesi olan Ainos MÖ 5. yüzyıl boyunca Attika'nın müttefiklerinden biriydi. Eldeki buluntular Attika üretimi kırmızı figürlü keramiklerin MÖ 6. yüzyıl sonundan itibaren MÖ 5. yüzyıl boyunca ithal edildiklerini göstermektedir. Tespit edilen ressamlar, kap formları ve kaplar üzerinde tasvir edilen konular Atina ile paralellik göstermektedir. Kalyks ve çan kraterler, skyphoslar, kyliksler en çok sayıda belgelenmiş olan kap formlarıdır. En erken kırmızı figürlü buluntular Öncüler Grubu ressamlarının üslup özelliklerini göstermektedir. Öte yandan MÖ 500- 480 arasına tarihlenen örnekler tüm buluntuların yalnızca %4'lük bir bölümünü oluşturmaktadır. Mevcut bulgular Enez'de kırmızı figürlü ve siyah figürlü kapların MÖ 5. yy ortalarına kadar eş zamanlı olarak kullanıldığını göstermektedir. MÖ 5. yüzyılın 2. yarısında kırmızı figürlü keramiklerin sayısında belirgin bir artış gözlemlenir.

Küçük Asya'nın batısında yer alan bazı kentlerden farklı olarak, Ainos'ta MÖ 5. ve 4. yüzyıllar boyunca Attika üretimi kırmızı figürlü keramik ithalatının devam ettiği görülür. Ege ve Karadeniz arasında, önemli yol güzergahları üzerinde yer alan kentin aynı zamanda geniş bir hinterlanda sahip oluşunun bu duruma önemli ölçüde katkısı olmuş omalıdır. Atina ile Karadeniz limanları arasındaki artan ticaret ilişkilerine paralel olarak Ainos'tan ele geçen ithal kırmızı figürlü keramiklerin MÖ 5. yüzyıl sonunda belirgin bir biçimde arttığı gözlemlenir.

Kaplar üzerinde tasvir edilen sahnelerde Dionysos ve Dionysos ile bağlantılı konular belirgin bir çoğunluktadır. Kadınların günlük yaşamlarından sahneler, komos, vedalaşma sunusu ve kurban sunusu gibi sahneler de tespit edilen konular arasında yer almaktadır. Sınırlı sayıdaki kontekst mezar bizlere kırmızı figürlü kapların kullanım amaçları ile ilgili bilgi vermektedir. Buna göre pelike ve hydria kremasyon gömülerde urne olarak kullanılan kap formlarıdır. Lekythoslar ise mezar hediyesi olarak kullanılmışlardır.

Ainos'ta, MÖ 6. yüzyıllar sonlarına ve 5. yüzyıla tarihlenen buluntular arasında siyah figürün yerel üretim örneklerine rastlamamıza rağmen, kırmızı figürlü vazolarda MÖ 6. yüzyıl sonundan 5. yüzyıl sonuna tarihlenen buluntular kil, astar ve üslup özellikleri göz önünde bulundurularak Attika üretimi olduğu anlaşılmaktadır. Ainos kırmızı figürlü buluntuları arasında yerel üretim olması muhtemel örnekler MÖ 4. yüzyıla tarihlenmektedir. Öte yandan Kıta Yunanistan'da farklı bölgelerdeki yerel üretim örnekleri MÖ 5. yüzyılın ortalarından itibaren görülebilmektedir.

1. AINOS: LOCATION, HISTORY AND EXCAVATIONS

Ainos is located at the mouth of Hebros River (tr. Meriç) on the north coast of the Aegean Sea, west of Gulf of Melas (Fig.1), on one of the two most important routes for transporting commodities between the Aegean and Black Seas[1]. Northern Thrace on Black Sea and southern Thrace on the Aegean shore were connected via the Hebros River[2].

The city was referenced by Homer (Il. 4.520). According to ancient written sources, it was an Aeolian colony that was founded by Alopekonessians in Chersonese, and later colonised by Mytilene and Kyme[3]. From the 7th century BC, Ainos developed as a polis. At the end of the 6th century BC, along with other cities of eastern Thrace, it came under Persian rule then joined the Delian League in 478 BC[4]. The city paid quite a high tribute to the League[5]. The Odryssian Kingdom, founded between 439-425 BC took control of eastern Thrace[6]. In the second half of the 5th century BC Ainos played a leading role in balancing policies between Athens and the Odryssian Kingdom[7]. The city was a member of the Delian League until 425-415 BC[8]. During his Thracian expedition, Philippos II conquered Ainos in 346 BC and brought Thrace under his authority[9].

Red figure pottery was acquired from the excavations[10] between 1971 and 2008 and includes finds from different parts of the ancient necropolis and the acropolis (today known as the Medieval Castle (tr. Kale)); of the ancient city (Fig. 2). The material from the necropolis is mainly from the fill layers[11]. However, a limited number of examples from the context graves associated with individual burials present some clues about the intended purpose of red figure pottery in burial practices[12].

The finds from the castle comes from Trench IV. According to Başaran, the buildings on Trench IV a-b with storehouses, were carved in mother rock probably in the 5th century BC[13].



Figure 1: Location of Ainos / *Ainos'un Trakya'daki Konumu* (Talbert 2000)

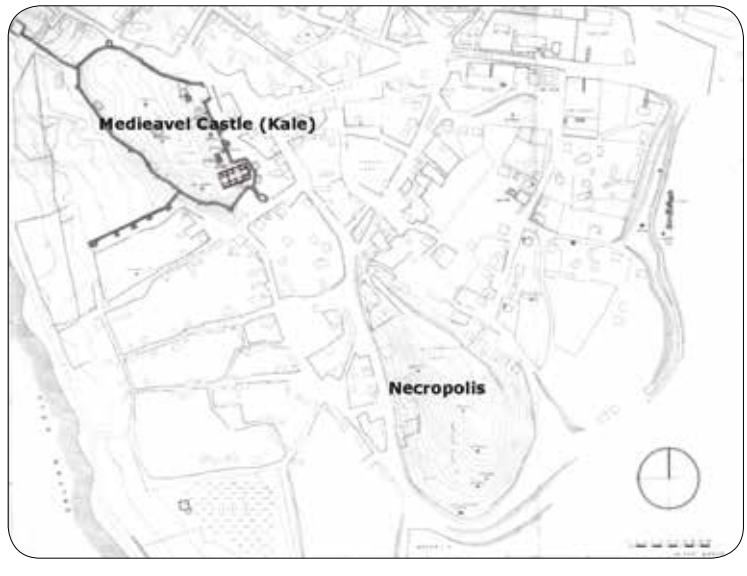


Figure 2: Excavated Areas in Ainos / *Ainos'ta Kazı Yapılan Alanlar (Başaran 2013:Fig. 1)*

1 Koçel Erdem 2007a: 99 fn. 9.
2 Başaran 1996: 107; Casson 1926: 23.
3 Hdt. 4. 90; 7.58; Thuc. 7.57; Strab. 7.6 C319.
4 Özyıldırım 2002: 91; Başaran 2013: 25.
5 Archibald 2010: 163; Tekin 2007: 596.
6 Özyıldırım 2002: 92; Casson 1926:200.
7 Tekin 2007: 596.
8 Thuc. VII. 57.5; see also Casson 1926: 200.
9 Başaran 2013:25; Tekin 2007: 596.
10 Excavations at Ainos first began in 1971 and 1972 under the direction of Afif Erzen from Istanbul University (Başaran 1996: 105). Since 1994, excavations have been conducted by Sait Başaran from the same university (see the excavation reports KST).
11 Başaran 1996: 119-121; For "Taşaltı Necropolis" see also: Başaran/Çakan/Emre/Kurap/Karwiese/Yılmaz, 2010: 121, 122;
12 For the context finds from "Gravel Necropolis" (tr. Çakıllık) see: (Başaran 2005: 419, Fig. 9 and 10). (Başaran 2005: 420, fig . 12) (Başaran 2005, 418: Fig . 7) and "Water Gage Necropolis" (tr. Su Terazisi) see: Başaran/Çakan/Emre/Kurap/Karwiese/Yılmaz, 2010: 122-131
13 For the stratification of Castle see Başaran 1996: 108-111.

2. DEFINITION OF THE MATERIAL

2.a. Content, Origin and Quality

The main subject of this article is the red figure pottery from Ainos, dated from the late 6th to late 5th century BC. The sum of the red figure pottery which constitutes the subject of the Author's doctoral thesis consists of 321 sherds in various sizes and 9 whole pots. Since the Kerch vases from the 4th century BC has been recently published as a conference proceeding[14], they are not included in this article. 24 pieces catalogued below are the selected examples, which reflect the charakteristics of red figure pottery from the late 6th century to the late 5th century BC (total amount of the finds from this time span is 203 sherds and 3 whole pots).

Considering the colour and consistency of the clay and glaze, the available sherds as well as the whole pots can generally be assigned to Attic workshops. The clay colour generally varies between Munsell 5YR 6/6 and 5YR 6/8 whereas 5YR 5/8 and 5YR 7/8 occur less often. The consistency of the hard burnished clay is fine. Almost all the pieces show a black, lustrous glazed surface. However some fragments from the 4th century BC, which show some differentiating features from the Attic imports are discussed in the conference proceedings[15]. The lekanis lid[16] differ from the Attic imports due to its painting style and pink burnished clay. Also the askos fragment[17] shows a thick layer of black glaze on the surface and the outlines of the depicted griffin are again given by thick lines in relief. But since the fabrics of these examples are macroscopically not much different from the Athenian imports, the chemical analysis is needed to complement these observations.

