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Galya D. Bacheva

Pretty Pots on the Table: Dotted Triangle Ware in Late Phrygian Gordion

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HERAUSGEBER

Prof. Dr. Felix Pirson, Dr.-Ing. Katja Piesker

Deutsches Archäologisches Institut, Abteilung Istanbul
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Redaktion:

Anna Gnyp, Deutsches Archäologisches Institut, Abteilung Istanbul
redaktion.istanbul@dainst.de

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Pretty Pots on the Table: Dotted Triangle Ware in Late Phrygian Gordion

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Anahar sözcükler: Anadolu, arkeoloji, keramik, Gordion, Demir Çağı, Frigya

In the middle of the 1st millennium B.C. Anatolia was a very dynamic place, where sudden political changes and cross-border cultural interactions had become a way of life¹. After the rise and fall of the Phrygian and Lydian kingdoms, it was the Achaemenid Persian Empire which had established its governance over the entire Near East, including all of Anatolia. Gordion, the former capital of the Phrygian kingdom, had lost its political prominence and royal appearance, even if still remaining the most important city in the region. Yet fractional remains, gleaming through the obscure ruins, tell today the story of a people who had not truly broken the links with their celebrated past.

Subject to this study is a group of 43 red painted vessels from the period 5th–4th century B.C., which were used for dining at the Phrygian table. Due to a lack of contextual data, initially

Sources of illustrations: *Plan 1* = Gordion Archaeological Project. – *Figs. 1–8. 10–26* = Gordion Archaeological Project (Patricia Kim). – *Fig. 9* = Gordion Archaeological Project (Galya Bacheva).

Abbreviations:

D	rim diameter, external	Th	wall thickness
Dint	rim diameter, internal	EP	Early Phrygian
Df	foot diameter	LBD	largest body diameter
H	height of vessel	LDM	latest datable material
Max. dim.	maximum dimensions, the largest dimension of a body fragment	LP	Late Phrygian
Ph	preserved height of fragment	MP	Middle Phrygian

¹ I cordially thank Gordion project directors Brian Rose, Ayşe Gürsan-Salzman and G. Kenneth Sams for allowing me to work with this important ceramic material, and for their involvement and insightful discussions concerning it. It is a pleasure to convey my profound gratitude to Andrea Berlin, whom I hold in high regard, for her invaluable input and critical comments on this work. I am truly indebted to Kathleen Lynch and Shannan Stewart for being so supportive, for sharing their knowledge and offering opinions and advice throughout the years. I am also grateful to Patricia Kim for preparing drawings and photographs of the designed vessels, and to Gareth Darbyshire and Ardeth Abrams for preparing the digitized images. My gratitude also goes to the Society of Antiquaries of London for kindly funding my research on Dotted Triangle Ware.

scholars were not able to position this material in the chronological table of Gordion, and to fully understand it. No detailed report of this pottery has been published to date, as it was an odd body of material, which took a few decades to be admired and pondered upon, until finally ready to tell a story. The current work builds on previous extensive ceramic analyses by a number of scholars who have studied the pottery that was imported and locally produced at Gordion during its long history². These studies have set the stage for a comprehensive and chronologically lucid analysis of the vessels with red painted designs, which reveal important aspects of life in the town.

Red painted vessels were first recognized as a group by Kenneth Sams and were vividly named by him »Dotted Triangle Ware«, a term merrily accepted now by Gordion scholars. DTW may more correctly be classified as a ware group, since vessels decorated with the same red painted designs appear to be made of at least two other buff fabrics (*Cat.* 7. 37). I use the term »ware« with caution, to refer to this distinctive group of pottery at Gordion. Not finding obvious connections to any earlier ceramics at the site, thus assuming that the vessels might not belong to the local ceramic tradition, Keith DeVries half-jokingly named those using »Dotted Triangle Ware« the »dotted triangle people«. Later on, during a study on sintered slips, Kenneth Sams and Shannan Stewart isolated a number of such red painted vessels in the Gordion Museum's old depot, attributing them to the 4th century B.C. As this was a new technology (sintering), which appeared to come along with new types of decorative designs (dots, triangles, birds, etc.), Sams and Stewart also presumed the appearance of a new cultural element at Gordion, or alternatively a local or regional development related to Lydian or other neighboring traditions³.

At first glance DTW vessels offer a striking contrast in both types and decoration with the rest of the pottery in Gordion. Table ceramics from the preceding Middle Phrygian (MP) period were mostly fine grey vessels with carefully polished black surfaces, often covered with graffiti, plastic or incised ornaments⁴. Further back in time, Early Phrygian (EP) ceramics included painted decoration with designs and colors different from the Late Phrygian (LP) red painted vessels⁵. Of the contemporary LP pottery, over 80 % are buff and grey plain vessels⁶. Thus, the brightly colored orange vessels stand out.

In what follows, I describe and evaluate the DTW corpus, on the basis of a renewed examination of the vessels, find-spots, and associated finds at Gordion, along with a consideration of similar shapes and decoration elsewhere in Anatolia. I define DTW vessels as those adorned with red painted designs, organized in panels filled with alternating geometric, floral and animal motifs. The shapes thus far identified are large bowls (kraters and dinoi) and jugs. They are made of fine orange fabrics, of which all tested samples have proven to be of local origin⁷. In the majority of contexts DTW vessels are accompanied by a group of smaller bowls, also in fine orange fabric, with upright rims and tall ring feet. They have painted decoration organized in concentric bands on the interior, rim and upper exterior, for which reason they have been

² Johnston 1970; Sams 1977; Sams 1979; Winter 1984; Schaus 1992; Henrickson 1993; Henrickson 1994; Sams 1994; Henrickson – Blackman 1996; DeVries 1997; Henrickson 1997; Lawall 1997; Henrickson 2001; Gürtekin-Demir 2007; Toteva 2007; Grave et al. 2009; Toteva 2009; Stewart 2010; Lawall 2012; Lynch – Matter 2014; Bacheva 2015.

³ Stewart 2010, 52–54.

⁴ Young 1964, 282 Pl. 84 Fig. 12; DeVries 1990, 395. 396 Figs. 33. 34; Henrickson 1994, 111. 112 Figs. 10, 8a.

⁵ Cf. Sams 1994 Figs. 24–46 and see below.

⁶ Toteva 2007; Toteva 2009.

⁷ Kealhofer – Grave, forthcoming.

named *banded bowls*. In addition, in these same contexts there also appear noteworthy numbers of specific Attic vessels, primarily cups and bowls (but no serving vessels).

Full analysis of the above information, detailed below, allows four conclusions. First, at Gordion, DTW vessels appear by the 5th century B.C. and are used throughout the 4th century B.C., the span called Late Phrygian, dating between ca. 540 B.C. and 333 B.C.⁸. Second, DTW vessels were made in the environs of Gordion itself, and so comprise evidence for both continuity and innovation by local potters. Third, the combination of shapes, fine fabrics and painted designs strongly suggests that DTW vessels and red banded bowls were for table use, and together formed at least part of the dining set for Gordion's Late Phrygian residents. Fourth, Gordionites imported Attic pottery to be used alongside the local dining set – but in doing so they maintained their traditional dining practices.

Below I provide detailed descriptions, contextual and dating evidence, comparanda, and a closing assessment of the meaning of DTW vessels in late Phrygian Gordion.

DESCRIPTION: FABRICS AND DESIGNS

Of all the DTW vessels discussed here, 41 are made of fine orange fabrics with small round voids, with only two known exceptions (**Cat. 7. 37**). Seven of the vessels have been tested through Neutron Activation Analysis (**Cat. 2. 9–13. 36**). Results show that each of these vessels was made of local clays⁹. Vessel surfaces are normally well smoothed, and occasionally self-washed. The decoration consists of panels formed by horizontal and vertical bands, and filled with alternating geometric, floral and animal motifs. The colors of the paint vary from bright orange to red, purple, and dark brown. The width of the bands slightly varies, as the paint has been applied with brushes of different size. Close naked eye observation shows that the painter first set up the horizontal border bands, which were then overlapped by the lines forming the decorative elements inside (e.g. **Cat. 10**). Paints are often sintered, although quality varies.

There is a rich vocabulary of motifs employed in the designs of DTW vessels at Gordion. They include triangles, circles and lozenges filled with dots (*Figs. 1–5. 7–9. 11. 12. 15–18*), diminishing triangles (*Figs. 3. 13*), running »S« motif (*Figs. 1. 3. 9. 11. 13. 15. 22. 25*), as well as ladder and chevron, usually placed on rims (*Figs. 2. 5. 6. 12–14*). Popular are also floral motifs (*Figs. 16–19*) as well as schematically depicted animals (*Figs. 21–24*). Floral motifs are usually represented by stylized wreaths (pairs of elongated leaves on a horizontal central branch, *Figs. 16. 17*), plants (**Cat. 37** with a three-leafed flower motif, *Fig. 19*), as well as tree-like motifs (**Cat. 14** and **31**, *Fig. 18*). Faunal representations are very schematic, usually just in simple outline or single lines (cf. **Cat. 6. 38**, *Figs. 10. 23*, respectively). Represented are birds (*Figs. 10. 23*) and quadrupeds (*Figs. 21. 22. 24*) organized in »processions« or simply alternating with other motifs (e.g. *Fig. 22*). Because of their sketchy appearance, it is very difficult to determine what animals or birds they might represent. Only, in the case of **Cat. 39** (*Fig. 24*), the beard of one animal suggests that it might be a goat. There are certain variations of the way motifs are executed and displayed. For

⁸ On the latest Gordion chronology, see Rose – Darbyshire 2011, 2 Table 0. 1. The LP was preceded by the Middle Phrygian (MP) period, which dates to 800–540 B.C. Dates for the Greek imported vessels, associated with contexts containing DTW vessels in the current publication, have been kindly provided by Kathleen Lynch, unless otherwise specified.

