

The Sessile Kantharos of the Archaic Northeast Aegean Ceramic Assemblage: the Anatolian Connection

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Abstract

The presence of a particular version of kantharos, absent from the Greek ceramic repertoire, has long ago been noticed in the Archaic wares of the Northeastern Aegean/Northwestern Anatolia. This tall conical cup with two high, strap, rim-handles and low, ring base appears mainly in the repertoire of the G2/3 and Gray Wares, but contemporary variations of the shape, produced in the style of other pottery groups (Chian, Lemnian monochrome Red Ware, LG/Sub-Geometric from Antandros, Samian LG) evidence the flux of knowledge between the workshops of the Archaic North Aegean ceramic koine. The kantharos, however, is well paralleled in a LBA West Anatolian vase, which provides a possible prototype of the shape.

Zusammenfassung

Das Vorkommen einer speziellen, nicht im griechischen Keramikrepertoire vorhandenen Kantharos-Form ist seit längerem im archaischen Warenkatalog der Nordost-Ägäis und in Nordwest-Anatolien bekannt. Dieser hochauftragende konische Becher mit zwei überrandständigen Bandhenkeln und flachem Standring kommt hauptsächlich im Repertoire der G2/3-Ware und der Grauen Waren vor, jedoch belegen zeitgleiche Formvarianten, produziert im Stile anderer Keramikgruppen (monochrome rote Ware von Chios, Lemnos, spät/subgeometrische von Antandros und Samos), den Austausch zwischen den Werkstätten der archaischen Keramikkoine in der Nord-Ägäis. Der Kantharos jedenfalls ist gut vergleichbar mit einer spätbronzezeitlichen Gefäßform West-Anatoliens, die einen möglichen Prototyp dieser Form darstellt.

Introduction

A deep, conical cup with two high, strap, rim-handles, often with a concave outer surface, oval mouth and a low, ring base (pl. 1), familiar today with Boulter's term ›sessile‹ kantharos,¹ appears to reach the *floruit* of its popularity in the Archaic ceramic repertoire of the Northeastern Aegean cultural *koine*. The shape, represented in a number of variations, is present in technologically different ceramic groups dating between the late 8th and the end of 6th century BC,² indicating a constant flux of knowledge and ideas between the potters of the local workshops, as well as a preference for this particular shape of drinking vessel in local markets. The sharp, elegant contours of the body often emphasised through

thin, fine ridges and the high, strap handles provide the vase with a rather ›metallic‹ look.

The discussion that follows places the shape in its ceramic and social contexts and aims at establishing its ›original homeland‹.³ A model of interactions between the regional ceramic workshops is proposed and the function of the kantharos in the consumption patterns of the local communities is analysed. The most considerable number of kantharoi representing this particular shape belong to the 7th century local, Northeast Aegean Sub(proto)geometric⁴ painted pottery group known as G2/3 Ware (pl. 2), named after Blegen's trench G2/3 at Troy. The shape is also well represented in the contemporary, monochrome pottery group referred to as Gray Ware (Aeolian or Northwest Anatolian) (pl. 4). The consider-

able number of morphological similarities shared by these two ceramic categories⁵ suggests either a close cooperation between the local G2/3 Ware and Gray Ware workshops or even a production of both groups by the same potters with the shape under discussion being a case study of a process, which can be illustrated by multiple examples.⁶ Morphologically related, contemporary painted examples of probably local origin, from Chian Emporio⁷ (pl. 3) the Antandros cemetery⁸ and the Samian Heraion⁹ reflect the mutual influence, borrowings and probably fashion in shape preferences in the wider pottery *koine* developed around the shores of the Eastern Aegean basin in the Archaic period. The popularity of the shape in the Northeastern corner of the Aegean continues well into 6th century represented by morphological varieties of the more uniform 7th century kantharos. The vessels of this shape are characterised now by a plain, monochrome, slipped surface which supports their attribution to two pottery groups produced in the area at that time: Gray and Red Wares (pl. 5).

Finally, some Bronze Age counterparts (pl. 6) of the Archaic shape will be discussed in an attempt to provide a ceramic background for the origin of the shape.

Distribution

The distribution pattern of the sessile kantharos (Map 1) implies that it was a favourite shape in North Aeolian coastal sites (Assos,¹⁰ Antandros,¹¹ Troy,¹² Pitane,¹³), especially preferred in the off-shore islands of Lesbos¹⁴ and Lemnos,¹⁵ also well known from the North-Aegean islands of Tenedos,¹⁶ Samothrace,¹⁷ Thasos,¹⁸ Skyros¹⁹ and some isolated examples from Central Macedonia,²⁰ Ionia (Smyrna²¹ and Samos²²) and Daskyleion,²³ while the contextual features of the majority (but not all) of the vessels indicate certain preference in its use for special occasions.

Shape Variations

Six varieties of the general shape are recognisable, based on differences in the rim morphology, the angle of the body walls in relation to the base and

the place of the maximum diameter of the vase. They will be presented with short description of the morphological features and then according to the ceramic groups in which they appear.

Type I (pl. 1:1)

The most distinctive feature of the vases representative for Type I is the broad, off-set lip which usually provides the main ornamental zone of the vessel, together with the handles and the carination towards the lower body²⁴. Slightly flaring walls are responsible for the conical body, sometimes with gentle concavity. The carination towards the lower body is sharp and clear and starts below the lower handle attachment, while the maximum diameter of the vessel is at the rim.

Type II (pl. 1:2)

A diagnostic feature of the vessels belonging to Type II is their straight walls ending in a plain, undifferentiated rim. The very restricted, compared to the types I, III and IV, painted decoration is applied immediately under the rim, while the ornamental fields on handles exterior, carination and in some cases the lower body/base exterior do not differ considerably from the examples of other types. The carination towards the lower body is, similar to the Type I examples, sharp and clear, starts below the lower handle attachment and the maximum diameter of the vessel is still at the rim. The more open angle of the straight walls creates the impression of a shorter and broader, conical upper body compared to that of Type I vases.

Type III (pl. 1:3)

The basic feature of the Type III kantharoi is that the outward lip forms a continuous curve with the slightly flaring, sometimes gently concave body walls. In some cases the lip is additionally emphasised through a fine ridge at the lip-body curve. Similar to the Type I examples the differentiated lip serves as main ornamental field of the vase. The maximum diameter of the body is at the lip, but it is

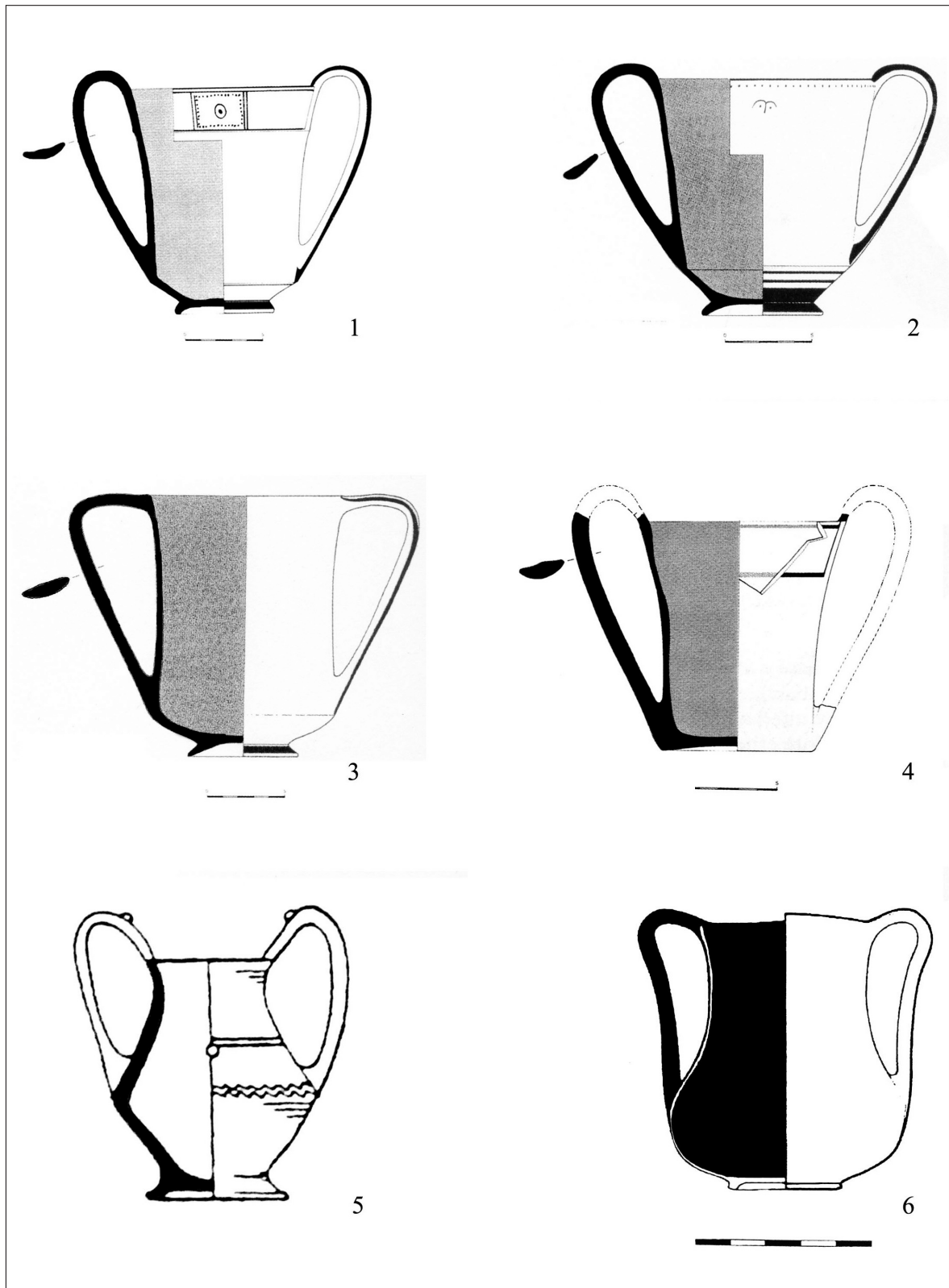
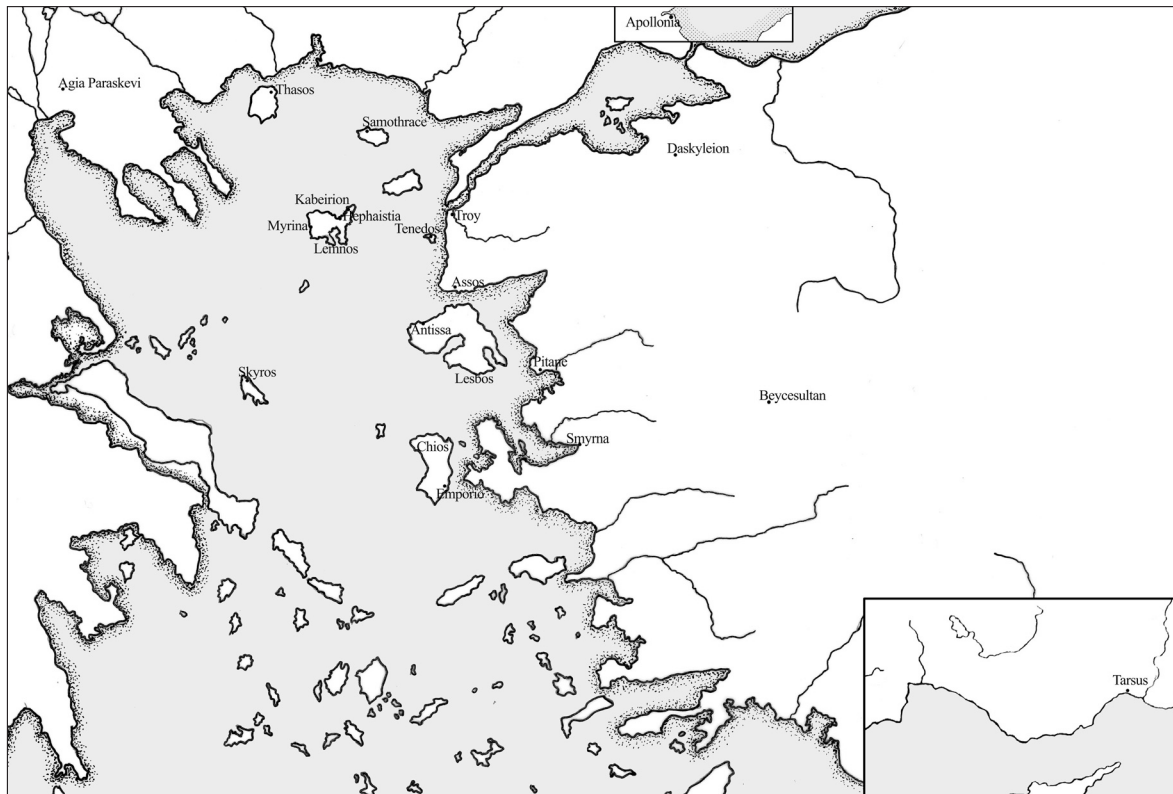


