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OBSAH – INHALT

- 7 ZDENĚK FARKAŠ: Záver kultúry ľudu so starou lineárnou keramikou. Obj. 114/86 v Bratislave – Mlynskej doline
- 25 Ende der Kultur mit der älteren Linearbandkeramik – Objekt 114/86 aus Bratislava – Mlynská dolina
- 31 VIKTÓRIA DVORSKÁ PLHÁKOVÁ – JANA MELLNEROVÁ ŠUTEKOVÁ – JÚLIUS VAVÁK – PAVOL JELÍNEK – JANA HLAVATÁ – JARMILA BÍŠKOVÁ: Eneolitická priekopa z Budmeríc – poloha Sušička
- 44 Eneolitischer Graben aus Budmerice – Lage Sušička
- 47 PAVOL JELÍNEK – DUŠAN VALENT: Náboženské ikonografie v staršej dobe bronzovej
- 73 Religiöse Ikonographie während der älteren Bronzezeit
- 77 MARTIN TREFNÝ: Attic, Etrusco – Corinthian and South Italian vases in the collection of the Slovak National Museum in Bratislava
- 89 Attické, etrusko-korintské a jihoitalské vázy vo zbírke Slovenského národného múzea v Bratislavě
- 91 MILAN HORŇÁK: Kolaps osídlenia kultúr popolnicových polí s dôrazom na lužickú kultúru v priestore dnešného juhozápadného Slovenska
- 98 Collapse of settlements of Urnfield cultures with an emphasis on Lusatian culture in the area of today's south-western Slovakia
- 101 VIOLETTA REITER: Das Keramikdepot der mitteldanubischen Hügelgräberkultur aus Reyersdorf (NÖ)
- 129 MICHAEL BRANDL: Die Klinge aus Reyersdorf (FNr. 112)
- 130 ZORA BIELICHOVÁ: Animal bones from the Middle Bronze Age Tumuli culture site at Reyersdorf (Lower Austria)
- 136 The pottery hoard of the Mid-Danubian tumulus culture from Reyersdorf (Lower Austria)
- 136 Keramický depot stredodunajskej mohylovej kultúry z Reyersdorfu (Dolné Rakúsko)
- 136 Analýza kostí zo sídliska stredodunajskej mohylovej kultúry v Reyersdorfe (Dolné Rakúsko)
- 139 ANITA KOZUBOVÁ – VERONIKA HORVÁTH: Nur eine Faszination vom Westen oder etwas anderes? Zu hallstädtischen Einflüssen in der Vekerzug-Kultur am Beispiel des Gräberfeldes von Eger-Nagy Eged (Ostungarn)
- 156 Len očarenie západom alebo niečo iné? K halštatským vplyvom vo vekerzugskej kultúre na príklade pohrebiska v Eger-Nagy Eged (východné Maďarsko)
- 159 PETRA ŠIMONČIČOVÁ KOÓŠOVÁ – RADOSLAV ČAMBAL: Ojedinelý nález noricko-panónskej opaskovej zápony z Zuckermadla v Bratislave
- 166 Einzelfund einer norisch-pannonischen Gürtelschnalle vom Zuckermadl in Bratislava
- 167 JOZEF LABUDA: Štítová puklica z doby rímskej z Hontianskych Nemiec
- 170 Schildbuckel aus der römischen Kaiserzeit aus Hontianské Nemce
- 171 ANDREJ SABOV – MAREK BOTH: Neznáme rímske militárie v zbierkach Slovenského národného múzea v Martine
- 176 Unbekannte römische Militaria in den Sammlungen des Slowakischen National Museums in Martin
- 179 KATARÍNA HLADÍKOVÁ: Príspevok ku kovanim závesov picích rohov doby rímskej z južného Záhoria
- 184 Beitrag zu den Beschlägen der Gehänge von Trinkhörnern aus der römischen Kaiserzeit vom südliche Záhorie Gebiet

- 185 DANIEL SVIHALEK: Rímske kúpele a analogické stavby z germánskeho prostredia v stredodunajskom barbariku
- 195 Römische Bäder und analogische Bauten vom germanischen Milieu im mitteldonauländischen Barbarikum
- 197 ZDENEK FARKAŠ – VLADIMÍR TURČAN: Fragment náramku typu Szentendre z Beckova
- 200 Armringbruchstück vom Typ Szentendre aus Beckov
- 203 VLADIMÍR TURČAN: Včasnostredoveké bronzové kovanie z Pohanskej
- 209 Early medieval bronz fitting from Pohanská
- 211 DAVID VÍCH – ZUZANA JARUŠKOVÁ: Depot železných predmetů z Borotína na Malé Hané
- 216 Hoard of iron items from Borotín in Malá Haná
- 217 MILAN THURZO – RADOSLAV BEŇUŠ: Body remains of Archbishop Georgius (Juraj) Lippay, exhumed from the crypt under St. Martin's Cathedral in Bratislava
- 232 Telesné pozostatky arcibiskupa Juraja Lippaya, exhumované z krypty pod Dómom sv. Martina v Bratislave
- 233 KOLOKVIUM
- 233 VLADIMÍR TURČAN: Osemnásť kolokvium k otázkam rímsko-germánskej archeológie
Das achtzehnte Kolloquium zu den Fragen der römisch-germanischen Archäologie
- 235 ROBERT IVÁN – RÓBERT ÖLVECKY – JÁN RAJTÁR: Vybrané hrobové celky z germánskeho žiarového pohrebiska v Sekuliach
- 258 Ausgewählte Grabkomplexe aus dem germanischen Brandgräberfeld in Sekule
- 263 IGOR BAZOVSKÝ – RADOSLAV ČAMBAL – KATARÍNA HLADÍKOVÁ – JÁN RAJTÁR: Nové funerálne nálezy z doby rímskej zo Závodu (predbežná správa)
- 266 Neue Grabfunde aus der römischen Kaiserzeit aus Závod (Vorbericht)
- 269 BARBARA LOFAJOVÁ DANIELOVÁ – MARTIN FURMAN: Hrdoš – Nová archeologická lokalita severokarpatskej skupiny na pomedzí Oravy a Liptova
- 281 Hrdoš – eine neue archäologische Fundstelle der nordkarpatischen Gruppe an der Scheide von Orava und Liptau
- 283 MILAN HORŇÁK – ERIK HRNČIARIK – TOMÁŠ KOLON: Keramický materiál z vybraných objektov hospodárskeho zázemia neskoro-antického dvorca v Bratislave-Podunajských Biskupiciach
- 302 Ceramic material from selected buildings of the farming part of a late Antiquity Residence in Bratislava-Podunajské Biskupice
- 317 RECENZIA/REZENSIONS
Miroslava Daňová: B. Komoróczy/M. Vlach: Příběhy civilizace a barbarství – Pod nadvládou Říma. Archeologický ústav AV ČR, Brno, v.v.i., 2018, 289 strán, 1. vydanie. ISBN 978-80-7524-014-9.
- 319 Skratky časopisov a periodík – Abkürzungen von Zeitschriften und Periodika

