

Iron Age Ceramics of the Uylupınar (Early Cibyra) Settlement

Uylupınar (Erken Kibyra) Yerleşimi Demir Çağ Seramikleri

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Abstract: The Uylupınar/Göl Island settlement is called Şehertaşı, located in the northeast of Uylupınar Lake, 18 km southeast of Gölhisar county in Burdur. From the examinations carried out on the examples found in the Uylupınar survey the settlement had interactions with the surrounding regions. In researches carried out in Uylupınar and its surrounding settlements, there are examples produced under the influence of Geometric Style, Orientalizing Style, Wild Goat Style. Among these examples, vessels with concentric circle decoration, line decoration, zigzag, triangle, braid, guilloche, swastika, fish scale, and marble imitation decoration produced in Geometric, Orientalizing and Archaic Period ceramics were examined. Plant type decorations are palmette and clover rosette. Examples of animal figures are goose, dog, and wild goat. The examples found in Uylupınar settlement were found to be locally produced under the influences from Ionia, Lydia, and, Phrygia. The examples recovered from this settlement from the Geometric and Archaic Periods are chronologically dated to the VIIth-VIth century B.C.

Keywords: Local Production • Cabalis/Cabalia • Iron Age Ceramics • Uylupınar

Öz: Uylupınar/Göl Adası yerleşimi Burdur ilinin Gölhisar ilçesinin 18 km güneydoğusunda, Uylupınar Gölü'nün kuzeydoğusunda bulunan ve Şehertaşı olarak adlandırılan yerleşimdir. Uylupınar yüzey araştırmasında ele geçen örnekler üzerinde yapılan incelemelerde yerleşimin çevre bölgeler ile etkileşimi söz konusudur. Uylupınar ve çevresindeki yerleşimlerde yapılan araştırmalarda Geometrik Stil, Orientalizan Stil, Yaban Keçisi Stil etkisinde yapılan örnekler mevcuttur. Bu örnekler içerisinde Geometrik, Orientalizan Dönem, Arkaik Dönem seramiklerinde yapılan iç içe çember bezemeli, çizgi bezemeli, zikzak, üçgen, saç örgüsü, gıyoş, gamalı haç, balık pulu, mermer taklidi bezemeli kaplar incelenmiştir. Bitkisel bezemeler palmet, yonca rozetidir. Hayvan figürlü örneklerde kaz, köpek, yaban keçisi figürleri ele alınmıştır. Uylupınar yerleşiminde ele geçen örnekler İonia, Lydia, Phrygia etkili olarak üretilen ve yerel üretim örnekler olarak belirlenmiştir. Bu yerleşimde Geometrik ve Arkaik Dönem olarak ele geçen örnekler kronoloji olarak MÖ VII-VI. yüzyıl aralığına tarihlendirilmiştir.

Anahtar Kelimeler: Yerel Üretim • Kabalis/Kabalia • Demir Çağı Seramikleri • Uylupınar

Introduction

The area named Göl Island or Şehertaşı which is appropriate from its location, 10 km southeast of Gölhisar town in Burdur province, having the form of a peninsula to the northeast of Gölhisar/Uylupınar Lake,

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Fig. 1a. Map of Cabalis (Talbert 2000, 65)

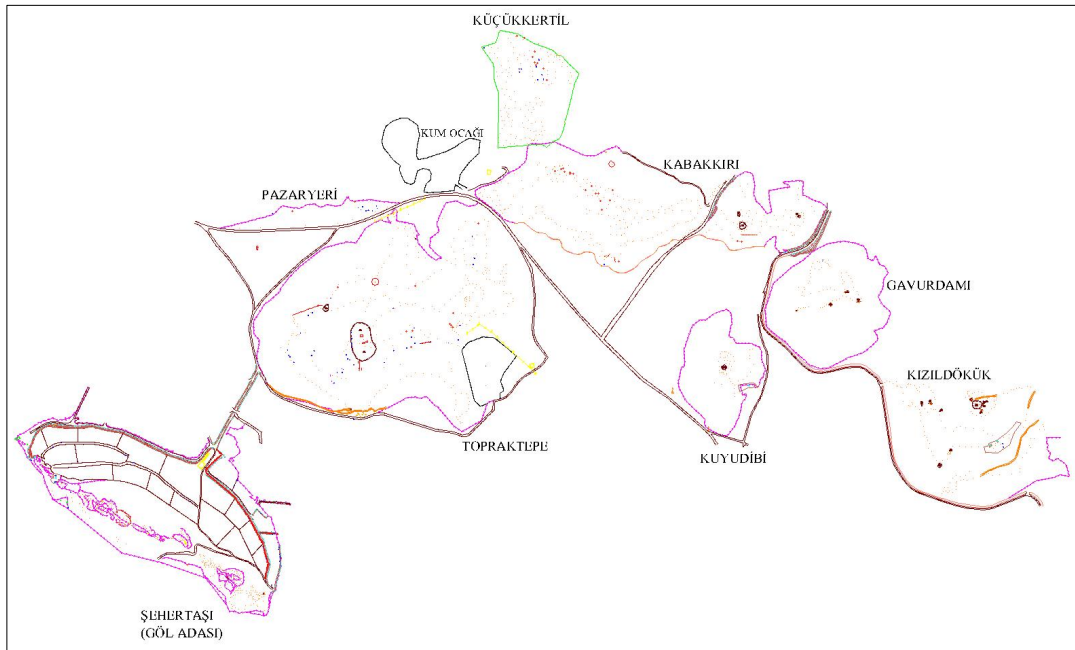


Fig. 1b. Uylupınar (Early Cibyra) Settlement and its Surrounding



Fig. 1c. Sehertaşı (Early Cibyra) Settlement and its Surrounding

is the center of the Uylupınar (Early Cibyra) settlement (Fig. 1a-c). The peninsula, which extends to Göhlisar/Uylupınar Lake on the northwest and southeast axis, extends over a wide area, approximately 860 m x 317 m. The eastern part of the peninsula today has the appearance of a relatively flat land due to agricultural activities. The steep cliff on the west separates the lake and the settlement as if it were a barrier. The settlement of Uylupınar (Early Cibyra), is considered among the settlements in the form of lake, a hill dominating the lake or a peninsula, which is frequently seen in the early settlements in the Lakes region¹. Spratt and Forbes, who were the first travellers to explore this area, recorded Göl Island and the nearby Pazar Yeri, while moving towards Cibyra, from the Dengere (Bölmepınar) Village of Çavdır county in Burdur, which they localized as Sinda. They described this settlement on the shore of the lake as Alycme in Stephanos' quotes and Alimne, one of the cities of Cibyra mentioned in Livius in Stephanos' quotes². Later, G. E. Bean, in his work in Cibyra, also conducted research on Göl Island and named the Eski Pazar District here as Limne, with references to the cities connected to Cibyra mentioned by Polybius and Livius³. A. S. Hall named the settlement as Sinda by referring to the same ancient sources⁴. N. P. Milner, on the other hand, describes Uylupınar (early Cibyra) settlement for the first time as the predecessor of Cibyra (early Cibyra) and states that Hall localized this area as Sinda⁵. The area was named as Uylupınar (Early Cibyra) settlement with the archaeological data found on the peninsula and the statements of Strabo during the Cibyra excavations that started in 2006 and the survey process by F. E. Dökü between 2012-2021⁶. Conducting

¹ Hall 1985, 187; 1994,50; Becks 2013, 1- 15 Fig. 1.

² Spratt & Forbes 1847, I, 252-255.

³ Bean 1956, 144.

⁴ Hall 1986, 144 fn. 18, Map 1; 1994, 48-52.

⁵ Milner 1998, 17.

⁶ Ekinci *et al.* 2008, 40-41; 2009, 36-37; Dökü 2013, 239-249; 2014a, 395-406; 2014b, 230-236; 2015b, 187-198; 2019, 135-151; Dökü & Baytak 2015, 645-654; 2016, 217-240; 2017a, 11-19; 2017b 223-242; Özüdoğru 2020, 28- 34.

epigraphical and archaeological surveys in and around Uylupınar (Early Cibyra), also T. Corsten and O. Hüllden named this settlement as early Cibyra⁷.

In the ancient sources Polybius is the first to geographically indicate the Uylupınar (Early Cibyra) settlement. While writing of the cities dominated by Moagetes, the tyrant of Cibyra, during the campaign of Manlius Vulso, Polybius mentions two settlements that he named Syleion and *en Limne polis* (city/settlement on the lake?)⁸. The same is repeated by Livius⁹. The Uylupınar (Early Cibyra) settlement, from its mention through the quotations of ancient writers, must have been the early settlement of the Cibyra people, who were descended from the Lydians mentioned by Strabo and who settled in Cabalis¹⁰. Strabo mentions Cabalis in three places in his book. The first, as mentioned above, is where the people of Cibyra came from, they moved from Lydia. Secondly, he defines a geography when he talks about the territory of Nysa. Here, Cibyratis and Cabalis appear as regions¹¹. Thirdly, he mentions Cabalis, as well as the great cities of Cibyra and Sinda, saying that “*there are Great Cibyra, Sinda and Kabalis extending southwards as far as Tauros and Lycia*”¹². Here, “Cabalis” must be a city/settlement like Cibyra and Sinda which he mentions¹³. According to Ş. Özüdoğru, the city of Cabalis mentioned here should be the Uylupınar (Early Cibyra) settlement¹⁴. However, the same text can also be read as if he intended that after the Great Cibyra and Sinda, the Cabalis, which extended to the Taurus Mountains and Lycia, was a region. Stephanus Byzantius, on the other hand, based on what Strabon mentions, cites Cabalis as a city to the south of Menderes, next to Cibyra¹⁵. Besides, according to Livius, who was contemporary with Strabon, the original source, names the Uylupınar (Early Cibyra) settlement as *ad Limne* (on the lake), like the early writer Polybius¹⁶. As Plinius and Strabo also mention, he mentions Cabalis as a region, but uses the term Cabalia for the first time¹⁷. While he included Balboura, Boubon and Oinoanda within this region, he states that Cibyra was in Phrygia¹⁸. Ptolemy, in his book Geography (*Geographika*), uses Cabalia as the name of the region that includes the cities of Balboura, Boubon and Oinoanda as Plinius mentions¹⁹. In addition, Ptolemy mentions a second Cabalia region in his work, that the majority of the cities in the region are Pisidian cities in a way that has not yet been clarified²⁰.

