

ADALYA



SUNA-İNAN KIRAÇ AKDENİZ MEDENİYETLERİ ARAŞTIRMA ENSTİTÜSÜ
SUNA & İNAN KIRAÇ RESEARCH INSTITUTE ON MEDITERRANEAN CIVILIZATIONS

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Patara Dark Age Pottery

Tarkan KAHYA*

The ceramics from Patara, which are discussed in this article, offer new evidence that may change the understanding of E. Akurgal and his followers concerning coastal Lycia, which is there are no archaeological findings from coastal Lycia, which can be dated to the eight hundreds year-period between 1500-700 B.C. This paper offers a refutation of Akurgal's position and to the current position, that the other finds, which have been dated the 7th century, do not belong to the Lycians¹. The ceramics from Patara carry concentric circles that are characteristic of the Protogeometric style. No other similar material with concentric circle decoration and dated to the Protogeometric period has been found in coastal Lycia (Fig. 1).

In West Anatolia, at centers such as: Asarlık, Ayasuluk Tepesi, Çömlekçi Köy, Dirmil, Erythrai and Mordoğan, Iassos, Caunos, Claros, Clazomenai, Kyme, Limantepe, Miletos, Pitane, Phokaia, the site near to Kuşadası (Pygela?), Sardeis, Smyrna, Teichiussa, Theangela and Troia, Protogeometric pottery has been found². In the light of the new evidence from Patara discussed in this paper, Patara will be suggested as a new center of ceramic production joining these cities.

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This paper is dedicated to Prof. Dr. H. İşkan who is the director of the Lycia Research Centre at the Akdeniz University; I appreciated İşkan for her work during my undergraduate and my postgraduate education. I would like to thank also Prof. Dr. F. Işık for all of his help. Ş. Aktaş, assistant at Mediterranean University, Classical Archaeology Department, took the photographs. I would like to thank T. M. P. Duggan for proof reading for English translation and K. Dörtlük, the director of Suna & İnan Kırac Research Institute of Mediterranean Civilizations, for all of his help.

¹ Akurgal 1998, 299, 302.

² Paton 1887, 68-9 Fig. 6 (Asarlık); Büyükkolancı 1998, 73, 83 Fig. 9 (Ayasuluk); Boysal 1969, 29 Pl. 34.3 (Çömlekçiköy) however, Desborough dates an oinochoe from Çömlekçiköy grave 10 to the Protogeometric and not the sub-Mycenaean see. Desborough 1972, 179; G. F. Bass 1963, 358-360 Pl. 83-4 Fig. 15-20 (Dirmil); Bayburtluoğlu 1957, 79 reports that at the excavations of Erythrai and Mordoğan, Protogeometric vases have been found (Mordoğan); Levi 1973, 91-93 Fig. 3; 1961, 537 Fig. 50.a (Iasos); at the "Probleme der Keramik Chronologie des südlichen und westlichen Kleinasien in geometrischer und archaischer Zeit" titled conference in Tübingen Schmaltz reports an amphora piece dated to the 10th century which is related stylistically to Rhodian ware (Caunos); Mitchell 1985-1989, 99 Fig. 20 (Claros); the findings from Colophon have disappeared see. Desborough 1964, 161 (Colophon); http://klazomenai.tripod.com/Ion_Kurulusu.html (Clazomenai); Özgünel 1983, 708 (Kyme); Anlağan and Bakır 1980, 88 (Limantepe); Weickert 1957, 102-132; Hommel 1959-1960, 31-63 (Miletos); Akurgal 1960, 5-6 Pl. I-II (Pitane); Akurgal 1962, 269; Akurgal 1957, 39 (Phokaia); Cook 1960, 40 (Pygela); Hanfmann 1967, 27-28 Fig. 12-3 (Sardeis); Cook 1952, 13, 104 Fig. 9.b; Akurgal 1962, 369-370 Pl. 96 (Smyrna); Ögün 1964, 117 Fig. 9 (Teos); Voigtlander 1988, 607 Fig. 39 (Teichiussa); Işık 1990, 18-20 Pl. 1.2-4 (Theangela); the ceramics which were represented at the conference in Tübingen (mentioned above) by M. Baumann (Troia).

The coastal area of Lycia is important due to its situation between the Aegean Sea and the Near East as one of the landfalls on the Anatolian coast. However, so far as it is known today, the earliest settlements in Lycia are located in the northern area. The earliest cultural remains of the Elmalı Plain are the findings Neolithic pottery from Akçay I and Gökpınar. Early Chalcolithic pottery is generally not different from the Late Neolithic³. It is known, and indicated by J. M. Mellink, that the Elmalı region evinces remains dated to the Neolithic, Chalcolithic, Early and Middle Bronze Ages, Iron Age, Classic, Byzantine periods, evidence of the duration of occupation in the region⁴.

Recent excavations and research have shed light on the Prehistoric period of Southern Lycia. The Prehistoric ceramic finds from Avşar Tepesi, from 1997 are very important and enlighten the history of the city. The material was dated to late Chalcolithic–early Bronze Age. With the other finds from this city, it is been shown that Avşar Tepesi was inhabited during the 4th–3rd thousand B.C.⁵. The ceramic fragments found in Girmeler Cave are important for the prehistoric history of the Lycia region. They are dated to the Chalcolithic Age following comparisons with similar pottery from Hacılar, Kuruçay and the Karain Cave⁶.

At Seyret, to the west of Kaş, there are megalithic tombs⁷, which are probably from 2 thousand B.C. and the ceramics which were found there are a thousand years older than the tombs⁸. The flat adze, half of a double axe, and flat dagger blade were found in Hittite Dalawa⁹ (the same place is called Tlawa in Lycian and Tlos in Greek) which, according to a 14th century Hittite text, was in the province of Lukka, and similar finds at Karataş are most probably dated to 3 thousand B.C.¹⁰ Apart from a strip-up jar from Telmessos¹¹ and a piece from Beylerbeyi in Northern Lycia¹², no Mycenaean pottery has been found in Lycia. These findings certainly do not provide any evidence for a commercial relationship or evidence of Mycenaean colonization. It should be also remembered that there is scant evidence for the material culture of Xanthos valley from 2 thousand B.C.¹³

J. Borchhardt considers the shipwrecks at Uluburun (14th century B.C.) and Gelidonya (12th century B.C.) as signs of Bronze Age habitations at Patara, Myra and Limyra¹⁴.

³ Yakar 1991, 30; Foss 1993, 5-7.

⁴ Mellink 1986, 289.

