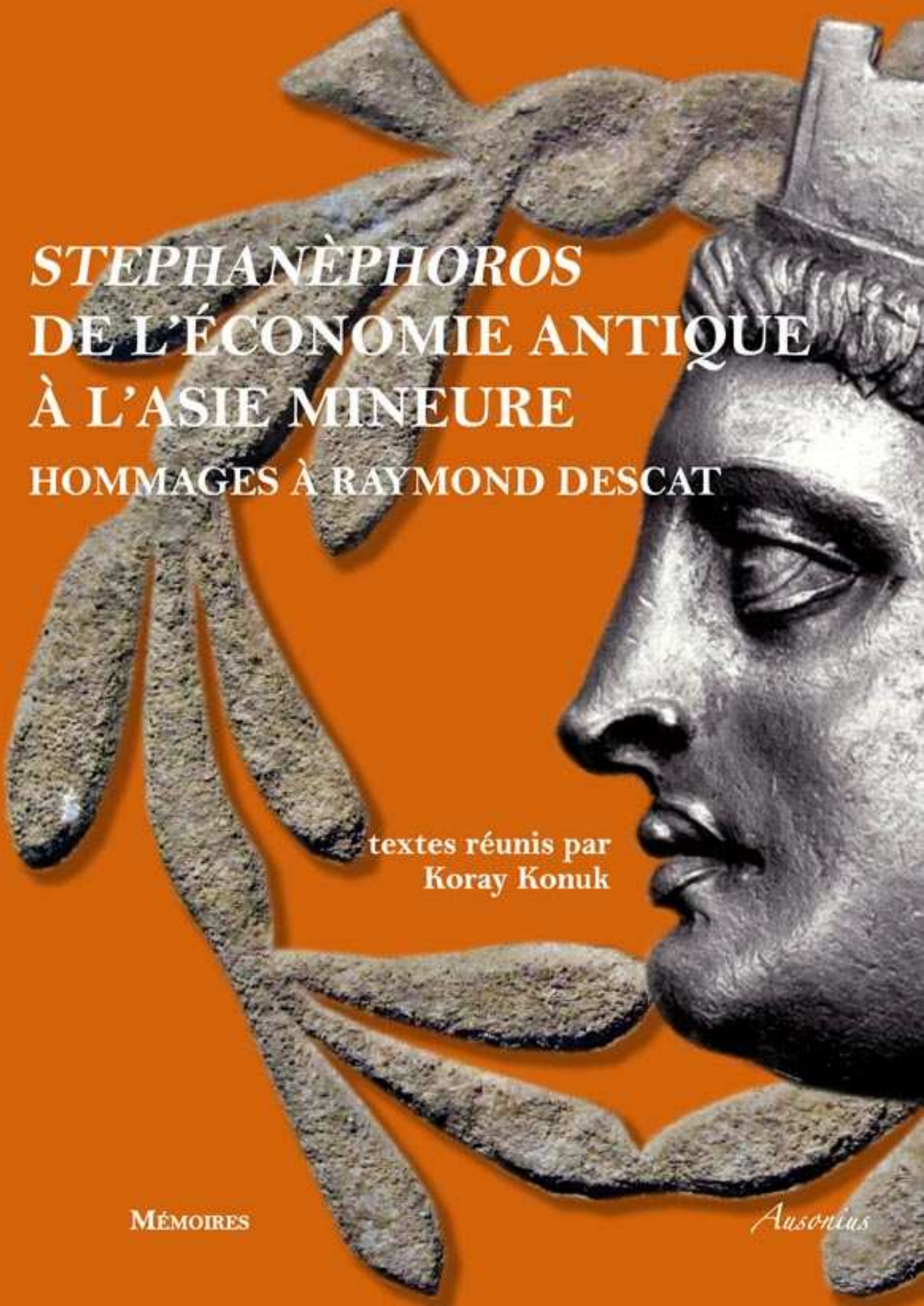
STEPHANÈPHOROS
DE L'ÉCONOMIE ANTIQUE À L'ASIE MINEURE

HOMMAGES À RAYMOND DESCAT



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Koray Konuk

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Hommages à Raymond Descat

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— Bordeaux 2012 —

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L'ÉCONOMIE ANTIQUE

L'ASIE MINEURE

Burning in Geometric Teos

Kaan İren & Ayla Ünlü

To our friends

In 1996, two archaeologists from the Izmir Archaeological Museum, H. Teoman and M. Karahan, conducted a test excavation in the territory of an old Ionian settlement, Teos. This settlement is threatened by the expansion of Sığacık, a modern tourist village. In this instance, legal permission was needed for a new building in an area which is close to the settlement. Teoman and Karahan excavated many test pits without finding any cultural remains. Their patience was finally rewarded in a test pit, labelled "Trench 4.2", in which they found many vases from a cremation area. The authors of this paper aim to introduce this material to the academic world in the belief that this discovery sheds new light on North Ionian Geometric pottery, and the burial customs of one of the most important cities of North Ionia. This paper is based on the official reports of the archaeologists of the Museum and detailed examination of the recovered material by the authors of this paper.

Location

Teos is located in North Ionia, 40 km southwest of Smyrna. In the ancient world it lay between the ancient sites of Chytrium and Myonnesus, and its ruins now lie close to the modern village of Sığacık. The site is on the neck of a peninsula with north and south harbours (fig. 1)[1]. The north harbour, where the village now stands, is still used today; remains of an ancient quay or mole may be seen in the water. It is called Gerrhaiidai by Strabo[2] and Geraesticus by Livy[3]. The south harbour is now deserted and silted up; a line of quay wall survives. The acropolis is on a separate hill halfway between the north and south shores; on its summit are some scanty fragments of polygonal walling. The inhabited part of the city lay between this hill and the southern harbour, in which there are various buildings and walls from different periods. The necropoleis of Teos were discovered to the west and east of the city[4].

Teos was first colonized (according to the myths) by Greeks called Orchomenian Minyans under the leadership of Athamas, a descendent of Aiolos. Pausanias tells us that the Greeks mixed with the local Karians, and it is plausible that an Anatolian population was living in Teos before the arrival of the Greek colonists. The Minyans were followed by Ionians under Apoikos. The third and final wave of colonists came from Athens and Boeotia: the leaders of the former were the sons of Kodros, Damasos and Naoklos, and of the latter Geres[5]. Thanks to its central location, Thales proposed that Teos be chosen as the seat of a common political assembly of the Ionian cities, but this was not done[6]. However, Teos was one of the twelve Ionian cities that gathered to celebrate a festival at a common site (the Panionion). Its two fine harbours helped Teos become a flourishing seaport[7] until Cyrus the Great invaded Lydia and Ionia in 546 BC.

1. Bean 1989, 115-117.
2. Str. 14.1.30.
3. Liv. 37.27.9.
4. Béquignon & Laumonier 1925, 291; Öğün 1962, 13.
5. Paus. 7.3.6; cf. Str. 14.1.3.
6. Hdt. 1.70.
7. Lehmann-Hartleben 1923, 283 sq.

RESEARCH HISTORY

R. Chandler was the first visitor to investigate the site (on behalf of the Society of Dilettanti), exploring it in the 18th century[8]. R. Pullan followed him on behalf of the same society in 1862[9]. Hirschfeld briefly visited the city in 1874[10]. E. Pottier and Hauvette-Besnault published the inscriptions of Teos in 1880[11], W. Judeich presented his work on the epigraphic findings in 1891[12], and in 1924 the French school in Athens began excavations at the site[13].

The excavations carried out by Ankara University in Teos have only been published in summary form[14], although a protogeometric amphora from this excavation deserves attention[15]. Thereafter, a Turkish team conducted an archaeological survey of the site in the 1980s[16]. In recent years, other teams have continued to explore the city and its vicinity[17], and in 2005 archaeologists from the Izmir Archaeological Museum discovered an urn, a cist grave and a *peribolos* wall, which is dated to the late 5th-early 4th century BC by the excavators[18].

THE EXCAVATION

The Izmir Archaeological Museum started a test excavation in Teos in early 1996, close to the modern Türbe Mevkii (fig. 1). The Museum archaeologists investigated several trenches, most of which yielded nothing. In one they found a terrace wall retaining a fill of earth mixed with amorphous and small sherds of pottery and Clazomenian sarcophagi, which seemed to have been transported from elsewhere. However, the most fascinating discovery was made in the trench labelled 4. 2, which was first excavated to 2 x 2 m. When they found sherds from several vases that could be easily restored at a depth of 0.70 m, they extended the trench to 3.5 x 5 m (fig. 2). All of these vases were from the Geometric Period and were accumulated in a burned area orientated southwest-northeast that was used for cremation. The archaeologists reported no bones. A single rough stone line was found parallel to the cremation area, and a semicircular structure with small stones has been reported to the southwest of the area[19]. The sherds were collected and transported to the Museum. T. Özkan, the Museum director, presented a paper about this test excavation at the proceedings held at the Panionion[20], but his death shortly afterwards meant that his paper was not submitted for publication in the resulting volume[21]. A few weeks after we had finished this article and were about to send it to the publisher, we noticed that his paper had been unexpectedly submitted to a journal, 10 years after his death, by persons unknown[22]. We decided not to publish our article without first examining and comparing this paper with our own.

The authors' information about this excavation is derived from the text, drawings and pictures of the reports given by the excavators to the *Council for the Preservation of Natural and Cultural Heritage at İzmir*[23].

FINDS

The archaeologists found two pottery shapes in the excavations: a crater and 23 cotylae. The large pedestal crater was not an urn, as might be expected, as all of the vessels – including the crater – had been thrown into the fire. The colour of the clay of some of the sherds from the broken vases turned to grey during the cremation process.

