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Milesian Influence on East-Greek Pottery and especially on Aeolian Pottery*

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South Ionian orientalisising pottery took a leading position in the luxury pottery market of the Eastern Greek region during the MWGS I [SiA Ib] phase thanks to its fine vessel shapes and elaborate drawings. Beginning from the 640-630s it started to find a place in foreign markets such as Southern Italy-Sicily, North Aegean, Propontis, the Black Sea, Northern Levant, and in 630-610/600 it became one of the sought-after pottery groups in these as well as in other markets that had relations with the Ionians, such as Rhodes, Cyprus, Southern Levant, and Egypt. This widespread expansion in foreign markets also affected the ceramic producers of the neighbouring East Greek centres. It has been a source of inspiration for all East Greek pottery schools since their earliest productions, partially except North Ionia. The shapes, decorative schemes and stylistic features of this pottery were imitated by other production centres.

The region of Inland Caria, centred in Mylasa,¹ became aware of the developments in Miletos at an earlier time since the south shores of the Latmian gulf, which had a connection to the sea during this period, was part of the Milesian territory. Therefore, traces of the influence of South Ionian pottery in the Inner Carian region can be observed in an even earlier phase, in EWGS [SiA Ia].² A round-mouthed *oinochoe* of Carian production from Hydai has a squat body [pl. I.1].³ The checkerboard pattern was used on the decoration of the neck. The only area reserved for figural decoration is on the shoulder and at the

front of the vase, where the decoration is placed in a metope created with the help of vertical patterns. This area bears the fight of a lion and a wild goat, with the latter depicted turning its head round. The dissolved cable with dots pattern was used on the belly and a row of rays is on the lower part of the body. The shape of the vase, decorative scheme and composition details briefly described are comparable to the Bochum *oinochoe*,⁴ a Milesian production classified as EWGS [SiA Ia], and leaves no doubt that Carian potters were directly influenced by their neighbours. In another Carian example⁵ besides the similar shape and the details of the decorative scheme, the tree of life motif known from Miletos⁶ draws attention. The Princeton y1991.23 *oinochoe*⁷ is a more apparent reflection of South Ionian workshops, with the checkerboard motif on the neck, bordered above and below by the dissolved cable with dots pattern. In following periods, it is understood that Carian potters were aware of the innovations in South Ionian pottery as indicated by details such as their preference for trefoil-mouthed *oinochoai*, the use of the South Ionian type of lotus flowers and buds chain on the lower body,⁸ and the pendent rays bordering the composition on the shoulder.⁹ The fact that they produced imitations of Fikellura pottery in the second half of the 6th century¹⁰ is the clearest indication of this influence.

South Ionian influence in the earliest phase of Chian decorated pottery is evident as well. The shape of the bull's head *oinochoe* discovered in Emporio,¹¹ classified as Chian production,

* We would like to thank Miss Ayşe Çelebi, who kindly translated the text into English.

1 For the discussion on the handling of Inland Caria as a separate cultural unity, see Fazlıoğlu 2009, pp. 463-464; Aytaçlar 2020, p. 189.

2 See for the discussion, Fazlıoğlu 2007.

3 Fazlıoğlu 1998, no. EO.11, pls. 19-23; Fazlıoğlu 2007, pl. 34.3.

4 Bochum Kunstsammlung, inv. no. S 985, Lentini 2008, no. 1, pp. 31-33.

5 Bochum Kunstsammlung, inv. no. S 986, Lentini 2008, no. 54, pp. 123-125.

6 Von Graeve 1975, pl. 6.21.

7 Cook 1999, pp. 80-81, no. 9, fig. 1.

8 Cf. Bochum Kunstsammlung, inv. no. S 987, Lentini 2008, no. 55, pp. 128-130.

9 Cf. Özkan 1999, no. 94, p. 52.

10 For examples see Princeton University Art Museum, inv. no. y1991.24 and Indiana University, Sidney and Lois Eskenazi Museum of Art, inv. no. 72.144.4 (Cook 1978, pls. 1-3).

