



ATTIC LEKYTHOI FROM LYDIAN TERRITORY IN THE INVENTORY  
OF AKHİSAR ARCHAEOLOGICAL MUSEUM

AKHİSAR ARKEOLOJİ MÜZESİ ENVANTERİNDEKİ LİDYA  
BÖLGESİNDE BULUNMUŞ ATTİKA LEKYTHOSLARI

Zafer KORKMAZ

Dr. Öğr. Üyesi, Selçuk Üniversitesi, Edebiyat Fakültesi, Arkeoloji Bölümü  
Assist. Prof. Dr., Selçuk University, Faculty of Letters, Department of Archaeology  
zaferkorkmaz@selcuk.edu.tr  
ORCID ID: 0000-0002-6018-9533

Volkan YILDIZ



Doç. Dr., Manisa Celal Bayar Üniversitesi, Fen Edebiyat Fakültesi, Arkeoloji Bölümü  
Assoc. Prof. Dr., Manisa Celal Bayar University, Faculty of Science and Letters, Department of  
Archaeology  
yildiz.volkan@cbu.edu.tr  
ORCID ID: 0000-0002-1917-521X

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## ATTIC LEKYTHOI FROM LYDIAN TERRITORY IN THE INVENTORY OF AKHİSAR ARCHAEOLOGICAL MUSEUM

### AKHİSAR ARKEOLOJİ MÜZESİ ENVANTERİNDEKİ LİDYA BÖLGESİNDE BULUNMUŞ ATTİKA LEKYTHOSLARI

Dr. Öğr. Üyesi Zafer KORKMAZ\* – Doç. Dr. Volkan YILDIZ

#### Abstract

This article presents a study of two black and three red-figure Attic lekythoi from the Akhisar Museum which was found in the Lydian Territory. All have a variety of decorations such; as mythological scenes, rows of palmettes, and single palmettes. Two of them are decorated with mythological scenes; the one in black-figure belongs to the Haimon group and is dated by the first quarter of the fifth century BC. The red-figure one, on the other hand, belongs to the Karlsruhe 280 group and is dated by the fifth century BC. The other three *lekythoi* have palmette motif decorations. The first one is in black-figure and belongs to the Little Lion Group. It has a decoration consisting of two horizontal rows of palmettes and goes back to the early fifth century BC. The last two are squat *lekythoi* that belong to the red-figure and single palmette decorated. The lekythoi proves that using of Attic pottery in the Lydia Region was not limited to the city of

#### Öz

Bu makale, Akhisar Müzesi'nde bulunan beş adet siyah ve kırmızı figürlü lekythos'un incelemesini sunmaktadır. Lekythosların bezemeleri; mitolojik sahneler, palmet dizisi ve tek palmetten oluşur. Lekythoslardan ikisi mitolojik sahnelerle bezenmiştir; siyah figürlü olan Haimon grubuna aittir ve MÖ 5. yüzyılın ilk çeyreğine tarihlendirilmektedir. Kırmızı figürlü olan ise Karlsruhe 280 grubuna ait olup MÖ 5. yüzyıla tarihlendirilmektedir. Diğer üç lekythos ise palmet motif bezemelidir. İlki siyah figürlü olup Küçük Aslan Grubu'na aittir. İki yatay sıra palmetten oluşan bezeme, MÖ 5. Yüzyılın başlarına kadar gitmektedir. Son ikisi kırmızı figürlü tek palmet bezemeli bodur lekythoslardır. Lekythos, Attika Seramiği'nin Lidya Bölgesi'nde kullanımının sadece Sardis kentiyle sınırlı olmadığını kanıtlamaktadır. Buna göre MÖ 5. Yüzyılda bölgedeki Pers hakimiyetinin yerleşim dokusunu etkilemediğini ve Attika seramiğinin Bölge geneline yayıldığı gerçeğini ortaya

\* Sorumlu Yazar / Corresponding Author.

