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İlkan Hasdağlı

## Late Classical Kantharoi from Klazomenai

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İLKAN HASDAĞLI

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İLKAN HASDAĞLI

## Late Classical Kantharoi from Klazomenai\*

*Keywords:* Klazomenai, Kantharos, Late Classical Period

*Schlüsselwörter:* Klazomenai, Kantharos, Spätklassik

*Anahtar sözcükler:* Klazomenai, Kantharos, Geç Klasik dönem

The Klazomenian mainland was occupied without interruption from the establishment of the Ionian city till the mid-6<sup>th</sup> century (*Fig. 1*)<sup>1</sup>. Because of the scarcity of archaeological evidence, it is suggested that there might have been a hiatus in the habitation of the site from the first Persian invasion in 546 to the very early years of the last quarter of the 6<sup>th</sup> century<sup>2</sup>. This period of silence was followed by the heyday of the site in the late 6<sup>th</sup> century during the years prior to the Ionian Revolt in 499<sup>3</sup>. Klazomenai had to face the Persian threat against rebel cities after the revolt and this fear of punishment resulted in the abandonment of the mainland and the population moving

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The following abbreviations are used for sectors excavated at Klazomenai:

HBT Hamdi Balaban Tarlası  
 HBTK Hamdi Balaban Tarlası Kuzey  
 FGT Feride Gül Tarlası

*Sources of Illustrations:* *Fig. 1* = Google Earth. – *Fig. 2* = Özbay 2010, Fig. 8. – *Fig. 3. 4. 5* *Cat. No. 6. 7; 6* *Cat. No. 2–6; 7, 13. 16–19. 21. 22; 9–17* = Archive of the Klazomenai Excavation. – *Fig. 5* *Cat. No. 8; 7, 23* = Archive of Baran Aydın (Çeşme Mus.). – *Fig. 5* *Cat. No. 9; 7, 28* = Archive of the Aigai Excavations. – *Fig. 6* *Cat. No. 10; 7, 29* = Archive of the Daskyleion Excavations. – *Fig. 7, 1* = Jacobi 1929, Grave CXCXV, Fig. 204 upper middle 10 (10792). – *Fig. 7, 2* = Gajdukevič 1952, 91 Fig. 109. – *Fig. 7, 3* = Carlson 2003, 591 Fig. 15. – *Fig. 7, 4* = Condurachi 1966, Pl. 102, m 3. 1. – *Fig. 7, 5* = Belov 1972, Fig. 2. – *Fig. 7, 6* = Belov 1972, Fig. 1. – *Fig. 7, 7* = Čistov – Domžalski 2002, Fig. 11, 2. – *Fig. 7, 8* = Čistov – Domžalski 2002, Fig. 11, 3. – *Fig. 7, 9* = Čistov – Domžalski 2002, Fig. 11, 4. – *Fig. 7, 10* = Boardman 1967, Fig. 120, 890. – *Fig. 7, 11* = Artzy – Lyon 2003, 196 Fig. 9, 4 (1507). – *Fig. 7, 12* = Artzy – Lyon 2003, 196 Fig. 9, 5 (1576). – *Fig. 7, 14* = Belin de Ballu 1972, Pl. 35 upper right. – *Fig. 7, 15* = Belin de Ballu 1972, Pl. 42 lower left. – *Fig. 7, 20* = von Graeve 1973/74, Pl. 33, 148. – *Fig. 7, 24* = Reeder 1999, 179 cat. 66. – *Fig. 7, 25* = Boardman 1967, Pl. 65, 889. – *Fig. 7, 26* = Boardman 1967, Pl. 65, 888. – *Fig. 7, 27* = Anderson 1954, Pl. 10e, 168. – *Fig. 8* = Boardman 2000, Fig. 5, 69. – *Fig. 18* = The Metropolitan Museum of Art, 63.11.6. – *Fig. 19* = Walter-Kaydi 1973, Pl. 55, 480b. – *Fig. 20* = Michele Massa.

<sup>1</sup> For the early history of Klazomenai see Ayaçlar 2004, 17–41; Ersoy 2004, 43–55; Ersoy 2007, 149–178.

<sup>2</sup> Ersoy 2004, 60–64.

<sup>3</sup> Ersoy 2004, 55–60.

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Fig. 1 Map of Klazomenai – 1 HBT (Hamdi Balaban Tarlası) sector – 2 HBTK (Hamdi Balaban Tarlası Kuzey) sector – 3 MGT (Mehmet Gül Tarlası) sector – 4 FGT (Feride Gül Tarlası) sector – 5 Limantepe and KET (Kaya Elmalı Tarlası) sector – 6 Akropolis – 7 Karantina Island

to Karantina Island just off-shore in the very early years of the 5<sup>th</sup> century (Hdt. 5, 123; Paus. 7, 3, 9). Klazomenai on the island was a member of the Delian League and she was also known as a natural ally of Athens during the 5<sup>th</sup> century, although her citizens showed no homogeneity in terms of political view (Arist. pol. 5, 1303b). The disagreement between pro-Athenian and pro-Spartan citizens gained strength, particularly after the Sicilian defeat of Athens in 413, mainly due to the weakening of Athenian control in the Aegean. The late years of the 5<sup>th</sup> and the early years of the 4<sup>th</sup> century witnessed a series of attempts by anti-Athenians to install a settlement on the mainland again (Thuk. 8, 14, 23). Archaeological investigations as well as historical and epigraphical sources certainly prove that this attempt was accomplished before the King's Peace which transformed Klazomenai to Persian property in 387/386 (Xen. hell. 5, 31; Diod. 14, 110, 3). Afterwards, all sectors of the mainland were densely occupied, reminiscent of the prosperous years of the site in the late 6<sup>th</sup> century, until to its ultimate desertion at the mid-4<sup>th</sup> century, for which the definite reason is still unclear.

With the help of the systematic excavations that have been conducted on the Klazomenian mainland since 1979 a significant amount of archaeological evidence dating from the late 5<sup>th</sup> to

Fig. 2  
Reconstruction  
plan of the houses  
at Klazomenai FGT  
sector

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the mid-4<sup>th</sup> centuries, namely the Late Classical Period, has been brought to light. Most of the architectural remains belong to modest domestic buildings containing an open courtyard and northern living rooms<sup>4</sup>. Even though it is not always certain whether they had secondary rooms to the south of their courtyards or not, they still fit the *prostas* ground plan type (*Fig. 2. 3*). The

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<sup>4</sup> Özbay 2010, 107–124.



Fig. 3  
The late 5<sup>th</sup> century building at Klazomenai HBT sector

contexts relating to habitation such as the floor deposits and water wells of these buildings, beside their leveling fills, provide us with a remarkable proportion of the small finds, the majority of which consists of ceramic artifacts.

The aim of this study is to make an assessment of the kantharoi that are frequently found in the Late Classical Period layers at Klazomenai. These drinking vessels are examined here under three sub-categories. The peculiar shape reminiscent of a deep mug and the surface treatment of the first type make it possible to distinguish it easily both among black-glazed pottery and household ware. The floral decoration embellishing the second type is its principal peculiarity; the morphological features reflect the familiar characteristics of the kantharoi. The third type simply represents the modest and basic version of the former two types.

The kantharos, as a shape, can be claimed to be an important indicator of the drinking customs of inhabitants of anywhere. With the help of the vases that are being addressed in this study, the drinking habits at Late Classical Klazomenai are investigated. Inspiration for the composition of both the morphological features and the decoration of these kantharoi is rooted in the Late Archaic pottery traditions of Ionia and in Klazomenai's own traditions. It is suggested that the distribution of Type 1, which is quite specific to Klazomenai, throughout the ancient world may give us an idea about the overseas activities of the site during the Late Classical Period.

## THE TYPOLOGY OF THE KANTHAROI

*Type 1 (Figs. 4–6)*

Kantharoi of this type consist of a deep body, a slightly outturned simple rim, a flat bottom or a ring foot, and vertical handles sprouting from the middle of the body and barely rising above the rim with a prominent curve. The shrinkage at the vase's maximum diameter, which is around the middle of its height, and a bulge on the lower body give an »S« profile to the body. The inner surfaces of all examples are covered with glaze dissimilar from the outer surfaces which have a reserved area at the bottom. The upper contour of the reserved area of the outer surface was not drawn with a straight line, instead the reserved and glazed areas were separated from each other with an irregular line formed by coincidental glaze flows. However, **Nos. 7 and 8** (*Fig. 5*) are completely covered with glaze with the exception of their undersides. The dimensions are very consistent; a height of around 10.5 cm seems to be typical of most Klazomenian finds. The diameter of the rim ranges from 7 to 9.5 cm; the most common diameter of the foot is 3.5 cm.

The bulk of the present finds display similar fabric characteristics and can be classified into two sub-types. The first fabric type is pink (5 YR 7/4 pink) and somewhat porous. The color of a wall break is generally consistently repetitive although sometimes a gray core can be visible in the break. The inclusion consists of tiny but distinctive micaceous, rare but distinctive lime flecks and a few black sand grains. The second fabric type is very close to the first in terms of general features and inclusions but differs on account of its reddish yellowish tone (5 YR 6/8 reddish yellow). The close similarity between these two fabric types suggests that the diversity of the fabric colors depends on the firing process<sup>5</sup>. The fabrics of the kantharoi are not unfamiliar for certain household pottery groups produced at Klazomenai. The majority of Klazomenian finds discussed in this study, as well as the dozens of fragments which are not included in this paper, are made of the fabrics described above<sup>6</sup>. The glaze is always diluted and thin, and its color ranges from greenish black to dark gray and sometimes brown. On the other hand, the glaze on kantharoi is never as dense as the one on imported Attic pottery nor does it have a glossy shine. In fact, even the duller and lackluster glaze of the local Atticising black-glazed pottery is not appropriate for comparison with the glaze of these kantharoi. The frequency of this type allows us to define them as a relatively popular shape at Klazomenai: when considered among the black-glazed pottery they follow the most popular open shapes such as the bowl with reserved stripe<sup>7</sup>, cup-skyphoi, bowl and cup-kantharoi; when considered among the semi-fine local drinking vessels they are second in line below the most popular bowls with deep body.

**No. 1** (*Fig. 4*) was found with a considerable amount of pottery from the end of the 5<sup>th</sup> century in the HBT sector. **Nos. 2–3** (*Figs. 4. 6*) were unearthed from a similar fill in a sector with pottery from the first quarter of the 4<sup>th</sup> century. **No. 4** (*Figs. 4. 6*) came with finds from the first half of the 4<sup>th</sup> century in the HBT sector. **No. 5** (*Fig. 6*) was reported to have been found under a pavement of a 4<sup>th</sup> century house in the FGT sector. **Nos. 6 and 7** (*Figs. 5. 6*) were found in debris

<sup>5</sup> Two similar fabrics like those on our kantharoi were also pointed out for earlier pottery of Klazomenai. See Aytaçlar 2005, 21–22.

<sup>6</sup> However, a few examples show different fabric features from the common types: the first one is yellowish in tone (5 YR 7/6–5 YR 7/8) with almost no inclusion except very thin micaceous particles, and the second one has thin but distinctive micaceous inclusions and is dark colored (7.5 YR 6/4) due to over-firing.

<sup>7</sup> Hasdağlı 2010, 63–77.





Fig. 4 Cat. No. 1-4

from just before the settlement was abandoned around the mid-4<sup>th</sup> century in the FGT sector. **No. 8** (Fig. 5) is a grave gift, unearthed by a rescue excavation in the modern village of Boyalık, Çeşme in the territory of Erythrai<sup>8</sup>. **No. 9** (Fig. 5) is reported to have been found in a pit with a considerable amount of pottery from the second half of the 4<sup>th</sup> century at Aigai<sup>9</sup> and **No. 10** (Fig. 6) was found in a fill dated to the same period at Daskyleion<sup>10</sup>.

The settlements on the Klazomenian mainland supply us with pottery assemblages dating from the end of the 5<sup>th</sup> to the mid-4<sup>th</sup> centuries; many of the fills excavated in those sectors have fragments belonging to Type 1 kantharoi. However, the high standardization of the morphological features of **Nos. 1-5** allows us to propose that the shape did not develop considerably from the late 5<sup>th</sup> to the mid-4<sup>th</sup> century. The fragments not included in this study also support the view that the morphological features of the late 5<sup>th</sup> century continued to be present during the first half of

<sup>8</sup> There had also been a few amphoriskoi in the grave aside from **No. 8**. Pers. comm. with B. Aydın.

<sup>9</sup> Aydoğmuş 2012, 8-9 pl. 12, 37.

<sup>10</sup> See Bakır 2011, 73 fig. 19. This kantharos came from a fill having finds from the second half of the 4<sup>th</sup> century and even later. This kantharos type was not a popular shape in terms of quantity at Daskyleion. Pers. comm. with K. İren.

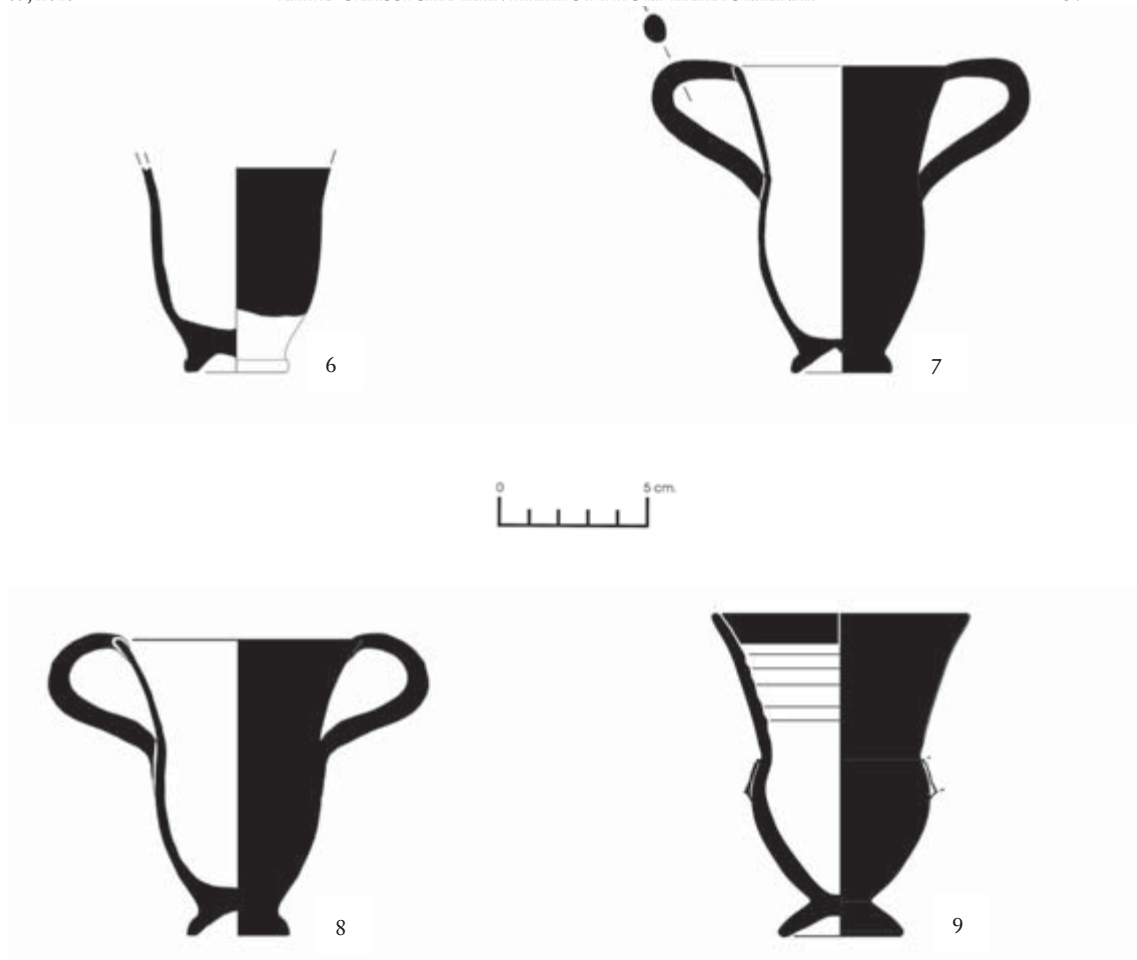


Fig. 5 Cat. No. 6–9

the 4<sup>th</sup> century<sup>11</sup>. **Nos. 6** and **7** both come from debris dating to around the mid-4<sup>th</sup> century in the FGT sector and most probably represent the last phase in the shape development of kantharoi at Klazomenai. With **No. 6**, the flat bottom was replaced by a low ring foot and the underside of the vase carries a slight central nipple. The most radical change in the shape at Klazomenai is evident in **No. 7**: the curvature of the body is further emphasized in comparison with **Nos. 1–6** but more importantly, the flat bottom was changed to a high ring foot. It is not clear whether the shape survived at Klazomenai after the mid-4<sup>th</sup> century due to the lack of archaeological evidence after this date. Yet it can certainly be said that the morphological features introduced by **No. 7** of Klazomenai were known by **No. 8** from Erythrai therefore suggesting a similar date.

