ISSN 1301 7667

MERSİN ÜNİVERSİTESİ KILIKIA ARKEOLOJİSİNİ ARAŞTIRMA MERKEZİ
YAYINLARI
MERSIN UNIVERSITY PUBLICATIONS OF THE RESEARCH CENTER OF
CILICIAN ARCHAEOLOGY

OLBA
XXIX

(Ayrıbasım / Offprint)

MERSİN
2021

KAAM YAYINLARI
OLBA
XXIX

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ISSN 1301 7667

Yayıncı Sertifika No: 18698

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Baskı / Printed by
Sonsöz Gazetecilik, Matbaacılık, Rek. İnş. San. ve Tic. Ltd. Şti.
İvedik Mah. Matbaacılar Sit. 1341. Cad. No: 56-58 İvedik OSB - Yenimahalle / ANKARA
Tel: +90 312 394 57 71 Fax: +90 312 394 57 74 • Sertifika No: 18698

Grafik / Graphic
Digilife Dijital Basım Yay. Tan. ve Org. Hiz. San. ve Tic. Ltd. Şti.
Güvenevler Mah. 1937 Sk. No.33 Yenişehir / MERSİN
Tel: +90 324 231 14 16 • www.digilifemersin.com

MERSİN ÜNİVERSİTESİ KILIKIA ARKEOLOJİSİNİ ARAŞTIRMA MERKEZİ
(KAAM) YAYINLARI-XXIX
MERSIN UNIVERSITY PUBLICATIONS OF THE RESEARCH CENTER OF
CILICIAN ARCHAEOLOGY (KAAM)-XXIX

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OLBA XXIX, 2021, 25-46
ISSN 1301-7667

Makale Geliş | Received : 02.06.2020
Makale Kabul | Accepted : 24.07.2020

A BRONZE BOWL WITH SWIVELLING HANDLE FROM ŞARHÖYÜK – DORYLAION

Mahmut Bilge BAŞTÜRK – Elif BAŞTÜRK *

ÖZ

Şarhöyük – Dorylaion'dan Döner Halka Kulplu Tunç Bir Kap

1989 yılından bugüne arkeolojik kazıların devam ettiği Şarhöyük-Dorylaion yerleşmesi, Geç Kalkolitik Çağ'dan MS 12. yüzyıl sonlarına dek neredeyse kesintisiz bir yerleşim silsilesi göstermektedir. Höyük üzerinde temsil edilen kültürel dönemlerden biri de Geç Phryg/Akhamenid Dönem tabakasıdır. Bu tabakanın üzerinde, Geç Klasik – Erken Hellenistik Dönem'e geçişi temsil eden tabakalar açığa çıkarılmıştır. Makalenin konusunu oluşturan döner halka kulplu tunç kabı, Erken Hellenistik Dönem'in en erken tabakaları tarafından az miktarda tahrip edilmiş bir bağlamda tespit edilmiştir. Doğu Akdeniz kökenli bir formun, sınırlı benzer örnekleriyle beraber, Akhamenid Dönem üslup özellikleriyle yorumlandığı ve üretimine devam edildiği anlaşılmaktadır. Merkezi rozet figürü, ağızdaki kısa dil/yumurta dizisi ve hayvan başlı eklentileri ile dikkat çeken kap, MÖ 6. yüzyıl sonundan MÖ 4. yüzyıl başlarına dek tarihlenebilecek özelliklere işaret etmektedir. Ancak, incelenen kabın açığa çıkarıldığı tabakadaki diğer buluntular üzerine yapılan çalışmalar, kabın MÖ 4. yüzyılın ikinci yarısı ortalarında halen kullanımda olduğunu veya kabın öngörülenden daha geç bir tarihte üretilmiş olabileceğini göstermektedir. Kabın detayları, incelenen eserin Orta/Geç Akhamenid dönemde henüz net olarak bilemediğimiz bir metal işleme geleneğinin parçası olabileceğini düşündürmektedir.

Anahtar Kelimeler: Dorylaion, Hellenistik, Akhamenid, Pers, Tunç Kap, Geç Klasik Dönem.

ABSTRACT

The ancient site Şarhöyük – Dorylaion/Dorylaeum, being excavated since 1989, exhibits an almost uninterrupted settlement sequence between the Late Chalcolithic period and the end of the 12th century AD. One of the strata represented on the mound is the Late Phrygian / Achaemenian period with Late Classical – Early Hellenistic phases covering the layer. The bronze bowl with a rim band and swivelling handle was unearthed in a context lightly disturbed by the earliest con-

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struction phase of the Early Hellenistic period. The bowl attracts attention with its central rosette medallion, tongue pattern on the rim and animal headed terminals. It recalls the stylistic features of a period between the end of the 6th and the first quarter of the 4th century BC. The study on the context of the bowl, with the help of some intact vessels, suggests a later date, indicating that the bowl was in use or produced during the midst of the second half of the 4th century BC. The details of the bowl may indicate a Middle/Late Achaemenid workmanship, which is yet unknown to us

Keywords: Dorylaion/Dorylaeum, Hellenistic, Achaemenid, Persian, Bronze Bowl, Late Classical.

Rising just to the north-east of modern Eskişehir city centre, Şarhöyük (Dorylaion) is one of the largest mounds in the area, with a diameter of 450 x 400 meters and a height of 17 meters above today's plain level. Thanks to the excavations being carried out since 1989[1], what is left of the necropolis and the outer town, and the mound itself have been protected against the expansion of the modern city (fig. 1).

