

The Pottery from Burdur Uylupınar Necropolis

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The Uylupınar necropolis lies near Uylupınar village, which is located c. 15 km from the district of Gölhisar in Burdur province (fig. 1) The village itself is located on the slopes facing the southeastern shores of Gölhisar Lake. The three mounts of Toprak Tepe, Kabak Kırı, and Gavur Damı, which rise in the northeast of the peninsula extending toward the lake, are in the expansion area of the necropolis¹. Graves were extensively encountered on the Kabak Kırı and Gavur Damı mounts during the single season salvation excavation carried out in 1975 by K. Dörtlük, the former director of Burdur Museum. Dörtlük noted that the necropolis covers an area of 1.5 square kilometers². Trenches were opened in the southwestern slopes of Kabak Kırı mount during the salvage excavation and four cist, three simple, and two cremation graves comprising nine burials were brought to light³. Furthermore, one rock-cut tomb of the Lycian type and a chamasorion were identified in Gavur Damı and on the edge of Çavdır Road⁴. Along with these, the presence of two tumuli in the neighboring area was discovered during the surveys carried out in the environs of Uylupınar village⁵.

It is clear that the area has been an object of extensive plundering. Together with the pottery brought to Burdur Museum through purchase or confiscation, many other vases and fragments exposing various types, forms, and chronological characteristics have been collected through the above-mentioned salvage excavation and are now kept in the museum's magazines. In the present article, all pottery will be evaluated with reference to the possible production origins and their decoration characteristics⁶.

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¹ Dörtlük 1977, 9; Uluca 1986, 1-2.

² Dörtlük 1977, 9.

³ idem, 9-11. We did not have the chance to inspect the finds from these burials published by K. Dörtlük in Burdur Museum, where they had been deposited. Thus, we do not present any interpretation pertaining to the finds encountered by Dörtlük and the contexts of the burials. The two figurines among the finds will be treated in a separate article.

⁴ idem, 11.

⁵ Özşait 2007, 314-315

⁶ The finds comprising the subject of this article have partially been published by Dörtlük, mentioned above. They have also been addressed in a 1986 graduation thesis submitted by B. Uluca to the Ege University Department of

The most important feature is that the Uylupınar pottery assemblage comprises pieces from different origins of production. These have been classified roughly into imported and local categories. In this regard, it needs to be explained that the first group includes pottery from both the overseas and the neighboring regions. Thus, the group known as “The Southwest Anatolian Iron Age Pottery”, whose origin has not yet been identified, is evaluated within the local pottery category.

Imported Pottery

1. Corinthian Pottery

In Burdur Museum there are two aryballoi (nos. 1, 2), which are said to have been found in Uylupınar necropolis and brought through purchase. Both of them have fabric and color similar to Corinthian pottery and are of the spherical type. The rim and neck of no. 1 are missing. It is fairly difficult to make any comment from stylistic point of view on the scene depicted on its surface for the decorations are rubbed off. However, the carving traces still discernible on the body surface indicate that a waterbird or a swan decorates one of the aryballoi (fig. 2) and a panther-sphinx (a panther-bird) decorates the other find (fig. 3). The lack of engraved outlines, the existence of details, and the general characteristics on both aryballoi connect them with Payne's E Group⁷.

The panther-sphinx, whose details like eye-brow, eye, and nose can be identified, has its two wings stretched out and is standing leftwards with its head depicted frontally (fig. 3). The internal lines of the wings are worked in an irregular manner. At the rear, a rosette is painted in a single piece with its leaves separated with carved lines. A band of short tongues runs around the concave base.

The closest parallel for the aryballos comes from Gela⁸. In this example the panther is rendered in a similar position. The details of the wings, feathers, and head also reflect resemblance. The Gela example has been dated to the end of the 7th century B.C.

The other aryballos (no. 1) with the waterbird or swan is better preserved. Similar to no. 1, the base is concave with tongue patterns. The neck of this find is also decorated with tongues. A swan stretching out its wings and looking leftward is seen on the body of the vase (fig. 2). Like the first example, a big rosette painted in one piece with its details separated with incised lines is placed below the left wing of the swan.

The depiction of the swan with its wings stretched open wide provides the inclusion of the aryballos into Payne's Group 585⁹. Payne does not classify these birds according to their depiction style; however, he considers them to be painted freely. In this case, the ample space accommodates the positioning of a single figure with outstretched wings¹⁰. Bearing in mind the decoration technique, an aryballos in Erlangen¹¹, from among the

Archaeology and Art History in the Department of Classical Archaeology. Dörtlük evaluates the pottery that came from the graves through his salvage excavation together with a group brought to the museum through purchasing or confiscation. The aim of the present article is to evaluate this pottery assemblage as a whole.

⁷ Payne 1931, 290.

⁸ Cristofani Martelli 1972, 21 pl. 34, 1-4

⁹ Payne 1931, 290.

¹⁰ idem, 76, note 9.

¹¹ Draeger 1995, 3 pl. 24, 7-10.

many examples of this group, represents a close example to the Uylupınar find. The fact that the swan on the Erlangen example looks rightward and that short lines emphasize the feathers in the treatment of the head and wings draw the two examples more closely to each other. The Erlangen aryballos has been dated to the Early-Middle Corinthian period, about 600 B.C. Another similar example comes from Gela. Here the swan is looking right, but it resembles no. 1 in the wing and eye treatment¹².

To sum up, it is possible to date the two aryballoi from Uylupınar to about 600 B.C. depending on the similar examples of Corinthian production.

2. Attic Pottery

Two complete kylikes (nos. 3, 4) said to be from the Uylupınar necropolis show roughly similar features. Both of them have a ring base. The transition from the base to the bowl is formed by a short and thick neck part. Slightly upturned handles are attached under the concave profile below the rim. The area between the handles is reserved and embellished with a series of schematized lotus-palmettes. The second reserved area occurs lower on the body. The tondo on no. 3 is reserved and decorated with concentric circles, while no. 4 does not have a similar feature.

On the other hand, the lotus-palmette decorations lying in the area between the handles show some differences. On no. 4 the palmettes have been painted in one single piece (there is no carving in either the palmettes or the lotuses; they have been rendered in silhouette) with their interior painted with red dots to highlight the parts of the leaves (fig. 5a-b). The connection between the palmettes is not clear. Moreover, the rosebuds between the palmettes resemble a rough tongue motif. The decoration on no. 3 is the same. However, the relation between the palmettes is clearer on this example and the additional red expressing the details of the leaves is more abundant (fig. 4).

With these general characteristics the kylikes from Uylupınar affiliate to the group of the “floral band-cups” in the class of Beazley’s Little Master Cups¹³. Although there are many examples that comply with this profile and decoration scheme, the two kylikes in Tarquinia Museum represent important evidence, in particular for no. 3 where the middle leaf of the palmette is indicated with a straight line and a single dot on each side of the line¹⁴. Both of the kylikes in Tarquinia are dated to the first quarter of the 5th century B.C. On account of their profile and analogical material, both of the Uylupınar kylikes should be dated to the late 6th-early 5th century B.C.

In addition, the Uylupınar necropolis yielded seven kylix sherds. Six of these belong to the body and one is a handle piece (no. 5). The body sherds partially bear decoration traces. On one example (no. 6, fig. 6) a seven-leaved palmette and a hanging branch have been painted elegantly on a wide reserved band. On another sherd (no. 7, fig. 7) the tondo carries parallel lines and tongue motifs. On no. 8, a piece apparently belonging to the lower part of the bowl, there is a palmette painted red in the center (fig. 8). The palmette leaves have been indicated with rays spreading from the line circumscribing the red center, and some of these descending to the black area in the bottom of the body

¹² Cristofani Martelli 1972, 19 pl. 28, 1-4.

¹³ Beazley 1932, 189.

¹⁴ Pierro 1984, pl. 50, 34, 35 pp. 149-150.

have been emphasized by incision. Traces of incision are visible on the reserved area on another example (no. 9). Here the exterior decoration consists of a single reserved band, while the interior carries a reserved tondo with concentric circles. No. 10 features a similar exterior but is decorated with a meander motif on the reserved band in the interior (fig. 9). Under the circumstances, it seems impossible to further comment on these sherds, other than attributing them to Attic production.

3. East Greek-Rhodian Pottery

Imported East Greek and Rhodian vases and sherds are also encountered among the pottery assemblage found in Uylupınar necropolis. One of them (no. 11, figs. 10a-b) is a band-decorated alabastron. The wide bands are bordered with lines on both sides. The rim and the two small handles set immediately under the shoulder are black.

From the point of general proportions and decoration, a close example to this alabastron is the one in Oxford¹⁵. The decoration scheme could be compared with two alabastra, one in Basel¹⁶, the other from Samos¹⁷. When compared with the Basel alabastron, which has been attributed to the third quarter of the 6th century B.C. and also said to be found in Samos, the flaring on the rim of the Uylupınar find is more pronounced. The Uylupınar alabastron, which does not diverge from the standard, should be dated to the middle of the 6th century B.C. Its origin of production could be sought in the Ionian region or on Rhodes.

The aryballos no. 12 is another example of East Greek origin (fig. 11). It is in the shape of a warrior head wearing a helmet with a high and semicircular frontlet and large cheek-plates. A shallow groove separates the frontlet from a piece extending upward. A palmette with white leaves and red center embellishes the frontlet. The cheek-plates of the helmet have been circumscribed with white and red bands and the upper piece is black in color. Black and red are visible in the details of the face. The outlines of the eyes, the eyebrows, and mouth are emphasized in black. The white of the eye has been painted in white.

The counterparts of this find are available in many museums and private collections¹⁸. The general appearance of the Uylupınar example conforms to the type of plastic aryballoi formed like a warrior head. In these examples, the frontlet is usually indicated with incision¹⁹ or paint²⁰. In this context, the closest counterpart of the Uylupınar example, considering the decoration on the frontlet, is the one kept in the British Museum²¹. With respect to the frontlet decoration and the crest, the British Museum aryballos, which has been found in Kamiros, is close to no. 12, but differs because of the plain cask and the dotted rosette decoration on the cheek-plates.

¹⁵ Beazley et al. 1931, 76 pl. II D 27; 1855.566.

¹⁶ Descœudres 1981, 68, 22.3

¹⁷ Boehleau 1898, pl. 7/2; Löwe 1996, 43; Kranz – Lullies 1975, 21 no. 9 pl. 55/9.

¹⁸ Descœudres 1981, 62 pl. 19, 5, 6; Metzger, et.al. 1979, 24 pl. 16.28, 29; Kunisch 1971, 26-27 fig. 9 pl. (1592) 166.1-2; Plaoutine – Petit Palais, 34 pl. (676) 36.1.3; Beazley et al. 1931, 86, pl. (399) 8.3; CVA Copenhagen, Musée National 2, 61, pl. (82) 81.4; Mayence 1926, II.D.5-II.D.6 pl. (107) 5.1; Richter 1953, 43 pl. 30 d-e; Higgins 1959, 18-22 pl. 10-12.

¹⁹ e.g., Higgins 1959, 1620, 1626.

²⁰ e.g., Higgins 1959, 1622, 1623, 1624, 1627.

²¹ *idem*, no. 1624.

It is accepted that plastic aryballoi in the shape of a helmeted warrior head were produced in Rhodes from the late 7th century B.C. through the 6th century²². On the other hand, the helmet itself has been variously interpreted by the researchers. For example, the extension in the upper part of the helmet has been associated with an East Greek head-gear by Cook²³. According to him, the helmet in East Greek vase painting does not appear on the Clazomenian sarcophagi that intensively bear Attic influence but show the depictions of the traditional helmet type. Higgins, however, believes that the aryballoi display the Corinthian helmet²⁴. In this connection, it could be thought that the Uylupınar find, like its counterparts, had been made by one of the East Greek workshops between 600 and 550 B.C.

No. 13 is an amphoriskos with a flaring mouth, a body slightly widening upward, and a narrow neck (figs. 12a-b). It has two vertical handles connecting the neck with the shoulders. The black paint on its mouth extends to the middle of the neck. Starting from the point where the black paint on the mouth ends, vertical lines extend downward to the point where the neck joins the body of the amphoriskos. Four horizontal lines are applied to the shoulder. Between the first two are short vertical lines. Just above the belly are three thinner lines followed by a completely black painted area.

Although a perfect analogy cannot be spotted for no. 13, it can be related to the amphoriskoi of the Fikellura style²⁵. However, it is lacking the figural decoration forming the general characteristic of this class. Instead, its body it could be affiliated to Cook's sub-Fikellura style that is characterized by a decoration of thin bands²⁶. The vertical lines on the neck of no. 13 could be compared with a find dated to the late 6th century B.C.²⁷, which is different from the Uylupınar example in form and in the rest of the decorations applied on the body. However, it is obvious that the Uylupınar example carries the characteristics defined by Cook for the amphoriskoi of the sub-Fikellura style.

No. 14 (fig. 13) is a rim fragment pertaining to an Ionian kylix²⁸. Black glaze has been applied in a thin band all over the rim and the area where the rim meets the body. Apparently the lower part of the body following the reserved area is also black glazed. A narrow reserved band has been left on the edge of the rim in the inner side. As is well-known, Ionian kylikes constitute a special group among the banded kylikes in terms of profile. It is also known²⁹ that these kylikes started to be produced in Samos before 700 B.C. and that there were other production centers outside of Ionia and Rhodes. In terms of the profile, the closest examples to no. 14 appear in the Athenian Agora³⁰. It is not possible to make further comments, for the vessel is badly damaged and incomplete, however, with the help of the rim profile it could be dated to 575-550 B.C.

²² Higgins 1959, 9-10; Cook 1954, 15. Together with others originated from Corinth and Laconia, Higgins 1959, 19; also cf. Boardman 1998, 149.

²³ Cook 1954, 15.

²⁴ Higgins 1959, 18.

²⁵ Cook 1933-1934, 58-60.

²⁶ Cook 1933-34, 59.

²⁷ Cook – Dupont 1998, 10.9 b.

²⁸ Different publications and names have been provided by many researchers on this subject. Cf. Catling – Shipley 1989, 187-200 188 n. 4-5 for the regional distribution and terminology.

²⁹ Boardman 1998, 149; also cf. Cook – Dupont 1998, 129-131.

³⁰ Sparkes – Talcott 1970, no. 379-380, 262 pl. 18.

There are two more Ionian kylikes from Uylupınar (nos. 17, 18). Their closest counterparts with respect to the profile come from the Athenian Agora³¹ and Tocra³². However, in comparison with the Uylupınar kylikes, the Agora example has a shallower body. With this characteristic in mind, the Tocra kylix comes closer to the Uylupınar finds. Hayes states that the Tocra kylix is of Rhodian origin and places it among the earlier examples.

The kylikes from Uylupınar also show clear differences in the decoration. One of the kylikes (no. 17 fig. 15) is embellished with horizontal lines on the rim, body, and just above the foot. The lines and the rest of the foot are painted in brownish black. The other kylix (no. 18) bears floral motifs in addition to the red-painted panels on the foot and handles (figs. 16 a-d). There is no decoration inside except for a narrow red-painted band around the rim and some traces of drops. All the motifs on the exterior are painted and there are no incisions. Lotus and palmette bands run above and below the grooved area where the mouth and body meet. These bands, which are organized in an asymmetrical manner, are separated by a band of red-painted vertical lines. Below the handles a meander band to the right, a lotus-palmette band, and a red and dark blue tongue band are observable. The large outer leaves of the lotus flowers along the rim are painted in one piece. The seven red and dark blue leaves blooming out of the large ones do not join together, but are set on top of one another and extend to the boundary line of the motif. The outspreading volutes and palmettes in outline start from below the large exterior leaf. Between the volutes, seven red and dark blue leaves on top of one another reappear. Also, below the large lotus leaves are downturned triangles with one dot laid beside each of their two sides. There are similar triangles below the volutes of the palmettes (fig. 16d). The same system recurs on the vessel's body. The only difference is that this time the large leaves of the lotus are not painted in a single piece, but are drawn in outline and painted inside. The tongue motifs on the foot are treated likewise.

The lotus and rosebud motif is used in various forms in the Wild Goat style³³. The small leaves of the lotus are placed directly on top of each other in the Wild Goat style of South Ionia³⁴ and in the Middle Carian Wild Goat style³⁵. However, on no. 18 they are connected to one another. The rosebuds in traditional Wild Goat style are replaced by a palmette on no. 18. A similar case is attested on the exceptional Pitane chalice in Chios³⁶. In contrast to the Uylupınar example, here the volutes of the palmettes turn inwards. Moreover, the treatment of the palmettes and lotus flowers is quite different.

It is well-known that the lotus, palmette, and tongue motifs were also profusely used in the Fikellura style. In this style, of which examples are abundant,³⁷ the two symmetrical friezes of lotus flowers and rosebuds encountered on some amphorae and oinochoae recall the patterns on no. 18. The decoration on an oinochoe³⁸ in the collection of Sadberk Hanım Museum in Istanbul displays close affinity with the lotus flowers on no. 18, but

³¹ Sparkes – Talcott 1970, no. 380 pl. 18.

³² Boardman – Hayes, 1973, II no. 2207 56.

³³ e.g., cf. Cook – Dupont 1998, fig. 8.13.

³⁴ Cook – Dupont 1998, fig. 8.6, 8.7; Cook 1992, fig. 2; Yalouris 1997, fig. 2.

³⁵ Cook – Dupont 1998, fig. 8.26; Cook 1993, fig. 7.

³⁶ Boardman 1998, no. 323.

³⁷ Cook – Dupont 1998, 81.

