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MERSİN

2014



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**KILIKIA ARKEOLOJİSİNİ ARAŞTIRMA MERKEZİ**  
**BİLİMSEL SÜRELİ YAYINI ‘OLBA’**

**Kapsam**

Olba süreli yayını Mayıs ayında olmak üzere yılda bir kez basılır. Yayınlanması istenilen makalelerin en geç her yıl Kasım ayında gönderilmiş olması gerekmektedir.

1998 yılından bu yana basılan Olba; Küçükasya, Akdeniz bölgesi ve Ortadoğu'ya ilişkin orijinal sonuçlar içeren Antropoloji, Prehistorya, Protohistorya, Klasik Arkeoloji, Klasik Filoloji (ve Eskiçağ Dilleri ve Kültürleri), Eskiçağ Tarihi, Nüvizmatik ve Erken Hıristiyanlık Arkeolojisi alanlarında yazılmış makaleleri kapsamaktadır.

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  - c. Dipnotlar her sayfanın altına verilmeli ve makalenin başından sonuna kadar sayısal süreklilik izlemelidir.
  - d. Metin içinde bulunan ara başlıklarda, küçük harf kullanılmalı ve koyu (bold) yazılmalıdır. Bunun dışındaki seçenekler (tümünün büyük harf yazılması, alt çizgi ya da italik) kullanılmamalıdır.
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Feydy); bir makale birden fazla yazarlı ise her yazardan sonra bir boşluk, ardından uzun tire ve yine boşluktan sonra diğer yazarın soyadı gelmelidir (Hagel – Tomaschitz).

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Dipnot (kitaplar için)

Richter 1977, 162, res. 217.

Dipnot (Makaleler için)

Oppenheim 1973, 9, lev.1.

Diğer Kısaltmalar

age.	adı geçen eser
ay.	aynı yazar
vd.	ve devamı
yak.	yaklaşık
v.d.	ve diğerleri
y.dn.	yukarı dipnot
dn.	dipnot
a.dn.	aşağı dipnot
bk.	Bakınız

4. Tüm resim, çizim ve haritalar için sadece “fig.” kısaltması kullanılmalı ve figürlerin numaralandırılmasında süreklilik olmalıdır. (Levha, Resim, Çizim, Şekil, Harita ya da bir başka ifade veya kısaltma kesinlikle kullanılmamalıdır).
5. Word dökümanına gömülü olarak gönderilen figürler kullanılmamaktadır. Figürlerin mutlaka sayfada kullanılması gereken büyüklükte ve en az 300 pixel/inch çözünürlükte, photoshop tif veya jpeg formatında gönderilmesi



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6. Figürler CD'ye yüklenmelidir ve ayrıca figür düzenlemesi örneği (layout) PDF olarak yapılarak burada yer almalıdır.
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8. Makale metninin sonunda figürler listesi yer almalıdır.
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13. Makale içinde kullanılan özel fontlar da CD'ye yüklenerek yollanmalıdır.

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**Scope**

Olba is printed once a year in May. Deadline for sending papers is November of each year.

The Journal ‘Olba’, being published since 1998 by the ‘Research Center of Cilician Archeology’ of the Mersin University (Turkey), includes original studies done on antropology, prehistory, protohistory, classical archaeology, classical philology (and ancient languages and cultures), ancient history, numismatics and early christian archeology of Asia Minor, the Mediterranean region and the Near East.

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Corsten 1995      Corsten, Th., “Inschriften aus dem Museum von Denizli”, Ege Üniversitesi Arkeoloji Dergisi III, 215-224, pl. LIV-LVII.

Footnotes (for books):

Richter 1977, 162, fig. 217.

Footnotes (for articles):

Oppenheim 1973, 9, pl.1.

Miscellaneous Abbreviations:

op. cit.	in the work already cited
idem	an author that has just been mentioned
ff	following pages
et al.	and others
n.	footnote
see	see
infra	see below
supra	see above

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## THE POST-BRONZE AGE POTTERY FROM ULUCAK HÖYÜK

İlkan HASDAĞLI\*

### ABSTRACT

Ulucak Höyük, near Kemalpaşa in İzmir, is one of the most important sites in Western Anatolia for the Late Neolithic and Bronze Ages. A small group of pottery found in the excavations on the mound belong to the post-Bronze Age. Although this pottery assemblage was not found in a direct connection with any architectural context, they might be helpful to make a preliminary observation on the post-Bronze Age activities around the mound. Chronological time span of the pottery expands from the second half of the 7<sup>th</sup> to the mid-4<sup>th</sup> century B.C. Furthermore, a few Late Roman fragments are also included in the Ulucak Höyük pottery assemblage. The predominant sub-group is represented with Lydian (or of Lydian type) pottery and it is followed by sherds related with North Ionia and Aiolis as well as some Attic imports. Aim is that this study may help us to make a preliminary observation on the character of the post-Bronze Age site around Ulucak Höyük.

**Keywords:** Ulucak Höyük, Lydia, Aiolis, North Ionia, Archaic Pottery, Classical Pottery.

### ÖZET

#### Ulucak Höyük'ten Tunç Çağı Sonrasına Ait Seramikler

İzmir İli, Kemalpaşa İlçesi yakınlarındaki Ulucak Höyük, Batı Anadolu'daki önemli Geç Neolitik ve Tunç Çağı merkezlerinden birisidir. Höyük üzerinde gerçekleştirilen kazı çalışmalarında ele geçen seramik buluntuların küçük bir kısmı Tunç Çağı sonrasına aittir. Herhangi bir mimari kontekst ile doğrudan ilişkili biçimde ele geçmemiş olmamasına rağmen bu seramik kümesi höyüğün bulunduğu alandaki Tunç Çağı etkinlikleri hakkında bir öngözlem yapılmasına yardımcı olabilir. Seramik buluntuların tarihsel aralığı M.Ö. 7. yüzyılın ikinci yarısından

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My thanks are to Dr. Özlem Çevik for her kind permission to publish finds from Ulucak Höyük excavation. My thanks are also to Dr. Nezih Aytaçlar for his friendly suggestions and criticisms, and to Yavuz Güner for photographing the finds. All dates are B.C. unless otherwise stated.

M.Ö. 4. yüzyılın ortalarına kadardır. Ayrıca, az sayıda Geç Roma Dönemi seramiği de söz konusu kümeye dahildir. Buluntular arasında ağırlıklı olan Lidya örneklerinin yanında, Kuzey İonia ve Aiolis bağlantılı parçalar ve Attika ithalleri dikkat çeker. Bu çalışma ile umulan, bu seramik kümesi yardımı ile Ulucak Höyük'ün bulunduğu alandaki Tunç Çağ sonrası merkezinin karakteri hakkında bir öngözlem oluşturmaya çalışmaktır.

**Anahtar Kelimeler:** Ulucak Höyük, Lidya, Aiolis, Kuzey İonia, Arkaik Dönem Seramiği, Klasik Dönem Seramiği.

The aim of this paper is to assess of a small group of pottery gained by Ulucak Höyük excavations, near Kemalpaşa in İzmir (fig.1), in the recent years. Ulucak Höyük has at least five main architectural phases, the first three of which clearly belong to the Early Bronze Age, the Late Chalcolithic Period and the Late Neolithic Age while the uppermost layer is dated to the post-Bronze Age. The uppermost layer of the mound had been previously named as Layer I and it was dated to the Late Roman – Early Byzantine Periods by the excavation team. Although it was possible to determine that the layer has three architectural sub-phases it was not able to understand plans or purposes of the singular buildings or complexes<sup>1</sup>. In the recent years, some architectural remains from the post-Bronze Age were uncovered in L12 grid, where the activities of this period seem to be concentrated. Because a new layer dated to the Middle Bronze Age had been uncovered in the mound recently, the post-Bronze Age layer was re-named as Layer 0<sup>2</sup>. Ö. Çevik thinks that the layer has three sub-phases although the sub-phases cannot be dated precisely because they were severely damaged<sup>3</sup>. The post-Bronze Age layer of the mound is generally dated to the Late Roman-Early Byzantine Periods by the excavation team. However, considerable amount of the previously published post-Bronze Age material from the mound clearly indicates to some activities on the mound in the Archaic and the Classical Periods<sup>4</sup> as well as the finds under discussion

<sup>1</sup> Çilingiroğlu et al. 2004, 11-13, fig.8-10, 16, 49a. For pottery finds from this layer see also Derin – Öner 1997, çizim 7; Abay – Sağlamtimur – Özkan 2000, 359-360, çizim 1.

<sup>2</sup> Çevik 2013, 143-150.

<sup>3</sup> Çevik 2013, 143-145, res.2-3.

