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Contextualizing rare shapes of Athenian Kerameikos from coastal and inland Thrace (6th–4th c. BC): an approach through the AtticPOT repository

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ABSTRACT

Although Attic pottery is found even at the edges of the ancient world, different geographic areas constituted different markets, thus Attic production was to fulfil various needs. Shapes seen in context has always been a fundamental way of tracing the interrelation between ancient markets and the production of Athenian Kerameikos. However, not all shapes share the same popularity. And although studying those that come in large numbers is the first and understandable impulse, tracking the distribution of rare shapes in space as well as time can also be very fruitful. For more than three years the team of the project Attic POttery in Thrace (AtticPOT; http://atticpot.athenarc.gr/) has recorded and studied a substantial part of the published Attic figured pottery dated between the 6th and the 4th c. BC, from numerous sites of ancient Thrace. With this article, we aim to outline the spatial as well as temporal distribution of shapes that appear with 20 items or less (vessels or sherds) in the extensive geographic area covered by ancient Thrace and to study them within their contexts. In this effort, we will use all the tools provided by our digital repository and the archaeological GIS laboratory of the Athena R.C. (http://aegis.athenarc.gr/).

KEYWORDS

Attic pottery, ancient Thrace, AtticPOT, context, pottery distribution

1. Introduction

AtticPOT [Attic PO(ttery in) T(hrace)] is a research project aiming to examine various aspects of the Athenian presence in Thrace, in the period between the 6th and the 4th c. BC through the study of published Attic figured pottery (http://atticpot.athenarc.gr/). For this reason, a digital repository was developed with access for researchers (https://atticpot.athenarc.gr/repo/el/), which is equipped with tools for measuring and visualisation of the spatial and temporal distribution of the recorded vessels, and which is also able to process huge numerical data (Tsiafaki et al. 2020). More specifically, thanks to the search engine that allows the creation of smaller collections within the repository's material, our team can formulate complex queries using a combination of criteria (fig. 1) that enables grouping pottery with specific features, whereas the digital map provides an instant first glimpse on the distribution of such groups in our area of interest. Furthermore, the statistical analysis tool allows

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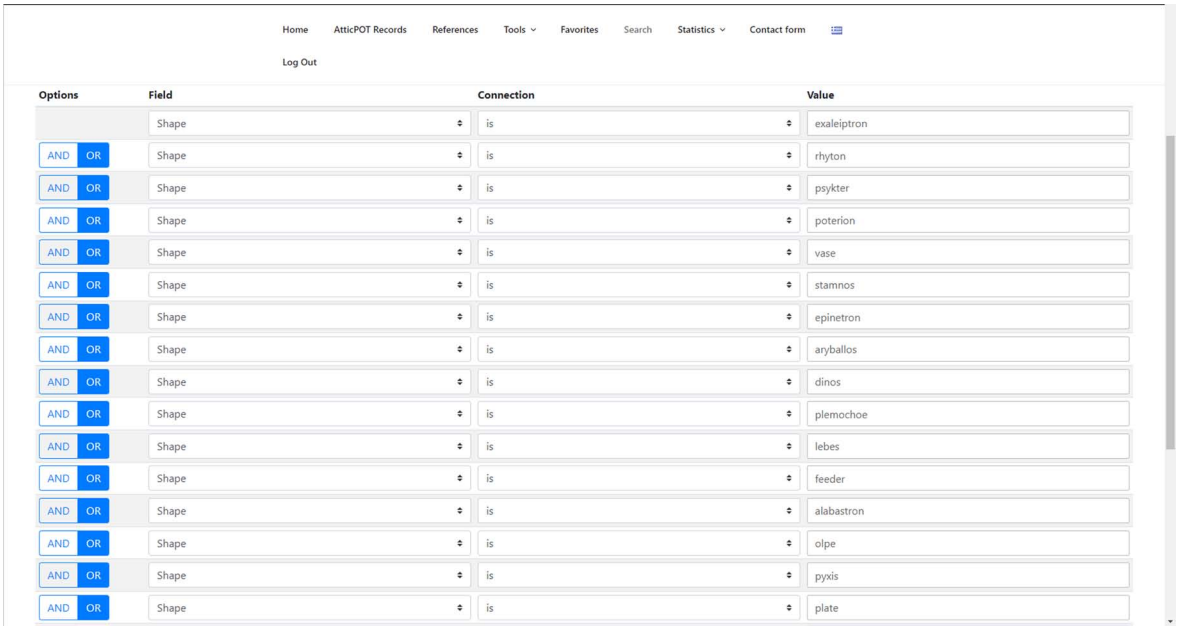


Fig. 1. Creation of a collection using advanced query in the search engine of AtticPOT
Обр. 1. Създаване на колекция чрез разширена заявка в търсачката на AtticPOT

to test one or two variables within the group in question or even the whole collection of AtticPOT repository (Michailidou et al. forthcoming).

Various aspects of the pottery recorded in AtticPOT have been studied in the last three years (Chioti et al. 2019; 2021; Tsiafaki, Avramidou 2021; Tsiafaki et al. forthcoming a; b). During this period, apart from the AtticPOT repository itself, the ARENA (Archaeological REsearch in the North Aegean) bibliographical repository has been proven as another very useful digital tool, especially on topics concerning the Aegean Thrace. Some of the early results of our study pointed to the limited number of shapes that reached in large numbers the sites of Ancient Thrace (fig. 2), whether coastal or inland. Therefore, part of AtticPOT's publications concerned topics around popular shapes, sites with large quantities of Attic pottery and their contexts. In order to define trends and preferences, however, it is equally important to investigate the less popular shapes or even their absence, although the latter is problematic as it can lead to arguments ex silentio. Thus, the discussion of selected rare shapes produced at the Athenian Kerameikos and brought to Ancient Thrace is the subject of this article. In particular, we will examine the presence of alabastra, aryballoi, askoi, kantharoi, oinochoae, olpae, various types of plastic vases, plates, pyxidae and rhyta. Here we do not deal with vases and shapes that appear to be special orders, like for example, the well-known mugs from Apollonia and Karnobat (Zimmermann 1981, 73–81; Lezzi-Hafter 1997, 353–369; Georgieva 2005, 32–40; 2009, 253–261; Oakley 2009, 66–74; Bozkova 2017, 49, 165 plt 8.4), which we have already discussed elsewhere (Tsiafaki 2021, 253–255) or the oversized vessels that appear sporadically in the region (Reho 2019; Vasileva 2019; Avramidou 2022, 197–198; Jiang 2022, 248–249; Tsiafaki 2022, 65).

2. Spatial and temporal distribution: some preliminary remarks

Before proceeding with analysis and interpretation, we ought to answer one simple question: what do we mean by "rare" when referring to shapes? Naturally, "rare" refers to those shapes that appear in small numbers within the geographic area of Thrace, but apart from that the choice for the rest of the sample is somewhat arbitrary: we chose shapes that seem to appear with less than 20

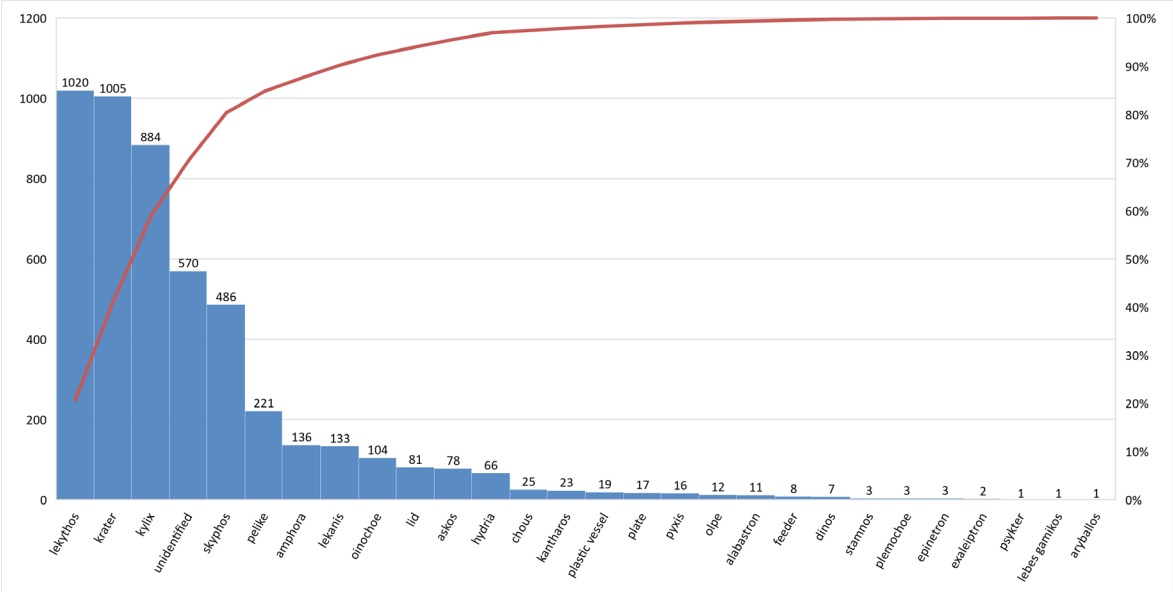


Fig. 2. Pareto chart of the allotment of shapes within the whole collection of AtticPOT (6th–4th c. BCE); data extracted 25/5/2022

Обр. 2. Диаграма на Парето за разпределението на формите в цялата колекция на AtticPOT (VI–IV в. пр.Хр.); данните са извлечени на 25/5/2022