³⁸ Üstün-Türkteki – Hürmüzlü 2007, 103.

have lotus buds in between. The handle panel on no. 18, on the other hand, is observed in a deep bowl found in Bodrum too.³⁹

Albeit the pottery with Fikellura decoration was imitated in Caria⁴⁰ and Histria,⁴¹ the Uylupınar kylix is unique among the Ionian kylikes because of the manner, scheme, and arrangement of the palmettes between the lotus flowers. With reference to its form the Uylupınar kylix could be dated to the middle of the 6th century B.C.

4. Lydian Pottery

Among the pottery assemblage brought to Burdur Museum from Uylupınar is a group that can definitely be associated with Lydian production, namely the lydia. As it is known the lydia were made in Sardis as an export vessel for a special perfume. Albeit Greek imitations, the Lydian production can be discriminated on the basis of fabric and shape. In this connection, the common characteristics of the three lydia from Uylupınar are the conical foot and the outturned mouth. The micaceous fabric of one of them also indicates Lydian production⁴².

Some differences are observable in the decorations on the Uylupınar lydia. No. 19 (figs. 17a-b) is marblized. No. 20 (figs. 18a-b) is decorated with scratched bands on the slip that extend slightly below the body. The third example (no. 21, figs. 19a-b) is plain.

The lydion with marblizing has a flaring rim, wide neck, prominent shoulder, and high cylindrical foot (figs. 17a-b). The abundant micaceous content draws the lydion closer to Sardian production. Although the marblizing technique could be attributed to different production centers, its origin is established to be in Lydia. The technique is attested during the period from the late 7th-late 6th centuries B.C. With its profile the Uylupınar lydion has been accepted as a probable transitional type between the plump and late lydia⁴³. Its counterpart is said to have been found in old Izmir⁴⁴. Greenewalt has dated the transitional lydia of this form to the second half of the 6th century B.C, most probably in 530-510 B.C.

The second lydion (no. 20) has a well-defined shoulder, narrow neck, and cylindrical foot with a hollowed base (figs. 18a-b). This form could be included in the group of the "late lydia". Lydia with similar profiles were found in Daskyleion.⁴⁵ The body of an example from Daskyleion has painted bands down to its lower part; however, the bands of the Uylupınar lydion were applied by scratching on the slip. Similar examples of this form have been dated to end of 7th century- first half of 6th century B.C.

In comparison to the others, the plain lydion sherd from Uylupınar has a hemispherical body and conical foot (figs. 19a-b). With reference to this profile, it could be affiliated to the plump lydia. The counterparts of this form were also found in Daskyleion⁴⁶ and dated to the late 7th-late 6th centuries B.C.

³⁹ Cook 1993, fig. 5.

⁴⁰ Cook – Dupont 1998, 81, 90-91.

⁴¹ idem, 89.

⁴² Gürtekin 1998, 14-15.

⁴³ Greenewalt 1966, 38-40.

⁴⁴ idem, 41 no. TL 2 Pl. I.O.

⁴⁵ Gürtekin-Demir 2002, no. 103, 106.

⁴⁶ Gürtekin 2002, no. 120, 139.

Ephesos ware, which is attributed to the Lydian production and its imitations are exemplified by two sherds. On one of them (no. 22, figs. 20a-b), the foreleg of a hooved animal appears above a band of short vertical lines limited with two orange brownish band. The second example (no. 23) is a handle fragment (figs. 21a-c). The geometric arrangement of the decoration from top to bottom is as follows: red band, diagonally hatched and closely packed triangles on white slip, orange-brown band, and diagonally hatched and closely arranged triangles that are symmetrically coupled on a white background.

Marblizing recurs on a lekythos (no. 24, figs. 22a-b), that has a profile similar to other lekythoi with marblizing decoration. It has a high ring-foot, a plump cylindrical body, and a short neck. A ring is applied onto the neck. The mouth is shaped like a disc. A vertical handle emerging from the applied ring connects to the shoulder. Vertical marblizing decoration takes place on the body.

Generally, the prevailing concept is that the marblizing decoration is a Sardian innovation, where numerous examples came to light as mentioned above⁴⁷. However, this type of decoration shows a wide distribution in Anatolia⁴⁸. Despite the concentration of finds, there are evidences⁴⁹ showing that the earliest examples of marblizing come from places other than Sardis and that the marblizing technique had probably also originated in sites other than Sardis. It can be concluded that the lekythos was produced in Lydia but not necessarily in Sardis because of the standard decoration-form relation and fabric. On the basis of the profile, no. 24 could be placed within 600-550 B.C.

5. Local Ware

Black-on-Red Pottery

A large group of black-on-red ware was discovered in Uylupınar necropolis, which can be classified into two subgroups. With one of these the black decoration was applied on slip, while with the other it was applied on the plain burnished surface. As additional colors, red (nos. 40, 35, and 25) and yellow (no. 55) were used.

The clay⁵⁰ is yellowish red (5 YR 4/6, 5 YR 5/6, 5 YR 5/8), reddish yellow (5 YR 7/6, 5 YR 7/8, 5 YR 6/6, 5 YR 6/8, 7.5 YR 6/6), light reddish brown (5 YR 6/4), light brown (7.5 YR 6/4), pink (7.5 YR 7/3), light red (2.5 YR 6/6, 2.5 YR 6/8), red (2.5 YR 5/6), brown (7.5 YR 5/4). There are no inclusions except for lime. Although grey core is found in some examples, all of them are well fired and their surfaces are smooth and hard.

The vessels showing decoration with dark brown or black on slipped surface are represented by a miniature pilgrim-flask (figs. 24a-b), a juglet (figs. 25a-b), a ring-askos (fig. 29), an oinochoe (fig. 23), a handled deep bowl (figs. 26a-b), a pitcher, a plate and a dish, which are intact or almost intact (nos. 33, 39, 42, 25). Mostly linear black-on-red decoration is used, while four examples carry geometric black-on-red⁵¹.

⁴⁷ Gürtekin 1998, 211.

⁴⁸ idem, 211 n. 555.

⁴⁹ Among these is an oinoche, whose origin is not provided, in the Philadelphia University Museum and a kantharos found in Burdur-Düver kept in Istanbul Sadberk Hanım Museum. It has been understood that there is a strong connection between these objects and an oinochoe encountered in the Uylupınar necropolis, which is examined here.

⁵⁰ Clay color readings are based on the Munsell Soil Color Charts (1994), taken outdoors in the shade.

⁵¹ Gürtekin's extensive work has been used as the basis of the terminology used here, cf. Gürtekin 1998, 27.

An oinochoe⁵² is of special importance as it bears both black-on-red decoration and an animal frieze (figs. 48 a-c). The multiple lines, which are the typical decoration of black-on-red ware, were used harmoniously with various decoration bands on almost all of Uylupınar slipped black-on-red pottery. These bands could be either of equal thickness (e.g. nos. 39, 28, 29, 31, 26) or bordered with relatively two wide bands (e.g. nos. 34, 43, 30, 27). The regularity suggests that a drawing brush had been made use of. However there is also clear evidence for manual application (no. 31).

Besides multiple lines, ladders (nos. 33, 39, 42, 43, 31), dotted squares (nos. 39, 44), dotted squares placed inside metopes (nos. 32, 31), horizontal 'Z's (nos. 29, 30), dot series with vertical lines in between (no. 28), hook meanders (nos. 33, 39), and dog teeth (no. 25) are encountered. Dotted inverted triangles (no. 39), diagonally combed rectangles (no. 42), dotted lozenges (no. 33, figs. 31a-b), double circles (no. 25), concentric circles, and pendant concentric semicircles (no. 25) are the dominant patterns in geometric black-on-red. On the tondo of the plate (no. 42) is a circle divided into four, which in turn are embellished with triangles (figs. 36a-c).

Although intact examples do not exist, it can be said that dotted squares are placed around the rim and the hook pattern is generally on the shoulder or neck. The ladder band is usually used as a transitional element. It is clear that dotted lozenges are used in both open and closed shapes. Decoration elements other than these have been represented by only one sample each, thus making generalizations about them may give rise to deceptive results. Along with this, strips composed of solely parallel lines have been freely used in the inner and outer surfaces of the black-on-red ware.

With regard to the decoration schemes, nos. 29 and 30 show similarities. In both, horizontal lines appear on the neck and belly, while horizontal 'Z' series are on the shoulder. This pattern is made with intervals on no. 29 and forms a continuous frieze on no. 30. A similar form and decoration scheme occurs on two Phrygian oinochoae from Konya Karapınar⁵³.

Black-on-red pottery without slip are exemplified by a lid, a foot fragment, and several body sherds. The decoration on these consists of parallel lines made directly on the clay. As an additional color, red is used (nos. 45, 47, 48, 49). The decoration elements in this group, as in the earlier ones, are multiple lines (nos. 45, 47, 48, 49), concentric circles (nos. 50, 52), wave patterns (nos. 46, 54), dotted squares (no. 53), dotted lozenges (no. 45), hook meanders (no. 45), diagonally combed bands (no. 45), checker boards (no. 45), dog teeth (no. 53), and ladders (no. 53).

The lid no. 45 presents an interesting example within the group of black-on-red ware without slip (figs. 39a-b). It has red as an additional color on the area around the handle and in the square series. The multiple lines, dotted lozenges, and hook meander, familiar from the black-on-red group with slip, are accompanied by a band of short diagonal lines.

All of the motifs mentioned above, whether single or in groups and whether the surface is slipped or not, are common on local Anatolian pottery beginning from the 8th century B.C. When examined individually, each is encountered in different decorative systems in

⁵² Gürtekin 1998, 23-24.

⁵³ Alp 1976, pl. 329 b.

different regions. For example, concentric circles have been used in Eastern Greek centers, Cyprus, Midas City, Gordion, Porsuk⁵⁴, and Kültepe⁵⁵; pendant concentric semicircles in Euboea, Skyros, Thessalia, Cyclades and Eastern Mediterranean, as well as on the black-on-red Sardian pottery⁵⁶; the dotted squares in Sardian Wild Goat style, Ephesos group, early Fikellura and Fikellura pottery⁵⁷, Kızılhisar, Mancarlı⁵⁸, Sardis⁵⁹, Gordion⁶⁰, and Şeref Höyük⁶¹; dot series with vertical lines in early Fikellura, Fikellura⁶², and Sardis; ladders in Sardian Wild Goat style⁶³, Ephesos Group and Fikellura style in Sardis in addition to Gordion, Boğazköy, Midas City, Yassıhöyük-Fuğla⁶⁴, and Ephesos⁶⁵. The hook meander motif in Wild Goat style⁶⁶ has been identified in Boğazköy, Midas City, Gordion, and Ephesus⁶⁷ and Kültepe⁶⁸; diagonally hatched rectangles in Sardis and Porsuk⁶⁹; and dotted lozenges in Kızılhisar Höyük⁷⁰. The ray motif identified in one example occurs in Sardis⁷¹ with the effect of South Ionian Wild Goat style. Dog teeth appear in the Wild Goat style in Ephesos Group and Fikellura⁷². Horizontal 'Z' series identified among the imported wares in Gordion⁷³ is a widely common motif⁷⁴ in the Anatolian black-on-red either individually or in bands. Internally painted and alternately placed square is a pattern commonly seen on Central Anatolian pottery⁷⁵. The dotted squares inside metopes on the Uylupınar askos (no. 31) is paralleled on a find from the Midas City⁷⁶. Dotted triangles are attested on a beaked jug from Kaman-Kalehöyük⁷⁷, on the handle of a beaked jug in Sadberk Hanım Museum⁷⁸, and in the early phases of Eskiyaapar⁷⁹.

⁵⁴ Gürtekin 1998, 61.

⁵⁵ Özgüç 1971, fig. 142 pl. 31,4, 6; pl. 32, 1, 2

⁵⁶ Gürtekin 1998, 59-60.

⁵⁷ idem, 74.

⁵⁸ Mellaart 1955, no. 61, 62, 88.

⁵⁹ Gürtekin 1998, no. 25.

⁶⁰ Schaus 1992, no. 26.

⁶¹ Özsait – Özsait 1996, pl. I no. 22.

⁶² Gürtekin 1998, 74.

⁶³ Gürtekin 1998, 73-74.

⁶⁴ Birmingham 1964, no. 14.

⁶⁵ Gürtekin 1998, 75-76.

⁶⁶ Gürtekin 1998, 74.

⁶⁷ Brein 1978, figs. 18, 20.

⁶⁸ Özgüç 1971, fig. 73.

⁶⁹ Gürtekin 1998, 56.

⁷⁰ Birmingham 1964, no. 19.

⁷¹ Gürtekin 1998, no. 58, 74.

⁷² Gürtekin 1998, 74.

⁷³ Schaus 1992, no. 7 no. 19 no. 22.

⁷⁴ Haspels 1951, pl. 9 b 4, 6, c 1; pl. 39, 2; Alp 1976, vol. I, 537-538 pl. 329b; Tigrel 1976, 557-562 pl. 330e photo 8.

⁷⁵ Özgüç 1971, fig. 26b fig. 69; Haspels 1951, pl. 7 c2 (However these are only in panels)

⁷⁶ Haspels 1951, pl. 39, 2.

⁷⁷ Mikami – Omura 1986, 235, photo. 8,8

⁷⁸ Üstün-Türkteki – B. Hümmüzlü 2007, 65.

⁷⁹ Bayburtluoğlu 1976, 293-303 Res. 6b, 7, 303.

In the aspects of patterns, the slipped and unslipped black-on-red pottery of Anatolia is a group that has been affected by the East and Cyprus as well as the Aegean islands and has made use of these influences according to local taste. Sardis⁸⁰ can be distinguished as an important center of production within this group. The other important places of production can be identified only after a clay analysis. When the black-on-red pottery of Uylupınar and Sardis are compared, the most distinctive difference is seen in fabric. The Sardian products have micaceous inclusions, while the Uylupınar products have inclusions of lime instead of mica. The differences in shapes and the decorative techniques between the two regions are noteworthy. However, one example has special importance. The tondo of a bowl (no. 43) (figs. 37a-b) shows almost complete resemblance to the decoration on a closed bowl at Sardis⁸¹. On the outer surface of the bowl are band groups composed of lines and enclosed within thinner bands. On the inner surface, a ladder pattern is bordered by multiple lines and confines the arm of a star. On both sides of each arm, there are solid circles surrounded by small dots. The same technique is perceived on a sherd that belongs to a Sardian closed bowl. Besides their forms, the only difference between the two examples appears in the rosette. The rosette on the Sardian sherd is not solid but circular with dots placed around it, which in turn is surrounded by a circle. This find is important as it testifies to the relationship or contact between Pisidia and Lydia.

Another example that shows clues of contact between the two regions is a miniature flask (no. 26). The small size is noteworthy because the shape is well-known with more developed examples in Anatolia. A find similar to the Uylupınar flask was discovered in Sardis.⁸²

The black-on-red finds from the Uylupınar necropolis resemble the pottery from the above-mentioned sites in the aspects of decorative patterns and schemes. However in the aspects of form and decoration schemes they are closer to the finds from Phrygia, Lydia, and the West rather than their contemporaries from Cilicia and the Konya Plain. Therefore, they should be analyzed in light of the "Southwest Anatolian Iron Age pottery" as referred to by Melaart⁸³. It should be added that the lack of micaceous inclusion in the clay suggests local production.

Within the local ware an oinochoe (no. 57), which was not included among the above-listed geometric and linear black-on-red pottery, shows difference due to the animal frieze on its neck (fig. 48a). The oinochoe has a spherical body and resembles the Phrygian oinochoae in shape. The frieze on the cream colored coating displays two antithetic griffins with a bird on one side and a deer on the other. Between the two griffins lies a rosette. The filling ornaments consist of four different types of swastikas. Both griffins are of the same type. The mouth is open with the tongue sticking out. Orange-red color has been used on the ears, around the eyes, and on the wings. The lines determining the tongue, neck, and forelimbs are red. In both griffins the forelimbs have black dots. On the paws, beak, and body black has been used. Patches of short red lines expressing the muscles can be seen on the thighs and back. The bird is portrayed moving towards the left. It

⁸⁰ Gürtekin 1998, 81.

⁸¹ idem, 96, no. 58, pl. 18.

⁸² Greenewalt et al., 1990, 151-152 fig.14.

⁸³ Melaart 1955.

has a red body bordered with black. The top of the wing is orange-red while red lines are used to express the three feathers drawn parallel to each other. The tail is also red in color. The legs and feet are depicted in outline. Behind the bird, there is a deer sitting toward the right, which is outlined in black. The horns and body are orange and there are red dots on the body (fig. 48c).

On the joint of the handle to the rim of the oinochoe are two spindles which are embellished with a red and black whirligig. Towards the middle of the body are three horizontal lines. The inner side of the rim has been sharply pinched.

The griffin is a very popular motif especially on Eastern Greek vases. It appears on many vases of the south Ionian Wild Goat style⁸⁴. In most of these examples the griffins are portrayed as moving with the mouth open, as in the oinochoe of Uylupınar. In some cases the chest and partially the forelimbs are dotted, while the wings are rendered in a way to express quills⁸⁵. In some cases the forelimbs and the front side of the wings are painted totally⁸⁶. In an example from Smyrna we see a seated griffin with dotted limbs and shoulders⁸⁷. In almost all the examples workmanship is careful. Griffins are either seated or standing. When the facial details are examined, it is seen that the mouth is open with the tongue sticking out. Furthermore, there generally is a small horn on the forehead and a pattern down from the ears in the shape of a small tongue that expresses the chin. A similar curve starts at the eye level and curls down to the shoulder. An important analogy of the griffin on the Uylupınar oinochoe, also related to the find place, is the Düver terracotta revetments⁸⁸. In particular, one of the revetments at Ny Carlsberg today reveals an important criterion because it is colored. On this revetment a griffin is moving right with a horseman behind it. Although there are some differences, the workmanship especially on the heads of the griffins is quite the same. The rendering of the mouth in the shape of a beak, the tongue sticking out, and the exaggerated portrayal of the ears are among the similarities.

