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THE ATHENIAN RED-FIGURE  
POTTERY FOUND IN NIKONION  
DURING EXCAVATIONS OF 2007-2012

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**Abstract:** The article discusses fragments of the Athenian red-figure pottery discovered during excavations in Nikonion, an ancient Greek colony founded on the northern coast of the Black Sea, at the end of the 6th century BC. The collection of Athenian pottery finds at this site is very diverse in terms of technique, style and phase of production. In a short introduction to the article the state of research on the finds of Athenian red-figure pottery from the site is presented, but the main focus is on the findings of the Ukrainian-Polish team of archaeologists who conducted joint excavations at the site in the years 2007–2012. The described fragments of vessels, except for one item, come from the same archaeological context – a residential building discovered in the north-western part of the site dating back to the end of the 5th century – the first half of the 4th century BC. One vessel fragment comes from an earlier phase of the city development dated preliminarily to the second half of the 5th century BC.

**Keywords:** Athenian red-figure pottery; northern Black Sea area; ancient Nikonion

### Introduction

The Greek city Nikonion was located on the northern coast of the Black Sea, near Olbia Pontica – the main Greek polis in this area, and Tyras – a colony established at the same time or a few decades later than Nikonion

(Pl. 1: 1).<sup>1</sup> Today the archaeological site is situated in the area of Roksolany village, Ovidiopol Oblast, close to Odessa in Ukraine. The early phase of the city development dates back to the end of the 6th century BC, when it was founded by the settlers from Miletus (Sekerska 1989, 16–17). However, the numismatic findings from Histria and epigraphic evidence – the decree of Autocles found in Tyras (Sekerska 2007, 480), provided the grounds for the theory that Histria rather than Miletus was the mother-city of Nikonion (Sinicyn 1966, 55; Okhotnikov 1990, 66; Vinogradov 1997, 55; Samoylova 2000, 83).

The archaeological site near Roksolany village was excavated by a Russian expedition, later followed by Ukrainian and Polish ones. The archaeological works at the site were initiated by M. S. Sinicyn in 1957 (Sekerska 1989, 9-15). From 1992 the excavations were headed by M. N. Sekerska from the Archaeological Museum in Odessa; in 1995 Polish archaeologists from Nicolaus Copernicus University in Toruń joined their Ukrainian colleagues. The Ukrainian part of the expedition was supervised by Sekerska, and the Polish group was led by M. Mielczarek (Mielczarek *et al.* 1997; Mielczarek 2016, 83-84).<sup>2</sup>

Within the sixty years of excavations, numerous assemblages of Athenian red-figure pottery were found at the site. They included whole vases, fragments of vessels and single sherds. Selected findings collected during these investigations were published in articles and chapters in monographs and books referring to Nikonion. One of these articles, by Sekerska, provided information on nine whole vases and approx. 400 fragments recovered by the excavations (Sekerska 1982, 136). This paper presents the most interesting sherds, including fragments attributed to the Shuvalov Painter (Sekerska 1982, 139-140). Other specimens selected from the group of whole vases, namely two kraters, one pelike and a skyphos, were published in another article (Sekerska 1983, 123-135), and were further discussed

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<sup>1</sup> The discussion on the chronology of foundation of the both cities is still open. Tyras is argued to exist either already at the end of the 6th century BC (Karyshkovsky and Kleyman 1985, 40), or developed in the 5th century BC (Zograf 1957, 11; Blavatsky 1959, 13-14; Samoylova 2007, 439). With regard to the time when Nikonion was established, it was suggested that the city had its beginning in the middle of the 6th century BC (Sinicyn 1966, 53; Karyshkovsky and Kleyman 1985, 40), but in the light of the recent studies the last decade of the 6th century BC is more probable (Okhotnikov 1997, 28; Vinogradov 1999, 55; Sekerska 2001, 126).

<sup>2</sup> I would like to express my deep gratitude to Professor Mariusz Mielczarek and Natalia Mihailovna Sekerska for the opportunity to work with pottery findings from Nikonion and their support and fruitful cooperation.

in a monograph on Nikonion (Sekerska 1989, 100). Both of these kraters, a bell krater and a calyx-krater, were decorated with scenes representing Dionysos and his *thiasos*. The bell krater was dated to the second half of the 5th century BC, close to the circle of the Penelope Painter (Sekerska 1983, 128; Sekerska 1989, 100; Sekerska 2007, 496–497), and the calyx-krater was suggested to be work of a painter whose style is close to that of the Meidias Painter (Sekerska 1983, 126).<sup>3</sup> As far as the pelike is concerned, it was described as being stylistically close to the Agrigento Painter (Sekerska 1983, 123 and 128; Sekerska 1989, 100), while the skyphos was assigned to the late works of the Athenian workshops, dated to the 4th century BC (Sekerska, 1983, 128; Sekerska 1989, 100).

### Athenian red-figure pottery from excavations of 2007–2012

The fragments of Athenian red-figure pottery presented in detail in this paper were discovered during the archaeological campaigns of the Ukrainian–Polish team that took place between 2007 and 2012. During these five years of excavations, archaeological works were conducted in the north-western part of the plateau (trench VII). In the course of the excavations, six rooms of a large (probably residential) building were unearthed. The building was in use from the last decades of the 5th century BC to the third quarter of the 4th century BC (Pl. 1: 2). As a result of the archaeological works an older phase of habitation of this part of the site was also discovered. This phase can be preliminarily dated to the second half of the 5th century. The architectural remains associated with the older phase, namely a fragment of a stone wall and a clay floor, also indicated a domestic character of that construction, though in a different spatial layout when compared with the building from the late Classical period (Głuszek 2012, 497–500).

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<sup>3</sup> The kraters with Dionysian decoration were the subject of preliminary studies conducted by the author of this article, in the course of her master thesis. The analysis of the style used in decoration of the bell krater proved its connection with the works assigned to the Painter of Louvre Centauromachy (ARV<sup>2</sup> 1088; 450–440 BC); the composition and details of drawing recorded on the calyx-krater revealed its connection with painters from the Group of Polignotos, especially with the Hector Painter (Beazley Addenda, 155–156; 430–420 BC). It must be stressed that the suggested chronology determination and the artefact attribution were only the first stage of the studies that require further investigations. However, other scholars, like I. I. Vdovichenko also implied a connection between the style of the Nikonion kraters and the manner typical of the Group of Polygnotos. She suggested that the both kraters belonged to that group and might be dated to 440 BC (Vdovichenko 2008, 55).

### *Shapes of vessels*

The group of red-figure pottery from excavations in trench VII consisted of 14 fragments, among which there were examples of kraters, skyphoi, one oinochoe, olpe or pelike, squat lekythoi and sherds of closed type vases of an unknown shape. The kraters were represented by three fragments: two sherds being parts of a rim and one of the lower part of the krater body. All of these fragments can be described as parts of bell-kraters (Jacobsthal 1934-1936, 117; Kanowski 1984, 63). Considering the fragments of the krater rim, lacking any detailed decoration their dating was of rather general nature. The first example (no. 1),<sup>4</sup> based on the shape of the rim, the leaves and the quality of drawing (Pl. 2: 1), can be dated to the second half of the 5th century BC, while the second one (no. 9, Pl. 2: 2) was probably manufactured by the Athenian workshops in the first half of the 4th century BC. The third fragment (no. 10, Pl. 4: 4) wore a decoration typical of the first decades of the 4th century BC (Boardman 2001, 102). Another group comprised six fragments of skyphoi. All of them represent the skyphoi type A, produced in the Athenian workshops since the middle of the 6th century BC (Kanowski 1984, 138). This type of vessel developed in the 5th century BC and was given a shape with characteristic straight walls and a rounded rim (Agora 30, 62), like in the example from Nikonion (no. 13, Pl. 2: 5). During the 5th century BC profiles of skyphoi bodies were modified with curves forming the lower and the upper sections of a vessel. The curvature in the lower part of the body was recorded for the first time in vessels dated to the second quarter of the 5th century BC and was still present in skyphoi from the 4th century BC (Agora 12, 84). This specific curve of the vessel body can be observed in the specimen from Nikonion (no. 3, Pl. 2: 6). The second curve in skyphos profiles appeared just below the rim and was noticed for the first time on vessels from the end of the 5th century BC (Agora 12, 84). During the 4th century BC, skyphoi continued to develop, acquiring an ultimate shape with their rims turned outside (Agora 12, 84-85). Amongst the examples from Nikonion, there were two fragments representing the early phase of the type with a rim turned outside (nos. 11, 12, Pl. 2: 3-4). The two remaining fragments of skyphoi came from vessel bodies (nos. 4, 5).

