

## THE MYCENAEAN POTTERY IN THE SADBERK HANIM MUSEUM

### SADBERK HANIM MÜZESİ'NDEKİ MİKEN SERAMİKLERİ

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**Abstract:** Six examples of Mycenaean pottery in the Sadberk Hanım Museum collection, were produced for transportation and seven of them for service purposes. Similar to the stirrup jar no.1 and no. 2 in which olive oil was preserved, were commercially marketed over a wide geographic area in the LH IIIA2-III B periods. While the examples of the feeding bottle left in children's graves of two types are included in the collection, the feeding bottle no. 3 and no. 4 must have been produced in local workshops during the LH III C period. Similarly, the kylix no. 5 is the product of the same period. The piriform jars in the collection show elements characteristic of its LH IIIA2 period counterparts. The squat alabastrons were produced in the LH IIIA2-III B periods and must have been used for storing viscous scents. The small jugs, which were employed intensively in the Mycenaean pottery repertoire, are represented in the collection by the FS 114 form. The body of this pottery expanding towards the belly and the rising base can be observed in other jug forms as a distinctive feature. The juglet no. 13, the origin of which can be traced back to the Minoan pottery tradition, is one of the rare examples with its short beak part.

**Keywords:** Mycenaean Pottery • Aegean • Shape • Sadberk Hanım Museum

**Öz:** Sadberk Hanım Müzesi koleksiyonu içerisinde yer alan Miken seramiklerinden altısı taşıma amaçlı, yedisi ise servis amaçlı üretilmiştir. İçerisinde zeytinyağı muhafaza edilen 1 ve 2 no'lu üzengi kulplu testilerin benzerleri GH IIIA2-III B dönemleri içerisinde geniş bir coğrafyada ticari olarak pazarlanmıştır. Çocuk mezarlarına bırakılan emzikli kapların iki ayrı forma ait olan örnekleri koleksiyonda yer alırken, 3 ve 4 no'lu emzikli kaplar GH III C döneminde yerel atölyelerde üretilmiş olmalıdır. Benzer biçimde 5 no'lu kylix de aynı dönemin ürünü olmalıdır. Koleksiyondaki piriform kaplar, GH IIIA2 dönemi benzerleri ile tipik unsurlara sahiptir. FS 85 formundaki bodur alabastronlar ise GH IIIA2-III B dönemleri içerisinde üretilirken, içerisine kıvamlı kokuların saklanması için kullanılıyor olmalıydı. Miken seramik repertuarı içerisinde yoğun bir kullanımı bulunan tek kulplu küçük testiler ise koleksiyonda FS 114 formu ile temsil edilirken bu formun karna doğru genişleyen gövdesi ve yükselen kaidesi ayırıcı bir özellik olarak diğer testi formları arasında izlenebilmektedir. Bununla birlikte kökeni Minos seramik repertuarına kadar geriye giden formlar içerisinde yer alan 13 no'lu testicik, kısa gaga kısmıyla ender ele geçen örneklerden biridir.

**Anahtar Kelimeler:** Miken Seramiği • Ege • Form • Sadberk Hanım Müzesi

### Introduction

The Mycenaean pottery in the Sadberk Hanım Museum was acquired from the Hüseyin Kocabaş Collection and added to the inventory in 1983. The number of examples of Mycenaean pottery in the collection used in this study adds up to thirteen and comprises three small jugs, two alabastrons,

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two stirrup jars, two piriform jars, two feeding bottles, one kylix and one juglet.<sup>1</sup> The pottery dates to the LH IIIA to the LH IIIC periods, which means that it ranges chronologically from c. 1390 to 1065 B.C.<sup>2</sup> The pottery in question is paralleled for examples originating from Mainland Greece, the Aegean Islands, Western Anatolia and the East Mediterranean coasts.

The aim of this study is both to present the Mycenaean pottery in the Sadberk Hanım Museum, and to evaluate the development of the forms of Mycenaean pottery and the intended use of the vessels through these examples.

## Examination of the pottery in the Collection

### Stirrup jars

The first form in the Sadberk Hanım Museum Collection to be examined in this study is the stirrup jar, here identified as no. 1 of our study, registered with inventory number 6380. It is of a light brown paste. There are four separate motifs (Lozenge FM 73i), slipped in paste color, consisting of squares intertwined on the shoulder in reddish brown colour. There are painted bands on the shoulder, body and base (Fig. 1a-b).



Fig. 1a. *Stirrup jar* No.1

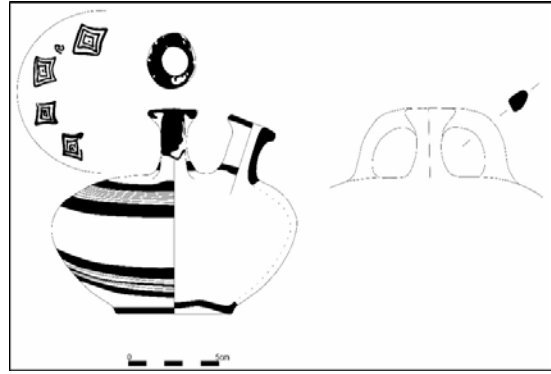


Fig. 1b. *Stirrup jar* No.1

Globular stirrup jars start to become flattened at the time of the LH IIIA2 period and transverse enlargement becomes more noticeable especially in the LH IIIB period. Thanks to development, stirrup jars become more functional in terms of transport and protection. The stirrup jar no.1 has its counterparts in the FS 178 and 180 sequences. Although similar forms are dated to the LH IIIA2-IIIB periods, Lozenge FM 73i is typical for the LH IIIB period.<sup>3</sup> While the main place of production is known as Mainland Greece, similar of this container form are found in the Aegean Islands and the Eastern Mediterranean. Close parallels of stirrup jar no.1 can be seen in Argolid<sup>4</sup>, Euboea<sup>5</sup>, Phocis<sup>6</sup>, Boeotia<sup>7</sup>, Achaea<sup>8</sup>, Corinth<sup>9</sup>, Rhodes<sup>10</sup>, Kos<sup>11</sup> and Syria-Palestine.<sup>12</sup>

<sup>1</sup> Some of the pottery is published in the museum catalogues. Ps. Üstün Türkteki – Hürmüzlü 2007, cat.no. 35; Uygun – Özden Gerçeker 2013, 166-167, cat. no. 77-78.

