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THE EARLIEST FINDS OF PANATHENAIC PRIZE AMPHORAE IN OLBIA PONTICA

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The main goal of this paper is to publish two fragments of Panathenaic prize amphorae that have been excavated in the northern part of the Roman citadel in Olbia Pontica. Stylistic analysis of both fragments allowed us to date them to the last third of the 6th century BC and to draw the conclusion that they belong to the same amphora manufactured at the time of the Antimenes Painter.

Keywords: Olbia Pontica, Panathenaic prize amphorae, Antimenes Painter.

Pagrindinis šio straipsnio tikslas – paskelbti apie du Panatėnajos prizinių amforų fragmentus, kurie buvo rasti romėnų citadėlėje, esančioje Olbijos šiaurinėje dalyje. Abiejų fragmentų stilistinė analizė leido juos datuoti VI a. pr. Kr. trečiu trečdaliu ir padaryti išvadą, kad jie priklauso tai pačiai amforai, pagamintai dailininko Antimeno.

Reikšminiai žodžiai: Olbija, Panatėnajos prizinės amforos, dailininkas Antimenas.

The investigation of the northern defensive wall of the Olbia Roman citadel in 2015¹ resulted in a number of extraordinary finds. This article will focus on two wall fragments of black-figured Attic amphorae attributed to the Panathenaic prize amphorae type widely known in the ancient world. Since Olbia Pontica was outside of the area known to ancient archaeology as the amphorae distribution area in the early times, the discovery of the fragments immediately attracted our attention. Attribution of these fragments, clarification of the time of production of the vessels to which they belonged, and, finally, determining their place in the Olbian pottery collection are the subjects of this article.

The first fragment is a shoulder part of the amphora (Fig. 1, 1)². The surviving painting features an image of an elongated tongue motif in the contour drawn with thin strips of glaze which were fixing the transition from the neck to the shoulders; the upper part of the central composition is the head of Athena in an Attic helmet, facing left, with her left arm raised and bent at the elbow and holding a spear in her hand; another surviving element is the curve of a snake, one of those writhing around the Medusa's head, which was attached to the aegis covering the goddess's chest; to the right of the goddess, there is a partial drawing of a rooster facing left. The rooster comb almost touches the edge of the tongues, while

¹The "Northern Wall of the Citadel" sector was cleared in 2009 westward from the excavation site of B. V. Farmakovskiy held in 1905–1906 in order to specify the structure of the citadel entrance gates and their field museumification, as well as to search for the curtain extension; general information about these works can be found in: Kryzhitskiy, Khmelevskiy 2010, 137–142; Khmelevskiy 2018, 95–103.

²The fragments are kept in the Archaeological Museum of the Institute of Archeology of the National Academy of Sciences of Ukraine, field No. O–2015/Cit/128.



Fig. 1. The Panathenaic prize amphora wall fragment with the depiction of Athena (side A); 2. The Panathenaic prize amphora wall fragment with the depiction of an athlete (side B). *Photo by A. Buisikih.*

1 pav. 1. Panatėnajos prizinės amforos sienelės fragmentas su Atėnės atvaizdu (A pusė); 2. Panatėnajos prizinės amforos sienelės fragmentas su sportininko atvaizdu (B pusė). *A. Buisikih nuotr.*

the head of Athena does not reach the line of the tongues, while the high lofos crest overlaps them. The painting is made in the black-figure technique, and applied paints are added. Red (purple) is used to depict tongue-bands (alternating with black), a strip along the outer edge of the lofos, a headband over

the helmet, and the coloring of the rooster – comb, ear lobes, beak, plumage on the breast. The Athena's hand is covered with white paint overlaid with thin lines of glaze on top to depict the palm lines, while a wide line depicts the twisted snake-like bracelet around the wrist; there is also a dotted strip along

the curl of the lofos. The drawing's high quality is complemented by the vessel surface polishing, thus creating the effect of solid glazing. Judging by this small fragment, the amphora was distinguished by its highest workmanship.

The second fragment of the vessel wall represents the central part of the body (Fig. 1, 2)³. The surviving painting features the image of a naked male torso depicted almost in full face and only slightly turned to the left; the right arm is bent at the elbow and slightly angled downward in the direction of movement, fingers gathered into a fist, and the thumb bent to the side; the left arm was presumably stretched far to the side or raised. The body is tilted slightly forward, and the direction of the hip line, especially that of the left one, indicates that it is a painting of a running athlete. The painting is made in the black-figure technique as seen in the previous fragment. Anatomical details of the breast are accentuated by a circle of purple on the left side and emphasized by engraving on both sides. The second figure in the background, most likely male, depicts the similar naked figure of an athlete, yet only a bent elbow of the left and probably raised arm survived. This indicates that the athlete in the foreground, whose torso has survived, also runs with his left arm raised and bent at the elbow.

