



10.5281/zenodo.16610

## LOCAL PAINTED POTTERY TRADITION FROM INLAND SOUTHWEST ANATOLIA AND ITS CONTRIBUTION TO SECOND MILLENNIUM B.C. CHRONOLOGY

F. Dedeoğlu<sup>1</sup>, E. Konakçı<sup>2</sup>

<sup>1</sup>*Ege University, Faculty of Letters, Protohistory and Near Eastern Archeology, İzmir, Turkey.*

<sup>2</sup>*Pamukkale University, Faculty of Science and Letters, Protohistory and Near Eastern Archeology Denizli, Turkey.*

Received: 04/05/2015

Accepted: 03/06/2015

Corresponding author: Erim Konakçı (erimkonakci@hotmail.com)

### ABSTRACT

A paint-decorated pottery tradition is observed in Inner Southwest Anatolia from the early 16th century B.C. to the 11th century B.C. These pottery items, which are characterised by red, brown or black paint decorations over gold wash ware, were first discovered at Beycesultan Höyük and Aphrodisias followed by a significant recent discovery at Laodikeia Asopos Tepesi excavations and included in the Late Bronze Age repertory. This group of wares preserved its general characteristics during the Late Bronze Age as a conservative craft tradition. During both the early and the late phases of the Late Bronze Age the pottery is represented at all three centres with gold-washed wares decorated with similar motifs. The Local Painted Pottery Tradition, which is important for the to-be-revised 2<sup>nd</sup> millennium B.C. chronology since it was observed during a specific time period, might be accepted as one of the factors that characterizes the Late Bronze age in Inland Western Anatolia.

---

**KEYWORDS:** Beycesultan Höyük, Asopos Tepesi, Aphrodisias, Ceramic, Painted pottery, Late Bronze Age.

---

## 1. INTRODUCTION

A paint-decorated pottery tradition is observed in Inner Southwest Anatolia from the early 16th century B.C. to the 11th century B.C. These pottery items, which are characterised by red, brown or black paint decorations over gold wash ware, were first discovered at Beycesultan Höyük and Aphrodisias followed by a significant recent discovery at Laodikeia Asopos Tepesi excavations and included in the Late Bronze Age repertory. The paint-decorated pottery from these three centres forms the main discussion of this study and, although they are interpreted as "Mycenaean Imitation" (Lloyd and Melaart 1955, 80-81, Marchaese 1978, 15 ff.), it was understood that this pottery group represents a local tradition observed in South Western Anatolia. Moreover, this tradition

might be chronologically accepted as one of the factors that characterise the Late Bronze Age in the region. This study aims, at the micro level, to identify the factors that define this tradition and discover whether they were locally produced or not through a careful study of the stratigraphy, the chronological context and pottery analysis results; at the macro level it aims to shed light upon the place of these findings in the chronology of the 2<sup>nd</sup> Millenium B.C.

## 2. GEOGRAPHIC FOCUS

The geographical area which covers the three key settlements of Beycesultan Höyük, Aphrodisias and Laodikeia Asopos Tepesi, is located in the inner part of South-western Anatolia and extends through the Upper Meander Basin (Figure 1).

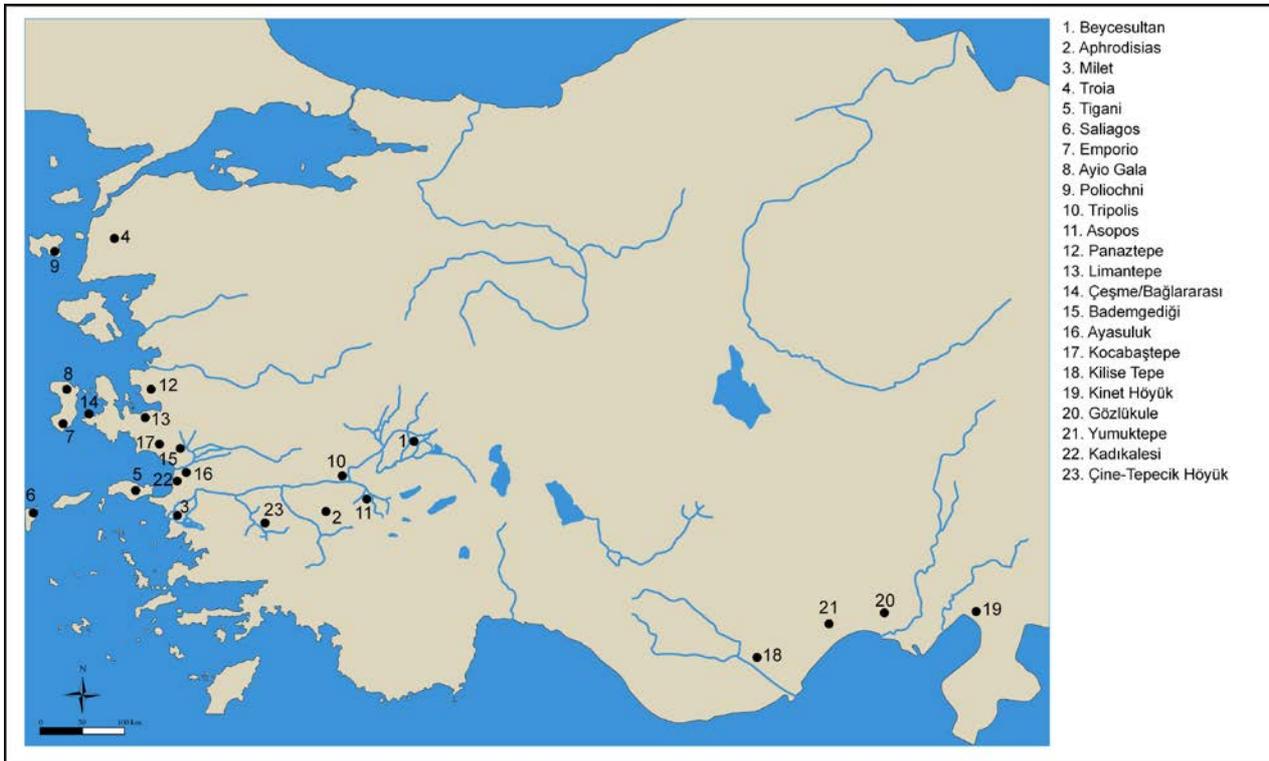


Figure 1. LBA sites on the Aegean.

The Beycesultan Höyük is located on the eastern part of the basin on a large plateau formed by the Baklan and Çivril plains surrounded by Burgaz and Akdağ Mountains on the North, Bozdağ on the east, Beşparmak Mountain on the South and East, and Büyük Çökelez Mountain on the West. The Asopos Tepesi is located on the northern end of the plains surrounded by Honaz and Babadağ on

the south and Çökelez Mountains on the north, and is also known as the Lykos Valley; Aphrodisias lies on the southern part of this area on the southern slopes of Babadağ. The Upper Meander Basin which holds these centres might also be considered as an aperture that links Inner Anatolia to the sea through several valleys and passes. While the north/northeast end of the basin opens to Uşak and Afyon provinces,

the east connects to Lake District and the west opens to the East Aegean shore without any hindrance.

Both the extensive surveys and the excavations at the above-mentioned three sites have established that this geographical region was also culturally interconnected. The cultural zone under discussion was first identified during the extensive survey of J. Mellaart in Southern Anatolia in the 1950s (Mellaart 1954, Mac Sweeney 2011, 94 ff.). The surveys later conducted by E. Abay and ourselves on the eastern part of the region (Abay and Dedeoğlu 2005, 41 ff., Abay and Dedeoğlu 2007, 277 ff., Dedeoğlu 2010, 1 ff., Abay 2011, 1 ff., Dedeoğlu et al 2014, 367 ff.), have confirmed that the region was intensively settled since the Neolithic Period and, due to the strong interaction of the settlements, a homogenous material culture has been observed throughout the region – of course, with the exception that different local features might be observed from region to region (Dedeoğlu 2010, 1 ff.).

### 3. LBA LOCAL PAINTED POTTERY TRADITION

The painted pottery tradition emerged during the “Early Phase” of the Late Bronze Age and climaxed during the “Late Phase”. When the material culture of the Inland southwest Anatolian settlements is studied, it might be asserted that the “Early” and “Late” phases of the Late Bronze Age are not the same. The pottery culture observed in the region during the early phase of LBA (early 16<sup>th</sup>-late 15<sup>th</sup> centuries B.C.) is represented in the Beycesultan Höyük by Layer 5 (II-Ib) which includes principally Red-Brown or Red Surfaced Ware followed by Brown Surfaced Ware, Silver Wash Ware, Light Brown or Buff Surfaced Ware and Grey-Black Mottled Surfaced Ware. The “Late Phase”, which is represented both by Layer 4 (Ia) at the Beycesultan Höyük and Asopos Layer V and Aphrodisias Trench A4 I-III layers, is dated to the early 14<sup>th</sup> century to the 12<sup>th</sup> century and the principal pottery products that characterised the age were Light Brown or Buff Ware, Red-Brown or Red Ware, Brown Ware, Gold Wash or Silver Wash Ware. The most important point of distinction between the two phases is the decreasing number of Red-Brown or Red Surfaced

wares versus the increasing number of Light Brown or Buff Ware during the Late Phase. Although the local painted pottery tradition is accepted as one of the factors that points to the “Late Phase” it might be asserted that this type of pottery was first observed at the “Early Phase of LBA” layers of the Beycesultan Höyük. All of the above-mentioned pottery was unearthed by S. Lloyd and J. Mellaart during the first excavations carried out at Beycesultan (Mellaart and Murray 1995, 74, Fig. P.38: 6, 7, 8, 11). J. Mellaart and A. Murray assert that this tradition emerged at Beycesultan for the first time at Layer II (Layer 5b in the new stratigraphy) and intensified during Ib (5a in the new stratigraphy, Mellaart and Murray 1995, 22, 57, Dedeoğlu and Abay 2014, 2, 39). This tradition is represented at Layer II (Layer 5b in the new stratigraphy) only by a group of six sherds belonging to one globular pot. A body fragment pertaining to this pot was dated to Layer II (5b in the new stratigraphy) and the report published in 1955 (Lloyd and Mellaart 1955, 80, Fig. 18.14). However, one year later it was stated in the 1956 report that the item was misdated and should be dated to Ib (5a in the new stratigraphy) instead (Lloyd and Mellaart 1956: 135). Interestingly, J. Mellaart and A. Murray have evaluated this pottery in their 1995 article among Layer II (5b in the new stratigraphy) findings with reference to the 1955 publication (Mellaart and Murray 1995: 22). In addition to this, though the present Beycesultan excavations were carried out on a large site, no paint decorated samples were encountered among the findings, which suggest that the mentioned layer should be dated to Ib (5a in the new stratigraphy). In this context, it would be possible to assert that the Late Bronze Age Local Painted Pottery tradition started at the Beycesultan Ib layer (5a in the new stratigraphy) (Fig. 4). There is no detailed information on the finding context of this pottery and only some data about the excavation sites they were discovered exists. Similarly, no statistical data exists about the ratio of pottery samples dated to Ib (5a) layer. It can be deduced from the expressions used in the publications that the pottery items representing the group are rare and only a few items were discovered (Mellaart and Murray 1995: 22, 57). All Beycesultan Local Painted Pottery items

were made using buff paste except one red sample. All the vessels are wheel-made and they are coated with an thick heavy coating mica, which was named "Gold Wash", and a matt red paint was applied on these. The encountered vessels include bowls, beak-spouted jugs, trefoil cups and body fragments of jars (Fig. 4). The painted motifs used on these vessels include wide single bands (Fig.4:1), a zigzag design between horizontal bands (Fig.4:4), diagonal and horizontal stripes (Fig.4:2-3), cross hatchings (Fig.4:5) and concentric semi-circles below horizontal bands (Fig.4:6), (Mellaart and Murray 1995, 40, Fig.18b.14; 67 Fig.31.9; 74, Fig.38.6-8,11, Marchaese 1978, 22, Table 1, Marchaese 1976, 402).

