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A GROUP OF MYCENAEAN POTTERY FROM SELÇUK AYASULUK HILL

SELÇUKAYASULUK TEPEŚİ'NDEN BİR GRUP MİKEN SERAMİĞİ

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A GROUP OF MYCENAEAN POTTERY FROM SELÇUK AYASULUK HILL

SELÇUK AYASULUK TEPESİ'NDEN BİR GRUP MİKEN SERAMİĞİ

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Abstract

The aim of this study is to compare a group of Mycenaean pottery found on Selçuk Ayasuluk Hill with different centers and to evaluate their similarity and the usage process in the settlement in general terms. First of all, Mycenaean pottery used in the study will be introduced by giving their characteristics one by one, and the settlements and periods with similar ones in the Aegean World will be explained. The Mycenaean pottery recovered from Ayasuluk Hill will be evaluated in terms of method in comparison with the Mycenaean pottery found in settlements in Continental Greece, Aegean Islands, Western Anatolia and East Mediterranean. The Mycenaean pottery on the Ayasuluk Hill, which is the subject of the study, are evaluated within the LH IIIA-IIIC periods. This situation reveals the importance of Mycenaean pottery in being preferred in the settlement and shows that the connections between the

Öz

Bu çalışmanın amacı Selçuk Ayasuluk Tepesi'nde bulunmuş olan bir grup Miken seramiğini farklı merkezlerle karşılaştırarak benzerlerini ve ana hatlarıyla yerleşimdeki kullanım sürecini değerlendirmektir. Öncelikle çalışmada kullanılan Miken seramikleri tek tek özellikleri verilerek tanıtılacak ve sonrasında Ege Dünyasındaki benzerlerinin bulunduğu yerleşimler belirtilecektir. Yerleşimde ele geçen Miken seramikleri yöntem bakımından Kıta Yunanistan, Ege Adaları, Batı Anadolu ve Doğu Akdeniz'deki yerleşimlerde bulunmuş olan Miken seramikleri ile karşılaştırmalı olarak değerlendirilecektir. Çalışmaya konu olan Ayasuluk Tepesi'ndeki Miken seramikleri GH IIIA-IIIC dönemleri içerisinde değerlendirilmektedir. Bu durum Miken seramiklerinin yerleşimde tercih edilmesinin önemini ortaya koymakta ve Ege Dünyası ile Ayasuluk Tepesi arasındaki bağlantıların uzun bir döneme yayıldığını göstermektedir. Yerleşimdeki

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Aegean World and Ayasuluk Hill have spread over a long period of time. This chronological continuity in Mycenaean pottery in the settlement is similar to many centers where Mycenaean pottery was found in Western Anatolia. When we continue with the Mycenaean pottery samples of Ayasuluk Hill, which is the subject of the study, it is seen that there are similarities with the pottery found in many centers in Greece and the Aegean Islands. In Western Anatolia, it is possible to compare some examples from centers such as Troy, Miletos and Iasos with the Mycenaean pottery on Ayasuluk Hill.

Miken seramiklerindeki bu kronolojik süreklilik, Batı Anadolu'da Miken seramiklerinin bulunduğu birçok merkezle benzerlik göstermektedir. Ayasuluk Tepesi Miken seramik örnekleri üzerinden devam ettiğimizde Yunanistan ve Ege Adaları'ndaki birçok merkezde ele geçen seramiklerle benzerlikler bulunduğu görülmektedir. Batı Anadolu'da ise Troya, Miletos, Iasos gibi merkezlerdeki bazı örnekleri Ayasuluk Tepesi Miken seramikleri ile karşılaştırmak mümkündür.

Keywords: Mycenaean, Late Bronze Age, Aegean, Western Anatolia, Pottery.

Anahtar Kelimeler: Miken, Geç Tunç Çağı, Ege, Batı Anadolu, Seramik.

Introduction

The aim of this study is to compare a group of Mycenaean pottery found on Selçuk Ayasuluk Hill with different centers and to evaluate their similarity and the usage process in the settlement in general terms. First of all, Mycenaean pottery used in the study will be introduced by giving their characteristics one by one, and the settlements and periods with similar ones in the Aegean World will be explained.

The Mycenaean pottery recovered from Ayasuluk Hill will be evaluated in terms of method in comparison with the Mycenaean pottery found in settlements in Continental Greece, Aegean Islands, Western Anatolia and East Mediterranean.

As we mentioned above, the main subject of this study is a group of Mycenaean pottery on Ayasuluk Hill, and a discussion will be carried out on pottery. A discussion on the different Mycenaean finds on Ayasuluk Hill or in the centers containing Mycenaean pottery in Western Anatolia, and the discussion about the presence or absence of a human being of Aegean origin in the settlements will not be the subject of this article.

When the scientific studies on Mycenaean pottery in the settlement are examined chronologically, Mycenaean pottery on Selçuk Ayasuluk Hill were published by Hakkı Gültekin and Musa Baran during the first excavation period of the settlement, and by Mustafa Büyükkolancı and his team during the next excavation period. The earliest publication on Ayasuluk Hill Mycenaean pottery belongs to the plain finds to the right of the "takip gate" by Gültekin and Baran. In the excavations carried out here, it was seen that a

krater, piriform amphora, rhyton, flask and jug were left as grave gifts¹. During the excavations carried out by Büyükkolancı on Ayasuluk Hill, Archaic, Protogeometric and Geometric pottery as well as Mycenaean pottery² were found within -2.00-3.30 m of trench 22/S.³

In addition, two tholos tombs and Mycenaean, Protogeometric and Geometric pottery were also found by Büyükkolancı in trench 32/D on Ayasuluk Hill. Especially, fragments of a Mycenaean krater are remarkable among the finds⁴. Apart from the publications of Büyükkolancı, publications were also made by Kerschner⁵, Konakçı⁶ and Yılmaz⁷ on Mycenaean pottery in Ayasuluk Hill.

Mycenaean pottery that are the subject of the study

Unfortunately, the architectural layer dated to the Late Bronze Age was not recovered on the Ayasuluk Hill. For this reason, it is not possible to establish a connection between the Mycenaean pottery and the architecture of period. The Mycenaean pottery that is the subject of the study are mixed contexts in the trenches 22 S and 22 S/B, and also in the trench 32 D, on the southern slope outside the Ayasuluk Hill inner castle.

