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The Daedalic Style on Tenedos: New Light from Old Digs

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TENEDOS'DA DEDALİK ÜSLUP: ESKİ KAZILARDAN YENİ IŞIK

Öz

Bu çalışma kuzey doğu Ege bölgesinde Çanakkale Boğazı girişinde bulunan Tenedos adası buluntusu Erken Arkaik döneme ait Dedalik üslupta yapılmış iki heykeltıraşlık örneğini değerlendirir. Stilistik açıdan M.Ö. 7. yüzyılın ilk çeyreğine ait olduğu söylenebilecek bu eser 1962 yılında nekropol bünyesinde yapılan kurtarma kazıları sırasında mezarlar çevresinde ortaya çıkarılmıştı. Antik Troya yerleşimi karşısında yer aldığı konumu gereği Tenedos adası Erken Arkaik dönem iletişim ağları ve ticareti içinde önemli bir yer tutuyor olmalıydı. Erken Arkaik dönemde gri mal geleneğinde seramik üretimi üzerine uzmanlaşmış Tenedoslu çömlekçilerin Ege dünyasının diğer bölgelerinde o dönemde hâlihazırda yaygın olan Dedalik unsurları ödünç alarak kuzeydoğu Ege dünyasında var olan ve kökleri Geç Tunç Çağı'na kadar geriye giden bu kendi yerel seramik geleneği ile birleştirdiği görülmektedir. Bu açıdan, Tenedos nekropol'ü eski kazılarda ortaya çıkan ama unutulan bu iki eser kuzey doğu Ege bölgesinde Dedalik üslubun varlığını ışık tuttuğu söylenebilir.

Anahtar Sözcükler: Kuzeydoğu Ege, Tenedos, Erken Arkaik Dönem, Dedalik Üslup, Gri Mal.

Abstract

This paper aims to examine two Early Archaic sculpted works displaying features of the Daedalic style from the island of Tenedos that lies at the entrance to the Dardanelles Strait in the northeast Aegean. These two works, dating to the first quarter of the seventh century BC on stylistic grounds, were reportedly found outside graves during the rescue excavations conducted at the necropolis of Tenedos in 1962. The position of Tenedos just to the west of the coastline of ancient Troy has always rendered it a place of importance during Early Archaic networks of interaction and trade. It is argued here that the Early Archaic Tenedian potters who specialized in the manufacture of gray wares borrowed elements of the Daedalic style which was already common in other parts of the Aegean, and blended them with their own style, one that had prevailed in the northeast Aegean since the Late Bronze Age. Thus, these two sculptures from the old digs at the Necropolis of Tenedos sheds new light on the presence of Daedalic style in the northeast Aegean.

Keywords: Northeast Aegean, Tenedos, Early Archaic Period, Daedalic Style, Gray Ware.

The small island of Bozcaada (Tenedos), located at the mouth of the Dardanelles Strait just to the west of the coastline of ancient Troy, is archaeologically very little known because the results of years of rescue excavations conducted there have not so far been thoroughly examined and published. The finds from old rescue excavations carried out at the necropolis of the town in the years 1962, 1969, 1990, 1991 and 1993 (Ataçeri & Argavan 1961; Özkan 1991; 1993; Sevinç 1994; 1995) are currently been prepared for publication by a team lead by the present author. A

Ph.D. Dissertation completed by the late Turhan Özkan in 1993 has so far been the most detailed study on the Archaic and Classical necropolis, although the necropolis continued to be dug afterwards. Preliminary results of the re-examination of these finds, dating broadly from Early Bronze Age to the Late Classical period, demonstrate that the seventh century BC on Tenedos deserves closer examination in order to understand developments in the Early Archaic period in the northeast Aegean, where a distinctive gray ware with roots reaching back as early as the Late Bronze Age dominates the ceramic assemblages. Indeed, the rescue excavations conducted at the necropolis of Tenedos yielded nearly a hundred complete vessels of gray ware. Among the gray war repertoire of Tenedos, two examples in the form of human or mythological being, displaying features of the Daedalic style, were selected and are introduced here as unique artifacts never before reported from the northeast Aegean.

