

# I TRACI TRA GEOGRAFIA E STORIA

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*Questa serie vuole celebrare il mare Mediterraneo e contribuire a sviluppare temi, studi e immaginario che il cratere firmato dal greco Aristonothos ancora oggi evoca. Deposto nella tomba di un etrusco, racconta di storie e relazioni fra culture diverse che si svolgono in questo mare e sulle terre che unisce.*



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# I TRACI TRA GEOGRAFIA E STORIA

THE WHITE LOTUS (*NELUMBO LUCIFERA*) DECORATED,  
SILVER JUG FROM NAIP IN LOCAL CONTEXT

*Totko Stoyanov*

The white lotus blossom decorated, silver jug discovered among the rich inventory of the Thracian tomb from the Early Hellenistic times near the village of Naip, Tekirdag district (fig. 1), was published just before my review article on the jugs with this exotic ornamentation from Thrace and Macedonia<sup>1</sup>.

In the last century and a half from the discovery of the first ever jug with a decoration of lotus blossom on the body near the village of Rozovets, the number of the vessels with this exotic ornamentation has been constantly increasing and now there are more than 20. The order of discovery and the location (fig. 2) of the jugs is listed below:

1. Rozovets – the southern mound (1879) – 1 (fig. 3. 1)<sup>2</sup>;
2. The domed tomb at Raklitza/Eriklice near Lozengrad/Kirkclareli (1891) – 1 (fig. 3. 2)<sup>3</sup>;
3. The Mal-tepe tomb near Mezek (fragment from a burial in the ante-chamber) (1931) – 1 (fig. 3. 3)<sup>4</sup>;
4. Tumulus Grave G (gamma) near Nikesiane (1959) – 1 (fig. 4. 2)<sup>5</sup>;

<sup>1</sup> DELEMEN 2004, pp. 60-66, fig. 52-55; STOYANOV 2005, p. 238 – Postscript.

<sup>2</sup> FILOW 1934: p. 163, No 3, 170, Taf. XI. 1; *Montreal* 1987, No 361.

<sup>3</sup> HASLUCK 1911, p. 77, № 164; PFROMMER 1985, pp. 13-15, Abb. 6; PFROMMER 1987a, KBk 44.

<sup>4</sup> ФИЛОВ 1937, p. 75, No 3, fig. 33. 10-3.2 cm in length and width and weight of 0.6 g (grave No 1 in the first ante-chamber. The remaining parts of the vessels were not found.); PFROMMER 1987a, KBk 46; SHEFTON 1993, p. 188 “silver gilt” (? T. S.), n. 33. The fragment from Mezek is a small part of the walls of the vessel (probably piece of gilt) – cf. the jug from Simeonovgrad) and the identification as a small jug from the exact type has some degree of doubt. In the context of all probable parallels, the fragment could belong to a cup or a phiale with such ornament as well.

<sup>5</sup> ΛΑΖΑΡΙΔΗΣ *et Alii* 1992, p. 18, 26, Πιν. 10 – A 2584 and 2590 – grave Gamma; cf. BARR-SHARRAR 1986, p. 78, n. 37; PFROMMER 1987a, pp. 89, 180, n. 313, 252 – KBk 45; Zimi 2011, pp. 184-185, cat. No 10.



5. Tumulus Grave A or G near Nikesiane (1959) (two fragments) – 1<sup>6</sup>;
6. Grave B (beta) near Derveni (1962) – 1 (fig. 4. 1)<sup>7</sup>;
- 7-17 The Rogozen treasure – No. 143-153 (1985-1986) – 11 (fig. 5)<sup>8</sup>;
18. Mound I, near Simeonovgrad (1986) – 1 (fig. 3. 4)<sup>9</sup>;
19. The heroon near Ostrousha near Shipka (fragments in the west chamber) (1993) – 1<sup>10</sup>;
20. The tomb near Naip, Tekirdag district (1995) – 1 (fig.1).

To the above should be added 3 more examples found in recent years, though unfortunately there is no data for the location of their discovery. These are the jug from the J. Paul Getty Museum collection, acquired probably in 1989 (fig. 3. 3)<sup>11</sup>, the jug from the Christie's New York auction catalogue in June

<sup>6</sup> ΛΑΖΑΡΙΔΗΣ *et Alii* 1992, p. 42, Πιν. 25; ΖΙΜΙ 2011, p. 185, cat. No 11.

<sup>7</sup> ΜΑΚΑΡΟΝΑΣ 1963, Πιν. 227r; ΘΕΜΕΛΗΣ – ΤΟΥΡΑΤΣΟΓΛΟΥ 1997, pp. 68-69, No B 14, Πιν. 10, 71; ΒΑΡ-ΣΗΑΡΑΡ 1986, pp. 76-88, Pl. 1.

<sup>8</sup> Two of the jugs – No 145 and 152, are found with the first part of treasure in the autumn of 1985, and the rest in 1986 during the archaeological investigation at the same location – cf. ΝΙΚΟΛΟΒ *et Alii* 1987, pp. 17-20; Срв. VICKERS 1989, Appendix II. In the monograph of I. Marazov there is inaccuracy regarding the Rogozen treasure – the jugs with lotus blossom decoration are 11 (cat. No 143-153), not 10 as the author claims. ΜΑΡΑΖΟΒ 1996, pp. 63, 64.

