

## FINDS FROM THE 2004 SEASON

### Sculpture in the Round

Two pieces of sculpture in the round were recovered in the Monumental Entrance to the Palace Complex in 2004. These represent the first evidence for such an artistic tradition at Kerkenes. In addition, the Stele from the Cappadocia Gate was restored together with its base.

#### *Statue of a Figure in Human Form*

K04.182, ID no. 04TR16U02stn01, (Figs 37 and 38)

This unique draped figure, a little over 1m in height, is carved from soft, fairly fine grained, sandstone. It is incomplete and not fully restored.



*Figure 37. Front view of the upper part of the statue and the bottom part with a skirt and plain belt. There are no feet. The torso joins onto the skirt. (04dpcs22comb)*

The statue was smashed in antiquity, quite possibly when hurled into the Byzantine pit from which it was recovered. The pit is not fully excavated, so that the recovery of further fragments can be anticipated.

The figure is standing, holding in the right hand an incomplete rod-like object that curves slightly over the right shoulder. The gender of this beardless figure, which may or may not represent a deity, is unclear. Shoulder length hair is depicted running back over the head in a ribbed pattern and curling onto the shoulders. The face is fragmented, only the shallow, lozenge-shaped right eye being preserved. The mouth was small and shown with a slight smile, the lips closed. The chin was shallow and rounded. Clothing comprises a ribbed skirt and belt beneath a plain top. There is a square dowel hole in the base and another hole cut diagonally through the side of the skirt. The lower portion of the statue appears to be short and rather simply carved in comparison to the top.



*Figure 38. The statue showing the hair style and the slightly inclined head. Restoration is awaiting the likely recovery of additional fragments in 2005. (04dpcs2225)*

#### *Fragment of a Life-Sized Lion or Sphinx.*

K04. 183, ID no. 04TR16U00stn01, (Fig. 39)

This sandstone fragment was discovered sculpted side down on the surface. It is decorated with relief-carved chevron patterning that has central guidelines running through the centres of the chevrons. Part of what appears to be an ear is preserved. The carving of the mane is similar to the ribbed dress on the statue.



*Figure 39. Fragment from a life-sized sculpture of a lion or sphinx (04dpcs2308).*

### *Stele from the Cappadocia Gate*

ID no. 03TR13U08stn01, (Fig. 40)

The stele is made from white tuff and very fragmented. Its extant height is 0.5m and width is 0.56m, with the central recessed panel being approximately square. Of the circular head, which is on the same plain as the recessed “body”, only the corners are preserved, but during restoration it was discovered that amongst the tiny chips of stone assiduously collected when the sculpture was first uncovered, there were fragments of small three-quarter bolsters on each shoulder, perhaps representing curls of hair. The back was undressed. The base, measuring 1.80 by 0.75 by 0.46m has a slight recess in which the stele fitted.



*Figure 40. The aniconic stele, made of tuff, from the Cappadocia Gate during reassembly in 2004. The rounded edge of a "bolster" on the shoulder can be seen at top right. (04dpcs1607)*

### **Relief Sculpture and Inscription**

#### *The Inscribed Sandstone Monument*

Further fragments of the inscribed sandstone monument, with recessed panels containing small-scale relief sculpture, were recovered from the Monumental Entrance in 2004. In addition, an important new join was made between the largest piece, ID no. 03TR11U08stn02 and another one, ID no. 03TR11U08stn24 (Fig. 41). A new fragment of Old Phrygian inscription, ID no. 04TR16U08stn01, joins a darker brown piece, ID no. 03TR11U03stn05 recovered in 2003 (Fig. 42).

Further evidence was found to confirm that parts of the monument had been spread over a considerable area as a result of later, Byzantine, disturbance, and that some fragments were totally destroyed by the heat of the fire. The monument was originally a monolithic block, square or rectangular in plan, with recessed panels on a minimum of two sides. It is highly probable that all of the fragments of relief sculpture and inscription came from this one monument. Inscription is found on the frames that border the panels, running vertically on the sides as well as along both top and bottom. There is more than one inscription, and at least two different hands can be discerned. New joining fragments proved that inscription did not need to cover entire sections of the frame. Some inscription was lightly marked out before being finally cut, and it seems possible that not only the spacing of the letters but also the wording may have been changed. At this preliminary stage it can only be said that one inscription is a dedication by or to Tata (Fig. 41).

