

## GORDION EXCAVATIONS, 1956

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During the 1956 campaign of the University of Pennsylvania Museum at Gordion, work was done in three parts of the site: on the city mound proper (höyük), on the smaller mound to the southeast of it (Küçük höyük), and in the cemetery. In addition, the ancient road which passes through the cemetery was investigated. This road, of hard-packed gravel with a curbing of stone at either side, was a two-lane highway with a width of 6.25 m. (fig. 1). Because it winds its way between the tumuli, it would seem to be later than they are and therefore of the post-Phrygian period, of the time either of the Persian or of the Roman Empire. As neither the course nor the construction of our road resembles known roads of Roman times, the former seems the more probable alternative. Toward the east the road may be picked up in several places, notably at Beyceğiz, where there was an ancient settlement, and near the large mound (Karahöyük) close to the Yenidoğan station. It seems to have passed close to the Gordion höyük at the north, probably with branch roads leading to the city gates; it must have crossed the Sakarya on a bridge just below the city, and then followed the valley of the Porsuk westward, as the modern railroad does. This highway, linking sites which were of little importance in Roman times, was presumably a part of the Persian royal road system.

### THE KÜÇÜK HÖYÜK

The smaller mound to the southeast of the höyük was perhaps in ancient times separated from it by a branch of the Sakarya River. Investigations made in 1952

suggested that it was a habitation mound which had been capped in the sixth century by a tumulus of clay, presumably over a grave; hence the odd profile of this smaller mound. Trenching at about two thirds of its height and on the south side laid bare part of a large building of kerpiç reinforced with a wooden framework, which had been destroyed by fire evidently in consequence of a battle. The skeletons of people who had been caught in the collapse of the building were found under the burned debris, and throughout arrow points of bronze and of iron were found in great number, some of them deeply embedded in the kerpiç of the walls. The pottery found in the building included many lydions as well as skyphoi and lekythoi of Lydian type, to be dated around the middle of the sixth century. In consequence the battle was interpreted as an episode in the campaign of Cyrus the Great against King Croesus, which terminated in the capture of Sardis in 547-6 B.C.

In the hope of finding stratified settlement levels under the burned Lydian building more work was done in 1956. The results of this showed that the entire central part of the Küçük höyük is an artificially heaped up mound of clay. The Lydian building stands on a solid platform or terrace built of kerpiç which has been followed to a depth of 12 m. below floor level. The full height of the terrace has been exposed only at its southwest corner, in a deep pit (fig. 2); its width at the south end was 8.50 m., and its west side has been traced to a distance of 20 m. from the corner. The terrace was approached from the south by a ramp also of kerpiç. The lower part of the terrace wall

seems originally to have been covered by a sloping *glacis* of clay; subsequently, after the destruction of the Lydian building and at the time the tumulus was made, the whole was covered with clay to its full height.

Excavation to the east of the burned building on top of the terrace laid bare its continuation; but this eastern part of the building, though it too contained a great number of bronze and iron arrow points, had not been burned. It would seem that this part of the building had been covered with clay at some time after the battle, and before the fire which destroyed the western section. This clay layer may have been an earthwork run up for defensive purposes during an interval in the battle, perhaps between a first unsuccessful attack and the final successful attack in which the building was destroyed. Further excavation in 1957 may throw more light on the sequence of events.

### THE HÖYÜK

That Gordion continued to be inhabited in the century and a half that elapsed between the destruction of the Phrygian city and the coming of the Persians is shown not only by the monumental building of the Lydian period on the Küçük höyük, but also by a number of relatively rich tombs in the cemetery, which are to be dated in the seventh and early sixth century. On the city mound, however, no stratum belonging to this period has been found; the thick layer of clay laid down as a bed for the new archaic city rests directly on the burned debris of the destroyed Phrygian town. Our business in 1956 was to clear away one of the badly plundered archaic buildings, of which only the wall beds of rubble remained, in order to lay bare the Phrygian level below. This level was approached through the monumental fortified city gate at the southeast side of the mound, which had been cleared in the course of previous campaigns. Within the

gate lay a huge open court paved with stone flags; this had probably extended originally to the gate itself, but at some late period the paving immediately within the gate had been ripped up to make room for the insertion of an inner pylon or gateway, probably covered by a roof. Farther in a large area of the stone paving is still intact. Two houses of the Phrygian period front on it at the south. A cross-wall of kerpiç, laid on top of the stone pavement, was a later addition which served to isolate the area of the houses from intrusion by the vulgar entering the city through its main gate just to the east. The two houses and one to the south of them which has been only partly dug, were covered by an undisturbed layer of burned debris from their own destruction, about a meter in depth. The clay bed for the archaic city had been laid directly on top of this burned layer; there was no trace of an intervening settlement. The three houses which were cleared had all been destroyed at the same time by the same fire; evidently a general conflagration that destroyed the whole city, since its traces were found at the same level in an isolated trench 70 m. to the west dug in 1955. The pottery in the burned houses was for the most part fine polished ware of local fabric, varying in color from black to grey, buff, and red—in many instances it was clear that the color had been changed in the second firing at the time of the destruction of the city. The variety of shapes was not great; the three predominant types were large round-bodied jugs with trefoil mouth, small jugs with tall straight wall and round mouth, and small rounded trefoil jugs. Shallow bowls were found in great numbers in the southern house. These had been stacked for storage in wicker baskets in which they had been placed, bottom up, one on top of another, and the space around the stack within the basket had been filled by more bowls set on edge. Fig. 3 shows two such stacks as found in the south house, and beside them at the left