<sup>9</sup> The jug is found in a mound not far from the ancient settlement in the Asara locality, in a tomb with wooden construction but rich inventory. For the time being there are two brief publications in Bulgarian with short description of the complex and a photograph of the jug. Cf. *Helsinki* 2000, Cat. No 185; *Basel* 2007, kat. No 96. In the catalogues of the “Thracian” exhibitions in the 80's, when the treasure from Rogozen was presented, as well as in the monograph by ΜΑΡΑΖΟΒ 1996, pp. 63, 64, it was wrongfully published the jug has been found in a grave near the town of Svilengrad – an inaccuracy which lead to further confusion Z. Archibald, who reckons the jug belongs to the grave from the necropolis near Gorski Izvor, Haskovo district. ARCHIBALD 1998, p. 263 and notes 14, 16; p. 266 (mentioned erroneously as Golyam Izvor, near Svilengrad).

<sup>10</sup> ΚΙΤΟΒ 1995, p. 249. The jug is fragmented. That makes it possible to establish it was cast. I would like to express my sincere gratitude to the colleague from the museum in Kazanlak M. Parvin for the opportunity to examine this unpublished example from the group in question.

<sup>11</sup> ΖΙΜΙ 2011, pp. 185-186, cat. № 12 – Paul Getty Museum, Malibu, 96. AM.89.2.

1996 (fig. 3. 4)<sup>12</sup> and a jug from the V. Bozhkov collection catalogue<sup>13</sup>. Their similarity as a whole and in details with the already known vessels from Thrace and Macedonia leaves little doubt whether they were made and most of all were used in that region. Thus, to the already listed locations, we should add, though conditionally, 3(?) more. In the context of the already known it is of importance to emphasize, that even though from the Eastern Mediterranean are known various shapes of vessels (besides jugs, shallow and deep cups, phialai and rhyta-jugs) made of silver, bronze and gold with decoration of white lotus blossom<sup>14</sup>, the jugs under examination are found, for the time being, exquisitely from the territory of ancient Thrace and Macedonia and they have a specific shape, familiar from dozens of examples of variety of body decorations or complete lack of such<sup>15</sup>. The two silver jugs from the Pithom treasure (Tell el Maskhuta)<sup>16</sup> and the bronze jug from the J. Paul Getty Museum<sup>17</sup> are rather an exception among the shapes from the Eastern Mediterranean.

Without going into great detail, I would mention, that in respect of the distinguishable, formal characteristics, the statistics and the geographical spread the inclusion of the jugs from the J. Paul Getty Museum (fig. 3. 3) and the one sold at the auction in 1996 in New York (fig. 3. 4) by E. Zimi as representatives of the “Late Classical and Hellenistic Silver Plate from Macedonia” is questionable. No characteristics were given, which can distinguish these two jugs from the finds in Thrace<sup>18</sup>. On the other hand there is the question what is the location of the workshops they were made – in the region of Propontis or in the interior of Thrace<sup>19</sup>.

<sup>12</sup> ZIMI 2011, p. 186, cat. № 13 – Sale Cat. Christie’s. New York, Friday 14 June 1996, 32, no. 47, colour ill. p. 33.

<sup>13</sup> МАРАЗОВ 2011, p. 140, cat. № 104.

<sup>14</sup> PFROMMER 1987a; PFROMMER 1990; SHEFTON 1993, fig. 9-13; SHEFTON 2000, fig. 2-9; TREISTER 2010, p. 238, fig. 11.

<sup>15</sup> Cf. МАРАЗОВ 1996, p. 60-107.

<sup>16</sup> PFROMMER 1987a, pp. 50, 75, 86, 88, 90, 180 FK 45, n. 1318, 251 KBk 37/38; LUSCHEY 1983, p. 328, № B 19, Taf. 62. 3; МАРАЗОВ 1996, p. 63, fig. 73.

<sup>17</sup> PFROMMER 1987b.

<sup>18</sup> See notes 3-4, moreover ZIMI 2011, p. 42, herself suggests for the jug from Christie’s Auction “It is therefore likely that 13 (cat. No from her book) was either made in a workshop in Thrace or under Thracian influence”.

<sup>19</sup> Cf. for example SHEFTON 1993, pp. 186-192; van Ufford 1990, p. 57; ARCHIBALD 1998, pp. 266-268. The opinion of some of the leading specialists for the location of the making of the Derveni jug is interesting as well. According to PFROMMER 1987,

Except for the fragment from Mezek, made of gold, all jugs were made of silver, as most of them have been adorned by amalgam (? or rather heat-diffusion gilding technics) or leaf gilding. In respect of the technique the jugs were cast and wrought (by hammering), which definitely indicates different workshops. In the already mentioned article, dedicated to this group of vessels, except the one from Naip, I had the opportunity to comment of their characteristics, the questions about their origin, the initial designs and their development, as well as their dating and distribution. I still hold my opinion, they must be named after their most remarkable decorative element instead of the vessel from Derveni, since it's not neither the earliest, nor the most representative example so it's not eponym-worthy<sup>20</sup>. The discovery of the untouched tomb from Naip is another argument along these lines.