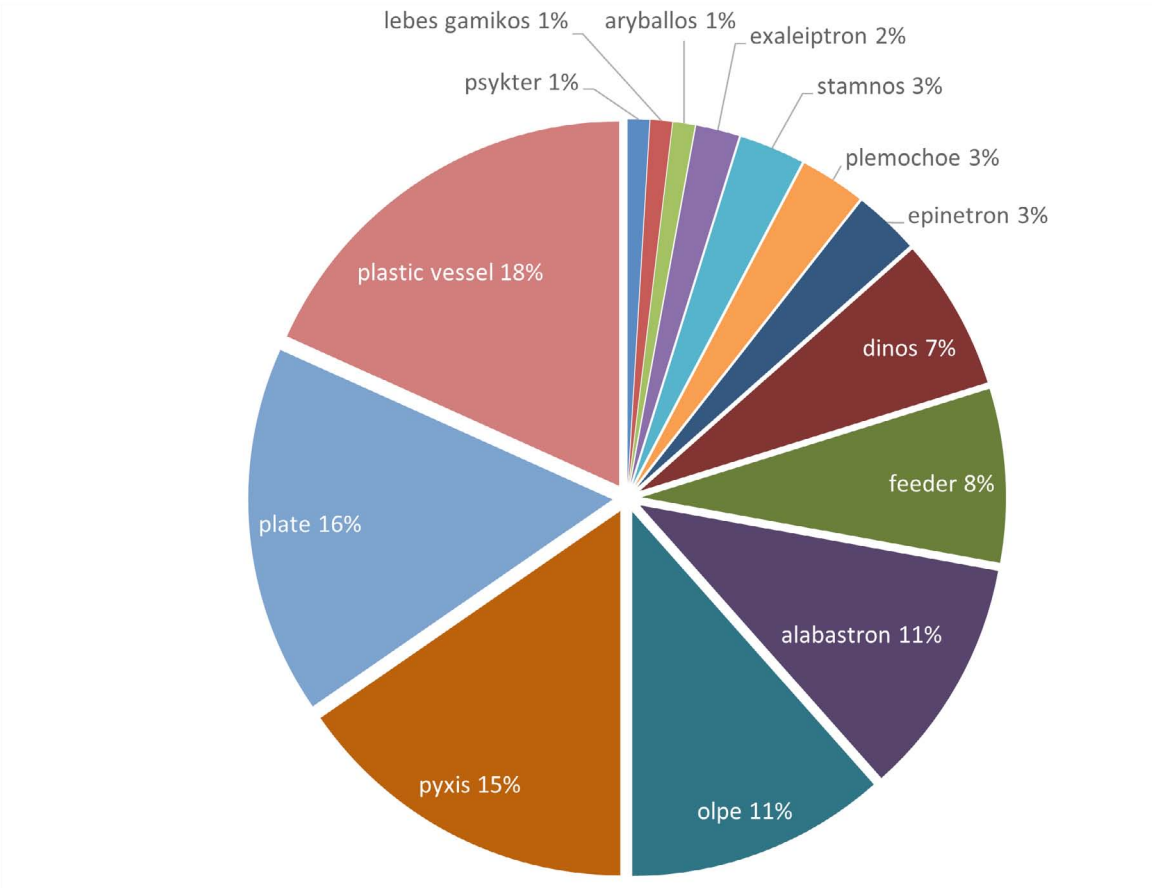


Fig. 3. Distribution of rare shapes recorded in AtticPOT repository (6th–4th c. BCE); data extracted 25/5/2022

Обр. 3. Разпространение на редки форми, записани в архива на AtticPOT (VI–IV в. пр.Хр.); данните са извлечени на 25/5/2022

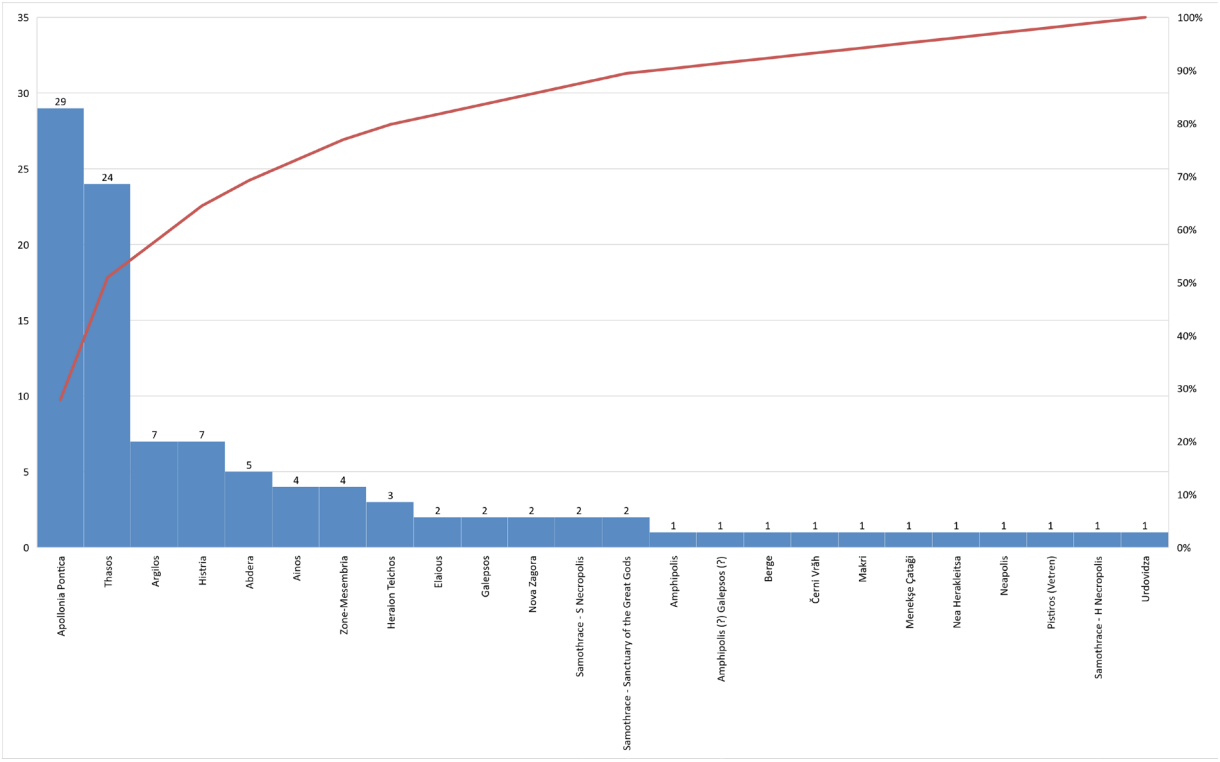


Fig. 4. Pareto chart of the distribution of the recorded rare shapes among sites of ancient Thrace (6th–4th c. BCE); data extracted 25/5/2022

Обр. 4. Диаграма на Парето за разпределението на регистрираните редки форми сред обекти от древна Тракия (VI–IV в. пр.Хр.); данните са извлечени на 25/5/2022

samples. If we take a closer look at the up-to-date collected data, it becomes obvious that our selection is not totally unsound, since there seems to be a borderline around the numbers 24 and 16 (fig. 2). Interestingly, the shapes that appear to be rare in our study, also appear in small numbers in the ancient world more generally. They feature scarcely, if at all, in many overviews (Bozkova, Vasileva 2022, 270–274; Damyanov 2022, 292–302; Palaiothodoros 2022). However, a comparison with the Beazley Archive Pottery Database (BAPD) shows that, although the shapes discussed below are also in small numbers there, there are a few vessel forms that could be assigned to the same category, but without known representatives from Thrace so far (basket, bobbin, mastos, oon, phormiskos, etc). Some of the shapes discussed below (exaleiptron, lebes, olpe, plastic rhyton, plemochoe, stamnos), dated to the 6th and 5th c., are also found in various sites around the Thermaic Gulf. Chalkidiki, as well as various other parts of Macedonia have their share of Attic plastic vases: olpae dated between the end of the 6th and early 5th c. BC, white ground alabastra (along with lekythoi) of the 5th c., plastic vases of the 5th and 4th c. etc. (Attika Angeia 2016; Manakidou 2022, 388–395).

It is noteworthy that it is immediately apparent that even within this small group assembled as described above, more than half of the material is represented by five out of seventeen different shapes in total (fig. 3). The pattern is the same when it comes to the sites: a handful of sites provide most of the pots in this group (fig. 4).

Looking at the contexts, things seem to be simpler. As regards the material with known provenance, they almost exclusively come from sanctuaries, cemeteries and domiciles, with a substantial portion of vessels with unknown (or unpublished) contexts (fig. 5). The prevalence of cemeteries and sanctuaries seems to be almost the rule for the Attic pottery found throughout ancient Thrace, Aegean, Eastern or Northern (Avramidou, Tsiafaki 2015, 112–132; Tsiafaki, Avramidou 2021, 107–108;

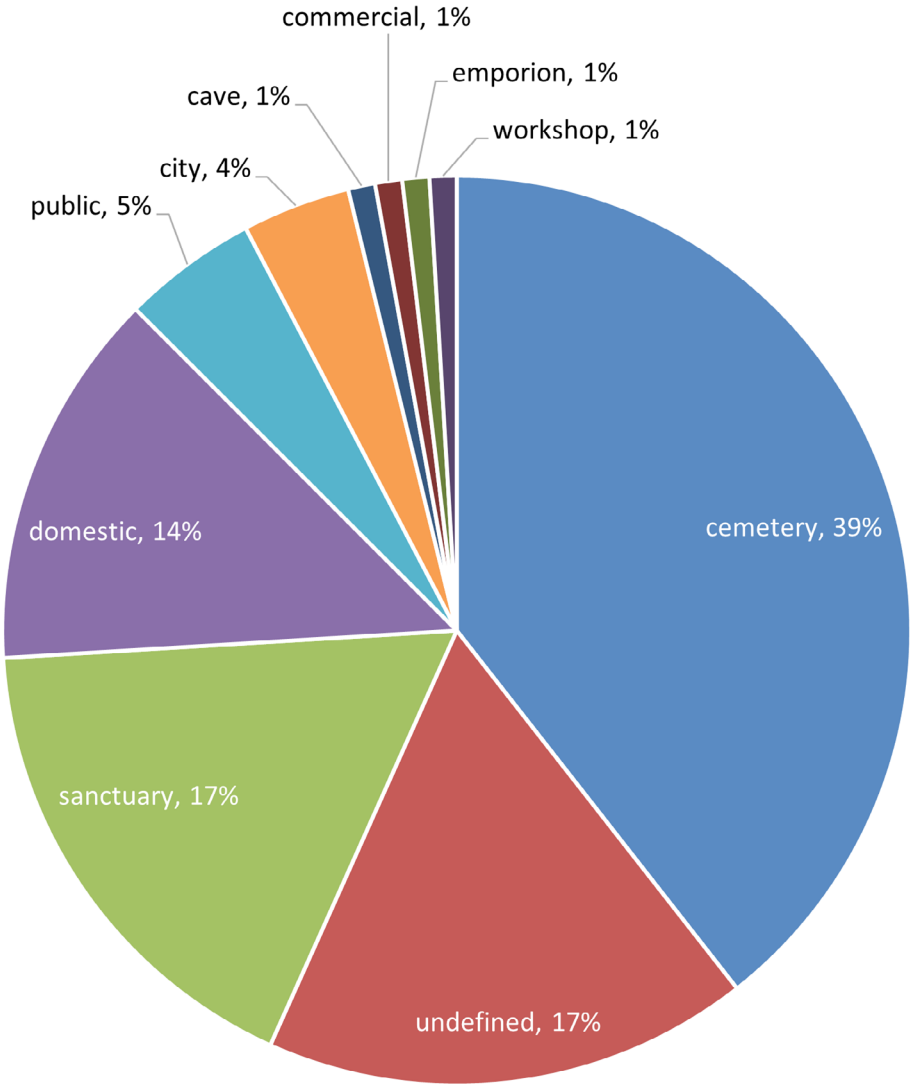


Fig. 5. Percentage distribution of contexts with rare shapes recorded in the AtticPOT repository (6th–4th c. BCE); data extracted 25/5/2022
Обр. 5. Процентно разпределение на контексти с редки форми, записани в архива AtticPOT (VI–IV в. пр.Хр.); данните са извлечени на 25/5/2022

Michailidou 2022, 47–48; Mourthos 2022, 83–96; Tsiafaki 2022, 62–65; Avramidou, Tsiafaki forthcoming; Tsiafaki, Avramidou forthcoming; Tsiafaki et al. forthcoming a; b).

