

# Mycenaean cultural impact on the Çine (Marsyas) plain, southwest Anatolia: the evidence from Çine-Tepecik

Sevinç Günel

*University of Hacettepe*

## Abstract

Tepecik is situated in the province of Aydın, on the edge of the Çine valley that forms the southern branch of the Maeander river system. It is located on a mountain pass extending towards the south, as well as on a natural passageway through the mountain range on the western side of the Çine plain. Its location on a number of natural routes is reflected in the material culture of the site, which displays both local (western Anatolian) and Aegean elements. The Late Bronze Age cultural remains from Çine-Tepecik include a group of Mycenaean pottery, presented and assessed in this study, that can be dated to the LH III B1 to LH III C period (ca. 1320/1300–1190/1090 BC) based on decorative style and typology. Both the locally produced and imported Mycenaean ceramics at Çine-Tepecik reflect characteristic vessel forms and decorative elements of Mycenaean decorated pottery. In particular, the motifs used in the decoration of the vessels resemble those of the later phases of the Mycenaean decorative style and exemplify the decorated pottery tradition of the period. The later phases of Mycenaean culture are noteworthy for the distribution of the culture across a wide area, including the eastern Aegean islands and the coastal region of western Anatolia. The Mycenaean finds from Çine-Tepecik demand a re-evaluation and an extension of the Mycenaean cultural sphere in this period to include Çine (Marsyas).

## Özet

Aydın bölgesinde Büyük Menderes'in güney kollarından Çine Çayı kenarında yer alan Çine-Tepecik, bir taraftan güneye uzanan doğal geçit üzerinde diğer taraftan ise, Çine ovasının batısında, dağ sıraları arasında oluşturduğu doğal yol üzerindeki konumu ile bölgeye özgü ve aynı zamanda Ege bölgesi ile ilişkileri yansıtan bir kültürel yapıya ışık tutmaktadır. Çine-Tepecik Geç Tunç Çağı kültür tabakasına ait kalıntılar ve bu çalışmada ele alınan bir grup Miken seramiği form ve bezeme stili açısından, LH III B1–LH III C dönemlerini (ca. 1320/1300–1190/1090) kapsayan bir kronolojik gelişim göstermiştir. Çine-Tepecik Miken buluntuları arasında yerli ve ithal malzeme grubunu veren bu kaplar, Miken seramik gelişiminden tanınan karakteristik kap formu ve bezeme biçimini yansıtmaktadır. Özellikle kaplar üzerine uygulanan motifler, Ege'de Miken kültürü son evrelerinin bezeme biçimini oluşturmakta ve aynı zamanda M.Ö. 1. Binyılı başına değin takip edilebilen süsleme geleneğini göstermektedir. Miken kültürünün son evreleri, Ege coğrafyasında Doğu Ege adaları ve Batı Anadolu'nun kıyı şeridini kapsayan bir dağılım alanı ile dikkati çekmiştir. Ancak Çine ovasındaki konumu ile Çine-Tepecik Miken buluntuları, bu coğrafi sınırın, Çine (Marsyas) bölgesini de kapsayan bir yayılım alanında değerlendirilmesi gerektiğini ortaya koymaktadır.

Archaeological research carried out recently in western Anatolia has produced remarkable results that help to define the cultural characteristics of the second half of the second millennium BC in this region. Within the scope of these studies, the sites of Panaztepe (Erkanal-Öktü 2008: 70–90), Liman Tepe (Günel 1999b:

59–62, Erkanal 2008: 92–100), Çeşme-Bağlararası (Erkanal, Karaturgut 2004: 165–78; Şahoğlu 2007: 309–20), Bakla Tepe (Özkan, Erkanal 1999), Bademgediği Tepe (Meriç, Mountjoy 2002: 79–98; Meriç 2003: 79–98) in the Izmir region and Ephesos-Ayasoluk (Büyükkolancı 2007: 21–26; 2008: 41–55), Kadıkalesi



Fig. 1. Map showing the location of Çine-Tepecik within the Çine (Marsyas) valley and major sites mentioned in the text

(Akdeniz 2006: 7–14), Miletus (Niemeier, Niemeier 1997: 194–206, 218–29) and Milas-Pilav Tepe (Benter 2006: 1–6) to the south of Izmir have provided new data on Mycenaean influence in western Anatolia. The Late Bronze Age in western Anatolia is a problematic period, with questions surrounding the relationship this area had to the Aegean, on the one hand, and to the Hittite world, on the other. The historical geography of the area has always been a focus of research, with regard to the archaeological evidence and its relationship to Hittite texts recounting Hittite presence and activity in the area (Garstang, Gurney 1959: 75–115; Macqueen 1968: 169–85; Bryce 1974: 395–404; 1998: 206–14, 244–46, 320–23, 339–344); Güterbock 1983: 133–38.

Recent research at key sites such as Miletus and Iasos has served to highlight and elucidate the nature of Mycenaean interaction with the southwestern Anatolian coast, but the hinterland remained largely unexplored

until recently (Bryce 1989: 1–21; Niemeier, Niemeier 1997: 241–48; Greaves 2007: 7). The Mycenaean pottery discovered during the excavation of the Late Bronze Age levels at Çine-Tepecik in 2004–2007 makes an important contribution to our understanding of the Mycenaean cultural impact in this region and helps to clarify cultural developments in the later phases of the Late Bronze Age.

In this article, the site of Çine-Tepecik will be introduced within the framework of its physical setting, which provides a context for its interaction with the Mycenaean world as well as coastal sites. The finds of Mycenaean pottery from the 2004–2007 seasons will be catalogued, their manufacture discussed and their relation to regional styles examined. Finally, the significance of these finds will be discussed and conclusions drawn about their chronological development and the implications of this for our understanding of Mycenaean cultural impact in this region.

### The geographical context

Çine-Tepecik is located in the province of Aydın on the plain of the Çine Çayı, one of the southern tributaries of the Büyük Menderes (Maeander) river (fig. 1). The mound, which is located 1km east of the Çine Çayı on the banks of the Kalabak stream, is surrounded by cultivated fields (figs 2 and 3). Long-term cultivation across much of the mound has resulted in the destruction of some cultural remains, with later period remains on the upper levels completely obliterated and the remains of Bronze Age and lower levels demonstrating disturbance. In addition to agricultural destruction, illicit excavations have caused further damage to the mound. Nevertheless, the site has yielded significant results concerning the region's archaeological cultures. It is not only important for Anatolian archaeology to trace the cultural characteristics of Çine-Tepecik, but also for the Aegean world, as they shed light on the Late Bronze Age, Middle Bronze Age and Chalcolithic periods of the Aydın region, which is currently best known for its Classical remains (Günel 2006b: 19–28; 2007: 231–46; 2008b: 73–90).



Fig. 2. The site of Çine-Tepecik viewed from the east

The plain in which Çine-Tepecik is located gives way to a mountain range to the west and this in turn extends to the Aegean Sea. Owing to its geographical position on natural communication routes, the site had easy access to the sea and established cultural relations with the Aegean world. The Menderes river and its tributaries undoubtedly played a significant role in these cultural

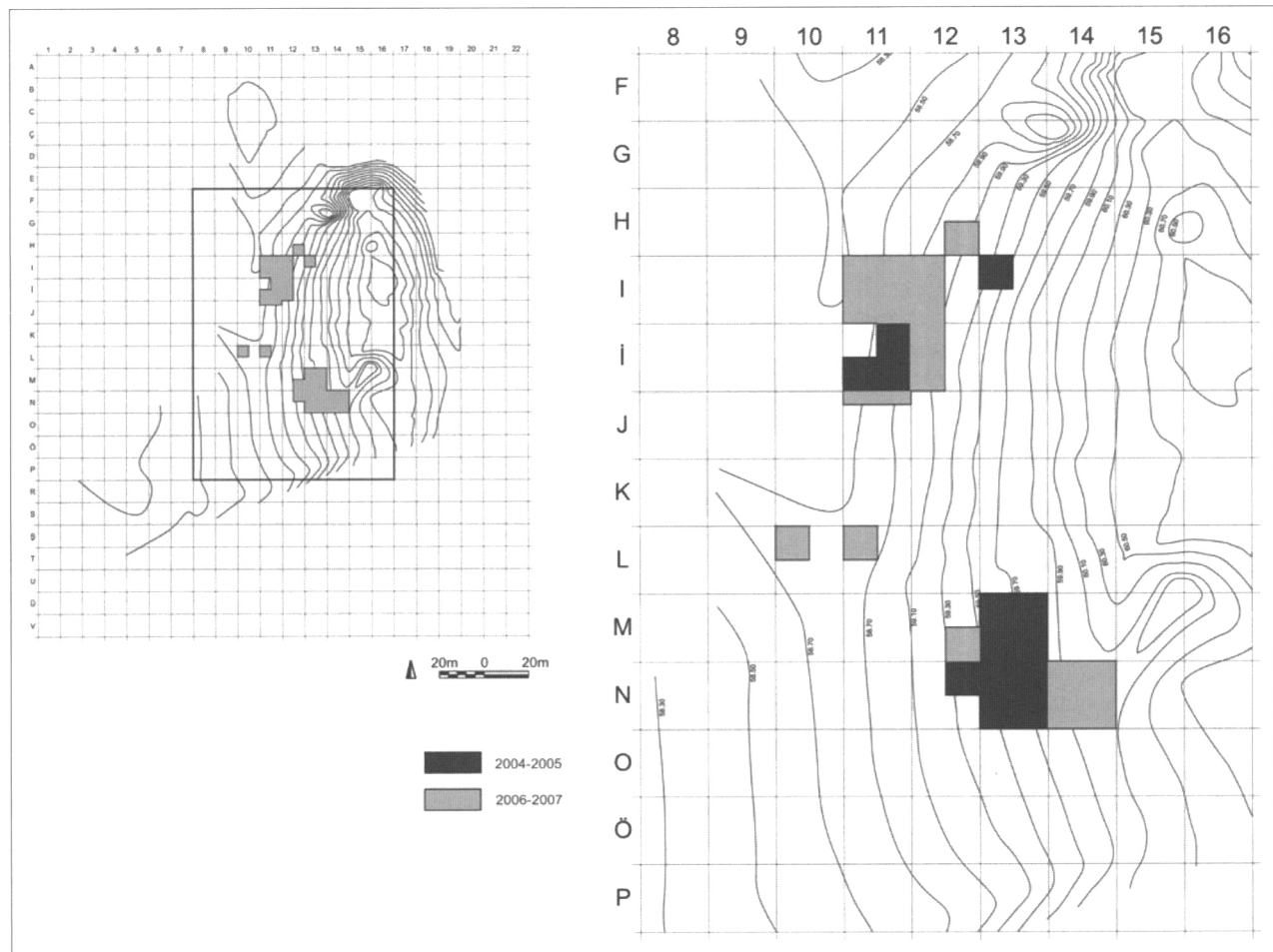


Fig. 3. Topographical plan of Çine-Tepecik showing the excavated areas

relations. The rivers of this region provided the conditions necessary for the establishment of settlements and, by the means of the natural routes they provided, also allowed the transfer of cultural traits and ideas between regions, including the Izmir region to the north, the Aegean to the west and central Anatolia to the east. In the Lower Menderes region, the Çine Çayı provides a natural passage to the south. The mountains north of the Çine Çayı form a narrow passage and the plains that broaden out in the Çine-Tepecik region narrow once more towards Yatağan-Muğla to the south, where the topography becomes mountainous once more.

The contribution of the Çine-Tepecik excavations to the region's archaeology can be summarised as follows. Firstly, the site was continuously inhabited from the prehistoric to the Carian-Geometric period (Günel 2007: 234–41, figs 1–7). Secondly, the Bronze Age and Chalcolithic (Aegean Final Neolithic) cultures of Çine-Tepecik have yielded evidence for relations with the Aegean world (Günel 2006b: 21; 2007: 234–36, figs 1–3; 2008a: figs 6–8; 2009: 230–33, fig. 7). This demonstrates that Çine-Tepecik displays a cultural and chronological development parallel to other cultural regions in the vicinity (Greaves 2007: 5, fig. 1).

On the mound, Levels II 1 and II 2 represent cultural deposits dated to the second millennium BC, with evidence of a fortified settlement. In the western part of the mound, a fortification wall, oriented in a northeast-southwest direction, conforms to the topography of the mound. This fortification wall was further strengthened by square towers (fig. 4). The major contribution of the Çine-Tepecik excavations to the region's archaeology has been the investigation of the Late Bronze Age settlement and its associated finds. Level II 1, representing the latest period of the Late Bronze Age settlement, has revealed architectural remains with signs of a heavy fire (figs 4 and 5).

Local pottery forms the majority of finds from the destruction level (Level II 1a), dated to the last phases of the Late Bronze Age. This level has also yielded painted pottery. Among the local wares, medium-fine wares of a yellowish-buff colour as well as coarse wares are abundant. In the buff and yellowish-buff wares, bowls and cups display characteristics of the western Anatolian pottery tradition (fig. 6a–b). Mycenaean decorated pottery forms ca. 10% of the total sherd count in this archaeological level. In the level belonging to the earlier phases of the Late Bronze Age (Level II 1b), besides buff and yellowish-buff wares, a grey pattern-burnished ware also exists. This is a fine ware with a grey fabric and a slip that was burnished to a dark-grey colour. A pattern burnish consisting of parallel vertical lines or zigzags was applied either on the interior or exterior face of the vessel (Günel 2007: 238, fig. 6; 2008a: 135, fig. 9).