the bottom of the wicker basket which had contained a third. One such stack had been made up of thirty - six or more bowls. The bowls, though they vary considerably in size, are essentially the same in shape, with minor variations—plain or carinated rim, disc base or ring foot or plain rounded bottom. The decorated pottery included a few vases of typical Phrygian painted ware: geometric designs and panels filled by animals or birds, in black on the buff clay ground (Ekrem Akurgal, *Phrygische Kunst*, "reifphrygisches Stil", Taf. 12, 14, 16). Vases of this style are dated with some assurance at the end of the eighth and beginning of the seventh centuries; their presence in the Phrygian houses suggests a destruction at about that time. The widespread destruction noted at Gordion at this level and to be dated in the first quarter of the seventh century immediately suggests that Gordion was destroyed by a raid of the Kimmerians who, tradition tells us, brought down the Phrygian kingdom of King Midas at precisely that time. The archaeological evidence at Gordion seems to confirm the tradition to the full.

The houses of the Phrygian level, then, destroyed in the early seventh century, must have been built in the eighth. Various bits of technical evidence indicate that there were two and perhaps three building periods, and that the partially excavated south house was later than the two to the north of it, so that these last may have been first built well back in the eighth century. As we have not yet dug below their levels, we have no precise evidence as to how far back they are to be dated. But the three Phrygian houses together give us a startling impression of the level of culture reached by their inhabitants by the end of the eighth century.

The eastern house, built of kerpîç and wood, faced toward the north, opening through two symmetrically placed doorways to the large paved court within the city gate. It was divided into two rooms by a cross - wall pierced by a wide connecting

doorway (fig. 4). The smaller north room had a round hearth of fine hard plaster exactly at its center; the inner room, which could be entered only from the outer, had a similar hearth which lay on its main axis, but somewhat to the north of its cross - axis. The outer room was paved with a floor of pebble mosaic showing geometric designs in dark blue and dark red on a white ground. This was preserved in very poor condition, but clear evidence of patches and repairs suggest that it had a long period of use, and that it may not have been in very good condition at the time of the destruction of the house. The inner room had a floor of hard white lime plaster containing pebbles, but without design. The walls had been covered by a thick layer of fine lime plaster, probably white; but the heat of the destruction fire had vitrified the plaster and in places made it semi - liquid so that it started to run down. The roof had been of large beams of wood covered by a layer of reeds coated outside with clay. Large pieces of charred wood and masses of burned reeds overlay the floor, and among the latter were hard - baked lumps of clay which bore the impression of the reeds over which the clay had been laid while soft.

The walls of kerpîç were three bricks in thickness (about 1 m.) and preserved to a uniform height except for the core course which in places stood two or three layers higher than the facing courses. In the inner and outer faces of the walls were niche - like vertical grooves in which had been bedded wooden posts. The piers between these posts, rising uniformly to the same height (nine courses of kerpîç, about 1 m.), had been surmounted at that level by horizontal wooden beams laid in both faces of the walls. The kerpîç wall was thus strengthened by a framework of wooden posts and beams in its inner and outer faces, and these had been tied together at intervals by crosspieces running through the thickness of the wall. Since no nails of iron or bronze were found, it would seem

that this woodwork must have been joined by an elaborate system of mortises. The good lime plaster on the inside concealed the wooden framework as well as the kerpiç walls; on the outside there was evidently a coat of clay or mud stucco. The quantities of wood used added greatly to the intensity of the fire that destroyed the building; the walls are preserved uniformly to the height of the lowest horizontal beam, for when that burned out the wall faces above, resting on it, collapsed with the exception in some places of the core of pure brick, which remained to a height of two or three more layers. If we may surmise that the horizontal beam courses were spaced at regular intervals of nine courses (about 1 m.), we may suggest a minimum height for the walls of three bands of brickwork (3 m.) separated by two beam courses each about 30 cm. in thickness (three courses of brick), with perhaps a third beam on top—a total of approximately 3.90 m. The lavish use of wood in this building suggests that an abundant supply was available locally; and the elaborate system of mortises by which it must have been held together indicates that the Phrygian builders were first-rate carpenters.

The west Phrygian house, separated from the first by a narrow alley or passageway, also faced toward the north and fronted on the paved court inside the city gate. Its walls, however, were made not of kerpiç but of a soft limestone or poros, with inner and outer faces of good squared blocks and a core of rubble between. These stone walls too were reinforced by a framework of wooden posts and beams (fig. 5). They were about 2 m. in thickness and the two faces must have been tied together by cross-pieces running through, though the walls were nowhere preserved well enough to show clear evidence of these. The inner wall faces had been coated with good white lime plaster in at least three layers; the outer faces seem to have been left exposed. The roof, of which the debris overlay the floor,

was similar to that of the kerpiç building: of wooden beams and reeds, covered by an outer layer of clay.

In plan the western house consisted of a porch or vestibule at the front, and a large inner room entered only through a doorway opening from the vestibule. At either side of this doorway lay a shallow niche-like room or closet, entered from the vestibule but with its floor at a slightly higher level. Much of the charred wooden framework of the doorway and of the step from the vestibule to the closet at the east side had held its shape well enough to suggest a tentative restoration of the wooden construction. The north side of the building has not yet been entirely cleared; but here the wall between the vestibule and the court outside seems to have been only 32 cm. in thickness—the width of one brick—and can have been little more than a screen, rising perhaps only part-way to the height of the roof, which in consequence must have been supported by piers or wooden posts *in antis*. In plan the building thus seems to have been of the megaron type; and, also in conformity to that type, the large inner room had a round stucco hearth on its main axis, though somewhat to the north of center. This room, measuring 10.84 by 9.73 m., was paved throughout (except for the hearth and an oblong area at the southeast corner) with a floor of pebble mosaic well enough preserved to show that there were no interior supports for the roof. The designs, in dark blue and dark red pebbles on a white ground, are a scatter of geometric motives; there is no overall design fitted either to the room as a whole, or to the circular hearth near its center. These designs (fig. 5) include checkers and lozenges, crenelations and swastikas, and spoked wheel-like circles as well as large circular rosettes. The vestibule and the niche-rooms opening from it were also floored with pebble mosaics.