As expected, the more intense the presence of Attic pottery is at a site, the more diverse shapes can be detected (fig. 6). Furthermore, the connection between shapes and contexts seems to be more a matter of function and less a matter of numbers (fig. 7). Those observations initiate discussions on the topic, while having in mind that any conclusions based on the known published data are subject to change if new publications and material come to light.

The combination of the intra-site distribution and contexts with the variable of time (6th–4th c. BC), results in rather complex connection of all the criteria (figs. 8–9). The same, quite complex, pattern appears when trying to map all this information (figs. 10–12). Thus, what follows is an attempt to disentangle this complexity by focusing on the different case-studies that emerged by our brief overview of the data.

In the following pages we will attempt to outline the current situation regarding the distribu-

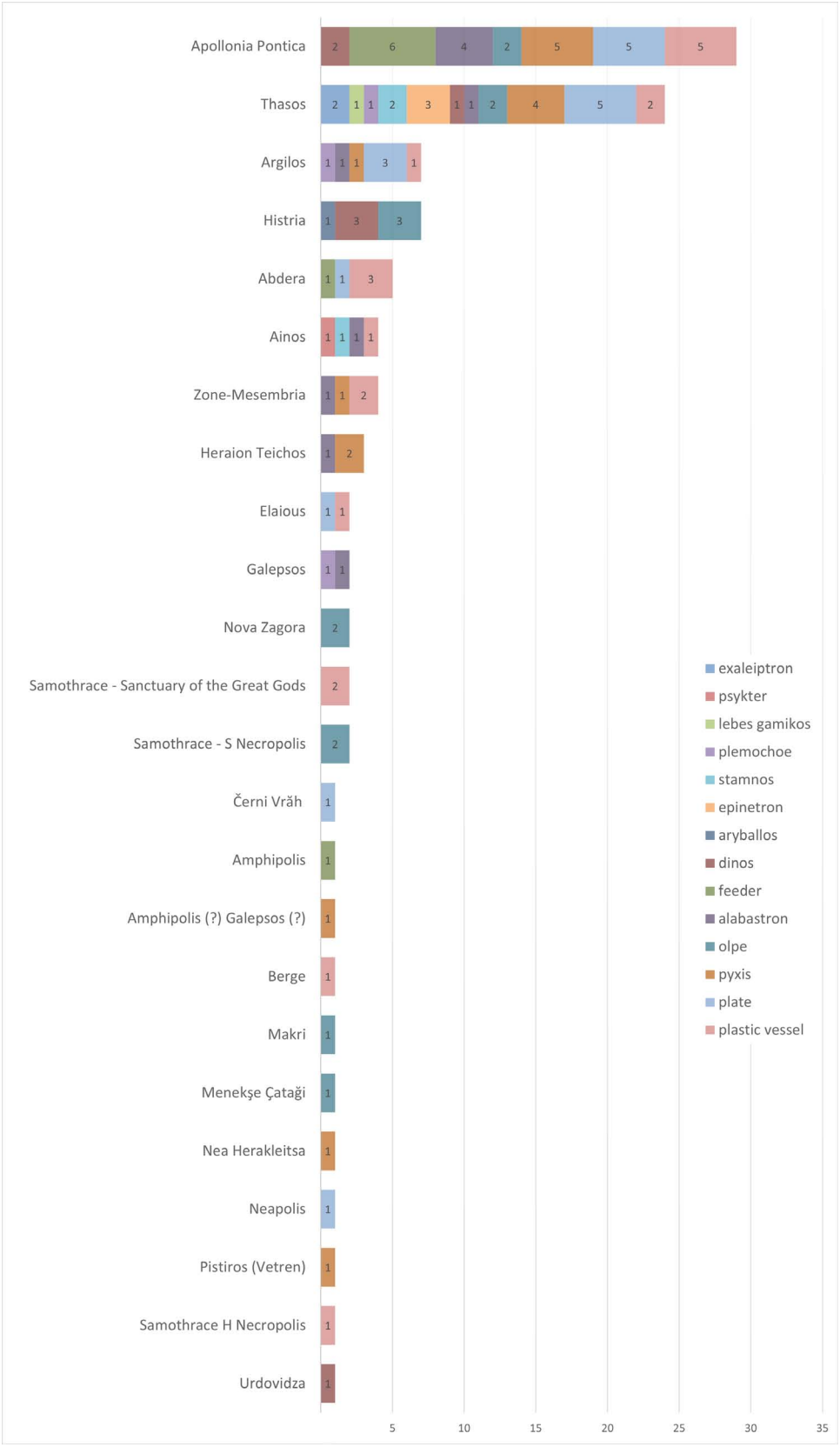


Fig. 6. Stacked bar chart presenting the relation between sites and the number of rare shapes recorded in AtticPOT repository (6th–4th c. BCE); data extracted 25/5/2022

Обр. 6. Обобщаваща диаграма, представяща връзката между обектите и броя на редките форми, записани в архива AtticPOT (VI–IV в. пр.Хр.); данните са извлечени на 25/5/2022

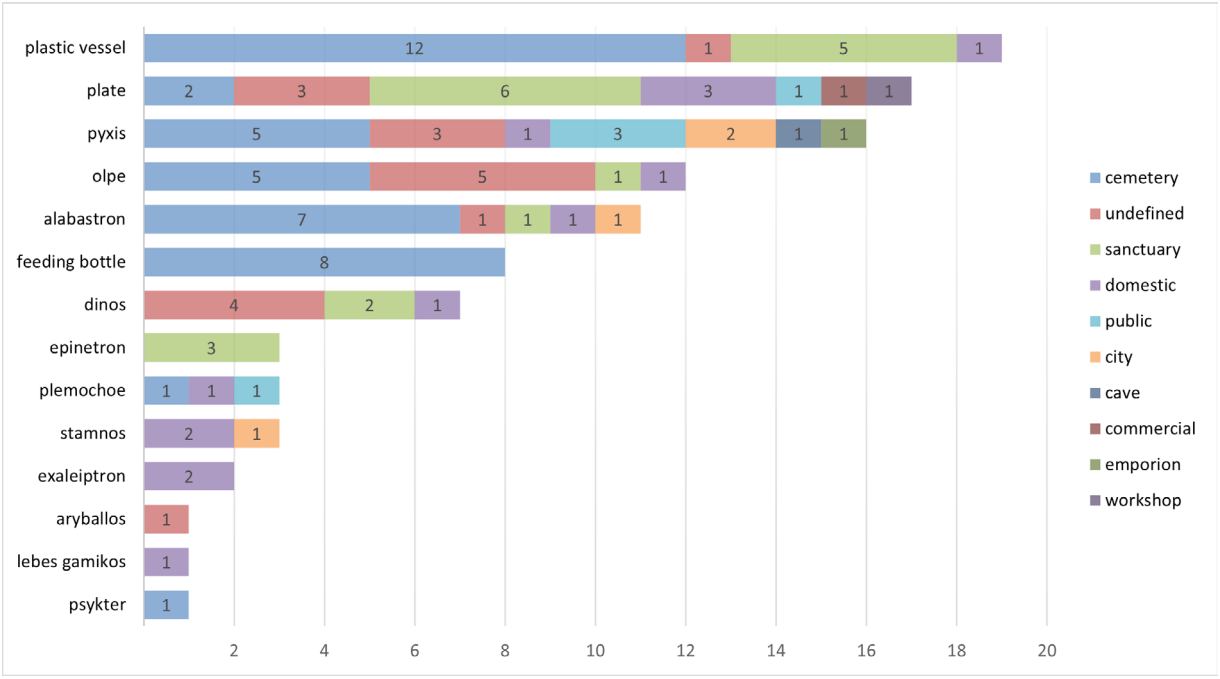


Fig. 7. Stacked bar chart presenting the relation between rare shapes recorded in AtticPOT repository (6th–4th c. BCE) and the different contexts they were found; data extracted 25/5/2022
Обр. 7. Обобщаваща лентова диаграма, представяща връзката между редки форми, записани в архива AtticPOT (VI–IV в. пр.Хр.) и различните контексти, в които те са открити; данните са извлечени на 25/5/2022

tion of those selected rare shapes in ancient Thrace. Their examination will be by shape and by finding place with an attempt to make preliminary observations on their context, where available.

3. Plastic vases (rhyta, aryballoi, oinochoae, kantharoi, askoi)

Plastic vases, a type of vessels with many variations that have been produced by Athenian potters since the last decades of the 6th c. BC (True 2006, 240–249), are among the shapes of Attic pottery that rarely found their way to Northern Aegean and usually not much further (fig. 10). Two vases dated to the transition between the 6th and the 5th c. BC and another one, probably a rhyton, dated to the middle of the 5th c. BC are known from a religious context, the Artemision on Thasos. One of them (BAPD 218399)[1] is attributed to Class G and London Class, the second (BAPD 2544) to London Class (Weill 1972), whereas the third one (BAPD 9016814), is considered to be from the Sotades workshop (Salviat 1967). Despite being "un lot non négligeable", the scarcity of these vases could be related, among other reasons, to their fine quality (Weill 1972, 141). The last vase, although very fragmentary, is the most interesting. It has the form of a crocodile eating an African youth and has a base in which is inscribed *ho krokodilos erasth(eis)* (= the crocodile in love). Plastic vases with "exotic" topics, a very Sotadean feature, have been found as far as the Near East and Italy (Lissarrague 1995, 7). The Sotadean mould that produced plastic rhyta depicting a crocodile devouring an African youth is also well known (Hoffmann 1997, 19–33; True 2006, 282–283 cat. no 86). Although they are regarded as representatives of the Otherness through the Greek eyes, in the case of Thasos,

1 Any reference to vases that is not followed by a BAPD vase number means that it was not found in the Beazley Archive Database.