The bird found on one of the griffins' back is a figure⁸⁹ commonly used on East Greek pottery. Two examples from Rhodes⁹⁰ and a situla from Samos⁹¹ present the best analogies. Amongst these, particularly related to the workmanship on the feet, the closest figure appears on an oinochoe discovered on Rhodes⁹². In both examples, the legs are drawn in outline and the feet are quite large. In these birds the fronts of the wings have been separated from the rest by vertical lines expressing the quills and color has been used to emphasize this separation.

⁸⁴ Example. Cf. Walter 1968, fig. 556, 563, 592, 599, 600. For Rhodian examples see Schiering 1957, for griffin see esp. pp. 57-62; Kardara 1963, esp. pp. 154-156; Cook - Dupont 1998, figs. 8.6, 8.9, 8.19 (N. Ionian Wild-Goat Style); Schaus 1986, pl. 13b (Fikellura).

⁸⁵ For example, see Walter 1968, 556, 592; Cook - Dupont 1998, fig. 8.6.

⁸⁶ For example, see Walter 1968, 604.

⁸⁷ Walter 1968, 613.

⁸⁸ Akerström 1964, 4-53 figs. 1-4; Akurgal 1966, 220 pl. 68; Johansen 1994, 234, no. 173.

⁸⁹ Walter 1968, 600, 604; Walter 1968, 591; Cook - Dupont 1998, fig. 8.6, 8.7 (South Ionian Wild Goat style), fig. 8.15 (Chian Wild Goat style), fig. 8.26 (Carian Wild Goat style).

⁹⁰ Walter 1968, 600, 604.

⁹¹ Walter 1968, 591.

⁹² Walter 1968, 603.

The seated deer at the back of the other griffin (fig. 48b, c) does not have parallels on East Greek vases. In the orientalizing style, deer are usually portrayed as standing and grazing⁹³. However, two examples exist⁹⁴ that are very close to the deer on the Uylupınar oinochoe. One of these is a kantharos that was previously in the Kocabaş Collection and is today preserved at the Sadberk Hanım Museum. This kantharos is said to have been discovered at Düver. The other is an oinochoe bought by the Philadelphia Museum at a Sothebys sale. On the neck of both vases is a frieze.

All three vases show similar characteristics and similar faults in the seated deer figure. The eye is in the shape of an almond with the iris represented as a circular dot placed upward in the center. The Düver kantharos and the Uylupınar oinochoe are closer to each other in this sense. Large ears also recur on all three. While the chin in the Uylupınar vase is separated from the body with one line, two lines were used on the deer on both the Düver kantharos and the Philadelphia oinochoe. In all three examples the neck is separated from the torso with two lines. However, on the Uylupınar and Philadelphia examples this separation is close to the forelimbs and on the Düver kantharos it is right at the shoulder. Two lines have been employed to highlight the curve at the hind limbs⁹⁵. This curve is better defined on the Düver kantharos with respect to the Uylupınar oinochoe. On the Uylupınar example the continuity of this curve results in the hind limb⁹⁶. This application is much clearer on the Düver kantharos as the curve at the rump and the line of the limb have been separated.

The forelimbs show resemblance on the Uylupınar and Philadelphia vases. On the Uylupınar example, the left forelimb has a distinct curve frontwards. The right limb, however, curves backwards. The artist has made a small curve downward to identify the hoof (although this part is broken in the Uylupınar example, the traces of the curve can be seen when examined carefully). A similar curve exists on the Philadelphia example. Along with this, the curve at the left forelimb is shorter and more schematic. The problem of the hind limb seems to have been solved by painting the rump of the Philadelphia deer entirely.

Another common characteristic of all three vases is that the body is decorated with dots. In this respect the Uylupınar and Düver examples are closer to each other. On these two, the body is completely orange in color and filled with red dots. On the Philadelphia vase, the neck and thighs are colored completely and the dots on the torso are placed in a more schematic manner.

⁹³ Greenewalt 1968, argues that the seated deer motif on 143 is not common in pottery, but is in Greek and Etruscan ivory or jewellery. Moreover, he states that the deer motif is an important component of nomadic art, which might have influenced the Greek art.

⁹⁴ Greenewalt 1968, 139-145; 151-154.

⁹⁵ Greenewalt mentions that it is as if the deer has a second tail and that the artist was probably copying from an orientalizing drawing without really understanding the overall scheme.

⁹⁶ Together with these two finds that are compared with the Uylupınar oinochoe, two finds from Midas City bear similar depictions; see Haspels 1951, pl. 7d3, 7d5 pp. 27-28, 118-119. Haspels explains that these two examples are different from the others and may be representing a different animal or a fantastic plant. Again the outlines are in matt black, while the mottles are in orange. In our opinion both finds show the hind of the seated deer depicted in the three oinochoe mentioned above. On pl. 7d5, it is even possible to perceive the tree with leaves as on the Düver kantharos (except for the presence of small dots along the edge of the leaf here).

A cross with apices, a cross with 'S'-shaped arms, and a rosette are used as filling ornaments on the Uylupınar oinochoe. Crosses with 'S'-shaped arms appear on Rhodian vases⁹⁷, while crosses with apices are exemplified on an oinochoe from Ephesos⁹⁸.

The deer of the Philadelphia and Uylupınar vases attract attention with regard to similar workmanship deficiencies in the left forelimb, the right forelimb, and the position of the hind legs. Another important factor is that the two findplaces Düver and Uylupınar are located in the same region. Although the marblizing decoration brings the Düver example⁹⁹ close to the Lydian products, it also strengthens the question regarding the existence of local production centers in the vicinity¹⁰⁰. Greenewalt states that the oinochoe in Philadelphia could have been produced at a place more open to East Greek influence than the Düver vase¹⁰¹. This is because this oinochoe is much closer to the Rhodian type. Moreover Greenewalt believes that the motif of a seated deer is the product of a nomadic culture¹⁰². The only example from Anatolia for the seated deer is a vase retrieved at Kültepe¹⁰³. In this respect, as Greenewalt argues, the Philadelphia, Düver and Uylupınar finds, as well as the two examples from the Midas City, were produced most probably at a place open to both eastern and western influences¹⁰⁴.

Greenewalt dates the Düver kantharos to 610-550 B.C.¹⁰⁵ and the Philadelphia oinochoe to 610-580 B.C.¹⁰⁶ As a result, the Uylupınar oinochoe can be dated to the end of the 7th century-beginning of the 6th century B.C. The similar faults or applications on all three vases imply that there were one or more workshops influencing each other. In our opinion, new examples from the surrounding area may clarify this issue and reveal new works of the "artist of the seated deer".

Bichrome Pottery

Among the Uylupınar finds, there are some bichrome sherds that can be studied in two groups. In the first group, the pottery is completely or partially covered with cream colored slip (nos. 58, 59, 60, 61, 64, 65, 72, 73). With the second group, however, decorations in standard red, cream, and black have been made directly on the clay (nos. 76, 77, 78).

The slip may be thin or relatively thicker. The clay is reddish brown (5 YR 5/4), reddish yellow (5 YR 6/6), yellowish red (5 YR 5/6), pink (7.5 YR 7/6), very pale brown (10 YR 7/3), light brown (7.5 YR 6/4), strong brown (7.5 YR 5/6), pinkish gray (7.5 YR 6/2), or light red (2.5 YR 6/6, 2.5 YR 6/8). As with the black-on-red, the decoration consists of multiple lines

⁹⁷ Walter 1968, Abb. 39, Abb. 44, Abb. 45.

⁹⁸ idem, 620.

⁹⁹ Greenewalt (1968, 144) explains that the kantharos does not resemble the Greek ones with respect to its shape features and may have been influenced by the local East Greek art, concluding that it could have been made in Lydia or further east in southwest Phrygia, in northwest Karia or in Pisidia.

¹⁰⁰ This proposal was brought by A. Pasinli in his article where he evaluates the orientalizing material found in Aizanoi and kept in Istanbul Archaeological Museums. Cf. Pasinli 1974, 63-76.

¹⁰¹ Greenewalt 1968, 154.

¹⁰² Greenewalt 1968, 143. Ibid, n. 9, 10 for the seated animal figures; Gürtekin 1998, 219 n. 587.

¹⁰³ Özgüç 1971, Lev. XX-XXI.

¹⁰⁴ Greenewalt 1968, 144

¹⁰⁵ idem, 150.

¹⁰⁶ idem, pl. 2 no. 4.

(no. 60), hook meander (no. 58, figs. 49a-b), meander (no. 59), dotted lozenges (no. 58), horizontal and vertical wave patterns (nos. 59, 61-75). Some bowls with inturned or sharp rims are covered with white-cream slip from rim to belly. They are ornamented with four or five vertical wave groups placed in a checkerboard pattern (figs. 52-55, 57-59, 61-66).

These sherds that apparently form a sub-group among the rest resemble the bird bowls or the rosette bowls¹⁰⁷ with their decorations consisting of vertical line groups along the rim¹⁰⁸. The same application can be seen on the Cypriot imitations of East Greek skyphoi¹⁰⁹. The local versions of these, which consist of kotylai and skyphoi, were produced by Carian potters in the Late Geometric/sub-geometric periods. However, the examples from Uylupınar do not bear metope decorations like the Carian bowls or the bird-rosette bowls. The Uylupınar sherds show a plain area between vertically wavy line groups. Besides these, on some examples (e.g. nos. 61, 74, 71) the line groups were diagonally placed in two rows.

The standard bichrome examples include body sherds (nos. 76, 77, 78), which do not yield a profile. On these a tree (no. 76) and multiple square patterns (no. 77) can be seen.

It is known that bichrome pottery was attested in Phrygia, in southwestern Anatolia, and Lydia during the 8th-6th centuries B.C.¹¹⁰ The bichrome pottery in Lydia reflects a strong Phrygian influence in the aspects of form and decoration¹¹¹. However, the small number of bichrome ware at Uylupınar is not sufficient to reach such a conclusion.

Black-on-Buff Pottery

A group of pottery discovered at the Uylupınar necropolis has pale brown (10 YR 6/3), very pale brown (10 YR 7/4, 10 YR 7/3), light brownish gray (10 YR 6/2), reddish yellow (7.5 YR 6/6, 7.5 YR 7/6, 5 YR 6/6, 5 YR 6/8), light brown (7.5 YR 6/4), strong brown (7.5 YR 5/6), light reddish brown (5 YR 6/4), pink (7.5 YR 7/4), brown (7.5 YR 5/4, 7.5 YR 5/2) and light yellowish brown (10 YR 6/4) clay colors. In this group where linear motifs are dominant, the decorations have been made in dark brown-black on a cream or white slip or directly on the clay. Sometimes red (nos. 86, 90, 92, 94, 115, 116, 119) and sometimes white (no. 80) were used as additional colors.

A bowl sherd (no. 102) in the black-on-buff group differs from the rest because of its decoration and rectangular handle. On the exterior of this find concentric double circles are followed by horizontal 'Z' series at the level of the handle. The interior displays dotted square series and short vertical lines above the handle zone (figs. 91a-c).

Dog teeth (no. 81), rays (no. 81, figs. 72a-b), horizontal ladders (no. 81), checker boards (nos. 84, 87, 95), meanders (nos. 85, 111), dotted volutes (no. 86), diagonally hatched triangles (no. 91), diagonally hatched rectangles (no. 99), horizontal lines (no. 92), ladders (nos. 87, 95), sand clocks (nos. 87, 95), concentric circles (no. 98), dotted lozenge series (no. 104)

¹⁰⁷ Cook – Dupont 1998, 26-27.

¹⁰⁸ Karageorghis 1969, 112 no. 67.

¹⁰⁹ Özgünel 1979, pl. 24-29. For similar vertical wave decorations, cf. C. Aslan 2002, 81-129; Özgünel 2003, 69-89; Eschbach 2003, 21-29.

¹¹⁰ Gürtekin 1998, 123, 142.

¹¹¹ *idem*, 145.

also occur. The floral motifs include palmettes connected to each other with triangles (no. 83) (figs. 74a-b) and a tree (no. 99).

In the second sub-group the decorations are made directly on the clay without slip (nos. 105, 106, 108-110, 112, 113, 115-121). In terms of shape, apart from a krater, a base sherd (no. 105), a pitcher base (no. 106), and a pitcher sherd, the finds consist of body sherds that do not give a profile.

In this sub-group there is more variety of decorations when compared with the previous. Besides the standard multiple lines, meanders (no. 116), crossed squares inside metopes (no. 118), probably the representation of a building (no. 119) (figs. 105a-b), waves (nos. 107, 114), horizontal "Z" series (nos. 115, 120), and dotted volutes (nos. 109, 110, 117) are encountered.

All the decorations in this group, whether on slip or on clay, resemble those on the black-on-red and bichrome wares found at the Uylupınar necropolis.

In addition to the above, an intact krater (no. 80) with geometric and floral decorations comes to notice (figs. 71a-c). The krater has a high base and a squat spherical body. Two basket handles are attached directly below the shoulder. The area between the handles is designed as a metope which is colored in creamy white and decorated in brown. The metopes are bordered with three lines at the bottom and one line at the top. In the metope on the front side floral decorations, and on the back side linear decorations can be seen. The parts where the handles are placed have linear decoration also (fig. 71c). In the same way the part above the handles and the rim are decorated with short vertical lines.

The metope decoration on the front is placed between a hook meander and a hatched band. In the middle are four dotted spirals (fig. 71a). The outer spirals curl outward, while the inner ones curl inward. Between the inner spirals is a filled inverted triangle from which small leaves emerge. On the outside there are palmettes with four leaves. Between the palmettes and the outer spirals lozenges have been added. This central motif is enclosed by two symmetrical motifs, probably of floral character. Another pattern follows on both sides facing each other. At the bottom of this motif, there is a palmette similar to the one rising between the spirals. A filled oval is added over the palmette. At the top are an irregular circle in outline and a smaller one inside it, and at the tip of this there is a short line. This figure could actually be portraying an animal or a bird, but in that case the similarity of the palmette on the animal's body to the one between the spirals would present a problem. Thus the probability is low that this motif portrays an animal. Perhaps the artist planned to make a second spiral palmette that today we see as resembling an animal but ran out of space and changed the pattern, which resulted in this unclear motif. The difference between the motifs on the left and right are probably due to such a situation. The artist had to change the motif and tried to make a similar one. On the front side of the krater, besides the decoration above, carelessly drawn lozenge patterns and two small crosses have been used as filling ornaments.

On the back side, as on the front, a decoration consisting of bands of varying thickness were added on a cream slip (fig. 71b). Two of these (one on the shoulder and the other at the belly) are hatched. Between these two strips, runs a light brown band.

The area where the handles are located is treated as a further metope. In this area there is an inverted 'V' pattern. Within it another 'V' (this time upright) has been placed.

Another interesting fact about the handles is that one tip is lower than the other. Because both handles show the same feature, it must have been done intentionally. The handle tips have also been emphasized with small projections (fig. 71c).

The closest example with regard to the form of the krater comes from Cyprus¹¹². The handles of this Bichrome V krater are vertical but the rim, body, and base resemble the Uylupınar example.

Another analogy is the dinos¹¹³ preserved at Kassel (dated 620-590 B.C.). It has a straight base, which is different from the Uylupınar krater. But the rim, handle, and body profile are similar. The Uylupınar and Kassel vases resemble each other in decoration technique also; that is, both works give an impression of metope decoration extending from the rim to the lower body. This application is much more precise and careful on the Kassel dinos. The patterns are more realistic and the filling ornaments have more variety. Furthermore, on both the front and back side of the Kassel dinos, figural decorations take place. On the Uylupınar krater the above-mentioned characteristics are rough and simple. However, the common decoration patterns on both vases are the spiral volutes and the palmettes rising between them in the center of the metope. On both examples the spirals are horizontal and filled with dots. The dotted spirals face up and down and have palmette leaves between them. The center of the palmette is colored. The outlined leaves on the Kassel dinos display two alternative colors on one side. Undoubtedly, it is possible to find very advanced examples of the dotted spirals and the palmettes rising between them on Samian and East Greek pottery¹¹⁴.

The spiral-palmette quartet in the center differentiates the Kassel dinos from the Uylupınar krater. However, it is quite interesting that both vases imitate East Greek models. With this fact in mind, it is clear that the Kassel dinos is a much more successful work compared with the Uylupınar example. Although hybrid creatures connected to palmettes, like griffins, do not appear on East Greek vases, the birds, bulls, dogs, and deer beside them are quite familiar. The Kassel dinos is reported to be from Mylasa, explaining the influence from western art. The pattern existing on both sides of the central spirals and palmettes on the Uylupınar example gives the impression that the artist tried to imitate a work that he appreciated.

Pottery with Central Anatolian Influences

A kantharos in Burdur Museum is well fired and coated with superior slip (no. 122). It has a high base, a squat spherical body and a well-defined neck. The neck and body are separated from each other with a thin groove. One of the handles located right above the shoulder rises above the rim and curves inward to join it. The other handle, which is missing at present, has an attachment (fig. 108).

A second kantharos (no. 123), like the first, is coated with red slip but as a result of misfiring the color has turned grayish with a change in color in some places (figs. 109a-b).