<sup>4</sup> Çevik 2013, 143-145, res.4. Khian trade amphora fragment and Nort Ionian plate shown in Çevik 2013, res.4 are also discussed in this paper under Nos.19 and 20. Some the Archaic and the Classical finds were also reported from the earlier excavations on the mound. For example a bronze pin and a bronze arrow head were dated to the 6<sup>th</sup> and the 4<sup>th</sup> centuries. See Derin – Çilingiroğlu – Taşlıalan 2004, 239-240, çizim:1-2. For possible of Lydian type of pottery see Abay – Sağlamtimur – Özkan 2000, 359-360. No.C 1 in Abay – Sağlamtimur – Özkan 2000, çizim 1 may belong to an Orientalizing plate judging by profile drawing.

in this study. The assessment of the finds is somewhat problematic due to two main difficulties; firstly the quantity of the finds is very small and they have survived as very small fragments, and secondly it is not possible to associate the pottery finds with the certain architectural remains for the present. Total 29 potsherds catalogued in this paper are almost the whole post-Bronze Age pottery assemblage from the recent excavations on the mound. Only few small wall fragments without a profile did not included to the paper. The scarcity of the finds as well as their sporadic character naturally causes the views in this paper should be understood only as a preliminary report on Ulucak Höyük post-Bronze Age pottery.

### The Pottery of Lydian Type

A crater rim fragment, No.1 (figs. 2, 6), is very difficult to be dated due to its fragmentary condition of preservation<sup>5</sup>. The largest group among the finds is represented with banded carinated bowls (nos. 2-4, figs. 2, 6). These bowls have simply rounded rims and angular walls, and they are generally decorated with red and very micaceous bands outside<sup>6</sup>. None of our pieces bears a trace of the foot. The rims of Nos. 5 and 6 (figs. 2, 6) are clearly different types than the previous bowls in accordance with their

<sup>5</sup> For similar rim profiles dated to the 7<sup>th</sup> and the 6<sup>th</sup> centuries see Kalaitzoglou 2008, taf.96:509.KR 02 (Assesos); Schattner 2007, abb.83:Kr C2 (Didyma); Isler 1978, beil.18:579 (Samos).

<sup>6</sup> Similar profiles can be found both among the banded ware and the gray ware in many sites in the Archaic Period. Both the gray and the banded bowls which shows close morphological features each other are common especially in the 6<sup>th</sup> century layers of Histria. See Alexandrescu 1978, 120 (gray bowls), 122, fig.35: 795, 797, 802 (banded bowls). For banded bowls from Larisa see Boehlau – Schefold 1942, 149, abb.60: d, g and 152, abb.63: a, c, f (banded bowls dated to the 6<sup>th</sup> and the 5<sup>th</sup> century, see 150-153), 116, abb.39: h, abb.40: a, b (gray bowls). All those bowls are dated to the 7<sup>th</sup> and the 6<sup>th</sup> centuries at Larisa, see 114-119. For similar bowls among gray wares of Troy see Blegen et al. 1958, fig.318:4, 319:14-16. The most of the well-dated finds in Troy VIII belong to the 7<sup>th</sup> and the 6<sup>th</sup> centuries (see Blegen et al. 1958, 248-250). For gray bowls from Apollonia Pontica see Nikov 2012, fig.7:3-4 (similar profiles can also be found among the painted ware in the site, see also 15) It can be found some similar profiles also on bowls from Assesos (Kalaitzoglou 2008, 100-109, taf.22-23:148-170), from Didyma (Schattner 2007, abb.60-62: SchWk A1 and A2, s.190-199), from Samos (Technau 1929, abb.26.2 wave-lined bowl; Furtwängler 1980, 171-172 and abb.13:I 27, I 28; Isler 1978, beil.19:589, beil.20:599 (banded) and beil.24:658 (gray), Kyrieleis 1985, abb.51:5 wave-lined and abb.55:9-11), from Miletos (Voigtländer 1982, abb.15:85, abb.39:236-237 (banded and plain bowls from the 6/5<sup>th</sup> centuries); Kerschner 1999, abb.7:8-9 bowls from Kalabaktepe) and from Ephesos (Kerschner 1997, taf. VI:40-41, taf.XIII:95-103 banded bowls from Artemision; Kerschner 2008, 46, taf.13:GrK 40 banded bowl from Koressos). Similar profiles to those on Nos.2-4 are not unfamiliar for local Anatolian pottery of the 1<sup>st</sup> millennium. E.g. see Mellaart 1955, pl.3:45-46 (bichrome and black-on-red bowls from Ferezli).

darker fabrics due to hard-firing are also different<sup>7</sup>. No. 7 is a skyphos of which many of its parallels can be found among Lydian pottery from Sardeis (figs. 3, 7). It is completely covered with streaky glaze inside, opposite to its plain exterior which is decorated with pendant hook or concentric circle. Although its lower body and foot are missing, slightly incurving proportion of the rim is a characteristic for the most Lydian skyphoi. No. 7 belongs to the 6<sup>th</sup> century with great possibility<sup>8</sup>.

An amphora/hydria rim fragment covered with streaky glaze, No. 8 (figs. 3, 8), resembles a wave-lined amphora which comes from Sardeis (Monumental Mudbrick Structure/south Sector) and was dated to the second half of the 4<sup>th</sup> century by N.Cahill<sup>9</sup>. It is easy to find many parallels for Nos. 9 and 10 (figs. 3, 8) among the Hellenistic pitchers from Sardeis<sup>10</sup>.

<sup>7</sup> Some banded and gray bowls reminiscent of Nos.5 and 6 can be found among pottery assemblages of the 6<sup>th</sup> and 5<sup>th</sup> centuries. For No.5 see Alexandrescu 1978, fig.34:788 (the 3<sup>rd</sup> quarter of the 5<sup>th</sup> century, see 121); Lambrino 1938, fig.146a, 148 and 149; Nikov 2012, fig.1:8. For No.6 see Boardman 1967, fig.84:465 (gray bowl). J. Boardman stated that gray bowls with ribbed lips are a common Aeolic type, see 135; Blegen et al. 1958, fig.319:11; Bayne 2000, fig.44:4,6 (gray bowl from Smyrna).

<sup>8</sup> N.Cahill noted his impression that the 7<sup>th</sup> century examples generally have wider proportions and that the shape may hardly change at all between the first and the second halves of the 6<sup>th</sup> century. See Cahill 2004, 3. For some similar skyphoi in terms of shape, see Gürtekin-Demir 1998, Şek.15:65-66 (bichrome skyphoi decorated with pendant semi-circles or pendant hooks). For Lydian skyphoi with characteristic features such as slightly narrow rim, high conical foot or added white band decoration on dark ground see also. Gürtekin-Demir 2007, 71, 75, fig.3:8 (provincial, marbling), 75, cat.20-21 (feet); Greenewalt, Jr 1972, pl.6.1: 6, 7 and 8 (streaked skyphoi from grave 61.2, the grave was dated to ca.575-540 see 140-145); Butler 1922, 80, III.75a, 118, III.124, 119, III.125 (various skyphoi with conical feet, grave finds from Sardeis); Greenewalt Jr. 2010b, fig.6, for the same vases see also Cahill (ed.) 2010, catalogue No.40 and 44 (both vases belong to a ritual dinner and are dated to ca.575-525, for the ritual dinner see esp. Greenewalt Jr. 2010c, 125-133), Nos.77-80 (all four skyphoi with conical feet are dated to the mid-6<sup>th</sup> century). From examples outside of Lydia see Gürtekin-Demir 2002, 124, fig.11-12 (streaked skyphoi from Daskyleion); İren 2010, 262, fig.8 (Lydianising skyphoi from Daskyleion); Cook 1958/59, pl.4:a (skyphoi with conical foot from Smyrna); Akurgal 1961, 151 (Smyrna); Price 1924, fig.36. (from Naukratis). In Ephesos, it is very likely that some examples of the shape were produced locally. See Gassner 1992, 192, figs.6-7; Kerschner 2007, 232, 235, taf.33.1-2.

<sup>9</sup> Cahill 2004, 4 (P95.51). N.Cahill states that the Late Lydian examples are similar to the 7<sup>th</sup> and 6<sup>th</sup> century vases except some morphological changes the most important of which is replacing rounded rims of the first half of the 6<sup>th</sup> century by projecting or everted rims. Nevertheless, No.8 does not have to be as late as the Sardeis vase. For the same vase see also Gürtekin-Demir 1998, şek.25:102. For similar rim fragment of a streaked amphora from Daskyleion see Gürtekin-Demir 2002, 126, fig.13:59.

<sup>10</sup> Rotroff – Oliver, Jr. 2003, 62-65, nos.229-235 (pitchers with ridges at base of neck). For a semi-glazed pitcher found in Hellenistic levels of Gavurtepe see also Gürtekin-Demir 2010, 43, fig.2:cat.2.