Regarding the exotic ornamentation on the jugs, in the specialized literature have already been published comments on both on the lotus blossom decorated vessels from the Levant and those from Thrace after the discovery of the Rogozen treasure. Examining the vessels with such decoration B. Shefton determined that the lotus blossom belongs to the Egyptian white lotus species (*Nelumbo lucifera*)<sup>21</sup>.

The jug from Rozovets differs from the rest in a couple of characteristics – it had the largest size and weight, until the discovery of the vase from Naip (see the table with the basic characteristics of the jugs)<sup>22</sup>. It is cast made. The calyx of the lotus, including the tips of the petals are made in low relief. Further, it has a flat, undivided bottom which makes it comparable to the jugs from Pithom. As for the lack of distinguished foot there is resemblance with the jugs from Kirklareli and No. 149 from Rogozen (cfr. fig. 3. 2 and fig. 5. 149). These two vessels are apparently based on one or related prototypes, judging by the three horizontal relief flutes on the bottom. The elaborate relief of the lotus petals indicates their later date compared with the jug from Rozovets. The studies on the vessels with such ornamentation in the Eastern Mediterranean reveal,

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p. 89, whether it was made in a Thracian workshop or under Thracian influence it should not be excluded either. Cf. ROLLEY 2006, p. 316, n. 3 – “il pense que l'oenochoe de Derveni est une travail thrace”.

<sup>20</sup> STOYANOV 2005, p. 238.

<sup>21</sup> SHEFTON 1993, n. 4. There is a discussion on the identification of this floral motif. According to D. Ignatiadou, this is a blossom of *nymphaea alba*, not *nymphaea nelumbo* (Indian lotus). Cf. IGNATIADOU 2008, p. 330, (fig. 4-5).

<sup>22</sup> Together with the handle it has been even larger.

that typically the corolla of the lotus is flatter and curve of the petal tips is a new “hellenising” tendency from the second half of the 5<sup>th</sup> c. on, which becomes characteristic for the vessels from Thrace and Macedonia.<sup>23</sup> The jug from Rozovets is apparently among the first vessels with this pattern to emerge in Thrace, which later gains popularity with the local aristocracy and local craftsmen begin to “imitate” it most likely in the beginning in Southern, then in Northern Thrace evidenced by the series of jugs from the Rogozen treasure and the respective gradual decline in quality resulting from the imitation of the imitation (cfr. fig. 5). This process probably developed within the period from the last decades of the 4<sup>th</sup> to the first decades of the 3<sup>rd</sup> c. B.C.<sup>24</sup>.

The jugs from Derveni, Nikesiane, Naip and the Christie’s auction (figs. 1. 1; 3. 1-2, 4) manifest a specific line of the development of the decoration of the vessels – the additional decoration above the calyx of the lotus:

- 1) Horizontal acanthus tendril (Naip, Nikesiane 1-2);
- 2) Horizontal ivy tendril (Christie’s);
- 3) A row of vertical palmetto (Derveni).

Further, bearing in mind their chronology (see below) the enhancement of the ornamentation with new motifs can be considered as the next stage of the development of the jugs with lotus blossom decoration. Apparently they reflect a tendency, developed among the workshops in the littoral of Southern Thrace and Eastern Macedonia – from Propontis to the region of Thessaloniki (Derveni).

There are several novelties in the decoration of the jug from Naip:

- the frieze with acanthus tendril, in relatively high relief on the shoulders of the vessel;
- the grape clusters between the tips of the lotus petals;
- the voluminous decoration of the handle;
- the massive, wide neck with a flat, straight mouth<sup>25</sup> (fig. 1. 1, 3-4).

Comparing the jug from Naip with the rest of the jugs from this group, the investigator of the tomb I. Delemen, reasonably concludes, that “the Naip find seems to be the most sophisticated stylistically, combining in a pleasing manner

<sup>23</sup> SHEFTON 1993, p. 181.

<sup>24</sup> STOYANOV 2005, p. 237.

<sup>25</sup> A visible trend in some of the latest jugs from the group with a white lotus decoration.

Achaemenid-inspired features and Greek florals. Evidently, it was produced at a Greek workshop somewhere around the Aegean – considering the Achaemenid factor – possibly in Asia Minor – with an attention to satisfy Thracian taste”<sup>26</sup>. Beside the discovery of the vessel in a Thracian tomb, an indication for the affinity with the taste of the Thracian clients is the inscription ΤΕΡΡΕΩ on the inside of the mouth<sup>27</sup>. The wrong spelling of a typical Thracian name – TERES, can be explained with the ignorance of the Greek *toreutes*.<sup>28</sup> The date of the burial itself “in the last two decades of the 4<sup>th</sup> c. B.C.” I. Delemen determined on the basis of stamp of the eponym *Polineikes* on the found in the burial chamber Thasian amphora, together with other datable artefacts, which give a *terminus post quem* ca. 320 B.C.<sup>29</sup>. In her opinion, the burial in the tomb belongs to a high rank Macedon army officer. On the basis of the name from the inscription on the mouth of the jug, as well as in relation with the interpretation of the rich inventory of the tomb, she makes the hypothesis to identify him as Teres, son of Kersebleptes<sup>30</sup>.