Along the whole length of the east wall of the building outside had been set

a ledge or bench of stone, covered with clay stucco. This was evidently for the accommodation of people waiting outside the building, perhaps to see the king or whoever received inside. In any case these idlers covered the face of the wall with drawings, made perhaps to while away the time of waiting. In many cases later drawings have been superimposed over earlier ones. Most were found on blocks fallen from the east wall; but at its south end some of the blocks of the "piers" between the "niches" which held the wooden posts were still in place, and one of these (fig. 6) shows the figure of a dancer. Many other blocks were found as they had fallen from the east wall, adorned with crude drawings of the eighth century Phrygian scene. One (fig. 7), which shows two warriors fighting, is a palimpsest; in front of the warrior at the right may be seen the remains of an earlier drawing, the rump and hind legs of an animal going to the right. Another (fig. 8) is of the greatest interest because it shows the facades of two eighth century Phrygian houses such as its maker was used to see: houses with gable roofs surmounted by curved acroteria very like the rock façades of Phrygian Yazılıkaya or Midas City. These drawings suggest a gable roof for our megaron, which had a clear span of just under 10 meters (973m.). It is difficult to understand how this could have been covered by a gable roof without the use of trussed construction. In the absence of any direct evidence for a knowledge of such construction at this early date, we may point out the indications that suggest it at Gordion: a plentiful supply of large timber, great skill on the part of the builders at carpentry and especially in mortising, and, in the megaron, side walls of sufficient thickness (2 m.) to bear the lateral thrust of a truss roof. But whether or not trusses were employed, a further indication that our megaron was covered by a gable roof is given by a voluted block of poros which was found reused in the rubble bedding of

a Persian building which immediately overlay the megaron. The block was undoubtedly an acroterion from the peak of a gable: dowel holes in its bottom show that it was fastened from below, and the channelled spirals of the volutes appear on only one face—the front (illustrated in *AJA* 60, 1956, pl. 93, fig. 41). In style this acroterion is not unlike those of the rock façades at Midas City and the curved gable adornments of our graffito houses. An acroterion, further, must have a gable to crown, and there is no candidate nearer than the large Phrygian building which lay directly beneath the place of its reuse. Together with the acroterion were found two large lion heads of poros (fig. 9) evidently made to decorate the facade of a building and with tongues behind to be set into the thickness of the wall. These also had most probably formed part of the decoration of our Phrygian megaron.

The east and west Phrygian houses have been referred to as megara. An essential characteristic of the type is that the megaron should be a freestanding unit; and both our Phrygian houses were freestanding units at the time of their original construction. Although only the east and part of the north sides of the western building have been cleared enough has been exposed at the south and west to show that these walls too were covered by scratched graffiti. A stone wall of Phrygian times built against the east wall of the east house can be shown to be a later addition because the outer face of the house wall had been covered with clay stucco, proving it to be earlier. The later addition of the house to the south blocked off the alley or passage between the two earlier buildings and made it useless for circulation; this space, together with a narrow area to the south of the east house, was then converted into storerooms by the addition of cross-walls. These storerooms, having no doors, must have been entered from above. They contained large storage jars and wicker baskets which had been full of wheat and

barley; quantities of these cereals were found in a charred condition from the fire (fig. 10).

The richness of the Phrygian houses with their ample proportions, sculptured decoration, and splendid mosaic floors suggests that they were not mere private dwellings. More likely they were parts of a palace complex: not a single building of many rooms, but a number of separate units within a compound surrounded by a wall. More excavation to west and south will give further material, but in the meantime these are the first samples of real Phrygian architecture to be known. They are astonishingly advanced, and at the same time highly traditional; but the tradition is not oriental but rather that of the north and west where the megaron had flourished from the bronze age. The architectural evidence would seem to confirm the linguistic indications and the literary traditions that the Phrygians came to Anatolia from Thrace and the Balkans.

### THE CEMETERY

Six tumuli were dug in the cemetery to the east of the city. In two no burial was found (one had covered a cremation); in three the graves had already been robbed in ancient times. The sixth, a small tumulus about 12 m. in height close to the biggest tumulus at the southeast, covered a very rich burial of Phrygian times. The position of the grave had been determined beforehand by a succession of drillings which showed the location and extent of the pile of stones normally heaped over a wooden Phrygian chamber tomb. The chamber itself was more precisely located because of an empty space above it left when its wooden roof caved in, carrying down the stones piled over it. The overlying tumulus was made of hard clay which did not fall at that time. The roof of the grave chamber was of large squared beams laid in a double layer, the lower across the width of the chamber, the upper along its

length, with a single beam on top at the center (fig. 11). The roof measured 6.40 m. in length (east - west) by 5.25 in width. Near its center was found the stump of a vertical wooden mast set up, no doubt, as a centering to guide in the piling up of the tumulus earth. The hole left by the decay of this mast was detected at a depth of only 2 m. below the surface, and could be followed right down; the stump of the mast itself may be seen in the picture (fig. 11) beside the overlying central roof beam. The mast had stood some five or six meters to the southwest of the present peak of the tumulus; unless the shape of the mound has been greatly modified in the course of time by wind and erosion, which seems unlikely, the position of the mast with relation to the peak would suggest that the tumulus had been deliberately made in such a way that the grave did not lie at its exact center.

