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İÇİNDEKİLER/CONTENTS

Nurettin Arslan	1
Kilikia Bölgesindeki Grek Kolonizasyonu	
Engin Akdeniz (Lev. 1)	19
Pisidya Türünde Bir Depas Amphikypellon	
Şevket Dönmez (Lev. 2-5)	27
Amasya Müzesi'nden Merzifon Kökenli Dört Çömlek	
Nesibe Kara (Lev. 6-19)	31
Das Ostionische Frauenbild in der Archaischen Zeit	
R. Gül Gürtekin-Demir (Lev. 20-22)	65
Three Provincial Marbling Ware with Eastern Greek Aspects in Manisa Museum	
Carola Reinsberg (Lev. 23-26)	71
Der Polyxena-Sarkophag in Çanakkale	
Gonca Cankardaş Şenol (Lev. 27-31)	101
Metropolis'den Hellenistik Döneme Ait Bir Grup Amphora Mühürü	
N. Eda Akyürek Şahin (Lev. 32-34)	117
Eine Kleine Reliefbüste im Museum von Kütahya	
Lale Özgenel (Lev. 35-36)	125
Anadolu'daki Yunan Dönemi Konutlarında Mekan Tanımı, Kullanımı ve Cinsiyet	
Fikret Özbay (Lev. 37-42)	145
Elaiussa Sebaste ve Korykos Su Sistemi	
N. Eda Akyürek Şahin	163
Büyük Çiftçi Tanrısı Zeus Bronton, Arkeolojik ve Epigrafik Belgelerle Phrygia'da Bir Zeus Kültü	
Emel Erten (Lev. 43)	183
A Glass Bottle with Three Pinched Feet in The Marmaris Museum	
Burcu Ceylan (Lev. 44-53)	189
Geç Antik Dönem Batı Anadolu Bazilikaları	
Ayşe Aydın (Lev. 54-56)	203
Die Langgewichte aus den Museen in Adana und Mersin	
Lale Doğer (Lev. 57-71)	209
İzmir Arkeoloji Müzesindeki Bitkisel Bezemeli Sgraffito Bizans Kapları	
Suna Güven (Lev. 72-73)	225
Kıbrıs'ta Artemis	

THREE PROVINCIAL MARBLING WARE WITH
EASTERN GREEK ASPECTS IN MANISA MUSEUM
(Lev. 20-22)

*R. Gül Gürtekin-Demir

ÖZET

Bu makalede Alaşehir'de kaçak kazılar sonucunda ele geçmiş ve Manisa Arkeoloji Müzesi'ne zoraltım yoluyla ulaşmış üç kap incelenmiştir. Seramiklerin sağlam korunmuş yapıları akla bir gömütte bulunmuş olma olasılığını getirmektedir. Lydia boyalı seramiğinin M.Ö. altıncı yüzyıldaki popüler boyama tekniği olan Mermer Taklidi anlayışıyla boyanmış olan ve bu araştırmaya konu olan üç eser, ağız kalkan formulu tabak, çan formulu kap ve oinochoe formlarından oluşmaktadır. Gerek form özellikleri, gerekse de saplı gonca (Fig. 3-4) ve siluet boyalı kuş (Fig. 5-6) tasvirleri Doğu Yunan etkilerini yansıtmaktadır. Yerli Sardis hamur ve boya özellikleri açısından bir kıyaslama yapıldığında, söz konusu üç kabın farklı kilden yapıldıkları ve Sardis örneklerine oranla daha mat bir boya ile boyandıkları anlaşılmaktadır. Bu kaplar olasılıkla, Lydia sınırları içerisindeki yerel bir üretim merkezinde yapılmış olmalıdırlar.

A group of Marbling ware, illegally unearthed by smugglers, was discovered in Alaşehir, southeast of modern Manisa. This location lies in the Lydian territory. Although the exact locations and their find spots are unrevealed, the complete state of preservation of the vases might possibly suggest a discovery in some kind of a burial.