Among the pieces of small scale sculpture, thought to have belonged to the same sandstone monument, one fragment depicts a pair of bird's feet ( Fig. 43). Other fragments of wings seem to belong to the rosette found in 2003 (Fig. 44).





*Figure 41. A new fragment added at left, and a new join between a vertical element and part of the top at right. (04dpcs1511)*



*Figure 42. A new fragment of Old Phrygian inscription, darker brown at top left, was found to join fragments recovered in 2003. (04dpcs1320) 04TR16U08stn01 joins 03TR11U03stn05*



*Figure 43. Small-Scale Sculpture in the Round. A fragment apparently depicting a pair of birds feet, perhaps grasping a snake, is the first attestation of this genre of sculpture at Kerkenes. (04dpcs1309)*



*Figure 44. The most noteworthy of the new fragments of relief sculpture is a wing that very possibly belongs to the rosette found in 2003. (04dpcs1209)*

### **Mason Marks and Graffiti**

Fragments of three masons marks and one complete mark comprising two signs, all on sandstone, have now been recognised.

Several signs and two graffiti in Old Phrygian were scratched on sherds of pottery. These discoveries demonstrate that the use of the Old Phrygian language was not restricted to sculpted monuments but could have been written by inhabitants of Kerkenes. The growing number of such marks is indicative of the extent to which alphabetic script was used.

#### *Bowl with graffito*

K04.179, ID no. 04TR11U22pot01, (Fig. 45)

This bowl has a graffito on the base.



*Figure 45. Bowl with graffito on the base. (04dpcs2112 and 04dpcs2111)*



## Metal Finds

### *Silver Foil Appliqué*

K04. 175, ID no. 04TR16U15met01, (Figs 1 and 46)

A silver foil appliqué in the form of an embossed three-quarter disc was found between paving stones in the Monumental Entrance. At the centre is a rosette with eight petals and a central boss, then a register of small bosses within a single circle, followed by larger bosses each inside two concentric circles which is in turn separated from a band of the same motif by a line of beading. A second line of beading is followed by a register of large bosses within single circles. At the truncated top there is a clasp-like device that resembles a pair of bolsters. The entire outer edge is perforated with small attachment holes, presumably for sewing onto material.



Figure 46. Silver foil. (04dpcs1024)

### *Iron dress pin*

K04. 173, ID no. 04TR14U16met02 (Fig. 47)

The iron dress pin (*dopplnadel*) has both prongs broken.



Figure 47. Iron dress pin with both prongs broken. (04dpcs2005)

### *Byzantine Coin*

K04.170, ID no. 04TR16U05met01, (Fig. 48)

The Byzantine coin was identified as a bronze Follis of Justinian, year 34 equals AD 560/1, minted at Antioch (Theupolis) officiana (workshop) 3; diameter 34mm, weight 18.3 grams. It came from a robber pit in the Monumental Entrance.



*Figure 48. Bronze Follis of Justinian.  
(04dpcs0617 and 04dpcs0618)*

## **PUBLICATIONS AND CONFERENCES**

Great progress has been made with the first Kerkenes monograph, which will contain the entire remote sensing survey and the results of the 1996 and 1998 test trenches. In addition to the annual *Kerkenes News* and the reports in the Annual Symposium a study of the ivory excavated in 1996 has appeared (Dusinberre, E. R. M. 2003, "An Excavated Ivory from Kerkenes Dağ; Turkey: Transcultural Fluidities, Significations of Collective Identity and the Problem of Median Art", *Ars Orientalis* 32, 17-54), as has a substantial report on the megaron and associated structures excavated only in 2003 (Summers, G. D., Summers, F. and Branting, S., 2004, "Megarons and Associated Structures at Kerkenes Dağ: an Interim Report", *Anatolia Antiqua* 12: 7-41).

