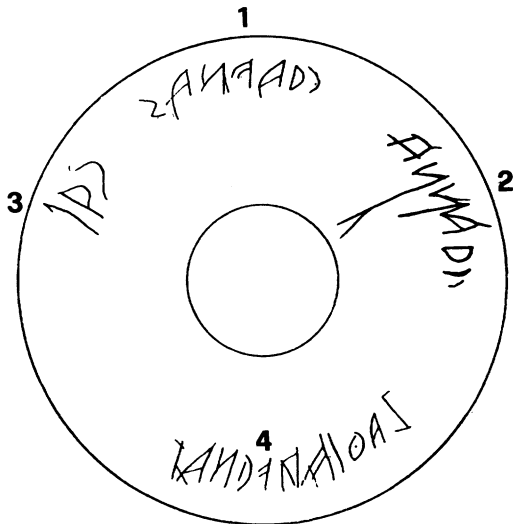


tion on the graffiti beneath its foot which might offer information about the find place of the vase. It was formerly in the Castellani Collection and taken by Beazley as the name piece of his Painter of Oxford 213.<sup>2</sup>



Of the four inscriptions (see Fig. 1) three are obviously interrelated: the most complete (1) reads *cravnas*; 2 is probably an incorrect version of the same name with a mistake over the first *nu* (*cranna*), while 3 has simply the first two letters *cr* followed by an incomplete *a*. Despite the hesitant script it is clear that the writer made three attempts to write the name and succeeded only with the last which is correctly written. The fact that in each case the *rho* is written in the reverse direction to the rest of the name shows that the three inscriptions are by one hand. This is the first evidence for the name *cravnas*. The suffix *-s* suggests *Cravna* as the owner of the object, this usage being normal for south Etruria. The variant *cranna*, intended for *cra(v)nna* (*cra(u)nna*), may be compared with the occasional doubling of *nu* met in seventh-century Cerveteri, perhaps a peculiarity of pronunciation.<sup>3</sup>

The fourth inscription is by another hand and gives the letters *labiaavcinas*, to be read as the two words *labia avcinas*. The first is probably an incorrect form of the familiar *la(r)θia*. The short horizontal stroke at the top of the first letter is certainly accidental: it would give a retrograde *sigma* and the name *sabia*, which is otherwise unknown and therefore a *lectio difficilior*.<sup>4</sup> Moreover the *nomen gentilicium* *Avcina* is hitherto unknown. An apparent connection with *Aucena*, a Prenestine divine name attested in the late fourth century and applied to a female figure with the iconographic traits of Aurora,<sup>5</sup> is not firm enough to justify the inclusion of the termination *-cina* with the names of Italic origin introduced to Etruscan.<sup>6</sup>

<sup>2</sup> Beazley, *ABV* 340; *Paralipomena* 152.

<sup>3</sup> Cf. M. Pallottino, *Testimonia linguae etruscae*<sup>2</sup> (1968) no. 58 (*θannur-siannas, mulvannice*), no. 939 (*turannuve*, or rather *turanuve*).

<sup>4</sup> \**sabia* as a possessive presupposes a name \**sabi* which in this context should be masculine (cf. *ati: atia > atial*; M. Cristofani, *ArchClass* xxv-xxvi [1973-4] 154-5).

<sup>5</sup> Illustrations in *MonInst* vi (1862) pl. 56. Most recently on the inscriptions, E. Vetter, *Handbuch der italischen Dialekte* (1953) 340e. For the association of Prenestine names with Etruscan see the gloss of Hesychius in Pallottino, *op. cit.* no. 815.

<sup>6</sup> On this problem see C. de Simone, *Studi Etruschi* xl (1972) 153 ff. I can see no possibility of any close association with the Oscan cognomen *Aukil* (*Aucilus*) attested at *Herculaneum* (Vetter, *op. cit.* 90, no. 107) from which the Etruscan \**auclina* should be derived (cf. Lat. *Rutilus*, Etr. *rutile, rutelna*, etc., in C. Ampolo, *Parola del Passato* xxx [1975] 413 ff.).

The second owner's inscription beneath the vase is therefore complete, with *praenomen* and *nomen gentilicium*. The date of the amphora, about 510-500 B.C., provides a further contribution to the history of Etruscan writing since the palaeographic context in which the graffiti were made is that of the Pyrgi plaques.<sup>7</sup> From the morphological viewpoint we observe that in *la(r)θia* the suffix *-ia* denotes the possessive, attesting the survival of morphological elements of 'Archaic' Etruscan to the end of the sixth century.<sup>8</sup> Moreover the final *sigma* of the possessives *cravnas* and *avcinas* and the graphic style suggest that the amphora was found or used in south Etruria, most probably Cerveteri or Vulci.