One of the earliest comparable examples to Type 1 of Klazomenai is possibly the artifacts found in the Tektaş shipwreck (*Fig. 7, 3*) dating between 440 and 425. The type is represented by ten black-glazed kantharoi found among the wreck's secondary cargo. D. N. Carlson de-

<sup>11</sup> For other Klazomenian finds see also Güngör 1994, figs. 19, 76; 20, 79, 80; Özbay 2006, 371 below (3F House, Room 12, 2B phase).

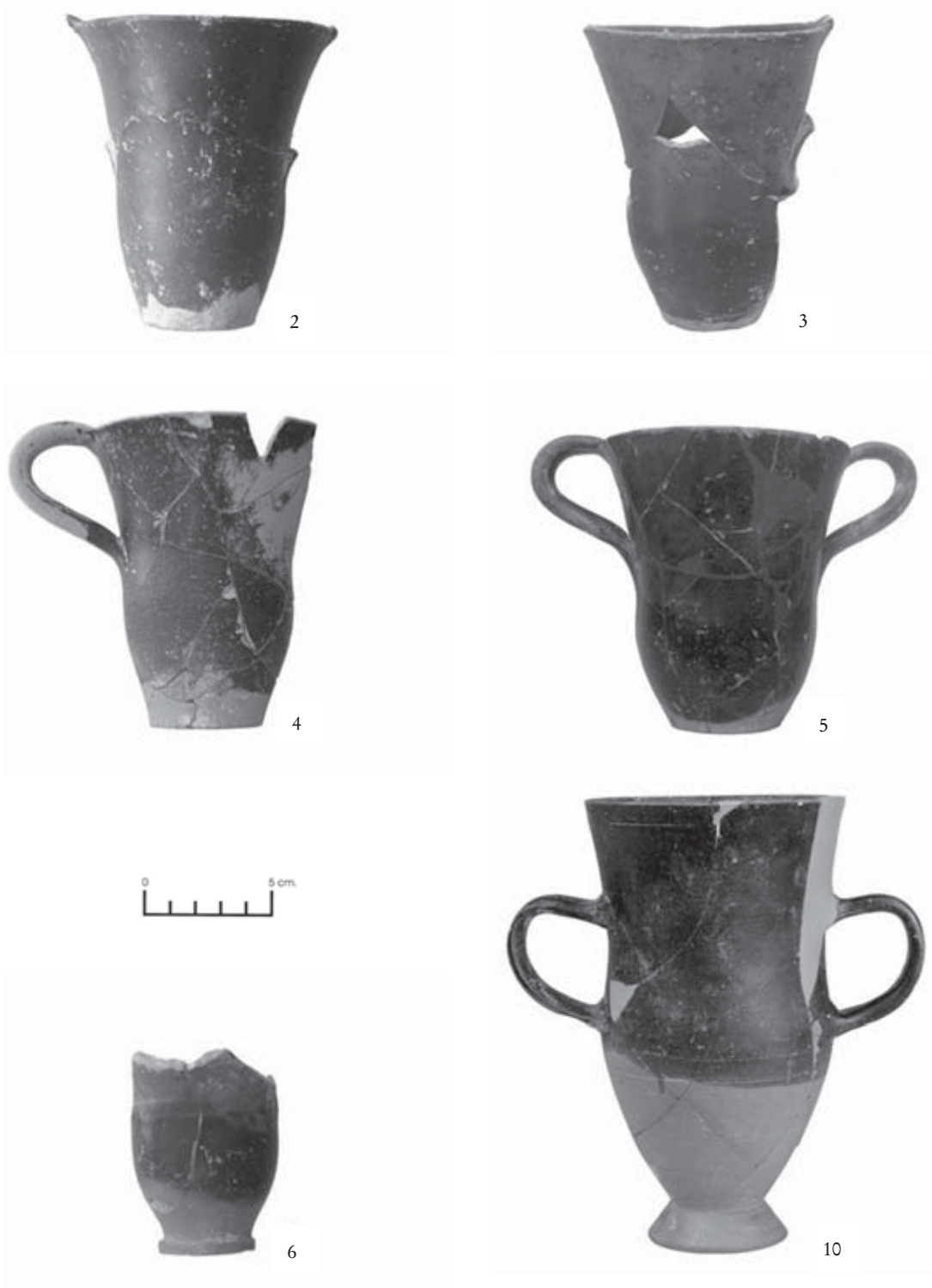


Fig. 6 Cat. No. 2-6. 10

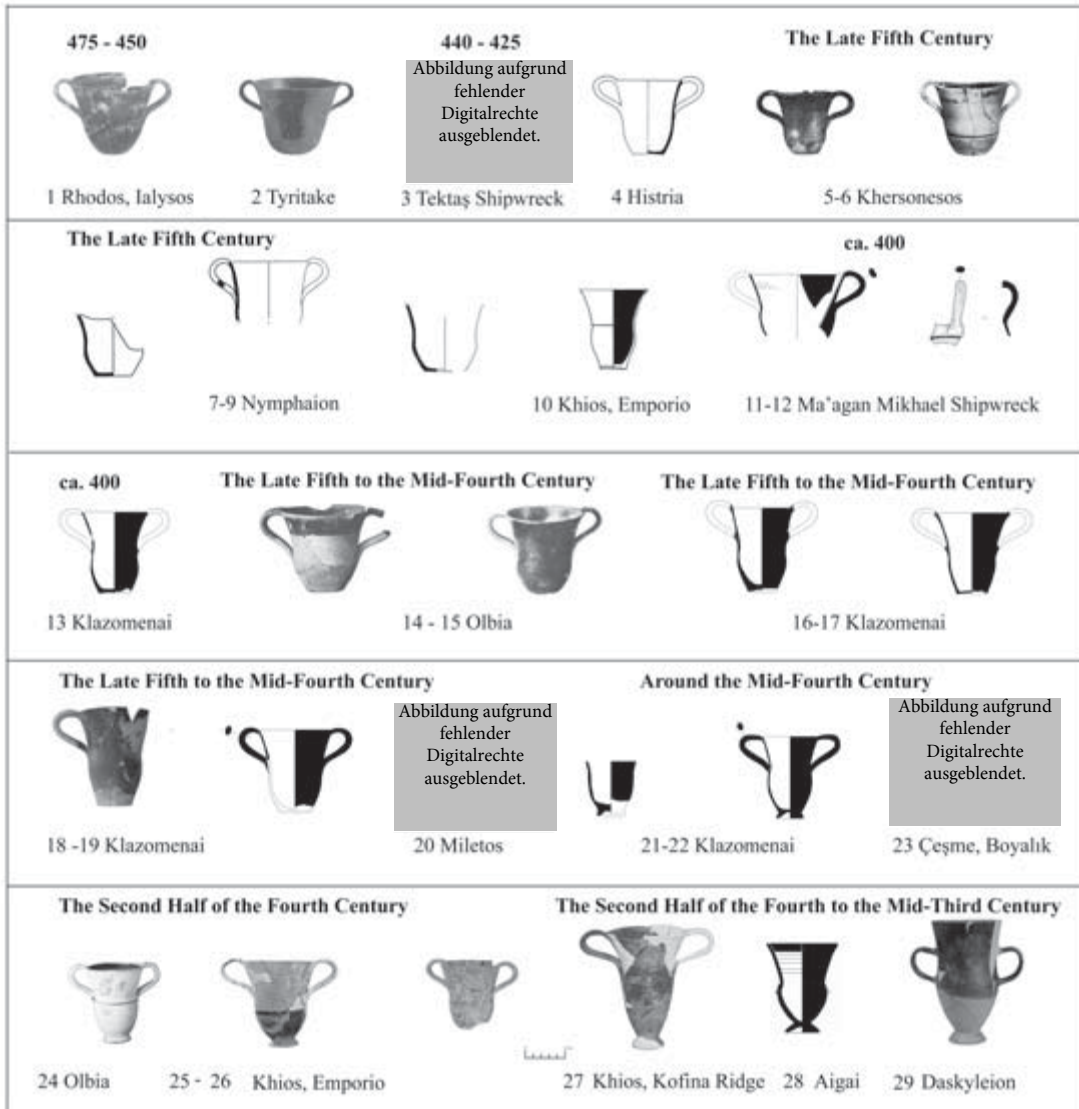


Fig. 7 The conjectural drawing of the shape development of Type 1 kantharoi – 1 Rhodos Ialysos Nekropolis – 2 Tyritake – 3 Tektaş Shipwreck – 4 Histria – 5 Khersonesos – 6 Khersonesos – 7 Nymphaion – 8 Nymphaion – 9 Nymphaion – 10 Khios Emporio – 11 Ma'agan Mikhael Shipwreck – 12 Ma'agan Mikhael Shipwreck – 13 Klazomenai. Cat. No. 1 – 14 Olbia – 15 Olbia – 16 Klazomenai. Cat. No. 3 – 17 Klazomenai. Cat. No. 2 – 18 Klazomenai. Cat. No. 4 – 19 Klazomenai. Cat. No. 4 – 20 Miletos – 21 Klazomenai. Cat. No. 6 – 22 Klazomenai. Cat. No. 7 – 23 Çeşme, Boyalık. Cat. No. 8 – 24 Olbia – 25 Khios Emporio – 26 Khios Emporio – 27 Khios Kofinà-Ridge – 28 Aigai. Cat. No. 9 – 29 Daskyleion. Cat. No. 10

scribes these kantharoi as »slim, footless black-glazed kantharoi that feature the unmistakable grayish-brown fabric of Khian pottery«<sup>12</sup>. A series of parallels to the Tektaş kantharoi are slightly

<sup>12</sup> Carlson 2003, 591 fig. 15; Carlson 2004, 5 fig. 10.

squatter vases and probably somewhat earlier in date: the first one came from a grave dated to the second quarter of the 5<sup>th</sup> century at Rhodos Ialysos Nekropolis<sup>13</sup> (*Fig. 7, 1*); the second was found along with the 5<sup>th</sup> century finds at Tyritake<sup>14</sup> (*Fig. 7, 2*); and more vases were reported from Olbia and Nymphaion and they were all dated to the second half of the 5<sup>th</sup> century<sup>15</sup>. Rhodos and Tyritake kantharoi look so much alike that it is possible to imagine that they were made by the same hand. The bodies of both vases descend to the bottom without any distinctive shrinkage whereas the earliest examples, **Nos. 1–4** (*Fig. 4*), known so far at Klazomenai have thinner and higher proportions than the Rhodos, Tektaş and Tyritake kantharoi. This can possibly be attributed to the later dates of the Klazomenian finds.

A series of kantharoi are reported from Athena Temple deposits at Khios<sup>16</sup> (*Fig. 7, 10*), from domestic contexts at Miletos (*Fig. 7, 20*)<sup>17</sup>, Nymphaion (*Fig. 7, 7–9*)<sup>18</sup> and from graves at Olbia (*Fig. 7, 15*)<sup>19</sup>, Histria<sup>20</sup> (*Fig. 7, 4*), Elisavetovskoje<sup>21</sup> and Crimean Kheronesos (*Fig. 7, 5*)<sup>22</sup>. They are deeper and narrower vases than the Rhodos, Tektaş and Tyritake Kantharoi and they also come from later contexts<sup>23</sup>. Some Olbian kantharoi with similar profiles were dated from the late 5<sup>th</sup> to the first half of the 4<sup>th</sup> century by K. Zaitseva<sup>24</sup>. Another shipwreck providing an example of the type is the Ma'agan Mikhael shipwreck, located in the off-shore of Israel and dating to ca. 400<sup>25</sup>. The Ma'agan Mikhael kantharos (*Fig. 7, 11*)<sup>26</sup> is a common representative of the type, well-known both at Klazomenai and elsewhere.

Besides the black-glazed vases, some white slipped kantharoi are also reported from certain sites. Only one of the three white slipped kantharoi from Khios Emporio is completely covered with brown glaze over the slip<sup>27</sup>, while two others are decorated with bands (*Fig. 7, 25–26*)<sup>28</sup>.

<sup>13</sup> Jacopi 1929, Grave CXC fig. 204 upper middle 10 (10792). For a red-figured lekythos (10787) from the grave see also CVA Rodi (2) III. I. A. 3 pl. 2, 6. For two late black-figured hydrias (10784, 10785) see ABV 556.437; 556.438 (They were held under the Haimon Group by J. D. Beazley), Beazley, Para. 270. 283. 289; Lemos 1997, 461 fig. 5. A. Lemos dated those two vases into the second quarter of the 5<sup>th</sup> century attributing them to the manner of the Haimon Painter. See Lemos 1997, 460. B. A. Sparkes and L. Talcott also dated Grave CXC to the second quarter of the 5<sup>th</sup> century. See Sparkes – Talcott 1970, 338 under cat. 1469.

<sup>14</sup> Gajdukevič 1952, 91 note 2 fig. 109.

<sup>15</sup> Zaitseva 1972, 91. 95 figs. 2, 1; 2, 2; 7, 1.

<sup>16</sup> Boardman 1967, 173 fig. 120, 890.

<sup>17</sup> von Graeve 1973/74, pl. 33, 148; Voigtländer 1982, fig. 20, 120.

<sup>18</sup> Čistov – Domžalski 2002, fig. 11, 2–4.

<sup>19</sup> Farmakovskij 1903, fig. 31; Belin de Ballu 1972, pl. 42 below left; Zaitseva 1972, 90–97 figs. 3. 4; Kozub 1974, fig. 10, 4.

<sup>20</sup> Condurachi 1966, pl. 102 m 3.1 and for the same vase see also Alexandrescu 1978, fig. 28, 734.