11 Boardman 1967, no. 634, pls. 53-54.

was until recently considered unique to Chian pottery. However, the clay analyses on a bull's head *oinochoe* from Novicherkass and a ram's head *oinochoe* from Kriworoschje has revealed that they were produced with Milesian provenance group A.¹² This new datum shows that besides the stylistic features that are about to be discussed below, Chian potters imitated the South Ionian workshops on the shape of the vase itself. The elongated horseshoe shaped pendent roundels, the rosettes with spikes and the groups of narrow-broad-narrow bands separating the figural friezes on the lower body of the Emporio *oinochoe* diverge it from South Ionian examples. On the other hand, the loop pattern at the junction of shoulder and body, the drawing details of the spotted deer, wild goat, and dog motifs in the figural scenes, and the widespread use of the pendent triangle motif is an obvious imitation of the South Ionian decorative scheme and iconography. Due to this closeness, which is so intense that one would think that the vase was decorated by a South Ionian painter, A. Lemos – tentatively – includes the Al Mina examples,¹³ which are most probably of South Ionian production, to her Chios list.¹⁴ Similarly, another example which A. Lemos includes in her list should be of South Ionian production.¹⁵ What is meant to be discussed here is not the likely mistake of Anna Lemos but the strong influence of South Ionian pottery on the early Chian style which led her to this mistake.

A group of WGS or Mature Animal Style chalices dated to the late 7th century-early 6th century and decorated with a South Ionian type of lotus flowers and buds chain also reflect South Ionian influences on Chian pottery.¹⁶ After

this very short-lived impulse the Chian painters would quickly develop a style of their own.

Unlike the rest of the production centres discussed here, North Ionian potters created a distinctive style in the mid-7th century and their early productions were not simple imitations of their South Ionian counterparts' vases. This style is classified as North Ionian Early Orientalizing Style I.¹⁷ In this style, which uses broad shouldered trefoil-mouthed *oinochoai*, the figural decoration is limited to the shoulder and a row of void rays is on the lower part of the vase.¹⁸

However, in the 640-630s South Ionian influence begins. The round-mouthed *oinochoe* shape classified under the "Tarsus Group",¹⁹ the diagonally hatched meander [battlement type] pattern on the neck, the use of a row of tongues on the lower body in some examples²⁰ and the loop pattern rarely used along with the meander²¹ are unarguably influences of South Ionian early MWGS I [SiA Ib].²²

Immediately afterwards, in the 630s, South Ionian late MWGS I [SiA Ic] influences are observed on trefoil-mouthed *oinochoai* and *dinoi* named North Ionian Early Orientalizing Style II "Vlastos Group".²³ The wide shouldered shape of the *oinochoai* is in accordance with both North Ionian Early Orientalizing Style I vases and contemporary South Ionian vases. The first striking similarities are the simple cable on the neck, multiple fields decorated with figures, subsidiary ornamental patterns [including the loop pattern] separating the figural fields and the South Ionian type of lotus flowers and buds chain on the lower body.²⁴

12 U. Schlotzhauer and H. Mommsen, "Determining the Origin of Some East Greek Pottery Types and Groups of the Seventh and Sixth Centuries BC Using Neutron Activation Analyses", in G. Şenol-Cankardaş, M.N. Aytaçlar, H. Cevizoğlu (eds.), "İonia'da Yeni Arkeolojik Araştırmalar-II", 27-28 May 2021, *International Online Symposium* (Unpublished presentation). A. Lemos tentavily classified the Kriworoschje *oinochoe* as chian (Lemos 1991, no. 350, pp. 20-22).

13 Robertson 1940, pl. I.f.j.h.

14 Lemos 1991, no. 352. On the style of the dog from Al Mina cf. Walter 1968, no. 602, pl. 122, (Rhodos 12065), on the style of the spotted deer cf. Walter 1968, no. 601, pls. 120 and 122 (Rhodos 12080) = Jacopi 1931, fig. 19.