The vessels included in this article are dish, bell-shaped vessel, and oinochoe. All three are decorated in Marbling technique, one of the much-favored painting techniques in the Lydian painted pottery in general. Two of the vessels (Fig.3-6) are decorated with subsidiary patterns or figures. Diluted glaze with iron oxide base is usually applied over a creamy-white slip in Marbling technique in Lydian pottery, giving an effect of different color tones of glaze. Marbling decoration was applied with a multi-brushed tool on Fig. 1-2, 5-6.

Fig. 1-2 is a dish with flaring rim, and has a shallow bowl with a low conical foot. Vertically marbled broad bands on mouth and inside of the dish cross each other on the tondo. Low conical foot and Marbling decoration characterizes Lydian features. It presents a coarse potters work. The rim is roughly cut on both sides in the form of a shield. Dishes with wide shield-form rims correspond to some Eastern Greek dishes of mainly the sixth century B.C.¹ Parallel published and unpublished dish examples in Orientalising style from Sardis points out the fact that shield-form dishes are known at Lydia². An exact parallel of Fig. 1-2 was found at Gordion. The marbling dish from Gordion has shield-form rim, shallow bowl and conical

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I would like to thank Hasan Dedeoğlu, director of Manisa Museum, and Nilüfer Önder for their great contribution during my study at the museum. I am also grateful to C.H. Grenewalt, Jr., for giving me the opportunity to study and understand Lydian pottery produced at Sardis.

¹See for parallels in Kardara 1963, p. 128-129; Boehlau-Schefold 1942, p. 79, Pl. 33, 34; Walter-Karydi 1973, p. 59, Taf. 75, No. 575-577; Hölcher 1975, Taf. 25, No. 1, 2; Blegen 1958, Taf. 25; Dugas 1928, Taf. 14, No. 70.

²Richter 1953, Pl. 32. Examples from Sardis are inv. no. P68.24: 7630, HoB, W 10-15/S 106-110, *98.70-98.30; HoB, W 5-6/S 103-105, *99.50-99.30 (not inventoried).

foot³. The decoration of vertically marbled stripes and shape characteristics of both Fig. 1-2 and the parallel from Gordion suggests a close relationship.

Bell-shaped vessel (Fig. 3-4) has no direct parallel in the Lydian shape repertory. The nearly vertical long sides of the body resemble Greek kalathos form of the late seventh and sixth centuries B. C. ⁴ The conical foot features a Lydian character. A very similar example of a pyxis with long, slightly flaring sides and low conical foot, reminiscent of Fig. 3-4, was found at Klazomenai in Akpınar Necropolis together with import Early Corinthian pottery⁵. Another parallel form is attested on Laconian pottery from mid-sixth century B.C ⁶. Differing from Fig. 3-4, the Laconian parallel has a ridge over the conical foot.

Decoration on bell-shaped vessel (Fig. 3-4) is rendered in black to yellowish red glaze over a creamy-white slip. A row of brush strokes decorates over the flanged mouth. Buds with wavy-lined stems are placed between vertically marbled broad vertical bands on the body. The lower part of the body and the conical foot are dark solid-painted. Bud stem is one of the favored floral decorations in Eastern Greek type of vessels, especially in Late Wild Goat Style, so-called "Early Fikellura" style, Fikellura ware and on some Eastern Greek bowls⁷. Bud stem ornament is not commonly rendered on Lydian Marbling or other kinds of locally executed painting techniques, such as Black-on-red, Bichrome or Streaky wares. A parallel sherd, which is applied in 'curled' Marbling below and a row of bud stems with a short horizontal line on the upper part of the stem above, was discovered at Daskyleion in mid 1950's during the excavations conducted by E. Akurgal⁸. Decoration system on Marbling ware that combines both Marbling and floral decorations is common on other Lydian Marbling ware. Other than bud stems, myrtle leaves and sacred tree decorations from Sardis⁹, and tree motif with wide leaves from Burdur¹⁰ are attested.