It is argued here that these two Daedalic style Tenedian works of plastic art, which could be dated to the first quarter of the seventh century BC on stylistic grounds, may be viewed as local products made within the general Aegean tradition. The term "Daedalic" is a relatively a late construction coined by archaeologists of the early 20th century, denoting a specific style developed during the seventh century BC. It derived its name from the mythical Cretan craftsman Daedalos. It is commonly believed that the Daedalic style was a Dorian style developed after Syrian and Phoenician objects, some with Egyptianized features, were introduced into the Aegean world as a result of the intensive trade during the ninth and eighth centuries BC. Daedalic style works are particularly common on Crete, where they have turned up more than in any other region (Jenkins 1928). Examples of the Daedalic style are also found in the Peloponnese (Sparta, Corinth, Argos), several Cycladic islands such as Thera and Melos, and on Rhodes. Crete was particularly important for the dispersal of the Oriental influences. The recovery of two examples representing the Daedalic style from the necropolis of Tenedos may be important in this context particularly when one particularly considers the fact that such artifacts sporadically occur outside these Dorian sites. It seems to me that the Early Archaic Tenedian potters specialized in the manufacture of gray ware also borrowed elements of the Daedalic style and blended them with their own style of ceramic making that had prevailed in the northeast Aegean ever since the Late Bronze Age. Thus, these two sculptures from the old digs at the Necropolis of Tenedos sheds new light on the presence of Daedalic style in the northeast Aegean.

Historical Context

Although Tenedos is a small island encompassing an area of only 36 sq km, it holds significant archaeological potential. In the Early Archaic period, Tenedos most likely acted as a base or shelter for ships before they made their way into the Sea of Marmara (ancient Propontis), and thence to the Black Sea (Pontus Euxinus) when fair wind allowed safe passage through the Dardanelles Strait (Fig. 1). As a consequence, the area around two natural bays on the easternmost point of the island facing the mouth of the Dardanelles was chosen as the major center of population. Preference for this location as a settlement near these two natural bays was clearly due to the suitability of this area for seafaring activities and the harbors' strategically important position. The necropolis where we get most of our archaeological data regarding the island's cultural history was located on the western end of the settlement towards the countryside.

As far as the areas excavated are concerned, archaeological evidence for settlement preceding the late eighth/early seventh century BC is admittedly scanty on Tenedos. Prior to that period, the necropolis excavations have so far yielded evidence for human occupation only during the Early Bronze Age, a period represented mainly by several cist graves and flimsy architectural finds (Sevinç & Takaoğlu 2004). Limited Early Bronze Age material remains from Tenedos reveal that the island was culturally an extension of the northwestern Anatolian cultural zone during this period.

The material remains from the necropolis do not allow us to comment on the Greek and non-Greek components of the island during the Late Bronze Age. Homer, our earliest



Fig. 1: Map showing Tenedos and other major sites mentioned in the text.

source, provides us with some information about the island in his era (*Iliad* 1.38, I.452, XI.625, XIII.33; *Odyssey* III.159). According to the *Iliad*, the shrine of Apollo Smintheus ("lord of mice"), which was the scene of a raid by Achilles and his forces at the onset of the Trojan War, was the most notable feature of the island. This Homeric shrine, which most likely once crowned the promontory where a Venetian-Ottoman fortress now stands, awaits excavation. The modern town of Bozcaada ("Barren Island" in Turkish) overlies the Archaic



Fig. 2: Contour map locating the necropolis on Tenedos.

Tenedos between the necropolis and the harbor. Besides stone-cist graves (e.g., Fig. 3), the rescue excavations conducted at the necropolis did not uncover the structural remains of an Early Archaic settlement (Aslan and Sevinç 2003). This is to say, we currently depend exclusively on to chance finds that could come to light during future construction works in areas other the necropolis, which is now under protection. In contrast, material remains post-dating the late eighth/early seventh century BC is quite rich in the necropolis. Tenedos began to occupy an important place in the network of interaction and exchange during the Early Archaic period, as indicated by the gradual appearance of Proto-Attic and Proto-Corinthian style vessels alongside the vessels made in gray ware found in numerous graves. It is noteworthy that the number of Attic and Corinthian imports continued to rise in the first half of the sixth century BC while the local gray wares, represented predominantly by such forms as kantharoi, karchesia, and askoi, were still in great demand.