S. I. Rotroff and A. Oliver Jr. suggest that Lydian inscriptions that are sometimes written in large letters on shoulders of some examples of the shape in Sardeis might have been indicating local roots of the shape<sup>11</sup>. No.10 has a rim with ridges outside very similar to the most 3<sup>rd</sup> century examples from Sardeis whereas the same areas on No. 9 are plain but the inside and outside of the rim are decorated with glaze bands. These differences make some one to think whether No. 9 is earlier than No. 10 or not<sup>12</sup>. The thin added white bands, both horizontal and vertical, outside of a small jug, No. 11 (figs. 3, 9), are very popular decorative elements for Lydian pottery<sup>13</sup>. The decoration on the neck of an amphora (or a large closed vessel) of which neck gradually enlarges to the top, No. 12 (figs. 3, 11), is probably one of the most enigmatic piece among the whole finds. The decoration of No. 12 was applied on a very thin creamy slip and it consists of vertical thin bars forming a triangle and connecting with a spiral-like motive. This kind of decoration is not familiar to me from any pottery school of the Archaic Period in the Western Anatolia. For the present, the most acceptable suggestion seems to be that the decoration on No. 12 might have been a provincial imitation of popular marbling of Sardeis<sup>14</sup>. However, much more examples are needed to figure out the real character of this kind of decoration. There is not much to say about banded foot fragment, No. 13 (fig. 4). However, particularly large wheel ridges inside of it show that the inner surface was not smooth indicating that it originally belonged to a large, closed vessel. Although it can be possible to find some parallels for the profile of banded lid fragment, No. 14 (fig. 4) among the

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<sup>11</sup> Rotroff – Oliver, Jr. 2003, 62.

<sup>12</sup> S.I.Rotroff and A.Oliver, Jr think that the earliest example, No.229, has a fine fabric which probably indicating that it might be earlier than the rest of the group perhaps dating in the 4<sup>th</sup> century. Furthermore, some similar inscriptions to those on Sardinian pitchers can also be found on similar pots might be earlier. Rotroff – Oliver, Jr 2003, 62, note 106.

<sup>13</sup> Gürtekin-Demir 1998, 242ff. This technique was in use at Sardeis from the 8<sup>th</sup> century to Hellenistic Period, and its most popular period was in the 7<sup>th</sup> and the 6<sup>th</sup> centuries. See Gürtekin-Demir 1998, 245. The dark grounded pottery with added white decoration was common in use throughout the late 7<sup>th</sup> and 6<sup>th</sup> centuries. See Gürtekin-Demir 1998, 256-260. For oinochoe with decoration reminiscent the one on No.11 see Gürtekin-Demir 1998, Lev.52: No.131-132 (oinochoe); Gürtekin-Demir 1998, Lev.48, 52: 131, 132, lev.49:126 (for the same vases see also Cahill 2004, 3. N.Cahill dated those vases to mid-sixth century); Cahill (ed.) 2010, No.74; Ersoy 2003, taf.42:D (Lydianising jug from Klazomenai).

<sup>14</sup> C. H. Greenewalt Jr introduced clearly somewhat peculiar provincial examples of Sardinian vases such as a kantharos from Düver and an oinochoe in Philadelphia, University Museum. See Greenewalt 1968, 139ff. For the same vases see also Greenewalt 2010b, figs.12 and 18.

gray wares of Larisa, nonetheless No.14 does not seem to have belonged to a common lid type<sup>15</sup>.

### **Aiolian, North Ionian and Khian Pottery**

Other pieces worth to speak are Nos. 15a and 15b (figs. 4, 10). The diameter of the rim fragment, No.15a is around 4 cm although its bad condition of preservation as a very small fragment decreases the confidence of the calculation. No.15b may belong to the neck of a closed vessel as well as it might have been a fragment of a stand<sup>16</sup>. Similar fabrics of both pieces beside almost the same manner in their decoration think that both pieces might originally have belonged to a single vase. The exterior surfaces of the pieces are covered with a thin creamy slip on which the decoration was applied. The decoration on No.15b consists of horizontal red bands applied on horizontal ridges forming panels with vertical glaze bars in which irregular glaze dots exist. The most similar manner of decoration is the one which was defined as “sub-geometric” by J. Boehlau and K. Schefold<sup>17</sup> and more recently as “Dot Style” by K. İren who made a detailed study on Southern Aiolian vases<sup>18</sup>. “Aiolian Dot Style” is generally applied on a pale yellow slip and the decoration is executed between horizontally oriented zones likewise metopal areas, panels or friezes. The use of intentional red and polychromic effect is the other characteristics of the style<sup>19</sup>. K. İren thinks that some of the motifs of the “Dot Style” are “strange” to the Greek vase painting<sup>20</sup>. The home of the style, which had been flourished in some imprecise point within the 7<sup>th</sup> century and ceased before the middle of the 6<sup>th</sup> century, was Southern Aiolis with a great possibility<sup>21</sup>. K. İren suggests

<sup>15</sup> Boehlau – Schefold 1942, (gray ware) abb.44:a-g, for a large lip piece in similar profile but much larger than our No.14 see abb.44f (the 7<sup>th</sup> century, see 119); for lids with similar profiles from Aessos see also Kalaitzoglou 2008, Taf.146:641.D 05.

<sup>16</sup> For a stand decorated both in Dot Style and Wild Goat Style from Larisa see Boehlau – Schefold 1942, Taf.61.

<sup>17</sup> Boehlau – Schefold 1942, 59-61

<sup>18</sup> İren 2003, 9-56, nos.8-72; İren 2009, 81-90. “Dot Style” has been determined only in Kyme, Gryneion, Larisa, Neonteikhos, Pitane, Smyrna and Tisna for the present. See İren 2009, 81 and note 1.

<sup>19</sup> İren 2009, 81.

<sup>20</sup> İren 2009, 81.

<sup>21</sup> İren 2009, 81.

that the roots of the style were within the Phrygian pottery<sup>22</sup> and he believes that the painters of the style were non-Greek Anatolian minority who lived in the Southern Aiolis and might have had some links both with Central Anatolia and Lydia<sup>23</sup>. Nevertheless, it should not be expected that No. 15 finds direct parallels easily<sup>24</sup>.

No. 16 (figs. 4, 12) is a shoulder fragment probably belonging to a large closed vessel (an amphora?). It bears a reversed ray motive with a vertical bar inside, which rises on a band zone consisting of two large red bands between thinner brown bands applied on a thin creamy slip. Similar motives are very familiar from Late Orientalising amphorae and oinochoe of North Ionia<sup>25</sup>. Although reversed ray motive was introduced as early as the late 7<sup>th</sup> century in North Ionia<sup>26</sup> on shapes other than amphora, execution of the motive on amphora shape suggests that the second quarter of the 6<sup>th</sup> century date seems to be more reasonable than an earlier date<sup>27</sup>. However, the lower border of shoulder zone on North Ionian Late Orientalising amphorae and oinochoe is generally marked with a band zone, consisting of a large band between one or two thin bands, opposite to No.16 on which the same area is decorated with a band zone consisting of two bands between slightly narrower bands<sup>28</sup>. Furthermore, slackening of drawing thinks that

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<sup>22</sup> İren 2009, 82-83.

<sup>23</sup> The home of the Dot Style pottery is still under debate. K.İren thinks that this pottery was produced in small Aiolian towns or in more than one single centre in southern Aiolis by potters some of them perhaps might be travelers between settlements, while M. Kerschner claims that it might have been produced in a great possibility in Kyme (or Larisa in a lesser degree) as well as the most elaborate products of Aiolian Archaic pottery as shown by the results of their NAA analyses. For the details of the debate see İren 2003, 139-140; Kerschner 2006b, 109-126; İren 2009, 81.

<sup>24</sup> E.g. İren 2003, No.46'daki crater (Tafel B and 8).

<sup>25</sup> Aytaçlar 2005, 159-164, Lev.152: E 1176 – E 1182, K.730 (amphorae), Lev.169. E 1345-E 1352, K.789 (oinochoae).

<sup>26</sup> For example, a similar decoration can be seen on an oinochoe in Turin. See Walter-Karydi 1973, taf.111:914 (the late 7<sup>th</sup> century, see 78). For a consideration of the same vase and dating to the Early Corinth Period see also Aytaçlar 2005, 55-56.

<sup>27</sup> N. Aytaçlar points out that the shape appeared with the Late Orientalising series in the North Ionian repertory and its popularity increased greatly. It is reasonable that the Orientalising potters as well as Fikellura and Klazomenai Black Figure potters might have been influenced by the Attic neck amphorae which become common in Ionian markets from the second quarter of the 6<sup>th</sup> century. See Aytaçlar 2005, S.160.