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<sup>4</sup> The numbers used in the text above to identify every fragment refer to the numbers given in the catalogue being the second part of this article. The catalogue description contains an inventory number of the particular archaeological find, technical features, typology, chronology and detailed bibliography for each fragment.

Another shape recognised among fragments from Nikonion is the oinochoe shape 3 (no. 6, Pl. 2: 7), which is one of the most common types known from the 5th and the beginning of the 4th century BC (Hoorn 1951, 53–54; Green 1971, 189–228, Agora 30, 41). The oinochoe from Nikonion can be dated to the late 5th century BC (Green 1971, 196, 208; Agora 12, 61, nos. 118, 124). There were also fragments (nos. 2, 7, 8, 14) coming from vessel bodies, the characteristic (diagnostic) traits of which were not sufficient enough to allow an explicit identification of their shapes. In this case, any speculation referring to their shape must be considered only a hypothetical assumption. Two of them (nos. 7, 14, Pl. 4: 1, 8) might have come from a squat lekythos (Kanowski 1984, 94: 6), and the third one (no. 8) could be a remnant of an olpe or a pelike (Kanowski 1984, 112: no. 2, 108: no. 3). The last sherd (no. 2, Pl. 3: 2) might have belonged to a closed type vessel of an unknown shape.

### *Decoration and chronology*

The Athenian red-figure pottery under study can be classified into three chronological groups, which represent different styles of vase painting. The first group comprises examples of pottery dated to 450–420 BC, the second group refers to 420–390 BC, while the third group encompasses fragments dated between 400–375 BC.

#### Group 1

Group 1 is represented by two items: one fragment of a krater (no. 1) and one fragment of a vessel body of an undetermined shape (no. 2). The fragments counted to this group can be dated to 450–420 BC, when vase painting was characterized by a free decorative style formed under influence of other arts, especially sculpture (Richter 1958, 115, Pollitt 1972, 100–105). This is particularly noticeable in depictions of garments, where material falls more naturally, and more folds are captured, leading to an increased ‘depth’ of the composition (Boardman 2001, 96–97). In the same way, the anatomy of figures becomes more natural thanks to a very detailed representation of eyes (Richter 1958, fig. 33). In the second half of the 5th century BC, especially in the third quarter of this century, many famous painters worked in the Athenian workshops. A major role in the vase painting development of that time was played by the Achilles Painter, and the importance of the Niobid Painter was no lesser in this respect. The Niobid Painter (ARV<sup>2</sup> 601) and his followers started to create more complicated scenes on vases, with complex composition layouts involving many figures.

Polygnotos (ARV<sup>2</sup> 1029), whose works were influenced by the Niobid Painter circle, put great effort into designing compositions inspired by wall paintings, illusive in terms of depth and natural scenery like trees, plants and rocks, which made the scenes more realistic in reception (Robertson 1975, 327, 418).

Amongst the considered fragments from Nikonion dated to the period between 450–420 BC there were examples with decoration that only partly resembled an elaborate composition or played a secondary role in vase decoration. The first sherd represents a fragment of a krater rim (no. 1) showing only a part of a laurel wreath (Pl. 3: 1). It was a decorative element typical of bell-kraters (Boardman 1989, figs. 154, 341–346), and only the shape and size of the leaves, along with the quality of glaze covering the background, could indicate its chronology. Another fragment (no. 2) was recognised as a part of a closed vessel of an undetermined shape and was covered with a sophisticated drawing of a male face with carefully and delicately depicted lines of the eye (Pl. 3: 2). Facial features expressed by a thin line of black glaze created a detailed image of the eyelids, pupil and brow, which is very characteristic of the painters from the third quarter of the 5th century BC. The fragment from Nikonion can be dated to 440/435–430 BC, and the style of the painted decoration may be described as close to that of the Kleophon Painter (Robertson 1992, 221–223, Papuci-Władyka 2001, 267), who represents the second generation of the Group of Polygnotos<sup>5</sup> (Matheson 1995, 295–296). The earliest works of the Kleophon Painter are dated to 440 BC (Gualandi 1962, 227–260) or 435–430 BC (Isler-Kereneyi 1973, 23–33), and his latest works come from the last decade of the 5th century BC (Matheson 1995, 296).

## Group 2

Group 2 includes six sherds: three of them belong to skyphoi (nos. 3, 4, 5), one comes from an oinochoe (no. 6), another represents a body fragment, probably of a squat lekythos (no. 7), and the last is the upper part of an olpe or a pelike (no. 8).

The fragments from Nikonion are typical in style of the high Classical period dated to 420–390 BC. At this time, some painters were attracted to the idea of pictorial depth and volume, characteristic of the ornate style

<sup>5</sup> The style of the Polygnotos vase painting referred to the manner of the Niobid Painter and, as proved by detailed studies, Polygnotos and the above-mentioned Hector Painter as well as Lykaon (ARV<sup>2</sup> 1044.1 1046.11) and the Coghill Painter (BAPD 30252, 213536) worked in one workshop, constituting the first generation of the Group of Polygnotos that developed in the years 450–420 BC (Matheson 1995, 295).

(Lissarrague 2001, 184; Richter 1958, 142–143). In this manner of vase painting the subject and composition were often inspired by theatrical plays and literary drama (Talpin 2007, 30–32; Bundrick 2005, 136–139). Others, representing minor works, where motifs and decoration were simplified, revealed a certain routine in drawing and schematic composition (Robertson 1992, 235; Cook 1997, 183–184). Amongst the considered materials from Nikonion, the most interesting in terms of decoration, was a fragment of a skyphos body (no. 4), where only the lower part of a standing figure has preserved. The specific treatment of folds arranged in spiral waves (Pl. 3: 4) was most popular in vase painting from the last decade of the 5th century BC, represented by works of the Kadmos Painter and his followers, the Kiev Painter and the Kekrops Painter (Robertson 1992, 247, 249). The composition preserved on the fragment from Nikonion did not reveal enough features to ascribe it to a specific painter, although it was possible to connect its style with the artistic manner of the Kadmos Painter and his group (Campenon 1994, 35–37; Robertson 1992, 247–249). The same manner of composition, rich in details expressed by long lines forming a detailed composition, was represented by a decoration recorded on a body of a closed vessel, probably a squat lekythos (no. 7). On this sherd only a part of a mantled figure has preserved. It was impossible to recognize whether it was a man or a woman, but it can be assumed that the sherd was ornamented with a depiction of a standing figure (Pl. 4: 1). In spite of the limited possibility for interpretation, the style of the drawing, i.e. free, thin lines of folds and a straight, clear line marking the edges of the mantle, indicated more elaborate works known from vases dated to 420–410 BC. In this period some painters created compositions referring to the elaborate style of the Group of Polygnotos, although their compositions were lighter in drawing thanks to using thin lines of thick glaze for wavy, strongly curved folds, which gave an impression of thin textiles of clothing. This manner might be recognized as the influence of Meidias, one of the most significant painters of the high style of the Classical period. With respect to small vases, like squat lekythos or other oil containers from the last quarter of the 5th century BC, their decoration was often limited to one figure in the centre of the vase body, with a scarce floral ornament or without any background ornamentation. The composition preserved on the fragment from Nikonion is close in style to that of the Chrysis Painter (ARV<sup>2</sup> 1158; BAPD 215338, 215339), and a member of the school of the Dinos Painter (Matheson 1995, 200). It also resembles the manner of drawing of the Calliope Painter (ARV<sup>2</sup> 1259–1263), whose style was characteristic

of the last decades of the 5th century BC (Robertson 1992, 232). Another fragment (no. 5) displayed a woman's face with a specific drawing of an eye, the style of which indicated the manner of a painter who paid a lot of attention to anatomic details of depicted figures, which was of great importance to craftsmen of the third quarter of the 5th century BC. Nevertheless, in this particular case the drawing was more schematic and careless, showing an influence of the new tendency in vase painting developed in the last decades of the 5th century BC (Pl. 3: 5).