Sardis. Accordingly, it reveals the fact that the Persian domination in the region in the 5th century BC did not affect the settlement pattern, and Attic pottery spread throughout the region. In addition, these ceramic finds give the idea that locations such as Çaltepe had different residential uses over time.

koymaktadır. Ayrıca bu seramik buluntular, Çaltepe gibi yerlerin zaman içinde farklı konut kullanımlarına sahip olduğu konusunda fikir vermektedir.

**Keywords:** Manner of Haimon, Group of Karlsruhe 280, Little Lion Shape, Central Lydia.

**Anahtar Kelimeler:** Haimon Stili, Karlsruhe 280 Grubu, Küçük Aslan Formu, Orta Lidya.

### Introduction

In this article, we'll study a group of vases, from the Akhisar Archeology Museum which were found in Sart, Alaşehir and Saruhan/Çaltıtepe according to the museum's registry records.<sup>1</sup> These vases can be classified into two groups: the first is roughly dated by the first half of the fifth century BC, and the second goes back to the first half of the fourth century BC. The majority of vases do not show traces of lime component on the surface. Despite some insignificant missing parts, fractures, and cracks on mouths or bodies, forms are almost fully preserved. The vases show a great indication that they were found in a necropolis. The main aim of this study is to identify painters and workshops to which this group of Attic vases belongs. Then, present this unscientifically excavated group of vases, professionally classified to Attic ceramic specialists.

The second aim is an attempt to recognize the origin regions of these vases and to estimate the probability of finding them in central Lydia.

The group consists of five Attic vases amongst which two vases of black figure shouldered *lekythoi* and three red-figure squat *lekythoi*. The black figure shouldered *lekythoi* belong to Beazley's Type II<sup>2</sup> and Richter-Milne Type II "Shoulder set off from body".<sup>3</sup> The *lekythoi* have two different body decorations: Figure decorated (cat no. 1) and palmette decorated (cat no. 2).

<sup>1</sup> The main bulk of Attic black-figure and red-figure vases come from excavation sites in Turkey, the whole Mediterranean and the Black Sea region. Unfortunately, most of these vases were unearthed by illegal excavations that lacked scientific documentation, as a result, any data we could have acquired from the vases' archaeological context is lost forever. Moreover, those which survived and appeared in museums were acquired by looting or purchasing, hence their registered findspot and other information are unreliable. Fortunately, identifying forms, painters, groups, and workshops to which vases belong is achieved by reliable scientific studies. Having said that, looting activities have restricted our ability to extract further important information like the range of pottery expansion and trade networks.

<sup>2</sup> Beazley, 1956: 675; Kurtz, 1975: 76-77.

<sup>3</sup> Richter-Milne, 1935: 15.

Cat. No. : 1 (fig. 1-5).

Inv. No. : 3038

Dimensions: H: 13,1 cm., d. mouth: 2,7 cm, d. body 4,3 cm, d. base: 3,5 cm., t. wall: 0,5 cm.

Fabric: 7.5 YR 7/4, pink.

Glaze on mouth, handle, foot, and bottom of the body: 2.5 YR 2.5/1, reddish black.

Ground on body: 2.5 YR 5/6, red.

Find spot: Alaşehir.

Condition: The handle is missing. Chips on the surface, foot, and mouth. The mouth is glazed, and the neck is preserved.

Description: Chimney mouth, band handle, flat shoulder, a sharp curve connecting shoulder to body and tapering body to foot. Concave foot at the center of the bottom with two degrees outwards. Upper part of the body is concave.

Decoration: Two rows of dots over rays on shoulder. The scene on the body has an irregular double row of dots. The scene depicts a woman (Ariadne?) wearing a chiton and a himation, riding a chariot and stretching her arms to hold the rein. In front of her a figure of a woman carrying a lyre. Immediately in front of the lyre lies a black glazed crescent shaped space that brings to mind the depiction of Dionysus hiding behind the chariot. The chariot's third horse is white painted while the chariot itself has branch like decoration lines (ivy? /vine branches?). Behind the chariot, a seated female figure is depicted looking to the left. The scene is defined by a line at the bottom. Two lines on the wide black glazed band at the bottom are preserved. Another two lines are seen on the sharp incurve above the foot. Both painted and incised lines were drawn carelessly. The scene depicted and the style of the painting indicate a Haimon group vase style.<sup>4</sup> The back is preserved. The white paint is added to faces, legs, arms, and the lyre.