It is understood that local painted pottery production had significantly increased during the "Late Phase" of the Late Bronze Age. Although such pottery was only represented by a few samples at Beycesultan Höyük Ia (Layer 4), abundant samples were discovered at Asopos Layer V and Aphrodisias Trench A4 III-I. When the finding contexts were evaluated it could be said that the two samples discovered at the Beycesultan Höyük were found inside buildings (Mellaart and Murray 1995, 60, 67, Fig. P. 31: 8, Dedeoğlu and Abay 2014, 3, 20, Fig. 5: 14). It is known that this type of pottery existed at the repertory of the three phases (III-I) identified at Aphrodisias, Complex A4. Though the archaeological context where the mentioned findings were discovered does not include architectural structures dispersed over a vast area, it includes an oven, floor and stone foundations, all detected in a defined deposit (Marchese 1976, 399-401, Joukowsky 1986, 149-150). In a similar vein, the Late Bronze Age Layer at Asopos Tepesi where local painted pottery has been discovered is represented by walls, compressed earth floors and garbage pits that belong to domestic buildings. A keyhole-shaped pottery kiln is among the best-preserved architectural findings of this layer (Şimşek and Konakçı 2013, 4, 26 Res: 6).

The ratio of existing local painted pottery in the pottery inventory of these layers fluctuates. The best statistical data on this issue come from the Aphrodisias and Asopos Tepesi layers. The very low number of the mentioned finds at Beycesultan does not even account for one per-

cent of the total finds. Considering the data from Aphrodisias, the amount of local painted pottery represented in different phases has occurred as 10% at phase III, 8% at Layer II and 5% at Layer I (Marchese 1976, 402-407, Marchese 1978, 22, Table 1). It was determined that during the phases III and II where paint decoration was more intense, more than 60% of the pottery discovered were gold-wash wares. A similar case was valid also for Asopos Tepesi, where the phase is represented at only one layer. It has been determined that the rate of local painted pottery discovered at Layer V was 5%. The rate of Gold Wash Ware at Asopos Layer V, which is contemporary with layers III and II of Aphrodisias, is 36%. This group of wares is followed by buff wares (24%) and light-brown wares (17%) (Şimşek and Konakçı 2013, 5).

The paint-decorated wares at Aphrodisias III-II and Asopos V are gold washed over red or buff wares and there are red, red-brown, brown and grey-black matt painted decorations on these. During phase I of Aphrodisias, red wares were gold washed and then red and red-brown matt painted decorations were applied. This pottery group was observed in the forms of bowls, beak-spouted jugs, jars, and jugs and handles of different vessels (Joukowsky 1986, 682, Fig 487, 685, Fig. 488,687 Fig 489, 689, Fig. 49) (Fig. 5-10). Horizontal bands (Fig. 5, Fig. 6: 1-13, 15, 16, 18-22, Fig. 7: 1, 3 vd.), zigzag design between horizontal bands (Fig. 5: 1, 4, Fig. 9: 3, 5, 7, 21 vd), diagonal and horizontal stripes (Fig. 7: 4-20), wavy lines (Fig. 5: 2, 3, 6, Fig. 8: 1, Fig. 9: 1, 2, 4 vd.), cross hatchings (Fig. 9: 8-19), semi-circles below horizontal bands (Fig. 7: 12, Fig. 9: 17), concentric circles (Fig. 10: 17), spirals (Fig. 6: 17, Fig. 8: 50.), diagonal slashings (Fig. 6: 4, 7, 10, 11), herringbone (Fig. 9: 28-29), and dots (Fig. 7: 3) are among the painted motifs applied on these vessels (Marchese 1976, 401 ff., Marchese 1978, 22, Table 1, Joukowsky 1986, 682-691, Fig. 487: 1-8, 11, 13; Fig. 488: 3, 5, 6, 8, 9, 11-18, 20-28, 30, 31, 35-41, 44, 45,50-59, Fig. 489: 7, 11, 13, 14, 18-21, 24, 27, 30, 31, 33, 34,n 38-53, 55, 69, 70, Fig. 490:4, 8, 10, 15, 17, 23, 36-38, 50).

#### 4. POTTERY PRODUCTION TECHNOLOGY

The macroscopic analyses conducted on the production style of local painted pottery pre-

sented some clues on the production steps of the wares before firing. First of all it was determined that the wares were made on a fast running wheel and the gold wash was applied using a brush. This intense mica was applied all over the ware and was later decorated with paint, which was applied using a brush (Figure. 2).



Figure 2. Beak spouted jar from Beycesultan

Figures such as horizontal bands and wavy lines which surround the entire item were most probably made while the ware was still on the wheel. After all these procedures, the wares were fired at an appropriate temperature to obtain a glossy and metallic look. This look is characteristic of the local painted pottery tradition and was observed as standard at all three centres.

In this study, the petrographic analysis results of some samples will be presented over the samples from Asopos Hill which is the only centre where XRF and thin section analyses were conducted. For petrographic analysis, thin sections and XRF were made at the Geology Department of Pamukkale University. Twenty-five wares were analysed using XRF, and thirty-five samples were analysed using thin section analysis, ten of which were local painted pottery. As a result of the polarising microscope analysis, ten of the samples were analysed for main and trace elements using a Spectro XLAB

2000 PEDXRF X-ray spectrometer. The thin section analyses were 40x magnified using electro-polarising microscope.

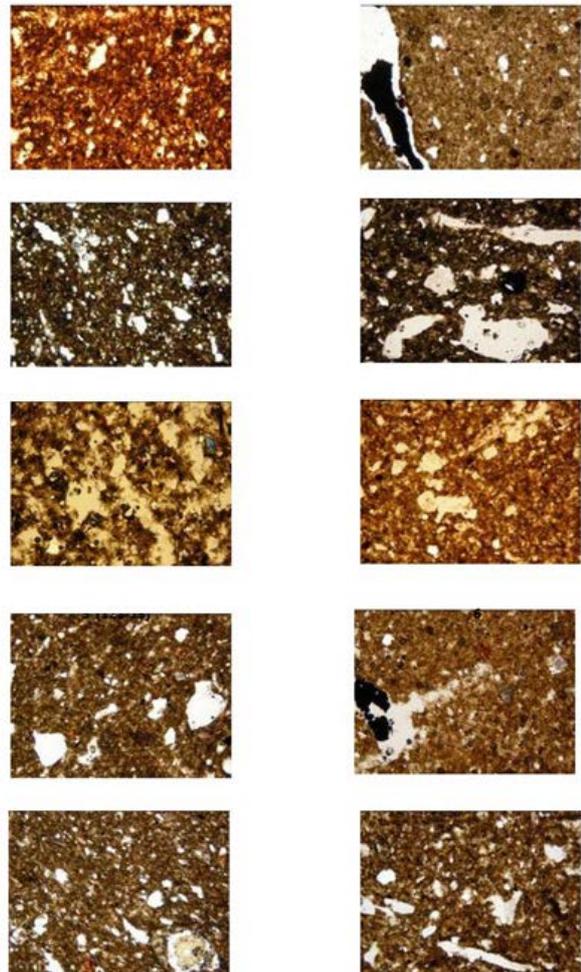


Figure 3. Thin section analyses on painted pottery

The thin section analyses (Figure 3) showed that the mineral content of samples 1, 4 and 8 were relatively large and oriented with the remaining samples showing similar features. The XRF analyses (Table 1) determined that the samples that belong to this group of wares were generally produced in a similar way and had similar mineral content to other locally produced buff and light-brown ware groups.

Table I: XRF analyses results on painted pottery

Element	43	44	45	46	47	49	50
SiO <sub>2</sub>	34,24	44,5	40,57	41,83	43,73	46,32	47,45
TiO <sub>2</sub>	0,65	0,83	0,82	0,81	0,78	0,86	0,87
Al <sub>2</sub> O <sub>3</sub>	14,2	22,27	18,45	17,05	20,37	17,97	18,22
Fe <sub>2</sub> O <sub>3</sub>	7,59	7,44	7,73	6,74	7,06	6,94	7,03

MnO	0,16	0,08	0,12	0,09	0,09	0,10	0,09
MgO	6,21	4,21	6,20	3,58	3,83	3,55	3,56
CaO	18,93	12,3	14,22	14,01	10	13,29	12,69
Na <sub>2</sub> O	0,84	1,94	1	0,77	1,54	0,84	0,85
K <sub>2</sub> O	2,47	2,66	3,15	2,95	3,82	2,85	2,80
P <sub>2</sub> O <sub>5</sub>	0,17	0,21	0,56	0,23	0,21	0,22	0,21
SO <sub>3</sub>	0,44	0,21	0,30	0,09	0,24	0,03	0,03
ppm							
Cl	475,1	54,1	644,7	121,8	553,4	20,5	110
Cr	439,1	155,8	411,3	197,6	170,7	201,3	198
Ba	399	547	613	610	949	674	725
Rb	73,5	107,5	105,1	89,5	156,7	93,4	94,3
Sr	520	672,7	590,3	723,1	605,1	744	726,6
Y	21,4	66,5	26,7	25	57,3	26,3	26,9
Zr	131,6	165,6	163,2	205,1	170,2	215,7	210,9
Nb	13,2	22,8	15,4	15,1	21,9	15,7	15,3
Th	12,1	41,2	15,2	12,1	35,5	12,6	13,1
Ni	575,4	112,5	526,9	152,5	140,5	163,5	166
V	120,9	144,9	158,4	137,5	145,7	143,9	150,4
Hf	4,8	1,7	7,8	7,7	<1,0	6,6	9,1
Cs	< 4,0	< 4,0	< 4,0	14,6	14,2	17,1	< 4,0
Pb	12,2	30,5	30,9	22,3	27,6	22,9	22,3
Ta	3,4	3	2,9	1,5	<1,0	<1,0	1,7
Co	76	45,1	85	38,2	29,5	29,5	64,5
U	2,2	8,5	2,6	2,3	5	1	0,9
W	18,2	85,3	33	90,5	44,6	195,5	202,3
Ga	24,1	22,9	23,8	21,8	23,1	20,9	20,9
Cu	34,8	36,8	43	24,4	28,5	25,9	23,3
Zn	89,9	78,9	109,4	98,7	74,7	101,7	101,1
Se	0,5	0,7	0,4	0,2	1	0,6	0,6
Ge	<0,5	1,5	<0,5	0,5	0,2	0,3	<0,5
Sn	13,9	17,7	16,1	5,5	15,8	11	13
La	49,6	77,9	16	15,9	78,3	14,4	42,2
Ce	33,7	<2,0	36,4	<2,0	<2,0	<2,0	< 2,0
Pr	< 2,0	< 2,0	< 2,0	< 2,0	<2,0	<2,0	< 2,0
Nd	64,7	175,1	82,9	78,4	166,4	83	87,4
As	10,1	19,7	21,3	9,5	11,1	8,3	7,8
Mo	<1,0	<1,0	<1,0	<1,0	<1,0	<1,0	<1,0
Ag	<2,0	<2,0	<2,0	<2,0	<2,0	<2,0	1,9
Cd	1,4	<2,0	<2,0	<2,0	0,7	<2,0	<2,0
Sb	<3,0	<3,0	<3,0	<3,0	<3,0	<3,0	<3,0
Er	-	8,2	-	-	8,8	-	-
Yb	-	<2,0	-	-	<2,0	-	-
Hg	0,9	1,9	<1,0	1,5	3	0,9	2,2
Bi	<1,0	<0,7	<1,0	<1,0	<0,6	<1,0	<1,0

In this context, the results of thin section analyses and XRF analyses are correlated. Firstly, similar contents observed on different samples during the XRF analyses points at the fact that similar clay beds might have been used during the production of the above-mentioned wares. The XRF analyses results are almost identical to the analysis results of the wares which are known to be locally produced. This indicated that local painted pottery is the local production of the region.