With regard to other three fragments, i.e. one of a skyphos, one of an oinochoe and one of an olpe or pelike, they represent a different style in decoration, since they lack any attention to details in their composition. On the fragment of a skyphos (no. 3), figures were joined directly with the lower bordure limiting the composition (Pl. 3: 3). These features were distinctive of vase painting from the end of the 5th century BC (Cook 1997, 184). The figure decoration on the fragment of an oinochoe (no. 6) reveals a very general and sketchy style, as if the painter did not pay any attention to details, such as the shape of feet or an elaborate drawing of clothing (Pl. 3: 6). It was also typical of vase painting within the late 5th and the early 4th centuries BC (Cook 1997, 184, 186–187). Certain elements of the oinochoe decoration, such as horizontal, irregular lines of folds above the feet, resemble the style of the Brown-egg Painter (ARV<sup>2</sup> 1352:13; BAPD 240066), the Bull Painter (ARV<sup>2</sup> 1350:13; BAPD 240022) and the Painter of London 543 (ARV<sup>2</sup> 1348: 4; BAPD 240003), who were active in the late 5th century BC. The other interesting fragment (no. 8, Pl. 4: 2), primarily identified as the upper part of an olpe or a pelike, also represents a more careless style, which was a common feature in vase painting of the late 5th century BC.

### Group 3

Group 3 comprises six fragments from the late Classical period (400–375 BC): two fragments of kraters (nos. 9, 10), three fragments of skyphoi (nos. 11, 12, 13) and one fragment of a body of a squat lekythos (no. 14).

Vase painters from the 4th century BC followed the ideas and style elaborated in the Athenian workshops in the previous century (Richter 1958, 154; Campenon 1994, 104–107; Papuci-Władyka 2001, 330). The style of vase decoration became more schematic, the drawings were careless and lacking details, e.g. elaborate depiction of hairstyle, elements of dress, depictions of jewellery, and even the anatomy of figures was more generalized and sometimes expressed incorrectly (Sabattini 2000, 47–65).

In this period many groups of painters were working in Athens. Amongst them was the Fat Boy Group, specializing in decorations consisting of two or three men, usually an athlete placed between two figures, with roughly sketched details of anatomy and garments. Two fragments of group 3 carried features characteristic of the painters from the Fat Boy Group (Pl. 4: 5-6). The most distinctive one was depicting naked figures heavy in proportions with massive bodies, or dressed figures almost completely covered by mantles, including their hands. A typical trait was the shape of the mantle and the way its wide folds built a general schema of heavy and simple clothing. The floral ornamentation was limited to sketchy palmettes or single elements (leaves or petals) of what was once highly elaborated decoration. A great number of vessels were ascribed to the Fat Boy Group, but now it is certain that not all of them were decorated by the same hand; instead, they were executed by different painters (ARV<sup>2</sup> 1484-1487; Add<sup>2</sup> 382; Sabattini 2000, 47-48).

The first fragment of the group in question was a part of a krater rim (no. 9) and can be dated to the aforementioned period. On the external surface of the rim only a small part of a laurel wreath has preserved (Pl. 4: 3). This made a detailed analysis rather impossible, but there were some features of drawing, such as long and not very carefully painted leaves, as well as dilute glaze on the background, which indicated that this vase could have been made in the first quarter of the 4th century BC, or even later, since this motif was strongly manifested in vase painting until the second half of the 4th century BC. On another fragment, namely a bell-krater body (no. 10, Pl. 4: 4), only the floral ornament preserved. It does not have much of importance for reading the main theme of the composition, but it illustrated well the frugal style of ornamentation that occurred in vase painting in the 4th century BC. On the sherd surface a fragment of a palmette has preserved, altogether with some kind of a single leaf depicted separately from the main floral ornament. The shape of the palmette, the form of the leaves and a small fragment of garment (the manner of folds expression) indicated a style of painting typical of the late Classical period (BAPD 562, 2205, 7226, 7952, 9769, 9771).

The decoration of rims of the skyphoi (nos. 12 and 13) shows careless and perfunctory features typical of the late Athenian vase painting (Pl. 4: 6-7). The elements of composition were not as delicately executed as in the case of workshops that were functioning two decades before (Cook 1997, 186-187; Boardman 2001, 102). This is well-evidenced by a schematic drawing of an eye (no. 13, Pl. 4: 7) expressed only by short, straight lines

(including a pupil), and hair depicted by a daub of black glaze (no. 12, Pl. 4: 6). On another fragment of a rim (no. 11, Pl. 4: 5) some elements of floral decoration were recorded. They might be described as the upper part of a palmette stem curved in a spiral shape. The floral ornament of this form had become very common in vase decorations by the end of the 5th century BC (BAPD: 7187; 9374). The last fragment counted in group 3 probably belonged to a squat lekythos (no. 14). It was decorated with a figure of a standing man or a woman wearing a mantle with one hand raised in front of the figure (Pl. 4: 8). The drawing of folds and anatomical details of the hand were very sketchy, which allows dating this fragment to the first quarter of the 4th century BC.

### *Conclusions*

The red-figure pottery is widespread at archaeological sites along the northern Black Sea. The vessel production performed in the Athenian workshops is represented there by numerous examples of both, black- and red-figure pottery dated to the Archaic and Classical periods. The red-figure pottery from the end of the 6th and the first half of the 5th century BC is known from archaeological reports and monographs referring to results of archeological excavations carried out in the territory of Greek Pontic poleis. Those publications also included the finds from the last decades of the 5th and the 4th centuries BC from archaeological sites placed near Nikonion, Borystenes, Olbia, Histria and Tyras. Although in Borystenes (Berezan) the import of Athenian pottery was more intense in the archaic period and the first half of the 5th century BC (Ilina 2001, 159–170), there are examples of red-figure pottery from the last decades of the 5th century BC and the 4th century BC (Shapiro 2010, 291–316). Among these examples is a fragment of a bell-krater, and another one belonging to a skyphos, both representing the Fat Boy Group (Shapiro 2010, figs. 9, 18).

There is a significant number of findings of Athenian red-figure pottery from Olbia – the most important and the largest Greek poleis located near Nikonion. The Athenian pottery from the above – mentioned site has been published only partially. Considering the materials known from the existing literature, an emergence of the Athenian pottery imported into Olbia dates back to the Archaic period. Red-figure pottery is represented by examples coming from the Archaic and the early Classical periods, though the pottery from the late Classical period also constitutes a numerous group of findings (Buravchuk 2014, 294–311). Among known examples, there are sherds representing the style of the Schuvalov Painter, the Q Painter and the Pithos

Painter (Buravchuk 2014, 294). Moreover, a discovery of a red-figure krater, skyphos and other fragments dated to the second half and the third quarter of the 5th century BC was reported (Vinogradov and Rusjaeva 1980, fig. 5). Amongst the findings from Olbia there was also a fragment of a bell-krater decorated in a style resembling that of vessel no. 4 from Nikonion. The fragment of this krater has not been attributed to any particular painter, yet it was dated to 420 BC (Talpin 2007, 30, fig. 9).

Athenian red-figure pottery is also well-represented in materials recovered from excavations conducted in Histria. The findings of red-figure pottery discovered there can be referred to the second half of the 5th century BC (Histria IV, 478-479, 483, 492), and some of them (Histria IV, 478) can be referred to fragments from Nikonion (no. 7). However, there are also fragments that might be dated to the last quarter of the 5th century (Histria IV, 495, 505). Based on the published materials from Histria, a significant amount of Athenian red-figure pottery was dated to the last decade of the 5th and the first quarter of the 4th centuries BC (Histria IV, 485, 486). This group comprised a few examples that might be attributed to the Fat Boy Group (Histria IV, 496, 498-501, 504).