Analysis: The composition of the goddess mounting a chariot along with the female figure carrying the lyre is the favorite style of the Haimon Painter.<sup>5</sup> So as the unfeathered block face, carelessly drawn convex lines of chitons and himations, croup lines of the horses, and added white and other details of the scene.<sup>6</sup> The painting pattern and style is dated to the second quarter of the fifth century BC.

Cat. No: 2 (fig. 6-10).

Inv. No.: 4499

Dimensions: H: 10,2 cm., d. mouth: 2,9 cm, d. body 4,3 cm, d. base: 2,9 cm., t. wall: 0,5 cm.

<sup>4</sup> Vos, 1978: Tafel 94. Burow, 1980: Tafel 50, 8.

<sup>5</sup> Beazley, 1956: 539-542.

<sup>6</sup> Brümmer, 1976: Tafel 31, 15-17. Sidorova, 1996: 38, Plate 39, 6. Moignard, 1989: Plate 15, 6-8.

Fabric: 2.5 YR 6/6, light red.

Glaze on mouth and handle: 2.5 YR 2.5/1, reddish black.

Glaze on body: 2.5 YR 3/6, dark red.

White ground: 2.5 Y 8/2, pele brown.

Find spot: Sardis.

Condition: Neck gummed, part of the base is missing, mild abrasion on the surface, fired gloss (reddish black and dark red on body), and yellowish cream slip in frieze.

Description: The broad cylindrical body shows the Little Lion Shape despite the slight curve from neck to shoulder and the sharp incurve connecting body to base.<sup>7</sup>

Decoration: Two rows of black glazed decoration on the shoulder. The upper row is decorated with thin petals or short lotus buds, while the bottom row is decorated with tongues. Five black palmettes are aligned in two horizontal rows (three palmettes in the upper row and two in the lower one). The interspaces are decorated by curls and dots, while the hearts of the palmettes are filled with red paint. Two small volutes/tendrils are placed below the hearts of palmettes, while other small volutes/tendrils flank the palmettes themselves. On both sides of the palmette rows, lies a small horizontal volute/floral decoration. The bottom of the body is a plain glaze.

Analysis: The palmette decoration pattern on *lekythoi* is a well-documented subject.<sup>8</sup> *Lekythoi* carrying this pattern which is found in Como<sup>9</sup>, Toronto<sup>10</sup>, Basel<sup>11</sup>, Leiden<sup>12</sup>, and Sinope<sup>13</sup> all are dated by the first quarter of the fifth century BC. Nevertheless, the regular pattern of the Akhisar vase could make the dating quite earlier; around the early fifth century BC.<sup>14</sup> The vase's shape does not show any unusual form; however, the upper body is far from being elongated or cylindrical.

The red-figure *lekythoi* at the Akhisar Museum do not diverge in form from those found in other sites in the Mediterranean and the Black Sea. According to the inventory records, the vases were found in Alaşehir and Çaltıtepe villages of the Saruhanlı district. For the reason which these vases were probably found in the necropolis areas in Central Lydia. Red-figure squat *lekythoi* are in their typical form with the exception of faint nuances; funnel-shaped rims, short and cylindrical necks, sharp profile at the transition from rim to neck, stocky body, low ring base with a low convex profile and a strip handle that goes from the neck to the shoulder. In most examples, the junction of the neck and shoulder is slightly defined. The decoration is a single

<sup>7</sup> Blegen et al., 1964: 330,9. Hayes, 1981: Pl. 41,15.

<sup>8</sup> Kurtz, 1975: 150-151.

<sup>9</sup> Porten Palange, 1970: Tav 7, 5a-5b.

<sup>10</sup> Hayes, 1981: Pl. 41,6.

<sup>11</sup> Descoedres, 1981: Tafel 54, 7.

<sup>12</sup> Vos, 1983: Plate 111, 3.

<sup>13</sup> Gökay, 2020: 437, Att. 37.