Apparently the precise dating of the tomb is both a factor and starting point for the interpretation of the jug and the very complex, it belongs to. I. Delemen used the already outdated chronology of the Thasian amphora stamps by M. Debidour and Y. Garlan from the 80's of the 20<sup>th</sup> century<sup>31</sup>. The amphora stamp bearing the eponymous name *Polineikes*, which is dated in the more recent studies around and after 300 B.C.<sup>32</sup> together with the other dating artefacts gives the *terminus post quem* for the burial around or rather after 300

<sup>26</sup> DELEMEN 2006, p. 261.

<sup>27</sup> DELEMEN 2004, p. 66, fig. 56.

<sup>28</sup> DELEMEN 2006, p. 261, n. 83-84. According to Delemen “the stippled inscriptions were written at the workshop, while scratchings could be added at a subsequent stage”.

<sup>29</sup> DELEMEN 2004, pp. 72, 74, fig. 62-64, 113; DELEMEN 2006, pp. 262, 267, fig. 12-13.

<sup>30</sup> DELEMEN 2006, 267-268. She goes even further with the hypothesis about the owner of the tomb – “Teres, a prince of the younger generation, ...might have served and reached a high rank in Alexander's multinational army at the dawn of the Hellenistic period. Ultimately, the slopes of the Ganos would be an appropriate place to bury and to pile a huge mound for Kersebleptes' son”. According to the presented below (see note 24) much later date, it is hardly possible. The certain Teres is a subsequent owner of the prestigious banquet set, bearing the royal name without the need to be the particular historic figure.

<sup>31</sup> DELEMEN 2006, p. 262, n. 96.

<sup>32</sup> GARLAN 2005, – ca. 300 BC.; TZOCHEV 2009, – ca. 298 BC; cf. the even later date ca. 293 BC in AVRAM 1996.

B.C. That makes the probable date for the making and use of the vessels and other artefacts from the inventory of the Naip tomb in the last quarter of the 4<sup>th</sup> or even in the initial years of the 3<sup>rd</sup> century. Considering the lack of any traces of serious wear<sup>33</sup> the date for the making of the jug could be set around or after the last quarter of the 4<sup>th</sup> century. The arguments could be drawn from several sources. The general silhouette and proportions of the Naip jug are comparable to the morphology of the jugs made in the “West Slope” style in both the Athenian and newly established workshops in the Hellenistic world, during and after the first quarter of the 3<sup>rd</sup> c. B.C. (fig. 1. 2)<sup>34</sup>. The twisted, voluminous handles of these jugs attached straight under the mouth rim or a bit lower<sup>35</sup>, could be result of a trend, noticeable in the handle of the Naip jug as well. It has similar texture – intricately decorated with triple acanthus leaves, overlapping each other from bottom to top (fig. 1. 4). It should be emphasized that currently the handle, neither the Naip jug have not a direct parallel<sup>36</sup>. The West Slope jugs probably indicate a trend in the toreutics as well, considering the two *olpe* type silver jugs from Bospor – with similar silhouette and handle, the engraved decoration on the neck<sup>37</sup>. The voluminous handle with intervened element are characteristic for the oenochoes with biconical body (known also as form Beazley VI) from the Late Classical times, well spread in the rich burial complexes in Thrace and Macedonia<sup>38</sup>. Similar *oenochoe* is found in the banquet set from Naip as well<sup>39</sup>.

The parallels with the changes in the metal-made banquet vessels and “West Slope” pottery do not end here. The grape cluster, set between the tips of the lotus petals, is an unexpected motif. Delemen herself is looking for parallels among the examples of West Slope vessels<sup>40</sup>.

<sup>33</sup> See the colour illustrations in DELEMEN 2004, fig. 52, 54.

<sup>34</sup> ROTROFF 1997, Cat. № 460, fig. 34, dated ca. 275 B.C.

<sup>35</sup> ROTROFF 1997, fig. 34.

<sup>36</sup> Some similarity, to some degree is found in several vertical handles of bronze hydrias from Eritreia. The top end they have flat shoulders, incorporating the mouth as well and the bottom ends with a vine leaf. – HUGUENOT 2008, vol. I, p. 194-195; vol. II, 22, cat. № 88-90, pl. 40.1-2, 41.1.

<sup>37</sup> REINACH 1892, p. 90, Pl. XXXVIII.3.

<sup>38</sup> ARCHIBALD 1998, p. 279, fig. 11.15 d-e; TREISTER 2010b, pp. 18-19, fig. 21-22; ТРЕЙСТЕР 2011, pp. 228, 230, fig. 19, ecc.

<sup>39</sup> DELEMEN 2004, pp. 81-87, fig. 74-77, lit.

<sup>40</sup> DELEMEN 2006, pp. 260, n. 79.