ATTIC, ETRUSCO – CORINTHIAN AND SOUTH ITALIAN VASES IN THE COLLECTION OF THE SLOVAK NATIONAL MUSEUM IN BRATISLAVA

MARTIN TREFNÝ

Keywords: Attic pottery – Corinthian pottery – Campanian pottery – Gnathia pottery – Bratislava – collection

Abstract: The article brings basic chronological and typological classification of the twenty six antiquity vases, deposited in the collections of the Slovak National Museum. The group consists of four vases of Attic provenance, two Etrusco-Corinthian alabastra, eighteen vases of Campanian origin and two vases of the Gnathia type. The chronological range of the vases covers the timespan from the 7th to 2nd century BC.

Introduction

The present article brings basic typological and chronological information to the group of nearly thirty vases of the Attic, Corinthian and South Italian origin, which are included in the collection of the Slovak National Museum in Bratislava.

The group of vases has been adopted to the museum collections in 1961 by L. Kraskovská, being originally part of the „Lycée collection“ which was a property of the Protestant church. The collector of this ensemble was Daniel Schimko, but the origin of the proper items is unknown.

The only exception represents the red figured amphora (Inv. No. AP 009932). It was originally not a part of the „Lycée collection“ but it was adopted to the museums' collection from the Archaeological Institute in Nitra in 1961 without any more detailed information about the way of its acquisition, etc. It is assumed that the vase could have been originally a part of some chateau collection in Slovakia, which were damaged during the World war II and then partly saved by professionals, etc¹.

Attic pottery

The group of the Attic pottery is represented by four pieces: two cylindrical lekythoi, one head shaped oinochoe and one squat lekythos.

1. Cylindrical lekythos (Inv. no. AP 13 114); h. 15,6 cm; d. of the rim 3,3 cm; d. of the foot 4 cm (Fig. 1: 1). The rim, upper part of the handle and the bottom part of the body including the foot treated with black glaze. Shoulder painted with two circular rows of the radial strokes. Below the break of the shoulder and body a narrow zone filled with two horizontal rows of the dots underlined by the triple line. The main depiction formed by one sitting person on a folding chair, watching the combat of Heracles and the Nemean lion. The quiver and other parts of the bow depicted in the background. The depiction is placed on the thin horizontal „standing line“. The details of the figures, such as drapery or physical details performed by quick and schematic scetchy scratched line. The colour of the clay of the vase is orange-ochre.

2. Black bodied cylindrical lekythos (Inv. no. AP 13 115); h. 9,8 cm; d. of the rim 2,5 cm; d. of the foot 2,6 cm (Fig. 1:2). The rim, upper part of the handle, body and foot treated with black glaze. Shoulder painted with two circular rows of the radial strokes. The colour of the clay of the vase is orange-ochre.

3. Head-shaped oinochoe with trefoil mouth (Inv. no. AP 13 129); h. 16,2 cm; d. of the rim 5,6 cm; d. of the foot 5,6 cm (Fig. 1: 3). The upper part of the body from the hairline above the forehead treated by deep black glossy glaze with occasional dark red spots. Thin black line on the bottom of the vase. The eyes and the eyebrows are accented by black paint. The hair curls above the forehead made by dot-like knobs. The colour of the clay of the vase is orange-ochre.

4. Squat lekythos (Inv. no. AP 13 133); h. 11 cm; d. of the rim 3,6 cm; d. of the foot 4,4 cm (Fig. 1: 4). All body treated by black glaze, except of the empty crescent on one side, where stylized palmette made in black-brownish sparse glaze is positioned. The colour of the clay of the vase is orange-ochre.

¹ Autor is very much obliged to Mr. Juraj Bartík and Mrs. K. Fúryová for information on the acquisition of the vases in the collection of the Slovak National Museum and to R. Čambal for additional photodocumentation.