⁵ Kolb 1999, 388. The dark and polished handmade pottery fragments dated to the 2nd half of the 3rd thousand B.C. and a weight made with the same clay and belonged to the same date have been found in Cyaneai in 1996. Beside them stone axes from Avsar Tepesi and Cyaneai, megalith tomb near Cyaneai and the prehistoric quartz piece found by this tomb are evidence of the Prehistoric heritage of the area see Kolb 1998, 349-350.

⁶ Köktürk 1996-1997, 39-42.

⁷ Borchhardt 1974, 516-538 Fig. 10; Marksteiner 1994, 81 Fig. 8.

⁸ Kolb - Kupke 1992, 32-35.

⁹ It is stated that these three pieces were collected by Ormerod, now in the Ashmolean Museum and dated by Moorey to the Late Bronze Age II and III periods see. Mellink 1995, 38-39; Przeworski 1939, 30, 40, 49 Pl. IX; Işık 1994, 4.

¹⁰ Kolb - Kupke 1992, 35.

¹¹ Goetze 1957, 182.

¹² French 1969, Fig. 23.

¹³ Işık 1994, 1; Borchhardt 1999, 9.

¹⁴ Borchhardt 1999, 9.

When we consider the Lycians, who are mentioned in the *Iliad* as “people from the coasts of Xanthos”, (and their land was named ‘as far Lycia’) as allies of Trojans in the Trojan Wars, the Xanthos River (Shianti in Hittite) and its neighborhood must have been inhabited at this time¹⁵. According to J. Borchhardt, a small principality and related tribes could have lived in the region in the Dark Age¹⁶. Apart from the tumulus at Phellos¹⁷, which is dated to the 9th century and was in use until the 5th century B.C., there are no remains for the first two centuries of the 1st thousand years B.C.¹⁸. The earliest materials from Xanthos are dated to the end of the 8th century¹⁹. At Limyra, beside the ceramic finds which are mentioned below, the Archaic settlement is established with finds of ceramics from the 7th century²⁰.

The recent excavations at Patara led by F. Işık have shed further light on this picture of finds from the region²¹. It is known that the city of Patara existed during the Bronze Age, because it is mentioned in the Hittite texts on the *ortostats* of the Yalburt sanctuary. There the king, Tuthalia IV, says after his campaign to the lands of Lukka, that he offered presents, built steles and sanctuaries in front of the Patar Mountains²². Beside this written evidence, a stone axe was found at Patara in the Tepecik Necropolis, which is also evidence for an early settlement in the region²³. The city was suggested by Tritsch as the only possible Bronze Age settlement in Lycia. Patara, as the harbor of Xanthos in Classical times, was related to Xanthos and it is certainly reasonable to suggest that this role for the city was the same in the Bronze Age²⁴.

In Lycia, excluding Limyra, the only ceramic finds dated to the 10th century B.C. have been found in Patara²⁵. These 10th century sherds were decorated with concentric circles. The other ceramic pieces where carry concentric circles, and were found in the region, are not earlier than the pieces from Patara. Some hard ware ceramics decorated with concentric semicircles from Avşar Tepesi are evidence for a Geometric period settlement at Avşar Tepesi²⁶. The hanging circles on the neck and small concentric circles on the

¹⁵ Işık 1999, 478; Işık 1994, 1-4; Çapar 1986, 336.

¹⁶ Borchhardt 1999, 9.

¹⁷ Zahle 1975, 77-94 and for the proposed reconstruction of the tumulus B1 see. Fig. 12.

¹⁸ Keen 1998, 28.

¹⁹ A Cycladic plate and skyphos piece dated to the Late Geometric period see. Metzger 1972, 22-24 Fig. 1.1 Pl. 1.1,2.

²⁰ Mellink 1984, 441-459.

²¹ I agree with F. Işık that the handmade, burnished, coarse ware with mica pieces which has no similarities with all other examples from Tepecik Necropolis is dated to the Bronze Age see. Işık 2000, 6 Fig. 5.

²² Işık 1994, 8; Işık 1996, 159; Savaş 1998, 211.

²³ Işık 1994, 1-11. The axe is similar to ones found in the surveys of Xanthos and Limyra.

²⁴ Keen 1998, 216.

²⁵ Borchhardt 1999, 39. The ceramic findings dated to the 10th and 7th centuries were unearthed in the lowest filling debris of a palace at Limyra's west lower city see Borchhardt, Ganzert, Peschlow and Kreiser 1974, 254 Fig. 9; Borchhardt 1984, 420 Fig. 6 “*protogeometrische Scherbe*”.

²⁶ Kolb 1998, 349.

shoulder of a jar that was found in a Iron Age settlement dated to the 7th century at Bağbaşı²⁷, however the decoration style on this jar is not completely different from the style used on the local pottery of Xanthos which carry fewer and smaller concentric circles²⁸.

From the surveys at Tepecik, the hill to the west of the Tepecik Necropolis, the earliest date established for Patara was in the 7th B.C. according to earlier ceramic finds²⁹. The new material, which will be discussed in this article, is also from the excavations at Tepecik Necropolis in 1992. All of these pieces were found in red soil, which were squashed in the bedrock³⁰. In 1993 with the excavations aimed at defining the final level of the Necropolis, the amount of Protogeometric pottery increased in the lowest layer, limited by bedrock or *terrarossa*³¹.

The material, which will be discussed, is fragmentary and only one or two forms are fixed and in this paper they are listed chronologically.

The Material from Patara

Protogeometric Period (Nos 98, 70, 42, 43)

These four pieces have similar features: they are shoulder pieces of closed-vessels, and have black bands on their transition or, possibly black neck areas, concentric circles on the shoulders and hanged tongue motifs. Those are the earliest pieces.

1) No 98 (Fig. 3) has tongues with irregular spaces. G. Bass indicates that this filling ornament dates from the sub-Mycenaean period³². One can also see this tongue motif on Kerameikos vases³³. On a Late Protogeometric trefoiled oinochoe from Caria-Dirmil there are long tongue motifs, they are placed hanging down from the band on the shoulder³⁴. This filling ornament was used beside the circles and according to C. Özgünel it came to Caria from the Dodecanese rather than through Attica³⁵.

It can be determined that the tongue ornaments on No 98 were a Dodecanese import, like the motif on the Caria-Dirmil oinochoe. This piece is probably a shoulder of an oinochoe and was produced in the Late Protogeometric period under Dodecanese influence.

²⁷ Mellink 1970, 250 Pl. 58 Fig. 19.

