

Eros in Gold Earrings from Burdur Museum

Burdur Müzesi'nden Altın Eros K peler

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Abstract: The subject of this study is two gold earrings currently housed in the Burdur Museum. These earrings were acquired by the museum through purchase. In their production, wire and sheet (thin metal) techniques were employed, while forging and engraving techniques were used for decorative purposes. One of the earrings is intact, whereas the other is broken. Eros figures are featured on the rings of the earrings. They are half-ring shaped and lack pendants. Due to differences in the form of the rings and the depiction of Eros, the earrings have been classified into two distinct types. The aim of this study is to identify and interpret the iconography of the figure on the earrings and to determine the period to which they belong. In the evaluation of the Burdur Museum samples, the forms of the earrings were first analyzed. Subsequently, the depiction and composition of the figure were examined from an iconographic perspective. Finally, the similarities and differences between the Burdur Museum examples and other earrings featuring Eros figures were investigated. Based on these evaluations, a date has been proposed for the Burdur Museum samples.

Keywords: Burdur Museum • Hellenistic Period
• Ancient Jewellery • Gold • Earing • Eros

 z: Bu  alışmanın konusunu Burdur M zesi'nde bulunan altından yapılmı  iki adet k pe olu turmaktadır. K peler m zeeye satın alma yolu ile kazandırılmı tır.  retimlerinde tel ve levha (ince metal) tekni i; bezemelerde, d vme ve kazıma tekni i uygulanmı tır. Bir adedi sa lamdır; di eri kırık durumdadır. Halkalarında Eros fig r  bulunmaktadır. K peler yarım halka formlu-sarka sızdır. Halka formları ve Eros fig rlerindeki farklılıklar nedeniyle iki ayrı tipte de erlendirilmi lerdir. Bu  alışmanın amacı, k pelerdeki fig r n kimli i ile ikonografisini a ıklamak ve ait oldu u d nemi belirlemektir. Burdur M zesi  rneklerinin de erlendirilmesinde  ncelikli formları  zerinde durulmu tur. Daha sonra k pelerdeki fig r tasviri ve kompozisyonu ikonografik a ıdan ele alınmı tır. Son olarak Eros fig rl  k pelerin Burdur M zesi  rnekleri ile benzerlikleri ve farklılıkları ara tırılmı tır. Bu yakla ımlar dikkate alınarak Burdur M zesi  rnekleri i in tarih  nerisinde bulunulmu tur.

Keywords: Burdur M zesi • Hellenistik D nem
• Antik Takı • Altın • K pe • Eros

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Introduction

In the selection and use of jewelry forms in the ancient period, wealth, fashion and personal passions were taken into consideration. It is known that bracelets, necklaces, rings, fibulas, diadems, earrings and chained breast jewelry were preferred among the forms most commonly used by women¹. The earrings, which require care and attention to detail, have been used for decorative purposes for thousands of years².

The Burdur Museum samples³, fall into the group of “tapering hoops terminating with a head, protome or figure”. It is known that the historical origin of the human and animal-headed hoop earrings, which were seen from the Classical Period and used until the end of the Hellenistic Period, is the Etruscans⁴. It is seen that from the 4th century BCE onwards, the shape changed and instead of human and animal heads, the entire body, usually consisting of mythological figures, was applied to the ring⁵. Eros is typically depicted as a small, chubby, nude boy, often winged, and shown holding a bow and arrow as the personification of love and desire in Greco-Roman mythology⁶. As part of her multifaceted identity, Eros appears in many different forms from the Archaic Period to the Roman Imperial Period⁷. One of these types is the Eros figure with his hands on his hips. It is learned that the early examples of gold earrings with the Eros figure with his hands on his hips began in the late 4th century BCE⁸ and increased in the 3rd-2nd centuries BCE⁹. The depiction of Eros with his hands on his hips is less common than other examples. This feature of the figures is one of the elements that make the work important.

In this study, two gold earrings from the Burdur Museum collection, which received the “Museum Worth Visiting” award in 2008¹⁰, were examined. There is no recorded information about the find location and context of the artifacts obtained through purchase. Therefore, first a typological study of the earrings was conducted, then the artifacts were compared with similar examples in terms of analogy and style criticism and the period they belonged to was decided. In this context, examples brought to museums and private collections as a result of archaeological excavations were also used.