As a result, it is clear that Polybius, speaking of the Late Hellenistic Period, mentioned that Manlius Vulso had come to Cibyra with his army during his punitive campaign and referred to the Uylupınar

⁷ Corsten & Hüllden 2011, 180-183; 2012a, 174-177, 2012b, 17- 40.

⁸ Pol. 21. 34.

⁹ Liv. XXXVIII. 14. 10.

¹⁰ Str. XIII. 4. 17.

¹¹ Str. XIII. 4. 14

¹² Str. XIII. 14. 15

¹³ Özüdoğru 2020, 25, 26, 31.

¹⁴ Özüdoğru 2020, 25, 26, 31.

¹⁵ Steph. Byz. *Ethnika* s.v. Καβαλίς.

¹⁶ Pol. 21. 34; Liv. 38. 14

¹⁷ Plin. *nat.* V. 28

¹⁸ Plin. *nat.* V. 28-29.

¹⁹ Ptol. *geogr.* 5. 3. 8; Plin. *nat.* V. 28.

²⁰ Ptol. *geogr.* V. 5. 3 karşı. V. 5. 6.

(Early Cibyra) settlement on the lake shore as a lake settlement/city? during negotiations with the Tyrant of Cibyra. Afterwards, it is noteworthy that the Roman writer Livius, using a similar expression, pointed to the geographical location of the settlement rather than its name. The territory of Cibyra, which began to be urbanized by the Hellenistic Period, was named as Cibyratis²¹. Uylupınar (Early Cibyra), the early settlement, on the other hand, seems to have lost its importance without being mentioned by the ancient writers of the 1st century B.C.-1st century A.D., only with its location on the lakeside. As will be explained below through the qualified ceramic finds, the settlement process that started in the Bronze Age experienced its heyday at the beginning of the Late Iron Age. Despite that, the existence of a small number of ceramics indicates that life continued in the settlement, while it could not be documented through any architectural evidence on the peninsula dating from the Classical and Hellenistic periods. Although the architectural elements of the monumental structures dating from the Roman Period have been identified on the surface, there are no public buildings belonging to the urban structure. While archeological finds and mention in the ancient sources support each other, the Uylupınar (Early Cibyra) settlement in the Hellenistic Period moved, as Strabo reported, and this was the beginning of the process of Cibyra becoming a powerful city.

The last writer to mention Uylupınar Göl Island is İbn-i Battuta. According to his book of travels, he came to Alanya by sea. Then he reached by road Kulhisar (Göhlhisar) after Antalya, Isparta and Eğirdir. He describes it as “*a small town surrounded by water on all four sides*”. He stayed in the lodge of one of the Ahis in this town, which was built on a hill rising in the middle of the waters, following the path that only one horseman can pass along²². This town, named Kulhisar, which he stopped in during his tour in Beylik Anatolia, was on the peninsula named the Uylupınar (Early Cibyra) settlement. Therefore, this travel book is the most important written source of the story of the settlement dating from the Middle Ages. The fortification walls and quality and density of the medieval ceramics found in the surveys provide archaeological evidence from this period²³.

The first archaeological research on the Uylupınar (Early Cibyra) settlement began with the rescue excavations carried out by the Burdur Museum under the direction of Kayhan Dörtlük in 1975 due to intense illegal excavations. During these excavations, a Late Iron Age necropolis was found especially in the localities of Kabakkırı and Toprak Tepe. In the studies carried out, important artifacts that define this period were identified from the tombs in the form of stone cist graves²⁴.

According to Dörtlük, the ceramics found in the graves present a wide repertoire dating from the VIIIth to the VIth century B.C. While the ceramics found during the Burdur Museum studies, most of which are dated to the Late Iron Age, were evaluated in the works of S. Ç. Keleş, the same period ceramics found in our surveys were studied by M. Kaşka²⁵. The existence of a monumental Lycian rock tomb located in the Gavurdamı locality within the boundaries of the Uylupınar (Early Cibyra) settlement, documented in the works of the Burdur Museum and first mentioned by G. Bean, is important in terms of showing that the settlement continued uninterrupted in the IVth century B.C.²⁶. Following

²¹ Özudođru 2020, 28-34.

²² İbn-i Battuta, 3. 407-408.

²³ Dökü 2013, 239-249; 2014a, 395-406.

²⁴ Dörtlük 1977, 9-32.

²⁵ Keleş 2009, 29-76; Kaşka 2013, 285-293.

²⁶ Bean 1956, 145 Lev. 40b; Dörtlük 1977, 9-32.

the work by the Burdur Museum archaeological and epigraphical studies were carried out in the Uylupınar (Early Cibyra) settlement during the Cibyratis surveys of T. Corsten and O. Hüliden, which started in 1998²⁷. During the Uylupınar (Early Cibyra) surveys, the existence of Late Iron Age ceramics, rock-carved places and about 50 tumuli to the south of Gölhisar Lake were revealed on the peninsula²⁸. Excavations in Cibyra, which started in 2006 under the presidency of Burdur Museum, have been carried out since 2010 under the direction of Ş. Özüdoğru, academic member at Archeology Department at Burdur Mehmet Akif Ersoy University. Since the first years of the excavations, the Uylupınar settlement has been named “Early Cibyra”, the predecessor of Cibyra, from the ancient sources and archaeological finds mentioned above²⁹. Lastly, the Late Iron Age ceramic finds obtained during the studies conducted under the direction of F. Eray Dökü between 2012-2021 under the title of the “Uylupınar (Early Cibyra) Surveys” constitute the subject of the article³⁰.

With its settlement geography and urbanization processes in the form of a peninsula extending to the lake, Uylupınar (Early Cibyra) has a similar profile to the the Düver settlement³¹ located on the shores of Burdur Yarışlı Lake. The centers of these two settlements overlooking lakes are on peninsulas extending into these lakes. Archaeological finds from these settlements identify these as two major centers of the region during the Late Iron Age.

The greatest density of tangible cultural evidence found in the Uylupınar (Early Cibyra) surveys are the high quality and quantity of ceramics dated to the Early Bronze Age³². However, no architectural trace from this period has yet been identified. As will be explained in detail below, the ceramic finds that started with the end of the Middle Iron Age constitute a very numerous and high quality repertoire from the Late Iron Age. The tombs dated to this period was first exposed through the Burdur Museum rescue excavation carried out in 1975³³. The rescue excavations were carried out at Topraktepe, Kabakkırı and Gavurdamı localities, which are located just to the east of the peninsula, and understood to be the necropolis of the settlement. Stone masonry cist graves, round stone masonry cremation graves and ceramic finds³⁴ found in the area show the Uylupınar settlement was a major center at the beginning of the Late Iron Age. The Late Iron Age ceramic finds seen around the tumuli, one of which is made of earth and the other of stone masonry, on the top of the hill at Topraktepe, are the first indications of the existence of different types of monumental tombs in this period³⁵. Particularly the stone masonry tumuli on the hills surrounding the Uylupınar settlement, facing the lake, attract attention with their diameters varying between 1 m and 30 m³⁶. The existence of rubble masonry cist graves, rock-cut cist graves and masonry chamber tombs were documented during the

²⁷ Corsten 2009, 143-145; Corsten *et al.* 2010, 143-147; Corsten & Hüliden 2011, 180-183; 2012a, 174-177; 2012b, 17-40.

²⁸ Corsten & Hüliden 2012a, 174-177.

²⁹ Ekinci *et al.* 2008, 40-41; 2009, 36-37; Dökü 2013, 239-249; 2014a, 395-406; 2014b, 230-236; 2015b, 187-198; 2019, 135-151; Dökü & Baytak 2015, 645-654; 2016, 217-240; 2017a, 11-19; 2017b 223-242; Özüdoğru 2020, 28-34.

³⁰ Dökü 2013, 239-249; 2014a, 395-406; 2014b, 230-236; 2015b, 187-198; 2019, 135-151; Dökü & Baytak 2015, 645-654; 2016, 217-240; 2017a, 11-19; 2017b 223-242.

³¹ Kahya 2012a, 148-153; 2012b, 13-32; 2012c, 177-194; 2017, 81-117.

³² Hall 1985, 187; Becks 2013, 21 no. 13.

³³ Dörtlük 1977, 9-13.

³⁴ Dökü 2013, 239-249; 2014 a, 395-406; 2014b, 230-236; 2015b, 187-198.

³⁵ Dökü 2013, 239-249; 2014 a, 395-406; 2014b, 230-236; 2015b, 187-198.

³⁶ Dökü 2013, 239-249; 2014 a, 395-406; 2014b, 230-236; 2015b, 187-198; 2019, 135-151; Dökü & Baytak 2017a, 11-19.

research processes. On the other hand, masonry stone tumuli with smaller diameters are evidence for the existence of cremation burial, designed for the urn placed in the round stone masonry grave, which was found in the Burdur Museum rescue excavations³⁷. These masonry stone tumuli, numbering hundreds, became the monumental tomb types for rural settlements identified in the Cabalis/Cabalia Region, dating from the Late Iron Age, into the Roman Period³⁸.

In the Late Iron Age of the Uylupınar settlement, except the tumulus and stone masonry cist graves no architectural element that can give a definite date are visible. Hüliden says that a bird sculpture that he found in the Uylupınar settlement, sitting on a rough-worked limestone column with volute, was probably used in architecture³⁹. He dated this piece of sculpture to the VIth century B.C. and mentioned that it was used in a temple similar to the open-air temple of Cybele, which was probably found in the Düver settlement dating from the Archaic Period⁴⁰.