8. Chandler 1769, 35-40.
9. Pullan 1882.
10. Hirschfeld 1876.
11. Pottier & Hauvette-Besnault, 1880a, b and c.
12. Judeich 1891, 291-295.
13. Béquignon & Laumonier 1925.
14. Boysal & Öğün 1962; Boysal 1963; 1964; 1965.
15. Öğün 1964, 121, fig. 9.
16. Uz 1986.
17. Tuna 1987; 1988; 1990; 1997; 1998; Ersoy & Koparal, 2008; 2009.
18. Çırak & Kaya 2006.
19. This structure is seen on the photos, but the excavators did not show it on the plan.
20. Some of the vases of this collection have been depicted in the catalogue of the Museum (Özkan 1999, 37, fig. 66)
21. Cobet *et al*. 2007.
22. Özkan 2009.
23. Document n° 27.6.1996/763 and 21.2.1997/622. We noticed that the excavation could have been better documented, but we decided to bring this rich and important discovery to the attention of the archaeological milieu in spite of this failure.

Crater

The form of the pedestal crater was borrowed from Attica towards the end of the Middle Geometric Period[24] by South Ionian potters, and the Teian Crater (Cat. 1) follows this new shape. The lip of the crater could have been ornamented by an incised wave that is frequently attested in examples from south Ionian centres[25]. However, their lip profiles are generally unlike that on our crater[26], and this decorative type probably became fashionable in North Ionia soon afterwards[27].

This crater apparently has a white slip. Vases were rarely slipped in Mainland in Geometric Period, but some workshops from Euboea and the Cyclades did produce slipped wares[28]. In Samos, the vases were coated white towards the end of the Late Geometric Period, and many examples of Chiot ware have a white slip in the same period[29]. Some north Ionian Late Geometric crater fragments from Phocaea (fig. 27) have a white slip on half of the vase[30].

The carpet-like decoration of the crater is an imitation of the south Ionian ones[31], the metopal decoration of which was borrowed from Euboean vases[32]. The decoration of both sides of the crater is almost identical. The decoration of the vases with "triglyphs and metopes" became popular on various vases from the 3rd quarter of the 8th century BC[33]. There are two wild goats on the crater on both sides. The keenness of the North Ionian vase painters for wild goat figures seems to have started already in the Late Geometric Period, and practically became an addiction in the Orientalizing Period[34]. As far as we know, the wild goat figures on the crater are the earliest examples on East Greek Pottery[35]. They are in the silhouette technique[36]. The stars around the wild goat are reminiscent of the fill motifs around the Attic wild goats[37].

The painters of this crater and the cotylae[38] regularly filled a metope with multiple scribbles[39], but they only occasionally placed small fill motifs at both sides of the Rhodian tree, as seen on many East Greek examples[40]. Segments of meander on the Rhodian tree and behind the wild goats can be found on Late Geometric vases[41]. The general decorative scheme of the vase is influenced by the craters of South Ionia, which is the closest neighbouring area, and has yielded more sophisticated examples.

Cotylae

All of the Geometric cotylae from the Teian cremation area are related to the so-called early bird cotylae[42], but none of them has a bird figure. Coldstream suggested that the bird-cotylae are the imitation of Corinthian Late Middle Geometric

24. Cook & Dupont 1998, 16.
25. Ephesus (Akurgal *et al*. 2002, pl. 4), Miletus (von Graeve 1975, 46, fig. 13) and Samos (Walter 1968, 33; Isler 1978, pl. 45, 105; Furtwängler & Kienast 1989, fig. 22a5).
26. Walter 1968, 33, fig. 17d. In fact, not an exact parallel, but this kind a shape could have inspired the potters of the Teian crater.
27. Robertson 1940, fig. 7h. Many incised lip fragments have also been found in Kelenderis (Arslan 2010, pl. 45, 279, 281, 284, 288; 46, 283, 285, 286, 287).
28. Aloupi & Kourou 2007, 6.
29. Cook & Dupont 1998, 22.
30. The Geometric pottery from Phocaea unearthed during Akurgal's excavations in the 50s is being prepared for publication by K. Iren.
31. Walter 1968, 32.
32. Coldstream 2008, 478. Metopal decoration was rare on Late Geometric Attic vases (Walter 1968, 32).
33. Kauffmann-Samaras 1972, 19.
34. After all, the earliest representation of a goat on Attic pottery occurs in the Middle Geometric Period II (Rombos 1988, 38).
35. Özkan wrongly identified them as harts (2010, 59).
36. The faces of the wild goats were either missing or partly worn. We debated at length if (at least some of them) had reserved eyes before we decided they did not; but if we are wrong please note that the reserved eyes in Late Geometric Greek vase painting heralded a new era known as the Orientalising Period. Wild goats with reserved eyes first appeared on Attic pottery from Late Geomteric Ib (Rombos 1988, 40) and were probably introduced first by the Hirschfeld Painter (Coldstream 2008, 44). Other examples: Parlama 1970, 112-117, fig. 1-2; Kauffmann-Samaras 1972, pl. 21 (1088). Perfetti used the same dating for the similar Naxian geometric vases (2006, 232-234, pl. 4b-d). Cf. an Anatolian model: Metin-Akalın 1999, 160, fig. 8. Either way this would not change our suggestion for the dating of the crater.
37. Kauffmann-Samaras 1972, pl. 12, 1079.
38. From Didyma: Schattner 2007, 427 fig. 117, 13 (upside down), Nif (Tulunay 2010, 405, fig. 5a middle) and Samos (Eilman 1933, 77 fig. 27b).
39. We have used Kunisch 1998 for the terminology of the geometric motifs.
40. Dugas-Rhomaios 1934, pl. 47. 13-15; Walter 1968, pl. 42. 240, 243, 245, 248, 250; Tuchelt 1971, pl. 3. 3; von Graeve 1975, pl. 10. 49; Schattner 2007, fig. 101. 22-23.
41. Coldstream 2008, 273, pl. 60f.
42. The general description of the early bird cotylae is four metopes in a panel between the handles. The rest of the bowls is painted black. There are hatched lozenges in the metopes on the flanks. A hatched bird and meander tree are painted in the middle metopes. There are double axes motifs at the bottom of the panel.

cotylae with hemispherical profile and a nicked rim[43]. The long career of the shape started in the last quarter of the 8th century and lasted into the late 7th century BC.

The development of the profile for the Late Geometric cotylae is not always consistent[44], as demonstated by the Teian cotylae. The lip profile and the thickness of vase walls could vary, even when they have similar decoration. According to the shape, at least three potters were responsible for the production of these cotylae: 1) one for thin walled and deep cotylae (Cat. 4, 5, 16, 18 and maybe 14 too), 2) another for straight and thick walled deep cotylae (Cat. 8, 19 and 24) the third for the rest of the thick walled, globular cotylae[45].

We preferred eventually to concentrate on the decoration of the vases instead of their profiles. 23 of the Teian cotylae could be assigned to three main groups with respect to the division of the decorated frame between the handles: A. Twelve cotylae (Cat. 2-13) with four metopes, B. Four cotylae (Cat. 14-17) with three metopes and C. Five cotylae (Cat. 18-22) with a single metope. The decoration of two of the cotylae (Cat. 23-24) is damaged, and they are thus not classified. All the cotylae are slipped like the crater (see p. 311).

Group A: With Four Metopes (Cat. 2-13)

All the cotylae with four metopes are decorated in a very similar style, and are presumably from the same workshop. Four metopes are typical for the early bird cotylae[46], and there is always a single hatched lozenge in the flanked metopes. One of the middle metopes is filled by a Rhodian tree, and the other by a bird. The difference of the Teian cotylae is that no bird is recognizable on any of the vases. Stacked multiple scribbles fill the metope instead of a bird. Some Late Geometric East Greek cotylae with stacked multiple scribbles in the metopes are already known[47], but aside from this feature they only have a few common points. Fragmentary examples might also belong to our group B[48]. Exact parallels have been found at Clazomenae[49], Samos[50] and Didyma[51]. Nevertheless some of them might actually belong to cotylae with three metopes. Only cat. 2 and 3 have an extra interval metope[52], and cat. 13 has vertical chevrons instead of double axes under the panel[53]. Cat. 2 has a Rhodian tree filled by concentric triangles.

Group B: With Three Metopes (Cat. 14-17)

As with the cotylae with four metopes, the middle metope of this kind of cotylae contain stacked multiple scribbles (Cat. 14), a meander motif (Cat. 15-16) or meander and stacked multiple scribbles (Cat. 17), instead of a bird figure[54]. Similar examples with stacked multiple scribbles in the middle metope have been found at Samos[55] and Clazomenae[56]. Cat. 14 in particular deserves more attention, because it seems to be a transitional example between the four and three metopal cotylae. This cotylae has three metopes on one side and four on the other. Özkan suggested that cat. 14 (his cat. 3) has a Rhodian tree filled by concentric triangles[57], but the surface of the cotylae is deeply damaged in this part and we could not see it.

