



# FRIENDS OF GORDION

# NEWSLETTER



Figure 1: The Gordion 2020 team, including the house staff and representatives from the Museum of Anatolian Civilizations in Ankara. Standing, from left to right: Ceren Utğu, Süde Esen, Can Utğu, Gareth Darbyshire, Halil Demirdelen, Tuğba Gençer, Günsel Özbilen Güngör, Mustafa Metin, and Ahmet Remzi Erdoğan (Museum of Anatolian Civilizations, Ankara). Kneeling, from left to right, Zekeriya Utğu, Kutay Utğu, and Brian Rose.  
Photo by Ahmet Remzi Erdoğan.

This was a summer unlike any other at Gordion due to the COVID-19 pandemic. As scholars, we have often thought about earlier pandemics: the plague of Athens in 430 B.C., the Antonine plague in Europe in the second century A.D., or the Justinianic plague throughout Europe and the Middle East in the sixth century A.D.; but this is the first one that we've had to live through and learn how to negotiate. For

several months, between March and May, we were uncertain whether it would even be possible to conduct fieldwork this year, although in the end we secured permission from the Ministry of Culture and Tourism and from Penn for a two-week season in August, from the 3rd to the 18th.

The staff numbered only five: Günsel Güngör as assistant director, illustrator, and lamp specialist; Tuğba Gençer, physical

anthropology; Ali Metin Büyükkarakaya, physical anthropology; Gareth Darbyshire, archivist and specialist in iron objects; and me (fig. 1). We received constant support and advice from our representative, Halil Demirdelen of the Ankara Ethnographic Museum (fig. 2), and we were fortunate to have two more archaeologists staying with us at the excavation house: Mustafa Metin and Ahmet Remzi Erdoğan of the



Figure 2: Halil Demirdelen walking through the recently conserved Early Phrygian East Gate (9th century B.C.). Photo by Brian Rose.

Museum of Anatolian Civilizations in Ankara, who were engaged in inventory and photography in the Gordion Museum.

Although there was no excavation or architectural conservation this season, we were able to clean the Citadel Mound and do a condition assessment of those buildings on the Citadel Mound that had been conserved last year, including the Early Phrygian citadel's East Gate. We look forward to an especially ambitious architectural conservation program in 2021, when we will return to Gordion's industrial district, the Terrace Complex, to finish conserving the walls that had been

damaged in the great fire of 800 B.C.

There have been no cases of COVID in the village of Yassihöyük where we live, but we followed safety procedures throughout the season, including the wearing of masks, morning temperature checks, several hand-sanitizer stations, and staggered seating at meals. Everyone stayed healthy throughout the season, and fortunately we remain healthy.

One of our most important activities during this short field season involved working on the nomination file for Gordion to be inscribed on the UNESCO World Heritage List. Such a designation

is now especially important since the rich archaeological heritage of Gordion has become increasingly vulnerable. The site has been the target of looters since antiquity, but the situation has worsened considerably during the last 20 years. Several of the monumental burial mounds, or tumuli, have been robbed; others have been completely destroyed by plowing and new construction. There has also been damage by earthquake to the East Gate of the Early Phrygian citadel (9th century B.C.).

Since 2007 we have pursued an intensive program of conservation to

preserve all monuments that are at risk, but Gordion's inclusion among the sites on UNESCO's World Heritage List would help immeasurably in ensuring the success of these programs and reducing further depredations. To complete the UNESCO nomination file, we worked closely with the Department of World Heritage Sites within the General Directorate of Cultural Heritage and Museums, a division of the Turkish Ministry of Culture and Tourism. Two members of the Department, Zeynep Tuna Yüncü and Pinar Kuşseven, spent five days at Gordion, during which we nearly completed our work on the nomination file. This is a lengthy process, and no decision will be made until after a UNESCO on-site evaluation that will probably take place next summer, but we are hopeful for a positive outcome.

In order to enable visitors and the local community to become more familiar with the excavations at Gordion and the cultural heritage of the region, we have produced a new site guidebook in tandem with the municipality of Polatlı, under the general supervision of Mr. Kadim Koç. The book was written by the Gordion team and edited by Ayşe Gürsan Salzman, Gordion's deputy director. It will be printed in Turkish this year with an English version to follow, and we are indebted to the Museum of Anatolian Civilizations in Ankara and especially to the museum's director, Yusuf Kırac, for his support.

A film production company, Windfall Films, arrived at Gordion in the middle of the season to produce a documentary entitled *Unearthed: Legend of King Midas*. The production crew also travelled to Midas City and Sardis, so their coverage of Midas, the Phrygians, and the Lydians will be particularly comprehensive. The program will be broadcast on the Science Channel, and I'll be sure to alert you to it once the air date is established.