Plate 1: The main types of sessile kantharos according to the variations in the morphology of the shape.



Map 1: Map of the Aegean basin showing the distribution pattern of the sessile kantharos (drawing: author).

now almost equal to the diameter at the carination towards the lower body resulting in a cylindrical vase. While some vessels keep the sharp, clear contours of the carination characteristic for the Type I and II examples, others appear with a much softer curve between the long upper body and the short bottom part. An additional recognisable difference in comparison to the previous two types of sessile kantharos is obvious in the position and shape of the strap rim-handles. Unlike the high curve of the Type I and II handles, above the rim level, the handles of most of the Type III vases appear to curve much lower down, seldom above the level of the rim.

Type IV (pl. 1:4)

Vases belonging to this type have been successfully described as *kantharos/karchesion*²⁵ due to the mixed morphological features, which characterise them, defining their intermediate position between the sessile kantharos and the karchesion. Similar to the

type I–III kantharoi, the body walls are slightly flaring, ending in a plain undifferentiated rim, the maximum diameter of the body is at the rim, unlike the ›classic‹ karchesion which has a rim and base of the same diameter, and the strap handles curve high above the rim level. In contrast to the kantharos, however, the kantharos/karchesion has no lower body and ring base. These are replaced by an almost flat, slightly concave base which meets the curve of the walls at a sharp angle and the lower handle attachment is placed at this point. These last three features relate directly to the karchesion shape which justifies the suggested name. The differentiation between the karchesion and the kantharos/karchesion, however, is possible only when a whole profile or a considerable part of it is preserved.

Type V (pl. 1:5)

The Type V kantharoi differ by the change in the proportions of the body resulting from the shift of

the maximum diameter from the rim to the curve towards the lower body. The smooth curve, which has replaced the sharp carination of Types I and II kantharoi is placed at a higher point, making the top part of the body shorter and the bottom one, respectively, taller compared to previous types. The outward lip forms a continuous curve with the body walls and is sometimes additionally emphasised through a fine ridge, placed at the lip – body curve. The strap rim-handles curve higher than the rim level, not dissimilar to Type I–II and IV vases.

Type VI (pl. 1:6)

A group of kantharoi seem to represent a 6th century derivation of the 7th century Type III. The maximum diameter is now at the lower body due to substantial reduction of the upper body diameter which results in a bulb, pear-shaped vase with tall neck instead of the cylindrical body with slightly flaring walls of the 7th century shape. In some cases the low ring base is reduced to a flat, slightly concave one. The shape recalls the Archaic pelike and possible borrowings cannot be excluded.

The shape in G2/3 Ware (pl. 2)

The sessile kantharos seem to have been favoured among the potters of G2/3 Ware and perhaps in the local markets as the amount of vases known today and their distribution pattern at almost every single site where G2/3 Ware²⁶ has been found, indicate. Due to the very hard, well-purified and well-fired fabric that characterises this pottery group as a whole and the thin, elongated walls and handles, the kantharoi appear as fine, elegant vases. Fabric colours are mainly pinkish buff ranging between light red, red, yellowish red, reddish yellow or light brown. The vase exteriors are slipped, while the interiors are either slipped or often covered with semi-lustrous reddish or brownish glaze identical to the one used for the application of the painted decoration on the exterior.²⁷ The main decorative field is restricted, as a rule, to a band on the lip of the vase, consisting of two horizontal, parallel lines joined through short verticals on both sides of the rim handle attachment,

resulting in two long, narrow panels between the handles. Sparse geometric motifs such as additional horizontal lines, dots, zig-zag, single or multiple step pattern, rosettes and rarely triangles are usually placed inside the panel. The long strap handles of the kantharoi provide the second ornamental zone. Two vertical lines edge the handle bordering the decoration of single or multiple horizontal, transverse and/or crossing lines between them. Single or multiple circumference line/s run below the base of the handles, while the lower body and/or the exterior of the base are sometimes covered by a thick glaze band.

Two groups of kantharoi, according to their body size are recognisable.²⁸ They belong to all of the defined types and there is no evident relation between the body size and the type of the shape. While most of the sessile kantharoi represented by the examples from the Sanctuary of the Great Gods on Samothrace and Troy appear as relatively large vessels with rather uniform dimensions including a body height ranging between 16.5–18 cm and a diameter at the rim of 13.2–14.2 cm,²⁹ to the second group, also relatively uniform, belong vessels from the Lemnian Kabeirion and a limit number of examples from the Sanctuary of the Great Gods on Samothrace with a body height of 12–14 cm and diameter at rim of 11–13 cm.³⁰ The suggested chronology for the Lemnian vases, based on stylistic features and the stratigraphy in the Kabeirion is around the middle and in the second half of the 7th century,³¹ while the Troian and Samothracian examples are conventionally dated in the first half of the same century according to the predominantly accepted chronology of G2/3 Ware.³²

Type I (pl. 2:1–2)

Examples of this type have come to light from the Sanctuary of the Great Gods on Samothrace (pl. 2:1),³³ from the Kabeirion and the city of Hephaistia on Lemnos (pl. 1:1),³⁴ from Troy (pl. 2:2)³⁵ and from a cemetery on Skyros.³⁶

Type II (pl. 2:3–6)

Type II kantharoi are currently known from the Kabeirion³⁷ (pl. 1:2; 2:4), the ancient city of Myrina³⁸

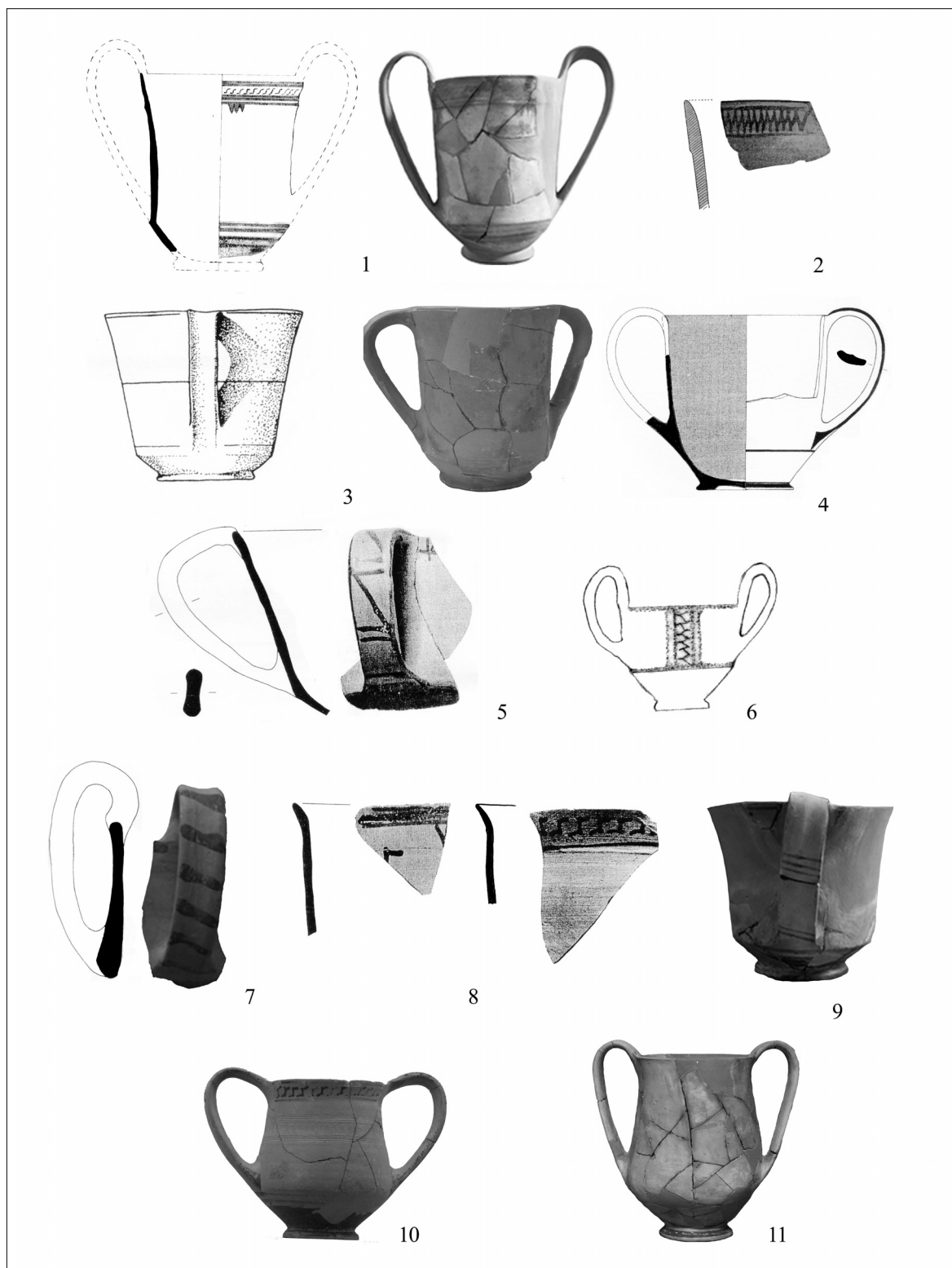


Plate 2: Examples of sessile kantharoi in G 2/3 Ware style: nos. 1, 9, 11 from Samothrace; nos. 2, 3, 5, 8 from Troy; nos. 4, 6, 10 from Lemnos; no. 7 from Thasos.

and the cemetery of Hephaistia³⁹ (pl. 2:6) on Lemnos as well as from Troy⁴⁰ (pl. 2:3, 5).