Because the two sculpted Daedalic works from Tenedos examined in this paper have the same fabric as the locally-made gray wares commonly found in the necropolis, a few words need to be said about the gray ware tradition that characterizes the Early Archaic material assemblages of most northeast Aegean sites, including those of the northeast Aegean islands of Lesbos, Lemnos, Samothrace, and Thasos, as well as the northwest Anatolian coast and Aegean Thrace. Some of these sites have been thoroughly excavated in order to understand whether the gray wares representing the late eighth/seventh centuries BC at these sites were introduced totally by Aeolian newcomers from the Greek mainland or they actually constitute a cultural continuity from the Late Bronze Age to the early Archaic period. Indeed, whether or not this distinctive gray ware could be affiliated with the Aeolian newcomers narrated by ancient authors has long been a debated issue (Rose 2008). This is because, in the archaeology of the northeast Aegean, gray ware has been such an important criterion to detect if a demographic change took place that could be linked to the Aeolian newcomers following the collapse of Mycenaean civilization.

The traditional approach that ascribes the monochrome vessels in gray ware to Aeolian newcomers requires solid evidence since one needs to be cautious when affiliating pottery with an ethnic group. For instance, neat analysis of gray wares gathered from the stratified contexts in sectors D9, K4/5, vw3, and the West Sanctuary at Troy demonstrates that this distinctive gray ware appeared continuously from the Late Bronze Age to the Archaic period, with just some changes in shapes (Chabot-Aslan 2002; 2009a; 2009b). Similarly, recent excavations conducted by the Italian Archaeological School of Athens at the site of Hephaestia on the north coast of Lemnos also demonstrated that gray ware cannot be linked to the Aeolian newcomers (Danile 2015). Studies based on clay analyses added the island of Lemnos to those sites which locally produced gray ware in parallel with other sites in the northeast Aegean. Thus, the archaeological record does not allow us to detect a demographic change in pottery assemblages (Rose 2008). The migration of Aeolian tribes



Fig. 2: Examples of stone cist graves characteristic of the seventh century BC at the necropolis of Tenedos (© Tenedos Project Archive).

to the Troad from the mainland also does not hold credence from the linguistic point of view (Parker 2008).

Ancient literary sources provide us with useful information regarding the place of the island during the Aeolian migrations that took place after the collapse of the Mycenaean civilization. Tenedos evidently began to be seen in migration accounts in the fifth century BC. Tenedos appears in Heredotus' *Histories* (I. 151) in which he mentions a town populated by Aeolians on the island. It is difficult to establish a date for the arrival of the Aeolian migrants at Tenedos in the accounts of Herodotus. There is of course the story of in Pindar's *Nemean Ode* (11.33) about the date of the Aeolian arrival on Tenedos one generation after the Trojan War. Here, Pindar celebrates the famous Tenedian athlete Aristagoras, who is linked to the linage of Peisandros, a legendary Spartan colonist who joined Orestes in leading Aeolian newcomers to the shores of Tenedos (Rose 2008: 402). Pindar's information also comes from another account, provided by the third century BC historian, Demon of Athens. Demon records a prophecy in which a plague in central Greece would end only if Orestes were to found colonies and restore shrines in places that had been damaged during the Trojan War (FGrH 382 F20). The geographer Strabo (13.1.3), who also views Tenedos as part of Aeolia, provides us with an account of migration that places the Aeolian arrival to sixty years after the Trojan War, before the Ionian migrations.

Despite these ancient literary sources, there is no archaeological evidence from the necropolis at this point of the research to prove that the arrival of Aeolian newcomers on Tenedos took place right after the Trojan War. The new excavation program initiated on Tenedos in 2017 will hopefully provide new contextual data to explain the roots of the Early Archaic gray ware tradition documented on Tenedos. A careful analysis of graves housing both local vessels in gray ware and imported Proto-Corinthian and Proto-Attic vessels and other artifacts will be one way to definitely determine the mechanisms of changes that occurred in the cultural history of the island.

The Daedalic Style on Tenedos

Two fragments of Daedalic style sculpture, both in gray ware, deserve a special mention here. These two works are literally the only examples of the Daedalic style found in the northeast Aegean. They were discovered in the necropolis of Tenedos during rescue excavations in 1962, conducted by Istanbul Archaeology Museum. It is difficult to know whether these two fragments once belonged to complete vessels that were subsequently deposited in graves after serving as valued possession of the deceased in life. The exact context of these two vessel fragments is obscure due to the excavation strategy adopted at that time. The first example was fixed together from two pieces that were found in different parts of the necropolis during excavations, indicating that this particular example was found in fill outside the graves. Such might also have been the case for the second example, which is a face fragment. They were probably objects deposited in stone cist graves that were later disturbed. Vessels in gray ware have also been recorded in areas around several other disturbed seventh century BC stone cist graves at the necropolis.