MAURO CRISTOFANI

Istituto di Scienze dell' Antichità,  
Università di Siena

<sup>7</sup> M. Cristofani, *ArchClass* xviii (1966) 103 ff.

<sup>8</sup> Cf. the discussion in *L'etrusco arcaico*, Atti dell'incontro di studi, Firenze, 1974 (1976) 146-9.

My thanks are due to John Boardman for the translation of this note.

## A Vase-Painter in Dunedin?

(PLATE IIIa-c)

The name vase of the Richmond Painter (datable c. 450-440 B.C.), formerly in the collection of Sir Francis Cook in Richmond, has been in the Otago Museum, Dunedin, since 1948.<sup>1</sup> The traditional description has been (A) Nike (B) youth (PLATE III, a-b). What does not seem to have been observed before, at least in print, is that the youth holds a short straight object in his right hand, in added red that has faded (PLATE III, c). It is hard to see what this object can be but a brush, and if it is a brush, for what skill the Nike can be rewarding the youth other than vase-painting.

It would be pleasant if we could add this piece to the meagre list of representations of vase-painters, the more so since Beazley made it the painter's name vase.<sup>2</sup> What is interesting too is the fact that the youth holds the brush in the normal way, in the fingers rather than the fist. The fist hold may be useful when writing with a stylus, but vase-painters usually show vase-painters with the finger hold—which again makes the four artisans on the *Caputi Hydria* a curious exception.<sup>3</sup>

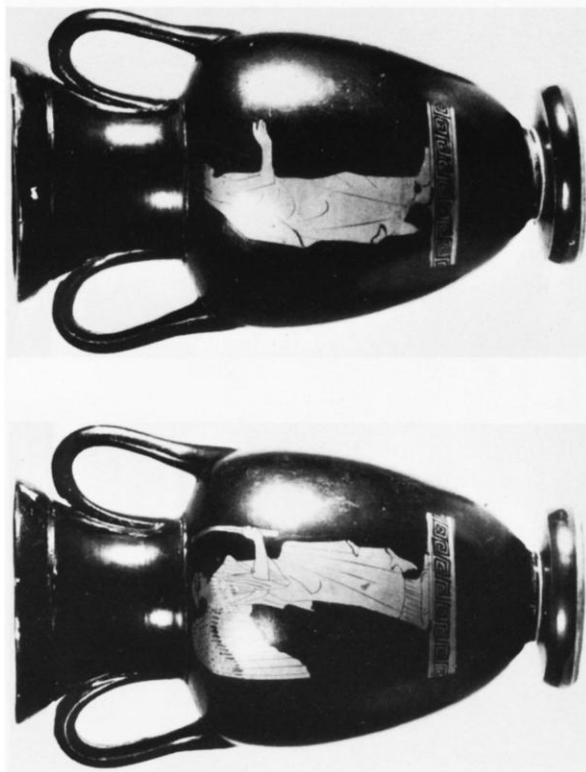
J. R. GREEN

University of Sydney

<sup>1</sup> Dunedin E 48.68. Philippart, *Ant.Class.* iv (1935) 225; *ARV*<sup>1</sup> 665, 3; Trendall, *JHS* lxxi (1951) 189 no. 102 and pl. 41a; Anderson, *Handbook to the Greek Vases in the Otago Museum* (Dunedin 1955) no. 70; *ARV*<sup>2</sup> 1070, 3.

<sup>2</sup> The most recent survey is Juliusz Ziomecki *Les représentations d'artisans sur les vases attiques* (Wrocław, Warsaw, Krakow, Gdansk 1975).

<sup>3</sup> Green, *JHS* lxxxix (1961) 73-5; cf. Noble, *The Technique of Painted Attic Pottery* (New York 1966) 54-5; Ziomecki, *Archaeologia Polona* xiv (1973) 115-19. The grip on the bell-krazer Oxford 562, *ARV*<sup>2</sup> 1064, 3, seems to be slightly modified because the painter is applying broad strokes with a heavier brush. The gem illustrated in Richter's *Craft* 79 fig. 82 illustrates the fist grip. Is its authenticity certain?



(a)-(b) Nike and youth on Richmond Painter vase, Dunedin E48.68.



(c) Hand of youth on Richmond Painter vase, Dunedin E48.68.



(d)-(e) Attic Black-figured skyphos by the KX Painter, GR 126.1892: (d) side view B, dancing comasts, and (e) view of handle zone (Courtesy, Fitzwilliam Museum, Cambridge.)

A VASE PAINTER IN DUNEDIN? (a-c)  
THE CAMBRIDGE SKYPHOS BY THE KX PAINTER (d-e)