Red-figure pottery is a rather rare finding in Tyras since most of this ancient site territory is now covered by the Medieval stronghold, which prevented any excavations from being carried out there. Although there are some examples of red-figure vessels from Tyras that can be dated to the last quarter of the 5th century BC (Vdovichenko 2008, 54, fig. 16: 10-11) and the first decade of the 4th century (Vdovichenko 2008, 54, fig. 18). Amongst them there is also a sherd from skyphos that can be assigned to the Fat Boy Group (Vdovichenko 2008, fig 18: 6, 10, 14), or another fragment with a floral ornament and decoration similar to that recorded on the skyphos nos. 11, 12 from Nikonion (Vdovichenko 2008, fig 18: 7, 8).

Most of the fragments recovered during the exploration of trench VII referred to the end of the 5th century and to the first decades of the 4th century BC. They were examples of high quality vase painting and pottery decorated in a minor style. The vast majority of sherds represented drinking vessels (skyphoi) or were related to the act of drinking (kraters). Providing that the suggested shape was correctly identified, they can also be linked with the symposium. A separate group consisted of fragments that might be described as remains of squat lekythoi. They were often used as perfume containers, which constitutes a premise to connect this shape with female domestic life. Certainly, squat lekythoi were also present in the men's world as bottles for pouring oil. The distinguished shapes mentioned in the article

were associated with the daily life of Greeks that inhabited Nikonion in the Classical period. Taking this aspect into consideration, the archaeological material under consideration was helpful in interpreting the function of the building discovered in trench VII, and very useful in establishing its chronology.

### *Catalogue*

The catalogue encloses the fragments of vessels described according to the chronological groups given in the article. Within every group of pottery particular fragments are presented in a given order based on their shapes: open/closed vessels represented by diagnostic sherds; fragments of a body (sometimes complemented with a suggestion of the shape), and fragments of open/closed vases of an uncertain shape. The abbreviations used in the catalogue are: diam. – diameter, h. – height, w. – width, th. – thickness.

### **Group 1**

#### *Krater*

1. Inv. no.: Nikonion/VII/07/3

Pl. 2: 1; Pl. 3: 1

*Dimensions and conditions:* Diam.: -; h.: 4.6cm; w.: 3.5cm; th.: 0.5cm. Fragment of a rim with a small part of a wall; the fragment is too small to reconstruct the diameter of the vessel; a few abrasions on the external surface.

*Technical features:* Clay: pale pink–orange (7.5YR 7/6); glaze: brownish black, semi–matte, dilute; no color added; no admixtures.

*Shape:* Flaring lip, with rounded rim, offset from the body below by a pronounced molding.

*Decoration:* Internal surface is glazed except for a reserved band running just below the rim. On the external surface, below the rim, there is a floral ornament of a laurel wreath with leaves geometrical in shape.

*Classification and dating:* Bell–krater, 450–400 BC.

*Comments:* For the shape of the rim see: Rotroff and Oakley 1992, no. 30, fig. 3; type 2 of a krater according to Agora 30, 32–33, no. 303. Compare the shape of the rim and the type of the leaves with: BAPD 695, Shapiro 1981, 81, no. 30; compare also with: Cohen and Rutter 2007, 265, fig.13: 8, Shapiro 2009, 267, fig. 11.

*Closed vessels of uncertain shape*

2. Inv. no.: Nikonion/VII/09/156

Pl. 3: 2

*Dimensions and conditions:* H.: 3.1cm; w.: 3.3cm; th.: 0.6cm. Fragment of a body, well-preserved, slightly damaged on the external surface.

*Technical features:* Pinkish orange, (2.5YR 7/4); glaze: reddish black, thick, semi-matte, added colors: white: (2.5R 4/3, white).

*Shape:* Fragment of a neck and a shoulder of a closed vessel with a relatively narrow neck.

*Decoration:* Internal surface covered with glaze; on the external surface, at the top, there is a fragment of egg-shaped pattern. Below the bordure a figure decoration has preserved, depicting a head of a man wearing an ivy wreath. The eye of the man expressed with precision; the upper, half-bent eyelid is longer than the lower one; a pupil is placed near the corner of the eye. The eyebrow is banded and longer than the eye. White color was used to draw the wreath on the man's head.

*Classification and dating:* Closed vessel of an uncertain shape, 440–430 BC, style of decoration close to that of the Kleophon Painter.

*Comments:* Drawing of the eye close to the Kleophon Painter, compare with: BAPD 11614, 14111, Beazley 1925, 421: 23; compare also with: BAPD 215152, for other works of the Kleophon Painter see: 1046.

**Group 2***Skyphoi*

3. Inv. no.: Nikonion VII/11/176

Pl. 2: 6; Pl. 3: 3

*Dimensions and conditions:* H.: 3.5cm; diam.: 9cm; w.: 6.8cm, th.: 0.9cm. Fragment of a foot and the lower part of a body; preserved 1/3 of the base with a small part of the wall. Fragment slightly damaged on the external surface, the internal surface covered with a white layer of residues. Traces of incorrect firing on the internal surface, at the bottom.

*Technical features:* Clay: light reddish yellow (5YR 6/6); glaze: dark brownish black, thick, semi-matte.

*Shape:* Vessel with clearly marked parts in its section: ring foot, low, with flattened external surface, thick walls at the bottom, opening wide towards the upper part of the vessel.

*Decoration:* Internal surface covered with glaze, the external surface of the bottom reserved, the ring foot glazed except for the resting surface; decoration on the external surface of the walls has preserved very fragmentarily. Two feet and parts of legs are visible.

*Classification and dating:* Skyphos type A, 420–400 BC.

*Comments:* Shape in the type as referred to in: Sabbatini 2000, Tr. 178B/8495; compare also with: Agora 12, 84–85, fig. 4, nos. 340, 342; for the characteristic style of composition, where depicted figures are joined with a border line, compare with: BAPD: 7023; 217480; 7181; Agora 30, pl. 94: 955; CVA USA 39/1, fig. 11, pls. 17: 1–2, 18: 2, 20: 7, 8; Hoorn 1951, fig. 18: 635; other examples, with specific anatomy drawing, dated to the third quarter of the 5th century BC: BAPD 7181, 12380, 22543.

4. Inv. no.: Nikonion/VII/11/201

Pl. 3: 4

*Dimensions and conditions:* H.: 4.6cm; w.: 5.1cm; th.: 0.45cm. Fragment of a wall from the lower part of a body; well preserved, traces of mending.

*Technical features:* Clay: pale orange (5YR 7/4); glaze: brownish black, dilute, semi-matte.

*Shape:* Fragment of a body of a skyphos.

*Decoration:* Internal surface covered with glaze, on the external surface the middle and the lower part of a female figure has preserved. The figure is wearing chiton and himation. The folds of himation are marked in the centre by curved lines, and by parallel lines on the edge of the garment. On the edge of chiton there are wavy, circled lines, expressing folds or ornaments on a dress. The folds of himation are drawn by thin relief lines of thick glaze except for one wide fold on the edge of the clothing and the folds of chiton, which are expressed by lines of dilute glaze.

*Classification and dating:* Skyphos, 410–400 BC; the style referring to the circle of the followers of the Kadmos Painter, close to the manner of the Kekrops Painter.

*Comments:* For the Kadmos Painter and his followers see: Robertson 1992, 247–249; vessels attributed to the Kekrops Painter: BAPD 217590, folds shaped in waves, similar in terms of decoration to the vase ascribed to the Kadmos Painter: Shapiro 1993, 104, fig. 57; Kunisch 1996, 204; BAPD 215695, 215728, for a vase dated to 420–410 BC, with folds curved in the same way see: BAPD 12578; other examples with a similar treatment of folds on the vase dated to the beginning of 4th century BC, attributed to the Painter of Athens Wedding: BAPD: 220529; for the style of the folds compare also with: Sabetai 1997, 330, fig. 13; compare also with: Talpin 2007, 30, fig. 9.

5. Inv. no.: Nikonion/VII/10/18

Pl. 3: 5

*Dimensions and conditions:* H.: 2.1cm; w.: 1.8cm; th.: 0.4cm. Fragment of a body, external surface is well-preserved, internal surface is largely damaged.

*Technical features:* Clay: pale orange beige (7.5YR 7/4); glaze: dark brown, thick, semi-matte.

*Shape:* Fragment of a body with a straight wall in section.

*Decoration:* Internal surface covered with dilute glaze, on the external surface a depiction of a female head is visible. Eyelids expressed by two straight lines, the short line above the eye marks the eyelid surface; the eyebrow is long and wavy in shape. The nose is drawn in a characteristic way, straight and thin.