In this newsletter we normally present the results of conservation and excavation during the fieldwork season, but this year I'm delighted to feature the research that was either conducted at Gordion in 2020, or that focused on Gordion material which is about to be published. The next two years will witness the publication of Gordion's bone and ivory objects (Phoebe Sheftel), Lydian pottery (Gül Gürtekin Demir), cremation tumuli (Elspeth Dusingberre and Ellen Kohler), and Greek imported pottery (Kathleen Lynch), all of whom report on their research below. There are also summaries of recently completed or ongoing research: Tumulus 52, a monumental 8th century tumulus that was excavated in partnership with the Museum of Anatolian Civilizations in Ankara (Mustafa Metin, Tolga Çelik, and Braden Cordivari); the lamps of Gordion (Günsel Güngör), the skeletal material in the Lower Town (Tuğba Gençer), Gordion vehicles (Gareth Darbyshire), and the Early Phrygian Terrace Complex, which is a project begun by Ken Sams and completed by me.

One new physical anthropology project inaugurated this year deserves mention here although it is still in early stages. Ali Metin Büyükkarakaya of Hacettepe University has located the bones from the Iron Age tumuli excavated by Rodney Young in the 1950s and 1960s. These were stored at Ankara University shortly after their excavation, and they will form the core of a new research program dealing with the early history of the Phrygians, who appear to have migrated from southeastern Europe to Asia Minor in the 12th or 11th century B.C. Our hope is that we can combine DNA and physical analysis of these bones with those from Bulgaria and Troy, since the migrants arrived in Troy at more or less the same time as those who went to Gordion.

I again want to acknowledge the

energetic support of our representative, Mr. Halil Demirdelen of the Museum of Ethnography in Ankara. We also benefited tremendously from the visit of Mr. Yusuf Kırac, the new director of the Museum of Anatolian Civilizations in Ankara. We extend warm thanks to the General Directorate for Cultural Heritage and Museums, especially Mr. Gökhan Yazgı, General Director, Mr. Gökhan Bozkurtlar, head of the General Directorate of Cultural Heritage and Museums, Mr. Köksal Özköklü, Mr. Umut Görgülü, Ms. Nihal Metin, and Mr. İbrahim Bolat. Equally generous in their assistance were the Kaymakam and Belediye Başkanı of Polatlı, Mr. Murat Bulacak and Mr. Mürsel Yıldızkaya, respectively. Mr. Kadim Koç, Polatlı Belediye Başkanı Yardımcısı, visited the site several times to discuss educational programming in and about Gordion, and he was a constant source of support for us.

Within the U.S., we continually rely on the counsel, guidance, and support of Charles K. Williams II, as well as Julian Siggers, the Williams Director of the Penn Museum, Amanda Mitchell-Boyask, Executive Director of Advancement at the Penn Museum, and the Museum's Board of Overseers.

We would like to close by noting again that none of our accomplishments this summer would have been possible without your encouragement and generous support. It is a pleasure to acknowledge, in particular, the assistance offered to us by the Penn Museum of Archaeology and Anthropology, the C. K. Williams II Foundation, the Merops Foundation, the Selz Foundation, the Areté Foundation, Matthew J. Storm, C94, WG00, and Natalia Arias Storm. At this particular time, when the cultural heritage of so much of the Middle East has disappeared so rapidly and more remains under threat, we're grateful for the investment that



Figure 3: View northeast from the South Ridge, showing Tumulus 52 (8th century B.C.) in the foreground, and the Northeast Ridge tumuli in the middle distance, including Tumulus MM (ca. 740 B.C.) prominent at left, and Tumulus W (ca. 850 B.C.) at right. Photo by Braden Cordivari.

you've made in the preservation of the past and the discoveries of the future.

We hope to be able to share our results with more of you during this year, at lectures in the U.S. or at Gordion itself. You'll find the latest information about the project on our website:

<https://www.penn.museum/sites/gordion/>

With best wishes,

C. Brian Rose  
James B. Pritchard Professor of  
Archaeology, Penn Museum  
Director, Gordion Archaeological Project

### ***Tumulus 52: A Monumental Burial Mound of the 8th Century B.C.***

Mustafa Metin and Tolga Çelik, Museum of Anatolian Civilizations, Ankara, and Braden Cordivari, University of Cambridge

Research continues on Tumulus 52 (T52), a monumental burial mound of the 8th century B.C. that the Museum of Anatolian Civilizations excavated in partnership with the Gordion Project in 2019 (fig. 3). Among the largest tumuli at Gordion, T52 was constructed in typical Phrygian fashion with a wooden chamber surrounded by stone packing underneath a mantle of clay and earth. The chamber in T52 contained the burials of a young woman, around 25 years old, and a child, around 8 or 9

years old, a situation unparalleled at Gordion. T52's prominent position on the South Ridge underscores the importance of these individuals. The tomb chamber was partially robbed sometime in the 13th to 14th century A.D., but many objects remained intact and in situ.

The digital documentation of the tomb constitutes one aspect of ongoing research. The excavation team made extensive use of photogrammetry in recording T52, creating three-dimensional datasets of the chamber from thousands of photographs. Among its many uses, this technology allows researchers to examine virtually areas of the chamber that were excavated on different days and to accurately plan the architecture and finds (fig. 4).