Recent studies have revealed detailed information on the stratigraphy of the mound, an almost uninterrupted settlement process with eight distinct cultural phases[2], the earliest beginning with the Late Chalcolithic Period, and the latest belonging to the end of the 12th century AD. The phases before Late Bronze Age have not yet been unearthed with actual architectural layers, but identified with numerous samples of findings[3]. A new level, ŞH 0 was also added to the stratigraphical sequence, since this level gives data about the very last activities on the mound during the 19th century, with the destruction of Byzantine structures for the railroad construction, until around 1922, with the military trenches dug for the protection of the topographical crest and the commanding height. The periodisation on the mound can be given as follows:

ŞH 0	Late 19th century – Turkish War of Independence (early 20th century)
ŞH I	Late Roman / Byzantine period
ŞH II	Roman period
ŞH III	Hellenistic period
ŞH IV	Iron Age
ŞH V	Late Bronze Age
ŞH VI	Middle Bronze Age (no actual architectural layers)

1 Archaeological investigation at Şarhöyük – Dorylaion/Dorylaeum began in 1989, under the direction of M. Darga until 2003, and continued by T. Tüfekçi-Sivas between 2005 and 2012. Current studies at Şarhöyük ares conducted by Eskişehir Eti Archaeological Museum, under the scientific consultancy of M. B. Baştürk. The excavations are supported by Republic of Turkey – Ministry of Culture and Tourism, and Anadolu University.

2 Please note that the previous periodisation in the publications refer to seven cultural phases, ŞH I to ŞH VII. For a general stratigraphy and a detailed introduction of the excavations at Şarhöyük, see Tüfekçi-Sivas – Sivas 2014, 151-165; Tüfekçi-Sivas 2018, 97-124. Also see Baştürk et al. 2017, 263-274 and Baştürk 2019 for the stratigraphical sequence.

3 For prehistoric material from the site, see Sivas 2004; Sivas 2009 and Baştürk – Baştürk 2017.

ŞH VII Early Bronze Age (no actual architectural layers)

ŞH VIII Late Chalcolithic period (no actual architectural layers)

In relation with the finding that will be discussed below, the stratigraphy of the Hellenistic period is one of the well-understood and unearthed periods on the mound, despite the permanent continuity of the building activities destructing the previous levels, and creating a real puzzle for solving the sub-stratigraphical phases of the Hellenistic settlement. However, the periodisation within the Hellenistic period can be presented as follows, with the help of the current data, from the excavations carried on the southern slope[4]:

ŞH III.1 Late Hellenistic – Early Roman

ŞH III.2 Late Hellenistic

ŞH III.3 Middle – Late Hellenistic

ŞH III.4 Early – Middle Hellenistic

ŞH III.5 Early Hellenistic

ŞH III.6.1 Early Hellenistic

ŞH III.6.2 Late Classical – Early Hellenistic Transition

Enough evidence of a Phrygian settlement on the mound has been unearthed on the western slopes of the mound, in ŞH IV, exhibiting a Late Phrygian – Middle Phrygian occupation sequence. Both the Middle Phrygian (800-550 BC) and Late Phrygian / Achaemenid (550-330 BC) phases consist of at least two construction phases, accompanied by a number of distinctive cultural features / phases represented by Lydian, Classical and Achaemenian material[5], but a comprehensive sequence is yet early to establish, due to the lack of detailed and wide-scope excavations within these layers. The bronze bowl that is the focus of this paper was unearthed beneath the layer ŞH III-6-2, which will be discussed below, under the title "stratigraphical context and dating".

The bowl with a rim band and swivelling handle was unearthed during the 2019 excavation season, and draws attention with its structure and decorative features (fig. 3-4). The bowl was suffering a high amount of corrosion, not only because of the nature of the soil, but also because of the iron object below it, which not only conglutinated to the bowl and increased the amount of rust, but also caused the bowl to crack due to the pressure (fig. 3; fig. 11, d-e). Thanks to the professional team at Eskişehir Eti Archaeology Museum, the bowl could be studied only after a serious restoration – conservation process (fig. 2). The bowl can be examined in separate parts, the bowl itself and the handling set.

4 The stratigraphical phases of the Hellenistic period is being prepared as a separate article by the recent authors.

5 For the Middle and Late Phrygian levels, see Tüfekçi Sivas 2018, 103-104; Başẗurk 2019, 572-573.

Bronze Bowl

The circular broad bowl (fig. 3-4) has an inner diameter of 29 cm, and an outer diameter of 31.2 cm, varying between 30.9 and 31.5 cm. With the rim band attached, the diameter can be measured as 31.2 x 32.3 cm. Bearing the crack in mind, the bowl has a circumference of 98 cm (+- 1 cm). It can be considered as shallow, with a height of 5 cm and a depth of 4.4 cm. The inverted and thickened rim has a width varying between 0.5 – 0.6 cm. It is hard to provide an exact number for the thickness of walls, but the numbers vary between 0.2 cm (at the thinnest) and 0.6 (on the upper part). Because of the corrosion, some parts of the bowl have totally lost the bronze composition, and only the corrosion could be measured (fig. 5, a, d). The ratio of height to edge diameter is 1 / 6.2.

The decorative elements (fig. 4) on the bowl were not easy to figure out, because of the corrosion and the lightly chased motifs. No motifs could have been thoroughly identified before three-dimensional computed tomography was executed (fig. 5, a-h), and the results went through computer enhancing as well as photographical techniques (fig. 6). The main decorative element on the bowl is the central lightly chased ten-petal rosette in the tondo, radiating from a central dot (fig. 4, c; fig. 6). The rosette was limited with a circle of 2.9 cm, and a second pattern of eighteen petals surrounds the central rosette. The outer petals were framed by a circle of 11.9 cm. A third circle of 14.6 cm encompasses the whole central decoration, dividing the radius into two, and separating the central decorated half from the undecorated outer half of the bowl. The decoration pattern follows simple geometric ratios: the radius of the inner ring was taken as one unit, the second four units, outer ring encircling the decoration as five (after a gap of one unit), and the inner radius of the bowl is ten units (radiuses: 1.45 cm; 5.95 cm; 7.3 cm; 14.5 cm). The measurements deviate in a range of +- 3 mm, despite the crack and slight smash.

