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İÇİNDEKİLER | CONTENTS

Araştırma Makaleleri | Research Articles

- Nihal AKILLI
A Collection of Early Bronze Age Pottery from Akhisar Museum
Akhisar Müzesi'nden Bir Grup İlk Tunç Çağı Seramiği 1
- Emine KÖKER-GÖKÇE
Topaklı Höyük (1969-1972) Appliqué Animal Head Ceramics
Topaklı Höyük (1969-1972) Aplike Hayvan Başlı Seramikler 31
- Tijen YÜCEL-BAHÇETEPE
A Sarcophagus with Hyposorion from the Ancient City of Tlos
Tlos Antik Kenti'nden Hyposorionlu Lahit Örneği 49
- Ayşegül SOSLU
Eros in Gold Earrings from Burdur Museum
Burdur Müzesi'nden Altın Eros Küpeler 69
- Hakan GÖNCÜ
A Plastic and Iconographic Study of the Lion Foot Reliefs on the Seats of
the Early Roman Imperial Bouleuterion of Smyrna
*Smyrna Erken Roma İmparatorluk Dönemi Bouleuterion'u Pençe
Kabartmalı Aslan Ayakları Üzerine Plastik ve İkonografik Bir İnceleme* 83
- Ayşe AVLİ & Zerrin AYDIN TAVUKÇU
An Inkwell from the Neapolis Necropolis in the Light of Historical and
Cultural Data
*Tarihsel ve Kültürel Veriler Işığında Neapolis Nekropolisi'nden Bir
Mürekkep Hakkası* 97
- İlhami Tekin CİNEMRE
Pre-Christian Polytheism in Ancient Armenia: A Syncretic World of Faith
during the Orontids, Artaxiads and Arsacids
*Antik Armenia'da Hristiyanlık Öncesi Çok Tanrıcılık: Orontidler,
Artaksiadlar ve Arşaklılar Dönemi'nde Senkretik Bir İnanç Dünyası* 115
- Hakan ALPASLAN & Ş. Gülin BEYHAN
An Investigation into the Interaction between Pisidia Antiochia and Yalvaç
in Terms of Urban Identity
*Pisidia Antiokheia ile Yalvaç'ın Kentsel Kimlik Bağlamında Etkileşiminin
Araştırılması* 131

A Collection of Early Bronze Age Pottery from Akhisar Museum

Akhisar Müzesi'nden Bir Grup İlk Tunç Çağı Seramiği


Nihal AKILLI*

Abstract: This study evaluates twenty artifacts at the Manisa Akhisar Museum. Most of the artifacts are displayed in the exhibition hall at the museum, while the others are preserved in the museum's warehouse. Twelve artifacts were obtained through confiscation, while eight were acquired via purchase in various years. Eight artifacts were discovered in Alaşehir, Akhisar, and Kula, whereas the origins of the rest are not specified in the museum records. The artifacts were categorized based on their functions and stylistic characteristics. Consequently, the forms of the vessels were taken as a basis for comparison with their counterparts from other sites. Among the examined vessels, those specifically produced were likely intended to be placed in graves or used in religious rituals. Considering the production techniques and the specifics of the regional culture, most of the vessels clearly show the characteristics of Yortan-type pottery dispersed over Balıkesir and Akhisar/Manisa plains during the Early Bronze Age. Furthermore, there exist vessel forms showing the cultural traditions of the surrounding region. The artifacts from the Akhisar Museum, produced by specialist potters with aesthetic insight, will undoubtedly contribute to Anatolian archaeology.

Keywords: Troy/Yortan Culture Area • Early Bronze Age • Akhisar Museum • Pottery

Öz: Bu çalışmada Manisa Akhisar Müzesi'ndeki yirmi adet pişmiş toprak eser değerlendirilmiştir. Eserlerin büyük bir kısmı Akhisar Müzesinin teşhir salonunda sergilenmekte kalanı ise müzenin deposunda muhafaza edilmektedir. Eserlerin on ikisi müsadere, sekizi satın alma yoluyla farklı yıllarda müzeye kazandırılmıştır. Sekiz eser Alaşehir, Akhisar ve Kula'da bulunmuş, diğer eserlerin ise nereden geldikleri müze kayıtlarında belirtilmemiştir. Çalışmada eserler işlevleri ve biçimsel özelliklerine göre sınıflandırılmıştır. Bu sebeple diğer yerleşmelerdeki benzerleri ile karşılaştırılırken kapların formları esas alınmıştır. Çalışmaya konu olan kaplar arasında özel üretilmiş olanlar büyük olasılıkla mezarlara konmak üzere veya dinsel törenlerde kullanmak amacıyla yapılmıştır. Gerek yapım teknikleri gerekse bölge kültürüne ait detaylar dikkate alındığında kapların büyük bir kısmının İlk Tunç Çağı'nda Balıkesir ve Akhisar/Manisa ovalarında yayılan Yortan tipi çanak çömlek özellikleri gösterdiğini söylenebilir. Bunun yanı sıra aralarında çevre kültür geleneğini yansıtan kap formları da bulunmaktadır. Uzman çömlekçiler tarafından estetik bir anlayış ile özenle yapıldığı anlaşılan Akhisar Müzesi eserlerinin Anadolu arkeolojisine katkı sağlayacağı muhakkaktır.

Anahtar Kelimeler: Troya/Yortan Kültür Bölgesi • İlk Tunç Çağı • Akhisar Müzesi • Çanak-Çömlek

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Introduction

The first settlements in Western Anatolia emerged in the fertile lands irrigated by the Gediz and Bakırçay rivers, as well as in proximity to their tributaries. The natural route from the Gediz Valley southward to the Büyük Menderes (Great Meander) Valley, along with the road from İzmir to Akhisar-Balıkesir and northward to Thrace, has maintained its significance since the Neolithic Age¹. These routes facilitated interaction between the east-west and north-south regions, significantly contributing to cultural exchange and communication. The first research that influenced the archeology of the area was the excavation conducted by P. Gaudin at the Yortan Cemetery in the Kırkağaç district². Following years of excavations at Babaköy³ and Ovabayındır'da⁴ in Balıkesir; Eski Balıkhane south of Marmara Lake; Ahlatlı Tepecik⁵ in the west; Erdelli Höyük⁶, Dağdeviren Mound, and the Chamber of Commerce construction site in Akhisar revealed new findings reflecting the Yortan pottery and burial traditions⁷. Such studies have been crucial in demonstrating the distribution of Yortan culture in its surrounding area⁸. At the same time, the discovery of the Akhisar Kulaksızlar Marble Idol Workshop⁹ and the high-quality artifacts produced by the specialists proved that the workshop significantly influenced Western Anatolia during the Chalcolithic Age¹⁰. Prehistoric studies extended beyond these; E. Akdeniz carried out extensive research to understand the settlement patterns of Manisa, discovering numerous mounds and various settlements, subsequently initiating excavations at Hastane Höyük¹¹. On the other hand, C. Roosevelt's surveys in Ahmetli, Gölarmara, and Salihli¹², along with the ongoing excavations in Kaymakçı¹³ and the century-old excavations in Sardis, have revealed the cultural continuity in the region, particularly in its early periods¹⁴. R. Meriç's survey of the İzmir-Aydın-Manisa provinces¹⁵ and the excavation of the Gavurtepe Mound in Alaşehir have significantly advanced the archaeology of the region¹⁶.

The complex cultural dynamics of the Early Bronze Age in Anatolia have been investigated by numerous scholars. K. Bittel was the first to analyze the categorization

¹ Akdeniz 2011a, 7-10, 13; Meriç 2018, 190.

² Charloux 2001, 24-26.

³ Bittel *et al.* 1939-1941, 1.

⁴ Akurgal 1958, 156.

⁵ Mitten & Yüğrüm 1969, 125-131; 1971, 191-195; 1974, 22-29.

⁶ Dinç 1991, 25.

⁷ The excavations at Dağdeviren Mound and the construction site of the Chamber of Commerce were carried out by museum experts under the direction of the Directorate of Manisa Museum. See also Akilli 2022.

⁸ Akdeniz 2009, 51.

⁹ Dinç 1997, 11.

¹⁰ Takaoğlu 2002; Takaoğlu 2005.

¹¹ Akdeniz 2010; 2011b; 2020, 214-220.

¹² Roosevelt 2007, 135-155.

¹³ Roosevelt *et al.* 2016, 243.

¹⁴ Hanfmann 1983, 17-25.

¹⁵ Meriç 1985, 199.

¹⁶ Meriç 1988, 157-170.

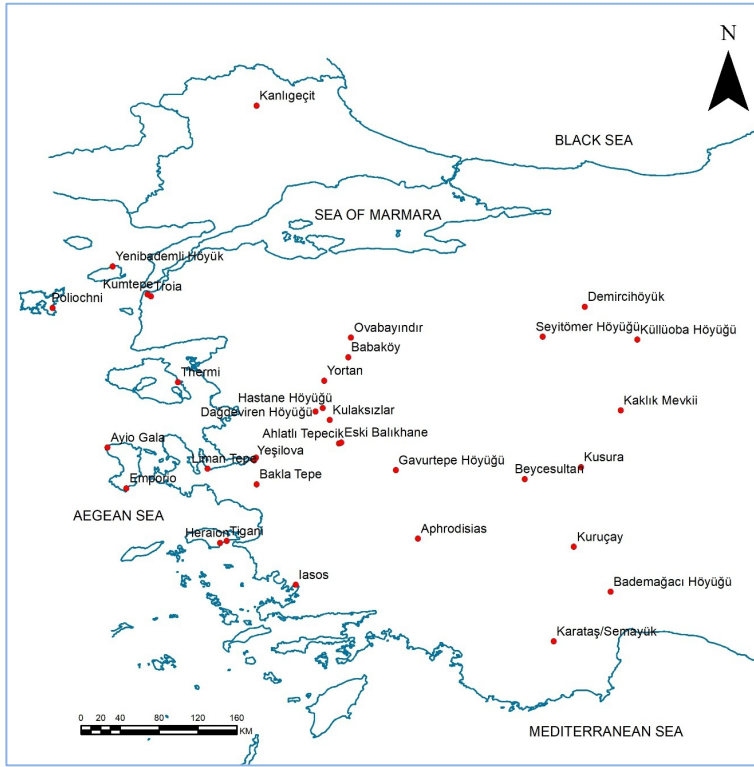


Fig. 1a Western Anatolia and Aegean Islands settlements in the Early Bronze Age

of Western Anatolia into pottery groups and cultural regions¹⁷. D. H. French conducted a detailed study on pottery groups for the first time, following a comprehensive survey of Balıkesir and Akhisar/Manisa¹⁸. The Yortan culture, widespread in Northwestern Anatolia, is primarily based on pottery finds from the Yortan Cemetery in the Kırkağaç district. This cemetery demonstrates a ceramic culture that originated near the Aegean coast and spread into the interior of Western Anatolia¹⁹. French categorized the pottery from Balıkesir and Akhisar/Manisa region both chronologically and typologically according to surface finds, dating the Yortan pottery to the Troy II period²⁰. In subsequent years, T. Kamil assessed the Yortan-based artifacts discovered in Anatolian centers and in museum collections both in Türkiye and internationally, categorizing the vessels into groups A, B, and C according to their stylistic characteristics. Most of the artifacts in question belong to Group A. These artifacts are dated to the late phase of EBA I and EBA II. The researcher allocated the forms in Group B to the later phases of EBA II and EBA III, while those in Group C were dated to EBA IIIa²¹. The recent study by D. Sarı on the cultural regions and pottery groups of Western Anatolia argues that the culture identified as Troy I-Yortan in Northwestern Anatolia is a continuation of the Kumtepe Ib culture. The Yortan culture maintained its influence across a broad geographical area, spanning from Balıkesir and the Akhisar-Manisa plains to Troy and its surroundings, as well as the Aegean coastal region and Upper Menderes during EBA I-II²², and continued its interactions with the Troy and Beycesultan settlements in EBA III (Fig.1a)²³.

¹⁷ Bittel 1942, 186.

¹⁸ French 1969, 41.

¹⁹ Akdeniz 2009, 51.

²⁰ French 1969, 65, fig. 3.

²¹ Kamil 1982, 7-19, 49-54, 67, table 2.+.

²² Sarı 2012, 140, 155, 185.

²³ Lloyd & Mellaart 1962, 243.

This study evaluates a collection of ceramic artifacts from the Akhisar Museum, categorizing twenty artifacts into six groups. The findspots of twelve artifacts remain unknown. The inventory records reveal that three artifacts were unearthed in Akhisar, three in Alaşehir, and two in Kula. The artifacts were categorized and assessed based on their functions and stylistic characteristics. The vessel forms were used as the basis for comparing the artifacts with their counterparts from other settlements. Except for one artifact, all potteries were handmade and exhibit a well-applied slip and burnish. The paste composition is of high quality. It comprises sand, mica, small stones, lime, and quartz. The paste colors include red, yellowish red, reddish grey, light brown, grey, dark grey, very dark grey, and black. The artifacts are mainly crafted with grey colored paste²⁴. The slipping colors include light red, red, dark red, blackish red, reddish brown, brown, greyish brown, very dark grey, and black²⁵. In certain vessels, the slipping was applied to the rim or neck's interior, whereas other interior parts remained unslipped and unburnished. The vessels were fired moderately to well. Several exhibit discolorations because of firing. The artifacts are categorized into six groups, with the first group consisting of bowls. The remaining groups respectively include jars, jugs, bird-shaped vessels, rhytons, and triple composite vessels.

1. Bowls

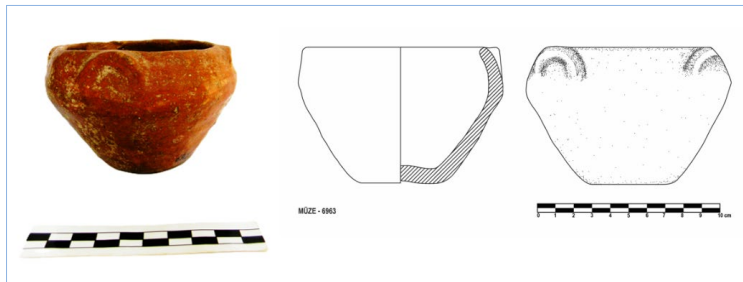


Fig. 1b Bowl

The only artifact belonging to this group is inventory no. 6963, a flat-based bowl with an inverted rim, a slightly carinated shoulder, and a body that narrows towards the base (Fig.1b, Cat.No.1). The yellowish red colored coarse paste contains sand,

mica, quartz, lime, and grits. The exterior and interior surfaces are well slipped and burnished in red color. Four ear-shaped, lug-like relief decorations are placed at equal intervals between the rim and shoulder. The most similar bowl is the red, slightly carinated bowl from the Yortan Group A. A comparable ear-shaped decoration is also present on the shoulder of a spouted jug from Yortan²⁶.

The examples of slightly carinated bowl forms from Gavurtepe exhibit comparable characteristics²⁷. The first development of this specific type of soft carinated vessel (A16) commenced during the mid to late period of Troy I and persisted into Troy II²⁸.

²⁴ The descriptions of paste and surface colors of the artifacts are based on Munsell Soil Color Charts. (2.5 YR 5/8), (5 YR 5/6), (5 YR 5/2), (7.5 YR 6/3), (7.5 YR 4/3), (GLEY 1 5/N), (7.5 YR 5/1), (7.5 YR 4/1), (10 YR 4/1), (GLEY 1 3/N), (GLEY 1 4/N), (5 YR 3/1), (GLEY 1 2.5/N).

²⁵ (10 R 6/8), (2.5 YR 6/8), (2.5 YR 4/8) (10R 4/6) (10 R 5/8), (2.5 YR 3/6), (10 R 3/4), (2.5 YR 5/4), (5 YR 4/4), (7.5 YR 5/2), (2.5 YR 5/2), (10 YR 4/2), (10 YR 3/1), (GLEY 1 2.5/N).

²⁶ Kamil 1982, 23, fig. 24: 8; pl. XI: 196.

²⁷ Meriç 1988, 158, drawing 5.

²⁸ Blegen *et al.* 1950, fig. 259, 263.

These bowl types are common in EBA I (levels XIX-XVII) at Beycesultan²⁹ and between levels I-IV at Thermi I-IV, closely similar to a bowl from level IV³⁰. The ear-shaped decoration on the rim is also present on Demircihöyük bowls³¹. The slightly carinated bowl form is characteristic of Yortan, Troy, and Thermi and is suggested to date to EBA I.

2. Jars



Fig. 2 Jar

The museum artifacts include four items from the jar group. Two of the jars are handled, while the other two are necked. The first handled jar is inventory no. 6980, characterized by a wide rim, a flaring cylindrical neck, a wide and subtly bulging body, and a rounded base. The vertical handles start from the neck and join at the shoulder (Fig.2, Cat.No.2). The gray

colored paste contains sand, small amounts of mica, and grits. The jar is slipped and burnished in grayish brown color. At the junction of the handle and the neck, a zigzag decoration running between two parallel incised lines. Below this decoration are sixteen lozenge decorations, each divided into nine squares. A belt featuring double-striped incised decoration divides this part from below. The body features a zigzag motif, each accented with five incised lines, encircling the vessel and divided into sixteen small squares. Each handle features four lozenge motifs divided into nine squares. A flat-based variation decorated with zigzag motifs on the neck and body is found at Karataş³². Alongside this artifact, another jar featuring medallion decoration has an identical form. This vessel type in the Elmalı Region was defined as “amphora” by M. J. Mellink and dated to EBA II³³. A similar shaped jar from EBA II in the Burdur Museum lacks decoration³⁴. The Yortan Group A vessel characterized by rim handles, pear-shaped bodies, and lack of decoration is defined as “tankard” by Kamil. It varies from this item in the rim, handle, and decorative elements³⁵. At Iasos, similar jars of this type with a more rounded form were also defined as “amphora” by P. E. Pecorella³⁶. Given the similar artifacts discovered in Southwestern Anatolia, it is suggested that the artifact be dated to EBA II.

The artifact with inventory no. 2313 is the second jar in this group, and it has a wide rim that opens outward, a cylindrical neck, a round body, and a flat base. On the shoulder

²⁹ Lloyd & Mellaart 1962, fig. p. 14: 10,11,19; fig. p. 15: 35, 37, 38.

³⁰ Lamb 1936, 132, pl. XXXVII: 567.

³¹ Efe 1988, 131, tafel 3: phasen H.

³² Eslick 2009, 77-78, plate 23: KA 138.

³³ Mellink & Angel 1966: 254, fig. 22

³⁴ Efe & Türkteki 2011, 298, 381, res. 237. The findspot of this artifact preserved in the Burdur Museum is unidentified.

³⁵ Kamil 1982, fig. 70, 226-228.

³⁶ Pecorella 1984, 52, tav. XXXVII: 139; tav. XLI: 163.



Fig. 3 Storage Jar

are two horizontal, thick handles facing upwards (Fig.3, Cat.No.3). The paste characteristics of the light red slipped and burnished vessel could not be determined. It lacks a comparable type of storage vessel in the Yortan pottery. It also differs in terms of pottery types with the Yortan burial vessel. This medium-sized jar was likely used for storage or transportation in settlements. The jar from known as C4 in Troy I was transformed to C12 in Troy II, and its use continued. The

artifact exhibits characteristics similar to the Troy C12 from, with the exception of a flat rim profile³⁷. The EBA IIIa storage jars from Beycesultan exhibit similarities in both form and dimensions³⁸. A similar smaller jar is found in the amphora-shaped jar category in Group C in Levels IV-V at Thermi³⁹. In terms of form and carrying capacity, it resembles the shorter-necked jars with handles discovered in the yellow phase of EBA III at Poliochni⁴⁰. The artifact is thought to date to EBA III.

The other form in the pottery group is the necked jars, represented by two artifacts. The one with inventory no. 4015 features a flaring rim, cylindrical neck, slightly carinated body, and a rounded flat base. Four vertical pierced lugs are located on the upper part of the body, along with holes on the rim. The pierced lugs and holes indicate that the vessel was hung with a rope and had a lid (Fig.4, Cat. No.4). The paste characteristics of the red brown slipped and burnished jar remain unidentified. The jars from Group A, dating to EBA II at Yortan⁴¹, Ovabayındır⁴², and Babaköy, exhibit a similar tradition in terms of their form and pierced lugs⁴³. This type of necked jars is represented in Troy II by vessel form C28⁴⁴. In EBA II at Beycesultan (layer XV)⁴⁵, in Group B forms in layer II at Thermi⁴⁶ and in the yellow phase dated to EBA III at Poliochni, vessels featuring this type of neck and pierced lugs show identical characteristics to jars, showing minimal differentiation among them⁴⁷. Based on the technical characteristics of the necked lug with a pierced lug and the similar artifacts, it should be dated to EBA II.

The second necked jar is not significantly different from the previous one. The artifact with inventory no. 1161 features an outwardly rounded rim, a narrow neck that

³⁷ Blegen *et al.* 1950, fig. 397.

³⁸ Lloyd & Mellaart 1962, fig. p. 54: 7.

³⁹ Lamb 1936, plate XIII: 30.

⁴⁰ Bernarbo-Brea 1976, TAV.CCXI: a-e.

⁴¹ Kamil 1982, fig. 28: 51, 53.

⁴² Schiek-Fischer 1965, fig. 40-41.

⁴³ Orthmann 1966, abb. 6: 37.

⁴⁴ Blegen *et al.* 1950, 131 b: C.28.

⁴⁵ Lloyd & Mellaart 1962, fig. p. 33: no. 9.

⁴⁶ Lamb 1936, 88, pl. XIII: no. 559.

⁴⁷ Bernabo-Brea 1976, TAV CCI: c.

gradually widens towards the rim, a slightly carinated round body, and a flat base (Fig. 5, Cat.No.5). Four lug-like relief decorations adorn the body, with two remaining intact and two broken. The center of the two lugs features a nipple decoration, while the neck and body of the vessel are decorated with a thin incised band. The dark gray fine paste contains sand, mica, quartz, and a substantial amount of silvery mica. It is slipped and burnished in black color. The exterior of the vessel, along with the part from the inner rim to the neck's end, is slipped and burnished. Only a single sherd of this lug-decorated jar form, dating to EBA II, has been discovered in the Yortan Group A. This jar closely resembles another, except that its body is more rounded⁴⁸. Another similar example featuring lugs on the body, akin to the one in this study, is found in Babaköy⁴⁹. A black burnished jar exhibiting a similar typology from EBA II (layer XIV) at Beycesultan features four horn-shaped decorations resembling lugs.⁵⁰ The jar differs from the previous form in that the pierced lug has been replaced by a lug-like relief decoration. This change suggests a successor to the previous version⁵¹. It is thought to be from EBA II based on similarities with other artifacts from the same period.

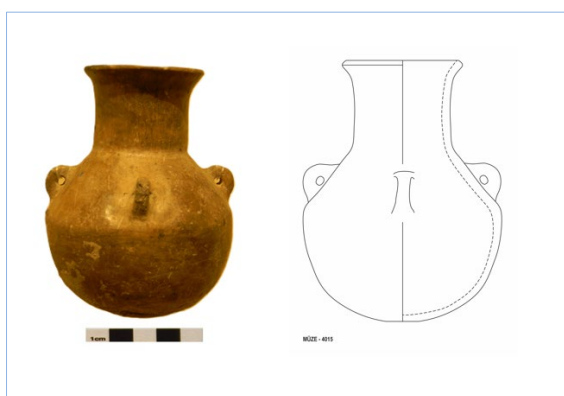


Fig. 4 Necked Jar



Fig. 5 Necked Jar

3. Jugs

The jug is among the most common vessel types utilized in Anatolia and adjacent cultural areas during the Early Bronze Age. The most characteristic forms of Yortan pottery are the beak spouted and cutaway spouted jugs. Yortan jugs typically have rounded bodies, forward leaning forms, oval handles, and small bases. Their paste and walls are thick, well slipped and burnished. Hand-made vessels show asymmetry and surface discoloration resulting from the firing process⁵². The ten artifacts in the jug group comprise a strainer jug, a small spouted jug, a pointed spouted jug, a spouted jug with relief decoration, a spouted jug with a forward-extending rim, two round-based jugs with cutaway spout, a spouted jug with a tripod, and finally, two jugs with flaring rims.

The first example is a strainer jug with inventory no. 7035. It possesses a slightly

⁴⁸ Kamil 1982, 31, fig. 28: 54.

⁴⁹ Orthmann 1966, abb. 6: 50.

⁵⁰ Lloyd & Mellaart 1962, fig. 42: 3.

⁵¹ Kamil 1982, 31.

⁵² Kamil 1982, 37-38.

upward-curving everted spout, thick neck, flattened and spherical body, and flat base. The handle consists of a single band divided into four sections by three flutes of varying

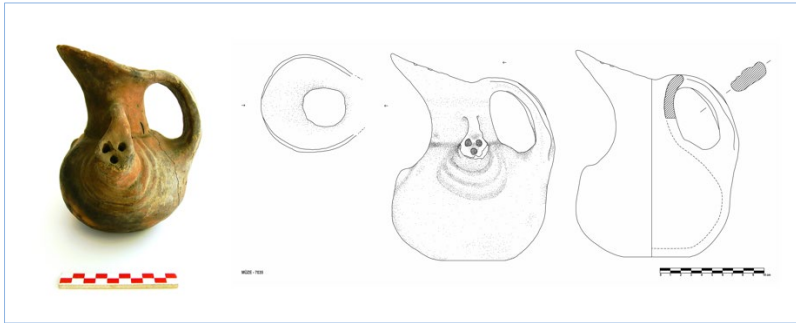


Fig. 6 Strainer Jar

thicknesses extending from the rim to the body. The pouring lip features three large, fluted decorations at its upper part, linked to the body by a small strap handle (Fig.6, Cat.No.6). The spout is decorated with three grooves of varying

thickness encircling it. A nipple decoration is centered on the projection point of the spout of the beak. The gray paste includes sand, quartz, chaff, grits, and a small amount of mica. It is slipped and burnished in a blackish red color. Slipping and burnishing were applied on the exterior surface and inside of the rim. Comparable examples of these jugs from Yortan Group A were produced without sieves⁵³. This type of jugs featuring three or more spout holes is found at Karataş during the early phase of EBA II (Period IV). The four-spouted part resembles the red jug, which is attached to the body by a small strap handle⁵⁴. Vessels featuring spouts are also found at Senirce⁵⁵ and Gündürle Mound⁵⁶ in Isparta, as well as Körkuyu Mound in Burdur⁵⁷. At Kaklık Mevkii, a similar variant of the jug was produced without a spout. This artifact is dated to the EBA II⁵⁸. The jugs having a spout on the body at Thermi Level II exhibit a comparable form⁵⁹. The function of a perforated spout on these vessels is to facilitate the draining of granular liquids. Based on the use of stainer jugs in Western Anatolia and their findspots, it is proposed that they be dated to the EBA II period.

The second jug type is a small spouted jug with a slightly raised rim, a short neck, a flattened spherical body, and a rounded base with inventory no. 4020. The artifact has a strap handle extending from the rim to the body (Fig.7, Cat.No.7). The fine red paste contains fine sand, quartz, and a substantial amount of mica. It is slipped and burnished in red color. Within the Yortan Group A, there exists a jug that closely similar with red slip⁶⁰. Examples are found from Troy I onwards⁶¹, this type of jug with a slightly raised rim appears at Beycesultan in EBA I and becomes widespread in EBA II. Mellaart posits that these types were imported from the Yortan cultural area⁶². These particular small-

⁵³ Kamil 1982, fig. 65.

⁵⁴ Mellink & Angel 1970, 248, fig. 20; Warner 1994, pl. 181: KA. 744.

⁵⁵ Ormerod 1911/1912, 83, pl. VI: 3, pl. VII: 3.

⁵⁶ Duru 2016, 138, res. 461: 5.

⁵⁷ Özsait 1981, 64, lev. 33: res. 10.

⁵⁸ Topbaş *et al.* 1998, fig. 51: 119.

⁵⁹ Lamb 1936, pl. X: 141.

⁶⁰ Kamil 1982, fig. 36-37: 121, 124, 132.

⁶¹ Blegen *et al.* 1950, 66-67, fig. 228: 35.540, 35.541.

⁶² Lloyd & Mellaart 1962, 125, p. 22: 12; p. 25: 1.

sized jugs are characteristic of Kusura Group B⁶³. At Thermi, similar larger types are present in layers I-IV, although no direct analogs were found⁶⁴. Given the technical characteristics of the jug and the presence of similar types in other centers, it is suggested to date it to EBA I.

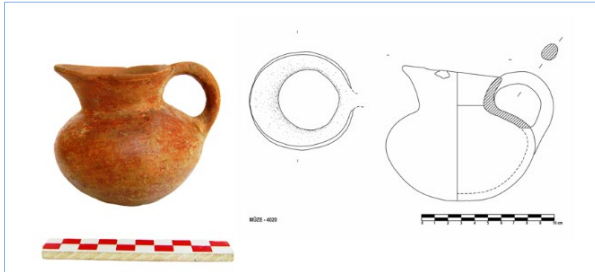


Fig. 7 Spouted Jug



Fig. 8 Spouted Jug

The third type is characterized by a pointed spout, a spherical body, and a round base with inventory no. 1158. It has a strap handle starting from the bottom of the rim and extending to the body (Fig. 8, Cat.No.8). The broken handle was later replaced by a handle fragment of a different texture. The body is decorated with three evenly spaced nipple decorations. The black paste contains fine sand, mica, quartz, lime, and grits. The exterior surface is slipped and burnished in reddish brown color, while the interior surface is unslipped and unburnished. Following its first appearance in the Yortan Group A, the type spread across Western Anatolia and the Aegean Islands in EBA II⁶⁵. This jug type persisted in Troy during periods of I-III with the B13 and B17 examples⁶⁶. Similar artifacts are found at Kumtepe in layer Ic⁶⁷, Eski Balikhane⁶⁸, Beycesultan in EBA II⁶⁹, Karataş⁷⁰, Thermi between layers I-IV⁷¹, Kuruçay⁷², and Tarsus Gözlükule⁷³. The jug, commonly found in numerous centers across a wide region, belongs to EBA II.

The fourth type features a spout, a thin and elongated neck, and a rounded and decorated body with inventory no. 2380. The artifact has a strap handle decorated with three rows of grooved decorations starting just below the rim and ending at the shoulder (Fig.9, Cat.No.9). It cannot stand upright due to relief decorations covering the base, as the body. The gray paste contains sand and mica. The brown slipped jug has a burnished rim, neck, and handle. Clay balls are attached to the body, some of which have

⁶³ Lamb 1937, 19, pl. VII: 1-4.

⁶⁴ Lamb 1936, pl. X: 560; pl. XII: 570.

⁶⁵ Kamil 1982, fig. 38: 136, 138-139.

⁶⁶ Blegen *et al.* 1950, fig. 228: 36.843, 36.641.

⁶⁷ Sperling 1976, pl. 78: 721, 722, 816, 817, 818.

⁶⁸ Mitten & Yüçrüm 1971, 193, fig. 4.

⁶⁹ Lloyd & Mellaart 1962, fig. p. 31: 9, fig. p. 40: 3-6.

⁷⁰ Mellink 1964, pl. 81, fig. 23; Mellink 1967, pl. 83, fig. 48; Mellink & Angel 1968, pl. 84, fig. 34.

⁷¹ Lamb 1936, pl. XXXV: no. 18, pl. VIII: no. 70, pl. XII: no. 233, 288, pl. XXXVI: no. 327-328, pl. XXXVII: no. 413, 419.

⁷² Duru 1996, lev. 141: 1-11.

⁷³ Garstang & Goldman 1947, 384, pl. XCII: 4; 99; Goldman 1956, fig. 237: 56.



Fig. 9 Jug with clay balls decoration

detached and resemble relief decoration with either blunt or pointed ends. The neck has two rows of groove decoration. Although the jug's form is familiar to the Yortan group, the clay balls on it are new to this region. A jug from the EBA 4/Middle Bronze Age context, excavated at the Aphrodisias Acropolis, features partially sparsely spaced reliefs (50 pieces) resembling clay balls⁷⁴. In

Level V at Beycesultan, during the early Middle Bronze Age, large storage vessels show sparse relief decorations of this type, yet the vessels significantly vary in form and function⁷⁵. The vessels shaped like a bunch of grapes that were used for ritualistic purposes at Kültepe during the early second millennium BC⁷⁶, and subsequently at Alishar and Boğazköy, were produced with clay balls⁷⁷.

Vessels with relief decoration and clay balls are found beyond Anatolia in the Aegean Islands, Cyprus, and the Balkans. A jug from Samos Heraion featuring sparsely decorated clay balls is dated to EBA III⁷⁸. The body of an askos discovered at the Chalcolithic cemetery at Souskiou in Cyprus is decorated with closely spaced clay balls in relief⁷⁹. A small jar from the Vrbjanska Čuka settlement in Pelagonia, North Macedonia, dating to the Early Neolithic, features smaller relief decorations at regular intervals, indicating it was crafted in a manner akin to the jug in the study⁸⁰. An EBA bowl discovered at the Mala Tumba settlement in Macedonia, currently exhibited in the Monastery Archeological Museum, bears this specific type of relief decoration⁸¹. The presence of this type of relief decoration on various vessel types from the Neolithic, Chalcolithic, and Early Bronze Age across diverse cultural areas beyond Anatolia is noteworthy.

The jug differs from others with relief decoration by having its entire body decorated with densely placed clay balls, which alter the vessel's form. In vessels from other centers, the clay balls are neither as prevalent nor as dense as to change the vessel's form. Consequently, we can assert that the jug is a unique artifact with a specific purpose. It may also have been a product of taste or a symbol of prestige. It is regarded as valuable and unique for its reflection of the society's culture of taste and its representation of artisans' artistry. Based on the similar ones in Aphrodisias and Samos, it can be inferred that it was produced in the EBA III period.

The fifth jug, inventory no. 8548, has a forward-extending spout, a narrow and thin

⁷⁴ Joukovsky 1986, 398, 334: 4, 444.18.

⁷⁵ Lloyd & Mellaart 1965, fig. P. 9: 4, 7.

⁷⁶ Özgüç 1999, 54, lev. 105: 1.

⁷⁷ von der Osten 1937, 151, fig. 192; White & Miller 2018, 219.

⁷⁸ Menelaou 2018, 199, fig. 6.21: 5. The decoration on this artifact is characterized as "barbotine".

⁷⁹ Lentini 2005, fig. 1.

⁸⁰ Stojanovski *et al.* 2014, fig. 12: b; Naumov *et al.* 2018, 113-114, fig. 7: 2.

⁸¹ The bowl is currently exhibited in the Monastery Archaeological Museum.

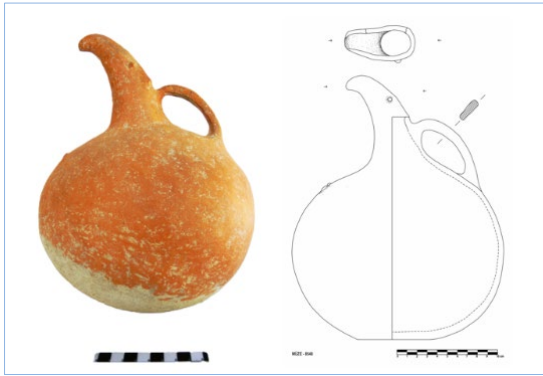


Fig. 10 Jug with Forward-Extending Spouted

neck, a spherical body, and a flat base. The strap handle extending from the neck to the shoulder is narrower than the body (Fig.10, Cat.No.10). The thin red paste contains fine sand, mica, and quartz. The exterior surface and the interior of the rim are slipped and burnished in light red. It is the only wheel-made vessel among the artifacts. Both sides of the spouted rim has a pellet-relief decoration, while the shoulder exhibits a symmetrical pellet relief centered on the projection points of the pouring part of the rim. This jug, characterized by a spout that

is elongated and curved forward, is absent from the Yortan group. The closest sample is found at Beycesultan in EBA IIIb (layer VIa). The wheel-made red burnished examples exhibit similar rim and neck profile. The vessels possess wide, rounded bodies, as evidenced by the upper bodies of the examples that were not fully recovered. Mellaart suggests that these jugs were imported to Beycesultan from the Tavşanlı-İznik region⁸². The body of this jug, characterized by an elongated spouted rim, has a smaller and narrower body, commonly found among the jugs in the Early Bronze Age levels of Kültepe⁸³. Based on the production technique and form, it is suggested to date the jug to the late EBA III period.



Fig. 11 Cutaway Spout Jug

Another type consists of two jugs having cutaway spouted. The first is a round-based jug with a cutaway spout, short neck, wide and flattened spherical body and round base with inventory no. 1154. The spout is broken. A carinated strap handle starts just below the rim and extends to the shoulder (Fig.11, Cat.No.11). The dark gray paste contains sand, mica, and quartz. It is well slipped and

burnished in black color. The exterior surface and the area from the inside of the rim to the end of the neck are slipped and burnished. Small, pierced lugs are located on both sides of the rim. Alongside the relief decoration encircling the neck, there is a rectangular, wide relief decoration on the shoulder, located just in front of the spout. The area between the shoulder and the lower body is decorated with incised and intertwined chevron motifs. The motifs are particularly applied to the area adjacent to the spout and along the vessel's sides. The vessel's shoulder is decorated with two opposing nipple decorations. The chevron decorations are placed in the center of these two nipples, giving the jug a sense of mobility. Another decorative element is located just below the junction of the handle and the body.

⁸² Lloyd & Mellaart 1962, 233, 258, fig. 68: 2-5.

⁸³ Orthmann 1963, 165, taf. 82: 27/23.

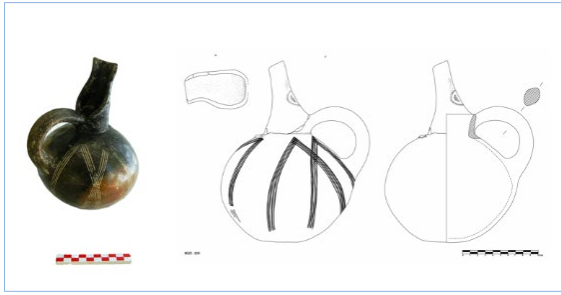


Fig. 12 Cutaway Spout Jug

Another jug with inventory no. 2261 has a pointed spout slightly extending forward, a short neck, a bulging spherical body, and a flat base. The thick strap handle extends from the rim and connects to the body. It is distinguished from the previous jug by its convex body and flat base (Fig.12, Cat.No.12). The dark gray paste contains sand, mica, and quartz. It is well slipped and burnished in black color.

The exterior and the interior surface up to the neck are slipped and burnished. The lower body exhibits a mottled pattern in light brown and reddish-brown colors. This discoloration must result from firing. There are six chevron decoration in total: two on each side of the handle and two, though not symmetrically, on the front of the cutaway spout. The chevron motifs starting from the neck and continuing to the end of the body are painted in white. At the front of the spout, situated between the two chevron decorations, lies a small, nipple decoration featuring two holes. Both sides of the spout have a relief decoration resembling an ear or semilunate.

The most similar examples of both artifacts are found in the Yortan Group A. The characteristic features of this vessel, which emerged during EBA I, become apparent in EBA II⁸⁴. Similar finds are found at Ovabayındır⁸⁵, Troy Ia and IIc⁸⁶, Liman Tepe⁸⁷ and Thermi in layers I-III⁸⁸. The first examples of this form at Beycesultan are observed in EBA I (Level XIX) and its usage continues throughout EBA II. Mellaart suggests that the cutaway spouted jugs were imported from Yortan to Beycesultan⁸⁹. A distinctive decoration style of the Yortan culture is the chevron decoration made with white paint. This motif, typically applied to the vessel's body, was particularly popular on jugs. Given the emergence of pointed beak-spouted jug form, its developmental phase, and the decorations, it should be dated to EBA II.



Fig. 13 Cutaway Spouted Jug

Another jug form is characterized by an elongated, cutaway spout, a long neck, a biconical body, an oval base, and a tripod with inventory no. 578. The rim-to-shoulder strap handle is knuckled (Fig.13, Cat.No.13). The brown, fine paste contains sand, silver-colored mica, and quartz. It is slipped and burnished in very dark gray color.

⁸⁴ Kamil 1982, fig. 49: 181, fig. 50: 183.

⁸⁵ Schiek & Fischer 1965: 44.

⁸⁶ Blegen *et al.* 1950, fig. 227: 35.649, fig. 412: 34.

⁸⁷ Şahoğlu 2002, lev. 99: tip 5.

⁸⁸ Lamb 1936, pl. XII: 14-15, 116, pl. VIII: 69, 163, pl. XXXV: 117, 203, 204, pl. XXXVI: 234, 252, 267.

⁸⁹ Lloyd & Mellaart 1962, 117, fig. p. 14: 35, fig. p. 22: 4, fig. p. 25: 11, fig. p. 31: 5, fig. p. 39: 1, 5, 11, 13, fig. p. 40: 1, fig. p. 45: 4.

The exterior of the vessel and the area up to the end of the neck on the interior surface are slipped. Two of the tripods have been restored. The body features a shallow chevron decoration in white paint. Each has four evenly spaced horn-like lugs, with two facing upwards and two facing downwards. The upward-facing horn lugs are larger, and both are broken at the ends. This type of tripod jugs is represented by a collection of artifacts in Yortan pottery. The rim and neck forms, similar of birds at Yortan, and their tripod stance, are distinctive characteristic. Kamil asserts that jugs associated with this group were used in cult rituals and dates these special vessels to EBA II⁹⁰. The comparison with closely related analogues is crucial for dating the jug to EBA II.

In the last jug group, there are two spouted jug types with flaring rims. The first one is the jug with a flared wide rim, a thick neck, a spherical body, and a round base, with inventory no. 4037. The strap handle starts just below the rim and ends at the body (Fig.14, Cat.No.14). Two nipple decorations adorn the upper body, one located directly in front of the rim and the other on the vessel's side. The very dark gray paste contains sand, mica, and quartz. The vessel is slipped and burnished in a glossy black color and has a smooth appearance. All exterior and interior surfaces are slipped and burnished up to the neck. The vessel cannot stand upright due to rounded base. The second artifact in this group is a jug having a flaring rim, a neck, a bulging spherical body, and a round base, with inventory no. 4035. The strap handle emerging from the rim connects to the body (Fig.15, Cat.No.15). The brown paste contains sand, mica, quartz, and lime. It is slipped and burnished in light red color. The slip and burnishing are applied to the interior of the rim. A relief decoration resembling a pellet is situated at the junction of the neck and shoulder. Similar larger jugs are present in the Yortan Group A, reflecting the common characteristics of both types. This type of jus is dated to EBA II⁹¹. Similar jugs are found at Troy Ib and Ic⁹², as well as between levels I-III at Thermi⁹³. It is proposed that these jugs be dated to EBA II.



Fig. 14 Spouted Jug

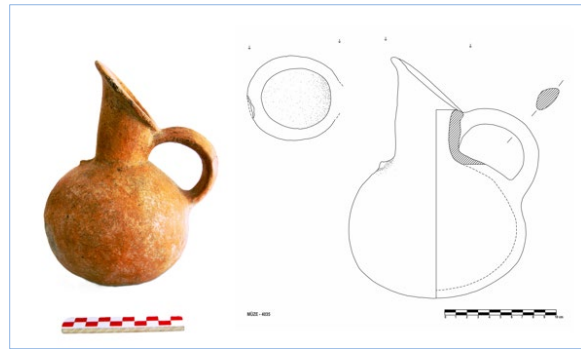


Fig. 15 Spouted jug

4. Bird-shaped Vessels (Askos)

Animal-shaped vessels represent a special category within ceremonial vessels⁹⁴. These special vessels, uncommon in Anatolia during the Early Bronze Age, were produced in

⁹⁰ Kamil 1982, 45-46, fig. 71-73.

⁹¹ Kamil 1982, 43-44, fig. 66-69.

⁹² Blegen *et al.* 1950, fig. 236: 14; fig. 240: 6,7.

⁹³ Lamb 1936, pl. XX: no. 12, 99, 115; pl. VIII: no.139; pl. X: no. 141, pl. XII: no. 251.

⁹⁴ Ökse 2012, 102.

both a naturalistic style and with superior quality. During this period, askos are also found among the grave gifts in Balıkesir and Manisa⁹⁵. The Akhisar Museum houses two different types of askos among its artefacts. The first is shaped in the form of a jug. This jug lacks a liquid filling hole, having only a spout. The second is an askos crafted in the form of a teapot with basket handles. This vessel features a liquid filling hole in the upper body and a spout.



Fig. 16 Goose-Shaped Vessel

The first is a goose-shaped vessel featuring a triple trefoil rim, a long neck, a flat base that stands on short, blunt tripods with inventory no. 8737 (Fig.16, Cat. No.16)⁹⁶.

The long, thin, twisted handle, starting just

below the rim and ending at the body, creates an inverted L shape upwards. A miniature basket handle with a twisted decoration is present on the front of the neck. Aside from the spout, there are no additional mouths or holes. Most of the neck and front body are adorned with fluted relief decorations. The goose's chest is depicted on the body with fluted decoration. Feathers on both sides of the vessel are detailed with M-shaped relief and notch decorations. In the innermost of these notches, wing details are formed in three rows extending from the side to the upper body with notch decoration. The tail is located at the upper rear part where the body ends. The base has a short and blunt tripod, two in front and one behind. The reddish gray paste contains sand, mica, and quartz. The vessel is slipped and burnished in mottled red and black colors. The mottling appears to have occurred randomly due to temperature fluctuations during firing; however, it is also possible that such color variations and stains might have developed on vessels subjected to repeated heat and fire many times during rituals⁹⁷.

While no similar goose-shaped vessel exists, it can be assessed within the bird-shaped vessel group of Yortan. Alongside its stylistic characteristics, its paste, surface treatments, decorations, and artisanship suggest it was produced by local potters. The rim form of the jug differs from the other spouted jugs. This type of triple trefoil jugs appeared at the end of EBA II in Yortan and continued to be used in EBA III⁹⁸. The triple trefoil rim first appears at Beycesultan during EBA III (layer X)⁹⁹ and at the end of EBA II at Troy, and similar examples continue to be found at settlements III-V¹⁰⁰.

Besides Yortan, we find this type of bird-shaped vessels in various centers in Anatolia. While not found intact at Troy I, some spouted jug sherds are reported to

⁹⁵ Kamil 1982, 45; Orthmann 1966, 21.

⁹⁶ The bird species in this study are classified as 'goose' by Prof. Dr. Vedat Ongun, member of Faculty of Veterinary Medicine, İstanbul University-Cerrahpaşa.

⁹⁷ Duru & Umurtak 2005, 66.

⁹⁸ Kamil 1982, 49, fig. 80: 272-273.

⁹⁹ Lloyd & Mellaart 1962, 210, fig. p. 51: 6-7.

¹⁰⁰ Blegen *et al.* 1950, fig. 387: 36.1150; Blegen *et al.* 1951, fig.72: 35.1158; fig.170: 15; fig. 248: 18.

belong to animal-shaped vessels¹⁰¹. The askos with flat base and tripod are present in EBA IIIa and IIIb at Beycesultan, while the bird-shaped vessels standing on their feet, remarkable in their magnificence, appears in the Middle Bronze Age¹⁰². An animal-shaped vessel at Aphrodisias has been dated to EBA IIIb¹⁰³. At Karataş, bird-shaped vessels intended as grave gifts have either tripods or flat bases¹⁰⁴. A duck-shaped vessel with a tripod was found in EBA levels at Hacilar in Bursa¹⁰⁵. At Kara Höyük in Konya, within the area containing a hearth, altar, and niche in Level VII, a bird-shaped vessel with two handles, standing on a foot/pedestal, associated with libation, provides insights into its functional significance concerning its findspot¹⁰⁶. The earliest bird-shaped vessels in the Aegean Islands are found at Emporio IV on Khios¹⁰⁷. The duck-shaped vessels discovered at Heraion in Samos¹⁰⁸, as well as on the islands of Rhodes and Kalymnos¹⁰⁹, and within the Phylakopi culture of Melos, have all been dated to EBA III¹¹⁰. The goose-shaped vessel, resembling waterfowl-shaped vessels from Anatolia and the Aegean Islands, is proposed to date to EBA II-III.