⁹ Kealhofer – Grave forthcoming.

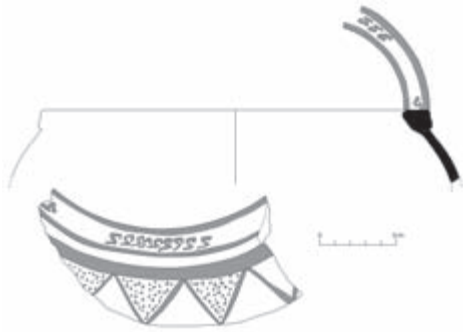


Fig. 1 Cat. 8, P 2820



Fig. 5 Cat. 19, P 6366



Fig. 6 Cat. 22, P 6368



Fig. 2 Cat. 15, P 2904



Fig. 7
Cat. 27, P 6354



Fig. 8
Cat. 29, P 6365



Fig. 3 Cat. 9, P 5512

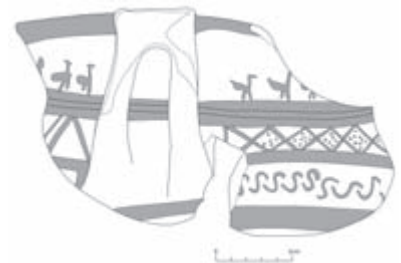


Fig. 9 Cat. 1, P 2671b

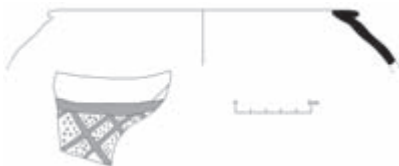


Fig. 4 Cat. 17, P 6331



Fig. 10 Cat. 6, P 3593



Fig. 11
Cat. 10. P 1783



Fig. 12
Cat. 21. P 2518

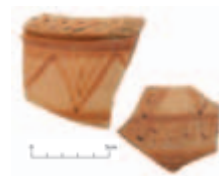


Fig. 13
Cat. 13. P 2522 a. b



Fig. 15
Cat. 2. P 3498



Fig. 14
Cat. 12. P 3724 a. b



Fig. 16
Cat. 32. P 3026 a-c

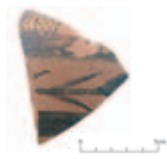


Fig. 17
Cat. 33. P 4143

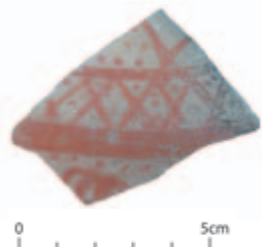


Fig. 18 Cat. 31. P 2552 b



Fig. 19 Cat. 37. P 4860

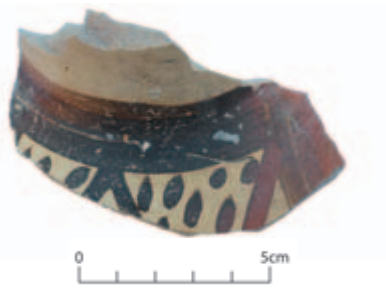


Fig. 20
Cat. 5. P 3601



Fig. 21
Cat. 40. P 2552 a



Fig. 22
Cat. 4. P 1486



Fig. 23
Cat. 38. P 4178



Fig. 24
Cat. 39. P 4116



Fig. 25
Cat. 36. P 5525



Fig. 26
Cat. 35. P 1166

example, sometimes the motif on jug necks resembles teardrops instead of dots (**Cat. 5**, *Fig. 20*). The motifs can be in horizontal sequences going round the body, or in panels which are sometimes on white ground (*Figs. 25. 26*). The combinations of motifs are numerous.

DESCRIPTION: FORMS

Potters made two groups of DTW vessels. First are large bowls for mixing, in two forms: column kraters and dinoi (**Cat. 1–22**). The flat wide rims of the dinoi were fully painted in red, or decorated with series of dots, running »S« motifs, chevron, or ladder (*Figs. 1–6. 11–14*). On the interior the vessels are painted only a few millimeters below the rim. Decoration is focused mainly on shoulders, upper bodies and middle bodies down to the area of the largest body diameter (LBD hereafter). The same trend of decorating upper bodies is seen on kraters, although there are very few well preserved vessels to illustrate this point.

The second group of DTW vessels is comprised of various forms of jugs (**Cat. 23–30**). These are of different sizes, mostly with trefoil and everted rims. Decoration includes painted bands, running »S« motifs, teardrops or panels of dotted geometric shapes (*Figs. 7. 8*). As with the mixing vessels, jugs seem to have been decorated only on the upper part of the body. Their poor preservation does not allow a more comprehensive overall discussion of pouring shapes.

It ought to be kept in mind that one of the main criteria for keeping and inventorying ceramics upon excavation was the decoration. Since non-decorated parts would have been discarded, the lack of lower bodies among the preserved fragments might be an indication that they were usually not decorated. However, the only known example proving this point is **Cat. 40** (*Fig. 21*), while **Cat. 31** (*Fig. 18*) implies that at least the uppermost part of the area below the LBD was sometimes decorated. Comparisons with complete vessels from elsewhere with similar motifs make it clear that the lower bodies might have been simply banded¹⁰.

CONTEXTS AND CHRONOLOGY

DTW vessels are found across the excavated portions of the site. Some especially well preserved examples come from areas without clear context or preserved context pottery; these are useful for giving a sense of shape, size, and decorative patterns (**Cat. 1. 2. 5–8. 11–15. 25. 29–40**). Remaining are vessels from well-defined contexts that provide evidence for dates and associated material. These contexts are in the Outer Gate Court (the Hearth Building and Paved unit over it; pits and floors over MP buildings G and D); the Inner Gate court (Phase 2 of MP Building H the Floor S House); a cellar over MP Building P, as well as the Mosaic Building in the southeast part of the citadel¹¹. All datable Greek imports associated with the DTW contexts belong to the 5th and 4th centuries B.C. With the exception of a lydion fragment and a few architectural terracottas, all providing a general LP date, there are no other known datable finds associated with these contexts.

The *Outer Gate court* of Gordion was encircled by an enclosure wall extending from the monumental Gate Building. To the north/northwest of the former, beyond its enclosure wall, is

¹⁰ Cf. Polat 1993, *Figs. 19. 20*.

¹¹ See *Table 1* and *Plan 1*, as well as Rose – Darbyshire 2011, back pocket foldout map.



Plan 1 Plan of the Middle Phrygian citadel at Gordion

the *Inner Gate court* (Plan 1). Buildings C, D, E, F and G were megaron-style structures in the *Outer Gate court*, built some time in the 8th century B.C., after a great city fire in ca. 800 B.C.¹².

Originally (during the MP period) they were public structures, with religious or administrative functions. They continued to be used during part of the LP as well, but it is unclear whether they served the same or alternative purposes in that later period. *The Inner Gate court* housed

¹² Rose – Darbyshire 2011, 2.

Name of context	Phase	Description	DTW with catalogue numbers	Number of banded bowls	Chronological evidence
Building E (»Hearth« building), two final phases ¹³	Phase 2b	Central hearth. First half of the 5 th century – second half of the 5 th or early 4 th century B.C.	16. 24	26	An Attic black-figured skyphos (P 4808) – last quarter of the 5 th century B.C. ¹⁴ . Greek imports from the context bags point to a slightly later date, but no later than the mid-4 th century B.C. ¹⁵ .
	Phase 2c (Paved Unit)	The floor was covered with a stone slab paving ¹⁶ .	17. 18. 26	8	Ceramics mixed from the 5 th and 4 th centuries, but all pre-Hellenistic ¹⁷ . A lydion body fragment found with 17 also points to a LP date ¹⁸ .
Building G		Waste pits and robbed wall trenches from its destruction.	19. 20 ¹⁹	9	Ceramics of the 4 th century B.C. ²⁰ .
Floor 5		A floor patch in the central part of MP Building D.	23. 35. 41	7	Greek imports of the second half or very late 4 th century. B.C. ²¹ .
Floor S House	Phase 2 of Building H, after destruction in the first half of the 5 th century B.C.	This is a new structure, built in the area between Buildings H and I and over the remains of the Inner Gate court enclosure wall ²² .	3. 9. 42	n/a ²³	Fragments of an Attic red-figured krater of a date no later than ca. 450 B.C. (P 1813a). Among preserved context pottery: floor of a large flat Atticizing black glazed bowl with rouletting and stamped palmettes, dating to the second or third quarter of the 4 th century B.C. ²⁴ .
	Floor G, subsequent phase in the area of Building H	A floor patch associated with Layer 5 ²⁵ .	10 ²⁶	n/a	Greek imported vessels from the Layer 5 context bags point to a date no later than the 4 th century B.C. ²⁷ .
Fill of the Stratum 5b cellar wall packing (over MP Building P) ²⁸		Early Hellenistic cellar, which dug through the storeroom of the earlier Stratum 6. The fill used as packing for the back of the cellar's walls included material from that earlier storeroom.	21		Pre-Hellenistic ²⁹ .
Mosaic Building ³⁰		A Late Phrygian construction, named so because of the pebble mosaics that ornamented its floors. Built over the southern parts of an earlier structure known as Building A ³¹ .	22. 27. 28. 43	10	4 th century B.C. into the Early Hellenistic period ³² . 10 architectural terracotta fragments, found along with 43, confirm the wider LP chronological frame (after 600 B.C.) ³³ .