Type III (pl. 2:7–9)

Type III kantharoi have come to light from the Sanctuary of the Great Gods on Samothrace (pl. 2:9),⁴¹ Troy (pl. 2:8),⁴² Bernard's trench on Thasos (pl. 2:7)⁴³ and the Kabeirion on Lemnos (pl. 1:3).⁴⁴

Type IV (pl. 1:4)

Type IV kantharos/karchesion examples have been discovered, up to date, only in the Kabeirion on Lemnos⁴⁵ (pl. 1:4).

Type V (pl. 2:10–11)

Vases belonging to this type appear to be more limited in number in comparison to the first three types and are currently familiar only from the Sanctuary of the Great Gods on Samothrace (pl. 2:11)⁴⁶ and the Lemnian Kabeirion (pl. 2:10).⁴⁷

The contextual associations of all five types of the shape produced in the technology of G2/3 Ware imply a strong cult-oriented use as it is indicated by the two quantitatively richest collections of sessile kantharoi: those discovered in the Sanctuary of the Great Gods on Samothrace and in the Kabeirion on Lemnos. In both cases the kantharoi come from deposits under the floor of or in spatial relation with later cult buildings, the use of which seem to have been in direct relation to the sacred myth and the enacted mystery,⁴⁸ and seem to belong to the earliest phases of both Sanctuaries.⁴⁹ These tall cups were perhaps used for *libations*, the outpouring of liquids during rituals held there. It should not be ignored, however, that examples of the shape are also known from the ancient town of Hephaistia on Lemnos,⁵⁰ where their precise context remains unclear. Surprisingly only two miniatures come from the cemetery of Hephaistia⁵¹ suggesting some preference to other shapes in the burial cult on the island. The examples from Skyros also evidence the use of the Northeast Aegean sessile kantharos in burial prac-

tices, whether for libations or as a part of the grave equipment.⁵² Far less clear is the contextual position of the examples from Thasos and Troy, which appear within the boundaries of a settlement area. While the kantharoi⁵³ from Thasos come in association with a partially revealed apsidal building,⁵⁴ the examples from Troy belong to a variety of contexts including a precinct interpreted originally by Blegen as a place for burning the dead⁵⁵ and recently as a focus of cult activity related to LBA cremation graves,⁵⁶ the West Sanctuary, as well as from squares E8/9 and G2/3.⁵⁷

The shape in other Archaic Painted Wares (pl. 3)

A group of tall cups with low conical ring base, straight or slightly splaying walls and strap or sometimes twin-reeded handle, appear to be among the most common shape during periods I–IV of Emporio Harbour Sanctuary, Chios (pl. 3:1–4).⁵⁸ Some early examples have a slightly off-set rim and the excavator notes that the characteristic profile is already established in Period I (ca. 690 BC). The body shape strongly recalls that of the sessile kantharos of the Northeastern Aegean basin,⁵⁹ suggesting a certain level of interactions and mutual influence between Chian potters and ceramic workshops based in centers north and northeast of Chios. The off-set rim variety shows close similarities to the Type I sessile kantharos, while the examples with no rim and flaring walls relate to Type III ones. The sharp clear carination towards the lower body strongly recalls the same feature of the Types I and II kantharoi. The suggested chronology for periods I–IV in the 7th century⁶⁰ and the shared contextual association⁶¹ also emphasize that both groups of vases perhaps mirror some common cultural and ceramic trends fashionable during the early Archaic period around the eastern shores of the Aegean basin. Some additional support of this statement may be found in the ornamental pattern employed in the painted decoration of the Chian cups. The sparse and simple geometric motifs (horizontal and sometimes vertical single and multiple lines, dots, step pattern) recall those of the G2/3 Ware kantharoi,⁶² but unlike the preference for light ground in the G2/3 ornamental scheme, the Chian examples have an exterior painted dark⁶³ with

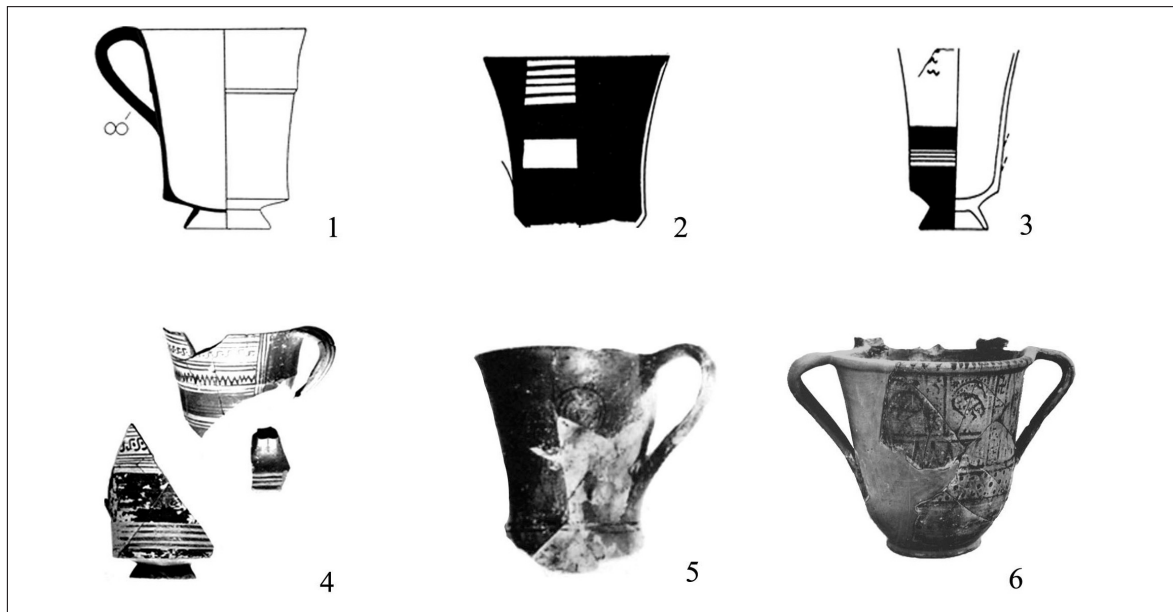


Plate 3: Nos. 1–5 cups from Chian Emporio morphologically related to the sessile kantharos, painted in local sub-geometric style; no. 6 a sessile kantharos from the Sanctuary of Hera on Samos, attributed to the local LG style.

the decorative motifs confined to a reserved panel which stands closer to the Geometric style than to the Protogeometric affinities noticeable in the decoration of G2/3 Ware. Common feature of the Chian cups are the very thin, fine walls, similar to the G2/3 Ware kantharoi, providing the vessels with a rather metallic look. The type of vase is considered as wholly Chian,⁶⁴ and an example from Tarsus (pl. 3:5), akin to the Chian vases, might be considered as an import.⁶⁵ The Tarsus vase sherds originate from different depths within unit Jw which stratigraphically belong to the Assyrian Period level (7th century) and to the next 6th century level⁶⁶ and its stylistic affinities to some Period IV Chian cups suggest a late 7th century date.⁶⁷

A currently isolated example found in a cremation grave in the Antandros cemetery⁶⁸ appears to belong morphologically to Type II. Its painted decoration differs from that of the Chian examples and obviously represents a local version of a Late Geometric/Sub-Geometric style. The kantharos was discovered with a Protocorinthian aryballos with a suggested date in late 8th – early 7th century. Similarly, a restored vase that has come to light in the Samian Heraion is decorated in the local LG style (pl. 3:6). Morphologically it combines features of Types II and

III.⁶⁹ Like the Type II vases it has its maximum diameter at rim, but the soft curve between the tall upper body and the much shorter, bottom part recalls that of the Type III kantharoi. The thickened, almost rounded everted lip is unparalleled, as well as the plastic decoration that has been once attached to it.

The shape in Archaic Monochrome Wares Grey Ware (pl. 4)

Varieties of the sessile kantharos are known from the repertoire of Archaic Northwest Anatolian Gray Ware and the distribution pattern of the shape indicates a preference for it in coastal and island Aeolia, especially Lesbos, with its currently registered southernmost point of appearance at Smyrna. The existing varieties share morphology corresponding to G2/3 Ware vases of Types II–V, to kantharoi/karchesia of Type IV and to red monochrome vessels of Type VI, while Type I with its broad off-set lip is not represented in the technology of the Gray Ware.⁷⁰ The common formal features suggest not only shared ceramic concepts within the broader Northeast Aegean cultural *koine*, but strong mutual borrowings

between potters/workshops and even possibly a production of vases in both technological groups in the same workshop. The chronology of the Gray Ware kantharoi indicates the *floruit* of their production and popularity in the 7th and well into 6th century⁷¹ when the manufacture of their G2/3 Ware counterparts has already gone out of fashion replaced by a group of red, monochrome ware, which gained popularity in the area.⁷²

The most considerable and varied corpus of Gray Ware sessile kantharoi corresponding to Types II–III and V comes from Lesbos. The archaeological exploration conducted by W. Lamb in the ancient settlement site at Antissa and the nearby cemetery have brought to light several representatives of the shape. A Gray Ware kantharos identical in shape with the Type II vases (pl. 4:1)⁷³ has been found under a pithos associated with tomb group V.C.⁷⁴ and its morphology suggests a date contemporary with the G2/3 Ware parallels.

Strong similarities with Type III kantharoi are noticeable in a vase found at the Antissa settlement (pl. 4:4). It was found at a depth ± 2 m., in the area of the west face of section C of the apsidal building AC,⁷⁵ and originates from a layer rich in Gray Ware vases.⁷⁶ Stratigraphically, it is amongst the uppermost levels of the Early Apsidal building⁷⁷. To this layer belong some Protocorinthian sherds which continue into the lowest strata of the following, second apsidal building, together with large amounts of bucchero, East Greek pottery, G2/3 Ware and LG/Early Archaic fibulae of Phrygian type. These finds suggest a possible date in the end of the 8th or the very beginning of the 7th century for this intermediate layer and the kantharos found in it.⁷⁸

Another kantharos, akin to Type V due to its angular, metallic looking outlines with wavy lines and rivet knobs (pl. 4:5) was found in the cemetery, under a jar probably used as a burial container,⁷⁹ indicating a clear association with burial use, similarly to the above described kantharos of Type II. The excavator does not suggest a chronology of the vase, while Bayne dates it to late 8th century.⁸⁰ Judging by the stylistic affinities of the vessel and its relation to the burial jar containing a Protocorinthian aryballos it has probably an early 7th century date.