²⁸ Metzger 1972, Pl. 24. Metzger dates the local ceramics to Geometric, sub-Geometric period or probably earlier see. Metzger 1972, 25, 67 Pl. 23. 100-2. He considers some of these pieces as related to Protogeometric circles, but I think they are datable to the 7th century B.C. For comparison see. Boardman 1967, 137 Pl. 44.

²⁹ Işık 1989, 4.

³⁰ Yılmaz 1995, 283-5.

³¹ Yılmaz - Kaynak 1995, 255; Yılmaz - Işın 1995, 166; Işık 1999, 479. Mitchell says "Careful stragraphic excavation has continued throughout several years on Necropolis E of the Hadrianic monumental archway. Protogeometric sherd material indicates very early occupation..." in 1998-1999, 167.

³² Bass 1973, 360.

³³ Ibid ft. 63

³⁴ Özgünel 1979, 8 Pl. 1 d.

³⁵ Ibid 6.

2) Tongue motifs on No 70 (Fig. 2) start from the neck, which either has a black band or more possibly is black, they are slightly curved and circle ended. This piece is a shoulder of a closed vessel probably an oinochoe or an amphora. Next to the tongues, the outer arc of a circle can be seen on the broken side.

The closest parallel for the tongue motifs on No 70 is the belly amphora, No 2027 from Kerameikos grave 48³⁶. V. R. d.'A. Desborough dates the amphora 2027 to a time very close to the transitional period between Protogeometric and Geometric³⁷. He indicates that a small part of the neck was left in reserve and this is probably evidence for a later date and in Attica, tongue motifs were divided by concentric circles. Then, if one considers Desborough's thoughts, No 70 is of a slightly earlier date than the Kerameikos amphora 2027, for the outermost arc of the concentric circles on this piece is lower than the tongues and more space was used for the decoration.

Only the last arc of one concentric circle set on No 70 is preserved, however, in respect of the circles on the other pieces it can be said that the hour glass motif at the center of concentric circles, which was common in Ionia and Attica, was not used at Patara.

In conclusion No 70 can be dated to the Late Protogeometric period and was a local production under indirect Attic influence. Yet it is still possible to determine a Dodecanese influence for its tongue motifs.

1) No 42 (Fig. 4) must have been a shoulder fragment of a vase with a handle, perhaps an oinochoe, from its profile on the left side of the circles and the tongues. The drop shaped tongues can be compared with the motifs on an oinochoe from Attica³⁸ and with circle ended tongues on another oinochoe from Kos³⁹. Because of this similarity it can be seen, as with Nos 98 and 43, that it was produced in Late Protogeometric period under Dodecanese influence.

2) The irregular tongue motifs on the piece No 43 are short and have sharp pointed ends (Fig. 5). Coldstream indicates that the tongue designs can sometimes be misshapen⁴⁰. As in the Late Protogeometric period, the vases were decorated with semi concentric circles on the shoulder and the tongue motifs start from the band between neck and shoulder are to be found at the Kos workshop in the Early Geometric period⁴¹. The shoulder area on the amphoriskos No 409 and oinochoe No 477 from Kos⁴² became narrow in the matter of shape development, the diameter of the semi concentric circles became smaller, the number of circles reduced and the tongues shorten. Although No 43 from Patara resembles these vases from Kos with its tongue motifs, it should have been made before these Early Geometric vases when one considers its wider circles and the number of circles used, beside the width of the shoulder area. Similar short tongue motifs

³⁶ Kübler 1943, 13 Pl. 10.

³⁷ Desborough 1952, 26.

³⁸ Brouski 1980, 23 Fig. 4b.

³⁹ Cook 1998, 12 Fig. 4.1.

⁴⁰ Coldstream 1968, 265.

⁴¹ Özgünel 1973, 41.

⁴² Coldstream 1968, Pl. 58. e, g.

were used on a Late Protogeometric crater from Caria-Dirmil⁴³. Even though this vessel from Dirmil has a different form and the tongue motifs were placed on a different part of the vase it is important to realize that the motif was used on a Protogeometric vase produced in Anatolia. In my view No 43 is the latest, among the other pieces dated to the Protogeometric period. It can be dated to the transitional stage between Protogeometric and Geometric and it was produced under Dodecanese influence.

The Conclusion of the Protogeometric Period of Patara

These four fragments from the Protogeometric period are shoulder pieces and belonged to closed vessels, most probably to oinochoe or amphora. Because the pieces are small, it is impossible to make formal comparisons. Piece No 43 provides us with a set of concentric circles where the centers were not decorated and in the center of the circles the cross of St. George or any other filling ornament was not drawn. The type of concentric circle decoration we just have mentioned can be seen on the ceramic finds from Attica and Ionia. In Ionia especially in Bayraklı and Milet there are many, which carry this motif⁴⁴. In Patara there are examples of the use of the separation motif and the other central motifs. This situation is also the same for the later pieces found Patara. The only motif that is used with concentric circles is the short tongue or long tongue groups. Tongue motifs are important because they assist in determining local varieties in West Anatolia.

The Dodecanesean potters used recti-linear designs along with the circle decoration⁴⁵. As we mentioned above it should have been come to Patara through Dodecanese rather than through Attica. This situation is also the same in Caria.

Pieces Probably Belonging the Protogeometric Period (Nos. 15, 109)

Many small fragments were found that were decorated with concentric circles. I believe they also belong to the Protogeometric period, however there is insufficient evidence to determine an absolute date. They should be accepted as the earliest examples of the group of ceramics that are dated later than the Protogeometric period, although still in the Protogeometric style.

1) No 15 (Fig. 6) is a body piece from a closed vessel, decorated with two sets of concentric circles next to each other. It can be suggested that it belonged to an amphora given the similarities with the amphorai from the Kerameikos, which are only decorated with concentric circles on belly and semi concentric circles on the shoulder. No 918 from grave 26 and No 1089 from grave 38 were dated by V. R. d.'A. Desborough to the late phase of the Protogeometric and they are helpful in dating No 15⁴⁶. I would suggest that it is highly possible that this fragment dates to the Protogeometric.

⁴³ Özgünel 1979, 61 Pl. 2b. Bass indicates that the crater from Caria-Dirmil is close to a crater from Marmariani in its decoration and form see. Bass 1963, 360. Özgünel agrees that the crater of Caria-Dirmil is closer to Marmariani and Attic craters than to Bayraklı crater, which was decorated with motifs next to each other in a filling concept instead of metopai decoration.

⁴⁴ Özgünel 1979, 8.

⁴⁵ Coldstream 1968, 264.

