CORINTHIAN, ATTIC BLACK FIGURE AND RED FIGURE POTTERY FROM SINOPE[1]

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In memory of Ekrem Akurgal and Cevdet Bayburtluoğlu

Keywords: *Black Sea • Sinope • Greek colonization • Corinthian Pottery • Attic Black Figure pottery • Attic Red Figure pottery.*

Abstract: The article deals with Corinthian; Attic Black and Red Figure pottery finds from the excavations conducted by E. Akurgal and L. Budde in the ancient city of Sinope between 1951 and 1953. The study also assesses relevant pottery finds which were found in successive periods found in Sinope and their evaluations in statistical analysis. Assessment of the pottery finds has indicated that the earliest Corinthian products in Sinope are represented by an oinochoe from LPC period. Having relatively parallel pottery densities with the other cities on the Black Sea area, the amount of Attic red-figured ceramics in Sinope appear to increase after the arrival of the Athenian citizens, who settled in Sinope, after the new colonization policies promoted during the reign of Pericles in the last quarter of the 5th century BCE.

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SİNOPE'DEN KORİNTH, ATTİKA SİYAH VE KIRMIZI FİGÜR SERAMİKLERİ

Anahtar Kelimeler: *Karadeniz • Sinope • Yunan Kolonizasyonu • Korinth Seramiği • Attika Siyah Figür seramiği • Attika Kırmızı Figür seramiği.*

Özet: Bu makalede 1951 ve 1953 yılları arasında Sinope antik kentinde E. Akurgal ve L. Budde tarafından yürütülmüş olan arkeolojik kazılarda ortaya çıkarılmış Korinth, Attika Siyah ve Kırmızı Figür seramikleri ele alınmıştır. Gerçekleşen bu kazılar dışında, Sinop'ta ele geçmiş diğer bazı buluntular da istatiksel analizlerde değerlendirilmiştir. Sinope'de ele geçmiş en erken Korinth seramik buluntusunun GPK dönemine tarihlenebilecek bir oinokhoe olduğu ve bu buluntunun Kıta Yunanistan'dan ithal edilmiş şimdilik bilinen en erken seramik olduğu anlaşılmıştır. Diğer Karadeniz yerleşimleriyle benzer seramik yoğunlukları gösteren Sinope'de Attika üretimi kırmızı figürlü seramiklerin miktarının MÖ. 5. yüzyıl sonlarında Perikles döneminde başlayan yeni kolonizasyon politikaları çerçevesinde Atina'dan Sinope'ye yerleştirilen Atina vatandaşlarının kente gelmesinden sonra çoğalarak artış gösterdiği görülmektedir.

Introduction:

More than half a century ago the excavations carried out by E. Akurgal and L. Budde (Akurgal – Budde) in the southern Black Sea city of Sinope yielded a group of imported pottery from mainland Greece including Corinthian, Attic black and red-figured pieces which drew the attention of scholars to the problem of the earliest Greek colonisation date of the ancient city. In fact, in 1944, several years earlier than the Akurgal – Budde Excavations, a large quantity of Archaic, Classical and Hellenistic finds had been unearthed in a salvage excavation carried out for the construction of a match factory at Sinop. The presence of these finds, followed by Rhys Carpenter's fundamental article in 1948[2], became the main reason behind the initiation of the Akurgal – Budde excavations that were carried out between 1951 and 1953[3]. The results of these excavations, including some of the findings, were published in succeeding years. Based on these publications other scholars revisited the discussions on the earliest Greek colonisation of Sinope and the broader context of the Greeks' influx into the Euxine Pontus.

This paper examines Corinthian and Attic black and red figure pottery assemblages that were unearthed during the Akurgal – Budde excavations, the findings from the salvage excavations carried out at the necropolis at Kumkapı, and the relevant pottery acquired by the Sinop Museum at later dates. This collection contains almost ninety percent of the whole assemblage of findings from Sinope which is now kept in the Sinop Museum and in the Ankara Museum of Anatolian Civilisations. On the other hand, a small group of pottery from the Akurgal – Budde excavations that had long been kept in the study collection at the Department of Classical Archaeology at Ankara University has also been included in this study[4] and all available data and information obtained from the excavation records and museum inventory books about the pieces have been evaluated. Despite insufficient information (find locations and stratigraphy of the pieces) that the excavations records provide, reassessment of the pottery group with its available related data seems to have made a substantial contribution to the archaeology and the history of ancient Sinope in the Archaic and Classical Periods.

Hitherto, some of the pieces from these assemblages were mentioned and published by several scholars[5], however, Corinthian and Attic black and red figure pottery import to Sinope has not been evaluated as a whole in a wider perspective. The study presented here

2 Carpenter 1948,

3 For these earlier excavations, see Akurgal – Budde 1956, 7; Akurgal 1955, 53-55; Akurgal 1956, 47-61; Erzen 1956, 69-72; Budde 1956, 5-10; for the summary of the archaeological investigations at Sinope in this period, see Kaba – Vural 2018, 439-464.

4 This pottery group was sent to the Sinop Museum very recently.

5 Akurgal – Budde 1956, pl. 11; Boysal 1958, 23-29; Boysal 1959, 8-20; Bakır 1978, pl. 136, fig. 1; Bakır 1982, 94, A-35; Brijder 2000, p.690, no.574, pl. 191.c; Doonan 2004, 75, fig.4-2; Alexandropoulou 1992, 9-11.

deals with the statistical evaluation of the material to understand the volume of imported pottery in the Archaic and Classical Periods, particularly focusing on the questions whether the local preferences and tastes could have played a role in the selection of particular shapes, workshops and decorations. The assessment of Greek painted pottery with statistical analysis and their comparison with data collected from other sites in the Black Sea area, will give us a better understanding about the Greek community living in Sinope as well as the volume of pottery trade of in the Archaic and Classical periods.

Earlier Excavations:

The earliest excavations at the Sinop Match Factory in 1944 were carried out in Kumkapı on the isthmus, near the Ottoman cemetery which was located just outside the city walls. After the discovery of the city's archaic necropoleis here in 1944, the Akurgal – Budde excavations were initiated in 1951, mainly focusing on this sector, where several groups of archaic and classical grave zones designated as "A" and "B" were excavated. Ninety-two graves were unearthed in total and many grave goods, including pottery finds dating from the 7th century BCE through the Roman period were recorded[6]. In the same year, several trenches designated as "A, B, C, D, E" were also unearthed within the walled city and outside the city. During these excavations, the foundation of an altar and a Hellenistic temple (the so-called Temple of Serapis) were excavated and the works were extended to the garden behind the Eski Hükümet Konağı (Old Government Office) where the trenches designated as "F, G, H," were opened[7]. In 1952 and 1953, new trenches named "I" and "K" were excavated among which "Trench I" was located in front of the Eski Emniyet Müdürlüğü (Old Police Department) on the old highway leading to Kastamonu. Trench K was opened in the Castle (near NW Tower) in order to investigate the acropolis of the city.

Early Greek Mainland Pottery Import: Corinthian Pottery and Non-Greek Pottery (so-called Late Phrygian Pottery)

A group of indigenous pottery was unearthed both in the city centre and in the necropolis of ancient Sinope. Some pieces of this group have been commonly accepted as late Phrygian pottery, among which a spouted jug from Trench B was already published by Akurgal[8]. This Phrygian spouted jug, which was found in the same bothros as an Attica Siana cup (**Att.1**), may well be connected to the non-Greek settlers of the city. According to the ancient sources, Syrians had settled on the Sinope promontory before the arrival of Greeks[9] and most probably this population is linked to the so called White Syrians (Λευκοσύριοι) whose lands of occupation extended to Eastern Phrygia, the area between Halys and Iris[10]. Nicolaus of Damascus for instance

6 Budde 1956, 6.
7 Budde 1956, 6-9.
8 Akurgal – Budde 1956, 8, pl.3.
9 Nicolaus of Damascus FGrHist 90 F46; Pseudo-Scymnus 986-97.
10 Influx of Syrians to the region could have occurred after 679 BC, after Assyrian King Asarhaddon's

informs us of the presence of a Syrian ethnic group near Sinope and relates specific interactions between the Syrian land and Western Phrygia, "*In the reign of Myrusu, Dascylus, son of the Dascylus murdered by Sadyattes, fearing that some plot was hatched against him by the Heraclides, left Phrygia and fled to the Syrians who live in Pontus above Sinope. There he settled and married a Syrian woman of the local populace and had a son by her, Gyges*."[11]. Hence, the presence of the so-called Phrygian pottery in Sinope makes sense when it is associated with the account of Nicolas of Damascus since the so-called Phrygian jug is reminiscent of the polychrome Phrygian pottery from the Halys region.

Corinthian pottery in Sinope is mainly known from the excavations carried out in the necropoleis of the city[12]. Among these finds, some examples related to the earliest colonisation date of the city were evaluated and published by Akurgal – Budde and Boysal[13]. However, the examples selected and published by Akurgal and Budde, do not represent the entire assemblage of Corinthian pottery found in the city. There are a number of complete vessels and some fragments that were not included their publication, the majority of which is aryballoi from graves. These aryballoi are mostly datable to the period between EC and LCII as the ones already presented by Boysal; this group is only evaluated in the statistics here. Though the Corinthian finds from the necropoleis are mainly from the late 7th and 6th centuries BCE, a piece which was not taken into consideration by Akurgal – Budde and Boysal in their earlier publications is a LPC oinochoe which sheds light on the earliest Greek mainland pottery as well as the earliest colonization date of the city. Despite its importance, neither Akurgal nor Boysal mentioned this piece in their articles pertaining to the early colonisation date of Sinope, consequently, scholars followed up archaeological data for the earliest colonisation of the city solely based on Early Corinthian aryballoi published by Akurgal and Boysal[14].

The oinochoe **Cor. 1**, which was found during the Akurgal – Budde excavations in Trench H (in Bothros II, in level 18.30) near the so-called Hellenistic temple and the altar in the city core[15] is the earliest known pottery fragment from the Greek mainland. Although the fragments were recorded in the old inventory book of 1952 as belonging to a "proto-Corinthian oinochoe" with its picture, it was not mentioned in the discussions about the first foundation date of the city[16]. Several joining fragments make up a part of the body of the oinochoe. On the

victory over the Cimmerians, some of whom were supposed to have settled near to what later became Sinope, see Bouzek 2018, 227, see also Ivanchik 2011, 65-72; Dan 2011, 73-102.

11 *FGrHist* 90 F46.

12 For Corinthian pottery Payne's chronology is accepted in this study, see Payne 1931, 331-338; though some radical adjustments were proposed by Amyx and Neeft, see Amyx 1988, vol.2, 397-433; Neeft 2012, 485-496.

13 Akurgal – Budde 1956, 7-8; Boysal 1958, 23-29; Boysal 1959, 8-20.

14 Hind 1985, 207-223; Tsetskhladze 1994, 116; Tsetskhladze 1998, 35; Ivantchik 1998, 330.

15 For the temple excavations, see Akurgal – Budde 1956, 27-33; Budde 1956, 5-10; see also Erzen 1956, 69-72.

16 For the discussion of the earliest Greek penetration into the Black Sea and the colonisation dates of Sinope, see Labaree 1957, 29-33; Graham 1958,25-

restored fragment, parts of the reserved area on the shoulder, the black glazed body with purple and white lines and voided rays at the bottom are preserved. The scheme of decoration of the oinochoe bears the characteristics of MPC and LPC periods[17]. The location of the trench as well as the bothros in which the oinochoe was found has an intrinsic importance to understand the function of the other pottery pieces found in the same assemblage. Trench H was once located in the garden behind the Hükümet Konağı, today, it is near the temple area in the garden of the Sinop Archaeology Museum. Bothros II yielded different groups of pottery fragments from different periods; these include a South Ionian Middle Wild Goat II style plate fragment, one monochrome oinochoe, one local jug (the so-called Phrygian jug) and a lebes from the 6th or 5th century BCE[18]. Records in the old excavation notebooks indicate that the stratigraphy in the bothros was irregular, possibly disturbed. This might have been caused by disturbances when the temple area was redesigned in later periods. The excavation records do not provide sufficient information about the complete pottery assemblages and their quantity in the bothros, therefore it was not possible to make a general evaluation and statistical analysis concerning the pottery types and shapes. However, in the present situation, as a luxury Greek mainland import, the LPC oinochoe piece may have been used for ritual and religious purposes in the temple area, and thus it may well imply the presence of an earlier sanctuary here[19]. Despite its small quantity, Corinthian oinochoai in LPC-TR period are found in sanctuaries, public or civic contexts and in cemeteries in Western Anatolia[20]. The oinochoe in question appears to be the earliest imported shape from a symposium set found in a sacred precinct in Sinope and has an intrinsic importance for being the earliest mainland pottery ever to be found in the city and favoured by the early Greek settlers. Another Corinthian piece which was found in Trench F in the temple area is a kothon fragment (**Cor.2**) from the LC I period.

As for the necropolis, aryballoi are the most prevalent forms, of which the earliest one is a band-and-dot decorated aryballos of the EC period[21]. The MC period is represented by several aryballos examples in the necropolis, but the amount of Corinthian pottery reaches its peak in the LC I[22] period. In the last quarter of the 6th century BCE, these Corinthian scented oil containers appear to have left their place to the Attic lekythoi whose presence and quantity increased in this period. According to the excavation reports, no Corinthian aryballos was recorded as having been found in the

42; Drews 1976, 18-31; Boardman 1980, 238; Boardman 1990, 387-390; Huxley 1990, 199-201; Hind 1985, 207-223. Tsetskhladze 1994, 115; Tsetskhladze 1998, 35; Ivantchik 1998, 297-330; Doonan 2003, 1380-1382; Kerschner 2006, 227-250.

17 Dunbabin 1962, pl. 27, nr. 602, nr. 614; and cups see, pl. 29, nr. 696; for the black body with polychrome banding, see Amyx – Lawrence 1975, pl. 63, An. 229.

18 Unpublished excavation report.

19 See also Budde 1956, 5-7.

20 Görkay 1999b, 56, fig.3a. Görkay 2004, 74-93.

21 Akurgal – Budde 1956, pl.1,a-b; Boysal 1959, 16, fig.6; Boysal 1958, 23-29.

22 Görkay 1999b, 144-145.

settlement area[23]. In general, the lack of context information in the Sinope graves prevents one from making a reliable comparison between the contemporary finds from the necropoleis of other sites in the Pontic region. Compared to the finds from Histria[24], Corinthian shapes in the Sinope graves generally appear to be restricted to aryballoi.

A statistical comparison of individual Corinthian pottery pieces from Sinope and Histria shows that Corinthian pottery in Sinope is fewer in number compared to that in Histria (**Fig.1**). This may be due to the fact that there have been fewer excavations in Sinope than in Histria. Generally, Corinthian products appear in small amounts in the cemeteries in the first quarter of the 6th century BCE in Sinope, whereas in the second and third quarter of the same century the number of aryballoi increases. As for the Corinthian products from Berezan, there is not a lot that has been published, but the large number of imported ceramics which appear in Berezan at the end of the 7th and the first quarter of the 6th centuries BCE were reported as primarily Ionian and Corinthian[25]. Compared to Attic black figure pottery, Corinthian products are fewer in the Black Sea area[26] and the quantity of the Corinthian products in the MC period in general appears to have increased in the colonies in the Western Black Sea region, such as in Histria; whereas in the regions in Western Anatolia such as Ionia and Caria[27], the quantity of imported Corinthian products drop in this period. This may well be connected to the Lydian oppression over some cities on the western coast[28].

Attic Decorated Pottery:

Attic Black and Red figure pottery which have been found in Sinope in large quantities compared to Corinthian products, are represented with a total of **145** individual pieces. The pieces found in the necropoleis are better preserved than the ones found in the trenches within the city core. Despite their considerable number, Attic black glazed plain wares from the Archaic and Classical periods have not been included in this study.

Attic Black Figure Pottery:

Attic Black figure pottery in Sinope is represented by 48 individual pieces. Most of the complete vessels are lekythoi that were mainly found in the necropoleis, whilst others found in the trenches in the city are fragmentary. The earliest Attic black figure pieces from the symposia sets are double-decker Siana Cup fragments (**Att.1, Att. 2, Att.3**), and they come from the trenches designated as A and B which were opened by the Akurgal – Budde team in the city core. Though **Att.2** was found in another trench and catalogued here

23 For a general evaluation of the Corinthian pottery in Sinope, see, Görkay 1999b, 143-154.

24 Krater or lebes, see, *Histria IV*, 64, inv. V 1086, nr. 258; inv. V 9517, nr. 259; inv. V 8417, 260; inv. V 21006 nr.-261; inv. V 9403, nr. 262, for all see pl. 26 ; for kothonoi, see *Histria* IV, 64, inv. V 8339, nr. 267, pl. 27 ; *Histria* IV, 64, inv. V 8345, pl. 27; inv. V 8833, nr. 268, pl. 27 ; *Histria* IV, 64, inv. V 19888, nr. 264; no inv., nr.265, for all, see pl.27.

25 Solovyov 1999, 49; for a statistical analysis, see Kopeikina 1986, 42.

26 Bouzek 1990, 19-38; Bouzek 1994, 241; Tsetskhladze 1998, 51, note 202.

27 Görkay 1999b. 167, 225.

28 Görkay 1999b, Görkay 2004, 79-80.

separately, it may well belong to **Att.1**. Several joining fragments preserve almost half of the body of **Att.1** which was attributed to the Painter of Berlin F. 1659 by Bakır[29] and to the Sinope Painter by Brijder[30]. A reconstruction drawing of the pieces[31] shows **Att.3** belonging to **Att.1**, however, **Att.3** does not have thin ground line in the handle zone, but a relatively large glazed band. This may imply that these two pieces may belong to two different cups painted by the same painter[32].

One of the most characteristic groups of the middle of the century, the Little Master Cups, is represented by a number of fragments. Lip cup **Att.4** bears a running male figure, probably a sprinter, on the tondo[33]. Band-cups are represented by three fragments **(Att.5-Att.7)**. **Att.5** and **Att.6** have an animal frieze in their handle zone, and **Att.7** is from a large band-cup which is reminiscent of the Group of Rhodes 12264[34]. **Att.8** belongs to a tondo of a cup of an uncertain type. Droop cups are represented by two individual pieces (**Att.9 - 10**) of which **Att.10** was attributed to the Group of Rhodes 12264, whose cups were mainly found in Rhodes and in Southern Italy[35]. **Att.10** is made up of two fragments of a Droop cup that can be assigned to a group which is akin to Cassel cups[36].

Cassel cups are represented by only one piece **(Att.11).** Although the glaze for drawing is slightly abraded, the fragment presents a typical decoration scheme of the group; tongues on the lip, and an ivy pattern in the handle zone. Top-band stemless cups are also represented by only a single piece **(Att.12)** which is from the reserved area below the handles and does not present any figural decoration. Two floral-band cup pieces are known in Sinope from the last quarter of the 6th century BCE. **(Att.13-14)**. The foot and part of the lower body of the cup are preserved. The peculiarities like careful painting of the lotus chains and the incisions used on the chains date this cup to the last decades of the 6th century BCE. Another piece from this group **(Att.14)** is a later example from 500 BC onwards.

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29 Bakır 1978, pl. 136, fig. 1, (The Painter of Berlin F 1659); Bakır 1982, 94, A-35.

30 Brijder 2000, 690, nr. 574, pl. 191c.

31 Reconstruction drawing of the pieces was probably done by G. Bakır. The difference of thin ground line and the relatively large glazed band on figure zones are more evident in the drawing. The piece depicting the handle palmette and drawn as joining to **Att.3** in the drawing is missing.

32 These pieces were found in different Trenches; **Att.2:** Trench B, Bothros; **Att.3:** Trench A, West, (18.00-17.80).

33 For the scene, see Naples, Museo Archeologico Nazionale, STG224: *CVA* Italy 20 (Naples 1), pl. 14, 1; Munich, Antikensammlungen, 9408: Vierneisel – Kaeser 1990, 147, fig. 22.6.

34 For a parallel; see Paris, Musée du Louvre, CP10333: *ABV* 193.7.

35 For the group, see *ABV* 192ff. One cup is known from Histria, see Bucharest MIRSR: *Add*², 103.3; Beazley, *Para*.. 79, 2bis: *Histria IV*, pl. 45, 404.

36 These cups are related to Droop and Cassel cups. Repertoire of the subsidiary band of these cups is reminiscent of Cassel cups, while the handle zone and lip have conventional Droop cups' painting peculiarities, see *CVA* G. Britain 2 (British Museum 2), pl.16, 8; Gjerstad 1977, 48, pl. 44, 2, 530; Dunbabin 1962, 341, pl. 137; 3686; *CVA* USA 19 (Boston, Museum of Fine Arts 2), 40, pl. 99, 6; Görkay 1999a, pl. 8, nr. 87; St. Petersburg, State Hermitage Museum: Pharmakowsky 1913**,** 205-6, fig.53.1; St. Petersburg, State Hermitage Museum: Pharmakowsky 1913**,** 205-6, fig.53.2; St. Petersburg, State Hermitage Museum: Pharmakowsky 1913, 205-6, fig.53.3.

Skyphoi are represented by two individual pieces of which **Att.15** is close to Ure's K1 and K2, and Beazley's "shallow skyphoi" or "pinchbase" shapes[37]. Though these shapes were generally produced in the Haimon Workshop, the stylistic comparison of the incisions and red paint on Herakles' head are very similar to those on the figures on the skyphoi of the Group of CHC[38]. **Att.16** is a fragment from a skyphos of Ure's Class of Skyphoi K2, on which the scene of "Goddess mounting chariot" was depicted. Among the open vessels from Sinope, one of the most unique forms is mastos which is represented by one piece (**Att. 17**). They are quite rare in the Greek East[39], but favoured in Attica and especially in Etruria[40]. **Att. 18** is a fragment from an exaleiptron, which was used to keep rose water or scented oils. Exaleiptra are among the well-known shapes that were produced in Athens and became popular as wedding gifts or as dowry gifts at the end of the 6th century BCE. Although they are absent in the Pontic region, the form is favoured in the Greek speaking Aegean coastal cities[41]. Most of the examples from the burials were either dowries for a deceased wife or a symbolic dowry for unmarried young girls. Lekanides are represented by one fragment **(Att. 19)**, which is from a lidded-lekanis whose scheme of decoration on its receptacle shows close resemblances to the lekanides of the Ready Painter[42].

Among the large wine-mixing shapes, **Att.20** is probably a fragment from the shoulder of a column-krater that appears to be the earliest known large-scale open vessel from Sinope. **Att.21** is also a krater fragment on which probably a scene from the Herakles circle was depicted[43]. **Att.22** appears to be fragment from a rather small column-krater which is decorated with a Dionysiac scene.

Closed vessels are represented by a very small number of pieces from the Akurgal – Budde excavations. Four individual fragments of closed vessels **Att.23-26** which were found in the trenches in the city core, are probably from a pelike, amphora or olpe/oinochoe.

The majority of Attic black figure pottery from Sinope consists of lekythoi which were generally found in the necropoleis of the city. The earliest known Attic black figure lekythos fragment from Sinope is from the Fat-Runner Group (**Att.27**). Though the provenance of this lekythos is unknown, on the basis of its condition of preservation, it might have been found in one of the archaic

37 See, Ure's class of skyphoi K 1 or K 2, Ure 1927, 69; Beazley classification as "shallow skyphoi" or "pinchbase" *ABV* 579, 624.7.

38 For parallels, see Athens CC 801: *CVA* Greece 4 (Athens 4), pl. 45, nr. 2.

39 Kreuzer 1998b, p.21; p.164, nr.181(K6891), pl. 35, for one mastoid fragment from Klazomenai, see Tuna-Nörling 1996, 41, no:96.

40 London BM B375: Green, 125, fig.66; Ferrara Museo Nazionale di Spina T221: Berti – Guzzo 1993, 277, nr. 160; Würzburg Universität, Martin von Wagner Museum L.391: ABV 262. 45, 257; Reusser 2002, 54; II, 60 see also for mastoid vessels 247.

41 Methymna: Buchholz 1975, 103, E.76, pl. 17d; Smyrna: Tuna-Nörling 1995, 109, Fig.3, cat nr.213; Samos: Kreuzer 1998b, 12, nrs.101-104. Chios: Anderson 1954, 140, nr. 58, pl. 6; Xanthos: Metzger 1972, 145, nr. 326 pl. 72.

42 For a parallel, see *Agora XXIII*, pl. 92, nr. 1330 (P1136), (Near the Ready Painter).

43 For parallels, see Leiden, Rijksmuseum van Oudheden, 1954.2.1: *ABV* 263.9, 691; Carpenter et al. 1989, 68, *LIMC*, VII, pl. 698.

necropoleis of the city. The mouth, handle and the upper body of the lekythos are missing, on the preserved body a runner facing the left stands between two onlookers. Products of the Fat-runner group are represented by several examples in the Black Sea area and they are generally grave offerings, but the shapes are restricted to oinochoe and hydria as in the necropolis of Olbia[44]. **Att.28** is a lekythos without any figural decoration whose parallels date the piece to 500 BCE onwards. **Att.29** is a partially preserved lekythos and its style is close to the works of the Manner of Emporion Painter. On the basis of the scene and the stylistic comparison **Att.30** was attributed to the Class of Athens 581 and the Group of Agora P 24381[45]. **Att.31** is a lekythos from the Group of Athens 581, Class P in which Dionysos is sometimes depicted seated with a satyr on each side[46]. **Att.32** and **Att.33** are palmette-lekythoi which are well represented among grave finds elsewhere. **Att.34** is a Haimonian lekythos on which, as a common scene of the workshop, a quadriga is depicted. The Haimon workshop and its circle is represented by another lekythos (**Att.35)** decorated with a Dionysiac scene. **Att.36** is a white-ground pattern-lekythos from the workshop of the Beldam Painter. **Att.37** and **Att.38** are white ground lekythoi which are decorated with horizontally arrayed palmettes on their bodies. The form of **Att.37** is close to the Little-Lion Class[47]. **Att.39-42** are plain lekythoi with black glazed bodies and stripes on the shoulder and are represented by three examples. **Att.43-44** are white ground pattern-lekythoi and have the typical decoration of the Beldam Workshop, while **Att.45-46** are related to the same late groups. **Att.47** is a fragment of a white ground lekythos, the decoration of which is quite abraded. Among the perfume containers, the earliest pieces are plain amphoriskoi which are represented by two individual pieces (**Att.48**)[48] which were found in the necropolis at Kumkapı as grave offerings.

Attic Red Figure Pottery

Compared to the black-figure pottery, red figure pieces found in Sinope are more numerous. They are represented by **98** individual pieces. Red-figure pottery begins to increase in the last quarter of the 5th century BCE and reaches its peak in the second quarter of the 4th century BCE. Many of them are complete vessels that were found in the necropoleis, and the shapes are restricted to squat-lekythoi, alabastra, lebetes gamikoi, pelikai, and hydriai. Of the shapes found in the necropoleis, squat-lekythoi are primary

44 St. Petersburg, State Hermitage Museum, OL3075A: Beazley *Para.*, 203 (oinochoe); St. Petersburg, State Hermitage Museum, OL10333: Beazley *Para.*, 202 (hydria); St. Petersburg, State Hermitage Museum, OL12582 : *ABV*, 460.13, Beazley *Para.*, 201 (hydria).

45 For a parallel, see *CVA* Italia 67, (Vibo Valentia, Museo Statale "Vito Capialbi" 1) , 25-26, pl.16, 3-4.

46 For a parallel, see Beazley *Para.*, 230.

47 *AWL* pl. 69, nr. 4, see also *CVA* Germany 11, (Schloss Fasanerie 1), pl. 12, nr. 2; *CVA* Germany 26, (Stuttgart 1), pl. 24, nr. 7 (KAS 93); *CVA* Italy 65 (Adria 2), pl. 27, nr. 1, 3 (IG.22.926).

48 The second piece AMAC inv. nr. 1363 is a fragment from the upper body of an amphoriskos and not included into the catalogue but evaluated in the statistics.

and are represented by 29 pieces[49]. The secondary shape which is represented by 5 complete examples, are lebetes gamikoi. There are also two pelikai and two hydriai. The lekythoi which are represented in a large number, are mainly palmette-lekythoi and net-pattern lekythoi, also known as the Bulas Group, which were found abundantly as grave offerings in the 4th century BCE in the Pontic region.

The earliest Attic red-figure fragments come from the trenches in the city core. From this group **Att.49** is a fragment of an Inset-Lip cup which can be dated to 480 BCE onwards. The piece was found in Trench F which was located in the temple area. The piece bears the figure of Pegasus in flight whose parallel is found on a work of the Euergides Painter[50]. **Att.50** is a scene from the tondo of a cup. On this fragment, a partially preserved figure of a draped woman, probably holding a phiale in her right hand, stands to the right to make a libation. The piece can be attributed to the Painter of London E.100 based on its style[51]. Although there is no information about the find spot of the piece, it might have been found in one of the trenches around the temple area. **Att.51** is a piece from the tondo of a cup on which a male boy is depicted facing the right towards a pedestal, probably an altar (?). This piece may well have been found in the temple area. **Att.52** is probably from a stemless cup, from the delicate class, and dated to the last quarter of the 5th century BCE. Among the open vessels, cup-skyphoi and skyphoi are represented by seven pieces. Cup-skyphoi **Att.53** and **Att.54** were attributed to the Q Painter whose cup-skyphoi are generally found in the Western Mediterranean, namely Spain[52] and Southern France[53], but some of his products also appear to have been exported to Pontic sites[54]. **Att.55** is a cup-skyphos fragment of the Jena Painter whose products are generally found in Attica, as well as in the Western Mediterranean; and some in the Pontic region[55].

Skyphoi are represented by four pieces (**Att.56-59**). **Att.46** was attributed to the close to the Fat-Boy Painter. **Att.57-59** were attributed to the FB Group whose skyphoi were also found in considerable quantities in Histria[56]. This

49 See catalogue here. Apart from these pieces catalogued here, there are three more lekythoi in the Sinop Museum: Sinop inv. nr. K.9.49.71; inv. nr. K. 2.30.54; inv. nr K. 2.48.54.

50 For the Euergides Painter, see *ARV²*, 89.12,

51 For a parallel, see London British Museum E 100: *ARV²*, 834.1.

52 Ullastret Museum: CVA Spain 5 (Ullastret 1), pl. 27, 3; Ullastret Museum: CVA Spain 5 (Ullastret 1), pl. 27, 5; Ullastret Museum: CVA Spain 5 (Ullastret 1), pl.28, 1; Ullastret Museum: CVA Spain 5 (Ullastret 1), pl. 28, 2; Ullastret Museum 535: CVA Spain 5 (Ullastret 1), pl.28, 4; Cabezo del Tio Pio, Murcia Musuem: *ARV²*, 1520, 27; Ampurias Excavation T.55: Sanmartí *et al* 124, 126, figs.17, 20; Ampurias, Barcelona Museo Arqueologico 613: Beazley *Para*., 501; Cabezo Lucero: Aranegui , 248, fig. 82, 5, pl.94.

53 Enserune, Musee National d'Enserune T100: CVA France 37 (Enserune Musee National 1), pl 31, 1-3; Beziers: *ARV²*, 1520, 36; Lattes 149: Parali 13bis.

54 St. Petersburg Hermitage Museum 27 (from Kerch): *ARV²*, 1520, 23; Odessa Museum of Western and Eastern Art (from Theodosia): ARVf2, 1520, 28; Louvre CA 643.8, (from Theodosia): *ARV²*, 1521, 49.

55 *ARV²*,1510-1516.

56 Bucarest, Inst. d'Arch. V5734: *Histria IV*, pl.58, no: 496 (the FB Group); Bucarest, Inst. d'Arch. (no inventory): *Histria IV*, 81, no:497, (the FB Group); Bucarest, Inst. d'Arch. (no inventory): *Histria IV*, pl.58, no: 498, (the FB Group); Bucarest, Inst. d'Arch. (no inventory): *Histria IV*, pl.58; no: 499, (the FB Group); Bucarest, Inst. d'Arch. V 10014: *Histria IV*, pl. 58, no: 500, (the FB Group); Bucarest, Inst.

may indicate that these products might have been distributed to both cities with the same trade network. Being a special drinking vessel among the open shapes, St. Valentin skyphoi were represented only by one piece (**Att.81**). Although the examples of this group are well known in the Western Mediterranean area, as well as Western Anatolia and Phrygia[57], a quantity of them was also found in Black Sea sites[58].

Of the large open vessels, krater leads in number (total 17), and they were mainly unearthed in the city core. Except for some pieces, kraters are generally represented by fragmentary examples which bear little figural decoration. **Att.60** is a single piece from the neck of a column-krater, which bears the characteristic lotus-bud chains. Bell kraters are represented by three examples **(61-63)**. Several joining fragments partially make up the body of **Att.62,** whose scheme of decoration and style attributes the piece to the Toya Painter. Two individual pieces of calyx-kraters are known from Sinope (**Att.64-65**). **Att.66-76** are fragments of kraters, whose types are unknown; their quantity increases throughout the last quarter of the 5th century and in the first quarter of the 4th century BCE.

Necropolis finds constitute the most important and the largest portion of the imported Attic finds at Sinope. These finds are mainly from the Necropolis at Kumkapı and some other areas surrounding the necropoleis. Among these finds, lebetes gamikoi are represented by five almost complete pieces (**Att.77-81**). The forms of the lebetes gamikoi can be assigned to the Type 2, which is favoured in Kerch and Phanagoria[59]. Almost all the lebetes can be assigned to the so-called manner of Meidias Painter, however they are not particularly associated with his workshop or his circle, but are probably later products of the Athenian workshops which were pottery sets primarily produced for the wedding and dowry business using the same traditional forms and repertoire, but in a more rapid and careless painting style. These later groups generally bear scenes depicting nuptial baths, and bridal preparations in the women's quarter, accompanied with Erotes and the bride's friends[60]. Such scenes depicted on specific forms related to marriage and weddings are found in various media, particularly in the funerary context, being associated with the initiation to the afterlife of the deceased newly wedded women or young girls at the age of marriage[61]. In this respect, the lebetes gamikoi were not necessarily manufactured as funerary gifts to be used in the graves for "brides of death"[62], but they might have been gifts in the personal

d'Arch. (no inventory): *Histria IV*, pl.58, no: 501, (the FB Group); Bucarest, Inst. d'Arch. V20668: *Histria IV*, 81, no: 503.

57 Tuna-Nörling 1999, cats. 285-295 ; Boardman 1959, cats, 164-165 ; Gordion : De Vries, 1997, 450.fig.9 ;

58 Lordkipanidzé 1990, 310, fig.29, 4: Lordkipanidzé 1983, 141-156. 145, nr. 112-116, pl. 12.

59 For type 2 lebetes gamikoi, see Agora XXX, 18-19, note.8.

60 Qakley 1993, 14-15, 18; see also Burn 1987, 30-44.

61 Oakley 1993, 20; for the link between marital and funerary practices as well as the functions of the marriage associated shapes in funeral context, see Alexandridou 2011, 25.

62 Oakley 1993, 20.

dowry of the deceased person with whom they were buried for her after life. However, in some cases, they may have been purchased solely for the funeral to fulfil the ritual for initiation to afterlife. A recently excavated grave in Sinop sheds light on this phenomenon. A salvage excavation carried out by the Sinop Museum in the Gelincik district of Sinop yielded a plain stone sarcophagus of a female aged between 21 and 24. The grave findings and their context were recently subjected to a meticulous study and publication which primarily focused on the dating of the relief vases based on the Attic pottery among the grave goods[63]. Attic finds include a red figure lebes gamikos, a red figure squat lekythos and a netted miniature lekythos, while other findings are vessels with polychrome relief decoration, three finger rings and a bronze mirror[64]. These findings indicate that these groups of Attic lebetes gamikoi which follow the manner of Meidias Painter (or his school or circle) in terms of shape, repertoire and style were extensively favoured in Sinope and in the cities on the Black Sea coast. These Attic imports indicate that they were mainly used by the Greek community whose number increased after c. 430 BCE, when Pericles and Lamachus overthrew the tyranny of Timesilaus[65], and pottery retailers and wholesalers most probably brought Athenian products based on the needs of these Greek communities.

There are four lid fragments recovered in Sinope (Att. **82-85**) among which **Att.84** is probably from the Group of Vienna Lekanis[66]. The scheme of decoration and style of **Att.85** seems close to the works of the Painter of Salonica 38.290, or Salonica 34[67]. Lekanides appear to have been favoured in Sinope at the end of the 5th century and in the first half of the 4th century BCE. It is not known whether they were used in burials, however, their state of preservation suggests that they must have been found in the trenches in the city core.

Pelikai are represented by two individual pieces (**Att. 86-87**). Both these pieces are almost intact; only the neck and mouth of **Att.86** are partially missing and one side of the body of **Att.87** is broken. **Att.86** was purchased by the Sinop Museum in 1969. Although there is no information in the records about the find spot of this pelike, its state of preservation suggests that it may have been found in one of the necropoleis of Sinope. The pelikai are attributed to Group G, whose products are known in abundance in the Black Sea coastal sites[68]. Since the scenes

63 Kaba 2019, 177-193.

64 Kaba 2019, 191, figs.4-5.

65 Plutarch, Pericles 20. "*When the tyrant and his adherents had been driven from the city, Pericles got a bill passed providing that six hundred volunteers of the Athenians should sail to Sinope and settle down there with the Sinopians, dividing up among themselves the houses and lands which the tyrant and his followers had formerly occupied.*"

66 For comparisons, see, *Agora XXX*, 286, pl. 107, nr. 1125, 1126, 1127. See also *ARV²*, 1501, 1, (Salonica 38.137), *Olynthus XIII*, pl. 86.

67 For comparisons, see, *ARV²*,1500.4; Ferrara, Museo Nazionale di Spina, T64AVP: *ARV²*, 1500.6, Berti – Guzzo 1993, 296, nr. 348; for the comp. Of dots on the wing of the Eros, see Athens, Agora Museum, P20853: *ARV²*,1501. (Near the Salonica 34.1), see also *Agora XXX*, pl. 107.

68 Moscow, Pushkin State Museum of Fine Arts, 377: *ARV²*,1463.14; Odessa, Museum of Western and Eastern Art, III12: *ARV²*,1463.15; Odessa, Museum of Western and Eastern Art, III8025: *ARV²*, 1463.16; Moscow, Pushkin State Museum of Fine

on the pelikai often bear standing young draped men on one side, they are likely to have been found in tombs of young ephebes. **Att.88-89** are individual fragments from the body and neck of oinochoai or pelikai and are dated to the last quarter of the 5th century BCE**. Att.90** is another piece from the neck and shoulder of an oinochoe or pelike which probably carries a scene from the women's realm. Miniature hydriai are represented by two examples (**Att.91-92**) which were found in the excavations at the Kumkapı necropolis in 1944. **Att.91**, which is decorated with the figure of Arimasp and a griffin, can be attributed to the Painter of London F.18 or the Fat Boy Group, whose considerable number of products were found in Histria[69].