Comparison with the similar vessels, based on their shape characteristics, from Klazomenai and Laconia might suggest a date of late seventh to mid sixth century B.C. for Fig. 3-4. However, the bud stem decoration possibly furthers this date into the sixth century B.C.

Silhouette painted birds, placed between vertically marbled stripes are painted on the shoulder zone of the oinochoe in Fig. 5-6. Solid-painted birds are often practiced on the Marbling ware from Sardis. They are generally

3Greenewalt 1966, Pl. V.E.

4Kanowski 1984, p. 43-46.

5This pyxis was found in a cremation burial (AKP 192, 10/45) together with three aryballos and one alabastron from the Early Corinthian period.

6Kranz-Lullies 1975, p. 21, Abb. 12; Taf. 55, No. 10.

7Price 1924, Fig. 35; Greenewalt 1971, p. 157, Pl. 4, Fig. 2; Cook 1933-34, p. 70, Fig. 9.30; Schaus 1985, Pl. 18, No. 301.

8Gürtekin 1998, Pl. 45, No. 118.

9Sardis examples are not published, see Gürtekin 1998, Pl. 30, No. 120 for myrtle leaves; inv. no. P68.36: 7645, W 267.5-272/S 323-323-326.5, *85.6-85.2 and a not inventoried sherd (W 270-275/S 320.5-325, *87.80) belong to skyphos rim, body and handle.

10Greenewalt 1968, Pl. 1. 1-3.

placed along the handle zone of the skyphoi¹¹, reminiscent of Protocorinthian kotyle and of Eastern Greek "Bird Bowls"- or on rim plates of dinos¹² and krater¹³. Animal figures are not common on Lydian pottery, excluding "Ephesian Ware", "Early Fikellura" and local "Wild Goat Style". These three exceptions bear Eastern Greek Wild Goat Style influences, and are suggested to be produced at Sardis or near Sardis¹⁴. Figural scenes are not practiced on the locally executed painting techniques, such as Black-on-Red, Bichrome and Streaky Glazed ware. On the other hand, different animal figures are sometimes painted as subsidiary decorations on the vessels painted in Marbling technique. Among these are, heraldic deer¹⁵, birds¹⁶, and animal scenes¹⁷.

Oinochoe seems not to have been a favored shape in the repertory of Lydian Marbling ware from Sardis. Oinochoe on Fig. 5-6 with trefoil rim, ridge on the neck, ovoid body and high ring base is one of the few examples of Marbled oinochoe. Another oinochoe, now in the Philadelphia University Museum, similar to Fig. 5-6, is decorated with marbled hooks on the shoulder and with heraldic deer on the neck¹⁸.

The clay inclusions and surface treatment of the Marbling ware (Fig. 1-2, 5-6) are similar. The clay of the vessels is hard-fired, porous, and is slightly micaceous and grit-tempered. Glaze, varies from dark grayish-black to red with a matt finish, and is applied over a creamy-white slip. The homogeneity of fabric implies to a single production center. Close comparison of the fabric and glaze with the local pottery from Sardis, points out that the production center of these three vessels might not be Sardis. Sardis clay is soft, flaky, micaceous and has an orange-red color. The glaze of Marbling ware from Sardis usually has a glossy finish due to its iron oxide content.

Consequently, the vessels on Fig. 1-2, 5-6 could be dated within the sixth century B.C. according to their Eastern Greek influences, and this date fits well in the dating of Marbling Ware suggested by Greenewalt¹⁹. These vessels, which combines both popular Lydian understanding of Marbling technique, and Eastern Greek aspects -such as bud-stem (Fig. 3-4), silhouette-painted birds (Fig. 5-6) and dish with shield-form rim (Fig. 1-2)- seem to be Lydian provincial productions due to their different fabric and paste, as well as their distinct preference of forms and decoration from those found at Sardis.

11Greenewalt 1966: 125, 153 (M2).

12Gürtekin 1998: Pl. 43, No. 112.