Athenian red figure pottery finds from Late Archaic until the end of the 5th century BC in Ainos show differences in quality. The qualitative examples remain a minority. The finds of lower quality become dominant particularly towards the end of the 5th century BC. In Apollonia[18] and in interior Thrace, in Duvanli[19] and Vetren[20], most qualitative works are likewise scarce (Fig. 3). According to Reho, the dominance of lower quality red figure can be interpreted as a signal

Findplaces	5th Century	Kerch
Elaious	2	2
Apollonia	7	20
Odessos	--	1
Mesambria	1	4
Duvanli	3	--
Pistiros	12	20
Histiria	--	2

Figure 3:Proportional Shares of Imports of First Class Red-Figure Pottery in Thrace and on the Northern Shores of Black Sea / *Kaliteli Kırmızı Figürlü Keramiklerin Trakya'da ve Karadeniz'in Kuzey Kıyılarındaki Merkezlerde Dağılımı (Bouzek 2007: 1228)* .

of distinction between the Greeks and the natives[21]. Metal vases pertaining to Thrace may have been substituted for the precious examples of red figure pottery[22]. Available evidence from the necropolis of Ainos shows that metal hydriai were in use as urns in this period[23]. In the 5th century BC, black glazed pottery was also common in Thracian cities[24] and must have been on hand for special purposes instead of red figure.

2.b. Shapes

The available pottery shapes show great variety. In the text and catalogue, the vase shapes are classified according to Bezaley's system[25]. The 4 most common types, column crater, volute crater, calyx crater and bell crater, are among the finds[26] (Figs. 7-9, Nos. 1-16). Due to their small size, some of the sherds could not be classified to a specific group (Fig. 7, No. 4; Fig. 9, Nos. 11-16). However, it is clear that volute (Fig. 7, No. 3) and column craters (Fig. 7, No. 2) are

[14] see Şahin 2016.
[15] Şahin 2016.
[16] Şahin 2016: No. 14.
[17] Şahin 2016: No. 16.
[18] Oppermann 2002: 116, Reho 1990: 58.
[19] Reho 1990: 154-156.
[20] Archibald 2002: 136.
[21] Reho 1990: 58.
[22] Reho 1990: 58, 59; for metal vases from Duvanli, Nova Mahala, Targoviste see, Venedikov / Gerassimov 1973: 379. Pl. 97-98, 99-100, 102-104.
[23] Başaran/Kurap 2013: 389, Fig. 11.
[24] Archibald 2002: 136.
[25] Beazley 1963: passim.; Moore 1997: passim.
[26] For the shapes see: (Column Crater) Moore 1997: 21 fn. 4; Beazley 1963: 11,5; Addenda 151; (Volute Crater) Schleiffenbaum 1991: passim.; Moore 1997: 24, 23 fn. 1; (Calyx Crater) Frank 1990: 111-227; Moore 1997: 27; Ricter-Milne 1935: 7, 8; (Bell Crater) Moore 1997: 31.

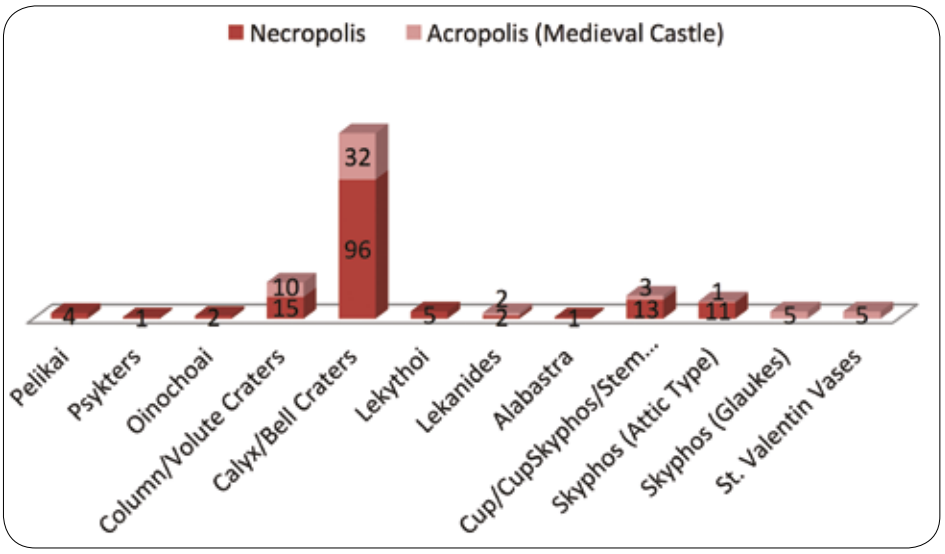


Figure 4: Distribution of the Shapes from Ainos / *Ainos'tan Ele Geçen Kırmızı Figürlü Kap Formlarının Sayısal Olarak Dağılımı (Reyhan Şahin)*

represented in small numbers, whereas calyx (Fig. 7, No. 5; Fig. 8, No. 6) and bell craters (Fig. 8, Nos. 7-10) constitute the significant majority. In the middle of the 5th century BC, a distinctive increase became apparent in the quantity of the last two crater types. Also, psykters[27] are among the finds (Fig. 9, No. 17). Cylindrical lekythos[28] Type 1 and its smaller, sloppier version Type II, which was frequently preferred from the Bowdoin Painter and the Providence Painter in the Early Classical Period[29], are also documented (Fig. 10, No. 18)[30]. The lekanis, which started to be produced in the beginning of the 6th century BC in Attica[31], was not attested in Ainos until the last quarter of the 5th century BC. Through the right angle in the junction between the wall and edge (Fig. 10, No.19) can be distinguished from the earlier examples. Alabastron, another small shape that was used for cosmetic purposes in antiquity, is identified among the grave goods[32].

The drinking cups show a great variety in shape. The repertoire of Athenian shapes from the 5th century BC is almost completely represented. The shapes that find widespread use in the Aegean and Mediterranean world, such as skyphoi[33] and kylikes[34] are largely documented. From the middle of the 5th century onwards, skyphoi clearly increased and, at the end of the century, became the most popular drinking cup in Ainos. Besides the largely presented Attic Type (Fig. 11, No. 21), owlskyphoi (Fig. 11, No. 22) and kyliksoid skyphoi (Fig. 11, No. 23) are also recorded. Kyliks Type B and Type C are the popular drinking cups until the middle of the 5th century BC (Fig. 11, No. 24). Less common shapes, such as St. Valentin Vases[35] are also among the finds from Ainos (Fig. 11, No. 20).

Distribution Of The Vase Shapes According To Find Places (Fig. 4)

The calyx and bell craters are documented either from the castle or from the necropolis with significant frequency. Also, scenes depicted on the craters on the available pieces from both of these find places show no distinctive features. This evidence can be interpreted as an indication that the craters were both for daily use and for grave rituals[36]. A limited number of context graves from Ainos indicate that hydria and pelike were used as urns[37]. On the other hand, Type I and Type II lekythoi, which were found inside the graves in the Çakıllık and Su Terazisi Necropolis (Fig. 10 no. 18)[38], are employed as grave goods.

[27] For the shape see: Moore 1997: 36; Richter/Milne 1935: 12-13.
[28] For the cylindrical lekythoi see: (Type I) Moore 1997: 45 f.; (Type II) Cook 1991: 209-230.
[29] Moore 1997: 46.
[30] For other examples from Ainos see Başaran et al. 2011: 166, Fig. 8.
[31] Breitfeld von Eickstedt 1997: 56-59; Richter / Milne 1935: 23 f.
[32] For the shape see Knigge 1964: 105-113; Moore 1997: 48 f. For the example from Ainos see Başaran/Çakan/Karwiese/Yılmaz/Kurap, 2011. 165, Fig. 6).
[33] For the skyphoi see: (Attic Type) Talcott 1970: 84 ff.; (Owlskyphoi) Johnson 1953: 96-105; Johnson 1955: 119-124.; (Kyliksoid Skyphoi) Sparkes-Talcott 1970: 109-112; Moore 1997: 66.
[34] For the kylikes see: (Type B) Bloesch 1940: 41-109; (Type C) Bloesch 1940: 111-136; Seki 1985: 92-97; Roberts 1986: 7-9; Lezzi-Hafter 1988: 74, 79.
[35] For the shape see Gorbunova 1972: 62-77; Moore 1997: 61-62; Howard/Johnson 1954: 191-207.
[36] Cf. Olynthos, Fless 2002: 27-40.
[37] For the context graves see: Başaran/Çakan/Karwiese/Yılmaz/Kurap, 2011: 166, Fig. 9; 167, Fig. 12; Başaran/Kurap 2013: 376, Fig. 13.
[38] For other context finds from the Su Terazisi Necropolis see: Başaran/Çakan/Emre/Kurap/Karwiese/Yılmaz, 2010: 122-130 .

That hydria, pelike, lekythos and lekanis lids are not documented at the Castle supports the special use of these shapes in grave contexts. Pelike and calyx crater are also known to be used as urns in Olynthos[39] and in Apollonia[40]. There is no certain data from Ainos that calyx craters were employed as urns. St. Valentin Vases are documented only from the Castle.

2.c. Vase Painters and the Chronological Distribution of Red Figure in Ainos

In Ainos, the red figure pottery of the Late Archaic Period (ca. 530/525-480 BC), which shows precise, attentive workmanship, constitutes 4% of all the examples (Fig. 5). In this period, black figure imports were still in use[41]. The earliest example of red figure from Ainos can be attributed to the Pioneer Group. A satyr on the small wall fragment of the psykter (Fig. 9, No. 17)[42] with scraped and careful relief lines combined in the outlines of the figure, can be assigned to the Euthymides Painter[43]. Also, the stylistic traits of Myson[44], Kleophrades[45] and Douris[46] can be traced on some examples (Fig. 7, No. 4; Fig. 8, No. 7; Fig. 11, No. 24).

In the Early Classical Period (475-450 BC), a slight increase in the number of finds is identifiable. The stylistic features of the Mannerists[47] in this period, characterised by implementing archaic traditions and new practises at the same time, are detected on some pieces. Winged Nike with an oinochoe in her hand, depicted on a Type II lekythos (Fig. 10, No. 18), is comparable to the Nike on Cambridge Lekythos[48], attributed to the Bowdoin painter[49]. Physical details of the Cambridge Nike, holding an apple in one hand and flower in the other as she heads to the altar on the right side of the scene, show close similarities to the Nike on No. 18. In particular, symmetrical folds of her chiton and the treatment of the feather lines on the lower part of the wing are very characteristic in both examples. Mantled Ephebos on a column crater fragment (Fig. 7, No. 2), due to the treatment of the features and hair, approaches the style of the Orchard Painter[50], who is also among the Mannerist Painters.