<sup>28</sup> Aytaçlar 2005, 162, 164 and Lev.152, 169. Some similar band groups can be found on Aiolian Orientalising amphorae, see İren 2003, beil.13, taf.41: 104.

it might have been a provincial imitation instead of a North Ionian import<sup>29</sup>. No. 17 (figs. 4, 12) is a lower body fragment of an amphora/hydria which bears a decoration formed by thin horizontal bands and a curvilinear element. In spite of many differences on details of the decoration, innumerable parallels of banded pottery can be found especially throughout the second half of the 6<sup>th</sup> century. However, this kind of decoration was particularly popular in North Ionian centers such as Klazomenai, in the last quarter of the 6<sup>th</sup> century. The belly zone of amphorae does not generally bear similar decoration<sup>30</sup>, but for the hydriae similar decoration zones as that on No. 17 seems to be characteristic<sup>31</sup>. Furthermore, this decoration zone on North Ionian hydriae usually bordered with two thin glaze bands below likewise No. 17 suggest that No. 17 is also a hydria<sup>32</sup>. Plate fragments, Nos. 18 and 19, are both very small pieces but the first one is possibly a fragment of a meander plate produced in North Ionia<sup>33</sup>. Although the dating of plates is somewhat difficult than any other shape, the heyday of these plates with projecting rims and abstract decorations was the second quarter of the 6<sup>th</sup> century<sup>34</sup>. Furthermore, similar decorative elements like those on No. 18 (fig. 13) are very common on North Ionian Late Orientalising amphorae

<sup>29</sup> N. Aytaçlar kindly warned me that drawings on North Ionian Orientalising pottery are generally executed more carefully than those on No.16.

<sup>30</sup> Uzun 2007, 41ff.

<sup>31</sup> For the hydriae see Uzun 2007, 73ff and esp. see fig.55:B 16, B 17, fig.57: B 30, fig.58: B33, B34; Voigtländer 1982, abb.11:63. N.Aytaçlar discusses further possible dissimilarities of North and South Ionian workshops when he considers a group of body fragments from Parion Nekropolis, see Aytaçlar – Kozanlı 2012, 116, fig.150-154: Par.45-49.

<sup>32</sup> The hydriae with wave-line decoration are also common outside North Ionia. For example, the wave-line decoration was in use from the 7<sup>th</sup> century to Hellenistic Period in Lydia. See Gürtekin-Demir 1998, 179. Among finds unearthed in the Hellenistic levels of Gavurtepe, near Alaşehir, a few fragments with wave-line and “S” decoration occur. G.Gürtekin-Demir indicates that those fragments might have been pointed to a survival of those kind of decoration in the Hellenistic Period. See Gürtekin-Demir 2010, 44, fig.3:cat.4-10. For a wave-lined amphora come from a Lydian house which was destructed at the middle of the 6<sup>th</sup> century see Cahill 2004, 4 (P84.99) and for the same vase see also Cahill (ed.) 2010, 465:No.72. For the wave-line decoration on a later amphora see Cahill 2004, 4 (P95.51). This vase might be as late as the 3<sup>rd</sup> century. See Gürtekin-Demir 1998, 179-181; Cahill 2004, 4.

<sup>33</sup> Aytaçlar 2005, 198-205 and E.1689-1692, K1305, K1036, esp. see E.1691 (Lev.205) from Lindos; Akurgal 1984, şek.281, prof.150:251 (the late orientalising Type D Plate from Smyrna, see 78). For the main decoration area of the plates in N.Aytaçlar Type 13C, the tied concentric circles are characteristic. See Aytaçlar 2005, 204.

<sup>34</sup> The first examples of these plates appeared within the first quarter of the 6<sup>th</sup> century and they increased their popularity in the following quarter. Some examples of the type were still in use even in the end of the century. See Aytaçlar 2005, 209

suggesting the same date<sup>35</sup>. No. 19 (figs. 4, 13) has only some traces of meander decoration on its rim so it is not much informative<sup>36</sup>. No. 20 (figs. 5, 14) is a rim and neck fragment of a Khian trade amphora and its decoration consisting of horizontal bands and wave-line applied on pale white slip clearly indicates to the late 7<sup>th</sup> century<sup>37</sup>.

### The Other Pottery (Gray Ware, Attic Pottery, and miscellaneous)

No. 21 (figs. 5,14) is a rim fragment of a gray amphora and its outer surface is smoothed. Its well-levigated fabric with thin porous has only thin black inclusions while within the wall break no mica is observed<sup>38</sup>. It is generally thought that the gray monochrome ware is closely connected with the Northwestern Anatolia especially Aiolis, and both the 2<sup>nd</sup> millennium pottery and Greek painted pottery formed its fundamental characteristics<sup>39</sup>. However, the dating of this pottery is still very debatable and the setting of singular examples to precise periods still largely depends on external evidence<sup>40</sup>. No. 22 (fig. 5) is fragment of an amphoriskos.

<sup>35</sup> Aytaçlar 2005, Lev.150:E1153, 1154, 1161, 1156, 1162, 1160, 1158, 1159, 1155, 1163, 1163a, 1164, 1161, 1169, K728. Amphorae which bear similar decoration are generally dated to the second quarter of the 6<sup>th</sup> century. For an amphora from Olbia see Walter-Karydi 1973, taf.113:925 (Aytaçlar 2005, lev.150:1154). For Olbia see also Bujskikh 2007, taf.60:3-5. For an amphora from Delos see Walter-Karydi 1973, taf.113:924 (for dating see also 79), see also Dugas 1935, Pl.XXXVIII:1 and 2 (Aytaçlar 2005, lev.150: E 1160 and E 1161). The vases were classified as "Vases Rhodo-Ioniens" in Delos, see Dugas 1932, 52.

<sup>36</sup> Only with the meander decoration with its rim, No.19 may belong to any type or school. However, this decoration is far greater popular in North Ionian plates than anywhere else. For example see Aytaçlar 2005, lev.87-207.s.198vd. Furthermore, fabric of No.19 also suggests that it was produced in North Ionia. For the fabric of the North Ionian Late Orientalising vases see Aytaçlar 2005, 159-160.

<sup>37</sup> Boardman – Hayes 1968, Pl.90:1414 (Dep.1, Lev.9 in which No.1414 was found contains the late 7<sup>th</sup> century pottery of which the latest examples are dated to ca.600-590, see Boardman – Hayes 1968, 12); Boardman – Hayes 1968, fig.25:2258 (Dep.1 Lev.9); Anderson 1954, 136, pl.7a:17-19, 22; Zeest 1960, Tap.I: 2b, 2b; Sezgin 2012, Tip.Khi2, 93-98, 130-131 (625-575); Cook 1958/1959, fig.4.

<sup>38</sup> For fabric of the gray ware see Lamb 1932, 3; Boehlau – Schefold 1942; Bayne 2000, 139.

<sup>39</sup> Bayne 2000, 137-138. For instance, almost two-third of the pottery from Troy VIII are gray monochrome ware, see Blegen et al. 1958, 252. Gray ware is very common especially in Troad and Aiolis. For the lists of providing sites see Bayne 2000, 137-138, note 565-573, 57-242, 243-261. The gray ware was still in production at Sardeis in the Hellenistic Period and even in the Early Roman Period. See Rotroff – Oliver 2003, 31-32.

<sup>40</sup> The gray amphorae are not rare at Larisa. See Boehlau – Schefold 1942, 123, abb.49: b-f. Even if Larisa amphorae indicate to a progress from plumper rims to more even rims throughout the Archaic Period (Boehlau – Schefold 1942, abb.49-50) it is impossible to date our No.21 to a

Nos. 23-26 are blackglazed Attic imports (figs. 5, 15, 16). The preserved part of No. 23 (fig.15) makes us think that it is a cup handle fragment though this is not certain because of its smallness<sup>41</sup>. Nos. 24 and 25 (figs. 5,15) are the rim fragments of bowls with in-curved rim which were very popular during the second quarter of the 4<sup>th</sup> century<sup>42</sup> while No. 26 (fig. 16) belongs to the floor of the same shape with popular roulette decoration of the same date<sup>43</sup>. Attic imports of Ulucak Höyük belong to the time period when Attic pottery was most common in Western Anatolia<sup>44</sup>.

### Roman Pottery

Nos. 27 and 28 (fig. 5, 17) seem to be related with the Phocean Red Slip Ware of the Late Roman Period in terms of both shape and fabric<sup>45</sup>. This ware was one of the most common ware groups throughout the Eastern Mediterranean during the 5<sup>th</sup> and the 6<sup>th</sup> centuries A.D<sup>46</sup>. No convincing parallel for No. 29 (figs. 5, 17) could be found although its basket handle are reminiscent of those on some jugs from Athenian Agora<sup>47</sup>.