## CONCLUSION

Undoubtedly, it is significant and interesting that the local painted pottery tradition, which precipitously emerged during the wake of the

16<sup>th</sup> century B.C., has dispersed over a very vast area covering the entire Upper Meander Basin in terms of both the technology and the motifs used. This group of wares preserved its general characteristics during the Late Bronze Age as a conservative craft tradition. During both the early and the late phases of the Late Bronze Age the pottery is represented at all three centres with gold-washed wares decorated with similar motifs (Table IV). As observed in Table II, all motifs except spirals, diagonal slashings and herringbone were commonly used on samples from both the Aphrodisias and Asopos settlements. It must be noted, as well, that these three motifs were also very rarely used on samples from Aphrodisias.

**Table II: Painted pottery motifs and settlements**

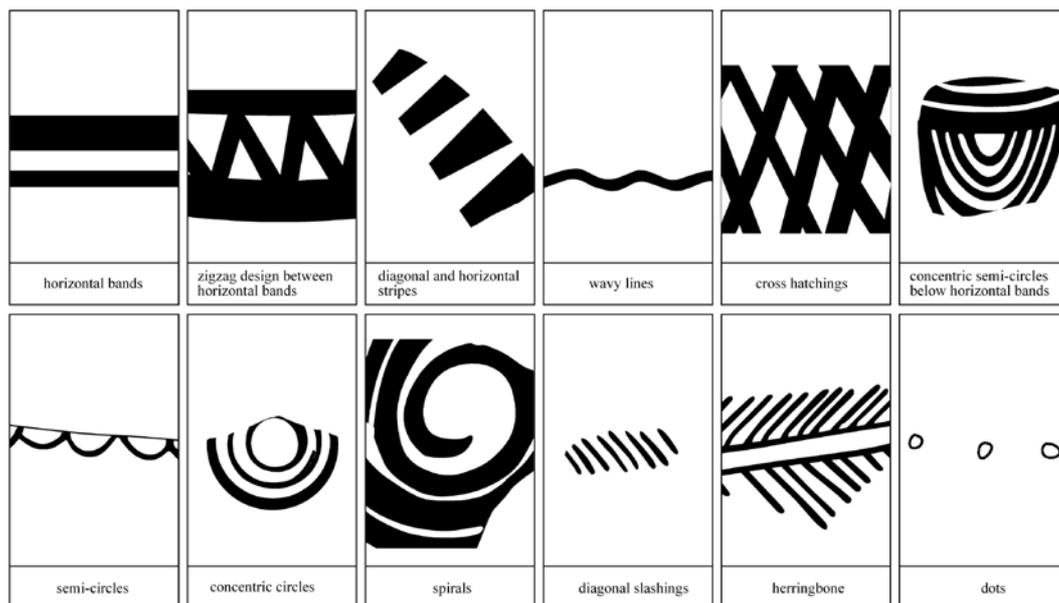
MOTIFS	Early LBA	Late LBA				
	Beycesultan	Beycesultan	Aphrodisias			Asopos
	5a (Ib)	4 (Ia)	III	II	I	V
Horizontal bands	X	X	X	X	X	X
Zigzag design between horizontal bands	X	-	X	-	-	X
Diagonal and horizontal stripes	X	X	X	-	-	X
Wavy lines	-	-	X	X	-	X
Cross hatchings	X	-	X	X	-	X
Concentric semi-circles below horizontal bands	X	-	-	-	-	
Semi-circles	-	-	X	X	-	X
Concentric circles	-	-	X	X	-	X
Spirals	-	-	X	X	-	-
Diagonal slashings	-	-	X	-	-	-
Herringbone	-	-	X	-	-	-

**Table III: Painted pottery motifs with pottery types**

MOTIFS	Early LBA			
	Bowls	Beak spouted jugs	Trefoil cup	Body fragments of jars
Horizontal bands	X			
Zigzag design between horizontal bands			X	
Diagonal and horizontal stripes		X		
Cross hatchings				X
Concentric semi-circles below horizontal bands				X

Table IV: Motif types

MOTIFS	Late LBA							
	Bowls	Beak spouted jugs	Jars	Jugs	Pedestals	Lids	Handles	Undefined body sherd
Horizontal bands	X			X				
Diagonal-horizontal stripes		X					X	
Zigzag design between horizontal bands	X							X
Wavy lines	X				X			X
Cross hatchings	X		X					X
Concentric semi-circles below horizontal bands								
Semi-circles	X	X	X					
Concentric circles					X	X		
Spirals			X	X				
Diagonal slashings	X							X
Herringbone								X
Dots				X				



As observed in Table III, the paint decoration tradition is observed on different types of bowls, trefoil cups, pitchers (especially the beaks of spouted pitchers), over lids and stem, and handle and body fragments of different types. Thus, it might be concluded that the decoration tradition was not specific to some forms only. However, it might be said that some motifs were generally associated with particular forms. For instance, horizontal bands and wavy lines were generally used on bowls while diag-

onal and horizontal stripes were used on beak spouted jugs and handles. This indicates that the form of the vessels and the motif were designed together. The XRF analyses and the rate of such pottery encountered at Inland Western Anatolia settlements verify that these were locally produced.

The Asopos Tepesi data in particular demonstrated that the paste used for the pottery classified in this group shared similar characteristics with other groups of wares at the settlement

which indicates the probable sharing of clay beds. It has also been observed that this group of wares had monochrome samples which were only gold washed. The gold wash and/or the use of intense mica was an outer surface treatment used not only in the Upper Meander Basin but also over a vast part of Western Anatolia including Troia (Mountjoy 1997, 260), Panaztepe (Günel 1999, 32), Limantepe (Easton and Weninger 1993, 69), Çeşme-Bağlararası (Aykurt 2010, 35), Kadıkalesi (Akdeniz 2006, 8, Akdeniz 2007, 36), Bademgediği (Meriç 2003, 91, Meriç et al. 2007, 244), Ayasuluk Tepesi (Konakçı 2015, 388, Konakçı 2012, 386), Kocabaştepe (Aykurt 2004, 22, in the MBA layers), and Çine-Tepecik Höyük (Günel 1999, 32) during both the Middle Bronze Age and (especially) the Late Bronze Age. Moreover, in many of these settlements another painted pottery tradition, namely the Painted Mycenaean Pottery, was observed instead of the Local Painted Pottery tradition. The Upper Meander Basin is a place where the Mycenaean material culture that dominated especially the Western Anatolian shore was not directly observed. Although R.T. Marchese, in 1978, identified what we refer to as Local Painted Pottery as “Late Mycenaean Ceramic Finds” (Marchese 1978, 15) and dated them to Late Mycenaean IIIA-IIIC (Marchese 1976, 411) he has subsequently also accepted that this pottery was locally produced under Mycenaean influence (Marchese 1976, 411, Marchese 1978, 23). The present archaeological research has shown that the influence of Mycenaean culture on inland Western Anatolia can be traced until Aydın/Çine. The fact that 10% of the Late Bronze Age pottery repertory of the Tepecik Mound excavations was made up of local and imported Mycenaean pottery (Günel 2010, 28) indicates that Mycenaean material culture extended to the inner Çine valley. To the present day, archaeological research has not demonstrated any settlements where significant amounts of local or imported Mycenaean pottery were discovered in the upper section of the Great Meander Basin. The Mycenaean pottery discovered in the region comprises only one sample from Beycesultan (Melaart 1970, 63-65, Fig. 4, Mellaart and Murray 1995, 14, Fig. P.6: 11) and another reported by Birmingham – but not drawn or photographed – at Sarayköy Höyük (Birmingham

1964, 30 Fig. 2-3, Mee 1978, 126, 144). Although it is claimed that a figurine discovered at Aphrodisias might be a Mycenaean psi figurine (Kadish 1971, 131 No 565.3), that this partially preserved figurine belongs to the Mycenaean type is strongly debateable (Mee 1978, 124). In short, it might be asserted that the local painted pottery tradition is unique to the Upper Meander Basin and it was a local group of wares made under the influence of a neighbouring painted pottery traditions. It is highly probable that the borders of the tradition that we have observed at three centres within the Upper Meander Basin might be extended. Although the mentioned wares were heavily observed during the late phase of Late Bronze Age (14<sup>th</sup>-12<sup>th</sup> centuries B.C.) it is considered that the tradition might well have been used for a few more centuries after a short hiatus at the end of the Late Bronze Age. In particular, the data from Ahrodisias Complex A5 indicate that, during this process, red wares were gold washed and decorated using horizontal, diagonal bands and wavy line motifs (Marchese 1976, 395, 398, Joukowsky 1986, 174, 175 Table 5). Similarly, some sherds of pottery which have similar characteristics to those of the Aphrodisias Complex A5 samples were discovered at Asopos, which probably are dated to the Early Iron Age (Şimşek and Konakçı 2013, 4). Indeed, this is also valid for settlements where the Mycenaean Painted Pottery Tradition, which lasted until 11<sup>th</sup> century B.C. (LH IIIC Late), was observed. In addition, it is considered that similar samples exist in Cilicia settlements such as Kilişepe (Postgate and Hansen 1999: 113 ff.; Postgate 2008, 166 ff.), Kinet (Ünlü 2005, 146 ff.), Tarsus Gözlükule (Ünlü 2005, 146 ff.) and the layers of Mersin-Yümüktepe (Sevin and Köroğlu 2004, 80) that are dated to the Late Bronze to Iron Age Transitional Period. However, it should be underlined that although the motifs observed in the Cilicia region are very similar, a primary component that characterizes Upper Meander Basin Local Painted Pottery, namely the gold wash, is not observed here.

To conclude, the Local Painted Pottery Tradition, which is important for the to-be-revised 2<sup>nd</sup> millennium B.C. chronology since it was observed during a specific time period, might be

accepted as one of the factors that characterizes the Late Bronze age in Inland Western Anatolia. This tradition, which emerged during the 16<sup>th</sup> century B.C., was significantly represented within the Late Bronze Age repertory after the 14<sup>th</sup> century B.C. and then continued for a short time before it was abandoned.

### CATALOGUE

**Figure 4.1:** Beycesultan, adapted from Melaart-Murray 1995: 67, Fig. 31/9. dirty buff wash with brown band of paint. M Ib.

