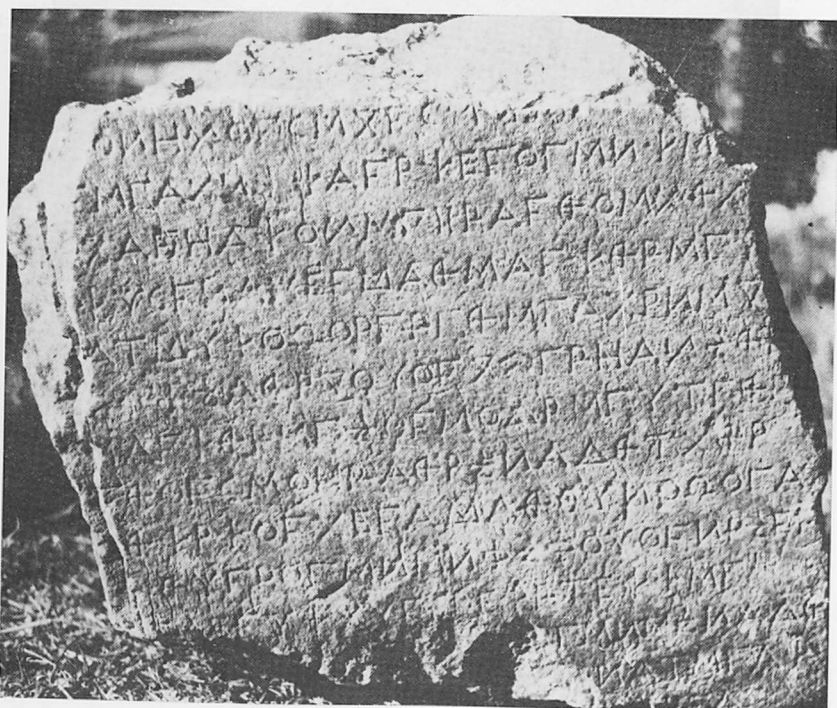


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## DASKYLEION

### FERRUH MALIKHZADE

After the victory in 546 B.C. of Cyrus over Croesus, king of Lydia, the Persians held sovereignty in Anatolia for a period of about two centuries, that is, until the time of the attack of Alexander the Great on Iran<sup>1</sup>. According to Achaemenian inscriptions four out of thirty-one satrapies were in Anatolia, Cappadocia, Sardis, Ionia and Caria<sup>2</sup>.

The coming and going of governmental officials and artists and of the inhabitants of Anatolia for educational as well as political purposes and for trade with the Persian heartland made the Anatolians familiar with Persian arts. The satrapies, which were units of the Persian government, assisted in this process. Consequently the native artists of Anatolia used Persian styles and motifs in their plastic arts. We recognize these effects in works of art which have remained from that period. Most of these traces are to be discovered in the centers of the satrapies.

Speaking of Achaemenian art, it is obvious that after constructing Susa, Pasargadae, Persepolis and other important Achaemenian centers, Persian art, and especially Persian architecture, was introduced gradually and in a modified form. The subjected artists copied them. On this account the local artists of Asia Minor in creating their products used the Achaemenian developed form of art. The royal road, one of the most important roads in Achaemenid time, passed partly through Anatolia. This road began in Ephesus and after going through Sardis, Phrygia, Cappadocia and Cilicia eventually

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<sup>1</sup> A. T. Olmstead, *History of the Persian Empire*, Chicago 1948, pp. 34-59, 495-505.

<sup>2</sup> R. G. Kent, "Old Persian Inscriptions", *JAOS* LI, (1931); LIII (1933); LIV (1934); R. N. Sharp, *The inscriptions in old Persian cuneiform of the Achaemenian Emperors*, Tehran 1970, pp. 30, 80, 82, 90, 116, 128. *Herod.*, III. 90.