Earrings

It is known that earrings, bracelets, necklaces, rings, fibulas, diadems and chained breast jewellery were commonly used forms of jewelry in antiquity¹¹. The most preferred and

¹ Williams & Ogden 1994, 33.

² Soslu 2024, 84.

³ There are many gold artifacts acquired through purchase in the Burdur Museum inventory. Some of these have been examined, see Soslu 2023, 82-95; Soslu & Soslu 2024, 39-55.

⁴ Higgins 1961, 12.

⁵ Marshall 1911, 208, pl. XXXIII, no. 1906.

⁶ Kozanoğlu 1994, 31.

⁷ Marshall 1911, 187, pl. XXXI, no. 1714-1715; Juliis 1984, 190, cat. 129; Nicolaou 1990, 119, XXXI / a; Smith 2012, 73, no. 14; Belanova 2016, 117, fig. 2.

⁸ Smith 2012, 73; Ioanna 2019, 41.

⁹ Juliis 1984, 190, cat. 129; Belanova 2016, 117, fig. 2.

¹⁰ Sop, Yeşiltaş & Soslu 2019, 3889-3910; Soslu 2024, 5.

¹¹ Williams & Ogden 1994, 33.

used form is the earring. Pollux listed 17 different names for earrings called “anotidian / anotia” in temple records and ancient records in the 2nd century CE. Some of these terms include βότρυς (botrys, "cluster" or "grape-shaped"), δόπας (dopas, type of ornament), γλάστρα (glastra, a container or ornament), and έλικτήρας (elikteras, "twisted" or "spiral-shaped")¹².

The first examples of earrings made of gold appear in the Chalcolithic Age. During this period, drop-shaped earrings were common¹³. Anatolia was one of the centers where the gold earring was discovered in the 3rd millennium BCE¹⁴. In addition to the production of drop-shaped earrings at the beginning of the 2nd millennium BCE, spiral-wound, simple ring-shaped, depicting a bunch of grapes soldered to the ring, open at one end and curved at the other, large pendulum-shaped and snail-shell-shaped earrings made of thick wire were also found¹⁵. The variety of forms in gold earrings, as well as their production techniques, is also remarkable between the end of the 2nd millennium BCE and the beginning of the 1st millennium BCE. The most commonly used forms are triangular forms made of thin wire with a circular cross-section and open ends. Forms produced in the embossing technique and spiral ornaments are common¹⁶. In the 1st millennium BCE, thin wire was frequently preferred in earring production. The body forms of the earrings were generally “semicircular / C-shaped”. The cluster decorations made with the granulation technique were common¹⁷. In Archaic and Classical periods earrings, chain, sheet and granulation techniques were widely used in products that required more care and finesse. Crescent, pyramid, boat and reel shaped earrings were produced more. God (Eros), goddess (Medusa), mythological characters (Ganymedes, Nereid), human and animal figures (lion) and plant (palmette) depictions were frequently used¹⁸. It is known that the origin of hoop earrings with human and animal heads, which were used from the Classical Period until the end of the Hellenistic Period, dates back to the Etruscans¹⁹. The use of gold was very important in the ancient period. It is known to have been found in Macedonia and Thrace in Greece since the end of the Bronze Age²⁰. The gold deposits of Thasos, which began to be used in the 8th century BCE, and Siphnos, which was submerged in the 5th century BC, were very important for Greece. The depletion of the gold deposits in the 5th-4th centuries BCE caused the West to turn its eyes to the rich resources of the East²¹. This situation can be shown as one of the most important reasons why this earring model, which is claimed to be based in Italy, became fashionable in Eastern Mediterranean cultures during the Hellenistic Period. The spiral, crescent, ring, rosette, pendulum and pyramid shaped

¹² Author quoting ancient author, Liddell & Scott 1901, 215; Williams & Ogden 1994, 34.

¹³ Papageorgiy 2003, 213, no. 3; 215, no. 7. For examples of gold earrings from the Chalcolithic Age, see “They are seen in the Varna Necropolis in the Chalcolithic Age”, Krauß, Schmid, Kirschenheuter, Abele, Slavchev & Weninger 2017, 282-305.

¹⁴ Duchene 1995, 1-9.

¹⁵ Marshall 1911, 23, pl. III, no. 322-323, 348; Zimmermann 2016, 8.