¹¹² Karageorghis – des Gagniers 1974, vol. 3, 144.

¹¹³ Yfantidis 1990, Cat no. 121, 179-181; Gercke 1981, 69-72 no. 33.

¹¹⁴ Walter 1968, pls. 58, 105, 107, 117, 122, no. 600, 604, pl. 125. Some of these examples are found in Smyrna and Ephesus. On some sherds from the Uylupınar necropolis, dotted spirals appear again, but it is not possible to make any further comments about them.

Differences from the other example are that the base is broad and short, and the transition from the neck to the body is less distinct. Again two handles located at the shoulder rise upward and join the rim. This kantharos resembles the one-handed jugs with round rims found at Gordion¹¹⁵, although, the transition from the neck to the body in the example from Uylupınar is not as concave and well defined. Moreover, the handles are lower than the Gordion examples.

The kantharos no. 122 is much closer to the Gordion finds compared with the earlier examples. The form of the base especially approaches some of the examples found at the destruction level in Gordion¹¹⁶. With respect to form it is close to Gordion no. 530 with its distinctly concave neck and squat body. Meanwhile the form displays similarities also with the kantharos-kraters found at Gordion. Sams, while describing the Gordion finds, states that the form existed at the time before the destruction and that there may be a connection with the coming of the Balkan elements from southeast Europe to central Anatolia. Besides, he points out that similar forms are attested at Alişar and Halys basin¹¹⁷. Furthermore, he believes that it is definitely a Phrygian invention and does not have a precursor outside of Gordion¹¹⁸. Examples with similar profiles and rich decorations are also known from Kültepe¹¹⁹.

No. 124 has a spherical body, short neck, and out-turned rim (figs. 110a-c). There is a bull protome at the side of the rim (fig. 110b). The bottom has a strainer. On the body there are irregular brown bands. There are no parallels with regard to the form and decoration, but strainer vases are known to have a long tradition in Anatolia. Examples with strainer rims attached perpendicularly to the handle are found at Phrygia and Lydia¹²⁰. The Uylupınar find could have the same function as the previous but the strainer being at the bottom makes it a special type.

Another find that bears Anatolian influence is the beaked jug no. 125 (figs. 111a-b). With its spherical body and handle joining from the rim to the shoulder, this vase shows the effect of metal containers with two circular projections on the rim.

Conclusion

As presented above, the Uylupınar necropolis offers pottery of various forms and traditions. From the geographical perspective, the area is connected both with western and central Anatolia; therefore, the material of concern displays a rich repertoire. Most of the finds belong to the 7th-6th centuries B.C., thus yielding important evidence for both the *terminus post quem* and the period of intense usage of the necropolis. However, the finds also testify to the utilisation of the same area during the 5th century B.C.

¹¹⁵ See Sams 1994, pls. 39-54.

¹¹⁶ For example, cf. Sams 1994, pl. 39 529, 530.

¹¹⁷ Sams 1994, 52-53.

¹¹⁸ Sams 1994, 78-79.

¹¹⁹ For example, cf. Özgüç 1971, photos. 32-55; photo. 162; pl. XIX, 2.

¹²⁰ For example, cf. Sams 1977, 108-155; Greenewalt 1978, 38, fig. 2. Also see Gürtekin 1998, 226-229 for the distribution of the strainer jugs (beer-jug).

The imported Attic and Corinthian ware probably reached the region through the Aegean islands. Similarly, the objects of East Greek and Ionian origin verify the import made to the region. Relations with Caria are also witnessed due to the characteristics of a krater. The black-on-red pottery constituting the dominant group is a category of the southwest Anatolian local pottery. The decoration on this type has been utilized in a wide geographical area. Different production centers (like Cyprus, Cilicia, and Sardis) are known for this ware. While the black-on-red pottery of Uylupınar shows differences in fabric, quality, and form, it belongs to the local pottery affiliated to southwest Anatolia whose production place has not yet been identified. An oinochoe from Uylupınar, with a counterpart found in Düver, emerges to stand as strong evidence for the probability of a workshop in the surrounding area. Only through new surveys and excavations, will it be possible to recognize the local pottery and to define its relations with the neighboring regions with more clarity.

Catalogue¹²¹

1. Aryballos. The mouth is broken and missing. Mended (inv. 689.57.73) (fig. 2)
Pink (7.5 YR 7/3). Fine, without inclusions, well fired. Smooth surface, hard.
D (rim): ?; Pres.H.: 5.3 cm; D (body): 5.2 cm.
A swan, stretching its wings and looking leftward. Around the neck and the base traces of drops.
2. Aryballos. (inv. 797.66.73) (fig. 3)
Very pale brown (10 YR 8/4). Fine, without inclusions, well fired. Smooth surface, hard.
D (rim): 3.4 cm; H.: 6.5 cm; D (body): 5.6 cm.
A panther to left with opened wings and head depicted frontally.
3. Kylix. Mended. (inv. 825.68.73) (fig. 4)
Reddish yellow (5 YR 6/6). Fine, without inclusions, well fired. Smooth surface, hard.
D (rim): 8.4 cm; H: 4.5 cm; D (base): 4 cm.
Concentric circle in the reserved tondo. On ext. palmette frieze on the area between the handles.
4. Kylix. Mended, partially completed. (inv. 690.57.73) (fig. 5a-b)
Reddish yellow (5 YR 6/6). Fine, without inclusions, well fired. Smooth surface, hard.
D (rim): 9.6 cm; H: 5.4 cm; D (base): 4.4 cm.
On ext. palmette frieze in the area between the handles.
5. Kyliks. Handle fragment (inv. Etd.108)
Reddish gray (2.5 YR 6/1). Without inclusions, fine, fired hard. Smooth surface, hard.
L.: 3 cm; th.: 0.8 cm.
6. Kylix. Body fragment (inv. Etd.25) (fig. 6)
Reddish yellow (5 YR 6/6). Fine, without inclusions, well fired. Smooth surface, hard.
Pres.H.: 2.5 cm; th.: 0.2-0.4 cm.
Seven-leaf palmette and part of a branch on reserved area.

¹²¹ Unless otherwise specified, “the band/line” denotes “the band/line in black color”. For the clay color Munsell Soil Color Charts (1994) was used. Abbreviations used in the catalogue are as follows:

D.	diameter	int.	interior	Pres.H.	preserved height
ext.	exterior	inv.	inventory number	Pres.L.	preserved length
fig.	figure	no.	catalogue number	Pres W.	preserved width
H.	height	out.	outside	Pl.	plate
in.	inside	L.	length	th.	thickness

7. Kylix. Tondo sherd. (inv. Etd.14) (fig. 7)
 Reddish yellow (7.5 YR 7/6). Fine, without inclusions, well fired. Smooth surface, hard.
 Pres.L.: 5.3 cm; th.: 0.3-0.6 cm.
 Decoration from in. to out.: on center a rosette, three brownish lines, a red band, two lines, three brownish bands and black firnis. On ext. a reserved band.
8. Kylix. Body sherd (inv. Etd.29) (fig. 8)
 Pink (7.5 YR 7/4). Fine, without inclusions, well fired. Smooth surface, hard.
 Pres. H.: 0.6 cm; pres.L.: 2 cm; th.: 0.3 cm.
 On ext. red-colored palmette in the reserved area. On int. edge of tondo's reserved area.
9. Kylix. Sherd (inv. Etd.31)
 Reddish yellow (5 YR 7/6). Fine, without inclusions, well fired. Smooth surface, hard.
 Pres. L.: 4 cm; pres.H.: 1.5 cm; th.: 0.2-0.4 cm.
 On reserved area traces of engraved lines.
10. Kylix. Body - tondo fragment (inv. Etd.45) (fig. 9)
 Very pale brown (10 YR 7/3). Fine, micaceous inclusions, fired hard, smooth surface, hard.
 Pres.H.: 4 cm; th.: 0.7 cm.
 On ext. band on creamy slip; on int. meander band to left on reserved band.
11. Alabastron. (inv. 826.68.73) (fig. 10a-b)
 Reddish yellow (5 YR 6/6). Fine, without inclusions, well fired. Smooth surface, hard.
 D (rim): 2.5 cm; H.: 15 cm.
 Neck and handles completely black. On body three bands, surrounded by lines, at equal intervals.
12. Plastic aryballos. Half of it broken and missing (inv. K.226.47.76) (fig. 11)
 Reddish gray (10 R 5/1). Fine, without inclusions, well fired. Smooth surface, hard.
 Pres.H.: 5 cm; Pres.D.: 2.6 cm; Pres.W.: 3.6 cm.
 In shape of a warrior's head.
13. Amphoriskos. Small piece missing from belly. (inv. E.9025) (fig. 12)
 Reddish yellow (7.5 YR 7/6). Fine, without inclusions, well fired. Smooth surface, hard.
 D (rim): 3.8 cm; H.: 21.7 cm; D (base): 4.5 cm.
 Rim and partially neck painted black. Rest of neck decorated with short vertical lines. Band with diagonal strokes and two bands on the shoulder. After a reserved area three bands. Lower part of body painted black.
14. Kylix. Rim fragment (inv. Etd.50) (fig. 13)
 Light brown (7.5 YR 6/4). Fine, little micaceous inclusions, well fired. Smooth surface, hard.
 D (rim): 7 cm; Pres.H.: 3.2 cm; th.: 0.2 cm.
 On ext. band, reserved area, double bands, reserved area, black firnis. On int. reserved band below rim.
15. Bowl. Rim fragment (inv. Etd.42) (fig. 14a-b)
 Reddish yellow (5 YR 7/6), on int. reddish brown (2.5 YR 4/4) slip, on ext. pink (7.5 YR 7/4) slip
 D (rim): ?; Pres.H.: 1.5 cm; th.: 0.4 cm.
 On ext. decoration from t. to b. band with short vertical strokes and a guilloche (?) pattern, partially red.
 On int. alternative red and black vertical strokes along rim and a band. Rest painted in red.
16. Kylix. Body - tondo - sherd (inv. Etd.43)
 Reddish yellow (7.5 YR 6/6). Fine, little micaceous inclusions, well fired. Smooth, hard.
 Pres.H.: 1.7 cm; th.: 0.3-0.5 cm.
 On ext. reserved band, beginning of a pattern above. On int. red and black concentric circles with a dot at the center.
17. Kylix. (inv. 183.12.74) (fig. 15)
 Pink (7.5 YR 7/4). Fine, without inclusions, well fired. Smooth surface, hard.
 D (rim): 11 cm; H.: 7.5 cm; D (base): 4 cm.

Decoration from t. to b. three bands, reserved area, two bands bordered by two wider bands, reserved area, three bands, black area.

18. Kylix. (inv. 171.12.74) (figs. 16a-d)
Pink (7.5 YR 7/3). Fine, without inclusions, well fired. Smooth surface, hard.
D (rim): 11 cm; H.: 7 cm; D (base): 3.8 cm.
On the foot tongue motifs alternatively in dark blue and red. Above this, lotus-palmette frieze, meander to right, frieze with short vertical lines, and two symmetrically arranged lotus-palmette friezes.
19. Lydion. (inv. K.236.46.73) (figs. 17a-b)
Reddish yellow (5 YR 6/8), red (2.5 YR 5/8) slip. Fine, micaceous inclusions, well fired. Smooth surface, hard.
D (rim): 5 cm H: 10.5 cm, D (base): 3.4 cm.
Vertical marbling.
20. Lydion. (inv. 518.46.73) (figs. 18a-b)
Pink (7.5 YR 7/4). Fine, without inclusions, well fired. Smooth surface, hard.
D (rim): 4.6 cm; H.: 12 cm; D (base): 3 cm.
Brown paint applied on the body from neck to slightly below belly. Shoulder scratched horizontally.
21. Lydion. Body fragment (inv. Etd.1) (figs. 19a-b)
Pink (7.5 YR 5/4). Fine, without inclusions, well fired. Smooth surface, hard.
Pres.H.: 7.7 cm; D (base): 2.8 cm; th.: 0.3-1.7 cm.
22. Sherd. (inv. Etd.7) (fig. 20a-b)
Light brown (7.5 YR 6/3), very pale brown (10 YR 7/4) slip. Fine, lime inclusions, badly fired. Smooth surface, hard.
Pres.H.: 10 cm; th.: 1-1.3 cm.
Decoration from t. to b. hind legs of an animal, two bands, red band, band, band with 'S's and vertical lines, red band, band.
23. Handle fragment (inv. Etd.10) (figs. 21a-c)
Reddish yellow (5 YR 6/8), white (2.5 Y 8/1) slip. Fine, micaceous inclusions, well fired. Smooth surface, hard.
Pres.L.: 6.8 cm; th.: 1.2-1.5 cm.
Narrow sides of handle with rectangular section bearing square bands in brownish black on creamy slip.
Decoration from t. to b. red band between two bands, band with hatched adjacent triangles, orange band, band with hatched adjacent symmetrical triangles.
24. Lekythos. (inv. 827.68.73) (figs. 22a-b)
Pink (7.5 YR 7/4). Fine, without inclusions, well fired. Smooth surface, hard.
D (rim): 3 cm; H.: 18.2 cm; D (base): 5.6 cm.
Vertical marbling applied all over the body.
25. Oinochoe. (inv. K.195.47.76) (fig. 23)
Yellowish red (5 YR 4/6). Fine, lime and sandy inclusions, well fired. Smooth surface, hard.
H.: 24.7 cm; D (base): 14 cm.
Between two lines (one on rim, the other on neck) dotted vertical band on each side of concave mouth. Below, reserved area and red-painted band between two lines. Decoration on shoulder bordered by single line on top and red painted band between two black lines. Dotted vertical bands arranged as metopes, and inside, two concentric circles surrounded by four dotted circles. This scheme is repeated on belly, but with metopes made of four vertical lines, instead of dotted bands and concentric circles. Above the foot, two semi-circles.
26. Miniature flask. (inv. 688.57.73) (figs. 24a-b)
Pink (7.5 YR 7/3). Fine, without inclusions, well fired. Smooth surface, hard.
L.: 10.4 cm; H.: 5.5 cm; D (base): 3.2 cm.
Three horizontal bands at lower part of body. Above concentric circle groups. Band on rim.

27. Juglet. (inv. E 10109) (fig. 13) (figs. 25a-b)
 Reddish yellow (5 YR 7/6). Fine, without inclusions, well fired. Smooth surface, hard.
 D (rim): 2 cm; H.: 8.8 cm; D (base): 2 cm.
 Three lines on neck and five bands beneath handle.
28. Bowl. (inv. K.147.48.75) (figs. 26a-b)
 Reddish yellow (5 YR 7/6). Fine, without inclusions, well fired. Smooth surface, hard.
 D (rim): 8.2 cm; H.: 5 cm; D (base): 2.2 cm.
 Decoration from t. to b. line on rim, dotted squares bounded by double vertical lines, five horizontal bands.
29. Spouted juglet. Rim and spout are missing (inv. K.146.48.75) (fig. 27a-b)
 Light reddish brown (5 YR 6/4), yellowish red (5 YR 5/6) slip. Fine, without inclusions, well fired. Smooth surface, hard.
 D (rim): ?, Pres. H: 12.2 cm (handle included), D (base): 3.7 cm.
 Five horizontal bands on belly. Double horizontal bands on shoulder with 'S' motifs arranged in four groups in between. Three horizontal lines at junction of handle and mouth. Band around rim.
30. Oinochoe. (inv. K.148.48.75) (figs. 28a-b)
 Light reddish brown (5 YR 6/4). Fine, without inclusions, well fired. Smooth surface, hard.
 H.: 11 cm (handle included); D (base): 3.2 cm.
 Decoration from t. to b. line on rim, irregular double horizontal lines, 'S' motif bounded by double horizontal bands on shoulder. Five horizontal bands on belly. Horizontal lines on handle.
31. Ring askos. Broken and missing parts on the body, spout, and handle (inv. K.204.63.75) (fig. 29)
 Yellowish red (5 YR 5/8). Fine, without inclusions, well fired. Smooth surface, hard.
 D.: 15 cm; pres.H.: 5 cm.
 Decoration on vertical side, from b. to t. five bands, band with group of five vertical lines, four bands, band with short vertical lines. On the top from out. to in. band with short vertical lines, band with dotted squares between two vertical lines, band with short vertical lines.
32. Bowl tondo fragment (inv. Etd.4) (figs. 30a-c)
 Light brown (7.5 YR 6/4) Fine, without inclusions, well fired. Smooth surface, hard.
 Pres.L.: 5 cm; pres.H.: 2 cm; th.: 0.4-0.6 cm.
 On int. solid painted circle surrounded by band with dotted squares. On ext. two groups of lines in different thicknesses.
33. Juglet. Rim and body fragment (inv. Etd.5) (fig. 31a-b)
 Light red (2.5 YR 6/8), yellowish red (5 YR 5/6) slip. Fine, a few sandy, lime inclusions, fired hard. Smooth surface, hard.
 D (rim): ?; Pres.H.: 5.3 cm; th.: 0.8 cm.
 Decoration from t. to b. vertical lines along rim. Band with short vertical lines, band, adjacent dotted lozenge band on the reserved area, band, hook meander, band.
34. Sherd. Body fragment (inv. Etd.34)
 Light reddish brown (5 YR 6/4), red (2.5 YR 5/6) slip. Fine, without inclusions, well fired. Smooth surface, hard.
 Pres.L.: 2.5 cm; th.: 0.8 cm.
 On ext. eight lines between two bands. The same on int.
35. Sherd. Handle fragment (inv. Etd.41) (fig. 32)
 Reddish yellow (7.5 YR 6/6). Fine, without inclusions, well fired. Smooth surface, hard.
 Pres.L.: 9.3 cm; th.: 0.8 cm.
 Five vertical lines.
36. Sherd. Body fragment (inv. Etd.44)
 Reddish yellow (5 YR 6/6), red (2.5 YR 5/6) slip. Coarse, lime inclusions, fired hard. Smooth surface, hard.
 Pres.H.: 5.8 cm; th.: 0.9 cm.
 Four horizontal bands.