*The Cambridge Ancient History*, IV. Cambridge 1960, p. 199 ff.

ended in Susa<sup>3</sup>. This important highway connected the Iranian cities with those of Anatolia. These contacts were political, military, commercial and cultural.

There are several Achaemenian monumental works of art, as well as some inscribed documents which were found in Anatolia. Through these objects one can observe mutual developments in Iran and Anatolia during the period of Persian Empire that could be summarized and divided into several categories as follows:

- I- Reliefs
- II- Inscribed material and impressions
- III- Decorative objects
- IV- Architectural remains
- V- Tombs and graves
- VI- Unclassified objects

#### I- RELIEFS:

Since Achaemenid architecture such as at Persepolis and Pasargadae seems to be preplanned, the artists had to follow the order of the plan. Moreover in Achaemenian architecture, especially in the formal, the reliefs were employed to decorate it according to the importance of the different units of the whole complex. One can imagine that the sculpture was at the service of architecture, especially when we face the architectural sculpture. It is obvious that the artists were not free to choose their own subjects and to use their own personal ingenuity because they had to do what they were told. The Anatolian masters, on the contrary, had more freedom to choose their own subjects and could follow their own artistic desires.

Regarding these facts, one can observe some motifs in Anatolian reliefs which are missing in Persia. Sacrificial scenes, riding women, hunting scenes, banquet scenes, etc., are interesting and worth studying.

<sup>3</sup> Ibid., pp. 199-203; *Herod.*, V, 51-2.

Our Anatolian sources for reliefs come from the villages of Ergili<sup>4</sup>, Çavuşköy<sup>5</sup>, Yeniceköy<sup>6</sup>, Çeçetepe<sup>7</sup> and Sardis<sup>8</sup>.

## II- INSCRIBED MATERIAL AND IMPRESSIONS:

Inscriptions from the Persian period in Anatolia, which are written in the Aramaic language, were discovered at Gözne<sup>9</sup>, Bahadırh<sup>10</sup>, Hemite<sup>11</sup>, Kesegek-Köy<sup>12</sup> and Saraidin<sup>13</sup> (in Cilicia); at Sardis<sup>14</sup> (Lydia) and at Ergili<sup>15</sup> in Phrygia.

There is however only one which is written in old Persian. This inscription belongs to the Achaemenian king Xerxes, in twenty-seven lines, in a recess in the wall of the fort at Van. Elamite and Babylonian inscriptions in the same number of lines are engraved alongside.

<sup>4</sup> Mendel. cat. III, p. 564, 572; Macridy. *AA*, (1912), p. 583; "Reliefs Greco-Perses de la region de Dascyleion" *BCH*, XXXVII (1913), pp. 340-357; E. Akurgal, *Die Kunst Anatoliens*. Berlin 1961, p. 169; R. Ghirshman, *Pers, proto Iraniens, Medes, Achemenides*, Paris 1963, pp. 347-348 ff; E. Herzfeld, *Am Tor von Asien*, 1920, p. 24 ff; A. U. Pope, *A Survey of Persian Art. IV*, London 1938, p. 103; N. Dolunay, "Reliefs discovered at Dascyleion (Ergili)" *Istanbul Arkeoloji Müzeleri Yıllığı* (Annual of the Archaeological Museums of Istanbul) 13-14, (1966), p. 97-112; F. Malekzadeh, "Nogosh zan der honar-i Hakhmanashi" *Revue de la Faculté des Lettres et des Sciences Humaines*, No. 1-2, s. 16, Tehran pp. 82-123.

<sup>5</sup> Mendel cat. III, p. 275 No. 1054; Macridy, *BCH* XXXVII, (1913), pp. 355-6; E. Akurgal, *Die Kunst Anatoliens*. . . . ., p. 172; *JHS* XXVI, (1906), p. 26; R. Ghirshman, op. cit., p. 347-348.

<sup>6</sup> J. A. Munro, *JHS* XXXII, pp. 66-7; Rodenwaldt, *Griechische Reliefs in Lykien*, 1933, pp. 5 ff.