¹⁶ Serrano 2022, 8, no.16, 180, 484, 561.

¹⁷ Fisica 2017, 51, fig. 3.6c; Serrano 2022, 9, no.1.

¹⁸ Williams & Ogden 1994, 57, no. 9; 76, no. 31; 87, no. 38.

¹⁹ Higgins 1961, 12.

²⁰ Higgins 1961, 4.

²¹ Uygun 2000: 4-5.

earrings were produced using granulation, engraving, wire and sheet metal techniques in the Hellenistic Period. It is seen that stone earrings also started to be produced. The figures on the rosettes / pendulums of the earrings started to get longer. God (Eros) and mythological characters (Eros, Griffin, Siren), human (dancing girls) and animal figures (lynx, dolphin, goat, lion) and plant depictions were also widely used²². More magnificent works were created by using precious stones and enriching the designs. In the general earring typology of the period, it is noteworthy that in addition to the forms used in the Classical Period, pendulum earrings, in which the main body is emphasized, are dominant²³. It is seen that from the beginning of the 4th century BCE onwards, the shape changed and instead of human and animal heads, the entire body of mythological figures was applied to the earring hoop²⁴. The figure of Eros is a mythological figure widely preferred in Hellenistic and Roman period jewelry. It was frequently used in earrings, necklaces or rings²⁵. It is known that the early production of gold earrings with the figure of Eros with his hands on his hips began in the late 4th century BCE²⁶ and increased in the 3rd-2nd centuries BCE²⁷. The half-hoop earrings, which end with a head, protome / figure on one end and are tapered on the other, are one of the most popular / common ear ornaments of the Hellenistic Period²⁸. There are two different views on the place of production. The first is that hoop earrings depicting such figures are associated with Ptolemaic workshops²⁹. The other view is that they are related to the Seleucids³⁰. Considering both views, it is thought that they are of Eastern Mediterranean origin³¹. Eros is rarely depicted with his hands on his hips. The earrings were produced in the simple hoop form during the Roman Period. The earring typology of the Roman Period shows great diversity due to political and economic developments. In addition to designs for the upper class, they also produced simple models for the lower class / people of lower social strata / modest-income classes. Hoop and pendulous earrings are quite common³². It is noteworthy that solid wire, wire, forging, granulation, mold and sheet metal techniques were widely used in the 1st-2nd centuries CE. The production of earrings without pendulums was quite high³³. In the 2nd century CE, the production of large spiral earrings became more preferred³⁴. Wire and granulation techniques were widely used in the 2nd-3rd centuries CE. Square-shaped earrings

²² Hoffman & Davidson 1966, 84, fig. 13; 88, no. 15a; 91, no. 16; 94, 18a; 95, no. 19a; 98, no. 21a; 104, no. 24; 105, no. 25; 108, no. 29; 109, no. 30; 111, no. 32; 287, no. 137; Juliis 1984: 153, no. 63-65; 160, no. 73; 164-166, no. 78-80; 168-171, no. 83-86; 177, no. 100.

²³ Higgins 1961, 160-168.

²⁴ Marshall 1911, 208, pl. XXXIII, no. 1906.

²⁵ Smith 2012, 73, no. 14.

²⁶ Smith 2012, 73, no. 14; Ioanna 2019, 41.

²⁷ Marshall 1911, 187, pl. XXXI, no. 1714-1715; Juliis 1984, 190, cat. 129; Belanova 2016, 117, fig. 2.

²⁸ Higgins 1961, 159-161.

²⁹ Pfrommer 1998, 82-82.

³⁰ Meriçboyu 2001, 156.

³¹ Uygun 2007, 101; Smith 2012, 73.

³² Funger 1990, 71, pl. 30, no. 696.

³³ Facsady 2008, 239, fig. 1, IIB; Danova 2013, 49, no. 1 a-b; Milovanovic 2018, 116, fig. 10-11.

³⁴ Milovanovic 2003, 134, pl. 2, IIIb1; Müller 2010, 345, taf. 98, 1-13, 135/24.

without pendants³⁵, “S” shaped earrings³⁶ with disc rings and without pendants³⁷, and conical earrings with pendants were produced in large quantities³⁸. The wire, granulation and coating techniques were frequently used in the 4th-5th centuries CE. The production of circular hoop and non-pendulum earrings was quite high³⁹. Wire, granulation, sheet and openwork (ajur) techniques were frequently used in the 6th-7th centuries CE. The crescent-shaped earrings are common⁴⁰. In the 10th century CE, openwork, granulation, wire and sheet metal techniques were widely used. The crescent-shaped earrings are quite common⁴¹.