Fig. 4. Plan of the architectural remains in the western area

Pattern burnishing, present on the grey ware of Çine-Tepecik, is also present on the wavy and zigzag decorated vessels of Troy V, VIa and VI d–e (Blegen et al. 1953: 77, figs 356.5–9, 372.19). The pattern burnish, applied on dark-grey bowls which were probably handmade, consists of haphazardly placed zigzags and lines and is dated to the early phases of Troy VI (Pavúk 2007: 297–300, fig. 1). At Beycesultan, pattern burnish is observed on fruitstands and bowls in the form of radial, vertical and wavy-line patterns (Mellaart, Murray 1995: 1–55). This comparison demonstrates that the local pottery from the Late Bronze Age at Çine-Tepecik displays a parallel chronological development to the rest of western Anatolia. Western Anatolian grey pattern-burnished ware is significant in the early phases of the Late Bronze Age at Çine-Tepecik (Level II 1b) (Günel 2007: 238, fig. 6; 2008a: 135–36), whereas the Mycenaean pottery presented in this article sheds light on the chronological development of the site's later phases (Level II 1a).

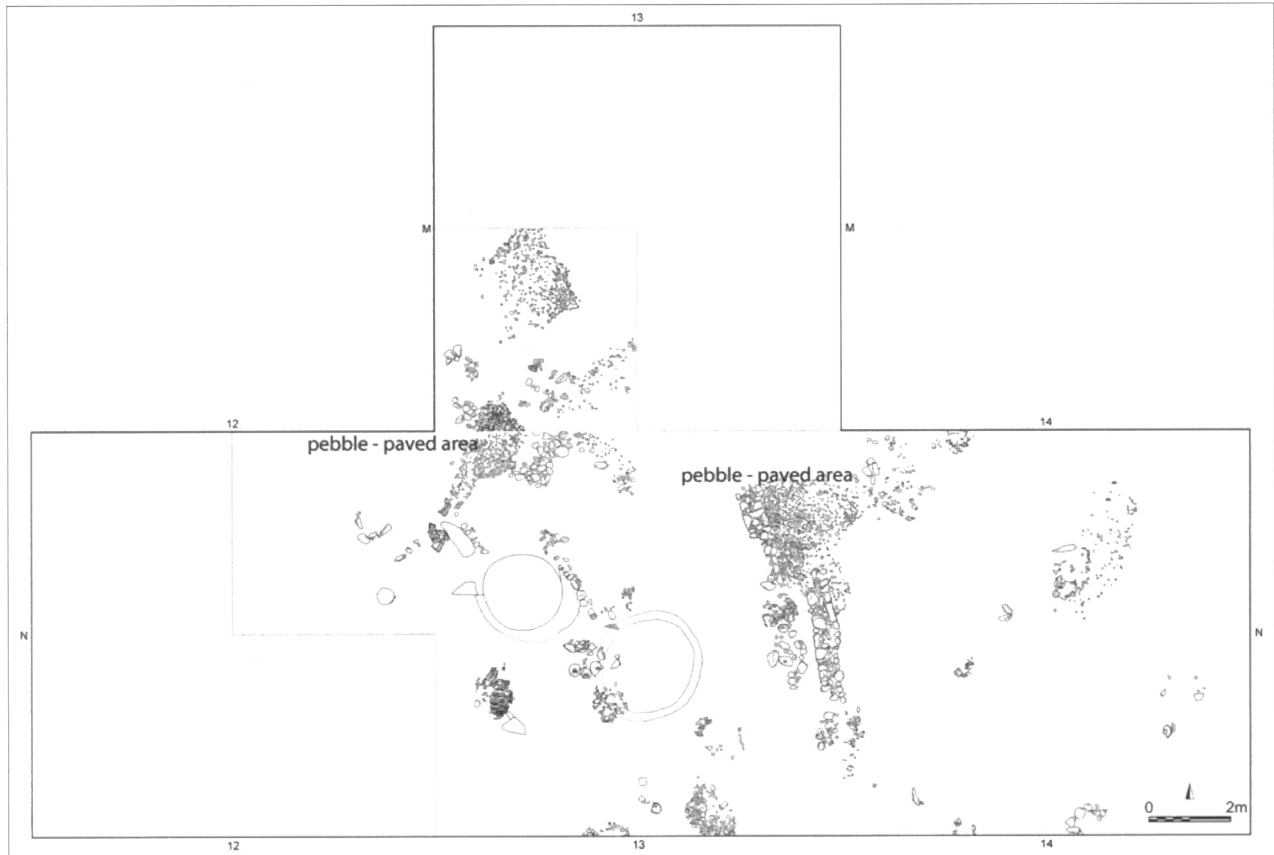


Fig. 5. Plan of the architectural remains in the southern area



Fig. 6a. Local pottery from Level II 1a



Fig. 6b. Local pottery from Level II 1a

### The Mycenaean pottery from Çine-Tepecik

Based on the characteristics of material and technique, two groups of Mycenaean ware have been identified at Çine-Tepecik: fine ware and medium-fine ware.

The fine ware is characterised by a very fine clay with very fine mica inclusions and a fabric of greenish-buff or pale-yellow colour. The exterior surface is very pale brown to white, greenish-buff or white slipped. The fine ware was thrown on a fast wheel and the pottery is hard,

having been fired to high temperatures. Painted decoration ranges from red to reddish-brown in colour. The texture of the clay, temper/inclusions and surface treatment of the fine ware can further be divided into two. Fine ware I (FW I) is discernible by its fine, non-porous clay texture, as well as its hardness and thin walls. It is highly likely that this group represents imported Mycenaean ware. Fine ware II (FW II) has fine mica and quartz inclusions, and small pores. The clay texture and

the surface quality display the characteristics of a locally produced Mycenaean ware. However, a more precise understanding of this classification will only be possible with the aid of scientific analyses.

Çine-Tepecik Mycenaean medium-fine ware (MFW) clay has fine mica, quartz and grit inclusions. The pottery was fired to a high temperature and shaped on a fast wheel. The colour of the clay is reddish-buff, buff and reddish-yellow; while the slip is very pale brown to reddish-yellow. The decoration is reddish-brown. Çine-Tepecik medium-fine ware is possibly locally produced, judging by its clay and technique. The micaceous clay, which is characteristic of local wares, is a well-known attribute of the Bronze Age pottery of the Büyük Menderes region (Günel 2006a: 160–64). Besides mica inclusions, bowls in fine and medium local wares which have a gold-mica slip demonstrate a surface treatment that is evidenced both at Çine-Tepecik as well as at other sites of the second millennium BC in the Büyük Menderes valley.

The groups of pottery that have been identified as local Mycenaean wares (FW II and MFW) display a very similar fabric. Variants of this characteristic of the local wares (mica and quartz inclusions) can also be observed to the north of the Büyük Menderes in the region of Izmir, as well as in the Gediz (Hermos) region at the sites of Panaztepe and Urla-Liman Tepe (Günel 1999a: 37; 1999b: 51–60).

*The vessels (bowls, stirrup jars and others)*

Mycenaean pottery finds were concentrated in the western and southern areas of the site (figs 4 and 5). In the western area, a deposit of fallen mud-brick was excavated close to a substantial defensive wall (Günel 2006b: 22, plans 3, 4). These mud-brick remains in trench I/13 do not appear to form a wall extension or structure and probably belong to the superstructure of the city wall.

Amongst the vessels in squares III–IV/b–d in trench I/13, located to the south of these mud-brick remains, a deep bowl displays Mycenaean material/techniques, form and decorative motifs (cat. I; fig. 7). This deep bowl belongs to the fine ware I group, and is greenish-buff in colour and thin walled. It is cream slipped and the decoration on the bowl is reddish-yellow to reddish-brown. The decoration on the body consists of a vertical zigzag line with two vertical bands on either side (FM 75).

This bowl corresponds to the FS 284 form in the Mycenaean repertoire, a vessel that is widespread and well-known from the LH III B1–2 and C phases (Furumark 1941: 419, FS 284, FM 75:22, 38). The decorative motif on this bowl has a wide distribution in Boeotia-Scimatari (Mountjoy 1983: 76, fig. 30.125) and

Attica-Athens (Mountjoy 1999a: 551–52, 576, 578, figs 200.247, 250, 213.376). Parallels to the triglyph with a fill of vertical zigzag together with other motifs are observed on deep bowls (FS 284) and dated to the LH III B2 to LH III C Early transitional period in Attica at Thorikos (Mountjoy 1999a: 560, fig. 205.290), Argolid-Asine (Frizell 1986: 30, fig. 15.120; for the same fragment, see also Dietz 1982: 69, fig. 77), Mycenae (Wardle 1973: 312–13, fig. 9.36–40, 317, fig. 11.73, 333, fig. 20.225; for the same fragment, see also Mountjoy 1976: 87, fig. 6.46, pl. 14.46; 1999a: 149–50, fig. 38.292), Phocis-Delphi (Mountjoy 1999a: 768, fig. 300.136), Messenia-Pylos (Mountjoy 1999a: 351–52, fig. 120.114), Laconia-Ay. Stephanos (Mountjoy 1999a: 285, fig. 97.202–03), Euboea-Chalkis (Mountjoy 1999a: 711, fig. 272.61) in Greece and at Melos-Phylakopi (Mountjoy 1999a: 912, 920, figs 370.118, 374.157; Sherratt 2000: 329, pls 562–63) in the Cyclades, and are dated to the LH III B and LH III C Middle phases.

A deep bowl (FS 284) decorated with a vertical zigzag line represented the final phase of LH III B2 and the earliest phase of LH III C in Midea (Demakoulou 2003: 84, fig. 7.1). On the other hand, one mug fragment, FS 226, also decorated with the same motif and from the layer of the fortification wall in the West Gate area at Midea, has been dated to the transitional phase between LH III B2 and LH III C Early (Demakoulou 2003: 88, fig. 11). Another parallel to the Çine-Tepecik Mycenaean deep bowl is a grave find at Ialysos on Rhodes (Forsdyke 1925: pl. XIVA 955). This motif (FM 75), which is applied together with different motifs on a deep bowl (FS 284), represents the characteristic decorative style of the LH III B2 to LH III C Early transitional phase (Mountjoy 1999a: 352, fig. 120.115) and is also found with other motifs on kraters.

This motif (FM 75) can also be observed on a krater from Athens (Fountain House) where it resembles a band bordering the figurative representations and is dated to the LH III C Middle phase (Mountjoy 1999a: 598, fig. 222.468; Thomatos 2006: 87, fig. 1.269) in Attica-Athens (Mountjoy 1999a: 598, fig. 222.468–70), Perati (Thomatos 2006: 100, fig. 1.323) and at Kos-Seraglio (Morricone 1975: 370, fig. 370e). In addition, examples of the zigzag motif together with other motifs on a deep bowl are known from pottery dated to the LH III B2 to LH III C Early transitional phase in Argolid-Mycenae (Wardle 1973: 317, fig. 11.64), Attica-Thorikos (Mountjoy 1995: 206, fig. 6.63) and Korinth-Korakou (Mountjoy 1999a: 226, fig. 72.156, 158, 161). Parallels to this motif (FM 75) used together with other motifs on a krater are seen at Lefkandi in Euboea, in the LH III C phase (Popham et al. 2006: 157, fig. 29.7, 193, fig. 2.23.2).

