

In the course of the 1959 campaign at Gordion <sup>1</sup> one more tumulus was opened in addition to a continuation of work in the Phrygian city. The tumulus (W), on the ridge about one kilometer to the east of the Royal Tomb dug in 1957, stands to a height of about 22 m., with a base diameter of about 150 m. An excavating-machine was used to open a trench to a depth of about 14 m. from the top. The filling of the mound, of clay with occasional strata of gravel, was extraordinarily clean and no potsherds or other objects were lost or destroyed by the machine. It could, in fact, have worked to greater depth without fear of damage to the mound; but as its considerable weight might have caused it to crash through into the tomb if the layer of overlying clay was cut too thin, we let the machine go and finished the trench by hand. The hole left by the disintegration of a wooden mast erected over the center of the burial for purposes of centering while the mound was being built was spotted at a depth of 11 m., and we followed it down to the level of the pile of stones over the wooden tomb. Since, however, the roof itself had long ago collapsed under the weight of the stones and clay piled over it, we found a hollow void under the clay from which the stones had gone down to fill the tomb on the collapse of its roof. Naturally all the objects in the wooden chamber were displaced and badly crushed.

<sup>1</sup> Work started on April 1 and was continued until September 2 under the direction of the writer. Lütfi Tuğrul of the Istanbul Museum ably represented the Service of Antiquities. J. S. Last was again the architect and Ellen Kohler the recorder. Excavators were Machteld Mellink, Oscar Muscarella, Richard Ellis, J. R. McCredie, F. S. Starr, and Ellis Wisner.

The tomb lay almost east-west, with an inside length of 4.62 m. and width of 3.30 m.; its depth from floor to roof was 1.55 m. (fig. 1). The walls were of thick planks of juniper wood (*Juniperus Drupacea*), apparently not mortised together at the corners; the roof a single layer of timbers laid across from side to side. The stone layer over the tomb had been approximately 4 m. thick, and as the wooden roof was only 22 cm. thick one supposes that the collapse must have occurred very soon after the burial was made.

At the center of the chamber the badly crushed skeleton of an adult person <sup>2</sup> lay on the floor, its head toward the west (fig. 2 plan). Other than the direction of the head it seems impossible to deduce more about the original position of the body. It had been clothed, however, in a linen garment fastened by bronze fibulae and with a leather belt decorated by bronze studs around the waist. Small scraps of cloth beneath the skeleton suggested that a pall or textile floor covering had been laid down to receive the corpse; there was neither coffin nor bier. At either end a row of large coarse vessels of pottery stood against the wall; these had probably contained offerings of food or drink for the dead. At the southeast corner had been placed the more important offerings; four large bronze vessels, and a wooden screen similar to those found in the child's tomb (P) in 1956 and in the Royal Tomb in 1957, but decorated with openwork and bronze studs rather than with inlay. Two of the

<sup>2</sup> Professor Muzaffer Şenyürek of Ankara University kindly examined the fragments of bones. There was not enough to tell him whether the dead was a male or a female. The teeth were those of an adult.

bronze vessels were bowls with bucket handles fastened to bird-protome attachments. The other two were cauldrons each with two bull-head attachments carrying swivelling rings by which the vessel could be lifted. All of the large bronze vessels had been shattered and crushed by the collapse of the tomb roof. The smaller vessels of bronze and pottery which had been packed inside the bronze cauldrons were, however, relatively well preserved. Of pottery vessels there were three, all spouted jugs with side handle, one of them of plain polished ware, the other two painted. The handsomest of these (fig. 3) carries all-over decoration of geometric motives; it finds close parallels among the pottery vessels of Koerte Tumulus III. One of the bronze vessels (fig. 3) is of the same type, but with a more reasonably proportioned spout. The side handle is crowned at the top by circular rotelles at either side. Among the other eighteen smaller vessels of bronze were included a stemmed open jug with round mouth, plain and omphalos bowls, and two ladles. One of the latter was amusingly decorated with engraving at the point where the handle joins the tang at the rim of the bowl, so that the tang appears to be held in the mouth of a lion (fig. 4). Two of the bowls were decorated with patterns in relief: one with a sort of pine-cone pattern which finds parallels in Assyria<sup>3</sup> dated to the end of the ninth century (fig. 5), the other (fig. 6) bears a decoration of petals more typical of the Phrygian relief bowls known from other tombs, but with a new arrangement and a large rosette around the central omphalos.