The first example in the Daedalic style could easily be considered as a remarkable find for the Early Archaic period on Tenedos (Fig. 4). It was originally formed of a wheel-made cylindrical hollow body with mold-made front attached to it by hand before firing. Only a small part of the cylindrical body behind the foot, applied in relief, survives. The back of the head is also missing due to breakage. Back side bears finger impressions related to pressing into the mold. The head forms a long triangle with a chin softened into a U-shape. The enormous, almond-shaped eyes, a low horizontal forehead, and prominent nose are important features of the face. The slightly smiling lips are marked by a straight line. The ears are omitted, as commonly attested in this style. The top of the head is flattened. The hair is formed of horizontal layers in a wig form. This type of hair, which is not very common among the known heads of Daedalic style in the Aegean, recalls that of the well-known Argive head found on Aegina, which has a curious hair in Egyptianized fashion (Jenkins 1928; 24, pl.

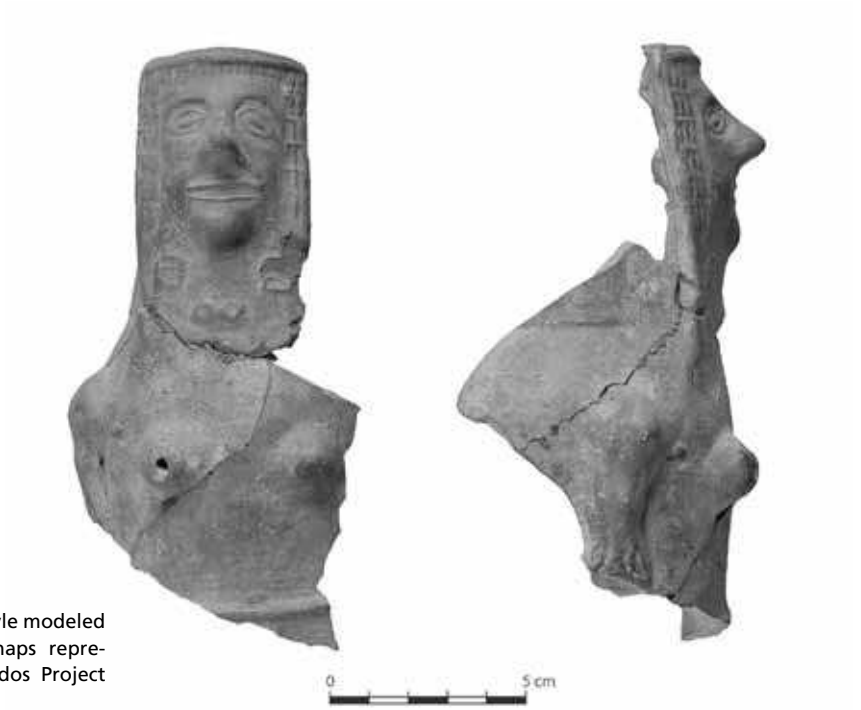


Fig. 4: Part of a Daedalic style modeled vessel in gray ware, perhaps representing a sphinx (© Tenedos Project Archive).

1.2). A pair of breasts is applied in relief, one of which has a hole on it. The Sphinx wears a necklace of two circles adjoined by a short vertical line, also marked in relief. One paw-shaped foot applied in relief is also preserved. The paw preserves four articulated toes. It is difficult to say much about the remaining anatomical details of this Sphinx. We will only know much about this work only the remaining parts of this piece will be found during the re-excavation of these trenches of 1962.

The overall shape of this vessel could be compared to the famous 'Euboean Centaur', found at Lefkandi (Desborough *et al.* 1970). However, breasts applied in relief verify that this piece from Tenedos could be a Sphinx, a mythical hybrid oriental creature with the body of a lion with wings, and most often with a woman's head. Although this mythical creature of Egypt had a male head, Greeks often preferred to depict the Sphinx with the head of a woman instead. Harpies and sirens are also female-headed creatures (birds). Several examples of terracotta sirens and harpies have come up from burial contexts, perhaps for the apotropaic roles assigned them by the Greeks.