Table 1 LP contexts containing DTW vessels at Gordion

- ¹³ Fields 2010, 50 f. provides a detailed description of phases.
- ¹⁴ Fields 2010, 52 f. and note 124.
- ¹⁵ Trench ETC-2, bag 16 with latest datable material being an Attic bowl (?) ring foot (first half of the 4th century B.C.), and bag 32 where the LDM is an incurved bowl of the late 5th – early 4th century B.C.
- ¹⁶ Young 1955, 5.
- ¹⁷ Fields 2010, 53. Trench ETC-2 bags 7. 10. 11. 19. The datable fragments are represented by an Attic black-bodied lekythos (ca. 500–450 B.C., cf. Sparkes –Talcott 1970 Fig. 11, 1115), a black-figured Attic lekythos and an Attic oinochoe of the Berlin painter type, both dating to the 5th century B.C., a body fragment of an Attic stemless cup of ca. 450–350 B.C., an Attic open vessel and another fragment of an incurved rim bowl, both dating to the 4th century B.C. The only exception is a possibly intrusive Atticizing black glazed incurved rim bowl, finding closest parallels ca. 175 B.C. (cf. Rotroff 1997, Fig. 64, 1037).
- ¹⁸ Trench ETC-2, bag 7. The lydion appeared as a shape some time ca. 600 B.C. and continued to be made into the 4th century B.C. (Greenewalt 1966, 35–37).
- ¹⁹ Context bag 4RSY55, with one more small body fragment, preserving floral/stylized wreath motif on the exterior of a closed vessel.
- ²⁰ Fields 2010, 38. 47 f. with notes.
- ²¹ Trench ETC-4, context bag 4. Dated by Kathleen M. Lynch and Shannon Marie Stewart, pers. comm.
- ²² Fields 2010, 59 Fig. 30 (plan). Trench MW-2, Layer 6. Gordion Field Notebook 67, 131–144.
- ²³ There are no banded bowls from the Floor S House, but it should be kept in mind that there are only nine diagnostic fragments preserved from that context. The nature of the preserved fragments (the three DTW vessels, an Attic import, a lydion, a closed vessel with bichrome decoration, an Achaemenid bowl, a black burnished plate and another black burnished vessel) implies selectiveness for preservation upon excavation.
- ²⁴ From trench MW-2, Layer 6, fill around Persian wall and Robbed wall. Cf. Sparkes – Talcott 1970 Pl. 36, 1052 (375–350 B.C.). Kathleen Lynch puts this particular vessel in 350–325 B.C. This evidence should be taken with caution, since in the same context bag was found a tag indicating that pottery from Layer 5 was placed inside along with the Layer 6 material.
- ²⁵ Trench MW-2, Layer 5. There were a few floor patches in this area: Floors G. H. K. N. M. O. NB 67, 113–151.
- ²⁶ Four more small body fragments in this context bear partially preserved elements of red painted decoration: a column krater handle with red paint, one deep bowl rim with red painted »garland« on the exterior, a fine orange jug with red painted »teardrop« motif on the exterior and a closed vessel body fragment with running »S« motif on the exterior.
- ²⁷ Trench MW-2, Layer 5, bags 1 and 2. Two Attic bolsal body fragments and a black glazed bowl ring foot with palmettes on the floor from bag 1 date no later than 325 B.C. Bag 2 yielded an Attic cup-skyphos foot of ca. 400 B.C. and Atticizing vessels of early and mid-4th century B.C. (a bolsal and a skyphos rim of the early 4th century, two perfume jars, a guttus, a kantharos with rouletting on the floor and a ribbed oinochoe all of the mid-4th century), with the exception of a late 4th century Atticizing fishplate.
- ²⁸ Gordion Field Notebook 86, 162–178.
- ²⁹ G. Kenneth Sams – Shannon Marie Stewart, pers. comm.
- ³⁰ The Mosaic Building was a large complex, which might have served the purposes of the Great King's representative. The structure was probably destroyed sometime after Alexander the Great's visit to Gordion. Burke 2012, 211–215 and notes; Brian Rose, pers. comm.
- ³¹ Young 1953, 9–14 Figs. 6. 7; Young 1955, 6; Voigt – Young 1999, 222 f.
- ³² Context bags BA11 and SET-N 9. 10. 13. 15. 16. 25 and 56. The imports from bag SET-N15 provide a date in the 5th century B.C. (P 425 and a handle from the context bag), thus suggesting that the building was already in use at that time. From SET-N16 comes an Attic stemless cup handle from the last quarter of the 5th century B.C. The datable Greek imported black glazed vessels from bag BA11, among which a fishplate fragment, date to the 4th – maybe into the 3rd century B.C. Bag SET-N13 has yielded black glazed fragments from the 4th century B.C. They include fragments of a lekaniis, a column krater handle, a skyphos ring foot and a bowl ring foot, all Attic, and a number of bowls, kantharoi, fishplates and bolsals. The date is based on specific features of the vessels, found in the 4th century and out of use in the Hellenistic period, such as the vertical upper wall and well-articulated projecting rims of outturned rim bowls, the convex bowl feet and linked palmettes on bowl floors, the very flat and shallow floor, long and non-pointy rim and the grooves at rim and around the dip hole of fishplates. The imported Greek vessels from bag SET-N9 include a kantharos neck with west slope decoration, pointing to a date in the late 4th – early 3rd century B.C. Another west slope fragment with a dolphin image comes from bag SET-N10 (P 4956), and the other imported vessels in this bag point to a date no later than the late 4th century B.C.
- ³³ Trench SET-N, cuts N-5 and 6-F, Layer 4. For discussion and the date of appearance of architectural terracotta at Gordion, see Glendinning 2002, 29 f.

more megaron-style buildings, similar in plan to the ones in the *Outer Gate court*. Such are Buildings H, M, O, Q, NCT and X³⁴ (*Plan 1*). Due to the similar plan and architectural style, it can be assumed that they also belonged to the initial construction phase that occurred immediately after the 800 B.C. fire.

These MP buildings are used here as a background frame for the LP structures, since a comprehensive plan of the Late Phrygian period at Gordion is still not available. Stratigraphically the LP is one of the most complicated periods, due to systematic disturbances by the early Hellenistic inhabitants of the city, and to further complications in the early years of excavation³⁵. We know that no later than the middle of the 5th century B.C. the landscape of Gordion completely changed. Some of the old MP buildings had gone out of use, others had undergone reconstruction or restructuring. Pottery associated with different contexts varies in date, showing that there was no single contemporary building program³⁶. As a whole, LP Gordion was not well-planned and was characterized by less unified architecture than in the previous centuries. The two new LP constructions in this area (the Painted House and the Mosaic Building) do not follow the megaron plan typical for EP and MP structures. Also, although the city did not decline in size, it lost its previous organization: for example industrial activities were carried out on the Citadel at the time, something not attested for earlier periods³⁷.

The combined evidence of relative and absolute chronological markers implies that at Gordion the repertoire of DTW was employed during the 5th and 4th centuries B.C. and went out of active use after the Early Hellenistic period. No known examples belong to clearly defined 6th century B.C. or earlier contexts, while Hellenistic strata have offered sporadically found residual fragments. Only some of the decorative motifs were developed or simplified for use in the Hellenistic period³⁸. DTW vessels are spread throughout the Citadel of Gordion, including the *Inner* and *Outer Gate courts* in the eastern part, the areas over the old Terrace Building in the western part, as well as to the southeast, west and north of them. Preserved context pottery associated with DTW vessels implies domestic contexts, containing table, service, storage and cooking shapes. In each of them DTW is found along with banded bowls, which are at least double the number of DTW serving and pouring vessels. This is no surprise, as the bowls would have been used for individual consumption of what was contained in the lavishly adorned mixing bowls and jugs. A considerable number of Greek imports and even more Greek-inspired vessels were also used along with red painted ones on the Phrygian table³⁹.

DTW IN ANATOLIA

Taking a look at a wider area, one finds designs and motifs similar to those depicted on the Gordion DTW vessels elsewhere in the Eastern Mediterranean, and specifically in Anatolia at least

³⁴ See also Fields 2010, 57 Fig. 8.

³⁵ For plans of separate LP structures, see Fields 2010, Figs. 10. 17. 20. 25. 26. 27. 30. 38.

³⁶ Fields 2010, 76–78.

³⁷ Voigt – Young 1999, 220–235.

³⁸ G. Kenneth Sams – Shannon Marie Stewart, pers. comm.; Stewart 2010, 54.

