

Група В: хабилитационен труд - монография

Ilieva, P. *The Late Geometric and Early Archaic North-Eastern Aegean. Through the emergence, distribution and consumption of "G 2-3 Ware."* Berlin-Boston: Walter de Gruyter, 2024.

The book offers the first comprehensive study of the cultural development of the North-Eastern Aegean in the Late Geometric and Early Archaic period (second half of 8th – 7th c. BC), the complex demographic picture in the area and the interactions between its populations and with the people of the neighbouring regions. The study is based on a detailed analysis of the emergence, manufacture, distribution and consumption patterns of a pottery group familiar as G 2-3 Ware. The contemporaneous literary testimonies of Homer and Archilochus are also intertwined in the discussion.

The study employs both scientific (fabric analysis for creation of a data base and obtaining of objective data) and traditional methods of the archaeological research, such as documentation of a large body of previously unpublished materials (cataloguing, photographing, drawing), stylistic, comparative and contextual analysis, as well as mapping for better visualisation of the distribution of discussed vessels.

The text contains seven chapters commenting the history of research, aims and methods of work (ch. 1); the technological features, tools, methods and style of decoration (ch. 2); repertory of shapes (ch. 3); centres of manufacture, distribution patterns and the question of origin of G 2-3 Ware (ch. 4); chronology of the manufacture, distribution and use of G 2-3 Ware in the Northern Aegean (ch. 5); contextual analysis (ch. 6) and historical reading of the archaeological materials (ch. 7). The book benefits from an Appendix, which presents the laboratory and statistical methods, as well as the results of fabric analysis of 117 samples (from Samothrace, Thasos, Neapolis, Eion, Argilos, Antissa). The study is lavishly illustrated with 52 plates, which include photographs and drawings of the vessels, as well as plans and photographs of the sites discussed in text.

The integrated approach to all available evidence allows for drawing conclusions regarding the development of the North-Eastern Aegean in the second half of 8th and 7th c. BC:

- the fabric analysis shows that the G 2-3 ware vessels were not manufactured in a single centre. By contrast, it makes it clear that apart from the two main centres of manufacture – Troy and Lemnos, G 2-3 Ware was produced on a smaller scale at other Northern Aegean sites, likely from small workshops and travelling potters. A workshop on Thasos is advocated, while regional manufacture by travelling potters in the Thasian Perea is suggested as very likely. The identification of G 2-3 Ware vessels with different fabric at the same site indicates that when such vases were imported, they originated from various centres. The amount of vessels and shapes at each site suggest that the distribution patterns vary considerably from single cups, likely brought after personal travels to a larger scale import when the vases did most likely belong to the cargo of mixed-cargo ships.

The origin of G 2-3 Ware is also discussed. Considering the technological features, shapes and ornamental style, which unquestionably illustrate the blending of Greek and Anatolian ceramic traditions, a Trojan origin of this pottery group is advocated. Troy is the source of earlier vessels, which combine Anatolian shapes and technological features with simple painted decoration, thus interpreted as the likely predecessor of G 2-3 Ware. This must have been a lasting process, which resulted in the emergence and organised manufacture of a homogeneous pottery group.

- the beginning of G 2-3 Ware is assigned to the second half of the 8th c. BC, while its *floruit* belonged to the first half of the 7th c. BC. Its manufacture continued into the second half of the 7th c. BC on Lemnos, when it gradually transformed and branched into several local pottery groups manufactured in the late 7th and 6th c. BC. These new pottery groups preserve the technological features and ornamental motifs of G 2-3 Ware, thus indicating continuing manufacturing tradition, despite the fact that this was the time when new population arrived on the island. The chronological limits of G 2-3 Ware show that its manufacture belonged to a pre-colonial period when it was used by the local populations of the Northern Aegean Thracians, various ethnic groups on Lemnos, Luwians in Troy and Tenedos.