The first sherd in the study is the lid that we define as No. 1 Light red clay, yellowish beige slipped and reddish brown painted lid, slightly everted rim and keel, rising towards the upper part⁸. The thick painted band decoration sequence starting from the bottom of the rim continues towards the top of the lid. No. 2 is another lid sherd. It has light red clay, yellowish beige slipped and red painted. It has a slightly everted rim, a keel and rises towards the upper part. As in the other example, it is understood that the series of thick bands starting from the rim on the outside circulates the form up to the top.

Although there is an example⁹ from Troy dating to the LH IIIB period, its close counterparts are seen in some centers in the Aegean world in the LH IIIC Early and Middle phases. One of the two lids that we can evaluate in FS 334 is dated to the LH IIIC Early phase in Attica¹⁰, while another lids from Rhodes, is dated to the LH IIIC Early-Middle phases¹¹. Both No.1 and No.2 are lids used to close vases such as pyxis.

No. 3 is a possibly deep bowl sherd. Sherd has a slightly everted rim. It is light red clay, pale yellow slipped, reddish brown painted. There is the head of an animal such as a fish, bird or horse, under the thick painted band on the

¹ Gültekin – Baran, 1964: 122-133.

² The Mycenaean pottery found in this trench and given in Fig. 17 by Büyükkolancı were studied in detail in this study.

³ Büyükkolancı, 1998: 72, 2000: 39, 42, Fig. 13; 2008: 46, Fig.17; 48, Fig. 18.

⁴ Büyükkolancı, 2005: 3, Res. 4-6; 2008: 52, Fig. 27a-c.

⁵ Kerschner, 2006: 367-368, Abb. 7.

⁶ Konakçı, 2016: 143, Fig. 4.

⁷ Yılmaz, 2015: 759-766.

⁸ In this study, Munsel soilcolour charts 2000 edition was used for clay colours.

⁹ Mountjoy, 2008: 44, Fig. 17, 103.

¹⁰ Mountjoy, 1999a: 579, Fig. 214. 391.

¹¹ Mountjoy, 1999a: 1066, Fig. 436. 253.

outside of the rim. A depiction of a horse's head is seen under the painted band on a deep bowl fragment from Tiryns¹². While it is seen that the Mycenaean forms with animal depictions increased in the LH IIIB1-B2 phases, animal figures depicted under the band at the rim¹³ were used extensively, especially in the LH IIIC Middle phase¹⁴.

No. 4 is the rim fragment of a stemmed bowl¹⁵. Slightly everted rim sherd has reddish orange clay, pale yellow slipped inside and outside and painted reddish brown. The rim of the sherd has a thin painted band. Under the unpainted area, there is a thick painted band decoration and a vertical striped semi-circle decoration (FM 43 and FM 75) as the main motif. Vertical striped (panelled) semi-circle decoration was preferred on the Mycenaean vessel forms in the LH IIIB and LH IIIC Early phase. The decoration in question was applied with minor changes in the Mycenaean vessel forms, sometimes the semi-circles were combined with the panel, and sometimes they were unconnected. LH IIIB analogues can be found in deep bowls at Lerna¹⁶, Boeotia¹⁷, and stemmed bowl at Kos.¹⁸ A sherd with similar decorations was found at Iasos in Western Anatolia.¹⁹ A deep bowl with a band on the rim and a similar motif starting again under a thick painted band is dated to the LH IIIC Early phase in Melos²⁰.

No. 5 is the body part of a stemmed bowl. Bowl sherd with broken horizontal handle is reddish orange clay, yellowish light brown slipped on the outside and reddish brown slipped on the inside. The handle is painted reddish brown. In addition to the similar ones we mentioned when talking about the stemmed bowl No. 4, especially the vertical descending and scattered lines in fragment No. 5 can be observed in the LH IIIB2 phase krater in Attica²¹ and in the LH IIIC Early phase krater in Kos²².

Sherd No. 6 is the rim of another deep bowl. Slightly everted rimmed pottery fragment is reddish orange clay, outer and inner pinkish yellow slipped and reddish orange painted. It has spiral decoration under the thick painted band starting from the rim, and thick painted band inside. Similar to deep bowls with spiral decoration under the painted band are seen on sherds dated to the LH IIIC period at Lefkandi²³, while at Midea they can be observed on a deep bowl and ring-based krater dated to the LH IIIC Early phase²⁴. It can be

¹² Crouwel, 2007: 77, 87, Fig. 9.

¹³ Güntner, 2006: 53-56.

¹⁴ Mountjoy, 1999a: 356, Fig. 122.128; 816, Fig. 325.27-28; 1123, Fig. 460.172; Güntner, 2006: 58, Fig. 27-28.

¹⁵ For information, dating suggestion and clay analysis for this sherd, ps. Kerschner, 2006: 368, Abb. 7.

¹⁶ Wiencke, 1998: 182, P420.

¹⁷ Mountjoy, 1999a: 677, Fig. 258.152.

¹⁸ Mountjoy, 1999a: 1096, Fig. 447.59.

¹⁹ Benzi, 1985: 33, Fig. 7.

²⁰ Mountjoy, 1999a: 919, Fig. 374.153.

²¹ Mountjoy, 1999a: 556, Fig. 202.263.

²² Mountjoy, 1999a: 1099, Fig. 448.65.

²³ Evely, 2006: pl. 33, 3; 46.1-3.

²⁴ Demakopoulou – Divari, et al., 2009: 23, Fig. 41-42.

seen in the deep bowl dated to the early phase of LH IIIC at Phokis²⁵ and in the deep bowl of the LH IIIC period at Kalymnos²⁶.

No. 7 is the rim fragment of a goblet. It narrows towards the base with an everted rim and a convex profile. It is light red clay, orange on the outside, reddish orange on the inside, painted reddish brown. The underside of the rim has a band. The decoration on the goblet, which can be evaluated in FS 255-256, is similar to that of the Krisa²⁷ and Delphi²⁸ goblets dated to the LH IIIA1 period. While the FM 19 decoration just below the band in Krisa krater²⁹ is similar, it can be compared in form with the goblet/kylix classified in FS 255-256 in Lerna³⁰. However, the same type of goblets appears to have been used in the LH IIIA2 Early stage in Tsoungiza³¹.

No. 8 is the rim fragment of a kylix. The everted rimmed sherd is light red clay, reddish yellow slipped on the outside and inside, and painted in reddish brown. The underside of the rim is painted inside and outside. Below the painted band, there is successive multiple stem decoration (FM 19.17). A kylix with a similar profile and a body fragment containing the same motif are dated to the LH IIIA2 period at Limnos-Koukonisi³². Closely similar examples of multiple stem decoration are seen on a kylix dating to the LH IIIA2 period in Attica³³, on a spouted conical bowl from the LH IIIA2 period in Attica³⁴, on a LH IIIA2 period kylix at Mitrou³⁵, on a LH IIIA2 period mug in Rhodes³⁶, on a krater in Miletos³⁷, on a kylix in Iasos³⁸.

