

Evaluation of a Bronze Mirror from the Ordu Museum

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Abstract

The mirror is the reflection of the truth... It is lie-free... It is mesmerizing...

It is the most beautiful object that does not know what a lie is and reflects what falls on it with all its reality. Human beings, who have always succumbed to their sense of curiosity, first used the water surface with the effort to see their reflection from the early ages and then made mirrors by polishing materials such as obsidian and bronze. Over time, with the discovery and development of glass, they fulfilled their curiosity to see themselves by making mirrors with glazed backs. Mirrors, objects that were not easily accessible to everyone in ancient times, were used by elite people. The fact that mirrors are commonly found as grave finds, as well as being widely embroidered on tomb steles and vases, suggests that mirrors are sacred objects. Mirrors, which are generally an indispensable cosmetic item for women in every period, especially with their ornament and beauty reflection, have also found a symbolic place in myths, history, culture, and literature.

This study will analyze the use, development, and types of mirrors in Antiquity with the bronze mirror preserved in the Ordu Museum. The mirror in the Ordu Museum, which was transferred from the Adana Museum, is a unique artifact, and analogy was used as a dating method. Since the mirrors made of bronze were used for a wide range of dates until the Byzantine period, it was impossible to give a clear date. However, as a similar example, grave finds, which we can generally give short interval dates, were taken as a basis. With the application of this method, we can say that our artifact bears the characteristics of bronze mirrors used in the 5th-4th century BC.

Keywords: Antiquity, Ordu Museum, Mirror, Beauty, Woman, Reflection.

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Genişletilmiş Özet

İnsanların neredeyse varlıklarından itibaren kendilerini görmemelerini yenmek için kullandıkları kişisel eşyaları arasında önemli bir yeri olan ayna; nesnelerin birebir görüntüsünü yansıtan, arkası sırlı eşyalardır. İnsanların somut olarak dikkatini çektiği gibi simgesel olarak da aynalar edebiyat, kültür, tarih, mitoloji gibi alanlarda da kendine yer bulmuştur. İnsanoğlu ilk olarak su yüzeylerini ayna olarak kullanılmış; sonrasında madeni eşyaları parlatıp cilalayarak ayna özelliğini vermişlerdir (Saltuk, 2010). Antik çağdan bu yana kadınlığın simgesi kabul edilen aynaların ilk örnekleri; Çatalhöyük'ün VIB ve V. tabakalarında bulunan ve kutsal alan olarak nitelendirilen mekânlardaki obsidyen aynalardır ve bu aynalar MÖ 6000-5900 yılları arasına tarihlenen kadın mezarlarında ortaya çıkartılmıştır (Çelikbaş, 2016 & Saltuk, 2010). Daha sonra metalin parlatılması ile oluşturulan aynaların kullanımını Mısır Erken Hanedanlar döneminde görmekteyiz. Anadolu ve Akdeniz'de ise Bronz Çağ'da yaygın bir mezar hediyesi olarak karşımıza çıkmıştır (Şahin, 2017). Arkeolojik çalışmalar sonrasında görülmektedir ki, aynalar genellikle mezarlardan özellikle de kadın mezarlarından ortaya çıkarılmaktadır. Bu konu ile ilgili olarak antik dönem duvar resimleri, mezar stelleri ve vazolar üzerindeki kadının elinde betimlenmiş aynalar da kadınların yaygın olarak kullandıkları eşya olduğunu doğrular niteliktedir. Yapılan arkeolojik çalışmalar sonucunda anlıyoruz ki aynalar hem bir süs eşyası hem mezar hediyesi hem de dini ritüellerde kullanılan bir eşya olmuştur. Altın, gümüş veya bronz gibi metallerin parlatılması ile yapılan aynalar, sırlı cam aynaların keşfedilmesine kadar uzun süre kullanılmıştır. Metal veya sırlı cam ile yapılan aynalar yapım teknikleri bakımından farklılıklar gösterse de işlev olarak her daim önemini korumuştur.