The exterior of the bowl is quite modest, and only a band of lightly chased 78 short tongues bordered by two horizontal lines encircles the external rim (fig. 4, d; fig. 7). One of the tongues seems to be continuing under the rim band, which makes one speculate if it is an error of the production process, or the rim band is a latter attachment. If the rim band is a latter attachment, there must have been total 100 short tongues encircling the bowl, but the authors tend to think this as the lowest possibility (see the discussion on the dating below).

Rim Band

The arced cast rim band, with a thickness of 1.1 to 1.3 cm, was attached to the bowl just below the rim. Despite the poor condition of preservation of the bowl itself, the rim band is very well preserved, possibly because of the thickness and the solid structure. No rivets have been identified, so the attachment was welded directly to the rim wall. A wide bolster added to the welding can be seen below the band (fig. 8), and the traces of the welding process are clearly visible beneath the terminals. The band has

an arc of 32.8 cm, which exactly corresponds to one-third of the total circumference of the bowl (98 cm).

The band was cast with two finials, in the form of calves' heads (fig. 4, a; fig. 9). The calf's head on each terminal has a length of 4.5 cm, and rises from the band with a height of 1.7 cm. The width of the terminal is 1.3 cm, slightly exceeding the width of the band. Relatively big and recessed ears were reclined backwards, placed on each side, slightly above the band, and visible only in profile. Two small pointed comma shaped "eyebrows" nearly in the form of small horns were placed between the protruding forehead and the eye sockets, and a small curved horn is also barely visible on both sides of the neck, between the ears and the eyes (fig. 4, a). The eyes on each sides of the calf's head have a shape of upturned droplets following the curvature of the cheek, and are not frontally visible. Two cavities created on each side of the face highlight the bulge connecting the forehead and the nose. A rounded protrusion forms the nose of the calf, slightly curved downwards and connected to the cheek. Lightly incised vertical grooves beginning beneath the eye socket reach the nose, imitating a "beard".

Two rings, placed 6.8 cm apart from each other, were welded to the rim band for the handle (fig. 8). The thickness of each ring is 0.6 cm, while the inner diameter is 2 cm.

Handle

The "omega" shaped handle with a length of 10.1 cm and 8 cm inner diameter runs through the mentioned handle rings. The solid structure and thickness (0.7 cm at the thinnest, 0.9 cm at the thickest point), seems to have helped a better preservation. The cast handle has two ram head terminals, one placed on each curved end (fig. 4, b; fig. 10). Quite smaller than the calves' heads, each ram's head has a length of 1.9 cm and a height of 1.2 cm. The width from one ear to the other well exceeds the diameter of the handle (fig. 10), with a width of 1.4 cm, making the head noticeable compared to the size of the handle.

The horn of the ram, beginning on the forehead, curved behind the ear, reaches the cheeks with a pointed end. Elliptical ears, covering the horns partially, spread open and are frontally visible. Diamond-shaped eye sockets were placed vertically, and a convex small dot accentuates the eye, which can be seen frontally. A thin ridge, ascending beneath the horn roots, reaches the curved nose, slightly bending to the cheeks.

Stratigraphical Context and Dating

The bronze bowl with swivelling handle was brought to light on the southern slope of the mound, in the trench that has been excavated since 2017, in order to understand the stratigraphical sequence in this area and to compare the other data previously obtained during the earlier excavations. During the 2019 excavation season, the earliest architectural layer of the Hellenistic period, represented by a house with two phases, was unearthed (ŞH III.6). According to the pottery data, stone founded mudbrick

house was built towards the end of the 4th century BC, most probably as a relatively large dwelling (ŞH III.6.2). Sometime after the first construction phase, a series of modifications took place in the house, where the space was divided with secondary mudbrick walls without stone foundations, and the house was used as a "workshop" for daily routine, based on the findings such as an "Olynthus mill"[6], a series of loom-weights, amphora fragments and a series of other findings. The end of the last phase of the house (ŞH III.6.1) can securely be dated to around 280 BC, with the help of a series of intact vessels (local and imported), and a coin of Lysimachus, all obtained *in situ* from the same stratum, sealed by an earthquake[7].

Beneath the mentioned ŞH III.6 building – named by the excavators "The Lysimachus House" after the coin – another context was excavated in a quite smaller area. Between the western walls of the house and the western profile of the trench, a triangular sounding containing somewhat earlier pottery findings was revealed. The context was sealed with the debris of a fallen mudbrick wall, and the thickness of the deposit beneath the fallen wall was about 30 - 35 cm (approximately between 810.55 – 810.90 meters above sea level). The context was partly damaged by the stone foundations of the abovementioned house, but some intact pieces, as well as the bronze bowl presented here, were unearthed partly *in situ*, since a floor could be barely detected only in the area where the bowl was found. The findings possibly slid together somewhere from the western unexcavated trench (fig. 11, b). Two bone needles and two "L" shaped iron objects (one beneath the bowl) were also unearthed from the same context (fig. 11, d-e), but none provide a datable data, or a clue about their functions and relations with the bowl or within each other. The iron objects, especially the one beneath the bowl, could have been used as hanging apparatuses, but they are quite thick for such a purpose, when compared to the diameter of the handle. However, the solid massive iron objects might belong to a short trestle or a kind of shelf system related to the broken wall. The bowl would have had fallen from the same wall it was hanged, or from the possible shelf or trestle it was laying on.

Apart from some miscellaneous amorphous sherds and small pieces belonging to the last third of the 4th century BC, two nearly intact vessels, a lekythos and an amphora, draw attention both for the chronological frame of the context.

The first one of these is a middle-sized globular lekythos (fig. 11, a), found just near the western trench profile, within the same archaeological feature. Slightly above the floor level, the lekythos was found just beneath the debris of the fallen wall with some fallen mudbricks around. With the lacking mouth, the preserved height reaches to 20 cm, with a diameter of 16.2 cm, and despite the missing mouth, it is clear the diameter exceeds the mid-height. The fabric is slightly different from local productions, a light olive brown (2.5 Y 5/6) well fired clay, with partially flaked, thin but dark black glaze (GLEY 1 2.5/N). The form exhibits a relatively developed profile[8]:

6 For the typology and chronology of the "hopper rubber" hand mills knows as "Olynthus Mill", see Flankel 2003.

7 The study on the mentioned earthquake and the sealed group of findings is still going on, and being prepared as a separate publication.