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narrow space of date without a help of further evidence. N.Bayne discusses the gray amphorae within three sub-divisions: *a.* concave neck, with a rounded, thickened rim, oval in section (this is probably the commonest and is presumably of Archaic date), *b.* a vertical, or slightly flaring neck, with a horizontal jutting rim (this also is very common, and may go back earlier), *c.* a concave neck, and out-curving rim, with an internal ridge (this is relatively rare). See Bayne 2000, 151. For No. 21 see esp. Bayne 2000, 189, fig.53:6 (Phokaia), 194, fig.55:5 (Kyme). An amphora with a similar rim from Assos Nekropolis comes from a grave dated to 580-560, see Utili 1999, 230, abb.30:527.

<sup>41</sup> However, preserving proportions of No.23 thinks that it might originally have belonged to a “Type C” cup of which the greatest popularity was in the last quarter of the 6<sup>th</sup> and the first two decades of the 5<sup>th</sup> centuries. For “Type C” see Sparkes – Talcott 1970, 98-90. This type cups were also very popular in Ionian markets and they were even imitated in the Eastern Aegean. See Kowalleck 2008, 83-84, 97, taf.20: GrK 104-106, 108-109. Also among Attic Black Figure imports in Sardeis, the cup was the most popular shape in the 6<sup>th</sup> century. See Tuna-Nöröling 1995, 117.

<sup>42</sup> Sparkes – Talcott 1970, 131-132, fig.4:828.

<sup>43</sup> Corbett 1951, 64 and note 4-5: Sparkes Talcott 1970, 80-81.

<sup>44</sup> In Sardeis, Attic black glazed pottery was more numerous in the second half of the 6<sup>th</sup> century while the finds of the first half of the same century was very scarce. By the 4<sup>th</sup> century, Attic black glazed pottery increases considerably. See Schaeffer et al. 1997, 65-68.

<sup>45</sup> For the Late Roman C/Phocaeen Red Slip Ware see Waagé 1948, 51-58; Hayes 1972, 323-370; Hayes 1980, 525-527; Hayes 2008, 83-88. For the fabric see esp. Waagé 1948, 51-52; Hayes 1972; Hayes 2008, 84.

<sup>46</sup> For distribution and date of this ware see Hayes 2008, 85-86.

<sup>47</sup> See Robinson 1959, Pl.10: J 44 and J 45 (Group J, the 2<sup>nd</sup> to early 3<sup>rd</sup> century), Pl.20:M44 (the late 1<sup>st</sup> to early 2<sup>nd</sup> century), Pl.26: M 198 (Group M, the late 3<sup>rd</sup> to early 4<sup>th</sup> century ).

## The Assessment of Ulucak Höyük Pottery

The post-Bronze Age pottery from Ulucak Höyük excavations constitute a small group in terms of quantity, besides almost all singular examples survived as only a small fragment causing some of them not to be dated with high certainty. The predominant group within the whole pottery assemblage is represented with a series of potsherds of which fabric features are similar to each other (Nos. 1-4, 7-13); a soft, well-fired and very thin porous fabric with few white, micaceous and black inclusions or similar fabrics with small changes in tone or inclusions are common for the most pieces. It is not impossible to think that at least some of them had been produced locally (or regionally) unless the opposite is proved. It would be very attractive to find out some similarities between the fabrics of Ulucak Höyük sherds with fabrics of previously published Lydian (or Sardian) pottery<sup>48</sup>. However, it is clear that all comments will be wrong unless the pottery from both sites will be set side by side. Nevertheless, Nos. 1-4, 7-13 are in connection at least in a degree with the Lydian pottery tradition, well-known from Sardeis in terms of shape, decoration and probably fabric; skyphos with pendant hook motive, No. 7, amphora with streaky glaze, No. 8, small jug with streaky glaze and added white decoration, No. 11, pitcher rim fragments, Nos. 9-10. It is not incorrect to think that at least some of them were produced locally (in a sense which including also Sardeis itself) unless proven otherwise. Some other examples share almost the same fabric features with the pieces mentioned just above, although their profiles or decorations do not help us to date and interpret them confidently. For example, because of fabric similarities of Nos. 1, 3, 6 to Nos. 2, 8-11, some problematic examples such as a crater rim fragment, No. 1, and carinated bowl fragments, Nos. 2-4 may be grouped with more informative ones such as Nos. 8-11. However, the bowl fragments Nos. 5 and 6 come to have little in common with the examples mentioned just above in terms of their profiles and fabric which are darker due to hard-firing. The body fragment with abstract decoration, No. 12, is the most enigmatic example to be interpreted depending on missing of parallel decorations in neighbouring

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<sup>48</sup> For the most of Sardian pottery of the Archaic Period, a pinky-orange/red and soft fabric with micaceous inclusions seems to be characteristic. See Greenewalt, Jr. 1966, 8; Cahill 2004, 1; Gürtekin-Demir 1998, 14; Gürtekin-Demir 2007, 48. Some pottery groups of the Hellenistic Period such as partially glazed pottery have a somewhat similar fabric. See Rotroff – Oliver 2003, 24.

Aiolian or Ionian pottery schools as well as Sardinian pottery. Nonetheless, the impression of the decoration implies that it might have been a kind of provincial imitation of Sardinian marbling at the first glance. The Lydian cluster forms almost the half of whole pre-Roman finds and most of them belong to the 6<sup>th</sup> century although some of them possibly to go well back to the late 7<sup>th</sup> century. No certain example from the 5<sup>th</sup> century is determined but Lydian type pottery was still in use at Ulucak Höyük in the 3<sup>rd</sup> century as shown well by No.10.

The other pottery groups also display an analogous picture in terms of chronological spectrum. Possibly the earliest datable find is No. 20, a Khian trade amphora fragment from the late 7<sup>th</sup> century. North Ionian amphora, No. 16, and plate fragments, No. 18 and 19, are the representatives of North Ionian Late Orientalising Style in the second quarter of the 6<sup>th</sup> century while the wave-lined amphora, No. 17, was most popular in the last quarter. The two fragments, No. 15a and 15b, are the representative of Southern Aiolian “Dot Style” and they are followed by Attic black glaze imports, Nos. 23-26, from the late 6<sup>th</sup> and the 4<sup>th</sup> centuries. The latest pottery evidence from the mound is represented with a few Phocian Red Slip Ware of the Late Roman Period.

### **Final Conclusions with the Light of Pottery Evidence**

By the help of present finds, it is possible to make some preliminary observations on the post-Bronze Age Ulucak Höyük. Firstly, most of the pottery finds belong to the 7<sup>th</sup> and the 6<sup>th</sup> centuries, inharmonious to the post-Bronze Age layer of the mound is generally associated with the Late Roman-Early Byzantine Periods. What is most determinative of the whole find is the presence of Lydian type pottery. Lydian or Lydianising pottery groups (except lydions) are not common outside Lydia apart from Smyrna and Ephesos<sup>49</sup> where they are somewhat special with their historical relationships to Lydia than any other Greek sites<sup>50</sup>. Lydian pottery beyond the

<sup>49</sup> For Smyrna and Ephesos see Kerschner 2006a, 272-274; Kerschner 2005, 134-139.

<sup>50</sup> Herodotos is the primal source of knowledge about close interest of Lydian kings on Ionian cities. During the reign of Mermnads especially Miletos and Ephesos were the main targets of attacks of Lydian Kings. See esp. Herodotos, I.14-27. For a brief but very informative history of Mermnad dynasty see Roosevelt 2009, 22-26. About the relationships of Lydians to their western neighbors Ionians and Aioliens see also Kerschner 2010, 247ff. The “special” case of Lydian pottery outside Lydia, seem to be related with Lydian inhabitants of two sites with a great possibility. In Ephesos, besides of sacred area also for contemporary settlement areas a considerable amount of finds



finds from Smyrna and Ephesos are mostly connected with sanctuaries or they are only in small quantities which can be interpreted as “special” for the present<sup>51</sup>. Therefore, the predominant character of Lydian type pottery among total finds implies that Ulucak Höyük was in Lydian cultural sphere in the 7<sup>th</sup> and 6<sup>th</sup> centuries which might be not surprising when considering the location of the mound (fig. 1)<sup>52</sup>. Moreover, of Lydian type household pottery was still in use during the Late Lydian period<sup>53</sup>. The rest of the pottery finds other than of Lydian type shows that Ulucak Höyük was in close connection with North Ionia from the late 7<sup>th</sup> century and throughout the 6<sup>th</sup> century. This is not unexpected when considering the nearby location of the mound at the Lydo-Ionian border: the mound located south east of

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were reported. E.g. for the black-on-red ware from “Siedlung Smyrna” see Kerschner 2000, 50, Kerschner 2006a, 274; Kerschner 2007, 233-235, for black-on-red and bichrome ware from Artemision see also Kerschner 1997, 208-209.