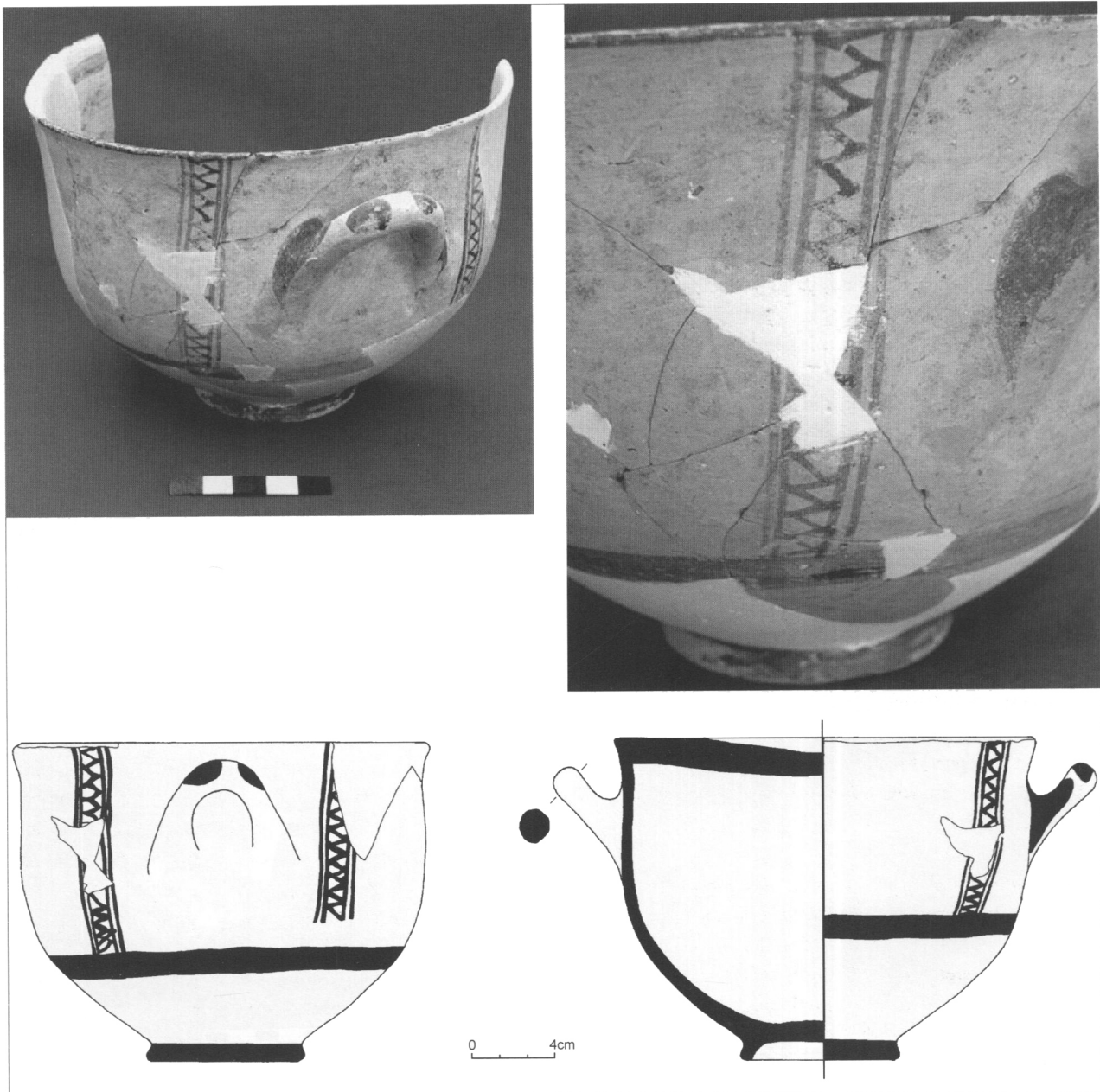


Fig. 7. Deep bowl, from trench I/13

The distribution of deep bowls with this motif can be traced across a wide geographical area including Greece, the Aegean islands and western Anatolia. Comparison with the examples discussed here suggests that it was applied to deep bowls (FS 284) and used until the LH III B and LH III C Early transitional and the LH III C Middle phases. The Çine-Tepecik Mycenaean deep bowl is probably an imported ware, based on the characteristics of its material and technique (FW I), and, if so, it is significant that imported pottery can be located in the interior of southwest Anatolia.

In the western excavation area, the fact that more Mycenaean pottery was collected from within the

settlement as well as in association with the fortification wall suggests that Mycenaean influence on the settlement during the Late Bronze Age was not slight (fig. 4). The walls exposed in squares X/h-1 in trench I/11 and I-II/f-1 in trench J/11 form the corner of a building. The north-eastern wall of this building was excavated in squares X/h-1 of trench I/11 and the southwestern wall was excavated in squares I-II/g-1 in trench J/11. These walls were ca. 0.50m thick and constructed of small irregular stones. The architectural remains indicate a structure that was evidently related to the defensive system in squares VIII-X/e-g and VII-IX/g-1 in trench I/11. The north-western part of this building was attached to the city wall

and covers an area measuring ca. 3.50m by 2.00m. Within this structure a burnt layer was discovered. The pottery destroyed in the fire was documented as an *in situ* assemblage. The forms represented, as well as the fabrics of this assemblage, indicate that this building was a 'storage room' (fig. 4).

Stirrup jars in the pottery assemblage from the burnt layer display characteristics of Mycenaean tradition, including material and technique as well as form and decorative style. The first stirrup jar was found at the bottom of the western wall of this 'storage room' (cat. II; fig. 8). It shows signs of burning and can be categorised as fine ware I. The clay is greyish-buff and the slip varies in colour from grey and dark grey to black. The painted decoration, on the other hand, is brown and reddish-brown. Dot-fringed semicircles form the main decorative element on the shoulder (FM 43i). The body

of the vessel is decorated with horizontal bands that parallel those seen on Mycenaean stirrup jars. The top of the false neck is decorated with concentric circles. The Çine-Tepecik stirrup jar has a very low, conical body (FS 181).

Another stirrup jar from the 'storage room' was found beneath an assemblage of stacked plates of a local ware which is monochrome reddish-buff on both the exterior and interior surfaces. The clay of this fine ware I stirrup jar is fine and pinkish-buff in colour, whilst the slip is pink with red painted decoration (cat. III; fig. 9). The main motif on the shoulder is a variation of motifs described under the heading of 'flowers' by Furumark (FM 18) (Furumark 1941: 202, fig. 45.140). There are also concentric circles on the top of the false neck and the body is decorated with horizontal bands. The jar has a conical body (FS 182).

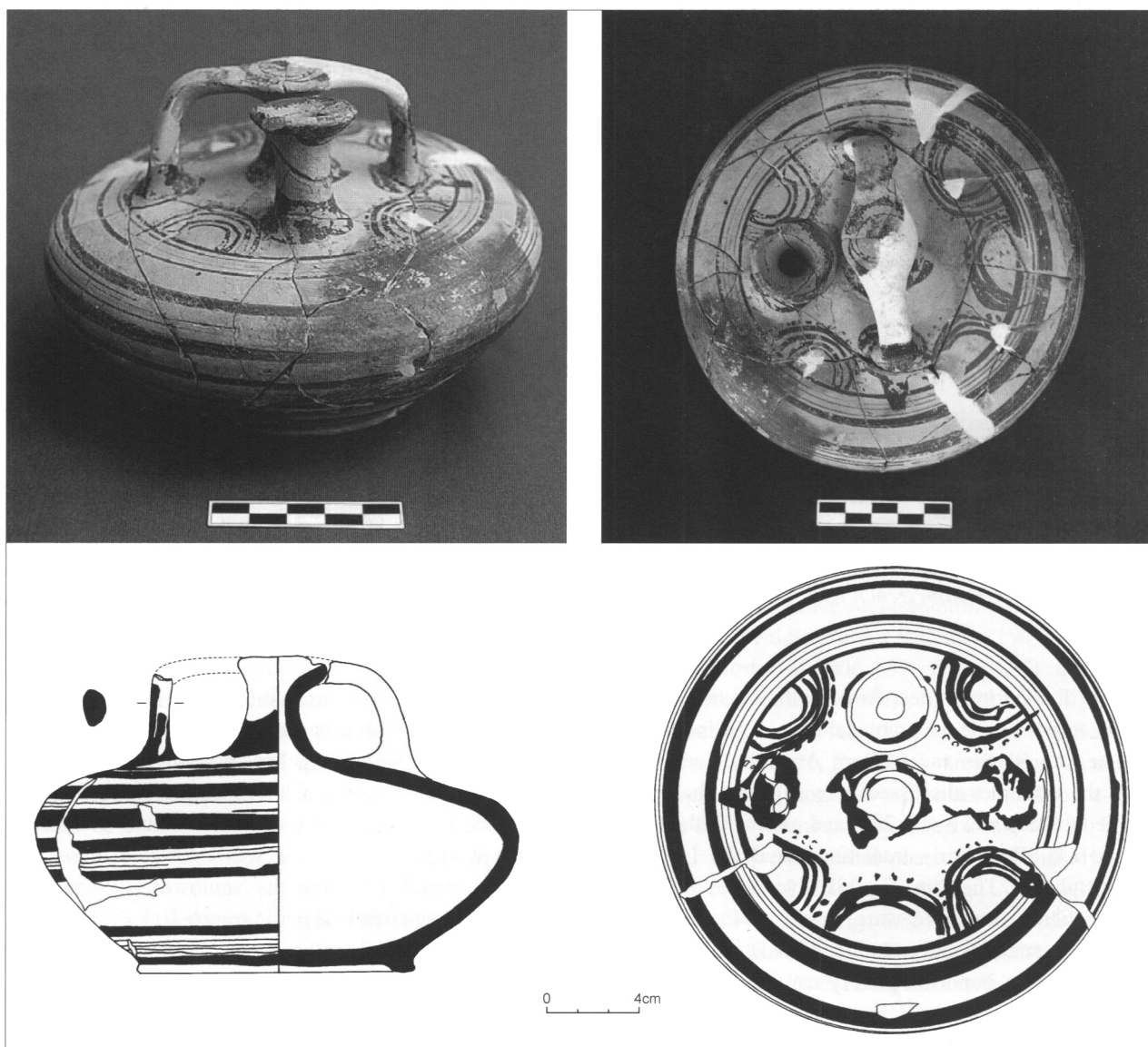


Fig. 8. Stirrup jar, from trench I/11



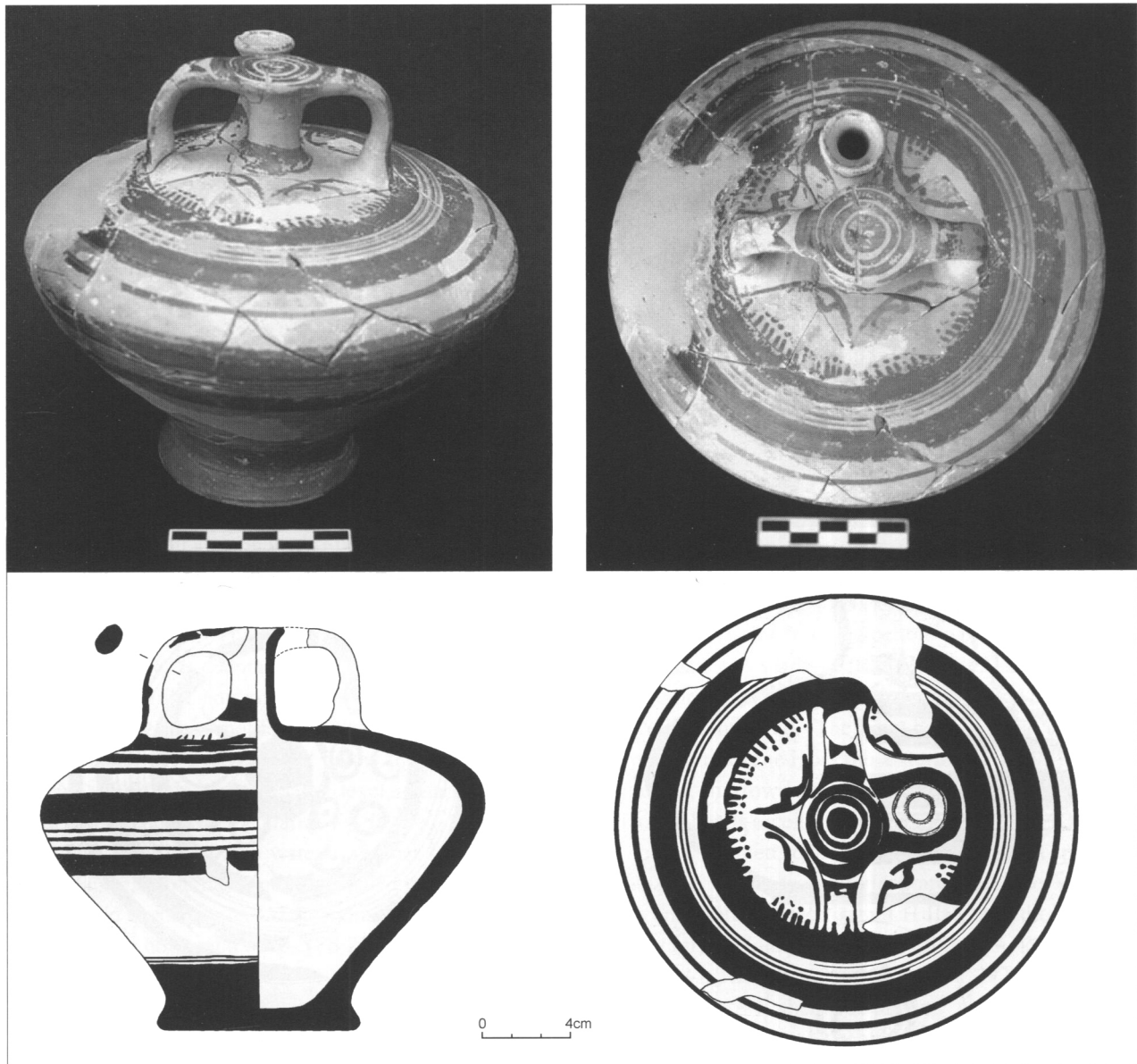


Fig. 9. Stirrup jar, from trench I/11

A third stirrup jar from the 'storage room' was found with plates of the local monochrome reddish-buff ware (cat. IV; fig. 10). This example has a fine clay, typical of fine ware I, and the clay and slip are pinkish-grey while the painted decoration is red. The decoration on the shoulder consists of circle motifs (FM 27:35). Two different circle motifs are present on the shoulder: a circle with a dot in the middle and two concentric circles. The false neck on the shoulder is painted and the jar has a low, conical body (FS 181).