Among the special shapes, askoi or gutti are scented oil or liquid containers and are represented by a single example **(Att.93)** which was found in a trench in the temple area in the city core. The find spot of the fragment indicates that the shape may have been used as a perfume container[70].

The largest group among the Attic shapes in Sinope are lekythoi whose presence is known by fifty almost complete examples. **Att.95** is a squat lekythos decorated with a carefully made palmette, spiral and tendril combination from the middle of the 5th century BCE. **Att.96-99** are squat lekythoi which have a black mouth and body except for a reserved band on the shoulder. These lekythoi are generally dated to the last quarter of the 5th century BCE[71]. **Att.100** and **Att. 101** decorated with the figure of an Amazon head wearing a Phrygian cap were probably the products of the same workshop. Alongside the Amazon head depictions, figured lekythoi are decorated with a crawling child, (**Att.102-103)** a theme well represented on miniature oinochoai associated with the Anthesteria festivals. The scene on **Att.104** could be related to the women's realm, such as the bridal preparation in the women's quarter[72]. **Att.105** and **Att.106** bearing

Arts, 205: *ARV²*, 1463.17; St. Petersburg, State Hermitage Museum, ST2173: *ARV²*, 1463.23 ; St. Petersburg, State Hermitage Museum: *ARV²*, 1463.24 ; Moscow, State Historical Museum, 49468 : *ARV²*, 1463.31; Paris, Musée du Louvre, CA2269: *ARV²*, 1463.34 ; St. Petersburg, State Hermitage Museum: *ARV²*, 1463.35; St. Petersburg, State Hermitage Museum, KAB51G: *ARV²*, 1463.38; Moscow, State Historical Museum, 3.7: *ARV²*, 1464.40; St. Petersburg, State Hermitage Museum, ST1866: *ARV²*, 1464.44; Moscow, State Historical Museum, 11277: *ARV²*, 1464.45; Moscow, State Historical Museum, 1517: *ARV²*, 1464.46; St. Petersburg, State Hermitage Museum: *ARV²*, 1464.60; Odessa, Museum of Western and Eastern Art, III5: *ARV²*, 1465.64; Yalta, Museum, 2845: *ARV²*, 1465.65; Dresden, Staatliche Kunstsammlungen, Albertinum, ZV2987: *ARV²*, 1465.67 ; St. Petersburg, State Hermitage Museum, KAB10A: *ARV²*, 1465.77; St. Petersburg, State Hermitage Museum, 1903.14582: *ARV²*, 1465.79; Moscow, Pushkin State Museum of Fine Arts, 383: *ARV²*, 1465.80; St. Petersburg, State Hermitage Museum, ST2018: *ARV²*, 1465.83; St. Petersburg, State Hermitage Museum: *ARV²*, 1466.92; Moscow, State Historical Museum: *ARV²*,1467.118; Prague, National Museum, 1056: *ARV²*, 1462.2; Paris, Musée du Louvre, CA257: *ARV²*, 1471.2, 1695.

69 See note 52.

70 For the function of the shape as well as their find contexts, see Morgan 2004, 12, note.44.

71 *Agora XII (2)*, pl. 38., nr.1123; for comparisons of reserved band, see *Agora XII (2),* pl. 38, 1126; *CVA* Rumania 1 (Bucharest 1), pl. 35, 1; see also Tsetskhladze 1999, 208, fig. 92.; *CVA* Rumania 1 (Bucharest 1), pl. 35, nr. 13 (03303); comparison of form, see *Agora XII (2),* pl. 38, nr. 1124; for decoration, see pl. 38, nr. 1128.

72 For parallels, see Agora P16885: *Agora XXX*, 268, nr. 946.

sphinx crouching to the right is a favoured theme on lekythoi of the late 5th and early 4th centuries BCE[73]. **Att.107-110** are decorated with animals such as fallow deer and swans on their body, and are dated to the last quarter of the 5th century and to the first quarter of the 4th century BCE. Squat palmette lekythoi are represented by 20 almost intact pieces (**Att.111-130**). Some examples can be dated to the first quarter of the 4th century BCE, however, their mass appearance in the Black Sea area begins especially in the second quarter of the 4th century BCE[74]. Almost all the examples known in Sinope were found in the necropoleis of the city. **Att-131** and **Att.132** are mouth fragments of two lekythoi whose bodies were not preserved.

Squat lekythoi decorated with a net-pattern, known also as the Bulas Group, are represented by 11 pieces (**Att.133-143**) all of which were found in the necropoleis of the city[75]. The products of this group begin to appear in the Pontic region with Attic red figure palmette-lekythoi in the second quarter of the 4th century BCE and continued until the last quarter of the century[76]. Alongside the squat miniature lekythoi of the Bulas Group, another shape that was produced by the group and held scented oils is the alabastron which is represented by two individual examples in Sinope (**Att.144-145**).

Conclusion:

Based on the existing pottery assemblages found in the earlier excavations at Sinope, the presence of Corinthian products is rather scarce and restricted to certain shapes. The symposia vessels are almost absent, although one large LPC oinochoe fragment was found in the temple area. The majority of the painted wares were from Ionia and from other workshops of Western Anatolia. Among the Corinthian products the most dominant form is aryballos, whose quantity begins to increase in the EC period, especially among grave offerings. As in Sinope, the quantity of the Corinthian products increases in the MC period in the colonies in the Western Black Sea region, such as in Histria; contrary to the decline in their amount in the cities on the western coast of Anatolia[77]. This abrupt drop in the amount of Corinthian products in cities on the Ionian and Carian coast could be associated with the Lydian subjugation over some of the cities on the western coast of Anatolia; as a consequence, this situation might have diverted the existing trade route to the cities on the Black Sea coast[78]. The increase of Corinthian and Attic products in the Black Sea in this period could also be associated with the reign of Alyattes, the fourth king of the Mermnad Dynasty in Lydia (609-560

73 For a parallel, see *Agora XXX*, 128.

74 *Olynthus V*, 146-150, nrs. 408-458; Arafat – Morgan 2001, 378.

75 For another example from a grave context, see Kaba 2019, fig. 6.

76 For Bulas Group lekythoi, see Bulas 1932, 388-98; Beazley 1940-45, 17-21; *ABV,* 661-663; Beazley *Para.*, 316; Carpenter *et al.* 1989, 69-70; Haspels 1936, 167-168, note 2, Hayes 1992, 83.88; *CVA* Tschekoslovakia 4 (Pilsen 1), p.28, see also pl. 11, 7-9; Arafat – Morgan 2001, 378-380.

77 Görkay 1999b. 167, 225.

78 Görkay 1999b, 226; Görkay 2004, 79-80.

BCE) who expelled the Cimmerians from the region[79].

At first glance, the pattern of Attic black figure pottery found in Sinope does not seem much different from the other sites in the Black Sea region, however certain preferences for particular shapes and groups among grave goods become evident when the assemblages are evaluated as a whole. Although contextual examination of the relevant finds is far more difficult, it was still possible to take into consideration and evaluate other important mainland pottery, such as Corinthian pottery. Generally early black figure pottery exists in fair amounts in the Western Black Sea but less in the Eastern Black Sea cities[80]. The Attic products in Sinope begin to appear in small quantities in the second quarter of the 6th century BCE, with Siana cups in the city, and amphoriskoi in the necropolis. In the third quarter of the 6th century BCE, shapes are generally open vessels, such as cups, kraters and lekanai. In the last quarter of the century, the open form prevailed, thus most of these open forms were unearthed in the city core. Drinking vessels from the last quarter of the 6th century and the first quarter of the 5th century BCE such as cups, cup-skyphoi and a mastos are only known from the trenches in the city core. Unlike many other cities on the Black Sea coast, such as Histria, Olbia, Berezan and Kerch, where symposia forms were abundantly found, the quantity of Attic black-figured cups of the second half of the 6th century BCE in Sinope is significantly less, however, despite their limited numbers, they are the dominant shapes in the second half of the 6th century BCE[81]. Based on present findings, the necropoleis do not seem to have accommodated symposia sets. At the beginning of the 5th century BCE, the products of cheap Attic black-figure workshops, such as the Class of Athens 581, the Manner of Emporion Painter, and Haimonian lekythoi were preferred as grave offerings. The scenes on figured lekythoi are Dionysiac. Among the symposium sets, the cup-skyphoi, which were represented by two pieces, are from the CHC Group and the Manner of Haimon and they depict scenes from the Herakles circle and deities mounting the chariot. In the first half of the 5th century BCE, the lekythos is the most prevailing shape in the necropoleis; being relatively cheap, the products of the Beldam Group, palmette lekythoi and plain lekythoi are abundant.

Attic red figure pottery products begin to appear in the first quarter of the 5th century BCE with open vessels such as cups, and their number increases in the second quarter of the 5th century BCE with larger vessels like the krater. Almost all the pieces from the first half of the century were from symposia sets and were found in the city core; it was only in the third quarter of the 5th century BCE when lekythoi appear to have been used as grave offerings. In the last quarter of the 5th century BCE there is a drastic increase in the amount of Attic products among

79 Hdt 1.16.

80 *Histria IV*, 66-78, Bouzek 1990, 42-52; Lazarov 1990, 135; Morgan – Arafat 2000, 19.

81 For Berezan, see Smith 2013, 347-348; for Histria, Olbia and Kerch, see Fig. 2 in this article. See also Domżalski 2007, 161-182.

which the lekythos is the most prevailed form, although other shapes such as the cup, lekanis, krater and amphora (or oinochoe/pelike) also exist. In the first quarter of the 4th century BCE, the quantity of the Attic red figure products appears to be the same as the previous phase, but there is more variety in shape; new shapes, such as the miniature hydria, bell krater, askos and alabastron were introduced in the assemblages. The second quarter of the 4th century BCE is the period in which the Attic red figure import reaches its peak, and the variety of the shapes is more or less the same as in the previous phase. The most common shape in the necropoleis is the lekythos whose numbers prevailed particularly with palmette lekythoi and the lekythoi of the Bulas group. In the second half of the 4th century BCE, pelikai of the Group G and the lebetes gamikoi of the later lebes workshops that were produced in the manner of Meidias Painter are well represented. The lekythoi, despite a slight drop in their number compared to previous phase, were still the dominant forms among the grave offerings.

Compared to the amount of the Attic red figure pottery finds in Histria, Olbia or Kerch, red figure pottery in Sinope is far fewer, due to the limited excavations, but the statistics of the increase and decrease seem to give a graphic similar to other centres in the Black Sea area. The abrupt increase in the quantity of the Attic red figure pottery products and the variety of shapes coincide with the time after the arrival of six hundred volunteers from Athens to Sinope during the reign of Pericles[82]. The grave findings strongly imply the presence of a Greek cultured community, an *apoikia*, in the city and their familiar burial customs particularly after the arrival of the Athenians to the city in the last quarter of the 5th century BCE. It seems that the Pericles' colonization policies had found their way into the 4th century BCE and succeeding periods in Sinope.

[82] Plutarch, Pericles 20.

Catalogue

Corinthian Pottery

Oinochoe

Cor.1 Fragments of an oinochoe

Old excavation inv. nr. 39 (1952)
Trench H. Bothros II, 18.30
H. 26, W. 14. Th. 0.3.
Eleven joining fragments preserve part of the body.
Exterior: Reserved area on the shoulder. Black glazed body. Purple and white lines on the black glaze. Below, voided rays.
Purple: Lines on the black body.
LPC
Voided rays appear usually on the MPC and LPC kotylai. See, Dunbabin 1962, pl. 27, nr. 602, nr. 614; and cups see, pl. 29, nr. 696; for the black body with polychrome banding, see Amyx – Lawrence 1975, pl. 63, An. 229.

Kothon

Cor.2 Fragments of a Kothon

Old excavation inv. nr. 9 (1952)
Trench F. Addition, Room II, 19.30-19.00
Approx. diam. 10, W. 3.4.
Three joining fragments from the body of a kothon.
Interior: Dark-brown.
Exterior: Two dark-brown bands, below, reserved area with dots. Below two dark-brown bands. On bottom, one thin, one large dark-brown bands. Below, rays.
LC I.
For comparison, see Payne 1931, 335. 1520.

Attic Black Figure Pottery

Siana cups

Att.1 Fragments of a Siana cup. Pl.

Sinop Museum inv. nr. 2.223.54
a: Trench B, Bothros. 1951; b: Trench B, Bothros.
a: H. 1.9, W. 1.6, Th. 0.3.
Several joining and non-joining fragments preserve 1/2 of a Siana cup. One handle is preserved.
Interior: Black, except for a reserved line just below the edge of the lip.
Exterior: Side A:
a: A single fragment from the lip. Black line below the edge of the lip. Part of the body of a dolphin to right.

b: A: Six joining fragments from the lip and the body. Black line below the edge of the lip. On the lip, four dolphins to right (only the forehead is preserved one of them). In the handle zone, a grazing deer to right between two heraldic panthers (front part of the panther on the left is preserved). Panthers appear to be attacking to a deer. Below, ground line. Lower body is black except for a reserved band part way down. Red: Deer and Panthers neck.
Side B: Only parts of petals and tendril of the handle palmette is preserved.
570-560 BCE
Attributed to the Berlin F. 1659 Painter by Bakır. Attributed to the Sinop Painter by Brijder.
Akurgal 1956, pl. 11; Boysal 1959, 18, fig. 7; Bakır 1978, pl. 136, fig. 1, (The Painter of Berlin F 1659); Bakır 1982, 94, A-35; Vidali 1997, 38, 122, A1, 15; Brijder 2000, 690, nr. 574, pl. 191c (the Sinop Painter).

Att.2 Fragment of a Siana cup. Pl.

Sinop Museum, Depot
Unknown provenance
H. 3, W. 6.3, Th. 0.5.

A single fragment from the handle zone.
Interior: Black.
Exterior: In the handle zone, a feline to right. Single hind leg is preserved. Below, ground line. Below, black glazed band.
c. 560 BCE
Attributed to the Berlin F. 1659 Painter or to the Sinop Painter.
The piece probably joins to the hind leg of the feline on the side A of the Att.1 for comparison, see Taranto I. G. 4980: *ABV* 75.1, Brijder 1983*,* nr. 131, 248, pl. 28b. (The Taras Painter); See also, Oxford 1934.332: *ABV* 75.4, ("Related to Griffin-Bird Painter"), Brijder 1983, 249, nr. 139, pl. 37.a (The Taras Painter), Bakır 1978, fig. 187-188 (Oxford 1934.332 Painter); London Market: *ABV* 53.36, Brijder 1983*,* nr. 281, 253, pl. 35c-e, (The Taras Painter); Taranto 4484: *ABV* 75.2, ("Related to Griffin-Bird Painter"), Bakır 1978, fig. 197-201 (Oxford 1934.332 Painter); Ragusa 320: Brijder 1983, nr. 249, pl. 45 (Malibu Painter). See also the works of the Epignot Painter, Bakır 1978, 103; see also London Market: Brijder 1991, pl. 166. f. (the Painter of Amsterdam 2148).

Att.3 Fragments of a Siana cup. Pl.

Sinop Museum, Depot.
Trench A, West, 18.00-17.80;
H. 4.4, W. 4.9, Th. 0.4.
Two joining fragments from the handle zone.
Interior: Black.
Exterior: A grazing roe deer to right. Parts of ears, neck; forelegs, and head are preserved. Red: neck.
570-560 BCE
Attributed to the Painter of F. 1659 or the Sinop Painter.
Although a stylistic and iconographic comparison suggests that the piece may belong to Att.2, it was found in Trench A, and bears a black band instead of a ground line, and has therefore been catalogued separately.

Lip-cup

Att.4 Fragments of a lip cup Pl.

Ankara University
Trench F, Addition, South section (room), II, 19.40-19.00, 3. 9. 1952.
H. 6.7, W. 13.2, Th. 0.3-0.5.
Eleven joining fragments preserve 1/3 of the lip cup.
Interior: Black, except for a reserved line just below the edge of the lip. Tondo, bordered by alternating black and red tongues between couple of three black lines. In the tondo, a male figure to right whose only left knee and elbow are preserved.
Exterior: Black line just below the edge of the lip. Lip is reserved. Black line between offset rim and body.
Lower body is black except for a reserved band part way down.
550-525 BCE
Unattributed
For the comparison of the scene and the tongues see *CVA* Germany 56 (Munich 10), pl. 3, nr. 6, (inv.8908).

Band-cups

Att.5 Fragment of a band-cup.

Sinop Museum, Depot.
Trench F. 19.20-19.00, Room I.
H. 1.8, W. 2.9, Th. 0.4.
A single fragment from the lip and handle zone.
Interior: Black.
Exterior: Lip is black. In the handle zone, at left, a panther to right whose only head is preserved. On the right, a grazing deer to left whose only ears are preserved. Red: Nose and forehead of the panther.
550-525 BCE
Unattributed
For comparison of style, see *CVA* Germany 57 (Munich 11), pl. 36, nos. 1-5 (2195).

Att.6 Fragment of a band cup.

Sinop Museum, Depot.
Unknown provenance.
H. 3.3, W. 3, Th. 0.4.
A single fragment from the lip and handle zone.
Interior: Black.
Exterior: Lip is black. In the handle zone A deer (?) to left whose only tail and back part is preserved. On the right, tail of a feline probably to right.
550-525 BCE
Unattributed

Att.7 Fragment of a band cup. Pl.

Sinop Museum, Depot.
Trench F. Addition, Bothros II, 1952
H. 4.7, W. 10.1, Th. 0.6.
A single fragment from the lip and the handle zone.
Interior: Black, except for a reserved line just below the edge of the lip.
Exterior: Lip is black. In the handle zone, a figure (Siren ?) to left. Behind the figure, black parts (?).
525-500
Unattributed
Drawing style on the figure close to the group of Rhodes 12264, for comparison, see Paris, Musée du Louvre, CP10333: *ABV* 193.7.

Cup, type unknown

Att.8 Fragment of a cup Pl.

Ankara University.
Trench F, South section (room) II, F. approx. 19.40-19.00, (3. 9. 1952)

H. 5.4, W. 4.7, Th. 0.7-1.2.
A single fragment from the tondo of a cup
Interior: Two black tondo border lines. A flying bird to right. Its back, tail feathers and single wing are preserved. Red: as stripe on wing and dots on tail.
Exterior: Black glazed and start of stem.
550-525 BCE
Unattributed

Droop cups

Att.9 Fragment of a Droop cup.

Sinop Museum, Depot.
Trench F. Additional Room II, 19.30-19.00.
H. 3.9, W. 4.3, Th. 0.6.
A single fragment from the handle zone and lower body.
Interior: Black.
Exterior: A quadriga to right. Hoofs and the forelegs of the horses were only preserved. On the right, legs of a male figure to right Below, red over black-glaze band between three glaze lines. Ivy wreath on the lower part of the fragment.
Red: Band over black-glaze; White: Horse.
525-515 BCE
Attributed to the Group of Rhodes 12264
See for the Group of Rhodes 12264 *ABV* 192; for comparison of style and scene, see Rhodes 12264: *ClRh IV,* 384; Ure 1932, 65, nr. 99; Thebes R.31.168: Ure 1915, 123.15, Ure 1932, 65, nr. 94; New York 06. 1021.161: *CVA* USA 11, (NY Metropolitan Museum of Fine Art 2), pl. 21, nr. 34; Ure 1932, 65, nr. 93, Boardman 1985, fig. 126; Thebes R.31.167: Ure 1915, 123, fig. 14, Ure 1932, 65, nr. 98; Athens 12281 (N.899): Ure 1932, pl. 3. 96; San Simeon, Hearst, 9871: Beazley *Para.*, 79; (ex. Webster): Cat. Sotheby 22. May.1919, pl. 4; Ure 1932, 64, nr. 87; Athens 1107 (CC822): Ure 1932, pl. 3. nr. 85; Istanbul A.15.12 08: Beazley *Para.,* 79, Carpenter et al. 1989, 52. 192. (8bis), Metzger 1972, pl. 67, nr. 291; Istanbul A.15. 1134: Carpenter et al. 1989, 52. 192. (5bis), 689, Metzger 1972, pl. 67, nr. 290; Istanbul A. 15. 1197: Carpenter et al. 1989, 52. 192. 5, 689, Metzger 1972, pl. 67, nr. 289, Istanbul A.16. 1246: Carpenter et al. 1989, 52. 192. 6bis, 689, Metzger 1972, pl. 68, nr. 291.

Att.10 Fragment of a cup related to Droop and Cassel cups.

Sinop Museum, Depot.

a: H. 9.3, W. 8.2. Th. 0.3.
b: H. 8.7, W. 8. Th. 0.3.
Four joining fragments and one non-joining fragment preserve 1/3 of a cup.
Interior: Black, except for a reserved line just below the edge of the lip.
Exterior: Lips is black. In the handle zone, lotus and palmette chain. Below, three glaze lines. In the subsidiary band "Z" pattern. Below, three glaze lines and base rays. At the bottom of the base rays, incised line.
520-510 BCE
Unattributed
The cup is related to both Droop and Cassel cups. Repertoire of the subsidiary band is reminiscent of Cassel cups, see *CVA* G. Britain 2 (British Museum 2), pl. 16, 8; Gjerstad 1977, 48, pl. 44, 2, 530; Dunbabin 1962, 341, pl. 137; 3686; *CVA* USA 19 (Boston, Museum of Fine Arts 2), p. 41, pl. 99, 6. Görkay 1999, pl. 8, nr. 87. For comparison of the silhouette palmettes and lotuses, see Ure 1932, 59, nr. 23, fig. 3; for "Z" pattern, see Ure 1932, pl. 3, nr. 85 (Athens CC822).

Cassel cups

Att.11 Fragment of a Cassel cup

Sinop Museum, Depot.
H. 4, W. 9.2, Th. 0.3-0.4.
A single fragment from the lip, handle zone. Glaze for drawing slightly abraded.
Interior: Black, except for a reserved line just below the edge of the lip.
Exterior: On the lip, alternating black and red tongues. In the handle zone, ivy leaves. Handle, black.
520-510 BCE
Unattributed
For comparison, see Dunbabin 1962, pl. 137, nr. 3685, 341; Karageorghis 1978, 884, 886, fig. 16; *CVA* G. Britain 11, (Cambridge Fitzwilliam Museum II), pl. 21, 23; Boardman 1985, fig. 130; Μπακαλακη 1938, 147; fig. 23, 2; *CVA* Germany 56, (Munich 10), pl. 37, 2260; Pierro 1984, pl. 47, 20.

"Top-Band" cup

Att.12 Fragment of a "Top-Band" cup

Ankara University.
Trench F. Addition 19.50-19.10, 1952
H. 6.1, W. 5.4, Th. 0.4-0.5.
A single fragment from the body.
Interior: Black, except for a reserved line just below the edge of the lip.
Exterior: Lip is black. Reserved handle zone. Below, black. Starts of handles.
520-510 BCE
Unattributed

Floral Band-cups - Palmette cups

Att.13 Fragment of a floral-band cup

Ankara University
Unknown provenance
H. 13.1, W. 14.5, Foot diam. 8.1.
A single fragment from the lower body, stem and the foot.
Interior: Black.
Exterior: In the handle zone, lotus-palmette chains. Five chains are preserved. Lower body is black except for a reserved band part way down. Stem and foot is black. White: dots in the chains.
510-500 BCE
Unattributed
For use of white dots and incisions on the chains see, *CVA* Denmark 3 (Copenhagen 3), 96, pl. 118, nr. 4; *CVA* Italy 3 (Villa Giulia 3), pl. 34, nr. 7 (43967) Eliot 1968, 360, pl. 105, nr. 40; Görkay 1999, pl. 8, nr. 108.

Att.14 Fragment of a floral-band cup

Ankara University
Trench IV. 1980-18.50
H. 3.3, W. 4.9, Th. 0.4.
A single fragment from the handle zone.
Interior: Black.

Exterior: In the handle zone, lotus-palmette chains. Seven chains and three palettes are preserved. Below, black. Red: Lotus; dots in the chain. White: Chain heart.
500-490 BCE
Unattributed
There are no incisions between the palmettes' petals; they are more like silhouette, see Ersoy's Type V: Ersoy 1993, 292; *CVA* Greece 3, (Athens M.N.3), pl. 38, nr. 3 (17599); Gjerstad 1977, 49, pl. 46, nr. 3; Boardman 1958–59, 167 fig. 36, nr. 70; *CVA* France 14, (Louvre 9), pl. 90, nr. 7–6; *CRh VIII*, 196, fig. 192; Jully 1981, pl. 51, nr. 300; *CVA* Germany 15, (Mainz 1), pl. 46, nr. 1 (84), 2 (83); Vanderpool 1946, pl. 62, nr. 223; *CVA* G. Britain 12, (University of Reading 1), pl. 9, 5, pl. 10, 4 (87.35/9); *CVA* France 24, (Vannes 1), pl. 8, 8.80.52; *Corinth XIII*, pl. 36, 62.10 (T.3162); pl. 38, 272.4, (T.1075), 272.5 (1080); pl. 42, 297.4 (T.2809); pl. 44, 300.4 (T.3009), pl. 43 g; pl. 48, 325.5 (T.762); pl. 51, 337.7 (T.693), pl. 54, 347.2 (T.575); Πετσας 1970, pl. 186; Καλλιγας 1962, pl. 267; Pierro 1984, pl. 50, nr. 31; *CVA* Poland 2, (Cracow unique), pl. 1 (Musée Technique et Industriel), nr. 13; *CVA* Poland 4, (Warsaw 1), pl. 41, nr. 4 (199881); *CVA* Rumania 1, (Bucharest 1), pl. 25, nr. 5 (03225), nr. 6 (06944); *CVA* Suisse 3, (Geneva 2), pl. 66, nr. 5 (20597); *CVA* Rumania 2, (Bucharest 2), pl. 15, nr. 3 (18717); Favaretto 1993, 30, CG.22; Bayraklı nr. 3: Tuna-Nörling 1995, pl. 6, nr. 96.

Skyphoi

Att.15 Fragment of a skyphos

Sinop Museum, Depot.
Unknown provenance
H. 3.9, W. 3.4, Th. 0.4-0.7.
A single fragment from the lip and the body. There is a trace of a drilled rivet for ancient repair, along the edge of the break at the right side on the lip.
Interior: Black, except for a reserved line just below the edge of the lip.
Exterior: Incurving lip is black. On the reserved body, a male figure to right. His head, right arm and upper body are preserved. Below his right arm, parts of another figure (probably a lion). Red: Hair of male figure.
500-490 BCE
Attributed to the Manner of CHC Group
For the shape, see Ure's class of skyphoi K 1 or K 2, Ure 1927, 69; Beazley classifies this skyphoi as "Shallow Skyphoi" or "Pinchbase" *ABV* 579, 624.7; These shapes were generally produced in the Haimon workshop *ABV* 576-581. The scene represented on the fragment can be related to Herakles or Thesues Circle. Bologna 136: *ABV* 577.17. Although the shape and the scene on the fragment recall the Haimon workshop, drawing details and use of red on human figure seem to be more closer to the CHC Group, see Athens CC 801: *CVA* Greece 4 (Athens 4), pl. 45, nr. 2.

Att.16 Fragment of a skyphos

Lost
Akurgal – Budde Excavations inv. nr. 3
Trench F. Bothros II
A single fragment from the lip and the handle zone of a cup-skyphos.
Interior: Black.
Exterior: Lip is black. In the handle zone a quadriga to right. On the right of the fragment five petals of handle palmette. Front parts of the horses are preserved. Behind the horses, a female figure and parts of a lyre. White: on the harness of the horses.
490-480 BCE
Attributed to the Manner of Haimon Painter
Form of the skyphos can be Beazley's cup-skyphoi or Ure's Class of Skyphoi K2, see Ure 1927, 69; Scene represented on the piece is "Goddess mounting chariot", for comparison of scene, see Adria, Museo Civico, A19 - Adria, Museo Civico, 23437: *CVA* Italy 65, (Adria 2), pl. 32.5; pl. 34, nos. 2-3 (A,B); Adria, Museo Civico, A208 - Adria, Museo Civico, 22600 - Adria, Museo Civico, 2035: *CVA* Italy 65, (Adria 2), pl. 34, nr. 4; Adria, Museo

Civico, A99 - Adria, Museo Civico, 23490: *CVA* Italy 65, (Adria 2), pl. 33, nr. 1; Adria, Museo Civico, 22934: *CVA* Italy 65, (Adria 2), pl. 32, nr. 6; Adria, Museo Civico, 23441: *CVA* Italy 65, (Adria 2), pl. 34, nr. 1; Trier, University, OL1988.6: Leibundgut 1991, pl. 13, nr. 2 (A); Athens, Agora Museum, P48: *Agora XXIII*, pl. 103, nr. 1528; Athens, Agora P8541: *Agora XXIII*, pl. 102, nr. 1505; Smyrna, Excavation, 13: Tuna-Nörling 1995, 38, fig. 8. nr. 159, pl. 10, nr. 159; Montpellier, Société Archéologique, SA167 - Montpellier, Société Archéologique, 192: Laurens 1984, pl. 27, nr. 23 (A, B); Gela, Museo Archeologico: *CVA* Italy 56, (Gela 4), pl. 35. nos. 4, 6; Athens, Collection Unknown Athens, Fetiche Tjami, 1957 NAK 1459: Παπαδοπολου-Κανελλοπουλου 1972, pl. 90, nr. 94; Athens, Collection Unknown Athens, Fetiche Tjami, 1957 NAK 1471: Παπαδοπολου-Κανελλοπουλου 1972, pl. 90, nr. 95; Athens, Fetiche Tjami, 1960NAK4 66: Παπαδοπολου-Κανελλοπουλου 1972, pl. 90. nr. 96, nr. 97; Athens, Fetiche Tjami, 1960 NAK467**:** Παπαδοπολου-Κανελλοπουλου 1972, pl. 90, nr. 98.

Mastos

Att.17 Fragment of a mastos

Sinop Museum, Depot
Unknown provenance
H. 4.3, W. 3.5, Th. 0.6-1.
A single fragment from bottom.
Interior: Black.
Exterior: Four concentric black bands around the nipple. Three thin lines. On the body, alternating tongues. Red: tongues.
525-500 BCE
Unattributed
For comparison, see British Museum B376: Boardman 2001, 248, fig. 272; Boardman 1985, fig. 167; *CVA* France 10 (Paris Bibliothèque Nationale 2), pl. 68, nr. 8-9. This form is seen very frequent in Italy but seldom in Western Anatolia. Brussel *CVA* Belgium 2 (Brussel 2), pl. 15, 1a-b.

Pyxis-Exaleiptra

Att.18 Fragment of a exaleiptron - plemochoe

Sinop Museum Depot
Unknown provenance
H. 6.7, W. 10.4, Th. 0.7.
A single fragment from the upper body and mouth.
Interior: Black.
Exterior: In the reserved area on the edge of the mouth, black tongues between three lines. Below, dot band. Body is black.
*c.*500 BCE
Unattributed
For exaleiptra, see *ABV* 348, 695, 715; *ARV2*, 349, Beazley *Para.*, 159; The form of the exaleiptra can be Type B. for this form, see Scheibler 1964, 72-108; for this form, also see Froning 1982, 163ff and *CVA* Germany 72 (Hannover 2), pl. 25, 7-8, Beilage 3-4. Hornbostel 1987, 79, nr. 34; Hornbostel 1980, 98, nr. 59; Coldstream 1973, pl. 18, nr. 1; Marangou 1978, 300, nr. 171; *CVA* Germany 55, (Kiel 1), pl. 19, nr. 9-10, (B519); Kunisch 1972, 93, fig. 83; Munich 2726: *CVA* Germany 6, (Munich 2), pl. 99, 7; *CVA* Germany 61, (Berlin 7), pl. 47, nr. 4 (F.4015); *CVA* USA 2 (Rhode Island 1), pl. 26, nr. 2; Denmark 3 (Copenhagen 3), pl. 120, 4; Germany 16 (Adolphseck 2), pl. 87, nos. 1-2; *CVA* Germany 26 (Stuttgart 1), pl. 25, nr. 12 (KAS 111); *CVA* Germany 61 (Berlin 7), pl. 47, nos. 3-4 (F4015); *CVA* Germany 60 (Karsruhe 3), pl. 25, nos. 5-6 (69/66); *CVA* Germany 70 (Giessen 19), pl. 24, nos. 5-6 (KIII-101); *CVA* G. Britain 9 (Oxford 2), pl. 64, nr. 12 (1921.858); *CVA* Holland 4 (Leiden 2), pl. 83, nr. 7 (I.1966/10,1).

Lekanis

Att.19 Fragment of a lidded lekanis

Ankara University
Trench F, Addition, South Room II, 19.40-19.00, (3.9.1952)
H. 7.5, W 7.5, Th. 0.7-1.2.
A single fragment from the body and rim of a lidded lekanis.
Interior: Black, red band just below the edge of the mouth.
Exterior: Side of rim where the lid fits, is red. On the mouth profile, "S" motifs. On the handle zone, ivy leaves with berries. Below, double two thick lines.
550-525 BCE
Unattributed
For parallels see, Metzger 1972, pl. 54, nr. 240 (3290-3291), 120; Boardman 1958-59, pl. 34, nr. 19; Kreuzer 1998a, 269, fig. 16; *Histria IV*, pl. 37, nr. 336; Tuna-Nörling 1996, pl. 19, nr. 172; see also *Agora XXIII*, pl. 92, nr. 1330 (P1136), (Near the Ready Painter).

Kraters / Column and Type unknown.

Att.20 Fragment of a column-krater (?)

Ankara University
Trench F. Addition, South Room II, East and North 19.40-19.20, (3.10.1952)
H. 4.7, W. 8.3, Th. 0.5.
A single fragment from the shoulder.
Interior: Black.
Exterior: Alternating tongues. Red: tongues.
550-525 BCE
Unattributed

Att.21 Fragment of a column-krater (?)

Sinop Museum, Depot.
H. 3.7, W. 4.2, Th. 0.7.
A single fragment from the body.
Interior: Black.
Exterior: Sword, back and part of cuirass of a male figure to right. On the left, edge of shield of a figure or a hoplite.
550-525 BCE
Unattributed
Scene can be related to the Herakles and Kyknos, see Leiden, Rijksmuseum van Oudheden, 1954.2.1: *ABV* 263.9, 691; Carpenter et al. 1989, 68, *LIMC*, VII, pl. 698, *CVA* Holland 3, (Leiden Rijksmuesum van Oudheden 1), 16-17, pls. (113-114) 19, nos. 1-2, 20, nos. 1-2, see also for the lines on the sword see *CVA* Germany 24, (Gotha 1), pl. 34, nr. 1, see also pl. 37, nr. 1; *CVA* Germany 37, (Munich 8), pl. 416, nr. 2 (1492); *CVA* Germany 44 (Tübingen 2), pl. 38, nr. 2; *CVA* Germany 49 (Nordrhein Westfalen 19, pl. 35, nr. 2.

Att.22. Fragment of a column-krater (?)

Sinop Museum, Depot.
H. 6.5, W. 4.9, Th. 0.6.
A single fragment from the body.
Interior: Black.
Exterior: A dancing satyr to left, looking back. Part of his beard, body, upper legs, tail, left and right arm are preserved. He holds a vine branch in his left hand.
Red: On his chest, circular stripe.
525-500 BCE
Unattributed

Oinochoe - Pelike - Amphora ?

Att.23 Fragment of a closed-vessel.

Ankara University
Trench K, 18.30-17.00
H. 2.6, W. 4, Th. 0.9.
A single fragment from the body.
Exterior: On the upper edge of the fragment, black panel border. In the reserved panel, upper part of a head of a male whose only hair and ear are preserved. In the area in front of the head, a black dot.
525-500 BCE

Unattributed

Att.24 Fragment of a closed-vessel.

Ankara University
Unknown provenance
H. 3, W. 4.5, Th. 0.4.
A single fragment from the body and the start of handle.
Exterior: On the right edge of the fragment start of handle and black glaze. In the reserved panel, vertical line and back part of draped figure (?).
525-500 BCE
Unattributed

Att.25 Fragment of a small neck-amphora or oinochoe (?)

Sinop Museum, Depot.
Unknown provenance.
H. 2.9, W. 3.7, Th. 0.4.
A single fragment from the shoulder and the body.
Exterior: On the shoulder, tongues. On the body, an armed hoplite to left. His helmet, head, and upper part of shield are preserved. On the right edge of the fragment, probably his spear and parts of leaf.
525-500 BCE
Attributed to the Light-make Class,
see *CVA* Germany 48 (Munich 9), pl. 38, nr. 1 (M2216). *CVA* Italy 69 (Naples 5), pl. 32, nr. 1 (86353), pl. 33, nr. 3 (86355).

Att.26 Fragment of an olpe (?)

Sinop Museum inv. nr. ? (AMAC nr. 1257)
From the excavations at the Match Factory in 1944
H. 4.2, W. 5.5, Th. 0.3.
A single fragment from the upper body of an olpe (?)
Exterior: Right edge of the figure panel is preserved. In the reserved figure zone, unidentifiable figure, probably a griffin (?).
*c.*500 BCE
Unattributed

Lekythoi

Att.27 Fragment of a lekythos

Sinop Museum inv. nr. 8.32.71
Unknown provenance
H. 9.0, W. 6.7, diam. of foot 3.8.
Upper body, including shoulder, neck and handle are missing.
Exterior: Runner to left between two draped youths. His head, right arm and part of upper his body are missing. He holds a cloak. Of the youth on the left only legs and part of drapery are preserved.
525-500 BCE
Attributed to The Fat Runner Group
For the Fat-Runner see, *ABL* 16-18. (as Vatican G.52), *ABV* 459 (The Fat-Runner Group), see also Campus 1981, 4ff. For comparison of form see, Agrigento C 797: Carpenter et al. 1989, 115.460, *CVA* Italy 61 (Agrigento 1), pl. 38, nr. 1; for style see, Würzburg 360: *ABV* 459.1, Langlotz 1932, pl. 107; Villa Giulia 24997: *ABV* 459.3, *CVA* Italy 2 (Villa Giulia 2), pl. 50, nr. 5, 26. Athens 9699 (N. 939. I): *ABV* 459. 4, Παπασπυριδη 1927-8, 93, fig. 3; Athens 9700 (N. 939. 2): *ABV* 459. 5. Villa Giulia (M. 557): *ABV* 459. 2, Mingazzini 1930, pl. 84, nr. 4 Athens 9704 (N. 939. 3): *ABV* 459.6 Athens .1397: *ABV* 459. 7 Athens Agora. 15262: *ABV* 460.9, *Agora XXIII,* pl. 5. nr. 800. Napulia 84: *ABV* 460. 10; Herakleion: *ABV* 460. 11; Vatikan 448: *ABV* 459.12; Athens P. 24. 517: Beazley 1971, 201, *Agora XXIII*, 204, nr. 802; Athens P. 5237: Beazley *Para.*, 201, *Agora. XXIII.* 204, nr. 801; Agrigento: Beazley *Para.*, 201. 4; *CVA* Italy 61 (Agrigento 1), pl. 38, nr. 1 (C. 797), 18-19. Basle Market: Beazley *Para.*, 202; Tocra 65. 324 (2129): Beazley *Para.*, 202, Boardman – Hayes 1973, pl. 23 (2129), 44; Izmir Museum Inv. Nr. 9235: Tuna-Nörling 1995, 80, nr. 103, (from Pitane), pl. 38.