The intensity and high quality of the Late Iron Age ceramic finds decrease considerably during the Classical Period. Despite this, there is the most monumental Lycian type rock tomb in the region, located in the Gavurdamı locality, southeast of the Uylupınar settlement, within the borders of Uylupınar village. This tomb is the most magnificent and identifiable example of architecture of the Uylupınar settlement dating from the Classical Period. In addition, this rock tomb is very important in terms of explaining the relationship between the regions of Lycia and Cabalis/Cabalia. On the peninsula, where no architectural evidence dating from the Hellenistic Period has been found, the number of ceramics that can be dated to the Hellenistic Period is also less. This situation probably relates to the beginning of urbanization at Cibyra, which is supported by the mentions in the ancient sources given above and from the archaeological evidence. The spaces carved into the rock and the few architectural blocks observed besides the Roman Period ceramics indicate the settlement shrunk considerably in this period. Both written sources and archaeological finds tell that the Uylupınar settlement was used in different periods, with different types of settlement, until the Middle Ages, in a way that transcends time, without being abandoned. Therefore, it should not be surprising that the peninsula is now called Şehertaşı-City-stone.

Painting Techniques

“Black on Red” Painting Technique

In the settlement of Uylupınar, examples of the techniques: “Black on Red”, “Bichrome”, “Dark colour on a white surface”, “Marble imitation”, “Black on Buff” were found. Examined examples were evaluated as ceramics dating from the Orientalizing and Archaic Periods. Under this group, band and wave patterns, zigzag, braid, guilloche, etc. decorations are grouped. “Ceramics imitating marble” were recovered in small quantities. The clover motif is the most prominent among plant-like decorations. Among ceramics carrying animal figures there are, wild goat, goose and dog depictions.

As a result of the survey in Uylupınar/Göl Island, when looking at the color of the paste the different colours attract attention. These are: Light brown, buff, brown, gray, reddish yellow, yellowish red, reddish pink, reddish brown, brownish yellow, light red, as well as orangeish beige, pinkish brown,

³⁷ Dörtlük 1977, 9-13.

³⁸ Dökü & Baytak 2017a, 11-19; Dökü 2019, 135-151.

³⁹ Hüliden 2015, 23-34.

⁴⁰ Hüliden 2015, 23-34.

greenish yellow color tones, all of which were found.

During the Uylupınar survey, 15 vessel fragments made in the “Black on Red” technique were identified. Among these examples, body decorated with concentric circle is seen on crater forms; the body decorated with band is seen on handle, shallow and deep plate with simple rims and straight rims and bowl forms.

It has been observed that the “Black on Red” technique ceramics found in the Uylupınar survey are similar to Lydian ceramics. Amongst these ceramics, there are mostly band decorated examples. On the other hand, the same kind of painting technique was used on examples with concentric circle decoration⁴¹.

It is known that instead of the bright black paint containing iron oxide in Greek ceramics, in Lydian ceramics there is a matte black paint due to the manganese⁴² and the “Black on Red” ceramics found in some parts of Anatolia (Cilicia, Phrygia, Lycia, Pamphylia, Pisidia, Ionia) draw attention⁴³.

Other settlements in which examples of the “Black on Red” technique were also found include: Xanthus⁴⁴, Patara⁴⁵ in Lycia, Sardis⁴⁶, Dascylium⁴⁷, Cilicia⁴⁸ and Burdur⁴⁹. Additional white paint was practised in thin lines in Midas City⁵⁰. A different additional dye was used on the oinochoe⁵¹ found in the Uylupınar Necropolis. In some open vessels found in Tarsus, the inner surface is covered with a white slip, and the outer surface is painted using the “Black on Red” painting technique⁵².

“Black on Red” and Wild Goat Style were used together on the same vase on the trefoil-mouth oinochoe found in the Uylupınar Necropolis⁵³. Imitations in the Aegean Region are thought to have been produced in the VIIIth century B.C. by Dodekanes and Cypriot-Phoenicians living in Crete⁵⁴. As a result of the research conducted by J. Mellaart in Southwest Anatolia, and by J. Birmingham in Burdur, Antalya and Denizli, “Black on Red” ceramics were found⁵⁵. Researches were carried out in Sardis, Pamphylia (Aspendus)⁵⁶, Pisidia (Burdur)⁵⁷, Propontis (Dascylium), Caria⁵⁸ (Aphrodisias), Lycia (Xanthus⁵⁹, Pınara⁶⁰),

⁴¹ Gürtekin 1998, 23; Çomak 2022, 28.

⁴² Gürtekin 1998, 23.

⁴³ Mellaart 1955, 119.

⁴⁴ Metzger 1972, 64-67; Yener Marksteiner 2007, 85.

⁴⁵ Işın 2010, 97-99.

⁴⁶ Gürtekin 1998, 26.

⁴⁷ Gürtekin Demir 2002, 115-116.

⁴⁸ Gürtekin 1998, 24.

⁴⁹ Keleş 2009, 30-35.

⁵⁰ Haspels 1951, 26.

⁵¹ Gürtekin 1998, 23-24.

⁵² Goldman 1963, 171.

⁵³ Dörtlük 1997, 25.

⁵⁴ Coldstream 1977, 68.

⁵⁵ Mellaart 1955, 119; Birmingham 1963, 36-42.

⁵⁶ Mellaart 1955, 122.

⁵⁷ Dörtlük 1977, 9-15.

⁵⁸ Joukowsky 1986, 414.

⁵⁹ Metzger 1972, 59.

⁶⁰ Mellaart 1955, 115-136.

Ionia⁶¹ (Smyrna, Ephesus⁶²) Phrygia (Gordion⁶³, Midas City⁶⁴, Boğazköy⁶⁵), also in Pazarlı⁶⁶ and Canhasan⁶⁷.

It is possible to see examples with concentric circle decorations made with the “Black on Red” technique. The glaze colours on these red slipped body fragments are determined as Dark reddish brown (5YR 3/2) and dark reddish gray (5YR4/2) (Fig. 2a-b). Taking into account the settlements in and around Uylupınar⁶⁸, the examples examined may be of local production. Considering the slip and paste qualities on the sherds, these examples, which are thought to be Lydian production and may be local production made in the Geometric Style tradition, were dated to the VIIth-VIth centuries B.C., to the Archaic Period (Fig. 2a-b).



Fig. 2a-b. Uylupınar/Göl Adası Surface Material “Black on Red” Examples with Concentric Circle Decorations

“Bichrome” Painting Technique

In the Uylupınar settlement, 29 vessels of different forms produced with the “Bichrome technique” were identified. These vessels are mostly examples of body fragments, shallow bowls with simple rims, and deep bowls with simple rims, and plates. The plates with band decorations, bowls, and plates with high feet are common in these examples found in the Uylupınar settlement. Examples of white “Bichrome” vessels are important in Phrygian culture. The vessel forms, which were understood to be Phrygian production through the examples found in Sardis, showed that they may have come to the Lydia Region under the influence of Phrygia⁶⁹. As an example of the white paint, the white slipped examples in Sardis⁷⁰ locally produced ceramics may be imitations of the ceramics found in Ephesus⁷¹.

⁶¹ Brein 1955, 721.

⁶² Hogart 1908, 56.

⁶³ Sams 1994, 169-196.

⁶⁴ Haspels 1951, 35.

⁶⁵ Bossert 1963, 53-71.

⁶⁶ Mellink 1954, 168.

⁶⁷ French 1964, 27.

⁶⁸ For examples with zigzag decoration dating to the Archaic Period recovered during the research in and around Uylupınar, see Kaşka 2013, 285-293.

⁶⁹ Gürtekin 1998, 110.

⁷⁰ Shear 1923, 131-150.

⁷¹ Greenewalt 1973, 91-122.

In Lydian examples, concentric circle and wave decorations were practised on the vessel form produced with the “Bichrome” technique⁷².

In such forms, which are defined as plates or bowls, examples with band decoration are many. These forms were determined as inverted, simple rimmed or straight rimmed examples. This form has a straight rim, a simple profile and a spherical body (Fig. 3).

Use of Dark Colour on White Surface

5 examples were determined of the use of dark colours on white surface. These examples are band decorated and body formed.

In the technique of “dark colour on white surface”, ceramics produced under the influence of the Wild Goat Style of the Eastern Greek tradition were examined.

In the Sardis⁷³, Ephesus Group⁷⁴, Early Fikellura⁷⁵ Style examples similar to these ceramics, examples with “Linear” decoration are high. In the ateliers of white-slipped ceramics, the features of their craftsmanship are important. As difference, it is known that animal and plant decoration was not used in the imitations of Ephesus Group ceramics. On the other hand, in Lydia, Sardis⁷⁶, Dascylium, it was determined that the examples decorated with wild goat figures, meander decorations, point rosettes on white or cream slip were imported⁷⁷.

Use of “Marble Imitation” Technique

Two examples produced with the marble imitation technique were found in the Uylupınar settlement. These are a handle and a bowl form with an inverted lip (Figs. 4-5).

Few examples were found in the Uylupınar settlement of “Marble imitation” ceramics. Among these examples, the “Marble imitation” ceramics found in Dascylium do not contain mica, unlike the Sardis examples and the paint colour has a matte appearance. On the Marble imitation ceramics of



Fig. 3. Uylupınar/Göl Island Survey Material, Outward Facing Plate with Rounded Rim



Fig. 4. Uylupınar/Göl Island Material

⁷² Crawford & Greenewalt 2010, 110.

⁷³ Greenewalt 1970, 55-89.

⁷⁴ Greenewalt 1973, 91-122

⁷⁵ Greenewalt 1971, 153-180.

⁷⁶ Gürtekin 1998, 165-80. For the decoration with animal figures made in dark colour on white surface on dinos vessel forms in Sardis, see Crawford & Greenewalt 2010, 109.

⁷⁷ Koçak Yaldir 2011, 85-105.

Sardis examples, the paint is brighter⁷⁸. A jug with strainer produced using the “streaky painting technique” has similarities with Phrygian vessels⁷⁹. “Marble imitation” was practised on the Lydion example found in Gordion Tumulus A⁸⁰. An example of marble imitation technique was practised on the Sardis Myrina amphora⁸¹.