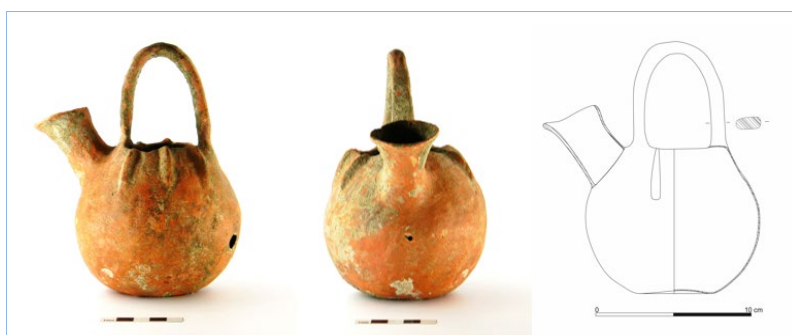


Fig. 17 Bird-Shaped (Teapot) Vessel

The last bird-shaped vessel is teapot with inventory no. 6994, characterized by a spherical body, a pouring lip extending from the body, and a flat base that slightly curves inwards. The high basket handle is thin and delicate relative to

the vessel's size and shape. The spouted pouring lip emerging from the upper body thickens towards the rim (Fig.17, Cat.No.17). The light brown fine paste contains sand, mica, and quartz. It is slipped and burnished in red color. The exterior of the vessel and the interior of the rim is slipped and burnished. There relief decorations were placed on the right side and three on the left side of the basket handle, extending from the rim to the shoulder. This relief decoration gives the rim a contracted appearance. A red slipped teapot with a pouring lip from Yortan Group B is dated to the late EBA II¹¹¹. It resembles a teapot-shaped vessel with a basket handle and pouring lip¹¹², as well as a black askos

¹⁰¹ Blegen *et al.* 1950, fig. 245:22-24.

¹⁰² Lloyd & Mellaart 1962, fig. p. 53: 2; fig. p. 67: 12, 15; Lloyd & Mellaart 1965, 93, fig. 11.

¹⁰³ Kadish 1969, 64, plate 25: fig.12.

¹⁰⁴ Mellink 1967, 253-254, plate 76: 10, 12.

¹⁰⁵ Eimermann 2008, 381, 385, fig. 17: 3 G7 087.

¹⁰⁶ Alp 1962, 8-9, lev. VII: res. 7.

¹⁰⁷ Hood 1981, 393, fig. 177: 1171-1173.

¹⁰⁸ Milojevic 1961, tafel 18, tafel 38: 16.

¹⁰⁹ Marketou 2009, 57-58, fig. 3a-b, fig. 4a-b.

¹¹⁰ Sotirakopoulou 2008, 88, fig. 17: 15-16.

¹¹¹ Kamil 1982, 49, fig. 79: 268.

¹¹² Mellink 1964, plate 81: fig. 20.

from Karataş¹¹³. The askos from EBA IIIa at Beycesultan (Level IX) is similar to our vessel, particularly the pouring lip¹¹⁴. The bird-shaped teapot form reflects the tradition of EBA II.

5. Rhytons



Fig. 18 Duck-Shaped Rhyton

We have two artifacts from the rhyton-shaped vessel group¹¹⁵. The first is the duck-shaped rhyton with inventory no. 9386 (Fig.18, Cat.No.18)¹¹⁶. The duck is depicted in a realistic

manner, floating in water. The apertures in the orbital cavities are likely filled with a gemstone. Two small asymmetrical cavities have been made above the beak to create a nose, while the mouth is detailed with a slightly parted opening. Just behind the head is a subtly raised, circular, fractured rim located at the shoulder. The base of the vessel is flat. It features two semilunate feet, each measuring 1 cm in height, positioned one at the front and the other at the back. The red paste contains sand, mica, and quartz. It is slipped and burnished in dark red color, while the interior is unslipped and unburnished. The duck has red-brown-dark gray discoloration on the head, face, shoulders, and both sides of the body, similar to the goose-shaped vessel. The relief details of the feathers on the wings on either side of the body are very realistic. Although the right wing is slightly larger than the left, this does not result in significant asymmetry.



Fig. 19 Goat-Shaped Rhyton

The other artifact in this group is a goat-shaped rhyton characterized by a narrow, partially rectangular body, a flat base, and a tripod, with inventory no. 9387 (Fig.19, Cat.No.19). The

goat's eyes, lacking symmetry, were carved in a realistic style using a sharp tool on wet clay, with the probable addition of gemstones in the eye sockets. The nostrils are incised, and the mouth is similarly detailed with a slight opening. The horns extend horizontally towards the back of the head and connect to the rim of the vessel on the goat's back. The

¹¹³ Mellink 1967, fig. 12.

¹¹⁴ Lloyd & Mellart 1962, fig. p. 53: 2.

¹¹⁵ Ökse 1999, 68. Although the presence of two mouths is defined as a common feature in rhyton, it is also stated in some publications that the presence of two separate mouth is not required.

¹¹⁶ Prof. Dr. Vedat Ongun, a member of the Faculty of Veterinary Medicine at İstanbul University-Cerrahpaşa, likened the duck depicted in the work to a wild male duck known as "mallard" with a bright green head, light brown body and white feathers.

rim is depicted as a subtly raised round opening. The anatomical features of the goat's body are skillfully depicted, including the tail attached to the body and the hind thighs of the legs. It has three blunt, non-pointed feet, two on the back and one on the front. These feet measure 0.5 cm. The dark gray colored fine paste contains sand, mica, quartz, and grit. It is well slipped and burnished in black color and fired at an optimal temperature with slight core.

These small rhytons with a rim on the body for liquid filling are rarely encountered. The earliest examples were discovered in Anatolia during the Neolithic Age. One of the oldest goat-shaped vessels is found at Köşk Höyük¹¹⁷. Gazelle and pig-shaped vessels are unearthed at Hacilar VI¹¹⁸. A floating duck-shaped vessel was found in situ in the Early Neolithic shrine at Höyücek¹¹⁹. A pig-shaped rhyton, discovered as a grave gift, was unearthed in a pithos grave from the Early Bronze Age during excavations at the Chamber of Commerce site in the Akhisar district center. This is a significant new find for the Akhisar/Manisa cultural area¹²⁰. A similar pig-shaped vessel is found at Poliochni in the yellow phase¹²¹. During the Schliemann excavation at Troy, pig, ram, hedgehog, mole, and sheep-shaped vessels were discovered¹²², while a duck-shaped vessel was among the artifacts recovered from a grave dating to the EBA¹²³. The boar and ram/bull-shaped (?) vessels discovered in the Bakla Tepe cemetery have been dated to the late EBA II/early EBA IIIa¹²⁴. Considering the rhytons found in the aforementioned centers, the duck and goat-shaped rhytons can be dated to EBA II.

The excavations confirm that rhytons were produced for a special purpose and served a different function than the vessels used in everyday life. The production of rhyton, akin to that bird-shaped vessels, requires expertise and a high level of specialization. The origin of the two rhytons among the artifacts, whether produced by local potters or imported from another location, remains uncertain. Both duck and goat-shaped vessels have a rim at the upper part of the body for filling liquids yet lack a pouring lip. The lack of a pouring lip indicated that the vessels were unsuitable for libation. However, the animals symbolized may also be those hunted and consumed in that culture. The goat, symbolizing fertility and fruitfulness, alongside the duck, capable of flight, indicated that these animals were deliberately chosen¹²⁵. Kamil suggests that the small bird-shaped vessels might have served as toys for children¹²⁶.

¹¹⁷ Silistreli 1989, 368-369, lev. XI: 1.

¹¹⁸ Mellaart 1970, 107, LXI: 1-2.

¹¹⁹ Duru & Umurtak 2005, 63, 66, 71, lev. 61/3, 101/5, 69/1.

¹²⁰ The unpublished pig-shaped rhyton is located in the Manisa Museum. The cemetery unearthed on the premises of the Chamber of Commerce in the Akhisar district is approximately 500 m in a direct line from the Hastane Höyük. It is likely the cemetery of the mound. I would like to thank to Prof. Dr. Engin Akdeniz for the information provided.

¹²¹ Bernabo-Brea 1976, CCXX: c.

¹²² Schliemann 1880, 294, 375-377, no. 160, 333-340.

¹²³ Korfmann 1995, 244.

¹²⁴ Şahoğlu 2011, 141, fig. 4.

¹²⁵ Koehl 2018, 47-48, 53.

¹²⁶ Kamil 1982, 9.

6. Triple Composite Vessels

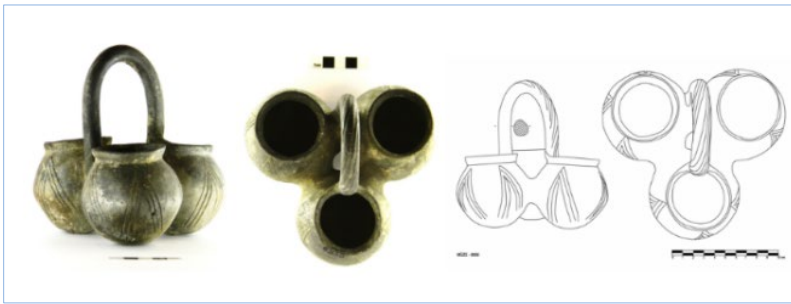


Fig. 20 Triple Composite Vessel

Another type of artifact is the composite vessel, produced by combining several vessels, serving a function beyond daily use¹²⁷. The artifact with inventory no. 6958 comprises three small jars having flaring rims,

spherical bodies, and round bases, connected by a high basket handle (Fig.20, Cat.No.20). The dark gray paste contains sand and mica. It is slipped and burnished in dark grayish brown color. The heavy mica in the slip is noteworthy. Each vessel has a body decorated with three incised chevron motifs. The basket handle is decorated with grooves. One of the two triple composite vessels from the EBA II in Yortan Group A is closely similar to the artifact in both form and chevron decoration¹²⁸. The dark colored composite vessel of smaller size, which was a grave gift during EBA II (late) – IIIA at Bakla Tepe¹²⁹, and the triple composite vessel unearthed at Karataş display similar characteristics with the artifact¹³⁰. At Beycesultan, double forms are present in EBA I (Level XIX), while quadruple composite vessel forms are found in Level XVIIb. Mellaart identified these composite vessels as Yortan pyxis¹³¹. Aside from Western Anatolia, similar triple composite vessels are found at Mersin Gözlükulu in EBA III¹³² and Yumuktepe in EBA II-III¹³³. Despite the differing form of the twin vessels with three or more feet at Poliochni, they likely served the same function¹³⁴. The triple composite vessel can be dated to the EBA II period.

Discussion and Conclusion

It remains uncertain whether the artifacts from the Akhisar Museum evaluated in the study were unearthed in a settlement or cemetery; however, they can be classified as original vessel forms. Analyzing the twenty artifacts suggests that most of the vessels are associated with cemeteries or settlements dating to the Early Bronze Age in the Akhisar/Manisa region, based on their production techniques, forms, and decorations. The diligent slipping and burnishing of the artifacts emphasize the significance attributed to the vessels. The most frequently observed materials in the paste are sand, mica, grits, lime, and quartz. The paste color is mostly in shades of gray, whereas the slip colors range from red to brown, gray, and black. Firing occurred at moderate to high temperatures, resulting in color variations in few artifacts. All artifacts, except the

¹²⁷ Ökse 2012, 103.

¹²⁸ Kamil 1982, fig. 74: 238.

¹²⁹ Şahoğlu 2011, 273, kat. 136.

¹³⁰ Eslick 2009, pl. 11: MU3.

¹³¹ Lloyd & Mellaart 1962, fig. p. 14: 32; fig. p. 20: 3, sheet 3: 22.

¹³² Goldman 1956, 154, fig. 278: 621.

¹³³ Garstang 1953, fig. 123: 16.

¹³⁴ Brea 1976, TAV. CCIII: a, c.

spouted jug with a forward-extending rim, are hand-made. The artifacts exhibit spouted jug and point spouted jug forms, with nipples, lugs, or pierced lugs on the shoulder. They feature white paint decoration on a dark surface, alongside chevron and linear motifs, as well as incised, pellet, relief and groove decoration details on the body and shoulder, all indicative of the Yortan pottery tradition. The decorations were applied with great care, showing excellent artisanship.

The dating is based on the functions and stylistic characteristics of the artifacts, with comparisons to similar examples from other sites proving crucial. All artifacts, apart from the bowl and small spouted jug, represented by a single example thought to belong to the EBA I period, can be dated to the EBA II and III periods. The artifacts from EBA II include the decorated jar, necked jars, the pointed spouted jug, the cutaway spouted jug, the spouted jug with elongated rim, spouted jugs with flaring rims, the stainer jug, the bird-shaped teapot, the duck-shaped rhyton, the goat-shaped rhyton, and the triple composite vessel. The goose-shaped vessel might belong to the late EBA II/early EBA III. The EBA III vessels include the storage jar, the spouted jug with forward-extended rim, and the jug with relief decoration. The presence of these vessel types in the EBA grave contexts in Western Anatolia and the Aegean Islands supports that bird-shaped vessels, rhytons, and triple composite vessels were special vessels produced for burial or religious rituals. The unique artistry was produced by master potters possessing a high level of taste and aesthetic insight. The identification of liquids with waterfowls was likely decisive in the production of bird-shaped vessels. They likely symbolized the animals deemed sacred, representing fertility and fruitfulness, by shaping them in baked clay as animal figurines. However, they may have depicted the animals they hunted and consumed in their natural environment.

Included among the museum artifacts are vessels that are not found in the Akhisar/Manisa cultural area. These artifacts include a decorated jar, a stainer jug, a jug with relief decoration, and a spouted jug with forward-extending rim. The jar closely resembles the decorated jars dated to EBA II at Karataş, particularly in its form and lozenge and other linear patterns on it. Likewise, the stainer jug is very similar to the red jug featuring a spout attached to the body by a small strap handle from the early EBA II at Karataş, indicating a connection between both artifacts and the Elmalı Region. Another artifact is a jar with relief decoration. While it is challenging to provide a definite assessment, it appears to be a unique artifact. A single example may have been produced by local potters as a prestige good. The form of the spouted jug with forward-extending rim is similar to the rim shapes of early jugs from Kültepe; however, it differs in having a notably round and voluminous body. This form, like the ones at Beycesultan in EBA III, is foreign to the region, with its origins likely rooted in the İznik/Kütahya cultural area to the north. It is noteworthy that two of the four artifacts mentioned here are from the Elmalı Region, whereas a definite assessment cannot be provided for the remaining two. Except for these four artifacts, it can be concluded that all remaining artifacts belong to the Akhisar/Manisa cultural area and were produced by local potters.

The comparison of artifacts from the Akhisar Museum with data from excavations and research in the Yortan Cultural Area and other centers in Western Anatolia was crucial for dating. These data facilitated the assessment and identification phase significantly. Most artifacts show the characteristics of Yortan-type pottery prevalent in the plains of Balıkesir, Akhisar, and Manisa during the Early Bronze Age. In this context, numerous similarities exist with the pottery from Babaköy, Ovabayındır, Eski

Balıkhane, Ahlatlı Tepecik, and Gavurtepe Mound. Apart from their immediate surroundings, similar artifacts are found at Troy in Northwestern Anatolia; at Lesbos/Thermi, Lemnos/Poliochni, and Samos/Heraion in the Aegean Islands; at Bakla Tepe and Iasos along the Aegean coast; and at Karataş, Beycesultan, and Aphrodisias in the southern region. Another issue deserving emphasis is the excavation conducted in the vicinity of the Yortan Cemetery in recent years. The Dağdeviren Mound in Akhisar, along with the Manisa Museum salvage excavations at the Chamber of Commerce and the Hastane Höyük excavations, has yielded significant insights into the Yortan culture. These valuable studies proved that the advanced techniques of production, form, and decoration in the pottery tradition were not limited to the pottery from the Yortan Cemetery. The artifacts at the Akhisar Museum originate from the culture that emerged in this region during the Neolithic Age, developed in the Chalcolithic Age, and attained significant expansion and prominence in the Early Bronze Age. This study, which evaluates original and qualified artifacts reflecting the beliefs and tastes of the local people, is expected to enhance insights on Anatolian archaeology.

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CATALOGUE

Cat. No.: 1 (Inv. No.: 6963)

Findspot: Not listed in the museum records.

Date and Method of Arrival to the Museum: Confiscated from Mustafa Kolaçin (17.11.1989).

Dimensions: Height: 7.4 cm, Rim Diameter: 9.3 cm, Width: 11.2 cm, medium wall.

Form: Flat-based bowl with inverted rim, slightly carinated, body narrowing towards the base.

Condition: There are small fractures on the rim. The slipping on some parts of the base has fallen off.

Paste: Yellowish red colored coarse paste (5 YR 5/6) containing sand, mica, quartz, lime and grit.

Surface: Red exterior and interior surfaces, well slipped and burnished (10 R 4/6).

Firing: Fired over medium heat, without core.

Period: EBA I.

Cat. No.: 3 (Inv. No.: 2313)

Findspot: Alaşehir.

Date and Method of Arrival to the Museum: Confiscated from Mustafa Kolaçin.

Dimensions: Height: 27.5 cm, Rim Diameter: 18.5 cm, Foot Diameter: 8 cm, medium wall.

Form: Cylindrical neck, round body, flat based jar with a flaring wide rim; two horizontal handles on the shoulder.

Condition: Intact.

Paste: Not identified.

Surface: Light red slipped and burnished (10 R 6/8).

Firing: Hardly fired.

Period: EBA III.

Cat. No.:5 (Inv. No.: 1161)

Findspot: Akhisar.

Date and Method of Arrival to the Museum: Purchased from Şemsettin Delen (30.06.1965).

Dimensions: Height: 13 cm, Rim Diameter: 6,5 cm, Width: 10.5 cm, Foot Diameter: 4 cm, medium.

Cat. No.: 2 (Inv. No.: 6980)

Findspot: Not listed in the museum records.

Date and Method of Arrival to the Museum: Confiscated from Mustafa Kolaçin (17.11.1989).

Dimensions: Height: 16.2 cm, Rim Diameter: 10.5 cm, Width: 15.2 cm, Handle Width: 2.4 cm, medium wall.

Form: Jar with a wide rim, flaring cylindrical neck, wide and slightly bulging body, and round base; two vertical handles starting from the neck and connecting at the shoulder.

Condition: Small fractures and holes on rim, handle, body, and base. The slipping has fallen off in places.

Paste: Gray colored paste (GLEY 1 5/N) containing sand, small amount of mica and grit.

Surface: Slipped and burnished in greyish brown color (2.5 Y 5/2).

Firing: Fired over medium heat, slightly cored.

Period: EBA II.

Cat. No.: 4 (Inv. No.: 4015)

Findspot: Not listed in the museum records.

Date and Method of Arrival to the Museum: Purchased from Hasan Çağlayan (22.07.1970).

Dimensions: Height: 10.5 cm, Rim Diameter: 5.2 cm, Body Diameter: 8 cm, Foot Diameter: 3.7 cm, medium wall.

Form: Jar with cylindrical neck, flaring rim, slightly carinated body, round and flat base.

Condition: Secondary fire marks on the surface.

Paste: Not identified.

Surface: Slipped and burnished in reddish brown color (2.5 YR 5/4).

Firing: Moderately fired.

Period: EBA II.

Cat. No.: 6 (Inv. No.: 7035)

Findspot: Not listed in the museum records.

Date and Method of Arrival to the Museum: Confiscated from Mustafa Kolaçin (17.11.1989).

Dimensions: Height: 19.9 cm, Rim Diameter: 10 cm, Width: 15.6 cm, Handle Width: 3.9 cm,

Form: Jar with an outward-rounded rim, a narrow neck that widens slightly towards the rim, a slightly carinated round body and a flat base.

Condition: Chips and fractures on the rim, neck, and body. The slipping has fallen off in places.

Paste: Very dark gray fine paste (GLEY 1, 3/N) containing sand, quartz and plenty of silvery mica.

Surface: Slipped and burnished in black color (GLEY 1, 2.5/N); slipped and burnished exterior surface and the interior of the rim up to the end of the neck.

Firing: Moderately fired, without core.

Period: EBA II.

Cat. No.: 7 (Inv. No.: 4020)

Findspot: Not listed in the museum records.

Date and Method of Arrival to the Museum: Purchased from Hasan Çağlayan (22.07.1970).

Dimensions: Height: 10.1 cm, Rim Diameter: 7.5 cm, Width: 12.5 cm, Handle Width: 1.3 cm, thin wall.

Form: Spouted jug with short neck, flattened spherical body and round base; strap handles from rim to body.

Condition: Small fractures on the rim and body, a small hole in the bottom. The slipping has fallen off in places.

Paste: Red thin paste (2.5 YR 5/8) containing thin sand, quartz and plenty of mica.

Surface: Slipped and burnished in red color (10 R 4/6). The exterior of the vessel and the interior of the rim are slipped and burnished.

Firing: Moderately fired, without core.

Period: EBA I

Cat. No.: 9 (Inv. No.: 2380)

Findspot: Alaçehir.

Date and Method of Arrival to the Museum: Confiscated from Mustafa Kolaçin.

Dimensions: Height: 15 cm, Width: 8.5 cm, thin wall.

Spout Width: 2.8 cm, medium wall.

Form: Spouted jug with a slightly raised and outward-extending rim, thick neck, flattened spherical body, flat bottom and strainer spout.

Condition: Small chips and holes on the rim, handle, body, and base.

Paste: Gray paste (GLEY 1 5/N) containing sand, quartz, chaff, grit and a small amount of mica.

Surface: Slipped and burnished in blackish red color (10 R 3/4); slipped and burnished exterior of the vessel and the interior of the rim.

Firing: Moderately fired, little cored.

Period: EBA II.

Cat. No.: 8 (Inv. No.: 1158)

Findspot: Akhisar.

Date and Method of Arrival to the Museum: Purchased from Şemsettin Delen (30.06.1965).

Dimensions: Height: 20.2 cm, Rim Diameter: 6.4 cm, Width: 15.2 cm, Handle Width: 1.7 cm, Nipple Diameter: 1 mm, medium wall.

Form: Spouted jug with spherical body and round base; strap handles from the bottom of the rim and extending up to the body.

Condition: Small fractures on the rim, a long crack on the body from the shoulder to the bottom. Different handle piece was added to the vessel later.

Paste: Black paste (GLEY 1 2.5/N) containing thin sand, mica, quartz, lime and grit.

Surface: Slipped and burnished exterior surface in reddish brown color (5 YR 4/4). The interior surface is unslipped and burnished.

Firing: Moderately fired, without core.

Period: EBA II.

Cat. No.: 10 (Inv. No.: 8548)

Findspot: Not listed in the museum records.

Date and Method of Arrival to the Museum: Purchased from Mehmet Fahri Uysal (20.11.1998).

Dimensions: Height: 21.5 cm, Rim Diameter: 4 cm, Width: 17 cm, Foot Diameter: 7.4 cm, Handle Width: 2.5 cm, medium wall.

Form: Spouted jug with thin and long neck and spherical body; strap handles with grooved decoration starting just below the rim and ending at the shoulder.

Condition: Some of the clay reliefs have fallen off.

Paste: Gray paste (7.5 YR 5/1) containing sand and mica.

Surface: The exterior surface is slipped and burnished in brown color (7.5 YR 5/2). The spout, neck and handle are burnished.

Firing: Moderately fired.

Period: EBA III.

Cat. No.: 11 (Inv. No.: 1154)

Findspot: Akhisar.

Date and Method of Arrival to the Museum: Purchased from Şemsettin Delen (30.06.1965).

Dimensions: Height: 18.6 cm, Rim Diameter: 3.7 cm, Width: 15.8 cm, Handle Width: 2.2 cm, medium wall.

Form: Cutaway spouted jug with short neck, wide and flattened spherical body and a round base; carinated strap handles from the rim to the shoulder.

Condition: The pouring lip is broken. There are small holes on the upper part of the body. The surface is slightly sunken in the area below the handle.

Paste: Dark gray paste (GLEY 1 4/N) containing sand, mica and quartz.

Surface: Very well slipped and burnished in black color (GLEY 1 2.5/N). The exterior surface and interior part of the rim are slipped and burnished.

Firing: Moderately fired, without core.

Period: EBA II.

Cat. No.: 13 (Inv. No.: 578)

Findspot: Kula, Gölde village.

Date and Method of Arrival to the Museum: Confiscated from the Directorate Kula Elementary School (05.11.1961)

Dimensions: Height: 33 cm, Width: 17 cm, thick wall.

Form: Cutaway spouted jug with outward-

Form: Spouted jug with forward-extending rim, narrow and thin neck, spherical body and flat base; strap handles from neck to shoulder.

Condition: A small fracture on one side of the rim.

Paste: Red thin paste (2.5 YR 5/8) containing thin sand, mica and quartz.

Surface: Slipped in light red color (2.5 YR 6/8). The exterior surface of the vessel and interior of the rim are slipped and burnished.

Firing: Hardly fired, slightly cored.

Period: EBA III.

Cat. No.: 12 (Inv. No.: 2261)

Findspot: Alaşehir.

Date and Method of Arrival to the Museum: Confiscated from Mustafa Kolaçin.

Dimensions: Height: 23.9 cm, Width: 19.6 cm, medium wall.

Form: Cutaway spouted jug with forward-extending rim, short neck, bulging spherical body and flat bottom; thick strap handles from the rim to the body.

Condition: Cracks on the neck, small holes on the body.

Paste: Dark gray paste (GLEY 1 4/N) containing sand, mica and quartz.

Surface: Very well slipped and burnished in black color (GLEY 1 2.5N). The exterior surface and the interior part of the rim are slipped and burnished. Some parts of the body show discoloration in light brown and reddish-brown hues due to the firing.

Firing: Moderately fired, without core.

Period: EBA II.

Cat. No.: 14 (Inv. No.: 4037)

Findspot: Not listed in the museum records.

Date and Method of Arrival to the Museum: Purchased from Hasan Çağlayan (22.07.1970).

Dimensions: Height: 20 cm, Rim Diameter: 8.5 cm, Width: 15.5 cm, Handle Width: 2.2 cm, Nipple Diameter: 1.1 cm, medium wall.

Form: Wide spouted jug with outward-flaring rim, thick neck, round body and base; strap handles starting just below the rim and ending

extending rim, long neck, biconical body and oval base and a tripod, strap handles from rim to shoulder.

Condition: Small cracks on the rim. Two of the four opposite handles on the body are broken. One of the three legs has been restored and stuck to the body, while the end of the other one has been restored.

Paste: Thin brown paste (7.5 YR 4/3) containing sand, silvery mica and quartz.

Surface: Slipped and burnished in very dark gray color (10 YR 3/1). The exterior surface and the interior part of the rim up to the neck are slipped and burnished.

Firing: Hardly fired, slightly cored.

Period: EBA II.

Cat. No.: 15 (Inv. No.: 4035)

Findspot: Not listed in the museum records.

Date and Method of Arrival to the Museum: Purchased from Hasan Çağlayan (22.07.1970).

Dimensions: Height: 21.5 cm, Rim Diameter: 4 cm, Width: 17 cm, Handle Width: 2.5 cm, medium wall.

Form: Spouted jug with outward-flaring rim, moderately thick neck, bulging spherical body and round base; strap handles starting just below the rim and ending at the body.

Condition: Small cracks and holes on the rim, handle, body and base; falling off slipping on the inside of the rim, some places on the body and most of the base; broken relief decoration where the neck meets the shoulder.

Paste: Brown paste (7.5 YR 4/3) containing sand, mica, quartz and lime.

Surface: Slipped and burnished in light red color (2.5 YR 6/8); slipped and burnished exterior surface and interior part of the rim.

Firing: Moderately fired, with core.

Period: EBA II.

Cat. No.: 17 (Inv. No.: 6994)

Findspot: Not listed in the museum records.

Date and Method of Arrival to the Museum: Confiscated from Mustafa Kolaçin (17.11.1989).

Dimensions: Height: 15.5 cm, Width: 13.8 cm,

at the body.

Condition: Small cracks and holes on the rim and body.

Paste: Very dark gray paste (5 YR 3/1) containing sand, mica and quartz.

Surface: Slipped and burnished in glossy black color (GLEY 1 2.5/N). The exterior surface and the interior part of the rim up to the neck are slipped and burnished.

Firing: Hardly fired.

Period: EBA II.

Cat. No.: 16 (Inv. No.: 8737)

Findspot: Kula.

Date and Method of Arrival to the Museum: Confiscated from Ahmet Özgen (13.11.1999).

Dimensions: Height: 31.5 cm, Width: 30 cm, thick wall.

Form: Goose-shaped vessel with triple trefoil rim, long neck, flat base standing on a blunt and short tripod; thin twisted handles starting below the rim and ending at the body; small twisted basked handle on the front of the neck.

Condition: The broken handle has been restored and glued. The left pouring lip of the spout is broken.

Paste: Reddish gray paste (5 YR 5/2) containing sand, mica and quartz.

Surface: Slipped and burnished in red (2.5 YR 4/8) and black (GLEY 1 2.5 N) colors with discoloration. The black color is applied on the neck and half of the handle, and on the top of and bottom parts of the body.

Firing: Moderately fired.

Period: EBA II-III.

Cat. No.:18 (Inv. No.: 9386)

Findspot: Not listed in the museum records.

Date and Method of Arrival to the Museum: Confiscated from İbrahim Açıksöz.

Dimensions: Length: 14 cm, Height: 12.2 cm, medium wall thickness.

Form: Duck-shaped rhyton featuring the form of a duck with a mouth, flat base, standing on two semilunate shaped feet.

Condition: Small chips, splits and cracks on

Rim: 5 cm, thin wall thickness.

Form: Bird-shaped teapot with spherical body, spout, flat and slightly bulging base and high basket handles.

Condition: Small holes, dents, peeling and a layer of patina on the body; the rim broken on the left side.

Paste: Thin light brown paste (7.5 YR 6/3) containing sand, mica and quartz.

Surface: Slipped and burnished in red color (10 R 5/8); slipped and burnished exterior vessel and interior rim surfaces.

Firing: Hardly fired, without core.

Period: EBA II.

Cat. No.: 19 (Inv. No.: 9387)

Findspot: Not listed in the museum records.

Date and Method of Arrival to the Museum: Confiscated from İbrahim Açıksöz (22.07.2007).

Dimensions: Height: 11.8 cm, Length: 17.5 cm, medium wall thickness.

Form: Goat-shaped rhyton, standing on a flat based blunt tripod with a mouth in the body.

Condition: The goat's horn broken around the hole where it connects the body and on one side of the rim, which was left ajar; restored and glued fractures on the neck and horns; fallen of slipping in places on surface.

Paste: Dark gray paste (7.5 YR 4/1) containing sand, mica, quartz and grit.

Surface: Well slipped and burnished in black color (GLEY 1 2.5/N).

Firing: Hardly fired, slightly cored.

Period: EBA II.

rhyton; the slipping falling off in place.

Paste: Red paste (2.5 YR 5/8) containing sand, mica and quartz.

Surface: Slipped and burnished in dark red color (2.5 YR 3/6); no slipping and burnishing on the interior; dark red, light brown and dark gray discolorations on the duck's head, face, shoulders and both sides of the body.

Firing: Hardly fired.

Period: EBA II.

Cat. No.: 20 (Inv. No.: 6958)

Findspot: Not listed in the museum records.

Date and Method of Arrival to the Museum: Confiscated from Mustafa Kolaçin (17.11.1989).

Dimensions: Height: 15 cm, 1st Vessel's Height: 7.5 cm, 2nd Vessel's Height: 7.4 cm, 3rd Vessel's Height: 7.3 cm, thin wall thickness.

Form: Triple composite vessel with basket handle having three composite small jars with flaring rims, spherical bodies and round bases.

Condition: Small holes, cracks, secondary fire marks, patina layers on the surface with slipping peeling of.

Paste: Dark gray paste (10 YR 4/1) containing sand and mica

Surface: Slipped and burnished in dark grayish brown color (10 YR 4/2) with a great amount of mica in the slipping.

Firing: Moderately fired.

Period: EBA II.

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Topaklı Höyük (1969-1972) Appliqué Animal Head Ceramics

Topaklı Höyük (1969-1972) Aplike Hayvan Başlı Seramikler


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Abstract: During excavations at Topaklı Höyük between 1969 and 1972, appliqué animal-head ceramics were unearthed at various levels. These ceramics include round-mouthed jugs, pots, and bath vessels. Compared to similar ones, a spool was added to the handle of the round-mouthed jug, which dates back to 10-9th BCE, and an animal head shape was given to it. This animal head-shaped protrusion is highlighted with paint. In the Late Iron Age, appliqué animal heads were added to the rim of pot and bath vessels. The horizontal handles of other ceramics recovered from the layer dating to the same period are in the shape of animal heads. In these ceramics recovered from the Iron Age layers of Topaklı Höyük, appliqué animal heads appear on the ceramics as handles and on the rim after the spool protrusion on the handles in the early examples. We can also see such use of appliqué animal heads in Topaklı Höyük in many settlements in the Kızılırmak Basin. This study examines the changes in appliqué animal head ceramics during the Iron Age. The use of appliqué animal heads on ceramics increased in the Late Iron Age. This paper discusses this increase in the Late Iron Age and dwells upon the origin of these ceramics, which were widely used in the Kızılırmak Basin.

Keywords: Appliqué Animal Heads • Bull • Ram • Round-mouthed Jug • Pot

Öz: Topaklı Höyük'te 1969-1972 yılları arasında gerçekleştirilen kazı çalışmaları sırasında, farklı tabakalarda aplike hayvan başlı seramikler ele geçmiştir. Bu seramikler arasında yuvarlak ağızlı testiler, çömlekler ve banyo kapları yer almaktadır. Benzerleriyle karşılaştırılarak MÖ 10-9. yüzyıla tarihlenen testinin kulpu üzerine makara eklenerek hayvan başı formu verilmiştir. Bu hayvan başı şeklindeki çıkıntı boya ile belirginleştirilmiştir. Geç Demir Çağı'nda çömlekler ve banyo kabının ağız kenarına aplike hayvan başları eklenmiştir. Aynı döneme tarihlenen tabakadan ele geçen diğer çömleklerin yatay kulpları ise hayvan başı şeklindedir. Topaklı Höyük'ün Demir Çağı tabakalarında ele geçen bu seramiklerde aplike hayvan başları, erken örneklerde kulpların üzerindeki makara çıkıntısından sonra, kulp olarak seramiklerin üzerinde ve ağız kenarında karşımıza çıkmaktadır. Topaklı Höyük'teki bu aplike hayvan başı kullanımını Kızılırmak Havzası'ndaki birçok yerleşimde de görülmektedir. Bu çalışmada, aplike hayvan başlı seramiklerin Demir Çağı içerisindeki gelişimi ve değişimi ele alınmıştır. Geç Demir Çağı'nda bu tip seramiklerin kullanımında belirgin bir artış olduğu gözlenmiştir. Bu makale, Geç Demir Çağı'ndaki bu artışı tartışmakta ve Kızılırmak Havzası'nda yaygın olarak kullanılan bu seramiklerin kökeni üzerinde durmaktadır.

Anahtar Kelimeler: Aplike Hayvan Başları • Boğa • Koç • Yuvarlak Ağızlı Testi • Çömlek

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Introduction

Topaklı Höyük is located in the centre of Topaklı Village in the Avanos district of Nevşehir. Excavations were carried out in the mound between 1967 and 1974 under the direction of L. Polacco (Fig. 1)¹. Byzantine-period architectural structures and tombs were identified on the surface of the mound². There are almost no remains from the Roman Period. As a result of Polacco's excavations, layers from the Hellenistic Period to the Early Bronze Age were unearthed.

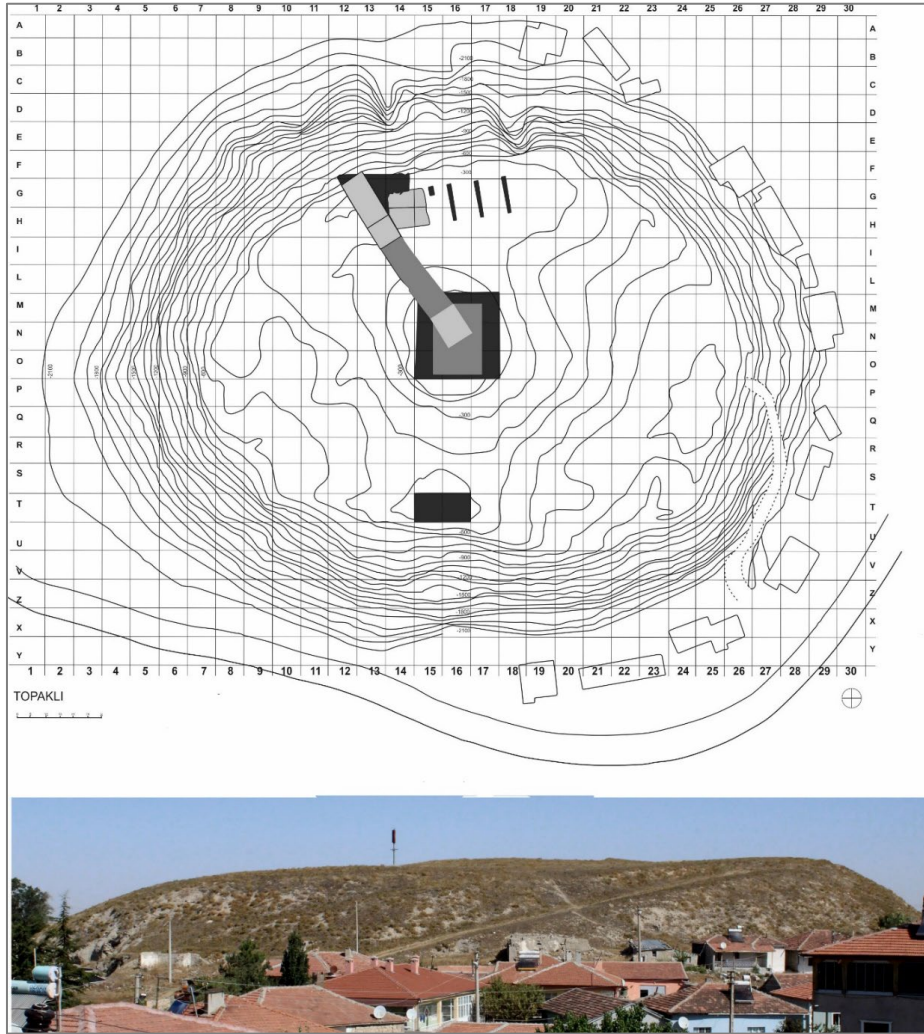


Fig. 1 Topaklı Höyük excavation areas between 1967-1974 (Polacco 1970, Tav. I)

Six different ceramics vessels, either complete or fragmentary, which were included in this study, were identified during the excavations carried out at Topaklı Höyük in 1969, 1970, 1971, 1972. Four of these were identified in the Late Iron Age and one in the Hellenistic Period layer. A round-mouthed jug was recovered from the excavations. The round-mouthed jug handle is shaped like an animal head. The horizontal handles of the two vessels are in the shape of animal heads. Animal heads are appliquéd to the mouth

¹ Polacco 1970, 7-25; 1971, 27-38; 1972, 187-200; 1973, 31-41; 1974, 159-176.

² Polacco 1968, 76-84; 1969, 59-61.

of two ceramics.

In Topaklı Höyük, appliqué animal head vessels are concentrated at the Late Iron Age level. This paper seeks answers to questions such as whether appliqué animal heads were a traditional choice and what caused this diversity in ceramic art observed in the Late Iron Age.

Topaklı Höyük Appliqué Animal Head Ceramics

In this study, a total of six different ceramics decorated with appliqué animal heads, identified during the excavations at Topaklı Höyük, will be examined in detail. The forms in which plastically shaped appliqué animal heads are used vary.

The first of these vessels is a partially preserved round-mouthed jug. This jug was found during excavations in 1972³. The round-mouthed jug featured in fig. 2 has a long neck and a high single handle that goes from the rim to the shoulder. The spool-like protrusion at the highest part of the jug's handle is shaped like a bull's head. The closest similar ones to this jug were found in Porsuk-Zeyve Höyük⁴, Alishar⁵ and Kaman-Kalehöyük⁶. These types of jugs with long necks and flat bodies are considered to be early examples⁷. The layer of the Alishar jug is not certain. A similar jug was recovered from Kaman-Kalehöyük IId1 (10th centuries BCE) and from Porsuk-Zeyve Höyük Niveau IV. In terms of its round rim, long neck and soft body transition, as well as the handle and the protrusion on the handle, the Topaklı Höyük jug can be associated with these three settlements to the Porsuk-Zeyve Höyük⁸, Alishar⁹ and Kaman-Kalehöyük (IId1-3)¹⁰ examples.



Fig. 2 Topaklı Höyük Round-Mouthed Jug

The Topaklı Höyük jug is decorated with cross-hatching and zigzag motifs in greyish brown paint on a beige slip. In terms of decoration, the Topaklı Höyük sample can be associated with Alishar¹¹, Gordion¹² for the zigzag on the neck, and Porsuk-Zeyve

³ Museum Inventory No: 1116.

⁴ Dupre 1981, Pl. 51: 51.

⁵ Osten 1937a, Pl. VIII: b 585.

⁶ Matsumuro 2005, Taf. 102: KL87-362.

⁷ Bossert 2000, 89.

⁸ Dupre 1981, Pl. 51.

⁹ Osten 1937a, Pl. VIII: d 701, d 1035, d 2001.

¹⁰ Matsumura 2005, Taf. 102: KL87-362, KL 90-2004, KL88-1010, KL90-2012.

¹¹ Osten 1937a, Fig.441: 5Pl. VIII: e 2306, c 2692.

¹² Sams 1994, Pl. 52: 613.

Höyük¹³ for the cross-hatching on the body. At Kaman-Kalehöyük, at the end of the IId1 Early Iron Age, the bowls, kraters and cups are decorated with a net motif¹⁴. A cross-hatching as preferred on a similar pitcher in Kaman-Kalehöyük. A pitcher decorated with the same motif was unearthed in Kaman-Kalehöyük at level IIC3 (dated to the beginning of the Middle Iron Age)¹⁵. The Topaklı Höyük jug was not recovered from a specific layer. In terms of form and decoration, the 10th-9th BCE centuries range can be suggested for the Topaklı Höyük jug.

Various opinions have been put forward about round-mouthed jugs. E. Akurgal stated that this group of vessels, which he called Phrygian jugs, were influenced by Greek Late Geometric forms and were included among the Phrygian vessels starting from the late 8th century BCE¹⁶. J. N. Coldstream also connects it to Greek culture¹⁷. G. K. Sams, on the other hand, points to single-handled vases unearthed in Macedonia/Vardina as the origin of this form encountered in Greek and Phrygian cultures¹⁸. V. Özkaya, on the other hand, opposes Sams' suggestions and states that these jugs are specific to the region in Macedonia/Vardina¹⁹. Another view of Sams is that this form was carried to the Greeks by the transfer of Phrygian metal vessels²⁰. Özkaya considers this form to be the invention of Gordion masters²¹. E.M. Bossert states that this type of vessel forms emerged in the south of Kızılırmak, pointing to Kaman-Kalehöyük, Alishar and Kululu²². When we look at the settlements where these early examples were found, we see them as the form of the Kızılırmak Basin.



Fig. 3 Topaklı Höyük Pot

During the 1971 excavations at Topaklı Höyük, a pot was unearthed in sector II, N-R layer (8.05/8.88 m) (Fig. 3)²³. The pot in fig. 3 has a rim projecting outwards, a round body, a flat bottom, and three stylized bullhead-shaped appliques on the rim. The clay

¹³ Dupre 1981, Pl. 51: 51.

¹⁴ Matsumura 2005, Taf. 72: KL89-P94, 93: KL93-2034, KL93-M183, KL93-P13, 102: KL90-P144, KL90-P171.

¹⁵ Matsumura 2005, Taf. 144: KL-P88.

¹⁶ Akurgal 1955, 43.

¹⁷ Coldstream 1968, 23, 47, Pl. 8 f-g, 9e.

¹⁸ Sams 1971, 325, 355.

¹⁹ Özkaya 1995, 84.

²⁰ Sams 1971, 355.

²¹ Özkaya 1995, 84.

²² Bossert 2000, 89.

²³ Museum Inventory No: 931.

and lining colour of the pot is grey. It has a metallic cauldron appearance due to its polished and micaceous surface²⁴. In Maşat Höyük, this type was defined as ceramic and was divided into two groups²⁵. T. Özgüç stated that while this type of ceramic was not found in the building level III, they appeared in the building level II and their numbers increased in the first building level. This type of pot was used between the end of the 7th century and the mid-4th century BCE²⁶. A similar example from Topaklı Höyük is dated to the last phase (late 6th century - early 5th century BCE) of the building found in Maşat Höyük, level II²⁷. A similar form was evaluated under the title of ceramic in Elbistan-Karahöyük²⁸. The rims of these pots are thick and everted, and their handles are placed either above or just below the rim. It has been stated that the spool-shaped handles of these pot, which are found in small numbers in Alishar, are different from those found in Elbistan-Karahöyük²⁹. This type of ceramic in Alisar was dated to the second half of the 1st millennium BCE³⁰. Similar examples of the Topaklı Höyük ceramic with a round body, handles and gray lining vary in Gordion and Tumuli³¹. It has been stated that this type of vessels is very common in layers IIa6-IIc1 in Kaman-Kalehöyük³². Apart from these settlements, ceramic in a similar form was unearthed in Boğazköy³³, Pazarlı³⁴, Alaca Höyük³⁵ and Kültepe³⁶.

Polacco reports that this pot was recovered from the Middle Iron Age and Late Iron Age³⁷. Due to similar forms and code, the ca featured in fig. 3 can be dated to the 7th century BCE. From these data, it is understood that this type of ceramic was widely used in the settlements in the Kızılırmak Basin and its surroundings during the Late Iron Age.

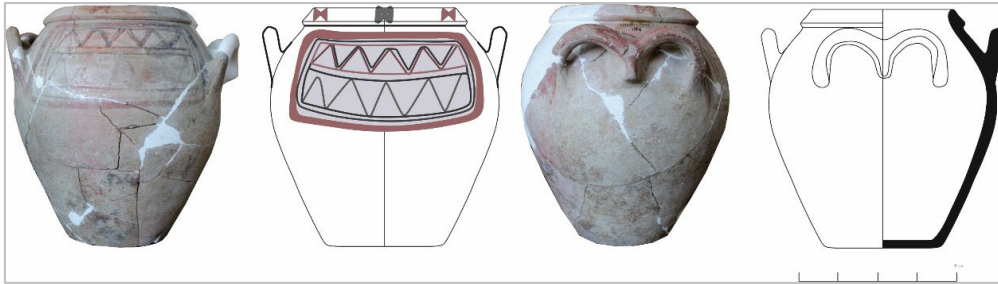


Fig. 4 Topaklı Höyük Jar

²⁴ Four complete grey-paste and undercoated ceramics were recovered from the Iron Age layers at Topaklı Höyük. Since they are few in number among other ware groups, it is thought that the grey-paste ceramics were imported.

²⁵ Özgüç 1982, 59.

²⁶ Özgüç 1982, 59.

²⁷ Özgüç 1982, Şek. -Fig. 143.

²⁸ Özgüç 1949, 28, Lev. XV: 1-3, XVIII:3, XXV: 1, XXVI:1, XXVII:1-2.

²⁹ Osten 1937a, Pl. XI: a 1058; Özgüç 1949, 28.

³⁰ Osten 1937b, Fig. 72: 9-16.

³¹ Kohler 1995, Fig. 80, Fig.46: A-B; Fig. 68: a-e, 69: a-c.

³² Matsumura 2005, 369.

³³ Bossert 2000, 58, Taf. 30: 273-279.

³⁴ Koşay 1941, Lev. XVIII, 6601; XIX, P 6600 and XLVI, p. T. 321.

³⁵ Koşay 1938, Lev. V: 14.

³⁶ Özgüç 1971, Fig. 29.

³⁷ Polacco 1973, 173, Fig. 4.

Other ceramic was unearthed from the excavations in Topaklı Höyük in 1974³⁸. This jar has a protruding rim, a long and round body, a flat bottom and two horizontal handles (Fig. 4). The handles, applied to the upper body are shaped like ram heads. The closest similarity to the jar shown in fig. 4 was unearthed in Oluz Höyük. The example from Oluz Höyük was identified as a jar due to its shallow form and was recovered from the 2nd architectural layer³⁹. A creamy beige slip was applied between the two handles of the Topaklı Höyük jar, and its outer contours were highlighted with red paint. Prepared using the panel technique⁴⁰, this area was divided into two and filled with red and black zigzags⁴¹. The rim is decorated with a painted and blank butterfly⁴² motif. The jar in fig. 4 is dated to the Late Iron Age due to its form and panel technique.