8 For the stages of form development of globular lekythoi, see Boulter 1953, 80-81, with earlier bibliogra-

the drip-ring is not on the junction of the body and the neck, but placed in the middle of the substantially longer neck. The shoulder is slightly flattened and the lower wall gradually straightened. The strap convex handle was attached to the wall just above the drip-ring. The ring foot, however, has a thick but flaring profile, in contrast to the features of the body, makes one think of a slightly earlier date[9].

A very close parallel for this artefact (with a straight ring foot) was dated by Sparkes – Talcott, between 325-310 BC[10]. Rotroff suggest a wider range for the same sample, noting that while "t*his shape was current in the 4th century*", the context of the piece would allow a date as late as 275 BC[11], and dates the mentioned form between 325 – 275 BC consequently[12]. Both sources refer to the same black-glazed lekythos neck (P 12702) as the closest parallel, which is dated to mid-4th century BC[13]. Taking the clay, glaze, the foot shape and the closest parallels into consideration, the authors date the lekythos to the last third of the 4th century BC[14].

The second relatively intact vessel sharing the same archaeological context with the bronze bowl is an amphora with the foot missing. The mouth of the vessel was unearthed just beneath the abovementioned debris of the mudbrick wall, and relatively vertical, the amphora was placed on the floor level with some middle-size rubbles, and somehow preserved there, with the fallen bronze bowl (see fig. 12, b, c). Because of the tight triangular shape of the excavation unit (fig. 12, a), the amphora had to be unearthed on the eastern half of the context, where the vessel was found nearly in touch with the bronze bowl, and had to be removed before the bowl could be unearthed (fig. 11, b, d-e; fig. 12, b, c). It is hard to figure out the reason for the placement of a vessel without a foot here, or the general nature of the context, because of the destruction of the upper level and the erosion on the southern slope of the mound. Unfortunately, no indication of any kind of stamping was detected. Lacking the foot (fig. 11, c), the preserved height of the vessel is 57.5 cm, with a diameter of 27.1 cm, which is equal to the height of the upper part (26.6 cm). The out-thickened and rounded rim has an inner diameter of 9.2 cm (10.3 cm externally). The clay with a very dark grey core (GLEY 1 3/N) is brownish (2.5 Y 3/1), with a dull reddish brown exterior colour (5 YR 4/3). The inclusions are fine sand, fine lime and medium mica.

The amphora was thoroughly examined by S. YU. Monachov, who identified the vessel as of Heraclea Pontica origin, and dated it between 360-350 BC[15]. Parallel series of contemporary amphorae from Heraclea Pontica can be compared from

phy; also see Sparkes – Talcott 1970, 150-154; Rotroff 1997, 169-171.

9 The foot of the parallel in Sparkes – Talcott 1970 (see the footnote below), which "*sinks down, loses its flaring profile and becomes a thick lifeless ring*" (Sparkes – Talcott 1970, 152), is slightly different than the Şarhöyük sample, since the latter has a flaring foot.

10 Sparkes – Talcott 1970, 151-152, also see 313, cat.no. 1108: fig. 11, pl. 38.

11 Rotroff 1997, 169.

12 Rotroff 1997, 349, cat.no. 1110, fig. 69, pl. 81. See also p. 455 for the context of the mentioned finding.

13 Fort the incised neck, see Lang 1956, 9, cat.no. 37, pl. 2.

14 Compare the discussion in Boulter 1953, 80-81.

15 Personal conversation with S. YU. Monachov, 8 May 2020. Monachov's suspicions about the mica temper is worth noting, for mica is indeed not a peculiarity of the southern Pontic amphorae (Monachov 2009, 24).

different sites[16], and a similar mouth profile can be seen on a Heraclean amphora from Gordion[17]. It is worth mentioning that the relations between Dorylaion and the Black Sea region can be traced at least back to the 4th century BC, possibly following a similar cultural process with Gordion[18].

The stylistic features of the bowl for a close dating is much more puzzling[19]. The development of the form with rim bands and swivelling omega shaped handles are discussed in Matthäus[20], and the emergence of the type of this vessel seems to appear in Egypt, during the New Kingdom. During the 8th and 7th centuries onwards, the form spreads to the Northern Mesopotamia and the Mediterranean Basin, and accepted as a contribution and influence of the Phoenician toreutics in the Mediterranean world[21]. Amongst the material studied by Matthäus, comparable parallel forms come from Cyprus, namely Amathus, Idalion and Tamassos, and are dated to Cypro-Archaic period, mostly to CA II[22] (625 – 480 BC).

A parallel of Şarhöyük bowl appears amongst the celebrated "Lydian Treasure", a silver platter from İkiztepe. The bowl was dated to the end of the 6th century BC, with the help of the comparisons to the bronze bowls from Amathus presented by Matthäus, and a bronze bowl in Getty Museum, which will be mentioned below. The bowl from İkiztepe lacks any terminals on the rim band, and the omega-shaped handle has finials in shape of buds[23].

The closest parallel to the Şarhöyük sample is a bronze bowl in the J. Paul Getty Museum (78.AC.403). As a result of looting and disperse, the bowl has no provenance or any clue for a dating. However, the bowl was dated to around 530 BC, with reference to the abovementioned bowls from Amathus and İkiztepe[24]. Although the form resembles similarities with the mentioned samples, the Getty bowl has a central rosette and animal-head terminals that are lacking on the previous parallels. The central incised decoration with 16 petal rosette in the centre of a larger 32 petal rosette is framed by three concentric rings. Larger than the one on the Şarhöyük bowl, the arc of the rim band covers nearly the half of the circumference of the rim diameter. Both the rim band and the omega-shaped handle has bird-headed terminals[25]. Since the only

16 For the typology of amphorae from Heraclea Pontica, see Monachov 2003, 123-144, for the parallels to the one studied here, see especially 132-138 and plates 88-93. See also Monachov et al. 2019, especially HP 63-HP 68. For a comparison with the other types, see Monachov – Kuznetsova 2017, 74-75, fig. 4.4, 4.5. For a chart of the basic types of Heraclean amphorae, see Balabanov 2009, pl. 9.