No. 9 body sherd has orange clay. It is yellowish brown slipped and dark blackish brown painted. The tail part of the whorl shell motif (FM 23) can be seen as decoration on the sherd. Especially in the LH IIIA2-IIIB periods, dot decorations were widely used. Particularly, for comparison, similar curved tail is found on a kylix from Attica dated to the LH IIIA2 period³⁹ and a bowl at Argolis⁴⁰, and on a LH IIIA2 period kylix from Mitrou⁴¹. It is possible to see it on the LH IIIB period kylix in Kalymnos⁴² and on the LH IIIB2 krater in Tiryns⁴³.

²⁵ Mountjoy, 1999: 778, Fig. 305.107.

²⁶ Benzi, 1993: 284, Fig. 6d.

²⁷ Mountjoy, 1990: Fig. 11; 1999: 752, Fig. 290.30.

²⁸ Mountjoy, 1990: Fig. 12; 1999: 752, Fig. 290.31-32.

²⁹ Mountjoy, 1999a: 752, Fig. 290.35.

³⁰ Wiencke, 1998: 167, Fig. 24, P270.

³¹ Thomas, 2011: 212, Fig. 21.232.

³² Μπουλώτης – Καρδαμάκη, et al., 2017: 51, Fig. 7.5-6.

³³ Mountjoy, 1999a: 538, Fig. 194.188.

³⁴ Mountjoy, 1999a: 542, Fig. 196.208.

³⁵ Vitale, 2011: 337, Fig. 3.5.

³⁶ Mountjoy, 1999: 1005, Fig. 408.50.

³⁷ Weickert, 1957: Taf. 32.1; Schiering, 1960: 29, Taf. 13.3.

³⁸ Benzi, 2005: 207, Lla-b.

³⁹ Mountjoy, 1999a: 540, Fig. 195.193.

⁴⁰ Mountjoy, 1999a: 128, Fig. 29.210.

⁴¹ Vitale, 2011: 337, Fig. 3.14.

⁴² Benzi, 1993: 280, Fig. 3e.

⁴³ French – Stockhammer, 2009: 208, Fig. 18.3.

No. 10 is the body part of an alabastron. Straight-sided (FS 94) alabastron sherd is light red clay. It is orangeish yellow slipped, reddish brown painted. The chevron pattern (FM 58.33) is on the angular shoulder of the alabastron sherd. Chevrons were preferred over the Mycenaean forms during the LH IIIA2-IIIC periods⁴⁴. Besides the chevrons, another motif on the alabastron sherd is a series of equilateral triangles with semicircles at the corners (lozenge pattern FM 73.4). When the similarities of this motif are examined, a LH IIIC Early phase jug is seen on its shoulder in Attica⁴⁵, while a similar arrangement is made of four adjacent semicircular groups on the body of the LH IIIC stirrup jar in Pylos⁴⁶. It is possible to observe on a narrow-necked jug fragment dated to the LH IIIC period at Melos-Phylakopi⁴⁷ and on two LH IIIC period krater fragments at Tarsus-Gözlükule⁴⁸. It is also among the different decorations on a sherd given to the LH IIIB-IIIC periods in Miletos⁴⁹ and on a mug dated to the LH IIIC Early phase in Miletos⁵⁰.

No. 11 belongs to the shoulder fragment of a piriform jar⁵¹. It is reddish orange clay, yellowish brown slipped and dark brown painted. There is a running spiral motif as the main motif. In the application of the spirals, the outermost side of the spiral is marked as thick. On the spirals, there is an inverted "s" shaped ornament series (FM 48) limited by a painted band. It is also possible to see the thick outer part of the spiral in a piriform jar among the pottery dated to the LH IIIA2-IIIB1 phases of the Aspropolia tombs⁵². The difference in motifs compared to the Aspropolia example is that the "s"-shaped ornaments embroidered on the upper part of the spirals are turned to the left, on the contrary in No. 11. In terms of comparison, there are also running spirals on three pieces of a wide-mouth form at Kos-Seraglio, while the "s" decorations are not reversed⁵³. It is possible to see the same decorations on the piriform jar in Rhodes-Trianda⁵⁴.

No. 12 is part of a cup. The piece containing the rim and handle is reddish yellow clay, beige slipped and reddish brown painted. There are bands on the outside and inside of the mouth, and a motif whose structure is not completely clear under the rim. Similar in form of the cup piece that can be evaluated in FS 220 are seen in Attica⁵⁵, Argolis⁵⁶, Rhodes⁵⁷ during the LH IIIA2 period, and Messenia⁵⁸ in LH IIIB.

⁴⁴ Ps. Furumark, 1941: Fig. 67.

⁴⁵ Mountjoy, 1999: 570, Fig. 210.340.

⁴⁶ Vlachopoulos, 2012: 251, Fig. 56.

⁴⁷ Mountjoy, 2009: 118, Fig. 18.254.

⁴⁸ Mountjoy – Mommsen, et al., 2018: 11, Fig. 2. S21 137, S47 139.

⁴⁹ Hommel, 1960: 52, Taf. 49, 2.

⁵⁰ Özgünel, 1996: Taf. 23.

⁵¹ For information, dating suggestion and clay analysis for this sherd, ps. Kerschner, 2006: 368, dn. 34.

⁵² Karantzali, 2001: 47, 169, Fig. 37.16520.

⁵³ Morricone, 1975: 358-359, Fig. 353.

⁵⁴ Benzi, 1988: 43, Fig 19.

⁵⁵ Mountjoy, 1999a: 535, Fig. 193. 172-173.

⁵⁶ Mountjoy, 1999a: 125, Fig. 28. 198.

⁵⁷ Mountjoy, 1999a: 1006, Fig. 408. 48.

⁵⁸ Mountjoy, 1999a: 341, Fig. 115. 83.

No. 13 belongs to the false mouth part of a stirrup jar. It is yellowish beige clay and slipped in the same color. It is painted in black color. There are concentric circle decorations on the false mouth, which has been preserved. In addition, the cylindrical part of the false mouth, where it connects to the jar, is also painted. In this type, black-painted circle-shaped applications in the center are processed on the top of the false mouth during the LH IIIA2-IIIB periods⁵⁹. Similar examples dated to the LH IIIA2 period are seen in Argolis⁶⁰, Laconia⁶¹ and Phylakopi⁶², and similar examples from the LH IIIB period are also seen in Laconia⁶³.