Fig. 8. Sunburst chart presenting the relation among amount of pottery, sites, dating (in centuries), context and the five most numerous shapes of the pottery in question; data extracted 25/5/2022
Обр. 8. Слънчева диаграма, представяща връзката между количеството керамика, обектите, датировката (във векове), контекстите и петте най-многобройни форми на въпросната керамика; данните са извлечени на 25/5/2022

the graffito (in local script) allows a more insightful glimpse to the world of ancient humour and private jokes: the Thasian (?) who inscribed the comment probably paralleled the crocodile devouring the boy with a mythical scene such as the rape of Ganymedes (Salviat 1967, 99–101; Lissarrague 1995, 8). It appears, though, that this interpretation does not overrule a relation to the world of Dionysus, which seems to be implied by the iconography of the other known parallels and intended by Sotades and his workshop (Hoffmann 1997, 31–33).

Samothrace has its (small) share of plastic vessels. A sherd from a black-figure **rhyton** (Samothrace 51.870), dated to the second half of the 6th c. BC from the Hall of Votive Gifts can be added to this group (Lehmann 1962, 136, no 61, fig. 61), as well as an **almond shaped amphoriskos** (Samothrace 54.188) from the H Necropolis, dated around 400 BC (Dusenbery 1998, 445, no H7-3). The



Fig. 9. Sunburst chart presenting the relation among amount of pottery, sites, dating (in centuries), context and the rest of rare shapes; data extracted 25/5/2022

Обр. 9. Слънчева диаграма, представяща връзката между количеството керамика, обектите, датировката (във векове), контекстите и останалите редки форми; данните са извлечени на 25/5/2022

latter belonged to an inhumation burial (burial H7) in a large pithos and it was found together with an Attic squat lekythos, a few bronze ornaments (miniature double axe, ring, fibula, disc) and a glass bead (Dusenbery 1998, 444–446). Almond shaped amphoriskoi are considered to store perfumed (almond) oils, thus being quite luxurious votive offerings (True 2006, 288, cat. No 88), or, in this case, grave goods. Moreover, a fragmentary head that has been found beneath the floor of the Hall of Votive Gifts might also belong to a plastic **aryballos** (head-vase; Samothrace 52.797-799; BAPD 20026). The head dates around 520–510 BC and it has been related to the Kiss Painter and Eythymides (Lehmann 1953, 7–8; 1962, 169–172).

Few more plastic vases are recorded from the Aegean Thrace: from Argilos, Abdera and Zone-Mesembria. The sherd from Argilos (Argilos 1921; BAPD 9050031) dates to the end of 6th c. BC.

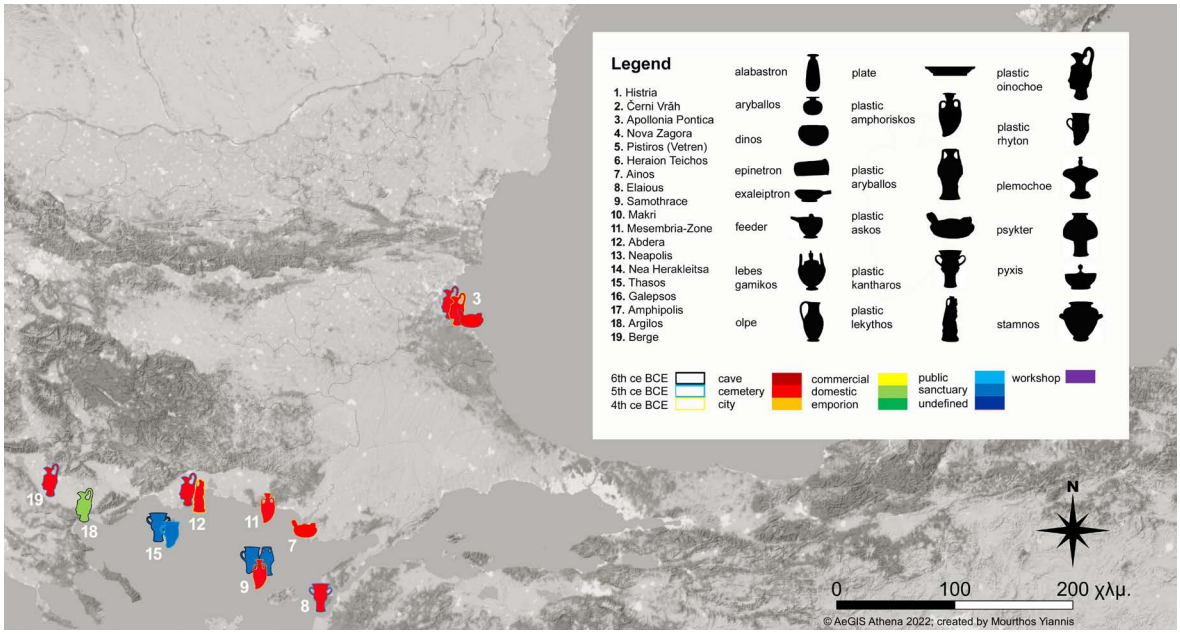


Fig. 10. Distribution among sites of various types of plastic vases, against the criteria of dating (in centuries) and context (©AeGIS ATHENA 2022; created by Y. Mourthos; background Stamen Terrain)
Обр. 10. Разпространение на различни видове пластични вази по обекти, спрямо два критерия – датировка (във векове) и контекст (©AeGIS ATHENA 2022; автор Y. Mourthos; фон Stamen Terrain)

It has only a small part of a woman's head crown with a wreath of leaves. Akamatis argues that it is probably a fragment of an oinochoe rather than an aryballos, mainly due to size and its attribution to class N workshop (Giroux 2006, 57, plt III.2; Akamatis 2020, 49, no 211, plt 39.211). It was found at the acropolis of Argilos, probably in domestic context (see comment bellow, plates). The context of the plastic vase from Abdera is better known. From the enagismos of a family tomb (tomb 79) comes a **plastic lekythos** (Abdera MA 6905) depicting Aphrodite and dated to the end of 5th c. BC, whereas a second plastic lekythos (Abdera MA 6953) in the figure of Eros, dated to the first quarter of the 4th c. BC, was found near a grave (Samartzidou 1998, 34–37, cat. no 103–104, 42–43, plt 59; Samartzidou, Bantinou 2014, 302). Finally, is the **almond-shape amphoriskos** (Komotini ΜΚ/ΑΓΚ 3494) from the cemetery of Zone-Mesembria, dated to the 4th c. BC. It was found within a pithos burial of a youth, together with five squat lekythoi, an amphoriskos, a black glaze pyxis, two terracotta joined dolls (*plagonae*), a terracotta figurine of a seated woman, silver and bronze jewellery and a bronze coin (Vavritsas 1981, 111–112, pl 78γ; Heliopoulou 2015, 79, fig. 117).

Six plastic **oinochoae** are recorded in the AtticPOT repository, one from Berge, one from Abdera and four from Apollonia Pontica. The oinochoe from Berge (Serres Δ1) is a stray find from a cemetery. It has the shape of a woman's head. It belongs to a group of oinochoae attributed to the potter Charinos, thus it is dated to the first half of the 5th c. BC (Vokotopoulou 1993, 192, no 220). The oinochoe from Abdera (MA 5425) also comes from a necropolis. It is threefold and formed in the shape of a woman's head. It was found in an *enagismos*, along with a black glaze plemochoe and a black-figure amphoriskos of the Light Make Class (Kallintzi, Kefalidou 2022, 218). Two oinochoe, also in the shape of a female head and of the same dating, come from the necropolis of Apollonia (Sozopol 6620, 7594; BAPD 218573, 340194) attributed to class N (Cook class) and class T (Basle class) respectively (Ivanov 1963, 152–153; Reho 1990, 102, no 188, 103, no 189; 1992, 45–46, no 60–61). A third similar oinochoe (Sozopol 3571) from the same necropolis is dated slightly later, to the middle of the 5th c. BC (Baralis et al. 2019, 152, no 132), while a fourth one (Sozopol 2502) with

an Eros and a rooster is dated much later, between 375 and 350 BC (Baralis et al. 2019, 115, no 102).

One plastic **kantharos** is known from Elaious, today in the Museum of Louvre (BAPD 218612; Louvre Eléonte 1129, Elé 595, S 4378). The vase is attributed to Class O (=Sabouroff Class), and it is dated to the 5th c. BC, probably its first half (Carpenter 1989, 387, no 1545.18). It consists of two moulded heads, one of Herakles and the other of a woman (Hebe?). According to the Louvre's inventory (https://collections.louvre.fr/ark:/53355/cl010269424) it derives from a sarcophagus (sarcophage 131), along with a stemless cup, a terracotta figurine of a standing woman, another plastic vessel in the shape of a foot and a decorated spindle whorl.

Finally, two **askoi** with plastic decoration could also be added to this group. The first one (BAPD 9033673; Sozopol 276), dated to the middle of the 5th c. BC, is a red-figure askos, decorated with felines, from the necropolis of Apollonia Pontica. Its spout, though, is rendered plastically, in the shape of a lion's head (Gyuzelev 2008, 261; Baralis et al. 2019, 229, cat. no 246). The second item is a sherd of a lion's head found at the cemetery of Ainos (E09NY20) and dated to the first half of 4th c. BC. The vase was found during the excavations of the cemetery's slope (Şahin 2013, 27–28, cat. No. ASK8).

4. Plates, pyxidae, olpae, alabastra (fig. 11)

Plate is the second most numerous shape in the chosen group, currently numbering 17 recorded vases or sherds. Worth of note is that they were all found in coastal or near coastal sites and the majority comes from the Aegean Thrace. Three of them are from unknown or unpublished contexts (see below).

Three sherds from Argilos belong to red-figure fishplates dated to the turn of the 5th and early 4th c. BC. The earliest (Argilos 6696; BAPD 9050013) was found at the acropolis and it is dated to 410–400 BC (Akamatis 2020, 47–48, cat. no 193, plt 36.193). The second fragment (Argilos 17932), dated to 400–380 BC, preserves the tail of a fish and it was found during the excavations at Koutloudis plot (Boutet 2018, 54–55, cat. No 4, plt 1.4). The third fragment (Argilos 4607; BAPD 9050014) dated around 390–370 BC, also preserves a fish tail and it was found during the excavations at the sector near the national road. Akamatis, is very careful to attribute the decoration to any painter, although he mentions affinities with the production of the Alcácer do Sal Painter (Akamatis 2020, 474, cat. No 194, plt 36.194). As far as the context of these vessels is concerned, various sectors are excavated at the acropolis, the hillside and near the national road. The ruins of an important building at the acropolis are interpreted as the residence of a Companion of the king of Macedon, below which earlier strata are dated up to the Archaic period. The constructions on the hillside belong to a residential quarter, whereas those near the national road, probably close to the ancient port, are interpreted as workshop facilities (Akamatis 2020, 7–10). Finally, the Koutloudis plot is recognized as a sector with commercial buildings and workshops (Boutet 2018, 10–11; Akamatis 2020, 8).