Special attention, regarding its stratigraphical and chronological position, should be given to a

partially preserved Gray Ware sessile kantharos found in Smyrna (pl. 4:3).⁸¹ The shape, in general, does not seem to be of special popularity at the site,⁸² but the above mentioned sherd indicates its early existence. It is characterised by fine fabric, highly polished exterior with wavy line incised decoration and is preserved as wall fragment with undifferentiated rim and intact strap handle curving at the mouth level. The wall continues below the handle base curving gently inwards towards the base indicating an almost cylindrical body with straight walls, soft curve towards its lower part and maximum diameter at the mouth. The described shape stands morphologically closest to Type II sessile kantharoi. Stratigraphically⁸³ it comes from a layer dated by the excavators of the site to 875–750 BC., which makes it the earliest known example of the shape. The chronological position of the vase is of extreme importance because it bridges the time gap between the Archaic examples and earlier, Anatolian Bronze age vessels which will be discussed below.

Two Gray Ware kantharoi with Type II features, but of different sizes were found in the rich cemetery excavated at Agia Paraskevi in Central Macedonia.⁸⁴ The vases are accompanied by 6th century painted ceramics, which provide a secure external dating. In addition some features of the shape like the shorter, more widely open ring bases and thicker walls (compared to some 7th century examples) provide not only a stylistic argument for that late date, but may suggest a probable local origin of the otherwise foreign shape, for the pottery repertoire of the area.

A fragmentarily preserved Type III kantharos has come to light from the site of the Pontic Apollonia⁸⁵ together with Type V vases which will be discussed below. The considerable amount of high quality Gray Ware vases representing the full range of shapes, as known from Aeolian sites, discovered in the otherwise Ionian (Milesian) *apoikia*, gives grounds to the author to suggest Aeolian workshops as most probable place of origin for the most of the Apollonia vessels.⁸⁶

Gray Ware vases of the kantharos/karchesion Type IV are known from the Upper Sanctuary of Troy (pl. 4:7),⁸⁷ where they seem to appear in abundance and can be dated to the late 7th century.⁸⁸ The shape comes from Daskyleion (pl. 4:9), where its

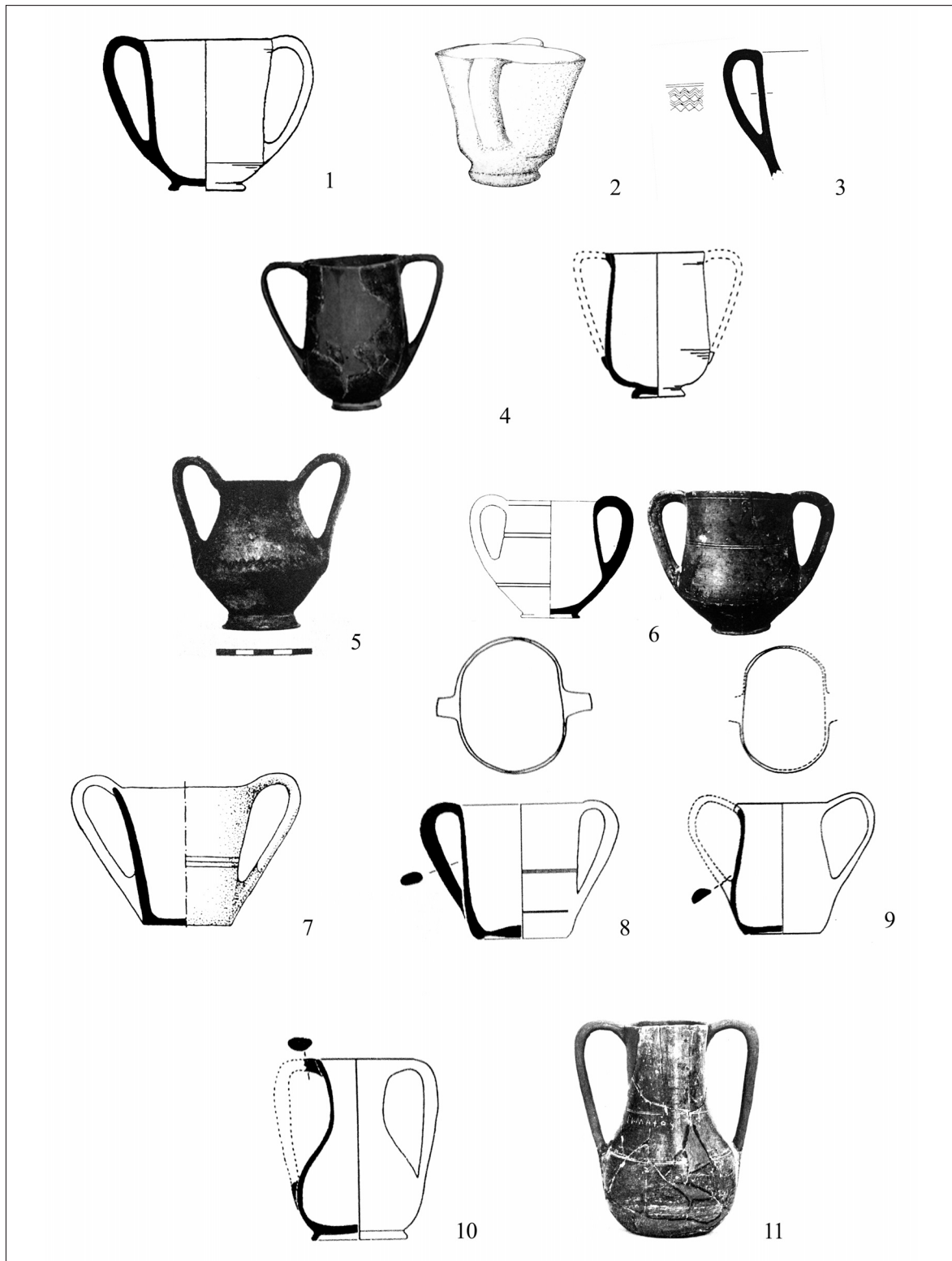


Plate 4: Examples of sessile kantharoi in Gray Ware: nos. 1, 2, 4, 5, 11 from different sites on Lesbos; no. 3 from Smyrna; no. 6 from Tenedos; no. 7 from Troy; nos. 8, 10 from Pitane; no. 9 from Daskyleion.

stratigraphical association with Klazomenian amphora and Corinthian alabastron suggest a date in the last quarter of the 7th – early 6th century.⁸⁹ It appears in the archaic cemeteries of Pitane (pl. 4:8)⁹⁰ and Assos.⁹¹ Vases of the same type were discovered in the site of the Pontic Apollonia⁹² where the stratigraphical link with painted pottery styles⁹³ indicates a date between the end of the first and third quarter of 6th century. An interesting variation of the kantharos/karchesion type has been reported also from Apollonia.⁹⁴ Only the bottom one third of the vase is preserved and it presents a mixture of the kantharos and karchesion bases. Like the kantharos it has a lower body, joining the tall upper body and the actual low, ring base, but unlike the kantharos the lower body and base of the Apollonia vase are much shorter and the upper body walls, curving inwards, meet the carination to the lower body at a sharp angle, giving the impression of a vase much closer to the ›classical‹ karchesion shape. In regard to the size of the ring base the vase resembles the 6th century kantharoi from Agia Paraskevi and it is not unlikely that this feature is in relation to the 6th century date.

The sessile kantharos is reported to exist among the ceramic assemblage of Neandria⁹⁵ and a single kantharos, reminiscent of Type V, was found in a grave from the EIA phase of the cemetery excavated west of the harbour on the island of Tenedos (pl. 4:6).⁹⁶ Unlike the G2/3 Ware and the Antissa Gray Ware kantharoi of Type V, the Tenedos example, most probably of local origin, has inward, slightly concave walls ending in a plain, undifferentiated rim, in contrast to the other known examples of the shape,⁹⁷ but similarly to these it fits well in the group of ›smaller‹ sized kantharoi.⁹⁸

Gray Ware kantharoi of Type VI found in a grave in the archaic cemetery of Pitane (pl. 4:10)⁹⁹ and in trench P in Antissa (pl. 4:11)¹⁰⁰ on the neighboring island of Lesbos, are morphologically related to contemporary monochrome Red Ware vases from Lemnos. This fact comes to suggest that the close contacts between the 7th century pottery workshops in the area, represented by the G2/3 Ware – Gray Ware morphological similarities, survived into the 6th century through the relation of the Gray and Red Wares of that time.¹⁰¹ The Antissa kantharos has a flat base, is inscribed with the name Εὐμαχος and

dates to 6th century¹⁰² suggesting a narrower date for the Pitane vase for which have been proposed very wide chronological frames corresponding to the time limits of the cemetery. The Lemnian Red Ware examples, which will be discussed next also support a date in the 6th century for the type.

Red Ware (pl. 5)

6th century sessile kantharoi exemplifying some varieties of the shape are well attested in a monochrome pottery group characterised by pinkish-red clay and red or dark brown/blackish (depending on the firing conditions)¹⁰³ glaze on exterior. The varieties of the shape in this technological group seem to have undergone further differentiation compared to the more unified 7th century kantharos.

A miniature vase originating from tomb group V.P. at Antissa, Lesbos (pl. 5:1)¹⁰⁴ relates morphologically to the Type II kantharos with its straight, steep walls with undifferentiated rim, low ring base, vertical rim-handles and maximum diameter at the rim resulting in a conical body. Unlike the 7th century sessile kantharoi the curve towards the lower body, which is shorter, is very gentle, making it less differentiated. Another difference is noticeable in the handle bases attached much higher, at the middle of the body and their oval section, probably also due to the small size of the vase. The vessel is made of buff-red-dish clay with visible red slip and traces of black glaze on interior and exterior of the lower body and base.¹⁰⁵ A red-figured squat aryballos is reported from the same grave suggesting a rather late date for the kantharos in the mid-5th century.