The finds from the new tumulus have many parallels among those of the Phrygian tumuli already dug. The wooden screen resembles particularly that from Tumulus P; the bronzes, and especially the ladles and bowls, find parallels in the Royal Tomb; and the painted pottery is

like that from Tumulus P and Koerte Tumulus III. The four burials must be fairly closely contemporary; and if we may date the Royal Tomb around 725 B. C. on the strength of its affinities with objects shown in the reliefs of King Sargon the Second's palace at Khorsabad, the group of Phrygian tombs probably covers the last quarter of the eighth century and the beginning of the seventh until the time of the Kimmerian destruction. This year's finds in the burned layers of the Phrygian city, whose destruction has been attributed to the Kimmerians, include many objects of bronze, wood, and pottery which are twins of those found in the tombs; and these tie together the chronology and verify our attribution of the destruction to the Kimmerians.

On the city mound a certain amount of work was devoted to clearing the face of the city wall to the south of the Phrygian Gate. A thirty-meter stretch was cleared down to the level of the first step in the wall-face, about 6 m. (fig. 7). This work is desirable not only to give a better appearance to the entrance to the ancient city, but it is also hoped that eventually we may clear down gradually to find the original outside level of the city and to examine the system of its fortification in greater detail. It is possible that the city wall was surrounded by a moat or ditch. In any case the establishing of the outside ground-level will be helpful in future attempts to locate the approaches to the city.

Within the wall a very large building at the west, called Megaron 3, was for the most part cleared, as well as three rooms of another building on a terrace to the south of it (plan, fig. 8; the work done in 1959 is shown in detail, older work in outline). Megaron 3 measures 30.40 m. in length along its east side. It consisted of an outer room with a round hearth at the center, and a large inner room (inside dimensions 18.85 by 15.05 m.). Two long wooden beams laid in the floor divided

<sup>3</sup> H. Lushey, *Die Phiale*, No. 13, abb. 13a-c and p. 34.

the building into central nave and side aisles. These beams were supported at regular intervals by cross-pieces laid beneath a series of four in the inner room, a single cross-piece at each side in the outer. At the southwest corner the beam over the cross support was well enough preserved to show a cutting which now measures 15 by 30 cm., without doubt the socket for a tongue or the bottom of a wooden post. Since the side-to-side span of the inner room was 15.05 m. interior supports for the roof were obviously needed; we may restore two rows of four posts in the inner room, prolonged by single posts in the outer. The central aisle to be spanned was thus reduced to about 7 m. in width, and it became possible to roof the building. Charred beams, burned reeds, and lumps of clay bearing the impressions of reeds found inside where they had fallen from the roof suggest the nature of its construction. There was no evidence to show whether the roof had been flat or double-pitched.

Smaller beams laid parallel to those which supported the posts and between them and the side walls again showed traces in places of smaller wooden posts. These probably served to give support to a wooden gallery which ran along the two sides of the room, and probably across its inner end. The cross-timbers on which the flooring of the gallery were laid were no doubt supported at one end by beams running from post to post on the inner side, on epistyles supported on wooden posts standing against the wall-faces at the outer. The beds for these posts were found at fairly regular intervals in front of the wall faces; six, one at each corner, and four between corresponding to the inner posts which helped to carry the roof. The Phrygians seem consistently to have preferred resting the beams which supported a second storey on posts in front of the wall face to sinking their ends in sockets in the wall face.