A similar example is found in the Düver settlement, with the “Marble imitation” example (Figs. 4-5a/b) produced in the form of a tress found in Uylupınar⁸². Examples of “marble imitation” decorations in the form of a crescent were found in Midas City in the Phrygia Region⁸³. This technique was also used in forms of Phrygian origin (spouted pitcher, etc.) and in Sardis⁸⁴. “Marble imitation” is also very common on Lydian ceramics. (Lekythos amphora, pyxis, dinos, crater, kantharos, oinochoe, etc.) In research carried out in Tisna ancient city, there are examples produced in the “Marble imitation” technique, which is parallel to the Lydian examples⁸⁵.

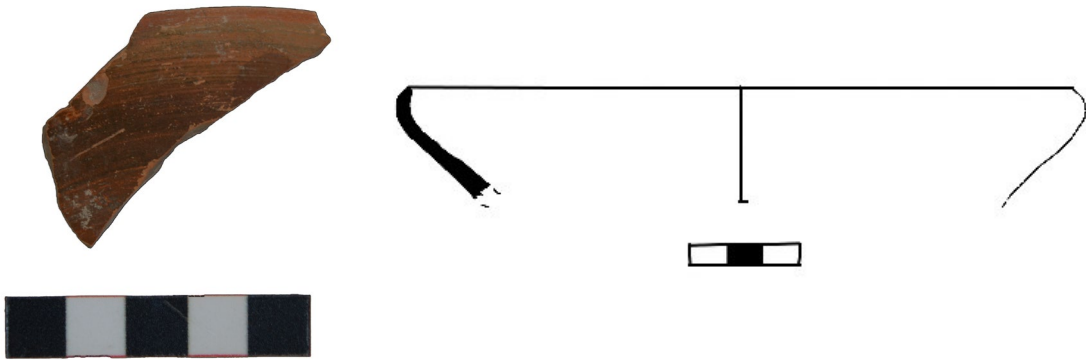


Fig. 5a-b. Bowl with Inverted Rim in Marble Imitation Technique

Use of the “Black On Buff” Technique

In the settlement of Uylupınar, 16 examples decorated with “Z” lines, inter-hatched, triangles, linear lines, etc. on “Black on Buff” ceramics were identified⁸⁶. The numbers mentioned above are the examples in the “Black on Buff” technique, found in the course of the Uylupınar survey. This technique is mostly seen on bowl and plate forms. The mouth diameters vary between 15-33 cm. Band decorations with spherical and angular forms were made on the buff coloured slip on the simple rimmed, outward-opening lip and body. The decoration colour was in black, red, gray and light brown tones. Examples of forms are given in detail in the fourth part.

This example is thick-walled and has a concentric circle decoration on its surface. Decoration

⁷⁸ Gürtekin 1998, 212. For the decoration made with a brush on the shoulder of the Oinochoe form, with the technique of “Marble Imitation”, see Crawford & Greenewalt 1968, pl. 3.1.

⁷⁹ Erdan 2015, Pl.131.

⁸⁰ Crawford & Greenewalt 2010, 107-111.

⁸¹ Crawford & Greenewalt 2010, 107-111.

⁸² Dörtlük 1977, 9-25.

⁸³ Haspels 1951, 29-31.

⁸⁴ Gürtekin 1998, 200.

⁸⁵ Erön & Çakan 2021, 1-14.

⁸⁶ Kepçe 2009, 43.

glaze colours are determined as Reddish brown (2.5YR 4/4), reddish gray (5YR 5/2) (Fig. 6).

Vessel Forms of Uylupınar Settlement

Open and closed vessel forms were found during the course of the Uylupınar survey. Crater, amphora, skyphos, bowl, plate, stamnos, oinochoe, lekane, pyxis, storage vessels and small vessels, body fragments, and, pedestal fragments were found.

Crater forms were determined as Type 1, 2, 3. There is sharpness in the part that we define as the crater, which has a slanting lip and reaches towards the body (Fig. 7a).

Horizontal band decorations made with black glaze on the crater vessel fragments draw attention. Defined as Type 2 crater, it is a spherical vessel with a flat rim and a sharp transition from the rim to the body. The surface without slip is decorated with a concentric circle under the rim in light brown tones. In Tarsus Gözlükule, this vessel form is dated to the Middle Iron Age⁸⁷.

There are examples identified as Type 3 craters with a wide flat rim, everted slab and a deep and steep body. As examples of this vessel form, a crater with a red band on the rim was found at Kaunos in the layer dated to the VIth century B.C.⁸⁸. The examples have a similar paste colour with the mounds in the vicinity of Uylupınar. The settlements around it are known to have been inhabited since the early period. In this context, the samples examined were assumed to be of local production.

On the wide-mouthed, deep-bodied vessels defined as Type 1 crater, concentric circle decorations made with dark glaze were practised on a surface without slip. While a crater of the same form was dated to the VIth century B.C. as a result of examinations in Miletus⁸⁹, while the krateriskos, which was a find from Perge, was dated to the second half of the VIth century B.C.⁹⁰.

Evaluation was made of vessels with a stamnoid rim profile reproduced from the Stamnos example. It has a narrow neck structure in the transition from mouth to neck. Three examples resembling this form were found. The example termed *στάμνος* is a narrow-bodied vessel form with a non-narrow neck and two horizontal handles on the shoulder⁹¹. This form is similar to the amphora vessel form, although the short neck is its most distinctive feature.

Oinochoe handle fragments are known as three-striped handles. There are line decorations made with black glaze on the handle. The handle fragment, which is similar to the Oinochoe form, is an important element for the Orientalizing Style. Looking at the South Ionia Region, which was determined as the beginning of Orientalizing ceramics, Miletus and Samos are known as pioneer centers. The Style of Clazomenae is seen in examples of North Ionia. While this form is evaluated through the examples of South Ionia, it is seen that the transition from the Geometric Period to the Orientalizing



Fig. 6. Uylupınar/Göl Island Survey Material, Body Fragment with Concentric Circle Decoration

⁸⁷ Hanfmann 1963, 192.

⁸⁸ Schmaltz 1991, 168.

⁸⁹ Eschbach 2003, 28.

⁹⁰ Kleine 1979, 149.

⁹¹ Uzun 2007, 216.

Period spread through this form. Looking at the settlements in West Anatolia, it is known that the round-mouthed oinochoe form was invented in South Ionia. It is known that this form of oinochoe continued to exist until the end of the VIIth century B.C.

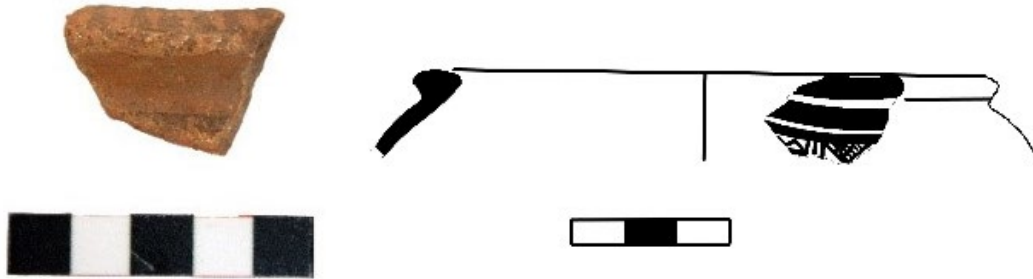


Fig. 7a. Uylupınar Research, Crater with Line Decoration



Fig. 7b. Uylupınar Research, Dinos with Hanging Triangle Decoration

Fig. 7c. Uylupınar Survey, Archaic Period Pyxis with Line Decoration

The wall of the Lekane rim is thickened. The inner surface of the rim is inclined, everted. The body is directly connected to the mouth and the body has an inwardly concave profile. There is a horizontal wave decoration on the seating plane of the rim. It is a name given to deep, flat double-handled bowls, and it is not known exactly which vessel form this name describes⁹². In his researches, Lüdorf examined the Attic lekane and the vessel forms, which were classified as “Type A”, which were found in deposits dated to the second half of the VIth century B.C.⁹³. This type of form was not seen in previous studies in the Uylupınar survey.

Pyxis forms are vessels with cylindrical form and lid (Fig. 7c). It was generally used for the storage and preservation of ointments, jewelry or cosmetic products. On the other hand, physicians used it to preserve the medicines they made⁹⁴. Aytaçlar classified these examined pyxis examples into three groups. GOS pyxises, which have parallels with the similar vessel form, are compared to the pyxis/kalathos type in Clazomenae⁹⁵.

⁹² Amyx 1958, 204; Sparkes & Talcott 1970, 211; Kanowski 1984, 89.

⁹³ Uzun 2007, 235.

⁹⁴ Hümmüzlü 1995, 56.

⁹⁵ Aytaçlar 2005, 169 lev. 137-147.

The fragment evaluated through the dinos-formed example is a flat-plated, thick-walled, oval-cornered, everted rim. The transition from the mouth to the body is smooth and the body has a spherical form that is preserved until it opens outwards. The rim is glazed, and under the two horizontal bands made with the glaze on the body, there is a zigzag and cross-hatched hanging triangle decoration inside the rectangular shapes separated by a vertical line. Decoration, the glaze colour: Red (10R 5/8), very dark gray (5YR 3/1); paste colour: Pink (7.5YR 7/4); slip colour: rim: Red (10R 5/8).

It has been likened to the example unearthed in Tarsus Gözlükule. Dinos are divided into classes in terms of the painting technique employed. These were evaluated as *Red-brown on pink-buff* and *black-brown on white slip*⁹⁶. The mouth plates of the dinos forms in the Miletus examples are narrow. Therefore, the Miletus examples are dated to the Vth century B.C. in terms of their form and decoration. Likewise, similar forms are found in Samos⁹⁷, Chios⁹⁸, Miletus⁹⁹, Phrygia¹⁰⁰, Lydia¹⁰¹, and, Clazomenae¹⁰². The example examined is thought to be of local production and is dated to the first half of the VIth century B.C. (Fig. 7b).

The bowl-formed examples are vessels with a simple rimmed flat lipped, inverted rim, simple rimmed spherical body. The bowl-formed examples are 36 in number. The rim diameters of the bowls with simple rims and flat lips vary between 16-21. The production centers are generally determined as West Anatolia and the Lycian Region. On the south slope of the Acropolis at Clazomenae, we find examples dating from the first half of the VIth century B.C., in the layer associated with the pottery kiln¹⁰³. As a result of excavations at Xanthus, the red slipped bowl examples were dated to the VIth century B.C., on the other hand, as a result of examinations, a clear explanation was given about the place of production of these examples¹⁰⁴.