15 Lemos 1991, no. 353; Robertson 1940, pl. III.t, cf. Solovyov 2005, no. 20 (Б451), p. 34.

16 British Museum 1888, 0601,468.c, g-1, 1888,0601.478.k; Lemos, pl. 12.114 from Emporio and pl. 13.124 from Rizari.

17 Aytaçlar 2022, pp. 262-263.

18 Aytaçlar 2005, pp. 21-31, pls. 4-11. For examples see Korpusova 1980, figs. 3-6; Hürmüzlü 2004, fig. 15.

19 Aytaçlar 2005, pp. 40-44, pls. 13-15.

20 Rallo 1982, fig. 19 (Selinous).

21 Akurgal 1983, pl. 36.a (Smyrna).

22 On the bull-panther fight and the addition of the fox to the repertory on the Pitane *oinochoe* (Aytaçlar 2005, no. E.64, pl. 13) cf. Kopeikina 1972, fig. 3-5 = Walter 1968, no. 503, pls. 94-96. (Temir Gora *oinochoe*).

23 Aytaçlar 2005, pp. 45-50; Aytaçlar 2022, p. 263.

24 Walter 1968, no. 622, pl. 128; Özkan 1999, no. 87, p. 50 = Akurgal 1983, pls. 112.a and 117.c; Aytaçlar 2005, pls. 19-20. Cf. *CVI* Munich 6, inv. no. 449, pls. 273-274.

In the 630-620/610s MWGS II [SiA Ic late] influence is observed on the group named North Ionian Early Orientalizing Style II “Hamburg Group”.²⁵ Floral motifs centrally arranged on the shoulder,²⁶ goose figures of the South Ionian type²⁷ and reserved spots on animal hides²⁸ are typical. However, apart from these small groups which failed to be decisive in the development line of the pottery, North Ionian potters would follow their own independent development.

In the early examples of the London *Dinos* Group, which has a controversial production site [Phocaea? Cyme?],²⁹ classified as Group A by K. İren,³⁰ the row of tongues at the transition to the shoulder, the loop pattern separating the figural friezes and the dotted volute and palmette ornament on the lower body reveal the South Ionian MGWS I [SiA Ib/SiA Ic early] influences.³¹

After this long introduction, when we return to our subject of Aeolian pottery, the shoulder-handled *amphorae*, used as urns in Aeolian necropoleis and found as the most widespread shape of this pottery thanks to necropoleis excavations, were rarely used in South Ionian pottery³², although they appear to be specific to this region. South Ionian influence is very strong on the vases classified as aTs I (Aiolische

Tierfriesstil I) by Kaan İren.³³ The neck of the shoulder-handled *amphora* from Pitane (pl. I.2),³⁴ is arranged in metopes alternately decorated with lozenge-net and star patterns.³⁵ On the belly, the lozenge-net and checkerboard patterns are alternately arranged in metopes.³⁶ It is evident that both motifs were used under the influence of South Ionian MWGS I [SiA Ib] pottery. On the same vase, the elaborate drawing with thin brush which will not be traced on later Aeolian pottery, the face style of the spotted deer and especially the swallows perching on filling motives are specific to the MWGS I late/MWGS II early [SiA Ib/SiA Ic] South Ionian pottery.³⁷

In the same stylistic phase, the round-mouthed *oinochoe* from Pitane³⁸ clearly imitates MWGS I [SiA Ib] examples with the alternate arrangement of lozenge-nets and dot rosettes in metopes bordered with loop patterns on the neck.³⁹ The style of the dog figures also attests of this similarity.⁴⁰

A *dinos* found in Pitane⁴¹ also confirms the South Ionian inspiration in the beginning of Aeolian figural pottery production with its ring handles emerging from the shoulder and stylistic details.⁴² K. İren stresses that the South Ionian influence on this early phase of Aeolian Orientalizing pottery is too clear to be doubted.⁴³

25 Aytaçlar 2005, pp. 58-69; Aytaçlar 2022, pp. 263-265.

26 Özkan 1999, no. 86, p. 49 (Pitane), cf. Walter 1968, no. 605, pl. 121 (Rhodos 13843) = Jacopi 1932-1933, fig. 59.

27 Kameiros vase (British Museum 1864,1007.21, Walter-Karydi 1973, no. 883, pl. 106) cf. Fairbanks 1928, Boston MFA inv. no. 03.90, pl. 26.290.