<sup>7</sup> N. Fırath, "Uşak-Selçukler kazısı ve çevre araştırmaları 1966-1970" *Türk Arkeoloji Dergisi*, XIX-II (1972), pp. 121-2; J. Borchhardt, "Epichirische, graeco-persisch beeinflusste Relief in Kilikien", *Istanbuler Mitteilungen*, 18, (1968), p. 209; P. Bernard, *Syria*, 42, (1965), W. Ramsay, *AJA*, (1891), p. 504; M. Chamonard, *BCH*, 17, (1893), p. 39-51; Mellink, *AJA* 72, (1968), p. 144.

<sup>8</sup> W. H. Buckler, *Sardis VI*, Part II, London 1924, p. 36, pl. IV; H. Th. Bossert, *Altanatolien*, Berlin 1942, p. 27, No. 192.

<sup>9</sup> S. A. Montgomery, *JAOS* XXVII (1907), pp. 164-7.

<sup>10</sup> A. Dupont Sommer, "Une inscription Araméenne inédite de Bahadırh (Cilicia)" *Jahrbuch für Kleinasiatische Forschung*, Band II-Heft 1-2, (1965), pp. 200-209.

<sup>11</sup> A. Dupont Sommer, *Jahrbuch für Kleinasiatische Forschung*, (1951), pp. 44-46.

<sup>12</sup> Charles C. Torrey, "An Aramaic inscription from Cilicia in the Museum of Yale University" *JAOS* XXXV, (1915), pp. 370-374.

<sup>13</sup> Th. Nöldeke, *Zeitschrift für Assyriologie*, VII, (1892), pp. 350-353.

<sup>14</sup> W. H. Buckler, *Sardis*, VI, Part II, Leyden 1924, pp. 1-3; Paul Kahle, Ferdinand Sommer, "Die Lydisch-Aramäische bilingue" *Kleinasiatische Forschung*, Band I, Heft I, 1972, p. 80.

<sup>15</sup> A. Dupont-Sommer, "L'Inscription Araméenne de Daskyleion" *Annual of the Archaeological Museums of Istanbul*, 13-14, (1966), p. 97-112.

The *bullae* which were discovered from Ergili are about 300 in number, and mostly show the struggles between man and lion, or priest (*i.e.*, Mog) and lion. These scenes are almost similar to the reliefs of Persepolis. Furthermore, among these scenes there are some which are known as legends in old Persian or Aramaic. In a number of these legends the name of Xerxes can be read<sup>16</sup>.

### III- DECORATIVE OBJECTS :

The golden objects, such as rings, bracelets, necklaces, and golden sheets for application on wooden furniture come from the Sardis collection, discovered in a scientific excavation<sup>17</sup>.

### IV- ARCHITECTURAL REMAINS :

From the remains of the foundations of the palace at Larisa, (palace I), it is evident that the plan has been made under the influence of the Persian Apadanas<sup>18</sup>. In general it is similar to the plan of "Bit-Hilani".

### V- TOMBS AND GRAVES :

Tombs with high structures are found at Xanthos in Lycia, where the chambers of the graves were built in the upper part<sup>19</sup>. At Xanthos in Lycia there are also graves in other styles, among which the "Nereids" can be mentioned.<sup>20</sup> In the province of Gölbaşı in Trysa, there are Heroa<sup>21</sup>.

<sup>16</sup> K. Balkan, "Inscribed Bullae from Daskyleion" *Anatolia* IV, (1959), p. 123-128.

<sup>17</sup> C. Butler, *Sardis* I, 1922, p. 124 ff; C. D. Curtis, *Sardis* XIII, Roma 1925, pp. 11-15, 36-40, 44-46.