17 Lawall 2009, 162, pl. 95, 5.

18 For the interactions between the Pontic region and Gordion, see Dusinberre 2019, 122; Lawall 2012.

19 See Treister 2015, especially pp. 23-24 and notes 1-4 with bibliography, and p. 70 for a short evaluation on the difficulties of dating metal wares belonging to the "Achaemenid period".

20 Matthäus 1985, 128-132; plates 22-26.

21 Matthäus 1985, 132.

22 Matthäus 1985, 131-132.

23 Özgen – Öztürk 1996, cat.no. 61; see also von Bothmer 1984, cat.no. 57.

24 https://www.getty.edu/art/collection/objects/8512/unknown-maker-east-greek-patera-east-greek-about-530-bc. Access date/time: 20.07.2020 / 23.04.

25 Similar bird headed (swan/goose?) terminals on an omega shaped *stula* handle have been published recently from the Late Iron Age stratum of Alaybeyi Höyük, where the terminals were interpreted as Achaemenian influence. For a discussion of similar terminals, see See Altunkaynak – Özdemir 2019,

direct parallel seems to be the Şarhöyük sample for now, the Getty bowl should be reconsidered accordingly.

The simplest form of rosette medallion decoration is quite hard to date, for it can be attested since the 6th millennium BC, and was still in use during the middle ages, and simple sort tongue / egg pattern on the rim is much harder to date on the metal inventory. The simple rosette form can be traced on the pieces from the "Lydian Treasure", mostly on the handles or under the foots of the jugs, pitchers, goblets, an alabastron, etc[26]. Short tongue / egg patterns also appear on the shoulders of the bowls amongst the same İkiztepe findings[27]. A goblet from Erebuni (end of the 5th – beginning of the 4th century), bears a short tongue / egg pattern, accompanied by a sixteen petal rosette[28]. The same group consists of a rhyton in the shape of a calf's head, dated to the middle or third quarter of the 4th century BC bears a band decorated with short tongues[29]. The elaborate silver amphora from Filippovka has a short tongue pattern on the shoulder of the vessel, which is dated to the mid-5th – early 4th century BC[30]. A band of chased short tongues / eggs or "kymatia" around the rim can be seen on the oinochoe from Toptepe (late 6th or early 5th century BC)[31].

The most reliable features for a close dating seem to be the animal-head terminals on the rim band and the handle, however, these also recall an earlier date, challenging the date suggested by the associated pottery.

Calf's head terminals with similar stylistic features can be seen on the material from different contexts, mostly dated to the second half of the 6th – midst of the 5th centuries BC. Most striking ones come from the southern border of Phrygia, amongst the "Lydian treasure", where we can also find the parallels for the form of the Şarhöyük bowl, two large shallow bronze bowls with swivelling "omega shaped" handles[32]. Stylistically comparable calf head terminals with long and reclining ears, "comma" shaped eyebrows pointing forwards and detailed "beards" appear on the silver ladles[33], spoon handles[34], an incense burner[35], and bracelets[36]. Mostly related to İkiztepe Tumulus, the elaborate findings are dated to the midst of the 6th – beginning of the 5th century BC, taking the destruction of Sardis by the Persians in/around 547/546 BC, and with the *siglos* discovered in the dromos, which can be dated to

256-274.

26 Özgen – Öztürk 1996, cat.no. 13, 16, 18-22, 65, 76.

27 Özgen – Öztürk 1996, cat.no. 44, 46-47, 49.

28 Treister 2015, 69, fig. 21-23.

29 Treister 2015, 70, 93, fig. 24-27, especially 27.3.

30 Treister 2010, 238; Yablonsky 2013, cat.no. 358.

31 Cahill 2010, cat.no. 162; Özgen – Öztürk 1996, cat.no. 106.

32 Özgen – Öztürk 1996, 51, fig. 103.

33 For ladles, see Özgen – Öztürk 1996, cat.no. 24-26, 31 with the bibliography in cat.no. 24. Also see "İkiztepe", same place, 48-52. For the bracelet with calf-head terminal from Kızöldün, see p. 57, fig. 125. See also Muscarella 1988, 313-314, cat.no. 438 and note 2 with bibliography; for possible forgeries of the animal-headed terminals on armlets and bracelets, see Muscarella 2000, 65-67.

34 Özgen – Öztürk 1996, cat.no. 68.

35 Özgen – Öztürk 1996, cat.no. 73.

36 For the one from Gökçeler Tumulus (?), see Cahill 2010, cat.no. 192. See also further notes below.

around 500 BC[37], as Late Lydian / Persian. A bronze mirror[38] (early 5th century BC?), and a silver ladle[39] (5th century BC[40]) from Sardis can be added to these, with handles terminating in a calf's head.

The bracelets with calf-head terminals deserve special note here, for they are the most common findings that are both seen in the hands of the delegations from different regions as "tributes"[41] and found in a series of Achaemenian / Persian contexts, with some variations in style. The impact of the Achaemenian art on the satrapal regions – and beyond – is clear, and can be demonstrated with numerous findings ranging from the "eastern satrapies" such as Oxus treasure[42], to the Black Sea coasts[43], and the Mediterranean, such as Vouni in Cyprus[44]. Achaemenid Period burials from south-eastern Turkey, such as Hacınebi Tepe[45] and Deve Höyük[46] cemeteries, exhibit calf-head terminals on bracelets. Hacınebi cemetery is dated to approximately 5th century BC, due to the comparisons with Deve Höyük findings, which give a date between 480 – 380 BC[47]. The wide-spread appearance of the calf figure may point a standardised model, since very similar pieces far from each other show close similarities, such as a golden bracelet with calves' head terminals from Vani[48] in Georgia may well be compared to a fitting mould unearthed in Persepolis[49] as discussed by Rehm[50]. The context of Vani golden bracelets was dated to *ca* 400 – 350 BC by Lordkipanidze[51], but the range can also be expanded to the 5th century BC[52].