**Figure 4.2;** Beycesultan, adapted from Melaart-Murray 1995: 63, 74, Fig. 38/8, gold wash, matt red paint, M Ib.

**Figure 4.3;** Beycesultan adapted from Melaart-Murray 1995: 63, 74, Fig. 38/7. gold wash, matt red paint, N Ib.

**Figure 4.4;** Beycesultan, adapted from Melaart-Murray 1995: 74, Fig. 38/11; Lloyd-Mellaart 1956: 134, Fig 6/4, Gold wash, matt red paint, M Ib.

**Figure 4.5;** Beycesultan, adapted from Melaart-Murray 1995: 29, 79, Fig. 18/14. buff ware four parallel grooves, matt red paint on gold wash LII/4.

**Figure 4.6;** Beycesultan, adapted from Melaart-Murray 1995: 63, 74, Fig. 38/6. red ware gold wash, dull red paint. U. Ib.

**Figure 5.1;** Aphrodisias, adapted from Marchese 1978: 29, Fig. 6: 24, light red clay with traces of grit tempering, bright red banding at carination, exterior wavy line between horizontally placed bands.

**Figure 5.2;** Asopos Tepesi, L.08.AT2.D3.L5.420, light reddish yellow clay color (5YR 7/8) with sand and lime inclusion, matt red paint on gold wash, wavy line under the two horizontal band and horizontal bands, hard-fired, wheelmade.

**Figure 5.3;** Aphrodisias, adapted from Joukowsky 1986: 689, Fig 490/15, reddish brown ware (2.5 YR 6/6), gold wash slip, reddish brown paint (2.5 YR 5/4)

**Figure 5.4;** Asopos Tepesi, L.10.AT2.C3.L36.153, light brown clay color (10YR 7/4) with small grit, and sand inclusion, matt red paint on gold wash, zig zag and wavy line between the horizontal bands, hard fired, wheel made.

**Figure 5.5;** Asopos Tepesi, L.08.AT2.D3.L5.266, very pale brown-buff clay color (10YR 8/3) with sand and mica inclusion, matt red paint on gold wash, horizontal bands (10R 5/6), hard fired, wheel made.

**Figure 5.6;** Asopos Tepesi, L.10.AT2.C3.L36.150, light brown clay color (10YR 6/4) with mica inclusion, matt red paint on gold wash, wavy lines, hard fired, wheel made.

**Figure 5.7;** Aphrodisias, adapted from Joukowsky 1986: 684, 685, Fig 488/13, reddish yellow ware, in-

terior-exterior reddish yellow brown paint (2.5 YR 5/4).

**Figure 5.8;** Asopos Tepesi, L.10.AT2.C3.L36.191, light brown clay color (7.5YR 7/6) with lime and mica inclusion, matt red paint on gold wash, zig zag between horizontal bands, hard fired, wheel made.

**Figure 5.9;** Aphrodisias, adapted from Joukowsky 1986: 685, Fig 488/27, pink ware (7.5 YR 8/4), interior-exterior gold-silver wash-slip, exterior light red paint (2.5 YR 6/6).

**Figure 5.10;** Aphrodisias, adapted from Joukowsky 1986: 685, Fig 488/30, light brown ware (7.5 YR 6/4), interior-exterior gold-silver wash-slip, light reddish brown paint varying from 5YR 6/3- 5 YR 5/3.

**Figure 5.11;** Aphrodisias, adapted from Joukowsky 1986: 685, Fig 488/21, pink ware (7.5 YR 8/4) interior-exterior gold-silver wash slip, exterior painted in light red (2.5 YR 6/6).

**Figure 5.12;** Aphrodisias, adapted from Joukowsky 1986: 684, 685, Fig 488/5, light red ware (2.5 YR 6/8) interior-exterior gold-silver wash slip, painted in light red (2.5 YR 6/6).

**Figure 5.13;** Aphrodisias, adapted from Joukowsky 1986: 685, Fig 488/18, reddish yellow ware (2.5 YR 6/8) interior-exterior white slip (10 R 8/2), exterior light reddish brown paint (2.5 YR 6/4).

**Figure 5.14;** Aphrodisias, adapted from Joukowsky 1986: 685, Fig 488/15, reddish yellow ware (5 YR 7/6) interior-exterior light red paint (2.5 YR 6/6).

**Figure 5.15;** Aphrodisias, adapted from Joukowsky 1986: 685, Fig 488/17, light red ware (2.5 YR 6/8), interior-exterior gold-silver wash-slip, light red paint (2.5 YR 6/6).

**Figure 5.16;** Aphrodisias, adapted from Joukowsky 1986: 685, Fig 488/9, reddish yellow ware (5 YR 7/6), interior-exterior gold-silver wash slip, reddish yellow paint (5 YR 7/6).

**Figure 5.17;** Aphrodisias, adapted from Joukowsky 1986: 685, Fig 488/3, pink ware (7.5 YR 8/4), interior-exterior gold-silver wash slip, exterior painted in light red (2.5 YR 6/6).

**Figure 6.1;** Aphrodisias, adapted from Joukowsky 1986: 685, Fig 488/6, reddish yellow ware (5YR 7/6), interior-exterior gold-silver wash slip, light red paint (2.5 YR 6/8).

**Figure 6.2;** Aphrodisias, adapted from Joukowsky 1986: 689, Fig 490/8, reddish yellow ware (5 YR 7/6), interior-exterior gold-silver wash slip, weak red flaky paint (10 R 4/3).

**Figure 6.3;** Beycesultan, adapted from Melaart-Murray 1995: 60, Fig 31/8, orange-buff surface, megaron Ia.

**Figure 6.4;** Aphrodisias, adapted from Joukowsky 1986: 685, Fig 488/26, red ware (2.5 YR 5/8) interior-exterior gold-silver wash slip, exterior red paint (10 R 5/6).

**Figure 6:5;** Aphrodisias, adapted from Joukowsky 1986: 685, Fig 488/8, reddish yellow ware (5 YR 7/8) interior-exterior gold-silver wash slip, reddish yellow paint (5 YR 7/8).

**Figure 6:6;** Aphrodisias, adapted from Joukowsky 1986: 685, Fig 488/11, reddish yellow ware (5YR 7/6), exterior and partial interior gold wash slip, reddish yellow paint (5 YR 7/6-5 YR 6/6).

**Figure 6:7;** Aphrodisias, adapted from Joukowsky 1986: 685, Fig 488/25, light red ware (2.5 YR 6/6) interior-exterior gold wash slip, exterior light red paint (2.5 YR 6/8).

**Figure 6:8;** Aphrodisias, adapted from Joukowsky 1986: 689, Fig 490/23, reddish yellow ware, exterior gold wash slip, red paint (2.5 YR 5/8).

**Figure 6:9;** Aphrodisias, adapted from Joukowsky 1986: 685, Fig 488/22, red ware, interior-exterior gold-silver wash slip, exterior red paint (10 R 5/6).

**Figure 6:10;** Aphrodisias, adapted from Joukowsky 1986: 685, Fig 488/23, light red ware (2.5 YR 6/6), exterior red paint (10 R 5/8).

**Figure 6:11;** Aphrodisias, adapted from Marchese 1978: 27, Fig 5: 13, dark red clay with grit tempering, diagonal slashing below wide horizontal band and tribble horizontal bands below carinated shoulder.

**Figure 6:12;** Aphrodisias, adapted from Marchese 1978: 27, Fig 5: 17, buff-red clay with traces of grit tempering. Ebongated wavy line between horizontally placed bands.

**Figure 6:13;** Aphrodisias, adapted from Marchese 1978: 27, Fig 5: 16, dark red clay with grit tempering, overlapping crescent form below horizontally placed band.

**Figure 6:14;** Aphrodisias, adapted from Marchese 1978: 27, Fig 5: 15, dark red caly with grit tempering, overlapping crescent form below painted rim.

**Figure 6:15;** Aphrodisias, adapted from Marchese 1978: 27, Fig 5: 5, buff-tan clay with traces of grit tempering and mica, semicircular between wide horizontal bands.

**Figure 6:16;** Aphrodisias, adapted from Joukowsky 1986: 685, Fig 488/28, reddish yellow ware (2.5 YR 6/8) exterior gold wash-slip, exterior red paint (10 R 5/4).

**Figure 6:17;** Aphrodisias, adapted from Joukowsky 1986: 685, Fig 488/24, red ware (2.5 YR 5/8), exterior-partian interior gold wash-slip, exterior mottled red to brown paint (2.5 YR 6/8).

**Figure 6:18;** Aphrodisias, adapted from Joukowsky 1986: 689, Fig 490/10, red ware (2.5 YR 5/8), gold-silver wash-slip, light red paint (10 R 6/8-10 R 5/6).

**Figure 6:19;** Aphrodisias, adapted from Joukowsky 1986: 685, Fig 488/20, light red ware (2.5 YR 6/8), interior-exterior gold wash-slip, exterior light red paint (2.5 YR 6/6).

**Figure 6:20;** Aphrodisias, adapted from Joukowsky 1986: 685, Fig 488/14, reddish yellow ware (7.5 YR 8/6), interior-exterior gold-silver wash-slip, exterior red paint (5 YR 6/8).

**Figure 6:21;** Aphrodisias, adapted from Joukowsky 1986: 689, Fig 490/17, yellowish red ware (5 YR 5/6), coarse temper, smoke blackened.

**Figure 6:22;** Aphrodisias, adapted from Joukowsky 1986: 689, Fig 490/4, reddish yellow ware (7.5 YR 8/6), reddish brown paint (2.5 YR 5/4).

**Figure 7:1;** Asopos Tepesi, L.10.AT1.D4.L2.145, very pale brown-buff clay color (10YR 8/4) with grit, sand, lime and mica inclusion, matt red paint on gold wash, horizontal bands (5YR 5/6), hard fired, wheel made.

**Figure 7:2;** Asopos Tepesi, L.10.AT2.C3.L37.32, light brown clay color (5YR 7/6) with sand and lime inclusion, matt red paint on gold wash, bands (5 YR 5/4), hard fired, wheel made.

**Figure 7:3;** Aphrodisias, adapted from Joukowsky 1986: 689, Fig 490/50, reddish yellow ware (5 YR 6/8) exterior-partial interior gold-silver wash-slip, reddish brown washed out paint (2.5 YR 6/6).

**Figure 7:4;** Beycesultan, 10 YR 6/3 clay colour, limestone, grit and mica tempering, hard fired, wheel-made.

**Figure 7:5;** Aphrodisias, adapted from Joukowsky 1986: 685, Fig 488/38, reddish-yellow ware (5 YR 7/6), exterior and partial interior gold wash-slip, exterior red paint (2.5 YR 5/6).

**Figure 7:6;** Aphrodisias, adapted from Marchese 1978: 29, Fig 6: 29, red clay with grit tempering. Right side profile vertical stripes and horizontal bands on spout, horizontal bands below and above rim on handle, left side profile horizontal bands on spout extending to body and horizontal bands and above rim on handle.

**Figure 7:7;** Asopos Tepesi, L.10.AT.C3.L38.1906, light brown clay color (7,5YR 7/6) with lime and mica inclusion, matt red paint on gold wash, diagonal stripes, hard fired.

**Figure 7:8;** Aphrodisias, adapted from Joukowsky 1986: 685, Fig 488/36, reddish yellow ware 5 YR 7/6, exterior gold-silver wash-slip, exterior light red paint (2.5 YR 6/8).