³⁹ Kealhofer – Grave, forthcoming. It is interesting that of 37 NAA sampled Greek-style vessels, 25 were made of local clays (that is, 67.5 %).

since the beginning of the Iron Age⁴⁰. Phrygia itself was home to red painted dotted designs very early. A jar with red painted dots in triangles appears at Hattuša in the Early Iron Age (12th–10th century B.C.), although red painted decoration is admittedly just 4 % of the ceramics⁴¹. Early Iron Age jugs, pitchers and bowls decorated with painted geometric motifs are also reported from Boğazköy, Çadır Höyük and Alaça Höyük⁴². Particularly interesting is a spouted jug fragment from the Northwest Slope at Boğazköy from the Late Iron Age (8th–6th century B.C.), decorated with a chevron motif on the neck and dotted triangles on the upper shoulder⁴³.

Red painted decoration with dotted motifs also appears beyond central Phrygia. A lid of so-called Ephesian Ware from Daskyleion shows a square separated in four triangles by two crossed lines, with a dot in each triangle⁴⁴. Iron Age Kelainai, the capital of Greater Phrygia, has yielded painted floral motifs that stylistically resemble the ones from Gordion⁴⁵. One fragment in particular preserves a floral motif similar to the Gordion examples, although positioned vertically on the vessel⁴⁶.

Red painted vessels are found outside Phrygia as well. In Southern Aeolis they are known as vessels adorned in the so-called »Dot Style« and appeared between the 7th century B.C. and the middle of the 6th century B.C.⁴⁷. Most of these examples share a number of features with the DTW vessels from Gordion: decoration mainly on the upper body; representing birds with dots in the body; using intentional red, floral motifs, and dot-filled geometric forms, including triangles⁴⁸. This »non-Greek Anatolian« decoration, placed on typical shapes for Southern Aeolis, is considered a Phrygian influence which might have reached the coastal region through Phrygians who moved west, possibly as a result of the Cimmerian invasion. We know that it appeared almost suddenly and was probably produced at more than one of the local South Aeolian centers⁴⁹. It is curious that the emergence of DTW in Gordion chronologically coincides with the disappearance of the Dot Style pottery in Southern Aeolis.

After the disappearance of Aeolian Dot Style, red painted motifs were used in many other areas of Anatolia. From 6th century B.C. Sardis comes a spouted vessel with centrally dotted square bars and horizontal narrow lines in the black-on-red style⁵⁰. A red-dotted fragment of post-archaic date is also known from Panayırdağ⁵¹. A recently reported find from Zivra in the Konya-Beyşehir region closely resembles our **Cat. 10**. While NAA suggests that the latter is

⁴⁰ For a discussion, see Iren 2009, 82 with bibliography. Also see Kealhofer et al. 2015, 345 for the Konya-Beyşehir region and a detailed comparative discussion on decorative motifs in Iron Age Anatolia.

⁴¹ Kealhofer et al. 2009, 280 Fig. 3, 3.

⁴² Kealhofer et al. 2010, 75.

⁴³ Kealhofer et al. 2009, Fig. 3, 9.

⁴⁴ Cf. Kealhofer et al. 2009 with Fig. 3, 9; Gürtekin-Demir 2002, Fig. 4. Ephesian Ware in its right was produced between the second half of the 7th century and the first half of the 6th century B.C. presumably in Sardis or its environs, and has a very limited distribution in Western Anatolia, including Ephesus, Miletus, Metropolis, Sardis, modern Güre and Daskyleion (Gürtekin-Demir 2002, 114).

⁴⁵ Dupont – Lungu, 2011, 250 Figs. 6–9.

⁴⁶ Dupont – Lungu, 2011, 265 Pl. 1 Fig. 6. It is a 6th century B.C. painted plant motif on a vertical branch. See also Figs. 7. 8 with painted vegetal motifs (probably from Lydian kraters).

⁴⁷ Iren 2009, 81.

⁴⁸ Iren 2009, 82 f.

⁴⁹ Iren 2009, 81–84.

⁵⁰ Gürtekin-Demir 2014, 226 Fig. 2.

⁵¹ Ephesos; Alexandra von Miller, pers. comm.

most likely to have been produced at Gordion, the former's production site remains unknown⁵². Red dotted decoration is also found on 5th and 4th century B.C. pottery from Klazomenai, Larisa and Smyrna⁵³.

Finally, well-dated material from Priene provides direct contemporary parallels for the Gordion examples. Red floral and dotted motifs, brush-painted on the outside of krater necks, as well as ladders on the rims are found on six specimens from the locally produced vessels there⁵⁴. The Priene material has a solid *terminus post quem* in the middle of the 4th century B.C., when the city was re-founded, and a closing date of 300 B.C.⁵⁵.

These examples clearly illustrate that the idea of using red painted dotted motifs was part of the decorative vocabulary in different sub-regions of Anatolia throughout the Iron Age. This should not be surprising in the context of the recently proposed *histoire croisée*, or the concept that cultures from distant places might be related or interlinked and sometimes not easily demarcated from each other⁵⁶. Gordion's »Dotted Triangle Ware« appears to be part of this artistic messaging, written in a decorative language that Phrygians as well as other Anatolian people already understood and appreciated.

DTW AT GORDION

Scientific analysis confirms that DTW vessels are local Gordion products⁵⁷. Examination of earlier decorative styles indicates that these represent simply the latest version of a long-lived aesthetic tradition. Geometric motifs, including dotted triangles and lozenges, running »S« motif and dots-between-lines, were employed on Gordion ceramics at least since the Early Iron Age. The application method varied – the motifs were painted, incised or stamped⁵⁸. DTW vessels in LP seem to have a close relationship particularly with the so-called *Brown-on-Buff Ware* from the Early and Middle Phrygian periods. Thus is called a group of vessels which are found in the levels preceding, contemporary with, and postdating the 800 B.C. fire⁵⁹. The lack of *Brown-on-Buff Ware* in later 7th and 6th century tumuli provides a *terminus ante quem* for its use⁶⁰. Its decoration was very sophisticated in execution, rich in designs and organized in complicated schemes. Generally few open spaces were left on the vessel, and even handles and spouts were meticulously covered with motifs. Normally the decorative programs involved a variety of zones, which could be purely geometric or mixed with small-scale figural representations, with great

⁵² Kealhofer et al. 2015, 351. 356 Fig. 9d.

⁵³ Hüseyin Cevizoğlu and Ilkan Hasdağlı, pers. comm.

⁵⁴ Heinze 2014, 317 Figs. 110 c–f; 111, 4–6.

⁵⁵ Heinze 2014, 313.

⁵⁶ Ulf 2014, 508 f.

⁵⁷ Kealhofer – Grave, forthcoming.

⁵⁸ E. g. Sams 1994, Figs. 60, 992. 1000. 1009; 61, 939. 1000 Pls. 1, 252; 2, 64. 226. 238; 23, 482; 152, 244; 55; 97; 168.

⁵⁹ Sams 1994, 165–173. The earliest known examples come from the so-called Early Phrygian Building (the initial gate building of Gordion). The construction of this structure was no later than 900 B.C., and ca. 850 B.C. a new building (Megaron 9) was built over it (Rose – Darbyshire 2011, 158. 159). Most examples come from the tumuli: Tumulus W (ca. 850 B.C.), Tumulus III (ca. 770 B.C.), and Tumulus P (ca. 760 B.C., see Rose – Darbyshire 2011, 166 Figs. 7. 10). Numerous examples of this ware are found in post-Destruction (after 800 B.C.) contexts on the City Mound.

⁶⁰ Sams 1994, 166.

potential for diversity of combinations⁶¹. Among the rich decorative vocabulary are meanders, checkerboard, zig-zag and wavy lines, hatching and cross-hatching, garlands, semicircles, concentric circles, rays, herringbone, as well as dotted triangles and lozenges, ladder and running »S« motif, dots-between-lines and stylized animals⁶². The nomenclature of shapes decorated in such manner includes kraters, dinoi, jugs, as well as bowls. The bowls, decorated with designs of the same type as the mixing vessels, attract special attention in this discussion. Their designs were usually placed on the interior, thus being visible during consumption, while the exterior was simply banded⁶³. On some bowls⁶⁴ it is obvious that the designs were organized in concentric zones on the interior⁶⁵. These bowls clearly paired with the mixing and pouring vessels of the *Brown-on- Buff Ware*.

As discussed above, a considerable number of banded bowls were found together with DTW vessels. The bowls are made of the same fine orange fabric, and are also decorated with the orange to red and brown paints, often sintered. Banded decoration has roots at Gordion. The so-called black-on-red pottery, found in levels post-dating the 800 B.C. fire, features black bands on red surfaces⁶⁶. Banding was also used in combination with simple geometric motifs, including framed dots⁶⁷. Some black-on-red vessels are dinoi and kraters, shapes that later show up as part of the repertoire on DTW vessels⁶⁸. A few complete jugs from the Archaeological Museum in Istanbul also show a combination of horizontal banded decoration and dotted triangles, lozenges and squares⁶⁹. Their wonderful preservation allows another important observation: the lower bodies lack designs and are either banded or simply left plain. This comes as reassuring evidence that we are on the right track to suggest that lower bodies of DTW vessels were also plain or only banded.