Photogrammetric modeling also

helps in visualizing the state of the chamber. Even before it was robbed, the collapse all but destroyed the roof, while the external pressure of the tumulus bowed or broke most of the wall and floor beams (fig. 5). Hardly any straight surfaces were left in the chamber. By documenting the chamber in three dimensions within our real-world coordinate system, we are able to see the extent of the changes to the chamber and to provide a reconstruction of its original dimensions.

Conservation of the finds from T52 progresses at the Museum of Anatolian Civilizations in Ankara. Until we can undertake further study of the finds, we cannot suggest a date more specific than the mid-8th century, during the height of Middle Phrygian tumulus construction. The Gordion Project is extremely grateful to the Ankara Museum for undertaking this collaboration, and to the Ministry of Culture and Tourism for its support.

Special thanks are owed to Enver Sağır (former director of the Museum of Anatolian Civilizations), to Yusuf Kıraç, current director of the Museum, and to Cengiz Özduygulu, director of the Conservation Department, without whom this work would not be possible.



Figure 4: Composite model of the chamber and finds in T52, looking toward the south corner. Reconstruction by Braden Cordivari.

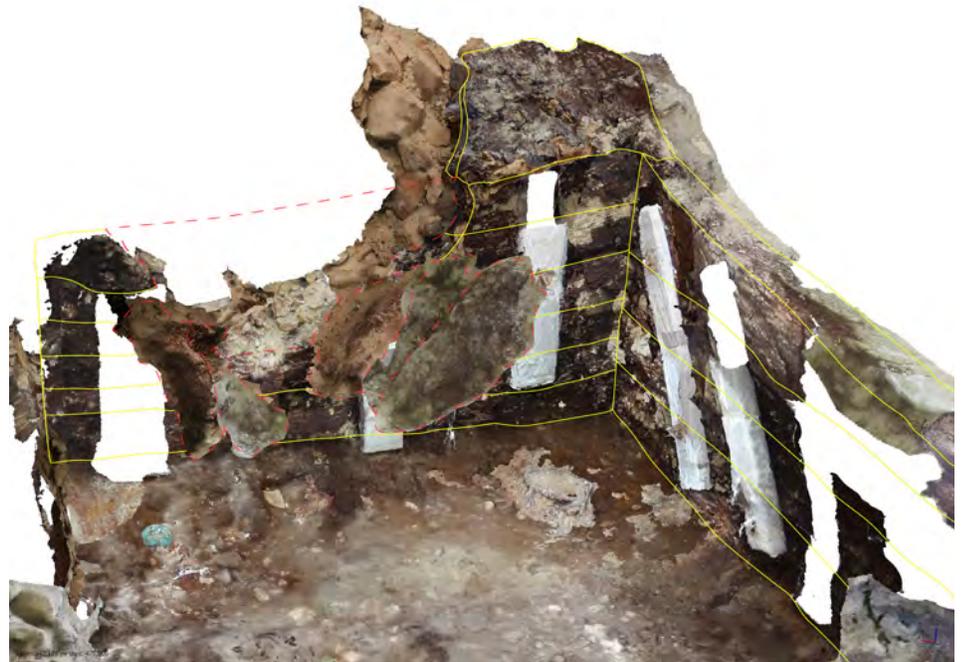


Figure 5: The pressure of the tumulus broke the southeast wall and pushed the beams into the chamber. Photogrammetry allows us to visualize these beams in relation to their original position in the wall (dashed in red) without the surrounding earth and stones. Reconstruction by Braden Cordivari.

### *Gordion's Cremation Tumuli*

Elspeth Dusingberre,  
University of Colorado Boulder

Mortuary deposits provide a rare archaeological opportunity to see what mattered to a living society. Death places particular kinds of spiritual and social demands on a family or community, and the behaviors associated with death allow us a chance to ascertain what it was that people valued.

I have been working on completing the book begun by Ellen Kohler on the Phrygian-period cremation tumuli and expect it to be published in 2021. Of the 35 tumuli excavated by Rodney Young, 11 covered cremation burials; these range in date from about 625 to 525 B.C., a very turbulent century throughout Anatolia. Gordion is unique in having large-scale, wealthy cremation burials occurring at the same time as similar inhumation burials. Females and males were equally likely to be afforded tumulus burials during this century, whether inhumation or cremation.

This makes the cremation tumuli particularly interesting, as a quick look at just three issues demonstrates:

**Banqueting:** The emphasis of the earlier Phrygian burials on banqueting continues in this period, in both cremations and inhumations, with a focus on high-status drinking. Drinking vessels could include cutting-edge imports, such as Greek kylikes (drinking cups), but even in the latest tumuli we see traditional Phrygian bronze bowls—they clearly functioned as meaningful expressions of Phrygian identity.

**Animal Slaughter:** Eight of the cremation tumuli include evidence for slaughtering large animals (only one of the inhumations does). The animals



Figure 6: Tripod cauldron from Tumulus E (ca. 530 B.C.), with Elspeth Dusingberre and Gebhard Bieg. Photo by Shannan Stewart.