- the contextual analysis proves that G 2-3 Ware vessels were used in domestic, burial and cult practices. Of special significance is the adoption of these vessels by Thracian communities, as the introduction of new pottery brought knowledge on the use of potter's wheel, painting brush, new firing technologies, as well as the use of new

shapes. Since G 2-3 Ware consists mainly of shapes designed for serving and consumption of liquids, the contextual characteristics of the finding spots suggest that the vessels were used during communal gatherings involving drinking and perhaps libations. Such activities were registered in both settlement and sanctuary settings.

- the distribution of G 2-3 Ware appears to have followed mainly marine routes. This raises the question on the identity of the carriers – ship-owners and staff, who maintain the communication networks in the Northern Aegean during this early, pre-Greek period. An Eastern Mediterranean (Cypriot, Phoenician) origin, perhaps mixed with some ethnically different people, is advocated for the sailors. It is suggested that the marine routes followed the water and wind currents in the area, beginning from Lemnos, moving north-eastwards to Imbros, then to the north and slightly west to Samothrace, followed by western sail to Thasos and turning south along the eastern coast of Athos, finishing again on Lemnos. The leading role of Lemnos with Eastern Mediterranean people temporary residing on it, is suggested. Likely, the distribution of G 2-3 Ware accompanied the increasing interest in metals, rather than being a primary reason for interactions. It is also suggested that the establishment of the worship of the Great Gods on Samothrace and Imbros resulted from regular visits of Lemnian ships, as the cult practices at the Lemnian Kabeirion were already established.

Група Г

Студии

1. Ilieva, P. 2017. Thracians on the Northern Aegean islands: written *testimonia* and current archaeological evidence, *Thracia* 22. Sofia, 253-275.

The ancient written *testimonia* indicate the presence of Thracian population on the Northern Aegean islands of Thasos, Samothrace and – to a smaller extent – Lemnos. In this paper I shall explore the opportunities for a comparative discussion of the literary tradition and the existing archaeological record in order to summarise the evidence for Thracians living on these three islands. The study will focus on the earliest Thrace-related material data, suggestive for the appearance of mainland population on these islands, on the main features of the life-style of the Thracian communities in an Aegean cultural environment and on the evidence for changes identifiable in the nature of the

archaeological record right before the founding of the Greek *apoikiai* on Thasos and Samothrace and the establishment of the Tyrrhenians on Lemnos.

2. Ilieva, P. 2013a. Archaic Wheelmade ceramics from the Cave of Maroneia and Kremasto (Asar Tepe), Aegean Thrace, *ABSA* 108. CUP, 137-185. doi:10.1017/S0068245413000051

This article presents 7th and 6th- c. BC wheelmade ceramics excavated at two sites not far from the coastal area of Mt. Ismaros in Aegean Thrace. It aims at introducing new evidence and to throw light on some aspects of the archaeology of the Archaic period in the area occupied by the Thracian Kikones. All the pottery shards originate from the hilltop settlement at Kremasto (Asar Tepe) and the Cave of Maroneia, both located in the southern slopes of Mt. Ismaros. Although both sites are situated in relative geographical proximity to one another, within the same ancient tribal area, they reveal two different patterns of human occupation and diversity in consumption patterns. The varying quantities and features of the wheel-made ceramics from both sites suggest that while the limited shards from the Kremasto settlement reflect, more likely, a sporadic import of luxurious objects by its inhabitants, the Grey and painted wares from the cave imply that they were used by people well acquainted with this type of pottery in their daily routine.

3. Ilieva, P. 2013b. Aeschylus' *Lycourgeia* and related vase-painting: the image of the Thracian through the Hellenic filters of perception, In: *Сборник в памет на академик Д. П. Димитров*. София, 96-115.

The following study aims to bring together Aeschylus' *Lycourgeia* with vase paintings originating from fifth-century Attic workshops or fourth-century West Greek ones and to explore the possible connections between the two forms of visualizing the myth.