*Classification and dating:* Skyphos type A, 420–400 BC.

*Comments:* The features of the face depiction are typical of the ornate style and the Meidias vase painting: BAPD 692, 9190, 10607; compare also with: BAPD 1797, Agora 30, pl. 50: 410, Beazley 1925, 466: 2 BAPD 217464.

### *Oinochoe*

6. Inv. no.: Nikonion/VII/08/42

Pl. 2: 7; Pl. 3: 6

*Dimensions and conditions:* Max. h.: 4.2cm; diam. of the foot: 10.5cm; max diam. of the body: 26.6cm; th.: 0.5cm. Four joined sherds of the lower part of a body; one-half of the base and  $\frac{1}{4}$  of the wall has preserved.

*Technical features:* Clay: pale red (5YR 6/6); glaze: brownish black, semi-matte; added colors: red.

*Shape:* The vessel had a ring foot, rectangular in its cross-section, modeled on the external surface. The wall in the lower part of the body is rounded and runs straight up, which suggests an oval shape of the body.

*Decoration:* Only the lower part of the decoration has preserved; two feet of a standing figure can be seen; the figure is turned right and is wearing a long cloak and chiton. The composition is closed by a single line on the lower part of the body.

*Classification and dating:* Oinochoe, shape 3, close to the Class of Athens 1268 (Green 1971), 420–400 BC.

*Comments:* For the shape and typology of the oinochoe see: Green 1971, 196, 208–210, fig. 4a; Agora 12, 60, nos. 105–138, figs. 6–7; oinochoai from the Athenian Agora excavations close to the fragment from Nikonion: Agora 12, nos. 118, 124; other examples of the oinochoe type 3 close in terms of their shape to: BAPD 1001533, for the characteristic horizontal line of the lower part of the garment (just above the feet) compare with

the decoration manner of the Brown-egg Painter: ARV<sup>2</sup> 1352:13; BAPD 240066; a similar motif also known from vessels attributed to the Bull Painter: ARV<sup>2</sup> 1350:13; BAPD 240022, and the Painter of London 543: ARV<sup>2</sup> 1348: 4; BAPD 240003.

7. Inv. no.: Nikonion/VII/07/49

Pl. 4: 1

*Dimensions and conditions:* H.: 4.6cm; w.: 3.4cm; th.: 0.3cm. Fragment of a body; small abrasions on the surface and indentations on the body.

*Technical features:* Pinkish orange, (2.5YR 7/4); glaze: reddish black, thick, semi-matte; no color added.

*Shape:* Fragment of a body, slightly banded.

*Decoration:* Internal surface covered by groups of vertical lines of different widths, made using dilute glaze. On the external surface a fragment of a male figure (?) depicted; only the middle part of the figure wearing a mantle has preserved. The cloak has a wide collar and curved folds expressed by thin lines.

*Classification and dating:* Closed vessel, squat lekythos (?), 420–410 BC.

*Comments:* For the style of drawing compare with: CVA USA 38/1, fig. 3, pl. 5: 1–4, BAPD 215340, the treatment of folds also resembles the works of the Chrysis Painter: BAPD 215338, 215339; for the painter see: ARV<sup>2</sup> 1046; folds of the garment are also close to the manner of the Calliope Painter – a similar drawing of the cloak collar: BAPD 215113 (=ARV<sup>2</sup> 1260: 28); see also: Vdovichenko 2008, fig. 57. 3 and Histria IV, 478.

8. Inv. no.: Nikonion/VII/09/74

Pl. 4: 2

*Dimensions and conditions:* H.: 3.8cm; w.: 4.2cm; th.: 0.5cm. Fragment of a body, largely damaged on the external surface, with slightly chipped-off glaze on the external surface.

*Technical features:* Pinkish orange, (2.5YR 7/4); glaze: reddish black, dilute, semi-matte.

*Shape:* Fragment of a neck and a shoulder of a closed vessel with a relatively narrow neck.

*Decoration:* On the internal surface, the upper part is covered with a few (noticeable) layers of glaze. On the external surface, at the top, there is a fragment of a band of egg-shaped pattern. Below the bordure a depiction of a male figure is visible. The man is turned right; his eye is triangular in shape, and his lower lid is drawn using a very short line. The pupil is expressed by a horizontal line, and the eyebrow is formed in an arc, starting

in the corner of the eye. The drawing lacks details, except for the eye, which is marked by a relief line of glaze.

*Classification and dating:* Olpe or pelike (?), 420-400 BC.

*Comments:* For the shape and the style of decoration compare with: BAPD 1510,8026; the depiction of face features, e.g. an eye, close to the Painter of London E 106: BAPD 31804, similarities in the face treatment are also noticeable on the vase: BAPD 1773 attributed to the Painter of London E 395; for the painter see: ARV<sup>2</sup> 1140; a similar depiction on a fragment recovered from the Athenian Agora dated to 400 BC: Agora 30, pl. 72: 680.

### Group 3

#### *Kraters*

9. Inv. no.: Nikonion/ VII/11/229

Pl. 2: 2; Pl. 4: 3

*Dimensions and conditions:* Diam.: > 33cm; h.: 9.5cm; w.: 6.2cm; th.: 0.6cm.

Fragment of a rim, with slightly damaged external surface.

*Technical features:* Clay: pinkish orange (7.5YR 7/4); glaze: reddish black, dilute, semi-matte.

*Shape:* Rim is turned outside, flattened at the top; wall is straight, becomes narrower close to the edge of the sherd.

*Decoration:* Internal surface is glazed except for a reserved band running just below the rim; on the external surface a wreath between two reserved lines has preserved.

*Classification and dating:* Bell-krater, 400-375 BC.

*Comments:* Type 1 of a krater according to Agora 30-32, no. 287. For the shape of the rim and the style of decoration see: BAPD 570, 10321, 14126. For a similar treatment of laurel leaves see: Vdovichenko 2008, fig. 72: 3.64/13 and Morgan 2004, pl. 31: 411.

10. Inv. no.: Nikonion/VII/09/17

Pl. 4: 4

*Dimensions and conditions:* H.: 5cm; w.: 7.4cm; th.: 0.4cm. Fragment of a body; slightly damaged on the internal and external surfaces.

*Technical features:* Clay: pale orange-pink (2.5 YR, 6/6); glaze: reddish brown, semi-matte, dilute; added color: white; admixtures: mica.

*Shape:* Fragment of the lower part of a krater body, slightly curved in section.

*Decoration:* Internal surface is covered with black glaze. On the external surface floral and figure ornaments have preserved; floral-like ornament; there is a trace of a garment on the edge of the sherd. The folds of the garment (chimation or chlamys) expressed by a relief line of thick glaze. The folds

are narrow and the edge of the clothing is strongly curved. Most of the sherd surface is covered with a floral ornament consisting of a palmette placed just beneath the handles and a separate leaf decorating the space between the palmette and a fragmentarily preserved figure composition. The palmette petals were depicted separately; they are geometric in shape and plain at the top (three petals are visible); the palmette was probably closed in an arcade. A separate leaf is large and strongly curved, slightly geometric in shape. White color was used to mark a wavy line on the glazed background between the floral ornament and the garment. The composition is closed at the bottom by a band of a meander.

*Classification and dating:* Bell-krater, 400-375 BC.

*Comments:* Treatment of the garment very similar to that on the bell-krater ascribed to the Painter of Vienna 1089: ARV<sup>2</sup> 1693, BAPD 260046, 10851; the same manner of decoration was recorded on: Agora 30, pl. 93: 950; for the shape of the palmette compare with: BAPD 22524, 22658; for a similar composition of a meander see: BAPD 29128; for separate elements of floral composition see: BAPD 562; 2205; 7226; 7952; 9769, 9771.

### *Skyphoi*

11. Inv. no.: Nikonion/VII/11/5

Pl. 2: 3; Pl. 4: 5

*Dimensions and conditions:* H.: 2.9cm; diam. of rim: -; w.: 3cm, th.: 0.4cm. Small fragment of a rim and the upper part of a body; one large and one small fragment damaged on the external surface.