<sup>2</sup> For the Aegean Late Bronze Age Chronologies Ps. Shelmerdine 1997, 540, tab. 1.

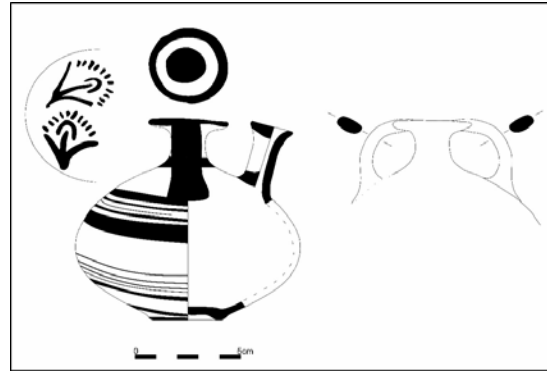
<sup>3</sup> Furumark 1972, fig. 71.

<sup>4</sup> Mountjoy 1999, 529, fig. 189.153; 126, fig. 28.190.

<sup>5</sup> Mountjoy 1999, 700, fig. 272.52.

<sup>6</sup> Mountjoy 1999, 755, fig. 292.50.

<sup>7</sup> Mountjoy 1999, 679, fig. 259, 160.

Fig. 2a. *Stirrup jar* No.2Fig. 2b. *Stirrup jar* No.2

No. 2 is another stirrup jar, registered as inventory number 6381. It is of a light brown paste, slipped in the same color and painted in a dark brown tone (Fig. 2a-b). Unlike form no. 1, the stirrup jar with a narrow and rounded shoulder has a globular body. Analogues of the form are produced in FS 171 series. The FS 171 form were marketed throughout the Eastern Mediterranean over a wide geographic area<sup>13</sup>.

The main motif used on the shoulder of the stirrup jar is the FM 18.82 floral decoration. This motif, which was popular in the region of Attica, can also be seen on stirrup jars of Cretan origin. Derivatives of the FM 18 flower decoration are often seen on Mycenaean pottery in the Eastern Mediterranean<sup>14</sup>. This shows that jars carrying this decoration were preferred for the overseas trade. In addition, the FM 18.82 motif was used extensively on different types of stirrup jars<sup>15</sup>. The closest comparisons for stirrup jar no. 2 are found in Boeotia<sup>16</sup>, Kephallonia<sup>17</sup>, and Psara<sup>18</sup> and date to the LH IIIA2 period. It was also found in settlements such as Ras Shamra<sup>19</sup> and Jordan-Amman<sup>20</sup> in Eastern Mediterranean. It can further be found in different collections<sup>21</sup>. In addition, it is known that a similar decoration was used on different types of stirrup jars and pottery forms. It is found for example, on the FS 178 form of greater height and with larger shoulders in Toumba Tou Skourou<sup>22</sup> or on the piriform jars of the LH IIIA2 period in Mycenae<sup>23</sup>.

<sup>8</sup> Mountjoy 1999, 414, fig. 145, 46.

<sup>9</sup> Mountjoy 1999, 219, fig. 69.114.

<sup>10</sup> Mountjoy 1999, 219, fig. 1002, fig. 406.40.

<sup>11</sup> Mountjoy 1999, 219, fig. 1089, fig. 444.27.

<sup>12</sup> Leonard 1994, 59-64.

<sup>13</sup> Hankey 1967, 111; Leonard 1994, 50-53.

<sup>14</sup> Leonard 1994, 152.

<sup>15</sup> Morricone 1967, 284, fig. 326-327.

<sup>16</sup> Mountjoy 1999, 665, fig. 253.86.

<sup>17</sup> Mountjoy 1999, 448, fig. 161.5.

<sup>18</sup> Povygyou 2006, 66.

<sup>19</sup> Stubbings 1951, pl. XV.2; Hirschfeld 2000, 99, cat.no. 138.

<sup>20</sup> Hankey 1967, pl. 33e.

<sup>21</sup> Spagnoli 2016, 187, fig. 2.

<sup>22</sup> Vermeule – Wolsky 1978, 314-315, fig. 37-38.

<sup>23</sup> French 1965, fig. 8.10.

### Feeding Bottles

No. 3 is a feeding bottle, registered as inventory number 6377. Forms of feeding bottles vary according to Furumark's classification, FS 159-162. It is possible to say that this is a unique example with its transversely expanding belly and the motifs on it. It has more squat and flattened wide-bodied form in comparison with the feeding bottles of the LH IIIA1-A2 periods (Fig. 3a-b). It is of a very pale brown paste, pale brown slipped, dark brown painted. While the decoration on the basket handle concerns a general feature, the points on the zigzags are not encountered in the Mycenaean pottery decoration. However, more in general the zigzag decoration (FM 61) is used in the Mycenaean pottery during the LH IIA-III A2 periods<sup>24</sup>.



Fig. 3a. *Feeding bottle No.3*



Fig. 3b. *Feeding bottle No.3*

There is no equivalent from the Mycenaean repertoire of feeding bottle no. 3 in terms of both form and decoration. Similar forms from Argolid<sup>25</sup> and Rhodes<sup>26</sup>, which is less flattened than feeding bottle no. 3, is considered to date from the LH IIIA2 period. But feeding bottle no. 3 is separated from them with its flattened form. It shows the traces of a local production with the originality of both the form and the motifs on it. It was probably not produced before the LH IIIC period. Unique forms and decorations increase in the Aegean region in the LH IIIC period. For example, locally produced feeding bottles in Rhodes<sup>27</sup> and Kos<sup>28</sup> are dated to the LH IIIC Early-Middle periods with their decorations.