13Hanfmann 1962, p. 37, Fig. 29. Hanfmann-Mierse 1983, Fig. 76.

14For Ephesian Ware see, Greenewalt 1973, p. 91-122; for Early Fikellura see, Greenewalt 1971, p. 153-180; for local Wild Goat Style see, Greenewalt 1970, p. 55-89.

15See *supra* footnotes 7 and 11 (heraldic deer and scared tree); Greenewalt 1968, Pl. 1.1-3, Pl. 2.4, Pl.3.1-2.

16See *supra* footnotes 9, 10, 11.

17Greenewalt 1990, p. 152, 153, Pl. 15, 16; Greenewalt 1994, p. 20-21. Mellink 1988, p. 122, Fig. 28.

18Greenewalt 1968, Pl. 2.4; Pl. 3.1-2.

19Greenewalt 1966: 144-151.

Catalogue²⁰**Fig. 1-2 Dish.**

Manisa Archaeology Museum inv. no. 2398

Flaring wide rim; rim plate in the shape of shield; shallow bowl; low conical foot; single perforation on the rim plate. Interior, seven vertically marbled bands over slip. Exterior, partially preserved streaky glaze.

Clay: 5 YR 6/6 reddish yellow. Slip: 10 YR 8/2 very pale brown. Glaze: 2.5 YR 3/1 dark reddish gray to 4/8 red.

D. Rim (exterior): 0.142; D. Rim (interior): 0.105; D (Base): 0.04; H: 0.047.

Fig. 3-4- Bell-shaped vessel.

Manisa Archaeology Museum inv. no. 2448

Thickened and flanged mouth; bell-shaped body; carination on the lower part of the body; conical foot. Interior, streaky glazed. Exterior, from top to bottom, over slip, brush strokes on the rim, bud stems between vertically marbled bands on the body.

Clay: 7.5 YR 6/6 reddish yellow. Slip: 10 YR 8/4 very pale brown. Glaze: 5 YR 2.5/1 black to 5/6 yellowish red.

D (Rim): 0.180; D (Base): 0.08; H: 0.163.

Fig. 5-6- Oinochoe.

Manisa Archaeology Museum inv. no. 2424

Trefoil mouth; vertical handle from rim to shoulder; ovoid body; high ring base. Exterior, over slip, from top to bottom, rim, neck and handle solid painted; silhouette painted birds between vertically marbled bands; lower body solid painted.

Clay: 7.5 YR 7/6 reddish yellow. Slip: 10 YR 8/3 very pale brown. Glaze: 2.5 YR 2.5/1 reddish black to 4/8 red.

Rim: 0.02 x 0.1; D (Base): 0.09; H: 0.256 (handle included).

²⁰Clay color readings are based on the *Munsell Soil Color Charts* (1994 eds.). All dimensions are given in meters.