The chamber itself was constructed of squared timbers mortised together at the corners. It measured inside about 4.5 by 3.5 m., with a height from its floor of about 1.50 m. Evenly spaced pegs set into notches in the walls all around just below the roof level suggest that the timber construction had been masked with hangings of cloth, since shreds of gauze-like fabric still adhered to the ends of several. The chamber seems further to have been furnished like a room. Along the north wall stood a bed, with its head against the west wall: three legs found still in place against the walls suggest its approximate dimensions of 2.30 by 1.10 m. Near the foot of the bed had been a small table with an elaborately inlaid top of wood of contrasting colors. Beside this and near the center of the chamber stood a large bronze cauldron resting on a tripod of iron. Against the south wall had been a wooden table with a painted top, and perhaps a second table beside it at the west. In the southwest had stood a large chair or throne of wood, elaborately inlaid, with perhaps a second beside it. All of these

furnishings had been badly smashed and crushed by the collapse of the roof and consequent inrush of stones from above; but the approximate positions of the items enumerated above are fixed, and it may be possible after study to suggest various restorations from the fragments that have survived. Other furnishings of wood—footstools, small three- and four-legged table trays, large platters, and a wooden chest—had been so broken and tossed about that their original positions are a matter of conjecture. The entire east end of the chamber was filled up with large coarse vessels which had probably contained offerings of liquid food, while the north side held many round-bodied deep bowls (many of which must have been under the bed) perhaps with offerings of solid food (fig. 12). Overlying these were a belt of bronze, finely engraved and with a lining of leather, and a number of bronze fibulae. These had been the personal adornments of the dead, and from their position as well as in the absence of any trace of a wooden coffin, we must assume that the body had been laid out on the bed as on a bier. Of the skeleton only the enamels of several teeth were found; these were identified by Professor Muzaffer Şenyürek as those of a child four to five years old. The belt, with a length of about 52 cm., would fit admirably a child of that age.

The bronze cauldron at the center of the chamber contained a number of small wooden animals and utensils which may have been the playthings of the child while it was alive. Fig. 13 shows the cauldron partially cleaned; in it may be seen a group of a lion attacking a bull (fig. 14) resting on a small wooden saucer with openwork handles (fig. 15). Other animal figures found in the cauldron were two lions (of differing types), an ox with a yoke, a running deer, a horse decorated with concentric circles and reminiscent of the bronze animals inlaid with silver from the graves at Alacahöyük, and a winged horse-like creature eating. Among the utensils

in the cauldron were saucers with openwork handles, spoons, a dipper, and small wooden box with carved rosette decorations.

Most of the offerings in the grave had evidently been placed on the tables along its south wall. Vessels of pottery and of bronze were found in large numbers along the south side of the chamber, and in various positions as they had fallen on the collapse of the roof and the crushing of the tables on which they had rested. The bronzes included three deep bowls with ring handles (two in fig. 16), two jugs with trefoil mouth and handles made separately and attached by rivets (fig. 17), two dippers or ladles of which one, found broken in fragments, had a spoked disc above the bowl, ornamented with engraved decoration, and a double handle ending in a bird's head (fig. 18), and a number of omphalos bowls. In one of these had been placed a shallow glass bowl of similar shape, ribbed outside. The most pretentious of the omphalos bowls was decorated with a raised design of petals and blobs (fig. 19) raised on the outside, hollowed within but as it would seem made by casting rather than by hammering (*répoussé*).

The pottery was of three fabrics. The first, the normal painted Phrygian ware familiar from Koerte Tumulus III, is a buff ware decorated with geometric designs in matt black paint. A jug with rotelles at the top of the handle (one of three) shows bulls and lions in panels on the body, deer and antelope in panels on the neck (fig. 20). The auxiliary ornament of checkerboard, dotted net pattern, lozenges, and concentric rings is typically geometric and Phrygian. Two other vessels of the same fabric (fig. 21) are in the form of large birds—geese—with holes for filling in their backs and for pouring through their bills. The painted decoration is of the same geometric genre, but adapted to the shape of the vessels to outline the wings, to create the illusion of feathers on the breasts, and perhaps in

the wavy lines which cover the lower part to suggest the water on which real geese spend much of their time.

The second fabric, represented by four vessels, is a red ware with a hard shiny surface on which the designs are drawn in a matt greyish paint. One of the black on red ware vases (fig. 22) is in the shape of a ram with curly horns, like the geese with a filling hole in the middle of the back and a pouring hole through the snout. The body is covered with geometric decoration. A second vessel of the same fabric is a small round-bodied lekythos, in shape and decoration identical with many similar vessels of Cypriot Iron Age ware. This may have been an import from Cyprus; if not, it was certainly made under Cypriot influence.

The commonest fabric represented in the tomb was the black-polished ware which we take to have been locally made. The vessels of this ware found in the tomb included trefoil mouth jugs, a ring vase, two spouted bowls, and a number of sieve-spouted jugs. The most original of these is a vase in the shape of a goat, the horns and tail curved to serve as handles, with a filling-hole in the middle of the back (fig. 23). A hole through the mouth served for pouring. Around the neck is a double row of incised rings suggesting a collar.