The number of red figure pottery that show the style characteristics of the Classical Period (450-420 BC) is significantly higher. The painters of Polygnotos Group, who were active during the third quarter of the 5th century BC in Athens, came into prominence due to their works[51]. A bearded man with laurel wreath on his head (Fig. 9, No. 12) shows attentive workmanship in his features, especially in his eye, by which pupil and eyelash are accomplished in detail. By means of these characteristics, No. 12 can be assigned to the Achilles Painter from the Polygnotos Group or his circle[52]. The touch of the Kleophon Painter, the younger member of the Polygnotos Group, can be recognised on a satyr head (Fig. 8, No. 6), pictured from his left profile. The Kleophon Painter was active between 440-420/410[53].

New composition styles and style characterstics in the last 20 years of the 5th century are identified with the Meidias Painter[54]. In this period, the Meidias Painter's Workshop was known to be the most active in Athens[55]. Among the available material from Ainos, the Meidias Painter's works of precious quality such as (Fig. 8, No.9) are very scarce. The Maenad holding a thyrsos on No.9 approaches female figures on the London Crater, the name vase of the Meidias Painter[56]. On the other hand, the finds of lower quality that indicate Meidias' influence, as is the case with (Fig. 10, No. 19), are the majority represented. The sitting, fat woman on No. 19 is enrobed with a long chiton, ornamented with opulent folds that are drawn as spirals on the breast and knee. Women's breasts and body contours can be recognized under her chiton's fuzzy fabric. The general stance and treatment of the folds are comparable to the *eunomia* (good order) and *eukleia* (good repute and glory) personifications on a lekanis lid in Mainz, which is assigned to the Meidias Painter's circle[57].

In the Late Classical Period, especially at the end of the 5th century BC, the import of Attic red figure pottery into Ainos reached to its peak. The Shuvalov

[39] Fless 2002: 33 dn. 240.
[40] Fless 2002: 70, fn. 599, Apollonia Kalfata Necropolis, Tomb no. 227.
[41] Başaran/Kurap 2013: 388, Fig.7.
[42] See also Başaran/Çakan/Emre/Kurap/Karwiese/Yılmaz, 2010: 139, Fig. 3;140 Fig. 6.
[43] Cf. Hoppin 1917: 25-40.
[44] Cf. Moore 1997: 94; Baezley 1963: 237; Richter 1946: 71.
[45] Cf. Beazley 1974: 1-7; Richter 1946: 66-68.
[46] Cf. Beazley 1963: 426-427; Buitron-Oliver 1995.
[47] Mannack 2001: 12-23.
[48] Lamb 1930: 31, Pl. 29.4.
[49] For the painter see Moore 1997: 11; Beazley 1963: 677-689; Beazley 1974: 405-407; Robertson 1992: 178, Richter 1946: 74.
[50] For the painter see Moore 1997:104; Beazley 1963: 522-528.
[51] Moore 1997: 115; Matheson 1995: 81-175.
[52] For the painter see Oakley 1997: 17-31.
[53] Isler-Kerenyi 1973: 29-30; Felten 1971: 46-47.
[54] Hahland 1930: 5. For the painter see also; Beazley 1963: 1312-1315; Boardman 1989: 146,147; Burn 1987: passim.; Real 1973: 57-70; Becatti 1947: passim.
[55] Moore 19972: 471.
[56] Walters 1931: Pl. 91.1A-D,92.1A-B.
[57] Böhr 1993: Pl. 27-1.

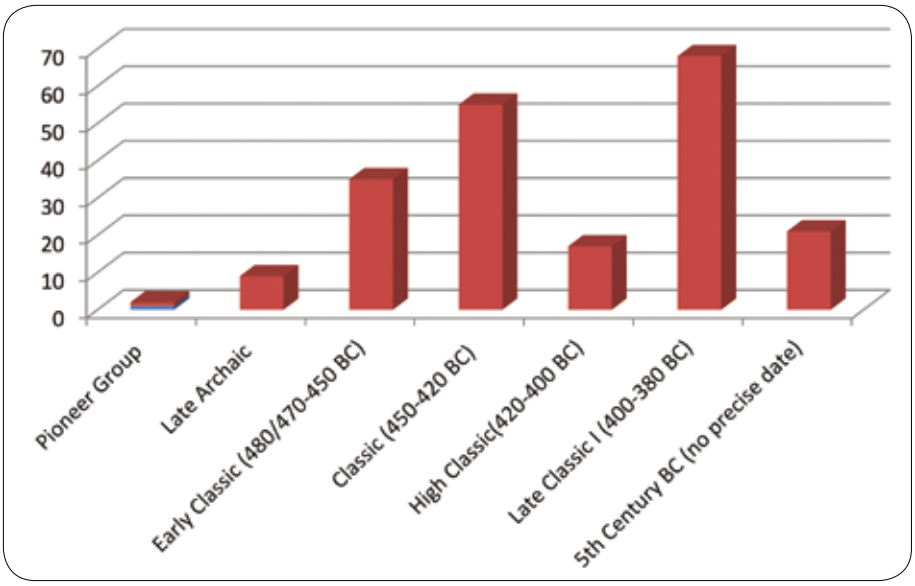


Figure 5: Chronological Distribution of the Red Figure Pottery from Ainos / *Ainos'tan Ele Geçen Kırmızı Figürlü Keramiklerin Kronolojik Dağılımı (Reyhan Şahin)*

and Nikias Painters "Epigonentum", adhered to the Classical tradition in this era[58]. The painting details of the naked male (Fig. 9, No. 13) are peculiar to the Shuvalov Painter: The hair is worked as long curls; the breast details are implied with simple lines. The naked young man, holding a spit before the altar (Fig. 9, No. 15), belongs to an animal sacrifice scene. The Linea Alba of the figure is shown in two lines. Both the depicted scene and the lines of No. 15 reference the Nikias Painter[59].

At the end of the 5th century BC, the distinctive differences in quality between the styles of the Athenian painters became apparent[60]. Subjects related to Dionysos and his companions became very popular on the calyx and bell craters. The Meleager Painter is present with 6 sherds in Ainos, a notable quantity within the range of the identified painters who specialised in large shapes during the late 5th century (Fig. 8, No. 10)[61]. By the end of the 5th century BC, through the deterioration in stylistic workmanship in Athenian vase painting, the depicted subjects come into forefront as defining some of the vase painters[62]. The Black Thyrsos Painter[63], who belongs this group of painters, is exemplified through (Fig. 9, No.16) from Ainos. On the other hand, we are often able to find more rigorous works of the era on smaller vase shapes. An Amazon with the Phrygian hat on her head on a skyphos rim fragment (Fig. 11, No.21) can be attributed to the Jena Painter[64], who mainly painted cups. Likewise, the painting style of the Q painter[65], from the Jena Painter's workshop, can be identified on a skyphos cup rim fragment (Fig. 11, No.23).

2.d. Subjects

Because the examples consist extensively of sherds, it is not possible to exactly identify the depicted scenes for each piece. 59 pieces -out of 206- give clues about the subjects on the vases (Fig. 6). Both mythological subjects and subjects related to daily life show parallelity with Athens. However, on the whole, simple scenes are more common than complicated ones, as is the case with other Thracian settlements on the Black Sea shores[66].

Dionysos and his companions was a popular mythological subject on the red figure vases in Ainos from the Late Archaic throughout the 5th century BC (Fig. 8, Nos. 6, 10). In the last quarter of the 5th century, an increase in Dionysos-related scenes shows itself. This case can also be observed in Athens and is generally evaluated as an influence of the Parthenon sculptures[67].

The scenes related to daily life are also attested among the finds. The naked men dancing or playing an aulos or

[58] Real 1973: 13-37, for Shuvalov Painter see also Lezzi-Hafter 1976: 71.
[59] Cf. Freyer-Schauenburg 1988: 75.
[60] Hahland 1931: 58.
[61] For the painter see Beazley 1963: 1408-1415; Kathariou 2002: passim; Moore 1997: 130.
[62] Boardman 1989: 169.
[63] For Black Thyrsos Painter see Beazley 1963:1431-1434.
[64] For Jena Painter see Zinserling 1994: 10.
[65] For Q painter see Beazley 1963: 1518-1521, Beazley 1971, 500-501; Ure 1944: 75-77.
[66] Reho 1990: 57.
[67] Isler-Kerenyi 1973: 26.

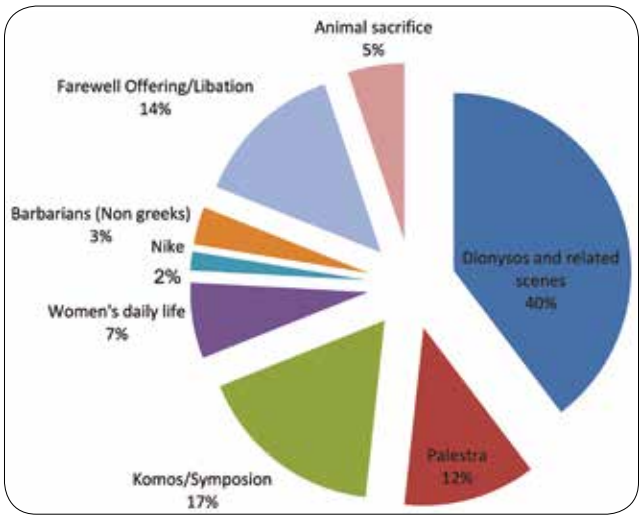


Figure 6: Identified Subjects / *Ainos'tan Ele Geçen Kırmızı Figürlü Keramikler Üzerinde Tespit Edilen Konular (Reyhan Şahin)*

lyra, wearing a hairband sometimes ornamented with horse chestnut, most probably belong to Komos scenes (Fig. 7, No. 4; Fig. 9, No. 11; Fig. 11, No. 24). There are also some naked men and epheboi, which are familiar from the palestra scenes or scenes related to agonism. Naked young men on a crater wall fragment (Fig. 8, No. 8) are very similar to the naked boy on the Larissa Crater, which is identified by Tiverios as the winner of the Agone[68]. In parallel to the trends in Athens, symposium scenes increase, especially at the end of the 5th century BC (Fig. 9, No. 16).