No. 4 is also a feeding bottle, registered as inventory number 6368. It has a buff colored paste, it is slipped in the same color and it is unpainted (Fig. 4a-b). Although there are unpainted feeding bottles, this example differs from the general form of feeding bottles in the Mycenaean pottery repertoire. A similar feeding bottle from in Asine that belongs to the FS 162 group is dated to the LH IIIC Middle Phase<sup>29</sup>. However, seen in profile, feeding bottle no.4 has a triangular shape. With these features, it is one of the unique forms like no. 3 and probably produced in a local workshop. Nevertheless, it is also possible to date feeding bottle no.4 to the LH IIIC period.

<sup>24</sup> Furumark 1972, fig. 67.

<sup>25</sup> Mountjoy 1999, 123, fig. 27.182.

<sup>26</sup> Mountjoy 1999, 998.

<sup>27</sup> Mountjoy 1999, 1042, fig. 428.187.

<sup>28</sup> Mountjoy 1999, 1101, fig. 450.83; 1114, fig.456.138-139.

<sup>29</sup> Mountjoy 1999, 164.



Fig. 4a. Feeding bottle No.4

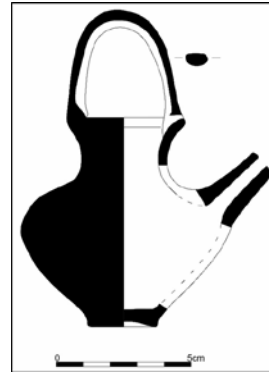


Fig. 4b. Feeding bottle No.4



Fig. 5a. Kylix No.5



Fig. 5b. Kylix No.5

## Kylix

No. 5 is the kylix, registered as inventory number 6385. Furumark's catalogue does not provide an exact equivalent of the roughly applied tongue motif used on the kylix which is made of light brown clay and slipped in the same color and painted in dark brown. A total of seven barred tongue/horn motifs, four on one side of the kylix and three on the other side, were employed (Fig. 5a-b).

Looking for parallels, it so happens that the barred tongue/horn decoration is employed on transitional LH IIIB2- LH IIIC Early-Late phases counterparts from Mainland Greece, Aegean Islands, Western Anatolia and Eastern Mediterranean. The barred tongues in Laconia were used on a deep bowl<sup>30</sup> and on a krater sherd.<sup>31</sup> In deep bowls dated to the early phase of the LH IIIC from Pylos<sup>32</sup> and Ayios Kosmas<sup>33</sup> the tongues extending on both sides are decorated with lines. On the LH IIIC krater from Scimatari<sup>34</sup> in Boeotia and on the LH IIIC stirrup jar from Achaia Clauss<sup>35</sup> barred tongue decorations were employed. Furthermore, the inside of the volute of the spiral motif on the deep bowl of the Rude-pastoral style in Enkomi is similarly hatched<sup>36</sup>. Another variation of the mo-

<sup>30</sup> Mountjoy 1999, 281, fig. 95.176.

<sup>31</sup> Mountjoy 1999, 289, fig. 99.224.

<sup>32</sup> Rutter 2003, 211, fig. 11.3.

<sup>33</sup> Rutter 2003, 212, fig. 12.6.

<sup>34</sup> Mountjoy 1983, pl. 16d.

<sup>35</sup> Paschalidis 2018, 200, fig. 385.

<sup>36</sup> Mountjoy 2018, 77-78, fig. 32.

tif in question (ladder) is from a sherd in Çine-Tepecik in Western Anatolia<sup>37</sup>. In Northern Syria, similar decorations are found on some of the Mycenaean pottery sherds from Ugarit<sup>38</sup>.

Moreover, an example similar to the motif on the Sadberk Hanım kylix appears on LH IIIC Middle period productions from Naxos<sup>39</sup>. In addition, the motifs with barred tongue/horn are seen on LH IIIC pottery sherds from Mycenae<sup>40</sup>. Especially on the figured pottery of the LH IIIC Middle phase, it is possible to observe the variations of the barred tongue in combination with many different motif groups<sup>41</sup>.

When examined as a form, the Sadberk Hanım Museum kylix resembles the kylix-goblet forms of the LH II period with its short length, large bowl and squat body reaching the base, but it does not have an exact equivalent. In Tsoungiza, a LH IIIA2 Early phase angular, short-bodied and squat kylix<sup>42</sup>, of which the base rises inward, bears the testimony of similar continuity in form but it is not possible to date it to the same period. The bases of the LH IIIC squat kylixes in Boeotia-Scimatari<sup>43</sup> have a similar form. In contrast, the processing of the band at the rim and the band under the rim is very similar to that of the deep semi-globular pottery in Koukounaries.<sup>44</sup> However, the paint bands on the base of the LH IIIC goblets in the same settlement and the semi-circular gaps in them show a close similarity<sup>45</sup>.

### Piriform Jars

No. 6 is a piriform jar, registered as inventory number 6382. It has a reddish yellow paste and is very pale brown slipped and painted in dark brown and reddish brown. FM 64 (Foliate band) is situated as the main motif on the shoulder (Fig. 6a-b). It is possible to follow the similarities of piriform jar no. 6 in terms of form and decoration in the FS 44-45 sequences. Unlike the decoration, it is seen that the form was generally produced since the LH IIIA1 period in the Mycenaean repertoire.<sup>46</sup> However, there are examples of LH IIIA1 period of Attic production using the same decoration.<sup>47</sup> But especially foliate bands (FM 64.21) on Mycenaean pottery was popular during the LH IIIA2 period.<sup>48</sup> In the period of LH IIIA2, analogues of piriform jar no. 6 were found in region of Argolid<sup>49</sup>, Achaia Claus<sup>50</sup>, Mitrou<sup>51</sup>, Karpathos<sup>52</sup> - one of the Aegean Islands - and Panaztepe<sup>53</sup> in Western Anatolia.