**Figure 7:9;** Aphrodisias, adapted from Joukowsky 1986: 685, Fig 488/37.

**Figure 7:10;** Aphrodisias, adapted from Marchese 1978: 29, Fig 6: 25, red clay, diagonal stripes.

**Figure 7:11;** Aphrodisias, adapted from Marchese 1978: 29, Fig 6: 25, red clay, diagonal stripes.

**Figure 7:12;** Aphrodisias, adapted from Marchese 1978: 29, Fig 6: 28, red clay, semi circles on spout and at point of attachment to body of vessel.

**Figure 7:13;** Aphrodisias, adapted from Joukowsky 1986: 685, Fig 488/35.

- Figure 7:14;** Aphrodisias, adapted from Joukowsky 1986: 685, Fig 488/41.
- Figure 7:15;** Aphrodisias, adapted from Joukowsky 1986: 685, Fig 488/39. light red ware (2.5 YR 6/6), exterior light red paint (2.5 YR 6/8).
- Figure 7:16;** Aphrodisias, adapted from Marchese 1978: 29, Fig 6: 26, red clay, double horizontal bands.
- Figure 7:17;** Aphrodisias, adapted from Marchese 1978: 29, Fig 6: 27, red clay, diagonal stripes between horizontal bands.
- Figure 7:18;** Asopos Tepesi, L.11.AT1.D3.L14.22, light reddish yellow clay color (5 YR 7/6) with mica inclusion, matt red paint, stripes (10R 5/4), hard fired.
- Figure 7:19;** Asopos Tepesi, L.08.G3-G4.L19.556, light brown clay color (7.5YR 7/6) with grit and mica inclusion, matt red paint on gold wash, stripes, hard fired.
- Figure 7: 20;** Asopos Tepesi, L.08.AT2.D3.L4.152, light brown clay color (7.5 YR 7/6) with lime and mica inclusion, matt red paint on gold wash, stripes, hard fired.
- Figure 8:1;** Aphrodisias, adapted from Marchese 1978: 27, Fig 5: 18, dark red clay with grit tempering, elongated wavy lines and rows wide to narrow horizontal bands.
- Figure 8:2;** Aphrodisias, adapted from Marchese 1978: 27, Fig 5: 22, red clay with grit tempering traces of mica, evenly spaced horizontal bands.
- Figure 8:3;** Aphrodisias, adapted from Joukowsky 1986: 687, Fig 489/19, light red ware (2.5 YR 6/8) dark gray washed-out flaky paint (2.5 YR N4).
- Figure 8:4;** Aphrodisias, adapted from Joukowsky 1986: 687, Fig 489/39.
- Figure 8:5;** Aphrodisias, adapted from Joukowsky 1986: 687, Fig 489/27, reddish yellow ware (5YR 7/6), exterior gold wash-slip, gray washed of paint (5 YR 5/1).
- Figure 8:6;** Aphrodisias, adapted from Joukowsky 1986: 687, Fig 489/47, light red ware (2.5 YR 6/6), exterior gold-silver wash-slip, dark brown paint (2.5 YR 4/2).
- Figure 8:7;** Aphrodisias, adapted from Joukowsky 1986: 687, Fig 489/70, reddish yellow ware 7.5 YR/6, exterior gold wash-slip, dark gray paint (5YR 4/1).
- Figure 8:8;** Aphrodisias, adapted from Marchese 1978: 27, Fig 5: 7, buff tan clay with traces of grit tempering and mica, horizontally placed bands.
- Figure 8:9;** Aphrodisias, adapted from Marchese 1978: 27, Fig 5: 4, dark red clay with small amounts of grit tempering, concentric circles.
- Figure 8:10;** Aphrodisias, adapted from Marchese 1978: 27, Fig 5: 21, dark red clay with grit tempering, horizontally placed bands.
- Figure 8:11;** Asopos Tepesi, L.07.AT.S1.771, light brown clay color (10YR 6/4) with grit and lime inclusion, matt red paint on gold wash, horizontal bands, hard fired, wheel made.
- Figure 8:12;** Asopos Tepesi, L.08.AT2.D3.L3.91, light brown clay color (7.5YR 7/4) with sand and mica inclusion, matt red paint on gold wash, bands, hard fired, wheel made.
- Figure 8:13;** Asopos Tepesi, L.09.AT2.D4.L24.982, light brown clay color (7.5YR 6/3) with grit and mica inclusion, matt red paint on gold wash, horizontal bands, hard fired, wheel made.
- Figure 8:14;** Asopos Tepesi, L.08.AT1.G3-G4.L20.575, light brown clay color (7.5YR 6/3) with grit and mica inclusion, matt red paint on gold wash, horizontal bands, hard fired, wheel made.
- Figure 8:15;** Aphrodisias, adapted from Joukowsky 1986: 689, Fig 490/36.
- Figure 8:16;** Asopos Tepesi, L.07.AT.S1.284, light brown clay color (10YR 7/4) with sand inclusion, matt red paint on gold wash, horizontal bands (2.5YR 4/6), hard fired, wheel made.
- Figure 8:17;** Asopos Tepesi, L.07.AT.S1.297, light brown clay color (10YR 7/4) with grit and mica inclusion, matt red paint, horizontal bands (2.5 YR 4/4), hard fired, wheel made.
- Figure 8:18;** Asopos Tepesi, L.07.AT.S1.932, light brown clay color (7.5YR 6/4) with mica inclusion, matt red paint, horizontal band, hard fired, wheel made.
- Figure 8:19;** Asopos Tepesi, L.07.AT.S1.488, light brown clay color (7.5YR 7/6) with grit and mica inclusion, matt red paint, horizontal band, hard fired, wheel made.
- Figure 8:20;** Aphrodisias, adapted from Joukowsky 1986: 687, Fig 489/43.
- Figure 8:21;** Asopos Tepesi, L.10.AT2.C3.L38.08, yellow clay color (10YR 8/6) with sand, mica and lime inclusion, matt red paint on gold wash, horizontal bands and wavy lines, hard fired, wheel made.
- Figure 8:22;** Asopos Tepesi, L.09.AT2.C4.L29.1024, very pale brown-buff clay color (10YR 8/4) with sand and lime inclusion, matt red paint on gold wash, concentric circles, hard fired, wheel made.
- Figure 8:23;** Asopos Tepesi, L.09.AT2.C4.L32.1184, light brown clay color (7.5YR 7/4) with sand and mica inclusion, matt red paint, band, hard fired, wheel made.
- Figure 8:24;** Asopos Tepesi, L.07.AT.S1.341, light brown clay color (10YR 7/4) with grit and lime inclusion, matt red paint on gold wash, horizontal band, hard fired, wheel made.
- Figure 8:25;** Asopos Tepesi, L.07.AT.S1.998, very pale brown-buff clay color (10YR 8/4) with sand inclusion, matt red paint on gold wash, bands (7.5 YR 7/8 and 10 YR 3/1), hard fired, wheel made.

- Figure 8:26;** Aphrodisias, adapted from Joukowsky 1986: 687, Fig. 489/48, reddish yellow ware (5 YR 6/8), interior-exterior gold wash slip
- Figure 8:27;** Aphrodisias, adapted from Joukowsky 1986: 687, Fig. 489/42, reddish yellow ware (5 Y6 7/8) exterior silver wash-slip, dark gray paint (2.5 YR N/4).
- Figure 8:28;** Aphrodisias, adapted from Joukowsky 1986: 687, Fig. 489/52, Reddish yellow ware 5YR 7/6, exterior gold wash-slip, light red paint (10 R 6/6).
- Figure 8:29;** Aphrodisias, adapted from Joukowsky 1986: 687, Fig. 489/21, light red ware 2.5 YR 6/8, exterior gold wash slip, light red paint (2.5 YR 6/6)
- Figure 8:30;** Aphrodisias, adapted from Joukowsky 1986: 687, Fig. 489/40. Reddish yellow ware 5 YR 7/6, exterior gold slip-wash, flaky dark gray paint (2.5 YR N4).
- Figure 8:31;** Aphrodisias, adapted from Joukowsky 1986: 687, Fig. 489/18, reddish yellow ware (5 YR 7/6), dark gray paint (5 YR 4/1).
- Figure 8:32;** Aphrodisias, adapted from Joukowsky 1986: 687, Fig. 489/14, reddish yellow ware (5 YR 7/6), exterior gold wash-slip, dark gray paint (5 YR 4/1).
- Figure 8:33;** Asopos Tepesi, L.08.AT1.G3-G4.L18.448, very pale brown-buff clay color (10YR 8/4) with sand and mica inclusion, matt red paint on gold wash, bands (7,5 YR 7/8), hard fired, wheel made.
- Figure 8:34;** Aphrodisias, adapted from Marchese 1978: 27, Fig. 5: 21, red clay with grit tempering.
- Figure 8:35;** Aphrodisias, adapted from Marchese 1978: 27, Fig 5: 3, red clay.
- Figure 8:36;** Aphrodisias, adapted from Marchese 1978: 27, Fig 5: 4, red clay.
- Figure 8:37;** Aphrodisias, adapted from Marchese 1978: 27, Fig. 5: 4, red clay.
- Figure 8:38;** Aphrodisias, adapted from Marchese 1978: 27, Fig. 5: 4, red clay.
- Figure 8:39;** Aphrodisias, adapted from Marchese 1978: 27, Fig. 5: 3, red clay.
- Figure 8:40;** Aphrodisias, adapted from Joukowsky 1986: 687, Fig. 489/20, light red ware (2.5 YR 6/6), exterior gold wash-slip, patchy colored red paint (10 R 5/6).
- Figure 8:41;** Asopos Tepesi, L.07.AT.S1.798, light brown clay color (5YR 6/6) with mica inclusion, matt red paint on gold wash, concentric circles (10R 5/6), hard fired, wheel made.
- Figure 8:42;** Aphrodisias, adapted from Joukowsky 1986: 687, Fig. 489/69, reddish yellow ware (5 YR 7/6), reddish brown paint (2.5 YR 5/4).
- Figure 8:43;** Aphrodisias, adapted from Joukowsky 1986: 687, Fig. 489/34, reddish yellow ware (5 YR 7/6), interior-exterior gold wash-slip, light reddish brown paint (2.5 YR 6/4).
- Fig. 8:44;** Aphrodisias, adapted from Joukowsky 1986: 687, Fig. 489/33, light red ware (2.5 YR 6/8), exterior gold wash-slip, reddish gray paint (5 YR 5/2).
- Figure 8:45;** Aphrodisias, adapted from Joukowsky 1986: 687, Fig. 489/50, red ware (2.5 YR 5/8), interior-exterior gold wash-slip, light red paint (2.5 YR 6/6).
- Figure 8:46;** Aphrodisias, adapted from Joukowsky 1986: 687, Fig. 489/49, reddish yellow ware (5YR 7/6), interior-exterior gold wash-slip, washed-out light red paint (2.5 YR 6/6).
- Figure 8:47;** Aphrodisias, adapted from Joukowsky 1986: 687, Fig. 489/46, reddish yellow ware (5 YR 7/6), exterior gold-silver wash-slip, dark reddish gray flaky paint (10R 4/1).
- Figure 8:48;** Aphrodisias, adapted from Joukowsky 1986: 687, Fig. 489/30, light reddish brown ware (2.5 YR 6/4), exterior very pale brown slip (10 YR 7/3), black paint.
- Figure 8:49;** Aphrodisias, adapted from Marchese 1978: 27, Fig. 5: 21, dark red clay with grit tempering, diagonally slashed lines between rows of horizontally placed bands.
- Figure 8:50;** Aphrodisias, adapted from Marchese 1978: 27, Fig. 5: 1, dark red clay with small amounts of grit tempering, spiral with central dot between thinly applied horizontal bands.
- Figure 8:51;** Aphrodisias, adapted from Marchese 1978: 27, Fig. 5: 20, dark red clay with grit tempering.
- Figure 8:52;** Aphrodisias, adapted from Joukowsky 1986: 689, Fig. 490/38, reddish yellow ware (5YR 6/8) exterior gold-silver wash-slip, washed-out paint, reddish brown paint (5 YR 5/4).
- Figure 9:1;** Aphrodisias, adapted from Joukowsky 1986: 687, Fig. 489/44, reddish yellow ware (5 YR 7/6) ) exterior gold-silver wash-slip, reddish yellow paint (5 YR 7/6).
- Figure 9:2;** Aphrodisias, adapted from Joukowsky 1986: 687, Fig. 489/45, reddish yellow ware (5YR 7/6), ) exterior gold-silver wash-slip, reddish yellow paint (5 YR 7/6).
- Figure 9:3;** Asopos Tepesi, L.09.AT2.D4.L29.1047, light brown clay color 7,5YR 7/6 with grit, mica and lime inclusion, matt red paint, zig zag between the horizontal bands.
- Figure 9:4;** Aphrodisias, adapted from Joukowsky 1986: 687, Fig. 489/13, reddish yellow ware (5 YR 6/6), interior-exterior silver wash-slip, light red paint (10 R 6/6).
- Figure 9:5;** Asopos Tepesi, L.10.AT2.C3.L36.199, light brown clay color (2,5Y 7/3) with grit and sand inclusion, matt red paint on gold wash, zig zag between the horizontal bands, hard fired, wheel made.