Figure 7: Figures from the Painted House (reconstructed by Piet de Jong), ca. 490 B.C., and a hoopoe. Drawn by Beth Dusinger, colored by Gebhard Bieg.

included boars and cattle, which may have been consumed, as well as horses. An enormous pit under Tumulus E (dating ca. 530 B.C.) contained concentric circles of at least thirteen intact horse and cow skeletons—all of them young. Why these were sacrificed remains unclear.

**Killed Artifacts:** “Killing” artifacts—intentionally damaging them—is associated almost exclusively

with the cremation tumuli at Gordion, and killed artifacts feature in almost every cremation. Some were hurled into the flames, some wrenched into pieces, some folded or pulverized. Indeed, publicly visible destruction was a feature of cremating a body in the first place. Intentional destruction of goods emphasizes the conspicuous wealth and status of the interred and his/her descendants.



Figure 8: Gold bracelet with lion head terminals from Tumulus A (ca. 525 B.C.). Photo by Gebhard Bieg.

The two latest cremation tumuli excavated, Tumulus A and E, are the most dramatic. Both date to the time of the Achaemenid Persian Empire. In addition to the animal skeletons, Tumulus E (ca. 530 B.C.) incorporated a collection of “killed” bronze and iron artifacts, including a spectacular bronze tripod cauldron, mended several times in antiquity, that evokes heroic behavior and possibly even cult (figs. 6, 7). Tumulus A (ca. 525 B.C.) is the wealthiest of them all, the grave probably of a young woman with so much gold, electrum, and ivory among its inclusions that it suggests the notion of tribute to the dead may have been a factor here (fig. 8), as it seems to have been in the Great Tumulus, MM, of ca. 740 B.C.

I have loved working on this project, each day of which has increased my admiration and respect for Ellen Kohler’s erudition and meticulous recording and research. I am excited to see the book in print, rounding out the previous work of Rodney Young and Kohler on some of Gordion’s most exciting discoveries.

### *The Funerary Vehicles from Tumulus A and E*

Gareth Darbyshire, Penn Museum

For the last several years, I have carefully examined the evidence for vehicle construction and use at Gordion, especially in the burial mounds Tumulus A and E, dating to ca. 525 B.C. and 530 B.C. respectively (fig. 9). The earliest evidence we have for wheeled vehicles at Gordion dates to the late 9th century B.C. and was found in the Destruction Level caused by the great fire of 800 B.C. One of the units in the Terrace Building yielded ivory frontlets and blinkers as well as three iron bridle bits, while two iron linch pins must have belonged to a chariot.

Twenty years later, ca. 780 B.C., there was an inhumation burial under Tumulus KY in which two horses had

been interred. Iron bridle bits and ornamental bronze frontlets were found still attached to their heads, and the configuration of the animals suggests that the horses were probably killed while tied to their yoke, like those from the late 8th—early 7th century tombs at Salamis on Cyprus. This was in all likelihood a chariot burial, although nothing of the wooden carriage was recovered.

Under Tumulus A, which held the ashes of a young woman, was an assemblage that included a wealth of jewelry as well as over 270 iron components constituting tires, wheel clamps, hub bindings, and their attachment bolts, rivets, and nails. These fittings clearly belonged to a sturdy vehicle, although it had been burned and dismantled before its constituent parts were stacked in a jumble at one edge of the area covered by the tumulus.

Putting the pieces back together, even on paper, has been extremely difficult. Nevertheless, I have calculated that there were two wheels present (rather than a four-wheeled wagon), each with six spokes and a diameter of 1 m, nailed to a hexagonal-section wooden axle. This means the wheels turned with the axle, rather than rotating freely around it, and demonstrates that the vehicle was a slower-moving stately cart rather than a fast, military-style chariot. A pair of iron bridle bits, one bronze frontlet, and bronze headstall fittings were unearthed, although no horse skeletons appeared—they may still lie unexcavated within the tumulus.

The excavation of Tumulus E yielded a most striking deposit of animals and a separate deposit of metalwork (although as yet no traces of the decedent). There were at least six horses and three bovids in the one deposit (fig. 10), and the other included the remains of at least six bronze and iron bridle bits of various types. The most elaborate bit has decorative bronze rams' head rein-loops and palmette cheekpieces (fig. 11). There were also the remains of two carts of the same general type as the one in Tumulus A, although these were much showier, one with superbly decorated iron fittings, the other with two bronze axle caps and a bronze pole mount, and bronze sheeting with relief decoration that probably ornamented the vehicle box. Plausibly, four of the bridle bits were for two two-horse draught teams for the vehicles, and the other two bits were each for riding horses, reminiscent of the procession depicted in the broadly contemporary wall painting from the Karaburun tomb in Lycia (c. 470 B.C.).

The possession and burial of such costly conveyances and their associated horse teams would have been a conspicuous statement of the wealth and



Figure 9: Gareth Darbyshire and Charles K. Williams II with the iron components of the vehicle from Tumulus A. Photo by Brian Rose.



Figure 10: The animal skeletons from Tumulus E. Gordion Archive photo.

power of the region's elites, emphasized also by representations such as the wall painting mentioned above. Why such material suddenly appears to become more prominent in tombs in western and central Anatolia during the early Achaemenid period, in the later sixth—early 5th century B.C., is an interesting question, and may well be connected with heightened socio-political tensions occasioned by the Persian takeover of the region.