The vase painters of Magna Grecia prefer to emphasise the fact that the scenes, which they depicted were informed by the theatrical performance and the familiarity with a certain myth did likely result from attending the performance. The theatrical performance was perceived by the audience in the theaters of Southern Italy in the 4th c. BC mainly as a spectacle, because the tragic plot was distanced from their reality through the filters of time, space, historic and political context and it did not relate directly to their present. On the other hand, for the 5th c. BC Athenians the theatrical performance

was part of the system of religious festivals, which shaped their calendar and it presented just one version of the myth, which the play-wright chose to stage. The tragic plots staged in Classical Athens were part of the present of its citizens through the association with the contemporaneous politics of the polis, but were also intimately linked to their past through the mythical discourse presented on stage.

Unlike other Thracians, Orpheus was frequently depicted in the South Italian vase painting. The representation of his murder was far more popular in the ornamental repertory of the Athenian Kerameikos than in that of magna Grecia. The most popular episode of the Orpheus myth in the South Italian vase painting was that of his *katabasis*, which, on the other hand, was not included in the thematic repertory of the Athenian Kerameikos and does not seem to have been influenced by the Aeschylus trilogy.

4. Илиева, П. 2012. Пред/параколониални контакти на траките от крайбрежната територия на Исмар по данни на керамичния материал от архаичната епоха (предварителен анализ), *Collegium Historicum*, т. 2. София, 236-258.

The archaeological map of the area bordered by the Bistonis Lake and the lower Hebros valley, i.e. the coastal strip of Aegean Thrace, inhabited by the Thracian tribe of Kikones, according to the ancient Greek written testimonies, is still a blind spot in both chronological and spatial aspect. This is especially valid for the archaeological data illuminating the early, pre- and para-colonial contacts of the local Thracians with the Greek settlers who established themselves in the area. The following preliminary discussion focuses on two ceramic assemblages consisting of fragments of wheel-made vessels of Archaic date, discovered in the late 60ies and early 70ies of the 20th century at the archaeological sites of Asar tepe and the Cave of Maroneia located within the Ismaros mountain. Both sites belong to the territory of the same Thracian tribe – the Kikones, but offer two different spatial patterns of human occupation and consequently – differences in the use of the discussed vases.

5. Илиева, П. 2011. The sessile kantharos of the Archaic Northeast Aegean Ceramic Assemblage: the Anatolian connection, *Studia Troica* 19. Philipp von Zabern, 179-205. ISBN: 978-3-8053-4578-1

The presence of a particular version of kantharos, absent from the Greek ceramic repertoire, has long ago been noticed in the Archaic wares of the Northeastern Aegean/Northwestern Anatolia. This tall conical cup with two high, strap, rim-handles and low, ring base appears mainly in the repertoire of the G2/3 and Gray Wares, but contemporary variations of the shape, produced in the style of other pottery groups (Chian, Lemnian monochrome Red Ware, LG/Sub-Geometric from Antandros, Samian LG) evidence the flux of knowledge between the workshops of the Archaic North Aegean ceramic koine. The kantharos, however, is well paralleled in a LBA West Anatolian vase, which provides a possible prototype of the shape.

6. Ilieva, P. 2011. The 'Warlike' Thracians and the Greeks: the politics of the written *logos* versus the 'silent discourse of things' as evidence for mixed habitation in Aegean Thrace, In: *Seminarium Thracicum 7. Thracians and Hellenes: Meetings of Cultures*. София, 25-50.

It is a well-known truth as well that crossing what ancient authors say with supposed relevant material evidence and verifying the information provided by each source through cross-referencing is not always an easy task, resulting at least partly, from what John Papadopoulos (1999, 377-394) calls "tyranny of the text". Even so I still believe that an integrated approach to the written *logos* alongside the discourse of things, when possible, provides a better understanding of ancient societies.

The paper discussed available written testimonies and archaeological evidence, which allow for advocating mixed Thracian-Greek habitation in some settlements of Aegean Thrace.