The pottery from this burial finds many parallels among the vases from Koerte Tumulus III. It also finds close parallels among the vases found in the burned houses on the city mound, especially in the painted Phrygian (black on buff) and the black polished wares. These parallels indicate that there cannot have been a very great lapse of time between the making of the tomb and the destruction of the city. The richness of the tomb would seem to preclude its having been made after what seems to have been a general catastrophe; it must therefore have been made in the last years of the Phrygian Kingdom, before the coming of the Kimmerians. We are probably safe in da-

ting it around 700 B.C., just before the destruction; and this dating for our tomb serves to confirm the similar dating, already fairly generally accepted, for the contemporary Koerte Tumulus III.

The most astonishing of the contents of the new tomb are the fragments of the great chair or throne which stood at the southwest corner. It was made of boxwood elaborately inlaid with a darker wood, yew. A large part of the back was found still holding together in one piece, though made up of many separate elements fastened together by tongues and pegs (fig. 24). The channels for the inlay had been made by drilling holes close together in rows, then cutting away the wood between the drill-holes; the inlay, carefully fitted, was probably held in place by glue. The designs are entirely geometric. The chance of finding objects of perishable materials like wood is rare enough in itself; the exquisite craftsmanship and masterly design of the wooden throne from the Gordion tomb gives us for almost the first time outside of Egypt an inkling of what had been achieved by workers in materials which through their perishable nature have not survived. The inlaid throne and other objects of wood, as well as the vessels of pottery and bronze, were all surely made locally at Gordion or in Phrygia, hitherto considered a rather barbarous backwater. The objects in the tomb which had been imported were the glass bowl and three small vessels of blue faience, all probably of oriental origin. The small lekythos mentioned above, if not itself an import from Cyprus at least showing Cypriot influence, is further evidence for oriental connections. No imports or influences from the west were apparent. The Phrygian geometric system of decoration, applied alike to pottery, woodwork, bronze engraving, and mosaic seems to be a style in itself quite independent of contemporary Greek work and uninfluenced by it. A geometric style of decoration and a western or northern style of building seem to have been a part of the



tradition of the Phrygians, brought with them when they entered Anatolia and developed independently by them there. The excavation at Gordion has shown the astonishingly high level of material culture they had attained by the end of the eighth

century, and suggested the direction from which they came. More and deeper digging may throw some light on the problems of how and when they entered Anatolia, and show the various stages in the development of their culture after their arrival.

## 1956 GORDION HAFRIYATI

Pensilvanya Üniversitesinin Gordion'daki 1956 mevsim çalışması üç ayrı kısımda yürütülmüştür: esas höyükte, bunun güney batısındaki daha küçük höyükte (Küçük Höyük), ve mezarlıkta. Buna ilâve olarak mezarlık arasından geçen eski yolda da araştırma yapılmıştır. 6,25 m. genişliğindeki bu yolun, her iki tarafı, iri taşlarla döşeli, orta kısmı sıkıştırılmış çakılla yapılmıştır (Resim: 1). Tümülüsler arasından geçtiği için tümülüslerden ve dolayısıyla Post Frig devrinden daha sonradır. Belki Pers veya Roma devrinden birisine aittir. Roma devri yollarından daha kaba ve yapılışı bakımından da ayrıdır. Doğuya doğru eski bir yerleşme yeri bulunan Beyçeğiz'de ve Yeni Doğan İstasyonu yanındaki Kara Höyük yakınında bu yola ait bazı izlere tesadüf etmek mümkündür. Gordion Höyüğü'nün kuzeyinden geçerek, modern demir yolunun geçtiği Porsuk vadisini takip etmiş olmalıdır. İhtimal bir kol şehrin altından, Sakarya'yı köprü ile geçerek şehir kapısına doğru uzanıyordu. Roma devrine ait önemsiz şehirleri birbirine bağlamasından dolayı, Pers devri Kırıl yolunun bir kısmı olmalıdır.

### KÜÇÜK HÖYÜK

Esas höyüğün güney batısındaki Küçük Höyük, eskiden esas höyükten Sakarya'nın bir kolu ile ayrılmış olmalıdır. 1952 senesinde yapılan araştırma, burasının eski bir yerleşme olduğunu ve altıncı asıra ait bir tümülüsle beraber üzerinin toprakla kapatılmış olduğunu göstermiştir. Tepenin güney tarafında açılan bir yarmada ağaç konstrüksiyonlu, kerpiçten yapılmış büyük bir yapının bir kısmına raslanılmış, ve burasının bir harp neticesinde yangınla tahrip edildiği görülmüştür. Kerpiçler üzerinde tunç ve demir ok uçlarına ve çökmeden meydana gelen

yangın yığıntıları arasında bir iskelete raslanılmıştır. Bulunan çanak çömlek arasında, aşağı yukarı M. Ö. altıncı asrın ortalarına tarihlendirilebilen birçok Lidyonlar ve Lidya tipinde lekythoi ve skyphoi vardır. Netice olarak yıkılışı M. Ö. 547/6 senesinde Sart'ın zaptı ile nihayet bulan Cyrus ve Croesus arasındaki muharabe ile tefsir edilebilir.

1956 da yanmış Lidya evinin altında, stratigrafik yerleşme tabakaları bulmak ümidiyle çalışılmıştır. Neticede Küçük Höyük'ün orta kısmının tabii bir tepe olduğu anlaşılmıştır. Bu yapı, tamamen kerpiçten yapılmış bir platform üzerine inşa edilmiştir. Platforma ait kerpiçler evin taban seviyesinden 12 m. derinliğe kadar devam etmektedir. Genişliği 8,5 m. dir. Batı kenarı 20 m. uzunluğa kadar takip edilebilmiştir. Platform'a güneyde yine kerpiçten yapılmış bir rampa ile çıkılır. Yapı tahrip edildikten sonra tümülüs inşa edilirken, her tarafı toprakla kapatılarak yükseltilmiştir. Bunun doğusunda yanmamış tunç ve demir ok uçlarının bulunduğu yapı da aynı şekilde toprakla kapatılmış olup, belki muharebe esnasında bir müdafaa kastı ile inşa edilmiştir. Bu hususa 1957 deki çalışmalar daha fazla bilgi verecektir.