<sup>21</sup> Brašinskij 1980, 59–60 pls. 16; 20, 205. See also Dufková 2003, pl. 36, 7.

<sup>22</sup> Belov 1950, fig. 5, 1 (for the same vase see also Belov 1972, fig. 2); Belov – Strželeckij 1953, fig. 2 a; Belov 1981, fig. 7.

<sup>23</sup> The reconstructions of Athena Temple where Khios Emporio kantharoi came from were quite likely not earlier than the third quarter of the 4<sup>th</sup> century. See Boardman 1967, 22. Miletos kantharoi were found alongside with the pottery from the second and third quarters of the 4<sup>th</sup> century or later. See von Graeve 1973/74, 112; Voigtländer 1982, 53. The black-glazed pottery assemblage, in which Nymphaion vases had also been found, were dated to the second half of the 5<sup>th</sup> century or to the early 4<sup>th</sup> century. See Čistov – Domžalski 2002, 103–104. For Olbian vases see esp. Zaitseva 1972, 91–95.

<sup>24</sup> Zaitseva 1972, 91–95 figs. 3. 4.

<sup>25</sup> Artzy – Lyon 2003, 197.

<sup>26</sup> Artzy – Lyon 2003, 196 figs. 9, 4 (1507); 9, 5 (1576).

<sup>27</sup> Boardman 1967, 173–174 fig. 120, 890.

<sup>28</sup> Boardman 1967, 173 pl. 65, 888–889.

The usage of slip is repeated on the kantharoi from Khios Kofinà Ridge; the outer surfaces of the vases are decorated with slip and narrow bands instead of black/brown glaze (Fig. 7, 27)<sup>29</sup>. Kofinà Ridge kantharoi were found in somewhat later deposits dating from the last quarter of the 4<sup>th</sup> to the mid-3<sup>rd</sup> century<sup>30</sup>. Some other white slipped examples from Olbia (Fig. 7, 14; 24)<sup>31</sup>, Crimean Khersonesos (Fig. 7, 6)<sup>32</sup> and the Ma'agan Mikhael shipwreck (Fig. 7, 12)<sup>33</sup> seem very similar to their black-glazed counterparts discussed above in terms of morphological features; they possibly belong to the same dates with the black-glazed ones. However, a series of kantharoi from Khios and Olbia (Fig. 7, 24; 25) differ from almost all other examples not only due to their white slip and band decoration but their distinctive ring feet. A tendency towards a higher and narrower body portion reminiscent of Nos. 6 and 7 from Klazomenai can also be noticed in those kantharoi. When one considers the lack of these features on kantharoi from deposits earlier than that of No. 7, it can be proposed that the addition of the foot did not occur before the mid-4<sup>th</sup> century<sup>34</sup>. A group of footed and banded examples of the shape coming from Olbia and Nymphaion are distinguished from the majority of the type by their heavy and clumsy appearance; they probably represent a type particularly peculiar to the Northern Black Sea Region<sup>35</sup> and are not the best parallels to No. 7. To observe the type after the mid-4<sup>th</sup> century is very difficult due to the lack of Klazomenian evidence. But a general frame can be drawn with the help of features seen on three kantharoi: by the mid-4<sup>th</sup> century the flat bottom of No. 6 was replaced by a ring foot; with Nos. 7 and 8 this ring foot shows a tendency to become higher; with the Khios Kofinà Ridge kantharoi from the second half of the 4<sup>th</sup> century this high ring foot became almost a conical stand. The later history of the type is lost in greater obscurity. Nonetheless, two examples from Aigai (Figs. 5, 7, 28) and Daskyleion (Figs. 6, 7, 29) can give us an impression of later developments, although their acceptance as Type 1 kantharoi can be questioned. No. 9 was found along with a considerable amount of finds from the second half of the 4<sup>th</sup> century at Aigai and is covered on the outside with red glaze while its interior is

<sup>29</sup> Anderson 1954, 146. 149 pl. 10 e, 133. 168. 170 (for cat. 133 see also Archontidou 2000, 266). See also Stephanou 1958, pl. 7, 1399 upper right.

<sup>30</sup> Anderson 1954, 133–134.

<sup>31</sup> Belin de Ballu 1972, pl. 35 upper right; Zaitseva 1972, fig. 6, 1; Zaitseva 1984, pls. 1, 8; 6, 3; Reeder 1999, cat. 66.

<sup>32</sup> Belov 1972, fig. 1. For the same vase see also Belov 1981, fig. 8.

<sup>33</sup> Artzy – Lyon 2003, fig. 9, 5 (1576).

<sup>34</sup> Some singular examples, which are very difficult to interpret, with some similar profiles to our Type 1 but with low or false ring feet are known from Samos. Several vases from the Heraion were dated to the Geometric Period (Walter 1957, 40 figs. 51, 3; 52, 1; Walter – Vierneisel 1959, 13. 19 figs. 14, 4; 34, 5) and ca. 630/620 (Furtwängler 1980, 199 fig. 12, I/6). Another from the ›Nordtor‹ was dated from the late 6<sup>th</sup> to the 5<sup>th</sup> century (Isler 1978, fig. 4, 98 pl. 50, 159). ›Fundgruppe AG‹ in which the last one was found makes one suspicious whether the vase might be from a later date. For ›Fundgruppe AG‹ see Isler 1978, 73. After all, those Samian vases bear a greater affinity to the Hera-cups of Samos than our Type 1. For the Hera-cups see Isler 1978, 97–98. 160–161 figs. 3. 20. 21 pls. 50. 72. 73. The similar can also be said for a vase found in a late 6<sup>th</sup> and the early 5<sup>th</sup> century grave (Grave No. 112) at Rhitsna, Boiotia. See Ure 1927, 19. 89–90 pl. 6, 112–8.

<sup>35</sup> For Olbia see Bouzek 2007, fig. 11, 3 (the same vase with Bouzek 1990, fig. 8, 3). This vase was classified as »local wheel-made ware in the North Pontic cities« under category of banded ware. See Bouzek 2007, 33. 38 fig. 8. K. Zaitseva brought many similar vases from Olbia together under Group 3 along with several parallels from other Black Sea sites such as Nymphaion, Pantikapaion and Elisavetovskoj and dated them to a period from the mid-5<sup>th</sup> to the early 4<sup>th</sup> centuries. At least some of those Olbian vases might have been locally made at the site. See Zaitseva 1984, 110–124 pl. 6. Another banded and footed example of the shape from Nymphaion is dated to the 5<sup>th</sup> century by S. L. Solov'ev. See Solov'ev 2003, 64 fig. 9, 6 pl. 39.

partially washed. The curvature of the body is very pronounced; the foot looks like a high cone and although the handles are not preserved, the traces on the body suggest similar handles to those on Klazomenian finds. A partially glazed kantharos from Daskyleion has very similar features in terms of shape though its small strap-round handles offer a later date than the Aigai kantharos<sup>36</sup>. There are still some inhibitions regarding the classification of the Aigai and Daskyleion examples as Type 1 kantharoi; however, the close connections of these two sites with Ionia must be kept in mind (*Fig. 20*)<sup>37</sup>.

The first suggestion on the origin of Type 1 kantharoi was put forth by J. K. Anderson who wrote of the Kofinà Ridge finds: »I have no doubt that these vases are the direct descendants of the archaic »Naucratic« chalices, though several generations of their pedigree are lost in obscurity«<sup>38</sup>. Later J. Boardman pointed to the 6<sup>th</sup> century cups of Khios as a possible ancestor<sup>39</sup>. K. Zaitseva not only indicated a link to the 6<sup>th</sup> century Khian cups but also offered a typology and chronology for the black-glazed and banded representatives of the shape quite likely at least some of them produced locally in Olbia<sup>40</sup>. D. N. Carlson followed J. Boardman's view when she was studying the Tektaş shipwreck finds<sup>41</sup>. When discussing two kantharoi from the Ma'agan Mikhael shipwreck M. Artzy and J. Lyon suggested a possible relationship with the Attic black-glazed one-handled bowls<sup>42</sup>. Colleagues from the former Soviet States have, for a long time, linked the Type 1 examples from the Black Sea centers with Ionia<sup>43</sup>.

The white slipped kantharos of the Tektaş shipwreck without any doubt closely resembles the 6<sup>th</sup> century cups of Khios<sup>44</sup>. However, the connection between these two groups of vases cannot be drawn easily. White slipped cups with flat bottoms, well-known for the most part as originating from 6<sup>th</sup> century Khios<sup>45</sup>, are also reported from Naukratis<sup>46</sup> and the Temple of Aigina Aphaia<sup>47</sup>; the examples from the latter two sites usually bear votive inscriptions<sup>48</sup>. Besides these

<sup>36</sup> Strap-handles joining just below the rim on the black-glazed kantharoi made their appearance in the third quarter of the 4<sup>th</sup> century at Athens Agora. See Sparkes – Talcott 1970, 123 fig. 7 pl. 29, 720–721; Rotroff 1997, 90.

<sup>37</sup> I have been kindly informed that some Klazomenian black-figured pottery and trade amphorae from the 6<sup>th</sup> century were found in Aigai by M. Gürbüz. The portions of Aigai kantharoi may recall the local high-necked cups and kantharoi of Crete at the first glance. However, the roots of the Cretan cups and kantharoi go back to the Geometric Period pottery tradition of the island (Coldstream 1999, 323–324) and the line of developments of both shapes can be traced step by step until the early Hellenistic times (Coldstream 1999, 323–324 fig. 2 pls. 25, 7, 8; 27, 22; 31, 29, 30, 32; Coldstream – Eiring 2001, 78, 80 figs. 2, 1 f–l; 2, 2 e–f; Eiring 2001, 97 fig. 3, 2 d–g). Daskyleion accommodates Ionian pottery as early as the first half of the 7<sup>th</sup> century. See Roebuck 1959, 110, 112 note 28; Boardman 1980, 242, 246; Gürtekin-Demir 2003, 214–225; Koçak-Yaldır 2011a, 88–92; Koçak-Yaldır 2011b, 365–366, 371–372.

<sup>38</sup> Anderson 1954, 146.

<sup>39</sup> Boardman 1967, 173.

<sup>40</sup> Zaitseva 1972, 90–97; Zaitseva 1984, 110–124.

<sup>41</sup> Carlson 2003, 591–592; Carlson 2004, 5 fig. 11.

<sup>42</sup> Artzy – Lyon 2003, 197.

<sup>43</sup> For example see Belov 1950, 270–280; Gajdukevič 1952, 91; Kozub 1970, 49–50; Brašinskij 1980, 59–60; Belov 1981, 173–174; Čistov – Domžalski 2002, 104.

<sup>44</sup> Kourouniotes 1916, fig. 15; Boardman 1967, 161–162 fig. 109 pl. 60, 763, 764 (from Emporio); Lemos 1986, fig. 6 (from Rizari); Archontidou 2000, 58 the lowermost picture (four one-handled cups which were dated to 630–600 from Rizari).

<sup>45</sup> Some earlier vases similar in shape can be found at Athens as early as the Late Geometric period. See Coldstream 2003, fig. 37 c. However, it is not easy to claim that any coherent relationship existed between them.

<sup>46</sup> Boardman 1980, 122–124 fig. 141; Boardman 1986, 253. For a recent assessment see Möller 2000, 134–135.

<sup>47</sup> Williams 1983, 169–178. Esp. see figs. 10, 11, 15, 16.

<sup>48</sup> Roebuck 1959, 83; Boardman 1980, 123; Williams 1983, 169; Boardman 1986, 251–258; Johnston 2006, 23–25 figs. 1, 7.

sites, such samples also come from Miletos<sup>49</sup>, Knidos<sup>50</sup>, Delos<sup>51</sup>, Rhodos<sup>52</sup>, Berezan<sup>53</sup>, Olbia<sup>54</sup>, Pantikapaion<sup>55</sup> and elsewhere<sup>56</sup>. However, if the distribution and quantity of these 6<sup>th</sup> century Khian cups is not misleading it may be assumed that in the 6<sup>th</sup> century they were not common or widely distributed<sup>57</sup>. It is not easy to accept these 6<sup>th</sup> century Khian cups as the ancestors of the Late Classical Period Klazomenian Type 1 kantharoi. Khian imports apart from trade amphorae were not in surplus in the 6<sup>th</sup> century fills at Klazomenai<sup>58</sup>. Furthermore, the 6<sup>th</sup> century cups so far represent only a small fragment of total Khian imports<sup>59</sup>. However the relative low number of Khian imports with the exception of trade amphorae should not veil the close connection between the two sites' pottery groups during the 6<sup>th</sup> century<sup>60</sup>. It is, therefore, not a convincing argument that the Late Classical Period Type 1 kantharoi derived their shape from the 6<sup>th</sup> century Khian samples. The transition between the two shapes might have taken place in the 5<sup>th</sup> century, but the period is still obscure in terms of archaeological evidence for Klazomenai and its surroundings. However, it should be noted that any influence on a specific pottery group can be expected to appear when the source of inspiration is still in common circulation.

Some parallels can also be suggested among karkhesia<sup>61</sup> or the sessile kantharoi, both of which are related to the deep-rooted pottery tradition of the Northeast Aegean region<sup>62</sup>. Yet it

<sup>49</sup> Kleiner – Müller-Wiener 1972, 74–75 fig. 5 pl. 21, 2. 3; Müller-Wiener 1981, fig. 16, 1 pl. 43 (cat. 11); Voigtländer 1982, 61 fig. 20, 112–117 (cat. 114 bears an inscriptions reminding of Naukratis and Aigina examples and it is dated before 450. See also 53–54). In Miletos, there are similar cups, some of which might have been produced locally, but with narrower bottoms. See Kleiner – Müller-Wiener 1972, fig. 8, 9 pl. 21, 5; Voigtländer 1982, fig. 20, 118. For cups similar to the latter one see also Boardman 1967, fig. 76, 336; Piotrovskij *et al.* 2005, cat. 103.

<sup>50</sup> Tuna 2012, fig. 39.

<sup>51</sup> Dugas 1928, figs. 119. 120.

<sup>52</sup> Laurenzi 1936, fig. 26 right.

<sup>53</sup> Il'ina 2005, 118–119 cat. 208–214 (esp. see cat. 208 and 208a).

<sup>54</sup> Skudnova 1998, 125 cat. 192 (one-handled grave good); Zaitseva 1972, fig. 1.

<sup>55</sup> Sidorova 1962, fig. 7, 7. For a possible local product see Marčenko 1967, fig. 3, 3.

<sup>56</sup> For Staraja Bogdanovka just north of the Crimean Khersonesos see Marčenko – Domanskij 1983, pl. 4, 2. For Tyritake see Šmidt 1952, fig. 6.

<sup>57</sup> For the distribution of Khian pottery see Cook 1949, 154–161. Most of Khian exports, aside from trade amphorae, mainly consist of only chalices and this circumstance is very well pictured at Tokra. See Boardman – Hayes 1966, 57–63. However, A. Johnston warns us that the quantity of the 6<sup>th</sup> century Khian cups may have been more than we presume. See Johnston 2006, 23 note 2. The shape is represented as the second common pottery group in plain ware at Khios. See Lemos 1991, 84–85. Three examples of these kantharoi were depicted in a banquet scene on a grand style Khian chalice. See Price 1924, 28 pl. 6, 27; Lemos 1991, cat. 742 note 19. The chalice possibly belongs to the later part of the second quarter of the 6<sup>th</sup> century. See also Lemos 1991, 184–185. This scene obviously proves that the usage of the shape was not restricted to the sacred areas.