Figure 11: A bronze and iron horse bit from Tumulus E, decorated with rams' heads and palmettes. Photo by Gareth Darbyshire.

### *Cooking and Weaving in Early Phrygian Gordion*

C. Brian Rose,  
University of Pennsylvania

I focused on completing a project that was inaugurated but left undone by Ken Sams, the former director of the Gordion Project, who met an untimely death in 2018. The project in question focused on the 9th century B.C. Terrace Complex, which featured two long buildings over 100 m long that were primarily devoted to textile

production and food processing (fig. 12). These workshops rank among the largest industrial complexes in Anatolia, second only to those in the Hittite capital at Hattusa. All of them were destroyed in the great fire of 800 B.C., which sealed in place the furnishings as well as the objects associated with cooking and weaving (fig. 13).

Nearly all of the units of the Terrace Complex were similarly equipped, with a grinding stand and multiple grinding stones against the back of the main room. Positioned around the three sides of the main room were large numbers

of vessels for cooking and the storage of liquids, some of which had clearly fallen from galleries at the time of the great fire. The two exceptions to this pattern of organization are units 1 and 2, where excavation yielded jewelry of electrum, gold, and silver, as well as bronze figurines, ivory horse fittings (figs. 14, 15), and at least five bronze cauldrons, one of which featured bull's head decorations.

This past summer we all gave thought to one issue that had never been addressed: with approximately 300 people working in the complex



Figure 12: Aerial view of the Terrace Complex (9th c. B.C.), looking west. Photo courtesy GGH.

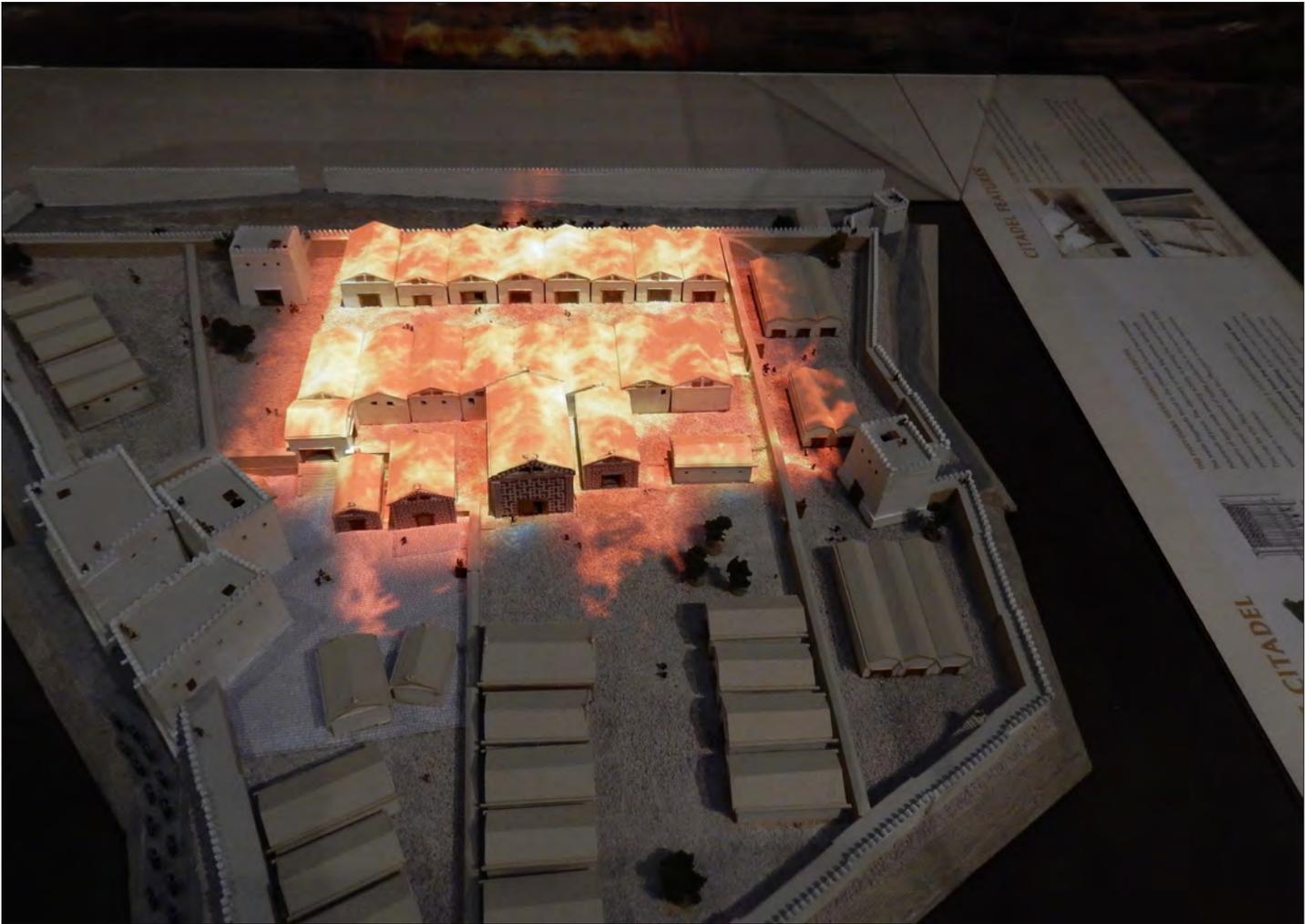


Figure 13: Model of the Gordion Citadel Mound in the 9th century B.C. by Gareth Darbyshire and Christopher Ray, showing the extent of the fire that engulfed the Terrace Complex ca. 800 B.C. Photo by Brian Rose.