The Thracian opposition was seemingly not a generally applied attitude against the Greek colonial enterprise in the areas where it is attested by ancient texts, but was rather intertwined in the much more complex rivalry between different Greek communities competing for economic control and dominance. Hostile Thracian reaction did often result from a concrete political context; it is related to Greek politics in the area and possibly dictated by them. Although the ancient literary tradition does not testify to Thracian-Greek conflicts for the area east of Lake Bistonis, the archaeological record indicates that there is no Greek penetration in the hinterland as early as in the territory

of attested Thracian reaction. It may evidence unattested, in the written testimony, control of the Thracians from the immediate hinterland over this area and Greek habitation restricted to the narrow coastal strip.

7. Ilieva, P. 2010. Samothrace: Samo-or Thrace?, In: Sh. Hales, T. Hodos (eds.) *Material Culture and Social Identities in the Ancient World*. CUP, 138-170.

Although several official excavations have been held on the “island of Nike” during the last two centuries, bringing to light a considerable amount of archaeological evidence, debate over the identity of the Greek apoikists of Samothrace continues. Discussion of the origin of the Greek settlers of the island over the past 100 years has resulted in two main theories: that they were from either Aeolis or Samos. Interestingly, the same well-known archaeological material and ancient literary sources have been used by scholars on both sides of the debate. The present approach to the problem aims to set the finds from Samothrace in the context of archaeological data from Thrace and East Greece as an attempt to look for the possible origin of the island’s inhabitants according to their material record.

8. Ilieva, P. 2008. Οινοχόες με μακρύ λαιμό από τη Σαμοθράκη και η υπογεωμετρική κεραμική παράδοση του βορειοανατολικού Αιγαίου, in: Σ. Δορδανός (ed.), *Σαμοθράκη: ιστορία, αρχαιολογία, πολιτισμός*. Θεσσαλονίκη, 45-61.

Twelve vessels, described as long-necked jugs and used as ash containers in the South Necropolis of Samothrace, form a homogeneous group, which does not find close comparanda in contemporaneous Greek ceramic assemblages. The jugs share a long neck, globular, bulbous body and a low ring base. The vases are not identical despite the shared features. These fall amongst the earliest preserved finds from the South Necropolis, dated to mid-6th c. BC, as suggested by Attic imports discovered with them. Two slightly later vases dated to the last quarter of the same century.

The technological and morphological features of the vases allow for looking for comparanda in the neighbouring areas of the Northern Aegean. Single, stylistically comparable examples from Troy, Lemnos and Tenedos, suggest that the Samothracian jugs should be set in the context of a regional pottery tradition. The quality of the fabric

and the simple linear decoration recall the sub-geometric pottery tradition of the region (G 2-3 Ware), which precedes the discussed vessels with 50 to 100 years. Possibly the regional workshops continued this tradition in a very simplified version and their products had a limited, regional distribution until the end of the 6th c. BC.

9. Ilieva, P. 2008. Funerary rites in the EIA Aegean Thrace: problems and perspectives of research. In: Ozbek (ed.) *Funeral rites, rituals and ceremonies from Prehistory to Antiquity. Troas and its neighbors II*, 2-6.10.2006. Canakkale, 97-114.

The term Aegean Thrace should be naturally applied to the narrow costal strip of South Thrace bordered by the lower Nestos valley in the west and the Gulf of Melas in the east (if a separate exploration for Thracian Chersonesos is preferred). Regarding the almost total absence of studied archaeological sites relevant to the period of Early Iron age (EIA) from the territory east of Hebros valley, the present study focuses mainly on the western half of the area, i.e. the lands between Nestos and Hebros.

Although our knowledge on the funerary rites practiced in the EIA Aegean Thrace are extremely fragmentary, based on limited number of excavated graves, the author aims to:

- summarize the until now known data on the burial practices in the area, their common features or variations, respectively
- trace the connection with the funeral rites of the neighboring regions
- outline the “blank fields” in the archaeology of death in the EIA Aegean Thrace and the perspectives for future study.