<sup>14</sup> Brommer, 1956: Tafel 12,2. Giudice, 1979: Tav. 41, 7-8. Marcadé, 1952: 598. Beazley, 1956: 489. Brownlee, 1995: 339, Plate 91, CP-640. Smith, 2003: 360, plate 59 a-b.

human (cat. no. 3) or palmette pattern (cat. no. 4-5). Figures are painted in red-figure technique and are placed on a band.

Cat. No. : 3 (fig. 11-12).

Inv. No. : 3036

Dimensions: H: 13cm., d. mouth: 3,4 cm, d. body 7,8 cm, d. base: 6,1 cm., t. wall: 0,6 cm.

Fabric: 2.5 YR 6/8, light red.

Glaze: 10 YR 2/1, black.

Find spot: Alaşehir (Philadelphia).

Description: A squat lekythos with a bell-shaped mouth and a flat lip. There is a low incised line between the mouth and the short neck. An oviform shoulder topping the barrel shaped body. A low ring base. Glaze is faded in some places.

Decoration: The body is decorated with a winged female figure (Nike?) that stretches her left arm towards an altar while carrying something in her hand. The hair and face are painted without paying attention to details. Earrings are represented by a simple circle and there is a lock of her hair falling on her neck. Her mouth's corner is marked by a dot of glaze. She is wearing a beltless chiton that has several lines of fine long folds drawn in brownish glaze. Her wings are painted by the colour of the clay and, like the chiton's folds, its details are painted by the black glaze. The scene is defined from below by a wide stripe.

Analysis: Similar scenes of Nike or other winged female figures while flying, sitting or walking (an altar or a box can be present in some scenes and absent in others) were found in Russia<sup>15</sup>, Reading<sup>16</sup>, Glasgow<sup>17</sup>, Bryn Mawr<sup>18</sup>, Benaki.<sup>19</sup> The similar painting pattern and composition ones from Athenian Agora<sup>20</sup> and Kelenderis<sup>21</sup> which are in the Group of Karlsruhe 280 are dated to the third quarter of the fifth century BC. Moreover, there are similar squat *lekythoi* depicting an individual or two women or Nike with a box is only an abbreviated depiction of a multi-figure painting like a wedding ceremony<sup>22</sup> also found in Russia<sup>23</sup> and Macedonia<sup>24</sup> belonging to the same period. It is also worth mentioning that according to the inventory records, a squat *lekythos* with a similar composition was found in Salihli.<sup>25</sup> Salihli finding is different

<sup>15</sup> Tugusheva, 2003: Pl. 38. 3-5. Pl. 41,5. Pl. 42.

<sup>16</sup> Ure – Ure, 1954: Pl. 28,2.

<sup>17</sup> Moignard, 1997: Pl. 30, 10-11.

<sup>18</sup> Ashmead – Phillips, 1971: Pl. 39,3.

<sup>19</sup> Victoria, 2006: fig. 11-12.

<sup>20</sup> Moore, 199: 48, Pl. 93, 946, 948.

<sup>21</sup> Zoroğlu, 2009: Pl. VII, 2-3.

<sup>22</sup> Klinger, 2002.

<sup>23</sup> Tugusheva, 2003: Pl. 38. 3-5. Pl. 41,5. Pl. 42.

<sup>24</sup> Sanev, 2013: 29, no. 21.

<sup>25</sup> Yıldızhan, 2022: Fig. 2.

from Alaşehir lekythos with a block face and hair, careless parallel and frequent lines of chiton and bent down posture.<sup>26</sup>

Cat. No. : 4 (fig. 13).

Inv. No. : 6052

Dimensions: H: 8,2 cm., d. mouth: 3 cm, d. body 4,6 cm, d. base: 3,8 cm., t. wall: 0,7 cm.

Fabric: 7.5 YR 6/6, reddish yellow.

Glaze: 2.5 YR 2.5/1, reddish black.

Palmette: 5 YR 6/6, reddish yellow.

Find spot: Saruhanlı/ Çaltepe or Çaltitepe (north of ancient Moschakome).