There are two kinds of meander bowls from the cremation: a hatched meander hook in the middle metope with hatched lozenges on the flanks, and a chain of hatched meander hooks bordered by a single line in a panel between the handles. The former generally has the double axes below, and the latter solely the lines. The placing of the meander

43. Coldstream 2008, 277.
44. Coldstream 2008, 299.
45. However, a careful look can perhaps discover more potters in the third group. Shallow cotylae, such as Cat. 6 and 21, deserve especial attention.
46. The most famous example, but without a bird, is Nestor's cup from the late 8th century BC (Ridgway 1992, 55).
47. Dugas & Rhomaios 1934, pl. 46, 5; Miltner & Miltner 1931, 175-176, fig. 87, 5 and 15.
48. Smyrna: Özgünel 1978, pl. 3, 16-17. Kerschner 2003, fig. 6, 6. There is an unpublished fragment on which metopes with stacked multiple scribbles and Rhodian Tree are preserved, from Akurgal's excavations at Phokaea in the 1950s.
49. Bakır *et al.* 2003, 214, fig. 3 below.
50. Eilman 1933, 68, fig. 17a; Walter 1968, pl. 42, 241, 244, 247, 249, 253.
51. Tuchelt 1973-1974, pl. 47, 4.
52. Cf. Frödin & Persson 1938, fig. 219.
53. Özkan suggested that the cat. 5 (his cat. 2) has a non-hatched Rhodian tree, but we noticed that its Rhodian tree is definitely hatched. His drawing should also be corrected (Özkan 2009, 64-65, 71, fig. 2).
54. Cf. Dugas & Rhomaios 1934, pl. 46, 6-9.
55. Technau 1929, 11, fig. 2, 8; Eilman 1933, 69, fig. 18b-c.
56. Ersoy 2004, 50, fig. 6. Different kind of three metopal cotylae were found in Palaia Smyrna (Özgünel 1978, pl. 3, 12-15).
57. Özkan 2009, 64-65, 71, fig. 3.

segment in the middle of the panel of the skyphoi could have been inspired by Middle Geometric Attic pottery[58]. Three metopal meander cotylae with meander were reported from Clazomenae[59], Eretria[60], Larisa[61], Miletus[62], Rhodes[63], Samos[64], Palaia Smyrna[65] and also probably Cyme[66]. Nevertheless some of them might actually belong to cotylae with meander hooks in a single metope.

The closest neighbouring city to Teos was Clazomenae, which was probably also producing pottery and is also yielding meander cotylae. The hatched meander is outlined on the published examples as Teian ones. However, the shape of the Teian cotylae seems to be less globular.

Group C: With Single Metope (Cat. 18-22)

The cotylae with zigzag band first appears in the Early Geometric Attic Stage[67]. The cotylae from Teos have a single metope -as a panel- between handles, and in the panel there are two or three horizontal bars filled by zigzag lines and band of "S's" with (Cat.19-21) or without (Cat. 22) double axes at the bottom of the panel. Similar examples have been found in Al Mina[68], Delos[69] and Samos[70], and local imitations of these vases have been found in Caria[71]. Cotylae from Knossos are related to the Teian ones due to the metopal system and linear decoration in the middle metope, but they are later[72].

The decoration of the cotyle with hatched meander hooks in the metope (Cat. 18) is obviously related with the cotylae with a meander hook in the middle metope (Cat. 15-16), and a derivation from the Middle Geometric Attic meander cups is supposed (see above). Late Geometric imitations are reported from Al Mina[73], Corinth[74] and Delos[75]. East Greek cotylae with hatched meander hooks were uncovered from Chios[76], Clazomenai[77], Rhodes[78], Samos[79] and Palaia Smyrna[80]. A row of double axes under the chain meander is lacking on Teian examples; but the cotylae in both styles, with and without double axes, seem to have been painted in Clazomenae[81].

PRODUCTION CENTER

Since the 19th century many different production centers have been suggested for the Bird-cotylae[82]. Coldstream, in his 1968 book *Greek Geometric Pottery*, which is still the most comprehensive study of the development of this style, made a group from the bird cotylae and other vases on the basis of their style and fabric and called them the Bird-Cotyle Workshop. He pointed first to Rhodes as the production center for this work shop, but revised this in the later edition of his book[83]. It was Dupont in the 1980s who first destroyed the link to Rhodes as a production center. He discovered two North Ionian production centers thanks to clay analyses: the North Ionian city Clazomenae and an unlocalized center called North

58. Ersoy 2004, 48.
59. Baç 1987, pl. 5, 11; Ersoy 2004, 46, fig. 3g, 47, fig. 5c, 50, fig. 6c. With some different variations: Ersoy 2004, 50, fig. 6a, e.
60. Andreiomenou 1981, 203-204, fig. 21β, 38.
61. Schefold 1942, pl. 57, 2 and 6. They could be Aeolian imitations.
62. Hommel 1959-1960, pl. 59, 3.
63. Papapostolou 1968, pl.37α.
64. Walter 1968, pl. 41, 228-232.
65. Özgünel 2003, 83-4, pl 17, 7-11, 13.
66. Frasca 1993, 61, fig. 26a.
67. Coldstream 2008, pl. 2b.
68. Robertson 1940, fig. 8g.
69. Dugas & Rhomaios 1934, pl. 46, 4.
70. Walter 1968, pl. 41. 234; Tsakos 2007, pl. 23, 2 (above in the middle).
71. Özgünel [1979] 2006, pl. 34.a-a1.
72. Coldstream *et al.* 2001, pl. 26 f-g.
73. Robertson 1940, fig. 1 l-m.
74. Weinberg 1943, pl. 11, 62.
75. Dugas & Rhomaios 1934, pl. 28, B-E.
76. Boardman 1967, pl. 31, 187; 32, 210.
77. Ersoy 2004, 3 sq.
78. Papapostolou 1968, pl. 44β; Coldstream 2008, pl. 61c.
79. Eilman 1933, 72, fig. 22.
80. Özgünel 2003, pl. 11, 5 and 7.
81. Ersoy 2004, 46-48, fig. 3f-g, 5b. It is unclear whether Ersoy 2004, fig. c belongs to a single or three metopal system.
82. For the detailed research history of Bird-cotylae, see Akurgal *et al.* 2002, 63-66.
83. Coldstream 2008, 277-279, 479.

Ionia 2[84]. Later, analysed fragments from Smyrna, Miletus and Ephesus built a major group called B/C by Mommsen and Kerschner. Kerschner partly returned to Coldstream's suggestion that the bird cotylae were produced by a single workshop or group of workshops, except for some minor factories[85]. He argued that the home of the workshops of the B/C group should be looked for in the North Ionian region[86].

The Geometric crater and cotylae of Teos seem to have been produced by different potters and painters in a workshop where stacked scribbles were habitually used on the decoration of vases. Similar cotylae, found in Aeolian Cyme, have been presented by Frasca as a Smyrnean product[87] due to the analogy in decoration, but this argument is not sufficiently convincing, because the same decoration also appears on 14 of the Teian cotylae (Cat. 2-14).

24 vases, more or less similar in terms of shape and decoration, were bought and/or brought on the same day to the ceremony. It is plausible that our crater and cotylae were produced in Teos, which is therefore a plausible second candidate for pottery producer after Clazomenae. Bird cotylae could be produced by Clazomenian potters, but Teos and Clazomenae are not very far from each other, so it is possible that the potters of both cities used adjacent clay beds that have similiar chemical characteristics[88].

DATING

The chronology of the East Greek Geometric vases is problematic due to the lack of datable material. A burned layer in Miletus[89] and deposits in Samos[90] are essentially dated through stylistic criticism and analogy. Some graves with Attic or Corinthian pottery such as at Exochi[91] or Pithekoussai (see below) or Late Geometric layers in Ephesus[92] are so far insufficient for solving the problems. The imported pottery from the mainland, which could be of assistance for dating, has only been found rarely in Ionia[93]. At this point, we should confess that we do not have a better method than also finding analogies. When we compared the Geometric pottery of the offshore cities and islands of West Anatolia of the 7th century BC with our vases, we noted that the decoration of the Teian vases is less sophisticated and simpler.

One could argue that examining the motifs individually might help with dating the vases. The silhouette wild goats could follow Attic[94] examples, which are not earlier than Middle Geometric II. South Ionian craters with incised wave lines around the lip are dated to the last quarter of the 8th century BC by Walter[95]. On the other hand, a crater fragment from Ephesus with incised zigzags around the neck is dated to the third quarter of the 8th century by Kerschner[96] and the incised zigzags around the neck of the pots seem to have continued to be made until the middle of the 7th century BC[97]. Segments of meander on the Rhodian tree and behind the wild goats were popular from the transition to the Late Geometric onwards[98]. 14 repair holes on the crater suggest that it was used in daily life before the burial ceremony.

Walter dated the cotylae with four metopes (our Group A) to the second half of the 8th century BC. According to him, the cotylae with three metopes (our group B) should have started in the early 7th century[99]. Coldstream also supposed,

84. Dupont 1983, 31, 33.
85. Akurgal *et al.* 2002, 66-68.
86. Akurgal *et al.* 2002, 76.
87. Frasca 1993, 60, fig. 25; 1998, 276, fig. 7.
88. We noticed that someone had drilled under the stem of some of the cotylae (see catalogue) and taken samples for chemical analyses. We asked Prof. P. Dupont, Dr. M. Kerschner, Prof. Ü. Yalçın and some others if they knew who the collectors were, but their responses were all negative. We then decided to check the archive of Izmir Archaeological Museum but to our surprise found no official application for this sampling. The results of the analyses remain unpublished, presumably because the samples were taken illegally.
89. von Graeve 1973-1974, 84-85.
90. Walter 1968, 32.
91. Johansen 1958, 12-21.
92. Kerschner 2003, 51-57.
93. Kerschner 2003, 51. Except Smyrna (Anderson 1958-1959, 138-142); unfortunately the publication of the late geometric layers of Smyrna is problematic (Lang 1996, 242).
94. East Greek potters may have had other resources than Attic Geometric pottery for wild goat drawings, but our information is quite restricted on this point.
95. Walter 1968, 33.
96. Akurgal *et al.* 2002, 106, pl. 4. We should notice that his cited analogies from Rhodes and Delos did not convince us.
97. Walter 1968, 52-53.
98. Coldstream 2008, 273, pl. 60f.
99. Walter 1968, 40.

as did Robertson, that the three metopal system is the advanced stage of the four metopal one[100]. Coldstream dated the East Greek cotylae with meander (our groups B and C) to Middle Geometric as the earliest examples of the "Bird-cotylae", because he thought that the East Greek meander cotylae were derived from the Middle Geometric Attic cotylae[101]. Ersoy[102] and Özgünel[103] follow him for the finds from Clazomenae and Smyrna in North Ionia.