No. 14-15-16 are deep bowl sherds. No.14 has a slightly everted rim. It is reddish yellow clay, pinkish yellow slipped, reddish brown painted outside and inside. No. 15 also has an everted rim. It is reddish-orange clay, reddish-yellow slipped, and painted in reddish-brown outside and inside. No.16 is another sherd with everted rim. It is reddish orange clay, yellowish light brown slipped, painted reddish brown outside and inside. Similar fragments of the piece, which can be evaluated in the FS 284 form, spread from Continental Greece to the Aegean Islands. Comparative analogues of No.14 are dated to the LH IIIC Early phase at Melos⁶⁴ and to the LH IIIC period at Mycenae⁶⁵ and also a sherd of similar profile at Hydas-Bozburun⁶⁶ in Western Anatolia, while the analogues of No.15 are dated to the LH IIIB2 Late phase deep bowl at Tiryns⁶⁷, the LM IIIC deep bowl at Crete-Knossos⁶⁸ and the LH IIIC Early phase deep bowls of Attica⁶⁹, Mycenae⁷⁰, Boeotia⁷¹ and Kos⁷². Also deep bowl sherd of similar profile from Bademgediği Tepe in Western Anatolia are dated LH IIIC period.⁷³ Similar to No. 16 are seen in transitional LH IIIB2 – LH IIIC Early period in Attica⁷⁴, in LH IIIC Early stage in Mycenae⁷⁵ and Phocis⁷⁶.

No. 17 is the body part of a deep bowl. It is reddish orange clay, pinkish yellow slipped, and painted reddish brown inside and outside. It is understood that the same color spiral decoration was used on the horizontal paint bands in the middle of the body. One of the examples of spiral decoration

⁵⁹ Ps. Furumark, 1941, 343, Fig. 57.41.

⁶⁰ Mountjoy, 1999a: 126, Fig. 28. 190.

⁶¹ Mountjoy, 1999a: 268, Fig. 88. 95.

⁶² Mountjoy, 2009: 102, Fig. 12.165.

⁶³ Mountjoy, 1999a: 277, Fig. 93. 149.

⁶⁴ Mountjoy, 1999a: 922, Fig. 375. 177.

⁶⁵ Wardle – Crouwel, et.al., 1973: Fig. 21.236.

⁶⁶ Benter, 2009a: 498-499, Abb. 28.5.

⁶⁷ French – Stockhammer, 2009: 212, Fig. 20.3.

⁶⁸ Kanta, 2003: 168-169, Fig. 1c.

⁶⁹ Mountjoy, 1999a: 578, Fig. 213. 377.

⁷⁰ French, 1969: 90, Fig. 11.3.

⁷¹ Burke - Burns, et al., 2020: 463, Fig. 21.

⁷² Mountjoy, 1999a: 1105, Fig. 451. 93.

⁷³ Meriç, 2022: 280, Fig. 30. 402.

⁷⁴ Mountjoy, 1999a: 560, Fig. 206. 294.

⁷⁵ Mountjoy, 1999a: 158, Fig. 41. 315.

⁷⁶ Mountjoy, 1999a: 779, Fig. 306. 222.

applications on the horizontal paint bands in the upper half of the deep bowl can be seen on a LH IIIC Early phase deep bowl at Thorikos⁷⁷.

No. 18, 19, 20, 21 are body sherds decorated with horizontal bands. Sherd No. 18 is reddish orange clay, reddish yellow slipped outside and inside, and painted reddish brown. There are two horizontal bands on the body, which are thick and parallel to each other. No. 19 is reddish orange clay, light brown beige slipped, reddish brown painted. It has two horizontal painted bands parallel to each other. No.20 is reddish orange clay, light brown beige slipped, reddish brown painted. There is another painted band on the two horizontal painted bands that run parallel to each other. No. 21, like the others, is reddish orange clay, reddish yellow slipped, reddish orange painted and inner slipped in the same colour.

No. 22 is another body sherd. It has reddish orange clay and reddish yellow slip. The surface of the sherd is painted reddish brown and also slipped inside same color.

No. 23 is possibly the neck part of the jug. It is reddish orange paste, with reddish yellow slip outside and inside, and painted reddish orange. Above the shoulder, a band surrounds the neck. The painted banded rim and neck fragment of a similar amphora/jug is dated to the VIIA phase at Troy⁷⁸, and a paint-banded neck from Aigeira with a similar profile is dated to the LH IIIC Early phase⁷⁹.

No. 24 is a body of alabastron. It is reddish yellow clay, pinkish yellow slipped and reddish orange painted. The body profile of the alabastron, which can be evaluated within the straight-sided FS 94 classification, descends vertically and narrows, resting on a slightly ascending ring pedestal. On the existing preserved body of alabastron, a thin painted band surrounds the form between two thick painted bands. On the pedestal, it is surrounded by a thick black painted band on the outside and a thin black painted band on the inside. The alabastron with a similar profile descending from the body to the base is dated to the LH IIIA2 period in Boeotia⁸⁰.

Main centers containing Mycenaean pottery in Western Anatolia and Ayasuluk Hill

In Western Anatolia, the spread of Mycenaean pottery from Troy in the north to Müsgebi in the south is observed, especially along the coastal settlements.⁸¹ Although Troy is an important center in terms of Mycenaean pottery, there are imports and imitations produced in local forms in Troy.⁸² While Mycenaean pottery are found both in the settlement and in the cemetery in the south, locally produced imitations are also observed.⁸³ Local and

⁷⁷ Rutter, 2003: Fig. 4.5.

⁷⁸ Mountjoy, 1999b: 308, Fig. 4. 19.

⁷⁹ Deger-Jalkotzy, 2003: 58, Fig. 3.6.

⁸⁰ Mountjoy, 1999a: 663, Fig. 252.77.

⁸¹ Mee, 1978: 121-147; Özgünel, 1983: 697-743; 1996; Kelder, 2006: 54-63; Gür, 2014: 105-125.

⁸² Mountjoy 1999c: 259-260; 2008: 39, 39, 41-42, 44-45, 47, 49.