10. Ilieva, P. 2007. Thracian-Greek συμβίωσις on the shore of the Aegean. In: A. Iakovidou (ed.) *Thrace in the Graeco-Roman world. Proceedings of the 10th International Congress of Thracology*. Athens, 212-226.

The present article aims at discussing the distribution of early Greek imported finds from Southern Thrace and the island of Samothrace, as well as the presence of Thracian finds in the poleis of the same area as indications of Thracian-Greek interactions before the foundation of the Greek colonies in the area and of co-habitation of Thracians and Greeks in the newly established poleis after the Greek arrival.

Considering the broad range of diagnostic finds from Samothrace –safety pins and unusual graves in the South Necropolis, votive inscriptions and continuity in cult practices in the Sanctuary of the Great Gods and that at Panaya t’Mandal, it is possible to conclude that they indicate not only a peaceful co-existence between colonists and local Thracians, but also different levels of this phenomenon, an example of dialogue and adoption of the “other’s” traditions, especially in a field often defined as conservative – that of beliefs. The only archaeologically explored Samothracian establishment on the opposite shore of Thrace, Zone, gives serious ground to believe that the model was also functional in the continental settlements of Samothrace.

Статии

11. Ilieva, P. 2016. Becoming modern: North Aegean Thracian communities adopting wheel-made ceramics, *Thracia* 21. София, 207-221.

The second half of the 8th and the early 7th century BC appear to be the time when the Thracian communities inhabiting the Northern Aegean littoral went through significant transformations. The material manifestation of the novelties in lifestyle during that period is best visible through the changes in ceramics. In this paper I shall explore the introduction of G 2-3 Ware as evidence of cultural transformations which took place among the Thracian communities. Various sites as case-studies will be considered and aspects of its repertory of shapes, distribution and consumption will be discussed. I shall focus on comparing the evidence from the pre-colonial levels registered in several coastal sites located between the lower courses of the rivers Strymon and Hebros. Many of the native communities got involved in a dynamic exchange with their neighbours from the Thermaic Gulf and the Chalcidice Peninsula to the west and with those from the eastern corner of the Aegean basin from the mid-8th century BC onwards. As a consequence, many of the Thracians living along the Aegean coast of Thrace were already using fine, wheel-made, painted tablewares for the needs of the cult, as well as in domestic context by the late 8th/early 7th century BC.

12. Ilieva, P. 2015. G 2-3 Ware cosmetic vases reconsidered: between Mycenaean and Archaic Greece in the necropolis of Hephaistia on Lemnos, In: G. Gurtekin-Demir, H. Cevizoglu, Y. Polat, G. Polat (eds.), *KERAMOS. Ceramics: a cultural approach*. Ankara, 146-157.

A series of small containers for cosmetic purposes, stylistically belonging to the G 2-3 Ware, form part of the burial equipment of the early Archaic cemetery of the ancient city of Hephaistia on Lemnos. The repertory of shapes includes pyxides, alabastra and oinochoiskoi not paralleled in G 2-3 Ware in any other site where it was found. Morphologically these shapes represent a blend of Late Mycenaean, Protogeometric and Geometric traditions which have evidently survived into the seventh century BC pottery production on the island. This fact implies a long-lasting continuity and preserved knowledge of the ceramic achievements of leading South Aegean centres for centuries. Identical or similar shapes have not been found in dwelling or cult contexts on the island where G 2-3 Ware has been identified in abundance, indicating that these old-fashioned survivals of earlier ceramic traditions were specifically produced to serve the needs of the burial cult.

13. Ilieva, P. 2014. Regional standardization and local variation: the case of the North Aegean G 2-3 Ware, In: A. Kotsonas (ed.), *Understanding standardization and variation in Mediterranean ceramics. Mid-2nd to late 1st millennium BC*, BABESCH Suppl. 25. Leuven, 85-96.