<sup>51</sup> Except Artemision, the other sacred areas of Ionia such as Didyma Apollo and Samos Heraion also provide Lydian pottery. For Didyma see Kerschner 2010, 254-256, res.3; Kerschner 2006a, 272. For Heraion see Walter-Karydi 1973, taf.126: 1040-1042. I also saw some marbling body fragments among the sherds which they were gathered from slopes of medieval castle on Beçin Akropolis near Mylasa when I worked in Milas Museum. The medieval castle on the akropolis of Beçin was probably built on an earlier temple some of which traces are still visible among the medieval constructions. Bean 2000, 35-37. A group of pottery uncovered recently Klazomenai acropolis stands very exceptional to the rest of Klazomenian pottery assemblages in term of glaze and shape features. This pottery group represents well the one of the “special” cases of Lydian pottery. Y. E. Ersoy thinks that immigrant Lydian potters might have produced this pottery in Klazomenai. See Ersoy 2003, 254-257, taf.42-43. A krater decorated with animal figures as well as wave-line and streaky glaze from Rhodos was considered as Lydian by E. Akurgal. See Akurgal 1961, abb.102-103. Marbled ware might have been produced even outside of Lydia. See Kerschner 2005, 136-137. The provincial productions of Lydian pottery were studied by G.Gürtekin-Demir. See Gürtekin-Demir 2007, 57ff. The best site provided this pottery is possibly Daskyleion at where early Fikellura, Ephesian, Ephesianising, bichrome, streaked and marbled wares of Lydian pottery represented from the late 7<sup>th</sup> to the early 5<sup>th</sup> century. Some of the pottery connected with Lydia found at Daskyleion are examples produced outside of Sardeis even though the most of them are apparently Sardinian imports. See Gürtekin-Demir 2002, 111ff. In Gordion, G.P.Schaus named a pottery group as “House of Bronze Ware” among the Western Anatolian imports, because this ware was best represented in House of Bronzes at Sardeis. See Schaus 1992, 164-177, pl.XL:65-70. Lydian pottery which includes early Fikellura, marbling and streaked wares as well as Lydian were very common in Gordion. See Sams 1974, 13-16. For a detailed distribution list of Lydian pottery see Gürtekin-Demir 1998, 2, 133, 211; Gürtekin-Demir 2007, 47.

<sup>52</sup> For the land where would be mentioned as “Lydia” in the 1<sup>st</sup> millennium, and esp. for the borders of greater Lydian territory see Greenewalt 2010a, 10, fig.1; Roosevelt 2009, 36-41, fig.3.3, 3.4; Roosevelt 2010, 45-46, res.1, 6.

<sup>53</sup> “The Late Lydian” term is used with the same sense which C. H. Roosevelt preferred to indicate to period from Mid/Late 6<sup>th</sup> to Late 4<sup>th</sup> century. See Roosevelt 2009, 26-31, Table 4.1.

Mt. Spylos, and only a few kilometers from Belkahve Passageway<sup>54</sup> which marks the eastern border of the Smyrna plain and on a critical point on the ancient road to Sardeis (fig. 1)<sup>55</sup>. Although any well-known site has not been determined so far in the vicinity of the mound, it is quite possible that some settlements existed around the area<sup>56</sup>. In spite of their small quantity, the pottery finds, which were gathered from a findspot at an intersection point between Lydian, North Ionian and Aiolian<sup>57</sup> cultural regions, seem

<sup>54</sup> Doğer – Gezgın 1998, 9

<sup>55</sup> For the road from Sardeis to Smyrna and Belkahve passageway see Ramsay 1880, 63-74; Cook 1958/59, 4, 17-19; Bean 1995, 42-43. The archaeological remains around Belkahve passageway go back to the 7<sup>th</sup> century, opposite to the rest of forts belonging to a defense organization formed by Persians in Smyranean territory. See Doğer – Gezgın 1998, 12-14. A somewhat similar character of pottery finds is reported from excavations conducted on some areas and graves such as Karamattepe, Ballicaoluk and Dağkızılca on Mt. Olympos which gives access from the road between Smyrna and Sardeis to Torbalı and Tire region by Dr. Elif Tül Tulunay in the recent years. For the Late Geometric pottery fragments which are missing among the present finds of Ulucak Höyük see Tulunay 2008, 80-81, res.4 (Karamattepe); Tulunay 2010, res.5a (Karamattepe); Tulunay 2011, 406-408, res.2 (Karamattepe); Tulunay 2012, 157-158, res.8 (Ballicaoluk); Tulunay 2012, 151-153, res.4; Tulunay 2013, 235-236, res.3 (Karamattepe), res.11 (Ballicaoluk). For Ionian cups see Tulunay 2008, 80-81 (Karamattepe), res.2: upper left; Tulunay 2011, 406-408, res.2 (Karamattepe); Tulunay 2013, 235-236, res.3 (Karamattepe). For a black glazed Type C cup from the late 6<sup>th</sup> or early 5<sup>th</sup> century see Tulunay 2009, res.9 (from a grave at Dağkızılca). For a meander plate see Tulunay 2010, res.5b (Karamattepe). For a bowl fragment of Lydian type with hook circle decoration see Tulunay 2008, res.4: lower right (Karamattepe). For a carinated bowl very close to our No.3 see Tulunay 2012, res.4. For skyphos fragments with decoration of group of bars reminding some Lydian examples see Tulunay 2013, res.11: lower left (Karamattepe, cf. Cahill (ed.) 2010, 490, no.109) although some similar motives can also be found much more on the Late Geometric vases. A bowl in Tulunay 2009, res.8 (from a grave at Dağkızılca) seems like an Achaemenid bowl to me judging by its profile drawing (for Achaemenid bowl see also Dusingberre 1999, 73ff.).

<sup>56</sup> However, a tumulus survey project conducted by C. H. Roosevelt may be helpful for determination some settlements at the region in future. The initial hypothesis of the survey is that groups of tumuli may indicate the general locations of settlements in the Lydian and Persian Periods. As a result of this survey project, two tumuli groups are determined at the east of Ulucak Höyük and these tumuli groups should have related with potential sites in vicinity. See Roosevelt 2006, s.61ff. I.Şahin well documented epigraphically and literal evidence about small settlements at the region by her doctoral thesis by which some potential small settlements can be found vicinity of Ulucak Höyük. See Şahin 1998. For instance, Mostene is among small Lydian settlement and it is located to approximately twenty kilometers northern east of Ulucak Höyük. According to B. V. Head, this site has pure Lydian origin even shown by the Roman Imperial Period coins (Head 1977, 653-654; Cohen 1995, 219-220) although there are different views both for localization and origin of it (Ramsay 1890, 124-125; Robert 1963, 359, note 3). For the site see also Şahin 1998, 56-57, har.3.

<sup>57</sup> The localization of some Aiolian sites in Herodotos list (I.149) is not still determined yet with certainty. Probably the most enigmatic of them is Aigiroessa about which no mention exists in the ancient sources except the famous paragraph of Herodotos accounting names of sites in Aiolian

to show a somewhat mixed reflection in accordance with the location of the mound.

## CATALOGUE

*Munsell Revised Standart soil Color Charts* is used for the catalogue. The resting surface is used for calculating diameters

### 1. Crater rim fr. Fig. 1, Inv. HKK 21598

H:2.1cm. Diam.of rim:38cm. Projecting rim. Soft, well-fired and very fine porous fabric with few white and very few micaceous and black inclusions (10 YR 8/4 ... orange). Glaze: Inside, outside of the rim (2.5 YR 5/6 bright...).

### 2. Bowl rim fr. Figs. 2,6, Inv. HKK 21597

H.4.1cm. Diam.of rim:17.6cm. Slightly outturned rounded lip, carinated wall. Fabric with few thin micaceous particles and very few thin white and black inclusions (7.5 YR 8/6 ...orange).Thin creamy slip (7.5 YR 8/6 ...orange). Glaze: Inside of the rim, outside of the rim, outside of the lower body (2.5 YR 5/6 bright.../ 7.5 YR 4/4 brown).

### 3. Bowl rim fr. Figs. 2,6, Inv. IGE 22330

H.3.2cm. Diam.of rim.16cm. Simple rim square in section, carinated wall. Soft, well-fired and very fine porous fabric with few white and very few micaceous and black inclusions (5 YR 6/6 orange). Glaze: outside and inside of the rim (2.5 YR 5/6 bright ...).

### 4. Bowl rim fr. Figs. 2,6, Inv. IBV 22138

H.4.5cm. Diam.of rim.24cm.Thickened lip, carinated wall. Well-fired fabric with dense of inclusions (many of tiny white particles, dense of thin micaceous particles, few larger micaceous inclusions, some black and red particles (5 YR 6/6 orange). Glaze: Two large band outside (5 YR 6/8 orange).