On the other hand, the absence of the bird deserves attention in our case. For Coldstream this absence points to an early stage, as on Nestor's cup, while the three metopal systems are an advanced stage, as mentioned above[104]. This theory contradicts our case, because the bird is missing in all three of our groups. A row of double axes is absent on Cat. 13, 15-16, 18 and 22. Coldstream argued that the double axes are the heritage of the Middle Geometric and were replaced by multiple brush zigzags on the three metope groups[105]. In our group B, double axes are painted on two of the four cotylae (Cat. 14 and 17). Özgünel argued that the double axes disappear on the cotylae at the end of the Late Geometric Period in Palaia Smyrna[106]. However, the double axe motif survived in East Greece until the second half of the 6th century BC[107]. As we demonstrated above, scholars suggest different dates for the cotylae based on the developments of the decoration. The case of Teos is discordant with this evolutionary theory, because all of these vases were damaged in the same process in Teos. This could be explained if this area was reused over several years as one of the cremation places of the city[108]. Another explanation could be that the earth from several cremation areas was brought together and merged here. There is no trace which confirms or strengthens these assumptions in the reports of the museum archaeologists. The vases were obviously not brand new during the procession; some of them, like the crater with repair traces, were brought from home and were at least 10 or 15 years older than the others, but in any case the Teian finds indicate that all of these different decorated so-called bird cotylae were overlapping at the time of the cremation.

Two graves from Clazomenae should be noted. Grave 217 from Akpınar Necropolis has four bird bowls of Coldstream's first type[109] and an old type bird cotyle with four metopes. The same grave also contained other banded and plain vases that are difficult to date[110]. The grave could hardly be earlier than 690 BC. The other grave is grave 219, which yielded three deep cotylae and some non-datable objects. One of the cotylae has three metopes and the others have panels between the handles. The first has a nick, the second has a slighter nick and the third has none[111]. The grave could be dated to the early 7th century because of the shape of the cotylae. These demonstrate that the deep and four metope cotylae were still in use in the early 7th century and could be accepted as a *terminus ante quem*. Another important deposit is from Pithekoussai. One cotyle with four metopes and no bird is the so-called "Nestor's cup" which was found in a cremation grave that could be dated to *c*. 720 BC[112]. This context is the earliest reliable one for bird cotylae with datable finds, and it could be accepted as a *terminus post quem* for our cotylae. Therefore, the dating of Özkan[113] seems to be plausible. If one assumes the end of this time segment (720-690 BC) as the production period of the vases, then the white slip on them could also be understandable, because scholars have assumed that whitish slipped pottery first appeared at the end of the style in the Geometric period in various workshops in the Aegean area (see p. 311).

However, if it is correct to assume that the cotylae without bird are earlier, then the cotylae should be produced around 720 BC, rather than 690. The crater is some years earlier than the cotylae. The destruction of the vases, *i.e.* the cremation day, was probably not much later than the oldest cotyle. So, if we want to express ourselves more clearly our suggestions for the dating are:

100. Coldstream 2008, 278.
101. Coldstream 2008, 277.
102. Ersoy 2004, 48.
103. Özgünel 2003, 77.
104. Coldstream 2008, 278.
105. Coldstream 2008, 279.
106. Özgünel 2003, 84.
107. On the many Vroulian cups (*i.e.* Kinch 1914, fig. 53a). Also on the some East Greek amphorae (Petrie *et al.* 1888, pl. 32, 18; Cook 1954, pl. 606(1), 3).
108. Surely, it can explain the diversity of the cotylae. Nevertheless, in this case the burned area had to be larger than *c*. 3.5 x 5 m, which is the actual size.
109. Coldstream 2008, 290.
110. Hürmüzlü 2004, 83-84.
111. Hürmüzlü 2003, fig. 57.
112. Ridgway 1992, 55; Buchner & Ridgway 1993, 215, 219.
113. Özkan 2009, 65.

740/725	Crater
725/715	Cotylae
725/705	Cremation

BURIAL

All the vases were found in a burned area 3,5 x 5 m (fig. 2). They were broken and burned. All of them point to a cremation area at a distance from the settlement. No bones were reported by the excavators, thus indicating that this was a secondary cremation[114]. No other cremation was found in the test pits around the burned area, and the area seems to have been used only once[115].

Cremation is the process of reducing dead human bodies to basic chemical compounds in the form of gases and bone fragments. Funeral cremation is rare before the Mesolithic age[116], and in Greece it seems to start with some isolated examples in the Neolithic[117], but it never gained popularity until the Early Iron Age[118]. In Anatolia, the earliest cremations occur at the end of the third millennium on the Anatolian plateau. Some scholars claim that this ritual emigrated from middle Anatolia to western Anatolia in the second millennium[119] and from there to Greece in LH IIIB-C[120], but it may be that western and northern neighbouring regions were also responsible for transferring the rite of cremation[121]. Aside from Troy, it seems as though cremation was practiced less than inhumation in western Anatolia[122].

Why did some people prefer a funeral cremation for their deceased in Geometric Teos? Disintegrating sinews and flesh from the body by means of fire could be considered the main reason for choosing cremation in antiquity, as, according to some interpretations, the sinews and flesh could have been seen as ties binding the psyche to the world of the living[123]. Nevertheless, the real causes of ancient funeral cremation are still debatable. There are many suggestions about the preference for funeral cremation, such as ease of transporting the deceased to his native land[124], the last glorification of a hero by divine fire (*thespidaes pyr*) or purification by fire etc.[125]. Many scholars have suggested that cremation related to heroic cult[126], an assumption that is mainly based on Homer's Iliad: Homer describes the cremations of two famous Heroes, Patroclus and Hector[127]. However, Snodgrass distinguished heroic cremation from the funeral cremation of modest people[128]. Some scholars have tried to give other socio-cultural explanations for the significance of cremation on the basis of selected cases[129], but others have judged them to be doubtful, or they have been invalidated by further cases[130]. At least some of the cremations in Greece may be associated with the heroizing of the dead[131]. Ceremonial cremations were complicated, because they required much preparation and a high degree of competence. Unfortunately, the mechanism

114. For the secondary cremation: Sprague 2005, 138. The title of Özkan's article is unfortunately mistaken: "Finds from a Late Geometric cremation grave" (Özkan 2009). If this was a grave, then where is the urn? The crater was apparently not an urn; it was smashed into the fire and some its fragments were burned and turned grey. Furthermore, where are the bones? The excavation reports clearly demonstrate that no bones were found in the area.

115. Özkan claimed that the necropolis of geometric Teos should be in Türbe Mevkii (Özkan 2009, 65). If this is the case, why did the archaeologists not find any grave in this area, even though they had excavated 6 trenches?

116. Tillier 2009, 141-145.

117. Cultraro 2007, 83-84, 86.

118. Musgrave 1990, 272-273; Rutherford 2007, 227.

119. Akyurt 1998, 125.

120. Rutherford 2007, 228, 230; *contra*: Seeher 1993, 226.

121. Jung 2007, 229.

122. Akyurt 1998, 123.

123. Mylonas 1962, 481.

124. Burkert 1972, 64 supra. 17; von Bothmer 1981, 68-69; *contra*: Mylonas, 1962, 481; Pritchett, 1985, 100 supra. 16. A good example for this is the case of Tychon who died at Alexandria in Egypt and was cremated there. His ashes were transported to his native city, Kelenderis, in an urn (Cook 1968-1969, 115).

125. Hom., *Il*., 21.342. Musgrave 1990, 270.

126. Cook 1953, 115-116; Antonaccio 1995, 221.

127. Hom., *Il*., 23.161-261 and 24.782-805. Elsewhere in the Iliad, the process of cremation is mentioned but not described : 7.330.425-430.

128. "Le culte des héros doit être clairement distingué de la pratique habituelle du culte des morts, qui consiste, pour des parents proches et des amis, à faire des offrandes à une personne récemment décédée, tandis que le culte des héros était d'une durée prolongée, et pratiqué par une communauté d'adeptes beaucoup plus large" (Snodgrass 1982, 108).

129. Seher 1993, 225.

130. Morris 1999, 290-291. "Cremation was nothing special" (Kurtz & Boardman 1971, 329).

131. The heroic age was not the Mycenaean age, but the early Iron Age (Morris 1999, 237). So, they were burried by cremation.

used in antiquity is still rather poorly understood due to the lack of evidence (Blandin 2007, 131). Here, we examine the Teian example to understand it better.