<sup>58</sup> See Ersoy 1993, 329–333. Chalices, lidded lekanides and lidded pyxides were the principal Khian imports at Klazomenai. Khian chalices were also imitated by the local potters at the site. See Hümmüzlü 2008, 560–562.

<sup>59</sup> For a fragment from the HBT Sector see Koparal – İplikçi 2004, 224 fig. 6 c.

<sup>60</sup> The link between specific Klazomenian and Khian pottery groups has a long history beginning from the second half of the 7<sup>th</sup> century. For example, R. M. Cook observes a strong Khian influence on one of the earliest Klazomenian black-figure groups (Tübingen Group). See Cook 1952, 127. 144. 146. The resemblance can also be seen obviously on relief pottery from two sites. For Khian relief pottery see Simantoni-Bournias 1990, 193–200. However, trade amphorae seem to be the most fascinating examples of this link. Especially in the second half of the 7<sup>th</sup> and the early 6<sup>th</sup> century, the trade amphorae of two sites bear resemblance to each other as much as they were possible to be confused. For Archaic Period Khian and Klazomenian amphorae see Cook – Dupont 1998, 146–156; Sezgin 2012, 21–135.

<sup>61</sup> See esp. Love 1964, fig. 2.

<sup>62</sup> See below note 143.



is still impossible to claim that any direct connection existed between these and our Type 1 kantharoi.

Another possible source of inspiration for our Type 1 kantharoi may be sought among the metal vessels, especially from the Achaemenid Period. However, it is hard to claim that there is as direct a link between Type 1 kantharoi and metal vessels as there is between other specific pottery shapes and their metal equivalents. For most shapes, the general tendency is to think that metal vases, especially Persian, of either bronze or precious metal, had some influence on clay vases<sup>63</sup> with the exception of certain shapes such as the 5<sup>th</sup> century kantharos, which, as shown by D. K. Hill<sup>64</sup>, requires no metal prototypes. M. C. Miller clearly described the wide scale effects of Persian metals on Attic pottery of the late 6<sup>th</sup> and 5<sup>th</sup> century<sup>65</sup>.

Metal or clay vessels like the ones well-known from the east stairway reliefs of Apadana (*Fig. 8*)<sup>66</sup>, the vase carried by the rightmost participant of the symposion scene of the frieze of the Athena Temple at Assos<sup>67</sup>, or the metal vessel depicted on the mural paintings of Karaburun Tomb II<sup>68</sup> can be offered as the closest parallels to our Type 1 kantharoi<sup>69</sup>. S. Paspalas suggested that the 6<sup>th</sup> century Khian cups mentioned above, and some Type 1 vases from Khios, are far closer to the Lydian kantharoid cup, which he considered as a clay representative of Persian shape<sup>70</sup>. He approaches the kantharoid cup as a foreign element which entered the Lydian pottery sphere as part of the Iranian pottery tradition and material culture, quite likely during the second half of the 6<sup>th</sup> century<sup>71</sup>. Although an earlier occurrence of the shape in Anatolia before the Persian Period might be suspected<sup>72</sup> it seems to be true that most of the examples belong to that period<sup>73</sup>.

As far as I know, a simpler metal cup from a grave dated to the middle of the 5<sup>th</sup> century at Vani represents the most similar vase<sup>74</sup>. E. Guigolachvili considers that the Vani cup was most likely produced at the site but under the influence of Iran and Mesopotamia<sup>75</sup> while M. Triester

<sup>63</sup> See esp. Shefton 1971, 109–111; Miller 1993, 109–142; Miller 1997, 135–152.

<sup>64</sup> Hill 1947, 248–256.

<sup>65</sup> Miller 1993, 109–146; Miller 1997, 135–152.

<sup>66</sup> Boardman 2000, fig. 5, 69.

<sup>67</sup> Wescoat 2012, 164–168 fig. 81 pls. 101, 102a.

<sup>68</sup> The tomb is dated to the early fifth century by M. J. Mellink who suggested that it might have belonged to an indigenous who adopted attitudes of Persian nobles. See Mellink 1972, 263–269 figs. 15, 19; Denzter 1982, 227–230 pl. 37 fig. 224-R 24.

<sup>69</sup> The shape might have served both as drinking and libation cup, and closed vessel such as amphora or amphoralyton. See esp. Pfrommer 1990, 189–209 pls. 36–44; Boardman 2000, 187–194 pl. 5, 69–72; Paspalas 2000, 135–174. Aside from clay and metal examples, the shape was also imitated in glass. See Oliver, Jr. 1970, 14 fig. 11.

<sup>70</sup> Paspalas 2000, 138–139, 147.

<sup>71</sup> Paspalas 2000, 135–174.

<sup>72</sup> In Alişar Höyük two-handled jars with similar profiles mainly concentrated in deposits belonging to the second half of the 1<sup>st</sup> millennium. See von der Osten 1937b, 22 figs. 47, 48 pl. 11, d 1155; c 2429; e 876. However, the existence of the shape in deposits belonging to the post-Hittite-Phrygian Period is also probable. See von der Osten 1937a, 361 fig. 430 pl. 9, e 1286.

<sup>73</sup> The basic morphological features of the shape are reminiscent of the handleless Late Assyrian *palace ware* beakers, which were the fine products of competent Assyrian potters. For the palace ware see esp. Rawson 1954, 168–172. The palace ware was undoubtedly the luxury ware of Assyrian elites and has been reported among the pottery from the fort of Shalmaneser destroyed in 612 (Oates 1959 130, 135–136 pls. 34, 37, 60–67) however their existence at some near eastern sites went back to the 9<sup>th</sup> century (Ohtsu 1991, 131–154; Jamieson 2012, 28–29 fig. 3.25, 7–8).

<sup>74</sup> Guigolachvili 1990, 280–281 fig. 33.

<sup>75</sup> Guigolachvili 1990, 280–281.

proposes that the local school of toreutics in Kolkhis in the first half of the 5<sup>th</sup> century was linked with the Lydian-Ionian school<sup>76</sup>.

As a source of inspiration, Achaemenid metals cannot be considered as a stronger probability than the 6<sup>th</sup> century Khian cups in the case of Klazomenai. Neither those Khian cups nor Achaemenid metals can be claimed certainly to have been commonly in use at the site in the late 6<sup>th</sup> century when interaction between these materials should have taken place. Still it must not be forgotten that Lydian craftsmanship, a potential mediator of Achaemenid art to the west, was active at Klazomenai in this period, at least to a degree<sup>77</sup>. The eastern derivation might explain certain peculiarities of Type 1 such as the sudden appearance of the type in Ionia and at Black Sea sites and the somewhat counter-curves of the profile, that are both important diagnostic features that M. C. Miller highlighted to characterize the Achaemenid influence on Attic pottery<sup>78</sup>. On the other hand, the fact that we have no evidence showing the emergence of Type 1 or the transformation of the eastern vessel to Type 1 so far provides an obstacle to this approach.

As shown by the Rhodian vase (*Fig. 7, 1*), the type had been completely covered with black glaze as early as the second quarter of the 5<sup>th</sup> century. The visual impression of the kantharoi by that date obviously recalls the black-glazed pottery, among which the closest contemporary parallel to the Rhodos vase was the popular sessile kantharoi of the third quarter of the 5<sup>th</sup> century<sup>79</sup>. The present data do not help us conclusively solve the question of origin. However, it can be said with complete certainty that Type 1 kantharoi were produced by at least two sites including Klazomenai and Khios<sup>80</sup>. Moreover, the lack of white slipped or banded kantharoi at Klazomenai leads to the proposition that these two peculiarities are related to Khios.

#### *Type 2 (Figs. 9–17)*

This type is not as common as the previous one. The condition of only one example, **No. 13**, (*Figs. 11, 14*) permits the reconstruction of the entire vase: its height without handles is around 11 cm; the diameter of the rim is a little bit narrower than the height; and the diameter of the



Fig. 8 Detail from a relief on the Apadana, Persepolis

<sup>76</sup> Triester 2007, 67–107 fig. 3, 3; Triester 2010, 234–241. See also Boardman 2000, 186–189.

<sup>77</sup> Ersoy 2003, 254–257.

<sup>78</sup> Miller 1997, 146.

<sup>79</sup> See Sparkes – Talcott 1970, 115–116 pl. 27 fig. 7, 633–639.

<sup>80</sup> Miletos was another probable producer of the shape. See Voitgländer 1982, 53 fig. 20, 120. The site had an impressive tradition and history on manufacturing pottery already in the Archaic Period. See Voitgländer 1980, 47. For some cups from the mid-7<sup>th</sup> century see Voitgländer 1980, fig. 17. For the Northern Black Sea Region productions see esp. Zaitseva 1972, 90–97; Zaitseva 1984, 110–124.

pedestal foot is 5.4 cm. Yet judging by other fragments it is clear that these dimensions do not represent any standard for the type: for example, the proposed diameter of the rim of **No. 12** (Figs. 9, 10), which survived in many small sherds, is around 12 cm and its height is around 13.5 cm; the diameter of the rim of **No. 11** (Fig. 9) is around 13 cm; the rims on **Nos. 14** (Figs. 12, 14) and **15** (Figs. 13, 14) are narrower and reminiscent of Type 1 rims. The high strap handles on **No. 11** and the pedestal feet on **Nos. 12** and **13** are indicative of this type's characteristics although it can be suggested that the handles of **Nos. 13–15** are similar to Type 1 kantharoi. The most striking morphological peculiarity that differentiates the two types is the angular profile of the lower body.

The fabric of many Type 2 artifacts is very close to that of Type 1 (**Nos. 11, 13–15**, 5 YR 6/6 and 7/6 reddish yellow); the light fabric of **No. 12**, however, is somewhat different than any other Klazomenian find. The inner surfaces of all examples are covered with glaze except **No. 15** whose inner surface has only a band just below its rim. Only the lower parts of the outer surfaces of **Nos. 11–14** are covered with glaze. The glaze color shows less consistency than Type 1; the glaze is usually thin, matt and mottled. The upper parts of the outer surfaces are also covered with thin, pinkish creamy slip where floral decoration has been applied: ivy leaves on horizontal branches with added white dot rosettes (berries?) or a row of dot rosettes, which has been found thus far on only one vase (**No. 13**). The ivy leaf decoration was applied on a dark ground with added white on **No. 15**.

**No. 11** was found in an early 4<sup>th</sup> century fill in the FGT sector<sup>81</sup>. **No. 12** come from a deposit dated to ca. 400 and **No. 15** was found in a floor deposit of a house (Fig. 3) from the last decade of the 5<sup>th</sup> century in the HBT sector. **No. 14** was found in a fill from the first quarter of the 4<sup>th</sup> century while **No. 13** was found in the HBT sector with pottery dating to the first half of the same century. The locations of the findings of the individual examples indicate that the type belonged to the early period of the 4<sup>th</sup> century at the latest.

Any attempt to find comparable examples to our Type 2 is to be disappointed either in terms of shape or decoration throughout the contemporary contexts from the late 5<sup>th</sup> and the early 4<sup>th</sup> centuries. Therefore, similar decorative and formal features should be sought within a larger historical and geographical context. Firstly, the general appearance, especially of **Nos. 11** and **12**, basically resembles the 6<sup>th</sup> century Attic Type A kantharoi (Fig. 18)<sup>82</sup>, which continued to exist throughout the 5<sup>th</sup> century both in red-figured<sup>83</sup> and black-glazed<sup>84</sup> pottery in Athens. Vases with slender and narrower bodies than the 6<sup>th</sup> century Type A vases, and reminiscent of our Type 2, are frequently represented among Boiotian red-figured pottery<sup>85</sup> as well as in black-glazed pottery from Rhitsona<sup>86</sup>. Those kantharoi are normally vases with higher feet than **Nos. 11** and **12**,

<sup>81</sup> Özbay 2006, 189–191.

<sup>82</sup> Caskey – Beazley 1931, 14–18; Caskey – Beazley 1963, 10–12.

<sup>83</sup> For instance see ARV<sup>2</sup> 889.167; 482.34; 832.36; 832.37; 1672; 1210.69; 1213.2; 1281.

<sup>84</sup> Sparkes – Talcott 1970, 114 fig. 7 pl. 27, 627.

<sup>85</sup> Ure 1951, 194–197 pl. 42. See also CVA Brussels (3) III G-5 pl. (114) 5, 2A–2B. For vases from the second half of the 5<sup>th</sup> century see CVA Paris, Musée du Louvre (17) 43 pl. (1164) 41, 1–4; Lullies 1940, pls. 21, 22; Ure 1958, pls. 103, 104 figs. 12–16; Oxford, Ashmolean Museum, 1963.613. For a 4<sup>th</sup> century example see CVA Karlsruhe (1) 47 pl. (335) 37, 8–9.

<sup>86</sup> Ure 1913, 37 pl. 9, 7, 8 (Grave 76); Ure 1927, 36 pl. 10, 123.2; 123.7 (Grave 123). See also CVA Paris, Musée de Louvre (17) 47 fig. 18 pl. (1169) 46, 1–3 (D. U. Schilardi dates this vase to the mid-5<sup>th</sup> century or slightly later. See Schilardi 1977, 302); CVA Bucharest (1) 45 pl. (041) 41, 1; CVA Zurich 43 pl. (70) 28, 1 (with filleted stem); CVA Tübingen (1) 90–91 fig. 49 (Pl.1778); 50, 5; CVA Brussels (3) III G-5 pl. (114) 5, 3, 4; CVA Nantes 23 fig. 4 pl. (1578) 6, 4.

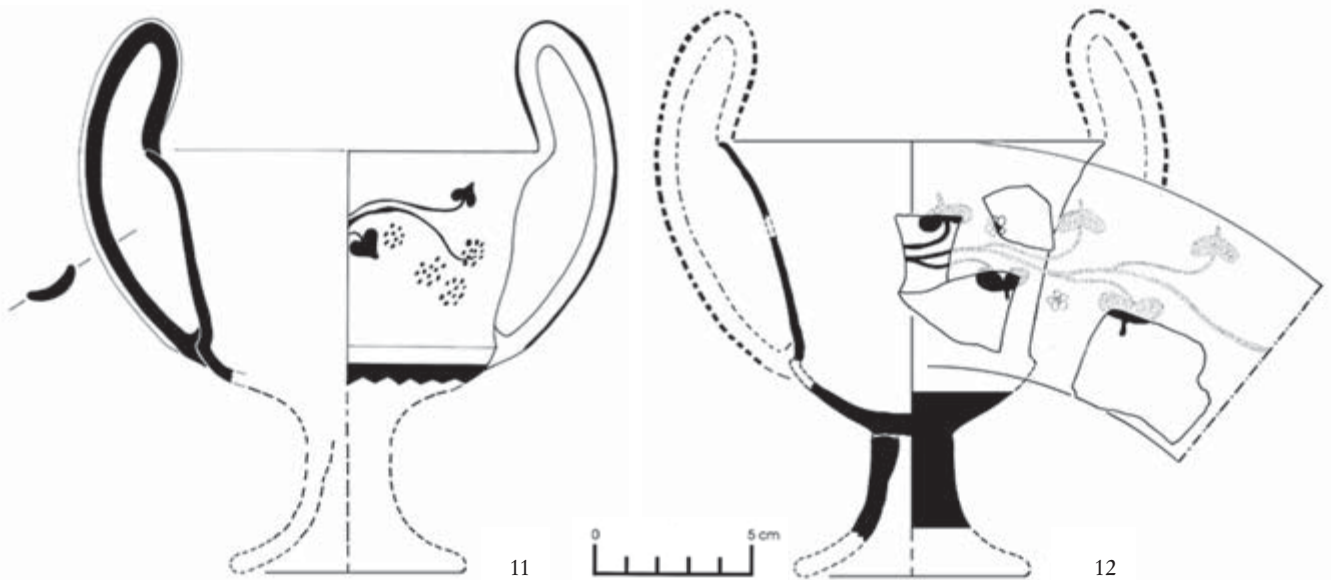


Fig. 9 Cat. No. 11–12

with or without spurs or cross-pieces at their handles and with or without a fillet at their feet. The 5<sup>th</sup> century black-glazed kantharoi found at the Kabeirion Sanctuary at Thebes<sup>87</sup>, alongside some vases dated to the third quarter of the 5<sup>th</sup> century at Halai Nekropolis<sup>88</sup>, and the ones from Thespian Polyandriion dated to 424, provide far greater numbers of high stemmed examples with high handles, plain or spurred, showing the tendency towards slender and higher proportions<sup>89</sup>. This tendency of the development led us to the latest examples of Polyandriion, coming from the late pyres about 400/390<sup>90</sup>, and to the 4<sup>th</sup> century kantharoi of Kabeirion<sup>91</sup>. The Boiotian kantharoi mostly dated to the second half of the 5<sup>th</sup> century may be considered as far closer to our Type 2 than any other shape, but solely regarding the general appearance<sup>92</sup>.