### HÖYÜK

Gordion'daki iskânda Frig şehrinin tahribi ve Perslerin gelişi arasında kalan 150 senelik bir boşluk vardır. Bu, sadece Lidya devrine ait yanmış yapıda değil, aynı zamanda M. Ö. altıncı asır başına ve yedinci asıra tarihlenen zengin mezarlarda da görülebilir. Esas şehirde de bu devire ait yerleşme bulunamamıştır. Arkaik şehir, büyük bir yangınla tahrip edilen, Frig şehri harabeleri üzerine yığılmış, kalın bir toprak tabakası üzerine oturur.

1956 da arkaik tabakalar kaldırılıp,

Frig devrine ait yapılar üzerinde çalışılmıştır. Bu tabaka, evvelki senelerde açığa çıkarılan güney doğudaki monümental şehir kapısının karşısındadır. Burada eskiden şehir kapısına kadar devam etmiş olması muhtemel üzeri açık, taş döşeli geniş bir avlu ve bunun önünde, güney kısma doğru uzanan iki Frig yapısı vardır. Daha sonra inşa edilen bir duvar doğrudan doğruya bu taş döşeme üzerine oturmaktadır. Her iki bina ve bunların güneyindeki bir ev kısmen kazılmıştır. Arkaik devrin toprak dolması, doğrudan doğruya Frig devrinin yanmış yığıntıları üzerine oturur. Arada bir iskân izi yoktur. Her üç yapıda büyük bir yangınla tahrip edilmiş olup, bu yangın bütün şehre şâmilidir. 1955 de yapılan bir kazıda buradan 70 m. uzaklıktaki bir sondajda aynı yangın izine raslanılmıştır. Yanmış evlerde bulunan çanak çömlek yerli olarak yapılmış, perdahlı, siyahtan griye ve soluk pembeden kırmızıya kadar değişen muhtelif renklerde. Esas renkleri yangından ötürü değişmiş olup, şekil zenginliği fazla değildir. Üç hâkim kap tipi vardır: geniş, yuvarlak gövdeli, yonca ağızlı testiler; küçük, düz gövdeli, yuvarlak ağızlı testiler; ve küçük, yuvarlak gövdeli, yonca ağızlı testiler. Güneydeki evde sepetler içine yerleştirilmiş tabaklar çok bulunmuştur (Resim: 3). Frig tipi boyalı kaplar üzerinde geometrik desenlere, kuş ve hayvan motifleri ile süslü panellere raslanılmıştır (E. Akurgal, Phrygische Kunst, "reifphrygisches stil", taf. 12, 14, 16). M. Ö. sekizinci asrın sonuna ve yedinci asrın başına tarihlendirilen bu tip kapların burada bulunuşu evlerin tahribinin aşağı yukarı bu devire rasladığını gösterir. Bu tabakaya ait, bütün höyüğe şâmil tahrip ise M.Ö. yedinci asrın ilk çeyreğine aittir. Bu, bize Gordionun Kimmeriler tarafından tahrip edildiği fikrini vermektedir.

M. Ö. yedinci asrın başında tahrip edilen bu Frig evleri sekizinci asırda inşa edilmiş olmalıdır. Muhtelif yerlerdeki kazılardan elde edilen bilgiye göre iki, belki de üç yapı katı vardır. Güneydeki ev, kuzeydeki iki eve nazaran daha sonra inşa

edilmiştir. Bu vaziyete göre kuzeydeki sekizinci asıra kadar yükselmektedir. Daha derin tabakalar araştırılmadığından ne kadar eskiye gidilebileceğini söyleyecek durumda değiliz.

İki odalı, kerpiç ve ağaçtan inşa edilmiş doğudaki ev kuzeye, taş döşeli avluya açılmaktadır (Resim: 4). Kuzeydeki küçük odanın ortasında yuvarlak bir ocak vardır. Aynı ocağın bir eşi içteki odada da görülür. Dıştaki odanın tabanı, ufak çakıllardan yapılmış, beyaz zemin üzerine koyu kırmızı ve koyu mavi geometrik desenli mozaikle kaplıdır. İçteki odanın tabanı ise desensizdir. Duvarlar kalın beyaz sıvalıdır.

Duvarlar üç kerpiç kalınlığındadır (aşağı yukarı 1 m.). İç ve dış kısımlarda ağaç yerlerine ait nişler vardır. İç ve dışta dokuz kerpiç yüksekliğindeki (aşağı yukarı 1 m.) yatay ağaçlar iç ve dıştan birbirine duvar kalınlığına devam eden ağaçlarla bağlanmıştır. Şimdiye kadar tunç ve demir çivi izlerine raslanılmamıştır. Duvar yükseklikleri ilk yatay ağaç yerlerine kadar korunmuş olup, esas yüksekliği bu ağaç sıralarına göre en aşağı 3,90 m. dir.