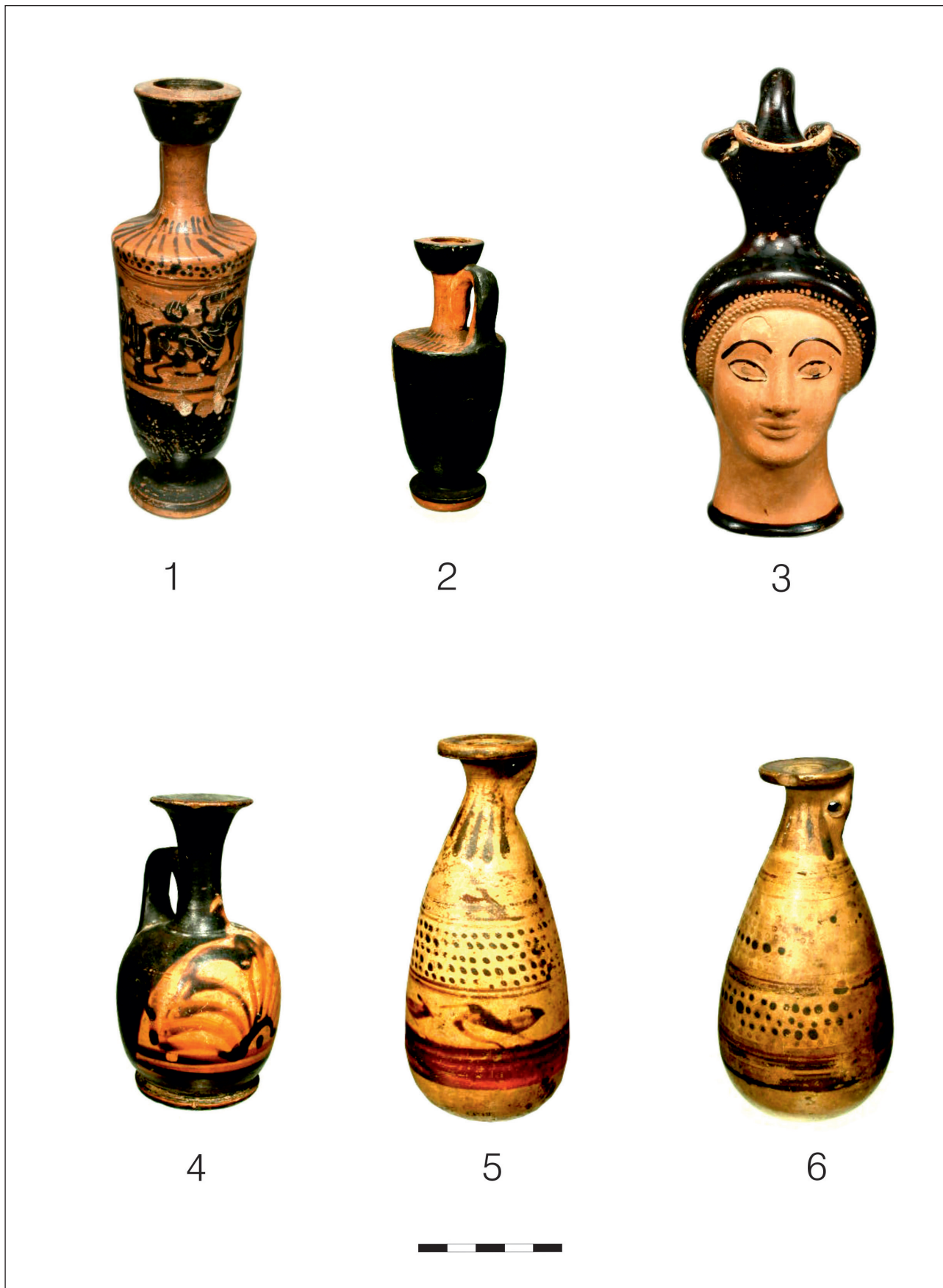


Fig. 1. The antiquity pottery in the collection of Slovak National museum Bratislava. Greek Attic (1-4) and Etrusco-Corinthian (5-6) vases.

The cylindrical lekythos AP 13 114 represents a typical example of the late archaic or early classical black figure painting, which is typical with very „sketchy“ careless style, absolutely different from the masterpieces of the black figured style several decades earlier. Cylindrical lekythoi of this type are frequently presented in many collections.

Comparable piece, as regards the „manuscript“ of the painter, is represented for instance by one cylindrical lekythos from the collections of the Museum of the decorative art in Prague, ascribed to the Group of Athens 581 dated to the period of the last decades of the 6th and beginning of the 5th century BC (*Trefný 2013*, fig. 7). Also one lekythos from Leiden made in the „manner of Haimon painter“ represents the same „manuscript“ of the author as is the case of our lekythos from Bratislava (*Vos 1978*, Pl. 97: 4). Especially the sitting person on the folding chair fully corresponds in the form and also in the rendering of the scene.

One lekythos in Norway (*Marstrander/Seeberg 1964*, Pl. 27: 4) could help to interpret also our scene due to very similar crouching position of the central human figure. It is interpreted as Heracles fighting the lion, with standing Athena, ascribed to the Group of Athens 581 or Haimon group and dated to the first quarter of the 5th century BC (*Marstrander/Seeberg 1964*, 28). The same motive, Heracles and the Lion, is the subject of the scene also in case of two lekythoi from Athens (Inv. no. P 24 502 and P 24 498), attributed to the Group of Athens 581 II (*Beazley 1971*, 232), one lekythos in Frankfurt am Main (*Deppert 1968*, Taf. 48: 9, 10), attributed to Group of Athens 581, lekythos in Tübingen ascribed to the Group of Athens 581 II (*Burow 1980*, Pl. 44: 4, 5), lekythos in San Francisco (*Smith 1943*, Pl. 13: 1) or lekythos in Paris (*Plaoutine/Roger 1945*, Pl. 17: 9).