Aside from survivals of Attic Type A, another comparable example, resembling **Nos. 11** and **12** to a degree in terms of the shape, are possibly the well-known »Gesichtskantharoi« of Samos (Fig. 19), while **Nos. 13** and **15** have narrower bodies. They are white slipped vases rising on a high pedestal foot and decorated with plastic faces in Western Anatolian manner and ivy or myrtle bands in close connection with Ionian Little Master cups<sup>93</sup>. E. Walter-Karydi indicates a

<sup>87</sup> Heimberg 1982, 4–9 pls. 1. 2. 45–47. 67, 1–20.

<sup>88</sup> Goldman – Jones 1942, 385 pl. 4. See also 375–376 pl. 3 for an earlier representative of the shape from Grave 15.

<sup>89</sup> Schilardi 1977, 116–117. 310–335 cat. 195–220 pl. 9, 36–38 fig. 12, 5–7.

<sup>90</sup> Schilardi 1977, cat. 824. 825 pl. 67, 314. For the early 4<sup>th</sup> century examples see Ure 1962, pl. 112, 10. 11.

<sup>91</sup> Heimberg 1982, 4–9 pl. 2, 19. 20.

<sup>92</sup> For **Nos. 11** and **12** see esp. Heimberg 1982, pl. 1, 9. 10 (dated to the second half of the 5<sup>th</sup> century) and for **No. 15** see Schilardi 1977, cat. 824. 825 pl. 67, 314 (slimmer kantharoi from the latest pyres about 400/390 of Polyandriion).

<sup>93</sup> The finds come from Samos Heraion, Naukratis and Italy. Although most of the examples are related to Ionian Little Master cups, the shape is possible to go back to a date as early as the end of the 7<sup>th</sup> century. See Walter-Karydi 1973, 30–31. 130–131 fig. 29 pls. 55, 480 a–b; 56, 484 a–b; 57, 479. 481–483. 485; 61, 478–486; Martelli Cristofani 1978, pl. 84, 56. U. Schlotzhauer dates a kantharos (Walter-Karydi 1973, pl. 61, 478) to the late 7<sup>th</sup> century and suggests that it was a Miletos import at Samos. See Schlotzhauer 2006b, 236.



Fig. 10 Cat. No. 12

possible connection of these vases to Attic kantharoi of the early third quarter of the 6<sup>th</sup> century<sup>94</sup> in terms of shape. J. D. Beazley however, did not show anything very similar to them among Attic kantharoi, but he proposed that they might have been produced for the Etruscan market around ca. 530<sup>95</sup>. The second participant of the well-known symposium relief of the Assos Athena Temple holds a kantharos that is very reminiscent both of the »Gesichtskantharoi« and of our Type 2, judging by its shape<sup>96</sup>. After dating two face/head kantharoi in the Zurich University Museum to the second half of the 7<sup>th</sup> or the beginning of the 6<sup>th</sup> century, J. Manser suggested that these vases might have been produced somewhere in Western Anatolia<sup>97</sup>. Recent studies by U. Schlotzhauer demonstrated that Miletos is also a production center for these special face/head kantharoi. He included the Miletian kantharoi among Fikellura pottery (MileA II) which has a close relationship to the Ionian Little Master cups<sup>98</sup>. The face/head kantharoi are represented in at least one fragment to this date at Klazomenai<sup>99</sup>.

<sup>94</sup> Walter-Karydi 1973, 30.

<sup>95</sup> Beazley 1929, 40–41 fig. 1.

<sup>96</sup> Wescoat 2012, 167–168 fig. 81, pls. 101. 102b.

<sup>97</sup> Manser 1987, 162–163. J. Manser compares the Zurich kantharoi with a kantharos decorated in Lydian regional style from Düver and points out a possible relationship. See Manser 1987, 164. Zurich kantharoi may be linked to Khian cups of the last quarter of the 7<sup>th</sup> century and Ionian cups in terms of shape according to J. Manser. See Manser 1987, 163. U. Schlotzhauer also considers these vases among his Group III thinking that they are somewhat foreigner to Greek examples. See Schlotzhauer 2006b, 239.

<sup>98</sup> Schlotzhauer 2006b, 229–253.

<sup>99</sup> Schlotzhauer 2006b, 233. 239 note 38 fig. 25, II A 1 (for the same fragment see also Hürmüzli 1995, pl. 48, 175). Several other kantharoi, somewhat similar to face-kantharoi of Samos and Miletos but with a simpler manner of



Fig. 11 Cat. No. 13

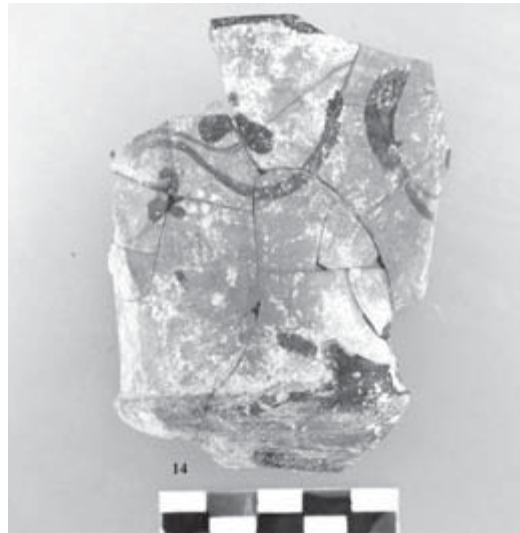


Fig. 12 Cat. No. 14

The ivy wreath decorations on **Nos. 11–12** and **14** were executed on a creamy yellowish slip with dark paint while **No. 15** had added white on its black-glazed surface. For the execution of the simple ivy wreath pattern on white slip some ancestors on Attic pottery of the late 6<sup>th</sup> century, exemplified in a Dionysiac scene on an amphora signed by Andokides as potter (*Fig. 18*), can be suggested<sup>100</sup>. On the other hand, the ancestors of the ivy wreath decoration on our Type 2 can also be found in the Fikellura style<sup>101</sup> and Ionian Little Master cups<sup>102</sup> far more commonly than Attic pottery. Even if the tradition of ivy wreath decoration might have been borrowed from Attic cups, which influenced both South Ionian pottery groups<sup>103</sup>, the ivy decoration was in very common use on various Miletian pottery groups such as head kantharoi, face vases<sup>104</sup>

decoration, could be found at Klazomenai (Hürmüzli 1995, 98–99 pl. 48, 175–178). The shape also made its appearance on a Klazomenian black-figured askos dated to 540–520 by R. M. Cook. See Cook – Dupont 1998, fig. 12, 6.

<sup>100</sup> The Metropolitan Museum of Art, 63.11.6. For another Dionysiac scene on a neck amphora by the Mastos Painter see also CVA Munich (8) 26–29 pl. (1794) 376, 2. The executions of white slip on kantharoi whether funerary in character or not continued to be present during the 5<sup>th</sup> century in Attica and Boiotia. See Schilardi 1977, 116–117 pl. 9, 5–7; CVA Tübingen (1) 87–89 figs. 45–47 pl. (1777) 49, 1–3; CVA Paris, Musée du Louvre (17) 39 pl. (1161) 38, 1. 2.

<sup>101</sup> Cook 1933/34, 74; Walter-Karydi 1973, pls. 70, 547 (amphora); 71, 52 (amphoriskos); Schaus 1986, 267–268 fig. 5, 22–24; Cook – Dupont 1998, 78. 86.

<sup>102</sup> Kunze 1934, 90–91 esp. pls. 7, 1–2; 9 figs. 6, 6; 8–9; Cook – Dupont 1998, 93.

<sup>103</sup> Attic influence on both groups of pottery is clear. The Little Master cups are under strong Attic influence (especially the Siana Cups) in terms of shape and manner of decoration. See Kunze 1934, 81–89; Walter-Karydi 1973, 21–29; Cook – Dupont 1998, 92. There were likely some interrelationships both for South Ionian Fikellura pottery and the Little Master cups with Attic pottery as shown by B. B. Shefton. See Shefton 1989, 41–72. D. A. Jackson also demonstrated clear Fikellura influences on Attic pottery (see Jackson 1976), though these influences were individual elements of shape or decoration rather than an extensive transfer of Fikellura style.

<sup>104</sup> Schlotzhauer 2006b, 234.

and mugs<sup>105</sup>. The ivy wreath just below the rim holds an important place in the decoration scheme of Miletian mugs<sup>106</sup>. Some of these Miletian mugs/kantharoi also bears votive inscriptions reminiscent of the 6<sup>th</sup> century Khian cups<sup>107</sup>. The close resemblance between the decoration of a floral mug from Olbia<sup>108</sup> and that of the Late Classical Type 2 seems undeniable<sup>109</sup>. The floral decoration is not unfamiliar for Ionia and for certain overseas sites in close contact with it such as Naukratis<sup>110</sup>, Histria<sup>111</sup>, Crimean Khersonesos<sup>112</sup> or Al-Mina<sup>113</sup>.

There was also a floral decoration tradition in the Aiolis especially evident by the Larisa finds in the 6<sup>th</sup> century. The floral decoration at Larisa had likely originated from the Orientalising pottery tradition and was a somewhat peculiar and long-lived style<sup>114</sup> beginning in the last two decades of the 6<sup>th</sup> century and continuing well into the 5<sup>th</sup> century<sup>115</sup>. The most popular motifs in the Larisa floral style were ivy and laurel leaves<sup>116</sup>; some of them were very close to those on **Nos. 11–12. 14 and 15**<sup>117</sup>, yet the Larisa finds date to the last two decades

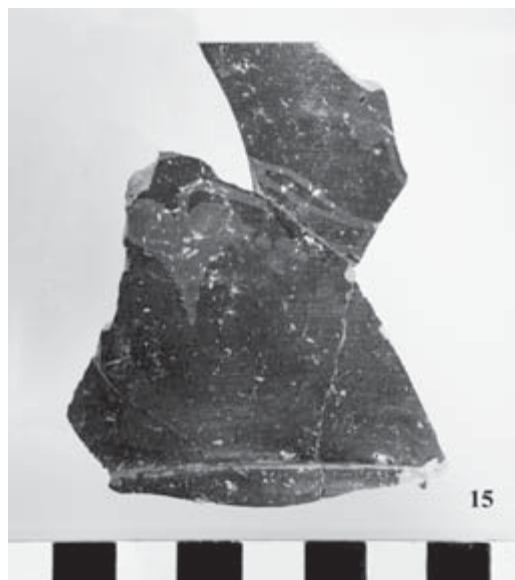


Fig. 13 Cat. No. 15

<sup>105</sup> Although most examples of the shape survived with only one handle, some of them might originally have had two handles. See Schlotzhauer 2006a, note 95. In Miletos besides the plain or trefoil rimmed types, there were also some examples related to Samian face-kantharoi. See Schlotzhauer 1999, 223–239 figs. 1–29; Schlotzhauer 2006a, 138–141 figs. 6–9. For the important role of Miletos for Fikellura pottery see esp. Schaus 1986, 251–295.

<sup>106</sup> Schlotzhauer 1999, 223–239 figs. 1. 2. 4. 5. 9. 13. 17. 24; Schlotzhauer 2006a, figs. 6. 7. For a closed vessel fragment from Didyma see also Tuchelt 1971, pl. 6, 66.

<sup>107</sup> Schlotzhauer 2006a, 138–141 figs. 6–9.

<sup>108</sup> The Olbian kantharos might have been a burial vase (see Reeder 1999, cat. 65). A. Lemos indicated that it was likely a Khian product (Lemos 1991, 179–180 pl. 220, 1658). Its decorative manner was in Fikellura style according to G. P. Schaus (Schaus 1986, 270 and note 56). However, ivy pattern examples can also be found on some Khian vases anyway. For a kantharos from Pantikapaion see Sidorava 1992, 142–143 fig. 10.

<sup>109</sup> In Miletos, the floral style might have survived in the 5<sup>th</sup> century. See Voitgländer 1982, pl. 18, 2 figs. 12, 64 (dinos); 20, 119 (cup). For a closed vessel fragment from a deposit dated to the 3<sup>rd</sup>–2<sup>nd</sup> century but not homogenous in character from Samos see Isler 1978, 69–72 pl. 62, 398.

<sup>110</sup> Fairbanks 1928, pl. 40, 382.

<sup>111</sup> There seems to be some examples of the floral mugs at the sacred areas of Histria. Bîrzescu 2006, 171 figs. 10. 11. At Histria, another cup fragment was considered under »céramique à Figures noires de la Grèce de l'Est« by P. Alexandrescu (Alexandrescu 1978, pl. 24, 248).

<sup>112</sup> Vinogradov – Zolotarev 1990, pl. 5 (upper left).

<sup>113</sup> Woolley 1938, fig. 10. L. Wooley claims that a local krater dated between 430 and 375 at Al-Mina was possibly produced under Greek inspiration. See Woolley 1938, 24–26. But most of the examples from Al-Mina had likely been imported from Miletos or adjacent areas. See Schierup 2013, 263–264 fig. 31 pl. 51, 39–42.

<sup>114</sup> Boehlau – Schefold 1942, 128–130 figs. 54. 55 pls. 49, 1. 3–11; 51–55; most of the examples on 56, 3.

<sup>115</sup> Boehlau – Schefold 1942, 133–135.

<sup>116</sup> Boehlau – Schefold 1942, figs. 54. 55 pls. 49, 1. 3–8; 51, 1. 3. 5; 52, 10–16; 53, 1; 54, 4–6. 9; 56, 3.