simultaneously, there would have been a need for latrines somewhere in the area, and they must have been in close proximity to the units themselves so that the flow of work was not disrupted. There must have been some provision for collecting and reusing the urine, since it surely would have been used in the textile dying process. As yet, however, no latrines have been excavated.

The evidence from the Terrace Building yields an unusually nuanced portrait of life in 9th century B.C. Gordion. Grain was brought into the building for grinding and sieving

and then transported to ovens in the anterrooms. At the same time, beer may have been brewing and fermenting in both rooms, even as large animals were being prepared for butchery. During the periods in which the food was baking, which could require a lengthy period, the workers could turn to spinning and weaving so that no time would be wasted. The range of smells must have been particularly rich, with a mixture of wheat, barley, beer, wool, raw and roasting meat, and burning wood perpetually in the air, while the voices of approximately 20 workers in each of the

building's 16 units would have echoed throughout the high-roofed spaces.

I was able to complete the text of the Terrace Building during the 2020 season, and it will be joined to Elspeth Dusinberre's study of the adjacent megarons and to another study of mine on 9th century architecture and stratigraphy as part of a larger publication of Early Phrygian Gordion.

### *The Bone and Ivory Objects from Gordion*

Phoebe Sheftel, Gordion Project

Close to 1,000 bone and ivory objects of extraordinary quality were recovered during the excavations carried out at Gordion by Rodney Young (1950-1973) and Mary Voigt (1988-2006). As an imported material, ivory was particularly prized for its decorative potential as attachments and inlays on elaborate wooden furniture, which are well represented in some tumuli at Gordion. Curiously, during the Early Phrygian period (9th century B.C.) ivory seems to have been confined to objects found on the Citadel Mound rather than in the tombs. Ivories recovered from Megaron 3 suggest the room was richly furnished with a chest or bench adorned with small plaques depicting real and fantastic animals and armed horsemen. A solid ivory arm found nearby must have decorated a chair or throne. Finally, the king or an important official cooled himself with a fan made with a cylindrical bone handle decorated with a chain of lotus petals, covered in gold foil.

Within Terrace Building 2 there were at least four ivory frontlets shaped as truncated triangles approximately .18 m high. While only one frontlet can be restored completely enough to describe the full decorative scheme (fig. 14), the other three appear to carry an identical motif. Within a guilloche border stands a winged, nude female crowned with a tall headdress decorated with rosettes. Her body is adorned with a simple necklace, bracelets, and anklets. Standing atop a frontal bull's head, she grasps the hind legs of two sphinxes that turn their heads to face the viewer. Above the scene hovers a winged disc with elaborate



Figure 14: Ivory horse frontlet (9th century B.C.) from Terrace Building 2.  
Gordion Archive photo.



Figure 15 (top): Ivory cheek piece or blinder (9th century B.C.) from Terrace Building 2. Gordion Archive photo.  
 Figure 16 (bottom): Engaged cylinders of ivory from Building X (5th century B.C.). Photo by Gebhard Bieg

volutes, both above and below. Sewing holes carefully concealed on the sides, as well as light cross-hatching on the back, indicate the frontlets were attached to a backing of some other material, by which they were hung from the bridle. An elliptical cheek piece or blinder is equally elaborate, with a double-headed sphinx striding to the left (fig. 15).

During the Middle and Late Phrygian periods, ivory objects were more commonly included in burial contexts. Despite destruction caused by cremation, Tumulus A (ca. 525 B.C.) yielded several unique ivory items—a small container in the shape of a swimming duck, a miniature kore (young maiden) figurine, and a rhyton

(drinking horn) incised with a parade of geese.

One group of artifacts presented interesting interpretative challenges. This is a collection of 12 ivory decorative pieces with engaged cylinders attached to narrow strips that are sometimes flat, and sometimes curved (fig. 16). A surviving small peg shows they were affixed to a wooden backing, the likely shape of which is difficult to imagine based on the various curved and flat segments. Their consistent dimensions and decoration add to the interpretative quandary.

Phrygians showed great skill at decorating small-scale objects, whether pottery, bronze, wood, textile, or bone

and ivory. Artisans familiar with one medium could easily transfer those talents to other crafts. Unfortunately, there is scant evidence for workshops that may have handled bone and ivory at Gordion. Burned ivory fragments found in Megaron 4 and three cremation tumuli (A, E, and F) were identified by their excavators as evidence of carving on the spot, although certainty is slim. The abundance of finished products shows that residents of Gordion enjoyed opportunities both to import finished ivory pieces (such as horse trappings), and to craft small figured and decorative objects in bone and ivory, reflecting influences transmitted through trading contacts with both the east and west.