<sup>37</sup> Günel 2010, 38, fig. 20.

<sup>38</sup> Schaeffer 1978, 361, fig. 57, 17-19.

<sup>39</sup> Mountjoy 1999, 941.

<sup>40</sup> Schliemann 1880, pl. VIII, no. 30, 34.

<sup>41</sup> Hallager 2007, fig. 1j.

<sup>42</sup> Thomas 2011, 214, fig. 23.

<sup>43</sup> Mountjoy 1983, 78, fig. 31.141.

<sup>44</sup> Koehl in press.

<sup>45</sup> I would like to thank Prof. Dr. Robert Koehl for the comparative information he provided about the LH IIIC pottery in Koukounaries.

<sup>46</sup> Mountjoy 1993, 67, 126.

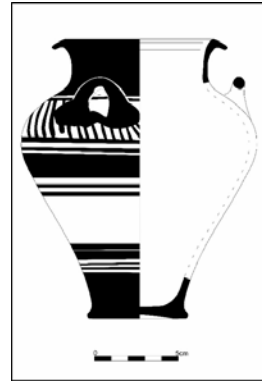
<sup>47</sup> Mountjoy 1999, 517, fig. 184.95-96.

<sup>48</sup> Furumark 1972, Fig. 69.

<sup>49</sup> Mountjoy 1999, 114, fig. 23.143-146; 524, fig. 187.126.

<sup>50</sup> Paschalidis 2018, 211, fig. 418.

<sup>51</sup> Vitale 2011, 335, fig. 2.10.

Fig. 6a. *Piriform jar No.6*Fig. 6b. *Piriform jar No.6*Fig. 7a. *Piriform jar No.7*Fig. 7b. *Piriform jar No.7*

No. 7 is another piriform jar registered as inventory number 6378. It has a light pinkish clay and is light brown slipped and painted reddish brown. This type is produced in small forms and is characterized by expanding shoulders near its mouth whereas it tapers towards the base (Fig. 7a-b). The main decoration element on the jar is the chevrons on the shoulder. The chevron motif between the bands in the Mycenaean pottery was used in the LH IIIA1-IIIC periods.<sup>54</sup> It is possible to evaluate piriform jar no.7 in FS 45 with its general form and outward-stretching neck. A similar example of FS 45 dated to the LH IIIA2 period were found in Attica-Kopreza<sup>55</sup>. Another form is from Alalakh and is dated to the LH IIIA2 late phase.<sup>56</sup>

### Squat Alabastrons

Nos. 8 and 9 are two alabastrons registered in the museum inventory as numbers 6379 and 6383 (Fig. 8a-b, 9a-b). No. 8 has a reddish yellow paste, is slipped in the same tone and painted red. The other alabastron (no.9) has a pinkish paste, light brown slip and dark brown paint. Both forms fall within the FS 85 classification, which is defined as a squat alabastron. FS 85, the most common type of squat alabastron, was produced during the LH IIIA2-IIIB periods. Unlike the large, wide and flat

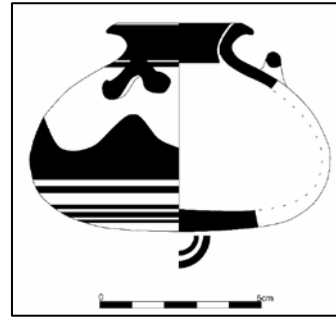
<sup>52</sup> Mountjoy 1999, 974, fig. 9.

<sup>53</sup> Günel 1999, 414, pl. 171; Erkanal-Öktü 2018, taf. 56, 321, L2.

<sup>54</sup> Furumark 1972, fig. 67.

<sup>55</sup> Stubbings 1947, 44, fig. 12.18; Mountjoy 1999, 524, fig. 187.127.

<sup>56</sup> Özgünel 1996, taf.4.2.

Fig. 8a. *Squat alabastron No.8*Fig. 8b. *Squat alabastron No.8*Fig. 9a. *Squat alabastron No.9*Fig. 9b. *Squat alabastron No.9*

types of alabastron produced during the LH IIA-III A1 periods, the alabastrons of LH III A2 period were smaller and narrower<sup>57</sup>.

The Sadberk Hanım squat alabastrons are the most common type among squat alabastrons in terms of form and decorative elements. FS 85 type alabastrons were traded across a wide geographic area. These small alabastrons commonly found as grave goods in the Eastern Mediterranean region<sup>58</sup> were also highly appreciated in the Aegean world. The fact that this type can be found in the Late Bronze Age temple context in Amman<sup>59</sup> indicates that it was a form widely adopted and highly appreciated in the Eastern Mediterranean.

The rock pattern (FM 32.5) on the body is standard for squat alabastrons of this type. In form, the alabastrons are paralleled for the LH III A2 period, and the distribution of this type ranges from Greece, the Aegean Islands, and Western Anatolia to Egypt. Similar forms were found in Attica-Pikermi<sup>60</sup>, Athens-Agora<sup>61</sup>, Akhaea<sup>62</sup>, Tsoungiza<sup>63</sup>, Achaia Clauss<sup>64</sup>, Orchomenus<sup>65</sup>, Khalkis<sup>66</sup>, Rodus-Ialysus<sup>67</sup>, Kos<sup>68</sup>, Langada<sup>69</sup>, Milas-Pilavtepe<sup>70</sup>, Müsgebi<sup>71</sup> and Amman<sup>72</sup>.

<sup>57</sup> Furumark 1972, 41, fig. 11.

<sup>58</sup> Leonard 1994, 34.

<sup>59</sup> Hankey 1974, 149.

<sup>60</sup> Stubbings 1947, 43, pl. 11.5.

<sup>61</sup> Immerwahr 1973, 16, fig. 27-28

<sup>62</sup> Paschalidis – McGeorge 2009, 81, fig. 4.

<sup>63</sup> Thomas 2011, 188, fig. 7.41.