Based on the above mentioned analogies it is possible to conclude that the Bratislava lekythos AP 13114, with the scene depicting Herakles fighting the Nemean lion, stylistically varies between the Group of Athens 581, Group of Athens 581 II and the works of the Haimon painter circle. This attribution also enables the dating of the piece somewhere in the first two decades of the 5th century BC.

Also the black bodied lekythos (AP 13 115) represents a frequent shape present in many collections. As suitable comparative examples the lekythoi for instance from Heidelberg (*Gropengiesser 1970*, Taf. 177:12-15) or Stockholm (*Gillis/Wells/Nordquist/Frisell/Elliott 1995*, Pl. 23: 4) may be mentioned. Their chronology spreads mainly over 3-4 quarter of the 5th century. Such chronology may be thus applied also on the exemplar from Bratislava.

The head-shaped oinochoe with trefoil mouth (AP 13 129) is also work, frequently occurring in the Attic vase production. The feminine face respects here the principles of the depicting of the figures characteristic for the very late archaic and early classical sculpture. This respects also the chronology of the numerous analogic depictions, such as the vases in Oxford (*Beazley 1927*, Pl. 44:1; *Beazley/Payne/Price 1931*, Pl. 62: 9), London (*Walters 1929*, Pl. 45: 2-4a, 7, 8), Cambridge (*Lamb 1930*, Pl. 35: 3; *Lamb 1936*, Pl. 16: 2) or many other collections. Especially one example from the British museum (*Walters 1929*, Pl. 45: 4a) is almost identical piece to our vase. *Beazley* classifies these types of head vases as Group N or Cook group and dates them mostly in the second quarter of 5th century (*Beazley/Payne/Price 1931*, 115)

The squat lekythos (AP 13 133) decorated with one palmette on one side is in Attic production occurring in the course of the 4th century (cf. e.g. *Braunová/Čadík/Duřková 2000*, Pl. 12: 5-8). This seems to be also attested by similar pieces from for example Cambridge (*Lamb 1930*, Pl. 28: 4) or Warsaw (*Bernhard 1964*, Pl. 44:11) or many others. Based on these analogies, it is possible to ascribe the Bratislava vase also to these group with the same chronology.

Etrusco-Corinthian pottery

The form of the described vases (AP 13 119 – 13 120) is very close to the type 111 after *Ricci (1955)*. They belong to standard and very densely occurred types, spread in the Italian peninsula.

5. Alabastron (Inv. no. AP 13 119); h. 13,5 cm; d. of the rim 3 cm (Fig. 1: 5). The flat extended rim treated by a brown paint. Below the rim small eylet-shaped handle. Drop shaped elongated body is painted in the upper part by red-brownish vertical strokes. Below them two horizontal bands, limiting the zone of five horizontal rows made of dots. Below them two thin vertical zones, limiting from the top the figural frieze made of running dogs. This frieze is from bottom limited by a broad brown-orange vertical band. The clay of the vase is yellowish-creamy.

6. Alabastron (Inv. no. AP 13 120); h. 12,8 cm; d. of the rim 3 cm (Fig. 1: 6). The flat extended rim treated by a brown paint. Below the rim small eylet-shaped handle. Drop shaped elongated body is painted in the upper part by red-brownish vertical strokes. The rest of the body is divided by three broad bands, each composed of two narrower brownish and one central reddish band, into two zones, filled by seven (upper zone) and four (lower zone) horizontal rows made of dots. The vertical broad band closes the painted decoration near the bottom. The clay of the vase is yellowish-creamy.

Both alabastra with painted red-brownish decoration on the creamy yellow-whitish background belong to common and frequently occurred shapes in many collections. In Bohemia it is possible to remind one piece in the North Bohemian museum in Liberec (cf. *Trefný 2015*, Fig. 6) with similar decoration using the horizontal bands and dots.

The alabastron without figural decoration (AP 13 120) has its identical counterpiece in one vase from Capua. Both vases differ only in the number of the rows of the dots (*Mingazzini 1969*, tav. 6: 10). Many similar examples of alabastra are included in the Louvre collection. Here especially several pieces of the Italo-Corinthian origin (*Plaoutine 1938*, Pl. 1: 15-22) may be considered as very close or sometimes identical examples. This is also the case of the alabastra in the Buda-

pest museum (*Szilágyi 1981*, Pl. 12: 1-4). The alabastra with the decoration made by combination of dots and bands may be generally dated to the last quarter of the 7th to beginning or first half of the 6th century (cf. *Frère/Hugot 2010*, 7; *Lamb 1930*, 12, Pl. IV: 29; *Schauenburg 1954*, 37, Taf. 20:11; *Szilágyi 1981*, 42, 43; *Trefný 2015*, 243, 244).

The alabastron with a band decorated with the depiction of running dogs (AP 13 119) has one almost identical analogy in one alabastron in Louvre (*Plaoutine 1938*, Pl. 5: 16) or one alabastron in Capua (*Mingazzini 1969*, tav. 7: 2). The last mentioned piece is not that similar in general decoration but the depiction of a dog is almost the same, as is the case of our alabastron (for various forms of the dogs depictions cf. *Bellelli 1997*; *Bellelli 2007*, Fig. 21; *Bellelli 2018*). Also the pieces with the zoomorphic decoration may be dated to the same period as the first alabastron.

Campanian pottery

This class of pottery includes one red-figured amphora, one red figured bell crater, two amphoroid shapes without the typical handles, but with one handle set on the rim (called situlae), one squat lekythos with the black painted decoration, eleven various pieces of the black glazed pottery (cup skyphos, footed bowl, small kylix, kylix on the low profiled foot, guttus, two footed bowls, one stemmed dish, one lid, one miniature oenochoe and saltcellar) and two unglazed unguentaria.