Rich burials and findings with strong Achaemenian influence from Vani are worth mentioning here, for the context of the Grave 24 is notably interesting. Among numerous golden, silver and bronze objects[53], the burial also includes a silver ladle with wild goat terminals facing each other[54], which has been compared to the silver ladle with lion terminals in the above mentioned "Lydian Treasure", in relation to İkiztepe

37 See Özgen – Öztürk 1996, 29-30.
38 The mirror is from "Butler Tomb 213" (Butler 1922, 84, fig. 82). See also Cahill 2010, cat.no. 134; Hanfmann 1983, 63.
39 Waldbaum 1983, 146, cat.no. 965, pl. 56.
40 Waldbaum 1983, 146.
41 For the delegations from different nations carrying such bracelets see Schmidt 1953, pl. 27-B, 32-B, 37-A,B, 43-A.
42 For the bracelets and armlets with calf terminals from Oxus Treasure, see Dalton 1905, pl. 17.138, 18.134, 19.140.
43 See Nieling – Rehm 2010, for a comprehensive understanding. See especially Rehm 2010 in the same book for the calves' head bracelets. For a comprehensive study of the Achaemenian or inspired objects from excavated contexts in the northern provinces and its periphery, see Treister 2012.
44 Zournatzi 2017, especially 12-13.
45 Stein 2014, 268, 273, fig. 20.4, HN2279.1, HN 2293, fig. 20.7, HN12123, HN12124; McMahon 1996, fig. 14, c-e.
46 Moorey 1980, fig. 11, 265-280. For stylised ones, fig. 12, 282-285.
47 Mc Mahon 1996, 27; Stein 2014, 272.
48 Miron – Orthmann 1995, 149, cat.no. 148.
49 Schmidt 1957, 79, fig. 16.
50 Rehm 2010, 166, 169, fig. 5-6, also see notes 9 and 63-67 with bibliography.
51 Lordkipanidze 1991, 167.
52 For the discussion, see Kakhidze 2007, 112 with bibliography. Also see Barag 1975, 24-25.
53 See Kacharava – Kvirkvelia 2009, especially 263-305.
54 Kacharava – Kvirkvelia 2009, especially 297, fig.56.

findings[55] and dated to the 5th century BC (though similar style also appears in the 4th century and the Hellenistic era[56]). The context also hosts four Heraclean amphorae, dated to 390-380 BC[57], and a Panticapaean *obol* dated to 340 – 330 BC gives a *post quem* for the burial[58], in the third quarter of the 4th century BC. The style of this special kind of bracelet seems to appear in the 6th century BC, however, it can well be traced up to the first half of the 4th century BC[59].

The cast silver handle of an iron knife in the form of a stag, decorated with inlays of gold, unearthed in the central burial 5 of the barrow no. 4 within the early Sarmatian barrows of Filippovka[60] also has similarities with the calves on the rim band. The beards of the stag represent the "Achaemenid style", although the details were given by simple vertical lines like those on the calves' heads on Şarhöyük bowl, accompanied by a circular eye encircled with drop-shaped frame, similar to the Şarhöyük sample[61]. The piece was most probably produced by a provincial workshop, inspired by an earlier genuine item, and has been dated to 5th century BC[62] - 4th century BC[63].

Commentary

The bronze bowl of Şarhöyük with a rim band and an omega-shaped swivelling handle exhibits a series of different aspects merged on a single artefact. The form of the vessel seems to be of Phoenician origin, spreading through the Mediterranean since the 7th century BC[64]. However, at the very first sight, the Şarhöyük bowl (with the Getty sample mentioned above), exhibits some typical features that can be compared to the Achaemenid or Achaemenid-inspired toreutics. The utilisation of an earlier Phoenician form with Achaemenid-style decoration and applications is inspiring, and makes one think a result of interculturation during the Persian hegemony. The same phenomena can be traced amongst the "Lydian Treasure" with samples of Lydian/Persian hybridisation[65], such as Persian decorative details applied to traditional Lydian pottery shapes[66]. The impact of the Persian cultural tradition was not immediately overthrown by Alexander at all, but, in Sardis for example, Achaemenid bowls continued to be a common drinking vessel during the Hellenistic period[67].

Since the Achaemenid style terminals remind of a late 6th – mid 5th century date,

55 Özgen – Öztürk 1996, cat.no. 30.
56 See Özgen – Öztürk 1996, 86, "ladles" for later references.
57 Kacharava – Kvirkvelia 2009, 295, fig. 50, a; fig. 54.
58 Kacharava – Kvirkvelia 2009, 304-305, fig. 62, a. See also Treister 2012, 38-42, and note 64 for chronology.
59 For an earlier evaluation for the bracelets and other contexts, see Amandry 1958, for the dating of the bracelets, see especially 20-21.
60 Shemakhanskaya et al. 2009.
61 Shemakhanskaya et al. 2009, col. pl. 1-2.
62 Shemakhanskaya et al. 2009, 215, with bibliography on analogies of similar heads. For the dating, see p. 219.
63 See Treister et al. 2010, 83 for the discussion on dating. See also Yablonsky 2013, 53-54.
64 Matthäus 1985, 132.
65 For a comprehensive study of the Lydian elements synthesized in Achaemenid art, see Miller 2007.
66 Miller 2007, 50.
67 Dusinberre 1999, 94; Rotroff – Oliver 2003, 61-63.

the stylistic details of the Şarhöyük piece, especially the calves' heads, reject a direct parallelism. First of all, the dimensions of the above mentioned terminals are about 1.5 – 2.5 cm in length, which is nearly the half of those on Şarhöyük bowl, which is quite reasonable, for the mentioned artefacts belong to a much more smaller spectrum, such as bracelets, armlets etc. The thick rim band with relatively robust terminals should belong to another group of casting repertoire, such as cauldrons, buckets or large vessels such as jugs[68], which is not clearly visible within the archaeological inventory. The dimensions of the rams' heads on the handle slightly resemble the wild goat / ram terminals from Late Lydian / Achaemenid or related contexts, but the overall preservation and the workmanship disables a direct analogy.