28 Smyrna (Walter-Karydi 1973, no. 879, pl. 111) and Banditaccia (Walter-Karydi 1973, no. 878, pl. 105) vases cf. Fairbanks 1928, Boston MFA inv. no. 03.89, pl. 27.291.

29 M. Kerschner suggests Cyme as the production centre based on clay analysis data (Kerschner 2006). K. İren (İren 2002) and N. Aytaçlar discuss the possibility of Phocaea (Aytaçlar 2007, pp. 63-64).

30 İren 2002, pp. 172-177.

31 The Pyrrha *dinos* (İren 2002, no. 63, fig. 4) an early example of London *Dinos* Group cf. Coldstream and Catling 1996, pl. 103.18 (Knossos), Kerschner 2002, cat. no. 61, fig. 31 (Ephesos).

32 Nemirova-Boltyskaya, Vakhtina 2018, fig. 165.

33 İren 2003, pp. 57-65.

34 Akurgal 1987, pls. 18 and 104 = Özkan 1999, no. 84, p. 48.

35 Cf. *CVA* Berlin Antiquarium 4, inv. no. F 295, pls. 156-157. For other Aeolian *amphorae* bearing the lozenge-net pattern see İren 2003, pls. 14.73 and 14.75.

36 Cf. Villing 1999, fig. 3.

37 For the use of swallows perched on animal tails or on filling ornaments in South Ionian pottery see Louvre A 312, *CVA* Louvre 1, pl. 5.1, E 658; *CVA* Louvre 1, pl. 6; J. Paul Getty Museum 81.AE.83, Towne-Markus 1997, p. 29; Pharmakowsky 1911, fig. 42 (Nemirova).

38 İren 2003, pls. 16-17.134.

39 Käufler 2004, cat. no. 173, pl. 9.

40 On the dog figures cf. Walter 1968, no. 602, pl. 122 (Rhodos 12065). On the dog figures, pendant tongue groups above the dogs and the broad glazed area on the belly cf. Rhodos 14023 (Jacopi 1932-1933, fig. 116bis). K. İren classifies Rhodos 14023 *oinochoe* under his Aeolian pottery (İren 2003, p. 57).

41 İren 2003, pl. 16.121, figs. 20 and 23.

42 On the dog and wild goat figures cf. Fairbanks 1928, Boston MFA inv. no. 03.90, pl. 26.290.

43 İren 2003, pp. 57-65, particularly 128.

In the following aTs II [Aiolische Tierfriesstil II] phase, Aeolian pottery painters quickly developed their own style, but at the same time they followed contemporary developments in South Ionia. In the decorative scheme of shoulder-handled *amphorae* the figural decoration is usually restricted to the shoulder, while in some *oinochoai* multiple fields decorated with figures are used. Examples from Larisa use the loop pattern to separate between fields of figural decoration and a lotus flowers and buds chain of the South Ionian type is added to the lower body.⁴⁴ The decorative scheme of South Ionian MWGS I late [SiA Ic early] is literally imitated.⁴⁵ A similar decorative scheme was used in the aTs III [Aiolische Tierfriesstil III] phase without the lotus flowers and buds chain on the lower body.⁴⁶

The decorative scheme of the shoulder-handled *amphorae* is based on a single field decorated with figures, therefore it differentiates from the *oinochoai*. The loop motif which is the most preferred ornamental pattern of South Ionia was lovingly used on *amphorae*. However, this time, instead of the small loop pattern that separated the figural fields, a big loop pattern covering the neck or placed below the figural scene on the shoulder was preferred (pls. II.1-2).⁴⁷ It is observed that Aeolian painters tended to make rectilinear loops rather than rounded lines [Aigai examples]. The tongue pattern which has turned into a simple vertical hatching at the transition to the shoulder and the arrangement of the shoulder composition to bear a central floral motif are accepted as South Ionian influences. The Pitane *amphora* demonstrates that geese of the South Ionian type also entered the repertory of the Aeolian painters.⁴⁸

The South Ionian type of lotus flowers and buds chain rapidly became one of the most popular motifs used in various shapes of Aeolian pottery. It became a preferred motif not only in the