**Figure 9:6;** Asopos Tepesi, L.07.AT.S1.1116, light brown clay color (10YR 6/4) with grit, sand and lime inclusion, matt red paint, cross hatching, hard fired, wheel made.

**Figure 9:7;** Aphrodisias, adapted from Joukowsky 1986: 687, Fig. 489/53, reddish yellow ware (5YR 7/6), exterior gold wash-slip, light red paint (10 R 6/6).

**Figure 9:8;** Aphrodisias, adapted from Joukowsky 1986: 687, Fig. 489/51, reddish yellow ware 7.5 YR 8/6, reddish brown paint (2.YR 5/4).

**Figure 9:9;** Aphrodisias, adapted from Joukowsky 1986: 689, Fig. 490/37, reddish yellow ware (7.5 YR 8/6) exterior gold-silver wash-slip, light red paint (2.5 YR 6/6).

**Figure 9:10;** Aphrodisias, adapted from Marchese 1978: 27, Fig. 5: 10, dark red clay with grit tempering, cross-hatching separated by thin horizontally placed wavy lines.

**Figure 9:11;** Aphrodisias, adapted from Marchese 1978: 27, Fig. 5: 12, buff red clay with traces of grit tempering.

**Fig. 9:12;** Aphrodisias, adapted from Marchese 1978: 27, Fig. 5: 12, buff red clay with traces of grit tempering.

**Figure 9:13;** Asopos Tepesi, L.08.AT2.D3.L5.452, light brown clay color (10YR 6/4) with grit, sand and lime inclusion, matt red paint on gold wash, horizontal bands and cross hatching (7.5 YR 6/6 and 5 YR 4/1), hard fired, wheel made.

**Figure 9:14;** Asopos Tepesi, L.07.AT.S1.347, very pale brown-buff clay color (10YR 8/4) with sand inclusion, matt red paint on gold wash, horizontal bands and cross hatching, hard fired, wheel made.

**Figure 9:15;** Aphrodisias, adapted from Marchese 1978: 27, Fig. 5: 7. buff tan clay with traces of grit tempering and mica, crossing zig zag between double rows of horizontally placed bands.

**Figure 9:16;** Aphrodisias, adapted from Marchese 1978: 27, Fig 5: 10, dark red clay with grit tempering, cross-hatching separated by thin horizontally placed wavy lines.

**Figure 9:17;** Asopos Tepesi, L.10.AT2.C3.L38.10, very pale brown-buff clay color (7.5YR 8/6) with lime and mica inclusion, matt red paint on gold wash, horizontal bands, semi circles and cross hatchings (2,5 YR 3/6), hard fired.

**Figure 9:18;** Asopos Tepesi, L.10.AT2.C3.L38.1935, dark yellow clay color (10YR 7/6) with sand and lime inclusion, matt red paint, cross hatching, hard fired, wheel made.

**Figure 9:19;** Aphrodisias, adapted from Joukowsky 1986: 687, Fig 489/7.

**Figure 9:20;** Aphrodisias, adapted from Marchese 1978: 27, Fig 5: 20, dark red clay with grit tempering.

**Figure 9:21;** Aphrodisias, adapted from Marchese 1978: 27, Fig 5: 8, dark red clay with some grit tempering.

**Figure 9:22;** Aphrodisias, adapted from Marchese 1978: 27, Fig. 5: 7, buff tan clay with traces of grit tempering and mica, crossing zig zag between double rows of horizontally placed bands.

**Figure 9:23;** Aphrodisias, adapted from Marchese 1978: 27, Fig. 5: 19, buff-red clay with traces of grit tempering, diagonal slashing forming a triangular design between horizontally placed bands.

**Figure 9:24;** Aphrodisias, adapted from Marchese 1978: 27, Fig. 5: 12, buff red clay with traces of grit tempering, diagonal slashing between wide horizontal bands.

**Figure 9:25;** Aphrodisias, adapted from Marchese 1978: 27, Fig 5: 21, dark red clay with grit tempering.

**Figure 9:26;** Aphrodisias, adapted from Marchese 1978: 27, Fig. 5: 2, buff-red clay with small amounts of grit tempering.

**Figure 9:27;** Aphrodisias, adapted from Joukowsky 1986: 687, Fig. 489/55, light red ware (2.5 YR 6/8) exterior gold wash-slip reddish brown paint (2.5 YR 6/4)

**Figure 9:28;** Aphrodisias, adapted from Joukowsky 1986: 687, Fig 489/41, light red ware (2.5 YR 6/8) exterior gold wash-slip, light red paint (10 R 6/8).

**Figure 9:29;** Aphrodisias, adapted from Marchese 1978: 27, Fig. 5: 6, red to red-brown clay with some grit tempering, herringbone.

**Figure 9:30;** Aphrodisias, adapted from Joukowsky 1986: 687, Fig. 489/38, reddish yellow ware 5 YR 7/8, exterior gold wash-slip, reddish brown mottled paint (2.5 YR 5/4).

**Figure 9:31;** Aphrodisias, adapted from Joukowsky 1986: 687, Fig. 489/11, reddish yellow ware (5 YR 7/6), interior gold wash-slip, reddish brown paint (2.5 YR 5/4).

**Fig. 9:32;** Aphrodisias, adapted from Marchese 1978: 27, Fig. 5: 14. Dark red clay with grit tempering, radiating lines below wide horizontal band.

**Figure 10:1;** Aphrodisias, adapted from Joukowsky 1986: 685, Fig. 488/52, red ware (2.5 YR 5/8), gold wash slip, light red paint (2.5 YR 6/8).

**Figure 10:2;** Aphrodisias, adapted from Joukowsky 1986: 685, Fig. 488/53, reddish yellow ware (5 YR 6/8), gray paint (5 YR 5/1).

**Figure 10:3;** Aphrodisias, adapted from Joukowsky 1986: 685, Fig. 488/51, light red ware (2.5 YR 6/8), gold wash slip, light red discolored paint (2.5 YR 6/6).

**Figure 10:4;** Aphrodisias, adapted from Joukowsky 1986: 685, Fig. 488/59, reddish yellow ware (5 YR 7/8), gold wash slip, reddish yellow paint (5 YR 7/8), horizontal red painted band (2.5 YR 5/6).

**Figure 10:5;** Asopos Tepesi, L.10.AT2.C3.L36.46, light brown clay color (10YR 6/4) with sand inclusion, matt red paint, horizontal red painted band, hard fired, hand made.

**Figure 10:6;** Aphrodisias, adapted from Joukowsky 1986: 685, Fig. 488/50, reddish yellow ware (5 YR 7/6), washed of gold wash slip, faded reddish yellow paint (5 YR 6/6).

**Figure 10:7;** Aphrodisias, adapted from Joukowsky 1986: 685, Fig. 488/45, reddish yellow ware (5 YR 7/6), interior-exterior gold silver wash-slip, reddish brown paint (2.5 YR 5/4).

**Figure 10:8;** Asopos Tepesi, L.10.AT2.C3.L36.51, light brown clay color (7,5YR 6/4) with mica inclusion, matt red paint, horizontal red painted band, hard fired, hand made.

**Figure 10:9;** Asopos Tepesi, L.10.AT2.C3.L37.23, light reddish yellow clay color (5YR 7/6) with sand and mica inclusion, matt red paint, horizontal red painted band, hard fired, hand made.

**Figure 10:10;** Aphrodisias, adapted from Joukowsky 1986: 685, Fig. 488/57, light red ware (2.5 YR 6/6), gold wash slip, reddish brown paint (2.5 YR 6/6).

**Figure 10:11;** Aphrodisias, adapted from Joukowsky 1986: 685, Fig. 488/56, reddish yellow ware (5 YR 7/6), gold silver wash slip, faded reddish yellow paint (5 YR 6/6).

**Figure 10:12;** Aphrodisias, adapted from Joukowsky 1986: 685, Fig. 488/58, pink ware (5 YR 8/3), gold wash slip, red paint (2.5 YR 5/6).

**Figure 10:13;** Aphrodisias, adapted from Joukowsky 1986: 685, Fig. 488/44.

**Figure 10:14;** Aphrodisias, adapted from Joukowsky 1986: 685, Fig. 488/55, light red ware (10 R 6/8), exterior gold wash slip, pale red paint (10 R 6/4).

**Figure 10:15;** Aphrodisias, adapted from Joukowsky 1986: 685, Fig. 488/54, light red ware (2.5 YR 6/6) exterior gold wash-slip, light red paint (2.5 YR 6/6).

**Figure 10:16;** Asopos Tepesi, L.08.AT2.D3.L6.552, brown clay color (7,5YR 5/8) with sand inclusion, matt red paint on gold wash, horizontal bands, hard fired, wheel made.

**Figure 10:17;** Asopos Tepesi, L.10.AT2.C3.L28.170, dark yellow clay color (10YR 7/6) with mica inclusion, matt red paint on gold wash, bands and wavy lines (2,5 YR 5/6), hard fired, wheel made.

**Figure 10:18;** Asopos Tepesi, L.09.AT2.C4.L32.1186, light brown clay color (7,5YR 7/6) with grit mica, lime inclusion, matt red paint, band, hard fired, wheel made.

**Figure 10:19;** Asopos Tepesi, L.10.AT2.C2.L38.130, light brown clay color (5YR 6/6) sand and lime inclusion, matt red pain on gold wash, concentric circles, hard fired.



Figure 4: Late Bronze Age Local Painted Pottery from Beycesultan.