The stirrup jars of the Level II 1a 'storage room' can be related to the forms and decorative motifs of the Aegean region. Parallels to the motif of dot-fringed semicircles on the shoulder (cat. II) are seen on stirrup jars dated to the Final Mycenaean phase in Argolid-Argos

(Mountjoy 1999a: 179, fig. 54.410), Berbati (Holmberg 1983: 30, fig. 16.23), Achaea-Patras (Mountjoy 1999a: 435, fig. 155.123), Euboea-Lefkandi (Popham et al. 2006: 206, fig. 2.32.5) and in the Ionian islands, Kephallonia-Lakkithra (Souyoudzoglou-Haywood 1999: 73–74, fig. 11.7, pl. 13A.1339), on a stirrup jar dated to the LH III C Early to LH III C Middle phase on the island of Rhodes-Ialysos (Mountjoy 1999a: 1053, fig. 431.204) and on a stirrup jar dated to the LH III C Middle phase on Kos-Langada (Mountjoy 1999a: 1080, fig. 441j). Isolated semicircles are seen on a globular stirrup jar from Kalamaki dated to LH III B2 (Lewartowski 1987: 119, figs 1.6, 2.6). This motif has also been seen on a krater of Phase II from the acropolis of Achaea-Aigeira. This phase of the settlement has been dated to LH III C Early (Deger-

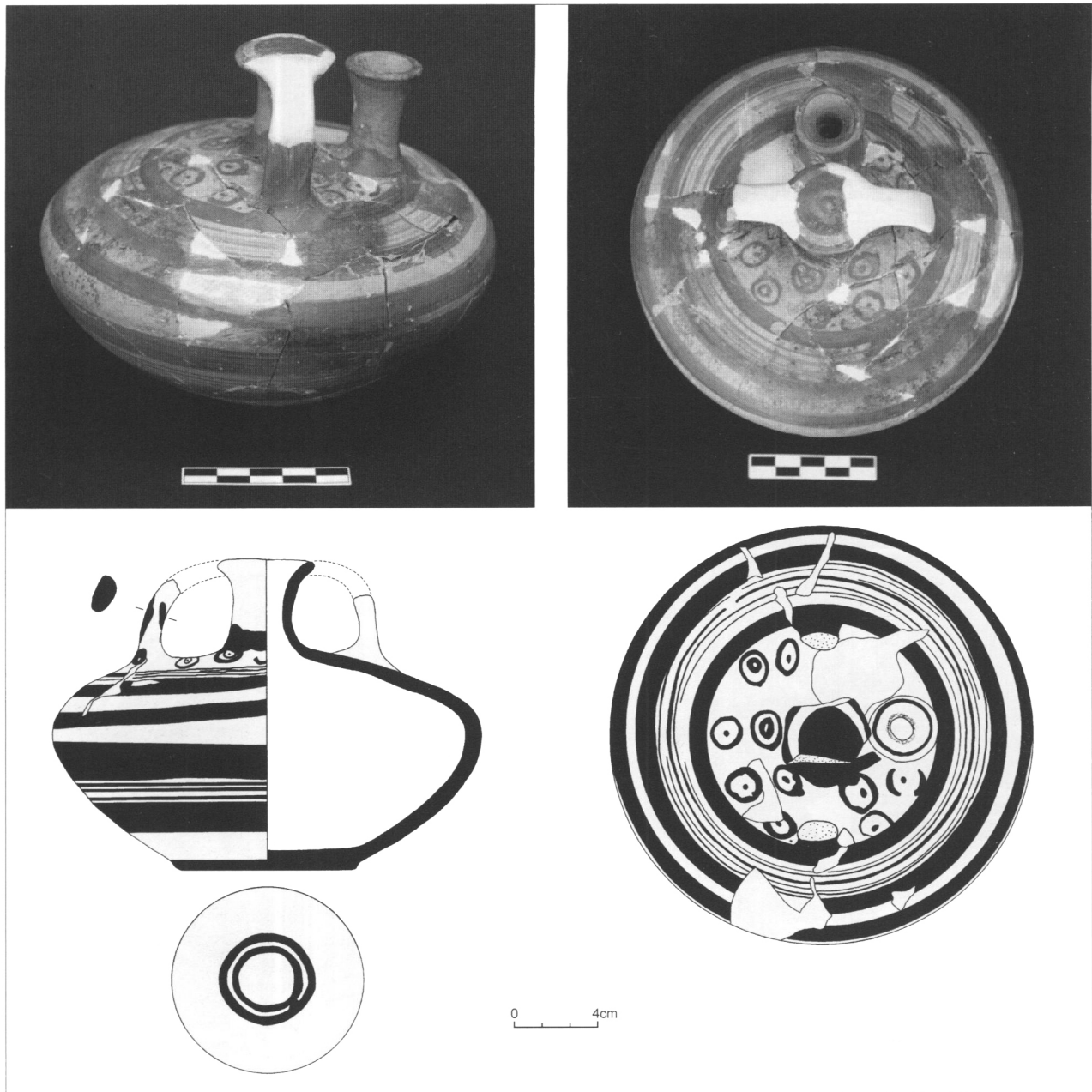


Fig. 10. Stirrup jar, from trench I/11

Jalkotzy 2003: 69, fig. 6.9). In the Final Mycenaean phase in Argolid, stirrup jars from Asine were decorated with dotted semicircles on the shoulder. The stirrup jar from the chamber tomb (Burial A) in Asine is dated to the LH III C to Late phase (Mountjoy 1996: 59, 62, 64, figs 1.13, 12.8). On the islands of Rhodes and Kos, various motifs on the shoulders of stirrup jars were applied together with semicircles. At Rhodes-Ialysos, Tomb 42, 1, the motif of dotted semicircles (FM 43) was used with a motif of elaborate circles (FM 27) on the shoulder of a stirrup jar (Thomatos 2006: 35, fig. 1.97). A motif of fish encircled by dot-fringed semicircles is observed on the shoulder of a stirrup jar from Kos-Langada Tomb 45.9 (Thomatos

2006: 35–36, fig. 1.103). Parallels to the motif of semicircles being used on stirrup jars of the LH III C phase are also found on the stirrup jars of the Proto-geometric period at Tiryns (Papadimitriou 1988: 230, fig. 2.1–3). The motif of semicircles (FM 43) can be seen on different vessel forms in a similar chronological development. The motif of dot-fringed semicircles is also known from Elis-Cheimadio in the northwestern Peloponnese, on a feeding bottle dating to the LH III C Middle to LH III C Late phase (FS 162) (Mountjoy 1999a: 390, fig. 135.69). This motif is executed along with other motifs on a krater dating to the LH III C Middle phase from Kos-Seraglio (Mountjoy 1999a: 1122, fig. 461.178;

Thomatos 2006: 94, fig. 1.293). This motif is the main decorative element on a body sherd of medium-fine ware at Çine-Tepecik (cat. XVI). On the other hand, a parallel to the example representing the 'flower' decoration (cat. III) is known from Attica (Mountjoy 1999a: 548, fig. 198.227), on a stirrup jar dated to the LH III B1 phase. The circle motif (FM 27) on the shoulder of the other stirrup jar from Çine-Tepecik is present among the pottery dated to the LH III B2 phase at Delphi in the Phocis region (Mountjoy 1999a: 771, fig. 301.145). This motif is also found on a vessel from Mycenae dated to the LH III A2 period (French 1965: 179, fig. 7.24).

Another vessel shape within the Mycenaean finds of Çine-Tepecik is the bowl. In the southern excavation area (fig. 5), Mycenaean sherds from the pebble-paved area mostly belong to carinated bowls with S-shaped rims and wavy-line decoration. A sherd belonging to a semi-globular bowl with an S-shaped rim (FS 220) (cat. V; fig. 11) from the pebble-paved area, belonging to the ashy, burnt deposit of Level II 1a (in trench N/13, square I-V/f-h), is of fine ware II. The fabric and the slip are reddish-brown. The bowl is decorated with red, broad wavy lines (FM 53). Irregular horizontal bands on the rim and the body frame the main motif. The scar left behind by the missing handle is preserved just below the lower part of the rim. Belonging to the same level is another bowl sherd from trench M/13, square VI-VII/b-e (cat. VI; fig. 12). This sherd is of fine ware II and has a yellowish-brown fabric, while the slip is very pale brown in colour. The painted decoration is red and consists of broad wavy lines between horizontal bands (FS 220, FM 53).

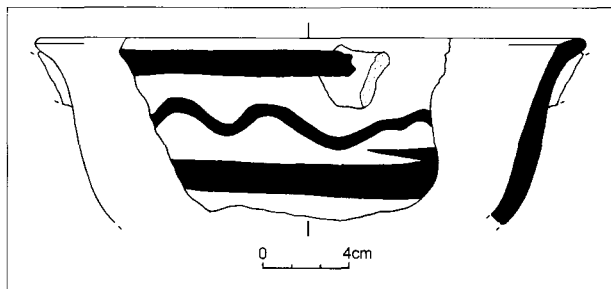


Fig. 11. Bowl rim sherd, from trench N/13

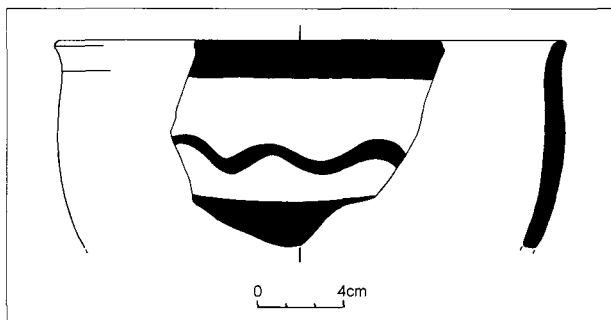


Fig. 12. Bowl rim sherd, from trench M/13

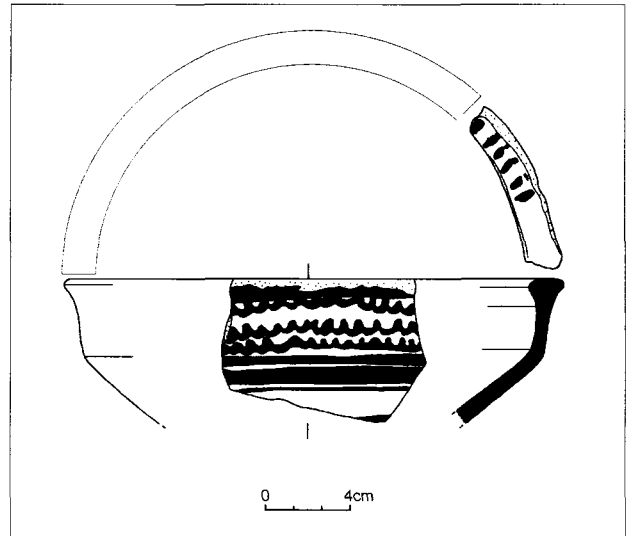


Fig. 13. Bowl rim sherd, from trench M/13

Among the pottery decorated with wavy lines at Çine-Tepecik there are also examples with narrow wavy lines. A bowl sherd from the pebble-paved area in trench M/13, square VI-VII/b-e (cat. VII; fig. 13) has a reddish-brown fabric, while the slip is pale brown and the interior surface is painted red. The bowl has a conical body and the rim is thickened on the exterior (FS 295). Three horizontal, narrow wavy lines are located between horizontal bands on either side on the bowl (FM 53). The rim bears painted decoration consisting of parallel lines/bands. This type of decoration is also seen on bowls and kraters dated to the LH III C Middle phase at Kos-Seraglio (Mountjoy 1999a: 1122, figs 460.175-76, 461.183-84; Thomatos 2006: 94, fig. 1.292).

Another bowl sherd displaying similar form and decoration came from the pebble-paved area with the ashy burnt layer in trench N/13, square I-V/f-i (cat. VIII; fig. 14). The fabric is of fine ware II and reddish-yellow, while

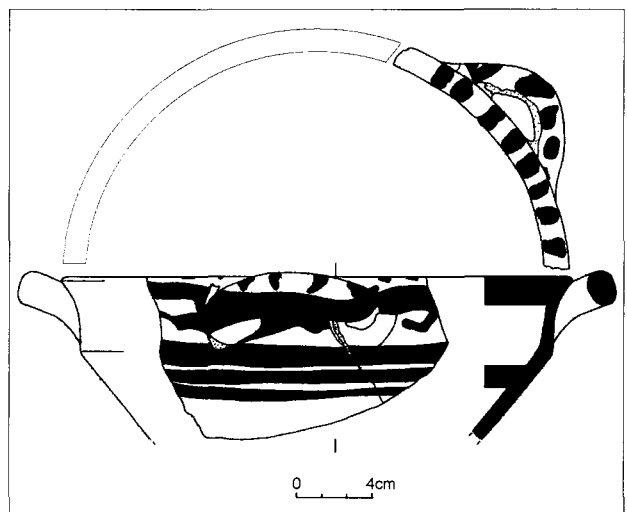


Fig. 14. Bowl rim sherd, from trench N/13

the slip is pale brown and the painted decoration is red. The narrow wavy line on this bowl is executed in a single row beneath the rim. Below the wavy line is a group of three horizontal bands. The bowl has a conical body and possesses a horizontal handle beneath the rim which is thickened on the exterior and has an S-profile (FS 295).