7. Red figured neck amphora (Inv. no. AP 009932); h. 33,9 cm; d. of the rim 14,5 cm; d. of the foot 10,5 cm (Fig. 2: 7). One handle twisted, second one plain. Surface, except of the figural depiction on both sides, narrow zone close to the bottom and the lowest part of the neck, treated by deep black glaze with occasional reddish spots. Side A: Two debating men in himation, one holding a staff. Side B: Two debating men in himation. The colour of the clay is red-ochre.

8. Red figured crater (Inv. no. AP 13 113); h. 18 cm; d. of the rim 19,8 cm; d. of the foot 9 cm (Fig. 3: 8). Matt black glaze. Side A: Standing man facing left in himation with white painted headband or stephanos, behind him an altar. In a front and behind the man floral motives. Side B: Sitting woman in himation with white headband or stephanos on the rock with black spots. Woman holding the dish of offerings, behind her a hanging wreath. In a front of and behind her the figural motives. The colour of the clay of the vase is red-ochre.

9. Black decorated situla (Inv. no. AP 13 136); h. 27 cm; d. of the rim 10,5 cm; d. of the foot 8 cm (Fig. 3: 9). The vase covered by a matt black glaze, except of the lowest part of the neck, zone on the shoulder and a narrow band close to the footring. The shoulder zone decorated with a horizontal row of dots in the upper part and horizontal S shaped motives. Under them broader horizontal band. The colour of the clay of the vase is brownish-ochre.

10. Black decorated situla (Inv. no. AP 13 137); h. 23,8 cm; d. of the rim 9,8 cm; d. of the foot 6,8 cm (Fig. 3: 10). The vase covered by a glossy black but sparse glaze, except of the lowest part of the neck, zone on the shoulder, a narrow band close to the footring and the footring proper. The shoulder zone decorated by the horizontal wavy line with crosses. Under this line a broader horizontal band. The colour of the clay of the vase is dark red-brownish.

11. Squat lekythos (Inv. no. AP 13 116); h. 16,6 cm; d. of the rim 4 cm; d. of the foot 4,5 cm (Fig. 4: 11). Rim, upper part of the handle and partly also bottom and footring treated with deep black glaze. Lower half of the neck painted with the vertical strokes. Major part of the body decorated by the diagonally oriented net, made of thin lines. The colour of the clay of the vase is brownish-ochre.

12. Cup skyphos (Inv. no. AP 13 112); h. 6,7 cm; d. of the rim 13 cm; d. of the foot 7,4 cm (Fig. 4: 12). Black glaze with occasional red spots covers all body with exception of internal surface of the handles and narrow zone on the footring. The colour of the clay of the vase is brownish-ochre.

13. Kylix (Inv. no. AP 13 123); h. 7,7 cm; d. of the rim 14,7 cm; d. of the foot 6 cm (Fig. 4: 13). Black glaze with occasional red spots covers all body with exception of internal surface of the handles and narrow zone on the footring. Surface worn and scratched in many places. The colour of the clay of the vase is brownish-ochre.

14. Stemless cup (Inv. no. AP 13 124); h. 4,8 cm; d. of the rim 14,4 cm; d. of the foot 6,6 cm (Fig. 4: 14). Black glaze covers all body. Interior partly sintered. The colour of the clay of the vase is brownish-ochre.

15. Guttus (inv. nr. AP 13 138); h. 8 cm; d. of the rim 3,6 cm; d. of the foot 6 cm (Fig. 4: 15). Black glaze covers all body. The shoulder decorated by plastic vertical ribs. Medallion decorated by a plastic relief of a Sirene. The colour of the clay of the vase is brownish-ochre.

16. Bowl (Inv. no. AP 13 122); h. 9 cm; d. of the rim 19,5 cm; d. of the foot 9,8 cm (Fig. 4: 16). Black glaze with occasional red spots covers all body. Small part of the interior as well as of the exterior sintered. The colour of the clay of the vase is red - brownish.

17. Bowl with incurved rim (Inv. no. AP 13 117); h. 5,5 cm; d. of the rim 10,5 cm; d. of the foot 5,5 cm (Fig. 5: 17). Matt black glaze covers all body, however a substantial part is covered by red spots due to wrong firing. The surface is enough worn and scratched. The colour of the clay of the vase is red-brownish.

18. Bowl with flat thickened rim (Inv. no. AP 13 121); h. 9 cm; d. of the rim 18 cm; d. of the foot 9 cm (Fig. 5: 18). Matt dull black-brownish glaze covers all body of the vase with an exception of the narrow horizontal zone below the rim. The colour of the clay of the vase is grey - brownish.



Fig. 2. The antiquity pottery in the collection of Slovak National museum Bratislava. Campanian red figured amphora (7).

19. Stemmed dish (Inv. no. AP 13 125); h. 7 cm; d. of the rim 13,4 cm; d. of the foot 5 cm (Fig. 5: 19). Black glossy glaze covers all body. The colour of the clay of the vase is grey-brownish.

20. Saltcellar (Inv. no. AP 13 126); h. 2,5 cm; d. of the rim 4 cm; d. of the foot 3,4 cm (Fig. 5: 20). The black glossy glaze with occasional red spots covers all body of the vase. The colour of the clay of the vase is light brownish.

21. Miniaturistic oenochoe (Inv. no. AP 13 128)); h. 5 cm; d. of the rim 3,8 cm; d. of the foot 2 cm (Fig. 5: 21). Matt black glaze covers all body of the vase with the exception of the foot. The colour of the clay of the vase is brown-reddish.