During the cremation ceremony, the wine in the crater was poured into at least 23 cotylae, which were thrown into the fire. A monumental vase such as a crater, which was decorated with scenes of prothesis or ekphora, was frequently a grave maker for the elite in the Attic burial tradition. Here it is not. At the end, the crater itself was also thrown into the fire. The smashing of the crater was doubtless a signal for the end of the libation ritual. When was it ended? According to Homer, Achilles poured wine on the earth during the cremation. Finally, in the morning, at the end of the cremation, the comrades of Patroclus came to quench the fire using wine. If we follow Homer, we should accept that participants of the ritual came back to quench the cremation fire by throwing the cotylae and the crater filled with wine over the fire. This is the familiar and convincing explanation. But, why did they also smash the crater? Bohen says "Kraters in use for several hundred years as the central vessel of aristocratic convivial gathering, the symposium. Such use may have originated during the Dark Age if not before"[132]. Smashing a crater was an expensive and unusual act[133]. 14 repair holes prove that although the crater had been broken several times in the past, the owner of the crater was not willing to discard it easily. The act of smashing a monumental vase in the fire is never mentioned in the Homeric texts. In some Homeric funeral cases, it is reported that the big vases, like amphorae, could be used to quench the fire[134]. The amphorae surely were neither monumental nor expensive as craters. Nevertheless, the smashing of vessels in Mycenaean funerary rituals is recorded, if rarely[135]. In Ionia, cremations have been reported from archaeological excavations at Clazomenae[136], Chios[137], Myus[138] and Miletus[139]. However, Teos is a unique case, because none of the others had monumental vases and more than 20 drinking cups in the same shape smashed into the fire. Craters and amphorae used as grave makers in Attica did not only monumentalize the grave, but pointed out how much wine was drunk during the symposium, which indicates the social standing of the deceased[140]. The presence of the crater and many cotylae could be part of a similar show in Teos. This situation encourages a potential explanation that is different from Homeric practice: presumably, in the course of the cremation, the participants of the ritual toasted the dead and smashed the cups into the fire. Cavanagh and Mee persuasively pointed out that "whilst water and wine, honey, oil and even blood, could be poured in libation, the kylix [cotyle in our case], in particular, may be linked with wine and have associations with the palace nobility"[141]. Özkan says that the crater was the under the cotylae, which shows that the crater was smashed into the fire first, followed by the cotylae[142]. After the final toasting and drinking of the wine, they first smashed the empty crater in this euphoric atmosphere, and then the other cups. We asked an artist to draw the scene to facilitate the presentation of our assumption (fig. 28).

In this hypothesis, the means by which the fire was extinguished remains open. The answer could be that they poured liquids over it, probably in the early morning[143], without smashing the vessels they used, as the hydrophoroi do on Attic pelike and craters[144]. They would then have collected the bones of the deceased. The single line of stones parallel to the cremated soil has been interpreted by the excavator as a later terrace wall (fig. 2), but this and the semicircular stone structure on the southwest side could instead be related to the cremation area. The cremation area in Eleutherna was sometimes surrounded by stones[145].

132. Bohen 1997, 47.
133. "The krater was a large and costly vessel, difficult to manufacture and fire successfully and no doubt commissioned exclusively by the nobility" (Bohen 1997, 51).
134. Lungu 2008, 156.
135. Rutherford 2007, 227, Cavanagh & Mee 1998, 112, 115.
136. Bakır 1983, 66-67.
137. Touchais 1985, 831.
138. Philipp 1981, 165.
139. Forbeck & Heres 1997, 50.
140. Langdon 1993, 85.
141. Cavanagh & Mee 1998, 115.
142. Özkan 2009, 59. There is no sign of any such evidence in the reports of the archaeologists who carried out the excavations. However, Özkan was the Museum director and he may have made this observation while visiting the excavation area. If so, it is strange that he did not point out his observation to his colleagues in the area.
143. The duration of combustion of the corpse is dependent on the structure of the *pyra*. Cremation takes 15 or 19 hours in modern India (Blandin 2007, 133). In the Iliad the fire of Patroclus was extinguished at dawn (Hom., *Il*., 23.235-238).
144. Laurens & Lissarrague 1989, 86-89, fig. 3-5.
145. Blandin 2007, 40.

In conclusion, the excavated area found in Teos is not a cremation grave but a cremation area, *i.e.* the secondary cremation. The craters and cotylae unearthed during the excavation were produced in north Ionia, most probably in Teos. The vases and the cremation are from the Late Geometric Period, probably before the end of the 8th century BC. The earliest Ionian wild goats are depicted on the crater. They, and the white slip on the vases, should herald the next period: Orientalizing. The different decorative styles of the cotylae in the same deposit either show that they overlapped or that they had a very short evolutionary period. Finally, in Teos the participants in the ceremony did not always use the vases to quench the fire the next day, as in the Homeric version, but probably smashed them for the honour of the deceased before the fire was extinguished.

There are some difficulties in the later article (Özkan 2009), which discussed the same material. A number of unconvincing statements in his text are exhibited above; other problems pertaining to the catalogue and drawings are given below separately as a list in the addendum.

ADDENDUM ET CORRIGENDUM TO ÖZKAN 2009

There are some imperfections in the catalogue and drawings of Özkan 2009. The inventory numbers of Izmir Archaeological Museum have been clearly written on the pottery. Unfortunately, it seems that Özkan confused the inventory numbers for the vases. His numbering is mostly incorrect. In the table below the corrections are given in the left column; inadequate and problematic drawings are shown in the right column.

Here		Özkan 2009		
Catalogue	Inv.	Catalogue	Inv.	Imperfections of the drawings
Cat. 1	18150	Cat. 1	18150	
Cat. 2	18156	Cat. 3	18155	
Cat. 3	TS-12	Cat. 8	TS-14	In the 3rd metope on the right, there should be 3 lines of scribbles instead of 4.
Cat. 4	18151	Cat. 5	18152	
Cat. 5	18153	Cat. 2	18153	The lower part of the Rhodian tree should be crosshatched. There should not be any step in the inner part of the basement. It is also drawn too thin.
Cat. 6	TS-11	Cat. 4	18156	The lower part of the Rhodian tree should be crosshatched.
Cat. 7	TS-16	Cat. 10	TS-10[146]	In the frieze of solid double axes, there should be 2 vertical bars instead of 3.
Cat. 8	TS-17	Cat. 11	TS-11	
Cat. 9	TS-19	Cat. 7	TS-13	
Cat. 10	TS-20	Cat. 22	TS-22	The decoration is not illustrated.
Cat. 11	TS-23	Cat. 6	TS-12	
Cat. 12	TS-25	Cat. 9	TS-15	In the frieze of solid double axes, there should be 3 vertical bars instead of 2.
Cat. 13	TS-14	Cat. 12	TS-18	In Özkan's illustration, the vertical chevrons are facing to the left. Actually, the chevrons are facing to the right. The metops of the staked multiple scribbles and the Rhodian tree should be switched. The correct sequence of the metopes should be: 1st a crosshatched lozenge, 2nd staked multiple scribbles, 3rd a Rhodian tree, and 4th a crosshatched lozenge.
Cat. 14	18155	Cat. 20	TS-20	The decoration is not illustrated.
Cat. 15	TS-15	Cat. 13	18151	In the middle metope, left meander hook also should be hatched.
Cat. 16	18157	Cat. 14	18157	
Cat. 17	TS-24	Cat. 15	TS-16	
Cat. 18	18152	Cat. 23	TS-23	The decoration is not illustrated.
Cat. 19	18154	Cat. 18	18154	
Cat. 20	18158	Cat. 17	18158	In Özkan's illustration, the single line battlement motif under the zigzag cable is actually a broken meander cable.

Cat. 21	TS-13	Cat. 16	TS-17	
Cat. 22	TS-21	Cat. 19	TS-19	
Cat. 23	TS-18	Cat. 24	TS-24	
Cat. 24	TS-22	Cat. 22	TS-22	

CATALOGUE

Crater

1. Izmir Archaeological Museum (IzM) 18150. Rim diameter: 43 cm, base diameter: 26.4 cm, H: 45.7 cm. Covered with paraloid for conservation. 14 repair holes. Some fragments burnt. Rarely micaceous, porous, calcareous yellowish red (5YR 5/6)[147] clay with grit temper. Very pale brown slip (10YR 7/3) all over the vase. Very dark grey glaze (7.5 YR 3/1). Ray groups on the mouth. Incised wave lines around the neck. Under the handles reserved area. On the A face 9 metopes on the B face 10 metopes each in a long panel between the handles. Symmetrically settled vertical cross-hatched lozenge chains and Rhodian trees on the flanks of the panels. Staked multiple scribbles and two wild goats in the silhouette technique on both sides in the middle metopes. Under the belly, frieze of solid double axes with vertical bars. Reserved lines on the foot. Inside, glazed.
Fig. 3 and 29-31.

Cotylae

2. IzM 18156. Rim diameter: 16.1 cm, base diameter: 7 cm, H: 11.2 cm. Some shards burnt. Not micaceous, porous, calcareous reddish yellow (7,5YR 7/6) clay. Decorated with black (10YR 3/1) glaze over very pale brown (10YR 7/4) slip. Rim reserved. Decoration panels between handles with five metopes. Crosshatched lozenges on the flanks. Vertical crosshatched lozenge chain. Staked multiple scribbles and a Rhodian tree with concentric triangles in the middle metopes. Under the panel frieze of solid double axes with vertical bars. Inside, glazed.
Fig. 4

3 IzM 96.TS.12. Rim diameter: 14.4 cm, base diameter: 6.2 cm, H: 11.2 cm. Some shards burnt. Rarely micaceous, very pale brown (10YR 7/4) clay mixed with grit temper. Decorated with very dark grey (5Y 3/1) glaze over very pale brown (10YR 7/4) slip. Rim reserved. Under the handles reserved. Decoration panels between handles with five metopes. Crosshatched lozenges on the flanks. A Rhodian tree staked multiple scribbles and a worn and disappeared motif in the middle metopes. Under the panel frieze of solid double axes with vertical bars. Inside, glazed. Under the stem drilled for chemical analysis.
Fig. 5

4 IzM 18151. Rim diameter: 15.2 cm, base diameter: 6.5 cm, H: 11.8 cm. Not micaceous, porous very pale brown (10YR 7/4) clay. Decorated with very dark grey (5Y 3/1) glaze over very pale brown (10YR 7/4) slip. Rim reserved. Under the handles reserved. Decoration panels between handles with four metopes. Crosshatched lozenges on the flanks. A Rhodian tree and staked multiple scribbles in the middle metopes. Under the panel frieze of solid double axes with vertical bars. Under the stems coated. Inside, glazed.
Fig. 6