Batıdaki Frig evi birincisinden ufak bir aralıkla ayrılır. Aynı istikamette kuzeydeki taş döşeli avluya açılır. Duvarlarının iç ve dış yüzleri kesme kireç taşından yapılmış, araları düzensiz taşlarla doldurulmuştur. Bu taş duvar da dikme ve yatay olarak konulmuş ağaçlarla takviye edilmiştir (Resim: 5). Bunlar duvar kalınlığına devam eden ağaçlarla iç ve dıştan birbirine bağlanmıştır. İç yüzü beyaz sıvalıdır. Çatı kısmı her ikisinde de ağaç ve kamıştan yapılmıştır. Batıdaki evde önde revak şeklinde bir kısım vardır ve buradan bir kapı ile geniş bir iç odaya geçilir. Megaron plânlı bu evin büyük odasının ortasında yuvarlak bir ocak vardır.

10,48×9,73 m. ebadındaki odanın tabanı mozaikle kaplı olup, tavanı tutacak bir dikme izine tesadüf edilmemiştir. Mozaik koyu mavi, koyu kırmızı ufak çakıllardan yapılmış beyaz zemin üzerine geo-

metrik desenlidir. Evvelkine nazaran daha iyi korunmuştur (Resim: 5). Doğu duvarının dış yüzü, taşlar üzerine oyma olarak yapılmış resimlerle kaplıdır. Bazan birbiri üzerine yapılmış olanlarına da raslanır. Orijinal yerlerinde duranlardan bir tanesinde danseden bir şahıs (Resim: 6), diğ erinde kavga edenler (Resim: 7), sonuncusunda sekizinci asır evlerinden birinin önden görünüşü (Resim: 8) görülmektedir. Yazlıkaya'daki kayalar üzerine yapılmış evlere benzer. Büyük bir ihtimalle megaron evinin cephesini süsleyen, taştan yapılmış aslan başları (Resim: 9) ve volutlar (AJA 60, 1956, Pl. 93; fig. 41) bulunmuştur.

Doğudaki evin doğu duvarı karşısında, Frig devrinde fakat yapılardan daha muahhar olarak inşa edilen bir duvar vardır. Her iki ev arasındaki geçit bu duvarın inşasından sonra depo odaları haline getirilerek kullanılmaya devam etmiştir. Kapı olmadığından bu depo odalarına yukarıdan girilmiş olmalıdır. Burada büyük küpler, buğday dolu sepetler bulunmuştur (Resim: 10).

Mozayik döşeme, heykel parçaları ve içlerinde bulunan zengin eşya bunların basit bir evden ziyade hususi yapılar olduğunu göstermektedir. Daha ziyade, etrafı bir duvarla çevrili, mustakil birçok yapılardan meydana gelmiş bir sarayın bir kısmı gibidir. İlerde batı ve güneyde yapılacak kazılar daha fazla malzeme verecekse de, bunlar şimdiye kadar bilinen Frig mimarisinin ilk örnekleridir. Şarklı olmayan fakat kuzeyde ve batıda Tunç Devrinden beri megaronun tekâmül ettirildiği bir ananeyi gösterir. Mimari vesikaların, dil vesikaları yanında, Frig'lerin Anadolu'ya Trakya ve Balkanlardan geldiğini göstermektedir.

### MEZARLIK

Şehrin doğusundaki mezarlıkta altı tane tümülüs kazılmıştır. Birincisi yakma mezar olup, ilk ikisinde iskelet bulunmuştur. Üçü eskiden soyulmuştur. Altıncısı büyük tümülüs yakınında ve 12 m. yüksek-

liğindedir. Burada mezarın yeri, sondaj makinesi ile tesbit edilmiştir. Mezarın üzeri dört köşe ağaçlarla iki sıra halinde kapılmıştır. Alttaki sıra mezarın genişliği, üstteki sıra mezarın uzunluğu istikametindedir (Resim: 11). Çatı kısmının dıştan doğu batı istikametindeki uzunluğu, 6,40 m., genişliği 5,25 m. dir. Mezarın içinin ebadı ise 4,5×3,5m.dir. Yükseklik 1,5 m.dir. İç kısmının kumaşla kaplı olduğunu gösteren izlere raslanılmıştır. Kuzey duvarı boyunca konulmuş, başı batıda olmak üzere bir karyola vardır. Üç ayağı orijinal yerini muhafaza eden karyolanın ebadı 2,30×1,10 m. dir. Ayak kısmı yakınında kakmalı bir masa vardır. Bunun yanında ve mezarın ortasına yakın kısımda üç ayak üzerinde duran bir kazan yer almaktadır. Güneydeki duvar yanında bir ağaç masa ile güneydeki köşede üzeri kakma ve oyma işlemeli bir sandalye veya taht bulunmaktadır. Bütün mobilyalar üzerindeki çatının ve taşların çökmesi ile kırılmış ve ezilmiştir. Mezarın içinde ve doğu kısımda içi akıcı bir yemekle dolu olması muhtemel kaba kaplar ele geçmiştir. Kuzey tarafta ise muhtemelen akıcı olmayan yemeklerin konulduğu yuvarlak gövdeli derin çanaklar vardır ki, bunların mühim bir kısmı yatak altına konulmuş olmalıdır (Resim: 12). Ölünün şahsi süs eşyası olarak deri üzerine yapılmış üzeri kabartma süslü tunç bir kemer ele geçmiştir. Bunların vaziyetinden ve tabutun bulunmayışından ölünün bir karyola üzerine yatırıldığını tahmin ediyoruz. İskelete ait yalnız dişlerin mine kısımları bulundu. Prof. M. Şenyürek bunların 4-5 yaşında bir çocuğa ait olduğunu tesbit etmiştir. 42 cm. uzunluğundaki kemer de ancak bu yaştaki bir çocuğa uygun gelmektedir.