“Tierfriesstil” group, but also in the “Punktstil-III” phase of K. İren. Besides the previously discussed examples, Aeolian painters also used this motif on the shoulder of *amphorae*.⁴⁹ In some examples Aeolian painters used different types of lotus flowers too. It is known that similar experimentations were made by South Ionian painters as well.⁵⁰

The stylistic details of Aeolian orientalisng pottery carry the sloppy, clumsy, and rough style of a provincial school. On the other hand, the influence of South Ionian pottery is distinguished not only in the decorative scheme and the preferred patterns, but also in the stylistic details of the figural scenes. South Ionian influences are also observed in the drawing of the animals and sometimes in the preference of filling motifs. Grazing goats, pendent triangles, pendent roundels with simple hatched petals and cross-and-triangle motifs reveal this mutuality.⁵¹ On a lekane lid from Pitane (pl. II.3)⁵² the reserved areas dividing the body parts of the grazing wild goats are rough, however the details of their faces and the geese on both sides of the handle reflect the South Ionian style. The figural fields are again separated by loop patterns.

The loop pattern, the lotus flowers and buds chain and figures in South Ionian style, particularly typical geese, are repeated in numerous Aeolian orientalisng vases (pl. III.1).⁵³ Most of these details probably continued to be used by Aeolian painters, even after they were abandoned in South Ionia, as it was a provincial school, not concerned in following periodic fashions since it was not open to foreign markets.

Some *dinoi* of Aeolian production use the shape with the ring handles emerging from the shoulder mentioned above and the decoration on the shoulders is arranged in metopes consisting of pendent rays (pl. III.2)⁵⁴. Once more these examples show that the Aeolian painters always

44 Boehlau, Schefold 1942, pls. 20.11; 22.9; 29.4.

45 Cf. *CVA* Munich 6, inv. no. 449, pls. 273-274.

46 İren 2003, pls. 33-34.139 (Gryneion).

47 Özkan 1999, no. 80, p. 46.

48 İren 2003, pl. 18.79. Cf. *CVA* Louvre 1, II DC, pl. 5.3, A 313 (Coulié 2014, pp. 95-98, S 369) and CA 4518 (Coulié 2014, pp. 106-108).

49 For Tierfriesstil II example see İren 2003, pl. 21.85 (Pitane), for Punktstil III example see İren 2003, pl. 11.30 (Pitane). For examples using the same motif on *dinos* shoulders see İren 2003, pls. 24.123; 32.127 (Gryneion), for examples of use in plates see İren 2003, pl. 25.228 (Pitane).

50 On the lotus flower with palmette petals on the shoulder of Myrina 576 *amphora* (Louvre B 561, Walter-Karydi 1970, pl. 5.3, Coulié 2014, pp. 176-177) cf. British Museum 1861,1024.13 (Kameiros, Kinch 1914, fig. 104).

51 On the stylistic details of the Pitane *amphora* (İren 2003, pl. 23.87) cf. Chistov 2007, Ill. 14.4 (Berezan).

52 Akurgal 1993, Lev. 12.a = Özkan 1999, no. 85, p. 49.

53 For a typical example see İren 2003, pl. 22.86 (Pitane) = Yardımcı 1985, no. 207.

54 İren 2003, pls. 31-32.125-126 (Gryneion and Pitane).

had their eyes on the South Ionian potters, not only in terms of style but also in the sense of preferred shapes and decorative scheme.⁵⁵

It is known that the drinking cup preferred in the Aeolis region is a Lydian type, deep “cotyle type” skyphos. Aeolian productions use a ring base instead of the conical foot of the Lydian examples. The favourite drinking cup of South Ionian potters is the cup with an everted rim (Ionian cup). Besides the overseas “colonial” production of these drinking cups, local imitations are also known in the region of North Ionia⁵⁶ and the Hellespontos workshops⁵⁷. It is possible that Aeolian potters also produced cups with everted rims, even if in small numbers. Some Cyme and Aigai finds differentiate from the standard South Ionian types in their shapes and the arrangement of the decorative bands, suggesting that they might be local productions (pls. III.3, IV.1). Two cups with everted rims from Aigai are grey monochromes.