Considering the Naip jug is cast and its dimensions (see the data in the table), the high relief which is used for the decoration of the body, it is logical to suggest this is a product of a leading toreutic workshop from the end of the 4<sup>th</sup> – the beginning of the 3<sup>rd</sup> c. B.C. In that respect special significance should be given to the acanthus tendril as a new motif (fig. 1. 3), apparently included in the decorative design due to the symbolism it had for those who used the vessels in banquet or religious ceremonies<sup>41</sup>.

The tendril on the shoulders, delimited with a horizontal, plastic rib was already familiar from the Nikesiane jugs<sup>42</sup>, but in their case as far as we can judge from the preserved pieces it is not especially prominent, so for the time being this novelty in the decorative design of the jugs with white lotus belong only to the Naip jug. The arguments are both the morphological characteristics of the vessel and the peculiarities of its decoration:

- 1) the manner in which the tips of the lotus petals are moulded;
- 2) the employment of acanthus tendril and the acanthus tracery on the handle;
- 3) the eclectic combination of grape clusters among the tips of lotus petals, instead of a third row of floral element.

All of the above points to an established period of the Hellenistic times i. e. not before the end of the 4<sup>th</sup> – the beginning of the 3<sup>rd</sup> c. B.C.<sup>43</sup>. Such date makes possible to suggest as location for workshop the established in 309 B.C. city of Lysimachia – which as any other new capital of the Diadochoi became a center for the plastic arts of the highest rank with the recruitment of the architects, sculptors, toreuts and jewelers (actually, often these are the same craftsmen) from the whole region<sup>44</sup>.

Naip is located merely at a distance of ca. 40 km away from Lysimachia and it is well within its littoral hinterland (fig. 2).

The high relief, the nervures on the main stem, the well moulded acanthus leaves and blossoms at the forking of the tendril indicate a reproduction of a

<sup>41</sup> On the symbolism of these motifs see. VALEVA 2006, p. 451, lit.

<sup>42</sup> The jug from grave G (gamma) is probably subsequent to the one of Naip; cf. ΛΑΖΑΡΙΔΗΣ *et Alii* 1992, p. 67; ΘΕΜΕΛΗΣ – ΤΟΥΡΑΤΣΟΓΛΟΥ 1997, p. 222, establish the date 295/294 BC or later for grave G.

<sup>43</sup> Perhaps this vessel is a good example for the evolution of typical decorative design of the so called Achaemenid Style on a vessel of the local Aegean shape. Cf. IGNATIADOU 2008, p. 327.

<sup>44</sup> LUND 1992, pp. 64, 174-175.

well established design from the architecture or metal plastic arts. In the specialized literature has been paid special attention to the study of the origin, evolution and local manifestations of these motifs, known as scrolls, tendrils, *Rankenornamente* and *rinceaux* in the English, German and French literature acquired significance in the architecture and stone plastic arts, murals and vase paintings, the mosaics and metal sculptures from the Late Classical period onwards<sup>45</sup>. Their locale examples in Hellenistic times in all forms of art have a common character. The discovery of direct parallels would identify the connection to leading local art centers, but this is highly unlikely. Unfortunately, we don't have any detailed information neither for Lysimachia, nor for the centers in the region that existed earlier. An example, giving such indication could be mentioned the motif in the cornice of the Arsinoeion in Samothrace, which is of a bit later date than the suggested for the Naip tomb. Bearing in mind the lack of a petal like in the motif from Naip, the tendril of this primary example of the Hellenistic architecture has similar silhouette and relief (fig. 6)<sup>46</sup>. The connection between Lysimachus and Arsinoe, respectively Lysimacheia and Samothrace is beyond question.

An example of voluminously moulded acanthus tendril on the shoulders of the vessel, above tracery and tongue-shaped ornament, adorned with gilding is the silver formiskos from rich burial in Zelenskiy kurgan at Taman, which according to M. Treister, being a well-spread form in Scythia has parallels in artefacts from Thrace (but not from Macedonia)<sup>47</sup>.

A proper parallel for the motif on the Naip jug is the acanthus tendril on one of the gold diadems from Makrygialos, Pieria, dated in the beginning of the 3<sup>rd</sup> c. B.C.<sup>48</sup>. As a whole the silhouette, the volume of the stem, the leaves at the forking, the blossoms that sprout out and the spiral curves show great resemblance. This indicates a common prototype from an influential architectural or toreutic model from the end of the 4<sup>th</sup> or the very beginning of the 3<sup>rd</sup> c. B.C. The diadem from Makrygialos bears a resemblance to the magnificent gold diadem from Madytos, part of a golden jewelry set from a supposed burial

<sup>45</sup> There is extensive literature on the matter. Some of the noteworthy studies are: MÖBIUS 1929 PFROMMER 1982; PFROMMER 1993, pp. 20-30; RUMSCHEID 1994; VALEVA 2006; MASCEK 2008.

<sup>46</sup> RUMSCHEID 1994, Taf. 200. 2, 5.

<sup>47</sup> TREISTER 2003, pp. 56, 64, fig. 4-5.