⁴⁶ Kübler 1943, Pl. 9; Desborough 1964, 25-27.

2) The skyphos lip-piece No 109 (Fig. 7) can be compared to some of the groups Desborough suggested for the Protogeometric skhypo⁴⁷. It can be included in a group of skhypo without zigzag decoration in Type I and also to Type II, with a single band under a wide one. If this lip piece is from an area below the handle, it can belong to Type II and Type IV. This piece with its flaring out mouth could be in a later group than the piece, numbered Kerameikos 547⁴⁸. It is very close to Kerameikos 2032 with its slightly underlined lip⁴⁹. The skhypo from Tenos⁵⁰ and Andros⁵¹, which were dated so much earlier than the transitional period between the Protogeometric and the Geometric styles, have sharp lips which distinguishes them from the Patara example. A Milesian big skyphos found at Knossos⁵² and dated after the end of Protogeometric period has a vertical and slightly flourished outward lip. The Patara skyphos, which has a similar lip, could then be dated to the transitional period or to the early Geometric. However, it is too small a fragment to provide us with an absolute date.

The Early Geometric Period (Nos 112, 47, 72)

1) No 112 (Fig. 8) is a body piece of an open vessel. It can be understood to be from a crater given the width of its wall. A decoration of 7 concentric circle set is depicted on it. On the two sides of this set there should have been the other concentric circles sets. They were framed with two lines above and below.

From his observations on Late Protogeometric ceramics found in Thessaly, Skyros, Euboea, and the Cyclades, Coldstream mentions that there are usually concentric circles on open vessels and hanging concentric semi circles. According to him the hanging semi concentric circles are foreign to the Attic tradition, therefore this style succeeds the Attic Protogeometric⁵³. Attic potters were not interested this motif for both open and closed vessels during the Early Geometric period and in the transitional period between Late Protogeometric to Geometric periods they left the concentric circle decoration. For this reason the Patara piece is completely different from the Attic decoration style. The analogies for this piece should be searched for in the other workshops of the Early Geometric period.

Any well-preserved crater pieces could not be found in West Anatolia dated to the Early Geometric period⁵⁴. There is no example from the Dodecanese or from Caria⁵⁵. A similar piece to the crater from Smyrna (Ionia) does not exist. Another unique find is a foot piece found in Lindos⁵⁶. A piece from Samos looks close to the finds from Kerameikos with its grooved foot.

⁴⁷ Desborough 1952, 80-81.

⁴⁸ Kübler - Kraiker 1939, Pl. 68, 547; Desborough, 1952, 81.

⁴⁹ Kübler 1943, grave 48 Pl. 23; Desborough 1952, 81.

⁵⁰ Desborough 1952, 82 Pl. 25.

⁵¹ Ibid.

⁵² Coldstream 1981-1983, 77.

⁵³ Coldstream 1968, 150.

⁵⁴ Ibid. 266.

⁵⁵ Özgünel 1973, 48.

⁵⁶ Blinkenberg 1931, Pl. 33, 830.

Because the piece from Patara is too small for formal comparisons, the information should be drawn out from its decorative concept.

In Bayraklı, concentric circles and the filling ornaments of recti-linear motifs are the main elements of decoration. In the center of the circles there are usually filling motifs, sometimes the outer contour of the circles are encircled with dots. Concentric circles are placed between the vertical lines⁵⁷. The crater from Patara is not close to the crater of Bayraklı in its style of decoration as the Patara crater carries hanging semi concentric circles.

The skyphoi from the Thessalo-Cyclades, which were decorated with semi concentric circle sets were spread to a very wide area⁵⁸. This style of decoration style was popular mostly in Bayraklı⁵⁹. This Thessalo-Cycladic decoration is represented at Patara with only one example and it is difficult to indicate that how this style of decoration came into the Patara decorative repertoire, it may have come from Ionia. However this crater piece should have been produced in the Early Geometric period in the light of the comparison with a similar crater from Kapaklı, with its motifs and its style of decoration⁶⁰.

2) The sets of concentric circles were depicted horizontally on the decoration area of the body-piece No 47 (Fig. 9), which was separated into two with a narrow band. The place below the last band should have been decorated with concentric circles just like the upper part. It can be understood that they were also placed side by side. The profile of the piece by the break on the painted part could signify a handle. It most probably belongs to a belly amphora. Like the piece No 15 mentioned above, on some Protogeometric belly amphorai from the Kerameikos, full concentric circles on the belly area and semi concentric circles on the shoulder area were depicted. The Patara fragment, with full concentric circles on its shoulder and belly is not close to the Attic workshop. It can be related to a belly amphora from Syros that is dated to the 9th century in style⁶¹. As B. Ögün indicates, the quantity of the lines that connected the concentric circles to each other is greater than on the Syros amphora, and suggests possibility that this fragment is to be dated to later than the Protogeometric period⁶². According to C. Özgünel, the single zigzag decoration or wave line drawing between the circles is a creation of the people of West Anatolia and they were used in Ionia and Caria⁶³. This decoration style, which is not originally Cycladic, does not exist on any pieces from Patara, either. It can be said that this piece No 47 is related to the amphora from Syros and can be dated to the Early Geometric Period⁶⁴.

⁵⁷ Özgünel 1978, 17-27.

⁵⁸ Özgünel 1979, 62.

⁵⁹ Ibid. 47.

⁶⁰ Verdelis 1958, 25 Eix. 16.

⁶¹ Desborough 1964, 32-33.

⁶² Ögün 1965, 77-9.

⁶³ Özgünel 1979, 8.

⁶⁴ In addition, one can observe similar horizontally placed concentric circles of decoration in separated areas on a pithos from Macedonia, which has been dated to 900 B.C. or slightly earlier see. Snodgrass 1971, 74 Fig. 33 a-b.

3) The concentric circles of piece No 72 (Fig. 10-11) are enclosed at the bottom with two black bands that are also below the handle. It can be suggested, in the light of the other pieces from the Necropolis, only circles and bands were used on number 72. The placement of concentric circles immediately adjacent to the painted handle area can be an indication that concentric circle sets used in the decoration in the handle area were close to each other. This fragment is important amongst the concentric circle decorated cups, because it gives an idea of its shape. It resembles a vase from the Protogeometric cemetery at Iasos⁶⁵. There are great similarities in the style of decoration and it is possible to say that this piece is also in the Protogeometric style. With its handle, its style of decoration and because it belonged to a closed vessel, it can be understood that the shape was an Attic belly amphora with concentric circles between the area of handles. The only center, which shows that the Attic Protogeometric belly amphora was in use during the period of Anatolian Protogeometric, is Dirmil in Caria⁶⁶. In Attica this type of vase was particularly used for cremation, it was a female-grave cup and also found domestic use as a water cup⁶⁷.