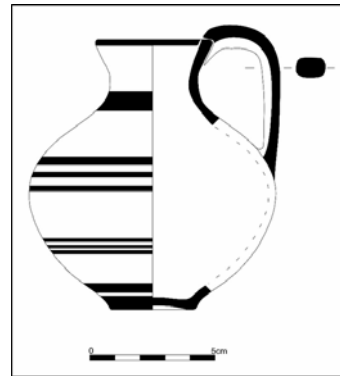
<sup>64</sup> Paschalidis 2018, 272-273, fig. 561.

<sup>65</sup> Mountjoy 1983, 16, fig. 4.66.

<sup>66</sup> Hankey 1952, 72, pl. 18.462A

<sup>67</sup> Mountjoy 1999, 995, fig. 24; Benzi 1988, 60, fig. 1.



Fig. 10a. *Small jug No.10*Fig. 10b. *Small jug No.10*Fig. 11a. *Small jug No.11*Fig. 12. *Small jug No.12*

### Small Jugs

Nos. 10, 11, 12 are one handled jugs of the same type. Their forms are quite typical having a short neck, a globular body, a ring base and a handle that connects the rim to the shoulder. Jug no. 10, which is of the same size as the other jars, has a light brown paste, light brown slip and is painted red to black (Fig. 10a-b). No. 11 is of a pinkish paste and brown slip, and painted reddish brown (Fig. 11). No. 12 is of a pinkish paste, light brown slip and painted dark brown (Fig. 12). All three jugs are adorned with bands painted in dark brown paint bands on the rim, handle, neck, body and base, and should probably be considered the products of the same workshop.

In the Mycenaean pottery repertoire, small jugs are evaluated by Furumark as belonging to the class FS 111-115 and were produced during the LH IIIA2-IIIC periods. In general, brown slip and brown and reddish-brown paint are used along the rim, neck, body and base. All three jars of the FS 114 type in the Sadberk Hanım Museum are ordinary, with paint bands on the neck, handle, body, and base. Small jugs of this type were found across a wide geographic area. They have been found in Attica-Vourvatsi<sup>73</sup> on Mainland Greece, Kos-Langada<sup>74</sup> in the Dodecanese, Scoglio Del Tonno<sup>75</sup> in

<sup>68</sup> Mountjoy 1999, 1086, fig. 443.19.

<sup>69</sup> Morricone 1967, 151, fig. 140.

<sup>70</sup> Benter 2010, pl. 3. 7.11.

<sup>71</sup> Boysal 1969, 21, pl. XXIV.9.

<sup>72</sup> Hankey 1967, 137, pl. 3b.

<sup>73</sup> Stubbings 1947, 50, pl. 15.10.

Western Mediterranean, and at Tell Atchana/Alalakh<sup>76</sup>, Ras Shamra<sup>77</sup>, Tell Abu Hawam<sup>78</sup>, Hala Sultan Tekke<sup>79</sup>, Palaepaphos<sup>80</sup>, Kourion-Bamboula<sup>81</sup> in Eastern Mediterranean. Similar types of these jugs with more flattened bodies were found in the tombs in Psara<sup>82</sup>. Production of small jugs started in the LH IIIA2 and continued in the LH IIIB period<sup>83</sup>.

### Juglet

No. 13 is a one handled juglet registered as inventory number 6434. It is of a pale brown paste, brown slip and painted in dark brown and reddish brown. It has a slim long neck, beak mouth and wide body that flattens toward the belly (Fig. 13a-b). It is one of the uncommon forms in the Mycenaean pottery repertoire, with its beaked mouth. According to the classification of Furumark, a similar form, FS 149, is dated to the LH IIIA2 period and was found in the region of Thessaly<sup>84</sup>. Examples for comparison are very limited. But it was probably produced in the LH IIIA2 period.



Fig. 13a. *Juglet No.13*



Fig. 13b. *Juglet No.13*

### Aims of Use and Development of Forms

Stirrup jars no. 1 and 2 of this study are among the main products of Mycenaean overseas trade. The prototype of this form dates from Minoan Crete<sup>85</sup>. Olive oil was kept in stirrup jars and these forms were preferred throughout the Eastern Mediterranean. Pottery analysis indicates olive oil is generally found in stirrup jars<sup>86</sup>. While large size stirrup jars were used for carrying, small sized examples were left as a gift to the graves which were known to have contained perfumed olive oil. Although

<sup>74</sup> Morricone 1967, 78, fig. 53.

<sup>75</sup> Taylour 1958, 104.

<sup>76</sup> Koehl 2005, 418, pl. XClj.

<sup>77</sup> Stubbings 1951, 62, pl. XV.3; Hirschfeld 2000, 94, cat.no. 114.

<sup>78</sup> Stubbings 1951, pl. XVII.5.

<sup>79</sup> Fischer – Bürge 2015, fig. 25b7.

<sup>80</sup> Michaelides 1990, 25, pl. XII.6.

<sup>81</sup> Benson 1972, 119, pl. 60.B1179.

<sup>82</sup> Povygov 2006, 91.

<sup>83</sup> Furumark 1972, fig. 6.

<sup>84</sup> Mountjoy 1999, 843, fig. 339.74.

<sup>85</sup> Haskell 1985, 221.

<sup>86</sup> Koh – Birney 2017, 19, 25.

the main criterion in the development of the form is functionality, its form, pleasing to the eye, should not be overlooked. It is possible to suggest that there are aesthetic concerns in the form development.

Aesthetic concern comes to the fore especially in small size stirrup jars that are not intended for carrying. However, the stirrup handle located in the center of the body of the vase is produced for balanced pouring in order to facilitate the careful pouring of the contents of the container. A stirrup jar was very useful not to waste olive oil, a valuable product, while pouring it and not to transfer more oil than was desired<sup>87</sup>. Some of the stirrup jars that were used commercially in the Aegean World are inscribed. Linear B signs, rendering person- and place names, are either the expression of a more specific business relationship or related to private use<sup>88</sup>.