The second question is the mostly rudimentary workmanship of the artefact. Although the corrosion has a deep impact on the preservation of the piece, especially on the central incised rosette motif and the uneven tongue/egg pattern on the rim, the elementary level is apparent when compared to the silver or golden artefacts, mostly produced following the "court-style". Both the calves' and ram' eyes draw attention with their distinct orientation. Calves' big eyes in shape of upturned droplets show a different orientation than the pieces mentioned above, and the rams' eye diamond-shaped sockets, placed vertically on the face, seem quite sloppy. The supposedly eyebrows of the calf had nearly taken a shape of short horns placed on the forehead, and the outlined beard leading to the ears were given just as vertical grooves, in contrast to the abovementioned calf representations.

The context of the artefact gives a time span between 360/350 BC and the end of the third quarter of the 4th century BC, beneath the securely dated ŞH III.6.1 and ŞH III.6.2 phases, the first belonging to the time of Lysimachus, and the second slightly earlier, pointing the last decades of the 4th century BC. Apart from the datable intact vessels discussed above, the general assembly of the findings and stratigraphical data suggest a date sometime around 330/320 BC, indicating the very end of the Achaemenid period, in contrast to the abovementioned loose analogies with the golden or silver prestige items. Although the form of the bowl gives a rather earlier date, the attachments can be dated between 5th to the end of the 4th centuries BC, as noted above. Since the precious metal vessels can be used for long times, it is not hard to suggest that the Şarhöyük bowl would have been in use for an obscure period, and probably belongs to an unknown date earlier than the context dated to the last third of the 4th century BC. The authors suggest a date as the first quarter of the 4th century BC, but the range can be expanded to the very last decades of the 5th century BC. However, one should also consider that the bowl and the context can well be contemporary, since we know that at least some of the Achaemenian metal vessel forms were still being locally produced (for example in Egypt) during the second half of the 4th century BC[69].

Since we do not have enough historical evidence for the situation at Şarhöyük during the 5th and 4th centuries BC, the archaeological evidence demonstrates a settlement process with cultural interactions characterised by Late Phrygian, Lydian, Classical

68 For handles with animal heads on jugs, see Özgen – Öztürk 1996, cat.no. 14-15.
69 Lefebvre 1923, pls. 7-8.

and Achaemenian material[70]. The existence of Black Figure, Red Figure, Marbling Ware and Black Lustrous Ware in large numbers accompanied by Achaemenid "Tulip Bowls" suggests strong relationships between Şarhöyük and Lydia, as well as the Greek World, during the Persian hegemony. The location of the site is quite suitable for this, for it allows direct access from Phrygia proper both to the Lydian heartland and to Daskyleion/Dascylium, the satrapal centre of the Hellespontine Phrygia. Recent investigations in Kütahya – Seyitömer (about 70 km southwest of Şarhöyük) have already revealed a strong Achaemenian occupation with two main phases belonging to the 5th and 4th centuries BC[71], with material comparable to Şarhöyük, especially from the 4th century BC layer (Seyitömer III-A). Although the literary evidence is scarce, it is not hard to imagine a vivid life in the region during the 4th century BC.

Further study in the contexts of 5th and 4th centuries BC Şarhöyük / Dorylaion will surely add valuable information to our understanding of the "Late Achaemenid" or/ and "Late Classical" local cultures in Anatolia, especially the last phase of the "Iron Ages", and the transition to the Hellenistic era. The finding itself already stands as a serious warning for the datings and "stylistic chronologies" provided according to the material without reliable archaeological and stratigraphical evidence.

Note: The authors are fully aware of some similar bronze vessels with somewhat similar rosettes in the tondo, similar rim bands and "omega shaped" handles with terminals, appearing -and disappearing- in the "antique markets/bazaars" or "dealers' auctions" labelled as "Achaemenian / Persian", and do strongly refuse taking the looted material without provenance into consideration for the evaluation of an excavated material.

Acknowledgements

The authors wish to thank to the Ministry of Culture, General Directorate of Monument and Museums, and E. Yurt, Director of the Eskişehir Eti Archaeology Museum, for providing the necessary permissions for the analysis. The main credit belongs to S. Okumuş-Tek, İ. Taşdemir, E. Bürkük and E. Erol, specialists in the restoration-conservation laboratory of the museum, who had literally resuscitated the bowl. We are indebted to S. YU. Monachov for sparing his time to evaluate the amphora and for his precious contribution. Thanks to Eskişehir Özel Anadolu Hastanesi, especially L. Bilir MD, and technician E. Yattıkalkmaz, the tomographic analysis of the bowl could have been realised. We also thank to N. Aytaçlar and B.S.A. Oransay, for sharing their opinions generously on the dating.

70 For a study on the Iron Age pottery traditions at Şarhöyük and surrounding regions, see Kaya 2019. For the Late Iron Age material from Şarhöyük, see p. 142-143, plates 54-60; 88-94.

71 Coşkun 2015, 35-60. See also Coşkun 2017.

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Fig. 1 Location of Şarhöyük – Dorylaion



Fig. 2 Bronze bowl before and after the restoration – conservation process at Eskişehir Eti Archaeology Museum.



Fig. 3 The bronze bowl, rim band and swivelling handle.