Examples of the kantharos/karchesion Type IV characterised by a pink, fine fabric and chestnut brown glaze on the interior have come to light from the Lemnian Kabeirion (pl. 1:4).¹⁰⁶ The shape of the vases show close affinities to the Gray Ware examples from Troy and the suggested chronology of the Lemnian vessels just after the middle of the 7th century, based on their stratigraphical position, suggests some kind of contemporaneity and perhaps indicates that the production of the type should be dated generally to the second half of the 7th century. Single, horizontal circumference glazed lines below the rim are the only painted decoration. The existence



Plate 5: Late Archaic variations of the sessile kantharos in Red Ware: no. 1 from Antissa, Lesbos; no. 2 from the Kabeirion on Lemnos; no. 3 from Thasos.

of this sparse painted decoration may be seen as a survival from the painted decoration of the G2/3 Ware group, native to the island, marking the vessels as belonging to the period of transition to the fully monochrome red ware group produced on Lemnos in the next 6th century.¹⁰⁷

The type VI variety of the sessile kantharos with red fabric and red/black glazed exterior is again confined to the Northeastern Aegean basin with the majority of known examples coming from the Kabeirion on Lemnos (pl. 1:6; 5:2)¹⁰⁸ and possibly a vase discovered in Bernard's trench on Thasos (pl. 5:3).¹⁰⁹ Similar to the Gray Ware vases of the same type, the Lemnian vessels appear in two varieties: with low, ring base or with flat, slightly concave base¹¹⁰ and they show very close morphological relation to the discussed kantharoi from Antissa and Pitane. Some of the Lemnian vessels have votive graffiti and the suggested date for the Type VI vases is 6th century.¹¹¹

The Bronze Age tradition (pl. 6)

A series of Bronze Age vases from Western Anatolian coastal and inland sites shows closer or more distant affinities to the Northeast Aegean/Northwest Anatolian sessile kantharos of the Archaic period implying a possible, chronologically remote *original*

homeland for the concept of shape. Although I have not been able to find any Iron Age representative of the shape¹¹² to bridge this chronological gap, the Smyrna fragment, discussed earlier, is indicative for its existence before 7th century. This »quite unusual, non-Greek curvature of the walls« as H. Goldman characterises the relevant Tarsus example,¹¹³ seems to relate morphologically to deep, one- or two-strap-handled cups with low ring base, straight or slightly flaring walls and maximum diameter at the rim familiar from Bronze Age ceramic assemblages of western Anatolia.

The closest parallel comes from the LBA level II at Beycesultan (pl. 6:1)¹¹⁴ and apart from some difference in the rim shape, the rest of the vessel silhouette indicates that by that time a shape akin to Late- and Sub-geometric examples is already existing. The excavators emphasise the *definite metallic features* of the vase recognisable in the sharp carination towards the lower body and the rivet knobs on the top surface of the strap handles, close to the rim, similar to the much later Antissa Type IV example. The vase has straight walls, with the maximum diameter at the rim, resulting in a slightly conical body, an outward projecting rim and strap handles whose base is attached just above the carination, unlike the archaic examples where it reaches precisely the curvature towards the lower body.¹¹⁵ The published example has a twin-reeded handle recalling

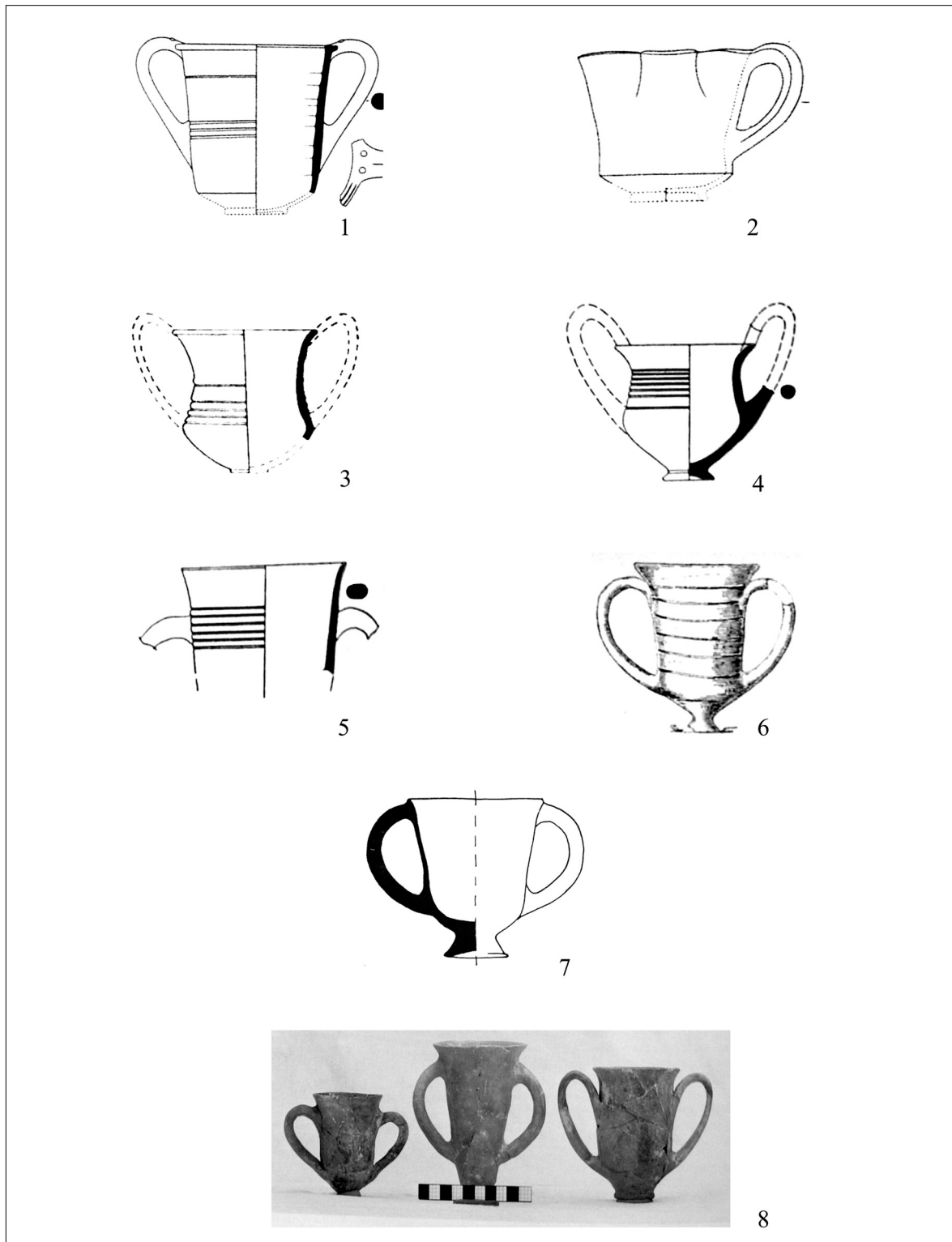


Plate 6: BA kantharoi morphologically related to the Archaic sessile kantharos: nos. 1, 2 LBA examples from Beycesultan; no. 3 MBA example from Beycesultan; nos. 4, 5 EBA 3 examples from Beycesultan; no. 6 EBA 3 example from Troy; no. 7 EBA 3 example from Western Anatolia; no. 8 EBA 3 examples from Aphrodisias.

the 7th century Chian deep cups and some contemporary Type IV Gray Ware kantharoi/karchesia from Troy. The decoration, consisting of a thin, incised circumference groove below the rim and a band of three parallel grooves at the handle level,¹¹⁶ recalls that of the later Gray Ware examples. The shape does not appear to be present among the LBA ceramic assemblages of the Northwest Anatolian coastal sites¹¹⁷ where some local reproductions of Mycenaean shapes seem to have been fashionable at that time.

Much more popular appears to be a deep, one-handed mug of principally the same body contour, which has been found in all LBA levels of the same site (pl. 6:2).¹¹⁸ The main feature which differentiates it from the above discussed LBA and Geometric/Archaic kantharoi is the quatrefoil lip. Similarly to the LBA kantharos, the base of the rim-handle is attached just above carination towards the lower body standing on a low ring-base, but the walls are slightly concave.

The striking morphological similarities between the kantharoi under discussion and chronologically more distant vases of EBA 3 date from Western Anatolia (pl. 6:7)¹¹⁹ sites like Troy (pl. 6:6),¹²⁰ Aphrodisias (pl. 6:8)¹²¹ and Beycesultan¹²² (pl. 6:3–5), might suggest an ongoing ceramic tradition to which the later examples are in debt. The basic feature which differentiates the EBA 3 *depas cups* (as they are usually recognised)¹²³ is the beginning of the handles¹²⁴ under the lip, by contrast to the LBA and Late-Subgeometric rim-handles. Most of the EBA 3 vases are morphologically closer to the later Type III kantharos with their straight walls, slightly flaring lip and maximum diameter at rim. The narrower base of the EBA 3 *depata*, compared to that of the later vessels, is another differentiating feature.

A more angular variety of the EBA 3 shape from Beycesultan (it continues into MBA levels as well) (pl. 6:3–4),¹²⁵ akin to the biconical G2/3 and Gray Wares kantharoi of Type V, already has its handles beginning from the lip as in the LBA and Archaic (where it becomes a rule) vases. The EBA 3 loop handles are replaced by strap handles in the MBA vases and knobs on the highest point are not infrequent recalling later, LBA and Archaic Gray Ware examples, where similar rivet knobs also occur on the handle surface.

Conclusions

The popularity of the sessile kantharos in Northwestern Anatolian and Northeastern Aegean sites during the Archaic period, which is an obviously ›foreign‹ shape to the Greek ceramic repertoire, and the LBA Anatolian parallels suggest an Anatolian origin of the shape, rooted perhaps in a long ceramic tradition beginning with the earlier EBA 3 kantharoid variety of the *depas amphikypellon* cups. The shape is absent from the LBA ceramic assemblages of the coastal Western Anatolian sites, which are incorporated in the exchange and communication network of the Mycenaean world. The attested local production of Mycenaean style shapes marks some changes in the native, Anatolian ceramic repertoire. This may indicate a probable survival of the sessile kantharos, during the LBA, among native communities of the interior, as the Beycesultan examples suggest, while the evident shift towards the coastal areas of Anatolia appear to have happened during the Iron Age. One such hypothesis is, of course, always open to modification according to future publications of related examples and it always bears the risk of sounding rather simplistic, but a fuller, much more detailed understanding of this multifaceted process is possible only after the appearance of a substantial relevant corpora. The only Geometric example known to date comes from the still Aeolian at that time Smyrna, while the *floruit* in the popularity of the shape reached during the Archaic period occurs in the mixed cultural and demographic environment of the Northeastern Aegean coastal communities.

Although not all Archaic sessile kantharoi originate from indisputable contexts, it appears that the prevailing number of vessels have cult or burial associations since they have come to light mainly from sanctuaries and graves, used most probably for libation as part of the ritual activities undertaken at each site. The West Sanctuary and the Place of Burning in Troy, the Sanctuary of the Great Gods on Samothrace, the Kabeirion on Lemnos, the Harbour Sanctuary at Emporio and the Heraion on Samos are undoubted examples of cult places with attested multiple usage of the shape, while the cemeteries of Pitane, Assos, Antandros, Antissa, Hephaistia, Tenedos indicate the role of the shape in the burial ceremonies in the Northeastern Aegean/Northwest

Anatolian cultural koine. The Geometric partially preserved vase from Smyrna and the Archaic vessels from Daskyleion, from excavation squares of Troy outside the above mentioned areas and from the Antissa apsidal building originate from less clear contexts. While the Antissa vases might also belong to a cult context,¹²⁶ the Smyrna, Daskyleion and some Trojan kantharoi may well indicate some occasional use in secular contexts.¹²⁷

The period of popularity of the shape covers the 7th and the 6th centuries¹²⁸ and an internal chronology of the suggested types, is partly possible. It appears that the G2/3 and Gray Ware sessile kantharoi of Types I–III and V belong to the 7th century phase of the shape, as the stratigraphical position and the external cross-dating suggest for some of them. The intermediate Type IV named as kantharos/karchesion seem to support a date in the second half of 7th century and one should not exclude the possibility to continue into early 6th century, while the monochrome pear-shaped kantharoi of Type VI probably

developed as a 6th century survival of the earlier shape. This tendency for escape from the metal looking, angular profile towards more rounded shape is already noticeable in the 7th century Type III.