Wavy lines are also observed on another bowl of the same level (Level II 1a) in trench N/13, square I–V/a–e (cat. IX; fig. 15). The fabric of fine ware II is red, the slip is pale brown and the painted decoration is red in colour. There are wavy lines (FM 53) underneath the rim framed by horizontal bands above and below. The bowl has a conical body and an S-profile rim.

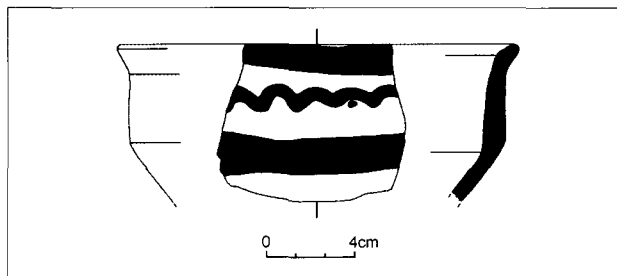


Fig. 15. Bowl rim sherd, from trench N/13

Wavy lines, a well-known motif in the Mycenaean decorative tradition, are seen in Mycenae (French 1965: 169, fig. 4.562; Jacob-Felsch 1987a: 46), Kalapodi (Jacob-Felsch 1987a: 46, fig. 11; 1987b), Asine (Dietz 1982: 67, fig. 75; Frizell 1986: 30, fig. 14, 103, figs 56–57, 60–61), Tiryns (Podzuweit 1979: 476, fig. 35.6; Grossman et al. 1980: 132, pl. 63.2, 7; Kilian 1982: 412, fig. 24.3; Papadimitriou 1988: 228, fig. 1), Thorikos (Mountjoy 1995: 204, fig. 5.49), Assiros (Wardle 1993: 133, fig. 7.1), Lefkandi (Popham et al. 2006: 169, fig. 2.11.3, 7, 181, fig. 2.15.12), Ithaka-Tris Langades (Benton, Waterhouse 1973: 6, fig. 3.39–40) and Polis Cave (Mountjoy 1999a: 475, fig. 173.13) during the LH III B to LH III C phase in Greece. The wavy adornment on the bowls shows variation between the regions, as, for example, can be seen on the bowls of the LH III A2 to LH III C1 phase in the Attica region. Also, it has been proposed that the origin of this style is related to the Minoan pottery tradition (Rutter 2003: 198, fig. 10.1–10). The use of wavy lines is also attested in the early phases of the first millennium BC (Knell, Voigtländer 1980: 132, pls 63.2, 71A; Papadimitriou 1988: 228, fig. 1).

Wavy lines underneath the rim framed by horizontal bands are popular in the Cyclades, the east Aegean islands and in western Anatolia on bowls and deep bowls. Parallels to these examples are observed at Naxos-Kamini (Thomatos 2006: 104, fig. 1.343), Paros-Koukounaries (Thomatos 2006: 104, fig. 1.341) in the

Cyclades, and Chios-Emporio (Hood 1982: 589, fig. 264; Mountjoy 1998: 56, fig. 19.2) and Kos-Seraglio (Morricone 1975: 354, fig. 347a–e; Mountjoy 1998: 56; 1999a: 1122, fig. 461.184).

There are examples with narrow wavy lines in a single or double row parallel to each other on bowl and krater sherds from Kos-Seraglio in the east Aegean islands (Mountjoy 1998: 67, fig. 19.3–6). Wavy lines on bowls are also known from Troia VI late and VIIa phases (Blegen et al. 1953: fig. 404.3; 1958: fig. 243.16–17; Mountjoy 1999b: 321, fig. 11.49) and at the sites of Liman Tepe (Günel 1999b: 61, fig. 21.55, pl. 14.8), Bademgediği Tepe (Meriç, Mountjoy 2002: 93, 96, fig. 6.43–48), Miletus (Weickert 1957: 119, pl. 32.3; Niemeier, Niemeier 1997: 218, fig. 29C) and Kadıkalesi (Akdeniz 2006: 9, fig. 16) in western Anatolia. Narrow wavy lines on deep bowls (FM 53:17–18), which are widespread in the LH III C phase at Argolid-Asine (Frizell 1986: 23, 30, 31, figs 8, 9, 59–61, 125–32, 139), Euboea-Lefkandi (Mountjoy 1999a: 726, fig. 279.119), Phocis-Delphi (Mountjoy 1999a: 796, fig. 317.320), Kalymnos-Pothia (Mountjoy 1999a: 1136, fig. 466.29), Kos-Seraglio (Mountjoy 1999a: 1122, fig. 461.183) in the Aegean, also feature in the Submycenaean period (for the varieties and chronological development of the wavy line motif, see Frizell 1986: 78–79, figs 60–61). Narrow wavy lines on deep cups at the sites of Polis and Aetos on the island of Ithaka are dated to the Protogeometric period (Souyoudzoglou-Haywood 1999: 110, pls 31, 33, 37). This form of decoration with broad and narrow wavy lines is also attested at Tiryns during the LH III B to Early phase (Schönfeld 1988: 181, tab. 2.27–28). The patterns of alternating wavy lines from Tiryns LH III B, such as on deep bowls, are longer and placed closer to each other. However, for Tiryns LH III C the wavy lines are much shorter and placed at wider intervals (Podzuweit 1983: 361, 367–70, figs 1.3, 3.5–8). This decoration is observed as narrow wavy lines on a deep bowl from Tiryns during the LH III C to Late phase and continues into the Protogeometric period (Podzuweit 1988: 216, fig. 1.3). The decoration of wavy lines observed on the deep bowls from Tiryns during LH III C continues to be applied as narrow wavy lines in the Protogeometric period (Papadimitriou 1988: 228, fig. 1.1–31). Among these, there are also examples with broad wavy lines (Papadimitriou 1988: 228, fig. 1.9) or wavy lines turning into a zigzag motif (Papadimitriou 1988: 228, 238, figs 1.14, 20, 23, 27, 5.7–8).

In the area of trench N/13, in square I–V/a–e, where the Late Bronze Age pebble-paved areas were exposed, sherds of another group of bowls bearing different decorative motifs were found. One example (cat. X; fig. 16) is of medium-fine ware, with red clay, pale-brown slip

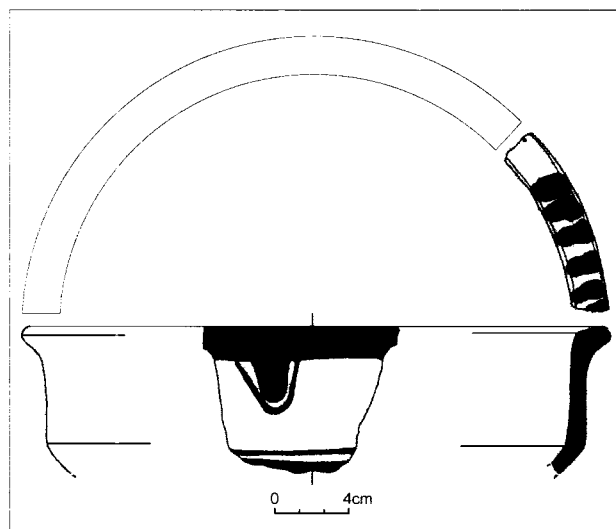


Fig. 16. Bowl rim sherd, from trench N/13

and red decoration. This carinated bowl has a conical body and the main motif consists of filled-in semicircles beneath the rim (FS 295, FM 43). This is bordered by horizontal bands in a style similar to previous examples, and the everted rim is also decorated with horizontal bands. A similar motif is applied in two rows on another sherd belonging to a carinated deep bowl (FS 240) from the same area (cat. XI; fig. 17). In this example of fine ware II, the clay is red, the slip is pale brown to white and the decoration is red in colour. The interior surface of the vessel is painted red. The main motif is filled-in semicircles (FM 43) in two rows, facing one another, and this principal motif is bordered by a broad horizontal band.

Another similarly decorated sherd belongs to a krater (FS 282) found in trench İ/11, square VI/d, outside the building where the stirrup jars (cat. II–IV) were found (cat. XII; fig. 18). In this example of medium-fine ware, the clay is yellowish-red, the core is grey, the slip is pale brown and the decoration is red. Filled-in semicircles (FM 43) in two rows just beneath the rim are observed on this sherd belonging to a krater with a globular body. This main motif is bordered below by a triglyph border

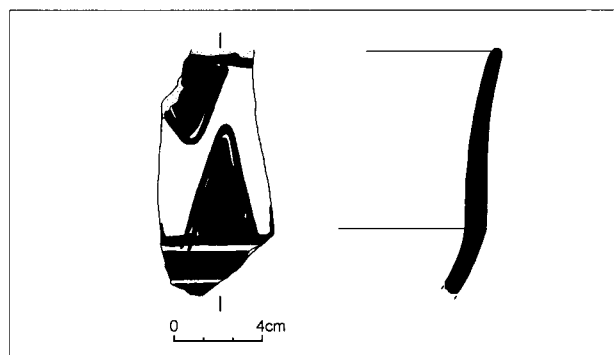


Fig. 17. Deep bowl sherd, from trench N/13

(FM 75). Below this band, consisting of parallel lines, a triglyph border (FM 61:3) was executed. Vertical bands of varying thickness can be observed on the everted rim.

Filled-in semicircles are known from the late phase of the Mycenaean pottery tradition with the motif bordered by one or two lines (FM 43b–c, 43:27). Similar decoration can be observed on the carinated bowl with an S-shaped rim, bordered by a single horizontal band (cat. X), underneath the rim of a conical bowl or bordered by a horizontal band on the rim and the upper part of the body of the deep bowl and krater (cat. XI–XII). This decorative style on bowls and kraters suggests a date in the early and middle phases of LH III C (ca. 1270/1220–1150/1100/1090 BC). Parallels to this motif are seen on Naxos (Mountjoy 1999a: fig. 382a–b) and Rhodes (Mountjoy 1999a: fig. 400h–i), on a stirrup jar from Ialysos (Mountjoy 1999a: 1053, fig. 431.202), at Attica-Perati (Mountjoy 1999a: 595, fig. 220.447–48) and Athens (Mountjoy 1999a: 619, fig. 235.572).

In addition to the semi-globular bowl, carinated bowl and krater sherds, a number of body sherds also display the characteristics of material, technique and decorative style of the contemporary Mycenaean pottery tradition. One of these is a sherd decorated with filled-in semicircles, reflecting the decorative motifs of some of the bowls discussed above (cat. XIII; fig. 19). This sherd of medium-fine ware, from the pebble-paved area in

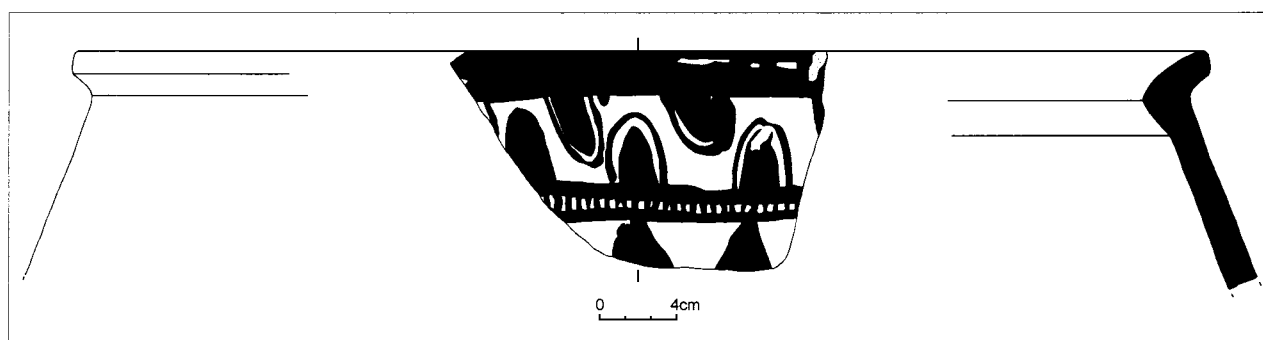


Fig. 18. Krater body sherd, from trench İ/11

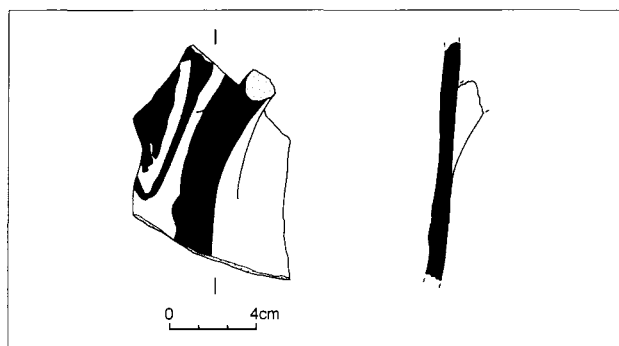


Fig. 19. Body sherd, from trench N/13

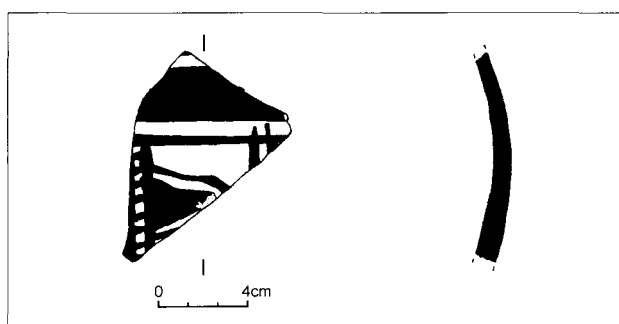


Fig. 20. Body sherd, from trench N/13

trench N/13, squares I-II/a-c, possesses a cylindrical body. The clay is yellowish-red, the slip is pale brown to white and the decoration is red. The scar of a horizontal handle is visible on the body. The motif of filled-in semicircles (FM 43) is present on the body.