37. Sherd. Rim fragment (inv. Etd.56)
Red (2.5 YR 5/6). Coarse, both lime and sandy inclusions. Rough surface, well fired, hard.
D (rim): 18 cm; Pres.H.: 5 cm.; th.: 0.7 cm.
Two pairs of bands.
38. Bowl. Sherd (inv. Etd.63) (fig. 33)
Reddish brown (5 YR 6/6). Fine, little lime inclusions, well fired. Smooth surface, hard.
D (rim): 24 cm; Pres.H.: 2.9 cm; th.: 0.6 cm.
Decoration on ext. four bands, reserved area, band on int. below rim band.
39. Jug. Rim and body fragment (inv. Etd.71) (fig. 34a-b)
Reddish yellow (5 YR 6/8), red (2.5 YR 5/6) slip. Fine, little lime and micaceous inclusions, well fired. Smooth surface, hard.
D (rim): 8 cm; Pres.H.: 5 cm; th.: 0.2-0.4 cm.
Decorations from t. to b. band with dotted squares, band with diagonal strokes, reserved area, three horizontal lines, band with diagonal strokes, adjacent upside down dotted triangles, band with diagonal strokes, two lines, reserved area, meander band.
40. Bowl. Sherd (inv. Etd.73)
Reddish yellow (7.5 YR 6/6). Fine, sandy and lime inclusions, well fired. Smooth surface, hard.
Pres.L.: 8 cm; th.: 0.8 cm.
Twelve lines and band around red circle.
41. Bowl. Sherd (inv. Etd.83) (fig. 35)
Reddish yellow (7.5 YR 6/6). Without inclusions, fine, well fired. Smooth surface, hard.
D (rim): 16 cm; Pres.H.: 4.8 cm; th.: 0.7-0.9 cm.
Decoration from t. to b. three lines between two bands, reserved area, line between two bands.
42. Plate. Sherd (inv. Etd.90) (figs. 36a-c)
Reddish yellow (5 YR 6/6); yellowish red (5 YR 5/6) slip. Little micaceous and lime inclusions, well fired. Smooth surface, hard.
D (base): 6.2 cm; Pres.H.: 2 cm; pres.L.: 16.5 cm; th.: 0.7 cm.
On int. from the in. to out. circle divided into four, which in turn bears triangles, reserved area, two bands with short vertical lines with them hatched rectangles in between, reserved area, band with short vertical lines, two bands, four lines, band with short vertical lines, three lines. On ext, from in. to out. five bands, reserved area, three lines between two bands, reserved area, band, two lines.
43. Bowl. Sherd (inv. Etd.92) (fig. 37a-b)
Light red (2.5 YR 6/8), red (2.5 YR 5/6) slip. Without inclusions, well fired. Smooth surface, hard.
Pres.W.: 8 cm; pres.L.: 7.5 cm; th.: 0.8-1 cm.
Decoration from t. to b. on ext. 4 + 5 + 4 line groups bordered by two bands. On int. part of an animal's leg and a dotted rosette in center. Band with short vertical strokes, five lines, band around it.
44. Bowl. Rim fragment (inv. Etd.85) (fig. 38a-c)
Reddish yellow (5 YR 7/6), red (10 R 5/6) slip. Without inclusions, fine, well fired. Smooth surface, hard.
D (rim): 22 cm; Pres.H.: 3.9 cm; th.: 0.5 cm.
Decoration from t. to b. on ext. band with adjacent dotted squares, band, four lines, band with short vertical lines. On int. band below rim. Short strokes along rim.
45. Lid. Mended, partially completed. (inv. E.8652) (figs. 39a-b)
Light reddish brown (5 YR 6/4). Fine, without inclusions, well fired. Smooth surface, hard.
D.: 29.6 cm; H.: 7.3 cm.
Handle surrounded by red-painted area. Decoration from in. to out. line, band with diagonal strokes, three lines, reserved area, band, reserved area, two lines, three bands in checkerboard system (the middle band is red in color), two lines, reserved area, band, reserved area, two lines, band with hook meander, two lines, adjacent dotted lozenges on reserved area, three lines, hook meander, band.

46. Sherd. Mouth and body fragment. (inv. Etd.16) (fig. 40a-b)
Yellowish red (5 YR 5/6). Fine, sandy and lime inclusions, well fired. Smooth surface, hard.
D (rim): 18 cm; Pres.H.: 7 cm; th.: 0.7 cm.
Horizontal wavy decoration repeated at intervals in area bordered by two pairs of bands.
47. Bowl. Rim and body fragment (inv. Etd.23) (fig. 41a-b)
Reddish yellow (5 YR 6/6). Fine, lime inclusions, moderately hard. Smooth surface, hard.
D (rim): ?; Pres.H.: 3 cm; th.: 0.5-0.6 cm.
Decoration from t. to b. on ext. two bands, red band, two bands, band with vertical lines, four bands, red band; on int. line, red band, three lines, reserved area, five lines; on the rim band with short vertical lines.
48. Bowl. Sherd (inv. Etd.28) (fig. 42a-b)
Reddish yellow (5 YR 6/6). Fine, both lime and sandy inclusions, moderately fired. Smooth surface, hard.
D (rim): ?; Pres.H.: 2.4 cm; th.: 0.5 cm.
Belongs to no. 47.
49. Sherd (inv. Etd.30) (fig. 43)
Light red (2.5 YR 6/6). Coarse, lime, sandy inclusions, fired hard. Rough surface, hard.
Pres.H.: 3.5 cm; th.: 0.8 cm.
Decoration from t. to b. three vertical lines, horizontal band, three brown bands, line, brown band.
50. Sherd. Body fragment (inv. Etd.38)
Reddish yellow (5 YR 6/6). Fine, without inclusions, well fired. Smooth surface, hard.
Pres.H.: 6 cm; th.: 0.6-0.8 cm.
Seven concentric bands.
51. Sherd. Bottom piece (inv. Etd.46) (fig. 44)
Reddish yellow (5 YR 7/8). Fine, without inclusions, well fired. Smooth surface, hard.
D (base): 3 cm; Pres.H.: 1 cm; th.: 0.6 cm.
On the center, solid-painted circle surrounded by two bands.
52. Sherd (inv. Etd.70)
Reddish yellow (5 YR 6/6). Fine, both sandy and lime inclusions, well fired. Smooth surface, hard.
Pres.H.: 8.2 cm; th.: 0.9 cm.
Three concentric bands.
53. Sherd (inv. Etd.77) (fig. 45a-b)
Yellowish red (5 YR 5/6). Fine, both sandy and lime inclusions. Smooth surface, well fired, hard.
Pres.H.: 7 cm; th.: 0.3-0.5 cm.
The decoration from t. to b. two rows of square bands, reserved area, irregular dotted square band, reserved area, irregular dogtooth, line.
54. Sherd (inv. Etd.81) (fig. 46)
Red (2.5 YR 5/6). Fine, sandy and lime inclusions, well fired. Smooth surface, hard.
Pres.H.: 6.2 cm; th.: 1 cm.
Band, wave pattern between two bands.
55. Sherd (inv. Etd.84) (fig. 47)
Brown (7.5 YR 5/4). Fine, sandy and lime inclusions, fired hard. Smooth surface, hard.
Pres.H.: 6.6 cm; th.: 0.6-0.9 cm.
Five bands one of which is yellow.
56. Sherd (inv. Etd.87)
Reddish yellow (5 YR 6/6). Fine, lime inclusions, well fired. Smooth surface, hard.
Pres.H.: 5.5 cm; th.: 0.6 cm.
Two bands.

57. Oinochoe. (inv. 824.68.73) (figs. 48a-c)
 Light red (2.5 YR 6/8). Fine, without inclusions, well fired. Smooth surface, hard.
 H: 21 cm (with handle); D (base): 13 cm.
 All surface covered with red slip. On neck, a figural frieze consisting of two antithetic griffins depicted on each side of a filling ornament. Deer behind one of the griffins and leftward moving bird motif on the other side.
58. Juglet. Mouth sherd (inv. Etd.15) (fig. 49a-b)
 Reddish yellow (5 YR 6/6), very pale brown (10 YR 7/4) slip. Fine, sandy and lime inclusions, moderately fired. Smooth surface, hard.
 D (rim): ?; Pres.H.: 2.7 cm; th.: 0.8-1 cm.
 Rim is red painted and decorated with short vertical line groups. On the body the decoration from t. to b. hook meander band on creamy slip, red band between two bands, line, adjacent dotted lozenge band.
59. Jug. Mouth and body fragment. (inv. Etd.17) (fig. 50a-b)
 Reddish yellow (5 YR 6/6), pinkish white (7.5 YR 8/2) slip. Fine, lime inclusions, fired hard. Smooth surface, hard.
 D (rim): 25 cm; Pres.H.: 4 cm; th.: 0.8 cm.
 On wide red band, brownish wave line, orange colored band, traces of meander to right on creamy slip.
60. Bowl. Rim and body fragment (inv. Etd.21) (fig. 51a-b)
 Reddish brown (5 YR 5/4). Fine, sandy and lime inclusions, well fired. Smooth surface, hard.
 D (rim): 27 cm; Pres.H.: 4.4 cm; th.: 0.9 cm.
 Decoration from t. to b. on ext. band, reserved area, three bands; on int. red band, band. On the rim short diagonal strokes.
61. Bowl. Rim and body fragment (inv. Etd.26) (fig. 52a-b)
 Reddish yellow (5 YR 6/6). Medium, little sandy inclusions, well fired. Smooth surface, hard.
 D (rim): ?; Pres.H.: 4.2 cm; th.: 0.6-0.8 cm.
 Vertical wave groups placed diagonally between three bands.
62. Bowl. Sherd (inv. Etd.33) (fig. 53)
 Light brown (7.5 YR 6/4). Fine, little sandy inclusions, well fired. Smooth surface, hard.
 D (rim): 22 cm; Pres.H.: 3.8 cm; th.: 0.8 cm.
 Vertical wave pattern between two bands.
63. Bowl. Rim and body fragment (inv. Etd.36) (fig. 54)
 Reddish yellow (5 YR 6/6). Fine, without inclusions, well fired. Smooth surface, hard.
 D (rim): 30 cm; Pres.H.: 2.5 cm; th.: 0.7 cm.
 Diagonally placed vertical wave patterns placed between two bands.
64. Bowl. Rim fragment (inv. Etd.48) (fig. 55a-b)
 Reddish yellow (5 YR 6/6). Fine, without inclusions, well fired. Smooth surface, hard.
 D (rim): 25 cm; Pres.H.: 3.3 cm; th.: 0.6 cm.
 From t. to b. traces of vertical wave pattern between two bands.
65. Bowl. Body fragment (inv. Etd.51) (fig. 56)
 Reddish yellow (5 YR 6/6), yellow (10 YR 7/6) slip. Fine, without inclusions, pure, well fired. Smooth surface, hard.
 D (rim): ?; Pres.H.: 3.6 cm; th.: 0.6-0.7 cm.
 Rim and lower part of body grey in color with banded area cream in color.
66. Bowl. Rim and body fragment (inv. Etd.52) (fig. 57)
 Pinkish gray (7.5 YR 6/2). Fine, little sandy inclusions, well fired. Smooth surface, hard.
 D (rim): 20 cm; Pres.H.: 4.4 cm; th.: 0.6-0.8 cm.
 Decoration from t. to b. group of vertical wave patterns, horizontal band, pairs of vertical wave patterns.

67. Bowl. Body sherd (inv. Etd.55) (fig. 58)
Light brown (7.5 YR 6/4). Fine, little sandy inclusions, well fired. Smooth surface, hard.
Pres.H.: 4.2 cm; th.: 0.7 cm.
Vertical wave pattern and horizontal band.
68. Bowl. Sherd (inv. Etd.57) (fig. 59)
Light red (2.5 YR 6/6). Fine, little sandy inclusions, well fired. Smooth surface, hard.
D (rim): 30 cm; Pres.H.: 4.4 cm; th.: 0.7 cm.
Decoration from t. to b. band on rim, vertical wave pattern traces, band, four vertical wave patterns.
69. Jug. Rim fragment (inv. Etd.58) (fig. 60)
Yellowish red (5 YR 5/6). Fine, sandy and lime inclusions, well fired. Smooth surface, hard.
D (rim): 18 cm; Pres.H.: 5.5 cm; th.: 0.6-0.9 cm.
Decoration from t. to b. reserved area, horizontal wave pattern between double bands, a reserved area, band, line.
70. Bowl. Body fragment (inv. Etd.61) (fig. 61)
Reddish yellow (5 YR 6/6). Fine, without inclusions, well fired. Smooth surface, hard.
Pres.H.: 6 cm; th.: 0.8 cm.
Vertical wave groups and a horizontal band.
71. Bowl. Sherd (inv. Etd.72) (fig. 62)
Light red (2.5 YR 6/8). Fine, little sandy inclusions, well fired. Smooth surface, hard.
D (rim): 20 cm; Pres.H.: 3.7 cm; th.: 0.6-0.7 cm.
Decoration from t. to b. vertical wave patterns between two bands placed in a checkerboard system.
72. Bowl. Sherd. Mended. (inv. Etd.76) (figs. 63a-b)
Very pale brown (10 YR 7/3). Fine, both little sandy and lime inclusions, well fired. Smooth surface, hard.
D (rim): 22 cm; Pres.H.: 4.7 cm; th.: 0.6-0.7 cm.
Decoration from t. to b. line at rim, vertical wave pattern between two bands. Bottom of body is red.
73. Bowl. Sherd. Mended. (inv. Etd.79) (figs. 64a-b)
Strong brown (7.5 YR 5/6), reddish yellow (7.5 YR 7/6) slip. Fine, little sandy and lime inclusions, well fired. Smooth surface, hard.
D (rim): 20 cm; Pres.H.: 3.9 cm; th.: 0.7 cm.
Decoration from t. to b. vertical wave patterns placed in checkerboard system.
74. Bowl. Sherd (inv. Etd.80) (fig. 65)
Light brown (7.5 YR 6/4), very pale brown (10 YR 7/4) slip. Fine, little sandy and lime inclusions, well fired. Smooth surface, hard.
D (rim): 18 cm; Pres.H.: 5.9 cm; th.: 0.6-0.8 cm.
Decoration from t. to b. traces of vertical wave pattern between two lines, reserved area, vertical wave pattern between two bands.
75. Bowl. Sherd (inv. Etd.86) (fig. 66)
Light brown (7.5 YR 6/4). Fine, little sandy inclusions, well fired. Smooth surface, hard.
D (rim): 20 cm; Pres.H.: 5.5 cm; th.: 0.6-0.7 cm.
Decoration from t. to b. four vertical wave patterns between two bands, reserved area, a band.
76. Sherd (inv. Etd.82) (figs. 67a-b)
Pink (7.5 YR 7/4). Without inclusions, well fired, smooth surface, hard.
Pres.H.: 4.2 cm; th.: 0.4-0.5 cm.
Lower part of body red colored with a band. Schematical floral pattern linked to band.
77. Sherd (inv. Etd.96) (figs. 68a-b)
Reddish yellow (5 YR 6/6), reddish brown (2.5 YR 4/4) paint. Fine, lime and micaceous inclusions, well fired. Smooth surface, hard.
Pres.H.: 4.5 cm; th.: 0.8 cm.
On the upper part of the sherd a possible metope decoration, a band, a red painted area.