Ortaya çıktığı andan günümüze değin aynalar kadınların simgesi durumunda olmuştur. Mısır uygarlıklarında özellikle ölümden sonra yaşamın olduğu inancı ile mezarlara kişisel eşya olarak aynaların konulduğu bilinmektedir. Mısır gibi farklı birçok uygarlıkta da kişisel kullanım eşyaları içerisinde olan dinsel törenlerde kullanılan simgesel bir ürün olarak da önemli bir yere sahip olduğu yapılan araştırmalar sonucunda ortaya çıkarılmıştır. Erken dönemlerde zenginlik ve ihtişamın da göstergesi olan aynalar, maliyeti çok yüksek olduğu için maddi geliri düşük, sıradan insanların satın alıp kullanabileceği bir eşya değildi. Ayna, özellikle süsü ve güzelliği gösterdiğinden kadınların kullandığı bir eşya olarak karşımıza çıkmaktadır. Özellikle arkeolojik kazılarda ortaya çıkarılan kadın mezarlarına ölü hediyesi olarak aynaların konulması, yine vazolar üzerindeki betimler, duvar resimleri, steller vb. üzerine işlenen tasvirlerde aynanın genellikle kadınların ellerinde betimlenmesi kadınların simgesi olma durumunu netleştirmektedir. Mısır uygarlığının değişik metaller kullanarak yaptığı madeni aynaların ardından Sümerler ayna yapımında ilk defa camı kullanmışlardır (Pendergrast, 2019).

Ordu Müzesi'nde korunan ayna, Adana Müzesi'nden devir yolu ile müzeye kazandırılmıştır. 44 envanter numarası ile kayıt altına alınmış olan ayna bronz malzemeden üretilmiş, dairesel formu, saplı aynalar grubuna girmektedir. Açık yeşil bir patina ile kaplı olan ayna döküm tekniği ile yapılmıştır ve disk şeklindedir. 13,2 cm çapa sahip olan disk şekilli aynanın toplam yüksekliği 17,91 cm. dir. Döküm tekniği ile yapılmış olan ayna dikdörtgen kesitli üçgen formu sapa sahiptir. Sona doğru daralan metal sapların daha rahat tutulabilmesi için ahşap veya fildişinden yapılmış saplara geçirilmekteydi (Albenda, 1985). Ordu Müzesi örneğinde de sona doğru daralan bronz kısma muhtemelen ahşaptan veya fildişinden yapılmış olan süslü sap eklenerek sonlandırılmış olmalıydı. Ordu Müzesi örneği de bu şekilde ahşap veya fildişi bir sap desteği ile kullanılmış olmalıydı. Yansıyıcı kısmın çevresi kazıma tekniğinde tek yivle sınırlandırılmış, süslemesiz, saplı ayna olarak tanımlamak da doğru olacaktır. Richter (1915), bu tip aynaları "Cyprus (Kıbrıs) Tipi" aynalar olarak adlandırırken, Gjerstad (1935) de, "Cyprus Tipi" aynalar olarak tanımlamakta ve benzer formdaki aynaları "Cypro-Classical I ve II" grubu altında inceleyerek, MÖ 450-400 arasına tarihlendirmektedir.

Yapılan araştırmalar bu tip aynaların MÖ 5. yüzyıldan Orta Çağ'a kadar yaygın bir şekilde kullanıldığı anlaşılmaktadır. Kaynaklarda disk biçimli bezemesiz aynaların Hellenistik ve Roma Dönemi'nde kullanımına devam edildiği bilgisi yer almaktadır (Richter, 1979). Ordu Müzesi örneği incelendiğinde; çap ölçüsü, hafif dış bükey olması, ön yüzün kazıma dairesel bir yiv ile sınırlandırılması ve sap biçimi gibi özellikleri yönünden benzerleri ile karşılaştırıldığında MÖ 5.-4. yüzyıla tarihlenmek doğru olacaktır (Lloyd-Morgan, 1981; Tosun, 2001; Tavukçu, 2006; Masyakin, 2009; Çetin, 2015; Çelikbaş, 2016; Şahin, 2018).