⁸³ Günel, 1999a: 69-70; Erkanal-Öktü, 2008: 69-90; 2018: 75-78, 90-98.

imported Mycenaean pottery in Çeşme-Bağlararası are dated to the LH IIIA2-IIIB1 periods.⁸⁴ In Limantepe, Mycenaean pottery is found during the LH IIIA2-IIIC periods.⁸⁵

When the subject is approached from the centers containing Mycenaean pottery in the close vicinity of Ayasuluk Hill, Bademgedigi Tepe in the north was resettled with the arrival of new peoples during the LH IIIC period.⁸⁶ While the locally produced pottery dated to the LH IIIC period includes different forms, deep bowls with rim bands are also observed on Ayasuluk Hill.⁸⁷ There are imported and local productions on Mycenaean pottery found in Ephesos-Artemision near Ayasuluk.⁸⁸ Although no Mycenaean pottery dating to pre-LH IIIA period was found in Kadıkalesi in the southwest, most of them belong to the LH IIIC period.⁸⁹ It is seen that the repertoire includes different forms as in Ayasuluk Hill.⁹⁰

It is stated that Mycenaean pottery in Miletos, in the Gulf of Latmos further south, was imported as well as produced locally.⁹¹ Regarding the spread of Mycenaean pottery, it is possible to see continuity in the settlement from LH IIA to LH IIIC, which is an early date.⁹² In the inner part, in the south of the Menderes Basin, in Çine-Tepecik, Mycenaean pottery containing the LH IIIB1-IIIC periods is found locally and imported.⁹³

In the Caria Region of Antiquity, pottery dated to the LH IIIA2-IIIC periods in a chamber tomb in Pilavtepe show a variety of forms⁹⁴, while in Mūsgebi, Mycenaean pottery in different forms are dated to the LH IIIA-IIIC periods.⁹⁵

In general, the main centres on the Western Anatolian coast where Mycenaean pottery is found consistently contain LH IIIA2-IIIC pottery, and it is understood that this is also the case for Ayasuluk Hill. In this respect, although the number of Ayasuluk Hill Mycenaean pottery is limited, its diversity of forms and periodic continuity shows that it maintains communication with the Aegean World without breaking it.

Conclusion

The Mycenaean pottery on the Ayasuluk Hill, which is the subject of the study, are evaluated within the LH IIIA-IIIC periods. This situation reveals the importance of Mycenaean pottery in being preferred in the settlement and

⁸⁴ Aykurt, 2010: 1, 14, 24; Şahoğlu, 2015: 606.

⁸⁵ Günel, 1999b: 80-82, Abb. 21. 52-55; Mangaloğlu-Votruba, 2012: 150-155.

⁸⁶ Meriç – Öz, 2015: 596; Meriç, 2022: 10.

⁸⁷ Meriç – Mountjoy, 2002: Fig. 6. 44-49.

⁸⁸ Niemeier, 2002: 58, 96, Abb. 9-10; Kerschner, 2003: 45, Abb.3; Forstenpointner - Kerschner – Muss, 2008:33, Abb.1.

⁸⁹ Akdeniz, 2007: 55.

⁹⁰ Akdeniz, 2006: 8; 2007: 35-70.

⁹¹ Gödecken, 1988: 310-314; Niemeier, 2002: 57-58, 95-96, Abb. 1-8; Raymond – Kaiser et al. 2016: 64-65.

⁹² Niemeier, 1998: 33, Ph. 5-6, 38-39, Ph. 15; Raymond – Kaiser et al. 2016: 58-64.

⁹³ Günel, 2010: 45-46; 2015: 634-639.

⁹⁴ Benter, 2009b: 349-356; 2010: 343-347.

⁹⁵ Boysal, 1969: 3-29.

shows that the connections between the Aegean World and Ayasuluk Hill have spread over a long period of time. This chronological continuity in Mycenaean pottery in the settlement is similar to many centers where Mycenaean pottery was found in Western Anatolia.

When we continue with the Mycenaean pottery samples of Ayasuluk Hill, which is the subject of the study, it is seen that there are similarities with the pottery found in many centers in Greece and the Aegean Islands. In Western Anatolia, it is possible to compare some examples from centers such as Troy, Miletos and Iasos with the Mycenaean pottery on Ayasuluk Hill.

The Mycenaean pottery on the Ayasuluk Hill, which contains different forms and decorations, although not numerous, shows that the Mycenaean repertoire has a relatively rich variety. This situation can be explained by the fact that Mycenaean forms could easily reach the settlement.

It is seen that there is a richer content in the settlement, especially in terms of pottery from the LH IIIB-IIIC period. In particular, pottery forms such as deep bowls with horizontal painted bands from the rim or running spiral motifs and different decoration elements are popular.

When we evaluate Ayasuluk Hill together with two important centers (including Mycenaean pottery) located nearby, it is possible to make some basic inferences. First of all, it is important to emphasize the connections of Ayasuluk Hill and Kadıkalesi with the Aegean World. While it is seen that the connections of Ayasuluk Hill with the Aegean World began to take shape with the LH IIIA period and after, it is understood that this situation was a little later, through pottery, for Kadıkalesi. It is understood that these connections continued in Kadıkalesi during the LH IIIC period and increased significantly according to the pottery data⁹⁶. It is seen that the connections continue and there is a relative increase in the Ayasuluk Hill during the LH IIIC period.

The fact that Bademgedigi Tepe, to the north of Ayasuluk Hill, does not provide Mycenaean pottery before the LH IIIC period indicates that connections with the Aegean World were established on Ayasuluk Hill much earlier. However, with the LH IIIC period, it does not seem possible that the activities in Bademgedigi Tepe, Ayasuluk Hill and Kadıkalesi from north to south were operating without being aware of each other.

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⁹⁶ Akdeniz, 2007: 38-54.