Lastly, I would like to remind that our knowledge on the archaic pottery of the Aeolis region is insufficient and that the hereby discussion

is limited to references on the interaction between Aeolis and South Ionia in the light of a few examples. In the same way that there are different production centres and therefore various pottery schools in Ionia, different production centres should be expected in Aeolis as well⁵⁸. Although we cannot distinguish the products of these different centres yet, the data pointing to the existence of centres with distinctive styles should be taken into consideration. For example, the style of some sherds from Aigai are similar to examples known from coastal poleis, such as Cyme, Pitane, Myrina and Gryneion, while some have shapes and decorative details unknown in other Aeolian centres (pl. IV.2).⁵⁹ Likewise, some Cyme finds bear floral ornaments decorated with clumsy, large dots and are considered to be later productions than the well-known Aeolian orientalisering pottery groups. As our knowledge on Aeolian pottery increases, we will have the opportunity to distinguish the relation degree between the possible production areas in question and South Ionian pottery in a more sophisticated way.

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55 For South Ionian *dinoi* with ring handles emerging from the shoulders and the decorative scheme with metopes, consisting of pendant rays see Kopeikina 1970, Ris. 8; Solovyov 2005, no. 15 (B65.1), p. 33.

56 Dupont 2000, pp. 451-452, fig. 317 (Smyrna).

57 Dupont 2008, p. 6, figs. 6-7; Aytaçlar, Kozanlı 2012, pp. 34-39.

58 K. İren thinks that of the two groups that he classifies as “Tierfrisstil” and “Punkstil” the former was produced in coastal cities, and the latter in the Aeolian hinterland (İren 2003, p. 157). He also draws attention to possible local imitations (İren 2003, pp. 97-102).

59 See for the Archaic levels of Aigai, Sezgin 2022, pp. 38-39.

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1



2

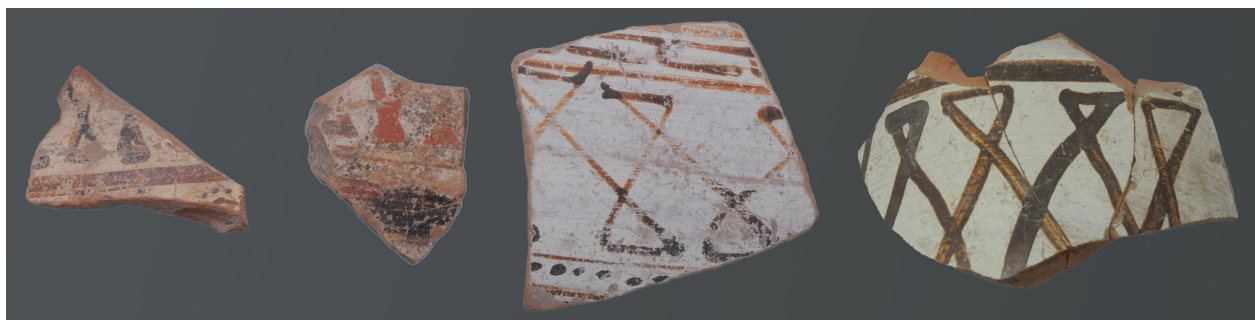
PL. I – 1 Carian round-mouthed *oinochoe* from Hydai / Damliboğaz (Archives of İ. Fazlıoğlu). – **2** Shoulder-handled *amphora* from Pitane, İzmir Arkeoloji Müzesi, Inv. no. 5798 (Özkan 1999, no. 84).



1



3



2

PL. II – 1 Shoulder-handled *amphora* from Pitane, İzmir Arkeoloji Müzesi, Inv. no. 5795 (Özkan 1999, no. 80).
 – 2 Sherds from Aigai (Archives of the Aigai Excavations). – 3 Lekanis lid from Pitane, İzmir Arkeoloji Müzesi,
 Inv. no. 5796 (Akurgal 1993, Lev. 115).