This paper engages with the standardization and variation inherent in the technological and morphological attributes of a ceramic ware. The discussion is focusing on the case-study of the G 2-3 ware, which was produced in the North Aegean in the 7th century. This standardized, regional ware displays considerable local variations, probably related to the existence of different manufacturing centers and the varying demand of consumers across the North Aegean. In this study I identify and interpret the variability seen in the fabrics and raw materials, the manufacturing technologies, the repertory of shapes, and the decorative syntax and patterns of this ware.

This fine painted tableware appears as a product of a relatively standardized *chaîne opératoire*, adopted by potters of various workshops across the North, especially the Northeast Aegean. The relative degree of standardization of the G 2-3 ware appears to be

related to the model of the production of the ware, which is reconstructed on the basis of archaeological evidence and the results of the archeometric analysis. It is clear that this ware does not represent the output of a centralised, nucleated workshop which exported at considerable scale. It rather stands for the work of multiple, contemporary (or at least partly contemporary) workshops and itinerant potters, who were active in the North Aegean, but produced at small scale.

14. Ilieva, P. 2013c. *G 2-3 Ware: The Sub(proto)geometric Tradition of the Northeastern Aegean*, In: P. Adam-Veleni, E. Kefalidou, D. Tsiafakis (eds.), *Κεραμικά εργαστήρια στο Βορειοανατολικό Αιγαίο (8^{ος}- αρχές 5^{ου} αι. π. Χ.)*. Thessaloniki, 123-131. ISBN: 978-960-9621-13-7.

The paper offers a brief account of the up to date discussion regarding the manufacture, repertory of shapes, ornamental scheme, chronology and distribution pattern of the North-East Aegean early Archaic pottery known with the technical name *G 2-3 Ware*. Recently recognised *G 2-3 Ware* vases and shards add new locations to its distribution map, while the identification of the full range of shapes provides an argument in favour of its hybrid nature. It appears to emerge as a product of a de-centralised manufacture, with leading centres at Troy and Lemnos and most likely itinerant potters working on Thasos and its Peraia. The finding contexts suggests that it was the primary fine ware between ca. 700 to 650/625 BC although a possible beginning in the end of the 8th century BC and survivals in the second half of the 7th/ early 6th century BC are most likely.

15. Ilieva, P. 2012. Altar or Perirrhanterion: were there water purification rites in the Sanctuary of the Great Gods on Samothrace?, In: Rabadjiev, K., T. Shalganova, V. Marazova, R. Stoychev (eds.) *Art and Ideology*. Sofia, Sofia University Press, 487-502.

A partly preserved relief clay stand found *in situ* in the Sanctuary of the Great Gods on Samothrace and originally published as “terracotta altar” allows some observations regarding the spatial model characterising the early classical phase of the Sanctuary itself and in relation to the neighboring ancient city, the use of water for ritual purification in the very sacred area where the initiation rite was centered and indicates a strong

connection with the artistic milieu of Ionia recognisable in other groups of artefacts known from the island.

The shape and decoration of the artefact under discussion show clearly that it is a terracotta high stand supporting perirrhanterion and dates to the first half of 5th c. BC. This makes it one of the earliest spatial markers of the sanctuary when most of the buildings did not exist yet. Standing in immediate proximity to a preceding early archaic votive deposit in *bothros* and to the later Hellenistic building where the first stage of initiation took place, the perirrhanterion was probably related to early Classical construction housing the initiation rite and marked the most sacred area of the sanctuary. Considering its position it could be assumed that the ritual purification with water in which the perirrhanterion was used took place before or in the course of the initiation rites. The washing basin stands on the same axis with the entrance of the sanctuary and an open 5th c. BC circular theatrical area opposite it. This means that a 5th c. visitor following the road that links the sanctuary with the ancient city should have passed the entrance and the circular building next to it and would have reached the perirrhanterion very soon when approaching the building for initiation.