In the Uylupınar settlement, bowls with an inverted flat lip, a spherical body and a simple profile were found. Bowls of similar form with gray paste from Larissa were dated to the second half of the VIIth century B.C.¹⁰⁵. The examples with inverted lips found in the Cibyratis Region are dated to the VIth century B.C.¹⁰⁶. They are seen in contexts dated to the VIth-IVth centuries B.C. in Didyma, which

⁹⁶ Hanfmann 1957, 85; Goldmann 1950, 313.

⁹⁷ For the example of the hanging triangle decoration used as a filling motif on the dinos, see Eilmann 1933, 106.

⁹⁸ Boardman 1967, 115. For the example from Chios and dated to the early VIIth century B.C., see Cook & Dupont 1998, 48.

⁹⁹ Graeve 1975, 45; Voigtländer 1982, 35-39; Greenewalt 1973, pl. 3.1. No. 8; For the example with a deer figure under a braid motif and hanging triangle decoration on the cup, dated to the second half of VIIth B.C., see Schlotzhauer 2001, pl. 16.3.

¹⁰⁰ Erdan 2015, 67 pl.137. For the example used as a filling motif on a painted, unclear vessel fragment from the Gordion Destruction Layer, see Sams 1994, pl. 165.1032; For the filling motif on the vessel made in the “Brown on Buff” technique from the post-destruction context at Gordion Kale, see Sams 1994, pl. 141.1048.

¹⁰¹ Gürtekin Demir & Polat 2011, 290.

¹⁰² Aytaçlar 2005, 188.

¹⁰³ Lemos 1991, 16.

¹⁰⁴ Yener Marksteiner 2002, 217-216.

¹⁰⁵ Boehlau & Schefold 1942, 117.

¹⁰⁶ Corsten & Hülten 2012, 78.

has a similar form and rim profile¹⁰⁷.

Simple rimmed, flat lipped, spherical body bowls: Mouth and body fragments are given together. It has a simple rim and flat lips. The transition from the rim to the body was softened and parallel band decorations were practised on the bowl. Didyma is one of the ceramic find centers. In Didyma, these forms are in the thin-walled bowl group, and the forms with varying slip colours are dated to the VIIth-IVth century B.C.¹⁰⁸. When the examples evaluated in this group are examined in terms of slip, there are of Lydia production or imitation examples. The band decorated vessels examined within the scope of the researches in Keşbükü were dated to the VIth-IVth century B.C.¹⁰⁹.

The form of the plate was determined as simple rimmed, spherical body and inverted rimmed plates. In plates with simple rims and flat lips, the transition from rim to body is sharpened or in some forms it has a spherical body. Horizontal band and wave decorations are practised on the outer surface of the body.

There are band decorations on the inner surface of some plates and wave decorations under the band decoration. Examples with a simple rim profile found in Kelenderis are dated to the Vth century B.C. and later¹¹⁰. At Nagitos, examples of band decorated plates and bowls have been dated to the Late VIth century B.C.¹¹¹ and the Vth-IVth century B.C.¹¹².

Decoration Types

The decoration types employed on the Archaic Period ceramics from the Uylupınar survey are examined. Among these examples, concentric circles, zigzag, band and wave decorations, braids, guilloche, checkerboard, fish scale, “marble imitation”, wild goat, goose, dog, deer figures are important for Archaic Period decorations. Among these examples, various vessel forms were determined and the production centers vary.

Concentric Circle

Examples with concentric circle decoration are mostly seen on the body fragment and the crater form. Three different paste and slip features were determined for the ceramics of the Uylupınar survey in terms of examples with concentric circle decoration. A few pieces have been discussed in this regard. Examples with concentric circle decoration show a wide expansion area from an early period. These examples found in the Uylupınar survey may be of Lydian production or made in imitation (Fig. 2). This ceramic group is made in the “Black On Red” technique.

Concentric circle decorations are seen on the vessel surfaces from the Early Protogeometric Period. In the Late Protogeometric Period, concentric circle decorations separated by metopes are seen on various vessel forms. The decorations on the body examples of open and closed vessels with concentric circle decoration were made through using compasses.

¹⁰⁷ Schattner 2007, 397.

¹⁰⁸ Schattner 2007, 413.

¹⁰⁹ Dezer 2020, 52.

¹¹⁰ Zoroğlu 2009, 40.

¹¹¹ Durukan 2007, 30.

¹¹² Durukan & Alkaç 2007, 122.

In the Samos finds, there are concentric circle decorations dating from the Protogeometric Period and circle decorations made on the crater in the Middle Geometric Period¹¹³. The circle decorations on the skyphos and the crater on Euboean examples of the Late VIIIth-Early VIIth centuries B.C.¹¹⁴. Similar examples are found at Lefkandi¹¹⁵ and Troia¹¹⁶. Attica-centered decoration in the Lycian Region has been dated to VIth-Vth century B.C. The pieces with varying numbers of thick and thin circles on body fragments from Eceler Höyük¹¹⁷ and Çaltılar Höyük¹¹⁸ are dated to the Middle Iron Age. Sherds with concentric circle decoration dating from the Protogeometric Period were found in the Patara examples¹¹⁹. Circular decorated amphorae and hydria vessels were dated to the beginning of the VIth-Vth century B.C. during researches in Perge¹²⁰. Similar decorated examples with pieces of concentric circle decorated vessels are from Xanthus¹²¹ examples were found on Avşar Hill¹²², and, Limyra¹²³. The body fragments made with the same decoration in the research carried out at Çaltılar Höyük, which have similarities in terms of paste and decoration with those found in research carried out in the Uylupınar and surrounding settlements, were dated to the Middle Iron Age¹²⁴. During the research carried out at Hasanpaşa Höyük¹²⁵ near the Uylupınar settlement, it was observed that there was a light-coloured paste, some handles without slip and line decorated pieces on body pieces. In the mound, there are concentric circle decorations, probably on the form of an open vessel, made in black glaze on the body decoration. The number of circles in these decorations varies between four and seven. It is known that the ceramic groups found in Karamusa Höyük¹²⁶ have been used since the early period. When the vessel forms at Karamusa Höyük are examined, there are high-footed plates produced under the influence of Lydia, vessel forms similar to banded bowls.

The concentric circle decorated example, which was evaluated among the ceramics examined in the Uylupınar survey, is dated to VIIth-VIth century B.C. (Fig. 8).



Fig. 8. Uylupınar Survey Material, Body Fragment with Concentric Circle Decoration

¹¹³ Walter 1968, 96.

¹¹⁴ Jacobsen *et al.* 2011, 160.

¹¹⁵ Catling 1998, 158-172.

¹¹⁶ Aslan 2002, 129.

¹¹⁷ Aksoy & Köse 2005, 71-81.

¹¹⁸ Momigliano *et al.* 2011, 63.

¹¹⁹ Kahya 1998, 20-40. In early period ceramics in Patara, concentric circle decorated examples were examined and for the decoration using dark glaze, see Kahya 1998, 6-33 pl.1-8.

¹²⁰ Eschback 2003, 21-26.

¹²¹ Rückert 2007, 80-87.

¹²² Rückert 2008, 1-104 Taf.1.

¹²³ Rückert 2007, 26-42.

¹²⁴ Momigliano *et al.* 2008, 178-203.

¹²⁵ Dökü & Baytak 2017a, 229-230.

¹²⁶ Dökü & Baytak 2017a, 229-230.



Fig. 9. Oblique Inter-Hatched Zigzag Decoration



Fig. 10. Inner-Painted Zigzag

Oblique Inter-Hatched Zigzag Decoration

Examples with oblique inter-hatched zigzag decoration can be seen in various settlements. The example, which is thought to be a Phrygian production, is thick-walled (Fig. 9). The mouth plate is flat, the transition from the mouth to the body is sharp. Decoration glaze colours: Very dark gray (5YR 3/1), reddish yellow (5YR 5/4); paste colours: Reddish yellow (7.5YR 6/8); the slip was determined as red (10R 5/8).

It appears on examples from Argos¹²⁷, on oinochoe at Nauplion¹²⁸, in Attica¹²⁹ and in Boston¹³⁰. The surface of the example found in Alişar is bordered by horizontal lines and multiple zigzag rows are practised under the vertical lines¹³¹. A similar pattern of decoration is seen on the “Type 1” jug with a strainer from Tumulus X at Gordion, a Phrygian settlement¹³². The zigzag decorated example and the inner-painted zigzag decorated find group found in the Uylupinar settlement are thought to be of local production, produced under the influence of Phrygia and are dated to the middle of the VIIth century B.C. (Fig. 9).

Inner-Painted Zigzag Decoration

One example was found during the Uylupinar survey (Fig. 10). Decoration glaze colour: Dark reddish brown (5YR 3/2), red (2.5YR 4/8); paste colour: Yellowish red (7.5YR 6/6); the slip was determined as pink (7.5YR 8/4).

The “Bichrome” technique was used on this example, and zigzag decoration in red tones was practised on the cream slip, on the other hand, it is known from the Gordion excavation finds from Phrygia that the “Bichrome” technique with a white surface was widely used from the middle of the VIIIth century B.C. to the VIth century B.C. The example examined may be of Phrygian production or an imitation. Red painted zigzag decoration was practised on the Phrygian production or Phrygian-influenced crater found at Sardis¹³³. Although Gordion considered as the capital in Phrygian pottery

¹²⁷ Coldstream 2008, 120.

¹²⁸ Coldstream 2008, 126

¹²⁹ Coldstream 2008, 121

¹³⁰ Coldstream 2008, 210

¹³¹ Akurgal 1995, 7.

¹³² Sams 1994, 67-68 pl.100, P.3136, fig. 30.