78. Sherd. (inv. Etd.103) (figs. 69a-b)
Yellowish red (5 YR 5/6), reddish yellow (5 YR 7/6) slip. Fine, micaceous inclusion, well fired. Smooth surface, hard.
Pres.H.: 3.5 cm; th.: 0.4-0.7 cm.
From t. to b. part of meander, red colored band, band, reserved area, band, a red band.
79. Sherd. Handle piece (inv. Etd.40) (fig. 70)
Reddish yellow (7.5 YR 6/6). Fine, without inclusions, medium fired. Smooth surface, hard.
Pres.H.: 3.9 cm; th.: 0.9 cm.
Four vertical red lines linked to a horizontal black band, one outermost red line all along the handle. Part of a curved red band.
80. Krater. (inv. 143.12.74) (figs. 71a-c)
Very pale brown (10 YR 7/3). Coarse, with both lime and sandy inclusions, well fired. Rough surface, hard.
D (rim): 24.4 cm, H: 27-26.5 cm, D (base): 12.2 cm.
Metope decoration on body bounded by band under mouth, three horizontal bands below belly and twin vertical bands on handle panels. Banded decorations on rim consist of groups of three vertical lines, on handle four lines and at end of handle two lines. Metope decoration on side A: On a hatched band, spiral leaves at center with a motif like a leaf or a schematized bird (?) on both sides. Above metope, meander. Filling ornaments: crosses and multiple lozenges. Side B: Horizontal bands, two of them hatched.
81. Juglet. (inv. K.145.48.75) (figs. 72a-b)
Brown (7.5 YR 5/2). Fine, without inclusions, well fired. Smooth surface, hard.
D (rim): 4.4 cm, H: 11.5 cm, D (base): 4 cm.
Decoration from t. to b. four lines, dog tooth pattern, four lines, band with short vertical lines, rays, band with short vertical lines, thirteen lines, band, reserved area, 1 + 1 + 1 + 1 bands. Seven lines bordered by two bands on rim. Pairs of horizontal lines along handle.
82. Bowl. Base fragment (inv. Etd.3) (fig. 73)
Pale brown (10 YR 6/3) Fine, without inclusions, well fired. Smooth surface, hard.
D (base): 1.6 cm; Pres.H.: 2.3 cm; th.: 0.5-1 cm.
Solid painted circle at center of tondo, band around it.
83. Sherd. (inv. Etd.6) (figs. 74a-b)
Very pale brown (10 YR 7/4). Fine, both sandy and lime inclusions, well fired. Smooth and hard.
Pres.H.: 7.8 cm; th.: 0.5-1 cm.
Decoration from t. to b. upside down triangles painted inside, connected with upside down palmettes, five lines between two bands.
84. Sherd. (inv. Etd.9) (fig. 75)
Light brownish gray (10 YR 6/2). Fine, both sandy and lime inclusions, well fired. Smooth surface, hard.
Pres.H.: 6 cm; th.: 0.4-0.7 cm.
Decoration from t. to b. band, line, band of checker board, reserved area, line.
85. Sherd. (inv. Etd.18) (fig. 76)
Reddish yellow (7.5 YR 6/6). Fine, sandy and micaceous inclusions, well fired. Smooth surface, hard.
Pres.H.: 5 cm; th.: 0.5-0.6 cm.
Decoration from t. to b. band, single meander decoration in area divided into metopes made of vertical lines.
86. Sherd. (inv. Etd.19) (figs. 77a-b)
Light brown (7.5 YR 6/4). Fine, without inclusions, well fired. Smooth surface, hard.
Pres.H.: 5.3 cm; th.: 0.4-0.5 cm.
Dotted volutes facing one another connected with a curve. Four adjacent upside-down triangles painted red, with alternative red and reserved drop motif below the curve.

87. Sherd. (inv. Etd.22) (fig. 78)
Strong brown (7.5 YR 5/6), very pale brown (10 YR 7/4) slip. Fine, sandy and lime inclusions, well fired. Smooth surface, hard.
Pres.H.: 4.2 cm; th.: 0.6 cm.
From t. to b. band with vertical lines, band with diagonal lines and solid painted squares, reserved area, band, solid painted upside down triangles.
88. Sherd (inv. Etd.24) (figs. 79a-b)
Reddish yellow (5 YR 6/6). Fine, little lime inclusions, well fired. Smooth surface, hard.
Pres.H.: 6.5 cm; th.: 0.5-0.7 cm.
Decoration on ext. creamy white colored area, black band, red-colored area; on int. two brown bands.
89. Sherd (inv. Etd.27) (fig. 80)
Reddish yellow (7.5 YR 6/6), very pale brown (10 YR 7/4) slip. Fine, without inclusions, well fired. Smooth surface, hard.
Pres.L.: 3.5 cm; th.: 0.5 cm.
Decoration from t. to b. black painted adjacent triangles, line, band with 'S' patterns, band.
90. Bowl. Rim fragment (inv. Etd.49)
Reddish yellow (7.5 YR 6/6). Fine, little lime inclusions, well fired. Smooth surface, hard.
D (rim): 29 cm; Pres.H.: 4.8 cm; th.: 1 cm.
Decoration from t. to b. on ext. three bands; on int. two bands, red band, band.
91. Sherd. (inv. Etd.53) (fig. 81)
Reddish yellow (5 YR 6/6). Fine, lime inclusions, well fired. Smooth surface, hard.
Pres.H.: 5.2 cm; th.: 0.5-0.9 cm.
Decoration from t. to b. two vertical lines and adjacent hatched triangle pattern, black band. Lower part of body painted red.
92. Bowl. Rim and body fragment (inv. Etd.54) (figs. 82a-c)
Very pale brown (10 YR 7/4). Without inclusions, pure, well fired. Smooth surface, hard.
D (rim): 21 cm; Pres.H.: 2.3 cm; th.: 0.7 cm.
Decoration from t. to b. on ext. red band between two black bands. On int. below two horizontal bands, band with short horizontal strokes, band. Vertical strokes along rim.
93. Sherd (inv. Etd.64)
Reddish yellow (5 YR 6/8). Coarse, lime inclusions, well fired. Smooth surface, hard.
Pres.H.: 4.4 cm; th.: 0.5 cm.
Double bands. Area below colored red.
94. Sherd (inv. Etd.66) (fig. 83)
Light brown (7.5 YR 6/4). Fine, little lime inclusions, well fired. Smooth surface, hard.
Pres.H.: 4.6 cm; th.: 0.5-0.8 cm.
Band, two red colored vertical bands, three more under these and a red horizontal band.
95. Sherd (inv. Etd.68) (fig. 84)
Strong brown (7.5 YR 5/6), very pale brown (10 YR 7/4) slip. Fine, sandy and lime inclusions, well fired. Smooth surface, hard.
Pres.H.: 3.5 cm; th.: 0.7 cm.
Belongs to no. 87.
96. Sherd (inv. Etd.74) (fig. 85)
Light brown (7.5 YR 6/4). Fine, lime inclusions, well fired. Smooth surface, hard.
Pres.L.: 5.5 cm; th.: 0.7 cm.
Decoration from out. to in. red band, four lines, band, reserved area, red band, two lines.
97. Bowl. Sherd (inv.Etd.75) (fig. 86)
Reddish yellow (7.5 YR 7/6). Fine, lime inclusions, well fired. Smooth surface, hard.
Pres.L.: 4.5 cm; th.: 0.5 cm.
Decoration on ext. four lines between two red bands; on int. a red band between pairs of lines.

98. Sherd (inv. Etd.78) (figs. 87a-b)
Pale brown (10 YR 6/3). Both sandy and lime inclusions, fired hard, smooth surface, hard.
Pres.H.: 5.4 cm; th.: 0.8-1 cm.
Probably in a metope, six irregular concentric circles.
99. Sherd. Rim fragment (inv. Etd.97) (figs. 88a-b)
Light reddish brown (5 YR 6/4). Fine, lime inclusions, well fired. Smooth surface, hard.
D (rim): 14 cm; Pres.H.: 1.6 cm; th.: 0.5-0.8 cm.
On ext. irregular black and red lines; on int. a vertically and a diagonally hatched pattern with possible floral motif.
100. Bowl. Sherd (inv. Etd.98) (figs. 89a-c)
Pink (7.5 YR 7/4), very pale brown (10 YR 7/4) slip. Fine, sandy and lime inclusions, well fired. Smooth surface, hard.
D (rim): 26 cm; Pres.H.: 6 cm; th.: 0.7-1.1 cm.
Decoration from t. to b. on ext. four bands, line, reserved area, red band, reserved area, five bands, reserved area, red band. Int. short vertical lines, two bands, red band, reserved area, black band, eight black lines, black band, red band.
101. Bowl. Sherd (inv. Etd.99) (figs. 90a-b)
Light brown (7.5 YR 6/4). Fine, lime and sandy inclusions, fired hard. Smooth surface, hard.
D (rim): 20 cm; Pres.H.: 4 cm; th.: 0.6-1 cm.
Decoration from t. to b. on ext. band, reserved area, band, red band, band. On int. band, reserved area, band, three lines, red band, reserved area, red band, three lines, red band.
102. Bowl. Sherd (inv. Etd.100) (figs. 91a-c)
Brown (7.5 YR 5/4) slip. White inclusions, smooth, well fired, hard.
D (rim): 10 cm; Pres.H.: 3.5 cm; th.: 0.4 cm.
On ext. double concentric circles, 'S' pattern between two wide bands, reserved area, band.
On int. band, dotted band with short vertical lines. Short vertical strokes along rim. Vertical lines on handle.
103. Sherd (inv. Etd.102)
Light brown (7.5 YR 6/4). Fine, little lime inclusions, well fired. Smooth surface, hard.
Pres.H.: 3.8 cm; th.: 0.5-0.6 cm.
Belongs to no. 94.
104. Sherd (inv. Etd.105) (fig. 92)
Light reddish brown (5 YR 6/4), reddish yellow (5 YR 6/6) slip. Fine, sandy and lime inclusions, well fired. Smooth surface, hard.
Pres.H.: 3.2 cm; th.: 0.7-0.9 cm.
From t. to b. adjacent dotted lozenges, black band, two lines, red band, line.
105. Amphora (?) . Base fragment. (inv. Etd.2) (fig. 93)
Pale brown (10 YR 6/3). Fine, both lime and sandy inclusions, fired hard. Smooth surface, hard.
D (base): 5 cm; Pres.H.: 6.4 cm.
Hole in ledge-formed base fragment with concave profile. Three horizontal bands.
106. Base fragment (inv. Etd.13) (fig. 94)
Light brown (7.5 YR 6/4). Coarse, sandy and lime inclusions, fired hard. Smooth surface, hard.
D (base): 10 cm; Pres.H.: 3.1 cm; th.: 0.6 cm.
Decoration on ext. black painted area slightly exceeding the foot outward with 'V' pattern. Circle divided with diagonal lines on base.

107. Bowl. Rim fragment (inv. Etd.20) (fig. 95)
Light brown (7.5 YR 6/4). Coarse, sandy and lime inclusions, coarse surface, well fired. Smooth surface, hard.
D (rim): 22 cm; Pres.H.: 3.9 cm; th.: 0.7-0.9 cm.
Decoration from t. to b. on ext. irregular horizontal wave decoration, band, reserved area, band bordered by two pairs of narrower bands. On int. three bands, two lines, reserved area, three lines.
108. Jug. Rim sherd. (inv. Etd.32)
Reddish yellow (5 YR 6/6), pink (7.5 YR 7/4) slip. Coarse, stone, lime inclusions, well fired. Smooth surface, hard.
D (rim): ?; Pres.H.: 6.5 cm; th.: 0.4-0.5 cm.
On shoulder and inside rim traces of horizontal band.
109. Sherd. Body fragment (inv. Etd.35) (figs. 96a-b)
Reddish yellow (7.5 YR 7/6). Fine, lime inclusions, well fired. Smooth surface, hard.
Pres.H.: 3.6 cm; th.: 0.6 cm.
Upside-down 'V' pattern placed between dotted volutes.
110. Sherd. (inv. Etd.37) (fig. 97)
Reddish yellow (7.5 YR 7/6). Fine, without inclusions, pure, well fired. Smooth surface, hard.
Pres.H.: 5.4 cm; th.: 0.3-0.7 cm.
Decoration from t. to b. double bands, red band, double bands, part of dotted volute.
111. Sherd. (inv. Etd.39) (fig. 98)
Pink (7.5 YR 7/4). Fine, without inclusions, well fired. Smooth, hard.
Pres.H.: 3 cm; th.: 0.3 cm.
On ext. meander to left under undefined pattern, on int. red band.
112. Sherd (inv. Etd.59)
Reddish yellow (7.5 YR 6/6). Fine, little lime inclusions, well fired. Smooth surface, hard.
Pres.H.: 4.5 cm; th.: 0.4-0.7 cm.
Double vertical bands on irregular two horizontal bands.
113. Sherd (inv. Etd.60) (fig. 99)
Very pale brown (10 YR 7/4). Fine, lime inclusions, fired hard. Smooth surface, hard.
Pres.H.: 6.5 cm; th.: 0.5-0.6 cm.
Decoration from t. to b. band, horizontal wave pattern between two bands, six vertical lines and horizontal line close to the band at top.
114. Jug. Rim and body fragment (inv. Etd.62) (figs. 100a-b)
Light yellowish brown (10 YR 6/4). Coarse, both lime and sandy inclusions, well fired. Smooth surface, hard.
D (rim): 19 cm; Pres.H.: 5.3 cm; th.: 0.3-0.5 cm.
Decoration from t. to b. red band, black band, reserved area, horizontal wave pattern between two bands.
115. Bowl. Rim fragment (inv. Etd.67) (fig. 101)
Reddish yellow (5 YR 6/6). Fine, lime inclusions, well fired. Smooth surface, hard.
D (rim): 22 cm; Pres.H.: 3.3 cm; th.: 0.6-0.7 cm.
Decoration from t. to b. on ext. band with 'S' patterns between two lines, line, reserved area, four lines, reserved area. On int. four bands.
116. Sherd (inv. Etd.88) (fig. 102)
Reddish yellow (7.5 YR 7/6). Fine, lime and sandy inclusions, well fired, smooth surface, hard.
Pres.H.: 2 cm; th.: 0.5 cm.
A red-colored meander pattern to right between bands.

117. Sherd (inv. Etd.89) (fig. 103)
Brown (7.5 YR 5/4). Fine, little lime inclusions, well fired. Smooth surface, hard.
Pres.H.: 4.1 cm; th.: 0.4-0.5 cm.
Part of a dotted volute, four 'V's one inside the other.
118. Sherd (inv. Etd.91) (fig. 104)
Reddish yellow (7.5 YR 7/6). Fine, lime inclusions, well fired. Smooth surface, hard.
Pres.H.: 3.6 cm; th.: 0.3-0.4 cm.
Decoration from t. to b. six lines bordered by two bands, a band with crossed squares in metopes.
119. Jug. Sherd (inv. Etd.93) (figs. 105a-b)
Reddish yellow (7.5 YR 7/6). Fine, lime inclusions, well fired. Smooth surface, hard.
Pres.H.: 13 cm; th.: 0.4-0.9 cm.
Decoration from t. to b. red band between two lines, possible schematic building representation (?), a band, red band, band.
120. Bowl. Sherd (inv. Etd.94) (fig. 106)
Very pale brown (10 YR 7/4). Fine, lime and sandy inclusions, fired hard. Smooth surface, hard.
Pres. L.: 8 cm; th.: 0.7-0.9 cm.
Decoration from t. to b. on ext. line, one wide and two narrow bands, reserved area, band, band with 'S' patterns, band, reserved area, four lines. On int. one wide and two narrow bands, reserved area, two narrow and one band, two lines, reserved area, two lines, red band, line.
121. Sherd. Rim fragment (inv. Etd.101) (fig. 107)
Very pale brown (10 YR 7/4). Fine, sandy and lime inclusions, well fired. Smooth surface, hard.
D (rim): ?, Pres.H.: 3 cm; th.: 0.4-0.5 cm.
Line on rim, irregular double diagonal lines.
122. Kantharos. One of the handles is broken and missing (inv. K.228.47.76) (fig. 108)
Reddish yellow (5 YR 6/8). Fine, without inclusions, well fired. Smooth surface, hard.
D (rim): 9.5 cm; H.: 15 cm (handle included); D (base): 5 cm.
123. Kantharos. Restored. (inv. 9632) (figs. 109a-b)
Reddish yellow (5 YR 6/6). Fine, without inclusions, well fired. Smooth surface, hard.
D (rim): 8 cm; H.: 8.2 cm (with handle); D (base): 3.6 cm.
124. Juglet. (inv. 9634) (figs. 110a-c)
Bluish gray (2 gley 6/10B) slip. Fine, without inclusions, well fired. Smooth surface, hard.
D (rim): 2.6 cm; H.: 9.5 cm (handle included); D (base): 3.7 cm.
On rim, exactly across handle, ox protom with prominent horns and eyes depicted. Decoration composed of horizontal bands arranged irregularly on body.
125. Beaked juglet. (inv. 9633) (figs. 111a-b)
Bluish black (2 gley 4/5 PB). Fine, without inclusions, well fired. Smooth surface, hard.
H.: 14.5 cm (handle included); D (base): 5.5 cm.

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Öz

Burdur Uylupınar Nekropolisi Keramiği

Uylupınar Nekropolü, Burdur ili, Gölhisar ilçesine yaklaşık 15 km. uzaklıkta Uylupınar Köyü yakınında yer alır. Köy, Gölhisar gölünün güneydoğu kıyılarına bakan yamaçlar üzerindedir. Göle doğru uzanan bir yarımadanın kuzeydoğusunda yükselen üç tepe, Toprak Tepe, Kabak Kırı ve Gavur Damı, nekropolün yayılım alanı içindedir. 1975 yılında zamanın Burdur Müze Müdürü Kayhan Dörtlük tarafından yapılan tek sezonluk bir kurtarma kazısında, mezarların Kabak Kırı ve Gavur Damı olarak anılan mevkilerde daha yoğun olduğu saptanmıştır.

Alanda kaçakçılık faaliyetlerinin sürdüğü bilinmektedir. Bu bağlamda, Burdur Müzesi'ne satınalma veya zorolun yoluyla kazandırılmış eserlerin yanı sıra, yukarıda anılan kurtarma kazısı sonrasında da çok çeşitli tip, form ve dönem özellikleri sergileyen keramik eserler koruma altına alınmıştır. Bu çalışmada, halen Burdur Müzesi'nde mevcut olan tüm eserler, saptanabilen üretim yerleri ve bezeme özellikleri temel alınarak değerlendirilmiştir.