The wooden gallery around three sides

of the room suggested by the structural remains was confirmed by the deposits in the room. The center of its area was devoid of objects; along the side walls and across the inner end were found many objects of wood and bronze and great quantities of pottery, both painted and plain. In some places lay thick deposits of pottery vessels one on top of another in deep layers which seemed to represent not the orderly storage one might expect along the walls of a room, but rather a tumble of pots fallen down from above when the wooden gallery in which they had been placed collapsed. Fragments of a number of vessels — as for example the openwork pot-stand with stamped decoration, fig. 9 — were found widely scattered about as though they had broken in falling and their pieces had become dispersed. Other vessels, on the other hand, were all together and merely crushed, as if they had been standing against the wall at floor level when the gallery above collapsed. One of these, a krater form (fig. 10), is unusual in shape: the outer part of its opening is covered by a sort of half-lid fastened to the rim, and with its own mouth surrounded by a collar and turned-out lip. The whole upper part of the vessel is covered with a meticulously drawn geometric decoration in panels. The paint is violet-colored on the clay ground of the pot. This vessel is probably of local fabrication. Other painted vessels in the big room of Megaron 3 included bichrome ware and Phrygian geometric black on clay ground ware. The ratio of painted to plain or polished wares in this room was much higher than is usually found elsewhere in the town, suggesting that the furnishings of Megaron 3 were unusually sumptuous. This impression was borne out by the remains, completely carbonized and now mere fragments of charcoal, of wooden furniture: these included bits of wood inlay in triangles, zigzags, and dog's-tooth patterns similar to the inlay of the screens found in Tumulus P and the Royal Tomb; part

of another screen of openwork like those found in Tumulus P and W; bits of furniture with decoration of bronze studs; and — something new — a fragment decorated with carving in low relief (fig. 11) representing a procession of long-horned animals led by a horseman carrying perhaps a flail. The borders show elaborate braid, lozenge, and round meander patterns. New also for Gordion and for Phrygia were small carved plaques of ivory measuring 5 cm. on a side, evidently once inlaid into furniture. Complete plaques were found showing a deer, a warrior mounted on his horse, and (fig. 12) a griffin holding a fish in its mouth. The griffin type, with a bird's head at the end of its tail, recalls the Phrygian griffin orthostate from Ankara <sup>4</sup>. The style of carving of all the plaques fits into no known school of ivory-carving; these small ivories, then, would seem to be the first representatives of a Phrygian school. Characteristic of all the pieces is the diamond-shaped eye. In addition to the three plaques preserved complete fragments of several more were found, some with animal or human figures, others with geometric decoration of diminishing squares.

To the south of Megaron 3 three rooms of another large building were cleared. This, the "Terrace Building," stood on a high terrace behind the Phrygian buildings excavated in 1956-57; it seems to have been very extensive since we know that two rooms lay to the east of the ones

cleared, and at least one more to the west. The rooms cleared seem to have been workrooms and storerooms. In each there was a "grinding stand" with several grindstones for the making of flour still in place. They were all of the same size, large rooms measuring inside 13.40 by 11.50 m., each opening by a wide doorway to an anteroom at the south. Post-holes in the floor of each room indicate again a gallery around three sides; in each room a round hearth near the center lay in the higher central part of the area, away from the galleries. No doubt there was an opening in the roof to let out the smoke (plan, fig. 8). Huge quantities of pottery were again found in each of these rooms, piled deep in front of the walls on three sides, again probably vessels which had stood on the floor together with large numbers which had fallen down from the collapsed galleries. But in the Terrace Building the pottery was almost entirely coarse or polished; very few painted vessels were found. One, an askos of buff ware covered over all with a checkerboard pattern, was of exactly the same type as three askoi found in the child's burial, Tumulus P, in 1956.

The results of the 1959 campaign at Gordion have thus linked the burned city and the Phrygian burials in the cemetery. The size of the buildings excavated is impressive; we begin to get some idea of the palatial (rather than domestic) architecture of the Phrygians. For the future the still unexcavated northwest section of Megaron 3 remains to be cleared, and the Terrace Building at the south will certainly reward further investigation.

<sup>4</sup> E. Akurgal, *Spaethethitische Bildkunst*, Taf. XLIX.