¹³³ Gürtekin Demir 2014, 142.

has a wide expansion area from the examples, the decoration examples on them are similar¹³⁴. In investigations in Uylupınar and the surrounding settlements, Cummer mentioned that the artifacts found in the Pisidia Region may have been under Phrygian influences¹³⁵. It was thought that the zigzag decorated example and find group with inter-painted zigzag decoration found in the Uylupınar settlement were of local production under the influence of Phrygia and are dated to the middle of the VIIth century B.C.

Band and Wave Decoration

Band and wave decorated ceramics are the most common group examples found in the Uylupınar settlement. These examples generally consist of plates, bowls and plates with high feet. In the example, which is thought to be of Lydian production, the paste is mica tempered and lime-dense (Fig. 11 a-b). It has a deep bowl form. It has a spherical body with a simple rim. The transition from mouth to body is smooth. It is completely burnished inside and out, and the front surface is decorated. Decoration glaze colour: Dark reddish brown (5Y3/3); paste colour: Reddish yellow (5YR6/8); slip was determined as red (2,5YR4/8).

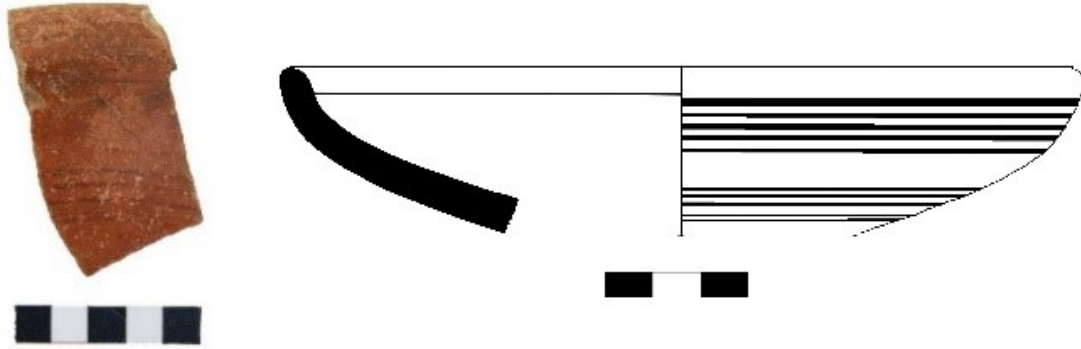


Fig. 11a-b. Plate Made in the “Black on Red” Technique, which was Found During the Uylupınar Survey

The band and wave decorations on the analyzed ceramics are also found in the early period. There are band and wave decorations on the oinochoe form identified as imported material in the Burdur Museum and these example are dated to the Late Mycenaean Period III A2 and Early Mycenaean Period III C¹³⁶.

Similar examples of banded vessels of this type, among simple rimmed plates were dated to the Late VIIth-Vth century B.C. at Yumuktepe Höyük in the Cilicia Region¹³⁷ and it is indicated that they might be of local production¹³⁸. Examples found at Kelenderis have been dated to the middle of the Vth century B.C.¹³⁹. At Nagitos, examples of band decorated plates and bowls were dated to the VIth

¹³⁴ Pamuk 2021, 204-217. For the decoration dated to the end of the VIIIth century BC in the zigzag decorated sample with a deer figure on a cream slip found in Ovaören settlement, see Yücel Şenyurt *et al.* 2019, 221 Pl. 10d.

¹³⁵ Cummer 1970, 29-55; Sams 1994, 52-69. For an example with inner-painted zigzag decoration on the crater form, which is one of the Early Phrygian painted ceramics, see Özkaya 1995, 42-44.

¹³⁶ Kaşka 2020, 216.

¹³⁷ Barnet 1940, 121.

¹³⁸ Garstang 1953, 254. For the examples of band decorated vessels found in the Kesbükü surveys, which are mostly dated to the VIIth-IVth century B.C., see Dezer 2020, 58.

¹³⁹ Zoroğlu 2009, 40.

century B.C.¹⁴⁰. The examples identified as bowl or plate forms found in Kilisetepe Höyük were dated to the VIIIth-VIIth century B.C., while similar examples at Alanya Museum, Kelenderis, Sirkeli were dated to the first half of the VIth century B.C. and similar finds from Yumuktepe Höyük were dated to the VIth century B.C.¹⁴¹.

One of the most basic features of Linear “Black on Red” plates is that they consist of multiple horizontal band groups made on the wheel. “Black on Red” ceramics draw attention in regions of Anatolia such as: Cilicia, Phrygia, Lycia, Pamphylia, Pisidia, Caria and Ionia¹⁴². There are also examples produced using the “Black on Red” technique and using additional white glaze in Anatolia. Some of these were found in Lydia¹⁴³, Gordion¹⁴⁴, Cilicia and Burdur¹⁴⁵. In Midas City, the additional white glaze was made in fine lines¹⁴⁶.

The examples with cylindrical feet and circle pedestals found in the Uylupınar/Göl Island¹⁴⁷ settlement have similarities with the Lydian finds. The thicknesses of the band decorations on the examples vary, and are thought to be of Lydian production or made in imitation. Colours used for decoration: Very dark gray (5YR 3/1), red (10R 4/6); paste colours: Gray (10YR 5/1), reddish yellow (5YR 6/6); slip colours are determined as reddish yellow (5YR 6/8).

A small part of the pedestal has been preserved. The button pedestal has a narrow and conical profile. It rises conically. There is a thick vertical line decoration on the seating plane. In the conical part, there are seven thick-thin horizontal bands on its outer surface; two horizontal band decorations on the inner surface (Fig. 11). There are also open vessel pedestals with high foot. Examples of high-footed vessels are seen at Clazomenae, Sardis and Dascylium and Miletus¹⁴⁸. There are band decorations on the vessel examples with conical pedestals and high-foot at Sardis¹⁴⁹. High-footed vessels found at Clazomenae are dated to the VIIth-VIth century B.C.¹⁵⁰. In the research carried out at Clazomenae, similar forms of high-footed vessels were found in Delos¹⁵¹ and Pitane¹⁵².

It is thought that this group of band decorated ceramics with high foot is of Lydian production or imitation and has been dated to the first half of the VIth century B.C. (Fig. 12a-c).

¹⁴⁰ Durukan 2007, 30.

¹⁴¹ Arslan 2010, 61.

¹⁴² Mellaart 1955, 119.

¹⁴³ Gürtekin 1998, 24.

¹⁴⁴ Haspels 1951, 45. For similar examples in Midas city, see Schaus 1922, 160.

¹⁴⁵ Kepçe 2009, 30-35.

¹⁴⁶ Haspels 1951, 64.

¹⁴⁷ Corsten and Hülden (2009, 361) The band decorated example recovered in the area defined as Lower-Cibyra was dated to the Archaic Period; while the band decorated examples recovered from the Uylupınar settlement are dated to the Archaic Period.

¹⁴⁸ Villing 1999, 195; Kerschner & Schlotzhauer 2005, 31 fig. 28.

¹⁴⁹ Gürtekin 1998, 102-105. For band decorations with frequent intervals on the high-footed vessel form on similar examples from Sardis, see Crawford & Greenewalt 1978, 40 fig. 2.

¹⁵⁰ Hürmüzlü 1995, 77.

¹⁵¹ Aytaçlar 2005, 521 Pl. 167.

¹⁵² Aytaçlar 2005, 519 Pl. 165; Polat 2002, 86 Pl. 28.



Fig. 12a. Uylupınar Survey, Plate Base which is of Lydian Production

Fig. 12b. Plate with High Foot

Fig. 12c

Braid and Guilloche

During the Uylupınar¹⁵³ survey, 4 examples with braid and guilloche decoration were found. These examples, which are thought to be the production or imitation of Lydian ware, are thin-walled. Guilloche decoration glaze colours on ceramics: Dark brown (7,5YR 3/2), dark brown (7,5YR 3/2), weak red (10R 4/3); paste colours: Reddish yellow (7.5YR 6/6), reddish yellow (5YR 6/8); slip colours: (left) are determined as reddish yellow (7.5YR 7/6). Braid and guilloche decorations made with dark glaze were practised on the surface with slip or without slip (Fig. 13a-b).

The braid decoration on the oinochoe neck, similar to South Ionian ceramics, has been dated to the Carian Late Orientalizing Period, the first half of the VIIth century B.C., and the first quarter of the VIth century B.C.¹⁵⁴. There are similar examples of braided decoration from Miletus¹⁵⁵ and Smyrna¹⁵⁶, which are dated to the third quarter of the VIIth century B.C. on the oinochoe in Kameiros¹⁵⁷ and, dated to the third quarter of the VIIth century B.C. on a crater from Samos¹⁵⁸. Examples similar to braid are dated to the third quarter of the VIIth century B.C. on oinochoe (SiA Ib) in South Ionian pottery¹⁵⁹. The example with braid, wild goat figure and various rosette motifs on the neck of the oinochoe, made in the same style technique in North Ionian examples, is dated to the first quarter of the VIth century B.C.¹⁶⁰. The example with a wild goat figure and a guilloche decoration under the

¹⁵³ For the high-footed vessel forms and the band-decorated Archaic Period example recovered during the researches in and around Uylupınar, see Dörtlük 1977, 22-24; Kepçe 2009, 66-67; Kaşka 2013, 285-293.

¹⁵⁴ Fazlıoğlu 1998, 353; For an example with similar decoration, see Cook & Dupont 1998, 37. For example, the oinochoe, made in the Wild Goat Style, is decorated with braid on the neck, a bird or goose figure on the shoulder, and the example with wild goats and filling motifs on the body are dated to the first half of the VIIth century B.C.

¹⁵⁵ Kerschauer & Schlotzhauer 2005, 23.

¹⁵⁶ Aytaçlar 2005, 45 Pl.20. For an example with similar decoration, see Walter 1968, 47-81.

¹⁵⁷ Jacopi 1931, 19-65. For the example with the same type of decoration in the Kameiros specimens and dated to the first quarter of the VIth century B.C., see Kerschauer & Schlotzhauer 2005, pl.23

¹⁵⁸ Kerschauer & Schlotzhauer 2005, 14.

¹⁵⁹ Kerschauer & Schlotzhauer 2005, 23; For a similar example on which braids are used as neck decoration on oinochoe vessel forms among Carian examples (Pl.18- EO.10, Pl.49- OO.13, Pl.51-OO.15), see Fazlıoğlu 1998, 350.