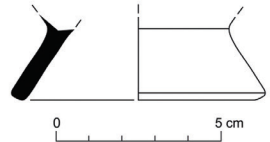
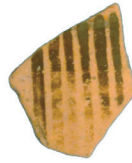
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2a



2b



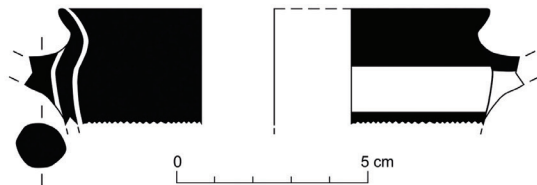
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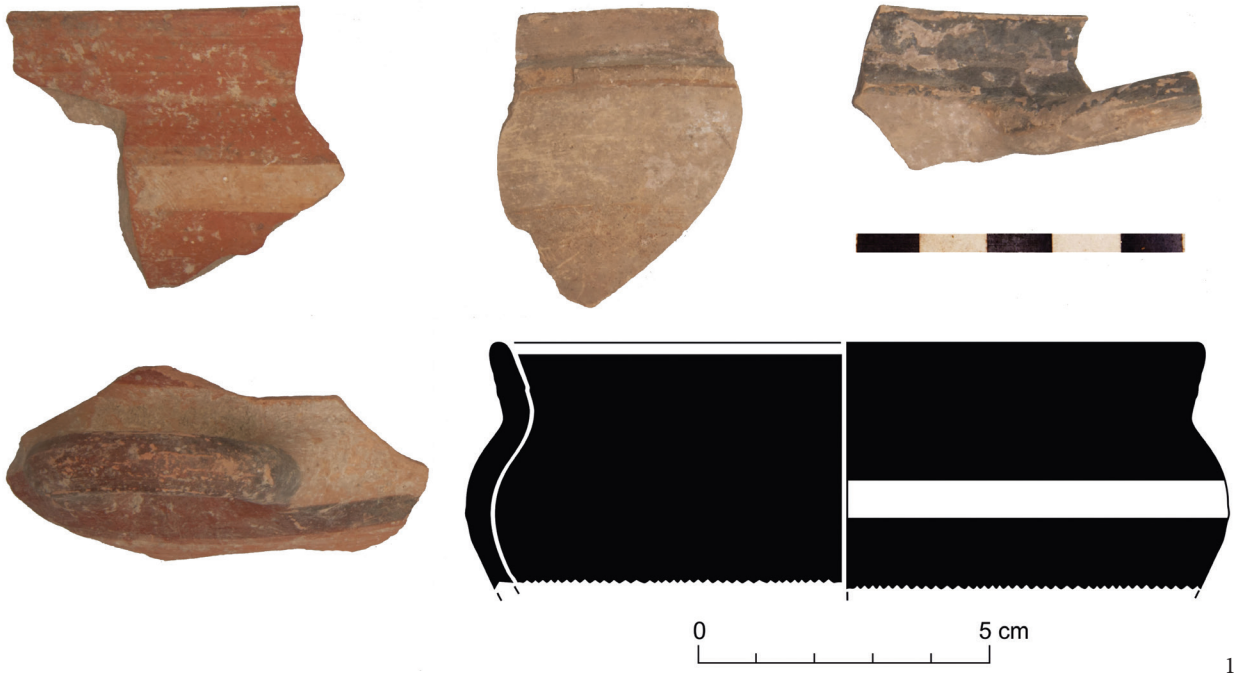
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PL. III – 1 Shoulder-handled *amphora* from Pitane İzmir Arkeoloji Müzesi, Inv. no. 8380 (Yardımcı 1985, no. 207). – 2 *Dinos* from Gryneion, Bergama Museum, Exc. No. 73-25 (Umar 2002, Res. 68). a: *Dinos* from Gryneion, Bergama Museum, Exc. nos. 73-25 (Archives of the Aigai Excavation). b: *Dinos* from Gryneion, Bergama Museum, Exc. nos. 73-25 (Archives of the Aigai Excavation). – 3 “Ionian Cup” sherds from Aigai (Archives of the Aigai Excavations).



PL. IV – 1 “Ionian Cup” sherds from Cyme (Archives of the Aigai Excavations). – 2 Aeolian orientalisising pottery sherds from Aigai (Archives of the Aigai Excavations).