The iconography of these fragments is consistent with the scene of the painting on the front sides of the amphorae awarded to the winners of the Great Panathenaic Game once every four years which became canonical, although not earlier than in 530 BC. It has a drawing of Athena Promachos (Warrior) striding to the left wearing a helmet and having an aegis decorated with a mask of a Gorgon Medusa with snakes writhing around. Her left arm is bent at the elbow and in her raised left hand, Athena holds a spear; in her right hand she holds a round shield; the massive figure of the goddess is flanked

by two Doric columns with capitals having the echinus of rounded shape typical for the Archaic era; columns are lower in height than the figure of Athena; the small figures of roosters – intended to symbolise the idea of competition – face Athena from the column capitals. The other façade depicts the type of sporting competition the winner participated in, to be awarded this prize amphora (Beazley 1964, 88–91; Boardman 1974, 167). Therefore, despite the small size of both fragments, there is no doubt about their provenance. These fragments originated as parts of the walls of the Panathenaic prize amphorae: the front side depicting Athena and the back side depicting a group of runners.

Before the fragments of these vessels can be attributed chronologically, the conditions of their discovery need to be considered. Taking into consideration the location of their discovery on the hillfort, it is necessary to note its specific context. Following many years of research in Olbia, it is now known that the cultural layer of the Roman citadel reaches the thickness of several meters and has almost completely destroyed the early layers and construction elements that remained. Therefore, even a cultural layer of archaic time unique in its degree of preservation (as a rule, these are small fragmentary lenses of such layer preserved above the bedrock) has turned out to be mixed with materials of the first centuries AD.

Fragments of Panathenaic amphorae were found just a few meters north of the defensive wall of the Roman citadel after the removal of a layer up to 30–40 cm thickness consisting of soil remains combined with a large admixture of yellow mainland clay. This layer was formed during construction works of the specified time; it represents digging with subsequent leveling of the surface at the defensive wall erected on leveled bedrock. Therefore, this layer

³ It is kept in the National Historical and Archaeological Reserve "Olbia" of the National Academy of Sciences of Ukraine, field No. O-2015/Cit/71.

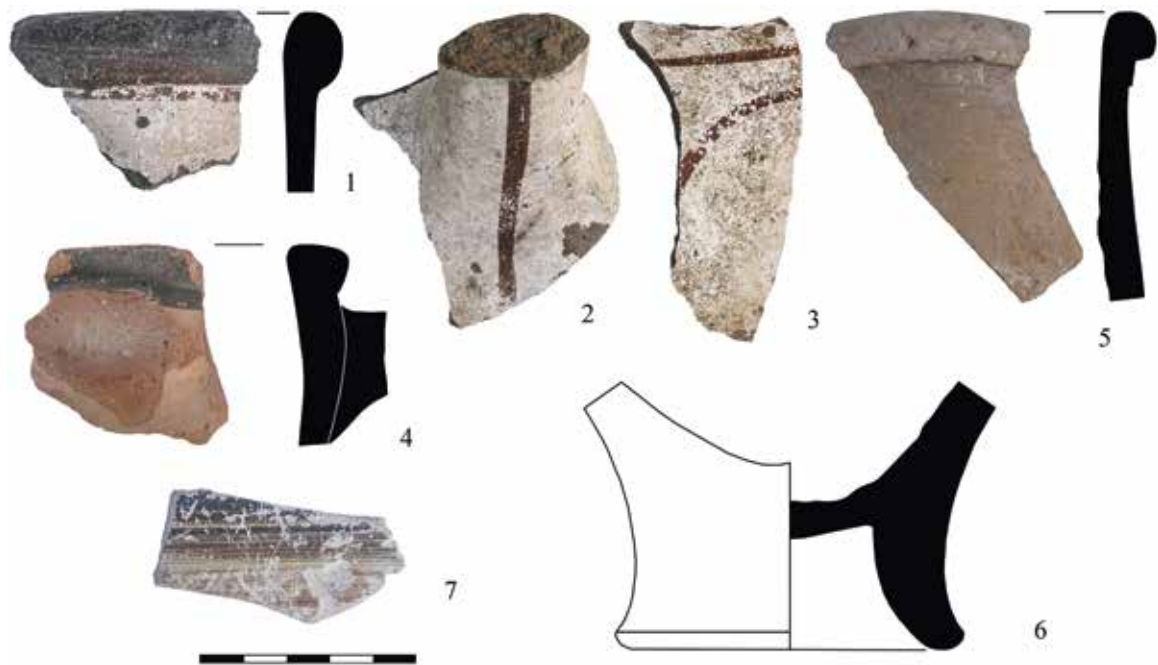


Fig. 2. Amphorae: 1–4. Chios; 5. Lesbos; 6. Klazomenai; 7. Attica. *Photo by A. Buiskikh.*
2 pav. Amforos: 1–4 – Chijas; 5 – Lesbos; 6 – Klazomènai; 7 – Atika. *A. Buiskikh nuotr.*

is full of materials representing a mixture of pottery fragments of early times and pottery fragments of the 1st – 2nd centuries AD indicating it is the result of intrusion in the early layer while the citadel was erected. This circumstance most likely caused the crush of all the early pottery. In the rarest cases only, the layer is left intact at the level of the mainland and ash stains could be traced on its surface. Ceramic materials of the Classical period were non-present, and such materials of the late Hellenistic period were represented by single fragments. Interestingly, a strikingly similar set of materials was also found in the pits of the first centuries AD excavated in

this layer (Буйских, Хмелевский 2015, 8–9). Let us consider in detail the most typical pottery fragments of the Archaic era.