<sup>48</sup> Thessaloniki Museum, Cat. № Πυ 71-72. Cfr. TSGARIDA 1997, p. 137, № 134 below.



near the same town in the southernmost part of Thracian Chersonesos (fig. 2), dated by the stylistic characteristics in 330-300 B.C. The acanthus tendril of that diadem is ornamented with a group of human figurines, which makes it a remarkable piece of the Early Hellenistic jewellery. The specialists consider it to be an ultimate example among similar diadems from the Eastern Mediterranean, especially concentrated in the area of the straits (the region of Abydos, Perinthos) and Aeolia (Cyme, Elaia, Myrina and Colophon)<sup>49</sup>.

These examples, though far from exhaustive, makes it possible to provide the Naip jug with a context in the development of those new art centers as Lysimachia in the Propontis area in Early Hellenistic period. Certainly, the workshop that has made this exquisite piece of the toreutics could be in any of the established centers like Cyzicus and Lampsacus on the Propontis coast or even in Apros and Beos on the Thracia.

<sup>49</sup> WILLIAMS – OGDEN 1994, pp. 108-109, № 62.

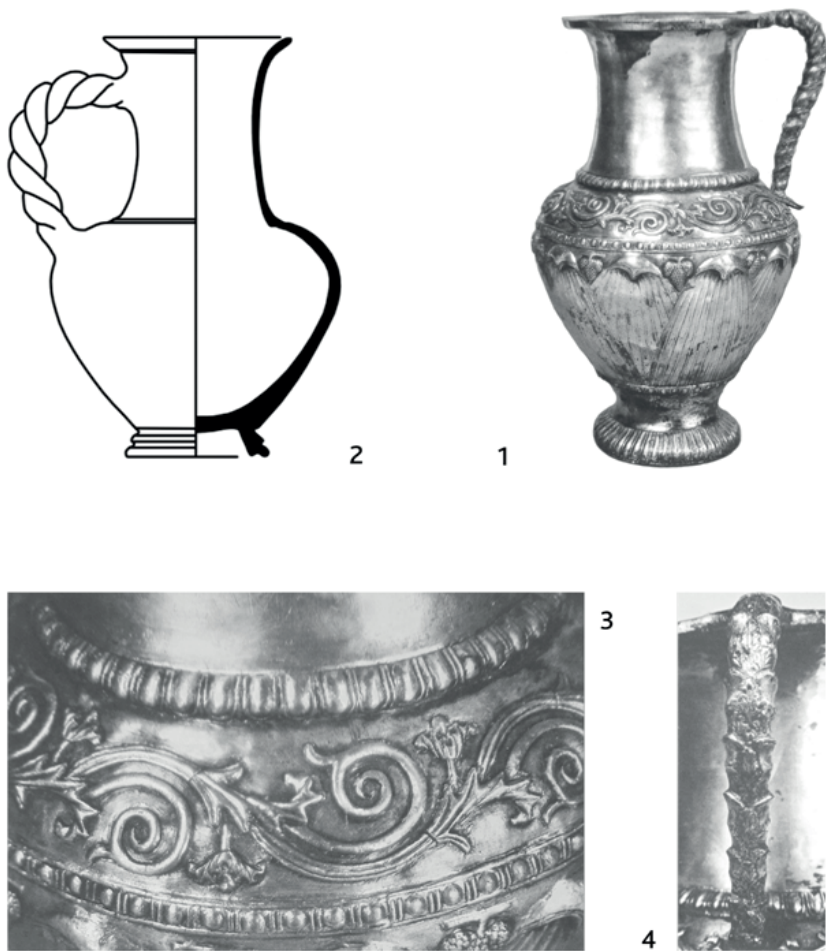


Fig. 1: 1. The silver jug from Naip (after Delemen 2006); 2. Drawing of a jug of “West Slope” ca. 275 B.C. (after Rotroff 1997); 3. Detail of the Naip jug – acanthus tendril (after Delemen 2006); 4. The handle of the Naip jug (after Delemen 2006).