Introduction

Mirrors, which have held a significant place among personal belongings used by people to satisfy their curiosity since ancient times, are reflective objects with glazed backs that display exact images. Beyond their practical use, mirrors have also served as symbols in literature, culture, history, and mythology, capturing human attention both tangibly and symbolically. Initially, humanity utilized water surfaces as mirrors, followed by polished metal objects, which were later adapted to function as mirrors (Saltuk, 2010). The earliest known mirrors considered symbols of femininity since ancient times, are obsidian mirrors discovered in the VI B and V layers of Çatalhöyük and sacred areas, particularly in women's graves dated between 6000 and 5900 BCE (Enoch, 2006; Saltuk, 2010 & Çelikbaş, 2016). Mirrors crafted from polished metal emerged during Egypt's Early Dynastic Period and were commonly found as grave offerings during the Bronze Age in Anatolia and the Mediterranean (Şahin, 2017). Archaeological findings reveal that mirrors were frequently unearthed from graves, especially those of women. This is further confirmed by ancient wall paintings, tomb steles, and vases that depict women holding mirrors, indicating their widespread use by women. Archaeological evidence suggests that mirrors served not only as personal ornaments and grave offerings but also played a role in religious rituals. Mirrors made from polished metals such as gold, silver, or bronze remained in use until the discovery of glass-backed mirrors. Although the production techniques of metal and glass mirrors differed, their functional significance has persisted throughout history.



Fig. 1. Çatalhöyük, Early 6th millennium BC, Museum of Anatolian Civilisations (Enoch, 2006, pp. 775–781)

Definition and Development of the "Mirror"

Mirrors, referred to as enoptron in Greek and speculum in Latin, are depicted in various forms of art, including steles, vases, and wall paintings (Kabağaç & Alova, 1995). According to the Dictionary of Turkish Language Association, a mirror is defined as “polished and glazed glass that reflects light and provides an image of objects,” with its Persian equivalent being “ayine .” Meydan Larousse defines a mirror as “a piece of polished metal or a glass plate with a glazed back that reflects an image and is typically framed”. Another definition is “glass that reflects light rays and is polished and glazed with metals such as tin, silver, or aluminum”.

Since their earliest appearance, mirrors have symbolized femininity. They were frequently placed in graves as personal belongings, particularly in Egyptian civilizations, reflecting the belief in an afterlife. Research has shown that mirrors played a significant symbolic role in religious ceremonies across various civilizations, including Egypt. In early periods, mirrors were also indicators of wealth and status, as their production was expensive, making them inaccessible to people of lower socioeconomic status. Mirrors, often associated with women due to their function in reflecting beauty and adornment, have long been used as symbols of femininity. Archaeological excavations frequently uncover mirrors as grave offerings in women's tombs, and depictions of mirrors in the hands of women on vases, wall paintings, and steles further underscore their connection to womanhood (Prohaszka, 1995). After the Egyptians crafted metal mirrors using various metals, the Sumerians were the first to introduce glass into mirror production (Pendergrast, 2003).

Humans initially used reflections on water surfaces as primitive mirrors. This reflective quality of water can be considered the prototype of the modern mirror (İşler, 2004). Before the discovery of artificial glass, naturally