¹⁶⁰ Cook & Dupont 1998, 55.

filling motifs on the vessel form found in Miletus, is dated to the last quarter of the VIIth century B.C.¹⁶¹. The guilloche decoration employed as neck decoration on oinochoe in South Ionian¹⁶² examples have been dated to the last quarter of the VIIth century B.C. The examined specimens are dated to the last quarter of the VIIth century and the first half of the VIth century B.C. (Fig. 13a-b).



Fig. 13a. Uylupinar Survey, Archaic Period Examples with Guilloche Decoration



Fig. 13b. Uylupinar Survey, Guilloche Decoration

Checkerboard

The example with checkerboard decoration, which is commonly seen among the ceramic groups of the Orientalizing Period, was made on red slip (Figs. 14a-b). The checkerboard decorated example, which is thought to be of local production produced in the Phrygian tradition, is thick-walled. Decoration glaze colours: Red (10R 4/6), light reddish brown (5YR 6/3), reddish brown (2.5YR 4/4); paste colours: Reddish yellow (5YR 6/6), reddish yellow (5YR 6/8) paste: mica-tempered, porous or non-porous. Slip colours: (right) Reddish brown (2.5YR 4/4).



Fig. 14a-c. Uylupinar Survey Material Checkerboard Decoration on Plate with Simple Rim Profile

¹⁶¹ Posamentir & Solovyov 2006, 151.

¹⁶² Cook & Dupont 1998, 39.

Examples similar to checkerboard decorations are on Phrygia ceramics found at Gordion¹⁶³, Boğazköy Büyükkale¹⁶⁴, Porsuk¹⁶⁵ and Büyükkale I phases are dated to between the Late VIIIth century B.C. and the Early VIIth century B.C.¹⁶⁶. Checkerboard decoration was found on a jug found at Gordion¹⁶⁷ and on oinochoe from Sardis¹⁶⁸, Aeolis¹⁶⁹ and Miletus. These examples are dated to the second quarter of the VIIth century B.C.¹⁷⁰. On the other hand, the examples with checkerboard decoration on the Southern Ionian Early Wild goat style oinochoe found at Kameiros¹⁷¹ are dated to the first half of the VIIth century B.C.¹⁷². This decoration is seen on Ephesian¹⁷³ and Clazomenae¹⁷⁴ examples. It is thought that the example examined was of local production and is dated to between the second half of the VIIth and the first half of the VIth century B.C. (Fig. 14).



Fig. 15. Uylupınar Survey, Fish Scale Decoration

Fish Scale

The example with fish scale decoration, which is thought to be of Lydian production, is thin-walled (Fig. 15). It has plenty of mica temper. Fish scale ceramic decorations are rarely seen. Decoration glaze colours: Dark reddish brown (5YR 3/2); paste colours: Reddish yellow (7.5YR6/6), paste is of high quality and mica-tempered. The slip colour was determined as light brown (7.5YR 6/4).

Fish scale decorations on the oinochoe with griffin protome from Early Aegina are dated to the second quarter of the VIIth century B.C. in the Middle Protoattic¹⁷⁵. The examined examples are dated to the first half of the VIth century B.C. (Fig. 15).

¹⁶³ Sams 1974, 172 Fig. 4; 1994, 72; 2013, 59 Fig. 5.3; Sams Rose & Darbyshire 2016, 151, P 55;. Checkerboard decoration on a wide, round rimmed jug made in the "Brown on Buff" technique from Tumulus P. For the decoration on the open-mouthed amphora from the terrace filling, see Sams 1994, 148-150.

¹⁶⁴ Bossert 1963, 32.

¹⁶⁵ Dupré 1983, 224.

¹⁶⁶ Genz 2006, 133.

¹⁶⁷ Çaypınar 1991, 81-82.

¹⁶⁸ Gürtekin 1998, 161-162.

¹⁶⁹ İren 2003, 117.

¹⁷⁰ Posamentir 2002, 15 fig. 2.6; Kerschner & Schlotzhauer 2005, 13.

¹⁷¹ Kerschner & Schlotzhauer 2005, 13.

¹⁷² Cook & Dupont 1998, 35.

¹⁷³ Kılınç 2019, 69. Red and black paint decoration on white slip on the bowl rim fragment. Squares bordered by a ladder pattern on the outer surface, a straight linear band, a series of squares in different sizes, red cross line inside the squares and dark lozenge filling motifs. For squares of different widths with light and dark rims, or checkerboard decoration on the inner surface, see Greenewalt 1973, 108.

¹⁷⁴ Aytaçlar 2005, 315 pl. 46. K.217.

¹⁷⁵ Çoşkun 2007, 48.



Fig. 16. Uylupinar Survey, Plant-like Decoration Group, Clover Rosette

Clover Rosette

The example with clover rosette decoration, which is thought to be of local production, is thin-walled (Fig. 16). Small rings are made inside the clover rosette and it is in the form of a group of four. It has plenty of mica temper and a quality paste structure. Decoration glaze colours: Very dark gray (5YR 3/1), reddish brown (5YR 4/3), red (2.5YR 5/8); paste colour: Reddish yellow (5YR 6/8); slip colour: Reddish yellow (5YR 6/8).

The tree of life decoration and the inner glazed clover rosette on Olpe are decorated in the Cycladic Island Style and dated to the Middle Protoattic Period¹⁷⁶ (first half of the VIIth century

B.C.) and the Wild Goat Style oinochoe from Rhodes dated to the Transitional Period. In South Ionian examples, the clover decoration on the oinochoe is dated to the second half of the VIIth century B.C.¹⁷⁷ and the clover decoration¹⁷⁸ on the oinochoe neck is dated to the same date range. There are clover motifs on finds from the Dascylium¹⁷⁹ and Clazomenae¹⁸⁰ settlements.

In the North Smyrna example, the crater fragment with a wild goat figure and a clover rosette as a filling motif was dated to the end of the VIIth century B.C.¹⁸¹. Likewise, it consists of six friezes on the crater with everted rim and handle in North Ionian examples. The example with lotus palmette row on the neck and shoulder, animal figures on the body and clover rosettes as filling motifs is dated to the end of the VIIth century or first quarter of the VIth century B.C.¹⁸². The clover rosette decoration is a motif frequently used in the Orientalizing Period. It is possible to find it on many vessel forms¹⁸³.

In the Aeolis Region, the example with motifs such as clover rosette on the amphora on the Pitane examples is dated to the first quarter of the VIth century B.C.¹⁸⁴.

Wild Goat Figure

When the wild goat figure on the ceramics of the Central Anatolia Region are examined, it is seen that the neck and head of the figures are depicted upright and the chest is slightly swollen. The horns are depicted as long as the body and curved backwards. Beards are depicted with short lines, ears are short, eyes are almond or round. The folds on the nose are apparent, the body is dotted, the shoulders

¹⁷⁶ Brann 1962, 120.

¹⁷⁷ Posamentir & Solovyov 2006, 106.

¹⁷⁸ Kerschner & Schlotzhauer 2005, 12. For the decoration on the amphora form, see Kerschner & Schlotzhauer 2005, 21.

¹⁷⁹ Gürtekin 1992, 126 pl. 9.

¹⁸⁰ Kazmirici 1988, 83 fig. 22.

¹⁸¹ Akurgal 1989, 23 fig. 4; Cook & Dupont 1998, 52; Walter Karydi 1973, 47-81.

¹⁸² Cook & Dupont 1998, 54.

¹⁸³ Kerschner 2006, 129.

¹⁸⁴ Cook & Dupont 1998, 59; İren 2003, 60 abb. 20.

are empty, and the neck is short and empty. Tails are generally short and downward facing. The nails on the hooves of animals are depicted as whole¹⁸⁵.

The fragment, which is thought to be a South Ionian example, is thick-walled (Fig. 17). It has a convex profile and thick wall. There is a horizontal band under the vertical ray/hook/line decorations on the body and hanging triangle decoration attached to the band. On the main scene, there is a wild goat figure depicted with its eyes, mouth and beard finely depicted and a clover rosette decoration next to it. Decoration glaze colours: Very dark gray (5YR 3/1); paste colour: Light brown (7.5YR 6/4); slip colour: Very pale brown (10YR 8/2).



Fig. 17. Uylupınar Survey, Wild Goat Figure

The decoration made in the Wild Goat style can be seen on various forms. There are various decorations on the oinochoe, which is an example from South Ionia. The braid on the neck of the oinochoe¹⁸⁶, sphinx, goose figures and various filling motifs on the shoulder are depicted and there is a wild goat figure on the body of the oinochoe. In this form, the head is depicted small in wild goat decoration, the eyes are almond and dotted, the beard is bow-shaped, the horn is long, black glaze on the body is used. This example has been dated to the second quarter of the VIIth century B.C.¹⁸⁷. In North Ionian examples, the contour of the shoulder bones of the wild goat figure on the crater is emphasized by a line. This example is dated to the last quarter of the VIIth century B.C.¹⁸⁸. The articulations of the wild goat figure on the dinos, on an Aeolis example, are apparent, its ears are depicted thinner and longer than from other regions, the lower part of the body is marked with dots, and it is dated to the first quarter of the VIth century B.C.¹⁸⁹. A wild goat figure can be found from Cilicia, Soli Höyük¹⁹⁰, while a stylized wild goat figure can be found on examples from Ephesus¹⁹¹, Rhodes¹⁹² and Pitane¹⁹³.

Goose Figure

Goose figures appear on Wild Goat Style vases from South Ionia. This may be of South Ionian production or in imitation (Fig. 18).

¹⁸⁵ Sams 1971, 207; Özkaya 1995, 120. There are examples of wild goat figures in the Midas City finds. The wild goat figure is a figure that has been used from the early period. For the example, among the ceramic fragments known as the 'Late Phryg Style' in Central Anatolia, dated to the end of the VIIIth century and the beginning of the VIIth century B.C., see Kerschner 2006, 129-132.

¹⁸⁶ Kerschner & Schlotzhauer 2005, 19. Wild goat figure on kantharos with basket handles. For Izmir Museum Inv. no. 9633, see Özkan 1999, No.79

¹⁸⁷ Cook & Dupont 1998, 37.