22. Lid with circular handle (Inv. no. AP 13 118)); h. 4 cm; d. of the rim 13,5 cm; d. of the handle 4,5 cm (Fig. 5: 22). Black greyish glaze with occasional red spots covers all external surface of the lid. The colour of the clay of the vase is brown-greyish.

23. Unguentarium (Inv. no. AP 13 130); h. 14,2 cm; d. of the rim 2,1 cm; d. of the foot 2 cm (Fig. 5: 23). The brown-ochre surface is unglazed.

24. Unguentarium (Inv. no. AP 13 131); h. 13,6 cm; d. of the rim 2 cm; d. of the foot 1,7 cm (Fig. 5: 24). The grey whitish surface is unglazed.



Fig. 3. The antiquity pottery in the collection of Slovak National museum Bratislava. Campanian red figured crater (8) and black painted situlae (9-10).

The Campanian red figured neck amphora was attributed to the Owl-pillar group (*Bouzek/Dufková/Marsa 1974*, 7, 8; *Frel 1955*, 300; *Trendall 1962*, 86; *Trendall 1967*, 670), which represents „semi barbarous Campanian imitations of Attic red figure, especially Nolan amphorae, of the second and third quarters of the fifth century BC (*Trendall 1967*, 667). Comparable piece is one neck amphora in the J. P. Getty museum in Malibu (No. 82.AE. 128) with the depiction of a mantled woman and a bearded man and a column and a volute crater on a plinth between them (*Boardman/Robertson 1979*, Pl. 55:4, 5; *Trendall 1967*, 670). The amphora was found in Nola and is dated to the second half of the 5th century BC. The painter uses in this case the same thick lines to accentuate the outlines of the mantles. The drapery of the clothes is made by the typical „non-skilled“ hand. There are other concordances for example in the depiction of the feet, hands or other details of the body. Also the general scheme of the scene is relatively similar. Based on this analogy, it is possible to date the vase from Bratislava collection to the third quarter of the 5th century BC. Although some scholars confirmed the origin of this vase including its attribution (see supra), the author of this article must admit that he is not fully convinced about its authenticity and does not exclude the possibility of an imitation.

The small red figured crater (AP 13 113) bears a scene where one mantled figure with a bowl sits on the rock. The crater corresponds by the basic arrangement of the scene, including some other details, such as the horizontal branch below the rim, with such groups as for instance the Campanian Cassandra Painter and his circle (cf. *Trendall 1967*, Pl. 90:1, 2). The part of this circle is a group of vases called „Spotted rock group“. The rock on which the figures are sitting is typical with small circular „holes“. This is also the case of our crater, which corresponds to the works of this group not only by „spots on the rock“, but also by the overall rendering of the depicted figures and other details. These features are clearly visible for example in comparison with the scenes on two craters (K 262 and K 408) in Louvre (*Trendall 1967*, Pl. 95: 5-7). The mentioned vases are distinguished as exemplars of so called „The sharp-nose group“, being a component of the group of Cassandra Painter and his circle, characteristic by figures with really sharply pointed noses. Comparing this feature also with our vase, we may observe a substantial concordance also in this element, especially in case of the standing mantled man.

Considering our vase to be attributed to the Cassandra Painter and his circle, or to the Spotted rock group, it is possible to date it in the period around the mid-4th century BC (cf. *Trendall 1967*, 224).

The situlae are typical product made in Campania (cf. *Mingazzini 1958*, tav. 1–3). Except of red figured examples, they were used also for application of the black painted decoration, what is the case of our two pieces (AP 13 136–13 137). The vase AP 13 136 is identical with one situla from Capua (*Mingazzini 1958*, tav. 2:6). Another identical vase is represented by one situla in Copenhagen (*Blinkenberg/Friis Johansen 1929*, Pl. 230: 1).

Campanian situlae of this art are generally dated to the 5th century BC (cf. *Greifenhagen 1940*, 44).

Small squat lekythos with pattern decoration (AP 13 116) represent common and frequent type. Although the same forms occur also in the Attic production, the characteristics of the clay of the vase, as well as the specifics of the paint, enable to consider rather Campanian or generally South Italian provenance of the vase. One of the most comparable counterpieces is represented by one Campanian lekythos, once in the collection of Toledo Museum of Art, now in the auction (<http://www.hixenbaugh.net/gallery/detail.cfm?itemnum=6734>), dated to the beginning of the 3rd century. Another similar vase is the squat lekythos in Capua (*Mingazzini 1935*, tav. 46: 2).

Black glazed cup skyphos (AP 13 112) corresponds to the Campanian type Morel 4273 a, which is slightly taller. In the Attic production this shape complies with the finds from the Athenian agora (*Sparkes/Talcott 1970*, Fig. 573, 575). However their chronology is too high (ca 490–480 BC, cf. *Sparkes/Talcott 1970*, 276). On the contrary the type Morel 4273 is dated to the period of the late 5th and first half of the 4th century BC. Morel classifies this exemplar as an piece of Attic origin or local imitation. For the southern Italy, both the possibilities may be relevant. The Attic black glazed pottery has been imitated here since the 6th century, but only since the beginning of the 4th century it is possible to talk about the production of real Italic black glazed pottery (*Brecciaroli-Taborelli 2005*, 63). As regards the fabric of the cup skyphos AP 13 112, it corresponds much more to south Italian workshops than to Attic ones. This cup skyphos may be thus considered to be south Italian, most probably Campanian product, of the first half of the 4th century BC.