Although this Patara vase is generally close to the Attic amphora, there are significant differences in detail. The widest diameter of this Patara vase is at the end of the handles. Thus the handles are at a higher point and are more horizontal than in the Attic examples. Also, the center of the concentric circles is higher than the Attic vases, on the shoulder. The center of the concentric circles is at the shoulder of an Attic amphora. And so one can suggest that No 72 was produced under indirect influences from Attica.

Similar examples to this closed vessel, where the decoration and handles were placed on the shoulder, should be found among the vessels produced outside Attica. A Cretean cup, called a pithos, resembles this Patara vase both in the form of the shape and its decoration⁶⁸. The shape was used from the Protogeometric to the Orientalizing period. It has a short, flaring wide mouth and it is usually without a foot. It has vertical or horizontal handles on the shoulder, which is the widest part of the vase. The form is designed with geometrical motifs from the Protogeometric period B onwards⁶⁹. The white colored concentric circles of the Late Geometric period get wider again throughout the Orientalising period, in the 7th century B.C., as in earlier times, but the number of the circles in a set is rarely more than five, the outer circle is thicker and there are wider spaces between the concentric circle groups⁷⁰.

It can be said that the form of the example from Patara is not ovoid from the evidence of similar vases. With its globular form and its decoration between the handles, it is close to two pithoi from Knossos, which Desborough had described as the pioneers of

⁶⁵ Levi 1973, 91-93 Fig. 3.

⁶⁶ Özgünel 1979, 45.

⁶⁷ Desborough 1952, 20.

⁶⁸ Coldstream 1981, Pl. 17.1 (*PG B-EG*), 21.58 (*MG*), 22.63 (*LG*), 24.70, 25.71 (*Orientalisan*).

⁶⁹ Horizontal handle on the shoulder, the pithos No: 344 is close to the Patara vase only in its system of decoration system but it is not an exact parallel. It was classified as Group B see Brock 1957, 147.

⁷⁰ Coldstream 1981, 153.

Protogeometric vases⁷¹. To state there is an absolute similarity is impossible of course, because both the Patara vase and those from Knossos were local productions. In his observations V. R. d.'A. Desborough indicates that in a set of concentric circles the number of the circles would not be less than five⁷². Moreover, the concentric circles of this Patara vase, that were drawn so close to the painted handle area, indicates that it was decorated like the Iasos vase or the Late Protogeometric Attic belly amphorai, which have four or five concentric circles sets between the handles. Thus, it can be suggested that this Patara vase was made in a time close to these examples. According to the Cretan Protogeometric chronology it is possible that this fragment was produced in the second quarter of the 9th century, and the similarities between the motifs of the earlier examples support a date in the first half of the 9th century.

The Patara pithos is not unique in Anatolia. A vase from Burdur-Uylupınar that is similar to the examples from Crete in its dimension, form, and decoration which is late because of its lilac colored band, and brown colored five circled concentric sets⁷³. This pithos is important because it proves the existence of this form in Southern Anatolia.

Conclusion for the Early Geometric Period in Patara

The fragmentary pieces from Patara from the Geometric Period do not provide sufficient evidence to analyze the development of the style in detail like those pieces dated to the Protogeometric period. It is almost impossible to determine formal development or the make comparisons with other workshops. Yet some forms can be detect: Crater, amphora, pithos and may be, also a skyphos of which the dating is doubtful.

On the other hand some observations can be made of the motifs used and the decorative concept of the Patara pieces. The Early Geometric period in the West Anatolia region has various regional stylistic differences⁷⁴. As Coldstream mentions, the Miletos and Bayraklı workshops as in the Dodecanesse are not totally different from the Late Protogeometric tradition. The same situation is also true for Patara. Concentric circles are still the primary motif and exist on almost every vase, however filling ornaments were not used. It can be said that the Patara examples show an organization of motifs following one another, not in the metope decoration but in a filling concept. For this reason Patara shows similarities with the Ionian workshop, but it is impossible to determine any clear Ionian influence. The difference between Bayraklı and Patara decoration styles is in the usage of linear design along with the concentric circles in Bayraklı⁷⁵. On the pieces from Dodecanese, Iassos-Caria, Miletos and Bayraklı-Ionia there are three quarter circle groups. According to C. Özgünel this motif is a West Anatolian creation. In Patara the motif has not been found.

⁷¹ Desborough 1952, 244 Pl. 35. It is similar to Θ.1 for its form and to IV.1 for its decoration; Brock 1957, 16, 24 Fig. 117, 206.

⁷² Desborough 1952, 244.

⁷³ Dörtlük 1977, 12 Fig. 17.

⁷⁴ Özgünel 1973, 35.

⁷⁵ Ibid 188.

The dark grounded vases that were produced in Attica from the Early Geometric period appeared on West Anatolia vases somewhat later⁷⁶. The decoration is still in the Protogeometric tradition. Meanwhile in Attica a new decoration element, the meander motif was created⁷⁷. In Patara in the Early Geometric period neither the dark ground nor the characteristic geometric meander motif is used. The decoration style was still in the Protogeometric tradition and still light ground was common. Therefore one can indicate that Patara was related to the Anatolian workshops rather than Attica. Beside the influence of the Dodecanese, which was shown for the Protogeometric period, Attic influence was lacking in the Geometric period. Yet in the light of the material from Patara it is possible to indicate that a relationship existed with Crete, or that there was slight influence from the Cyclades.

The Late Geometric Period (Nos 37, 150)

1) No 37 8 (Fig. 12) is a lip piece of a skyphos, with a vertical profile. In the general profile of the vase, the width of the piece is unchanged until the highest point. The preserved part does not give any idea of the body. The decoration on the exterior consists of a crosshatched part that is limited with parallel lines, and on the interior there are three parallel lines. Crosshatched decoration was widespread in Lycia during the Iron Age⁷⁸. It is also to be seen on skyphoi during the Protogeometric period⁷⁹. However the closest parallel to No 37 is the skyphos form of Euboea. J. N. Coldstream divided its development into three categories⁸⁰. The date for the group B, in which this Patara vase can also be included, is Late Geometric II, 725-690 B.C. The classifications of Boardman and Price, according to the designs on the lip confirm with the date that Coldstream suggested⁸¹.