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Catalog

- Catalog No. 1:** H: 2 cm, W: 9.7 cm, W.thickness: 0.3 cm, Clay: 2.5 YR, 6/6 light red, Slip: 10 YR 8/6 yellow (exterior), 5 YR 7/6 reddish yellow, Paint: 5 YR 3/2 dark reddish Brown, Description: body part of a lid, Trench: 22 S / AS 96.
- Catalog No. 2:** H: 3.7 cm, W: 5.5 cm, W.thickness: 0.3 cm, Clay: 2.5 YR 6/6 light red, Slip: 7.5 YR 7/6 reddish yellow (exterior), 7.5 YR 7/6 reddish yellow, Paint: 2.5 YR 5/8 red, Description: body part of a lid, Trench: 22 S / AS 96.
- Catalog No. 3:** H: 3 cm, W: 5.3 cm, W.thickness: 0.5 cm, Clay: 2.5 YR 6/8 light red, Slip: 2.5 Y 8/4 pale yellow, Paint: 2.5 YR 4/6 red, Description: a rim sherd, Trench: AYA 242.
- Catalog No. 4:** H: 4.5 cm, W: 3.2 cm, W.thickness: 0.5 cm, Clay: 5 YR 6/6 red, Slip: 10 YR 8/6 yellow, Paint: 2.5 YR 4/8 red, Description: rim sherd of a stemmed bowl, Trench: 32 D / AS 2000.
- Catalog No. 5:** H: 3 cm, W: 4.3 cm, W.thickness: 0.3 cm, Clay: 2.5 YR 5/8 red, Slip: 10 YR 8/4 very pale brown, (interior 2.5 YR 5/6 red), Paint: 2.5 YR 5/6 red, Description: body part of a stemmed bowl, Trench: 22 S / AS 96.
- Catalog No. 6:** H: 3.3 cm, W: 4.4 cm, W.thickness: 0.5 cm, Clay: 2.5 YR 7/8 red, Slip: 7.5 YR 8/4 pink (interior and exterior), Paint: 2.5 YR 5/8 red, Description: rim sherd of a deep bowl, Trench: 22 S / AS 96
- Catalog No. 7:** H: 3.3 cm, W: 5.1 cm, W.thickness: 0.4 cm, Clay: 2.5 YR 7/8 light red, Slip: 2.5 YR 7/8 light red (interior 10 R 5/8 red), Paint: 10 R 5/8 red, Description: rim sherd of a goblet, Trench: 22 S / AS 96.
- Catalog No. 8:** H: 2.6 cm, W: 3.3 cm, W.thickness: 0.5 cm, Clay: 2.5 YR 6/8 light red, Slip: 5 YR 7/6 reddish yellow (interior and exterior), Paint: 2.5 YR 5/8 red, Description: rim sherd of a kylix, Trench: 22 S / AS 96.
- Catalog No. 9:** H: 3.8 cm, W: 3.9 cm, W.thickness: 0.5 cm, Clay: 5 YR 5/8 yellowish red, Slip: 10 YR 8/4 very pale brown (interior 5 YR 5/8

yellowish red), **Paint:** 5 YR 2.5/1 black, **Description:** body sherd, **Trench:** 22 S/B / AS 97.

Catalog No. 10: H: 1.9 cm, W: 2.9 cm, W.thickness: 0.4 cm, **Clay:** 2.5 YR 6/8 light red, **Slip:** 2.5 YR 6/8 light red (interior 2.5 YR 6/8 light red), **Paint:** 2.5 YR 4/8 red, **Description:** body part of an alabastron, **Trench:** 22 S / AS 96.

Catalog No. 11: H: 6.4 cm, W: 4.6 cm, W.thickness: 0.7 cm, **Clay:** 2.5 YR 6/6 red, **Slip:** 10 YR 7/6 yellow, **Paint:** 2.5 YR 3/3 dark reddish Brown, **Description:** body sherd, **Trench:** - /AS 2002.

Catalog No. 12: H: 2.9 cm, W: 2.2 cm, W.thickness: 0.4 cm, **Clay:** 5 YR 7/6 reddish yellow, **Slip:** 7.5 YR 8/4 pink (interior and exterior), **Paint:** 2.5 YR 4/6 red, **Description:** rim sherd, **Trench:** 22 S/B -200/-300 / AS 96.

Catalog No. 13: H: 2.9 cm, D: 2.7 cm, **Clay:** 10 YR 8/4 very pale Brown, **Slip:** 10 YR 8/4 very pale brown, **Paint:** 2.5 Y 2.5/1 black, **Description:** false mouth of a stirrup jar, **Trench:** AHU 2641 AS 07.

Catalog No. 14: H: 2.4 cm, W: 5.7 cm, W.thickness: 0.4 cm, **Clay:** 5 YR 7/6 reddish yellow, **Slip:** 5 YR 7/4 pink, **Paint:** 2.5 YR 4/8 red, **Description:** rim sherd of a deep bowl, **Trench:** AYA 212.

Catalog No. 15: H: 3.1 cm, W: 4.2 cm, W.thickness: 0.4 cm, **Clay:** 2.5 YR 6/6 light red, **Slip:** 5 YR 7/6 reddish yellow (interior 2.5 YR 5/8 red), **Paint:** 2.5 YR 5/8 red, **Description:** rim sherd of a deep bowl, **Trench:** 22 S / AS 96.

Catalog No. 16: H: 2.3 cm, W: 3.6 cm, W.thickness: 0.3 cm, **Clay:** 2.5 YR 6/8 light red, **Slip:** 10 YR 8/4 very pale brown (interior 2.5 YR 4/8 red), **Paint:** 2.5 YR 4/8 red, **Description:** rim sherd of a deep bowl, **Trench:** 22 S / AS 96.

Catalog No. 17: H: 6.5 cm, W: 7.5 cm, W.thickness: 0.4 cm, **Clay:** 2.5 YR 7/6 light red, **Slip:** 7.5 YR 8/4 pink (interior 2.5 YR 5/8 red), **Paint:** 10 R 5/8 red, **Description:** body part of a deep bowl, **Trench:** 22 S / AS 96.

Catalog No. 18: H: 3.9 cm, W: 3.8 cm, W.thickness: 0.7 cm, **Clay:** 2.5 YR 6/8 red, **Slip:** 5 YR 7/6 reddish yellow (interior and exterior), **Paint:** 10 R 5/8 red, **Description:** body sherd, **Trench:** 22 S / AS 96.

Catalog No. 19: H: 4.6 cm, W: 6.2 cm, W.thickness: 0.6 cm, **Clay:** 2.5 YR 6/8 red, **Slip:** 7.5 YR 7/4 pink (interior and exterior), **Paint:** 2.5 YR 5/8 red, **Description:** body sherd, **Trench:** 22 S / AS 96.

Catalog No. 20: H: 4.3 cm, W: 3.6 cm, W.thickness: 0.4 cm, **Clay:** 2.5 YR 7/6 light red, **Slip:** 7.5 YR 8/4 pink (interior 2.5 YR 5/8 red), **Paint:** 10 R 5/8 red, **Description:** body sherd, **Trench:** 22 S / AS 96. 28

Catalog No. 21: H: 3.9 cm, W: 2.5 cm, W.thickness: 0.3 cm, **Clay:** 2.5 YR 6/6 light red, **Slip:** 5 YR 7/6 reddish yellow (interior 2.5 YR 6/8 light red), **Paint:** 2.5 YR 6/8 light red, **Description:** body sherd, **Trench:** 22 S / AS 96.