The small kylix (AP 13 123) is comparable with Gravisca's type 5 (*Valentini 1993*, tav. 3). However, this piece does not represent Italic pottery but the imported Attic one, corresponding for example to one cup from the Athenian agora, belonging to so called group of Vicups – abbreviation of Vienna cups (*Sparkes/Talcott 1970*, fig. 5: 434) and dated to the period of ca 475 BC. In the group of Vicups also other two pieces (*Sparkes/Talcott 1970*, fig. 435, 436) more correspond to our piece, especially in the profilation of upper part of the vessel, which is not so much concave as usual in case of Vicups.

Some parallels may be found also in the group of Italic vases, such as one piece in Capua (*Mingazzini 1958*, tav. 16: 5).

The stemless cup (AP 13 124) is typologically close to one late 5th century Attic piece from the Athenian agora (*Sparkes/Talcott 1970*, Fig. 5: 496). However this piece is also typical with the stamped interior decoration what our kylix misses. Also the surface treatment differs from the typical high gloss and deep black colour of the Attic pieces. For these reasons it is relevant to ascribe this exemplar the South Italian (Campanian) origin. However the final quarter of the 5th century would not be perhaps an appropriate date for this kylix (see supra). Based on the comparison with some types defined by Morel, for example M 4221, it is possible to consider the 4th century, perhaps its first half, as a time of manufacture of this piece (cf. *Mingazzini 1958*, tav. 16: 1; 19: 1; *Morel 1981*, 295).



Fig. 4. The antiquity pottery in the collection of Slovak National museum Bratislava. Campanian squat lekythos (11) and black glazed pottery (12-16).



Fig. 5. The antiquity pottery in the collection of Slovak National museum Bratislava. Campanian black glazed pottery (17-22), Hellenistic unguentaria (23-24) and bombylios and pyxis in the Gnathia style (25-26).

Gutti (AP 13 138), small disc-shaped vessels with handle, ribbed body and cylindric neck are typical form appearing in South Italian production. This type is also present in many collections, including also the Czech republic, for example in the collection of Museum of the decorative art in Prague (*Trefný 2013*, Fig. 29) or others. The discussed type is close to the Morel's form M 8141. Considering the mutual concordance in form with the variants 8141d and 8141f, it is possible to date this piece to the second half of the 4th or beginning of the 3rd century (*Morel 1981*, 422). The same date is suggested for one Apulian guttus with the same motive in medallion-Sirene with the outstretched wings (cf. *Isler 1973*, Pl. 74, Pl. 53: 23, 24). The similar scheme of the medallion shows also one guttus in Capua, depicting Triptolemos in the wagon towed by the snakes (*Mingazzini 1958*, Pl. 12: 3).

The bowls are represented by three pieces. The thin walled bowl with semiglobular profile (AP 13 122) is an exemplar of Morel's type 2961 which was in use during the first half of the 2nd century (*Morel 1981*, 2239). The small bowl with incurved rim (AP 13 117) is a common shape corresponding with Morel's type M 2765b. This type is typical for the period of mid-3rd or second half of the 3rd century. Campanian bowl (AP 13 121) with extended flat rim is comparable with Morel's types 2512, 2538h or 2544b. These types cover the chronological span between the second half of the 4th until second half of the 3rd century BC (*Morel 1981*, 174, 181, 183). It generally corresponds also to one bowl in the museum of Capua (*Mingazzini 1958*, tav. 22: 7).

The stemmed dish or bowl (AP 13 125) belongs to the types which occur in Athenian black glazed production already in the first decades of the 5th century (*Sparkes/Talcott 1970*, fig. 981, 982). The mentioned South Italian example may be compared with the vase in Compiègne (*Flot 1924*, Pl. 24: 28) or in Omaha (USA), which is dated to the second quarter of the 4th century (*Steiner 1986*, 25). It corresponds also to the Morel's type 2966a, typical for the last quarter of the 4th century (*Morel 1981*, 240).

The small saltcellar (AP 13 126) is comparable with the Morel's type 2765e from the first half of the 3rd century (*Morel 1981*, 220). The miniaturistic oenochoe (AP 13 128), close to the type 5221a, is perhaps a product of the 4th century (*Morel 1981*, 341). Finally the lid with simple handle (AP 13 118) is similar to Morel's type 9112a and may be dated to the 3rd century (*Morel 1981*, 434).

Two unglazed unguentaria are common shapes used widely during the Hellenistic period. The quality of the clay as well as the origin of the majority vases in Bratislava collection enable to consider the south Italian origin also in this case. The unguentaria correspond with the Morel's type 7100, more precisely to 7111b, occurring in late 3rd or early 2nd century (*Morel 1981*, 401).

Pottery of the Gnathia type

This class is represented by one bombylios (alabastron) and one miniaturistic pyxis.

25. Bombylios – alabastron (Inv. no. AP 13 134); h. 12 cm; d. of the rim 3,5 cm; d. of the foot 4,7 cm (Fig. 5: 25). Whole body covered by a black glaze with an exception of a narrow zone on the footring. The white painted decoration consists of the vertical strokes limited from each side by horizontal lines. Below the lower one is a band made of chevrons underlined by double horizontal line. Major part of the body is decorated by diagonal net, which is underlined by one horizontal line. The colour of the clay of the vase is brown-greyish.

26. Miniaturistic pyxis (Inv. no. AP 13 127); h. 5,3 cm; d. of the rim 5,4 cm; d. of the foot 3,2 cm (Fig. 5: 26). Black glaze covers all body. The shoulder is decorated by a horizontal row made by vertical strokes. The colour of the clay of the vase is brown-greyish.