Ele geçmiş keramik malzemede dikkati çeken en önemli nokta, birbirinden çok farklı üretim yerlerine ait olmalarıdır. Bunlar kabaca ithal ve yerel olmak üzere ikiye ayrılabilir. Bu noktada açıklanması gereken bir husus, ithal malzemenin, deniz aşırı yolla bölgeye gelen ve ayrıca komşu bölgelerde üretildiği kesin olan malları kapsadığıdır. Bunlar arasında iki Korinth aryballosu, Attik siyah figürlü kyliksleri ve kyliks parçaları sayılabilir. Söz konusu bu malzeme, muhtemelen adalar üzerinden yöreye ulaşmış olmalıdır. Yine ithal malzeme arasında Doğu Yunan ve Rhodos üretimi eserler de dikkati çeker. Çoğunlukla birer örnekle temsil edilen alabastron, savaşçı başı şeklinde aryballos, amphoriskos ve İonia kyliksleri komşu bölge ya da bölgelerde üretilen eserler olup, Uylupınar Nekropolisi repertuarındaki ithal malları oluşturur. Lydia Bölgesi'nde üretildiğini düşündüğümüz malzemeler de yine ithal buluntular arasında ele alınmaktadır. Bununla beraber, Sardes ürünü olduğu kesinleştirilebilen tek bir lydion mevcuttur. Benzer şekilde Ephesos Ware ve Ephesos Ware taklidi olması muhtemel iki parça da Lydia ürünü olarak değerlendirilmiştir.

Henüz tam olarak üretim yeri kesinleştirilemeyen ve “Güneybatı Anadolu Demir Çağı Çanak-Çömleği” olarak adlandırılan grup ise, yerel malzeme arasında incelenmiştir. Bu başlık altında “black-on-red”, “bikrom” ve “black-on-buff” mallar bulunmaktadır. Bunlar arasında sayısal yönden fazlalığı “black-on-red” parçalar oluşturmaktadır. Uylupınar'daki “black-on-red” tipi keramiklerde bezeme açısından geleneksel motiflerin tekrarlanmasına karşılık, hamur yapısı ve form özellikleri, bilinen üretim yerlerindekiyle (Kıbrıs, Kilikia, Sardes gibi) farklılık sergiler. Bu grup içindeki bir oinokhoe, figürlü bezemesiyle dikkati çeker. Oinokhoe üzerinde yer alan bir geyik motifi, daha önce bulunmuş Lydia ürünü iki eserle gösterdiği benzerlik açısından oldukça önemlidir.

“Bikrom” mallar arasında, ağız kenarından karına kadar krem rengi astarla kaplı yüzey üzerine dördlü ya da beşli gruplar halinde ve bazen diagonal bir şekilde yerleştirilmiş dalga motifli içe dönük ağızlı kaseler belirgin bir alt grubu oluşturur.

“Black-on-buff” mallar ise bezeme açısından “black-on-red” ve “bikrom” keramikleri takip eder. Bununla beraber, ön yüzünde olasılıkla bitkisel, arka yüzünde ise çizgisel bezemeli bir krater, komşu bölgelerle etkileşimi gösteren önemli kanıtlar sunar.

Yerel malzeme arasında ayrıca, olasılıkla Orta Anadolu’nun köklü keramik geleneğinden etkilenilerek yapılmış ya da oradan ithal edilmiş eserler de bulunmaktadır. Ancak bunların yerel mi yoksa ithal mi olduğu yapılacak kil analizleriyle anlaşılabilecektir.

Bölgenin coğrafi açıdan hem Batı Anadolu, hem de Orta Anadolu ile bağlantılı olması, malzemede çeşitliliğe yol açmıştır. Kronolojik yönden ise söz konusu arazinin nekropol olarak kullanımının, yoğun bir biçimde İ.Ö. 7.-6. yy.’da başlayıp, İ.Ö. 5. yy.’a kadar devam ettiği anlaşılmaktadır. Bölgenin yerel keramiğinin daha iyi tanınması ve çevre ile olan bağlantısının daha iyi belirlenebilmesi, ancak yeni yüzey araştırmaları ve kazı çalışmalarının yapılmasıyla mümkün olabilecektir.



Fig. 1

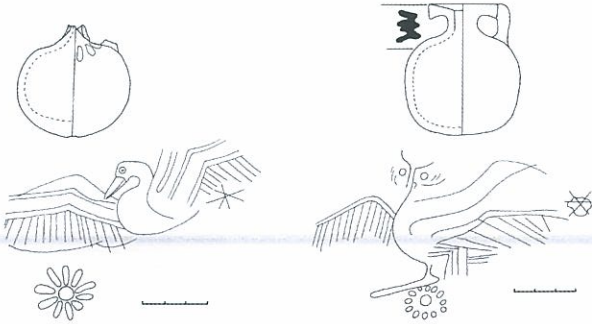


Fig. 2

Fig. 3



Fig. 4



Fig. 5a

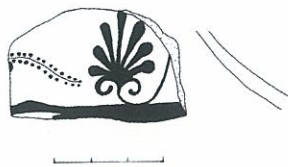


Fig. 6

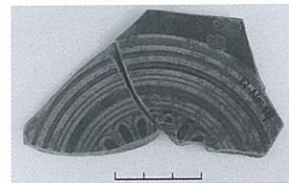


Fig. 7

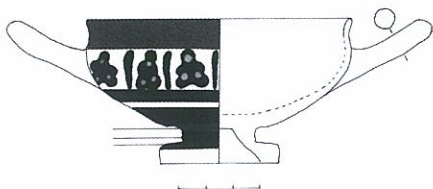


Fig. 5b

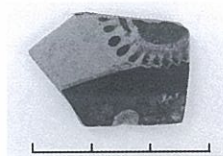


Fig. 8



Fig. 9

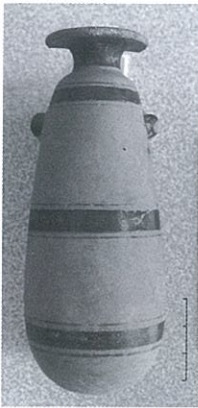


Fig. 10a

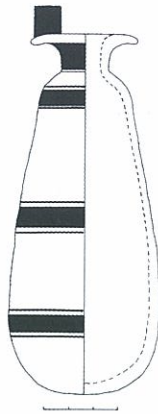


Fig. 10b



Fig. 11



Fig. 12a



Fig. 12b

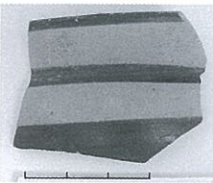


Fig. 13



Fig. 14a

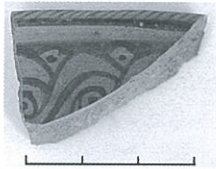


Fig. 14b

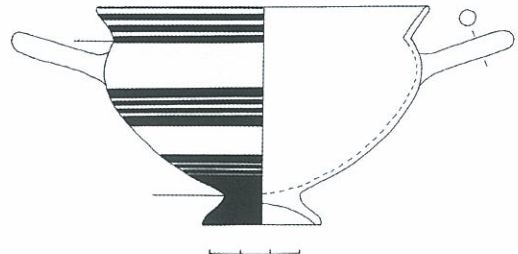


Fig. 15



Fig. 16a

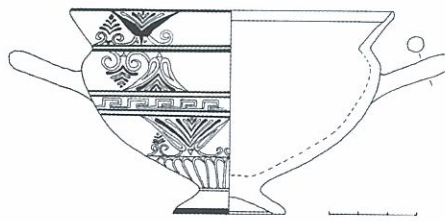


Fig. 16c



Fig. 17a



Fig. 16b



Fig. 16d

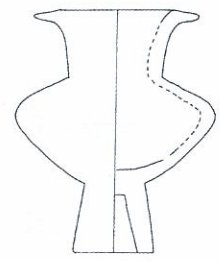


Fig. 17b



Fig. 18a

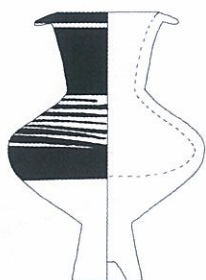


Fig. 18b



Fig. 19a



Fig. 19b



Fig. 20a

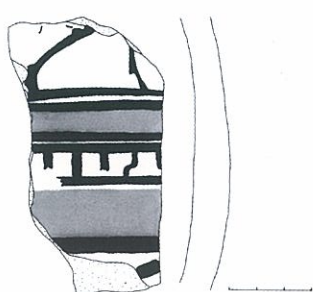


Fig. 20b



Fig. 21a



Fig. 21b

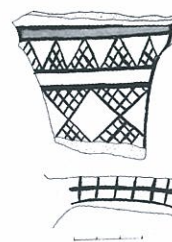


Fig. 21c



Fig. 22a

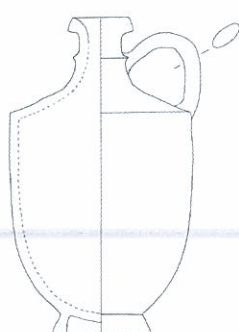


Fig. 22b



Fig. 23



Fig. 24a

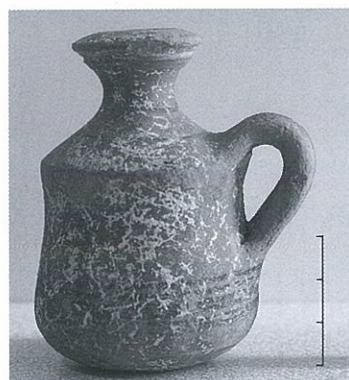


Fig. 25a

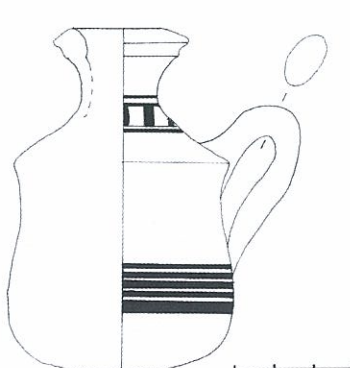


Fig. 25b

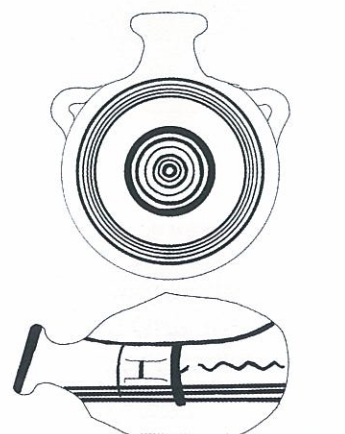


Fig. 24b



Fig. 26a

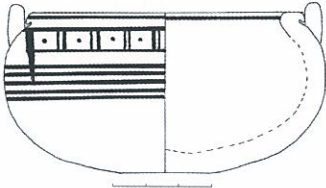


Fig. 26b

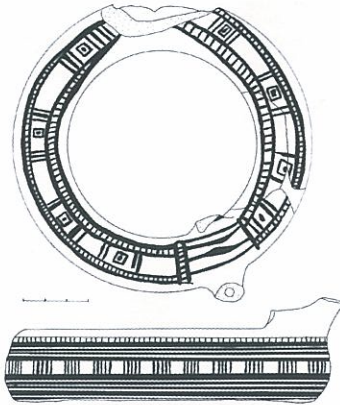


Fig. 29

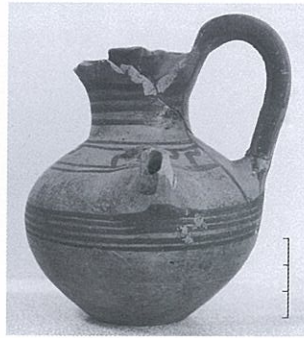


Fig. 27a

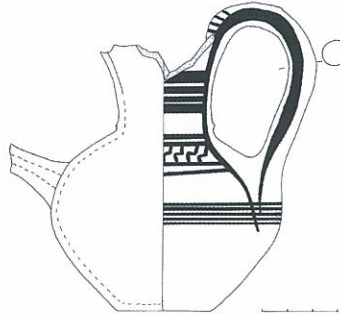


Fig. 27b

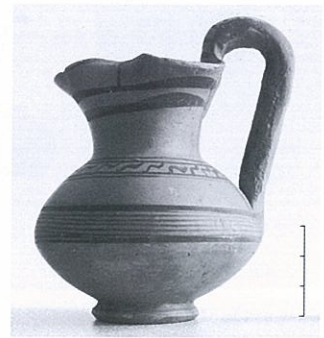


Fig. 28a

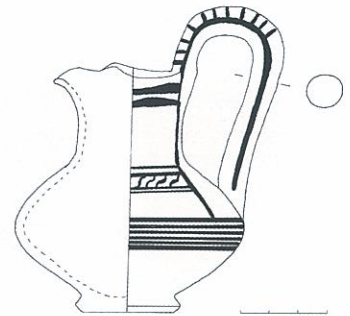


Fig. 28b



Fig. 30a



Fig. 30b



Fig. 31a

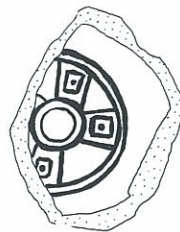


Fig. 30c

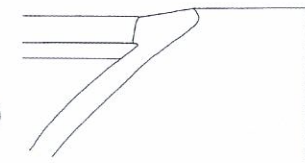
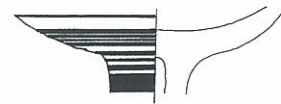