The bulk of sessile kantharoi and related cups manufactured in different techniques and ornamental styles (G 2/3 Ware, Chian sub-Geometric, Samian LG, the Late Geometric/Sub-Geometric example from Antandros, Gray Ware, Archaic Red Ware) suggests a tendency towards mutual borrowings between the contemporary pottery workshops active in the Northeastern Aegean and Northwest Anatolia between 8th and 6th century. It implies, as well, a popularity of the shape which did not depend on any particular manufacturing technique or ornamental style of this period and most probably predates them. The production of the shape in a certain technique/decoration may reflect the taste and preferences of local consumers and the site-to-site response of the workshops to the market demands.

Notes

- * I would like to express my acknowledgments to Prof. M. Tiverios, to D. Thumn-Doğrayan and C. Aslan for their constructive comments on the study and especially C. Aslan for improving the English text. — A preliminary version of the study was presented on the 4th International Congress of Pontic Antiquities held in Istanbul, 13th–16th of June 2009.
- 1 Blegen et al. 1958, p. vii: »Also deserving of particular mention is our great debt to C. G. Boulter for his conscientious and fruitful work on the pottery of Troy VIII.« For the use of the term, see *ibid.* 257.
 - 2 All dates are BC unless otherwise stated. In his study of the Gray Wares of North-West Anatolia Bayne is the first one to propose a *terminus post quem* c. 700 BC for the shape, cf. Bayne 2000, 142.
 - 3 For the concept of *original homeland* as »humans' ability to associate a thing with some other place«, cf. Antonaccio 2010, 47. It provides an operative tool

- for recognising and defining local or indigenous traits and styles in the attempt to untangle a hybrid culture into its original elements.
- 4 The term addresses the stylistic features of the decoration and is not intended to suggest any chronological connection. The conventional dating of the discussed pottery group is early Archaic, mainly, but not only, in the first half of the 7th century. G2/3 Ware is usually described as »subgeometric« in regard to its style (after Lehmann 1952), but its sparse geometric decoration on a light ground, restricted usually to a single zone at the top half of the vessel combined with single or several coloured bands on the lower body implies stronger stylistic relation to the PG decorative system.
 - 5 Common decorative features are also noticeable (G2/3 Ware vases with incised, multiple or single wavy or straight circumference lines/bands or Gray Ware vases with sparse geometrical decoration painted in black, for example), but their number is

- far more restricted due to the character of the dominant ornamental system employed in each pottery group.
- 6 For similar observations, cf. Fisher 1996, 120.
- 7 Boardman 1967, 123 nos. 284–320 fig. 75 pl. 37.
- 8 Polat – Polat 2007, 1–20 fig. 5.
- 9 Walter 1968, 39 no. 191 pl. 37.
- 10 Utili 1999, fig. 38:686.
- 11 Polat – Polat 2007, 1–20 fig. 5.
- 12 Schmidt 1902, 182 nos. 3675–3693; Dörpfeld 1902, figs. 227, 233–234; Blegen et al. 1958, fig. 306 inv. no. 32.39; fig. 305:4 inv. no. G.40; fig. 303:5 inv. no. VIII.74; fig. 305:3 inv. no. G.44; Fisher 1996, fig. 2:2.
- 13 Polat 2004, 218 fig. 4.
- 14 Lamb 1930/31, fig. 5:3–4, fig. 6d; Lamb 1931/32, pl. 20:1–2; Bayne 2000, 142 fig. 34:3, fig. 57:6–7, 58:5.
- 15 Beschi 1993, pl. IV no. 3319; Beschi 1994b, fig. 4; Beschi 1996–97, pl. 10:26–28, pl. 11:40–41, pl. 12–13:61; Beschi 2003a, figs. 35–36, fig. 42a–d; Beschi 2003b, pl. 19f, pl. 20a; Beschi 2005, fig. 3; Messineo 2001, fig. 104:1–4, figs. 105–106.
- 16 Arslan – Sevinç 2003, 242 fig. 16:6.2.
- 17 Lehmann 1952, pl. 9e–f, pl. 10a; Moore 1982, 321–333 nos. 1–15.
- 18 Bernard 1964, fig. 9:1 = fig. 11:1; fig. 11:2, fig. 19.
- 19 There were two *kantharoi* (unpublished as far as I know) of the discussed shape belonging to the category of G2/3 Ware, which were exhibited in the Museum of Cycladic Art and said to come from Skyros. For the distribution of G2/3 Ware as far West as Skyros, see also Beschi 1985, 58–59; Graham 2002, 238 note 26.
- 20 Two Gray Ware examples of different size have come to light from the 6th century (most probably third quarter/end of 6th century BC) cemetery at Agia Paraskevi and presented at a Pottery Workshop held on 5th of February 2010 in the Archaeological Museum Thessaloniki, to be published.
- 21 Polat 2004, fig. 5. The author recognises the published sherd as belonging to *karchesion*, but the curve of the wall and the length of the handle in combination with the place of its attachment to the lower body indicate that it comes from a sessile *kantharos*. Both shapes are very closely related with the presence or not of a ring base constituting the main difference.
- 22 Walter 1968, 39 no. 191 pl. 37.
- 23 Polat 2004, 215–216 fig. 1.
- 24 This refers to the vessels belonging to painted groups such as G2/3 Ware and the Chian examples.
- 25 Beschi 2003a, 337. For the definition of the *karchesion* features, see Love 1964.
- 26 All notes regarding the shape in G2/3 Ware are based not only on published accounts, but on personal observations as well.
- 27 An interesting exception is an almost intact Type II *kantharos* from Troy inv. no. 32.29 (Blegen et al. 1958, figs. 306, 318), which is attributed to the G2/3 Ware group due to its fine, reddish-buff fabric, but painted decoration is absent (pl. 2:3). It appears to be replaced by three incised, circumference lines: one at the rim, one at the middle of the body and one below the handle attachments. In regard to its decoration this particular vessels stands closer to the Gray Ware group representing an example of mixed G2/3 Ware and Gray Ware features detectable on other vases (of different shape) as well. Another suggestive example is an intact *kantharos* inv. no. X.3346 from the Kabeirion on Lemnos (now in the exhibition of the Myrina Archaeological Museum, cf. Beschi 1994b, fig. 4), which combines painted decoration typical for G2/3 Ware and two incised, parallel, circumference bands, consisting of multiple lines with a band of multiple, incised wavy lines in between (Pl. 2:10), which is among the commonest and most distinctive motifs of the ornamental pattern of North Aeolian and especially Trojan Gray Ware.
- 28 Observations regarding the size of the vases, especially the body height, are based on intact examples or full profiles.
- 29 A fragment of such *kantharos* from Thasos (inv. no. H1, Bernard 1964, 93 fig. 9) preserves body wall from rim to the carination towards lower body and a high, strap, rim-handle (Pl. 2:7). The preserved height of the wall is 12,8 cm which allows its attribution to this group of larger *kantharoi*.
- 30 It is important to note that in her study of the *karchesion* I. Love also recognises a group of large (height c. 13,6 cm, base diam. 15,2 cm) and a group of smaller vases (restored base diam. 9–10 cm), tentatively suggesting different users and usages of both types (Love 1964, 213–214).
- 31 Beschi 1994b, 70; Beschi 1996–97, 80–84; Beschi 2003a, 335. On the other side less numerous fragments from identical *kantharoi* have been found in

- the ancient city of Hephaistia and dated to the first half of the 7th century, cf. Messineo 2001, 123–124. Unfortunately they do not provide any information regarding the size of the vessels.
- 32 Lehmann 1952; Moore 1982, 318–321, for recent dating of Troian G2/3 Ware mainly in the first half of 7th century based on stratigraphical sequence, cf. Aslan 2002, 93; Aslan 2009 with bibliographical reference. Prof. Beschi, however, believes, that the Samothracian examples originate from Lemnos and are contemporaneous to the Lemnian kantharoi (Beschi 1994b, 70; Beschi 2005, 62). If this is the case then one should face the fact that for contemporaneous vases of the same shape, produced from, supposedly, the same pottery workshop/potters, aimed to be in use in almost identical background (Kabeirion on Lemnos, Sanctuary of the Great Gods on Samothrace) on two neighboring islands, are employed different size/volume »standards«. It is also important to note that clear stratigraphical and contextual records from Troy (Aslan 2002, 87–88, Phase 5, G2/3 Ware drops out of fashion, but is still present) and the cemetery of Hephaistia (Mustilli 1932–33, 120–137, graves XLVI and XLVII with imported Corinthian pottery) indicate that some G2/3 Ware vases continue into the second half of 7th century providing some external support for Prof. Beschi's chronological attribution of some vases to this time. It is not unlikely that local production and use of G2/3 Ware on Lemnos survived till late or end of 7th century while in other parts of the Northeastern Aegean basin its production has already ceased by that time.
- 33 All Samothracian sessile kantharoi are found in a single pit deposit under the floor of the Hellenistic Hall of Choral Dancers (Lehmann 1952; Moore 1982, 318–321 nos. 1–7) and form the fuller, up to date, published corpus of vases of that shape. To this type can be attributed the following vessels: inv. nos. 50.614, 51.145, 50.567, 51.80, 50.489, 53.129 and the partially preserved vessel with the fragments 53.128A, 53.128B, 50.203E and 50.487B.
- 34 The following kantharoi from Lemnos are attributable to Type I: inv. nos. 1189 and 1155 from the city of Hephaistia (Messineo 2001, 124 figs. 104:2, 104:4), inv. no. 3319 from the Kabeirion (Beschi 2003a, 335 figs. 35, 42a). This list, however, is far from complete since it reflects the published record and does not refer to the vast amount of ceramic deposits discovered during the excavation campaigns in the Kabeirion (c. 120 according to Beschi 2005, 62), the majority of which still remains unpublished. The suggested chronology of this type as well as the next type II kantharoi from the Kabeirion is in the middle of the 7th century (Beschi 2003a, 335) while these from the city of Hephaistia are generally dated between late 8th and the second half of 7th century (Messineo 2001, 123).
- 35 The Troian examples belonging to Type I appear rather limited in number, with shorter off-set lip compared to vases from Samothrace and Lemnos (the observation is based only on already published material, so it may go through considerable change after future publications of pottery from Troy). To this type can be attributed the following fragments: inv. no. G.44, found in square G2/3 (Blegen et al. 1958, 282 fig. 305:5), inv. nos. 3682, 3686, 3691 (Schmidt 1902, 182; Dörpfeld 1902, fig. 227, 233–234).
- 36 For the two examples from Skyros, see note 19.
- 37 Three kantharoi of Type II appear in the published record of the Kabeirion, but it should be remembered that these numbers reflect just the current state of publication of the »key« archaeological deposits discovered in the Sanctuary. To these belong: inv. no. X.3184 (Beschi 2003a, fig. 42b; Beschi 2005, fig. 3b) (Pl. 1:2), inv. no. X.864 (Beschi 2005, fig. 3a), inv. no. X.897 (Beschi 1996–97, 80 fig. 34). Kantharoi X.864 and inv. no. X.897 (Pl. 2:4) seem to represent a variation of the type with almost cylindrical upper body and taller, elongated lower body, below the carination. In this respect they are not dissimilar to the examples from Myrina (see note 38), from the cemetery of Hephaistia (see note 39) and inv. no. E9.36 from Troy (see note 40).
- 38 Kantharos of Type II is exhibited in Myrina Archaeological Museum, said to originate from Myrina.
- 39 Only two vessels from the rich pottery complex of the cemetery belong to the shape of the sessile kantharos, with morphology which allows their attribution to Type II: B-XXXVI,1 (Mustilli 1932–33, 118 fig. 190), B-XXXIX,1 (Mustilli 1932–33, 119 fig. 192). According to the published dimensions of the second vase (height 5 cm, rim diam. 5 cm) the two kantharoi are miniature replicas of the shape which may imply their intended production for burial use.