occurring materials with glass-like properties, such as obsidian, also served as mirrors. Obsidian, known for its transparent or semi-transparent appearance, dark coloration, fragility, and ease of shaping, is the most well-known of these materials. The earliest examples of obsidian mirrors were discovered in the VI B and V layers of Çatalhöyük, which is a site considered sacred, and in women's graves dating back to 6000-5900 BCE (Albenda, 1985; Enoch, 2006; Saltuk, 2010; Çelikbaş, 2016; Sümer, 2017 & Şahin, 2018). Archaeological excavations in the southern cities of Mesopotamia have unearthed metal artifacts resembling mirrors, which date to the late 4th millennium to early 3rd millennium BCE. A notable example is a short-handled disc-shaped mirror found among the Jamdat Nasr findings from around 3000 BCE, providing insight into the use of mirrors during that period (Albenda, 1985). Mirrors dating back to the 2nd millennium BCE have also been discovered in cities of the Western Mediterranean, particularly in female graves in Syria, and one of the earliest examples from this era is a handled bronze mirror (Albenda, 1985). A Hittite tablet from the late 2nd millennium BCE mentions that the buckle and mirror were symbolic of femininity. Additional evidence of mirror use by women is found in a relief from southern Syria, dating to the 1st millennium BCE, currently housed in the British Museum, which depicts a woman standing with a mirror in her hand. Similarly, a relief from Maraş (Orthmann, 1971), dating to the same period, shows a woman holding a baby in one hand and a mirror in the other. Among the notable examples of mirrors from the 8th century BCE onward is a bronze, disc-shaped, undecorated mirror with a sharp edge and a handle, unearthed in Khorsabad, an Assyrian settlement in Iraq (Albenda, 1985). The mirrors from the 1st millennium BCE generally had handles and frames made from various metals. A bronze mirror discovered in a tomb dating to the 6th century BCE during the Gordion excavations is among the significant bronze finds for Anatolia (Albenda, 1985).

In the Greek and Roman worlds, mirrors were among the most popular personal items. In ancient Greece, women commonly used bronze discs as mirrors, often decorating the handles with representations of animals, nude young women, or flat relief figures. While the mirrors produced during the 5th–4th centuries BCE resemble those of the late Archaic period, a significant shift occurred in the second half of the 5th century BCE and the 4th century BCE. Although the mirrors produced in the 5th–4th centuries BC resemble the mirrors of the late archaic period, in the second half of the 5th century BC and in the 4th century BC, mirrors began to be produced without handles. Instead of a handle, a cover attached to the mirror with a hinge was added to the mirror, and these mirrors started to be used as a new type of mirror. These covered mirrors became a distinctive feature of the period, with engravings often adorning the inside of the cover or the back of the mirror. Another type of mirror prevalent during this era was the disc-shaped mirror, which could be either decorated or plain. The front surface of these mirrors was polished to provide a clear reflection. These flat bronze disc mirrors continued to be widely used throughout the Hellenistic and Roman periods (Gürler, 2004). In the Roman period, both the use and variety of mirrors expanded significantly. Mirrors from this era, typically made of bronze, included several types: disc-shaped mirrors, rectangular mirrors, covered mirrors, handled mirrors, hand mirrors, and even glass mirrors. Covered and handled mirrors, in particular, saw increased usage during the Roman period. Additionally, long rectangular mirrors were also in use during this time.

In later periods, while metal mirrors remained in use, the first glass mirrors were introduced by the Sumerians. However, as glass glazing techniques had not yet been developed, the Sumerians were unable to produce flat, thin, and shiny glass surfaces. Instead, they crafted small glass mirrors from the glossy surface of the bluish-green glass, roughly the size of the base of a small vessel (Melchior-Bonnet, 2007 & Sivri - Angin, 2021).

Glass, due to its natural shine and reflective properties, became an ideal material for mirror production. The Sumerians framed their glass mirrors with different metals to enhance their durability and aesthetic appeal. Early metal mirrors were favored not only for their durability—being resistant to rust—but also for their superior reflective qualities. In the 2nd century CE, the Romans began producing glass mirrors using black glass, which were used alongside metal mirrors throughout the Middle Ages (DíA, 1991).

The first glazed mirrors, appearing in the 13th century, were created by placing silver or lead plates behind glass to improve its reflective properties. In the 16th century, Venetian artisans in Murano developed a high-quality mirror that provided a flawless reflection, yet these mirrors were considered expensive due to the specialized alloy used in their production. Later, these mirrors, renowned for their craftsmanship, became globally sought-after from the 17th century onward and continued to be traded internationally until the 20th century (DíA, 1991).