<sup>18</sup> J. Boehlau, "Larissa hafriyatı hakkında rapor. Ilkbahar 1932". *TTAED*, I, (1933), pp. 107-112; Mükerrer Usman, *Antik devir Küçük Asya epleri*, Istanbul 1958, pp. 13-18.

<sup>19</sup> E. Akurgal, *Die Kunst Anatoliens*. . . . ., p. 294-297.

<sup>20</sup> Fellows, *Journal*. . . . in *Asia Minor*, 1838, p. 233.

<sup>21</sup> F. Winter, *Kunstgeschichte in Bildern. Neue Bearbeitung*, I. Leipzig, p. 262; F. Eichler, *Die Reliefs des Heroon von Gölbaschi Trysa*, Wien 1950, p. 7-8, 48 tafel I; Bendorf-Niemann, *Das Heroon von Gölbaschi-Trysa*, Wien 1889, P. 51; F. Koepf, *Zum Westfries des Heroon von Gölbaschi*, XXII, 1907, P. 70-77.

A grave near the village of Foça has its burial chamber located in the lower part<sup>22</sup>. The upper part is made in imitation of the tomb of Cyrus in Pasargadae.

"The Sarcophagus of the Satrap" which was discovered in Sidon has reliefs on four sides. These reliefs show scenes of hunting, feasts, etc. It was built to the order of a Persian satrap, therefore the Anatolian artist has used Persian motifs on the sarcophagus<sup>23</sup>.

#### VI- UNCLASSIFIED OBJECTS :

There are some other works remaining from this period:

A fire altar, from Bünyan village in Cappadocia, was made for religious purposes. All four sides of this altar are decorated with reliefs, among which a figure of a Mog can be distinguished<sup>24</sup>. This altar resembles very much the one seen at Naqsh-e-Rustam.

In all of the scenes, even hunting and fighting, there exists a tone of quietness. Almost all of the figures have clothes similar to those of the Medians.

As seen above, most of the historical documents of the Achaemenian period in Anatolia have been found in Ergili village or its environs.

Objects showing Persian influence were first discovered at Yeniceköy and Çavuşköy near Manyas.

The last of those stelae entered the Istanbul Archaeological Museum in 1904. Photographs show that reliefs were found at Yeniceköy, but they are probably lost. In 1907 objects in the Greco-Persian style were found at Ergili, on the south-east of the lake of Manyas, and transferred to the Istanbul Archaeological Museum in the same year.

In 1953 researches made at Ergili by Ekrem Akurgal and Nezih Fıratlı led to the discovery of a relief fragment in the Greco-Persian style.

<sup>22</sup> G. Weber, "Trois Tombeaux Archaiques" *RA*, (1885), p. 129-136; Perrot-Chipiez, *Historie de l'art dans l'Antiquité*, V, Paris<sup>4</sup> p. 67-69; E. Akurgal, *Die Kunst Anatoliens...*, p. 294-295.

<sup>23</sup> Hamdi Bey-Théodore Reinach, *Une nécropole Royale a Sidon*, Paris 1892, p. 187; *Mendel cat.* I, p. 33 ff; Kleemann, *Der Satrapen - Sarkophag aus Sidon*, Berlin 1958, p. 9 ff.

<sup>24</sup> K. Bittel, *Türk Arkeoloji Dergisi*, VI-2, (1956), p. 43-45; E. Akurgal, *Die Kunst Anatoliens...*, Berlin 1961, p. 173. Fig 120; F. Malekzadeh, "Atashdani Az doran Mad ya Hakhamaneshi der Kapadokya" *Mejelleye Barrasikâ-ye Târikhi* (Historical Studies of Iran), Vol. VI-2, (1971), p. 2-32.



In 1955 during researches made in the environs of the same excavations another fragment of a stela was found. The horseman, his two attendants and the moldings conform exactly to those of that first stela.

In the excavations made at Ergili by Ekrem Akurgal in 1954 and 1955 were found hundreds of bullae in the Greco-Persian style, some of which are in old Persian and Aramaic script.