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Fig. 1

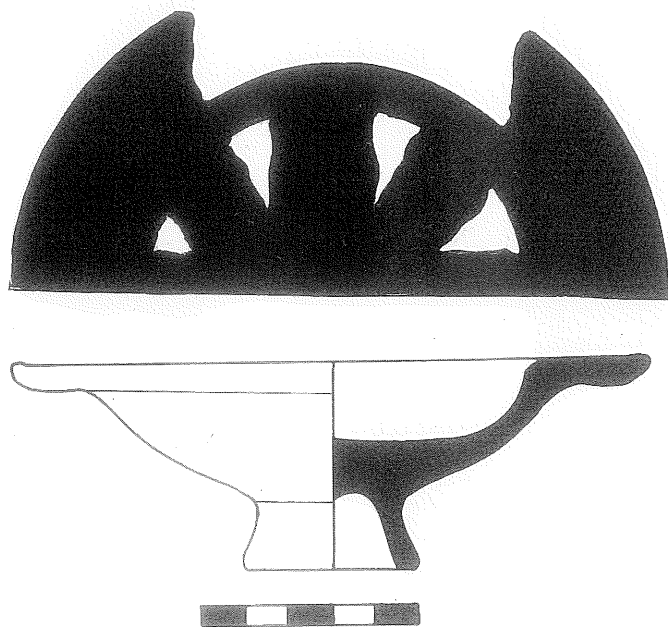


Fig. 2



Fig. 3

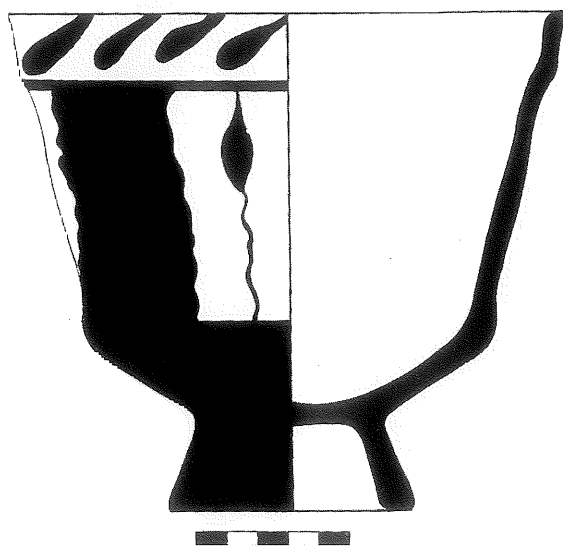


Fig. 4

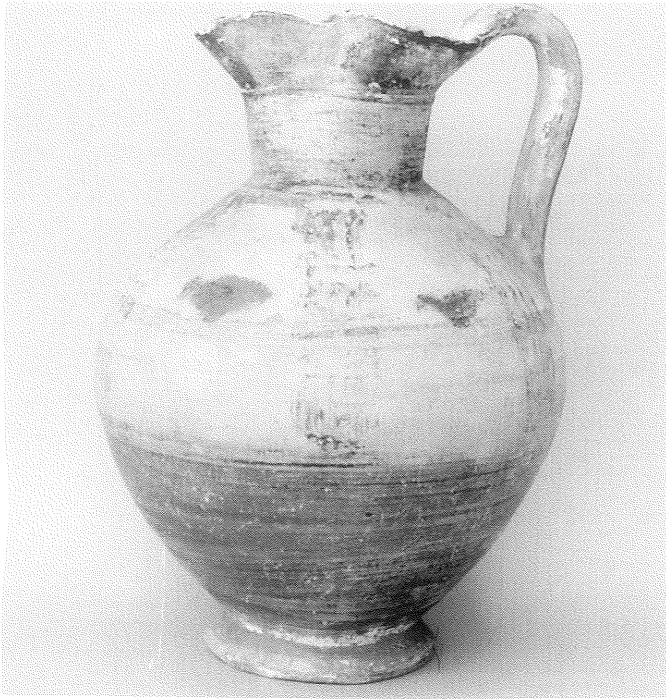


Fig. 5

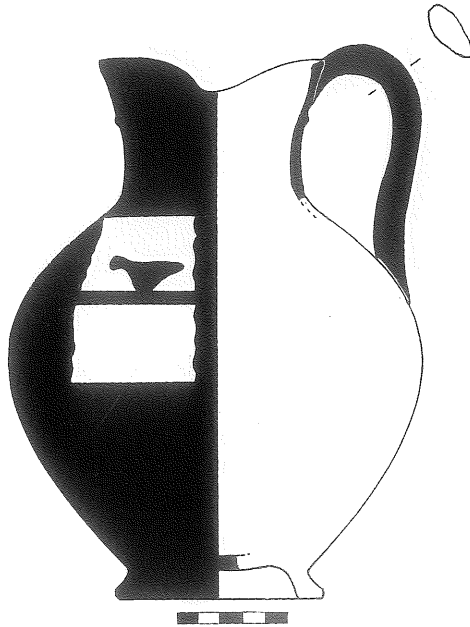


Fig. 6