<sup>117</sup> For **Nos. 9–11** see esp. Boehlau – Schefold 1942, fig. 55 pls. 49, 8; 52, 1–12; 56, 3. The added-white ivy pattern on dark grounds can find many parallels at Larisa. E. g. see Boehlau – Schefold 1942, pls. 49, 3–6; 52, 13.

of the 6<sup>th</sup> century<sup>118</sup>. Floral style pottery was not restricted to the Aiolis though a considerable amount was produced in the region<sup>119</sup>. When discussing a krater at Smyrna decorated with a floral pattern and an odd black-figure, J. M. Cook pointed out that the ivy pattern had evolved from the Late Archaic Period to approximately the early 4<sup>th</sup> century but that the drawing of the figure did not appear to have descended from Archaic black-figures<sup>120</sup>. The decoration on the Smyrna vase is very close to that of **Nos. 11–15**; it was very common on local household kraters at Klazomenai in the late 5<sup>th</sup> and early 4<sup>th</sup> centuries as well as on the Late Archaic banded wares<sup>121</sup>. Similar ivy decoration can be found on Klazomenian black-figured vases of the second half of the 6<sup>th</sup> century<sup>122</sup>. At least in Smyrna and Larisa, it can be claimed that the floral style borrowed from the Late Archaic styles and continued well into the 5<sup>th</sup> century. It is plausible that the ivy pattern continued to be used throughout the 5<sup>th</sup> century, a period when Ionian material culture was very scarce mainly due to the post-Ionian Revolution process<sup>123</sup>.

The floral decoration was also not unfamiliar on Attic black-glazed and household pottery of the 5<sup>th</sup> and the 4<sup>th</sup> centuries. The decoration pattern formed by horizontal ivy wreaths can be seen on those pottery groups both on plain surfaces with dark painting<sup>124</sup> and on black-glazed surfaces executed by added white<sup>125</sup> as well as the red-figured pottery from the same period<sup>126</sup>.

<sup>118</sup> For example see Boehlau – Schefold 1942, 133–135 pls. 49, 8; 56, 3.

<sup>119</sup> With the help of analyses of some floral decorated fragments, M. Kerschner has demonstrated that those vases described as drop-style by him were linked with a pottery tradition having a long history in the region. The home of the style was probably Kyme, although Larisa was another candidate, but with a lower probability. Kerschner 2006, 112 figs. 24, 25.

<sup>120</sup> J. M. Cook defines the vase having decoration consisting of bull and monkey figures, ivy patterns and white dots as »Classical Red and White ware« at Smyrna and he regarded it as an independent and indeed somewhat »freakish« innovation. The Smyrna krater was considered within the domestic pottery sequence and it was probably a local production. See Cook 1965, 137 pl. 42, 139.

<sup>121</sup> For the 6<sup>th</sup> century vases see Uzun 2007, 279–291 figs. 207, 210, J 14, J 15; 211; 212.

<sup>122</sup> Esp. see Cook 1965, 115–116 pls. 32, 52 g; 37, 89; 38; Hürmüzlü 1995, pl. 60, 217; Özer 2006, pls. 12, 125; 30, 263–265; 41, 343–351. 353.

<sup>123</sup> The cease of the last figurative styles of Ionia, namely Fikellura and Klazomenian black-figure, was more or less connected with the suppression of the Ionian revolt in 494. See Cook – Dupont 1998, 89, 105. It was suggested that the floral style had been closely connected with Klazomenian black-figure. See Uzun 2007, 290–291. Several fragments with floral decoration pattern were found in a test trench excavated on Karantina Island. See Güngör 1994, figs. 70, 262, 263 (for the same pieces see also Güngör 2004, fig. 13); 71, 264 (deinoi); 102, 375–378 (fragments, the decoration of the last one is in the white-on-dark scheme).

<sup>124</sup> Sparkes – Talcott 1970, pls. 6, 111 (chous, 480–450). 117 (chous, 420–400); 37, 1089 (open vessel, 400–375). 1090 (open vessel, 350–325); 67, 1537 (storage-bin, second half of the 4<sup>th</sup> century); 74, 1625 (jug, 350–325). 1628 (jug, second half of the 4<sup>th</sup> into beginning of the 3<sup>rd</sup> century).

<sup>125</sup> Sparkes – Talcott 1970, pls. 3, 51 (hydria, 375–350); 6 figs. 2, 114 (chous, 450–425); 7, 136 (oinochoe, ca. 325); 27, 632 (Type B kantharos, ca. 440); CVA Bonn (1) 30 pl. (28) 28, 6. This kind of decoration can also be frequently found on the »golddekorierten« vases of the same period. Kopcke 1964, 62, 64–65.

<sup>126</sup> The long history of the floral decoration, particularly ivy pattern, on Attic black and red-figured vases is far beyond this study. However, horizontal running ivy wreaths were somewhat popular on Attic red-figured pottery especially from the mid-5<sup>th</sup> century both on reserved grounds and in the white-on-dark scheme. For some red-figured vases from the Athenian Agora in white-on-dark scheme see Moore 1997, pls. 3, 7 (amphora, ca. 440–430); 39, 288 (calyx-krater, ca. 440); 41, 306 (bell-krater, mid-5<sup>th</sup> century); 112, 1190 (plate, the late 5<sup>th</sup> century and on reserved ground); 113, 1204 (plate, the late 5<sup>th</sup> century); 153 (bowl, probably the late 5<sup>th</sup> century). For more examples from the late 6<sup>th</sup> century see also CVA Bonn (1) 18 pl. (16) 16, 5; CVA Oxford (2) 120, pl. (430) 66, 14. For some Sotadean kantharoi, both black-glazed and red-figured, see Sparkes – Talcott 1970, 116–117 pl. 27, 641–643 (for a very good restored drawing of cat. 641 see also Talcott 1935, 500–501 fig. 19, 8).



In Athens, there was extended use of floral decoration on certain large bowls dating from the third quarter of the 5<sup>th</sup> to about the middle of the 4<sup>th</sup> century<sup>127</sup>. There are close parallels both in terms of shape and decoration between these large bowls and local kraters of Klazomenai from the late 5<sup>th</sup> and the first half of the 4<sup>th</sup> century.

A somewhat similar treatment of added white floral decoration, reminiscent of those on our Type 2, can be found on some Boiotian kantharoi, especially during the second half of the 5<sup>th</sup> and the very early 4<sup>th</sup> centuries<sup>128</sup>, and the well-known skyphoi from Kabeirion<sup>129</sup>. Floral styles from other sites such as Olynthos<sup>130</sup>, Torone<sup>131</sup> or Korinthos<sup>132</sup> were most probably not in direct contact with Ionia; it is also worth noting their somewhat different characteristics when compared to Anatolian works.

The origin of the ivy decoration of Klazomenian Type 2 kantharoi goes back to the Late Archaic painted pottery tradition. Although ivy decoration was not unfamiliar in Attic pottery of the late 6<sup>th</sup> century, the main source of inspiration for the decoration of Type 2 seems to be rooted in the Late Archaic painted pottery styles of Ionia such as Fikellura and Klazomenian black-figure. It would be reasonable to think that the floral style had kept its presence in Ionia throughout the 5<sup>th</sup> century. The Type 2 kantharoi demonstrate that the shape and the decoration particularities were closely linked to the Late Archaic pottery traditions of Western Anatolia, though these drinking cups were in use in the late 5<sup>th</sup> and the early 4<sup>th</sup> centuries. Potters of Type 2 vases were claimed to be also aware of some tendencies and practices in black-glazed pottery of Athens and Boiotia, especially in the late 5<sup>th</sup> century.

### *Type 3 (Figs. 14–17)*

Type 3 closely resembles Type 2 but with narrower proportions than **Nos. 11 and 12** (Fig. 9)<sup>133</sup>. They differ from Type 2 due to their lack of floral decoration. None of the kantharoi is preserved enough to be able to determine the original height; it is obvious that **No. 17** (Fig. 14) was a miniature. It can be assumed that they stand on feet like Type 2 models. The rarity of present finds indicates that originally Type 3 was not a common type.

<sup>127</sup> For the large bowls see Sparkes – Talcott 1970, 56–57 pl. 4 fig. 2, 64–84. The shape resembles the household lekanai. See esp. Sparkes – Talcott 1970, 56–57 pls. 4, 79 (380–350); 81 (ca. 350); Wickens 1983, pl. 29 b; Knigge 2005, pl. 96, 420 (Bau Z Phase 2).

<sup>128</sup> Oxford Ashmolean Museum, 1931.10.; Heimberg 1982, pl. 48, 4. 5. 7. 18. For the upper mentioned kantharoi from Halai with added-white myrtle garlands see Goldman – Jones 1942, pl. 4. See also CVA Reading (1) pl. (560) 33, 6.

<sup>129</sup> For vases with white-on-black ivy decoration see esp. Heimberg 1982, 27–28 pl. 8, 132. For an exemplary skyphos see Fairbanks 1928, pl. 70, 565. It is thought that those Boiotian vases might have given a way for the emerging of Hellenistic kantharoi with a straight wall. See Rotroff 1997, 97–100.

<sup>130</sup> Robinson 1933, pls. 32. 33, P 52; 38; 69; Robinson 1950, pl. 3, P 2.

<sup>131</sup> Cambitoglou *et al.* 2001, fig. 91, 12. 44.

<sup>132</sup> At Korinthos the ivy pattern had emerged in the Local Style in the 5<sup>th</sup> century and continued to be used until ca. 375 (Risser 2003, 160 tab. 9.1). For a bell krater fragment from Korinthos see Williams II – Fisher 1972, pl. 24, 20. For floral decoration on Korinthian conventionalizing pottery see Risser 2001, pls. 4, 55 (pyxis, mid-5<sup>th</sup> century); 5, 58 (pyxis, mid-5<sup>th</sup> perhaps into third quarter); 27, 442 (oinochoe, 450–410); 29, 485 (oinochoe, 450–410); 30, 486 (oinochoe, 450–410). The stemless bell krater seems to be the most remarkable shape on which the ivy pattern was executed regularly. See McPhee 1997, 99–145. The origins of the decoration manner had deep roots in Korinthian pottery tradition, and particularly from about 460 horizontal ivy and laurel wreaths were very popular motives on a variety of shapes. See esp. McPhee 1997, 123–126. 137–139.

<sup>133</sup> For some similar examples to **No. 15** from the FGT Sector see Zeren 2004, fig. 85, 234.

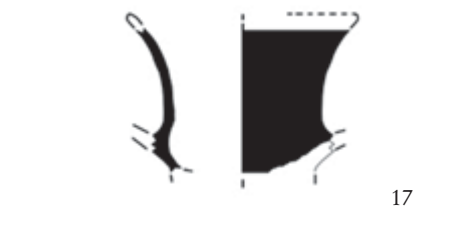


Fig. 14 Cat. No. 13-19

19



Fig. 15 Cat. No. 16

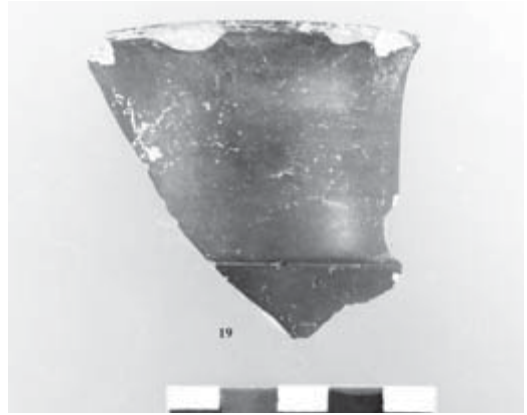


Fig. 17 Cat. No. 19



Fig. 16 Cat. No. 18

The fabric of **Nos. 16–18** is similar to that of Type 1. The dark fabric with micaceous inclusion of **No. 19** is clearly different from any other example. **Nos. 18** (Fig. 14. 16) and **19** (Fig. 14. 17) are completely covered with glaze judging by their preserved parts. **No. 17** has a reserved area on its outer surface. The inner surface of **No. 16** is reserved except for a glaze band just below its rim and is partially glazed on the outside; the quality and appearance of the glaze closely resemble Type 1 glaze. However, the glaze on **No. 17** is very dull whereas that of **No. 19** recalls the glaze found on black-glazed local pottery (Fig. 17).

The locations of the findings are less informative than those of the previous types. **No. 16** comes from the surface of a street containing an array of material dating to the mid-4<sup>th</sup> century in the FGT sector. **No. 18** was found on a section of a previously excavated trench in the HBT sector. **Nos. 17** and **19** were found with a considerable amount of pottery from the first quarter of the 4<sup>th</sup> century in the HBT sector.

No special mention is necessary beyond the discussion of Types 1 and 2 for Type 3 since it is basically a simpler version of the former two.

## THE KANTHAROS IN CONTEXT

The kantharos, as a shape, was fully studied by several authors who tried to establish a valid basis for the typology and chronology of the form. P. N. Ure's book was the first important work to consider the typology of the shape on the grounds of vases from Rhitsona graves<sup>134</sup>. L. D. Caskey and J. D. Beazley's study that mainly concentrated on Attic red-figured vases<sup>135</sup> is still useful. P. Courbin's article<sup>136</sup> searching for the inspiration of the 6<sup>th</sup> century Attic kantharos within the Etruscan pottery tradition<sup>137</sup> is illuminating for the earlier history of the shape. The most comprehensive typology of the shape is probably found in U. Heimberg's study on Kabeirion finds<sup>138</sup> and B. A. Sparkes and L. Talcott's study where the 6<sup>th</sup> and the 5<sup>th</sup> century examples of the shape are considered in connection with the later cup-kantharos and kantharos series<sup>139</sup>. The kantharos, as an attribute of Dionysos<sup>140</sup>, has always, naturally, been considered in mythological and religious perspectives. However, it is striking that the shape was not as common in archaeological contexts as it was in religious and mythological spheres and as depictions on Attic red and black-figured vases before the 4<sup>th</sup> century<sup>141</sup>. As opposed to Athens, the shape was widely in use in Boiotia during the 6<sup>th</sup> and the 5<sup>th</sup> centuries<sup>142</sup>.

The shape was not in common usage in Western Anatolia in the 6<sup>th</sup> century, despite what seems like greater popularity than in Athens. For instance, there was a considerable production of sessile kantharoi for various groups of wares in the northwestern part of Anatolia in the 7<sup>th</sup> and the 6<sup>th</sup> centuries<sup>143</sup>. A special type of kantharos with flat bottom and straight wall tapering slightly inward at the middle of its height, also known as karkhesion, might be mentioned particularly in the Northwest Anatolian cultural sphere<sup>144</sup>. A mug-like version of the kantharos shape is also represented among the gray wares of the same region<sup>145</sup>. The most elegant examples of the shape are possibly the well-known »Gesichtskantharoi« of Samos. Moreover, the existence of the shape amongst the equipment of symposia, either communal or sacred, was certified by the Assos Athena Temple relief mentioned above. It is beyond all doubt that the shape was not at all common in North Ionian decorated wares in the Archaic Period. For example, it is almost certain

<sup>134</sup> Ure 1913, 4–39.

<sup>135</sup> Caskey – Beazley 1931, 13–18; Caskey – Beazley 1963, 10–12.

<sup>136</sup> Courbin 1953, 322–345.

<sup>137</sup> This view is widely accepted by many scholars. For example see Rasmussen 1979, 105; Cook 1997, 226–227.

<sup>138</sup> Heimberg 1982, 1–25 cat. 1–108 pls. 1–7. 45–47. 67.

<sup>139</sup> Sparkes – Talcott 1970, 113–117 cat. 624–723.

<sup>140</sup> Simon 1969, 281; Isler-Kerényi 2007, 34–40. 200–202.