Thasos has its share with three black-figure fragmentary plates recorded from verified contexts. They are made between the second quarter and the second half of the 6th c. BC. The earliest (575–550 BC) is decorated with Sphinxes and Sirens, attributed to the Polos Painter (Maffre 1990, 411, no 5, fig. 5–6, 2009, 189, fig. 3–4) and comes from the Thasian Artemision (Thasos 59.17). A second plate with suspension holes comes from the same site (Thasos 2690π, BAPD 8556) and dates around the mid-6th c. BC. Its decoration comprises of a scene depicting a quadriga and it is attributed to Lydos or his circle (Callipolitis-Feytmans 1974, 125, 127–128, 324, plt 35,9; Maffre 2009, 195, note 42, fig. 17; 2014, 532, fig. 10). A third fragment of a plate (Thasos 1005π, H 414) – or lekanis? – has partial bodies of female figures and it is dated to the third quarter of the 6th c. BC (Ghali-Kahil 1960, 96, no 143, plt XLI.143). It should come from a domestic context since, based on the introduction of Ghali-

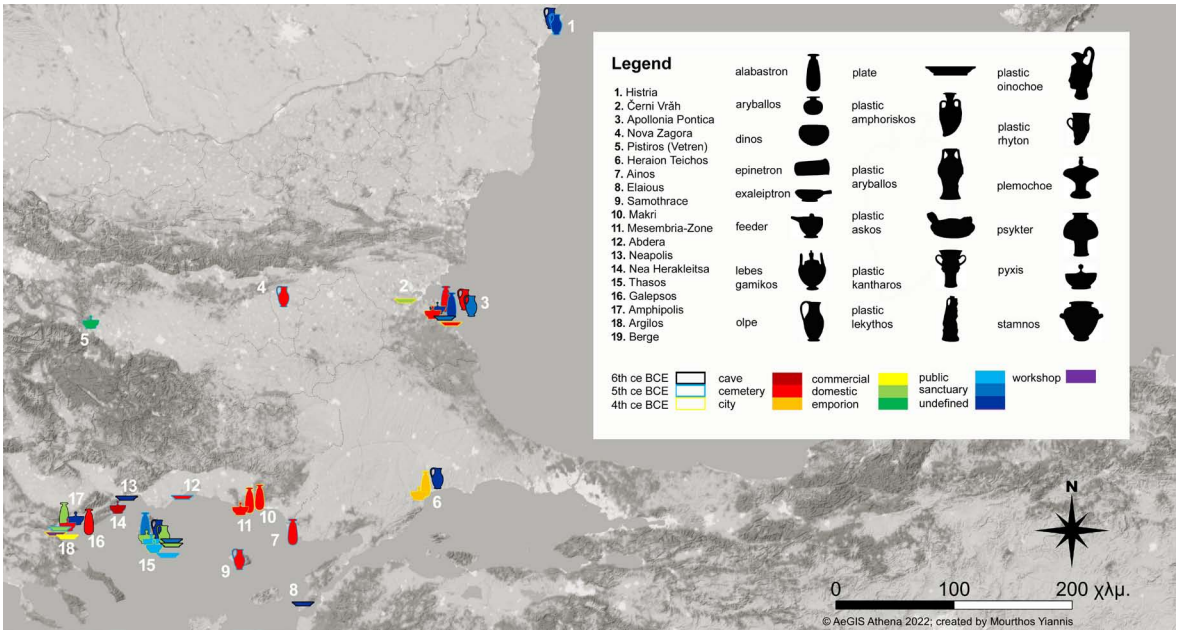


Fig. 11. Distribution among sites of pyxides, plates, olpae and alabastra, against the criteria of dating (in centuries) and context (©AeGIS ATHENA 2022; created by Y. Mourthos; background Stamen Terrain)
Обр. 11. Разпространение на пиксиди, блюда, олпета и алабастрони по обекти, спрямо два критерия – датировка (във векове) и контекст (©AeGIS ATHENA 2022; автор Y. Mourthos; фон Stamen Terrain)

Kahil (1960, 73), according to which, almost all the black-figure Attic pottery published in that volume come from the Dimitriades field, where there was a residential area. Findings from other places are specifically denoted in the catalogue entries. Finally, a red-figure sherd dated between 425 and 375 BC belongs to a collection of pottery found after the excavation of the yard of the French School on Thasos north of the Thasian agora, tentatively from a public area (Blondé 1985, 281, 283, 284, fig. 1).

One white ground plate from the second quarter of the 5th c. BC, is known from Abdera (MA 6051). A scene resembling the Great Eleusinian relief with Demeter teaching agriculture to Triptolemus decorates the interior of the vase. A female figure with sakkos and sceptre (Demeter) extends her arm towards a naked youth (Triptolemos), while holding grains. Behind him, a second female figure (Persephone) turns towards two other figures. The plate was a grave good from a burial of the Abderitan necropolis (Samartzidou 1998, 10–13, cat. No 1, plt 1.1; Kallintzi, Kefalidou 2022, 217, note 33).

Five plates are recorded from Apollonia Pontica. A fishplate decorated with fish and dated to the 4th c. BC comes from the necropolis (Baralis et al. 2019, 281, cat. No 333). A black-figure sherd from St. Kirik island (Paris CA 1768) has preserved decoration of a black-figure sphinx and a siren. It is dated to the first half of the 6th c. BC and it is attributed to the Polos Painter (Reho-Bumbalova 1985, 215–216; Reho 1990, 85, cat. No 98). The fragment comes from an old excavation conducted in 1904 by A. Degrand. The primary monument excavated on the island is the sanctuary of Apollo, where other non-religious contexts have been unearthed. According to Seure, the sherd in question comes from “Pointe S.-E., face à la mer (au point A; 20-22)”, where a ritual pit was found (Seure 1924, 345–346; Baralis et al. 2019, 33–34). There are three more black-figure plates known attributed also to the Polos painter and preserved in sherds. They all come from religious contexts: the sanctuaries of Apollo on the island of St. Kirik and of Demeter at the Skamni Peninsula (Damyanov 2022, 291–293, fig. 1).

A 4th c. BC red-figure plate was found at Černi Vrăh (Burgas 2654) near the lake Mandrensko.

Although not much has survived from its decoration, there is information about its context. It was found together with other pots, Attic and local, terracotta figurines, clay metal and stone objects at a site with a fortified villa (*τύρσις*), built around the middle of the 4th c. BC and partially reconstructed during the second half of the 3rd c. BC. According to the excavators, there was an earlier settlement in the area, dated back even to 12th c. BC (Gyuzelev 2008, 197–199).

Sixteen **pyxides** are currently recorded in the AtticPOT repository. Fourteen of them have verified context. One black painted pyxis of type A is known from funerary context from Argilos. The vessel is decorated with zigzag and radial pattern, and dates around 480 BC (Grammenos, Tiverios 1990, 6, plt 1c). It served as a burial offering in a stone sarcophagus (sarcophagus I), which, apparently, was used for two, or maybe even three, burials in a timespan between 480 and 420 BC. The pyxis is probably related to a woman's burial. Other burial offerings from the same sarcophagus are a bronze ornament in the shape of a shield (5th c. BC), a white ground Attic lekythos (475–450 BC), a black glaze Attic kanastron (500–450 BC), black glaze Attic amphoriskos (430–420 BC), two Attic squat lekythoi (420 BC) and a Corinthian lekythos (460–450 BC) (Grammenos, Tiverios, 1990, 7–8).

A sherd of a red-figure pyxis (Nea Herakleitsa ΣBE2214), dated between 475 and 400 BC and decorated with a palmette, was found in the cave of Nymphs at Nea Herakleitsa (Georgiadis 2020, 242, cat. No 6.1, fig. 18). In the cave other sherds of black and red-figure Attic pottery were found, together with neolithic pottery, Thasian, Corinthian, Ionian, even Late Antique pottery, transport amphorae, votive inscriptions, part of a marble base of a statue, an inscribed stele of the 4th c. BC, stone bases of statuettes, terracotta statuettes of seated female figures, burned animal bones and seashells (Georgiadis 2020, 218–268). All this material proved that the cave had been a sanctuary of the Nymphs since the late 7th c. BC and the foundation of the Thasian colonies of the peraia (Georgiadis 2020, 269).

Thasos has provided four fragments of Attic pyxides dated between the 6th and 4th c. BC. A sherd (Thasos 1150π, H 239) depicting a centaur is dated around the middle of the 6th c. BC (Ghali-Kahil 1960, 98, no 158, plt XLII 158). As far as the context is concerned, it probably comes from the Dimitriadis plot (see above, plates). A second red-figure fragment (Thasos 905; BAPD 16975) is dated between 425 and 375 BC. It depicts a male figure with a lyre (Bélis 1985, 208, fig. 7; Blondé 1985, 287, no 33, 288 fig. 3.33). The fragment comes from the excavation at the yard of the French School, thus a public area in antiquity (Blondé 1985, 281). The rest (Thasos 84.235.34, BAPD 44613; Thasos 85.66.57, BAPD 44606) were found during the excavations of the NE environs of the Thasian agora (Blondé 1989, 482, figs 1.9–10).

A red-figure pyxis from Zone-Mesembria (BAPD 5428) comes from a pithos of a child burial. The lid is decorated with a simple wreath and it is dated to the 4th c. BC. The pyxis was one among many grave goods: a red-figure hydria, one black painted and two red-figure lekythoi, a black glaze skyphos, an askos, a terracotta statuette, silver and gold jewellery, a bronze mirror, a glass bead etc. (Vavritsas 1973, 121–122, plt 156b).

Two red-figure fragments of pyxides from Heraion Teichos (Tekirdağ) are dated to the second half of the 4th c. BC (Koçel Erdem 2007, 158, figs. 16.1, 16.3). They were found during the 2000 excavations at Tekirdağ/ Karaevlialtı site, revealing part of the wall that protected the acropolis. Although it is not stated explicitly, they probably belong to a group of imported pottery found while excavating the western tower (Koçel Erdem 2007, 155).

Three out of the five recorded pyxides from Apollonia Pontica were located in a burial context. The context of the rest is unknown (see below). The first one (Sofia 7191) is a red-figure pyxis dated to the second quarter of the 4th c. BC, with a depiction of an oinochoe and the word XEPI inscribed on it (Reho 1992, 59, cat. No 100). Another one (Sozopol 3172, 3173) is a red-figure, round pyxis with a lid from the Kalfata cemetery. It is dated around 360–340 BC. The item depicted on the lid is

interpreted as a pilos (Baralis et al. 2019, 166, cat. No. 158). A stamnoid red-figure pyxis decorated with a wreath and other motifs (Sozopol 3642) and dated around 375–340 BC completes the group (Baralis et al. 2019, 168, cat. No 162).