5 IzM 18153. Rim diameter: 15 cm, base diameter: 5.7 cm, H: 11.8 cm Some shards burnt. Shape deformed. Not micaceous porous calcareous light grey (10YR 7/2) clay with grit temper. Decorated with very dark grey (10YR 3/1) glaze over reddish yellow (7.5YR 6/6) slip. Rim reserved. Under the handles reserved. Decoration panels between handles with four metopes. Crosshatched lozenges on the flanks. Staked multiple scribbles and a Rhodian tree in the middle metopes. Under the panel frieze of solid, double axes with vertical bars. Under the stems coated. Inside, glazed.
Fig. 7

146. The Inventory number, TS-10, does not existed as far as we know.
147. Munsell Soil Color Charts (with supplemented charts) (1992)

6 IzM 96.TS.11. Rim diameter: 14.6 cm, base diameter: 6.3 cm, H: 10.5 cm. Some shards burnt. Rarely micaceous, very pale brown (10YR 7/4) clay. Decorated with very dark grey (5Y 3/1) glaze over light brown (10YR 6/3) slip. Rim reserved. Under the handles reserved. Decoration panels between handles with four metopes. Crosshatched lozenges on the flanks. Staked multiple scribbles and a Rhodian tree in the middle metopes. Under the panel frieze of solid, double axes with vertical bars. Inside, glazed. Under the stem drilled for chemical analysis.
Fig. 8

7 IzM 96.TS.16. Rim diameter: 15.4 cm, base diameter: 6.2 cm, H: 11.9 cm. Some shards burnt. Rarely micaceous, grey (Gley 1 6/N) clay. Decorated with very dark grey (5Y 3/1) glaze. Rim reserved. Under the handles reserved. Decoration panels between handles with four metopes. Crosshatched lozenges on the flanks. Staked multiple scribbles and a Rhodian tree in the middle metopes. Under the panel frieze of solid, double axes with vertical bars. Inside, glazed. Under the stem drilled for chemical analysis.
Fig. 9

8 IzM 96.TS.17. Rim diameter: 15.6 cm, base diameter: 6.6 cm, H: 11 cm. Some shards burnt. Rarely micaceous, very pale brown (10YR 7/4) clay with grit temper. Decorated with very dark grey (5Y 3/1) glaze. Rim reserved. Under the handles reserved. Decoration panels between handles with four metopes. Crosshatched lozenges on the flanks. Staked multiple scribbles and a Rhodian tree in the middle metopes. Under the panel frieze of solid, double axes with vertical bars. Inside, glazed.
Fig. 10

9 IzM 96.TS.19. Rim diameter: 16 cm, base diameter: 6.6 cm, H: 10.5 cm. Some shards burnt. Rarely micaceous, yellow (10YR 7/6) clay with grit temper. Decorated with dark red (2.5YR 4/6) glaze due to firing. Rim reserved. Under the handles reserved. Decoration panels between handles with four metopes. Crosshatched lozenges on the flanks. Staked multiple scribbles and a Rhodian tree in the middle metopes. Under the panel frieze of solid, double axes with vertical bars. Inside, glazed.
Fig. 11

10 IzM 96.TS.20. Rim diameter: 16.8 cm, base diameter: 6.6 cm, H: 12.6 cm. Some shards burnt. Rarely micaceous, yellow (10YR 7/4) clay with grit temper. Decorated with very dark grey (5Y 3/1) glaze. Rim reserved. Under the handles reserved. Decoration panels between handles with four metopes. Crosshatched lozenges on the flanks. Staked multiple scribbles and a Rhodian tree in the middle metopes. Under the panel frieze of solid, double axes with vertical bars. Inside, glazed. Under the stem drilled for chemical analysis.
Fig. 12

11 IzM 96.TS.23. Rim diameter: 14.6 cm, base diameter: 6 cm, H: 10.3 cm. Some shards burnt. Rarely micaceous, very pale brown (10YR 7/4) clay with grit temper. Decorated with very dark grey (5Y 3/1) glaze. Rim reserved. Under the handles reserved. Decoration panels between handles with four metopes. Crosshatched lozenges on the flanks. Staked multiple scribbles and a Rhodian tree in the middle metopes. Under the panel frieze of solid, double axes with vertical bars. Inside, glazed. Under the stem drilled for chemical analysis.
Fig. 13

12 IzM 96.TS.25. Rim diameter: 14.8 cm, base diameter: 6 cm, H: 11.2 cm. Some shards burnt. Rarely micaceous, light yellowish brown (10YR 6/4) clay with grit temper. Decorated with very dark grey (5Y 3/1) glaze. Rim reserved. Under the handles reserved. Decoration panels between handles with four metopes. Crosshatched lozenges on the flanks. A Rhodian tree and staked multiple scribbles in the middle metopes. Under the panel frieze of solid, double axes with vertical bars. Inside, glazed.
Fig. 14

13 IzM 96.TS.14. Rim diameter: 15.8 cm, base diameter: 6.2 cm, H: 10.6 cm. Some shards burnt. Rarely micaceous, very pale brown (10YR 7/4) clay with grit temper. Decorated with very dark grey (5Y 3/1) glaze. Rim reserved. Under the handles reserved. Decoration panels between handles with four metopes. Crosshatched lozenges on the flanks. Staked multiple scribbles and a Rhodian tree in the middle metopes. Under the panel frieze vertical chevrons. Inside, glazed.
Fig. 15

14 IzM 18155. Rim diameter: 15.2 cm, base diameter: 6.6 cm H: 12 cm. Shape deformed. The colour of the clay changed by the cremation fire. Not micaceous porous rarely calcareous light brownish (10YR 6/2) clay with grit temper. Decorated with very dark grey (10YR 3/1) glaze. Rim reserved. Under the handles reserved. Decoration panels

between handles with three metopes. On the B side four metopes. Crosshatched lozenges on the flanks. Staked multiple scribbles and a Rhodian tree in the middle metope. Under the panel frieze of solid, double axes with vertical bars. Under the ring covered by slip. Inside, glazed.
Fig. 16

15 IzM 96.TS.15. Rim diameter: 15 cm, base diameter: 5.5 cm, H: 11 cm. Some shards burnt. Rarely micaceous, light yellowish brown (10YR 6/4) clay with grit temper. Surface quite worn. Decorated with very dark grey (5Y 3/1) glaze. Rim reserved. Under the handles reserved. Decoration panels between handles with three metopes. Crosshatched lozenges on the flanks. Single pair meander hooks in the middle metope. Under the ring covered by slip. Inside, glazed. Under the stem drilled for chemical analysis.
Fig. 17

16 IzM 18157. Rim diameter: 14.8 cm, base diameter: 6 cm, H: 11.3 cm. Some shards burnt. Not micaceous, porous, very pale brown (10YR 7/4) clay with grit temper. Surface quite worn. Decorated with very dark grey (10YR 3/1) glaze over reddish yellow (7.5YR 6/6) slip. Rim reserved. Under the handles reserved. Decoration panels between handles with three metopes. Single pair meander hooks in the middle metope. Under the ring covered by slip. Zigzag line under the panel. Inside, glazed.
Fig. 18

17 IzM 96.TS.24. Rim diameter: 15.4 cm, base diameter: 6.9 cm, H: 10.7 cm. Rarely micaceous, light yellowish brown (10YR 6/4) clay with grit temper. Decorated with very dark grey (5Y 3/1) glaze. Rim reserved. Under the handles reserved. Decoration panels between handles with three metopes. Crosshatched lozenges on the flanks. In the metope single lines, standing meander hooks and zigzag lines. Under the panel frieze of solid, double axes with vertical bars. Inside, glazed. Under the stem drilled for chemical analysis.
Fig. 19

18 IzM 18152. Rim diameter: 23 cm, base diameter: 8.4 cm, H: 17.5 cm. Covered with paraloid for conservation. Not micaceous porous rarely calcareous very pale brown (10YR 7/3) clay with grit temper. Gaps in the clay pointing organic temper. Decorated with very dark grey (10YR 3/1) glaze over reddish yellow (7.5YR 6/6) slip. Hanging holes on the lip. In the panel between the handles, hatched meander hooks. Under the stems coated
Fig. 20

19 IzM 18154. Rim diameter: 15.8 cm, base diameter: 5.7 cm H: 10.3 cm. Not micaceous porous rarely calcareous very pale brown (10YR 7/4) clay. Decorated with black (5Y 2.5/1) glaze over light yellowish brown (10YR 6/4) slip. Rim reserved. Beneath the handles reserved. In the panel between the handles broken meander cable upper and under this zigzag cables. Beneath them a row of double axes. Inside glazed.
Fig. 21

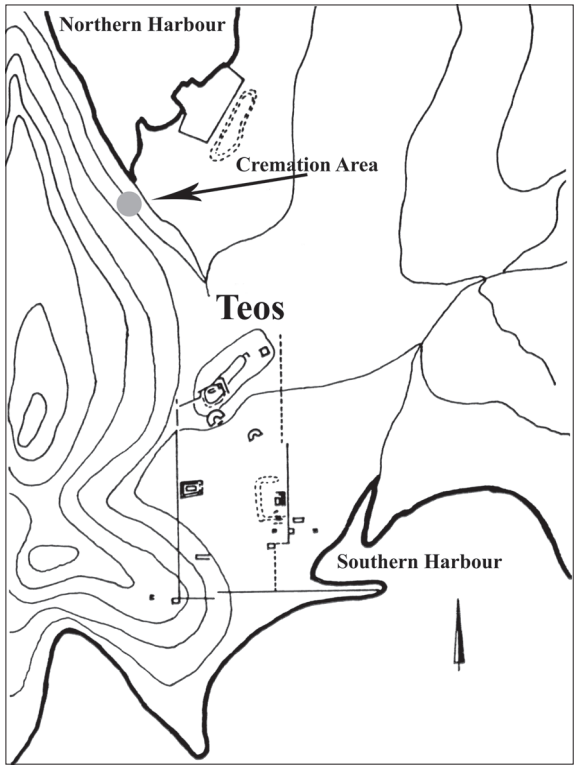
20 IzM 18158. Rim diameter: 15.6 cm, base diameter: 7.1 cm, H: 11 cm. Some shards burnt. Not micaceous porous rarely calcareous very pale brown (10YR 7/4) clay with pottery powder. Decorated with very dark grey (5Y 3/1) glaze over very pale brown (10YR 8/4) slip. Rim reserved. Beneath the handles reserved. In the panel between the handles zigzag cables, broken meander cable upper. Beneath them a row of double axes. Inside glazed.
Fig. 22