On the lekanis lid, depicted women resemble the eunomia (good order) and eukleia (good repute and glory) personifications (Fig. 10, No. 19). Hampe states that these personifications are related to a cult in Athens at the end of the 5th century BC[69]. According to Böhr, because they symbolise ethical ideals, they were drawn on lekanis lids, which are used as wedding presents[70].

Nike (Fig. 10, No. 18) and the images of the non Greeks, usually characterised with a Phrygian hat or long trousers (Fig. 11, No. 21), are considered to be related to the Persian Wars during the 5th century BC. Offering scenes for different occasions are also attested in Ainos. The figures holding a phiale or oinochoe (Fig. 7, No. 5), probably belonging to farewell offering scenes, emerge during the Persian wars[71]. The animal sacrifice scenes were pictured on the Athenian red figure in the second half of the 5th century for the first time[72]. According to Real, some animal sacrifice scenes are related to Panathenaia, Hephaisteia or Prometheia Fests[73]. In Ainos, recorded examples of the animal sacrifice scenes are from the end of the 5th century BC (Fig. 9, No. 15).

3) RED-FIGURE POTTERY IN THE AEGEAN: ITS SPECTRUM IN THE 6th AND 5th CENTURIES BC

3.a. Greece, Thrace and Western Asia Minor

Along with the establishment of the Greek Colonies in the middle of the 6th century BC, the quantity of Attic imports increases on the shores of Aegean and Black Seas[74]. Also in Ainos, in addition to Chiotian and North Aegean orientalising pottery[75], Athenian black figure pottery was being imported through the course of 6th century BC[76].

Although red figure pottery reached many markets outside Attica shortly after its production began, its documented quantity from its early period is scanty. In many centres of Mainland Greece, such as Eretria[77], Boeotia[78], Laconia[79] and Chalkidiki[80] red figure pottery is either documented in a very small amount or non-existent until the second quarter of the 5th century BC. Even in its production centre, Athens, first generation painters (525-480 BC) represent only the 8% of the whole finds[81].

As it is evident on J. Bouzek's Graph (Fig. 3), red figure pottery is, in the Late Archaic, represented throughout different centres of Thrace in similarly small amounts. In this period, in which Italy was the most important market[82], red figure pottery was not common in Thrace and very probably a luxury good for special occasions[83]. Also, Persian rule over the Thrace and the North Aegean during the beginning of the 5th century can be considered as a contributing cause for the general decrease of Athenian imports in the region[84].

[68] Tiverios 2008: 44, 132, figs. 11, 15, 22.
[69] Hampe 1955: 123.
[70] Böhr 1993: 47; see also Burn 1987, 38 ff; Shapiro 1984: 108ff.
[71] For the classification of the offering scenes Prange 1993: 71-77.
[72] For the sacrifice offering scenes Gebauer 2002: 778, Pl. 286; for the earliest depiction of the sacrifice of a bull, attributed to the Dinos painter, see Moore 19972: 471.
[73] Real 1973: 37.
[74] Bouzek 2007: 1228; Bouzek 1990: 42; Reho 1990: Pl. 2; Koçel Erdem 2007a: 99, fn.2.
[75] Irmak 2010: passim.; Başaran/Çakan/Emre/Kurap/Karwiese/Yılmaz, 2010: 139, Res. 3; Başaran/Çakan/Karwiese/Yılmaz/Kurap, 2011: 167, Fig. 11a-d.; Başaran / Kurap 2013: 388, Fig. 8.
[76] Başaran 1996: 113; Başaran/Çakan/Emre/Kurap/Karwiese/Yılmaz, 2010: 144, Fig. 15; Başaran/Çakan/Emre/Kurap/Karwiese/Yılmaz, 2010: 139, Fig. 3; Başaran/Çakan/Karwiese/Yılmaz/Kurap, 2011: 166, Fig.8; Başaran/Kurap 2013: 389, Fig. 9; Başaran/Kurap 2013: 388, Fig. 7.
[77] Gex 1993: 86.
[78] Sabetai 2012: 82,83.
[79] McPhee 2001: 355.
[80] Fless 2002: 27-40 (Olynthos); McPhee 2001: 354 (Torone).
[81] Rotroff 2009: 253 f.
[82] McPhee 2001: 354 vd.
[83] Bouzek 2007: 1228; Rotroff 2009: 253.
[84] McPhee 2001: 355.

In the second half of the 5th century BC, the quantity of available red figure pottery in the Milesian colonies on the north shore of the Thrace in Histria[85], Apollonia[86], Odessos[87], on the shores of the Propontis in Heraion Teichos[88], and on Chersonessos in Elaious[89] shows increase. In this period, red figure imports reached into the interior of Thrace, such as Pistiros[90] and Vetren[91] as well as new settlements such as Kamci[92], north of Burgaz. The newly founded emporia, Vetren[93], must have influenced the quantity and variety of the vases. In the hinterlands of the poleis, Athenian imports were still less frequent[94].

In western Asia Minor, publications about red figure pottery remain limited. However, published materials permit us to make a general comparison with Thrace. In comparison to the Thracian cities, in western Asia Minor the examples from the 5th century BC show the dominance of black glazed ware[95]. Also in western Asia Minor the quantity of early red figure pottery is lower[96] and a clear increase can be detected extensively in the middle of the 5th century BC[97]. Both in Thrace and in western Asia Minor, the reemergence of the Persian threat and the reestablishment of the Delian League must have furthered Athenian imports through the course of the 5th century BC[98]. Additionally, Miletus, whose pottery goods covered a substantial portion of the market, retreated from the pottery market after the defeat by the Persians at the beginning of the 5th century BC[99]. This must have increased the demand for Athenian pottery goods[100].

It is clear that there were different parameters that determined the quantity and the continuity of the red figure pottery imports. For example, in satrapy headquarter Sardis, the red figure was decreased and almost disappeared in the late 5th century[101]. In contrast to Sardis, other satrapy headquarters, Daskyleion and Gordion imported clearly more red figure in the course of 5th century. Also in the 4th century BC, red figure is documented from these cities[102]. In the case Gordion, K. Lynch and S. Matter suggest the "ecological connectivity" theory. According to them, the changing trade routes must have affected the interest in Athenian imports in Gordion[103]. Although Gordion is located innermost among the above-mentioned satrapy headquarters, its location on important trade routes contributed to the Athenian imports remaining popular until the second quarter of the 4th century BC[104]. In Carian Labraunda, available red figure imports are sparse, and they are mostly from the 4th century BC[105]. In Kaunos red figure pottery from the late 5th century is plentiful and it is also evident that it was being imported until middle of the 4th century[106].

3.b. Stagnation of the Red-Figure Imports

In Ainos, it is remarkable that the finds attributed to Meidias and his coevals are proportionally less in quantity. On the other hand, the amount of red figure pottery increases at the end of the 5th century BC, almost doubling. Short-term stagnation in the number of red figure imports can be observed in Mainland Greece and Thrace, as is the case with Torone[107] and the Kalfata Necropolis[108]. Also for Asia Minor, Tuna-Nörling reports a hiatus in Klazomenai in the last decade of the 5th century BC[109]. Oppermann explains that the stagnation of the Attic Imports in the Aegean region was due to the Peloponnesian Wars. According to him, during the Peloponnesian Wars Athens could not perform its extensive export mobility[110]. Reho links the same issue in Thrace with the domination of the Odryssian Kingdom in that period, and she states again that also expensive grave goods in this period are lacking in the graves across Bulgarian Thrace[111].

[85] Alexandrescu 1978: 77 f., Nr. 446-448, 454, Pl. 51-52.
[86] Reho 1990: 92, Nr. 132 Taf. VIII.
[87] Reho 1990: 65, Nr. 14.
[88] Koçel Erdem 2007a: 100; Koçel Erdem 2007b: 155.
[89] Waiblinger 1978: 853, Fig. 9; Bouzek 1990: 42.
[90] Bouzek/Domaradzka 2011: 47; Archibald 2002: 134 vd.
[91] Archibald 2002: 134; Reho 1990: Tabella 2.
[92] Reho 1990: 54.
[93] Archibald 2002, 136.
[94] Oppermann 2002: 115 vd.
[95] For Gordion, Sardis and Daskyleion see Lynch/Matter 2014: 109, Fig. 2.
[96] Ramage 1997: 68 fn. 18; Boardman 1979: 36-39. For red figure pottery from Bayrakli, Smyrna, Klazomenai, Ephesos and Miletus see Tuna-Nörling 2002: 97, 100, 101,102; for Daskyleion, Sardes and Gordion see Ramage 1997: 68; for Kaunos see, Schmaltz 2012: 12: for Labraunda see, Ramage 1997: 69 fn. 19; Hellstrom 1965: 11-14.
[97] Sardes: Ramage 1997: 68; Klazomenai: Tuna-Nörling 1996: 56-77; Kaunos: Schmaltz 2012: 12.
[98] Bouzek 2007: 1228.
[99] Bouzek 2007: 1228.
[100] Bouzek 1990: 42.
[101] Ramage 1997: 68, 70.
[102] Ramage 1997: 68 see also fn. 29.
[103] Lynch-Matter 2014: 109-110.
[104] Lynch-Matter 2014:109.
[105] Hellstrom 1965: 11-14.
[106] Schmalzt 2012: 5, Fig. 1; Schmaltz 2012: 11.
[107] McPhee 2001: 355.
[108] Oppermann 2002: 117.
[109] Tuna-Nörling 1996: 75.
[110] Oppermann 2015: 117.
[111] Reho 1990: 58.

3.c. Tracing the local Red Figure Tradition

As discussed above, the available red figure pottery finds from Late Archaic to the end of the 5th century BC from Ainos show the characteristics of Attic productions. Local productions of red figure pottery are already attested in Greek Colonies in South Italy before the 2nd half of the 5th century[112], and in approximately 440 BC local red figure was manufactured in large numbers[113].

In Mainland Greece, the finds from Eretria[114], Boeotia[115], Laconia[116] and Chalkidiki[117] demonstrate that local red figure did not emerge before the second half of the 5th century BC. In Pella, the identified local red figure finds are classified to 4th century BC[118]. Although there are more centres in the 4th century that produced local red figure, and the quantity of the local productions increased from the end of the 5th century BC, the rate of its production remains small in comparison to the Athenian red figure. In Pella[119], Chalkidike[120], and Euboia[121], local productions constitute ca. 30% of the whole finds.