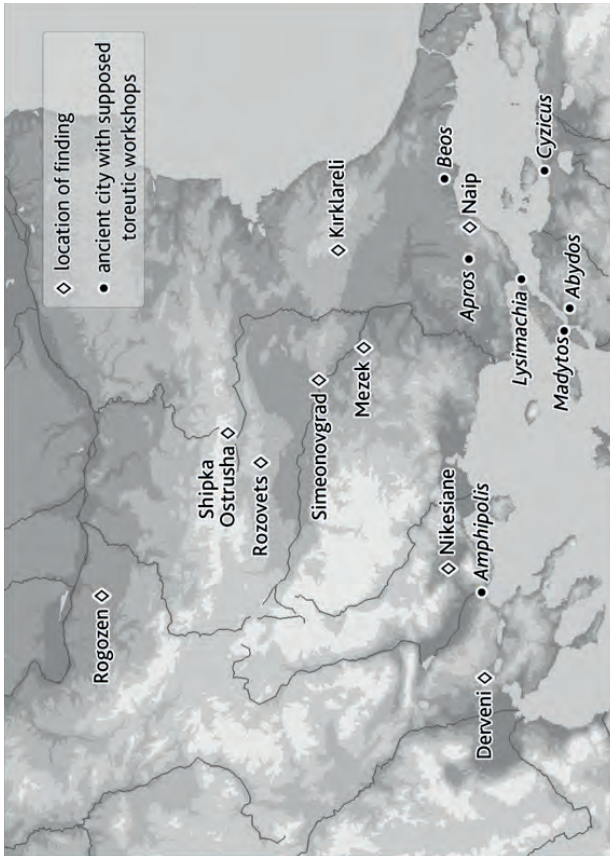


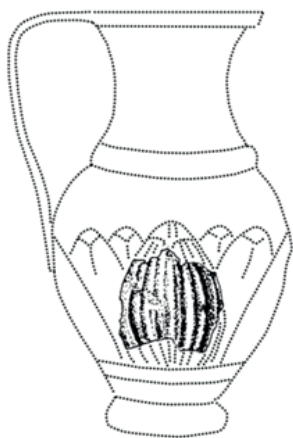
Fig. 2: Map of jugs' findplaces and probable production centers.



1



2



3



4

Fig. 3: 1. The silver jug from Rorzovets (after Filow 1934); 2. The silver jug from Eriklice (author's photo); 3. Tentative graphic reconstruction of the place of the gold fragment from Mezek (after Stoyanov 2005); 4. The silver jug from Simeonovgrad (after Basel 2007).

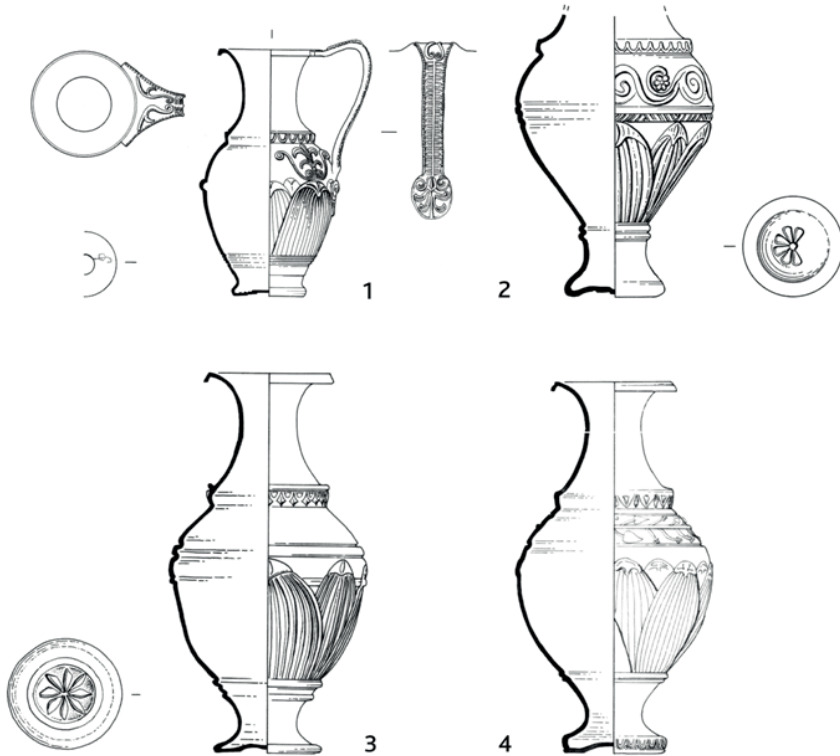


Fig. 4: 1. The silver jug from Derneni (after Zimi 2011); 2. The silver jug from Nikesiane, grave Gamma (after Zimi 2011); 3. The silver jug from The J. Paul Getty Museum (after Zimi 2011); 4. Silver jug from Christie's Auction, New York June 1996 (after Zimi 2011).