Att.28 Lekythos

Sinop Museum inv. nr. 1.79.44 (AMAC nr. 13155) Excavation nr 202.
From the excavations at the Match Factory in 1944.
H. 11.0, W. 5.5, diam. of mount 3.5, diam. of foot 3.0.
Complete, glaze little abraded.
Exterior: Echinus and handle are black. Shoulder is reserved. On the body two black bands. Below, black.
End of the 6th or beginning of the 5th century BCE
Unattributed
For comparison, see *Kerameikos IX*, pl. 85, E.15.1; for this kind of lekythoi with bands, see also *Agora XII (2)*, pl. 38, nr. 1114, 314.

Att.29 Fragment of a lekythos

Sinop Museum inv. nr. 9.55.71, (AMAC nr. 1118), Excavation nr. 543
Found in the excavations at the Match Factory in 1944.
H. 9.9, W. 5.4, diam. of foot 4.8.
Upper body, shoulder handle neck and mouth missing.
Exterior: A seated figure on an *okladias* to left. Parts of the *okladias*, his legs and drapery are preserved. Behind the seated figure, two standing draped male figures facing each other. Only feet and lower legs and parts of drapery are preserved. Below, ground line. Lower body is black but for two reserved bands part way down.
490-480 BCE
Manner of Emporion Painter ?
For style and scene, see Thebes R113.56: *ABV* 585.6, ("Manner of Emporion Painter") Ure 1927, pl. 15.

Att.30 Fragments of a lekythos

Sinop Museum inv. nr. 9.150.71
Necropolis A, 1951
H. 9.2, W. 5.6, diam. of foot 4.
Several joining fragments preserve part of the body. Upper body, neck, handle and mouth are missing (the shoulder exists in the drawings of old excavation records in 1951). Glaze for drawing very much abraded.
Exterior: On the shoulder stripes (according to the drawing in old excavations records in 1951). On the body symposium. Dionysos (?) and Ariadne (?) reclining, she wears a diadem and looks at him. Vine branches in the filed.
Red: stripes on drapery; diadem of Ariadne (?).
490-480 BCE
Attributed to the Class of Athens 581 (form); the Group of P 24381.
For the shape, see *Agora XXIII*, pl. 85, nr. 1079 (P.24452); for scene see. Athens 385 (C.C. 931), *ABV* 492.85; Athens 1060 (C.C.923), *ABV* 493.86; Athens 387 (C.C. 932): *ABV* 493.87; Agora P24376: *Agora XXIII*, pl. 83, nr. 1011, (The Class of Athens 581-the Group of Agora P 24381).

Att.31 Fragment of a lekythos

Sinop Museum inv. nr. .6.71
Unknown provenance
H. 13.7, W. 7.3.
Mouth and foot are missing.
Exterior: Stripes on the shoulder. On the body, Dionysos seated to right. He holds a thrysos. On the left, an approaching satyr. On the right, a dancing satyr.
Below, reserved bands and black glaze.
Red: Fillet on Dionysos' hair. Dots and stripes on the drapery of Dionysos and on the body of satyrs. White: dots on Dionysos' cloak, in the field and on the satyr.
490-480 BCE
Attributed to the Class of Athens 581, "Group P"
For similar scene and shape, see University College of Dublin 545: *CVA* Ireland 1 (University College of Dublin and University College of Cork 1), pl. 15, nos. 8-9, (545); see also Agora P 24428: Beazley *Para.*, 230, *Agora XXIII,* 217, nr. 911; Agora P 24429: Beazley *Para.*, 230, *Agora XXIII*, 217, nr. 912; Agora P 24430: Beazley *Para.*, 230, nr. 271, nr. 913; Agora P 24423: Beazley *Para.*, 230, *Agora XXIII*, 220, nr. 939; Pitane 8555: Tuna-

Nörling 1995, pl. 43, nr. 120, (the Class of Athens 581), for the use of white, see Brunschweig 366: *CVA* Germany 4 (Braunschweig 1), pl. 11, nos. 1-2; for style, see *CVA* Germany 31, (Heidelberg 4), pl. 172, nr. 5-7 (L58).

Att.32 Palmette lekythos

Sinop Museum inv. nr. 26.3.83.
Unknown provenance
H. 11.7, W. 4.9, diam. of foot.3.7.
Mouth and handle are missing.
Exterior: Stripes on the shoulder. Black line at the edge of the shoulder. On the body, lotus-palmette chains. Below, black-glaze except for a reserved band.
White: interconnecting lotus leaves.
490-470 BCE
Unattributed
For palmette lekythoi see, Haspels 1936, 93-94, 185-186; *AWL.* pl. 69, 5, Oxford 1940.148; see also, *Corinth XIII*, 163-164; Brownlee 1995, 359ff; for the comparison of the lekythos see, Brownlee 1995, pl. 79, nr. 215; *CVA* Italy 61 (Agrigento 1), pl. 90, nr. 7 (C.737), nr. 10 (C.740), pl. 91, nr. 1 (C741), nr. 2 (C.742); nr. 6 (C.746); Poland 1 (Cracow 1), pl. 1, nr. 14; comparison of palmette *CVA* Germany 7 (Karlsruhe 2), pl. 32, nr. 9 (B1842).

Att.33 Palmette lekythos

Sinop Museum inv. nr. 2.70.54, (AMAC nr. 1456)
From the excavations at the Match Factory in 1944.
H. 8.3, W. 4, diam. of foot 3.5
Mouth and handle are missing.
Exterior: Stripes on the shoulder. Black line at the edge of the shoulder. On the body, lotus-palmette chains.
Below, black-glaze except for a reserved "wet-incised" lines.
490-470 BCE
Unattributed
For "wet-incised" lines see, Haspels 1936, 138, 155, 166, 171, 175, 185) see also Ferrara 212: *CVA* Italy 48 (Ferrara 2), pl. nr. 44.1; Kiel B 693: *CVA* Germany 55 (Kiel 1), pl. 19, nos. 3-4; *CVA* Italy 15 (Toronto 1), pl. 41, nr. 4; Brownlee 1995, pl. 79, nr. 215; Agrigento C.756: *CVA* Italy 61 (Agrigento 1), pl. 92, nr. 6, nr. 7 (C.757); Karlsruhe B1842: *CVA* Germany 7 (Karlsruhe 2), pl. 32, nr. 9; see also *CVA* Germany 26 (Stuttgart 1), pl. 24, nr. 15 (KAS 100); *CVA* France 36 (Nantes) pl. 22, nr. 5 (903-646).

Att.34 Lekythos

Sinop Museum inv. nr. 2.32.54 (1951-54)
Unknown provenance
H. 11.3, W. 4.9.
Mouth, handle and foot are missing. Drawing is much abraded.
Exterior: Stripes on the shoulder. On the upper part of body, two rows of dots between two double lines. On the body, a quadriga to right. Behind the horses, a figure to right, looking back. In the chariot another figure. Below, black-glaze except for a reserved "wet-incised" lines.
480-470 BCE
Haimonian
The scene represented on the lekythos is related to quadriga scenes of the Haimon Group, see Perachora: *ABV* 541.65; *CVA* Czechoslovakia 1, (Prague1), pl. 34, nr. 6 (22. 83); *Kerameikos IX,* pl. 31, nr. 7 (126) (HW. 121).1, pl. 33, nr. 1.143 (SW122); *CVA* Germany 47, (Tübingen 3), pl. 48, nr. 6; *CVA* Germany 26, (Stuttgart 1), pl. 24, nr. 3 (KAS1).4; Braunschweig 244: *CVA* Germany 4 (Braunschweig 1), pl. 11, nos. 3-4.

Att.35 Lekythos

Sinop Museum inv. nr 2.46.54 (1951-54)
Unknown provenance
H. 10.2. W. 4.5, diam. of foot 3.7.
Mouth and handle are missing. Drawing is much abraded
Exterior: Stripes on the shoulder. On the upper part of body, two rows of dots between two double lines. On the body, a seated figure

to left, holding vine branch. On the left, a standing figure (probably a dancing satyr) also holds a vine branch. Below, black-glaze except for "wet-incised" lines.
480-470 BCE
Haimonian
For the comparison of scene, see Copenhagen 83: *ABV* 549.305.

Att.36 White-ground pattern-lekythos

Sinop Museum inv. nr. 2.72.55, (1951-54)
Unknown provenance
H. 15.1, W. 5.5, diam. of foot 3.7.
Mouth, handle and part of neck are missing. Drawing is very much abraded
Exterior: Stripes on the shoulder. On the body, above, probably lattice or meander (very abraded). Pattern of three palmettes and tendrils. Below, black line and lattice. Below, black glaze.
475-450 BCE
Attributed to the Workshop of the Beldam Painter
For comparison, see *CVA* Rumania 2 (Bucharest 2), pl. 21, nr. 8; *CVA* Rumania 1 (Bucharest 1), pl. 30, nr. 4; Brownlee 1995, pl. 79, nr. 220; see also *AWL* pl. 70, nr. 1.

Att.37 White-ground pattern-lekythos

Sinop Museum inv. nr. 1.104.44; (AMAC nr. 983)
Found in the excavations carried out at the Match Factory in 1944.
H. 6.9, W. 5.5, diam. of foot 2.8.
Mouth, handle and part of foot discus are missing.
Exterior: Stripes on the shoulder. Black line at the edge of the shoulder. On the body, pattern of five horizontal palmettes placed in two rows. Between the palmettes, three dots. Below, black-glaze except for a reserved band.
480-460 BCE
Unattributed
The form of the lekythos is very close to the Little-Lion Class see, Toronto, Royal Ontario Museum, 923.13.40 (335): *AWL* pl. 69, nr. 4, see also *CVA* Germany 11 (Schloss Fasanerie 1), pl. 12, nr. 2; *CVA* Germany 26, (Stuttgart 1), pl. 24, nr. 7 (KAS 93); *CVA* Italy 65 (Adria 2), pl. 27, nr. 1, 3 (IG.22.926).

Att.38 Fragment of a white-ground pattern-lekythos

Ankara University
Trench F, Addition III, .a, 19.40-19.00.
H. 4.9, W. 3.8, Th. 0.6-1.
A single fragment from the body.
Exterior: Horizontal palmette. Three petals and parts of its tendrils are preserved. Below, brown line. Black glaze.
475-450 BCE
Unattributed
The fragment might probably have belonged to a figured white ground lekythos, see *AWL* pl. 64, nr. 1 (Cambridge, Fitzwilliam Museum GR.1.1895. (G.138)), (Karlsruhe Painter); nr. 2, (Basle Market).

Att.39 Plain lekythos

Sinop Museum inv. nr. ? (AMAC nr. 1046)
Found in the excavations carried out at the Match Factory in 1944.
H. 8, W. 4.3, diam. of foot 3.8.
Mouth, handle and parts of neck are broken off and missing. Surface is abraded.
Exterior: On the reserved shoulder stripes. Just below the edge of the shoulder, reserved band. Below, black. Foot's torus profile is reserved.
490-480 BCE
Unattributed
For comparison, see Pushkin Museum II 1b 339: *CVA* Russia 1 (Pushkin Museum 1) pl. 37. 4. Little Lion Class (490-480)

Att.40 Fragment of a lekythos

Sinop Museum inv. nr. ? (AMAC nr. 1053)
Found in the excavations carried out at the Match Factory in 1944.
H. 7.1, W. 4.7.
Upper body and foot are broken off and missing. Lower body is preserved.

Exterior: Black glaze. Reserved band on the lower body.
480-470 BCE
Unattributed
Pushkin Museum II 1b 86: *CVA* Russia 1 (Pushkin Museum 1) pl. 45, 1, (Beldam Workshop) 475-450; Toronto 923.13.47: *CVA* Canada 1 (Toronto 1), pl. 41. 16.

Att.41 Plain lekythos

Sinop Museum inv. nr. ? (AMAC nr. 9624)
Found in the excavations carried out at the Match Factory in 1944.
H. 12, W. 6. diam. of foot 4.
Preserved.
Exterior: Mouth echinus is black. Neck is reserved. On the shoulder stripes. Reserved band just below the edge of the shoulder. Foot discus is black.
490-480 BCE
Unattributed
See, Pushkin Museum II 1b 339: *CVA* Russia 1 (Pushkin Museum 1) pl. 37. 4. Little Lion Class (490-480)

Att.42 Plain Lekythos

Found in the excavations at the Match Factory in 1944
Sinop Museum inv. nr. ?, (AMAC inv. nr. 1454)
H. 11.6, W. 5.2, diam. of foot 3.6.
Mouth, neck and the handle are missing, glaze abraded.
Exterior: On the shoulders, stripes, Body is black.
*c.*475 BCE
Unattributed

Att.43 White-ground pattern-lekythos

Sinop Museum inv. nr. ? (AMAC nr. 1061)
Found in the excavations carried out at the Match Factory in 1944.
H. 14, 6, W. 4.4. diam. of foot 3.5.
Mouth and parts of the neck are missing. Neck, handle and the foot restored. Surface is abraded.
Exterior: On the shoulder, stripes. Figure zone is abraded. Traces of net pattern and ivy. Below, black.
475-450 BCE
Beldam Workshop
For the shape, see K1902.73ar: *CVA* GB 18 (Glasgow) for shape see. pl. 24-10. (475-450)

Att.44 White-ground pattern-lekythos

Sinop Museum inv. nr. ? (AMAC nr. 1433)
Found in the excavations carried out at the Match Factory in 1944.
H. 15.2, W. 5.6. diam. of foot 3.6.
Mouth is missing. Neck is restored. Surface is abraded.
Exterior: On the shoulder stripes, on the body abraded horizontal palmettes between net pattern below, black. Torus profile of the foot is reserved.
475-450 BCE
Beldam Workshop
For comparison, see Edinburgh 1962.72: *CVA* GB 16 (Edinburgh 1), pl. 16, 13-14. Beldam 475-450. Toronto 946.100.4: *CVA* Canada 1 (Toronto 1), pl. 41. 11. Brussels *CVA* Belgium 2 (Brussels 2), pl. 1, 12.

Att.45 White-ground pattern-lekythos

Sinop inv.nr? (AMAC nr. 1218)
Found in the excavations carried out at the Match Factory in 1944
H. 6.8, W. 5.4, diam. of foot. 4.8.
Mouth, neck and the handle are broken off and missing. Surface is abraded.
Exterior: On the shoulder, stripes, body is black.
570-460 BCE
Unattributed

Att.46 White-ground pattern-lekythos

Sinop inv.nr? (AMAC nr. 1477)
Found in the excavations carried out at the Match Factory in 1944
H.14.3, W.4.8, diam. of foot 3.8.

Part of the mouth is broken and missing. Surface is abraded.
Exterior: Mouth and upper part of the handle is black. On the shoulder, stripes. on the body abraded palmettes, below, black. Foot discus is black.
475-450 BCE
Unattributed

Att.47 Fragment of a white-ground lekythos

Sinop inv. nr. ? (AMAC nr. 1413)
Found in the excavations at the Match Factory in 1944.
H. 8.2, W. 4.4
Part of the lower body is preserved. Upper body and the foot are broken off and missing.
Exterior: Body is white, below, black glaze.
450-425 BCE
Unattributed
For shape see. K1894.41a: *CVA* GB 18 (Glasgow) for shape see. pl. 32, 450-425.

Amphoriskoi

Att.48 Amphoriskos

AMAC nr. 980
(Found in the excavations carried out at the Match Factory in 1944)
H. 7.2, W. 4.7, Foot diam.1.9
Mouth, neck and the handle are missing. Glaze is very much abraded on the body.
Exterior: Body and the foot are black. On the shoulder, is a reserved band which consists of a purple-brown band.
580-550 BCE
Unattributed
For comparison of shape and the decorations see, Rennes D.863.1.39: *CVA* France 29, (Rennes 1), pl. 27, no.1; Tours 863.2.75: *CVA* France 30 (Bourges et Tourse 1), pl. 13, nr. 9; Dobrée D.863-1-87: *CVA* France 36, (Nantes 1), pl. 34, 1; Izmir Museum Inv. nr. 4996: Tuna-Nörling 1995, 95, nr. 164 (from Pitane), pl. 45.

Attic Red Figure Pottery

Cups

Att.49 Fragments of an Inset Lip Stemless Cup.

Trench F, Addition, 18.80-19.60.
Three joining fragments preserve 1/5 of the cup.
Interior: Black.
Exterior: Flying Pegasos to left. Head, parts of the wings and one of its feet are preserved. Purple: stripes on mane.
500-475 BCE
Unattributed
The shape of the cup very close to the Castulo Cup, see Shefton 1996, 170, fig, 1, 183, pl.1; Pegasos was well represented on cups. Especially on the handle area. Similar dots on the wing see: Leipzig, Antikenmuseum der Universitat Leipzig, T538A / T538B (cup): *ARV2*, 89.12, "the Euergides Painter"; Leipzig, Antikenmuseum der Universität Leipzig, T501: *ARV2*, 96.135, Paul 1997, 41, nr. 16. Boston (MA), Museum of Fine Arts, 10.198 (cup): *ARV2*, 84.19. "The Skythes Painter"; Bologna, Museo Civico Archeologico, 361 (cup): *ARV2*, 65.113; Hagg 1998, 205, fig. 14; Rome, Mus. Naz. Etrusco di Villa Giulia 50388 (cup): *ARV2*, 65.114, "Oltos"; New York (NY), Metropolitan Museum, 14.146.2: *ARV2*, 41.38; for the form, see *Agora XII (1)*, 101, "Inset Lip" fig. nr. 471 (470-450); Filow et al. 1934, 57-58, figs. 73-74. *CVA* Spain 3 (Barcelona 1), pl. 17.6, 20.1,9,10,11,12, pl. 24.2; for the style of the Pegasos, see Pushkin State Museum II. Ib, 73: *CVA* Russia 4 (Pushkin State Museum 4), pl. 3, 2.

Att. 50 Fragment of a cup

Unknown provenance
H. 4.7, W. 6.1, Th. 0.9.
A single fragment from the tondo of a cup.

Interior: A woman dressed in a chiton and himation stands to right. Head, shoulders, right hand, and lower parts of her feet are missing.
Exterior: Graffiti "A"
c. 450 BCE
Attributed to the Painter of London E 100
The woman on the fragment probably holds a phiale in her right hand and makes a libation at an altar. The drawing style and scene are very close to the cup London E 100 which was identified by Beazley as the Painter of London E 100. London British Museum E 100: *ARV2*, 834.1; for his other works, see New York (NY), Metropolitan Museum, GR596: *ARV2*, 834. New York (NY), Metropolitan Museum, 96.18.75: *ARV2*, 834; Florence, Museo Archeologico Etrusco, PD272: *ARV2*, 834.4; Paris, Musée du Louvre, G627: *ARV2*, 834.3. The hook shape drawn drapery detail on the Sinop fragment also recalls the Painter of Louvre G 456, see Würzburg, Universität, Martin von Wagner Museum, L490 and Würzburg, Universität, Martin von Wagner Museum, 490: *ARV2*, 825.12.

Att. 51 Fragment of a cup

Excavation nr. 169.
H. 3.5, W. 8.3, Th. 0.6, estimated diam. of foot 8.5.
A single fragment from the tondo and the foot.
Interior: Nude male boy (upper body missing) running to right towards an altar (part of top missing). Part of his fingers are preserved between the figure and the altar. Below, reserved exergue. Around the tondo, border line.
Purple: border line.
Exterior: Black.
450-425BCE
Unattributed
For the scene, see *Agora XXX*, 313, nr. 1378, pl. 128; see also *Agora XXX*, 245, pl. 76, nr. 723 (oinochoe).

Att. 52 Fragment of a cup.

The Temple-Altar Trench, II. 18.00-17.60
H. 2.9, W. 1.5, Th. 0.4.
A single fragment from the body of a cup.
Interior: A youth dressed in himation to right. The head, small part of the drapery and part of his left shoulder are preserved.
Exterior: Black.
425-400 B.C
Unattributed
The piece is probably from a stemless cup (delicate class), the piece curves up a plain rim on the outside but with an offset on the inside. For parallels, see *Agora XII (1)*, 102-105, *Agora XII (2)*, fig. 5, nos. 483, 487. For comparison of the face of the figure, see *Agora XXX*, 332, pl. 142, nr. 1506. Comparison of the scene, see *Agora XXX*, pl. 125, nr. 1345; see also Frankfurt, Museum fur vor und Frühgeschichte, B425: *CVA* Germany (Frankfurt am Main 2), 35, pl. 85, 3 (1476).

Cup-Skyphos

Att. 53 Fragments of a cup-skyphos

Unknown provenance
Fragment a: H. 2.9, W. 3.3, Th. 0.4; Fragment b: H. 4.2, W. 6.5, Th. 0.4-0.7.
Two non-joining fragments from the lip and the body of a cup-skyphos.
Interior: Black.
Exterior: a: Satyr to right. Head, right arm and upper body is preserved. On the right edge of the piece, part of drapery of a maenad. b: Satyr to left. Part of his head, left arm and body are preserved.
400-375 BCE
Attributed to the Q Painter
The scene represented on the cup is related to satyrs and maenads who were well depicted on the cup-skyphoi of the Q Painter. London, British Museum, 67.5-12.33: *ARV2*, 1519.21; for the scene, see Murcia, Museum: *ARV2*, 1520.27; Athens, Agora Museum, P41-Athens, Agora Museum, 42: *ARV2*, 1520.26; Talcott et al. 1956, pl. 5.42; Leningrad inv.

2263: *ARV2*, 1520, 25, Ure 1944, pl. 4, nr. 32. The figure could also be a Pan, see Paris, Villard: *ARV2*, 1521, 48, Ure 1944, pl. 3, nr. 29.

Att. 54 Fragment of a cup-skyphos

Stray find from the shore.
A single fragment from the lower body of a cup-skyphos. Foot and part of one handle is preserved.
H. 7.3, W. 8.9, Foot diam. 6.5.
Interior: Impressed decoration, four palmettes within circle of enclosed ovules.
Exterior: A: Youth to left who is draped in a himation. Lower part of his body is preserved. At handle, palmette. B: Youth to right who is draped in a himation. Lower part of his body is preserved. At the handle, palmette. Below the foot, two glaze circle central dot.
400-375 BCE
Attributed to the Q Painter
For the form, see *Agora XII (1)*, 111-112, *Agora XII (2)*, fig. 6, nr. 621. For the style of the palmettes, see *Agora XXX*, 310, nr. 1346, pl. 125; *CVA* Spain 5, (Ullastret 1), 33, pl. 28, nr. 2, (Q Painter).

Att. 55 Fragment of a cup-skyphos.

Unknown provenance
H. 6.3 W. 7.9 Th. 0.4-0.9.
A single fragment from the out-turned lip and the body.
Interior: On inside of lip, large ivy wreath with berries. Black glaze.
Exterior: Youth to left who is draped in a himation. Left part of his body is preserved. At handle, palmettes. Handle is not preserved.
400-375 BCE
Attributed to the Jena Painter
The piece should belong to a cup-skyphos/ heavy-wall with thickened lip projecting outwards, offset inside, see *Agora XII (1)*, 111-112, *Agora XII (2)*, fig. 6, nr. 621. For scene and style, see Jena, Friedrich-Schiller-Universität, 12: *ARV2*, 1515.64; Jena Rf.St.3: *ARV2*, 1515, 65 (the Jena Workshop), Ure 1944, pl. 5, nr. 16; for ivy, see Harrow, School Museum, 81: *ARV2*, 1520.33; Leningrad inv. 2263: *ARV2*, 1520, 25, Ure 1944, pl. 4, nr. 32; for palmette and the figure, see Ure 1944, 71, fig. 6, *ARV2*, 1514, nr. 53, (Jena Workshop).

Skyphos

Att. 56 Fragment of a skyphos

Unknown provenance
H. 4.3, W. 4.8, Th. 0.6.
A single fragment from the body.
Interior: Black.
Exterior: A youth to right. Parts of his himation are preserved. On the left, petals of the handle palmette are preserved.
375-350 BCE
Unattributed
Close to the Fat-Boy Painter
The general scheme of decoration and the style are close to the skyphoi by the Fat-Boy Painter or Group, see Brussels, Musées Royaux, A153: *ARV2*, 1696.189BIS; see also Prague, Museum of Applied Arts, 12.6.1125: *ARV2*, 1696.189TER; see also Ferrara, Museo Nazionale di Spina, T713AVP: *ARV2*, 1490.172bis.

Att. 57 Fragment of a skyphos.

Unknown provenance
H. 3.5, W. 3.8, Th. 0.3.
A single fragment from out-turned rim and body.
Interior: Black.
Exterior: Youth to right, probably wearing a himation and holding a discus. Discus, head, left shoulder and part of his left arm are preserved.
375-350 BCE
Attributed to the F. B. Group
For comparison of style, see *Agora XXX*, pl. 121, nr. 1294, nr. 1229; Sabattini 2000, 54, fig. 9; *Delos XXI*, pl. 55, fig. 15; for comparison of details on figure's face, see Ferrara, Museo Nazionale di Spina, T713AVP: *ARV2*,

1490.172bis; Delos, Archaeological Museum: *ARV2*, 1491.197, *Delos XXI*, pl. 54, fig. 17.

Att.58 Fragment of a skyphos

Trench K, 18.30-17.00
H. 3.2, W. 3.1, Th. 0.3.
A single fragment from the rim lip and body.
Interior: Black.
Exterior: Head and part of body of a youth to left. Reserved palmette.
375-350 BCE
Attributed to the F. B. Group
For comparison, see Agora P 19382: *ARV2*, 1696, 189 (6), *Agora XXX*, pl. 122, nr. 1304; Sabattini 2000, 53, fig. 7; 59, fig. 17. 61, fig. 23.

Att. 59 Fragment of a skyphos

Unknown provenance
H. 3.5 W. 4.2, Th. 0.7.
A single fragment from body.
Interior: Black
Exterior: Handle palmette. At the left edge, drapery of a figure.
375-350 BCE
Attributed to the F. B. Group
Probably belongs to 14a.

Kraters

Column-Kraters

Att. 60 Fragment of a column-krater

Sinop Museum
Trench F, room I, west, 12.20-19.00.
H. 11. W. 7, Th. 1.3.
A single fragment from the neck of a column-krater.
Interior: Black glaze.
Exterior: Reserved band, below, lotus-buds chains between two thin and two thick black bands. Between the buds' chain, dots.
475-450 BCE
Unattributed

Bell Kraters

Att. 61 Fragment of a bell-krater

Ankara University
Temple-Altar 4, II. 18.00-17.60.
H. 5.6, W. 8.7, Th. 2.1.
A single fragment from the rim.
Interior: Reserved line on inside at rim
Exterior: Laurel wreath to left.
400-375 BCE
Unattributed
For comparison of style, see Kreuzer 2017, pl.26, nr.63.

Att. 62 Fragments of a bell krater

Sinop Museum inv. nr. 2.222.54
Found in the excavations in 1951-54
H. 14.3, W. 21.2, Th. 0.9.
Several joining pieces preserve part of the body and the start of the handle.
Interior: Black.
Exterior: A youth standing to right, wearing a himation. Head and parts of his feet are missing. At the start of handle egg pattern. Below the handle palmette and tendrils. Below the scene, meander.
400-375 BCE
Attributed to the Toya Painter
For comparison of style, see London F4: *ARV2*.1425, 1; Beazley *Para.*, 490; London F 51: *ARV2*.1425.10; Enserune, Mouret: *ARV2*, 1448.1; for the draped figures, see New York Market Sotheby's: *ARV2*, 1448, 6, Carpenter et al. 1989, 379; London, British Museum F74: *ARV2* 1448, 5, Carpenter et al. 1989, 379.

Att. 63 Fragment of a bell-krater

Ankara University
Trench F. South, 17.90-17.65.
H. 11, W. 9.3, Th. 0.5-0.5.
A single fragment from the lower body.
Interior: Black.
Exterior: A draped figure to left. Part of his drapery is preserved. Below, meander.
375-350 BCE

Unattributed
For comparison of style, see Vatican City, Museo Gregoriano Etrusco Vaticano, 9101: *ARV2*, 1448.7.

Calyx-Kraters

Att. 64 Fragment of a calyx-krater

Ankara University
Bothros II, Trench F. Add. 19.60-19.20
W. 2.8 H. 6.7, Th. 0.5-0.8.
Interior: Black.
A single fragment from rim and neck.
Exterior: On the rim diagonally addorsed palmettes. Below, reserved band and black neck zone.
470-460 BCE
Unattributed
Comparison of the diagonal palmettes, see Agora P4811: *Agora XXX*, pl. 36, nr. 266. For the ornaments on the rim, see also Vienna, Kunsthistorisches Museum, 1102: *ARV2* 504, 5, "the Aegisthus Painter", Reinsberg 1989, 167, fig. 90; Bologna, Museo Civico Archeologico, 288: *ARV2*, 504.6, "the Aegisthus Painter".

Att. 65 Fragment of a calyx-krater (?)

Ankara University
Trench K, 18.30-17.00
H. 6, W. 5.9, Th. 2.2.
A single fragment from the rim.
Interior: Reserved line on inside at rim. Band of running spirals.
Exterior: Laurel wreath to left.
460-450 BCE
Unattributed
For comparison of laurel wreath, see Agora P 21352 b: *ARV2*, 609, 12, Niobid Painter, *Agora XXX*, pl. 41, nr. 303.

Kraters - Type Unknown

Att. 66 Fragment of a krater

Trench F., App. Room II, 19.30-19.20
H. 4.7, W. 5.7, Th. 0.7.
A single fragment from the body.
Interior: Black.
Exterior: Two women. The woman on the left whose only left hand and part of drapery are preserved, wears probably a himation. Her left hand outstretched to the woman on the right. One on the right, another woman who wears peplos. Part of her body, left arm and hand are preserved. She stretched her left arm to the woman on the left.
475-450 BCE
Unattributed
Comparison of style, see Museum of art and Archaeology University of Missouri-Columbia 83.187: *CVA* USA 36 (Museum of art and Archaeology University of Missouri-Columbia 1) pl. 26. 1-2. (Hermonax).

Att. 67 Fragment of a krater

Ankara University
Trench F. Addition IX, 19.50-19.10
H. 4.2 W. 6.9, Th. 0.4-0.7.
A single fragment from the upper body.
Interior: Black.
Exterior: Tongues on the shoulder.
450-425 BCE
Unattributed

Att. 68 Fragment of a krater

Unknown provenance
H. 5.1, W. 4.2, Th. 0.6.
A single fragment from the body of a krater.
Interior: Black
Exterior: A youth seated in three quarter view to left. His tummy and his right arm and left hand are preserved.
425-400 BCE
Unattributed
Comparison of the style, see Agora P 9489: *Agora XXX*, pl. 103, nr. 1075. See also Agora P 6897: *Agora XXX*, pl. 51, nr. 428; *CVA* Greece 2, (Athens National Museum 2), pl. 32, nr. 4; see also *CVA* Russia 5 (Pushkin State Museum 5), pl. 11, 1.

Att. 69 Fragment of a krater

Ankara University
Trench F. Addition, South Room II, East and North 19.40-19.20, (3. 10. 1952)
H. 7.1, W. 9, Th. 0.7-1.
A single fragment from the lower body.
Interior: Black.
Exterior: Meander. Below, two reserved lines and black-glaze.
425-400 BCE
Unattributed

Att. 70 Fragment of a krater

Unknown provenance
H. 4.3, W. 4.2, Th. 0.6.
A single fragment from the body of a krater.
Interior: Black
Exterior: A woman to left. Parts of her chiton and himation are preserved.
425-400 BCE
Unattributed
Comparison of the style, see Agora P 10542: *Agora XXX*, pl. 20, nr. 118.

Att. 71 Fragment of a krater

Trench F. Addition South, 19.60-19.40
H. 7.3, W. 7, Th. 0.7.
A single fragment from the body.
Interior: Black.
Exterior: In the centre, a youth stands with head to right. His upper body and part of his head are preserved. He wears a himation of his left shoulder. Body in three-quarter view, right arm probably akimbo.
425-400 BCE
Unattributed
For comparison of the scene, see McPhee 1987, pl. 56, nr. 48.

Att. 72 Fragment of a krater

Unknown provenance
H. 6.1, W. 3.8, Th. 0.5-7.
A single fragment from the body.
Interior: Black.
Exterior: Parts of a figure (?). Below, meander.
400-375 BCE
Unattributed

Att. 73 Fragment of a krater

Unknown provenance
H. 4.7, W. 4.9, Th. 0.6.
A single fragment from the body.
Interior: Black.
Exterior: Hoof of a horse to right. Part of drapery (?). Below, meander.
400-375 BCE
Unattributed

Att. 74 Fragment of a krater

Unknown provenance
H. 4.9, W. 5.2, Th. 0.7.
A single fragment from the body.
Interior: Black.
Exterior: Parts of a woman. Her drapery and parts of her flesh are preserved. At the left, part of drapery with tassel. White: woman's flesh.
375-350 BCE
Unattributed

Att. 75 Fragment of a krater

Ankara University
Trench K, 18.30-17.00
H. 7.5, W. 5.1, Th. 0.9-1.3.
A single fragment from body.
Interior: Black.
Exterior: Reserved palmette.
400-375 BCE
Unattributed

Att. 76 Fragment of a krater

Unknown provenance
A single fragment from the body of a krater
H. 3.7, W. 4.5, Th. 0.6.
Interior: Black
Exterior: Drapery.
400-375 BCE
Unattributed

Lebetes Gamikoi

Att. 77 Lebes Gamikos

Sinop Museum inv. nr. 2.220.54
Found in 1951 excavation. Necropolis A near Match Factory.
H. 19.1, W of body. 14.4, diam. of foot. 6.9, diam. of mouth. 8.
Body is preserved, lid is missing (the lid was shown in the inventory book of 1951).
Exterior: Handles are black. There is a black line at the edge of the mouth. Neck and shoulder reserved. On the shoulder, black tongues.
A: A woman dressed in a peplos, standing frontally, both arms outstretched. She looks towards a Nike who crouches on a chest.
B: Two youths dressed in himations facing each other. The youth on the right, holds a discus. In the zone below the handles, palmettes. White: Woman's and Eros' flesh.
350-325 BCE
Attributed to the Manner of Meidias Painter
Shape, Type 2. For shape, see *Agora XXX*, 18-19, pl. 24, 151-152. Such lebes are generally attributed to the Near to the Medias Group but most of them show different style. There are some other lidded-lebetes gamikoi which are not attributed to a single hand, see *ARV2*, 1332, Lenningrad St.1881; Madrid 11264 (L.208); Madrid 11263, (L.207), Leningrad (St. 1812). General scheme of decoration of these distinctive examples is also very close to works of the painters of lekanis.

Att. 78 Lebes Gamikos

Sinop Museum inv. nr; 5.11.1974.
From Kumkapı Necropolis
H. 19.5, g.13.0, diam. of foot. 6.7, diam. of mouth. 6.9.
Exterior: Handles are black. There is a black line at the edge of the mouth. Neck is reserved. On the shoulder, black tongues.
A: A seated woman to left, himation around her hips and legs. She looks right and holds a mirror in her right hand. In her left hand she holds a ribbon. On her head a broad fillet. On the right, flying Eros to left with outstretched wings. He holds a ribbon in both hands. Between Eros and the woman, a chest.
B: Two youths dressed in himations facing each other. The youth on the right holds a stick. Between the youths, a discus.
White: Woman's and Eros' flesh.
350-325 BCE

Att.79 Lidded lebes gamikos

Sinop inv. nr. 5.12.1974
From Kumkapı Necropolis
H. 22, W. 20, diam. of mouth 7.4, diam. of foot 8.3.
Lid is missing (the lid was recorded in the excavation inventory book of 1954)
Exterior: Handles are black. There is a black line at the edge of the mouth. Neck is reserved. On the shoulder, black tongues.
A: Woman running rightwards, looks back and holds chests with hanging sashes on both forearms. She seems to wear a peplos. At the left of the woman Eros flying to right. Below the Eros, on the ground a chest. In the zones below the handles Nikes flying to the centre. Nike on the right holds the chest carried by the woman's left hand. Nike on the left carries a chest on her right hand.
B: Wings and the peplos' of both Nikes on side A.
350-325 BCE
Attributed to the Manner of Meidias painter.
The scene and the general scheme of decoration recalls the Manner of Meidias. The rendering of the drapery of the Nikes, the dots on their wings as well as the formulation of the lower parts of the chitons of the flying Nikes are very close to the ones on the Oxford, Ashmolean Museum, 1951.17 lebes. Beazley Archive vase no 1000702. www. beazley. ox. ac. uk., See also Παλλαιοκρασσα 1991, 30, fig. 29.

Att. 80 Lidded lebes gamikos

Sinop inv. nr. 5.13.1974
From Kumkapı Necropolis
H. 23, W. 19, diam. of the mouth 8.5, diam. of the lid 10.8, diam. of the foot 8.5.
Exterior: Lid: Black. Handles: Black. Mouth and shoulder: Black. Tongues.
A: Woman running rightwards looks back holds chests with hanging sashes on both forearms. She wears a peplos and *sakkos* on her head. At the left an Eros carrying a sash flies to right toward the woman. Below Eros, a chest. In the zones below the handles Nikes flying to centre. Nike on the right holds the chest carried by the woman's left hand. Nike on the left carries a chest on her right hand.
B: A woman wears a himation and stands facing right. Wings and peplos of both Nikes on the side A.
350-325 BCE
Attributed to the Manner of Meidias Painter.
Görkay 2012, 473, fig. 2; for parallels, see Rhodos 6640: *ARV2,* 1322, 14, *ClRh III*, 156. Fig. 149. "Manner of Meidias"; Stuttgart, Württembergisches Landesmuseum, KAS130: Beazley *Para.*, 479.14bis.; *CVA* Germany 26 (Stuttgart 1), 37, pl. 32.1-4 (1244); see also Rhodes 6677: *ClRh III*, 159, fig. 152, close to the Manner of Meidias Painter.

Att. 81- Lidded lebes gamikos

Found in the excavation at Match Factory in 1944.
Sinop Excavation inv. nrs. Lebes: 128, Lid: 166.
AMAC inv. nrs. Lebes: 18296, Lid: 9633.
Lebes: H.17, W.12.5, Diam. of mouth 4.5, Diam of foot 5.3.
Lid: H.7.6, W.7.1.
Complete, slightly abraded surface.
Exterior: Lid: Black. Handles: Black. Mouth and shoulder: Black. Tongues
Exterior: A: Woman, running rightwards looks back and hols chests with hanging sashes on both forearms. She wears a peplos and *sakkos* on her head. In the zones below the handles Nikes flying to centre. Nike on the right holds the chest carried by the woman's left hand.
B: A shield in three quarter view in the middle. Parts of the wings and the peplos of both Nikes on the side A.
350-325 BCE
Attributed to circle of the Painter of Acropolis 670.