A last red-figure fragment of a pyxis is known from Pistiros-Vetren (Septemvri Museum 2022). It was found in the so-called "Southern House" with a lot of Attic painted pottery, all dated to the last quarter of the 5th c. BC and attributed to some well-known painters. Pyxides are not the only shape that appears rarely in this collection. Gutti, askoi and squat lekythoi, abundant in other sites, are also rare in Vetren. West slope and black glaze pottery are also represented. According to the excavators, this material proves that Attic fine pottery has been widely accessible since the first generation of merchants of this emporion (Bouzek 2010, 186–188, fig. 5.2.4, plt V (28) 6).

At present, seven **olpae** are known from identified context of coastal and inland Thrace: one from Thasos, two from Samothrace, two from Apollonia, two from Nova Zagora and three from Istria. One more olpe from Thasos, one from Menekşe Çatağı and three from Histria are published without context (see below).

To start with the vases from the Aegean shores, the olpe from Thasos (Thasos inv. No 79/303, BAPD 7305) was possibly found in domestic context: it appears in an excavation report on the Silenus district. It is a black-figure sherd, dated between 525–475 BC and it is decorated with a young naked ridder on his horse (Grandjean et al. 1980, 732, 734, fig. 20).

The Samothracian olpae come from funerary contexts (S necropolis). They are both black-figure and they are dated to the turn of the 6th to 5th c. BC. The first one (Samothrace 58.27) was used as an urn and its surface is damaged. It is attributed to the painter of Vatican G. 49 and it depicts an Amazon carrying two spears and accompanied by a dog (Dusenbery 1998, 129, 570 S60–1). The second black-figure olpe attributed to the painter of Louvre F 161, depicts Dionysus seated with kantharos, and grape vine and it is dated around 525–475 BC (Samothrace 57.591; BAPD 351439). The olpe was an "auxiliary vessel" of a secondary cremation, burial S84 and it was found in the same grave with a Nolan amphora, which was used as an urn, fixed in a purposefully broken storage amphora. The Nolan amphora is dated around 470–460 BC. The chronological discrepancy between the two vessels is explained by considering the olpe as part of an old pottery stock, sold long after its production (Dusenbery 1998, 145, 572 S84–3).

Two olpae from Apollonia come from two different contexts, religious and burial. A black-figure olpe decorated with a ribbon, comes from the sanctuary of Demeter at the Skamni promontory and it is dated to the second quarter of the 6th c. BC. This olpe, a sherd of an Attic plate, an Attic amphoriskos and a Chian "two-handled" pot are the earliest pottery found in the sanctuary, which was founded around 575–550 BC (Damyanov 2016, 121, 122, fig. 2). The second olpe comes from Harmanite (Sozopol 76) and it is a few decades later, dated around late 6th – early 5th c. BC. Its black-figure decoration, attributed to the Dot-Ivy group, presents a Dionysiac scene: a maenad on a bull, an altar and a second maenad standing (Reho 1990, 83, no 84; Lazarov 2003, 64, no 6; Oppermann 2004, 49, plt 13.3; Bozkova 2017, 44; Baralis et al. 2019, 92, cat. No 73).

In inland Thrace two almost identical red-figure olpae are recorded from Nova Zagora, which are dated to the third quarter of the 5th c. BC. Their decoration is plain, just a small frieze with tongue pattern; on one of them there is probably a human figure. They both come from a looted tomb at Pet mogili and they were used as burial offerings (Bozkova 2017, 44, plt 8.5).

Unlike olpae, there are currently eleven **alabastra** recorded in the AtticPOT repository coming from coastal sites, whether Aegean, Hellespont or Euxeinos Pontos. Six of them come from Aegean Thrace: one from the acropolis of Argilos, one from the Thasian Artemision, one from the area of the modern village of Mesembria near Makri, one from the necropolis of Zone-Mesembria and one from the necropolis of Ainos. The sherd from Argilos belongs to a red-figure alabastron, attributed to the

Group of Paidikos alabastra and dated to the end of the 6th c. BC. It has part of a woman's foot sat on a cube (Giroux 2006, 56, fig. III.1; Akamatis 2020, 48–49, cat. No 211, plt 39.212). Even though most alabastra come from cemeteries, the example from Argilos is from the acropolis (Akamatis 2020, 7). Around the same period (525–475 BC) is dated the alabastron from the cemetery of the Thasian colony at Galepsos (Kavala 1078, BAPD 352464). The vase is decorated with a scene of komos and it is attributed to the Berlin 2268 painter (Vokotopoulou 1993, 191, no 219; Akamatis 2020, 49). A red-figure alabaster (BAPD 9031995), preserved in fragments comes from the Artemision of Thasos. It is decorated with a scene from the Dionysiac circle (Dionysus with maenads) and it is slightly later than the above (500–450 BC). The vessel is considered a woman's offering (Maffre, Tichit 2011, 152, fig. 15; Maffre 2014, 531, fig. 6d).

The alabastron from modern Mesembria (Kavala 126π) comes from a grave located in the area between Mesembria and Dikella (modern Alexandroupolis area). It was found intact together with a small handless skyphos, two terracotta statuettes, a jointed doll (*plagona*), and gold and silver jewellery. It is red-figure decorated with simple geometric patterns and dated to the 4th c. BC (Lazaridis 1953, 417, no 6, fig. 7.1). From the necropolis of Zone-Mesembria comes an alabastron (Komotini ΜΚ/ΑΓΚ 6319) attributed to the Bulas group and dated to the end of 5th – early 4th c. BC (Heliopoulou 2015, 75, fig. 110). Finally, a red-figure alabastron from Ainos-Su Terasizi necropolis is dated to the first half of the 5th c. BC. It is decorated with a young man wearing a himation and resting on a stick, a scene created by yet unidentified painter (Başaran et al. 2010, 150, fig. 6).

Another black painted alabastron attributed to Bulas group and dated to the first half of the 4th c. BC, was found at the acropolis of Heraion Teichos at modern Tekirdağ (Atik, Işın 2006, 51, 58 fig. 15; Koçel Erdem 2007, 158, 167 fig. 17). The context is probably the same as that of the pyxides from the same site (see above).

Finally, four Attic alabastra from Apollonia are recorded at present in the AtticPOT repository: a red-figure dated to the 5th c. BC (Sozopol 253-257) from Harmanite cemetery (Oppermann 2004, 258); a black-figure from the same site (Sozopol 3712), dated around 470–450 BC and decorated with a scene of two men with their dogs returning from hunting rabbits (Baralis et al. 2019, 448–449, no 537); a red-figure from the necropolis of Apollonia (Sozopol 1230), dated to the second half of the 5th c. BC and depicting the departure of a hoplite warrior (Nedev, Panayotova 2003, 134, plt V.5; Baralis et al. 2019, 201, cat. No 208); and a black-figure alabastron dated to the 5th c. BC is practically of unpublished context, although it appeared in a photo next to an amphoriskos from Harmanite Archaic necropolis and it could have come from the same site (Bouzek 1990, 44, 154, pl. 10 8–9). It appears that alabastra, among other perfume containers (e.g. aryballoi, plastic vases), were quite a substantial group of pottery in Apollonia, either in sacred or in funerary contexts. Made either of alabaster or ionic bucchero, they appear in ritual pits on the island of St. Kirik (Baralis et al. 2019, 44–53, cat. Nos 24, 33–35). Made of alabaster or even glass, they are found at the necropoleis of Apollonia with or without Attic vases (Baralis et al. 2019, 162, cat. No 150, 352–355, cat. No 390, 393). Made of limestone or alabaster, they were used as grave goods in aristocratic tumuli (Baralis et al. 2019, 212, cat. No 228, 289, 304–308, cat. Nos 351, 357–358). Finally, Corinthian clay alabastra appear in Archaic graves of the first colonists (Baralis et al. 2019, 334–339, cat. Nos 371, 373, 364–369, cat. No 423).

5. Shapes with less than 10 items (fig. 12)

Currently, **feeders** (feeding bottles) are recorded in the AtticPOT repository from three necropoleis: Amphipolis at Strymon, Abdera, and Kalfata at Apollonia Pontica. The vase from the "Hellenistic" necropolis of Amphipolis (Kavala A.M. 487) is covered with a black glaze apart from

the shoulder, which is decorated with a black spiral on red background. It finds its parallels at Olynthos and it is dated to the middle of the 4th c. BC. Grave 8, where it was found, belonged to a woman buried with metal objects (gilded wreath, strigil), pottery (alabastra, askoi, feeder, squat lekythos, saltcellar), terracottae (child on a duck, duck, seated woman, woman's bust) and nails (Rhomiopoulou 1967, 97; 2013, 115–116). A similar vase found in the grave IΔ at the cemetery of Abdera is considered a grave good from a child's burial (Samartzidou 1998, 25). Similar are the feeders from Apollonia: they have simple decoration patterns, and they are all dated between the second and the third quarter of the 4th c. BC. However, two out of six were found outside the graves, while one was from the "area destinate al rito" (Ivanov 1948, 43, fig. 4e-f; 1963, 207. figs 80, 210, no 515, tab. 112, 211–212, nos 516–518, fig. 84, tab. 112; Reho 1990, 129, nos 340–345).

Currently, there are seven fragments of **dinoi** in the AtticPOT repository, with only three of somewhat known context. A black-figure sherd depicting a human foot, part of an animal (?) and a rosette (Thasos, D 805, 53-141), comes from Thasos and is dated to the second quarter of the 6th c. BC. It was possibly found during the excavation of the Dimitriadis plot (see above, plates), thus being from a domestic context (Ghali-Kahil 1960, 73, 87, no 87, plt XXXV, 87). Two more sherds attributed to the Polos painter come from the Sanctuary of St. Kirik in Apollonia (Damyanov 2022, 291–293, fig. 1).

Thus far **plemochoe** appears to be a shape found only in Aegean Thrace. Three samples have been recorded so far: from Thasos, Argilos and Galepsos. The Thasian vase is the earliest and it could come from a residential context (see above, plates). It is in fact a black-figure sherd (Thasos A 168) from a plemochoe type A, dated around the middle of 6th c. BC.