As it can be understood from its name, feeding bottles are suggested as being used for feeding small children<sup>89</sup>. The main proof for this idea is the presence of feeding bottles in children's graves<sup>90</sup>. So, in many instances the only gift of some children's graves are these vessels<sup>91</sup>. However, it is possible that feeding bottles were also used for pouring liquid for different purposes in daily life. While the profiles of the feeding bottles produced in the LH IIIA2 period have a rounded transition from shoulder to body, they begin to sharpen in the LH IIIC period, and the same sharpness is also seen in the junction between the body and the base. It is observed that the use of feeding bottles in the LH IIIC Early-Late phases increased. It is possible to say that examples with tongue and wave decoration on their bodies were preferred in the late period, especially in the region of Attica<sup>92</sup>.

From the LH I period onwards, the development of the goblet form<sup>93</sup>, which was produced with or without decoration and in one color, resulted in Mycenaean kylix in the LH IIIA1 period. During this developmental period, the form changed, the bowl became shallow, and the stem part elongated<sup>94</sup>.

The form of kylix no. 5 does not fit into the chronological development from goblet to kylix in the Mycenaean pottery repertoire. In fact, the features of the Sadberk Hanım kylix are in opposition to this development into a high-stemmed shallow bowl. The reason for this should be related to the free production conditions in the LH IIIC period. The LH IIIC period entails a new trade trend, in which local production pottery workshops became widespread and regional production gained momentum.<sup>95</sup> The feeding bottle no. 3-4 and kylix no. 5 should also be evaluated within this type of production. Periodic local production activities must have played an important role in the production of two vessel types that are not exactly alike. This situation can account for the production of an old vessel form with new elements of decoration.

Kylix forms are seen and assumed as having been used as an important status symbol among the Mycenaean elites. It is possible to see the relevance of the kylixes to the elite life style in the palaces

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<sup>87</sup> Tournavitou 1992, 190.

<sup>88</sup> Judson 2013, 69, ff.

<sup>89</sup> Schofield 2007, 30; Gallou-Minopetrou 2015, 62.

<sup>90</sup> Immerwahr 1971, 139; 1973, 15-16.

<sup>91</sup> Smith - Dabney 2012, 441.

<sup>92</sup> Mountjoy 1999, 614.

<sup>93</sup> Furumark 1972, Fig. 16.

<sup>94</sup> Mountjoy 1993, 63-64, 69.

<sup>95</sup> Rutter 1992, 62-67; Yasur-Landau 2010, 95, 335; Gür 2016, 14; Janeway 2017, 20.

and reflected in the inventories of rich tombs. During the excavations of the palace at Pylos, a total of 2853 kylixes were found in only one room (room 19)<sup>96</sup>. Further evidence for the importance of the kylix form in the life of the elites comes from a scene on a Mycenaean pottery sherd at Tiryns<sup>97</sup>, and scenes of frescoes<sup>98</sup> from the palaces. It is possible to say in general that the kylix was used for the consumption of wine. Broken kylix sherds found in the dromos of some Mycenaean chamber tombs are the traces of a funeral ritual associated with this consumption<sup>99</sup>.

The origins of the vessel types defined as piriform in the Mycenaean repertoire are completely based on Minoan examples<sup>100</sup>. The piriform shapes used from the LH I period were preferred while changing in time in height, width, number and type of handles, rim, neck and base<sup>101</sup>. Nos. 6 and 7, the piriform jars, have a wide and open mouth, unlike the stirrup jars, which are not suitable for carrying liquid. It is suggested that liquid could have been stored for use in daily life, and one of the suggestions is that they could have been used to store sticky substances such as honey or dried herbs and spices<sup>102</sup>. It is also possible to suggest that piriform jars were used to carry viscous ointments.

The alabastrons numbered 8 and 9 in the collection represent the typical development of alabastron types towards an everted rim, short neck, semi-globular body and flat base. Even though the Mycenaean alabastron is similar at first glance, the general type has undergone some changes since the LH I period. Regarding the origins of the Minoan and Mycenaean alabastron form, Furumark draws attention to the baggy alabastrons of Egypt<sup>103</sup>. Squat and splay alabastrons were produced in the LH IIB-III A1 periods<sup>104</sup>.

In order to see the change in the squat alabastrons during the transition from the LH III A1 phase to that of LH III A2, the wide and flat, rock-decorated forms from a grave in Rhodes-Ialysus<sup>105</sup> and Atreus Bothrus<sup>106</sup> in Mycenae provide good examples. Compared with the LH III A1 form, the LH III A2 period FS 85 squat alabastron is more narrow and has a neck and mouth that are narrower than its body.

Small jugs are a preferred form in daily life in Mycenaean society, and are also frequently used as grave gifts. It is possible to suggest that the small jug forms were used to transfer the liquid from one place to another, to pour it into mugs and kylixes in daily life. Although it is a simple, plain form, it is functional and appears to have been used over a long period of time.

While the production of globular bodied small jugs began in the LH IIB period, different forms of small jugs emerged in the LH III A2 period. One of the features of these jugs in the LH III A2 period is the rise of their bases<sup>107</sup>. Looking at the FS 110, the one small jug form dated to the LH III B-III C period, one

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<sup>96</sup> Hruby 2010, 195.

<sup>97</sup> Crouwel 2006, 16, fig. 1.

<sup>98</sup> Hood 2005, 48, 60, fig. 2.11.

<sup>99</sup> Cavanagh – Mee 1998, 72, Souyoudzoglou-Haywood 1999, 57; Malafouris 2016, 310.

<sup>100</sup> Furumark 1972, 18.

<sup>101</sup> Furumark 1972, 20-26, fig. 3-4.

<sup>102</sup> Koehl 2008, 271.

<sup>103</sup> Furumark 1972, 39-40.

<sup>104</sup> Furumark 1972, 39-43, fig. 11.

<sup>105</sup> Benzi 1988, 59-60, fig. 1.