For scene and the shape of the lebes gamikos, see *CVA* Japan 1, (Rotfigurige Vasen in japanischen Sammlungen), 32-33, nr. 91 (3-6), pl. 27, drawing B.

Lekanides

Att.82 Fragment of a lekanis lid

Unknown provenance
H.2.9, W. 5.6, Th .0.4.
A single fragment from the reversible lid and rim.
Interior: Black.
Exterior: Part of a figure (?). On the lid border egg pattern on rim, egg pattern with dots.
400-375 BCE
Unattributed
For comparison, see *Agora XXX*, pl. 103, nr. 1080.

Att. 83 Fragment of a lekanis lid

Unknown provenance
H. 4.2, W. 7.4, Th. 0.4.
A single fragment from the lid and part of rim
Interior: Black.
Exterior: Parts of the forelegs of a deer (?). Perhaps collapsing, as the right foreleg is tucked under. On rim, egg pattern.
425-400 BCE
Unattributed
For the scene, see Leiden, Rijksmuseum van Oudheden, I1905.1.37, *CVA* Holland 7, (Leiden Rijksmuseum van Oudheden 4), 45, pl. 202, nos. 7-9 (360); see also *LIMC*, VIII, pl. 532, 40.

Att. 84 Fragment of a lekanis lid

Unknown provenance
H. 4.9, W. 6.8, Th. 0.4.
A single fragment from the lid and part of rim.
Interior: Black.
Exterior: Part of face of a panther on the right edge. A dog to left. Part of head, neck, forelegs and forequarter are preserved.
On side, egg pattern with dots.
375-350 BCE
Attributed to the Group of the Vienna Lekanis
See *Agora XXX*, 286, pl. 107, nr. 1125, 1126, 1127. See also *ARV2*, 1501, 1, (Salonica 38.137), *Olynthus XIII*, pl. 86.

Att.85 Fragment of a lekanis lid

Unknown provenance
H. 5, W. 7.8, Th. 0.6.
A single fragment from the lid and start of knob of a lekanis.
Interior: Black.
Exterior: From the centre out, tongues. At the left, probably part of a long sash and a small part of a round object presumably held by a woman or arm of a woman. Eros and woman. Eros, whose upper part of wing, head, right shoulder and arm are preserved, moves to right. At the right, right arm and shoulder of a woman.
375-350 BCE
Close to the Painter of Salonica 38.290, or Salonica 34.
For scene and style, see Leiden, Rijksmuseum van Oudheden, GNV143: *ARV2*, 1500.4; Ferrara, Museo Nazionale di Spina, T64AVP: *ARV2*, 1500.6, Berti – Guzzo 1993, 296, nr. 348; for the comparison of dots on the wing of the Eros, see Athens, Agora Museum, P20853: *ARV2*, 1501. (Near the Salonica 34.1), see also *Agora XXX*, pl. 107.

Pelikai

Att.86 Pelike

Sinop Museum inv. nr. 8.48.70
Unknown provenance. Purchased from Mr. S. Saraç in 1969.
H. 23.4, W. of body.16.3, diam. of foot 10.5
Several joining fragments preserve almost all the body except mouth. Some parts of the body are missing. Mended, the missing pieces restored in plaster, notable part of the body.
Exterior: A: Eros riding a horse to right. Eros preceded by a woman with tympanon.
B: Draped youths. Egg pattern above and below on both side
c.325 BCE
Attributed to the Group G
Görkay 2013, 472, fig. 1; for pelikai of the Group G, see Langner 2013, close to G2, 144, fig.24a; as shape his G7, fig24a; for the scene, see, St. Petersburg, State Hermitage Museum, ST1936: *ARV2*,1466.89; St. Petersburg, State Hermitage Museum, ST1939: *ARV2*, 1466.90; Plymouth, City Museum: *ARV2*, 1466.93; St. Petersburg, State Hermitage Museum: *ARV2*, 1466.92; Athens, National Museum, N1084: *ARV2*, 1466.93; Athens, National Museum, 12258 *ARV2*, 1466.93; Ferrara, Museo Nazionale di Spina, T166AVPC: *ARV2*, 1466.94; Paris, Musée du Louvre, MN740: *ARV2*, 1471.5, (Near to Group G).

Att.87 Pelike

Unknown Provenance.
AMAC in. nr. 18430
H.30, W.27, Diam. of mouth 20, Diam. of foot 15.
Several joining fragments preserve the body, except for the side A, where the scene is missing. Missing pieces were mended with plaster on the side A.
On the rim of the mouth, egg pattern. Below the handles, alternating double-palmette.
Exterior: A: Probably a fight. Parts of warriors, and horseman are seen.
B: Three draped youths. Egg pattern above and below on both sides.
340-325 BCE
Attributed to the Group G

Belin FU G27/52: *ARV2*.1464.42; Langner 2013, 143-144, figs.23.G14, 24A.G14, the form is also close to G16, 143, fig.23.

Pelike or Oinochoe, uncertain Type

Att. 88 Fragment of a pelike or oinochoe

Sinop Museum, Depot
Unknown provenance
H. 2.8, W. 6.8, Th. 0.8.
A single fragment from the body
Exterior: A youth to right. Back of head with fillet and wreath preserved. White: fillet.
425-400 BCE
Unattributed
Comparison of style, see Agora P.16911 b: *Agora XXX*, pl.75, nr. 715. Also see, Agora P 6210: *Agora XXX*, pl. 13, nr. 56.

Att. 89 Fragment of an oinochoe (?)

Sinop Museum, Depot.
Unknown provenance
H. 4.5, W. 5.6, Th. 0.6-0.9.
A single fragment from the mouth and body.
Interior: Black.
Exterior: Head of a woman (or an Eros ?) to right. Her nose, eye and hair are preserved. Fillet on her hair. On the right, hand of another woman. Bracelet on wrist. Red: Fillet.
425-400 BCE
Unattributed
The form of the vessel could be the Shape 8 of Moore, see *Agora XXX*, 43, pl. 82, see also Sparkes 1968, 8-9; *Agora XII (1)*, 70-78, pl. 11.

Att.90 Fragment of a pelike or oinochoe (?)

Sinop Museum, Depot
Trench G, 19.90, North.
H. 4.2, W. 7, Th. 0.5-0.9.
A single fragment from the shoulder of a pelike or an oinochoe.
Exterior: At the left, head of a woman. Probably she wears a *sakkos*. Spiral tendrils.
375-350 BCE
Unattributed
Comparison of style, see Agora P 757: *Agora XXX*, pl. 13, nr. 61.

Miniature Hydriai

Att. 91 Miniature Hydria

Sinop Museum inv. nr. 1.5.44 (found in the excavations carried out at the Match Factory in 1944)
H. 14.8, W. 9, diam. of mouth 6.8.
Complete, except one horizontal handle.
Exterior: Head of Arimasp to right. At the right head of a griffin. Tendrils between the head and the griffin.
375-350 BCE
Attributed to the Painter of London F 18 or Fat Boy Group.
The scene of Arimasp between heads of griffins was well represented in the Fat-Boy Group, see, Naples, Museo Archeologico Nazionale, H3088: *ARV2*, 1492.2; Paris, Musée du Louvre, AM1372: *ARV2*, 1481.4; Ferrara, Museo Nazionale di Spina, T378BVP/: *ARV2*, 1492.1; Ferrara, Museo Nazionale di Spina, T631: *ARV2*, 1492.5; Ferrara, Museo Nazionale di Spina, T631A: *ARV2*, 1492.6; Ferrara, Museo Nazionale di Spina, T909B: *ARV2*, 1492.4; Ferrara, Museo Nazionale di Spina, T40: *ARV2*, 1492.7; Ferrara, Museo Nazionale di Spina, T40A: *ARV2*, 1492.8; Ferrara, Museo Nazionale di Spina: *ARV2*, 1429.9; Ferrara, Museo Nazionale di Spina, T370BVP: *ARV2*, 1492.11; Ferrara, Museo Nazionale di Spina, T120BVP: *ARV2*, 1492.12; Ferrara, Museo Nazionale di Spina, T470CVP: *ARV2*, 1695.150bis. The egg-pattern below and above the scene is very similar to the British Museum F18, which is akin to the Fat-Boy Painter, see, *ARV2*, 1481.1; For comparison of the dots on the headgear see, Naples, Museo Archeologico Nazionale, H3088

ARV2, 1492.2; For comparison of hair details see, Paris, Musée du Louvre, AM1372: *ARV2*, 1481.4; Very close parallel for style of the Sinop hydria is the Rhodes 10477, which was not classified by Beazley, see, *ClRh III*, 163, fig. 155.

Att. 92 Miniature Hydria

Sinop inv. nr ?, (AMAC nr. 1462)
Found in the excavations at the Match Factory in 1944.
H. 6.1, W. 4.7, diam. of foot.2.5
Neck, mouth handle are broken off and missing.
Exterior: Woman's head. On the shoulder, tendrils. In the area below the vertical handle, a palmette.
400-375 BCE
Unattributed
For parallels, see *Olynthus XIII*, pl. 58, 43-44; see also Sèvres Musée Céramique 9517.13: *CVA* France 13 , (Sèvres Musée Céramique 3), 39, pl. 21.15.

Askos-Guttus

Att. 93 Fragment of a askos or guttus

Trench H. West, 17-40-17.30
H. 4.3 W. 2.8 Th. 0.4.
A single fragment from the start of spout and the shoulder.
Exterior: Tongues on the shoulder. Below, black glaze.
400-375 BCE
Unattributed
For comparison, see *Agora XII (1)*, 319, nr. 1188, pl. 39

Kantharos (The Class of Saint Valentin Vase)

Att. 94 Kantharos

Unknown provenance
H. 3.1; W. 4.2; Th. 0.3.
A single fragment from the body.
Interior: Black
Exterior: Laurel or herringbone pattern, below, lozenge pattern with lozenges and dot in every unit. White: Laurel and dots on lozenges.
475-450 BCE
Attributed to the Class of Saint Valentin Vases
For the class, see *ARV2*, 984-985; Beazley *Para.*, 437; Beazley 1947, 219, note.1; Carpenter et al. 1989, 311; Howard – Johnson 1954, 191-207, for decoration see, Howard – Johnson's Group IV, 139, nr. 20, pl. 34, fig. 19, (Chicago art Institute 89.102), for shape, see Howard – Johnson's Group V, 194, nr. 4, pl. 34, fig. 16, (Boston 89.267); see also *Agora XXX*, 61, nos. 1230-1236, pl. 117 ; Napoli, Colezzione Spinelli 2: *CVA* Italia 71 (Naples, National Museum 6), pl. 63, 3-4 (164392), pl. 64, 1-2 (164391), 3 (164398), pl. 67, 1 (164381); British Museum 64.10.7.1675: *CVA* G. Britain 5, (London British Museum 4), pl. 32, 14; Museum of art and Archaeology University of Missouri-Columbia 94.18: *CVA* USA 36 (Museum of art and Archaeology University of Missouri-Columbia 1) pl. 30, 3-4.

Lekythoi

Att.95 Squat lekythos

Sinop Museum inv. nr. 8.60.70
Unknown provenance, Purchased from Mr. Sezai Saraç
H. 13.5, W. 8.0
Parts of body, neck and handle are missing.
Exterior: Palmette and symmetric spiral tendril and plant combination. Palmette has nine petals and a dot-and-arc heart.
450-425 BCE
Unattributed
For comparison, see *ClRh II*, 142, fig. 20; *CVA* Rumania 1 (Bucharest 1), pl. 35, nr. 4 (0471), see also *ARV2*, 1336.

Att. 96 Plain squat lekythos

Sinop inv. nr. 8.46.70

Unknown provenance
H.12.2 - W.6.3.
Preserved.
Exterior: Black except for three reserved bands on the shoulder.
450-425 BCE
Unattributed
For comparison of form, see *Agora XII (2)*, pl. 38., nr.1123; for comparison of reserved band, see *Agora XII (2),* pl. 38, 1126; *CVA* Rumania 1 (Bucharest 1), pl. 35, 1; see also Tsetskhladze 1999, 208, fig. 92.

Att.97 Plain squat lekythos

Sinop Museum inv. nr. 8.55.74
Unknown provenance
H. 9.7 W. 6.2
Handle is missing.
Exterior: Black except for three reserved bands on the shoulder.
425-400 BCE
Unattributed
For comparison, see *CVA* Rumania 1 (Bucharest 1), pl. 35, nr. 13 (03303); comparison of form, see *Agora XII (2),* pl. 38, nr. 1124; for decoration, see pl. 38, nr. 1128.

Att. 98 Plain squat lekythos

Sinop Museum inv. Nr. ? (AMAC nr. 1453)
Found in the excavations carried out at the Match Factory in 1944
H. 7.3, W. 5.2, diam. of foot. 4.5
Mouth is missing.
Exterior: Black except for three reserved bands on the shoulder.
425-400 BCE
Unattributed
Pilsen 8417; *CVA* Tschekoslovakia 4, (Pilsen 1), pl. 12, 2.

Att.99 Plain squat lekythos

Sinop Museum inv. Nr. ? (AMAC nr. 1090)
Unknown provenance
H. 5.6, W. 5.3, diam. of foot 3.8.
Mouth and handle are missing.
Exterior: Black except for two reserved bands on the shoulder.
425-400 BCE
Unattributed

Att. 100 Squat Lekythos

Sinop Museum inv. nr. 1.12.44 (AMAC nr. 9626/556-248)
From the excavations at the Match Factory in 1944
H. 7.3, W. 4.9, diam. of mouth. 2.6, diam. of foot 4.1
Preserved, glaze for drawing slightly abraded.
Exterior: Head of an Amazon in Phrygian cap to right. Below, reserved band.
425-400 BCE
Unattributed
For the scene, see Athens, Agora Museum, P16877: *Agora XXX*, pl. 94, nr. 968 see also *Alt-Ägina II*, 1, pl. 27, nr. 354.

Att. 101 Squat lekythos

Sinop Musuem inv. nr. 1.29.44 (AMAC nr. 9623/199)
Found in the excavations at the Match Factory in 1944.
H. 9.2, W. 5.4
Preserved, glaze for drawing abraded.
Exterior: Head of an Amazon in Phrygian cap to right. Below, reserved band.
425-400 BCE
Unattributed

For the scene, see Athens, Agora Museum, P16877: *Agora XXX*, pl. 94, nr.968; see also *Alt-Ägina II*, 1, pl. 27, nr. 354.

Att. 102 Squat lekythos

Sinop inv. nr. ? (AMAC nr. 9629/163)
Found in the excavations at the Match Factory in 1944.
H. 4.8, W. 6.2, diam. of foot 5.1.
Mouth, neck, handle are broken off and missing.
Exterior: Fat, nude child crawling to the right, playing with a toy (?) in front of him.

425-400 BCE
Unattributed
For scene, see Rhodes: *CIRh VIII*, 181, fig. 170; *CVA* Poland 1 (Cracow, Musée Archeologie d'Etat 1), pl. 1, nos. 20, 22.

Att. 103 Squat lekythos

Sinop Museum inv. nr. 1.62.44 (AMAC nr. 9628/553)
Found in the excavations carried out at the Match Factory in 1944
H. 5.5, W. 5.5
Neck, mouth and handle missing.
Exterior: Nude child crawling to right, playing with ball on a pillow.
425-400 BCE
Unattributed
For scene, see Rhodes: *CIRh VIII*, 181, fig. 170; *CVA* Poland 1 (Cracow, Musée Archeologie d'Etat 1), pl. 1, nos. 20, 22.

Att. 104 Squat lekythos

Trench H. Addition North. 18.30, 1962
H.2.8, W. 4.3, Th. 0.4.
A single fragment from the body.
Exterior: A woman to right, her head is preserved.
425-400 BCE
Unattributed
For comparison of style, see Agora P16885: *Agora XXX*, pl. 93, nr. 946.

Att. 105 Squat lekythos

Sinop Museum inv. nr. 1.70.44, (AMAC nr. 9625/257)
Found in the excavations carried out at the Match Factory in 1944
H. 7.3, W. 4.5
Mouth, part of neck and handle are missing.
Exterior: Sphinx crouching to right. Left foreleg raised. Below, reserved bands.
425-400 BCE
Unattributed
Close to the Painter of London E 636
See, *CVA* Germany 55, (Kiel 1), pl. 46, nr. 6 (2711).

Att. 106 Squat lekythos

Sinop Museum inv.nr. 3.113.54 (AMAC nr. 1458)
Found in the excavations at the Match Factory in 1944.
H. 6.7; W. 6.5
Mouth, neck and handle are missing.
Exterior: Sphinx crouching to right. Left foreleg raised. In front of the sphinx, a spiral plant.
425-400 BCE
Close to the Straggly Painter or Mina Painter
See *ARV2*, 1368.2; see also *CVA* Russia 6 (Moscow, Pushkin State Museum 6), pl. 45, nr. 1 (II 1b 1212); Tsetskhladze 1999, 207, fig. 91; *CVA* Rumania 1 (Bucharest 1) pl. 34, nr. 8.

Att. 107 Squat lekythos

Sinop 8.26.70 (?)
Unknown Provenance
H. 6.9, W. 6.4
Squat lekythos. Mouth, neck and handle are missing.
Exterior: Fallow deer leaping to left.
425-400 BCE
Unattributed
For comparison, see Camp II 1999, 279-280, fig. 31; Tsetskhladze 1999, 208, fig. 92; *CVA* G. Britain 1 (Cambridge 1), pl. 28, nr. 5 (G.175); J.P. Getty 86.AE.258: *CVA* USA 32 (J.P. Getty Museum 7), pl. 376, nr. 2.

Att. 108 Squat lekythos

Sinop Museum inv. nr. 8.58.70
Unknown provenance
H. 11.5, W. 7.5
Mouth and part of neck missing.
Exterior: A swan to right.
425-400 BCE
Unattributed

Att. 109 Squat lekythos

Sinop Museum inv. nr 8.45.70
Unknown provenance. Purchased from Mr. Sezai Saraç in 1969
H. 12.0, W. 6.0
Preserved. Body repaired.
Exterior: Swan to right. In front of the swan, a spiral plant.
400-375 BCE
Attributed to the Mina Painter
For the Mina Painter and the scene, see *ARV2*, 1367.22; Cambridge, Museum of Classical Archaeology: *ARV2*, 1367.23, for form, see *Olynthus XIII*, pl. 101, nr. 92; see also *CVA* USA 1, (Gallatin Collection 1), pl. 26, nr. 10; Prague, Charles University E71: *ARV2*, 1367.5. Allard Pierson 10: CVA Holland 4 (Allard Pierson 4), 47-48, fig. 47.1, pl. 204, 1-3; Paphos, District Museum 2524.1: Giudice – Muscolino 2012, pl. 24.4.

Att. 110 Squat lekythos

AMAC inv. Nr. 46.170.70, Sinop excavation nr. 1429.
H. 10.7, W.6.2, Diam of Mouth 3.1, Diam of foot. 4.7.
Preserved, except for some abraded surfaces on the handle and the mouth.
Exterior: Swan to right. Front to the swan, a spiral plant.
400-375 BCE
Attributed to the Mina Painter
See above.

Att. 111 Squat palmette lekythos

Sinop Museum inv. nr 2.68.54 (1951-54)
Unknown provenance
H. 9.4, W. 6.1
Preserved.
Exterior: A single enclosed palmette with eleven petals and a dot-and-arc heart.
400-375 BCE
Unattributed
For form, see *Olynthus XIII,* pl. 101, nr. 92.

Att. 112 Squat palmette lekythos

Sinop Museum inv. nr 2.69.54 (1951-54)
Unknown provenance
H. 8.3, W. 6.8
Mouth, neck and handle are missing.
Exterior: A single enclosed palmette with twelve petals and a dot heart.
400-375 BCE
Unattributed
For form and palmette, see *Olynthus XIII*, pl. 102, nr. 161; *CVA* France 30 (Bourges et Tours unique), pl. 8, nr. 5, (883.71.31).

Att. 113 Squat palmette lekythos

Sinop Museum inv. nr 2.44.54 (1951-54)
Unknown provenance
H. 7.5, W. 5.5
Mouth, neck and handle are missing.
Exterior: A single enclosed palmette with thirteen petals and a dot-and-arc heart.
400-375 BCE
Unattributed
For the shape, see *Olynthus XIII*, pl. 105, nr. 108 for the palmettes see pl. 102, nr. 160.

Att. 114 Squat palmette lekythos

Unknown provenance
H. - W. -
Preserved, neck repaired.
Exterior: A single enclosed palmette consisting of thirteen reserved petals. Three black dots in heart. Ten black dots on reserved palmette border.
400-375 BCE
Unattributed
For comparison of form and palmette, see *Olynthus XIII*, pl. 105, nr. 108 (Group I).

Att. 115 Squat palmette lekythos

Sinop Museum inv. nr. 8.39.70
Unknown provenance
H. 8.5, W. 5.5
Upper part of neck and mouth are missing.
Exterior: A single enclosed palmette. 15 petals and a dot-and-arc heart.

400-375 BCE
Unattributed
For comparison of form, see *Olynthus XIII*, pl. 103, nr. 102; for palmette *Olynthus XIII*, pl. 106, nr. 128; for palmette and form, see *Olynthus XIII*, pl. 105, nr. 109; *CVA* Rumania 1 (Bucharest 1), pl. 35, nr. 6 (03307); *CVA* Poland 3, (Collections Diverses Warsaw, Collection Choynowski 1), pl. 1, nr. 23.

Att. 116 Squat palmette lekythos

Sinop Museum inv. nr. 9.150.71 (AMAC nr. 1323)
Found in the excavations at the Match Factory in 1944.
H. 9.2, W. 5.6
Mouth, neck and handle are missing. Glaze much abraded.
Exterior: A single enclosed palmette. Fourteen petals and a dot-and-arc heart.
400-375 BCE
Unattributed
For comparison of form, see *Olynthus XIII,* pl. 105, nr. 108; see also Massei 1978, pl. 22, fig. 3.

Att. 117 Squat palmette lekythos

Sinop Museum inv. nr. 2.33.54 (1951-54)
Unknown provenance
H. 6.6, W. 4.8
Mouth and part of neck are missing.
Exterior: A single enclosed palmette. Seven petals and a dot heart.
375-350 BCE
Unattributed
For comparison, see *CVA* Poland 1, (Cracow, Société des Amis des Science 1), pl. 1, nr. 2.

Att. 118 Squat palmette lekythos

Sinop Museum inv. nr. 2.35.54 (1951-54)
Unknown provenance
H. 5.5, W. 4.9
Mouth, neck and handle are missing.
Exterior: A single enclosed palmette with 14 petals and dot heart.
375-350 BCE
Unattributed
For the shape of the lekythos, see *Olynthus XIII*, pl. 103, 101; for the palmettes see, *Olynthus XIII*, pl. 106, nr. 126; see also *CVA* Rumania 1 (Bucharest 1), pl. 35, nr. 6 (03307).

Att. 119 Squat palmette lekythos

Sinop Museum inv. nr. 2.36.54 (AMAC nr. 1446)
Found in the excavations at the Match Factory in 1944.
H. 4.9, W. 4.3
Mouth, neck and handle are missing. Glaze for drawing much abraded.
Exterior: A single enclosed palmette with fourteen petals and dot heart (?).
375-350 BCE
Unattributed
For the shape and the palmettes, see *Olynthus XIII*, pl. 105, nr. 109.

Att. 120 Squat palmette lekythos

Sinop Museum inv. nr. 9.181.71 (1951-54)
Unknown provenance
H. 9.4, W. 6.8
Upper part of neck, mouth and handle, part of lower body and ring foot are missing. Glaze much abraded.
Exterior: A single enclosed palmette with fourteen petals.
375-350 BCE
Unattributed
For comparison, see *Olynthus XIII*, pl. 102, nr. 160; *CVA* Rumania 1 (Bucharest 1), pl. 35, nr. 6 (03307).

Att. 121 Squat palmette lekythos

Sinop Museum inv. nr 2.49.54, (AMAC nr.

Unknown provenance
H. 7.0, W. 4.5
Preserved, neck and mouth repaired.
Exterior: A single enclosed palmette with nine petals and a dot heart.
375-350 BCE
Unattributed

For form and palmette, see *Olynthus XIII*, pl. 106, nr. 125.

Att. 122 Squat palmette lekythos

Sinop Museum inv. nr 2.50.54, (1951-54)
Unknown provenance
H. 9.0, W. 4.8
Preserved, glaze for drawing very much abraded.
Exterior: A single enclosed palmette with probably nine petals and a dot heart.
375-350 BCE
Unattributed
For form and palmette, see *Olynthus XIII*, pl. 106, nr. 120; *CVA* Rumania 2, (Bucharest 2), pl. 25, nr. 11 (18690); *CVA* Rumania 1 (Bucharest 1), pl. 35, nr. 7 (Gr.53); Arafat – Morgan 2001, 379, fig. 18.

Att. 123 Squat palmette lekythos

Sinop Museum inv. nr 2.67.54, (AMAC nr. 1434)

Found in the excavations at the Match Factory in 1944.
H. 8.8, W. 4.7, diam. of mouth 3.3, diam. of foot 3.9.
Preserved, except little missing parts on the mouth.
Exterior: A single enclosed palmette with fourteen petals and a dot heart.
375-350 BCE
Unattributed
For form, see *Olynthus XIII*, pl. 105, nr. 114; *CVA* Rumania 2, (Bucharest 2), pl. 25, nr. 12, (18698).

Att. 124 Squat palmette lekythos

Sinop Museum inv. nr. 1.1.79
Unknown provenance
H. 5.8, W. 5, diam. of foot 3.9.
Upper part of neck, mouth and handle are missing.
Exterior: A single enclosed palmette with eleven petals.
375-350 BCE
Unattributed.

Att. 125 Squat palmette lekythos

Sinop inv. nr. ? (AMAC nr. 1132)
Found in the excavations at the Match Factory in 1944.
H. 6.2, W. 5.5, diam. of foot 3.8
Upper part of neck, mouth and handle are missing. Surface is abraded.
Exterior: A single enclosed palmette.
400-375 BCE
Unattributed.
1332- Pushkin Stet Museum F1493: *CVA* Russia 6 (Pushkin Museum 6, pl. 51.1. (400-375 B.C)

Att. 126 Squat palmette lekythos

Sinop inv. nr. ? (AMAC nr. 1096)
Found in the excavations at the Match Factory in 1944.
H. 9.0, W. 5.8,
Mouth, part of the neck, parts of the lower body and the foot is broken and missing.
Exterior: A single enclosed palmette with seventeen petals.
400-375 BCE
Unattributed
For the shape and the decoration, see Pushkin Stet Museum F1493: *CVA* Russia 6 (Pushkin Museum 6, pl. 51.1.

Att. 127 Squat palmette lekythos

Sinop inv. nr. ? (AMAC nr. 1159)
Found in the excavations at the Match Factory in 1944.
H. 7.1, W. 6, diam. of foot 5.4
Mouth, neck, handle and the upper body are broken off and missing.
Exterior: A single enclosed palmette with fifteen petals.
400-375 BCE
Unattributed
Pushkin Stet Museum Yul-91: *CVA* Russia 6 (Pushkin Museum 6, pl. 51, 7, 11. 400-375.

Att. 128 Squat palmette lekythos

Sinop inv. nr. ? (AMAC nr. 1445)
Found in the excavations at the Match Factory in 1944.
H. 6.7, W. 4.3, diam. of foot 3.7
Mouth and upper neck are missing.
Exterior: A single enclosed palmette.
400-375 BCE
Unattributed
Pushkin Stet Museum: Yul-91: *CVA* Russia 6 (Pushkin Museum 6, pl. 51, 7, 11, 400-375.

Att. 129 Squat palmette lekythos

Sinop inv. nr. ? (AMAC nr. 9621)
Found in the excavations at the Match Factory in 1944.
H. 7.8, W. 4, diam. of foot 3.5
Preserved, decoration is abraded.
Exterior: A single enclosed palmette.
375-350 BCE
Unattributed
Pushkin Stet Museum II1b517: *CVA* Russia 6 (Pushkin Museum 6, pl. 53, 1, 5.

Att. 130 Squat palmette lekythos

Sinop inv. nr. ? (AMAC nr. 13153)
Found in the excavations at the Match Factory in 1944.
H. 8, W4.6, diam. of foot 4.
Preserved
Exterior: A single enclosed palmette with twelve petals.
375-350 BCE
Unattributed

Pushkin State Museum II 1b 524: *CVA* Russia 6 (Pushkin Museum 6, pl. 52, 9-10.

Att. 131 Fragment of a lekythos

Sinop inv. nr. ? (AMAC nr. 1491)
Found in the excavations at the Match Factory in 1944.
H. 3, diam. of mouth-echinus 4.8.
Mouth echinus is preserved, neck and body is missing.
Exterior: Mouth-echinus piece is black.
375-350 BCE
Unattributed
Pushkin Stet Museum II1b503: *CVA* Russia 6 (Pushkin Museum 6), pl. 41, 1-2. c.400.

Att. 132 Fragment of a lekythos

Sinop inv. nr. ? (AMAC nr. 1413)
Found in the excavations at the Match Factory in 1944.
H. 2.8, diam. of mouth-echinus 3.9.
Mouth echinus is preserved, neck and body is missing.
Exterior: Mouth-echinus piece is black.
375-350 BCE
Unattributed
Brussel 1025: *CVA* Belgium 2. (Brussel 2), pl. 2, 20a-c. (relief lekythos).

Bulas Group

Att. 133 Squat lekythos

Sinop inv. nr. ? (AMAC nr. 1021)
Found in the excavations at the Match Factory in 1944.
H. 6.1, W. 5.6, diam. of foot. 4.5
Mouth, neck and the handle are missing. The body is broken into three pieces. The surface is abraded.
Exterior: Net-pattern.
350-325 BCE
Attributed to the Bulas Group
Olynthus XIII, pl. 108, nr. 174.

Att. 134 Squat lekythos

Sinop inv. nr. ? (AMAC nr. 1111)
Found in the excavations at the Match Factory in 1944.
H. 4.6, W. 3.9, diam. of foot. 3.5
Mouth, neck and the handle are missing. The surface is abraded.
Exterior: Net-pattern.
375-350 BCE
Attributed to the Bulas Group

Att. 135 Squat lekythos

Sinop inv. nr. ? (AMAC nr. 1127)
Found in the excavations at the Match Factory in 1944.
H. 8.0, W. 5.3, diam. of foot. 4.3
Mouth and the handle are missing.
Exterior: Mouth is black. Horizontal lines on the neck. On the body, net-pattern with white dots.
375-350 BCE
Attributed to the Bulas Group

Att. 136 Fragments of a squat lekythos

Sinop inv. nr. ? (AMAC nr. 1318)
Found in the excavations at the Match Factory in 1944.
H. 8.1, W. 7, diam. of foot. 5.8
Mouth, neck, handle and the part of the body are missing. Body is broken off into three pieces and restored.
Exterior: Net-pattern.
375-350 BCE
Attributed to the Bulas Group

Att. 137 Squat lekythos

Sinop inv. nr. ? (AMAC nr. 1440)
Found in the excavations at the Match Factory in 1944.
H. 5.8, W. 3.9 diam. of foot 3.
Mouth and the parts of the neck are missing.
Exterior: Mouth and the upper part of the handle are black. On the body, net-pattern with white dots.
375-350 BCE
Attributed to the Bulas Group

Att. 138 Squat lekythos

Sinop inv. nr. ? (AMAC nr. 9617/218)
Found in the excavations at the Match Factory in 1944.
H. 7, W. 3.9 diam. of foot 3.
Preserved, surface is abraded.
Exterior: Mouth and the upper part of the handle black and abraded. On the neck, a horizontal line. On the body, net-pattern.
350-325 BCE
Attributed to the Bulas Group

Att. 139 Squat lekythos

Sinop inv. nr. ? (AMAC nr. 9619/44)
Found in the excavations at the Match Factory in 1944.
H. 5.9, W. 3.2 diam. of foot 2.5.
Preserved, surface is abraded.
Exterior: Mouth and the upper part of the handle black and abraded. On the body, net-pattern.
350-325 BCE
Attributed to the Bulas Group

Att. 140 Squat lekythos

Sinop inv. nr. ? (AMAC nr. 9630)
Found in the excavations at the Match Factory in 1944.
H. 6.1, W. 4.2 diam. of foot 3.6.
Mouth, and handle are broken off and missing. Surface abraded.
Exterior: Horizontal line on the neck. On the body, net-pattern.
350-325 BCE
Attributed to the Bulas Group

Att. 141 Squat lekythos

Sinop inv. nr. ? (AMAC nr. 13154/505)
Found in the excavations at the Match Factory in 1944.
H. 8, W. 4.2 diam. of foot 3.5.
Preserved.
Exterior: Mouth and upper part of the handle and neck are black. On the body, net-pattern.
350-325 BCE
Attributed to the Bulas Group

Att. 142 Squat lekythos

Sinop Museum inv. ? (AMAC nr. 46.167-70.
Probably found in the excavations at the Match Factory in 1944.
H.7.3, W.4.2, Diam. of mouth 2.9, Diam. of foot 3.4.
Preserved.

Exterior: Mouth, upper part of the handle and neck are black. Two horizontal lines on the neck. On the body, net-pattern.
350-325 BCE
Attributed to the Bulas Group

Att. 143 Squat lekythos

Sinop inv. nr. ? (AMAC nr. 1085)
Found in the excavations at the Match Factory in 1944.
H. 4.7, W. 3.4, diam. of foot 2.7
Upper part of neck, mouth and handle are missing. Surface is abraded.
Exterior: Neck is black. Body is abraded. Net-pattern.
350-325 B.C
Attributed to the Bulas Group
For shape see Pushkin State Museum F1266: *CVA* Russia 6 (Pushkin Museum 6, pl. 52.1.

Alabastron

Att. 144 Alabastron

Donated to the Museum by Mr. Fatih Koçak
H. 14.5, W. 3.6, diam. of mouth discus 3.9.
Well preserved.
Exterior: Black band on the tip of the lip of discus. Black band on the neck. Below, scroll and leaf pattern, on black glazed band. Below, net pattern, between white lines. Below, white four pointed stars with dots on black glazed band. Below, white line, reserved band, thin black band, white line on reserved area. Below, black.
White: Scroll and leaf pattern, dots on the net pattern, four pointed stars, horizontal lines.
400-375 B.C
Attributed to the Bulas Group
For other alabastra in this group, see *ABV* 663, 1; 663, 2; 663, 3.; see also Prague Charles University 80.28: *CVA* Tschekoslovakia 3 (Prague 2), pl. 58, 3.

Att. 145 Alabastron

Unknown provenance
H. 5.3, W. 3.6, Th. 0.4-1.
A single fragment from the lower body and bottom of the alabastron.
Exterior: Black band. Below, white line, black line on reserved area. Below, black.
White: Horizontal lines.
400-375 B.C
Attributed to the Bulas Group
For other alabastra in this group, see *ABV* 663, 1; 663, 2; 663, 3.