*Technical features:* Clay: light pinkish-red (2.5YR 7/4); glaze: black with dark brown shade (2.5YR 2.5/1), thick, shiny; admixture: mica.

*Shape:* Rim narrow and rounded at the top, turned outside the vessel, external surface below the rim slightly concave.

*Decoration:* Internal surface covered with glaze; on the external surface a fragment of a floral ornament, representing a leaf or a palmette stem curved in a spiral shape, has preserved; traces of leaves visible on the edge of the sherd.

*Classification and dating:* Skyphos type A, 425–375 BC.

*Comments:* The shape of the rim close to: Agora 30, nos. 1271, 1890; Agora 12, 84–85, no. 349; the shape also similar to: Sabattini 2000, T 862/6317; the floral ornament with a characteristic curved spiral stem was recorded on vases dated to the last quarter of the 5th and the first quarter of the 4th century BC, compare with: CVA Russia 6/6, pl. 69: 3-4; CVA Greece 9/1, fig. 35, pl. 62: 1–5; BAPD 12380. The same elements of floral decoration can be observed on fragments from Tyras: Vdovichenko 2008, fig. 18: 7-8.

Another example with the same floral decoration comes from Chersonesus chora: Vdovichenko 2008, fig. 83a: 9 and Kerknitis: Vdovichenko 2008, fig. 100: 4.

12. Inv. no.: Nikonion/VII/11/9

Pl. 2: 4; Pl. 4: 6

*Dimensions and conditions:* H.: 4cm; diam. of a rim: -; w.: 4.3cm; th.: 0.25cm. Three joined fragments of a rim and the upper part of a body; the fragment is too small to reconstruct the diameter of the vessel; slightly damaged on both sides. sherd no. 1: h.: 3cm, w.: 2.4cm, th.: 0.25cm; sherd no. 2: h.: 2.2cm, w.: 4.1cm, th.: 0.25cm; sherd no. 3: h.: 2.8cm; w.: 2.5cm; th.: 0.25cm. Some damage on the surface, near the edge of the fragment; traces of incorrect firing.

*Technical features:* Clay: pinkish orange (2.5YR 7/4); glaze: orange, thick, shiny; admixture: mica.

*Shape:* Rim is narrow and rounded at the top, turns outside the vessel, external surface below the rim slightly concave.

*Decoration:* Internal surface covered with glaze, on the external surface a figure of a man and a floral ornament have preserved. The man is turned left and is wearing a mantle (*himation*). The composition is schematic; details of the mantle and anatomical features of the man are roughly expressed. The man's hair is expressed by one mass of glaze; on the cloak wide folds are drawn using straight lines. Behind the man, there is a floral ornament in a form of a straight, vertical stem curved in a spiral shape at the top.

*Classification and dating:* Skyphos, type A, 400–375 BC; style of decoration close to Fat Boy Group.

*Comments:* The shape in the type as referred to in: Sabattini 2000, T 893/26062 of the rim and wall close to: Agora 30, nos. 1271, 1890; Agora 12, 84–85, no. 346; a fragment with a similar depiction of a man: BAPD 22448; a similar depiction of standing, mantled men noticeable on the side B of the krater ascribed to the Nikias Painter: ARV<sup>2</sup> 1333; compare with: BAPD 217472; another fragment in a similar style dated to the beginning of the 4th century BC: BAPD 41245; CVA Greece 9/1, pl. 62: 1–5; BAPD 7187, 14792; vases assigned to the Fat Boy Group close to the style of described fragment: BAPD 230620, 230682; a composition representing men standing opposite each other, surrounded by a similar floral ornament: BAPD 7187, 275557; a fragment from Chersonesus with a similar depiction of a man: Vdovichenko 2008, fig. 6: 1.1773/09; a depiction of a mantled man with similar drawing of folds: Vdovichenko 2008, fig. 142: 3; floral ornament compare also with: Vdovichenko 2008, fig 18: 7-8.

13. Inv. no.: Nikonion/VII/11/185

Pl. 2: 5; Pl. 4: 7

*Dimensions and conditions:* H.: 3.4cm; diam.: -; w.: 2.9cm; th.: 0.45cm. Small fragment of a rim and a wall has preserved, slightly damaged on the external surface, near the edge of the sherd; white residues inside.

*Technical features:* Clay: pale orange (7.5YR 6/4); glaze: brownish black, thick, semi-matte; admixture: mica.

*Shape:* Rim is rounded; the wall is vertical, a little wider in the upper part of its cross-section.

*Decoration:* Internal surface covered with black glaze; on the external surface there is a band of egg-shaped pattern just below the rim, beneath there is a depiction of a woman turned left. Her head and the upper part of the body are visible. The woman's hair is dressed in a bun supported by a ribbon; an ear or an earring marked by a curved line of thick glaze. Details of anatomy are drawn using thin lines of glaze in a little cursory manner. Folds of the garment are wide, marked by thin lines; thick glaze used to depict the eye and the ear/earring.

*Classification and dating:* Skyphos type A, 400–375 BC.

*Comments:* For the shape compare with: Agora 12, 84, nos. 336, 338; for the style of the face drawing compare with: BAPD 11769; CVA Russia 6/6, pl. 46: 7; for the style of depicting a standing woman compare also with: Agora 30, pls. 93: 951, 104: 1093; 31813; for other analogies see: CVA Italy 16/1, pl. 3: 1–7.

#### *Closed vessels of an uncertain shape*

14. Inv. no.: Nikonion/VII/09/197

Pl. 4: 8

*Dimensions and conditions:* H.: 3.9cm; w.: 4.0cm; th.: 0.32cm. Fragment of a body, largely damaged on the internal surface, with small chips on the external surface.

*Technical features:* Clay: pinkish orange (2.5YR 6/6), glaze: dark brown, thick, semi-matte; admixture: mica.

*Shape:* Fragment of a body, slightly banded in section.

*Decoration:* Internal surface reserved, on the external surface a figure of a man has preserved. On the edge of the sherd there is a reserved surface, trace of an unrecognizable element of the composition. The man is turned left, his body is covered by a cloak, his hand is raised up, in front of him. The lines depicting fingers and folds are thin, made with dilute glaze; the drawing is schematic and simple.

*Classification and dating:* Closed vessel, squat lekythos (?), 400–375 BC.

*Comments:* The gentle curve of the cross-section indicates that the fragment

was a part of a body of a squat lekythos, compare with: BAPD 251, 3313, 9086; the style of the decoration resembling the works of the Painter of Oxford Grypomachy: CVA Great Britain 18, pl. 27: 6–7; for the schematic style of the decoration compare also with: BAPD 11991, 14074, 217552; CVA Russia 5/5, pl. 10: 3. The fragment from Kerknithis with folds on a mantle formed in a similar style: Vdovichenko 2008, fig. 99: 11.

## Abbreviations

**ARV<sup>2</sup>** = **Beazley J. D. 1963.** *Attic Red-Figure Vase-Painters*. 2nd edition. Oxford.

**Add<sup>2</sup>** = **Carpenter Th. H., Mannack T. and Mendonca A. 1989.** *Beazley Addenda*. 2nd edition. Oxford.

**Agora 12** = **Sparkes B. A. and Talcott L. 1970.** *Black and Plain Pottery of the 6th, 5th, and 4th Centuries B.C. (The Athenian Agora 12)*. Princeton.

**Agora 30** = **Moore M. B. 1997.** *Attic Red-Figured and White-Ground Pottery. (The Athenian Agora 30)*. Princeton.

**BAPD** = **Beazley Archive Pottery Database**, retrieved from <http://www.beazley.ox.ac.uk/pottery/default.html> (status as of Feb. 16th 2018).

**Beazley Addenda** = **Burn L. and Glynn R. 1982.** *Beazley Addenda*. Oxford.

**CVA Great Britain 18** = **Moignard E. 1997.** *Corpus Vasorum Antiquorum: Great Britain 18, The Glasgow Collections. The Hunterian Museum, The Glasgow Museum and Art gallery, Kelvingrove, The Burrell Collection*. Oxford.

**CVA Greece 9/1** = **Samettai V. B. 2006.** *Corpus Vasorum Antiquorum: Greece 9, Athens, Benaki Museum 1*. Athens.

**CVA Italy 16/1** = **Becatti G. 1940.** *Corpus Vasorum Antiquorum: Italia 16, Musei comunali umbri di Orvieto (Opera del Duomo), Spoleto, Terni, Bettona, Todi*. Roma.