2) No 150 (Fig. 13)

The high-footed crater form, which was very popular in the Geometric period ceramic art of the Dodecanese, was taken from the Attic Ripe Geometric II repertoire as Coldstream stated. At the beginning of the 8th century B.C. the Attic influence was more tenacious in West Anatolia and islands than it had been in the Early Geometric period. These influences were to reach the 12 Islands either directly or from the Cyclades⁸². This vase in general has barrel-shaped body, high flaring stemmed foot, and handles resembling those of iron⁸³.

In Ionia the hanger profile that continues sharp to the foot tones started to disappear on the vases that have been made under less Ripe Geometric tradition in the 8th century B.C.⁸⁴. Right after this the form was spread out too much⁸⁵.

⁷⁶ Ibid. 43.

⁷⁷ Ibid. 50.

⁷⁸ The polychrome ceramic was possibly produced at local workshops see. Metzger 1972, 66 Pl. 23, 96; Morganstern 1933, 130 Pl. 26.3.

⁷⁹ Coldstream 1968, 212.

⁸⁰ Ibid. 191.

⁸¹ Boardman 1979, 62-66.

⁸² Özgünel 1976, 24.

⁸³ Coldstream 1968, 22.

⁸⁴ Walter 1968, 32.

⁸⁵ Özgünel 1973, 180.

The crater from Patara has profile that enlarge through to the out-flaring lip and for its general sight it is different from the high-footed crater form that has a hanger profile. The any close parallel for Patara crater has not been found either in West Anatolia or any other center. In generally it can be said that it is similar to the Caria-Euromos crater for its form. According to C. Özgünel this crater from Euromos is a unique example and a local invention⁸⁶. On A side of the crater from Patara the decoration was placed between handles in a panel and the same motif was repeated. The reserved area between the handles carry a lozenge motif where the outer contours were drawn and the inside dotted. Horizontal painted triangle chains border these motifs at the bottom and top. The crosshatched triangle rows were popular during the Late Geometric period in Caria⁸⁷. The best West Anatolia examples that were decorated in one panel and a single motif between the handles for the Ripe Geometric were found in Exochi graves⁸⁸. On Beçin oinochoe dated to the Late Geometric period another motif was used side by side⁸⁹.

On the B side of the Patara crater (Fig. 14) apart from A side, the triglyph-metop decoration was used. As Coldstream indicates this decoration style that began in the Late Geometric period in West Anatolia an improvement of metopal decoration⁹⁰. The closest parallel for the lozenge motif on B side can be find on Milas kotyle dated to the sub-Geometric period⁹¹. Although the form and decoration are different the similarities on the motif reminds one the end of the Geometric period.

In spite of the parallel vases, at present it is impossible to indicate a closer vase to this example from Patara, which can be dated to the end of the 8th or the beginning of the 7th century⁹².

Conclusion for the Late Geometric Period

The Late Geometric period at Patara is represented by only two open vessels. However, as C. Özgünel indicates, the most productive period in Caria Geometric pottery is the Late and sub-Geometric periods. During this time, a wearing away from foreign influences and local design began. The forms of the Euromos, Milas and Berlin craters from inner Caria are local innovations in the Late Geometric period and peculiar to Caria⁹³. The lip piece of the skyphos is important, for it shows that the Late Geometric period ceramic influences on Patara style recede into the distance apart from Caria. However it is difficult to detect the route of these influences today. The possible relationship since with Euboia and Patara will be understood when further material found. One can expect the on going excavations in Patara to expose the characteristics of the Geometric period pottery particularly in the city and show the local productions of Patara.

⁸⁶ Ibid. 48.

⁸⁷ Ibid. Pl. 10-11.

⁸⁸ Ibid. 27.

⁸⁹ Ibid. 26.

⁹⁰ Ibid. 28; Coldstream 1968, 283.

⁹¹ Özgünel 1979, 28, Cat. 42.

⁹² The brick colored clay of this vase is different from the other pieces, which were found in the Patara Necropolis, it is highly possible that the crater No: 150 was a Carian production.

⁹³ Özgünel 1979, 48.

The Archaic Pottery (Nos 199, 147)

In order to realize the characteristics of the Patara ceramic tradition it would be useful to present some examples dated to the period following the Geometric. These two pieces, which present close similarities with Ionia and Caria, shows us the relations of Patara with other Anatolian workshops.

1) No 199 (Fig. 15) possibly had one handle on the shoulder, and belongs to an oinochoe. It has two vertical lines and a “V” on the body. Ionian cups with vertical lines on a light ground are analogous. A two-handled vase from Samos is, in general, close to another Pataran vase with a “V” motive to its profile, which is a local product, and suggests a date in the middle of the 7th century B.C.⁹⁴.

2) The shoulder piece, No 147 (Fig. 16) was decorated with rays. This piece is an example for the well-known vase shape, which has an underlined shoulder, connected to the body at a sharp angle. This form, that Carian artists started to produce at the end of the 7th century under the influence of the oinochoe form of the Late Wild Goat Style II, was continued until the Caria Fikellura Style.

The vertical ray motifs were placed on the areas of the vase outside of the shoulder metope. The Carian artist borrowed this motif from the Orientalizing repertoire of south Ionia at the beginning of 7th end of 6th century. E. M. Hemelrijk thinks that the placement of the vertical rays on the shoulder indicates the 6th century and the Carian rays are different from the West Anatolian examples, for they have distance between them, however some Carian Orientalizing vases carry ray motifs like those in West Anatolia. In Caria there are vases where the whole shoulder was decorated with ray motifs. The outside influences for this motif that affected the Carian potters were the productions of Aolis and Chios⁹⁵. The influence from these workshops should have reached Patara via Caria. Therefore, the oinochoe piece No 147 can be dated to the second half of the 6th century in the light of the similar vases from Caria.

Conclusion for the Archaic Ceramic at Patara

These two pieces Nos 199, 147 (Fig. 15-16) which have close affinities with Caria and Ionia show the relationship of Patara with Anatolian workshops in the Archaic period.

Conclusion

Schachermeyr considers Caunos as the naval base for the Hittite armada on the Lycian coast⁹⁶. In a Hittite text, a Hittite general attack to Dalawa for their bad behavior is recorded. During this attack Hinduwa was mentioned⁹⁷. When we consider the Bronze Age and the commercial relations, the route of the shipwreck at Gelidonya was possibly to the Limyra's harbor Finike and according to G. Bass the harbor at Finike was the best choice for the ships crossing the dangerous Cape Gelidonya⁹⁸. The ceramic finds and the stone axe that are dated to Bronze Age are the mute evidence of this period from Patara.