Early ceramic materials from this layer are represented by a small number of fragments of transport amphorae, among which fragments of the profile parts and the walls of Chios amphorae with white engobe painted brown and red-orange (Fig. 2, 1–3) are identified with their dating from the third quarter of the 7th to the third quarter of the 6th century BC (Монахов 2003, 12–1, tabl. 1. 5; Bîrzescu 2012a, 50–60, Taf. 23–24, Chios I)⁴; a rim of the Chios early swollen-neck amphora (Fig. 2, 4) with a painted rim

⁴Our observations of a significant number of closed complexes of Olbia show that Chios amphorae with white engobe are not found in complexes after the middle of the 6th century BC. This is indirectly confirmed by the fact that such amphorae have not been found in the settlements of *chora* north of Olbia, which were built in the second half of this century, and the collection of Chios transport amphorae of these settlements starts with an unengobed funnel-shaped type (Ruban 1982, 99, type. 1).

dated to about 525–510 BC (Рубан 1982, 102–103. Type II)⁵; a rim from the neck expanding downwards dated to no later than the middle of the 6th century BC (Fig. 2, 5) and a round handle of the Lesbos red clay amphora of the middle – third quarter of the 6th century BC (Монахов 2003, 48, tabl. 30. 1–3, I–A; Bîrzescu 2012a, 37–38, Taf. 9–10, Typus 2); a foot of the Klazomenian amphora (Fig. 2, 6) of the middle – beginning of the third quarter of the 6th century BC (Монахов 2003, 52–53, tabl. 32. 3–4, variant 3; Bîrzescu 2012a, 102, Taf. 49, Typus 5). There was a burnt wall of an Attic amphora *à la brosse* (Fig. 2, 7) also found, which is a part of an amphora of the Agora 1502 type. The decor of such vessels was composed of alternating strips of glaze applied on the body in varying intensities; the vessels are dated based on the materials of the Athenian Agora to about 573–535 BC (Sparkes, Talcott 1970, cat. 1502, pl. 64). Not so long ago, the time of the widest distribution of these amphorae was more accurately determined as the second half of the 6th century BC (Bîrzescu 2012a, 182).

The South Ionian tableware is represented by an oinochoe wall of Miletus produce and has a strip of a torn meander between wide strips of glaze (Fig. 3, 1) of the MilA Ie group (Käufler) or SiA Id group (Kerschner-Schlottzhauer) dating to about 615/610 – 590/580 BC (about the group: Käufler 2004, Kat. 555–559, Taf. 26; Kerschner, Schlottzhauer 2005, 33–46, Fig. 35; about whole forms, see also: Jacopi 1931–1939, fig. 372–373, tav. VI; Jacopi 1932–1933–1941, tav. V; Couilé 2014, cat. 5). Finds of the vessels with such decoration are known in Borysthene (Буйских 2019, cat. 1.54, 1.60–1.61). While there are only a few fragments of this group of vessels known in Olbia (Буйских 2013, cat. 1.2–1.4, 1.9), this particular type

of oinochoe was found for the first time. It means that the number of imported pottery used to date the foundation of Olbia from the late 7th to early 6th century BC (for more details, see: Буйских 2013, 223) and the beginning of the formation of its mass collection is steadily increasing.

Another discovery was a fragment of a South Ionian table amphora of the Fikellura style featuring depictions of uneven elongated tongue motifs separated from the lunar ornament by an uneven double line with vertical lines (Fig. 3, 2). The combination of decorative motifs, suggests that this fragment most likely may be attributed to one of the later groups according to R. M. Cook – N (New York), O (Volute Free), P (Volute Zone), which are dated within the second half of the 6th century BC (Cook 1936, 26–39). There are a considerable number of such vessels available in the Olbia pottery collection (Буйских 2013, 19, cat. 1.85–1.135).