Fig. 5 Topaklı Höyük Jar

Another jar with appliqué animal heads was recovered from sector II, layer I (6.70 /6.90 m) in 1970 (Fig. 5)⁴³. This jar, featured in fig. 5, has a wide everted rim, a round upper body and a flat bottom. The body narrows towards the lower part, forming a conical shape as it bends inward. There are two ram/mountain goat-shaped⁴⁴ appliqué handles on the body of this vessel on either side. The closest similar form to this form

³⁸ Museum Inventory No: 1166.

³⁹ Saba 2022, pic. 83, illust. 35.

⁴⁰ This technique, in which the narrow area between the upper half of the body and the shoulder of the vessels is coated with white/cream colour and decorations are made on it, is called the panel technique. Mostly, the surface of the jugs and kraters is decorated with geometric, animal and stylized plant motifs with this technique. It is known that the frame created with beige/cream coloured paint is mostly formed with red, brown or black coloured paint in the centre, and the inside of this frame is decorated with various motifs. Therefore, when it is called the panel technique, it refers to areas bordered with various coloured paint as well as the beige cream-coated frame.

⁴¹ This motif decorated the ceramics on horizontal metopes in many settlements during the Middle-Late Iron Age (Osten 1937a, Fig. 419: e 1078; Bayburtluoğlu 1979, Res. 9; Özgüç 1982, Fig. H: 20, K: 10, I: 5,15; Sams 1994, Fig. 29: 804: Pl. 139: 967, 159: 1050, Pl. 167: 1035; Genz 2004, Taf. 45: 3, 51: 6, 66: 10, 67: 6-7, 9).

⁴² Sams states that this motif was decorated on the handles of the kraters as in the Alişar IV ceramic tradition, but that it was also seen inside the metopes in a later period. Sams states that this motif was widespread in the Kızılırmak Basin and that Gordion was influenced by this (Sams 1994, 152-153).

⁴³ Museum Inventory No: 866.

⁴⁴ These animal heads, which we call rams, were interpreted as mountain goats by Dönmez (Dönmez 2010, 41, Illustr. 14, Pic. 49a-c).

was found in Çandır⁴⁵. The jar, defined as rectangular, has sharper corners than the Topaklı sample. There are ram heads carved in the same way on the two handles on it.

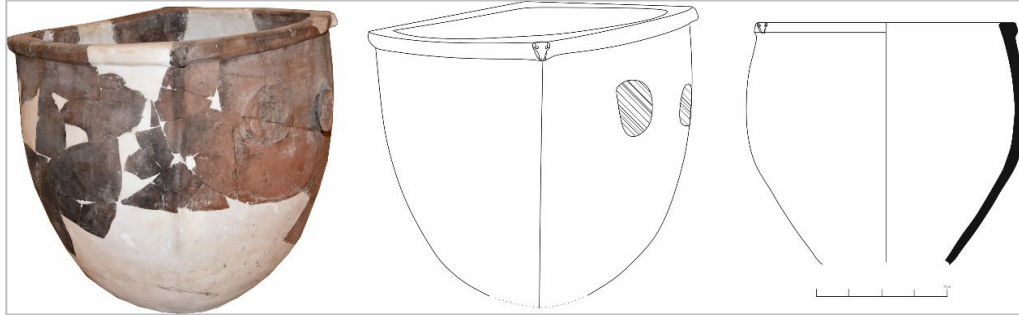


Fig. 6 Topaklı Höyük Bathing Vessel

Another ceramic with an appliqué animal head was found in sector II, layer H (6.30 m) in 1969 (Fig. 6)⁴⁶. The rim of the vessel in fig. 6 has been thickened as a strip on the outside and ram's head reliefs have been added to each corner. No traces of paint decoration were found on it. Polacco considers this ceramic with brown paste and slip as an advanced form of Phrygian vessel and states that it was obtained from a megaron type building phase⁴⁷. A similar rectangular vessel was found at Maşat Höyük and was identified as a bath vessel. There is a relief-shaped disc in each of the four corners of the Maşat Höyük bath vessel⁴⁸. This ceramic is dated to the last phase of the building level I of Maşat Höyük (before 300 BCE). A similar type of ceramic was described as "a rectangular vessel" in Alishar. A rectangular vessel with an open, funnel-shaped bottom was found in a bothros from the Hellenistic Period⁴⁹. It is stated that there are ram heads in relief at the corners of the vessel⁵⁰. A similar bath vessel with a lion head relief was unearthed from bothros in Elbistan/Karahöyük⁵¹. It was stated that this ceramic, which was evaluated between the second half of the 1st millennium BC, had various paint decorations on it. A similar form with a bull relief in the corner was unearthed in Eskiyapar in the late phase⁵².

The ceramic in fig. 6 has similar features to the Alishar, Maşat Höyük, Elbistan/Karahöyük and Eskiyapar vessels in terms of their rectangular shape, size and the addition of appliqué animal heads in the corners. We think that these vessels became widespread in the Kızılırmak Basin during the Late Iron Age and continued to be used in the Hellenistic Period. The Topaklı Höyük bath bowl is dated to the 5th century BC due to the layer in which it was found.

⁴⁵ Osten 1937b, 36, Fig. 56.

⁴⁶ Museum Inventory No: 839

⁴⁷ Polacco 1974, 149, Fig. 7.

⁴⁸ Özgüç 1982, 62, Lev. 78: 4a-b, Fig. 150.

⁴⁹ Osten 1937b, 52, Fig. 55: e 1356.

⁵⁰ Osten 1937b, 21, 36, Fig. 55: e 1356

⁵¹ Özgüç 1949, 21, 26, Lev. XII: 1-3.

⁵² Bayburtluoğlu 1976, 298-299, Pic. 21.



Fig. 7 Topaklı Höyük Ceramic Piece

During the 1971 excavations in Topaklı Höyük, a ceramic sherd with a ram's head relief was identified from the stratigraphy pit A3b (Hellenistic Period) level (Fig. 7). On the piece in (Fig. 7), the head is long and the eyes are almond-shaped, and the sizes of the eyes are different. The tip of one of the horns and the entirety of the other are missing⁵³.

General Data on Appliqué Animal Heads

Some ceramics from the Iron Age in the Kızılırmak Basin are decorated with animal heads with plastic appliqué/attachments. These plastic appliqué /add-ons appear as various animal heads such as bull, ram, bird, siren.

For the appliqué animal heads, Özgüç stated that they were a continuation of the Hittite tradition, which was very common in the first half of the II millennium BCE⁵⁴. He stated that appliqué animal heads are most commonly seen in the section where the handles are attached to the rim of the vessel⁵⁵. As Özgüç stated, we can see the appliqué animal heads on Hittite Imperial Period vessels on ceramics unearthed in settlements such as Maşat Höyük⁵⁶, Elbistan/Karahöyük⁵⁷, Porsuk-Zeyve Höyük⁵⁸ and Alişar⁵⁹. In addition to appliqué animal heads, spool handles were also preferred in Alişar during

⁵³ A similar example to the one presented in Fig. 7 was also found during the Nevşehir Survey. However, it was not discussed in detail due to its nature as a surface find (Türker 2014a, Res. 11).

⁵⁴ Özgüç 1982, 63; Kulakoğlu 2018, Fig. 18-20; Schachner 2019, Fig. 11, 14.

⁵⁵ The use of applique animal heads on ceramics in the region dates back to the Chalcolithic Age (Demirtaş 2019, 83-116).

⁵⁶ Özgüç 1982, Lev.-Pl. 87: 1-2.

⁵⁷ Özgüç 1949, Lev. XLVII: 6.

⁵⁸ Dupre 1981, Pl. 40: 240.

⁵⁹ Osten 1937a, Fig. 158-161.

the Hittite Imperial Period⁶⁰.

These appliqué animal heads, known from the Hittites, continued in the Early Iron Age. The handles on Büyükkaya Early Iron Age vessels are carved in the form of spools⁶¹. The narrow neck of the beaked jug from Büyükkaya is decorated with an appliqué animal head⁶². Bossert states that the spools were used as stylized bull/animal reliefs and that these spool handles are typical for kraters⁶³. He stated that there was this type of relief in a monochrome krater in Boğazköy. These plastic additions, spool shapes on the upper corners of the handles of kraters, jars and jug in the Early-Middle Iron Age, look like animal heads from the side⁶⁴.

Animal heads such as horses, bulls and rams were embroidered in Boğazköy⁶⁵. These are dated to between 760-500 BCE⁶⁶. Animal heads were used in Alişar from the 4aM layer until the Roman Period⁶⁷. Appliqué animals were used on the rim of ceramics in Kuşaklı during the Late Iron Age⁶⁸. It was made as an appliqué with a bull's head on the pithos in the Porsuk-Zeyve Höyük Niveau III layer⁶⁹. The rim of the MM⁷⁰ metal cauldron in Tumulus W⁷¹ in Gordion is decorated with bull heads⁷². The spools vary in Tumulus MM⁷³. These Tumuli date back to the late 8th century BCE⁷⁴. The rim of five vessel fragments from the *bothros* of Oluz Höyük 2B layer (450-300 BCE) is decorated with an appliqué bull head relief⁷⁵.

Appliqué animal heads found in many settlements in the Kızılırmak Basin offer diversity, as shown in fig. 8. Side view of the spool on the handle dating back to the Middle Iron Age in Büyükkaya is in the shape of an animal head, as seen in fig. 8. By the Late Iron Age, spools were appliquéd on the rims of ceramics in the form of animal heads, or animal heads were appliquéd in the form of handles. In Maşat Höyük, the spool on the handle is in the form of stylized animal heads⁷⁶. The details of the bull appliquéd

⁶⁰ Osten 1937a, Fig. 218: 31-34.

⁶¹ Genz 2004, Taf. 36: 8.

⁶² Genz 2004, Taf. 35: 10.

⁶³ Bossert 2000, 136.

⁶⁴ Osten 1937a, Pl. VIII, X, XI; Sams, 1994, Pl. 73, 84, 86-87, 92, 94, 97, 109; Matsumura 2005, Taf. 144: KL88-P211, KL89-P18.

⁶⁵ Bossert 2000, 138.

⁶⁶ Bossert 2000, 138, Taf. 33: 306, 136: 1192, 1189, 1184, 1191, 1188, 1187.

⁶⁷ Schmidt 1933, 61, Fig. 84; Osten & Schmidt 1932, Fig. 33; Osten 1937a, 410, 414, Fig. 442: 4, 443: 6-8, 475, Pl. XI: a 1059.

⁶⁸ Powroznik 2010, Taf. 172.

⁶⁹ Dupre 1981, Pl. 89: 231.

⁷⁰ Young 1981, Pl. 50: A-C.

⁷¹ Young 1981, Pl. 87: A-D.

⁷² The cauldrons found in the Gordion Tumulus have sirens and demon heads as additions. These sirens are associated with Late Hittite art (Young 1981, Pl. 51-57; Kohler & Dusingberre 2023, Pl. 460).

⁷³ Young 1981, Fig. 80.

⁷⁴ Young 1981, 269-272; Kohler & Dusingberre 2023, Pl. 231-235.

⁷⁵ Dönmez 2017, 121, Fig. 519-521.

⁷⁶ Özgüç 1982, 63, Lev. 80: 5; Fig. M: 34.

on the neck of the krater in Kayseri are decorated with paint⁷⁷. A bullhead was plastically appliquéed to the mouth of the Alaca Höyük Late Iron Age ceramic and the details of the bull were decorated with paint⁷⁸. In Çalapverdi, the handle is shaped like

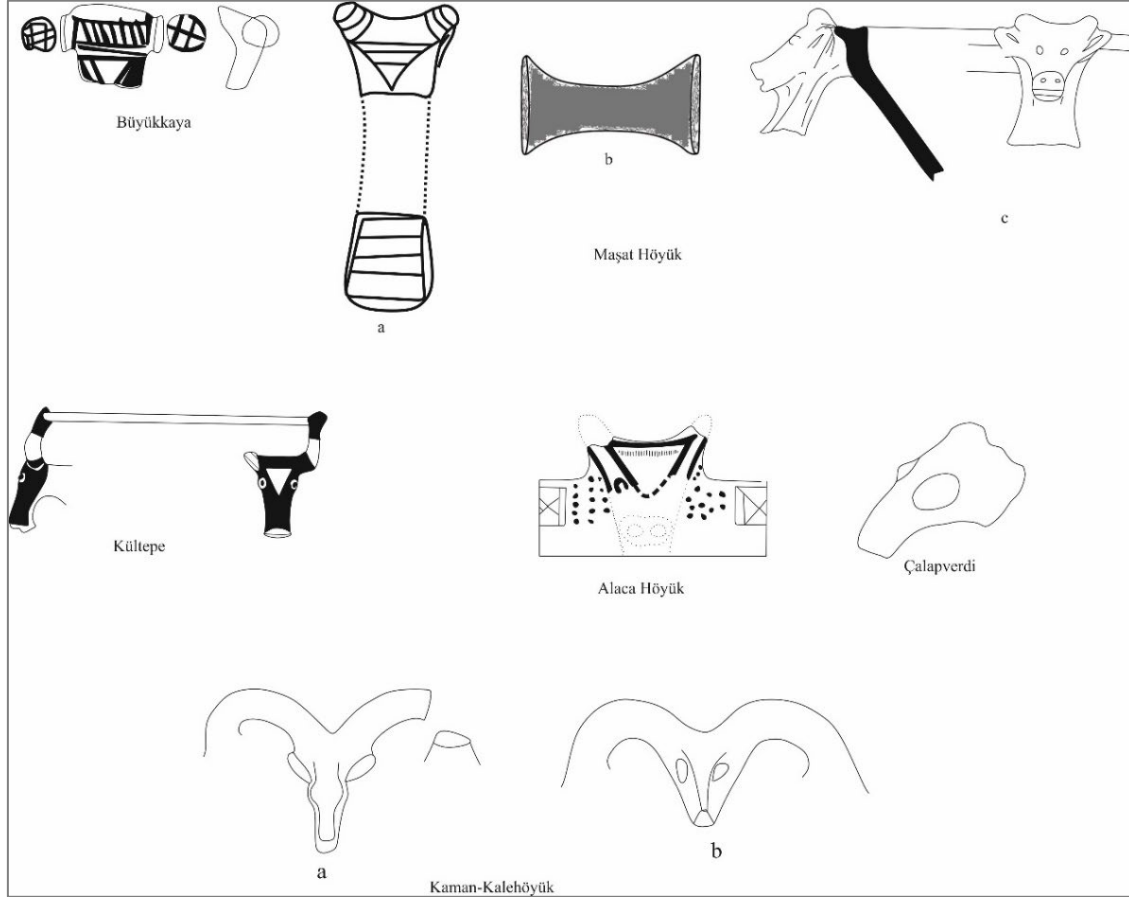


Fig. 8 Use of appliqué animal heads, Büyükkaya (Genz 2004, Fig. 73: 9), Maşat Höyük (Özgüç 1982, a-Şek.-Fig. 139, b-Şek.-Fig. 143, c- Lev. 80: 5; Şek. M: 34), Kültepe (De Genouillac 1926, Taf. 38: 137; Bossert 2000, Abb. 40), Alaca Höyük (Koşay 1938, L. V: 12), Kaman-Kalehöyük (Matsumura 2005, 281, Taf. 275: KL 93-2005, Taf. 81: KL90-M341)

an animal head from the side⁷⁹. Ceramics with ram-shaped handles were found on two different vessels in Kaman-Kalehöyük⁸⁰.

The earliest example of appliqué animal heads from Topaklı Höyük is the spool protrusion at the top of the pitcher handle, dating back to 10-9 BCE (Fig. 9a). The appliqué animal head appears in the form of a stylized bull head attached to the mouth of a pot in the 7th century BCE (Fig. 9b). Dated to the Late Iron Age, the handles of the other ceramics given in Fig.9c-d are in the shape of stylized animal heads. The other ceramic in fig. 9e from the Late Iron Age is an appliqué ram's head attached to the mouth of the ceramic. The piece recovered from the Hellenistic layer in Fig.9f was also attached

⁷⁷ De Genouillac 1926, Taf. 38: 137; Bossert 2000, 136, Abb. 40.

⁷⁸ Koşay 1938, 8, L. V: 12.

⁷⁹ Özgüç 1971, 69, Fig. 167.

⁸⁰ Matsumura 2005, 281, Taf. 275: KL 93-2005, Taf. 81: KL90-M341.

to the mouth part. From all these data, it can be seen that animal heads were processed in a stylized manner until the end of the Late Iron Age in Topaklı Höyük. We can also follow this pattern of decoration from the Kızılırmak Basin settlements listed above.

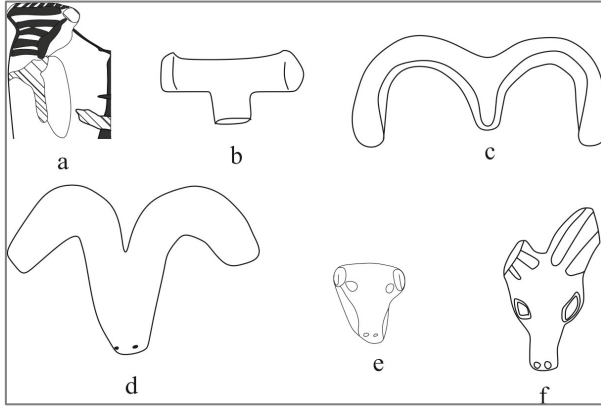


Fig. 9 Topaklı Höyük Appliqué Animal Heads

Appliqué animal heads are also known on Urartian vessels in Eastern Anatolia from settlements such as Altın-tepe⁸¹ and Çavuştepe⁸². These vessels unearthed in Urartu are considered to be imitations of metal vessels, and it has been stated that terracotta ones are encountered in rare numbers⁸³.

Conclusion

The spool/protrusion on the upper part of the Early and Middle Iron Age krater handles in the Kızılırmak Basin is in the shape of an animal head. In the Late Iron Age, appliqué animal heads and the forms in which they were applied diversified and the handles turned into animal head shapes. What is the reason for this change in the Late Iron Age? Research conducted in mounds and urbanized settlements in Central Anatolia cannot yet shed sufficient light on the political, economic and social situation of the Late Iron Age. When we look at the cities of the Kızılırmak Basin in the Late Iron Age, it is seen that their population increased during this period⁸⁴. The population may have increased as different groups of people came together in the region. These innovations in the Late Iron Age may be related to new peoples.

A. Schachner considers the similarity of the defence system, architectural structures, ceramic forms and monuments of Boğazköy (BK I) and Kerkenes Dağ during the Late Iron Age as evidence of unity between these regions⁸⁵. He states that this unity developed within the Kızılırmak Basin. As Schachner mentioned, appliqué animal head ceramics were encountered in almost every settlement in the Kızılırmak Basin during the Late Iron Age. This shows that the workshops in the region follow each other.

⁸¹ Korucu 2012, 447, Lev. 58/1, Fig: 38.

⁸² Çavuşoğlu & Biber 2021, Fig. 3-6.

⁸³ Çavuşoğlu & Biber 2021, 203-209.

⁸⁴ Türker 2014b, 124; Schachner 2019, 259.

⁸⁵ Schachner 2019, 257.

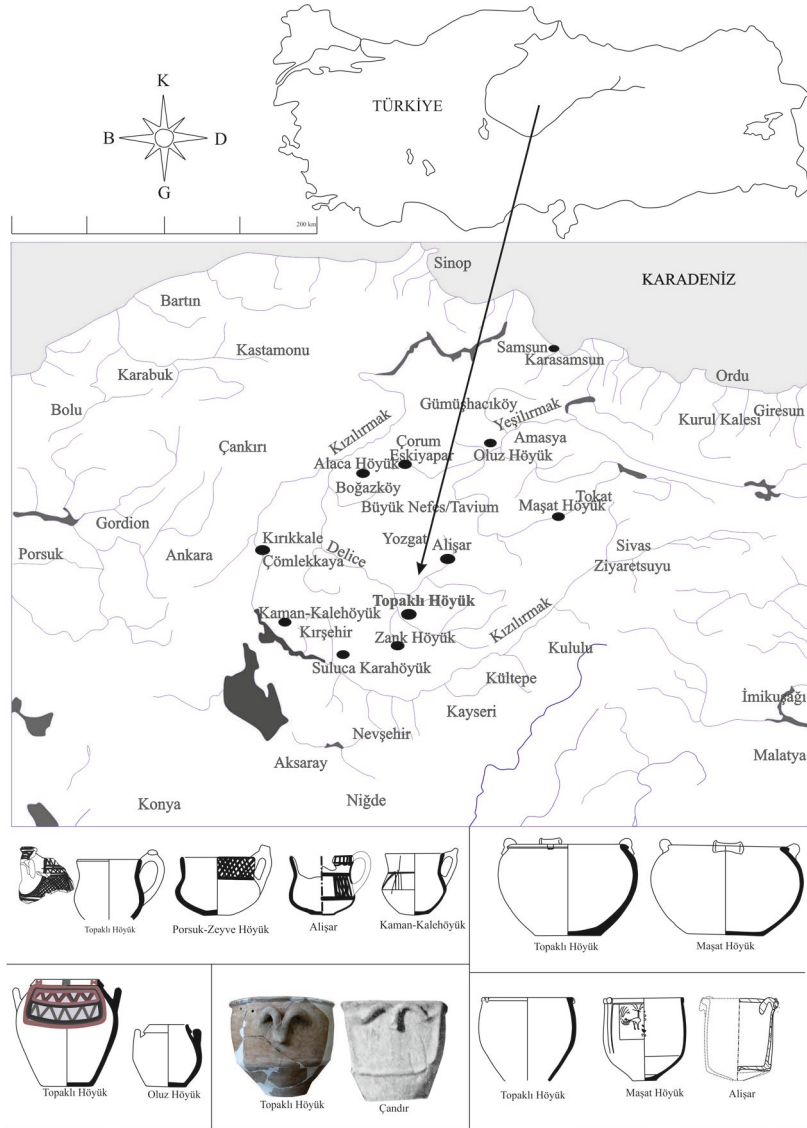


Fig. 10 Topaklı Höyük Applied Animal Head Ceramics and similar ones found in the Kızılırmak Basin

The pot shown in Topaklı Höyük (Fig. 3) seems like a copy of the metal cauldrons found in the Gordion Tumuli. This ceramic with grey paste and slip constitutes an imported group among the Topaklı Höyük Iron Age ceramics. This gray ceramic, identified with the Phrygians, is distinguished from other Topaklı Höyük ceramics by its spool-shaped stylized appliqué bullhead. It is thought that the ceramic type in (Fig. 3) is the product of Gordion workshops and influenced the Kızılırmak Basin. Other ceramic types included in the study are Kızılırmak Basin forms (Fig. 10).

Returning to the question of whether the use of appliqué animal heads is a traditional choice, it is seen that the use of appliqué animal heads on ceramics continued from the Hittite Imperial Period to the Hellenistic Period⁸⁶ with minor changes. This shows that

⁸⁶ It was mentioned above that it was used in the Hellenistic Period in Kaman-Kalehöyük. In addition to Kaman-Kalehöyük, an appliqué animal head was found in the Hellenistic Period layer in

the use of appliqué animal heads in the Kızılırmak Basin has a deep-rooted history in the region. It is known from our studies on Topaklı Höyük ceramics that some forms were used for a long time⁸⁷. Topaklı Höyük appliqué animal head ceramics have different capacities (ranging from 6, 8 and 10 liters) (Fig. 11). It is not known for what

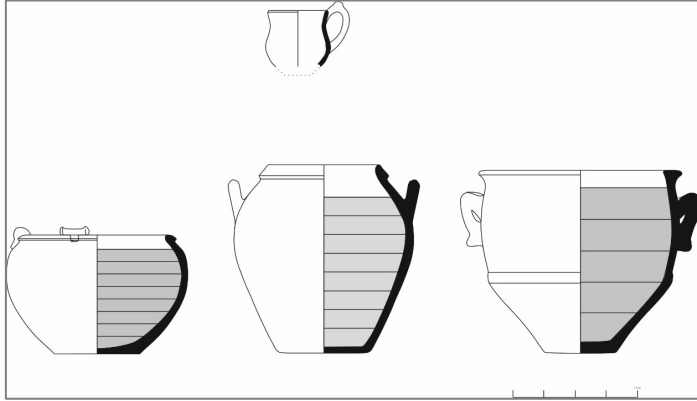


Fig. 11 Approximate Capacities of Topaklı Höyük Ceramics

purpose these small-sized ceramics were used. No lipid analysis was performed on these ceramics. The handles of the jar found in the 2nd layer of Oluz Höyük are in the shape of a mountain goat head⁸⁸. A child's body was found inside this jar. No such application was encountered on Topaklı Höyük appliqué animal heads.

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Kültepe (Tüysüz 2022, Cat. 550; Tüysüz & Rıdvanoğulları 2024, Fig. 19.11).

⁸⁷ At Topaklı Höyük, amphoras and cooking pots with breast appliques were used for a long time. Köker-Gökçe 2023, 121-143; 2024, 53-70.

⁸⁸ Dönmez & Naza-Dönmez 2010, 41, Illustr. 14, Fig. 49a-c.

CATALOGUE**Cat. No.: 1 (Fig. 2)**

Inv. 1116

Form: Round-mouthed jug.

Year and Locus: Obtained from excavation in 1972.

Production Technique: Wheel-made.

Rim Diameter: 9 cm.

Height: 8.8 cm.

Clay Colour: 2.5 YR 6/6 Light Red.

Outer band-paint 2.5 YR 6/6 Light Red.

Inner band-paint 2.5 YR 6/6 Light Red.

Clay Texture: Porous, hard and tightly textured.

Firing: Medium.

Surface Treatment: Yes.

Inclusions: Very little fine yellow mica, dense lime and grit.

Decoration: Beige slip applied, greyish black paint with zigzag and cross-hatched motifs.

Description: Outward-curved rim, neck and single-handled round-mouthed jug body piece.

Cat. No.: 3 (Fig. 4)

Inv. 1166

Form: Jar.

Year and Locus: Came from excavation in 1974.

Production Technique: Wheel-made.

Rim Diameter: 5 cm.

Base Diameter: 3.4 cm.

Height: 13.5 cm.

Clay Colour: 2.5 YR 8/2 Pale Brown.

Outer band-paint 2.5 YR 8/2 Pale Brown.

Inner band-paint 2.5 YR 8/2 Pale Brown.

Clay Texture: Porous, hard and tightly textured.

Firing: Medium.

Surface Treatment: Yes.

Inclusions: Very little fine mica, coarse lime and grit.

Decoration: The upper half of the body is decorated with a zigzag pattern inside the panel and a butterfly motif on the rim.

Description: A jar with an everted rim, a narrow neck, a flat bottom and two horizontal handles.

Cat. No.: 2 (Fig. 3)

Inv. 931

Form: Pot.

Year and Locus: 1971 sector II, level: 8.05/-8.88 m, N-R layer.

Production Technique: Wheel-made.

Rim Diameter: 23 cm.

Base Diameter: 13 cm.

Height: 18.9 cm.

Clay Colour: 2.5 YR 6/1 Gray.

Outer band-paint 2.5 YR 6/1 Gray.

Inner band-paint 2.5 YR 6/1 Gray.

Clay Texture: Porous, hard and tightly textured.

Firing: Medium.

Surface Treatment: Yes.

Inclusions: Fine white mica, coarse lime and grit.

Decoration: None.

Description: A stylized animal head is applied to the rim of the pot with a flared rim, round body and flat bottom.

Capacity Calculation: $(4)2 \times 3.14 \times 2 + (7.5)2 \times 3.14 \times 2 + (10)2 \times 3.14 \times 2 + (11)2 \times 3.14 \times 2 + (12.8)2 \times 3.14 \times 2 + (13.5)2 \times 3.14 \times 2 + (13.5)2 \times 3.14 \times 2 + (13.2)2 \times 3.14 \times 2 = 6253.8124 \text{ cm}^3 = 6.253812 \text{ Litres}$.**Cat. No.: 4 (Fig. 5)**

Inv. 866

Form: Jar.

Year and Locus: 1970, Sector II, level: 6.70/6.90 m, H layer.

Production Technique: Wheel-made.

Rim Diameter: 32.5 cm.

Base Diameter: 13 cm.

Height: 27.5 cm.

Clay Colour: 10 YR 7/3 Very Pale Brown.

Outer band-paint 10 YR 7/3 Very Pale Brown.

Inner band-paint 10 YR 7/3 Very Pale Brown.

Clay Texture: Porous, hard and tightly textured.

Firing: Medium.

Capacity Calculation: $(6)^2 \times 3.14 \times 3 + (8)^2 \times 3.14 \times 3 + (9.5)^2 \times 3.14 \times 3 + (11)^2 \times 3.14 \times 3 + (12)^2 \times 3.14 \times 3 + (12)^2 \times 3.14 \times 3 + (13)^2 \times 3.14 \times 3 + (12.5)^2 \times 3.14 \times 3 = 8708.79 \text{ cm}^3 = 8.708790 \text{ Litres}$.

Cat. No.: 5 (Fig. 6)

Inv. 839

Form: Bath vessel.

Year and Locus: 1969, Sector II, level: 6.30 m, H layer.

Making: Wheel-made.

Rim Diameter: 40/36.8 cm.

Base Diameter: 20 cm.

Height: 37.7 cm.

Clay Colour: 5 Y 6/4 Light Reddish Brown.

Outer band-paint 5 Y 6/4 Light Reddish Brown.

Inner band-paint 5 Y 6/4 Light Reddish Brown.

Clay Texture: Porous, hard and tightly textured.

Firing: Medium.

Surface Treatment: Yes.

Inclusions: Coarse lime and grit.

Decoration: None.

Description: Rectangular bath container with a thickened mouth on the outside and ram heads applied to the corners.

Gloss: Yes

Inclusions: Coarse lime and grit.

Decoration: None.

Description: A wide mouthed, rounded upper body, flat bottomed and ram's head two handled jar.

Capacity Calculation: $(4.1)^2 \times 3.14 \times 5 + (8.5)^2 \times 3.14 \times 5 + (13)^2 \times 3.14 \times 5 + (14.2)^2 \times 3.14 \times 5 + (14.5)^2 \times 3.14 \times 5 = 10518.215 \text{ cm}^3 = 10.51821 \text{ Litres}$.

Cat. No.: 6 (Fig. 7)

Inv. 963

Form: Body fragment.

Year and Locus: 1971, Sector II, SO plan square A3b level.

Production: Wheel-made.

Height: 9.2 cm.

Clay Colour: 5 Y 6/4 Light Reddish Brown.

Outer band-paint 5 Y 6/4 Light Reddish Brown.

Inner band-paint 5 Y 6/4 Light Reddish Brown.

Clay Texture: Porous, hard and tightly textured.

Firing: Medium.

Surface Treatment: Yes.

Inclusions: Coarse lime and grit.

Decoration: None.

Description: Applique ram's head ceramic piece.

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A Sarcophagus with Hyposorion from the Ancient City of Tlos

Tlos Antik Kenti'nden Hyposorionlu Lahit Örneği


Tijen YÜCEL BAHÇETEPE *

Abstract: During the 2006 excavation season, a relief-decorated sarcophagus -offering significant insight into both the Classical Period plastic arts of the ancient city of Tlos and the Lycian region- was discovered during vegetation clearance conducted along the continuation of the eastern fortification walls of the acropolis. The sarcophagus, reused as *spolia* within the wall, was identified with its constituent parts: the trough/chest, lid, *hyposorion*, and podium blocks. These fragments, found in close proximity to one another, had been enclosed with blocks from other architectural structures, as seen in other sections of the wall. A relief and door profile observed on the lateral face of one of the blocks, believed to belong to the same sarcophagus, indicated that this rectangular block had originally been part of the *hyposorion*. This block, featuring a depiction of a male figure wearing a himation, was evaluated, together with other fragments belonging to the lid, chest, main body, and podium. Based on comparisons with other sarcophagi in the Lycian region, the Tlos example was identified as a *hyposorion*-type sarcophagus, and a restitution proposal was made. This tomb architecture, which is common throughout the region, finds one of its earliest known examples dating from the Classical Period in Tlos. Further, it has been determined that this sarcophagus predates and bears similarities to the Payava Sarcophagus from Xanthos.

Öz: 2006 kazı sezonunda, akropol doğu sur duvarlarının devamında yapılan bitki temizliği sırasında hem Tlos antik kentinin hem de Lykia Bölgesi'nin Klasik Dönem plastik sanatını yorumlama adına önemli katkı sağlayacak kabartmalı bir lahit bulunmuştur. Surun içinde, şpolyen olarak kullanılan lahdin tekne, kapak, hyposorion ve podyum blokları tespit edilmiştir. Birbirine yakın konumlanan bu parçaların etrafı, sur duvarının diğer bölümlerinde olduğu gibi başka mimari yapılara ait bloklarla örülmüştür. Aynı lahde ait olduğu öngörülen bloklardan bir tanesinin yan yüzünde tespit edilen kabartma ve kapı profilinin, bu dikdörtgen bloğun lahdin hyposorionuna ait olduğunu gösterdiği anlaşılmıştır. Himationlu erkek figürünün betimlendiği bu blok; kapak, tekne, gövde ve podyum kısmına ait diğer bloklarla birlikte değerlendirilmiştir. Lykia Bölgesi'ndeki diğer lahitlerle yapılan karşılaştırma sonucunda, Tlos örneği hyposorionlu lahit olarak tanımlanmış ve restitüsyon önerisi sunulmuştur. Bölgede yaygın olan bu mezar mimarisinin, Tlos antik kentinde Klasik Dönem'e ait bilinen ilk örneği olan bu lahdin, Ksanthos Payava Lahdi ile benzer ve daha erken olduğu tespit edilmiştir.

Keywords: Lycian • Classical Period • Tlos • Monument • Sarcophagus • Tomb

Anahtar Kelimeler: Lykia Bölgesi • Klasik Dönem • Tlos • Anıt • Lahit • Mezar

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The only relief figure on the monument, the figure at the entrance to the burial chamber, has been studied in detail in my doctoral thesis titled 'Plastic Art of the Ancient City of Tlos' (see Yücel-Bahçetepe 2024, 4.1.2.3. Podium Sarcophagus Relief). During the restitution of the blocks reused in the city walls, this relief was studied with careful consideration of its original context and was treated as an integral part of the monument.

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Introduction

The subject of this article is the architectural blocks reused as spolia in the eastern fortification wall of the acropolis of the ancient city of Tlos¹. During the 2006 excavation season, among the blocks arranged in a scattered but relatively close pattern along the wall, the components of a sarcophagus—including the chest, lid, *hyposorion*, and podium blocks—were identified. The presence of a gable-roof lid located directly in front of the wall indicates that these blocks belonged to a Lycian-type sarcophagus. Cleaning and consolidation work carried out around the blocks confirmed that one of them belonged to the *hyposorion* section. Thus, it has been definitively established that this part of the fortification wall was constructed using fragments of a Lycian-type sarcophagus with a gable-roof lid and a *hyposorion*. This study aims to examine the architectural arrangement to which the sarcophagus belonged and to identify its similarities and differences by comparing it with other examples in the region.

A Brief Overview of Lycian Funerary Architecture

It has been believed since the beginning of humanity that life continues after death. For this reason, the tombs that are employed after a person's death are formed according to the beliefs and lifestyle the individual had during their lifetime. This belief has influenced the diversification of burial traditions in the Ancient Period and, consequently, led to the monumental scale of some tomb structures. In addition to their impressive size, these tombs were also adorned with striking decorations and inscriptions.

A similar situation can be observed in the funerary architecture and tradition of the Lycian Region. The tomb structures dating from the Archaic and Classical Periods in the region have been one of the main factors in the prominence of Lycia. Over a long period from the 7th century BCE to the late 4th century BCE, various examples of funerary architecture can be found². Among the earliest examples, the sarcophagi demonstrate a typological connection with the artifact that is the subject of this article. Additionally, the rituals that developed alongside the regional architecture also played a significant role in the evolution of tomb architecture. The burial tradition that spans a long period allows for a rich narrative of funerary architecture. The earliest tomb structures in the region date to the 7th century BCE³. However, it is particularly the funerary architecture and relief art of the Archaic and Classical Periods that stand out as significant periods for Lycia. The diversity of subjects and style of expression in the reliefs found in the tombs from this period reveals the uniqueness of these tombs. This richness has also played a role in the increase in research, travels, and scientific studies in the region from the second half of the 18th century onwards⁴.

¹ With the contraction of the city during the Early Byzantine period, the settlement shifted to the southern slope of the acropolis. The newly established city and the acropolis were enclosed by a fortification wall, primarily constructed from spolia blocks. Among the numerous architectural and epigraphic blocks reused in this wall, one of the most striking examples is the set of blocks belonging to a sarcophagus with a podium see Korkut 2015a, 103–106; 2015b, 12–16; 2016, 103–106.

² Hüllden 2006a, 65–78; 2006b; 2006c, 263–279.

³ Hüllden 2006a, 65–67; 2006c, 266.

⁴ Choisseul-Gouffier 1782; Mayer 1803; Fellows 1839; 841; 1852; 1855; Spratt-Forbes

It is understood that blocks from two different sarcophagi were used in the construction of this wall which dates from the Early Byzantine Period (Fig. 1). The material of the blocks, together with the two gable-roof covers, supports this proposal. However, of these two sarcophagi, that thought to have a podium forms the subject of this article. In the wall construction, eight blocks belonging to the sarcophagus have been identified, with the exception of the piece belonging to the gable-roof cover. These blocks, which vary in size, are particularly striking due to their dimensions. Considering these dimensions, it is evident they belong to a monumental structure. Since the blocks remain within the wall, measurements could only be taken of their outer surfaces. However, during the work carried out on the wall during the 2006 excavation season, information concerning the depth, height, and facade appearances of some blocks was also obtained. The blocks were carved from the local limestone, which was frequently employed in tomb architecture, especially in the Lycian Region. Due to it being easily carved, the local limestone was widely used for architectural elements in the region such as monumental tombs and sarcophagi. The carefully carved stonework of these finely cut blocks also highlights their significance.



Fig. 1 The Fortification Wall Containing The Blocks from the Monument

Blocks Used in the Wall Structure

The blocks, thought to belong to the monumental tomb and reused in the city wall, are numbered from left to right in this article (Fig. 1).

Block No. 1: The rectangular-shaped block measures 235 x 130 cm (Fig. 2). The block, which displays fine workmanship, has edges surrounded by a 10 cm wide *anathyrosis*. The right side and the lower surface of Block No. 1 were observed during the 2006 excavation season. As a result of this, it was determined that the block has a depth of 155 cm. Both surfaces share similar characteristics with the facade of the city wall.

1847; Benndorf-Niemann 1884; Texier 1849; Trueber 1887; Petersen-Luschan 1889.

The finely trimmed block shows traces of *anathyrosis* along its edges. The *anathyrosis* on the narrow surface is wider than on the long surfaces, measuring 22 cm. However, the carving of the *anathyrosis* on the block appears coarser, when compared to the stonework. Additionally, the left narrow side, as observed, exhibits similar workmanship to the other surfaces. The only noticeable difference on this side is the presence of two lifting holes located near the edge of the block. These dowel sockets, measuring 5 x 5 cm are arranged in an upper and lower pattern.



Fig. 2 Block No. 1

Block No. 2: Located at the foundation level of the city wall, this rectangular block measures 245 x 140 cm (Fig. 3). The surface of the block, employed in the face of the city wall is surrounded by a 1,5 cm wide molding after it recedes 2 cm from the edges. This finely trimmed and carefully crafted face has corner sockets of different sizes at all four corners.

The right narrow side of the block, measuring 140 x 110 cm, exhibits workmanship similar to that of the front facade. This side features a lifting hole, measuring 5.5 x 5 cm. The lower part of the block is not observable, but appears to have been worked more roughly compared to the other surfaces.

The left narrow side of the block was cleaned and repaired during the 2006 excavation season due to the removal of rubble from the city wall. Following these cleaning works, it was determined that this surface formed the entrance facade to the tomb chamber of the "Monumental Tomb." It was understood that the monolithic block belongs to the hyposorion section, which functioned as the tomb chamber of the monument. The tomb door, which is adorned with two fasciae (bands) running from outside to inside, measures 37 x 64 cm. It was determined that access to the tomb was made through a sliding door, and broken fragments of this door were found inside the tomb chamber. Additionally, a relief carving is present on a flattened panel to the right of the door.

The rearside of the block is not fully visible, as it is inside the wall. However, part of it can be observed due to the debris that has fallen out. The block is evenly finished to a depth of 30-35 cm from the edges. At the upper right and left corners, protrusions measuring 13 x 13 cm were identified, indicating the block rested on another block.



Fig. 3 Block No. 2

Block No. 3: This block, coded as number 2 in the wall, is located above it (Fig. 4). The rectangular block measures 195 x 110 x 65 cm. The surface of the block exhibits cracks and fractures, with more severe breakage and detachment, especially at the left corner. In the top right corner, there is a 10 x 10 cm projection that allows it to connect with another block. The finely crafted block's narrow surfaces are accentuated with profiles. The profiled area on the right narrow face is broken. At the bottom edge of the right narrow face, there is an "R" letter carved in a scraping technique. The other surfaces of the block could not be observed, but with the collapse of the wall, the rear side became visible. This back surface is important as it indicates to which part of the structure the block belongs. On this surface, there is a coarse stone worked area 35 cm from the top and 30 cm from the side. In the corners of this area, there are 15 x 15 cm square keyholes and drainage pits. After this area, approximately 35 cm wide, a 75 cm wide and 40 cm deep pit area was made. The edges of this area show the half remains of two "T"-shaped keyholes. This structure comes beneath the 2nd block and continues into the tomb chamber. Additionally, the presence of "T" keyholes indicates that another similar block has been found.



Fig. 4 Block No. 3

Block No. 4: The rectangular block measures 195 x 125 cm (Fig. 5). Its masonry characteristics are consistent with the three previously described blocks. Cracks and fractures are visible along its edges and surface. A 2 cm-wide *anathyrosis* band is present along the upper edge of the block. The lateral face, measuring 67 x 125 cm,

broadens towards the back, forming an "L"-shaped profile. Additionally, a reverse-facing Greek letter "Π", incised with a scraping technique, is on the lower left corner of the block. The inverted orientation of this letter helps determine the block's original place. During restitution work, it was understood the block had been re-used upside-down. On this surface, a 2 cm-wide *anathyrosis* frame is also clearly observable. On the bottom of the block, there are four clamp sockets: two "T"-shaped ones on the rear face and one square socket on the lateral face.

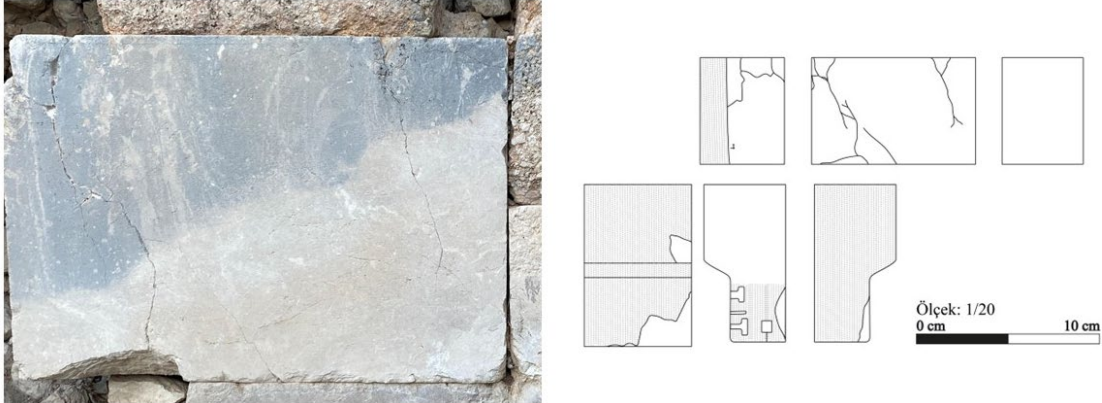


Fig. 5 Block No. 4

Block No. 5: The rectangular block reused at the foundation level of the fortification wall measures 195 x 125 cm (Fig. 6). Its fine and meticulous workmanship is consistent with the other blocks belonging to the monument. Small traces of *anathyrosis* can be followed along the right edge of the block. Just in front of these traces, a letter "β" has been incised with a scraping technique. Only a small portion of the left lateral face is visible, where the refined workmanship is also evident. In addition, a clamp socket measuring 10 x 5 cm is located on this face. On the surface of the block, three cross symbols, carved in a later period using the same scraping technique, are also present.



Fig. 6 Block No. 5

Block No. 6: A portion of this block, situated at the foundation level of the fortification wall, is embedded within a section of the wall constructed as a tower (Fig. 7). The visible part of the rectangular block measures 190 x 125 cm. Its workmanship is consistent with that of the other blocks; however, the other faces of the block are not accessible for inspection



Fig. 7 Block No. 6

Block No. 7: Unlike the other blocks believed to belong to the monument, Block No. 7 is notably narrower (Fig. 8). The rectangular block measures 190 x 65 cm. On the right edge, there is a profile approximately 30 cm in height and protruding 6 cm outward. The 25 cm-wide area where the profile is located exhibits a comparatively rougher workmanship.



Fig. 8 Block No. 7

Block No. 8: Block No. 8, which has the same height as Block No. 7, has a large part of it located behind the tower structure (Fig. 9). Approximately 60 cm of the block's width can be measured, and its surface is similar to that of Block No. 7. The lower part of the block shows a 6 cm-wide *anathyrosis*.



Fig. 9 Block No.8

Blocks No. 7 and 8 probably formed the foundation and podium of the monument. The fact that both blocks have the same height and are in a lower form compared to the blocks in the city wall supports this idea. Additionally, although the entire Block No. 8 cannot be observed, the profile on the edge of Block No. 7 may suggest that it surrounded the foundation and podium.

Block No. 9: The narrow side of the gable-roof sarcophagus lid, which stands in front of the city wall, has been preserved (Fig. 10). Only a small portion of the longside of the lid can be observed. On the preserved longside, a lifting projection of approximately 15 cm is visible. On the preserved edge of the longside, there is an ion-khymation carved meticulously. The narrow side of the lid is divided into two parts by a frame, which limits the ability to gather details about its orientation towards the ground. The ion-khymation also continues on the narrow side of the lid. No relief traces have been found

on either of the panels. The stonework of the lid is of similar in quality to the blocks in the city wall. Additionally, there is no ridge beam at the end of the lid.

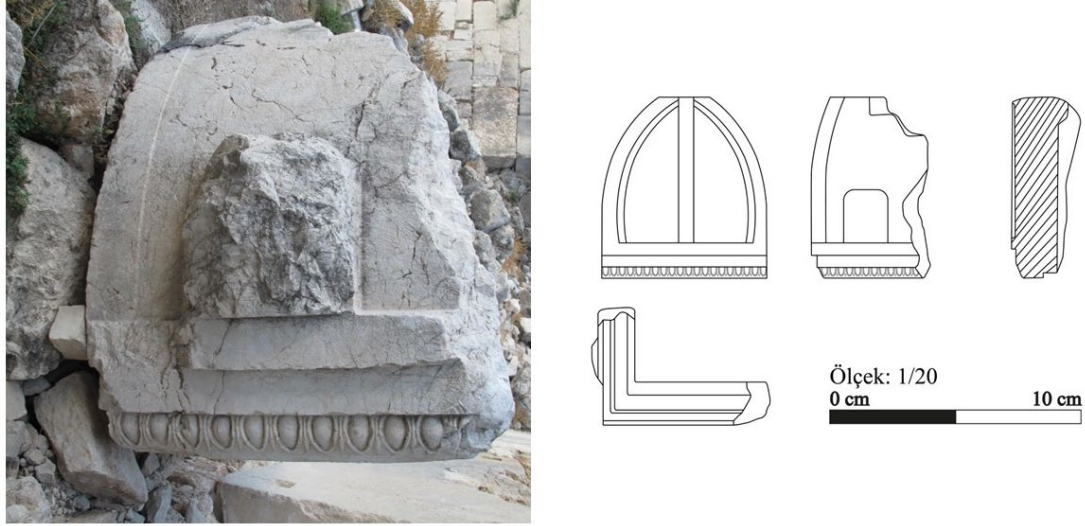


Fig. 10 Block No. 9

Architectural Typology

When thinking of Lycia, the first structures that come to mind are tomb architecture and the reliefs associated with tombs. The Lycians' belief in life after death explains the various architectural arrangements in their tomb structures. Tomb architecture in the region appears in various forms⁵. Particularly in the Classical Period, rock-cut tombs and sarcophagi provide prominent examples⁶. The sarcophagus, which is the subject of this article, is also among the most prominent examples from the region due to its architectural arrangements and numerical predominance in tombs. It has been determined that the number of sarcophagi in the region is approximately 2000⁷. A large portion of this number are typically simple or undecorated. Sarcophagi are also of great importance in terms of architectural arrangements and their long period of usage. The examples in the region were intensively used from the Classical Period to the end of the Roman Period. While the early examples of sarcophagi, dated to the Hellenistic and Roman periods, had more monumental architecture, those from the Roman Period are characterized by simple rearrangements⁸.