⁹⁴ Walter - Vierendeel 1959, 14-19 Pl. 20.2, 41.8.

⁹⁵ Fazlıoğlu 1998, 184.

⁹⁶ Borchhardt 1982, 254.

⁹⁷ Mellink 1983, 13.

⁹⁸ Borchhardt 1982, 254.

In conclusion, there is insufficient evidence to analyze the development of the Protogeometric and Geometric styles in detail, nor establish the date of the birth of Protogeometric pottery at Patara. However, this material is important, as it provides evidence for the chronology of Patara and for coastal Lycia, in the Protogeometric period. Protogeometric and Geometric ceramic pieces from Patara do not provide new information about forms, for which evidence is lacking in Anatolia. The earliest examples from Patara are shoulder pieces. Closed cups are found in Protogeometric Caria and Patara more frequently than in Ionia⁹⁹. The dominant motif found on all of these pieces consists of concentric circles, and in addition to this, the tongue motif appears on numbered pieces.

The development of the Protogeometric style is slower, except in Attica, and it is known that this style was followed at later dates elsewhere. Even though this period lasted until 900 B.C. in Attica and the Argolid, this chronology of the Protogeometric period cannot be considered as the terminal date for other regions¹⁰⁰. Except for much of Crete, Laconia and West Greece, throughout Greece the second half of the 11th century B.C. is accepted as the date for the beginning of the Protogeometric style. The material of Patara discussed in this paper belongs to the later stage of the Protogeometric style.

One can accept the date of 900-870 B.C., which Coldstream suggested for Caria in a similar situation, as the date for the lower limit of the Protogeometric style, when it is understood that the production at Patara started later than in Attica, and that those pieces, which have been dated to the Early Geometric period are still within the Protogeometric tradition.

The local schools of ceramic production were conservative; they continued this style even after it became obsolete in Attica, the main center of ceramic styles during the 11th and 10th centuries¹⁰¹. The traditional practice of the use of concentric circles in the Geometric period also existed at Patara. As in other centers of Anatolia, it can be stated that in the Geometric period, the relationship with outside or Attic influence at Patara only happened during the later stages of the style, rather than at an early date, the evidence for this is provided by piece No 37 (Fig. 12).

The examples, which have been dated to the Early Geometric period, are not totally different from the Late Protogeometric tradition. Concentric circles are still the primary motif and exist on almost every vase and, for this reason; Patara shows similarities with the Smyrna workshop¹⁰². In the Protogeometric period an important characteristic of the Caria workshop is the metopal decoration style, which did not exist in Ionia during this period¹⁰³. It can be said that the Patara examples show an organization of motifs following one another not in the metope decoration but for filling ornament. Then, it can be indicated that this organization of motifs is an Ionian influence in Patara.

⁹⁹ Özgünel 1979, 4.

¹⁰⁰ Cook 1972, 6.

¹⁰¹ Cook 1998, 11-14.

¹⁰² Özgünel 1976, 188.

¹⁰³ Özgünel 1979, 8.

The Patara pithos is an important example from the Geometric period because it exposes the relationship with Crete and indicates the use of concentric circles in the 9th century B.C. However, it is not possible to extrapolate this evidence for whole pieces nor to expect to see the Protogeometric chronology of Crete repeated at Patara, because there are other pieces with concentric circles which are not related to Crete but they have also been dated to the 9th century. The city of Patara with its active harbor would surely have been connected to other centers of ceramic production¹⁰⁴.

There is a gap between the Early and the Late Geometric style at Patara. Today due to this lack of evidence it is impossible to talk about the ripe stage of the Geometric style. The chronological sequence of the style can only be determined if import material is excavated or if comparisons can be made with complete vases.

Obviously the attempt to characterize the Protogeometric, Geometric and Archaic styles at Patara has been made with only a limited number of pieces. It is still too early to determine the precise development of the style, the form and the decorative repertoire and the full extent of possible relations with other workshops and the direction of influence. This subject can only be further developed as a result of later finds produced by excavations at the Patara Tepecik Necropolis. Yet Patara can, from the above evidence, now be listed among the centers of ceramic production during the Protogeometric period.

¹⁰⁴ Öner 1998, 218 Pl. 5d.

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Özet

Patara'nın "Karanlık Çağlar" Seramiği

Bu yazıda Güneybatı Anadolu'da Lykia Bölgesi'nin Hellenistik ve Roma Dönemi'nde başkentliğini yapan Patara'da ele geçen "Karanlık Çağlar"a ait seramikler tanıtılmaktadır. Fragmanlar tarihlendirilebilir nitelikte olanlar arasından seçilmiştir. Hiçbir şekilde kronolojik dizin içerisine yerleştirilemeyecek çok sayıdaki benzer özellikte seramik parçaları, çalışma kapsamı dışında tutulmuştur. Geç Protogeometrik Dönem'den Arkaik Dönem'e kadar form özellikleri ve/veya form gelişimleri tespit edilemeyecek kadar küçük parçalar zamansal dizin içerisinde sıralanarak, Patara'da ki seramik geleneğine yorumlar getirmek ve kent tarihinin İ.Ö. 10. yüzyıl sonuna kadar gittiğine işaret etmek amacıyla birlikte verilmiştir. Parçaların tümü Tepecik Nekropolü açmalarından ele geçmiştir. Sistemli yürütülen kazıların ayrıntılı raporlarına göre Tepecik Nekropolü'nün en alt tabakasında ele geçen malzeme dönemsel gruplar halinde, karşılaştırma örneklerinin yardımıyla sunulmuştur. Parçaların büyük bir çoğunluğu, kapalı form özellikleri gösteren kaplara aittir. Protogeometrik Dönem'e tarihlendirilmesi önerilen örneklerin üzerinde, dönemin öncü bölgesi Attika ve bu stilde seramik üretimi yapan diğer atölye üretimlerinde olduğu gibi dominat bezek iç içe çemberler ve özellikle Dodekanesos'ta yaygın olan dil bezekleri, bezeme anlayışını oluşturur. Geometrik Dönem'e tarihlenen diğerlerinde ise İonia ve Karia atölyelerinde olduğu gibi hala protogeometrik gelenekte iç içe çember bezeği ve şeritler yer alır. Bu dönemde bezemede iç içe çember bezeğinin devam eden etkin rolü, açık zemin ve Attik Geometriği'nin adeta simgesi haline gelen meanderin yokluğu, Protogeometrik Dönem'deki kent üzerinde uzak Attik etkisinin iyice kaybolduğunu göstermesi açısından önemlidir. Dahası, asılı iç içe yarım çemberler ve diğer kanıtların gösterdiği üzere Patara'nın Attika ile doğrudan ilişkisi yok iken Adalar'la vardır. Hemen hemen tüm halde ele geçen ve geç Geometrik ve Arkaik dönemlere tarihlenen kimi vazolar, bezeme stili ve biçimleriyle Anadolu atölyeleriyle olan bağlantıların sürekliliğini göstererek sağlıklı karşılaştırmalar yapılabilmesini sağlarlar. Protogeometrik'ten Arkaik Dönem'e kadar tarihlenen Adalar, Karia, İonia ve Kıta Hellenistan'daki atölyelerle ilişkili seramikler Patara'nın, limanı üzerinden temasta olduğu bölgeleri göstermektedir. Bu buluntular geç Protogeometrik Dönem'den itibaren kentte bir yerleşimin varlığının da ipuçlarıdır. Likya ve Patara'nın seramik geleneği ancak gelecek kazılarla kuşkusuz daha ayrıntılı tanımlanabilecektir.