Condition: In a good condition, however, part of the mouth is lost and the handle is partially chipped. The glaze on the handle, body, and base is partially flaked.

Description: A squat lekythos with a bell-shaped mouth and a flat lip. Funnel mouth, long neck, squat body and a quite broad low ring foot. The handle appears as an ellipse in section.

Decoration: The body is decorated by a central palmette motif consisted of twelve leaves. Notably, the palmette's leaves are inside a U-shaped decoration with the exception of the sixth leaf which breaks through the shape. The leaves have sharp ends on both sides.

Analysis: Similar vases were found in Olynthus<sup>27</sup> and Cilicia<sup>28</sup> dated by the first half of the fourth century BC.

Cat. No. : 5 (fig. 14).

Inv. No. : 6217

Dimensions: H: 7,5 cm., d. mouth: 2,7 cm, d. body 4,1 cm, d. base: 3,1 cm., t. wall: 0,7 cm.

Fabric: 7.5 YR 5/4, brown.

Glaze: 5 YR 2.5/1, black.

Palmette: 5 YR 6/6, reddish yellow.

Find spot: Saruhanlı/Çaltepe or Çaltitepe (north of ancient Moschakome).

Condition: Squat lekythos. Part of the mouth is lost. The glaze on the handle, body, and base is quite flaked.

Description: A squat lekythos with a bell-shaped mouth and a flat lip. Funnel mouth, long neck that smoothly connects to the body, squat body, and

<sup>26</sup> Blinkenberg – Johansen, 1931: 129, Pl. 167, 4; Beazley, 1939: 27, no. 76.

<sup>27</sup> Robinson, 1933: Plate 143, 442. Robinson, 1950: 147, Plate 103, 99-100.

<sup>28</sup> Yıldız, 2013: Fig. 2; Yıldız, 2018: Res. 21.



a quite broad low ring foot. An ellipse handle with a concave towards the outside.

Decoration: The body is decorated with a palmette that consists of ten leaves. The palmette is enclosed and its leaves have round ends.

Analysis: Similar vases were found in Olynthus<sup>29</sup> and dated by the first half of the fourth century. They were also found in other cities such as Clazomenae<sup>30</sup>, Sardis<sup>31</sup>, and Tarsus.<sup>32</sup>

### Conclusion

Sardis is a reference cite in Lydia for Attic imported pottery. The Attic vases which dated back to sixth to fourth century BC creates special division in the whole ceramics material of the city.<sup>33</sup> These materials reveal trade relations between the two cities. But the material of this paper in terms of numbers is not sufficient for analyzing between two regions. Most of the Attic sherds of Sardis exhibits high quality conversely of the material of this paper. It is thought that the rural part of the Lydian Region continues to use the original materials as Sardis. There is a possibility that the red-figured material of Sardis which was found at the graves dated to 5th century B.C. can be compatible with the ceramics that subject of this article in terms of style.<sup>34</sup> As a matter of fact, finding spots Thyateria (Akhisar), Çaltepe (north of ancient Moschakome), and Philadelphia (after Calletebus) (Alaşehir) is in the internal zone of Lydia. The survey and excavations reports which are about Akhisar and Alaşehir, do not enlighten for settlement pattern or findings belong to 5th and 4th centuries B.C. The Persian persecution in the region is shown as the main reason for the lack of data which dated to these centuries.<sup>35</sup> However, Attic material which found in Sardis suggests that this idea needs to be revised. The dramatic decrease in Attic pottery which dated from 460 to 380 BC is explained with the attack of the Athenian together with the Ionian Revolt, rather than the Persian oppression.<sup>36</sup> If the Persian domination had completely took effect on material culture of western Anatolia, the effects of this phenomenon should have been monitored. For instance Gordion has a salient increase in red-figured pottery, unlike Sardis.<sup>37</sup> Despite all the turmoil, disappearing of Attic pottery did not observe at Sardis. Additionally the ceramic tradition of the early period (Lydian kingdom) continued from the end of the 6th century BC to the 4th century.<sup>38</sup> In that case, the continuing of ceramic culture at the capital might caused for continuing native elements in rural settlements. This phenomenon can be used to explain the lack of Attic ceramics in the rural areas of Lydia. Besides, there is an increase in the use of

<sup>29</sup> Robinson, 1933: Plate 141, 417; 142, 427-428.