The sarcophagi in the region have frequently been the subject of studies by many

⁵ Studies on the tomb architecture of the Lycia Region have categorized the tomb structures based upon their architectural arrangements (see Hülnden 2006b; 2006c). However, for the purposes of this article, these tomb structures will be disregarded, and the focus will be upon the sarcophagi in the region. Additionally, the tomb structures identified in the ancient city of Tlos present a parallel with the region (see Korkut 2015c, 287-289; Korkut, Uygun & Özdemir 2017, 19-21).

⁶ Korkut 2015c, 287-299; Korkut, Uygun & Özdemir 2017, 19-21; Korkut & Özdemir 2019, 224-228.

⁷ It is believed that the majority of this number date from the Roman Period (see Benndorf & Niemann 1884, 102; Borchhardt 1975, 103; Yılmaz 1994, 42).

⁸ Benndorf & Niemann 1884, 102; Kleiner 1957, 1-10 lev. 1-1-7; Borchhardt 1975, 103; Yılmaz 1994, 42-51.

researchers⁹. However, these studies have generally been approached on a chronological or city-based level; thus, it is not possible to speak of a comprehensive publication. The ongoing corpus studies, however, have been hindered by both the material density and the wide geographical distribution, making the completion of the studies difficult. On the other hand, there is a more favorable situation for the examples of sarcophagi from the Classical Period. The examples from this period stand out not only for their architectural arrangements but also for their sculptural and epigraphic features.

Another notable feature of the sarcophagi identified and studied in the region is the material used. With a few exceptions, sarcophagi are mostly made of local limestone, which is soft-textured and easy to carve¹⁰. The preference for local limestone is important as it likely points to local workshops, and this could be the subject of a separate study. Apart from the material, another common feature in the sarcophagi is the type of lid. Gable-roof lids are commonly found on the sarcophagi discovered in the region and have almost become a classical style. While the origin of the gable-roof lid is still debated¹¹, it is understood that the examples in the region have maintained similar forms from the early periods to the late ones. This continuity is particularly important for chronological dating¹².

It is difficult to define exact typological groups for the sarcophagi in the region. The main reason for this is the large number of sarcophagi, each exhibiting variations within itself. To date, can be mentioned based on the positioning and elevation patterns in the field¹³. Among these structures, where there are no sharp distinctions, it is possible to consider the Tlos example within the group of monumental sarcophagi with hyposorion due to its monumental appearance¹⁴. While the example from Tlos can be discussed along with other sarcophagi in this group, each presents distinct differences in terms of architectural arrangements.

Accordingly, the example of the hyposorion sarcophagus, which is the subject of this article, has been discussed considering the Lycian funerary architecture and sarcophagi. The architectural arrangement of this monumental tomb has been assessed based on the positions of the available blocks and their structural traces.

The restitution of the Monumental Sarcophagus and the Structural Relationship of the Blocks

A restitution study has been conducted based on the visible surfaces of the blocks used in the city wall, known to belong to a monumental tomb (Fig. 11). The architecture of

⁹ The work titled "Lycian Sarcophagi," published by Prof. Dr. Vedat İdil in 1985, is considered a preliminary study for the sarcophagus corpus research. Only a small portion of the sarcophagi in the region were evaluated in this study. The work, which focuses primarily on well-preserved sarcophagi, is significant because it presents a combined evaluation of Classical, Hellenistic, and Roman examples (see İdil 1989).

¹⁰ A few examples of sarcophagus lids from the Xanthos Valley, Payava, and several others are made of marble. In the remaining examples, the locally known breccia limestone has been used.

¹¹ İdil 1998, 9-10; Özer 2016, 422-433.

¹² Özer 2016, 422-433.

¹³ İdil 1998, 11.

¹⁴ İdil 1998, 2-12.

the monumental structure consists of a gable-roof lid, the sarcophagus trough, the burial chamber, and the lower blocks continuing the burial chamber. In this context, the door opening on the narrow face of Block 2 and the relief block indicate its use as the burial chamber. The continuation of the burial chamber in Block 3 beneath it reveals that this part is the hyposorion. Moreover, the alignment of the opening on the upper part of Block 3 with the opening of Block 2 and the alignment of the dowel holes further support this arrangement.



Fig. 11 Proposed Restitution of the Monumental Sarcophagus with Hyposorion

The presence of a gable roof-lid in the structure's architecture also necessitates the existence of a sarcophagus trough. The traces of the profile on which the lid rests support this understanding. In terms of its dimensions, Block 1 is considered as the sarcophagus trough. Due to the consolidation work carried out during the 2006 excavation season, only the facade surface of this block is visible today. During the same year, the debris and vegetation cleaning allowed for the documentation and drawing of the interior surfaces of the blocks. These documents showed that the facade, side surfaces, and lower part of the block were observed; however, the upper part and the rear surface, which remained within the wall, could not be fully examined. The work carried out around the city wall revealed that the section of the block remaining within the wall has an opening for the trough. These findings support the idea that Block 1 was used as the sarcophagus trough.

Although Blocks 1 and 2 are similar in size, it is understood that they were not placed directly on top of each other in the original structure. The presence of mortises positioned on the upper surface of Block 2 and a single tenon on Block 1 indicates that

originally an additional architectural element was located between them.

This type of architectural arrangement is also encountered in Lycian sarcophagi. Notable examples of massive blocks placed between the lid and the sarcophagus body can be found. It is possible to establish similarities with examples such as the Payava Sarcophagus in Xanthos¹⁵, the Salas Monument in Kadyanda¹⁶, and the χήtabura Sarcophagus in Limyra¹⁷. However, each example also presents distinct differences. Among these examples, the Payava Sarcophagus exhibits the closest similarity to the Tlos example. In the sarcophagus at Xanthos, a single intermediary block is placed between the hyposorion and the sarcophagus body. In the case of the Tlos example, it is thought that the middle section was most likely composed of blocks 4, 5, and 6. The similar stone workmanship and particularly the same height of these blocks support this suggestion. Notably, the rear surface of Block 4, with its "L" shape and the traces of the tenon and dowel, suggests that another symmetrically placed block might have been inserted here. Additionally, the Greek letter "Π" visible on its narrow face provides an important clue for understanding the orientation of the block. The tenon hole beneath Block 4 and the tenon protrusion on Block 1 indicate a direct connection between these two blocks.

The similarity between the Tlos and the Payava examples also highlights their differences. While the central block of the Payava Sarcophagus is massive and in a single piece, in the Tlos example, this section appears to be made up of at least three separate blocks. On the Payava Sarcophagus, the four sides of the sarcophagus body reflect the wood architecture of Lycia in stone¹⁸. In contrast, the sarcophagus in Tlos is shaped like a simple rectangular chest. Additionally, while the four sides of the Payava Sarcophagus are adorned with reliefs, the visible surfaces of the Tlos example lack such decoration.

The blocks discussed above show similarities with known sarcophagus forms in the Lycia Region in terms of stone workmanship and architectural arrangement. Since not all faces of the Tlos example are visible, the restitution proposal is based on certain assumptions. Structural similarities with the Payava Sarcophagus in Xanthos are particularly noteworthy. In this context, it is thought that the 7th and 8th blocks belong to the base and the podium, while the 3rd and 2nd blocks form the burial chamber. The 4th,

¹⁵ Kızgut 2018, 65-104.

¹⁶ Borchhardt 1968, 174-214 Abb. 2.

¹⁷ Borchhardt & Schulz 1969/70, 208-216 Abb. 11-12.

¹⁸ Kızgut 2018. Fig. 2.

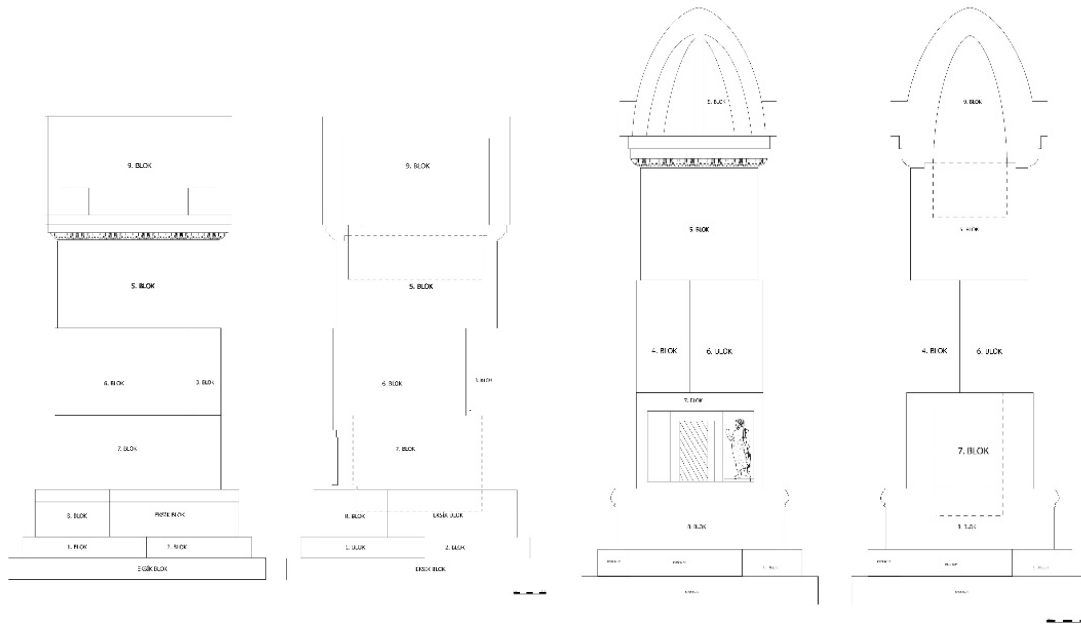


Fig. 12a-b Restitution - Section and Elevation of the Monument

5th, and 6th blocks documented in the city wall are considered to be part of the middle section. On top of this section, the 1st sarcophagus body was placed, with the gable roof-lid positioned at the very top (Fig1. 12a-b). Considering the missing blocks and the surfaces that could not be traced, the restitution proposal should be considered in conjunction with similar sarcophagus examples from the region.

Stylistic Evaluation and Chronology:¹⁹

The workmanship of the monument's blocks, the material employed, and the quality of craftsmanship provide a general understanding of the sarcophagus. The relief on the narrow face of block 2 and the ion-kymation on the gable roof-lid allow for a clearer evaluation of the monument. A standing male figure is seen at the entrance of the burial chamber (fig. 13). This scene, which has a rather simple expression, differs iconographically from other examples in the Lycian Region. However, typological parallels can be found throughout the region. The stylistic characteristics of the figure also align with regional parallels. The relief is placed on a rectangular panel created to the right of the entrance. The panel is carved slightly deeper than the stone surface, forming a niche-like space. The figure, positioned on the walking surface, is carved in low relief.

¹⁹ The only relief of the monument, the figure at the entrance of the burial chamber, has been studied in detail in my doctoral thesis titled 'Plastic Art of the Ancient City of Tlos' (see Yücel-Bahçetepe 2024, 4.1.2.3. Podium Sarcophagus Relief.



Fig. 13 The relief on the right side of the entrance to the tomb chamber

Despite the worn and missing parts of the relief-work, the plastic expression clearly reflects the Classical Period influence of the Lycian Region. The figure's head is depicted in profile, while the body is shown in a $\frac{3}{4}$ view. The right foot is firmly placed on the ground, with the toes pointing inward, while the left foot is on tiptoe, and the heel is also inwardly turned. The right leg, bearing the body's weight, is tense, while the left leg, slightly bent at the knee, appears relaxed. Based on the position of the feet, the legs are engaged in a challenging pose. Especially the inward turn of the left leg clearly indicates this difficult posture. The figure's hip protrudes to the right. Despite the tension in the lower body, the upper body is more dynamic and relaxed. Moreover, while the legs are thick, the upper body presents an athletic and slim appearance. The head, together with the hair and beard, appears slightly larger in proportion to the body. However, overall, the figure's proportions are balanced. The collarbones, chest, and abdominal muscles are prominently depicted in the upper body, without exaggeration. These muscular depictions of the upper body evoke the monuments of the region from the first half of the 4th century BCE²⁰. A nude male figure depicted frontally is located on the ridgebeam of the Merehi

Sarcophagus, dated to the beginning of the century. A comparison between this figure and the example from Tlos reveals notable differences. The figure on the Merehi Sarcophagus, with its soft and lifeless contours and slender body, does not correspond to the Tlos example. In contrast, the Tlos figure presents a stronger and more athletic posture particularly with its well-defined musculature in the upper body. This figure also shows similarities to the nude warriors on the large podium frieze of the Nereid Monument. The prominent muscular features and proportional body structures observed in both monuments contribute significantly to the dating of the Tlos example. The Payava Sarcophagus, dated to the mid-4th century BCE and considered a characteristic example of the region, also offers a valuable basis for comparison. However, there are clear stylistic differences between the nude warriors depicted in the coronation scene on the narrow face of the sarcophagus and the Tlos figure. The bodies of the figures on the Payava Sarcophagus are rendered with more exaggerated musculature compared to the Tlos figure. In the comparison of these figures, not only anatomical features but also postural forms are significant. The Tlos figure traces a soft 'S' curve from the feet to the head. This posture is noteworthy as it points to the first half of the 4th century BCE²¹. Accordingly, the 'S' form in the Tlos example is more

²⁰ Demargne 1974, Planche 28, 44,45, 50, 52.

²¹ Bruns-Özgan 1987, 137-146; Borchhardt 2012, 242-244 Taf. 8, 4.

pronounced than that of the Merehi figure²². However, this posture appears softer in comparison to the figures in the coronation scenes on the narrow face of the Payava Sarcophagus²³.

The garment that wraps around the figure's lower body has a wet and body-hugging appearance. Despite the wet fabric accentuating the outer contours of both legs, the inner contours are not clearly visible, suggesting that the fabric is thicker and more rigid. The fabric surrounding the lower body has a simple depiction. The folds placed between the two legs, however, do not align with the movement of the body. In particular, the fold running from the right knee to the left ankle appears unnatural. The thin folds beside the right knee are disjointed and lack coherence in their arrangement. The fabric on the legs is gathered in a roll at the abdomen. However, due to the worn surface of the abdomen, the details of the folds are not entirely discernible. Still, from the preserved sections, it is clear that fine and small folds dominate. These repetitive folds, which overlap, give the impression that the fabric is being twisted in on itself. This technique, successfully applied by the artist, creates a sense of depth for the viewer. Furthermore, the fabric roll descending from under the right arm further emphasizes depth from top to bottom. The folds descending from the shoulder, on the other hand, highlight a more sculptural quality in their plasticity. In this area, the rich fold arrangement seen in the Nereid Monument and Trysa monuments dating from the first half of the 4th century BCE is not present. However, the folds reflect the fluid and soft appearance characteristic of the Classical Period. The folds descending from the shoulder are more successful compared to the fold arrangement on the torso. The fabric hanging down from the arm exhibits the zigzag (swallowtail) folds seen since the Archaic Period. These carefully layered folds not only match the dense structure of the fabric but also create a light and soft effect.

The arrangement of thick hair and beard is significant in reflecting the hair and beard style of the period. The dense and short hair-beard structure is styled in strands. The wear on the figure's face makes it difficult to clearly trace the beard. Only the tips of the beard, extending down toward the chin, are distinct. The beard, which seems to be in strands, is curled at the tips. The hair, with the same intensity, is combed from the back to the front and given in a wavy form. The tips of the hair strands are left slightly curled. The locks extending towards the nape and forehead are shaped in a manner similar to the beard. This hair-beard arrangement brings to mind the hairstyle of the satrap Mitrapata on Classical Period coins. The short hair combed from back to front with its wavy structure is similar to Mitrapata's style²⁴. However, a difference is that the beard is longer in this example compared to the Tlos figure. Additionally, the hair strands at the tips of the beard and the nape, which are curled in the Tlos example, appear looser in the Mitrapata portraits. Despite these differences, the hair-beard arrangements in both examples are quite similar.

In addition to the stylistic features of the figure above the tomb entrance, the series of ion-kymation on the long surface of the sarcophagus's gable roof-lid also contributes significantly to dating (Fig. 10). The ion-kymation series, presenting a soft visual effect, particularly recalls monuments dated to the first quarter of the 4th century BCE. The

²² Demargne 1974, Planche 50-52.

²³ Demargne 1974, Planche 44-45.

²⁴ Aulock 1964, Nr. 4238 Taf. 139; Korkut 2014: 23 fig. 30

upper part of the egg ornamentation on the gable roof-lid has an oval form. The decoration tapers downward and ends with a rounded contour. The channel between the bowl and the egg is shallow, and the bowl itself has an oval shape similar to the egg. The spearheads between the egg ornaments have sharp backs, and their connection with the bowl follows soft curves. The Tlos example, with this design, shows a similarity to the ion-kymation on the frieze band of the Nereid Monument. Looking at the ion-kymation on the Nereid Monument, the combination of egg-bowl and egg-spear presents similar features. However, the egg ornamentation on the Tlos example ends with a softer contour compared to the Nereids. On the Nereid Monument, the egg and bowl taper to a sharper shape towards the base²⁵. The ion-kymation on the Trysa Heroon, with its soft and plastic look, is close to the Tlos example. Particularly, the egg and bowl end more ovably towards the base, showing a similar feature. However, in the ion-kymation on the Trysa Heroon, the spears are sharper and thinner. Apart from these two examples, the ion-kymation on the Inscribed Column Monument²⁶ is the closest to the Tlos example in terms of the oval form of the egg and bowl at the base and the style of the spears.

The stylistic features of the male figure in the Tlos example and the architectural decoration of the sarcophagus, particularly when compared to other examples from the region, date back to the first quarter of the 4th century BCE.

Conclusion

The blocks used in the construction of the city wall as spolia have been examined for their stonework and technical characteristics. Based on these evaluations, a restitution of the structure was conducted, revealing an architecturally monumental building. This structure is the only known example of its kind in the ancient city of Tlos. It is the sole example in the city and is also one of the rare architectural structures in the Lycian Region. The restitution of the hyposorion tomb in Tlos shows that the structure is approximately 6.80 meters in height. Architecturally, it resembles the Payava Monument in Xanthos, and their dimensions are quite similar. The total height of the Payava Tomb is 7.85 meters, with base dimensions of 5.27 x 4.25 meters²⁷. While there are similarities between the two structures, there are also significant differences. The Payava Tomb, with its inscriptions and sculptural decorations, provides clear information about the tomb's owner. In contrast, it is difficult to obtain concrete information about the owner of the Tlos tomb based on the current data. No inscription has been identified, and its simpler plastic design further distinguishes it from the Payava Tomb. However, stylistic analysis shows that the Tlos monument predates the Payava Tomb by at least 40 years. This helps explain the simpler design of the Tlos example. Another important aspect of the monumental sarcophagus is the unknown location of its original placement. It is understood that the blocks were used in the Byzantine period as part of the city walls, which removed them from their original context. The monumental structure of the sarcophagus suggests that it must have been placed in a prominent visible location within the city. In this regard, the acropolis of the city stands out as a possible site of installation. Additionally, an arrangement on the

²⁵ Coupel & Demargne 1969, fig. 53.

²⁶ Bruns-Özgan 1987, fig. 8.

²⁷ Kızgut 2018, 66.

eastern slope of the acropolis supports the idea that the monumental sarcophagus might have been dismantled from this location (Fig. 14). On the terrace just below the area of the Classical Period wall masonry on the eastern slope, there is a nearly square podium arrangement with clearly defined corners. This podium, where some blocks have been removed, is significant due to its dimensions, which are related to the grandeur of the monument.



Fig. 14 The acropolis, the possible location of the monumental sarcophagus

It is also possible to consider the evaluation of the monument's location in conjunction with another structure in the city. The building known as the "Izraza Monument," which is inscribed in Lycian and dates to the late Classical Period, is a two-story, cubic structure. The siege scene depicted on the D1 side of the monument takes place at the foot of the Tlos Acropolis, in front of the city walls. Along with the warrior figures, the city's landscape and architectural structures are also featured in this scene. On the left side of the D1 face, the rectangular towers in front of the city walls offer important clues that can be linked to the monument²⁸. In addition to these rectangular towers, there is a structure with a triangular pediment that evokes a monumental tomb²⁹. This scene allows a connection to be made with the monumental tomb featuring the hypsoion, which is discussed in the article. A similar situation can also be observed in other city siege scenes across the Lycia Region³⁰. In the siege scene on the Xanthos Nereid Monument, the lion and sphinx depiction on top of a high, flat-roofed structure is likely the Inscribed Pillar Monument³¹. These examples identified in the region suggest that architectural depictions can be associated with real structures. In this context, both the podium remnants on the acropolis and the scene on the Izraza

²⁸ Borchhardt 1976, 78-79 Abb. 41; Wurster 1977, Abb. 12.

²⁹ Borchhardt 1976, 78-79.

³⁰ Childs 1978, 17-47.

³¹ Childs 1978, 28-29 Plate 12.1.

Monument imply that the monumental tomb with a hypsoion was located in this area³² (Fig. 15).

As a result, the architectural form of the Tlos Monumental Sarcophagus is consistent with the Classical Period Lycian sarcophagus tradition. Elevated on a podium-based arrangement, the sarcophagus stands out with its simple relief program and architectural details. In these aspects, it serves as an important example reflecting the burial traditions and thought systems of the region. Particularly, the stylization of the figure, architectural decoration, and structural form make it easier to date to the first quarter of the 4th century BCE.

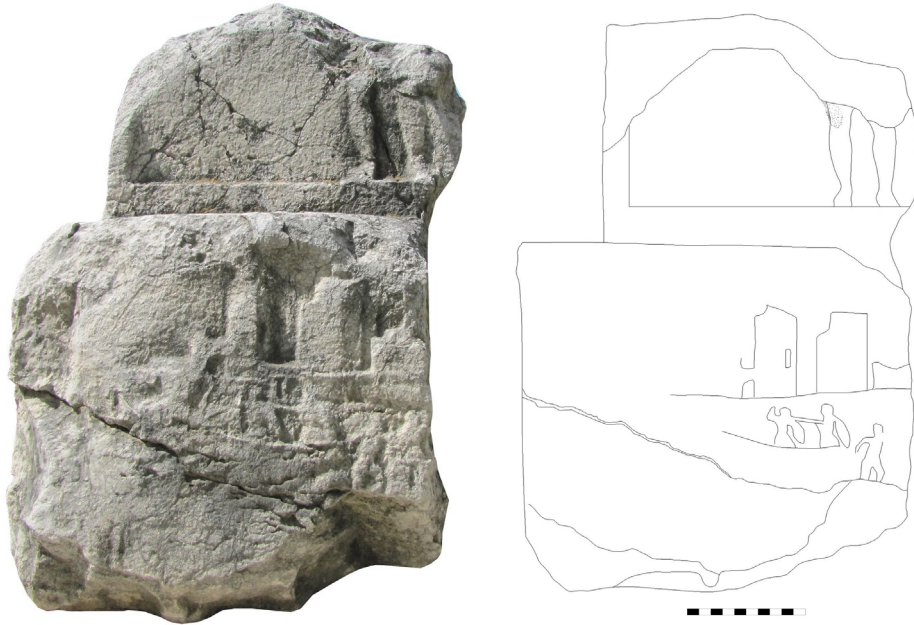


Fig. 15 Panel D2: City Siege Scene from the Izraza Monument

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³² Yücel 2012, 16 Lev. 4, 8 Çiz. 8, 12.

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Eros in Gold Earrings from Burdur Museum

Burdur Müzesi'nden Altın Eros K peler

Ay eg l SOSLU*

Abstract: The subject of this study is two gold earrings currently housed in the Burdur Museum. These earrings were acquired by the museum through purchase. In their production, wire and sheet (thin metal) techniques were employed, while forging and engraving techniques were used for decorative purposes. One of the earrings is intact, whereas the other is broken. Eros figures are featured on the rings of the earrings. They are half-ring shaped and lack pendants. Due to differences in the form of the rings and the depiction of Eros, the earrings have been classified into two distinct types. The aim of this study is to identify and interpret the iconography of the figure on the earrings and to determine the period to which they belong. In the evaluation of the Burdur Museum samples, the forms of the earrings were first analyzed. Subsequently, the depiction and composition of the figure were examined from an iconographic perspective. Finally, the similarities and differences between the Burdur Museum examples and other earrings featuring Eros figures were investigated. Based on these evaluations, a date has been proposed for the Burdur Museum samples.

Keywords: Burdur Museum • Hellenistic Period • Ancient Jewellery • Gold • Earing • Eros

 z: Bu alıřmanın konusunu Burdur M zesi'nde bulunan altından yapılmıř iki adet k pe oluřturmaktadır. K peler m zeye satın alma yolu ile kazandırılmıřtır.  retimlerinde tel ve levha (ince metal) teknięi; bezemelerde, d vme ve kazıma teknięi uygulanmıřtır. Bir adedi saęlamdır; dięeri kırık durumdadır. Halkalarında Eros fig r  bulunmaktadır. K peler yarım halka formu-sarkasızdır. Halka formları ve Eros fig rlerindeki farklılıklar nedeniyle iki ayrı tipte deęerlendirilmiřlerdir. Bu alıřmanın amacı, k pelerdeki fig r n kimlięi ile ikonografisini aıklamak ve ait olduęu d nemi belirlemektir. Burdur M zesi  rneklerinin deęerlendirilmesinde  ncelikle formları  zerinde durulmuřtur. Daha sonra k pelerdeki fig r tasviri ve kompozisyonu ikonografik aıdan ele alınmıřtır. Son olarak Eros fig rl  k pelerin Burdur M zesi  rnekleri ile benzerlikleri ve farklılıkları arařtırılmıřtır. Bu yaklařımlar dikkate alınarak Burdur M zesi  rnekleri iin tarih  nerisinde bulunulmuřtur.

Keywords: Burdur M zesi • Hellenistik D nem • Antik Takı • Altın • K pe • Eros

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Introduction

In the selection and use of jewelry forms in the ancient period, wealth, fashion and personal passions were taken into consideration. It is known that bracelets, necklaces, rings, fibulas, diadems, earrings and chained breast jewelry were preferred among the forms most commonly used by women¹. The earrings, which require care and attention to detail, have been used for decorative purposes for thousands of years².

The Burdur Museum samples³, fall into the group of “tapering hoops terminating with a head, protome or figure”. It is known that the historical origin of the human and animal-headed hoop earrings, which were seen from the Classical Period and used until the end of the Hellenistic Period, is the Etruscans⁴. It is seen that from the 4th century BCE onwards, the shape changed and instead of human and animal heads, the entire body, usually consisting of mythological figures, was applied to the ring⁵. Eros is typically depicted as a small, chubby, nude boy, often winged, and shown holding a bow and arrow as the personification of love and desire in Greco-Roman mythology⁶. As part of her multifaceted identity, Eros appears in many different forms from the Archaic Period to the Roman Imperial Period⁷. One of these types is the Eros figure with his hands on his hips. It is learned that the early examples of gold earrings with the Eros figure with his hands on his hips began in the late 4th century BCE⁸ and increased in the 3rd-2nd centuries BCE⁹. The depiction of Eros with his hands on his hips is less common than other examples. This feature of the figures is one of the elements that make the work important.

In this study, two gold earrings from the Burdur Museum collection, which received the “Museum Worth Visiting” award in 2008¹⁰, were examined. There is no recorded information about the find location and context of the artifacts obtained through purchase. Therefore, first a typological study of the earrings was conducted, then the artifacts were compared with similar examples in terms of analogy and style criticism and the period they belonged to was decided. In this context, examples brought to museums and private collections as a result of archaeological excavations were also used.

Earrings

It is known that earrings, bracelets, necklaces, rings, fibulas, diadems and chained breast jewellery were commonly used forms of jewelry in antiquity¹¹. The most preferred and

¹ Williams & Ogden 1994, 33.

² Soslu 2024, 84.

³ There are many gold artifacts acquired through purchase in the Burdur Museum inventory. Some of these have been examined, see Soslu 2023, 82-95; Soslu & Soslu 2024, 39-55.

⁴ Higgins 1961, 12.

⁵ Marshall 1911, 208, pl. XXXIII, no. 1906.

⁶ Kozanoğlu 1994, 31.

⁷ Marshall 1911, 187, pl. XXXI, no. 1714-1715; Juliis 1984, 190, cat. 129; Nicolaou 1990, 119, XXXI / a; Smith 2012, 73, no. 14; Belanova 2016, 117, fig. 2.

⁸ Smith 2012, 73; Ioanna 2019, 41.

⁹ Juliis 1984, 190, cat. 129; Belanova 2016, 117, fig. 2.

¹⁰ Sop, Yeşiltaş & Soslu 2019, 3889-3910; Soslu 2024, 5.

¹¹ Williams & Ogden 1994, 33.

used form is the earring. Pollux listed 17 different names for earrings called “anotidian / anotia” in temple records and ancient records in the 2nd century CE. Some of these terms include βότρυς (botrys, "cluster" or "grape-shaped"), δόπας (dopas, type of ornament), γλάστρα (glastra, a container or ornament), and έλικτήρας (elikteras, "twisted" or "spiral-shaped")¹².

The first examples of earrings made of gold appear in the Chalcolithic Age. During this period, drop-shaped earrings were common¹³. Anatolia was one of the centers where the gold earring was discovered in the 3rd millennium BCE¹⁴. In addition to the production of drop-shaped earrings at the beginning of the 2nd millennium BCE, spiral-wound, simple ring-shaped, depicting a bunch of grapes soldered to the ring, open at one end and curved at the other, large pendulum-shaped and snail-shell-shaped earrings made of thick wire were also found¹⁵. The variety of forms in gold earrings, as well as their production techniques, is also remarkable between the end of the 2nd millennium BCE and the beginning of the 1st millennium BCE. The most commonly used forms are triangular forms made of thin wire with a circular cross-section and open ends. Forms produced in the embossing technique and spiral ornaments are common¹⁶. In the 1st millennium BCE, thin wire was frequently preferred in earring production. The body forms of the earrings were generally “semicircular / C-shaped”. The cluster decorations made with the granulation technique were common¹⁷. In Archaic and Classical periods earrings, chain, sheet and granulation techniques were widely used in products that required more care and finesse. Crescent, pyramid, boat and reel shaped earrings were produced more. God (Eros), goddess (Medusa), mythological characters (Ganymedes, Nereid), human and animal figures (lion) and plant (palmette) depictions were frequently used¹⁸. It is known that the origin of hoop earrings with human and animal heads, which were used from the Classical Period until the end of the Hellenistic Period, dates back to the Etruscans¹⁹. The use of gold was very important in the ancient period. It is known to have been found in Macedonia and Thrace in Greece since the end of the Bronze Age²⁰. The gold deposits of Thasos, which began to be used in the 8th century BCE, and Siphnos, which was submerged in the 5th century BC, were very important for Greece. The depletion of the gold deposits in the 5th-4th centuries BCE caused the West to turn its eyes to the rich resources of the East²¹. This situation can be shown as one of the most important reasons why this earring model, which is claimed to be based in Italy, became fashionable in Eastern Mediterranean cultures during the Hellenistic Period. The spiral, crescent, ring, rosette, pendulum and pyramid shaped

¹² Author quoting ancient author, Liddell & Scott 1901, 215; Williams & Ogden 1994, 34.

¹³ Papageorgiy 2003, 213, no. 3; 215, no. 7. For examples of gold earrings from the Chalcolithic Age, see “They are seen in the Varna Necropolis in the Chalcolithic Age”, Krauß, Schmid, Kirschenheuter, Abele, Slavchev & Weninger 2017, 282-305.

¹⁴ Duchene 1995, 1-9.

¹⁵ Marshall 1911, 23, pl. III, no. 322-323, 348; Zimmermann 2016, 8.

¹⁶ Serrano 2022, 8, no.16, 180, 484, 561.

¹⁷ Fisica 2017, 51, fig. 3.6c; Serrano 2022, 9, no.1.

¹⁸ Williams & Ogden 1994, 57, no. 9; 76, no. 31; 87, no. 38.

¹⁹ Higgins 1961, 12.

²⁰ Higgins 1961, 4.

²¹ Uygun 2000: 4-5.

earrings were produced using granulation, engraving, wire and sheet metal techniques in the Hellenistic Period. It is seen that stone earrings also started to be produced. The figures on the rosettes / pendulums of the earrings started to get longer. God (Eros) and mythological characters (Eros, Griffin, Siren), human (dancing girls) and animal figures (lynx, dolphin, goat, lion) and plant depictions were also widely used²². More magnificent works were created by using precious stones and enriching the designs. In the general earring typology of the period, it is noteworthy that in addition to the forms used in the Classical Period, pendulum earrings, in which the main body is emphasized, are dominant²³. It is seen that from the beginning of the 4th century BCE onwards, the shape changed and instead of human and animal heads, the entire body of mythological figures was applied to the earring hoop²⁴. The figure of Eros is a mythological figure widely preferred in Hellenistic and Roman period jewelry. It was frequently used in earrings, necklaces or rings²⁵. It is known that the early production of gold earrings with the figure of Eros with his hands on his hips began in the late 4th century BCE²⁶ and increased in the 3rd-2nd centuries BCE²⁷. The half-hoop earrings, which end with a head, protome / figure on one end and are tapered on the other, are one of the most popular / common ear ornaments of the Hellenistic Period²⁸. There are two different views on the place of production. The first is that hoop earrings depicting such figures are associated with Ptolemaic workshops²⁹. The other view is that they are related to the Seleucids³⁰. Considering both views, it is thought that they are of Eastern Mediterranean origin³¹. Eros is rarely depicted with his hands on his hips. The earrings were produced in the simple hoop form during the Roman Period. The earring typology of the Roman Period shows great diversity due to political and economic developments. In addition to designs for the upper class, they also produced simple models for the lower class / people of lower social strata / modest-income classes. Hoop and pendulous earrings are quite common³². It is noteworthy that solid wire, wire, forging, granulation, mold and sheet metal techniques were widely used in the 1st-2nd centuries CE. The production of earrings without pendulums was quite high³³. In the 2nd century CE, the production of large spiral earrings became more preferred³⁴. Wire and granulation techniques were widely used in the 2nd-3rd centuries CE. Square-shaped earrings

²² Hoffman & Davidson 1966, 84, fig. 13; 88, no. 15a; 91, no. 16; 94, 18a; 95, no. 19a; 98, no. 21a; 104, no. 24; 105, no. 25; 108, no. 29; 109, no. 30; 111, no. 32; 287, no. 137; Juliis 1984: 153, no. 63-65; 160, no. 73; 164-166, no. 78-80; 168-171, no. 83-86; 177, no. 100.

²³ Higgins 1961, 160-168.

²⁴ Marshall 1911, 208, pl. XXXIII, no. 1906.

²⁵ Smith 2012, 73, no. 14.

²⁶ Smith 2012, 73, no. 14; Ioanna 2019, 41.

²⁷ Marshall 1911, 187, pl. XXXI, no. 1714-1715; Juliis 1984, 190, cat. 129; Belanova 2016, 117, fig. 2.

²⁸ Higgins 1961, 159-161.

²⁹ Pfrommer 1998, 82-82.

³⁰ Meriçboyu 2001, 156.

³¹ Uygun 2007, 101; Smith 2012, 73.

³² Funger 1990, 71, pl. 30, no. 696.

³³ Facsady 2008, 239, fig. 1, IIB; Danova 2013, 49, no. 1 a-b; Milovanovic 2018, 116, fig. 10-11.

³⁴ Milovanovic 2003, 134, pl. 2, IIIb1; Müller 2010, 345, taf. 98, 1-13, 135/24.

without pendants³⁵, “S” shaped earrings³⁶ with disc rings and without pendants³⁷, and conical earrings with pendants were produced in large quantities³⁸. The wire, granulation and coating techniques were frequently used in the 4th-5th centuries CE. The production of circular hoop and non-pendulum earrings was quite high³⁹. Wire, granulation, sheet and openwork (ajur) techniques were frequently used in the 6th-7th centuries CE. The crescent-shaped earrings are common⁴⁰. In the 10th century CE, openwork, granulation, wire and sheet metal techniques were widely used. The crescent-shaped earrings are quite common⁴¹.

Burdur Museum Earrings

The Burdur Museum samples⁴² fall into the group of “tapering hoops terminating with a head, protome, or figure. In ancient mythology, Eros is frequently portrayed as a naked child, sometimes with wings, equipped with a bow and arrow, representing the embodiment of love and desire. Eros symbolizes the complex nature of love, which encompasses both joy and suffering, as reflected in various mythological and literary representations⁴³. In classical thought, Eros is associated with both the generative force of life and the dual nature of human emotions, embodying both the pleasure of love and the pain of longing or unfulfilled desire.⁴⁴ It is the god who brings beings closer together, unites them with desire and love, and symbolizes reproduction by creating life. It emerges as a power that provides theogonic and cosmogonic unification. It is the initiator of the process that leads to birth⁴⁵. The god Eros in child form can be sacrificed because he carries health, fertility and reproductive structures⁴⁶. Hesiod mentions Eros in *Theogony*, immediately after Chaos. He is one of the first powers. He is the oldest and most beautiful of the gods. Ancient writer says: “*He took the minds, hearts and wills of living beings, men and gods*”⁴⁷. As part of his multifaceted identity, Eros has been the subject of many poems and legends⁴⁸. This identity varies from the Archaic Period to the Roman Imperial Period⁴⁹.

The hoops of the earrings feature the figure of Eros. Eros forms the body of the hoop

³⁵ Facsady 2008, 239, fig. 1, no. IVb; Milovanovic 2018, 123, fig. 22.

³⁶ Marshall 1911, 281, pl. LII, no. 2376; Facsady 2008, 240, fig. 5

³⁷ Milovanovic 2003, 136, no. IVa; 2018: 120, 17; Müller 2010, 311, taf. 64, 1-5, 15/11.

³⁸ Marshall 1911, 284, pl. LII, no. 2412, 2417.

³⁹ Facsady 2008, 239, fig. 1, no. IIIc; 239, fig. 1, no. 1b; Müller 2010, 279, taf. 31, 76, 6/7.

⁴⁰ Sribar & Stare 1974, 463, no. 6; Germana 2019, 3, fig. 3; Schulze-Dörrlamm 2020, 24, 30, no. 19, 25.

⁴¹ Lango 2010, 372, 1d; Bollók 2010, 182, pl. 2, no. 2; Kalamara 2013, 266, no. 141; Possenti 2019, 296, no. 6; Germana 2019, 7, fig. 7a.

⁴² There are many gold artifacts acquired through purchase in the Burdur Museum inventory. Some of these have been examined, see Soslu 2023, 82-95; Soslu & Soslu 2024, 39-55.

⁴³ Kozanoğlu 1994, 31.

⁴⁴ Seyffert 1891, 226

⁴⁵ Guthrie 2020, 43.

⁴⁶ Margaryan 2015, 101; Soslu 2023, 519; Soslu & Soslu 2023a, 85; 2023b, 199.

⁴⁷ Hes. *theog.* VII, 120-125.

⁴⁸ Guthrie 2020, 43.

⁴⁹ Marshall 1911, 187, pl. XXXI, no. 1714-1715; Juliis 1984, 190, cat. 129; Nicolaou 1990, 119, XXXI / a; Smith 2012, 73, no. 14; Belanova 2016, 117, fig. 2.

earrings. When examined in detail, the earrings, which differ in terms of style and iconography, are evaluated in two types as Type I (K.53.76.87) and Type II (K.12.22.85).

Type I (Fig. 1)

The artifact was purchased by Burdur Museum on 09/12/1987 and brought to the museum. It is kept in the same museum's artifact storage with inventory number K.53.76.87. Wire and sheet (thin metal) technique was used in its production, and forging and engraving techniques were used in its decoration. The earring was found in one piece. It is in good condition. The earring without a pendulum is in the form of a half-ring. One end narrows towards the connection point; the other end thickens and forms a spiral vortex. One end of the half-ring is attached to the back of Eros's head. The back of the figure is covered with a thin flat plate made with the hammering technique. The diameter of the ring is 1.3 cm; the wall thickness is 0.4 cm.

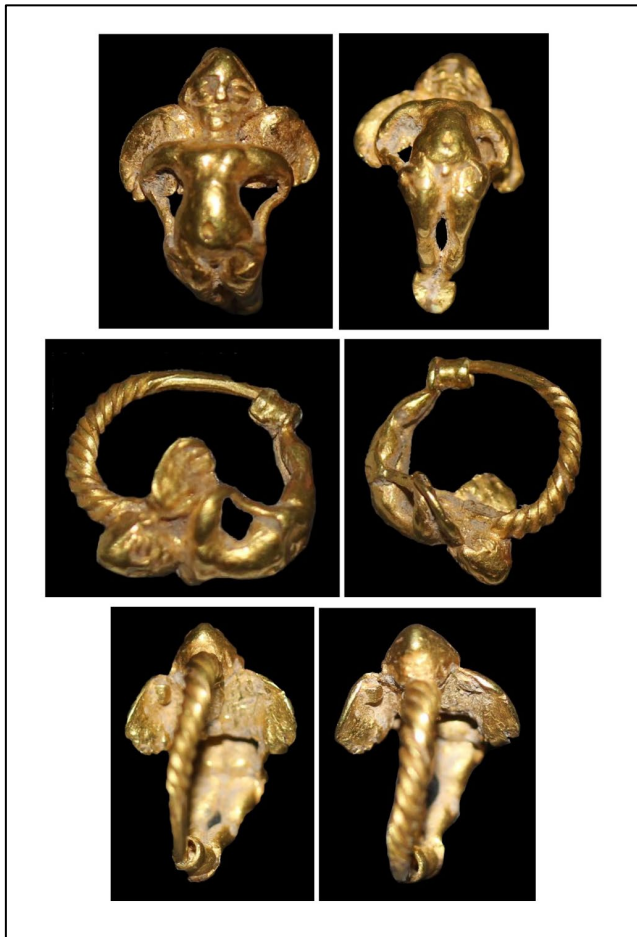


Fig. 1 Eros Figured Earring (Type I)

depicted backwards, the chest is depicted as bulging forwards. The navel is large and deep. The genitals are depicted clearly. The feet are given in line and meet towards the ankle. Behind the small flat plate under his feet is a small cylindrical spool for the earring pin to be attached. The back of the figure is covered with a flat plate made with a hammering technique.

Similar examples of the Burdur Museum example are represented by examples from

The figure on the gold earring preserved in Burdur Museum (forming half of the body) is 1.2 cm long and 0.4 cm wide. The half-ring contains a young, naked and winged Eros figure. The figure is in good condition. The figure is depicted from the front, with both arms bent at the elbows. He puts his hands on his hips. The hair surrounding the sides of the face under the pointed headdress is highlighted. The body anatomy is detailed. The head is large. The face is triangular and the chin is round. The deeply carved eyes are almond-shaped; the left eye is damaged. The nose is large and upturned nose. The lips are depicted as closed. The neck is kept quite short and thick. The wings that open back from the shoulder are given short and wide. The wings continue from the ear level at the top to the elbow level at the bottom. The wing tips were created with the engraving technique and are slightly spaced. There is disproportion in the facial limbs. Since the body is

abroad. This type of earrings is not a group that is encountered very frequently in archaeological excavations and surface surveys. Forms and figures similar to the gold earring kept in the Burdur Museum are more common in contextual findings abroad.

The earring, which has a similar form to the Burdur Museum example and the figure of Eros, was found during a rescue excavation in Cyprus. It dates to the end of the 4th century BCE⁵⁰. While it shows close similarities with the Burdur Museum example in terms of one end of the half-ring made of thick wire becoming thinner towards the connection point while the other end becomes thicker and is attached to the back of Eros' head, the back of the figure being covered with a flat plate made with the forging technique and the ring diameter, it differs in that the half-ring is not processed in the form of a spiral helix. Despite the small size of the figure, it bears great similarities to the Burdur Museum example in terms of the detailed processing of the body anatomy, the large head and nose, deep-set eyes, closed mouth and the open processing of the wings soldered to the shoulder. It also has differences in terms of the placement of a six-leaf granulated rosette with a sphere on top of its head, the fact that a band decorated with spheres passes over the figure's right shoulder and extends diagonally to its left hip and that the figure is much shorter.

The earring found in a grave in Aigio (Greece) dated to the end of the 4th century BCE- the beginning of the 3rd century BCE bears great similarities to the Burdur Museum example in both its general composition and its details⁵¹. The half-ring made of thick wire in a spiral shape, the ring being thinner at one end towards the connection point and thicker at the other end and attached to the back of Eros head, the figure's back being covered with a flat plate made with the forging technique and the diameter of the ring being the same size, bears great similarities to the Burdur Museum example. The figure bears great similarities to the Burdur Museum example in that the hair surrounding the two sides of the face ends with a sharp tip under the headdress, the body anatomy is detailed, the neck is kept short, the wings that open back from the shoulders are given short-wide the belly button is large and the genitals are clearly depicted, the feet meet at the ankles and the figure is of the same size.

It is stated that the production place of the earring from the 1st century BCE preserved in the British Museum was Crete⁵²; while the earring from the mid-1st century BCE preserved in the Silifke Museum is of Eastern Mediterranean origin⁵³. The earrings show great similarities with the Burdur Museum example in that one end of the half-ring narrows towards the connection point, the other end thickens and ends, one end of the ring is attached to the back of Eros' head and the back of the figure is covered with a flat plate made with the forging technique. In addition that the ring is made of thin wire and is not processed in a spiral helix shape, the ring diameters are larger and the Eros figure is given under the stone (garnet) socket (drop-shaped). The figures bear great similarities to the Burdur Museum example in that the hair surrounding the two sides of the face ends with a sharp tip under the headdress, the facial features are roughly worked out, the neck is kept short. They also differ from that the wings that open from the shoulder are given long, the belly is kept small, the genitals

⁵⁰ Smith 2012, 73, no. 14.

⁵¹ Ioanna 2019, 7, fig. 42.

⁵² Marshall 1911, 187, pl. XXXI, no. 1714-1715.

⁵³ Uygun 2007, 104, no. 512.

are worked superficially and there are decorations resembling bunches of gold balls on the chest decoration that starts from the right shoulder and ends at the left wrist.

The earring found in Tillya Hill, Afghanistan, dates back to the 1st century CE⁵⁴. The only similar feature of both earrings is that the group defined as “tapering hoops terminating with a head, protome or figure” enters the depiction of Eros. It also differs in that the half-ring is made of thicker wire, is not processed in the form of a spiral helix and has a single small spiral ring on the body. It differs from the Burdur Museum example in that the body lines are rounded, the neck is kept quite short and connected to the shoulders, the wings that open back from the shoulders are made very short, the wings end at ear level on top and at shoulder level on the bottom, and the figure is shorter.

It is thought that these differences seen in the works are due to both the workshop and the style. Considering similar examples, the Burdur Museum example is dated to the end of the 4th century BCE - the beginning of the 3rd century BCE.

Type II (Fig. 2)

The artifact was purchased by Burdur Museum on 12/06/1985 and brought to the museum. It is kept in the same museum's work storage with the inventory number K.12.22.85. Wire and sheet (thin metal) technique was used in its production, and forging and engraving techniques were used in its decoration. The earring was found in one piece. It is broken (in two pieces). It has a pendulum-less half-ring form. One end narrows towards the connection point; the other end thickens. One end of the half-ring



Fig. 2 Eros Figured Earring (Type II)

is attached to the back of Eros's head. The back of the figure is covered with a flat plate made with the hammering technique. The diameter of the ring is 1.6 cm, and the wall thickness is 0.2 cm. The figure on the gold earring preserved in Burdur Museum (forming half of the body) is 1.7 cm long and 0.6 cm wide. There is a young, naked and winged Eros figure in the half-ring. The figure is in good condition. Both arms of the figure depicted from the front are bent at the elbow. He puts his hands on his hips. The hair surrounding the two sides of the face under the headdress and ending with a sharp tip is roughly outlined. The face is small and rounded towards the chin. The eyebrows, nose and lips are given small; they are superficially processed. The neck is kept short and thin. One of the wings that open back on the shoulder is intact, the other is broken. The intact wing starts from under the ear on the top and continues to the elbow level below. The wing tips are damaged. The leg length is given quite long compared to the upper body. The right leg is slightly bent

⁵⁴ Belanova 2016, 117, fig. 2.

forward from the knee; the left leg is further back. The navel is superficially processed; it is small in size. The genitals are not clear. The feet meet towards the ankle. A small cylindrical ring is made behind the flat plate at the bottom of the foot for the earring pin to be attached to.