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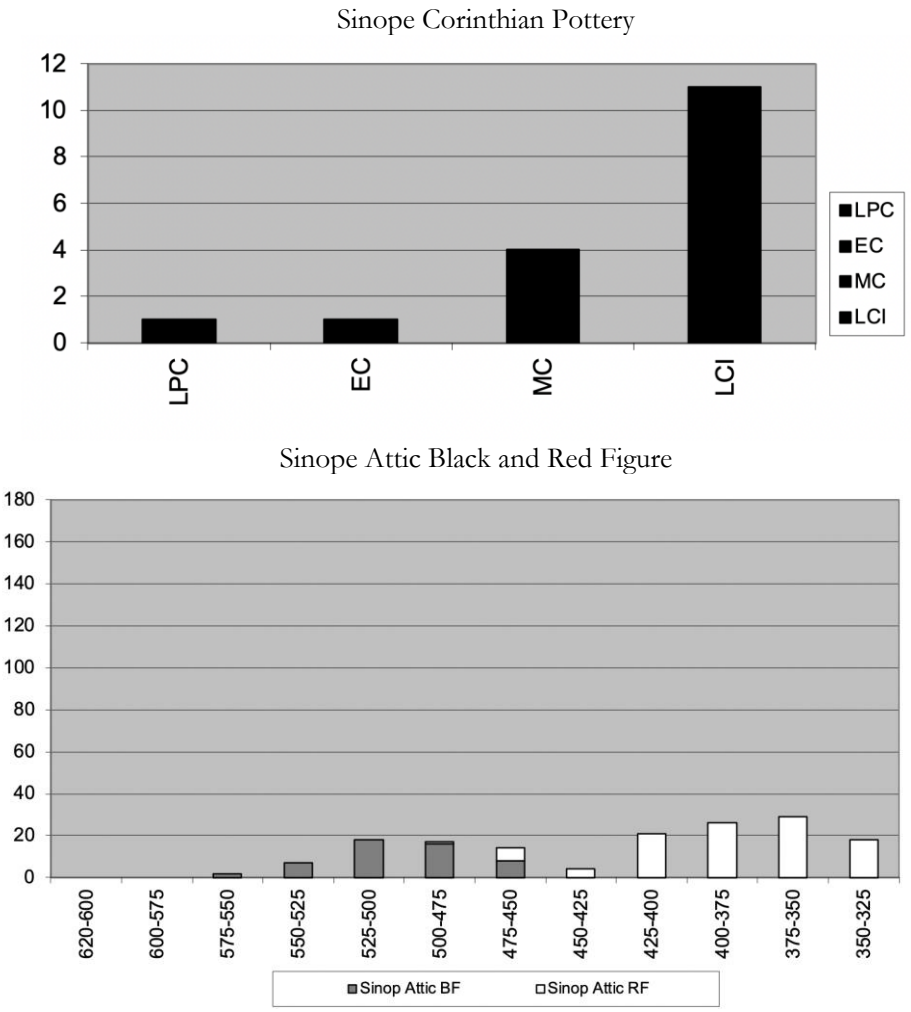
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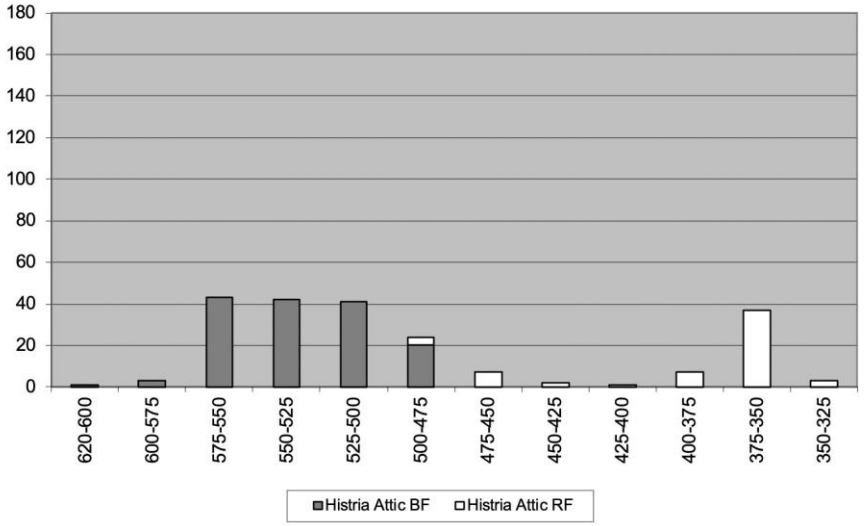
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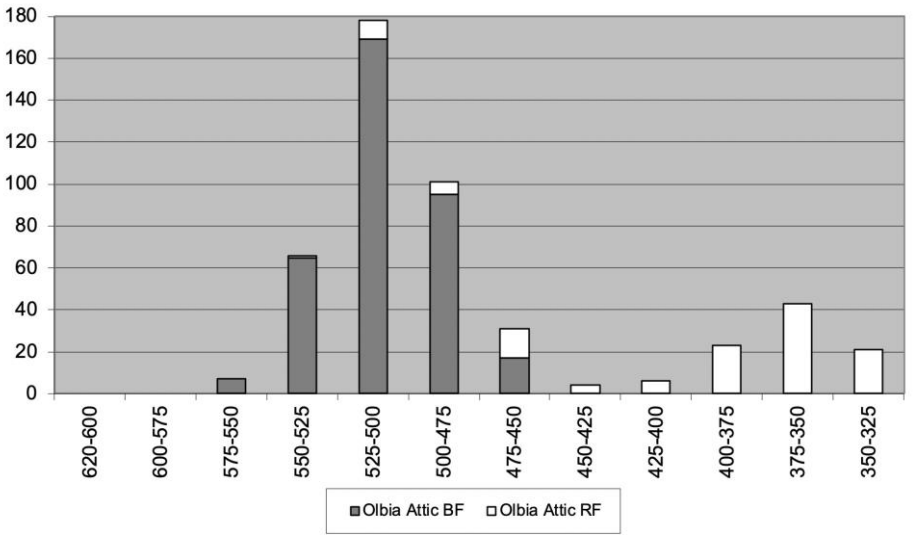
Corinthian and Attic Pottery Graphics
Fig.1

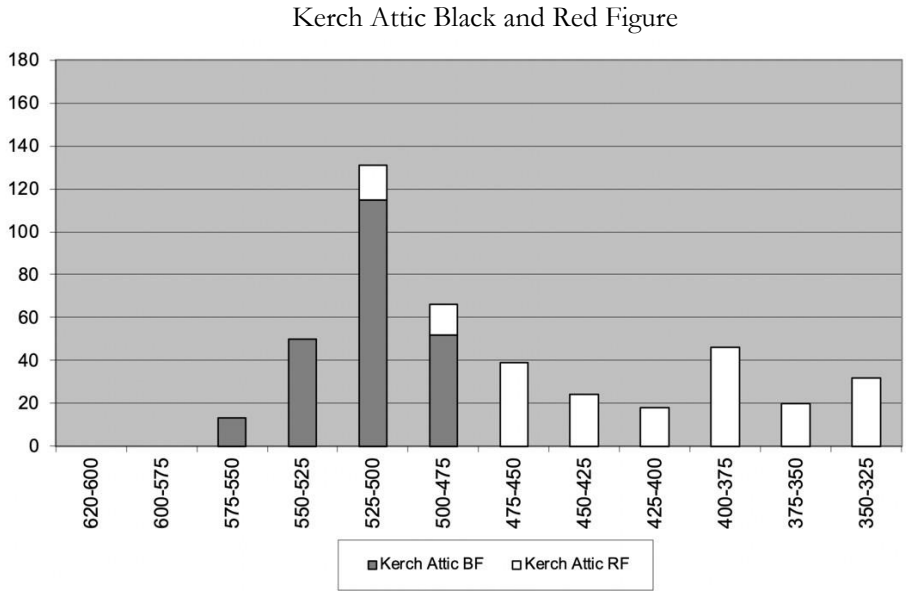


Histria Attic Black and Red Figure



Olbia (Russia) Attic Black and Red Figure




Kerch Attic Black and Red Figure
180
160
140
120
100
80
60
40
20
0
620-600
600-575
575-550
550-525
525-500
500-475
475-450
450-425
425-400
400-375
375-350
350-325
Kerch Attic BF
Kerch Attic RF

Statistical Chart
Histria, Sinope, Olbia (Russia), Kerch
(ABF=Attic black figure, ARV Attic red figure)
Fig.2

Periods - Shapes	Histria ABF	Histria ARF	Sinop ABF	Sinop ARF	Olbia ABF	Olbia ARF	Kerch ABF	Kerch ARF
620-600								
Dinos / Krater ?	1[1]	-	-	-	-	-	-	-
	1	**0**	**0**	**0**	**0**	**0**	**0**	**0**
600-575								
Lebes	1[2]	-	-	-	-	-	-	-
Dinos	1[3]	-	-	-	-	-	-	-
Olpe	1[4]	-	-	-	-	-	-	-
	3	**0**	**0**	**0**	**0**	**0**	**0**	**0**
575-550								
Komast Cup	5[5]	-	-	-	-	-	-	-
Siana Cup	8[6]	-	2[7]	-	3[8]	-	2[9]	-
Cup, Type Proto A	1[10]	-	-	-	-	-	-	-
Skyphos	1[11]	-	-	-	-	-	-	-
Lekane	10[12]	-	-	-	-	-	7[13]	-
Krater	14[14]	-	-	-	3[15]	-	2[16]	-
Lebes	1[17]	-	-	-	-	-	-	-
Amphora	1[18]	-	-	-	-	-	1[19]	-
Olpe	1[20]	-	-	-	1[21]	-	-	-
Hydria	1[22]	-	-	-	-	-	-	-
Lekythos	-	-	-	-	-	-	1[23]	-
Amphoriskos	-	-	2[24]	-	-	-	-	-
	43	**0**	**4**	**0**	**7**	**0**	**13**	**0**
550-525								
Lip Cup	8[25]	-	1[26]	-	3[27]	-	1[28]	-
Band Cup	24[29]	-	2[30]	-	35[31]	-	16[32]	-
Cup, Type A	**-**	-	-	-	3[33]	1[34]	3[35]	-
Segment Cup	**-**	-	-	-	-	-	1[36]	-
Cup	**-**	-	1[37]	-	6[38]	-	6[39]	-
Skyphos	**-**	-	-	-	4[40]	-	-	-
Kantharos	**-**	-	-	-	-	-	1[41]	-
Plate	-	-	-	-	1[42]	-	-	-
Lekane	2[43]	-	1[44]	-	1[45]	-	6[46]	-
Krater	3[47]	-	2[48]	-	-	-	6[49]	-
Column Krater	-	-	-	-	2[50]	-	3[51]	-
Neck Amphora	2[52]	-	-	-	-	-	1[53]	-
Amphora	2[54]	-	-	-	5[55]	-	2[56]	-
Panathenaic Amp.	-	-	-	-	-	-	1[57]	-
Oinochoe	1[58]	-	-	-	1[59]	-	1[60]	-
Pelike	-	-	-	-	-	-	1[61]	-
Hydria	-	-	-	-	4[62]	-	1[63]	-
Lekythos	**-**	-	-	-	-	-	1[64]	-
Fragment	**-**	-	-	-	-	-	-	-
	42	**0**	**7**	**0**	**65**	**1**	**50**	**0**
525-500								
Band Cup	-	-	1[65]	-	10[66]	-	3[67]	-
Droop Cup	12[68]		2[69]	-	8[70]	-	10[71]	-
Cassel Cup	5[72]	-	1[73]	-	15[74]	-	2[75]	-

Segment Cup	-	-	-	-	-	-	1[76]	-
Cup, Type A	2[77]	-	-	-	13[78]	-	21[79]	-
Top-Band Cup	-	-	1[80]	-	-	-	-	-
Cup (Stemless)	-	-	-	-	1[81]	-	-	-
Floral-Band Cup	-	-	2[82]	-	34[83]	-	2[84]	-
Cup	-	-	-	-	17[85]	9[86]	10[87]	14[88]
Skyphos	-	-	-	-	28[89]	-	5[90]	-
Kyathos	-	-	-	-	1[91]	-	-	-
Plate	-	-	-	-	-	-	-	1[92]
Mastos	-	-	1[93]	-	-	-	-	-
Krater	-	-	1[94]	-	-	-	7[95]	1[96]
Column Krater	-	-	-	-	-	-	13[97]	-
Calyx Krater	-	-	-	-	-	-	1[98]	-
Amphora	-	-	-	-	2[99]	-	4[100]	-
Neck Amphora	1[101]	-	-	-	1[102]	-	8[103]	-
Panathenaic Amp.	2[104]	-	-	-	-	-	1[105]	-
Oin./Amp. /Pel. ?	-	-	4[106]	-	-	-	-	-
Oinochoe	1[107]	-	-	-	5[108]	-	6[109]	-
Olpe	-	-	-	-	5[110]	-	2[111]	-
Pelike	-	-	-	-	-	-	1[112]	-
Hydria	1[113]	-	-	-	-	-	-	-
Epinetron	-	-	-	-	1[114]	-	-	-
Siphon Vase	-	-	-	-	1[115]	-	-	-
Lekythos	1[116]	-	1[117]	-	27[118]	-	17[119]	-
Fragment	-	-	-	-	1[120]	-	-	-
	25	**0**	**14**	**0**	**169**	**9**	**115**	**16**
c.500								
Skyphos	8[121]	-	-	-	-	-	-	-
Exaleiptron	-	-	1[122]	-	-	-	-	-
Oinochoe	1[123]	-	-	-	-	-	-	-
Hydria	1[124]	-	-	-	-	-	-	-
Lekythos	6[125]	-	**3[126]**	-	-	-	-	-
	16	**0**	**4**	**0**	**0**	**0**	**0**	**0**
500-475								
Cup Type A-B	2[127]	-	-	-	38[128]	-	2[129]	-
Cup	1[130]	2[131]	-	1[132]	11[133]	2[134]	5[135]	3[136]
Floral-Band Cup	3[137]	-	-	-	1[138]	-	-	-
Skyphos	13[139]	-	2[140]	-	30[141]	-	9[142]	1[143]
Plate	-	-	-	-	-	-	1[144]	-
Kantharos	-	-	-	-	-	1[145]	-	1[146]
Krater	-	-	-	-	1[147]	-	-	1[148]
Column Krater	-	-	-	-	-	2[149]	-	4[150]
Calyx Krater	-	2[151]	-	-	-	-	-	-
Lekanis lid	**-**	-	-	-	1[152]	-	-	-
Amp./Oin./Pel. ?	**-**	-	-	-	-	-	-	3[153]
Olpe	**1**[154]	-	-	-	-	-	2[155]	-
Oinochoe	-	-	-	-	-	-	2[156]	-
Pelike	-	-	-	-	-	-	-	1[157]
Hydria	-	-	-	-	1[158]	-	-	-
Lekythos	**-**	**-**	14[159]	-	12[160]	1[161]	31[162]	-
	20	**4**	**16**	**1**	**95**	**6**	**52**	**14**
475-450								
Cup	-	2[163]	-	1[164]	-	5[165]	-	16[166]
Skyphos	-	1[167]	-	-	3[168]	1[169]	-	4[170]
St. Valentin Vase	-	1[171]		1[172]	-	-	-	-
Kantharos	-	1[173]	-	-	-	-	-	-

Lekanis	-	**-**	-	-	-	-	-	2[174]
Krater	-	-	-	2[175]	-	1[176]	-	2[177]
Column Krater	-	-	-	-	-	1[178]	-	1[179]
Calyx Krater	-	1[180]	-	2[181]	-	-	-	2[182]
Bell Krater	-	1[183]	-	-	-	-	-	1[184]
Amphora, Type B	-	-	-	-	-	1[185]	-	-
Nolan Amphora	-	-	-	-	-	1[186]	-	2[187]
Oinochoe	-	-	-	-	1[188]	1[189]	-	-
Pelike	-	-	-	-	-	-	-	1[190]
Stamnos	-	-	-	-	-	-	-	2[191]
Hydria	-	-	-	-	-	-	-	2[192]
Lekythos	-	-	8[193]	-	13[194]	1[195]	-	2[196]
Alabastron		-	-	-	-	-	-	-
Fragment	-	**-**	-	-	**-**	2[197]	-	2[198]
	0	**7**	**8**	**6**	**17**	**14**	**0**	**39**
450-425								
Cup	-	-	-	1[199]	-	3[200]	-	8[201]
Lekanis	-	**-**	-	-	-	-	-	3[202]
Krater	-	-	-	1[203]	-	-	-	-
Calyx Krater	-	1[204]	-	-	-	-	-	2[205]
Bell Krater	-	1[206]	-	-	-	1[207]	-	4[208]
Oinochoe	-	-	-	-	-	-	-	1[209]
Chous	-	-	-	-	-	-	-	1[210]
Pelike	-	-	-	-	-	-	-	1[211]
Hydria	-	-	-	-	-	-	-	2[212]
Neck Amphora	-	**-**	-	-	-	1[213]	-	-
Askos	-	**-**	-	-	-	-	-	1[214]
Lekyhtos	-	**-**	-	2[215]	-	-	-	1[216]
	0	**2**	**0**	**4**	**0**	**4**	**0**	**24**
425-400								
Cup	-	-	-	1[217]	-	1[218]	-	4[219]
Skyphos	-	-	-	-	-	-	-	1[220]
Lekanis Lid	-	-	-	1[221]	-	-	-	-
Krater	-	-	-	4[222]	-	-	-	1[223]
Volute Krater	-	-	-	-	-	-	-	2[224]
Calyx Krater	-	1[225]	-	-	-	-	-	-
Lebes Gamikos	-	-	-	-	-	-	-	2[226]
Amp./Oin./Pel. ?	-	-	-	2[227]	-	-	-	-
Pelike	-	-	-	-	-	1[228]	-	1[229]
Askos	-	**-**	-	-	-	-	-	1[230]
Fragment	-	-	-	-	-	2[231]	-	2[232]
Lekythos	-	-	-	14[233]	-	2[234]	-	4[235]
	0	**1**	**0**	**22**	**0**	**6**	**0**	**18**
400-375								
Cup	-	-	-	-	-	-	-	14[236]
Cup-skyphos	-	-	-	3[237]	-	4[238]	-	-
Skyphos	-	1[239]	-	-	-	-	-	-
Plate	-	-	-	-	-	-	-	3[240]
Lekanis Lid	-	3[241]	-	1[242]	-	1[243]	-	1[244]
Krater	-	-	-	4[245]	-	-	-	-
Bell Krater	-	-	-	2[246]	-	-	-	3[247]
Chous	-	-	-	-	-	1[248]	-	10[249]
Pelike	-	1[250]	-	-	-	-	-	3[251]
Hydria	-	-	-	1[252]	-	-	-	1[253]
Askos	-	-	-	1[254]	-	-	-	-
Lekythos	-	2[255]	-	8[256]	-	3[257]	-	8[258]

Alabastron	-	-	-	2^{259}	-	-	-	-
Fragment	-	-	-	-	-	14^{260}	-	3^{261}
	0	**7**	**0**	**22**	**0**	**23**	**0**	**46**
375-350								
Cup	-	-	-	-	-	1^{262}	-	-
Skyphos	-	6^{263}	-	4^{264}	-	11^{265}	-	-
Lekanis	-	1^{266}	-	-	-	1^{267}	-	4^{268}
Lekanis Lid	-	12^{269}	-	3^{270}	-	11^{271}	-	-
Pyxis	-	-	-	-	-	-	-	1^{272}
Krater	-	-	-	1^{273}	-	13^{274}	-	-
Calyx Krater	-	2^{275}	-	-	-	-	-	-
Bell Krater	-	8^{276}	-	1^{277}	-	1^{278}	-	-
Oinochoe	-	2^{279}	-	-	-	-	-	-
Amp./Oin./Pel. ?	-	-	-	1^{280}	-	-	-	-
Pelike	-	2^{281}	-	-	-	-	-	9^{282}
Hydria	-	-	-	1^{283}	-	-	-	1^{284}
Askos	-	3^{285}	-	-	-	2^{286}	-	1^{287}
Lekythos	-	1^{288}	-	18^{289}	-	3^{290}	-	2^{291}
Fragment	-	-	-	-	-	-	-	2^{292}
	0	**37**	**0**	**29**	**0**	**43**	**0**	**20**
350-325								
Cup	-	-	-	-	-	-	-	1^{293}
Lekanis	-	-	-	-	-	1^{294}	-	3^{295}
Lebes gamikos	-	-	-	6^{296}	-	-	-	2^{297}
Bell krater	-	1^{298}	-	-	-	5^{299}	-	1^{300}
Chous	-	-	-	-	-	-	-	1^{301}
Pelike	-	2^{302}	-	2^{303}	-	15^{304}	-	23^{305}
Lekythos	-	-	-	11^{306}	-	-	-	1^{307}
	0	**3**	**0**	**19**	**0**	**21**	**0**	**32**

1 Bucarest, Inst. d'Arch., V21001: *Histria IV*, pl.33, nr.302.

2 Bucarest, Inst. d'Arch., V8426: *Histria IV*, pl.31, nr.300, (the Gorgon Painter).

3 Bucarest, Inst. d'Arch.: *Histria IV*, pl.31, nr.299.

4 Bucarest, Inst. d'Arch., V8429: *Histria IV*, pl.35, nr.322, (the Class of Early Olpe).

5 Bucarest, Inst. d'Arch., V8430: *Histria IV*, pl.40, nr.366, (Falmouth P); Bucarest, Inst. d'Arch V8430A: *Histria IV*, pl. 40, no: 367; Bucarest, Inst. d'Arch V21000: *Histria IV*, pl.40, no/ 368 (Manner of Falmouth); Bucarest, Inst. d'Arch., V19736: *Histria IV*, pl.40, nr.369 (KY Painter); Istria, Museum: *ABV* 36.5-7.

6 Istria, Museum, V10048: *Histria IV*, pl.41, nr.370; Brijder 1986, pl.145, (the Heidelberg Painter); Bucarest, Inst. d'Arch., V8506: *Histria IV*, pl.41, nr.371; Bucarest, Inst. d'Arch., V8433: *Histria IV*, pl.41, nr.372; Bucarest, Inst. d'Arch.: *Histria IV*, pl.41, nr.373; Bucarest, Inst. d'Arch., V8431: *Histria IV*, pl. 41; no: 374; Bucarest, Inst. d'Arch., V9698: *Histria IV*, pl.41, nr.375; Bucarest, Inst. d'Arch., V20266, *Histria IV*, pl.41, no:376; Bucarest, Inst. d'Arch., V19099, *Histria IV*, pl.41, no:377.

7 Att.2; Att.3.

8 St. Petersburg, State Hermitage Museum OG1905.109: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), pl.5.7, (Heidelberg Painter); St. Petersburg, State Hermitage Museum OL6359: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 19-20, pl.5.8; St. Petersburg, State Hermitage Museum O1914.41: *CVA* Russia 15, (St. Petersburg, State Hermitage Museum 8), 17, fig.6, pl.3,1-6, (close to Painter of Tubingen 2236);

9 Moscow, Pushkin State Museum of Fine Arts: Pushkina 1992 1992, 215, fig.10B; Moscow, Pushkin State Museum of Fine Arts, M75VVII11: Pushkina 1992 1992, 215, fig.10A.

10 Bucarest, Inst. d'Arch., V8458: *Histria IV*, pl.47, nr.430 (the Marmaro Painter).

11 Bucarest, Inst. d'Arch.: *Histria IV*, pl.39, nr.345. (the Oxford Lid Group).

12 *Histria IV*, pl.38, no: 341; no: 340, (Attributed to the Manner of Vatican 309; no: 339 (Manner of Lydos); no: 338 (the KY Painter), Lioutas 1987, pl.31, 1; *Histria IV*, pl.37, no: 336, (Attributed to the Attic Query); *Histria IV*, pl.37, no: 335, (the Manner of Polos Painter); *Histria IV*, pl.37, no: 334 (the Polos Painter); *Histria IV*, pl.37, no: 332 (Manner of Polos Painter); *Histria IV*, pl.37, no: 333; Bucarest, Inst. d'Arch., V8419F: *Histria IV*, pl.38, nr.343.

13 Moscow, Pushkin State Museum of Fine Arts, M922: Pushkina 1992 1992, 184, fig.8B; *CVA* Russia 1, (Moscow 1), pl. 46, nr. 2. (the Manner of Lydos); Moscow, Pushkin State Museum of Fine Arts, M82TS13.16: Pushkina 1992 1992, 213, fig.8E; Moscow, Pushkin State Museum of Fine Arts, M69NE129.130.12: Pushkina 1992, 213, fig. 8. 7; Moscow, Pushkin State Museum of Fine Arts, M7096.679: Pushkina 1992 1992, 213, fig. 8G; Moscow, Pushkin State Museum of Fine Arts: Pushkina

1992 1992, 213, fig.8V; Moscow, Pushkin State Museum of Fine Arts: Pushkina 1992, 213, fig.8B; Moscow, Pushkin State Museum of Fine Arts: 213, fig.8A; Moscow, Pushkin State Museum of Fine Arts, 128: Pushkina 1992, 213, fig.8D.

14 Bucarest, Inst. d'Arch., V8498: *Histria IV*, pl.33, nr.312; Bucarest, Inst. d'Arch., V19088: *Histria IV*, pl.34, nr.311 (Lydos ?); Bucarest, Inst. d'Arch., V19206: *Histria IV*, pl.32, nr.310; (the Painter of Louvre F 6);Bucarest, Inst. d'Arch., V9696: *Histria IV*, pl.33, nr.309, (the Painter of Louvre F 6); Bucarest, Inst. d'Arch., V8472A: *Histria IV*, pl.33, nr.308, (Manner of Lydos); Bucarest, Inst. d'Arch., V19083: *Histria IV*, pl.33, nr.307, (Manner of Lydos); Bucarest, Inst. d'Arch., V5742: *Histria IV*, pl.32, nr.306 (Manner of Lydos); Bucarest, Inst. d'Arch., V9699: *Histria IV*, pl.33, nr.303 (Attic?); MIRSR 16764: *Histria IV*, pl.32, no:304 (Lydos); Histria (no inventory): Domaneantu 1996, 192, fig.1, no:1 (Lydos); Histria (no inventory): Domaneantu 1996 192, fig.1, no:2 (Lydos); Histria (no inventory): Domaneantu 1996 192, fig.1, no:3, (the Manner of Lydos); Histria (no inventory): Domaneantu 1996 192, fig.1, no:4, (the Painter of Louvre F 6); Histria (no inventory): Domaneantu 1996 192, fig.1, no:5, (the Painter of Louvre F 6).

15 St. Petersburg, State Hermitage Museum: Koromila 1991, 132, fig.106; Olbia O.1914.137: Skudnova 1988, 169, 266, 171, 266, (Lydos); Beazley, *Para*. 45.

16 Moscow, Pushkin State Museum of Fine Arts, M253: Pushkina 1992, 175, fig.1A; *CVA* Russia 1, (Pushkin Museum 1) , pl. 20, nr.5; Moscow, Pushkin State Museum of Fine Arts, 2526: Pushkina 1992, 175, fig.1B.

17 Bucarest, Inst. d'Arch.: *Histria IV*, pl.32, nr.301 (the Manner of Lydos); Histria ? (no inventory), pl.32, no: 305.

18 Bucarest, Inst. d'Arch., V8452C: *Histria IV*, pl.30, nr.291.

19 Moscow, Pushkin State Museum of Fine Arts, 1173: Pushkina 1992, 175, fig.1V.

20 Bucarest, Inst. d'Arch., V8402B: *Histria IV*, pl.35, nr.323.

21 St. Petersburg, State Hermitage Museum: Beazley *Para.*, 45.

22 Bucarest, Collection unknown: *Histria V*, pl.1, nr.2.

23 Moscow, Pushkin State Museum of Fine Arts: Pushkina 1992, 183, fig.7I.

24 Att.48; AMAC inv.nr.1363.

25 Bucarest, Inst. d'Arch., V9573B: *Histria IV*, pl.42, nr.383; Bucarest, Inst. d'Arch., V20262B: *Histria IV*, pl.42, nr.382; Bucarest, Inst. d'Arch V8508, *Histria IV*, 73, no:380; Bucarest, Inst. d'Arch V9686, *Histria IV*, 73, no:381; Bucarest, Inst. d'Arch., V9690: *Histria IV*, pl.42, nr.379; Bucarest, Inst. d'Arch.: *Histria IV*, pl.42, nr.378; Excavation: Domaneantu 1996 fig.2, no: 5 (Tleson); Excavation: Domaneantu 1996 fig.2, no:6 (Lip Cup ?).

26 Att.4.

27 St. Petersburg, State Hermitage Museum (1 - O.58.1037): Levi 1964, 150, fig.17; St. Petersburg, State Hermitage Museum, O.56.1339: Levi 1964, 149, fig.16; St. Petersburg, State Hermitage Museum: Capecchi *et al.* 1998, pl.72.1-2, (Sakonides).

28 Moscow, Pushkin State Museum of Fine Arts, M82TS103.6: Pushkina 1992, 215, fig.10G.

29 Bucarest, Inst. d'Arch: *Histria IV*, pl.42, nr.384; Bucarest, Inst. d'Arch., V9690T: *Histria IV*, pl.42, nr.385 (the Group BO); Bucarest, Inst. d'Arch., V20270: *Histria IV*, 74, no:386; Bucarest, Inst. d'Arch., V20280B: *Histria IV*, pl.42, nr.387; Bucarest, Inst. d'Arch., *Histria IV*, pl.44, no:388; Bucarest, Inst. d'Arch., V20867D: *Histria IV*, pl.42, nr.389 (the Group BO); Bucarest, Inst. d'Arch., V9695F: *Histria IV*, pl.42, nr.390; Bucarest, Inst. d'Arch., *Histria IV*, 74, no:391; Bucarest, Inst. d'Arch: *Histria IV*, pl.42, nr.392; Bucarest, Inst. d'Arch: *Histria IV*, 74, no: 393; Bucarest, Inst. d'Arch., V19512, *Histria IV*, pl.43, no:394; Bucarest, Inst. d'Arch., V8515: *Histria IV*, pl.42, nr.395; Bucarest, Inst. d'Arch., V9685: *Histria IV*, pl.42, nr.396; Bucarest, Inst. d'Arch., V9473A: *Histria IV*, pl.42, nr.397; Bucarest, Inst. d'Arch., *Histria IV*, 74, no: 398; Bucarest, Inst. d'Arch., *Histria IV*, 74, no: 399; Bucarest, Inst. d'Arch., V8497: *Histria IV*, pl.44, nr.400; Bucarest, Inst. d'Arch.: V19741: *Histria IV*, 74, no:401; Bucarest, Inst. d'Arch., V19886: *Histria IV*, pl.43, nr.402; Bucarest, Inst. d'Arch., V9481A: *Histria IV*, pl.44, nr.403 (I, A); Bucarest, Inst. d'Arch., MIRSR: *Histria IV*, pl.45; no:404, (Rhodes 12264); Bucarest, Inst. d'Arch., V9685: *Histria IV*, 74, no: 405, (the Group BO); Bucarest, Inst. d'Arch., V9481F: *Histria IV*, pl.44, nr.406; Bucarest, Inst. d'Arch., V20268: *Histria IV*, 75, no: 407; Bucarest, Inst. d'Arch., V9311B: *Histria IV*, pl.44, nr.408; Bucarest, Inst. d'Arch., V9690Q: *Histria IV*, pl.42, nr.409; Bucarest, Inst. d'Arch., V9311: *Histria IV*, pl.45, no: 410, (Sakonides ?); Bucarest, National History Museum: *Histria I*, 413, fig.285; Bucarest, National History Museum: *Histria I*, 415, fig.291; Bucarest, National History Museum: *Histria I*, 415, fig.288; Bucarest, National History Museum: *Histria I*, 413, fig.286; Excavation: fig.2, no:7; Excavation: Domaneantu 1996 fig.2, no: 8; Excavation: Domaneantu 1996 fig.2, no:9; Excavation: Domaneantu 1996 fig.2. no:10; Excavation: Domaneantu 1996 fig.2. no:11; Excavation: Domaneantu 1996 fig.2. no:12.

30 Att.5; Att.6.

31 St. Petersburg, State Hermitage Museum, O.58.1151: Levi 1964, 150, fig.17.1; St. Petersburg, State Hermitage Museum, O.58.1107: Levi 1964, 149, fig.16; St. Petersburg, State Hermitage Museum, O.58.992: Levi 1964, 148, fig.15; Parutino, Olbian Archaeological Museum: Rusyaeva 1994, 100, fig.13.3; St. Petersburg, State Hermitage Museum, 1033: Levi 1964, 149, fig,16; St. Petersburg, State Hermitage Museum: Levi 1964, fig.23.4; Excavation: Rusyaeva 1994, 100, fig.13.3; St. Petersburg, State Hermitage Museum OL1689: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 34-35, pl.14.2, (Tleson); St. Petersburg, State Hermitage Museum OL6352: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 39, pl.16.7; St. Petersburg, State Hermitage Museum OG190595: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 41-42, 17.11; St. Petersburg, State Hermitage Museum OL1688: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 45, pl.18.9; St. Petersburg, State Hermitage Museum OL6353: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 45, pl.18.13; St. Petersburg, State Hermitage Museum OL18036: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 46, pl.19.4 (close to Elbows-out Painter); St. Petersburg, State Hermitage Museum OG1904.44: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 46-47, pl.19.5, (close to Elbows-out Painter); St. Petersburg, State Hermitage Museum OL6363: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10),48-49, pl.20.3, (close to Elbows-out Painter); St. Petersburg, State Hermitage Museum OL11077: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 51, fig.37, pl.20.12; St. Petersburg, State Hermitage Museum OL8176: *CVA* Russia 18, (St. Petersburg, State Hermitage

Museum 10), 51, pl.21.1, (close to Elbows-out Painter); St. Petersburg, State Hermitage Museum OG1905.135: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 51, pl.21.2, (close to Elbows-out Painter); St. Petersburg, State Hermitage Museum OL6355: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 56, pl.24.9, (close to Painter of the Nicosia Olpe); St. Petersburg, State Hermitage Museum OG1905.97: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 60, pl.26.3; St. Petersburg, State Hermitage Museum OG1905.37: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 60, pl.26.6; St. Petersburg, State Hermitage Museum OG1905.87: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 61, pl.26.7; St. Petersburg, State Hermitage Museum OG1905.88: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10),61, pl.26.8; St. Petersburg, State Hermitage Museum OG1905.134: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10),61i pl.26.9; St. Petersburg, State Hermitage Museum OL11081: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 64, pl.27.8, (close to the Painter of Agora 1241); St. Petersburg, State Hermitage Museum OL15996: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 67, pl.29.2; St. Petersburg, State Hermitage Museum OG6251: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), pl.29.8; St. Petersburg, State Hermitage Museum OL18037: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 70-71, pl.30.5; St. Petersburg, State Hermitage Museum OG1904.28: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 72, pl.31.3; St. Petersburg, State Hermitage Museum OG1905.112: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 73, pl.31.8; St. Petersburg, State Hermitage Museum OG1905.129: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 76, pl.35.4; St. Petersburg, State Hermitage Museum OG1905.130: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10),76, pl.35.5; St. Petersburg, State Hermitage Museum OL17451: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 77, pl.36.1-6; St. Petersburg, State Hermitage Museum OG1905.127: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 77-78, pl.37.1; St. Petersburg, State Hermitage Museum O1909.111: *CVA* Russia 15, (St. Petersburg, State Hermitage Museum 8), 40-41, fig.48, pls.26,1-6, 27,1-2.

[32] Moscow, Pushkin State Museum of Fine Arts, M929: Pushkina 1992, 186, fig.10.7; Moscow, Pushkin State Museum of Fine Arts, M237: Pushkina 1992, 186, fig.10D; Moscow, Pushkin State Museum of Fine Arts, M626: Pushkina 1992, 186, fig.10K, *CVA* Russia 1 (Moscow 1), pl.58.4; Moscow, Pushkin State Museum of Fine Arts, 2577: Pushkina 1992, 186, fig.10G; Excavation: Pushkina 1992, 215, fig.10E; Moscow, Pushkin State Museum of Fine Arts: Pushkina 1992, 215, fig.10I; Moscow, Pushkin State Museum of Fine Arts, M927: Pushkina 1992, 186, fig.10B, *CVA* Russia 1 (Moscow 1), pl.56.3; Moscow, Pushkin State Museum of Fine Arts: Pushkina 1992, 186, fig.10E; Moscow, Pushkin State Museum of Fine Arts: Pushkina 1992, 186, fig.10V; Moscow, Pushkin State Museum of Fine Arts, M79NVM4.10: Pushkina 1992, 215, fig.10.8; Moscow, Pushkin State Museum of Fine Arts, M73TSIII13: Pushkina 1992 215, fig.10.7; Moscow, Pushkin State Museum of Fine Arts, M75VVI19: Pushkina 1992, 215, fig.10L; Moscow, Pushkin State Museum of Fine Arts: Pushkina 1992, 215, fig.10M; Moscow, Pushkin State Museum of Fine Arts, M1354: Pushkina 1992, 215, fig.10D; Moscow, Pushkin State Museum of Fine Arts: 186, fig.10A; Moscow, Pushkin State Museum of Fine Arts, 835: Pushkina 1992, 222, fig.17.8.

[33] Olbia National Reserve 96.616: Beazley Archive, vase nr. 9023538; St. Petersburg, State Hermitage Museum O1905.66: *CVA* Russia 15, (St. Petersburg, State Hermitage Museum 8), 58-59, pl.53,1-6, (close to the Painter of Oxford 237).

[34] Olbia, National Reserve 95.157 : Beazley Archive vase nr. 9023539.

[35] Moscow, Pushkin State Museum of Fine Arts, 3626: Pushkina 1992, 189, fig.12G; Moscow, Pushkin State Museum of Fine Arts, 3956: Pushkina 1992, 189, fig.12V; Moscow, Pushkin State Museum of Fine Arts, M627: Pushkina 1992, 189, fig.12D, *CVA* Russia 1 (Moscow 1), pl.59, nr.3.

[36] Berlin 4982: *ABV*, 213.32.

[37] Att.8.

[38] Excavation: Rusyaeva 1994, 100, fig.13.3; Parutino, Olbian Archaeological Museum: Rusyaeva 1994, 100, fig.13.4; Parutino, Olbian Archaeological Museum: Rusyaeva 1994, 100, fig.13.5; Parutino, Olbian Archaeological Museum: Rusyaeva 1994, 100, fig.13.6; Parutino, Olbian Archaeological Museum: Rusyaeva 1994, 100, fig.13.7; Olbia National Reserve 04.123: Beazley Archive, vase nr.9023489.

[39] Moscow, Pushkin State Museum of Fine Arts, M74TSXX7: Pushkina 1992, 217, fig.12A; Excavation: Pushkina 1992, 217, fig.12B; Moscow, Pushkin State Museum of Fine Arts, M1354: Pushkina 1992, 215, fig.10D; Moscow, Pushkin State Museum of Fine Arts, 1084: Pushkina 1992, 185, fig.9A; Moscow, Pushkin State Museum of Fine Arts: Pushkina 1992, 186, fig.10A; Moscow, Pushkin State Museum of Fine Arts: Pushkina 1992, 215, fig.10V.

[40] St. Petersburg, State Hermitage Museum: Beazley *Para.*, 90.58, (close to Hermogenes Potter); St. Petersburg, State Hermitage Museum O1910.199: *CVA* Russia 15, (St. Petersburg, State Hermitage Museum 8), 42, fig.50, pls. 30,1-6, 31, 1-2; St. Petersburg, State Hermitage Museum O1914.42: *CVA* Russia 15, (St. Petersburg, State Hermitage Museum 8), 43, pl.32,1-6, (close to the Painter of Tubingen 2236); St. Petersburg, State Hermitage Museum O1914.43: *CVA* Russia 15, (St. Petersburg, State Hermitage Museum 8), 43, pl.33,1-6.

[41] Moscow, Pushkin State Museum of Fine Arts: Pushkina 1992, 195, fig.17, (the Painter of Berlin 1686).

[42] Olbia O.1910.79: Skudnova 1988, 59, cat.62.(O.910.79).

[43] Bucarest, Inst. d'Arch., V8419: *Histria IV*, pl.39, nr.344; *Histria IV*, pl.38, no: 342.

[44] Att.19.

[45] St. Petersburg, State Hermitage Museum: *ABV*, 657.100, (the Swan Group).

[46] Moscow, Pushkin State Museum of Fine Arts, 804: Pushkina 1992, 184, fig.8V; Moscow, Pushkin State Museum of Fine Arts, 486: Pushkina 1992, 184, fig.8G; Moscow, Pushkin State Museum of Fine Arts, 1454: Pushkina 1992, 184, fig.8A; Moscow, Pushkin State Museum of Fine Arts: Pushkina 1992, 184, fig.8D: Moscow, Pushkin State Museum of Fine Arts, M76TS99.12: Pushkina 1992, 214, fig.9; (the Group E); St. Petersburg, State Hermitage Museum: *ABV*, 657.101, (the Swing Painter).

[47] Bucarest, Inst. d'Arch., V8475: *Histria IV*, pl.35, nr.315; Bucarest, Inst. d'Arch., V9424, *Histria IV*, pl.35, nr.314; Bucarest, Inst. d'Arch., V8425: *Histria IV*, pl.35, nr.313.

[48] Att.20; Att.21.

[49] Moscow, Pushkin State Museum of Fine Arts, M251: Pushkina 1992, 177, fig.3B; Moscow, Pushkin State Museum of Fine Arts, M252: Pushkina 1992, 177, fig.3G; Moscow, Pushkin State Museum of Fine Arts: Pushkina 1992, 206, fig.1V; Moscow, Pushkin State Museum of Fine Arts: Pushkina 1992, 206, fig.1B; Moscow, Pushkin State Museum of Fine Arts, M74VII-IIIEAP12: Pushkina 1992, 206, fig.1A.

[50] Odessa Museum of Western and Eastern Art, (no inventory): Shtitelman 1977, fig.23A; Olbia National Reserve 04.370: Beazley Archive, vase nr.9023463.

[51] Moscow, Pushkin State Museum of Fine Arts, 2499: Pushkina 1992, 176, fig.2B; Moscow, Pushkin State Museum of Fine Arts, 1589: Pushkina 1992, 176, fig.2V; Moscow, Pushkin State Museum of Fine Arts, 1543: Pushkina 1992, 177, fig.3A.

[52] Bucarest, Inst. d'Arch., V9705A: *Histria IV*, pl.31, nr.297; Bucarest, Inst. d'Arch., V5733: *Histria IV*, pl.31, nr.296 (A, B), (Manner of Vatican 309).

[53] Pushkina 1992, 179, fig.4D.

[54] Bucarest, Inst. d'Arch., V9694: *Histria IV*, pl.30, nr.293; Bucarest, Inst. d'Arch., V5706: *Histria IV*, pl. 30, no: 292.

[55] Olbia National Reserve 87.2: Beazley Archive, vase nr.9023458 ; Olbia National Reserve 87.2: Beazley Archive, vase nr. 8023459 : Olbia National Reserve 04.40: Beazley Archive, vase nr.9023460 ; Olbia National Reserve 01.644: Beazley Archive, vase nr.9023461 ; Olbia National Reserve 01.834: Beazley Archive, vase nr.9023462.