This layer contains a significant number of North Ionian ceramics, including fragments of table amphorae of the Borysthene type made in the reserve technique stand out (Fig. 3, 3–10). Typologically, such vessels belong to the NiA I – NiA II group and date to 580–560 BC (about the group: Kerschner, Schlottzhauer 2005, 7; about Borysthene-type amphorae: Kerschner 2006a, 136–139, Abb. 7). Significant quantities of these amphorae were found in Borysthene (Буйских 2019, 52–53, cat. 2.104–2.182) and in Olbia (Буйских 2013, cat. 3.66, 3.68–3.78, 3.87–3.94, 3.108–3.119); they are known in the settlement of Olbian *chora* of the first stage of its existence, Beikush (Буйских, Буйских 2010, fig. 7, 3; Bujskich, Bujskich 2013, Abb. 7, 3), as well as in neighboring Histria (Lambrino 1938, fig. 208–214; Alexandrescu 1978, cat. 2–12; 2005,

⁵ According to the materials of Histria, such Chios amphorae are classified as type II.I, their comparison with Mediterranean and Black Sea materials (Monakhov 2003, 16–17, type III–A, tabl. 3, 3–6; 4, 1–5) allowed us to conclude that this type of amphorae chronologically does not go beyond the 6th century BC (Bîrzescu 2012a, 65–69, Taf. 24–27).



Fig. 3. 1–2. South Ionian pottery; 3–13. North Ionian pottery. *Photo by A. Buiskikh.*
 3 pav. 1–2 – Pietų Jonijos keramika; 3–13 – Šiaurės Jonijos keramika. *A. Buiskikh nuotr.*

cat. C1–C4) and in the settlement of *chora* Tariverde (Bîrzescu 2012b, 82, Abb. 24)⁶.

In addition to table amphorae, fragments of North Ionian column craters featuring engraving techniques were found. They have been recently dated to 590/580 – 570 BC and classified as belonging to the NiA I group. They are the craters of the Corinthian-style type, with depictions of walking lions or sitting sphinxes, with a filling decor in the form of “spot-like” rosettes (Fig. 3, 11–13). Such vessels were imported in mass quantities to the North-Western Black Sea region – to Borysthene (Буйских 2019, cat. 2.193–2.260), Olbia (Buiskikh 2013, cat. 3.45–3.61), and Histria (Lambrino 1938, fig. 228; Alexandrescu 1978, cat. 54–64)⁷.

The Northern Ionian open forms are represented by plates with everted rims on circular trays or stand legs, decorated with a disrupted meander, strips of glaze and purple in the well, and with large lotus flowers with alternative petals in the near bottom parts (Fig. 4, 1–4). According to F. Utili, such plates are attributed to group 1 (Utili 1999, 21–25) dating within the second quarter of the 6th century BC. Such plates are frequent finds in the monuments of the North-Western Black Sea region. They were found in Olbia (Буйских 2013, cat. 3.240–3.264), in Berezan (Борисфен-Березань 2005, cat. 62–63; Буйских 2019, cat. 2.303–2.351; Chistov et al. 2020, tabl. 12, 2–7), in settlements of the Olbian *chora* (Буйских, Буйских 2010, fig. 2, 1; 4, 2–3; 7, 6–8), and also in Histria (Lambrino 1938, fig. 270; 272; 276–277; Alexandrescu 1978, cat. 118–123). There are also many finds of such plates in the monuments of the North-Eastern Black Sea region, among which the Panticapaeum stands out (CVA Moscow, Pushkin State Museum of Fine Arts VIII, pl. 30, 1–5; 33, 1; 34, 2–4; 35, 1–4; Тугушева 2017, tabl. 101, 75; 102, 76–86; about finds in other

monuments of the European and Asian parts of the Bosphorus with a detailed review of the bibliography, see Буйских 2013, 65).

Several fragments of Ionian cups belong to open forms (Fig. 4, 5–7). They are attributed to type 9, a variant of the form 9.1.C according to Schlotzhauer (Schlotzhauer 2000, fig. 297–298; 2001, cat. 183–184) dating within the second– third quarters of the 6th century BC. Such vessels represent mass material found in Olbia (Буйских 2013, cat. 5.3–5.6, 5.9–5.22, 5.26–5.33, 5.35) and in Borysthene (Буйских 2019, cat. 4.38–4.70; Ильина, Чистов 2012, tabl. 41, 5–7; Чистов et al. 2020, tabl. 50, 6–8; 51, 1–3), as well as in the settlements of Olbian *chora* that appeared in the first half of this century (Буйских, Буйских 2010, fig. 2, 8–11; 5, 1–2, 10, 14; 7, 21; 8, 3–6; 16, 1, 4; 18, 3; 27, 12–13, 15–17). They are also represented in the Histria collection (Lambrino 1938, fig. 51–53). They were found in masse in Panticapaeum (Сидорова 1962, fig. 21, 3; CVA Moscow, Pushkin State Museum of Fine Arts VIII, pl. 37, 1–2) and in Керои (Кузнецов 1991, fig. 7, 3–6).