Similar examples of the Burdur Museum example are represented by examples from Türkiye and abroad. This type of earrings is not a group that is encountered very frequently in archaeological excavations and surface surveys. Forms and figures similar to the gold earring kept in the Burdur Museum are more common in contextual findings abroad.

Among the artifacts that can be compared in terms of form and figure is the earring dated to the 3rd century BCE, preserved in the Istanbul Archaeological Museums. It is stated that the earring was brought to the museum by purchase (Denizli?)⁵⁵. It shows great similarities with the Burdur Museum example; it is made of a half-ring of thin wire, one end is attached to the back of Eros' head and the back of the figure is covered with a flat plate. It also differs in that the ring diameter is larger. It shows great similarities with the Burdur Museum example in that the wings continue from under the ear on top to the elbow level on the bottom and the feet are together on the plate. Unlike a band decorated with spheres made in the granulation technique starting from the left shoulder, passing through the abdomen and ending at the right hip is placed on the body, a rosette with a sphere in the middle of the head is given and the figure is taller.

The earring found in Cyprus dates back to 3rd century BCE⁵⁶. The earring given as a comparison example can be given as an example to prove that the Eros figure was used as a pendulum in the pendulum earring type. In the Cyprus example, it is understood that the Eros figure is holding an object in both hands. It has a different iconography than the Burdur example. The figure has a pointed headdress on his head, the hair that goes down to both sides of the face under the headdress ends at the chin level, the eyes, mouth sockets and nose protrusions are roughly given. In addition, the figure's wing tips are deeply processed and given separately, the band on the body starting from the left shoulder and extending to the right wrist is decorated with spheres created with the granulation technique and the figure is longer, which distinguishes it from the Burdur Museum example.

The earring found in a grave in Via Nettuno (Italy) dates to the second half of the 3rd century BCE⁵⁷. The earring found in a grave in Via Nettuno (Italy) dates to the second half of the 3rd century BC. It is similar to the Burdur Museum example in that one end of the half-ring made of thin wire is attached to the back of Eros' head and the back is covered with a flat plate. It also differs in that the diameter of the ring is smaller. Differs in that the figure's navel is large, his genitals are clearly shown, and the figure is shorter.

It is stated that the earring preserved in the British Museum came from Izmir and dates back to the 3rd-2nd century BCE⁵⁸. It shows great similarities with the Burdur Museum example one end of the half-ring, made of thin wire without decoration, narrows towards the connection point; the other end thickens and ends. One end of the

⁵⁵ Ergil 1983, 20, no. 19.

⁵⁶ Nicolaou 1990, 119, XXXI / a.

⁵⁷ Julii 1984, 190, cat. 129.

⁵⁸ Marshall 1911, 208, pl. XXXIII, no. 1906.

ring is attached to the back of Eros' head and the back of the figure is covered with a flat plate made with the forging technique. Diameter of the ring is the same size. It shows great similarities with the Burdur Museum example in that the hair surrounding the figure's face is embroidered under his headdress and ends with a sharp tip, the wings that open back from the shoulder are given short and wide, the wings continue from under the ear at the top to the elbow level at the bottom and the figure's height is the same size.

The earring preserved in the Silifke Museum dates back to the mid-2nd century BCE⁵⁹. It is thought to be of Eastern Mediterranean origin. It shows close similarities to the Burdur Museum example in that one end of the half-ring narrows towards the connection point, the other end thickens and ends, one end of the ring is attached to the back of Eros's head, and the figure's back is covered with a flat plate made with the forging technique. It differs in that the ring diameter is smaller and there is a stone (jasper) socket on the top of Eros's head. It shows close similarities to the Burdur Museum example in that the hair surrounding both sides of the face under the figure's pointed headdress is processed and the wings that open back from the shoulders are given short-wide. It also differs in that the figure is shorter.

The earring found in a tomb in Phanagoria dates back to the end of the 2nd century BCE⁶⁰. In the earring, which is similar to the Burdur Museum example, one end of the half-ring is attached to the back of Eros's head. The back of the figure is covered with a flat plate made with a forging technique. It differs in that the Eros figure is soldered to the earring in the form of a pendant and the ring diameter is smaller. It shows similarity to the Burdur Museum example in terms of the processing of the hair surrounding both sides of the figure's face. It differs in that the wings that open from the shoulder are given long and wide, the eyebrows, nose and lips are made large, the genitals are given prominently, the figure has one hand on its hip and the figure is shorter.

The three earrings preserved in the Adana Museum date back to the 2nd century BCE - 1st century CE⁶¹. They are very similar to the Burdur Museum example in that one end of the half-ring narrows towards the connection point, the other end thickens and ends, one end of the half-ring is attached to the back of Eros's head and the figure's back is covered with a flat plate; unlike, the ring diameter is larger. The figures have a pointed headdress, the hair that runs down to both sides of the face under the headdress ends at the chin level, the eyes, mouth and nose are roughly depicted there is no decoration below the waist and the legs are roughly depicted; unlike, the wings of the figures start from the right and left sides of their shoulders and extend to the pointed end of the headdress, their necks are kept narrow and connected to the body, there are spheres formed with the granulation technique on the band that starts from the left shoulder and extends to the right wrist on the body and the figure is taller.

Conclusion

Similar examples of the Burdur Museum gold earrings in terms of form and composition have been found in Silifke Museum, İstanbul Archaeological Museums and Adana Museum in Türkiye; and outside Türkiye in Cyprus, Aigio (Greece), Tillya Hill

⁵⁹ Uygun 2007, 105, no. 514.

⁶⁰ Voroshilova, Voroshilov & Shavyrina 2022, 14, fig. 4, no. 4.

⁶¹ Atakuru 2020, 98-100, cat. no. 45-47

(Afghanistan), Via Nettuno (Italy) and Phanagoria (Russia). This type of earring form is encountered in museum collections in England with a few examples. Among the examples evaluated as Type I, the Burdur Museum example, the closest example in terms of form and general composition and details of the Eros figure are the earrings found in Aigio. The Burdur Museum samples, fall into the group of "tapering hoops terminating with a head, protome or figure. The earring is dated to the end of the 4th century BCE- the beginning of the 3rd century BCE. Although the examples that are similar to the Burdur Museum are from the same period, the differences in style prove that they were produced in different workshops. Since the bodies of the Eros figures in earrings of this date are given backwards, the chest part is embossed forwards. Their faces are large and their bodies are depicted in detail. The wall thickness of the ring forming the body is greater; the figures are also shorter. The closest similarity of the Burdur Museum example, which is evaluated as Type II, in terms of form and figure depiction is the example preserved in the British Museum. The earring is made of gold and has the figure of Eros on it. It is dated to the 3rd-2nd centuries BCE. The bodies of the Eros figures in earrings of this date are less inclined backwards and therefore they exhibit a more upright stance. Their faces are small and their bodies are depicted superficially. It has been determined that the length of their legs is longer than the upper body. The wall thickness of the ring forming the body is thinner; the figures have also been preserved for a longer time. However, gold objects may not always be compatible with their context; they should be evaluated considering that valuable objects are passed on through inheritance.

In the Hellenistic Period, the Eros figure was widely preferred in the pendants or rings of earrings. It is understood that the early production of gold earrings with the Eros figure with hands on hips began in the late 4th century BCE and increased in the 3rd-2nd centuries BCE. The fact that the Burdur Museum example is made of gold suggests that the person using the earring was preferred by the high-income segment. The depictions of the earrings used by these groups include god / goddess figures in particular. The iconographic features of the figures here are of great importance in interpreting the personal usage purposes of the users or wearers. It is thought that figurative earrings were used as symbols reflecting personal thoughts as well as being used as accessories. The frequent presence of similar examples in grave contexts suggests that they may have been left as grave goods with the idea that death is a sleep / that there may be peace in death. It is also possible that Eros was used because he basically represented the reproductive drive that formed the family. Another important factor that may have been effective in its use is that it may have been used to prove that the belief that love and spiritual unity can be achieved by overcoming many obstacles is dominant when considered as a whole. Finally, it is also highly preferred to emphasize that love and pain are experienced simultaneously.

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A Plastic and Iconographic Study of the Lion Foot Reliefs on the Seats of the Early Roman Imperial Bouleuterion of Smyrna

Smyrna Erken Roma İmparatorluk Dönemi Bouleuterion'u Pençe Kabartmalı Aslan Ayağları Üzerine Plastik ve İkonografik Bir İnceleme

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Abstract: The Early Roman Imperial Bouleuterion of Smyrna had been used from the late 1st century BCE until the Smyrna earthquake of 177 CE. The building collapsed after the earthquake, its constructional components were repurposed to rubble stones and used in a new bouleuterion. The subject of this article, the lion feet reliefs were found in the new bouleuterion, were reused as spolia in cavea. They were found during 2009-2014 excavation seasons. This article analyzes a total of 12 reliefs whose stylistic features could be clearly identified. The findings were categorized into two groups based on an evaluation of their plastic details. The aim of this article is to identify fragments of these architectural plastic building elements and compare their stylistic characteristics with similar examples from Hellenistic and Roman buildings in Western Anatolia. In addition, the study included iconographic evaluations regarding the presence of lion foot reliefs in communal structures such as theaters and bouleuterions. Finally, opinions and suggestions on which predatory animal or mythological creature these may belong to and for what purpose they may have been made are discussed.

Keywords: Lion Foot/Claw • Marble Relief • Seating Bench Decoration • Architectural Plastic

Öz: Smyrna Erken Roma İmparatorluk Dönemi Bouleuterion'u MÖ 1. yüzyıl sonlarından MS 177 yılı Smyrna depremine kadar kullanılmıştır. Deprem sonrası yıkılan yapının mermer yapı elemanları, moloz taşlar haline getirilerek yeni bir bouleuterionun inşasında kullanılmıştır. Makalenin konusunu oluşturan aslan ayağı kabartmaları yeni bouleuterion'un cavea alt yapısında, şipolyen malzeme olarak kullanılmışlardır. Bunlar 2009-2014 kazı sezonlarında bulunmuştur. Makalede bu parçalardan stil özellikleri tespit edilebilen toplam 12 adeti incelenmiştir. Söz konusu buluntular kendi içlerinde plastik detayları değerlendirilerek, iki grupta toplanmıştır. Çalışmanın amacı, bu mimari plastik yapı elemanı parçalarını, kendi içinde tanımlamak ve stil özelliklerini belirlemek olmuştur. Ardından bu kabartmalar stilistik özellikleri de göz önüne alınarak, Batı Anadolu'daki benzer Helenistik ve Roma Dönemi yapılarındaki örneklerle karşılaştırılmıştır. Çalışmada ayrıca, ikonografik bir bakış açısıyla aslan ayağı kabartmalarının, tiyatro ve bouleuterion gibi toplanma yapılarında görülme süreci hakkında değerlendirmeler yapılmıştır. Son olarak pençe kabartmalarının hangi yırtıcı hayvana veya mitolojik yaratığa ait olabileceği ve hangi amaçla yapılmış olabileceği konusunda görüşler ve öneriler tartışılmıştır.

Anahtar Kelimeler: Aslan Ayağı/Pençesi • Mermer Kabartma • Oturma Basamağı Dekorasyonu • Mimari Plastik

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Introduction

In ancient Greek and Roman architecture, it is seen that the edges of the seats in gathering places such as theatres, stadiums, bouleuterions and, odeions were decorated with feet reliefs with a specific design. In many buildings constructed in the above-mentioned plan types during the Hellenistic and Roman periods, these decorations were generally applied on the seating benches located on the sides of stairs. It is also observed that in some ancient theatres, the seats of honour called prohedria were also decorated with feet reliefs.

Two types of plastic profiles can be seen, when the design of the feet reliefs is analysed. The first one consists of the feet reliefs with realistic details extending vertically on the edges of the seats. In these reliefs, it is seen that the feet of predatory animals such as lions and panthers or mythological creatures such as griffons were preferred. However, in the archaeological literature, these plastic elements are generally referred to as lion's foot or claw because they are only detached feet without heads or bodies. In the other profile group used for the decoration of the seating benches, there are examples where claw-like profiles were left stylised without any plastic details. Except for a few early examples, these were mostly applied in the assembly buildings after the 2nd century CE (Fig. 1).

Feet reliefs in ancient Egyptian and Mesopotamia were used as decorative elements on the edges of various furniture, thrones, and armchairs¹. Similarly, in Greek and Roman art, feet were used on the edges of individual seating elements and exedra benches. In addition, sculptural table legs trapezophoros at times designed in the form of feet and sometimes included head and body details with feet. Apart from these, there are feet reliefs on the legs of various furniture as seen on mosaics, frescoes, and coins that have survived to the present day from different periods. This shows that feet in a variety of forms were a frequently used ornamental element in the daily life of the ancient period.

The feet, used in a wide range of areas from furniture in daily life to plastic decorations in public architecture in Antiquity, suggest that they may have different meanings. The fact that they were used particularly on items such as thrones is also interpreted as magical symbols of power, strength, nobility, and protection². Foot reliefs were also used on theater seats that might be related to the cult of Dionysos. In ancient Greek mythology, Dionysos is depicted in many portrayals as a panther or a lion. The god, who is known to take the form of these predatory animals in myths, is sometimes shown riding on a panther or a lion or with their pelts in ancient sculptures, vase paintings, frescoes, and mosaics³ (Fig. 2).

¹ Richter 1966, 15-18.

² Meyer 1920, 63; Ulanowski 2015, 260.

³ Miziur 2016, 362.

Region	Ancient City	Building Type	Period	Feet Relief	Number of Toes
Ionia	Smyrna	Bouleuterion	Early Roman (late 1st century BC)	Lion	Four
Ionia	Smyrna	Bouleuterion	Roman (late 2nd century AD)	Stylised	-
Ionia	Ephesos	Bouleuterion	Roman	Lion	Four
Ionia	Ephesos	Theatre	Roman	Lion	Four
Ionia	Priene	Theatre (Prohedria)	Hellenistic	Lion	Four
Ionia	Metropolis	Bouleuterion	Hellenistic	Lion	Four
Ionia	Metropolis	Theatre	Hellenistic	Lion/Gryphon	Four
Ionia	Magnesia	Theatre	Roman	Lion	Four
Ionia	Notion	Bouleuterion	Hellenistic	Stylised	-
Ionia	Miletos	Theatre	Roman	Lion	Four/Five
Karia	Iasos	Bouleuterion	Roman	Lion	Four
Karia	Iasos	Theatre	Hellenistic	Lion	Four
Karia	Nysa	Gerontikon	Roman	Stylised	-
Karia	Stratonikeia	Theatre	Roman	Lion	Four
Karia	Aphrodisias	Bouleuterion	Roman	Lion	Four
Karia	Aphrodisias	Stadion	Roman	Stylised	-
Troas	Parion	Odeion	Roman	Lion	Four
Troas	Troia/Illion	Odeion/Small Theatre	Roman	Lion	Four
Lykia	Rhodiapolis	Theatre	Roman	Lion	Five
Kabalia	Kibyra	Odeion	Roman	Stylised	-
Aiolis	Aigai	Bouleuterion	Hellenistic	Stylised	-

Fig. 1 Table showing the types of feet reliefs used in some Hellenistic and Roman buildings in Western Anatolia



Fig. 2 Dionysos riding a panther (left), floor tiling, 120-80 BC, Delos, House of the Masks (Welch, 2005, Fig. 1). / Bronze statuette of a child Dionysos or Eros riding a lion (right). Early 1st century BCE, mid-1st century CE (Freer Gallery of Art and Arthur M Sackler Gallery, Smithsonian Institution. <https://asia-archive.si.edu/object/S2013.2.77.2/>)

The griffon also closely related to the cult of Dionysos. In mythology, the griffon has a protective role as the guardian of Dionysos's wine cup⁴. For this reason, the tradition of feet relief, which may have started in the theatre seating rows, must have continued to be used in the odeion and bouleuterion structures, which are similar in form but smaller in size. In addition, it is known that theatres were also used for political meetings in some Classical Greek Period cities and in some small cities during the Hellenistic Period⁵.

Description

The Early Roman Bouleuterion of Smyrna⁶ was built in the middle of the 1st century BCE on a terrace to the northwest corner of the State Agora of Smyrna⁷ (Fig. 3, App. Fig. 1-2). It is understood that it was mostly used for political meetings of the Smyrna City Council, but it was put out of use by a great earthquake in 177 CE. Afterwards, almost all marble structural elements of the building, including the feet relief seats became rubble and were used in

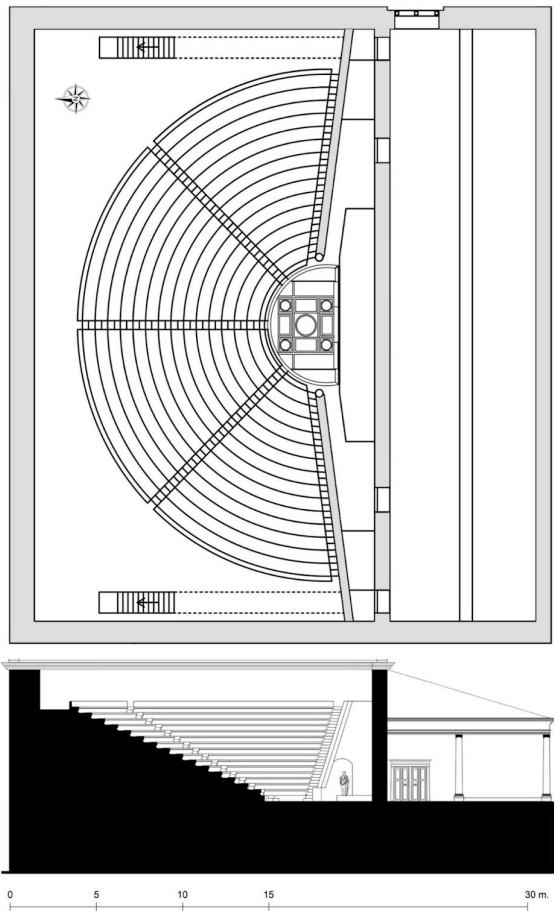


Fig. 3 Smyrna Early Roman Bouleuterion restitution plan and section. (Göncü 2019, fig. 13-14)

the construction of a new bouleuterion. The Early Roman Bouleuterion to which the reliefs belong is a rectangular building measuring 36.25 x 22.5 m. In the northern part of the building, there is a cavea with a semicircular plan and a diameter of 31 m. The

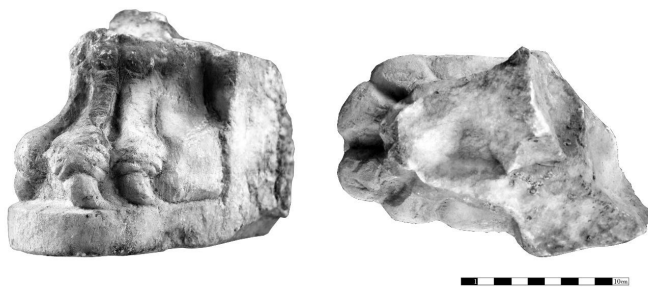


Fig. 4 Detail of the feet with find number Bou.12.102

substructure for the cavea was formed as a terrace about 3 m high in the absence of a natural slope in the area. On this terrace, opus incertum walls extending radially to the orchestra section were built, and the cavea was placed on an artificial fill. It is estimated that the bouleuterion could host approximately 580

⁴ Çakır & Yağızağa 2012, 58.

⁵ McDonald 1943, 39.

⁶ For details on the dating and construction phases of the Smyrna Bouleuterions, see Göncü 2019b.

⁷ Ersoy 2015, 108.

sectile pavement from the orchestra have survived from the building⁸ (Fig. 3).

The lion feet reliefs of the seating benches of the Early Roman Bouleuterion of Smyrna, are carved from white marble with few pores. Each foot consists of four toes (Fig. 4). When viewed from the front, the two toes in the centre with their pointed claws are carved in such a way that they spread prominently to both sides. They also have an oval anatomical detail (Metacarpal Pad) at the end of the digits on their sides. In addition, each digit has a detailed claw and linearly depicted feather details. The feet are placed on an oval base with an average width of 9 to 10 cm and a height of about 2 cm (Fig. 5).

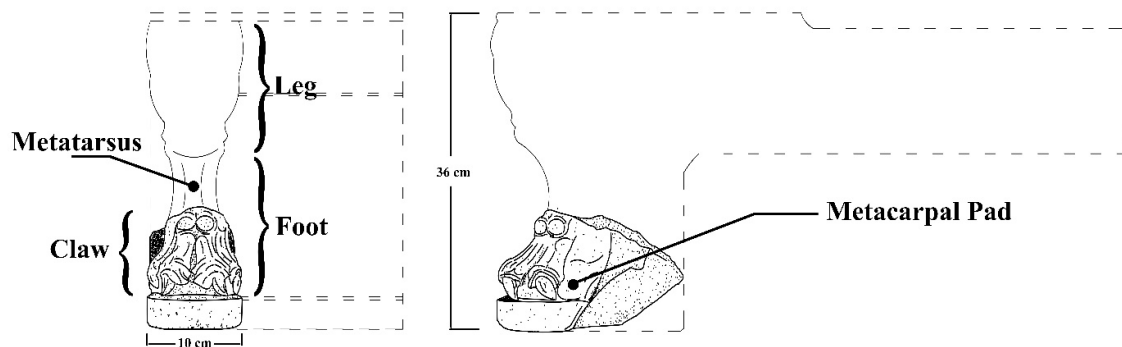


Fig. 5 Speculative reconstruction of the lion feet block with find number Boucad.14.02 and anatomical sections of the reliefs

Some differences in the details on the feet can be seen. These differences, especially in anatomical features such as the proximity of the toes in the centre and the length of the individual toes, are not big enough to change the general appearance of the feet. Considering the differences in detail, lion feet reliefs can be categorised into two groups. The first group includes feet with long toe bones (Fig. 6/7). The claws in this group are also raised and worked in higher relief. The toes on the sides were designed to be parallel to the metacarpal pad and to wrap around it together with the claws. There are five lion feet reliefs in the first group. The artefacts with complete claw sections are Bou.12.102 and Boucad.14.02. These two artefacts were also used to determine the groups of partially identified lion feet reliefs as Type 1 (Fig.6/7. Bou.09.16, Bou.14.09, Bou.09.113 B). The basic relief details, width, and height of both artefacts are identical. In addition, the kyma recta and kyma reversa transitions in the toe details in profiles have the same design. Another common feature is that the metacarpal pad detail is more oval on the right while it has a more stylised appearance on the left side. Again, in this group, the oval metacarpal pad of Bou.14.09, whose left side is better preserved (Fig. 6/7), has a detailed and oval appearance on the left side, while the right side is not preserved. The biggest difference between these two artefacts is the lines on the toe knuckles and the linear / incised feather-like details applied on the nail transitions. This difference is also observed in the other pieces in the group.

⁸Göncü 2019a, 180-203.

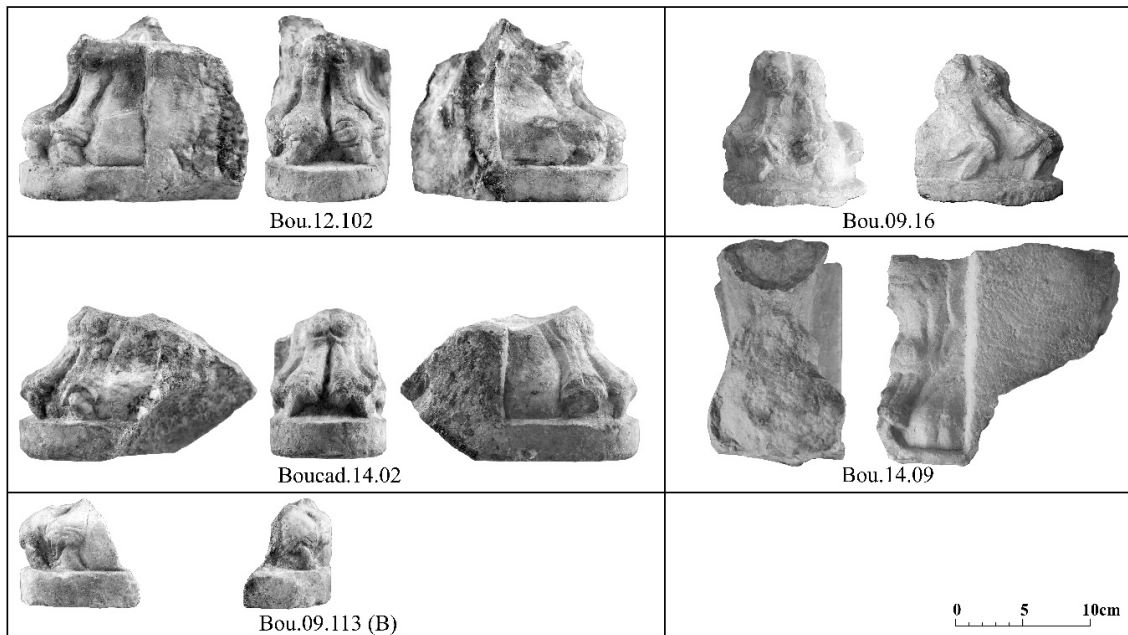


Fig. 6 Table showing the type 1 reliefs from different facades

Type 1

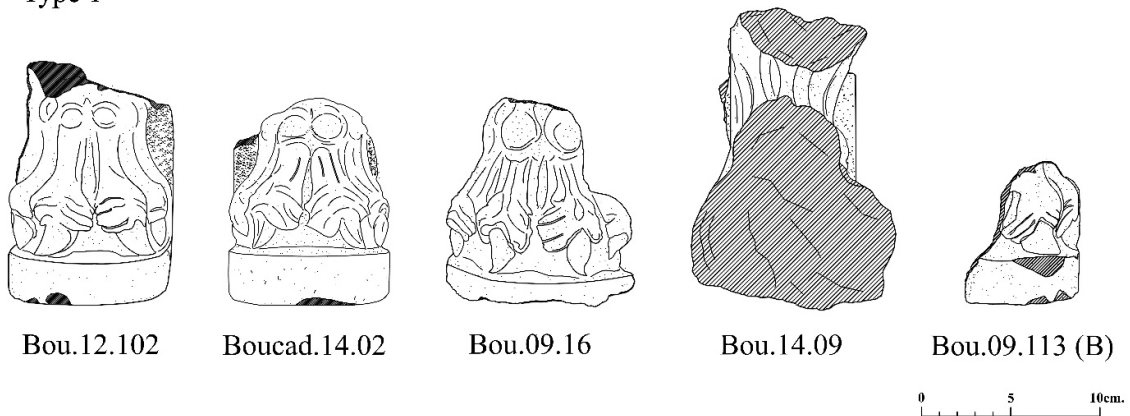


Fig. 7 Table showing the drawings of the Type 1 reliefs

The second group consists of 7 pieces. The most anatomical difference between the reliefs of these lion feet is that the toes are much shorter than those of the first group (Fig.8-9). In addition, the reliefs are designed at a lower level than the first group. The nail details of the reliefs are less distinct, but they extend horizontally, almost parallel to the ground. The best-preserved artefact in this group is Bou.10.42 (Fig. 8/9). The anatomical relief details of this artefact were used to categorise the partially preserved ones under Type 2. Toe details are preserved on the front and left side, while the right side is broken. When the artefact is viewed from the front, the detail consisting of shorter toes used in the determination of Type 2 draws attention. This feature and the deeper carving of the upper toe knuckle give this section a circular appearance. In the preserved left side, the metacarpal pad detail and toe tip and nail transition are similar to Type 1. The most striking difference in this group is that the knuckle above the nail almost covers the entire metacarpal pad.

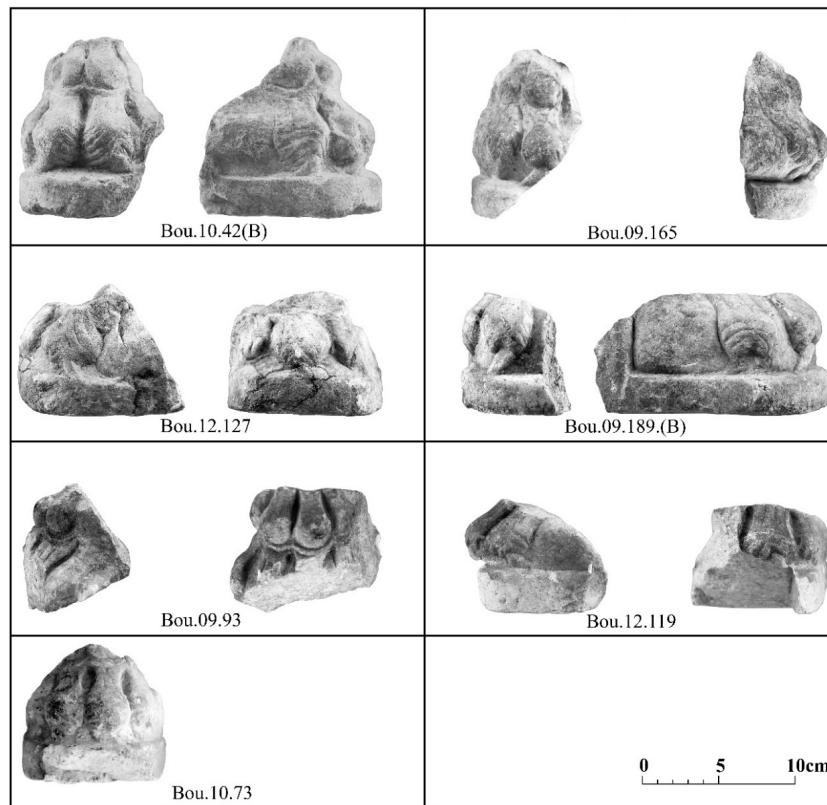


Fig. 8 Table showing the type 2 reliefs from different facades

Type 2

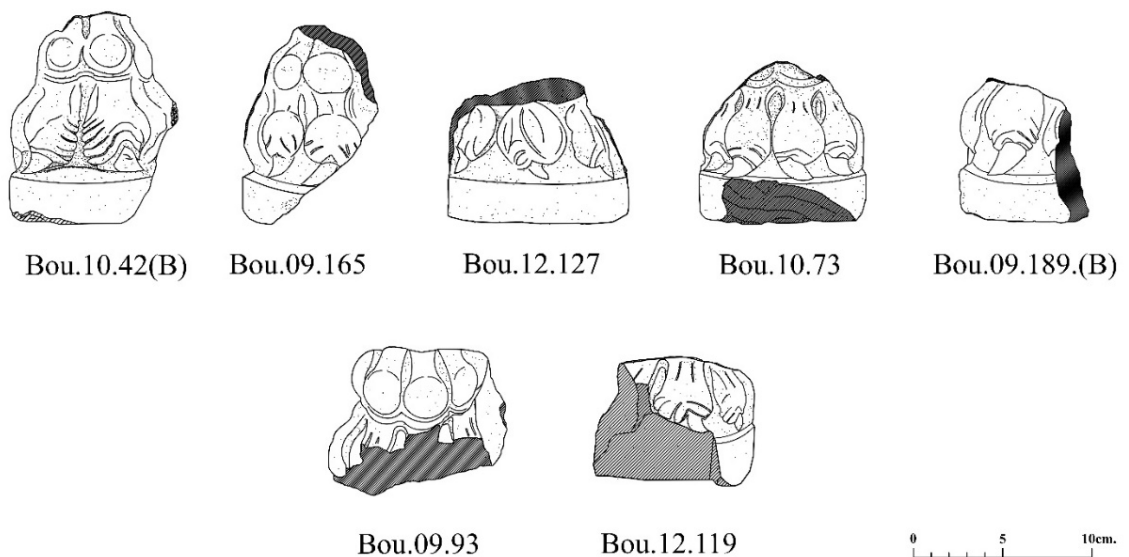


Fig. 9 Table showing the drawings of the Type 2 reliefs

Comparison

There is no precise data on when or for what purpose the claw reliefs used on the sitting steps were introduced into monumental architecture. The earliest known examples date back to the 4th century BCE. They are present in the 4th century BCE buildings of the theatres of Erythrai in Western Anatolia, Mantinea in Continental Greece, and Iaitas in Sicily⁹. In addition, the Hellenistic bouleuterions of Notion¹⁰ and Aigai¹¹ in Western Anatolia are the earliest examples of political assembly buildings. These early examples are more stylised than realistically carved feet reliefs.

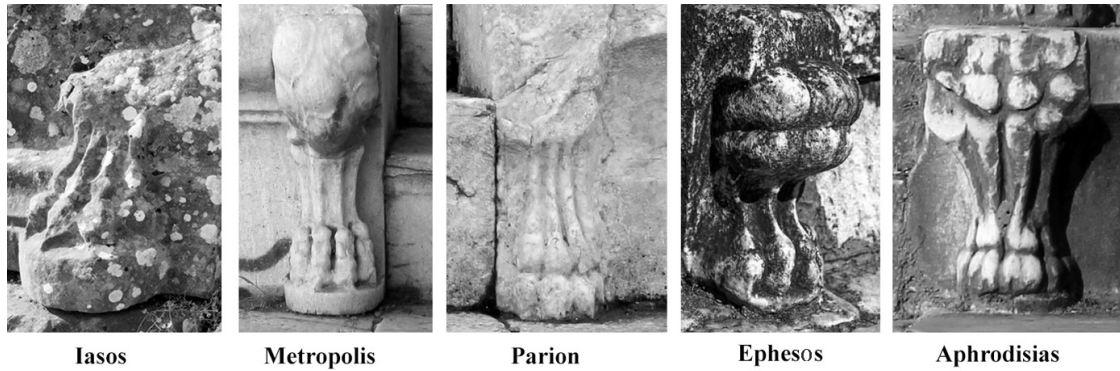


Fig. 10 Some examples of bouleuterion seats with lion feet relief

Better more realistic carved lion feet reliefs in both political and public gathering buildings were first seen in the Late Hellenistic Period¹². When the lion feet from this period and later are analysed, there is a certain typological diversity¹³. The Hellenistic Theatre in Metropolis¹⁴ in Western Anatolia houses one of the earliest and most well-preserved examples with detailed lion feet ornaments. The prohedria seats of the theatre and the seats facing the steps of the cavea are decorated with lion feet reliefs. In addition, both sides of one of the seats of honour of this building were made in the shape of a griffon, feet and head complete¹⁵. Examples of other theatre buildings with lion feet reliefs in Western Anatolia include the prohedria seats of the Hellenistic Theatre in Priene¹⁶, the Roman theatres of Miletos¹⁷, Ephesos¹⁸, Iasos¹⁹, Stratonikeia²⁰ and Rhodiapolis,²¹ and the Theatron at Magnesia ad Maeandrum²². In addition, the Late

⁹ Isler 2017, 115.

¹⁰ Büyükkolancı 1996, 373-374.

¹¹ Gürbüzler 2015, 34.

¹² Isler 2017, 115.

¹³ Isler 2017, 114.

¹⁴ Arslan 2021, 128.

¹⁵ Meriç 2004, 95; Arslan 2021, Fig. 4- 5.

¹⁶ Wiegand & Schrader 1904, 242.

¹⁷ Krauss 1973, 89.

¹⁸ Isler 2017, 115.

¹⁹ De Bernardi 1996, Tafel 11.

²⁰ Isler 2017, 734.

²¹ Özdilek 2016, 67.

²² Bingöl 1998, 82.

Hellenistic bouleuterion at Metropolis²³, the Roman bouleuterion at Ephesos²⁴, Iasos²⁵, and Aphrodisias,²⁶ and the odeion at Parion²⁷ are examples of political assembly buildings with lion's feet reliefs on the sides of the stairs (Fig.10).

This practice is frequently seen in the gathering buildings built until the middle of the Roman Period in Anatolia, was continued in the 2nd century CE, but from the end of the same century onwards, it became a stylised form for an unknown reason. In the newly built or renovated Theatre of Hierapolis²⁸, Stadions of Aphrodisias²⁹ and Magnesia³⁰, Odeion of Kibyra³¹, Roman Bouleuterion of Smyrna,³² and Gerontikon of Nysa³³ the lion feet reliefs were carved in a stylised form.

When examples above are compared with the findings from the Early Roman Bouleuterion of Smyrna, it is noteworthy that there are some differences and similarities between them. Except for the Odeion of Parion, the feet in the other buildings have an oval base as in the example from Smyrna (Fig. 3). However, in Parion, the feet reliefs extend to the floor without a pedestal. In Ephesos, Iasos, Aphrodisias, and Parion examples, the feet have the appearance of two bumps on top of each other, with the knuckles close to each other and almost adjacent. This detail is also seen in the Smyrna Type 2 examples. However, this feature is not observed in the Smyrna Type 1.

The detailed metacarpal pad design on the lion feet from Smyrna is found only in the Metropolis and Ephesos examples. In addition to these, the Metropolis and Ephesos are partially similar to Smyrna in that they have realistic details and the toes and claws in the centre, slightly spreading towards the edges. If the metatarsus sections of the reliefs are compared, the metatarsus lines continue to rise parallel to or narrower than the claw section at Iasos, Ephesos, Metropolis, and Parion examples. Only at Aphrodisias, does the metatarsus section of the lion feet appear to expand from bottom to top. At the transition to the muscular arm/leg section, the metatarsus line is much shorter in the lion feet at Ephesos compared to the others. This detail is only partially preserved on one relief from Smyrna (Fig.6-7, Bou.14.09). This example it does not have the muscular leg section, but the metatarsus part of the claw is quite short and resembles the Ephesos example.

A similar comparison with the examples from the theatres shows that they are more varied than previous examples. The first common detail in all the examples is that the feet all rest on a pedestal, similar to the Smyrna finds (Fig.11). Among these, the Magnesia Theatron example resembles the Smyrna examples both in terms of its detailed workmanship and that the two toes in the centre are more prominent when viewed from the front. Another similarity with Magnesia is that the metatarsus lines are

²³ Öz 2006, 229-231.

²⁴ Bier 2011, 33 plate 33-2.

²⁵ Baldoni *et al.* 2004, 76.

²⁶ Bier 2008, 147.

²⁷ Başaran & Kasapoğlu 2014, 195.

²⁸ Masino, 2012, 228.

²⁹ Uzunaslın 2010, 19 Fig. 10.

³⁰ Bingöl 2008, 17 Fig. 5.

³¹ Özüdoğru 2020, 234; Tarkan 2021, 366 Lev. LXI.

³² Göncü 2019b, 168.

³³ Kadioğlu 2014, 15.

kept quite short at the transition to the muscular leg section, as in Ephesos bouleuterion example. However, the design of the claws spreading to both sides in the centre of the Smyrna relief is not seen in Magnesia. In addition, the detail of the metacarpal pad, which is quite prominent in the Smyrna finds, is not prominent at all in Magnesia and other theatres except the Theatre of Metropolis. Regarding the design of the toes, the examples from Miletos, Stratonikeia, and Rhodiapolis differ from the finds from Smyrna, with their knuckles formed in the form of two bumps close by and on top of each other. In addition, some claws from the theatres of Miletos and Rhodiapolis differ from all other examples with a design consisting of 5 toes (Fig. 11).

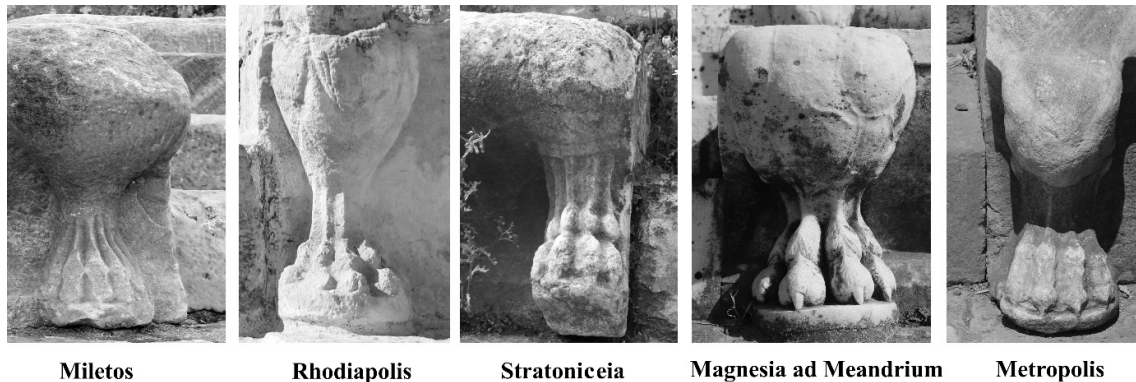


Fig. 11 Some examples of theatre seats with lion feet relief

Evaluation and Conclusion

In general, it is seen that the feet of the animals belonging to the family of big cats called pantherinae³⁴ were preferred in the seat edge decorations of ancient gathering structures. However, the typological comparisons above show that the feet have quite different designs in almost all examples. Of course, the realistic interpretation of some of the feet due to their detailed designs poses some problems in terms of which predator species they may belong to without anatomical examination. This also raises the question of whether the artists or craftsmen involved in the carving of these reliefs had the opportunity to examine these predators in detail. However, it has already been mentioned that the detailed designs in gathering structures can be seen starting from the Late Hellenistic Period. On the other hand, we also see that Greek plastic art began to portray predatory creatures such as lions and panthers in a less idealised and more realistic way from the beginning of the Hellenistic period³⁵. This also extended to other areas, such as mosaics and paintings. It is imperative to acknowledge that a significant proportion of the craftsmen engaged in construction projects during the late Hellenistic and Roman eras possessed a substantial degree of experience and expertise, thereby providing a substantial foundation from which they could draw inspiration. Lastly, it should also be pointed out that, appearance of detailed reliefs during the Late Hellenistic Period and further, might have been parallel with increasing marble usage.

Whether the examples with a fully stylised appearance were semi-worked in order to be finished at a later time or whether a stylised form was accepted as is and used in this period is another matter of debate. We believe that a detailed examination of the

³⁴ For the definition of Pantheriane see. Pocock 1917, 329-350.

³⁵ Vermule 1972, 49-59; Bliquez 1975, 381.

profiles of the remains in question will help us to decide on this subject. A second question that can be answered by analysing the profile details and anatomical features is whether the feet are to the front or the hind feet of the predator. Particularly in some prohedria seats, it can be clearly seen that the shape of the hind feet of predators such as lions and panthers in the vertical sitting position is imitated. Thus, it can be assumed that the people sitting on these seats were integrated with these predators, symbols of nobility, power, and authority. In addition, predators belonging to this family have five toes on their front feet and four toes on their hind feet³⁶. Keeping this in mind, it can be suggested that the user sitting in the prohedria seats with four toes in the feet design completes the symbolic integration mentioned above with their own feet in the middle. In examples such as the Theatre of Priene, the deep concave metatarsus profile at the transition from the foot to the leg section supports the above design purpose of the people who will sit in these seats. Again, in the Priene example, each of the feet has four toes (Fig. 12).

Of course, the use of feet reliefs on the seats in buildings such as bouleuterions, where people who held power in the city administration gathered, can be interpreted in line with this purpose. Thus, based on the design, we believe that the question of whether the feet reliefs are a symbol of power for the people who will use the seats or a traditional reflection of an iconographic practice on these buildings can be answered.

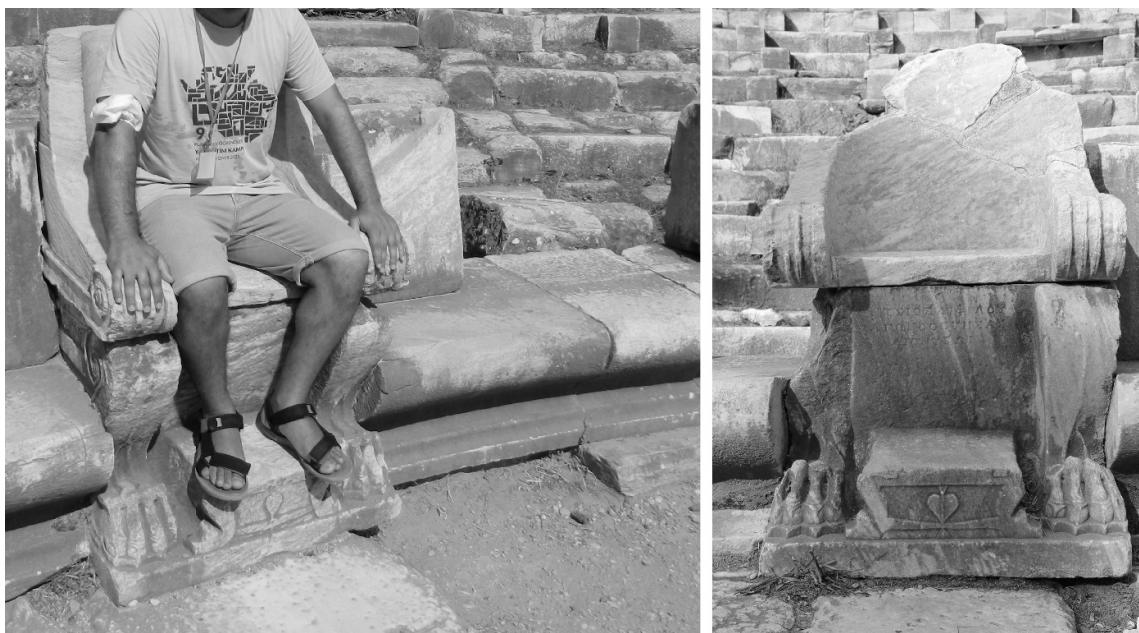


Fig. 12 An attempt to reconstruct the prohedria seats of the Priene Theatre

The first conclusion of this paper is that the feet reliefs used in theatrical planned assembly buildings may have a wide variety of typological and iconographical meanings. However, when the archaeological literature on the subject is examined, it is seen that there is no comprehensive study on either topic. The feet reliefs of the seating benches of the Early Roman Bouleuterion of Smyrna show some plastic similarities and differences, as can be seen from the comparisons made with other ancient assembly buildings in the first part of this article. The upper parts of the Smyrna examples, which

³⁶ Jardine 1834, 265.

are defined as legs, are not preserved. For this reason, comparisons were made mainly on the feet parts of the other examples. Accordingly, the Smyrna examples, with their advanced workmanship and anatomical details, belong to the group of predators such as lions or panthers rather than mythological creatures. In addition, metacarpal pad detail on both sides of the feet, which is very clearly designed, is one of the remarkable features. The Smyrna examples can be categorised into two different types based on their anatomical features. Whether this difference is related to a possible construction or repair phase cannot be determined since no in situ remains were found. In addition, there is no evidence that the other preserved architectural parts of the building may have different construction phases.

The Early Roman Bouleuterion of Smyrna, with its architectural features, is dated to the late 1st century BCE. Therefore, the date that can be suggested for the feet reliefs is should also be dated the late 1st century BCE. When we look at the examples in ancient Greek art, especially in sculpture and mosaic art, including predatory animals such as lions and panthers dated to this period, the prominent metacarpal pad design of the feet, appears as a design detail specific to this period. For these reasons, the feet reliefs used on the seating steps of the Smyrna Bouleuterion also carry this characteristic feature of the period.

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An Inkwell from the Neapolis Necropolis in the Light of Historical and Cultural Data

Tarihsel ve Kültürel Veriler Işığında Neapolis Nekropolisi'nden Bir Mürekkep Hokkası


Ayşe AVLİ * Zerrin AYDIN TAVUKÇU **


Abstract: Ink is a long-established and important material that has been used to transfer words, pictures and drawings since antiquity. Inkwells, which are part of writing sets, were originally made of shellfish, and later of materials such as terracotta, glass, faience or metal. A terracotta inkwell was recovered from a chamber tomb unearthed during a rescue excavation in the necropolis of the ancient city of Neapolis in 2010. The artifact is an impressive proof of the grave owner's literacy and possible importance in the society. The inkwell has a cavity in the center of the rim (*melandokhe*) and the sides are grooved. Remains of ink are also clearly visible on the artifact. It is important that this rare artifact was recovered from Neapolis. Based on analogical evaluations of the artifact with its glass, bronze, faience and terracotta counterparts and period characteristics, it is concluded that it can be dated to the 1st-2nd century CE.