<sup>106</sup> French 1964, 244, fig. 1.3.

<sup>107</sup> Furumark 1972, fig. 5-6.

of the main changes in this period is that the vessel ended with a flat base<sup>108</sup>. In addition, symmetry was considered in the processing of band decoration on the small jugs. However, in the production of the small jugs, it is seen that the painted bands on the rim and neck were applied randomly and not symmetrically as in the case of the Panaztepe jug<sup>109</sup>.

Juglet no. 13 differs from other examples concerning its beak mouth. Although beaked jugs are not common in the Mycenaean pottery repertoire, they surely reflect a feature of the Minoan pottery repertoire<sup>110</sup>. The Minoan beaked jugs of the palace period, which are frequently in the marine style, have a continuous development into Mycenaean LH IIA-B periods<sup>111</sup>. Even though the numbers are low, it can be stated that the beaked mouth was used for jugs in the LH IIIA1-IIIIC periods<sup>112</sup>.

## Conclusion

There is no clear information about the provenance of the Mycenaean pottery in the collection, which is the subject of this study. In contrast to this, it seems likely that most of the pottery originated from Mainland Greece considering the forms and decoration elements. Some of the pottery in particular should probably be of Argive production. Another group in the collection is produced by local pottery workshops of the LH IIIIC period and therefore not imported.

Six of the Mycenaean pottery examples in the Sadberk Hanım Museum collection, were produced for transportation and seven for a service function. Similar to the stirrup jar no.1 and no.2 in which olive oil were preserved, were commercially marketed over a wide geographic area in the LH IIIA2-IIIIB period. The examples of the feeding bottle included in the collection, no doubt originating from the children's graves, belong to two types. The feeding bottles nos. 3-4 must have been produced in local workshops during the LH IIIIC period. Similarly, the kylix no. 5 is the product of the same period. The form and decorative elements of both feeding bottles no. 3-4 and kylix no. 5 differ from the general trend in production. In explaining this situation, it must be assumed that, following the collapse of the Mycenaean palace system, the production of local pottery workshops played an important role in the LH IIIIC period. The disappearance of the influence of the palace organization on the production of pottery led the potters to freely produce products from different workshops with regional and local characteristics<sup>113</sup>.

While the piriform jars in the collection contain typical elements of their LH IIIA2 period counterparts, they could also be used to store dry products as well as liquid ones. The squat alabastrons, on the other hand, reflect the form of FS 85 as current in the LH IIIA2-IIIIB periods, and must have been used for storing viscous scents.

The small jugs, which are common in the Mycenaean pottery repertoire, are represented in the collection by the FS 114 form. The body of this pottery, expanding towards the belly and with a rising base, is typical for this type of jug. The juglet no. 13, the origin of which can be traced back to the Minoan pottery tradition, is one of the rare examples with its short beak part.

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<sup>108</sup> Thanasis 1984, 225, fig. 3.

<sup>109</sup> Günel 1999, pl. 130.1

<sup>110</sup> However, beaked jugs were produced in different sizes and beak types in Greece during the Middle Helladic period. Ps. Overbeck 2007, 343, fig. 1; Maran 2007, 168, fig. 1.

<sup>111</sup> Mountjoy 1993, 52-57.

<sup>112</sup> Furumark 1972, fig. 6; Mountjoy 1993, 67; 1999, 414, fig. 145.43; 843, fig. 339.74.

<sup>113</sup> Ps. fn. 97.

## Catalogue

**1. Stirrup jar, Inv. No: 6380, D. base: 6.5 cm, D. Max.: 13.5 cm, H.: 9.5 cm (Fig. 1a-b).**

The globular, flattened stirrup jar expands towards the body and ends with a low base. There is a stirrup handle symmetrically placed in the center. It has a light brown paste (10 YR 7/3) and is slipped in the same color (10 YR 7/4). There are reddish brown paint bands on the handle, shoulder, belly and base and four different motifs (lozenge FM 73i) consisting of intertwined squares on the shoulder (5 YR 3/4) There are abrasions and lime residues on the surface. There are repairs in certain parts of the jar. The spout was added later.

**2. Stirrup jar, Inv. No: 6381, D. base: 3.4 cm, D. Max.: 10.6 cm, H.: 10 cm (Fig. 2a-b).**

The globular stirrup jar expands towards the body and ends with a low ring base. It has a stirrup handle and a spout rising from the shoulder. It is of a light brown paste (2.5 Y 8/2) slipped in the same color (2.5 Y 8/2) and painted in a dark brown tones (7.5 YR 4/3, 10 YR 3/2). There is a flower decoration as the main motif (FM 18.82) on the shoulder in dark brown tones on a light brown slip. The handle and spout are painted in the same color and paint bands running parallel to each other on the body repeat until the base. There are abrasions on the surface. There are repairs on the handle and some parts of the jar.

**3. Feeding bottle, Inv. No: 6377, D. rim: 4.4 cm, D. base: 3.6 cm, D. max: 9.5 cm, H.: 9.8 cm (Fig. 3a-b).**

It has a slightly everted rim and a long neck. It has a convex basket handle that rises vertically from the rim. The body expanding towards the belly is flattened, and it narrows towards the base and ends with a flat base. It is of a very pale brown paste (10 YR 8/2), pale brown slipped (2.5 Y 7/3), dark brown painted (10 YR 3/3). There is a dark brown zigzag motif that surrounds the body on a brown-colored slip, interspersed with dots. The lower and upper parts of this main decoration are painted brown, including the spout and the neck and they are decorated with the same colored

stripe decoration. There are corrossions on the surface, repair to the base. There is a fracture in the base.

**4. Feeding bottle, Inv. No: 6368, D. rim: 4.3 cm, D. base: 2.6 cm, D. max: 7.8 cm, H.: 7.8 cm (Fig. 4a-b).**

It has a slightly everted rim and a short neck. It has a basket handle that rises vertically from the rim. Expanding towards the belly, the body narrows towards the base and ends with a flat base. The basket handle was added later during production. It has buff colored paste (7.5 YR 7/4) and is slipped in the same color (7.5 YR 7/4) and unpainted. Furthermore there is a hole to the right of the spout.