The available data gives us less information about the local production of red figure pottery from Thrace and Asia Minor because they are either not excavated or not published. In Apollonia[122], available local red figure finds are no earlier than the end of the 5th century BC. Non-Attic pieces from Kaunos are classified to the 4th century BC[123].

CONCLUSIONS

The investigated material from Ainos provides insight into the spectrum of red figure pottery from the Late Archaic until the end of the 5th century BC. A huge amount of recorded examples, both from Necropolis fill layers and the ancient Acropolis, reveal its widespread use and leaves no doubt that red figure was not only preferred by the Greeks in Ainos but also by the local inhabitants.

Red figure pottery had already reached many places in the Aegean world by the beginning of the 5th century BC. In the middle of the century, it found widespread use in many settlements of Asia Minor and Thrace. Ainos imported red figure pottery from the late Archaic Period through the 5th century BC until its last phase continuously. On the other hand in some of the cities in Asia Minor, it was not demanded so insistently. Apparently, Ainos experienced an import boom of red figure pottery in the late 5th century BC. By contrast, in Ionia, in the satrapy centre Sardeis and in Carian Labraunda, red figure pottery almost disappeared in this period.

General trends in pottery shapes, painters and depicted scenes as well as reflections of the decrease and increase in production quantity in Athens, which occurs in parallel with the political incidents, especially with the Persian wars, can also be traced through the available finds. Ainos was allied with Athens during the 5th century BC. In the late 5th early 4th century BC, parallel with the boom of Black Sea trade with Athens, the quantity of red figure imports shows a significant increase in Ainos. Ainos was apparently the first station of the merchant ships on their way to inner Thrace. New emporia and settlements founded in inner Thrace should have prompted the trade and lead to import of a wide range of red figure pottery in the region. Consequently the localisation of the city, its "ecological connectivity" must have played a determining role in quantity and quality of the imported red figure pottery as well as in its import continuity.

During the 2nd half of the 5th century BC, Ainos was the last station before the Odryssian Kingdom. As an ally of Athens, the meaning that red figure pottery undertook in this period was probably different in comparison to the beginning of the century.

In contrast to Greek Colonies in southern Italy, local production of red figure pottery in Thrace and in Western Asia Minor is, in the 5th century BC, in very limited availability. The available sherds from Ainos during the aforementioned period show the traits of the Athenian productions. Despite the local productions of black figure that was documented in the 5th century, the examples of potential local red figure are from the 4th century in Ainos.

[112] Schmidt 1996: 445.
[113] Trendall 1989: 7; for the comparison between Italy and Thrace see Reho 1990: 58.
[114] Earliest local production ca. 430 BC, Gex 2014: 130.
[115] Sabetai 2012: 82.
[116] McPhee1986, 153-165; Stroszek 2014: 140.
[117] For Torone see McPhee 2001: 357; in Olynthos first in the end of the 5th century BC, see Robinson 1950; Robinson 1933 passim.
[118] Akamatis 2014a passim.; Akamatis 2014b: passim.
[119] Akamatis 2014b: 188.
[120] For Olynthos see Robinson 1933 and 1950 passim; for Torone see McPhee 2001, 357.
[121] For Eretria, see Gex 1993, 75-90.
[122] Hermary 2012: 239-254; Panayotova 1998: 106.
[123] Schmaltz 2012: 12, Nos. 293, 294.

Although the Athenian trends are generally acknowledged, the vases of high quality constitute a small percentage of the whole finds. Similarly, in Thracian Apollonia, Duvanli and Vetren, red figure of second quality is also documented in large numbers. This can be interpreted as a difference between Thracian and Greek identity. The metal vases, which were conventional in Thrace and also attested in Ainos, may have been substituted for the high quality red figure.

The intended purpose of the vases, which became apparent in the light of the distribution of the vase shapes between settlement and necropolis as well as the limited number of context graves, show similarities with the evidence from the Kalfata Necropolis and Olynthos, as in the use of lekythos, pelike and hydria pertain to burial practices.

CATALOGUE

Pelike

No. 1 Wall fragment *E98N*

h. 4,5 cm **diam.** 19 cm **Clay:** 5YR 5/8 Standing dressed woman (comast?). **Relief line:** Dressfolds and outlines **Analogy:** Geniere 1971: Pl. 2.4; Wehgartner 1991: Pl. 38, Figs. 4-5, 8-9; Moore 1997: Pl. 95, no. 983.

Recalls Bowdoin Painter and Prag 774 Painter, 470-460 BC

Column/Volute Crater

No. 2 Wall fragment *E08K4*

h. 2,4 cm **diam.** 27 cm **Clay:** 5YR 6/ 6 Youth, standing to right, clad in a himation. **White:** Hairband. **Analogy:** Beazley 1963: 523.1; 523.2.

Orchard Painter, 470-450 BC

No. 3 Rimfragment *E07K4*

h.4,8 cm **diam**. 38 cm **Clay**: 5YR 5/8 lotus-palmette chain on the neck; meander to right on the rim. **Analogy:** Barbieri 1991: Pls. 71-72, 74; Arias 1963: Pl. 5.1-2; Pl. 3.1-2, 4.1-2, Slehoferova 1988: Pl. 3.1-4.

475-425 BC

No. 4 Wall fragment *E79K3*

h. 6,3 cm **diam**. 35 cm **Clay:** 5YR 6/8 Comast (?) playing double aulos. **Relief line:** outlines of body, mantle, aulos. **Dilute glaze:** Mantle folds. **Analogy:** Beazley 1963:242.74; Beazley 1963: 234.7; Moore 1997: Pl.28, 190

Close to Myson, 490-470 BC

Calyx Crater

No. 5 Wall fragment *E03K4-1c*

h. 4,1 cm **diam**. 17,8 cm **Clay:** 5YR 6/8. On the left, mantled man stands right and holds a scepter in his left hand. On the right (another figure's) hand, holding a phiale. **Analogy:** Prange 1993: 930.103; Prange 1989: Pl.41, GN 104.

470-450 BC

No. 6 Rim and wall fragment *E79K*

h: 6,5 cm **diam:** 29,8 cm **Clay:** 5YR 6/8. Satyr moving to the right. Below the rim, zone of diagonally addorsed palmettes. **Red:** Hairband around Satyr's head. **Analogy:** Böhr 1984: Pl.25,1, Geniere 1963: Pl. 36,3; Pl. 38,1; Matheson 1995: 130, Pl. 115 (a).

Kleophon Painter (very probably from Painter himself), 440-430

Bell Crater

No. 7 Wall fragment *E86D1*

h. 6,7 cm. **diam.** 24,2 cm. **Clay:** 5YR6/6 Two warriors with chitoniskos. **Relief line:** Contours of the legs and pleats of the chitoniskoi. **Dilute glaze:** Muscles on the legs. **Inscription:** "L" (between the figures). **Analogy:** Walters 1927: Pl. 2.2A-B; Beazley 1963:185.37.

Recalls Kleophrades Painter, ca. 500-480 BC

No. 8 Wall fragment *E97K4*

h. 4,6 cm. **diam**.16,6 cm **Clay:** 5YR 6/6 Standing, naked ephebos. He outstreched his hands to the left. Second figure standing behind him holds a sceptre. **Relief line:** Contours of the body. **Dilute glaze:** Forelocks. **Analogy:** Lullies 1944: Pl. 69, 3; Tiverios 2008: 132, Fig. 11.

Münih 2335 Painter, 435-430 BC

No. 9 Wall fragment *E08NY*

h. 6,1 cm **Clay:** 5YR 6/8 Standing Maenad holds a thyrsos. She is dressed in chiton and has ornate jewellery. Around the handle root egg pattern with dots. **White/ beige:** Necklace, earring, hairband, diadem. **Relief line:** Thyrsos. **Dilute glaze:** Hairlocks **Analogy:** Walters 1931: Pl. 91.1A-D,92.1A-B.

Meidias Painter, ca. 400 BC

No. 10 Rim and wall fragment *E01NY*

h.5,7 cm **diam.** 40 cm **Clay:** 5YR 6/8. Satyr (head with hairband) to left. In front of his head bunch of grapes. Below the rim zone, laurel wreath to left. **White:** Grapes, Satyr's hair band. **Dilute glaze:** Hair, beard, hairband, bunch of grapes. **Analogy:** Reho 1990: Pl. XII, No 138; Sidorova/Tugusheva 2001: Pl. 7, Fig. 1,2.

Recalls Meleager Painter, 400-390 BC

Bell/Calyx Crater

No. 11 Wall fragment *E94MzU-3*

h. 3,9 cm **diam.** 28 cm **Clay:** 5YR6/8. Man (komast/ musician?) to the right, playing lyre. A mantle on his left shoulder. In front of him another figure. **Relief line:** contours of the head, face, eye, and lyre. Dilute glaze: Hairlocks, pupil. **Analogy:** Prange 1989: Pl. 9, N 61; Pl.17, GN 92; Beazley 1963: 973,10.

460-450 BC.

No. 12 Wall fragment *E93K4*

h. 3 cm **Clay:** 5YR5/8. Bearded man (Gott?) to the left, dressed in a himation, laurelwreath on his head. **Relief line:** contours, laurel wreath. **Dilute glaze:** Hairlocks and mantle folds. **Analogy:** Oakley 1997: Pl.77, C-D; Pl. 1, A-B.

From the circle of Achilles Painter, 450-430 BC

No. 13 Wall fragment *E07N*

h. 7,3 cm **diam**. 32,6 cm **Clay:** 5YR 6/8. Standing man to the left. Mantle hanging from his right shoulder. He has (ivy?) wreath on his head. **White:**wreath. **Relief line:** contours of the body, face and features. **Dilute glaze:** Hairlocks. **Analogy:** Beazley 1963: 1207.31;. 1208.47; Lullies 1972: Pl. 42, 1-4.

Close to Shuvalov Painter, ca 420

No. 14 Wall fragment *E09NY*

h. 4,6 cm **diam.** 23 cm **Clay:** 5YR 7/8, Women to the left, dressed in Chiton. In 2/3 aspect. She is wearing a necklace. **White:**Beads of the necklace. **Analogy:** Böhr 1984: Pl.33, 4; Moore 1997: Pl. 24, 145.