Circular (Disc-Shaped) Mirrors

This type of mirror consists of a circular, thin, disc-shaped reflective surface, often attached to a stem, which may be either stemless or connected by a triple leaf-shaped joint (Işın, 2007). The stems are frequently embellished with nodes in various shapes (Vessberg – Westholm, 1956; Şahin, 2018). These mirrors, which have diameters ranging from 5 to 20 cm, can have flat, concave, or convex surfaces and are produced using casting techniques, with slightly inward-bent edges. The reflective quality was achieved by polishing the front surface or by coating it with metals such as lead or silver. The frames of these mirrors exhibit different decorative approaches. Some feature a circular groove around the edge that frames the reflective surface, while others are adorned with radial decorations in various shapes (Roth-Rubi, 1977; Taylor, 2008).

Another variant, known as perforated mirrors, features holes around the perimeter of the disc, likely designed for both decorative purposes and practical use, such as holding pins. These perforated designs became particularly common during the Roman period (Gürler, 2004; Çelikbaş, 2020).

Circular-shaped handled mirrors have been produced since the Archaic period. While some mirrors have simple handles, others feature more elaborate decorative elements. These embellishments vary by period, with early examples depicting nude human figures, and later examples featuring figures dressed in contemporary attire. One of the earliest known examples is a mirror handle discovered in Thasos, dating to the late 6th century BCE. In addition to figurative decorations, some mirrors have plain, straight handles, as seen in other examples. This type of mirror is frequently depicted in grave steles or vase illustrations, where the disc is usually proportionally larger than the handle. Mirrors with a simpler, more austere appearance became common during the 5th and 4th centuries BCE. In these examples, the mirror disc was inserted into an arc-shaped slot in the handle and secured by casting lead (Çelikbaş, 2020).

In the 5th century BCE, circular mirrors were commonly transported in wooden boxes, with one lid featuring a circular cutout sized to fit the mirror (Başaran & Kasapoğlu, 2013). Figurative decoration on these mirrors was rare, with the reverse side often adorned with concentric circles. The reflective front surface was typically embellished with a limiting groove or ray-shaped designs (Taylor, 2008; Şahin, 2018). Additionally, some mirrors were entirely flat and undecorated on both sides, while others had perforations around the perimeter. These circular mirrors were widely used from the 5th century BCE through the Byzantine period, offering a broad chronological range. However, more precise dating can be determined through contextual evidence. For example, a plain circular mirror discovered as a grave offering at the Patara Tepecik Necropolis was dated to around 400 BCE based on associated ceramic finds (Şahin, 2018). Similarly, a bronze circular mirror unearthed during excavations at Syria-Deve Mound, now housed in the British Museum, has been dated to the 4th century BCE (Albenda, 1985). Another example is a mirror found in a tomb at Parion, which was also dated to the 4th century BCE based on its archaeological context (Çelikbaş, 2020). Research and archaeological discoveries indicate that this type of mirror was extensively used from the 5th century BCE until the Byzantine period, reflecting its sustained popularity over centuries (Gürler, 2004).

Lid Mirrors

Lid mirrors, which emerged as a distinct type in the latter half of the 5th century BCE, are composed of two closely aligned circular components connected by a hinge system. These mirrors, often adorned with various decorative elements, sometimes feature figurative motifs on the outer surface of the lid. Although rare, there are examples from the 5th-4th centuries BCE of mirrors decorated on both sides. Relief decorations, often depicting female busts in various postures, as well as mythological scenes, were commonly employed (Şahin, 2018). Hellenistic period mirrors continue this tradition, with relief scenes frequently applied to the outer surface of the lid. Additionally, the reverse side of the lid was often embellished with concentric circles, created using engraving techniques.

Lid mirrors, consisting of two pieces with slightly different diameters, were designed to overlap, allowing for dual-sided use (Lloyd & Morgan, 1981; Taylor, 2008). In both covers, concentric circles, produced on a lathe, were utilized as decorative elements. The reflective surfaces were either coated with lead or silver or polished to enhance their reflective properties. Attachments placed on the exterior of the mirrors served as carrying handles. These lid mirrors were extensively used during the Hellenistic period, and smaller, shallower, and thin-walled versions continued to be prevalent during the Roman period (Hayes, 1984; Şahin, 2018).

