

Kitap Eleştirileri / Recensiones

Dariusz Maliszewski, ***New Light on the Bronze Age Ceramics from H. Schliemann's Excavations at Troy. Studies on the Munich and Poznań Collections within the Anatolian-Aegean Cultural Context.*** British Archaeological Reports International Series 2119, Oxford 2010, pp. I-IV, 1-402, 15 tables, 1 map, 117 black and white drawings, 181 black & white photographs, 63 color photographs.

(Jak Yakar)

This monograph is certainly a well-researched scholarly work of importance to the Bronze Age archaeology of Anatolia in general and the Aegean in particular. Maliszewski's intimate familiarity with Anatolian, Aegean and East Mediterranean ceramics due to his exposure to and handling of various Bronze Age Troadic material assemblages over the years encouraged him to undertake this important research of regional significance.

The pottery collection studied by Dr. Maliszewski in Staatliche Antikensammlung und Glyptothek in Munich was part of the Trojan artifacts unearthed during H. Schliemann's excavations. Formerly housed in Berlin some of these artifacts, the pottery in particular, were transferred to Munich in 1902. As for the Trojan pottery in the National Museum of Poznań, this material from H. Schliemann's excavations at the end of 19th century is part of ancient artworks that had been collected since the late 19th century in the German Kaiser Friedrich Museum, which was renamed Wielkopolska Museum in 1919.

The controversy surrounding Schliemann's personality or his professional honesty and accuracy in the documentation of his archaeological work (Calder III 1972; Schindler 1992; Traill 1986; Easton 1984a, 1984b), does not really question the authenticity of the Bronze Age pottery in these two collections. In fact there is no reason to doubt that they are from Schliemann's excavations at Troy. Schliemann was accused by Traill of unscrupulously planting together pieces from the 1872 and 1878 excavations (Schindler 1992:144). He believed that Schliemann sometimes told lies in his archaeological writings and his "planting together

pieces from different seasons” was a further example of “Schliemann’s deceit” (Traill 1986). However, Easton refuted this allegation by pointing out that Schliemann although had put together objects from different seasons of excavations in Troy, he did not claim excavating them at the same time (1984a).

Maliszewski’s monograph provides the reader with a detailed typological analysis of the two collections thus enabling their incorporation within the existing corpus of Trojan Bronze Age pottery classified, chronologically evaluated in excavation reports. He relates to the pottery collections from two different museums with the guidance of the larger assemblage from Troy excavations still in the making. Maliszewski guides the reader through the history of Troy’s Bronze Age and Post-Bronze Age occupation history (pp. 4-46). The history and reconstruction of the collections presented in the third chapter of the monograph reveals details of Schliemann’s dealings with certain parties and his readiness to part from some of the material inventories in order to receive certain permit concessions for excavations in Greece (pp.71-92). Maliszewski’s detailed documentation of the dispersion of the archaeological material “from Troy to Europe” and the pottery and other artifacts from the Munich and Poznań collections provide important informative details previously unknown to most readers.

The combined Trojan pottery inventory from the two collections provides additional and chronologically significant typological correlations with the corresponding material from nearby and distant sites (96-144). In this fourth chapter of the monograph, Maliszewski clearly states the cultural and historical implications of even minor changes in the dating certain ceramic groups. His discussions make his awareness of this point rather clear to the reader. He shares the general view that taken together with Beşik-Yassı Tepe, Kumtepe, Hanaytepe, the material from the Bronze and post-Bronze Age occupation levels of Troy (I-X) constitutes the principal archaeological documentation of a lengthy settlement sequence in the Troad. The collections he studied have good examples of ceramics from Troy I-III levels, which represent the so-called “Maritime Trojan Culture.” The major architectural changes accompanied by new ceramic forms and trends observed in the first, second and third quarters of the third millennium BC indicate that this was a period of historically undocumented political turmoil in the region. The nature of the architectural remains, the organization of trade or production sectors of the economy indicate that the structured Trojan society

possessed skilled craftsmen, artisans and potters with knowledge in advanced technologies. It may well be that by the second quarter of the third millennium BC, Troy was transformed into a political centre, probably strong enough to override internal and external crises and a likely dominant factor in the economic development of the Troad. As a political entity, the local elite could have organized some of the industrial production, perhaps including the production of gradually standardizing ceramic wares in the Troad. The ceramic evidence indicates that the society of Troy IV-V became ethno-culturally more diversified with the stronger presence of central Anatolian affiliated elements. The pottery typology of Troy IV reaffirms that this change happened in the late third millennium BC. The fortification walls of Troy IV and V expanded significantly encompassing a settlement much larger than Troy III and seem even to have extended well beyond the later perimeter line of Troy VI. Troy IV has six burnt phases, indicating that the city had frequently been attacked and destroyed and at one stage may even have been taken over by central Anatolians. Following this presumed conquest, the architecture no longer features Aegean type large freestanding buildings. Instead, an agglutinated type of settlement with closely packed houses replaced the previous town. These long two-roomed structures, which share party walls and each contain a domed oven inside the entrance way are reminiscent of central Anatolian architecture. Central Anatolian features exist also in pottery, such as cut-away spouts on jugs, trefoil mouths, and red-cross bowls. Even the preparation of clay for the manufacture of these wares seems to have undergone radical changes. The overall picture is that of an impoverished town and points to socio-economic regression. The material culture changes recorded at Troy could be the result of socio-economic and political instability in the region at large, which also affected the settlement density and pattern in the Marmara basin. Although most sites which produced the Troy II-V type and range of ceramics seem to have been much larger than those dated to the earlier part of the third millennium BC, few of them if at all could be defined as large urban centers.