Burdur Museum Earrings

The Burdur Museum samples⁴² fall into the group of “tapering hoops terminating with a head, protome, or figure. In ancient mythology, Eros is frequently portrayed as a naked child, sometimes with wings, equipped with a bow and arrow, representing the embodiment of love and desire. Eros symbolizes the complex nature of love, which encompasses both joy and suffering, as reflected in various mythological and literary representations⁴³. In classical thought, Eros is associated with both the generative force of life and the dual nature of human emotions, embodying both the pleasure of love and the pain of longing or unfulfilled desire.⁴⁴ It is the god who brings beings closer together, unites them with desire and love, and symbolizes reproduction by creating life. It emerges as a power that provides theogonic and cosmogonic unification. It is the initiator of the process that leads to birth⁴⁵. The god Eros in child form can be sacrificed because he carries health, fertility and reproductive structures⁴⁶. Hesiod mentions Eros in *Theogony*, immediately after Chaos. He is one of the first powers. He is the oldest and most beautiful of the gods. Ancient writer says: “*He took the minds, hearts and wills of living beings, men and gods*”⁴⁷. As part of his multifaceted identity, Eros has been the subject of many poems and legends⁴⁸. This identity varies from the Archaic Period to the Roman Imperial Period⁴⁹.

The hoops of the earrings feature the figure of Eros. Eros forms the body of the hoop

³⁵ Facsady 2008, 239, fig. 1, no. IVb; Milovanovic 2018, 123, fig. 22.

³⁶ Marshall 1911, 281, pl. LII, no. 2376; Facsady 2008, 240, fig. 5

³⁷ Milovanovic 2003, 136, no. IVa; 2018: 120, 17; Müller 2010, 311, taf. 64, 1-5, 15/11.

³⁸ Marshall 1911, 284, pl. LII, no. 2412, 2417.

³⁹ Facsady 2008, 239, fig. 1, no. IIIc; 239, fig. 1, no. 1b; Müller 2010, 279, taf. 31, 76, 6/7.

⁴⁰ Sribar & Stare 1974, 463, no. 6; Germana 2019, 3, fig. 3; Schulze-Dörrlamm 2020, 24, 30, no. 19, 25.

⁴¹ Lango 2010, 372, 1d; Bollok 2010, 182, pl. 2, no. 2; Kalamara 2013, 266, no. 141; Possenti 2019, 296, no. 6; Germana 2019, 7, fig. 7a.

⁴² There are many gold artifacts acquired through purchase in the Burdur Museum inventory. Some of these have been examined, see Soslu 2023, 82-95; Soslu & Soslu 2024, 39-55.

⁴³ Kozanoğlu 1994, 31.

⁴⁴ Seyffert 1891, 226

⁴⁵ Guthrie 2020, 43.

⁴⁶ Margaryan 2015, 101; Soslu 2023, 519; Soslu & Soslu 2023a, 85; 2023b, 199.

⁴⁷ Hes. *theog.* VII, 120-125.

⁴⁸ Guthrie 2020, 43.

⁴⁹ Marshall 1911, 187, pl. XXXI, no. 1714-1715; Juliis 1984, 190, cat. 129; Nicolaou 1990, 119, XXXI / a; Smith 2012, 73, no. 14; Belanova 2016, 117, fig. 2.

earrings. When examined in detail, the earrings, which differ in terms of style and iconography, are evaluated in two types as Type I (K.53.76.87) and Type II (K.12.22.85).

Type I (Fig. 1)

The artifact was purchased by Burdur Museum on 09/12/1987 and brought to the museum. It is kept in the same museum's artifact storage with inventory number K.53.76.87. Wire and sheet (thin metal) technique was used in its production, and forging and engraving techniques were used in its decoration. The earring was found in one piece. It is in good condition. The earring without a pendulum is in the form of a half-ring. One end narrows towards the connection point; the other end thickens and forms a spiral vortex. One end of the half-ring is attached to the back of Eros's head. The back of the figure is covered with a thin flat plate made with the hammering technique. The diameter of the ring is 1.3 cm; the wall thickness is 0.4 cm.