In circle of Meidias Painter, 410-390

No. 15 Wall fragment *E07Şp*

h. 6,3 cm **diam.** 28 cm **Clay:** 5YR 6/8. Standing naked man, to the left. He is holding a spit. There is an altar beside him, with a pyre on it. **Red:** fire beams on the pyre. **Relief line:** Contours of the body and altar. **Dilute glaze:** in the abdominal region of the man. **Analogy:** Böhr 1984: Pl. 29, 6; Boardman 1989, Fig. 319 (A); Freyer-Schauenburg 1988: 75.

Nikias Painter. 410-390

No. 16 Wall fragment *E88N*

h.12,1 cm **diam.** 26 cm **Clay:** 5YR 5/8, Symposium: Two reclining male symposiasts on the kline. The right one is holding a phiale in his right hand. In the background a black bunch of grape. **White:**Phiale, pillow, ornaments on the hairband and kline, some of the grapes on the bunch. **Brown:** Ornaments on Phiale and Pillow. **Analogy:** Eichler 1974: 29, Pl. 28, 1; Reho 1990: Pl. XII, No. 138.

Black Thyrsos Painter, 400-390 BC

Psykter

No. 17 Wall fragment *E08NY*

h. 6,9 cm **diam.** 15 cm **Clay:** 5YR 6/6. Satyr to the right. He is wearing ivy wreath. Thyrsos, behind his him; ivy, in front of him. Tongue pattern. **Dark red:** ivy leaves, incised lines: hair contours. **Relief line:** Body and face contours and thyrsos. **Dilute glaze:** Moustache. **Analogy:** Moore 1997: Pl.34, No.254; Beazley 1963: 28.16; Pottier 1933: Pl.58, 2,5, 8; Pl. 59.2-3.

Euthymides Painter, 510-490 BC

Lekythos

No. 18 Almost complete *E08ST1-44-M20*

Mended with some missing splintered pieces from the surface. **h.** 17,4 cm **max. diam.** 6,7 cm (shoulder) 4,2cm. (foot) **Clay:** 5YR 7/6. Winged Nike flying to the left, dressed with a long chiton. On the shoulder up-and-down palmettes; above tongue pattern. On the front side above the figure scene, meander to the right. **Dilute glaze:** Contours of the Wing, foot and dress. **Analogy:** Deppert 1968: Pl. 80, 3; Zoroğlu 2009: Pl. 6,1.

Bowdoin Painter, 475-465 BC

Lekanis Lid

No. 19 Rim, wall fragment *E06Şp*

h. 1,6 cm **diam.** 18cm **Clay:** 2.5YR 6/8. Sitting woman, dressed in Chiton. Next to her, sash and the edge of chast (?).Wave pattern on the edge of the lid. **Relief line:** sporadic, in the contours of the body. **Analogy:** Nicolau/Gurina/Ortega 1984: Pl. 34,2; Böhr 1993: Pl. 27-1.

Circle of Meidias 420-400 BC

St. Valentin Vases

No. 20 Wall fragment *E07K4*

h. 6,6 cm **diam.** 8 cm **Clay:** 5YR 6/8. Decoration from above to below: Tongue pattern, laurel wreath, feather pattern, laurel wreath. **White:** Laurel wreath, feather pattern. **Analogy:** Nicolau/Gurina/Ortega 1984: Pl. 37.1; Howard/Johnson 1954: Pl. 34 Fig.16.

ca. 450-400 BC

Skyphos

No. 21 Rim and wall fragment *E79K1*

h. 4,7 cm **diam (rim)** 13 cm **Clay:** 5YR 6/8. Amazon with a Phrygian Cap to the left dressed with the himation with an animal skin on her right shoulder. Diagonal fringe on its collar. Behind her, a spiral decoration. **Relief line:** Contours of the cap and dressfolds. **Dilute glaze:** Hair, face contour. **Analogy:** Böhr 2002: Pl. 40, 41,42; Zinserling 1994: Pl.52.2 (I), 83.1 (A).

Jena Painter Workshop, 410-390 BC

No. 22 Rim,wall, handle root. *E08K4*

h. 6,1 cm **diam.** 8,8 cm **Clay:** 5YR 6/8, Glaze misfired reddish around the handle. Also glaze Abraded in places. In front and backside of the skyphos, olive sprigs. Reserved line for ground. **Dilute glaze:** Details of the leaves. **Analogy:** Eichler 1951: Pl. 44.5; Johnson 1955: Pl. 36, Fig.25; Pl. 35 Fig.13.

ca. 450-425 BC

Cup-Skyphos / Kylix

No. 23 Rim and Wall fragment *E08NY*

h. 4,9 cm **diam.** 13 cm **Clay:** 5YR 7/6, Outstretsched arm of a dressed figure. Part of the palmette. **Analogy:** Lullies, 1972: Pl. 38, 4; Sidorova/Tugusheva 2001: Pl. 34-38.

Close to Q Painter, 400-390 BC

No. 24 Tondo fragment *E94MzU-13*

diam. 6 cm **Clay:** 5YR 6/8, Man with a hairband, very little preserved. Komast? **White:** Hairband; Light red: horse chestnut on the hairband., **Dilute glaze:** Beard, forehead line. Inscription: Two letters “K” and “A” are legible. **Analogy:** Bulas 1935: Pl.8 Fig. 1A.1B.1C, Eichler 1951: Pl.11 Fig.1

Recalls Douris, 490-480 BC

BIBLIOGRAPHY

AKAMATIS, N. 2014a.

"Discovering Macedonian Red-Figure Pottery: A New Pelike Attributed to the Pella Workshop", The Annual of the British School at Athens 109: 223-249.

AKAMATIS, N. 2014b.

"Local Red-figure Pottery from the Macedonian Kingdom: The Pella Workshop", The Regional Production of Red-figure Pottery (Eds. S. Schierup / V. Sabetai). Greece, Magna Graecia and Etruria. Gösta Enbom Monographs 4. Aarhus: 177-190.

ALEXADNRESCU, P. 1978.

La céramique d'époque archaïque et classique. Histria 4. Bucureşti, Editura Academiei Române.

ARCHIBALD, Z. 2010.

"A Lost Continent, The Political Communities of Ancient Thrace", Eirene 46: 163-168.

ARCHIBALD, Z. 2002.

"Attic Figured Pottery from Adjiyska Votenitsa, Vetren", Pistiros 2, Excavations and Studies (Eds. J. Bouzek / L. Domaradzka / Z. Archibald). Prague: 131-148.

ARIAS, P.E. 1963.

Corpus Vasorum Antiquorum Italia 37, Museo Nazionale di Ferrara Fascicolo 1. Ferrara, Instituto Poligrafico dello Stato.

BARBIERI, G. 1991.

Corpus Vasorum Antiquorum, Italia Fascicolo 64, Roma, Museo Etrusco di Villa Giulia Fascicolo 4. Roma, L'Erma di Bretschneider.

BAŞARAN, S. / KURAP, G. 2013.

"Enez (Ainos) 2011 yılı Arkeoloji Kazısı", 34. Kazı Sonuçları Toplantısı 2. Çorum: 375-390.

BAŞARAN, S. / ÇAKAN, B.U. / EMRE, G. / KURAP, G. / KARWIESE, S. /YILMAZ, R., 2010.

"Enez (Ainos) 2008 Yılı Kazısı, Onarım-Koruma Çalışmaları", 31. Kazı Sonuçları Toplantısı 2. Ankara: 117-144.

BAŞARAN, S. / ÇAKAN, B. / KARWIESE, S. / YILMAZ, R. / KURAP, G. / 2011.

"Enez (Ainos) 2009 Yılı Kazı ve Onarım-Koruma Çalışmaları", 32. Kazı Sonuçları Toplantısı 4. Ankara: 145-168.

BAŞARAN, S. 2001.

"Enez (Ainos) 2001 Yılı Kazı ve Onarım Çalışmaları", Anadolu Araştırmaları 16: 59-86.

BAŞARAN, S. 1996.

"Ainos kazıları, 1971 - 1994" Anadolu Araştırmaları 14: 105-141.

BEAZLEY, J. D. 1974.

The Kleophrades Painter. Mainz, Philipp von Zabern.

BEAZLEY, J.D. 1971.

Paralipomena, Additions to Attic Black- Figure Vase-Painters and Attic Red-Figure Vase-Painters. Oxford.

BEAZLEY, J.D. 1963.

Attic Red-Figure Vase-Painters, 2nd Edition. Oxford.

BECATTI, G. 1947.

Meidias: Un maniyerista antico. Florence, Sansoni.

BLOESCH , H. 1940.

Formen attischer Schalen von Exekias bis zum Ende des Strengen Stils. Bern, Benteli.

BOARDMAN, J 1989.

Athenian Red Figure Vases, The Classical Period. London.

BOARDMAN, J. 1979.

"The Athenian Pottery Trade: The Classical Period" Expedition 21/4: 36-39.

BÖHR, E. 2002.

Corpus Vasorum Antiquorum, Deutschland, Band 74, Berlin Antiken Sammlungen Band.9. Munich.

BÖHR, E. 1993.

Corpus Vasorum Antiquorum, Deutschland 63, Mainz, Universität 2. Munich.

BÖHR, E. 1984.

Corpus Vasorum Antiquorum, Deutschland 52, Tübingen Antiken Sammmlungen des Archaeologischen Instituts der Universität 4. Munich.

BREITFELD von EICKSTEDT, E.D. 1997.

"Die Lekanis vom 6. - 4. Jh. v. Chr. Beobachtungen zur Form und Entwicklung einer Vasengattung", Athenian Potters and Painters (Ed. J. H. Oakley). The Conference Proceedings. Oxford: 55-61.

BOUZEK, J. 2007.

"Greek Fine Pottery in the Black Sea Region", Ancient Greek Colonies in the Black Sea 2. (Eds. D.V. Grammenos / E.K. Petropoulos) Oxford: 1221-1262.

BOUZEK, J. 1990.

Studies of Greek Pottery in the Black Sea Area. Prague.