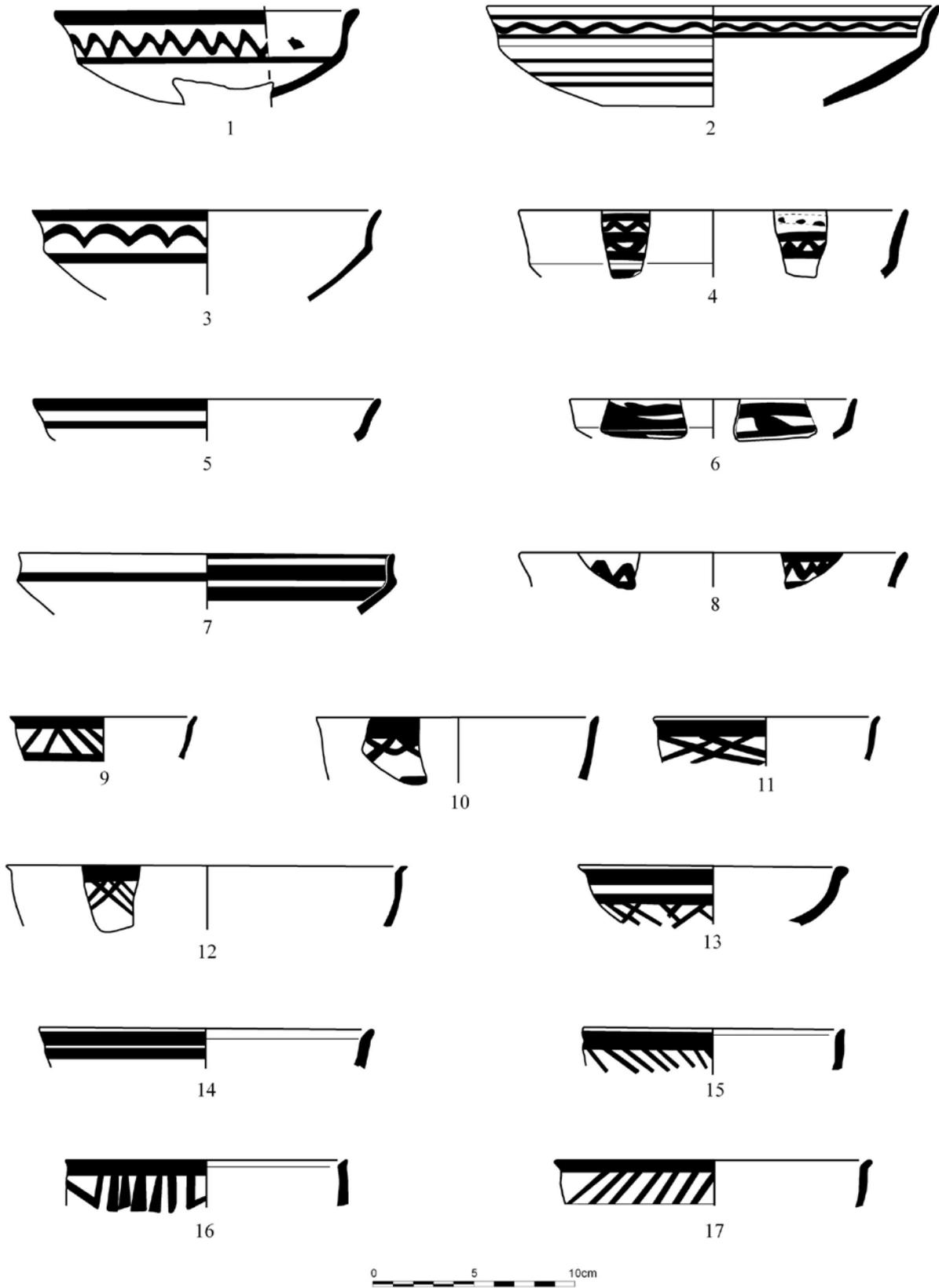


Figure 5: Local Painted Pottery in Late Phase of the Late Bronze Age, bowls.

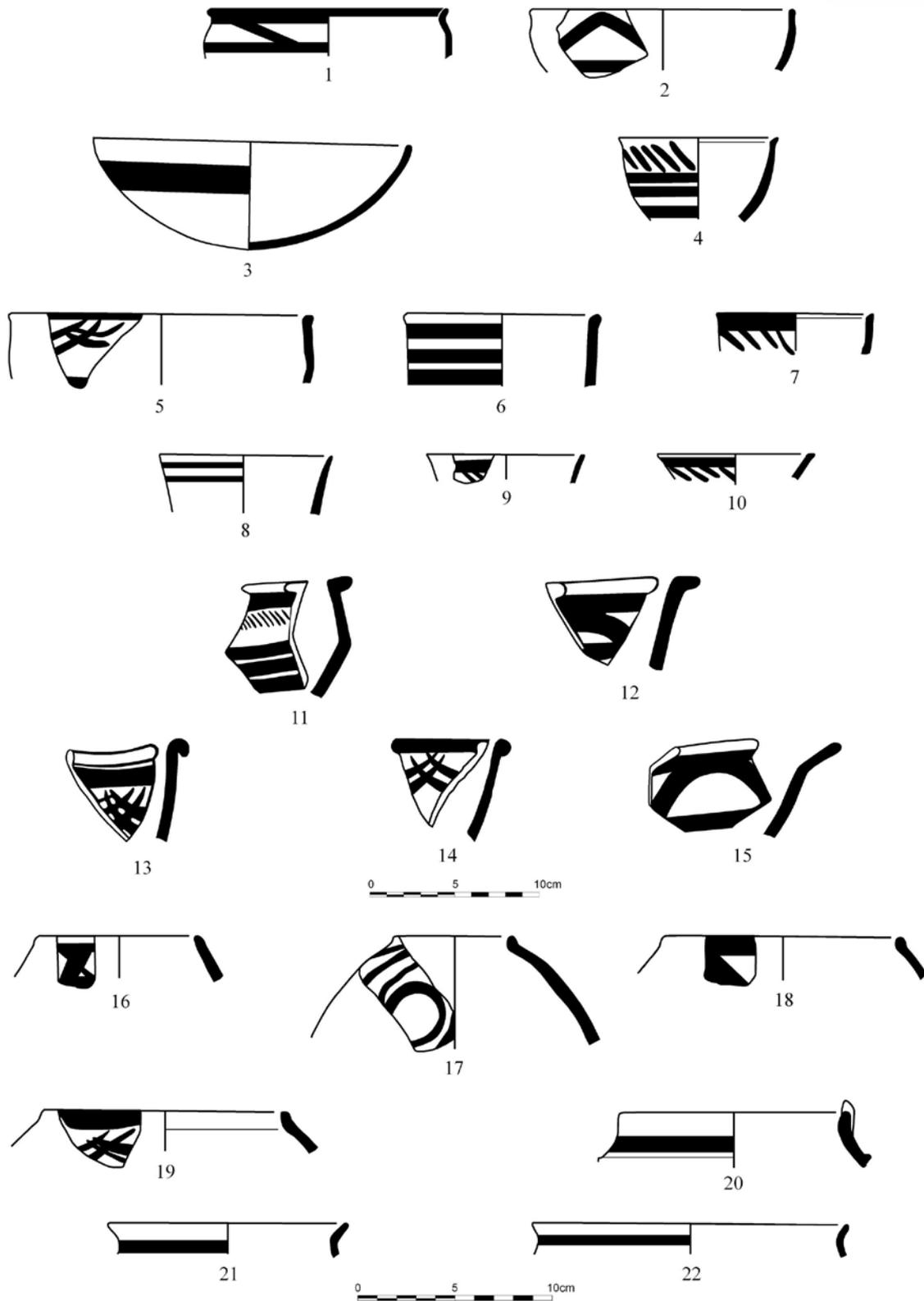


Figure 6: Local Painted Pottery in Late Phase of the Late Bronze Age, bowls and jars.

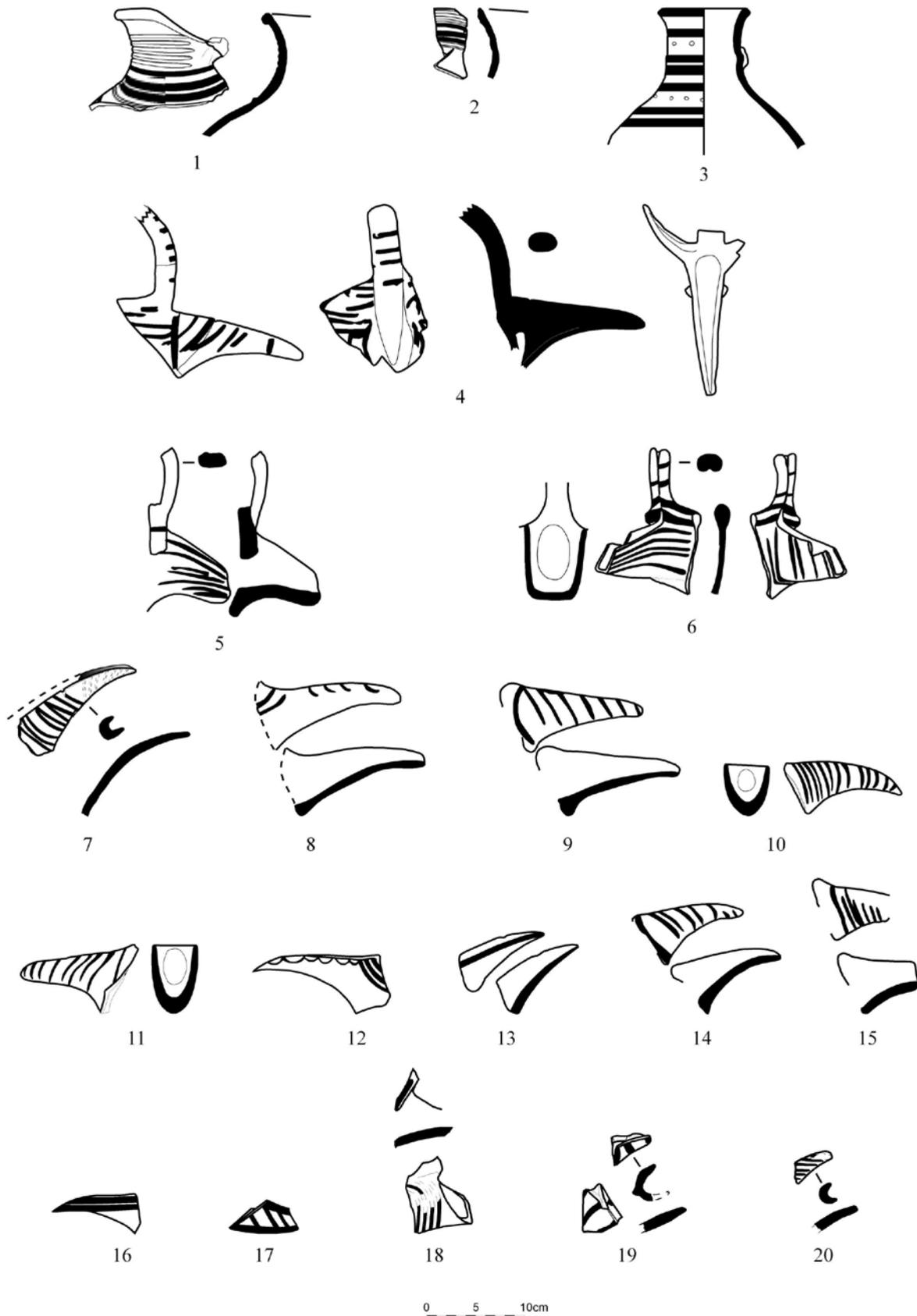


Figure 7: Local Painted Pottery in Late Phase of the Late Bronze Age, jars.