**CVA Russia 6/6** = **Tugusheva O. 2003.** *Corpus Vasorum Antiquorum: Russia 6, Moscow, Pushkin State Museum of Fine Arts. Attic Red-Figured Vases*. Moscow.

**CVA Russia 5/5** = **Sidorova N. A. 2001.** *Corpus Vasorum Antiquorum: Russia 5, Pushkin State Museum of Fine Arts 1*. Moscow.

**CVA USA 38/1** = **Matheson S. B. 2011.** *Corpus Vasorum Antiquorum: United States of America 38, Yale University Art Gallery 1*. New Haven, Connecticut.

- CVA USA 39/1= Matheson S. B. 2016.** *Corpus Vasorum Antiquorum: United States of America 39, Yale University Art Gallery 1.* New Haven, Connecticut.
- Histria IV = Aleksandrescu P. 1978.** *La ceramique d'époque archaïque et classiques, VIIe-IVe s.* Bucharest.

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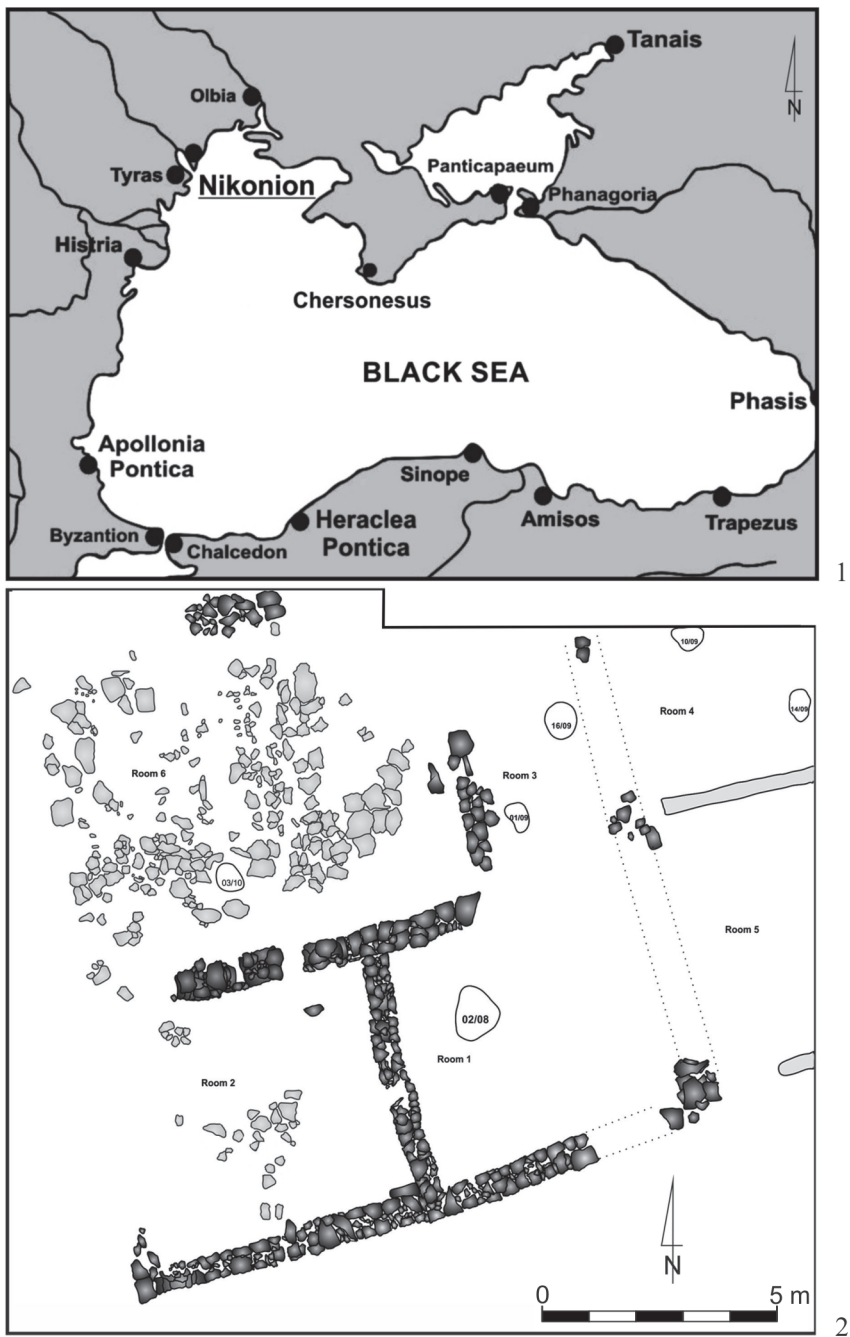
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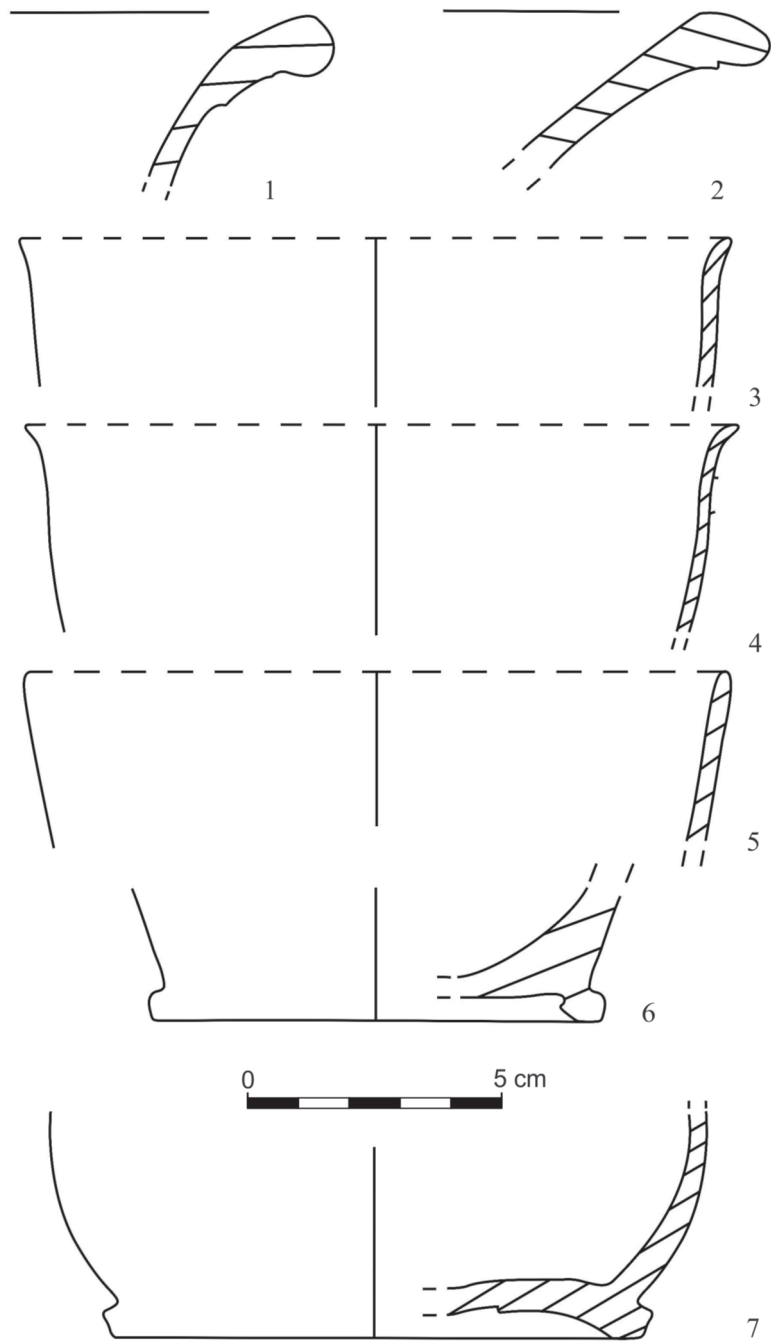
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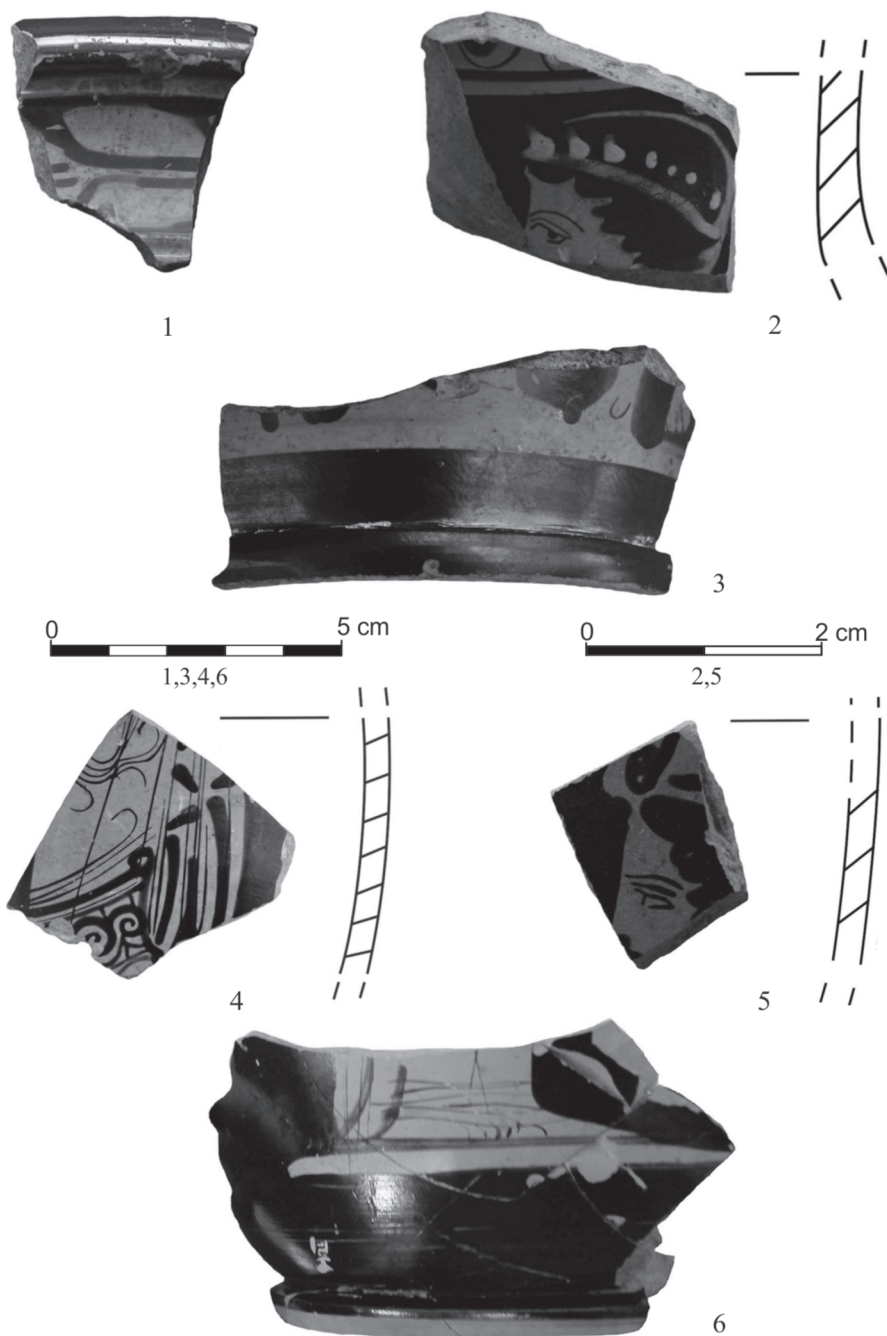