To provide greater clarity in understanding these types of mirrors, Hayes (1984), classified the various components. He identified the undecorated side as the "reflective face" and the side featuring concentric grooves as the "outer face." He further defined the piece with a vertical lip on the reflective face as the "cover," and the piece with a vertical lip on the side decorated with concentric grooves as the "lower piece." In addition to similar examples (Hayes, 1984), preserved at the Royal Ontario Museum, which date to the Late Hellenistic – Early Roman Imperial Period, other parallels include a mirror from Parion in Anatolia, dated to the second half of the 1st century AD, and another found among grave goods at Patara, dated to the late 1st century BC – early 1st century AD. This type of covered mirror, for which numerous examples can be cited, was in frequent use from the Hellenistic to the Early Roman period (Kasapoğlu, 2012; Başaran & Kasapoğlu, 2013).

Angular (Square-Form) Mirrors

Angular mirrors, characterized by their square or rectangular shapes, were not widely used in antiquity. Their reflective qualities were enhanced by polishing the front surface or by utilizing shiny metals such as lead or silver. In contrast to covered mirrors, the back surfaces of angular mirrors were often left untreated (Işkan & Çevik, 2000). There is limited information regarding the origins of angular mirrors, which emerged as a new type during the Hellenistic period (Lloyd & Morgan, 1977). Examples include an angular mirror from Metropolis, dated to the mid-2nd century BC, and another from Myrina, dated to the early 2nd century BC. (Aybek, Gülbay & Durak, 2016; Treister, 1994).

These artifacts suggest that angular, or square-shaped, mirrors represent a novel form introduced during the Hellenistic period. Additionally, a depiction of a similar mirror on a wall painting from a villa in Pompeii, dated to the 1st century BC, indicates that these mirrors were also in use during the reign of Emperor Augustus. Three angular mirrors, unearthed as part of a grave find in Patara, have been dated between the 2nd century BC, the period when this type of mirror first appeared in Anatolia, and the early 1st century AD, which marks the latest date associated with the grave (Şahin, 2018). Similar examples discovered during excavations in Romania have been dated to the 2nd century AD. The example housed in the Tokat Museum, which lacks decorative elements, is dated to the 1st century AD (Çelikbaş, 2020). Research indicates that the production of angular mirrors, though already rare, diminished significantly after the 1st century AD, with a notable decline by the 2nd century AD (Lloyd & Morgan, 1977).

Bronze Mirror at the Ordu Museum

In antiquity, mirrors were commonly used as cosmetic items by women. Unlike modern mirrors, which use glass as the reflective surface, ancient mirrors were made by polishing metals until the Roman period, when glass became a more widespread material for this purpose. Surviving early mirrors have generally lost their reflective properties as a result of the patina formed due to long-term burial. Bronze was the primary material used for mirrors in the early periods, although examples of gold or silver plating are also known. The bronze mirror preserved in the Ordu Museum was transferred from the Adana Museum, although its provenance is unclear. Due to the lack of contextual information, analogies have been used to estimate its date and origin. The mirror, circular in shape and equipped with a handle, was cast in bronze and is covered with a light green patina. It measures 17,91 cm in total height, with a disk diameter of 13.2 cm. The mirror has a rectangular-sectioned, triangular-shaped handle, and at the point where the handle meets the mirror, the socket appears worn. However, it likely featured volutes, and the handle socket was joined using lead. To facilitate handling, the metal grip, which tapers towards the end, was likely supplemented by wooden or ivory attachments (Albenda, 1985). It is probable that the Ordu Museum's mirror was similarly equipped with such a handle. The mirror itself is undecorated, with a single groove around its reflective surface. Richter (1915) referred to these types of mirrors as "Cyprus Type" mirrors, while Gjerstad (1935), classified similar Cypriot examples under the "Cypro-Classical I and II" group, dating them to between 450-400 BCE. Given that this artifact was likely unearthed in or near Adana, this classification becomes more relevant.