## ***Lydian Painted Pottery at Gordion***

R. Gül Gürtekin-Demir,  
Ege University, İzmir

Although the very early history of the Lydians is still unclear, their capital certainly lay at Sardis, in central-western Asia Minor, surrounded by the fertile lands of the Hermus river valley and the mountains of the Tmolus range. The Ionians lived at the west, the Carians in the south, and the Phrygians in the east, although at the end of the 7th century B.C., everything changed. The Assyrian and Urartian kingdoms in northern Iraq and northeastern Turkey, respectively, were destroyed, while the Lydians gradually took control of Phrygia. The growth of this imperial power is historically recorded in various literary sources, and archaeology demonstrates the spread of Lydian culture as well.

Gordion is a case in point. The traces of Lydian culture at Gordion



Figure 17: Gül Gürtekin-Demir with a Lydianizing vessel, in the Gordion Museum.  
Photo by Gebhard Bieg.

are primarily ceramics, architectural terracottas, and coins. A large number of Lydian-style painted vessels have been excavated at Gordion; some of them had been exported from Sardis, but the majority were produced at other centers in Anatolia (fig. 17). Even during the period of Persian rule Lydian ceramics continued to be influential at Gordion.

The Lydian-style pottery at Gordion shows that the inhabitants preferred Lydian containers for storing perfume or scented oil, in containers called a lydion and a lekythos. Lydian luxury products were also popular, especially “baccaris,” a kind of unguent that was stored in the lydion. Other Lydian ceramics for serving, eating, and drinking would have likely appeared on a typical local dining table along with Phrygian, Ionian, Attic, and Corinthian pottery. None of this is surprising: one can often find a similar range of imported vessels on a dining table today. The Phrygian graffiti preserved on some of the ceramics may be the marks of owners. All of these discoveries will be published in my forthcoming volume, *Lydian Painted Pottery Abroad. The Gordion Excavations 1950-1973*, which will articulate this aspect of the cultural hybridity of Phrygia during the 6th and 5th centuries B.C.

## ***Imported Greek Pottery at Gordion: From Midas to Alexander***

Kathleen Lynch,  
University of Cincinnati

Former Gordion director, Keith DeVries, began the study of Greek pottery imported to the site, and I have been continuing the project since his untimely death in 2006. As Keith had already observed, the excavations have

revealed an impressive amount and quality of Greek pottery. An Archaic (6th c. B.C.) krater by Lydos, a Classical krater by the Pan Painter, and unexpectedly, a white-ground cup by the Penthesilea Painter (5th c. B.C.) are a few of the high-quality imports from Athens found at the site. White-ground cups are unusual, and normally they are found in sanctuaries and graves. Unfortunately, we do not have a good find location for the Gordion fragment, but its presence signals a special relationship between Gordion and Athenian pottery workshops.

Greek pottery begins to appear at Gordion in the late 8th century B.C., that is, probably in the time of King Midas, but only a few pieces enter the site. This handful of objects most likely arrived at Gordion as gifts or exchanges; only in the middle of the 6th century B.C. does the number of imported vessels rise to indicate trade between Phrygia and Greece (fig. 18). The number of imports peaks during the 5th century (Late Phrygian) when the Persians controlled Anatolia.

While the overall quantity of Greek imports seems miniscule—less than 2% of all pottery found—it does stand out when you compare Gordion’s inland

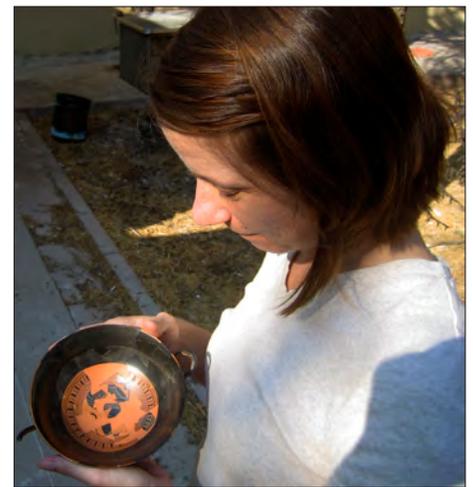


Figure 18: Kathleen Lynch with an Athenian “Gordion Cup” (ca. 555-550 B.C.), outside the Gordion Museum. Photo by Gebhard Bieg.

location to other contemporary Archaic and Classical sites (ca. 600-330 B.C.). Sites with similar quantities and qualities of Greek imported pottery, especially Archaic and Classical Athenian pottery, usually lie on the coast. It is extremely unusual to find Greek pottery so far inland (over 500 km from a coast).