Since designs and bands were used together on the same *Brown-on- Buff Ware* vessels, black-on-red pottery and the Istanbul examples, the links between these two types of decoration are irrefutable. The technological and stylistic relationship between the bowls and the mixing and pouring vessels of *Brown-on- Buff Ware* is convincing evidence for their use together in table

⁶¹ Sams 1994, 167 f.

⁶² E. g. Sams 1994, Pls. 55. 97. 99. 128–132. 141. 159–160.

⁶³ The interior of no. 1036 (Sams 1994, Pl. 32) is decorated with geometric motifs, among which are triangles and lozenges with a single dot inside. Its exterior is covered with horizontal bands organized in groups close to the rim, midway and foot, leaving some blank spaces in between (Sams 1994, 302 Pl. 32, 1036). Another bowl also shows a complicated decorative scheme on the interior, including lozenges filled with dashes, and two widely spaced parallel lines on the exterior (Sams 1994, 246 Pl. 36, 527). So does one from Tumulus III (no. 13), which is covered with a busy geometric design on interior and banded panels on exterior (Akurgal 1955 Pl. 18; Sams 1994, 168). The last bowl includes double concentric circles on the exterior, below a series of horizontal lines, while the interior is yet again more lavishly decorated with a complicated design with dots-between-lines (Sams 1994, 302 Pl. 32, 1037).

⁶⁴ Sams 1994, Pl. 32, 1036. 1037.

⁶⁵ Sams 1994, 168.

⁶⁶ Schaus 1992, 151–153.

⁶⁷ Schaus 1992, Pl. 35, 26. A body fragment from the Küçük Höyük.

⁶⁸ Schaus 1992, 159, 12. 14 and Fig. 2. The pattern of using a wavy line on top of a flat rim on these two specific shapes, as well as horizontal bands on the exterior, is seen on DTW vessels in the LP.

⁶⁹ Polat 1993, Figs. 5–7. 9. 11. 12. 18–20. One vessel belongs to a shape known as round-mouthed jug at Gordion, which was very popular during the Early Phrygian period (950–800 B.C., cf. Sams 1994, Figs. 38–61). Many of these vessels have no provenance, and all are referred to as »Late Phrygian, 600–500 B.C.« in the publication. Since the shapes are best paralleled in Early Phrygian Gordion, and resemble the color and decorative schemes of *Brown-on- Buff Ware*, these vessels should probably be attributed to the earlier period.

sets. As LP vessels with red painted designs and the banded bowls were also technologically and stylistically linked, there can be little doubt that they, too, were used together as dining sets on the table. Statistical data from the LP contexts with available preserved context pottery come to support this point (see *Table 1*). Along with the red painted dinos and ledge rim jug in the Hearth Building are preserved 26 banded bowls. With the two dinoi and the jug/amphora fragment in the Paved Unit are preserved another eight banded bowls; with the two dinoi in Building G come nine banded bowls, and along with the dinos from Floor 5 in Building D are found at least seven banded bowls. The Mosaic Building yielded three jugs, a dinos and an open vessel with a dotted panel on its ledge rim, along with about ten banded bowls. We can therefore infer that during the Late Phrygian period at Gordion there existed dining sets, including kraters, dinoi, jugs and bowls, similar to dining sets during the Early Phrygian period. The LP vessels were decorated with red painted bands and geometric, floral and faunal motifs, using the effect of dark-on-pale color. The bowls are the only shape of the set which appears to have employed only bands and none of the other motifs of the decorative repertoire⁷⁰.

DISCUSSION

The continuity in shapes and decorative motifs of table sets should not be surprising. Almost the entire Late Phrygian ceramic repertoire draws strongly on traditional forms⁷¹. This goes hand-in-hand with the fact that there were no considerable changes in subsistence patterns in the city⁷². Most popular among the open shapes in both the EP and LP were carinated bowls, followed by incurved and upright rim bowls. In both periods the Phrygians used trefoil jugs, which developed over time from a spherical EP shape to more elongated vessels with wide necks in the LP. For storage in both periods the Phrygians used large jars with off-set rims, which were intended to hold lids. The majority of the kitchen pottery in both periods was comprised of deep one-handled cooking pots, in which soups and stews must have been prepared, suggesting that diet and cuisine did not significantly change over the centuries. In point of fact, all of the locally made pottery at Gordion is of traditional forms and decoration. An important change is that while in the EP grey vessels dominate the ceramic corpus, during the LP period they comprise less than 40%, giving way to buff and orange ones. This possibly results from the wide spread of West Anatolian fashions in ceramics, including red paints and banded decoration on red or buff surfaces. Logically, this trend affected the dining pottery at Gordion as well.

A significant change at Gordion in the LP is the appearance of Greek imports and their increase after the 6th century B.C.⁷³. These comprise different types of cups (skyphoi, kantharoi, stemless cups), along with pouring and mixing vessels. The krater shape in particular reveals a

⁷⁰ It is curious that some Middle Hellenistic bowls at Gordion bear both bands and simple designs, all red slip. The latter appear, however, on ledge-rimmed, incurved or triangular rim bowls, which divert from the typical LP upright rim banded bowls. See Stewart 2010 Cat. 285 Fig. 222; Cat. 295 Fig. 224; Cat. 331 Fig. 227 with dots-between lines on interior, Cat. 332 Fig. 227; Cat. 333 Fig. 228 with dots and teardrops forming combinations resembling floral motif, and series of radiating lines on the ledge.

⁷¹ Toteva 2007; Toteva 2009; Bacheva 2015.

⁷² For a detailed discussion on diet, see Marston 2010, 357–363.

⁷³ DeVries 1997, 447.

telling peculiarity of local Gordion ceramics. In the Early and Middle Phrygian periods kraters were a significant part of the set of decorated vessels⁷⁴; in the Late Phrygian period they were among the main mixing shapes made in DTW. The fragmentary examples from all three periods preserve tall cylindrical necks and off-set rims, closest to so-called column and volute kraters in the Attic tradition. Fragmentary handles of Late Phrygian kraters are flat, similar to those of column kraters (e.g. *Cat. 1, Fig. 9*). This aspect takes on significance in comparison to the imported Greek kraters at Gordion. The majority were bell kraters; column kraters comprise only about one third of the imported examples⁷⁵. Yet local potters modeled the DTW kraters on the (fewer) imported column ones. Perhaps to Gordionites this shape evoked earlier traditions, which in turn kept demand for it stable. In that regard, the bell kraters may have been admired for their more sinuous contour, and thought to lend something of an exotic air to the table.

In a recent study, Ch. Ulf has argued that the very acquisition of foreign goods can provoke a renewed attachment to existing cultural codes. For that reason people might choose to use imported items in a way that would maintain established cultural codes⁷⁶. This certainly appears to be true of local ceramics and the shapes related to drinking and dining customs. At Cyprus, for example, Early Iron Age potters imitated the Greek skyphos, but without any attempt to make faithful reproductions of the originals. The decoration was modified to suit the indigenous Cypriot taste, including concave chevrons and the use of bichrome⁷⁷. Likewise, only foreign shapes relevant to the local manners of drinking and toasting were accepted in the Levant in the 14th–13th centuries B.C. Such were the stemless drinking vessels that could be handled in an open palm like the local ones, while stemmed cups, defying local toasting gestures, are rarely found⁷⁸. In Priene, there was a trend of choosing only specific shapes from the Attic repertoire in the 4th century B.C.⁷⁹. On the other hand, separate foreign shapes and features, for some reason appealing to local customers, were embraced and incorporated in the local ceramic repertoire. For example, features of Phrygian metal bowls, strainer-spouted jugs and one-handed jugs were quite popular in the ancient Aegean and Sardis in particular. In an interesting twist of whim, the local Lydian pottery at Sardis, compared to Lydianizing pottery at Gordion, shows much greater influence by traditional Phrygian shapes and decorative features⁸⁰. In the light of the above evidence, the continuity of dining and drinking sets at Gordion is not surprising at all. But along with this sturdy continuity in diet there is an evident shift from beer to wine consumption⁸¹.

That old Phrygian traditions were highly valued in the Late Phrygian period is clear from the revival of earlier artistic representations. For example, the floor mosaics in the Mosaic Building

⁷⁴ Sams 1994, 165–173 Pls. 128–132. 1061–1081.

⁷⁵ Kathleen M. Lynch, pers. comm.

⁷⁶ Ulf 2014, 509. 536 f.

⁷⁷ Goldstream 2009, 23.

⁷⁸ Yasur-Landau 2005, 179.

⁷⁹ Heinze 2014, 318.

⁸⁰ Gürtekin-Demir 2014, 235.

⁸¹ Bacheva 2015, 45. The consumption of beer prior to LP is well attested both by chemical analysis of drinking vessels from the Tumulus MM, and by numerous Early Phrygian sieved jugs with spouts or built-in ceramic straws. Such shapes are not part of the local LP ceramic repertoire at Gordion. In deposits dating after the 6th century B.C. amphorae and fine wares (used as containers for wine, among other things) from the Greek world significantly increase in numbers.

find predecessors in 9th century B.C. structures (particularly Megaron 2)⁸². Whether this building was a project undertaken by governing local or Persian representatives of the Achaemenid Empire is not clear, but there is evident reference to the established local model for a ceremonial or administrative center. On a wider scale, one cannot miss the rock-cut façades in Midas city, which are abundantly decorated with geometric motifs with parallels in earlier Phrygian decorative schemes. The so-called Midas Monument in particular, with the lozenge depictions and the name »Midas« attested in the commemorative text, shows a clear relationship with the Phrygian past. The date of the monument has been subject to scholarly discussion, but most probably falls in the 6th century B.C.⁸³.