In addition to the cups, several fragments of hemispherical cups with dotted rosettes were found, those representing the decor of three main variants (for the type, see: Kerschner 2006b, 243–244). A fragment of a cup with a rosette in small dots on the façade and a wide strip of white paint, over which a thinner strip of purple is drawn against the background of a solid varnish fill in the interior (Fig. 4, 8) is attributed to the early version (the first half of the 6th century BC). Such vessels are found in large numbers in Borysthene (Ильина 2015, 224–225, tabl. 5; 6, 1–7; Буйских 2019, cat. 3.155–3.158; Чистов et al. 2020, tabl. 8, 1–3), and in smaller numbers in Olbia (Буйских 2013, cat. 8.3–8.7). They

⁶ Besides the monuments of the Northwestern Black Sea region closest to Borysthene and Olbia, the North Ionian table amphorae of the Borysthene type were widely spread in the Northeastern Black Sea region. They were found in Panticapaeum, Nymphaeum, Hermonassa, necropolises, and settlements of *chora* on the Taman Peninsula, see a detailed review of the bibliography: Buiskikh 2019, 52.

⁷ A review of the finds of North Ionian craters in the Northeastern Black Sea region can be found in: Buiskikh 2019, 62.

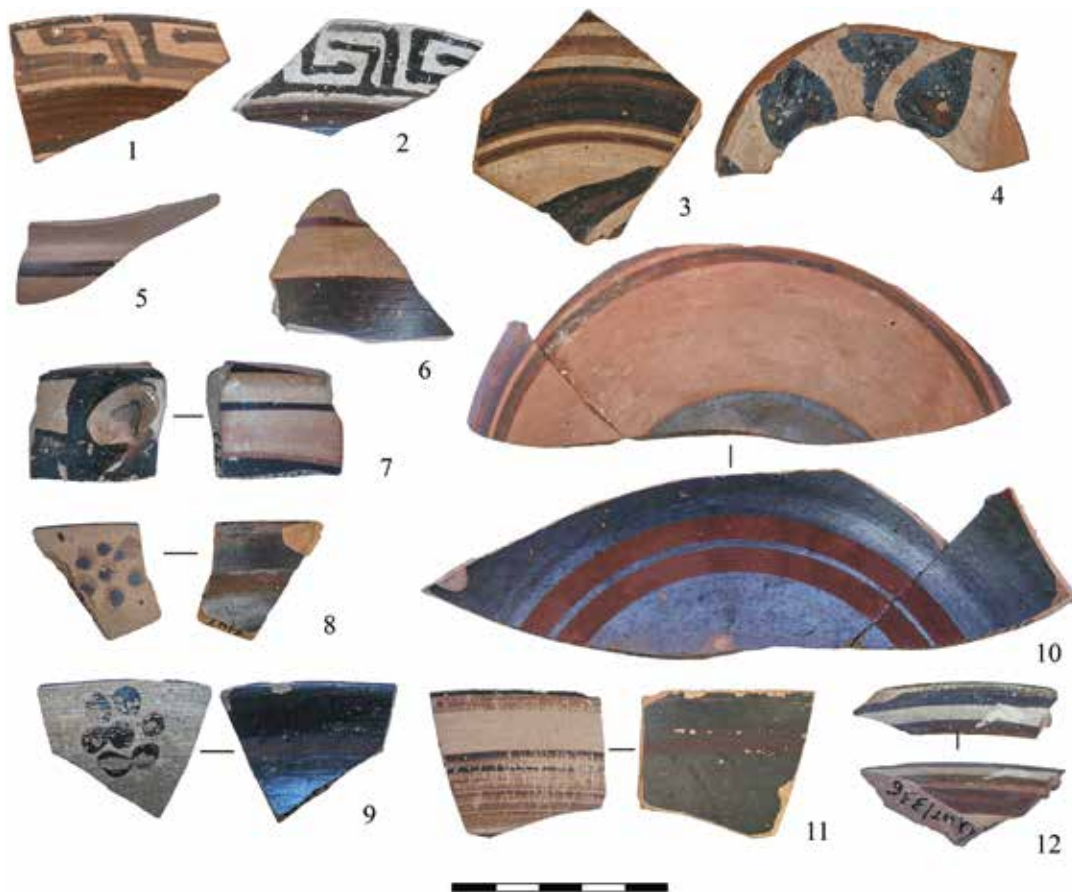


Fig. 4. 1–4. North Ionian plates; 5–7. Ionian cups (cups with everted rims); 8–11. Cups with dotted rosettes; 12. Miniature plate. Photo by A. Buisikih.