[56] Moscow, Pushkin State Museum of Fine Arts: Pushkina 1992, 182, fig.6B; Moscow, Pushkin State Museum of Fine Arts: Pushkina 1992, 182, fig.6A.

[57] Moscow, Pushkin State Museum of Fine Arts: *ABV*, 396.10; Beazley *Para.*, 173, (the Eucharides Painter).

[58] Bucarest, Inst. d'Arch., V9594A, *Histria IV*, pl.35, no.319, (the Class of Vatican 342).

[59] St. Petersburg, State Hermitage Museum: *ABV*, 420.2, (the Class of Oxford Siren–Jug).

[60] Cracow, National Museum, FK6186: *ABV*, 424.8, (the Dubois Class).

[61] St. Petersburg, State Hermitage Museum, 1911.10: *ABV*, 396.24, (the Eucharides Painter).

[62] St. Petersburg, State Hermitage Museum, OL10333: Beazley *Para.*, 202, (the Fat-Runner Group); St. Petersburg, State Hermitage Museum, OL12582: *ABV*, 460.13, Pharmakowsky 1914, 235, fig. 50, (the Fat-Runner Group); Odessa, Museum of Western and Eastern Art 22052: Bodzek 2006, 235, nrs.13, 14.

[63] Moscow, Pushkin State Museum of Fine Arts: Pushkina 1992, 181, fig.5 (the Class of London B.352).

[64] St. Petersburg, State Hermitage Museum: *ABV*, 626, (the Painter of the Karlsruhe Skyphos).

[65] Att.7.

[66] Sevastopol, Chersonesos Museum : Vinogradov 1997, pl. 22.2 ; Olbia National Reserve 00.1258: Beazley Archive, vase nr. 9023564; Olbia National Reserve 00.1413: Beazley Archive, vase nr. 9023565; Olbia National Reserve 02.837: Beazley Archive, vase nr. 9023566; Olbia National Reserve 04.39: Beazley Archive, vase nr. 9023567; Olbia National Reserve 04.220: Beazley Archive, vase nr. 9023568; Olbia National Reserve 03.1087: Beazley Archive, vase nr. 9023569; Olbia National Reserve 04.365: Beazley Archive, vase nr. 9023570; Olbia National Reserve 99.529: Beazley Archive, vase nr. 9023571; Olbia National Reserve 92.970: Beazley Archive, vase nr. 9023572.

[67] Moscow, Pushkin State Museum of Fine Arts: Pushkina 1992, 222, fig.17I; Moscow, Pushkin State Museum of Fine Arts, 269: Pushkina 1992, 222, fig.17G; Moscow, Pushkin State Museum of Fine Arts, 274: Pushkina 1992, 222, fig.17D.

[68] Bucarest, National History Museum, 16835: *Histria IV*, pl.47, nr.431; Bucarest, Inst. d'Arch., V9479: *Histria IV*, pl.46, nr.415; Bucarest, Inst. d'Arch., V19795: *Histria IV*, pl.46, nr.412; Bucarest, Inst. d'Arch., V9595, *Histria IV*, 75, no:411; *Histria IV*, Bucarest, Inst. d'Arch., V19298: *Histria IV*, 75, no:413; Bucarest, Inst. d'Arch., V8385: *Histria IV*, pl.75, no:414; Bucarest, Inst. d'Arch., V8399: *Histria IV*, 75, no:416; Bucarest, Inst. d'Arch., V8382; *Histria IV*, 75 no:417; Bucarest, Inst. d'Arch., V8399: *Histria IV*, 75, no:418; Bucarest, Inst. d'Arch., V8396: *Histria IV*, 75, no:419; Bucarest, Inst. d'Arch., V8385: *Histria IV*, pl.46, no:420; Bucarest, Inst. d'Arch., V9479: *Histria IV*, pl.46, no:422.

[69] Att.9; At.10.

[70] St. Petersburg, State Hermitage Museum, O.58.1031: Levi 1964, 147, fig.14; St. Petersburg, State Hermitage Museum, O.58.1097: Levi 1964, 147, fig.14; St. Petersburg, State Hermitage Museum B3615: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 82, pl.40.6; St. Petersburg, State Hermitage Museum OG1905.86: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 82i, fig.65, pl.40,7; St. Petersburg, State Hermitage Museum OG1905.114: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 86, pl.42.8; St. Petersburg, State Hermitage Museum OL6342: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 86, pl.42.9; St. Petersburg, State Hermitage Museum OG1905.99: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 86, pl.42, 10; St. Petersburg, State Hermitage Museum OG1912.296: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 86, pl.43.1-3.

[71] Moscow, Pushkin State Museum of Fine Arts, 277: Pushkina 1992, 216, fig.11E; Moscow, Pushkin State Museum of Fine Arts, 522: Pushkina 1992, 216, fig.11G; Moscow, Pushkin State Museum of Fine Arts, 216: Pushkina 1992, 216, fig.11V; Moscow, Pushkin State Museum of Fine Arts, M75TS27.9: Pushkina 1992, 217, fig.12E; Moscow, Pushkin State Museum of Fine Arts, 18: Pushkina 1992, 217, fig.12G; Moscow, Pushkin State Museum of Fine Arts, 20: Pushkina 1992, 217, fig.12D; Moscow, Pushkin State Museum of Fine Arts, 367: Pushkina 1992, 185, fig.9V; Moscow, Pushkin State Museum of Fine Arts: Pushkina 1992, 185, fig.9B; Moscow, Pushkin State Museum of Fine Arts: Pushkina 1992, 216, fig.11B; Moscow, Pushkin State Museum of Fine Arts, 1583: Pushkina 1992, 185, fig.9G.

[72] Bucarest, Inst. d'Arch., V21114: *Histria IV*, pl.46, no:421; Bucarest, Inst. d'Arch., V8379: 76, no:423; Bucarest, Inst. d'Arch., V8393: *Histria IV*, pl.46, no:424; Bucarest, Inst. d'Arch., V9266: *Histria IV*, 76, no:425; Bucarest, Inst. d'Arch., V8381: *Histria IV*, pl.46, no: 426.

[73] Att.11.

[74] St. Petersburg, State Hermitage Museum: Pharmakowsky 1913**,** 205-6, fig.53.1; St. Petersburg, State Hermitage Museum: Pharmakowsky 1913**,** 205-6, fig.53.2 (related to Droop Cups); St. Petersburg, State Hermitage Museum: Pharmakowsky 1913, 205-6, fig.53.3, (related to Droop Cups); St. Petersburg, State Hermitage Museum OG1913.181: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 79, pl.38.1-8; St. Petersburg, State Hermitage Museum OG1904.27: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 80, pl.39.2; St. Petersburg, State Hermitage Museum OG1905.111: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 80-81, pl.39.6; St. Petersburg, State Hermitage Museum OG1905.110: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 81, pl.39.7; St. Petersburg, State Hermitage Museum O1912.64: *CVA* Russia 15, (St. Petersburg, State Hermitage Museum 8), 43-44, pl.34,1-6; St. Petersburg, State Hermitage Museum O1912.264: *CVA* Russia 15, (St. Petersburg, State Hermitage Museum 8), 44, pl.35,1-7; St. Petersburg, State Hermitage Museum O1912.265: *CVA* Russia 15, (St. Petersburg, State Hermitage Museum 8), 44-45, pl.36,1-7; St. Petersburg, State Hermitage Museum O1912.266: *CVA* Russia 15, (St. Petersburg, State Hermitage Museum 8), 45, pl.37,1-7; St. Petersburg, State Hermitage Museum O1911.149: *CVA* Russia 15, (St. Petersburg, State Hermitage Museum 8), 45, pl.38,1-7; St. Petersburg, State Hermitage Museum O1912.263: *CVA* Russia 15, (St. Petersburg, State Hermitage Museum 8), 46, pl.40,1-5; St. Petersburg, State Hermitage Museum O1914.40: *CVA* Russia 15, (St. Petersburg, State Hermitage Museum 8), 46, pl.41,1-7; St. Petersburg, State Hermitage Museum O1912.65: *CVA* Russia 15, (St. Petersburg, State Hermitage Museum 8), 47, pl.42,1-2.

[75] Excavation: Pushkina 1992, 216, fig.11D; Moscow, Pushkin State Museum of Fine Arts: Pushkina 1992, 187, fig.11B.

[76] Moscow, Pushkin State Museum of Fine Arts, 485: Pushkina 1992, 217, fig.12V.

[77] Bucarest, Inst. d'Arch., V8384: *Histria IV*, pl.47, nr.434; Bucarest, Inst. d'Arch., V8456: *Histria IV*, 76, no:435.

[78] Olbia National Reserve 04.441: Beazley Archive, vase nr. 9023540|; Olbia National Reserve 04.05: Beazley Archive, vase nr. 9023541; Olbia National Reserve 92.955: Beazley Archive, vase nr. 9023543; Olbia National Reserve 97.44: Beazley Archive, vase nr. 9023544; Olbia National Reserve 04.221: Beazley Archive, vase nr. 9023545; Olbia National Reserve 94.671: Beazley Archive, vase nr. 9023546; Olbia National Reserve 03.641: Beazley Archive, vase nr. 9023549 ; Olbia National Reserve 99.735: Beazley Archive, vase nr. 9023550 ; Olbia National Reserve 95.251: Beazley Archive, vase nr. 9023551 ; Olbia National Reserve 95.251: Beazley Archive, vase nr. 9023551 ; Olbia National Reserve 03.604: Beazley Archive, vase nr. 9023552 ; Olbia National Reserve 03.93: Beazley Archive, vase nr. 9023553 ; Olbia National Reserve 94.683: Beazley Archive, vase nr. 9023554.

[79] Moscow, Pushkin State Museum of Fine Arts, 323: Pushkina 1992, 190, fig.13G; Moscow, Pushkin State Museum of Fine Arts, M13: Pushkina 1992, 189, fig.12A; Moscow, Pushkin State Museum of Fine Arts, M105: Pushkina 1992, 189, fig.12B; Moscow, Pushkin State Museum of Fine Arts, 2368: Pushkina 1992, 189, fig.12E; Moscow, Pushkin State Museum of Fine Arts, 31: Pushkina 1992, 190, fig.13B; Moscow, Pushkin State Museum of Fine Arts, 817: Pushkina 1992, 190, fig.13V; Moscow, Pushkin State Museum of Fine Arts, M691: Pushkina 1992, 190, fig.13D; Moscow, Pushkin State Museum of Fine Arts, 2938: Pushkina 1992, 191, fig.14E; Moscow, Pushkin State Museum of Fine Arts, 583: Pushkina 1992, 191, fig.14D; Moscow, Pushkin State Museum of Fine Arts, 691: Pushkina 1992, 191, fig.14G; Moscow, Pushkin State Museum of Fine Arts, 56: Pushkina 1992, 225, fig.16A, *CVA* Russia 1, (Moscow 1), pl.65.4-5; Moscow, Pushkin State Museum of Fine Arts, M1293: Pushkina 1992, 220, fig.15; Moscow, Pushkin State Museum of Fine Arts, M1428: Pushkina 1992, 218, fig.13; Moscow, Pushkin State Museum of Fine Arts, 2915: Pushkina 1992, 190, fig.13A; Moscow, Pushkin State Museum of Fine Arts, 921: Pushkina 1992, 191, fig.14A; Moscow, Pushkin State Museum of Fine Arts: Pushkina 1992, 191, fig.14B; Moscow, Pushkin State Museum of Fine Arts: Pushkina 1992, 219, fig.14; Moscow, Pushkin State Museum of Fine Arts, M80TS88.13: Pushkina 1992, 221, fig.16G; Moscow, Pushkin State Museum of Fine Arts: Pushkina 1992, 225, fig.19.5.

[80] Att.12.

[81] St. Petersburg, State Hermitage Museum O1912.318: *CVA* Russia 15, (St. Petersburg, State Hermitage Museum 8), 57, pl.51,6-9.

[82] Att.13; Att.14.

[83] St. Petersburg, State Hermitage Museum OG1904.20: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 88-89, pl.45.3; St. Petersburg, State Hermitage Museum: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 91, pl.47.1-2; St. Petersburg, State Hermitage Museum OL8196: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 93, pl.49.3; St. Petersburg, State Hermitage Museum OG1911.457: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10),95, fig.82, pl.50.1-6; St. Petersburg, State Hermitage Museum OL6332: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 97, fig.85, pl.52.4; St. Petersburg, State Hermitage Museum OL1905.105: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 97, pl.52.5; St. Petersburg, State Hermitage Museum OL1913.409: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 103-104, pl.57.1-4; St. Petersburg, State Hermitage Museum OL1913.410: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 104-105, pl.57.5-6; St. Petersburg, State Hermitage Museum OL1910.290: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 105, pl.58.1-4; St. Petersburg, State Hermitage Museum O1912.8: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 105, pl.58.5-8; St. Petersburg, State Hermitage Museum OL1910.289: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 105, pl.59.1-4; St. Petersburg, State Hermitage Museum O1911.143: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 105-106, pl.59, 5-6; St. Petersburg, State Hermitage Museum O1911.317: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 106, pl.60.1-4; St. Petersburg, State Hermitage Museum O1913.309: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 106, pl.60.5-6; St. Petersburg, State Hermitage Museum O1913.308: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 106-107, pl.61.1-4; St. Petersburg, State Hermitage Museum O1913.414: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 107, pl.62, 1-4; St. Petersburg, State Hermitage Museum O1913.250: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10),107, pl. 62.5-8; St. Petersburg, State Hermitage Museum O1913.214: *CVA* Russia 18, (St. Petersburg, State

Hermitage Museum 10),107-108, pl.63, 1-4; St. Petersburg, State Hermitage Museum O1912.98: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 108, pl.63, 5-7; St. Petersburg, State Hermitage Museum OL8179: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 108, pl.63.8; St. Petersburg, State Hermitage Museum O1912.466: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 108, fig.118, pl.63.9; St. Petersburg, State Hermitage Museum O1911.318: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 109, fig.120, pl.64, 5-6; St. Petersburg, State Hermitage Museum O1911.199: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 109, pl.65, 1-4; St. Petersburg, State Hermitage Museum O1912.465: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 109-110, pl.65, 5-8; St. Petersburg, State Hermitage Museum O1911.316: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 110, pl.66, 5-8; St. Petersburg, State Hermitage Museum O1912.97: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10),110, pl.67, 1-4; St. Petersburg, State Hermitage Museum O1913.491: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 111, pl.68,1-3; St. Petersburg, State Hermitage Museum O1905.124: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 111, pl.68.5; St. Petersburg, State Hermitage Museum OG1905.140: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 112, pl.69.5; St. Petersburg, State Hermitage Museum O1910.288: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 113, pl.70, 1-4; St. Petersburg, State Hermitage Museum O1911.441: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 113, pl.70, 5-8; St. Petersburg, State Hermitage Museum O1909.14: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 114, pl.72, 1-4; St. Petersburg, State Hermitage Museum O1911.440: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 114, pl.73, 5-8; St. Petersburg, State Hermitage Museum OL8210: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 115, pl.74, 4-6.

[84] Moscow, Pushkin State Museum of Fine Arts, M80TS33.16: Pushkina 1992, 216, fig.11A; Moscow, Pushkin State Museum of Fine Arts, 682: Pushkina 1992, 187, fig.11A.

[85] St. Petersburg, State Hermitage Museum, O.58.569: Levi 1964, 152, fig.21.1; St. Petersburg, State Hermitage Museum, O.57.2669: Levi 1964, 139, fig.6.2; St. Petersburg, State Hermitage Museum: Levi 1964, 222, fig.23.5; Excavation: Rusyaeva 1994, 100, fig.13.5; Excavation: Rusyaeva 1994, 100, fig.13.4; Excavation: Rusyaeva 1994, 100, fig.13.6; Excavation: Rusyaeva 1994, 100, fig.13.7; St. Petersburg, State Hermitage Museum B88.34: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 117, pl.75.5; St. Petersburg, State Hermitage Museum OL6339: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 117, pl.75.7; St. Petersburg, State Hermitage Museum OL8172: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 117, pl.75.8; St. Petersburg, State Hermitage Museum OG1905.526: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 118-119, pl.77.1-2; St. Petersburg, State Hermitage Museum OG1905.101: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 120, pl.77.8; St. Petersburg, State Hermitage Museum OG1905.106: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 120, pl.77.9; St. Petersburg, State Hermitage Museum O1912.467: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 121, pl.78, 7-8; St. Petersburg, State Hermitage Museum OL4277: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 123, pl.80, 5-9; St. Petersburg, State Hermitage Museum O1902.191: *CVA* Russia 15, (St. Petersburg, State Hermitage Museum 8), 67, pl.51,4-5.

[86] Leningrad, Arch. Inst., 5572: Cohen, pl.72.1, 2, 3 (I, A), (Oltos); St. Petersburg, State Hermitage Museum, O18181: *ARV*^{2}, 17.20, (the Euphrnios Painter); St. Petersburg, State Hermitage Museum: *ARV*^{2}, 141, (the Pithos Painter); St. Petersburg, State Hermitage Museum: *ARV*^{2}, 168.3, (the Bowdoin-Eye Painter); St. Petersburg, State Hermitage Museum: Beazley *Para.*, 325.144 bis, (the Eye Cups, Class I); St. Petersburg, State Hermitage Museum, 0.58.488: Beazley *Para.*, 336, (the Epeleios Painter); St. Petersburg, State Hermitage Museum: Beazley *Para.*, 325.122 bis, (the Eye Cups, Class I); St. Petersburg, State Hermitage Museum, 0.56.1681: Beazley *Para.*, 326 , *Add*^{2}, 161, (the Eye Cups, Class I); St. Petersburg, State Hermitage Museum, 0.58.49: Beazley *Para.*, 338, (the Scheurleer Painter).

[87] Moscow, Pushkin State Museum of Fine Arts, M75TS25.10I636: Pushkina 1992, 221, fig.16I; Moscow, Pushkin State Museum of Fine Arts, M80TS70.8: Pushkina 1992, 221, fig.16.7; Excavation: Pushkina 1992, 221, fig.16B; Moscow, Pushkin State Museum of Fine Arts, M81TS15: Pushkina 1992, 221, fig.16E; Moscow, Pushkin State Museum of Fine Arts, 139: Pushkina 1992, 222, fig.17A; Moscow, Pushkin State Museum of Fine Arts: Pushkina 1992, 185, fig.9D; Moscow, Pushkin State Museum of Fine Arts: Pushkina 1992, 185, fig.9E; Moscow, Pushkin State Museum of Fine Arts, M79TS52.12: Pushkina 1992, 221, fig.16.7; Excavation: Pushkina 1992, 221, fig.16Z; Excavation: Pushkina 1992, 221, fig.16V.

[88] Pushkin Museum M85.CII/13, no:253: *CVA* Russia 4 (Moscow 4), pl.46.5, (the Painter of Berlin 2268); Pushkin Museum M.173: *CVA* Russia 4 (Moscow 4), pl.48.1; Pushkin Museum M.904: *CVA* Russia 4 (Moscow 4), pl.46.6, (the Euergides Painter); Pushkin Museum M.1206: *CVA* Russia 4 (Moscow 4), pl.48.4; Pushkin Museum M.910: *CVA* Russia 4 (Moscow 4), pl.47.5, (the Pithos Painter); Pushkin Museum M.1249: *CVA* Russia 4 (Moscow 4), pl.47.4, (the Pithos Painter); Pushkin Museum M. 1399: *CVA* Russia 4 (Moscow 4), pl.46.3, (Circle of Oltos); Pushkin Museum M. 1503: *CVA* Russia 4 (Moscow 4), pl.46.2, (Circle of Oltos); Pushkin Museum M.85.C.102/11: *CVA* Russia 4 (Moscow 4), pl.47.1, (the Euergides Painter); Pushkin Museum M.87.C63.no:67: *CVA* Russia 4 (Moscow 4), pl. 46.4, (the Euergides Painter); Pushkin Museum M.87.C66.no:120: *CVA* Russia 4 (Moscow 4), pl.47.3; Pushkin Museum M.90.C134-135:12, no:100: *CVA* Russia 4 (Moscow 4), pl.48.3; Moscow, Pushkin State Museum of Fine Arts, M919: Beazley *Para.*, 334, (the Pithos Painter); Pushkin Museum M.75C25:12, no:950: *CVA* Russia 4 (Moscow 4), pl. 42.1.

[89] St. Petersburg, State Hermitage Museum: Pharmakowsky 1912, 353-4, fig.41, nr.12, 355, fig.44; 370, fig.61; St. Petersburg, State Hermitage Museum: *ABV*, 626, (the Painter of the Karlsruhe Skyphos); Olbia National Reserve 01.487: Beazley Archive, vase nr.9023488 ; Olbia National Reserve 03.622: Beazley Archive, vase nr.9023490 ; Olbia National Reserve 02.822a: Beazley Archive, vase nr.9023491 ; Olbia National Reserve 02.822b: Beazley Archive, vase nr. 9023492 ; Olbia National Reserve 03.40: Beazley Archive, vase nr. 9023493 ; Olbia National Reserve 93.621: Beazley Archive, vase nr. 9023494 ; Olbia National Reserve 92.969: Beazley Archive, vase nr. 9023495, (close to CHC Group); Olbia National Reserve 90.116: Beazley Archive, vase nr. 9023496, (close to CHC Group); Olbia National Reserve 93.752: Beazley Archive, vase nr. 9023497, (close to CHC Group) ; Olbia National Reserve 95.648: Beazley Archive, vase nr. 9023498, (close to CHC Group);

Olbia National Reserve 01.1101: Beazley Archive, vase nr. 9023499, (close to CHC Group); Olbia National Reserve 02.825: Beazley Archive, vase nr. 9023500, (close to CHC Group); Olbia National Reserve 96.108: Beazley Archive, vase nr. 9023501, (close to CHC Group); Olbia National Reserve 03.631: Beazley Archive, vase nr. 9023502, (close to CHC Group); Olbia National Reserve 95.60: Beazley Archive, vase nr. 9023503, (close to CHC Group); Olbia National Reserve 92.474: Beazley Archive, vase nr. 9023504, (close to CHC Group); Olbia National Reserve 97.286: Beazley Archive, vase nr. 9023505, (close to CHC Group); Olbia National Reserve 92.882: Beazley Archive, vase nr. 9023506, (close to CHC Group); Olbia National Reserve 93.753: Beazley Archive, vase nr. 9023507, (close to CHC Group); Olbia National Reserve 94.689a: Beazley Archive, vase nr. 9023508, (close to CHC Group); Olbia National Reserve 92587: Beazley Archive, vase nr. 9023509, (close to CHC Group); Olbia National Reserve 98.83: Beazley Archive, vase nr. 9023510, (close to CHC Group); Olbia National Reserve 04.402a: Beazley Archive, vase nr. 9023511, (close to CHC Group); Olbia National Reserve 04.402b: Beazley Archive, vase nr. 9023512, (close to CHC Group); Olbia National Reserve 97.189: Beazley Archive, vase nr. 9023513, (close to CHC Group).

[90] Moscow, Pushkin State Museum of Fine Arts, 547: Pushkina 1992, 192, fig.15A; Excavation: Pushkina 1992, 192, fig.15B; Moscow, Pushkin State Museum of Fine Arts, 122: Pushkina 1992, 177, fig.3D; Moscow, Pushkin State Museum of Fine Arts: Pushkina 1992, 193, fig.16A; St. Petersburg, State Hermitage Museum, 8611: *ABV*, 624.3, *Add*^{2}, 144, (the Group of CHC – the Heron Class).

[91] St. Petersburg, State Hermitage Museum, 3209: *ABV*, 611.7, (the Group of Vatican G 57).

[92] Odessa, Museum of Western and Eastern Art, 21972: *ARV*^{2}, 67.137, (Oltos).

[93] Att.17.

[94] Att.22.

[95] Moscow, Pushkin State Museum of Fine Arts, M1201: *CVA* Russia 1 (Moscow 1), pl.23.4; Moscow, Pushkin State Museum of Fine Arts, M85: *CVA* Russia 1 (Moscow 1), pl.23.3; Moscow, Pushkin State Museum of Fine Arts, 22: Pushkina 1992, 207, fig.2B; Moscow, Pushkin State Museum of Fine Arts, M108: Pushkina 1992, 177, fig.3V; Moscow, Pushkin State Museum of Fine Arts, M82TS169: Pushkina 1992, 207, fig.2G; Moscow, Pushkin State Museum of Fine Arts, M72.102: Pushkina 1992, 207, fig.2A; Moscow, Pushkin State Museum of Fine Arts, 268: Pushkina 1992, 207, fig.2V; Moscow, Pushkin State Museum of Fine Arts, M1197: *CVA* Russia 1, (Moscow1), pl.23.1-2. (the Painter of Oxford 216).

[96] Pushkin Museum M.1221: *CVA* Russia 4 (Moscow 4), pl.16 .1, (the Euphronios Painter).

[97] Moscow, Pushkin State Museum of Fine Arts, M110: *CVA* Russia 1, (Moscow 1), pl.24.2 (the Leagros Group); Moscow, Pushkin State Museum of Fine Arts, M90: *CVA* Russia 1, (Moscow 1), pl.22.5 (the Leagros Group); Moscow, Pushkin State Museum of Fine Arts, M1016: *CVA* Russia 1, (Moscow 1), pl.22.4; Moscow, Pushkin State Museum of Fine Arts, M85A: *CVA* Russia 1, (Moscow 1), pl.22.3 (the Leagros Group); Moscow, Pushkin State Museum of Fine Arts, M1200: *CVA* Russia 1, (Moscow 1), pl.22.2 (Circle of Antimenes); Moscow, Pushkin State Museum of Fine Arts, M88: *CVA* Russia 1, (Puhkin Museum 1), pl.22.1; Moscow, Pushkin State Museum of Fine Arts, 221: Pushkina 1992, 207, fig.2D; Moscow, Pushkin State Museum of Fine Arts, M535: Pushkina 1992 fig.2X; Moscow, Pushkin State Museum of Fine Arts, 571: Pushkina 1992, 176, fig.2A; Moscow, Pushkin State Museum of Fine Arts, M82A: *CVA* Russia 1, (Moscow 1), pl.24.4; Moscow, Pushkin State Museum of Fine Arts, M1019: *CVA* Russia 1, (Moscow 1), pl.24.1; Moscow, Pushkin State Museum of Fine Arts, GMII1317: *CVA* Russia 1, (Moscow 1), pl.22.6 (the Leagros Group).

[98] Moscow, Pushkin State Museum of Fine Arts, 511: Pushkina 1992, 206, fig.1D.

[99] St. Petersburg, State Hermitage Museum, OL15316: Beazley *Para.*, 203, (the Group of Vatican G 52); St. Petersburg, State Hermitage Museum, OL1483: Beazley *Para.*, 203, (the Group of Vatican G 52).

[100] Moscow, Pushkin State Museum of Fine Arts, M72130.11: Pushkina 1992, 208, fig.3A; Moscow, Pushkin State Museum of Fine Arts: Pushkina 1992, 208, fig.3.7; Moscow, Pushkin State Museum of Fine Arts: Pushkina 1992, 208, fig.3G; Moscow, Pushkin State Museum of Fine Arts, 21: Pushkina 1992, 208, fig.3V.

[101] Bucarest, Inst. d'Arch., V8438: *Histria IV*, pl.31, nr.298.

[102] St. Petersburg, State Hermitage Museum: Pharmakowsky 1912, 353-4, fig. 41, nr. 11.

[103] Moscow, Pushkin State Museum of Fine Arts, M76TS81.14: Pushkina 1992, 209, fig.4B; Moscow, Pushkin State Museum of Fine Arts, M7663.14: Pushkina 1992, 209, fig.4A; Moscow, Pushkin State Museum of Fine Arts, M84TS30: Pushkina 1992, 208, fig.3B; Moscow, Pushkin State Museum of Fine Arts: Pushkina 1992, 179, fig.4G; Moscow, Pushkin State Museum of Fine Arts: Pushkina 1992, 179, fig.4A; Moscow, Pushkin State Museum of Fine Arts, M175: Pushkina 1992, 179, fig.4B; Excavation: Pushkina 1992, 179, fig.4V; St. Petersburg, State Hermitage Museum, P19B1: *ABV*, 284.5, *Add*^{2}, 74.

[104] Bucarest, Inst. d'Arch., V9113: *Histria IV*, pl.30, nr.295; Bucarest, National History Museum, 3609- Bucarest, National History Museum, 16788: *Histria IV*, pl.30.294.

[105] Pushkin State Museum M-85 C84n.50 : CVA Russia 1 (Pushkin State Museum 1), pl. 7, 3.

[106] Att.23; Att.24; Att..25; Att.26.

[107] Bucarest, Inst. d'Arch., V19521: *Histria IV*, pl.35, no.321, (the Group of Vatican G 52).

[108] St. Petersburg, State Hermitage Museum: Pharmakowsky1914, 233, fig.48, St. Petersburg, State Hermitage Museum: *ABV*, 428.3, (the Class of Collar-of Eesses); St. Petersburg, State Hermitage Museum: *ABV*, 439.3, (the Painter of Vatican G 50); St. Petersburg, State Hermitage Museum, OL3075: Beazley *Para.*, 202, (the Group of Vatican G 52); St. Petersburg, State Hermitage Museum, OL3075A: Beazley *Para.*, 203, (the Fat-Runner Group).

[109] Kiev: Shtitelman 1977, fig.20-21; Moscow, Pushkin State Museum of Fine Arts, M81TS861.3: Pushkina 1992, 208, fig.3D; Moscow, Pushkin State Museum of Fine Arts: Pushkina 1992, 208, fig.3E; Moscow, Pushkin State Museum of Fine Arts: Pushkina 1992, 209, fig.4G; St. Petersburg, State Hermitage Museum: Beazley *Para.*, 179.11, 200.25.8, (the Cass of London B 524 – Dolphin Group); St. Petersburg, State Hermitage Museum: *ABV*, 532.5, (the Group of Athena P – the Class of Copenhagen 68).

[110] St. Petersburg, State Hermitage Museum: Pharmakowsky 1913**,** 203-4, fig.49, (the Painter of the Carlsruhe Skyphos); Olbia National Reserve 89.1010 : Beazley Archive, vase nr.9023465 ; Olbia National Reserve 96.418 : Beazley Archive, vase nr.9023466 ; Olbia National Reserve 99.741 : Beazley Archive, vase nr.9023467; Olbia National Reserve 01.316 : Beazley Archive, vase nr.9023468.

[111] Moscow, Pushkin State Museum of Fine Arts: Pushkina 1992, 179, fig.4K; Moscow, Pushkin State Museum of Fine Arts, 12: Pushkina 1992, 209, fig.4D.

[112] Pushkina 1992, 209, fig.4V.

[113] Bucarest, Inst. d'Arch.: *Histria IV*, pl.35, no.318, (the Group of Vatican G 52).

[114] Kozub 1987, 69, fig.24,2.

[115] St. Petersburg, State Hermitage Museum 1911.292: Pharmakowsky 1912, 360, fig.51.

[116] Bucarest, Inst. d'Arch., V19522: *Histria IV*, pl.36, no.325 (Athens 581- Circle of Leagros).

[117] Att.27.

[118] Odessa, Museum of Western and Eastern Art (1 - XXXX4490): Shtitelman 1977, fig.22; St. Petersburg, State Hermitage Museum: *ABL*, 194.16, (the Dolphin Class); St. Petersburg, State Hermitage Museum, OL10966: Beazley *Para.*, 202 , (the Group of Vatican G 52); St. Petersburg, State Hermitage Museum, OL6918: Beazley *Para.*, 202, (the Group of Vatican G 52); St. Petersburg, State Hermitage Museum, OL3417: Beazley *Para.*, 202, (the Group of Vatican G 52); St. Petersburg, State Hermitage Museum, OL4160: Beazley *Para.*, 202, (the Group of Vatican G 52); St. Petersburg, State Hermitage Museum, B3319: Beazley *Para.*, 202, (the Group of Vatican G 52); St. Petersburg, State Hermitage Museum, B15389: Beazley *Para.*, 203, (the Group of Vatican G 52); St. Petersburg, State Hermitage Museum, OL10321: Beazley *Para.*, 206, (the Group of Hoplite Leaving-Home); St. Petersburg, State Hermitage Museum, OL10332: Beazley *Para.*, 207, 206, (the Phanyllis Group); St. Petersburg, State Hermitage Museum, OL3432: Beazley *Para.*, 207, (the Phanyllis Group); St. Petersburg, State Hermitage Museum, OL3418: Beazley *Para.*, 209, (the Cock Group); St. Petersburg, State Hermitage Museum, OL3415: Beazley *Para.*, 210, (the Cock Group); St. Petersburg, State Hermitage Museum, OL15988: Beazley *Para.*, 210, (the Cock Group); St. Petersburg, State Hermitage Museum, 87869: Beazley *Para.*, 210, (the Cock Group); St. Petersburg, State Hermitage Museum, OL341501: Beazley *Para.*, 211, (the Cock Group); St. Petersburg, State Hermitage Museum O1912.272: Blondell – Ormand 2015, 49, fig.1.3; Olbia National Reserve 95.664 : Beazley Archive, vase nr.9023469 (compare Phanyllis Group); Olbia National Reserve 89.164 : Beazley Archive, vase nr.9023470 (compare Phanyllis Group); Olbia National Reserve 00.1589 : Beazley Archive, vase nr.9023471 (compare Phanyllis Group); Olbia National Reserve 02.713 : Beazley Archive, vase nr.9023472 (compare Cock Group); Olbia National Reserve 90.503 : Beazley Archive, vase nr.9023473 (compare Cock Group); Olbia National Reserve 00.1183 : Beazley Archive, vase nr.9023474 (compare Cock Group); Olbia National Reserve 98.492 : Beazley Archive, vase nr.9023475 ; Olbia National Reserve 01.488: Beazley Archive, vase nr.9023476; Olbia National Reserve 03.607 : Beazley Archive, vase nr.9023477; Olbia National Reserve 94.734 : Beazley Archive, vase nr.9023478 ; Olbia National Reserve 03.276 : Beazley Archive, vase nr.9023479.

[119] Moscow, Pushkin State Museum of Fine Arts: Archaeological News, 14 (1985), 62; (the Group E); St. Petersburg, State Hermitage Museum, P1.1911.17: Boruskovskaya 1997, 26, fig.2, 36, nr.2; St. Petersburg, State Hermitage Museum, P1902.53: Boruskovskaya 1997, 26, fig.1, 36, nr.1; St. Petersburg, State Hermitage Museum, P1912.7: Boruskovskaya 1997, 27, fig.4, 36, nr.4, (the Cock Group); St. Petersburg, State Hermitage Museum, P1876.91: Boruskovskaya 1997, 27, fig.6, (the Cock Group); St. Petersburg, State Hermitage Museum, P1902.38: Boruskovskaya 1997, 27, fig.7; Moscow, Pushkin State Museum of Fine Arts, 756: Pushkina 1992, 183, fig.7K; St. Petersburg, State Hermitage Museum, P1904.27: Beazley *Para.*, 211, Boruskovskaya 1997, 27, fig.5; Pilsen, Museum of Western Bohemia, 8408: *ABV*, 463.5, 699, Beazley *Para.*, 205, *Add*^{2} 116 (the Phanyllis Group); Moscow, Pushkin State Museum of Fine Arts: Pushkina 1992, 211, fig.6B; Moscow, Pushkin State Museum of Fine Arts: Pushkina 1992, 183, fig.7A; Moscow, Pushkin State Museum of Fine Arts, M549: 183, fig.7B; Moscow, Pushkin State Museum of Fine Arts, M637: Pushkina 1992, 183, fig.7G, (the Emporion Painter); Moscow, Pushkin State Museum of Fine Arts: Pushkina 1992, 211, fig.6A; St. Petersburg, State Hermitage Museum: *ABV*, 699.27; St. Petersburg, State Hermitage Museum: *ABV*, 699.41, (the Cock Group); Moscow, Pushkin State Museum of Fine Arts, M238: Pushkina 1992, 183, fig.7.7.

[120] Olbia National Reserve 01.491: Beazley Archive, vase nr.9023487.

[121] Bucarest, Inst. d'Arch., V8455: *Histria IV*, pl.39, nr.346, (the Manner of Theseus Painter); Bucarest, Inst. d'Arch., V8900D: *Histria IV*, pl.40, nr.363; Bucarest, Inst. d'Arch., V8463B: *Histria IV*, pl.40, nr.356 bis; Bucarest, Inst. d'Arch., V9470B: *Histria IV*, pl.39, nr.353 (the CHC Group); Bucarest, Inst. d'Arch., V9471D: *Histria IV*, pl.39, nr.351 (the CHC Group), Bucarest, Inst. d'Arch., V5712: *Histria IV*, pl.39, nr.349 (the CHC Group); Bucarest, Inst. d'Arch., V9470: *Histria IV*, pl.39, nr.352: Bucarest, Inst. d'Arch., V8855: *Histria IV*, .71, no:350.

[122] Att.18.

[123] Bucarest, Inst. d'Arch., V8413: *Histria IV*, pl.35, nr.320.

[124] Bucarest, Inst. d'Arch., V19524: *Histria IV*, pl.35, nr.317.

[125] Constanta, Museum, 19936: *Histria IV* , pl.36, 331 (the Phanyllis Group - Athens 581); Bucarest, Inst. d'Arch., V8411: *Histria IV*, pl.36, nr.330; Bucarest, Inst. d'Arch., V9573: *Histria IV*, pl.36, nr.329 (Athens 581); Bucarest, Inst. d'Arch., V8410: *Histria IV*, pl.36, nr.328, (Perhaps Athens 581); Bucarest, Inst. d'Arch.: *Histria IV*, pl.36, nr.327, (Athens 581); Bucarest, Inst. d'Arch., V9485A: *Histria IV*, pl.36, nr.326, (Athens 581).

[126] Att.28; that apart two plain lekythoi in Sinop Museum: Sinop inv. Nr. 1.75.44; Sinop inv. Nr. 1.76.44, which were not included into this study.

[127] Bucarest, Inst. d'Arch; *Histria IV*, pl.47, nr.438, (the Leafless Group); Bucarest, Inst. d'Arch. *Histria IV*, pl.47, nr.437, (the Leafless Group).