21 IzM 96.TS.13. Rim diameter: 15.2 cm, base diameter: 6.4 cm, H: 12.1 cm. Rarely micaceous very pale brown (10YR 7/4) clay with grit temper. Decorated with very dark grey (5Y 3/1) glaze over light yellowish brown (10YR 6/4) slip. Rim reserved. Beneath the handles reserved. In the panel between the handles zigzag cables, broken meander cable upper. Beneath them a row of double axes. Inside glazed.
Fig. 23

22 IzM 96.TS.21. Rim diameter: 15.4 cm, base diameter: 6 cm, H: 12 cm. Rarely micaceous light yellowish brown (10YR 6/4) clay with grit temper. Decorated with very dark grey (5Y 3/1) glaze. Rim reserved. Beneath the handles reserved. In the panel between the handles broken meander cable upper and under this zigzag cables. Inside glazed.
Fig. 24

23 IzM 96.TS.18. Rim diameter: 14.8 cm, base diameter: 6.3 cm, H: 10.7 cm. Rarely micaceous light grey (5Y 7/1) with grit temper. Surface heavily worn. Decorated with very dark grey (5Y 3/1) glaze. Under the stem drilled for chemical analysis.
Fig. 25

24 IzM 96.TS.22. Rim diameter: 15.4 cm, base diameter: 6.4 cm, H: 11.4 cm. Rarely micaceous reddish yellow (7.5YR 7/6) with grit temper. Surface heavily worn. Decorated with very dark grey (5Y 3/1) glaze. A panel between handles. Beneath them a row of double axes. Inside glazed.



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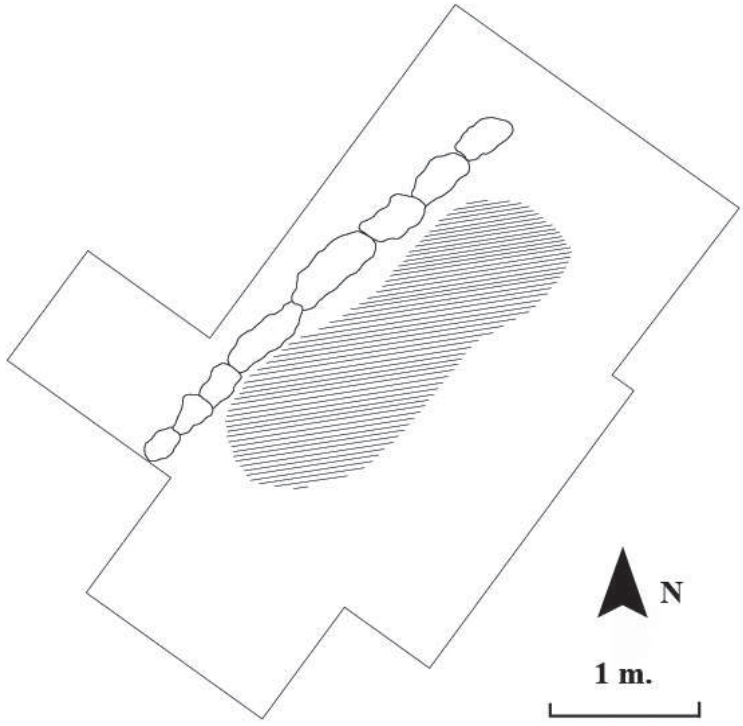

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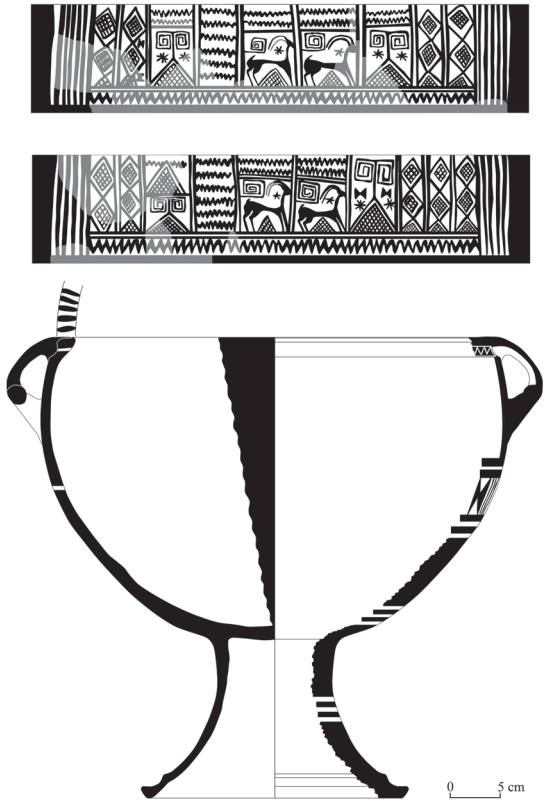

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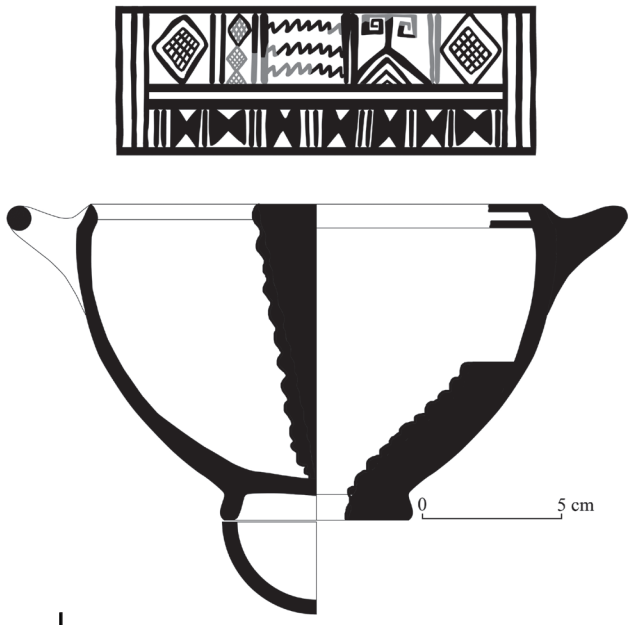

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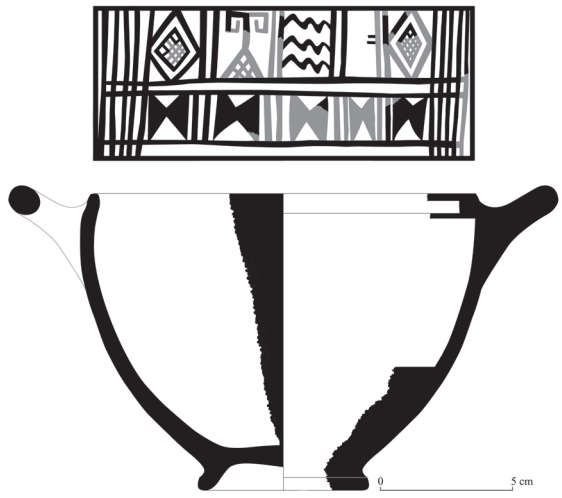

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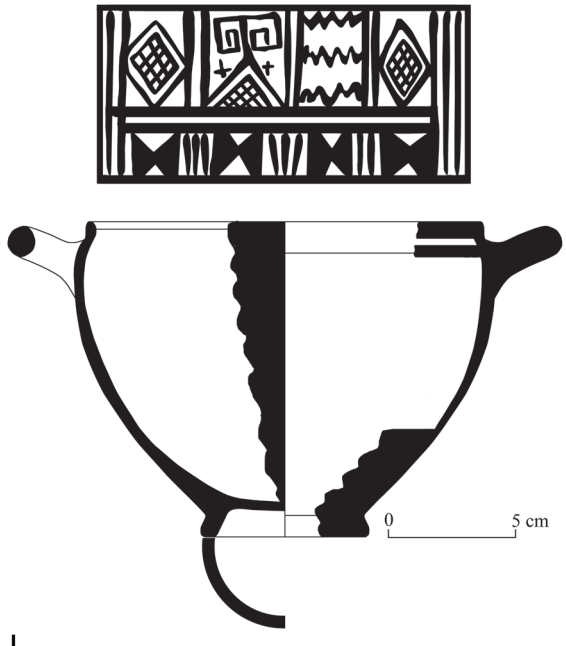

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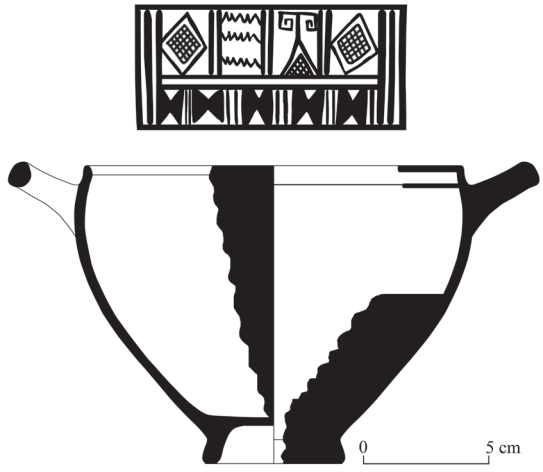

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Fig. 8. Cat. 6.

Fig. 9. Cat. 7.