Bombylios (AP 13 134) is similar to some forms of the squat lekythoi, with the white pattern decoration on the body and other geometric decoration on the neck. This type is in the group of Gnathia pottery relatively common. The use of only white colour signs the latter phases of this style, namely the end of the 4th and beginning of the 3rd century. Similar vases are two bombylioi in the British museum (cf. *Smith 1925*, Pl. 7: 10, 12). However, their decoration includes also a yellow paint. The proposed chronology is confirmed for example by the bombylioi with pattern decoration from Capua (*Mingazzini 1969*, 5, tav. 2: 4, 5) dated not later than 290 BC. Also the second small vase, miniaturistic pyxis, may be considered to be the product of this late period of Gnathian style.

Conclusion

The presented group of vases from the Slovak National Museum in Bratislava represents small fine collection comparable by its composition with many collections in Bohemia or Moravia (cf. *Trefný 2013*; *Trefný 2015*; *Trefný 2016*), located especially in various chateaux, as results of acquisitions made during the Grand tours of members of aristocracy mainly during the 18th and 19th century. Because such tours aimed mostly to Italy, the major part of the the pieces is represented by the Italian Campanian pottery, although the Attic pottery is also included.

In the recent time, not only classical „art-historian“ methods are frequently applied in the research of the Greek or Etruscan painted vases. On the contrary, such vases may be also a subject of the modern approach (cf. e.g. *Artal-Isbrand/Klausmeyer 2013*; *Artal-Isbrand/Klausmeyer/Murray 2011*) using many analytic methods in order to specify the manufacturing or painting techniques, etc. (for the Bohemian area cf. *Trefný/Thér 2015*).

Since the classification of the red figured „South Italian amphora“ (AP 009932) in Bratislava collection is not absolutely clear and the possibility of falsum is still not fully excluded and taking into a consideration, that the classical „art-historian“ method can not probably bring any new shift in this question, it would be very desirable to apply in further research of this amphora the mentioned analytic methods in order to confirm or disprove its authenticity. Relevant indices may be given for example by the analysis of the composition of the clay or black glaze and the comparison thereof with pertinent criteria of the other vases in Bratislava collection which may be considered without any problems to be authentic.

In the modern times, also the new documentation methods were implemented in the research of the Greek or Etruscan painted vases. Presently the 3D models of individual vases made by 3D scanning (cf. e.g. *Trinkl (ed.) 2013*) or photogrammetry (cf. *Václavík/Trefný in preparation*) are used either for simple documentation of the shape and its decoration or for plain developing of the circular vase depiction.

The 3D models may be useful also in museology. Since the manipulation with proper vases for example for the purposes of exhibitions, etc. is often complicated due to their bad conditions, right using the 3D models may substantially contribute to safe presentation of the vases in various digital expositions, without the risk of their damage, and also reducing the costs of such realizations. It would be thus in the future highly desirable to apply these methods also on the vases in Bratislava collection. The creation of their digital counter-pieces would significantly increase the possibility of the presentation of this kind of cultural heritage to professional as well as to amateur public.

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ATTICKÉ, ETRUSKO-KORINTSKÉ A JIHOITALSKÉ VÁZY VE ZBÍRCE SLOVENSKÉHO NÁRODNÍHO MUZEA V BRATISLAVĚ

MARTIN TREFNÝ

Příspěvek přináší vyhodnocení antických váz attické, etrusko-korintské a jihoitalské provenience, které jsou uloženy ve sbírkách Slovenského národního muzea v Bratislavě. Skupina 26 váz se skládá z čtyř váz attické provenience, dvou etrusko-korintských alabaster, 18 váz jihoitalské provenience, mezi kterými nalezneme keramiku červenofigurovou, černofigurovou i černě glazovanou a konečně ze dvou kusů keramiky typu Gnathia. Chronologický rozsah této skupiny váz sahá od 7. století př. Kr. až po 2. století př. Kr.

Sbírka představuje zajímavou kolekci spíše menšího rozsahu, avšak se zajímavými vázami. Těmi je např. kampánská černofigurová keramika nebo kampánská červenofigurová amfora. U posledně jmenované vázy pozorujeme některé prvky malby, které se dosti odlišují od běžného standardu. Nelze proto vyloučit, že by se mohlo jednat o falzum. Tuto skutečnost však patrně nelze prokázat jen na základě stylistického rozboru. Proto by v budoucnu bylo vhodné podrobit vázu výzkumu analytickými metodami, které by mohly odhalit např. chemické složení hlíny, ze které je váza vyrobena či další vlastnosti, které je možno srovnávat s příslušnými kritérii u autentických váz a tím ověřit pravost vázy.

V moderní době je při výzkumu váz používáno i nejrůznějších metod digitální dokumentace a pod. Jde např. o vytváření digitálních 3D modelů, ať již prostřednictvím 3D scanneru nebo fotogrammetrie, které mohou být využity při studování malířských technik, při studiu vzniku figurální výzdoby, nebo např. pro rozvinutí výzdoby vázy do jednoho celku, což při užití standardních dokumentačních technik není možné. Digitální 3D modely váz mohou být dokonce využívány pro realizaci digitálních výstav, u kterých tak odpadá řada problematických aspektů spojených s vystavováním skutečných váz. Bylo by velmi žádoucí, aby při dalším výzkumu váz z bratislavské kolekce byly aplikovány také uvedené moderní metody. Kromě řady faktických poznatků mohou výsledky takto koncipovaného průzkumu rovněž zásadní měrou přispět k jednodušší prezentaci této kolekce veřejnosti a tím k posílení povědomí o slovenském kulturním dědictví.

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