Keywords: Neapolis • Necropolis • Roman Period • Writing Instruments • Inkwell

Öz: Mürekkep, antikçağdan itibaren kelimelerin, resim ve çizimlerin aktarılması için kullanılan, köklü ve önemli bir malzemedir. Yazı takımlarının bir parçası olan mürekkep hokkaları ise, önceleri deniz kabuklularından, sonraları pişmiş toprak, cam, fayans veya metal gibi malzemelerden imal edilmiştir. Neapolis antik kenti nekropolisinde, 2010 yılında yapılan kurtarma kazısı ile gün yüzüne çıkartılan oda mezardan, bir adet pişmiş toprak mürekkep hokkası ele geçmiştir. Eser, mezar sahibinin okuryazar bir kişi olduğunu ve toplumdaki olası önemine dair etkiyici bir kanıttır. Hokkanın ağız tablasının ortasında bir boşluk bulunmaktadır (*melandokhe*) ve kenarları yivlidir. Eser üzerinde mürekkep kalıntıları da oldukça net bir şekilde izlenmektedir. Nadir bulunan bu eserin, Neapolis'ten ele geçmesi önemlidir. Eserin cam, bronz, fayans ve pişmiş topraktan yapılmış benzerleri ve dönemsel özellikleri de dikkate alınarak yapılan analogik değerlendirmeler sonucunda, MS 1-2. yüzyıla tarihlendirilebileceği sonucuna varılmıştır.

Anahtar Kelimeler: Neapolis • Nekropolis • Roma Dönemi • Yazı Araç-Gereçleri • Mürekkep Hokkası

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Introduction

The discovery of writing tools and equipment in archaeological contexts holds significant value in understanding the prevalence of literacy within ancient societies. These artifacts, often more abundant than written documents themselves, find their

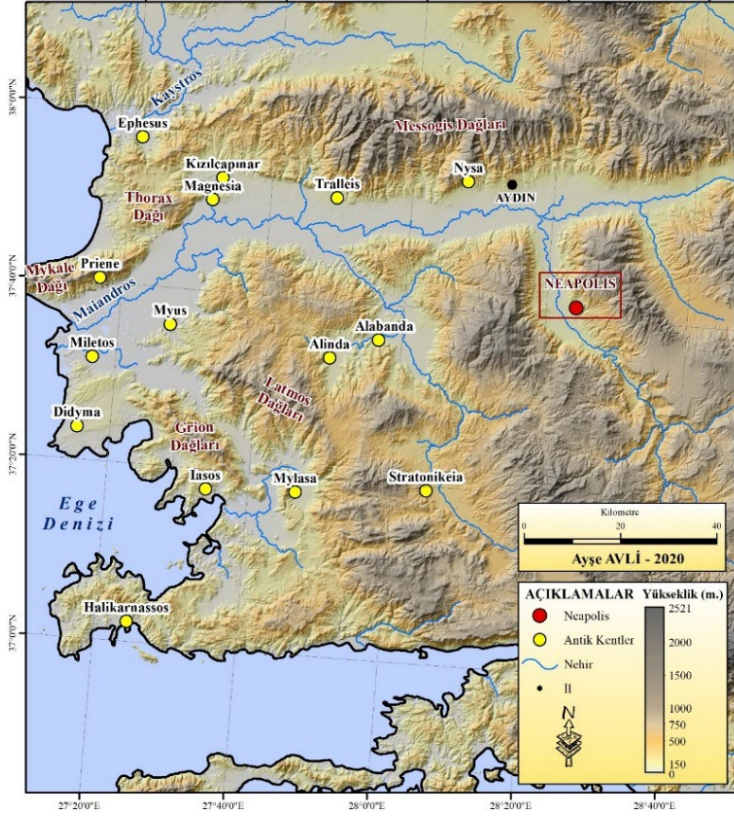


Fig.1 Neapolis Ancient City (Avli 2020, 291)

way into museums and collections through various means, including excavation and private acquisition¹. Unearthed writing implements found in situ, particularly within necropoleis, offer valuable insights into the cultural identity, profession, social status, and literacy of the deceased². This study focuses on a rare, terracotta inkwell recovered from the necropolis excavations of the ancient city of Neapolis.

The River Maiandros (Büyük Menderes)³ played a pivotal role in facilitating trade and communication between the ancient Ionian, Lydian, and Carian regions. Its fertile plains, fed by numerous mountain tributaries and their alluvial valleys, provided a vital habitat/ for human societies. The rich valleys formed by the Morsynos (Vandalas/Karacasu), Harpasos (Akçay/Bozdoğan), and Marsyas (Akçay/Çine) streams, all tributaries of the Maiandros, enabled the establishment of numerous settlements⁴. The Harpasos Valley, in particular, served as a natural route connecting the Maiandros Plain with southern Caria, further solidifying its importance as a key north-south passage within Caria⁵. Today, the Harpasos River defines the natural border between the Bozdoğan district of Aydın province and the town of Yazıkent⁶. Recent research has revealed that the Yazıkent region served as the necropolis for the

¹ Demirel Gökalp 2021, 101.

² Özer & Doksanaltı 2017, 293

³ Sarin 2021, 178; Aydın Tavukçu & Avli 2022, 570.

⁴ Akdeniz 2002, 1; Çörtük 2007, 37; Aydın Tavukçu 2019, 176; Avli 2020, 4; Akkurnaz & Çorbacıoğlu 2021, 10; Aydın Tavukçu & Avli 2022, 570.

⁵ Çörtük 2010, 91.

⁶ Aydın Tavukçu 2019, 176; Avli 2020, 4.

ancient city of Neapolis (Aurelia), located east of the Harpasos River⁷ (Fig. 1).

The ancient city of Neapolis in Caria⁸ has yet to undergo any formal archaeological investigations, including either planned excavations or surface surveys, within the boundaries of the ancient city. However, a rescue excavation conducted by the Aydın Archaeology Museum on October 28th, 2010, targeted the city's necropolis. This limited excavation unearthed two chamber tombs. The analysis of the excavations, which yielded more than 168 artifacts in total, shows that Chamber Tomb 1 was built in the early Hellenistic period and continued to be used until the Late Roman period. On the other hand, it is understood that Chamber Tomb 2 is a structure belonging only to the Roman period⁹.



Fig. 2 Inkwell, lagynos and terracotta onion-bodied unguentariums found in situ on the bench (From excavation archive; Avli 2020, 299).

Tomb Chamber 1, where the terracotta inkwell was discovered, features a two-part plan: a front room and a burial chamber. Both sections display high-quality construction techniques, employing large, well-cut stone blocks. The front room contains five terraces, two flanking each sidewall and one central terrace. The tomb chamber similarly has five terraces positioned on the right, left and central walls. Studies suggest that these terraces were constructed from a combination of large and small rectangular or square-cut stones bonded

together with mortar. Inhumation graves were found on the terraces and skeletal fragments were found along with *in situ* grave goods and inkwell¹⁰ (Fig. 2).

Writing Tools and Materials in Ancient Times

The invention of writing stands as a critical moment in human history, enabling the transmission of knowledge and events across generations¹¹. Archaeological discoveries reveal the utilization of various writing materials throughout antiquity that the most prominent are *πάπυρος/papyrus*¹² and *περγαμηνή/pergamene* (parchment-pergamene)¹³. Papyrus, one of the most important writing materials of antiquity, was

⁷ Talbert 2000, 61; Aydın Tavukçu 2019, 176; Avli 2020, 4; Akkurnaz & Çorbacioğlu 2021, 29, 38; Aydın Tavukçu & Avli 2021, 68; Aydın Tavukçu & Avli 2022, 570.

⁸ Ramsay 1960, 473; Küçükören 2010, 121; Birsell 2015, 20; Avli 2020, 4.

⁹ Avli 2020, 6-12.

¹⁰ Avli 2020, 77-80.

¹¹ Soslu 2022, 397.

¹² Liddell & Scott 1882; 1122; Atılgan 2006, 293-312; Tekçam 2007, 164-167; Kidd 2013, 239-252; Hassan 2018, 7-17; Yıldız 2021, 146-194, 206.

¹³ Liddell & Scott 1882; 1179; Sağlam 2019, 244-254; Yagi 2019, 283-292; Dağtaş 2019, 293-302;

made from a swamp plant called “cyperus papyrus”, which was grown in the Nile valley in Egypt from the 3rd millennium BCE onwards and was about 2.5-3 meters in size¹⁴. Pergament, on the other hand, is a kind of writing carrier used from the 3rd millennium BCE until the 6th-7th century CE and obtained by processing the skins of animals such as cattle, sheep, goats, pigs and donkeys¹⁵. Additionally, a diverse range of materials served as writing surfaces¹⁶: tree leaves¹⁷, tree bark¹⁸, linen cloths¹⁹, clay tablets²⁰, pottery sherds²¹, walls²², precious metals (bronz/lead sheets)²³ and even wooden tablets with wax coatings²⁴.

Invented approximately 5000 years ago in ancient Egypt, ink is a well-established

Sibilia *et al.* 2021, 1-12; Yıldız 2021, 146-194, 168-194, 206.

¹⁴ Demiriş 1995, 10-11; Atılğan 2006, 293-312; Tekçam 2007, 164-165; Kidd 2013, 239-252; Yıldız 2021, 146-147.

¹⁵ Demiriş 1995, 14-17; Tekçam 2007, 168; Sağlam 2019, 244-254; Yagi 2019, 283-292; Dağtaş 2019, 293-302; Yıldız 2019, 168-194.

¹⁶ Demiriş 1995, 3-19; Yıldız 2021, 88-194; Soslu 2022, 399. Archaeological evidence indicates that writing originated with inscriptions carved on stone, clay, wax tablets, and tree bark between 3500 and 3000 CE, with papyrus, parchment, and paper being introduced in subsequent periods.

¹⁷ Demiriş 1995, 3; Yıldız 2021, 87-88. Since they are readily available in nature, they were easily adopted as writing instruments and especially the leaves of palm trees have been used for centuries. Especially olive tree leaves are known to be used in voting.

¹⁸ Demiriş 1995, 3-4; Yıldız 2021, 88. Bark, which is more useful than tree leaves, continued to be used in various places and periods until the widespread use of papyrus. Beech wood was used in Rome, while the bark and trunk parts of the linden tree continued to be used until the spread of papyrus in Rome and the development of Roman-Egyptian relations in the 2nd century BCE.

¹⁹ Demiriş 1995, 4. Linen cloths, whose use as writing instruments began with the Ancient Egyptians, were also used in Ancient Roman history to write some religious ceremonial rules.

²⁰ Demiriş 1995, 4. In Assyria and Babylonia, all writing was done on sun-dried or fire-baked bricks and tablets. While the Hittites wrote in cuneiform on these tablets during the Imperial Period, these tablets were also found in Crete and Knossos.

²¹ Demiriş 1995, 4; Çelgin 2024, 395. The shards of pottery made of clay or earthenware containing other silicates were also inscribed. Ancient people used these ceramics to make ephemeral documents such as tax and payment slips. Such pottery shards were called “ὄστρακον (ostrakon)”.

²² Demiriş 1995, 5. The oldest examples of graffiti date from the time of Sulla (88-78 BC). The writings on the wall include various announcements, quotations from poets, trivial sayings, calculations, greetings, words of love, and words and signs containing criticism.

²³ Demiriş 1995, 5-6; Gavrilaki and Tzifopoulos 1998, 344-347. Precious metals such as gold and silver were rarely used as writing tools and instruments. Various inscriptions were written especially on gold bands used to cover the mouth and eyes of the dead. On the other hand, bronze plates were used to inscribe votive inscriptions, laws, treaties and ceremonies.

²⁴ Demiriş 1995, 7-9; Yıldız 2021, 89-119; Çelgin 2024, 326. Wooden tablets called “λευκόμα (leukoma)” were used for writing in antiquity. They were sometimes written on bare wood, sometimes after being coated with a new compound similar to varnish. In the Greek and Roman world, from ancient times, wooden tablets were coated with wax (which could be of different colors), and writing was also done on them.

and ahead of its time tool for transcribing words used since antiquity²⁵. Finds show that different types of ink were used for written documents in antiquity²⁶. It is known that black ink was produced in ancient Egypt in 2500 BCE by mixing aqueous gum with carbon black²⁷. Vitruvius gave detailed information about the preparation of ink in the 1st century BCE; Dioscorides stated that black ink was produced 75% from carbon black and 25% from gum²⁸. In fact, it has been found that when excavations were cleaned to remove the dust on these ink inscriptions, they became more readable instead of deteriorating²⁹. This ink production technique remained dominant for a significant period in the Mediterranean world³⁰. It has also been determined that black ink is produced by burning resins and mixing them with gum, or from a black substance secreted from the ink bag of the σέπια (cuttlefish-sepia)³¹. Apart from black ink, another ink that has been used since time immemorial is red ink, which was used even in the oldest Egyptian papyri. It is called “μελάνιον κόκκινον (melanion kokkinon)”³² in Greek and “minium” or “rubrica” in Latin³³. Unexpectedly, lead is regularly present in both red and black inks and is associated with phosphate, sulfate, chloride and carboxylate. The source of the red ink, apart from the cited claims, was red ochre; alternatively, the red color was obtained from heated yellow ochre rather than from naturally occurring hematite³⁴. This ink was also made from zincifer, leech, cinnabaris, coccus and some varieties of red earth³⁵. Another type of ink close to black, prepared with different formulas in ancient times, was green. While emperors signed their documents with red ink, the heirs of emperors would sign their documents with green ink. This ink was called “κιννάβαρι πράσινος (green cinabre)”³⁶ or “βατραχέιον/βάτραχος χρωμα (batrakheion khroma)”³⁷. While it was rare in ancient Greece, it was used extensively in

²⁵ Christiansen *et al.* 2020, 1.

²⁶ Yıldız 2021, 206.

²⁷ Liddell & Scott 1882; 405; Demiriş 1995, 21; Şahin 2010, 61-62; Alova 2013, 48, 345; Hassan 2018, 8; Şahin 2018, 65; Ghigo *et al.* 2019, 2; Yıldız 2021, 206-213; Çelgin 2024, 115, 345. Black ink, historically referred to as “μελαν (melan)”, “γραφικόν μέλαν (graphikon melan)”, “μελάνιον (melanion)”, “atramentum” and “atramentum librarium” has been the most widely used ink for centuries. Over time, it became known as “έγκαυστον (enkauston)”, or “έγκαυστική (enkaustike)” with its color tone varying across different periods and regions.

²⁸ Ghigo *et al.* 2019, 4-12; Sibilis *et al.* 2021, 1-12; Yıldız 2021, 206-207. A recent archaeometric study in conjunction with an archaeometric study has shown that in situ black ink (in combination with its presence in an earthy environment and the destruction of the bronze inkwell) contains significant amounts of silicates and common clay minerals, cerussite and malachite, and Pb- and Cu-bearing carbonates.

²⁹ Demiriş 1995, 21.

³⁰ Şahin 2010, 61-62; Şahin 2018, 65; Yıldız 2021, 206.

³¹ Yıldız 2021, 206-207, 212.

³² Çelgin 2024, 345.

³³ Demiriş 1995, 21; Kelly-Simpson 2003, 6; Alova 2013, 369, 530; Yıldız 2021, 214-217.

³⁴ Christiansen *et al.* 2020, 1-2.

³⁵ Demiriş 1995, 21; Kelly-Simpson 2003, 6; Yıldız 2021, 214-217.

³⁶ Çelgin 2024, 453.

³⁷ Çelgin 2024, 102; 592.

Latin manuscripts³⁸. Inisialler brown thuja ink, made from the branches of the white buckthorn or mountain plum, diluted with wine and a little vitriol, was used less frequently in ancient manuscripts than other colors³⁹. In addition to these colors, inks of other colors were also used⁴⁰.

The development of writing implements progressed over time, with a shift towards softer materials for finer writing⁴¹. Early tools included styluses made of hard materials, followed by the κάλαμος (calamus)⁴², στύλος (stylus)⁴³ and eventually, feather pens πτερὸν (penna)⁴⁴ and brushes⁴⁵.

Beyond the fundamental components of paper, ink, and pens, the act of writing in the ancient world necessitated a variety of tools and equipment. These included inkwells for storing and readily accessing ink; σπόγγος - sponges (spongia)⁴⁶ or erasing tools such as ξυστήρας (scrapers) (σβήστρον - rasorium, σβήστρον - rasoria, ξυράφι - novacula, ξύστρα - scalpra) for correcting mistakes; lead disks (μόλυβδος - molibdos, plumbus)⁴⁷ employed for drawing; πυξίδα (compasses) and κανόνας (rulers) (κανών - canon, νόμος - norma, κανών - regula, γραμμή - linearium) for precise measurements; paperweights to hold writing materials in place; and finally, κουτί (boxes) (θήκη - theca, θήκη καλαμαριού - theca calamaria, γραφή - graphiara, theca cannaum, βιβλιοθήκη - libraria)⁴⁸ for organizing and transporting these various writing implements.

In the ancient world, inkwells played a vital role in preserving ink, the lifeblood of writing implements. These containers possessed various designations amongst the Greeks and Romans⁴⁹. The Greek term "ἐνκαυστικόν (enkaustikon)" translating to "burnt baked earth" serves as the etymological root for inkwells⁵⁰. Their Latin counterpart, "μελαντήριον (atramentarium)⁵¹" denotes a similar function. Additional

³⁸ Yıldız 2021, 213.

³⁹ Demiriş 1995, 22; Yıldız 2021, 211.

⁴⁰ Demiriş 1995, 21-22; Şahin 2010, 61-62; 2018, 65; Yıldız 2021, 206-218.

⁴¹ Demiriş 1995, 22; Yıldız 2021, 197.

⁴² Tekçam 2007, 165; Çelgin 2024, 283. In ancient Greece, writing was done on papyrus with a reed pen called Grek. κάλαμος (kalamos), Lat. calamus or canna.

⁴³ Demiriş 1995, 22; Božič & Feugère 2004, 21-41; Tekçam 2007, 164-167, 212; Terpstra 2014, 101, Fig. 6; Yıldız 2019, 329; 2021, 197-206; Demirel Gökalp 2021; Gül 2022a; Gül 2022b, 16-28; Soslu 2023, 104; Çelgin 2024, 503.

⁴⁴ Demiriş 1995, 20-21; Çelgin 2024, 475. The "penna" made of bird feathers was probably introduced with the emergence of parchment. Feathers of animals such as eagles, geese and crows were used for penna.

⁴⁵ Demiriş 1995, 22; Tekçam 2007, 164-167, 212; Yıldız 2019, 329; Yıldız 2021, 197-206; Demirel Gökalp 2021.

⁴⁶ Çelgin 2024, 494.

⁴⁷ Liddell & Scott 1882, 1020; Alova 2013, 453; Çelgin 2024, 375.

⁴⁸ Liddell & Scott 1882; 674; Ignatiadou 2017, 261-266; Yıldız 2021, 218; Amitai-Preiss *et al.* 2023, 213-216; Çelgin 2024, 115.

⁴⁹ Demiriş 1995, 22; Yıldız 2021, 218-222. The aforementioned tools and materials collectively form what is referred to as the "scripturale" and "scriptionale" writing suite. These items could be found either individually or in combination.

⁵⁰ Soslu 2022, 399; Liddell & Scott 1882, 603.

⁵¹ Demiriş 1995, 22; Özer & Doksanaltı 2017, 293; Soslu 2022, 399.

Greek terms employed for inkwells include "ἄγγος μελανδόχον (angos melandokhon)" "βρόχις (brokhis)", "κάμαριον (kamarion)", "καλαμάριον (kalamarion)" and "καλαμάρι (kalamari)"⁵². Interestingly, ancient Greek inkwells often featured a dedicated opening on their exterior, referred to as "μελανδόχη (melandokhe)", "μελανδοχείον (melandokheion)" or "μελανδόχον (melandokhon)" specifically designed to accommodate the reed pen⁵³.



Fig. 3 Neapolis Inkwell

lid, especially in metal ones⁶⁴. They could also be single or double, and could be

Inkwells with narrow mouths and small lids, which are mandatory in writing sets, or atramentariums⁵⁴, could be made of mussel and oyster shells⁵⁵ at first, and later from terracotta⁵⁶, glass⁵⁷, tiles⁵⁸ or metal⁵⁹ materials⁶⁰. Bowl-shaped inkwells are seen in the Hellenistic Period and are especially specific to Phoenicia and Palestine⁶¹. In the Roman Period, inkwells began to appear as cylindrical, flat-bottomed and single-handled types⁶². In addition, inkwells made of terracotta, metal and lead are seen more in the Hellenistic and Roman Periods⁶³. Inkwells, which generally have cylindrical bodies, have a hinged

⁵² Liddell & Scott 1882, 733; Yıldız 2021, 218.

⁵³ Demiriş 1995, 22; Tekçam 2007, 26; Avli 2020, 77; Yıldız 2021, 219; Çelgin 2024, 345.

⁵⁴ Şahin 2018, 65; Yıldız 2019, 330; Soslu 2022, 399.

⁵⁵ Baraldi *et al.* 2009, 165, Fig. 3b; Marwan *et al.* 2022, s. 18; Soslu 2022, 398.

⁵⁶ Richter 1916, 64, 66, Fig. 3; Eiseman 1975, Fig. 1-3; Baraldi *et al.* 2009, 165, Fig. 3b; Erlich 2017, 50, Fig. 10; Özer & Doksanaltı 2017, Fig. 10; Martini 2018; Streckert & Seevens 2019, 51-52, Fig. 1-2; Vrtal 2021; Yıldız 2021, 219; Soslu 2022; <https://www.metmuseum.org/art/collection/search/249048?rpp=30&pg=1&ft=inkwell&pos=25>;

https://www.metmuseum.org/art/collection/search/252501?searchField=All&sortBy=Relevance&what=Inkwells&ft=*&offset=0&rpp=20&pos=7 (Access date: 26.04.2024); <https://www.pinterest.ch/pin/410672059753502808/>; <https://the-past.com/feature/age-of-ink-inkwells-and-writing-in-roman-britain/> (Access date: 25.04.2024).

⁵⁷ Lightfoot 2013, 431, Fig. 3-4; Soslu 2024, 104, Kat. No. 263.

⁵⁸ Kidd 2013, 243, Fig. 4.

⁵⁹ Bar-Yosef *et al.* 1974, Pl. 61, Fig. D; Wise 1986; Kohlert-Németh 1990, 92, Fig. 54; Goranson 1991; Rémazeilles & Conforto 2008; Baraldi *et al.* 2009, 165, Fig. 3a; Şahin 2010, 61-62, Lev. XV, F4-6; Rasmussen 2012, 2957, Fig. 2; Chatterjee 2014/2015, 210; Çelikbaş 2016, 175-176, Lev. XXXIX, Kat. No. J1-J2; Erlich 2017, 47-48, Fig. 7a, 8; Şahin 2018, 65, Lev. 15. 31, F5-F8; <https://the-past.com/feature/age-of-ink-inkwells-and-writing-in-roman-britain/> (Access date: 25.04.2024); Sibilja *et al.* 2021, 3, Fig. 1.

⁶⁰ Şahin 2018, 65; Yıldız 2019, 330; Soslu 2022, 399.

⁶¹ Erlich 2017, 49.

⁶² Soslu 2022, 398.

⁶³ Erlich 2017, 49.

⁶⁴ Şahin 2018, 65; Yıldız 2019, 330; 2021, 219.

connected to each other by putting red ink in one and black ink in the other⁶⁵.

The utilization of inkwells in both daily life and commercial settings can be readily attributed to a variety of writing activities, including the creation of texts, notes, diaries, reports, and similar documents. Given the significant importance placed on writing in the ancient world, as well as its presence in sacred or burial contexts, inkwells likely served functional roles in ritual practices in certain instances. The most important of these rituals was that the followers of Mithras, who identified themselves as the inheritors of antiquity, were marked on their foreheads with ink, and in mystery rituals, especially Mithras rituals, ink was used to write in various places. For magicians in the cult of Mithras, the use of ink and writing has become highly functional for such magical and mysterious rituals⁶⁶. The manner in which writing tools, including inkwells and pens, were employed has been illustrated in numerous archaeological artifacts, particularly on grave steles⁶⁷. Inkwells depicted in reliefs generally fall into two categories. The first type consists of tripod inkwells, which are round in shape and often shown with a pen on their sides and exterior⁶⁸. The second type includes cylindrical inkwells, depicted on some steles, which contain long, thin pens inside. These cylindrical inkwells frequently feature a round component resembling a handle for lifting the lid, located at their openings⁶⁹.

Neapolis Inkwell

A terracotta inkwell / atramentarium, discovered in Chamber 1 of the Neapolis Necropolis tomb, forms the basis of our study and suggests that the tomb's owner was a learned individual⁷⁰ (Fig. 3). The inkwell was found adjacent to the skeleton, alongside various other artifacts such as a lagynos and bulbous unguentaria, located on the terrace⁷¹ (Fig. 2). This inkwell is among the rare and significant findings, as it was discovered *in situ* within the tomb with black ink spilled from it. This discovery provides valuable insights into the cultural identity, profession, social status, and literacy of the tomb's owner⁷².

The Neapolis inkwell, crafted from orange clay with mica features a shiny reddish-brown slip⁷³. This inkwell is characterized by a broad, everted rim and a swollen body, tapering to a conical base that narrows towards the bottom. The upper section of the container, marked by double grooves on the rim and middle, has a slightly concave structure designed to prevent ink from leaking. At its center, there is a vertical

⁶⁵ Yıldız 2021, 219.

⁶⁶ Martini 2018, 35.

⁶⁷ Božič & Feugère 2004, 21-41; Yıldız 2021, 219, Pic. 28-32, 36-37.

⁶⁸ Amitai-Preiss *et al.* 2023, 213-216; Yıldız 2021, 219, Pic. 28-32, 36 -37.

⁶⁹ Yıldız 2021, 219, Pic. 28-32, 36-37.

⁷⁰ Museum Inventory No.: 2013-84; Dimension: Height: 4,8 cm; Width: 6,8 cm; Mouth Diameter: 5,4 cm; Base Diameter: 4 cm; Melandoche Hole Diameter: 1,5 cm.

⁷¹ Avli 2020, 57-65, 74-75.

⁷² Özer & Doksanaltı 2017, 293; Avli 2020; Aydın Tavukçu & Avli 2021. The architectural features of the chamber tomb, along with the discovery of a diverse range of rare artifacts, including gold, glass, terracotta, metal, bronze, and tiles, provide evidence that it was utilized by individuals of high status.

⁷³ Munsell Color Catalog. Clay Color: 10 R 7/6; Slip Color: 7.5 R 4/8.

cylindrical cavity, or ink drain, with a very small diameter. This cavity, known as the circular melanokhe hole, has various designations and is intended to hold a reed pen. The artifact, which possesses a thin wall displaying wear, a patina layer, and clear ink residues, is a significant and rare find for Neapolis in archaeological terms (Fig. 4).

A detailed look at the inkwells that have been unearthed through archaeological excavations or other means and brought into the literature reveals that there are not many examples in Anatolia. Although the majority of the similar Neapolis inkwells are from outside Anatolia, there are a few similar examples in Anatolia, albeit rare.

One of the earliest examples of terracotta inkwells was recovered during the Porticello Excavation in the Straits of Messina, conducted under the auspices of the University of Pennsylvania Museum⁷⁴. The inkwell, which dates to the Classical or Hellenistic Period, is rough and undecorated and belongs to a much earlier period than the Neapolis example. This artifact features a semi-spherical upper part with a vertical hole of a larger diameter than that of the Neapolis example, and it terminates with a round base.

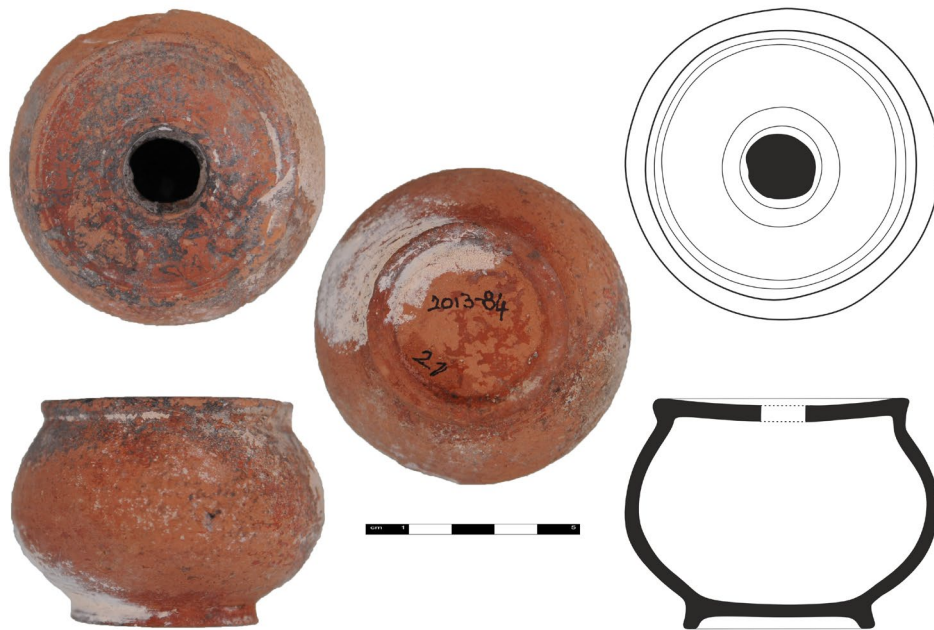


Fig. 4 Photograph and drawing of the Neapolis Inkwell
(Photographed and drawn by Ayşe Avli; Avli 2020, 77-80, Cat. No. 64)

Four bowl-shaped terracotta inkwells⁷⁵ from Maresha in southern Israel each feature a melanoché hole. Two of these inkwells have concave tops, while the other two have convex tops, one of which is adorned with a tongue motif decoration. The Israeli examples, examined by Erlich, dated to the Hellenistic Period. Although these artifacts are similar to the Neapolis inkwell in terms of material and size, they differ significantly in form.

⁷⁴ Eiseman 1975, 374-375, Pl. 70, Fig. 1-3; Avli 2020, 79.

⁷⁵ Erlich 2017, 49-50, Fig. 10.

A strongly similar terracotta atramentarium⁷⁶ to the Neapolis example was discovered in the Northern Necropolis of Aizanoi. This artifact, dated to between the 1st century BCE and the 1st century CE based on its grave context, is small, circular, and slightly swollen in form. The primary difference between this conical-based artifact and the Neapolis inkwell is the presence of a handle, used for carrying, which was found broken in half.

Another terracotta inkwell found in the Amanishakhete Palace was shaped with a concave top to prevent the ink from flowing out⁷⁷. This round-shaped artifact, with a small-diameter hole in the middle, features a conical body that narrows towards the bottom and is finished with a high pedestal. Dated between the 1st century BCE and the 1st century CE, the artifact in the National Museum of Sudan is not very compatible with the Neapolis inkwell. Unlike the Neapolis example, the body surface and upper parts of this inkwell were decorated with irregular dotted patterns made with a pointed tool while the clay was still wet. On the top cover two flat vertical handles are placed on both sides and a small hole is drilled.

A inkwell⁷⁸ from the Roman Imperial Period found at on the West Side of ancient Shiloh is made of terracotta, similar to the Neapolis example, and features a conical body that narrows towards the base. This crude and undecorated inkwell has a melanoché hole on its upper part. Although this artifact, with its simple craftsmanship, does not share a similar form with the Neapolis example, it is significant for illustrating the form of a terracotta inkwell.

An inkwell on display at the Metropolitan Museum of Art, dated to the Roman Imperial Period⁷⁹. Made of terracotta and covered with green glaze to give the appearance of metal, the piece has two bands in relief on the slightly curved upper part. This artifact features two relief-made bands on its slightly curved upper part. The entire body surface is adorned with vegetal decorations, specifically vine leaves, created using the relief technique. In the center of these leaves is a relief rosette decoration. Although it is not similar in form to the Neapolis example, the fact that it is made of terracotta and its size and melandokhe hole are important for analogical evaluation.

Similar inkwells⁸⁰ made of terracotta and (with) glazed that were production waste, were found in the New Testaccio Market Excavation in Rome. They were dated Flavianus- Traianus Period. As in the Metropolitan Museum example mentioned above, there are curved branch/plant and relief dot decorations on the body surfaces.

Apart from these artifacts, Metropolitan inkwell, is dated to the 1st -2nd century CE⁸¹. In terms of size and form, the piece is parallel to the Neapolis example. The concave

⁷⁶ Özer & Doksanaltı 2017, 293, Fig. 10.

⁷⁷ Vrtal 2021, 131, Pl. 1; Soslu 2022, 402.

⁷⁸ Streckert & Seevens 2019, 51-52, Fig.1-2.

⁷⁹ Richter 1916, 64, 66, Fig.3; Avli 2020, 79;

<https://www.metmuseum.org/art/collection/search/249048?rpp=30&pg=1&ft=inkwell&pos=25> (Access date: 07.05.2024).

⁸⁰ Martini 2018, 30-31, Fig. 2.

⁸¹ Thompson 2007, 170-173, Im. 37; Avli 2020, 79;

https://www.metmuseum.org/art/collection/search/252501?searchField=All&sortBy=Relevance&what=Inkwells&ft=*&offset=0&rpp=20&pos=7 (Access date:

upper part has a circular melandoche hole. The terracotta artifact with three mask reliefs on this upper part has a conical body and a flat base.

A large number of terracotta inkwells recovered from Pompeii have been dated to the 1st - 4th century CE. Some of the artifacts preserved in the Naples Museum contain traces of ink, as in the Neapolis example⁸².

The terracotta artifacts⁸³ found in different places in Rome and preserved in various museums generally have round or conical forms that narrow downwards, and their edges are slanted outwards. These artifacts have a melanoché hole in their upper middle parts, and their only difference from the Neapolis inkwell is that they have small overflow holes.

There are also terracotta inkwells⁸⁴ with similar form features in Ostia, dating back to the 2nd century CE. The upper parts of the materials with truncated conical bodies are left concave. The inkwells that narrow downwards and end with a small flat bottom show features parallel to the Neapolis example.

A similar inkwell⁸⁵ made of terracotta with inscriptions is preserved in the British Museum. The artifact, dating back to the 1st - -3rd centuries CE, is painted in a dark brown-black tone and is almost identical in form to the Neapolis inkwell. Just like the Neapolis example, this inkwell has double grooves on the edges of its upper part and a circular hole in the middle of this slightly concave part. It is observed that the body of the artifact, which is almost flat downwards, ends with a protruding ring base.

A terracotta inkwell⁸⁶ preserved in the Museum of London has sloping mouth, swollen body on one side, tapering towards the bottom and ending in conical base. The upper part of the inkwell dated to the Roman Period, shows a concave structure to prevent the ink from flowing out, and there is a melandokhe cavity with a very small diameter in the center. The inkwell from Samos is very similar to the Neapolis example due to the aforementioned characteristics.

A glazed inkwell in the G. Asproni National Archaeological Museum, dated to the Roman period⁸⁷. The inkwell, which has a spherical body, a slanted mouth and a slightly concave upper part, ends with a slightly high base that narrows towards the bottom.

The bronze inkwell recovered from Patara, although made of a different material, has similar features in terms of form to the Neapolis example⁸⁸. The Patara example has been dated to the first quarter of the 1st century BCE. The example has a semi-spherical body and a hole in the center of its concave lid. The example with a protruding mouth has a semicircular handle, which is not present in the Neapolis artifact.

In addition to inkwells made of terracotta and bronze, there are also inkwells made

26.04.2024).

⁸² Baraldi *et al.* 2009, 165, Fig. 3b; Yıldız 2021, 219.

⁸³ Martini 2018, 31-33, Fig. 3-5.

⁸⁴ Martini 2018, 33, Fig. 6.

⁸⁵ Molina 2010, 4; <https://www.ateneanike.com/historia-de-roma/arte-ciencia-y-literatura/escritura/> (Access date: 04.01.2025).

⁸⁶ <https://the-past.com/feature/age-of-ink-inkwells-and-writing-in-roman-britain/> (Access date: 25.04.2024).

⁸⁷ Martini 2018, 30-31, Fig. 1.

⁸⁸ Şahin 2010, Lev. XV, F4, No: XIII; Şahin 2018, 65, Lev. 15. 31, F5.

of glass, such as those exhibited in the Metropolitan Museum of Art. The advantage of these inkwells is that the writer can see how much ink is left when using the inkwell. However, there are not many inkwells made of glass due to their fragility. The Metropolitan examples dated to the 1st and 2nd centuries CE are distinguished from each other by slight differences in type. In the first example⁸⁹, there is a concave circular space in the middle of the domed upper part, while there is a protrusion separating the upper and lower parts. The body narrows downwards and ends with a flat base. The second example⁹⁰ has a semi-spherical body, and the domed body of the artifact narrows downwards and ends with a protruding ring base. It has been determined that both inkwells are almost similar in form to the Neapolis example, but the presence of a different shaped handle hole on the upper part of the second example is a dominant distinguishing feature.

Inkwells made of faience are much rarer. One of these examples was found in Fayoum⁹¹. The material, dated to the Early Roman Period, has a round form and was made with simple workmanship. The upper part of the vessel was left slightly concave so that the ink would not leak out, and this part was surrounded by a groove. The diameter of the hole in the middle is small. The inkwell, which has a thick wall, does not have a handle or any holes for carrying and hanging purposes.

Evaluation and Conclusion

It has been determined that Tomb Chamber 1, where the Neapolis inkwell was found, was built during the Hellenistic Period and continued to be used until the end of the Roman Period, based on the dating of the grave goods found inside. This long period of use makes it difficult to date the inkwell in question. The fact that the inkwell was found *in situ* on the terrace with the black ink inside flowing around it is quite important data. In this sense the artifact, shows that the person lying in the tomb was a literate/wise person in daily life and provides impressive evidence of his status in society.

The inkwell found *in situ* in the grave should have been found with a stylus made of organic or inorganic material, but no such finding was found in the rescue excavation. The Neapolis inkwell with its broad, everted rim is quite striking with its swollen body and its form that narrows towards the bottom and ends with a low conical base. The grooved upper part of the container has a slightly concave structure and there is a circular melanoché hole at its center. The artifact, on which ink residues are clearly seen, is a valuable find for Neapolis and is quite rare in archaeological terms. The black ink found in the Neapolis inkwell was used in a wide variety of compositions and shades throughout antiquity for long periods of time. As mentioned in the text, Vitruvius wrote about black ink in the 1st century BCE, thus clarifying the use of black ink in this period.

A detailed examination of terracotta inkwells obtained from various excavations worldwide and preserved in different museums, as documented in the literature, reveals that none are identical to the example from Neapolis. Inkwells are exceptionally rare when considering the excavations conducted in Anatolia and the collections

⁸⁹ Lightfoot 2013, 426, Fig.3;

<https://www.metmuseum.org/art/collection/search/249364?searchField=All&sortBy=Relevance&ft=inkwell&offset=0&rpp=30&pos=29> (Access date: 07.05.2024).

⁹⁰ Lightfoot 2013, 426-427, Fig. 4.

⁹¹ Kidd 2017, 243, Fig. 4.

preserved in museums. While the reason for their scarcity is unclear, it is evident that inkwells are rare objects.

While there are only 2 terracotta examples dated to the Classical and Hellenistic Periods, 12 terracotta inkwells are dated to the Roman Period. The bronze artifact recovered from Patara, the 2 glass specimens in the Metropolitan Museum and the faience inkwell from Fayoum also belong to the Roman Period. Although not identical, inkwells most commonly found during the Roman Period and traceable to the Classical Period have shown little variation in form over time. It has been observed that they generally consist of a conical body, a slightly rising base and a concave or convex profile on the upper part so that the ink does not leak. In the upper middle parts of the form, there is a small melandoche hole so that the ink can be taken with a stylus. While some examples from the Roman Period have plant or geometric motifs on the glazed surface, no decoration other than grooves is included in the Neapolis example. Among the terracotta examples, the masked example in the Metropolitan Museum, dated to the 1st-2nd century CE; the inscribed example in the British Museum, dated to the 1st-3rd century CE; and the glazed example in the Museum of London, dated to the Roman Period, are the most similar to the Neapolis inkwell. In general, these terracotta inkwells, which date to the 1st - 2nd century CE and the Roman Period, have a small projecting base, a conical body, a concave or flat upper profile, and a melandoche hole in the upper center.

Considering the forms and features of similar examples made of glass, bronze, or tiles, as well as similar examples made of terracotta, it has been concluded that the Neapolis atramentarium can be dated to the 1st - 2nd centuries CE. In addition, this date is supported by the unguentaria with onion bodies made of terracotta found on the same terrace in the chamber tomb along with the inkwell.

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Pre-Christian Polytheism in Ancient Armenia: A Syncretic World of Faith during the Orontids, Artaxiads and Arsacids

Antik Armenia'da Hristiyanlık Öncesi Çok Tanrıcılık: Orontidler, Artaksiadlar ve Arşaklılar Dönemi'nde Senkretik Bir İnanç Dünyası


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Abstract: Pre-Christian Armenia's religious landscape was a diverse blend of polytheistic beliefs shaped by its position at the crossroads of various civilizations. The Armenian pantheon and religious practices incorporated elements from Ancient Persia, Asia Minor, Phrygia, Greece, Rome, Syria, and Mesopotamia, with a significant Iranian influence due to ruling dynasties like the Orontids, Artaxiads and Arsacids. Early chroniclers such as Agat'angelos and Movsēs Xorenac'i describe this syncretism, highlighting key figures like Aramazd, Anahita, Mihr, and Vahagn as representations of both local and Zoroastrian belief. This paper delves into the intricate syncretic nature of Armenian polytheism, focusing on the interplay between temples, mythology, and societal customs. It also examines how cultural continuity allowed ancient religious traditions to influence Armenia's spiritual identity long after its Christianization, highlighting the enduring legacy of pre-Christian beliefs in the formation of Armenian religious and cultural history.

Keywords: Syncretism • Polytheism • Zoroastrianism • Armenian Mythology • Pre-Christian Armenia

Öz: Hristiyanlık öncesi Armenia'nın dini görünümü, çeşitli medeniyetlerin kavşağındaki konumuyla şekillenen çok tanrılı inançların çeşitli bir karışımıydı. Armenia panteonu ve dini uygulamaları antik Pers, Küçük Asya, Phrygia, Hellen, Roma, Suriye ve Mezopotamya'dan unsurlar içermekle birlikte, Orontidler, Artaksiadlar ve Arşaklılar gibi hüküm süren hanedanlar nedeniyle İran etkisi taşımaktaydı. Agat'angelos ve Movsēs Xorenac'i gibi erken dönem yazarları bu senkretizmi betimleyerek Aramazd, Anahita, Mihr ve Vahagn gibi kilit figürlerin hem yerel hem de Zerdüşt inancın temsilleri olduğunu vurgulamışlardır. Bu makale, tapınaklar, mitoloji ve toplumsal gelenekler arasındaki etkileşime odaklanarak Armenia çoktanrıcılığının karmaşık senkretik doğasını incelemektedir. Ayrıca, kültürel sürekliliğin eski dini geleneklerin Armenia'nın ruhanî kimliğini Hristiyanlaşmasından çok sonra bile etkilemesine nasıl izin verdiğini analiz ederek Armenia dini ve kültürel tarihinin oluşumunda Hristiyanlık öncesi inançların kalıcı mirasını vurgulamaktadır.

Keywords: Senkretizm • Çoktanrıcılık • Zerdüştlük • Armenia Mitolojisi • Hristiyanlık öncesi Armenia

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Introduction

Armenia's geographical position influenced not only the region's social and economic structure but also shaped its religious life throughout various periods. The western part of the region was dominated by Phrygian and Anatolian gods or traditions, while the southern and eastern regions, due to their proximity to Iranian civilization, were naturally dominated by ancient Persian gods and beliefs. As the ancient geographer Strabo eloquently explains, "the Persian world was the principal source of Armenian customs and traditions"¹. This influence was rooted in the fact that Armenia's three main dynasties—the Orontids, Artaxiads, and Arsacids—were of Iranian origin, which facilitated the introduction of Persian customs and linguistic elements into Armenia². According to Ananikian, Armenian and even Georgian academics prefer to see the pre-Christian religions of Armenians and Georgians as "local" or "indigenous" traditions with some Iranian elements³. On this point, Ananikian's observation is still valid despite the passage of time⁴.

The religious diversity of ancient Armenia was not limited to this duality. Depending on shifts in political power, one could also observe the presence of Greek and Roman cults, although they never became central to Armenian worship. In reality, despite the adoption of Zoroastrian elements, the regional differences within Armenia fostered the development of a religious system that was both multi-faith and multicultural. Following the collapse of the Parthian Empire (c.224), the Sasanians sought to impose their own interpretation of Zoroastrianism, which diverged in several significant ways from the ancient Zoroastrian beliefs practiced in Armenia. Indeed, Armenia's feudal structure and the territories shared by different families prevented Armenia from having a unified faith in almost every period. As family ties and origins changed, so did beliefs over time, and naturally many cultures and beliefs were gradually intertwined. This blending of traditions was reflected in a mythology that combined various beliefs, as Armenia's vast geographical expanse allowed different religious influences to permeate and integrate with Armenian mythology over time. Moreover, from another direction, the cult of the god (re)born from the rock/stone spread throughout the Armenian Highlands, the Caucasus, Transcaucasia or maybe neighboring regions of Asia Minor. But at the dawn of all this, the archaeological data from Armenians do not provide strong evidence of pre-Christianity⁵.

Temples of Ancient Armenia

According to Agat'angelos, the most prominent chronicler of Armenia, there were a total of seven central regions of worship in Armenia, shaped by various traditions and beliefs⁶. These included T'ordan, Ani (Kamax), Erēz, T'il, Bagayarič, Aštišat and Artaxata. In addition to these major centers, Agat'angelos also described another temple

¹ [ἔθη δὲ τὰ πολλὰ μὲν τὰ αὐτὰ τούτοις τε καὶ τοῖς Ἀρμενίοις διὰ τὸ καὶ τὴν χώραν παραπλησίαν εἶναι]. See, Str. XI. 13. 9.

² Thomson 2004, 373.

³ Ananikian 1925, 7-9.

⁴ An example, Petrosyan 2007a, 174-201.

⁵ See for an example, Invernizzi 1998.

⁶ [Եւորն բազիւս մեհեւիցն ուխտաւոր...]. See, Agat'angelos, 22. Also see, La Porta 2018, 1614.

dedicated to the god Vahagn in Aštišat, which he considered *the eighth temple* [ութերորդ պաշտոն հռչակաւոր, անուանեալն Վիշապաքաղն Վահագնի]⁷. However, this emphasis on an *eighth* temple likely resulted from a confusion between significant religious centers and smaller shrines. In reality, the religious life in Armenia revolved around ten temples distributed across seven main centers: the temples of Anahita and Tir in Artaxata; Baršamin in T'ordan; Aramazd in Ani (Kamax); Anahita in Erēz; Nanē in T'ıl; Mihr in Bagayarič; and the temples of Vahagn, Anahita, and Astlik in Aštišat (See, *map below*). Armenian texts clearly show that the deities also acquired strong Hellenistic characteristics; Armenian deities were easily and explicitly associated with Greek gods, a common feature of Iranian religious practices during the Seleucid and Parthian periods. These include Aramazd-Zeus, Anahit-Artemis, Vahagn Heracles, Mihr-Hephaestus, Astlik-Aphrodite, Nanē-Athena, Tir-Apollo and Baršamin. Only Astlik ('Little Star') has a clearly indigenous Armenian linguistic origin. Of these, Aramazd, Anahit, Vahagn, Mihr and Tir are of Iranian origin, while Nanē and Baršamin are of Mesopotamian origin⁸. These temples were an integral part of everyday life in ancient Armenia, although R. W. Thomson, dismisses N. Adontz's theory of a connection between the seven altars or temples as unnecessary⁹.

In the religious centers of Armenia, Aramazd, or Ormizd (rarer), who represented the Armenian interpretation of Ahura Mazdā, was the greatest deity (Armaz/Armazi [არმასზ] for Georgians). Since the main identity of Ahura Mazdā is that of the creator, Aramazd was also the greatest deity in Armenia, the creator of heaven and earth¹⁰.