<sup>141</sup> Caskey – Beazley 1931, 14–18; Cook 1997, 226.

<sup>142</sup> For Rhitsona see Ure 1913, 4–39; Ure 1927, 34–37. For Thespian Polyandron see Schilardi 1977, 301–369. For Kabeirion see Heimberg 1982, 1–25 cat. 1–108 pls. 1–7. 45–47. 67.

<sup>143</sup> The sessile kantharoi are strongly represented among G 2/3 ware, gray ware, red ware and other Archaic wares of Northwest Anatolia, especially in the 7<sup>th</sup> and 6<sup>th</sup> centuries. A recent study by P. Ilieva has added much to our knowledge about the chronology and typology of the shape and probably the most important of them is her suggestion that the root of the shape went back to the Bronze Age pottery tradition of the region or even to the *depas amphikypellon* of the Early Bronze Age. See Ilieva 2011, 179–203. After all, there are still some question marks about the path of the shape from the Bronze Age to the Archaic Period. M. C. Miller points out that the interest of the 5<sup>th</sup> century Attic potters in the shape may be explained with increasing popularity of oriental metal ware, a characteristic feature of which was a carinated profile, like that of the sessile kantharos. See Miller 1993, 131–132.

<sup>144</sup> Love 1964, 204–222

<sup>145</sup> Bayne 2000, 141–142 fig. 34.

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Fig. 18  
Dionysiac scene  
on a red-figure  
amphora attributed  
to the Andokides  
Painter. The Met-  
ropolitan Museum  
of Art, 63.11.6

that the shape was somewhat exceptional in 6<sup>th</sup> century Klazomenai<sup>146</sup>. Khios was probably one of the most important sites for the consumption of kantharoi in the 6<sup>th</sup> century. The shape is represented among various pottery groups<sup>147</sup> apart from the white slipped, footless plain-ware cups discussed above. Somewhat odd productions reported from Lydia can be suggested to be more or less in connection with Western Anatolian pottery tradition<sup>148</sup>.

J. Manser mentions the close link between the kantharos shape and the Dionysiac cult<sup>149</sup>. U. Schlotzhauer draws our attention to the fact that the head/face kantharoi, kantharoi with facial features<sup>150</sup> and mugs<sup>151</sup> of the 6<sup>th</sup> century primarily concentrate in graves and sacred areas. Some similar treatment seems to be valid also for Histria<sup>152</sup>. P. Ilieva also points out that the majority of sessile kantharoi of Northwestern Anatolia were found in sacred areas and graves<sup>153</sup> and I. C. Love noticed that the karkhesia might have served as ritual vases<sup>154</sup>. Furthermore, the 6<sup>th</sup> century Klazomenian face kantharos mentioned above might have also originally been a sacred area offering. The exceptional popularity of the shape in Boiotia in the 6<sup>th</sup> and the 5<sup>th</sup> centuries led scholars to produce explanations that consider the special connection of the region with Dionysos<sup>155</sup>.

<sup>146</sup> For the orientalizing pottery see Aytacılar 2005. For the Klazomenian black-figure see Özer 2004; Özer 2006. For the banded ware see Uzun 2007.

<sup>147</sup> For the chalice style see Lemos 1991, 125. For the black-figure see Lemos 1991, 175–177 fig. 101 pl. 213; Sidorova 1992, 142–143 fig. 10; Piotrovskij *et al.* 2005, cat. 96.

<sup>148</sup> Greenewalt, Jr. 1968, 139–145 pl. 1, 1–3.

<sup>149</sup> Manser 1987, 166–167.

<sup>150</sup> Schlotzhauer 2006b, 237–238.

<sup>151</sup> Schlotzhauer 2006a, 138–140.

<sup>152</sup> Bîrzescu 2006, 171 figs. 10. 11.

<sup>153</sup> Ilieva 2011, 185.

<sup>154</sup> Love 1964, 216–217.

<sup>155</sup> Schilardi 1977, 303–304; Heimberg 1982, 3; Mulder 2012.

Fig. 19 Face-kantharos.  
Boston 98.925



The particular concentration of the kantharoi in shrines and graves seems to be undeniable, especially throughout the 6<sup>th</sup> and the 5<sup>th</sup> centuries. Kabeirion and Thespian Polyandrion are cases where the continuation of this practice into the later 5<sup>th</sup> century is evidenced<sup>156</sup>. Although many parallels of our Type 1 and Type 2 kantharoi have been reported from graves elsewhere, all of the Klazomenian finds within this study come from domestic areas. Although no 4<sup>th</sup> century nekropolis has yet been discovered on the Klazomenian mainland, these kantharoi have also not been reported from any of the 4<sup>th</sup> century graves excavated by the rescue excavations of the Urla/İskele Area. The only grave gift in this article is **No. 8** from Çeşme Boyalık.

Most Klazomenian finds were unearthed within contexts connected with leveling fills belonging to certain buildings from the first half of the 4<sup>th</sup> century (**Nos. 1–4. 11–13. 17. 19**) or within debris dated to just before the abandonment of the settlement around the mid-4<sup>th</sup> century (**Nos. 6–7. 16**). However, the find spots of some of our kantharoi are worth mentioning. The contexts in which **Nos. 14** and **15** were discovered were thought to be floor deposits of the northern living rooms of the early 4<sup>th</sup> century houses in the HBT Sector. Thus, it can be proposed that **Nos. 14** and **15** might have served as drinking vessels for private symposia.

**No. 5** was reported to have been found under the pavement of a street adjacent to the entrance of a 4<sup>th</sup> century house in the FGT sector. The location and the perfect condition of preservation of the vase point to the possibility that it was intentionally placed under the pavement in connection with either the erection of the house or the building of the street<sup>157</sup>. Foundation deposits were not an unknown or infrequent practice at 6<sup>th</sup> century Klazomenai or the other Western Anatolian

<sup>156</sup> The popularity of the shape in the graves continued during the later decades of the 4<sup>th</sup> century as evidenced by Thespian Polyandrion. See Schilardi 1977, 301–309.

<sup>157</sup> Thanks to Y. E. Ersoy for sharing his careful observation about the excavation of **No. 5**.

sites, as shown by Y. Ersoy<sup>158</sup>. In this instance, it can be proposed that **No. 5** might have been a foundation gift, although there was no sign of the other characteristics of these kinds of deposits such as animal bones or burning traces<sup>159</sup>. **No. 9** from Aigai was found in a bedrock pit with a considerable amount of pottery and some animal bones, some of which showed traces of burning, under the bouleuterion suggesting that it might have been a pyre-like foundation deposit for sanctifying the building<sup>160</sup>. It should not be forgotten that some of our kantharoi might have belonged to public buildings and activities that have not yet been definitely determined<sup>161</sup>. But they must all be considered as domestic products until otherwise proven.

### CONCLUSIONS

The kantharoi frequently found in the fills of domestic quarters belong to the Late Classical Period at Klazomenai and consist of three sub-types; only Type 1 is present in almost all fills from the late 5<sup>th</sup> to the mid-4<sup>th</sup> century and the quantity in which it occurs gives an impression that it was commonly in use at the site. Type 2 is usually represented in the early 4<sup>th</sup> century fills which raises questions regarding its absence in later fills. The examples belonging to Type 3 are neither abundant in terms of quantity nor come from securely datable contexts. It can be assumed that their chronology and development were somewhat similar to Type 2. Datable contexts strongly indicate that these vases had been answered to drinking vessel needs of Klazomenians before the black-glazed cup-kantharos series gained popularity at the site.

The published examples of Type 1 in Ionia apart from Klazomenai come from Khios, Erythrai and Miletos; Rhodos in the south; and Histria, Olbia, Nymphaion, Crimean Kheronesos and Tyritake in the west and north shores of the Black Sea. The existence of the shape in the Black Sea region must be attributed to the close relations of the region to Ionia, especially to Miletos and Khios<sup>162</sup>.

The other two discovery locations for Type 1 kantharoi are the Tektaş shipwreck off the Çeşme Peninsula shore, which is thought to be linked closely with Khios and Erythrai<sup>163</sup>, and the Ma'agan Mikhael shipwreck off the shore of Israel, which had a small quantity of Greek

<sup>158</sup> For a fully discussion see Ersoy 2007, 154. 158–161. Foundation deposits are particularly known in connection with sacred buildings in Western Anatolia and Greece. See Hunt 2006, 21–109.

<sup>159</sup> However, certain indicators such as animal bones or burning traces of foundation deposits are not always necessary. See Wells 1988, 259–266.

<sup>160</sup> Aside from pyres in cemeteries (Young 1951a, 110–130), some sacrificial pyre deposits are also well-known in domestic and industrial quarters at Athens. See Young 1951b, 218–219; Rotroff 1997, 212–213; Jordan – Rotroff 1999, 147–154.

<sup>161</sup> For example, at least some of the finds from Athens' Agora can be conceived as public vases because the Agora itself was a public area.

<sup>162</sup> Miletos and Khios were always important sites in the matter of trade between Ionia and the Black Sea. Although the dominant role of Ionia in Black Sea trade had almost ceased due to the Ionian Revolt, vital needs such as grain persisted to be exported to Ionia with a considerable quantity and some Black Sea sites like Olbia supplied grain to Ionia as well as to sites on Mainland Greece. See Roebuck 1959, 124–130. For a critical approach to conventional view that grain trade between Athens and the Black Sea was of major importance see Tsatskhladze 1998, 53–62. For an assessment about the sizes of metal and slave trades between the Greek world and the Black Sea see also Tsatskhladze 1998, 62–66.

<sup>163</sup> Carlson 2003, 596–598.



Fig. 20 Distribution map of Type 1 kantharoi

and Western Anatolian pottery in its cargo<sup>164</sup>. The distribution indicating Ionia, Black Sea sites and trade ships in Mediterranean is especially remarkable since it suggests that the origin of the type should be sought in Ionia. Although the early appearance of the type at Rhodos, another important intersection in Ancient Mediterranean trade, supports the view of a distribution concordant more or less to the main routes of Ionian maritime trade, more published examples are necessary before any final judgments can be drawn (*Fig. 20*).

The roots of both the shape and decorative style of Type 2 clearly emerge from the Archaic Period pottery tradition of Ionia. The floral decorated kantharoi on pedestal feet succeeded in genuinely conveying the spirit of 6<sup>th</sup> century decorated pottery well into the Late Classical period. However, there is still a long way to go in order to shed light on the mystery that is 5<sup>th</sup> century Ionia. Something similar can also be said for Type 3 which is a simpler version of Type 2.

For the present, it appears safe to suggest that the kantharoi of Klazomenai originated from the Late Archaic Period pottery tradition of Ionia and each type can be considered a creation of the Ionian potters' common sphere, rather than a result of a single line of shape development originating from a specific type. The term »Ionian sphere« here refers to a region whose core comprises of Klazomenai, Khios, Erythrai, Miletos and partially Samos. It should be mentioned once more that the link between Ionia and the Black Sea sites, especially in the Crimean Peninsula, has been verified particularly by Type 1 (*Fig. 20*). Most scholars agree that the best

<sup>164</sup> The black-glazed pottery hardly represents 10% of total pottery in the cargo. See Artzy – Lyon 2003, 198.



archaeological indicator of the link between these regions is the Ionian pottery found in the Black Sea sites from the 7<sup>th</sup> and the 6<sup>th</sup> centuries. Aside from the decorated diagnostic Ionian pottery of the Archaic Period, trade amphorae with their specific characteristic features are very accurate indicators of Ionian activity. However, the cease of the decorated pottery tradition in Ionia on a large scale after the Ionian Revolt and the domination of Attic pottery in overseas markets made Ionian existence outside the region somewhat invisible in respect to archaeological material. The political and economical domination of Athens might not have ultimately exterminated the existence of Ionian pottery in the Black Sea region<sup>165</sup>, however, but rather made it less easily detectable. For now, we can imagine that this type of pottery was in contact with Ionians and in particular Klazomenians settled in or traveling to the Black Sea Region. It is possible that these artifacts aided the Ionian people living far from their homeland in remembering their ethnic identities<sup>166</sup>. Klazomenian settlers are well-known in the region and especially in the Crimean Peninsula from the earliest foundation of sites (Plin. nat. 6, 7) well into Strabon's time (Strab. 11, 2, 4). The Type 1 kantharoi discussed in this study can also serve as a pathfinder for the Ionian footprints in a time when the domination of Attic pottery production obscured all other traces of material culture<sup>167</sup>.

#### CATALOG OF SELECTED FINDS<sup>168</sup>

1. Several frgs. of rim, body and bottom. *Figs. 4; 7, 13*. Year 1995. Inv. 4027–4030. H. 10.4 cm, Diam. of rim 7.9 cm, Diam. of bottom 3.7 cm.  
 Find Spot and Date: It was found in a deposit belonging to the foundation phase of the settlement at the HBT sector in Klazomenai with a considerable number of black glazed sherds from the late 5<sup>th</sup> and the early 4<sup>th</sup> century.  
 Description: Slightly outturned simple rim. Deep body. Recessed bottom. Trace of lower junction of strap handle is partly preserved. Both the inside and outside of the vase are totally painted with thin and matt glaze except lower body and bottom (7.5 YR N 4/ dark gray). Fabric with micaceous, lime and sand inclusions (5 YR 6/4 reddish brown).  
 Publication: Hasdağlı 2003, cat. 152; Zeren 2004, cat. 228.
2. Complete except handles. *Figs. 4; 6; 7, 17*. Year. 1998. Inv. 1056. H. 10.2 cm, Diam. of rim 9 cm, Diam. of bottom 3.8 cm.  
 Find Spot and Date: It was found in debris which filled up a rock-cut shaft probably belonged to the late Archaic Period. The fill seems to be related with the 3<sup>rd</sup> or 4<sup>th</sup> architectural phases in the HBT sector. No material later than the first quarter of the 4<sup>th</sup> century exists in the fill.  
 Description: Description same as No. 1. Thin and matt glaze except lower body and bottom (2.5 YR N 3/ very dark gray). Fabric with micaceous, lime and tiny stone inclusions (5 YR 7/4 pink) but gray in core.  
 Publication: Hasdağlı 2003, cat. 153; Zeren 2004, cat. 229.

<sup>165</sup> Bouzek 1990, 5. For the domination of Attic pottery on Black Sea markets particularly in the 5<sup>th</sup> and the 4<sup>th</sup> centuries see Bouzek 2007, 1228–1229.

<sup>166</sup> For some similar view see Bouzek 2007, 1234–1235.

<sup>167</sup> In Nymphaion, for example, where seems to be an important finding place for Type 1 kantharoi, the 4<sup>th</sup> century trade amphorae of Klazomenai are reported too. See Čistov – Domžalski 2002, fig. 14, 3.

<sup>168</sup> *Munsell Soil Color Charts* (Baltimore 1975) is used for the catalog. Resting surface is used for calculating diameters.