Mezarın ortasında duran tunç bir kazan içerisinde çocuğun hayatta iken oynadığı ağaçtan yapılmış küçük hayvanlar vardır (Resim: 13). Boğa ile mücadele eden bir aslan ağaçtan yapılmış ufak bir tabak üzerinde durmaktadır (Resim: 14). Aynı kazan içerisinde bulunan, birbirinin aynı iki aslan, boyunduruk ve öküz, koşan

bir geyik ve aynı merkezli dairelerle süslü bir at vardır. Sonuncusu Alacahöyük mezarlarındaki gümüş kakmalı tunç hayvanları hatırlatır. Ağaç bir tabak, bir kepçe ve kaşıklar, üzeri oyma rozetlerle süslü bir kutu da aynı kazan içerisinde bulunmuştur. Görünüşe göre ölüye takdim edilen eşyaların çoğu güney duvarı boyunca uzanan bir masa üzerine konulmuştur. Pişmiş toprak kaplar ve tunç kaplar mezar odasının güney kısmında bulunmuştur. Tunç olarak halka kulplu üç derin çanak (Resim: 16), iki testi (Resim: 17), iki maşrapa, hamam taşları, üzeri oyma süslü bir disk vardır. Tunç hamam taşlarından birisinin içinde camdan yine hamam taşı şeklinde bir kap bulunmuştur. Hamam taşlarının kabartma süslerinin kabarık kısımları dışa gelmek üzere işlenmiştir (Resim: 19). Döverek yapılmadan ziyade, dökme olarak yapılmış hissini vermektedir.

Çanak çömlek üç ayrı tekniktir. Birincisi Koerte Tümüls III. de tanıdığımız normal boyalı Frig kaplarıdır. Mat siyah boyalı, geometrik desenlidir. Bu gruba giren bir testinin gövdesi üzerine aslan ve boğalar, boynu üzerine ise geyik ve antiloplar yapılmıştır (Resim: 20). Dama tahatası, kafesler, mainler ve aynı merkezli daireler tipik geometrik Frig tarzındadır. Aynı tipteki iki vazo (Resim: 21) kaz şeklindedir. Sırtındaki delikten doldurulur ve gagasından akıtılır. Desenler geometrik olup, vazunun şekline uydurularak kanat tarzında yapılmıştır.

İkinci tiptekiler dört vazo ile temsil edilir. Kırmızı, parlak satırlı olup, desenler mat gri boya ile yapılmıştır. Kırmızı üzerine siyah olan bir tanesi (Resim: 22) koç şeklindedir. Bu tipin ikinci kabı küçük, yuvarlak gövdeli bir lekythosdur. Şekli ve süsleri Kıbrıs Demir Devri kaplarına benzer. Bu kap Kıbrıs'tan ithal, ithal değilse bile Kıbrıs tesiri altında yapılmıştır.

Üçüncü tiptekiler siyah perdahlı kaplar olup, bunların yerli olarak yapıldığını kabul ediyoruz. Bu gruba giren yonca

ağzılı testiler, halka şeklinde yuvarlak bir vazo, iki emzikli kâse, ve süzgeçli, emzikli testiler vardır. Bu grubun en güzel örneği boynuzu ve kuyruğu kulp şeklinde kıvrılmış keçi şeklindeki kaptır (Resim: 23).

Bu mezarda bulunan kapların birçok benzerleri Koerte III. tümülüste ve höyükte yanmış evde bulunmuştur. Bu bize mezarın yapılışı ile şehrin yıkılışı arasında büyük bir zaman farkı olmadığını göstermektedir. Bu yüzden Frig Kırallığının son senelerinde ve Kimmerilerden evvel M.Ö. 700 tarihinde inşa edilmiş olmalıdır. Koerte III. tümülü için de bu tarih umumiyetle kabul edilmektedir.

Mezarda bulunan eserler arasında en enteresani tahttır. Şimsir ağacından yapılmış, daha koyu renkteki Porsuk ağacından kakmalarla süslüdür. Tahtın arka kısmına ait ele geçen büyük bir kısım ayrı ayrı parçalardan yapılmış birbirine geçme olarak bağlanmış (Resim: 24). Kakmalarla esas kısım üzerinde açılan yataklar birbirine çok güzel uydurulmuş belki tutkal veya zamkla yapıştırılmıştır. Desen tamamen geometriktir. Taht diğer eşya gibi (tunç ve pişmiş toprak kaplar) Gordionda yerli olarak yapılmıştır. Cam hamam taşı ve üç küçük fayans kap ithal ve belki Şark merkezlidir. Elimize geçen eserlere göre batıdan ithal veya tesir görülmemektedir. Mozayikler, ağaçlar, tunç eşya ve çanak çömlek üzerinde görülen geometrik desenler çağdaş Yunan tesiri altında kalmadan yapılmış ve tatbik edilmişlerdir. Geometrik tarzdaki süsleme ve batı veya kuzey tarzındaki yapıları Friglerin ananelerinin bir kısmı olup, Anadolou'ya gelirken bu ananeyi getirmişler ve kendileri tarafından inkişaf ettirilmiştir. Gordion'da yapılan kazı M.Ö. sekizinci asır sonundaki sanatın yüksekliğini ve Friglerin Anadolu'ya hangi istikametten geldiklerini açıklamıştır. Daha derin ve geniş kazılar, Friglerin Anadolu'ya ne zaman ve nasıl geldikleri probleminde ve geldikten sonra kültürlerinin tekâmülündeki muhtelif safhalara ait, yeni ışıklar serpecektir.