Fig. 1 Aegean, Continental Greece and Anatolia.

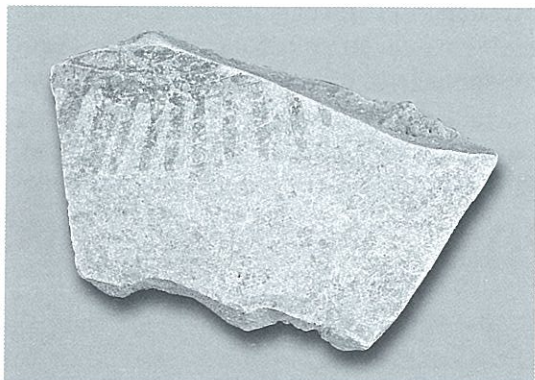


Fig. 2 No 98, shoulder piece of a closed vessel.

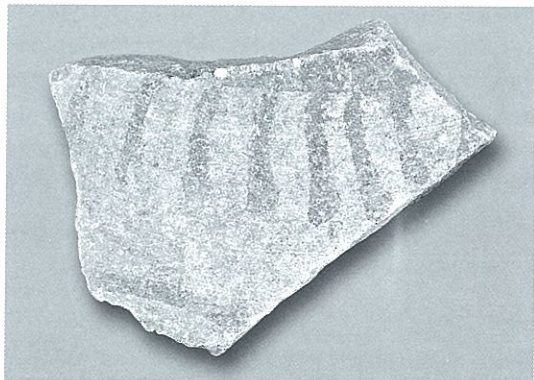


Fig. 3 No 70, shoulder piece of a closed vessel.

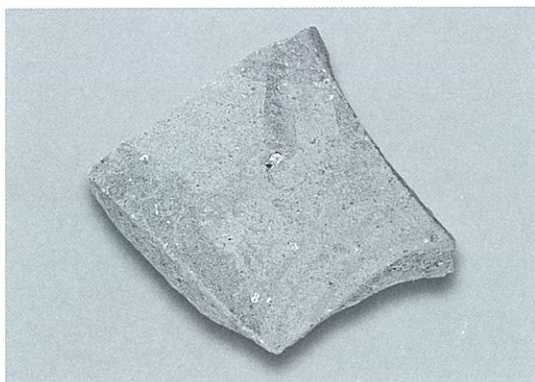


Fig. 4 No 42, shoulder piece of a closed vessel, probably an oinochoe.



Fig. 5 No 43, shoulder piece of a closed vessel.



Fig. 6 No 15, body piece a closed vessel.



Fig. 7 No 109, skyphos lip piece.

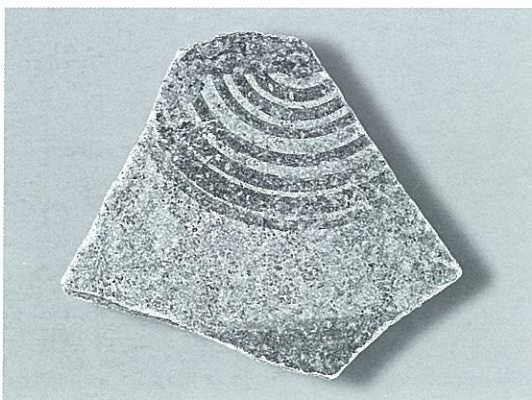


Fig. 8 No 112, body piece of an open vessel.



Fig. 9 No 47, body piece of a closed vessel.

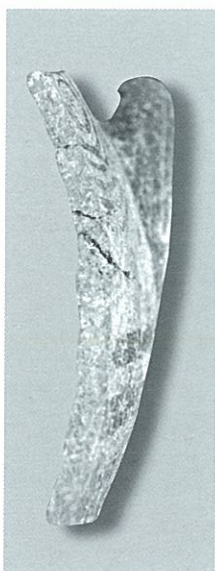


Fig. 10 and Fig. 11 No 72, body piece of a closed vessel.

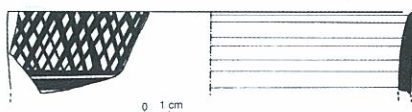


Fig. 12 No 37, lip piece of a skyphos.

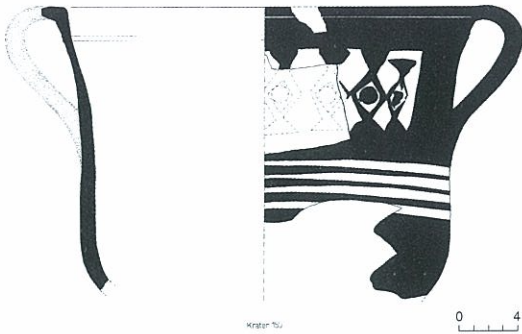


Fig. 13 No 150. A crater form.

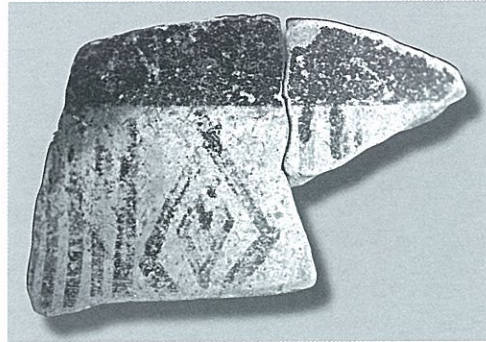


Fig. 14 B side of No 150.



Fig 15 No 199 possibly had one handle on the shoulder, and belongs to an oinochoe.



Fig. 16 No 147. The shoulder piece of a closed vessel.