**5. Kylix, Inv. No: 6385, D. rim: 8.2 cm, D. base: 4.7 cm, H.: 7.7 cm (Fig. 5a-b).**

It is a kylix with a slightly everted rim, a sharp profile and a double handle. The sharpening profile of the bowl ends with a wide base. It is light brown paste (10 YR 7/3). It is painted in dark, blackish brown tones (10 YR 3/1, 3/3) on a light brown slip (10 YR 7/3). The interior of the bowl is slipped in the same color. In the interior, there is a painted band of the same color along the rim. The main motif consists of the barred tongue/horns adorned between painted bands. The painted bands are used on the outer rim, around the belt with the main motif on the body, at the end of the body of the goblet and on the base. There are repairs to the body and some of the base is broken.

**6. Piriform jar, Inv. No: 6382, D. rim: 8.8 cm, D. base: 5.6 cm, D. max: 14 cm, H.: 16.1 cm (Fig. 6a-b).**

It is pear-shaped with everted rim, wide mouth, and short neck and it has low-ring base that narrows from shoulder towards the body. It has three vertical handles on the shoulders. It has a reddish yellow paste (5 YR 7/6) and is very pale brown slipped (10 YR 8/4). The mouth, neck, handle, body and base of the jar are painted in dark brown and reddish brown tones (2.5 YR 5/8, 5 YR 3/3). On the shoulder, FM 64 (Foliate band) lines run parallel to each other diagonally as the main motif. There is corrosion to the surface, and repair and

fracture of the base.

**7. Piriform jar, Inv. No: 6378, D. rim: 7.7 cm, D. base: 4 cm, D. max: 11.9 cm, H.: 13.2 cm (Fig. 7a-b).**

It has an everted wide rim and a short neck. It has three vertical handles. The form expands from shoulder to body, narrows towards the base and ends with a ring-bottomed base. On the shoulder, there are chevrons (FM 58.33) one after another, between the handles. It has a light pinkish paste (7.5 YR 8/2), light brown slip (10 YR 7/2), painted in reddish brown (5 YR 4/3), applied as thin and thick band in mouth, edge, neck, handles, body and base. Spills are seen on the slip and paint on the body.

**8. Alabastron, Inv. No: 6379, D. rim: 4.3 cm, D. max: 9.3 cm, H.: 6.2 cm (Fig. 8a-b).**

It has an everted rim, a short neck, a semi-globular body, three handles from the shoulder and a flat base. There is a rock pattern (FM 32.5) all around the body. It has a reddish yellow paste (5 YR 6/6), slipped in the same tone (7.5 YR 6/6), and painted red (2.5 YR 4/6). The inside and outside of the mouth and the neck have the same color as the main decoration. There is a painted band decoration under the rock decoration, and concentric circles are painted while intertwined at the base. There are spills and splits to the body.

**9. Alabastron, Inv. No: 6383, D. rim: 4.5 cm, D. max: 9.4 cm, H.: 5.9 cm (Fig. 9a-b).**

It has an everted rim, a short neck, a semi-globular body, three handles from the shoulder and a flat base. There is a rock pattern (FM 32.5) all around the body. It has a pinkish paste (7.5 YR 7/4), light brown slip (10 YR 7/4) and dark brown paint (7.5 YR 3/1). The inside and outside of the mouth and the neck are the same color as the main decoration. There is a painted band decoration under the rock decoration, and concentric circles are painted while intertwined at the base.

**10. Small jug, Inv. No: 6365, D. rim: 4 cm, D. base: 3.7 cm, D. max: 9.8 cm, H.: 10.5 cm (Fig. 10a-b).**

It has a slightly everted rim and a short neck. A

globular body ends with a round bottom base. It is attached to the body from the mouth by a handle. It has a light brown paste (7.5 YR 6/4), light brown slip (7.5 YR 6/6) and painted in the tones from red to black (10 R 5/8, 5 YR 2.5/1). There is black paint on the rim, the handle and where the neck meets the shoulder, and there are red painted bands under the body. Paints are spilled on the handle in places.

**11. Small jug, Inv. No: 6366, D. rim: 4.5 cm, D. base: 3.7 cm, D. max: 9.6 cm, H.: 10.5 cm (Fig. 11).**

It has a slightly everted rim and a short neck. A globular body ends with a round bottom base. It is attached to the body from the mouth by a handle. It has a pinkish paste (5 YR 8/3) and a brown slip (10 YR 7/4). It is decorated with reddish brown painted bands on the rim, handle, neck, body and base (5 YR 3/4). There are fractures on the rim and corrosion to the surface.

**12. Small jug, Inv. No: 6367, D. rim: 4.1 cm, D. base: 3.8 cm, D. max: 9.2 cm, H.: 10.7 cm (Fig. 12).**

It has a slightly everted rim and a short neck. It has a globular body that ends with a round bottom base. It is attached to the body from the mouth by a handle. It has a pinkish paste (5 YR 7/4) and a light brown slip (7.5 YR 6/4). It is decorated with dark brown painted bands on the rim, handle, neck, body and base (2.5 YR 4/8, 5 YR 3/1) There are fractures on the rim and base and corrosion to the surface.

**13. Juglet, Inv. No: 6434, D. rim: 1.6 cm, D. base: 2.5 cm, D. Max.: 6.9 cm, H.: 7.4 cm (Fig. 13a-b).**

It has a slightly everted rim and a short neck, globular body and round base. It has a handle attached to the shoulder from the rim. It has a pale brown paste (10 YR 7/3) and slipped in the same tone (10 YR 7/3). It is decorated with dark brown and reddish brown painted bands on the rim, handle, neck, body and base (7.5 YR 7/3). There is corrosion to the surface. There are repairs and additions to the neck and mouth.

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