Pl. 1: 1 – The Greek colonies at the Black Sea (draw. I. Głuszek)

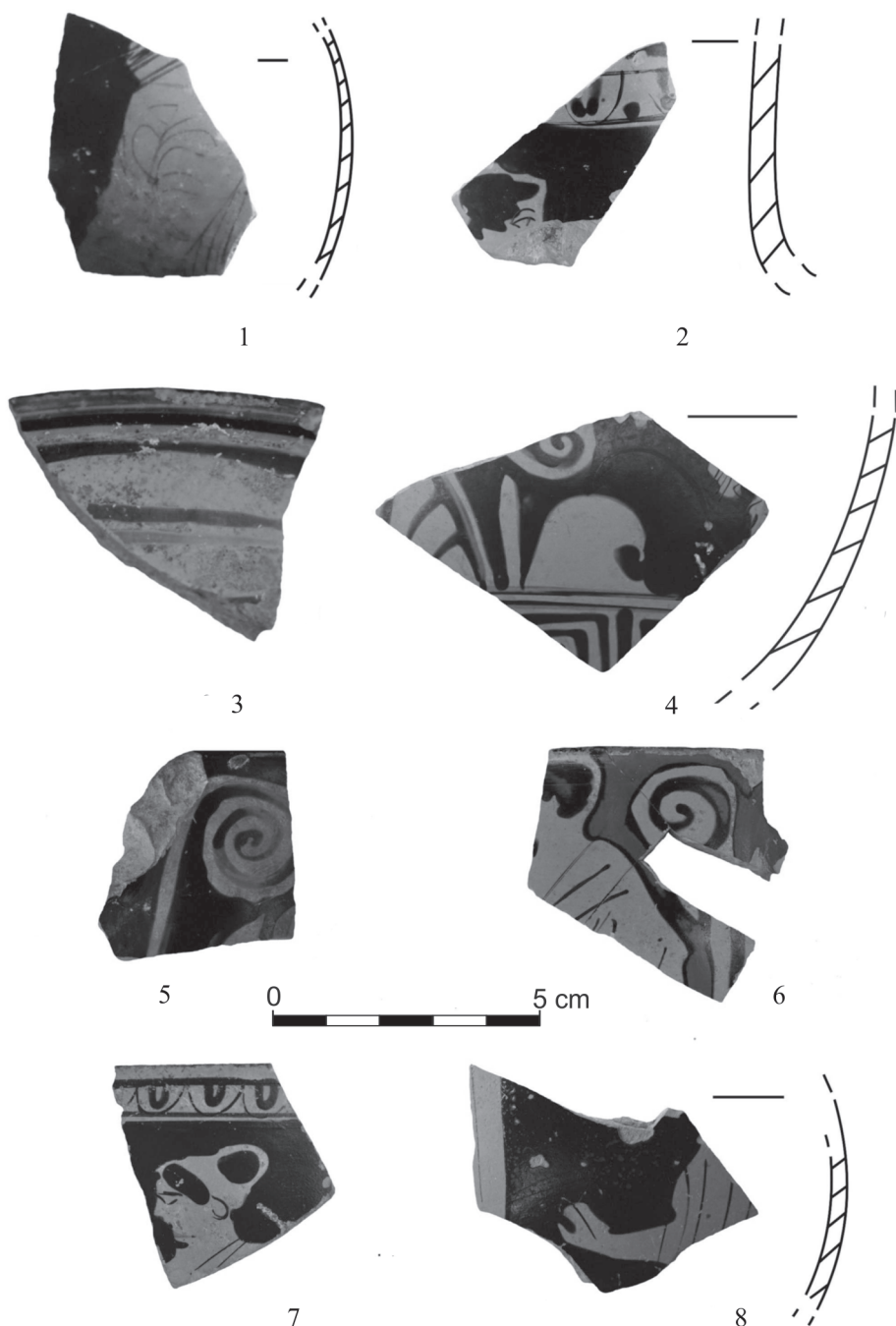
Pl. 1: 2 – The living house from the end of the 5th–third quarter of the 4th century BC found in Nikonion (trench VII) (draw. I. Głuszek)



Pl. 2 – The red-figure pottery from Nikonion – shapes (draw. I Głuszek)



Pl. 3 – Fragments of red-figure pottery from excavations in Nikonion 2007–2012  
(photo E. Kozłowska)



Pl. 4 – Fragments of red-figure pottery from excavations in Nikonion 2007–2012  
(photo E. Kozłowska)