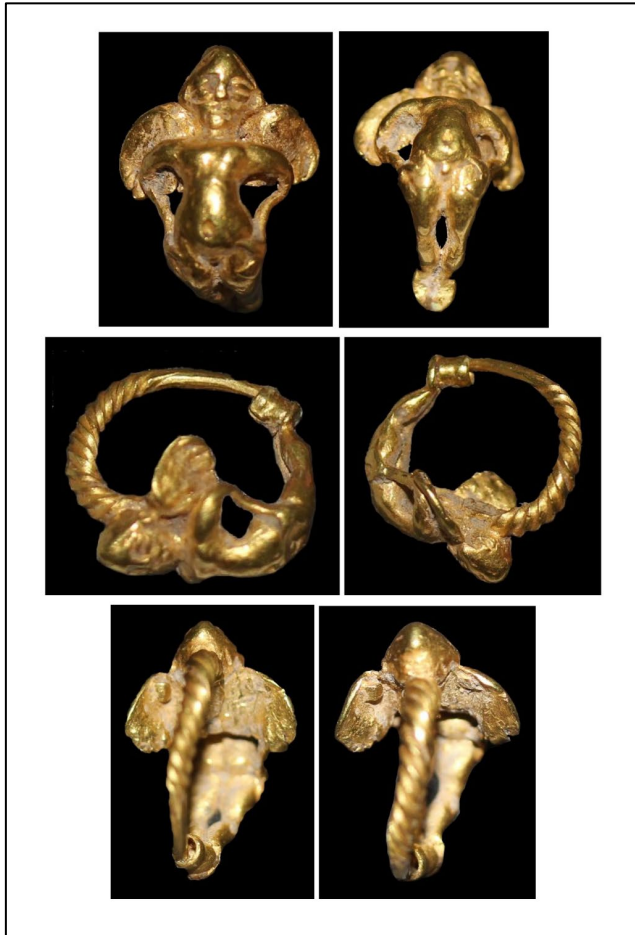


Fig. 1 Eros Figured Earring (Type I)

depicted backwards, the chest is depicted as bulging forwards. The navel is large and deep. The genitals are depicted clearly. The feet are given in line and meet towards the ankle. Behind the small flat plate under his feet is a small cylindrical spool for the earring pin to be attached. The back of the figure is covered with a flat plate made with a hammering technique.

Similar examples of the Burdur Museum example are represented by examples from

The figure on the gold earring preserved in Burdur Museum (forming half of the body) is 1.2 cm long and 0.4 cm wide. The half-ring contains a young, naked and winged Eros figure. The figure is in good condition. The figure is depicted from the front, with both arms bent at the elbows. He puts his hands on his hips. The hair surrounding the sides of the face under the pointed headdress is highlighted. The body anatomy is detailed. The head is large. The face is triangular and the chin is round. The deeply carved eyes are almond-shaped; the left eye is damaged. The nose is large and upturned nose. The lips are depicted as closed. The neck is kept quite short and thick. The wings that open back from the shoulder are given short and wide. The wings continue from the ear level at the top to the elbow level at the bottom. The wing tips were created with the engraving technique and are slightly spaced. There is disproportion in the facial limbs. Since the body is

abroad. This type of earrings is not a group that is encountered very frequently in archaeological excavations and surface surveys. Forms and figures similar to the gold earring kept in the Burdur Museum are more common in contextual findings abroad.

The earring, which has a similar form to the Burdur Museum example and the figure of Eros, was found during a rescue excavation in Cyprus. It dates to the end of the 4th century BCE⁵⁰. While it shows close similarities with the Burdur Museum example in terms of one end of the half-ring made of thick wire becoming thinner towards the connection point while the other end becomes thicker and is attached to the back of Eros' head, the back of the figure being covered with a flat plate made with the forging technique and the ring diameter, it differs in that the half-ring is not processed in the form of a spiral helix. Despite the small size of the figure, it bears great similarities to the Burdur Museum example in terms of the detailed processing of the body anatomy, the large head and nose, deep-set eyes, closed mouth and the open processing of the wings soldered to the shoulder. It also has differences in terms of the placement of a six-leaf granulated rosette with a sphere on top of its head, the fact that a band decorated with spheres passes over the figure's right shoulder and extends diagonally to its left hip and that the figure is much shorter.

