THE COLLECTION OF CLASSICAL BLACK-GLAZE POTTERY IN THE COLLECTION OF THE STATE MUSEUM OF THE REPUBLIC OF TATARSTAN

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The State Museum of the Republic of Tatarstan holds 538 items from various places of origin that have traditionally been bracketed together in the so-called "Classical Collection". Apart from actual Classical black- and red-glaze pottery, simple wheel-turned and hand-moulded pottery, terracotta figurines and items made of glass, stone and bronze, the collection includes objects from early medieval sites in the Crimea. Chronologically speaking, the "Classical Collection" can thus be seen to cover a period from the second half of the 6th century BC to the 11th century AD.

Work on assembling this "Classical Collection" began when the Kazan City Museum was first set up in 1895: the collection of the Kazan land-owner and archaeologist, numismatist and collector — A.F. Likhachov — provided the basis for the museum's collection and this contained eight Classical items. Later, in 1903, a member of the Museum's board of trustees and another well-known collector — V.I. Zausailov, Merchant of the First Guild — acquired 478 items for the historical and ethnographic department of the Museum: these items came from Temryuk, Chersonesus and Simferopol and a large proportion of them were from the Classical period. The last major acquisition of Classical items was the archaeological collection of F.A. Likhachov, donated to the Museum in 1912. This collection included, among other antiquities, 53 classical items from Kerch. The collection of N.F. Vysotsky, Professor of Medicine, that was acquired by the museum in 1923, consisted almost exclusively of early-medieval items that had been collected in 1902 in Sevastopol. Finally various individual Classical items, that had previously belonged to Kazan University's Museum of Antiquities, were acquired in 1928 together with a collection from the History of Material Culture Department of the Oriental Education Institute. Unfortunately the books recording the museum's acquisitions were rewritten twice in the period 1936-1941 and in the inventory lists of the "Classical Collection" dating from 1942 a number of items from different sites might often have been recorded under one and the same number: this meant that the already meagre information about the origins of exhibits could be lost altogether.
This paper examines one of the most typical categories of Classical pottery, namely black-glaze pottery. [The term black-glaze pottery is used in this instance to denote all pottery decorated with black glaze: items with black glaze, pure and simple, and those with painted decoration as well as black glaze]. In so far as the authors are not specialists in Classical archaeology and the examination of the materials in the museum's stores was carried out with the purely practical aim of using them for exhibition purposes, this paper is of a preliminary nature and thus designed to acquaint scholars who might be interested in little known works of Ancient Greek pottery held in our museum.

The earliest example of decorated pottery in the collection of the State Museum of the Republic of Tatarstan is a black-figure lekythos from Kerch (No. 1, see: Appendix). On its cylindrical body that tapers towards the foot the following figures are depicted: a boy astride a mythical animal (a cock with the head of a horse) and at his sides there are two men in long tunics moving away from the boy in opposite directions.

The details have been worked with intricate engraving and purple paint has been used to accentuate the folds in garments and the animal's plumage. This feature, together with the typical depiction of a cock on the shoulders, enables us to regard this lekythos as an example of the Attic Cock-group and to date it to the end of the 6th or beginning of the 5th century BC N.P. Sorokina, 1957, p. 20, Plate I, 2-3).

Two splendid examples of Apulian red-figure vase-painting were acquired from the collection of A.F. Likhachov: a krater (2) and a plate (3). The collector had most likely encountered these during a trip to Europe.

The krater is of the 'cratère à colonnettes' type and it has a wide body which narrows towards the bottom, a high cylindrical neck and handles in the form of small round columns joined at the top to rectangular handle-plates and a wide rim that turns outwards and down. On one side of the body is a figure of Eros sitting on a stone with a wreath in his hand which has a head-band looped through it. Standing in front of him there is a woman wearing a long chiton and with a cloak across her back and draped over her elbows. In her right hand the woman is holding a fan and in her left a casket (?). The head-dress (sakkos?) and earrings worn by the woman and Eros are virtually identical. Behind the woman there is the tendril of a plant and between the figures of the woman and Eros at the top of the picture there is a ribbon and at the bottom a cushion or tympan.

The ground is indicated with white dots. On the reverse side of the body there are two men, each wearing a himation and leaning on a staff. Between them, at the top, is a rectangle arranged horizontally: behind the man on the right at the