BOUZEK, J. / DOMARADZKA, L. 2011

"Greeks in inner Thrace", Eirene 47: 45-60.

BUITRON-OLIVER, D. 1995.

Douris: A Master-Painter of Athenian Red-Figure Vases. Mainz.

BULAS, K. 1935.

Corpus Vasorum Antiquorum, Poland 2, Cracovie fascicule unique. Cracovie, Acádemie Polonaise des Sciences et des Lettres.

BURN, L. 1987.

The Meidias Painter. Oxford.

CASSON, S. 1926.

Macedonia, Thrace and Illyria: Their Relations to Greece from the Earliest Times Down to the Time of Philip Son of Amyntas. London.

COOK, B.F. 1991.

"Attic Red-Fıgured Lekythoi, Secondary Types :Class 6L", Oxford Journal of Archaeology 10: 209-230.

DEPPERT, K. 1968.

Corpus Vasorum Antiquorum, Deutschland 30, Frankfurt am Main 2. Munich.

EICHLER, F. 1974.

Corpus Vasorum Antiquorum, Österreich 3, Wien Kunsthistorisches Museum 2. Wien.

EICHLER, F. 1951.

Corpus Vasorum Antiquorum, Österreich 1, Wien Kunsthistorisches Museum 1. Wien.

FELTEN, K.F 1971.

Thanatos- und Kleophon, Weissgrundige und Rotfigurige Vasenmalerei der Parhenonzeit. Munich.

FLESS 2002.

Rotfigurige Keramik als Handelsware: Erwerb und Gebrauch attischer Vasen im mediterranen und pontischen Raum während des 4.Jhs. v. Chr. Rahden / Westfalen.

FRANK, S. 1990.

Attische Kelchkratere: Eine Untersuchung zum Zusammenspiel von Gefäßform und Bemalung, Europäische Hochschulschriften, Reihe 38, Archäologie, Bd. 24, Frankfurt am Main.

FREYER-SCHAUENBURG, B. 1988.

Corpus Vasorum Antiquorum, Deutschland 55, Kiel, Kunsthalle Antikensammlung 1, Munich.

GEBAUER, J. 2002.

Pompe und Thysia, Attische Tieropferdarstellungen auf schwarz- und rotfigurigen Vasen. Münster, Ugarit Verlag.

GENIERE, J. 1971.

Corpus Vasorum Antiquorum, Italia 50, Palermo Collezione Mormino Banco di Sicilia 1. Roma.

GENIERE, J. 1963.

Corpus Vasorum Antiquorum France 20, Musee Laon 1. Paris.

GEX, K. 2014.

"Red-figure and Whiteground Pottery from Euboean Workshops", The Regional Production of Red-figure Pottery: Greece, Magna Graecia and Etruria, (Eds. S. Schierup. / V. Sabetai). Gösta Enbom Monographs Vol.4, Aarhus: 121-136.

GEX, K.1993.

Rotfigurige und Weissgrundige Keramik, Eretria, Ausgrabungen und Forschungen 9. Lausanne.

GORBUNOVA, K.S. 1972.

"Attic vases of the Saint-Valentin Group", Trudy Gosudarstvennogo Ėrmitaža 13/1: 62-77

HAHLAND, W. 1930.

Vasen um Meidias, Bilder Griechischer Vasen 1. Jakobsthal, Berlin.

HAHLAND, W. 1931.

Studien zur Attischen Vasenmalerei um 400 v. Chr. PhD Thesis, Marburg University, Marburg.

HAMPE, R. 1955.

"Eukleia und Eunomia", Mitteilungen des Deutschen Archäologischen Instituts, Römische Abteilung 62: 107-123.

HELLSTROM, P. 1965.

Pottery of Classical and Later Date, Labraunda 5, 2/ 1, Lund.

HERMARY 2012.

"Céramiques à figures rouges d'Apollonia du Pont, découvertes anciennes et récentes", From the Pillars of Hercules to the Footsteps of the Argonauts (Eds. A. Hermary / G. R. Tsetskhladze) Colloquia Antiqua 4. Leuven: 239-253.

HOPPIN, J.C. 1917.

Euthymides and his Fellows, Cambridde.

HOWARD, S. / JOHNSON, P. 1954.

"The Saint-Valentin Vases", American Journal of Archaeology, 58/3: 191-207.

IRMAK, N. 2010.

Enez'de (Ainos) Ele Geçen Orientalizan Seramikler. (Thrace University Unpublished Master Thesis). Edirne.

ISLER-KERENYI, C. 1973.

"Chronologie und Synchronologie attischer Vasenmaler der Parthenonzeit", Zur griechischen Kunst. Hansjörg Bloesch zum 60. Geburtstag am 5.7.1972 (Eds. H.P. Isler / G.Seiterle) Beiheft zur Halbjahresschrift Antike Kunst 9: 23-33.

JOHNSON, F.P. 1955.

"A Note on Owl Skyphoi", American Journal of Archaeology 59: 119-124.

JOHNSON, F.P. 1953.

"An Owl Skyphos", Studies presented to David Moore Robinson II. (Eds. G.E. Mylonas / D. L. Raymond). Saint Louis: 96-105

KATHARIOU, K. 2002.

Το εργαστήριο του Ζωγράφου του Μελεάγρου και η εποχή του. Παρατηρήσεις στην αττική κεραμική του πρώτου τετάρτου του 4ου αι. π.Χ. Thessaloniki.

KNIGGE, U. 1964.

"Ein rotfiguriges Alabastron aus dem Kerameikos", Mitteilungen des Deutschen Archäologischen Instituts Athenische Abteilung 79: 105-113.

KOÇEL ERDEM, Z. 2007a.

"The Importance of Heraion Teichos (Tekirdağ Karaevlialti) in the Black Sea Ceramic Trade during the 4th Century BC", Hercynia XI: 99-104

KOÇEL ERDEM, Z. 2007b.

"The Red-figured Vases from Tekirdağ Karaevlialti (Heraion Teichos)", Thrace in the Graeco-Roman World, Proceedings of the 10th International Congress of Thracology Komotini-Alexandroupolis (Ed. A. Iakovido). Athens: 155-163.

LAMB, W. 1930.

Corpus Vasorum Antiquorum, Great Britain,Fasicule 6, Cambridge Fasicule 1, Fitzwilliam Museum. Oxford.

LEZZI -HAFTER, A. 1976.

Der Schwalow- Maler. Eine Kannenwekstatt der Parthenonzeit. Mainz.

LEZZI-HAFTER 1988

Der Eretria Maler. Mainz.

LULLIES, R. 1972.

Corpus Vasorum Antiquorum, Deutschland 35, Kassel 1. Munich.

LYNCH, K. / MATTER, S. 2014.

"Trade of Athenian Figured Pottery and the Effects of Connectivity", Athenian Potters and Painters 3 (Ed. J. Oakley). Oxford: 107-115

MANNACK, T. 2001.

The Late Mannerists in Athenian Vase Painting. Oxford.

MATHESON, S. B. 1995.

Polygnotos and Vase Painting in Classical Athens.

MCPHEE, I. 2001.

"The Red Figured Pottery", Torone I, The Excavations of 1975, 1976, and 1978 (Eds. A. Cambitoglou / J.K. Papadopoulos / O.T. Jones). Athens: 353-390.

MCPHEE, I. 1986.

"Laconian Red-Figure from the British excavations in Sparta", The Annual of the British School at Athens 81: 153-165.

MOORE, M. 1997.

Attic Red-Figured and White- Ground Pottery. Athenian Agora 30. New Jersey, Princeton, The American School of Classical Studies at Athens.

MOORE, M. 19972.

"Attic Red-Figure Painters and the Athenian Agora'", Athenian Potters and Painters, The Conference Proceedings (Ed. J.H.Oakley). Oxford: 469-472.

NICOLAU, M.P. / GURINA, A. / ORTEGA, M. 1984.

Corpus Vasorum Antiquorum, Espagne 5, Musse Monographique D'Ullastret 1. Barcelona.

OAKLEY, J.H. 1997.

The Achilles Painter, Mainz.

OPPERMANN, M. 2002.

"Zu charakter und Dislokation der bemalten Griechischen importkeramik am Westpontos in archaischer und Klassischer Zeit", Pont Euxin et commerce: la genèse de la "route de la soie". Actes du IXe Symposium de Vani (Eds. M. Faudot / A. Fraysse / E. Geny). Besançon: 109-124.

ÖZYILDIRIM, M. 2002.

"Antik kaynaklarda Ainos", Olba 6: 85-100.

PANAYOTOVA, 1998.

"Apollonia Pontica: Recent Discoveries in the necropolis", The Greek colonisation of the Black Sea Area: Historical Interpretation of Archaeology (Ed. G. R. Tsetskhladze). Historia Einzelschriften 121. Stuttgart: 97-113.

POTTIER, E. 1933.

Corpus Vasorum Antiquorum, France 12, Louvre 8, Paris.

PRANGE, M. 1993.

Corpus Vasorum Antiquorum, Deutschland 64, Kiel Kunsthalle Antikensammlung 2. Munich.

PRANGE, M. 1989.

Der Niobidenmaler und seine Werkstatt: Untersuchungen zu einer Vasenwerkstatt frühklassischer Zeit. Europäische Hochschulschriften 38. Archäologie 25, Frankfurt am Main.

RAMAGE, N.H. 1997.

"The Attic Pottery: The Finds through 1990", The Corinthian, Attic, and Lakonian Pottery from Sardis. (Eds. A. Ramage / J.A. Scott / K. Kiefer). Archaeological Exploration of Sardis 10. Cambridge Massachusetts: 63-128.

REAL, W. 1973.

Studien zur Entwicklung der Vasenmalerei im Ausgehendem 5. Jahrhundert. Münster Westfalen.

REHO, M. 1990.

La ceramica attica a figure nere e rosse nella Tracia Bulgara. Archaeologica 86. Roma.

RICHTER, G. M. A. 1946.

Attic Red- Figured Vases: A Survey. New Haven.

RICHTER, G. M. A. / MILNE, M.J. 1935.

Shapes and Names of Athenian Vases. New York.

ROBERTSON, M. 1992.

The Art of Vase Painting in Classical Athens. Cambridge.