4 pav. 1–4 – Šiaurės Jonijos lėkštės; 5–7 – Jonijos tipo puodeliai (puodeliai su į išorę atlenktais kraštais); 8–11 – Puodeliai su taškuotomis rozetėmis; 12 – Miniatiūrinė lėkštė. A. Buisikih nuotr.

have also been found in Histria (Lambrino 1938, fig. 14–18; Alexandrescu 1978, cat. 218). The fragments (Fig. 4, 9–11 have the distinctive feature of the absence of white paint in the interior, are attributed to the late version (the second half of the 6th century BC). The collection of such vessels in Olbia includes a large number of items (Буйских 2013, cat. 8.16–8.51). Such vessels are well represented in the collections of other monuments of the region, in particular, in Berezan (Чистов *et al.* 2020, tabl. 48, 10–12), in Pantikapaеum (Тугушева 2017, tabl. 95, 14–17), and in the Asian Bosphorus (Кузнецов 1991, fig. 6, 3–111). Besides, a

fragment with a narrow strip in the color of clay under the rim (Fig. 4, 11) may well be dated to the end of this century, as a rule, such cups no longer featured dotted rosettes in the center of the façade (Буйских 2013, cat. 8. 8.52–8.68). And, finally, a fragment of a miniature deep plate with stripes along the rim and in the well was found (Fig. 4, 12) – such vessels are typical of the large Olbia pottery collection of the second half of the 6th century BC (Буйских 2013, cat. 9.285–9.296).

Fragments of Chios vessels, mostly cups of different groups, were also found here. The wall of



Fig. 5. Pottery of Chios: 1–5. Chalice style cup; 6. Phiala. Photo by A. Buisikikh.
5 pav. Chijaso keramika: 1–5 – Taurės stiliaus puodelis; 6 – Lėkštė. A. Buisikikh nuotr.

the Animal Chalice style cup is also worth mentioning among them (according to A. Lemos), as the wall features the depiction of a wing of sphinx which is sitting or standing to the left on the front side (Cook, Dupont 1998, 49–50; Lemos 1991, 125–126, fig. 69), the drawing is made in a reserve technique and a lotus flower is made in white paint applied on the glazed coating in the interior (Fig. 5, 1). This cup dates from 580 to 550 BC; it should be emphasized that for Olbia, this is the first find of an Animal Chalice style cup with this kind of image. Until now, such cups have been found only in Borysthènes (Ильина 2005, cat. 54–69). A few more fragments of cups are most likely related to the most recent cups made in the black-figure technique (about the group: Lemos 1991, 163–177), however, it is impossible to determine the exact group because of their small sizes (Fig. 5, 2–5). Such vessels date from the second to the third quarter of the 6th century BC, and their numerous finds are found in Olbia (Буйских 2013, 160, cat. 10.16–10.26) and in Borysthènes (Ильина 2005, cat. 118–128).

The wall of the Chios phiala found here (Fig. 5, 6) has a strip of glaze on the outer engobed side and a rich frieze interior decor in white and red paints applied on black glaze. The decor was composed of lotus buds (the contour is white, the center is marked by a vertical red line) and a simple plait, with every second wave featuring a central dot highlighted in red paint. The friezes are separated by a strip of thick irregular dots of white paint, circled by double lines in red paint. Such phialae correspond to the Chalice style and date to about 580–550 BC, a closely similar phiala comes from Histria (Lambrino 1938, 307, fig. 295–298; Alexandrescu 1978, cat. 134–134; Lemos 1991, cat. 1076). Stylistically similar phialae with interior painting are already known in the Borysthènes ceramic complex (Борисфен-Березань 2005, cat. 100; Чистов 2006, 65, il. 26, 11; Ильина 2006, cat. 85; Буйских 2019, cat. 8.98–8.100) and in the Olbian ceramic complex (Буйских 2013, cat. 10.129–10.131).

As can be seen, the dating of numerous early materials found in the layer together with fragments

of Panathenaic amphorae stays within the limits of 6th century BC. This indirectly implies that the dating of these amphorae can fall within the same time range. The time of their production can be determined precisely through stylistic analysis of the special features of their painting⁸.

Special stylistic features of the first fragment of painting (Fig. 1, 1),⁹ namely: details of Athena's helmet, a double line of dots engraved and painted in white along the curve of the lofos, a red bandage over the helmet, and the red plumage of the rooster's neck confidently suggest attribution to the last third of the 6th century BC, the time of the later artisans of the black-figure style and bilinguists. Similarly, some of these details were worked out on amphorae from the collections of Getty Museum, Malibu (Bareiss collection), ca. 540–530 BC, Master Swing (CVA Malibu. The J. Paul Getty Museum, pl. 21, 1); National Museum of Copenhagen, circle of Master Lysippides, ca. 530–520 BC (CVA Denmark, Copenhagen, Musée National 3, pl. 104, 1 f–c; Bentz 1998, Kat. 6.055, Taf. 14–15); Royal Ontario Museum, Toronto, end of the 6th century BC (CVA Toronto, Royal Ontario Museum 1, pl. 22, 1); Antique Collection in Berlin, ca. 520 BC, circle of the Master of Antimenes (CVA Berlin, Antikenmuseum (ehemals Antiquarium) 45, Taf. 49, 1–4); the Museum in Bologna, the British Museum in London, the Metropolitan Museum in New York, ca. 520–510 BC, the circle of Antimenes (Bentz 1998, Kat. 6.070; 6.072–6.073, Taf. 22–23); the Antique Collection in Munich, ca. 540–530 BC. (CVA München, Antikensammlungen 78, Taf. 53, 1; 54, 1–2; Bl. 14, 1) and ca. 520–500 BC (CVA München, Antikensammlungen 78, Taf. 53, 2; 57, 1–2); the National Museum in Warsaw, ca. 520 BC, circle of Lysippides (CVA Varsovie, Musée National 4,

pl. 20, 1, 3); on the amphora from the Vulci necropolis of the same workshop, ca. 530–520 BC (Bentz 1998, Kat. 6.050. Taf. 15); Leiden State Museum of Antiquities, ca. 500 BC, circle of the master Berlin 1833 (CVA Leiden, Rijksmuseum van Oudheden 3, pl. 44).