Chavane's typology of mirrors from the D'Amathonte Necropolis provides further insight, as similar examples belonging to the "Circular Plain Mirrors" group were in use from the 5th century BCE through the Byzantine period (Chavane, 1990). While this provides a broad date range, it is crucial to compare such mirrors with grave or contextual findings to arrive at a more precise dating. Since the Ordu Museum's mirror was transferred from

Adana, comparing it to similar Mediterranean-region examples and focusing on whether they were found in graves or other contexts could provide a more accurate date. A comparable mirror from a woman's grave in the Patara-Tepecik Necropolis, which shares the same circular and undecorated form, was dated to 400 BCE based on associated ceramics (Şahin, 2018). Another example from the Tokat Museum, as described by Çelikbaş (2020), is dated to the 5th-4th centuries BCE. Additionally, two mirrors from the 16th century that share similar characteristics with the Ordu Museum piece further underscore the consistency of this form over time.

Similarly, a comparable artifact identified as a disk-shaped flat mirror, unearthened in the Parion Necropolis, has been dated to the 4th century BCE (Çelikbaş, 2016). Bronze, circular-shaped, undecorated mirrors discovered during the Syria-Deve Mound excavations, now preserved in the British Museum and the Isparta Museum, are also similar to the Ordu Museum piece and have likewise been dated to the 4th century BCE (Albenda, 1985; Çetin, 2015). Additional examples from the same period and of similar form have been uncovered in the Dardanos Tumulus, Kelenderis, Adrasan, Lapseki, and Laodikeia (Nurten & Mikhail, 2003; Zoroğlu, 1992; Tosun, 2011; Körpe, 1998; Şimşek, 2011). According to Gürler, this type of disk-shaped, undecorated mirror was widely used from the 4th century BCE through the Byzantine period (Gürler, 2004). A parallel example from Samothrace, similar to the Ordu Museum's disk-shaped, undecorated circular mirror, has been dated to approximately 25 CE (Dusenbery, 1998). Similar mirrors have also been found in contexts from the Flavian Period, confirming that this type was commonly used in the second half of the 1st century CE (Lloyd & Morgan, 1981). Another comparable circular bronze mirror, housed in the Edirne Museum (Baş, 2021), has been dated to the 1st century CE, while a similar example among the bronze artifacts in the Isparta Museum is attributed to the Roman period (Çetin, 2015). Recent research has uncovered an undecorated, disc-shaped mirror from the Hypogeum tomb in the Perre necropolis, which has been dated to the 1st-2nd centuries CE, based on the associated grave findings (Yağız & Doğan, 2023). Similarly, a disc-shaped mirror discovered among tomb finds from Tire-Uzgur Village has been dated to the 2nd-3rd centuries CE by Gürler (2021). Following the research and findings, it is understood that this type of mirror was widely used from the 5th century BC until the Middle Ages. Sources indicate that disc-shaped undecorated mirrors continued to be used in the Hellenistic and Roman Periods (Richter, 1979; Gürler, 2004). When the Ordu Museum specimen is analyzed, it is correct to date it to the 4th century BC when compared with its counterparts in terms of diameter, being slightly convex, the reflective face being bounded by an incised circular groove, and the shape of the handle.

Inventory of Artifacts

Item Name: Circular Shaped Mirror with Handle

Museum Inv. No.: 44

How the Artifact was Brought to the Museum – Date: Transferred from Adana Museum-1996

Dimensions: Diameter: 13,2 cm; Cor. Height: 17,91 cm; Wall: 0,5 cm

Material: Bronze

Technique: Casting

Description: Burnished reflective face limited by a single groove on the outside, rectangular section handle tapering towards the bottom, three-leafed joining addition to the mirror part of the thin handle, light green patina.