- 40 An intact vase inv. no. 32.29 (Blegen et al. 1958, 299 fig. 306), already discussed in regard to the features of its fabric and decoration (see note 27), comes from the Place of Burning. According to the excavators the deposit of the Troy VIII stratum at this site is associated with an oval structure built of small stones, with finished exterior and rough interior. The tentative interpretation suggests its use as cult structure (Aslan 2011). Two fragmentary preserved examples are known from the recent German-American archaeological campaigns in Troy: inv. no. E8.68 (Fisher 1996, 124 no. 2 figs. 2, 4) and inv. no. E9.36 (Fisher 1996, 126 no. 4 figs. 2, 4), the profile of the last one exhibiting close morphological similarities with the vase from Myrina and the miniature kantharoi from the cemetery of Hephastia (see note 39).
- 41 The following restored vases from the pit deposit discovered in the Sanctuary of the Great Gods can be attributed to Type III sessile kantharos: inv. no. 50.398 (Moore 1982, 333–334 cat. no. 16), inv. no. 51.73 (Moore 1982, 335 cat. no. 17).
- 42 A rim and wall fragment, inv. no. G.67, discovered during Blegen's campaign comes from the North slope of the homonymous square G2/3 (C. G. Boulter in Blegen et al. 1958, 282 fig. 305:5), and a similar fragment, inv. no. E9.105, comes from square E9, north of the Troy VI fortification wall (Fisher 1996, 124 fig. 2:1).
- 43 The Thasian example inv. no. H1 (Bernard 1964, 93 figs. 9, 11) is indeed a combination of Types II and III features. The undifferentiated lip and the high curving handle put it closer to Type II vessels, but the slightly flaring, concave wall suggests a body shape similar to this of the Lemnian vases (pl. 1:3).
- 44 To this type belong the following intact vases: inv. no. X.3192 (Beschi 2003, 336, fig. 42c) and inv. no. X.3318 (Beschi 2003, 336–337, fig. 42b) dated by the excavator to the second half of the 7th century.
- 45 To this type belong two published vases, inv. no. X.3434 (Beschi 2003a, 337, fig. 42e) and inv. no. X.4573 (Beschi 2003a, 339, fig. 42f). As already mentioned, due to the absence of final publication of the results from the excavations held in the Sanctuary of the Kabeiroi on Lemnos, the number of vases attributed here to a certain type, is based purely on published examples and will most probably change in future.
- 46 Inv. n. 51.74 (Moore 1982, cat. no. 32), inv. no. 51.75 (Moore 1982, cat. no. 33). The outward lip is absent at the second vase and the ring base is shorter, but the general silhouette of the body relates well to Type V and finds very close parallel in a Gray Ware example from Tenedos which will be discussed in the relevant section.
- 47 For the single, published example of Type V with suggested chronology in the second half of the 7th century, cf. Beschi 1994a, 36 fig. 11; Beschi 1994b, 70 fig. 4.
- 48 For the function of the Hall of Choral Dancers in the Samothracian Sanctuary as a hall where the initiation of *mystai* took place (Telesterion), see recently Clinton 2003, 61, 67. Although there is no direct evidence regarding its use in the 7th century, the fact that the earliest Archaic pottery deposit comes from a pit under the floor of the same hall suggests the importance of the area in that early stage. The kantharoi from the Kabeirion on Lemnos come from a rich pottery deposit under the terrace walls of the Late Roman Telesterion. Below the same building was discovered a row of narrow rooms interpreted as underground storage area of the archaic Telesterion where the discussed ceramics were originally stored (Beschi 1993, 69–70; Beschi 1994a, 35–36).
- 49 Vases of the G2/3 Ware group, predominantly kantharoi, represent the earliest datable ceramics from the Samothracian Sanctuary found together with less in number Gray Ware vases and hand-made, Thrace-related sherds belonging to the native, pre-Greek tradition, the two last categories being not very useful in the attempts for establishing a more precise chronology. The rest of the ceramics found in the Sanctuary have a 6th century date at the earliest (for recent discussion of the topic with relevant bibliography, cf. Graham 2002, 239–243). In the case of the Lemnian Kabeirion, the kantharoi under discussion belong to an early (second half of the 7th century), but not the earliest phase of the Telesterion dated by the excavator c. 700 BC (Beschi 1994a, 36) and beginning of 7th century (Beschi 2003b, 963).
- 50 Messineo 2001, 124. The one published sherd (inv. no. 1189) is said to be of unknown provenance, while inv. no. 1155 comes from »Scavo D«, NE Trench, which is not very informative for an attempt to set it in a recognisable context.
- 51 For discussion and bibliographical reference, see note 39.

- 52 Since the cemetery on Skyros, where these vessels were found, has not been explored through systematic archaeological excavations, any observations or conclusions regarding the popularity of the shape there, are impossible.
- 53 The existence of strap handles among the pottery from Bernard's trench indicates more than one vessel, but due to the absence of preserved walls/profiles, their attribution to any of the above discussed types is impossible (personal observation).
- 54 Although the building belongs to the pre- or early colonial settlement under the later town of Thassos, its actual function is not clear and the relation of the kantharoi to this building is still not an indisputable argument for their secular use. For the discussion regarding the interpretation and the date of the remains and finds in the Bernard's trench, cf. Bernard 1964; Grandjean 1988, 437–439, 465–466; Koukouli-Chrysanthaki 1993, 681; Graham 2001, 366–378; Kohl et al. 2002, 58–72; Gimatzidis 2002, 73–81; Tiverios 2006, 78.
- 55 See note 38.
- 56 Aslan 2009, 38; Aslan 2011. The new interpretation of the structure suggests that LBA cremation graves were probably rediscovered in the early 7th century and became a focus of cult activity which stopped abruptly in mid-7th century.
- 57 The precise contextual features of the pottery fragments found in the squares do not become clear in the relevant publications. For sherds from squares E8/9, cf. Fisher 1996, cat. nos. 1–2, for those from squares G2/3, cf. Blegen et al. 1958, 282, fig. 305:3–4, for the vase from the Place of burning, Blegen et al. 1958, 299, fig. 306, inv. no. 32.29, Aslan 2011. For G2/3 Ware from K4/5, cf. Aslan 2009, 33–51.
- 58 Boardman 1967, 123 notes 284–320 fig. 75, pl. 36–37.
- 59 The missing second handle and the shorter existing one, resulting from setting its base in the middle of the body instead of the attachment at carination as it is in the G2/3 Ware examples, constitute the main difference between the otherwise closely related body shapes of the sessile kantharos and the Chian *tall cup* as defined by Boardman 1967, 123.
- 60 Boardman 1967, 62.
- 61 All the Chian cups were found in the Harbour Sanctuary whose suggested originally senior deity may have been Artemis (Boardman 1967, 63). Unlike the kantharoi from the Samothracian and Lemnian sanctuaries, the Chian tall cups do not form a considerable, in quantitative aspect, group.
- 62 Boardman 1967, 105.
- 63 In some cases of late examples like ns. 315, 318, 320 dated to Period IV (c. 600 BC) the body is left only with pale/cream slip and the glazed lines and bands are confined to the zones below the rim and below the handle, including glazed ring base, not dissimilarly to the ornamental principles employed in G2/3 Ware.
- 64 Boardman 1967, 123.
- 65 Goldman 1963, 328 no. 1636 fig. 109:1636; Boardman 1967, 123.
- 66 The sherds come from levels 13–14.60 m and 12.50–12.70 m of unite Jw, Goldman 1963, 9, 11, 328, see also plans III and IV for the relation of the depths to the chronology of the site.
- 67 The Tarsus cup has dark brown to black glazed interior, fine yellow slip and sparse, glazed geometric decoration on the exterior similarly to the late Chian vases.
- 68 Polat – Polat 2007, 3 fig. 5.
- 69 In the original publication, Walter 1968, 39 uses the term »zweihenkelige Tasse« to describe the shape, which he also calls »unusual«.
- 70 This observation is based only on published corpora, so it is open to changes.
- 71 In his substantial study of the Gray Wares of Northwest Anatolia Bayne 2000, 141–142 suggests that the dating of the type of kantharos under discussion here (shape 3, type b in his classification) »does not go back any further than this (700 BC)« while the 6th century survival of the shape is confirmed by examples from Central Macedonia.
- 72 For this ceramic category and its relation to G2/3 Ware, cf. Ilieva 2008, 45–63.
- 73 See above for description.
- 74 Lamb 1930/31, 174, fig. 5.3.
- 75 Lamb 1931/32, pl. 20:2. There is no comment on the vessel in the publication. In the inventory cards of Lamb's archive the place of origin of that kantharos is indicated as ACCW ± 2 and the identification of the finding place of the vase became possible through cross-checking with plans from the Antissa archive. I would like to express my gratitude to the British School of Archaeology at Athens for the permission to work with the Antissa excavation archive. The