The earring found in a grave in Aigio (Greece) dated to the end of the 4th century BCE- the beginning of the 3rd century BCE bears great similarities to the Burdur Museum example in both its general composition and its details⁵¹. The half-ring made of thick wire in a spiral shape, the ring being thinner at one end towards the connection point and thicker at the other end and attached to the back of Eros head, the figure's back being covered with a flat plate made with the forging technique and the diameter of the ring being the same size, bears great similarities to the Burdur Museum example. The figure bears great similarities to the Burdur Museum example in that the hair surrounding the two sides of the face ends with a sharp tip under the headdress, the body anatomy is detailed, the neck is kept short, the wings that open back from the shoulders are given short-wide the belly button is large and the genitals are clearly depicted, the feet meet at the ankles and the figure is of the same size.

It is stated that the production place of the earring from the 1st century BCE preserved in the British Museum was Crete⁵²; while the earring from the mid-1st century BCE preserved in the Silifke Museum is of Eastern Mediterranean origin⁵³. The earrings show great similarities with the Burdur Museum example in that one end of the half-ring narrows towards the connection point, the other end thickens and ends, one end of the ring is attached to the back of Eros' head and the back of the figure is covered with a flat plate made with the forging technique. In addition that the ring is made of thin wire and is not processed in a spiral helix shape, the ring diameters are larger and the Eros figure is given under the stone (garnet) socket (drop-shaped). The figures bear great similarities to the Burdur Museum example in that the hair surrounding the two sides of the face ends with a sharp tip under the headdress, the facial features are roughly worked out, the neck is kept short. They also differ from that the wings that open from the shoulder are given long, the belly is kept small, the genitals

⁵⁰ Smith 2012, 73, no. 14.

⁵¹ Ioanna 2019, 7, fig. 42.

⁵² Marshall 1911, 187, pl. XXXI, no. 1714-1715.

⁵³ Uygun 2007, 104, no. 512.

are worked superficially and there are decorations resembling bunches of gold balls on the chest decoration that starts from the right shoulder and ends at the left wrist.

The earring found in Tillya Hill, Afghanistan, dates back to the 1st century CE⁵⁴. The only similar feature of both earrings is that the group defined as “tapering hoops terminating with a head, protome or figure” enters the depiction of Eros. It also differs in that the half-ring is made of thicker wire, is not processed in the form of a spiral helix and has a single small spiral ring on the body. It differs from the Burdur Museum example in that the body lines are rounded, the neck is kept quite short and connected to the shoulders, the wings that open back from the shoulders are made very short, the wings end at ear level on top and at shoulder level on the bottom, and the figure is shorter.

It is thought that these differences seen in the works are due to both the workshop and the style. Considering similar examples, the Burdur Museum example is dated to the end of the 4th century BCE - the beginning of the 3rd century BCE.

Type II (Fig. 2)

The artifact was purchased by Burdur Museum on 12/06/1985 and brought to the museum. It is kept in the same museum's work storage with the inventory number K.12.22.85. Wire and sheet (thin metal) technique was used in its production, and forging and engraving techniques were used in its decoration. The earring was found in one piece. It is broken (in two pieces). It has a pendulum-less half-ring form. One end narrows towards the connection point; the other end thickens. One end of the half-ring



is attached to the back of Eros's head. The back of the figure is covered with a flat plate made with the hammering technique. The diameter of the ring is 1.6 cm, and the wall thickness is 0.2 cm.

The figure on the gold earring preserved in Burdur Museum (forming half of the body) is 1.7 cm long and 0.6 cm wide. There is a young, naked and winged Eros figure in the half-ring. The figure is in good condition. Both arms of the figure depicted from the front are bent at the elbow. He puts his hands on his hips. The hair surrounding the two sides of the

Fig. 2 Eros Figured Earring (Type II)

face under the headdress and ending with a sharp tip is roughly outlined. The face is small and rounded towards the chin. The eyebrows, nose and lips are given small; they are superficially processed. The neck is kept short and thin. One of the wings that open back on the shoulder is intact, the other is broken. The intact wing starts from under the ear on the top and continues to the elbow level below. The wing tips are damaged. The leg length is given quite long compared to the upper body. The right leg is slightly bent

⁵⁴ Belanova 2016, 117, fig. 2.

forward from the knee; the left leg is further back. The navel is superficially processed; it is small in size. The genitals are not clear. The feet meet towards the ankle. A small cylindrical ring is made behind the flat plate at the bottom of the foot for the earring pin to be attached to.