It looks as though, regardless of all political changes throughout the centuries, culture and identity at Gordion did not change that much. Despite the decline of the Phrygian kingdom and the establishment of Lydian supremacy in the 7th century B.C., Gordion inhabitants never forgot that their ancestors were royalty, and kept in mind the celebrated Phrygian past. Certainly there must have been people claiming a relationship to the old Phrygian royal and noble circles, who would have attempted to restore their status in the city. In fact, a passage in Herodotus mentions the existence of a Phrygian royal line at the time of Croesus⁸⁴. The appearance of the name Midas on the Phrygian façades at Midas City and the appearance of specific painted designs linked to earlier decorative ideas on pottery emerge some time in the 6th century B.C. or slightly later. This revival of artistic elements related to use by royalty and nobility reveals a certain need to identify with the power and status of ancestors long gone.

Dotted Triangle Ware has been a mystery to Gordion scholars, and its relation to earlier painted wares has long escaped our attention. Dot-filled motifs had been popular in Anatolia from very early times, and found their place on *Brown-on-Black* vessels in Early and Middle Phrygian Gordion. During the Iron Age painted traditions enjoyed popularity in different parts of Anatolia. After the 6th century B.C. they were also revived at Gordion, only in a different disguise, keeping in pace with the contemporary color and decorative vocabulary. Thus, it appears, Keith DeVries' »dotted triangle people« had been at Gordion all along, only in a very inconspicuous way, holding on for the right time to re-emerge.

CATALOGUE⁸⁵

1. 6917 P 2671 Column krater, rim to upper shoulder. *Fig. 9.*
Trench PS-2, Layer 4.
D 26, about 22 % preserved. Ph 15.5, Th 0.8. Flat rim, ridge at base of neck, globular body. Fabric 2.5 YR 6/6, red-brown paint 2.5 YR 3/4. Painted band on rim. On neck: a panel of birds walking right. To the right of the handle, on upper shoulder is a panel of dotted lozenges, under which is a panel of running »S« motifs. To the left of handle on upper shoulder is a panel of nested triangles. Panels are framed by horizontal bands. Gordion Museum, Eski depot E 5.3.

⁸² Young 1957, 321 f.

⁸³ Young 1969, 273–275.

⁸⁴ Hdt. 1, 35.

⁸⁵ All measurements are provided in centimeters. Diameters are measured from the exterior edge of rim, with the exception of dinoi, for which diameter measurements are taken on the interior. Drawing of Cat. 9 (P 5512) by author.

2. 8707 P 3498 Krater, cylindrical neck and ledge rim. *Fig. 15.*
Trench WS 5–6, S, Layer 6.
D 18, about 20 % preserved. Ph 10.1, Th 0.7–0.8. Rim to middle shoulder, upper base of handle at mid neck. Soft fine orange fabric 7.5 YR 6/4 with small voids, matte dark red-brown paint 7.5 YR 5/4. Surfaces are smooth. Interior rim and area below exterior rim, as well as the area around the handle are fully painted. In the area of mid neck is a panel of running interlocking »S« motifs. Separated from it by a wide horizontal band, on upper shoulder is a horizontal panel of dotted lozenges, under which is another partially preserved panel of running »S« motifs. Gordion Museum, Eski depot A 4.8.
3. 13681 P 6336 Column krater, part of handle and broken rim.
Floor S house.
D n/a, Ph 3.4, Th n/a. Handle width 8. Soft fine orange fabric 2.5YR 6/6, red paint 10R 4/8. Top of handle with wide painted band and »teardrop« motif.
4. 4087 P 1486 Krater (?) body fragment, lower neck and upper body. *Fig. 22.*
Room with columns, NCT-A 10, Lr. 6.
Max. dim. 10.8. LBD ~ 18. Very fine pinkish orange fabric 2.5 YR 6/6. Carefully worked, visible horizontal »wheel marks« on interior. Matte, damaged surfaces and paint 2.5 YR 4/4. Running interlocking »S« motifs on lower neck, panel of alternating dotted triangles and quadrupeds in the area between shoulder and LBD. The animal representations are preserved in two of three hanging triangles between the dotted ones. One figure is depicted in full size, striding right, showing two front and one hind legs, a short tail, a short neck and a head without ears or other details. The image is very schematic. The animal in front of this one is represented by three lines only, depicting a protome and half of the body: a horizontal line marks half a body, a vertical one stands for a very long neck, and one short line represents the head. Gordion Museum, Eski depot A 4.8.
5. 9046 P 3601 Krater? lower neck and upper shoulder. *Fig. 20.*
Trench M7-D, Level 4, pit.
Dint neck 9, max. dim. 8.9. Fine pale orange fabric 7.5 YR 7/4, shiny brown-red paint 2.5 YR 3/2 to 3/6. Border between neck and shoulder marked by a wide horizontal painted band, beneath which is a panel of pendant dotted triangles. The dots are large and elongated, resembling teardrops. Gordion Museum, Eski depot A 4.8.
6. 9019 P 3593 Krater? lower neck and upper shoulder. *Fig. 10.*
Trench TB8-F, under Floor 4.
Single fragment, max. dim. 10.5, Th 0.7–1.3. Very fine orange fabric 5 YR 6/6 with small voids. Red-brown thick paint 2.5 YR 4/8 to 3/4. Neck is cylindrical, painted in a »marbled« fashion with uneven brushstrokes. Upper shoulder is covered with whitish-cream slip, and then in red-brown paint are represented three (now fragmentary) bird figures. The central bird has an oval body and its beak is opened. In front of it are six dots, probably representing seeds, which the bird is eating; inside the oval of its body are three more dots, representing the seeds it has already eaten. Both behind and in front of this bird are two more similar figures; of the one behind remains the head and the six seeds in front of it; of the one in front are left the back and tail. Gordion Museum, Eski depot A 4.9.

7. 9218 P 3685 Krater?
West Slope 5–6, S3, Layer 7.
Body fragment with partially preserved horizontal wide handle with two deep grooves along it and a spool. Handle preserved to a length of 4.9 and width 3.9. Max. dim. 8.8, Th 0.8–0.9. Orange gritty fabric 5 YR 6/6 with small round lime (white) inclusions. Grey core of break. Matte red 2.5 YR 4/8 painted panel around handle, reserved wall under it, white matter on handle. Smooth exterior surface. Gordion Museum, Eski depot A 4.8.
8. 7230 P 2820 Dinos, rim to upper shoulder. *Fig. 1.*
Trench T, NE Layer 2.
D 22, about 23 % preserved. Ph 5.5, Th 0.8. Fine orange fabric 2.5 YR 6/8 with voids, paint 10 R 5/8. Nine running »S« motifs in a series on top of flat rim, framed by red bands on inner and outer rim edge. Under exterior rim is a wide red band, under which a panel of hanging dotted triangles, framed underneath by a partially preserved red band. Gordion Museum, Eski depot E 5.3.
9. 12392 P 5512 Dinos, rim to lower shoulder. *Fig. 3.*
Floor S House, Trench MW-2, Layer 6.
D 17.5, about 21 % preserved. Ph 6.9, Th 0.6–0.7. Fabric 5 YR 6/8, Paint 10 R 4/6. A line of dots on top of flat rim, exterior rim to upper shoulder painted red, under that is a panel of alternating pendant dotted and ascendant diminishing triangles. Framing them on both sides are series of running »S« motifs. A bump and voids/pits on exterior surface. Gordion Museum, Eski depot A 4.8.
10. 4718 P 1783 Dinos, a/ten joining fragments, b/and c/one each. *Fig. 11.*
Building H, below Floor G. Trench MW-2, Layer 5.
Rim to lower shoulder. D 16, about 37 % preserved. Ph 9.5, Th 0.6–0.7. Max. dim. a/9.5, b/10.2, c/7. Very fine orange fabric 5 YR 6/6, paint is thick, nice, reddish-brown 10 R 4/6. Carefully worked, visible horizontal »wheel marks« on interior. Top of rim and exterior are red painted, under rim is a band with running »S« motifs, under which is a panel of dotted triangles. Gordion Museum, Eski depot A 4.8.
11. 6375 P 2419 Dinos, rim to upper body.
Trench W1S, Layer 3.
D 13, about 12 % preserved. Ph 8.3, Th 0.8. Fine orange fabric 5 YR 7/6. Carefully worked, visible horizontal »wheel marks« on interior. Traces of reddish-brown paint 10 R 4/6 on top of rim, a band under exterior rim. A panel of dotted triangles under rim, under which is a panel of running »S« motifs, framed by a wide red band underneath. Both surface and paint are smooth and matte. Gordion Museum, Eski depot A 4.8.
12. 9292 P 3724a–b Dinos, a/three joining fragments; b/two joining fragments. *Fig. 14.*
West Slope 4–5, S2, Layer 8.
Rim and upper body and a fragment of middle body? D 21, about 33 % preserved. Ph 12, max. dim. (b) 13.9, Th 0.7–0.9. Fine orange fabric 5 YR 6/6, tiny round voids, reddish-brown paint 10 R 4/8. Carefully worked, visible horizontal »wheel marks« on interior. Ladder motif on rim, area just below rim is red painted, panels of dotted

rectangles underneath, and a panel of running »S« motif under that. Body fragment preserves three horizontal bands in the area of LBD. Both surface and paint are matte. Gordion Museum, Eski depot A 4.8.