### 5. Bowl rim fr. Figs. 2,6, Inv. IGE 22373

H.5cm. Diam.of rim.19cm. Thickened and rounded lip. Very porous and hard-fired fabric with dense of white, very few tiny micaceous and few black inclusions (7.5 YR 4/3 brown). Glaze: Totally covered with brown glaze (7.5 YR 5/4 dull brown) which is lighter outside the rim (5 YR 4/8 reddish brown).

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League. This paragraph is still the only criterion for limited discussions about the localization of Aigiroessa which is probably the southernmost Aiolian site according to P. von Osten, H. Kiepert (Kiepert, 4, A.45) and J. M. Cook (Cook 1958/59, 7-18, note 33) who locate it near modern Kavaklıdere just four kilometres west of Ulucak Höyük. For Aigiroessa see also <sup>1</sup>RE Supp.I (1903), 34-35 (Bürchner).

**6. Bowl rim fr. Figs. 2,6, Inv. HJP 21574**

H.3.1cm. Diam.of rim.12.9cm. Simply rounded lip with ridges outside, deep bowl. Very porous and hard-fired fabric with dense of white, very few tiny micaceous and few black inclusions (7.5 YR 4/3 brown). Glaze: Totally covered with brown/black glaze (5 YR 4/6 reddish brown / 7.5 YR 5/4 dull brown / 10 YR 2/2 brownish black).

**7. Skyphos rim and handle fr. Figs. 3,7, Inv. IGE 22331**

H.2.9cm. Diam.of rim.10.2cm.Slightly in-turning simple rim, horizontal handle below the rim and oval in section. Soft, well-fired and very fine porous fabric with few white and very few micaceous and black inclusions (5 YR 6/6 orange). Glaze: Inside (2.5 YR 6/6 orange / 2.5 Y 4/1 yellowish gray) Decoration: Pendant ?hooks.

**8. Amphora rim fr. Figs. 3,8, Inv. IGA 22327**

H.4cm. Diam.of rim.18cm. Projecting rim, some bulbings on the surface but under the glaze. Porous fabric with very few black and tiny white inclusions (7.5 YR 8/6 ...orange). Glaze: Totally covered with diluted streaky glaze (10 YR 4/1 brownish gray).

**9. Jug rim fr. Figs. 3,8, Inv. HCZ 21310**

H.4.2cm. Diam.of rim.15cm. Thickened rim. Porous fabric with very few black and tiny white inclusions (7.5 YR 8/6 ...orange). Thin creamy slip (outside 7.5 YR 7/3 dull orange, inside 7.5 YR 8/6 ...orange) Glaze: Outside of the rim (10 YR 4/1 brownish gray), inside of the rim (5 YR 6/4 dull orange).

**10. Jug rim fr. Figs. 3,8, Inv. GJY 20748**

H.3.1cm. Diam.of rim.11cm. Thickened rim with ridges outside. Porous fabric with very few black and tiny white inclusions (7.5 YR 7/6 orange). Thin creamy slip (7.5 YR 7/6 orange)

**11. Small Jug body fr. Figs. 3,9, Inv. HVE 21947**

Pres.H.6cm. Max. Diam.8.5cm. Lower neck and body fr. with springs of a horizontal handle indicates to a shape similar to hydria. Porous fabric with very few black and tiny white inclusions (7.5 YR 7/4 dull orange). Thin creamy slip (10 YR 7/4 dull yellow orange) Glaze and decoration: Thin added white band groups over and below the handle zone and vertical bars each side of the handle (2.5 Y 8/1 light gray).. All bands were applied on a diluted, streaky glaze (2.5 YR 6/6 orange / 10 YR 3/3 dark... ).

**12. Closed vessel (amphora/jug) neck fr. Figs. 3,11, Inv. IGE 22333**

Pres.H.5cm. Max. Diam.13.2cm. Towards to top slightly enlarging neck fr. of a large closed vessel. Well-fired fabric with dense of white, tiny black inclusions and with some red and dense of micaceous inclusions (7.5 YR 7/4 dull orange). Thin creamy slip (10 YR 7/7 dull yellow orange). Decoration: An abstract motive

consists of vertical bars and concentric-like curvilinear bars (10 YR 4/1 brownish gray).

**13. Closed vessel foot fr. Fig. 4, Inv. IGA 22325**

H.2.5cm. Diam. of foot 15.4cm. Rounded ring foot of a closed vessel. Well-fired fabric with dense of inclusions (many of tiny white particles, dense of thin micaceous particles, few larger micaceous inclusions, some black and red particles (5 YR 6/6 orange) with grey core due to miss-firing (10 YR 4/1 brownish gray). Thin creamy slip (10 YR 7/6 yellowish) Glaze: Outside of the foot (2.5 YR 5/6 bright ...).

**14. Lid rim and body fr. Fig. 4, Inv. GSP 21090**

H.2.4cm. Diam. of rim. 16.9cm. Projecting edge with sharp angular profile offset from body. Well-fired, thin porous fabric with tiny white, few black and dense of thin micaceous inclusions (7.5 YR 7/4 dull orange). Thin creamy slip (7.5 YR 7/4 dull orange). Glaze: Large band outside of the rim, three thin bands on the body (2.5 YR 4/6 reddish...).

**15. Closed vessel rim and body fr. Figs. 4,10., Inv. HVE 21491, IBB 22133**

A.Rimfr: H.4.3cm. Diam.ofrim.? B.Bodyfr: Pres.H. 4.1 Max.

Diam.11cm. Flaring simply rounded rim. Cylindrical member with ridges outside. Soft, thin porous fabric with few white and very few black and micaceous inclusions (5 YR 7/4 dull orange). Creamy slip outside (7.5 YR 8/6...orange). Decoration: Irregular glaze dots between panels formed by vertical and horizontal glaze bars (5 YR 5/8 ...brown / 7.5 YR 4/1 brownish gray).

**16. Closed vessel shoulder fr. Figs. 4,12, Inv. IDT 22234**

Pres.H.7cm. Max. Diam.? cm. Shoulder fr. Soft, thin porous fabric with few white and very few black and micaceous inclusions (7.5 YR 7/6 orange). Creamy slip outside (7.5 YR 8/6 ...orange). Decoration: Hollowed pendant ray with a vertical bar inside over a band group which consists of two larger red band between two thin brown bands (5 YR 6/8 orange).

**17. Closed vessel lower body fr. Fig. 4,12, Inv. IFZ 22314**

Pres.H.9.2cm. Max. Diam.? cm. Lower body fr. of a large closed vessel. Soft, well-fired, very thin porous fabric with few white and very few micaceous and black inclusions (10 YR 6/4 dull yellow orange). Creamy slip outside (10 YR 7/4 dull yellow orange) Decoration: Two horizontal thin bands and traces of two wavy lines (10 YR 4/2 grayish yellow black).

**18. Plate body fr. Fig. 13, Inv. HVE 21944**

Pres.H.1.9cm. Preserved sizes. 6.2x3.5cm. Body fr. of a shallow plate. Soft, hard-fired, porous fabric with very few and very tiny white and black inclusions, thin micaceous inclusions esp. on the surface (5 YR 5/4 dull reddish brown). Thin

white slip. Decoration: Row of bars, black-red-black bands, trace of continuous concentric circles inside, brown bands outside (10 YR 4/2 grayish yellow brown / 5 Y 3/2 olive black / 5 YR 4/4 dull reddish brown).

**19. Plate rim fr. Figs. 4,13, Inv. Uninventoried**

Preserved sizes: 1.9x2.6cm. Projecting rim fr. of a shallow plate. Well-fired fabric with very few and thin micaceous and white inclusions (5 YR 7/4 dull orange). Thin white slip (close to 10 YR 8/3 light yellow... but not the same). Decoration: Band and meander decoration on the rim (7.5 YR 5/2 grayish brown), trace of a red band outside.

**Publication:** Çevik 2013, res.4 right.

**20. Khios amphora rim fr. Figs. 5,14, Inv. HJR 21577**

H.8.3cm. Diam. of rim.15cm. Rounded lip thickened outside. Fabric with large gritty temper, red inclusions, shiny large particles oval in shape, very few lime particles (7.5 YR 5/8 ...brown / 7.5 YR 7/4 dull orange). Slip outside (2.5 YR 8/4 ...yellow). Decoration: thin horizontal bands and “S” band on the neck (5 Y 4/1 gray).

**Publication:** Çevik 2013, res.4 left.

**21. Gray amphora rim fr. Figs. 5,14, Inv. HKK 21596**

H.4cm. Diam.of rim.19cm. Projecting rim with rounded profile. Gray fabric with thin porous, some very thin black inclusions, no micaceous seen on the break opposite to surface on which very few exist (2.5 Y 5/1 yellowish gray).