Electronic publication through the Kerkenes Web page is updated regularly and contains all the Annual Reports.

<http://www.kerkenes.metu.edu.tr>

In March Geoffrey was invited to present two papers at an international colloquium at the Middle Eastern Cultural Centre at Tokyo. In June the authors were pleased to give lectures and seminars at the Universities of Berlin, Tübingen, Marburg, Frankfurt and Muenster. Several members of the team took part in the Sixth Anatolian Iron Ages Symposium held at Eskişehir in August during which two papers were presented on Kerkenes. Geoffrey gave the lecture at the joint BIAA and the Anglo-Turkish Society meeting in London on November 1<sup>st</sup> followed by lectures in New York and Buffalo.

## CONCLUSIONS

The architectural concepts and decorative embellishments seen in the Monumental Entrance to the Palace Complex at Kerkenes seem to conclusively point towards influence from western portions of the Anatolian Plateau. Phrygian cultural elements are undoubtedly recognisable, yet the use of clamps might point to traditions from even further to the west. It is worth noting that one result of the recent re-dating of the Destruction Level at Gordion, from around 700 BC to 800 BC (DeVries *et al.* 2003), is a paucity of sixth century architecture at the Phrygian capital. Further west, in the Phrygian Highlands, Phrygian architecture is almost entirely represented by rock-cut monuments, no substantial foundations having been excavated, e.g. at Midas Şehir. Although an absence of direct parallels is perhaps more a reflection of the dearth of excavated sixth century capitals than the uniqueness of Kerkenes, one significant factor might be the extensive use of stone for monumental buildings at Kerkenes in ways that are not seen at Gordion or in the Phrygian Highlands at this time.

The complexities of cultural traditions at Kerkenes are slowly emerging, and are seen to contain many striking and unexpected components. There is still no evidence that the city was in existence for any great length of time and no good reason to posit a date for its foundation earlier than the middle, or even the last quarter, of the seventh century. Some aspects of the city, not least the 7 kilometres of stone defences, perhaps reflect Central Anatolian traditions that derive ultimately from the Hittite world. Before the destruction Kerkenes had become, if it was not from the start, highly "Phrygianised", as documented by its architecture and the use of Old Phrygian for both monumental inscription and every day scratching on pottery as well as by elements of iconography. The city was put to the torch and its defences thrown down, an act of utter destruction that is completely compatible with the actions of Croesus as related in the tangled account of Herodotus, and traditionally dated to 547 BC. The objects and pottery excavated at Kerkenes, together with the use of wooden clamps for building, would all fit comfortably in the first half of the sixth century and some, just possibly, a little earlier. If Herodotus has any credibility, and he surely has some regardless of how difficult it might be to disentangle, Kerkenes was Pteria and was in some way a dependency of the Medes. However elusive evidence for Median culture at Kerkenes might be, and however slight Median presence might have been, the historical problems and associations are not to be ignored. Indeed, it is our task to attempt to elucidate them.



*Figure 49. The distant landscape, fought the Medes and the Lydians, is dominated by the snow-capped Erciyes Mountain. (04dpjv0808)*



## FUTURE PERSPECTIVES

Looking to the future, in 2005 we will focus on completion of the excavation of the Monumental Gateway, not least so as to recover such fragments of sculpture and inscription as survive. A second monograph, devoted to excavations at the Palace Complex together with the sculpture and inscriptions, is envisaged. Work at the Cappadocia Gate has been halted because of the very poor condition of much of the Granite in the walls of the gate chamber. Further clearance could only be conducted hand in hand with a major program of conservation and restoration, for reasons of both safety and preservation. Such a program, while possible, would be very expensive and would require a team of experts in architectural restoration together with masons experienced in working with granite.

In a second initiative Associate Director Scott Branting, who has just taken up an appointment at the Oriental Institute of Chicago University, will continue his transportation and urban studies at Kerkenes and will be applying for funding to work on a larger scale from 2006 onwards.

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This site represents a major experiment in the electronic publication of an international archaeological project.

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