[128] St. Petersburg, State Hermitage Museum, O.57.2613: Levi 1964, 138, fig.5; St. Petersburg, State Hermitage Museum B2197, CVA Russia 10, (St. Petersburg, State Hermitage Museum 3), 61-62, fig.41.pls.57.1-3, 58.1-3; Olbia National Reserve: Beazley Archive, vase nr. 9023542; Olbia National Reserve 89.783: Beazley Archive, vase nr. 9023547; Olbia National Reserve 95.477: Beazley Archive, vase nr. 9023548 ; Olbia National Reserve 95.251: Beazley Archive, vase nr. 9023551 ; Olbia National Reserve 94.219: Beazley Archive, vase nr. 9023555, (Leafless Group) ; Olbia National Reserve 04.219: Beazley Archive, vase nr. 9023556, (Leafless Group) ; Olbia National Reserve 02.277: Beazley Archive, vase nr. 9023556, (Leafless Group) ; Olbia National Reserve 04.37: Beazley Archive, vase nr. 9023557, (Leafless Group) ; Olbia National Reserve 03.203: Beazley Archive, vase nr. 9023558, (Leafless Group) ; Olbia National Reserve 04.38: Beazley Archive, vase nr. 9023559, (Leafless Group) ; Olbia National Reserve 94.684: Beazley Archive, vase nr. 9023560, (Leafless Group) ; Olbia National Reserve 03.605: Beazley Archive, vase nr. 9023561, (Leafless Group) ; Olbia National Reserve 04.36: Beazley Archive, vase nr. 9023562, (Leafless Group) ; Olbia National Reserve 04.36b: Beazley Archive, vase nr. 9023563, (Leafless Group) ; Olbia National Reserve 97.390: Beazley Archive, vase nr. 9023573 ; Olbia National Reserve 95.622: Beazley Archive, vase nr. 9023574 ; Olbia National Reserve 98.145A: Beazley Archive, vase nr. 9023575 ; Olbia National Reserve 97.390: Beazley Archive, vase nr. 9023573 ; Olbia National Reserve 95.476: Beazley Archive, vase nr. 9023576 ; St. Petersburg, State Hermitage Museum O1914.141: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 63-64, pl.65, 1-4; St. Petersburg, State Hermitage Museum OG1905.122: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 125, pl.81.4; St. Petersburg, State Hermitage Museum OG1905.146: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 125, pl.81.5, (close to Leafless Group); St. Petersburg, State Hermitage Museum OG1905.126: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 125, pl.81.6, (close to the Painter of Louvre F120); St. Petersburg, State Hermitage Museum OL18038: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 125, pl.81.7, (close to the Painter of Louvre F120); St. Petersburg, State Hermitage Museum O1912.463: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 128, pl.82.6; St. Petersburg, State Hermitage Museum O1912.462: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 128, pl.82.7; St. Petersburg, State Hermitage Museum OL15006: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 129-130, pl.81.6, (close to the Painter of Oxford 237); St. Petersburg, State Hermitage Museum OL6374: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 130, pl.85.5, (close to the Essen Group); St. Petersburg, State Hermitage Museum OG1905.141: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 131-132, pl.85.7, (close to the Essen Group); St. Petersburg, State Hermitage Museum OG1905.138: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 131, pl.85.8, (close to the Essen Group); St. Petersburg, State Hermitage Museum O1914.4: *CVA* Russia 18, (St. Petersburg, State Hermitage Museum 10), 134, pl.88.12, (close to the Caylus Painter); St. Petersburg, State Hermitage Museum O1910.17: *CVA* Russia 15, (St. Petersburg, State Hermitage Museum 8), 59-60, pl.54,1-7, 55,1-4, (Leafless Group); St. Petersburg, State Hermitage Museum O1911.392: *CVA* Russia 15, (St. Petersburg, State Hermitage Museum 8), 60, pls.56, 1-7, 57, 1-4; St. Petersburg, State Hermitage Museum O1910.236: *CVA* Russia 15, (St. Petersburg, State Hermitage Museum 8), 60-61, pl.58,1-7, 59, 1-4; St. Petersburg, State Hermitage Museum O1903.42: *CVA* Russia 15, (St. Petersburg, State Hermitage Museum 8), 61-62, pl.60,1-7, 61, 1-4; St. Petersburg, State Hermitage Museum B1896: *CVA* Russia 15, (St. Petersburg, State Hermitage Museum 8), 62-63, pl.62.1-5, 63, 1-6.

[129] Moscow, Pushkin State Museum of Fine Arts, 80: Pushkina 1992, 222, fig.17.7; Moscow, Pushkin State Museum of Fine Arts, M69NE126.29: Pushkina 1992, 221, fig.16A.

[130] Bucarest, Inst. d'Arch., V84621: *Histria IV*, pl.47, nr.436.

[131] Bucarest, Inst. d'Arch. V691: *Histria IV*, pl.59, no:506, (the Pithos Painter); Bucarest, Inst. d'Arch. V8559: *Histria IV*, pl.59, no: 507.

[132] Att.49.

[133] Olbia National Reserve 01.346: Beazley Archive, vase nr. 9023577 ; Olbia National Reserve 03.706: Beazley Archive, vase nr. 9023578 ; Olbia National Reserve 03.703: Beazley Archive, vase nr. 9023579 ; Olbia National Reserve 01.132: Beazley Archive, vase nr. 9023580 ; Olbia National Reserve 04.387: Beazley Archive, vase nr. 9023581 ; Olbia National Reserve 02.205: Beazley Archive, vase nr. 9023582 ; Olbia National Reserve 03.617: Beazley Archive, vase nr. 9023583 ; Olbia National Reserve 04.125: Beazley Archive, vase nr. 9023584 ; Olbia National Reserve 95.557: Beazley Archive, vase nr. 9023585 ; Olbia National Reserve 99.119A: Beazley Archive, vase nr. 9023586 ; Olbia National Reserve 95.98: Beazley Archive, vase nr. 9023587.

[134] St. Petersburg, State Hermitage Museum: *ARV*^{2}, 397.38, (the Painter of the Yale Cup); St. Petersburg, State Hermitage Museum 018181: *ARV*^{2}, 17/20.

[135] Moscow, Pushkin State Museum of Fine Arts, M900: Pushkina 1992, 191, fig.14V, *CVA* Russia 1, (Pushkin Museum 1), pl.64.6 ; Moscow, Pushkin State Museum of Fine Arts, M236: Pushkina 1992, 186, fig.10I; Moscow, Pushkin State Museum of Fine Arts, 25: Pushkina 1992, 186, fig.10.8; Moscow, Pushkin State Museum of Fine Arts, M8112.11: Pushkina 1992, 222, fig.17V; Moscow, Pushkin State Museum of Fine Arts, 3228: Pushkina 1992, 211, fig.16D.

[136] Pushkin Museum M.512: *CVA* Russia 4 (Moscow 4), pl. 48.2, (the Epeleios Painter); Pushkin Museum M.513: *CVA* Russia 4 (Moscow 4), pl.50, 3 -4; Pushkin Museum M.68NE.117/7, no:139: *CVA* Russia 4 (Moscow 4), pl.47.2.

[137] Bucarest, Inst. d'Arch. (no inventory): *Histria IV*, 76, no:427; Bucarest, Inst. d'Arch. V9391: *Histria IV*, pl.47; no:428; Bucarest, Inst. d'Arch. V9477: *Histria IV*, 76, no:429.

[138] St. Petersburg, State Hermitage Museum: Levi 1964, fig.20 (A or B).

[139] Bucarest, Inst. d'Arch., V15453: *Histria IV*, pl.39, nr.348 (the CHC Painter); Bucarest, National History Museum, 16802: Coja - Gheorghita, pl.10, nr.32 , *Histria IV*, pl.39, nr.347, (the CHC Group); Bucarest, Inst. d'Arch.: *Histria IV*, pl.40, nr.364 (the Haimon Group); Bucarest, Inst. d'Arch., V9312C: *Histria IV*, pl.40, nr.362; Bucarest, Inst. d'Arch., V8457: *Histria IV*, pl.40, nr.361,(the Haimon Group); Bucarest, Inst. d'Arch., V19799: *Histria IV*, pl.40, nr.360 ,(the Haimon Group); Bucarest, Inst. d'Arch., V8356: *Histria IV*, pl.40, nr.359, (the Haimon Painter); Bucarest, Inst. d'Arch., V19798A: *Histria IV*, pl.40,

nr.356; Bucarest, Inst. d'Arch., V8435: *Histria IV*, pl.40, nr.357 (Manner of CHC ?); Bucarest, Inst. d'Arch., V8436: *Histria IV*, pl.40, nr.358; Bucarest, Inst. d'Arch., V8361: *Histria IV*, pl.39, nr.355 (the Manner of CHC); Bucarest, Inst. d'Arch., V1979: *Histria IV*, pl.39, nr.354, (the Manner of CHC); Bucarest, Inst. d'Arch., V8356a: *Histria IV*, 72, no: 365.

[140] Att.15; Att.16.

[141] Sevastopol, Chersonesos Museum : Vinogradov 1997, pl. 22. nrs.1, 3, 4, 5, 6, 7, 8 ; Olbia National Reserve 96.29: Beazley Archive, vase nr. 9023514, (close to Haimon Group); Olbia National Reserve 96.229: Beazley Archive, vase nr. 9023515, (close to Haimon Group); Olbia National Reserve 89.694: Beazley Archive, vase nr. 9023516, (close to Haimon Group); ; Olbia National Reserve 00.158: Beazley Archive, vase nr. 9023517, (close to Haimon Group); ; Olbia National Reserve 02.284: Beazley Archive, vase nr. 9023518, (close to Haimon Group); Olbia National Reserve 03.9: Beazley Archive, vase nr. 9023519, (close to Haimon Group); Olbia National Reserve 95.236: Beazley Archive, vase nr. 9023520, (close to Haimon Group); Olbia National Reserve 90.502: Beazley Archive, vase nr. 9023521, (close to Haimon Group); Olbia National Reserve 02.821: Beazley Archive, vase nr. 9023522, (close to Haimon Group); Olbia National Reserve 04.314: Beazley Archive, vase nr. 9023523, (close to Haimon Group); Olbia National Reserve 01.345: Beazley Archive, vase nr. 9023524, (close to Haimon Group); Olbia National Reserve 92.801: Beazley Archive, vase nr. 9023526, (close to Haimon Group); Olbia National Reserve 02.724: Beazley Archive, vase nr. 9023527, (close to Haimon Group); Olbia National Reserve 98217: Beazley Archive, vase nr. 9023528, (close to Haimon Group); Olbia National Reserve 94.689: Beazley Archive, vase nr. 9023529, (close to Haimon Group); Olbia National Reserve 92.434: Beazley Archive, vase nr. 9023530, (close to Haimon Group); Olbia National Reserve 95.620: Beazley Archive, vase nr. 9023531, (close to Haimon Group); Olbia National Reserve 02.889: Beazley Archive, vase nr. 9023532, (close to Haimon Group); Olbia National Reserve 03.704: Beazley Archive, vase nr. 9023533, (close to Haimon Group); Olbia National Reserve 02.122: Beazley Archive, vase nr. 9023535, (close to Haimon Group); Olbia National Reserve 02.522: Beazley Archive, vase nr. 9023534, (close to Haimon Group); Olbia National Reserve 98.82: Beazley Archive, vase nr. 9023536, (close to Haimon Group); Olbia National Reserve 04.119: Beazley Archive, vase nr. 9023537, (close to Haimon Group).

[142] Excavation: Pushkina 1992, 222, fig.17E; Moscow, Pushkin State Museum of Fine Arts, 477: Pushkina 1992, 222, fig.17B, (the CHC Group); Cracow, Archaeological Museum, 3591: *CVA* Poland 4 (Warsaw 1), pl.4, (93).7A-B; Excavation, Pushkina 1992, 193, fig.14V, (the CHC Group); Moscow, Pushkin State Museum of Fine Arts, 2232: Pushkina 1992, 193, fig.16E; Moscow, Pushkin State Museum of Fine Arts, 1623: Pushkina 1992, 193, fig.16D; Moscow, Pushkin State Museum of Fine Arts, 280: Pushkina 1992, 223, fig.18; Moscow, Pushkin State Museum of Fine Arts: Pushkina 1992, 193, fig.16G; Moscow, Pushkin State Museum of Fine Arts, 784: Pushkina 1992, 193, fig.16B.

[143] Pushkin Museum M. 57NE29/4-2926: *CVA* Russia 4 (Moscow 4), pl. 38.1.

[144] Hermitage 2213: Callipolitis-Feytmans 1974, pl.86.10.

[145] St. Petersburg, State Hermitage Museum, OL3622: *ARV*^{2}, 381.180, (Brygos).

[146] Pushkin Museum M. 1548: *CVA* Russia 4 (Moscow 4), pl.37.5, (the Class G, London Class).

[147] Sevastopol, Chersonesos Museum : Vinogradov 1997, pl. 22, nrs.10.

[148] Pushkin Museum M. 511: *CVA* Russia 4 (Moscow 4), pl. 18, 1.

[149] Sevastopol, Chersonesos Museum : Vinogradov 1997, pl. 22, nrs.9, 11.

[150] Pushkin Museum M.731: *CVA* Russia 4 (Moscow 4), pl.17 .1-5; St. Petersburg, State Hermitage Museum, 1899.75: *ARV*^{2}, 248.1, (the Dioegenes Painter); St. Petersburg, State Hermitage Museum, B3199: *ARV*^{2}, 290.8, (the Tyszkiewicz Painter); St. Petersburg, State Hermitage Museum: *ARV*^{2}, 532.46, (the Alkimachos Painter).

[151] Bucarest, Inst. d'Arch. (no inventory): *Histria IV*, pl.52, no:446 (close to the Berlin Painter); Bucarest, Inst. d'Arch. V 337: *Histria IV*, pl.52, no: 447 (the Tyszkiewicz Painter).

[152] Olbia National Reserve 00.1182: Beazley Archive, vase nr.9023486).

[153] St. Petersburg, State Hermitage Museum: *ARV*^{2}, 277.83, (the Harrow Painter); Moscow, Pushkin State Museum of Fine Arts, 741: Beazley *Para.*, 415.11TER, (Sotades); Pushkin Museum M86.C.83/11,no:240: *CVA* Russia 4 (Moscow 4), pl. 51.1-2.

[154] Bucarest, Inst. d'Arch., V8342A: *Histria IV*, pl.36, nr.324,

[155] Moscow, Pushkin State Museum of Fine Arts, 527: Pushkina 1992, 179, fig.4.7; Moscow, Pushkin State Museum of Fine Arts, 2277: 179, fig.4.8.

[156] Moscow, Pushkin State Museum of Fine Arts: Pushkina 1992, 179, fig.4I; Moscow, Pushkin State Museum of Fine Arts: Pushkina 1992, 179, fig.4E.

[157] Pushkin Museum M61NE97/ST-1157: *CVA* Russia 4 (Moscow 4), pl.10.1.

[158] Moscow, State Historical Museum, 414: *ABV*, 573.4, (connected to the Haimon Painter).

[159] Att.29: Att.30; Att.31; Att.32; Att.33; Att.34; Att.35; Att.36; Att.37; Att.39; Att.40; Att.41; Att.42, and one more lekythos in Sinop Museum, Sinop inv. nr. 1.55.44 which was not included into this study.

[160] St. Petersburg, State Hermitage Museum: Pharmakowsky 1914, 237, fig.52; St. Petersburg, State Hermitage Museum, 01.3686: *ABV*, 491.52, (the Class of Athens 581); St. Petersburg, State Hermitage Museum, 3210: *ABV*, 493.96, Beazley *Para.*, 223, (the Class of Athens 581); Warsaw, National Museum: *ABV*, 496.177, (the Class of Athens 581); Unknown: Beazley *Para.*, 280, (the Manner of Haimon Painter); Berlin F 1967: Beazley *Para.*, 281, (compare to the Haimon Painter); St. Petersburg, State Hermitage Museum, OL3431: Beazley *Para.*, 226, (the Class of Athens 581); Sevastopol, Chersonesos Museum : Vinogradov 1997, pl. 22, nrs.12, 13, 14, 15.

[161] St. Petersburg, State Hermitage Museum: *ARV*^{2}, 676.14, (the Dutuit Painter).

[162] St. Petersburg, State Hermitage Museum, P1912.4: Boruskovskaia 1997, 35, fig.26, (the Emporion Painter); Cracow Tec. Mus.9742: *CVA* Poland 2 (Cracow unique), pl.1(94), 14; Cracow, National Museum, FK6195: *CVA* Poland 2, (Cracow unique), pl.1 (96).3; St. Petersburg, State Hermitage Museum, P1904.45: Boruskovskaya 1997, 29, fig.9, (the Class of Athens 581); St. Petersburg, State Hermitage Museum, P1905.72: Boruskovskaya 1997, 29, fig.10, (the Class of Athens 581); St.

Petersburg, State Hermitage Museum, P1914.62: Boruskovskaya 1997, 29, fig.11, (the Class of Athens 581); St. Petersburg, State Hermitage Museum, P1904.33: Boruskovskaya 1997, 29, fig.12, (the Class of Athens 581); St. Petersburg, State Hermitage Museum, P1900.53: Boruskovskaya 1997, 29, fig.13, (the Class of Athens 581); St. Petersburg, State Hermitage Museum, P1900.55: Boruskovskaya 1997, 31, fig.14, 36, nr.14, (the Hound-and- Hare Group); St. Petersburg, State Hermitage Museum, P1911.23: Boruskovskaya 1997, 31, fig.15, (the Hound-and-Hare Group); St. Petersburg, State Hermitage Museum, P1911.16: Boruskovskaya 1997, 31, fig.16, 36, nr.16, (the Hound-and- Hare Group); St. Petersburg, State Hermitage Museum, P1902.24: Boruskovskaya 1997, 31, fig.17, (the Haimon); St. Petersburg, State Hermitage Museum, P1866.71: Boruskovskaya 1997, 31, fig.18, (the Haimon Group); St. Petersburg, State Hermitage Museum, P1866.73: Boruskovskaya 1997, 31, fig.18, (the Haimon Group); St. Petersburg, State Hermitage Museum, P1866.73: Boruskovskaya 1997, 31, fig.19, (the Haimon Group); St. Petersburg, State Hermitage Museum, P1854.15: Boruskovskaya 1997, 34, fig.20, 36, nr.20, (the Haimon Group); St. Petersburg, State Hermitage Museum, P1866.70: Boruskovskaya 1997, 34, fig.21, (the Haimon Group); St. Petersburg, State Hermitage Museum, P1902.23: Boruskovskaya 1997, 34, fig.22, (the Haimon Group); St. Petersburg, State Hermitage Museum, P1850.2: Boruskovskaya 1997, 34, fig.23, 36, nr.23, (the Haimon Group); St. Petersburg, State Hermitage Museum, P1866.55: Boruskovskaya 1997, 34, fig.24, (the Haimon Group); St. Petersburg, State Hermitage Museum, P1866.56: Boruskovskaya 1997, 34, fig.25, (the Haimon Group); Moscow, Pushkin State Museum of Fine Arts, 3329: Pushkina 1992, 183, fig.7E; Moscow, Pushkin State Museum of Fine Arts, 259: Pushkina 1992, 211, fig.6G; Moscow, Pushkin State Museum of Fine Arts, M68117: Pushkina 1992, 211, fig.6D, (the Phanyllis Group); Moscow, Pushkin State Museum of Fine Arts, M80TS34.9-10: Phuskina, 211, fig.6V; Excavation: Pushkina 1992, 183, fig.7.8, (the Haimon Painter); Moscow, Pushkin State Museum of Fine Arts, M1363: Pushkina 1992, 210, fig.5, (the Athena Painter); Moscow, Pushkin State Museum of Fine Arts, 291: Pushkina 1992, 211, fig.6E; Moscow, Pushkin State Museum of Fine Arts, M727: Pushkina 1992, 183, fig.7V; Moscow, Pushkin State Museum of Fine Arts, M550: Pushkina 1992, 183, fig.7D, (the Gela Painter); St. Petersburg, State Hermitage Museum: Beazley *Para.*, 274, (the Manner of Haimon Painter); St. Petersburg, State Hermitage Museum, P1912.9: Beazley *Para.*, 225, Boruskovskaya 1997, 29, fig.8, (the Class of Athena 581).

[163] Bucarest, Inst. d'Arch. (no inventory): *Histria IV*, pl.59, no:508; Bucarest, Inst. d'Arch. (no inventory): *Histria IV*, pl.59, no: 509.

[164] Att.50.

[165] Parutino, Olbian Archaeological Museum: Kryzhitsky – Krapivina 1994, 43, fig.3; St. Petersburg, State Hermitage Museum, O58.489: Levi 1964, 183, fig.4; St. Petersburg, State Hermitage Museum, O58.266: Levi 1964, 181, fig.2.3; St. Petersburg, State Hermitage Museum, O56.620: Levi 1964, 185, fig.4.1; St. Petersburg, State Hermitage Museum, O58.600: Levi 1964, 181, fig.1.

[166] Pushkin Museum M.735: *CVA* Russia 4 (Moscow 4), pl.50.5; Pushkin Museum M. 86 .C 83/6, no:7c: *CVA* Russia 4 (Moscow 4), pl. 44.3, (Polygnotos); Pushkin Museum M.87.C.65/12, no:140: *CVA* Russia 4 (Moscow 4), pl. 50.6, (the Karlsruhe Painter); Pushkin Museum M.88.Pit.3.Esp.7, no:219: *CVA* Russia 4 (Moscow 4), pl. 24.6; Pushkin Museum M.1202: *CVA* Russia 4 (Moscow 4), pl.16.3 , (Hermonax ?); Moscow, Pushkin State Museum of Fine Arts, M636: Beazley *Para.*, 508, (the Euaion Painter); Moscow, Pushkin State Museum of Fine Arts, M512: Beazley *Para.*, 418, (the Euaion Painter); Moscow, Pushkin State Museum of Fine Arts, M733: Beazley *Para.*, 419.9 bis, (the Euaion Painter); Moscow, Pushkin State Museum of Fine Arts, M734: Beazley *Para.*, 419, (the Euaion Painter); Paris, Musée du Louvre, CA2259: *ARV*^{2}, 797.137, (the Euaion Painter); Moscow, Pushkin State Museum of Fine Arts, M729: Beazley *Para.*, 419.140 bis, (the Euaion Painter); Pushkin Museum M.729: *CVA* Russia 4 (Moscow 4), pl.42.1; Pushkin Museum M.733: *CVA* Russia 4 (Moscow 4), pl.43.3, (the Euaion Painter); Pushkin Museum M.1267: *CVA* Russia 4 (Moscow 4), pl.42.3; Pushkin Museum M. 1383: *CVA* Russia 4 (Moscow 4), pl.43.2; Pushkin Museum M.636: *CVA* Russia 4 (Moscow 4), pl. 43.1, (the Euaion Painter).

[167] Bucarest, Inst. d'Arch. V8563: *Histria IV*, pl.58, no:494.

[168] St. Petersburg, State Hermitage Museum, O.58.674: Levi 1964, 152, fig.20.A; St. Petersburg, State Hermitage Museum, O.58.977: Levi 1964, 146, fig.13, (the CHC Group); St. Petersburg, State Hermitage Museum, O.57.2673: Levi 1964, 139, fig.6.1.

[169] Unknown collection: Beazley Archive vase nr. 9016554.

[170] Pushkin Museum M. 1533: *CVA* Russia 4 (Moscow 4), pl.38.3-5, (Polygnotos II); Pushkin Museum M.73 CVI/9, no: 95: *CVA* Russia 4 (Moscow 4), pl.41. 1-2; Pushkin Museum M.77 .CN/9-95: *CVA* Russia 4 (Moscow 4), pl.41, 4-5; Moscow, Pushkin State Museum of Fine Arts, M511: Beazley *Para.*, 369, (the Painter of Munich 2676).

[171] Histria V 19605 : *Histria IV*, pl. 58, nr. 493 ; *Histria II,* 505, XXII.15.

[172] Att.94.

[173] Bucarest, Inst. d'Arch. V17146: *Histria IV*, pl.58, no: 492 (the Apmhitrite Painter)

[174] Pushkin Museum M.634: *CVA* Russia 4 (Moscow 4), pl 35.1, (the Euaion Painter); Moscow, Pushkin State Museum of Fine Arts, N395: *ARV*^{2}, 1670, (the Akestorides Painter).

[175] Att.60; Att.66.

[176] Nicolaev, Museum, A853: *ARV*^{2}, 602.26, (the Niobid Painter).

[177] Pushkin Museum M.65.NE.100/10, no:150: *CVA* Russia 4 (Moscow 4), pl.20.1, (Hermonax); Pushkin Museum M.90.Cs.235 /8, *CVA* Russia 4 (Moscow 4), pl.20.3.

[178] Sevastopol, Chersonesos Museum : Vinogradov 1997, pl. 25, 3.2, (Attic ?)

[179] Pushkin Museum M. 1296: *CVA* Russia 4 (Moscow 4), pl.21.1.

[180] Bucarest, Inst. d'Arch. V8564: *Histria IV*, pl.51, no:448.

[181] Att. 64; Att.65.

[182] Pushkin Museum M.569: *CVA* Russia 4 (Moscow 4), pl.21.3; Pushkin Museum M.1297: *CVA* Russia 4 (Moscow 4), pl.21.4.

[183] Bucarest, Inst. d'Arch. (no inventory): *Histria IV*, pl.52, no:454 (Circle of the Niobid Painter).

[184] Pushkin Museum M.568: *CVA* Russia 4 (Moscow 4), pl. 24.5, (Polygnotos).
[185] Odessa, Museum of Western and Eastern Art 26607: Bodzek 2006, 239, nr.20.
[186] Odessa, Museum of Western and Eastern Art: Shtitelman 1977, fig.49.
[187] St. Petersburg, State Hermitage Museum, 15495: *ARV*^{2}, 509, (recalls the Aegisthus Painter); St. Petersburg, State Hermitage Museum, 25H: *ARV*^{2}, 833.43, (the Amphitrite Painter).
[188] St. Petersburg, State Hermitage Museum: *ABV*, 596, (the Light –Make Class).
[189] Odessa, Museum of Western and Eastern Art 22169: Bodzek 2006, 242i nr.25.
[190] Pushkin Museum M.64.NE.97.7.-1069: *CVA* Russia 4 (Moscow 4), pl. 10.2.
[191] Pushkin Museum M.906: *CVA* Russia 4 (Moscow 4), pl.16.2, (the Manner of Myson); Pushkin Museum M.1291-1292: *CVA* Russia 4 (Moscow 4), pl.12, 1-4, (the Circle of Chicago Painter).
[192] St. Petersburg, State Hermitage Museum, ST2184: *ARV*^{2}, 566.44, (the Pig Painter); Pushkin Museum M64NE66-68-75: *CVA* Russia 4 (Moscow 4), pl.29.2, (the Circle of Leningrad Painter).
[193] Att.38; Att.43; Att.44; Att.45; Att.46; Att.47; two more lekythoi: Sinop inv. nr. 2.72.54, (the Beldam Workshop); Sinop inv. nr. 1.91.44 (the Beldam Workshop).
[194] Sevastopol, Chersonesos Museum: Vinogradov 1997, pl.22. 16, 17, 18, 19, 20, 21, (the Beldam Workshop); Cracow, University, 188: *CVA* Poland 2 (Cracow 1), pl.8 (81).6, (the Beldam Workshop); Olbia National Reserve 97.338: Beazley Archive, vase nr.9023480 ; Olbia National Reserve 95.614a: Beazley Archive, vase nr.9023481) ; Olbia National Reserve 95.614b: Beazley Archive, vase nr.902382) ; Olbia National Reserve 95.659a: Beazley Archive, vase nr.9023483) ; Olbia National Reserve 95.659b: Beazley Archive, vase nr.9023484) ; Olbia National Reserve 98.491: Beazley Archive, vase nr.9023485).
[195] Odessa, Museum of Western and Eastern Art: Shtitelman 1977, fig.42.
[196] Berlin 4982.32: *ARV*^{2}, 671.13, (the Painter of Slight Nolans and Lekythoi); St. Petersburg, State Hermitage Museum: *ARV*^{2}, 1706.176, (the Bowdoin Painter).
[197] Excavation: Rusyaeva 1994, 100, fig.13.9; St. Petersburg, State Hermitage Museum 1131: Beazley Archive Vase nr.9038028; St. Petersburg, State Hermitage Museum Levi 1964, 223, fig.6.
[198] St. Petersburg, State Hermitage Museum, 34A: *ARV*^{2}, 765.16, (Sotades); Pushkin Museum M.741: *CVA* Russia 4 (Moscow 4), pl. 37.4.
[199] Att.51.
[200] Excavation: Rusyaeva 1994, 100, fig.13.8; Parutino, Olbian Archaeological Museum: Rusyaeva 1994, 43, fig.3; Parutino, Olbian Archaeological Museum: Rusyaeva 1994, 100, Fig.13.8.
[201] Pushkin Museum M.86C. 8:7 no:32: *CVA* Russia 4 (Moscow 4), pl.51, 4-5, (the Eretria Painter); Pushkin Museum M.86.Cs.232/10, no:286: *CVA* Russia 4 (Moscow 4), pl.50 . 7; St. Petersburg, State Hermitage Museum, 1867: Lezzi-Hafter 1988, 25, fig.4I, right, pl.181, D. nr.278. (the Eretria Painter); St. Petersburg, State Hermitage Museum, 1867.68.965: Lezzi-Hafter 1988, pl.181, H, nr.282; St. Petersburg, State Hermitage Museum, 1867.8.375: *ARV*^{2}, 1252.48, (the Eretria Painter); Pushkin Museum M.734: *CVA* Russia 4 (Moscow 4), pl.43.4, (the Euaion Painter); Pushkin Museum M.1124: *CVA* Russia 4 (Moscow 4), pl.44 .5, (the Eretria Painter); St. Petersburg, State Hermitage Museum, 1867.8.344: *ARV*^{2}, 1250.26, (the Eretria Painter).
[202] Moscow, Pushkin State Museum of Fine Arts, II1B258: *CVA* Russia 4 (Moscow 4), pl..35.2-6, 9the Circle of Shuvalov Painter); St. Petersburg, State Hermitage Museum, 1875.180: *ARV*^{2}, 1013.19, (the Persephone Painter); Moscow, Pushkin State Museum of Fine Arts, IIIB715: *LIMC*, I, pl.111, (Achilleus, 518).
[203] Att.67.
[204] Bucarest, Inst. d'Arch. V17214: *Histria IV*, pl.52, no:450.
[205] Pushkin Museum M.85.Cs.334/2: *CVA* Russia 4 (Moscow 4), pl. 24.1, (the Circle of the Achille Painter); St. Petersburg, State Hermitage Museum, ST1807: *ARV*^{2}, 1185.7, (the Kadmos Painter).
[206] Bucarest, Inst. d'Arch. V9090: *Histria IV*, pl.54, no:455.
[207] Kiev, Museum of the Academy of Sciences: Csapo 2010, 8, fig. 1.3.
[208] Pushkin Museum M.641: *CVA* Russia 4 (Moscow 4), pl.27.6, (Polygnotos); Pushkin Museum M. 265/1: *CVA* Russia 4 (Moscow 4), pl. 27.1. Pushkin Museum M. 265/2: *CVA* Russia 4 (Moscow 4), pl.27.2; Cracow, Archaeological Museum: *CVA* Poland 2 (Cracow unique), pl. 4 (93).8,
[209] Pushkin Museum M.1360: *CVA* Russia 4 (Moscow 4), pl.29.3-6, (the Methyse Painter).
[210] Moscow, Pushkin State Museum of Fine Arts, M1360: Lezzi-Hafter 1988, pl.196, A.210 bis., (the Methyse Painter).
[211] St. Petersburg, State Hermitage Museum, ST2164: *LIMC*, I, pl.580, (Amphitrite 33A).
[212] Pushkin Museum M.183: *CVA* Russia 4 (Moscow 4), pl. 29.1, (the Circle of Villa Giullia Painter); Lost: Beazley *Para.*, 434, (the Comachhio Pianter).
[213] St. Petersburg, State Hermitage Museum, Beazley archive Vase nr. 50056.
[214] Oxford, Ashmolean Museum, V542: *ARV*^{2}, 964.9, (the Painter of London D12).
[215] Att.95; Att.96.
[216] Warsaw, National Museum: *CVA* Poland 3, (Collections Diverses Warsaw 1), pl.1 (111).11.
[217] Att.52.
[218] St. Petersburg, State Hermitage Museum, OL3273: *ARV*^{2}, 1272.4, (the Manner of Codrus Painter).
[219] St. Petersburg, State Hermitage Museum, 1867.68.958: *ARV*^{2}, 1329.116, 1315, (the Manner of Meidias Painter); St. Petersburg, State Hermitage Museum, 1867.68.953: *ARV*^{2}, 1329.117, (the Manner of Meidias Painter); St. Petersburg, State Hermitage Museum, 1867.8.553: Beazley *Para.*, 489, (the Painter of New York Centauromachy).
[220] Pushkin Museum M.642: *CVA* Russia 4 (Moscow 4), pl.40.2.

[221] Att.83.
[222] Att.68; Att.69; Att.70; Att.71.
[223] Pushkin Museum M. 275: *CVA* Russia 4 (Moscow 4), pl. 18, 3-4.
[224] St. Petersburg, State Hermitage Museum, 33A: *ARV*^{2}, 1408.1, (the Painter of New York Centauromachy); St. Petersburg, State Hermitage Museum: *ARV*^{2}, 1336, (the Circle of Pronomos).
[225] Bucarest, Inst. d'Arch. V17944: *Histria IV*, pl.52, no: 451.
[226] St. Petersburg, State Hermitage Museum, ST1811: *ARV*^{2}, 1332.1, (the Manner of Meidias); St. Petersburg, State Hermitage Museum, ST1812: *ARV*^{2}, 1332.4, (the Manner of Meidias).
[227] Att.88;Att.89.
[228] Bonn, Akademisches Kunstmuseum, 254: *CVA* Germany 1 (Bonn 1), 1, pl.15.1.
[229] St. Petersburg, State Hermitage Museum, 43: *ARV*^{2}, 1346.1, (the Kiev Painter).
[230] Oxford, Ashmolean Museum, V541: *CVA* G. Britain 3 (Oxford 1), 36, pl.45.2, (137).
[231] Parutino, Olbian Archaeological Museum: Rusyaeva 1994, 100, fig.13.8; Excavation: Rusyaeva 1994, 100, fig.13.8.
[232] Warsaw, National Museum: *CVA* Poland 3, (Collections Diverses Warsaw 1), pl.1 (111).12; Warsaw, National Museum: *CVA* Poland 3, (Collections Diverses Warsaw 1), pl.1 (111).16.
[233] Att.97; Att.98; Att.99; Att.100; Att.101; Att.102; Att.103; Att.104; Att.105; Att.106; Att.107; Att.108; Sinop 83-91, 107(?); Sinop K2.30.54 (not included to this catalogue).
[234] Bonn, Akademisches Kunstmuseum, 256: *ARV*^{2}, 1367.4, (the Mina Painter); St. Petersburg, State Hermitage Museum: *ARV*^{2}, 1368.24.
[235] Oxford, Ashmolean Museum, 1910.71: *ARV*^{2}, 1367.3, (the Straggly Painter); Oxford, Ashmolean Museum, 1910.72: *ARV*^{2}, 1367.8, *CVA* G. Britain 3 (Oxford 1), 32, pl.(132) 40.12 , (the Straggly Painter); Oxford, Pitt Rivers Museum: *ARV*^{2}, 1368.21, (the Straggly Painter); Oxford, Ashmolean Museum, V538: *CVA* G. Britain 3 (Oxford 1), 32, pl.(132) 40.20.
[236] St. Petersburg, State Hermitage Museum, P1867.68.638: Beazley Archive no: 23998; Peredolskaja 1963, 46, fig.21; St. Petersburg, State Hermitage Museum, 1867.8.552: Beazley *Para.*, 489.9, (the Mithridates Painter); St. Petersburg, State Hermitage Museum, 14392: Ure 1944, 69, fig.5 ; St. Petersburg, State Hermitage Museum, 1867.8.585: Beazley *Para.*, 489.3, (the Mithridates Painter); St. Petersburg, State Hermitage Museum, 1867.8.647: Beazley *Para.*, 489.2, (the Mithridates Painter); St. Petersburg, State Hermitage Museum, 1867.8.653: Beazley *Para.*, 489.7, (the Mithridates Painter); St. Petersburg, State Hermitage Museum, 1875.170: Beazley *Para.*, 489.8, (the Mithridates Painter); St. Petersburg, State Hermitage Museum, 1867.8.651: Beazley *Para.*, 489.10, (the Mithridates Painter); St. Petersburg, State Hermitage Museum, 1867.8.648: Beazley *Para.*, 489.11, (the Mithridates Painter); St. Petersburg, State Hermitage Museum, 1875.168: Beazley *Para.*, 489.4, (the Mithridates Painter); St. Petersburg, State Hermitage Museum, 1875.238: Beazley *Para.*, 489.5, (the Mithridates Painter); St. Petersburg, State Hermitage Museum, 1867.8.655: Beazley *Para.*, 489.1, (the Mithridates Painter); St. Petersburg, State Hermitage Museum, 1867.8.629: Beazley *Para.*, 489.2, (the Mithridates Painter); St. Petersburg, State Hermitage Museum, 1867.8.649: Beazley *Para.*, 489.6, (the Mithridates Painter).
[237] Att.53; Att.54 ; Att.55.
[238] Olbia, National Reserve 88.276: Beazley archive vase nr. 9023640; Olbia, National Reserve 88.275: Beazley archive vase nr. 902341; Olbia, National Reserve 97.291: Beazley archive vase nr. 902342; Olbia, National Reserve 01.498: Beazley archive vase nr. 902343.
[239] Bucarest, Inst. d'Arch. V17216: *Histria IV*, pl.58, no: 505.
[240] Kiev, Museum of Western and Eastern Art: Shtitelman 1977, fig.48; Paris, Musee du Louvre, CA2265: McPhee, pl.11C-D; St. Petersburg, State Hermitage Museum, P1867.68.224: McPhee, pl.7A.
[241] Bucarest, Inst. d'Arch. V21101: *Histria IV*, pl.56, no:478 (the Meidias Painter); Bucarest 17983: *Histria IV*, pl. 56, no: 479 (Circle of Meidias Painter); Bucarest, Inst. d'Arch. V17986: *Histria IV*, pl.56, no: 480.
[242] Att.82.
[243] Olbia, National Reserve 93.1241: Beazley archive vase nr. 9023615.
[244] Cracow, Archaeological Museum: *CVA* Poland 2 (Cracow unique), pl.4 (93).10.
[245] Att.72; Att.73; Att.75; Att.76.
[246] Att.61; Att.62.
[247] Cracow, Archaeological Museum: *CVA* Poland 2 (Cracow unique), pl.4 (93).9; London, Market, Christie's: Christie, Manson and Woods, sale catalogue, 8.6.1988, 63, nr.251 (A, B); London, Market, Christie's: Christie, Manson and Woods, sale catalogue, 8.6.1988, 64, nr.252 (A, B).
[248] Bonn, Akademisches Kunstmuseum, 257: *CVA* Germany 1 (Bonn 1), pl.26.9-10.
[249] St. Petersburg, State Hermitage Museum, ST2255: Hoorn 1951, fig.256, nr.580; St. Petersburg, State Hermitage Museum, KAB25L: Hoorn 1951, fig.106, nr.589; St. Petersburg, State Hermitage Museum, 19893.1915: Hoorn 1951, fig.53, nr.603; St. Petersburg, State Hermitage Museum, ST2259A: Hoorn 1951, fig.456, nr.582; St. Petersburg, State Hermitage Museum, ST2257: Hoorn 1951, fig.527, nr.581; St. Petersburg, State Hermitage Museum, ST2262B: Hoorn 1951, fig.448, nr.584; St. Petersburg, State Hermitage Museum, B2786: Hoorn 1951, fig.225, nr.590; St. Petersburg, State Hermitage Museum, ST2262A: Hoorn 1951, fig.234, nr.583; Berlin 4982.26: Hoorn 1951, fig.524, nr.342; Berlin 4982.27: Hoorn 1951, fig.444, nr.343.
[250] MIRSR 16826: *Histria IV*, pl.48-49, no:439 (the Painter of Munich 2365).
[251] Excavation: Zhuravlyov – Sorokina 1997, 168, fig.3.3; St. Petersburg, State Hermitage Museum, 1787: Ducati 1916, 53, fig. 9; St. Petersburg, State Hermitage Museum, ST1787: Schefold 1934, figs.62-63.
[252] Att.92.
[253] St. Petersburg, State Hermitage Museum, KAB6A: Boardman 2001, 105, fig.140 (BD), (the Apollonia Group).