Figure 8: Local Painted Pottery in Late Phase of the Late Bronze Age, body sherds.



Figure 9: Local Painted Pottery in Late Phase of the Late Bronze Age, body sherds.

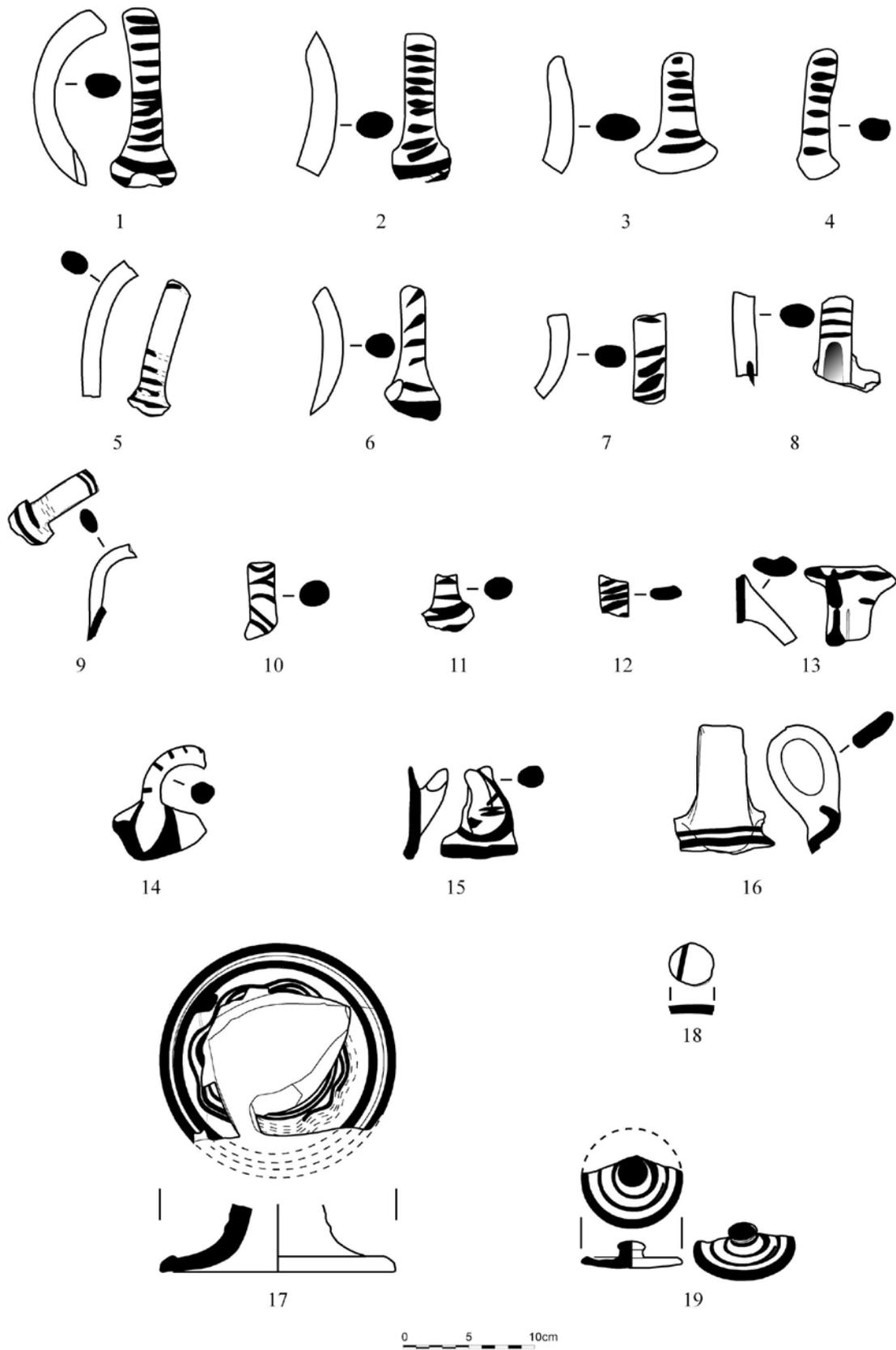


Figure 10: Local Painted Pottery in Late Phase of the Late Bronze Age.

## REFERENCES

- Abay, E. (2011) Preliminary report on the survey of Çivril, Baklan, Çal plains in the Upper Meander Basin, Southwest Anatolia. *Ancient Near Eastern Studies*, Vol 48, 1-87.
- Abay, E. and Dedeoğlu F. (2005) 2003 yılı Denizli/Çivril Ovası yüzey araştırması. 22. *Araştırma Sonuçları Toplantısı*, Cilt 2, 41-51.
- Abay, E. and Dedeoğlu F. (2007) 2005 yılı Çivril Ovası yüzey araştırması. 24. *Araştırma Sonuçları Toplantısı*, Cilt 1, 277-293.
- Akdeniz, E. (2006) A new excavation in Western Anatolia: Kadıkalesi (Ancient Anaia). *OLBA XIII*, 1-33.
- Akdeniz, E. (2007) Kadıkalesi kazısı Miken buluntuları. *Arkeoloji Dergisi* 9, 35-70.
- Aykurt, A. (2004) *Kocabaştepe Orta Tunç Çağ seramik örneklerinin Ege Arkeolojisindeki yeri ve önemi*. Hacettepe Üniversitesi, Sosyal Bilimler Enstitüsü, unpublished Phd thesis, Ankara, TR.
- Aykurt, A. (2010) İzmir Bölgesi Orta Tunç Çağı Seramiği. *Belleten LXXIV*, sayı 269, 1-69.
- Birmingham, J. (1964) Surface finds from various sites. *Anatolian Studies*, XIV, 29-33.
- Dedeoğlu F. (2010) *Neolitik Çağdan Erken Tunç Çağ sonuna kadar Yukarı Menderes Havzası, kültürel, ekonomik, sosyal süreç*. Ege Üniversitesi, Sosyal Bilimler Enstitüsü, unpublished Phd thesis, İzmir, TR.
- Dedeoğlu F. and Abay, E. (2014) Beycesultan Höyük excavation project: new archaeological evidence from Late Bronze Age Layers. *Arkeoloji Dergisi XIX*, 1-39.
- Dedeoğlu F., Konakçı E. and Çarkı M. (2014) Yukarı Menderes Havzası dağlık kesim yüzey araştırması projesi 2012 yılı çalışmaları. 31. *Araştırma Sonuçları Toplantısı*, Cilt 2, 367-376.
- Easton D. And Weninger B. (1993) Troia VI and Lower Town-Quadrats İ8 and K8: a test case for dating by pottery seriation. *Studia Troica* 3, Philipp von Zabern, DE.
- Günel S. (1999) *Panaztepe II, MÖ II. bine tarihlendirilen Panaztepe seramiğinin Batı Anadolu ve Ege Arkeolojisindeki yeri ve önemi*. Türk Tarih Kurumu, Ankara.
- Günel S. (2010) Mycenaean cultural impact on the Çine (Marsyas) Plain Southwest Anatolia: the evidence from Çine-Tepecik. *Anatolian Studies* 60, 25-49.
- Joukowsky M.S. (1986) *Prehistoric Aphrodisias, An account of the excavations and artifact studies. Vol I-II, excavations and studies*, New Jersey, USA.
- Kadish B. (1971) Excavations of prehistoric remains at Aphrodisias, 1968 and 1969. *American Journal of Archaeology* 75, no. 2, 121-140.
- Konakçı E. (2012) *Büyük ve Küçük Menderes havzalarındaki MÖ 2. Binyıl kültürlerinin yeni veriler ışığında değerlendirilmesi*. Ege Üniversitesi, Sosyal Bilimler Enstitüsü, unpublished Phd thesis, İzmir, TR.
- Konakçı E. (2014) Laodikeia'nın ilk yerleşimi Asopos Tepesi (First Settlement of Laodikeia: Asopos Hill). 10. *Yılında Laodikeia (2003-2013 Yılları)*, Ed: C. Şimşek, Ege Yayınları, İstanbul, TR, 87-123.
- Konakçı E. (2015) Ayasuluk Tepesi Orta Tunç Çağı seramiği üzerine bir değerlendirme. *Mustafa Büyükkolancı'ya Armağan-Essays in Honour of Mustafa Büyükkolancı*, Ed: Şimşek C, Duman B and Konakçı E., Ege Yayınları, İstanbul, TR, 381-405.
- Lloyd S. and Mellaart J. (1955) Beycesultan excavations: first preliminary report. *Anatolian Studies* 5, 39-92.
- Lloyd S. and Mellaart J. (1956) Beycesultan excavations: second preliminary report, 1955. *Anatolian Studies*, Vol. 6, Special Number in Honour and in Memory of Professor John Garstang, 101-135.
- Mac Sweeney N. (2011) Community identity and archaeology, dynamic communities at Aphrodisias and Beycesultan. The University of Michigan Press.
- Marchese R. T. (1976) Report on the West Acropolis excavations at Aphrodisias: 1971-1973. *American Journal of Archaeology* 80, No 4, 393-413.

- Marchese R. T. (1978) Late Mycenaean ceramic finds in the Lower Meander Valley and a catalogue of Late Bronze Age painted motifs from Aphrodisias. *Arhaeological Journal* 135, 15-31.
- Mee C. (1978) Aegean trade and settlement in Anatolia in the Second Millenium B.C. *Anatolian Studies* 28, 123-156.
- Mellaart J. (1970) The Second Millenium chronology of Beycesultan. *Anatolian Studies* 20, 55-67.
- Mellaart J. (1954) Preliminary report on survey of Pre-Cllasical remains in Southern Turkey. *Anatolian Studies* IV, 175-240.
- Mellaart J. and Murray A. (1995) *Beycesultan. Vol III, Part 2*, British Institute of Archaeology at Ankara.
- Meriç R. (2003) Excavations at Bademgediği Tepe (Puranda) 1999-2002: a preliminary report. *Istanbulur Mitteilungen* 53, 79-98.
- Meriç R., Öz A., Meriç A.E., Aybek S. and Güngör E (2007) 2005 yılı Metropolis Kazıları. 28. Kazı Sonuçları Toplantısı, Cilt 2, 243-253.
- Mountjoy P.A. (1997) Local Mycenaean Pottery at Troia. *Studia Troica* 7, 259-267.
- Postgate J. N. (2008) The chronology of the Iron Age seen from Kilise Tepe. *Ancient Near Eastern Studies* 45, 166-187.
- Postgate J. N. and Hansen C.K. (1999) The Bronze Age to Iron Age transition at Kilise Tepe. *Anatolian Studies* 49 (Anatolian Iron Ages 4), 111-120.
- Sevin V. and Köroğlu K. (2004) Late Bronze Age at Yumuktepe: New Evidence From Step-Trench South. *Mersin Yumuktepe a Reappraisal*, ed: I. Canava-V. Sevin.
- Şimşek C. and Konakçı E. (2013) Güneybatı Anadolu'da yeni bir Prehistorik yerleşim: Asopos Tepesi (A New Prehistoric Settlement in Southwestern Anatolia: The Asopos Tepesi). *Arkeoloji Dergisi* XVIII, 1-37.
- Ünlü E. (2005) Locally produced and painted Late Bronze Age to Iron Age Transitional Period pottery of Tarsus Gözlükule. *Field Seasons 2001-2003 of the Tarsus-Gözlükule Interdisciplinary Research Project*. Ege Yayınları.