Ekrem Akurgal, relying on the bullae which he discovered, ascertained that Ergili occupies the site of Daskyleion, the centre of the Satrapy of Propontis. The Aramaic and old Persian inscriptions discovered in those excavations were published later by Kemal Balkan, who ascertained that a large number of them belonged to the correspondence exchanged between Xerxes and the satrap of Daskyleion.

In 1964, three more stelae were brought to the Archaeological Museum at Istanbul. On one of them Aramaic writing was present. These writings were studied by Dupont Sommer, and an article about all three was published by Necati Dolunay.

We can say the following about the Persian period of Daskyleion. The Hellespontine and Propontis regions were incorporated into the Achaemenid Empire already by Cyrus after his conquest of Lydia in 546 B.C.

The capital of the Satrapy of Hellespontine Phrygia or Tyaiy Drayahuya "Those of the Sea", was Daskyleion; the first recorded satrap of Daskyleion was Mitrobates who was assassinated during the reign of Cambyses II by Oroctes, the satrap of Sardis.

Darius I after getting rid of the confusion caused by Bardia, had reestablished his rule over the satrapies of western Asia Minor, Sardis, Ionia and Daskyleion. During Darius, campaign in Scythia, the seat of Daskyleion's satrapy was occupied by the satrap Megabazus. Despite the disturbances toward the end of the reign of Darius, Megabazus kept loyal to the Empire.

According to Herodotus a certain Megabates was ruling as satrap in Daskyleion after the defeat of the Persian army at Plataea. However, he was replaced soon by the Persian noble Artabazus in 476 B.C. as a reward for his successful retreat from Greece. This Artabazus founded a hereditary line of

satraps in Daskyleion. The royal correspondence witnessed by the royal seal impressions on the bullae was perhaps addressed to these last two satraps. The greater part probably went to Megabates who seems to have ruled during the period of the preparation for war and the fighting.

Hasluck thinks that Daskyleion is somewhere near Bursa. On the other hand Munro thinks from the Greco-Persian style reliefs found in Ergili, Yeniceköy, and Çavuşköy, that Daskyleion must be situated somewhere east of or south-east of Lake Manyas.

Neither of them took into consideration a hill found near Ergili. Picaro has written an article that questions whether Ergili is Daskyleion. Kirsten has also written on this subject. Macridi and Mendel agree with Munro on this subject and continue on the same lines. They, too, did not notice the hill called Hisar Kalesi. Hisar Kalesi accords well with Xenophon's description of the area.

Since a Satrap's castle and palace, because of its importance, must be built on top of a hill and near an important highway, it is probable that this palace was situated on this very hill. This hill is between the south and north highways.

K. Bittel believes that during the long history of the satrapy of Daskyleion the site of the palace might also have been situated elsewhere than Ergili, very likely on the south-eastern or southern shore of Lake Manyas. But bullae can be taken as an indication that during the reign of Xerxes I the seat of the Satraps of Daskyleion was probably situated on the mound of Hisar Kalesi.

The excavations at the mound of Ergili on the south shore of Lake Manyas made it possible to determine on the one hand that in this region the Greek settlements were founded at least by the beginning of the seventh century (no other documents were found belonging to an earlier period), and on the other hand that the city of Daskyleion was buried under the mound of Hisar Kalesi near Ergili. Thus the ancient Daskyleion, the capital of a Persian Satrapy, has been now definitely located at the modern Ergili.

The Persians settled in this place and later on enlarged the city and surrounded it with a strong wall.



E. Akurgal, who excavated in Ergili, K. Balkan, who studied the bullae, and N. Dolunay, who put forward his opinions concerning the newly excavated reliefs, all agree that this place is the old Daskyleion.

I would like to see further excavations in Ergili and the surrounding areas in order to be assured of the exact origin of Daskyleion.