- notes on the stratigraphy of the section indicate that it comes from a layer of dark earth, probably at the beginning of a layer rich in Gray Ware with wavy line decoration («Bucchero: lots. Wellenlinien»), which in the north end of the section is shown to start at 2.50 m., while at the south is placed between 2–2.50 m. The same depth on the published section CD of the apsidal building coincides with a layer named «fine bucchero stratum» associated with the Early Apsidal Building (Lamb 1931/23, fig. 2). The excavator also noted that »to a slightly higher level inside, 1.75–2.25 m, belongs a particularly rich deposit of bucchero« (Lamb 1931/32, 44).
- 76 That more sessile kantharoi were found in this layer is evident from the inventory cards of the intact and partially preserved vases from the excavation, written by Lamb.
- 77 Lamb 1931/32, 42–44.
- 78 For a revision of the high chronology suggested by Lamb for the apsidal buildings, cf. Spencer 1995, 285.
- 79 Lamb 1930/31, 175, fig. 5:4, pl. 27:4, Lamb 1931/32, 54, pl. 20:1.
- 80 Bayne 2000, 201, fig. 58:5.
- 81 Polat 2004, 219, fig. 5.
- 82 Bayne 2000, 160.
- 83 The sherd is reported to come from level 8.50–8.00 m of trench H. The layer with 7.90–8.90 m depth at Smyrna accommodates the Early and Middle Geometric phases of the settlement to which the discussed vase obviously belongs, cf. Polat 2004, 219.
- 84 See note 19.
- 85 Nikov, *forthcoming*, pl. 54:5.
- 86 Nikov, *forthcoming*.
- 87 Blegen et al. 1958, 264, inv. no. 36.696, fig. 291, 317, 318; inv. no. 38.1243, fig. 291. cf. Blegen et al. 1958, 264: »fragments of numerous kantharoi of this type were recovered.« It is important to note that in some cases the strap handles have been replaced by rounded double ones which recalls the Chian tall cups discussed earlier.
- 88 Although the precise stratigraphic position of vase inv. no. 36.696 is not referred, it is reported to have been found in a stratum associated with Altar A, in which Early Corinthian fragments were found as well, suggesting a date in the late 7th century.
- 89 Polat 2004, 215–216 fig. 1. It comes from an ash layer in room B, trench 1, where it was found with Klazomenian amphora and Corinthian alabastron of the last quarter of the 7th century and dated by the excavator to the end of 7th–early 6th century.
- 90 In the Archaeological Museum of Istanbul, inv. no. 8457. Bayne 2000, 197 fig. 55:6; Polat 2004, 218 fig. 3. The drawings of the vase in these two publications differ and while in the Bayne's corpus it has identical diameters at rim and bottom and handles going down to the bottom, which gives it a standard karchesion shape, the drawing in Polat shows a vase with maximum diameter at rim, slightly concave base and lower handle attachment on the wall, at about 2/3 of the height of the vessel, placing it in the kantharos/karchesion group. This particular vessel is reported to be without context depriving it from the chance of narrow dating. The chronological limits of the cemetery, however, between the second half of 7th and late 6th century indicate the general contemporaneity of the vase with the other discussed examples of the shape.
- 91 Utili 1999, fig. 38:686. Preserved in a small fragment, which indicates a conical body with slightly flaring walls, i. e. with maximum diameter at rim, by contrast to the cylindrical body with slightly flaring walls of the *karchesion*. The author is using the Homeric term *depas amphikypellon*, usually applied to the EBA3 vases of similar shape, which will be discussed later.
- 92 Nikov, *forthcoming*, pl. 22:2, 5.
- 93 These include Late Wild Goat, Corinthian, Fikel-lura – the Altenburg Painter circle, Attic black glazed vases and Little Masters, cf. Nikov, *forthcoming* with relevant bibliography.
- 94 Nikov, *forthcoming*, pl. 56:5.
- 95 Koldewey 1891, fig. 22; Bayne 2000, 142.
- 96 Arslan – Sevinç 2003, grave 6, cat. no. 6.2 (inv. no. 6977), fig. 16:6.2; 17.
- 97 In Gray Ware from Antissa, in G2/3 Ware technique from the Lemnian Kabeirion and the Sanctuary of the Great Gods on Samothrace, see relevant sections for description and context details.
- 98 Tenedos: height 12.6 cm, diameter at rim 9.8 cm The Antissa vase is even smaller, with body height 9.2 cm (according to the relevant inventory card in the archive) and the Lemnian kantharos should be about 12 cm according to the published scale (Beschi 1994b, fig. 4). Generally, I did not find any Type V kantharos (no regard to which technological group

- it belongs) with dimensions close to those of the big sessile kantharoi of types I–II. They all seem to have been produced in a smaller size.
- 99 Polat 2004, 218, fig. 4. The publication does not suggest a precise date for the vase apart from the general mid-7th to late 6th century chronology of the cemetery.
- 100 Lamb 1930/31, 169, pl. 28:3a–b.
- 101 For more detailed discussion on this see Ilieva 2008, 45–63.
- 102 Lamb 1930/31, 178 mentions that the missing handles of the kantharos »have been restored on the model of countless fragmentary kantharos handles«, suggesting that the sessile kantharos is well represented in Antissa. The handles only are not diagnostic for the type of sessile kantharos to which they belong, since all types have similar strap, slightly concave, rim-handles.
- 103 Sometimes both colours are well visible on the same vase.
- 104 Lamb 1930/31, 178 fig. 6d.
- 105 This description is based on personal observations. I was not able to detect any traces of white slip mentioned by Lamb 1930/31, 178, while the deep red slip is well preserved. It is not clear whether the whole exterior was covered in black glaze, which is not preserved or it was confined to the mentioned areas. Lamb believes that it is an East Greek import.
- 106 Inv. nos. X. 3434 and X. 4573, cf. Beschi 2003a, 337–338 fig. 42e–f.
- 107 The sessile kantharos is not the only shape produced in the 6th century on Lemnos in monochrome red ware with red/black glaze on exterior. Contemporary shapes like karchesia and jugs have been also produced in this technique.
- 108 Numerous vases of this type are reported from the Kabeirion, cf. Beschi 2003b, 963–1023 pl. 19–20 (*kantharoi a corpo piriforme*).
- 109 Bernard 1964, 104–105 no. 57 figs. 9, 19 (inv. no. H 10). The Thasos vessel seems to have a shorter and wider body with almost spherical bottom half. I have some doubts regarding the shape of the vase based on the specifics of the handle. The vase is partially preserved and there are no visible traces of a second handle. The shape of the body, however, relates not only to the kantharoi of Type VI, but also to a group of 6th century jugs belonging to the same technological group and currently known from the Sanctuary of the Great Gods and the South Necropolis on Samothrace, from the city of Hephestia and from the Kabeirion of Lemnos (for a recent discussion on these vases with relevant bibliography, cf. Ilieva 2008, 45–63). The position of the top handle attachment of the Thasian vase, just below the rim and not rising from the rim as it is usual for the kantharoi, makes me think that it might actually be a jug and not a kantharos.
- 110 Types A and B according to the excavator, Beschi 2003b, 979.
- 111 The excavator dates the kantharoi to the second half of the 6th century (Beschi 2003b, 979), but the stratigraphic position, according to the published depths, indicates that some of them were found at the same level with vases with subgeometric decoration dated to the second half of 7th century which implies that the form covers the whole of the 6th century (cf. Beschi 1996–97, 81–88, for example, a 7th century, kantharos X.3317 was found in Trench 3, Q16 comes from layer -4,70/-5,20, while the 6th century X. 3437, found in the same place, Trench 3, Q16, was found in layer -4,30/-5,20).
- 112 It should be remembered that relevant published corpora from Northwest Anatolia are very limited in number.
- 113 Goldman 1963, 328.
- 114 Mellaart – Murray 1995, 23, pl. 21:6. It is recognised as *mug* and the publication indicates that numerous vases were found, not only in Level II, but also in the preceding level III (not illustrated in the publication).
- 115 Though the published vase is not intact and the low, open lower body with low ring base have been restored, the mentioning of many examples found at the site, probably gave ground to the excavators to suggest a complete shape based on parts from different vessels.
- 116 Their place »under« the handles implies that the body was made and decorated first and then the handles were attached.
- 117 The observation is based on published (as far as they exist) ceramics from Anatolian coastal sites. Future publications or excavations may, indeed, alter it.
- 118 Mellaart – Murray 1995, 23, fig.21:1–5, 23:5
- 119 For a substantial study of the EBA Anatolian monochrome ceramics, cf. Huot 1982 (for the vase on pl. 6:7 cf. Huot 1982, pl.246: 6321). Site-to-site and intra-site variations in shape, size and body propor-

- tions have been reported from many sites including Beycesultan (Lloyd – Mellaart 1962, 213), and Aphrodisias (Joukowsky 1986, 390–392).
- 120 The variety of the shape, which is of interest here is attested in Troy II – V, cf. Huot 1982, 546. For this concrete, very close parallel of the later kantharoi, cf. Dörpfeld 1894, 91, fig. 31. It corresponds to E4.14 in Huot 1982, 546 (*depas sur piédouche*).
- 121 Joukowsky 1986, 390–392, fig. 323.
- 122 Lloyd – Mellaart 1962, 213, fig. 52:17 (level IX); 217, fig. P55:46 (level VIII).
- 123 After Schliemann 1880, 299, who recognised in the shape the Homeric *depas amphikypellon* (Iliad XV:86). The name is generally confined to the BA deep, two-handled cup of Anatolia, by contrast to the post-BA similar shape referred to as sessile kantharos or karchesion depending on the shape of the base. There are, however, differences in the EBA 3 shape of the general deep, two-handled cup with conical or cylindrical, in some cases very narrow body, referred to by this name. Very often it has flat, sometimes very narrow, almost pointed base. The variety of interest here is the one that stands closest to the Late Geometric/Archaic examples and represents a vase with short, conical lower body and developed low, ring-base.
- 124 Some of the handles of the EBA 3 vases are strap, but round, vertical handles also occur very often. There are, however, examples suggesting that rim-handles are already present in EBA 3 vases, cf. Huot 1982, pl. 245:11123, see also pl. 6:3–4 from Beycesultan.
- 125 For the EBA 3 vases, see Lloyd – Mellaart 1962, 213 no. 23 fig. P52:14 (»two handled cup with grooved or ribbed ornament«). For the MBA examples, Lloyd – Mellaart 1965, 85 no. 12 fig. P5:30 (»two handled cup«). The excavators report that it is the most typical shape in the beginning of the MBA in southwest Anatolia.
- 126 For the interpretation of the two successive apsidal buildings as area housing cult activities, cf. Lamb 1931/32, 45.
- 127 The Smyrna example is earlier and a possible functional change in time can also be assumed. It is also important that the sites of Smyrna and Daskyleion are actually at the periphery of the Northeast Aegean cultural sphere and the shape may not have had the same meaning for the local community. On the other side the date of the Smyrna vase in the Geometric period might indicate its possible use in house cults.
- 128 The Smyrna example and a post-6th century kantharos/karchesion from inland Thrace (modern Bulgaria), cf. Nikov 1999, 31–43 support the wider chronological limits of the shape, but these earlier or later examples are limited in number and their date does not alter the general chronology of the *floruit* of the shape.

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