[254] Att.93.

[255] Bucarest, Inst. d'Arch . V19997: *Histria IV*, 79, no: 470; Bucarest, Inst. d'Arch. V19998: *Histria IV*, 79, no: 471.

[256] Att.109; Att.110; Att.111; Att.112; Att.113; Att.114; Att.115; Att.116.

[257] Bucarest, City Museum (Severeanu), 18689: *CVA* Romania 2 (Bucharest 2), pl.25.10; Bucarest, City Museum (Severeanu), 18683: *CVA* Romania 2 (Bucharest 2), pl.25.9; Bucarest, City Museum (Severeanu), 18681: *CVA* Romania 2 (Bucharest 2), pl.25.8.

[258] Bucarest, City Museum (Severeanu), 18690: *CVA* Romania 2 (Bucharest 2), pl.25.11; Cracow, National Museum, FK6193: *CVA* Poland 2, (Cracow unique), pl.1 (96).8; Cracow, National Museum, FK6177: *CVA* Poland 2, (Cracow unique), pl.1 (96).7; Cracow, National Museum, FK6197: *CVA* Poland 2, (Cracow unique), 1, pl.1 (96).6; Warsaw, National Museum: *CVA* Poland 3 (Collectionnes Diverses unique), pl.1 (111).20-22; Oxford, Pitt Rivers Museum, 1923: McPherson 1857, pl.8; St. Petersburg, State Hermitage Museum, ST1790; *ARV*^{2}, 1407.1, 9, (the Xenophantos Painter); St. Petersburg, State Hermitage Museum: *ARV*^{2}, 1407, (the Xenophantos Painter).

[259] Att.144 ;Att.145.

[260] Olbia, National Reserve 87.923: Beazley Archive vase nr. 902344; Olbia, National Reserve 88.563: Beazley Archive vase nr. 902345; Olbia, National Reserve 88.610: Beazley Archive vase nr. 902346; Olbia, National Reserve 89.923: Beazley Archive vase nr. 902347; Olbia, National Reserve 93.262: Beazley Archive vase nr. 902348; Olbia, National Reserve 93.622: Beazley Archive vase nr. 902349; Olbia, National Reserve 94789: Beazley Archive vase nr. 902350; Olbia, National Reserve 03.623: Beazley Archive vase nr. 902351; Olbia, National Reserve 95.553: Beazley Archive vase nr. 902352; Olbia, National Reserve 02.206: Beazley Archive vase nr. 902353; Olbia, National Reserve 94.211: Beazley Archive vase nr. 902354; Olbia, National Reserve 94.705: Beazley Archive vase nr. 902355; Olbia, National Reserve 02.389: Beazley Archive vase nr. 902356; Olbia, National Reserve 04.438: Beazley Archive vase nr. 902357.

[261] Warsaw, Archaeological Museum: *CVA* Poland 3 (Collectionnes Diverses, unique), pl.1 (111).13; St. Petersburg, State Hermitage Museum: Pharmakowsky 1914, 218, fig. 24; Warsaw, National Museum: *CVA* Poland 3 (Collectionnes Diverses, unique), pl.1 (111).18.

[262] St. Petersburg, State Hermitage Museum, OL4543: Beazley *Para.*, 489.12, (the Mithridates Painter).

[263] Bucarest, Inst. d'Arch. V5734: *Histria IV*, pl.58, no: 496 (the FB Group); Bucarest, Inst. d'Arch. (no inventory): *Histria IV*, 81, no:497, (the FB Group); Bucarest, Inst. d'Arch. (no inventory): *Histria IV*, pl.58, no: 498, (the FB Group); Bucarest, Inst. d'Arch. (no inventory): *Histria IV*, pl.58; no: 499, (the FB Group); Bucarest, Inst. d'Arch. V 10014: *Histria IV*, pl. 58, no: 500, (the FB Group); Bucarest, Inst. d'Arch. (no inventory): *Histria IV*, pl.58, no: 501, (the FB Group); Bucarest, Inst. d'Arch. V20668: *Histria IV*, 81, no: 503.

[264] Att.56 ; Att.57 ; Att.58 ; Att.59.

[265] Olbia, National Reserve 90.288: Beazley archive vase nr. 9023629; Olbia, National Reserve 87.775: Beazley archive vase nr. 9023630; Olbia, National Reserve 88.461: Beazley archive vase nr. 9023631; Olbia, National Reserve 88.457: Beazley archive vase nr. 9023632; Olbia, National Reserve 89.650: Beazley archive vase nr. 9023633; Olbia, National Reserve 94.252: Beazley archive vase nr. 9023634; Olbia, National Reserve 97.190: Beazley archive vase nr. 9023635; Olbia, National Reserve 89.301: Beazley archive vase nr. 9023636; Olbia, National Reserve 90.478: Beazley archive vase nr. 9023637; Olbia, National Reserve 02.823: Beazley archive vase nr. 9023638; Olbia, National Reserve 04.252: Beazley archive vase nr. 9023639.

[266] Bucarest, Inst. d'Arch. (no inventory): *Histria IV*, pl. 55, no: 477a-b.

[267] St. Petersburg, State Hermitage Museum: *ARV*^{2}, 1498.5, (the Othcët Group).

[268] St. Petersburg, State Hermitage Museum: *ARV*^{2}, 1496.1 Beazley *Para.*, 499, (the Otchët Group); St. Petersburg, State Hermitage Museum: *ARV*^{2}, 1496.2, (the Otchët Group); St. Petersburg, State Hermitage Museum, ST1809: *ARV*^{2}, 1499.1, (the Otchët Group); St. Petersburg, State Hermitage Museum, ST1983: *ARV*^{2}, 1499.2, (the Otchët Group).

[269] Bucarest, Inst. d'Arch. V335: *Histria IV*, pl. 56, no:481 (the Otchët Group); Bucarest, Inst. d'Arch. (no inventory): *Histria IV*, pl.56, no: 482, (the Otchët Group); (the Otchët Group); Bucarest, Inst. d'Arch. (no inventory): *Histria IV*, pl.56, no: 483, (Near to the Otchët Group); Bucarest, Inst. d'Arch. (no inventory): *Histria IV*, pl. 56, no: 483bis, (Near to the Otchët Group); Bucarest, Inst. d'Arch. (no inventory): *Histria IV*, pl. 57, no: 484; Bucarest, Inst. d'Arch. (no inventory): *Histria IV*, pl.57, no: 485; Bucarest, Inst. d'Arch. V21103: *Histria IV*, pl.57, no: 486; Bucarest, Inst. d'Arch. V10012: *Histria IV*, pl.57, no: 487; Bucarest, Inst. d'Arch. V8730: *Histria IV*, pl. 57, no: 488; Bucarest, Inst. d'Arch. V29663: *Histria IV*, pl.57, no: 489; Bucarest, Inst. d'Arch. (no inventory): *Histria IV*, pl.57, no: 490; Bucarest, Inst. d'Arch. V10013: *Histria IV*, pl.57, no: 491.

[270] Att.84; Att.85; Sinop inv.nr.51.98 is not in the catalogue of this article.

[271] Olbia, National Reserve 87.555: Beazley archive vase nr. 9023616; Olbia, National Reserve 02.913: Beazley archive vase nr. 9023613, (Otchet Group); Olbia, National Reserve 87.231: Beazley archive vase nr. 9023617, (Otchet Group); Olbia, National Reserve 87.818: Beazley archive vase nr. 9023618, (Otchet Group); Olbia, National Reserve 89.182: Beazley archive vase nr. 9023619, (Otchet Group); Olbia, National Reserve 94.425: Beazley archive vase nr. 9023620, (Otchet Group); Olbia, National Reserve 87.371: Beazley archive vase nr. 9023621, (Otchet Group); Olbia, National Reserve 88.430: Beazley archive vase nr. 9023622, (Otchet Group); Olbia, National Reserve 89.990: Beazley archive vase nr. 9023623, (the Group of the Vienna Lekanis); Olbia, National Reserve 89.184: Beazley archive vase nr. 9023624, (the Group of the Vienna Lekanis); Olbia, National Reserve 96.75: Beazley archive vase nr. 9023625; Olbia, National Reserve 05.665: Beazley archive vase nr. 9023626.

[272] Warsaw, National Museum: *CVA* Poland 3, (Collections Diverses Warsaw 1), pl.1 (111).14.

[273] Att.74.

[274] Olbia, National Reserve 01.945: Beazley archive vase nr. 9023600; Olbia, National Reserve 93.86: Beazley archive vase nr. 9023601; Olbia, National Reserve 93.382: Beazley archive vase nr. 9023602; Olbia, National Reserve 94.212: Beazley archive vase nr. 9023603; Olbia, National Reserve 02.779: Beazley archive vase nr. 9023604; Olbia, National Reserve 94.140: Beazley archive vase nr. 9023605; Olbia, National Reserve 93.361: Beazley archive vase nr. 9023606; Olbia, National Reserve

89.302: Beazley archive vase nr. 9023607; Olbia, National Reserve 89.376: Beazley archive vase nr. 9023608; Olbia, National Reserve 89.779: Beazley archive vase nr. 9023609; Olbia, National Reserve 93.1069: Beazley archive vase nr. 9023610; Olbia, National Reserve 02.744: Beazley archive vase nr. 9023611; Olbia, National Reserve 05.684: Beazley archive vase nr. 9023612.

[275] Bucarest, Inst. d'Arch. (no inventory): *Histria IV*, pl.53, no:452, (the LC Group); Bucarest, Inst. d'Arch. (no inventory): *Histria IV*, pl.52, no:453, (the Retorted Painter).

[276] MIRSR 16789: *Histria IV*, pl.54, no:456, (the Retorted Painter); Bucarest, Inst. d'Arch. V17976: *Histria IV*, pl.54, no:457, (the Thyrse Painter); Bucarest, Inst. d'Arch. V17975: *Histria IV*, pl.54, no:459, (the Thyrse Painter); Bucarest, Inst. d'Arch. V8732: *Histria IV*, pl.54, no: 460, (Circle of the Thyrse Painter); Bucarest, Inst. d'Arch. V8556: *Histria IV*, pl.54, no:461; Bucarest, Inst. d'Arch. V17949: *Histria IV*, pl.54, no:462; Bucarest, Inst. d'Arch. V17948: *Histria IV*, 78, no: 463; Bucarest, Inst. d'Arch. V17950: *Histria IV*, pl.55, no:465.

[277] Att.63.

[278] Olbia, National Reserve 04.304: Beazley archive vase nr. 9023599.

[279] Bucarest, Inst. d'Arch. (no inventory): *Histria IV*, 79, no:468 (the FB Group); MIRSR 16760: *Histria IV*, pl.55, no: 469.

[280] Att.90.

[281] Bucarest, Inst. d'Arch. V10010: *Histria IV*, pl.51, no:441; Bucarest, Inst. d'Arch. (no inventory): *Histria IV*, pl. 52, no: 442.

[282] Cracow, Archaeological Museum: *CVA* Poland 2 (Cracow unique), pl.4 (93).11 ; St. Petersburg, State Hermitage Museum, ST1789: Schefold 1934, pl.16B; Amsterdam, Allard Pierson Museum, 957: *ARV*^{2}, 1478.1, (the Amazon Painter); St. Petersburg, State Hermitage Museum, NB2230: *ARV*^{2}, 1478.6, (the Amazon Painter); St. Petersburg, State Hermitage Museum, P1874.48: *ARV*^{2}, 1478.9, (the Amazon Painter); Pilsen, Museum of Western Bohemia, 8311: *ARV*^{2}, 1479.17, (the Amazon Painter); Pilsen, Museum of Western Bohemia, 8412: *ARV*^{2}, 1479.25, the Amazon Painter); St. Petersburg, State Hermitage Museum, ST1788: *ARV*^{2}, 1482, (the Group of London E 230).

[283] Att.91.

[284] St. Petersburg, State Hermitage Museum, ST1810: *ARV*^{2}, 1480.36, (the Amazon Painter).

[285] Bucarest, Inst. d'Arch . V10009: *Histria IV*, pl.55, no:474; Bucarest, Inst. d'Arch . V17992: *Histria IV*, pl.55, no: 475; Bucarest, Inst. d'Arch . V19651: *Histria IV*, pl.55, no: 476.

[286] Olbia, National Reserve 87.129: Beazley archive vase nr. 9023627, (the Group of Cambridge Akos); Olbia, National Reserve 88.227: Beazley archive vase nr. 9023628.

[287] Cracow, National Museum, FK6190: *CVA* Poland 2 (Cracow unique), pl.1 (96).11.

[288] Bucarest, Inst. d'Arch. V19642: *Histria IV*, 79, no: 472.

[289] Att.117; Att.118; Att.119; Att.120; Att.121; Att.122; Att.123; Att.124; Att.129; Att.130; Att.131; Att.132; Att.134; Att.135; Att.136; Att.137; Sinop Museum inv.nr. K.9.49.71 and Sinop Museum inv. nr.K.2.48.54 were not included to this catalogue.

[290] Bucarest, City Museum (Severeanu), 18698: *CVA* Roumania 2 (Bucharest 2), pl.25.12; Olbia, National Reserve 02.913: Beazley archive vase nr. 9023613; Olbia, National Reserve 02.880: Beazley archive vase nr. 9023614.

[291] Cracow, National Museum, FK6178: *CVA* Poland 2 (Cracow unique), pl.1 (96).18; Wilanow, Society of Friends: *CVA* Poland 3, (Collectionnes Diverses unique), pl.1 (124).2.

[292] Warsaw, National Museum: *CVA* Poland 3, (Collections Diverses Warsaw 1), pl.1 (111).15; Warsaw, National Museum: *CVA* Poland 3, (Collections Diverses Warsaw 1), pl.1 (111).17.

[293] St. Petersburg, State Hermitage Museum, 27: *ARV*^{2}, 1520.23, (the Q Painter).

[294] St. Petersburg, State Hermitage Museum: Schefold 1934, 11, fig.30.

[295] Leningrad B2239: Beazley *Para.* 499.4, (the Painter of Ferrara Choes); St. Petersburg, State Hermitage Museum, ST1858: *ARV*^{2}, 1475.7, (the Marsyas Painter); St. Petersburg, State Hermitage Museum, ST1791: *ARV*^{2}, 1476.3, (the Eleusinian Painter).

[296] Att.77 ; Att.78 ; Att.79 ; Att.80 ; Att.81 ; Kaba 2019, 192, fig.6b.

[297] St. Petersburg, State Hermitage Museum, PH1906.175: *ARV*^{2}, 1475.1, (the Marsyas Painter); St. Petersburg, State Hermitage Museum, ST1930: *ARV*^{2}, 1475.2, (the Marsyas Painter).

[298] Bucarest, Inst. d'Arch. (no inventory): *Histria IV*, pl.55, no: 466, (the Amazon Painter).

[299] St. Petersburg, State Hermitage Museum KAB100H: Schefold 1934, 14, 83; St. Petersburg, State Hermitage Museum 16739: Schefold 1934, 14, 84; St. Petersburg, State Hermitage Museum 13916: Schefold 1934, 14, 85; St. Petersburg, State Hermitage Museum 22181: Schefold 1934, 14, 86. St. Petersburg, State Hermitage Museum 28267: Schefold 1934, 14, 88.

[300] Moscow, Pushkin State Museum of Fine Arts, M118*:* Beazley *Para.*, 495.144.Ter, (the Group G)

[301] Berlin 4982.31: *ARV*^{2}, 1504.1, (the Painter of the Ferrara Choes).

[302] Bucarest, Inst. d'Arch. (no inventory): *Histria IV*, pl.52, no:443; (the Amazon Painter); Bucarest, Inst. d'Arch. (no inventory): *Histria IV*, pl.52, no: 444; Bucarest, Inst. d'Arch. V21148: *Histria IV*, pl.52, no: 445.

[303] Att.86 ; Att.87.

[304] Bonn, Akademisches Kunstmuseum, 255: *ARV*^{2}, 1465.85, (the Group G); Parutino, Olbian Archaeological Museum: Shtitelman 1977, fig.52; New York (NY), Market: *ARV*^{2}, 1478.4, (the Amazon Painter); St. Petersburg, State Hermitage Museum 1837.1: Beazley Archive Vase nr.24512; St. Petersburg, State Hermitage Museum PAN177: Beazley Archive Vase nr.24513; Olbia, National Reserve 87.878: Beazley archive vase nr. 9023589; Olbia, National Reserve 87.913: Beazley archive vase nr. 9023590; Olbia, National Reserve 87.242: Beazley archive vase nr. 9023591; Olbia, National Reserve 88.403: Beazley archive vase nr. 9023592; Olbia, National Reserve 87.481: Beazley archive vase nr. 9023593; Olbia, National Reserve 87.181: Beazley archive vase nr. 9023594; Olbia, National Reserve 82.380: Beazley archive vase nr. 9023595; Olbia, National Reserve 92.3810: Beazley archive vase nr. 9023596; Olbia, National Reserve 93.1068: Beazley archive vase nr. 9023597; Olbia, National Reserve 94.728: Beazley archive vase nr. 9023598.

[305] Kerch, Museum: Shtitelman 1977, fig.50 (the Herakles Painter); Excavation: Zhuravlyov – Sorokina 1997 , 168, fig.3.4 ; St. Petersburg, State Hermitage Museum, 576: *ARV*^{2}, 1463.18, (the Group G); Kerch, Museum: *ARV*^{2}, 1463.36, (the Group G); St. Petersburg, State Hermitage Museum, P1840.45: *ARV*^{2}, 1464.43, (the Group G); St. Petersburg, State Hermitage Museum, ST1871: *ARV*^{2}, 1465.71, (the Group G); St. Petersburg, State Hermitage Museum, ST1864: *ARV*^{2}, 1465.73, (the Group G); St. Petersburg, State Hermitage Museum, ST2079: *ARV*^{2}, 1465.78, (the Group G); St. Petersburg, State Hermitage Museum, ST2083: *ARV*^{2}, 1465.81; St. Petersburg, State Hermitage Museum, KAB25K: *ARV*^{2}, 1465.84, (the Group G); St. Petersburg, State Hermitage Museum, ST1936: *ARV*^{2}, 1466.89, (the Group G); St. Petersburg, State Hermitage Museum, ST1939: *ARV*^{2}, 1466.90, (the Group G); St. Petersburg, State Hermitage Museum, KAB51E: *ARV*^{2}, 1466.106, (the Group G); Paris, Musée du Louvre, S1738: *ARV*^{2}, 1467.111, 1694, Beazley *Para.*, 494, (the Group G); Pilsen, Museum of Western Bohemia, 8314: *ARV*^{2}, 1467.113, (the Group G); St. Petersburg, State Hermitage Museum: *ARV*^{2}, 1468.128, (the Group G); Pilsen, Museum of Western Bohemia, 8316: *ARV*^{2}, 1471.3, (the Group G); St. Petersburg, State Hermitage Museum, ST1814C: *ARV*^{2}, 1473.1, (the Painter of Louver MN 736); St. Petersburg, State Hermitage Museum, ST1795: *ARV*^{2}, 1475.3, 1704, (the Marsyas Painter); St. Petersburg, State Hermitage Museum, PAV8: *ARV*^{2}, 1476.1, 1695, (the Eleusinian Painter); St. Petersburg, State Hermitage Museum, ST1793: *ARV*^{2}, 1476.2, 1695, (the Eleusinian Painter); St. Petersburg, State Hermitage Museum, ST1928: *ARV*^{2}, 1477.2, (the Painter of Athens P 1472); Moscow, State Historical Museum: *ARV*^{2}, 1695.111 bis , (the Group G).

[306] Att.133 ; Att.138 ; Att.139 ; Att.140 ; Att.141 ; Att.142 ; Att.143 ; Kaba 2019, 191, fig.6a, c ; Sinop 51.4: (the Bulas Group); Sinop 51.11: (the Bulas Group), (all not in the catalogue in this article).

[307] Oxford, Ashmolean Museum, 1910.74: *CVA* G. Britain 3 (Oxford 1), 32, pl.(132) 40.11.



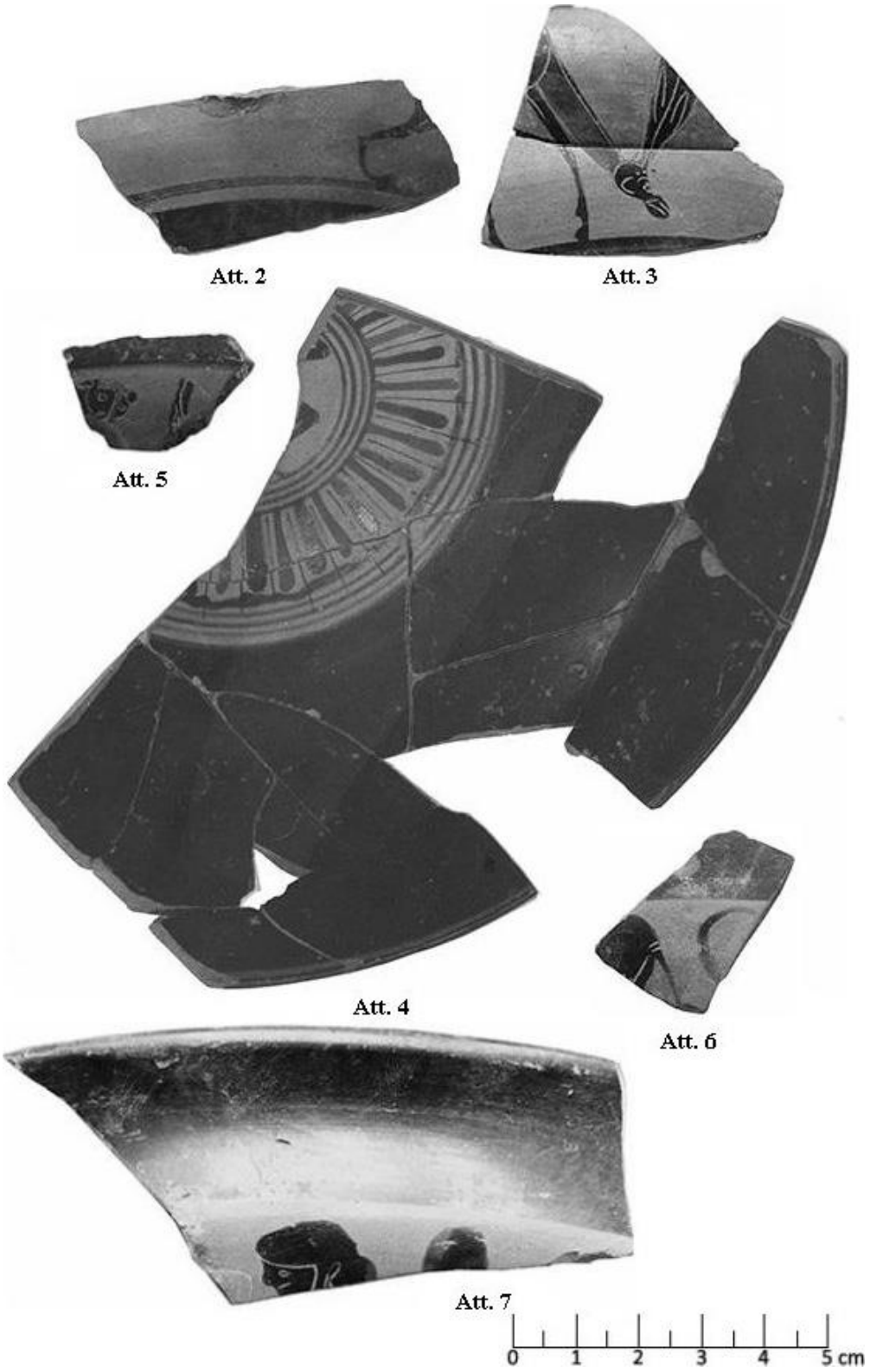
Cor. 1



Cor. 2



Att. 1


Att. 2
Att. 3
Att. 5
Att. 4
Att. 6
Att. 7
0 1 2 3 4 5 cm



Att. 8



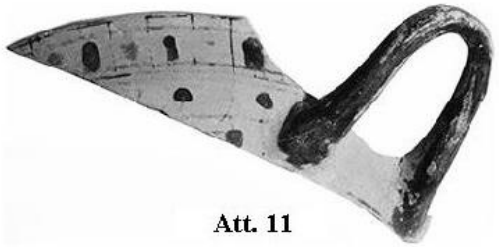
Att. 9



Att. 10a



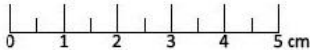
Att. 10b



Att. 11



Att. 12





Att. 13



Att. 14



Att. 15



Att. 16

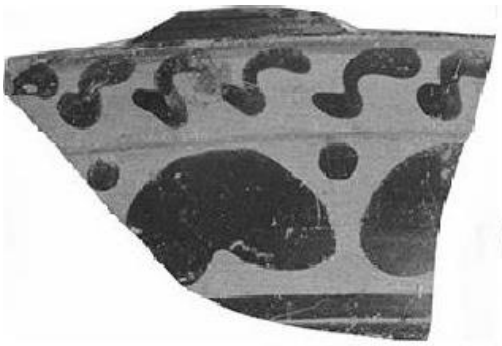


Att. 17



Att. 18





Att. 19



Att. 20



Att. 21



Att. 22



Att. 23



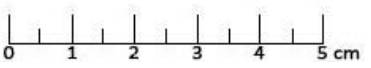
Att. 24

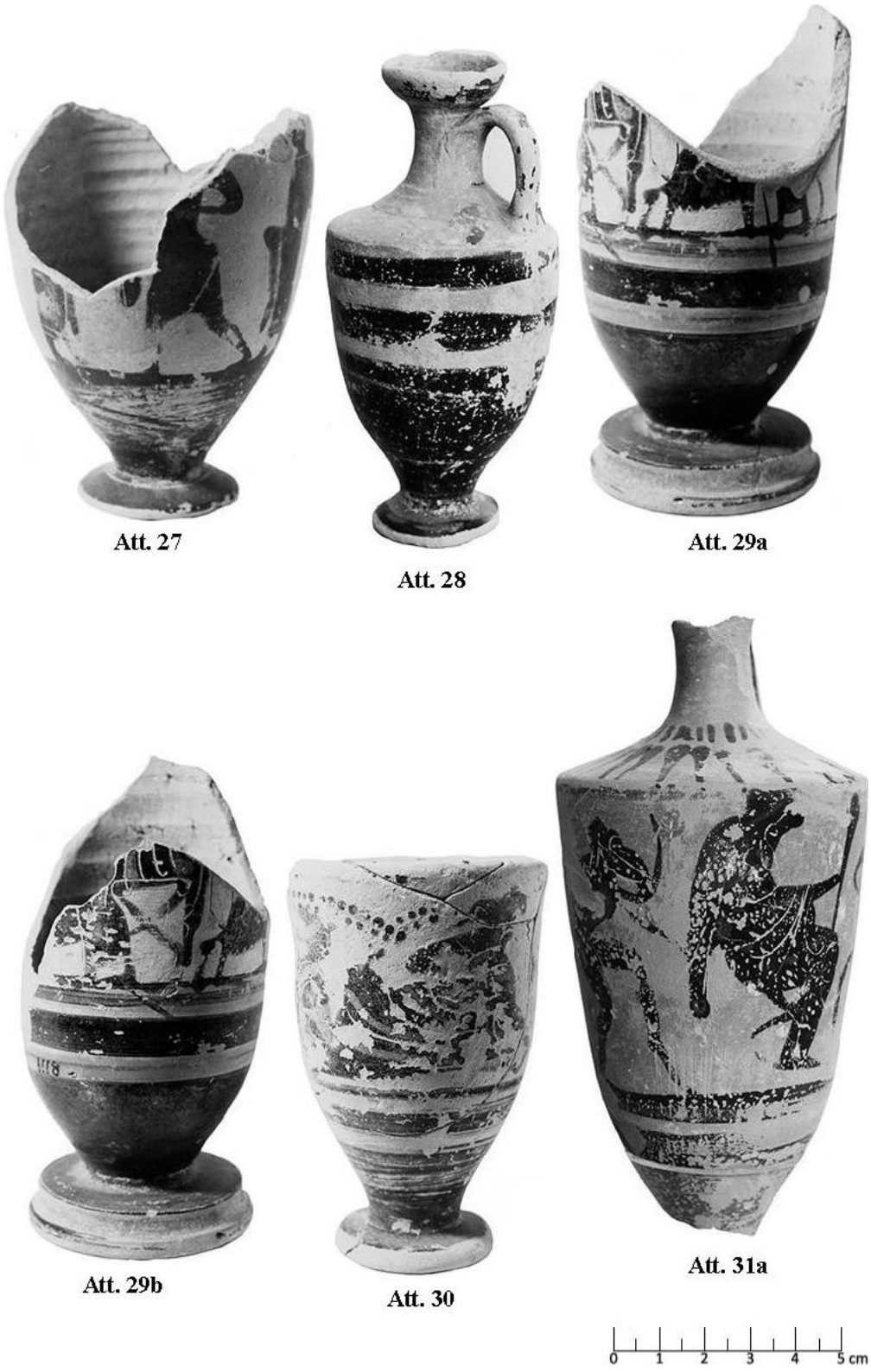


Att. 25



Att. 26




Att. 27
Att. 28
Att. 29a
Att. 29b
Att. 30
Att. 31a
0 1 2 3 4 5 cm



Att. 31b



Att. 32



Att. 33



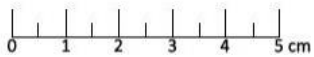
Att. 34



Att. 35



Att. 36





Att. 37



Att. 38



Att. 39



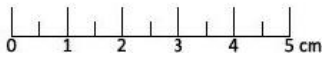
Att. 40



Att. 41



Att. 42





Att. 43



Att. 44



Att. 45



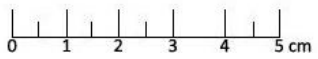
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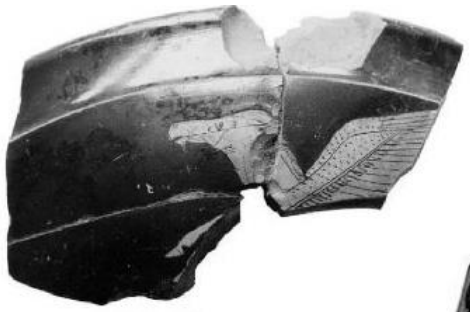


Att. 47



Att. 48





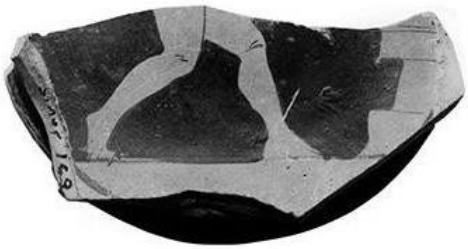
Att. 49



Att. 50



Att. 52



Att. 51



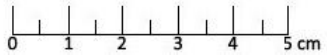
Att. 53



Att. 54



Att. 55





Att. 56



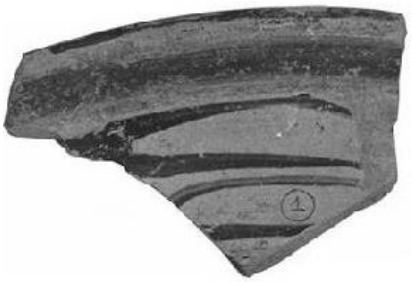
Att. 57



Att. 58



Att. 59



Att. 61

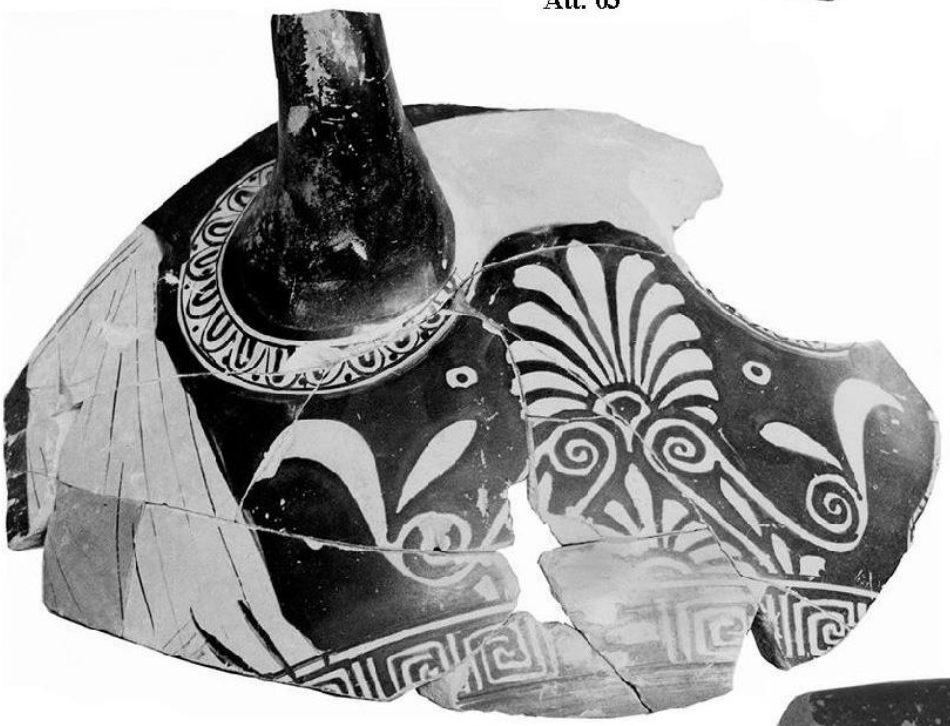


Att. 60





Att. 63



Att. 62



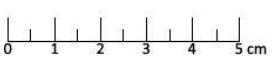
Att. 64



Att. 66



Att. 65





Att. 67



Att. 69



Att. 68



Att. 71



Att. 70



Att. 72



Att. 73



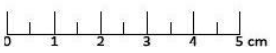
Att. 74



Att. 76



Att. 75





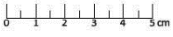
Att. 77



Att. 78



Att. 79





Att. 80



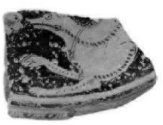
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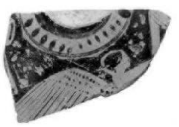
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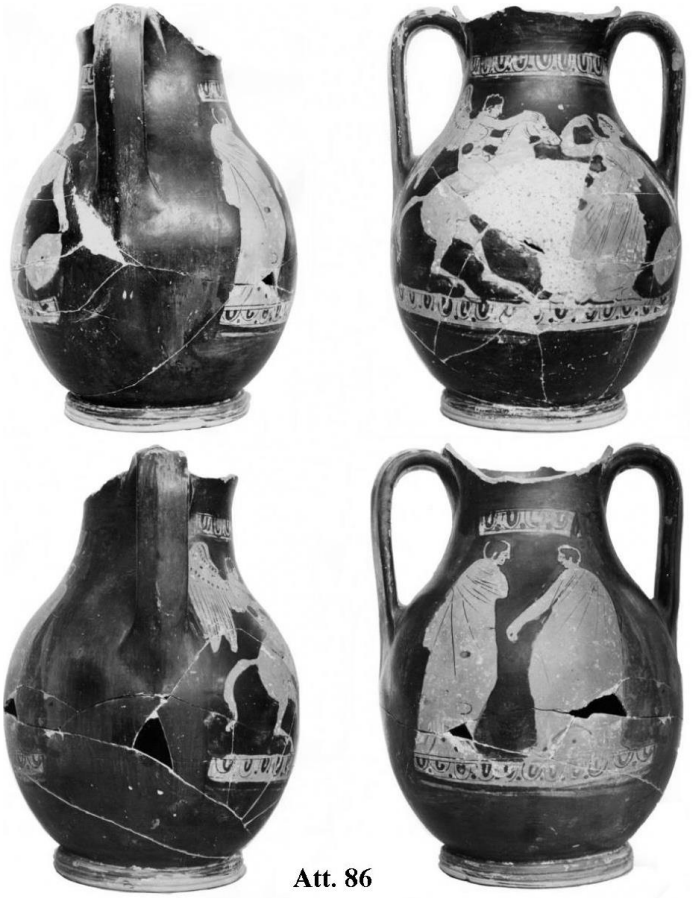
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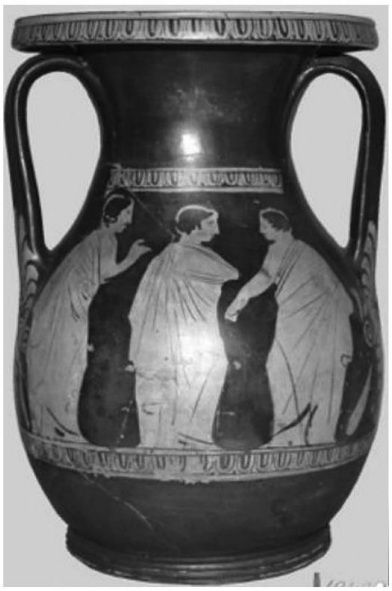
Att. 84



Att. 85



Att. 86



Att. 87



Att. 88



Att. 90



Att. 89



Att. 91



Att. 93



Att. 94



Att. 92



Att. 97



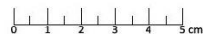
Att. 95



Att. 96



Att. 98





Att. 99



Att. 100



Att. 101



Att. 102



Att. 103



Att. 104



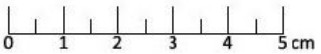
Att. 105



Att. 106



Att. 107





Att. 108



Att. 109



Att. 111



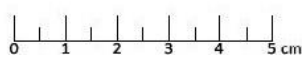
Att. 110



Att. 112



Att. 113





Att. 114



Att. 115



Att. 116



Att. 117



Att. 118



Att. 119



Att. 120



Att. 121



Att. 122





Att. 123



Att. 124



Att. 125



Att. 126



Att. 127



Att. 128



Att. 129



Att. 130



Att. 131



Att. 132



Att. 133



Att. 134





Att. 135



Att. 136



Att. 137



Att. 138



Att. 139



Att. 140



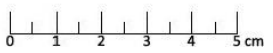
Att. 141



Att. 142



Att. 143





Att. 144



Att. 145