The Armenian society, adhering to an ancient and somewhat localized form of Zoroastrianism, referred to this god as Aramazd during the Arsacid period, and as Ōhrmazd or Hormizd after the rise of the Sasanian Empire. This shift in nomenclature also symbolized the reformulation of the Zoroastrian faith into an official state religion after the Sasanian ascendancy. Although Armenian sources described Aramazd as *the creator of heaven and earth*—aligning closely with Zoroastrian beliefs, especially the Zurvanism prevalent in the fourth and fifth centuries CE—Armenian society, with its adherence to older traditions, was still seen as *heretical* in the eyes of the Sasanians¹¹. At this point, the Sasanian shift of Zoroastrianism towards Zurvanism was one of the reasons behind their aggressive religious stance against Armenia. The influence of Zurvanism was particularly evident towards the end of the fourth and the beginning of the fifth centuries CE. Indeed, the name of Shapur II's daughter was Zruanduxt¹². Additionally, the letter sent by Mihrnersēh to Armenia in 449 clearly referenced Zrvan, the creator of all things, prompting Eznik of Kolb to initiate a theological debate in

⁷ Agat'angelos, 809. On the other hand, after a very old study summarised this issue, the worship and the trace of the old traditions have not changed much. See, Carrière 1899, 7-31.

⁸ Canepa, 2019, 199.

⁹ Thomson 1976, 440. See for Adontz's theory, Adontz 1928, 243.

¹⁰ Kent 1950, 137, 138; Russell 1987, 154.

¹¹ Agat'angelos, 68; Boyce, 1979, 84; Russell 1987, 158.

¹² P'awstos Buzand, VI. 1.

response to this belief¹³.

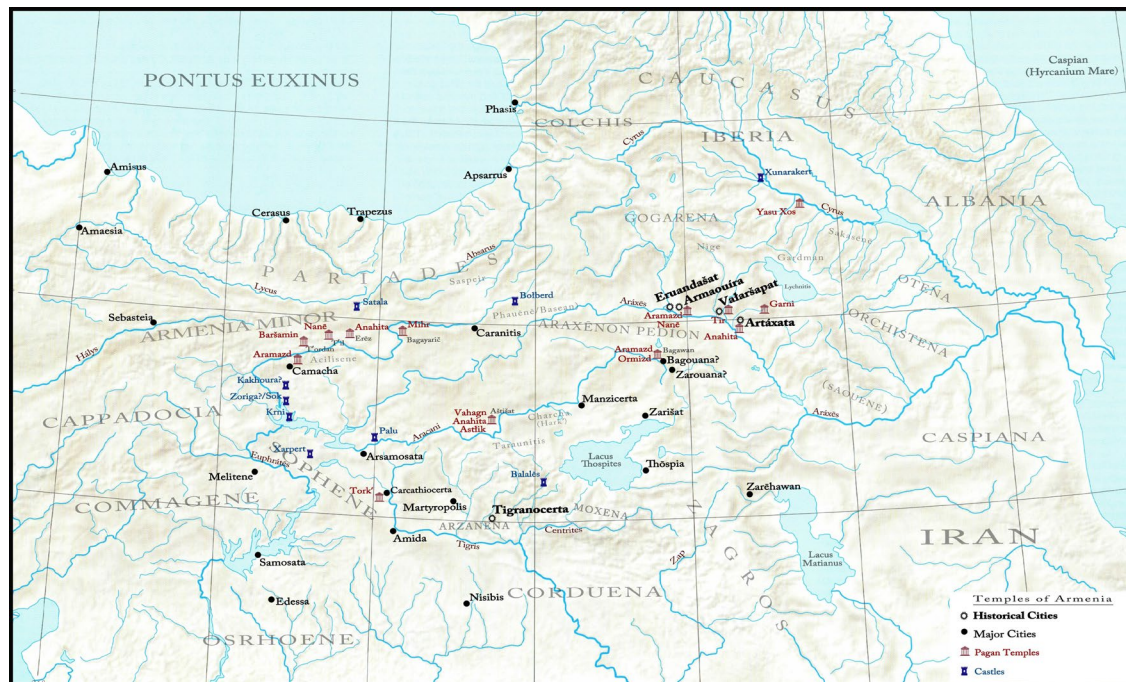


Fig.1 Sources: Hewsen 2001, 31, 33, 35, 45, TAVO B V 6, B IV 12; Batlas, M89.

In Armenia, there was no singular acceptance of the existence and modes of worship of Aramazd. Movsēs Xorenac'i, for instance, implies the existence of *four or more* Aramazds¹⁴. The reasons behind Movsēs Xorenac'i's need for such a classification are difficult to determine, but it is clear from various sources that Aramazd was frequently mentioned alongside other deities¹⁵. For example, the joint mention of Zeus and Aramazd, as in "Zeus-Aramazd", serves as a strong illustration of this phenomenon [...Չէսս դիցն Արամազդայ]¹⁶. Interestingly, according to Canepa's claim, a unified cult centre and tombs dedicated to Zeus-Aramazd show parallels with Orontid-Commagene, but we cannot help but wonder whether this is a mere coincidence or the growth of a common ancestral tradition that both dynasties independently tried to claim¹⁷. Similarly, the depiction of Aramazd as a god of *thunder and lightning* can be linked to Homer's association of Zeus with these elements¹⁸. This connection suggests that Zeus's

¹³ Eznik of Kolb (Floruit c.430-c.450), 145-146.

¹⁴ Moses Khorenats'i, I. 31.

¹⁵ According to James Russell, there is probably a connection between Movsēs Xorenac'i's use of four and the names of the first, eighth, fifteenth, and twenty-third days of the Zoroastrian calendar. See, Russell 1987, 162.

¹⁶ Agat'angelos, 785.

¹⁷ Canepa 2019, 229.

¹⁸ Hom. *Il.* XXI. str. 161; Moses Khorenats'i, II. 86. On the other hand, Movsēs Xorenac'i says that Aramazd had a son named Inak', but according to the *Chronicon* of Eusebius, Inak' was the father of Isis, not the son of Aramazd. See, Ewsebi Pamp'ileay Kesarac'woy, *Žamanakank' Erkmasneay*, II. 77; Moses Khorenats'i, III. 15.

introduction into Armenia occurred first under Artaxias I in the second century BCE and later through artistic influences from the Greeks during the reign of Tigranes II in the first century BCE, such as the theatrical performances in Tigranocerta¹⁹. Therefore, it is evident that the concept of Aramazd as the supreme deity in Armenia evolved into a multicultural framework, incorporating the major gods of various communities over time.

On the other hand, Agat'angelos uses the term *dic'*, which means "god," when describing the Zeus-Aramazd temple in Ani (Kamax) [հորն անուանեալ դիցն ամենայն]²⁰ - The fact that the tombs of the Aršakid kings are also found here indicates that the monarchy was in some way in a relationship of patronage and honour with the greatest god Aramazd. This term likely entered Armenian literature as a counterpart to the Iranian term *bag*. In fact, as N. G. Garsoïan emphasises, the presence of Iranian words in the toponymy of medieval Armenia is widely known. There are numerous settlements with the religious prefix *Bag-* "god": Bagrewand, Bagaran, Bagawan and Bagayarič²¹. In the eastern part of Ani (Kamax), there was a cult center referred to by Armenians as *Bagawan* or *Dic'awan*, meaning "the place of the god," which is synonymous with the Iranian languages²². Moreover, in classical Armenian, the word Bagawan was also used in connection with Zoroastrianism in the sense of "altar" or "symbol". Indeed, Movsēs Xorenac'i, speaking of the perpetual fire at Bagawan, gives the name of the deity as Ormizd under Sasanian influence²³. Undoubtedly, the most fundamental structure there was the famous temple dedicated to Aramazd²⁴. In this context, the term *dic'*, which denotes the god Aramazd, was used exclusively to refer to non-Christian deities, while in Christianity, the term for "god" evolved into the different word *astuats* [աստուած]. Mažan, the "high priest" of the temple of Aramazd in Ani, was known by the title *k'rmacet* [քրմապետ]. The same title was replaced after Christianity by the Syriac word *k'ahanayapet* [քահանայապետ]²⁵. Furthermore, *dic'* Aramazd was traditionally considered the creator of heaven and earth, making him a significant part of Armenian mythology. According to Movsēs Xorenac'i, Kronos and Zrvan were equivalent as the supreme gods, and the mythological deity Bēl was ambiguously referred to as Aramazd in the Armenian version of Eusebius's *Chronicle*²⁶. This direct correlation between the term *dios* (god) used by Eusebius and Aramazd is reflected in T'ovma Artsruni's depiction of *dios*/Aramazd as the father Belos²⁷.

The presence of Aramazd in Armenia resurfaced in the mid-fifth century CE with the aggressive policies of Yazdgerd II. During this period, authors like Elišē and Eznik Kołbac'i frequently used the term "god Zrvan", highlighting one of the most evident Iranian influences on Armenian literature. Yazdgerd II, who imposed the sacred fire,

¹⁹ Moses Khorenats'i, II. 12, II. 14.

²⁰ Agat'angelos, 785.

²¹ Garsoïan 1976, 12.

²² *Nor Baḡirk' Haykazean Lezui*, 1836-1837, I, 636; Hübschmann 1897, 113; Russell 1987, 159.

²³ Moses Khorenats'i, II. 77.

²⁴ Agat'angelos, 785; Moses Khorenats'i, II. 14.

²⁵ *Nor Baḡirk' Haykazean Lezui*, I, 1032; Ačaryan 1973, II. 481-482.

²⁶ Ewsebi Pamp'ileay Kesarac'woy, *Žamanakank' Erkmaseay*, I. 25; Moses Khorenats'i, I. 7.

²⁷ Thomas Artsruni, I. 2.

rekindled in Dvin, along with the Ormizd (Aramazd) temple built there, upon Armenian society in the early 450s, did not achieve his desired outcome. However, in a letter he sent to Armenia, he demonstrated that the Sasanian dynasty had partially evolved from Dualism to Zurvanism²⁸. In reality, there was no shortage of opponents of Zurvanism under Sasanian rule, but the repressive power of Šābuhr II relatively silenced opposition to Zurvanism. Moreover, Šābuhr II named his daughter Zruandux (daughter of Zurvan), and in the fifth century CE Mihrnersēh named his son Zurwāndādh (created by Zurvan). Zurvanism was therefore very powerful in the Sasanian court, and this popularity is clearly reflected in Armenian sources²⁹. This Iranian influence, traditionally emphasizing fire and, therefore, the sun, continued as a part of the post-Christian ritual, as seen in Movsēs Xorenac'i's scene of the oath sworn upon the sun³⁰. The significance of the sun in society was so profound that it persisted even after the Christianization of Armenia, strongly manifesting in the Armenian calendar. Notably, in both the Iranian and Armenian calendars, the name of the first month of the year, Nawasard, derives from *areg/arew*, meaning "sun"³¹. Therefore, while widespread in Armenia, it cannot be concluded that paganism was ever fully preferred over fire worship.

At the top of the pantheon of gods in Armenia stood Aramazd, who, much like Zeus in the ancient Greek and Roman worlds, had familial ties with other deities. After Aramazd, the most powerful deity in Armenia was Anahita, an Iranian-origin "lady" who was both his wife and the symbol of fertility³² (The three goddesses of the Armenian pantheon—Anahit, Nanē, and Astlik—were equated with the Greek deities Artemis, Athena, and Aphrodite. It is clear that, much like their Greek equivalents, Nanē would embody the second function, while Astlik would correspond to the third)³³. This belief, though faint, was part of a shared worship culture, most notably reflected in the Phrygian tradition, where Kybele represented the most prominent belief system. However, the true connection to Phrygian origins emerged in the post-Christian era, where the Armenian word for "saint", *surb* [սւրբ], was likely derived from the Phrygian word *subra*³⁴.

The goddess known in Armenian society as Anahit was honored with a dedicated temple in the town of Erēz in the Acilisene region.³⁵ This area, serving as a cultural

²⁸ Elishē, II. p 24-p 28; *Łazar P'arpec'i*, II. 22.

²⁹ *The History of al-Tabarī*, I. 869; Zaehner 1972, 47; Boyce 1979, 119.

³⁰ Even in the seventh century CE the depiction of Aramazd in relation to the sun and moon is intriguing. See, Sebēos, XI. On the other hand, it is more accurate to consider the Caucasus region as a whole, including Albania and Iberia. For in these regions, as in Armenia, it was a common custom to swear an oath on the sun. See, Movsēs Dasxurançi, II. 40. Moreover, Šābuhr II began his letter to Constantius II by emphasising the sun and moon [*Rex regum Sapor, particeps siderum, frater Solis et Lunae, Constantio Caesari fratri meo salutera plurimam dico*]. See, Amm. Marc. XVII. 5. 3.

³¹ Schmitt 1985, 91-100; *Nor Baġgirk' Haykazean Lezui*, II, 408, Garsoġan 1989, 548-549.

³² *Agat'angelos*, 53.

³³ See also, Orbeli 1956, 121.

³⁴ Russell 1990, 2680.

³⁵ *Agat'angelos*, 786; Moses Khorenats'i, II. 60; Sandalġian 1917, 2, 736; Adontz 1936, 511. In addition

center, was referred to in ancient Greek and Roman sources as *Anaïtis Chōra* or *Anaitica*. According to Isidorus of Charax, Anahita's counterpart in the Greek world was Artemis³⁶. In this respect, Anahita, as a reflection of the mother goddess cult in Armenia, was described by Agat'angelos as the *golden mother/woman* [= [V]oskemayr ([Ոսկեմայր])³⁷. At this point, discussions on the existence of a lack of goddesses in the Iranian pantheon may be revived³⁸. As a matter of fact, just as Kybele was traditionally associated with Attis, Anahita was mentioned alongside Nanē in Armenian sources under a different narrative³⁹. Indeed, to the left of the Anahita temple in Erēz, a temple was built in T'ıl, dedicated to Nanē, Aramazd's daughter (and also Anahita's daughter)⁴⁰. Nanē's background likely traces back to Inanna (most likely, the cult of Nané originated in Elam), symbolizing fertility, with roots in Sumer's Uruk city, much like Anahita⁴¹. Interestingly, the areas once inhabited by Nané became the territory of the Paulicians after Christianity, and even centuries later the name Nané was still used among these groups⁴².

Similar to Anahita, Nanē was also paired with Athena -Pallas- goddess of war and victory- under Greek influence. Movsēs Xorenac'i confirms that a statue of Athena was erected by Tigranes II in T'ıl, indicating that statue worship was indeed part of the religious culture in Armenia⁴³. During the Christian era, these temples were destroyed, and both the temples of Anahita and Nanē were demolished together⁴⁴. Aside from Erēz, other religious centers dedicated to Anahita included Artaxata and Aštišat, as well as sites like Armavir, which Movsēs Xorenac'i mentions as a shared worship area where a statue of Artemis was located⁴⁵.

Just as Nanē was the daughter of Aramazd, Mihr, derived from the Iranian god Mithra, was his son, and a temple was built in Bagayařič in his honor⁴⁶. According to Eřiřē, the

to Acilisene, according to Strabo, there was a temple of Anahita at Zela, which the Armenian people venerated. However, since Zela is located outside the territory of Armenia, it is not possible to recognise this temple as belonging to Armenia. See, Str. XII. 3. 37.

³⁶ Str. XI. 14. 16; Plin. V. 20. 83; Dio Cassius, XXXVI. 48. 1; *Parthian Stations by Isidore of Charax* 1914, 3. On the other hand, Agat'angelos uses the word Anahtakan [Աստուխան] when emphasising Anahita. Thus, it is clear that Agat'angelos was influenced by ancient Greek and Roman literature in this respect. See, Agat'angelos, 48.

³⁷ Agat'angelos, 809.

³⁸ Iran has never tolerated the rule of women in religion, and their presence in the mythology of Anahit seems to be merely coincidental. For discussions on the subject, see, *The Heritage of Armenian Literature*, 68; Reinach 1942, 69.

³⁹ On Attis's association with the Armenian myth of Ara the Handsome, see, Matikean 1930, 288.

⁴⁰ Agat'angelos, 786.

⁴¹ Russell 1987, 237.

⁴² For detail see, Selian 1996.

⁴³ Moses Khorenats'i, II. 14; *Step'anos Tarōnec'i*, 123.

⁴⁴ Agat'angelos, 786.

⁴⁵ Agat'angelos, 778; Moses Khorenats'i, II. 12; Kurkjian 1964, 301.

⁴⁶ Agat'angelos, 790; Moses Khorenats'i, II. 14. On the presence of Mithra in Iran, see, Cook 1983, 148-149.

god Mihr was one of the principal deities born from a mortal woman⁴⁷. However, in contrast to Elišē, the Avesta tradition recounts that Mithra, to whom a long hymn (*Yasht X*) is dedicated, was created by Ahura Mazdā. According to V. M. Kurkjian, the ideology, which developed largely in Armenian paganism, does not have an Avestic character, as it has no place in Mazdeism, and statues in honour of the sun and moon were erected in Armenian temples in Armavir⁴⁸. Symbolizing the sun and being especially popular among Roman soldiers, Mithra was one of the most sacred deities among the Sasanians and served as a cultural bridge between Iran and Rome, gaining almost equal importance in Armenia⁴⁹. Furthermore, as with other gods, efforts to Hellenize Mihr resulted in his being equated with the Greek god of fire, Hephaestus⁵⁰. Yet, despite the gradual association of Mihr with a Greek identity, he retained his Iranian essence and continued to introduce Iranian influences into Armenia. The word *mehean* [մեհեան], used for pre-Christian temples, was borrowed from the Iranian term *Māithryāna*, meaning “the place of Mithra”⁵¹. Similarly, a cave near Van, originally from Urartian times, was referred to as the “Gate of Mithra” (= *Mheri duṛn* [Մհերի դուրն])⁵². On the other hand, one of the ways Mihr was commemorated in Armenia was his position in the Armenian calendar and the festivals organised in his name. In fact, the seventh month of the Armenian calendar was called *Mehekan*, and the Armenians paid their taxes to the Achaemenids every year in the month of Mithrakino/Mithrakāna [Μιθρακίνο]⁵³.

The extent of Mihr’s influence on the Armenian monarchy can, of course, be explained by the Gaṛni temple, which was built in Greek architectural style by Tiridates I to dedicate to Mihr⁵⁴. Furthermore, Cassius Dio’s statement about Tiridates I -when he declared his allegiance to Emperor Nero, saying, “I have come to you, my god, to worship you as Mithra”- clearly demonstrates Mihr’s influence on the Armenian monarchy under all circumstances⁵⁵. However, it is intriguing that in Gaṛni, Mihr was not referred to as Hephaestus but as Hēlios, which could signify the pairing of Mihr first with the sun and later with fire⁵⁶. As Xenophon noted in the fourth century BCE that the Persian king made sacrifices to the sun, Movsēs Xorenac’i also preserves the oath that Armenians swore by Mihr, the sun god⁵⁷. Regarding Mihr’s association with fire, T’ovma Artsruni, in a mythological manner, states that Hephaestus (Mihr) stole fire from Aramazd to bring it to humanity. However, according to Movsēs Xorenac’i, it was Hephaestus

⁴⁷ Elishē, II. p. 32. It is interesting to note that Elišē’s use of the word “god” for Mihr is not *dic’* for the pagan god, but *astuats* for the Christian god.

⁴⁸ Kurkjian 1964, 301.

⁴⁹ Christensen 1936, 154.

⁵⁰ Moses Khorenats’i, I. 7; Thomas Artsruni, I. 3.

⁵¹ Russell 1982, 1; Pourshariati 2008, 388. This also applies to the similar Georgian calendar, which can be reconstructed. See, Gippert 1988, 87-154.

⁵² Russell 2005, 34.

⁵³ Gray 1907, 338. The same was true for the Georgian calendar. See, Jong 2015, 124.

⁵⁴ Moses Khorenats’i, I. 12; Russell 1987, 269-270; Nersessian 2001, 101.

⁵⁵ Dio Cass. LXII. 5. 2.

⁵⁶ For more detail, see, Reynolds 1971, 152; Gregory 1995, 1, 69-70; Mastrocinque 2017, 201-202.

⁵⁷ Ksen. *Kyr.* VIII. 3. 12; Moses Khorenats’i, III. 17.

himself who discovered fire⁵⁸.

In addition to the children of Aramazd, there was also the god Tir (Tīri), referred to by Agat'angelos as Aramazd's *scribe* [...η]ιւսն գրչի Որսւղի⁵⁹. Tir, whose origins trace back to the Sumerians under the name Nābu, was likely one of the four Semitic names listed by Movsēs Xorenac'i among the idols/symbols of King Abgar⁶⁰. However, in Movsēs Xorenac'i's account, Tir was also equated with the Greek god Apollo, a form that became more widely recognized in Armenia⁶¹. Tir's place of worship was primarily the sacred area between Artaxata and Vałaršapat, where priests interpreted dreams and provided education⁶². Due to this characteristic, the region was named *Erazamoy*n in Old Armenian, meaning "dream" [Eraz+a+moyn]. Similarly, the common Armenian name *Trdat* was derived from the god Tir, meaning "granted/blessed by Tir"⁶³.

Among all these interconnected gods, Vahagn, who was incorporated into the Armenian pantheon as the equivalent of Verethragna (*Ave. Vərəθraγna*; Part. *Varhraγn*; also, Vedic *Vṛtrahan*)⁶⁴ from the Iranian world, held one of the most privileged positions. Armenian kings believed they derived their legitimate ruling power from him. However, Vahagn did not always fulfill this role alone; in cases like that of Tiridates IV, Vahagn was part of a triadic prayer or ritual alongside Aramazd and Anahita — Fertility from the noble Aramazd, preservation from Anahita; heroism from the brave Vahagn⁶⁵. Primarily symbolizing courage, Vahagn was described by Agat'angelos as a *dragon slayer*, while other sources equated him with Heracles, the Greek god of war (višapak'ał [վիշապապառ])⁶⁶. Vahagn's depiction as a *dragon slayer* likely stems from his battle against Aži-Dahāka (Aždahā), a dragon-form symbol of evil in the Iranian world.

Beyond being a god, Vahagn's role in Armenian history was rooted more in mythology than theology, which is why he was regarded as the only god of purely Armenian origin. Moreover, Vahagn was traditionally regarded as the ancestor of the Vahevuni family, and therefore the site of his worship was Aštišat, where the Vahevunis were⁶⁷. Both Vahagn and Heracles are mentioned by Movsēs Xorenac'i, who describes Vahagn's nature and birth in a manner reminiscent of Iranian tales: "The sky was in labor, the earth was in labor, even the crimson sea was in labor; the pain in the sea was holding a reed (instrument). Smoke rose from the reed's tube, fire emerged from the reed's tube. From the fire came forth a red-haired young boy. His hair was aflame, his beard was of fire, and his eyes were suns"⁶⁸. It is assumed that the ancient Armenian

⁵⁸ Moses Khorenats'i, I. 7; Thomas Artsruni, I. 3.

⁵⁹ Agat'angelos, 778.

⁶⁰ Four idols/symbols: Nabog, Bēl, Bat'nik'al, T'arat'a. See, Moses Khorenats'i, II. 27.

⁶¹ Moses Khorenats'i, II. 12.

⁶² Agat'angelos, 77; Moses Khorenats'i, II.15. The fourth month of the ancient Armenian calendar was called *Trē*, after the god Tir. See, *Nor Baḡirk' Haykazeen Lezui*, II, 897; Gray 1907, 336.

⁶³ *Nor Baḡirk' Haykazeen Lezui*, I, 665; Russell 1987, 296-297.

⁶⁴ Dumézil 1970, 122-123.

⁶⁵ Agat'angelos, 127.

⁶⁶ Agat'angelos, 809; Moses Khorenats'i, I. 31.

⁶⁷ Toumanoff 1963, 215; Cinemre 2022, 72.

⁶⁸ Moses Khorenats'i, I. 31. About the connection of Vahagn's birth with Indian mythology, see, Russell

hymn of Vahagn was constructed according to the principles of the Eastern Indo-European poetic language, for which anagrams and kennings are especially characteristic⁶⁹. Vahagn, who is also considered among the mythological ancestors of the Armenians, was depicted as an extremely *brave* god (bravery comes to you from brave Vahagn)⁷⁰, serving as the protector of both Armenia and Iberia. The location of Vahagn's temple in Armenia was Aštišat, which was more like a divine settlement⁷¹. According to Agat'angelos, the temple of Vahagn there had grown immensely rich in gold and silver, likely sustained by offerings from the monarchy⁷².

The goddess associated with Vahagn was Asthik, whose temple was also located in Aštišat and who was described by Agat'angelos as Vahagn's lover or wife⁷³. The name Asthik, likely influenced by Manichaean prayers and meaning "little star," was a goddess equivalent to Ishtar in Mesopotamia and Aphrodite in the Greek world, and in Armenian sources, she was more commonly referred to by the name Aphrodite⁷⁴. Asthik's primary place of worship was in Aštišat, where both Anahita and her lover/husband Vahagn were venerated⁷⁵. This situation also evokes a kind of trinity. As a matter of fact, King Trdat's edict showing Aramazd, Anahit and Vahagn as the source of power and the existence of three famous temples in Aštišat support this theory. The Urartians also had three great gods: Khaldis, Thiespas and Artemis. The same can be said of Zoroastrianism; Aramazd, Anahit and Mihr⁷⁶. This location was also where, during the Christian era, the temple was destroyed, and the first church in Armenian history, the Monastery of Karapēt, was established⁷⁷. The Vardavar festival, which was derived from the traditions surrounding Asthik (or Anahita) and later adapted to Christianity, continued to be celebrated in this region⁷⁸.

Mythological and "Other" Syncretism

In Armenia, there were other deities, similar to Vahagn, who evolved from being gods to mythological figures, taking on more mythological roles. Among these was Baršamin (Baal Samin/Be'el Šamîn/Ba'l Šamin), whose worship center was in T'ordan, and who was believed to be the "Lord of Heaven". Baršamin held a distinct position due to his Syrian origins⁷⁹. Baršam was a *giant* and *tyrant* in Assyria, and Aram, the ancestor of the Armenians, defeated him⁸⁰. Eusebius equated him with Zeus, and according to Movsēs

1989, 317-330.

⁶⁹ Ivanov 2011, 9.

⁷⁰ Petrosyan 2018, 206-207.

⁷¹ P'awstos Buzand, III. 14.

⁷² Agat'angelos, 809.

⁷³ Sandalgian 1917, 775.

⁷⁴ Russell 1987, 213; Lurje 2020, 457.

⁷⁵ T'ovma Artsruni mentions statues dedicated to Asthik in the vicinity of Lake Van, but other sources do not provide enough information on this subject. See, Thomas Artsruni, I. 8.

⁷⁶ Kurkjian 1964, 301.

⁷⁷ Agat'angelos, 810-811; P'awstos Buzand, III. 3; Aristakes Lastivertçi, XXI.

⁷⁸ On the etymology of the name Vardavar see, Russell 1992, 63-69.

⁷⁹ Agat'angelos, 784; Sandalgian 1917, 777-778; Dirven 1999, 76; Aleksidze 2018, 141.

⁸⁰ Lurje 2020, 458.

Xorenac'i, his statue was brought from Mesopotamia by Tigranes II. Similarly, Bēl, another figure of Syrian origin, symbolized a different belief system that found its way into Armenia⁸¹. However, Bēl transcended the role of a deity, adopting a more earthly form and becoming one of the core symbols of Armenian mythology⁸². This is because Bēl, a title often attributed to gods in Mesopotamian religions, was, the king who built the Tower of Babel and was ultimately defeated by the Armenian mythological leader Hayk⁸³.

Another belief associated with Hayk' is the mythological figure Tork' Angeł, who, as a descendant of Hayk', represented strength⁸⁴. This folk etymology, mentioned by Movsēs Xorenac'i, traces its origins back to the Hittites, specifically to the storm god Tarhunda (Tarkhu) of Anatolia⁸⁵. Although the primary worship center of Tork' Angeł was in the region of Carthiocerta (Angeł-tun), it is noteworthy that Armenian sources, including Agat'angełos, do not mention the destruction of any temple or altar dedicated to him during the Christian period⁸⁶. This suggests that the cult of Tork' Angeł may have remained distant from Armenia's Zoroastrian traditions or was unable to be assimilated⁸⁷. Furthermore, the term "Tork'" is believed to be rooted in "Turka", while "Angeł" reflects the influence of the Sumerian and Akkadian sun god of the underworld and death, as it was adapted in Armenia⁸⁸.

Among the less widespread idols or deities in Armenia was Gisanē (Gissaneh), a fertility goddess considered equivalent to the Greek goddess Demeter, whose origins trace back to India⁸⁹. Although Armenian sources do not extensively mention Gisanē, Yovhannēs Mamikonean (likely Zenob) notes that a bronze statue of Gisanē continued to stand in the region of Tarōn until the Christian period.⁹⁰ The Armenian sources give a heroic account of the actions of Grigor Lusaworič, who transformed the temple of Gisanē into the church of Karapet, thus turning the gateway to *hell* into the gateway to *heaven*⁹¹. Another less widespread cult was that of Sandaramet/Spandaramet, of Iranian origin. Probably the word for sacrifice was spand "the place of sacrifice was called *Spandaran*" (*spenta*) the place of sacred things and the family of priests who supervised the sacrificial rites were known as Spandunis⁹². In Armenian historiography,

⁸¹ Petrosyan 2007b, 299.

⁸² Yovhannēs Draxanakertc'i, II. 1-5.

⁸³ See also, Diod. XVII. 112. 3.

⁸⁴ Movsēs Xorenac'i attributes the origin of Tork' Angeł to Pask'am, a mythological descendant of Hayk'. See, Moses Khorenats'i, I. 23.

⁸⁵ Moses Khorenats'i, II. 8; Laroche 1958, 88-93.

⁸⁶ Although there is no sign of any temple at Angeł-tun, it is clear that the Orontid necropolis site was at Tork'. It is therefore possible that the Orontid monarchy made a possible connection between the "powerful" god Tork' and the dynasty. See, Moses Khorenats'i, II. 8.

⁸⁷ Russell 1987, 369.

⁸⁸ Toumanoff 1963, 299.

⁸⁹ Pseudo-Yovhannēs Mamikonean, VIII. 36; Seth 2005, 621.

⁹⁰ Pseudo-Yovhannēs Mamikonean, XXXII. 98.

⁹¹ Vacca 2022, 55.

⁹² Ananikian 1925, 18.

Sandaramet was associated with the underworld and hell, and was often identified with Hades or Dionysos⁹³. Indeed, According to Russell, T'ovma Artsruni states that King Artaxias III constructed two temples in the Vaspurakan region, dedicated to Heracles (Vahagn) and Dionynos, where the term "Dionynos" likely refers to Sandaramet⁹⁴.

In Armenia, there were other deities or belief systems that were not definitively recorded in sources. Among these, Aralez/Arlezk', a dog-like spirit or mythological being, which influenced the story of Ara Gelec'ik and the Assyrian queen Semiramis, holds a prominent position. Movsēs Xorenac'i writes that Semiramis prayed to the god (Aralez) to lick Ara Gelec'ik's wounds to revive him, while P'awstos Buzand recounts that Mušeł Mamikonean was placed on a high point after his death so that Aralez/Arlezk' could bring him back to life⁹⁵. Although Aralez/Arlezk' is more frequently mentioned, two other names, Amanor and Vanatur, also appear in Armenian sources, though their identities are not clearly defined. Amanor and Vanatur, the gods of the new year and harvests, were worshipped in the region of Bagavan during the Nawasard (New Year) festival⁹⁶.

In addition to these gods and belief systems, there were other traditions that permeated Armenian society, often as cultural practices rather than formal religious structures. For instance, the custom of burying the dead and showing reverence towards them, introduced to Armenia through Iran, was widely practiced⁹⁷. Moreover, elements from daily life considered sacred in Iran, such as the sun, moon, fire, and cypress trees, also found their place in Armenian culture⁹⁸. Alongside these traditions, the Zoroastrian principle of dualism, a core tenet of the faith, was reflected in Armenian philosophical texts as the ongoing struggle between *good* and *evil*⁹⁹.

Conclusion

The examination of ancient Armenian religious practices and as far as the argument of this article requires a complex tapestry of multi-faith syncretism driven by Armenia's location and historical interactions. Armenia's unique position at the crossroads of several ancient civilizations facilitated a rich confluence of religious influences, including Phrygian, Anatolian, Iranian, Greek, and Roman traditions. The predominant influence of Persian or Iranian deities, such as Aramazd, Anahita, and Mihr, underscores the significant impact of Persian culture and Zoroastrianism on Armenian religious practices. This influence was further evident in the integration of Iranian deities into the Armenian pantheon, as well as the adaptation of Iranian ritualistic elements.

The religious landscape of Armenia was characterized by a fluid blend of indigenous and external religious elements. Temples dedicated to gods like Aramazd, Anahita, and Mihr, alongside lesser-known figures such as Gisanē and Sandaramet, exemplify the

⁹³ Agat'angelos, 735.

⁹⁴ Russell 1987, 325.

⁹⁵ P'awstos Buzand, V. 36. See also, *Ezrik of Kołb*, 122; Colpe 1986, 88.

⁹⁶ Seyfeli 2011, 153-154.

⁹⁷ The kings of Armenia were buried first at Angł and later at Ani (Kamax) and Bagawan. See, Agat'angelos, 785; Moses Khorenats'i, II. 61.

⁹⁸ Boyce 1979, 85; Toumanoff 1963, 387.

⁹⁹ Ezrik of Kołb, 145-146.

diversity and adaptability of Armenian religious traditions. This syncretism was not merely an assimilation of foreign deities but a dynamic process that involved reinterpretation and integration into the local mythological framework.

Furthermore, the evolution of certain deities, such as Aramazd and Vahagn, from their initial roles in Iranian mythology to their unique positions within Armenian tradition, highlights the transformative nature of religious beliefs. The adaptation of these deities, along with the persistence of practices such as fire worship and dualism, reflects the resilience and continuity of pre-Christian Armenian spirituality, even amidst external pressures and eventual Christianization.

In summary, the religious and mythological heritage of ancient Armenia is a testament to the region's capacity for cultural assimilation and transformation. The interplay between local and foreign religious elements created a multifaceted religious system that continued to influence Armenian cultural practices long after the decline of paganism.

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An Investigation into the Interaction between Pisidia Antiochia and Yalvaç in Terms of Urban Identity

Pisidia Antiokheia ile Yalvaç'ın Kentsel Kimlik Bağlamında Etkileşiminin Araştırılması

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Abstract: Pisidia Antiochia, one of the largest ancient cities in Isparta and its surroundings, is located in the district of Yalvaç and served for centuries as a major settlement at the center of various civilizations. Closely intertwined with today's Yalvaç district, the ancient city was abandoned following the Seljuk settlement in the region and gradually became buried under layers of soil. The Devlethan Mosque, situated in the center of Yalvaç, formed the core of the newly organized Seljuk city; other buildings were positioned around the mosque in a chain-like arrangement based on their importance. As seen in the current urban layout, particular attention was paid to locating public buildings centrally in the urban planning. The phenomenon of interaction, observable in many areas of human life, forms the main framework of this study. Within this scope, the study investigates whether traces of ancient Antiochia can be found in today's Yalvaç in terms of environmental, social, and spatial dimensions, as well as urbanism and urbanization, and if so, how and to what extent these traces have been preserved. The similarities and differences between Antiochia and Yalvaç were first evaluated individually and then analyzed comparatively to reveal the interaction between an ancient and a modern settlement.

Keywords: Pisidia Antiochia • Yalvaç • Urban Identity • Urban Identity

Öz: Isparta ve çevresinin en büyük antik kentlerinden biri olan Pisidia Antiokheia, Yalvaç ilçesinde yer almakta ve yüzyıllar boyunca farklı uygarlıkların merkezinde bulunmuş önemli bir yerleşimdir. Bugünkü Yalvaç ilçesiyle iç içe geçmiş durumda olan kent, Selçukluların bölgeye yerleşmesiyle birlikte terk edilmiş ve zamanla toprak tabakaları altında kalmıştır. Yalvaç ilçe merkezinde yer alan Devlethan Camisi, yeniden organize edilen Selçuklu kentinin ana merkezini oluşturmuş; kentin diğer yapıları ise bu cami etrafında, önem derecelerine göre zincirleme bir düzende yerlerini almıştır. Günümüz yerleşim deseninden de görülebileceği üzere, kamu yapılarının merkeze yerleştirilmesine özellikle dikkat edilmiştir. İnsan yaşamının birçok alanında gözlemlenebilen etkileşim olgusu bu çalışmanın temel çerçevesini oluşturmaktadır. Bu kapsamda, çevresel, toplumsal ve mekânsal boyutların yanı sıra şehircilik ve kentleşme bağlamında da, antik Antiokheia kentinin izlerinin bugünkü Yalvaç yerleşiminde bulunup bulunmadığı; bulunuyorsa bu izlerin nasıl ve ne ölçüde sürdürülebildiği araştırılmıştır. Çalışmada, Antiokheia ile Yalvaç arasındaki benzerlik ve farklılıklar önce ayrı ayrı ele alınmış, ardından karşılaştırmalı analiz yöntemiyle antik bir kent ile modern bir yerleşim arasındaki etkileşim ortaya konmuştur.

Anahtar Kelimeler: Pisidia Antiokheia • Yalvaç • Kent • Kimlik • Kentsel Kimlik

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Introduction

In the lands of Asia Minor, which have hosted numerous civilizations throughout history, there are hundreds to thousands of ancient settlements that have survived to the present day. The ancient city of "Pisidia Antiochia" is one of such settlement. Located in the district of Yalvaç in the province Isparta, this ancient city holds significant importance in terms of its historical development, social life, architecture, and cultural richness of the district.

Within the scope of this study¹, the aim is to investigate the influences and traces of the ancient settlement, which holds great significance for the Yalvaç district and constitutes its historical foundation, on the contemporary city of Yalvaç. In this context, all elements contributing to the city's identity have been examined within the framework of the components of Pisidia Antiochia. Identity is a concept with cultural and social dimensions. Urban identity², in its broadest sense, is defined as "the entirety of distinctive components that characterize a city and differentiate it from others"³. Urban identity is shaped by the natural and man-made elements of the environment as well as the socio-cultural characteristics of a city⁴.

Cities differ from one another through their unique texture, historical structures, architectural features, social life, as well as climatic and topographical characteristics. While identity is associated with individuality and uniqueness, urban identity is linked to the distinctive characteristics of cities that set them apart from other urban settlements and a city is composed of natural and artificial elements. In other words, cities are defined by all the components that form their environmental and social identity. In this study, the natural and artificial environmental components, societal characteristics, and spatial formation qualities of Yalvaç are analyzed in the context of their similarities and references to Antiochia. The analysis also explores the evolution of these similarities over time, as well as the contrasts and the formation of similarities between the ancient and modern city identities over time.

General Characteristics of the City of Yalvaç

The district of Yalvaç is an Anatolian settlement located at the intersection of the provinces of Isparta, Afyon, and Konya. The district's geographical boundaries are defined by the Karakuş Mountains and Çay (Afyon) to the west, the Sultan Mountains and Akşehir (Konya) to the north, the Şarkikaraağaç Plain and Anamas Mountains to the east, and Lake Eğirdir to the south.

Although Yalvaç is geographically situated within the Mediterranean region, its overall climatic characteristics align more closely with those of a continental climate. Being located in a transition zone between the Mediterranean and continental climates, the district experiences variations in temperature across its boundaries. The coldest months are January and February, while the hottest months are July and August.

¹ All drawings, photographs, and other visual materials used in this study belong to the archive of the Pisidia Antiochia Excavation.

² For detailed information on the architectural, human, and spatial identities of cities, see: Lynch 1981, 131f; Erten 1995, 8; Soygeniş 2009, 34.

³ Güvenç, 1993, 3; Ertürk, 1996, 11; Ünügür, 1996, 43.

⁴ Ilgın, 1997, 8.

December is identified as the wettest month, whereas August⁵ is the driest. In this predominantly continental climate, the natural vegetation varies with elevation: juniper trees dominate the higher altitudes, while low-lying areas are covered with small maquis shrubs, shaping the district's topography. In the district, where the continental climate prevails, there are relatively few watercourses. Most of the existing streams originate from the Sultan Mountains. These streams and small rivers, primarily fed by seasonal precipitation, exhibit increased flow during the spring months due to snowmelt in the higher altitudes, while their flow diminishes during the summer months. Among these, the most notable is the river known in antiquity as the Anthius River. Additionally, Akköprü and Sel streams are other watercourses in the region⁶. The district has an average elevation of 1100 m above sea level, with its highest point being the Gelincik main summit at an altitude of 2675 m. This peak is located at the junction of the Karakuş and Sultan Mountains, along the Yalvaç-Çay border. The district's only lake is Lake Hoyran, situated to its west.

When examining the social structure of the district, it is observed that Yalvaç consists of 37 villages and 1 town, with a total population of approximately 25,000. The economy of Yalvaç, like much of Asia Minor, has been shaped by its geographical conditions. In terms of settlement types, rural settlements are predominant in the district, and the majority of the population resides in these areas. Consequently, agricultural activities, along with livestock farming and related livelihoods, are highly developed throughout the district. Particularly among the population residing in villages, these two factors are seen as the primary sources of income. Beyond agriculture and livestock, other economic activities in the district include tanning (a byproduct of livestock farming), mining, carpet weaving, copper craftsmanship, blacksmithing, and the production of traditional wheeled carts. Additionally, there are certain traditional handicrafts that, although now in decline and on the verge of being forgotten, were once significant contributors to the district's economy. These include textile weaving, saddle making, farriery, felt making, and the production of wool and goat-hair items such as sacks, saddlebags, aba (traditional garments), and tent covers. These crafts have historically played an important role in the economic life of the district⁷. The practice of both cattle and sheep farming in the Yalvaç district has laid the foundation for the development of leatherworking activities in the region. Among the leather products manufactured in local tanneries are items such as sole leather, patent leather, and vidala. While some of these products are utilized within the region, a significant portion is exported outside the area. Wool, a byproduct of livestock farming, serves as a crucial raw material in the production of the globally renowned Isparta carpets. Carpet weaving, which was a major source of income between 1960 and 1980, has significantly declined due to the widespread mechanization across various fields⁸.

Urban Development of Yalvaç City

When considered within the scale of district settlements in the Republic of Turkey, the district of Yalvaç demonstrates a relatively advanced level of development in many

⁵ Gürsal 2009, 15-16.

⁶ Akkan 2006, 13.

⁷ Öncü 2013, 13-50.

⁸ Akkan 2006, 15.

areas compared to its counterparts. The district, with a rich history in urban development and city planning, is believed, according to legends, to have been shaped on a plain where the Romans cultivated rice⁹. With the Seljuks' settlement in Asia Minor, it is observed that the cities and settlements belonging to the Greek and Roman cultures, which had existed in these lands for thousands of years, underwent significant transformations over time. The Turkic-Islamic culture, a new cultural influence in Asia Minor, sought to establish permanence in the region by constructing cities with its distinct characteristics. Yalvaç became one of the first Seljuk settlements established on these lands¹⁰. The main center of this new settlement was the Devlethan Mosque, although little remains of this historic urban center today.

The Devlethan Mosque was established as the central point, with market and bazaar areas organized in an orbit-like layout around the mosque. Neighborhoods and residential areas were localized behind the bazaars. In this newly established city, structures such as baths and madrasas were likely present; however, only the Devlethan Mosque remains from the initial settlement.

After the Seljuk period, Yalvaç came under the administration of the Hamidoğulları Principality and was later incorporated into Ottoman rule.

According to a register dated 1478, Yalvaç was primarily composed of two neighborhoods: Mahalle-i Eski Köy and Mahalle-i Bazar. In the census conducted during the early years of Sultan Suleiman the Magnificent in 1522-23, there were six neighborhoods; however, since they were recorded in pairs, the total was listed as four. These were: Mahalle-i Bazar, Mahalle-i Debbağlar, Mahalle-i Hacı Seydi ve Veledi Veysel, and Mahalle-i Müderris ve Akarkuyu. According to the accounting registers of the same period, it is noted that "*Nefs-i Yalvaç Bazarı durur*" indicating the establishment of a bazaar in the town¹¹. Throughout its historical development, the district of Yalvaç grew and expanded over time. According to a salname (yearbook) from 1869, it is noted that Yalvaç was a kaza (district) of the Konya province, consisting of 56 neighborhoods and villages, all inhabited by Muslims. A salname from 1901 provides detailed information about Yalvaç, stating that the district included: 1 government office, 35 mosques and masjids, 3 tekkes, 13 madrasas, 35 schools, 1 library, 4194 households, 411 shops and stores, 25 bakeries, 29 mills, and 11 coffeehouses. This information reflects the administrative and social infrastructure of the district at the time¹².

As the district progressed toward the present day, it grew even further, with neighborhoods such as Sanayi, Hıdırlık, Bağlar, Fatih, Cumhuriyet, Bahçelievler, Zafer, and Akköprü being established following the zoning changes in 1985. The district's first zoning plan was created in the 1950s, and its condition at that time was documented in reports prepared by Prof. Dr. Mesut Evren and Ferudun Özdoğan. According to these reports, the district's central hub comprised the Devlethan Mosque, coffeehouses surrounding the plane tree, and neighborhoods such as Kaş, Görgü, Kızılca, Abacılar, Saray, Leblebiciler, and Salur, each situated at varying distances from this center. These reports highlight the spatial and structural layout of Yalvaç during that period¹³. Despite

⁹ Akkan 2006, 18.

¹⁰ Karaman 1991, 67-71.

¹¹ Akkan 2006, 19.

¹² Akkan 2006, 19.

¹³ Akkan 2006, 22.

undergoing numerous changes, Yalvaç still retains neighborhoods that preserve the old urban texture and atmosphere, such as Pazar, Eski, Müderris, Kızılca, Leblebiciler, Salur, Saray, Abacılar, Sofular, Kaş (*Kaş Aşağı, Kaş Yukarı, Kaş Cami, Kaş Hacıbey*), and Görgü (*Görgü Orta and Görgü Cami*)¹⁴. The contemporary city center of Yalvaç is characterized by public buildings. At its core is the Government House, surrounded by the Municipal Building, Anlatan Square, the Museum, the Library, and structures related to the market and bazaar. Neighborhoods and streets are situated behind these central elements. Today, Yalvaç comprises a total of 32 neighborhoods, some of which maintain their historic fabric. Among these, Kızılca, Kaş, Leblebiciler, and Görgü neighborhoods stand out as key representatives of the district's historical identity.

The Kızılca neighborhood, located south of the ancient city, is one of the oldest and most established neighborhoods in the district. The road leading from the ancient city to the sacred area of Men passes through the upper part of this neighborhood. Additionally, the Anthius River, the oldest watercourse in the district, flows through the middle of Kızılca, dividing the settlement into two parts. The leather factory constructed by the Germans in the city is also located in Kızılca. Nestled against the mountain rising to its east, Kızılca retains numerous traces of its past. Particularly notable are the spolia (reused materials from the ancient city) integrated into the foundations and walls of modern structures, including the neighborhood mosque, which stands out as a prominent example. In 2016, illegal excavations conducted on plot 510/6, located 50 m south of the leather factory, revealed the Roman-era necropolis of the ancient city. This discovery clearly demonstrated that the Kızılca neighborhood is situated on the site of an ancient neighborhood. The neighborhood, characterized by narrow streets, primarily features detached houses with doors opening directly onto the street. As one of the oldest neighborhoods in Yalvaç, most of the houses were originally constructed using adobe and wood, with flat roofs. Over time, pitched roofs were added to these structures. In contrast, most modern houses in the neighborhood are two-story reinforced concrete buildings with gable roofs.

When examining the Kaş and Görgü neighborhoods, known as other historic areas of the district, it is observed that these two neighborhoods are situated on gently elevated hills. Similar to the overall urban structure of Yalvaç, the neighborhoods were shaped with mosques as their focal points. In these neighborhoods, particularly in the mosques of Kaş and Leblebiciler, the use of spolia (reused materials from the ancient city) is especially notable. Spolia are not only observed in the mosques but also in various sections of residential buildings. The neighborhoods that make up Yalvaç generally exhibit a free-form layout. In the older neighborhoods, characterized by narrow streets, it is evident that traditional construction techniques and materials were predominantly used.

Since the 2000s, the population increase in the district has led to the development of new neighborhoods in areas opened to zoning. These new neighborhoods are relatively more organized and planned compared to the older ones. With the construction of mass housing projects, the expansion of these new neighborhoods has contributed to the growth of the district along the north-south axis.

Streets are indispensable spaces where daily life takes place in residential areas. When examining the streets of Yalvaç, it is evident that streets in the older

¹⁴ Akkan 2006, 23.

neighborhoods are narrower compared to those in the newer ones. This is particularly noticeable in neighborhoods such as Kızılca and Kaş, where the narrowness of the streets is very apparent.