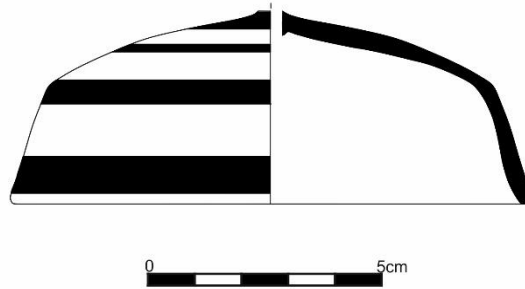
Catalog No. 22: H: 3.8 cm, W: 3.5 cm, W.thickness: 0.5 cm, **Clay:** 2.5 YR 6/8 light red, **Slip:** 5 YR 7/6 reddish yellow (interior 2.5 YR 5/8 light red), **Paint:** 2.5 YR 5/8 light red, **Description:** body sherd, **Trench:** 22 S / AS 96.

Catalog No. 23: H: 4 cm, W: 5.2 cm, W.thickness: 0.5 cm, **Clay:** 2.5 YR 5/8 red, **Slip:** 5 YR 7/6 reddish yellow (interior and exterior), **Paint:** 2.5 YR 4/8 red, **Description:** possibly shoulder part of a jug, **Trench:** 22 S / AS 96.

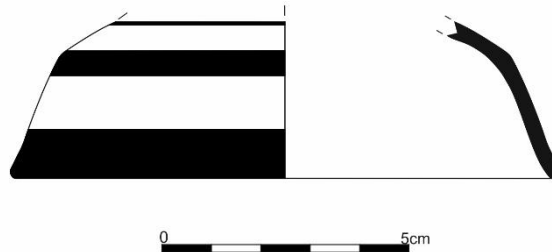
Catalog No. 24: H: 11.7 cm, W: 21.7 cm, W.thickness: 0.4 cm, **Clay:** 2.5 YR 7/6 light red, **Slip:** 5 YR 7/6 reddish yellow (interior 2.5 YR 5/8 red), **Paint:** 2.5 YR 5/8 red, **Description:** body part of an alabastron, **Trench:** 22 S / AS 96.

CATALOG

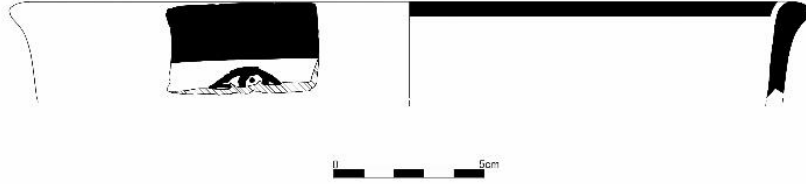
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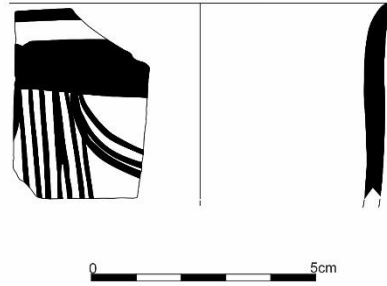
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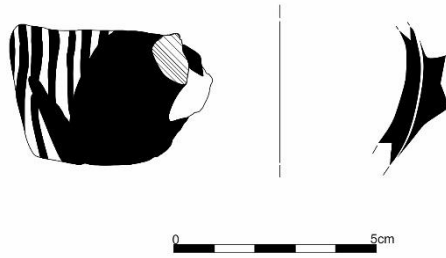
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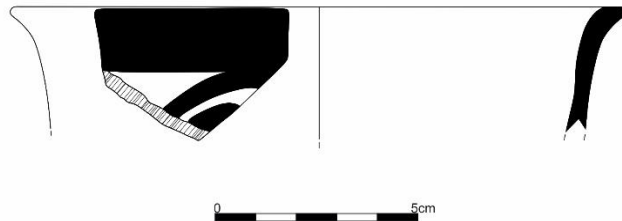
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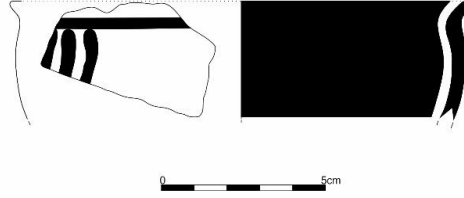
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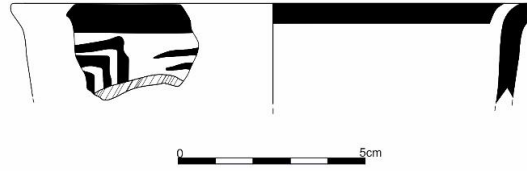
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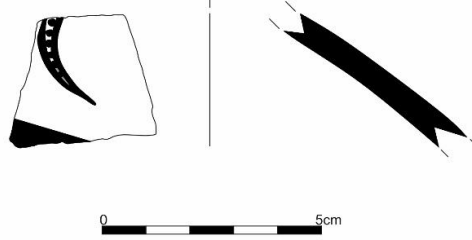
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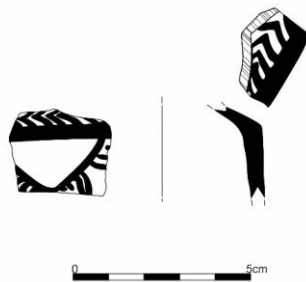
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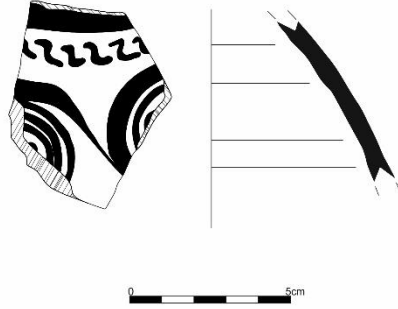
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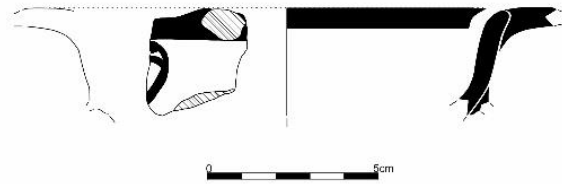
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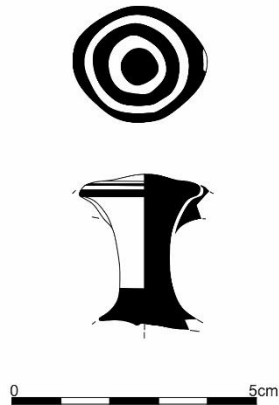
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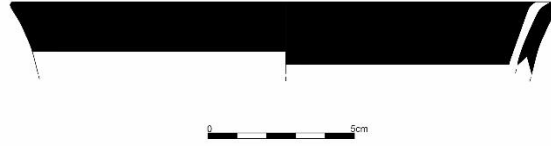
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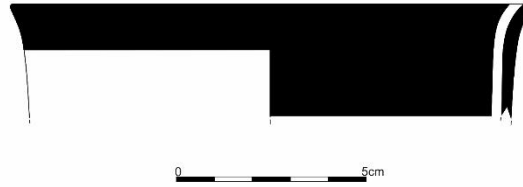
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NO. 14