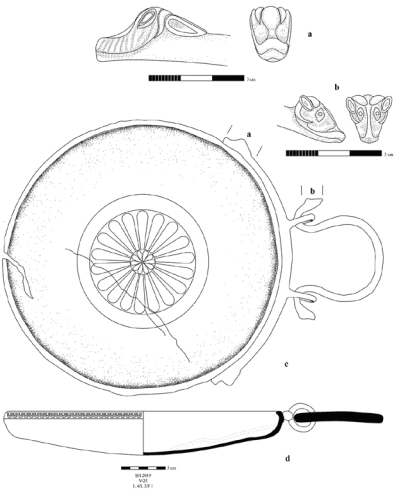


Fig. 4 a. calf attachment b. ram attachment, c. interior drawing of the bowl, d. section drawing. Drawings: Bahar Köse, Yeliz Kaya.

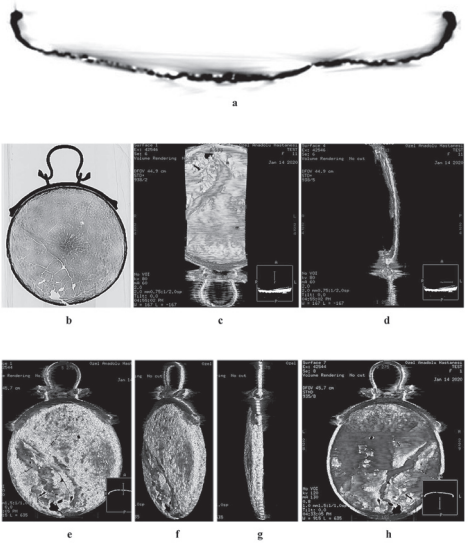


Fig. 5 a. tomographic section scanning, b. x-ray result, c-d. 3D section scanning, e-h. 3D computed tomography.



Fig. 6 Computer enhanced photography of the central rosette.



Fig. 7 Short tongue/egg pattern on the rim.



Fig. 8 Rim band and the details of the welding.



Fig. 9 Details of the calf's head terminal.

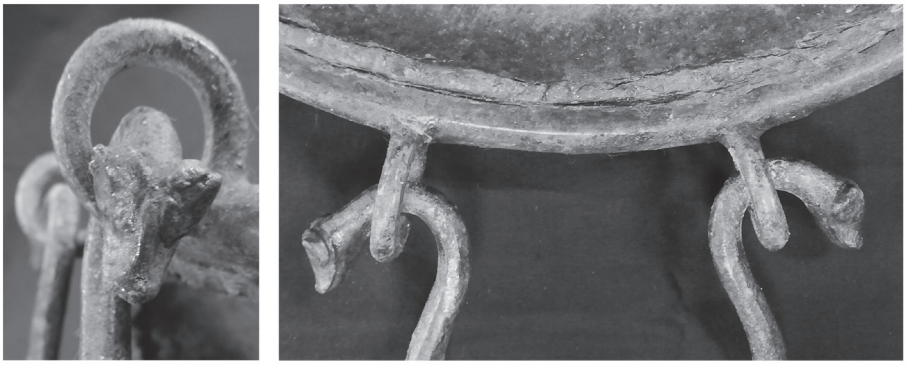


Fig. 10 Ram's head attachments on the handle.

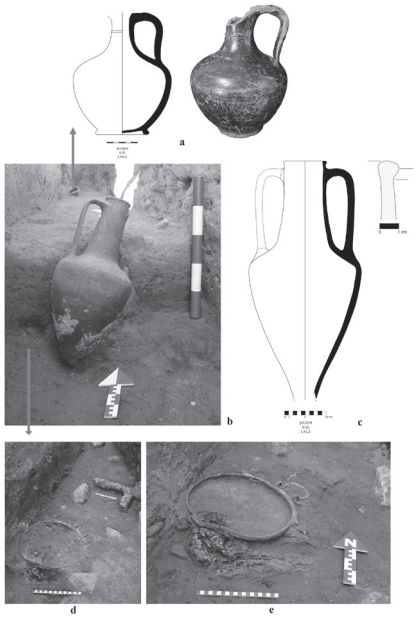


Fig. 11 a. globular lekythos, b. general appearance of the context, c. Heraclean amphora, d-e. unearthing the bowl and the iron object beneath

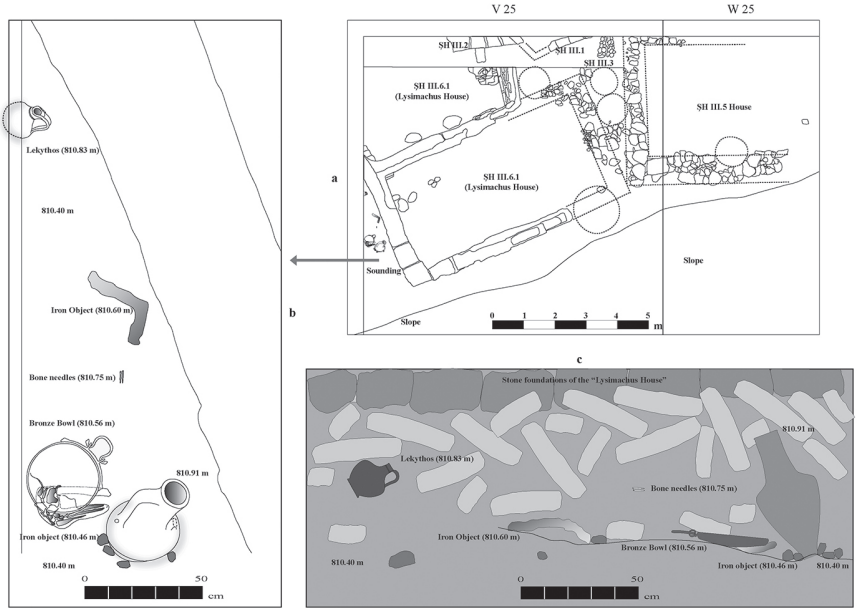


Fig. 12 a. plan of the Hellenistic layers with the mentioned context, b. close plan of the context in the sounding, c. schematic section drawing of the context (from west).