13. 6562 P 2522a,b Dinos, two non-joining fragments. *Fig. 13.*
Küçük Höyük, topsoil.
A/rim and shoulder, b/upper body. D 19, bout 11 % preserved. Ph 6, Th 0.7. Fine yellow-orange fabric 7.5 YR 7/4 with tiny round voids. Smooth, matte surface and paint 2.5 YR 4/8. Carefully worked, visible horizontal »wheel marks« on interior. Chevron motif on top rim, exterior rim and area immediately underneath banded. Panel of nested triangles below, framed by a second narrower band underneath. Under that is a panel of running »S« motifs, framed by another, wider band below. Gordion Museum, Eski depot A 4.9.
14. 11599 P 4876 a-f Dinos, six fragments, two partially joining.
Fallen earth east of Building Q.
Rim, shoulder and parts of upper to middle body. D 17, bout 19 % preserved. Max. dim.: a/3.7, b/8.2, c/7.8, d/4.7, e/7.3, f/8.4. Very fine orange fabric with small voids 5 YR 6/4. Matte thick brown paint 5 YR 4/3. Ladder motif on top of flat rim, horizontal band on upper shoulder. On shoulder is a panel of lozenges with »tree« motifs in them, while the area between them forms hanging and ascending dotted triangles meeting at their tips. Gordion Museum, Eski depot A 4.9.
15. 7397 P 2904 Dinos. *Fig. 2.*
Trench M4W4, cellar.
D 20, about 25 % preserved. Ph 6.5, Th 0.6. Fine orange fabric 2.5 YR 6/6 with voids, dark red-brown paint 10 R 4/4. Flat rim with chevron motifs, wide horizontal band under rim, under which a panel of descending alternating dotted and plain triangles, with dotted circles hanging from them. The area to the left of this panel is entirely painted red, and preserves a small part of handle base. Gordion Museum, Eski depot E 5.3.
16. 13678 P 6333 Dinos, rim and body fragment, non-joining.
Hearth Building.
Dint. 18, 17 % preserved. Ph 3.4, Th 0.7. Fine orange fabric 2.5 YR 6/6, paint 10 R 4/8. Rim fragment has orange-red paint and concentric triangles on shoulder. The body fragment has a horizontal painted band and partially preserved concentric triangles above it.
17. 13676 P 6331 Dinos rim. *Fig. 4.*
Paved Unit.
Dint 18, 14 % preserved. Ph 3.9, Th. 0.6. Soft fine orange fabric 5YR 6/6, red paint 2.5 YR 5/8. Rim entirely red painted, exterior shoulder: dotted lozenges on white ground.
18. 13680 P 6335 Dinos rim.
Paved Unit.
Dint 18, 20 % preserved. Ph 3.6, Th 0.9. Soft orange fine fabric 5YR 6/6, red paint 10R 5/8. Partially preserved concentric triangles on exterior. Traces of paint on rim. Burnt.

19. 13714 P 6366 Dinos, rim and shoulder. *Fig. 5.*
Building G.
Dint 20, 12 % preserved. Ph 5.5, Th 1.1. Soft fine orange fabric 2.5YR 5/8, purple-red paint 2.5YR 4/8. Ladder motif on top of rim, below rim – a horizontal band, forming a panel together with a vertical wide band. Inside panel – alternating dotted and plain triangles or lozenges (fragmentary).
20. 13715 P 6367 Dinos, rim to upper shoulder.
Building G.
Dint 18, 15 % preserved. Ph 2.8, Th 0.7. Soft fine orange fabric 2.5YR 5/6, orange-red paint 2.5YR 5/8. Chevron motif on top rim, exterior shoulder is painted.
21. 6557 P 2518 Dinos, rim and shoulder, three joining fragments. *Fig. 12.*
Stratum 5b Cellar, trench CW-1.
D 14.5, Ph 4,6, Th. 6. About 15 % of rim preserved. Soft fine orange fabric 2.5YR 5/6 with tiny voids. Chevrons on rim, alternating dotted and plain triangles on shoulder. Orange to dark brown paint.
22. 13716 P 6368 Dinos, rim to shoulder. *Fig. 6.*
Mosaic Building.
Dint 17, 12 % preserved. Ph 3.2, Th 0.6. Fine orange fabric 2.5YR 6/6 with brown paint 10R 4/1. Two preserved lines on rim, a wide band on rim and upper shoulder, and a small corner of a triangle on shoulder.
23. 13706 P 6359 Jug, cylindrical neck, everted rim.
Building D, on Floor 5.
D n/a, 2 % preserved. Ph 7,2, Th 0.8. Fine orange fabric 2.5 YR 6/6, red paint 2.5 YR 4/8. Painted net on exterior body.
24. 13694 P 6347 Ledge rim jug with tall cylindrical neck.
Hearth Building.
D 16, 15 % preserved. Ph 8.6, Th 0.7. Fine orange fabric 2.5YR 6/6 with orange to brown painted decoration 10R 5/8 to 3/2 on exterior rim, base of neck out, and three preserved lines on neck. Ladder on top rim.
25. 3264 P 1111 Jug or jar, large, neck and upper body preserved.
Trench ET-09, Layer 3.
Max. dim. 17.3, Th 1.1. Fine orange fabric 2.5 YR 6/8 with voids, faded dark red-brown paint 10 R 4/6. A panel containing a λ – like motif on neck, under which is another panel of nested triangles on upper shoulder, framed by wide horizontal bands. Gordion Museum, Eski depot E 5.3.
26. 13819 P 6466 Jug or amphora?
Paved Unit.
Body fragment and part of rim, with complete strap handle from mid neck to LBD. D n/a, 1 % preserved. Ph 13.3, Th 0.7. Fine orange fabric 5YR 6/8 with orange-red paint 2.5YR 4/8. Shoulder with ascendant dotted triangles alternating with plain ones. Wide painted band at LBD, floral/wreath motif at LBD. Globular body.

27. 13701 P 6354 Jug, body fragment, lower neck and shoulder. *Fig. 7.*
Mosaic Building.
Max. dim. 6.7, Th 0.7. Sharp fine orange fabric 10 R 6/6, dark brown paint 2.5YR 4/2. Ext. neck painted, shoulder – alternating dotted and concentric triangles, under which part of a horizontal band.
28. 13692 P 6345 Jug? neck and shoulder.
Mosaic Building.
Max. dim. 10.3, Th 0.8. Fine orange fabric 2.5YR 6/8 with orange to brown paint 10R 5/8 to 4/4. Neck painted entirely in Lydianizing fashion, on shoulder seen a line of running »S« motifs.
29. 13712 P 6365 Trefoil jug, rim to shoulder. *Fig. 8.*
ET-O10, bag 15.
Rim itself broken off, but curve of foils clearly seen. Max. dim. 9.9, Th 0.7. Fine orange fabric 2.5YR 6/8 with orange-red painted decoration 10R 5/8. Dots-between-lines on neck, alternating dotted and plain triangles on shoulder.
30. 13722 P 6372 Jug, lower neck to mid body.
PPB-1, Level 5.
Max. dim. 8.5, Th 0.4–0.8. Fine orange fabric 5YR 6/6, red-brown paint 2.5YR 4/4–4/8. Horizontal bands at neck/shoulder juncture and at LBD. In between – alternating dotted and plain triangles.
31. 6649 P 2552 b Closed vessel, body fragment, burnt. *Fig. 18.*
Küçük Höyük, topsoil.
Max. dim. 6.5, Th 0.6. Does not join 6649 P 2552 a, nor does it seem to belong to the same vessel. Fine orange fabric 2.5 YR 6/6, matte red-brown paint 2.5 YR 5/6, worn. Surfaces are smooth. Painted band at LBD, above it a panel of dotted lozenges, and above that a partially preserved panel of alternating dotted and plain triangles? Below LBD is a horizontal line of dots, under which is a partially preserved (palm?) tree? motif. Gordion Museum, Eski depot A 4.9.
32. 7668 P 3026 a–c Large closed vessel. *Fig. 16.*
N city wall, trench 8, extension 2.
Rim to LBD, two joining fragments, also nine body fragments from area of LBD, forming two separate parts of the vessel, one formed by five joining fragments, the other by four joining fragments, not joining with the rim. D n/a. Max. dim. 15.5, Th 0.7–0.8. Fine orange fabric with voids 5 YR 6/8, sintered orange to brown paint 10 R 4/8–4/6. At LBD a floral/wreath motif of pairs of elongated leaves on a branch, framed by two painted wide horizontal bands. Above the upper band is a narrower one, on which rests a panel of ascending dotted triangles. Gordion Museum, Eski depot E 5.4.
33. 10269 P 4143 Closed vessel fragment, probably from mid body. *Fig. 17.*
Trench SET, Layer 1.
Round oval profile. Max. dim. 8.7, Th 0.7–0.8. Fine orange-buff fabric 5 YR 7/6. Brown paint 5 YR 4/2. Floral/wreath motif with pairs of elongated leaves around

a central branch, framed by two wide horizontal painted bands, above which is a partially preserved dotted geometric shape (triangle?). Smooth exterior. Gordion Museum, Eski depot A 4.8.