**22.Amphoriskos foot fr. Fig. 5, Inv. IEM 22251**

H.3.4cm. Diam.of foot.4cm. False ring foot with central depression underside. Hard fired, very thin porous fabric with few white, very few black and thin micaceous inclusion (5 YR 5/4 dull reddish brown). Thin creamy slip outside (5 YR 5/4).

**23. Cup handle fr. Fig. 15, HHC**

Pres.H.1.6cm. Small body and handle fr. Well-fired fabric with very few white inclusions (2.5 YR 6/6 orange). Lustrous black glaze. Attic production.

**24. Bowl rim fr. Figs. 5,15, Uninventoried**

H.2cm. Diam.ofrim. ? Incurving rim and shallow body. Soft fabric without any inclusions (7.5 YR 7/4 dull orange). Matt black glaze. Attic production.

**25. Bowl rim fr. Figs. 5,15, HSS 21850**

H.1.6cm. Diam.ofrim. ? Incurving rim and shallow body. Soft fabric without any inclusions (7.5 YR 8/4 yellow).Semi-lustrous black/brown glaze. Attic production.

**26. Bowl floor fr. Fig. 16, Inv. HJS**

Preserved sizes 6.8x5.7cm. Floor fr of a cup-kantharos, totally glazed underside. Well-fired fabric with very few white inclusions (5 YR 7/6 orange). Decoration: Preserved one central palmette stamp and roulette. Lustrous black glaze. Attic production.

**27. Bowl rim fr. Figs. 5,17, Inv. IGL 22372**

H.3.8cm. Diam. of rim.21.9cm. Thickened rim, deep body.Fabric with thin white inclusions (10 R 6/8 ...orange). Completely covered by red slip (2.5 YR 4/8 ... brown).

**28. Bowl rim fr. Fig. 17, Inv. HMG 21678**

H.1.8cm. Vertical lip.Fabric with dense of white inclusions (10 R 5/6 red). Completely covered by red slip (10 R 5/6 red). Rouletting on exterior of the rim.

**29. Closed vessel rim/body/handle fr. Figs. 5,17, Inv. HZV 22047**

H.6.1 (without handle) Diam.of rim.16cm. Thickened rim, angular profile between the rim and the body, probably basket handle attached to the lip, ridges outside. Fabric with dense of inclusions (large white particles, gritty temper, thin micaceous and black and very few red inclusions, 2.5 YR 5/6 bright...) Thin creamy slip inside (7.5 YR 8/4 yellow).Glazed zone and glaze dots inside (2.5 YR 5/4 dull reddish brown).

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Fig. 1 Map of Gulf of İzmir

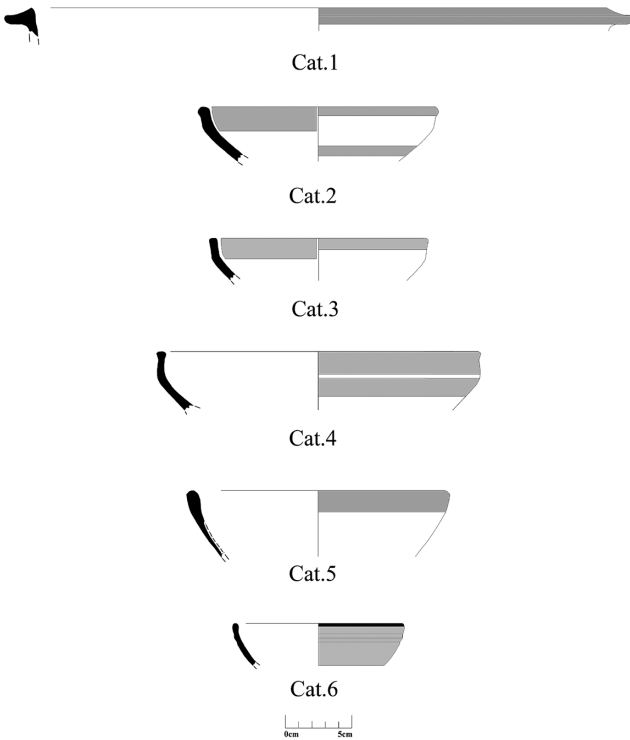


Fig. 2 Profile drawings of Nos.1-6

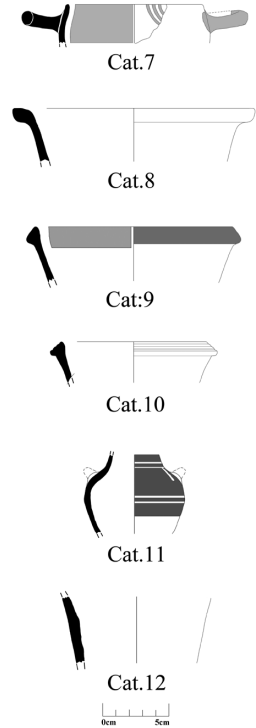


Fig. 3 Profile drawings of Nos.7-12

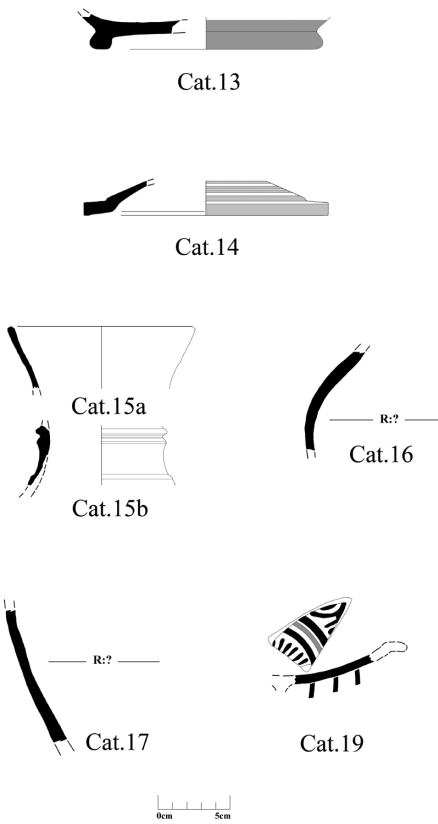


Fig. 4 Profile drawings of Nos. 13-17,19

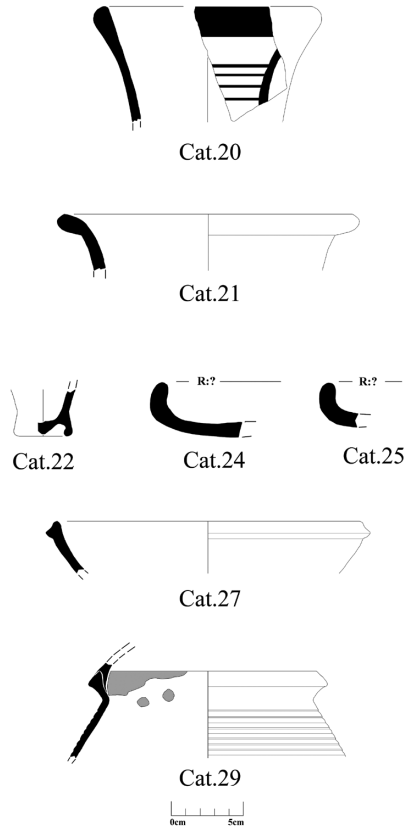


Fig. 5 Profile drawings of Nos. 20-22, 24,25,27,29



Fig. 6 Photo of Nos.2-6



Fig. 7 Photo of No. 7



Fig. 8 Photo of Nos. 8-10



Fig. 9 Photo of No. 11



Fig. 11 Photo of No. 12



Fig. 10 Photo of Nos. 15a, 15b

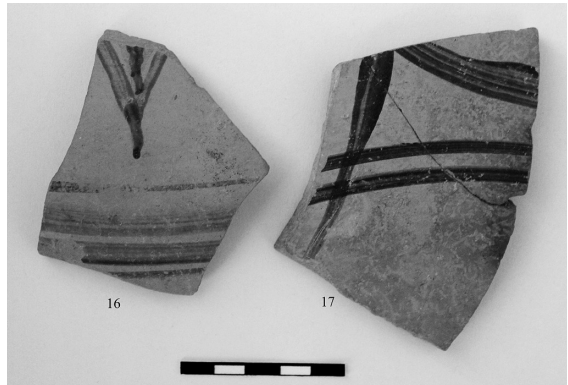


Fig. 12 Photo of Nos. 16-17





Fig. 13 Photo of Nos. 18-19



Fig. 14 Photo of Nos. 20-21



Fig. 15 Photo of Nos. 23-25



Fig. 16 Photo of Nos. 16



Fig. 17  
Photo of Nos. 27-29