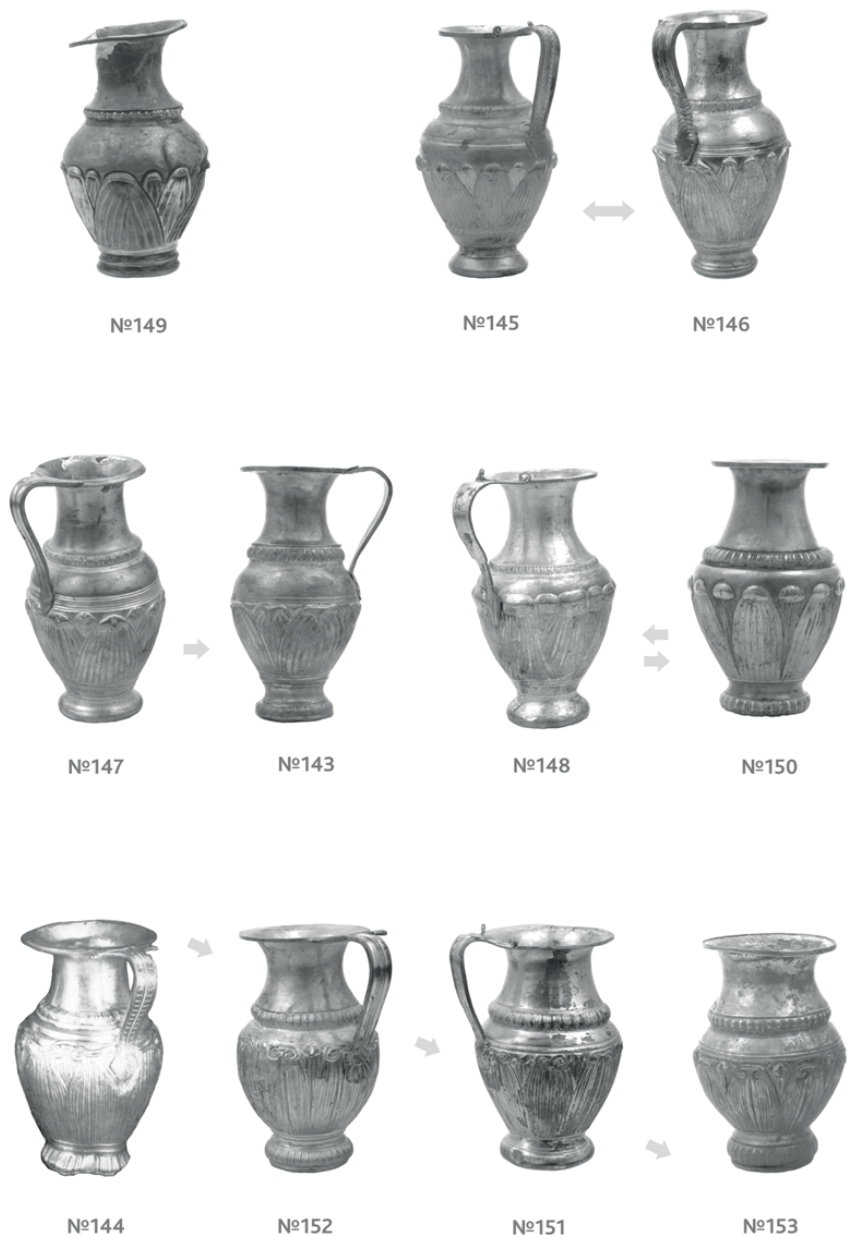


Fig. 5: Eleven silver White Lotus jugs from the Rogozen treasure (cat. Nos. 143-153 of the treasure) (Vřaza museum).



*Fig. 6: Acanthus tendril on the frieze of the Arsinoeion of Samothrace (after Rumsched 1994).*

	FINDING LOCATION	INVENTORY №	HEIGHT (cm)	D MOUTH (cm)	D BODY (cm)	D BOTTOM (cm)	WEIGHT (GR)
1	Rozovets (NAIM, Sofia)	b – 39	15.3	6.8	8.8	4.2 (?)	214.50
2	Kirklareli (NAM, Istanbul)	IstM 294	14.2	6.9	9.3	3.8	?
3	Derveni, grave B (AM, Thessaloniki)	AM Thes B14	13.6	5.8	7.5 (?)	4.2	192.19
4	Simeonograd (RHM Haskovo)		12.9	6.2	7.2 (?)	4.3	(cast)
5	Rogozen cat. № 149 (RHM Vratsa)	B – 495	11.0	5.5	7.0	3.9	109.91
6	Rogozen cat. № 145 (RHM Vratsa)	B – 458	13.0	5.0	7.5	4.7	196.31
7	Rogozen cat. № 146 (RHM Vratsa)	B – 567	12.5	5.2	7.1	3.6	321.16
8	Rogozen cat. № 143 (RHM Vratsa)	B – 541	14.0	6.5	7.3	4.4	153.19
9	Rogozen cat. № 147 (RHM Vratsa)	B – 524	11.6	5.0	6.4	4.2	120.69
10	Rogozen cat. № 148 (RHM Vratsa)	B – 501	12.1	5.7	7.0	4.5	133.53
11	Rogozen cat. № 150 (RHM Vratsa)	B – 568	12.5	6.0	7.9	4.5	140.24
12	Rogozen cat. № 144 (RHM Vratsa)	B – 519	13.0	6.7	7.5	4.7	170.26
13	Rogozen cat. № 151 (RHM Vratsa)	B – 509	11.6	6.6	7.4	4.9	129.01
14	Rogozen cat. № 152 (RHM Vratsa)	B – 451	13.1	7.2	7.8	4.5	161.96
15	Rogozen cat. № 153 (RHM Vratsa)	B – 560	11.0	6.7	7.3	4.2	103.57
16	Nikisiani, grave G (Kavala)	A2584/A2590	10.9*	-	6.7	3.9	75.00*
17	Nikisiani, grave A or G (Kavala)	A2589	-	-	-	-	-
18	Ostrusha	-	-	-	-	-	-



FINDING LOCATION	INVENTORY №	HEIGHT (cm)	D MOUTH (cm)	D BODY (cm)	D BOTTOM (cm)	WEIGHT (GR)
19 Mezek Mal-tepe	-	-	-	-	-	0.60
20 Naip (Tekirdag Museum)	1942	17.4	5.9	10.8	5.8	394.11
21 J. Paul Getty Museum	96. AM.89.2	15.	5.3	8.0	4.4	230.00
22 Christie's (1996)		12.5	-	-	-	-
23 Vasil Bozhkov Collection		15.3	5.2	-	4.4	150.10

*Table with the basic data of the White Lotus jugs from Thrace and Macedonia.*

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