The painting of the second fragment (Fig. 1, 2)¹⁰ with the depiction of running athletes has fewer bright special iconographic and stylistic features due to its small size. Among the first features, we name the right arm bent at the elbow, which cannot be called a frequently used technique, despite the fact that depictions of runners have survived on the earliest amphorae that have reached us (Bentz 1998, Kat. 6.002, Taf. 3; 6.004; Taf. 4; 6.007; Taf. 5; 6.016; Taf. 8; 6.050; Taf. 13; 6.055; 6.057; Taf. 14; Eschbach 2017, Kat. 6.001). The runners with one arm bent at the elbow, with their wrists neatly elaborated, are depicted on the amphora from Boston, the circle of Euphiletos master, ca. 530–520 BC (Bentz 1998, Kat. 6.058, Taf. 16). The runners on the amphora from Munich, the circle of Michigan master / the master of the Havana owl, ca. 520–500 BC, are shown in a similar manner, and, like the Olbian fragment, the wrist is depicted as a whole piece, without all fingers drawn separately, although the thumb is shown. Perhaps, the Olbian fragment is a part of a long-distance race image, as it was proposed for the depiction on Munich's amphora (Bentz 1998, Cat. 6.087, Taf. 30; CVA München, Antikensammlungen 78, Taf. 57, 2).

A circle of purple indicating the nipple only (?) on the left side of the runner's chest should be considered a special stylistic feature. This demonstrates a common tradition from earlier times of marking the details of the chest with purple circles. In the same manner, the chests of the athletes are marked on the amphora from the collection of the University

⁸ The authors are aware that the stylistic analogies are identified only within the scenes analyzed since complete stylistic analysis is possible only when whole forms are studied.

⁹ Side A in whole forms.

¹⁰ Side B in whole forms.

of Halle, which was attributed to Lydos master by Beazley, ca. 560 BC (Bentz 1998, Kat. 6.002, Taf. 3); on the amphora from the National Museum in Warsaw, ca. 540–530 BC (CVA Varsovie, Musée National 4, pl. 18, 1–5); on the Panathenaic amphora from the Antique Collection in Munich, ca. 530 BC (CVA München, Antikensammlungen 78, Taf. 58, 1–2); and also, on the table amphora from the settlement of Tariverde of the Histrian *chora* of the middle of the 6th century BC (Alexandrescu 1978, cat. 292) and on the pseudo-Panathenaic amphora from the Allard Pierson Museum in Amsterdam, ca. 540 BC; in the latter case, however, the anatomical details of athletes running to the left are distorted – while the shoulders are turned full-face, only one side of the chest is depicted, showing an exaggerated large pectoral muscle (CVA Amsterdam, Allard Pierson Museum 5, pl. 251–252; Bentz 2001, 113, Taf. 30, 1–2).

The circle on the right side marks the chest of the runners on the Panathenaic amphora from the Metropolitan Museum of Art in New York, compared with Lydos, ca. 560–550 BC (Bentz 1998, Kat. 6.007, Taf. 5). Thin (degrading) circles are shown on the wrestler figures on the amphora from Munich, ca. 530 BC, and runner figures on the amphora from Karlsruhe, ca. 540–530 BC (Bentz 1998, Cat. 6.014; 6.016, Taf. 8); half-circles mark the chests of two runners out of four on the amphora from the Vulci necropolis attributed to the workshop of Lysippides, circa 530–520 BC (Bentz 1998, Kat. 6.050, Taf. 13). A circle on the left side emphasizes a similar anatomical detail in the satyr on the amphora (Neck-Amphora) from the British Museum attributed to Antimenes (Beazley 1927, 74, fig. 10; see also: CVA London, British Museum 4, pl. 65, 2, a–d).

The above analogies allow us to draw the preliminary conclusion that both fragments of

Panathenaic prize amphorae found in Olbia in the same layer in 2015 could well be parts of the same vessel. The special stylistic features of the painting on both sides do not contradict each other. Therefore, the time of manufacture of the vessel may well be within the last third of the 6th century BC, and the narrow time range between 530 and 510 BC looks the most preferable. The attribution to the master who painted the Olbia amphora can be suggested only presumably so far and, perhaps, it is attributed to the circle of the Antimenes master. Although this vase painter is known to have left no signed Panathenaic amphorae (Beazley 1964, 93; 1971, 117–135), the main stylistic analogies indicate precisely the time of work and the style of Antimenes' painting or a painter of his circle.