¹⁸⁸ Cook & Dupont 1998, 52.

¹⁸⁹ Cook & Dupont 1998, 60.

¹⁹⁰ Küçük 2008, 39.

¹⁹¹ Kılınç 2019, 65.

¹⁹² Aytaçlar 2005, 438 pl.15. E.97.

¹⁹³ Aytaçlar 2005, 438 pl.15. E.98. For the wild goat figure on trefoil-mouthed oinochoe, see Özkan 1999, 44, No.112.

The body is convex. There is a goose figure depicted with a glazed neck, the head and eyes of which are reserved under the square decoration made with vertical lines in the middle of two horizontal bands on the body. The head of the figure, made on a surface without slip, is reserved, on the other hand, the eye is depicted in the form of a ring and the pupil is depicted as a dot (Fig. 18). Decoration glaze colour: Very dark gray (5YR 3/1), dusk red(10R 3/4). Paste colour: Very pale brown (10YR7/4).



Fig.18. Goose Figure

It is very common on Smyrna examples. In these examples, different animal descriptions are used very often, although they are often used as scenes¹⁹⁴. In examples with the goose figure, it is possible to see the eye details as a concentric ring or as a single dot in a ring. It is seen that the body was depicted with a cross-hatched interior in the early periods, and more oval, wide and with regular, frequently with oblique lines and glaze in the late period. It is seen on Miletus examples¹⁹⁵, on an oinochoe with a goose figure at Kameiros¹⁹⁶. In Caria, similar goose figures are dated to the first half of the VIth century B.C. during the Middle and Late Orientalizing Period¹⁹⁷.

Dog Figure

The kylix fragment with a dog figure found during the Uylupınar survey has a rounded rim and a thin wall. It is bordered by two horizontal bands on the body and there is a dog of which the head is depicted as contour and body is in silhouette technique and there is a wild goat figure in front of it, of which the body is depicted in silhouette technique. This example, which is thought to be of Lydian production, has been dated to the second half of the VIth century B.C. (Fig. 19). Decoration glaze colours: Very dark gray (5YR 3/1), weak red(10R 5/3); paste colour: Reddish yellow (5YR 6/6); slip colour: Red(10R 5/6).

There are close similarities between the decorations seen on the Ephesian Group ceramics and the decorations used on Wild Goat Style vessels. In these similarities, running dog, deer and goat figures appear in both groups¹⁹⁸. The dog figure found in Miletus is similar to the dog figure in Ephesus¹⁹⁹. In the Clazomenae example, a running dog figure with triangular head, dot-shaped eyes, the mouth of which is depicted with line, the body is black glazed, but the shoulder bones are reserved, on a trefoil-mouthed oinochoe vessel. There are examples of vessels produced with dog figures²⁰⁰ from the

¹⁹⁴ For glaze band on lip, goose, theron and bud rows on the body on the Pynax plate, see Akurgal 1984, 41, No. 86, Fig. 76.

¹⁹⁵ Posamentir & Solovyov 2006, 86. For the example with goose figure on the lid found in Miletus examples, dated to the last quarter of the VIIth century B.C., see Kerschner & Schlotzhauer 2005, 31.

¹⁹⁶ Jacopi 1931, 67; Kerschner & Schlotzhauer 2005, 29, 37.

¹⁹⁷ Fazlıoğlu 1998, 17-23.

¹⁹⁸ Greenewalt 1973, 91.

¹⁹⁹ Käufler 2004, 285.

²⁰⁰ Schaeffer 1997, I 22.

Samos Heraion²⁰¹, Pitane²⁰², Al-Mina²⁰³, Dascylium²⁰⁴, Rhodes²⁰⁵ and Delos.



Fig. 19a-c. Uylupınar Survey Dog Figure

Deer Figure

In the example with a deer figure, the body is slightly convex. There are four thin horizontal bands under two vertical lines on the outer surface of the body and a series of points separated by vertical lines under these two horizontal bands. As the main decoration of the body, there is a partially preserved deer figure, of which outline is drawn in black glaze, the inner part of which is filled with dots and there is a swastika decoration in the side area.

High quality slip was used on the ceramic and the use of additional paint on it is seen on Lydian produced vessels. The fragment, with high quality paste is richly mica-tempered, is thought to be a Lydian production or made in imitation and is dated to the second half of the VIth century B.C. Decoration glaze colours and additional paint use: Dusky red (2.5YR 3/2), dark red (2.5YR 3/6); paste colour: Reddish yellow (7.5YR 6/6); slip colour: Reddish yellow (7.5YR 6/8) (Fig. 20).

There are spots on the body of the figure. A swastika was used as a filling motif. Similar examples are found



Fig. 20. Uylupınar Survey Material Deer Figure Decoration

²⁰¹ Kerschner 1999, 54.

²⁰² Aytaçlar 2005, 434 Pl. 8. E.21.

²⁰³ Aytaçlar 2005, 434 Pl. 8. E.21; Kılınç 2019, 106.

²⁰⁴ Greenewalt 1973, 110; Kılınç 2019, 107.

²⁰⁵ Aytaçlar 2005, 438.

from Ovaören²⁰⁶ settlement, Boğazköy²⁰⁷, Cami Höyük²⁰⁸, Göllüdağ²⁰⁹, HacıBektaş-Suluca Höyük²¹⁰, Kayapınar²¹¹, Kırşehir, Yassı Höyük²¹², Kültepe²¹³, Porsuk²¹⁴. The deer figure, which is frequently seen on examples from the Phrygia Region, is seen in many areas²¹⁵. The deer figure on the body of the oinochoe form from Kamerios is dated to the last quarter of the VIth century B.C.²¹⁶. The amphora-formed vessel, which is an Aeolis specimen, with double spirals and a spotted animal figure on the body, was dated to the first quarter of the VIth century B.C.²¹⁷. In the example obtained from the Dascylium settlement, a deer figure is depicted with a dark glaze practised on a cream slip. In the deer figure, the head is small, the eyes are round, the mouth is finely lined, the ears are pointed and long. The body was decorated with large spots, and the lower part, which was depicted as a dot, also used a filling motif and it was dated to the VIIth-VIth century B.C.²¹⁸. On the Smyrna examples, there are different scenes. In one of these scenes, a gazelle or deer-chasing dog figure was depicted²¹⁹.

Evaluation and Conclusion

In this study, the evaluation of the material recovered from the Uylupınar/Göl Island survey is discussed and, in this research, some of the fragments from the Archaic Period of the thesis entitled “Uylupınar Survey Iron Age Ceramics” are evaluated.

In the article, the slip colours of the materials found in the Uylupınar research are stated. Techniques of “Black on Red”, “Bichrome”, “Dark colour on white surface”, “Marble imitation” and “Black on Buff” were determined among these slip colours. The region of Lydia was one of the regions where these techniques, particularly “Marble Imitation” and “Black on Red” painting technique are mostly employed. The materials from Uylupınar were determined to be Lydian production or made in imitation, considering the painting technique, form and paste quality, colour and content. Plates with high feet, which are very common from Lydian settlements, are among the important elements recovered from the Uylupınar settlement.

As decoration, it consists of: concentric circle, zigzag, band, clover, goose, dog, deer figures and hanging triangle motif. There are also examples produced in “Black on Red”, “Black on Buff” techniques and on a surface without slip in those examples with concentric circle decoration. Among these ceramics, examples that are thought to be local production, Lydian production or imitation

²⁰⁶ Şenyurt 2010, 201; 2014a,62; 2014b,101; Akçay 2015, 32-149.

²⁰⁷ Bossert 1963, 67.

²⁰⁸ Akçay 2011, 84.

²⁰⁹ Tezcan 1992, 34.

²¹⁰ Sevin 1998, 188.

²¹¹ Durbin 1971, 37.

²¹² Omura 2016, 47.

²¹³ Akurgal 1955, 66.

²¹⁴ Dupré 1983, 92.

²¹⁵ Sams 1971, 7; 1994, 186.

²¹⁶ Kerschner & Schlotzhauer 2005, 27.

²¹⁷ Cook & Dupont 1998, 59.

²¹⁸ Koçak Yaldir 2009, 494.

²¹⁹ For the scene in which the dog chasing a gazelle? (maybe a deer) depicted on a trefoil-mouthed oinochoe in the Smyrna examples, see Akurgal 1989, fig. 4.

have been identified.

When the inner-painted zigzag decorated example is considered in terms of slip and decoration technique, it was determined that it was a Phrygian production or made in imitation of. The wall thicknesses of these ceramics are different from the wall thicknesses of the other ceramics found.

Among examples with band decoration, there are examples produced in the “Black on Red”, “Black on Buff” techniques and decorations on a surface without slip. It is possible to find these decorations on different forms. The forms discussed in the article consist of plates and the foot and pedestal parts of the plate forms with high feet. Dark paint was used on the pedestals and foot fragments that constitute the high-footed plate forms. Since these forms are frequently seen in Lydian ceramics, they may be Lydian production or made in imitation thereof.

The goose figure and the wild goat figure are very common figures of the Orientalizing Period, and the examples produced in the wild goat figure style may be of South Ionian production or in imitation when the slip, paste and decoration elements are considered. The example of a goose figure may also be of South Ionian production or made in imitation of.

The slip and paste of the example with the dog figure are of high quality. The use of red additional paint is remarkable. The example considered as a skyphos may be a Lydian production or made in imitation of.

These artifacts studied by W. Cummer are important in terms of traces of Phrygian culture and have been dated to the VIIIth-Vth century B.C.²²⁰. The temple of the Mother Goddess, which was found in excavations under the direction of Ekinci and Kahya, is an example of the Matar belief, which was shaped under the influence of Phrygia and was built under the influence of Lydia and Ionia²²¹.

Based on this evidence, it can be stated that Uylupınar settlement was influenced by Lydian, Ionian, and Phrygian cultures and trade with them and Uylupınar.

²²⁰ Cummer 1970, 29-55.

²²¹ Kahya & Ekinci 2015, 45-72; Dökü & Baytak 2017a, 228.

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