Similar examples of the Burdur Museum example are represented by examples from Türkiye and abroad. This type of earrings is not a group that is encountered very frequently in archaeological excavations and surface surveys. Forms and figures similar to the gold earring kept in the Burdur Museum are more common in contextual findings abroad.

Among the artifacts that can be compared in terms of form and figure is the earring dated to the 3rd century BCE, preserved in the Istanbul Archaeological Museums. It is stated that the earring was brought to the museum by purchase (Denizli?)⁵⁵. It shows great similarities with the Burdur Museum example; it is made of a half-ring of thin wire, one end is attached to the back of Eros' head and the back of the figure is covered with a flat plate. It also differs in that the ring diameter is larger. It shows great similarities with the Burdur Museum example in that the wings continue from under the ear on top to the elbow level on the bottom and the feet are together on the plate. Unlike a band decorated with spheres made in the granulation technique starting from the left shoulder, passing through the abdomen and ending at the right hip is placed on the body, a rosette with a sphere in the middle of the head is given and the figure is taller.

The earring found in Cyprus dates back to 3rd century BCE⁵⁶. The earring given as a comparison example can be given as an example to prove that the Eros figure was used as a pendulum in the pendulum earring type. In the Cyprus example, it is understood that the Eros figure is holding an object in both hands. It has a different iconography than the Burdur example. The figure has a pointed headdress on his head, the hair that goes down to both sides of the face under the headdress ends at the chin level, the eyes, mouth sockets and nose protrusions are roughly given. In addition, the figure's wing tips are deeply processed and given separately, the band on the body starting from the left shoulder and extending to the right wrist is decorated with spheres created with the granulation technique and the figure is longer, which distinguishes it from the Burdur Museum example.

The earring found in a grave in Via Nettuno (Italy) dates to the second half of the 3rd century BCE⁵⁷. The earring found in a grave in Via Nettuno (Italy) dates to the second half of the 3rd century BC. It is similar to the Burdur Museum example in that one end of the half-ring made of thin wire is attached to the back of Eros' head and the back is covered with a flat plate. It also differs in that the diameter of the ring is smaller. Differs in that the figure's navel is large, his genitals are clearly shown, and the figure is shorter.

It is stated that the earring preserved in the British Museum came from Izmir and dates back to the 3rd-2nd century BCE⁵⁸. It shows great similarities with the Burdur Museum example one end of the half-ring, made of thin wire without decoration, narrows towards the connection point; the other end thickens and ends. One end of the

⁵⁵ Ergil 1983, 20, no. 19.

⁵⁶ Nicolaou 1990, 119, XXXI / a.

⁵⁷ Juliis 1984, 190, cat. 129.

⁵⁸ Marshall 1911, 208, pl. XXXIII, no. 1906.

ring is attached to the back of Eros' head and the back of the figure is covered with a flat plate made with the forging technique. Diameter of the ring is the same size. It shows great similarities with the Burdur Museum example in that the hair surrounding the figure's face is embroidered under his headdress and ends with a sharp tip, the wings that open back from the shoulder are given short and wide, the wings continue from under the ear at the top to the elbow level at the bottom and the figure's height is the same size.

The earring preserved in the Silifke Museum dates back to the mid-2nd century BCE⁵⁹. It is thought to be of Eastern Mediterranean origin. It shows close similarities to the Burdur Museum example in that one end of the half-ring narrows towards the connection point, the other end thickens and ends, one end of the ring is attached to the back of Eros's head, and the figure's back is covered with a flat plate made with the forging technique. It differs in that the ring diameter is smaller and there is a stone (jasper) socket on the top of Eros's head. It shows close similarities to the Burdur Museum example in that the hair surrounding both sides of the face under the figure's pointed headdress is processed and the wings that open back from the shoulders are given short-wide. It also differs in that the figure is shorter.