How did the pottery reach Gordion? The obvious answer is the Persian Royal Road, a branch of which runs through the site. But Gordion's array of imported Greek pottery outstrips that of Sardis, the western terminus of the Royal Road and a satrapal or regional capital. There is also almost no Greek pottery found at sites farther east on the Royal Road. In other words, there is no "trickle down" trade. Instead, I hypothesize that merchants from Gordion traveled to the Aegean coast. Imported pottery from Daskyleion, another Persian satrapal capital located near the Sea of Marmara, most closely matches that of Gordion, suggesting that this area is the supply source for Gordion, too.

King Midas appears sporadically in Greek mythology, and the historical King Midas made a dedication at the Greek sanctuary at Delphi in the late 8th century B.C., the first of the foreign kings to do so. It is not surprising that Greek pottery began to appear at Gordion during the time when he occupied the throne. Even under Persian control, the inhabitants of Gordion continued to import Greek pottery of high quality. When Alexander the Great arrived at Gordion in 333 B.C., we can even imagine that he felt at home being served Greek wine in Greek-style cups!

### *Researching the Lamps of Gordion*

Günsel Özbilen Güngör,  
Gordion Project

Among the research conducted at Gordion during the 2020 season was an examination of the lamps that have been uncovered at the site since 1950. The aim of this study, which I began in 2019, was to determine when oil lamps first appeared at Gordion, and to investigate how the earliest Phrygian examples differ from those of Bronze Age date. I am also interested in determining when examples from the Greek world first appeared at Gordion, and clarifying to what extent they were used in Gordion's houses and in areas devoted to cult. What conclusions can be reached about their place of production and techniques of manufacture?

I spent the summers of 2019 and 2020 drawing, photographing, and cataloguing the lamps in the Gordion Museum, since none of them had ever been published, and the work will certainly continue during

the 2021 season as well (fig. 19). Based on my preliminary observations, it is clear that the earliest lamps found at Gordion, dating no later than ca. 800 B.C., were handmade and in a shape reminiscent of a mussel shell. These were found in the destruction debris of Megaron 3 on the Citadel Mound.

Excavated deposits have yielded many further examples from the Middle and Late Phrygian periods, dating from the 8th to the 4th century, and from the Hellenistic, Roman, and Selçuk periods as well. Consequently, we will be able to chart the development of lamps at Gordion over the course of nearly two millennia. I am grateful to the Directorate of the Museum of Anatolian Civilizations, which allowed me to examine the lamps in the vitrines of the Gordion Museum; to our Ministry representative Halil Demirdelen, who provided extensive support and advice; to the Ankara Museum curator Mustafa Metin, to Ankara Museum photographer Ahmet Remzi Erdoğan, and to Ibrahim Bolat of the Gordion Museum.



Figure 19: Günsel Özbilen Güngör studying the lamps in the Gordion Museum.  
Photo by Gebhard Bieg.

### ***The Human Skeletons in Gordion Lower Town, Areas and B***

Tuğba Gençer,  
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The Gordion region features a large collection of human skeletal material unearthed in tumuli and the cemeteries, dating from the Late Bronze Age to the 4th century A.D. Most studies thus far have focused on tomb gifts and burial practices rather than the human skeletal remains. Since 2015, I have been dealing primarily with the material excavated in Areas A and B, on the eastern side of Gordion's Lower Town, or residential district (fig. 20). The skeletal material unearthed here dates from the Late Hellenistic through the Early Roman period and has been associated with the Galatian/Celtic group that arrived in the region during the third century B.C. The question as to whether such skeletal material was primarily related to the Galatians constituted the preliminary framework of my study, and I planned to combine the evidence obtained

from osteological analyses, DNA testing, and burial practices.

The human skeletal material unearthed in Area B comprise three distinct bone clusters that represent a distinct behavioral order, including (1) a human head with small amounts of animal bones, (2) a group of humans with heads displaced and rearranged, as well as some animal bones, and (3) a large pile of animal bones mixed with several human bones. In the nearby trench in Area A, by contrast, three different burial practices were observed: (1) the bodies were lying on the surface rather than buried, (2) bodies had been left in a pit, and (3) two children had been placed at the feet of two different women.

The traces of daily life and work activities were clear, as were varying effects of nutrition, age-related deformation, and various diseases on the bone surfaces. In addition to all these morphological and paleo-pathological analyses, the evidence of trauma was detected in four separate individuals: one male, two females, and one child. It is remarkable that that all four individuals are from the same area

(Area A). Next year I hope to complete my analysis of this skeletal material, in which I will describe in detail the peri-mortem traumas identified so far. In terms of the posited links with the Galatians, a clear answer will be obtained only by assessing the results of the DNA analysis.



Figure 20: Tuğba Gençer examining a male skeleton from Gordion's Lower Town (Area B). Photo by Günsel Özbilen Güngör.

The Friends of Gordion support the ongoing activities of the Gordion Excavation Project, which include site conservation, fieldwork, and publications of the latest discoveries. All Friends of Gordion receive the annual newsletter that provides information about the results of the season's work. Friends are especially welcome at Gordion and are given guided tours of the site, the excavation, and the museum. Every contribution, no matter how small, enables us to further the cause of protecting and publicizing the site. You can support Gordion by making your tax deductible donation at

<https://www.penn.museum/sites/gordion/friends-of-gordion/>