34. 11056 P 4526 Closed vessel, body fragment. *Fig. 26.*
Trench CC3C.
Max. dim. 19, Th 1.1. Dark red paint 10 R 4/6, smooth exterior surface. Deep diagonal impressions? at LBD, and a wide painted band over them. Just above that is a floral motif with pairs of elongated leaves, running right. Above is a wide painted band, on which rests a panel with a dotted triangle, to the left of which is a smaller one, apparently bordering with a vertical band that frames the panel. In the area of lower body is preserved part of another horizontal band, parallel to the one at LBD. Gordion Museum, Eski depot A 4.8.
35. 3362 P 1166 Body fragment, large? closed vessel. *Fig. 26.*
Trench ETC-4. Building D, on Floor 5.
Preserved lower base of handle with round section. Max. dim. 8.2, Th 0.7. Very fine orange fabric 2.5 YR 6/8. Red paint 2.5 YR 5/8. Area around handle painted red, partially preserved dotted triangle on white ground, running sideways, and above it partially preserved upper panel with some red painted decoration, not clear what it represents. Gordion Museum, Eski depot A 4.8.
36. 12413 P 5525 Closed vessel, body fragment. *Fig. 25.*
Unknown trench, bag 5.
Max. dim. 12.1, Th 0.7. Fine orange fabric 7.5 YR 6/4 with some large and small voids. Preserved base of hydria-like horizontal handle, turning upwards at the point where it broke. Matte red paint 2.5 YR 5/8. At the level of handle, just above LBD is a panel with two series of running »S« motifs on white ground, one above the other, divided by a narrow red band. Just below LBD is a floral/wreath motif on red ground, of pairs of elongated leaves on a branch, running right. Gordion Museum, Eski depot A 4.8.
37. 11572 P 4860 Body fragment, closed vessel. *Fig. 19.*
Trench SET-N, bag 2, cuts N-3-C,G,F.
Max. dim. 7,8, Th 0.6. Very micaceous flaky and crumbling fabric 2.5 YR 6/6 with some small round lime inclusions (white). Interior surface has flaked off and does not allow determination of vessel type (closed or open). Matte paint 2.5 YR 3/4. Horizontal panel of floral motifs with three elongated leaves on a stem, running right. Above that is a partially preserved brown-red band. Smooth exterior. Gordion Museum, Eski depot A 4.8.
38. 10336 P 4178 Closed (large?) vessel, body fragment, upper body? *Fig. 23.*
Trench TB7-A4, Layer 5, Pit F.
Max. dim. 8.1, Th 0.7. Fine orange fabric 5 YR 6/6. Carefully worked, visible horizontal »wheel marks« on interior. Two horizontal red painted bands frame a panel of birds? with two legs, body and tail represented by one thick line, a tall neck and a long beak? Under this panel is a series of three vertical thick lines. Very thick matte dark orange-brown paint 10 R 4/6. Gordion Museum, Eski depot A 4.8.

39. 10237 P 4116 Closed (large?) vessel, body fragment, upper body? *Fig. 24.*
Trench TBW-2, Layer 4.
Max. dim. 6.2, Th 0.8. Fine fabric, pinkish in and orange out 5 YR 6/2. Orange to light brown paint 2.5 YR 5/8. Partially preserved dotted triangle, with front part of a bearded quadruped left of it. Only front body and part of neck preserved, two front legs, a tall neck, part of ear/horn (?), and a short beard. All body parts are represented schematically, by simple lines. Gordion Museum, Eski depot A 4.8.
40. 6649 P 2552 a Closed vessel body fragment, lower shoulder to lower body. *Fig. 21.*
Küçük Höyük, topsoil.
Biconical body, very well smoothed. Does not join 6649 P 2552b, nor does it seem to belong to the same vessel. LBD ca. 20, max. dim. 14.9, Th 0.6. Very fine orange fabric 2.5 YR 6/6, red-brown matte paint 2.5 YR 5/8. Wide painted band along LBD, above which are seen the lower bodies of two quadrupeds, striding right, dots in the space around them, and a floral/tree? motif in front of the first figure. The figures are very schematically represented, there are hooves on the hind legs. The first figure, of which preserved is the back side of the body and the lower parts of the front limbs, has a long tail. The second quadruped has something resembling either hair or a saddle on its back. Gordion Museum, Eski depot A 4.9.
41. 13707 P 6360 Closed vessel, body fragment from area of largest body diameter.
Building D, on Floor 5.
Max. dim. 10.2, Th 0.8. Fine orange fabric 2.5 YR 6/6, red paint 10 R 5/8. Above LBD – corner of a panel? formed by red painted bands, a partially preserved »S« in it. Base of handle at shoulder.
42. 13682 P 6337 Closed vessel, body fragment.
Floor S house.
Max. dim. 9.9, Th 0.7. Soft fine orange fabric 2.5YR 6/6. On exterior white-creamy slip 10YR 8/2 on which brown painted running »S« motif between horizontal bands 2.5YR 6/6.
43. 13696 P 6349 Open vessel, ledge rim.
Mosaic Building.
D 31, 4% preserved. Ph 2.1, Th 0.8. Fine orange fabric 2.5 YR 5/6, orange to brown paint 2.5YR 4/8 in and out, in Lydianizing fashion. On top of rim rectangular panel of brown dots 2.5YR 3/2 on white-creamy ground 7.5YR 8/2.

Abstract: During the 5th and 4th centuries B.C. Gordion was the most important Phrygian city, although it had lost its status as a royal capital after having consequently fallen under Lydian and Achaemenid control. Despite a magnificence long gone, specific elements of the earlier material culture still reminded of the links with the city's past. Such was a group of ceramics with red painted designs, drawing on the relationship with decorative vocabulary from the most glorious days of the city. The designs include triangles, lozenges and circles filled with dots, as well as diminishing triangles, running »S« motif, dots-between-lines, ladder motif, chevrons, stylized wreathes and schematically represented animals. First thought to indicate the presence of a new

population in Gordion, they are now recognized as a commensurate part of the local pottery craft. Together with the so-called banded bowls, they formed dining sets for the Phrygian table during the period.

HÜBSCHE TÖPFE AUF DEM TISCH:
DOTTED TRIANGLE WARE IM SPÄTPHRYGISCHEN GORDION

Zusammenfassung: Während des 5. und 4. Jhs. v. Chr. war Gordion die wichtigste phrygische Stadt, obwohl sie ihren Status als königliche Hauptstadt verloren hatte, nachdem sie unter lydische und achämenidische Kontrolle gefallen war. Trotz der längst vergangenen Pracht erinnern bestimmte Elemente der früheren materiellen Kultur immer noch an die Verbindung mit der Vergangenheit der Stadt. Dabei handelt es sich um eine Gruppe von rotbemalter Keramik mit Darstellungen, deren dekoratives Vokabular in die glorreichsten Tage der Stadt zurück reicht. Das Repertoire an Darstellungen beinhaltet Dreiecke, Rauten und Kreise gefüllt mit Punkten sowie abnehmende Dreiecke, laufende S-Motive, Linien, die durch Punkte getrennt sind, Leiter-Motive, Zickzack-Muster, stilisierte Kränze und schematische Tierdarstellungen. Auf den ersten Blick deutet dies auf die Anwesenheit neuer Bevölkerungsgruppen in Gordion hin, welche nun als ein gleichberechtigter Teil des lokalen Töpferhandwerks sichtbar sind. Zusammen mit den sogenannten *banded bowls* bildete die Töpferware Ess- und Trinkgeschirr für den phrygischen Tisch.

MASA ÜZERİNDEKİ HOŞ ÇANAKLAR:
GEÇ FRIG DÖNEMİ GORDİON'UNDA DOTTED TRIANGLE BEZEMELİ KERAMİKLER

Özet: Gordion, Lidya ve Ahamenid himayesine girdikten sonra kraliyet başkenti statüsünü kaybetmiş olmasına rağmen, MÖ 5. ve 4. yüzyıllarda en önemli Frig kenti idi. Uzun zaman önce ihtişamını yitirmiş olsa da, kent in daha eski dönemlerdeki maddi kültürüne ait belirli öğeler, kent in geçmiş i ile olan bağlantısını hatırlatmaya devam etmektedir. Bunlar, kırmızı boya ile dekore edilmiş bir grup keramiktir ve şehrin en görkemli zamanının tasvirleriyle ilişki kurmaktadır. Kullanılan şekiller arasında üçgenler, eşkenar dörtgenler, noktalarla doldurulmuş daireler, küçülen üçgenler, arka arkaya devam eden »S« motifi, çizgiler arasına işlenmiş noktaların yanı sıra merdiven motifi, zikzak hat ve stilize edilmiş çelenk desenleri ile şematik olarak gösterilen hayvanlar bulunmaktadır. İlk olarak Gordion'daki yeni nüfusun varlığının bir göstergesi olduğu düşünülen bu eserler, şimdi açıkça yerel çömlekçilik zanaatının bir parçası olarak kabul edilmektedir. Bu keramikler, »şeritli çanaklarla birlikte, Frig sofralarının söz konusu dönemdeki yemek takımlarını oluşturmuştur.

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