The earring found in a tomb in Phanagoria dates back to the end of the 2nd century BCE⁶⁰. In the earring, which is similar to the Burdur Museum example, one end of the half-ring is attached to the back of Eros's head. The back of the figure is covered with a flat plate made with a forging technique. It differs in that the Eros figure is soldered to the earring in the form of a pendant and the ring diameter is smaller. It shows similarity to the Burdur Museum example in terms of the processing of the hair surrounding both sides of the figure's face. It differs in that the wings that open from the shoulder are given long and wide, the eyebrows, nose and lips are made large, the genitals are given prominently, the figure has one hand on its hip and the figure is shorter.

The three earrings preserved in the Adana Museum date back to the 2nd century BCE - 1st century CE⁶¹. They are very similar to the Burdur Museum example in that one end of the half-ring narrows towards the connection point, the other end thickens and ends, one end of the half-ring is attached to the back of Eros's head and the figure's back is covered with a flat plate; unlike, the ring diameter is larger. The figures have a pointed headdress, the hair that runs down to both sides of the face under the headdress ends at the chin level, the eyes, mouth and nose are roughly depicted there is no decoration below the waist and the legs are roughly depicted; unlike, the wings of the figures start from the right and left sides of their shoulders and extend to the pointed end of the headdress, their necks are kept narrow and connected to the body, there are spheres formed with the granulation technique on the band that starts from the left shoulder and extends to the right wrist on the body and the figure is taller.

Conclusion

Similar examples of the Burdur Museum gold earrings in terms of form and composition have been found in Silifke Museum, İstanbul Archaeological Museums and Adana Museum in Türkiye; and outside Türkiye in Cyprus, Aigio (Greece), Tillya Hill

⁵⁹ Uygun 2007, 105, no. 514.

⁶⁰ Voroshilova, Voroshilov & Shavyrina 2022, 14, fig. 4, no. 4.

⁶¹ Atakuru 2020, 98-100, cat. no. 45-47

(Afghanistan), Via Nettuno (Italy) and Phanagoria (Russia). This type of earring form is encountered in museum collections in England with a few examples. Among the examples evaluated as Type I, the Burdur Museum example, the closest example in terms of form and general composition and details of the Eros figure are the earrings found in Aigio. The Burdur Museum samples, fall into the group of "tapering hoops terminating with a head, protome or figure. The earring is dated to the end of the 4th century BCE- the beginning of the 3rd century BCE. Although the examples that are similar to the Burdur Museum are from the same period, the differences in style prove that they were produced in different workshops. Since the bodies of the Eros figures in earrings of this date are given backwards, the chest part is embossed forwards. Their faces are large and their bodies are depicted in detail. The wall thickness of the ring forming the body is greater; the figures are also shorter. The closest similarity of the Burdur Museum example, which is evaluated as Type II, in terms of form and figure depiction is the example preserved in the British Museum. The earring is made of gold and has the figure of Eros on it. It is dated to the 3rd-2nd centuries BCE. The bodies of the Eros figures in earrings of this date are less inclined backwards and therefore they exhibit a more upright stance. Their faces are small and their bodies are depicted superficially. It has been determined that the length of their legs is longer than the upper body. The wall thickness of the ring forming the body is thinner; the figures have also been preserved for a longer time. However, gold objects may not always be compatible with their context; they should be evaluated considering that valuable objects are passed on through inheritance.

In the Hellenistic Period, the Eros figure was widely preferred in the pendants or rings of earrings. It is understood that the early production of gold earrings with the Eros figure with hands on hips began in the late 4th century BCE and increased in the 3rd-2nd centuries BCE. The fact that the Burdur Museum example is made of gold suggests that the person using the earring was preferred by the high-income segment. The depictions of the earrings used by these groups include god / goddess figures in particular. The iconographic features of the figures here are of great importance in interpreting the personal usage purposes of the users or wearers. It is thought that figurative earrings were used as symbols reflecting personal thoughts as well as being used as accessories. The frequent presence of similar examples in grave contexts suggests that they may have been left as grave goods with the idea that death is a sleep / that there may be peace in death. It is also possible that Eros was used because he basically represented the reproductive drive that formed the family. Another important factor that may have been effective in its use is that it may have been used to prove that the belief that love and spiritual unity can be achieved by overcoming many obstacles is dominant when considered as a whole. Finally, it is also highly preferred to emphasize that love and pain are experienced simultaneously.

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