Another body sherd (cat. XIV; fig. 20) from the same pebble-paved area is also of medium-fine ware. The fabric is reddish-yellow, the slip is pale brown to white and the decoration is red. The sherd is decorated with the motif of filled-in semicircles (FM 43) bordered by vertical lines. Horizontal hatching was applied between two narrow vertical lines (FM 75). These motifs are bordered by horizontal bands.

The use of the semicircles along with other motifs is also observed in pottery from trench L/11 in the western excavation area. For example, a body sherd, from the architectural remains of Level II 1a in trench L/11, square I-V/a-e, is of medium-fine ware (cat. XV; fig. 21). The clay is buff to red, the slip is yellow to white and the decoration is red. The main motif is filled-in semicircles (FM 43) with a fringe on horizontal lines (FM 42:5).

Another sherd with painted decoration from the same level in trench L/11, square I-V/a-e, is also of medium-fine ware. The clay is red, the slip is pale brown to white and the decoration is red (cat. XVI; fig. 22). On the body, the motifs of bordered dotted semicircles (FM 43) were applied facing each other on the upper and lower parts of a triglyph border consisting of a horizontal row of triangles (FM 61:3). This motif, which is mostly known from the

LH III C phase in the Mycenaean pottery tradition, is widespread as the main motif on the stirrup jars from Asine (Mountjoy 1999a: 179, fig. 53.401-02). On the other hand, parallels to the motif of semicircles are known from amphoriskoi and pyxides during the LH III C phase at Lefkandi (Popham et al. 2006: 203, figs 2.31.6, 2.40.4).

Two examples among the Mycenaean pottery of Çine-Tepecik display different decorative elements. One of the body sherds from the same level as the pebble-paved area in Level II 1a in trench M/13 belongs to a krater (cat. XVII; fig. 23). This sherd is of medium-fine ware, the clay is buff, the slip is pale brown to white and the decoration is reddish-yellow. On this body sherd, the decoration consists of chequers (FM 75:34, see also FM 56:2) with a fringe on vertical lines (FM 42).

This motif as observed on Mycenaean kraters is dated to the LH III B to LH III C Middle phase. Parallels to this decorative motif are observed on kraters and deep bowls from Ramouvouni-Dorion in Messenia (Coulson 1986: 12, fig. 2, pls 1, 2; Mountjoy 1999a: 362, fig. 124.139), Athens (Fountain House) (Mountjoy 1999a: 600, 623, figs 223.479, 238.595; Thomatos 2006: 87, fig. 1.275), Phthiotis-Kalapodi (Mountjoy 1999a: 815, fig. 325.28) and Kos-Seraglio (Morricone 1975: 373, fig. 373g; see also Mountjoy 1999a: 1122, fig. 461.179; Thomatos 2006: 94, fig. 1.294). The chequer pattern, but with different decorative elements, is also observed on a krater from the LH III C Middle and Late phases at Ramouvouni-

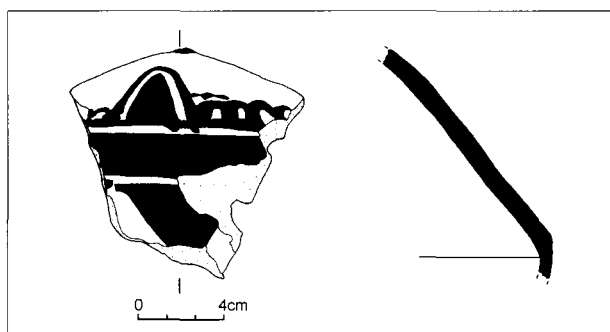


Fig. 21. Body sherd, from trench L/11

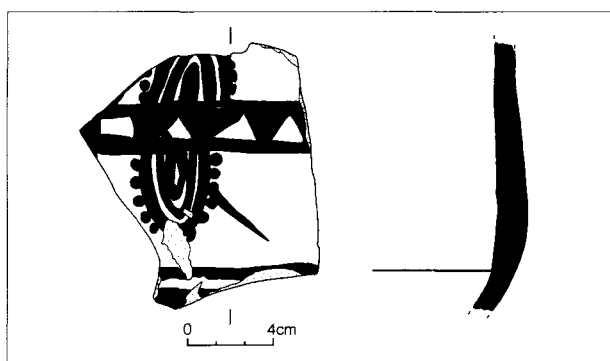


Fig. 22. Body sherd, from trench L/11

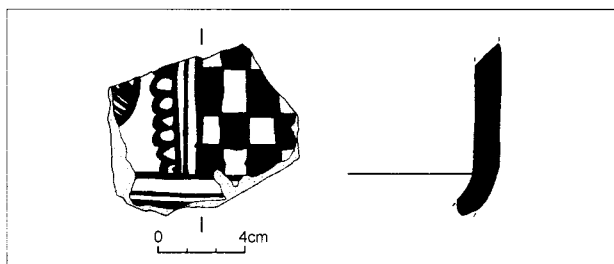


Fig. 23. Body sherd, from trench M/13

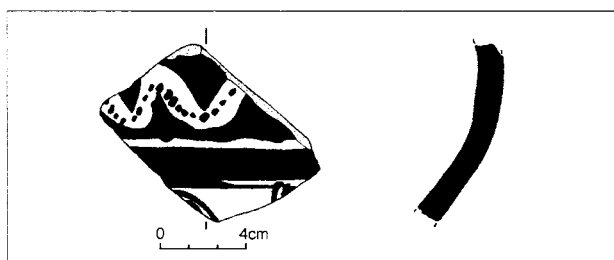


Fig. 24. Body sherd, from trench M/13

Lakkathela (Rystedt, Wells 2006: 21, fig. 20) and on a deep bowl sherd dated to the Protogeometric period from Ithaka-Aetos (Souyoudzoglou-Haywood 1999: 113, pl. 40b). Parallels to the fringe on vertical lines (FM 42) bordering the chequer pattern on the Çine-Tepecik krater sherd (cat. XVII) are also seen together with other motifs in the LH III B to Middle phase at Tiryns (Schönfeld 1988: 188, 192, fig. 7.1.2, 7, tab. 2.51).

Another Mycenaean sherd from the pebble-paved area in trench M/13, square VII–VIII/c–d, Level II 1a, is of medium-fine ware (cat. XVIII; fig. 24). The clay is red, the slip is pale yellow to white and the decoration is red. The body sherd is decorated with what is probably a triangular patch (FM 42:39) bordered by horizontal bands with dotted connected arches.

### Discussion

#### *The chronological development of the Mycenaean pottery from Çine-Tepecik*

The Mycenaean pottery from Çine-Tepecik includes examples displaying various decorative elements and vessel types of two main ware groups: fine ware I–II and medium-fine ware. In particular, the quality and characteristics of the fabrics, the surface treatment and the firing temperature indicate that this Mycenaean pottery assemblage consists of local as well as imported wares.

The clay of fine ware I varies in colour from reddish-buff to reddish-yellow to buff according to the temperature of the firing. The slip is reddish-buff, cream or pinkish-buff and the paint is red, reddish-brown or orange-brown. The most distinctive aspect of the fabrics of fine ware II and medium-fine ware is the presence of fine mica and small quartz particles.

The stirrup jars (cat. II–IV) collected in the storage room in the western area possess short conical (cat. II, IV; FS 181) or conical body forms (cat. III; FS 182). The decoration on these vessels is representative of motifs that were widespread in late examples of Mycenaean stirrup jars. Vessels from the western and southern areas of the settlement include a deep bowl (cat. I), bowls with globular bodies and S-shaped rims (cat. V–VI) and carinated bowls (cat. VII–XI), as well as a krater (cat. XII).

The range of decoration observed on the bowl and krater sherds from the western and southern areas includes wavy lines and semicircles, and these are applied to the vessels in various ways. The wavy lines on the bowls are executed either as broad wavy lines (cat. V–VI) or narrow wavy lines (cat. VII, VIII, IX). This motif forms either a single row (cat. VI, VIII–IX) or three rows between horizontal bands on either side (cat. VII).

There is also variation in the application of filled-in semicircles, another common motif on the Çine-Tepecik Mycenaean vessels. Apart from this motif being bordered with horizontal bands (cat. X–XIII), filled-in semicircles (cat. XIV) are also applied on a vertical triglyph border. Semicircles are also found with another decorative element (FM 42) formed by a series of semicircles on a thick-walled vessel (cat. XV). The motif of semicircles is observed in two variations on the Mycenaean wares of Çine-Tepecik. One of the motifs consists of semicircles bordered by dots (cat. II, XVI), while in the other motif the semicircles are filled-in and are bordered by a narrow line (cat. X–XV). The examples of fine ware I–II and medium-fine ware from Çine-Tepecik show a similar chronological development in terms of both form and decoration.

Mycenaean deep bowls with horizontal handles (FS 284) and a red-painted decoration on a cream slip displaying zigzag decoration between triglyph borders consisting of vertical lines (FM 75) represent the decorative tradition of the LH III B to C Middle phase on mainland Greece and the islands. Wavy lines (FM 53:19–20) on bowls, bordered by horizontal bands underneath the rim, are also observed in the LH III C Middle and Late phases at Euboea-Lefkandi (Popham et al. 2006: 230), Ithaka-Polis Cave (Mountjoy 1999a: fig. 173.13) and Kos-Seraglio (Morricone 1975: 354, fig. 347a–b; see also Mountjoy 1999a: 1122, fig. 461.184).

Narrow wavy lines on deep bowls (FM 53:17–18) also have a similar chronology at Euboea-Lefkandi (Mountjoy 1999a: 726, fig. 279.119), Phocis-Delphi (Mountjoy 1999a: 796, fig. 317.320), Kalymnos-Pothia (Mountjoy 1999a: 1136, fig. 466.29) and Kos-Seraglio (Mountjoy 1999a: 122, fig. 461.183). Narrow wavy lines on bowls in one, two or three rows are observed at Seraglio (Morricone 1975: 354, fig. 347c, d–e, h, 380,

fig. 377d–g) and Astypalaia (Konstantinopoulos 1973: 124, fig. 13). In the eastern Aegean, wavy line decoration is known in the LH I–II pottery tradition. Wavy lines are observed on vessels in the LH I to LH III A2 phase at Kos-Seraglio (Mountjoy 1998: 39). The use of this motif continues in the LH III A2 phase at Rhodes-Ialysos and Astypalaia (Konstantinopoulos 1973: 121–24, fig. 1). In Troia VIIa (Mountjoy 1999b: 321, fig. 11.49) it is characteristic of the LH III C Early and Middle phases. The wavy line motif is also popular at the sites of Seraglio, Emporio, Astypalaia, Kalymnos, Miletus and Iasos during this period (Mountjoy 1998: 56, fig. 19).

The motif of semicircles bordered by a single or double line (FM 43b–c, 43:27) is widespread on the other vessels of medium-fine ware at Çine-Tepecik. This motif is dated to the LH III C Early and Middle phases in the Mycenaean pottery development of Cyclades-Naxos (Mountjoy 1999a: fig. 382a–b), Rhodes (Mountjoy 1999a: fig. 400h–i; on the stirrup jar at Rhodes-Ialysos, Mountjoy 1999a: 1053, fig. 431.202), Attica-Perati and Athens (Mountjoy 1999a: 594, fig. 220.447–48, 619, fig. 235.572).

Parallels to the zigzag motif between parallel lines as a triglyph border (FM 75) and the motif of semicircles (FM 43) observed on various Mycenaean vessels from Çine-Tepecik are seen together on a stirrup jar from the Tiryns LH III C phase (Podzuweit 1983: 384, fig. 5.1). Vertical zigzag decoration between vertical lines (FM 75) on deep bowls (FS 284) is observed together with the motif of triglyphs consisting of vertical lines (FM 42)

bordered by semicircles in the South House at Mycenae in the LH III B phase (Mountjoy 1976: 87, 89, fig. 6.41; see also 1999c: 511–12, pl. CXII3). Parallels to the motif of semicircles, which is the characteristic decorative style of the LH III C Middle and Late phases, are also observed on stirrup jars, combined with other motifs, at Naxos in the Cyclades (Thomatos 2006: 29, fig. 1.74) and Kos (Thomatos 2006: 35–36, fig. 1.103) and Rhodes (Thomatos 2006: 35, fig. 1.97) in the Dodecanese.

Another decorative element used on the Mycenaean pottery from Çine-Tepecik is the chequered pattern (FM 75:34, see also FM 56:2), which is significant as a motif generally applied to kraters in the Mycenaean pottery tradition representing the decorative style during the LH III B to LH III C Early to Late phase.