The MBA-LBA pottery assemblages from these two museums do not provide evidence that contradicts the view that in the course of the second millennium BC, the Troad, although not an integral part of the Hittite kingdom, became an important contact zone through which the Anatolian entities maintained their cultural, economic and political interactions with the Aegean and perhaps southeastern European communities, as observed by the Troy VI (1700-1250 BC) pottery repertory. Although the ethno-cultural composition

of the inhabitants of Troy VI is not clear, they were probably not the direct descendants of the population of Troy V. The layout of Troy VI bears no resemblance to the previous town plan nor does the burial custom. Troy VI-VII was probably the capital of the Kingdom of Wilusa. This small state, a vassal of the Hittites, controlled the Dardanelles and other gateways leading from Thrace into central Anatolia. During its political and economic *floruit* (Troy VI) some farms and villages in the Troad and beyond might have been relocated closer to it. This may explain to some extent why the number of sites decreased in the Middle Bronze Age relative to that of the EBA III.

The destruction of Troy VI caused by an earthquake or attack, perhaps by a combination of the two, occurred during the LH IIIB period. After this event, Mycenaean ceramic imports from the Argolid in Greece ceased. LH IIIB-IIIC wares, which appear in Troy VIIa, are of provincial and local manufacture. While the material culture of Troy VI carries over into Troy VIIa, there was apparently no attempt by the inhabitants to restore the original interior plan of the old citadel with its large buildings. Instead, they opted for closely packed smaller structures with numerous storage installations, which facilitated the accommodation of a larger population within the walls.

The transition from Late Bronze to Early Iron Age in the Marmara region signals the start of a new period of ethno-cultural and sociopolitical changes. In eastern Thrace, there is a marked increase in small single-period sites and small burial mounds (e.g. the Taşlıcabayır tumulus) as well as the appearance of megalithic monuments. Pottery similar to the so-called “knobbed ware” of Troy VIIb₂ and to the Psenchevo ware of Bulgaria exists at all these sites. In eastern Thrace, the archaeological picture concerning this period is no clearer. The numerous tumuli, which are similar both in appearance and in distribution to those of Bulgaria, may indicate that communities whose settlements did not create large mound formations spread from the north but did not cross over to the Marmara basin. The existence of megalithic tombs in the region dated by the Balkan ‘knobbed ware’ assemblages to the LBA II-Early Iron Age may suggest that eastern Thrace continued to be infiltrated by various southeastern European farmers and/or pastoralists for whom it became a bridgehead or staging area into the Aegean basin and Anatolia. At this time, groups coming via Thrace in the late 13th-early 12th century BC penetrated the Troad (e.g. Troy VII 1250-1040/1000 BC) and later the inland regions of northwestern Anatolia. Troy VIIb, representing the rebuilding of Troy VIIa, was a period of political turmoil affecting not only the Troad but also the Marmara region as well as southeastern Europe

and Greece towards the end of the 13th century BC. The ‘coarse ware’ of Troy VIIb₁₋₂ and the handmade ‘knobbed ware’ from VIIb₂ are affiliated to the so-called ‘barbarian ware’ found in LHIIIC deposits at settlements in southern Greece. Since there is no clearly defined stratum separating the end of Troy VIIb (dated to ca. 1100 BC) and the beginning of Troy VIII dated by Archaic Greek imports to ca. 700 BC, continuity between Troy VIIb and VIII cannot be ruled out. This could place the beginning of Troy VIII earlier than the 8th century BC.

The final fifth chapter of this monograph (147-280), longer than the rest, consists of a well-detailed discussion and conclusions concerning mainly the typology, chronology and function of pottery, whorls, loom weights and pierced disc-like sherds in the collections studied. Naturally, the conclusions apply to all such material from Troy and contemporary sites in Anatolia, and those from beyond its immediate geographical borders.

Finally, it is important to emphasize Maliszewski’s commendable use of a rich array of publications including past and current excavation reports, monographs, books and articles in leading journals he deemed important and relevant in the preparation of his monograph. For this contribution to Anatolian archaeology Dariusz Maliszewski certainly deserves our appreciation.

References

- Calder III, W.M.
1972 Schliemann on Schliemann: a Study in the Use of Sources. *Greek Roman and Byzantine Studies* 13: 335-353.
- Easton, D.
1984a Schliemann’s Mendacity- a False Trail. *Antiquity* 58:197-204.
1984b Priam’s Treasure. *Anatolian Studies* 34:141-169.
- Schindler, W.
1992 An Archaeologist on the Schliemann Controversy. *Illinois Classical Studies* 17(1): 135-151.
- Trail, D.A.
1986 Schliemann’s Mendacity: a Question of Methodology. *Anatolian Studies* 36: 91-98.