The miniature plemochoe from Argilos is also of type A. It is dated to the early 5th c. BC (500–480), and it was used as a grave good of a child burial. Worth of note is that it was found together with other miniature vessels close to a stone sarcophagus (sarcophagus IV) where at least two persons were buried, a man and a woman who probably died during the last stage of her pregnancy, and maybe an infant. The pottery in question, however, predates the sarcophagus burials by at least a decade, rendering the possibility of a child burial in the sarcophagus rather improbable. Thus, the scholars who have published the cemetery believe that the miniature vessels belong to a different burial and were transferred by the sarcophagus because of the relation between the buried child and the deceased man and woman (Grammenos, Tiverios 1990, 26–30, plt 10c). Finally, the plemochoe from Galepsos is black-figure dated to late 6th c. BC and comes from a micro-site named "Pithari". Excavations revealed the remains of a building with large court and a well, pottery of various types dated to Archaic and Classical periods as well as loom weights, lamps and seashells. According to the excavator, the size of the building and the findings favour identification of a public building, if not an annex of the sanctuary of Demeter (Malama 2012).

Exaleiptron is a shape similar to plemochoe with a small ring foot instead of a stem. At present, there are two examples recorded in the AtticPOT repository, coming from Thasos. The first is a black-figure sherd (Thasos D 867) attributed to ZC Painter and dated to the mid-6th c. BC. The second (Thasos 910π, H 160, BAPD 332138) is a miniature vessel attributed to the Swan Painter and dated to the second half of 6th c. BC (Ghali-Kahil 1960, 74–75, no 8, 98, 155). It is possible that both were found during the excavation of the Dimitriadis plot (see above, plates).

Epinetra is also very rare shape and for the moment the recorded examples come from the Artemision at Thasos. There is a reference to around 20 black-figure sherds, dated between the end of the 6th c and the beginning of the 5th BC, with only three cases adequately published so far. Their decoration varies: one fragment has a chariot, another a female figure, others simply depict decorative motifs (Maffre, Tichit 2011, 145–147; Maffre 2014, 530–531; BAPD 9031993, 9031994). They were found together with numerous loom weights dated in different periods. Sanctuaries of goddess-

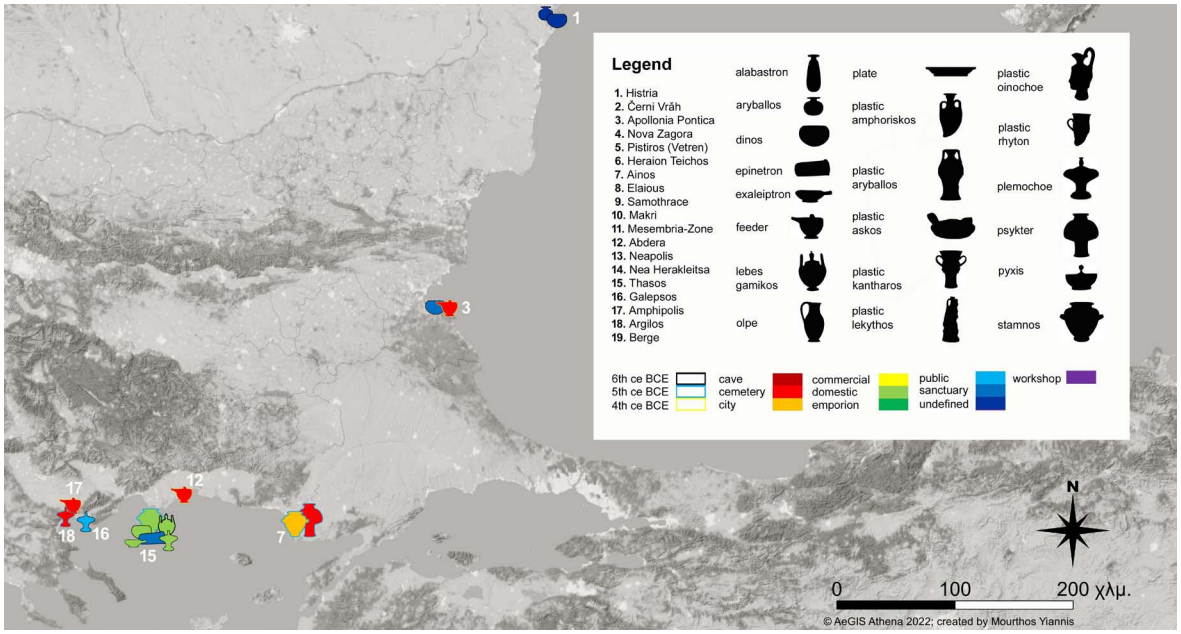


Fig. 12. Distribution among sites of rare shapes with less than 10 items recorded, against the criteria of dating (in centuries) and context (©AeGIS ATHENA 2022; created by Y. Mourthos; background Stamen Terrain)

Обр. 12. Разпространение на редки форми, с по-малко от 10 записани екземпляра, по обекти спрямо два критерия – датировка (във векове) и контекст (©AeGIS ATHENA 2022; автор Y. Mourthos; фон Stamen Terrain)

es is a common finding place for epinetra, therefore their presence in Artemision is not of surprise.

The **stamnoi** currently recorded in the AtticPOT repository are vases dated to the 5th c. BC and they were found at Aegean Thrace. The three recorded samples come from Thasos and Ainos, and they were found in civic contexts. The first example from Thasos (Thasos 875π, H 407) is a red-figure fragment that depicts a right hand holding a trumpet and it is dated to the first quarter of the 5th c. BC (Ghali-Kahil 1960, 118, no 80, plt L, 80). It is possible that it was found in the excavations of the Dimitriadis field (see above, plates). Two red-figure sherds decorated with horse riders (BAPD 3787) belong to a second stamnos (or less probably a krater) from a Thasian house (excavation Phocas), dated around the second and third quarter of the 5th c. BC (Picard et al. 1970, 830–831, figs 41, 42). Finally, sherds of a red-figure stamnos dated to the second quarter of the 5th c. BC were found during the excavations of the acropolis of Ainos (excavation inv. No: E07K4-10,11,12). The vase was decorated with a scene of komos, probably a work of a Manierist (Şahin 2013, 20, cat. No ST1). It appears that the fragments of the vase were found in an area with "cellars" carved in the limestone rock (Şahin 2013, 12–13).

Psykter is another shape that seems not to have crossed the borders of Aegean towards Thrace. In fact, so far only one is recorded in the AtticPOT repository, coming from Ainos and found in fragments (E08NY 110, 121, 133, 134, 142, 143). It is dated between 510 and 490 BC and is attributed to the Euthymides Painter (Başaran et al. 2009, 118–119, fig. 3.5; Şahin 2013, 20–21, cat. No PSK1; 2017, 105, no 17, fig. 9.17). It was decorated with a multi-figural scene from the circle of Dionysus, something common for this type of vase. The sherds were found at the slope of the Ainian necropolis, which is a very interesting site and reveals important information. Due to the suggestion that the 4th c. BC lekanis lids and askoi found exclusively in the fill-layers, probably had a specific use in burial practices (Şahin 2016, 332), one might wonder if something similar could be argued for the 6th c. psykter.

6. Vases of unknown context

Many examples of the shapes discussed above derive from totally unknown contexts, due to their belonging to private collections or coming from old excavations and publications that focused on typological and stylistic analysis, without contextualizing the material in question. Therefore, they are presented below in an alphabetical order by shape.

Apart from the plastic aryballoi presented above, there is an example of typical **aryballos** recorded in the AtticPOT repository that comes from Histria (Bucarest V 8461B; BAPD 4719). It is a black-figure sherd, decorated with a lion, dated to the second quarter of the 6th c. BC and attributed to the Polos Painter or his group (Alexandrescu 1978, 27–29, no 332, tab. 37). The context is problematic, mainly because the principal publication, Histria IV, has material from excavations conducted between 1914 and the 1970s (Alexandrescu 1978, 9), thus from various parts of Histria: acropolis, city wall, plateau (Angelescu 2019, plts 24, 38–41).

The **dinoi** from Thasos and Apollonia have already been mentioned in the previous section. Three more fragments of dinoi are recorded from Histria, also dated to the first half of 6th c. BC. Two of them (Bucarest no inv and V8426; BAPD 4747, 4748) were decorated with a frieze with felines and rosettes, dated between 600 and 580/575 BC; one of them is attributed to the Gorgo Painter (Alexandrescu 1978, 27–29, cat. Nos 299–300, plt 31). The third was decorated with hoplites in battle, it is dated around 575–550 BC and it is attributed to Lydos or a painter of his circle (Alexandrescu 1978, 27–29, cat. No 301, plt 32; BAPD 4746). Context is problematic (see above, aryballos). Finally, there is an interesting, black-figure sherd from Urdoviza Peninsula, 25 km south of Apollonia Pontica. Although its exact context is not yet published, its mere presence on this site renders it the earliest known Attic sherd outside the apoikia of Apollonia (Damyanov 2022, 292–293, fig. 1).

A fragment from a **lebes gamikos** is known from Thasos. It is a black-figure sherd, decorated with a frieze with animals, from which only a swan and a lion survive. The lebes dates to the second half of the 6th c. BC. Neither its Attic origin nor its context are clear (Ghali-Kahil 1960, 100, no 170, plt XLIII, 170).

Apart from the previously presented **olpe** from Thasos, there is a second black-figure sherd dated to the second quarter of the 6th c. BC from unknown context (Mainz, Johannes Gutenberg Universität 29; BAPD 12053). It has part of a male head and a frieze of rosettes and it is attributed to the Gorgo Painter (Hampe, Simon 1959, 48, plt 741/48.1; Ghali-Kahil 1960, 97, no 151, plt XLI 151). One more black-figure olpe from Menekşe Çatağı (Çanakkale 41/O 73), dated to mid-6th c. BC and three (Bucarest V 8342A, 8402b, 8429; BAPD 4726, 4727, 4728) from Histria dated between 580 and 490 BC are preserved in fragments or in just one sherd. None of them relates to a certain painter or workshop (Alexandrescu 1978, 27–29, cat. no 322–324, plt 35-36; Stoyanov 2014, 176, no 15, figs 2.5a-g; 2018, 267, no 12, fig. 2.5a-g), and their context is not published (for Histria contexts see above, aryballos).

A black-figure sherd of a **plate** from Neapolis (BAPD 350129), dated to the first half of the 6th c. BC is attributed to the Polos painter. Also, a black-figure plate from Elaious (Louvre 476; BAPD 8672) dated between 525 and 475 BC is decorated with a young man who is naked but for a pair of boots and a chlamys, while holding a staff, probably a komast (Callipolitis-Feytmans 1974, 235–236, 264, 381, 462, fig. 62, plt 76.21). A red-figure fragment from Thasos (Thasos 806π) depicts floral decorative motive and a human hand and is dated to the last quarter of the 5th c. BC (Ghali-Kahil 1960, 119, no 82, plt L.82). Its context is not clear, since the publication includes material from the Thasian Agora, Herakleion and Dimitriadis plot (Ghali-Kahil 1960, 105).