Similar Examples: Lloyd-Morgan, 1981, Group G; Riha 1986, p. 117 pl. 2, 8–13; Dusenbery 1998, p. 1033 Cat. No. S224-1; Tosun 2001, p. Fig.11; Tavukçu 2006, p. Cat. No: 18-19; Masyakin 2009, Fig. 5, 2; Çetin 2015, Fig. 4; Çelikbaş 2016, Cat. No: E1; Şahin 2018, Cat. No.: B20.

Date: 5th-4th Century BC

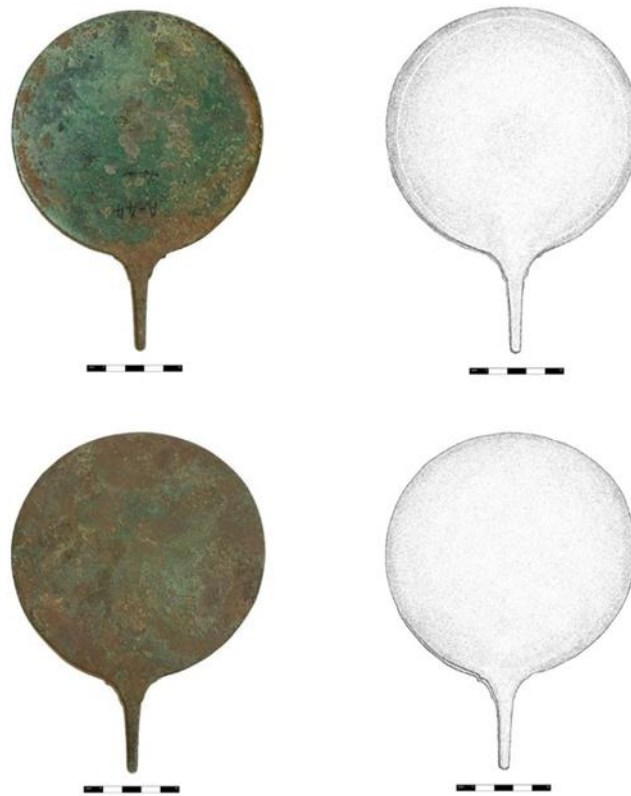


Fig. 2. Dimensional Drawing and Picture of the Mirror at Ordu Museum (Illust. R. Gören)

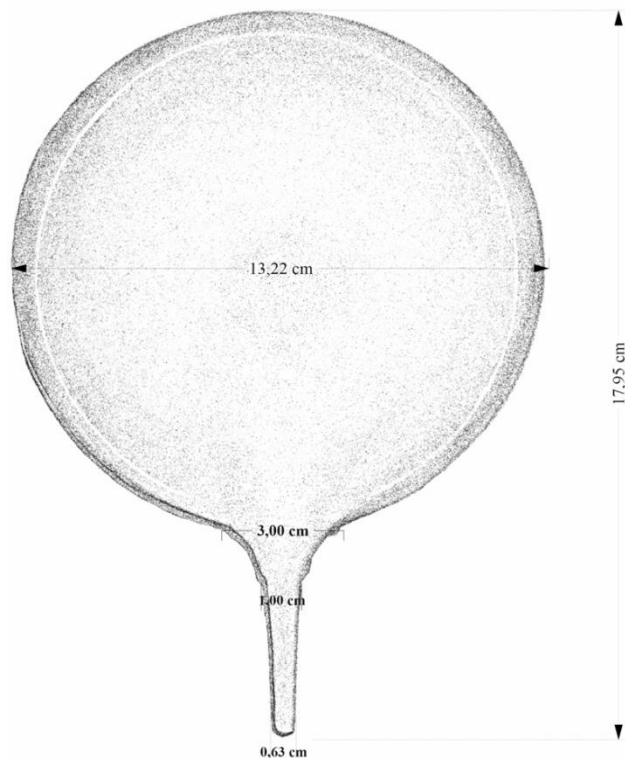


Fig. 3. Dimensional Drawing of the Mirror at Ordu Museum (Illust. R. Gören)

Ethics Committee Approval: Ethics committee approval is not required.

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