Apart from these examples dating to the late phases of Mycenaean culture at Çine-Tepecik, the motif of parallel vertical lines with a chain of semicircles (FM 42:9) attached to the edges of these lines, executed with other motifs, reflects the decorative style from the LH III B until the end of the LH III C phase (Mountjoy 1999a: figs 305–06). The motif of a chain of semicircles along with other motifs is observed on a kylix dating to LH III C at Kefalonia (Souyoudzoglou-Haywood 1999: 69, pl. 9A1428).

The motifs observed on the Mycenaean pottery of Çine-Tepecik represent the characteristic decorative traditions of the LH III B to LH III C Early to Late phase (table 1). Some of the motifs are also seen after the LH

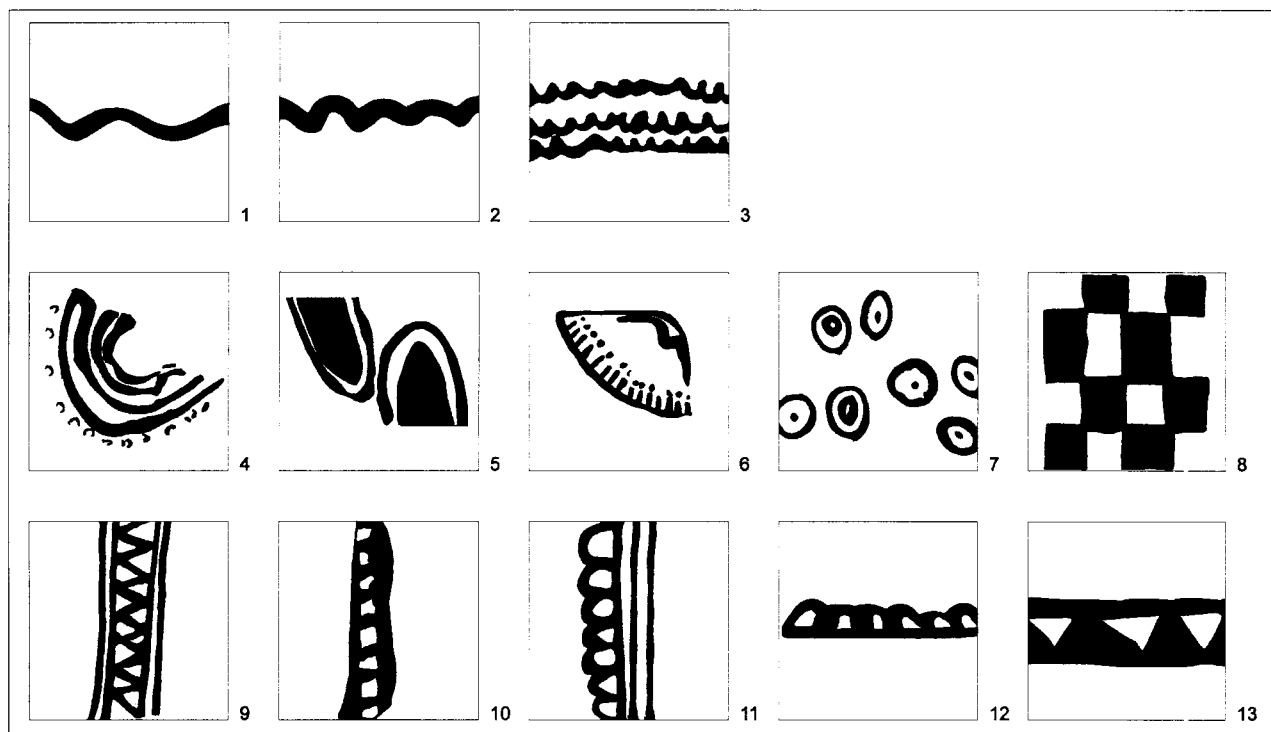


Table 1. Motifs observed on Mycenaean pottery from Çine-Tepecik





This motif is also seen on a sherd of Level I–II, dating to the LH III C to Early phase, from Bademgediği Tepe (Meriç 2007: 32, pl. 7.3).

The method of application of the motifs to the vessels of the Çine-Tepecik Mycenaean pottery indicates parallels across a wide region, covering Greece, the Ionian islands, the Cyclades, the east Aegean islands and the Dodecanese, as well as western Anatolia (tables 1 and 2). These parallels may be seen on vessels such as bowls, stirrup jars and kraters, as well as in their styles of decoration (table 3). The vertical zigzag line is a decorative scheme within these Mycenaean motifs applied to deep bowls. A similar motif may be seen on the deep bowls of Çine-Tepecik. In the same way, the wavy line of the Mycenaean motifs is a characteristic decorative style applied most often to bowls. This motif

was applied to two of the Çine-Tepecik Mycenaean pottery types (bowls with globular bodies and S-shaped rim bowls) as both broad wavy lines and narrow wavy lines. On the other hand, motifs of dot-fringed semicircles and filled-in semicircles constitute the main decorative schemes on the shoulders of the stirrup jars and kraters. These motifs have been applied to the Çine-Tepecik Mycenaean pottery, which shows a variety of vessels, such as stirrup jars, bowls and kraters (table 3).

The motifs seen on the Çine-Tepecik vessels reflect a similar chronological development during the LH III B and LH III C periods to that seen on the Mycenaean ceramics. It is possible to follow this chronological development in the fields of both the forms and the decorative styles of Mycenaean pottery. These comparisons, made interregionally and between the centres, shed light onto the position of Çine-Tepecik in terms of the influence and diffusion of Mycenaean culture in the Aegean region (table 4).

The Mycenaean ware observed in trenches I/13 and I/11 in the western area and that from trenches N/13–M/13 in the southern area establishes the existence of a culture dating to the end of the Late Bronze Age at Çine-Tepecik and a chronology dating to the LH III B to LH III C/Sub-Mycenaean period.

*Mycenaean cultural influences on the Çine (Marsyas) plain*  
Level II 1a at Çine-Tepecik was destroyed by a severe fire. This destruction was also observed in the western and southern areas where Mycenaean pottery was discovered (figs 4 and 5). The Mycenaean ceramics from Level II 1a can be dated to the period contemporary with LH III B1 to LH III C (1320/1300–1100/1090 BC). Whether settlement continued after this destruction or whether it was abandoned has not yet been determined, although there are ceramic finds dating to the Sub-Mycenaean and Carian Geometric periods pointing to habitation after the destruction level (Günel 2008a: 133, fig. 7).

The Mycenaean ceramics, with their decorative motifs, display parallels with the east Aegean/Dodecanese and western Aegean/mainland Greece-Argolid and Attica areas. The Mycenaean pottery of Çine-Tepecik depicts a cultural interaction parallel to that of the Aegean world with regards to both form and decorative style. Çine-Tepecik offers a group of material reflecting Mycenaean cultural impact, especially during the LH III B to LH III C phase, in the area which has been defined as the Lower Interface region by Mountjoy (Mountjoy 1998: 53–63, fig. 9). When the distribution of Mycenaean cultural presence and its chronological development in western Anatolia are considered, the beginnings of this interaction with the Aegean world can be dated to the LH II A–B phase at the earliest.

Motifs/vessel forms	Deep bowl (FS 220)	Bowl (FS 295)	Carinated bowl (FS 240)	Stirrup jar (FS 181)	Krater (FS 282)	Other (body sherds)
Vertical zigzag lines FM 75 Table 1.9	■					
Broad wavy lines FM 53 Table 1.1	■	■				
Narrow wavy lines FM 53:17–18 Table 1.2–3		■				
Dot-fringed semicircles FM 43i Table 1.4				■		■
Filled-in semicircles FM 43 Table 1.5		■	■		■	■
Flower FM 18 Table 1.6				■		
Circle motifs FM 27:35 Table 1.7				■		
Chequered pattern FM 75:34, 56:2 Table 1.8					■	■

Table 3. Distribution of motifs according to vessel forms

	Motifs/vessel forms	Deep bowl (FS 220)	Bowl (FS 295)	Carinated bowl (FS 240)	Stirrup jar (FS 181–82)	Krater (FS 282)	Other (body sherds)
LH III A2	Vertical zigzag lines						
	Broad wavy lines		■				
	Narrow wavy lines						
	Dot-fringed semicircles						
	Filled-in semicircles						
	Flower						
	Circle motifs				■		
	Chequered pattern						
LH III B1	Vertical zigzag lines						
	Broad wavy lines		■				
	Narrow wavy lines						
	Dot-fringed semicircles						
	Filled-in semicircles						
	Flower				■		
	Circle motifs						
	Chequered pattern					■	■
LH III B2	Vertical zigzag lines						
	Broad wavy lines						
	Narrow wavy lines						
	Dot-fringed semicircles						
	Filled-in semicircles						
	Flower						
	Circle motifs				■		
	Chequered pattern						
LH III C	Vertical zigzag lines						
	Broad wavy lines		■				
	Narrow wavy lines						
	Dot-fringed semicircles						
	Filled-in semicircles						
	Flower						
	Circle motifs						
	Chequered pattern						
LH III C Early to Middle	Vertical zigzag lines	■					
	Broad wavy lines						
	Narrow wavy lines						
	Dot-fringed semicircles						
	Filled-in semicircles		■			■	■
	Flower						
	Circle motifs						
	Chequered pattern						
LH III C Early to Late	Vertical zigzag lines						
	Broad wavy lines						
	Narrow wavy lines						
	Dot-fringed semicircles				■		
	Filled-in semicircles						
	Flower						
	Circle motifs						
	Chequered pattern					■	■
Sub-Mycenaean	Vertical zigzag lines						
	Broad wavy lines						
	Narrow wavy lines		■				
	Dot-fringed semicircles						
	Filled-in semicircles						
	Flower						
	Circle motifs						
	Chequered pattern						

Table 4. Chronological table of the Mycenaean pottery from Çine-Tepecik

The intensity of this interaction is most strongly felt during the LH III A1–2 phase. Mycenaean finds from settlements and graves in western Anatolia display a parallel intensification of contact when the trading network in the Aegean was at its peak (for the distribution of Mycenaean finds – pottery, figurines, seals, metal goods and jewellery – in western Anatolia, see Mee 1998: 138–41; Niemeier 2007b: 54–60, fig. 3). The evidence for Mycenaean cultural impact in western Anatolia can be observed across a wide geographical area: Troia (Blegen et al. 1958; Mountjoy 1999b: 295–346) and Beşiktepe (Korfmann 1986: 303–29; 1988: 391–98) in the north; Panaztepe (Mee 1998: 138, 140; Günel 1999a: 36–37, 69–70, 104–16, 130–36, pls 129–40.1–2), Liman Tepe (Mee 1998: 138; Günel 1999b: 59–62, fig. 21.52–55, pl. 14.6–8), Bademgediği Tepe (Meriç, Mountjoy 2001: 137–41; 2002: 79–98; Meriç 2003: 79–98; 2007: 32), Yeniköy-Torbali (Meriç, Mountjoy 2001: 137–411) and Baklatepe (Özkan, Erkanal 1999: 14–17) in the Izmir region; Ephesus (Mee 1998: 138; Büyükkolancı 2007: 24) in the Small/Lower Maeander region; Miletus (Hommel 1959/1960: 31–62; Mallwitz 1959/1960: 67–85; Schiering 1959/1960: 4–30; Niemeier, Niemeier 1997: 189–248; Mee 1998: 138–39) and Kadikalesi (Akdeniz 2006: 8–9, figs 13–16) in the Upper Maeander region; and Iasos (Benzi 1985: 29–34; Mee 1998: 138–39) and Müsgebi (Boysal 1969) in the south.

Following the destruction of the Mycenaean palaces in Greece, Mycenaean culture revived in the LH III B2 to LH III C phase. This revival can also be traced in a period dating from LH III B to LH III C to the Sub-Mycenaean phase in western Anatolia. Characteristic Mycenaean pottery of the period is also found at Liman Tepe (Günel 1999b: 62, pl. 14; Erkanal 2008: 96–98, figs 8–10) and Baklatepe (Özkan, Erkanal 1999: 14–17) in the Izmir region, at Bademgediği Tepe in Torbali (Meriç 2007: 32, pl. 7.3), Ephesus (Büyükkolancı 2007: 24, pl. 6.4–5), Miletus (Weickert 1957: 102–32; Schiering 1959/1960: 13, pls 14–17; Niemeier 1998: 27–43; 2007a: 4, 14–16) and Kadikalesi (Akdeniz 2006: 8–9, figs 13–16) in the Maeander region.

The second architectural level at Miletus was also destroyed by fire. This destruction has been dated to the period between the end of LH III A2 and LH III B1 (ca. 1360–1330/1325 BC) (Niemeier, Niemeier 1997: 196). Following this event, the fortification wall belonging to the third architectural level and dated to the LH III B1 to LH III C period (ca. 1320/1300–1190/1090 BC) was built (Niemeier, Niemeier 1997: 196; Niemeier 2007a: 4). Miletus, which is often defined as a Mycenaean settlement, was once more destroyed in the LH III B to LH III C period (Niemeier, Niemeier 1997: 244–48;

Greaves 2003: 78–89; Niemeier 2007a: 4, 14–16; 2007b: 52–53, 60). In Classical times, Miletus is often said to have held a strategic location on the Gulf of Latmos. It is nevertheless not possible to see clearly how this natural route from the Maeander valley to the Gulf of Latmos would have worked in reality during the Bronze Age. The Latmos (Beşparmak) mountains that encircle the eastern edge of the Gulf of Latmos pose an obstacle to any access from the Maeander valley to the Gulf (Peschlow-Bindokat 2001: 363).