Three **pyxides** recorded in the repository come from unspecified context. One of them is also of unknown origin (Amphipolis or Galepsos). It is dated to the late 6th – early 5th c. BC and it is attrib-

uted to the Lysiades Painter (BAPD 351190). Two red-figure sherds, also with unclear context, come from Apollonia (Sozopol 7767, 7769) and dated around 375–350 BC. They are published together with a third one from the necropolis of Apollonia and they might also belong to the same context (Reho 1992, 58–59, nos 98–99).

7. Conclusions

To sum up, rare shapes appear mostly along the Thracian shores. Based on the up-to-date data, it seems that the (low) degree of infiltration in the hinterland is proportional to the popularity of the shape, although not entirely. For example, pyxis and olpe are found at sites of inland Thrace, yet the equally popular plates and alabastra are not. The lack of any pattern of proportional distribution, equal for each shape, could be related to the role each one might have had in certain spatiotemporal contexts or events we are unaware of.

These contexts cannot be considered without the element of ethnicity, a topic too complex to be addressed here extensively. Suffice to say that the clear distinction between coastal and inland Thrace is not the simple result of geography or aesthetics. Taking into consideration that most of the pottery discussed above come from coastal sites, one could easily conclude that the main consumers of Attic pottery production were Greek settlers, since they were accustomed to it and probably felt it fitted well to their cultural experiences. On the other hand, today we have a more complex understanding of Greek colonies, where different ethnicities could and would blend (Tsiafaki, Avramidou 2021, 108–109; Tsiafaki 2022, 69–71). Thus, the dualities coastal-inland, Greek-Thracians seem rather simplistic. What is more than obvious, however, is that certain hubs of Attic pottery do exist. In our case Thasos, Ainos, Apollonia, Pistiros-Vetren, and Histria seem to emerge (Tsiafaki 2022, 70–71).

As far as contexts are concerned, there seems to be not much diversity. In fact, most of the vessels come from cemeteries, while quite a large amount comes from sanctuaries or other cultic contexts. This is a conclusion our team has reached in other studies as well (Michailidou 2022, 42, 44, 48–50; Mourthos 2022, 86–94; Tsiafaki 2022, 62–65). Of course, each case, whether cemetery or sanctuary, has its own features, when seen in more detail. The striking exception seems to be plates, where the diversification of contexts is more intense, mainly due to the findings from residential and production areas of Thasos and Argilos.

Among others, one of the reasons for the scarcity of specific shapes of the Athenian Kerameikos in ancient Thrace could be the competition that Attic products had to face with the products of different workshops, shapes, even materials. For instance, that could be the case with the alabastra from Apollonia Pontica, parfum containers which, depending on the spatiotemporal context, they had to compete different workshops (Corinthian), different shapes (lekythoi) and different material (alabaster, limestone, glass).

A very interesting observation concerning the distribution of the Attic products in question is the existence of an axis (route) that connects the 5th c. pyxis from Pistiros-Vetren, via the 5th c. olpe from Nova Zagora, to Apollonia Pontica (two olpes of the 6th c. BC; one plate of the 6th c. BC, one plate of the 4th c. BC; two alabastra of the 5th c. BC; a feeding bottle of the 4th c. BC) and the Mandrensko lake (a plate dated to the 4th c. BC). The same axis (route) can be traced looking at the distribution of Attic lekythoi of the 4th c. BC. A second axis of distribution, also verified independently from lekythoi dated to the 4th c., appears along the lower Strymon valley (Tsiafaki et al. forthcoming b). On the other hand, the material under discussion, does not confirm any distribution up the river Evros (Maritsa).

Thasos seems to be the most important market for rare shapes of Attic pottery. Functioning as a hub, a great percentage of the material exported from Athens would arrive there providing the opportunity for extended selection. Compared with the rest of the sites, Thasos excels in both num-

ber of shapes and number of pots imported during these three centuries (6th–4th c. BC). At the same time, Thasos has provided the only 6th c. BC epinetra, as well as 5th c. BC plastic vessels, all of them coming from ritual contexts, while a 5th c. BC rhyton was found at the Sanctuary of the Great Gods on Samothrace. In general, the findings from these two islands introduces the question of the role Northern Aegean islands had in the distribution of Attic pottery. For the time being, the sea routes described in the literature revolve mainly around the shores of Thessaly, Macedon and Thrace. In the future, in-depth research on the contribution of these islands – especially Lemnos which was an Athenian cleruchy – to the distribution of Attic pottery seems quite promising.

Further publications and excavations will show to what extent those observations are accurate and will facilitate a more in-depth understanding of the presence and absence of specific shapes of the Athenian Kerameikos in ancient Thrace.

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За контекстите на редки форми от атинския Керамейкос в крайбрежна и вътрешна Тракия (VI–IV в. пр.Хр.): поглед през репозиториума на AtticPOT

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(summary)

Проектът AtticPOT [Attic PO(ttery) in T(hrace)] (http://atticpot.athenarc.gr/) има за цел да проучи аспекти на атинското присъствие в Тракия в периода VI–IV в. пр. Хр. въз основа на разпространението на публикуваната до днес атическа рисувана керамика, описана в дигиталния репозиториум (https://atticpot.athenarc.gr/repo/el/). Както изглежда, от една страна малък брой форми се срещат често на ограничен брой обекти, а от друга – определени форми се появяват рядко, в много малки количества, но на различни обекти по черноморското крайбрежие и във вътрешността на Тракия. Статията разглежда такива редки форми, засвидетелствани в Тракия с по-малко от 20 съда или фрагменти, според съществуващите публикации.

Прегледът на данните позволява да се направят няколко предварителни наблюдения. Материалът е разделен на три групи: първата и най-многобройна група се отнася до фигурални вази от различни видове, втората съдържа вази с повече от 10 екземпляра, а третата – с по-малко от 10. Повечето от тях произхождат от погребални контексти (39%), следвани от светилища (17%) и жилища (14%). Отчитаме също така, че атически съдове или фрагменти от други контексти са много редки, но същевременно и твърде интересни (от публична среда 5%, градска среда 4%, пещери 1%, търговски помещения 1%, емпориони 1%, работилници 1%). Разбира се, колкото по-интензивно е присъствието на атическата керамика в даден обект, толкова по-голямо разнообразие на форми можем да проследим, особено ако към анализа на данните добавим и критериите „време“ и „география“. Всички тези предварителни наблюдения съвпадат с други заключения, направени от екипа на AtticPOT по време на проучването на различни въпроси.

Фигуралните вази са различни видове и се срещат в много крайбрежни обекти, почти винаги в погребални контексти. Фигурални амфориски, аскоси, арибали, лекити, ойнохоета, ритони и кантароси се откриват в широк ареал – Аргилос, Берге, Абдера, Месамбрия-Зоне, Тасос, Самотраки, Енос, Елеунт и Аполония Понтика. Тасос и Самотраки са предоставили материали и от светилища, а Аргилос от жилища.

Паници, пиксиди, олпета и алабастрони – това са най-често срещаните форми в рамките на втората група. Атически **паници** (17) са открити в светилища, жилища, некрополи, търговски помещения, работилници и публична среда, а три (3) са с неизяснен археологически контекст. Тези съдове произхождат от Аргилос, Неапол, Тасос, Абдера, Елеунт, Аполония и Черни връх (близо до Дългопол). От шестнадесет (16) описани в репозиторума **пиксиди**, датирани в периода VI–IV в., само три са с неизяснен контекст. Останалите са открити в некрополи, в публична и градска среда, в жилища в древните полиси, както и в емпориони, дори в един

случай и в пещера. Всички те имат широко разпространение и произхождат от Аргилос, Неа Ираклица, Тасос, Месамбрия-Зоне, Херайон Тейхос, Аполония и Пистирос (Ветрен). Описаните в репозиторума **олпета** (12) се отнасят само към VI–V в. и произхождат от некрополи, светилища и жилищни контексти (контекстът на три от олпетата не е изяснен). Открити са в Тасос, Самотраки (южен некропол), Менекше Чатагъ, Аполония, Нова Загора и Истрия. Атическите рисувани **алабастрони** (11), датирани в периода VI–IV в. – от Аргилос, Галепсос, Тасос, Месамбрия-Зоне, Макри, Енос, Херайон Тейхос и Аполония, също са открити в различни контексти: погребален, култов, жилищен или по-общо градски (един алабастрон е с неизяснен контекст).

Формите, представени с по-малко от десет находки, са биберони, диноси, стамноси, епинетрони, племохоета, псиктери, ритони, леканета, ексалейптрони и сватбени лебеси. Известни са седем (8) **биберона**. Един произхожда от Амфиполис, а останалите – от Аполония, като всички са от IV в. и са намерени в погребални комплекси. От седем (7) известни **диноси** от Истрия, Аполония и Тасос, датирани към VI в., само този от Тасос и два от светилището на о-в Св. Кирик в Аполония имат засвидетелстван (жилищен и култов) контекст. От Тасос и Енос има три (3) **стамноса** от V в., които произхождат съответно от жилищен и градски контекст. Трите (3) известни **епинетрона** са от о-в Тасос, като и трите се датират през VI в. и произлизат от един и същи култов контекст. От подобна среда са отбелязани и още няколко фрагмента, които обаче са публикувани без нужния археологически контекст. Три (3) **племохоета** са открити в Аргилос, Галепсос и Тасос и се свързват с погребални, жилищни и публични контексти. Един (1) **псиктер** от V в. е открит в некропола на Енос. Единствените два известни ексалейптрона (VI в.) са открити в Тасос. Със същата датировка, от същия контекст и от същия остров произхожда и един (1) лебес гамикос. Един (1) арибал от VI в. е намерен в Истрия, но е с неизяснен контекст.

От приведените данни става ясно, че разглежданите материали са засвидетелствани почти изключително по тракийските брегове. Основните контексти са погребални, култови и жилищни. Споменатите специфични форми от атическата рисувана керамика се срещат рядко в Тракия, вероятно поради конкуренцията, която атическата продукция среща от други ателиета, форми или материали. Могат да се проследят две оси на разпространение, свързващи крайбрежните и вътрешните райони на древна Тракия. Едната ос върви по трасето Аполония Понтика – Нова Загора – Пистирос (Ветрен), а другата – по долното течение на река Струма. Що се отнася до основните центрове на разпространение на атическата рисувана керамика, изглежда, че Тасос е мястото с най-голям внос, следван от Аполония.