<sup>30</sup> Hasdağlı, 2010: Levha 62, KF 11.

<sup>31</sup> Schaeffer et al., 1997: Pl. 41, Att. 112.

<sup>32</sup> Alkaç, 2006: Fig. 8.

<sup>33</sup> Schaeffer et al., 1997: 65-679.

<sup>34</sup> Hanfmann, 1983: 58, 107; Greenewalt, 2005: 83.

<sup>35</sup> Erön, 2019: 410.

<sup>36</sup> Bruce, 2019: 47.

<sup>37</sup> Dusinberre, 2019: 116, fig. 11.

<sup>38</sup> Hanfmann 1983, 102.

lekythoi as a grave offering in the whole Mediterranean and Black Sea in the 5th century BC.<sup>39</sup>

The distribution of tumuli and some of the settlement pattern dated back to the Lydian and Achaemenid periods which are on the slopes of the valleys or on the hills of the valley of Hermus in Lydian territory.<sup>40</sup> One of the findings spots Çaltepe or Çaltitepe in which on a flat hilltop can be compatible with the settlement pattern of the region. The village also may have an interrelationship due to an inscription dated back to the Roman Imperial period which was found in the village is about Mysteria of Artemis.<sup>41</sup> According to the narration of Strabo and Callimachus, Mysteria at Ephesus follows a different route from other ceremonies and includes a procession, a banquet, and a special feast only for cult members.<sup>42</sup> As it is known from Sardis and Ephesus the Lydians lived together with the cult of Artemis. According to Pausanias, the Lydians lived in the bay of Ephesus where a shrine to the goddess Cybele was also located.<sup>43</sup> In addition to the existence of the inscription, the topography of Çaltepe village and its surroundings also meets the characteristics of such a cult. However, as mentioned above, we see that in the ancient tradition, the lekythos form was mostly used as a grave gift, while open vessel forms were used for votive offerings.<sup>44</sup> Although an inscription about the cult of Artemis was found in this village, we would like to consider the ceramics evaluated here as a burial gift.

Attic workshops, such as Haimon, were popular at the beginning of the fifth century B.C.<sup>45</sup> These *lekythoi* have poor quality in terms of drawing and painting, and such vases were widely used as grave offerings. Ionia and Lydia used to import Attic vases from the geometric period and until the fourth century B.C.<sup>46</sup> These black-figure and red-figure *lekythoi* from the Akhisar Museum are new examples added to the repertoire of Lydia despite the uncertain finding spot information of these vases.

#### Abbreviations:

Catalogue Number: Cat. No., museum inventory number: Inv. No., height: H., diameter of mouth: d. mouth, diameter of body: d. body, diameter of foot: d. foot, wall thickness: t. wall. Fabric and glaze are defined with the codes of Munsell Soil Colour Charts.

<sup>39</sup> Kurtz, 1975: 132-133; Görkay, 2020: 362.

<sup>40</sup> Meriç, 2018: 61, 63, 77, 180. Roosevelt, 2019: 149, 151.

<sup>41</sup> Malay - Petzl, 2017: 39-42.

<sup>42</sup> Immendörfer, 2017: 145

<sup>43</sup> Pausanias, 7 .2.

<sup>44</sup> One of the groups of votive items in sanctuaries is miniature vases such as hydria. Using of vases as a votive offering is less in Ionia than in Peloponnesos (Simon, 1986: 309-315. Tanriver, 2009: 174).

<sup>45</sup> Kurtz, 1975: 79.

<sup>46</sup> Schaeffer et al., 1997: 66-68.

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## Ekler



Fig. 1

Fig. 2

Fig. 3

Fig. 4

Fig. 5

Fig. 6



Fig. 7

Fig. 8

Fig. 9

Fig. 10



Fig. 11

Fig. 12

Fig. 13

Fig. 14