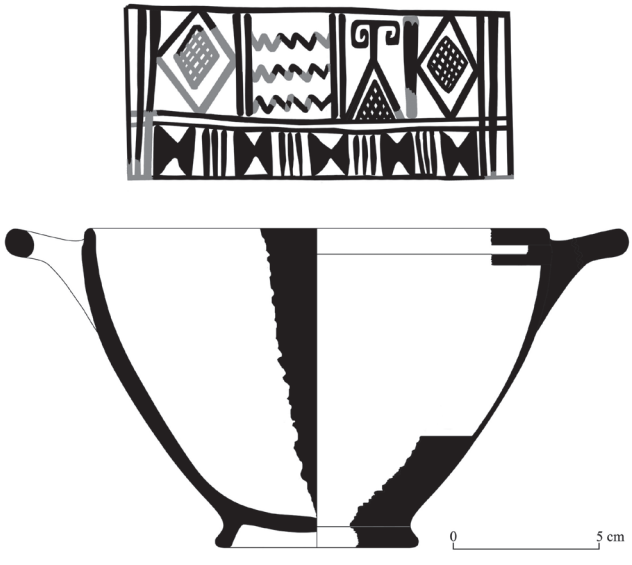

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Fig. 11. Cat. 9.

Fig. 12. Cat. 10.

Fig. 13. Cat. 11.

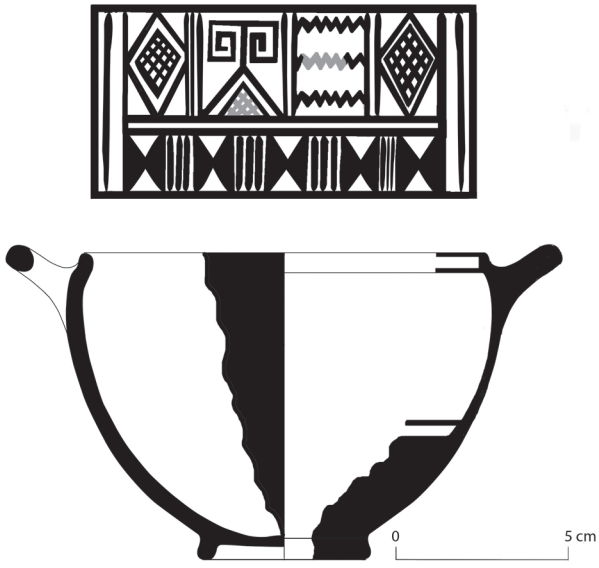


Fig. 14. Cat. 12.

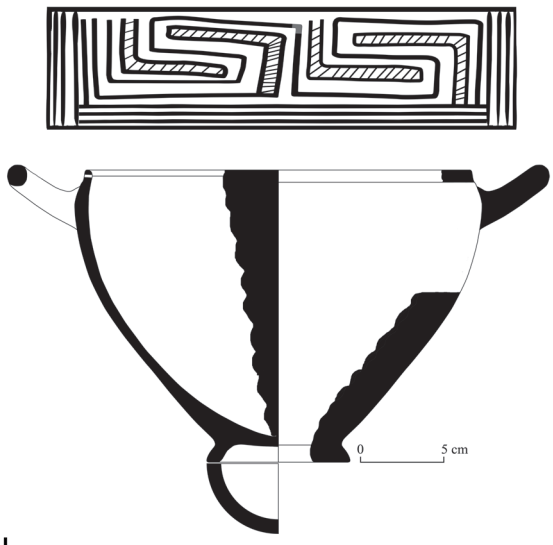
Fig. 15. Cat. 13

Fig. 16. Cat. 14.

Fig. 17. Cat. 15.

Fig. 18. Cat. 16.

Fig. 19. Cat. 17.



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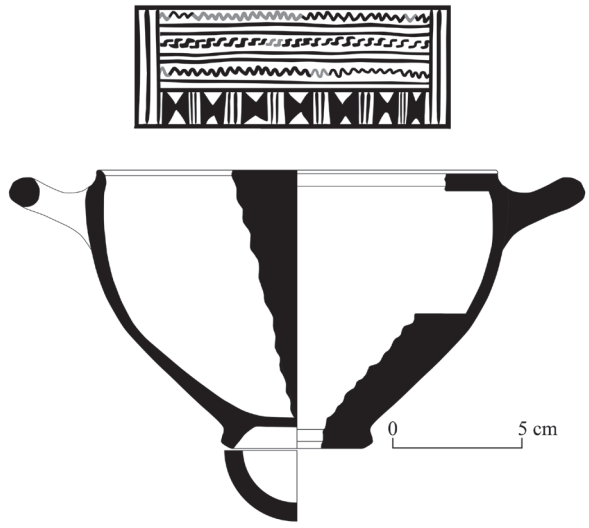

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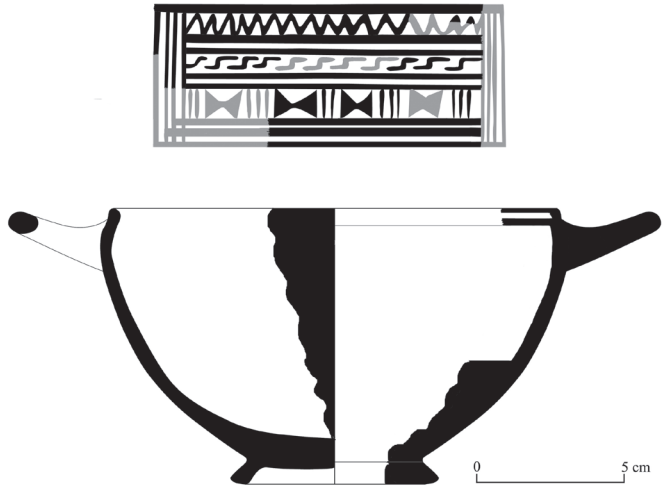

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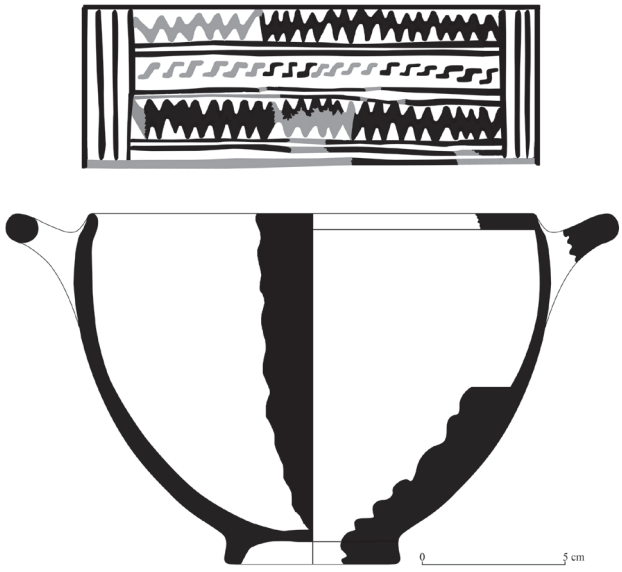

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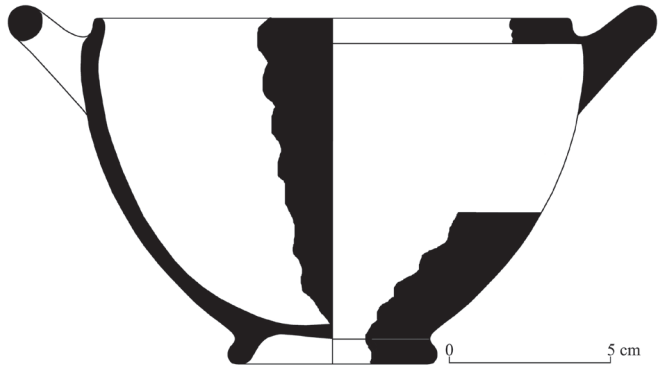

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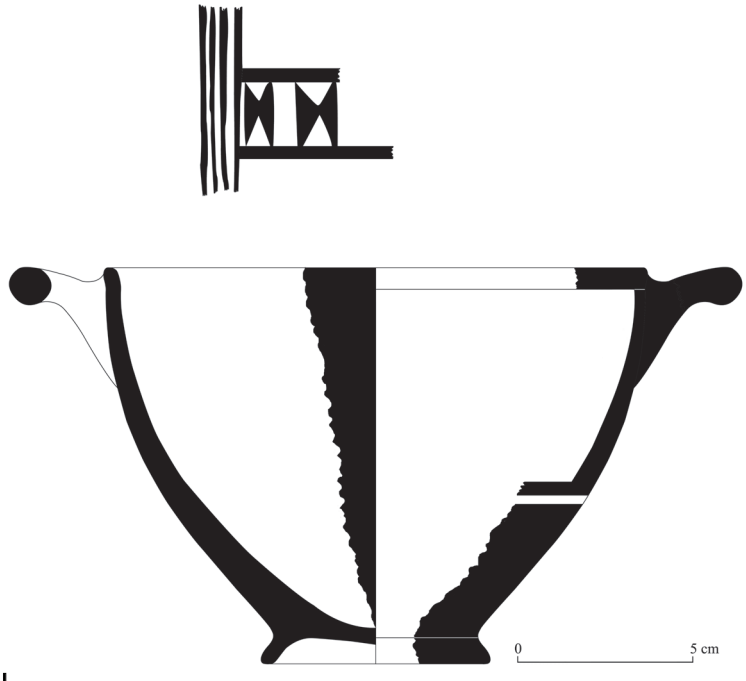

Fig. 26. Cat. 24.

Fig. 27.

Fig. 28. (Drawing by G. Aytepe).

Fig. 29. Cat. 1.

Fig. 30. Cat. 1.

Fig. 31. Cat. 1.

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