Fig. 31b

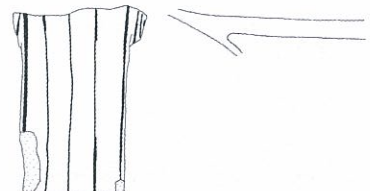


Fig. 32



Fig. 33

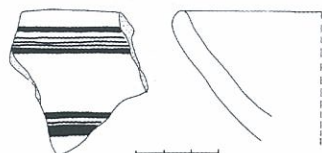


Fig. 35



Fig. 34a

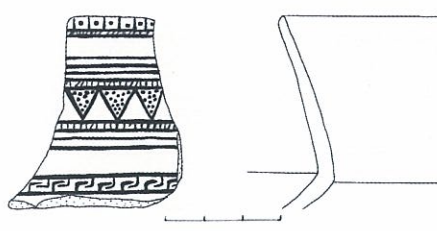


Fig. 34b



Fig. 36a



Fig. 36b



Fig. 36c

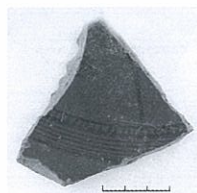


Fig. 37a

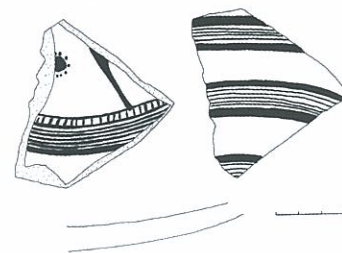


Fig. 37b

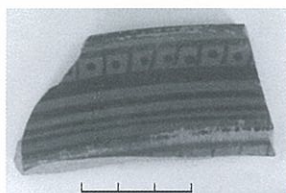


Fig. 38a

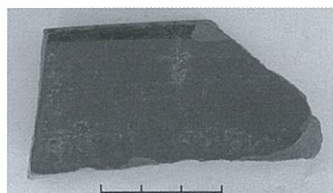


Fig. 38b

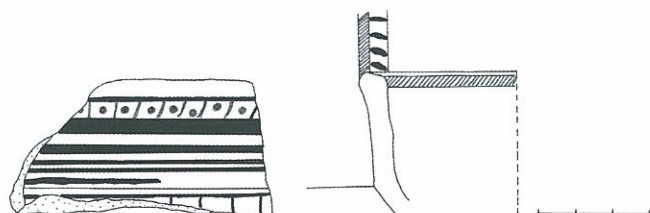


Fig. 38c



Fig. 40a



Fig. 39a

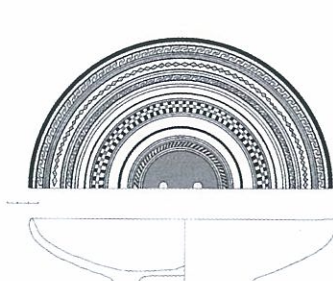


Fig. 39b

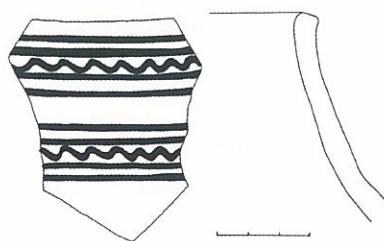


Fig. 40b

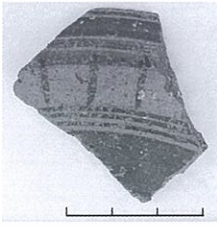


Fig. 41a



Fig. 41b

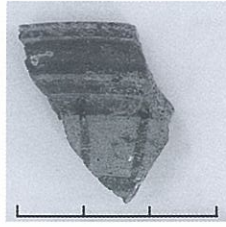


Fig. 42a

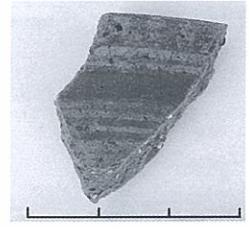


Fig. 42b

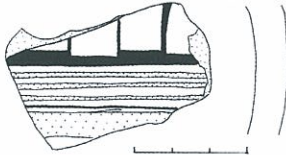


Fig. 43



Fig. 45a

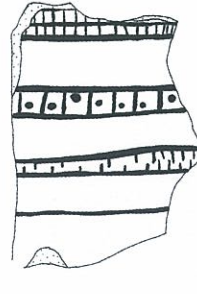


Fig. 45b

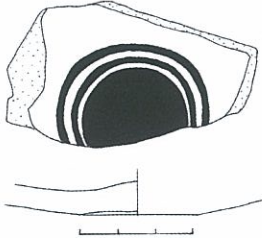


Fig. 44

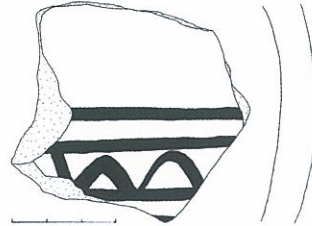


Fig. 46

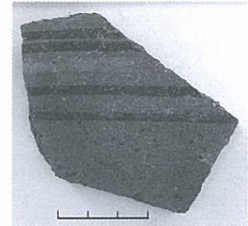


Fig. 47



Fig. 48a



Fig. 48b



Fig. 48c



Fig. 49a

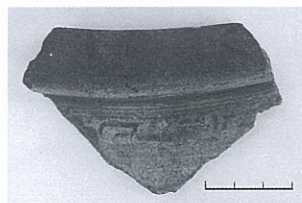


Fig. 50a



Fig. 49b

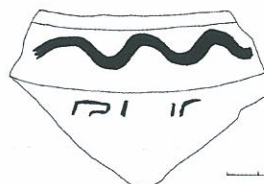


Fig. 50b

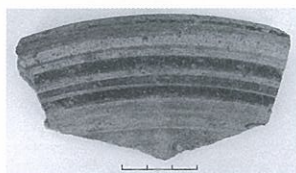


Fig. 51a

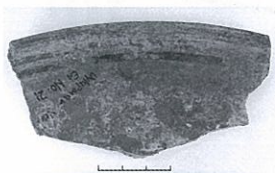


Fig. 51b

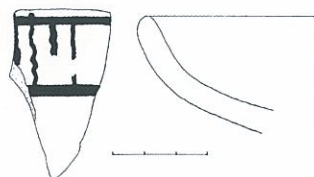


Fig. 53



Fig. 52a

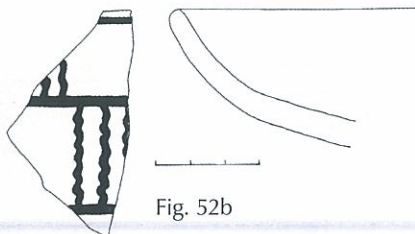


Fig. 52b



Fig. 54

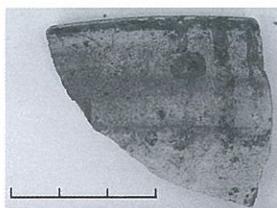


Fig. 55a

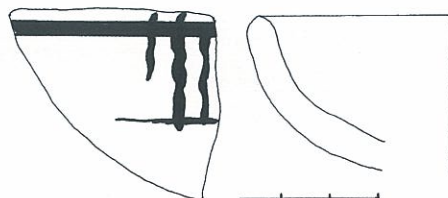


Fig. 55b

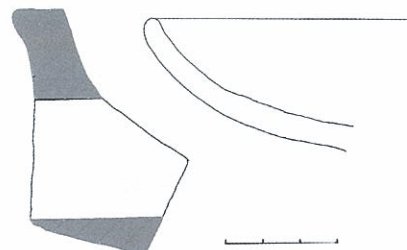


Fig. 56

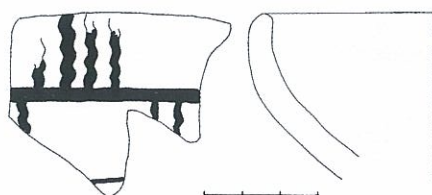


Fig. 57



Fig. 58

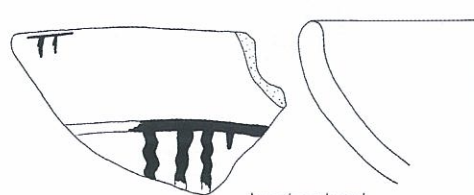


Fig. 59

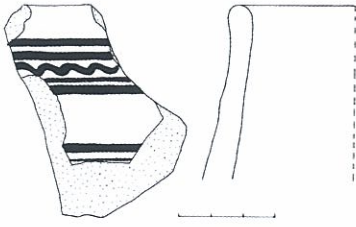


Fig. 60

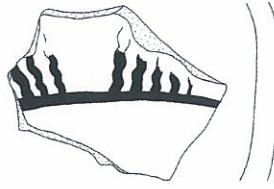


Fig. 61

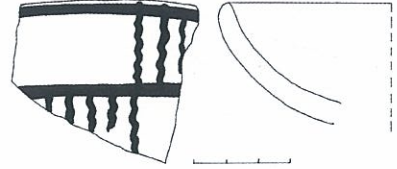


Fig. 62



Fig. 63a

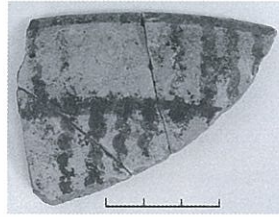


Fig. 64a

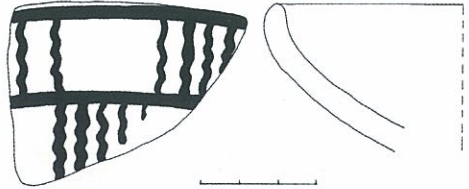


Fig. 64b

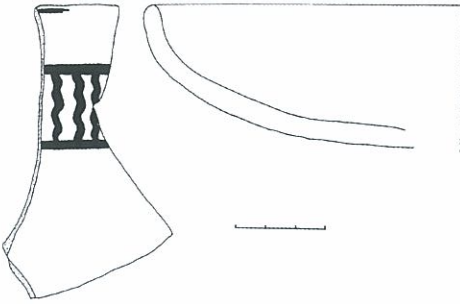


Fig. 63b

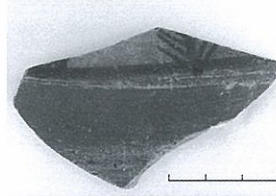


Fig. 67a



Fig. 67b

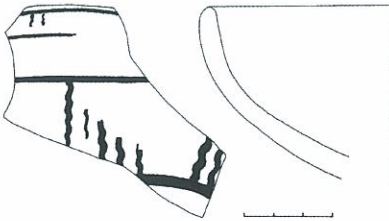


Fig. 65



Fig. 68a

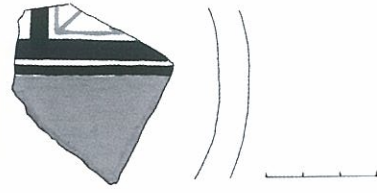


Fig. 68b

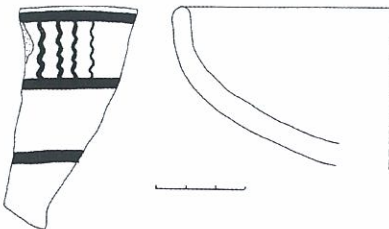


Fig. 66



Fig. 69a

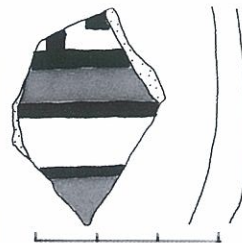


Fig. 69b

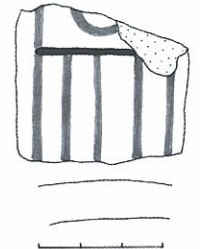


Fig. 70



Fig. 71a



Fig. 72a

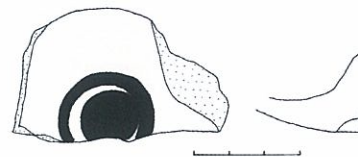


Fig. 73

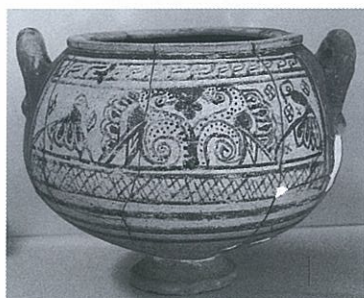


Fig. 71b

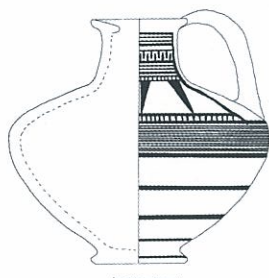


Fig. 72b



Fig. 74a

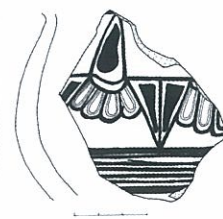


Fig. 74b



Fig. 71c

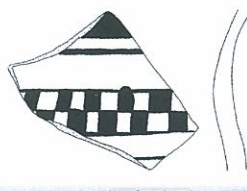


Fig. 75



Fig. 76



Fig. 77a

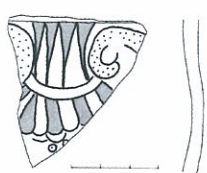


Fig. 77b

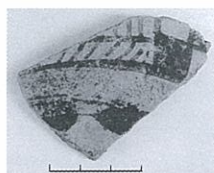


Fig. 78a



Fig. 78b



Fig. 79a



Fig. 79b



Fig. 80

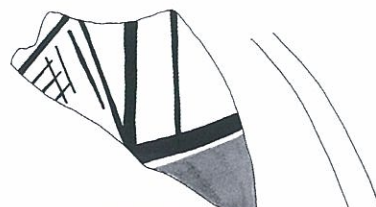


Fig. 81

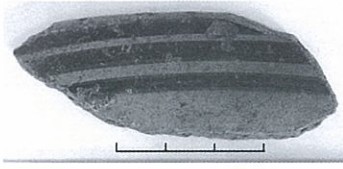


Fig. 82a

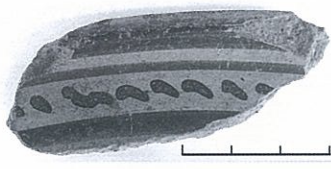


Fig. 82b

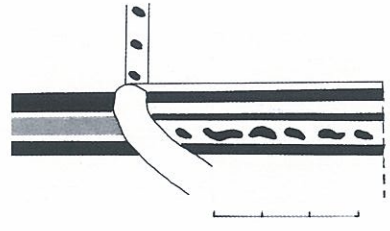


Fig. 82c

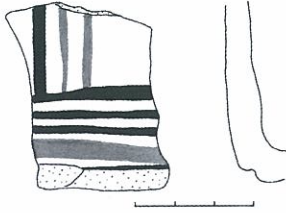


Fig. 83

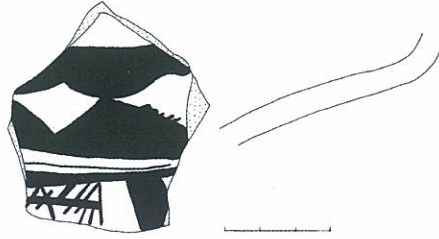


Fig. 84

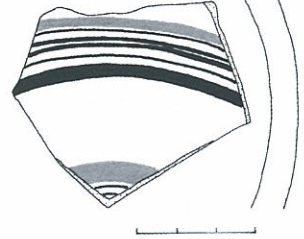


Fig. 85

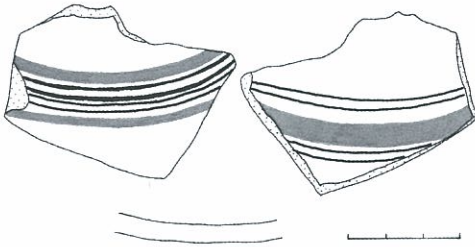


Fig. 86



Fig. 87a

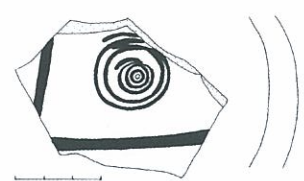


Fig. 87b

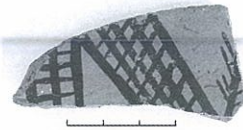


Fig. 88a

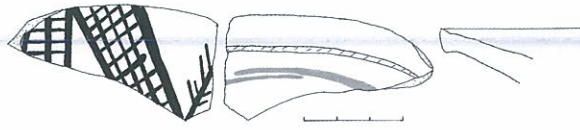


Fig. 88b

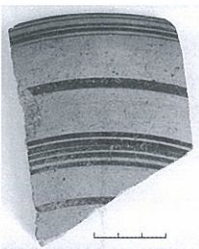


Fig. 89a



Fig. 89b

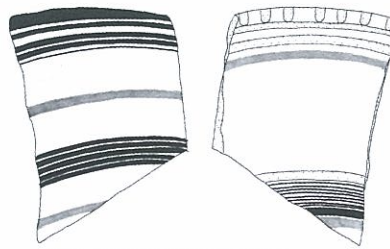


Fig. 89c

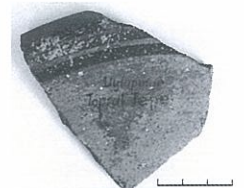


Fig. 90a



Fig. 90b



Fig. 91a

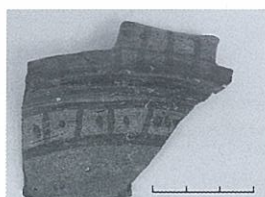
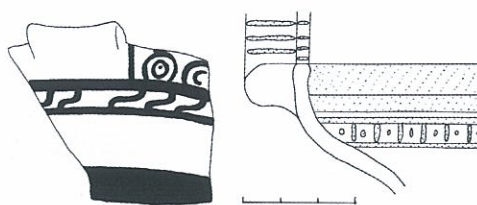


Fig. 91b



Res. 91c

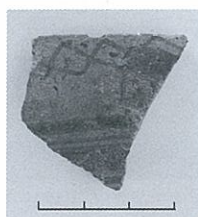


Fig. 92



Fig. 93

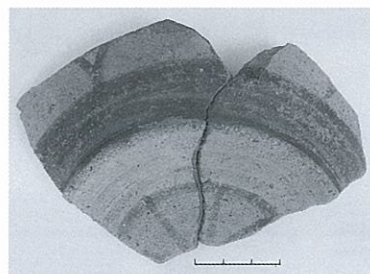


Fig. 94

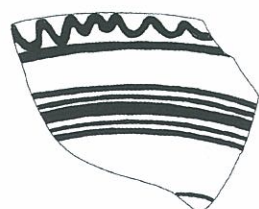


Fig. 95

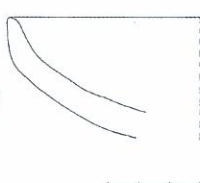


Fig. 96b

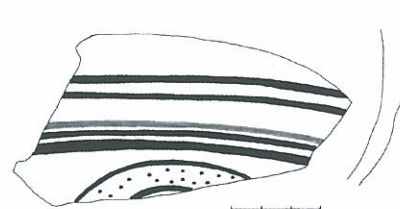


Fig. 97

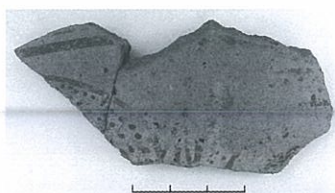


Fig. 96a

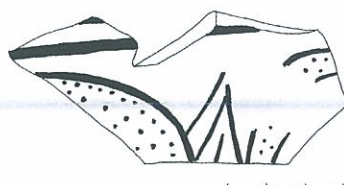


Fig. 98

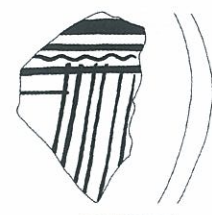


Fig. 99



Fig. 100a



Fig. 100b

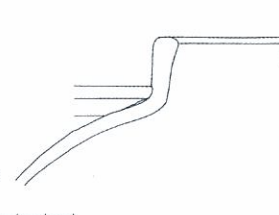


Fig. 101

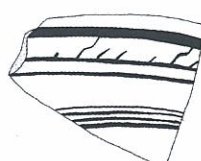


Fig. 102



Fig. 103



Fig. 105a

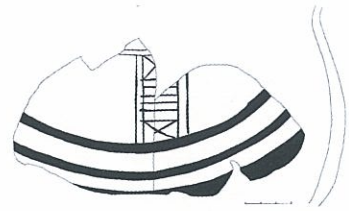


Fig. 105b



Fig. 104

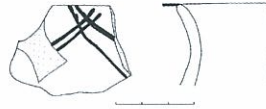


Fig. 107



Fig. 109a

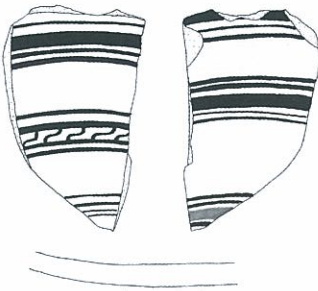


Fig. 106



Fig. 108

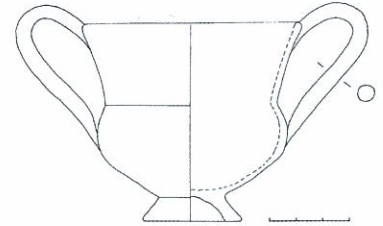


Fig. 109b

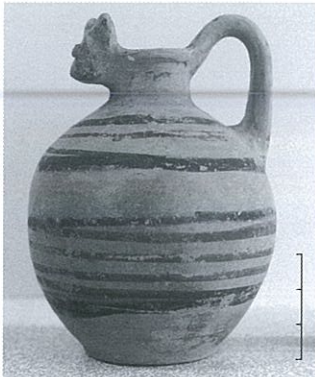


Fig. 110a

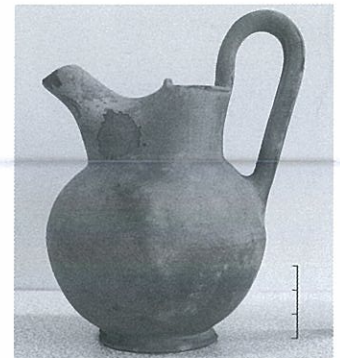


Fig. 111a



Fig. 110b



Fig. 110c

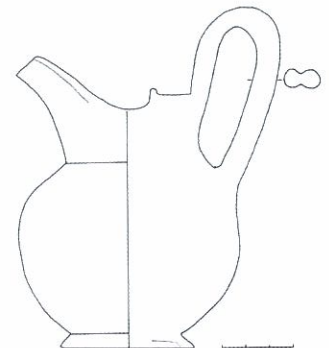


Fig. 111b