In Archaic Greek sculpture, the first Sphinxes re-appear in the seventh century BC as a result of Orientalizing influences after they disappeared following the collapses of the Minoan and Mycenaean civilizations (Tsifakis 2004: 79). Several things can also be said about the meaning of the Sphinx based on information in Greek literature. Hesiodus and Sophocles are the earliest literary references on the identity of the Sphinx in Greek culture. The Sphinx first appears as a deadly creature in the *Theogony* (line 326) of Hesiod. It is in one of the works of the fifth century BC Greek tragedian Sophocles that we get to know much about the Sphinx. According to his famous work, *Oedipus the King*, the Sphinx sat in front of Thebes and asked a riddle anyone who came there. King Kreon of Thebes offered his throne to anyone who could solve her riddle. Oedipus took up the challenge and solved it. The myth ends with the death of the Sphinx. Although the Sphinx represents a threat to Greek society in Sophocles' play, she apparently meant different things to the Greeks at different periods. Proto-Corinthian and Proto-Attic painters frequently used the Sphinx along with other Oriental motifs as a decorative element on their vases (Hurwit 1985: 131). It seems that the Sphinx was a kind of apotropaic being in the eyes of Greeks during the Early Archaic period. This may mean that the Sphinx was in one way or another associated with death. At Tenedos, deposition of a vessel in the shape of a Sphinx could be related to this meaning. Supporting evidence is to be found in Attica, where grave pillars with sphinxes on top served as grave protectors (Langridge-Noti 203: 146).

The second Tenedian example in Daedalic style is represented by the fragment of a face with part of the neck (Fig. 5). Although it displays a craftsmanship different from the first example, their gray-brown fabric is almost identical. Back side of this mold-made face has finger prints that could be related to pressing into the mold. It is difficult to determine whether or not it also once belonged to a vessel or a plaque. The oval face with Archaic smile is noted with a prominent chubby nose. It's carelessly rendered large, circular eyes contrast with the first example that has almond-shaped eyes. The ears are omitted as in the first example.

During the first half of the seventh century BC, Daedalic style sculptures are mainly known by the molded terracotta, which enables us to follow a detailed stylistic development. Because the two examples of Daedalic style from Tenedos could be dated to the first quarter of the seventh century BC, they may complement following the stylistic development of the Daedalic style before the appearance of the earliest examples in stone after ca. 650 BC (*e.g.,* Nikandre, Lady of Auxerre, Mycenaea metope, and Eleutherna torso).

Conclusions

Tenedos appears to be a very promising site with a great archaeological potential. The necropolis of the town of Tenedos, located on the easternmost point of the island under the modern town, was dug a number of times during the last sixty years by different teams, each adopting different excavation techniques and methodologies. Two sculpted works in Daedalic style introduced here, long forgotten in the depot of the Çanakkale Archaeology Museum, were noticed by myself during the re-examination of all finds of these old digs. These two works found along with several hundred artifacts, mostly coming from numerous graves of the necropolis, will clearly help us to highlight the role of the island in the network of interactions during the seventh century BC. For instance, two sculpted works in Daedalic style on Tenedos introduced in this paper may be viewed as products of Tenedian local artists of the seventh century BC who managed to copy either the Oriental or Orientalizing models accessible to them in the form of imported objects introduced by the traders. One of these works clearly representing a Sphinx imitating Syrian and Phoenician works with Egyptianized features is an archaeological manifestation of this phenomenon. The so-called "Tenedos Project" initiated by the present author in 2017 is hoped to put forward new data regarding the impact of the Orientalizing movement, as well as meaning of the gradual appearance of Proto-Attic and Proto-Corinthian imports alongside with the local gray wares in the graves in the promising necropolis of Early Archaic Tenedos.

Catalogue

1. Part of a modeled vessel representing a sphinx (?). Mended from two pieces (Çanakkale Archaeology Museum, Inv.No. 1875 and Inv.No.1912). Gray-brown fine fabric. Back side of the head and cylindrical body of the vessel is missing. Back side bears finger impressions related to pressing into the mold. The cylindrical body of the vessel is wheel made. Mold-made features were applied to the body before firing. [Pres. Length 14,6 cm, max. Width 7,4 cm] Date: First quarter of seventh century BC

2. Face fragment of a modeled vessel of Dedalic style (Çanakkale Archaeology Museum, Inv. No. 1812). Gray-brown fine fabric. Back side of this mold-made face has finger prints



Fig. 5: Face fragment from a Daedalic style modeled head in gray ware (© Tenedos Project Archive)

that could be related to pressing into the mold. [Pres. Height 5,1 cm.; pres. Width 3,1 cm.; Thickness 2,6 cm] Date: First quarter of seventh century BC

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