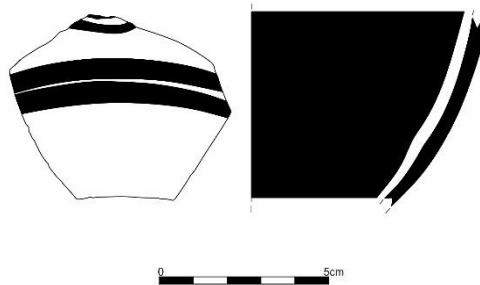
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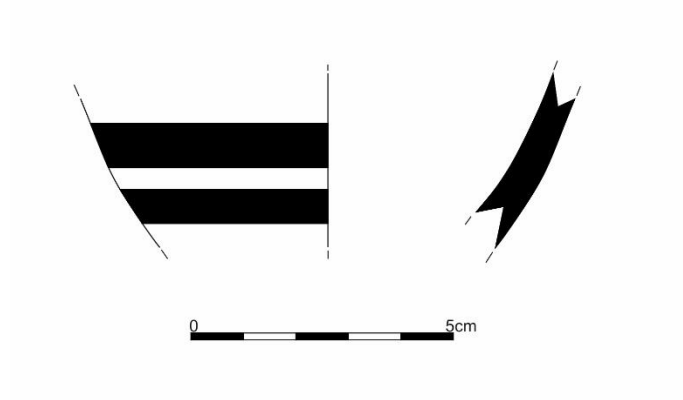
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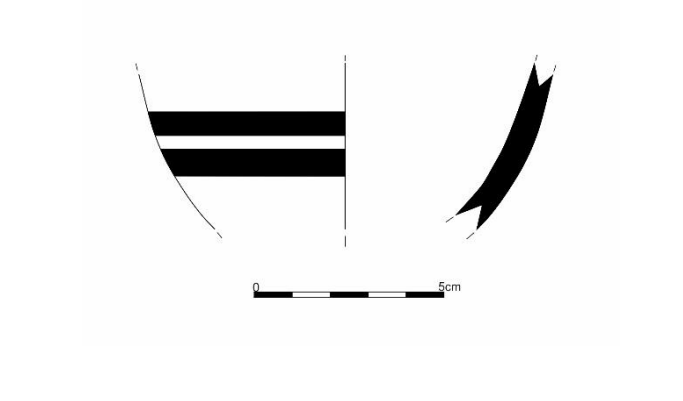
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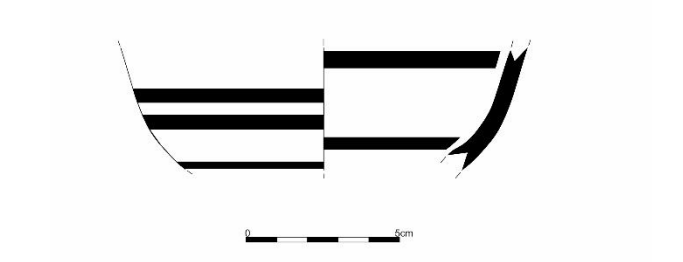
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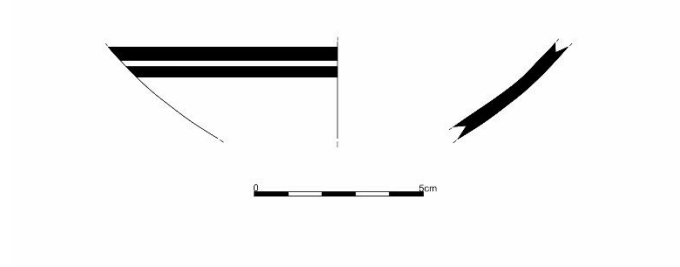
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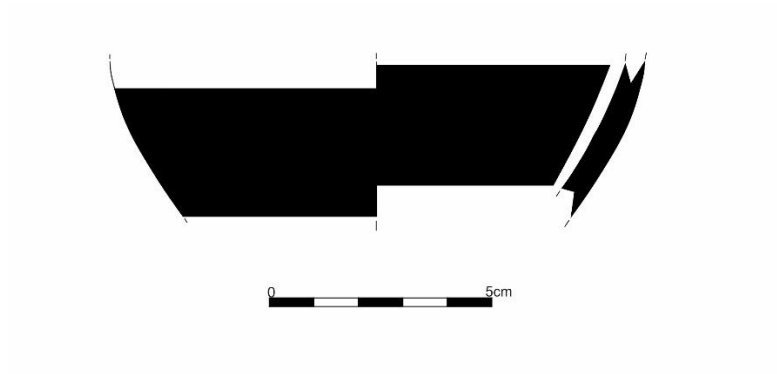
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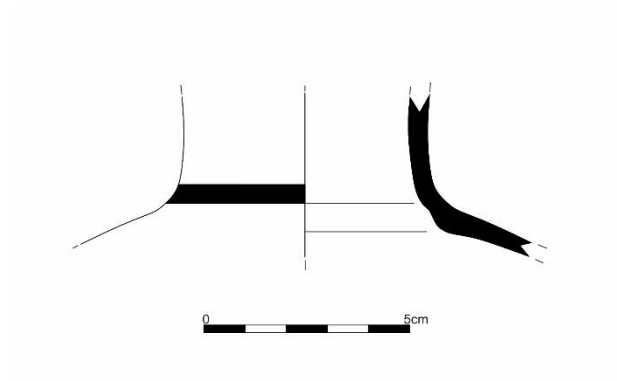
NO. 21



NO. 22



NO. 23



Catalog / Photos



No.1



No.2



No.3



No.4



No.5



No.6



No.7



No.8



No.9



No.10



No.11



No.12



No.13



No.14



No.15



No.16



No.17



No.18



No.19



No.20



No.21



No.22



No.23



No.24