The Büyük Menderes river valley, extending in an east-west direction, undoubtedly played an important role in communications between the region of Çine and the western Anatolian coastline, where Miletus is also located. The Çine valley communicates with the Büyük Menderes valley through a narrow passage in the north, bordered by the Menteşe mountain range. This natural route must have served as the principal means of communication and transport between Çine-Tepecik and the western Anatolian coast, as well as Miletus.

In this context, it is also important to consider the role of the Çine Çayı (Marsyas river) as a communication route from the Maeander valley to the south. The Çine Çayı creates a passage extending towards the southeast from the shoreline of the Gulf of Latmos to Milas (Mylasa) (Hawkins 1998: 26, fig. 10). In this geographical area, the city of Alinda to the west of the Çine Çayı has been identified with the city of Iyalanda mentioned in the Hittite texts (Garstang 1943: 41–42; Bryce 1974: 402). Alinda is interpreted as a site controlling access to the overland passage from the Maeander valley to the Çine plain (Hawkins 1998: 26). In the *Annals of Mursili II*, it is stated that on the Hittite king's route to the western shoreline the area reached after Sallapa was Marsyas. On his passage west from Marsyas to the city of Milawatas/Miletus were the sites of Waliwanda and Iyalanda (Garstang 1943: 41–42). The city of Alabanda in the western part of the Çine plain has been identified with the Waliwanda mentioned in the Hittite texts (Garstang 1943: 41–42, pl. XVII). Hittite texts, such as the Tawagalawa letter, imply that the Hittite king Hattusili III reached Caria via Marsyas (Schachermeyr 1986: 230–31, fig. 22; Hawkins 1998: 26).

This being so, the location of Çine-Tepecik is significant, as it is located on a natural communication route at the point where the Çine Çayı river turns into a wide plateau between the eastern and western Menteşe mountains. Located near Marsyas, Çine-Tepecik sits at the beginning of the natural passage to the western shoreline, immediately before the city of Alabanda.

Çine-Tepecik represents a settlement model based on the Late Bronze Age defensive systems dating to the LH III C to Late phase, based on its Mycenaean wares (table 4). In the context of the historical geography of the Aegean and western Anatolia, the dating of cultural remains to the later Late Bronze Age at Çine-Tepecik and the Mycenaean pottery discussed above shed new light on the Mycenaean cultural impact on the Çine (Marsyas) plain. The geographical border of the 'East Koine' (Mountjoy 1998: 53–63, fig. 9), which is currently defined as comprising the east Aegean islands and the shores of western Anatolia, needs to be re-evaluated to include the distribution of Mycenaean pottery finds now known from Çine-Tepecik in the Çine (Marsyas) plain.

### Conclusions

The excavation results and pottery studies presented above clearly demonstrate that the site of Çine-Tepecik came under the influence of Mycenaean culture in the LH III B1 to LH III C phase. This connection between Çine-Tepecik and the Aegean world considerably widens the geographical extent of the area that we currently know to have been influenced by Mycenaean culture, and demands a redefinition of the limits and nature of the so-called 'East Koine' and the means by which overland communications within southwest Anatolia are to be understood.

Çine-Tepecik demonstrates that the Mycenaean impact on western Anatolia was not confined to the coastal area where trade networks were more intensive, but also extended inland. The natural routes formed by the Menderes river and its branches must have played an important role in the spread of this influence. Above all, the results presented here show that Çine-Tepecik had established an on-going relationship with the Aegean region in the Late Bronze Age period and introduce a significant new site to the archaeology of the region.

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### Catalogue

#### *Cat. I*

Deep bowl, FS 284 (mus. inv. TP 04/09), fig. 7. Area: trench I/13, square IV/c, level 57.11m, stratigraphy II 1a. H. 11.44cm, diam. (rim) 14.94cm, diam. (body) 14.67cm, diam. (base) 5.43cm. Ware: FW I. Clay: 10 YR 7/3 very pale brown. Slip: 2.5 Y 8/3 pale yellow. Decoration: 7.5 YR 6/6 reddish-yellow, 5 YR 5/4 reddish-brown, FM 75. Phase: LH III B/C.

#### *Cat. II*

Stirrup jar, FS 181 (mus. inv. TP 07/27), fig. 8. Area: trench I/11, square IX/g, level 57.15m, stratigraphy II 1a. H. 9.79cm, diam. (rim) 2.65cm, diam. (body) 14.27cm, diam. (base) 8.47cm. Ware: FW I. Clay: 5 Y 7/2 light grey. Slip: 10 YR 7/2, 2.5 Y 7/2 light grey. Decoration: 5 YR 5/4 reddish-brown, 7.5 YR 5/4 brown, 5 YR 4/1 dark grey, FM 43i. Phase: LH III B/C1.

#### *Cat. III*

Stirrup jar, FS 182 (mus. inv. TP 07/21), fig. 9. Area: trench I/11, square IX–X/g–h, level 57.20–57.15m, stratigraphy II 1a. H. 13.48cm, diam. (rim) 2.05cm, diam. (body) 15.03cm, diam. (base) 6.63cm. Ware: FW I. Clay: 7.5 YR 7/3 pinkish-buff. Slip: 7.5 YR 7/3 pink, 7.5 YR 7/4 pink. Decoration: 2.5 YR 5/6–5/8 red, 2.5 YR 4/8 red 9, FM 18:140. Phase: LH III B.

#### *Cat. IV*

Stirrup jar, FS 181 (mus. inv. TP 07/26), fig. 10. Area: trench I/11, square X/g, level 57.15m, stratigraphy II 1a. H. 11cm, diam. (rim) 3.04cm, diam. (body) 15.01cm, diam. (base) 6.03cm. Ware: FW I. Clay: 5 YR 5/2 pink. Slip: 5 YR 7/2 pinkish-grey, 5 YR 6/4 light red/brown. Decoration: 10 R 5/6–5/8 red, 10 R 6/8 light red, FM 27:35. Phase: LH III B.

#### *Cat. V*

Bowl rim, FS 220, fig. 11. Area: trench N/13, square I–V/f–h, level 58.11m, stratigraphy II 1a. H. 12.02cm, diam. (rim) 18cm. Ware: FW II. Clay: 7.5 YR 7/6 reddish-yellow. Slip: 7.5 YR 7/6–6/6 reddish-yellow. Decoration: 5 YR 6/6 reddish-yellow, 5 YR 5/6 yellowish-red, FM 53. Phase: LH III B.

#### *Cat. VI*

Bowl rim, FS 220, fig. 12. Area: trench M/13, square VI–VII/b–e, level 57.82m, stratigraphy II 1a. H. 14cm, diam. (rim) 17cm. Ware: FW II. Clay: 10 YR 6/4 light yellowish-brown. Slip: 10 YR 7/4 very pale brown. Interior: 2.5 YR 5/6 red paint. Decoration: 5 YR 6/6 reddish-yellow, FM 53. Phase: LH III B.

*Cat. VII*

Bowl rim, FS 295, fig. 13. Area: trench M/13, square VI–VII/b–e, level 58.02m, stratigraphy II 1a. H. 10.02cm, diam. (rim) 17cm. Ware: FW II. Clay: 5 YR 6/4 light reddish-brown. Slip: 10 YR 8/3 very pale brown. Interior: 2.5 YR 6/8 light-red paint. Decoration: 5 YR 6/8–7/8 reddish-yellow, FM 53. Phase: LH III B/C.

*Cat. VIII*

Bowl rim, FS 295, fig. 14. Area: trench N/13, square I–V/f–i, level 58.02m, stratigraphy II 1a. H. 12.05cm, diam. (rim) 18cm. Ware: FW II. Clay: 5 YR 6/6 reddish-yellow. Slip: 10 YR 8/3–7/3 very pale brown. Decoration: 5 YR 5/8 yellowish-red, FM 53. Phase: LH III C.

*Cat. IX*

Bowl rim, FS 295, fig. 15. Area: trench N/13, square I–V/a–e, level 57.79m, stratigraphy II 1a. H. 10.06cm, diam. (rim) 12.08cm. Ware: FW II. Clay: 5 YR 6/6 reddish-yellow. Slip: 10 YR 7/3 very pale brown. Decoration: 5 YR 6/6 reddish-yellow, 5 YR 5/6 yellowish-red, FM 53. Phase: LH III C.

*Cat. X*

Bowl rim, FS 295, fig. 16. Area: trench N/13, square I–V/a–e, level 57.79m, stratigraphy II 1a. H. 12cm, diam. (rim) 22.2cm. Ware: MFW. Clay: 5 YR 6/6 reddish-yellow. Slip: 10 YR 8/3 very pale brown. Decoration: 5 YR 6/6 reddish-yellow, FM 43. Phase: LH III C.

*Cat. XI*

Deep bowl, FS 240, fig. 17. Area: trench N/13, square I–V/a–e, level 57.79m, stratigraphy II 1a. H. 8.07cm, diam. (rim) (?). Ware: FW II. Clay: 2.5 YR 6/6 light red. Slip: 10 YR 8/4 very pale brown. Interior: 2.5 YR 5/6–5/8 painted. Decoration: 2.5 YR 5/6–5/8 red, FM 43. Phase: LH III B/C.

*Cat. XII*

Krater body sherd, FS 282, fig. 18. Area: trench I/11, square VI/d, level 57.08m, stratigraphy II 1a. H. 8.05cm, diam. (rim) 43cm. Ware: MFW. Clay: 5 YR 5/6 yellowish-red, 5 YR 5/1 grey. Slip: interior 5 YR 5/4 reddish-brown, 5 YR 5/6 yellowish-red; exterior 10 YR 8/2–8/3 very pale brown. Decoration: 5 YR 5/6 yellowish-red, 5 YR 6/6 reddish-yellow, FM 43 with FM 75. Phase: LH III B/C.

*Cat. XIII*

Body sherd, fig. 19. Area: trench N/13, square I–II/a–c, level 57.79m, stratigraphy II 1a. H. 8cm. Ware: MFW. Clay: 5 YR 5/6 yellowish-red. Slip: 10 YR 8/3–8/4 very

pale brown. Interior: 5 YR 6/4 light reddish-brown paint. Decoration: 5 YR 6/6 reddish-yellow, 5 YR 5/6 yellowish-red, FM 43. Phase: LH III B/C.

*Cat. XIV*

Body sherd, fig. 20. Area: trench N/13, square I–II/a–c, level 57.79m, stratigraphy II 1a. H. 7.04cm. Ware: MFW. Clay: 5 YR 6/6 reddish-yellow. Slip: 10 YR 7/3–7/4 very pale brown. Interior: 5 YR 6/6 reddish-yellow. Decoration: 5 YR 7/6 reddish-yellow, 5 YR 5/6 yellowish-red, FM 43 with FM 75. Phase: LH III B/C.

*Cat. XV*

Body sherd, fig. 21. Area: trench L/11, square I–V/a–e, level 57.37–57.02m, stratigraphy II 1a. H. 8cm. Ware: MFW. Clay: 5 YR 6/4 light reddish-brown. Slip: 2.5 Y 8/3 pale yellow. Decoration: 5 YR 6/8 reddish-yellow, FM 43 with FM 42. Phase: LH III B/C.

*Cat. XVI*

Body sherd, fig. 22. Area: trench L/11, square I–V/a–e, level 57.34–57.27m, stratigraphy II 1a. H. 9.02cm. Ware: MFW. Clay: 2.5 YR 5/6 red. Slip: 10 YR 8/4 very pale brown. Interior: 2.5 YR 5/8 red paint. Decoration: 2.5 YR 5/8 red, 2.5 YR 6/8 light red, FM 43 with FM 61:3. Phase: LH III C.

*Cat. XVII*

Krater(?) body sherd, fig. 23. Area: trench M/13, square VII–VIII/c–d, level 58.30–58.20m, stratigraphy II 1a. H. 5.09cm. Ware: MFW. Clay: 10 YR 6/4 light yellowish-brown. Slip: 10 YR 8/3 very pale brown. Interior: 2.5 YR 5/8 red paint. Decoration: 5 YR 6/8 reddish-yellow, 5 YR 5/8 yellowish-red, FM 75:34, see also motif FM 56:2 with FM 42. Phase: LH III C Middle.

*Cat. XVIII*

Body sherd, fig. 24. Area: trench M/13, square VII–VIII/c–d, level 58.30–58.20m, stratigraphy II 1a. H. 6.02cm. Ware: MFW. Clay: 2.5 YR 6/6 light red. Slip: 2.5 Y 8/3 pale yellow. Interior: 2.5 YR 5/8 red, 2.5 YR 6/8 light-red paint. Decoration: 5 YR 5/8 yellowish-red. Phase: LH III B/C.

*Abbreviations*

Diam.	Diameter
FM	Furumark motif
FS	Furumark shape
FW	Fine ware (FW I–II)
H	Height
MFW	Medium-fine ware
Mus. inv.	Museum inventory number
TP	Çine-Tepecik

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