The only area in the district designed as a square is Yalvaç Anlatan Meydanı, constructed directly opposite the Yalvaç Municipality building. Following the decision to create a square that would symbolize the city and distinguish it from other districts, a national-level project competition was organized for this purpose. The circularly planned square reflects Yalvaç's thousands of years of deep-rooted history, allowing the city to "tell its own story" in line with the square's name. At the center of the square, where numerous ceremonies are held today, there is a ceremonial area with a diameter of 25 m and a statue of Atatürk.

Apart from Anlatan Meydanı, another notable area is the space referred to by locals as Çınaraltı, also known as Democracy Square. The square is separated from the Devlethan Mosque by a road passing between them. Within the square stands the monumental plane tree (Anıtsal Çınar), which is believed to have been planted in the 1200s, making it approximately 800 years old. This monumental tree, which gives the square its name, was officially registered by the Antalya Conservation Board with Decision No. 1401 on May 11, 1992. The nearby Devlethan Mosque is significant for demonstrating the settlement center and layout of Yalvaç during the Seljuk period. Çınaraltı continues to serve as a communal gathering point in the district, offering a space where people can sit in the surrounding coffeehouses, converse, and relax under the shade of the centuries-old tree while enjoying their tea. Previously, the area where the monumental plane tree stands was a cobblestone junction open to traffic. Later, it was closed to vehicles, the ground was leveled, and the surroundings of the tree were arranged, transforming it into a historically significant square.

Architectural Structures of Yalvaç City

In the city, there is a variety of structures built for different purposes. The buildings within the district can be classified into monumental, civil, industrial, commercial, and cultural structures. There are relatively few architectural structures in the district that can be classified as monumental. Aside from the Devlethan Mosque, located in the city center, and a tower constructed at the southern entrance of the district, there are no other structures of monumental scale. It is currently believed that the Devlethan Mosque¹⁵ was built during the early years of Seljuk dominance in the city. The mosque, constructed in the central part of the city in the name of Devlethan, the brother of Sultan Kilij Arslan II, has undergone various restorations over the years to reach its present state. While the architect of the mosque, which displays characteristics of the Beylik Period, is unknown, Ottoman records from 1726 onward indicate the mosque's existence through references to religious officials appointed to it. The mosque was constructed almost entirely using spolia blocks brought from the ancient city of Antiochia. The mosque, with its unplastered exterior facades, features three separate entrances. The main entrance is located on the northern side, while two smaller entrances are situated on the eastern and western facades. The interior is illuminated through a double-row window system on the facades. The windows are rectangular in form and are accentuated by blind arches made of brick above them. The roof is covered with a hipped tile structure. The interior decoration prominently features ornamental

¹⁵ For detailed information about the Devlethan Mosque, see: Durmuş Karaman 1991.

elements characteristic of Turkic-Islamic art, adding an artistic and cultural richness to the space. Another monumental structure in the city is the monumental tower (obelisk) located at the southern entrance of the district, built by the Yalvaç Municipality. It has become one of the symbolic elements of the city. There is no definitive information about when or for what purpose the monument was constructed.

The best examples of civil architecture in the city are the old adobe houses and traditional residences predominantly made of wood. Adobe houses, commonly found in the older neighborhoods of Kızılca and Kaş, are constructed with adobe bricks on stone foundations. Some are covered with flat roofs (*earthen roofs*), while others feature hipped roofs made of wood. These single-story houses have both interior and exterior plaster made of mud. The main entrances open directly onto the street, with doors and windows crafted from wood. In addition to adobe houses, another widely seen residential type in the district is the traditional Yalvaç house.

These houses, typically built as two-story structures, have the ground floor used as a stable and storage area, with access to the upper floor provided by a wooden staircase. The exterior walls are plastered with adobe mortar and painted white. The roof is covered with a hipped tile structure, traditionally using corrugated tiles.

Entry into the old Yalvaç houses is through a double-wing wooden door, leading to a space called the "Hayat" (courtyard). The Hayat includes sections such as a pantry, hayloft, and stable. The main living area is located on the upper floor. The first space encountered here is the Hanay (gallery). One long side of the Hanay opens to the courtyard, while rooms are arranged along the other long side¹⁶.

When examining the floor plans of old houses, two main types are observed: outer hall plans and inner hall plans. The façade arrangement, where traditional features are preserved, includes projections supported by consoles or wooden brackets, which can be flat, triangular, or sloped to either side. Wood is extensively used in both interior and exterior decoration, particularly in the design of interior spaces. Wooden decorations with floral motifs are prevalent on elements such as room doors, cabinet doors, and ceiling medallions, highlighting the craftsmanship and artistry of these traditional houses¹⁷.

Another type of structure observed in the city is those related to industry and commerce. Among these, the most notable remnants are the chimneys of brick factories. Between 1950 and 1980, brick factories operated intensively, driven by high demand from surrounding provinces and districts, leading to an increase in their number to as many as five. The Birlik, Fil, and Taş factories were located in the Kaş neighborhood, while the Güven and Altın factories were constructed in the Abacılar neighborhood. The presence of these five robust factories provided significant employment opportunities for the district's residents during those years. After operating for many years, the factories eventually closed due to challenges such as mechanization and transportation issues. Today, only three brick chimneys from these factories, constructed of brick, remain standing as vestiges of this industrial past.

Two of the chimneys are located in the Kaş Aşağı neighborhood. These chimneys, constructed with solid fired bricks in a tapering cylindrical form, were restored between

¹⁶ Karpuz 1997, 215.

¹⁷ Karpuz 1997, 215.

2003 and 2006. The third chimney, situated in the Abacılar neighborhood, is also cylindrical in shape and has survived to the present day through restorations. Another significant structure related to trade and industry in the district is the Leather Factory. Established in the early years of the Republic, the factory was among the first 125 companies founded during that era. Located in the Kızılca neighborhood and built on the Anthius River, the factory was constructed using brick and rubble stone as building materials and features a rectangular plan. The two-story building is illuminated on the upper level by a system of closely spaced, wide arched windows. The old leather factory distinctly stands out in the region due to its German architectural style. Leather processing machinery from the factory has been preserved and is exhibited in an open-air museum adjacent to the building.

In the city of Yalvaç, there are architectural structures dedicated to culture and the preservation of cultural heritage. Chief among these is the Yalvaç Museum, where the city's ancient history spanning thousands of years is exhibited and promoted. Located in the city center behind the Government House, the museum serves as a showcase for the city's historical and cultural wealth. The story of the museum begins with the storage of artifacts from the ancient city of Antiochia and the surrounding villages in a high school building. In the 1900s, American archaeologists conducting excavations in the ancient city transferred their findings to the high school. However, due to the increasing volume of artifacts arriving from villages, a dedicated storage facility was built. Subsequently, some artifacts were displayed in the Yalvaç Library, but as this was insufficient, the decision was made to construct a dedicated museum for the city. The construction of the museum began in 1963 and was completed in 1966, after which the artifacts were opened to the public in this new building. The museum, which exhibits thousands of cultural artifacts both inside the building and in its garden, features four distinct exhibition halls: Prehistory, Classical Artifacts, Ethnography, and the St. Paul Hall.

Another cultural structure in Yalvaç, apart from the museum building, is the Ali Rıza Efendi Library. In 1891, when Ali Rıza Efendi, who was transferred from Alanya to Çorum, chose not to take his personal collection of 651 books with him, he brought them to his hometown of Yalvaç. He made the collection accessible to the public in a room adjacent to the Devlethan Mosque. Since then, the library has undergone several relocations within the district, eventually moving to its current building in 1970. Housing a collection of over 30,000 works, the Ali Rıza Efendi Library is considered one of the distinguished libraries in the region¹⁸.

The Ancient City of Pisidian Antioch

Pisidian Antioch, an ancient city located within the boundaries of Isparta Province, Yalvaç district, is situated approximately 1 km northeast of the district center on the western slope of a hill locally known as "Şahintepesi." The city, closely integrated with the modern settlement of Yalvaç, occupies a fertile and well-watered area surrounded by notable geographical features: to the north lie the Sultan Mountains¹⁹, to the west the Karakuş Mountains, to the south the Yalvaç Plain and Lake Eğirdir, and to the east the eastern extensions of the Taurus Mountains, including the Anamas Mountains and the

¹⁸ Karaman 1991, 172-173.

¹⁹ Calder 1912, 78.

Şarkikaraağaç Plain. The Yalvaç Plain, characterized by its flat and fertile terrain, owes much of its productivity to the water resources originating from the surrounding high mountains. This natural abundance was a critical factor in the establishment of the city at this location. Notably, the Anthius River, which sources its waters from the Sultan Mountains, flows through a deep valley to the east of the city and extends all the way to Lake Eğirdir. This river played a vital role in sustaining life in the region by enriching the Yalvaç Plain, fostering agricultural activity along its expansive and fertile lands, and enhancing the area's appeal as a center of settlement. Furthermore, the strategic position of Antiochia places it at the crossroads of the ancient regions of Pisidia, Phrygia, Lycaonia, Isauria, and Pamphylia modern-day Isparta, Afyon, Konya, and Antalya provinces underscoring its significance as a hub of interaction and connectivity in antiquity.

Located at the intersection of various cultural regions, the city played a significant role in ensuring the security and maintenance of ancient road networks, most notably the *via Sebaste*²⁰. Its designation as the starting point of the *via Sebaste*²¹ distinguished Antiochia from other contemporary cities, granting it a unique prominence. Due to its strategic position, the city served as a vital crossroads connecting three distinct regions. This historical significance, rooted in its ancient role, continues to resonate in the modern era under the name Yalvaç, maintaining its importance as a center of connectivity and regional significance.

Situated at a key interregional transition point, Antiochia was not only of strategic importance but also held a distinguished status as a religious center in Asia Minor. Approximately 5 km east of the city lies the Sanctuary of Men²², one of the significant pilgrimage sites of the ancient world. The presence of such a sacred site associated with Antiochia elevated the city to a unique standing. The Men cult, which held considerable

²⁰ Levick 1967, 38-41; Mitchell 1993, 76; Syme 1995, 226-230; Taşlıalan 1997, 13; Coşkun Abuagla 2015, 175-179.

²¹ The construction of the *via Sebaste* began in 6 BCE under the governance of Cornutus Arrutius Aquila, prior to the Homonad War. According to Ayça Özcan, the southern branch of the *via Sebaste* originates in Antiochia and proceeds through Prostanna, Kremna, Sia, and the Döşemealtı Pass, eventually reaching Antalya. The southwestern branch divides into two routes: one extends from Pisidia Antiochia through Prostanna, Kremna, and Döşemealtı to Attaleia (modern Antalya), while the other proceeds from Pisidia Antiochia via Neapolis, Anaboura, and south of Tymbrida, passing through Zorzila, Adada, and Pednelissos to follow the Kestros Valley, ultimately reaching Perge. A third branch extends from Antiochia, passing through Neapolis, Misthia, and Amblada, and runs southeastward to Isaura Palaia north of Lake Trogitis (modern Suğla Lake). From this route, an eastern branch leads to Antiochia, Neapolis, Pappa-Tiberiopolis, and Ikonion (modern Konya). A subsidiary road connects this main route to Lystra. Additionally, another route reaches Antiochia via Apollonia and Tymandos, continuing through Neapolis, Misthia, Erymna, and Pamphylian Seleucia, ultimately arriving at Side. Serving as a central hub in the Pisidia Region, Antiochia connects the *via Sebaste* to the road networks of Lycaonia, Isauria, Pamphylia, and Phrygia. This route extends eastward through Garsaura, Archelais (modern Aksaray), Caesarea (modern Kayseri), and Melitene (modern Malatya) to the Euphrates Valley, demonstrating its critical importance as a military and commercial artery during both the Roman period and subsequent eras. For detailed information, see: Özcan 2008.

²² Özhanlı 2017, 10-12.

influence across Asia Minor, enhanced the city's recognition in surrounding regions, reaching its zenith. Antiochia became a focal point for pilgrims traveling from neighboring regions such as Phrygia, Lycaonia, Isauria, and Pamphylia, serving as a gathering place for devotees undertaking journeys to worship the deity. The influx of pilgrims not only increased the flow of people through the city but also brought about significant social and economic transformations. This activity contributed substantially to the prestige of Antiochia within Asia Minor, establishing its role as both a religious and cultural hub in the ancient world.

The unique geographical setting of Antiochia endowed the city with additional economic and political titles and statuses beyond those previously mentioned. Founded during the Hellenistic period by the Seleucids, the successors of Alexander the Great, the city²³ achieved its peak significance in architecture, art, urban planning, socio-economics, military affairs, and other domains during the Roman Imperial period²⁴. The high strategic importance of the land where Antiochia was established motivated the Seleucids to found a city here, organizing it as one of the four colony cities they established in the Pisidia Region²⁵. After coming under Roman control following the Seleucid era, the city retained its status as a colony city from the Hellenistic period and was elevated to serve as the capital of the other four colonies established by Rome in the region²⁶. Furthermore, during the spread of Christianity²⁷, the secure and well-developed transportation and road networks in the area made Antiochia a key stop for apostles such as Paul, further enhancing its historical and religious significance.

Due to factors such as its location, the terrain on which it was established, and its climate, Antiochia has been one of the most distinguished cities of the Pisidia Region since its foundation. Much of its prominence derives from its geographical position, placing the city at the center of attention for all civilizations that have inhabited Asia Minor throughout history.

Materials and Methods

The investigation of the components of the city was conducted using relevant methodological techniques. These included mapping, visual analyses, on-site identification and examinations, comparisons of Pisidia Antiochia's archaeological drawings with contemporary urban studies, street-level surveys, associated illustrations, schematic representations, and the examination of oral history data pertaining to the city's identity components and traces of Pisidia Antiochia in the urban fabric. Based on the available data, a "city identity analysis schema" was developed. This schema considers the dynamics of the modern city of Yalvaç in comparison with Pisidia Antiochia, as well as the urban identity formation frameworks established in the literature to date. The primary focus of this schema is to identify the distinctive identity of Pisidia Antiochia and its transformations or continuities into the present day. Data

²³ Özhanlı 2013, 155-176.

²⁴ Özhanlı 2013, 155-176.

²⁵ Özhanlı 2013, 155-176.

²⁶ Özhanlı 2013, 155-176.

²⁷ See for the importance of the city in terms of Christianity and the process it underwent with the advent of Christianity: Özhanlı 2022.

obtained from comparisons are conveyed through a chart integrating schematics, drawings, and oral narrative techniques. Within the scope of this study, the urban identity analysis schema developed as a result of the literature review has effectively clarified the research findings, providing a structured framework for understanding the urban identity dynamics of Pisidia Antiochia (Fig 1.).

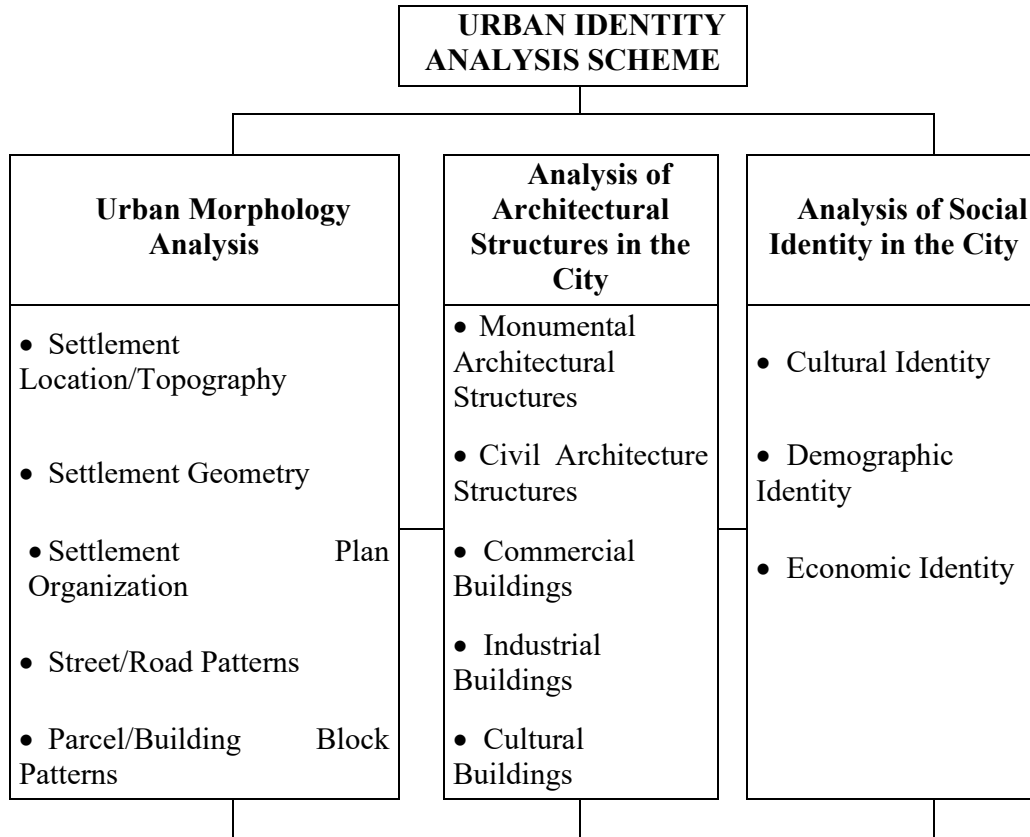


Fig.1: Urban Identity Analysis Scheme

The impact of Pisidia Antiochia on the city, its enduring features, elements that have not been sustained, as well as its morphology, architectural characteristics, and social attributes from past to present, were analyzed through a framework of identified components and their interrelationships. This network of relationships forms the basis of the urban identity analysis schema. The analysis schema is structured into three main categories: urban morphology, architectural structures of the city, and social identity criteria of the city. These categories are presented as overarching themes within the relationship network, with subcategories listed to construct a holistic understanding of the city's identity. This schema is utilized to compare Pisidia Antiochia and the modern city of Yalvaç. Under these identified headings, the morphological, architectural, and social aspects of Antiochia and contemporary Yalvaç are examined to reveal the influence of concepts such as continuity, sustainability, and change on the evolution of the urban form. This analysis highlights how these factors have shaped the development of both the ancient and modern cityscapes.

Findings Derived from the Analysis of Urban Morphology

The city of Pisidia Antiochia is located 1 km northeast of the present-day Yalvaç district

center. A hill situated at a higher elevation compared to the city center was chosen as the settlement site. The primary reasons for selecting this hill, rising amidst a flat plain, were its defensible nature and its commanding position over fertile and well-irrigated lands. In terms of topography, Pisidia Antiochia reaches an altitude of 1236 m at its highest point, whereas the elevation of Yalvaç is measured at 1100 m above sea level. The rugged terrain of Antiochia ascends in a topographic gradient from the southwest to the northeast, with the city's sacred precinct located at its highest point. In contrast, the central area of Yalvaç is situated on a relatively flat and even terrain. However, moving northeast from the central landmarks such as Devlethan Mosque and Çınaraltı Square toward areas like Görgü Mosque and Kızılca neighborhoods, a gradual rise in elevation becomes noticeable. While there are minor variations in elevation within the urban fabric, modern Yalvaç can largely be described as occupying flat terrain. This contrast suggests that, with the arrival of the Turkic-Islamic culture in the region during the Seljuk period, the elevated sites of Pisidia Antiochia, including its sacred precinct at the Temple of Men, were abandoned in favor of new settlement areas. This shift indicates a different urban planning approach introduced by the dominant culture of the period, reflecting its distinct perspective on urbanization and settlement preferences.

When the settlement geometry and boundaries of the city of Antiochia are examined, it is observed that the Anthius River (modern Hisarardı River) is located to the east-southeast of the city, forming the eastern boundary of the settlement parallel to the river. Perpendicular traces to this boundary define the main arteries and axes of the city. The geometry defining the city's boundaries extends a significant distance southeastward along the river, while the boundary length in the northwest direction is comparatively shorter. Following these traces, the resulting integrated landform exhibits a geometry that is broader and more expansive along points parallel to the river, while narrowing and tapering towards its lower regions. When examining the settlement geometry of present-day Yalvaç, it can be noted that the urban form of Yalvaç bears a resemblance to an expanded version of the land configuration of Pisidia Antiochia, suggesting continuity in the adaptation of the region's topography over time.

Originating in the 5th century BCE, the grid plan system first implemented by the Milesian architect Hippodamus in the cities of Miletus and Priene became an iconic model for urban planning, particularly in cities established during the Hellenistic and Roman periods²⁸. Beginning in the Hellenistic period, the Hippodamian (grid) plan system became almost a trend, and it was extensively applied to nearly all cities founded in Asia Minor during this era²⁹. The Hellenistic-origin city of Pisidia Antiochia was planned in accordance with the Hippodamian city plan, reflecting the urban trends of the era³⁰. This plan was designed to maximize the utilization of the natural topography and potential of the terrain where the city was founded. The organization of the city's settlement was structured within the framework of this systematic layout. In this planning system, where streets and avenues intersected at right angles to form the main arteries of the city, the acropolis the central point of the city featured the city square (agora), public buildings, and the sacred precinct, underscoring its significance as the

²⁸ Özhanlı 2013, 155-176.

²⁹ Özhanlı 2013, 155-176.

³⁰ Özhanlı 2013, 155-176.

focal point of urban, civic, and religious life³¹. Other everyday structures were positioned in less prominent areas. In contrast to Antiochia, which was built on elevated terrain, the city of Yalvaç, established approximately a thousand years later on the western slopes of the ancient city, was constructed on flat ground. The urban layout of Yalvaç exhibits the organic settlement pattern typical of Turkish cities. The presence of the Devlethan Mosque, marketplace, and bazaar areas in the city center serves as clear indicators of this pattern. In the neighborhoods and streets of the city, an organic urban fabric similar to that of Ottoman cities can be observed, reflecting the characteristic planning style of Turkish urbanism.

The city of Yalvaç does not exhibit significant similarities to Antiochia, located on its slopes, in terms of settlement plan and organization. Unlike the systematically planned, wide, and spacious streets and avenues of the ancient city, Yalvaç features narrow streets and alleys that form an irregular urban layout. From an urban planning perspective, the only notable similarity between the two settlements is the organization of the city center around a central square, surrounded by public buildings and sacred spaces.

As a result of the grid plan system applied to the entire city of Antiochia, the main and secondary streets intersecting at right angles formed the city's primary framework. This system, which introduced a rational urban planning approach, featured two main streets³²: one running in the east-west direction (**Decumanus Maximus**) and the other in the north-south direction (**Cardo Maximus**). The entire city was shaped around these principal axes, with the areas between the intersecting streets and avenues divided into blocks and plots. The grid-plan design ensured that the streets and avenues were well-ordered and spacious. Along these streets, porticoes were built on both sides, behind which workshops and shops were located. Furthermore, this planning system allowed for the development of an advanced infrastructure system. Large-scale sewer channels, spacious enough for a person to move through comfortably, were constructed beneath all streets and avenues. Manholes located at regular intervals on street and avenue surfaces highlight the sophistication of the city's infrastructure system. As a colony and military city, Antiochia was modeled after Rome, the capital of the Roman Empire. The city was designed with seven neighborhoods³³ spread over seven hills, and urbanization activities were carried out accordingly. This structure reflected the influence of Roman urban planning principles, tailored to the local topography and functional needs of the settlement.

In the city of Yalvaç, the city center developed in accordance with the Ottoman urbanization system. This influence is evident not only in the city center but also in the neighborhoods surrounding it, where a traditional texture and organic structure characteristic of Ottoman urbanism can be observed. The organic settlement pattern features a variable spatial layout, shaped by an improvised order that adapts to climatic conditions and the natural topography. This results in a construction style harmonious with the surrounding environment, reflecting a blend of functionality and contextual

³¹ Özhanlı 2013, 155-176.

³² Mitchell-Waelkens 1998, 99-100.

³³ Similar to Rome, the city of Antiochia was divided into seven neighborhoods, which were named as follows: Vicus Aedilicius, Vicus Germalus, Vicus Patricius, Vicus Salutaris, Vicus Tuscus, Vicus Verabrus, and Vicus Venerius.

integration. Neighborhoods preserving this traditional fabric with their traditional houses, bakeries, and mosques are arranged around the city center, characterized by narrow and organic streets. The markets, bazaar areas, and shops located along the main streets and roads dividing and intersecting the city show similarities to the urban layout of the ancient city, reflecting a comparable approach to urban organization.

The grid plan applied to the city of Antiochia facilitated the formation of square or rectangular blocks and plots between streets and avenues intersecting at right angles. One of the primary advantages of the grid plan is the creation of uniformly sized blocks and plots, providing the city with a highly legible settlement pattern. These blocks or plots predominantly housed examples of civic architecture. Due to the standardized dimensions, it was practically impossible to construct buildings of varying sizes that would occupy different amounts of space within these plots. While this standardization might appear monotonous, it was highly significant for maintaining a sense of equality among the city's residents. In the grid plan system, while the sizes of blocks and plots could vary based on the width of the streets, their dimensions were pre-designed, making modifications feasible if required. Among the blocks and plots within the city, those closer to the city square were allocated for residences of high-ranking individuals, such as governors or mayors, while blocks located further back were used to construct insulae multi-unit residential buildings that served as the ancient equivalent of modern apartment complexes for the middle class. Archaeological excavations in the city provide excellent examples of this arrangement. A house with an atrium, located adjacent to a spacious square along *Cardo Maximus* and offering sunset views, was likely the residence of a high-status individual. Similarly, a residential structure unearthed along the area referred to as *Tiberius Street* further exemplifies this urban hierarchy and organization.

When examining the blocks and plots in the city of *Yalvaç*, it is evident that a free and flexible plot pattern has emerged, associated with the narrow and organic street fabric. These plots, designed with attention to neighborly relations, do not obstruct each other's views and are predominantly adapted to the topography. In particular, in the organic-textured neighborhoods surrounding the public spaces in the city center, the block and plot system is not linear but rather progresses within a spatial configuration where angles and slopes change dynamically. This approach reflects a planning system that integrates flexibility with the natural terrain and urban flow.

Findings Derived from the Architectural Structures of the City

As a typical Roman city, Antiochia was planned according to Roman urban and architectural principles, resulting in a significant number of monumental structures. Among the most prominent examples of Roman architecture in the city are the Temple of Augustus and the Nymphaeum. Both structures are currently visible at their foundation level, yet an examination of their architectural decorative elements and building stones leaves no doubt about their monumental scale. Additionally, the city features the St. Paul Church, another monumental structure symbolizing Christian architecture. This church stands out as a significant representation of the transition and integration of religious and architectural traditions in the city's historical development. The structure is a Roman basilica that was converted into a church with the addition of

Christian-specific elements³⁴. Only the main apse of the building has survived, while its atrium and naves have been preserved at the foundation level.

In the district of Yalvaç, which is a continuation of Antiochia, the most well-known monumental structure is the Devlethan Mosque. Located in the city center, the mosque reflects the architectural characteristics of the Beylik period. Almost the entire masonry of its walls is composed of spolia materials brought from Antiochia. The mosque is divided into four naves/aisles by three rows of columns and was constructed with a hipped roof. Aside from this mosque, there are no other structures in the district with monumental characteristics. The scarcity of monumental buildings in Yalvaç, despite its rich and powerful historical background, can be attributed to the evolving urbanization and planning concepts that developed in line with the changing culture of the region.

The best-known and only well-preserved examples of civil architecture in the city of Pisidia Antiochia are its residences. The city's houses were constructed on blocks and plots located at the intersections of streets and avenues that intersected at right angles. These houses were systematically built on plots of standard dimensions. The most illustrative example of the construction, architecture, and layout of the city's residences is the Atrium House, which began excavation in 2013 and has continued in subsequent years. This house was built adjacent to the square in front of the Nymphaeum. The west-facing and sloped block/plot behind the western portico of *Cardo Maximus* was terraced to create the residential area. Access to the house is through a small street located between the shops lined behind the western portico of *Cardo Maximus*. The Atrium House, with its large courtyard, consists of two sections. The northern section contains areas such as the kitchen, bathhouse, bathroom, and toilets, while the southern section is more oriented toward daily life. The western part features a large hall or viewing terrace, and the lower floor contains the pantry and storage areas of the residence. Considering its location within the city and its complex plan, this residence is most likely associated with the city's administrative elite. Aside from this house, other examples of residences in the city include simple houses³⁵ built in the later period on the large square extending in front of the Nymphaeum, excavated in 2009. These rudimentary houses, constructed directly on the street level using rubble stone and mudbrick, were uncovered at their foundation level and are of low architectural quality.

When examining the residences in the district of Yalvaç, it is observed that houses are generally constructed as two-story structures. Alongside examples with hipped roofs, there are also examples featuring flat earthen roofs. The traditional residential typology, commonly seen in Turkish cities, is also present in Yalvaç. The houses are classified based on features such as whether they have a garden or no garden, their layout as corner or row houses, their access from culdesacs, or entrances from gardens or streets. The primary construction materials used in the houses are stone, mudbrick, and wood. The foundation level (known as the "su basman") is constructed from stone, while the upper portions are built with mudbrick and wood. The general floor plans of the houses are shaped around two main typologies: houses with external halls and houses with internal halls, reflecting a traditional approach to residential architecture³⁶.

The commercial structures of the city of Antiochia include the Tiberius Forum and

³⁴ Herring-Herrington 2011, 109-130.

³⁵ Özhanlı, 2010

³⁶ Karpuz, 1997

the rows of shops located along the main streets. The sequence of shops begins just beyond the western gate of the city, extending eastward along the Decumanus Street, and continues from the intersection of the Decumanus with Cardo Street to the Nymphaeum. Excavations in the shops and workshops situated behind the semi-open porticoes, supported by columns and covering the edges of the streets, have revealed that some of these establishments were dedicated to manufacturing, while others served commercial purposes, such as retail. These shops, reflecting the city's commercial culture, served as a precursor to modern structures and designs intended for shopping purposes. The primary commercial hub of the city was the Tiberius Forum. In addition, it is suggested that an agora existed during the early period of the city, likely located in front of the theater. This indicates a multi-faceted commercial infrastructure supporting both local and regional trade activities within the city.

In the city of Yalvaç, the traditional bazaar is located around the Devlethan Mosque and its surroundings. The bazaar comprises shops where various crafts that play a significant role in the local economy such as copperwork, felt-making, and saddle-making are practiced. In addition to these craft workshops, the Monday market, established weekly, is also centered around the mosque and extends over a broad area. This integration of traditional crafts and market activity highlights the cultural and economic vibrancy of the city.

Although Antiochia is known for the prevalence of various crafts, including leatherworking³⁷, the exact location where this activity was conducted has not yet been definitively identified. Considering the significant water requirements of the leatherworking trade, it is highly likely that the city's leather workshops were located near the Anthius River, where the modern leather processing facility has been established.

In the district of Yalvaç, a leather processing factory established by the Germans was located in Kızılca neighborhood along the Anthius River. Today, operational tanneries are situated along the banks of the Anthius River behind the former bus terminal and within the Yalvaç industrial complex, which follows the river's course. The leather factory, which operated between 1923 and 1938, was one of the city's most significant industrial structures. Additionally, brick factories, whose chimneys are the only remnants that survive today, represent another notable example of the city's industrial heritage.

In the city of Pisidia Antiochia, in addition to religious, commercial, and civil architectural structures, there were also buildings constructed to serve the local population. Among these, structures such as the theater and stadium, designed for the socialization of the city's inhabitants, are considered significant. The theater, in particular, stands out as the most important cultural structure in the city. It hosted performances such as comedies and dramas, as well as spectacles like gladiator fights, providing a venue for mass gatherings thanks to its large audience capacity. These events highlighted the theater's central role in the city's cultural and social life.

When examining the cultural structures in the district of Yalvaç, it is evident that the only structure dedicated to culture and art is the Yalvaç Museum. Located in the town center, the museum houses and exhibits artifacts from Antiochia and the surrounding

³⁷ Özhanlı 2009, 45-49.

villages. For a district-level museum, the Yalvaç Museum holds significant importance due to both its exhibition spaces and its unique architectural identity, making it a valuable cultural asset for the district.

Findings Derived from the Social Identity of the City

The city of Pisidia Antiochia gained recognition as a pilgrimage center due to Saint Paul visiting the city and delivering one of the first Christian sermons there. While the city hosted various religious and worship-related cultural activities, its cultural identity can be more accurately understood through the craftsmanship practiced within its boundaries. Crafts such as leatherworking, felt-making, and saddle-making, which were prevalent in the city, clearly reflect the cultural identity of its inhabitants. Additionally, inscriptions discovered in the city reveal the presence of euergetes, providing further insight into the city's cultural character and the values of its residents³⁸.

Significant elements stand out in the cultural identity of Yalvaç. One of the key socialization spaces in the city is the coffeehouse culture. The coffeehouses surrounding the protected plane tree in the city center serve as gathering places for locals, representing an important part of Yalvaç's cultural identity. The tradition of mutual aid, which has continued from the Ottoman period to the present, is maintained in Yalvaç through neighborhood bakeries, where this aspect of cultural heritage is preserved. The traditional fabric, including traditional houses, neighborhood culture, and lifestyle, has been one of the defining factors in shaping the city's cultural identity. Additionally, the "Hamursuz"³⁹ product, associated with the unleavened bread festival celebrated by the inhabitants of Antiochia, has gained a local identity in Yalvaç. It is still enjoyed and produced in the neighborhood bakeries of the city today.

Examining the profile of the population living in the ancient city reveals significant diversity. Sociologically, the city had a cosmopolitan structure, with different groups coexisting in terms of both religious beliefs and ancestral origins. The population was divided into two main groups by religion: those adhering to paganism and those following Christianity. The coexistence of churches and temples within the city provides the most compelling evidence of this religious duality. Additionally, during the city's founding phase, Jewish colonists brought from Babylonia and Magnesia ad Maenadrum⁴⁰, the indigenous population, and retired Roman soldiers settled in the city all contributed to the city's social structure.

The fact that the majority of the city's inhabitants were engaged in agriculture can be inferred from the agricultural tools uncovered during excavations, highlighting the central role of farming in the city's economy and daily life⁴¹. The current demographic structure of Yalvaç shows similarities to that of Antiochia. There is a sense of religious unity within the population. When examining the urban population, it is evident that, in addition to the local residents, individuals from different provinces who have settled in the city for various reasons also constitute a portion of the district's population. Similar economic activities are observed as the primary means of livelihood, reflecting continuity in the region's socio-economic patterns.

³⁸ Uzunaslın 2013, 321-327.

³⁹ See for the Jews living in the city: Özhanlı 2009.

⁴⁰ Özhanlı 2009, 46.

⁴¹ Özhanlı & Gökpınar 2024, 200-214.

The economy of Antiochia, established on fertile lands, was primarily based on agricultural activities and animal husbandry. In addition to these significant economic factors, other crafts such as ceramic production, metalworking, leatherworking, and saddle-making, which were prevalent in the city, also contributed to the economy and played a key role in the formation of distinct artisan guilds. Furthermore, the city was granted the status of "ius italicum" (free city) during the Roman period, exempting it from taxes, which provided an additional economic advantage. The economic identity of Yalvaç was shaped under the influence of the Ahi Guild tradition. The arasta and bazaars, composed of various artisan organizations, have continued as structures in line with this tradition. While agriculture and animal husbandry form the backbone of Yalvaç's economy, other economic sectors have also developed. Trades such as tanning, saddle-making, coppersmithing, felt-making, farriery, carpet weaving, and blacksmithing have played a significant role in shaping the city's economic identity.



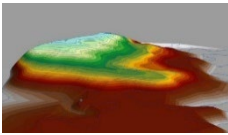







Discussion and Conclusions

The city of Pisidia Antiochia is located on the western slope of a hill within the boundaries of Yalvaç district in Isparta Province. It carries significant social, cultural, and economic traces from the past to the present. This study examines the extent to which these elements have persisted in the city of Yalvaç and identifies the aspects where continuity has not been maintained. The methodology of the study involved creating an urban identity schema based on the dynamics of the city, collected data, and summaries from the literature. Using this schema, all topics were analyzed at the level of both Pisidia Antiochia and Yalvaç. As a result of the findings, a comparison and evaluation chart was developed (Fig 2.).



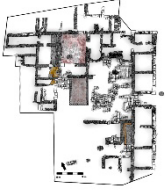
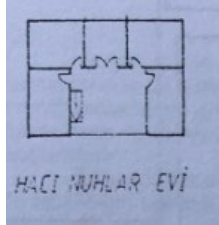




The city has undergone a transformation from being a trade and religious center in antiquity to becoming a city where all the characteristics of a typical Turkish town are present⁴². During this transformation, the city lost some of its features while preserving certain social, cultural, architectural, and economic characteristics. Although the settlement location and urban plan organization have changed, architectural approaches, planning principles, and material sustainability have been maintained. Furthermore, several crafts and important occupational sectors⁴³ from the ancient period continue to exist in Yalvaç as active trades today.



⁴² Özhanlı 2013, 164-165.

⁴³ Özhanlı 2009, 45-51.

		PISIDIA ANTIOCHIA		YALVAÇ	
		IMAGE	CONCEPTUAL	CONCEPTUAL	IMAGE
MORPHOLOGICAL IDENTITY ANALYSIS	Settlement		Hilly Terrain at the Foothills	Flat Terrain on the Plain	
	Settlement		Expansive	Expansive	
	Settlement Plan		Hippodamian Plan	Organic Settlement	
	Street/Road		Perpendicularly Intersecting Streets and Avenues	Organic Pattern	
	Parcel/Building		Regular, Equally Sized Parcels	Free and Flexible Layout Parcels	

MORPHOLOGICAL IDENTITY ANALYSIS

		PISIDIA ANTIOCHIA		YALVAÇ			
		IMAGE	CONCEPTUAL	CONCEPTUAL	IMAGE		
ARCHITECTURAL STRUCTURES IDENTITY ANALYSIS	Monumental		Four-Column Prostyle Plan	Plan Type Divided into Four Naves with Three Rows of Three Columns		Monumental	ARCHITECTURAL STRUCTURES IDENTITY ANALYSIS
	Civil Architecture		Adobe, Wooden, Stone-Based Houses with Atrium	Adobe, Wooden, Two-Story Houses with Courtyard		Civil Architecture	
	Commercial		Row of Shops Designed with an Arcade	Shops Aligned Along Streets and Avenues		Commercial	
	Industry		Ancient Tanneries	Leather Factory Located on the Anthius River		Industry	

Culture		Semi-Circular and Expansive Plan	Four-Column Entrance with Rational Design and Arched Facade Concept		Culture







		PISIDIA ANTIOCHIA		YALVAÇ			
		IMAGE	CONCEPTUAL	CONCEPTUAL	IMAGE		
SOCIAL IDENTITY ANALYSIS	Cultural		Art, Culture, and Sports Events	Mutual Aid and Socialization		SOCIAL IDENTITY ANALYSIS	
	Demographic		People Engaged in Agriculture and Trade	Agriculture, Livestock, and Craft Industries			
	Economic		Craft Industries Related to Local Production and Art	All Trades and Guilds Included in the Ahi Organization			

Fig.2: Urban Identity Analysis Scheme Comparing Findings

In Yalvaç, significant characteristics of the ancient period, Seljuk, Ottoman, and Republican eras are evident. The city exhibits a rich stratification in terms of culture, architecture, social life, and economic activities. Each layer has overlapped with the previous one, carrying traces from its predecessor and transmitting them to the next. In this context, many elements from different periods coexist in Yalvaç, resulting in noticeable similarities and differences influenced by the interconnection of these historical layers.

As seen in the comparison chart, significant similarities are observed in architecture, culture, economy, and demographic profile, while the most notable difference lies in the morphological identity. The grid plan has transformed into an organic settlement

pattern. While the original settlement was established on a hillside, considering factors such as defense, water sources, natural features, and topography, in later periods, the settlement expanded toward the fertile and flat plain. Streets and avenues evolved from a structured grid plan to a spontaneous, irregular, and free arrangement, with mosques, bazaars, and markets surrounded by a network of streets. The blocks and plots, which intersected at 90° angles in the grid plan, were replaced by flexible and irregularly shaped plots. This transformation demonstrates that the settlement tradition observed in Antiochia evolved under Ottoman influence into the identity of a typical Turkish city in Yalvaç. This shift represents the most significant identity change in the city's history.

Cities derive their meaning and identity from the civilizations and communities that have shaped their past. For the city of Yalvaç, Pisidia Antiochia holds significant importance in this regard. The influence of the ancient city is evident in various aspects of Yalvaç, such as its art, craftsmanship, culinary culture, lifestyle, materials, and trade practices. While some influences are direct, others underwent transformations during the Seljuk and Ottoman periods, resulting in indirect effects. In both cases, it is clear that the legacy of the past has contributed to the development of Yalvaç. The data collected from the present city has been categorized under three main headings: morphological identity analysis, architectural identity analysis, and social identity analysis. Comparisons conducted under these headings, specifically focusing on Yalvaç and Antiochia, have clearly revealed both similarities and differences. These findings underscore the enduring connection between the past and the present in shaping the identity and development of Yalvaç.

When examining the findings under the heading of morphological identity analysis, significant differences emerge between the two cities regarding the selection of settlement location and topography. While Antiochia was established on the western slope of a high hill with a rugged terrain, the opposite is true for the district of Yalvaç, which is organized as a typical Turkish city on the flat plain extending in front of the ancient city. In terms of the geometry of settlement areas, both settlements exhibit a broad spatial geometry. However, their urban planning organizations differ significantly. Founded during the Hellenistic period, Antiochia, like other cities established in Asia Minor during this era, was organized according to the grid plan, also known as the Hippodamian plan, which was a popular trend of the time. In line with this urban planning approach, where all streets and avenues intersected at right angles, the main avenues were constructed first, followed by the formation of other streets and roads based on these primary axes. In the grid plan system, which reflects the concept of democracy in urban planning, there is a standardized architectural approach emphasizing equality, particularly in public buildings. As a natural outcome of the Hippodamian plan, civil architecture structures were built on equally sized plots, ensuring they did not obstruct each other's light or view. The city's public buildings, sacred precinct, and public squares were centrally located, with other structures organized around them. In contrast, Yalvaç, located next to such a developed ancient settlement, demonstrates an entirely different urban planning approach. The city is shaped around the Devlethan Mosque, where an organic settlement pattern predominates. The city is characterized by irregular streets and avenues, with plots and blocks organized in a free and flexible manner, placed in the background. Public spaces and the Devlethan Mosque, a prominent religious symbol, were constructed at the city center. The only similarity between the two settlements, which exhibit numerous

differences in terms of urban planning and settlement patterns, is the central placement of public buildings, sacred precincts, and squares within the city center.

Another topic analyzed is the identity of the architectural structures present in both cities. Under the heading of identity, the structures in the cities of Antiochia and Yalvaç are categorized into five groups: monumental, civil architecture, industrial, commercial, and cultural buildings. While numerous monumental structures such as the Temple of Augustus, the Nymphaeum, or the Western Gate are known to exist in the city of Antiochia, the only known monumental structure in Yalvaç is the Devlethan Mosque. The only similarity in terms of monumentality between the two settlements is observed in their religious buildings. Another common type of structure found in both cities is that of civil architecture. In Antiochia, structures belonging to this category are scarce due to the limited extent of excavations, and apart from a few examples, civil architecture structures have not been identified so far. The Atrium House, located behind the western portico of the *Cardo Maximus* street, is one of the civil architecture examples in Antiochia. The house, built on an entire parcel of the city and whose foundations are still visible, was likely constructed using stone and wood materials. The residential complex, featuring a complex plan, consists of two main sections and was built as a two-story structure by terracing the parcel it occupies. The house, which includes a central pool, has a basement level with storage/cellar spaces and a water reservoir. Beyond the Atrium House, no other examples of civil architecture are found in the city, whereas the situation is the opposite for Yalvaç. A significant portion of the modern settlement of Yalvaç is dominated by civil architecture structures. Traditional houses, predominantly constructed with wood, stone, and adobe materials, are widely observed throughout the district. These single-story and two-story houses are present in all the old neighborhoods of Yalvaç and are among the best-preserved architectural examples reflecting the city's organic fabric. There are notable similarities between these houses, which constitute the primary residential type of Yalvaç, and the Atrium House of Antiochia. Both are two-story structures with their lower sections designed for everyday use, such as storage and cellars, and exhibit consistency in the materials used for construction. Structures of a commercial nature in both cities are represented by shops built for various purposes. In Antiochia, rows of shops begin immediately after passing through the western gate and extend along the *Decumanus* and *Cardo* streets. These structures, located behind colonnaded porticoes along the street edges, served both production and trade functions. Additionally, the *Tiberius Forum* and the commercial spaces within it were integral to the city's trade activities. A similar situation exists in Yalvaç, where daily trade activities are conducted in shops along the streets. Covered market areas established for weekly markets also constitute the city's commercial architecture. Moreover, structures known as *arasta* can also be found in Yalvaç. The abundance of areas designated for collective shopping and trade, where both production and commerce were conducted together, demonstrates a resemblance to Antiochia. When industrial structures are examined, no such buildings have yet been identified in Antiochia. Apart from ancient tanneries known to have existed in antiquity but whose locations remain undetermined, no data on industrial structures are currently available. In Yalvaç, the industrial structures include a leather processing factory built by the Germans over the *Anthius River* and the remnants of chimneys from brick factories scattered across different neighborhoods of the city. There is a local connection between ceramic production in Pisidian Antiochia and these brick factories

in terms of terracotta production. Small-scale workshops in antiquity appear to have evolved into brick factories in the district of Yalvaç. Lastly, when examining the interaction between cultural structures in the cities, it is evident that Antiochia is richer in this regard compared to Yalvaç. The theater and stadium built in the city served as venues for cultural activities such as comedy, tragedy, and drama. In contrast, Yalvaç lacks structures suitable for hosting similar activities. The district library and the museum building are known as the city's cultural facilities.

Another aspect of the interaction between Antiochia and Yalvaç is the analysis of their societal identity in cultural, demographic, and economic contexts. From a cultural perspective, it is evident that the cultural activities known to have been held in Antiochia are still maintained in Yalvaç today. For instance, the harvest festivals and celebrations held in mid-July in the ancient city are now continued under the name "Pisidia Antiochia Culture and Art Festival," even preserving the same dates. Additionally, the unleavened bread distributed during the Passover celebrations of the ancient city's inhabitants, known as *hamursuz*, is still widely produced in Yalvaç's neighborhood bakeries and remains a beloved food among the local population. Demographic and economic analyses also highlight similarities between the two settlements. The populations in both cities are primarily engaged in agriculture, animal husbandry, and related crafts. Trades such as leatherworking, saddle-making, and felt-making, which parallel animal husbandry, are still practiced in the district. Leatherworking, continued in modern tanneries within the district, remains one of the key sectors contributing to the vitality of the local economy.

In conclusion, this study examines the influence of an ancient settlement on contemporary settlements. It has been demonstrated to what extent a settlement, located in close proximity to the city of Yalvaç, has impacted the district's social, cultural, historical, and architectural characteristics. The city of Pisidia Antiochia and the district of Yalvaç stand out from other settlements at this scale. Geographically, the ancient city is situated very close to the district, and this proximity has significantly influenced various aspects of the district. However, contemporary needs, modern influences, and the cultural and lifestyle changes brought about by the Seljuk and Ottoman periods following the ancient era have led to transformations. Regardless of the scope and extent of these changes, Yalvaç remains a settlement that has functioned for centuries as a religious and commercial center. Today, it continues to preserve this important heritage through its contributions to tourism, economy, culture, communal values, traditions, culinary culture, and architecture. Particularly in tourism, Yalvaç has made progress in its promotion by earning the designation of a "Cittaslow – Slow City." The data and findings obtained through this study have contributed and will continue to contribute to the development of urban tourism. Strategies and actions should be developed, including the rehabilitation of the traditional fabric of the city, the redesign of the Çınaraltı coffeehouses at the urban design scale, the restoration and preservation of traditional houses, the adaptive reuse of the leather factory, and the incorporation of modern architectural heritage into architectural life. During these architectural interventions, the city of Pisidia Antiochia should serve as a guide for Yalvaç. Elements that demonstrate similarities and continuity, such as urban spaces, neighborhood names, gastronomic products, and arts and crafts, should be revisited and integrated into the social, cultural, and economic dimensions of the modern city. The urban life and city plan of Pisidia Antiochia should form the basis for the future projection of Yalvaç's

tourism, economy, and urban development. In this multi-layered city, which has evolved from the ancient period through the Seljuk and Ottoman eras to the present day, the characteristics of each era must be preserved, and arrangements should be made at the intersection of similarities and differences. This approach ensures that the rich historical and cultural heritage is appropriately reflected and contributes meaningfully to the identity and development of the modern city.

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