3. Several frgs. of rim, body and bottom. *Figs. 4; 6; 7, 16.* Year 1998. Inv. 1047. H. 10.5 cm, Diam. of rim 7.5 cm, Diam. of bottom 3.4 cm.  
Find Spot and Date: Same as **No. 2**.  
Description: Description same as **No. 1**. Thin and matt glaze except lower body and bottom (10 YR 3/1 very dark gray–2.5 YR 6/8 light red). Fabric with few micaceous and lime inclusions (2.5 YR 6/6 light red).  
Publication: Hasdağlı 2003, cat. 154; Zeren 2004, cat. 230.
4. Many frgs. of rim, body, bottom and handle. *Figs. 4; 6; 7, 18–19.* Year 1984. Inv. III. 030. H. 12 cm, Diam. of bottom 4.15 cm.
5. Find Spot and Date: It was found at the northern border of the HBT sector which was excavated in 1984. Any clear architectural phase belonging to the 4<sup>th</sup> century cannot be determined at the area. However, almost all of the pottery finds related with the post-Achaic Period at the area are from the first half of the 4<sup>th</sup> century.  
Description: Description same as **No. 1**. Thin and matt glaze except lower body and bottom (7.5 YR 3/2 brownish black–5 YR 3/1 brownish black–5 YR 5/4 dull reddish brown). Fabric with few micaceous, sand and lime inclusions (7.5 YR 8/6 orange).  
Publication: Unpublished.
6. Complete. *Fig. 6.* Year 1986. Inv. 003 İzmir Museum. H. 10.6 cm, Diam. of rim 9.3 cm, Diam. of bottom 3.8 cm.  
Find Spot and Date: It was found under the pavement of Street NS 10, just west of the IC and ID Houses in the FGT sector. The condition of preservation and the *in-situ* position suggest that it was left at its findspot intentionally. The debris over the pavement is clearly related with the latest activities at the sector around the mid-4<sup>th</sup> century.  
Description: Description same as **No. 1**. Thin and matt glaze except lower body and bottom (5 YR 3/1 very dark gray–5 YR 5/4 reddish brown). Fabric with micaceous, lime and few sands inclusions (5 YR 7/4 pink).  
Publication: Zeren 2004, cat. 231.
7. Frg. of lower body and bottom. *Figs. 5; 6; 7, 21.* Year 1985. Inv. 058 (9058). H. pres. 6.9 cm, Diam. of foot 3.3 cm.  
Find Spot and Date: It was found in debris from the time just before the settlement was abandoned around the mid-4<sup>th</sup> century in the FGT Sector.  
Description: Lower body frg. with ring foot. Slight conical depression at the middle of the bottom. Both the inside and outside of the vase are totally painted with thin and matt glaze except lower body, foot and bottom (2.5 YR 5/6 red). Fabric with dense of micaceous, few lime and sand inclusions (5 YR 6/6 reddish brown).  
Publication: Unpublished.
8. Many frgs. of rim, body, one handle and bottom. *Figs. 5; 7, 22.* Year 1986. Inv. 6003–6006. H. est. 10.4 cm, Diam. of rim 7.1 cm, Diam. of foot 3.3 cm.  
Find Spot and Date: Same was **No. 6**.  
Description: Description same as **No. 1** but with a high ring foot. Both the inside and outside of the vase are totally painted with thick glaze including the outside of the foot, except the bottom. The quality and effect of the glaze are very close to glaze on local black glazed pottery (2.5 YR N3/ very dark gray). Fabric with very few lime and micaceous inclusions (5 YR 6/6 reddish brown).  
Publication: Zeren 2004, cat. 232.

9. Complete except some parts. *Figs. 5; 7, 23*. Year 2011. Inv. Çeşme Museum 00091. H. 9.9 cm, Diam. of rim 8.3 cm, Diam. of foot 3.4 cm.  
Find Spot and Date: It was found in a grave with a few amphoriskoi in Çeşme, Boyalık.  
Description: Description same as **No. 7**. Fine fabric 2.5 YR 6/6 (light red).  
Publication: Unpublished.
10. Complete except 2/3 of upper body, rim and handle. *Figs. 5; 7, 28* Aigai. Year 2009. H. 11.7 cm, Diam. of rim 9 cm, Diam. of foot 4.2 cm.  
Find Spot and Date: It was found in a bedrock pit under a bouleuterion dating to the 2<sup>nd</sup> century in Aigai. Many of the pottery finds from the second half of the 4<sup>th</sup> century were uncovered in the deposit, as well as some animal bones, some of which had traces of a burning process. The excavators think that the finds might have been deposited into the pit after an offering.  
Description: Complete except 2/3 of upper body, rim and handle. Slightly outturned rim, deep body with concave profile on the middle, tapering lower body, trace of lower tie of handle. High-conical foot. Totally covered with red glaze outside and a glaze band inside of the rim (2.5 YR 4/8 red). Fabric with some tiny micaceous and a few lime and black inclusions (10 YR 7/4 very pale brown).  
Publication: Aydoğmuş 2012, cat. 37.
11. Almost complete. *Figs. 6; 7, 29* Daskyleion. Catalogue information is missing.  
Find Spot and Date: It was found in a fill dated to the second half of the 4<sup>th</sup> century or even later in Daskyleion.  
Description: Almost complete. Restored. Slightly outturned rim, deep-straight body with concave profile on the middle, tapering lower body. High-conical foot. Strap-round handles. Partially glazed outside and totally glazed inside with a black glaze (Some similar examples with red glaze are also known from the site).  
Publication: Bakır 2011, fig. 19.
12. Several unjoining frgs. from rim, body and handle. *Fig. 9*. Year 2000. Inv. 1027. H. pres. 7.5 cm, Diam. of rim 12.5 cm.  
Find Spot and Date: It was found in a fill connected with the foundation phase from the early 4<sup>th</sup> century.  
Description: Several unjoining frgs. Slightly outturned simple rim. Deep-straight body wall. Angular profile in lower body. High strap handle. Inside, lower outside and the handle of the vase are covered with diluted matt glaze (5 YR 3/1 very dark gray–5 YR 4/6 yellowish red–5 YR 5/2 reddish gray), the upper outside of the vase is reserved but covered with a creamy slip (5 YR 8/4 pink). Micaceous fabric with a few lime and black inclusions (5 YR 6/6 reddish yellow).  
Decoration: Ivy wreath with berry sprays.  
Publication: Zeren 2004, cat. 233; Özbay 2006, 192 upper picture.
13. Many joining and unjoining frgs. from body and rim. *Figs. 9, 10*. Year 1995. Inv. 4025. 4028. 4030. H. pres. 12.9 cm, Diam. of rim 12.3 cm.  
Find Spot and Date: Same as **No. 1**.  
Description: Many joining and unjoining frgs. Slightly outturned simple rim. Deep-straight body wall. Trace of angular profile in lower body. High pedestal foot. No trace of the handle. The vase should have been broken somewhat earlier than it was deposited judging by corrosion of its wall breaks. Inside and lower outside of the vase is covered with diluted brown glaze (10 YR 4/2 dark grayish brown–2.5 YR 6/6 light red), the upper outside of the vase is reserved but covered with a

creamy slip (7.5 YR 8/6 reddish yellow). Pale fabric with a few lime inclusions (7.5 YR 7/6 reddish yellow–7.5 YR 7/4 pink).

Decoration: Ivy wreath with added white berry sprays.

Publication: Koparal 2002, fig. 29, 098.

14. Joining frgs. from body, rim and foot. *Figs. 11. 14.* Year 2013. Inv. 1008. H. 10.8 cm, Diam. of rim 10.3 cm, Diam. of foot 5.4 cm.  
Find Spot and Date: It was found in a fill possibly formed during the first half of the 4<sup>th</sup> century but severely damaged in the Roman Imperial Period in the HBT sector.  
Description: Many joining frgs. Slightly outturned simple rim. Deep-straight body wall. Trace of angular profile in lower body. High pedestal foot. Trace of the lowest part of the strap handle. Upper inside and lower outside of the vase is covered with diluted glaze (10 R 5/6 red–7.5 YR N5/ dark gray), the upper outside of the vase is reserved but covered with a creamy slip (7.5 YR 7/6 reddish yellow). Fabric with a few lime and sand inclusions (5 YR 6/6 reddish yellow). Gray core in the fabric (5 YR 6/1 gray).  
Decoration: Rosette frieze.  
Publication: Unpublished
15. Joining frgs. from rim and body. *Figs. 12. 14.* Year 2004. 2007. Inv. 15014 (2004), 1030a (2007). H. pres. 9.1 cm, Diam. of rim 8.4 cm.
16. Find Spot and Date: It was found in a floor deposit from the early second quarter of the 4<sup>th</sup> century with some black-glazed pottery in the HBT sector.  
Description: Many joining and a few unjoining frgs. from the rim and the body. Slightly outturned simple rim. Deep-straight body wall. Angular profile in lower body. Diluted black/red glaze inside and grayish black glaze lower outside (2.5 YR N4/ dark gray–2.5 YR N5/ very dark gray–2.5 YR 6/6 light red). Reserved upper outside covered with a dark creamy slip (7.5 YR 7/2 pinkish gray). Fabric with micaceous, lime and a few black inclusions (5 YR 7/6 reddish yellow).  
Decoration: Ivy wreath with added white berry sprays.  
Publication: Unpublished.
17. Many unjoining pieces from body. *Figs. 13. 14.* Year 1990. Inv. 2003. 2019. 2021. H. pres. 9.6 cm.  
Find Spot and Date: It was found on a floor deposit from ca. 400 with many black-glazed and various potteries in the HBT sector.  
Description: Many joining and a few unjoining frgs. from the body. Deep-straight body wall. Angular profile in lower body. Diluted black glazed outside and upper inside (2.5 Y 3/2 very dark grayish brown–2.5 Y N 2/ black). Fabric with micaceous, lime and a few black inclusions (5 YR 6/6 reddish yellow).  
Decoration: Added white ivy wreath with berry sprays.  
Publication: Hasdağlı 2003, cat. 155.
18. Joining frgs. from rim and body. *Figs. 14. 15.* Year 1985. Inv. 058. H. pres. 5.1 cm, Diam. of rim 9.1 cm.  
Find Spot and Date: Same as **No. 6**.  
Description: Several joining frgs. from the rim and the body. Slightly outturned rim, straight body wall with a sharp carination on lower body. Small piece of vertical strap handle preserved on the lower body. Inside of the rim and lower body outside covered with a red glaze (2.5 YR 5/8 red). Fabric with a few lime inclusions (5YR 7/6 reddish yellow).  
Publication: Unpublished.

19. Body frg. *Fig. 14*. Year 2004. Inv. 22006 a. H. pres. 4.6 cm, max. diam. of body 6.9 cm.  
 Find Spot and Date: It was found with pottery of which the latest examples were from the first half the 4<sup>th</sup> century and in a point close to **No. 14** in the HBT sector.  
 Description: Straight body wall flaring on top. Trace of lower tie of the handle. Bulbous profile on lower body. Matt and dull black glaze outside and inside (2.5 YR 6/6 light red–7.5 YR N/4 dark gray), reserved lower body covered with creamy slip (5 YR 8/4 pink). Fabric with micaceous, lime and a few black inclusions (5 YR 7/6 reddish yellow).  
 Publication: Unpublished.
20. Rim and body frg. *Figs. 14. 16*. Year 2004. Without Context. H. pres. 7.2 cm, Diam. of rim 8.8 cm.  
 Find Spot and Date: It was found on a section of an excavated trench in the HBT sector.  
 Description: Plain rim, straight body wall. Bulbous profile on lower body. Matt and dull glaze inside and outside (2.5 YR 6/6 light red–7.5 YR N/4 dark gray). Fabric with micaceous, lime and a few black inclusions (5 YR 7/4 pink).  
 Publication: Unpublished.
21. Rim and body frg. *Figs. 14. 17*. Year 2007. Inv. 11005. H. pres. 5.6 cm, Diam. of rim 8 cm.  
 Find Spot and Date: It was found with pottery of which the latest examples were from the first half the 4<sup>th</sup> century in the HBT sector.  
 Description: Same as **No. 17**. Totally covered with black glaze very close to local black-glazed ware (10 YR 3/2 very dark grayish brown–2.5 YR 6/6 light red). Dark fabric (probably results from on over-firing) with micaceous inclusions (7.5 YR 6/4 light brown).  
 Publication: Unpublished.

*Abstract:* With the help of the Klazomenai Excavations, a considerable amount of small finds from the Late Classical Period has been brought to light along with architectural remains. Kantharoi are possibly among the most diagnostic shapes of all pottery finds at Late Classical Klazomenai. The kantharoi in question were mainly found in domestic contexts and are studied under three sub-types in this paper. The slim and tall vessels of the first type are represented alongside almost all fills at the site during the late 5<sup>th</sup> and early 4<sup>th</sup> centuries and they are certainly peculiar to Klazomenai and Ionia. This type is also frequently reported in Black Sea sites and is thought to be an indicator of Ionian activities around the Black Sea Region in the 4<sup>th</sup> century. The second type with floral decoration emerged from the Late Archaic Period pottery tradition of Ionia but was still in use during the late 5<sup>th</sup> and the early 4<sup>th</sup> century in Klazomenai. The third type can be described as a simple hybrid of the previous two types.

#### SPÄTKLASSISCHE KANTHAROI AUS KLAZOMENAI

*Zusammenfassung:* Bei den Grabungen in Klazomenai sind, zusammen mit architektonischen Überresten, große Mengen an Kleinfunden aus der Spätklassik zutage getreten. Kantharoi gehören wohl zu den diagnostischsten Formen aller Keramikfunde aus dem spätklassischen Klazomenai. Die fraglichen Kantharoi stammen hauptsächlich aus häuslichen Kontexten und werden hier in drei Kategorien untersucht. Die dünnen und hohen Gefäße des ersten Typs finden sich in fast allen Schichten des späten 5. und frühen 4. Jhs. und sind sicherlich spezifisch für Klazo-

menai und Ionien. Er findet sich außerdem regelmäßig in Stätten am Schwarzen Meer und wird als Indikator ionischer Aktivitäten im Bereich der Schwarzmeerregion im 4. Jh. angesehen. Der zweite Typ mit floraler Dekoration entwickelte sich aus der spätarchaischen Keramiktradition Ioniens heraus, war aber noch im späten 5. und frühen 4. Jh. in Klazomenai in Gebrauch. Der dritte Typ wird als einfacher Hybrid der beiden vorherigen Typen beschrieben.

#### KLAZOMENAI'DEN GEÇ KLASİK DÖNEM KANTHAROSLAR

**Özet:** Klazomenai Kazıları sayesinde Geç Klasik Dönem'e ait kayda değer bir miktarda seramik buluntu, mimari kalıntılarla bağlantılı olarak açığa çıkartılmıştır. Geç Klasik Dönem Klazomenai'si için en tanımlayıcı vazo formlarından biri olasılıkla kantharoslardır. Burada ele alınan kantharoslar ağırlıklı olarak günlük yaşama ilişkin buluntu grupları içerisinde ele geçmişlerdir ve bu çalışmada üç alt kategori halinde incelenmektedirler. İlk tipteki ince ve uzun vazolar geç 5. ve erken 4. yüzyıl boyunca yerleşmedeki hemen tüm buluntu kümelerinde temsil edilmekte olup kesin olarak Klazomenai ve İonia'ya özgüdür. Bu tip ayrıca Karadeniz merkezlerinden de sıklıkla rapor edilmiş olup bu tipin 4. yüzyılda Karadeniz Bölgesi'ndeki İonia etkinliklerinin bir belirteci olduğu düşünülmektedir. Bitkisel bezemeli ikinci tip ise İonia'nın Geç Arkaik Dönem seramik geleneklerinden doğmuştur ancak Klazomenai'de geç 5. ve erken 4. yüzyılda hala kullanımdadır. Üçüncü tip basitçe diğer iki tipin bir melezi olarak tanımlanabilir.

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