What is interesting is that two fragments of Panathenaic amphorae of the end of the 6th century BC were found in the neighboring *polis*, Histria (Alexandrescu 1978, cat. 294–295). Several fragments of such vessels also originate from Panticapaeum, where they are attributed to the ownership of the master Acheloos and date to the last two decades of this century. O. Yu. Samar suggested that the Panathenaic prize amphorae were placed in the central sanctuaries (fragments were found in the city center) by citizens of Panticapaeum – winners of the Panathenaic Games (Самар 2017, 173, cat. 64–68).

No matter how attractive it could have been for Olbia, this assumption cannot yet be proven, although it cannot be disregarded that these extraordinary vessels may have arrived at the *poleis* of the Northern Pontus in this way. And it cannot be denied that the Panathenaic prize amphorae with olive oil could have arrived in the Northern Black Sea *poleis* through commercial transactions¹¹.

¹¹ The long-standing opinion of M. I. Maksimova has not lost its relevance that the Panathenaic amphorae of the second half of the 4th century BC found in the Ak-Burun and Zelenskyi mounds could not get to the Bosphorus as prizes for the participants of the competition but were purchased by the Bosphorans (Максимова 1961, 19–20).

But the fact that fragments of these vessels, which are, in fact, almost synchronous in time, and are found now in the three largest *poleis* of the region – Histria, Olbia, and Panticapaeum, – can only attract attention, making one reflect on the general processes that took place in the Northern Black Sea region and were associated with relations with Athens – commercial as well as cultural¹². In any case, the published Olbian fragments allow us to conclude that the entire Northern Black Sea region was included in the area of distribution of Attic Panathenaic prize amphorae in the last third of the 6th century BC, and the population of its *poleis* were consumers of these extraordinary products from Athens.

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¹²This aspect is important because, in one of the latest generalizing works on the distribution of Panathenaic prize amphorae, the Black Sea region is mentioned as the site of finds of only 4 of the 8 certified vessels known, besides they are all concentrated on the Bosphorus - Panticapaeum and the Ulyap cemetery in Kuban (Kotsidu 2001, 55, Abb. 3).

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ANKSTYVIAUSI PANATĖNAJOS PRIZINIŲ AMFORŲ RADINIAI OLBIOJE

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Santrauka

Straipsnyje skelbiami du Panatėnajos prizinių amforų fragmentai iš Olbijos. Jie buvo rasti VI a. permaišytame sluoksnyje su I–II a. po Kr. radiniais, statant Romos citadelės gynybinius pastatus. Fragmentuose vaizduojama Atėnė su Atikos šalmu, puoštu pusemėnuliu, dešinėje rankoje laikanti ietį. Virš jos peties matoma Medūzos gyvatė, už Atėnės nugaros – ant kolonos tupintis gaidys. Antrame fragmente vaizduojamas bėgantis atletas. Abu fragmentai nuspalvinti papildomai, todėl juos lengva

priskirti atitinkamam tipui: tai pačiai trečiu VI a. pr. Kr. trečdaliu datuojamai Panatėnajos amforai, pagamintai dailininko Antimeno laikais. Abu fragmentai vaizduoja skirtingas Panatėnajos prizinių amforų puses. Be Olbijos, Panatėnajos prizinių amforų, kurios gali būti datuojamos tuo pačiu periodu, fragmentų buvo aptikta ir Istrijoje bei Pantikapėjoje. Taigi Panatėnajos prizinės amforos iki 500 m. pr. Kr. pasklido po visą Šiaurės Ponto sritį.

THE EARLIEST FINDS OF THE PANATHENAIC PRIZE AMPHORAE IN OLBIA

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Summary

The paper aims to publish the two fragments of Panathenaic prize amphorae from Olbia Pontica. They were found in the same stratigraphic condition when the cultural layer with the archaeological materials dated to the 6th century BC was mixed with the materials of the 1st – the 2nd centuries AD while the defensive buildings of the Roman citadel were erected. The main features of depictions include Athena's head in the Attic helmet with the high crescent upon the tongue motifs, a spear in her right hand with a bracelet, a Medusas' snake from the aegis above her shoulder, and a rooster on a votive column behind her – on the first fragment and a figure of a running athlete – on the second fragment,

both with the added colors, allowed to propose their certain attribution. Both fragments represent the different sides of the Panathenaic prize amphorae. The stylistic analysis of the fragments allowed us to date them to the last third of the 6th century BC and to draw a conclusion about their belonging to the same amphora. The latter had been manufactured at the time of the Antimenes Painter. Apart from Olbia, the pieces of the Panathenaic prize amphorae which can be dated to the last third of the 6th century BC were found in Histria and Panticapaeum. Thus, the whole Northern Pontic area was incorporated into the distribution of Panathenaic prize amphorae in the time before 500 BC.

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