ROBERTS, S. 1986.

"The Stoa Gutter Well. A Late Archaic Deposit in the Athenian Agora", Hesperia 55: 1-74.

ROBINSON, D. M. 1950.

Vases found in 1934 and 1938. Excavations at Olynthus 13. Baltimore.

ROBINSON, D.M. 1933.

Mosaics, vases, and lamps of Olynthus found in 1928 and 1931 Excavations at Olynthus 5. Baltimore.

ROTROFF, S. I. 2009.

"Early Red Figure In Context", Athenian Potters and Painters Vol. II (Eds. J. H. Oakley / O. Palagia). Oxford: 250-260.

SABETAI, V. 2012.

"Boeotian Red-figured Vases: Observations on Their Contexts and Settings", Red-figure Pottery in Its Ancient Setting (Eds. S. Schierup / B. B. Rasmussen). Gösta Enbom monographs 2. Aarhus: 81-98.

ŞAHİN, R. 2016.

"Red-figured Pottery of the 4th Century BC from Ainos (Enez) in Thrace: The Final Phase of the Classical Tradition in Eastern Thrace", Traditions and Innovations. Tracking the Development of Pottery from the Late Classical to the Early Imperial Periods (Eds. S. Japp / P. Kögler). Conference, Berlin November 2013, 7th-10th, IARPotHP 1. Vienna: 329-340.

SCHMALTZ, B. 2012.

Attisch-schwarzfigurige und attisch-rotfigurige Importe von der Palästra-Terrasse in Kaunos. Bonn, Habelt.

SCHLEIFFENBAUM, H. E. 1991.

Der griechische Volutenkrater: Form, Funktion und Sinngehalt eines antiken Prunkgefässes. Europäische Hochschulschriften 38, Archäologie 36. Frankfurt am Main, Lang

SCHMIDT, M. 1996.

"Southern Italian and Sicilian Vases", Western Greeks (Eds. P. Grassi / G. P. Caratelli). Venezia, Bompiani: 443-456.

SEKİ, T. 1985.

Untersuchungen zum Verhaeltnis von Gefaessform und Malerei attischer Schalen. Berlin.

SIDOROVA, N. / TUGUSHEVA, O. 2001.

Corpus Vasorum Antiquorum, Russia, 5, Pushkin State Museum of Fine Arts, Moscow 5. Roma, L'Erma" di Bretschneider Shapiro, H.A. 1984: 'Ponos and Aponia' Greek Roman and Byzantine Studies, 25: 107-110.

SPARKES, B. / TALCOTT, L. 1970.

Black and Plain Pottery of the 6th, 5th, and 4th Centuries B.C. Athenian Agora 12. Princeton, New Jersey.

SLEHOFEROVA, V. 1988.

Corpus Vasorum Antiquorum, Schweiz Faszikel 7, Antiken museum und Sammlung Ludwig, Faszikel 3, Basel.

STROSZEK, J. 2014.

"Laconian Red-figure Pottery: Local Production and Use", The Regional Production of Red-figure Pottery: Greece, Magna Graecia and Etruria (Eds. S. Schierup / V. Sabetai). Aarhus: 137-156.

TALBERT, R. J. A. 2000.

Barrington Atlas of the Greek and Roman World. Princeton/Oxford.

TEKİN, O. 2007.

"Excavation Coins from Ainos- a Preliminary Report", Thrace in the Graeco-Roman World, Proceedings of the 10th International Congress of Thracology Komotini-Alexandroupolis (Ed. A. Iakovidou). Athens: 596-601.

TIVERIOS, M.A. 2008.

Perikleische Panathenaeen, Ein Krater des Malers München 2335. Gutenberg.

TRENDALL, A.D. 1989.

Red Figure Vases of South Italy and Sicily: A Handbook. London, Thames and Hudson Tuna-Nörling, Y. 1996: Attische Keramik aus Klazomenai. Saarbrücken.

TUNA-NÖRLING, Y. 2001.

"Polyxena bei Hektors Lösung. Zu einem attisch-rotfigurigen Krater aus Tekirdağ (Bisanthe-Rhaidestos)", Archäologischer Anzeiger 2001/1: 27-44.

URE, A.D. 1944.

"Red-Figure Cups with Incised and Stamped Decoration.-II", The Journal of Hellenic Studies 64: 67-77.

WAIBLINGER, A. 1978.

"La ville grecque d'Éléonte en Chersonèse de Thrace et sa nécropole", Comptes rendus des séances de l'Académie des Inscriptions et Belles-Lettres, 122/4: 843-857.

WALTERS, H.B, 1931.

Corpus Vasorum Antiquorum, Great Britain 8, British Museum 6. London.

WALTERS, H.B, 1927.

Corpus Vasorum Antiquorum, Great Britain 4, British Museum 3. London.

WEHGARTNER, I. 1991.

Corpus Vasorum Antiquorum. . Deutschland 62, Berlin Antikenmuseum 8, München.

VENEDIKOV, I. / GERASSIMOV T. 1973.

Thrakische Kunst. Vienna, Munich.

ZINSERLING, V.P. 1994.

Der Jena-Maler und sein Kreis: zur Ikonologie einer Attischen Schalenwerkstatt um 400 v. Chr. Mainz.

ZOROĞLU, L. 2009.

Corpus Vasorum Antiquorum, Türkiye Cumhuriyeti 1, Silifke Müzesi. İstanbul.



Figure 7: Red Figure Pelike, Column-/Volute Crater, Calyx Crater / *Kırmızı Figürlü Pelike, Destekli-/ Volütlü Krater, Kalyks Krater (Reyhan Şahin)*



Figure 8: Red Figure Pelike, Calyx Crater, Bell Crater / *Kırmızı Figürlü Pelike, Kalyks Krater, Çan Krater (Reyhan Şahin)*

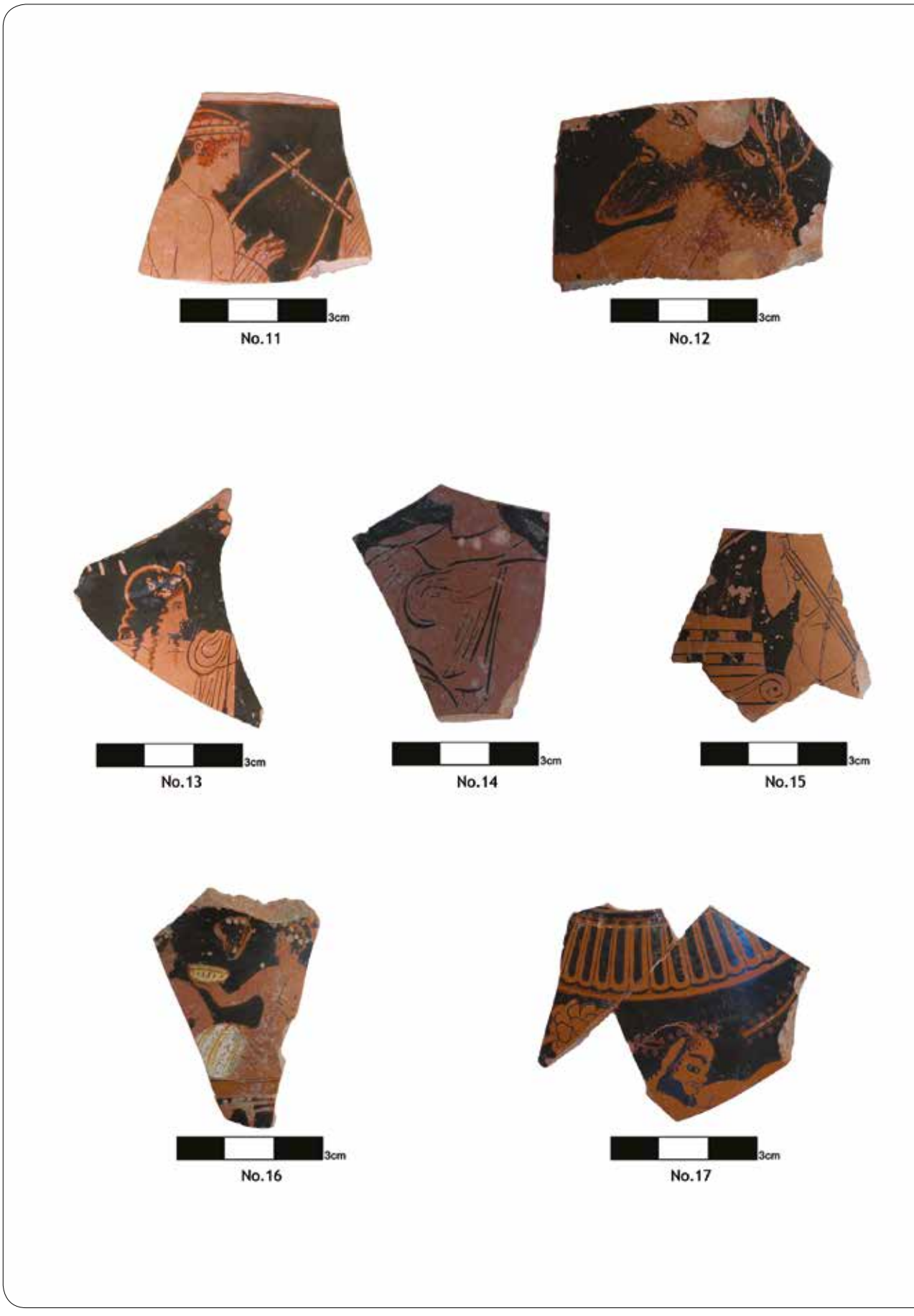


Figure 9: Red Figure Calyx/Bell Crater, Psykler / *Kırmızı Figürlü Kalyks/ Çan Krater, Psykter (Reyhan Şahin)*



Figure 10: Red-Figure Lekythos, Lekanis / *Kırmızı Figürlü Lekythos, Lekanis (Reyhan Şahin)*



Figure 11: Red Figure St. Valentin Vase, Skyphos Type A, Skyphos Type B, Cup Skyphos, Kylix / *Kırmızı Figürlü St. Valentin Vazosu, A Tipi Skyphos, B Tipi Skyphos, Kyliksoid Skyphos, Kyliks (Reyhan Şahin)*