## DIE GLASFUNDE AUS PITANE (ÇANDARLI)\*

BRIGITTE FREYER-SCHAUENBURG

Unter den reichen Schätzen, die uns Grabungen und Zufallsfunde an der kleinasiatischen Westküste geschenkt haben, ist eine Denmälergattung bisher auffallend schwach vertreten: die Glasgefäße archaischer und klassischer Zeit<sup>1</sup>. Auffallend ist dieser Befund schon dann, wenn wir an die überaus zahlreichen Glasgefäße von Rhodos, der Kleinasien unmittelbar benachbarten Insel, denken<sup>2</sup>. Zum Teil wird er sicherlich darauf beruhen, daß gerade aus Nekropolen – aus denen die Sandkerengefäße wohl überwiegend stammen<sup>2a</sup> – Zufallsfunde oft unkontrolliert und unverzeichnet in Museen und

\* Außer den in der Bibliographie des Jahrbuchs des Deutschen Archäologischen Instituts aufgeführten Abkürzungen und Sigeln werden hier folgende benutzt: *Fossing* = P. Fossing, *Glass Vessels before Glass-Blowing* (Kopenhagen 1940). *Harden* = D. B. Harden, *Arch. J.* 125, 1968, 46 ff., *Ancient Glass, I: Pre-Roman*. *Mladenova* = J. Mladenova, in J. Venedikov u. a., *Apollonia. Les fouilles dans la nécropole d'Apollonia en 1947-49* (Sofia 1963) 305 ff. *Neuburg* F. Neuburg, *Antikes Glas* (Darmstadt 1962). *Pascual* = M. V. Pascual, *El vidrio en el mundo antiguo* (Bibl. arch. VII, Madrid 1969). *Voščinina* = A. I. Voščinina, in: *Die griechische Vase, Wiss. Zeitschr. der Universität Rostock* 16, 1967, Heft 7/8, 555 ff., *Frühantike Glasgefäße in der Ermitage*.

Erst nach Abschluß meines Manuskripts erschien der Katalog von A. v. Saldern-B. Nolte-P. La Baume – T.E. Haevernick, *Gläser der Antike, Sammlung Erwin Oppenländer* (1974). In diesem Katalog sind vielfältige Parallelen zu fast allen im Folgenden behandelten Gläsern zu finden, er kann als eine Art Handbuch für dieses Gebiet gelten. Andererseits wird gerade bei der Vorlage dieser einmaligen Sammlung antiker Gläser offenbar, wie wichtig die Publikation eines in Fundort und Fundzusammenhängen gesicherten Komplexes gerade für diesen Zweig des antiken Kunstgewerbes ist.

<sup>1</sup> Zu den bei Fossing 48 f. aufgezählten Beispielen kommen u.a. A. von Saldern, *Ancient Glass of the MFA. Boston* (1968) Taf. 4 (aus Assos?), G. Langmann, in: *Festschrift für F. Eichler* (1967) 113 Abb. 46, 3/4 (aus Ephesos).

<sup>2</sup> vgl. Fossing passim CIRh. I 70 Abb. 54. CIRh. III 164 Abb. 156; 173 Abb. 166; 204 Abb. 201; 207 Abb. 204; 213 Abb. 210; 247 Abb. 144; 281 Abb. 277. CIRh. IV 93 Abb. 76; 99 Abb. 85; 102 Abb. 89; 128 Abb. 108; 138 Abb. 131; 208 Abb. 221; 210 Abb. 223; 237 Abb. 256; 271 Abb. 297. CIRh. VI-VII 1, 329 Abb. 71. CIRh. VI-VII 2, 513 Abb. 40. CIRh. VIII 95 Abb. 81; 97 Abb. 83. G. Davidson Weinberg, in: *Mélanges offerts à K. Michalowski* (Warschau 1966) 709 ff. *Deltion* 24, 1969 A, 143 ff.

<sup>2a</sup> vgl. hierzu Anm. 93<sup>a</sup>.